

Robert Barry

Born in 1936 Bronx, New York, USA



In the late 1960's Robert Barry abandoned painting and instead worked with invisible material such as electromagnetic energy, ultrasonic radiation and inert gases. From 1969 he showed a series of works composed of words, drawn on sheets of paper, spoken on tape, projected as slides and imprinted directly on walls. Words are essential elements in Barry's work. They evoke in the viewer a state of contemplation and personal experience. Rather than analytical or critical language, or part of a text, these words are used individually for their capability to suggest impressions a work of art can engender. They work through insinuation and they address a multiplicity of senses that involve associations with the architectural or psychological context in which they are meant to evoke.

Galerie

Greta Meert

Robert Barry

GALLERY EXHIBITIONS

Robert Barry

11 September
— 15 November 2015

Works 1962 until present

The overview starts in 1962, when the artist was studying at Hunter College, NY, taking lessons from Tony Smith and Robert Motherwell. Two early paintings from that period will be exhibited. Through the use of certain basic shapes and the art-historical structure of the 'grid', they are the precursors of a much more extensive three-dimensional research. This research was initially limited to the work's support, paper or canvas, and later extended to the wall and finally the exhibition space.

Today, language is the central aspect of his work. Words act on a non-referential and visual level. The presentation in the gallery ranges from his first textual works from 1970 to the more recent 'in situ' installations, with a freer and more plastic use of words.

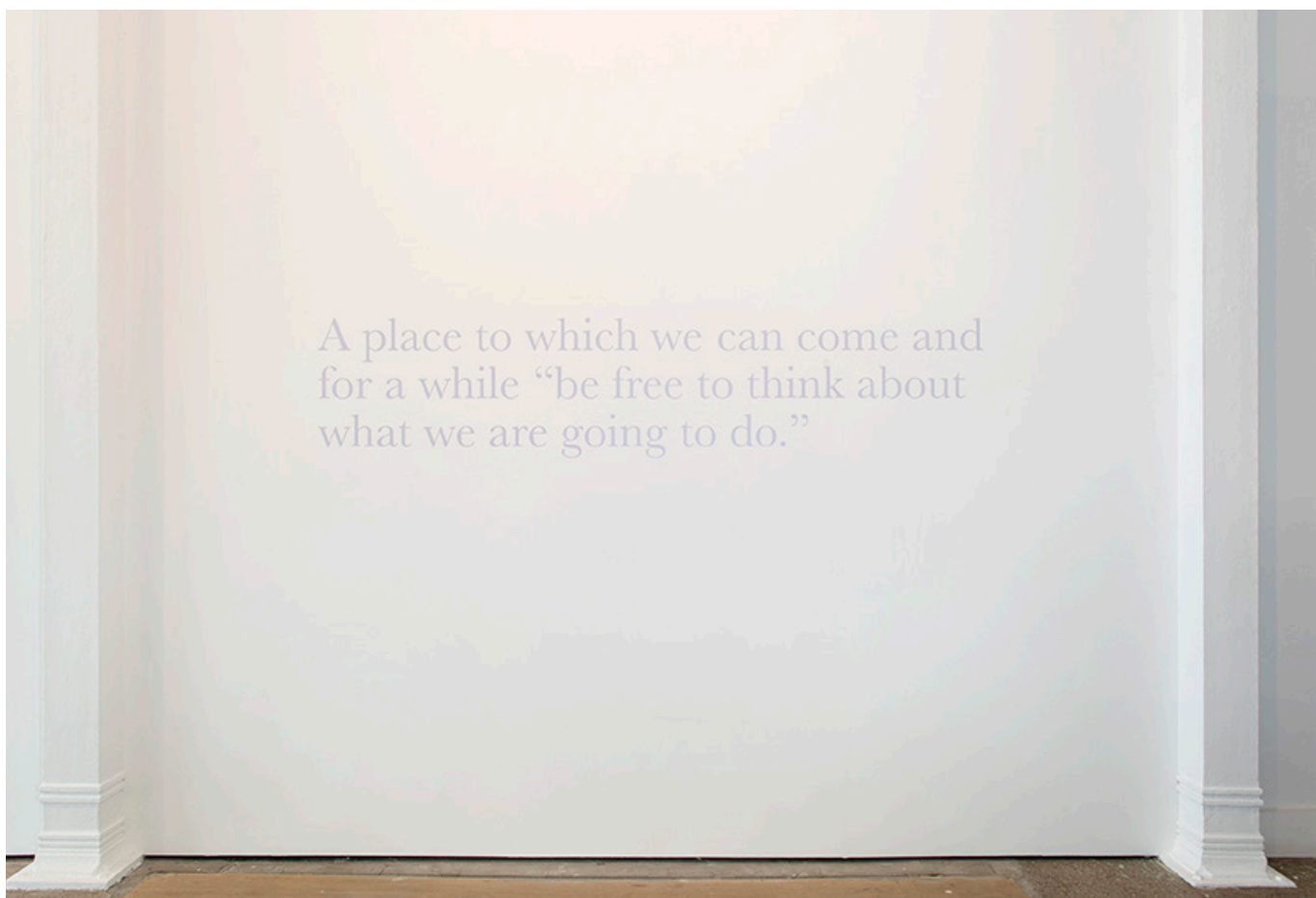
Robert Barry's pioneering role in conceptual ideas partly goes back to his far-reaching extension of the notion of space, which also encompasses the spectator's mental space. His works take their final shape when they are experienced and observed by the spectator. An illustrative example is the work 'Interview piece' (1969) in which the artist indicates that the work only exists if the reader has been invited to reflect on its contents.

On the second floor, the focus is on Barry's experiments with immaterial substances, such as electromagnetic energy, ultrasonic radiation and inert gasses. In this context the exhibition also shows the one-time collaboration (1971) with Lucy Lippard, the art historian who in 1968 already mentioned the idea of a 'de-materialisation' in arts. On the same floor 'Red Seconds' (1967), his very first 16 mm-film, is the starting point of a brief overview of video works and slide projections.

An overview of Robert Barry's oeuvre is inevitably interspersed with references to art historical moments and figures, because the artist was part of an international context of artists, linked to the Minimal and Conceptual movement from very early on. He participated in 'When Attitudes Become Form' (Kunsthalle Bern, 1969), put together by curator Harald Szeeman, as well as in 'Prospect 69' (Städtische Kunsthalle Dusseldorf, 1969) and the early collaborations with curator and art-dealer Seth Siegelaub.

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Exhibition View, Galerie Greta Meert, 2015

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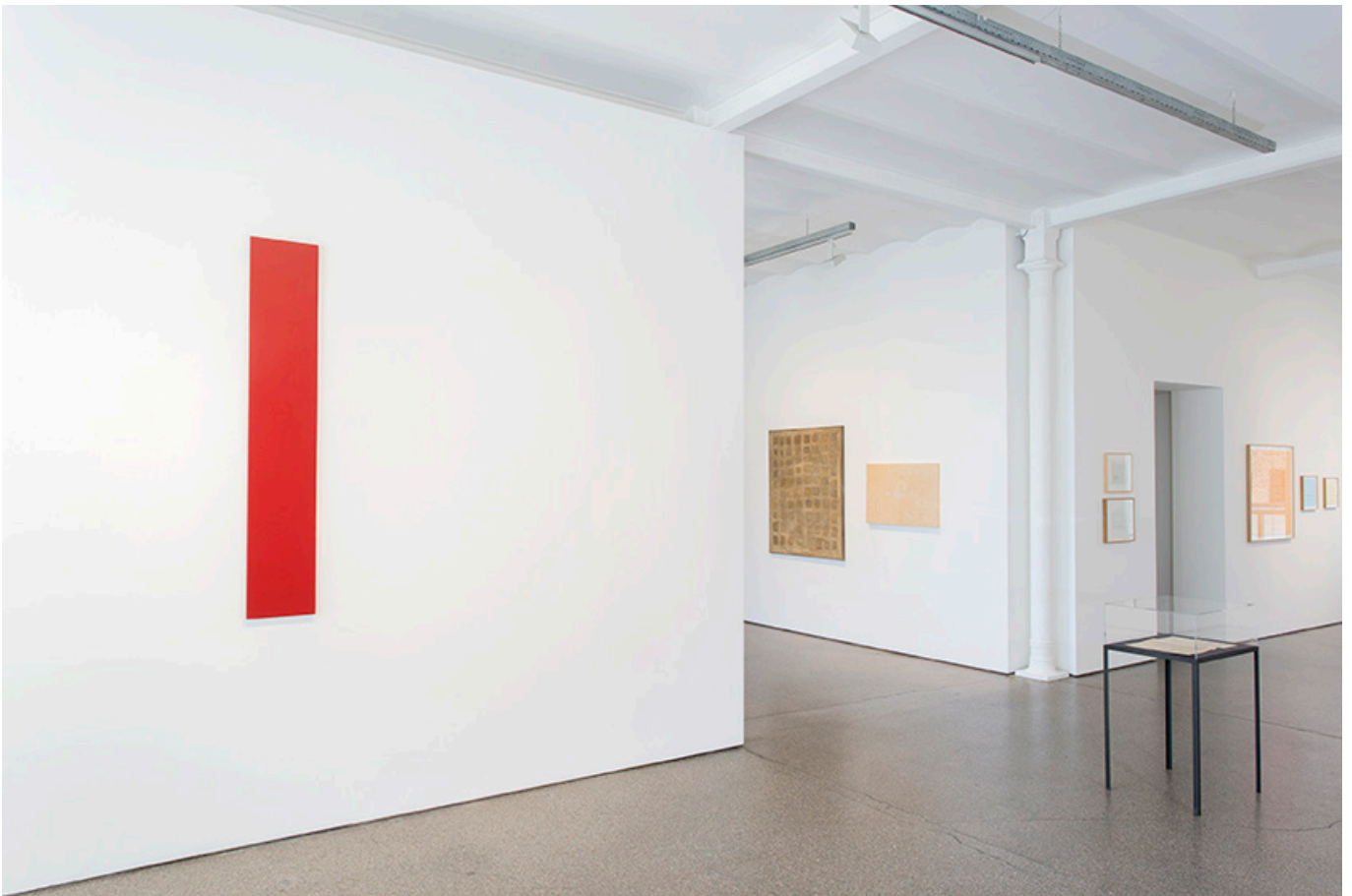
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Galerie

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Robert Barry

6 September
— 31 October 2013



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Robert Barry is a member of the first generation of conceptual artists. In the early 1960s these artists fundamentally changed the art practice and theory, by championing the meaning of language, concept, viewer and materiality for the structure, presentation and production of a work of art against its merely material and visual constitution.

Robert Barry's early work in the late 1960s constituted a major contribution to this line of thinking. Installations made of materials such as nylon and iron wire, gas and sound waves, consisted of real, physical constituents, but did without a visual, formal aspect. The presence of a linguistic component (in this case in the title that is more significant than the visual part) and the attention to the context in which the work is conceived, have been constant in his entire oeuvre since then.

Since the 1970s language has played an increasingly prominent part in Robert Barry's work. Whereas numerous language-based works are purely analytical, his work possesses a more balanced relationship between image and language, by treating words as a visual medium in their own right.

In this exhibition Robert Barry presents two installations and recent works on paper and canvas. The monochrome window installation fills the space with words. The blue, translucent letters can be perceived either in reading or in reversed direction, whether they are positioned on the interior or exterior side of the window. Through the composition of the words, and the processing of the letter surfaces, the works interact with the architecture and surrounding space, which is clearly understood in a broader sense than the mere gallery space.

IRONIC ILLUSION ENIGMATIC SIGNIFICANT BELIEVABLE COMPLICATED
THRILLING PROVOCATIVE AGONIZING SEDUCTIVE CHANGING HERE CAUTION
GLORIOUS ANYTHING ALMOST GOING ARTIFICIAL TRANSITORY ENCOUNTER

The words on the wall are brilliant and in function of the incidence of light, they turn more visible. Again, the visitor is invited to travel through the space in order to discover the work in its entirety.

WAITING INTIMATE BEYOND UNEXPECTED TRANSCEND ABSURD ALONE
PURPOSE CRUCIAL CONFUSING MORAL FRIGHTENING PREPOSTEROUS MAGNIFICENT
EPHEMERAL EMOTIONAL REALITY UNCONVINCED VAGUE MEANING

The complex space concept that characterizes Barry's oeuvre also comprises a mental dimension. The inclusion of single words is a process of free association in which an 'image' inevitably forms inside the viewer's head, like an extension of the physical piece of art. The compositions on canvas, in pastel colours, appear to make this process visual, as words fade and overlap.

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Untitled, 2013

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Robert Barry

15 September
—31 October 2009

Word Lists



Exhibition View, Galerie Greta Meert, 2009

“WORD LISTS” is Barry’s seventh solo exhibition with the gallery.

In the late 1960’s Barry was a member of the so-called conceptual artists group. At this time he abandoned painting and instead worked with invisible material such as electromagnetic energy, ultrasonic radiation and inert gases.

From 1969 Barry showed a series of works composed of words, drawn on sheets of paper, spoken on tape, projected as slides and imprinted directly on walls.

Rather than analytical or critical language, or part of a text, these words are used individually for their capability to suggest impressions a work of art can engender. They work through insinuation and they address a multiplicity of senses that involve associations with the architectural or psychological context in which they are meant to evoke.

« I use words because they speak out to the viewer. Words come from us. We can relate to them. they bridge the gap between the viewer and the piece. » (Robert Barry)

Words are essential elements in Barry’s work. They evoke in the viewer a state of contemplation and personal experience.

In the present exhibition the artist utilizes the walls and both floors of the two gallery spaces to show the individual word-based works that play with proportion and scale, both real and metaphorical.

On the first floor, a multi-colored floorpiece unfolds using the entire length of the gallery floor. The words may appear colorful and playful, and yet remain formally engaged in the space. Also on this floor is “Blue Cross”, a painting from 2009.

On the second floor our attention is immediately attracted by a bright yellow circular floorpiece that almost occupies half of the gallery floor. On the walls; “Silver Word List” reflecting the light with silver chrome words; “Reds Cross”, with bright red words; and “Multicolored Word List” with multi-colored words painted directly on the wall. There is also a large grey painting with multi-colored words down the center. Several new works on paper are also on display.

Robert Barry’s work is included in the permanent collections of many museums and foundations, including the Museum of Modern Art (New York), the Hirshhorn Museum and Sculpture Garden (Washington, DC), the Solomon R. Guggenheim Museum (New York), the Musée d’Orsay (Paris), the Whitney Museum of American Art (New York), the Centre Georges Pompidou (Paris), the Museum of Contemporary Art (Los Angeles), and the National Gallery of Art (Washington, DC).

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Exhibition View, Galerie Greta Meert, 2009

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Robert Barry

January 20
— February 24 2007

New Multi-Part Colored Mirrorpieces



Exhibition View, Galerie Greta Meert, 2007

Appartenant à la première génération d'artistes « conceptuels » (terme, par ailleurs, réfuté par l'artiste), Barry, après des études au Hunter College de New York auprès de Robert Motherwell, porta son intérêt aux idées d'Ad Reinhardt qui lui semblaient pouvoir déboucher, hors du formalisme visuel, sur une nouvelle conception des rapports entre oeuvre et langage.

Après avoir participé aux expositions « Eight Young Artists » et « Systematic Painting » qui annoncent le Minimalisme, il délaisse la peinture, l'objet et la matière. Il veut montrer « les choses dont nous ne savons rien encore » et souligne d'abord l'invisible à l'aide d'ondes électromagnétiques, d'ultrasons et de gaz inertes.

A partir de 1969, Robert Barry propose une série d'oeuvres composées de mots inscrits sur de simples feuilles de papier ou diffusés dans l'espace à l'aide de projections de diapositives, de hauts parleurs, d'inscriptions sur les murs. Utilisés souvent pour leur capacité à décrire les impressions que l'on peut avoir devant une oeuvre, ces mots ne constituent pas un langage analytique ou critique, ils procèdent plutôt par allusion et possèdent une pluralité de sens qui suscitent des associations d'idées avec le contexte architectural ou psychologique dans lequel ils sont saisis. « J'ai recours aux mots parce qu'ils vont vers le spectateur pour lui parler. Les mots viennent de nous. Ils ne nous sont pas étrangers. Ils comblent l'écart qui sépare le spectateur de l'oeuvre. »

Barry situe les mots dans cet espace particulier de la « relation » entre l'oeuvre et le spectateur. Ils sont constants en ce que leur nombre est limité tout en variant lentement dans le temps, et sont l'objet d'un « recyclage » par l'artiste qui multiplie les formes sur lesquelles ils s'inscrivent. Les miroirs colorés semblent accentuer cette position intermédiaire des mots, ceux-ci se retrouvant « pris » entre deux espaces, celui de l'espace réel et son reflet coloré. Le mouvement propre du spectateur agissant comme modulation de leur visibilité.

Il s'agit de la sixième exposition personnelle de Robert Barry à la Galerie Greta Meert. A cette occasion, il présente également son dernier livre, « Art Lovers » édité et publié par mfc-michèle didier en 2006.

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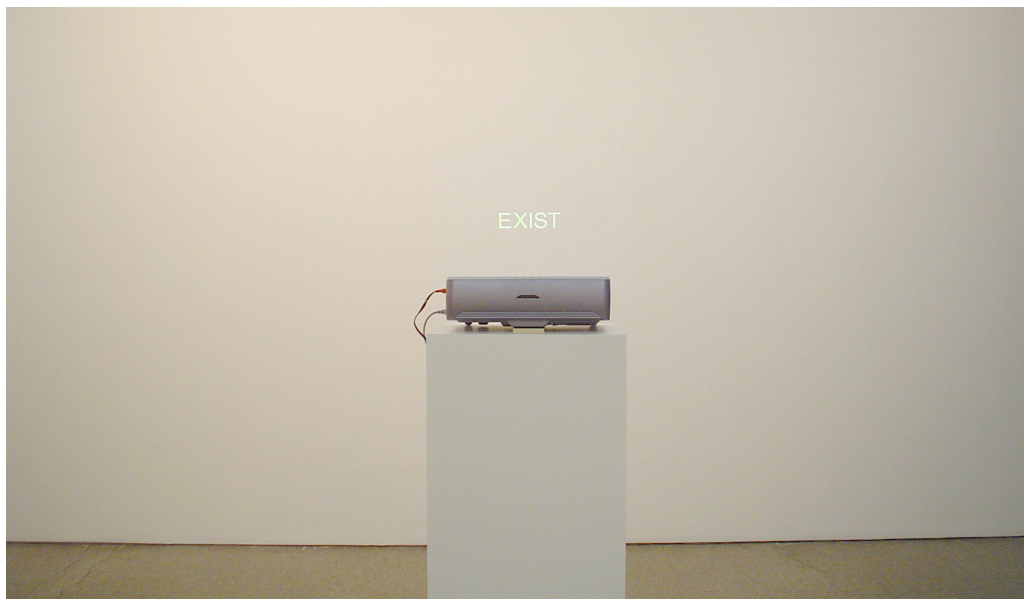
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Robert Barry

Old Drawings - New Videos

8 February
— 13 March 2004



Exhibition View, Galerie Greta Meert, 2004

Appartenant à la première génération des artistes conceptuels, Barry, après des études au Hunter College de New York, particulièrement auprès de Robert Rauschenberg, porte un intérêt notable aux idées d'un artiste comme Ad Reinhardt, qui lui semble avoir débouché, hors du formalisme visuel, sur une nouvelle conception des rapports entre œuvre et langage.

Ce passage, d'une peinture systématique à une intégration de l'œuvre dans l'espace, s'éloignant progressivement des composants visuels, se concrétise en 1968, dans des expositions au Bradford College de Bradford (Massachusetts) et au Windham College de Putney (Vermont), dans lesquelles Robert Barry relie des bâtiments et des espaces avec des fils de nylon, virtuellement invisibles.

Au cours des années suivantes, Barry se concentre sur l'expression du monde invisible de la matière, supprimant totalement l'élément visible au profit d'un intérêt pour les modes de perception conceptuels, ainsi dans les « Carrier Waves » (ondes de fréquence, 1968) ou les « Inert Gas » (Gaz Inertes, 1969).

Les recherches sur ces principes de communication, de connaissance, intégrant la dimension psychique de l'art, se développent dans des séries d'œuvres telles que les « Presentation Pieces », les « Invitation Pieces », les « Closed Gallery Pieces » et les « Marcuse Pieces », consistant en l'envoi de cartons annonçant la clôture de la galerie durant l'exposition ou la présentation dans celle-ci d'œuvres d'autres artistes ou de critiques (ainsi Lucy Rippard à la galerie Yvon Lambert, Paris, 1971).

Dans les années 70, Barry utilise, autour du langage et de listes de mots, des formes d'expression variées : livres, projections de diapositives « Remember, 1973, Bâle, M.A.C. », films, enregistrements. A partir de 1977, l'artiste revient à l'usage de la peinture en inscrivant des mots sur des tableaux ou des murs monochromes : mots sur des murs blancs, écrits sur la périphérie, images d'arbres tracés de manière plus ou moins visible sur le fond, séries de mots en forme circulaire « Radiation » ou en rayon à partir d'un centre, sur des fonds monochromes (roses, noirs) ou bicolores (Le Consortium, Dijon, 1986).

Durant les années 90, Barry réintroduit la photographie en recouvrant de couleurs monochromes les portraits de ses amis artistes, ponctués de ses fameux mots, adjectifs. L'année dernière, il réalisa pour la faculté de « Philosophie et Lettres » de l'Université de Gand, une grande installation in-situ, murs blancs recouverts de mots peints en gris. La dernière rétrospective de Robert Barry, accompagné d'un catalogue critique eut lieu à la Kunsthalle de Nuremberg (Robert Barry; Works 1963 to 1975, septembre-novembre 2003 « Some Places to which we can come, and for a while "be free to think about what we are going to do" » Marcuse Piece).

Pour sa 5^{ème} exposition dans la galerie, Barry propose une sélection des ses premières peintures sur papier, travail analytique de déconstruction de la pratique picturale, recherche engagée lors de sa rencontre avec la personne et l'œuvre d'Ad Reinhardt (1913-1967).

L'actualité de son travail est présentée par ses dernières vidéos. La galerie les réexposera lors de la prochaine Foire de Bâle, dans le secteur « Unlimited ».

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Exhibition View, Galerie Greta Meert, 2004

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Exhibition View, Galerie Greta Meert, 2004

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Robert Barry

13 Words and Artist's Books

28 November
— 17 Januari 1998



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Exhibition View, Galerie Greta Meert, 1998

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Exhibition View, Galerie Greta Meert, 1998

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Exhibition View, Galerie Greta Meert, 1998

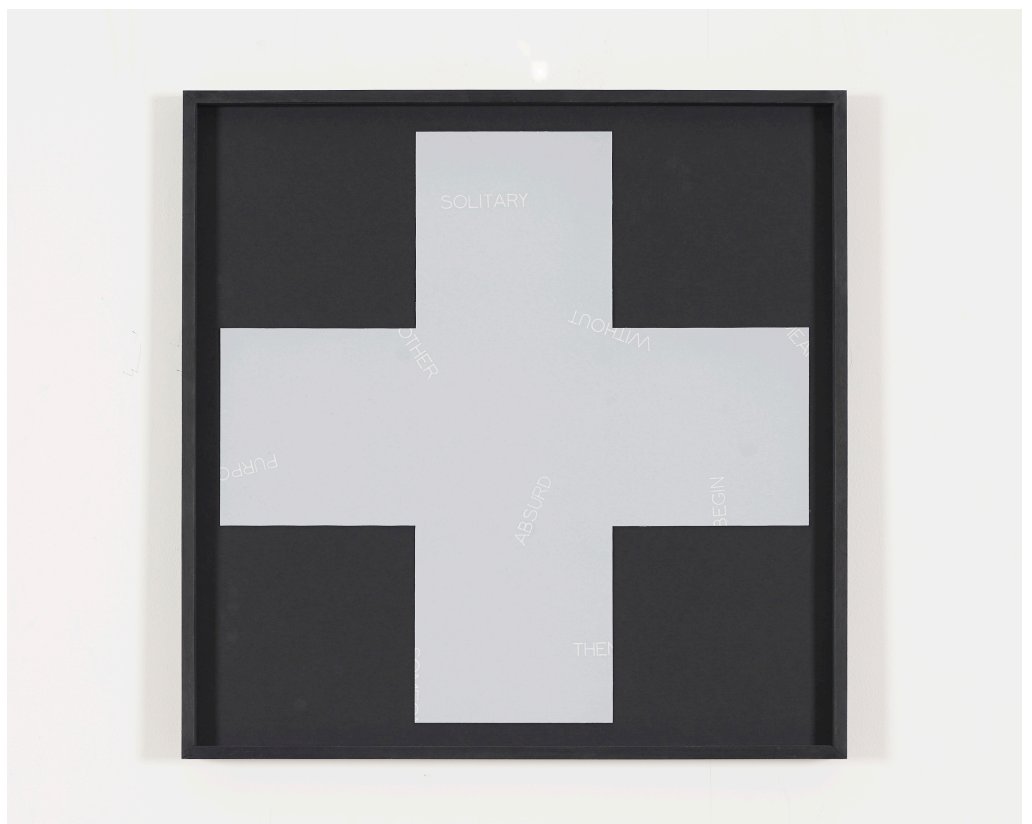
Galerie

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Robert Barry

5 May
— 8 July 1995

New works



Exhibition View, Galerie Greta Meert, 1995

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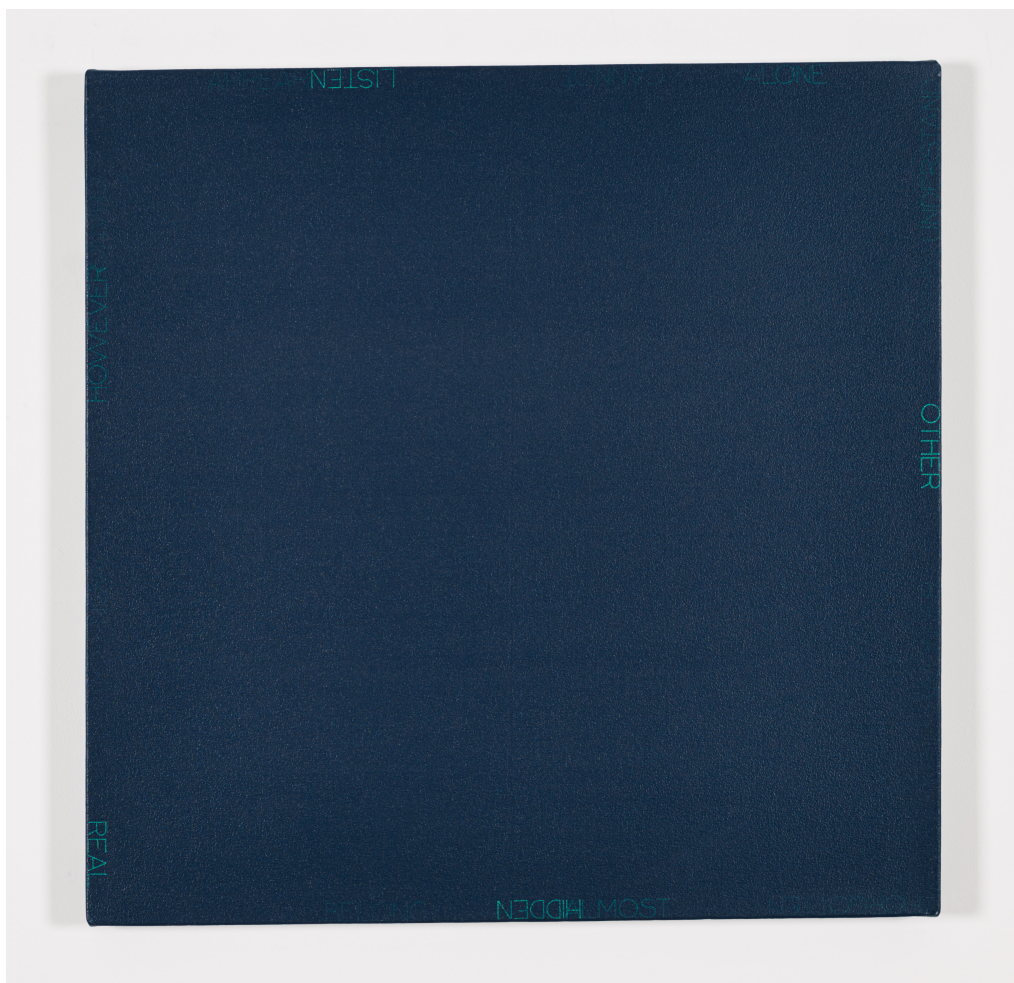
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Exhibition View, Galerie Greta Meert, 1998

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Exhibition View, Galerie Greta Meert, 1995

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Robert Barry

Works 1967-1990

6 November
— 1 December 1990



Exhibition View, Galerie Greta Meert, 1990

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Exhibition View, Galerie Greta Meert, 1990

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Robert Barry

9 November
— 23 December 1988



Exhibition View, Galerie Greta Meert, 1988

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Exhibition View, Galerie Greta Meert, 1988

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Robert Barry

SELECTED SOLO EXHIBITIONS

- 2016 Mary Boone Gallery, NYC, NY. Works from 1964 to 2016.
- 2015 Bethlehem Baptist Church, Los Angeles, California. Bethlehem Baptist Church Installation.
"Robert Barry: Works 1962 until present", Galerie Greta Meert, Brussels, Belgium
"Robert Barry: All the Things I know 1962 to the present", 205 Hudson Street Gallery, NY
- 2014 "Incomplete...", Gallery Alfonso Artiaco, Naples, Italy
"New Work Hamburg", First Floor, Galerie Sfeir Sempler, Hamburg, Germany
Barbara Krakow Gallery, Boston, Ma, USA
"Robert Barry: Diptych, Window-Wallpiece", Montclair Art Museum, New Jersey, US
- 2013 «Robert Barry», Le Consortium, Dijon, France
"One Billion Colored Dots", Montclair Art Museum, New Jersey, US
"Robert Barry", Galerie Greta Meert, Brussels
- 2012 «Robert Barry-Light and Dark, The Projections of Robert Barry 1967 - 2012, Galerie Yvon Lambert, Paris
"Taking your time", Michelle Didier, Paris
"Robert Barry, SoundPieces", Jan Mot, Mexico City
"Different times, different works", Galleria Massimo Minini, Brescia, Italy
- 2011 «Silver» Galerie Bugdahn und Kaimer, Düsseldorf
«Troublesome» Galleria Alfonso Artiaco, Neapel
«Golden Words» Giacomo Guidi MG Art, Roma
«Robert Barry: Recent Mirrorpieces» Sperone Westwater, New York City
- 2010 «Words and Music» The Common Guild, Glasgow / Schottland
«Recent Works» Galerie Sfeir-Semler, Hamburg
- 2009 «Choice: Something Else by Robert Barry» Galerie Bugdahn und Kaimer, Düsseldorf
Galerie Greta Meert, Brüssel
«Word Lists» Galerie Yvon Lambert, Paris
«RB 62-08» Galerie Yvon Lambert, New York City

- 2008 «Works on Paper from the 1970s and a New Windowpiece»
Galerie Bugdahn und Kaimer, Düsseldorf
«It is, It isn't - Live Performance» Jan Mot Gallery, Brussels, Belgium
«Robert Barry» Ritter/Zamet Gallery, London
- 2007 «Robert Barry» Galleria Alfonso Artiaco, Neapel
«Artists Books» Alfred Vandaele Showcase, Ghent, Belgium
«New Multi-Part Colored Mirrorpieces» Galerie Greta Meert, Brussels, Belgium
«Art and War» Klemens Gasser & Tanja Grunert Inc., New York City
- 2006 «An Installation and a Video» Galerie Yvon Lambert, Le Studio, Paris
«Paintings, Drawings and Videos» Galerie Steinek, Wien
«Old and New Works» Galerie Sfeir-Semler, Hamburg
«Some Times» Galerie Bugdahn und Kaimer, Düsseldorf
- 2005 «25 Paintings and a Video» Gasser & Grunert Gallery, New York City
«Reflets et Réflexions» Musée d'Orsay, Paris
Galleria Massimo Minini, Brescia / Italien
«Installation» Galerie Yvon Lambert Project Room, Paris
"Robert Barry: Diptych, Window-Wallpiece for the Montclair Museum"
The Montclair Art Museum, Montclair / New Jersey
«Robert Barry and Jonathan Monk» Galerie Widmer, Zürich
- 2004 «New Mirrors. New Videos. Old Drawings» Galerie Sfeir-Semler, Hamburg
«Robert Barry. Some places to which we can come. Works 1963 to 1975», Aargauer
Kunsthau Aarau, Aarau / Schweiz
- 2003 «Robert Barry. Some places to which we can come. Works 1963 to 1975»
Kunsthalle Nürnberg, Nürnberg
- 2002 Galerie Yvon Lambert, Paris
«Reflection - New Mirrorpieces and a Wallpiece»
Galerie Bugdahn und Kaimer, Düsseldorf
- 2001 «Project for McKinsey & Selected Works» McKinsey & Company, Düsseldorf
«Robert Barry. old paintings new sculpture» Galerie Sfeir-Semler, Hamburg
«Early Works, 1966-1973» Gasser & Grunert Gallery, New York City
«Robert Barry - Drei Wandzeichnungen» Lenbachhaus, München
- 2000 «Four Yellow Pieces» Base: Progetti per L'Arte, Florenz
«Reactions» Galleria Primo Piano, Rom

- 1999 «Robert Barry: Stay Away, Recent Installations» Holly Solomon Gallery, New York City
«Robert Barry - It Can Be...Drei Dia-Installationen» Neues Museum Weimar, Weimar
«Robert Barry: Werk of papier, schilderijen, grafiek en CD»
Vous etes ici Editions, Amsterdam
«Robert Barry: Paintings 1988-1994 + Windowpiece 1996»
Galerie Bugdahn und Kaimer, Düsseldorf
«Monochrome» Salle des Expositions Ecole Superieure des Beaux-Arts, Nimes /
Frankreich
- 1998 Galerie Yvon Lambert, Paris
Kunstraum Neue Kunst, Hannover
The Box, Turin
Galerie Sfeir-Semler, Hamburg
- 1997 Indianapolis Museum of Art, Indianapolis / Indiana
Book Works, London
«13 Works and Artist's Book» Galerie Meert-Rihoux, Brüssel
- 1996 Dum Umeni Brno (Haus der Kunst), Brno / Tschechische Republik
Galerie Steinek, Wien
- 1995 «Recent Works» Galerie Meert-Rihoux, Brüssel
«Fellow Workers. Recent 'Portraits' from the Art World»
Galerie Bugdahn und Kaimer, Düsseldorf
«Robert Barry and Heinz Gappmayr», Kunstraum, Wien
Galerie Klemens Gasser, Köln
Galerie Steinek, Wien
- 1994 «Robert Barry», Galerie Yvon Lambert, Paris
Holly Solomon Gallery, New York City
«Wallworks and New Pieces» Galerie Art & Public, Genf
- 1993 Galerie Steinek, Wien
«Drawings» Waßermann Galerie, München
- 1992 «Robert Barry. Photo Drawings» Galleria Ugo Ferranti, Rom
«Wallpiece and New Works», Galerie Bugdahn und Kaimer, Düsseldorf
Galerie Klemens Gasser, Bolzano
Art & Project / Van Krimpen, Rotterdam
- 1991 Galeria 57, Madrid
Le Consortium, Dijon
Jack Wendler Gallery, London

- «Details from 'not intended'. A New Projection» Holly Solomon Gallery, New York City
Galerie Foksal, Warschau
Galerie Pierre Huber, Genf
«Diptychs. New Works on Paper» Galerie Waßermann, Köln
1990 Galleria Ugo Ferranti, Rom
Rena Bransten Gallery, San Francisco / California
Galleria Massimo Minini, Brescia / Italien
Galerie Yvon Lambert, Paris
«Words, Space, Sound, Time» Haags Gemeentemuseum, Den Haag
Leo Castelli Gallery, New York City
Holly Solomon Gallery, New York City
«Works 1967-1990» Galerie Meert-Rihoux, Brüssel
1989 Salama-Caro Gallery, London
Holly Solomon Gallery, New York City
Leo Castelli Gallery, New York City
Julian Pretto Gallery, New York City
Delfryd Celf Gallery, Wales
Thomas Solomon's Garage, Los Angeles / California
«Robert Barry: Lavori su Carta 1975-1989» Galleria Ugo Ferranti, Rom
Magazine, Centre National d'Art Contemporain, Grenoble
Musée Saint Pierre, Art Contemporain, Lyon
«Robert Barry. Works from 1967-1976» Julian Pretto Gallery, New York City
1988 Roy Boyd Gallery, Los Angeles / California
Delfryd Celf Gallery, Wales
Galerie Waßermann + edition e, München
Galerie Yvon Lambert, Paris
Holly Solomon Gallery, New York City
«The Art Cologne Wallpiece» Galerie Paul Maenz, Köln
«Soundpiece Variations Nr.3 - september 1987» Galerie Meert-Rihoux, Brüssel
1987 Sperone-Westwater Gallery, New York City
Galleria Primo Piano, Rome
Julian Pretto Gallery, New York City
Delfryd Celf Gallery, Wales
Galerie Ghislaine Mollet-Vieville, Paris
Galerie Paul Maenz, Köln

- 1986 «Robert Barry & Lawrence Weiner» Galleria Christian Stein, Turin
«Closed Gallery & Marcuse Piece» Delfryd Celf Gallery, Lloyds Bank, Wales
- 1985 «Robert Barry & Peter Downsborough» Le Consortium, Dijon
- 1984 The Renaissance Society, University of Chicago, Chicago / Illinois
«Robert Barry: Wallpiece» Galerie Yvon Lambert, Paris
- 1983 David Bellman Gallery, Toronto, Ontario / Kanada
Leo Castelli Gallery, New York City
Art & Project, Amsterdam
Galleria Francoise Lambert, Mailand
Galleria Locus Solus, Genua
- 1982 Galerie L'Hermitte, Coutances / Frankreich
«Robert Barry: Graphik und Installationen» Ulmer Museum, Ulm
Museum Folkwang, Essen
- 1981 Museum of Conceptual Art, San Francisco / California
Galerie Yvon Lambert, Paris
«All the Time» Leo Castelli Gallery, New York City
Art & Project, Amsterdam
«Robert Barry: dessins» CAPC - Centre d'Arts Plastiques Contemporains
1981 de Bordeaux, Bordeaux
- 1980 «Wallpiece» Leo Castelli Gallery, New York City
«Banco» Galleria Massimo Minini, Brescia / Italien
«Robert Barry. Colour Drawings» Galerie Paul Maenz, Köln
«Fêtes Musicales de la Saint-Baume», Saint-Baume / Frankreich
- 1979 «1-80 Series: Robert Barry» Joselyn Art Museum, Omaha / Nebraska
Galerie Paul Maenz, Köln
Robert Barry: New Drawings» Galleria Francoise Lambert, Mailand
Galerie Rolf Preisig, Basel
- 1978 «Again & Again» Leo Castelli Gallery, New York City
«A Wall Drawing» Leo Castelli Gallery, New York City
Galerie MTL, Brüssel
Museum Folkwang, Essen
Museum of Conceptual Art, San Francisco / California
«Robert Barry: Prints, Drawings and Publications 1968-1978»
- 1977 Fine Arts Gallery, University of Colorado, Museum, Boulder
«Almost» Galerie Paul Maenz, Köln

- «Endless Celebrations» Robert Self Ltd., London
«Unless» Galerie Rüdiger Schöttle, München
«Projectionen und Zeichnungen» Stedelijk Van Abbemuseum, Eindhoven
1977 und Museum Folkwang, Essen
- 1976
Galerie Yvon Lambert, Paris
Leo Castelli Gallery, New York City
Galleria Gian Enzo Sperone, Rom
«Robert Barry, bulletin 97» Art & Project, Amsterdam
Galerie Rolf Preisig, Basel
Galerie Paul Maenz, Köln
- 1975
«Portrait, Part I» Julian Pretto Gallery, New York City
«Portrait, Part II» P.S.I., Long Island City / New York
Gian Enzo Sperone Gallery, New York City
Galerie Paul Maenz, Köln
- 1974
Cusack Gallery, Houston / Texas
Galerie Yvon Lambert, Paris
Galerie Paul Maenz, Köln
Leo Castelli Gallery, New York City
Jack Wendler Gallery, London
«Robert Barry» Kunstmuseum Luzern, Luzern
Galleria Sperone, Turin
Galerie MTL, Brüssel
Art & Project, Amsterdam
Galerie Rolf Preisig, Basel
«Robert Barry» Stedelijk Museum, Amsterdam
- 1973
Rhode Islands School of Design, Providence / Rhode Island, USA
«Invitation Piece» Leo Castelli Gallery, New York City
Galerie Foksal, Warschau
«Invitation Piece» Galerie Yvon Lambert, Paris
«Invitation Piece» Galerie MTL, Brüssel
«Invitation Piece» Galleria Toselli, Mailand
«Invitation Piece» Galleria Sperone, Turin
«Invitation Piece» Galerie Paul Maenz, Köln
Galleria Gian Enzo Sperone & Konrad Fischer, Rom
“Performa 07: A Spoken Word Exhibition”, Swiss Institute, Contemporary Art, New

- 1972 Kabinett für Aktuelle Kunst, Bremerhaven
Leo Castelli Gallery, New York City
Galleria Toselli, Mailand
Galerie Paul Maenz, Köln
«Slidepieces 1971-72, bulletin 51» Art & Project, Amsterdam
Tate Gallery, London
«Invitation Piece» Art & Project, Amsterdam
- 1971 «Invitation Piece» Jack Wendler Gallery, London
Galerie Yvon Lambert, Paris
«Robert Barry presents three shows and a review by Lucy R. Lippard»
Galerie Yvon Lambert, Paris
Galerie Paul Maenz, Köln
«10.4.71, bulletin 37» Art & Project, Amsterdam
Leo Castelli Gallery, New York City
- 1970 Eugenia Butler Gallery, Los Angeles
«Closed Gallery Piece» Eugenia Butler Gallery, Los Angeles / California
- 1969 «Marcuse Piece» Galleria Sperone, Turin
Seth Siegelau, Los Angeles / California
«Closed Gallery Piece, bulletin 17» Art & Project, Amsterdam
- 1964 «Closed Gallery Piece» Galleria Sperone, Turin
Westerly Gallery, New York City

SELECTED PUBLIC INSTALLATIONS

- 1999 Fitterman Hall, Borough of Manhattan Community College, New York (Hardy, Holzmann, Pfeiffer Associates, Architects) (delayed)
Versicherungskammer Bayern, Munich, Germany
Innogenetics Biotechnology Research Corporation, Ghent, Belgium
- 1998 L.H.I. Leasing, Munich, Germany
Café of the New Museum of Contemporary Art, Weimar
- 1997 D.G. Bank, Frankfurt, Germany
- 1996 Theatre de la Ville les Abesses, Paris (Charles Vandenhove, architect)
Hotel Windsor, Nice, France
Finstal, Gochsheim, Germany
- 1992 Kapel de Liefde, Amsterdam
Arzneimittel GmbH & Co., Laupheim, Germany

SELECTED BIBLIOGRAPHY (books by the artist)

- 2008 One Billion Colored Dots, MFC – Michele Didier, Brussels, Belgium
One Plate Book, One Star Press, Paris
- 2007 Autobiography, published by des Éditions Incertain Sens, Rennes, France
- 2006 Art Lovers, mfc- Michèle Didier Editions, Brussels, Belgium
- 1995 Going through, Alain Buyse Publisher, Lille, France
- 1992 Come On, Imschoot Publishers, Gent, Belgium
Musing From My Leisure, with text by Jean-Claude Lebensztejn,
Published by Yvon Lambert, Paris
- 1982 There It Is, Ottenhausen Verlag, Aachen, Germany
- 1980 It Is About Time, Il Est Temps, with Rene Denizot, Yvon Lambert Editions, Paris
- 1977 Belmont 1967, Van Abbemuseum Eindhoven and Museum Folkwang Essen, Eindhoven, The Netherlands and Essen, Germany
- 1974 Words and Trees, Art and Project, Amsterdam
All the Things I Know but of Which I Am Not at the Moment Thinking- 1:36 pm, June 15, 1969, Stedelijk Museum, Amsterdam

- 1972 Two Pieces, Edition Sperone, Turin
It Is...It Isn't, Yvon Lambert, Editions, Paris
- 1971 One Billion Dots, Editions Sperone, Turin
30 Pieces as of 14 June 1971, Gerd de Vries, Cologne, West Germany
- 1970 An Untitled Book published by Editions Sperone, Turin

ARTICLES/ INTERVIEWS / BOOKS

- 2006 No.1: First Works by 362 Artists, edited by Francesca Richer and Matthew Rosenzweig, Distributed Art Publishers, Inc.
Magasin – Le Livre/The Book, Magasin-Centre National d'Art Contemporain de Grenoble in collaboration with JRP/ Ringier, Zurich
- 2005 RealPersonal, Robert Barry, Interview with Luca Cerizza, All Around All – BSI Art Collection,
Lugano, JRP/ Ringier, Zurich
Charles Vandenhove Art in Architecture, text by Éric Mézil, Gent-Amsterdam, Ludion.
The Snow Show, edited by Lance Fung, Thames and Hudson, New York
Reed, John, Gay City News, Volume 4, Issue 3, January 20-26, 2005, "The Word is Concept", Review
L'art du XXe siècle, edited Daniel Soutif, text by Jean-Pierre Criqui, published by Citadelles & Mazenod, Paris
Philosophy and Conceptual Art, Oxford University Press, Warwickshire, UK
- 2004 The Context of Art / The Art of Context, editor Seth Siegelaub, Marion Fricke and Roswitha Fricke,
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Heiser, Jörg, Frieze, January/February, Robert Barry, Kunstalle Nuremberg, Review.
"Where Is the Photograph?"; edited by David Green; essay by David Green and Joanna Lowry, "From Presence to the Performative: Rethinking Photographic Indexicality"; published by Photoforum and Photoworks, University of Brighton and Kent Institute of Art and Design, UK

- 2003 Morley, Simon, *Writing on the Wall – Word and Image in Modern Art*, University of California Press
 Minimal to the Max – The Brownstone Collection Norton Museum of Art, West Palm Beach
 Alberro, Alexander, *Conceptual Art and the Politics of Publicity*, The MIT Press, Cambridge, MA
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