

**Tentoonstelling**

## Middelpunt Amsterdam

Kunstenaria's als Sol LeWitt en Lawrence Weiner werken graag voor de Amsterdamse galerie Art & Project, die tot 2001 bestond. Hun legendarische collectie 'bulletins' is nu integraal te zien in Nederland.  
Door Sandra Jongeneelen

Op het moment dat de tentoonstelling van de Amsterdamse galerie Art & Project, die tot 2001 bestond, nu integraal te zien is in Nederland, door Sandra Jongeneelen.

het Kröller-Müller Museum, het Gemeentemuseum Den Haag en Museum Boijmans Van Beuningen. Het Museum of Modern Art (MOMA) in New York heeft de bulletins die tussen 1968 en 1989 verschenen. In 2001 organiseerde het museum daar een tentoonstelling over 'Sixty-five bulletins of the artist's work'. Het woord 'bulletin' klinkt een beetje vreemd, maar in dit opzicht kan het worden opgevat. Bijvoorbeeld: de 'bulletin' van de galerie Art & Project, die tot 2001 bestond, nu integraal te zien is in Nederland, door Sandra Jongeneelen.

**Negatieve**  
Soms was het publiek onderdrukt van een kunstwerk. In Jan Dibbets' bulletin stond het verzoek de helft van het blad terug te sturen (gebruiksvrij terug te sturen). In de galerie in Amsterdam hangen platen met stampen van de teruggeleverde exemplaren. Het is een soort conceptuele kunst.

de laatste jaren van zijn bulletin om praktische informatie te geven. Aan de voorkant van zijn blad stond praktische informatie als de openingstijden van zijn show. Binnenin type hij de zin: 'During the exhibition the gallery will be closed.' Het publiceerde van Ian Wilson, die de lezer een lang bulletin stuurde met alleen de datum. Er was geen tentoonstelling. Dit is het laatste bulletin van de serie. Op zijn verzoek werd bulletin 24 niet gepubliceerd.

De eerste tien jaar (1968-1977) van de serie van de conceptuele kunst bleef de Amsterdamse als het middelpunt daarvan. Het is nu te zien in de cartoon van The New Yorker vroege, toen die de lezer was, was alles beter.

**Art & Project Bulletins**  
The Merchant House, Amsterdam, merchanthouse.nl

**Jan Wilson stuurde een leg bulletin met alleen de datum. Er was geen tentoonstelling.**



**Sol LeWitt**  
Lang, in de vorm van een conceptuele kunstwerk, de 'bulletin' van Johnny Cash.




**Geert van Beijeren**  
Museum van de 1970's

**Jan Ader**  
In 1975 een bulletin met alleen de datum, er was geen tentoonstelling.

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## Exhibition MIDPOINT AMSTERDAM BY SANDRA JONGENELEN

Artists like Sol LeWitt and Lawrence Weiner were eager to work with Amsterdam's gallery Art & Project, which existed until 2001. Their entire legendary collection of *Bulletins* is now on view in the Netherlands.

Forget New York, London, or Paris. Those who wanted to know what art was all about in the 1970s travelled to Amsterdam. It was there that the Stedelijk Museum, together with galleries and international artists, set the tone. The gallery Art & Project, which opened in 1968, played a major role in this regard. Early on it showed the work of international artists who in the later decades grew to stardom: Sol LeWitt, Lawrence Weiner, Daniel Buren, but also the Dutch Jan Dibbets and Ger van Elk, among others.

The Art & Project founders Geert van Beijeren and Adriaan van Ravesteijn are no longer alive but their art collection has largely been preserved. They donated works to the Kröller-Müller Museum, the Municipal Museum of the Hague, and the Museum Boijmans Van Beuningen.

The Museum of Modern Art (MOMA) in New York received the *Bulletins* that were published between 1968 and 1989. Six years ago the museum organized a related exhibition. Now the whole collection of 156 pieces can be seen in Amsterdam for the first time.

The word "bulletin" sounds a touch dated, but these are in fact artworks on paper. It is most remarkable that the gallery owners solicited one artist for each. Within the limitations of a single sheet of A3-size paper he (a woman was asked only twice) was given *carte blanche*. Bas Jan Ader, in his 1975 edition, showed a photograph of himself in a sailboat with the subscript "In search of the miraculous". Shortly after, he embarked on a project with the exact same name: he attempted to cross the Atlantic Ocean in a sailboat. This cost him his life.

A modern take on the Amsterdam tradition of a merchant  
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**Art & Project Bulletins**  
Through December 18  
The Merchant House, Amsterdam  
[merchanthouse.nl](http://merchanthouse.nl)

In the pre-Internet age, Carl Andre used his bulletin as a means of solicitation. The American appealed to the collectors of his work to come forward because he wanted to compile a catalogue.

**Still more radical**  
In some cases, the audience was part of the artwork. Jan Dibbets' *Bulletin* included a request to send back half of the sheet (stamped) by return mail. In the gallery in Amsterdam black-lined maps were displayed, detailing the journeys of the returned items.

**Ian Wilson sent an empty bulletin with only the date. There was no exhibition.**

This type of conceptual art was also central to the work of New Yorker Robert Barry, who turned his *Bulletin* into a thought experiment. Its front page stated practical information such as his show's opening hours. Inside, he typed the sentence: "During the exhibition the gallery will be closed." Still more radical was Ian Wilson, who sent the reader a blank *Bulletin* containing only the date. There was no exhibition. Daniel Buren deserves the crown: at his request *Bulletin 24* was not published.

The first ten years saw 108 *Bulletins* leave the press. These were the years when conceptual art flourished, and Amsterdam was its midpoint. To quote that cartoon from *The New Yorker*: "Everything was better back when everything was worse."

**The Merchant House**  
Herengracht 254  
1016 BV Amsterdam  
The Netherlands

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by appointment