

# 'Dot, Point, Period'

a Curated Installation by  
Joseph Kosuth

With works, images, or documents by/of:

Richard Artschwager  
Ay-O  
John Baldessari  
Wolfgang Berkowski  
Trisha Brown  
John Cage  
Pier Paolo Calzolari  
Sarah Charlesworth  
Peter Coffin  
Wallis Couverte  
Gino di Domenicis  
Marcel Duchamp

Seamus Farrell  
Michelle Grabner  
Felix Gonzalez-Torres  
Mohssin Harraki  
Damien Hirst  
Alfredo Jaar  
Jasper Johns  
William E. Jones  
On Kawara  
Zerek Kempf  
Joseph Kosuth

Yayoi Kusama  
Louise Lawler  
Barry Le Va  
Roy Lichtenstein  
Sanna Marander + Niklas Tafra  
Paul McCarthy  
Robert Morris  
Claes Oldenburg  
Walid Raad (The Atlas Group)  
Tim Rollins + K.O.S.  
Ed Ruscha  
Lorna Simpson

Gwen Smith  
Haim Steinbach  
Kunie Sugiura  
Atsuko Tanaka  
Gian Maria Tosatti  
Gavin Turk  
Jorinde Voigt  
William Wegman  
Xu Bing  
Michio Yoshihara  
Michel Zumpf

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24 W 40

April 4 – July 20, 2019

Opening reception: Thursday April 4, 6-8pm

Castelli Gallery is pleased to present 'Dot, Point, Period', a Curated Installation by Joseph Kosuth at 24 W 40, from April 4 - July 20, 2019. Since the 1960s, Kosuth has used the "curated installation" as a key conceptual/aesthetic strategy for exploring questions of authorship and the basic nature of art. 'Dot, Point, Period' will be the first time such an installation has been displayed in New York City since Kosuth's seminal, *The Brooklyn Museum Collection: The Play of the Unmentionable* was exhibited at the Brooklyn Museum in 1990.

'Dot, Point, Period' focuses on the dot or period as a graphic form that marks out a visual space and in so doing defines meaning in both written language and art. By punctuating intervals that delimit thoughts and also indicate moments of rest—pauses for the intake of breath—the period indexes the cadence of oral speech within text. Similarly, in art, the dot, fragment, or stroke registers visual continuities and ruptures that establish significant relationships between the constituent elements of an image. In this respect, the dot-form functions as a useful aid for shaping and coding meaning in both visual and verbal mediums, yet its rules are not essentially fixed in either. When considered independently from the structures of grammar, syntax, or composition, the dot's semantic value remains indeterminate, awaiting the contextualizing framework of a given text or image. Consequently, the dot's significance derives from its use, determined by convention and repetition, by what is built through and around it. The dot registers the influence of context in determining the significance of its component forms.

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Richard Artschwager, Ay-O, John Baldessari, Wolfgang Berkowski, Trisha Brown, John Cage, Pier Paolo Calzolari, Sarah Charlesworth, Peter Coffin, Wallis Couverte, Gino di Domenicis, Marcel Duchamp, Seamus Farrell, Michelle Grabner, Felix Gonzalez-Torres, Mohssin Harraki, Damien Hirst, Alfredo Jaar, Jasper Johns, William E. Jones, On Kawara, Zerek Kempf, Joseph Kosuth, Yayoi Kusama, Louise Lawler, Barry Le Va, Roy Lichtenstein, Sanna Marander + Niklas Tafra, Paul McCarthy, Robert Morris, Claes Oldenburg, Walid Raad (The Atlas Group), Tim Rollins + K.O.S., Ed Ruscha, Lorna Simpson, Gwen Smith, Haim Steinbach, Kunie Sugiura, Atsuko Tanaka, Gian Maria Tosatti, Gavin Turk, Jorinde Voigt, William Wegman, Xu Bing, Michio Yoshihara, Michel Zumpf.

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