

Artwork history



Bruce Nauman

***Green Light Corridor*, 1970**

Painted wallboard and green fluorescent light

10 x 40 x 1 feet (3.047 x 12.192 x 0.305 m)

Solomon R. Guggenheim Museum, New York

Panza Collection, Gift, 1992

92.4171

Cat rais. no. 180 (*Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné*, Walker Art Center, Minneapolis, 1994)

Alternate titles listed in cat. rais.: *Green Light Piece*; *Green Light Wall*; *Wall with Green Light*; *Colored Light Corridor*

Provenance:

Leo Castelli Gallery, New York; sold to Giuseppe and Giovanna Panza, Milan and Varese, 1970 (Panza no. BN-24); gifted to the Solomon R. Guggenheim Museum, New York, 1992.

Related drawings by Nauman in the Guggenheim collection:

- *Green Light Piece*, 1970 (92.4247) (**fig. 7**)

History

In September 1970, Bruce Nauman created a mock-up of the work in his Pasadena studio.¹ He documented this in a set of four Polaroids that were later provided to Giuseppe Panza and now belong to the Guggenheim Museum (**figs. 1–4**).² Nauman also posed inside the studio construction for LA photographer Frank J. Thomas, in what is a now-widely published image (**fig. 5**; a related color view, **fig. 6**, was also presumably taken by Thomas). In a Sept. 30 letter to curator Marcia Tucker, Nauman reported, “I’ve had it here in the studio for a couple of weeks and I like it ok. It doesn’t do any thing [sic] terrifically unexpected yet it’s quite strange or disconcerting to go in there or stick your head in.”³



Figures 1–4: Polaroids taken by artist of studio mock-up, Pasadena, CA, Sept. 1970 (with handwritten note on verso of one of the photos). Solomon R. Guggenheim Museum, New York

¹ In the 1994 Walker cat. rais., Joan Simon explains her reason for dating the work to 1970: “Although the work is often dated 1971 or 1970–71, it is dated here to its first public showing” (p. 245). The work’s first exhibition, in La Jolla, was actually in early 1971; nevertheless, it makes sense to date the work to the year of Nauman’s studio mock-up and drawing.

² On the verso of one of Polaroids, Nauman refers to the piece as “parallel walls with yellow/green light. The reason for “yellow” here is unclear, as he clearly used only green fluorescent lamps; perhaps he initially considered yellow for the work.

³ Bruce Nauman to Marcia Tucker, Sept. 30, 1970, Marcia Tucker papers, 1957-2007. The Getty Research Institute, Los Angeles, Accession no. 2004.M.13

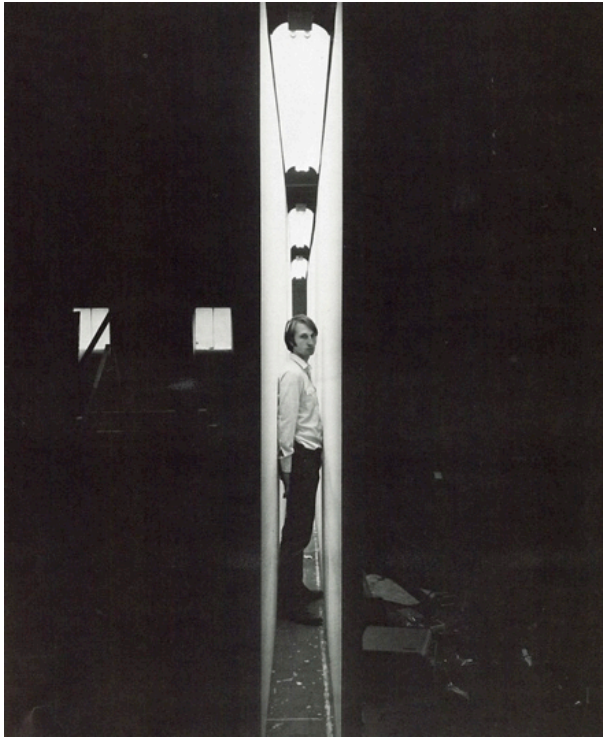


Figure 5: Nauman in studio mock-up, Pasadena, CA, 1970.
Photo: Frank J. Thomas. Frank. J. Thomas Archives



Figure 6: Color view of artist in studio mock-up.
Photo: Frank J. Thomas. Courtesy MCA San Diego.

This mock-up was the basis for Nauman's 1970 drawing for the work, which provides a plan view, a perspectival rendering of one end, and detailed notes (**fig. 7**).

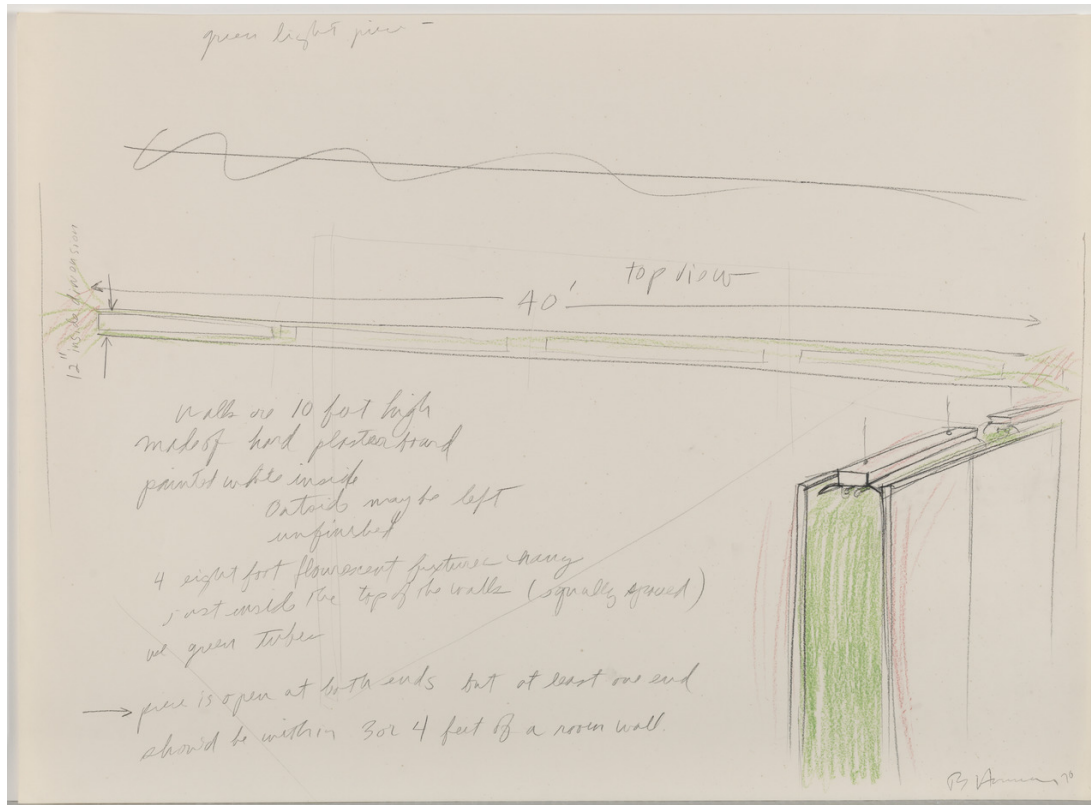


Figure 7: Bruce Nauman, *Green Light Piece*, 1970. Pencil and colored pencil on paper, 22 x 30 inches. Solomon R. Guggenheim Museum, New York, Panza Collection, Gift, 92.4247
(Van Bruggen 1986 drawings cat. rais. no. 144.)

Signed and dated l.r. Inscribed: *green light piece top view / 12" inside dimension / 40' [long] Walls are 10 foot high / made of hard plasterboard / paint white inside / outside may be left unfinished / 4 eight foot fluorescent fixtures hang just inside the top of the walls (equally spaced) / use green tubes piece is open at both ends but at least one end should be within 3 or 4 feet of a room wall*

In contrast to his earlier dead-end corridors of 1969–70, such as *Performance Corridor* (SRGM 92.4162) and *Live-Taped Video Corridor* (SRGM 92.4165), this piece is open at both ends, allowing the visitor to pass through it (although the artist notes in his 1970 drawing that one end is still to be close to, and perpendicular to, an existing room wall). At just 12 inches wide, however, it is significantly narrower than those earlier corridors.⁴ In a later interview, Nauman described the work as producing a “fairly tense” experience⁵; elsewhere, he said he found it to be, paradoxically, “a calm piece, standing in the

⁴ *Performance Corridor* and *Live-Taped Video Corridor* are both 20 inches wide inside. This is also the width at the two open ends of the V-shaped *Acoustic Wedge (Sound Wedge – Double Wedge)*, 1969–70 (SRGM 91.3821) and *Corridor Installation with Mirror—San Jose Installation (Double Corridor with Mirror)*, 1970 (SRGM 91.3829), although those corridors gradually narrow as the two sections converge.

⁵ “The *Green* was a very strong piece, but I had some people go in and find it very relaxing and other people find it very tense. I found it fairly tense myself.” 1980 interview with Michele de Angelus, reprinted in Janet Kraynak, ed., *Pay Attention Please: Bruce Nauman’s Words: Writings and Interviews*, p. 259 (see “Other Published References” below).

middle, for those who get that far.”⁶ In addition to the effects of the uniform green fluorescent light within the corridor, Nauman was also interested in the pink afterimage one perceives upon exiting, which he represents in both the 1970 drawing and his subsequent 1971 drawing (below, **fig. 9**) with the careful addition of pink pencil.

The corridor was first realized publicly for a group exhibition, *Body Movements*, at the La Jolla Museum of Contemporary Art in early 1971. Although only one view of the La Jolla corridor is known to exist—a color photograph of the interior of the structure with an unidentified female visitor (**fig. 8**)—further information is provided by 1971 drawing produced by Nauman after the installation, now in the Whitney Museum collection (**fig. 9**). The corridor extended floor-to-ceiling (with a ceiling height of 9 ½ ft), and, as in the studio mock-up, was set perpendicular to, but spaced from, an existing wall—here, a window overlooking the ocean.⁷ Nauman has called this the best installation of the work; he was especially pleased with the “beautiful change of color from the ocean light.”⁸

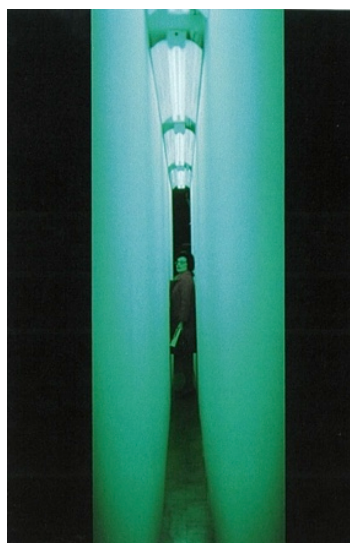


Figure 8: Unidentified individual inside work at La Jolla Museum, 1971. Photographer unknown. Courtesy of MCA San Diego

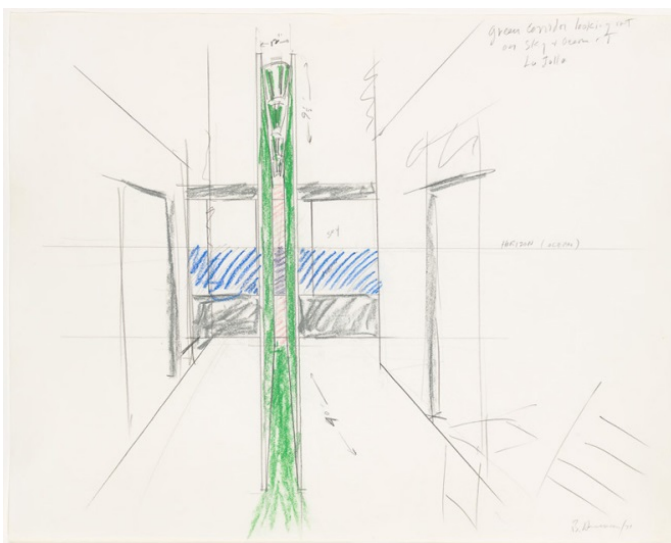


Figure 9: Drawing by Nauman for La Jolla Museum installation, signed and dated 1971 Van Bruggen 1986 drawings cat. no. 196. (Inscribed: *green corridor, looking out on sky and ocean at La Jolla.*) Collection of the Whitney Museum of American Art.

⁶ 1975 interview with Jan Butterfield, reprinted in Kraynak, p. 179. After Butterfield remarked that he found it to be a “very frightening piece,” Nauman replied, “Yes, but I also find it a very calm piece, standing in the middle, for those who go that far.”

⁷ Joan Simon writes in her 1994 cat. rais. entry that the positioning “allowed viewers, on exiting the piece, to see a spectacular view of ocean and sky as if through proverbial rose-colored glasses.” A floor plan in MCA San Diego’s archives suggests that the corridor was installed 11 ft away from the wall with the windows, significantly more than the 3–4 ft specified in the 1970 drawing.

⁸ Bruce Nauman, PCI Interview, May 5, 2016, recording and transcript in the Panza Collection Initiative records, Solomon R. Guggenheim Museum Archives, New York.

In both the studio mock-up and the La Jolla installation, Nauman set flanged, curved reflectors over the fluorescent lamps in order to contain and intensify the light within the narrow passage. (These reflectors are also represented in the two corresponding drawings.) The exterior of the corridor appears unfinished in the 1970 drawing and mock-up; there is no documentation of how the exterior appeared in the 1971 La Jolla installation.

The corridor has been rebuilt in the same location for three separate exhibitions at what is now the La Jolla building of the Museum of Contemporary Art, San Diego, in 1996–97, 2008 and 2011–12 (**figs. 10–12**; see full exhibition list below for details).



Figure 10: MCA San Diego (La Jolla building), 2008



Figure 11: MCA San Diego, La Jolla building, 2008 (alternate view)



Figure 12: MCA San Diego, La Jolla building, 2012

In 1971, Nauman realized a variation of the work for a group exhibition, *11 Los Angeles Artists*, at the Hayward Gallery, London, for which we have only the catalogue reproduction of the artist's drawing (**fig. 13**). This exhibition subsequently traveled to the Palais des Beaux-Arts, Brussels, and the Akademie der Kunst, Berlin, with Nauman's Düsseldorf gallerist Konrad Fischer overseeing the installation on his behalf at both venues.⁹ At the Hayward, the corridor used an existing gallery wall for one side, with the false wall finished and painted white on both faces such that it blended into the architecture; in Nauman's original drawing and studio mock-up, by contrast, the exterior of the freestanding corridor is unfinished. In 2011, the Nauman studio said that the Hayward installation should be treated as a unique case and not emulated in the future, unless specified by the artist himself.¹⁰

⁹ There are multiple letters regarding this in the Dorothee and Konrad Fischer archives, Düsseldorf.

¹⁰ Juliet Myers (studio manager for Nauman), PCI Interview, Nov. 28, 2011 recording and transcript in Panza Collection Initiative records, SRGM Archives, New York. Joan Simon's 1994 cat. rais. entry describes the Hayward installation as a "variation [...] sometimes thought to be a different work but considered by Nauman to be the same."

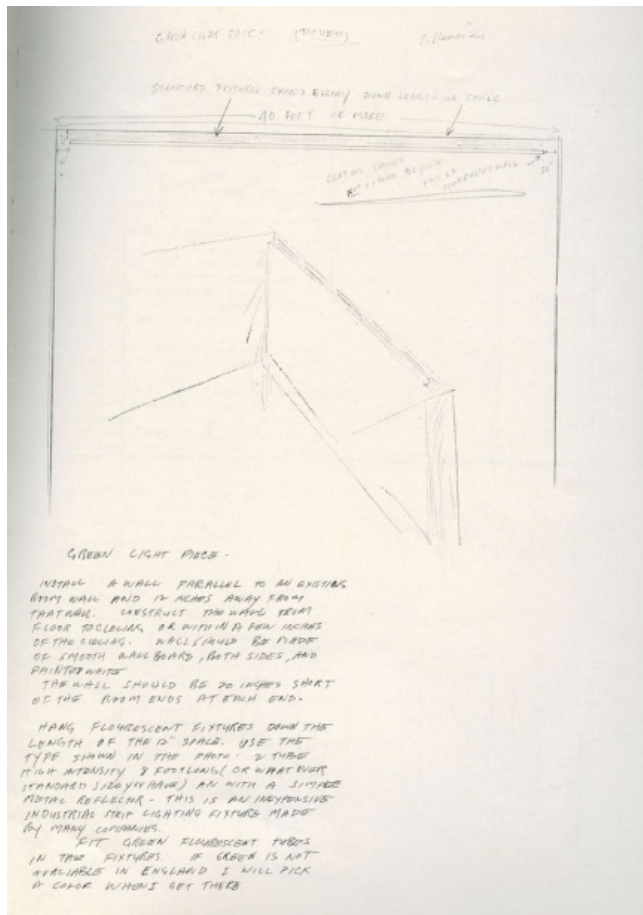


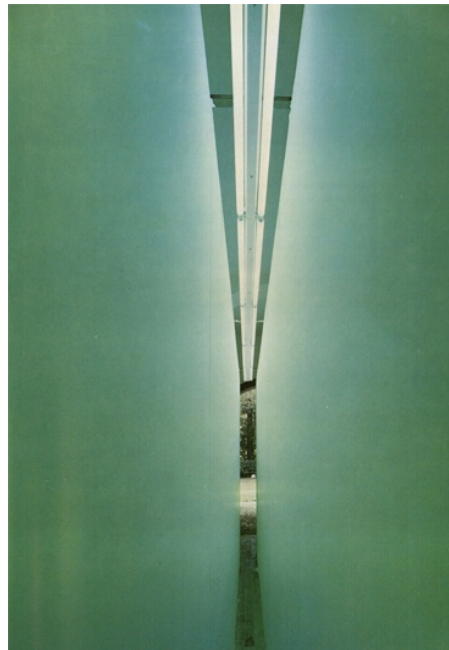
Figure 13: Drawing by Nauman for installation of “Green Light Piece” at Hayward Gallery, signed upper right. (Not in Van Bruggen 1986 drawings cat. rais.; current location unknown). Reproduced in 1971 Hayward exh. cat.

Inscription below: *Green Light Piece* / Construct a wall parallel to an existing room wall and 12 inches away from that wall. Construct the wall from floor to ceiling, or within a few inches of the ceiling. Walls should be made of smooth wallboard, both sides, and painted white. / The wall should be 20 inches short of the room ends at each end. / Hang fluorescent fixtures down the length of the 12” space. Use the type shown in the photo – 2 tube high intensity 8 foot long (or whatever standard size you have) an[d] with a simple metal reflector – this is an inexpensive industrial strip lighting fixture made by many companies.

Giuseppe Panza purchased the work from Castelli in 1970. In December of that year, Nauman sent Panza samples of material for this and the other corridors he had purchased. For *Green Light Corridor*, he wrote that a “hard surfaced dense material is required so that the sound will be reflected and give the interior a ‘live’ feeling”; he recommended thick plaster board.¹¹

¹¹ Bruce Nauman to Giuseppe Panza, Dec. 29, 1970, Solomon R. Guggenheim Museum Archives, New York.

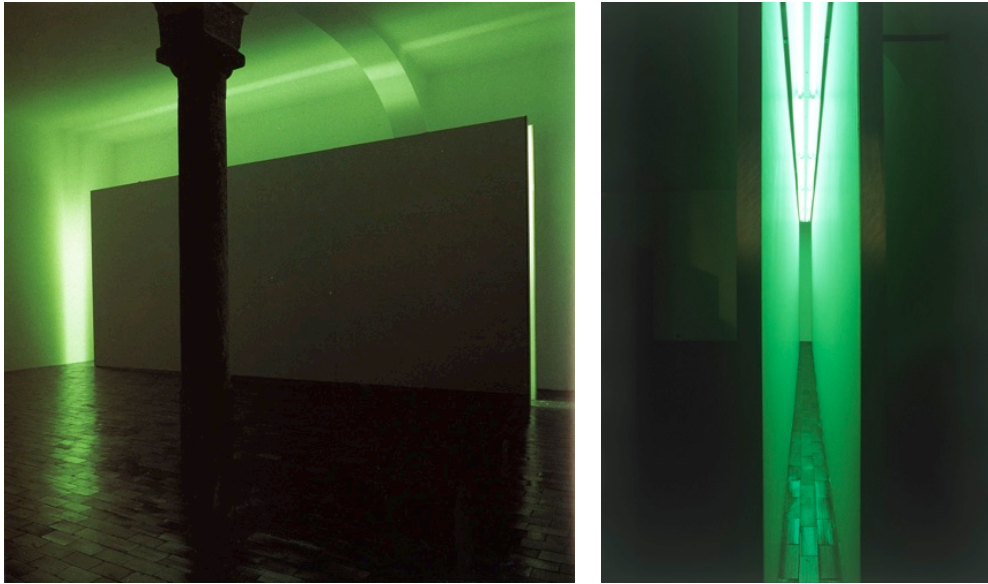
By early 1972, Panza had installed this and several other Nauman corridors in one of the newly renovated stable rooms at his villa at Varese (**figs. 14–17**). Panza’s version of the work was set perpendicular to a wall and at a 3–4 ft distance, as specified; the exterior faces of the walls were, however, finished and painted white and different types of fluorescent lamps and reflectors were used. It is possible that this was among the works that Panza refers to Nauman having seen during a visit to Varese around 1971, but there is no other correspondence between them regarding it.¹² In a 2012 interview, without referring to any specific works, Nauman recalled that Panza sometimes “cleaned [my works] up so much, one wondered if he really understood what was going on [...] “if they were built there [in Europe], then he would make them much prettier than I would have made them if I had built them.”¹³



Figures 14 and 15: View of Varese installation from outside of stables, looking in; and from the inside of the corridor, looking out. Photos: Giorgio Nimatallah, published in *BolaffiArte* 3, no. 7 (Feb. 1972).

¹² In an interview published in the March 1972 issue of *Arts Magazine*, when asked about Nauman’s involvement in the installation of his works at Varese, Panza responded, “We made the installations according to the drawings and the instructions Nauman gave me by letter. Some installations Nauman has seen and approved.” (Kurtz, 1972, p. 42; see “Other published references” below). Panza does not specify which works he is referring to. Earlier, in a January 19, 1971 letter to Fischer, Nauman had indicated that he planned to travel to Italy to see Sperone and hoped to visit Varese while he was there: “It is also necessary to see Panza and look at how his installations there go.” (Dorothee and Konrad Fischer Archives, Düsseldorf)

¹³ January 9, 2012 interview with Kathy Halbreich, The Museum of Modern Art Oral History Program, https://www.moma.org/momaorg/shared/pdfs/docs/learn/archives/transcript_nauman.pdf

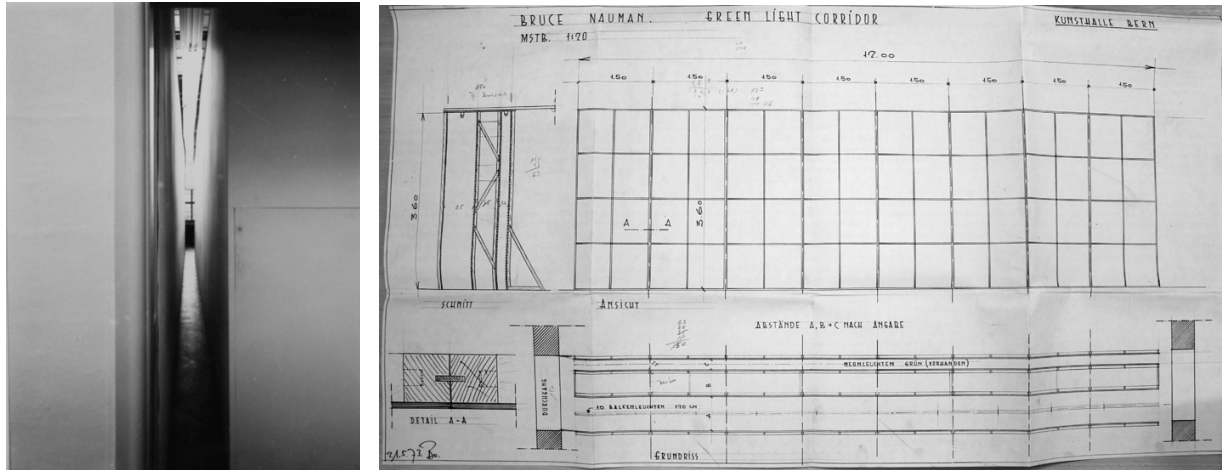


Figures 16 and 17: Two views of the exterior and interior of Panza's installation in Varese. Photos: Giorgio Colombo, 1981.

Panza lent *Green Light Corridor* to Nauman's 1972–74 traveling retrospective. In Los Angeles it appears to have been constructed between two adjacent rooms, rather than free-standing, so that one or both of its sides were not visible from the exterior (**fig. 18**)



Figure 18: Los Angeles County Museum of Art, Bruce Nauman (1972-73).
Photographer unknown; courtesy of LACMA.



Figures 20 and 21: Kunsthalle Bern, 1973, view of corridor and construction plans. Courtesy Kunsthalle Bern.



Figure 22: Kunsthalle Düsseldorf, 1973 (*Green Light Corridor* on left). Courtesy Stedelijk van Abbemuseum.



Figure 23: Stedelijk van Abbemuseum, Eindhoven, 1973 (*Green Light Corridor* on left). Courtesy Stedelijk van Abbemuseum.

In 1974, at Panza’s request, Nauman signed a one-page agreement for this work, as he did for most of his works in Panza’s collection. The agreement, which was drafted by Panza’s personal lawyer in Switzerland, certified Panza’s ownership and his right to “realize the work.”¹⁵ In each case, Nauman crossed out a section that would have forbidden him from producing and selling “similar” works, and

¹⁵ Panza refers to this in his memoirs: see *Memoirs of a Collector*, p.139. (The following the year, a much lengthier ownership agreement was prepared for Panza’s use by Castelli Gallery lawyer Jerald Ordovery, which was signed by Donald Judd and Robert Morris, among other artists.)

inserted two additional stipulations of his own: that realization was “subject to the artist’s approval” and that “the original drawing must accompany the work.” For each work, Nauman also wrote in the title and added a small, diagrammatic sketch; in this case, “green light corridor” was represented by a cursory plan view (**fig. 24**).

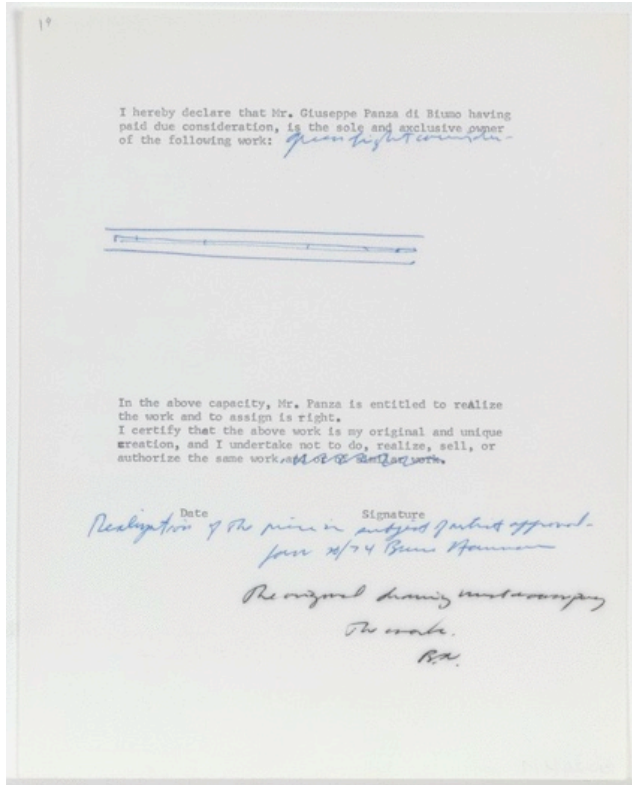


Figure 24: ownership agreement signed by Nauman at Panza’s request in 1974.
Solomon R. Guggenheim Museum Archives, New York

In 1986 and in 1988, Panza lent the work to two exhibitions in Madrid. For an exhibition at the Palacio de Velázquez, the work was apparently built with a false ceiling that obviated the need for external diagonal braces (**fig. 25**). In the large 1988 exhibition of Panza’s collection at the Centro de Arte Reina Sofía, the structure was supported by diagonal floor braces, and there were no reflectors over the lamps; it stood at a diagonal in the middle of a large space (**fig. 26**).

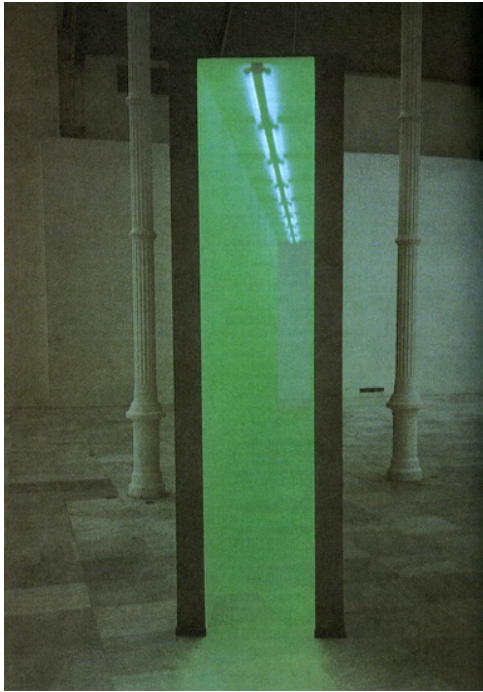


Figure 25: Palacio de Velázquez, Madrid, 1988.
Photographer unknown.



Figure 26: Centro de Arte Reina Sofía, Madrid, 1988. Photo: Rafael Lobato.

Just prior to the Guggenheim's formal acquisition of the work, *Green Light Corridor* was lent to *The New Sculpture 1965–75: Between Geometry and Gesture* at the Whitney Museum and The Museum of Contemporary Art (MOCA), Los Angeles. (The 1986 Madrid exhibition was an earlier version of this show.) The construction at the Whitney (**fig. 27**) followed the appearance of the corridor at the Palacio de Velázquez in 1986, with a false ceiling, while the version in Los Angeles (**fig. 28**) appears to have hewed closer to Nauman's 1970 drawing.

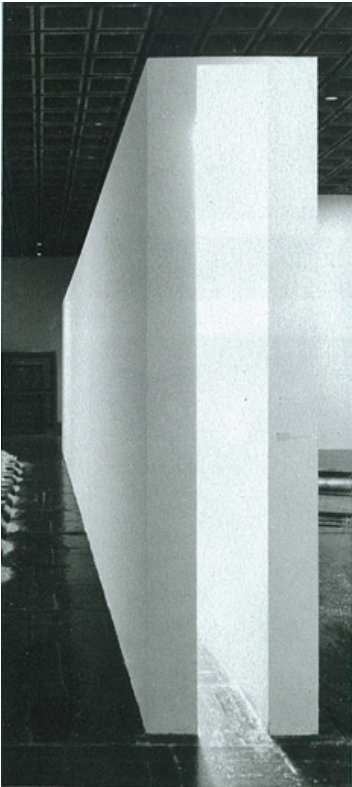


Figure 27: Whitney Museum, New York, 1990. Photographer unknown, published in *Art in America* 78 (July 1990)



Figure 28: MOCA, Los Angeles, 1991. Photo courtesy of MOCA

Since Panza's gift of the work to the Guggenheim in 1992, the work has been included in a number of exhibitions. As installation views reveal (**figs. 29–46**), flanged reflectors have not been consistently used, their absence resulting in a more dispersed light. At other times a false ceiling has been added. The length and spacing of the lamps have also not always conformed to the original specifications. Diagonal floor braces have frequently been used in cases where it is not possible to anchor the walls into the floor. Finally, the placement and orientation of the corridor within the larger exhibition space have varied. For a 1999–2000 exhibition at MassMOCA, for example, the Guggenheim—in consultation with the studio—set the corridor at an angle and braced it to a side wall and a column at either end (**fig. 31**).

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Bruce Nauman, *Green Light Corridor*, 1970 (92.4171)
Artwork history, last updated Dec. 2021



Figure 29: Martin Gropius-Bau, Berlin, 1993

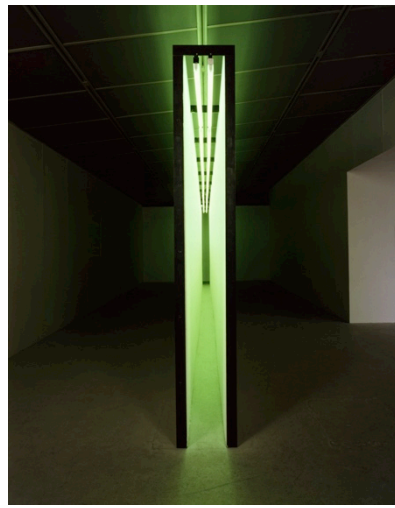
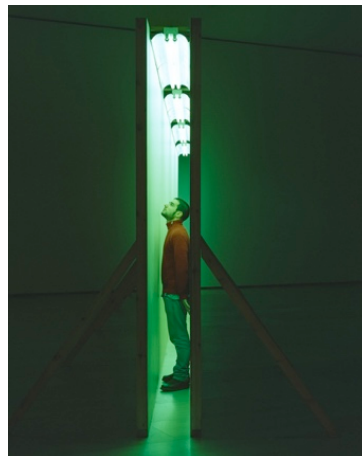
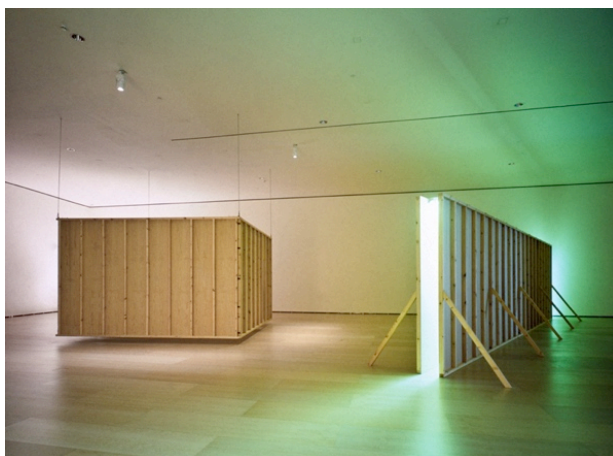


Figure 30: Saatchi Gallery, London, 1993



Figure 31: Mass MoCA, North Adams, 1999. Photo: Ellen Labenski, SRGM.



Figures 32 and 33: Guggenheim Bilbao, 2000 (alternate views). Photos: Erika Ede, GBM.



Figure 34: P.S. 1, Long Island City, 2004



Figure 35: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 2004. Photo: Peter Osvald.



Figure 36: Kiasma Museum, Helsinki, 2004. Photo: Petri Vertanin, Kiasma.



Figures 37–40: Venues of *MOVE: Choreographing You: Fifty Years of Art and Dance*: Hayward Gallery, clockwise from top left: London (2010–11); Haus der Kunst, Munich (2011); Kunsthalle Nordrhein-Westfalen, Düsseldorf (2011) and National Museum of Contemporary Art, Seoul (2012)

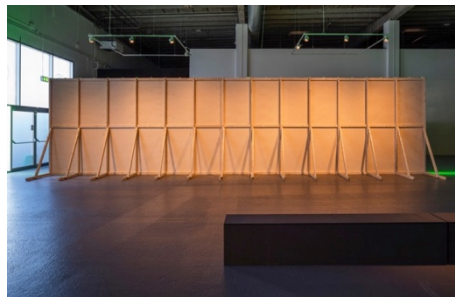
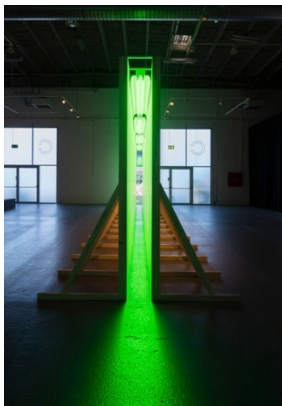
In discussions with the PCI team in 2011–13, Juliet Myers, Nauman’s studio manager since 1985, said that future installations should more closely follow the specifications in Nauman’s 1970 drawing, especially in terms of the use of flanged reflectors and the perpendicular relationship to an existing wall. Although it is preferable to anchor the walls to the floor and/or ceiling, however, she suggested that diagonal floor braces are acceptable if required in order to show the work.

A set of guidelines for future loans were assembled by the PCI team in 2015, and first put into use for the loan of the work to The Contemporary Austin, 2015–16. Myers reported that upon reviewing images provided by the borrowers, Nauman was especially pleased with this installation, in part because of the ample space the work was given (**fig. 41**).



Figure 41: The Contemporary, Austin, TX, 2015. Photo: Brian Fitzsimmons

When asked to review the placement of the work in a 2016 exhibition in Copenhagen (the borrowers initially proposed installing the corridor in a location that would have left little room on either end and would have required visitors to approach the piece from the side), Nauman suggested setting it perpendicular to a wall with windows (**figs. 42–44**), so that visitors would experience the aftereffects of the natural light, as in the 1971 La Jolla installation.¹⁶



Figures 42, 43, and 44: Copenhagen Contemporary, 2016

¹⁶ In the museum's new installation guidelines, this relation to a window is presented as an option but not a requirement.

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Bruce Nauman, *Green Light Corridor*, 1970 (92.4171)
Artwork history, last updated Dec. 2021

The work continues to be frequently exhibited, most recently at the Walker Art Center (**fig. 45**) and the Guggenheim Museum Bilbao (**fig. 46**). As of late 2021, it is slated for inclusion in a Nauman exhibition at the Pirelli HangarBicocca, Milan, in 2022–23 (*Bruce Nauman: Neons, Corridors, and Rooms*).



Figure 45: Walker Art Center, 2017. Photo: Gene Pittman



Figure 46: Guggenheim Museum Bilbao, 2017. Photo: Erika Ede

Exhibitions

La Jolla Museum of Contemporary Art, *Body Movements*, March 27 – April 25, 1971. No catalogue.

Hayward Gallery, London, *11 Los Angeles Artists*, Sept. 30 – Nov. 7, 1971. Traveled to Palais des Beaux-Arts, Brussels, Jan. 12 – March 1, 1972; and Akademie der Kunst, Berlin 1972. Hayward catalogue: no. 41 (“Colored Light Corridor,” 1971), b/w ill. (drawing for Hayward installation).

[Villa Menafoglio Litta Panza, Varese, ca. 1971 – 1992; installed by Panza with other corridors in a stable room.]

Los Angeles County Museum of Art (LACMA), Los Angeles, California, *Bruce Nauman: Work from 1965 to 1972*, Dec. 19, 1972 – Feb. 18, 1973; and Whitney Museum of American Art, New York, March 29 – May 13, 1973. Traveled to: Kunsthalle Bern, June 16 – August 12, 1973; Städtische Kunsthalle, Düsseldorf, August 28 – Sept. 23, 1973; Stedelijk van Abbemuseum Eindhoven, Oct. 12 – Nov. 25, 1973; San Francisco Museum of Modern Art, May 31 – July 14, 1974. (Participation in Palazzo Reale, Milan, 1974, venue unconfirmed). Catalogue (Whitney/LACMA): p. 45; p. 209, b/w ill. (Varese installation); p. 137, color ill. (Varese installation); p. 147, b/w ill. (related drawing in Guggenheim collection, Van Bruggen 1986 cat. rais. no. 133).

Palacio de Velázquez, Madrid, *Entre la geometría y el gesto: Escultura Norteamericana, 1965–76*, May 23 – July 31, 1986. Catalogue.

Museo Nacional Centro de Arte Reina Sofía, Madrid, *Arte Minimal de la Colección Panza*, March 24 – Dec. 31, 1988. Catalogue: unpag., color ill. (1988 Madrid installation).

Whitney Museum of American Art, New York, *The New Sculpture 1965–75: Between Geometry and Gesture*, Feb. 20 – June 3, 1990. Traveled to Museum of Contemporary Art, Los Angeles, The Temporary Contemporary, Feb. 17 – July 7, 1991. Catalogue: p. 280.

Martin Gropius-Bau, Berlin, *American Art in the 20th Century*, May 8 – July 25, 1993. Co-organized with the Royal Academy of Arts, London. Traveled to Saatchi Gallery, London, Sept. 16 – Dec. 12, 1993. Catalogue: no. 216, color ill. (1988 Madrid installation).

Museum of Contemporary Art, San Diego (La Jolla building), *Blurring the Boundaries: Installation Art, 1969–1996*, Sept. 21, 1996 – Jan. 27, 1997. Catalogue: p. 11, b/w ill. (studio mock-up); p. 14; p. 84, color ill. (interior of La Jolla 1971 installation).

Mass MoCA, North Adams, *Test Site* [pre-inaugural exhibition], May 27, 1999 – April 30, 2000. Organized by Solomon R. Guggenheim Museum. No catalogue.

Guggenheim Museum Bilbao, *Percepciones en transformación de la Colección Panza del Museo Guggenheim (Changing Perceptions: The Panza Collection at the Guggenheim Museum)*, Oct. 10, 2000 – Apr. 22, 2001. Not in catalogue.

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Bruce Nauman, *Green Light Corridor*, 1970 (92.4171)
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MoMA P.S. 1 Contemporary Arts Center, Long Island City, New York, *Hard Light*, June 27 – Sept. 27, 2004. No catalogue.

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, *The Guggenheim Collection*, July 21, 2006 – Jan. 7, 2007. Organized with the Solomon R. Guggenheim Museum. Catalogue: p. 270, color ill. (1988 Madrid installation); p. 270, b/w ill. (photo of Giuseppe Panza inside the Madrid 1988 installation).

Museum of Contemporary Art, San Diego (La Jolla building), *Elusive Signs: Bruce Nauman Works with Light*, May 24 – Sept. 30, 2008. (Part of traveling exhibition organized by the Milwaukee Art Museum, 2006–2008. This work was exhibited at La Jolla venue only.) Catalogue: p. 9, color ill. (2000 Bilbao installation).

Museum of Contemporary Art, Kiasma, Helsinki, *Full House: The Pentti Kouri Collection and Minimalist Adventures*, Oct. 13, 2008 – Jan. 25, 2009. Catalogue: p. 60, color ill. (Bilbao installation); pp. 61, 83.

Hayward Gallery, London, *MOVE: Choreographing You: Fifty Years of Art and Dance*, Oct. 1, 2010 – Jan. 31, 2011. Traveled to Haus der Kunst, Munich, Feb. 11 – May 8, 2011; K20 Kunsthalle Nordrhein-Westfalen, Düsseldorf, July 19 – Sept. 25, 2011; National Museum of Contemporary Art, Seoul, June 5 – August 17, 2012. Catalogue: pp. 14, 30; p. 68, color ill. (2000 Bilbao installation).

Museum of Contemporary Art, San Diego, *Phenomenal: California Light and Space*, Sept. 25, 2011 – Jan. 20, 2012. Catalogue: p. 50; p. 51, color ill. (MCA San Diego 2008 installation); p. 52, color ill. (La Jolla 1971 installation); p. 53, color ill. (related drawing, Van Bruggen no. 196, Whitney coll.).

The Contemporary Austin, *Strange Pilgrims*, Sept. 27, 2015 – Jan. 24, 2016. Catalogue: p. 7; p. 13, color ill. (view of Nauman in corridor in 1970); p. 108; p. 109, color ill. (2000 Bilbao installation); p. 110, color ill. (related drawing in Guggenheim collection, Van Bruggen 1986 cat. rais. no. 133).

Copenhagen Contemporary, *Bruce Nauman*, August 25 – December 22, 2016. Catalogue.

Walker Art Center, Minneapolis, MN, *Merce Cunningham: Common Time*, Feb. 8 – July 30, 2017. Catalogue: p. 42, color ill. (2000 Bilbao installation); pp. 43, 294; p. 296, color ill. (view of interior of unidentified installation).

Guggenheim Museum Bilbao, *Art and Space*, December 5, 2017 – April 15, 2018. No catalogue

Other published references (selected)

Luigi Carluccio, "Nelle Scuderie a Varese: Un Tempo per l'Arte Americana d'Oggi," in *BolaffiArte* 3, no. 17 (Feb. 1972), pp. 42–3, color ills. (exterior and interior of Varese installation).

Bruce Nauman, "Construction of the Ellipse Piece," in *Arts Magazine* 46, no. 5 (March 1972), p. 36, b/w ill. (Varese installation) (accompanies excerpt of Nauman's text for *Kassel Corridor: Elliptical Space*).

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Bruce Nauman, *Green Light Corridor*, 1970 (92.4171)
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