



Bruce Nauman (Fort Wayne (USA) 1941 -)

Human Companionship, Human Drain, 1981

Lithograph on Rives BFK White paper

762 x 559 mm.

Signed, dated and numbered in pencil

In an edition of 50 copies

Publisher

Foundation for Contemporary Performance Arts Inc., New York

Literature:

Castelli Graphics, Bruce Nauman Prints 1970-1989, New York, 1989, a catalogue raisonné edited by Christopher Cordes, No 46, plate 46 illustrated

Dr. Brigitte Kölle, and others, Live or Die. Philippe Vandenberg – Bruce Nauman, Gallery Sofie Van de Velde, Antwerp, 2017, p.37

Artist description:

American sculptor, photographer and performance artist working with video. He studied mathematics and later art with Italo Scanga (b 1932) at the University of Wisconsin (1960-64). At the University of California at Davis (1965-6) his teachers included William T. Wiley (b 1937) and Robert Arneson (b 1930). Upon graduation (MFA, 1966) he exhibited enigmatic, fibreglass sculpture. Nauman himself was already the subject of his art. Although he was a formidable draughtsman, Nauman's neon works, films, videotapes, performances, installations, sculpted body parts and word plays at first seemed frustratingly art-less. His was an art of exploration: he used himself, his person and his witty brand of inquiry to examine the parameters of art and the role of the artist. This questioning elicited strong emotional, physical and intellectual responses, and it often resulted in objects of formal beauty. Neon Templates of the Left Half of my Body, Taken at Ten Inch Intervals (1966; priv. col., see 1972 exh. cat., no. 17) and the colour photograph Self Portrait as a Fountain (1966; New York, Whitney) show him first extracting strangely compelling neon forms from the contours of his body and, in the latter, whimsically challenging preconceived notions of the 'fountain'.