

**Large Print Guide  
Galleries in the  
Groove: Three  
Visionary Dealers,  
1960s–80s**

21 December 2021 – 21  
August 2022



**Gallery 4**

## **Galleries in the Groove: Three Visionary Dealers, 1960s–80s**

These artwork captions start with the interpretation panel and labels outside Gallery 4, and then continue on the left as you enter the gallery and follow in a clockwise direction.

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## **Galleries in the Groove:**

### **Three Visionary Dealers 1960–80s**

Galleries in the Groove examines the role that a selection of independent galleries played in the development of artists' careers. While some prioritised the commercial trading of artworks, others focused on incubating artists, supporting new practices and widening creative networks. Linda Goode Bryant, Robert Fraser and Anny de Decker with Bernd Lohaus were visionary gallerists. They created a paradigm shift in the promotion of contemporary art from the 1960s to 1980s. The exhibition gathers material on artists and projects from their galleries' archives, revealing the impact these spaces had on the development of a new generation of artists and artistic communities.

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Just Above Midtown (JAM) (1974–86) represented artists of colour and became a significant centre for Black culture in New York. Led by Linda Goode Bryant, it built a robust community of creative practitioners, including artists David Hammonds and Senga Nengudi. JAM showcased visual arts, live performance, dance and music. Robert Fraser changed the way that audiences engaged with art. His gallery openings were vibrant social events open to enthusiasts beyond the traditional circles. At Robert Fraser Gallery (1962– 69) (83–85), he showed works by Jim Dine, Jann Haworth, Robert Rauschenberg, Bridget Riley and Edward Ruscha. The Beatles, the Rolling Stones and other music industry figures were introduced to art collecting by Fraser.

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Joseph Beuys, Daniel Buren, James Lee Byars and Christo were among the artists exhibited by historian Anny de Decker and artist Bernd Lohaus at Wide White Space (1966–76) in Antwerp. Their gallery became a hub for the exchange of ideas between artists, collectors and curators. It showcased a generation of young, avantgarde artists developing conceptual and site-specific work. While the gallery was often criticised for its experimental choices, it brought pioneering artists to international recognition.

**Continues on next page.**

Anny de Decker, Stella, Jonas and Bernd Lohaus in front of Marcel Broodthaers, Departement des Aigles, 5 October 1969. Courtesy Anny de Decker.

Photo: © Maria Gilissen.

Linda Goode Bryant, 1973. Courtesy Linda Goode Bryant.

Photo: © Dwight Carter

Portrait of Robert Fraser.

Photo: Hans Hammarskiöld. ©Hans Hammarskiöld

Heritage

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## **WIDE WHITE SPACE – WALL LABEL 1**

### **Top to bottom, left to right**

Hugo Heyrman, Bernd Lohaus, Panamarenko, 1966.

Group exhibition invitation card/poster. The type face was designed by Hugo Heyrman for the inaugural exhibition and it was used for most of the promotional materials until their closure.

Anny de Decker with Wide White Space promotional material, 1967. Photo: © R. Van Den Bempt

Panamarenko, Embry Riddle, 1965 (facsimile). Photo: © R. Van Den Bempt

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Panamarenko, Milky Way Happening, 18 March 1966.

Photo: © Raoul Van Den Boom

Marcel Broodthaers, Le Corbeau et le Renard, 1967–68

(facsimile). Photograph.

Panamarenko and Hugo Heyrman, Stunt Happening,

1966. Photo: © R. Van Den Bempt

Joseph Beuys, Fettecke (Prozeß), 1968 (facsimile).

Photograph.

Panamarenko and Hugo Heyrman, De Première Van de

Hersenexpansie in Kleuren!, 1966. Exhibition poster.

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Joseph Beuys and Henning Christiansen, Eurasienstab  
82'' Fluxorum Organum, 9 February 1968. Event poster  
by Joseph Beuys. Eurasienstab, Joseph Beuys's and  
musician Henning Christiansen's iconic action took place  
at Wide White Space gallery, also recorded on 16mm film  
by Anny de Decker.

Isi Fizsman, Anny de Decker, Bernd Lohaus, Wibke von  
Bonin at Prospect 68, Kunsthalle Düsseldorf, 1968.

Photo: © Angelika Platen-Simon. Anny de Decker is  
holding the film reel of Joseph Beuys's Eurasienstab.

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Marcel Broodthaers with his works in Prospect 68, Kunsthalle Düsseldorf, 1968. Photo: © Angelika Platen-Simon. Prospect is the title of a series of exhibitions with avant-garde art held at Kunsthalle Düsseldorf from 1968 to 1976, set up by art critic and gallerist Hans Strelow, and gallerist Konrad Fischer.

David Lamelas, Carl Andre, Sol Lewitt, John Weber at Parkhotel Hessenland, Kassel, 1968.

Photo: © Maria Gilissen

Christo, Wrapped Staircase, 1968–69. Photo: © Harry Gruyaert

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## **WIDE WHITE SPACE – WALL LABEL 2**

### **Left to right, top to bottom**

Marcel Broodthaers, Programme, 1973. Exhibition poster by the artist.

Marcel Broodthaers, Le Corbeau et le Renard, 1968. Two installation views. Photo: © R. Van Den Bempt

Invitation card/poster (blue and white) by Daniel Buren, 1973.

James Lee Byars, A pink silk Airplane for 100, 1969.

Photo: © R. Van Den Bempt

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James Lee Byars, 75 in a Hat, 1969. Photo: © Rudolf Walscharts

Richard Long, Driftwood, 1976. Photo designed by the artist.

Bruce Nauman, Audio/Video Underground Chamber, 1972–74. Installation view. Photo: © R. Van Den Bempt

Richard Long, Driftwood, 1976. Installation view. Photo: © R. Van Den Bempt. One of the last exhibitions at Wide White Space's third space, in Molenstraat 81–83, Antwerp. From 1973 Anny and Bernd organised less shows. Their final show was Lawrence Weiner (1977).

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## **WIDE WHITE SPACE – CASE LABEL 1**

1. Panamarenko, Kreem-glance, 1966. Photo: © R. Van Den Bempt

2. Panamarenko, Sneeuw, 1966. Photo: © R. Van Den Bempt

3. Panamarenko and Hugo Heyrman, Stunt Happening, 1966. Invitation card designed by Hugo Heyrman. This was the inaugural show at Wide White Space's first of three spaces in Plaatsnijdersstraat 1, Antwerp. The card includes the line achter het museum (behind the museum) as it was situated behind the Royal Museum of Fine Arts Antwerp.

**Continues on next page.**

4. Joseph Beuys and Henning Christiansen, Eurasienstab Aktion, 1968. Six film stills.

5. Card announcing Wide White Space's new address, 1967. The second exhibition space was at Schilderstraat 2, Antwerp. The card includes a list of previous projects.

6. Marcel Broodthaers exhibition price list, 1966.

7. Christo at Wide White Space with his work Wrapped Floor, 1969. Photo: © Harry Gruyaert

**Continues on next page.**

## **WIDE WHITE SPACE – CASE LABEL 2**

8.Letter from Jean Claude and Christo to Anny de Decker and Bernd Lohaus, 19 December.

9.Postcard from Christo, 1971.

10.Letter from Anny de Decker to Walter de Maria, 23 October 1969.

11.Letter from Walter de Maria to Anny de Decker and Bernd Lohaus, 11 December 1969.

12.Letter from Walter de Maria to Anny de Decker and Bernd Lohaus, 26 March 1970.

**Continues on next page.**

13. James Lee Byars, 1000 Minutes of Attention or 1/2 an Autobiography, 1969. Photo: © Marc Poirier dit Caullier

14. Invitation card by James Lee Byars, 1969. 'Wide White Space has been renamed The Institute for the Advanced Study of James Lee Byars'.

15. Daniel Buren, Travail in situ (red & white), 1971. Installation views (facsimiles). Photo: © R. Van Den Bempt.

16. Young American Artists: Carl Andre, Artschwager, Bollinger, Walter de Maria, Sol LeWitt, Bruce Nauman, 1969. Invitation card

**Continues on next page.**



17. Richard Long, Driftwood, 1975. Invitation card by the artist.

18. Richard Long, Driftwood, 1975. Installation view.

Photo: © R. Van Den Bempt

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## **JUST ABOVE MIDTOWN – WALL LABEL**

### **Top row from left to Right**

B Culture logo. Facsimile

Inner pages of the inaugural issue of Blackcurrant, featuring work by David Hammons and Camille Billops, published by JAM, 1982. Blackcurrant later morphed into B Culture.

Inner pages of Blackcurrant, Vol. 2 No. 2 1983

Inner pages of Blackcurrant, Vol. 1 No. 2 June 1982

### **Middle row**

Senga Nengudi's performance at JAM, in collaboration with Butch Morris and Cheryl Banks, 1981. Facsimile of original photographs

**Continues on next page.**

## **Bottom row from left to right**

B Culture, Vol. 2 No. 1

Black Rock Coalition, Ravers magazine, the early meetings of B.R.C. were held at JAM

Cover of Blackcurrant, Fall 1982

Inner pages of Blackcurrant, Fall 1982 showing "Map of Lower Manhattan According to Just Above Midtown/Downtown"

JAM with AfroPop T-shirt

The Business of Being an Artist. Poster of workshops held at JAM, 1982

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## **JUST ABOVE MIDTOWN – VITRINE LABEL LEFT**

1. Cover of the inaugural issue of Blackcurrant, 1982.

Facsimile

2. Inaugural issue of B Culture, 1986

3. Press release of B Culture, 1988. Facsimile

4. Letters to Chaka Khan, Marvin Gaye, Michael Jackson and Aretha Franklin appealing for sponsorship and participation in "Afro-American Popular Culture" programmes, April - May 1983. Facsimile

5. Adrian Piper, letter to Kaylynn Sullivan regarding "Afro-American Popular Culture", 18 October 1982.

Facsimile

**Continues on next page.**

## **JUST ABOVE MIDTOWN – VITRINE LABEL RIGHT**

6. Photo of the invitation card of David Hammons

Greasy Bag & Barbecue Bones exhibition at JAM,

1975 . Facsimile

7. Two photographs of David Hammons, Bill T. Jones

and Philip Mallory Jones at JAM, 1983. Facsimile

8. Photograph of Randy Williams in JAM, 1978. Facsimile

9. Photograph of Senga Nengudi and Linda Goode

Bryant at JAM, 1978. Facsimile

10. About T.V., 1983. Installation view. Facsimile

**Continues on next page.**

11. Applications for Corporation for Art and Television (CAT) from Rashida Jones, Marjorie Gamsco, Dance Forum/Carol and unnamed applicants. CAT was a state of the art production facility, offered by JAM, for the use of artists who wanted to use technology.
  
12. Introduction of The National Black Art Fund, a programme initiated by JAM. Facsimile
  
13. Fact Sheet of Just Above Midtown Inc. 1982 - 1983. Facsimile

**Continues on next page.**

## **ROBERT FRASER GALLERY – WALL**

Hervé Di Rosa

Poster for Robert Fraser Gallery Show, 1984

Ed. 39/75

Courtesy Harriet and Garry Cooper

Art on Wheels, 1966

Video, colour, sound

1min 26sec

British Pathé

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## **ROBERT FRASER GALLERY – VITRINE 1 LEFT**

1. Tate Gallery, receipt of Richard Hamilton's Swingeing London from Robert Fraser Gallery, 1969

2. John Coplans, The Pasadena Art Museum, letter to Robert Fraser enquiring the whereabouts of Andy Warhol's drawings, 28 July 1969

3. Jean-Michel Basquiat, 1984. B/w photograph

4. Empty envelope, originally containing a razor blade, from Kenneth Ander to Robert Fraser

5. Kenneth Anger, letter to Robert Fraser, 2 November 1969

**Continues on next page.**



6. Robert Rauschenberg, letter to Robert Fraser requesting payment, 1 August 1968
  
7. Ed Ruscha, letter to Robert Fraser, 5 May 1967
  
8. Bruce Conner, letter to Robert Fraser, 23 December 1967
  
9. Larry Rivers, letter to Robert Fraser, 31 January 1967
  
10. Wallace Berman, collage postcard sent to Robert Fraser

**Continues on next page.**

11. Devil by Jann Haworth, 1965. Flyer for a group exhibition.

12. Robert Fraser Gallery flyer by Jean Dubuffet, 20 June 1961

### **ROBERT FRASER GALLERY – VITRINE 1 RIGHT**

13. Folded flyer for a Derek Boshier exhibition, March - May, 1965

14. Obsession and Fantasy, 1963. Exhibition booklet

15. Invitation to celebrate Peter Blake's exhibition at Robert Fraser Gallery and Pop Art Redefined exhibition at Hayward Gallery, 1969

**Continues on next page.**

16. Booklet of Jean Dubuffet works for the gallery show,  
May - June 1964

17. British Pop Art exhibition, 1984. Flyer mock-up

18. Summons to appear at Marborough St. Magistrates  
Court on 24 November 1966, regarding the Jim Dine  
exhibition contrary to Section 2 of the Vagrancy Act  
1838.

19. Jim Dine, London # 1966. Photograph of original  
drawing

20. Gallery press release in defense of the summons, 17  
October 1966

**Continues on next page.**

21. Letters of support to Robert Fraser, 1966

22. Mario Amaya, Art Gallery of Toronto, letter of support to Robert Fraser, 24 September 1969

23. Press cuttings from the Guardian and Yorkshire Gazette about the seizing of Jim Dine's work in Robert Fraser Gallery, 21/23 September 1966

## **ROBERT FRASER GALLERY – VITRINE 2 LEFT**

24. Photograph[h of Linda McCartney, Paul McCartney, Michael Jackson and Brian Clarke, sent from Robert Fraser to Brian Clarke, 1983.

**Continues on next page.**

25. Expenses for You Are Here, John Lennon's and Yoko Ono's exhibition and collection note for helium balloons, July 1968

26. Kenneth Anger, telegraph to Robert Fraser, c.a. 1969

27. Sgt. Pepper's Lonely Hearts Club Band cover photo shoot, Robert Fraser at the front, 1967. Photocopy

28. Robert Fraser with Paul McCartney and Marianne Faithful, re-opening of the Robert Fraser Gallery's inaugural exhibition: Brian Clarke: Paintings, 1983.  
Photograph

**Continues on next page.**

29. St. Anselm Development Co. Ltd., letter of noise complaint and copy of Robert Fraser's reply, 7/10 October 1969

## **ROBERT FRASER GALLERY – VITRINE 2 MIDDLE**

30. Robert Fraser's Economist diary and address book, 1984

31. Robert Fraser's expenses note

32. Robert Fraser drinking champagne

33. Robert Elkon Gallery, letter to Robert Fraser, 1966

**Continues on next page.**

34. You Don't Have to be Poor with pencil notations by Robert Fraser, 1972. Christian Science pamphlet, given to Fraser by his mother, Cynthia Fraser.

35. Robert Fraser with Gilbert and George, 1969.

Photograph

36. Max Wykes-Joyse's, 'Praising Fraser's Friends' regarding the reopening of the gallery. Press clipping

## **ROBERT FRASER GALLERY – VITRINE 2 RIGHT**

37. Opening of Brian Clarke's exhibition, 1983, Robert Fraser Gallery. Contact sheet

**Continues on next page.**

38. Robert Fraser's letter to Brian Clarke

39. John Edwards, Brian Clarke and Harriet Vyner.

Photograph

40. Robert Fraser and Brian Clarke in Brian Clark's Studio, Earl Street, London. Photo by Martin Booth

41. Robert Fraser and Dennis Hopper, 1964. Photocopy of original photograph

42. Michael White, telegram to Robert Fraser in Wormwood Scrubs Prison, 1967

**Continues on next page.**



43. John Lennon, letter of support to Robert Fraser, 4  
July 1967

44. Susan Loppert, letter of support with response note  
from Robert Fraser, 1966. Photocopy

## **ROBERT FRASER GALLERY – WALL**

### **Two first rows, from left rows**

Jann Haworth, Tea Party, 1969. Exhibition poster

Jean Dubuffet, Ustensiles Utopiques for Recent Paintings,  
1966. Exhibition poster

**Continues on next page.**

Henri Michaux, Drawings and Gouaches, 1963. Exhibition poster

Peter Blake, Doktor K. Tortur, 1965. Exhibition poster

Robert Fraser at the Gallery with a Jann Haworth artwork, ca. 1960s

Jann Haworth, first solo exhibition, 1966. Exhibition poster

Jim Dine, exhibition poster for Drawings, 13 September - 15 October 1966

**Continues on next page.**

Keith Haring at Robert Fraser Gallery, ca.1983

**Two middle rows, left to right**

Claes Oldenburg exhibition, 1966. Invitation Card

Claes Oldenburg at Piccadilly Circus 'replacing' the  
Victorian statue of Eros with a lipstick, 1966

Note (yellow) regarding the display of Tara Browne's A.C.  
Cobra at Robert Fraser Gallery, 1966

Llyn Foulkes's letter to Robert Fraser asking the  
whereabouts of her painting Black + White Stripes, 1967

**Continues on next page.**

Robert Fraser at the Gallery during the Brian Clarke exhibition, 1983

Robert Fraser, David Bailey and Brian Clarke at an exhibition opening, ca. 1983

Exhibition with American and French artists, 1984.

Exhibition flyer

Press release with corrections for the Keith Haring exhibition, 1983

Robert Fraser and Keith Haring at the opening of Haring's exhibition, ca.1983

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## **Bottom Row, left to right**

The American Scene, Duke Street, 1967. Installation view of Robert Fraser Gallery

Group exhibition, date unknown. Installation view of Robert Fraser Gallery

Henri Michaux exhibition Drawings Gouaches and Mescaline Drawings, 1963. Installation view of Robert Fraser Gallery

Jim Dine exhibition, ca. 1960s. Installation view of Robert Fraser Gallery

**Continues on next page.**

Paris - New York exhibition, Cork Street, 1984.

Installation view of Robert Fraser Gallery

Clive Barker exhibition, January - February 1968.

Installation view of Robert Fraser Gallery

## **ROBERT FRASER GALLERY – WALL**

(By the window)

Clive Barker

Robert Fraser Prison Letter, 1971

Silkscreen print

Courtesy Harriet and Garry Cooper

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Richard Hamilton

Swingeing London '67, 1967-68

Lithograph

Private Collection

**Continues on next page.**

## **READING TABLE LABELS**

1. Oral history interviews for Afro-American Pop Culture, featuring artists Kaylynn Sullivan, Sandra Payne, Shirley Campbell, Senga Nengudi, Margot Webb and Diane Wharton, 1982

A piece of conversation in Just Above Midtown, 1982

Interview of Linda Goode Bryant with her family members, Floyd Goode and Kenneth & Brining Bryant, ca. 1980s

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## 2. Art & The Sixties: Groovy Galleries, 2004

Film, colour, sound

60 mins

Director Vanessa Engle

Copyright BBC Television

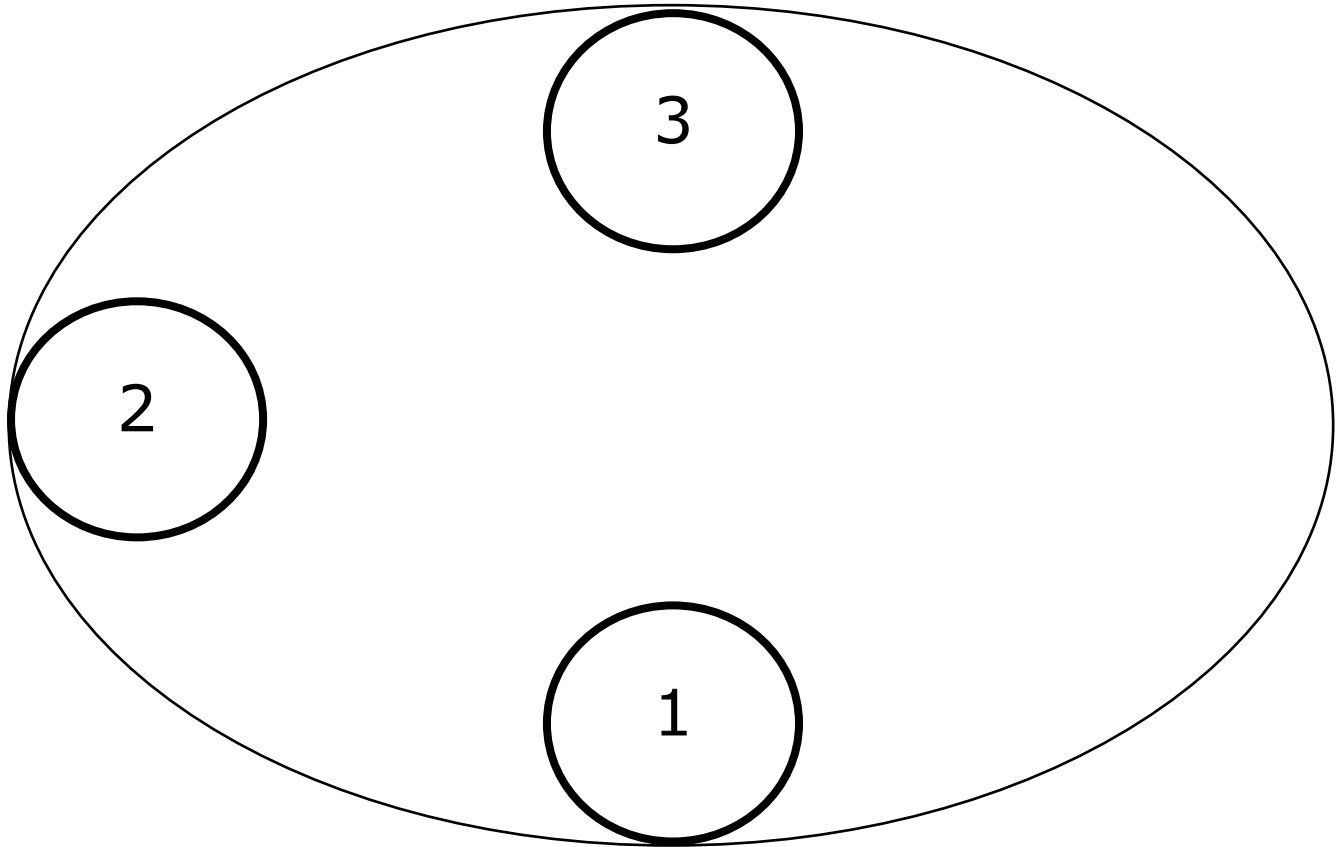
## 3. White Wide Space Interview

Interview with Anny de Decker, founder of Wide White Space.

Ines Costa and Nayia Yiakoumaki , conducted by Ines Costa in Antwerp, December 2021 on the occasion of the exhibition Galleries in the Groove: Three Visionary Dealers, 1960s-80s.

## READING TABLE DIAGRAM

**2 is closest to the windows in the gallery**



If you would like to borrow a magnifying glass, please ask a member of staff who will be happy to help. You can collect a magnifying glass from the Gallery Ambassador in Gallery 4, or the Information Desk in the ground level.

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