John Ahearn
Siah Armajani
Michael Asher
John Baldessari
Larry Bell
Lynda Benglis
Dara Birnbaum
Mel Bochner
Richard Bosman
Joan Brown
Scott Burton
Peter Dean
Rafael Ferrer
Jack Goldstein
Dan Graham
Jenny Holzer
Bryan Hunt
John Knight
Barbara Kruger
Sherrie Levine
Sol LeWitt
Robert Mangold
Robert Moskowitz
Elizabeth Murray
Bruce Nauman
Katherine Porter
Stephen Prina
Martin Puryear
Martha Rosler
Susan Rothenberg
David Salle
Julian Schnabel
Joel Shapiro
James Turrell
Richard Tuttle
Christopher Williams
Ray Yoshida

June 12–August 1, 1982
The Art Institute of Chicago

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Preface and Acknowledgments

With the advent of the 74th American Exhibition it becomes again our responsibility to state the purpose of this occasion, which occurs for the 74th consecutive time within 94 years of the museum’s history. Originally an annual event, the present biennial rhythm copes more realistically with the proliferation of accessible art. The goal of the exhibition remains the presentation of significant trends in painting, sculpture, and related media today. This concept is based on the idea that individual selections have been executed as recently as possible, or within the two-to-three-year period between the present and preceding exhibitions. The number of works representing each artist varies: a painter of small format may show several pieces, while another artist might be presented through a single statement. This year, for the first time, the exhibition takes place simultaneously in two different areas of the museum: the Morton Wing and the A. Montgomery Ward Gallery. Although these are not contiguous, the enlarged space permits more exhibitors, greater breadth of work by each artist, and freer juxtapositions that we hope will enhance the viewer’s understanding of current activity in American art.

From its inception, the American Exhibition has featured a Jury of Awards. Selected by the Art Institute, the jury is composed of three qualified figures in the art world who may range from artist to pundit. This year the jury’s members are Benjamin Buchloh, Visiting Professor, California Institute of the Arts, and Editor, the Press of the Nova Scotia College of Art and Design; Richard Kosellek, Deputy Director, Los Angeles Museum of Contemporary Art; and Brenda Richardson, Curator of Painting and Sculpture, the Baltimore Museum of Art. This jury grants the considerable award monies made available to the exhibition through donations over the years (we have long abandoned the original, and now archaic, system of graded prizes in favor of equal awards). The jury can also assign purchase prize awards to be consumed at the discretion of the museum, and in this way the American Exhibition has long been a valuable source for vital additions to the permanent contemporary collections of the Art Institute. This year we are fortunate to receive out of the exhibition Rayna by James Turrell. This is the gift of the Society for Contemporary Art, the generous and effective support group of the 20th-Century Department, among others in the museum, which has made possible the acquisition of many major works of art for our collection. The Society’s purchase of the work in advance of the exhibition enabled us to implement the piece in situ, as well as to reinstall it eventually in the permanent galleries.

As the organizing curator of the American Exhibitions for many years, I visualize them in sequence, over limited time spans. While this exercise of memory perhaps is more applicable to the curator than to the public, since it inevitably contributes to planning, we hope it might be relevant for the museum visitor. For example, the 72nd exhibition occurred in 1976, coinciding with the nation’s bicentennial anniversary. It seemed fitting that the exhibition contribute to the national event by emphasizing the breadth and quality of contemporary American art.

Thirty-eight participants, including leading masters over three generations, beginning with Willem de Kooning, were invited to show their best, most current work. The exhibition was a celebration of achievement. On the other hand, the 73rd exhibition was small, tightly trimmed to show only 16 artists with predominantly purist, minimalist, and conceptual approaches. That exhibition reflected consistency, concentration, and clarity, in contrast to the panoramic elaborations of the preceding show. The installations were predominantly white, pitted against the exotic explosion of color and form in one three-dimensional painting by Frank Stella which offered the presage of a future that has become manifest in the interim. Now, in 1982, the exhibition assumes another character altogether. With 37 artists included, it is almost the size of the 72nd exhibition six years ago. Yet, the 74th exhibition is not intended to offer any summation or significant pause. Rather, we wish to suggest the cross currents operating in American art today, in order to convey a modicum of the excitement, volubility, and energetic multiplicity of the moment.

Even though this is a large exhibition for the Art Institute of Chicago, it is not easy to suggest the complex situation in contemporary American art by means of the work of only 37 artists. Our selection is therefore quite stringently limited in regard to artists who have had repeated exposure here before: such individuals have been included only when their present work constitutes a new departure for them or provides a particular liaison with other works in the show. Also included is a group of established artists who have been working within their present idiom for a number of years, whose vision seems in particular focus now, and who have not exhibited here before. Finally, a considerable portion of the exhibition is devoted to younger artists who have received widely varying degrees of public attention but who are exhibiting here for the first time. Their work offers exhilarating insights into the contemporary scene across the many facets of media, principles, and styles. While we are reluctant to categorize the work in this exhibition, we do see in it four major directions. First, there is a deep interest in working with space, light, and construction. Second, there is intense exploration of paint—its textures, colors, and expressive potentials, whether one’s concerns are figurative or abstract. Third, we find a definite strand of lyricism, with artists inspired by natural or vernacular sources or by more purely aesthetic considerations. We
also present a provocative group of conceptual works—
  rational, intellectual, and in contradistinction to
  traditional means and ends.

The exhibition was organized by myself and by Anne
  Rorimer, Associate Curator, Department of 20th-Century
  Painting and Sculpture. I am particularly indebted to her
  for her counsel and for her thought-provoking essay. We
  were aided immensely by other members of the 20th-
  Century Department: Courtney Donnell, Research Assis-
  tant; Susan Friel, Departmental Secretary; Kathy Cottong,
  Special Assistant for Administration; Judith Cizek, NEA
  Intern who compiled the catalogue's biographical and
  bibliographical documentation; Andy Leo, Installation
  Assistant; Rufus Zogbaum, Preparator. We gratefully
  acknowledge, too, the assistance of many other depart-
  ments of the Art Institute. While we cannot thank every-
  one here by name, we would like to mention in particu-
  lar Reynold Bailey of the Art Installation Department and
  his remarkable staff; Wallace Bradway and Mary Solt in
  the Registrar's Office; Ann Dole, Director of Placement,
  Career Planning and Cooperative Education, School of
  the Art Institute; and Susan F. Rossen, Editor and
  Coordinator of Publications, whose patient guidance and
  insightful editorial contributions to the introduction made
  possible this catalogue. We are also grateful to John
  Greiner for his considered catalogue design. We are
  deeply beholden to the many private galleries as well as
  the individual lenders to the exhibition for their gener-
  osity and cooperation. Finally, and above all, we wish
  to express our special thanks to all participating artists.

A. James Speyer, Curator

Department of 20th-Century Painting and Sculpture
The 74th American Exhibition, with no claim to all-inclusiveness, presents a cross-section of work conveying a wide spectrum of current activity in American art. The exhibition features works done in the 1980s by 37 artists at different points in their careers. These artists have exhibited over differing periods of time—some since the early or mid-1960s, many since the late 1970s, and others only very recently. Thus, several of the participating artists have taken part in the formation of the existing historical framework by having questioned established practices passed on to them by history, while others are in the process of opening new avenues of thought. At a time of heightened critical controversy about the direction of artistic thinking, when the idea of a continuing notion of Modernism is being questioned and the term Postmodernism remains an imprecisely defined substitute, a contemporary exhibition in a museum context can function as an open forum for the consideration of some aspects of the present situation, allowing as it does for the direct visual confrontation of a range of specific works. This exhibition seeks to demonstrate the current state of artistic affairs by acknowledging a complex network of coexisting issues. Within this nexus of ideas a number of areas of concern may be determined, including a revival of traditional painting, a continuing involvement with concrete three-dimensional form, and an exploration of art in relation to the surrounding environment—physically or socially defined.

Over the last two decades, when a number of artists chose to abandon traditional media and formats to seek new modes of expression, painting seemed threatened with obsolescence. However, in the early 1980s, the discipline seems to have been revived, with artists, critics, dealers, and museums all exhibiting renewed interest in it. The broad issues being dealt with in painting today include the numerous combinations and relationships between abstraction and figuration, the inside of the canvas field and its edge, geometric and expressionistic treatment of forms, the visible handling of paint or intentional absence of the hand, the use of pre-existing as opposed to original imagery, and the expression of personal or subjective meaning rather than of social consciousness. Other related or opposing aspects exist, of course, but the above suggest some of the parallels that can be drawn and juxtapositions that can be made.

Robert Mangold and Robert Moskowitz belong to a generation of artists that has been engaged actively in painting for nearly two decades. A comparison of the work included in the exhibition reveals their contrasting approaches to the canvas field and serves to articulate certain essential questions underlying painting at this juncture in time. In his Painting for Three Walls Mangold has divided the surface by linear elements that outline and/or dissect the canvas area in respect to its spatial confines. Slight deviations from a strict rectilinearity are a further reminder of the canvas’s existence as an object in its own right rather than as a surface for representation or expression. The three canvases of his triptych surround the viewer as demarcated fields of high-keyed, matte, processed color. Together, they create a harmonious unity between separate, flat picture planes which have been aligned with each other in a three-dimensional, spatial relationship. Moskowitz, on the other hand, deliberately effects the reverse. Rather than treating the painted canvas in a totally self-referential manner, he confirms the fictional nature of the picture plane in order, paradoxically, to substantiate painted reality. He establishes that figuration is a fiction by asking the viewer to consider how a painted image is defined when lodged within and upon a painted ground. Dealing with essential questions of painterly rendition, Moskowitz points out that a painted image is both figurative and abstract, fixed within the fictional context of the painting’s specified boundaries. Abstract form and concrete image merge in Black Mill. The shape of a windmill, generally an imposing feature in a landscape, here dominates the picture plane as an inseparable element of the painted ground. Such a painting fulfills Moskowitz’s intention “to paint with such intensity that the work becomes believable.”

In the mid-1960s Mel Bochner chose to abandon painting on canvas to become involved with “artificial mental systems” based on geometric and numerical relationships. In a significant body of work that moves between drawing, painting, and sculpture without regard for any of these boundaries, he explored processes of thought and perception, the connections between visual and verbal language. Recently, he shifted to painting on canvas, transferring and adjusting his formal investigations to considerations prompted by the canvas surface. The linear elements of Thickness of Time, structured as they are in relationship to the canvas edge, construct a sequence of shapes, at once enclosed and open, which connect multiple, internally spaced points. The painting, with its layered network of lines of varying density and color, reveals Bochner’s continuing quest for the perception of geometric shape, seeing, as he does, in terms of “point, line, edge, enclosure, numbers of sides, angles of orientation, counting…” Building his “painted” construct up from the canvas surface, Bochner offers a complex skeleton which moves through various alternatives toward resolution.

Both Rafael Ferrer and Elizabeth Murray bring to their highly individualized art a renewed emphasis on instinct, bold formats, great freedom of form, and theatricality. In her recent paintings Murray has dispensed with conventional rectilinearity and homogeneity. Colorfully painted,
large biomorphic shapes, as if cut loose from the confines of the canvas, burst forth across equally eccentric shaped canvas parts, disregarding open spaces. Before *Back on Earth* one is confronted with an intense drama that seems to be occurring on the wall between painted and canvas shapes. A concentration of intertwined forms evoking natural and anthropomorphic references imbues the painting with such a sense of life that it takes on rich connotations of human experience and feeling. Ferrer’s recent paintings possess the lush paint surfaces and color, audacious form, and sardonic spirit that have characterized his work in a variety of media over many years. While his *Junio (Triptych)* owes something to Matisse, its conscious primitivizing, frank sensuousity, and impudent humor are all very central to Ferrer’s own unorthodox vision.

The paintings of Susan Rothenberg and Katherine Porter signify a return on the part of younger artists to an exploration of the emotional implications of thickly painted surfaces and abstracted images. Rothenberg’s approach wedds the sophisticated with the instinctive. Her figurations (whether of horses or, more recently, of humans)—heavily painted, sparsely colored, highly concentrated with their emphasis on edge—emitting a haunting, visceral power. In *San Salvador* Porter seems to combine the dynamic visions of the Synchronists with the impasto and gestural paint application of the German Expressionists. The result is a volatile surface that seems to shatter into violent explosions of conflicting (but essentially similar) forces, as the artist comments on a profoundly disturbing political situation.

While these artists search in their work for emotional immediacy or relevance, Ray Yoshida maintains a conscious aloofness by portraying figures in isolated worlds of painterly pattern. Reference to the exotic art forms of other cultures such as the ancient Mayan civilization reinforces his evocation of timelessness and remoteness. Like Yoshida, Joan Brown has pursued a very individual figural style for many years. However, in her work she clearly acknowledges links with her life. *The Long Journey* is a recent addition to Brown’s *Journey* series, metaphors for her personal quest and evolution. A potted plant and a veiled woman riding a tiger are set against a solid, dark background. The insistent simplicity of the forms and patterns underline the emblematic character of the images. Traveling silently in her highly patterned costume atop a powerful, striding animal, the woman becomes an immutably strong image, seeking her future with determination and a sense of destiny.

Much current painting, whether figurative or abstract, looks back to earlier 20th-century styles, to German Expressionism, in particular, suggesting, perhaps, certain artistic and social parallels between our present situation and that of Germany before World War II. The works of Peter Dean and Richard Bosman testify to the thin line that exists in our society between fantasy and violence. In *Dean’s Don’t Touch Me I’m Crazy Horse* bayonets attack a frenzied figure in Indian headdress, and in *Bosman’s Adversaries* a bear-like creature with long claws wrestles with a human figure brandishing a knife. The imagery of both paintings would seem to derive from youthful, boyish fantasies. Bosman acknowledges inspiration from Chinese comic books, 1940s mysteries, and television; and Dean has stated, “I am involved with both fantasy and reality of my life and times…”

Jack Goldstein is also concerned with violent imagery, but in his elegantly airbrushed canvases of nocturnal air battles the violence appears apocalyptic and visionary. Beams of air-raid light in *Untitled (MP #50)* become aestheticized and anesthetized as they crisscross the canvas sky; one is confronted with a beautification of war. Goldstein appropriates his imagery directly from World War II news reportage photographs, which he projects on canvases for assistants to airbrush in black and white. Personal absence marks his paintings as it did his earlier performances. Not only do assistants perform the task of painting, but the subject itself has been several times removed from its actual war-time source, which contributes further to the mythification process.

Whereas Goldstein’s images are clearly identifiable, those of Julian Schnabel and David Salle are intentionally subjective. The canvas for these artists provides an hermetic world in which external reality is diffused upon the surface. In a recent lecture Schnabel maintained, on the one hand, that his “paintings tell you what life is about now,” while, on the other, he stated that “art is incongruous with life.” Schnabel’s paintings, as distinct from Goldstein’s, manifest a material physicality. Following in the tradition of Robert Rauschenberg’s combines, Schnabel encrusts his painted surfaces with non-art materials, constituting forms in *Voltaire* with China plate fragments and other natural and manmade objects. Fragmented, abstract, or evocative shapes, as well as remnants of mundane life embedded in the paint, physically root his works in the world, while their ultimate meaning remains elusive.

David Salle’s involvement with the easel painting is connected to his desire to re-invest images found in the public domain with private significance. He has discussed an image as “a thing emptied of meaning...[having] a peculiar character of seeming to signify something but actually reframing from doing so.” The *Old, the New, and the Different* defies precise interpretation. Salle has divided the painting into two unequal sections. In the larger, left-hand area brightly colored brushstrokes and flecks on a dark background, recalling Abstract Expressionism, indicate figuration. The right-hand section depicts a scene taken from a photograph of a girl and boy tied to a tree-trunk. Such juxtapositions of relatively abstract passages with unexplained narratives demand that the viewer surmise or supply the missing links and question the meaning of the relationships.

The recent revival of painting and the concurrent phenomenon of painters turning inward to subjective vision have engendered conflicting critical responses. Some writers have greeted this development with obvious relief; others interpret it in terms of new-found faith; while still others see it in a nostalgia indicative of regression and cultural oppression. Barbara Rose has written enthusiastically, “Last year, I began to see a lot of painters...” Dozens of artists had begun simultaneously to “break through”—not to some radical technique or bizarre material—but to their own personal images,11 while Craig Owens, commenting critically on the growing phenomena of painters turning inward to subjective vision, has remarked, “Individual artists’ retreats from politics and into the psyche are only symptoms of a much more extensive cultural shift, which must be analyzed in detail.”

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The issues around the three-dimensional work in this exhibition necessarily differ from those faced in the paintings, although they are related. The work on view in the exhibition illustrates differing aspects of recent sculptural intent, whether of a strictly formal, material nature or imbued with social content. In the 1960s, traditional approaches to sculpture were initially redefined by such artists as Donald Judd, Carl Andre, and Dan Flavin, permitting new options for the formal and material nature of sculpture to emerge. One of the significant participants in the "reform" of sculptural ideas was Bruce Nauman, who used "non-sculptural" materials like fiberglass and developed works that questioned existing sculptural concepts. The piece by Nauman shown here is part of a recent series entitled "Silence. Violence. Violins." In this series Nauman elaborates upon his long involvement with language, space, and form, attempting to push these concerns to the edge of social commentary. Complex levels of formal, physical, and iconographic exploration are at work in this monumental piece. A large, trapezoidal structure, made up of heavy steel beams suspended from the ceiling, protrudes menacingly into the gallery space. A chair hangs at its center upside down and, when struck in different places, sounds the musical notes D, E, A, D; the words "Diamond Africa" have been written inside the steel structure. Punctuating the silence, the reverberating tones reinforce the intrusive quality of the piece's material form. Its threatening character is further underlined by associations of the steel chair with interrogation and persecution.

Joel Shapiro's investigations over more than a decade have centered on an analysis of the tradition of sculpture itself. Through the deliberate apposition within a single work of mass and space, abstraction and figuration, interior and exterior shape, Shapiro explicates the various components of sculptural form. Each specific sculpture becomes a generalization of sculpture, defined as a material object occupying space in either a representational or abstract way. Richly invested with traditions and associations, the sculpture illustrated on page 44 evolves out of the more recent minimalist aesthetic, yet recalls, as well, the simplified, geometric figures of Constantin Brancusi. By telescoping contemporary and early 20th-century styles into one piece and employing traditional materials such as wood and bronze, Shapiro distills the principles and traditions of modern sculpture and succeeds in expanding its definition.

Whereas the sculpture of Shapiro concentrates on formal issues, that of Lynda Benglis emphasizes materiality and, at the same time, frees material properties from standard expectations. The industrial quality of the materials comprising her "knot" sculptures contrasts with their underlying organic form, which appears simultaneously to flow and be frozen in place. Speaking of her intentions, Benglis has stated that she "wanted to make something very tactile, something that related to the body in some way..."13 The new pieces, in silver or gold, attain a Rococo elegance and elan. Bryan Hunt also explores the behavior of materials. In a shift similar to that reflected in the renewed interest in the four-sided oil on canvas, Hunt recently has taken up bronze casting, making pieces in which he focuses on such traditional concerns as weight and gravity, the artist's interaction with materials, the interrelationship between sculpture and base, and heroic figurative depiction. The thin legs and back of Lafayette Chair support a thick, amorphous mass that, in an earlier stage of the work (see page 28), was molded in plaster and scraped by hand. This material "body" of bronze is draped over the chair like a cloth or relaxed figure. Placed on a stone base, the work brings to mind a long history of celebratory monuments that one encounters in parks and squares everywhere—bronze sculptures of heroically draped, notable figures seated in grand chairs which, in turn, are elevated on pedestals.

Scott Burton injects a further dimension into the definition of sculpture by purposefully merging form with function, "high" art with industrial or decorative art, the art object with the real object. Since 1976 Burton has made sculpture in the form of furniture, inspired by the evocative shapes and anthropomorphic "character" of actual tables and chairs. His unique reproductions of mass-produced contemporary furniture at once extend and complicate the idea that an artist's selection of an object removes it from life and makes it art, since Burton intends his furniture pieces to function in both worlds. More recently, he has been increasingly involved in producing furniture, such as Aluminum Chair, which he designs himself. Yet, despite the utilitarian nature of such pieces, their form, surface, and detail are so self-consciously exaggerated and manipulated that they "become mannered and strange—objects meant to be contemplated at an aesthetic distance."14

Another artist whose work exists provocatively on the edge between life and art is John Ahearn. The most specifically figurative sculptor in this exhibition, Ahearn has been creating a group of portrait busts depicting inhabitants of the South Bronx in New York City, where he lives. After making casts (either in plaster or fiberglass), he then paints them with high-keyed colors that heighten the exact replication of the physical features and peculiarities of the subjects. Evolving out of an ancient tradition of realistic wax portraiture, Ahearn's busts possess a particularly vivid, often eerie presence, the result, perhaps, of their obsessive realism and the direct and clear way in which they convey a range of emotions—pride, joy, energy, potential violence, etc. Ahearn presents each of his models with one of the casts he makes of them; so, too, the monumental frieze Homage to the People of the Bronx, depicting neighborhood children at play, which is being shown for the first time, is intended by Ahearn for an outdoor setting in the South Bronx.

Martin Puryear's work integrates the organic with the structural, the natural with the man-made. In Sanctuary two parallel trunks of saplings, intertwined with each other at their roots, connect to a wheel below and to a platform and vaulted roof structure above. The sculpture is attached to the wall at the top, permitting the wheel to barely touch the ground. As the title suggests, the piece carries associations beyond the purely formal and material. The wheel, implying movement and impermanent location, is tenuously connected with the earth, while the inaccessible platformed structure above offers stability and permanence. Evolving from the artist's sensitivity to the instability of contemporary life, Sanctuary offers the viewer a metaphor for the search for refuge and peace, physical and spiritual gifts that both art and nature can provide.

Siah Armajani challenges traditional assumptions about sculpture by defining it in relationship to architecture. Dictionary for Building: Fireplace Mantel evolves from his
systematic study of essential common architectural units, such as doors and windows, found in vernacular American buildings. This work is not a single, literal fireplace mantel but rather a composite of elements—such as the simplified wooden components attached to the wall and the traditional mirror—brought together and restructured in order to render the notion of a mantel. By spaying the construction out into its various parts, Armajani suggests not only its structural vocabulary but also the essence of the mantled fireplace, which constitutes the core of a house or a room. The mirror permits the viewer to visually penetrate the interior of the complex structure. The inclusion of an inscription, from a poem by Robert Frost, "They had learned to leave the door wide open until the fire was lit," underlines the symbolic level of a piece that because of its sculptural definition transcends literal interpretation.

While the architectural concerns of Armajani’s piece relate in certain ways to Dan Graham’s Pavilion/Sculpture for Aragonne, the material properties of Graham’s sculpture must be seen in relation to its social environment. Pavilion/Sculpture for Aragonne is activated by visitors who, entering it, become part of the work by observing themselves and those observing them. The work for which the piece in the exhibition is a model is intended for outdoor display, which would involve the sculpture in a further dimension, that of changing light and atmospheric conditions. Significantly, in Graham’s work the traditional separation between viewer, work, and environment has been virtually eliminated in a radical redefinition of sculpture.

In the 1960s a number of artists residing in Southern California began working with materials that filter or reflect light. Among them, Larry Bell and James Turrell have continued to explore these concerns. For Bell light is a demonstrably physical material, as palpable and impalpable as the transparent materials and space it passes through and defines in his work. The piece on view in the exhibition evolves from an installation Bell did in 1970, in which he mounted a series of coated glass shelves that transmitted and reflected color from the interior light of a gallery space. In The Corner Lamp SB-6 a single light shines from above onto a semi-circular, bevelled glass shelf which has been chemically treated so as to cast elliptical reflections from the top corner of the room to the bottom, both above and below the shelf, which itself appears to dissolve as it filters light and radiates pure color. Bell conceives of this piece as both functional and aesthetic and, in other situations, has incorporated furniture he has designed into the multi-colored space The Corner Lamp creates. Such a piece as The Corner Lamp SB-6 demonstrates the artist’s continuing absorption with sensuous and translucent surfaces.

On the other hand, for Turrell, the “play of light” becomes a more cerebral game of perception and deception. In earlier work Turrell projected onto walls apparitions of solid, cubic forms of light which looked as if they were hanging in space. More recently, he has created illuminated chambers in order to produce illusionistic light effects. Rayna belongs to Turrell’s “Space Division Constructions” series, first developed in 1976. An enclosed room with a door at one end has been divided into two sections. One is that of the viewer, the “sensing space,” as Turrell terms it; the other is “looked out onto” through a large, rectangular aperture cut into the dividing wall. The rectangular opening can be perceived by the viewer in two ways: as a wafer-thin plane of light suspended in space and as infinite space. Both perceptual phenomena are based on the reception of light on the retina, to which Turrell attaches a mystical or, at least, otherworldly interpretation. As he has written, “The power of the physical presence and tangibility of the light-filled space and its changing sense of existence tend to make it feel like the dream that coexists with the awake state.”

The artistic innovations witnessed over the last two decades go hand in hand with works that have extended the definition of painting and sculpture beyond the singular presence of the contained, circumscribed object. In this regard Sol LeWitt has been deeply influential. In sculpture, painting, and drawing he has sought to integrate the art object with the surrounding space. By drawing directly on the wall (which he first did in 1968), LeWitt “draws” the given surface area or room into the visual fabric of the work. Until recently he followed a predetermined plan for a series of lines that could be applied to different spatial circumstances and, in so doing, achieved complete fusion of form and space. In the piece exhibited here large, consolidated isometric shapes carry on an ambiguous relationship with the walls. The commanding forms seem to be totally encompassed by the supporting wall, and appear as well to actually hold them up. The wall, like the shape drawn on it, becomes a solid, physical participant in the interaction between form and environment.

Around the same time that LeWitt began to formulate his ideas, other artists were becoming involved as well in articulating the implications of the background wall. First exhibited in 1965, Richard Tuttle’s early painted plywood forms, because of their irregular shapes and direct contact with the wall, alluded to the interrelation of the spatial support and the elements imposed upon it. The spatial interstices between Tuttle’s forms have always carried the same weight as the forms themselves. His recent, delicate gougaches must be viewed as two-dimensional totalities containing those components that have concerned him previously—form, scale, framing, and placement.

Much greater attention has been paid by artists in our media-oriented society to the presentation of representation. Firsthand/secondhand experience—provided by the omnipresent systems of representation—suggests multiple aspects of reality. As Douglas Crimp articulated some years ago, “To an ever greater extent, our experience is governed by pictures, pictures in newspapers and magazines, on television and in the cinema. Next to these pictures, firsthand experience begins to retreat, to seem more and more trivial. While it once seemed that pictures had the function of interpreting reality, it now seems that they have usurped it. It therefore becomes imperative to understand the picture itself, not in order to uncover a lost reality, but to determine how a picture becomes a signifying structure of its own accord.”

Since 1965, when he “became weary of doing relational painting and began wondering if straight information would do,” John Baldessari has proceeded to analyze connections between image and text, form and content, art and art history. Fugitive Essay, a photographic work in three sections, is a storyless narrative about the decision-making process that determines what can be communi-
cated within a given set of conditions. In this piece he has explored relationships between placement, image, and shape. One image, seen at eye-level, is straightforward and academic; in the second, placed near and parallel to the floor, subject matter has been tailored to the photograph’s shape; and, in the third, installed near the ceiling, the subject has determined the image’s shape. The photographs themselves release no specific message. A roll of towels, a landscape with rolling ball, and a zebra are all evocative in juxtaposition, but, as images, they must be taken for what they are. Form and format vie for precedence, and information relies on the means of delivery, here deliberately divulged. Baldessari’s long-term commitment to photographic imagery as a means of restructuring pictorial convention has provoked as well a questioning of the nature of photography.

Source, The Photographic Archive, John F. Kennedy Library by Christopher Williams raises vital questions concerning presentation and representation. Four traditionally matted photographs hang in the exhibition. The accompanying label text has been separated from the images and is found, instead, on page 64. (Williams decided not to place it within the design format of the checklist which follows.) The physical disconnection of the two normally allied modes of representation, text and image, serves to heighten awareness of the viewing process. Within the context of an art exhibition, the work isolates material drawn from the public domain so that it might be read in a form other than the one for which it was intended. While the images of the late John F. Kennedy do not depict an historically memorable moment, perception of the work is contingent upon all prior knowledge of the images of Kennedy which here are brought to mind. Significantly, the text does not explain the images nor the reasons for their selection. Rather, it relates the necessary facts connected with procuring the photographs from the Kennedy Archive and with preparing them as if for publication, by following standard procedures for reprographing, enlarging, and cropping. As one observer of this piece has pointed out, “The work...attempts to force the cultural image into a position where the machinations at work in the production of its meaning may be exposed.”

The work’s meaning incorporates the entire system that governs the dispensation and manipulation of photographic information.

Historian Alan Trachtenberg has observed, “Within the structure of culture whereby a photograph represents an instant, unmodified and unmediated, re-play of lived experience, the photographic image seems to enjoy an unchallenged claim to ‘truth,’ to a privileged access to ‘reality.’ With their mythic authority as tokens of reality, images tyrannize over subjects; they ready people for exploitation and manipulation.” Barbara Kruger’s recent pieces, resembling photomontage, confront the “realities” of contemporary culture through reference to its own tactics. The works include statements composed by the artist, which “speak” in the second person to the viewer with the definitiveness of magazine advertising, which they graphically resemble. The single, enlarged photographic images, drawn from the pre-World War II era, with which the statements are coupled connect with what is being said on both literal and elusive levels. Yet, the emphatically black and white text and image fall into grey areas of interpretation when a viewer, conditioned to receiving authoritative, personalized messages, demands a “correct reading.” The seeming objectivity of communication graphics has been turned inside out as the artist explores the subversion of traditional forms into manipulative informational systems.

Imperative and descriptive statements pertaining to any number of subjects, situations, or belief systems form the basis of Jenny Holzer’s work. Texts, repeated on squares of uniformly sized but differently colored paper glued to the wall, display an array of contradictory affirmations. The writings synthesize, paraphrase, mimic, or interweave a wide range of idiomatic truisms, opinions, or bodies of information. The colors of the sheets have nothing to do with the message they carry nor with any decorative intent. Rather, the colors are intended to attract attention to the sheets, which the artist originally and anonymously placed in public areas alongside other signage and graffiti. In an exhibition context, the wall, covered from floor to ceiling with statements, “supports” all manner of viewpoints. As a whole, the work demands that one “see through” it upon grasping its many-sided nature. Riddled with contradictions, it becomes in a sense transparent. As one viewer of Holzer’s work has observed, “All of [her] statements are made to appear banal (not mystifying) and unsubstantiated. Unlike most ‘political’ art, which a priori begins with a worked-out belief and then employs a methodology to prove it, Holzer’s statements deconstruct all ideological (political) assumptions.”

Myths and ideologies propagated by the media play a part in constructing, promoting, and enforcing images of reality. In her video work Dara Birnbaum confronts certain kinds of imagery on their own terms, exhibiting their alluring and powerful artificiality by allowing them to speak for themselves. In Birnbaum’s video/sound installation PM Magazine an enlarged photographic video still, its mechanically reproduced look softened by markings, surrounds a television monitor screen. The still and monitor, in turn, are supported upon a wall painted in a vibrant “video-blue” that corresponds to a blue matte effect in the video picture. The piece cantilevers into the exhibition space like a flat, floating, and disconnected billboard. The large photographic still, taken from a word processor advertisement, depicts a woman sitting at a computer terminal with her hand raised, about to make a decision. The video monitor, countersunk within the photographic still, displays in a three-minute loop scenes from contemporary American culture which the artist has appropriated and edited from the ad and from the television program “PM Magazine.” Nancy Hoyt described a related work by Birnbaum as “a set [of] the world we are coming to know....[Birnbaum] captures and plays with a microsecond of time and therefore reveals for the viewer the electronic processes that can feed us information so instantaneously that they often mask the essential questions of our times. Where are we headed in this electronic age? What visions, real and illusory, will this new era bring? Or, perhaps, do we continue to consume the same message just delivered in new ways?”

Also by means of video, but with a decidedly different approach from that of Birnbaum, Martha Rosler, as she herself has stated, “challenges the mythical explanations of everyday activities, explanations that serve as ideological justifications for them.” The video medium allows Rosler to take advantage of the way in which material is presented on television and at the same time
permits her to adopt a critical point of view with regard to social value systems ingrained by the mass media. Rosler’s tapes ‘point to situations in which we can see the myths of ideology contradicted by our actual experience.’ The three works shown in the exhibition present, respectively, an enacted scene of parents discussing the death of their anorexic daughter, a parody of a television commercial demonstrating Oriental cooking methods, and a view of the varied aspects of street life in San Francisco. Rosler’s work is devoted to social realities as they exist both in the world at large and in daily life.

In his Journals Series John Knight succeeds in redefining traditional concepts of the art object through subscription, literally and figuratively, to the fads of vernacular culture. Since 1978 he has sent over 50 subscriptions to various magazines to a variety of people he knows. The gathering of a number of these journals together for the purpose of museum exhibition brings the multiple implications of this piece full cycle. The work depends on the choice of recipient as much as it does on the choice of magazine, since the magazine’s character is thrown into relief by the life-style of its particular recipient. Daniel Buren, for example, received Arizona Highways. Artist and art historian Ian Wallace and architect Frank Gehry both got the high-gloss, fine arts periodical Portfolio, while 1001 Home Decorating Ideas and Apartment Life were sent to persons living in small or unpretentious quarters. When viewed in the context of art—in the art institution or the home—the magazine subscriptions bring to the fore issues regarding cultural value systems. Within the museum context the journals become subject to standards of display and ‘aesthetic quality.’ Steeped in communications conventions, the Journal Series in a museum display paradoxically forces us to question our assumptions about the stock of rules we have for viewing art. Thus, the Journals Series uncovers modes of seeing in both the worlds of art and popular culture, asking us to consider how these may or may not be conjoined.

Stephen Prina’s work Aristotle-Plato-Socrates, installed on three walls, suggests the complexity of visual perception pertaining to cognitive understanding. On the first wall one encounters the words of the three philosophers taken from a dictionary of quotations and shown in their actual page form. On the second wall are full-scale color reproductions of Rembrandt’s Aristotle Contemplating the Bust of Homer and David’s Death of Socrates, famous representations of the historical protagonists. The third wall utilizes an audio tape in two ways—presenting the quotations orally and using actual tape as a measuring device. By employing measurement and subsequently a mathematical comparison of the measurement, a denotative system of representation is introduced. The spectator stands at the center of the work to receive and absorb the various systems of information. He or she is in a position to distinguish and integrate the separate threads of discourse that make up the total piece. The selection of two paintings from different historical periods addresses the history of cultural reproduction with all of its attendant biases, models, and methods, while the replication of these masterworks focuses attention upon the essential character of reproduction as related to representation. The quotation from Aristotle in this work, ‘Plato is dear to me, but dearer still is truth,’ might serve as an epigram for contemporary work that desires to penetrate highly evident yet intangible structures influencing our vision not only of reality but also of art.

The critical issues of art and photographic reproduction raised by Walter Benjamin in his famous essay of 1936, ‘The Work of Art in the Age of Mechanical Reproduction,’ underlie the work of Sherrie Levine. After Franz Marc comprises six four-color, poster-size reproductions found and framed by the artist. Benjamin articulated the fact that ‘Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.’ In this work Levine has turned the problem of reproduction inside out, questioning the very concept of originality.

In contrast, Michael Asher has conceived a piece for the exhibition in relation to the Art Institute’s permanent collection that restores the authenticity of the work of art that, as Benjamin pointed out, is jeopardized in our mechanical age. The work, discussed by Asher on page 14, consists of two groups of three viewers who stand in front of two separate works of art in the same gallery. One of these works has been reproduced often, the other much less. As Asher states, he has structured this work according to the premise of the specifically modern dilemma described by Benjamin when he wrote ‘...that which withers in the age of mechanical reproduction is the aura of the work of art.’ The work by Asher revolves around the process of viewing as this occurs in a large, general museum and aims to dismantle the barriers of viewing which are caused by reproduction and reinforced under the auspices of the institution itself through its distribution of reproductions. The presence of viewers within the physical confines of the piece serves as a model for the museum visitors’ own viewing, leading them to greater awareness of the two specified works of art while underlining their own responsibility in the critical act of viewing art. In a now well-known statement Marcel Duchamp stipulated that ‘the creative act is not performed by the artist alone.’ Asher completes this creative act, which must be completed once again by the museum visitor looking at Asher’s work. This work assumes, moreover, the goals of an institution that exists to foster critical understanding of the complex process of experiencing and perceiving art.

The 74th American Exhibition, like preceding exhibitions in the series, aims to reflect the present artistic climate. This year the museum is deliberately representing diverse approaches and attitudes at work in our schismatic culture. Inevitably, such a pluralistic exhibition inspires one not only to absorb the many directions being pursued but also to reflect critically upon the artistic process. As this exhibition dramatically demonstrates, contemporary artists continue to embrace, question, or break with the boundaries and conventions of art as they search for new modes of seeing that define the shifting relationships between art and reality—relationships that, finally, insure the validity of a cultural life.

Anne Rorimer
Associate Curator
Department of 20th-Century Painting and Sculpture

2. For some of the museum exhibitions in which painting is re-examined, see New Image Painting, N.Y.C., Whitney Museum of American Art, 1978; Painting in the 70's, Buffalo, Albright-Knox Art Gallery, 1978; and American Painting: The Eighties, A Critical Interpretation, Grey Art Gallery and Study Center, New York University, 1979. D. Crimp has commented on this recent development in “The End of Painting,” October, no. 16 (Spring 1981): 69-86.


7. The University of California at Los Angeles Extension Program, Department of the Arts, April 5, 1982.


26. Ibid.: 221.

1. Homage to the People of the Bronx: Double Dutch at Kelly Street I (Frieda, Jevette, Towana, Stacey), 1981-82
Oil on fiberglass; 54 x 54 x 12 in.
Casting by John Ahearn and Rigoberto Torres under supervision of Raul Arce
Lent by Brooke Alexander, Inc., New York City

Louis with Bite in Forehead, 1981*
Cast plaster; 24 x 21 x 6 in.
Courtesy Brooke Alexander, Inc., New York City
Not in exhibition

(Editor's note: an asterisk [*] indicates illustration. All dimensions are given in inches; height precedes width and precedes depth. Texts appearing within the illustration space were written or selected by the artists to illustrate their work. Artists' statements can be found beginning on page 49.)
2. Dictionary for Building: Fireplace Mantel, 1981-82*
Painted wood, mirror, plexiglass;
94 x 92½ x 35½ in.
Lent by Max Protetch Gallery,
New York City
The work in this exhibition has been conceived for the Art Institute of Chicago in relation to the museum's permanent collection. It comprises two separate groups of viewers, each consisting of three people, who are viewing two different works of art. The two works viewed are located within the same gallery of the museum and within sight of each other. Of these two works chosen for viewing, one is a work of art that has become familiar to a generalized audience by virtue of extensive reproduction while the other has been less frequently reproduced.

This work is predicated on the dilemma of perceiving original works of art once they have been colored by multiple reproduction in the public domain. One of the most extreme examples is that of the Mona Lisa, which has a superimposed external layer of meaning that intervenes between the original painting and the viewer's first-hand experience of it—an unavoidable factor in the process of perceiving works that have been repeatedly reproduced. Familiarity with a work through second-hand mediation paradoxically serves to interfere with the museum visitor's experience of the original. With regard to works in the museum's permanent collection, this occurs to varying degrees or not at all.

The participating viewers in this work not only draw the museum visitors' attention to two individual works but they also draw their attention to the separate conditions of viewing art as these might be influenced by reproduction. The work intervenes in the full cycle of aesthetic production and cultural reception by incorporating the museum visitors' role and the museum's operation within its own internal structure.

The public viewing the collection, The Art Institute of Chicago.
4. Fugitive Essay (with Zebra), 1980
Two black and white photographs and
one color photograph; 12¼ x 72¼ in.
(left), 23¼ x 60¼ in. (center), 7¼ x
7¼ in. (right), equally spaced on a wall
240 in. long.
Lent by Sonnabend Gallery,
New York City

_Fugitive Essay, 1980_
Two black and white photographs and
one Type C print; 114 x 425 in.
(installation)
Courtesy Sonnabend Gallery,
New York City
Not in exhibition
The above diagram shows how the Corner Lamps work. The concept is based on the angle of reflection being equal to the angle of incidence. The Lamps create the ambient light for the Furniture environment.

Each corner has a different set of colors. This mixes as white light in the room. I call them Corner Lamps because the corners become the source of the illumination. The arc reflected and transmitted is a portion of the same ellipse used throughout the environment.
6. Chakshu, 1982
Bronze wire mesh, metalized zinc, copper and aluminum coating; 32 x 20 x 12 in. 
Lent by Paula Cooper Gallery, New York City

7. Anandi, 1982
Bronze wire mesh, metalized zinc, copper and aluminum coating; 18 1/2 x 32 1/2 x 10 in. 
Lent by Paula Cooper Gallery, New York City

8. Kalgi, 1982
Bronze wire mesh, metalized zinc, copper and aluminum coating; 22 x 28 x 7 in. 
Lent by Paula Cooper Gallery, New York City
Dara Birnbaum

9. PM Magazine, 1982
Video, stereo sound, bromide enlargement, with speed rail suspension system, painted walls, and lights;
(installation dimensions can vary)
Lent by the artist

PM Magazine, 1982*
Four-channel video with four-channel sound, bromide enlargement with speed rail suspension system, painted walls, and lights
Installation at the Hudson River Museum, Yonkers
Not in exhibition
Charcoal and conte crayon on sized canvas; 86 x 118 in.
Lent by Mr. and Mrs. S.I. Newhouse, Jr., New York City

Charcoal, conte crayon, and pastel on sized canvas; 108 x 74 in.
Lent by Sonnabend Gallery, New York City
Oil on canvas: 72½ x 42 in.
Lent by The Museum of Modern Art,
New York City, fractional gift of
Mr. and Mrs. Carl Lobell, 1982

13. Death of a Femme Fatale, 1982
Oil on canvas: 75 x 108 in.
Lent by Brooke Alexander, Inc.,
New York City
14. The Long Journey, 1981*
Enamel on canvas; 78 x 96 in.
Lent by Allan Frumkin Gallery,
New York City

15. Hanuman Pillar, 1981
Enamel on canvas, mounted on wood;
96 in. high
Lent by Allan Frumkin Gallery,
New York City

Enamel on canvas, mounted on wood;
96 in. high
Lent by Allan Frumkin Gallery,
New York City
17. Aluminum Chair (one of three), 1981
Aluminum; 18 x 20 x 48 in.
Lent by Max Protetch Gallery, New York City

18. Marble Chair, 1981
Georgia marble; 50 x 33 x 60 in.
Lent by Mobil Corporation, New York City

19. Pedestal Tables, A Pair, 1982
Copper-plated bronze;
h. 37 in., diam. 11 in.
Lent by Max Protetch Gallery, New York City
20. Don't Touch Me I'm Crazy Horse, 1981
Oil on canvas; 76 x 60 in.
Lent by the artist

21. Death of Folk Hero, 1981
Oil on canvas; 72 x 68 in.
Lent by the artist
22. Junio (Triptych), 1981
Oil on canvas; 82 x 101 in.
Lent by Nancy Hoffman Gallery,
New York City

23. Melida La Reina, 1981
Oil on canvas; 67 x 94 in.
Sydney and Frances Lewis Collection,
Richmond, Va.
24. Untitled (MP #50), 1981
Acrylic on canvas; 84 x 132 in.
Lent by Metro Pictures, New York City

25. Untitled (MP #70), 1982
Acrylic on canvas; 96 x 60 in.
Lent by Metro Pictures, New York City
26. Pavilion/Sculpture for Argonne, 1981*
Wood, plexiglass, and mirrored plexiglass; 96 x 96 x 96 in.
Lent by the artist
27. Inflammatory Essays (from the “Black Book” series), 1979-82 (detail*)
Offset posters glued to wall; posters: 10 x 10 in. each; (installation dimensions can vary)
Lent by the artist

PEOPLE MUST PAY FOR WHAT THEY HOLD, FOR WHAT THEY STEAL.
YOU HAVE LIVED OFF THE FAT OF THE LAND. NOW YOU ARE THE PIG
WHO IS READY FOR SLAUGHTER.
YOU ARE THE OLD ENEMY, THE NEW VICTIM. WHEN YOU DO SOMETHING
AWFUL EXPECT RETRIBUTION IN KIND. LOOK OVER YOUR SHOULDER.
SOMEONE IS FOLLOWING. THE POOR YOU HAVE ROBBED AND
IGNORED ARE IMPATIENT.
PROMISE TO BE GOOD; YOUR LIES
EXCITE AND INFLAME. PLEAD
INNOCENT. YOUR SQUEALS INVITE
TORTURE. YOU ARE TOO DEPRAVED
TO REFORM, TOO TREACHEROUS
TO SPARE, TOO HIDEOUS FOR
MERCY. RUN! JUMP! HIDE!
PROVIDE SPORT FOR THE HUNTERS.

COMMUNITY CULTURAL FORUM
IN ASSOCIATION WITH
ANTI-IMPERIALIST CULTURAL UNION
PRESNTS

A FESTIVAL OF
PEOPLE'S
CULTURE

GAP WORKSHOP
GRAPHIC ART PREPARATION WORKSHOP
28. **Lafayette Chair**, 1982 (maquette*)
Cast bronze and limestone;
84 x 28 x 28 in. (approx.)
Lent by Blum Helman Gallery,
New York City

29. **Bastion** (third of four), 1981
Cast bronze (black patina) and limestone;
47 x 32½ x 16 in.
Lent by Blum Helman Gallery,
New York City

30. **Serpentine** (second artist's proof), 1981
Cast bronze (black/gold patina) and limestone;
30½ x 13 x 8 in.
Lent by the artist
John Knight

31. Journals Series, 1978 on
Lent by Daniel Buren, Paris
Cuisine (May 1981-Feb. 1982)
Lent by India Sandek, Santa Monica, Ca.
Designers West (Jan.-Feb. 1982)
Lent by Germano Celant, Italy
GEO Magazine (June 1980-May 1981)
Lent by Rüdiger Schöttle, Munich
Homes International (Sept./Oct. 1981-
Mar./Apr. 1982)
Lent by Asher/Faure Gallery, Los Angeles
1001 Home Decorating Ideas
(Jan.-July 1981)
Private Collection, Chicago
Portfolio (May 1981-Apr. 1982)
Lent by Ian Wallace, Vancouver
Lent by Machtedt Schrameijer, New York City
Residential Interiors, (May/June-
Sept./Oct. 1980) and Arts & Antiques
(July/Aug.-Sept./Oct. 1981)
Lent by Coosje van Bruggen and Claes
Oldenburg, New York City
Lent by John Vinci, Chicago

Tear sheet, furniture advertisement
from Abitare (Sept. 1981)
32. Untitled (Your manias become science), 1982
Photograph; 40 x 50 in.
Lent by the artist

33. Untitled (You have searched and destroyed), 1982
Photograph; 40 x 50 in.
Lent by the artist

34. Untitled (You thrive on mistaken identity), 1982
Photograph; 60 x 40 in.
Artist's copy of original in collection of Thomas Amman, Zurich; courtesy Larry Gagosian Gallery, Los Angeles

35. Untitled (I am your slice of life), 1982*
Photograph; 60 x 40 in.
Artist's copy of original in collection of Ira Young, West Vancouver; courtesy Larry Gagosian Gallery, Los Angeles
36. After Franz Marc, 1982 (detail*)
Six offset color lithographs; 31 x 23 in., 29 x 18½ in., 21 x 17½ in., 19½ x 15½ in., 21 x 27½ in., 25 x 25 in.
(installation dimensions can vary)
Lent by the artist
37. On a white wall, isometric drawings of three geometric figures using three tones of india ink wash, 1981

India ink on white wall; (all figures based on isometric square of 88 in.)
cube: 132 x 88 in., pyramid: 110 x 88 in., trapezoid: 117½ x 88 in.

Drawn by Anthony Sansotta
Lent by John Weber Gallery, New York City, and Young-Hoffman Gallery, Chicago

On white walls, isometric drawings of six geometric figures using three tones of india ink wash, 1981 (detail*)
Drawn by Sol LeWitt and Carol Androccio
Installation at Konrad Fischer Gallery, Düsseldorf
Not in exhibition
38. *Painting for Three Walls*, 1979*
Acrylic and graphite on canvas;
three panels, 96 x 128 in. each
Lent by John Weber Gallery,
New York City, and Young-Hoffman
Gallery, Chicago
39. The Seventh Sister, 1981
Oil on canvas; 108 x 39 in.
Lent by the artist

40. Copperhead, 1981
Oil on canvas; 108 x 38 in.
Lent by the artist

41. Black Mill, 1981*
Oil on canvas; 108 x 63 in.
Lent by the artist
42. Back on Earth, 1981
Oil on canvas; 120½ x 135 in.
Lent by Paula Cooper Gallery,
New York City

43. Yikes, 1982
Oil on canvas; 116 x 113 in.
Lent by Douglas S. Cramer,
Los Angeles
44. *Diamond Africa With Tuned Chair, D, E, A, D, 1981*
Steel and cast iron: 60 x 285 x 138 1/4 in.
Lent by Leo Castelli Gallery and Sperone Westwater Fischer, New York City.
45. *San Salvador*, 1980*
Oil on canvas; 79 1/2 x 142 3/4 in.
Lent by David McKee Gallery,
New York City
Stephen Prina

46. Aristotle-Plato-Socrates, 1982
(details*)
Mixed media installation; two color photographs: 56½ x 53¼ in., 51 x 77¼ in., three black and white photographs: 9½ x 6½ in. each, three mounted audio tapes: 8¼ x 28½ in., 8¼ x 58½ in., 8¼ x 62¼ in. (installation dimensions can vary)
Lent by the artist

Aristotle
384-322 B.C.
Plato is dear to me, but dearer still is truth.

Rembrandt van Rijn
1606-1669

Plato
C. 429-347 B.C.
Socrates is charged with corrupting the youth of the city, and with rejecting the gods of Athens and introducing new divinities.

Socrates
469-399 B.C.
The hour of departure has arrived, and we go our ways—I to die, and you to live. Which is the better, God only knows.

Jacques Louis David
1748-1825
The Death of Socrates, 1787.
Oil on canvas; 51 x 77¼ in. The Metropolitan Museum of Art, New York City. Wolfe Fund, 1931.
47. Sanctuary, 1982
Wood, mixed materials; 126 x 24 x 18 in.
Lent by the artist; courtesy
Young-Hoffman Gallery, Chicago

Drawing for "Sanctuary," 1982
Pencil on vellum
Courtesy of the artist
Not in exhibition
48. Losing: A Conversation with the Parents, 1977
Color video; 20 mins.
Lent by the artist

49. The East is Red, The West is Bending, 1977 (detail*)
Color video; 20 mins.
Lent by the artist

50. Secrets from the Street:
No Disclosure, 1980
Color video; 10 mins., 45 secs.
Lent by the artist
51. Wishbone, 1979
Acrylic and flashe on canvas;
102 x 76 in.
Private Collection

52. Blue-Body, 1980-81*
Acrylic and flashe on canvas;
108 x 75 in.
Collection of Eli and Ethyl L. Brode,
Los Angeles; courtesy Willard Gallery,
New York City
53. The Old, the New, and the Different, 1981
Acrylic on canvas; 96 x 150 in.
Lent by Janet and Michael Green,
London; courtesy Mary Boone/
Leo Castelli, New York City
Julian Schnabel

54. Voltaire, 1981
Oil and mixed media on wood;
84 x 168 in.
Collection of Mary Boone; courtesy
Mary Boone/Leo Castelli, New York City

55. Untitled Painting in a Snow Storm,
1982
Oil on velvet and rug batting;
96 x 132 in.
Collection of Mary Boone; courtesy
Mary Boone/Leo Castelli, New York City
56. Untitled, 1982
Cast bronze; 11½ x 17½ x 10¾ in.
Lent by Paula Cooper Gallery,
New York City

57. Untitled, 1982
Wood and oil paint;
12¼ x 43¼ x 13¾ in.
Lent by Paula Cooper Gallery,
New York City

58. Untitled (first of three), 1982
Cast bronze; 23¼ x 13 x 8¼ in.
Lent by Paula Cooper Gallery,
New York City
59. Rayna, 1979
Wood framing, sheet rock, wood;
room size: 193 x 408 x 312 in.
(outside), 177 x 408 x 144 in. (inside)
Fabricated by Craig Baumhofer,
CONSTRUCTART, Seattle
Lent by the artist
Richard Tuttle

60. Untitled 1 through 14, 1982
Framed gouaches on paper; museum
mount board; wood, paint, metal
wire, and nails; 9½ x 14 x 1½ in. each
Lent by the artist

Untitled, 1981 (detail*)
Framed gouache; 9½ x 14 x 1½ in.
Collection of Mr. and Mrs. E.H.
Brunner, Switzerland
Not in exhibition
Color and black and white photographs, text; (installation dimensions can vary)
Lent by the artist
62. *Fitting Handful*, 1982
Acrylic on canvas; 36 x 50 in.
Lent by Gladys Nilsson and Jim Nutt, Wilmette, Ill.

63. *In Touch With*, 1982
Acrylic on canvas; 38 x 50 in.
Lent by Phyllis Kind Gallery, Chicago and New York City

64. *Touch and Go*, 1980-81
Acrylic on canvas; 38¼ x 50 in.
Lent by Mr. and Mrs. Edwin A. Bergman, Chicago
Artists' Statements and Bibliographies

John Ahearn
Born in Binghamton, New York, 1951
Lives in New York City

Selected Group Exhibitions:

Selected Bibliography:

Siah Armajani
Born in Teheran, Iran, 1939
Lives in Minneapolis, Minnesota

To build open, available, useful, low, near, common public gathering places.

Not as a thing between four walls in a geometric spatial sense but as a tool which directs us into a place for living, sitting, resting, reading, eating, and talking.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Michael Asher
Born in Los Angeles, California, 1943
Lives in Venice, California

Selected One-Person Exhibitions:

Selected Group Exhibitions:
equals modern man equals loneliness as a permanent human condition. A sense of regionalism in time, space, etc. "Deliberate Exiles," "Weary Nomads." Thus, essays on escape. Attempts to explain various needs to escape. A literary term since these are visual poems. Also, somewhat a tribute to the Fugitive Poets as regionalists, traditionalists, classicists, and their questioning about aesthetic attitudes as well as escape from them.

The three pieces on each wall would be seen in dialogue. They begin with the normal piece, go from there to the quasi-normal, and thence to the oddly irregular piece. Primarily the meaning comes from single, placement, and context relationships. The content of the photographs gives meaning as well, but more from the nature of what is pictured than specifically what is there. That is, that a rhino is pictured because it is threatening imagistically and not because it is a rhino per se. Whatever meaning is produced from the collision of a rhino, an eggplant, and draped electrical wire, for instance, will be a personal one. Form and content are welded and the meaning intended is a quarrel, a dialogue, as stated above.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:
Larry Bell
Born in Chicago, Illinois, 1939
Living in Taos, New Mexico

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Lynda Benglis
Born in Lake Charles, Louisiana, 1941
Lives in New York City

The forms that I now am doing exist in a broad, symbolic reference to organic, intuitive image of narrative responses and to body gestures. We have reached such a stage of mannerism that even the simplest gesture becomes questionable. By so isolating the gesture and calling attention to the moment, the argument of the body comes into play. I am interested in this tension of the moment, this frozen gesture.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:
Dara Birnbaum
Born in New York City, 1946
Lives in New York City

*PM Magazine* reproduces an “inverted” television production-set of the 1980s. It frames for the viewer the mechanical semblance of a video “matté effect,” which currently is produced by the electronics of the television industry within a microsecond. The dominant “message-giver” of our time, television delivers its content with such rapidity and in such abundance as to negate decipherment. The “matté effect” is frequently used in video and TV to mask out specific bits and pieces of information from the overall picture and composite program. The video installation *PM Magazine*, reconstructing the “matté” and using excerpts from the nationally televised broadcast of the same name, isolates and arrests specific moments of TV-viewing for closer examination. From within a suspended rendering of the newly indelible image of a girl at a home computer emanates the continuous flow of PM’s post-war imagery—signifying, in the American Dream—couples dancing and strolling, an ice skater, baton twirler, cheerleader, and the recurring image of a girl licking an ice cream cone. Through the use of highly edited and computerized visuals and sound, a split-second in time representing each of the stereotypical characters’ existence is captured and played with. The viewer is left to decide how different these moments really are or whether the electronic processes, which so instantaneously feed information, simply mask the essential questions.

Selected One-Person Exhibitions and Screenings:

Selected Group Exhibitions:

Selected Bibliography:

Mel Bochner
Born in Pittsburgh, Pennsylvania, 1940 Lives in New York City

Selected One-Person Exhibitions:

Selected Group Exhibitions:
Richard Bosman

Born in Madras, India, 1944  
Lives in New York City

The first figurative images that I made were linocuts drawn from a book of Egyptian hieroglyphics. I continue to use the human figure as a symbol but not exclusively. Social, political and cultural concerns become involved when the figure is placed in a context or a physical setting.

Some of my images are derived from Chinese comic books, others are entirely made up. All of them have a primitive-ness that belies them more real; that is, the process of painting is visible.

Film and literature are loaded with modern themes such as violence and sex. Why should these subjects be barred from painting? If a painting is to be more than decoration, it must reflect these prevalent preoccupations. Watching Kojak reruns on T.V. and reading detective stories by Dashiel Hammett and Mickey Spillane make me want to paint similar images.

Someone once said, “There is no room in American life between the Coke bottle and the T.V. set for existentialism.” I think of that when I make a painting, something that’s been done for centuries. The historical connection is both exhilarating and paralyzing. I want my paintings to have the same effect as a crowed dream that is fascinating and terrifying at the same time.

Selected One-Person Exhibitions:  
Fort Worth Art Museum, 1982;  
Thomas Segal Gallery, Boston, 1982;  

Selected Group Exhibitions:  
Gallery of the New York Studio School, 1971-72;  
Mary Kay Loft Gallery, N.Y.C., 1973;  
Mary Paz Gallery, Malaga, 1975;  
Committee for the Visual Arts, N.Y.C., 1977;  
Hundred Acres Gallery, N.Y.C., 1977;  

“Paintings by Richard Bosman, Ken Goodman, Dennis Kardon and Richard Mock” and “Represent, Representation, Representative,” 1981;  
“New Drawing in America,” 1982;  
Goddard-Riverside Community Center, N.Y.C., “Menagerie,” 1981;  
Fort Lauderdale Museum of the Arts, “The Commodities Corporation Collection Exhibition,” 1982;  

Selected Bibliography:  
Illustration & Allegory, catalogue of exhibition organized by Brooke Alexander, Inc., N.Y.C., 1980 (text by C. Ratcliff);  

Joan Brown

Born in San Francisco, California, 1938  
Lives in San Francisco, California

Selected One-Person Exhibitions:  
6 Gallery, S.F., 1957;  
Spatsa Gallery, S.F., 1959;  
Batman Gallery, S.F., 1959;  
Staempfli Gallery, N.Y.C., 1960-61, 64;  
Hansen-Fuller Gallery, S.F., 1968, 70, 76;  
Sacramento State College Art Gallery, 1970;  
San Francisco Museum of Modern Art, 1971;  
San Francisco Art Institute, 1973;  
Charles Campbell Gallery, S.F., 1974-75;  
University Art Museum, Berkeley, 1974;  
Allan Frumkin Gallery, N.Y.C., 1974, 76, 79, 82;  
Allan Frumkin Gallery, Chicago, 1975, 77;  
Re: Vision Gallery, Santa Monica, 1976;  
Clarke-Benton Gallery, Santa Fe, 1977;  
R.L. Nelson Gallery, University of California, Davis, 1977;  
Wadsworth Atheneum, Hartford, 1977;  
University of Akron, 1978;  
San Jose Museum of Art, 1979;  

Selected Group Exhibitions:  
Richmond Art Center, Ca., “Annual Exhibition,” 1957, 59-60;  
San Francisco Museum of Modern Art, “Annual Painting and Sculpture Exhibition of the San Francisco Art Association,” 1957, 58, 63;  
San Francisco Art Institute Centennial Exhibition, 1971;  
“Painting and Sculpture in California: The Modern Era,” 1971;  
Annual Exhibition “1977 Biennial Exhibition,” 1977;  
“Cartoons” (Downtown), 1978;  
Art Institute of Chicago, “64th American Exhibition,” 1961;  
Kraemert Art Museum, University of Illinois, Champaign, “Contemporary American Painting and Sculpture,” 1973, 74;  
M.H. de Young Memorial Museum, S.F., “Phean Award Exhibition,” 1963;  
University Art Museum, Berkeley, “Funk,” 1967;  
San Francisco Art Institute, “Annual Invitational Drawing Show,” 1968;  
Oakland Museum, “Exhibition of Studio Drawings,” 1973;  
Bay Area Arts, 1975;  
Mt. Holyoke College, So. Hadley, Ma., “Art as a Muscular Principle,” 1975;  
James Wallis Gallery, S.F., “Retro-}
{spective of Sculpture in the Bay Area,” 1976;  
Joe & Emily Lowe Art Gallery, Syracuse University, “Critics’ Choice,” 1977;  
Tortue Gallery, Santa Monica, “California Figurative Painters,” 1977;  
The Hague, “Recent Art from San Francisco,” 1977;  
American Foundation for the Arts, Miami, “Story Telling Art,” 1979;  
Chrysler Museum, Norfolk, “American Figure Painting, 1950-1980,” 1980;  

Selected Bibliography:  
Joan Brown, catalogue of exhibition organized by the University of Akron, 1978 (text by D. Goldeen);  
J. Perone, “Joan Brown, Allan Frumkin,” Artforum 17 (Summer 1979): 71-2;  

Scott Burton

Born in Greensboro, Alabama, 1939  
Lives in New York City

My objects are intended to be both sculpture and furniture. In a gallery or museum, the latter category is often unperceived by the viewer, but still these are really chairs and tables.

Selected One-Person Exhibitions:  
Artists Space, N.Y.C., 1975;  
Droll/Kolbert Gallery, N.Y.C., 1977;  
Brooks Jackson Iolas Gallery, N.Y.C., 1978;  
Protoech-McIntosh Gallery, Washington, D.C., 1979;  
Daniel Weinberg Gallery, Ca., 1981;  
Hamerskold Plaza Sculpture Garden, N.Y.C., 1981;  

Selected Group Exhibitions:  
P.S.1, Institute for Art and Urban Resources, “In the Trenches,” 1976;  
Museum of the American Foundation for the Arts, Miami, “Patterning and Decoration,” 1977;  
Drori Institute of Arts, “Image and Object in Contemporary Sculpture,” 1979;  
Selected Group Exhibitions:

Selected Bibliography:

Rafael Ferrer
Born in San Juan, Puerto Rico, 1933 Lives in Philadelphia, Pennsylvania
Selected One-Person Exhibitions:

Selected Group Exhibitions:
Jack Goldstein

Born in Montreal, Canada, 1945
Lives in Brooklyn, New York

Media is sensational.

Light is the gesture of progress; a far-off view of a city at night gives a reading of the pulse of man.

Painting from a photograph produces a clean "negative" of art without expression.

An explosion is a beauty before its consequences.

Art and War use cold reason to immobilize imagination.

A Futurist vision sees the display in destruction—a burning building is not too different than the 4th of July as celebration.

Spontaneity is a metaphor for risk.

A close-up of what can only be seen from a distance is as close as we can come to a true abstraction.

Sky is to the 20th century what landscape was to the 19th century.

The by-products of culture symbolize our position in the world. The details of living prevent us from seeing symbolically.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Dan Graham

Born in Urbana, Illinois, 1942
Lives in New York City

Pavilion/Sculpture for Argonne is a sculpture-sized model for a larger work designed for an outdoor pavilion. In one sense it relates to the problem of placing "Minimal" sculpture outdoors; in another sense it is clearly architectural.

It has a relation to Rococo structure, such as Cuéllar’s Amalienburg Pavilion, situated in a wooded area 300 yards from Ludwig II's Nymphenburg Palace in Munich. The structurally open framework relates to an architect’s concept of the social. Finally, the pavilion is based on two sets of social divisions. The first is between two audiences within the pavilion on opposite sides of the diagonal division. The second is between those inside the work and those outside.

Presented inside an interior space, Pavilion/Sculpture for Argonne resembles "Minimal" sculpture. Outside, where the lighting continuously changes due to the movement of the overhead sun and altering sky conditions, the work literally reflects its environment. Reflections on its mirrored and glass walls from the framework are subject to continual variation from overhead sun and passing clouds. The form is cubist and architectonic—open to entry and use—and psychological—reflective of the spectator’s body and gaze.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Jenny Holzer
Born in Gallipolis, Ohio, 1950
Lives in New York City

DON’T TALK DOWN TO ME. DON’T BE POLITE TO ME. DON’T TRY TO MAKE ME FEEL NICE. DON’T RELAX. I’LL CUT THE SMILE OFF YOUR FACE, YOU THINK I’M ORANGE. I’M GOING ON. YOU THINK I’M AFRAID TO REACT. THE JOKES IS ON YOU. I’M BIDDING MY TIME, LOOKING FOR THE SPOT, YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU BEEN PLANNING WHILE YOU’RE PLAYING. I’VE BEEN SAVING WHILE YOU’RE SPENDING. THE GAME IS ALMOST OVER SO IT’S TIME YOU ACKNOW- LEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

DESTROY SUPERABUNDANCE. STARVE THE FLESH, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, KILL THE VERMIN, Vomit the HEART, FORGET THE DEAD, LIMIT TIME, FOREGO AMUSEMENT, DENY NATURE, REJECT ACQUAINTANCES, DISCARD OBJECTS, FORGET TRUTHS, DISSENT MYTH, STOP MOTION, BLOCK IMPULSE, CHOOSE SWALLOW CHATTER, SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN LIBERTY, SCORN CONSTANCE, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMOT. SCORN RELEASE. SCORN REST. SCORN SWEETNESS. SCORN LIGHT. IT’S A QUESTION OF FORM AS MUCH AS FUNCTION. IT’S A MATTER OF REVOLUTION.

Bryan Hunt
Born in Terre Haute, Indiana, 1947
Lives in New York City

To me what sculpture is creating, constructing, carving, modeling, pouring—a process or a conceptualization of mass. When you think in and translate mass, there is gravity to deal with. You want to release mass, and give it a life and a definition of its own, which I think good sculpture can do. Motion is part of the equation of it, not that it has to seem like it’s in motion, but that is has potential motion or that it has the potential of a life of its own.

Selected Bibliography:

John Knight
Born in Los Angeles, California, 1945
Lives in Santa Monica, California

(Artist preferred to list only first and most recent exhibitions to place himself historically in time and to include only one bibliographical reference.)

Selected Group Exhibitions:

Barbara Kruger
Born in Newark, New Jersey, 1945
Lives in New York City

I am interested in a secular art which connects the allowances of anthropology
Every word, every image is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture. Similar to the way in which coptists Bouvard and Peuchet, we indicate the profound ridiculousness that is precisely the truth of painting. We can only imitate a gesture that is always anterior, never original. Succeeding the painter, the plagiarist, is a new one, he is within them, his passions, humours, feelings, impressions, but rather this immense encyclopedia from which he draws. The viewer is the tablet on which all the quotations that make up a painting are inscribed without any other content. A painting’s meaning lies not in its origin, but in its destination. The birth of the viewer must be at the cost of the painter.


Sherrie Levine
Born in Hazelton, Pennsylvania, 1947 Lives in New York City

The world is filled with suffocating. Man has placed his token on every stone.

Sol LeWitt
Born in Hartford, Connecticut, 1928 Lives in New York City


Robert Moskowitz

Born in New York City, 1935
Lives in New York City

When I started to work on Painting For Three Walls, the following were some of my thoughts:

I wanted to work on a mural type painting, a portable mural.

The mural idea interested me because of the controlled interaction between the works, the space and the viewer, which was a more complicated set of tension relationships than I could deal with in a single work.
Elizabeth Murray

Born in Chicago, Illinois 1940
Lives in New York City

Selected One-Person Exhibitions:

Selected Bibliography:

Bruce Nauman

Born in Fort Wayne, Indiana, 1941
Lives in Pecos, New Mexico

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Katherine Porter
Born in Cedar Rapids, Iowa, 1941 Lives in Lincolnville, Maine

While working on these pictures I try to tell of what is and what can be—
to have the meanings understood by the abstraction, color, symbols, the way the paint is put down. I would like to have these pictures be as clear and as full as a novel by Camus, poems by Neruda, and Beethoven's Third Symphony. In San Salvador I tried to paint a past, a tragic present, an unknown future.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Stephen Prina
Born in Galesburg, Illinois, 1954 Lives in Los Angeles, California

“Keeping simply to modern times, the Russian Formalists, Propp and Lévi-Strass have taught us to recognize the following dilemma: either a narrative is merely a rambling collection of events, in which case nothing can be said about it other than by referring back to the storyteller’s (the author’s) art, talent or genius—all mythical forms of chance—or else it shares with other narratives a common structure which is open to analysis, no matter how much patience its formulation requires. There is a world of difference between the most complex randomness and the most elementary combinatorial scheme, and it is impossible to choose (to produce) a narrative without reference to an implicit system of units and rules.

There does, of course, exist an ‘art’ of the storyteller, which is the ability to generate narratives (messages) from the structure (the code). This art corresponds to the notion of performance in Chomsky and is far removed from the ‘genius’ of this author, romantically conceived as some barely explicable personal secret.” (from R. Barthes, “Introduction to the Structural Analysis of Narratives,” in Image—Music—Text, essays selected and trans. by S. Heath, N.Y.C.: Hill and Wang, 1977: 80.)

It is patent that the three notions—mathesis, taxinomy, genetics—designate not so much separate domains as a solid grid of kinships that defines the general configuration of knowledge in the Classical age. Taxinomy is not in opposition to mathesis: it resides within it and is distinguished from it; for it too is a science of order—a qualitative mathesis. But understood in the strict sense of mathesis is a science of equalities, and therefore of attributions and judgments; it is the science of truth. Taxinomy, on the other hand, treats identities and differences; it is the science of articulations and classifications; it is the knowledge of beings. In the same way, genetics is contained within taxinomy, or at least finds in it its primary possibility. But taxinomy establishes the table of visible differences; genesis presupposes a progressive series; the first treats of signs in their spatial simultaneity and space and divides them up into an analogon of time, as a chronology. In relation to mathesis, taxinomy functions as an ontology confronted by an apophaticism; confronted by genesis, it functions as a semiology confronted by history. It defines, then, the general law of beings, and at the same time the conditions under which it is possible to know them.” (from M. Foucault, The Order of Things [trans. of Les mots et les choses, 1966], N.Y.C.: Vintage Books, 1973: 74.)

“...either the narrative is a simple hotchpotch of events, in which case it can only be discussed by referring it to the art, the talent or the genius of the narrator (the author)—all mythical forms of chance—or it shares with other narratives a common structure which is open to analysis, no matter how much patience its formulation requires. There is a deep gulf between the most complex product of chance and the simplest construction of the mind, and no one can build (produce) a narrative without reference to an implicit system of units and rules.” (from R. Barthes, cited by R. Coward and J. Ellis in “Semiology as a science of signs,” Language and Materialism, London, 1977, and Binghamton, N.Y., 1980: 40.)

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:
Martin Puryear
Born in Washington, D.C., 1941
Lives in Chicago, Illinois

Selected One-Person Exhibitions:
Grona Palletten Gallery, Stockholm, 1968; Fisk University, Nashville, 1972;
Henri Gallery, Washington, D.C., 1972-73; Corcoran Gallery of Art, Wash-
Young-Howard Gallery, Chicago, 1980; Museum of Contemporary Art,
Chicago, 1980; Joslyn Art Museum, Omaha, 1980; Delahunty Gallery, Dallas,

Selected Group Exhibitions:
Freetown, Sierra Leone, 1965; Swedish Royal Academy of Art, Stockholm,
“Swedish Academy Annual Exhibition,” 1967; Lathalig, Stockholm, 1967
University of Wisconsin, Madison, 1971; University of Maryland, College
Park, “New York City Art,” 1974; Artpark, Lewiston, N.Y., 1977; Museum
of Art, Pennsylvania State University, University Park, “The Material
Dominant,” 1977; Solomon R. Guggenheim Museum, N.Y.C., “Young
American Artists: 1978 Exxon National Exhibition”; Whitney Museum of Amer-
Protetch-Mcintosh Gallery, Washington, D.C., 1979; Art and Architecture, Space
and Structure, 1979; U.S. Customs House on Bowling Green, N.Y., “Custom
and Culture,” 1979; Wave Hill Environmental Center and Sculpture Gardens,
Bronx, “Wave Hill: The Artist’s View,” 1979; P.S.1, Institute for Art and Urban
of Illinois, Chicago Circle Campus, “The Black Circle,” 1980; Contemporary
Art, Center, Cincinnati, “Chicago, Chicago,” 1980; Chicago Council on Fine
Arts, “City Sculpture,” 1981; Oscar Barnhart Hood Gallery, New York,
“New Spiritualism: Transcendent Images in Painting and Sculpture,” 1981;
Bell Gallery, Brown University, Providence, “Brown University Invitational
Exhibition,” 1982.

Selected Bibliography:
J. Crary, “Martin Puryear’s Sculpture,” Artforum 17 (Oct. 1979); 28-31; Options
2: Martin Puryear catalogue of exhibition organized by the Museum of Contem-
porary Art, Chicago, 1980 (text by J. Russki Kirschner); I-80 Series: Martin
Puryear, catalogue of exhibition organized by the Joslyn Art Museum,
Omaha, 1980 (text by H. T. Day).

Martha Rosler
Born in Brooklyn, New York, 1943
Lives in Brooklyn, New York

The subject is the commonplace; I am trying to use video to question the
mythical explanations of everyday life.

Selected Bibliography:


David Salle
Born in Norman, Oklahoma, 1952
Lives in New York City

The obligatory is seen as the source of beauty.

Selected One-Person Exhibitions:
Project, Inc., Cambridge, 1975; Claire S. Copley Gallery, L.A., 1975; Corps de Garde, Groningen, 1976, 78; Artists


Selected Group Exhibitions:

Selected Bibliography:

Julian Schnabel
Born in New York City, 1951
Lives in New York City

"...when we speak the word 'life,' it must be understood we are not referring
to life as we know it from its surface of fact, but to that fragile, fluctuating center which forms never reach." And if there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signalling through the flames.
(from the preface to The Theater and Its Double by Antonin Artaud)

I would like to discuss the state, if any can exist, that approximates the meanings of my paintings. Rather than discussing each work, I would like to address the work. All of the things that I have made, the varied materials and subjects of the various days that they have become, all run together in my mind as one body with so many faces as to be faceless. Their accumulative meaning as physical facts act as signifiers for a battle.

The battle of existence. The conscious recognition of the simultaneous state of a moment filled with longing, anxiety, curiosity, fear, death, religious remembrance of eternity, impetus nameable and unnameable. Friends living and dead, friends I used to know. The disillusionment with their loss. The remembrance of the circumstances surrounding our split. An accurate recollection of the way they stood and answered when you noticed how they changed. The way your stomach fell, bloated, anticipating cancer. Nerves perhaps. The recognition of devotion. The physical manifestation of character, stability and good will optimism.

The opacity that one meets from his or her inanimate objects as they are questioned to name themselves or asked what to do next. The uplifting verticality, the ascending power of love felt. The vertical plane leveling all things of different kind, all having equal weight. The fear of the loss of love and of the horror of your worst fears. The feelings of this moment are beckoned by those physical facts, that were begot by these recognitions.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

Joel Shapiro
Born in New York City, 1941 Lives in New York City

Arrested motion and a dream/lavender clouds the form.
Chopped appendages off, disfiguring.
Small additive wood figure, elated. Stuck on another leg, arm, head. These are made of wax, modelled, loaded. Juxtaposition disrupts form.

Selected One-Person Exhibitions:

Selected Group Exhibitions:

Selected Bibliography:

James Turrell
Born in Los Angeles, California, 1943 Lives in Flagstaff, Arizona

Rayna is a sensoric space. It receives light only from the space immediately outside itself, the room in which you stand. It is an expression of that space. The walls of the space outside are directly lit. Light reflected off these surfaces enters the sensoric space. The space is not empty. The quality of the light inhabiting this space is my interest. The existence of the piece is changed by you. It is about your seeing, though an expression of mine.

Selected One-Person Exhibitions:

Selected Bibliography:

Richard Tuttle
Born in Rahway, New Jersey, 1941 Lives in New York City

Ice Floats
Today, although the temperature was in the 60's, there was still ice on the lake I saw. "But ice is so heavy," I thought. "Why does it float? Does it have little pieces of air trapped in it by freezing? But water is heavy. Perhaps even heavier than ice." Then, I was glad ice floats.

Selected One-Person Exhibitions:
Betty Parsons Gallery, N.Y.C., 1965, 67, 68, 70, 72, 74-75, 79; Galerie Schel, Düsseldorf, 1968, 78; Albright-Knox Art Gallery, Buffalo, 1970; Galerie Zwirner, Cologne, 1970, 72; Dallas Museum of
Ray Yoshida

Born in Kapaau, Kauai, Hawaii, 1930
Lives in Chicago, Illinois

Acknowledging my own shortcomings, I try to absorb all the contradictions, tragedies, aberrations, all the laughter, smiles, sarcasms and fulfills—and go through the pains and pleasures of painting.

Selected One-Person Exhibitions:
- Phyllis Kind Gallery, Chicago, 1975, 77, 81.

Selected Group Exhibitions:

Selected Bibliography: