1976
Seventy-second American Exhibition
The Art Institute of Chicago
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The Art Institute of Chicago

March 13 through May 9, 1976
The Art Institute of Chicago

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Preface

The biennial exhibitions of recent American art held by The Art Institute of Chicago have always been controversial, usually interesting, and sometimes exciting. At no point in their history has there ever been common opinion about how to select them or, even, what their purpose is. However, over a long time now, it has been clear that the satisfactory way of getting a good exhibition and, on occasion, even a great one, is to let one person, expert in the field and of great visual sensibility, make the choices and put together the exhibition. This method means that during one curatorship, a point of view is developed over the years and that an attitude has been assumed and a stand taken. Such a method of course is considered wildly unfair by those not elected. On the other hand the record of exhibitions which have sought catholicity and the broadest coverage is not happy. The very selectivity and even exclusivity of point of view is what makes the exhibitions work. And one always needs to remember that committees indeed are prone to designing camels and not horses.

No one has ever said that even anyone need like them, either in sum or only in part. But what is important is that each of these exhibitions presents the observations made by a highly subtle and trained eye which has analyzed and picked out what seems for the reasons of the moment to be of compelling interest. No one of sound mind would propose to guarantee the staying power of the works, for questions of ultimate quality in works of art are answered and reanswered only by the continuing passing of time. One does not look at Pollock today as one did twenty-five years ago, and there are some artists of a generation ago at whom one does not now look at all but probably will again.

The story of the visual arts in this century is a continuing one of discovery, reaction, restatement, rediscovery, reevaluation, and, exceptionally, of infinitely personal communication. And it is at this point one thanks A. James Speyer for showing the patterns and pointing out the highway signs, even as his distinguished predecessor, Katharine Kuh, did before him.

John Maxon
Vice President for Collections and Exhibitions

Jury of Awards

Mr. Henry Hopkins
Director
San Francisco Museum of Art
San Francisco, California

Ms. Ellen Johnson
Professor of Art
Oberlin College
Oberlin, Ohio

Mr. Thomas M. Messer
Director
Solomon R. Guggenheim Museum
New York, New York
Introduction

The first American Exhibition dates back to 1888, and the event has been held annually (and later biennially) ever since. From its inception the main function of the exhibition has been to inform the public about the best current art being done by Americans. It is one of the few such major exhibitions still held on a regular basis by an American museum, and it continues to bring together a select number of important contemporary works from around the country.

In its current rhythm, the 72nd exhibition occurs in the year of America’s Bicentennial. Although the preponderance of celebrations throughout the country will commemorate past history, it seems especially appropriate for the Department of 20th Century Painting and Sculpture to honor the occasion by a presentation of outstanding contemporary art.

Over the past fifteen years there have been eight American exhibitions. They have been related as a series reflecting the condition of art in this country at their particular time. Such a massive amount of art has been produced in America since World War II that it is clearly impossible to include more than a small part in any single exhibition. Even the expansive galleries of The Art Institute of Chicago can only accommodate a limited number of works for presentation, and in the past we have avoided a large, survey exhibition in favor of more concentrated situations. As the purpose of these exhibitions is to show the most contemporary available material, we believe that this is most effectively achieved by offering work in depth by selected artists. Only thus is it possible to grasp the current situation and examine it with objectivity.

The 72nd American Exhibition is in no way retrospective. Only living artists are included. In every case the artist is represented by means of his latest material, most of which has been accomplished within the past two years. A number of artists have created work on the premises of the museum particularly for this exhibition. Leading artists as well as leading protagonists of important stylistic movements compose the roster, each of whom has significantly established himself or herself at this time. Without constructing a pantheon, we attempt to encompass the wide range of important current trends in the U.S.A. today. The 72nd emerges quite differently from recent exhibitions, constituting in many ways the summary of a series.

We especially wish to thank the participating artists, not least those who came to Chicago specifically in order to create or install special works for the 72nd American Exhibition. Their patience and forbearance in view of the complexities of a large group exhibition is greatly appreciated. Our most sincere thanks are proffered to those private galleries and individual lenders who have generously helped to implement the exhibition. It is difficult to adequately convey appreciation to the distinguished members of the Jury of Awards—Henry Hopkins, Ellen Johnson and Thomas Messer—for their unselfish gift of time, energy and insight. It is appropriate that Everett McNear should again produce a fine catalogue design for this American Exhibition. I most emphatically acknowledge the invaluable assistance of the museum staff, particularly Mary Solt, Robert Furhoff and Courtney Donnell.

A. James Speyer
Curator
20th Century Painting and Sculpture
The conventions of art are altered by works of art.
SOL LEWITT, 1967

The opportunity of viewing a selection of works by a cross section of major living American artists allows us to consider how ideas and attitudes have evolved and changed since the achievements of the Abstract Expressionists. Twenty years ago one could not have foreseen what an exhibition of American art of the mid 1970's would comprise or consist of. After the death of Jackson Pollock in 1956 one might have thought that art had reached its limits. Now as then, the drip canvases of Pollock seem extraordinary not only because of their radical departure from traditional methods of painting and from representational subject matter, but also because of their articulation of the power of paint. (FIG. A) By the mid 1950's, however, a younger generation of artists was already discovering new ways of approaching painting and new areas of concern.

Many changes have occurred in art during the last two decades, and by means of an exhibition we are able to reflect on the present work of artists who are at different stages from one another in their own particular development. While the beginnings of some artists' careers and their present statements overlap or span this twenty-year period, the careers of others have been formed within the last ten or twelve years, and in some cases even more recently. Each work in the exhibition pertains of course to an individual's personal artistic history as much as it does to the total historical context. For example, the latest work of Willem de Kooning, a contemporary of Pollock, acknowledges the continual creativity of an artist whose first mature works issue from a period of innovation earlier than the one covered by the exhibition, while the work of younger artists has, by now, expanded our concept of the forms a work of art can take.

In light of succeeding developments, the work of de Kooning more clearly defines the intentions of the next generation of artists. The recent paintings by de Kooning as seen in the exhibition treat the canvas as an area for expression of the rich and free possibilities of paint. We are made aware of the existence and energy of paint on a surface when humanly applied and directed. His paintings realize the idea that the subject of a work of art can be the paint and the painting of it.

The artists who invested painting with new ideas and solutions in the first decade after Pollock's death are represented in the exhibition by their work of some fifteen to twenty years later. In various ways Johns, Rauschenberg, Warhol and Lichtenstein extended and elucidated the notion of what painting is by their novel introduction of previously non-art subjects into their work.

As the subjects for his early paintings Jasper Johns specifically chose, among others, the American flag, the map of the United States, and cardinal numbers, which in life are flat vehicles or symbols of information. As paintings these subjects transmit no specific message about patriotism, place or quantity, but are transformed into flat and abstract painted objects. The most recent paintings by Johns no longer rely on a specific image to convey their meaning as paintings, but instead present us with charged, deliberate brushstrokes which are controlled and directed into an overall pattern. In contrast to the work of de Kooning which expresses the freedom and potential of its medium, the work of Johns seems to demonstrate the intellectual basis for the existence of a work of art. His early flag, map or number paintings establish the primacy of painting over the content of its subject matter, and his recent paintings attest to the impenetrable nature of the painted canvas and demonstrate the enigmatic boundary between art and life.

Robert Rauschenberg in the mid and late 1950's sought to inject abstract expressionism into painting with his own new meaning. Objects from daily life, including furniture, clothing, or newspaper clippings, became an integral part of his painting. Rauschenberg's work at present—photographically silk-screened images printed on a transparent veil—derives logically from these earlier "Combine Paintings," suggesting as they do that a surface is as interesting as what it contains. Whereas Johns' recent paintings reinforce our experience of the painted canvas, those of Rauschenberg reorganize the visible and attempt to render the two-dimensional support invisible.

The Ladies and Gentlemen by Andy Warhol come as a surprise, although these paintings too follow logically from his work of the early 1960's. They do not utilize, as in Warhol's work of the past, existing and well-known images—Campbell's Soup cans, Brillo boxes, Marilyn Monroe, or the Mona Lisa—but belong to his recent portrait series of personalities who play important roles in their own milieu if not in the popular world at large. Moreover, they have been treated in a painterly manner quite in reverse of Warhol's past procedure of removing all reference to the brush work of the artist. By depicting a Campbell's Soup can exactly as it is, Warhol demonstrated in his early work how subject matter and the work of art are inseparably fused—the soup can becomes

Fig. A. Jackson Pollock, Grayed Rainbow, 1953, oil on canvas, 72 x 96 inches, The Art Institute of Chicago, Gift of the Society for Contemporary Art
a painting just as much as the painting becomes a soup can. The format of these portraits permits a lush treatment of paint harking back to the work of de Kooning. In this portrait series, however, Warhol's highly colorful, painterly effects and his subject matter remain entirely interdependent.

Beginning their careers at a time when de Kooning had his greatest influence, the artists discussed so far were initially nourished by abstract expressionist methods. In his desire to comment on the nature of painting through painting, Roy Lichtenstein devised the means to distance himself from the actual process of painting. Imitating the photographic reproduction technique by his mechanical application of Ben Day dots, or recently by hatch marks, Lichtenstein has been able to present a wide range of subjects from his early comic book episodes to his more recent reproductions of "master works" by artists including Matisse and Picasso. Whatever the prototype, whatever the chosen style, the final pictorial structure of each painting unmistakably and paradoxically bears the "hand" of Roy Lichtenstein. The Cow Triptych, based on a work by the Dutch De Stijl painter, Theo Van Doesburg, comments on the stylistic change from realism to abstraction while importing a style of its own. Thus seemingly impersonal methods need not exclude fundamentally personal results. Just as Johns' and Warhol's work examines the relationship between art and life, Lichtenstein's paintings question relationships between art and non-art reproduction.

Whereas a number of artists, as we have seen, significantly chose to introduce realistic representation into their work, others chose to make paintings without reference to specific objects. In every case, nevertheless, each artist has had to consider to what extent and in what way to deal with the conditions or limitations imposed by a two-dimensional surface.

By the late 1950's Ellsworth Kelly had already developed an individual style, which appears abstract but which is inspired by the visible world. In both painting and sculpture Kelly pursues the means to express color and form as flat, abstract shape. In viewing a work by Kelly one remembers that our faculty of perception is really two dimensional and that our vision of three dimensions is learned after birth by accumulated experience.

Artists such as Helen Frankenthaler and Richard Diebenkorn, accepting the confines of the two-dimensional rectangle, have not found the need to further examine the implications of flatness per se. They have been concerned instead with color and light and space, in their own very separate ways, never completely abandoning some sort of reference to the spirit of the natural world. Kenneth Noland, however, has always consciously dealt with the painted ground in strict relation to its perimeter, and his recent asymmetrical and polygonally-shaped canvases represent an entirely new departure in his work.

In the series of black paintings of 1958-59, Frank Stella boldly confronted the demands of the rectangular, two-dimensional format. (FIG. B) His work challenged the existence of the canvas as anything but a surface for depicting a purely visual idea, and for this reason Stella took out of his paintings as much illusionistic quality as possible. Stella himself has best explained what his work is about, and his own words come closest to a description of what he has achieved. Stating in a radio interview that he "wanted to get the paint out of the can and onto the canvas,"1 Stella asserted:

I always get into arguments with people who want to retain the old values in painting—the humanistic values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen is there. It really is an object. . . . All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. . . . What you see is what you see.2

Stella's desire to remove any obstacle to the interpretation of a painting solely as a visual idea accounts for his attempts to divest his work of any illusionistic reference, and his reliefs of the last few years are in fact paintings which protrude into actual space. Each step in the relief process clearly asserts itself as such.

Stella's innovations as a painter contributed in part to the reevaluation of traditional concepts of sculpture. By the mid 1960's sculpture was taking an independent and innovative course with Donald Judd as one of its major protagonists. In the early 1960's

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Fig. B. Frank Stella, Jill, 1959, enamel on canvas, 90 3/4 x 76 3/4 inches. Albright-Knox Art Gallery, Gift of Seymour H. Knox
Judd was to realize implications in Stella’s painting in his own sculptural terms and to inject new significance into three-dimensional form.

The paintings of Stella suggested to Judd the means of creating works of art with the integrity of their own existence as objects. The single and direct images of Stella’s early paintings presented Judd with an alternative to previous sculpture which had focused on the relationship and balance of parts to a whole, as understood earlier in the work of David Smith. (FIG. C) In the same radio interview with Stella, Judd pointed out “the fact that compositional arrangement isn’t important is rather new.”

Judd found that a painting, because of its nature, could not be completely divested of some illusion of literal space but that this could be accomplished in sculpture.

Because the nature of three dimensions isn’t set yet, given beforehand, something credible can be made, almost anything. . . . Obviously, anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. . . .

For the last few years Judd has worked with plain, unpainted plywood in contrast to his previous use of colored plexiglas or metals which were painted with rich, industrial colors. Judd’s piece in the exhibition fills the continuous area of its space, simply and without distraction. “The big problem is to maintain the sense of the whole thing,” Judd has remarked. By removing personal expressive content from his work, Judd allows the primary and essential properties of volumetric form to manifest themselves in space.

If the sculpture of Judd is experienced as it envelops, contains or occupies space, the sculpture of Carl Andre is experienced as if each work had cut out the space in which it exists. In 1965 Andre, who was also receptive to Stella’s innovations, dispensed with the traditional concept of sculpture as a form which stands vertically or is set on a base, and he first conceived his metal floor sculptures in 1967. Comprised of square metal units of equal size placed flat on the ground, Andre’s floor pieces are astounding in their manifestation of a physical and spatial presence. By eliminating extraneous elements or appendages from his work, Andre succeeds in creating sculpture which is immediately grasped as a complete idea. Nothing interferes with a direct experience of his work as it occupies a particular area or place, and although they lie flat, his sculptures volumetrically define their space.

Whereas the work of Judd and Andre has radically redefined previous attitudes toward sculpture, the work of artists as different from each other as Heizer, De Maria or Oldenburg has led to the creation of individual and singular objects. Michael Heizer’s earthwork “city sculpture,” Complex L, is documented in the exhibition by photographs. It can be viewed as a three-dimensional work in the Nevada desert where it has been constructed on the grand scale of nature and isolated in a barren area. Its significance derives in part from its heroic scale and remote placement. The prehistoric mound-like shape combined with contemporary use of materials and formal relationships contributes to its appearance in the middle of nowhere as a monument to the timelessness of man-made things.

Walter De Maria, like Heizer, is involved with gigantic earthwork projects; stainless steel floor sculptures in the exhibition represent another dimension of his work. A rigid accommodation of geometric shape and highly polished surface accounts for their severe and inhuman, yet paradoxically seductive, quality.

The sculptures of Claes Oldenburg are at an opposite pole in intent and spirit from those of De Maria and have an anthropomorphic, even erotic, presence. By daringly monumental-
izing everyday objects and rendering them in either hard or soft materials, Oldenburg draws attention to fundamental formal and sensuous aspects of art.

By 1965 it became quite clear that art could no longer be categorized solely in the terms of painting or sculpture. The work of Dan Flavin falls between these conventional categories and can be considered as neither or both. Pure light is used as a substance by Flavin in both "paint" and/or "sculpt." Using commercially available fluorescent light fixtures, Flavin transforms the color found in paint into the medium of pure light, and his work has evolved from the single wall pieces of 1963-64 to more elaborate works which penetrate and affect specific spaces by means of structured light.

The desire to explore the possibilities of art and to further investigate all possible means of expressing ideas has led artists in the last decade to discover new approaches to making art. In a recent interview, Bruce Nauman is recorded as saying, "what I am really concerned about is what art is supposed to be—and can become. It seems to me that painting is not going to get us anywhere, and most sculpture is not going to either, and art has to go somewhere." The Cage by Nauman does not tell us of the extent and variety of Nauman's work since 1965, but it does inform us of his interest in turning preconceived notions of art, quite literally, inside out. From within Nauman's cage the viewer experiences space by means of the confines of his own body. In comparison with the sculpture by George Segal, entitled Exit, for example, in which a plaster figure exists externally in space, the viewer's existence in Nauman's piece replaces the need for a sculptural object, as his own body creates the awareness of a spatial situation.

In his 35 Sentences on Conceptual Art of 1967, Sol LeWitt clearly articulated the essential principles and processes of making art today. "When words such as painting and sculpture are used," he points out, "they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations." As LeWitt has maintained in his Paragraphs on Conceptual Art, "no matter what forms [a work of art] may finally have it must begin with an idea," and in his own work he has reinforced this principle. A preordained plan determined in advance by LeWitt accounts for the resulting work. Having conceived of a system for the creation of lines, LeWitt implements this scheme directly on a chosen wall or surface. The artist never diverges from his system, and sometimes the wall drawing is executed by someone other than the artist himself. By this means LeWitt deliberately eliminates intermediate, "capricious" decisions and the personal "touch" of the artist. His art, therefore, presents us with a visual manifestation of mental constructs and processes. Since his drawing is carried out directly on a wall, LeWitt is further able to emphasize the intent of his works, which are not to be understood as objects. "The work is the manifestation of an idea. It is an idea and not an object." The aim of certain artists since the latter half of the 1960's has not been to produce objects but to embody ideas based on intangible realities of our mental and physical existence. Working directly on the wall, Mel Bochner has drawn two identical terra cotta, pentagonal shapes. An interior white line creates a seemingly simple, but actually complex, visual relationship in the juxtaposition of the two shapes. The correlation of the line within each of the shapes cannot be verbally articulated since the work involves the perception of mathematical and philosophical relationships in terms of visualized space.

Just as mathematics can structure thought, as can language, so a form can record the activity of thought. Like LeWitt and Bochner, Dorothée Rockburke also seeks to formulate mental precepts in her art. She relies on her materials to give form to her concepts, and as Bochner has written, "[her] works do not become objects but instead record the experience of how ideas infiltrate practice." In contrast to the distilled and clear cerebral appearance of Bochner's or Rockburke's work are the black paintstick drawings of the sculptor Richard Serra. Two immense circles are stapled on the wall tangentially, one above the other. Their blackness makes them at once spatially absorbent and powerful, while their thick textured surface alludes to the intense activity which must have taken place in their making. Serra's sculpture has always involved the initial activity of wrestling with materials—great logs sometimes or sheets of steel—while he adapts his work to the human environment inside or out-of-doors. In these drawings as in his sculpture one is made to feel the awesome presence of human activity in regard to the manageability of matter.

The work of Robert Morris is central to the artistic attitudes of the 1960's, and his two pieces in the exhibition suggest aspects of his very diverse art. Four Stones reverses our expectations concerning the properties of wood and stone. The heavier stone rests on the lighter base of wood, which plays the role of the traditional pedestal. Demanding that we observe exactly what is there, the work contradicts expectations based on knowledge of traditional sculpture as well as presuppositions about the weight of wood and stone. The untitled felt piece by Morris further exemplifies the meaning of his work. By taking a strip of felt and giving it form in accordance with gravity and its own natural behavior, Morris gives precedence to the qualities inherent in his materials rather than to skillful mastery over them, thus promoting direct experience of physical realities.
Since the late 1960's works of art have been made which are not embodied or delineated in any concrete, physical form. Inspired by analytic philosophy, the art of Joseph Kosuth is realized in written investigations with language used as a tool. Believing that the purpose of art is to question its own nature, Kosuth has written that "a work of art is a kind of proposition presented within the context of art as a comment on art."

Insight into the meaning of Kosuth's *Fifth Investigation* is gained from his essay, "The Function of Art," where he has stated that works of art "provide no information whatsoever about any matter of fact." The artist, according to Kosuth, "is not directly concerned with the physical properties of things," since "the propositions of art are not factual but linguistic in character.

Kosuth's *Investigation* does not exist as prose but demonstrates how language, which affects our perception and understanding of the world, can function as art.

Douglas Huebler has defined the intention of his work as "determining the form of art when the role traditionally played by visual experience is mitigated or eliminated." Huebler is not interested in obtaining aesthetic visual results but rather in positing a means of grasping the myriad events and phenomena which occur and exist beyond our immediate visual perception. "Because the work is beyond direct perceptual awareness, the work depends on a system of documentation," Huebler has written.

A piece by Lawrence Weiner exists in the form of words, which are the substance of his work. His work cannot be pictorially defined, but can be physically construed. Involving "leverage," "advancement," and "direction" in alternative yet undetermined ways, the work in the exhibition is mentally experienced in the terms of unspecified physical situations.

Round-Trip (A Space to Fall Back On) by Vito Acconci consists of recorded voices contained in a physical space devised by the artist. The control voice questions: "Who do I be/How do I be/Where do I be/When do I be," and answers: "Action—Formulate. Analyze. Search. Decide (Redesign: again) Search. Analyze. Produce. Reproduce. There—there—there—Voices from the wall speakers then whisper: "Nothing"—"Not here"—"Nothing to hold on to." Describing the piece in unpublished notes, Acconci has explained that "the text deals with self—placement in a non—physical space, placement in a physical space, travel over that space, exchange with that space (turn space into value, transfer value—bring in other people, deal with money, war)." The piece involves the idea of putting the inner self outside of itself, not in the sense of autobiography but in an existentialist framework, and thus with the relation of inner and external self to inner and external space. The total fabric of individual existence from the broadest geographical context of an existing individual to the most inner private states of being is Acconci's material for constructing works of art.

In light of new developments and the expanded possibilities of art, the tradition of painting has by no means diminished. A generation of painters has emerged since the mid 1960's whose work further elucidates the nature of painting. The work of Robert Ryman has refined painting to the most essential process of applying paint to surface, and the work of Brice Marden reinforces our experience of the absolute autonomy of the painted surface. In contrast to the work of Sam Gilliam in which the canvas acts as an absorbent surface for color, the paintings of Marden are presented as panels of solid, impenetrable color. Unconventional in their use of a series of one—foot square enameled steel plates instead of canvas, the paintings of Jennifer Bartlett are conceived on the basis of numerical systems devised by the artist. Each plate is marked with a silkscreened grid. The decisions for the artist's placement of color within the square of the grid follow the demands of a chosen system which determines the structure and organization of the painting.

While some artists contend with aspects of painting in non—representational terms, others convert surface realities into painterly surfaces. The store fronts and streets of New York are depicted by Richard Estes as a vision of textured surfaces and reflections, but with no comment rendered on the life of the city. Painting portraits from photographs, Chuck Close gives no clue to the personality of the sitter, interested as he is instead in the painterly results of surveying the exterior of a face. The water paintings of Joseph Raffael are artificial as representations of water, but real as painterly renditions of watery surfaces, and Philip Pearlstein's nudes have more to do with paint than with flesh. A more whimsical approach to subject matter exists, furthermore, alongside the interest in surface reality, be it the social criticism of Peter Saul, the private inner worlds of William Wiley, or the fantasy figures of Jim Nutt.

An exhibition presents works of art which in the end have meaning only as experienced individually, for art creates its own reality. Ideas grow out of ideas, however, and new work stems from previous work. To investigate the nature of reality, the nature of ourselves, or both, the forms of art are constantly reinvented because of the human ability to continually produce ideas.

Anne Rorimer
Associate Curator
20th Century Painting and Sculpture

FOOTNOTES
2 Ibid., p. 157.
3 Ibid., p. 155.
5 Battcock, p. 154.
8 Ibid., p. 176.
9 Ibid., p. 148.
10 Ibid., p. 148.
11 Ibid., p. 155.
12 Ibid., p. 116.
13 Ibid., p. 116.
VITO ACCONCI


1

ROUND TRIP (A SPACE TO FALL BACK ON), 1975
mixed media corner installation
exact height of wall
Lent by Sonnabend Gallery,
New York, illustrated •
CARL ANDRE


2
144 TIN SQUARE, 1975
144 × 144 × 9/16 inches
Lent by the Artist,
Courtesy John Weber Gallery,
New York, Illustrated •
JENNIFER BARTLETT  Born in Long Beach, California, 1941. Lives in New York City.

LOOP, 1973-74
enamel, silkscreen, baked enamel on 16-gauge steel,
7 feet 6 inches x 7 feet 6 inches
Lent by Paula Cooper Gallery, New York, illustrated •
MEL BOCHNER


UNTITLED, 1975-76
dry pigment, drawn on wall by artist
size determined at time of installation, February, 1976
Lent by Sonnabend Gallery,
New York, illustrated • photo
courtesy Museum of Modern Art
CHUCK CLOSE  


SELF PORTRAIT/58, 424, 1973
acrylic and ink applied with airbrush and penciled grid/
BFK Rives laid down on raw linen
71 x 59 inches
Lent by Bill Bass, Chicago, illustrated •
WILLEM DE KOONING


6
LARGE TORSO, 1974
bronze
34 inches (height)
Lent by Fourcade, Droll Inc., New York

7
UNTITLED X, 1975
oil on canvas
77 x 88 inches
Lent by Fourcade, Droll Inc., New York, illustrated

8
UNTITLED XIV, 1975
oil on canvas
80 x 70 inches
Lent by Fourcade, Droll Inc., New York

9
UNTITLED XVI, 1975
oil on canvas
70 x 80 inches
Lent by Fourcade, Droll Inc., New York
WALTER DE MARIA


10

3 SQUARES, 1974
stainless steel
3\(\frac{3}{8}\) x 46\(\frac{1}{2}\) x 46\(\frac{1}{2}\) inches each
Lent Anonymously,
One of three pieces illustrated •
RICHARD DIEBENKORN

Born in Portland, Oregon, 1922.
Lives in Los Angeles, California.

11
OCEAN PARK NO. 85, 1975
oil on canvas
93 x 81 inches
Lent Anonymously,
illustrated •
RICHARD ESTES

Born in Evanston, Illinois, 1937.
Lives in New York City.

12
PAUL'S BRIDAL ACCESSORIES,
1975
oil on canvas
40 x 50 inches
Lent by Allen Stone Gallery,
New York, illustrated •
DAN FLAVIN


13

UNTITLED, 1975
fluorescent light
96 x 96 inches
Lent by the Artist,
Courtesy John Weber Gallery,
New York, illustrated •
HELEN FRANKENTHALER


14
BLUE SEDUCER, 1975
acrylic on canvas
5 feet x 10 feet 11 inches
Lent by Guido Goldman
Sprinkling Trust,
illustrated •
SAM GILLIAM

Born in Tupelo, Mississippi, 1933. Lives in Washington, D.C.

15
ONION SKIN, 1975
acrylic on duck
72 x 130 inches
Lent by the Fendrick Gallery, Washington, D.C., illustrated •
MICHAEL HEIZER

Born in Berkeley, California, 1944. Lives in New York City.

16

COMPLEX I, 1972-75
cement, steel, earth
23½ x 140 x 110 feet
Lent by Fourcade, Droll Inc.,
New York, illustrated

Photos/Gianfranco Gorgoni
Variable Piece #70 (In Process)

Global

Throughout the remainder of the artist's lifetime he will photographically document, to the extent of his capacity, the existence of everyone alive in order to produce the most authentic and inclusive representation of the human species that may be assembled in that manner.

Editions of this work will be periodically issued in a variety of topical modes: "100,000 people," "1,000,000 people," "10,000,000 people," "people personally known by the artist," "look-alikes," "overlaps," etc.

November, 1971

Douglas Huebler

AN INDETERMINATE NUMBER OF PHOTOGRAPHS WILL BE MADE DURING THE COURSE OF THIS EXHIBITION (VISUAL/VERBAL), the art galleries, UNIVERSITY OF CALIFORNIA AT SANTA BARBARA) OF VISITORS WHO AGREE TO POSE WITH A CARD WHICH ASSOCIATES HIM/HER WITH A CHARACTERIZATION OF "EVERYONE ALIVE" FABRICATED BY THE ARTIST FOR THIS WORK. THE CARD WILL BE RANDOMLY SELECTED AND MAY NOT BE READ BY THE SUBJECT UNTIL AFTER THE PHOTOGRAPH HAS BEEN MADE.

BEFORE THE PHOTOGRAPH IS TAKEN THE SUBJECT MUST SIGNIFY HIS/HER UNDERSTANDING OF THE RISK OF HIS/HER AGREEMENT TO PARTICIPATE IN THIS WORK BY SIGNED A STATEMENT WHEREBY THE PHOTOGRAPH BECOMES PART OF THE WORK. HOWEVER, AFTER THE PHOTOGRAPH HAS BEEN MADE THE CARD MAY BE READ AND, IF THE SUBJECT FEELS THAT THE CHARACTERIZATION IS ABSOLUTELY UNACCEPTABLE THEN HE/SHE HAS THE PRIVILEGE OF REJECTING IT BY "DEFACING" HIS/HER FACE (ALLOWING THE WORDS TO REMAIN VISIBLE) AND IT WILL JOIN THE OTHER PHOTOGRAPHS IN THAT FORM.

(BEFORE AGREEING TO PARTICIPATE IN ANY WAY THE LIST OF THE EIGHTY CHARACTERIZATIONS, APPEARING BELOW, SHOULD BE READ OR, AT THE LEAST, SCANNED.)

166: Variable Piece #70: 1971

September, 1975

Douglas Huebler

DOUGLAS HUEBLER
Born in Ann Arbor, Michigan, 1924. Lives in Truro, Massachusetts.

17
VARIABLE PIECE #70/166,
1971-75
192 photos, each 3½ x 4½ inches, 2 documentation pages 8½ x 11 inches, overall frame size: c. 4 x 11 feet
Lent by Leo Castelli Gallery, New York, detail illustrated •
JASPER JOHNS

Born in Augusta, Georgia, 1930. Lives in New York City.

18 SCENT, 1974
encaustic and oil on canvas
72 x 126 inches
Lent by The Ludwig Collection, Aachen, Germany

19 CORPSE AND MIRROR II, 1974-75, oil on canvas
57 1/2 x 75 inches
Lent by the Artist, Courtesy Leo Castelli Gallery, New York, illustrated •

20 THE DUTCH WIVES, 1975
encaustic on canvas
51 3/4 x 71 inches
Lent by the Artist, Courtesy Leo Castelli Gallery, New York

21 WEEPING WOMEN, 1975
encaustic on canvas
50 x 102 1/4 inches
Lent by Mildred and Herbert Lee, Belmont, Massachusetts
DONALD JUDD


UNTITLED, 1976
plywood
4 x 8 x 4 feet
Lent by Leo Castelli Gallery, New York, illustrated (a related work, not in the exhibition) •
ELLSWORTH KELLY

Born in Newburgh, New York.

23
UNTITLED, 1974
corten steel
10 feet x 12 inches
Lent by Leo Castelli Gallery,
New York

24
UNTITLED, 1974
corten steel
10 feet x 16\(\frac{1}{4}\) inches
Lent by Leo Castelli Gallery,
New York, illustrated*

25
GREY PANELS 2, 1974
oil on canvas
92 x 102 inches
Lent by Leo Castelli Gallery,
New York

26
UNTITLED, 1974
aluminum
10 feet x 20 inches
Lent by Leo Castelli Gallery,
New York
(Joseph Kosuth)

1.
In one of the famous resort towns of Europe, where tourists from a
dozen countries may always be encountered, four travelers once
struck up an acquaintance. They were of different nationalities and
although each man could speak two of the four languages, English,
French, German, and Italian, there was still no common language in
which they could all converse. In fact only one of the languages
was spoken by more than two of the men.
Nobody spoke both French and German.
Although John couldn’t speak English he could still act as interpreter
when Peter and Jacob wanted to speak to each other.
Jacob spoke German and could also talk to William although the
latter knew not a word of German.
John, Peter, and William could not all converse in the same language.
What two languages did each man speak?

1 Mr. Smith is the teacher, Mrs. Smith the lawyer, their son
the postmaster, Mr. Smith’s sister the grocer, and Mrs.
Smith’s father the preacher.
2 Mrs. Arthur, Miss Bascomb, Mrs. Conroy, Duval, Eggle-
ston, and Furness teach French, Latin, mathematics,
English, history, and economics, respectively.
3 Clayton was the policeman, Forbes the murderer, Gra-
ham the witness, Holgate the victim, McFee the judge,
and Warren the hangman.
4 Ten.
5 C D A H
   Y X W Z
6 Jones and Smith but not Brown.
7 A B C D
   Y X W Z
8 Mitchell teaches French and history. Morgan teaches
biology and English, and Myers teaches economics and
mathematics.
9 Jacob spoke German and Italian, John spoke French and
Italian, Peter spoke English and French, and William
spoke English and Italian.
SOL LEWITT

Born in Hartford, Connecticut, 1928.
Lives in New York City.

28

THE LOCATION OF RED, YELLOW AND BLUE STRAIGHT AND NOT-Straight LINES ON RED, YELLOW AND BLUE WALLS, 1976
10 part wall drawing installed by the artist
Lent by the Artist, Courtesy
John Weber Gallery, New York, working drawing illustrated •
ROY Lichtenstein
Born in New York, New York, 1923.
Lives in New York City.

29
COW TRIPTYCH, 1974
oil and magna on canvas
3 panels, 68 x 62 inches each
Private Collection, New York,
illustrated •
BRICE MARDEN
Born in Bronxville, New York, 1938.
Lives in New York City.

30
RED, YELLOW, BLUE III, 1974
Oil and wax on canvas
3 panels, 74 x 24 inches each
Lent by Sperone Westwater Fischer, New York,
illustrated •
ROBERT MORRIS

31
UNTITLED, 1974
brown felt, metal grommets
99 x 76 3/4 x 36 1/4 inches
Lent by Leo Castelli Gallery, New York, illustrated

32
FOUR STONES, 1974
black granite, wood
2 pieces, 75 x 35 x 23 1/2 inches each
Lent by Leo Castelli Gallery, New York
BRUCE NAUMAN

Born in Fort Wayne, Indiana, 1941. Lives in Pasadena, California.

33

DOUBLE STEEL CAGE PIECE,
1974

steel

7 x 13½ x 16½ feet

Lent by Nicholas Wilder
Gallery, Los Angeles,
illustrated ●
KENNETH NOLAND


34
INVERTED MORDENT, 1975
acrylic on canvas
8 feet 4 inches x 15 feet
Lent by Andre Emmerich Gallery, New York, illustrated •
JIM NUTT


35  "I CAN DO IT.", 1975-76
acrylic on canvas with papier-mâché
28½ x 23 inches
Lent by Phyllis Kind Gallery, Chicago

36  "I'D RATHER STAY"
(ON THE OTHER HAND). 1975-76
acrylic on canvas
49 x 43 inches
Lent by Phyllis Kind Gallery, Chicago

37  "I LIKE YOU", 1975
acrylic on watercolor paper
22½ x 17¼ inches
Lent by the Artist

38  "I'VE WAITED A LONG TIME
FOR THIS.", 1975-76
acrylic on ragboard
6½ x 16½ x 21½ inches
Lent by Phyllis Kind Gallery, Chicago, Illustrated

39  "PLEASE LISTEN TO ME!",
1975
pencil on paper
16½ x 14½ inches
Lent by Phyllis Kind Gallery, Chicago

40  "THIS DOESN'T MAKE
SENSE—.", 1975
pencil on paper
16½ x 14½ inches
Lent by Phyllis Kind Gallery, Chicago

41  "WALK THIS WAY PLEASE.",
1975
pencil on paper
16½ x 14½ inches
Lent by Phyllis Kind Gallery, Chicago

42  "WHICH SIDE ARE YOU ON?",
1975-76
acrylic on ragboard
8½ x 16 x 18½ inches
Lent by the Artist
CLAES OLDBURG

Born in Stockholm, Sweden, 1929.
Lives in New York City.

43
ALPHABET/GOOD HUMOR,
2/2, 1975
polyester, fiber glass,
bronze, steel and aluminum
12 feet high
Private Collection,
illustrated •

44
CLOTHESPIN, 3/3, 1975
corten steel and stainless steel
10 feet high
Lent by Leo Castelli Gallery,
New York, and Lippincott, Inc.,
North Haven, Connecticut

45
TYPEWRITER ERASER, 1976
aluminum, ferro cement,
stainless steel
6 feet high
Lent by Leo Castelli Gallery,
New York, and Lippincott, Inc.,
North Haven, Connecticut
PHILIP PEARLSTEIN


46
TWO FEMALE MODELS ON HAMMOCK AND STOOL, 1974
oil on canvas
72 x 72 inches
Private Collection, New York,
illustrated •
JOSEPH RAFFAEL

Born in Brooklyn, New York, 1933. Lives in San Geronimo, California

47
HIGHLAND MAGIC, 1975
oil on canvas
8 x 12 feet
Lent by Nancy Hoffman Gallery, New York, illustrated •
JOSEPH RAFFAEL

Born in Brooklyn, New York, 1933. Lives in San Geronimo, California

47
HIGHLAND MAGIC, 1975
oil on canvas
8 x 12 feet
Lent by Nancy Hoffman Gallery, New York, illustrated •
ROBERT RAUSCHENBERG
Born in Port Arthur, Texas, 1925. Lives in New York City.

48
FLOOD, 1974
collage and solvent transfer
on cloth
10 x 20 feet
Lent by Leo Castelli Gallery,
New York, illustrated •
DOROTHEA ROCKBURNE

Born in Verdun, Quebec, Canada. Lives in New York City.

49
PARALLELOGRAM WITH TWO SMALL SQUARES, 1976
gesso on sized, glued and folded linen
57\frac{3}{4} \times 100 \text{ inches}
Lent by the Artist. Courtesy of John Weber Gallery, New York, illustrated (a related work, not in the exhibition)
ROBERT RYMAN


50
MONARCH, 1975
vinyl acetate emulsion on linen on wood
7 x 7 feet
Lent by the Artist, Courtesy John Weber Gallery, New York

51
CENTURY, 1975
vinyl acetate emulsion on linen on wood
7 x 7 feet
Vance E. Kondon Collection, La Jolla, California, Courtesy John Weber Gallery, New York, illustrated •
PETER SAUL


52

GEORGE WASHINGTON
CROSSING THE DELAWARE,
1975
acrylic on canvas
89 x 151 inches
Lent by Allan Frumkin Gallery,
New York, illustrated •
GEORGE SEGAL


53

EXIT, 1975
plaster, wood, plastic, electric light
84 x 72 x 36 inches
Lent by Sidney Janis Gallery, New York, illustrated•
RICHARD SERRA

54
TWO CIRCLES, 1975
paintstck on Belgian linen
13 feet 8 inches x 6 feet
10 inches
Lent by Leo Castelli Gallery,
New York, Illustrated •
FRANK STELLA

Born in Malden, Massachusetts, 1936. Lives in New York City.

55

BOTAFOGO I, 1975
lacquer and oil on aluminum
7 feet 2 inches x 10 feet
10 inches
Lent by the Gilman Collection, New York, illustrated •
ANDY WARHOL


56
LADIES AND GENTLEMEN,
1975
acrylic and silkscreen on canvas
50 x 40 inches
Lent by Carlo Monzino,
Lugano, Switzerland

57
LADIES AND GENTLEMEN,
1975
acrylic and silkscreen on canvas
50 x 40 inches
Lent by Carlo Monzino,
Lugano, Switzerland

58
LADIES AND GENTLEMEN,
1975
acrylic and silkscreen on canvas
50 x 40 inches
Lent by Carlo Monzino,
Lugano, Switzerland

59
LADIES AND GENTLEMEN,
1975
acrylic and silkscreen on canvas
50 x 40 inches
Lent by Carlo Monzino,
Lugano, Switzerland

60
LADIES AND GENTLEMEN,
1975
acrylic and silkscreen on canvas
50 x 40 inches
Lent by Carlo Monzino,
Lugano, Switzerland,
illustrated (a related work, not in the exhibition)
WITH RELATION TO THE VARIOUS MANNERS OF USE
FOR/OF VARIOUS THINGS:

HAVING HAD LEVERAGE FOR/OF
(WITH OR WITHOUT DIRECTION)

HAVING HAD ADVANCEMENT FOR/OF
(WITH OR WITHOUT DIRECTION)

HAVING HAD DIRECTION
(WITH OR WITHOUT ....)

LAWRENCE WEINER

Born in Bronx, New York, 1940. Lives in New York City and Amsterdam, Holland.

WORK, 1974-75
Lent by Leo Castelli Gallery, New York, illustrated •
WILLIAM T. WILEY

THE WORLD AT LARGE, 1975
charcoal and acrylic on canvas
7½ feet x 8 feet 2 inches
Lent by Dorothy Wiley,
Courtesy Hansen Fuller Gallery,
San Francisco, illustrated.