

**FOR IMMEDIATE RELEASE:**

Regen Projects  
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**HANNE DARBOVEN: "Das Jahr 1974"**

October 28 – December 2, 2000

Gallery Hours: Tuesday - Saturday 11-5 pm

Regen Projects is pleased to announce an exhibition of the work "Das Jahr 1974" by **Hanne Darboven**. This singular work is an homage to the German scientist, Wilhelm von Humbolt, consisting of 372 drawings each representing a day in the year 1974 and an index. **Darboven** was born in Munich in 1941 and raised in Hamburg where she currently lives. **Darboven** briefly pursued a career as a pianist and evidence of her early interest in music can be found in the form and structure of many of her works which have musical connotations. Some of her pieces have actually been translated into musical scores that have been performed. **Darboven** later shifted her interest from music to art and studied art at the Hochschule fur bildende Kunst in Hamburg. After graduating in 1965, she moved to New York where she lived on and off for several years before returning to Hamburg.

**Darboven** describes her activity as "writing" and she describes writing as "the dimension of consciousness." (Bordaz, Jean-Pierre. *Parkett* 10. 1986) Many of **Darboven's** works deal with writing as both marks that fill the space of the page as with drawing, and writing as a physical residue of time passed. (**Darboven's** piece for the 1982 Venice Biennial was titled "The time of writing.") Much of **Darboven's** work is structured by the calendar and makes specific references which range from literature, to science, to history, to the purely personal. These calendar works are meditative abstractions of time in which she illustrates the addition of the numbers that quantify a date in European form (day/month/year). Each number is separated and added together. Within these works **Darboven** traces the passage of time: a day, a month, a year, a lifetime, a century. Dates are separated into numbers which are absorbed into mathematical systems which quantify time. Pages filled with the repetitive marks of **Darboven's** diagrams are hung side by side in monumental grids. Hundreds of sheets of paper can comprise a single work, complete with indexes which lay out her systems.

"**Darboven's** systematic approach to time reflects the proof and flux of one's passage through it. ... her wave-like script that fills the pages reduces the act of handwriting to a sign of its essential expression and rhythm. ... Her process incorporates not only a reference to time but bears its mark as she crosses out the word 'heute' (today) when that day has passed. As she wrote in February 1968, ... 'My systems are numerical concepts, which work in terms of progressions and/or reductions akin to musical themes and variations ... In this moment I know about what I did. What I am doing, what will happen further, I shall see.'" (Goldstein, Ann. *Reconsidering the Object of Art: 1965-1975*. MOCA, Los Angeles. 1995)

Lucy R. Lippard has observed that **Darboven** uses a consistent mathematical system to structure her work: "The armature is provided by simple, but highly flexible number systems. Yet the content does not concern mathematics so much as the process of continuation-- a process which takes time to do, which takes time as one of its subjects, and which takes from time (the calendar) its numerical foundations." (*Artforum*. April 1968)

For further information please contact Shaun Caley Regen or Lisa Overduin at the gallery at 310/276-5424.

**UPCOMING:** Gillian Wearing: *Prelude*  
December 9, 2000 - January 20, 2001

