



**Bruce Nauman (Fort Wayne (USA) 1941 - )**

**Verso Recto, 1996, Verso Recto (State I), Verso Recto (State II), 1998**

2-color lithograph/screenprint

565,2 x 723,9 mm.

Signed, dated and numbered in pencil

In an edition of 50 copies

1-color intaglio etching

539,8 x 679,5 mm.

Signed, dated and numbered in pencil

In an edition of 75 copies

Publisher: Gemini G.E.L., Los Angeles

**Literature:**

Gemini G.E.L., Los Angeles, Partial Truths, All Thumbs, and Verso Rectos, 1999

**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'.