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FRED SANDBACK

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# TIMBRE Y TONO: LA ESCULTURA DE FRED SANDBACK

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Edward A. Vazquez

Tal y como Fred Sandback contaba la historia, todo comenzó con una sugerencia del escultor George Sugarman: "Era 1967. Critiqué la pintura, refunfuñé sobre la narrativa, el contenido pictórico, el contenido material, y el significado del contenido. George pareció espetar 'Estira una cuerda entre dos puntos y déjala ser'. Tal vez me impulsó a hacer eso exactamente"<sup>1</sup>. Ciertamente la idea tenía un significado literal pero resultó ser muy fértil para ese estudiante graduado en el programa de Master de Bellas Artes de la Escuela de Artes de Yale. De hecho, resultó tan fértil que la extensión de longitudes de hilo en y a través de espacios interiores fue el núcleo formal de la práctica artística de Sandback durante los siguientes treinta y cinco años.

El "comentario sarcástico"<sup>2</sup> de Sugarman y, más concretamente, el sostenido diálogo con sus compañeros escultores, alentaron una serie de experimentos sobre las posibilidades de la línea y el espacio. El primero de ellos era el contorno de una pieza estándar de madera con acero y cuerda elástica. Situada directamente sobre el suelo *Untitled (Red Floor Piece)*, 1967, se afirmó a sí misma como una forma discreta aunque, como puro contorno, insistía igualmente en su propia inmaterialidad. Según el artista: "Creo que mi primera atracción hacia esta situación fue la forma en que me permitía jugar con algo existente y no existente al mismo tiempo. La cosa en sí —dos— por —cuatro— era solo tan material como podría ser un volumen de aire y luz sobre la superficie del suelo. Sin embargo, ya mi formación de la misma, la forma y dimensión de esa figura, tenían una cualidad ambigua y transitoria"<sup>3</sup>. Aunque su referencia a una cosa física en el mundo, un trozo de madera comercial, era un recurso que el trabajo de Sandback pronto dejaría atrás, la ambigüedad perceptual del objeto dejó un impacto sostenido. "Era inevitable percibir" explicaba "que las esculturas no finalizaban

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1 Fred Sandback en "Lines of Inquiry: An interview with Joan Simon", 1997, reeditado en *Fred Sandback*. Ex. Cat. (Vaduz: Kunstmuseum Liechtenstein; Edinburgh: Fruitmarket Gallery; Granz: Neue Galerie am Landesmuseum Joanneum; Bordeaux: capcMusée d'art contemporain; Ostfildern-Ruit: Hatje Cantz, 2005) p. 135.

2 Fred Sandback en "An Interview: Fred Sandback and Stephen Prokopoff", 1985, reeditado en *Fred Sandback*, p. 108

3 Fred Sandback, "Remarks on My Sculpture, 1966-1986", 1986, reeditado en *Fred Sandback*, p. 119.

donde lo hacían las líneas, y que la situación se había vuelto más compleja<sup>4</sup>. En unas pocas semanas de intensa experimentación Sandback había dado con muchas de las formas escultóricas y configuraciones que desarrollaría en el transcurso de su carrera, y su trabajo se expandió rápidamente más allá del discreto objetualismo de *Untitled (Red Floor Piece)* y empezó a unir interiores con poco más que líneas prolongadas a lo largo de galerías enteras<sup>5</sup>.

Sin embargo, al igual que con la complejidad de las primeras obras, los espectadores que caminan dentro y alrededor de los objetos posteriores de Sandback hechos a escala con las salas, a menudo experimentan una variedad de superposiciones espaciales e inversiones escultóricas. Las formas continúan más allá de su linealidad. Estas obras —hechas de hilo acrílico comercial— aparentemente se expanden mucho más allá de los hechos de sus líneas, atravesando vastas áreas de espacio interior, creando en ellas las sombras de una presencia palpable y aparentemente irreal. La investigación de esta tensión entre materia y materialidad, y las maneras en las que se sugieran la una a la otra, fue uno de los principales intereses del artista. Como Sandback explicaba en una entrevista: “Bien, es cierto que la materialidad de la situación en la que estoy involucrado es una gran preocupación para mí. Proporcionalmente, mi material manipulado es simplemente una pequeña parte de ello. Entre las líneas hay grandes espacios ‘vacíos’. Éstos no son menos reales o materiales que las propias líneas<sup>6</sup>. Aunque dicha observación pueda parecer contra-intuitiva, encaja honestamente con las complejidades de la experiencia vital y, a su vez, toma una posición en los vivos debates del mundo del arte en los años 60 acerca de la ilusión. Algunos artistas desarrollaron prácticas utilizando materiales industriales como el acero y el aluminio para crear formas simples y, a menudo, repetidas. El literalismo, como fue famosamente descrito, trató de presentar el material como tal: el cobre como cobre, por ejemplo, y poco más. Sin embargo, ese trabajo, en su minimalismo a menudo contiene complejas reflexiones e interacciones internas que al mismo tiempo que dirigen la atención hacia los materiales en sí, también pueden anularlos. La obra de Sandback reconoce esta doble realidad y, además, la acoge. Sandback lo explicó de forma más clara y sin rodeos: “en ningún sentido mi obra es ilusionista. El arte ilusionista te remite lejos de su existencia fáctica hacia algo más. Mi obra está llena de ilusiones, pero éstas no refieren a nada. Realidad e

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4 Fred Sandback, “An Interview : Fred Sandback and Stephen Prokopoff”, 1985, reeditado en *Fred Sandback*, p. 109

5 Según Sandback: “En las primeras dos semanas de investigación creo que todas las orientaciones básicas estaban ya presentes” Fred Sandback, “An Interview : Fred Sandback and Stephen Prokopoff”, 1985, reeditado en *Fred Sandback*, p. 109

6 Fred Sandback, “An Interview : Fred Sandback and Stephen Prokopoff”, 1985, reeditado en *Fred Sandback*, p.111



ilusión son equivalentes. Intentar rechazar una en favor de la otra es tratar con una situación incompleta”<sup>7</sup>.

Si bien estas situaciones pueden referir al juego de objetos específicos, Sandback rara vez pensó en su escultura como independiente de su entorno. Como explicó en 1986, “la obra es ‘sobre’ cualquier número de cosas, pero ‘estar en un lugar’ debería ser lo prioritario”<sup>8</sup>. Durante la mayor parte de su carrera, Sandback conceptualizó, creó e instaló cada una de sus obras en el lugar, ajustando la escala, el tamaño, el color y la configuración de sus trabajos a cada interior. Aunque este método resuena a los elementos de las prácticas de *site-specific* e *installation-based*, pioneras a finales de la década de 1960, Sandback rehusó la etiqueta de artista de instalaciones, dado que “instalación” sugiere dominar un espacio más que comprometerse con él. “No estoy tratando de transformar esta galería ni hacer algo nuevo de ella”, explicaba, “mi intención es utilizar el espacio para lograr una coproducción entre él y mis intenciones, respetando sus particularidades”<sup>9</sup>.

Una parte de este impulso coproductivo surge a través de su método de trabajo. Según su galerista en Viena y amigo Hubert Winter “Fred tenía un acercamiento hacia su trabajo apabullantemente sencillo: entraba en la sala llevando una maleta de muestras que contenía hilo acrílico de diferentes colores, se sentaba en una silla y miraba... Este proceso duraba aproximadamente dos días y, luego los primeros hilos acrílicos colgaban del techo o estaban pegados a la pared con cinta adhesiva. Fred trabaja solo, sin ninguna ayuda. Todo lo que necesitaba era una escalera y un poco de cinta adhesiva. Una vez que Fred estaba seguro de cómo deseaba llevar a cabo su trabajo él... estiraba los hilos. La instalación estaba finalizada”<sup>10</sup>.

Aunque Sandback realizó en ocasiones a lo largo de su carrera obras discretas y autónomas— como las construcciones metálicas de finales de 1960 y las series de pequeños relieves de madera en los años 90 o sus dibujos y grabados —la gran mayoría de su escultura existe como contrapunto efímero a espacios arquitectónicos concretos. A Sandback le gustaba hablar de “espacio peatonal”, un término acuñado en Yale con el también escultor Dan Edge. Dicho espacio, teorizaron, “era literal, torpe y cotidiano”<sup>11</sup> y al llamar la atención sobre él de manera simple y con una intervención minimalista, Sandback intentaba deshacer la larga y atrincherada división entre arte y vida, línea a línea.

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7 Fred Sandback, “Notes”, 1973, reeditado en *Fred Sandback*, p. 88

8 Fred Sandback, “Remarks on My Sculpture, 1966-1986”, 1986, reeditado en *Fred Sandback*, p. 120

9 Fred Sandback, “Sandback: Where is the Sculpture”, 1922, reeditado en *Fred Sandback*, p. 127

10 Hubert Winter, “My Recollections of Fred Sandback” en *Fred Sandback*, p. 210

11 Fred Sandback, “Remarks on My Sculpture, 1966-1986”, 1986, reeditado en *Fred Sandback*, p. 120

Esa línea transportable (a menudo hecha de hilo acrílico o cuerda elástica) ofrecía a Sandback una manera de involucrar espacios sin dominarlos y, claramente, de definir formas mientras sugería su disolución. Lo más simple, sin embargo, resultó ser una herramienta básica, una manera de pensar en tres dimensiones: “la línea es un instrumento para mediar la calidad o el timbre de una situación, y tiene una estructura que es rápida y abstracta y más o menos pensable, pero es la tonalidad, o si se quiere, el vacío de una situación a lo que intento llegar. Mis intrusiones son habitualmente modestas, quizás porque parece que es ese primer momento en el que las cosas empiezan a fusionarse el que es interesante”<sup>22</sup>. Esos momentos se producen repetida y sorprendentemente en los espacios poblados por la escultura de Sandback.

Por otro lado, el color también fue una consideración básica en su trabajo. Sandback utilizó una gran variedad de ellos a lo largo de su carrera, desde el blanco y el negro hasta rojos rubicundos y amarillos blanquecinos, usando algunas veces un solo color para una exposición entera y en otras ocasiones creando obras individuales multicolores. El color permitía al artista una manera de “hacer la pieza más recesiva o más agresiva, más fuerte o más suave, más cálida o más frágil —y a equilibrar las relaciones que se dan entre diferentes piezas al coexistir entre ellas, y con un entorno particular”<sup>23</sup>. Al igual que con los hilos azul, naranja, amarillo y negro de *Untitled (Four Part Construction)* 1981, instalados justo enfrente de la pared, como en relieve, en Galería Cayón los distintos colores empujan cada línea separándola en anchura y en profundidad, justo como la repetición vertical de elementos las unen en *Untitled (Sculptural Study, Eight —Part Vertical Construction)*, ca. 1985/2007, haciendo más presentes las líneas casi invisibles, abriendo el espacio y señalando las características particulares de la arquitectura frente al impulso escultórico de repetición y variación.

Precisamente, a través de la experiencia de estos momentos de fusión formal y espacial —de la línea y el color en tensión con el espacio— no solo llegamos a tener una mayor comprensión de lo que pudo ser para el artista estar en un sitio particular, sino sobre todo de cómo nosotros, torpes en nuestros propios espacios peatonales, estamos en relación con nuestro propio mundo de objetos, espacios y entre nosotros.

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12 Fred Sandback, “Remarks on My Sculpture, 1966-1986”, 1986, reeditado en *Fred Sandback*, p. 120

13 Fred Sandback, “Lines of Inquiry: An Interview with Joan Simon”, 1997, reeditado en *Fred Sandback*, p. 136



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# TIMBRE AND TONE: FRED SANDBACK'S SCULPTURE

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Edward A. Vazquez

As Fred Sandback told the story, it started with a suggestion from the sculptor George Sugarman: "It was 1967. I rapped painting, groused about narrative, pictorial content, material content, signifying content. George sort of snapped, 'Stretch a piece of string between two points and leave it be.' Perhaps he prompted me to do exactly that."<sup>1</sup> The idea was certainly not meant literally, but it proved generative for this graduate student in the Master of Fine Arts program at Yale School of Art. So generative, in fact, that spanning lengths of yarn in and through interior spaces was the formal core of Sandback's artistic practice during the following thirty-five years.

Sugarman's "wisecrack,"<sup>2</sup> and, more to the point, a sustained dialogue with Sandback's fellow sculptors, spurred a series of experiments into the possibilities of line and space, the first of which was the outline of a standard piece of lumber using steel and elastic cord. Placed directly on the floor *Untitled (Red Floor Piece)*, 1967, asserted itself as a discrete form, but as pure outline it equally insisted on its own immateriality. According to the artist: "I think my first attraction to this situation was to the way it allowed me to play with something both existing and not existing at the same time. The thing itself—two-by-four— was just as material as it could be—a volume of air and light above the surface of the floor. Yet my forming of it, the shape and dimension of that figure, had an ambiguous and transient quality."<sup>3</sup> Though its reference to a physical thing in the world, a piece of commercial lumber, was a device that Sandback's work would soon leave behind, the object's perceptual ambiguity left a sustained impact. "It was unavoidable to perceive," he explained, "that the sculptures didn't stop where the lines did, and that the situation had gotten

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1 Fred Sandback quoted in "Lines of Inquiry: An Interview with Joan Simon," (1997) reprinted in *Fred Sandback*. Ex. cat. (Vaduz: Kunstmuseum Liechtenstein; Edinburgh: Fruitmarket Gallery; Graz: Neue Galerie am Landesmuseum Joanneum; Bordeaux: capcMusée d'art contemporain; Ostfildern-Ruit: Hatje Cantz, 2005), p. 135.

2 Fred Sandback quoted in "An Interview: Fred Sandback and Stephen Prokopoff," (1985) reprinted in *Fred Sandback*, p. 108.

3 Fred Sandback, "Remarks on My Sculpture, 1966–1986," (1986) reprinted in *Fred Sandback*, p. 119.

more complex.”<sup>4</sup> Within a few weeks of intense experimentation Sandback had hit upon many of the sculptural forms and configurations that he would further develop over the course of his career, and his work quickly expanded beyond the discrete objecthood of *Untitled (Red Floor Piece)* and began to engage complete interiors with little more than single lines spanned across entire galleries.<sup>5</sup>

Yet just as with the complexity of the early works, viewers walking in and around Sandback’s later room-scaled objects often experience a variety of overlapping spatial and sculptural reversals. The forms continue beyond their linearity. Such works—made of commercially produced acrylic yarn—seemingly expand well beyond the facts of their strands, cutting through vast areas of interior space, shading them with a palpable and seemingly unreal presence. Investigating this tension of matter and materiality, and the ways that each suggests the other, was one of the artist’s principle interests. As Sandback explained in an interview: “Well, the materiality of the situation that I am involved in certainly is of major concern to me. My manipulated material is simply a small part of that, proportionally. There are big ‘empty’ spaces in between the lines. They’re no less real or material than the lines themselves.”<sup>6</sup> While such a remark might seem counterintuitive, it honestly engages the complexities of lived experience and also stakes a position in the lively debates in the 1960s art world surrounding illusion. A number of artists developed practices using industrial materials like steel and aluminum to make simple, often repeated, forms. Literalism, as it was famously described, sought to present the material as such: copper as copper, say, and little else. Such work, in its minimalism, however, often contains complex reflections and internal interactions that, while drawing attention to the materials themselves, can also annul them at the same time. Sandback’s work acknowledges this double reality, and moreover, embraces it. Sandback explained, most clearly and straightforwardly, “In no way is my work illusionistic. Illusionistic art refers you away from its factual existence toward something else. My work is full of illusions, but they don’t refer to anything. Fact and illusion are equivalents. Trying to weed one out in favor of the other is dealing with an incomplete situation.”<sup>7</sup>

While such situations may refer to the internal play of specific objects, Sandback

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4 Fred Sandback quoted in “An Interview: Fred Sandback and Stephen Prokopoff,” (1985) reprinted in *Fred Sandback*, p. 109.

5 According to Sandback: “In the first couple of weeks of exploration I think all of the basic orientations were present.” Sandback quoted in “An Interview: Fred Sandback and Stephen Prokopoff,” (1985) reprinted in *Fred Sandback*, p. 109.

6 Fred Sandback quoted in “An Interview: Fred Sandback and Stephen Prokopoff,” (1985) reprinted in *Fred Sandback*, p. 111.

7 Fred Sandback, “Notes,” (1973) reprinted in *Fred Sandback*, p. 88.

rarely thought of his sculpture set apart from its surrounding environment. As he explained in 1986, "The work is 'about' any number of things, but 'being in a place,' would be right up there on the list."<sup>8</sup> For the majority of his career Sandback conceptualized, created, and installed each of his works on site, adjusting the scale, size, color and configuration of his works to each interior. While such a method resonates with elements of site-specific and installation-based practices pioneered in the late 1960s, Sandback rejected the label of installation artist, as 'installation' suggests overpowering existing space, rather than engaging with it. "I'm not trying to transform this gallery and make something new out of it," he explained, "my intention is to utilize the space, to bring about a co-production between it and my intentions, to respect its particularities."<sup>9</sup>

Some of this co-productive impulse comes through in his working method. According to Sandback's Vienna-based gallerist and friend Hubert Winter "Fred had a disarmingly simple approach to his work: he entered the room carrying a sample case containing different-colored acrylic yarn, sat down on a chair, stared for a long time, said nothing, left the room after a while for a walk, came back, sat down again, and stared... This process would last for roughly two days, and then the first acrylic threads would be hanging from the ceiling or be attached to the wall with adhesive tape. Fred worked alone, without any assistance. All he needed was a ladder and some tape. Once Fred was sure about how he wanted the finished work to look he would... [span] the threads. The installation was complete."<sup>10</sup> While Sandback did at times throughout his career create discrete, self-contained works—such as the metal constructions of the late 1960s and a series of small, wooden, reliefs in the 1990s, to say nothing of his drawings and prints—the overwhelming majority of his sculpture exist as ephemeral counterpoint to specific architectural spaces. Sandback liked to speak of "pedestrian space," a term coined at Yale with fellow sculptor Dan Edge. Such space, they theorized, "was literal, flat-footed, and everyday,"<sup>11</sup> and in drawing attention to it with simple form and minimal intervention, Sandback attempted to undo the long entrenched division between art and life, line by line.

This transportable line (often made of acrylic yarn or elastic cord) offered Sandback a way to engage spaces without overpowering them, and to clearly define forms while suggesting their dissolution. Most simply, however, it was a basic tool, a way to think in three dimensions: "The line is a means to mediate the quality or timbre of a

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8 Fred Sandback, "Remarks on My Sculpture, 1966–1986," (1986) reprinted in *Fred Sandback*, p. 120.

9 Fred Sandback quoted in "Sandback: Where is the Sculpture," (1992) reprinted in *Fred Sandback*, p. 127.

10 Hubert Winter, "My Recollections of Fred Sandback," in *Fred Sandback*, p. 210.

11 Fred Sandback, "Remarks on My Sculpture, 1966–1986," (1986) reprinted in *Fred Sandback*, p. 120.

situation, and has a structure which is quick and abstract and more or less thinkable, but it's the tonality, or if you want, wholeness of a situation that is what I'm trying to get at. My intrusions are usually modest, perhaps because it seems like it's that first moment when things start to coalesce that is interesting."<sup>12</sup> Such moments occur repeatedly and surprisingly in spaces populated by Sandback's sculpture.

Color was also a basic consideration. Sandback used a variety throughout his career, from black and white to ruddy reds and high-keyed yellows, sometimes using a single color for an entire show and at other times making multicolored single works. Color allowed the artist a way "to make a piece more recessive or aggressive, louder or softer, warmer or more brittle—and to balance the relationships that various pieces have as they coexist with each other, and with a particular environment."<sup>13</sup> As with the blue, orange, yellow, and black strands of *Untitled (Four-Part Construction)*, 1981, installed just off the wall, as if in relief, at the Galería Cayón, the distinct colors push each line apart in both width and depth, just as the repetition of vertical elements unites them in *Untitled (Sculptural Study, Eight-Part Vertical Construction)*, ca. 1985/2007, making nearly invisible lines more present, opening up the space and drawing out the particulars of architecture against the sculptural pull of repetition and variation.

Precisely through an experience of these moments of formal and spatial coalescence—of line and color in tension within the room—we not only come to a greater understanding of what it might have been like for the artist to be and have been in a particular place, but ultimately of how we, flat-footed in our own pedestrian spaces, stand in relation to our own world of objects, environments, and each other.

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<sup>12</sup> Fred Sandback, "Remarks on My Sculpture, 1966–1986," (1986) reprinted in *Fred Sandback*, p. 120.

<sup>13</sup> Fred Sandback quoted in "Lines of Inquiry: An Interview with Joan Simon," (1997) reprinted in *Fred Sandback*, p. 136.





Sandback dando una conferencia en el Museo Folkwang, Essen, 1974  
Sandback giving a lecture at Museum Folkwang, Essen, 1974



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# ENTREVISTA

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Extractos de una conversación con Fred Sandback en la Fundación Chinati  
Octubre 2001

**B**ueno, no se puede evitar el color. Y como buen colorista, voy a mi tienda Wal — Mart local para agotar las posibilidades [risas]. A veces los pinto pero generalmente son colores que se venden así, porque cuando se trabaja a gran escala y la línea es tan pequeña hay bastante color.

(...) Luego los colores parecían salir de aquél [color base que no quería perder], haciendo juego unos con otros de una manera que nada tiene que ver con la teoría del color. Lo que hago no es muy metódico pero sí intencional. Tienen que resultar bien los colores; juegas con ellos, haces experimentos y algo surge al final, otro color.

Sí. Me divierte lo anecdótico. Mi estudio en New Hampshire fue invadido por ratones que encontraron un hoyo en el suelo así que todas las líneas de color fueron a parar a ese hueco y desaparecieron. Un invierno cada vez que traía leña al estudio me encontraba un nido de ratones en el montón de leña y, desde luego, todo esto del color parecía muy intencional. Había un ratón de Bauhaus y otro de Miami, y eso me hizo mucha gracia. Mis colores significan más para mí que para los ratones, pero también apreciaba los suyos.

Mi madre me había hablado de cierta película de Charlie Chaplin... Si alguno de ustedes sabe algo acerca de esta película quizás me puedan iluminar al respecto. Ella decía que le había gustado mucho una escena en que Chaplin come una alcachofa. En una cena de gala, Chaplin no sabía qué hacer: se limitó a quitarle las hojas una por una y tirarlas por encima de su hombro. Por fin llegó al bello corazón de la verdura y, tras contemplarlo un rato, acabó por tirarlo también por encima del hombro. Cuando mi madre me contó esto, a pesar de mi corta edad, era ya una potente imagen sobre dejar atrás a Immanuel Kant y la cosa misma y dejar olvidada esa frontera con el platonismo.

Es una pequeña coreografía rara que carece de letra y de guion. Se trata de confabular algo —es algo así como tomar un bloque de piedra y quitarle todo lo que no se parezca a un elefante. Es cuestión de inventar una forma y llegar a sentirse cómodo con ella y ver dónde te lleva.

Pero desde el principio un artista europeo amigo mío que trabajaba con hormigón me decía con mucha lucidez: "Estoy trabajando con el espacio". En cambio lo que yo

veo es un espacio más denso aquí, un espacio más vacío en torno a mí. Y el arquitecto presenta otro tipo de espacio, y por eso mi línea es una cosa más complicada que el simple tema de la figura y el contorno. Creo que ese tipo de complejidad me motivó a querer despojarme del “intermedio”.

Sabes, nunca pienso en lo que está dentro de mi hilo, porque el hilo es una contradicción. Parece sugerir que hay una línea allí. Bueno ¿es esta una línea platónica que carece de dimensión? No, en absoluto: es una línea escultural que tiene una existencia disminuida pero borrosa —incluso hasta pictórica— pero definitivamente tridimensional.

Bueno, lo comparé en un determinado momento con una línea trazada con un lápiz número 2. Como material es bastante común y corriente, pero pude trabajar con él muy bien.

No creo que una obra pueda tener una definición completa sin tomar en cuenta su ubicación específica en el tiempo. En el cajón tiene que existir como un esquema bien especificado, y no creo que mi estética sea necesariamente preferible a la de nada más en cuanto a la interpretación. Es como una partitura musical.

Tengo dos maneras generales de trabajar. Una está en el nivel de la fantasía y suele darse antes de realizar la escultura, como las que traje conmigo que tanto me gustaban pero acabé por tirar. La fantasía puede fracasar cuando llega el momento de presentarse en la sala de exhibición. Tengo este tipo de fantasías con frecuencia, pero mi otro método es más razonado y mecánico. Sigue a una pequeña vibración que siento una vez que he creado una forma. Luego puedo jugar con esa forma y quizá eso me lleve a otra cosa que pudiera terminar siendo escultura. Aproximadamente dos partes de fantasía y una parte de estructura.



Detail, installation view *Fred Sandback: Sculpture and Drawings* Galería Cayón, Madrid, 2014

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# INTERVIEW

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From a conversation with Fred Sandback at the Chinati Foundation  
October 2001



**W**ell, you can't avoid color. And as any colorist might, I plumb the depths of my local Wal-Mart. Sometimes I paint them, but mostly they're color off the shelf because when you are working on this kind of scale, with the line being so small, there's plenty of color.

...the colors kind of built and packed off each other in a way that doesn't have to do with anybody's notion of color theory. There's no this way or that way to it, but it's very intentional. You've got to get the color just right and you push and you pull and you play with it and something hops out at you and you find another color.

My studio up in New Hampshire was raided by mice. And the mice found a hold in the floor so all of these various lines of color went to the hole in the floor and disappeared. So one winter every time I took an armload of wood, I would find a nest in the woodpile and of course all of this color stuff looked very intentional. There was a Bauhaus mouse and there was a Miami mouse, and I got a real kick out of that. My color means more to me than I think it meant to the mouse, but I appreciated theirs.

My mom told me about this Charlie Chaplin film... She said she enjoyed a clip of Chaplin eating an artichoke. Finding himself befuddled at a fancy dinner, he took one leaf off, looked at it, and then threw it over his shoulder. And so on through the meal until he got to the lovely heart, he looked at it, and regarded it a little longer and threw it over his shoulder. And at that age when mom told it to me it was still already a potent image of moving on beyond Immanuel Kant and the thing itself and leaving that borderline with Platonism behind in the dust somehow...

It's a matter of conjuring something up- like taking a block of stone and knocking away all the parts that don't look like an elephant. It takes a matter of conjuring up a form and then getting comfortable with it and see where it may take you.

From the beginning there was also this notion of a European concrete artist friend stating it more clearly: 'I'm working with space'. Whereas, I'll see a denser space here, an emptier space there around me. And the architecture presents another kind of space, and so my line is more complicated than this simple figure/round issue. I think that kind of complexity motivated me to want to get rid of the "middle".

I never think about what's inside my string, because the string is a contradiction. It seems to suggest that there is a line there. Well, is this a Platonic line that has no dimension? Not at all, it's a sculptural line that has a diminished but very fuzzy—admittedly kind of painterly— but definitely three-dimensional existence.

Well, I compared it at one point to a number two pencil line. As a material it's pretty mundane, but it seemed to do the job”

I don't think a work can reach anything like what I'd want to call a full definition without a specific place in time. In the drawer it has to exist in some form as a very well specified schema and I don't think that my aesthetics are necessarily preferred to anyone else's in terms of interpreting this. It's like a piece of sheet music.

There are two general manner of working for me. One is on the fantasy sort of level, which usually precedes making a sculpture... The fantasy can crash and burn when it confronts having to go on stage. So there's this one kind of day dreaming that I do all the time, but the other method is more reasoned and after-the-fact and dryer. It follows a little vibration I get once I've made a shape. Then I can play with the shape and maybe that goes somewhere in terms of leading to something else I might want to make as a sculpture. Approximately two parts fantasy and one part structure.



My work doesn't refer to an ideal situation. It's not exclusively visual. It's part of a complex situation of which vision is also a part.

I intend what I do to be concrete and particular. It's just the opposite of abstract art. What I make is neither deduced nor refined from anything else.

I'm full of thoughts (more or less). My work isn't. It's not a demonstration of an idea either. It's an actuality. Ideas are also actualities. The ~~idea~~ notion that there are ideas that then take form, or ideas that can be extracted from their material substratum, doesn't make any sense.

In a way, the drawings have just as clear an identity as the three-dimensional pieces they depict. ~~I don't really understand this~~ but they are ~~equally important to me~~ crystallizations of the information in a piece,

Understanding something often means dissecting it into its component parts. My work resists that kind of understanding, as it's all one thing to start with. I don't proceed according to rules.

My three-dimensional pieces are physically unstable - some exist for a day or so and then are finished. That's the right scale for me. A piece can always be remade. ~~THESE DRAWINGS ARE NOT STATISTICAL~~

A piece made with just a few lines at first seems very purist and geometrical. My work isn't either of these things. ~~I THINK THE DRAWINGS MAKE THIS CLEARER THAN THE THREE-DIMENSIONAL PIECES.~~ My line is very different from a Constructivist line.

Facts are just as ephemeral as illusions,  
Illusions are just as real as facts. To  
attempt to exclude one in favor of the other  
looks like a murder.

## NOTAS INÉDITAS DE SANDBACK ca. 1970s

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Mi trabajo no se refiere a una situación ideal. No es exclusivamente visual. Es parte de una situación compleja cuya visión forma parte de ella.

Intento que aquello que hago sea concreto y particular. Es justo lo opuesto al arte abstracto. Lo que yo creo no se deduce ni es la mejora de ninguna otra cosa.

Estoy lleno de pensamientos (más o menos). Mi trabajo no lo está. No es una demostración de una idea tampoco. Es un acto. Las ideas también son actos. La noción de que hay ideas que luego toman forma, o ideas que pueden ser extraídas de su sustrato material, no tiene ningún sentido.

En cierto sentido, los dibujos solo tienen una identidad como las piezas de tres dimensiones que representan. Son cristalizaciones de la información que hay en la pieza.

Entender algo a menudo significa diseccionarlo en las partes que lo componen. Mi trabajo se resiste a ese tipo de esquema, pues es todo una y la misma cosa con la que empezar. No procedo de acuerdo a reglas.

Mis piezas de tres dimensiones son físicamente inestables —algunas existen por un día o así y luego se acaban. Esa es la escala correcta para mí. Una pieza siempre puede ser reconstruida.

Una pieza hecha solo con unas pocas líneas al principio parece muy purista y geométrica. Mi trabajo no es ninguna de esas cosas. Creo que los dibujos hacen esto más claro que las piezas de tres dimensiones. Mi línea es muy diferente a la línea Constructivista.

Los hechos son tan efímeros como las ilusiones, las ilusiones son tan reales como los hechos. Intentar excluir uno en favor del otro es un error.

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## OBRAS / WORKS

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*Untitled (Sculptural Study, Six-part Right-angled Construction)*, 1976/2013, Black acrylic yarn, installation view  
Fred Sandback, NC Arte Bogota, 2013  
Photo: Oscar Monsalve, courtesy NC Arte, Bogota

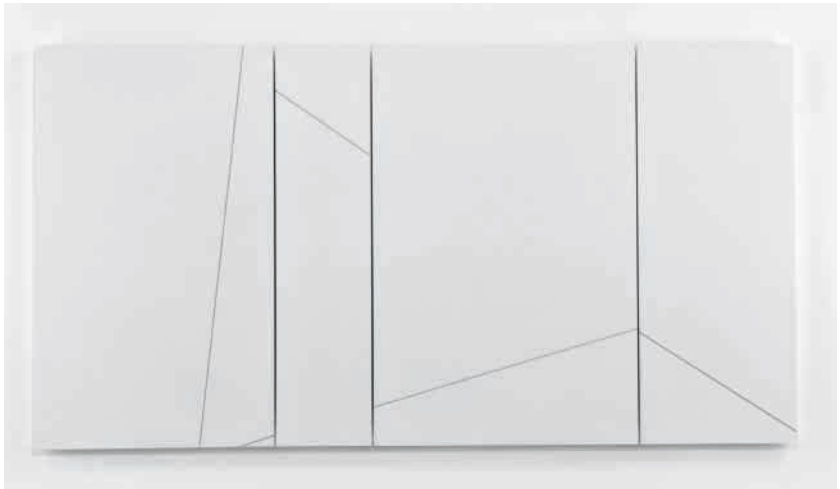


*Untitled (Vertical/ Horizontal Construction in One Plane)*, 2001, Black acrylic yarn, installation view, *Fred Sandback*, Chinati Foundation, Marfa, Texas, 2001  
Photo: Florian Holzherr, courtesy Chinati Foundation

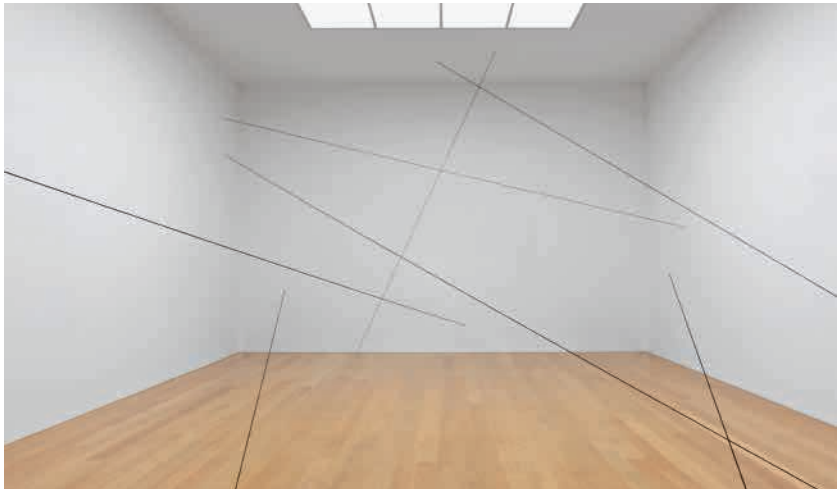




*Untitled (from Ten Vertical Constructions)* [rust red variation], 1977–79, rust red acrylic yarn, installation view  
Dia: Beacon, New York, permanent installation  
Photo: Nic Tenwiggenhorn, courtesy Dia Art Foundation



*Untitled (Sculptural Study, White Wall Relief)*, 2003/2006, white acrylic paint on wood, overall: 36 x 68-1/4 in.; 91.4 x 173.4 cm; edition: 8  
Courtesy David Zwirner, New York/London



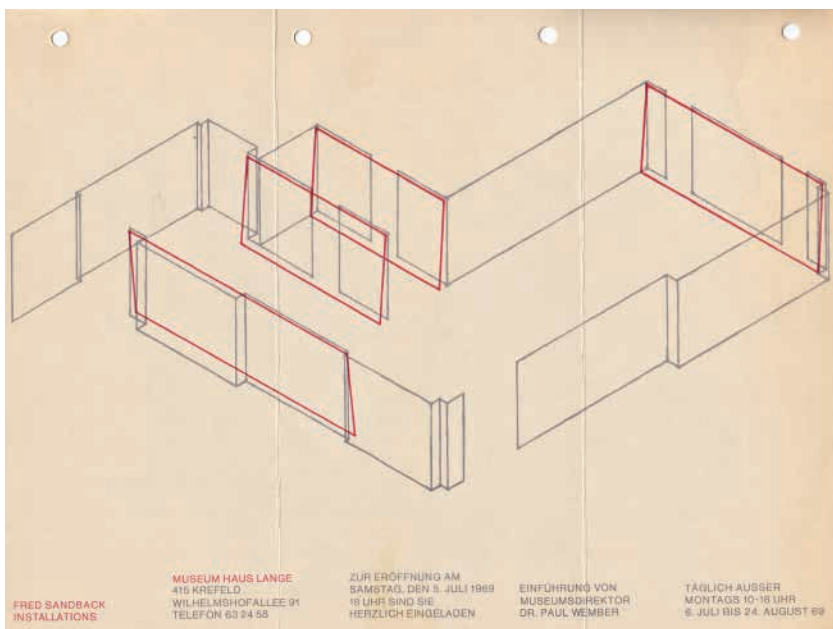
*Untitled, (Sculptural Study, Lannan Foundation Mikado), ca. 1999/2011, black acrylic yarn, installation view Fred Sandback, Akira Ikeda Gallery, Berlin, 2011*  
Courtesy Akira Ikeda Gallery, Berlin



Installation view *Fred Sandback*, Jensen Gallery, Auckland, 2008  
Courtesy Jensen Gallery, Sydney



Installation view *Fred Sandback*, Kettle's Yard, Cambridge, England, 2005  
Courtesy Kettle's Yard, Cambridge



Exhibition catalogue, *Fred Sandback*, Museum Haus Lange, Krefeld, 1969  
Courtesy Fred Sandback Estate



*Untitled, 1985, yellow and white acrylic yarn, installation view Fred Sandback, Kunsthhaus Zürich, 1985*  
Courtesy Fred Sandback Estate



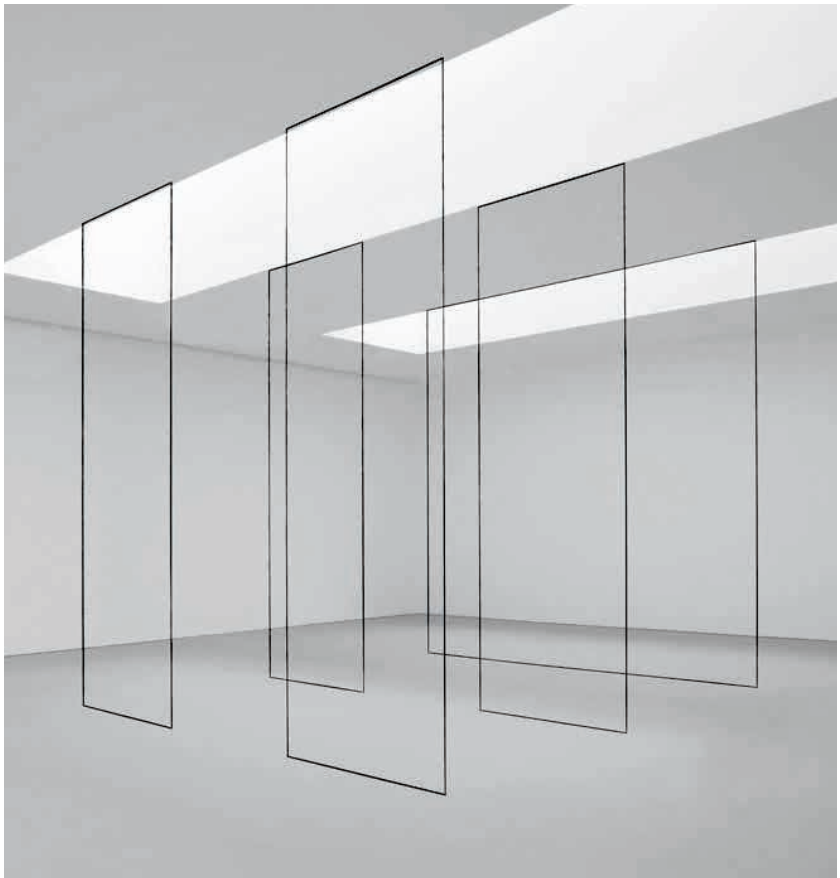
Left and right  
*Untitled*, 1978, ochre and gray acrylic yarn, installation view *Fred Sandback*, The Museum of Modern Art, New York, 1978  
Courtesy Fred Sandback Estate







*Untitled (Sculptural Study, Construction for Room with Three Entrances)*, ca. 1980/2011, black acrylic yarn, installation view *Fred Sandback*, Pori Art Museum, Finland, 2011  
Courtesy Pori Art Museum, Finland



*Untitled (Sculptural Study, Five-part Construction)*, 1987/2009, black acrylic yarn, installation view *Six Works, Six Rooms*, David Zwirner, New York, 2009. Collection Museo Nacional Centro de Arte Reina Sofía, Madrid  
Courtesy David Zwirner, New York/London



*Untitled*, 1999, ochre acrylic yarn, installation view, *Espacio Interior/Inner Space*, Sala de Exposiciones Alcála 31, Madrid, 2006  
Courtesy Sala de Exposiciones Alcála 31



*Untitled (from Ten Vertical Constructions)*, 1977–79, black acrylic yarn, installation view Fred Sandback Museum, Winchendon, Massachusetts; collection Dia Art Foundation, New York  
Courtesy Fred Sandback Estate



*Untitled (Sculptural Study, Twenty-part Vertical Construction)*, ca. 1983/2008, black acrylic yarn, installation view *Frágil*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, 2008  
Courtesy Museo de Arte Contemporáneo Esteban Vicente

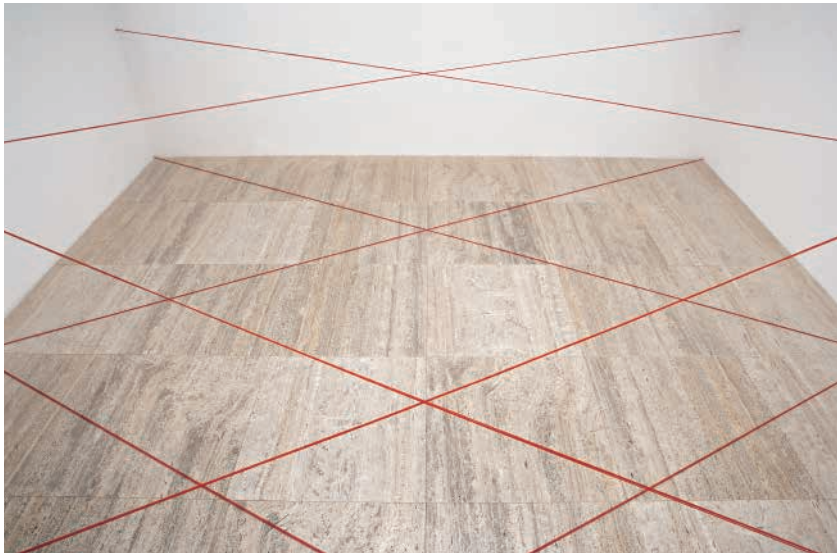


Amavong Panya installing at the Kunstmuseum Liechtenstein, Vaduz, 2005  
Courtesy Fred Sandback Estate



*Untitled (Sculptural Study, Seven-part Triangular Construction)*, ca. 1982/2011, black acrylic yarn, installation view Fred Sandback, Whitechapel Art Gallery, London, 2011  
Courtesy Whitechapel Art Gallery, London





*Untitled (Sculptural Study, Superimposition of Eight Possible Horizontal Lines)*, ca. 1974/2006, red elastic cord, installation view *Fred Sandback: Early Work*. Zwirner & Wirth, New York, 2006  
Courtesy David Zwirner, New York/London



Installation view *Fred Sandback: Drawings*. Kunstmuseum Winterthur, 2014  
Courtesy Kunstmuseum Winterthur



*Untitled (Sculptural Study, Ten-part Rotunda Construction)*, 2003, blue, black and ochre acrylic yarn, collection and installation view *Fred Sandback*, Pinakothek der Moderne, Munich, 2003  
Courtesy Pinakothek der Moderne



Installation view *Frágil*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, 2008



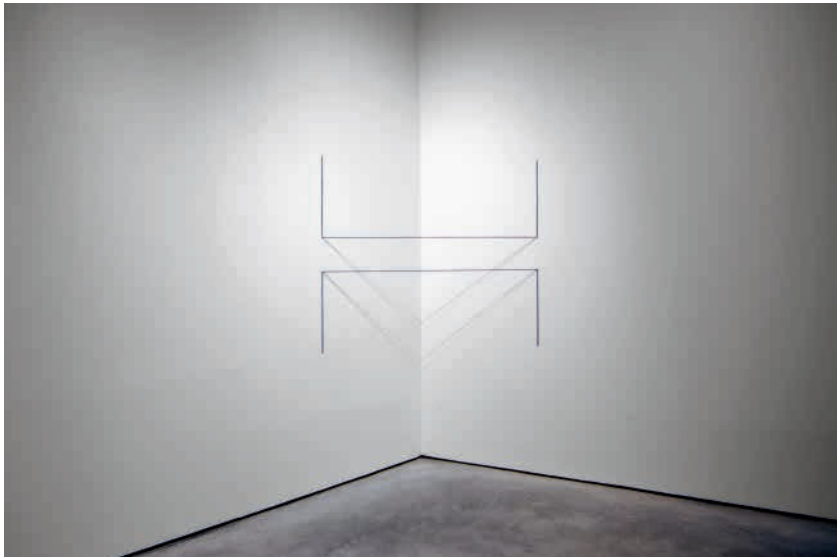
Installation view *Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez



*Untitled (Sculptural Study, Volumes in Dialogue/Opposition)*, Black acrylic yarn. 1982/2005. Situational: spatial relationships established by the artist  
*Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez



*Untitled (Four-part Construction)*. Blue, orange, yellow and black acrylic yarn. 1981. Situational: spatial relationships established by the artist  
*Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez



*Untitled (Sculptural Study, Two part Cornered Construction)*. Blue acrylic yarn. 1982/2007. 101.6 x 73.7 x 73.7 cm.  
Installation view *Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez





*Untitled (Sculptural Study, Eight-part Vertical Construction)*. Yellow and white acrylic yarn. 1985/2007.  
Situational: spatial relationships established by the artist; overall dimensions vary with each installation view  
Fred Sandback: *Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez

*Untitled (Sculptural Study, Two-part Vertical Construction)*. Orange and yellow acrylic yarn. 1976/2013. Ceiling height x 30.5 x 45.7 cm. Helga de Alvear Foundation, Cáceres  
View *Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez





*Untitled (Sculptural Study, Broken Triangle, Lannan Foundation, Santa Fe)*. Black and orange acrylic yarn. 1999/2014. Situational: spatial relationships established by the artist.  
View *Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez





Installation view *Fred Sandback: Sculpture and Drawings*, Galería Cayón, Madrid, 2014  
Photo: J. y J. Blázquez



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# CURRICULUM

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Born 1943 in Bronxville, New York. Died 2003 in New York, New York.

### ***Education***

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1957–61 Williston Academy, Easthampton, Massachusetts

1961–62 Theodor-Heuss-Gymnasium, Heilbronn

1962–66 Yale University, New Haven, Connecticut, BA

1966–69 Yale School of Art and Architecture, New Haven, Connecticut, MFA

### ***Solo exhibitions***

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**1968** Fred Sandback: Plastische Konstruktionen. Konrad Fischer Galerie, Düsseldorf.

Fred Sandback. Galerie Heiner Friedrich, Munich.

**1969** Fred Sandback: Five Situations; Eight Separate Pieces. Dwan Gallery, New York.

Fred Sandback. Ace Gallery, Los Angeles.

Fred Sandback: Installations. Museum Haus Lange, Krefeld.

[catalogue]

**1970** Fred Sandback. Dwan Gallery, New York.

Fred Sandback. Galleria Françoise Lambert, Milan.

Fred Sandback. Galerie Yvon Lambert, Paris.

Fred Sandback. Galerie Heiner Friedrich, Munich.

**1971** Fred Sandback. Galerie Heiner Friedrich, Munich.

Fred Sandback. Galerie Reckermann, Cologne.

Fred Sandback: Installations; Zeichnungen. Annemarie Verna Galerie, Zürich.

**1972** Fred Sandback. Galerie Diogenes, Berlin.

Fred Sandback. John Weber Gallery, New York.

Fred Sandback. Annemarie Verna Galerie, Zürich.

Fred Sandback. Galerie Heiner Friedrich, Munich.

Fred Sandback: Neue Arbeiten. Galerie Reckermann, Cologne.

**1973** Fred Sandback: Zwei vertikale Installationen. Kunsthalle Bern. [artist's book]

- Fred Sandback. Galerie nächst St. Stephan, Vienna. [artist's book]  
 Fred Sandback. Galerie im Taxispalais, Innsbruck. [artist's book]  
 Fred Sandback. Galerie Heiner Friedrich, Munich. [artist's book]
- 1974** Fred Sandback: Grafik, Zeichnungen. Städtisches Museum, Schloss Morsbroich, Leverkusen.  
 Fred Sandback: Sixteen Two-part Pieces. John Weber Gallery, New York.  
 Fred Sandback. Galleria Milano, Milan. [catalogue]  
 Fred Sandback. Galleria Primo Piano, Rome.  
 Fred Sandback. Galerie Heiner Friedrich, Cologne.  
 Fred Sandback: Einraumausstellung. Museum Folkwang, Essen. [catalogue]  
 Fred Sandback. Galleria Peccolo, Livorno. [catalogue]  
 Fred Sandback. Galleria Martano, Turin.
- 1975** Fred Sandback. Hessisches Landesmuseum, Darmstadt.  
 Fred Sandback: Plastiken, Zeichnungen. Galerie d+c mueller-roth, Stuttgart.  
 Fred Sandback: Installationen. Kunstraum, Munich. [catalogue]  
 Fred Sandback: Frühe Skulpturen. Edition der Galerie Heiner Friedrich, Munich.  
 Fred Sandback: Neue Grafik (Zeichnungen, Linolschnitte, Radierungen, Lithographien.) Edition der Galerie Heiner Friedrich, Munich. [catalogue Fred Sandback: Druckgrafik 1975]  
 Fred Sandback: Gesamtgrafik und Multiples. Galerie Klein, Bonn.  
 Fred Sandback: Blu, Arancio, Violet. Galleria Marilena Bonomo, Bari. Opened  
 Fred Sandback. Galerie Dorothea Loehr, Frankfurt am Main.
- 1976** Fred Sandback. Heiner Friedrich, Inc., New York.  
 Fred Sandback: Sculpture and Prints. John Weber Gallery and Brooke Alexander, Inc., New York.  
 Fred Sandback. Annemarie Verna Galerie, Zürich.  
 Fred Sandback. Galleria Primo Piano, Rome.  
 Fred Sandback. Liliane & Michel Durand-Dessert, Paris.  
 Fred Sandback: Skulptur. Galerie Heiner Friedrich, Cologne.
- 1977** Fred Sandback: Constructions and Drawings. Lisson Gallery, London.  
 Fred Sandback: Prints and Drawings. Hester van Royen Gallery, London.  
 Fred Sandback: Skulpturen und Druckgraphik, 1976 und 1977. Edition der Galerie Heiner Friedrich, Munich.
- 1978** Fred Sandback: New Works. Heiner Friedrich, Inc., New York.  
 Fred Sandback: Neue Arbeiten. Galerie Heiner Friedrich, Cologne.  
 Fred Sandback: Seven Constructions from 1977. Institute for Art and Urban Resources, P.S. 1, Long Island City, New York.

- Projects: Fred Sandback. Museum of Modern Art, New York.  
Fred Sandback. Yale University School of Art, New Haven, Connecticut.
- 1981** Fred Sandback: Sculpture. Annemarie Verna Galerie, Zürich.  
Fred Sandback. Liliane & Michel Durand-Dessert, Paris.  
Fred Sandback. Fred Sandback Museum, Winchendon, Massachusetts.  
[exhibition catalogue]  
Fred Sandback. Liliane & Michel Durand-Dessert, Paris.
- 1983** Fred Sandback: Six Constructions from 1967 and Recent Graphic Works. Marian Goodman Gallery, New York.  
Fred Sandback: New Graphic Work and a Continuing Exhibition of Sculpture from 1967–1981. Fred Sandback Museum, Winchendon, Massachusetts.  
Fred Sandback: 22 Photostats. Galerie Fred Jahn, Munich.  
Fred Sandback. University of Massachusetts, Amherst.  
Fred Sandback: New Sculpture and a Continuing Exhibition of Prints and Drawings. Fred Sandback Museum, Winchendon, Massachusetts.
- 1984** Fred Sandback. Le Consortium, Dijon.
- 1985** The Art of Fred Sandback: A Survey. Krannert Art Museum, University of Illinois, Champaign-Urbana. [catalogue]  
Fred Sandback: Skulpturen, Installationen, Zeichnungen. Kunsthaus Zürich.  
[catalogue]  
Fred Sandback. Liliane & Michel Durand-Dessert, Paris.  
Fred Sandback. Marian Goodman Gallery, New York.
- 1986** Fred Sandback: Sculpture, 1966–1986. Städtische Kunsthalle, Mannheim.  
[catalogue]  
Fred Sandback. Annemarie Verna Galerie, Zürich.  
Fred Sandback: Installation mit neuen Skulpturen. Neue Zeichnungen und Aquarelle. Galerie Fred Jahn, Munich.
- 1987** Fred Sandback: Die gesamte Grafik. Städtisches Museum, Schloss Morsbroich, Leverkusen. [catalogue]  
Fred Sandback: Diagonal Constructions/Broken Lines; Skulpturen und Zeichnungen. Kestner-Gesellschaft, Hannover. [catalogue]  
Fred Sandback: Druckgrafik 1975–86. Galerie Borgmann Capitain, Cologne.  
Fred Sandback: Vertical Constructions. Westfälischer Kunstverein, Münster.  
[catalogue]  
Fred Sandback: Stahlskulpturen 1968, Zeichnungen und Druckgrafik, 1975–1985. Galerie Loehr, Frankfurt am Main.  
Fred Sandback: New Work and Work from 1967. Fred Sandback Museum, Winchendon, Massachusetts.

- 1988** Fred Sandback. Liliane & Michel Durand-Dessert, Paris.  
 Fred Sandback: Drawings and Prints, 1966 to 1988. David Nolan Gallery, New York.  
 Fred Sandback. Dia Art Foundation, New York.  
 Fred Sandback: Zeichnungen, 1965–1987. Galerie Fred Jahn, Munich.  
 Fred Sandback. Annemarie Verna Galerie, Zürich.
- 1989** Fred Sandback. Burnett Miller Gallery, Los Angeles.  
 Fred Sandback: Sculpture. Contemporary Arts Museum, Houston. [catalogue]  
 Fred Sandback: Sculpture. Yale University Art Gallery, New Haven, Connecticut. [catalogue]  
 Fred Sandback: Sculpture and Drawings. Nina Freudenheim Gallery, Buffalo, New York.
- 1990** Fred Sandback. Galleria Primo Piano, Rome.  
 Fred Sandback: Seven-part Vertical Construction. Lawrence Markey Gallery, New York.  
 Fred Sandback: 'Shadowrooms.' Pastelle und Pochoirs. Galerie Jahn und Fusban, Munich.  
 Fred Sandback. Galleria Victoria Miro, Florence.  
 Fred Sandback: Sculpture and Drawing. David Nolan Gallery, New York.  
 Fred Sandback: Drawings. Victoria Miro Gallery, London.
- 1991** Fred Sandback: Sculptures, 1968. Annemarie Verna Galerie, Zürich.  
 Fred Sandback. Magasin 3, Stockholm Konsthall. [catalogue]  
 Fred Sandback: Sculpture and Drawings. Burnett Miller Gallery, Los Angeles.  
 Fred Sandback: Skulpturen, Zeichnungen, Druckgraphik. Galerie Jürgen Becker, Hamburg.  
 Fred Sandback: Ten-part Vertical Construction. Lawrence Markey Gallery, New York.
- 1992** Fred Sandback. Galerie Rolf Ricke, Cologne.  
 Fred Sandback. Galerie Hubert Winter, Vienna.  
 Fred Sandback: Zeichnungen und Pastelle. Galerie Fred Jahn, Stuttgart.  
 Fred Sandback. Lieu d'Art Contemporain, Hameau du Lac, Sigean, France.
- 1993** Fred Sandback: Skulpturen, Zeichnungen, Druckgraphik. Galerie Jürgen Becker, Hamburg.
- 1994** Fred Sandback: Drawings and Studies for Sculpture. Nolan/Eckman Gallery, New York.  
 Fred Sandback: Skulpturen/Sculptures. Galerie Hubert Winter, Vienna.  
 Fred Sandback: Münchner Projekte, Zeichnungen, 1968–1975. Galerie Fred Jahn, Munich.

- 1995** Fred Sandback: Recent Sculpture. Lawrence Markey Gallery, New York.
- 1996** Fred Sandback. Forum for Contemporary Art, St. Louis, Missouri.  
 Fred Sandback. Drawings, 1966–1996. Lawrence Markey Gallery, New York.  
 Fred Sandback. Galerie Rolf Rieke, Cologne.  
 Fred Sandback: Sculpture. Dia Center for the Arts, New York.  
 Fred Sandback. Annemarie Verna Galerie, Zürich.  
 Installation Sculpture by Fred Sandback. University of Iowa Museum of Art, Iowa City.
- 1997** Fred Sandback: Druckgrafik 1970–1986; Zeichnungen. Galerie Biedermann, Munich.  
 Fred Sandback. Galerie Hubert Winter, Vienna.  
 Fred Sandback. Projektraum Berlin, Berlin.  
 Fred Sandback: Sculpture. Rhona Hoffman Gallery, Chicago.  
 Through the Looking Glass: Fred Sandback. University of Michigan Museum of Art, Ann Arbor.  
 Fred Sandback. Bregenzer Kunstverein, Palais Thurn und Taxis, Bregenz.  
 Fred Sandback. Galerie Hubert Winter, Berlin.
- 1998** Fred Sandback. Artconnexion, Lille.  
 Fred Sandback: Installation und neue Zeichnungen. Galerie Fred Jahn, Munich.  
 Fred Sandback: Sculpture. Galerie Meert Rihoux, Brussels.  
 Fred Sandback: Recent Work. Lawrence Markey Gallery, New York.
- 1999** Fred Sandback: Sculpture. Ezra and Cecile Zilkha Gallery, Center for the Arts, Wesleyan University, Middletown, Connecticut.  
 Here and Now: Fred Sandback. Henry Moore Institute, Leeds, England.  
 Fred Sandback: Sculpture. Fine Arts Center Galleries, University of Rhode Island, Kingston.  
 Fred Sandback. Galerie Hubert Winter, Vienna.  
 Fred Sandback: Sculpture and Related Drawings, 1999. Lannan Foundation, Santa Fe, New Mexico.
- 2000** Fred Sandback. Annemarie Verna Galerie, Zürich.  
 Fred Sandback: Recent Work. Lawrence Markey Gallery, New York.
- 2001** Fred Sandback: Sculpture. Chinati Foundation, Marfa, Texas.
- 2002** Fred Sandback: Sculpture. Rhona Hoffman Gallery, Chicago.  
 Fred Sandback. Galerie Meert Rihoux, Brussels.  
 Fred Sandback: Escultura. Museo Tamayo, Mexico City. [catalogue]
- 2003** Dia:Beacon, New York.  
 Fred Sandback. Galerie Hubert Winter, Vienna.

- Fred Sandback, 1943–2003. Annemarie Verna Galerie, Zürich. [catalogue published in 2004]
- Fred Sandback: Three Sculptural Studies for the Pinakothek der Moderne. Pinakothek der Moderne, Munich.
- 2004** Fred Sandback: Zeichnungen und Druckgraphik. Galerie Fred Jahn, Munich.
- Fred Sandback Prints: A Survey. Susan Sheehan Gallery, New York.
- Fred Sandback: Sculpture and Drawing. Zwirner & Wirth, New York. Lawrence Markey Gallery, New York [catalogue]
- Fred Sandback: Prints, 1971–79. Dan Flavin Art Institute, Bridgehampton, New York.
- Fred Sandback: Zeichnungen und Grafiken. Galerie Hübner, Frankfurt am Main.
- Fred Sandback: Skulpturen, Zeichnungen, Druckgraphik, Portfolios 1968–1994. Galerie Jürgen Becker, Hamburg.
- Fred Sandback: Sculpture. Galerie Meert Rihoux, Brussels.
- Fred Sandback: Editioned Sculptures, Drawings, and Prints, 1968–1976. Barbara Krakow Gallery, Boston.
- Fred Sandback: Sculpture and Pastel Works on Paper. Rhona Hoffman Gallery, Chicago.
- 2005** Fred Sandback: Sculpture and Related Works. Sioux City Art Center, Iowa. [itinerary: University of Wyoming Art Museum, Laramie,] [catalogue and brochure]
- Fred Sandback: Zeichnungen der 60er, 70er und 80er Jahren. Galerie Völcker & Freunde, Berlin.
- Fred Sandback: Drawings/Zeichnungen, 1968–2000. Annemarie Verna Galerie, Zürich. [catalogue]
- Fred Sandback. Kettle's Yard, Cambridge, England. [catalogue]
- Fred Sandback: Prints, 1971–79. Dan Flavin Art Institute, Bridgehampton, New York.
- Fred Sandback. Lawrence Markey Gallery, San Antonio, Texas.
- Fred Sandback. Kunstmuseum Liechtenstein, Vaduz. [itinerary: Fruitmarket Gallery, Edinburgh, March 18–May 14, 2006; Neue Galerie am Landesmuseum Joanneum, Graz, June 23–September 3, 2006] [catalogue and brochure]
- 2006** Fred Sandback: Druckgraphik und Zeichnungen. Galerie Fred Jahn, Munich.
- Fred Sandback: Early Work. Zwirner & Wirth, New York. [catalogue Fred Sandback, 2007]
- Fred Sandback: Large Scale Sculpture. David Zwirner, New York. [catalogue Fred Sandback, 2007]

- 2007** Fred Sandback: Sculpture and Drawings. Rhona Hoffman Gallery, Chicago.  
 Fred Sandback: Frühe Skulpturen. Metropol Kunstraum, Munich. [catalogue]  
 Fred Sandback: Sculptures and Drawings. Annemarie Verna Galerie, Zürich.  
 Fred Sandback. Galleria 1000 Eventi, Milan.  
 Fred Sandback. Barbara Krakow Gallery, Boston.  
 Fred Sandback: Druckgrafik und Zeichnungen. Wolfram Voelcker Fine Art, Berlin.  
 Fred Sandback. Musée de Grenoble.
- 2008** Fred Sandback. Jensen Gallery, Auckland. [catalogue]  
 Fred Sandback. Galerie Hubert Winter, Vienna.  
 Fred Sandback: Zeichnungen und ausgewählte Druckgraphik. Galerie Fred Jahn, Munich.  
 Fred Sandback. Galerie Nelson-Freeman, Paris.  
 Fred Sandback: Rare Prints from the 1970s. David Nolan Gallery, New York.  
 Fred Sandbackk. Galleria Il Ponte Contemporanea, Rome.  
 Fred Sandback: Zeichnungen und Projekte, 1966–1990. Metropol Kunstraum, Munich.
- 2009** Fred Sandback. David Zwirner, New York. [catalogue]  
 Fred Sandback. Zwirner & Wirth, New York.  
 Linear Persuasion: The Prints of Fred Sandback. Susan Sheehan Gallery, New York.  
 Fred Sandback: Skulpturen, Zeichnungen, Druckgraphik. Galerie Jürgen Becker, Hamburg.  
 Fred Sandback. Rhona Hoffman Gallery, Chicago.
- 2010** Fred Sandback. Lawrence Markey Gallery, San Antonio.  
 Fred Sandback. Gaain Gallery, Seoul.  
 Enrico Castellani, Fred Sandback. Galerie Greta Meert, Brussels.  
 Fred Sandback. Instituto Moreira Salles, Rio de Janeiro [concurrent with: Instituto Moreira Salles and Centro Universitário Maria Antonia, Sao Paulo] [catalogue]  
 Fred Sandback. Galerie Hubert Winter, Vienna.  
 Fred Sandback: Sculpture and Works on Paper. Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts.
- 2011** Fred Sandback. Porin taidemuseo, Pori Art Museum, Pori, Finland.  
 Fred Sandback: Räume zeichnen. Wilhelm-Hack-Museum, Ludwigshafen. [catalogue]  
 Fred Sandback. Whitechapel Art Gallery, London.  
 Fred Sandback. Museum of Contemporary Art, Denver, Colorado. [catalogue]  
 Fred Sandback. Akira Ikeda, Berlin.

- Fred Sandback. Zeichnungen, die man bewohnen kann. Museum Morsbroich, Leverkusen. [catalogue]
- 2012** Fred Sandback. Jensen Gallery, Sydney.  
 Fred Sandback: Corner Constructions. Annemarie Verna Galerie, Zürich.  
 Fred Sandback: Zeichnungen und Graphik. Galerie Fred Jahn, Munich.  
 Fred Sandback: Decades, Works 1969–2000. David Zwirner, New York. [catalogue]
- 2013** Fred Sandback. David Zwirner, London.  
 Fred Sandback: Esculturas y grabados. NC Arte, Bogota.  
 Fred Sandback: Selected Prints. Elizabeth Leach Gallery, Portland, Oregon.  
 Fred Sandback. Akira Ikeda Gallery, Tokyo.  
 Fred Sandback. Lumber Room, Portland, Oregon.  
 Fred Sandback. Lisson Gallery, Milan.  
 Martin Barré, Fred Sandback. Galerie Hubert Winter, Vienna.
- 2014** Fred Sandback: Drawings. Kunstmuseum Winterthur; Traveling to Josef Albers Museum, Bottrop, August 24–November 9, 2014 (titled Fred Sandback. Zeichnungen und Skulpturen); Museum Wiesbaden, November 28, 2014 - February 22, 2015.  
 Fred Sandback: Sculptures and drawings. Galería Cayón. Madrid.
- 2015** Fred Sandback and Annemarie Verna Galerie: A Collaboration, 1971–2003. Annemarie Verna Galerie, Zürich.  
 Fred Sandback 64 Three-part Pieces. Pulitzer Arts, St. Louis.  
 Fred Sandback: Prints. Gallery Yamaguchi, Osaka. Traveled to Shilla Gallery, Deague, Korea, August 2015.  
 Fred Sandback. Glenstone, Potomac, MD. September 2015–2016.  
 Fred Sandback: Prints. Sims Reed Gallery, London. October–November 2015.  
 Fred Sandback. Galerie Hubert Winter. November–December 2015.

### *Selected group exhibitions*

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- 1967** Summer Group Show. Yale School of Art and Architecture, New Haven, Connecticut.
- 1968** ABC Art, Cool Art, Minimum Art, Minimal Art, Primary Structure, Neue Monumente, IMI Art. Galerie René Block, Berlin. [catalogue]  
 Prospect 68. Städtische Kunsthalle, Düsseldorf. [catalogue]  
 1968 Annual Exhibition. Whitney Museum of American Art, New York. [catalogue]
- 1969** Here and Now. Washington University Gallery of Art, St. Louis, Missouri.  
 Sammlung 1968 Karl Ströher. Neue Nationalgalerie, Berlin. [itinerary:



- Städtische Kunsthalle, Düsseldorf, April 25–June 17, 1969; Kunsthalle Bern [catalogue]
- New Media—New Methods. Robertson Center, Binghamton, New York. [itinerary: Montclair Art Museum, New Jersey, March 4–25, 1969; University of South Florida, Tampa, July 28–August 21, 1969; George Thomas Hunter Gallery, Chattanooga, Tennessee, September 7–28, 1969; Krannert Art Museum, University of Illinois, Champaign-Urbana, October 12–November 9, 1969; Dulin Gallery of Art, Knoxville, Tennessee, December 1–22, 1969; Des Moines Art Center, Iowa, January 16–February 8, 1970; Memorial Art Gallery, Rochester, New York, March 6–29, 1970; Arkansas Arts Center, Little Rock, May 17–June 14, 1970; Edmonton Art Gallery, Alberta, July 13–August 16, 1970]
- Live in Your Head—When Attitudes Become Form. Kunsthalle Bern. [itinerary: Museum Haus Lange, Krefeld, May 10–June 15, 1969; Institute of Contemporary Arts, London, September 28–October 27, 1969] [catalogue]
- Between Object and Environment: Sculpture in an Extended Format. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. [catalogue]
- Contemporary American Sculpture; Selection 2. Whitney Museum of American Art, New York.
- Hang Ups and Put Downs. Fine Arts Galleries, University of Wisconsin, Milwaukee. [catalogue]
- Language III. Dwan Gallery, New York.
- 557,087. Seattle Art Museum Pavilion, Seattle, Washington. [traveled as 955,000 to Vancouver Art Gallery, January 13–February 8, 1970] [catalogue]
- Other Ideas. Detroit Art Institute. [catalogue]
- Konzeption—Conception. Dokumentation einer heutigen Kunstrichtung. Städtisches Museum, Schloss Morsbroich, Leverkusen. [catalogue]
- Drawings. Fort Worth Art Center, Texas. 1969 [catalogue]
- Recent Acquisitions. Rhode Island School of Design Museum, Providence.
- 1970** String and Rope. Sidney Janis Gallery, New York. [catalogue]
- Fünf Künstler in fünf Räumen. Kunst- und Museumsverein, Wuppertal. [catalogue]
- Sixty-ninth American Exhibition. Art Institute of Chicago. [catalogue]
- New Materials: Procedures in Sculpture. Austin Arts Center, Trinity College, Texas. [catalogue]
- Zeichnungen amerikanischer Künstler. Galerie Rolf Rieke, Cologne.
- Conceptual Art, Arte Povera, Land Art. Galleria Civica d'Arte Moderna, Turin. [catalogue]

- American Drawings. Galerie Yvon Lambert, Paris.  
Troisième salon international de galeries pilotes Lausanne Paris. Musée Cantonal des Beaux-Arts, Lausanne. [itinerary: Musée d'Art Moderne de la Ville de Paris, October 28–December 6, 1970] [catalogue]  
Die Sammlung der Emanuel Hoffmann-Stiftung. Kunstmuseum Basel.
- 1971** Sammlung Cremer: Kunst der sechziger Jahre. Heidelberger Kunstverein, Heidelberg. [catalogue]  
Final Exhibition. Dwan Gallery, New York.  
Sonsbeek 71. Arnhem. [catalogue]  
20 artisti americani. Chase Manhattan Bank, Bari. [catalogue]  
John Weber Gallery, New York.  
Changing Terms. Museum School Gallery, Boston. [catalogue]
- 1972** The Modern Image. High Museum of Art, Atlanta, Georgia. [catalogue]  
John Weber Gallery, New York.  
420 West Broadway at Spoleto Festival. San Nicolò, Spoleto. [catalogue]  
Zeichnungen amerikanischer Künstler. Annemarie Verna Galerie, Zürich.  
John Weber Gallery, New York.  
Actualité d'un bilan. Galerie Yvon Lambert, Paris. [catalogue]
- 1973** John Weber Gallery, New York.  
John Weber Gallery, New York.  
Cusack Gallery, Houston.  
Neue Medien—Neue Methoden. Palais Thurn und Taxis, Bregenz. [catalogue]
- 1974** Amerikanische und englische Graphik der Gegenwart aus der Graphischen Sammlung der Staatsgalerie Stuttgart. Staatsgalerie Stuttgart. [itinerary: Kestner-Museum, Hannover]  
Artist's Benefit Sale for Encounter. Paula Cooper Gallery, New York.  
John Weber Gallery, New York.  
Discussions: Works/Words. The Clocktower, New York.  
Recently Acquired Drawings. Museum of Modern Art, New York.
- 1975** Carl Andre, Stephen Antonakos, Dan Flavin, Sol LeWitt, Robert Mangold, Dorothea Rockburne, Roman Opalka, Robert Ryman, Fred Sandback. Galerie Aronowitsch, Stockholm.  
Zeichnungen 3: USA. Städtisches Museum, Schloss Morsbroich, Leverkusen. [catalogue]  
John Weber Gallery  
5 Jahre Galerie Klein. Galerie Klein, Bonn.

- 1976** Drawing Now. Museum of Modern Art, New York. [itinerary: traveled as Drawing Now —Zeichnung heute to: Kunsthaus Zürich, October 10–November 14, 1976; Staatliche Kunsthalle Baden-Baden, November 25, 1976–January 16, 1977; Graphische Sammlung Albertina, Vienna, January 20–February 28, 1977 and as Drawing Now to Tel Aviv Museum, May–June 1977] [catalogue]  
 Line. Visual Arts Museum, New York. [itinerary: Philadelphia College of Art, March 5–April 9, 1976]  
 Rooms. Institute for Art and Urban Resources, P.S. 1, Long Island City, New York.  
 20 Jahre. Museum Haus Lange, Krefeld.  
 New York—Downtown Manhattan: SoHo. Akademie der Künste, Berliner Festwochen, Berlin.  
 1976 Biennale of Sydney. Art Gallery of New South Wales, Sydney. [catalogue]  
 An Exhibition for the War Resisters' League. Heiner Friedrich, Inc., New York.  
 Drawing/Transparency; Disegno/trasparenza. Cannaviello Studio d'Arte, Rome. [catalogue]
- 1977** Plan and Space. Koninklijke Academie, Gent.  
 documenta 6. Kassel. [catalogue]  
 Ausgewählte Grafik. Galerie Klein, Bonn.  
 Drawings for Outdoor Sculpture, 1946–1977. John Weber Gallery, New York.  
 Zeichnungen. Galerie Heiner Friedrich, Cologne.
- 1978** Bildhauerzeichnungen. Galerie d+c mueller-roth, Stuttgart. [catalogue]  
 Summer Exhibition. Lisson Gallery, London.  
 De quelques lignes. Le Consortium, Dijon.
- 1979** Seventy-third American Exhibition. Art Institute of Chicago. [catalogue]  
 Through the Summer. Lisson Gallery, London.  
 Summer Group Show, Gallery Artists. John Weber Gallery, New York.
- 1980** Printed Art: A View of Two Decades. Museum of Modern Art, New York. [catalogue]  
 Daniel Buren, Sol LeWitt, Richard Long, Fred Sandback. Lisson Gallery, London.  
 Pier and Ocean. Construction in the Art of the Seventies. Hayward Gallery, London. [itinerary: Rijksmuseum Kröller-Müller, Otterlo. July 13–September 8, 1980] [catalogue]  
 John Christian Anderson and Fred Sandback. New Provincetown Group Gallery, Provincetown, Massachusetts.  
 Amerikanische Zeichnungen der 70er Jahre. Graphisches Kabinett, Kunsthaus Zürich.

- 1982** Fred Sandback, Lawrence Weiner. Galerie Editions Media, Neuchâtel, Switzerland.
- 1983** Présence discrète. Musée des Beaux-Arts, Dijon.  
 Drawings/Disegni/Zeichnungen I. Annemarie Verna Galerie, Zürich.  
 Sammlung Helga und Walther Lauffs. Kaiser Wilhelm Museum, Krefeld.  
 Framed Space II. Harvard University Graduate School of Design, Cambridge, Massachusetts.
- 1984** Amerikanische Zeichnungen. Galerie Biedermann, Munich.  
 Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection. Musée des Beaux Arts, Montreal.
- 1985** Drawings by Sculptors. Brooke Alexander, Inc., New York.  
 Oeuvres sur papier. Liliane & Michel Durand-Dessert, Paris.  
 Editionen. Galerie Fred Jahn, Munich.  
 Bild/Sprache: Eine Hommage. Galerie im Taxispalais, Innsbruck.  
 Portfolios. Brooke Alexander, Inc., New York.  
 Vom Zeichnen: Aspekte der Zeichnung, 1960–1985. Frankfurter Kunstverein, Frankfurt am Main.  
 Fred Sandback, Richard Tuttle: Drawings. Galerie Schiessel, Munich.
- 1986** Arnulf Rainer, Fred Sandback. Margarete Roeder Gallery, New York.  
 Trends in Geometric Abstract Art: Gifts from the Riklis Collection of the McCrory Corporation and Works from the Tel Aviv Museum Collection. Tel Aviv Museum of Art. Tel Aviv. [catalogue]
- 1987** Art Cake: Private sammeln Gegenwartskunst, 1980–1986. Kunsthaus Zürich. [catalogue]  
 Radierungen in 20. Jahrhundert. Sammlung Günther und Renate Hauff. Staatsgalerie Stuttgart. [catalogue]  
 Points of Contact. Laurie Rubin Gallery, New York.
- 1988** Zeichnungen. Galerie Hubert Winter, Vienna.  
 Sous le soleil exactement. Villa Arson, Nice.  
 Sculpture. Burnett Miller Gallery, Los Angeles.  
 Linien: Arbeiten auf Papier. Galerie Rolf Ricke, Cologne.  
 Amerikanische Druckgraphik. Galerie Fred Jahn, Munich.
- 1989** Three Portfolios: Stephen Ellis, Sol LeWitt, Fred Sandback. Galerie Alfred Kren, Cologne.  
 Überarbeitete Druckgrafik, Monotypien, Zeichnungen, Editionen. Galerie Biedermann, Munich.  
 Gary Kuehn, Fred Sandback, Michael Venezia. Margarete Roeder Gallery, New York.

- Pas à côté, pas n'importe où. Villa Arson, Nice.  
 Projects and Portfolios: The Twenty-fifth National Print Exhibition. Brooklyn Museum, Brooklyn.  
 Aus meiner Sicht. Kölnischer Kunstverein, Cologne.
- 1990** Concept Art, Minimal Art, Arte Povera, Land Art: Sammlung Marzona. Kunsthalle Bielefeld.  
 Radikal auf Papier. Aargauer Kunsthau, Aarau.  
 Fifth Anniversary Exhibition. Burnett Miller Gallery, Los Angeles.  
 Quotations. Annemarie Verna Galerie, Zürich.  
 Minimalist Prints. Susan Sheehan Gallery, New York.  
 The Future of the Object! A Selection of American Art: Minimalism and After. Galerie Ronny van de Velde, Antwerp.  
 Minimalism. Nicola Jacobs Gallery, London.  
 Minimalism and Post-Minimalism: Drawing Distinctions. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire. [itinerary: Parrish Art Museum, Southampton, New York, September 22–November 17, 1991] [catalogue]
- 1991** Editionen der Galerie. Galerie Fred Jahn, Stuttgart.  
 Minimal Impressions. Richard Feigen Gallery, Chicago.  
 Nouvel Espace. Liliane & Michel Durand-Dessert, Paris.  
 L'insoutenable légèreté de l'art. Musée de La Roche-sur-Yon.  
 Open Mind: The LeWitt Collection. Wadsworth Atheneum, Hartford, Connecticut.  
 Twelfth Annual Boston Drawing Show. Boston Center for the Arts, Boston.  
 Virginia Dwan: Art Minimal, Art Conceptuel, Earthworks. Galerie Montaigne, Paris.
- 1992** Portraits, Plots, and Places. Walker Art Center, Minneapolis.  
 Surface to Surface. Barbara Krakow Gallery, Boston.  
 Yvon Lambert collectionne. Musée d'Art Moderne de la Communauté Urbaine de Lille, Villeneuve d'Ascq, France; Musée des Beaux-Arts de Tourcoign, France.  
 Richard Nonas, Fred Sandback, Lawrence Weiner. Lawrence Markey Gallery, New York.  
 The Structured Surface: The Impact of Minimalism in the Graphic Arts. Worcester Art Museum, Massachusetts.  
 LagerFeuer. Galerie Hubert Winter, Vienna.  
 Instructions and Diagrams. Victoria Miro Gallery, London.  
 Words Don't Come Easy. Kunsthau Hamburg.  
 Druckgraphische Mappenwerke 1960–1991. Museum Morsbroich, Leverkusen. June .  
 Schwerpunkt Skulptur. Kaiser Wilhelm Museum, Krefeld. [catalogue]

- Summer Drawing Show. Galerie Fred Jahn, Stuttgart.  
Parallel Lines. Sophia Ungers, Cologne.  
Fred Sandback, Richard Serra. Barbara Krakow Gallery, Boston.
- 1993** European and American Drawings, 1961–1969. Nolan/Eckman Gallery, New York.  
Yale Collects Yale. Yale University Art Gallery, New Haven. [catalogue]  
Espace libéré. Espace de l'Art Concret, Mouans-Sartoux, France. [catalogue]  
David Rabinowitch, Fred Sandback. Annemarie Verna Galerie, Zürich.  
Das Einfache ist das Schwierige. Kunsthaus Zug, Switzerland. [catalogue]
- 1994** Some Like It Cool. Barbara Krakow Gallery, Boston.  
Amerikanische Zeichnungen und Grap.
- 1995** Drawing the Line. Southampton City Art Gallery.  
Drawings from a Private Collection. Nolan/Eckman Gallery, New York  
Stanley Broun, Hans-Peter Feldmann, François Morellet, Fred Sandback.  
Liliane & Michel Duran-Dessert, Paris.  
Arbeiten auf Papier. Galerie Jürgen Becker, Hamburg.  
Quel est le rapport entre l'art concret et les objets usuels de la tradition paysanne provençale? Espace de l'Art Concret, Mouans-Sartoux.  
Learn to Read Art: Selected Bookworks, 1965–1995. Galerie Hubert Winter, Vienna.  
Die Sammlung Marzona: Arte Povera, Minimal Art, Concept Art, Land Art. Palais Liechtenstein, Museum moderner Kunst Stiftung Ludwig, Vienna. [catalogue]  
One Vocabulary: Its Permutations and the Possibilities Therefrom. Part Two: Eadweard Muybridge, Fred Sandback. Barbara Krakow Gallery, Boston.
- 1996** Disegni Americani degli anni ottanta. Galeria Milano, Milan.  
Zeichnungen, 1950–1990 aus dem Kaiser Wilhelm Museum und der Sammlung Helga und Walther Lauffs. 12 Erholungshaus der Bayer AG, Leverkusen [itinerary: Kunsthalle, Nuremberg, July 10–August 25, 1996; Museen Haus Lange, Haus Esters, Krefeld, September 8–November 3, 1996] [catalogue]  
Holländisches Bad: Radierungen. Zur Renaissance einer Technik. Kunsthaus Hamburg. [Traveled to: Brecht-Haus Weissensee, Berlin, March 18–April 20, 1997 Margarete Roeder Gallery, Cologne. November 8–December 7, 1996 Margarete Roeder Gallery, New York. November 8–December 21, 1996]  
Schwere-los. Skulpturen. Landesgalerie, Linz. [itinerary: Museum Ludwig, Budapest, March 3–April 6, 1997] [catalogue]  
Nancy Rubins, Fred Sandback, Serge Spitzer. Burnett Miller Gallery, Los Angeles.

- 1997** The Persistence of Vision, Part II. Barbara Krakow Gallery, Boston.  
 Graphit auf Papier. Galerie Thomas von Lintel, Munich.  
 Un musée imaginé par des artistes. Espace de l'Art Concret, Mouans-Sartoux.  
 General Consensus. Barbara Krakow Gallery, Boston.  
 One Line Drawing. Ubu Gallery, New York.  
 The Serial Attitude. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.  
 Le bel aujourd'hui, oeuvres d'un collection privée. Nouveau Musée, Villeurbanne.  
 Drawing Is Another Kind of Language: Recent American Drawings from a New York Private Collection. Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts.
- 1998** Spatiotemporal: Verk ur Samlingen, 1988–1998. Magasin 3, Stockholm Konsthall.  
 Le futur du passé. Lieu d'Art Contemporain, Hameau du Lac, Sigean.  
 Sans titre à dix ans. Oeuvres de la collection de Françoise et Jean-Philippe Billarant. Musée d'Art Moderne de la Communauté Urbaine de Lille, Villeneuve d'Ascq.  
 Amerikanische Zeichnung. Galerie Tony Wuethrich, Basel.  
 Giacometti to Judd: Prints by Sculptors. Museum of Modern Art, New York.  
 Minimal—Maximal. Neues Museum Weserburg, Bremen, Germany.  
 [Traveled to: Kunsthalle Baden-Baden, Germany, January 22–March 21, 1999; Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain. April 16–July, 1999.]  
 Fred Sandback Heinz Gappmayr im Dialog. Die Weisse Galerie, Cologne.  
 Verk ur Samlingen II. Magasin 3, Stockholm Konsthall.  
 Held and Let Go. Oliver Art Center, California College of Arts and Crafts, Oakland.  
 Dessins. Liliane & Michel Durand-Dessert, Paris.
- 1999** Primarily Structural: Minimalist and Postminimalist. Works on Paper. P.S. 1, Long Island City, New York.  
 Architektonische Skulptur im 20. Jahrhundert. Wilhelm-Lehmbruck-Museum, Duisburg.  
 John McLaughlin, John Riddy, Fred Sandback. Lawrence Markey Gallery, New York.  
 White Fire, Flying Man: Amerikanische Kunst 1959–1999 in Basel. Museum für Gegenwartskunst, Basel.  
 Jubiläumsausstellung: 30 Jahre Annemarie Verna Galerie. Annemarie Verna Galerie, Zurich.

- 10 Jahre Neuerwerbungen. Liechtensteinische Staatliche Kunstsammlung, Vaduz.  
Die Kunst der Linie: Möglichkeiten des Graphischen. Landesgalerie Oberösterreich, Linz.  
Drawings from the 1970s. Lawrence Markey Gallery, New York.
- 2000** Double Space. Apex Art, New York.  
Endpapers. Neuberger Museum of Art, State University of New York, Purchase, New York.  
Der Hang zur Beharrlichkeit. Kunstraum Innsbruck, Innsbruck.  
A Decade of Collecting: Recent Acquisitions of Prints and Drawings from 1940–2000. Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts.  
(E COSI VIA) (AND SO ON): 99 artisti della Collezione Marzona. Galleria Comunale d'Arte Moderna e Contemporanea, Rome.  
Drawing Is Another Kind of Language: Recent American Drawings from a New York Private Collection. Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois.  
Eröffnungsausstellung. Kunstmuseum Liechtenstein, Vaduz.  
Ligne(s) de conduite. Espace de l'Art Concret, Mouans-Sartoux, France.
- 2001** Drawing Projects. Gallery Joe, Philadelphia.  
La sculpture au pied du mur. Fonds Régional d'Art Contemporain des Pays de la Loire, Carquefou, France.  
Die Sammlung Ingrid und Willi Kemp. Museum Kunst Palast, Düsseldorf.  
Barry LeVa, Richard Nonas, Fred Sandback. Curt Marcus Gallery, New York.  
Measure/Mass. Annemarie Verna Galerie, Zurich.  
Wall>Sculpture. Margarete Roeder Gallery, New York.  
Verso: the Flip Side of Master Drawings. Fogg Art Museum, Harvard University, Cambridge, Massachusetts.  
Prints by Sculptors. Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois.  
Joseph Kosuth, Sol LeWitt, Gerhard Richter, Fred Sandback. Karyn Lovegrove Gallery, Los Angeles.  
Alumni Choice. Yale University School of Art, New Haven, Connecticut.  
Sculpture. Grant Selwyn Fine Art, New York.  
One Hundred Drawings and Photographs. Mathew Marks Gallery, New York.  
A fur et à mesure, une collection, un point de vue. Espace de l'Art Concret, Mouans-Sartoux, France.
- 2002** Josef Albers, Donald Judd, Sol LeWitt, Brice Marden, Allan McCollum, Fred Sandback, Bill Wheelock. Barbara Krakow Gallery, Boston.  
Dialog: Ordnung und Spiel. Kunstmuseum Liechtenstein, Vaduz.



- Acquisitions 2000 du Fonds National de l'Art Contemporain. Galeries Poirel, Nancy.
- Pièces de la collection. Ecole Supérieure des Beaux-Arts de Nîmes, Nîmes.
- Drawings of Choice from a New York Collection. Krannert Art Museum, University of Illinois, Champaign-Urbana. [Traveled to: Arkansas Arts Center, Little Rock, November 14, 2002-February 2, 2003; Georgia Museum of Art, University of Georgia, Athens, February 11-March 23, 2003; Bowdoin College Museum of Art, Brunswick, Maine, April 10-June 8, 2003; Cincinnati Art Museum, Ohio, August 22-November 16, 2003]
- Network. Annemarie Verna Galerie, Zurich.
- Les années 70: l'art en cause. CAPC Musée d'art contemporain, Bordeaux.
- 2003** Rendez-vous No. 4. Collection Lambert, Avignon.
- Gemischte Gefühle/Mixed Emotions. Galerie Franke, Stuttgart.
- Visions and Revisions: Art on Paper Since 1960. Museum of Fine Arts, Boston.
- Guest Art. Das Kunsthaus mit Leihgaben zu Gast. Haus Konstruktiv, Zürich.
- Burkhard, van Elk, Flanagan, Garouste, Hilliard, Tremlett, Sandback. Liliane & Michel Durand-Dessert, Paris.
- Minimalist Prints. Susan Sheehan Gallery, New York.
- Rhona Hoffmann Gallery, Chicago.
- Back to the Present: Minimalist Works from the Museum's Collection. Rhode Island School of Design Museum, Providence. [catalogue]
- In Full View. Andrea Rosen Gallery, New York.
- LeWitt's Lewitts and Selections from the LeWitt Collection. New Britain Museum of American Art, Connecticut.
- Sommerausstellung. Annemarie Verna Galerie, Zürich.
- Support. Die Neue Galerie als Sammlung. Neue Galerie am Landesmuseum Joanneum.
- Da Sein: Positionen zeitgenössischer Kunst aus der Sammlung Reinking. Ernst Barlach Museum, Ratzeburg, Germany and Ernst Barlach Museum, Wedel, Germany.
- Minimal Art, Kunstmuseum Liechtenstein, Vaduz.
- The Minimalist Sensibility, 1959 to the Present. San Francisco Museum of Modern Art, San Francisco.
- 2004** Durchleuchtet: Dialog mit der Sammlung. Kunstmuseum Liechtenstein, Vaduz.
- How Sculptors See. Worcester Art Museum, Massachusetts.
- Woodwork. Anthony Grant, Inc., New York.
- À Angles vifs. capcMusée d'art contemporain, Bordeaux.
- Inauguration Donation Albers-Honneger. Espace de l'Art Concret, Mouans-Sartoux.

- Beyond Geometry: Experiments in Form, 1940s–1970s. Los Angeles County Museum of Art, Los Angeles. [itinerary: Miami Art Museum, Florida, November 18, 2004–May 1, 2005] [catalogue]
- The Fine Line (Between Something and Nothing). Leslie Tonkonow Artworks and Projects.
- L'Art au futur antérieur: l'engagement d'une galerie, 1975–2004. Musée de Grenoble.
- Sommer '04. Annemarie Verna Galerie, Zürich.
- Minimal und Concept Art: von Albers bis Judd. Museum moderner Kunst Stiftung Wörlen, Passau.
- Invisible Silence. David Winton Bell Gallery, Brown University, Providence, Rhode Island.
- By America. Galerie Steinek, Vienna.
- Specific Objects: The Minimalist Influence. Museum of Contemporary Art San Diego, La Jolla, California.
- Minimal Artists Try to Make Something Look Like Nothing And Conceptual Artists Try to Make Nothing Look Like Something, Or Is It the Other Way Around? Yvon Lambert, New York.
- Fred Sandback, Neil Jenney, Blinky Palermo, Richard Tuttle. Margarete Roeder Gallery, New York.
- Immersion. Art Institute of Boston, Lesley University, Massachusetts.
- Sets. Barbara Krakow Gallery, Boston.
- 35 heures. Les Laboratoires, Aubervilliers.
- 2005** Sechzehn sechzehn plus. Galerie mueller-roth, Stuttgart.
- Drawing from the Modern, 1945–1975. Museum of Modern Art, New York.
- In Black and White. Susan Sheehan Gallery, New York.
- New Acquisitions to the Permanent Collection. Metropolitan Museum of Art, New York.
- Five Minimalist Artists: Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Fred Sandback. Björn Ressel Fine Art, New York.
- The Shape of Color: Excursions in Color Field Art, 1950–2005. Art Gallery of Ontario, Toronto.
- Josef Albers, Daniel Buren, Ellsworth Kelly, Sol LeWitt, Robert Mangold, Fred Sandback, Peter Wegner. Barbara Krakow Gallery, Boston.
- Minimal Art from St. Louis Collections. St. Louis Art Museum, Missouri.
- Salon d'Automne. Annemarie Verna Galerie, Zürich.
- Wittgenstein in New York. Stadt und Architektur in der neueren Kunst auf Papier. Kupferstichkabinett Staatliche Museen zu Berlin, Kulturforum Postdamerplatz, Berlin.

- 2D from 3D: Contemporary and Historical Drawings by Sculptors. Elizabeth Leach Gallery, Portland, Oregon.
- Theme and Variation: Twentieth Century Master Prints. Hirschl and Adler Galleries, New York.
- Dessins de la Collection. Musée d'art contemporain de Montréal, Montreal.
- The Fluidity of Time: Selections from the MCA Collection. Museum of Contemporary Art, Chicago.
- Ongoing: Carl Andre to Vik Muniz. Gaain Gallery, Seoul.
- 2006** Zeichnung. Galerie Michael Sturm, Stuttgart.
- On Line. Susan Sheehan Gallery, New York.
- Twice Drawn: Modern and Contemporary Drawings in Context. Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs.
- Invisible Might: Works from 1965 to 1971. Nyehaus, New York.
- Transforming Chronologies. Museum of Modern Art, New York.
- Espacio Interior/Inner Space. Sala de Exposiciones Alcalá 31, Madrid.
- Donald Judd: Mobiliers et Oeuvres de Donald Judd, Carl Andre, Dan Flavin, Sol LeWitt, Fred Sandback, Robert Morris. JGM Galerie, Paris.
- Les Fils de Marcel. Centre Régional d'Art Contemporain de Sète, Sete.
- Plane/Figure. Amerikanische Kunst aus Schweizer Privatsammlungen und aus dem Kunstmuseum Winterthur. Kunstmuseum Winterthur, Winterthur.
- Heather Rowe/Fred Sandback. Galerie Michael Zink, Munich.
- Was ist Plastik? 100 Jahre—100 Köpfe. Das Jahrhundert moderner Skulptur. Wilhelm-Lehmbruck- Museum, Duisburg.
- Minimalism: On and Off Paper. Vivian Horan Fine Art, New York.
- Neue Räume—Neue Begegnungen. Die Eröffnungsausstellungen. Museum Wiesbaden.
- Elemental Form. L & M Arts, New York.
- Modulated Abstraction. Brooke Alexander, Inc., New York.
- Busy Going Crazy: Sylvio Perlstein Collection. La Maison Rouge, Paris.
- Regard 02: Minimalismes. Espace de l'Art Concret, Mouans-Sartoux.
- Drawing Through It: Works on Paper from the 1970s to Now. David Nolan Gallery, New York.
- Estrecho Dudoso. Museo de Arte y Diseño Contemporáneo, San José.
- Joseph Albers, Jenny Holzer, Donald Judd, Sol LeWitt, Sally Moore, Julian Opie, Liliana Porter, Fred Sandback, Kiki Smith. Barbara Krakow Gallery, Boston.
- The Plane Truth: Geometric Prints in Post-war America. Susan Sheehan Gallery, New York.

- 2007 Wall Ceiling Floor: Works by William Anastasi, Donald Judd, and Fred Sandback. Birmingham Museum of Art, Alabama.
- Non-place. Kunstmuseum Liechtenstein, Liechtenstein.
- Raum: Orte der Kunst. Akademie der Künste, Berlin.
- Based on Paper: Die Sammlung Marzona. Revolution der Kunst 1960–1975. Kupferstichkabinett Staatliche Museen zu Berlin, Kulturforum Postdamerplatz, Berlin.
- Orthodoxe, Hétérodoxe. Le 19, Centre d'Art Contemporain, Montbéliard, France.
- All from America (Part Two). Kunstraum Alexander Bürkle, Freiburg.
- Das Kapital. Blue Chips and Masterpieces. Museum moderner Kunst, Frankfurt am Main.
- What Is a Line? Drawings from the Collection. Yale University Art Gallery. New Haven, Connecticut.
- Held Together With Water: Kunst aus der Sammlung Verbund/Art from the Verbund Collection. Museum für angewandete Kunst, Vienna.
- E Ricomincio da Tre. Studio La Città, Verona.
- Commemorating Thirty Years: Part Three. Rhona Hoffman Gallery, Chicago.
- Pensa con i sensi—sensi con la mente./L'arte al presente./Think with the Senses—Feel with the Mind. Art in the Present Tense. Biennale di Venezia. Venice.
- Lines, Grids, Stains, Words. Museum of Modern Art, New York.
- Museu de Arte Contemporânea de Serralves, Porto; Museum Wiesbaden [catalogue]
- A Tribute to Brice Marden. Fruehsorge, Galerie für Zeichnung, Berlin.
- A Point in Space Is a Place for an Argument. David Zwirner, New York.
- Nineteen-forties to Now: Guggenheim Collection. National Gallery of Victoria, Melbourne.
- Microwave, Five. Josée Bienvenue Gallery, New York.
- To Be Continued. Magasin 3, Stockholm Konsthall.
- Thirty/Forty, Part One. Marian Goodman Gallery, New York.
- Japan and the West: The Filled Void. Kunstmuseum Wolfsburg. [catalogue]
- Paper. Barbara Mathes Gallery, New York.
- I Can Only See Things When I Move. Kupferstich Kabinett, Residenzschloss, Staatliche Kunstsammlungen Dresden. [catalogue]
- Chez Dominique Perrault Architecture, des oeuvres de la collection Billarant. Dominique Perrault Architecture, Paris.
- Two Years: Additions to the Whitney's Collection. Whitney Museum of American Art, New York.
- Ongetemda Logica: Hedendaagse Europese en Amerikaanse Abstractie/Logic Unfettered: European and American Abstraction Now. Mondriaan Huis, Amersfoort. [catalogue]

- Beziehungsweise: Papierarbeiten aus der Sammlung Holzer. Galerie Hubert Winter, Vienna.
- 2008** Blattgold: Meisterwerke der Grafischen Sammlung des Museum Morsbroich. Museum Morsbroich, Leverkusen.  
 Skulptur im Blickpunkt. Kunsthalle Mannheim, Mannheim.  
 Fläche und Raum. Kunstmuseum Liechtenstein, Vaduz.  
 How Artists Draw: Toward the Menil Drawing Institute and Study Center. Menil Collection, Houston.  
 Permutations. Musée de Valence, Valence.  
 Fine Works on Paper. Sebastian Fath Contemporary, Mannheim.  
 Gut of the Quantifier. Lisa Cooley, New York.  
 Selections from the Collection of Helga and Walther Lauffs. David Zwirner, New York. [itinerary: Hauser & Wirth, Zürich. June 1–July 26, 2008] [catalogue published in 2009]  
 Regards de toutes tes yeux, regards. Musée des Beaux Arts de Nantes, Nantes.  
 The Gallery. David Zwirner, New York.  
 Suyun Bir Arada Tuttugu. Verbund Koleksiyonu'ndan Sanat/Held Together with Water. Istanbul Museum of Modern Art, Istanbul.  
 (No) Vacancy. Galleria Maze, Turin.  
 Frágil. Museo de Arte Contemporaneo Esteban Vicente, Segovia. [catalogue]  
 Diagonal. Galería Cayón, Madrid. [catalogue]  
 Zur Kontingenz der Linie. Kunstraum Alexander Bürkle, Freiburg.  
 Sehen ganz nah und sehr fern. Überblicke VII: Die Städtische Sammlung Erlangen, Erwerbungen, Schenkung, Wünsche. Städtische Galerie Erlangen.  
 Made in Munich: Editionen von 1968–2008. Haus der Kunst, Munich. [catalogue published in 2011]  
 Color into Light: Selections from the MFAH Collection. Museum of Fine Arts, Houston.  
 The Winter Salon: Works on Paper. Björn Ressler Gallery, New York.  
 Now You See It. Aspen Art Museum.
- 2009** Shaping Space. James Cohan Gallery, New York.  
 Missing. Barbara Krakow Gallery, Boston.  
 Nueva York: El Papel de las Últimas Vanguardias/New York—New Drawings, 1946–2007. Museo de Arte Contemporaneo Esteban Vicente, Segovia, Spain. [catalogue]  
 Dialog Matti Braun. Kunstmuseum Liechtenstein, Vaduz.  
 Who's Afraid of Red, Yellow, and Blue? Susan Sheehan Gallery, New York.  
 The Russian Linesman: Frontiers, Borders, and Thresholds. Hayward Gallery, London. [itinerary: Leeds Art Gallery, May 16–June 28, 2009; Glynn Vivian Art Gallery, Swansea] [catalogue]

- 1968–69: 40 Years Later. Armand Bartos Fine Art, New York.  
 Sites. Whitney Museum of American Art, New York.  
 If We Could Imagine. Glenstone, Potomac, Maryland. [catalogue]  
 Die große Unschuld. Kunsthalle Bielefeld. [catalogue]  
 The Actuality of the Idea. Stuart Shave Modern Art, London.  
 Other Voices, Other Rooms. Dorsky Gallery Curatorial Programs, Long Island City. [catalogue]  
 E=MC2. Jensen Gallery, Auckland. [catalogue]  
 Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection. Museum of Modern Art, New York. [catalogue]  
 Private Universes. Dallas Museum of Art, Dallas.  
 Six Works, Six Rooms. David Zwirner, New York.  
 Learn to Read Art: A History of Printed Matter. Badischer Kunstverein, Karlsruhe. Traveled to P. S. 1, Long Island City, New York.  
 Transitory Objects. Thyssen-Bornemisza Art Contemporary, Vienna.  
 Marcel Tyroller/Fred Sandback. Kunstverein Hamburg.  
 Mark Making: Dots, Lines, and Curves. Lora Reynolds Gallery, Austin, Texas.  
 Räume/Spaces. Annemarie Verna Galerie, Zürich.  
 American Printmaking Since 1960. Museum of Modern Art, Dubrovnik.  
 Selected Drawings. Margarete Roeder Gallery, New York.  
 Sammlung Veronika und Peter Monauni. Kunstmuseum Liechtenstein. Vaduz.  
 Space as Medium. Miami Art Museum, Miami.  
 Diamonds and Pearls. Lullin Ferrari, Zürich.
- 2010** Modern Times: Responding to Chaos. Kettle's Yard, Cambridge, England. [itinerary: De La Warr Pavilion, Bexhill-on-Sea, April 1–June 13, 2010] [catalogue]  
 Recent Acquisitions of Prints and Drawings. McNay Art Museum, San Antonio.  
 Temps reTrouvé. Oeuvres de la collection du FRAC des Pays de la Loire au Musée des Beaux-Arts d'Angers. Musée des Beaux-Arts d'Angers.  
 Einige grosse Formate/A Few Large Formats. Annemarie Verna Galerie, Zürich.  
 Ausstellung IV: American Drawings and Selected Prints. Karl und Faber, Munich.  
 Colorforms. Hirshhorn Museum and Sculpture Garden, Washington, DC.  
 Fine Line. Georg Kargl Fine Arts, Vienna.  
 Lines, Shapes, and Shadows: Robert Ryman, Fred Sandback, Richard Tuttle, and Sol LeWitt. Barbara Krakow Gallery, Boston.  
 The Architecture of Tatiana Bilbao, 2004–2010. Instituto Cultural de México, San Antonio.

- Primario: Fratteggiani Bianchi, Guerrero, Klein, Palazuelo, Sandback, Vantongerloo. Galería Cayón, Madrid.
- Wall to Wall. Daniel Weinberg Gallery, Los Angeles.
- Contemporary Collecting. Selections from the Howard and Donna Stone Collection. Art Institute of Chicago, Chicago. [catalogue]
- The Evryali Score. David Zwirner, New York.
- Sculptors and Their Graphic Work. Kunstmuseum Liechtenstein, Vaduz.
- Complete Concrete, Part 1. Haus Konstruktiv, Zürich.
- Sell and Repent. Barbara Mathes Gallery, New York.
- Thrice Upon a Time. Magasin 3, Stockholm Konsthall.
- Autumn Leaves. Annemarie Verna Galerie, Zürich.
- Compass in Hand. Selección de la Colección de dibujo contemporáneo de la Fundación Judith Rothschild. Insitut Valencia d'Art Modern, Valencia.
- Works by Mel Bochner, Ernst Caramelle, Suzan Frecon, Robert Moskowitz, Fred Sandback. Lawrence Markey, San Antonio.
- On Line. Drawing Through the Twentieth Century. Museum of Modern Art, New York.
- 2011** Sculpture in so Many Words: Texts Pieces 1960–75. Zieher Smith, New York.
- Nach Strich und Faden. Drawing Lab, Berlin.
- Master Drawings in New York. Barbara Mathes Gallery, New York.
- Architectures/Dessins/Utopies. Works from the Centre National des Arts Plastiques, Paris.
- Muzeul de Arta Contemporana, Bucharest.
- Contemporary Collecting: The Judith Neisser Collection. Art Institute of Chicago. [catalogue The Judith Neisser Collection: Minimal and Postminimal Innovation]
- Kompass. Zeichnungen aus dem Museum of Modern Art New York. The Judith Rothschild Foundation Contemporary Drawings Collection. Martin-Gropius Bau.
- Es ist schon alles gesagt, nur noch nicht von allen. Galerie Jahn Baaderstrasse.
- Bild/Object: Neuere Amerikanische Kunst aus der Sammlung. Kunstmuseum Winterthur, Winterthur.
- Exquises esquisses: Oeuvres de la Collection du FRAC Pays de la Loire. Centre Culturel Athanor, Guérande.
- Zeitgenössische Raumkunst: Bruce Nauman, Fred Sandback, Franz West. Museum der Moderne, Salzburg.
- E-MC2. Jensen Gallery, Sydney.
- Obras en papel millimetrado/Works on Graph Paper. Galería Cayón, Madrid.
- Der Raum der Linie. Amerikanische Zeichnungen und Skulpturen ab 1960 aus einer Privatsammlung. Pinakothek der Moderne, Munich. [itinerary: Museum Wiesbaden, July 12–October 7, 2012] [catalogue]

- Simultan. Meyer Riegger, Berlin.
- Museum der Wünsche. Museum moderner Kunst Stiftung Ludwig, Vienna.
- Dance/Draw. ICA Boston. October 4, 2011–January 16, 2012 [catalogue]
- Contemporary Drawings from the Irving Stenn Jr. Collection. Art Institute of Chicago. [catalogue]
- Moderne: Selbstmord der Kunst. Neue Galerie, Graz.
- The Feeling of Things. FRAC Île de France Le Plateau, Paris.
- 2012** Master Drawings New York. Barbara Mathes Gallery, New York.
- Par Par Set. Barbara Krakow Gallery, Boston.
- Notations: The Cage Effect Today. Times Square Gallery, Hunter College, New York. [catalogue]
- Lines of Thought. Parasol Unit. [catalogue]
- Transparent. Lannan Foundation, Santa Fe.
- Form/Struktur/Gestalt. Annemarie Verna Galerie, Zürich.
- 1–2–3 von A–Z: Graphische Folgen. Städtische Galerie Villa Zanders, Bergisch Gladbach.
- Art and The City. Das Festival für Kunst im öffentlichen Raum in Zürich-West. [multiple locations] [catalogue]
- To The Museum of Modern Dreams. Künstlerpositionen der 1960er bis 1980er Jahre. Staatsgalerie Stuttgart. [catalogue]
- Contrapositive: Alice Cattaneo, Fred Sandback. Galerie Stadtpark, Krems. [catalogue]
- Nouvelles Boîtes. Kunstmuseum Lucerne, Lucerne.
- Drawing Is Coming Back in a Big Way. Galeria Arsenal, Białystok.
- Something Along Those Lines. Grossman Gallery, School of the Museum of Fine Art, Boston.
- Notations: Contemporary Drawing as Idea and Process. Mildred Lane Kemper Museum, Washington University, St. Louis, Missouri.
- Sculpture in so Many Words: Text Pieces, 1960–1980. Nasher Sculpture Center, Dallas.
- Open Places/Secret Places. Werke aus der Sammlung Verbund. Museum der Moderne, Salzburg.
- Minimal Reloaded. Kunstraum Alexander Bürkle, Freiburg.
- Walking the Line. Galerie Martin Kudlek, Cologne.
- Accrochage X. Galerie Greta Meert, Brussels.
- 2013** A Stone Left Unturned. Galerie Yvon Lambert, Paris.
- Faden. Von de Komplexität des Unscheinbaren. Deutscher Künstlerbund, Berlin.



- Open Places/Secret Places. Werke aus der Sammlung Verbund. Vertikale Galerie, Verbund, Vienna.
- Nur Skulptur!. Kunsthalle Mannheim, Mannheim.
- Conceptual Tendencies 1960s to Today II. Daimler Contemporary, Berlin.
- Sol Lewitt, Fred Sandback. Rhona Hoffman Gallery, Chicago.
- When Attitudes Become Form. Ca' Corner della Regina, Fondazione Prada, Venice. [catalogue]
- Bildhauerzeichnungen: Barry Le Va/Fred Sandback/Al Taylor, Galerie Fred Jahn. Munich.
- The Lunder Collection: A Gift of Art to Colby College, Colby College Museum of Art, Waterville, Maine. [catalogue]
- When Now Is Minimal. Die unbekannte Seite der Sammlung Goetz. Neues Museum, Nuremberg. Traveled to Museion, Bolzano. November 23, 2013 – October 5, 2014
- According to Plan. Barbara Mathes Gallery, New York.
- Diàlegs amb l'horitzó/Dialogues with the Horizon. Fundació Miró, Barcelona.
- A Place in Two Dimensions: A Selection from Colección Jumex + Fred Sandback, Museo Jumex, Mexico City.
- Threaded Stories, Stephen Friedman Gallery, London.
- 2014** Prints: Flavin, Judd, Sandback. David Zwirner, New York.
- Sharing Space. David Zwirner, London.
- Myth/History: Yuz Collection of Contemporary Art, The Yuz Museum Shanghai, Shanghai.
- Love Story: The Anne and Wolfgang Titze Collection. Winter Palace and 21er Haus, Belvedere, Vienna.
- N. Dash, David Keating, Jens Risch, Fred Sandback. Bischoff Projects, Frankfurt.
- 2015** Le Fil rouge. Espace Louis Vuitton, Paris.
- Schön, euch zu sehen! 160 Werke aus der Sammlung. Kunstmuseum Liechtenstein, Vaduz.
- Selbstjustiz durch Fehleinkäufe: Neuerwerbungen der Sammlung Falckenberg, 2011–2014. Deichtorhallen Hamburg - Sammlung Falckenberg.
- Chaste Paper. Sotheby's, New York.
- Selections from the Kramarsky Collection. David Zwirner, New York.
- Proportio. Palazzo Fortuny, Venice.
- Future Present. Emanuel Hoffman-Stiftung: Zeitgenössische Kunst von der Klassischen Moderne bis heute. Schaulager, Basel.

### *Selected Public Collections*

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Abricht-Knox Art Gallery, Buffalo, New York  
Art Institute of Chicago  
Birmingham Museum of Art, Alabama  
British Museum, London  
Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts  
Dia Art Foundation, New York  
Emanuel Hoffman-Stiftung, Basel  
Fogg Art Museum, Harvard University, Cambridge, Massachusetts  
Fonds National d'Art Contemporain, Paris FRAC des Pays de la Loire, Carquefou, France  
Helga de Alvear Foundation, Cáceres  
Hirshhorn Museum and Sculpture Garden, Washington, DC  
Indianapolis Museum of Art, Indiana  
Krefelder Kunstmuseum, Krefeld  
Kunsthalle Mannheim  
Kunsthaus Zürich Kunstmuseum Liechtenstein, Vaduz  
Kunstmuseum Winterthur  
Library of Congress, Washington  
Los Angeles County Museum of Art, Los Angeles  
Magasin 3 Stockholm Konsthall, Stockholm  
Menil Collection, Houston  
Metropolitan Museum of Art, New York  
Modern Art Museum of Fort Worth, Texas  
Musée d'art contemporain de Montréal  
Musée de Grenoble  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris  
Museo Nacional Centro de Arte Reina Sofia, Madrid  
Museum für Moderne Kunst, Frankfurt am Main  
Museum Morsbroich, Leverkusen  
Museum of Contemporary Art San Diego, La Jolla, California  
Museum of Contemporary Art, Chicago  
Museum of Fine Arts, Houston  
Museum of Modern Art, New York  
Museum Sztuki, Lodz  
National Gallery of Art, Washington, D.C.  
National Gallery of Canada, Ottawa  
Neue Galerie am Landesmuseum Joanneum, Graz  
Pinakothek der Moderne, Munich  
Princeton University Art Museum, New Jersey

Rhode Island School of Design Museum of Art, Providence  
Rijksmuseum Kröller-Müller, Otterlo  
San Francisco Museum of Modern Art, San Francisco  
Solomon R. Guggenheim Museum, New York  
Sprengel Museum, Hannover  
Staatsgalerie Stuttgart, Graphische Sammlung, Stuttgart  
Staatliche Graphische Sammlung, Munich  
Städel Museum, Frankfurt am Main  
Städtische Galerie Erlangen, Germany  
Städtische Galerie im Lenbachhaus, Munich  
Städtisches Museum, Mönchengladbach  
Walker Art Center, Minneapolis  
Weatherspoon Art Museum, University of North Carolina, Greensboro  
Whitney Museum of American Art, New York  
Worcester Art Museum, Massachusetts  
Yale University Art Gallery, New Haven, Connecticut



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