

RUINS OF ACCOUNT IRRE TRI EXTR
LABNA S OF THE EVABLE RDINA
NDIANS NU IN TRUC
OTTOBER E
LARGE BA ELIEDON AN ARCHE O THE
LLANDFI DGATEWA ILDI
GURES Y

CIRCULADE LAP ID THE RAMO A CAV
RHOLE LEATEDS TAN TREE
ADING TO TE OF TH I
ASUBTERS S TRUCT
RANE OUS URE AVACQUE DESC
CHAMBER RO INTO
CAVE

VISIT TO TREE ENC

RUINS OF ACCOUNTIRRETRIEXTRAORDOORWAYCHAMBERGIGANTIDEATHSHHUMANFICOLOSS
 LABNA SOFTHEIEVABLERDINARYSS S CWALLOEADS GURESINALFIGU
 NDIANSNUIN TRUCTUR VEREDWI ALTORELRESEAT
 OTTOBER E THDESIG IEVO ED
 LARGEBAELIEDONANARCHEOTHERBURIOHLYOCOURTYANSINSTULARGEBUMAGNIFIFACADE
 LLANDFI DGATEWAILDINGSRNAMENTRD CCO ILDING CENTEDIORNAME
 GURES Y EDDOORW FICE NTEDWI
 AY THSUL
 CIRCULADELAPIDTHERAMOACAVE CONVERSARIDE TOORNAMENSCULPTUOTHERFIPTURED
 RHOELEATEDSTANTREE ATIONWITHEHACITSINSTUREDORNAGURES STONE
 ADINGTOTE OFTHI THTHEINENDA OFTCCO MENT
 ASUBTERSSTRUCT DIANS ABI
 RANEIOUSURE AVACQUEDESCENTFANCIFURETURN TAWARMBA
 CHAMBER RO INTOTHELSCENE OTHERANTH
 CAVE CHO

 VISITTOTREEENC
 ACAVE UMBERED
 PATH

© Carl Andre © 1972

Carl Andre,
 RUINS OF ACCOUNTIRRETRIEXTRAORDOORWA
 YCHAMBERGIGANTIDEATHSHHUMANFICOLOSS,
 1975

ARTIST

Carl Andre (b. 1935)

TITLE

RUINS OF ACCOUNT IRRETRI EXTRA
OR DOORWAY CHAMBER GIGANTI
DEATH SH HUMAN FICOLOSS

TITLE NOTES

from the Yucatan portfolio

MEDIUM

Colour Xerox

DATE

1975

SIZE

11 x 8 ½ in : 27.9 x 21.5 cm

SIGNATURE

Signed and dated '@ carl andre © 1972'
(lower right)

INSCRIPTIONS

Inscribed YUCA C42 C-12 on the reverse.

FURTHER INFORMATION

The inscribed C notation refers to set C of the xerox copies of Yucatan, 1972 which were made in 1975 and sold as individual sheets, C-12 meaning it was the 12th page.

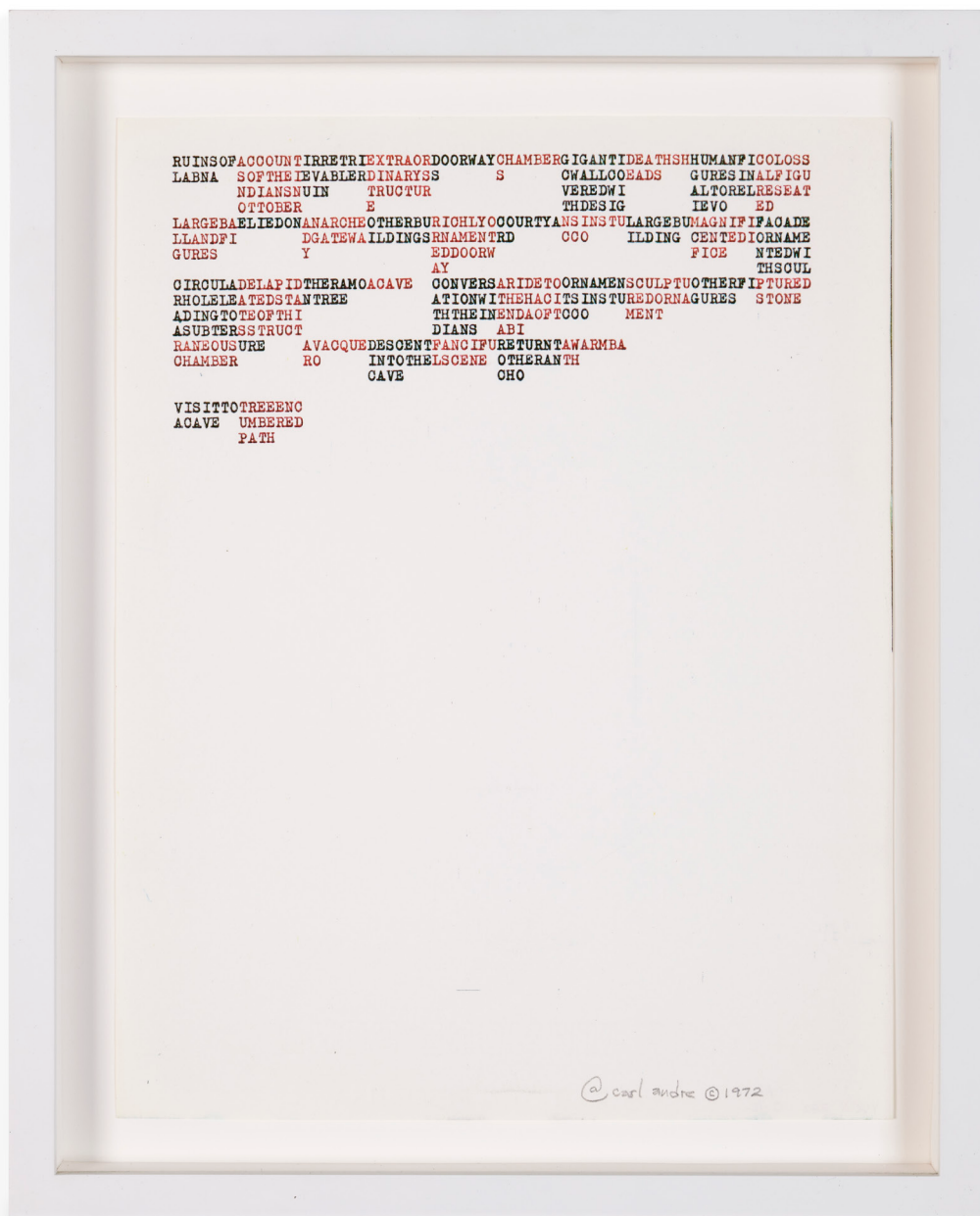
PROVENANCE

The artist
Paula Cooper Gallery, New York
Texas Gallery, Houston
Daniel Weinberg Gallery, Los Angeles

REFERENCE

CI 6-66

RUINS OF ACCOUNT IRRETRI EXTRA OR DOORWAY CHAMBER GIGANTI DEATH SH HUMAN FICOLOSS
LABNA SOF THE IEVABLE RDINARY SS S CWALL COEADS GURES INALFIGU



Carl Andre's Yucatan poems are the perfect marriage of two virtually opposing art movements, conceptual art and minimalism. The words appropriated from chapter headings of Vol. II of John L. Stephens' "Incidents of Travel in the Yucatan" of 1848, Andre rearranges them in grid like formations which recall his great floor sculptures. Subjected to arbitrary rules the words, stripped of the spaces between

which give them instantly recognisable meaning, form a symbolic representation of the landscape of an archeological site.

The alternating red and black incomplete squares register much order to the eye, but the abundance of negative space suggests crumbling ruins.

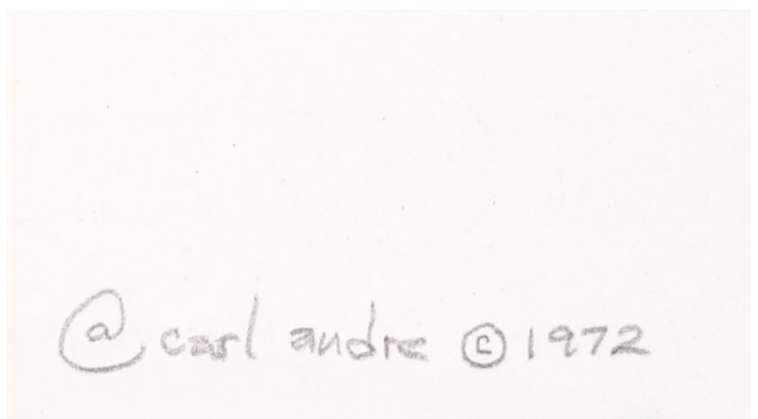
Carl Andre

Carl Andre is an American artist living and working in New York. He was a leading member of the Minimalist movement of the early to mid 1960s.

At the age of 22 Andre began to work as an editorial assistant for a publishing house in New York. At that time he began executing wood sculptures, these influenced by Constantin Brancusi and by the black paintings of his friend Frank Stella.

Andre began to write poems in the tradition of Concrete Poetry, displaying the words on the page as if they were drawings. He became completely convinced by Minimalism as an art form of great persuasion, becoming a champion of the movement in the early 1960s, whilst holding down other jobs such as being a freight brakeman and conductor for the Pennsylvania Railroad. Andre's first solo show was held in 1965 at the Tibor de Nagy Gallery, New York and by 1970 he would have a retrospective exhibition at the Solomon R. Guggenheim Museum.

He is best known for his floor pieces made out of standard industrial units such as bricks or metal plates arranged in simple arithmetical combinations.





ARCHEUS / POST-MODERN
www.archeus.com

All enquiries:
Brian Balfour-Oatts
brian@archeus.com
US: 1-212-652-1665
UK: +44 (0)7979 695079