Seventieth American Exhibition
The Art Institute of Chicago
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The Art Institute of Chicago
June 24 through August 20, 1972
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Preface

The Seventieth Exhibition of American Art has been assembled by A. James Speyer, Curator of Twentieth Century Painting and Sculpture, to show what is being done by some of our leading artists in the United States today. Obviously, there are trends and movements and again, distinguished artists who are not represented in our present show. The selection is a personal selection but in a sense it is not, for it is based on many discussions which he has had with curators, dealers, critics and artists whose knowledge of the contemporary scene he values. No exhibition of this kind can be definitive but it can and does indicate certain trends and concepts. What is important about the current exhibition is that it offers our Chicago public the opportunity to see and judge the works for themselves.

Much has been said and written about support for American Art and artists, and current support is never enough. Museums and galleries can only do so much, though business and industry have in notable instances added their support as well, and this is constantly growing. Private collectors are always of importance and hopefully, such an exhibition as this will uncover new supporters for contemporary art.

In assembling the current exhibition, A. James Speyer has been ably assisted by his Assistant Curator, Anne Rorimer. We are also deeply grateful to our distinguished jurors for their kindness in giving their time towards the selection of prizes and for their recommendations for acquisitions. They are James T. Demetrion, Director of the Des Moines Art Center, Wilder Green, Director of The American Federation of Arts, and Richard Hunt, noted American sculptor. Further, we gratefully acknowledge the cooperation of Peter Selz, distinguished Director of the University Art Museum, University of California, Berkeley, as well as the assistance given by Everett McNear in the design of the catalogue. Finally, it is the artists themselves and their dealers who have made this exhibition possible.

The Art Institute has had a long tradition through this exhibition and through other facets of its activities of supporting American art. Its permanent collections of Twentieth Century Painting and Sculpture which rank among the finest of any general museum reflect this concern. Therefore, a small part of what we show now may well become part of the Art Institute's future greatness.

C. C. Cunningham, Director
Jury of Awards

James T. Demetrion
Director
Des Moines Art Center
Des Moines, Iowa

Wilder Green
Director
The American Federation of Arts
New York, New York

Richard Hunt
Sculptor
Chicago, Illinois
Introduction

The last five American Exhibitions at the Art Institute celebrated successively Abstract Expressionism (its end as a national form); Pop; the return of Figuration; Environment; the Minimal; the new Lyricism. It understates the case to say that each was sufficiently compelling to demand a particular focus at the time. Now, after these various manifestations have receded as dominant movements we can even more clearly recognize the individual sources of energy which sparked them and the distinguished artists who provided their intrinsic force. A number of these veterans of the 50's and 60's are included in the present exhibition, forming a qualitative base of contrast with younger and more experimental artists. Some of these older artists are shown in this context because the consistent character and quality of their work has assumed a new relevance today, while still others have changed expression to a degree which establishes them quite otherwise than in an earlier art scene. At present we do not feel the immediate impact of a particular stylistic phase but recognize that the peculiarity of this time lies in its very diversity and density. In order to illustrate this situation, the present exhibition includes 40 artists showing 70 works, a very much larger exhibition than we have mounted in over a decade. All of the artists have had some noticeable acceptance since this is not an exhibition of new talent and discovery is not the intention. We still can only suggest the breadth of activity and the complexity of cross-influence and directions.

The last American Exhibition was exclusively non-objective in character, while the present one is almost equally divided between abstraction and various interpretations of the natural image. Also included are such divergent art forms as the documentation of land projects, constructions in materials as different as metal, glass, electric light, paper, etc. Parenthetically, a major area of interest among artists today is a new approach to the whole problem of material and its integrity, and this is by no means confined to new or exotic products. In fact, an example is the astonishing range of experimentation in the very type and application of paint by contemporary painters. There is no freestanding sculpture included, not because such work is unobtainable, but simply because of our inability to properly install more than a limited number of existing art forms in any single exhibition. For the same reason, both film and photography are missing from the exhibition, although they could logically be included in any survey of contemporary art. New York City, Chicago, Los Angeles and San Francisco are the cities which attract more artists and accumulations of their work, and it is from these centers that most of the exhibits originate. The regional character of the work becomes an interesting secondary aspect, though somewhat shocking to realize. A generation past, the accelerated dissemination of visual information suggested a convincing possibility that regional differences in the visual arts might well disappear. Today we see that the exact reverse is true and special features of place come through strongly. In spite of the ease with which artists traverse the continent, their instinctive hold on indigenous traits leaves its mark.

These remarks suggest a number of facets which the exhibition intends to illuminate. At the same time we regret that the exhibition could not have been even larger, in order to more emphatically demonstrate the excellence and scope of activity in the American arts today.

A. James Speyer
Curator of Twentieth Century Painting and Sculpture
William Allan


1 Shadow Repair for the Western Man, 1970
oil on canvas
90 x 114 inches
Lent by the University Art Museum, Berkeley, purchased with the aid of funds from the National Endowment for the Arts, illustrated

2 Transient Poet, 1971
acrylic on canvas
84½ x 126 inches
Lent by the Reese Palley Gallery, San Francisco
Richard Artschwager
Born in Washington, D.C.,
1924. Lived in New Mexico.
Studied with Amadée Ozenfant.
Attended Cornell University

3
Triptych No. 5, 1972
acrylic on celotex
87 x 142½ inches
Lent by Mr. Robert Mayer,
Winnetka, Illinois,
illustrated
Peter Alexander


Feb. 27, 1972

polyester
67 x 74 inches
Lent by the Locksley/Shea Gallery, Minneapolis, illustrated
Charles Arnoldi

Born in Dayton, Ohio, 1946.
Attended Chouinard Art Institute, Los Angeles, 1968.
Lives in Los Angeles, California.

5
Fall the Nation, 1971
wood and acrylic paint
100 3/8 x 98 1/2 inches
Lent by the Mizuno Gallery, Los Angeles, Illustrated

6
Ten A Seas, 1972
wood and acrylic paint
7 feet 6 inches x 8 feet
Lent by the Mizuno Gallery, Los Angeles
Tony Berlant

Born in New York City, 1941. Attended University of California, Los Angeles, (M.F.A., 1964); taught at University of California, Los Angeles, 1965-69. Lives in Santa Monica, California.

9
Backstage at the Landscape, 1972
stainless steel, polyester resin, wood, ceramic plaster, fluorescent light, enamel paint
14 1/4 x 13 x 16 3/4 inches
Lent by Fourcade, Droll, Inc., New York

10
Domestic Bliss, 1972
stainless steel, polyester resin, wood, ceramic plaster, fluorescent light, enamel paint
14 1/4 x 17 x 13 1/2 inches
Lent by Fourcade, Droll, Inc., New York

11
Platter Gorge, 1971
stainless steel, polyester resin, ceramic and wood, painted (with electric illumination)
45 x 30 x 42 inches
Lent by Fourcade, Droll, Inc., New York
Billy Al Bengston


12
Sierra Pinta Dracula, 1972
acrylic on canvas
96 x 96 inches
Lent by the artist, Illustrated
Christo


13
Documentation on Valley 
Curtain Project For Colorado, 1970-72

drawing, collages, topographical map, technical documents, photographs
drawing: 36 x 96 inches,
illustrated
collage: 44 x 28 inches
collage: 28 x 22 inches
Lent by the artist
Richard Diebenkorn

Born in Portland, Oregon, 1922. Attended Stanford University and University of California, Berkeley, 1940-43; California School of Fine Arts, 1946; University of New Mexico (M.A., 1952); taught at California School of Fine Arts, 1947; University of Illinois, 1952-53; California College of Arts and Crafts, 1955-57; San Francisco Art Institute, 1959-63; Stanford University, 1963-64; University of California, Los Angeles. Member, National Council on the Arts, 1966-69. Lives in Los Angeles, California.

14
Ocean Park No. 45, 1971
oil on cotton duck
100 x 81 inches

Lent by the Marlborough Gallery, Inc., New York

15
Ocean Park No. 48, 1971
oil on canvas
108 x 82 inches
Lent by the Marlborough Gallery, Inc., New York, illustrated
Richard Estes


16
Drugstore, 1970
oil on canvas
60 x 44 3/4 inches
The Art Institute of Chicago

17
Grossinger’s, 1971
oil on canvas
40 x 30 inches
Lent by Mr. and Mrs. Robert P. Kogod, Bethesda, Maryland, illustrated
Helen Frankenthaler

Born in New York City, 1928.
Attended Bennington College,
Vermont (B.A.).
Lives in New York City.

19

Vaporite, July, 1971
acrylic on canvas
141\(\frac{1}{2}\) x 81\(\frac{1}{2}\) inches
Lent by the André Emmerich
Gallery, New York, illustrated
Eva Hesse


20

Contingent, 1969
fiberglass, rubberized cheesecloth
8 units, each 14 x 3 feet
Lent by Fourcade, Droll, Inc., New York, illustrated
Tom Holland

Born in Seattle, Washington, 1936. Attended San Mateo High School; Willamette University; University of California, Santa Barbara; University of California, Berkeley. Lives in San Francisco, California.

No. 200, 1971
epoxy resin on fiberglass
48 x 144 inches
Lent by the Nicholas Wilder Gallery, Los Angeles, illustrated
Alfred Jensen

Born in Guatemala City, 1903. Attended Horsholm, Denmark, 1910-19; studied with Hans Hofmann in Munich; Fine Arts Museum, San Diego, California, 1925-26. Lives in New York City.

22
Earth, Per. I & II, 1971
Oil on canvas
74 x 74 inches
Lent by the Pace Gallery, New York

23
Heaven, Per. I & II, 1971
Oil on canvas
72½ x 72½ inches
Lent by the Pace Gallery, New York, Illustrated

24
A Panic That Can Still Come Upon Me, 1971-72
oil on canvas
16 x 20 inches
Lent by the Odyssey Gallery, New York, illustrated

25
Fig. 204—
Gastro-duodenostomy (Kocher), 1969

oil on canvas over wood
25 x 33 inches
The Art Institute of Chicago

26
Only Our Hazelight To See By, or, Cold Pastorale On A Theme Of The Cyclops, 1971
oil on canvas
36 x 30 inches
Lent by the Odyssey Gallery, New York
Lester Johnson


City Scene No. 1, 1971
oil on canvas
68 x 136 inches
Lent by the Martha Jackson Gallery, Inc., New York, illustrated
Roy Lichtenstein

Born in New York City, 1923. Attended Ohio State University, Columbus (M.F.A.); taught at Ohio State University; Douglass College of Rutgers University, New Brunswick, New Jersey. Lives in New York City.

28
Entablature No. 4, 1971
oil and magna on canvas
2 feet 2 inches x 18 feet
Lent by the Leo Castelli Gallery, New York

29
Mirror (In Six Panels) No. 2, 1970
oil and magna on canvas
6 panels, each 96 x 18 inches
Lent by the Leo Castelli Gallery, New York, illustrated
Brice Marden


30

Hydra III, 1972
Beeswax and oil on canvas
84 x 63 inches
Lent by the Locksley/Shea Gallery, Minneapolis, illustrated
Robert Morris


31
Untitled, 1970
felt
8 feet x 6 feet x 1 inch
Lent by the Leo Castelli Gallery, New York, illustrated
Edward Moses

32
III. 195 Hegemann, 1971
cotton duck, powdered pigment, resin
7 feet 10 inches x 10 feet
Lent by the artist, illustrated
### Robert Motherwell

Born in Aberdeen, Washington, 1915. Attended Stanford University (A.B.); Harvard University; Columbia University; Grenoble University, France; taught at Hunter College, New York, 1951-58; University of Pennsylvania, 1962; Columbia University, 1964-65. Has held many editorial and advisory positions. Lives in New York City.

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
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<tbody>
<tr>
<td>33</td>
<td><strong>Open No. 166, In Blue and Ochre, 1970</strong> &lt;br&gt;acrylic on canvas &lt;br&gt;96 x 47½ inches &lt;br&gt;Lent by the David Mirvish Gallery, Toronto, illustrated</td>
</tr>
<tr>
<td>34</td>
<td><strong>Open No. 174, In Red With Blue Stripes, 1970</strong> &lt;br&gt;acrylic on canvas &lt;br&gt;96 x 47½ inches &lt;br&gt;Lent by the David Mirvish Gallery, Toronto</td>
</tr>
</tbody>
</table>
Kenneth Noland


35  Out of the Red, 1971  acrylic on canvas  91¼ x 37⅞ inches  Lent by the André Emmerich Gallery, New York

36  Painter's Crossroad, 1971  acrylic on canvas  93½ x 37⅞ inches  Lent by the André Emmerich Gallery, New York, illustrated
David Novros

Born in Los Angeles, California, 1941.
Lives in New York City.

37 Untitled, 1971
oil on canvas
120 x 108 inches
Lent by the Bykert Gallery, New York

38 Untitled No. 7, 1972
oil on canvas
123 3/4 x 82 inches
Lent by the Bykert Gallery, New York, illustrated
Jim Nutt


39
I Don't Hear Anything, 1972
acrylic on wood and paper
11½ x 16⅛ x 18½ inches
Lent by the Phyllis Kind Gallery, Chicago

40
Sliding Slowly, Softly . . . , 1972
acrylic on canvas
50½ x 38½ inches
Lent by Mr. and Mrs. Peter Kulesh, Winnetka, Illinois, illustrated

41
Something's Not Quite Right, * 1972
acrylic on paper
16¾ x 13½ x 6 inches
Lent by the Phyllis Kind Gallery, Chicago

42
It Doesn't Bother Her, * 1972
acrylic on paper
16¾ x 13½ x 6 inches
Lent by the Phyllis Kind Gallery, Chicago

* He might be a dipdick, but they are a pair.
Philip Pearlstein


43
Two Female Models on Apache Rug, 1971
oil on canvas
60 x 72 inches
Private collection, Washington, D.C.

44
Female Model In Red Robe on Wrought Iron Bench, 1972
oil on canvas
60 x 72 inches
Lent by the Weatherspoon Art Gallery, University of North Carolina, Greensboro. Gift of Burlington Industries, Illustrated
Irving Petlin


45
Rubbings From The Calcium Garden ... Meadlo, 1970
oil on canvas
120 x 96 inches
Lent by the Odyssia Gallery, New York, illustrated

46
Rubbings From The Calcium Garden ... Tongue On A Stick, 1972
oil on canvas
120 x 96 inches
Lent by the Odyssia Gallery, New York
Larry Poons


47

Bordertown, 1972
acrylic on canvas
107½ x 212½ inches
Lent by the David Mirvish Gallery, Toronto, illustrated
Joseph Raffael


48
New Guinea Warrior, 1972
oil on canvas
74 x 84 inches
Lent by the University Art Museum, University of New Mexico, Albuquerque

49
Tropical Fish, 1971
oil on canvas
85 x 85 inches
Lent by the Reese Palley Gallery, New York, illustrated
Robert Rauschenberg


50
Glass Channel Via Panama, 1971
cardboard and plywood with rope
111\(\frac{1}{2}\) x 185 x 23\(\frac{1}{4}\) inches
Lent by the Leo Castelli Gallery, New York, illustrated
Dorothea Rockburne


51 Intersection, 1971
Crude oil, paper, chipboard, plastic
14 x 99 x 92 inches
Lent by the Bykert Gallery, New York, illustrated
Robert Ryman


52
Surface Veil No. 3, 1971
oil on cotton
144 x 144 inches
Lent by the John Weber Gallery, New York, illustrated
<table>
<thead>
<tr>
<th>Peter Saul</th>
<th>53</th>
<th>54</th>
</tr>
</thead>
<tbody>
<tr>
<td>Born in San Francisco, 1934. Attended Washington University, St. Louis, Missouri (B.S.A., 1956). Lives in Mill Valley, California.</td>
<td>Beautiful and Strong, 1972 &lt;br&gt;acrylic on canvas &lt;br&gt;84 x 72 inches &lt;br&gt;Lent by the artist, illustrated</td>
<td>San Quentin No. 1, 1971 &lt;br&gt;oil on canvas &lt;br&gt;71 x 94 inches &lt;br&gt;Lent by the Allan Frumkin Gallery, New York</td>
</tr>
</tbody>
</table>
Robert Smithson

55
Broken Circle, 1970
photograph of the original earthwork
Lent by the John Weber Gallery, New York

56
Spiral Hill, 1970
photograph of the original earthwork
Lent by the John Weber Gallery, New York

57
Spiral Jetty, 1970
photograph of the original earthwork
Lent by the John Weber Gallery, New York, illustrated
Alan Shields

Born in Harrington, Kansas, 1944. Attended Kansas State University, Manhattan, Kansas; Theatre Workshop, University of Maine, two summers. Lives in New York City.

58
NDTNARIAASH (No, darling, this is not a Rauschenberg, it is an Alan Shields Hanging). 1971 acrylic on canvas, cotton webbing, thread, 94 x 83 inches
Lent by the Philadelphia Museum of Art, Philadelphia

59
Wadle II (Roman), 1970
cotton webbing, acrylic, thread
96 x 192 inches
The Art Institute of Chicago
Gift from Mr. and Mrs. Solomon B. Smith and the Twentieth Century Purchase Fund, illustrated
Kenneth Snelson


60
Untitled, 1971
aluminum and nylon rope
8 feet 6½ inches x 8 feet 6½ inches x 7 inches
Lent by the John Weber Gallery, New York, illustrated

61
Untitled, 1971
aluminum and yellow polypropylene rope, 8 feet 8 inches x 8 feet 8 inches x 7 inches
Lent by the John Weber Gallery, New York
Frank Stella


62 Chodorow II, 1971

collage, mixed media
108 x 106 inches
Lent by the Lawrence Rubin Gallery, New York, illustrated

63 Chodorow V, 1971

construction
9 feet x 8 feet 10 inches
x 3% inches
Lent by the Irving Blum Gallery, Los Angeles
Chris Wilmarth


64
Clear Stream, 1972
contoured and acidized glass, wire
32 x 38 x 4½ inches
Lent by the Paula Cooper Gallery, New York, illustrated

65
Open Slope, 1972
clear and etched glass, wire
25 x 34 x 4 inches

Lent by the Paula Cooper Gallery, New York

66
Stream, 1972
contoured and acidized glass, wire
72 x 37 x 7 inches
Lent by the Paula Cooper Gallery, New York
Wayne Thiebaud

Born in Mesa, Arizona, 1920. Attended Sacramento State College (B.A. and M.A.); taught at Sacramento City College, 1951; San Francisco Art Institute, 1958; University of California, Davis, 1960--; Cornell University, summer 1967; visiting artist at a number of institutions. Lives in Sacramento, California.

67 Betty Jean's Shoes, 1970
oil on canvas
10 × 20⅜ inches
Lent by the Allan Stone Gallery, New York, illustrated

68 Hat, 1972
pastel
22½ × 30½ inches
Lent by the Allan Stone Gallery, New York

69 Still Life With Stone Implement, 1972
pastel
16½ × 20⅝ inches
Lent by the Allan Stone Gallery, New York
Tom Wesselmann

Born in Cincinnati, Ohio, 1931. Attended Hiram College, Ohio; University of Cincinnati (B.A. in Psychology); Art Academy of Cincinnati; Cooper Union, New York. Lives in New York City.

70 Bedroom Painting No. 25, 1967-71
oil on canvas
96 x 120 inches
Lent by the Sidney Janis Gallery, New York, illustrated