

**BROADWAY 1602**

**ROSEMARIE  
CASTORO**

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1181 BROADWAY FLOOR 3  
NEW YORK NY 10001  
T +1 212 481 0362

gallery@broadway1602.com  
www.broadway1602.com  
www.facebook.com/broadway1602

Cover:  
*Blue Red Gold Pink Green Yellow Y Bar*, 1965  
Acrylic on canvas  
71 ½ x 142 inches (181.6 x 360.7 cm)

# BROADWAY 1602

EVELYNE AXELL

EXPERIMENTS IN ART AND

TECHNOLOGY (E.A.T.) ARCHIVE

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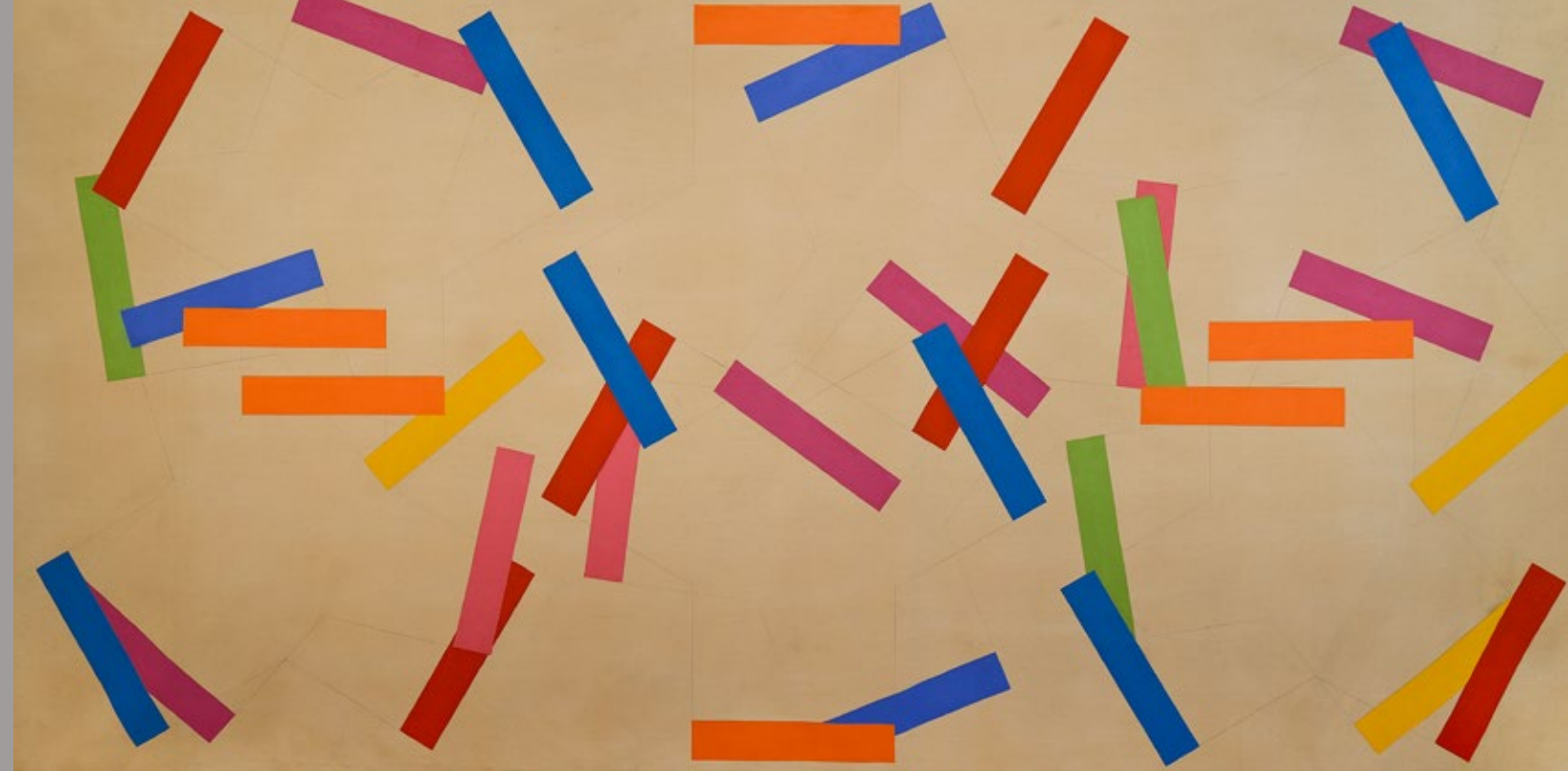
LAURA COTTINGHAM

ZVI GOLDSTEIN

# ROSEMARIE CASTORO



Castoro in her studio, 1967



*Multi Raw Bar*, 1965  
Acrylic on canvas  
71 ½ x 142 inches (181.6 x 360.7 cm)



Choreography and Performance with Frank Calderoni, Pratt Institute, 1963

***When I danced, I leapt through the air and continued to remain up there...I felt a self-propelled air-stretch. It was a way to leave this earth, to bring coherence to reality, to find a path again, to deepen the grooves and push the forest of the half blind.***

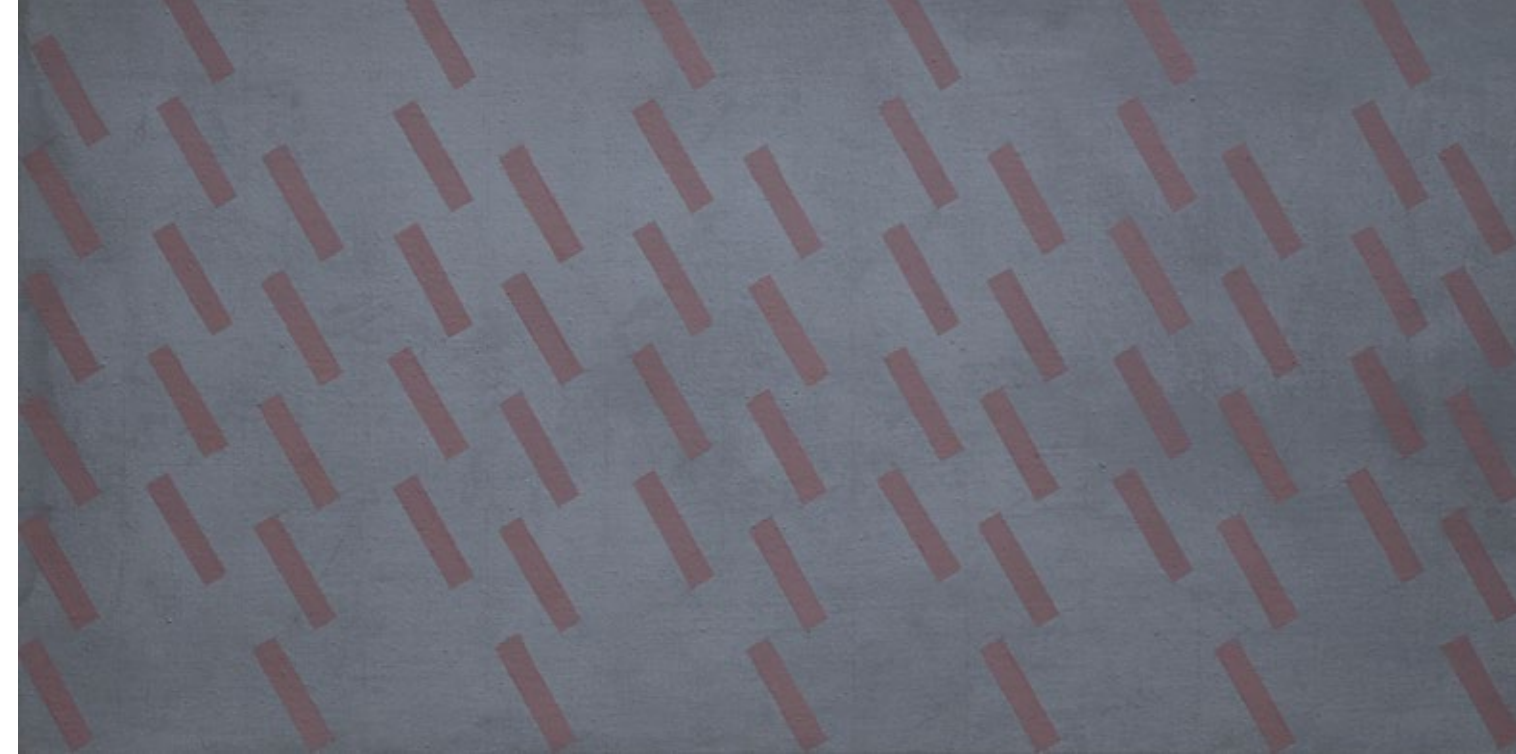
Rosemarie Castoro was a central protagonist among of the New York Minimalists and one of the few highly recognized female painters in this milieu.

In the early 1960s Castoro found her initial inspiration in modern dance. She participated in several performances with Minimal Dance pioneer Yvonne Rainer. At Pratt Institute she got intensely involved with choreography.

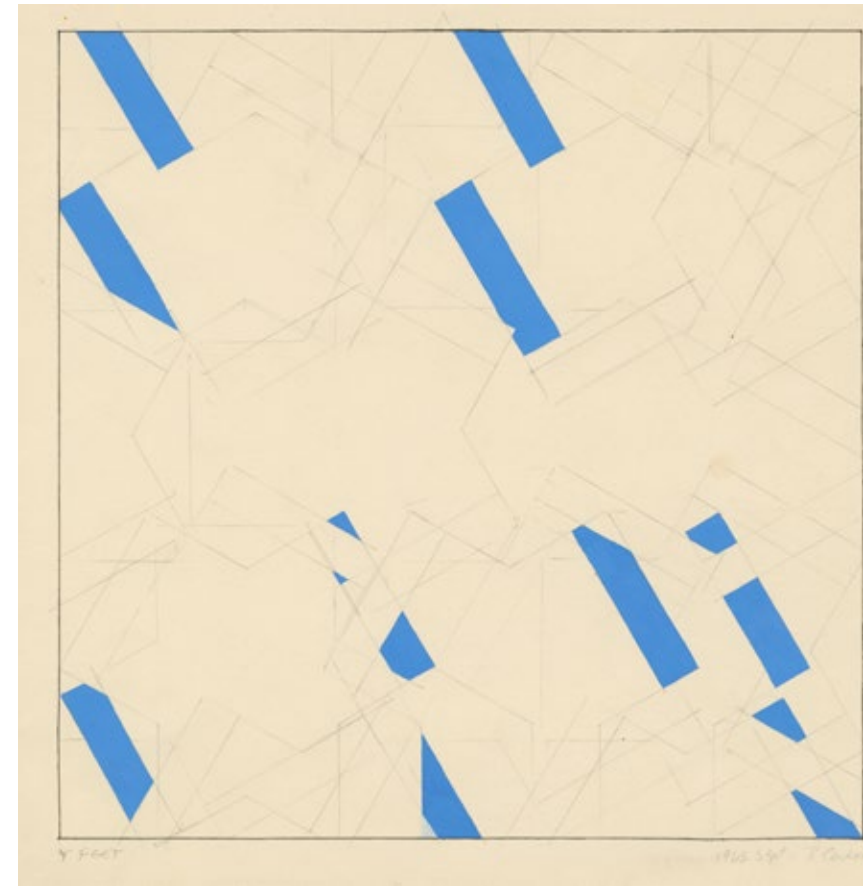
This highly evolved early practice served Castoro to explore three-dimensional space. By 1964 she decided to channel her central aesthetic concerns focusing on painting and drawing. Castoro created henceforth a pioneering body of work of highly sophisticated hard-edge abstraction. Her form vocabulary first defined in experimental drawings was soon further developed in prominently scaled canvases.



Above:  
*Orange Green Blue Interference*, 1965  
Acrylic on canvas  
79 ½ x 80 inches (202.3 x 202.9 cm)



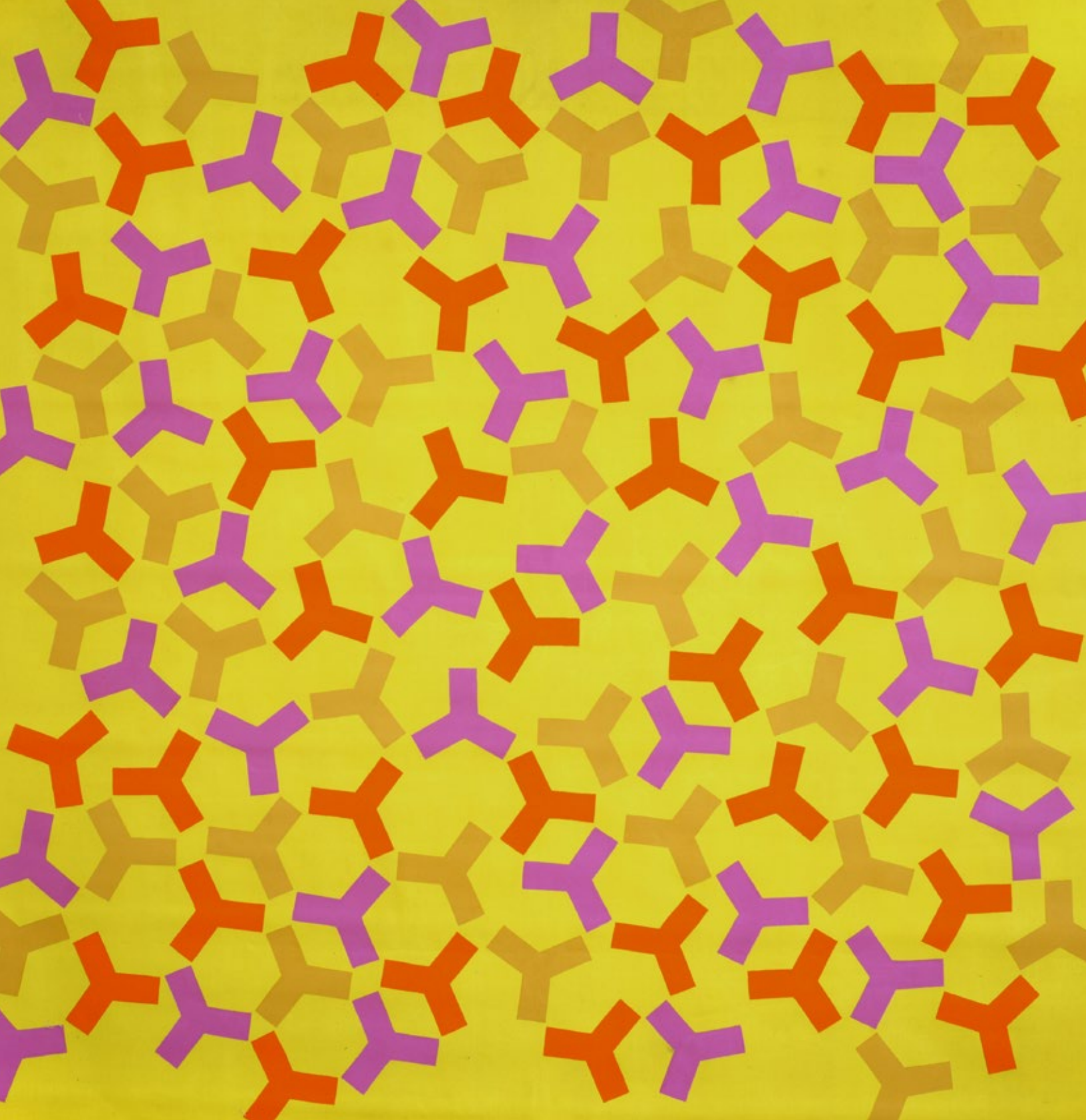
Above:  
*Gray Purple Feet*, 1965  
Acrylic on canvas  
16 x 30 inches (40.6 x 76.2 cm)



*Y Feet*, 1965  
Acrylic and graphite on paper  
9 x 9 inches (22.8 x 22.8 cm)

At times Castoro allowed her abstract structures to grow into greatly extended visionary formats reminiscent to the presence of public murals. Yet, these large-scale works show the same sensibility for filigree structure and detail as her intimate work on paper, - the laboratory of all of Castoro's soon expanding practice.

Rosemarie Castoro's work is an exploration of the dynamics of space realized in structural experiment and intriguing color composition. Frank Stella pronounced Castoro as one of the best colorists of her time.



*Red Pink Green Gray, 1965*  
Acrylic on canvas  
84 x 84 inches (213.3 x 213.3 cm)

***I have always regarded  
myself as a futurist.***

***R. Castoro, February, 2014***



*Graphite White Raw, 1968*  
Acrylic and graphite on canvas  
83 ½ x 83 ¾ inches (212 x 212.7 cm)

By the mid 1960s Castoro was working in direct dialogue with the new Minimalist tendencies. Castoro invented a very specific conceptual language translated into abstraction. In 1968 she began her *Inventory* drawings and paintings based on everyday perceptions structured in numeric systems.

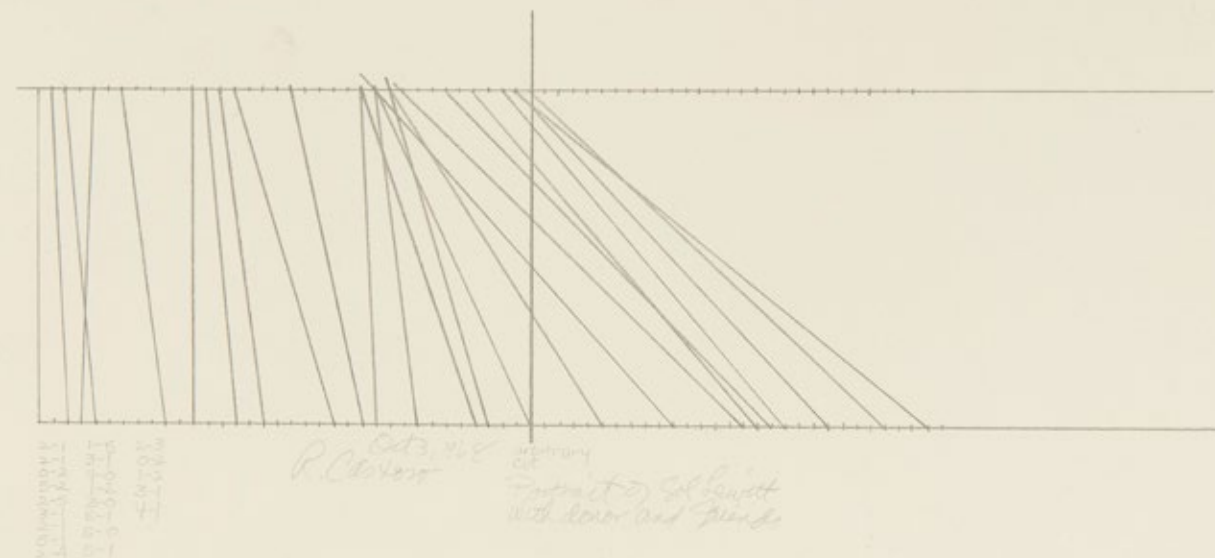


*In Celebration of Part Time Work*, 1968  
 Graphite and colored pencil on paper  
 19 ¼ x 24 ¼ inches (48.9 x 61.6 cm)

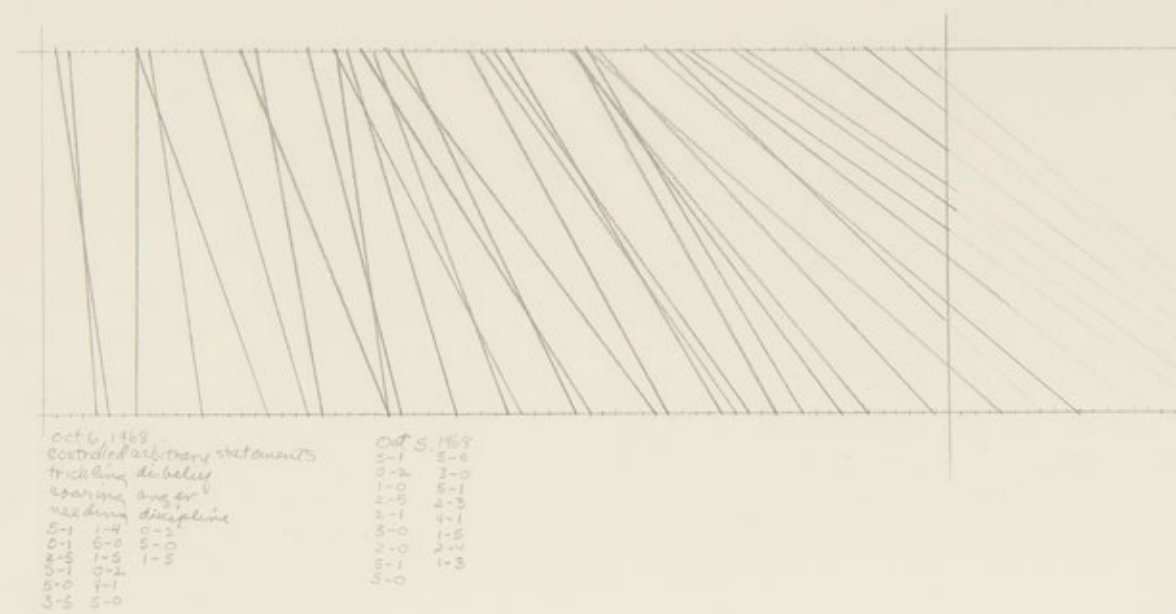
***“The ‘inventory’ drawings and paintings emerged from the split vision experienced in taking inventory of my surroundings. I began structuring visual reality in numbers. By noticing dominant objects my number system did not exceed five including a quality count of 0 and 5.***

***For example, look upon a scene: a tree on your left could be 1, a group of people on your right could be 20, but counting as a qualitative 5 or 0, depending on how I felt about them. I made lists of numbers and after a while, what was seen was absorbed into the listing. I plotted them on either side of the paper and canvas, left and right, and made connections.”***

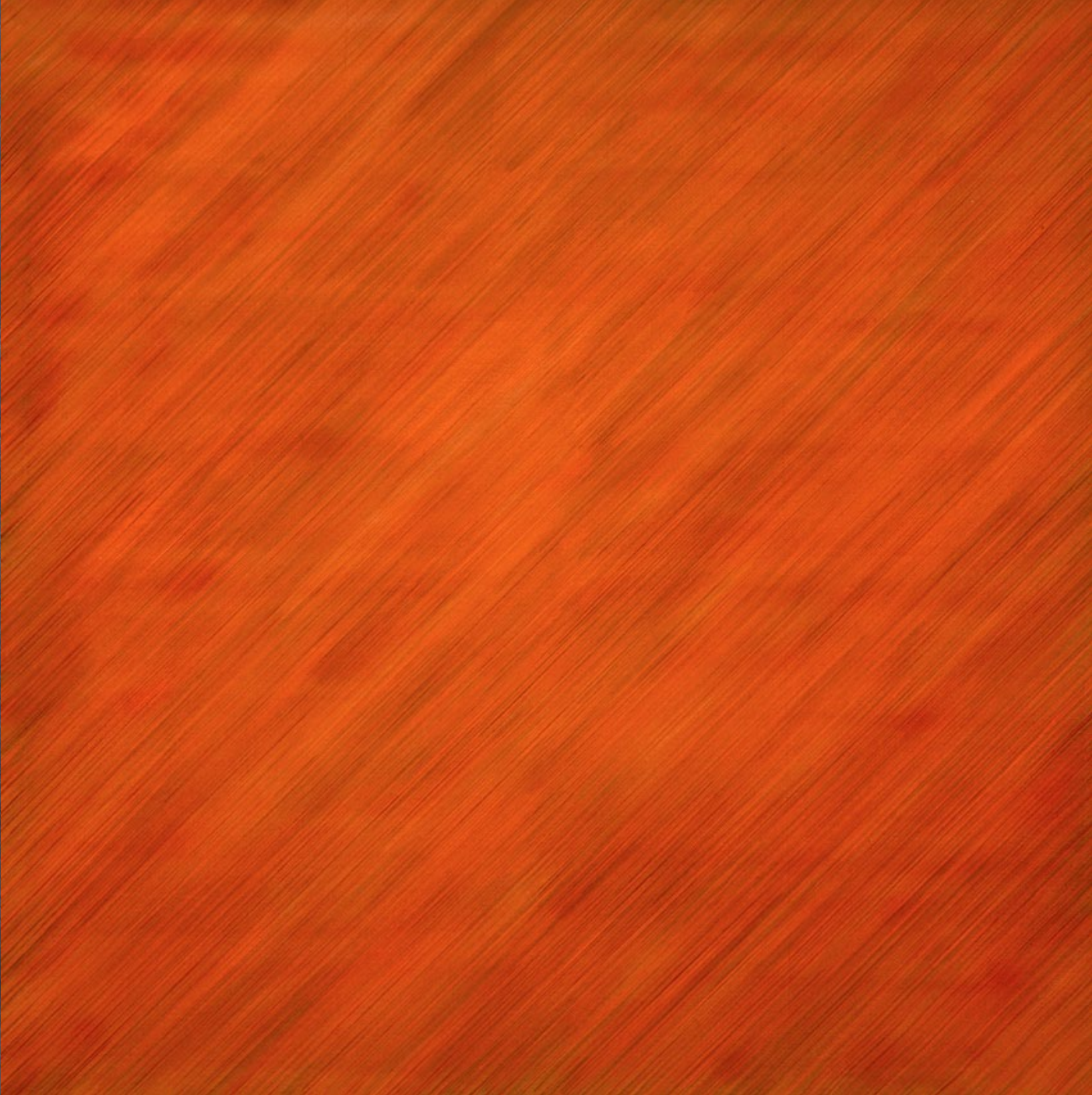
***R. Castoro, February 25, 2014***



Above:  
*Portrait of Sol Lewitt with Donor and Friends*-October 3, 1968  
 Graphite on paper  
 12 x 19 ¼ inches (30.8 x 48.9 cm)



Below:  
*Controlled Arbitrary Statements*-October 6, 1968  
 Graphite on paper  
 12 x 19 ¼ inches (30.8 x 48.9 cm)



***What does an artist want? Exposure. Something snaps our vision. The Body responds with production.***

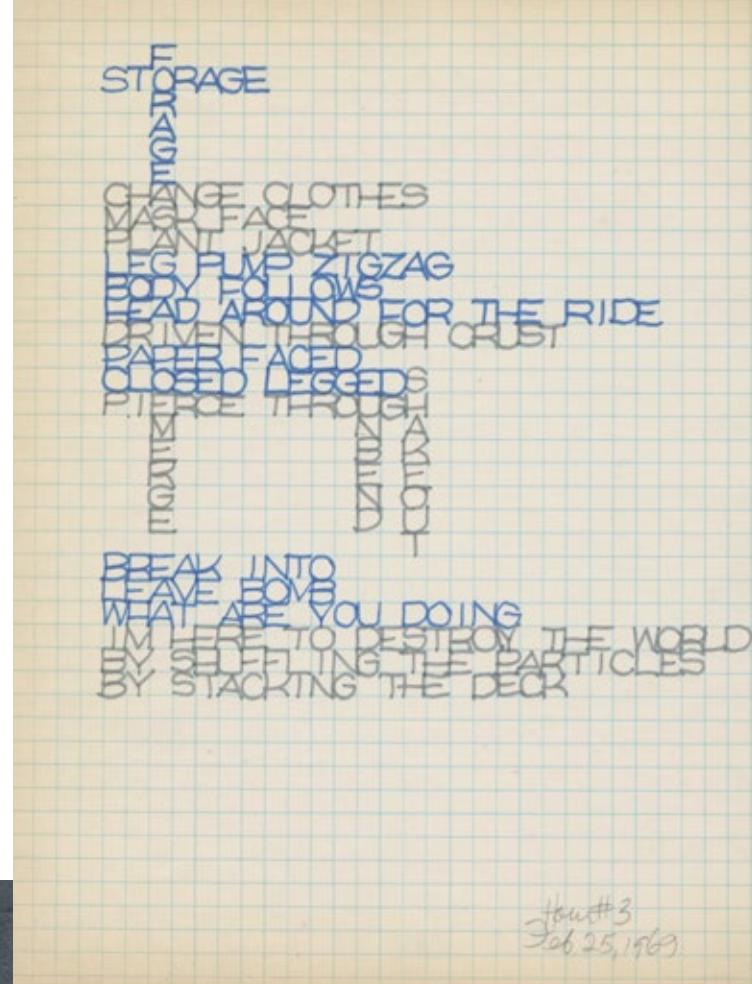
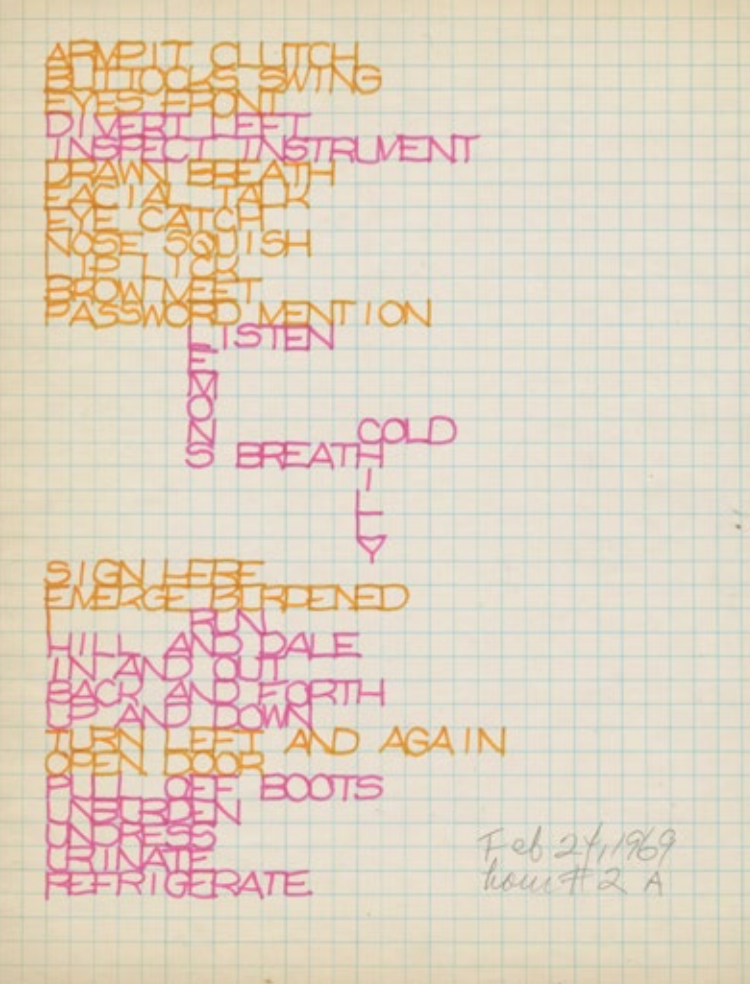
***'Castoro, Castoro, I saw your paintings at Johnny's. I liked them very much. I thought you were a boy' (Leo Castelli).***

*Pencil Painting Blues, 1967*  
Acrylic, Prismacolor pencils, and graphite on canvas  
83 ¾ x 84 inches (212.7 x 213.4 cm)

*Orange China Marker Pencil, 1967*  
Acrylic, Prismacolor pencils, china marker, and graphite on canvas  
83 x 83 inches (210.8 x 212.7 cm)

***...I turned around and went back to Spring Street, producing my next body of work. My energies in the world were for those not yet born. ...Cezanne didn't live on institutional acceptance. Time validates and invalidates.***

***R. Castoro, ArtNews, 1971***



*A DAY IN THE LIFE OF A CONSCIENTIOUS OBJECTOR, 1969*  
 Leather Binder containing 24 concrete poetry works  
 11 x 8 ½ inch (27.7 x 21.4 cm)

Right:  
*April 18 Street Cracking, 1969*  
 ½ inch Aluminum tape

In the late 1960s Castoro extended her practice into the fields of Concrete Poetry, Concept Art and Site-specific interventions.

A DAY IN THE LIFE OF A CONSCIENTIOUS OBJECTOR is a 24-part series of visual poetry. In conceptual drawings and diaristic pieces Castoro developed a quasi-scientific system with which she structured her daily activities to an absurd degree of ratio, - "the best 'fiction' I have read about the life of an artist." (Lippard)



*Brown/Brown Y, 1965*  
 Acrylic on canvas  
 84 x 84 inches (213.3 x 213.3 cm)

***In 1965 a dominant element emerged: the "Y."***

***I answered its question by painting "Y's" on 7 foot square single color fields.***





January 31 1969  
 Self timing Polaroid  
 3 x 4 inches  
 (From Left to Right) Lawrence Weiner, Richard Long, Alice Weiner, Rosemarie Castoro, Sol Lewitt, Robert Smithson, Carl Andre, Jan Dibbitts, Susan Weiner, Mary Valentine, and David Novros with two friends.

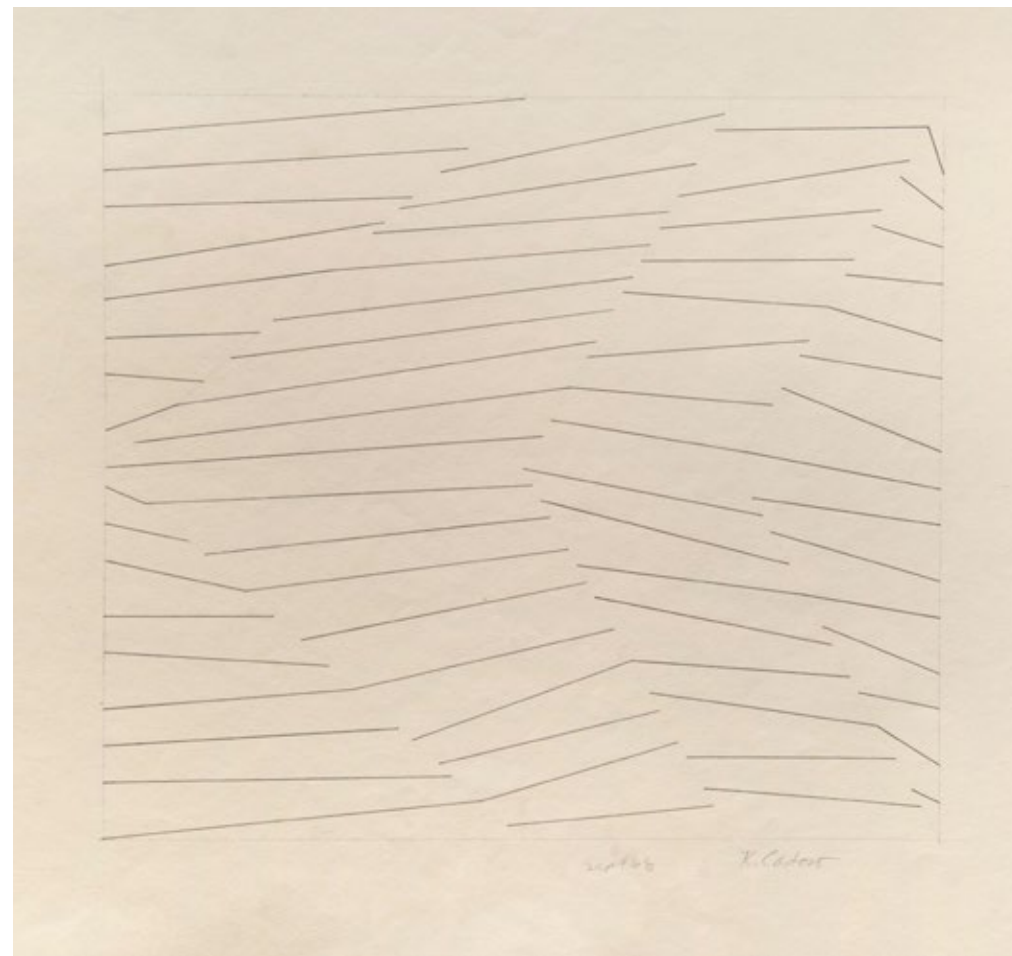
For *Gates of Troy*, created in the same year, Castoro used a larger and thicker aluminum roll and formed it - in a performative act in which she gets entangled with the object while mastering its material resistance - to a type of 'minimal' floor sculpture made simply by re-arranging the re-fabricated industrial product. Castoro enacted the piece in her studio and in the streets of Downtown Manhattan, where she had to intervene with the traffic and passerbys who at times tried to prevent the action.



Below and to right:  
*Gates of Troy "Untitled", 1969*  
 Vintage black and white photographs documenting the performance "Gates of Troy"  
 10 x 8 inches (25.4 x 20.3 cm)

Since 1969 Castoro participated in the now considered legendary Art Worker's Coalition meetings:

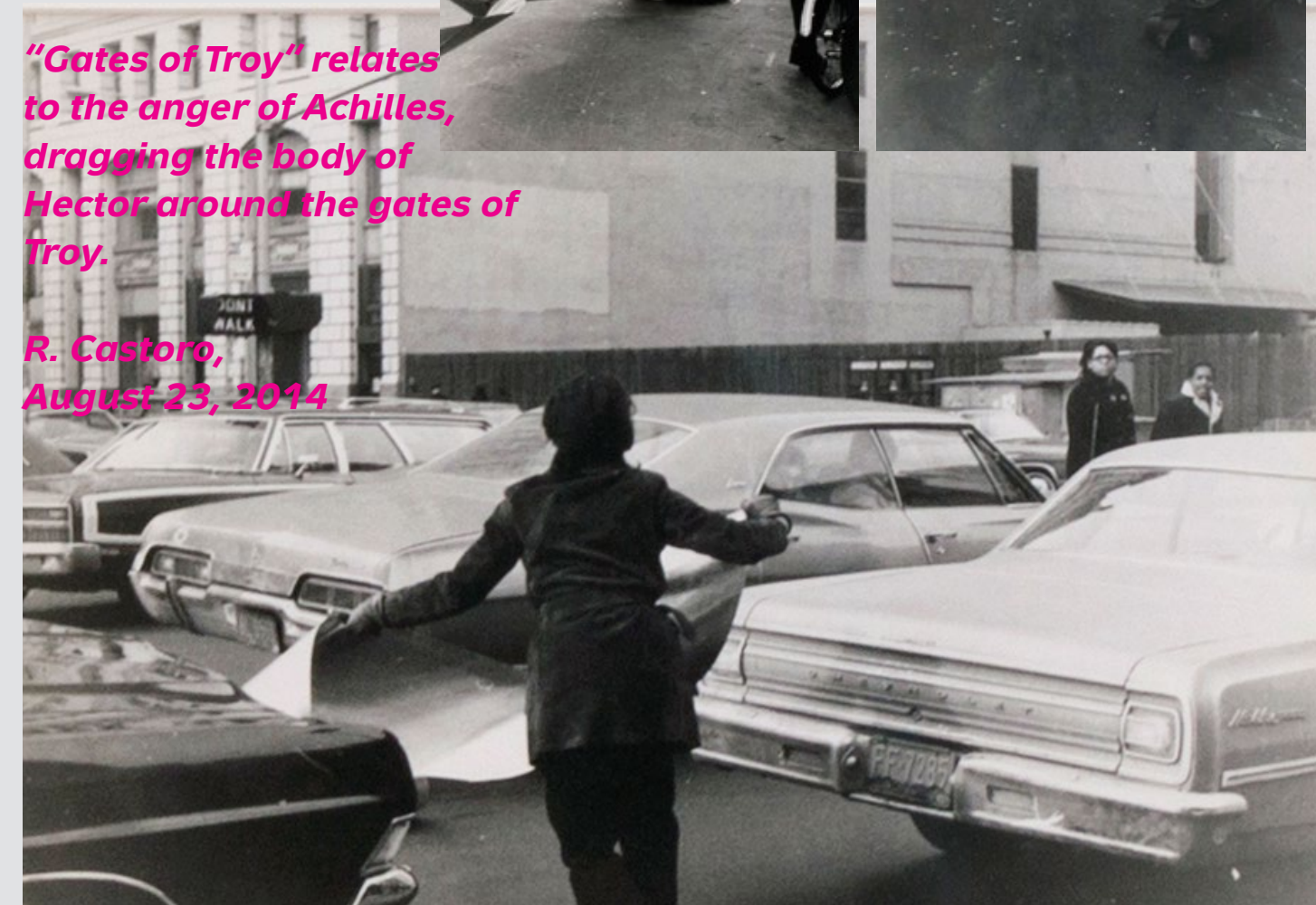
"I attended the meetings...after it was opened up to all artists, where previously I was excluded from meetings at my own loft, which included Takis, Hans Haacke and Carl Andre."



Sept 68, 1968  
 Graphite on paper  
 26 x 19 1/4 inches (66 x 49 cm)

**"Gates of Troy" relates to the anger of Achilles, dragging the body of Hector around the gates of Troy.**

**R. Castoro, August 23, 2014**

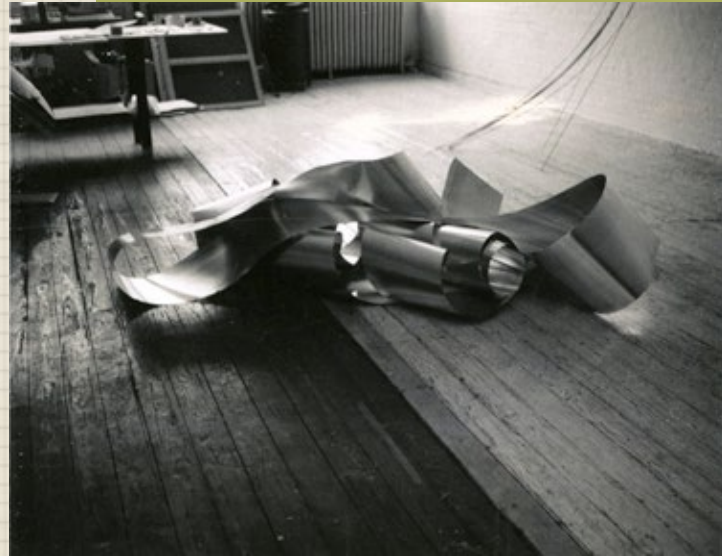


WHEREIN LIES THE SPACE  
 BETWEEN WAKEFULNESS AND SLEEP  
 BETWEEN METHOD AND OBJECT

July 29, 1968

INSPIRATION    METHOD    DOING    OBJECT  
 INTENT    MEDIUM    EXPERIENCE    STATEMENT  
 NEED    PROCESS    BEING    PRODUCT  
 RELATE    LOVE    DOING    ORGASM  
 RELIEVE    ART

July 29, 1968



In the late 1960s Rosemarie Castoro did a series of sculptural experimentation with aluminum rolls of various width and length. In the piece *Swift Justice* (1969) a paper-thin aluminum roll on a hanger becomes the intriguing trompe l'oeil for a toilet roll. The piece was Castoro's "comment on how the art market was treating sales of paintings. Jonathan Swift who wrote *Gulliver's Travels* was my inspiration."

It seems that with the shiny silver Pop appeal of *Swift Justice* combined with its ready-made character, Castoro took on Duchamp's whimsical commentary of the infamous *Pissoir* to create a satire on the new Warholian artist paradime relentlessly 'playing the market'.



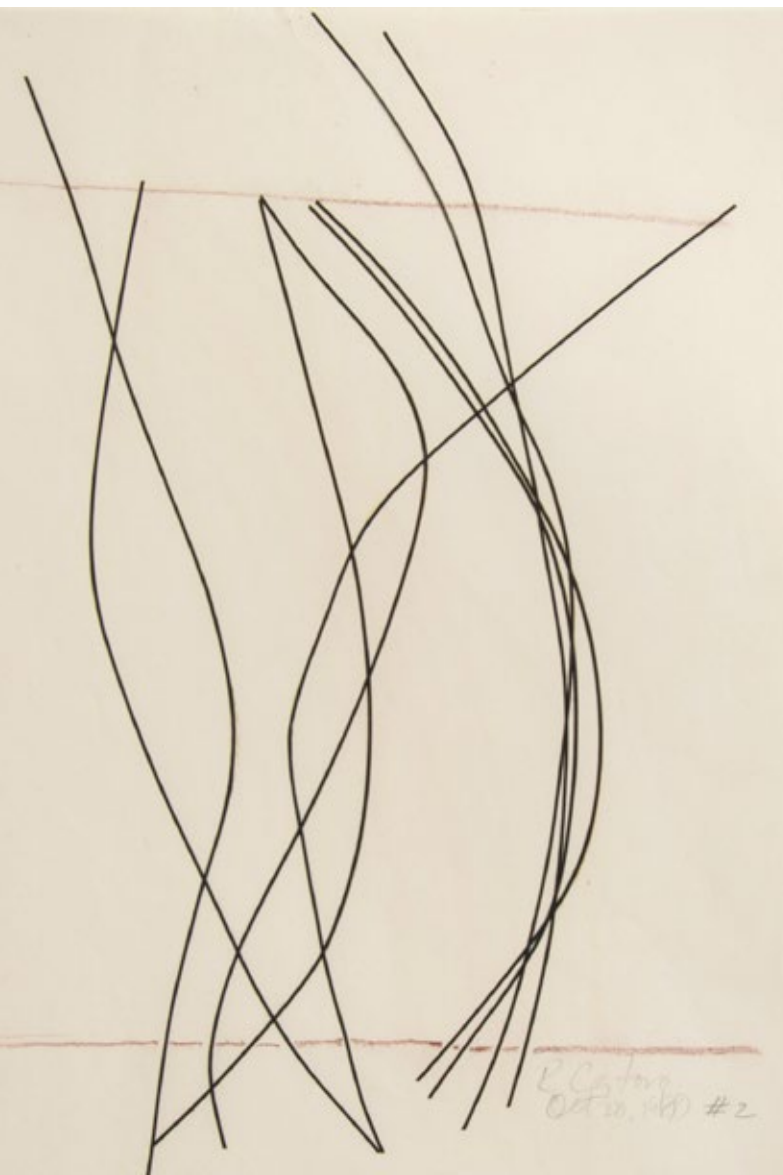
*Concrete Poetry*, 1968  
 Ink on paper 8 ½ x 11 inches (21.4 x 27.8 cm)

Selection of Polaroid photographs, c. 1969  
 3 x 4 inches (12 x 30.4 cm)



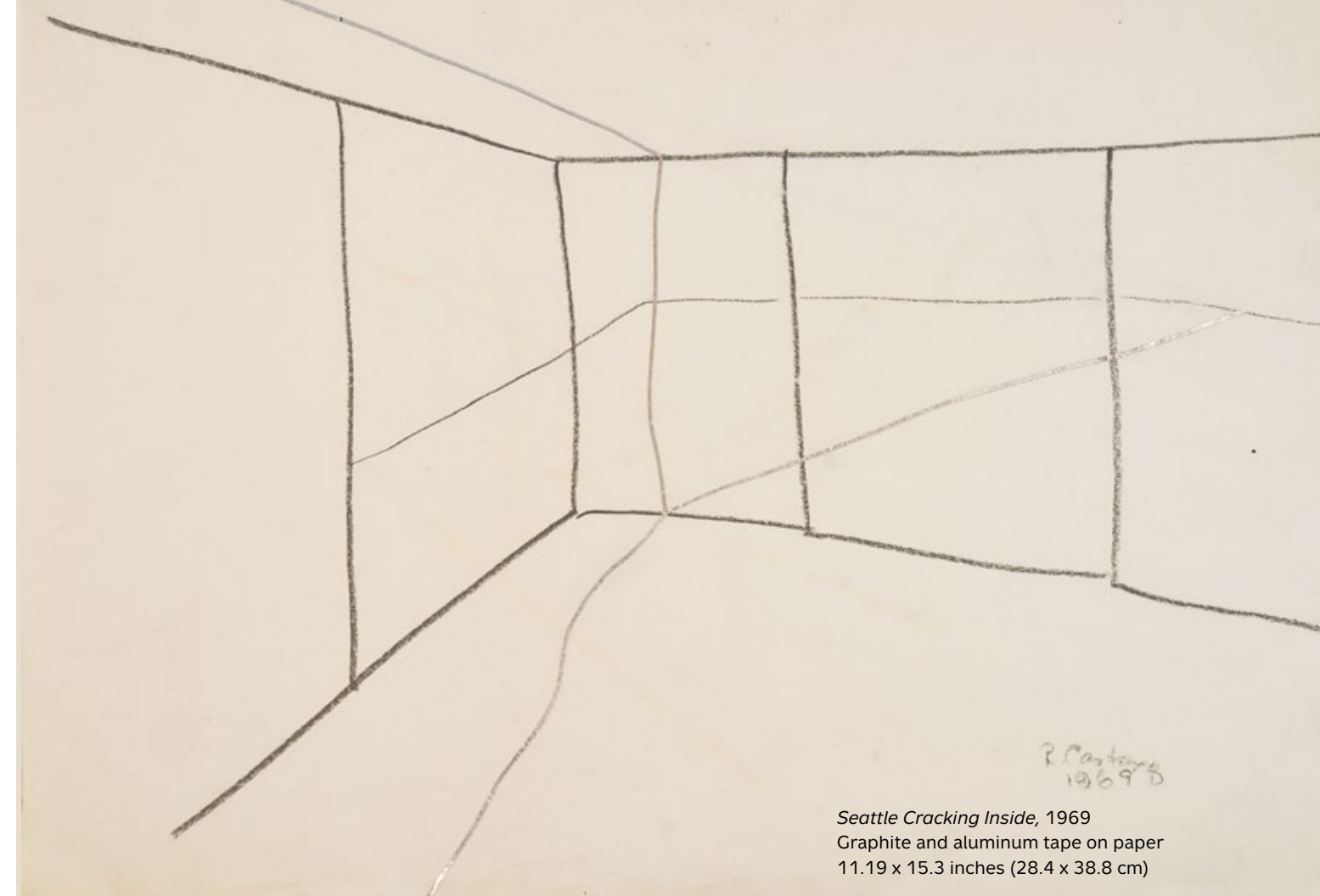
*Cracking Self Portrait*, 1969  
Self-timed polaroid  
3 x 4 inches (7.6 x 10.1 cm)

Left:  
*October 20, 1969 #2*, 1969  
Brown prismacolor pencil and black tape on paper;  
12 x 8 ¾ inches (30.4 x 22 cm)



In a show at Paula Cooper Gallery in 1969 Castoro created *Gallery Cracking* by drawing an irregular line through the entire space with a silver tape alluding to a future vision in which this demarcated area would be broken off the existing space, 'like a giant biting a piece out of the building.'

In the 1970s Rosemarie Castoro developed a strong focus on sculptural work. With this shift - prepared by the late 1960s conceptual and interventionist pieces - the artists returned to the physical exploration of space and the mind/body axis of the work. Castoro had already started to write her annual conceptual diaries inserting into its pages polaroids of her continued performative interactions with her work in her studio in front of a self-timed camera.



*Seattle Cracking Inside*, 1969  
Graphite and aluminum tape on paper  
11.19 x 15.3 inches (28.4 x 38.8 cm)



*Cracking People "Max's Kansas City"*, 1969  
Vintage black and white photograph documenting the performance "Cracking People"  
7 ½ x 11 ¼ inches (19.3 x 28.6 cm)



Left:  
*Gallery Cracking* (Grey Art Gallery, New York), 1975  
Black and white photograph  
10 x 8 inches (25.4 x 20.3 cm)  
Photograph by Robin Holland



Above:  
*Swift Justice*, 1969  
Aluminum roll with steel toilet roll hanger  
4 x 4 ½ inches (10.1 x 11.4 cm)  
Photograph by Robin Holland

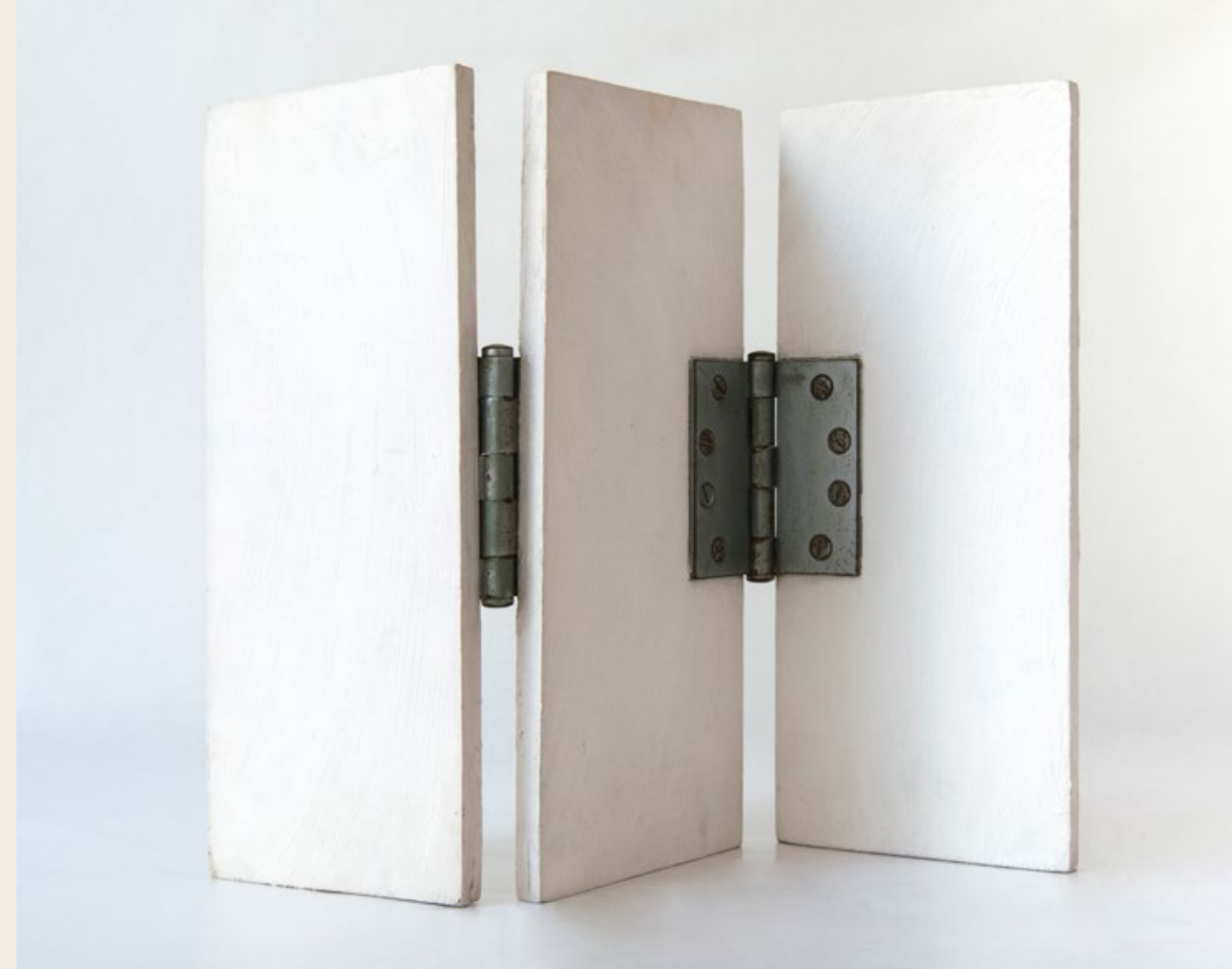


Above:  
*Hollocore Curve* at Tibor de Nagy Gallery, 1971  
 84 x 204 x 4 inches (213.3 x 518.1 x 10.1 cm)

Below:  
 Detail of *Dioxomine Cereulean*, 1965  
 Acrylic on canvas

In 1970 Castoro created *Break in the Middle*, one of the first of her *Free Standings Wall* pieces, which are giant minimal sculptures, high screens composed of wood panels. The structure of these imposing installations allures to performative interaction. The surfaces of the panels are treated with graphite, gesso and marble dust, thickly applied creating massive rough brush strokes, as if to mock the elegant economy of Abstract Expressionism.

Castoro introduced the *Free Standings Walls* at Tibor de Nagy Gallery in 1971. Some pieces of this series grew into multi-compartmental installations of institutional dimension.



*Non-Correspondence Letter*, 1969  
 Wood and steel hinges  
 15 x 3 x 25 inches (38.1 x 7.6 x 63.5 cm)

Below:  
*Blue Ochre Red Brown Bar*, 1965  
 Acrylic on canvas  
 12 x 24 inches (30.4 x 60.9 cm)



***These were paintings taken off the wall and transformed into their own enclosures – “screens”, “corners” a “revolving door”, and a curving “tunnel entranceway” Graphite rubbed over a dense impasto surface of gesso and modeling paste provided a muscular abstraction of their creation.***

***L. Lippard***



SEPT 1, 1970

IT IS NOT SO MUCH AS THERE IS A SPLIT AS IT IS A BALANCE. I DO NOT WING AWAY IN EPHEMERAL ANGLES WING PAINTERLY VALVES. I FUNCTION AS A HUMAN BEING IN MY ART. MY ART IS GROUNDED ON EXPRESSING MY LIFE. THERE ARE NO HIDDEN MEANINGS. WHEN I AM NOT SEXUALLY INVOLVED IN ANOTHER HUMAN BEING IN DAILY LIFE I MUST HAVE THE CONTINUITY THAT SEXUALITY AFFORDS. MY PANELS ARE MY CONTAINERS.



Rosemarie Castoro's Journal, 1970/71  
Leather-bound personal album with vintage black and white photographs, ephemera, and various writing  
2 1/2 x 10 1/2 x 8 inches (6.4 x 26.7 x 20.3 cm)

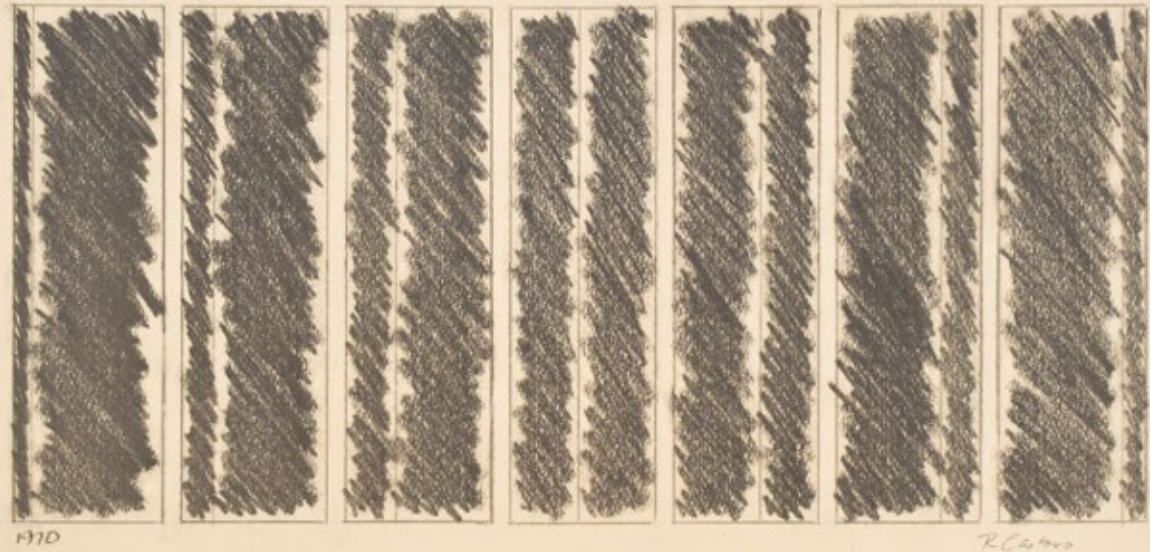


Break in the Middle, 1970  
Cradled masonite, Krylon spray, graphite, gesso, and marble dust  
84 x 90 x 39 inches (213.4 x 228.6 x 99.1 cm)

**Building a room in Vancouver, BC for the Lucy Lippard show, led to a desire to strike blackness onto the walls as I was flying cross country. Upon return to my studio, Masonite substituted for the sheetrock and gesso, Graphite was the blackness. The panels grew and became foyers and sections of rooms. Corners got together and turned, becoming revolving doors. What comes through revolving doors? People.**

**R. Castoro, August 23, 2014**



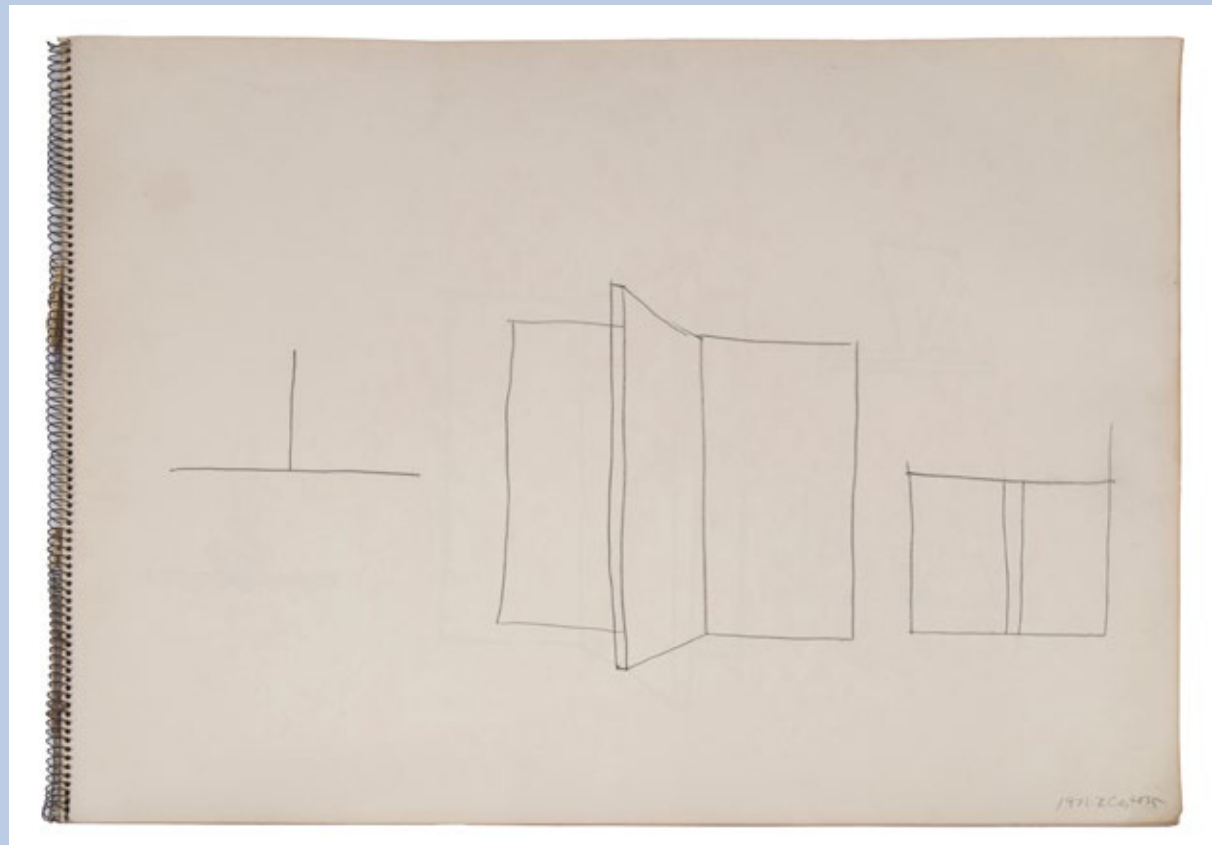


1970

R. Calero

*Seven Panels*, 1970  
Graphite on paper  
14 x 19 ½ inches (35.2 x 49.4 cm)

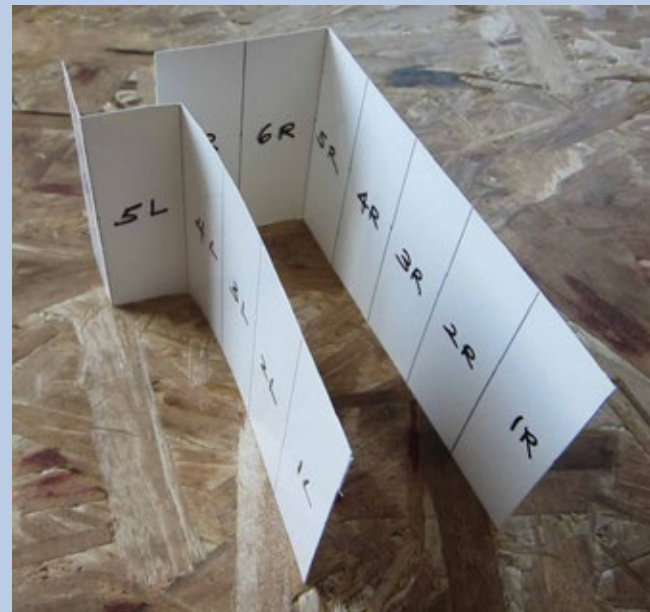
Below:  
*Large Sketchbook*, 1971  
Pencil and charcoal on paper 13 page Sketchbook  
with various drawings, sketches  
18 x 24 inches (45.7 x 61 cm)



1971 R. Calero



*Foyer*, 1971  
Gesso and graphite on masonite  
84 x 82 x 146 inches (213.4 x 208.3 x 370.8 cm)





ROSEMARIE CASTORO, among the first artists in New York to paint virtually monochrome paintings, has rejected color in her new works in grisaille: paintings and three-dimensional structures developed out of a series of drawings on gessoed Masonite. "The panels of graphite drawings grew, stood by themselves, and became room spaces," she said. "The corners turned and brushstrokes snapped away and landed smack on the existing brick walls of my studio." Now, using a broom as a brush, she continually experiments with new techniques. VOGUE, August 1, 1972

DUANE MICHALS

## ***rosemarie castoro***

1972 *Living the Loft Life*, by Barbara Rose, *Vogue Magazine*



*Corner Cut*, 1972  
Masonite, wood, marble dust,  
gesso, and graphite  
88 x 34 inches (223.5 x 86.4 cm)



Another body of work Rosemarie Castoro developed out of the newly explored techniques of the 'Free Standing Walls' were the *Giant Brush Strokes*. Flat reliefs of elaborate graphite structure, these works are reminiscent of paintings and nod to the Pop appeal of Lichtenstein's blown up appropriations while provocatively subtracting all color. One of the *Giant Brush Stroke* pieces is the memorable *Guinness Martin*, consisting of two parts based on the short hand symbols for the name of Agnes Martin, Castoro's artist colleague and one of the three acclaimed New York female Minimal painters (next to Castoro herself and Joe Baer).



***Symbols for people's names in what I remembered of Pitman shorthand were painted with large buckets of thickened gesso, using "non-art" brushes, (brooms, mops, toothbrushes, shoe brushes) on the Masonite. Cutting them out with a saber saw, drawing with graphite and installing them onto the studio wall completed my foray into a third dimension.***

***R. Castoro  
August 23, 2014***



*Guinness Martin*, 1972  
Masonite, gesso, graphite, and modeling paste  
36 x 180 inches (91.4 x 457.2 cm)

Right:  
*Untitled*, 1970  
Graphite and white paint on paper  
6 x 8 inches (15.2 x 20.3 cm)



Left, Opposite page:  
*St.*, 1972  
Gesso and graphite on masonite  
94 x 42 inches (238.7 x 106.6 cm)



*Two Walls Wired, 1976*  
Gesso, marble dust, museum board, and stainless steel wire  
5 ¼ x 9 ¼ x 8 ½ inches (13 x 23.5 x 21.5 cm)

By the mid 1970s Castoro expanded her sculptural experimentation with an intriguing group of small pieces of increasingly organic abstraction that were composed of steel wire, gesso and marble dust. The steel wire boldly intrudes (or 'grows' out of) the fragile white panel type forms of these pieces; a 'marriage' of materials creating a drastic tension between a cryptically architectural and a physical, even sexual, form dimension.

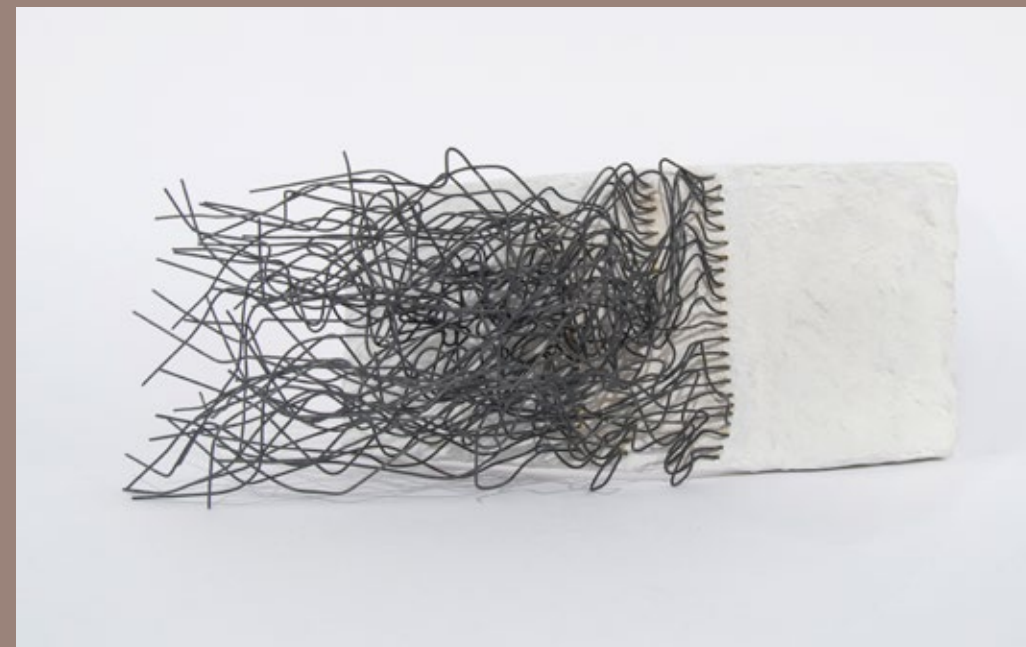
***Imagining myself as a giant caught in a building, and parts of my body representing its features, I made works such as "Bangs, or the Chest Hairs of a Giant", "Arm Pit Hair Coming from a Corner of a Room"***

***R. Castoro,  
August 23, 2014***



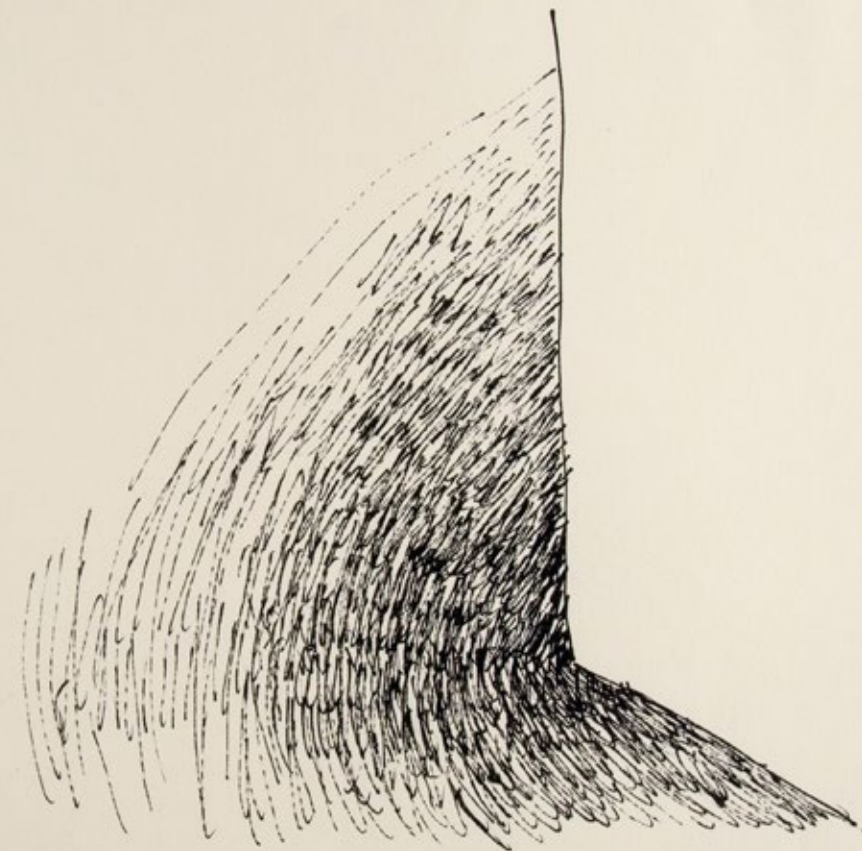
Above:  
*Corner Wiper, 1975*  
Bound stainless steel wire  
17 x 8 x 10 inches  
(43.1 x 20.3 x 25.4 cm)

Right:  
*Book's Underconsciousness, 1976*  
Plaster, gesso, and wire  
10 x 9 x 5 inches  
(25.4 x 22.8 x 12.7 cm)



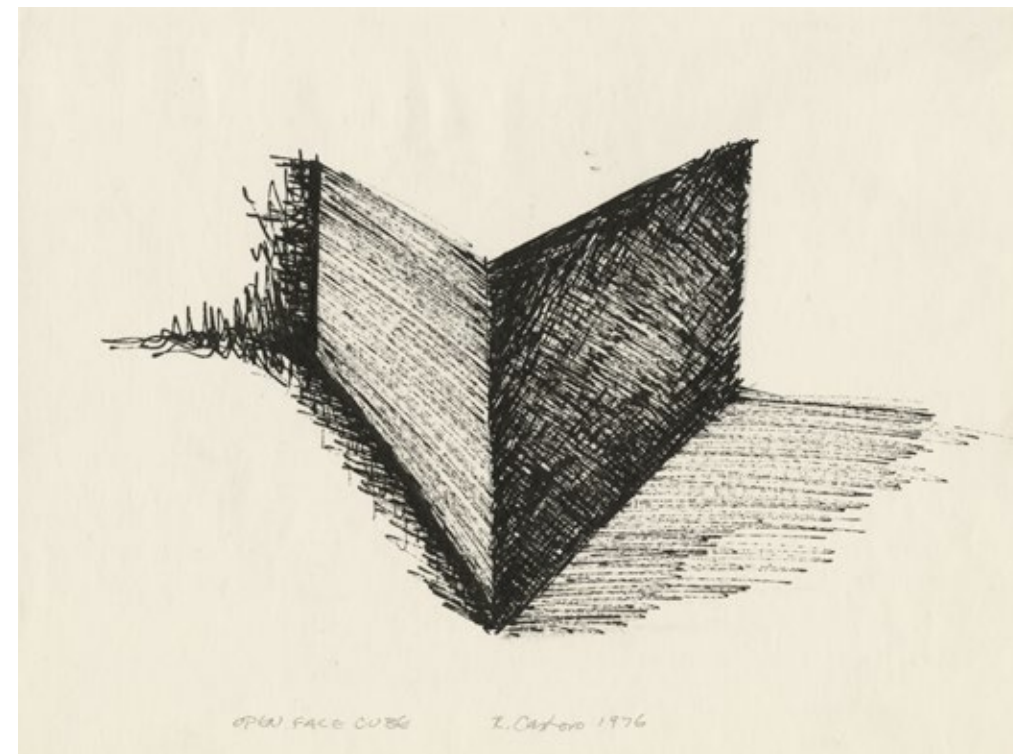
Left:  
*Outside Curve, 1976*  
Gesso, marble dust, museum board, and stainless steel wire,  
5 x 14 x 7 ½ inches  
(13 x 35.5 x 19 cm)

A LIFTED CORNER



R. Castro 1976

Above:  
*A Lifted Corner*, 1976  
Ink on paper  
14 x 17 inches (35.5 x 43.1 cm)



Opposite Top:  
*Open Face Cube*, 1976  
Ink on paper  
9 x 12 inches (22.6 x 30.4 cm)

Opposite Bottom:  
*Shaded Corners Triptych*, 1970  
Masonite, gesso, modeling paste, and graphite  
Variable Dimensions



# ROSEMARIE CASTORO

Born 1939

Lives and works in New York, USA

## SELECTED EXHIBITIONS

2014 *artevida* Curated by Adriano Pedrosa and  
Rodrigo Moura, Rio De Janeiro, Brazil  
Museu de Arte Moderna do Rio de Janeiro,  
Casa França Brasil, Escola de Artes  
Visuais do Parque Lage

## SELECTED PUBLIC AND CORPORATE COLLECTIONS

Museum of Modern Art, New York  
Newark Museum, Newark, New Jersey  
University Art Museum, Berkeley, CA  
Centre National Des Arts Plastiques, Paris, France  
Collection U.S. Embassy  
Goldman Sachs  
Bank of America  
J.P. Morgan

## GRANTS

Guggenheim Fellowship, 1971  
NY State Council on the Arts 1972, 1973  
National Endowment for the Arts, 1975, 1985  
Tiffany Foundation, 1977  
Pollock-Krasner Foundation, 1989, 1998

Gallerist  
Anke Kempkes

Director  
Aniko Erdosi

Head Archivist  
Lauren Pascarella

Assistant Archivist  
Odyssea Rigau

Publication and Design  
Stephanie Marie Garcia

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