



ARCHITECTURAL SCULPTURE

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ARCHITECTURAL SCULPTURE

Los Angeles Institute of Contemporary Art

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ARCHITECTURAL SCULPTURE

*A collaborative exhibition with projects and documentation
organized by the Los Angeles Institute of Contemporary Art.*

Curated by Debra Burchett.

Los Angeles Institute of Contemporary Art

September 30 - November 21, 1980

Los Angeles Institute of Contemporary Art
(Downtown)

October 7 - November 14, 1980

University of California, Irvine

September 22 - November 15, 1980

Mount St. Mary's College

September 29 - November 2, 1980

Municipal Art Gallery

September 30 - October 28, 1980

California Institute of Technology

October 1 - November 30, 1980

California State University, Dominguez Hills

October 3 - November 3, 1980

California State University, Los Angeles

October 6 - November 6, 1980

Chapman College

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California State University, Northridge

October 20 - November 21, 1980

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Artists in the exhibition

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FOREWORD

"Architectural Sculpture" is a comprehensive survey reviewing the current activities of many visual artists who explore areas previously thought to be the province of architects and designers. "Architectural Sculpture" is also a measure of the growing maturity, the renaissance, of southern California artists and institutions.

The enthusiasm and positive spirit pervading the local art community has engendered this collaboration of nine institutions which brings to reality aspirations voiced in countless meetings over the past fifteen years. With the anticipation of major expansion at the Los Angeles County Museum of Art and the creation of the Los Angeles Museum of Contemporary Art, it is my hope that "Architectural Sculpture" will be remembered as only the first of many unified exhibitions.

This example of LAICA's leadership in the community represents significant progress, as artists' or "alternative" spaces develop to become artist-oriented institutions equal to, but distinctly different from museums. The collaboration of an artist, Michael Davis, working at LAICA with curator Debra Burchett, resulted in the concept for this exhibition.

Reviewing the artists included in "Architectural Sculpture," an even mix of those from the East, West and Midwest, I see no dominant center of innovation or experimentation. It is, in fact, the movement of artists, exhibitions and catalogues such as this that has contributed to the widespread strength of regional and international art.

The history of architecture in southern California; modernists Richard Neutra, Rudolph Schindler and Irving Gill, post-modern practitioners Frank Gehry, Coy Howard and Craig Hodgetts provides fertile setting for "Architectural Sculpture." The seminal light/space work of Doug Wheeler, Robert Irwin and Maria Nordman which originated here makes an examination of other architectural concerns even more appropriate.

I would like to acknowledge the good work Debra Burchett has done in tirelessly organizing this exhibition. The cooperation of each participating institution, which started with Jim Murray, Gallery Director at Mount St. Mary's College, Michael Smith, Director of Baxter Art Gallery, California Institute of Technology, and Melinda Wortz, Chair at the University of

California, Irvine, made our initial grant application feasible. Last, but most important, this project would not have been realized, nor even attempted without the support of an Aid to Special Exhibitions grant from the Museums Program of the National Endowment for the Arts.

Robert L. Smith

ACKNOWLEDGMENTS

Initial credit must go to LAICA's Director, Robert L. Smith, for his encouragement and advice on this exhibition. The grant request for this project was initiated before my position as curator at LAICA and I give my warmest thanks for his endorsement. The exhibition became a reality with the assistance I received from my associates at LAICA, friends and the gallery directors involved in the collaboration. The coordination of this exhibition, the use of university facilities, contents and actual implementation would not have been possible without the enthusiastic support and promotion of Dan Douke, Evelyn Hitchcock, Josine Ianco-Starrels, Louise Lewis, Jim Murray, Michael Smith, Richard Turner and Melinda Wortz. I would also like to thank the following individuals for their recommendations and assistance with my research: Lucy Lippard, Susan Larsen, Charles and Heike Burchett, Michael Davis and Sue Groetsch, Michael Klein, Max Protetch, Janelle Reiring, Carla Stellweg, Roger Welch, Joyce Neaureaux, Peggy Cyphers, Anita Grossman, Logan Payne, Barbara Wilson and Stephen Reichard.

Special thanks should go to Annette Fuhr for her compilation of the checklist and correspondence with the artists; to Bob Dale, Jerry Dreva and Carl Sciame for general assistance and installation preparation; to Tobi Smith for her guidance with the budget request; to Bob Smith for the catalogue design; to Bridget Johnson for editorial and production work on the catalogue; to Howard Singerman for preparing the biographical information and for production work; and to Marilyn Babcock for the poster design.

The artists themselves have helped most of all; through correspondence, studio visits and phone calls they have supplied me with the information and documentation of their works. To them, to their galleries and to the lenders, I am most grateful.

Debra Burchett

Debra Burchett

1. Will Insley, "Abstract Architectural Space—The Empty Building," *Tracks*, Spring 1977, vol. 3 pp. 110-123; Joseph Mashek, "Ann Norton, The Clocktower," *Artforum*, May 1978, vol. XVI, no. 4, p. 63; Robert Berling's term in uncited text.
2. A few articles, catalogues and exhibitions come to mind that need mention: Kate Linker, "An Anti-Architectural Analogue," *Flash Art*, January 1980, pp. 20-25; Lucy Lippard, "Body, House, City, Civilization, Journey," *Dwellings*, October-November 1978, (I. C. A., Philadelphia, Penn.), and "Complexes Architectural Sculpture in Nature," *Art in America*, January-February 1979; Martin Friedman, *Scale and Environment*, (Walker Art Center, Minneapolis, Minn., 1979); Lisa Phillips, *Architectural Analogues*, (Whitney Museum of American Art, New York, 1978).
3. Artists not included but who deserve mention for their associations to architecture: Vito Acconci's *House*; Keiko Prince, *Sun Temple*; Robert Tannen, Doug Moran, Thomas Schmidt, Ed McGowin, Aldo Moroni, Red Grooms' *Ruckus Manhattan*, Rafael Ferrer, Ann Norton, Susan Smith, Katherine Sokolnikoff, Walter De Maria's *New York Earth Room*, Jean-Pierre Raynaud's *Tile House*; Helen and Newton Harrison, Alan Shields, Carl Andre, Tony Smith, Ronald Bladen, Juan Downey's "Invisible Architecture," Alan Sonfist, Dan Graham's sociological/behavioral experiments within architectural structures, John Canavier, Michael Brod, Lita Albuquerque, architects/artists Craig Hodgetts and Robert Mangurian, Superstudio and Cynthia Carlson.
4. Kate Linker, "An Anti-Architectural Analogue," *Flash Art*, January, 1980, pp. 20-25.

Gordon Matta-Clark called it "anarchitecture." Others have used the terms "abstract architecture," "quasi-architecture," "built environments," or "sculp-architectures"¹ as interpretive labels classifying sculptural works that make reference to architecture in form, imagery or content. For the purpose of this collaborative exhibition organized by the Los Angeles Institute of Contemporary Art we have chosen the label "Architectural Sculpture." This exhibition consists of a documentary survey at LAICA representing over sixty artists as well as a series of related projects by twenty-one artists at eight southern California art institutions. Artists from the United States, Canada, Europe and Japan were asked to participate. This series of exhibitions presents drawings, maquettes, sculptural works, notations and photographic documentation grouped under the framework "architectural sculpture."

The exhibition is composed primarily of what Rosalind Krauss calls the "pervasive photograph." The photographs are documentary notations depicting works previously executed by the artists. Although in some cases the representation minimizes the actual installation (most of the works are essentially dependent upon perceptual and experiential observations) the photographs are abbreviated, straightforward visual presentation demonstrating the comparative views derived from architecture and art. The documentary information provides the unifying format in the exhibition, helps us to understand how and why current sculptural works make reference to architecture, and incorporates a viewing tool that artists and audience have come to expect. (We have become accustomed to viewing artworks through photographs in books, slides and in gallery presentations.)

This collaborative exhibition presents a cross-section of information to as many individuals as possible in the southern California area. In the past few years several exhibitions (primarily on the east coast), articles and catalogues have explored the issues of "architectural sculpture."² However the west coast has not had much first-hand exposure to the majority of the works fabricated with architecture as its model (except for our experiences with the "light and space" installations indigenous to this region) and in turn to actual projects by proponents of architectural sculpture such as Mary Miss, Siah Armajani,

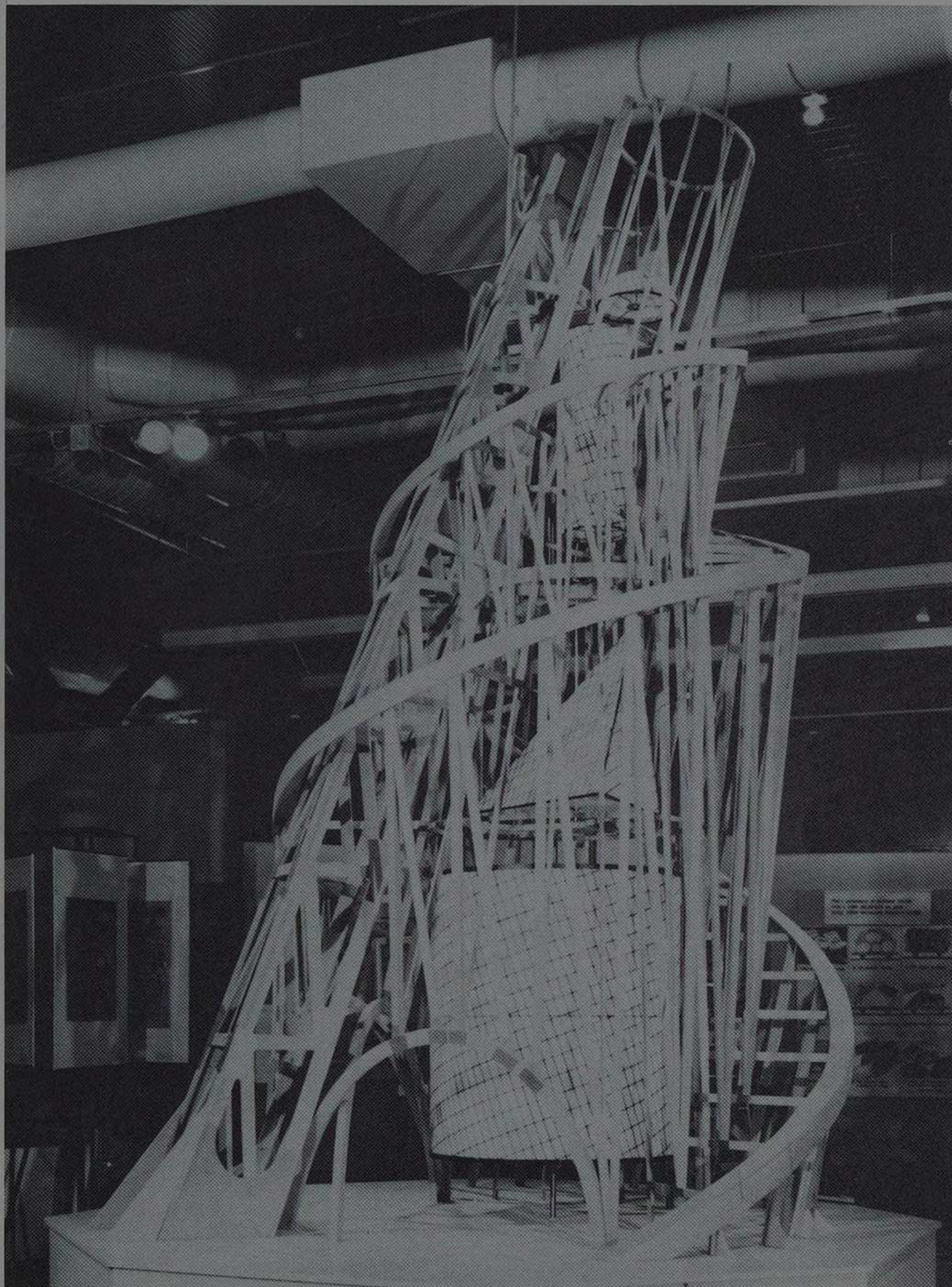
Alice Aycock and Charles Simonds. The lack of local exposure is a major factor influencing the organization of this exhibition. The idea to coordinate an exhibition of this nature came about through discussions with local artists and gallery individuals, who felt the need to present an exhibition that would also incorporate artists from southern California who are doing works that could be designated as architectural sculpture and who are not receiving the attention from the national press and exhibition coverage that artists on the east coast are. As with any exhibition, the lack of space prohibits inclusion of all possible artists, therefore this exhibition is not intended to be an exhaustive survey.³ Rather, it summarizes a direction within the existing pluralism of art.

Initially, "Architectural Sculpture" involved four institutions: California Institute of Technology, LAICA, Mount St. Mary's College and the University of California, Irvine; but our recognition that increased exhibition spaces would enable further investigation of this genre prompted the expanded cooperation and concerted effort. The exhibition as it stands is composed of the initial four institutions and California State University at Los Angeles, Dominguez Hills and Northridge; Chapman College and the Municipal Art Gallery, Los Angeles. Artists creating projects specifically for this exhibition are: Mary Miss, NY, Alice Aycock, NY, Dennis Oppenheim, NY, Roland Reiss, CA, Marsia Alexander, CA, Jud Fine, CA, Michael Davis, CA, Donna Dennis, CA, Mark Lere, CA, Bruce Nauman, NM, John Peterson, CA, Lauren Ewing, CA, Michael McMillen, CA, Richard Turner and Bruce Williams, CA, Charles Simonds, NY, Jody Pinto, PA, Mary Hicks, CA, Joe Grant, CA, Steve Rogers, CA and Tony Berlant, CA.

The planning stages of the exhibition included meetings with many of the artists from southern California and New York and most decided that their work could be represented within the exhibition definition. Their decisions are particularly interesting in contrast to Kate Linker's statements on this subject in which she advocates a disassociation with the label "architectural sculpture." Linker does not support lumping these conflicting works together as a standard for a new category. Her premise is that the works this exhibition has embraced are first and foremost sculpture, without indications of

architecture or other qualifying adjectives.⁴ It is this exhibition's contention that just because works are gathered under the category of architecture, one should not conclude that these works are more architectural than sculptural, or that they are not sculpture. One should note that these works are art *about* and *influenced by* both disciplines; and the arrangement of these "art structures" for review allows us to examine the varied personal interpretations and associations of "architectural sculpture." The use of the term "architectural sculpture" offers an accessible, public characterization of works exploring and examining the physical, perceptual, psychological, sociological, historical and cultural ramifications of shelter/space.

As historically evidenced, the concern with architectural space as a reference for sculpture is not strictly contemporary. Naum Gabo noted that the "Constructive idea has given back to sculpture its old forces and facilities, the most powerful of which is its capacity to act architectonically. . . by architecture I mean not only the building of houses, but the whole edifice of our everyday existence."⁵ This notion, of the dwelling being a model of the universe," a metaphor of the individual psyche, becomes an important aspect referenced by the majority of the artists in the exhibition. Lucy Lippard has touched on this notion in several essays and has been one of the critics invited to contribute her views to the catalogue because of her involvement with the subject and her working definition of "architectural sculpture" which she considers "anything that imitates, simulates or suggests architecture's scale, spatial effects, images. . ." In addition Lucy's article reaffirms and questions other opinions (particularly Linker's). Susan Larsen's essay traces historical antecedents and concurrent ideas in the relationship of sculpture to architectural doctrines and practices as well as historical and cultural influences. Artists of the "light and space" persuasion are not included in the exhibition primarily since their work is not conducive to photographic documentation. These artists are therefore represented in Melinda Wertz's essay. Melinda describes the importance of architectural environmental installations and indicates how these artists use architecture as "containers of aesthetic experience." The accompanying texts by critics Lucy Lippard, Melinda Wertz and art historian

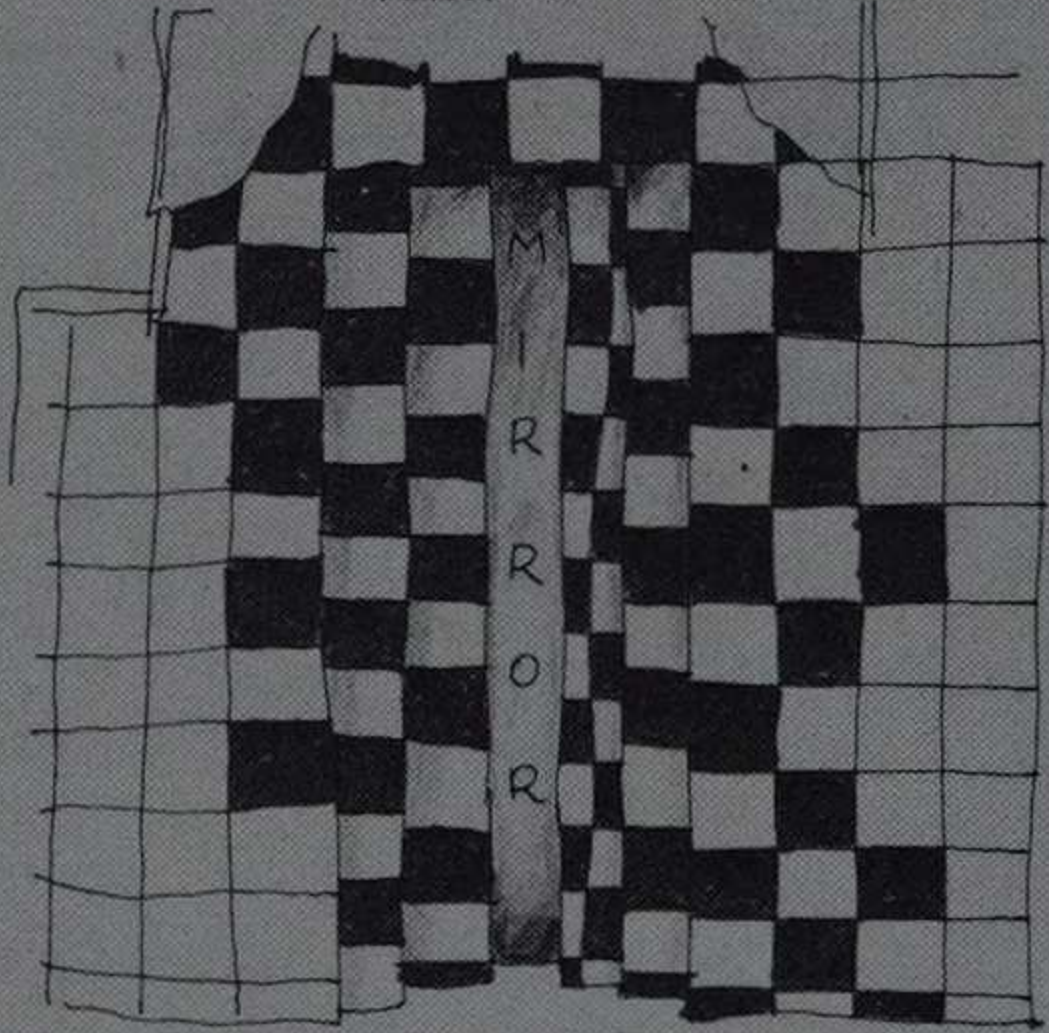
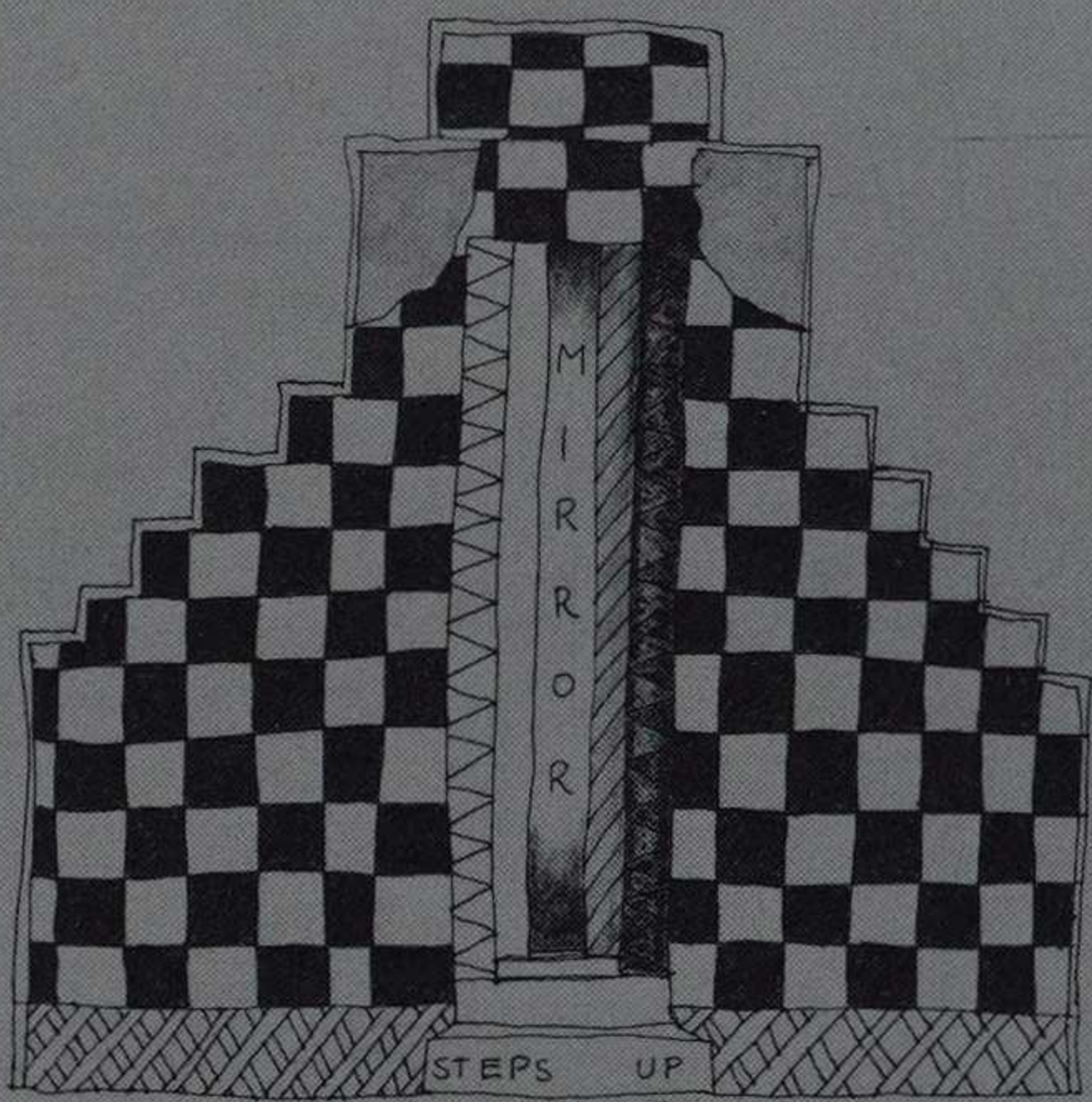


Tatlin, *Monument to the Third International*, reconstruction Courtesy of Musee National D'Art Modern Centre National D'Art et De Culture Georges Pompidou, Paris, France.

Susan Larsen cite examples of works in the exhibition to support their views. Their essays present arguments that establish "Architectural Sculpture" as an exhibition and unifying classification representing an area of research which is not to be construed as another "ism," or conclusive movement, but rather a designated

5. Naum Gabo, "Sculpture: Carving and Construction in Space," *Circle—International Survey of Constructive Art*, (Faber and Faber Limited: London, 1937) p. 111.

FALSE FRONTS with
DEEP-SET MIRRORS



warm yellow
lights outside to
accentuate gathering
coolness within.

11/28/71

Donna Dennis, *False Fronts with Deep Set Mirrors*, 1971, watercolor and ink on paper, 14" x 11½". Courtesy of Holly Solomon Gallery Photo: D. James Dee

tool in which to continue investigating contemporary sculptural works that associate themselves with architecture.

This exhibition adds to its own definition by encompassing a number of new opinions, convictions and sources. Isolating the varied styles and combinations of pieces by the artists

gives us an idea of the range of experiences and concepts underlying the basic premise of this exhibition. Listed below are general foundations, elements and sources used for research in compiling the works included:

1. Exploration of shelter, habitats, spatial enclosures, sites
2. Imitation of architectural styles, structures, facades, uses
3. Historical sources and disciplines such as archaeology, anthropology, myths, ritual events, etc.
4. Comments on social/economic conditions restraining architecture, building codes, safety, etc.
5. Materials used throughout history in architectural buildings (hay, clay, cement, steel, etc.)
6. Large-scale installations versus miniature, narrative tableaux; variations in scale
7. Behavioral and social patterns with spatial situations; theatrics, drama, performance incorporated
8. Concerns with the building practice, temporal qualities in construction
9. Relationship of architecture to the natural and urban environment
10. Environmental installations

The objects and documentation comprising this exhibition make reference to three-dimensional space, interior and exterior; support and structure; form and material—properties significant to both architecture and sculpture, but the final product is a sculptural work rather than an architectural enclosure. The majority of artists represented have come from a period of art history involving earthworks, environmental installations, and conceptual documentation—not architecture—and are therefore initially involved in creating systems for the investigation of perception based on traditional premises of sculpture within an art historical context. "Architectural Sculpture" joins the number of exhibitions previously indicated, offers additional works and theories for validation and criticism, and presents a focused theme for three months to the southern California public.

Contemporary Sculpture and Architecture: Revival Without Revivalism

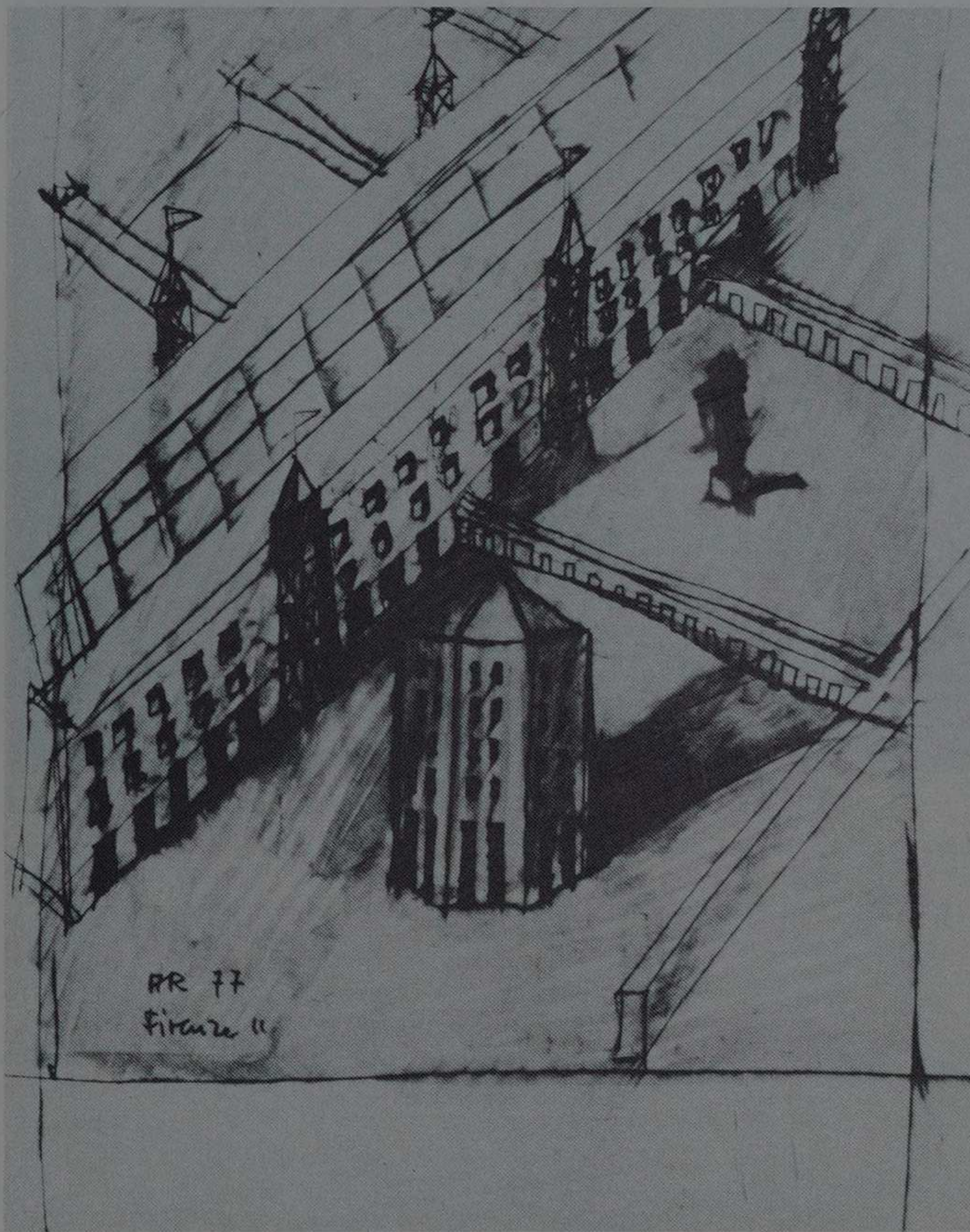
Susan C. Larsen



Pablo Picasso, *Guitar*, Paris, 1912, sheet metal and wire, 30½" x 13½" x 7⅝" Collection of The Museum of Modern Art, New York

Looking at architecture, experiencing it as a physical situation, considering its ability to transmit historical and cultural information, we see and experience and search for ourselves. In architectural situations we discover the physical dimensions of our own bodies, our location in the present and our place in the continuum of history. No other art involves us so completely, engages our sense of touch, of place, our comprehension of space, of time, of gravity, climate and movement. Buildings, bridges, highways, the accumulation of construction old and new provide the very physical condition of our existence, the built human landscape, man-made, fashioned by human hands to fulfill a variety of human needs.

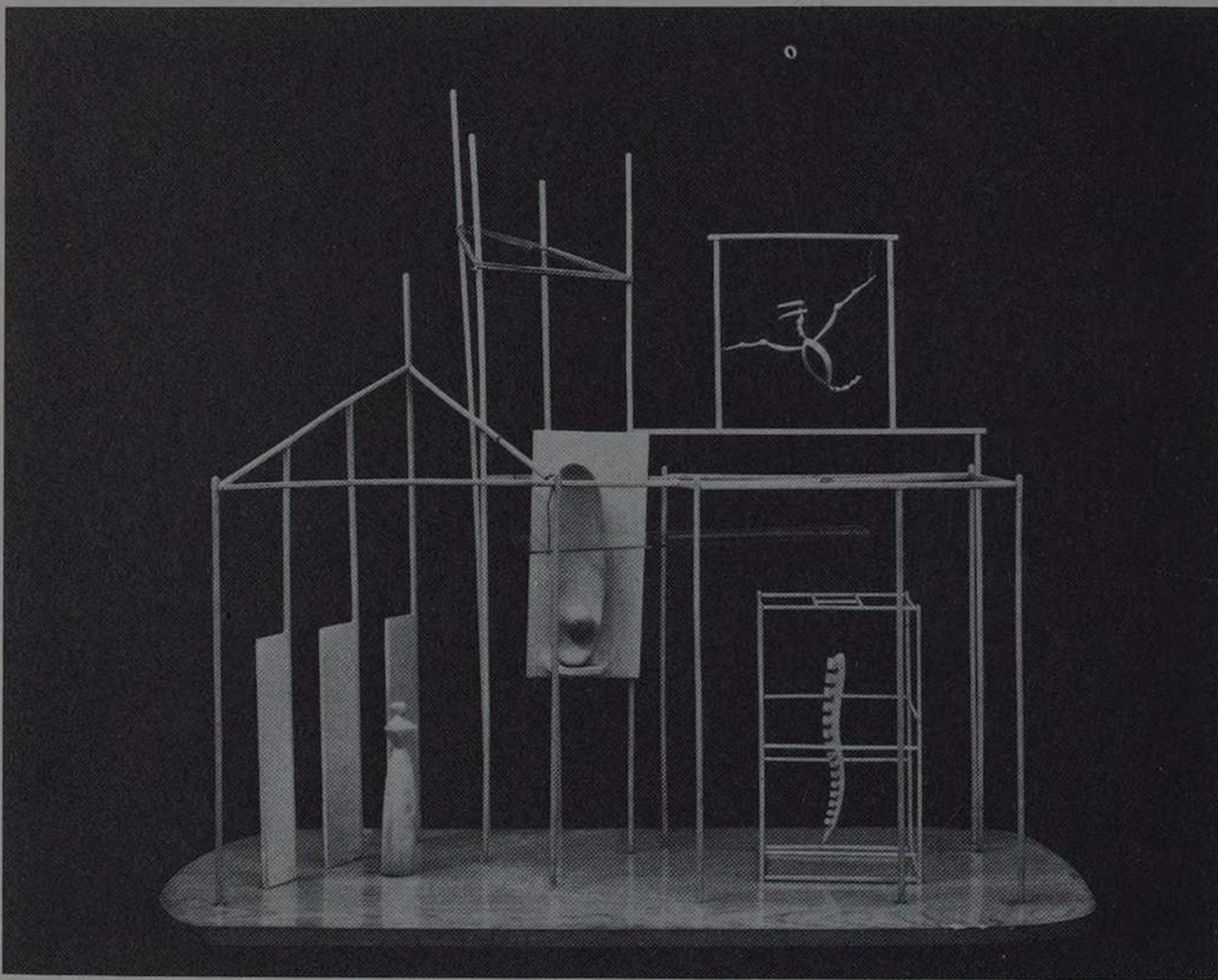
Sculpture and architecture have always been intimately related. One need only consider the vast sculptural programmes of ancient temple complexes throughout the world, such as the Athenian Acropolis and European Gothic churches to observe the deeply-rooted historical affinity of the two primary three-dimensional arts for one another. During the twentieth century, however, radical changes in the nature and function of both sculpture and architecture have



Aldo Rossi, *Florence Project*, 1977 Courtesy of Max Protetch Gallery

brought the two arts into a new highly-complex and varied alignment with one another.

This present exhibition at the Los Angeles Institute of Contemporary Art reveals a wide range of considerations of architectural forms and ideas by contemporary sculptors. Sculptors are building with materials and creating large-scale spatial situations in ways which have heretofore been considered to be architectural. Architects have begun to isolate certain forms, the column, the arch, the vault and use them as



Alberto Giacometti, *Palace at 4 A.M.*, 1932-33, construction in wood, glass, wire, string, 25" x 28 $\frac{1}{4}$ " x 15 $\frac{3}{4}$ " The Museum of Modern Art, New York

fragments, open to the air and to space without the obligations of utility and enclosure. Such expressive uses of architectural elements were traditionally the prerogatives of the sculptor or of the sculptor acting as architect, as for example, in the sculpture of the seventeenth century sculptor-architect Bernini. In many respects, in many parts of the world, especially the United States and Western Europe, the issues and practices involved in contemporary sculpture and architecture are now running parallel to each other.

The physical situation of modern sculpture was profoundly altered in the earliest years of the twentieth century by the elimination of the pedestal, signifying an end to the traditional physical and psychological separation of the work of art from its immediate environment. Likewise, the early twentieth century incorporation of found elements, the use of industrial materials and the advent of constructed sculpture invested sculpture with the obligation to create and define as well as occupy its own space. The Synthetic Cubist

constructions of Picasso and the Constructivist works of Tatlin and Gabo among others, brought sculptural forms into a new alignment with their physical—that is to say architectural—situation. These works attached themselves to the wall, traversed corners, moved in spiral formations, trying to defy gravity and mass even if they could not totally escape their physical condition. Thus, in its relationship to the immediate environment, much twentieth century sculpture has elected to consciously alter the space it occupies, becoming active and assertive rather than remaining passive and self-contained.

The boundary between object and environment has become an area of dynamic interaction. We see a core of open space in the works of Picasso, Gabo and Tatlin. Giacometti used space as a screen upon which to project the activity of linear forms in motion, even suggesting a surreal architectural context in works such as the *Palace at 4 A.M.* In Kurt Schwitters's ultimate architectural fantasy, the *Merzbau*, the boundaries between object and environment literally broke down as an accumulation of architectonic and sculptural elements merged into one quasi-architectural orchestration of mass, plane, space and image. In the later twentieth century it appears that a great deal of contemporary sculpture aspires to the condition of architecture. Much of the sculpture in this exhibition has assumed the traditional prerogatives of architectural scale, explored the spatial and psychological dynamics of large-scale enclosed spaces and has recognized the historical and emotional impact of architectural forms, especially their ability to remind us of remote times and places.

Simultaneously, in many countries, architects have rejected the modernist programme of early twentieth century architecture, objecting to its machine-like anonymity, to its invalidation of place and site, to its own rejection of history and of the concept of typology, (the existence of ideal and typical forms for basic structures such as a house, church, factory, store, etc.) Contemporary architects have noted the interchangeability of much twentieth century architecture, that a steel and glass skyscraper might serve as a bank, as a school, a hospital and a dwelling, fulfilling one purpose, then another.

During the 1970s architects sought a new definition of the modernist equation of form and function. In the longer history of architecture the

link between form and function is more than a materialist notion. A building proclaims its function by its adherence to type—it is a house, a church, a place of business—and thus function is viewed in its cultural context as well as in its purely utilitarian one. These functions are culturally-based, defining a broad category of human activity; thus architecture becomes a tangible mirror of the diversity of human interaction. Contemporary architects and critics like Robert Delevoy have sought to promote, in his words, "the break-up of the form-function link." This is not meant to suggest that buildings may be useless, but that their functions may be personally and socially expressive as well as utilitarian. They have also pointed out that any building, once inhabited, ceases to be the sole creation of the architect and assumes its own personal history. Ultimately, all buildings are personalized and localized, as the Italian architect Aldo Rossi has observed, "life is much stronger than architecture."

One response to modernist architecture has been the recent revival of historical styles and an interest in vernacular building forms. Used with sophistication and verve, these reminiscences are part of a larger attempt to humanize and connect contemporary architectural practice to the past and present simultaneously. There are significant differences between revival styles of the nineteenth century and the current use of historical styles and fragments by architects. In this essay entitled, "The Reconstruction of the City," architect and critic Leon Krier explored some of these issues:

Nineteenth century architectural thinking has effectively *consumed* a few thousand years of previous cultures in a matter of a hundred years. We are now paying the price for this wasteful and oniric festival... In the Nineteenth century architectural production, *styles* became the ideological system to bridge the alienation of intellectual and manual labor.¹

Concerning itself with style and its meanings, the nineteenth century investigated virtually the entire history of architecture. Classicism, which had never relinquished its hold upon the European imagination, was quoted with archaeological accuracy during the mid-eighteenth century gradually transforming itself into Neoclassicism which continued in various



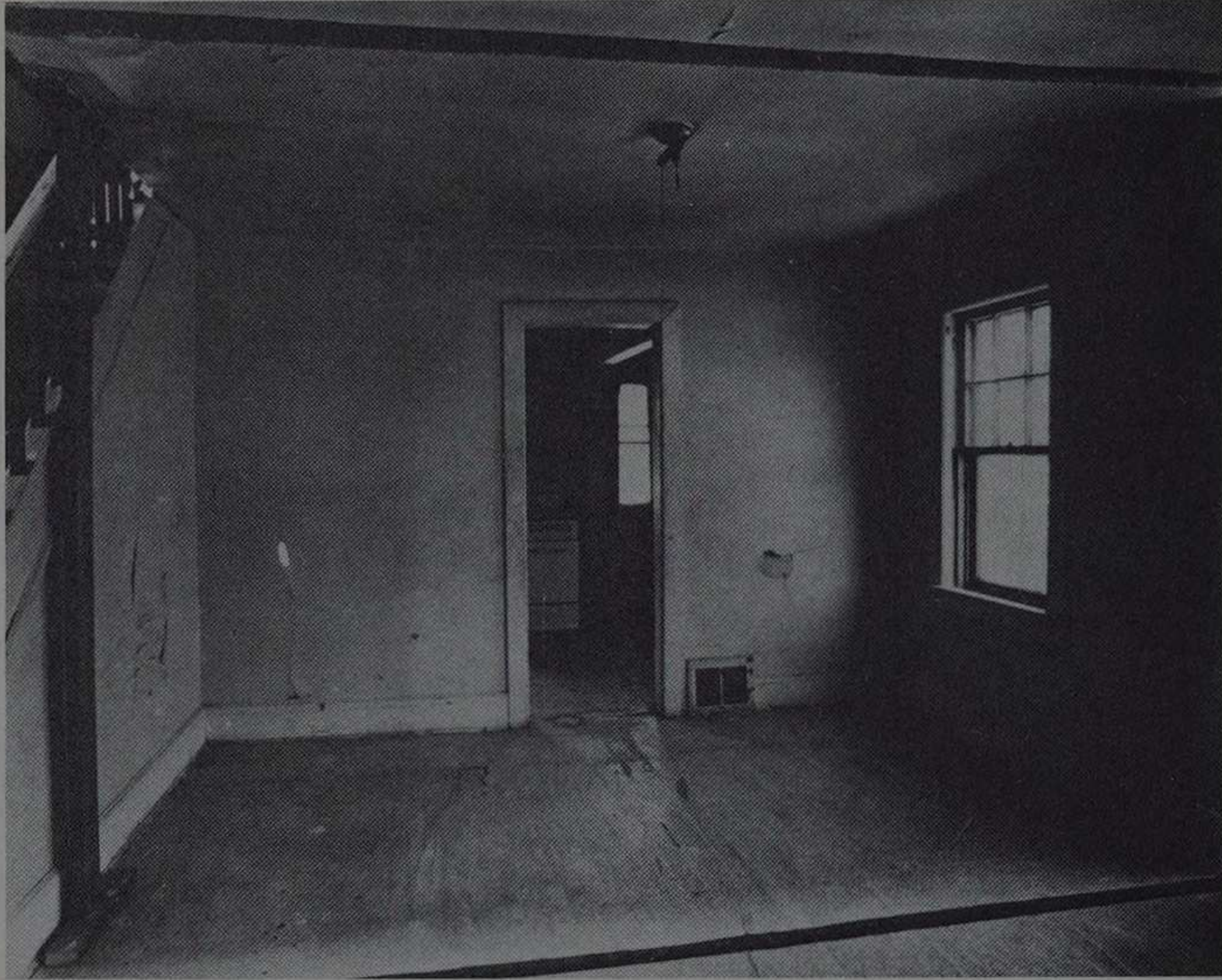
Charles Moore, *Piazza d'Italia*, 1978, New Orleans

forms throughout the nineteenth century. Augustus Welby Pugin's famous volume, *Contrasts*, published in 1832, put forth the Gothic style of architecture as a model of social and economic virtue to serve as a moral imperative for Victorian England. His decorative and sculptural program for the Houses of Parliament served as a tangible reminder of the supposed parallel between Medieval aesthetic, spiritual and social values and those of Victorian society. In time, as Krier points out, the century consumed virtually every important historical style: Italian, Renaissance, Roman, Baroque, Chinese, Mughal, along with attendant social implications as interpreted by their respective nineteenth century apologists.

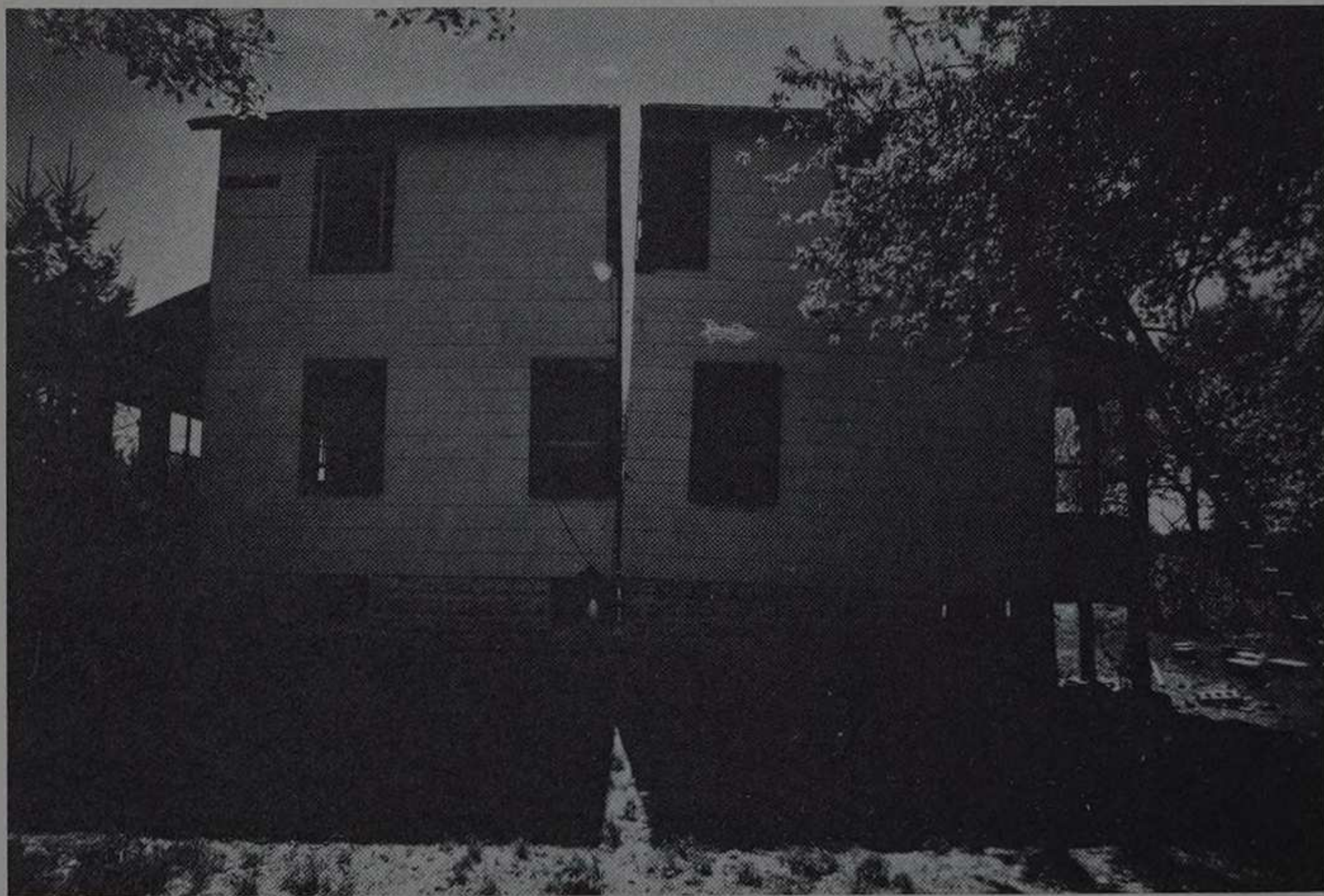
In the early twentieth century, according to modernist thinking, architecture was liberated from this confusing melange of styles. Culminating in the International Style of mid-century, modernism spoke directly in its own language, centered upon the present, independent of local traditions. We had evolved a highly successful architectural Esperanto.

After mid-century, however, in the minds of many architects, critics and the public, the

1. Leon Krier, "The Reconstruction of the City," *Rational Architecture: The Reconstruction of the European City*, (Archives d'Architecture Moderne: Belgium, 1978), p. 40.



Gordon Matta-Clark, *322 Humphrey Street Splitting*, Englewood, New Jersey, 1974 Courtesy of Holly Solomon Gallery. Photo: D. James Dee



Gordon Matta-Clark, *322 Humphrey Street Splitting*, Englewood, New Jersey, 1974 Courtesy of Holly Solomon Gallery

triumph of modernism began to appear as something of a hollow victory. Architecture's traditional stylistic and functional link to place, to locale, was not fulfilled by the standard modernist approach to a specific site for a building calculated to provide the optimum economic return on an investment in land and material. Steel and glass giants designed by international corporate architectural firms seldom addressed the cultural context of an area and stood apart from local architectural vernacular as expressed in typical regional forms and materials. During the 1940s and 50s, the ideas of those who reminded us of the context of architecture, of its link to existing structures and to local building practices seemed romantic and reactionary, out-of-phase with an era priding itself on its dedication to pragmatic problem-solving.

By the late 1960s, however, a new approach to architecture broke with modernism while rejecting the revivalist syndrome of the nineteenth century. Architects began to study the basic architectural forms behind the changing historical facade of style, in doing so they found a fundamental local idiom in the pervasive forms of a house, a barn, an inn or a church. The existence of these basic models was suggested during the eighteenth century by Quatremere de Quincy in his *Dictionnaire d'Architecture*:

...The word Type presents less the image of something to copy or imitate completely than the idea of an element which itself has to serve as a rule for the Model. The Model in the sense of the practical execution of art, is an object which has to be repeated as it stands. The Type is on the contrary, an object on the basis of which everyone can conceive works which would not resemble each other.²

The consideration of basic building type in architecture appears to have something in common with conceptual attitudes in recent art. The origin of such architecture is not imitative, neither is it formalist. Instead, it focuses upon basic forms underlying the architectural practice of a given area, forms which are independent of changes in outward style.

Furthermore, contemporary architects like Aldo Rossi, Massimo Scolari and Charles Moore have used the entire city in its diversity and uniqueness as their model. They see each city as

more than an abstract system of economic relationships, traffic flow and districts, considering it as a living organism with a personality, with a visible past (expressed in its existing architecture and long standing social patterns) and a culturally defined present. Recent architecture appears to have rejected the idea that systems are totally transferable, that style is universally applicable, that a solution for one place can, if logically constructed, serve a variety of other situations. Instead, architects are paying attention to those aspects of particular cities that make them unique, the vernacular architecture of typical homes, store fronts and streets, recognizing that Paris, Florence, Los Angeles, Rio and New York are not the same, as any traveler could enthusiastically affirm. Contemporary architecture is attempting to speak through the city's cultural context using it, commenting upon it rather than erasing or ignoring it. In his essay, "The Third Typology," Anthony Vidler attempts to outline this process:

The city considered as a whole, its past and present, is revealed in its structure...it stands complete and ready to be decomposed into fragments. These fragments do not reinvent institutional type-forms nor repeat past typological forms; they are selected and reassembled according to criteria derived from three levels of meaning—the first inherited from the ascribed means of the past existence of the forms; the second derived from the specific fragment and its boundaries, and often crossing between previous types, the third, proposed by a recomposition of these fragments in a new context.³

We have a few such city-scale architectural projects in the United States. Charles Moore's *Piazza d'Italia* in New Orleans, finished in 1978, is unusual in that it has actually been built and stands in a prominent location a few blocks from the popular Superdome. Open to the air, occupying about one-quarter of a city block, Moore's piazza is a delightful urban oasis, a mixture of historical quotation and high camp. Columns support nonexistent walls, multileveled stairs lead to a curved apse, while colored architraves decorated with sculptured roundels bear the grinning likeness of the architect himself.

It is at once humorous and unsettling, a burlesque of revivalism reminiscent of the oddly appropriate holiday atmosphere which prevails



Robert Smithson, *Entropic Landscape*, 1970, pencil, 19" x 24" Courtesy of John Weber Gallery

as tour groups invade historical sites in Italy. This architecture, if it can indeed be called architecture and not sculpture, is of course at odds with standard ideas of utility and problem-solving. Its purpose is to comment upon, to provoke and to set up an open-ended context for a consideration of architectural form as metaphor. One cannot help but see this project as something of a stage set. Upon entering it one feels an obligation to act, to react and to act-out. It has, however, little to do with the immediate context of New Orleans; it is in this and in its tongue-in-cheek humor that a significant difference between Moore and his European counterparts can be discerned.

Perhaps the best-known architect working in a related but quite different mode is the Italian Aldo Rossi. His work is stark, rooted in place and history, involving masterly psychological manipulations of the impact of architectural space and form. For Rossi, the city is a stage on which to enact his dramatic interplay of past and present. In his recent book on Rossi, Francesco Moschini described the architect's work as "estranged and uncommunicative... it is the

2. Robert L. Delevoy, "Diagonal: Towards an Architecture," *Rational Architecture: The Reconstruction of the European City*, (Archives d'Architecture Moderne: Belgium, 1978), p. 16.
3. Anthony Vidler, "The Third Typology," *Rational Architecture: The Reconstruction of the European City*, (Archives d'Architecture Moderne: Belgium, 1978), p. 31.



Mary Miss. *Room Size Fence*, 1970, wood. Courtesy of Max Protetch Gallery

4. Francesco Moschini, *Aldo Rossi: Projects and Drawings*, (Rizzoli: New York, 1979), Introduction.

5. *Ibid.*

representation of a total loss of reason and the crisis of historical values."⁴ In Rossi there is a great deal of emotion but no sweetness, no humor, no nostalgia for the past. These have been replaced by a conscious awareness of the present seen against the backdrop of the existing historical city. According to Moschini, "In Italy, Neorealist populism—in its Italian version, led architecture to seek, in small town squares, village streets, porticoes and balconies, an awareness of its collective past."⁵

Rossi's consciousness of architecturally defined urban spaces reminds us, at times of the art of Giorgio de Chirico, although Rossi's work is grounded in particular Italian cities and focuses upon the contemporary situation. In his project for the Town Hall in Muggio, Rossi inserted an improbable conical tower between the intersection of two blind arcaded structures. It acts as a barrier, an interruption of the easy visual

flow of the arcade, an expressionist intrusion into the serenity of a classical form. Rossi is as interested in the unsettling psychological impact of this imagery, the aspect of confrontation and commentary, as he is in its formal properties. Rossi does not attempt to unobtrusively "fit into" an existing urban situation; his work is a calculated and emphatic insertion into some of the best-known and most revered architectural spaces in the world, an act which transforms and to some extent seizes the area for his own purposes.

The city of Florence is virtually a museum for the study of major monuments of Renaissance architecture. Audaciously, Rossi has planned a series of new towers, bridges and arcades crisscrossing its sacrosanct central city square. His towers and arcades are reminiscent of Florentine architecture of the fourteenth and fifteenth centuries, but only in elemental form. Rossi's structures are more abstract and geometric than their Renaissance antecedents, stripped of descriptive ornamentation which would locate them too firmly in the past. They refer to but stand apart from the city which surrounds them, speaking of a contemporary crisis, our difficulty in finding a satisfactory relationship with the historical past.

There is in Rossi's work something of the vehemence reminiscent of the early twentieth century Italian Futurists, who wanted to destroy the museums, to erase history in one great bonfire. Rossi also desires to unburden himself of the past but instead, he uses history, comments upon it with irony, without nostalgia, with a bitter certainty of its enduring hold upon the present.

In many Western European countries, architects are reexamining their roles as builders of utilitarian structures and isolated works of individual genius. Many are studying the cultural environment of architecture, playing the role of commentator as they participate in the patterns of street and create structures which help us to discover the unmistakable flavor of individual neighborhoods. When new construction builds upon the cultural framework of the existing city, history becomes less of a burden. The historical romanticism of the nineteenth century, which focused upon style, has been replaced by a more sophisticated consideration of the enduring character of an area as seen in local building forms, most typically those of the house, the place of business and the street. The Italian

rchitect Massimo Scolari observed:

What becomes fundamental is the succession of forms in time, their repetition and variation; it is, for instance, the infinite diversity of the models that determines the typology and their reducible form of the house.⁶

So, we might ask, what have these developments in architecture to do with recent culture and its exploration of architectural forms and imagery? In many respects, the same issues are being probed by sculptures and architects working in various parts of the world. A concern for basic vernacular building types and particular sites which we have already observed in the work of Rossi can also be seen in a slightly different form in the work of the late artist Gordon Matta-Clark, whose vertical excavations of existing, usually abandoned, buildings uncovered hidden aspects of architectural space. Like Rossi, Matta-Clark intruded upon a site, using its past and the visible traces of previous inhabitants as an abrupt contrast to his own cleavage of its interior. Matta-Clark sought, in his own words, "typical structures which have certain kinds of historical and cultural identities." His work has been called "an expression of despair." It transformed urban decay into an expressive condition, uncovering a fierce beauty unconscious of its own impermanence. His abrupt exposure of the structural core of existing buildings removed any nostalgia for the past or any belief in an heroic architectural future while it also presented a vivid, tangible experience of architectonic space as revealed by the artist.

Massimo Scolari's interest in conceptual models and in the "succession of forms in time," closely parallels the concerns of sculptors Robert Smithson, Mary Miss and Nancy Holt, who look beyond historicism to elemental form, not out of any fascination with the nostalgic and the picturesque but because these forms endure and continue to fire the human imagination. Their work is focused upon the present: it must work for us now or it loses validity despite its evocative power in terms of history. Or as Smithson remarked, "I needed a map that would show the prehistoric world as coextensive with the world I existed in." This important route out of modernist dogmatism, out of historical revivalism, away from sentimentalism and imitation, was envisioned by artists in the late sixties and gained

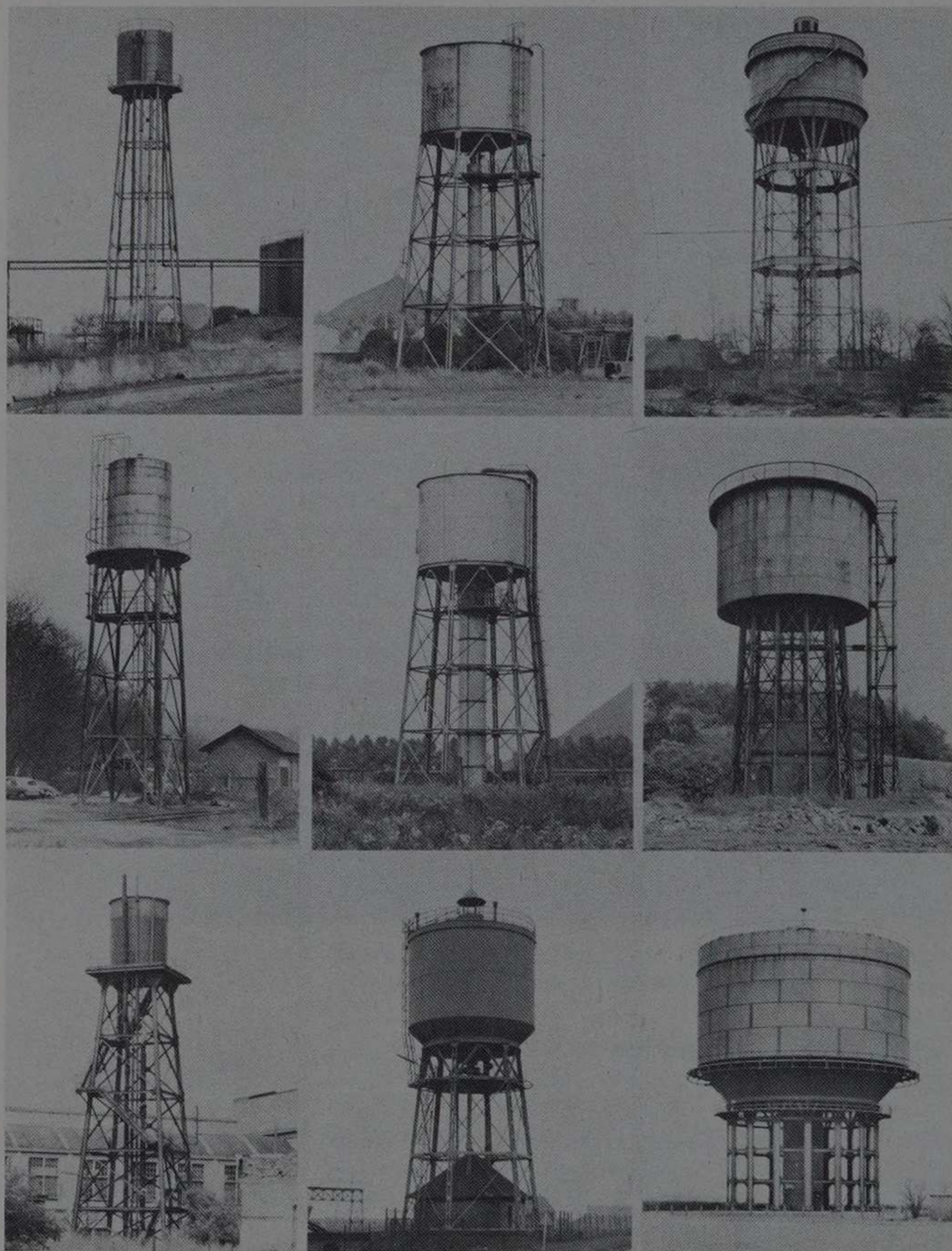


Lloyd Hamrol, *Snow Tree House*, 1980, cast pulverized snow, 12' x 12' x 6', XIII Winter Olympics, Lake Placid, New York

wide currency by the seventies. These artists dreamed on a mammoth scale, drew and constructed models but built infrequently, and then most often on a lesser scale than had been planned. This is also true of their contemporaries in architecture who have of necessity relied more and more upon drawings and projections to put forth grand projects which have little possibility of being realized. This is true especially among the Europeans like Rossi and Scolari whose most influential work exists in the form of renderings and sketches. Since this work must be experienced physically as well as seen and conceptualized, the plans and models are not entirely sufficient, but they have presented concepts which have taken hold and have had an impact upon a diverse group of younger artists and architects.

A profound sense of physical and emotional dislocation pervades much of this work. The

6. Massimo Scolari, Quoted in Delevoy, *op. cit.*, p. 14.



Bernd and Hilda Becher, *Water Towers*, 1959-1972, black and white photographs, 60" x 40" Courtesy of Sonnabend Gallery

The architectural structures of sculptor Alice Aycock are so seductive as forms that the darker ambiguities of their contents are all too often misconstrued. They are best perceived by physical interaction, walking through or in them and trying to engage in a normal architectural experience with them. Her purpose is not to simulate architecture on a small scale but to plan vivid, disturbing encounters with space and form. For example, as a child she experienced the structures in amusement parks as labyrinths, webs and abruptly plummeting spirals. They were at once thrilling and terrifying. As an adult these memories became part of a larger metaphor for human experiences as she recounts:

It seems to me that the disjunction, the uncertainty, the ambiguity that I experienced in the amusement park can be articulated using the conventional vocabulary or sign system of architecture—doors, walls, roofs, ladders, floors, chimneys, shafts, wells, platforms—as a set of directions for a performance (as a structure for an event), it is possible to create a vocabulary of disjunction. This vocabulary of disjunction is in the tradition of Bosch, Piranesi, Boullée, Ledoux, Lequeu, Smithson and many others....⁷

Most of the time we experience Aycock's work in art galleries, in the form of drawings, models and photographs. Like her counterparts in contemporary architecture, however, Aycock also dreams on a larger scale which would be played out in the real environment of the city. Paralleling Rossi and Scolar's emphasis upon basic, culturally defined types and models, Aycock envisions her own city within a city. "This city would exist in the world while at the same time running parallel to it...this complex would be a metalanguage setting up the conditions of the city as a model for a city on the scale of an actual city."⁸

The experiential emphasis of much recent sculpture is also prominent in the work of artists Michael Asher, Robert Irwin, Mario Merz, Bruce Nauman and Maria Nordman, who actually build or modify architectural environments, placing the viewer in a tightly controlled physical and emotional situation. These structures do not immediately reveal themselves visually although their visual impact is one important factor. They must be touched, listened to, walked through, experienced with the body as well as the mind.

7. Alice Aycock, *The Beginnings of a Complex 1976-77*. (LAPP, Princess Press Ltd., and Printed Matter, New York, 1977), Introduction.

8. *Ibid.*

excavated structures of Smithson and Heizer speak of this dislocation. The American group of architects called SITE suggests another type of uncertainty as they present entire buildings pretending to their own immanent destruction. Much of this work is calculated to make one aware of our condition as inhabitants of the late twentieth century, somewhere between an ironically perceived past and an uncertain future.

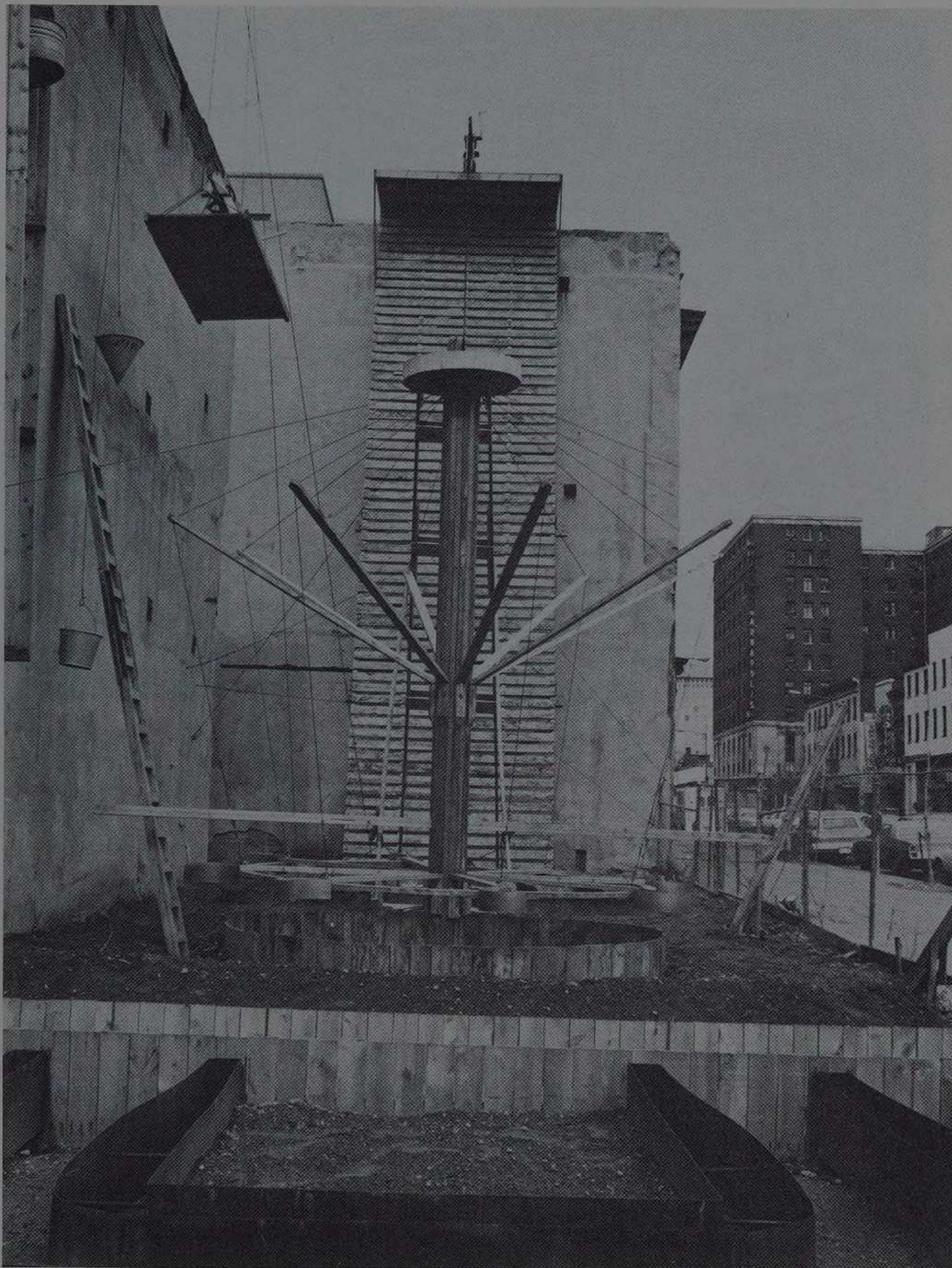
uch encounters may provoke states of orientation, a sense of paradox or irony, euphoria, a contemplative attitude or a variety of other reactions which vary from individual to individual.

Such physical experiences are difficult to describe and their actual relationship to the built structure is problematic. Nauman observed, "It becomes easier to make a picture or to describe what the elements are, but it becomes much more difficult to explain what happens when you experience them."⁹ This aspect of recent sculpture is one of the primary attributes of architecture—that inexplicable, virtually unphotographable, time-space-body experience we have every time we see and enter a building.

Significant architecture shapes these experiences, consciously strives to make them vivid, meaningful and memorable. It appears that contemporary sculptors' interest in this vast area of spatial and psychological experience has less to do with a desire for greater scale than it does with their desire to push the experiential boundaries of sculpture toward broader sensory and psychological dimensions.

In some recent work there appears to be an effective use of architectural imagery as an emotional vehicle of memory, for example, in the picturesque memory-laden, small-scale houses and cabins of Donna Dennis or in Michael McMillen's finely-detailed reconstructions of run-down and well-remembered areas of Los Angeles. Each artist works on a reduced scale which is appropriate to the pictorial and conceptual processes involved. Life-size models of either artist's work would perhaps intrude too much upon the senses, locating the experience too firmly in the present. Roland Reiss also makes use of reduced scale in order to enact his dramatic tableaux which present the artifacts of past and potential human activities. Constructing a room-size piece in a recent exhibition, Reiss retained his imagery of color and thus preserved the psychological distance so vital to the impact of his work.

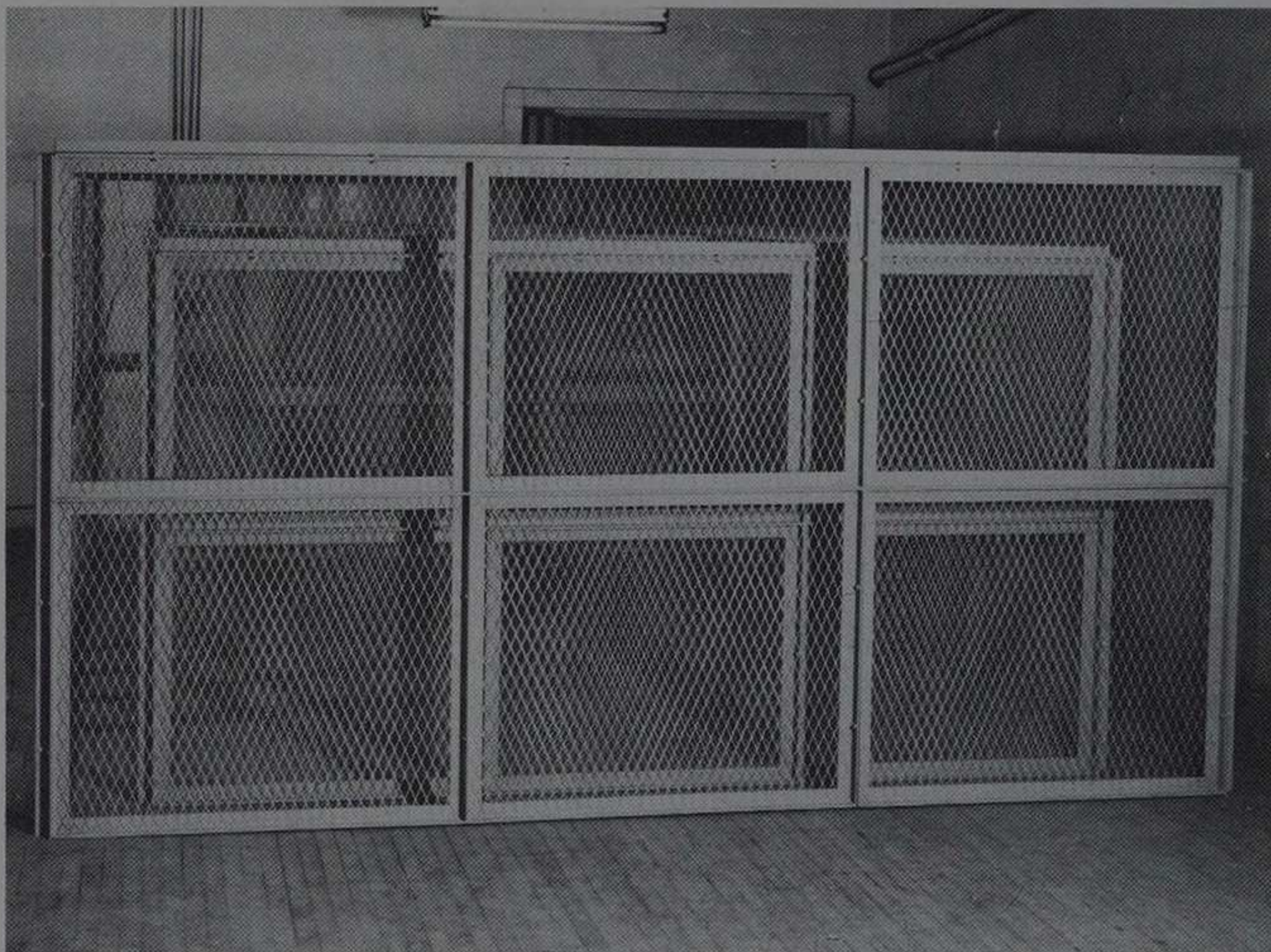
Other contemporary sculptors work in a virtually opposite manner, becoming deeply involved with the ideas and practice of fabricating structures on a large scale. In this work, form itself, its materiality and clarity, is paramount, as in the work of Siah Armajani, Bernd and Hilla Becher, Jackie Ferrara, Lloyd Lamrol and many others. This type of structure-



Alice Aycock, *Game of Fliers*, 1980, mixed media, Washington Project for the Arts, Washington, D.C.

building on a large scale has traditionally been practiced by architects. As sculptors begin to employ architectural tools and structural methods the boundaries between the two arts become less and less distinct. In the case of the Bechers, existing industrial structures, tanks, towers, factories, are treated as basic types, an unlimited but definable set of images to be found in diverse places and forms. Their art is

9 Bruce Nauman, "Interview: Bruce Nauman," *Avalanche*. (Winter, 1971), p. 30.



Bruce Nauman, *Double Steel Cage Piece* (large version), 1974, 13½' x 16½' x 7', Courtesy of Leo Castelli Gallery Photo: Frank J. Thomas

10. Ludwig Mies van der Rohe, "On Form in Architecture." *Programs and Manifestos on Twentieth-Century Architecture*. (The MIT Press: Cambridge, 1970), p. 102.

conceptual and to some extent coolly analytical, but in basic concept it parallels some of the ideas discussed by the Italians Rossi and Scolari, particularly their awareness of the persistence of building types.

As the mass and range of contemporary sculpture expands and more artists probe the traditional provinces of architecture, the issues relating and separating individual works become more significant. We might ask ourselves, not, "Does it *look* like architecture?" but "Does it *act* like architecture?" And if so, what are its purposes in doing so?

Among the most exciting developments in contemporary sculpture and architecture are those which propose to reshape our cities, revitalizing existing social patterns within the city and adapting local and vernacular forms to changing modes of life in the late twentieth century. To do this, the arts of sculpture and architecture have had to expand their discourse, to reach into areas traditionally considered as each other's special province. By doing so, they have come closer than in any period since the eighteenth century, certainly closer than in any period since the rise of modernism.

One of the saddest images of the previous

estrangement of these two primary three-dimensional arts has been the all-too-common sight of a decorative corporate-financed sculpture sitting out upon a vast, wind-swept deserted concrete plaza beside a mammoth late-twentieth century skyscraper. Usually the sculpture has been placed there as an embellishment, a concession to a dimly-felt need for something of human scale to mediate between man and his technology. In their uneasiness with each other, they are like two strangers sharing a common space without the possibility of warmth, exchange and mutual purpose. Recent developments in architecture and sculpture make the perpetuation of this estrangement unnecessary and unthinkable.

The values of architecture are changing, rejecting the corporate international style, its impersonality and remoteness. At the same time, sculpture is expanding its range as a primary structure-making art so that it will be impossible to consider it as an embellishment. Each is gaining strength and a deeper sense of social value from the other, a dialogue to be supported, encouraged and hoped for.

The work in this exhibition has helped to define and propose some of these issues and relationships between sculpture and architecture. Artists are asking sharp questions about the role their work can play in the natural and in the architectural environment. They are concerned with form but also concerned with the broader issues of late-twentieth-century urban society. Early in the twentieth century a young architect voiced similar concerns, perhaps in our own time we will come to understand them more completely:

I do not oppose form, but only as a goal... Form as a goal always ends in formalism. For this striving is directed not towards an inside, but towards an outside. But only a living inside has a living outside. Only intensity of life has intensity of form.¹⁰

Ludwig Mies van der Rohe, 1927

The Inside Picture From the Outside

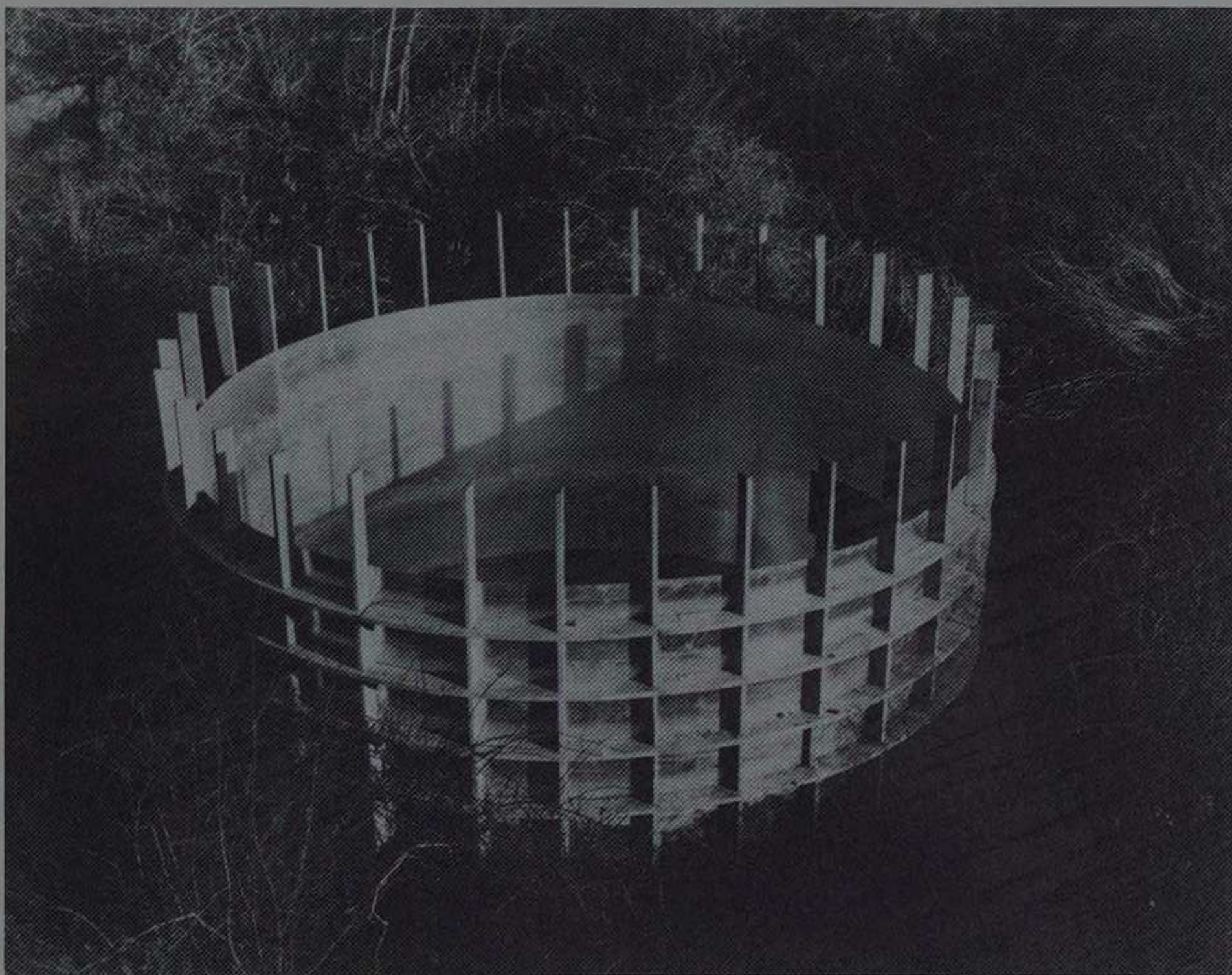
Lucy R. Lippard

Take boxes, for instance. We live in boxes in boxes in boxes (rooms in houses in city blocks or rural plots). We spend a lot of time looking at or into other boxes (other people's houses, schools, workplaces, consumer products, books, especially television). Boxes have outsides and insides. Boxes come in economic as well as physical dimensions. Boxes have been used as aesthetic stages since long before Cornell, et al. When a child first draws a house it is a box.

The "primitivizing" tendency of the last decade has led artists to combine the box-sculpture of minimalist esteem with the box-house of broader ramifications, to fill their perceptual boxes with associative richness—perhaps in case of being abandoned on a nuclear desert island. The result has been a pluralist hybrid typical of the '70s—a hybrid which is, I assume, the subject of this far from all-inclusive survey of the permutations, or mutations, resulting from the marriage of big and little, or formal and anti-formal sculptural traditions.

The widespread absorption of architectural vocabularies into sculpture in the 1970s has a multiple background as well as a multiple foreground. It is not and never has been a "movement." In fact, the past decade replaced movements with theme shows; on the feminist model, dissimilar styles were brought together under the rubric of images, intentions, or political issues. The great number of articles and exhibitions over the past five years on sculpture/architecture amounts not to a movement but to a bandwagon—quite a different thing, inspired less by aesthetic concerns than by the market. If, as I and others have been saying, the great interest in the house, shelter and other less comfortable containment contexts reflects the homelessness of a semi-detached avant-garde, then perhaps this tendency should be called "real estate"—with a nod to the guerrilla exhibition on New York's Lower East Side that opened illegally on New Year's Day 1980.¹

The term "architectural sculpture" has been in use for at least fifteen years and has changed meanings several times in that period. In the '60s and early '70s it meant just plain *big* sculpture that could compete with or at least complement architectural settings. This "plaza sculpture" preceded the rise of "site sculpture"—much of which has simply substituted green lawns and pleasant glades for bank entrances or institutional "sculpture gardens." A new



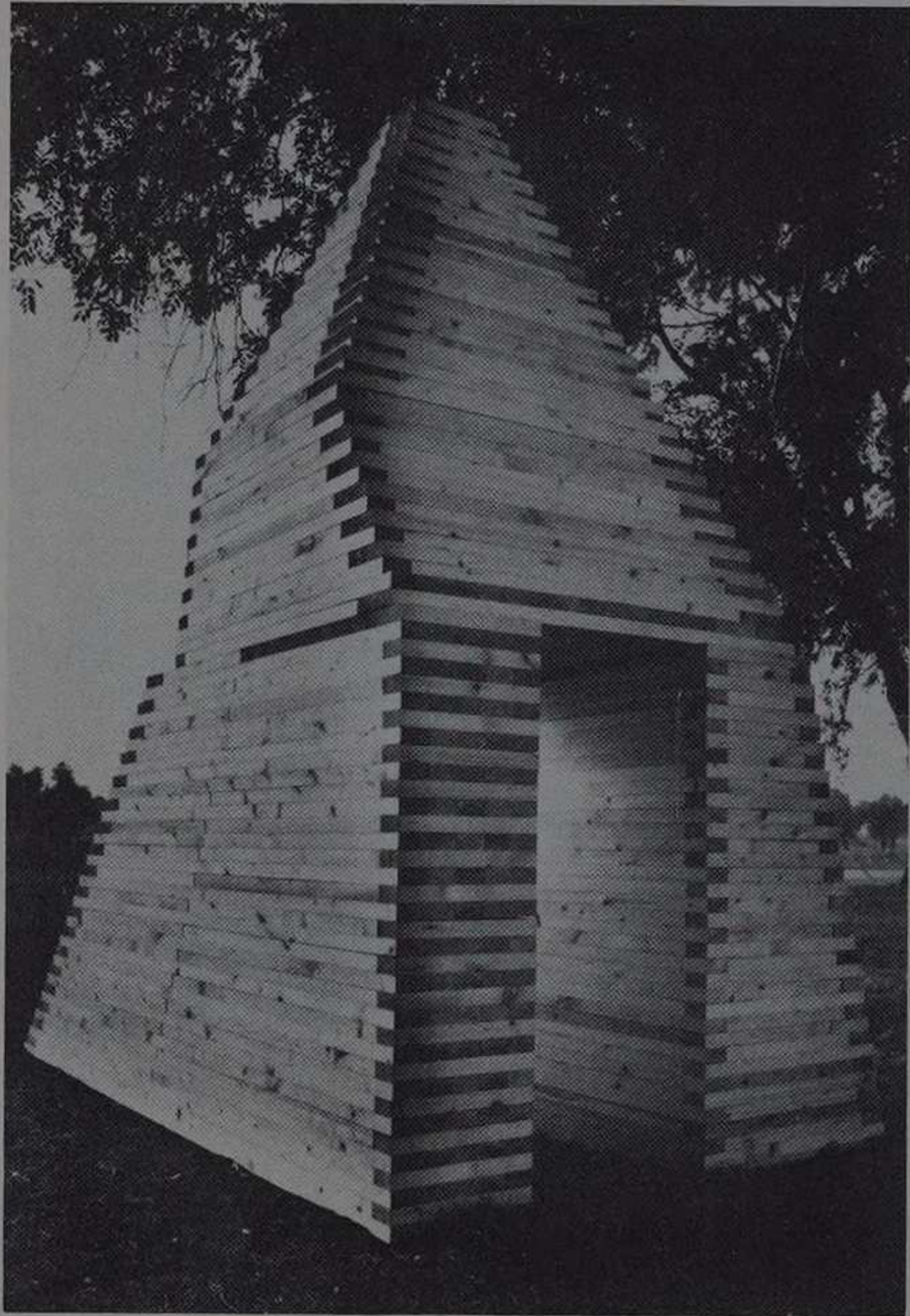
Mary Miss, *Sunken Pool*, 1974, wood, galvanized steel, water, 20' x 10', Greenwich, Connecticut

generation of artists, perhaps inspired by Smithson's, Andre's and Long's involvement with the land, began to see their work as "belonging" to a specific site, rather than as an enlarged, portable, collectable object. At this point they began to intrude on architectural territory and attracted the attention of the architects themselves.

From the other direction, artists had been looking at architecture with a covetous eye since the minimalists' interest in the "working drawing" and in gestalt spatial theories. Around the time of the "Beaux-Arts" exhibition at the Museum of Modern Art in 1975, however, many architects' drawings took on a highly pictorial, baroque and evocative aspect that coincided with the art world's increasing interest in the metaphorical past—the sources for many little houses, ruins, pyramids and tombs. These are now lumped together with everything else as "architectural sculpture," which has come to mean anything that imitates, simulates or suggests architecture's scale or its spatial effects or its images or its materials or its shelter functions.

It is still more confusing when the term "architectural sculpture" is used for abstract sculpture primarily concerned with sculptural attributes—the geometric or organic definition of

1. "The Real Estate Show" was an attack on private property, instigated by a group of young artists, including Co-Lab; it took place in an abandoned building on Delancey Street with the participation of local residents. It was finally closed by the police but amicably.



Jackie Ferrara, *Dayton Arch A195*, 1978, pine, 10'3" x 5'2" x 5'5". Courtesy of City Beautiful Council, Dayton, Ohio. Photo: Susan Zurcher

2. Kate Linker, "An Anti-architectural Analogue," *Flash Art*, No. 94-95, January-February 1980.
3. Roger Hurwitz, unpublished review of "Two Views/Two Sculptures: Peter Berg/Ed Rothfarb." Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts, March 1979.
4. Frederick Kiesler, quoted in Cynthia Goodman, *Frederick Kiesler's Endless Search*, (New York: Andre Emmerich Gallery, 1979).
5. Michael Graves, "3 Architects, 3 Approaches to Color Use," *A/A Journal*, Vol. 67, No. 12, October 1978, p. 57.

space: work by Mary Miss, Jackie Ferrara, or Jackie Winsor, among others. Both this kind of work *and* that which is more legitimately linked with architecture has a multiple focus: on spatial perception, on site characteristics, on isolated object-like form (no matter how large or small.) This includes sculpture that encloses or beckons, leads the viewer through doors, down pathways, into labyrinths, up towers, down wells, into dead ends, to peer through windows, to be caught in beams of light, exposed in action... in other words, all the inside/outside spatial experiences that may or may not be "abstracted."

I disagree with Kate Linker² and other quasi-formalists in their desire to divorce sculpture from its associative elements and its ties with architecture (no matter how tenuous or spurious these may often be). They attempt instead to reinstate that insular modernist notion of "purely sculptural aims." I am deeply opposed to any further separation of formal/perceptual

experience from associative/literary/social experience. I see no point in trying to study sculptural components separately as planes and volumes in space and then to frost them with obvious connections to architecture, building, shelter, home, hut, etc. We should, to some extent, be guided by the artist's own intentions. Experience is holistic, even when it is analyzable in parts; and it is time art was seen that way too, instead of being dismembered into form-versus-content dichotomies.

Roger Hurwitz, suggesting that "art might be a publication (outring/uttering) of consciousness instead of its refuge or private language," sees architecture as "reenactment of myth."³ (I assume he is talking about either history or potential rather than current reality.) And Frederick Kiesler, a seminal influence on and bridge between visionary architecture and sculpture, said "Art as a ritual cannot be an afterthought. It must again become the usual link between the known and the unknown."⁴ Only "fine art" and visionary architecture seem to fill that bill today, and visionary architecture tends to be conceptual art since it rarely gets built. (Many contemporary architects use "quotations" from the architecture of the past even more superficially than sculptors do; there has been a boom in gallery shows of architects' drawings paralleling those of artists' miniature or minimal architectures.) Michael Graves might be talking about sculpture rather than about a "machine for living" when he calls color in architecture representational: "To some degree, therefore, it possesses the quality of an object, an artifact." He regards architecture "to be derived primarily from symbolic sources, to be a replica."⁵

In fact, most big-name *built* architecture is sculpture too, because of the modernist overemphasis on the exterior, which is where the architect can make his (or, less often, her) mark. A modest or unprepossessing building might function better, might have a highly original and comforting interior, might be more welcoming than the monoliths that get all the publicity. But it will not be written up in the architecture magazines unless it bears a stamp of *individuality*; and that stamp exists *inside* (the traditional feminine domain of interior decoration) does not seem to do the trick. As Martin Pawley has written: "Today the public realm is doomed to inauthenticity through its inability to acknowledge the simultaneous

presence of subject and object in the individual."⁶

So much for "de-categorizing." I have to admit that what interests me personally in so-called architectural sculpture is anything and everything that it does not have in common with object and plaza sculpture in the modernist mainstream; or maybe everything it does not have in common with art.⁷ In the '70s, sculptors, learning from vernacular or "low" architecture (rarely from fashionable "high" architecture) and longing for some connection to utilitarianism and audience, seem to have reconsidered the notion that functionlessness leads to freedom. At the same time, architects, dissatisfied with the economic and bureaucratic restrictions of their utilitarian art, were envying sculpture's illusive liberties—a case of the grass on the other side of the fence that has led to some constructive interdisciplinary dialogues.

These dialogues include sociologists and anthropologists, who may hold the key to what both sides seek—a social understanding of environment. In a scruffy little New York show last May, grandly called "Public Policy/Architecture Propositions," Peter Fend rhetorically stated that "the function of architecture is to organize habitat. Habitat now is, of course, scarcely organized... The political question is an aesthetic question and an architectural question. How else might we organize habitat, the space in which we coexist with the species, but by the use of senses acutely trained?" In the same show, Geoffrey Hendricks' manifesto *On the Education of Architects* added: "To understand the ground (on which they build) architects should study earthworms... An architect should go into the wildest part of the land he plans to build on (even if it is in the middle of the city) and survive for a month (or a year) on his own resources."

Akiko Fujita, with the help of hundreds of friends and students, builds dwelling-like sculptures and parks on and in the earth. Despite their huge scale, they are made of clay. She sounds like Kiesler when she says, "The earth contains everything. The earth is endless and active forever. All creatures come from and return to the earth. This is why I am making my works on the earth; it is the only way I can prove my existence—through such creative action."⁸ Esther Raucher's pots grew into shelters because she found herself needing "thinking spaces—little leantos, places to go and sit." They became



Akiko Fujita, *Idenawa*, 1966-67, clay, 6m x 15m x 15m
Photo: Hideo Nakajima

an earth and vine hut dug into the ground and then an adobe sweat house "big enough for a group of people to take a sauna together in the dark." When her life turned urban, she turned to a dirt parking lot, where she weeded and crawled with "the satisfaction of motion, scratching and exploring the surface." She sees crawling as "an integrating, balancing experience" that "ends the hierarchy of the standing position"⁹—a likely metaphor for the history of modernist sculpture.

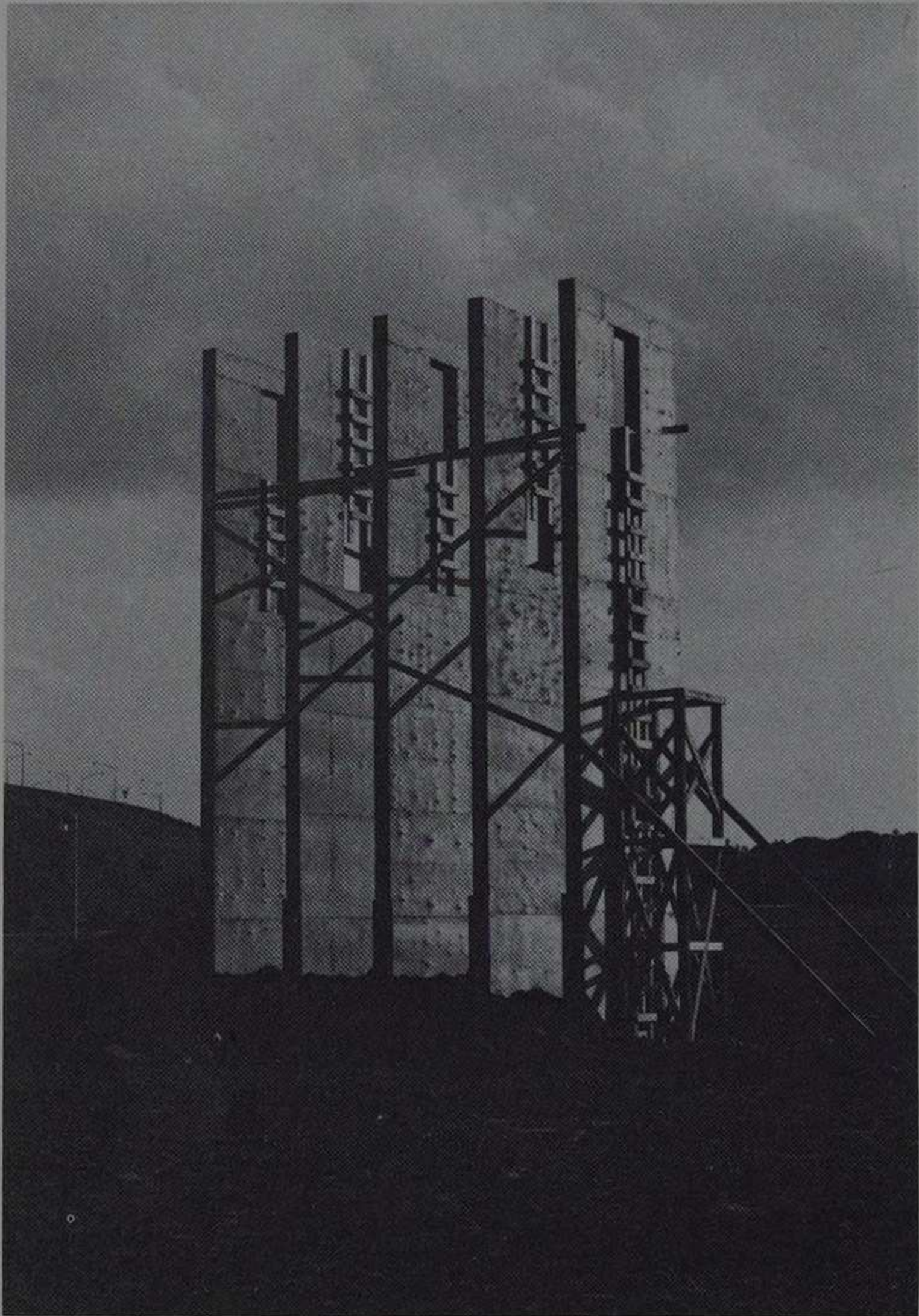
What the purists prefer to avoid are the literary and theatrical components of much "architectural" work; despite their persistence outside the mainstream, these components have never been quite kosher, perhaps because they confuse the issues, perhaps because of political taint. (In the '60s, even Tony Smith was accused of being criminally "theatrical." The healthiest aspect of architectural sculpture, is its internal as well as external pluralism. So far as its variety, while leading to a plethora of incoherent if enjoyable exhibitions and articles, has also permitted to individual works a certain autonomy, perhaps because the mode is by nature self-contained. (Architectural images stand for themselves in group shows better than most sculpture because of the ways they draw viewers into "other," contrived spaces.) Architectural sculpture is often interesting

6. Martin Pawley, quoted in Charles Jencks and George Baird, *Meaning in Architecture*. (New York: G. Braziller, 1970), p. 143.

7. In three previous articles on the subject I clearly have not made my point clearly enough, since Kate Linker has taken me to task for trying to "define a movement," when my intentions are precisely the opposite. The '70s may have been seductively chaotic, if rather too disengaged for my taste, but I thought they had at least managed to dispel the hopes of well-ordered minds for more "movements" to add to the existing thicket of "isms." Alas, such minds have fastened onto another vague third-hand label—"post-modern." What on earth does that mean? What comes after post-modern? Post-post modern? Post-avant-garde? Scout art? Post-painterly abstraction, which started it all, was inaccurate enough twenty years ago. You'd think we labelers would learn.

8. Akiko Fujita, from an unsourced text called "Thoughts of Clay and the Earth."

9. Esther Raucher, from an unpublished statement.



Alice Aycock, *The Beginnings of a Complex, Shaft #4*, 1977, wood

10. Alice Aycock, from unpublished text accompanying work called "Excerpts from Writings 1971-76 Entitled a Megalomaniac's Dream for Norman Bloom."
11. Peter Shelton, unpublished notes.
12. Peter Clothier, "Walls are for Leaping," *Artweek*, Vol. II, No. 4, February 2, 1980, p. 3
13. Ed McGowin, indirectly quoted in press release from "Sculpture Now," New York, March 1979.
14. Louise Lewis, "Experiences in Tableaux," *Artweek*, Vol. II, No. 7, February 23, 1980, p. 5.

precisely because it offers this double-leveled experience rather than the monolithic and often vacuous singleness of so much "post-minimal" abstraction. Alice Aycock—the epitome of this fearless synthesizing—refers to the archaeological sites that inspire her as "empty theatres for past events" which led her to "try to fabricate dreams for my buildings, to fill them with events that never happened, to allude to function, a function they never had. But there is a short period of time, just before a project is finished, when it is clearly what it was intended to be, in which the work functions on its own. Not as some self-conscious art experience, but as something that must be traversed, crawled through or climbed in order to complete some practical task."¹⁰

In this and similar statements, there is a strong implication that sculpture alone is not enough.

Works animated by narrative or action or cross-cultural references simulate architecture by providing an artificial life to pass through and transform them. They test the boundaries between real and fake. An unexpected number of artists in this huge show have unashamedly introduced illusion—anathema to the minimal work their art still outwardly resembles. They use illusion in the perceptual sense—a kind of *trompe l'oeil* in three-D—illusion as projection or acting out, and illusion as disengaged or hopeless fantasy. Sometimes the illusionism is purely and simply physiological, but most of it carries some degree of evocation and association, and much of it presupposes some kind of activity—imagined, programmed, random, but separate from the conventional passive/confrontational viewing posture.

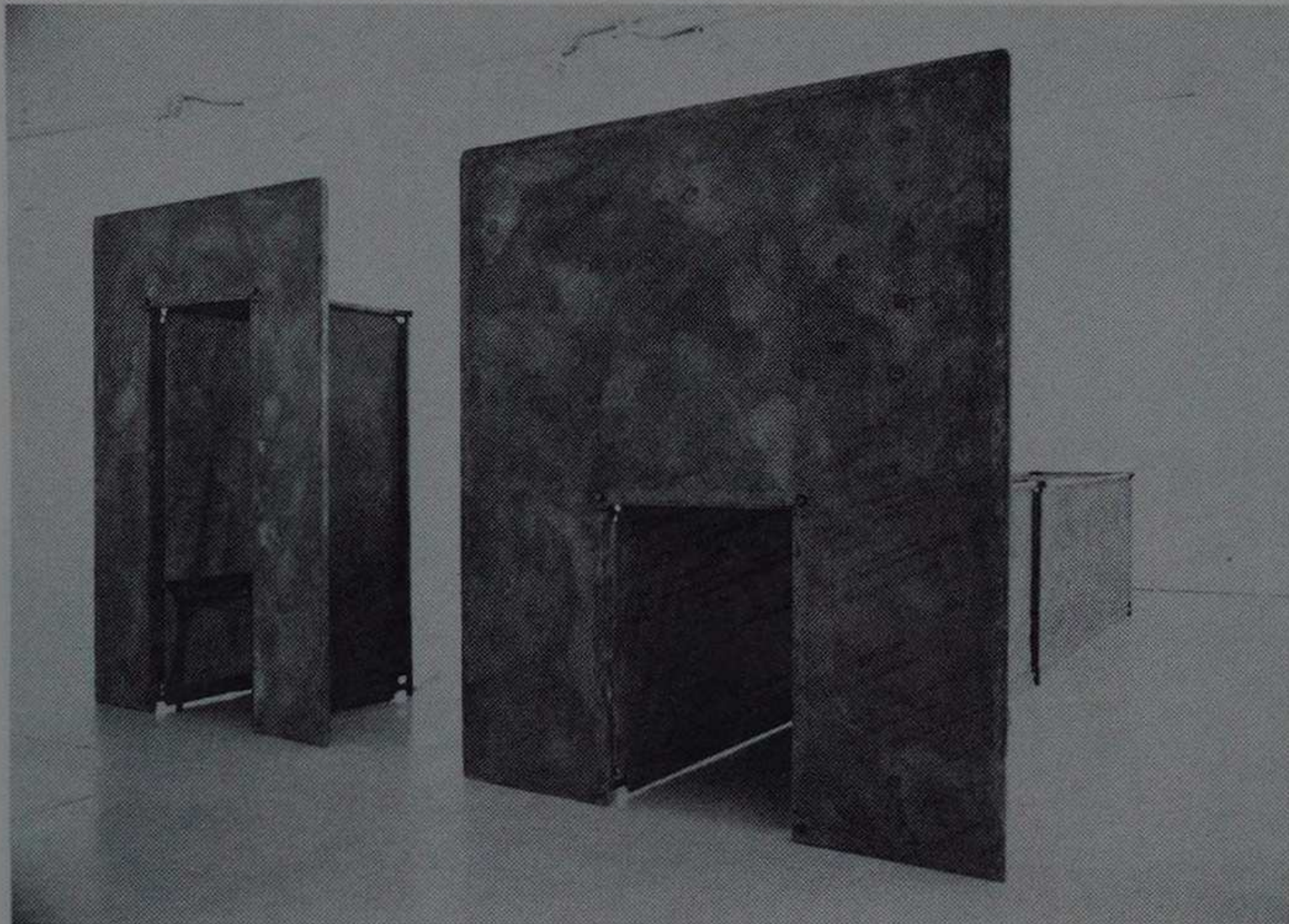
Perceptual illusion is represented by works like Peter Berg's clean and clear but still quasi-sexual involvement with negatives, or holes, with the relationship between "full/empty and opened/closed." Peter Shelton's pieces fragment the viewer by masking and exposing body parts in action, they explore different sensations of confinement or imprisonment and "physical postures such as standing, sitting, walking, crawling, turning, reclining, etc."¹¹ Susan Vogel's black lead and pink chalk walls—"two horizons, two thresholds"—suggest escape from gravity and, according to Peter Clothier, demanded a psychological leap into ethereal space beyond.¹² Richard Turner and Bruce Williams fill their structures with psychologically process-oriented videotapes. Ed Rothfarb filled the planar spaces of his *In leuiunia et fletu* with the biographies of music, composer, and self, with the music as "source and center." Ed McGowin fills his clunky edifices with narrative-tableaux; he is interested in "making art that is comprehensible to anyone" and opposed to "non-literal modes which depend on art-historical contexts for meaning." Mark Lere's "stages" refer to stunts and film sets and, as Louise Lewis has observed, "invite participation off camera/on camera," cueing "yet-to-occur action;"¹⁴ his *Arduous Stage* is reminiscent of Nauman's claustrophobic corridors merged with Mary Miss' construction. Marsia Alexander's *Nomadic Sculptures*—long platforms, tall openwork towers—when set in the desert, became an "activated environment" filmed as the vehicle for a sound piece. The rest of the time they

are in their "dormant state"—which raises questions about art and audience, trees falling in the forest. Is the sculpture there when no one is looking at it? LAICA's Director has described Los Angeles as "the world's largest art community without an audience...there's really no one out there..."¹⁵

These stages on which to project one's ideas and dreams often deal less with experienced space than with *anticipatory* space. Michael McMillen's ominous *Night Class/Video Swamp*—ecological commentary, action and tableau—includes the moving shadows of a woman's arm and a pistol-holding man. This is sculpture as voyeurism as much as sculpture as architecture. Audiences love to look through tiny windows into other people's lives. One of the most intense images of my own middle-class childhood was taking the New Haven Railroad on elevated tracks past Harlem tenements and invading via rapid cinematic flashes the privacy of the people living there. Such "slipping glimpses" (de Kooning's phrase) provided my only nonliterary notion of the lives of other classes until I moved to a smaller city and found other ways of crossing those boundaries.

To be invited into Cletus Johnson's classical *Utopia* (maybe a movie house, maybe heaven) or to wander McMillen's shrunken, decaying but lively back streets, or to stoop to peer into Donna Dennis' vacant (vacated) motel rooms, or to lose oneself in Charles Simonds' imaginary civilizations, separated from us not only in scale and space but in time and value systems as well—these experiences are also like reading with concrete images or dreaming. There is a certain compelling *transparency* to them. Siah Armajani's *First Reading Room* could be a pun on superficial "first readings" of art which, like his own apparently forthright architectures, convey on second reading a more complex situation. Much of the work in this show is based on images, or pictures—not *depictures* so much as impressions, illusions, stories and visions—self-generated or socially imposed.

Architectural sculpture, then, holds out a double-edged possibility of merging perceptual and social experiences by opening doors and windows to the real world. The most important architects today are not those whose work can be exposed in one-man shows, but those whose collective conscience is changing the quality of life in often invisible and rarely touted ways.



Peter Shelton, *Niche and Kneewalk*, 1977, wood, muslin, steel, shellac, 11' x 16' x 5'10"

Melvin Charney, an architect himself, distinguishes the notion of house as individual shelter in nature and "house as an element of collective human settlement; that is, through the art of building cities."¹⁶ His buildings within buildings and disembodied facades representing ghosts of lost structures show cultural contexts swallowing each other up. Like the Rehab, Sweat Equity and Adoptabuilding movements, and like some of these sculptors, he works with what is and has been there, as models for what can be conceived in a future while neither devouring nor ignoring the past.

Babs Schapiro has pointed out that some recent art and architecture "does not ignore the wealth of accumulated meaning which grows accretively within a culture. It does not scrape away in a compulsive search for purity, but acknowledges and assimilates. Like the makeup of the contemporary psyche it is layered in its composition."¹⁷ The vacant lot which coexists with its architectural identity as an intolerable void, has become an apt paradigm for socially concerned sculptors. Simonds infests vacant lots with microcosmic comments on the macrocosm; Jon Peterson chooses them as sites for his compassionate streamlined "bum shelters"; Alan Sonfist and many others have made gardens or

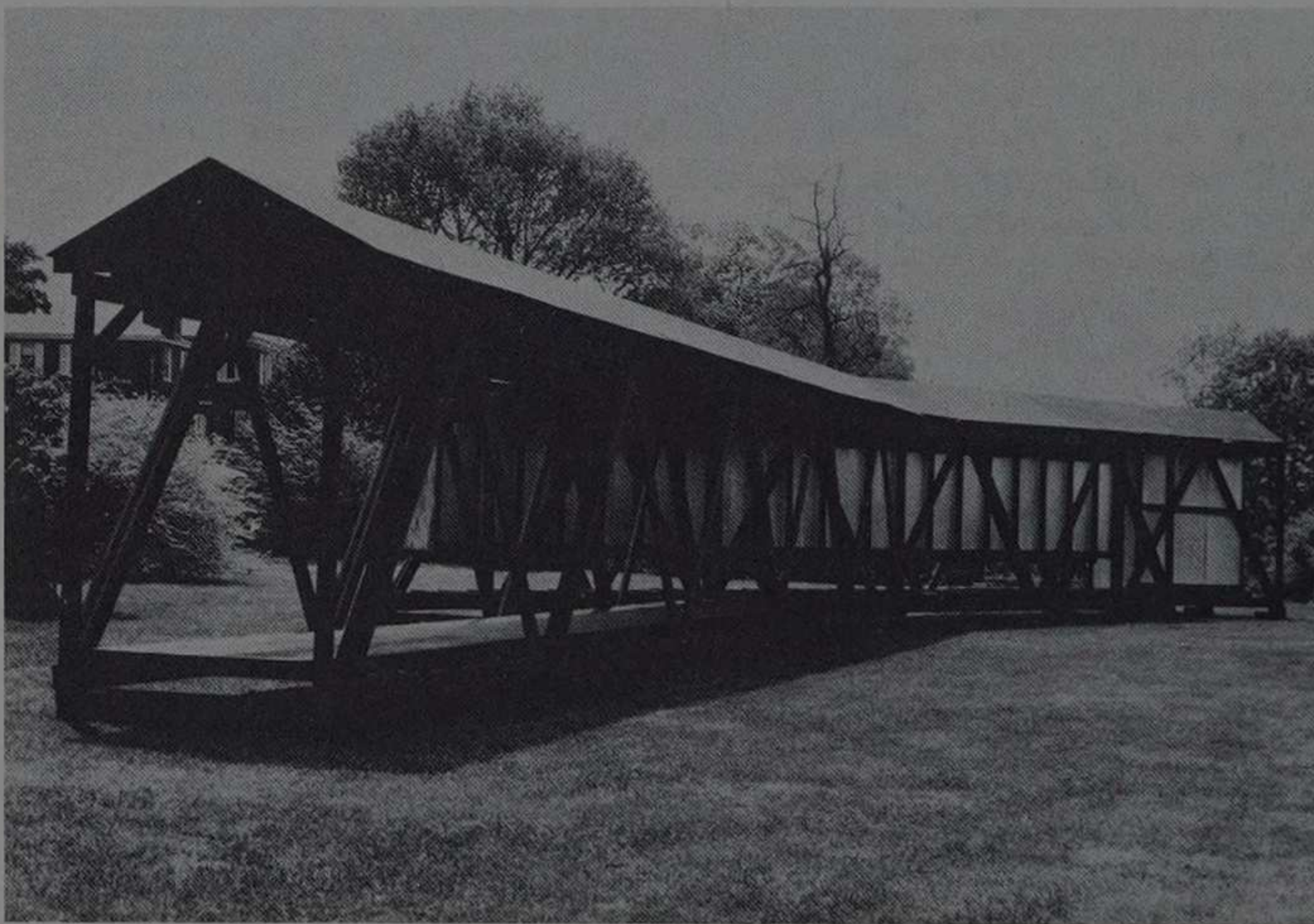
15. Robert Smith, remarks made at Critica I, conference in Montecatini, Italy, March 1980.

16. Melvin Charney, "Les Maisons de la rue Sherbrooke," *Oeuvres 1970-1979*, (Montreal: Musée d'art contemporain, 1979), p. 42-48.

17. Babs Schapiro, "Architectural References," *Architectural References*, (Vancouver: Vancouver Art Gallery, 1980).



Melvin Charney, *Les Maisons de la rue Sherbrooke*, 1976, wood, steel and concrete construction, 54' x 52' x 40', installed on the corner of Sherbrooke and St. Urbain Streets, Montreal, Canada, June-July 1976, commissioned by the Arts and Culture Program of the XXI Olympiad



Siah Armajani, *Fifth Bridge*, 1979, wood, corrugated steel, stain, 12' x 90' x 36', Courtesy of Max Protetch Gallery

parks or other natural images in them; Gloria Bornstein has reinvested them with the lost life of a neighborhood; Gordon Matta-Clark and Candace Hill-Montgomery have transformed abandoned buildings into harsh commentary on social irresponsibility. SITE's *Ghost Parking Lot*, consisting of discarded automobiles enveloped to various levels by the paving surface, reflects on the planned obsolescence of both cars and parking lots, which, in turn contain the ghosts of neighborhoods destroyed for profits. In Richmond, Va., SITE has planned a forest to envelop a commercial showroom, but the building is surrounded by an asphalt parking lot—a pathetic reversal of the “encroaching nature” image.

Gaston Bachelard's poetic insights into psychological responses to space have by now informed and perhaps even formed a generation of architectural sculptors. (He makes it tempting to see all the crawling and passageways as birth metaphors.) But how often do we see the lovely forms and textures of ancient habitats and ruined bureaucracies in terms of life, not just of art? Artists' raids on ancient and Third World cultures have disturbing parallels to military imperialism. There is something ironic about the nostalgia for huts, tents, hogans, damp stone cottages, even tombs, among artists living in relative luxury with plumbing and heat. I know—this art isn't meant to be lived in (though Alan Saret has inhabited his work). But it is hopefully a home for the spirit as well as for space, and not just a commodity or a toy. Boxes again. Art too is packaged, and the more we are aware of it the less likely we are to be stifled in plastic bags.

When art and artists become passive elements in a utilitarian culture, art is used for social and economic profit rather than for what art is good at—communication, thought provocation, new ways of imagining and acting, of perceiving ways out of public dilemmas. I suppose I'm just saying something we have known all along—that the political/economic system within which we make art (capitalism, it's called, though capitalists prefer a vaguer term) defines and restricts the art that is made, consciously as well as subconsciously. What's good for Exxon is not good for art.

Or maybe we should put it this way: when is what's good for Exxon good for art? When no one else is subsidizing art. All my idealistic stipulations about where public art should go

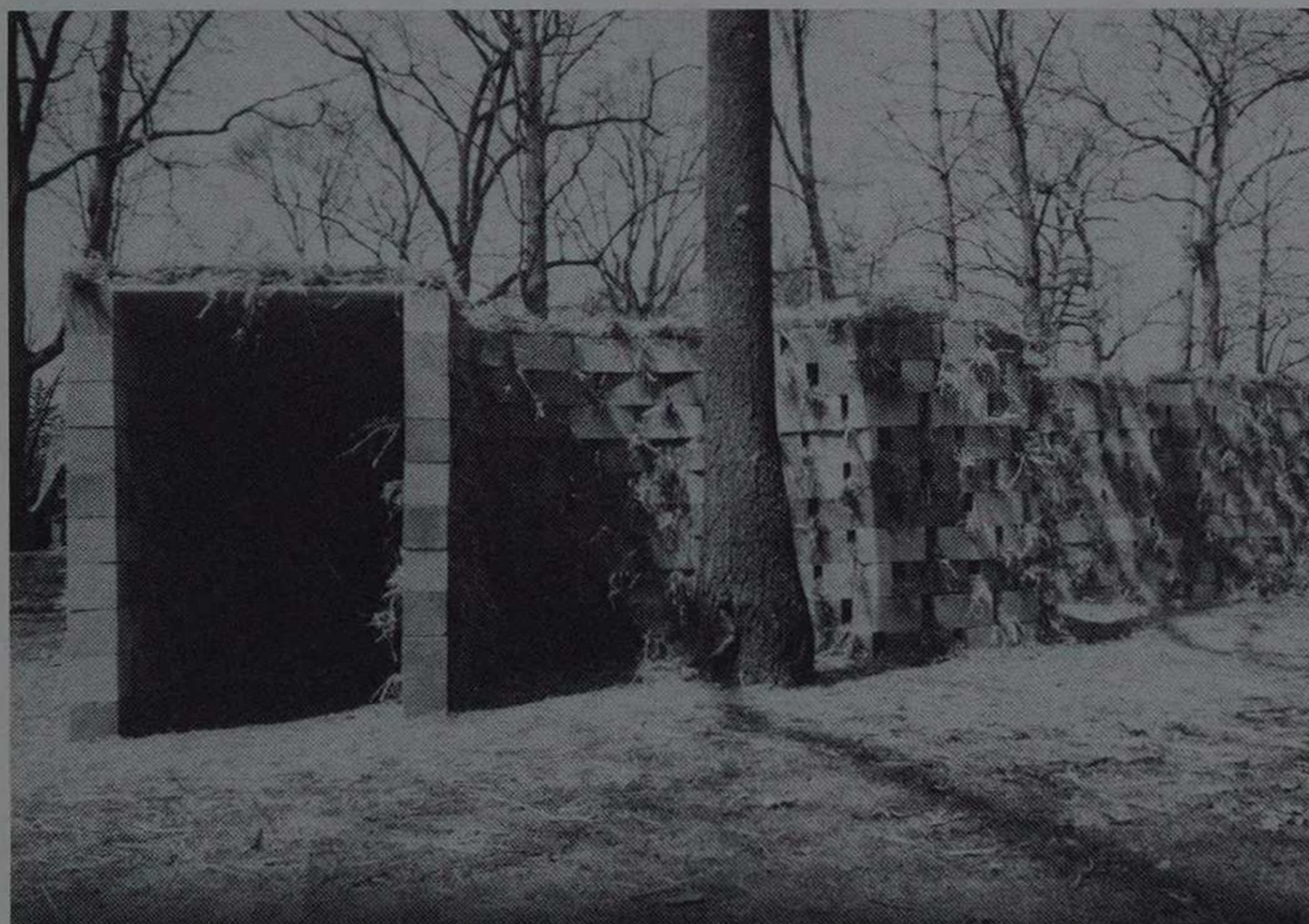
and how become irrelevant in an affluent society that supports so little of its arts so reluctantly. Large-scale architectural sculpture is particularly vulnerable to corporate control. The artist is particularly vulnerable to control when s/he is dependent on a backer for materials (not to mention time, which is rarely paid for; artists are lucky to be allowed to make something, right?) Robert Smithson, warning against "cultural confinement," made valiant efforts to reverse the process by asserting the possibilities of art's control over at least the rehabilitation of the environment. But he died, and few of his many heirs are as outspoken or committed to social change through art.

Desire for this sort of control of one's art and one's life may be another factor in sculpture's recent urge toward architecture and suggested utilitarianism. It's difficult enough to cut the cord of aesthetic dependency, but to cut the cord of economic dependency is a hundred times harder. At one point I felt relatively optimistic about the introduction of architectural references into sculpture in ways as specific as are displayed in this show. I saw it as a continuation of the best of the modernist tradition—a willingness and even eagerness to understand and change one's environment through art. Since this includes the social environment, it seemed to offer an alternative current of humanism to a history now stultified through formalist inbreeding, self-consciousness and post-this-and-post-that. Yet all too often this work seems overly involved with the superficial aspects of the architectural *object* rather than with architecture's broader call—the structures of social life. Even site sculpture, which includes so much architectural work and was born of a healthy impulse toward nature and a more randomly selected audience, has, over the years, managed to resemble more closely the enlarged collectible against which its makers initially rebelled.

On the brighter side, it seems to me that since artists began consistently to work "on site" in the late '60s, everyone who "moved out" has come back in, to some extent changed and affected by the experience. The new feedback is irresistible. The responses any artworker gets from gallery/museum/magazine audiences is feeble, to put it mildly. The artworld often resembles bedlam; everybody milling around in the same space but concerned only with personal



Richard Fleischner, *Hay Interior*, 1971, 10'10" x 7' x 7', Rehoboth, Massachusetts Courtesy of Max Protetch Gallery Photo: Clinton Born



Jody Pinto, *Serpentine Corridor*, 1980, Wooster College, Ohio, 65' x 7' x 3½', hay, cement block, wood, seed, soil Courtesy of Hal Bromm Gallery Photo: Jody Pinto



Richard Turner/Bruce Williams. *Pole Shed*, 1979, wood and bark

either by institutionally ignoring it (*in extremis* censoring it) or by welcoming it with open arms and dripping maw.

So is architectural sculpture to be on any level a third-stream or a model for outreach in art practice rather than an isolated movement or exploitation of retro-emotions? Obviously it's up to the artists, but they have to be able to survive too. Perhaps one solution lies in an increased collaboration with like-minded architects who already have a foot in the real world's door. Another is in the direction of small-scale community planning, working with existing neighborhoods and prolonged involvement with residents rather than the hit-and-run art drop favored by the current systems. Other alternatives will appear as consciousness of the issues is separated from self-consciousness, as the doors to all these eccentric spaces for mind and body are opened wider. Just as networking is the base of political organizing, art grows from contact with other art and with the real systems of the environment it exists in.¹⁸ Architectural sculpture isn't going to change the world, and certainly the idea has never occurred to most architectural sculptors. But neither is any other single impulse, aesthetic or otherwise, going to change the world. And by venturing into those areas closest to home, all good art has a strong chance of communicating images that influence values.

18. Recognizing this, and concerned by the fact that socially concerned art has less access to the mainstream media than purely aesthetic art, a New York artist's group has recently started P.A.D. (Political Art Documentation), housed in PS 64 on the Lower East Side.

obsessions and paranoias. It is ironic that we who would like to make some extra-art social impact are always complaining that art is powerless; we use that as an excuse for being stuck in the art context. But at the same time we have to admit that the art system is powerful enough to co-opt almost anything done in it or on its peripheries—

Melinda Wortz

three generations of artists share an aesthetic focus on the phenomenological experience of the viewer, a heightened sensory and psychological awareness of the intangible elements of light and space in the environment.

As most of their installations have been site-specific, many no longer exist, except in project proposal form. All the artists noted above (except Vogel) began creating site-specific, spatial environments in the late 1960s and early '70s. All know of each other's work and many have personal relationships with one another. Larry Bell, for example, was a student of Irwin's at Chouinard, graduating in the early 1960s; and Irwin and Turrell worked closely with each other and Edward Wortz of the Garrett Corporation in 1970, during the Los Angeles County Museum of Art's Art and Technology program. Irwin and Wheeler exhibited together in Amsterdam in 1969; and Irwin, Bell and Wheeler had a major exhibition at the Tate Gallery, London, in 1970. Irwin, Nordman and Turrell all have permanent installations at Italian collector Count Dottore Giuseppe Panza di Biumo's villa in Varese, Italy. In the early 1970s Tivey studied with Turrell, Baden and Brewster at Pomona College and Claremont Graduate School; in the middle 1970s Bell and Orr produced collaborative pieces. Irwin, Wheeler, Nordman and Asher were all included in Germano Celant's "Ambiente" exhibition at the 1976 Venice Biennale. In other words, while there was little sense of an artists' community in Los Angeles during those years, this group of artists was engaged in a great deal of professional interaction both nationally and internationally.

Because of the close interaction among these artists, it is virtually impossible to point to any one of them as the forerunner of the "light and space installations," although Irwin has certainly been the most prolific in the *realization* of this type of project. What is remarkable is that so many artists in southern California have worked with light and space *per se* for more than a decade, and that this form of art is exciting and important in establishing the artistic identity of Los Angeles as something other than what Barbara Rose has referred to as "The Second City," second, of course, to New York.

Most art throughout history, has been produced in the studio, according to preconceived, learned conventions. Even art styles that are considered to be relatively

In recent years many architects have complained about the lack of art in their profession, of their inability to reconcile their aesthetic ideals with client's demands. Some of the most interesting and controversial architecture—Philip Johnson's AT&T Building, for example, or Venturi and Rauch's many houses and fire stations—frankly embrace decoration and symbolism in addition to or in defiance of functionalism. Several successful architects in southern California, including Craig Ellwood and Russell Forrester, have given up architecture altogether in order to become painters. On the other hand, we have witnessed a reaction against formalism among visual artists in the 1970s and a renewed interest in narrative and symbolic imagery. In sculpture, this attitude has resulted in many structures that are architectural in nature: environmental works that can be entered and walked through; miniature models; and site-specific installations that take into consideration the physical parameters of their locations and their historical and sociological contexts.

In southern California there is a group of artists whose work relates to architecture in a manner that appears to be unique to this region. This group includes Robert Irwin, whose artistic career began in the 1950s; Larry Bell, who achieved national and international recognition in the middle 1960s; a number of artists whose careers were established toward the end of the 1960s—James Turrell, Douglas Wheeler, Maria Nordman, Michael Asher, Eric Orr and Mowry Baden; Michael Brewster who began to show in the early 1970s; and Hap Tivey and Susan Vogel, who began exhibiting in 1975 and 1977 respectively.¹ Since the late 1960s these artists have produced sculptural work that is related to architecture, though not in the sense of symbolism or architectural typology, (post and intel constructions, pyramids, arches, columns, temples, or houses.)² Although often encompassing the entire space in which it is located, their work is concerned not so much with architectural structure itself as with the way in which light and emptiness affect the character of spatial experience as defined by various combinations of walls, floor and ceiling. These

1. Other southern California artists, including Peter Lodato, DeWain Valentine, Ron Cooper and Bruce Nauman have also created site-specific installations dealing with the light and spatial aspects of the architecture in which they are located, but these concerns are not so central to their oeuvre as they are to the artists included in this essay.

2. A curatorial choice against the inclusion of these artists in the projects section of "Architectural Sculpture" was made for two reasons. First, these artists have had considerable exposure in southern California during the past decade, and this exhibition is intended to present work that has not been seen first hand by southern California audiences. Secondly, most of the artists asked to participate in the exhibition's projects build structures that allude more directly to architecture, whereas the artists considered in this essay are concerned, instead, with the intangible elements architecture contains.

"realistic," that is, representational, were probably created more in accordance with prescribed conventions—the Golden Mean of Ancient Greece, for example, or the rediscovery of perspective in the Renaissance—than from direct observation of nature. There are exceptions, of course, primarily in the 19th century; John Constable and John Turner in England, the American luminists, the Barbizon School and the Impressionists in France. Interestingly, the latter had artistic intentions similar to—the presentation of the *perceptual experience of light and color, directly observed*—those of the southern California "light and space" artists, and both lived and worked, at least part of the time, in similar environments.

Even though we are largely unconscious of the quality of light and space encountered minute by minute in our everyday lives, these aspects of our environment, together with food and shelter, are *fundamental* determinants of our well-being. Yet we hardly notice them unless they are unusually poor, like small, dark and claustrophobic space; or unusually beautiful, like a sunset over the ocean. These artists offer a unique aesthetic experience by orienting us through the context of art to the sensorial richness inherent in space itself, as opposed to the structures or objects that define it.

But their work has implications beyond "art for art's sake" aesthetics, for the simple architectural methodology these artists employ could readily be incorporated into the work of architects, urban planners and others who design the spaces where we live and work. Their art is also wholly pertinent to a major philosophical school of our time, Phenomenology, especially the phenomenology of perception, with its emphasis on integrating sensory input with the cognitive skills our educational system has focused so exclusively upon. These popularly designated "light and space" artists have largely obliterated many traditional formal concerns such as the question of figure-ground separation or integration. In their work these distinctions are no longer an issue, for figure and ground, object and space have become one and the same. The dissolution of opposites like figure and ground or object and space, can also be seen as a precise correlate for mystical states. These transcendental states have been described throughout history as the insight of nonseparation between self and other, or

integration of opposites into a single, organic whole, experienced with joy. In considering the relevance this art has to the practical world of architecture and urban design, the philosophical world of phenomenology, and the spiritual world of mysticism, we must remember, too the aesthetic pleasures it brings in the revelation of the sight, sound, touch, smell and taste of space, light and color, whose subtle permutations the viewer is called upon to discover.³

Concerning the interface of fine and applied arts, Calvin Tompkins recently stated "Curiously, though, the union of artist, craftsman and industrial designer which Gropius tried to bring about found virtually no takers here."⁴ An offshoot of the Los Angeles County Museum of Art's Art and Technology program, however, suggests that Tompkins may be incorrect. One result of a collaboration among Robert Irwin, Larry Bell and scientists of Garrett Airesearch, an aerospace corporation, was the organization of the First International Symposium on Habitability, 1970, sponsored by NASA. During the symposium, whose goal was to establish parameters of habitability for long term space travel, Bell and Irwin were directly involved with experts in the fields of architecture, urban planning, sociology, philosophy, psychology, physics, and engineering. Some discoveries resulting from this symposium suggest that Gropius' artist/craftsman/industrial designer may indeed be alive and well in several southern California artists. Their work has parameters extending beyond the narrow confines of the contemporary art world (which Tom Wolfe has estimated consists of a "burg" with a worldwide population of 85,000) into aspects of culture as diverse as urban design and mystical experience, areas in which art has traditionally been concerned. Instead of meeting at a hotel, the symposium's participants were bussed to Venice, which was then a slum, not the fashionable center of art galleries, boutiques and restaurants it has since become. Meetings were held in Irwin's and Bell's studios. The environment of Irwin's studio (which subsequently became Ace Gallery), was changed each day. One day it was closed off from the street with cardboard tubing used in pouring the concrete columns which support freeway overpasses. Another day it was separated from the street by translucent glassene, and the third day it was simply left open to the street, so that passers-by were free to

3. Those who are unfamiliar with the experience of tasting or smelling light and space should look up the literature on synaesthesia; the experience of sensory stimulus associated with one sense, sight for example, with one or more other senses. In the field of art Wassily Kandinsky has written extensively about the sounds and feelings of color, as has Scriabin with regard to music. French Symbolist poetry is filled with synaesthesia. And Jasper Johns has said, "Seeing is like eating and being eaten."

4. Calvin Tompkins, "The Art World: Erasing the Line," *The New Yorker*, July 28, 1980, p. 84.

center. Bell prepared three meeting rooms in his studio. In one, corners were curved so that people would become nauseated unless they focused on each others faces; another had such poor acoustics that no one could hear unless chairs were pulled close together. A room painted black, and lit by a single light bulb, was so unpleasant that people didn't meet there at all, but reassembled on the beach instead.⁵

At the conclusion of the conference, the participants were given questionnaires asking how they felt their environments had affected their behavior. They answered that they did not think it had. These experts in the field of habitability had been unconscious of the psychological and physiological effects of their physical environments. This project presents a clear example of what the sensibilities of artists have to offer our culture in the most functional, everyday aspects of our lives—the design of the buildings in which we live and work. Most of our buildings are conceived by contractors at best, not architects and certainly not artists.

From the point of view of phenomenology and perceptual psychology it is pertinent that this group of artists do not, for the most part, build sculptural objects, but make subtle alterations of existing architecture instead. This approach allows their architectural environments to become containers for the aesthetic experience of the interplay of light and space. In addition to the initial sense of emptiness, which is the primary quality of most of their environments, we experience different kinds of illusory phenomena—mist, fog, particles, evanescent color—whose physical presence we cannot find any evidence of, try as we might. Consequently we realize that these illusions of atmospheric particles or color are quite literally created by our own perceptual processes.

Similar phenomena are experienced with reductive paintings like Mark Rothko's and Agnes Martin's. These efforts are especially evident when the works are encountered in installations that are environmental; that is when they surround the viewer on all walls of a single room, as in the Rothko Chapel or in several installations of recent paintings by Martin. The colors and spaces of these works seem to move, pulsate and project a living presence that is wholly inexplicable in terms of the materials. The experience is formed from a meeting of the viewer's own perceptual processes and the life

force that the artists have infused in their work. Both Rothko and Martin have articulated their awareness of these qualities, and the active participation of the viewer that is necessary for their discovery. The work of the southern California light and space artists is an extension of sensibilities that extend beyond the confines of the painting into the space and light that already exist in an architectural setting.

It is always the case that we *create* our world by the ways we choose to see it, and by the way we judge, interpret or impart meaning to what we see. The more radical contemporary physicists have admitted that the very cornerstone of the scientific method—purported objectivity—is in fact impossible to achieve, and that the attitude of the experimenter influences not only the outcome of the experiment, but, in some cases, the physical behavior of the particles involved!⁶ This kind of hypothesis would previously have come out of the field of parapsychology rather than the hard science of physics.

Marcel Duchamp understood well how fully we determine how we perceive things when he pronounced that the only difference between an art object and any other object in the world is the judgmental act of the artist. Art, then, is a mental construct shaped by sensory perception. But so is all of life. However, our learned, habitual responses to familiar objects interfere with our abilities to come at each experience with fresh eyes and minds, in search of the essence of the moment. This heightened awareness is what we have traditionally expected from art. It is also the goal of many spiritual disciplines that require cessation of mental chatter, isolation from daily distraction, being alone with oneself in a spare environment. The conditions of isolation and minimal stimulation also pertain to the architectural environments created by many southern California artists. Many of these installations are intended to be experienced by one person at a time. Since being alone in a largely empty room, with no objects to look at, is foreign to most everyday experience; it is not surprising that we perceive extra-ordinary phenomena in these environments, together with the awareness that we ourselves have created them.

Robert Irwin's first unportable, site-specific installations were done in 1970, during the period of his involvement with the Art and Technology program. One of the experiments jointly engaged

5. Not long after this conference Larry Bell constructed a black corridor at the end of which viewers turned around to meet time in the form of a clock, and in the context of empty space. For the same exhibition, "Transparency, Light, Reflection, Space: Four Artists," University of California, Los Angeles, 1971, Robert Irwin put up the scrim installation described in this essay.

6. Bernard d'Espagnat, "The Quantum Theory and Reality," *Scientific American*, Vol. 241, No. 5, November 1979, pp. 158-181.

in by Irwin, Turrell and Edward Wortz was biofeedback training to increase the production of alpha brain wave patterns. By enabling subjects to learn control over subjective states of consciousness, such as the electrical patterns of the brain of which they were previously unaware, biofeedback training loosens long-held conceptual and physiological boundaries. Alpha training breaks down divisions between conscious and unconscious, or objective and subjective states.

In an analogous manner, Irwin's two series of convex discs, aluminum and plexiglass, (completed in 1968 and '70 respectively), lit by two lights on the ceiling and two on the floor, affected a visual breakdown of object and space. This perceptual experience is a visual correlate for the continuous exchange of matter and energy posited in Einstein's Theory of Relativity on the one hand, and the mystical experience of the fusion of form and emptiness on the other. I see a major break occurring in Irwin's work between the completion of the discs in 1970 and all subsequent work. This change is not so much one of content, for all of the work since the discs has been involved with dissolution of boundaries, or a fusion of subject and object, or thing and nothingness, or art and life. Rather the change has to do with how this fusion is brought about. In the case of the discs, the perceptual dissolution of form was dependent upon Irwin's strict control of the environment, which included the positioning of artificial lights and a particular, frontal angle of viewing. Subsequently he has been much less theatrical in his set-ups, using simple overhead track lighting, or preferably the ambient light alone, whether natural or artificial. Instead of placing a work of art in a carefully controlled environment, Irwin has more and more allowed the environment to determine, or become the art work. This statement applies equally well to at least some work done by the majority of the artists being considered, although Bell, Brewster, Orr and Vogel are more inclined than the others to build a structure to place within a space.

In the past decade Irwin has consistently pointed to the aesthetic richness already present in a given environment. He is perhaps best known for his installations utilizing scrim, a finely woven, translucent fabric more commonly found in stage design. Ironically, the first of these works installed at the Museum of Modern Art, New York

in 1970, went completely unnoticed by the press. Another early scrim was installed in a stairwell at the University of California, Los Angeles, 1971. Irwin was attracted to a service stairwell because of its interesting cubical shape—about eighteen feet square and sixty feet high. Its structure is strictly functional, devoid of design elements except for a floor-to-ceiling glass facade across the front, which was not intended to be functional, but simply to present a unified front entrance when viewed from the outside. The glass front filled the enclosed stairwell with different colors of light reflected from objects outside; green trees, and a red building, for example.

Irwin was so enamored with the colored light floating mysteriously in the sculptural container that he wanted to call the viewers' attention to this experience. He stretched a scrim across the stairway, invisibly fastened to the four walls. The few alterations to the space were to neutralize the architectural details, filling in corners equally and painting the entire space the same color white. The scrim caused the quality and value of the light above and below it to change mysteriously. The only aesthetic gesture visible in the space was the scrim; one which Irwin now considers superfluous. Its effect was not only beautiful, but provided viewers with a much needed clue that there is much to be seen in nothingness.

Several of Irwin's later scrim pieces, such as those at Riko Mizuno's Gallery in 1975, or the Whitney Museum in 1977, included black lines which defined the bottom edges of the scrims from the empty spaces below and above them and continued across the walls and floors to inscribe linear planes in space. These linear definitions contrasted strongly with the three-dimensional spatial experience of the scrims' mysterious light refraction. Rarely does one work of art simultaneously provide us with a logical and linear definition of space *and* a wholistic, intuitive experience of three-dimensionality.⁷

Irwin also constructed spaces with more opaque and solid materials such as drywall in the '70s—walls, windows and portals. The walls and portals were nonfunctional architecturally, and confused viewers often walked away from them because there was ostensibly nothing for them to see.

The most recent (May 1980) and perhaps most beautiful of the scrims was stretched across a

7. An insightful discussion of the different responses evoked by the perception of two- and three-dimensional space is Robert Morris' "Aligned with Nazca," *Artforum*, October 1975. In several subsequent articles, such as "The Present Tense of Space," *Art in America*, January-February 1978, Morris continues to discuss perceptual issues regarding space. Morris is a pivotal contributor, both in theory and in practice, to the use of architectural references in sculpture. He could not do a project for the current exhibition because of previous commitments.

a Venice store front, the Malinda Wyatt Gallery, whose entire facade had been removed. The light-filled space behind the scrim stopped every passerby, whose attention is not easily distracted from the flamboyant, roller-disco street life of Venice. The piece fully involved the public without their realizing that it was labelled "art"—a long-term Irwin goal was realized; the breakdown of the boundary between art and life. As Irwin himself stated in a 1970 interview:

What would happen if that state of consciousness that I keep talking about became, in a sense, the consciousness of society as a whole, that we really thought in those terms, that we were really that aware, that conscious or that sensitive to our own selves... If we were really that sophisticated then our art would be an integral part of our society and the artist as a separate discipline or art as a separate event, in a way, would not exist.⁸

The success of this art-life integration was possible because the work of art was wholly synonymous with the architecture that was already present, and contiguous with the public thoroughfare.

While Irwin's consistent artistic intent is to reveal the aesthetic nature of what is already before our eyes, waiting to be discovered, Jim Turrell's is to examine the nature of illusion. Whether presenting images of light projected on the wall, as in the Pasadena Art Museum exhibition in 1967, or cutting geometric openings to the sky in the ceilings of already existing architecture, Turrell's art creates strong and enigmatic illusions. In the first instance we perceive the geometric shapes of projected light as mysterious objects hovering in space, even though we cannot feel them with our hands, but only sense them with our minds and eyes. In the second case the simple architectural act of opening the ceiling in a precisely calculated, geometric manner creates the powerful illusion of a skin or physical plane dividing the space "in here," where we stand, from the space "out there," even though we know the two are continuous. Through his art Turrell hopes the viewer will come to the realization that illusion is as real as any other experience; that there is in fact no difference between the dream and the waking state.⁹ Certainly the characterization of existence as a dream, or illusion, is central to the

world view of other cultures, particularly Hinduism, however foreign it might be to our own. Turrell asks us to engage in this perspective by challenging us to examine the illusionistic nature of our own perceptions.

In 1969 Turrell made his entire studio into an architectural sculpture which fused inside and outside. Putting finely ground optical glass in the windows and utilizing a number of shades and carefully constructed apertures, he focused the light, color and movement of the street into his studio. The studio walls were filled with controlled, kinetic shapes, whose contours were determined by the geometry of the architecture. Even the sounds of the street became integral elements in the piece. Since the artist instigated a clear beginning and conclusion to the work by raising or lowering shades and opening and closing apertures, it can be likened to a performance of light, sound, space and movement, with the studio as stage or canvas, and the ambient environment as the actors or paints, quite a different concept from projecting a single, static shape on to the wall. The piece produced a continuum between inside and outside.

In 1977 Turrell exhibited at the ARCO Center for the Visual Arts in Los Angeles and the Stedelijk Museum, Amsterdam. Both these exhibitions consisted of Space Division Constructions, recessed spaces whose framing facades reached from ceiling to floor and wall to wall, that is, were architectural in nature. In these works the ambient light reflected into the recessed spaces set up a visual screen that appeared to be wholly physical, and completely altered the color and atmospheric quality of the empty space within the recessed area, which was in fact continuous with the space in which the viewer stood. These illusions were startling, mysterious and in experiential quality similar to Irwin's scrim pieces.

Concerning his art Doug Wheeler says, "I am always interested in stretching the senses, in what you're not really seeing, but you sense to be there." A good illustration of what he means by this intriguing statement is a space constructed in the Salvatore Ala Gallery, Milan, in 1975. This piece was forty-feet square with a sixteen-foot ceiling and an eight-foot entrance with a bevelled aperture. Inside, the room was coved between the floor, walls and ceiling. A rheostat was installed to produce light changes from white

8. Interview of Robert Irwin by Frederick Wight, in *Transparency, Reflection, Light, Space: Four Artists, Peter Alexander, Larry Bell, Robert Irwin, Craig Kauffman*, (University of California: Los Angeles, Art Galleries, exhibition catalog, 1971) pp. 92-93.

9. November 1979 interview of Jim Turrell with Melinda Wortz.

light, to quartz halogen, to black light on an eight-minute cycle. Because of the difference in light color inside and outside the room, the entrance between the two was perceived as a plane instead of empty space.

Inside the space, the changes in light color/temperature were not visible, but could be sensed. At the brightest point in the cycle the light was uncomfortably intense, repelling; but as the intensity of the light declined, the viewer had the tendency to slow down and stay within the room. Obviously the piece required the viewer to remain in the space for at least the duration of the eight-minute light cycle even though no changes could be identified visually. Nonetheless there was much to be learned in this environment about the nature of sensory input in enclosed architectural spaces, especially how light changes imperceptible to the conscious mind can still be perceived on other levels. The artist was pleased with the success of this piece when he heard two people arguing about what they had seen, for each had perceived completely different things. The work thus revealed a truth of which we are all too blindly unaware, that what we see, know or experience is always relative to innumerable, often imperceptible and continuously changing factors in the environment.

Most of Wheeler's more recent work is less concerned with the technological manipulation of light and space, and more interested in using the existing architecture to integrate the historical and sociological parameters of the environment, as well as its sensory characteristics, in the work of art. In a low-budget project executed for the opening of P.S. 1, New York, in 1976, Wheeler used the office at the top corner of the third floor, which faces the Manhattan skyline. Here he did not alter the architectural nature of the space, but only made subtle changes so that it could be perceived from a different point of view. First he neutralized the room by removing the peeling paint and painting the entire space grey. Next he made slight changes in each of the room's six windows, taking the glass out entirely from the window on the far left, and gradually tinting the glass of the other five progressively darker shades of grey from left to right.

Maria Nordman is another sculptor of emptiness who subtly alters existing architecture. Her early studio installations at Pico

Blvd., Santa Monica, 1970, and the Pasadena Art Museum, 1972, as well as her permanent installation at Panza's villa in Varese, Italy, introduce the viewer into dark, enclosed spaces. For several minutes we see very little, until gradually our eyes adjust to the dark. Then, seemingly miraculously, the room becomes articulated by pale bands of light. So controlled and focused is the admission of light into these spaces that it is perceived as illusory planes dividing one section of the room from another. The longer we stay in these spaces the more quiet and attentive to detail, *including our own bodily states*, we become.

Two of Nordman's works from the summer of 1979 are more public, in that they are created in public places—a store front on Washington Blvd., Los Angeles, and the Berkeley University Art Museum. Both were open during daylight hours, although the Berkeley installation opened at dawn and closed at dusk, for one day only, June 21st, the longest day of the year. In Berkeley all of the museum lights were turned off, so that only natural light made up the piece, as at Washington Blvd. The work at Berkeley was part of a series entitled *Space as Support*, which included Daniel Buren, Carl Andre and Robert Irwin. Each artist was challenged to use the aggressively sculptural architecture of the museum itself as part of his or her media. Nordman's response was to remove everything from the lower level of the museum and cover the floor with white, semi-gloss paper, creating a massive white plane which reflected the changing subtleties of daylight, as well as red, green and blue colored gels installed on glass doors in two parts of the museum. In addition to being containers of light and emptiness, both pieces actively engaged the viewers not only with the physicality of the art work, but also with each other. Both look out on the street life and invite it in, incorporating the sociology of the environment, in addition to its lights, space and architectural structure, and in contrast to the solitary and subjective characteristics of several other of Nordman's pieces, which viewers experience alone.

Perhaps more than any other artist in this group, Michael Asher subtly manipulates architectural spaces in order to dramatize the effect spatial constructions have upon the psychological and sociological interactions that take place within them. His work is undoubtedly

the least visible of all, especially if the viewer is not familiar with the qualities of Asher's chosen space before he alters it. For example, a 1975 piece at the Clare Copley Gallery, Los Angeles, consisted solely of removing a single wall which divided the public, exhibition area at the front of the gallery from the private, office space at the rear. To a first-time visitor entering the empty gallery, with nothing hanging on the walls, absolutely no art was perceptible. (Only the very discerning might notice the indentation on the carpet or the different coloration on the wall left by the former partition.) But the gallery visitor and the owner, who had previously been separated by a wall which did not even extend the width of the gallery, were now almost compelled to speak to one another, or at least acknowledge each other's presence because of the narrow, confined nature of the gallery space. Neither the visitor nor the owner could find any privacy, which we expect some means of maintaining even in a public space. Asher's removal of one wall thus brought us face to face with our need for privacy and the devices we use to protect it. The small architectural change in the room made neither public nor private, but both at once, so that there existed no familiar code of behavior to follow in that space.

In a variation of this spatial manipulation a few years later, Asher asked gallery owners and then partners, Copley and Morgan Thomas, to work in each other's galleries for a month—Copley on Santa Monica Blvd., and Thomas on La Cienega. In this case a change was made to the architecture in terms of its occupants rather than its structure. Again both gallery-goers and owners became aware of how the location as well as the design of architecture influences our activities, both business and social. The Santa Monica location, perceived as off-the-beaten-track, was less frequented, so that Copley felt isolated and cut-off working there. Thomas, on the other hand, used to the relative quiet of Santa Monica Blvd., found La Cienega hectic and distracting. These insights are both subtle and obvious, and very important in how we create pleasure or problems in our lives through our awareness, or lack of it, with regard to architectural structures and settings.

Mowry Baden, who formerly taught at Pomona College and currently lives and works in Vancouver, B.C., has built numerous indoor and outdoor structures, that are meant to be entered

or walked upon, and are either architectural in format, or are comprised of architectural details, such as ramps, ladders or trestles. An example of the first type was constructed at the Otis Art Institute in 1975, an octagonal, canvas-walled, enclosed room. Inside, a finely crafted wooden walkway surrounded a center of smooth round pebbles. Although the floor looked level, it was in fact constructed at an angle. But this orientation could be apprehended only by kineasthetic cues, which most of us rarely activate in everyday life (unless we are engaged in athletics or are visually handicapped.) An outdoor work at UC Irvine, *Wild Celery*, 1979, uses four steel ramps to a similar end. When walking along the ramps we discover that we must continually reappraise our orientation to the ground in order to keep our balance. As a consequence, we must become more acutely aware of our surroundings, in this case an idyllic glen of uncultivated nature, just yards away from the neatly manicured campus. As whenever we experience heightened awareness, we become more wholly connected with our own processes of being. Baden's particular contribution to this movement is his emphasis on the kineasthetic response of the viewer.

Hap Tivey, a former student of Baden's and Turrell's, has constructed several architectural environments during the last decade, where he orchestrates uncommon experiences of color and light. (Pasadena Studio, 1974; UC Irvine, 1976; New York 1977 and 79.) Some of these altered the architecture of existing rooms only slightly and utilize, primarily the ambient light. Others consisted of a large ganz field, in the form of a hemisphere, five feet in diameter, painted white, and invisibly cantilevered behind framing walls. In each case, the architectural settings were finely detailed with redwood strips, in the Japanese style. (Tivey spent a year in intensive Zen training at the monastery in Japan.) Platforms for the viewer to sit on were built at the edge of the ganz field.

As one would sit gazing into seemingly limitless white space—the illusion created by the hemispheric structure of the ganz field, Tivey activated a series of fluorescent color changes within the hemisphere. The optical phenomena which naturally occurred, because of retinal fatigue, when one gazed continuously at an undifferentiated visual field, was thus heightened by vivid after-images of complementary colors. In

these works we were, in fact, experiencing visions, seeing colors that are not literally present, but are self-created. For most people the experience was characterized by a euphoric mood, although a few felt disoriented by the unfamiliar perception of brilliant and boundless color, as well as an odd sense of weightlessness which accompanies the perception of limitless space.

Here Tivey's architectural structure—the cantilevered hemisphere—had the effect of visually dissolving architectural boundaries which we normally use to locate ourselves in time or space. Tivey wants his art to act as a metaphor for states of consciousness he has encountered in meditation. Certainly they provide us with out-of-the-ordinary experiences which have the perceptual quality of emptiness.

Michael Brewster is a sound sculptor, but nonetheless can be considered in an architectural context. He uses specially constructed rooms as the container, ground, or stage in which to shape his sounds, as others use architecture to shape light and space. Without the boundaries of walls, floor and ceiling we would have difficulty perceiving sound as shape, as we do in nature unless the sounds are directed by walls, as in the echoes of a cave or is literally shaped as in the mass of a waterfall or wave. Architecture not only gives us shelter, comfort and protection, *but also alters our perceptual experience in ways of which we are largely unaware.*

Both Eric Orr and Susan Vogel build structures that have more specifically symbolic implications than any of the others yet considered. Orr's, like some of Nordman's are concerned with the perception of light in darkness, an experience which is used to describe "enlightenment" in almost all religious traditions. Orr's first piece of this kind was an enclosed room constructed from black paper in 1974. It was exhibited at UC Irvine, Cirrus Gallery, and eventually became part of Count Panza's collection. Visitors were ritually introduced to the piece with a traditional Japanese Tea Ceremony. This ritual created a transitional space between the hectic pace of daily life and the experience of the work of art. Following the Tea Ceremony, people were inclined to approach the black enclosure with calm and relaxed minds, instead of finding the experience threatening or disorienting. It was thus with a sense of wonder that, after a period of

adjustment, we were able to perceive a great deal of light in the darkness.

In a later work entitled *Electrum*, Orr constructed a lead room, also dark inside, except for a vertical band of light along one wall. This piece was directly inspired by a trip the artist had taken to Egypt, during which he had become caught up in the country's ancient esoteric practices. The interior light in this work was actually reflected from an opening in the ceiling onto the electrum—an alloy of gold and other metals that had been used inside ancient Egyptian tombs to bring the sun, or God, directly into the King's burial chambers. Orr's lead construction of the room had obvious alchemical associations, especially in juxtaposition with the literally golden shaft in the interior. The esoteric and magical allusions in this piece were as much a part of its aesthetic as the beauty of its materials, which was considerable, particularly the isolation of a single shaft of light in the dark, otherwise empty lead room.

Susan Vogel uses two architectural structures—brick walls and brick wells. These focus our attention upon the visual and psychological alterations the constructions render upon the interior spaces in which they are built (the walls) or the empty spaces they enclose (the wells). She builds them in various scales and materials. The largest wall, *Death in Venice*, 1978, was sixteen-feet high, as wide as the entire room, approximately twenty feet, and made of standard bricks colored with bright blue pastels. Smaller walls are eight to eighteen inches high, built from pastel blocks of brilliant blue or pale peach. Whether mounted on pedestals or on the wall, these have the appearance and fragility of archaeological fragments of larger wholes. In both scales the color acts to dissolve the mass of the walls and to deny somewhat the laborious masonry techniques required for the walls to be sound.

A recent installation at UC Irvine, 1980, paired a five-foot high wall, comprised of pink pastel blocks, with a low wall constructed of large lead bricks. The two walls ran parallel to each other for thirty feet, the width of the gallery. Both were massive and ephemeral at the same time, literally rubbing off on people's fingers when touched. Their intriguing perceptual contradictions—mass against lightness, solidity against delicacy—were also inherent in the different perceived qualities of light and space in front of

and behind the walls. Psychologically and physiologically the architectural structure of walls functioned to deny or discourage both entrance and exit, and to evoke longings to leap over them. As Vogel's walls did look like fragments of larger wholes, they also implied extension beyond the boundaries of the spaces in which they were located.

Larry Bell's oeuvre consists primarily of portable objects. However, his coated glass boxes and walls act to dissolve visually both the materials of which they are made and those of the environment, like many of the installations described above. His most ambitious project, *The Iceberg and Its Shadow*, 1977, is architectural in scale and structure. Composed of fifty-six panels of coated glass, it can be taken apart and put together again in infinite combinations—hence the title, as we can only see a minute fraction of the piece in any particular installation. The variable structural configurations it assumes allow people to walk in and out, but not always to perceive what is physically present from what is illusion or reflection.

By locating a patron who would purchase the *Iceberg* and donate it to the Massachusetts Institute of Technology, Bell succeeded in placing this monumental work permanently in a situation where he is able to interact with scientists and engineers whenever he restructures its installation. One of these contacts has already proved fruitful. Dr. Harold Edgerton, who invented the strobe light, introduced himself to Bell during the installation of the *Iceberg*. When the artist visited Edgerton's lab he saw the illusion of water flowing uphill, which was produced by the pulsating effect of a strobe. Bell was so intrigued with this mystery that he is incorporating the illusion in a proposal for a fountain that is part of an Edward Barnes project scheduled for construction on the corner of 56th and Madison in New York. Perhaps more than any of the other light and space artists, Bell has been the most successful in recent years in getting his delicately and sensuously coated, technologically complex glass structures into the public domain, largely without the aid either of a dealer or of grant support.

Generally though, site-specific constructions have the problem of being dismantled after an exhibition. Consequently the majority of the works I have described no longer exist except in photographic or written documentation.

Because of their lack of visual incident, these works suffer more than others in photographs which do not even approximate the subtle perceptual phenomena that heighten all the senses in these environments. I know of only two major patrons of this sort of art, both private. Count Panza's 17th century villa in Varese, Italy, houses commissioned, site-specific installations by Irwin, Nordman and Turrell—virtually the only place in the world that installations by these artists are currently maintained on a permanent basis (except Nordman's studio). Panza also has permanent installations by Bruce Nauman, Dan Flavin, Donald Judd and Sol Lewitt. The DIA Foundation is currently funding Jim Turrell's Roden Crater Project, and is also responsible for the realization and maintenance of Walter de Maria's monumental *Lightning Field*, near the Continental Divide in western New Mexico. Perhaps in the coming decade both private and public sponsors might be persuaded to commission permanent and nonportable works like these, as did the ancient Egyptians, Greeks, Pompeian aristocrats and the Renaissance Papacy and nobility alike.

The most remarkable level which the "architects of nothingness" touch is that which transcends the material. By reducing the physical and visual incident in their art to almost nothing, or at least creating the illusion of nothingness; perhaps more precisely the identity of thing and nothingness, they challenge us to share in these perceptions. And they are important perceptions, which go beyond commonsense experience to ineffable states of consciousness giving us access to the unfamiliar, the unknown, or those levels of knowing that cannot be translated into words. These are precisely the states of being least addressed by our culture at large, particularly the media images which depend upon the recognition of familiar clichés. We need to look more acutely for extraordinary visions, and to support those artists whose visions awaken our own.

The catalogue is arranged alphabetically according to artist and is the first of a two-volume series. The second volume will document the projects by twenty-one artists produced in conjunction with the exhibition. The checklist for the documentation at the Los Angeles Institute of Contemporary Art (Volume I) is listed on each artist's page in chronological order. Unless otherwise indicated, dimensions are given in inches. For photographs and drawings, height precedes width precedes depth; for sculptures, height precedes width precedes depth. All works are provided courtesy of the artist unless otherwise noted.

ALICE ADAMS

1 *Columns*, 1973
wood
9' x 46" x 46"
photograph of project

2 *Adam's House*, 1977
wood
10' x 12' x 28'
cibachrome of project
Nassau County Museum of
Fine Arts, Roslyn, New York
courtesy Hal Bromm Gallery,
New York City

3 *Shorings*, 1978
pine and oak
8½' x 29" x 21"
cibachrome of Artpark,
Lewiston, New York
courtesy Hal Bromm Gallery

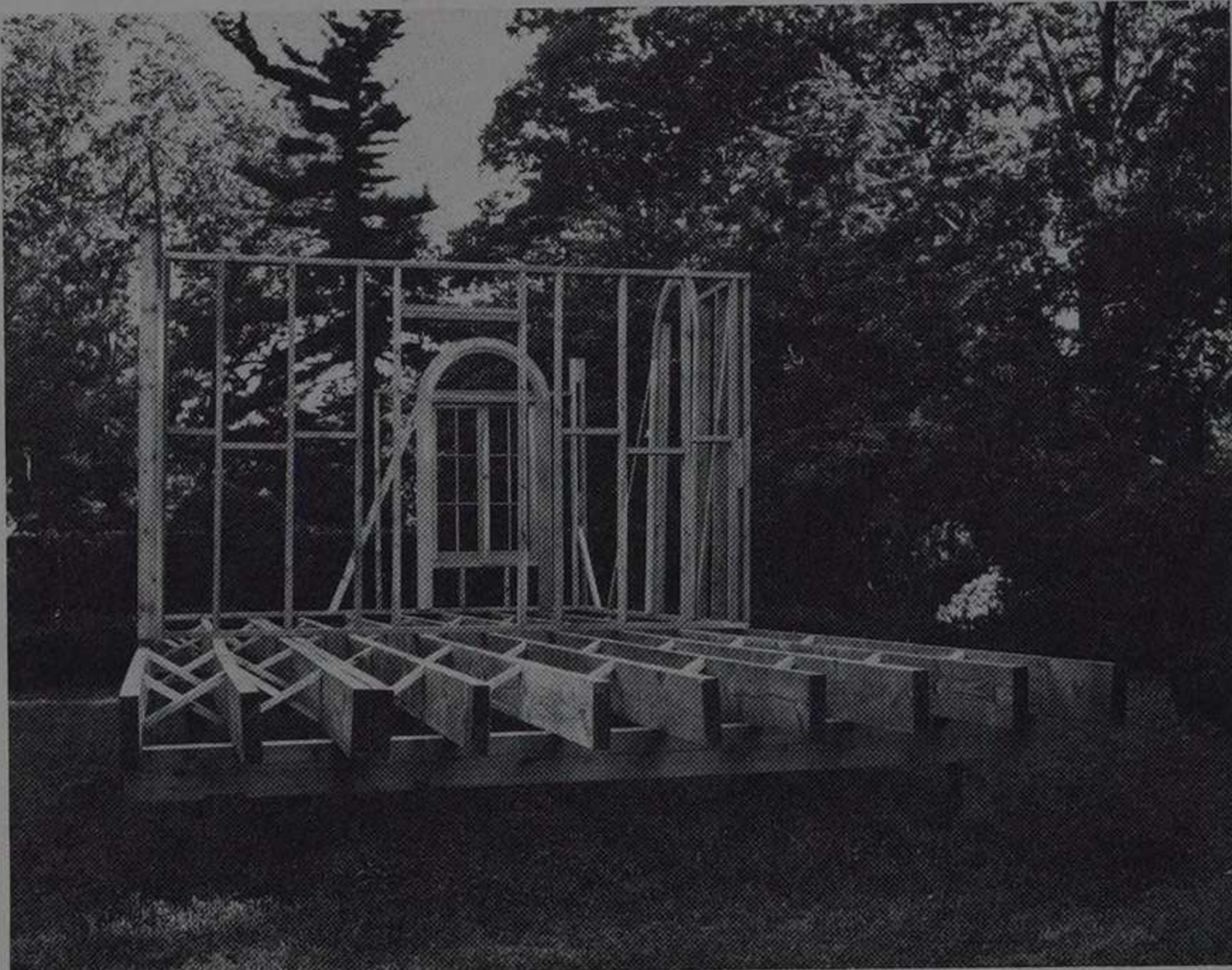
4 *Shorings*, 1978
ink, colored pencil on
parchment paper
25½ x 37¼
courtesy Hal Bromm Gallery



4



1



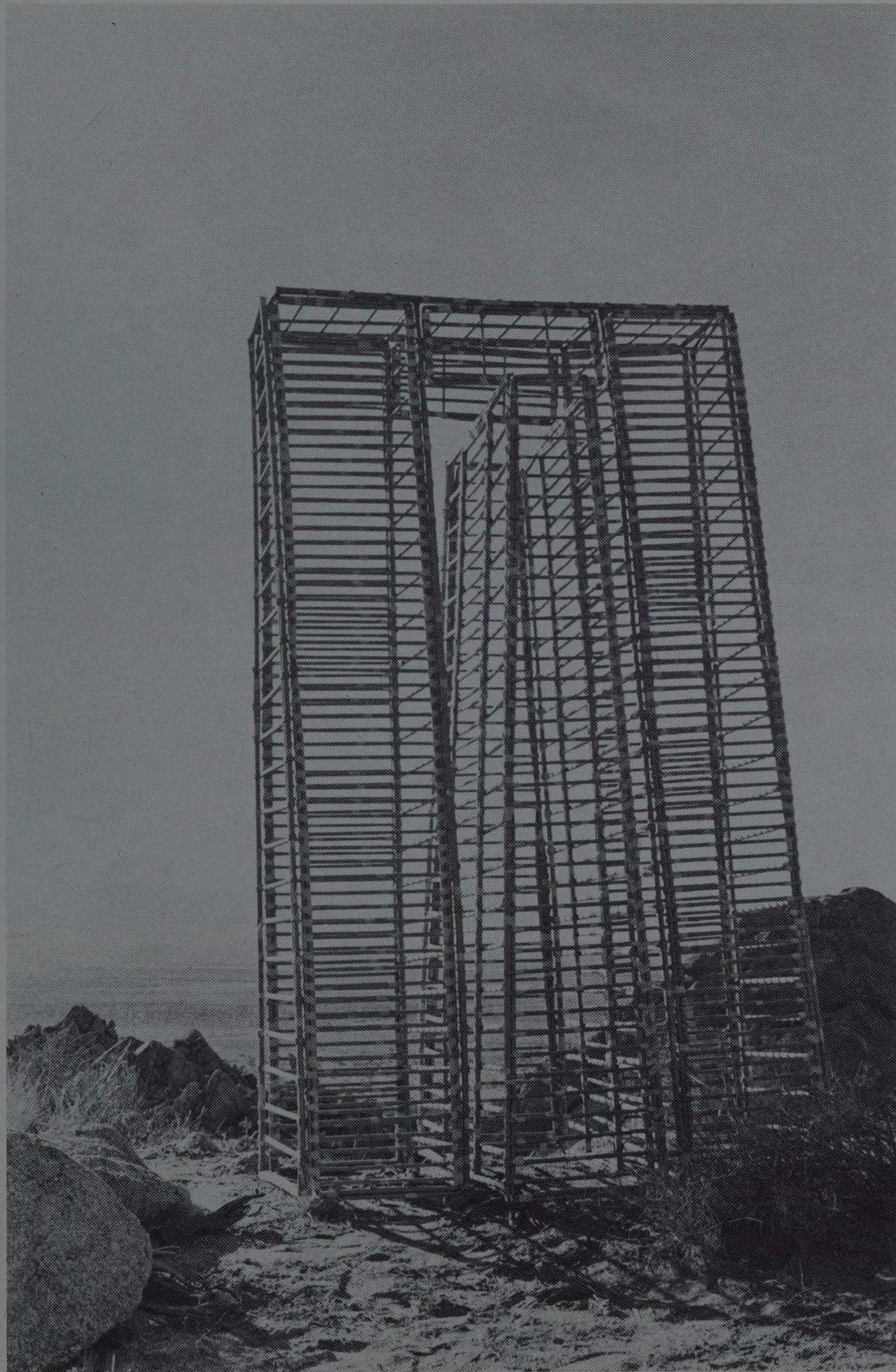
2

MARSIA ALEXANDER

5 *Gateway from the Desert
Piece*, 1980
paper, tape and rhoplex
94 x 50 x 88
photograph of work

6 *Gateway from the Desert
Piece*, 1980
brown-line
36 x 24
drawing

7 *Nomadic Sculpture - Set II
Triad*, 1980
brown-line
36 x 24
drawing

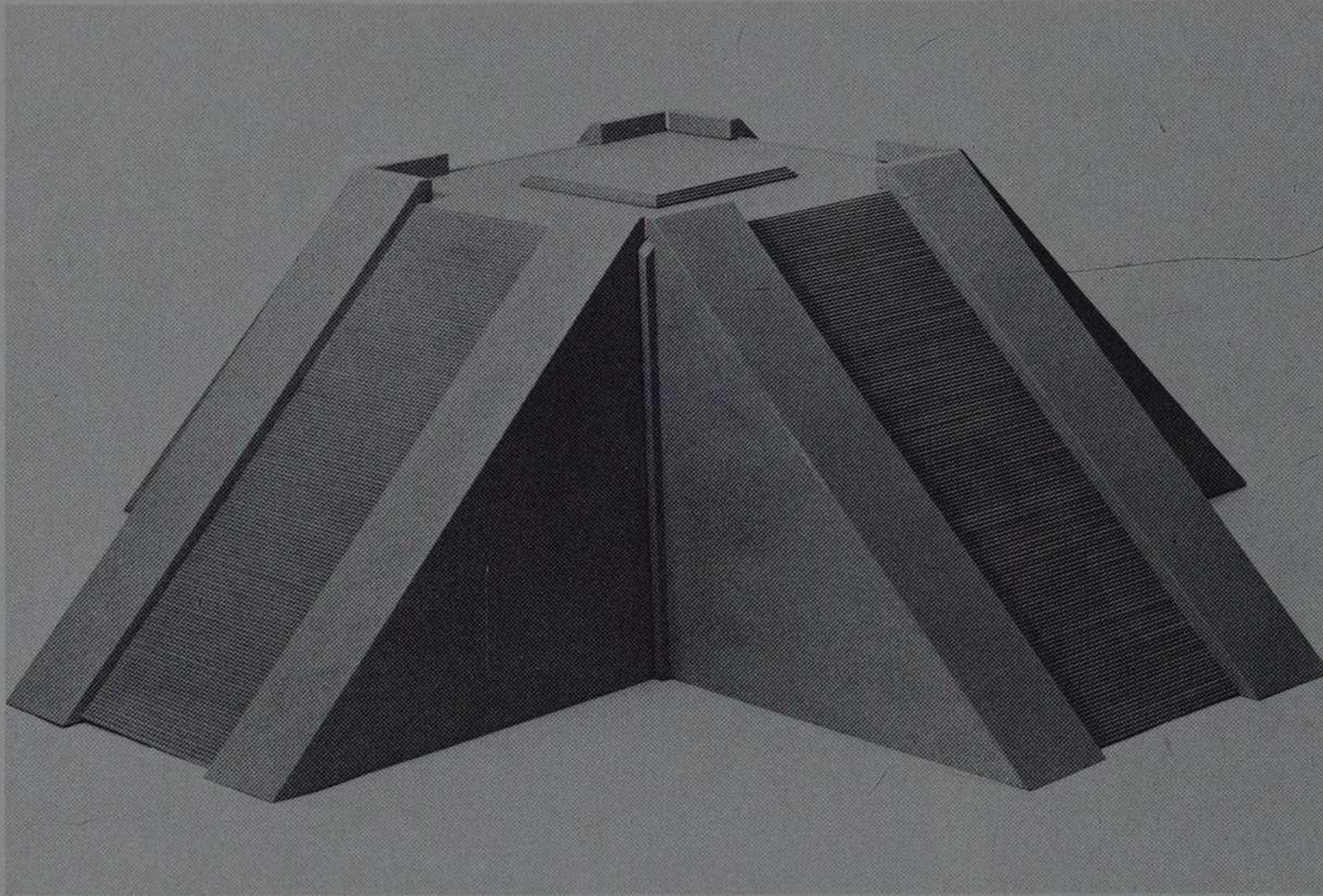


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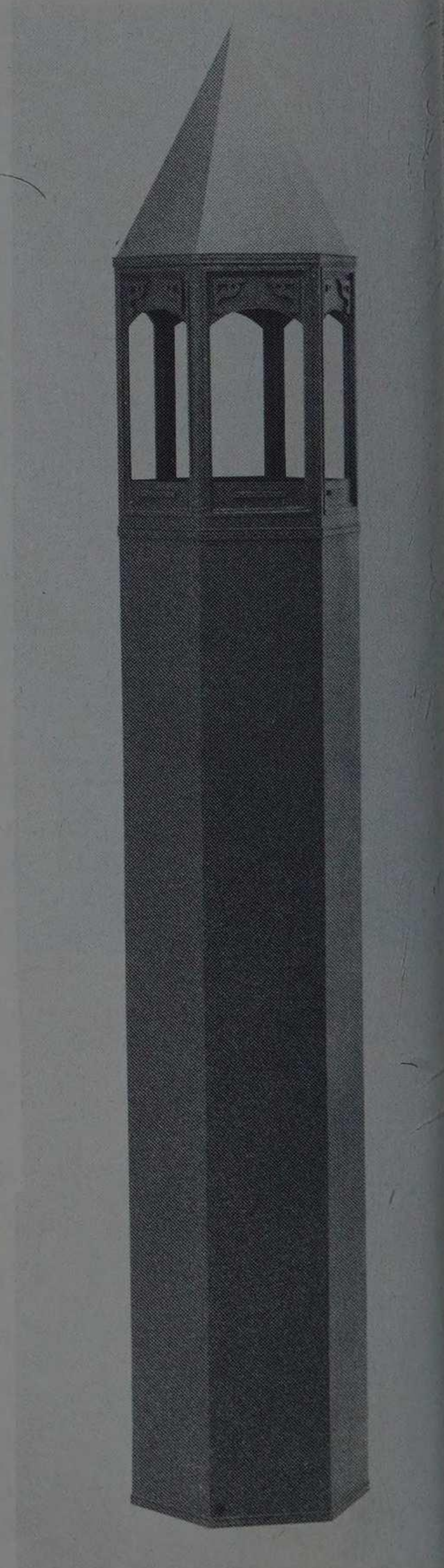
PATRICIA ANCONA

8 *Sun Temple*, 1979
wood and zolatone
20 x 61 x 61
photograph of work

9 *Tower of Alta*, 1979
wood and zolatone
6' high and 12" diameter
photograph of work



8



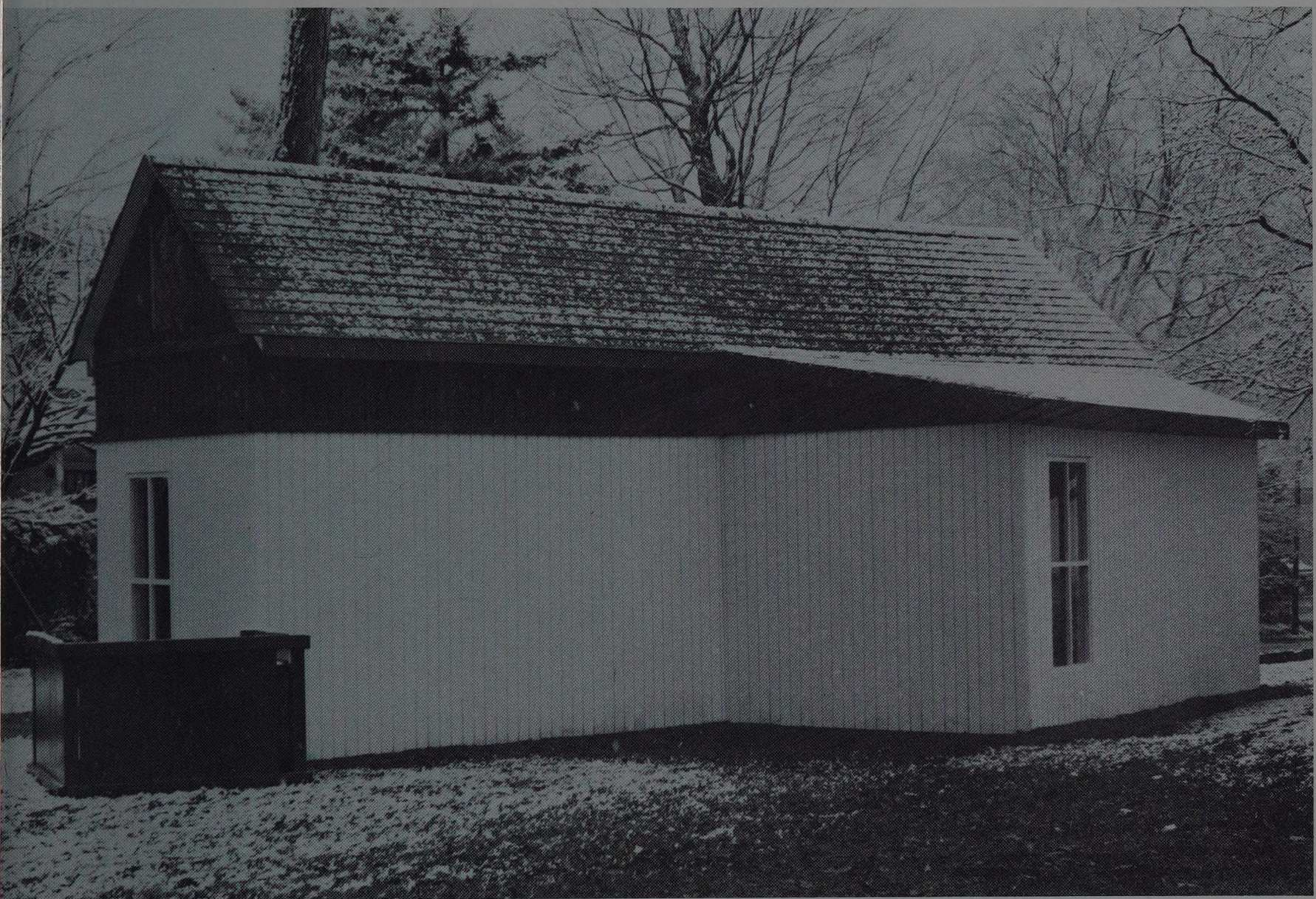
9

10 *Notation on Fourth Bridge, 1974*
mixed media on card-board
26 x 38
drawing courtesy Max Protetch Gallery, New York City

12 *Model for Red School House for Thomas Paine, 1978*
painted balsa
7½ x 10½ x 20 / 9 x 18 x 7 (two sections)
model courtesy Max Protetch Gallery

11 *Red School House for Thomas Paine, 1978*
corrugated metal, plexiglas and wood
120 x 384 x 408
photograph of project Philadelphia College of Art, Pennsylvania

13 *Reading House, 1979*
painted wood, shingles and plexiglas
192 x 384 x 264
photograph of project 1980 Winter Olympics, Lake Placid, New York



3

ALICE AYCOCK

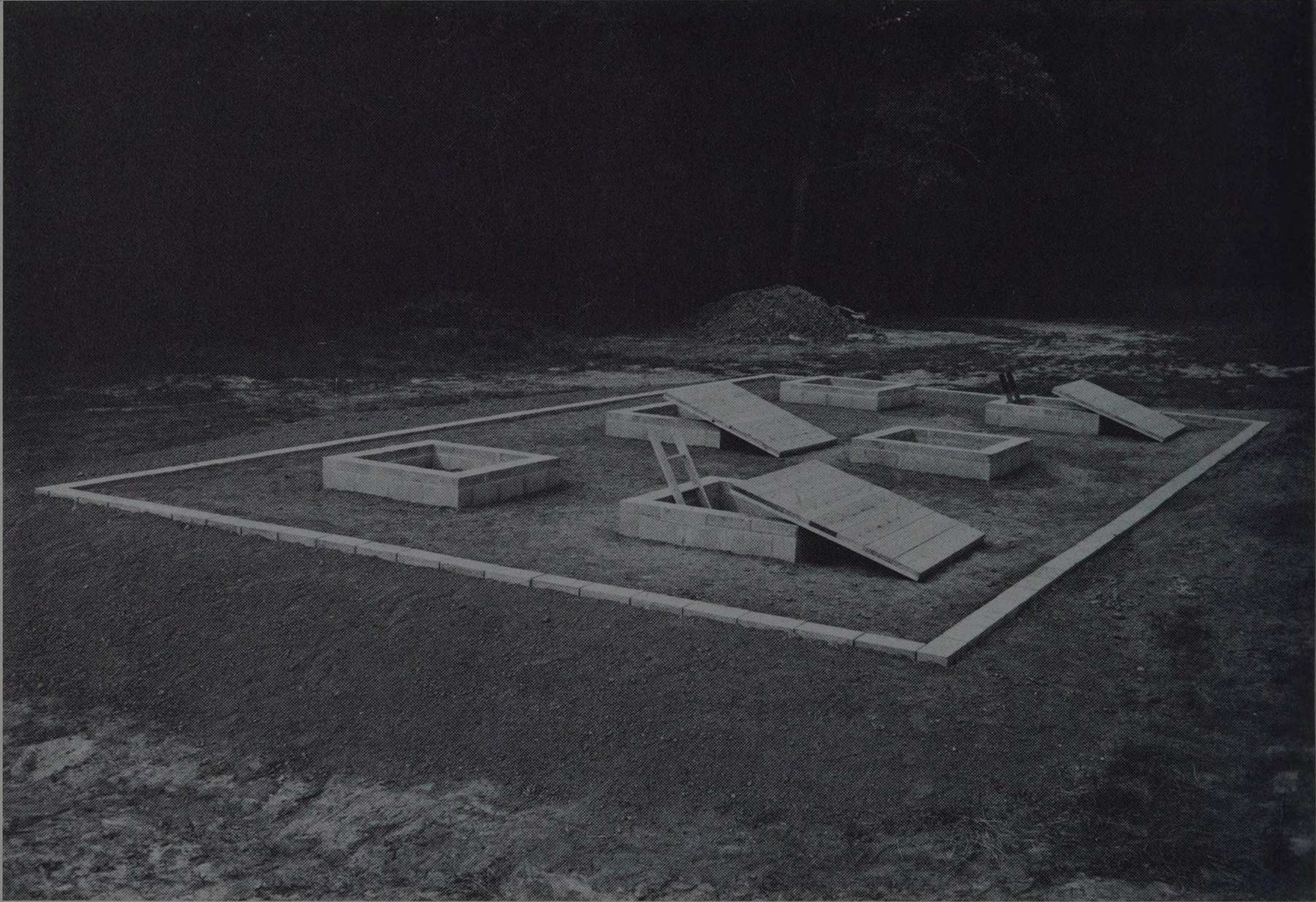
14 *Low Building with a Dirt Roof*, 1972
pencil on vellum
21½ x 47½
drawing courtesy John Weber Gallery, New York City

15 *Project for a Simple Network of Underground Wells and Tunnels*, 1972
pencil on vellum
25¾ x 31¾
drawings courtesy John Weber Gallery

16 *Project for Three Concrete Chambers Entered Through an Underground Tunnel*, 1975
pencil on vellum
24 x 40
drawings courtesy John Weber Gallery

17 *The Angels Continue Turning the Wheels of the Universe, Part II*, 1978
wood construction
17' x 25'
photograph of project Stedelijk Museum, Amsterdam, Netherlands

18 *Game of Fliers*, 1980
mixed media
25' x 100'
photograph of project W.P.A., Washington, D.C.

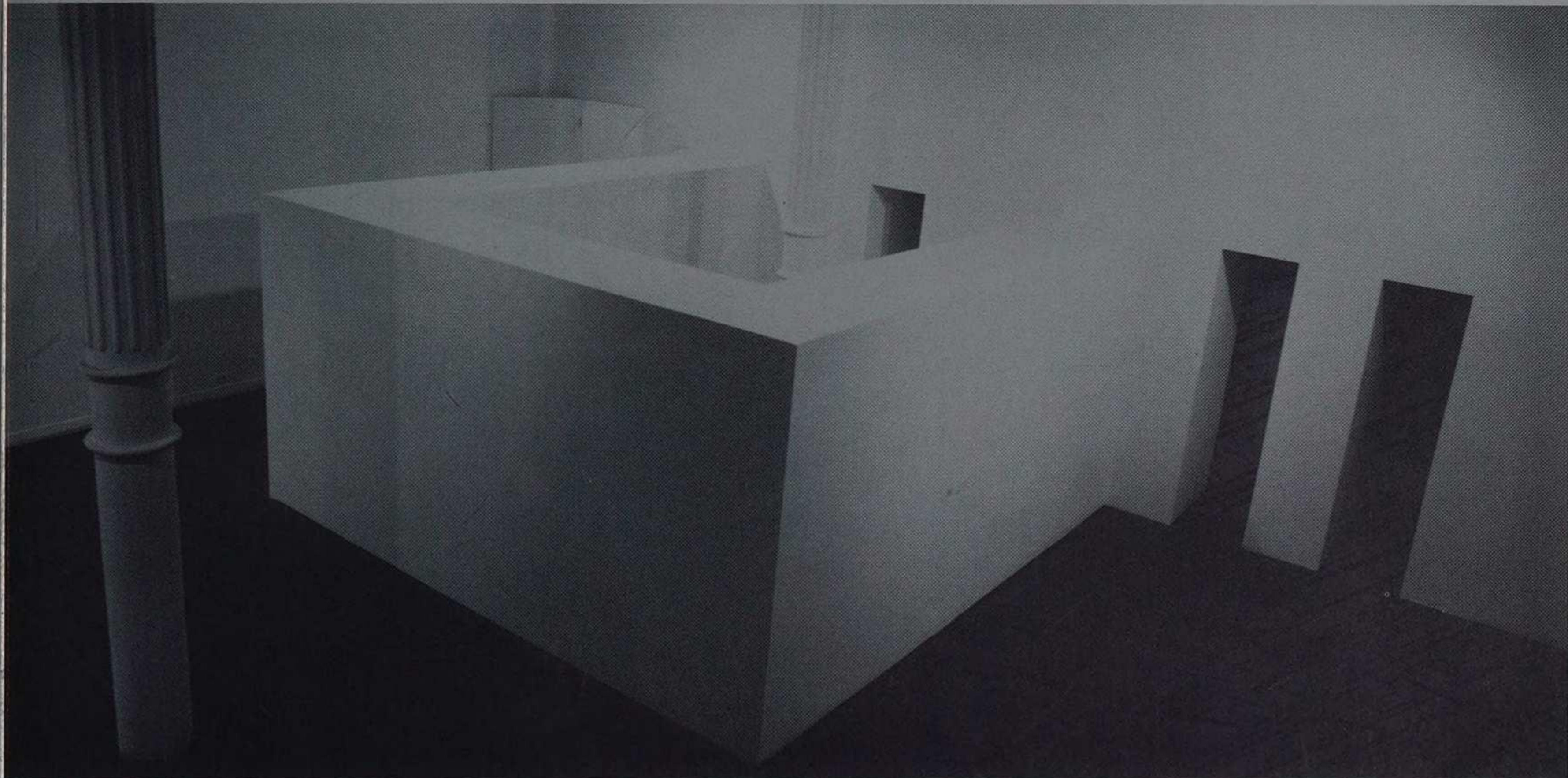


15

19 *Philip/30*, 1980
sheetrock and paint
61 cm x 61 cm x 817 cm
long
photograph of installation
International Cultural Center,
Antwerp, Belgium

20 *Philip/30*, 1980
pencil and photographs
30½ x 44
drawing

21 *Papa Lou*, 1980
pencil and photographs
30½ x 44
drawing



21

TONY BERLANT

22 *Venus*, 1966
tin plywood, enamel
paint, seashell and plaster
14¾ x 10¼ x 14
model

23 *The Blue-Eyed Blonde
Facade House*, 1966
sheet metal, plywood and
enamel paint
photograph of work collec-
tion Long Beach Museum of
Art, Long Beach, California

24 *The House*, 1967
sheet metal and enamel
over plywood
74 x 41½ x 47½
photograph of installation
residence of Stanley and
Elyse Grinstein, Los Angeles,
California



23

ANDREA BLUM

5 *Untitled*, 1978
cinder block and spotlight
5'5" x 3' x 26'
photograph of installation
artist's studio

6 *Untitled*, 1978
limestone and spotlight
each module 4' x 4" x 18"
photograph of installation
artist's studio

27 *Room 208, P.S. 1*, 1979
cinder block and spotlight
6' x 30' x 10'
photograph of installation
Institute for Art and Urban
Resources, P.S. 1, Long
Island City, New York

28 *Red Room #1*, 1980
pastel and oil crayon on
paper
30 x 22
drawing

29 *Untitled (Corner Piece
Series)*, 1980
pastel on rag paper
50 x 38
drawing



6

MELVIN CHARNEY

30 *Une Histoire: le tresor de Trois - Rivieres*, 1975
wood
12' x 9'6" x 13'6"
photograph of project Musee d'art contemporain, Montreal, Canada

31 *Une Histoire: le tresor de Trois - Rivieres*, 1975
colored pencil, wax crayon and black and white photograph
16 x 20
drawing

32 *Room 202*, 1979
painted wood
12'6" x 31' x 21'
photograph of project Institute for Art and Urban Resources, P.S. 1, Long Island City, New York

33 *Edifice*, 1979
painted wood
28' x 184" x 51'
photograph of project

34 *Edifice*, 1979
colored pencil, wax crayon and black and white photograph
35 x 38
drawing

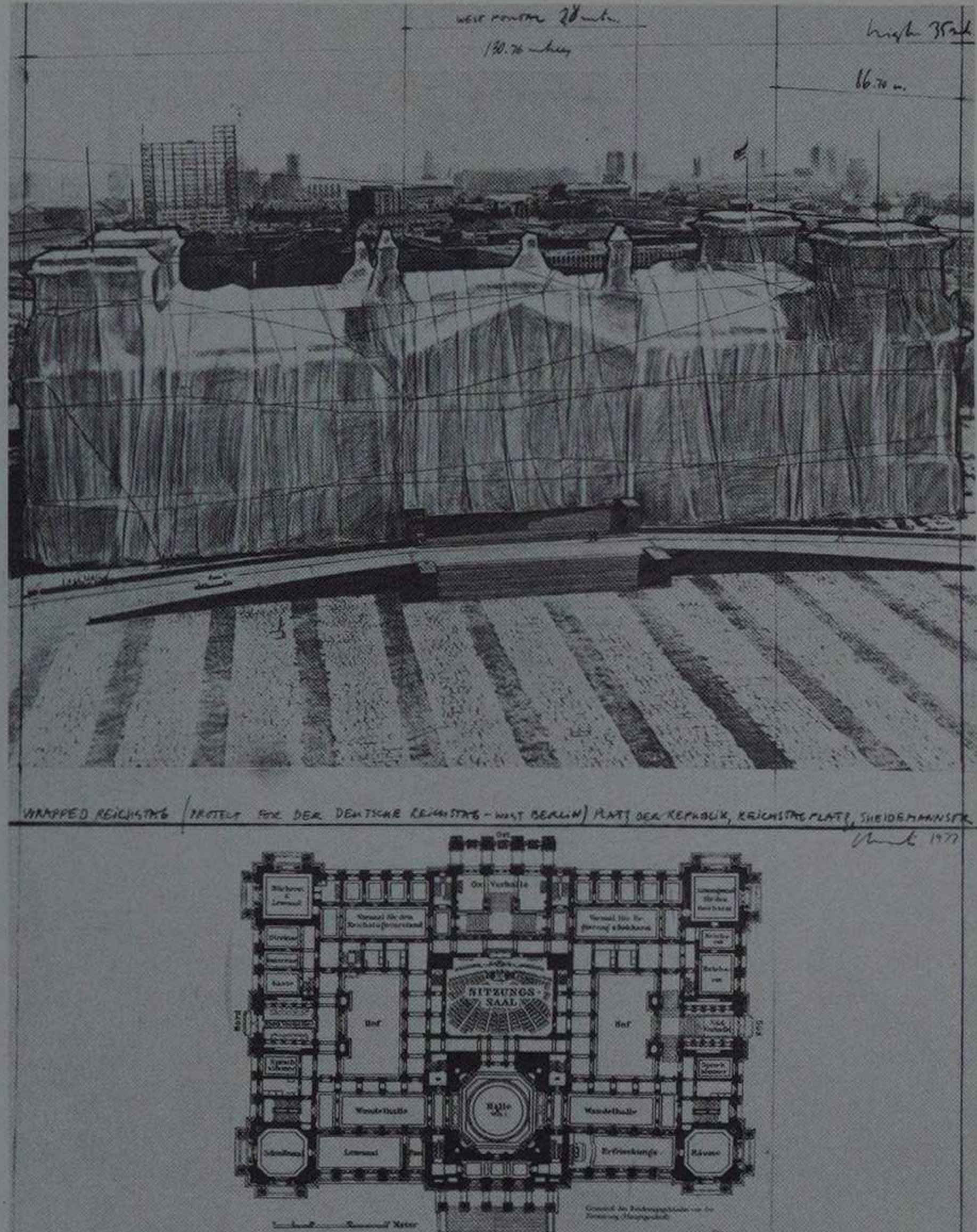


30

5 *Packed Kunsthalle, Berne, 1968*
fabric twine, pencil and charcoal
22 x 28
collage

37 *Wrapped Reichstag, project for Berlin, 1977-80*
fabric, twine, pencil, crayons and charcoal
22 x 28
collage

5 *The Wall, Wrapped Roman Wall, project for Porta Pinciana, Rome, 1974*
fabric, twine, pastel, crayons, photostat and technical data
22 x 28
collage



37

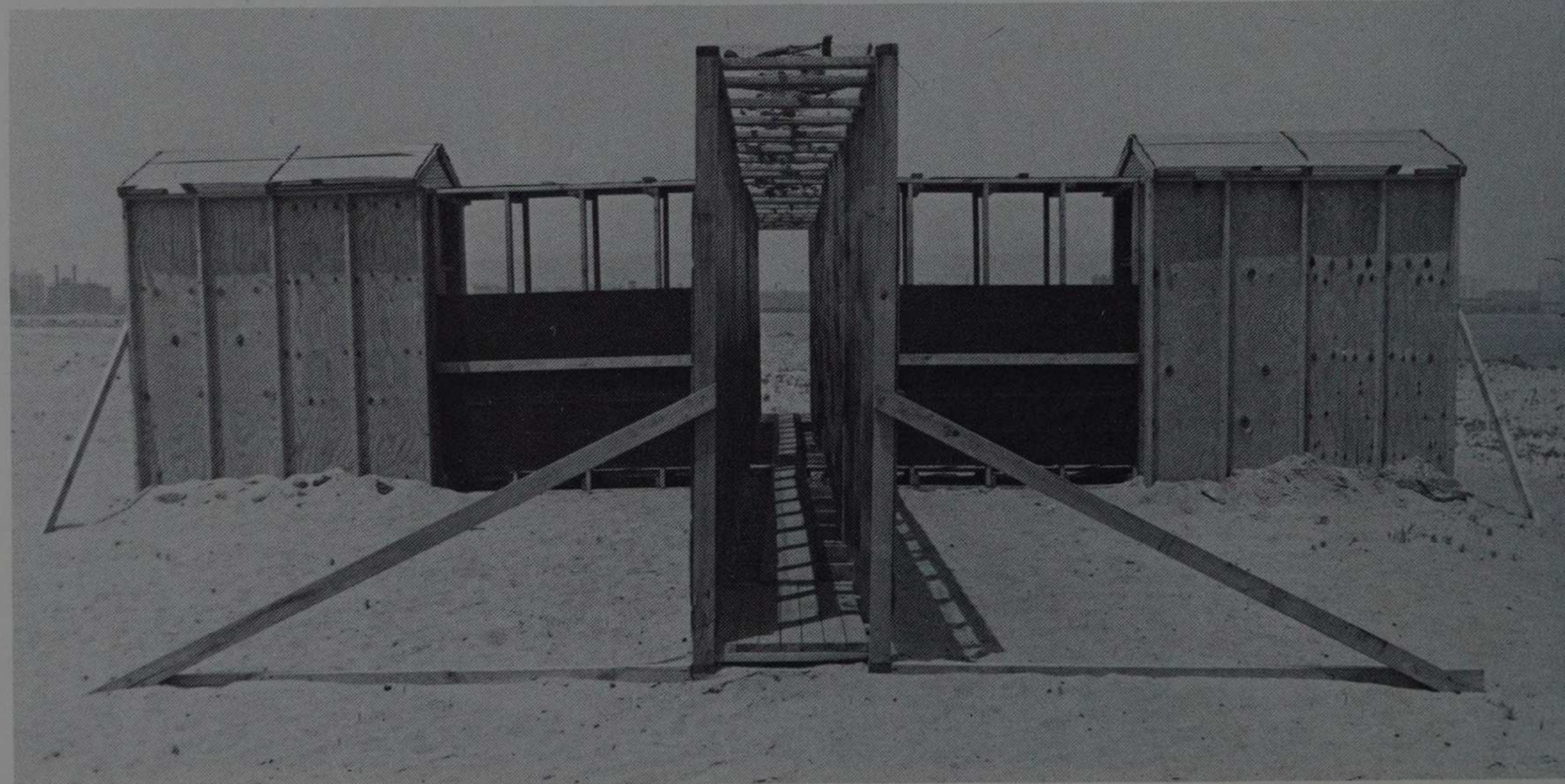
MICHAEL DAVIS

38 *HQ*, 1978-79
douglas fir, canvas, steel
and found objects
9½ x 8 x 11½
photograph of installation
Newport Harbor Art Museum,
Newport Beach, California

39 *Polarity Insolation:
Manhattan Project*, 1980
douglas fir, roofing felt,
chicken wire and found
objects
8' x 3" x 32' x 48'
photograph of project Battery
Park Landfill, New York City

40 *Polarity Insolation:
Manhattan Project*, 1980
ink on vellum
18 x 24
drawing

41 *Time-Line for Forgotten
Ancestors*, 1980
pencil on vellum
18 x 24
drawing



39

DONNA DENNIS

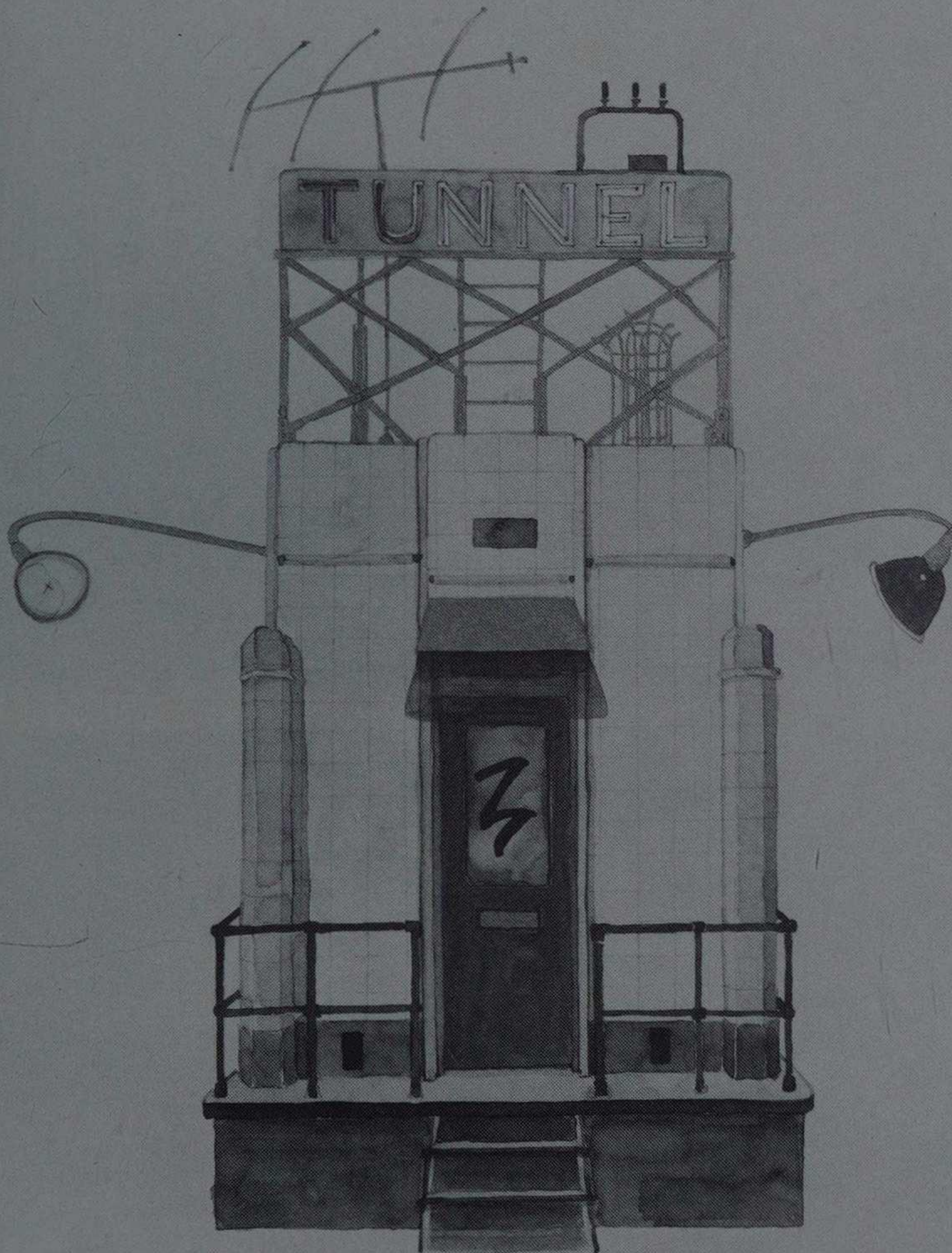
False Fronts with Deep Set Mirrors, 1971
watercolor, ink on paper
14 x 11½
drawing courtesy Holly Solomon Gallery, New York City

Hotels: Egyptian Hotel, 1972; *Bird Hotel*, 1973; *Dark Hotel*, 1973; *Hotel Pacifica*, 1972
mixed media
various dimensions
photograph of installation
Holly Solomon Gallery

44 *Subway with Lighted Interior*, 1974
mixed media
74 x 43½ x 32
photograph of work

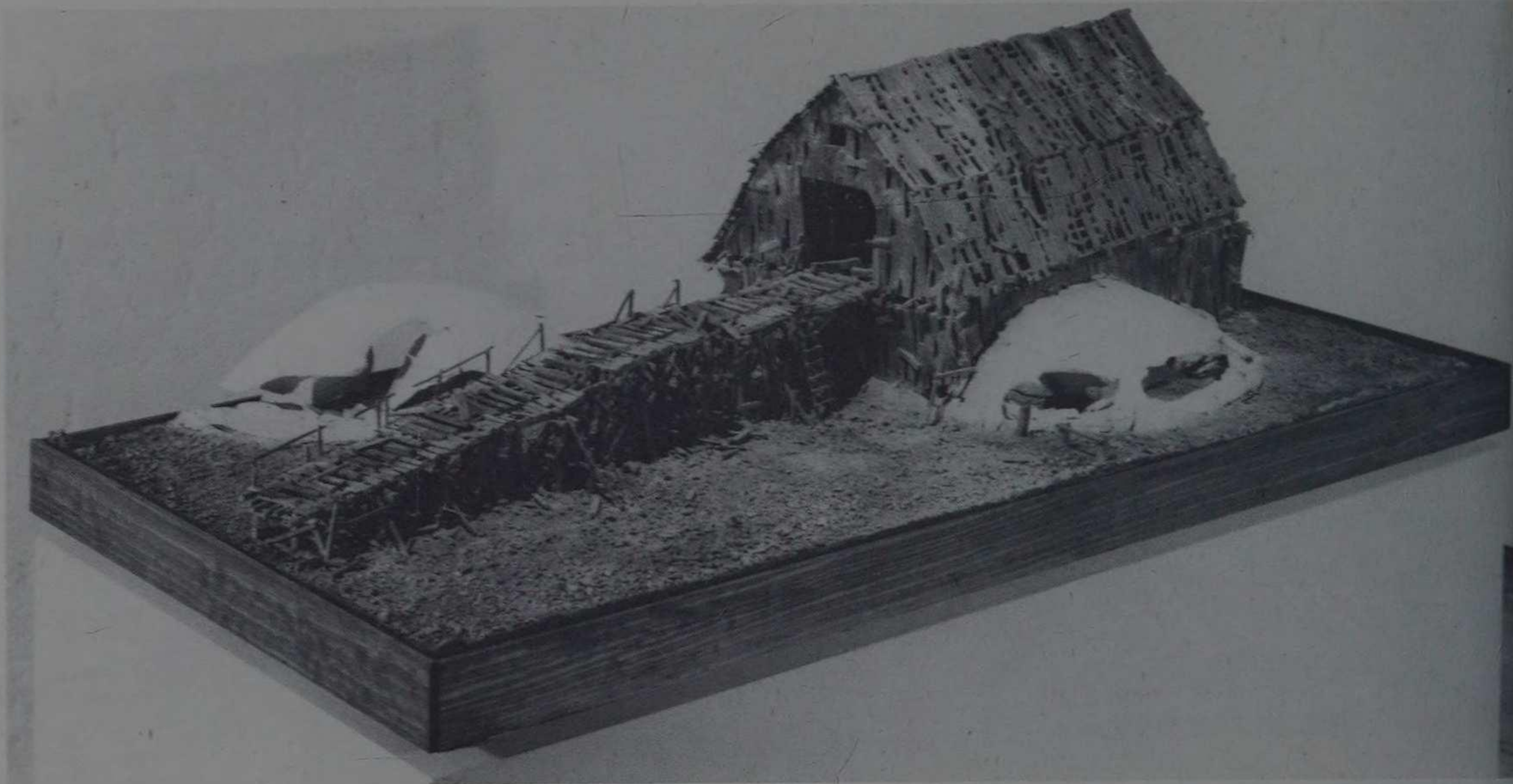
45 *Two Stories with Porch for Robert Cabuzio*, 1979
mixed media
126 x 120 x 85
photograph of work

46 *Untitled (Tunnel Tower with Red Railing)*, 1979
pencil, watercolor and ink on paper
17 x 14
drawing courtesy Holly Solomon Gallery



RAYMON ELOZUA

- 47 *Coal Shed #9*, 1979
ceramic
10½ x 24 x 48
photograph of work
- 48 *Freight Terminal Warehouse #9*, 1980
ceramic relief with diazo
blueprint and ink
24 x 36 x 4
edition of 3
drawing courtesy O.K. Harris
Gallery, New York City



47

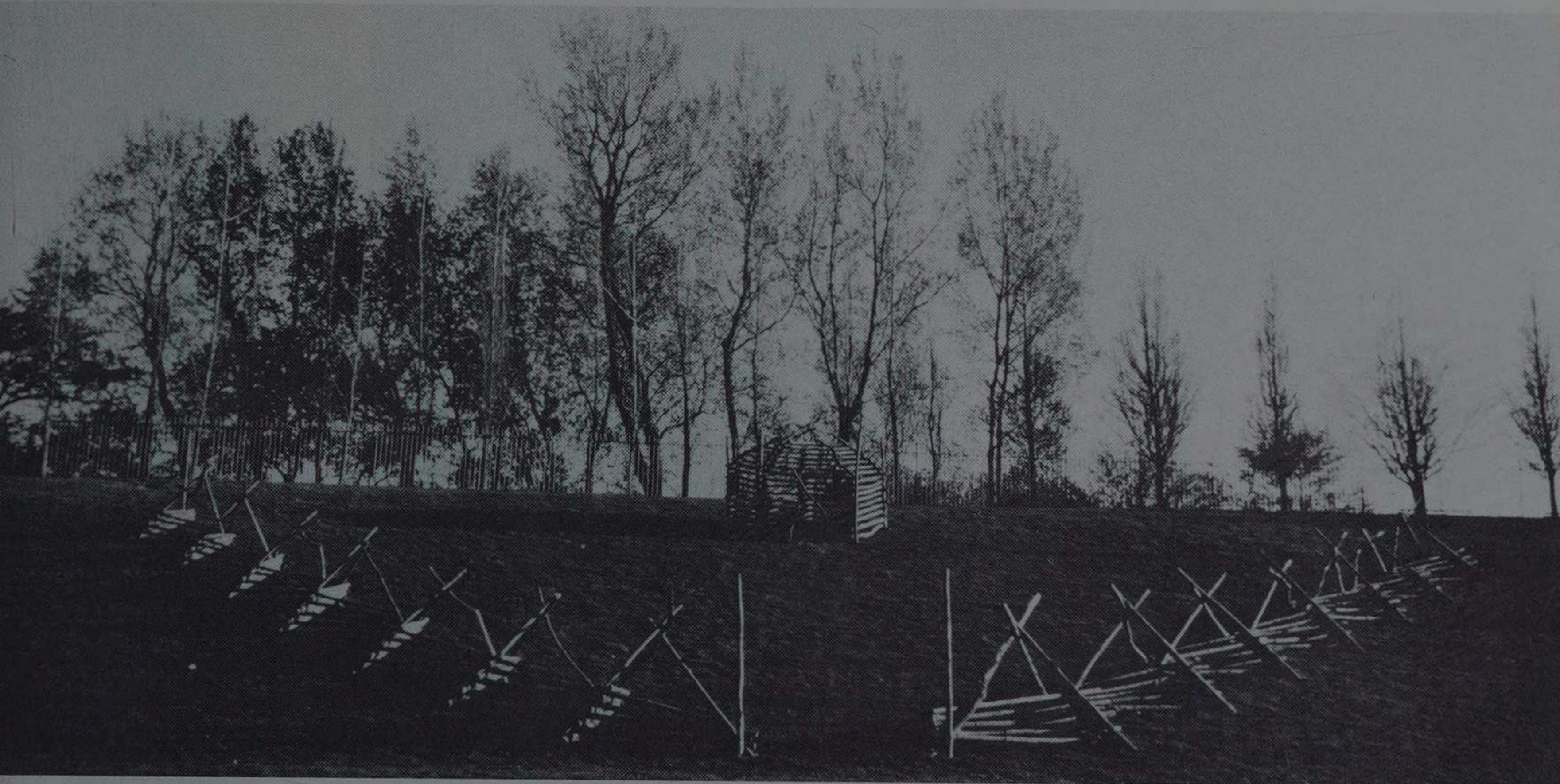
HARRIET FEIGENBAUM

49 *Equinox, An Allegory of Time*, 1971
hay
12' x 12' x 60'
photograph of project on farm of Duke and Duchess Salviat, Migliarino Pisano, Italy

51 *Parking Lot Pentagon off Washington Avenue*, 1978
branches and wire
5' x 154' fence / 10' x 13½' building
photograph of project Artyard, Brooklyn Museum, Brooklyn, New York

50 *Baled Hay II - Equinox*, 1971
charcoal on paper
26 x 40
drawings (one drawing courtesy James Beck)

52 *Star Hexagon*, 1978
wood
10½' x 64' fence / 12' x 12' hexagonal building
photograph of project Neuberger Museum, Purchase, New York



JACKIE FERRARA

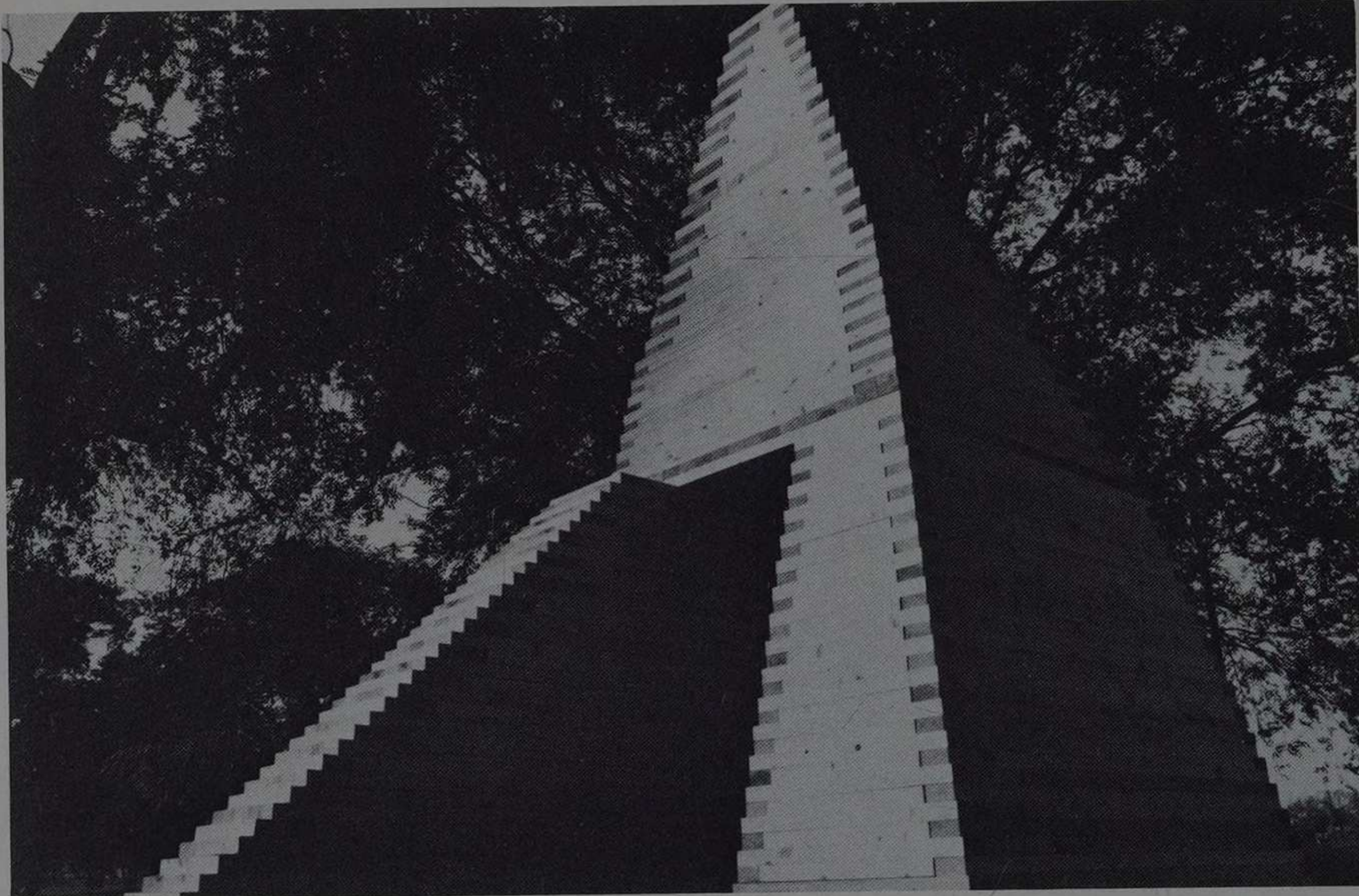
53 *Stairway*, 1973
cotton batting on card-
board
36 x 32 x 70
photograph of work

54 *A195*, 1978
pine
10'3" x 9'7" x 5'5"
photograph of project
Dayton, Ohio

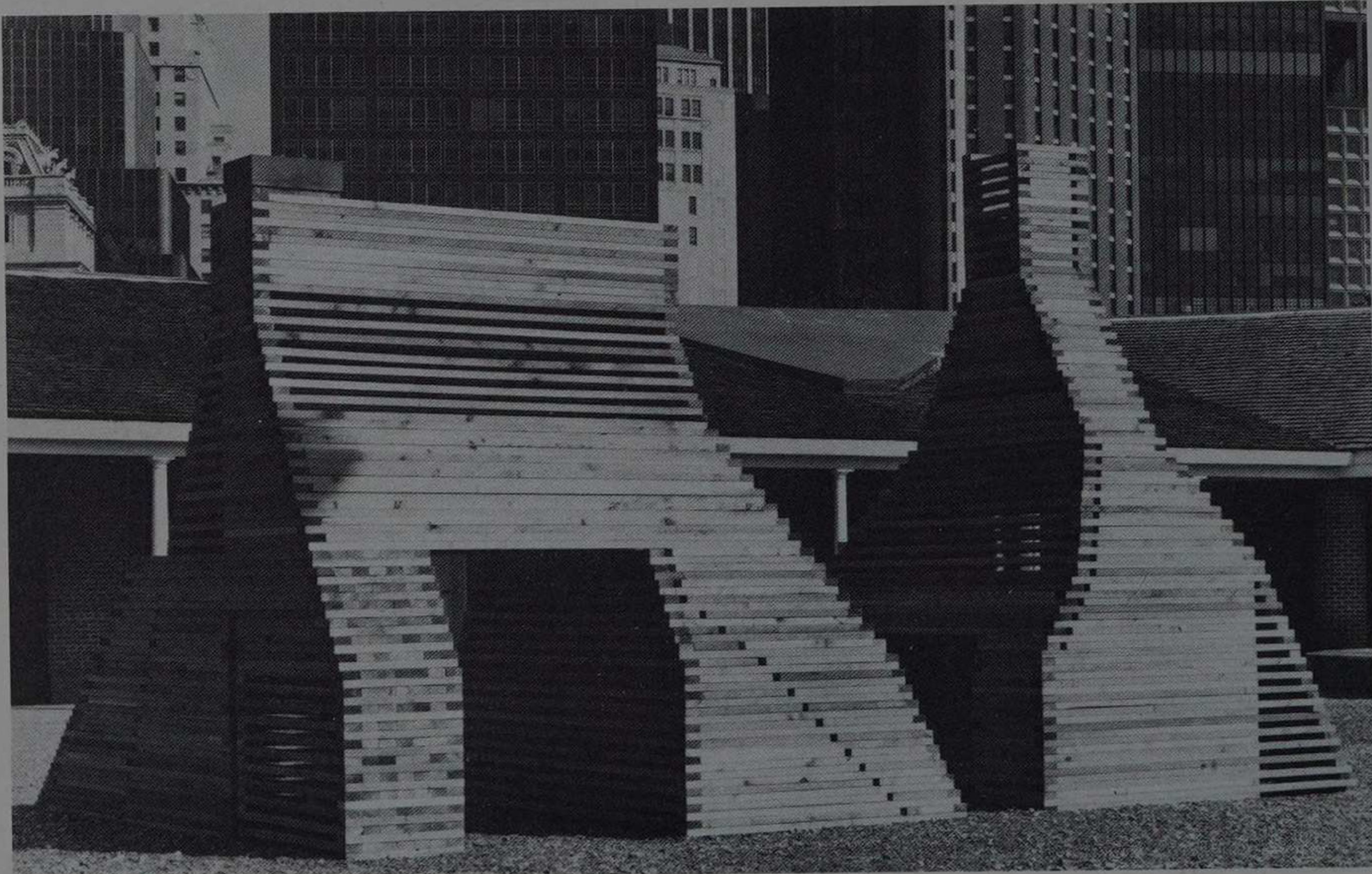
55 *A198: Tower, Bridge for
Castle Clinton*, 1979
cedar
12'6" x 23'6" x 13'11"
photograph of work

56 *A207: Recall*, 1980
pine
76½ x 37½ x 37½
work courtesy Max Protetch
Gallery, New York City

57 *Drawing for A207: Recall*,
1980
ink and pencil on paper
23½ x 52¾
drawing courtesy Max
Protetch Gallery, New York



54



55

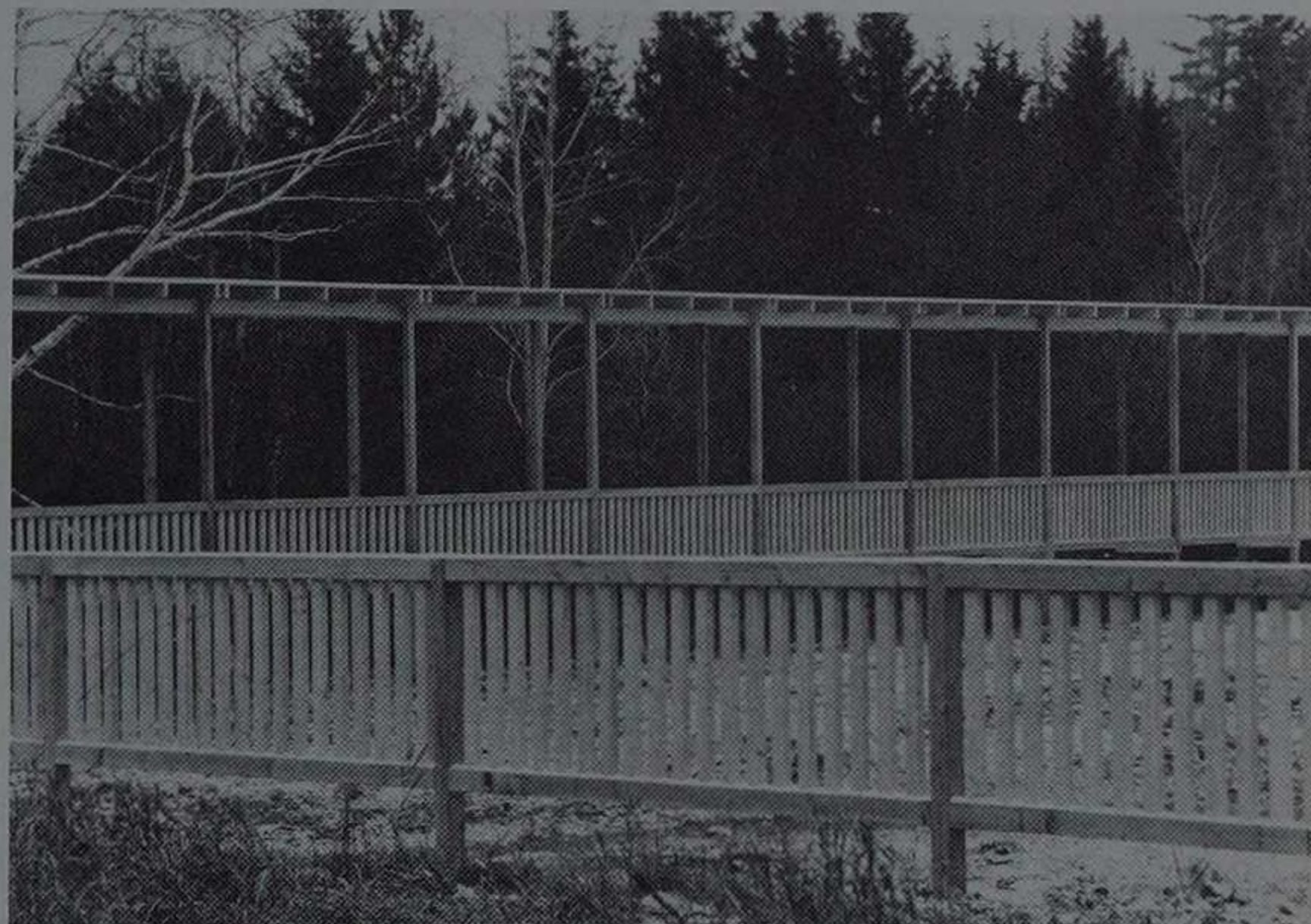
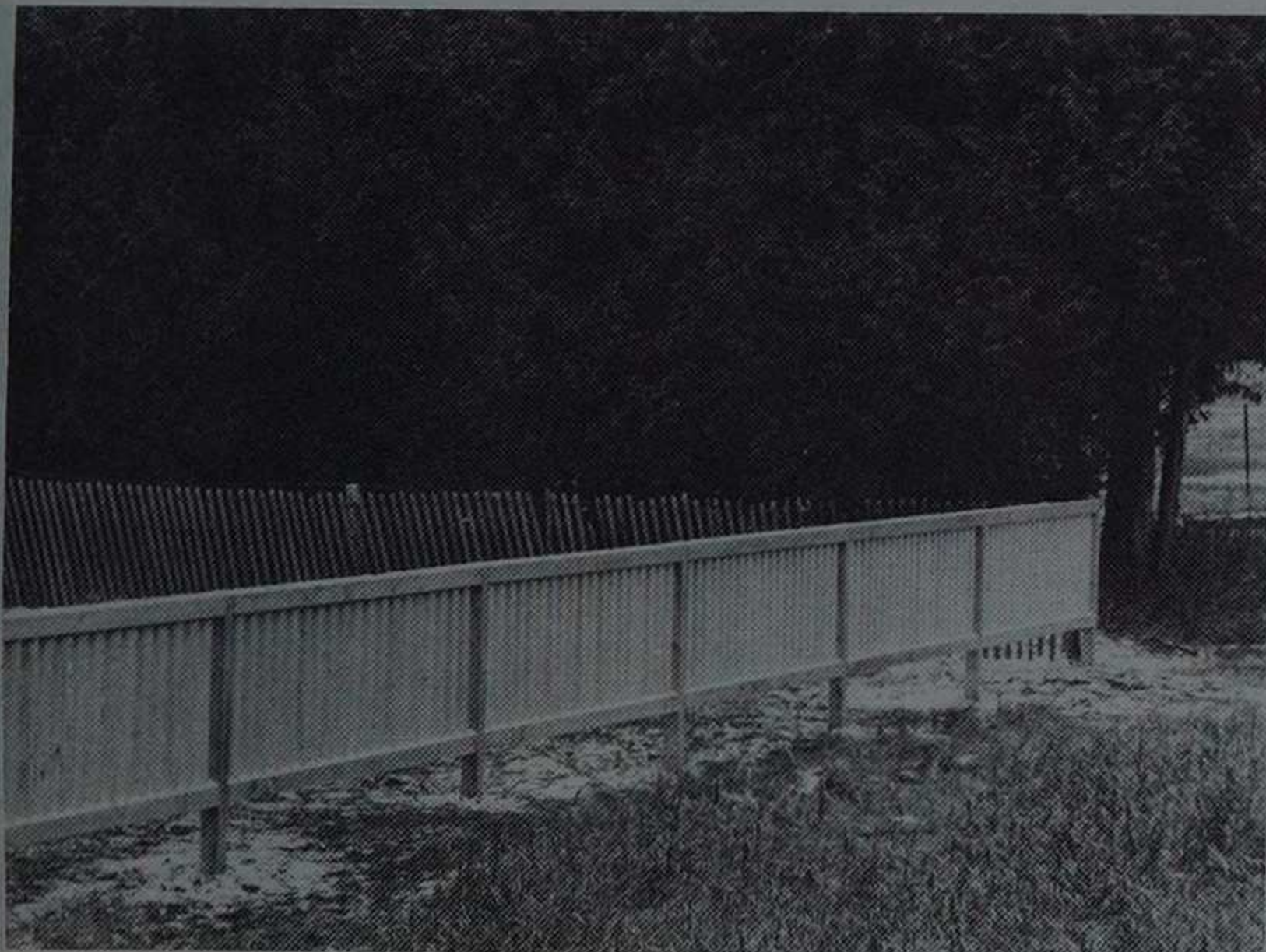
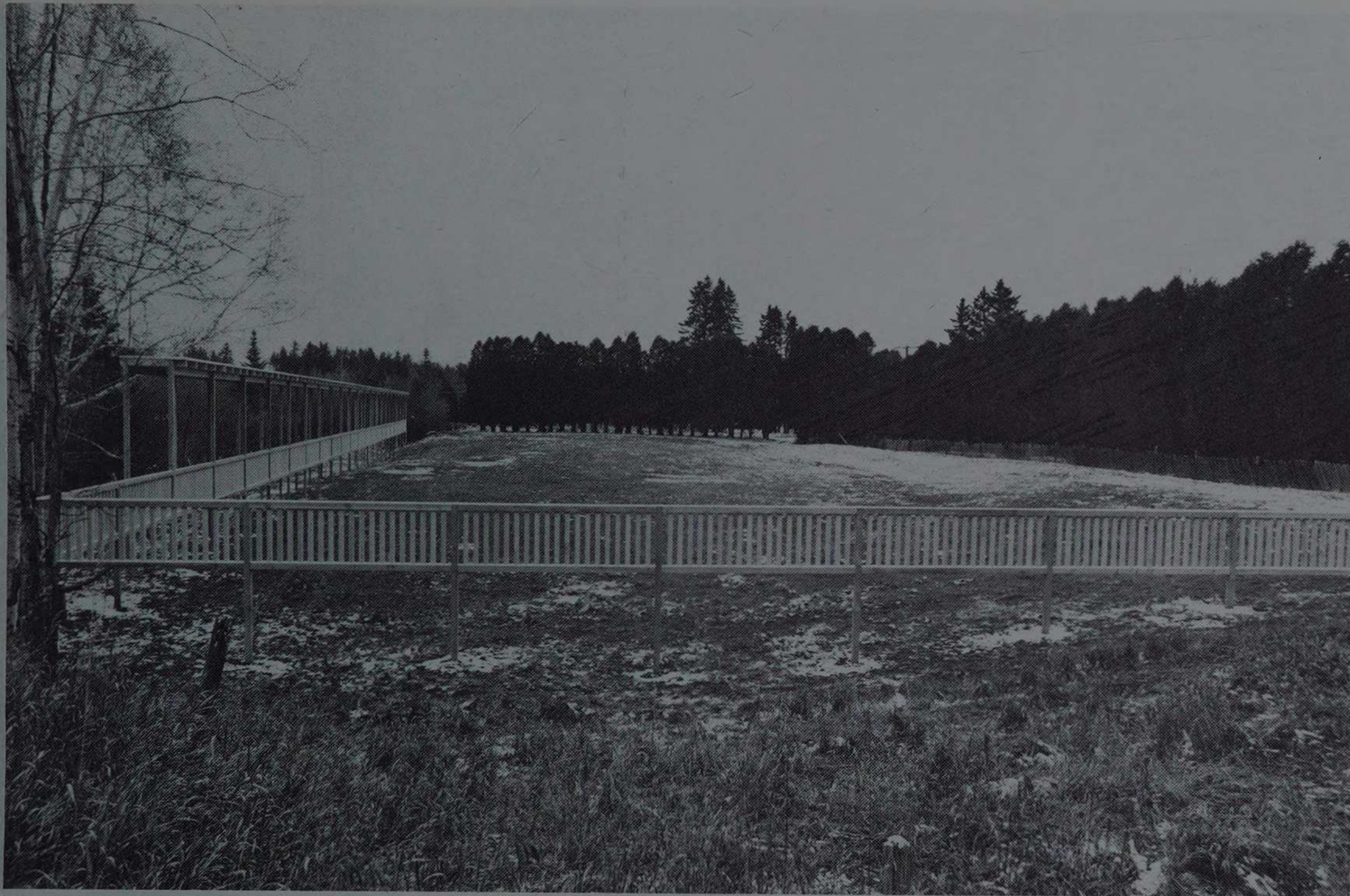
RICHARD FLEISCHNER

8 *Hay Interior*, 1971
hay
10'10" x 7' x 7'
photograph of project
Rehoboth, Massachusetts

9 *Fence Covered Fence*,
1979
sepia print
40½ x 43¼
drawing

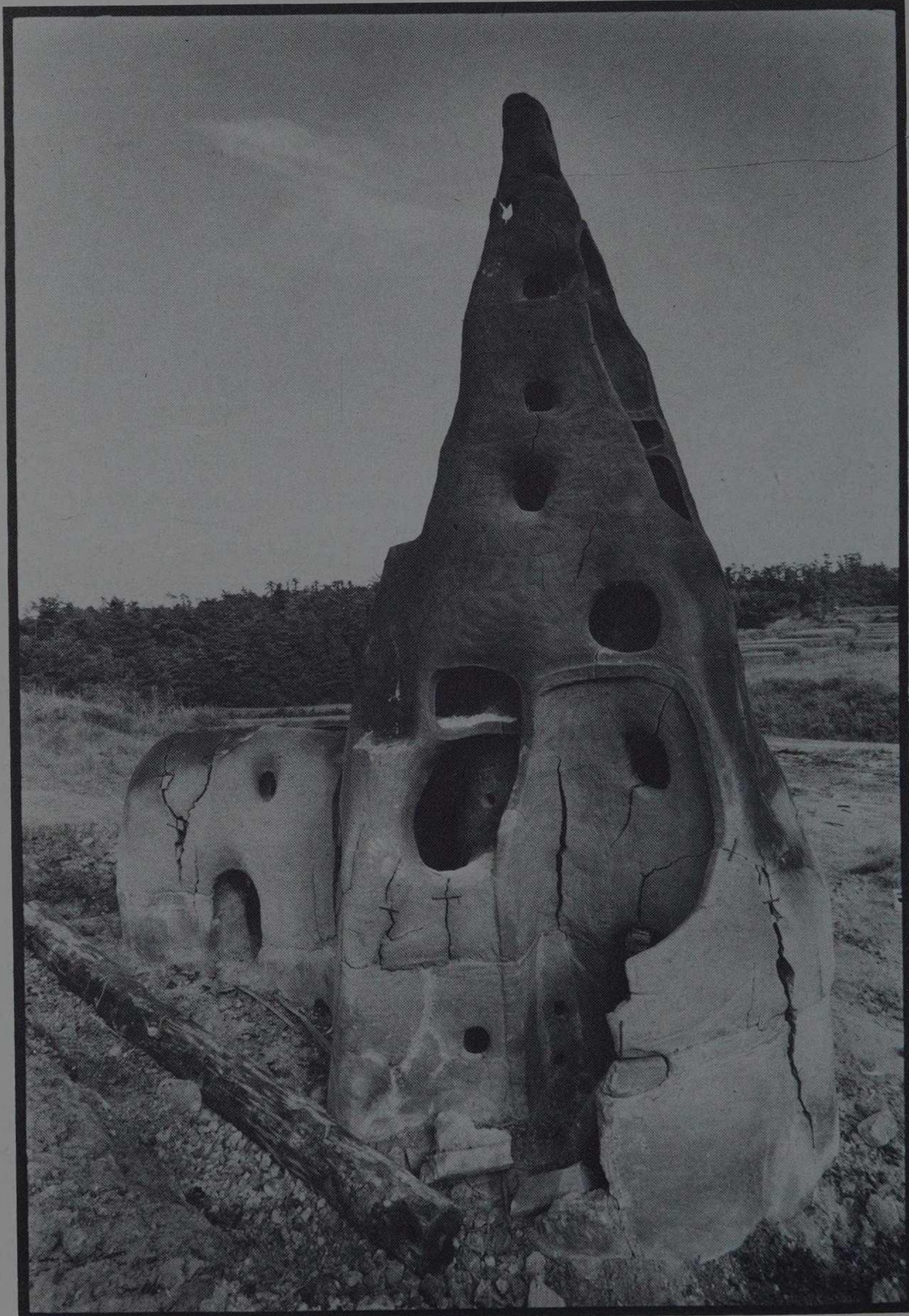
60 *Fence Covered Fence*,
1980
wood
14' x 113' x 300'
photograph of project 1980
Winter Olympics, Lake Placid,
New York

61 *Wood Interior*, 1980
sepia prints
36 x 59
27½ x 43
35¾ x 40
drawings



AKIKO FUJITA

- 62 *Idenawa*, 1966-67
clay (150 tons)
6 m x 15 m x 15 m
photograph of project in
Japan
- 63 *Tenjuku*, 1975
clay (50 tons)
6 m x 7 m
photographs of project in
Japan



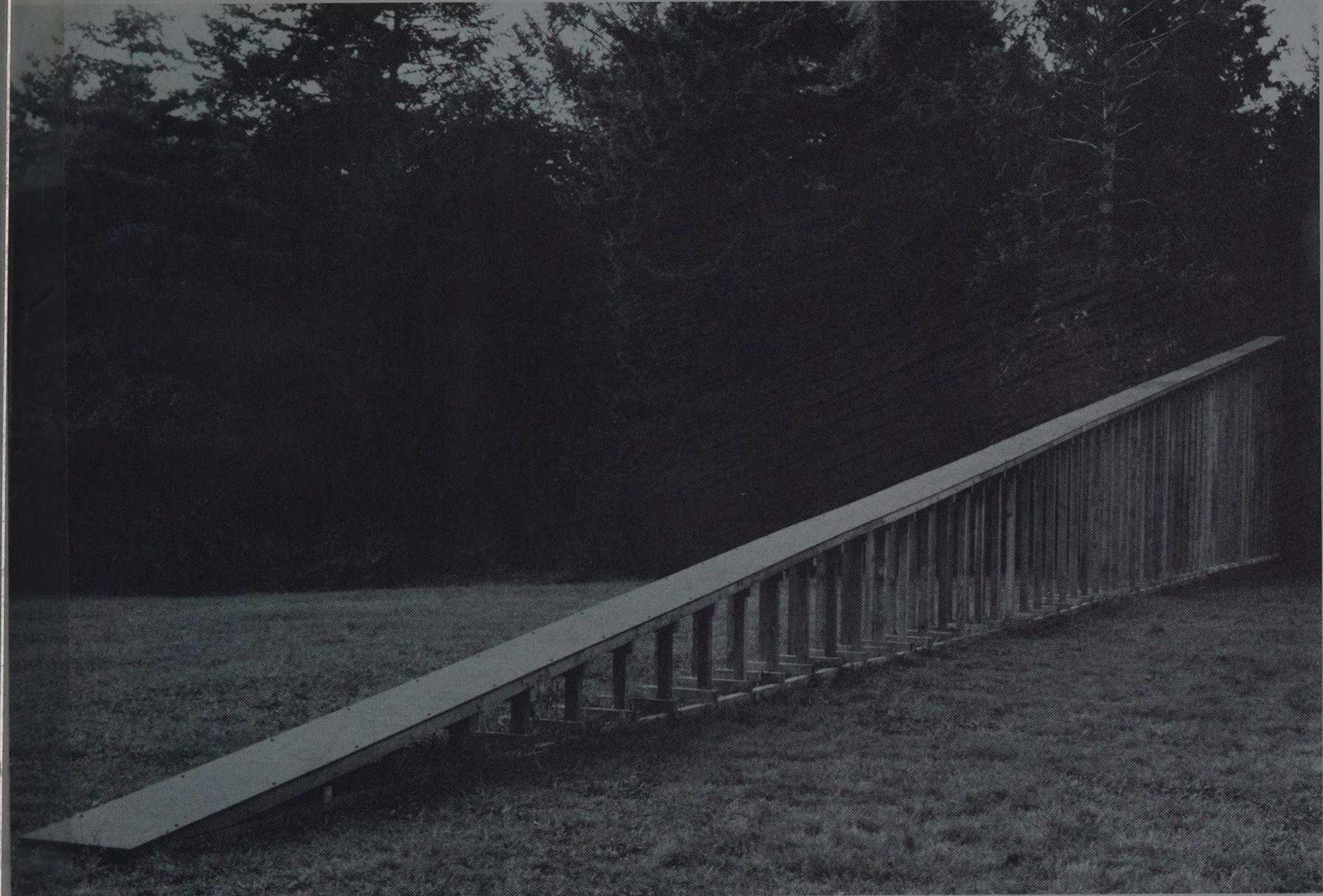
63

64 120 1979
wood, steel and hex bolts
16' x 18" x 120'
photograph of project at the
Nassau Museum of Fine Arts,
Roslyn, New York
courtesy Hal Bromm Gallery,
New York City

65 *Drawings for Leda*, 1979
paint and graphite on
paper
23 x 29
drawings courtesy Hal
Bromm Gallery

66 *Mars*, 1979
graphite, magic-marker,
color xerox on graph
paper
40 x 54
drawing courtesy Hal Bromm
Gallery

67 *Leda*, 1980
wood and brass
18 x 8 x 30
model courtesy Hal Bromm
Gallery



64

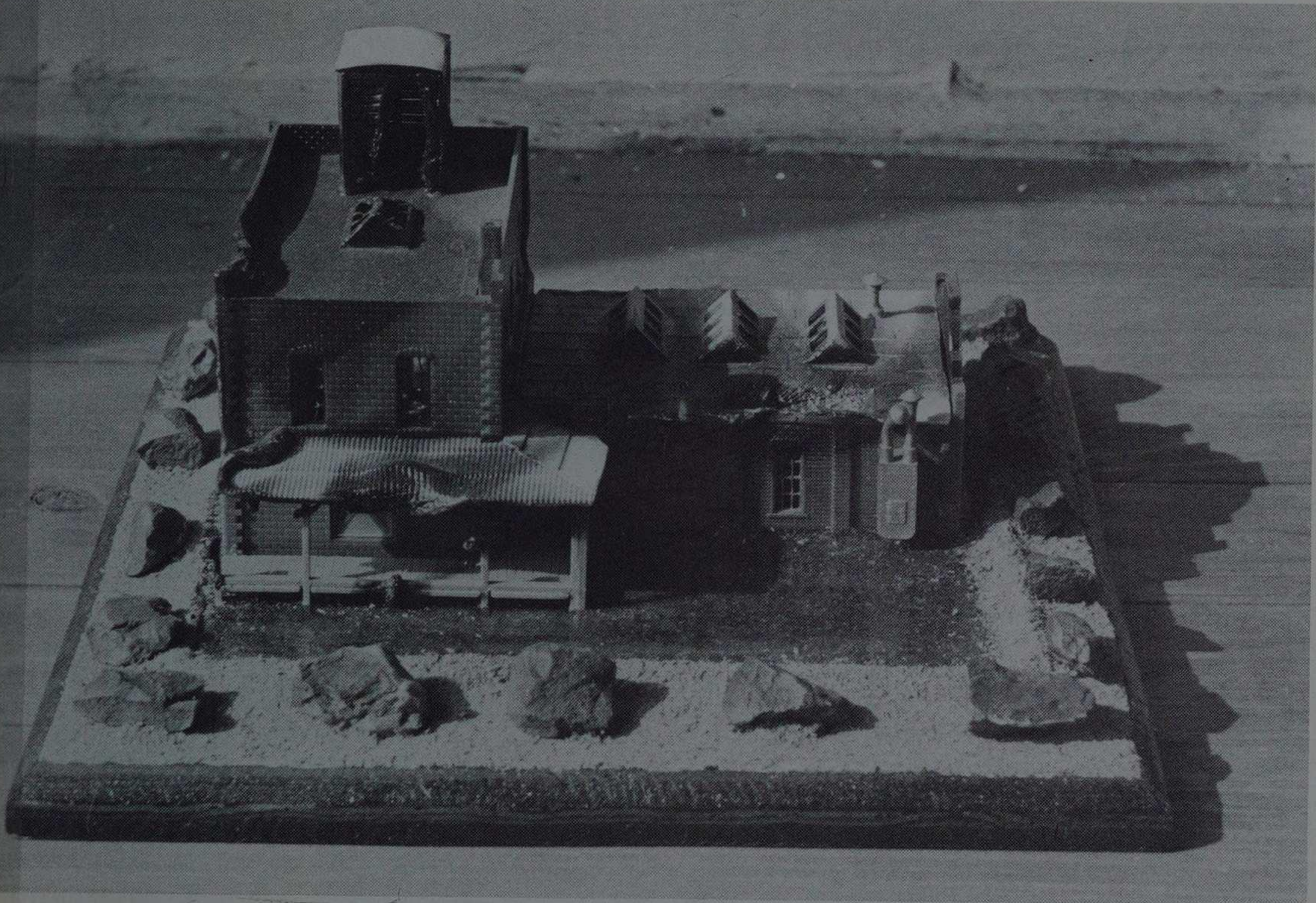
GEORGE GRANT

- 68 *White Structure I*, 1973
bricks, plaster and paint
13 x 8 x 12
photograph of work
- 69 *House of Universal
Appeal No. 7*, 1977
cinder blocks, concrete,
wood and paint
57 x 36 x 36
photograph of work



68

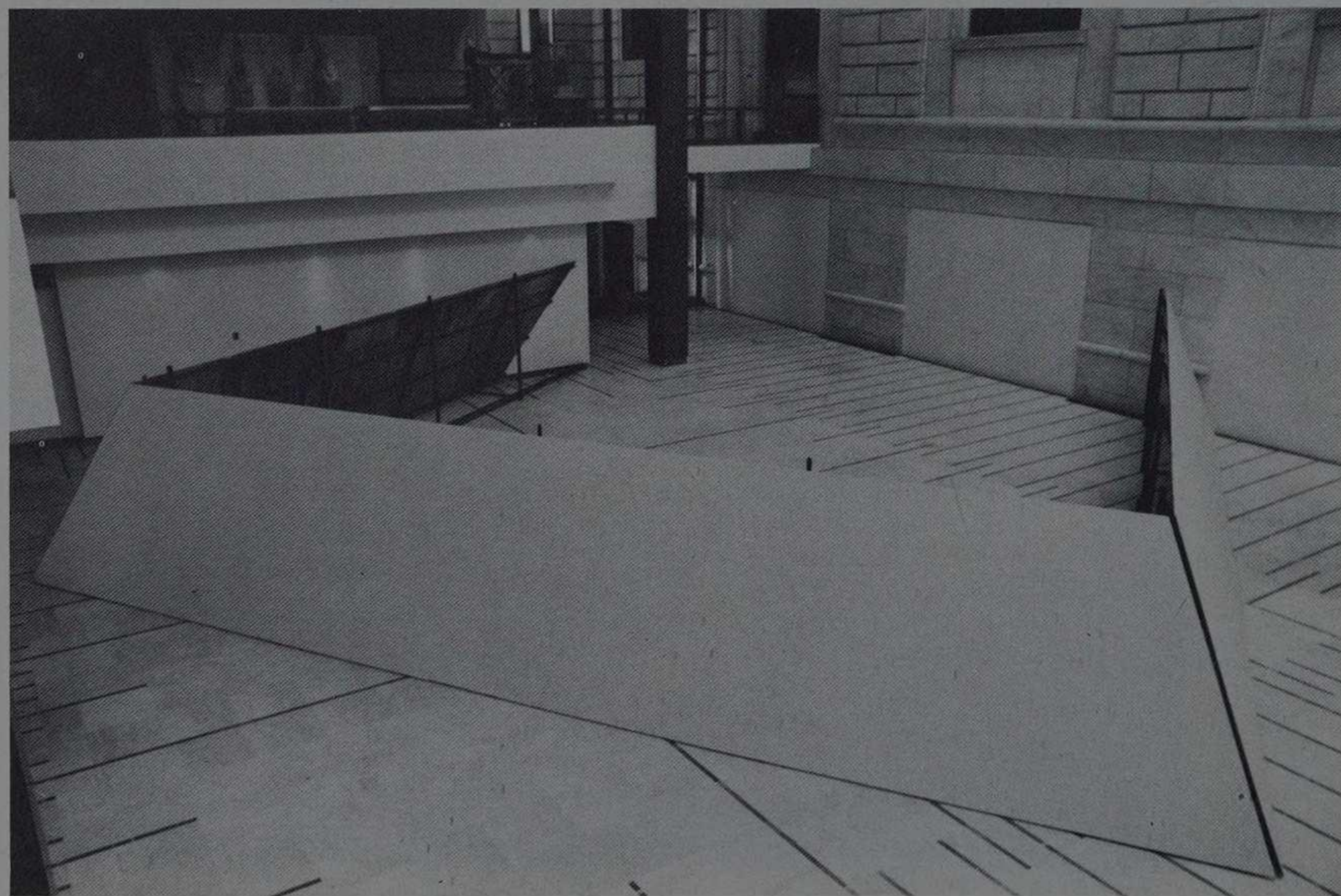
- 70 *Two White Brick Structures in a Box*, 1971
mixed media
4 $\frac{7}{8}$ x 4 $\frac{1}{8}$ x 7
photograph of work
- 71 *Industrial Floor Pieces*,
1971
mixed media
8 pieces in various sizes
Floor piece #7: 6 x 12 x
12
photograph of work
- 72 *Brown and White Brick Structures in a Box*, 1972
brick and paint
4 $\frac{7}{8}$ x 4 $\frac{1}{8}$ x 7
photograph of work



MICHAEL HALL

73 *Pink Gate*, 1968
painted aluminum
4' x variable width;
maximum of 50'
photograph of work

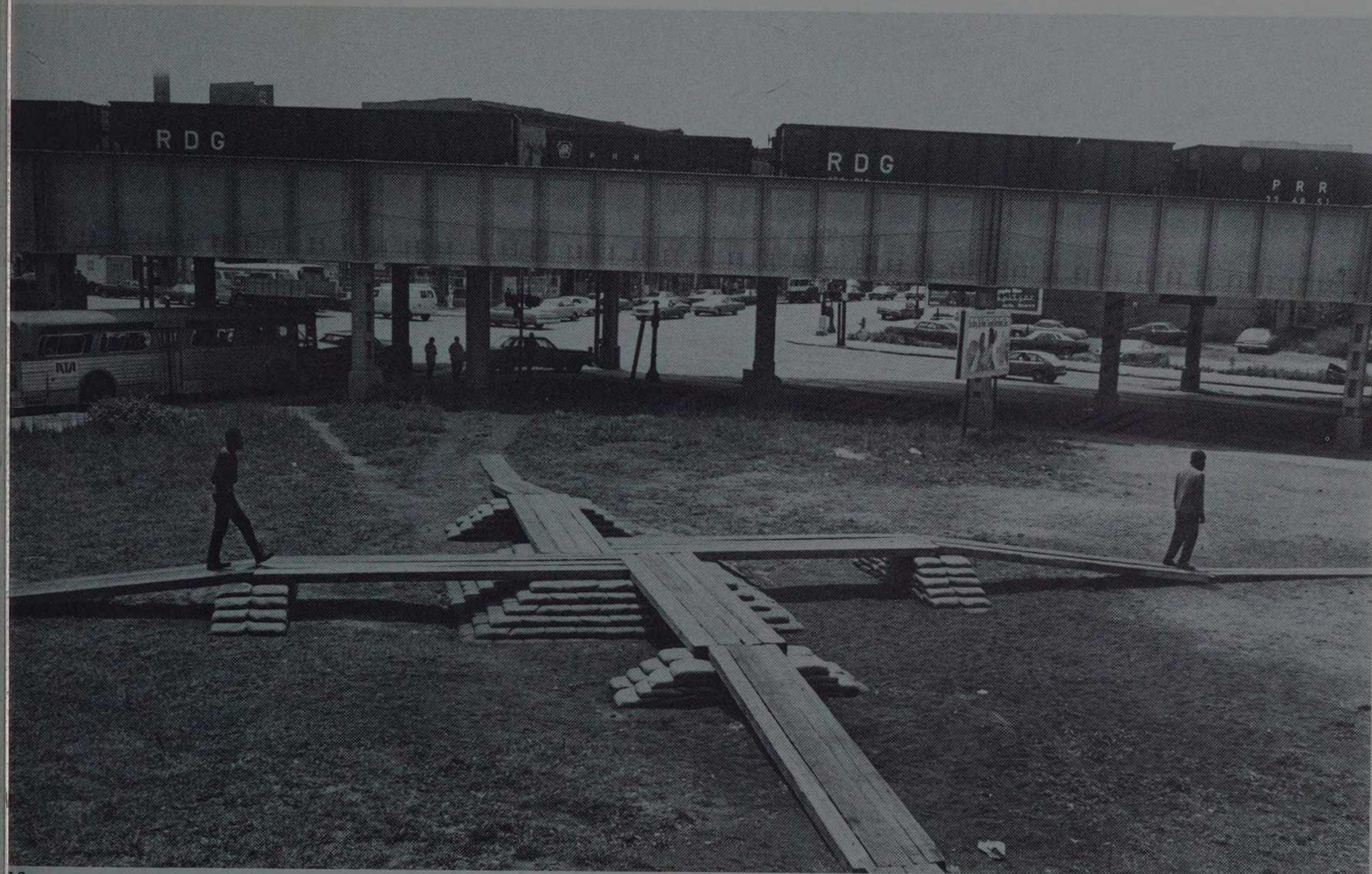
74 *Stockton*, 1977
steel and plywood
7'10" x 121'7" x 3'6"
photograph of installation



74

LLOYD HAMROL

- 75 *Lloyd Hamrol Sculpture for the City Project, 1977*
blueprint with ink stamp
19 x 23½
drawing
- 76 *Bridge for 55th and Euclid, 1977*
burlap bags, soil and timbers
36" x 96' x 96'
photograph of project for the City Project, Cleveland, Ohio
- 77 *Snow Tree House, 1980*
cast pulverized snow
16' x 12' x 16'
photograph of project 1980 Winter Olympics, Lake Placid, New York



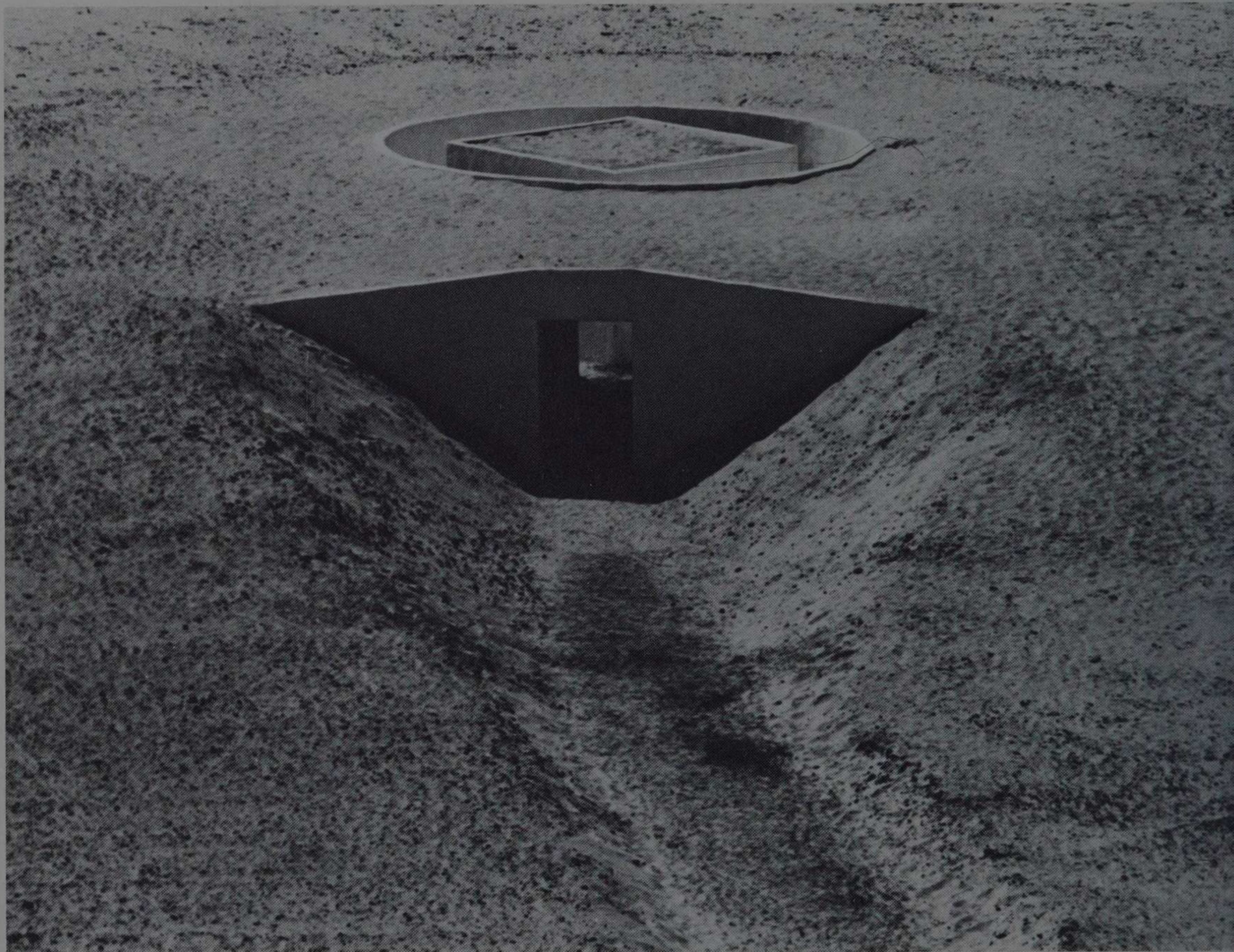
SUZANNE HARRIS

78 *Mem*, 1974
wood and cardboard
16' x 8' x 4' (2 units 4' x 4'
opening)
cibachromes of installation at
112 Greene Street, New York
City

79 *Locus Up One*, 1976
mixed media
circle: 9' x 2' dia.
cube: 9' x 15' dia.
tunnel: 4' x 8' x 20'
cibachrome of project Battery
Park Landfill, New York City

80 *Peace for the Temporal
Highway*, 1976
wood and cardboard
4' x 18' x 12' opening x
12' deep
photograph of project
Institute of Art and Urban
Resources P.S. 1, Long Island
City, New York

81 *After the Math*, 1977
28 1/4 x 28
montage courtesy Stefan-
notti Gallery, New York City



79

AUDREY HEMENWAY

- 82 *Ecological Environment*, 1972-74
steel posts, steel cable
and fiberglass cloth
40' dia.
photograph of project
- 83 *Garden Web*, 1977-78
wood and rope
12' x 25' x 45'
photograph of project
- 84 *Chuppeh*, 1979
cedar posts and old lace
9' x 18' dia.
photograph of project



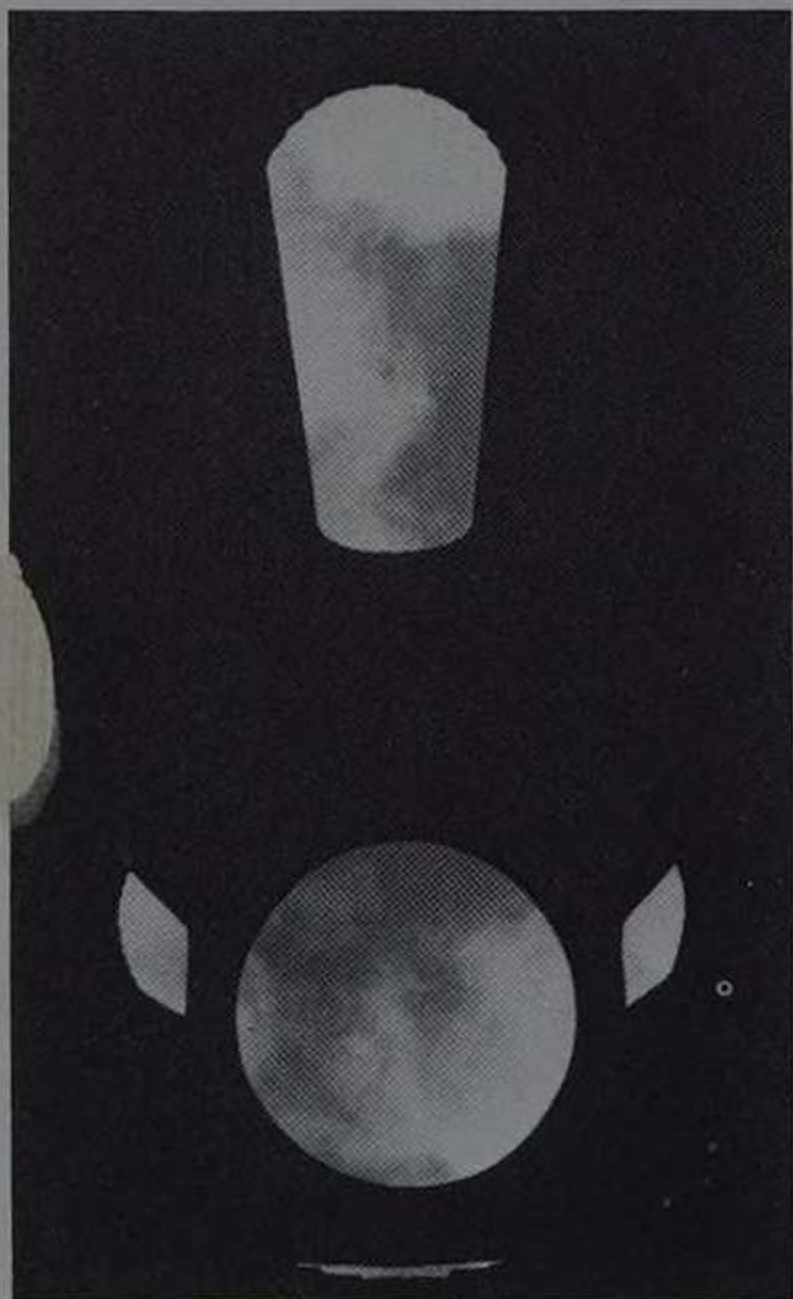
82



83

NANCY HOLT

- 85 *30 Below*, 1979
brick
30' x 9'4" outer dia. 8' x
inner dia.
photographs of permanent
installation 1980 Winter
Olympics, Lake Placid, New
York courtesy John Weber
Gallery, New York City
- 86 *Inside Out*, 1980
wrought iron, flower beds
with red geraniums
14' x 12'
photographs of project
Washington, D.C. courtesy
John Weber Gallery

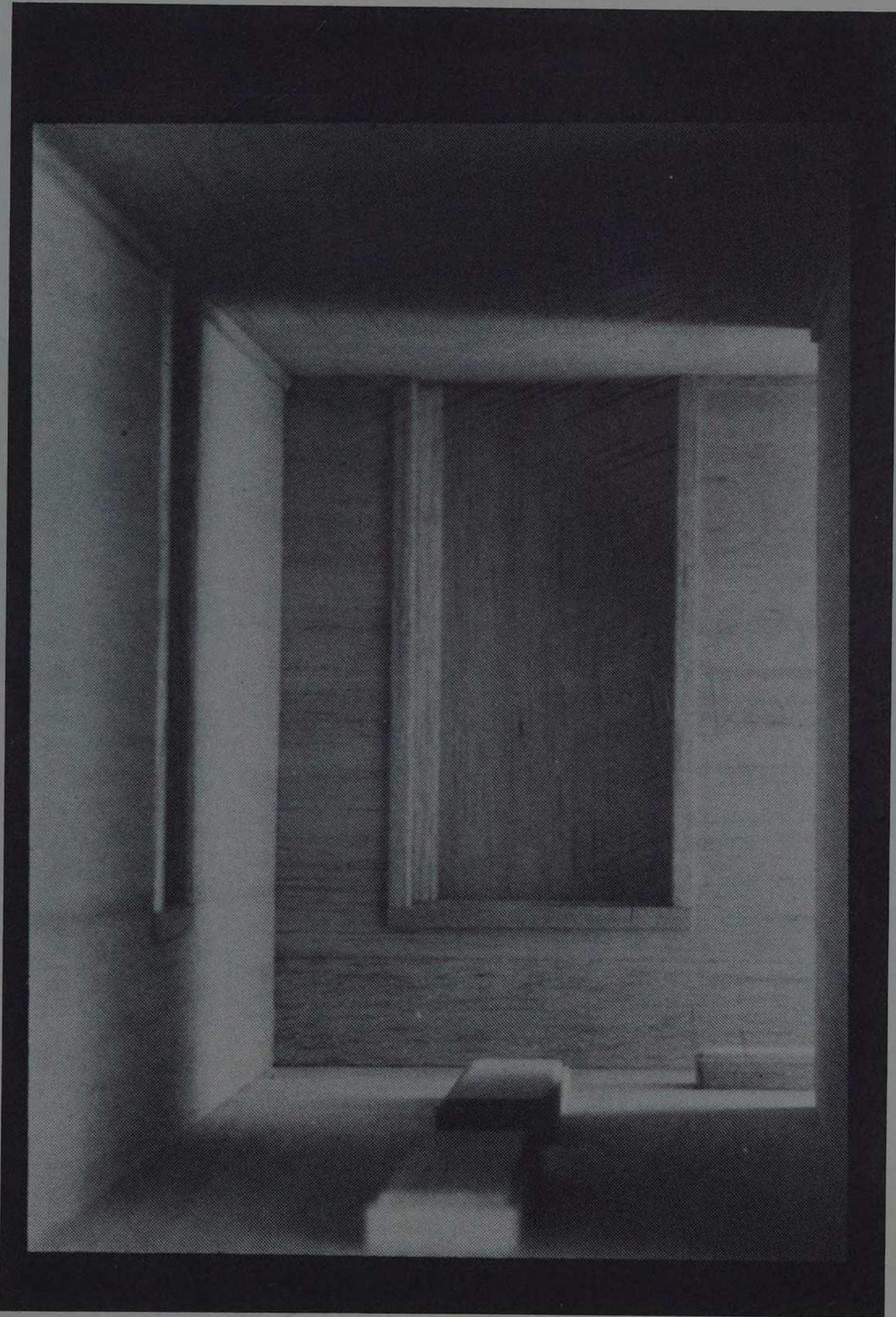


85

MICHAEL HURSON

87 *Hallway*, 1972
balsa
10 x 21 x 21
photograph of work

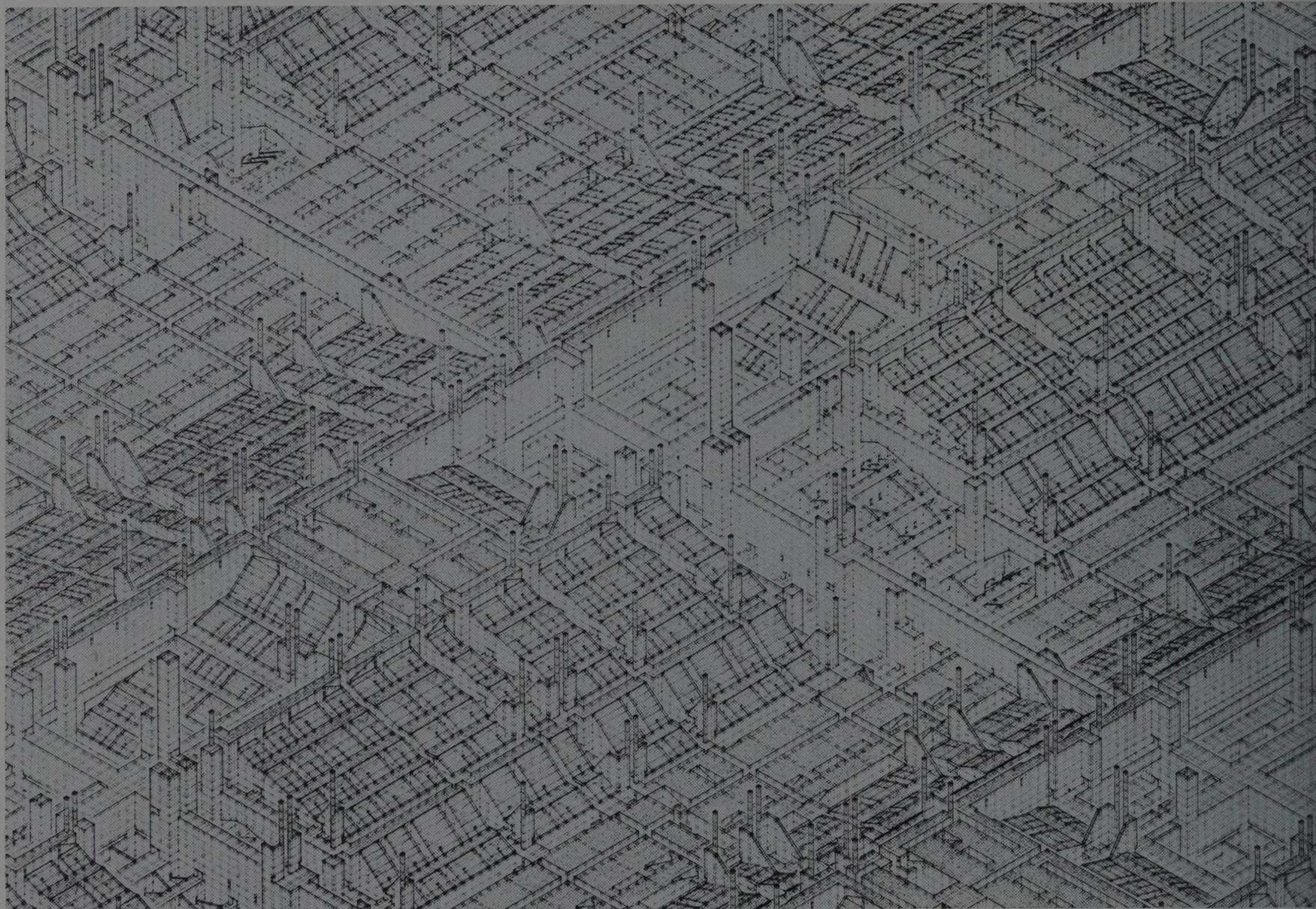
88 *Room (Overturned Chair)*,
1973
pastel
23 x 17½
drawing courtesy Paula
Cooper Gallery, New York City



87

WILL INSLEY

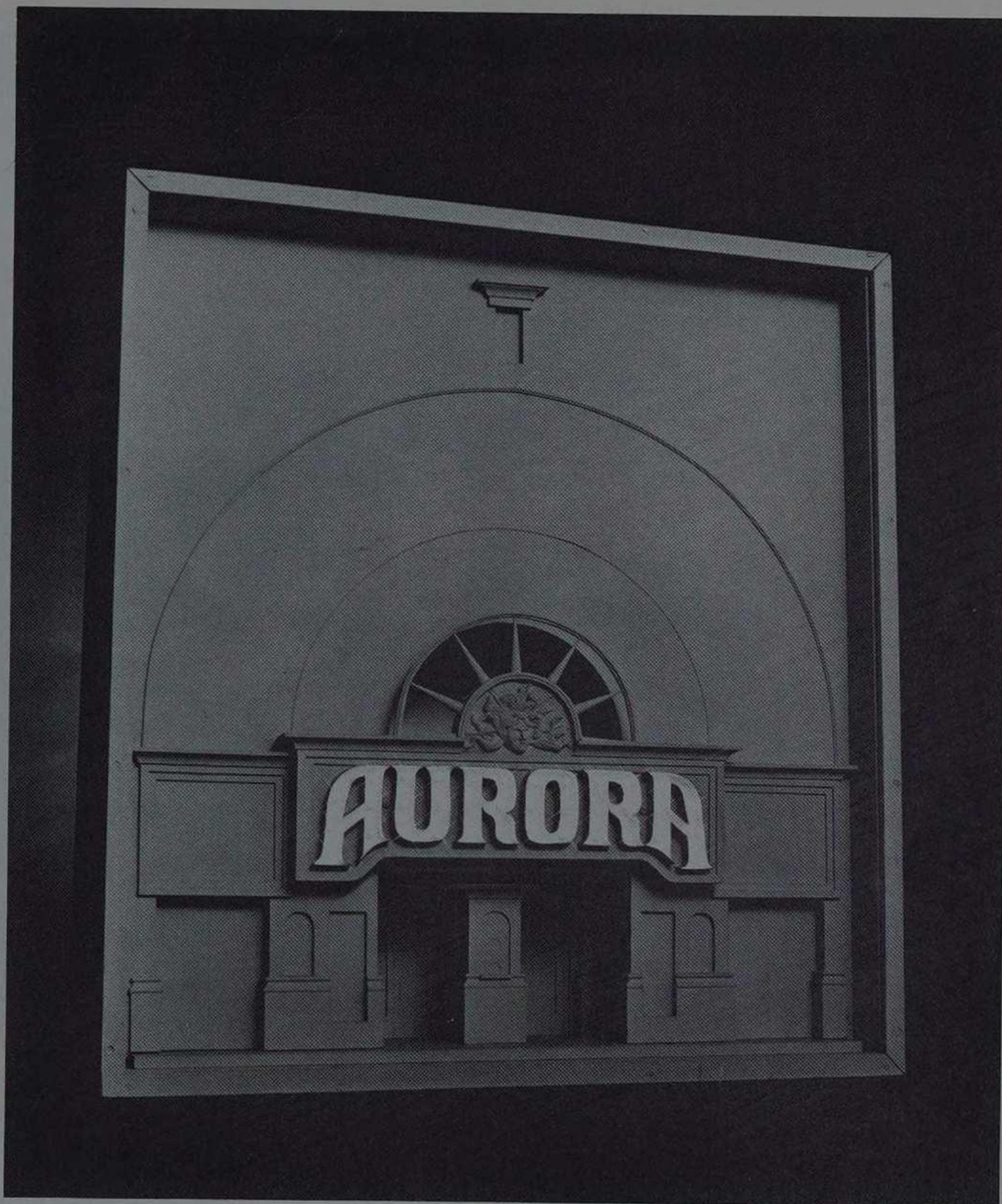
- 89 *Passage Space Spiral*,
1970
pencil, latex, masonite
and wood
17½ x 96½ x 96½
photograph of work
- 90 *One City*, 1979-80
ink on paper
8 panels each 40 x 22½
drawings courtesy Max
Protetch Gallery, New York



90

CLETUS JOHNSON

- 91 *Aurora*, 1971
mixed media
30 x 27½ x 12
photograph of work
- 92 *Light of the East*, 1974
mixed media
25½ x 19½ x 11½
photograph of work
- 93 *Aurora*, 1976
graphite pencil on paper
6 x 6
drawing
- 94 *Garneville*, 1980
mixed media
33 x 31¼ x 13¼
photograph of work



91

DON JOHNSON

95 *An Alphabet was Excavated at the Langston Bar*, 1977
hardware cloth and wood
21 x 19 x 13
photograph of work

96 *Strung Out Knowledge*, 1980
graphite on paper
22½ x 30
drawing courtesy Robert Freidus Gallery, New York City

97 *Many Doors to the Capitol*, 1980
hardware cloth, encaustic and wood
37½ x 13½ x 28
model courtesy Robert Freidus Gallery



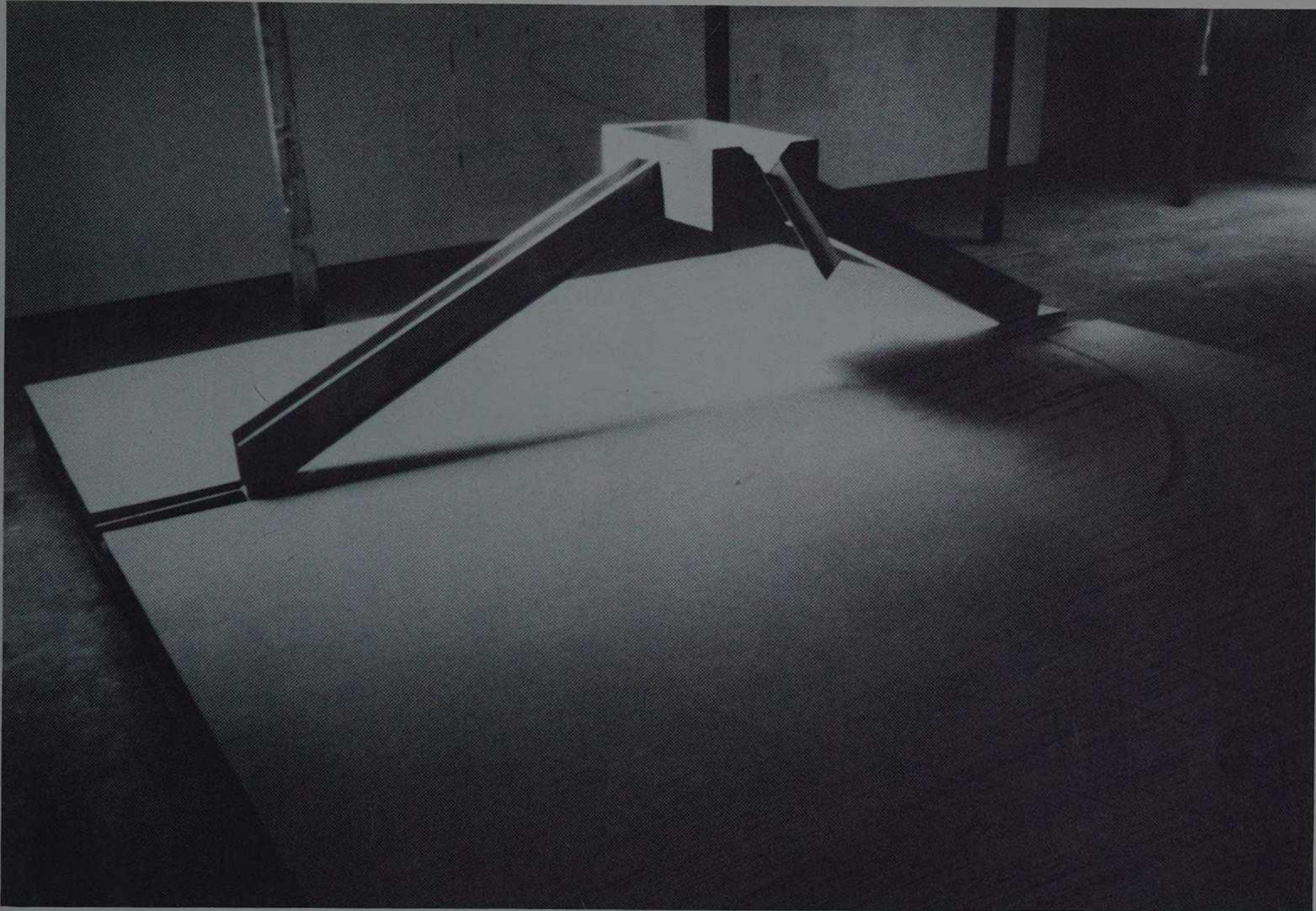
97

98 *Bathroom Stage*, 1978
tile and wood
12 x 48 x 96
photograph of project artist's studio

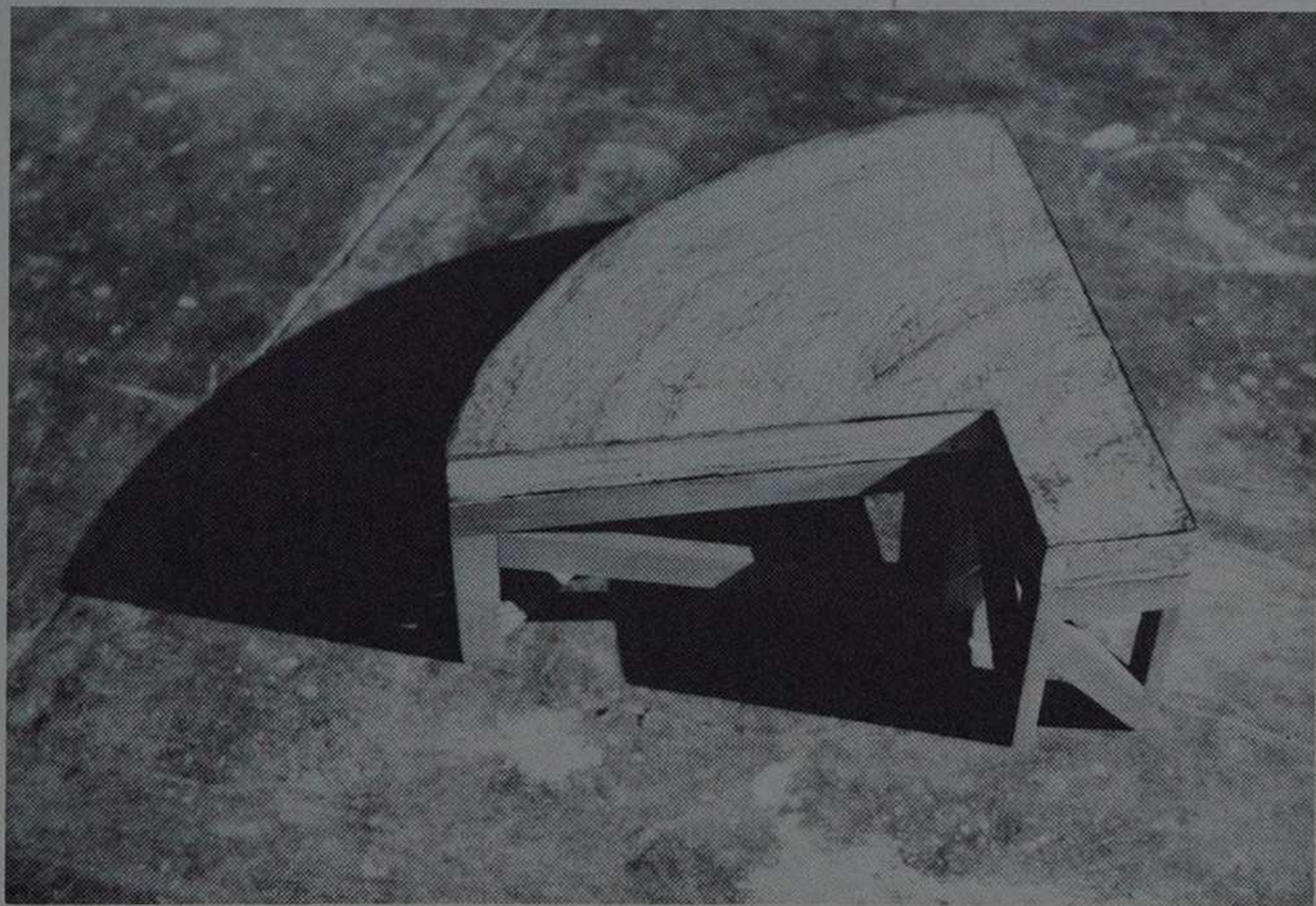
101 *Voussoirs*, 1980
blueprint
36 x 42
drawing

99 *Door Swing Stage*, 1979
wood, paint and charcoal
14 x 24 x 30
photograph of work

100 *Divining Rod Fountain*,
1980
wood, concrete and paint
5½' x 16' x 16'
photograph of project artist's studio



100



99

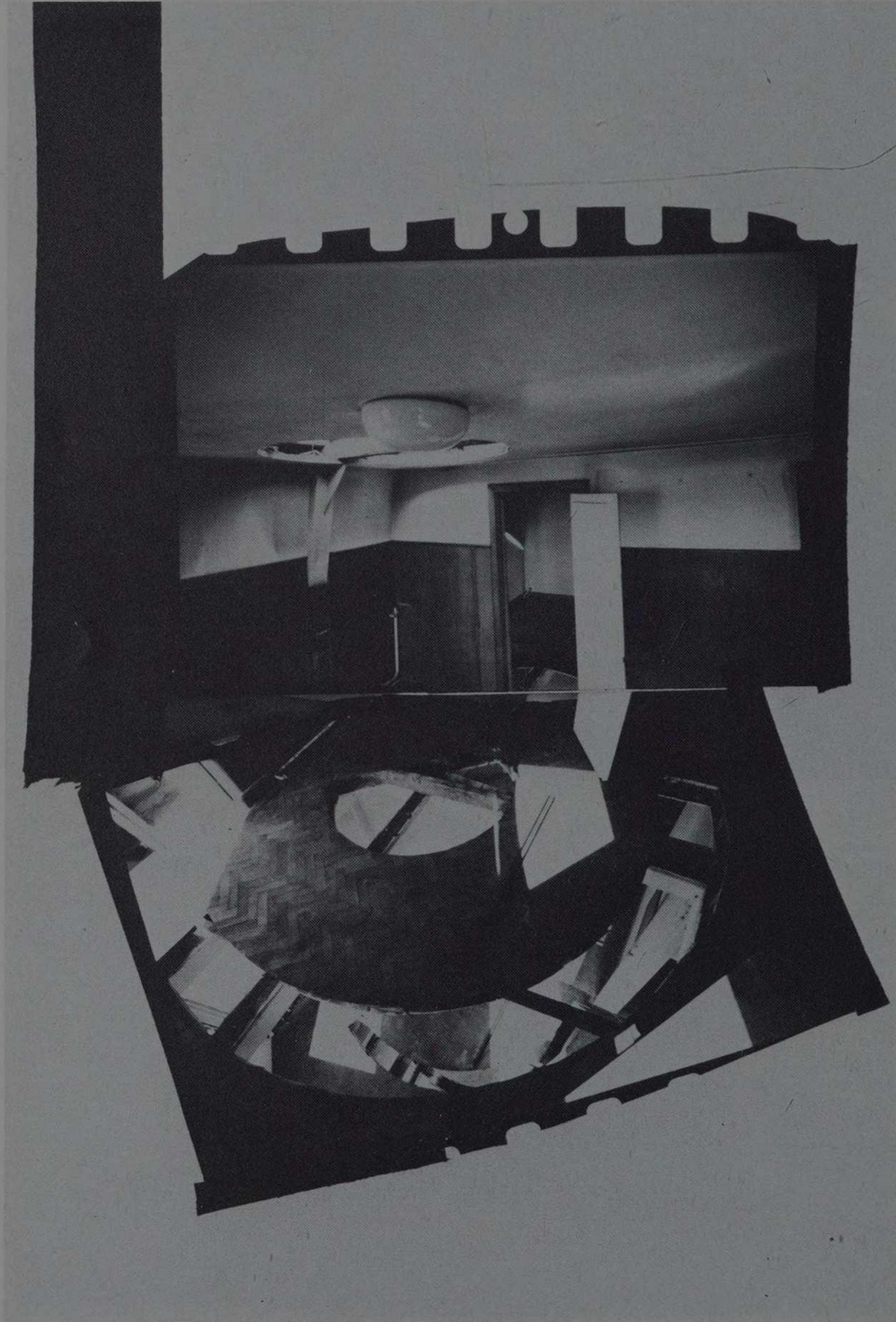
GORDON MATTA-CLARK

102 *Pier 52*, 1975
cibachrome
40¼ x 30
photographic montage
courtesy Holly Solomon
Gallery, New York City and the
Estate of Gordon-Matta Clark

103 *Office Baroque*, 1977
cibachrome
40¼ x 30
photographic montage
courtesy Holly Solomon
Gallery and the Estate of
Gordon Matta-Clark

104 *Office Baroque*, 1977
cibachrome
20¼ x 39¼
photographic montage
courtesy Holly Solomon
Gallery and Estate of Gordon
Matta-Clark

105 *Untitled*, no date
felt-tip marker on paper
19 x 24½
drawings courtesy Holly
Solomon Gallery and the
Estate of Gordon Matta-Clark



103

- 106 *P.S. 1 #3*, 1979
pencil on paper with
photos
26⁷/₈ x 27³/₈
drawing courtesy Zabriskie
Gallery
- 107 *P.S. 1 #4*, 1979
pencil on paper with
photos
34¹/₄ x 27³/₈
drawing courtesy Zabriskie
Gallery
- 108 *Chicago Circle*, 1980
stacked 4' wood lath
26' x 26' x 9'
photograph of work



8

MICHAEL McMILLEN

109 *The Lost Drawings of Inner City, 1976-77*
xerox print on paper
8½ x 10¾
work courtesy Asher/Faure Gallery, Los Angeles, California

110 *Mike's Pool Hall, 1977*
mixed media
scale: ¾" = 1'0"
11½ x 20⅞ x 20½
photograph of installation

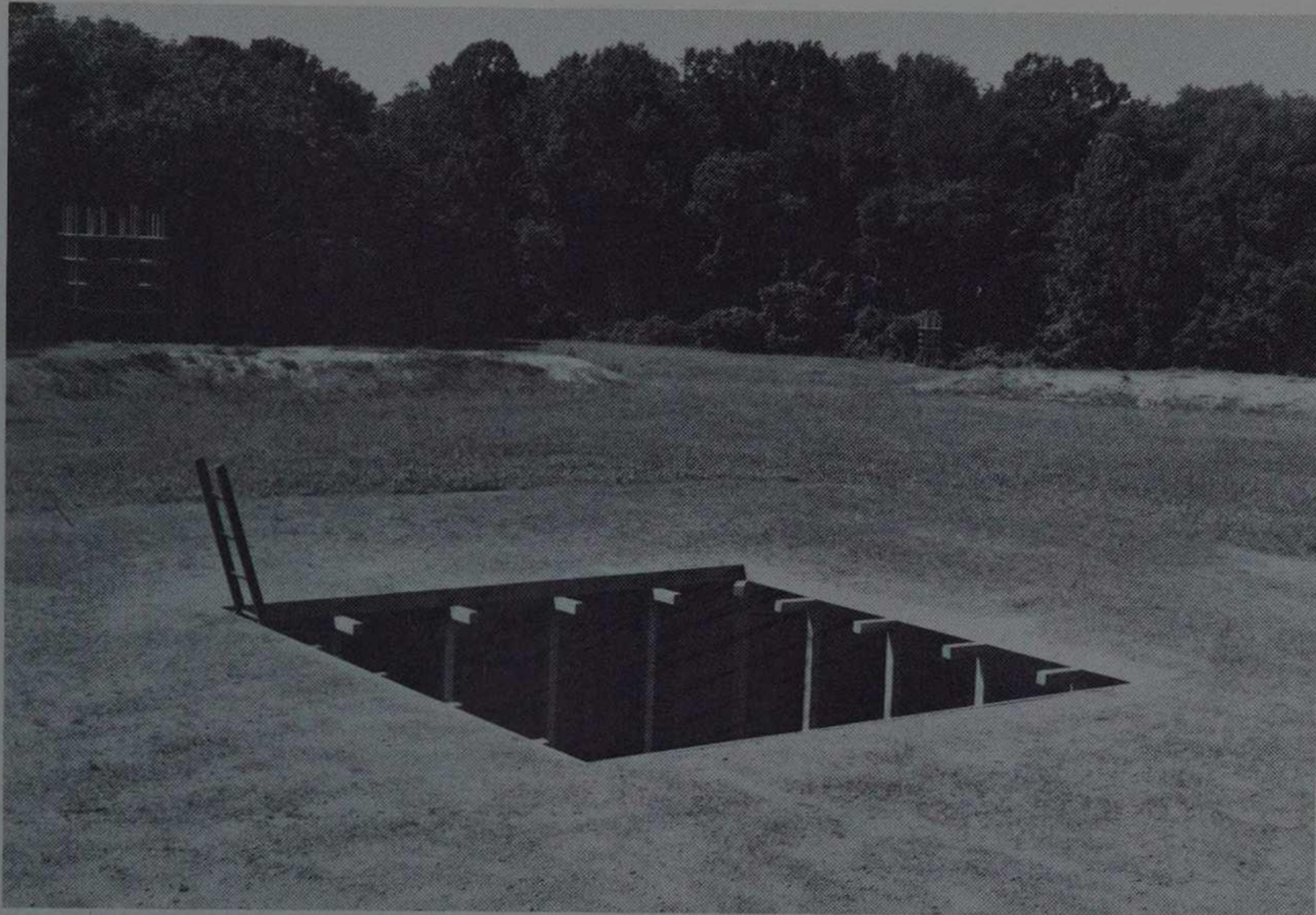
111 *Inner City, 1977 and 1978*
mixed media
12' x 12' x 10½'
photograph of project Los Angeles County Museum of Art, Los Angeles, California and the Whitney Museum of American Art, New York City



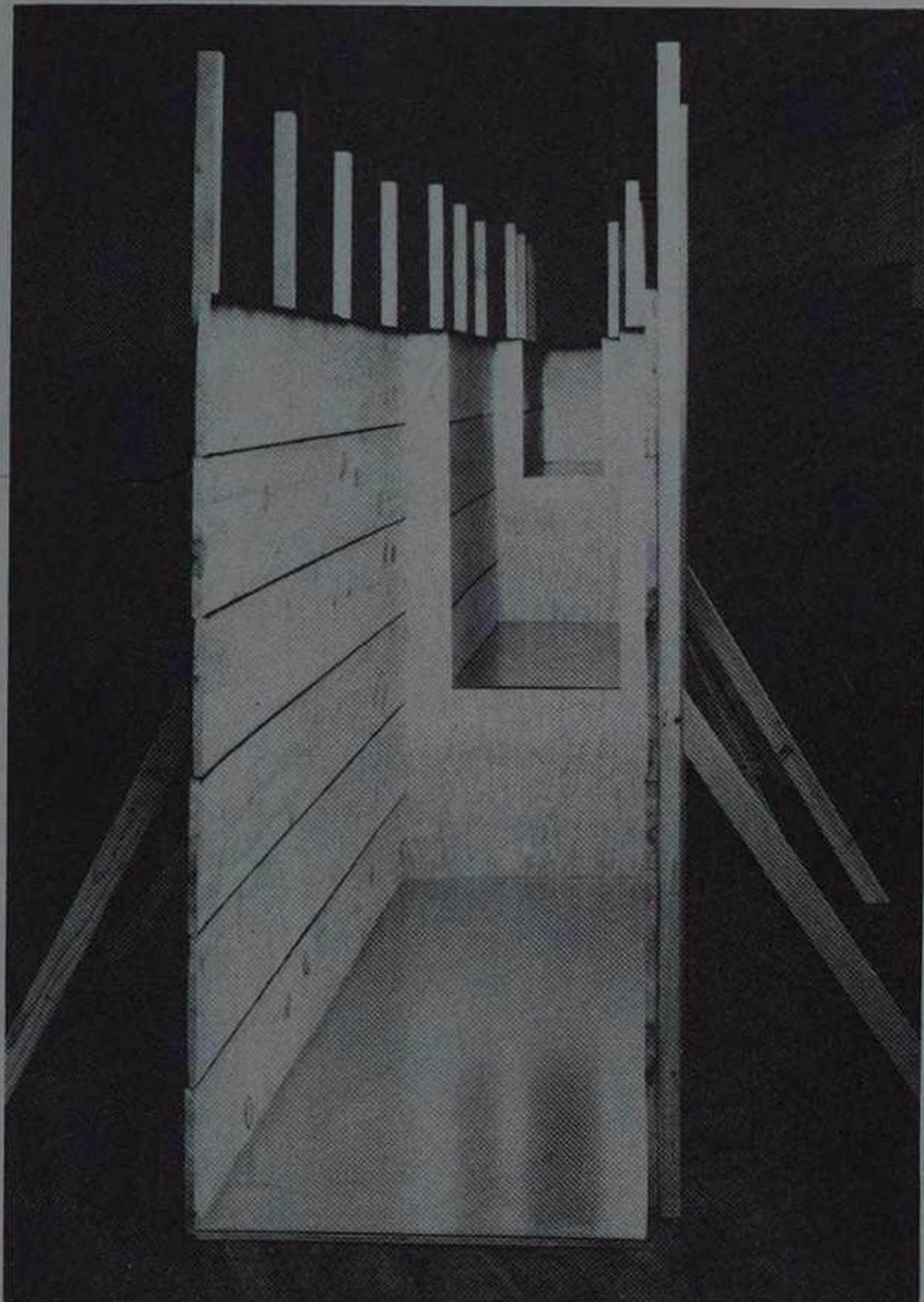
111

- 2 *Sunken Pool*, 1974
wood, steel and water
10' x 20' x 13'
photograph of project
Greenwich, Connecticut
- 3 *Sapping*, 1975
wood, steel and paint
6½' x 18'
photograph of project
- 4 *Perimeters/Pavilions/
Decoys*, 1978
wood
various dimensions
photographs of project
Nassau County Museum of
Arts, Roslyn, New York

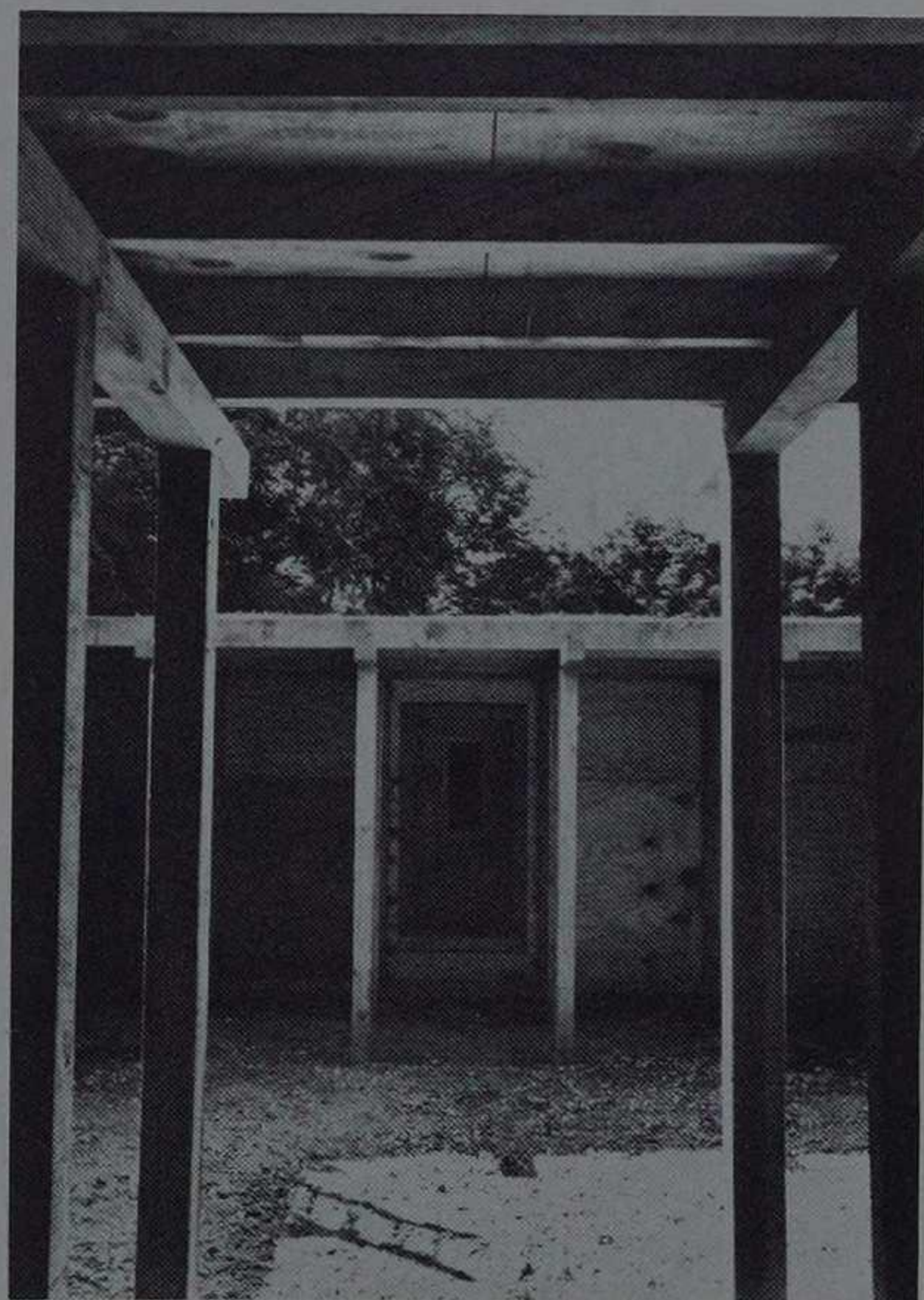
- 115 *Drawing for Falsework:
Galvanized Passage*,
1979
ink on tracing paper
16¾ x 20¾
drawing courtesy Max
Protetch Gallery, New York
City
- 116 *Study for Falsework*,
1979
- composite ink and pencil
on paper
28¼ x 40¼
drawing courtesy Max
Protetch Gallery



112



113



114

ROBERT MORRIS

117 *Observatory*, 1971
earth, timber, granite,
steel and water
230' dia.
photograph of work

118 *Labyrinth*, 1974
plywood, masonite and
oil paint
8' x 18' x 20' dia.
photograph of work



117



118

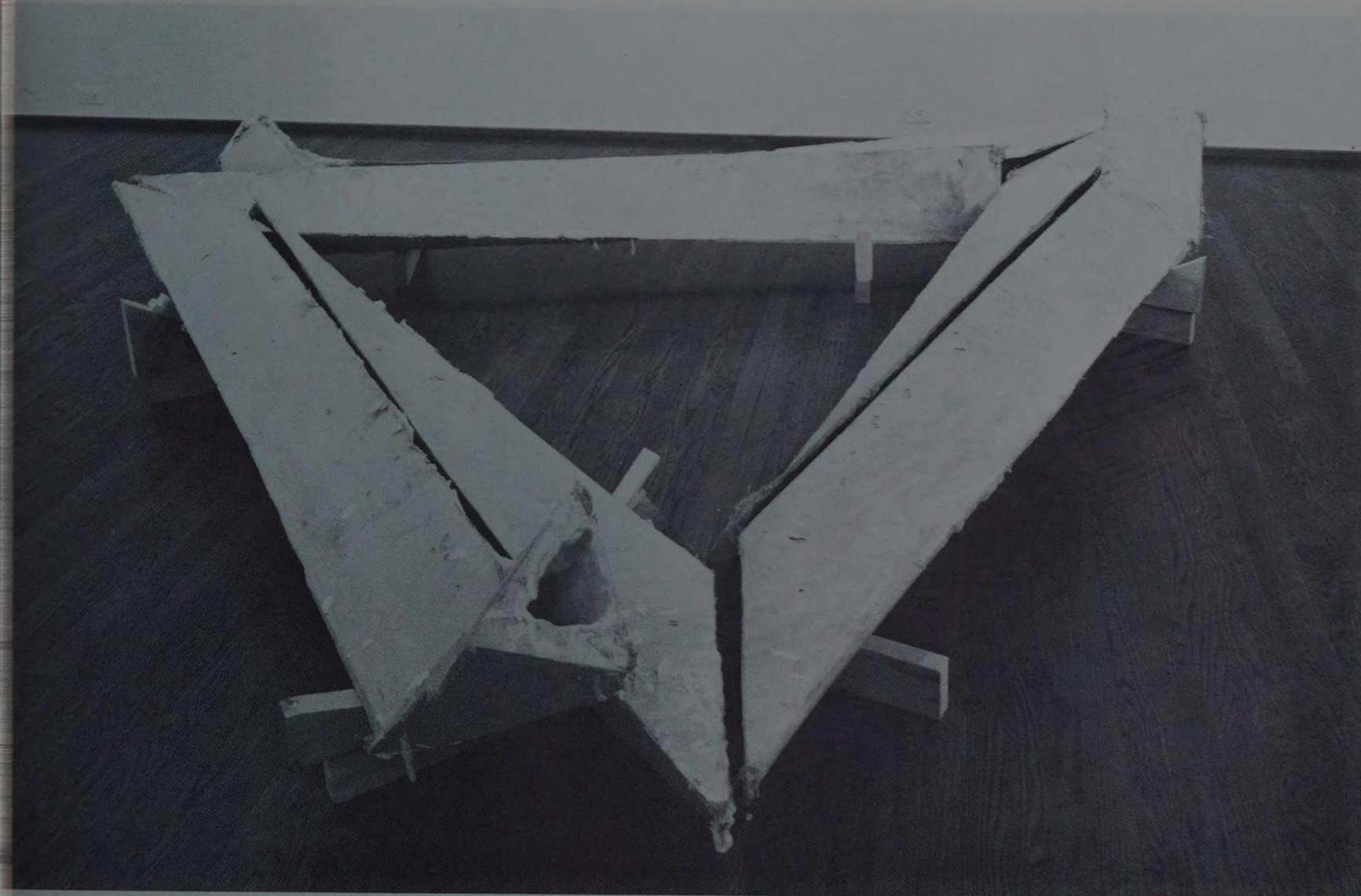
9 *Green Corridor (Looking Out on Sky and Ocean at La Jolla)*, 1971
pencil and pastel on paper
23 x 29
photograph of work

0 *Floating Room*, 1972
wallboard and fluorescent light
10' x 16' sq. 6" off floor
photograph of work

1 *Double Steel Cage Piece*, 1974
double steel
7' x 13½' x 16½'
photographs of work

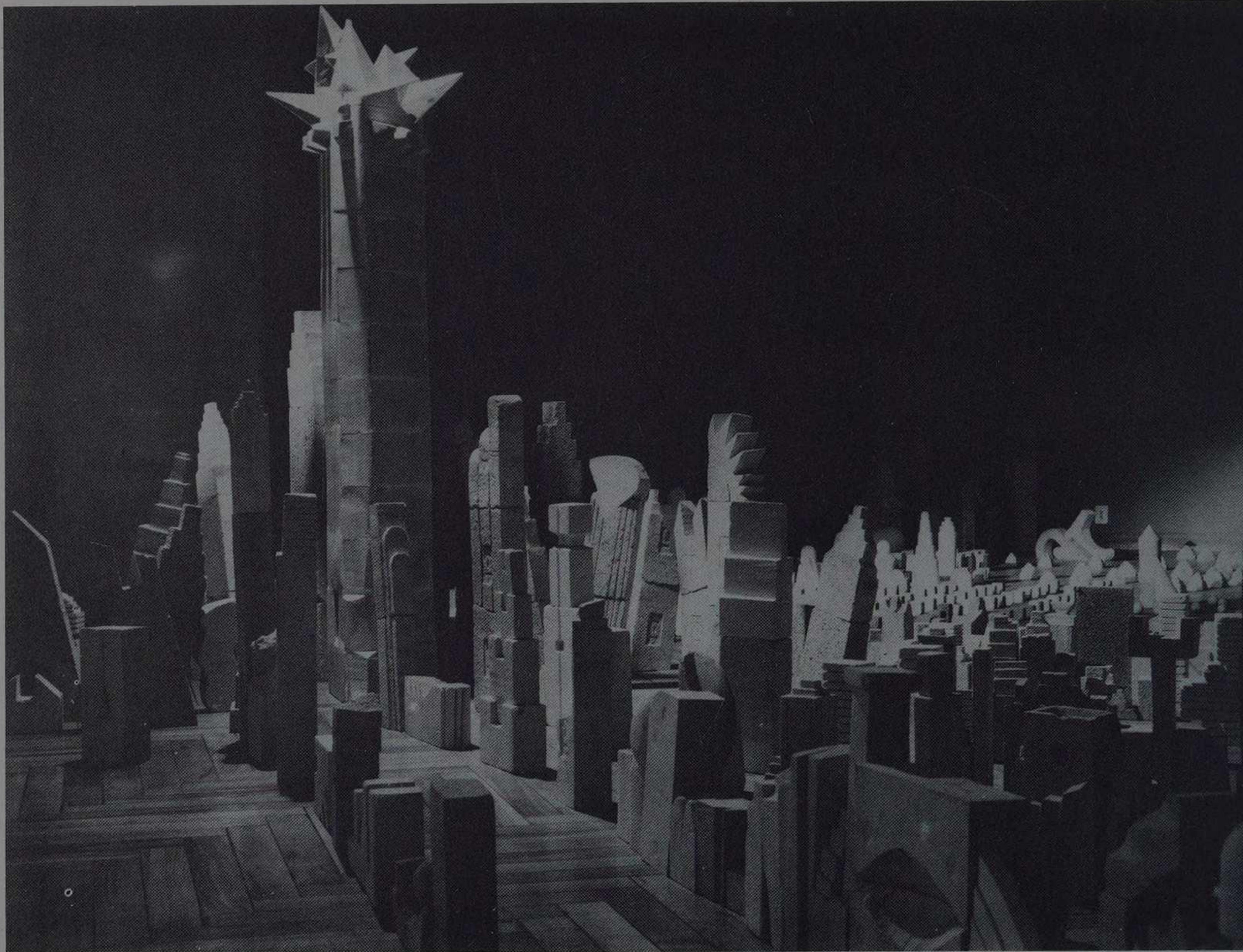
122 *Drain One/Drain Two*, 1978
pencil and ink on paper
30¼ x 40
drawing courtesy Leo Castelli Gallery, New York City

123 *3 Deadend Adjacent Tunnels, Not Connected*, 1979
plaster and wood
21 x 115 x 104
photograph of work



MIQUEL NAVARRO

- | | | | |
|-----|---|-----|--|
| 124 | <i>The City</i> , 1973-74
clay and terra-cotta
various dimensions
photograph of installation | 127 | <i>Torres-chimenea</i> , 1979-80
ink on paper
9 x 12½
drawing |
| 125 | <i>Depositos</i> , 1979-80
ink on paper
9 x 12½
drawing | 128 | <i>Cabezas observatorio</i> ,
1979-80
ink on paper
9 x 12½
drawing |
| 126 | <i>Deposito, habitat, construcción</i> , 1979-80
ink on paper
9 x 12½
drawing | 129 | <i>Cabezas-estancia</i> , 1979-80
ink on paper
9 x 12½
drawing
drawings courtesy the artist
and Galeria Vandres, Madrid,
Spain |



124

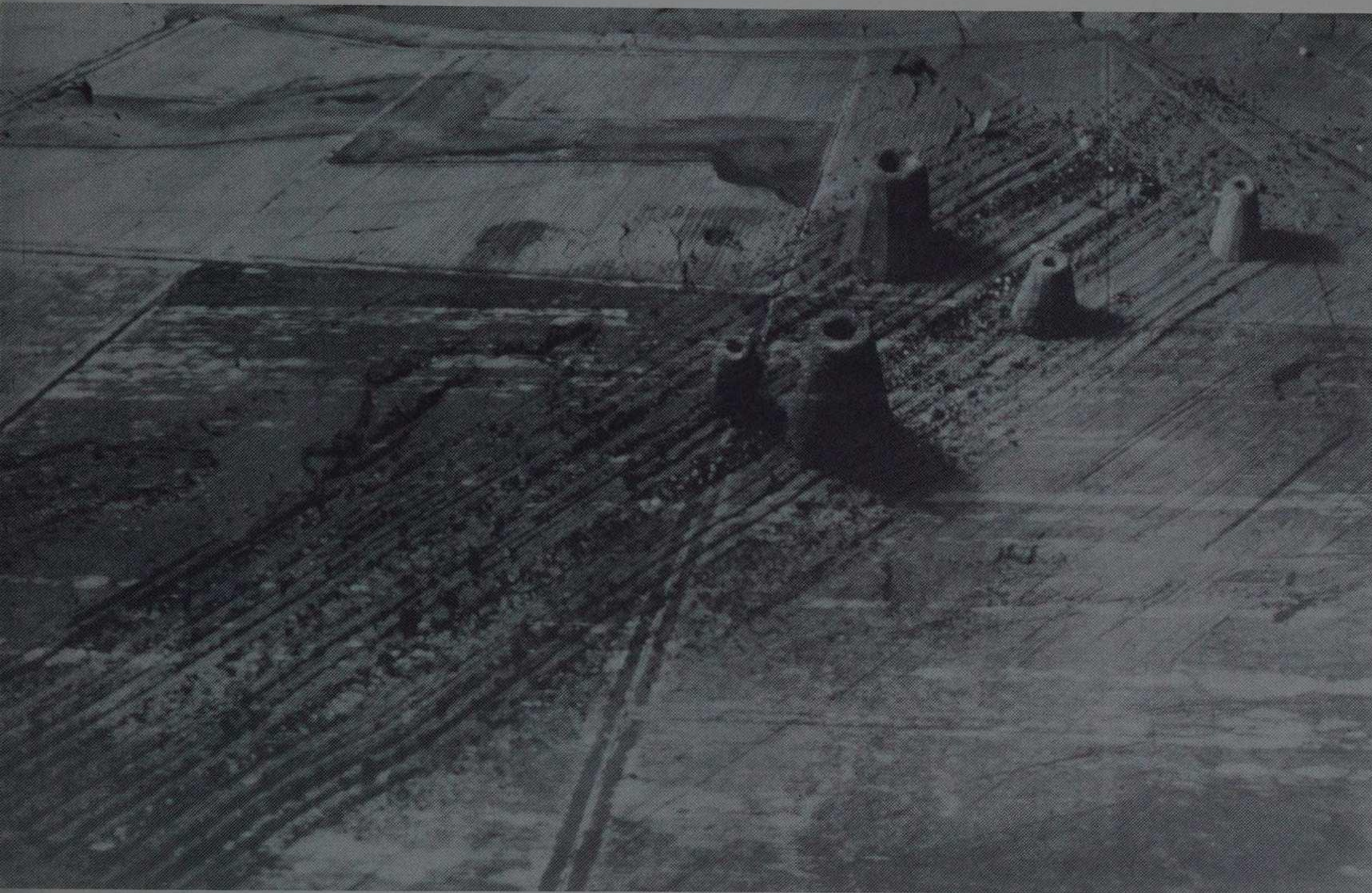
DENNIS OPPENHEIM

30 *Tank Skid*, 1977
print of concrete towers
40 x 30
photograph of print

31 *Tree House Structure on
Poisoned Soil*, 1979
various metals, fiberglass
and rope ladder
24 x 18 x 15
photograph of project
Stuttgart Kunstverein,
Germany

132 *Falling Room*, 1979
aluminum frame, motor
with timing system
50' x 14" x 16"
photograph of project
Stuttgart Kunstverein,
Germany

133 *Impulse Reactor*, 1980
pencil on paper
38 x 30
drawing courtesy Ace Gallery,
Venice, California



PAT PATTERSON

134 *Ikan*, 1978
salt, cinder block,
concrete, ceramic tile and
iron fillings
10' x 10' x 8" (also large
ground markings within
50' radius of wall)
photograph of installation at
Harper Dry Lake, California

135 *Ikan*, 1978
pastel on paper
27 x 39 and 14 x 19
drawing

136 *Giant Steps*, 1979
blueprint
24 x 36
drawing

137 *Giant Steps*, 1978-80
concrete columns, cinder
block, ceramic tile, gravel
and drawing on site
60' x 40' 5' (each step
approx. 4-5' h)
photograph of project
collection of Mr. and Mrs.
George Norton



134

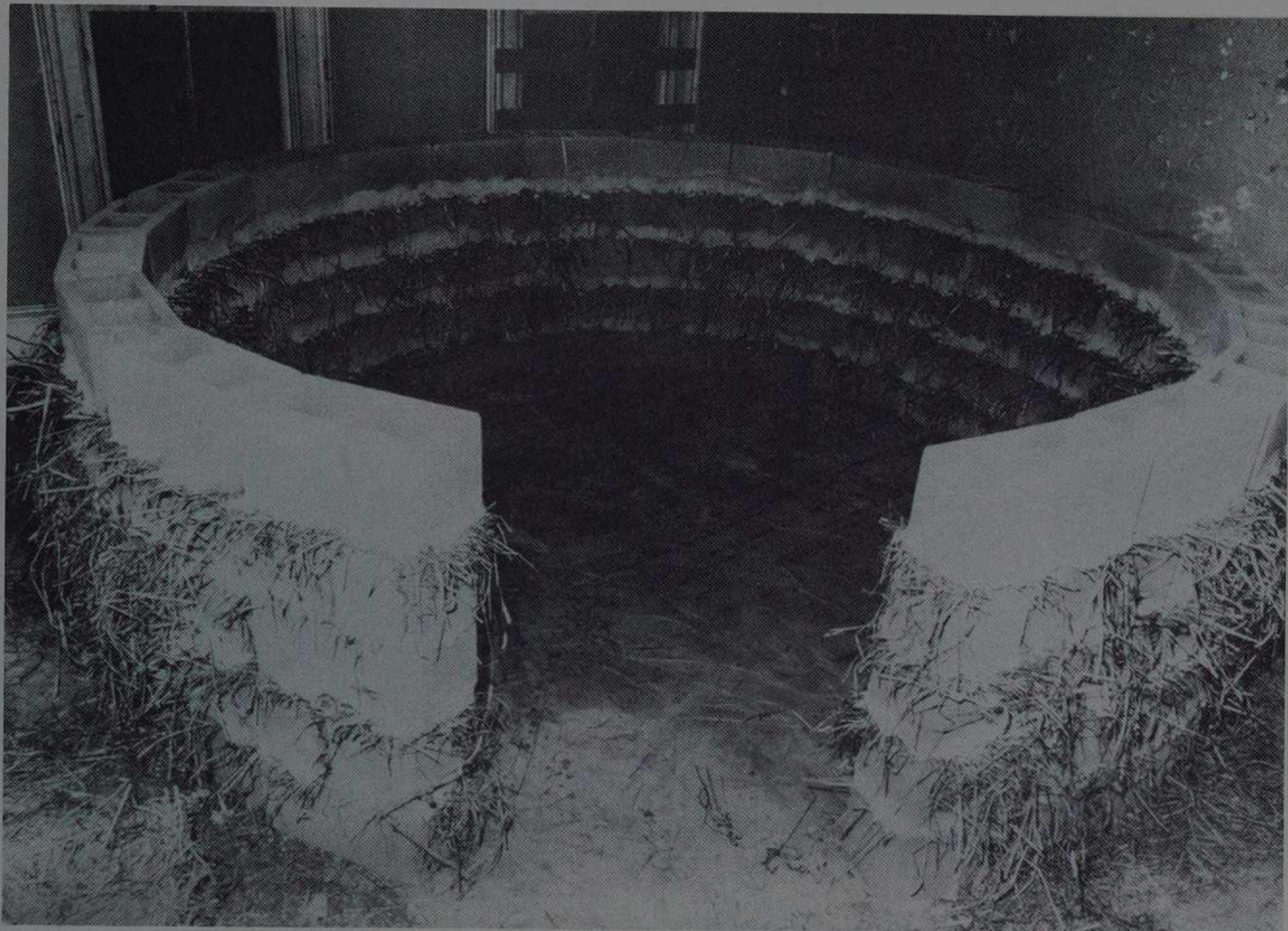
38 *Three Open Wells*, 1977
 cinder block, mortar, hay,
 cement and pigment
 each well 48" x 10'
 photograph of project
 Dayton, Ohio

9 *Underground Chamber*,
 1977
 cinder block and hay
 8' x 10'
 photograph of project
 Institute for Art and Urban
 Resources P.S. 1, Long Island
 City, New York

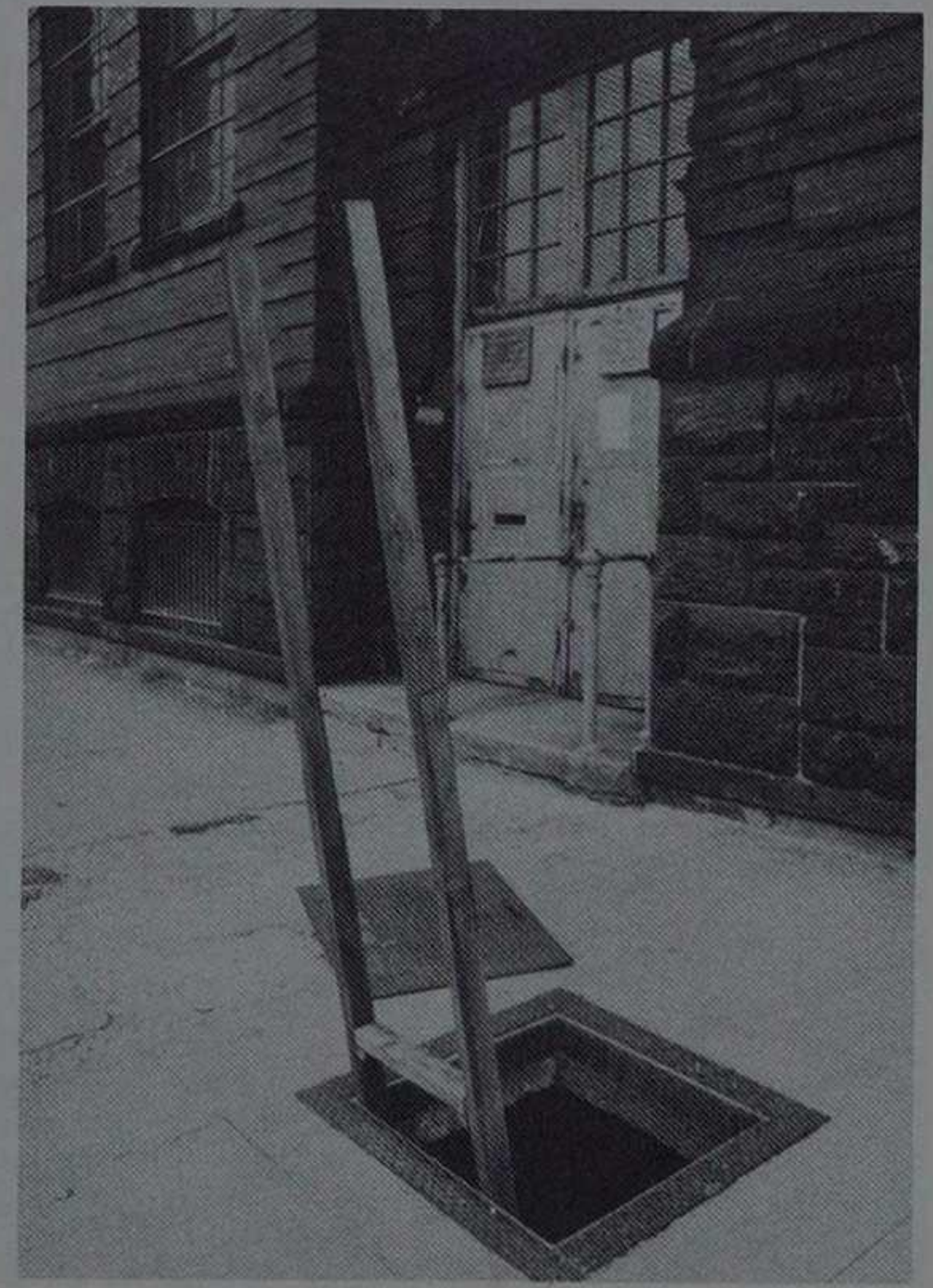
140 *Above Ground Version of
 Serpentine Corridor for
 an Ohio Landscape*,
 1979-80
 graphite on layout paper
 19 x 24
 drawing courtesy Hal Bromm
 Gallery, New York City

141 *Surfacing Serpentine
 Corridor for an Ohio
 Landscape, Exposed
 Version, Roofed Version*,
 1979-80
 graphite on layout paper
 19 x 24
 drawing courtesy Hal Bromm
 Gallery

142. *Split Tongue Pier*, 1979
 pencil and crayon on
 strathmore paper
 7½ x 11
 drawing courtesy Hal Bromm
 Gallery



138



139

ANNE AND PATRICK POIRIER

143 *Project for an Architecture*, 1978
felt on paper
129.2 cm x 99.5 cm
drawing

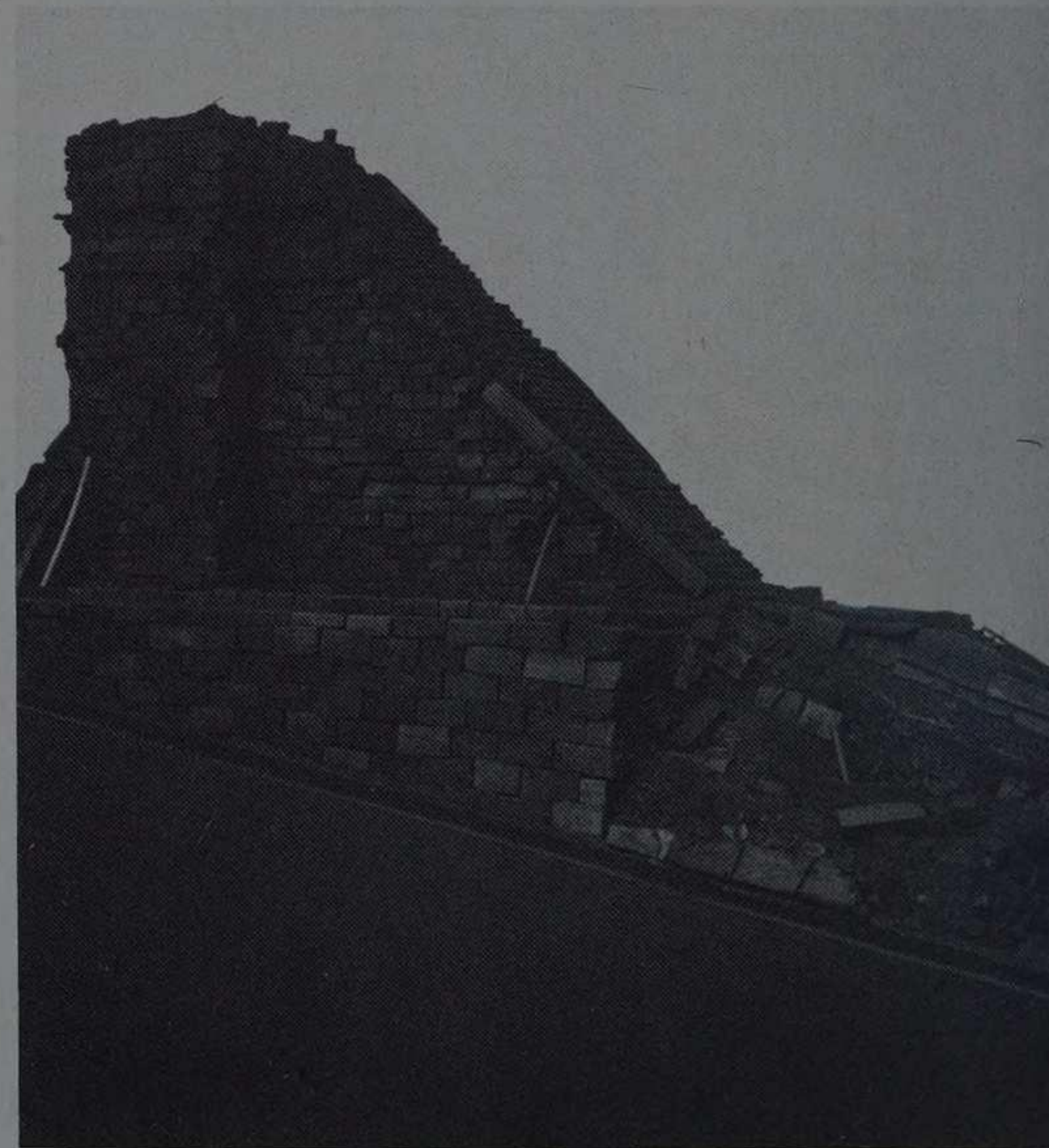
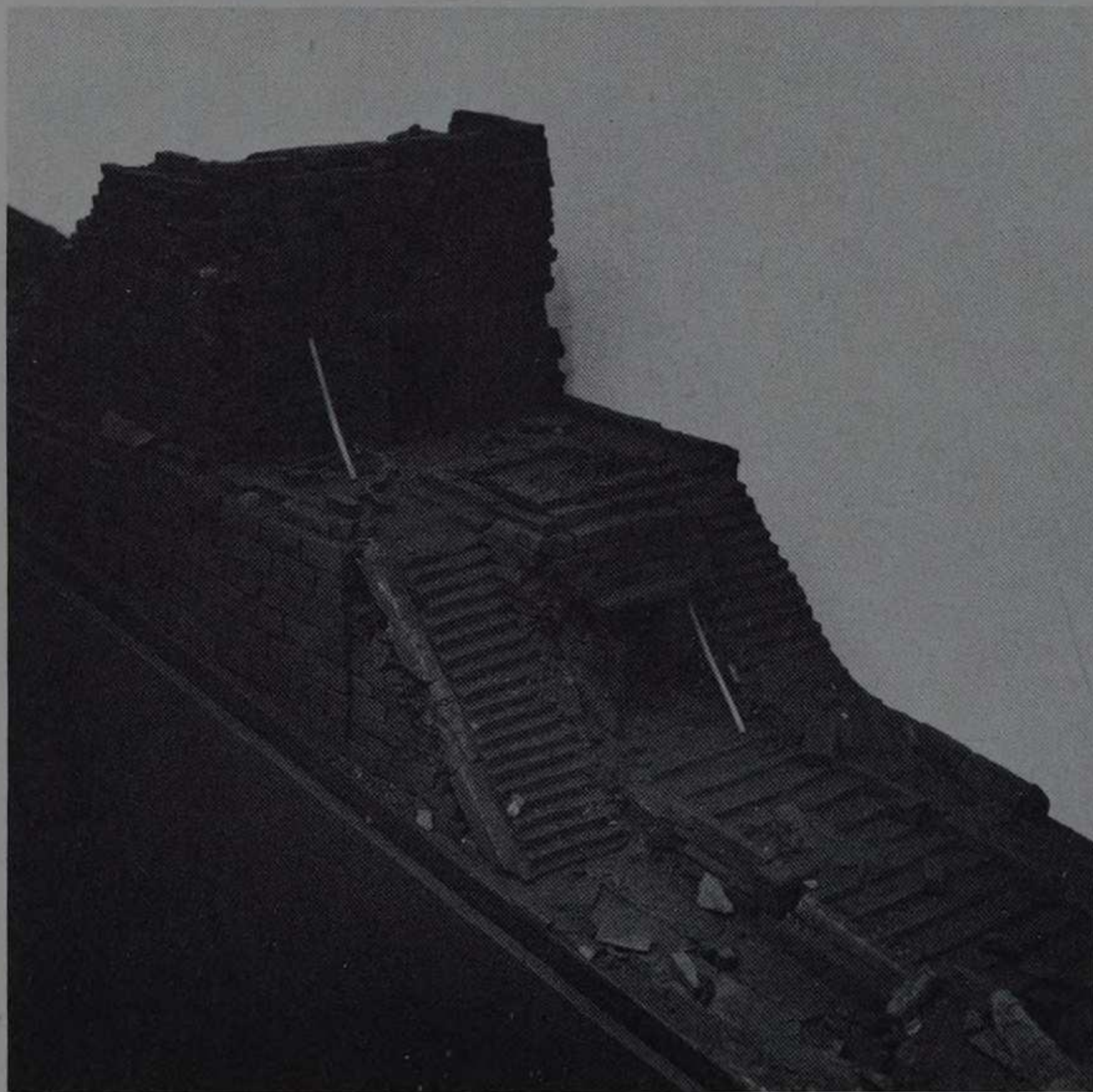
144 *Project for a Text Without End*, 1978
felt on paper
80 cm x 120.2 cm
drawing

145 *A Port in Ruins*, 1978
felt and gold leaf on paper
69.9 cm x 116.8 cm
drawing

146 *A Complex of Spaces*, 1978
felt on paper
86.2 cm x 123.7 cm
drawing

147 *Plan for a Circular Utopia in the Desert*, 1978
felt on paper
80 cm x 117.5 cm
drawing

148 *The Vertiginous Way*, 1978
charcoal
8' x 47'
photograph of project
Sonnabend Gallery, New York City



148

ESTHER RAUCHER

49 *Sweat Lodge*, 1978
adobe and burnt manzinita
6' x 3' x 8' dia.
photograph of installation
Topanga Canyon, California

50 *Tracy House*, 1979
mixed media
4' x 8' x 3'
photograph from *Interior
Decoration, Home Installation*



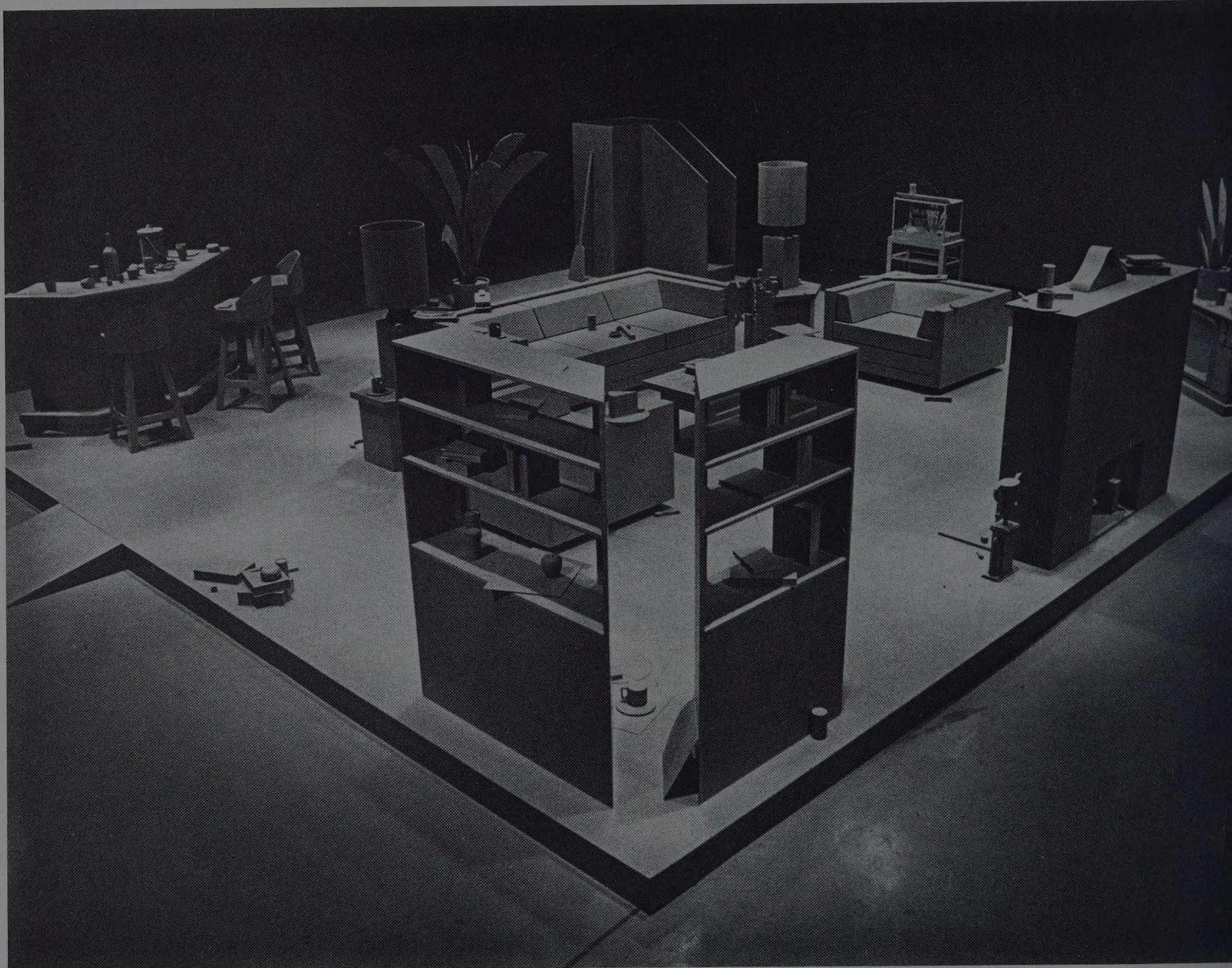
149



150

ROLAND REISS

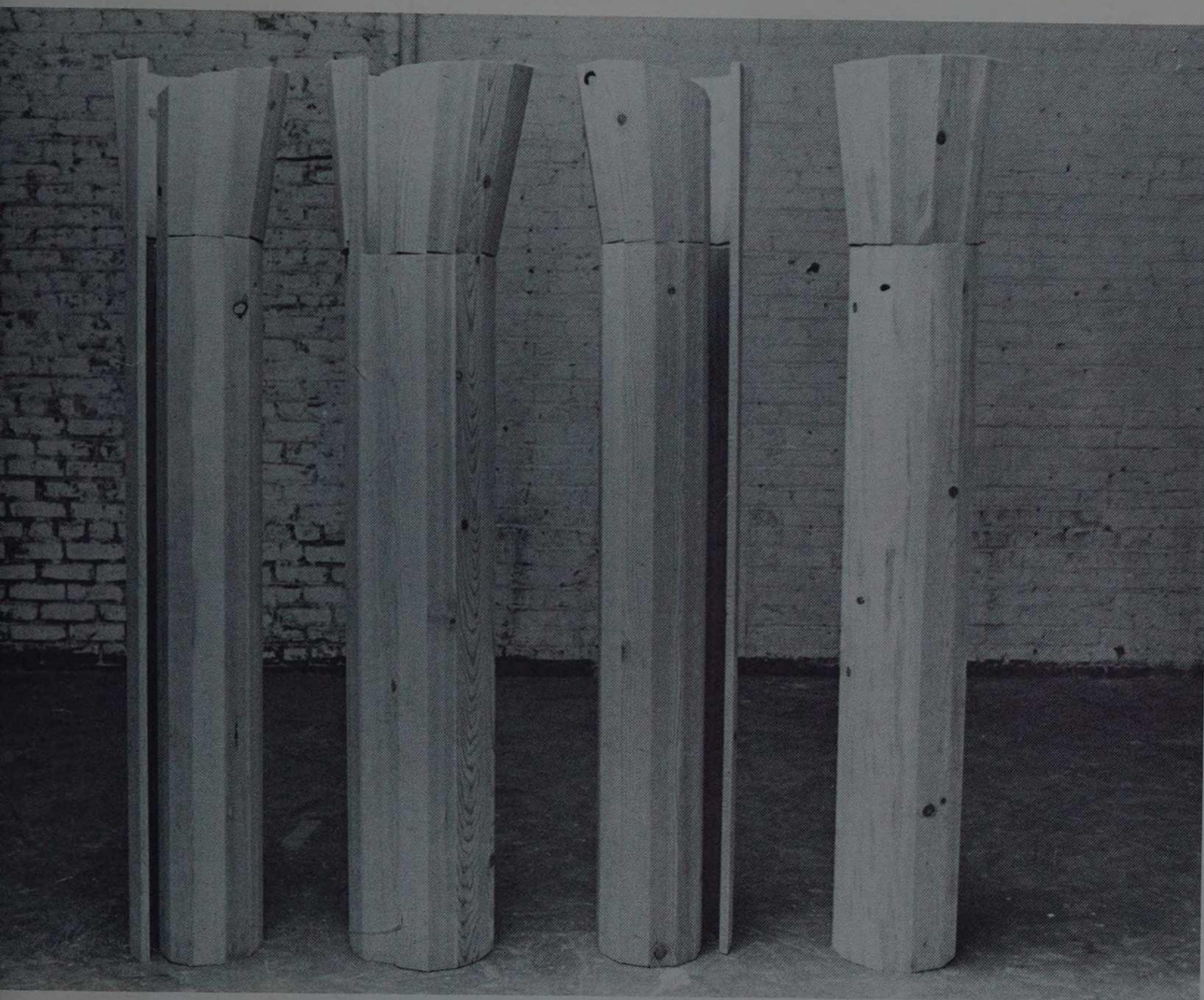
- 151 *The Castle of Perseverance: A Moral Model*, 1979
particle board
7' x 26' x 26'
photograph of installation
Newport Harbor Art Museum
- 152 *The Dancing Lessons: Keeping Time*, 1979
mixed media
1' x 2' x 2'
photograph of work
- 153 *Reflective Surfaces*, 1980
mixed media
2' x 2' x 1'
photograph of work



151

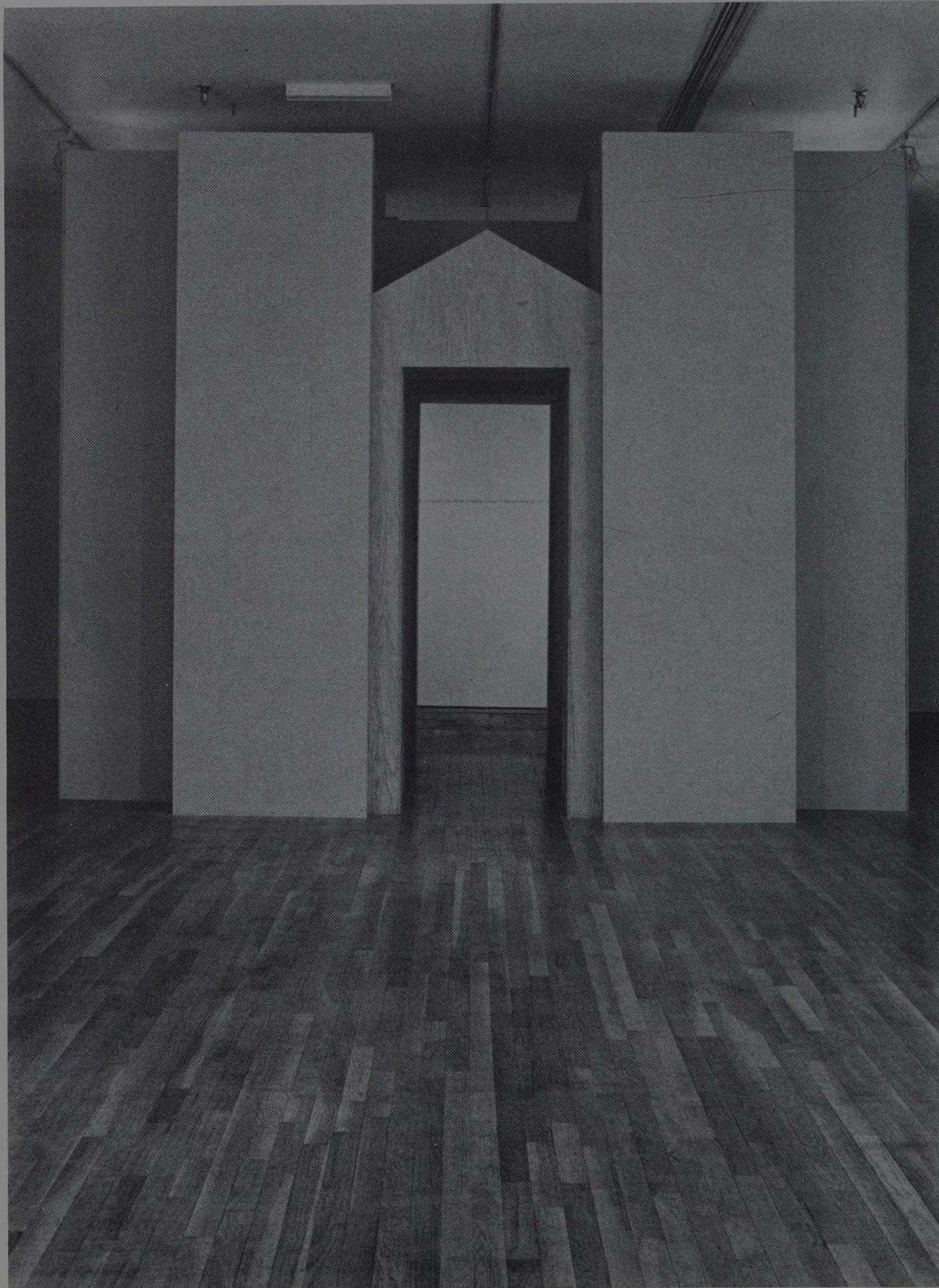
4 *Colonnade*, 1979
pine wood
72 (4 pieces)
photograph of work

5 *Universal Colonnade*,
1980
ink on paper
18 x 24
drawing



ED ROTHFARB

- 156 *City at the Center*, 1978
wood, wallboard, light
12' x 10' x 14'
photograph of work
- 157 *In Leiuio Et Fletu*, 1979
plywood, wallboard,
music
10' x 13' x 11'
photograph of installation
I.C.A., Boston
- 158 *Jacob's Dream*, 1979
wood, wallboard, light
16' x 14' x 15'
photographs of work



157

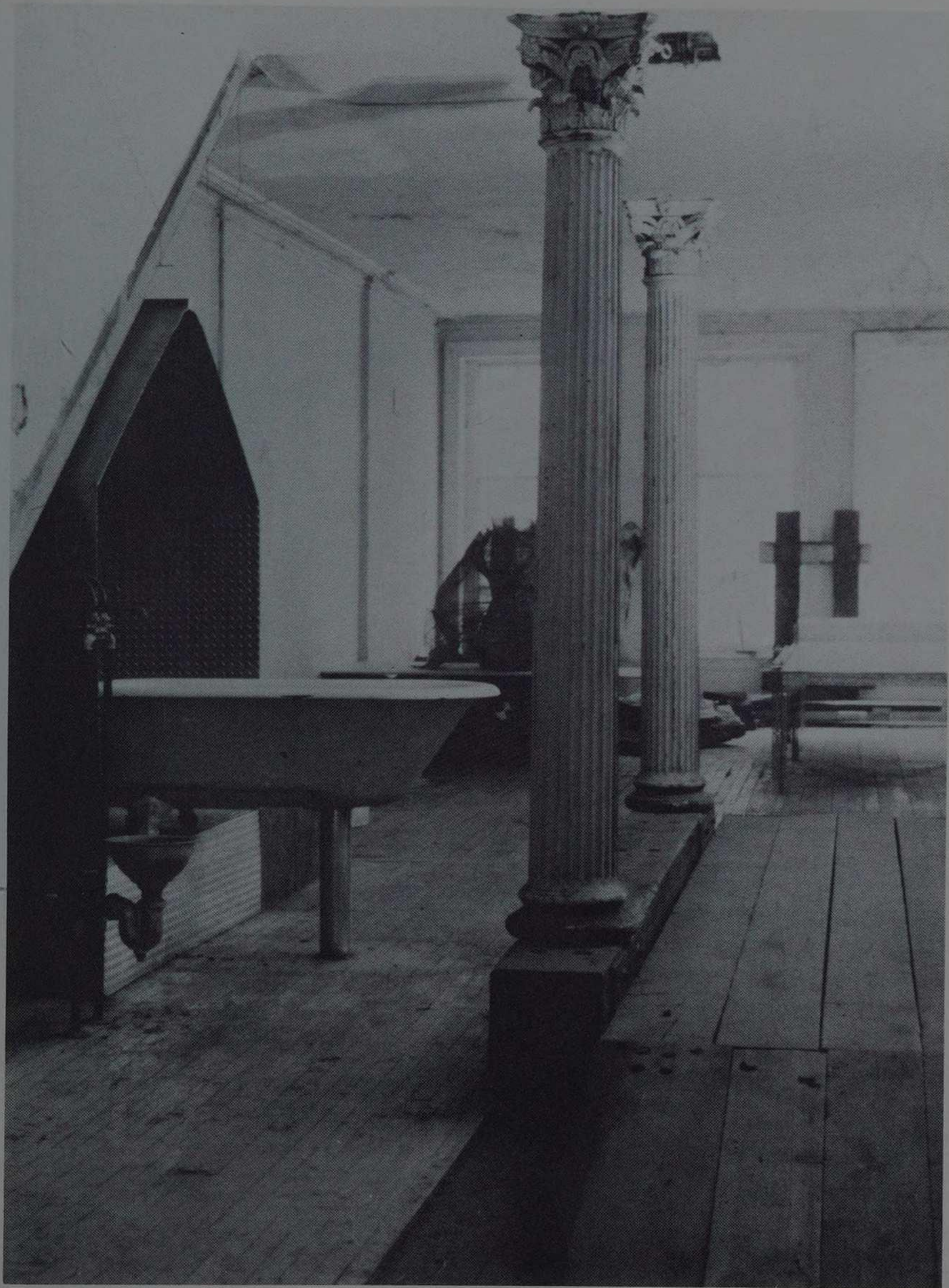
59 *The Nebraska Stairs*,
1975
blueprints
48 x 108
courtesy Stephen Reichard,
Inc., New York City

60 *@L@EL, Ghost House*,
1975
galvanized wire, polyethy-
lene, mixed media
24' x 22' x 20'
photograph of project
Artpark, Lewiston, New York

161 *Wall-Cave Aperture*,
1976
brick and sun
18 x 36 x 93,000,000
miles
photograph of permanent
installation Institute for Art
and Urban Resources P.S. 1,
Long Island City, New York

162 *Water Arrangement and
Bi-Column Temple*,
1974-77
mixed media
12' x 24' x 16'
photograph of project artist's
studio

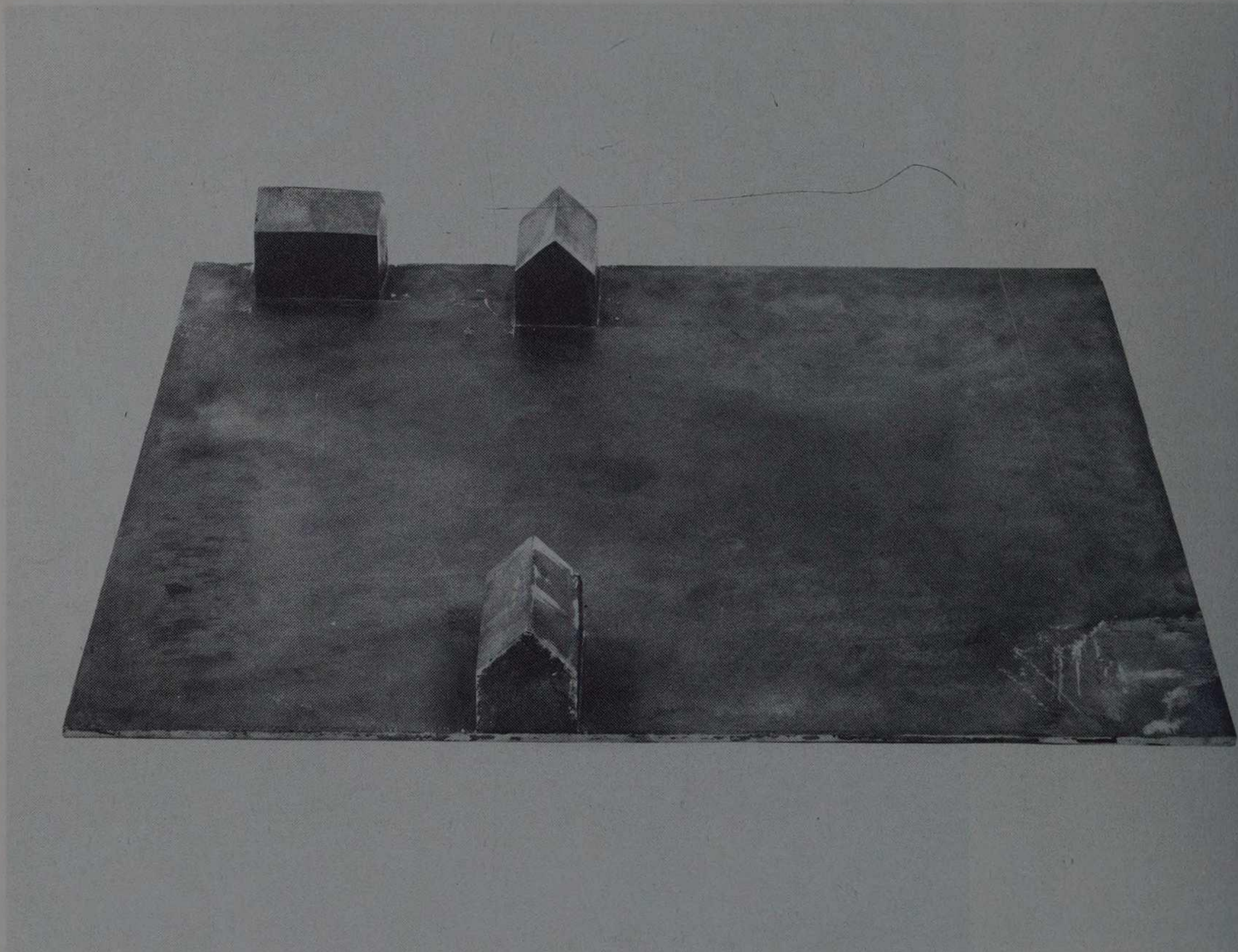
163 *Three Archetypes: Curved
Truss Platform Stair,
Water Arrangements and
Meshwork Canopy (model)*,
1974-78
wire meshwork, plastic
model with wood and
brick
20 x 32 x 32
courtesy Stephen Reichard,
Inc.



162

JOEL SHAPIRO

164 *Untitled*, 1979-80
bronze
3 $\frac{1}{8}$ x 24 $\frac{3}{8}$ x 19 $\frac{3}{8}$
photograph of work courtesy
Paula Cooper Gallery, New
York City
work courtesy D. Cramer, Los
Angeles, California



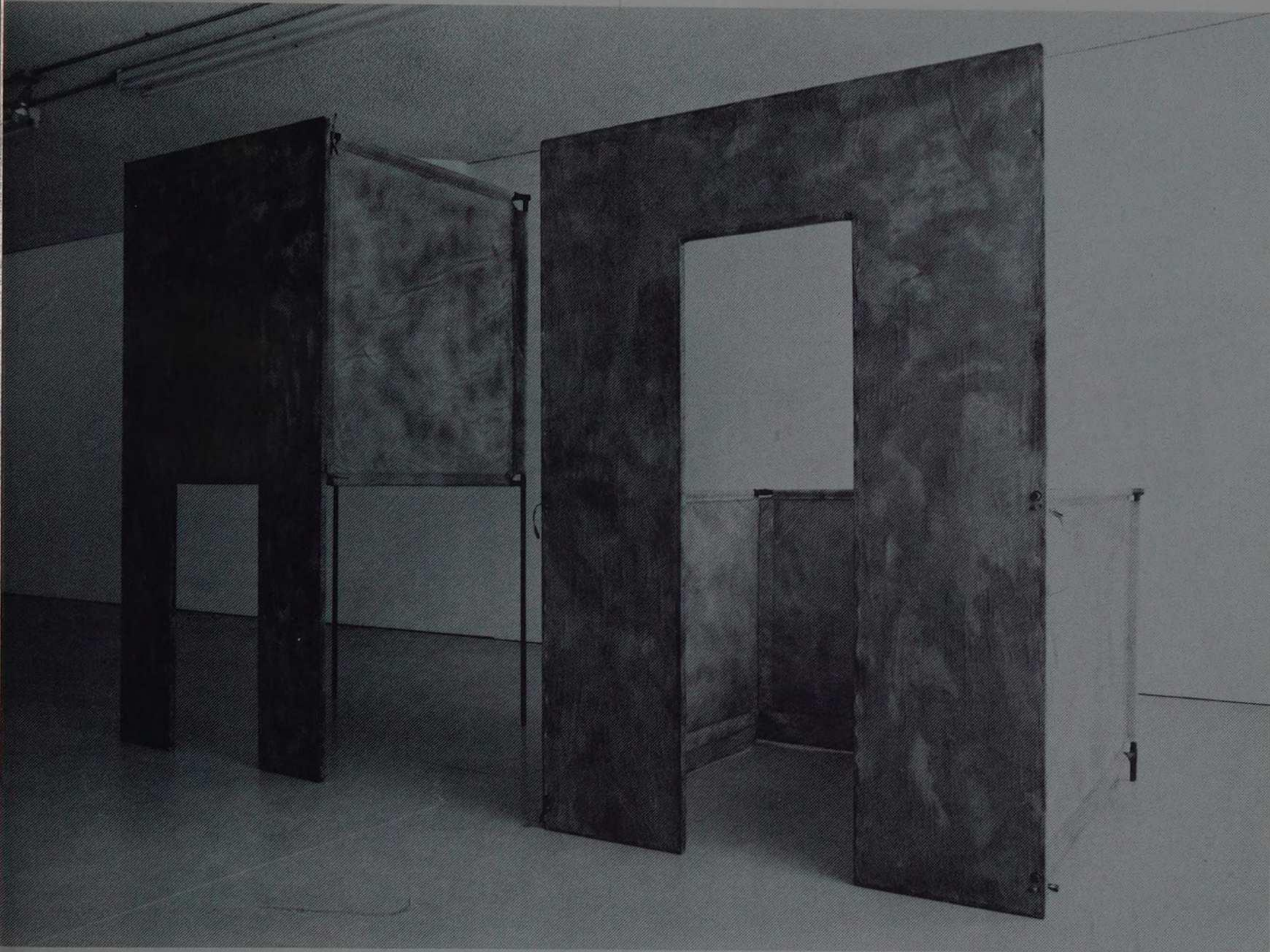
164

PETER SHELTON

65 *Headroom, Footspace,*
1976-80
wood, steel and concrete
13' x 12' x 12'
photograph of project artist's
studio

167 *Brownwall No. 23,* 1978
wood, steel and muslin
6½ x 23 x 23
model courtesy Malinda
Wyatt Gallery, Venice,
California

66 *Brownrooms—Over and
Under,* 1977
wood, steel and muslin
various dimensions :
"Over" - 8' x 4' x
4'/"Under" - 7' x 5' x 5'
photograph of project artist's
studio



DUSTIN SHULER

- 168 *Destruction of the
Nightmare Towers, 1977*
bricks
4' high
photograph of work
- 169 *Gapping the Nightmare
Arch, 1978*
2,000 bricks
4' high
photograph of project
California State University,
Northridge



169

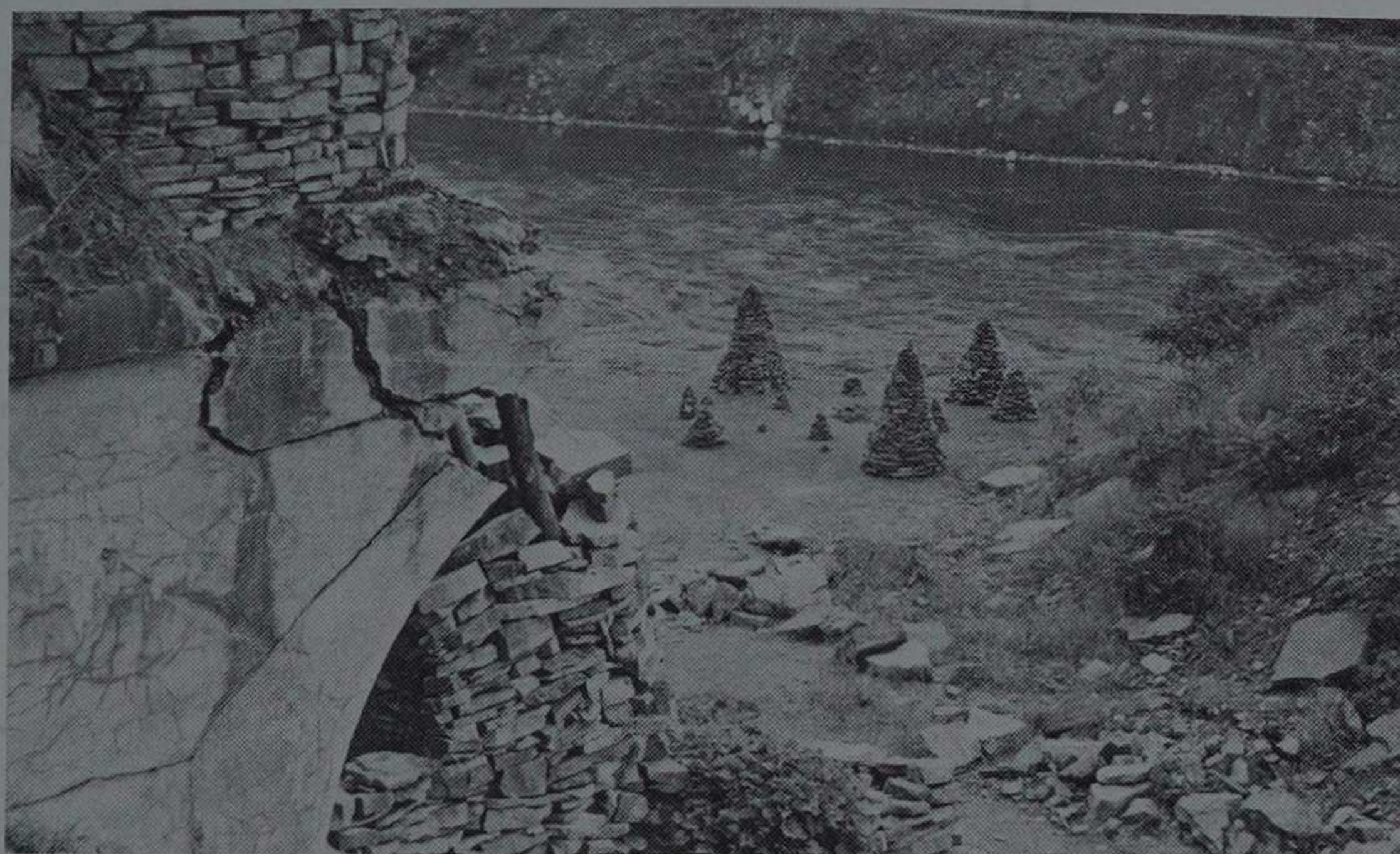
CHARLES SIMONDS

0 *Landscape-Body-Dwelling*, 1970
clay, 1/2" inch bricks and sticks
life-size
photograph of project on artist's body

172 *The Growth House: As the Seeds Sprout Growth Transforms the Built Structure*, 1975
28 x 30
print from drawing

1 *Excavated and Inhabited Railroad Tunnel Remains and Ritual Cairns*, 1974
clay, 1/2" inch bricks and sticks
various dimensions - highest 8"
photographs of project
Artpark, Lewiston, New York

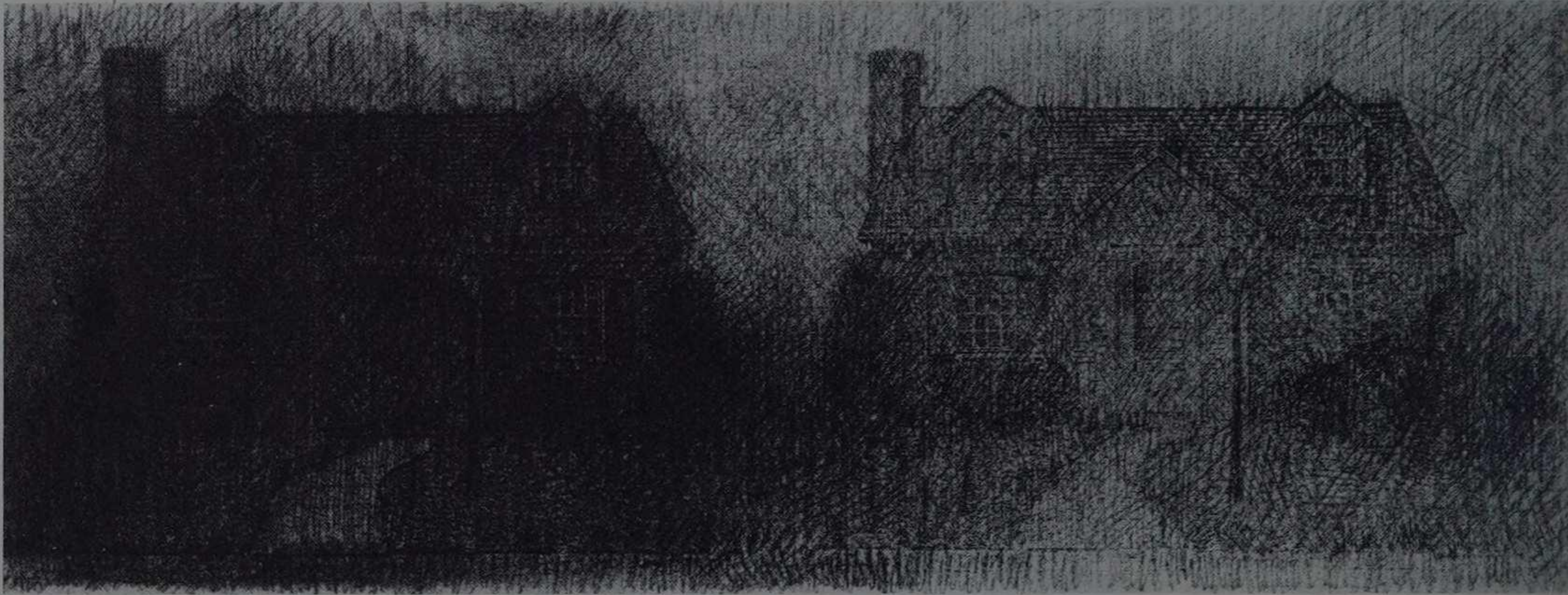
173 *Proposal for Stanley Tankel Memorial "Hanging Gardens"*, 1976
ink on photostat
photomontage
19 x 24



171

SITE

- 174 *Terrarium Showroom*,
1978
blueprint
30 x 42
courtesy SITE, New York City
- 175 *Terrarium Showroom*,
1978-79
photographs of detailed
drawings
photographs courtesy SITE
- 176 *Ghost Houses*, 1979
charcoal on paper
6½ x 16
photograph courtesy SITE



176

ROBERT SMITHSON

Untitled, 1969
pencil on paper
14½ x 17¼

drawing courtesy Robert
Smithson Estate and John
Weber Gallery, New York City

Partially Buried Wood-
shed, 1970

wood and earth shoring
10'2" x 18'6" x 45'
photographs of project Kent
State University, Ohio
courtesy Robert Smithson
Estate and John Weber
Gallery

179 *Entropic Landscape*,
1970

pencil on paper
19 x 24

drawing courtesy Robert
Smithson Estate and John
Weber Gallery

180 *Bingham-Copper Mining*
Pit, 1973

photostat of map
20¼ x 14

photograph courtesy John
Weber Gallery

181 *Amarillo Ramp*, 1973

pencil on paper
9 x 12

drawing courtesy Robert
Smithson Estate and John
Weber Gallery



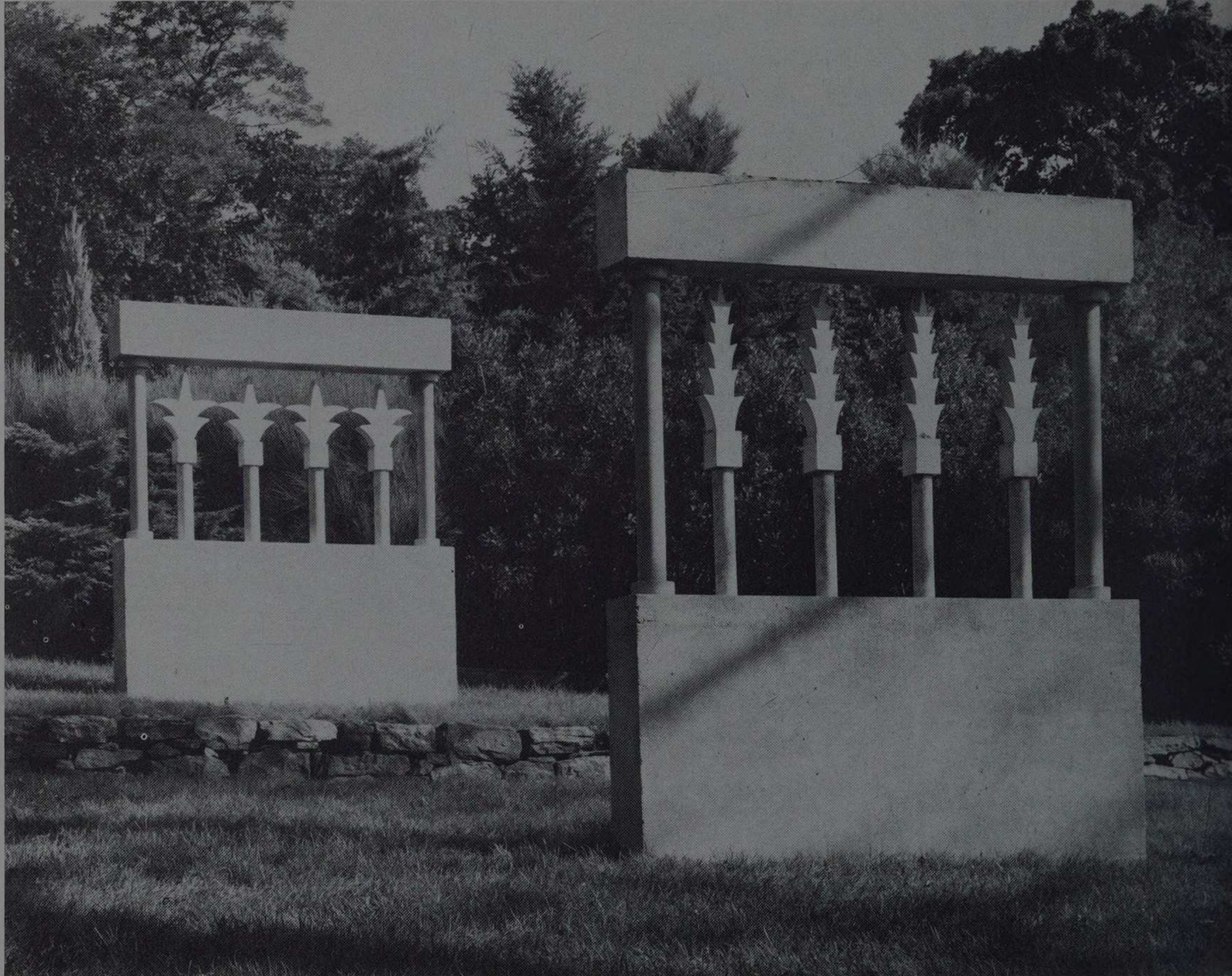
178

NED SMYTH

182 *A Collaboration: The Garden*, 1977
mixed media (oil on canvas, gold leaf, concrete, polished aluminum)
capitals 4' - various dimensions
photograph of installation
Holly Solomon Gallery, New York City

183 *Wave Hill Walls*, 1979
concrete
7 x 7'1"
photograph of project Wave Hill, Bronx, New York

184 *Two Palms*, 1979
oil and graphite on paper
32 x 42½
drawing courtesy Holly Solomon Gallery



183

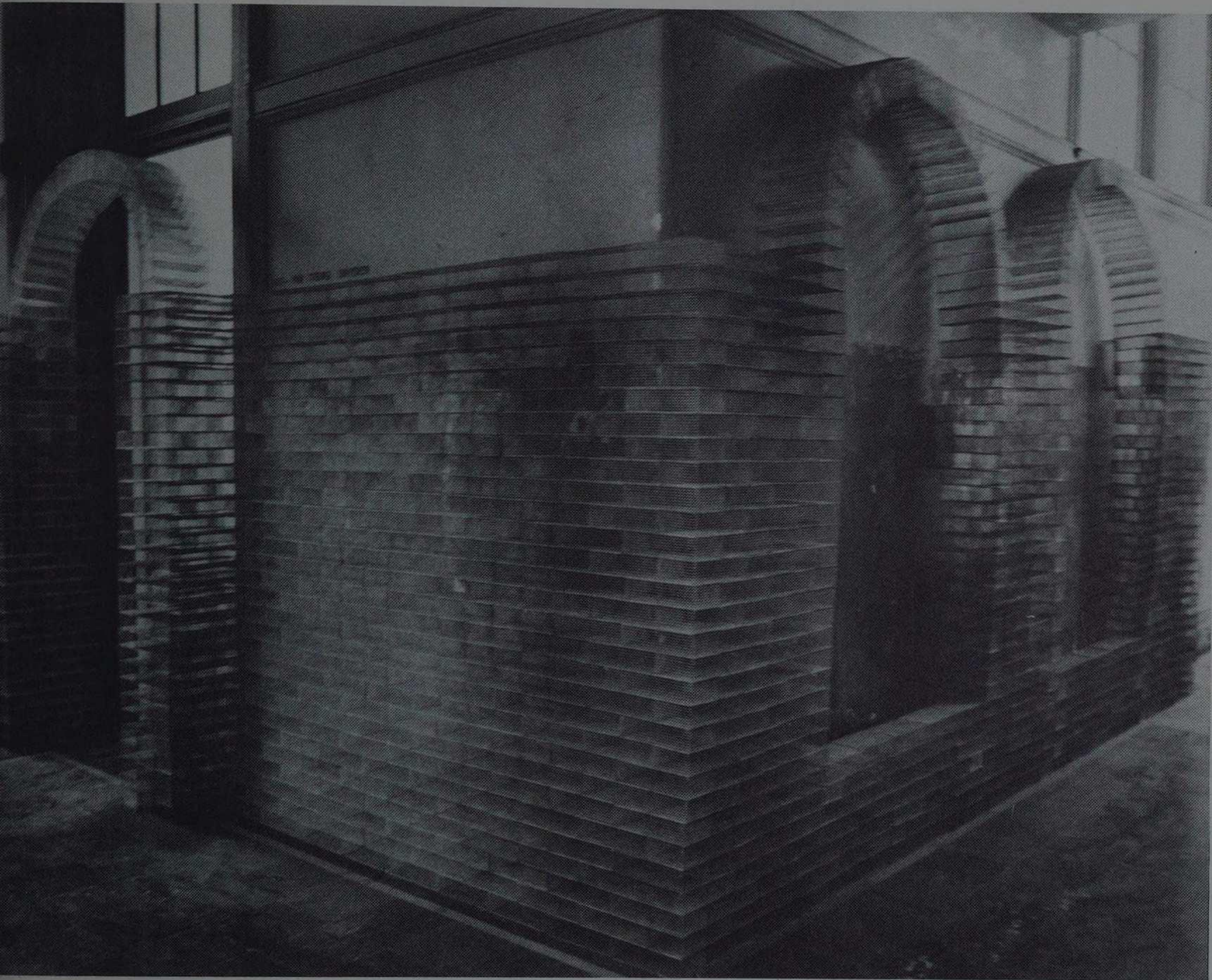
KIT-YIN TIENG SNYDER

85 *P.S. 1. IV*, 1980
wire mesh
8' x 20' x 15'
photograph of installation
Institute for Art and Public
Resources P.S. 1, Long Island
City, New York

86 *Wooster Loft Instal-
lation—1*, 1980
wire mesh
8' x 21' x 15'
photograph of installation
artist's studio

87 *P.S. 1. IV*, 1980
silver pencil and gouache
on paper
22 x 30
axonometric drawing

188 *Wooster Loft Instal-
lation—1*, 1980
silver pencil and gouache
on paper
22 x 30
axonometric drawing



ROBERT STACKHOUSE

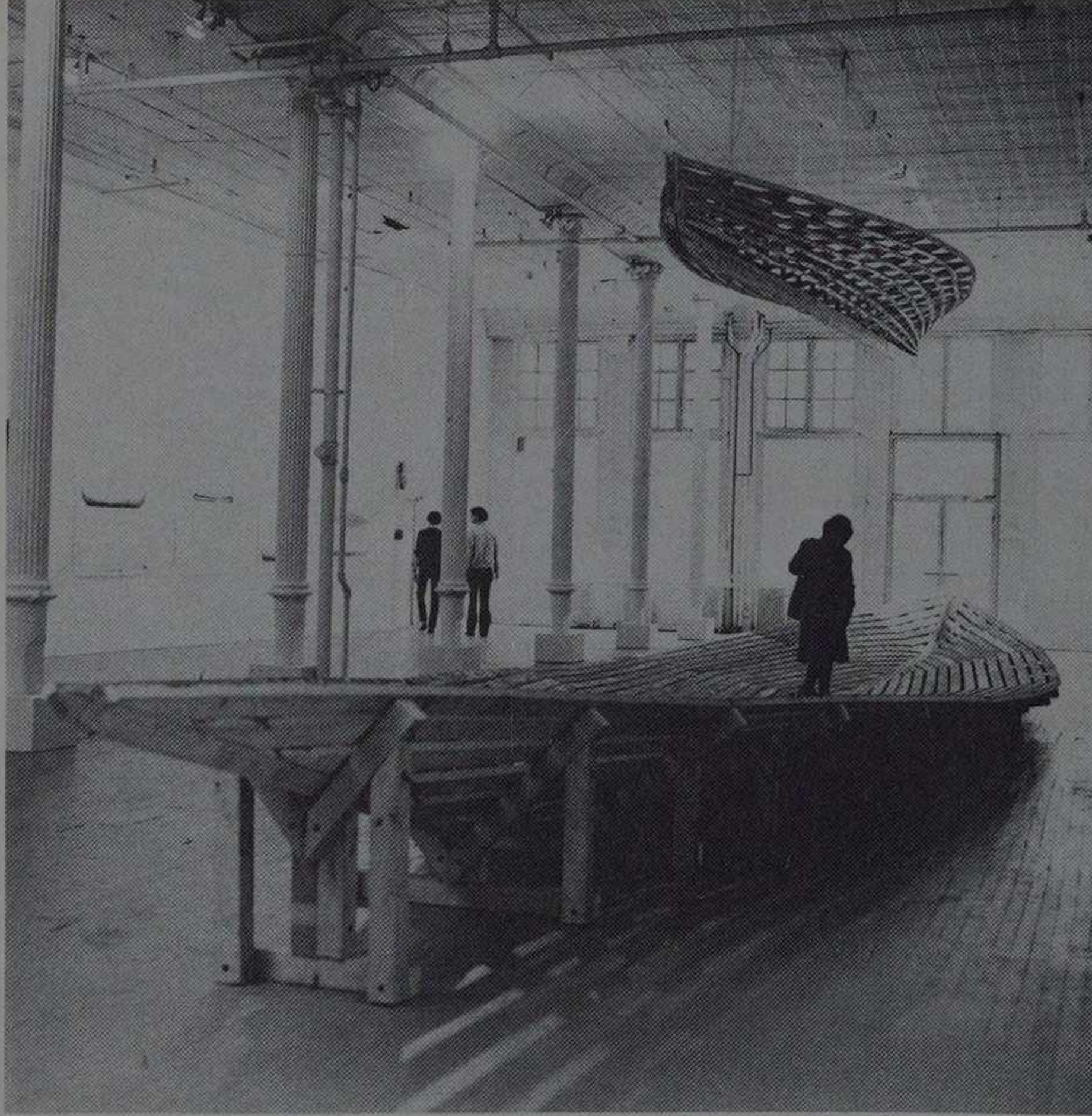
189 *Sleeping King/Ascending*, 1975
watercolor and charcoal
on paper
36 x 55
drawing courtesy Corcoran
Gallery of Art, Washington,
D.C.

190 *Running Animals/Rein-
deer Way*, 1976
wood
12' x 6' x 66'
photographs of project

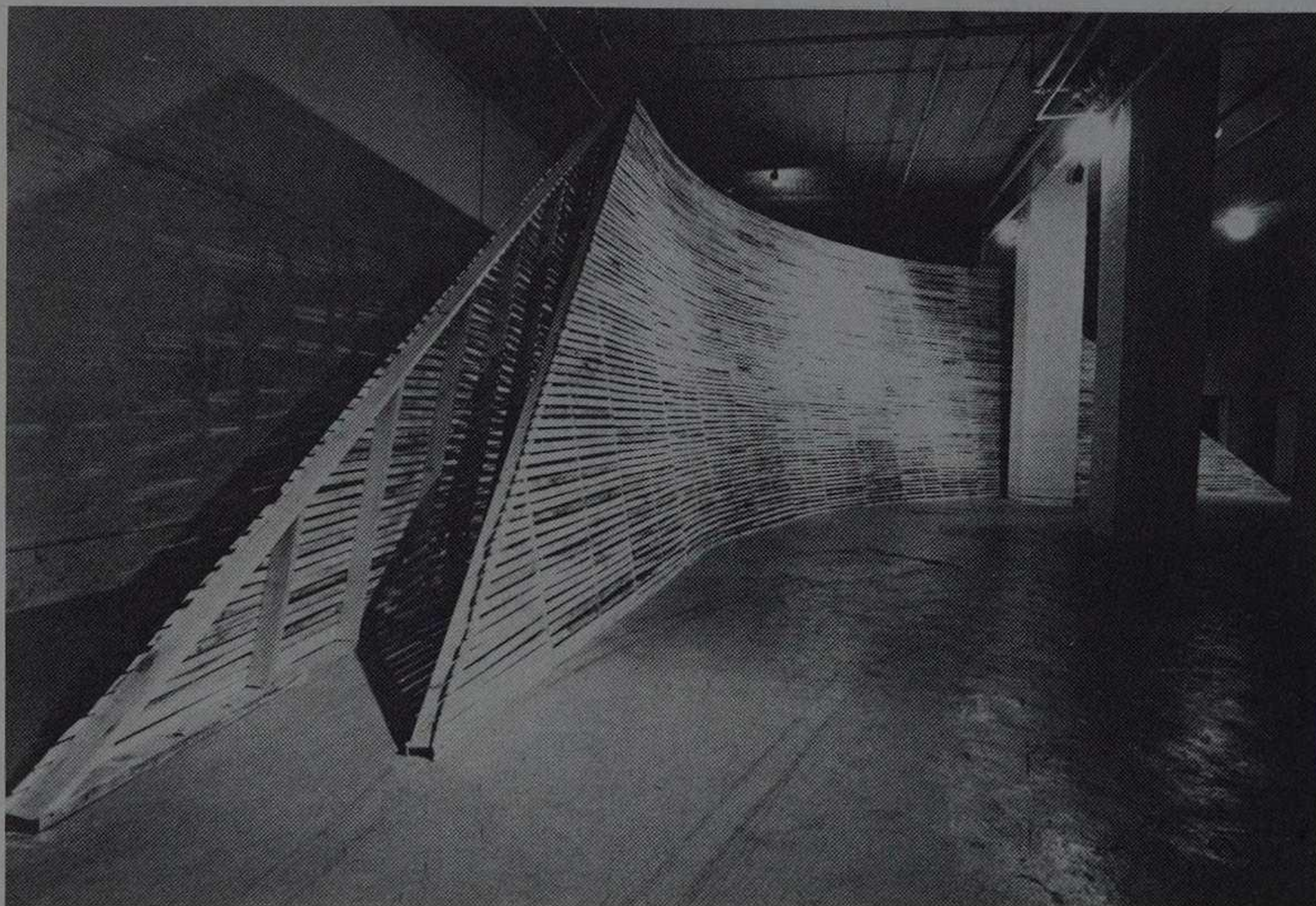
191 *Inside Shiphall*, 1977
watercolor and charcoal
40 x 60
drawing

192 *Sailors*, 1979
watercolor and charcoal
on arches paper
42 x 60
drawing

193 *China Clipper Getting into
the Air*, 1980
watercolor and charcoal
on arches paper/mixed
media
1' x 4' x 2'
work courtesy Max Hutchin-
son Gallery, New York City



192



190

GEORGE TRAKAS

94 *Shack*, 1971
mixed media
photograph of installation
Guggenheim Museum, New
York City

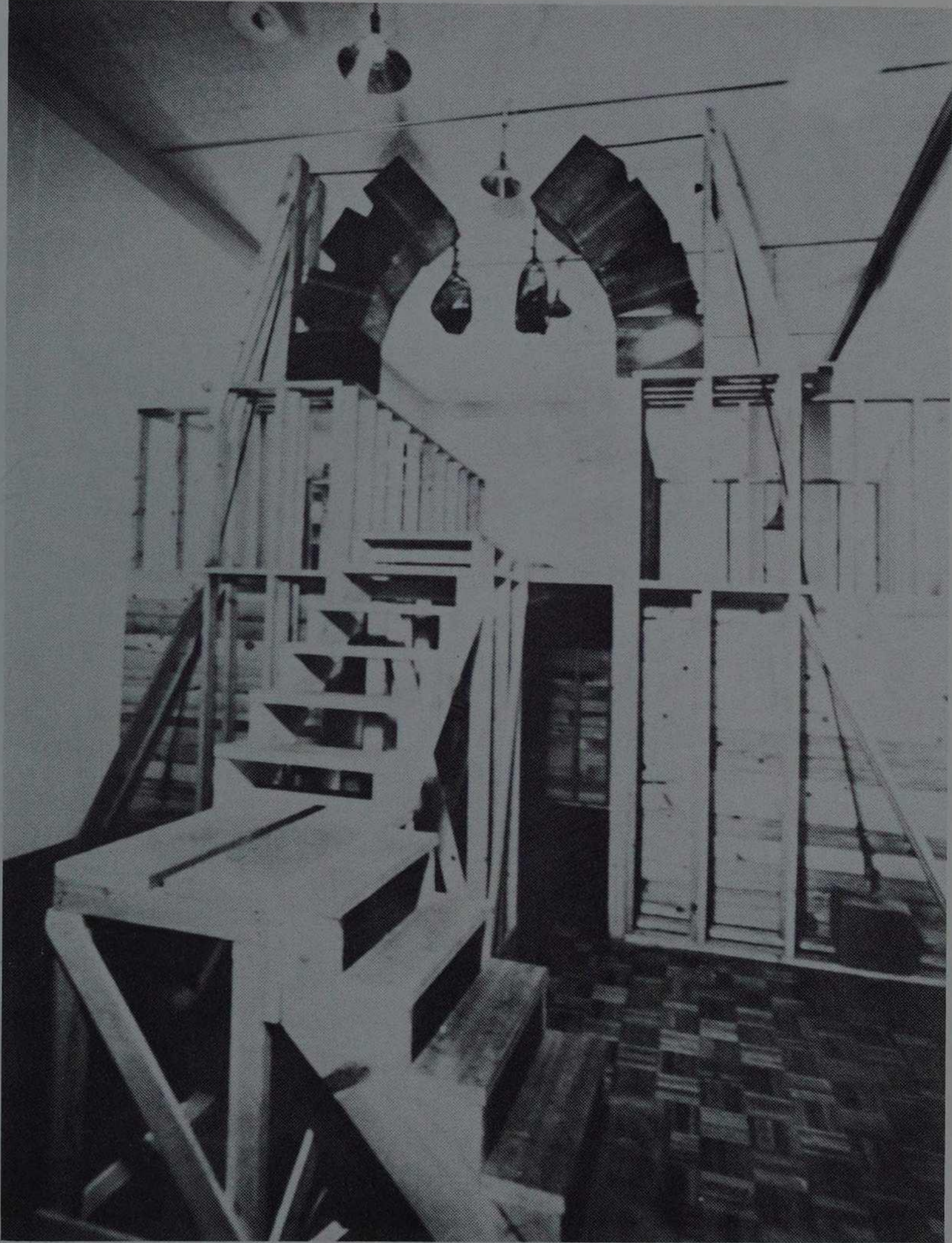
95 *Untitled*,
mixed media
photograph of installation
112 Greene St., New York
City

96 *Detroit Passage*, 1972
wood, metal and stone
216 x 360 x 190
drawing

197 *Union Station*, 1975
mixed media
photograph of installation
Far Hills, New Jersey

198 *Log Mass: Mass Curve*,
1979
mixed media
various dimensions
photograph of installation
University of Massachusetts,
Amherst, Massachusetts

199 *Log Mass: Mass Curve*,
1979
charcoal on paper
18 x 24
drawing



196

- 200 *Pole Shed*, 1979
wood and bark
40" x 22" x 6'
photograph of work
- 201 *Untitled*, 1979
brown-line
20 x 24
drawing
- 202 *U-Shed Twins*, 1980
wood, aspenite, particle
board and mixed media
8' x 6' x 6'
photograph of project
L.A.C.E., Los Angeles,
California

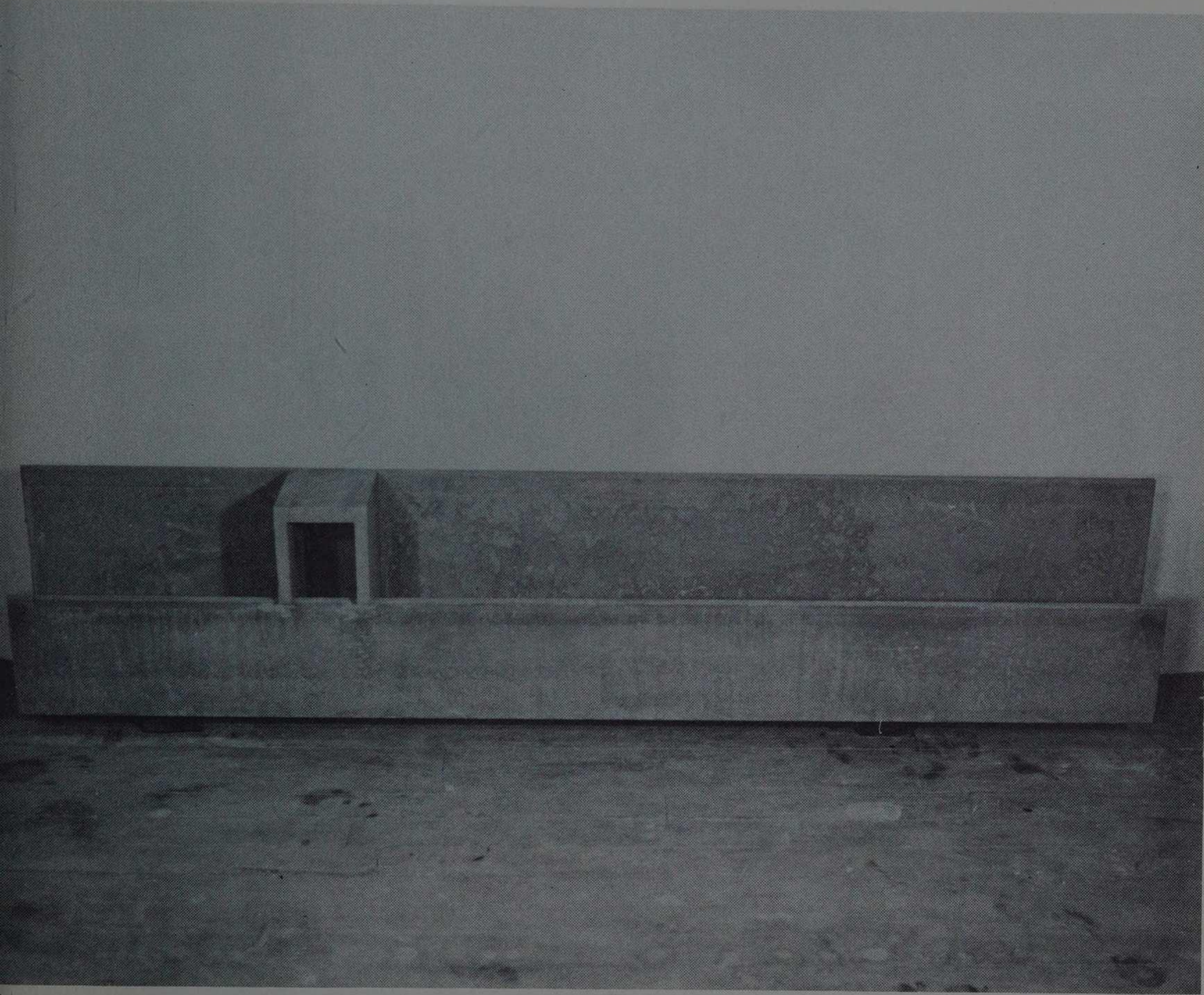


202

MARJA VALLILA

203 | *Trench House*, 1977
welded steel
7 x 14 x 72
photograph of work

204 | *Untitled*, 1977
colored pencil and
graphite on paper
22 $\frac{1}{4}$ x 27 $\frac{3}{4}$
drawing courtesy Zabriskie
Gallery, New York City

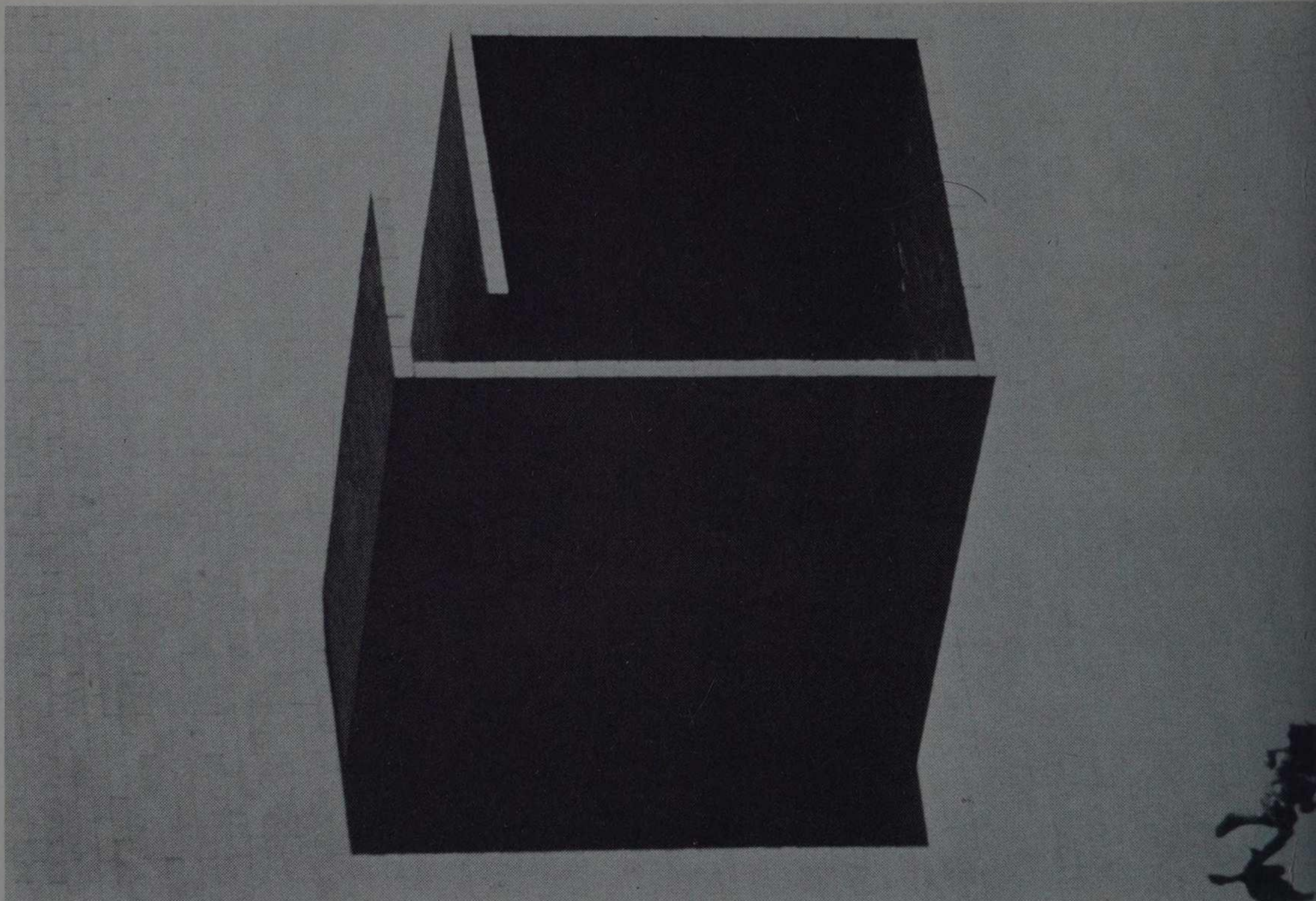


SUSAN KAISER VOGEL

205 *Blue Flame/Window to Sky*, 1977
red brick and blue pastel
north face: 10'6" high x 10'6" wide/ inside: 9'3" high x 9'3" wide
photograph of project
University of California, Los Angeles

206 *Death in Venice*, 1978
gold leaf bricks, glass, red brick and blue pastel
19'3" high x 13' wide
photograph of project artist's studio

207 *Peach Wall/Lead Barrier*, 1980
245 lead bricks, 8962 clay pieces, pigment and chalk bricks
30½ x 52; 14 x 30'4½"
photograph of project
University of California, Irvine

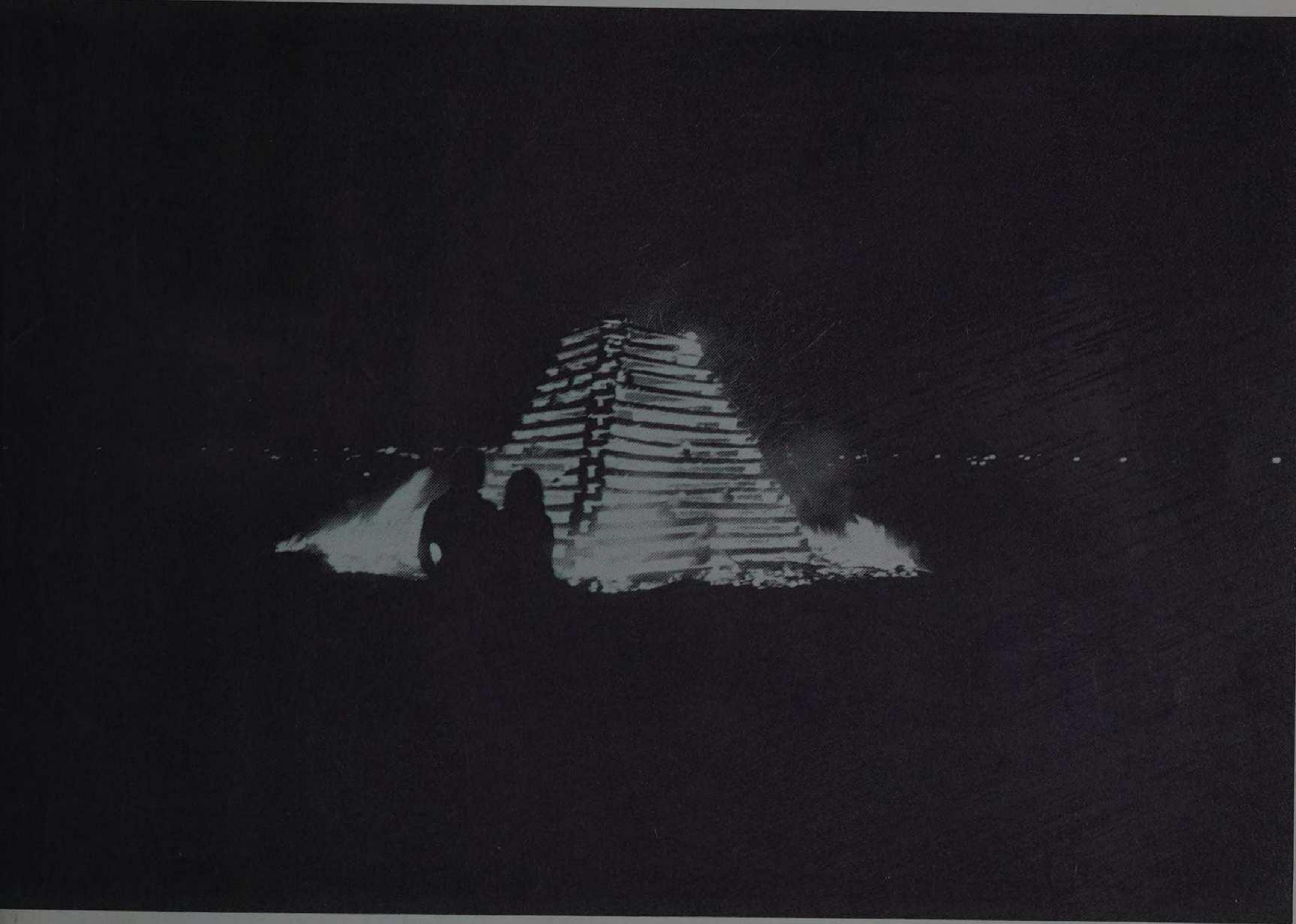


205

JOHN WILLENBECHER

08 *Labyrinth*, 1975
wood and sheetrock
8'6" x 24' x 45'
photograph of project
Everson Museum of Art,
Syracuse, New York

09 *Burning Tetrahedron*,
1978
wood
24' x 24' x 24'
photograph of project
Artpark, Lewiston, New York



ELYN ZIMMERMAN

210 *Untitled*, 1979-80
steel cyclone fence
19 chain-link panels each
8' x 15'
photographs of project 1980
Winter Olympics, Lake Placid,
New York



210

BIOGRAPHIES AND BIBLIOGRAPHIES

ALICE ADAMS

Born in New York City, 1930
 Lives in New York City
 Ecole Nationale d'Art Decoratif,
 Busson, France, 1953-54
 F.A., Columbia University, New York City, 1953

San Francisco Museum of Modern Art
 Falkirk Community Cultural Center, San
 Rafael, California
 1977 Everywoman's Gallery, San Rafael, California
 1975 Feminist Studio Workshop, San Francisco Art
 Institute

Selected Individual Exhibitions

1979 Hal Bromm Gallery, New York City
 1971-75 55 Mercer Street Gallery, New York City

Selected Site Works

1979 *Lost House*, Wave Hill, Riverdale, New York
 1977 *Levelling*, Wilson College, Chambersburg,
 Pennsylvania
Adams' House, Nassau County Museum of
 Fine Arts, Roslyn, New York
Shorings, Artpark, Lewiston, New York

Selected Bibliography

Walker, Kate, "An Anti-Architectural Analogue," *Flash*
 (Milan), January-February 1980
 Shepard, Lucy, "The Abstract Realism of Alice Adams,"
Art in America, September 1979
 Galen, Lenore, "Alice Adams," *Arts Magazine*, May
 1979
 Frey, David L., "Conceptions of the Dwelling," *The*
New York Times, January 21, 1979
 Shepard, Lucy, "Wood at the Nassau County Museum,"
Art in America, November 1975

MARSIA ALEXANDER

Born in Valparaiso, Chile, 1939
 Lives in Pasadena, California
 F.A., Claremont Graduate School, California 1974
 Students League, New York City, 1964-67
 New School for Social Research, New York City,
 1963-64
 Park College, Kansas City, Missouri, 1962

Selected Individual Exhibitions

1979 Vanguard Gallery, Los Angeles
 1977 Moreau Gallery Three, Notre Dame, Indiana
 Vanguard Gallery, Los Angeles
 1976 Vanguard Gallery, Los Angeles

Selected Site Works

1978 *The Desert Piece*, Palmdale, California
 1974 *Rubbings and Stepping Stones*, McDowell
 Colony, Peterborough, New Hampshire

Selected Bibliography

Chnic, Suzanne, review, *Los Angeles Times*, April
 1979
 Mason, William, "'Abstract' Art More Historic than
 Modern," *Los Angeles Times*, March 18, 1979
 Chnic, Suzanne, "Marsia Alexander's Sculptural
 Mappings," *Artweek*, September 30, 1978
 Thompson, Lea, "Dimensional Paintings, Pyramidal
 Sculptures," *Artweek*, July 2, 1977

TRICIA ANCONA

Born in San Francisco, 1939
 Lives in San Francisco
 F.A., San Francisco Art Institute, 1977
 F.A., San Francisco Art Institute, 1975
 F.A., College of Marin, Kentfield, California, 1973

Selected Group Exhibitions

1978 Rose Bernardi Gallery, Sausalito, California

SIAH ARMAJANI

Born in Tehran, Iran
 Lives in Minneapolis, Minnesota

Selected Individual Exhibitions

1980 Hudson River Museum, Yonkers, New York
 1979 Max Protetch Gallery, New York City
 1978 Philadelphia College of Art
 1977 University of Kentucky, Lexington
 Moore College of Art, Philadelphia
 Wright State University, Dayton, Ohio

Selected Site Works

1980 XIII Winter Olympics, Lake Placid, New York
 1979 *Bridge #5*, Wave Hill, Riverdale, New York

Selected Bibliography

Larson, Kay, "The Expulsion from the Garden:
 Environmental Art at the Winter Olympics," *Artforum*,
 April 1980
 Berlind, Robert, "Armajani's Open Ended Structures,"
Art in America, October 1979
 Pincus-Witten, Robert, "Siah Armajani: Popular
 Mechanics," *Arts Magazine*, October 1978
 Klein, Michael R., catalogue essay "Scale and
 Environment: Ten Sculptors," Walker Arts Center,
 Minneapolis 1977
 Kind, Joshua, "Statues and Sculpture," *New Art*
Examiner, October 1975

ALICE AYCOCK

Born in Harrisburg, Pennsylvania, 1946
 Lives in New York City
 M.A., Hunter College, New York City, 1971
 B.A., Douglass College, Rutgers University,
 New Brunswick, New Jersey, 1968

Selected Individual Exhibitions

1980 Montreal Museum of Fine Art
 Institute for Art and Urban Resources,
 P.S. 1, Long Island City, New York
 1979 John Weber Gallery, New York City
 Protetch-McIntosh Gallery, Washington, D.C.
 Contemporary Art Center, Cincinnati
 1978 John Weber Gallery, New York City
 Cranbrook Academy of Art, Bloomfield Hills,
 Michigan
 1977 112 Greene Street Gallery, New York City
 Museum of Modern Art, New York City

Selected Site Works

1978 *Project entitled...The Sign on the Door Read*
the Sign on the Door, University of Rhode
 Island, Kingston
 1977 *Project entitled...The Beginnings of a*
Complex, Artpark, Lewiston, New York
 1976 *Wooden Shacks on Stilts with Platform*,
 Hartford Art School, University of Hartford,
 Connecticut
Circular Building with Narrow Ledges for
Walking, Fry Farm, Silver Springs, Maryland
 1975 *Simple Network of Underground Wells and*
Tunnels, Merriewold West, Far Hills, New
 Jersey

Selected Bibliography

Lobell, John, "Myth in Architecture: The Work of Alice Aycock," *Skyline*, April 1980
 Kingsley, April, "Six Women at Work in the Landscape," *Arts Magazine*, April 1978
 Morgan, Stuart, "Alice Aycock: 'A Certain Image of Something I Like Very Much,'" *Arts Magazine*, March 1978
 Morris, Robert, "The Present Tense of Space," *Art in America*, January-February 1978
 Sheffield, Margaret, "Mystery Under Construction," *Artforum*, September 1977

PETER BERG

Born in New York City, 1948
 Lives in New York City
 B.F.A., Pratt Institute, Brooklyn, 1970
 Art Students League, New York City, 1962-66

Selected Individual Exhibitions

- 1980 Matrix Gallery, Wadsworth Atheneum, Hartford, Connecticut
 Elise Meyer Gallery, New York City
 1979 Contemporary Arts Center, Cincinnati
 Marianne Deson Gallery, Chicago
 1978 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
 1977 Bertha Urdang Gallery, New York City
 Wesleyan University, Middletown, Connecticut

Selected Bibliography

Paoletti, John, catalogue essay "Peter Berg/Matrix," Wadsworth Atheneum, Hartford, Connecticut
 Stearns, Robert, catalogue essay "Peter Berg," Contemporary Arts Center, Cincinnati, Ohio
 Paoletti, John, "The Sculpture of Peter Berg," *Arts Magazine*, June 1979
 Pincus-Witten, Robert, "Entries: Cutting Edges," *Arts Magazine*, June 1979
 Hurwitz, Roger, "Peter Berg: Filling in the Holes," *Artforum*, May 1978

TONY BERLANT

Born in New York City, 1941
 Lives in Santa Monica, California
 M.F.A., University of California, Los Angeles, 1964
 University of Southern California, Los Angeles, 1959-60

Selected Individual Exhibitions

- 1979-80 Texas Gallery, Houston
 1979 James Corcoran Gallery, Los Angeles
 1976 Texas Gallery, Houston
 1975 Friedlander Gallery, Seattle
 James Corcoran Gallery, Los Angeles

ANDREA BLUM

Born in New York City, 1950
 Lives in New York City
 M.F.A., School of the Art Institute of Chicago, 1976
 B.F.A., Boston Museum School of Fine Arts, 1973

Selected Individual Exhibitions

- 1980 Hudson River Museum, Yonkers, New York
 Vassar College, Arlington, New York
 Marianne Deson Gallery, Chicago
 1978 Marianne Deson Gallery, Chicago
 1976 N.A.M.E. Gallery, Chicago

Selected Bibliography

Larson, Kay, review, *Village Voice*, June 23, 1980

Day, Holliday, review, *Art in America*, September 1977
 Larson, Kay, "Rooms with a Point of View," *Artnews*, October 1977
 Morrison, C.L., review, *Artforum*, October 1976
 Schulze, Franz, "Nothing But Abstract," *Artnews*, Summer 1976

MELVIN CHARNEY

Born in Montreal
 Lives in Montreal
 Yale University, New Haven
 McGill University, Montreal

Selected Individual Exhibitions

- 1979 Musee d'art contemporain, Montreal
 1978 Art Gallery of Ontario, Toronto
 1977 Harvard University, Cambridge, Massachusetts

Selected Bibliography

Richard, Paul, "More is More: The Reapproachment of Architecture and Art," *The Washington Post*, February 8, 1979
 Patton, Andrew, "Melvin Charney at the Art Gallery of Ontario," *Artists Review* (Toronto), May 1978
 Pontbriand, Chantel, "Melvin Charney," *Parachute* (Montreal), Winter 1978
 Goldin, Amy, "Report from Montreal," *Art in America*, March-April 1977
 McConathy, Dale, "Corridart—Instant Archeology in Montreal," *Artscanada* (Toronto), July-August 1976

CHRISTO (JAVACHEFF)

Born in Gabrovo, Bulgaria, 1935
 Lives in New York City
 Academy of Fine Arts, Vienna, Austria, 1957
 Academy of Fine Arts, Sofia, Bulgaria, 1952-56

Selected Individual Exhibitions

- 1980 Newport Harbor Art Museum, Newport Beach, California
 1979 Corcoran Gallery, Washington, D.C.
 Institute of Contemporary Art, London
 1978 Musee de Grenoble, France
 1977 The Israel Museum, Jerusalem
 1976 San Francisco Museum of Modern Art
 Museum of the Twentieth Century, Vienna, Austria

Selected Bibliography

Goheen, Ellen, *Christo: Wrapped Walkways*, Harry N. Abrams, Inc., New York, 1980
 Bourdon, David and Tompkins, Calvin, *Christo: Running Fence*, Harry N. Abrams, Inc., New York, 1977
 Spies, Werner, *Christo: Running Fence*, Harry N. Abrams, Inc., New York, 1977
 Hunter, Sam and Yard, Sally, *Christo: Ocean Front*, Princeton Press, Princeton, New Jersey, 1975
 Alloway, Lawrence, *Christo*, Harry N. Abrams, Inc., New York, 1969

MICHAEL DAVIS

Born in Los Angeles, 1948
 Lives in San Pedro, California
 M.A., California State University, Fullerton, 1971
 B.A., California State University, Fullerton, 1970

Selected Individual Exhibitions

- 1980 California State University, Los Angeles
 Space Gallery, Los Angeles
 1979 University of California, Santa Barbara
 1978 Space Gallery, Los Angeles

- 1977 Santa Ana College, Santa Ana, California
 1975 Jack Glenn Gallery, Corona Del Mar, California

Selected Bibliography

- Wilson, William, "Nourished by Southern Exposure," *Los Angeles Times*, August 26, 1979
 Bond, Ralph C., "Expressions in Wood and Metal," *Artweek*, June 2, 1979
 Vortz, Melinda, "Crawling Like Alice Down the Rabbit Hole," *Artnews*, January 1979
 Singerman, Howard, "Room-size Replications," *Artweek*, January 6, 1979
 Muchnic, Suzanne, "Artists Investigate the Environment," *Los Angeles Times*, April 3, 1978
 Lewis, Louise, "Environmental Perspectives," *Artweek*, April 1, 1978

RONNA DENNIS

- Born in Rye, New York, 1942
 Lives in New York City
 Art Students League, New York City, 1965-66
 College Art Studies Abroad, Paris, 1964-65
 B.A., Carleton College, Northfield, Minnesota, 1964

Selected Individual Exhibitions

- 1980 Holly Solomon Gallery, New York City
 1979 Contemporary Arts Center, Cincinnati
 1978 Holly Solomon Gallery, New York City
 Adler Gallery, Los Angeles
 1976 Holly Solomon Gallery, New York City

Selected Bibliography

- Borden, James, "Light: Adams, Dennis and Sonneman," *Dialogue*, March-April 1980
 Minovi, Francesca, "Artists' Architecture," *Domus* (Milan), March 1980
 Terrault, John, "Directions," *Soho Weekly News*, July 2, 1979
 Cox, Howard, catalogue essay "Directions," Hirshhorn Museum, Washington, D.C., 1979
 Lippard, Lucy, catalogue essay, "Dwellings," Institute of Contemporary Art, Philadelphia 1978

RAYMOND ELOZUA

- Born in Stuttgart, Germany, 1947
 Lives in New York City
 University of Chicago, 1965-69

Selected Individual Exhibitions

- 1980 O.K. Harris Works of Art, New York City
 1979 O.K. Harris Works of Art, New York City

Selected Bibliography

- Qu, John, review, *Art in America*, October 1979
 Bell, Ellen, review, *Soho Weekly News*, July 10, 1979
 Magna, Catherine, review, *Arts Magazine*, June 1979

MARRIET FEIGENBAUM

- Born in New York City, 1939
 Lives in New York City

Selected Group Exhibitions

- 1979 Merce Cunningham Studio, New York City
 1978 "The Presence of Nature," Whitney Museum Downtown, New York City
 "Dwellings," Institute of Contemporary Art, Philadelphia
 O.K. Harris Works of Art, New York City
 1977-78 "Women in American Architecture,"

- Brooklyn Museum,
 Hayden Gallery, Massachusetts Institute of Technology, Cambridge,
 Colorado Springs Fine Arts Center, Colorado

Selected Site Works

- 1978 Artyard, Brooklyn Museum, Brooklyn
 1977 Artpark, Lewiston, New York
 Nassau County Museum of Fine Arts, Roslyn, New York
 1976 *The Structuring of Barren Ground*, Olmastrino Farm, Italy

Selected Bibliography

- Lippard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January 1979
 Lippard, Lucy, catalogue essay "Dwellings," Institute of Contemporary Art, Philadelphia, 1978

JACKIE FERRARA

- Born in Detroit
 Lives in New York City

Selected Individual Exhibitions

- 1980 University of Massachusetts, Amherst
 Okun/Thomas Gallery, St. Louis
 1979 Max Protetch Gallery, New York City
 Glen Hanson Gallery, Minneapolis
 1978 Max Protetch Gallery, New York City
 Minneapolis College of Art and Design
 1977 Ohio State University, Columbus

Selected Site Works

- 1980 Federal Building, Carbondale, Illinois
 1979 Castle Clinton, Battery Park, New York City
 1978 City of Dayton, Ohio
 1976 Dag Hammerskjold Plaza, New York City

Selected Bibliography

- Pincus-Witten, Robert, "Entries: Cutting Edges," *Arts Magazine*, March-April 1979
 Onorato, Ronald J. "Jackie Ferrara," *Arts Magazine*, December 1978
 Zimmer, William, "Ferrara's Wood," *Soho Weekly News*, November 2, 1978
 Pincus-Witten, Robert, "Jackie Ferrara: The Feathery Elevator," *Arts Magazine*, November 1976
 Heinemann, Susan, review, *Artforum*, February 1975

RICHARD FLEISCHNER

- Born in New York City, 1944
 Lives in Providence, Rhode Island
 M.F.A., Rhode Island School of Design, Providence, 1968
 B.F.A., Rhode Island School of Design, Providence, 1966

Selected Individual Exhibitions

- 1980 Max Protetch Gallery, New York City
 Museum of Art, Rhode Island School of Design, Providence
 1977 University of Massachusetts, Amherst
 1975 Terry Dintenfass Gallery, New York City

Selected Site Works

- 1979 *Fence/Covered Fence*, XIII Winter Olympics, Lake Placid, New York
 1978 *Cow Island Project*, Roger Williams Park, Providence, Rhode Island
 1976 *Sited Works*, Nassau County Museum of Fine Arts, Roslyn, New York

Sod Construction, Dag Hammerskjold Plaza,
New York City
Wood Interior, Artpark, Lewiston, New York

Selected Bibliography

Foote, Nancy, "Monument-Sculpture-Earthwork," *Artforum*, October 1979
Pincus-Witten, Robert, "Entries: Cutting Edges," *Arts Magazine*, June 1979
Lippard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January-February 1979
Onorato, Ronald J., "Cow Island Project," *Artforum*, November 1977
Onorato, Ronald J., "The Modern Maze," *Art International*, April-May 1976

AKIKO FUJITA

Born in Tokyo, 1933
Lives in Kanagawa-ken, Japan
Yokohama Kokuritsu University, Yokohama, 1955

Selected Individual Exhibitions

1975 Kanagawa Prefectural Hall, Yokohama
1972 T.O.C. Gallery, Tokyo
1968 Akiyama Gallery, Tokyo

Selected Site Works

1977 *Idenawa*, Hiratsuka, Japan
1975 *Tenjiku*, Tokoname, Japan

CRISTOS GIANAKOS

Born in New York City, 1934
Lives in New York City

Selected Individual Exhibitions

1979-80 Hal Bromm Gallery, New York City
Marianne Deson Gallery, Chicago
1979 Nassau County Museum of Fine Arts,
Roslyn, New York
1978 Institute for Art and Urban Resources,
P.S. 1, Long Island City, New York
1977 55 Mercer Street Gallery, New York City
1975 55 Mercer Street Gallery, New York City

Selected Bibliography

McFadden, Sarah, "Going Places, Part II: The Outside Story," *Art in America*, Summer 1980
Frank, Peter, "Where is New York?" *Artnews*, November 1979
Shirey, David, "New Approaches to the Heroic," *The New York Times*, October 21, 1979
Zimmer, William, "Pelagos," *Soho Weekly News*, May 3, 1979
Zimmer, William, review, *Soho Weekly News*, February 10, 1977
Bourdon, David, "Music to the Eyes," *Village Voice*, March 10, 1975

GEORGE GRANT

Lives in New York City
B.F.A., Michigan State University, East Lansing, 1972
Albion College, Michigan, 1970

Selected Individual Exhibitions

1980 Betty Parsons Gallery, New York City
1979 55 Mercer Street Gallery, New York City
1978 55 Mercer Street Gallery, New York City
1975 Parsons-Truman Gallery, New York City
1974 Parsons-Truman Gallery, New York City

IRA JOEL HABER

Born in Brooklyn, 1947
Lives in New York City

Selected Individual Exhibitions

1980 Pam Adler Gallery, New York City
1978 Pam Adler Gallery, New York City
1977 Kent State University, Kent, Ohio
1974 Fischbach Gallery, New York City
1972 M.E. Thelen Gallery, Cologne, Germany

Selected Bibliography

Bradley, Laurel, "Imaginary Worlds," *Arts Magazine*, March 1979
Rosen, Nancy, review, *Artforum*, February 1979
Berlind, Robert, "Ira Joel Haber at Pam Adler," *Art in America*, January-February 1979
Schultz, Douglas, catalogue essay "Eight Sculptors," Albright-Knox Gallery, Buffalo, New York, 1979
Robins, Corinne, "Nature is a Mother with a Knife: The Malevolent Landscapes of Ira Joel Haber," *Arts Magazine*, November 1977

MICHAEL D. HALL

Born in Upland, California, 1941
Lives in Bloomfield Hills, Michigan
M.F.A., University of Washington, Bellingham, 1964
B.A., University of North Carolina, Chapel Hill, 1962
Mexico City College, Mexico, 1960
Western Washington State College, Bellingham, 1958-60

Selected Individual Exhibitions

1979 Feigenson-Rosenstein Gallery, Detroit
1977 Ohio State University, Columbus
Walter Kelly Gallery, Chicago
Feigenson-Rosenstein Gallery, Detroit
Detroit Institute of Arts
1975 Walter Kelly Gallery, Chicago
1973 Everson Museum of Art, Syracuse, New York

Selected Bibliography

McFadden, Sarah, "Midwest Art: A Special Report-Detroit," *Art in America*, July-August 1979
Pincus-Witten, Robert, "Entries: Cutting Edges," *Arts Magazine*, June 1979
Pincus-Witten, Robert, "Detroit Notes: Islands in the Blight," *Arts Magazine*, February 1978
Berlind, Robert, "Michael Hall at the Detroit Institute of Arts and Feigenson-Rosenstein Gallery," *Art in America*, January 1978
Friedman, Martin and Klein, Michael R., catalogue essay "Scale and Environment: Ten Sculptors," Walker Arts Center, Minneapolis 1977

LLOYD HAMROL

Born in San Francisco, 1937
Lives in Venice, California
M.F.A., University of California, Los Angeles, 1963
B.A., University of California, Los Angeles, 1959

Selected Individual Exhibitions

1979 University of New Mexico, Albuquerque
1977 California State University, Fullerton
Zabriskie Gallery, New York City
1975-76 Zabriskie Gallery, New York City

Selected Site Works

1980 Gallaudet College, Washington, D.C.
XIII Winter Olympics, Lake Placid, New York
1979 City of Seattle

- 978 General Services Administration, Atlanta
 977 Glen Cove Urban Renewal Agency, New York
 976 Artpark, Lewiston, New York

Selected Bibliography

- Larson, Kay, "The Expulsion from the Garden: Environmental Art at the Winter Olympics," *Artforum*, April 1980
 Malalay, Marjorie, catalogue essay "City Project 1977," Cleveland State University and The New Gallery for Contemporary Art, Cleveland, 1977
 Malloway, Lawrence, catalogue essay "Sixteen Projects, Four Artists," Wright State University, Dayton, Ohio 1977
 Pappard, Lucy, "Art Outdoors In and Out of the Public Domain," *Studio International*, March-April 1977

SUZANNE HARRIS

1940-1979
 Selected Individual Exhibitions

- 1980 Stefanotti Gallery, New York City
 1979 Institute for Art and Urban Resources at the Clocktower, New York City
 1978 Hal Bromm Gallery, New York City
 Ugo Ferranti Gallery, Rome
 1977 Salvatore Ala Gallery, Milan, Italy
 December Gallery, Dusseldorf, Germany
 1976 Holly Solomon Gallery, New York City
 1975 American Cultural Center, Paris
 Whitney Museum, Cherry Street Center, New York City
 1973-74 112 Greene Street Gallery, New York City

Selected Bibliography

- Castle, Ted, "Suzanne Harris: The Energy of Time," *Artforum*, Summer 1980
 Marks, Addison, review, *Arts Magazine*, May 1980
 Castle, Ted, "Suzanne Harris, 1940-1979," *Art in America*, January 1980
 Kovagimyan, Gerard, interview, *Cover*, January 1980
 Pappard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January 1979

AUDREY HEMENWAY

- Born in Brooklyn
 Lives in Accord, New York
 B.A., Hunter College, New York City, 1969
 M.F.A., Hunter College, New York City, 1967
 University of Chicago, 1945-47

Selected Group Exhibitions

- 1979 "Flying Objects," Women's Studio Workshop, New Paltz, New York
 1977 "Women and Nature," Greenwich, Connecticut
 1972 "New York Women Artists," Williams College, Williamstown, Massachusetts; State University of New York at Albany; Paley and Lowe Gallery, New York City
 "Women Artist Series," Douglass College, Rutgers University, New Brunswick, New Jersey

Selected Bibliography

- Avin, Maere, "Art and Architecture: Can They Ever Meet Again?" *Interiors*, March 1980
 Hueck, Grace, review, *The New York Times*, August 3, 1979
 Malloway, Lawrence, review, *The Nation*, July 7, 1979
 Pappard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January-February 1979
 Kard, Lil, "Brief aus New York," *Kunstforum* (West Germany), December 1974-January 1975

NANCY HOLT

- Born in Worcester, Massachusetts, 1938
 Lives in New York City
 B.S., Jackson College, Tufts University, Medford, Massachusetts, 1960

Selected Individual Exhibitions

- 1979 John Weber Gallery, New York City
 Miami University, Oxford, Ohio
 1977 Franklin Furnace, New York City
 1974 Bykert Gallery, New York City
 Walter Kelly Gallery, Chicago

Selected Site Works

- 1980 *Wild Spot*, Wellesley College, Massachusetts
 1979 *Thirty Below*, XIII Winter Olympics, Lake Placid, New York
Star Crossed, Miami University, Oxford, Ohio
 1977 *Stone Enclosure: Rock Rings*, Bellingham, Washington
 1976 *Sun Tunnels*, Lucin, Utah
 1974 *Hydra's Head*, Artpark, Lewiston, New York

Selected Bibliography

- Larson, Kay, "The Expulsion from the Garden: Environmental Sculpture at the Winter Olympics," *Artforum*, April 1980
 Linker, Kate, "An Anti-Architectural Analogue," *Flash Art*, January-February 1980
 Holt, Nancy, "Stone Enclosure: Rock Rings," *Arts Magazine*, June 1979
 Kingsley, April, "Six Women at Work in the Landscape," *Arts Magazine*, April 1978
 Holt, Nancy, "Sun Tunnels," *Artforum*, April 1977

MICHAEL HURSON

- Born in Youngstown, Ohio, 1941
 Lives in New York City
 School of the Art Institute of Chicago, 1959-63
 Yale University Summer Institute of the Arts, Norfolk, Connecticut, 1962
 Oxbow Summer School of Painting, Saugatuck, Michigan, 1960-61

Selected Individual Exhibitions

- 1978-80 Dart Gallery, Chicago
 1974 Museum of Modern Art, New York City
 1973 Museum of Contemporary Art, Chicago
 1972 Michael Wyman Gallery, Chicago

Selected Bibliography

- Lawson, Thomas, "Painting in New York: An Illustrated Guide," *Flash Art* (Milan), October-November 1979
 Saliga, Pauline, catalogue essay "Volume and Space," Museum of Contemporary Art, Chicago, 1979
 Salle, David, "New Image Painting," *Flash Art* (Milan), March-April 1979
 Smith, Roberta, "The Abstract Image," *Art in America*, March-April 1979
 Marshall, Richard, catalogue essay "New Image Painting," Whitney Museum of American Art, 1979

WILL INSLEY

- Born in Indianapolis, Indiana
 Lives in New York City
 M. Arch., School of Design, Harvard University, Cambridge, Massachusetts, 1955
 B.A., Amherst College, Massachusetts, 1951

Selected Individual Exhibitions

- 1980 Max Protetch Gallery, New York City

- 1978 Anne-Marie Verner Gallery, Munich, Germany
 1977 Max Protetch Gallery, New York City
 Protetch-McIntosh Gallery, Washington, D.C.
 1976 Fishbach Gallery, New York City
 Museum of Contemporary Art, Chicago
 1975 Ohio State University, Columbus

Selected Bibliography

- Krugman, M., review, *Art in America*, May 1976
 Wall, Donald, "Buildings/Fragments," *Arts Magazine*, November 1975

CLETUS JOHNSON

Born in Elizabeth, New Jersey, 1941
 Lives in Garneville, New York
 Pratt Institute, Brooklyn
 School of Visual Arts, New York City
 Parsons School of Design, New York City
 Bard College, Annandale-on-Hudson, New York

Selected Individual Exhibition

- 1980 Leo Castelli Gallery, New York City
 1976 A.M. Sachs Gallery, New York City
 Arts Club of Chicago
 1975 Neuberger Museum, State University of New York, Purchase
 1974 A.M. Sachs Gallery, New York City

Selected Bibliography

- Hoffeld, Jeffrey, review, *Arts Magazine*, May 1976
 Morrison, C.L., review, *Artforum*, April 1976
 Ratcliff, Carter, "Notes on Small Scale Sculpture," *Artforum*, April 1976
 Kramer, Hilton, review, *The New York Times*, February 11, 1975
 Thomsen, Barbara, review, *Art in America*, November-December 1974

DON JOHNSON

Lives in West Haverstraw, New York
 M.F.A., California College of Arts and Crafts, Oakland, 1967
 B.F.A., California College of Arts and Crafts, Oakland, 1966

Selected Individual Exhibitions

- 1976 Ellie Blankfort Gallery, Los Angeles
 1975 Nancy Hoffman Gallery, New York City
 1973 Nancy Hoffman Gallery, New York City
 1971 Gallery Valintine, Stuttgart, Germany

Selected Bibliography

- Artner, Alan G., "Interiors-Exteriors," *Chicago Tribune*, July 7, 1978
 Lubell, Ellen, review, *Arts Magazine*, October 1975
 Frank, Peter, review, *Artnews*, September 1975
 Gruen, John, review, *Soho Weekly News*, June 12, 1975
 Wortz, Melinda, review, *Artweek*, May 17, 1975

MARK LERE

Born in LaMoure, North Dakota, 1950
 Lives in Los Angeles
 M.F.A., University of California, Irvine, 1975
 B.A., Metropolitan State College, Denver, Colorado, 1973

Selected Group Exhibitions

- 1980 "Tableau," Los Angeles Institute of Contemporary Art

- 1979 "Visual and Musical Permutations," Fine Arts Gallery, University of California, Irvine
 "Artists' Books from California," Mythology, New York City
 1978 "Artwords and Bookworks," Los Angeles Institute of Contemporary Art
 Soho-Cameraworks, Los Angeles
 1976 Floating Wall Gallery, Santa Ana, California

Selected Bibliography

- William Wilson, review, *Los Angeles Times*, February 24, 1980
 Lewis, Louise, review, *Artweek*, February 23, 1980
 Drohojowska, Hunter, review, *LA Weekly*, February 8, 1980
 Burchett, Debra, "Visits: Kisch, Lere and Vogel," *Journal: Southern California Art Magazine*, October-November 1978
 Appgar, Katie, review, *Artweek*, December 20, 1975

GORDON MATTA-CLARK

1945-1978
 Cornell University, Ithaca, New York, 1963-68

Selected Individual Exhibitions

- 1977 San Francisco Art Institute
 Museum of Contemporary Art, Chicago
 Gallerie Yvon Lambert, Paris
 Gallerie Alfred Schemela, Dusseldorf, Germany
 1976 Holly Solomon Gallery, New York City
 1975 Galleria Salvatore Ala, Milan, Italy

Selected Site Works

- 1977 *Jacob's Ladder*, Kassel, Germany
 1975 *Conical Intersect*, Rue Beauborg, Paris
Days Passing—Pier 52, New York City
 1974 *Splitting*, Englewood, New Jersey
Bingo X Ninths, Artpark, Lewiston, New York

Selected Bibliography

- Herrera, Hayden, "Manhattan Seven: Gordon Matta-Clark," *Art in America*, July-August 1977
 Trini, Tommaso, review, *Flash Art* (Milan), June 1976
 Bourdon, David, "The New Season: Pier Groups," *Village Voice*, September 8, 1975
 Celant, Germano, "Splitting '74," *Domus* (Milan), April 1975
 Bear, Liza, interview, *Avalanche*, December 1974

EDWARD MAYER

Born in Newark, New Jersey, 1942
 Lives in Athens, Ohio
 M.F.A., University of Wisconsin, Madison, 1966
 B.A., Brown University, Providence, Rhode Island, 1964
 Lycee J.B. Corot, Savigny, France, 1958-59

Selected Individual Exhibitions

- 1980 Nassau County Museum of Fine Arts, Roslyn, New York
 Zabriskie Gallery, New York City
 Hunter College, New York City
 1978 O.K. Harris Works of Art, New York City
 Brown University, Providence, Rhode Island
 Kunsthalle, Darmstadt, Germany
 1977 Ohio State University, Columbus
 1976 Carl Solway Gallery, Cincinnati

Selected Bibliography

- Perlberg, Deborah, review, *Artforum*, January 1979
 Onorato, Ronald, review, *Artforum*, December 1978

McClelland, Elizabeth, review, *Arts Magazine*, December 1978

Frank, Peter, review, *Village Voice*, October 2, 1978

Brown, Ellen, review, *Art in America*, Summer 1976

MICHAEL McMILLEN

Born in Los Angeles, 1946

Lives in Santa Monica, California

M.F.A., University of California, Los Angeles, 1973

M.A., University of California, Los Angeles, 1972

B.A., San Fernando Valley State College,

Northridge, California, 1969

Selected Individual Exhibitions

- 1978 Whitney Museum of American Art,
New York City
Cerro Coso College, Ridgecrest, California
- 1977 Los Angeles County Museum of Art
- 1973 The Traveling Mystery Museum,
Venice, California

Selected Bibliography

Whelan, Richard, "Michael McMillen at the Whitney,"
Art in America, May-June 1979

Perlberg, Deborah, review, *Artforum*, December 1978

Rose, Barbara, "Miniature Worlds: Archeology as Art,"
Vogue, November 1978

Vortz, Melinda, "Inner City of the Mind," *Artnews*,
February 1978

Knight, Christopher, "Some Recent Art and an
Architectural Analogue," *Journal: Southern California
Art Magazine*, January-February 1978

Lewis, Louise, "Michael McMillen: An Environment of
Understatement," *Artweek*, November 26, 1977

MARY MISS

Born in New York City, 1944

Lives in New York City

Maryland Art Institute, Baltimore, 1968

B.A., University of California, Santa Barbara, 1966

Colorado College, Colorado Springs, 1963

Selected Individual Exhibitions

- 1980 Max Protetch Gallery, New York City
Fogg Art Museum, Harvard University,
Cambridge, Massachusetts
- 1979 Minneapolis College of Art and Design
- 1976 Museum of Modern Art, New York City
- 1975 Rosa Esman Gallery, New York City
Salvatore Ala Gallery, Milan, Italy

Selected Site Works

- 1979 XIII Winter Olympics, Lake Placid, New York
Staged Gates, Dayton, Ohio
- 1978 *Parameters/Pavilions/Decoys*, Nassau
County Museum of Fine Arts, Roslyn,
New York
- 1976 *Blind Set*, Artpark, Lewiston, New York
- 1974 *Sunken Pool*, Greenwich, Connecticut

Selected Bibliography

Stevens, Mark, "Three for the Eighties," *Newsweek*,
March 26, 1979

Donato, Ronald J., "Illusive Spaces: The Art of Mary
Miss," *Artforum*, December 1978

Kingsley, April, "Six Women at Work in the Landscape,"
Arts Magazine, April 1978

Hippard, Lucy, "Mary Miss: An Extremely Clear
Situation," *Art in America*, March-April 1977

Morris, Robert, "Aligned with Nazca," *Artforum*,
October 1975

ROBERT MORRIS

Born in Kansas City, Missouri, 1931

Lives in New York City

M.F.A., Hunter College, New York City, 1966

Reed College, Portland, Oregon, 1953-55

California School of Fine Arts, San Francisco, 1951

Kansas City Art Institute, Missouri, 1948-50

Selected Individual Exhibitions

- 1979 Leo Castelli Gallery, New York City
Ileana Sonnabend Gallery, New York City
- 1978 Galeria Civica d'Arte Moderna, Comune di
Ferrara, Italy
Swarthmore College, Pennsylvania
- 1977 Ileana Sonnabend Gallery, New York City
Portland Center for the Visual Arts, Oregon
James Corcoran Gallery, Los Angeles

Selected Site Works

- 1977 *Observatory*, Oostelijk Flevoland, The
Netherlands
- 1974 *Labyrinth*, Institute of Contemporary Art,
Philadelphia
Grand Rapids Project, Grand Rapids,
Michigan
- 1973 *Untitled (Steam Piece)*, University of
Washington, Bellingham

Selected Bibliography

Ratcliff, Carter, "Robert Morris: Prisoner of
Modernism," *Art in America*, October 1979

Foote, Nancy, "Monument-Sculpture-Earthwork,"
Artforum, October 1979

Tuchman, Peter, "Minimalism and Critical Response,"
Artforum, May 1977

Gilbert-Rolfe, Jeremy, "Robert Morris: The
Complication of Exhaustion," *Artforum*,
September 1974

Burnham, Jack, "Voices from the Gate," *Arts Magazine*,
Summer 1972

By the Artist

"The Present Tense of Space," *Art in America*, January-
February 1978

"Aligned with Nazca," *Artforum*, October 1975

"Some Splashes in the Ebb Tide," *Artforum*, February
1973

"Beyond Objects," *Artforum*, April 1969

"Anti-Form," *Artforum*, April 1968

"Notes on Sculpture:" *Artforum*, part I, February 1966;
part II, October 1966; part III, Summer 1967

BRUCE NAUMAN

Born in Fort Wayne, Indiana, 1941

Lives in Pecos, New Mexico

M.A., University of California, Davis, 1966

B.A., University of Wisconsin, Madison, 1964

Selected Individual Exhibitions

- 1980 Leo Castelli Gallery, New York City
- 1979 Portland Center for the Visual Arts, Oregon
Marianne Deson Gallery, Chicago
- 1978 Leo Castelli Gallery, New York City
Minneapolis Institute of Arts
Ace Gallery, Vancouver, British Columbia,
Canada
- 1977 Nicholas Wilder Gallery, Los Angeles
- 1976 Leo Castelli Gallery, New York City
Sperone Westwater Fischer Gallery, New York
City
Sonnabend Gallery, New York City
- 1975 Albright-Knox Gallery, Buffalo, New York

Selected Bibliography

- Pincus-Witten, Robert, "Bruce Nauman: Another Kind of Reasoning," *Postminimalism*, Out of London Press, Inc., New York, 1977
Baker, Kenneth, review, *Art in America*, March 1977
Butterfield, Jan, "Bruce Nauman: Center Yourself," *Arts Magazine*, February 1975
Livingston, Jane and Tucker, Marcia, catalogue "Bruce Nauman: Work from 1965 to 1972," Los Angeles County Museum of Art and the Whitney Museum of American Art, New York City, 1972
Tucker, Marcia, "PheNAUMANology," *Artforum*, December 1970
Danieli, Fidel, "The Art of Bruce Nauman," *Artforum*, December 1967

MIQUEL NAVARRO

Born in Mislata, Spain, 1945
Lives in Mislata, Spain
Escuela Superior de Bellas Artes de San Carlos, Valencia, Spain

Selected Individual Exhibitions

- 1979 Galeria Vandres, Madrid
1977 Galeria Juana de Azipura, Seville, Spain
Galeria Buades, Madrid
1976 Galeria Temps, Valencia, Spain
1975 Galeria Buades, Madrid

Selected Bibliography

- Correa, Antonio Bonet, "Prodigos y maravillas de Miquel Navarro," *Artequia* (Madrid), November 30, 1979
Alaminos, Eduardo, "Miquel Navarro," *Artes Plasticas* (Barcelona), March-April 1977
Amon, Santiago, "Miquel Navarro," *El Pais* (Madrid), February 24, 1977
Garneria, Jose, "Carmen Calvo y Miquel Navarro," *Artes Plasticas* (Barcelona), December 1976
Samaniego, F., "Miquel Navarro y su replanteamiento de la Escultura," *Informaciones* (Madrid), March 31, 1975

DENNIS OPPENHEIM

Born in Electric City, Washington, 1938
Lives in New York City
M.F.A., Stanford University, California, 1965
B.F.A., California College of Arts and Crafts, Oakland, 1965

Selected Individual Exhibitions

- 1980 Ace Gallery, Los Angeles
Contemporary Arts Center, Cincinnati
1979 John Gibson Gallery, New York City
The Kitchen Center, New York City
Musee d'Art Moderne, Paris
1978 Musee d'Art Contemporain, Montreal
Marian Goodman Gallery, New York City
1977 M.L. D'Arc Gallery, New York City
John Gibson Gallery, New York City
Wright State University, Dayton, Ohio
CARP, Los Angeles
1976 M.L. D'Arc Gallery, New York City

Selected Bibliography

- Fend, Peter, "Dennis Oppenheim," *Flash Art* (Milan), January-February 1979
Crary, Jonathan, "Dennis Oppenheim's Delirious Operations," *Artforum*, November 1978
Levin, Kim, "Dennis Oppenheim: Post Performance Works," *Arts Magazine*, September 1978
Calas, Nicholas, "Bodyworks and Porpoises," *Artforum*, January 1978

- Kozloff, Max, "Pygmalion Reversed," *Artforum*, November 1975
Baker, Kenneth, "Dennis Oppenheim: An Art with Nothing to Lose," *Arts Magazine*, April 1976

PAT PATTERSON

Born in Beaver Dam, Wisconsin, 1950
Lives in Los Angeles
B.A., Princeton University, New Jersey, 1974

Selected Individual Exhibition

- 1980 Los Angeles Institute of Contemporary Art

Selected Site Works

- 1980 *Giant Steps*, La Honda, California
1979 *Catch*, Long Beach Museum of Art, California
1978 *Ikan*, Harper Dry Lake, California
Saddleback Squares, Palmdale, California
1977 *Year*, Panamint Valley, California
1976 *Points North*, Death Valley, California
East-West, El Mirage Dry Lake, Adelanto, California

JODY PINTO

Born in New York City, 1942
Lives in Philadelphia

Selected Individual Exhibitions

- 1980 Hal Bromm Gallery, New York City
Marian Locks Gallery, Philadelphia
1979 Hal Bromm Gallery, New York City
112 Greene Street Gallery, New York City
Women's Building, Los Angeles
1978 Hal Bromm Gallery, New York City
1977 Nexus Gallery, Philadelphia

Selected Site Works

- 1980 *Flood Piece*, University of Oklahoma, Norman
Serpentine Corridor, Wooster College, Ohio
1978 School of the Art Institute of Chicago
1977 *Three Open Wells*, Wright State University, Dayton, Ohio
1976 Montauk Point, Long Island, New York
PENNDOT Landfill, Philadelphia
1975 Artpark, Lewiston, New York

Selected Bibliography

- Silverthorne, Jean, review, *Art in America*, March 1980
Flood, Richard, "Material Pleasures....," *Artforum*, October 1979
McFadden, Sarah, "Report from Philadelphia," *Art in America*, May-June 1979
Lippard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January-February 1979
Lippard, Lucy, "Body, Nature, Ritual in Women's Art," *Chrysalis*, July-August 1977

ANNE AND PATRICK POIRIER

Anne Poirier was born in Marseille, France, 1942
Patrick Poirier was born in Nantes, France, 1942
Both live in Paris

Selected Individual Exhibitions

- 1980 Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts
1979 Galerie Sonnabend, Paris
Philadelphia College of Art
1978 Centre George Pompidou, Paris
Museum of Modern Art, New York City
Mannheimer Kunstverein, Mannheim, Germany
Sonnabend Gallery, New York City

1977 Galerie Sonnabend, Paris

Selected Bibliography

- Poirier, Anne and Patrick, "Four Fragments about Fragility," *Artforum*, February 1980
Pohlen, A., "Interview mit Anne und Patrick Poirier," *Heute Kunst* (Milan), June 1979
Urdang, Bertha, review, *Art in America*, May 1978
Danoff, I.M., "Europe in the '70s," *Art in America*, January 1978

ESTHER RAUCHER

Lives in Los Angeles

- M.F.A., Claremont Graduate School, California, 1979
M.A., English Literature, University of California, Los Angeles, 1966
B.A., English Literature, University of California, Los Angeles, 1963

Selected Group Exhibitions

- 1979 Los Angeles Municipal Art Gallery
Los Angeles Contemporary Exhibitions (LACE)
Libra Gallery, Claremont Graduate School, California
University of California, Irvine
1978 Libra Gallery, Claremont Graduate School, California

ROLAND REISS

Born in Chicago, 1929

Lives in Venice, California

- M.A., University of California, Los Angeles, 1957
B.A., University of California, Los Angeles, 1955

Selected Individual Exhibitions

- 1980 Ace Gallery, Venice, California
Ace Gallery, Vancouver, British Columbia, Canada
Santa Barbara Museum of Art, California (with Sam Richardson)
1978 South Alberta Art Gallery, Lethbridge, Alberta, Canada
Calgary Museum, Alberta, Canada
1977 Los Angeles County Museum of Art
Cirrus Gallery, Los Angeles
Chico State College, California

Selected Bibliography

- Schipper, Merle, "Theaters of Vision," *Artweek*, February 16, 1980
Wilson, William, review, *Los Angeles Times*, February 8, 1980
Lazelitt, Gordon, "Do California Artists Have More Fun?" *Artnews*, February 1978
Vortz, Melinda, "Tableaux on the Dance of Life," *Artweek*, June 18, 1977
Lothier, Peter, "Magic of the Possible," *Artforum*, April 1977
Levin, Kim, "Narrative Landscape on the Continental Shelf," *Arts Magazine*, October 1976

STEVEN ROGERS

Born in Orange, California, 1945

Lives in Los Angeles

- M.F.A., San Francisco Art Institute, 1974
Phlone College, Fremont, California, 1969-70
Haffey College, Alta Loma, California, 1968

Selected Group Exhibitions

- 1979 Space Gallery, Los Angeles
1978 Space Gallery, Los Angeles
1975 Arco Center for Visual Arts, Los Angeles

ED ROTHFARB

Born in Brooklyn, 1950

Lives in Boston

- B.F.A., Boston Museum School, Tufts University, Medford, Massachusetts, 1972
Washington University, St. Louis, Missouri, 1969

Selected Individual Exhibitions

- 1978 Nielsen Gallery, Boston
Goodrich Art Gallery, Williams College, Williamstown, Massachusetts
Helen Shlien Gallery, Boston
1977 Nielsen Gallery, Boston

Selected Bibliography

- Onorato, Ronald J., review, *Artforum*, October 1979
Halbreich, Kathy, catalogue interview "Two Views-Two Sculptures," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, 1979
Schwartz, Ellen, review, *Artnews*, November 1978
Larson, Kay, review, *Artnews*, May 1975
Baker, Kenneth, review, *Boston Phoenix*, January 28, 1975

ALAN SARET

Born in New York City, 1944

Lives in Parthenon, Arkansas

- Hunter College, New York City, 1966
B.A., Architecture, Cornell University, Ithaca, New York

Selected Individual Exhibitions

- 1979 SITE, San Francisco
Matrix Gallery, University Art Museum, University of California, Berkeley
1978 Fine Art Gallery, University of California, Irvine
1977 Seattle Art Museum
and/or, Seattle

Selected Site Works

- 1975 *Ghosthouse of @L@EL*, Artpark, Lewiston, New York
1974 *Water Arrangement Temple*, New York City
The Theatre of the Sun, New York City
The Universal Replicating Theatre, New York City
1971 *India Ramp*, New Dehli, India

Selected Bibliography

- Bottger, Susan, "Visionary Aspirations," *Artweek*, March 17, 1979
Lippard, Lucy, "Complexes: Architectural Sculpture in Nature," *Art in America*, January 1979
Crary, Jonathan, "Alan Saret," *Arts Magazine*, September 1977
Saret, Alan, "The Ghosthouse of @L@EL at Artpark," *Art-Rite*, Winter-Spring 1975-76
Wasserman, Emily, "Alan Saret: A Synthesis," *Artforum*, May 1970

JOEL SHAPIRO

Born in New York City, 1941

Lives in New York City

- M.A., New York University, 1969
B.A., New York University, 1964

Selected Individual Exhibitions

- 1980 Asher/Faure Gallery, Los Angeles
Whitechapel Art Gallery, London
1979 Paula Cooper Gallery, New York City
1978 Galerie M., Bochum, Germany

1977 Max Protetch Gallery, New York City
Albright-Knox Gallery, Buffalo, New York
Paula Cooper Gallery, New York City

Selected Bibliography

Coplans, John, "Joel Shapiro: An Interview," *Dialogue*, January-February 1979
Field, Marc, "On Joel Shapiro's Sculpture and Drawings," *Artforum*, Summer 1978
Pincus-Witten, Robert, "Strategies Worth Pondering: Bochner, Shapiro, Reise, LeWitt," *Arts Magazine*, April 1978
Krauss, Rosalind, catalogue essay "Joel Shapiro," Museum of Contemporary Art, Chicago, 1976
Ratcliff, Carter, "Notes on Small Sculpture," *Artforum*, April 1976

PETER SHELTON

Born in Troy, Ohio, 1951
Lives in Los Angeles
M.F.A., University of California, Los Angeles, 1979
Trade Certification, Hobart School of Welding Technology, Troy, Ohio, 1974
B.A., Pomona College, Claremont, California, 1973

Selected Group Exhibitions

1980 Los Angeles Contemporary Exhibitions (LACE)
"Sculpture 1980," The Maryland Institute, College of Art, Baltimore
1979 University of California, Los Angeles
1978 Clower-Goulart Gallery, Los Angeles
1977 "Art in Public Places," Cheney Cowles Memorial Art Museum, Spokane, Washington
Antelope Valley College, Lancaster, California
1976 Riverside Art Museum, California

Selected Site Works

1980 *Headroom, Footspace*, Artpark, Lewiston, New York

Selected Bibliography

Fahr, Barry, "Five at LACE," *Artweek*, June 21, 1980
Catalogue, "Sculpture 1980," Maryland Institute, College of Art, Baltimore, 1980
Catalogue, "Art in Public Places," Cheney Cowles Memorial Art Museum, Spokane, Washington, 1977

DUSTIN SHULER

Born in Pittsburgh, 1948
Lives in Santa Ana, California
Carnegie Institute of Technology, Pittsburgh, 1967-70

Selected Individual Exhibitions

1979 Santa Ana College, California
1977 Guggenheim Gallery, Chapman College, Orange, California
Bird's Eye View Gallery, Newport Beach, California

Selected Bibliography

Nihill, Tricia, "The Art of Destruction," *Orange County Illustrated*, April 1980
Mallinson, Constance, "Esthetics of Movement," *Artweek*, November 24, 1979
Mallinson, Constance, "Of Destruction, Of War, Of Art," *Artweek*, June 5, 1979
Hugo, Joan, "Concepts in Series," *Artweek*, March 17, 1979

CHARLES SIMONDS

Born in New York City, 1945
Lives in New York City
M.F.A., Rutgers University, New Brunswick, New Jersey
B.A., University of California, Berkeley

Selected Individual Exhibitions

1979 Museum Ludwig, Koln, Germany
Nationalegalerie, Berlin, Germany
1978 Westfälischer Kunstverein, Munster, Germany
Bonner Kunstverein, Bonn, Germany
1977 Albright-Knox Gallery, Buffalo, New York
1976 Museum of Modern Art, New York City
1975 Samangallery, Genoa, Italy
Centre National d'Art Contemporain, Paris

Selected Bibliography

Linker, Kate, "Charles Simonds' Emblematic Architecture," *Artforum*, March 1979
Beardsley, John, "Charles Simonds: Extending the Metaphor," *Art International*, February 1979
Cathcart, Linda, catalogue essay "Charles Simonds," Albright-Knox Gallery, Buffalo, New York, 1977
Sondheim, Alan, *Individuals: Post-Movement Art in America*, E.P. Dutton and Company, New York, 1977
Simonds, Charles and Lippard, Lucy, "Microcosm to Macrocosm/Fantasy World to Real World," *Artforum*, February 1974

SITE

SITE is a New York City based organization of architects, artists and technicians founded in 1970 to explore new concepts for architecture and public spaces. SITE's principal members are Alison Sky, Michelle Stone, Emilio Sousa and James Wines.

Selected Bibliography

Raggi, Franco, "New Haven, 1978: Disco Orario di Pietra," *Modo* (Italy), December 1978
Boissiere, Oliver, "SITE Projects," *Architecture/Cree* (France), May 1978
Ponti, Lisa, "Fragmentation in California," *Domus* (Italy), August 1977
Torres, Francesc, "SITE, Empresa Deconstructora," *Artes Plasticas* (Spain), April 1977
Allen, Gerald, "Bringing the Business," *Architectural Record*, March 1977
Raggi, Franco, "SITE: Indeterminate Facade," *Casabella* (Italy), March 1976
Goldman, Judith, "SITE-ations," *Artnews*, October 1975

ROBERT SMITHSON

1938-1973
Brooklyn Museum Art School, 1956
Art Students League, New York City, 1954-56

Selected Individual Exhibitions

1978-80 "Robert Smithson Retrospective," Herbert F. Johnson Museum, Cornell University, Ithaca, New York
Rolfe Ricke Gallery, Cologne, Germany
1976-77 "Mirror/Salt Pieces from Cornell, 1969," John Weber Gallery, New York City
Hallwalls, Buffalo, New York
University of Chicago
University Art Museum, University of California, Berkeley
1974-77 "Robert Smithson: Drawings," New York Cultural Center, New York City

Corcoran Gallery, Washington, D.C.
Whitechapel Art Gallery, London

Selected Site Works

- 1973 *Amarillo Ramp*, near Amarillo, Texas
(completed posthumously)
1971 *Broken Circle/Spiral Hill*, Emmen, The
Netherlands
1970 *Partially Buried Woodshed*, Kent State
University, Ohio
Spiral Jetty, Great Salt Lake, Utah
1969 *Asphalt Rundown*, near Rome, Italy

Selected Bibliography

- Special Issue: Robert Smithson, *Arts Magazine*,
May 1978
Tatransky, Valentin, "Themes with Meaning: The
Writings of Robert Smithson,"
Beardsley, John, "Robert Smithson and the
Dialectical Landscape,"
Zaniello, Thomas, "Our Future Tends to be
Prehistoric: Science Fiction and Robert
Smithson,"
Wilson, William, "Robert Smithson: Non-
reconciliations,"
Lubell, Ellen, "Robert Smithson," *Arts Magazine*,
September 1976
Gilbert-Rolfe, Jeremy and Johnston, John, "*Gravity's
Rainbow and the Spiral Jetty*," *October*, Spring 1976

NED SMYTH

Born in New York City, 1948
Lives in New York City
B.A., Kenyon College, Gambier, Ohio, 1960

Selected Individual Exhibitions

- 1980 Holly Solomon Gallery, New York City
Mayor Gallery, London
Galerie Bishopsberger, Zurich, Switzerland
1977 Holly Solomon Gallery, New York City (with
Brad Davis)
1976 Holly Solomon Gallery, New York City
1974 112 Greene Street Gallery, New York City

Selected Site Works

- 1979 *Wave Hill Walls*, Wave Hill, Riverdale, New
York
1978 *Arcades*, Dag Hammarskjold Plaza, New York
City
1977 Wave Hill, Riverdale, New York

Selected Bibliography

- Wau, John, review, *Art in America*, January-February
1978
Ashberry, John, "Anxious Architecture," *New York
Magazine*, October 16, 1978
Terreault, John, "The Season, At Last or Alas," *Soho
Weekly News*, September 22, 1977
DeAk, Edit, review, *Artforum*, December 1977

BIT-YIN TIENG SNYDER

Born in Canton, China
Lives in New York City
M.F.A., Claremont Graduate School, California, 1979
M.S., Mathematics, University of Michigan, Ann Arbor
S.E.E., Electrical Engineering, City College of New
York

Selected Individual Exhibitions

- 1979 Lang Music Building, Swarthmore College,
Pennsylvania
Libra Gallery, Claremont Graduate School,
California
1976 Wilcox Gallery, Swarthmore College,
Pennsylvania

ROBERT STACKHOUSE

Born in Bronxville, New York, 1942
Lives in New York City
M.A., University of Maryland, College Park, 1967
B.A., University of South Florida, Tampa, 1965

Selected Individual Exhibitions

- 1980 Max Hutchinson Gallery, New York City
Nassau County Museum of Fine Arts, Roslyn,
New York
1979 Sculpture Now, New York City
Dobrick Gallery, Chicago
1978 Hudson River Museum, Yonkers, New York
1976 Sculpture Now, New York City

Selected Site Works

- 1979 University of Wisconsin, Eau Claire
1978 Cranbrook Academy of Art, Bloomfield Hills,
Michigan
1977 Artpark, Lewiston, New York
City of Cleveland, Ohio

Selected Bibliography

- Keefe, Jeffrey, "Robert Stackhouse," *Artforum*,
September 1980
Erich, Robbie, "Robert Stackhouse: Sculpture Now,"
Arts Magazine, December 1979
Bourgeois, Jean-Louis, review, *Art in America*, January-
February 1977
Bourdon, David, "Robert Stackhouse: On the Trail of
Legend," *Arts Magazine*, December 1976
Patton, Phil, review, *Artforum*, December 1976

GEORGE TRAKAS

Born in Quebec, Canada, 1944
Lives in New York City

Selected Individual Exhibitions

- 1980 University of Massachusetts, Amherst
1977 Philadelphia College of Art
1976 Vassar College, Arlington, New York
1975 Graduate Center, The City University of
New York

Selected Site Works

- 1976 *Rock River Union*, Artpark, Lewiston,
New York
Nassau County Museum of Fine Arts, Roslyn,
New York
1975 Merriewood West, Far Hills, New Jersey

Selected Bibliography

- Tousley, Nancy, interview, *Artscanada*, August-
September 1979
Rosen, Nancy D., "A Sense of Place: Five American
Artists," *Studio International*, March-April 1977
Crary, Jonathan, "Projects in Nature," *Arts Magazine*,
December 1975
Linker, Kate, "George Trakas and the Syntax of Space,"
Arts Magazine, January 1975
Trakas, George, "Extracts from George Trakas'
Notebooks," *Avalanche*, Fall 1971

RICHARD TURNER

Born in Kansas City, Missouri, 1943
 Lives in Orange, California
 M.F.A., University of Michigan, Ann Arbor, 1967
 B.A., Antioch College, Yellow Springs, Ohio

BRUCE WILLIAMS

Born in San Antonio, Texas, 1940
 Lives in Orange, California
 M.F.A., Tulane University, New Orleans, 1963
 B.A., University of Arkansas, Fayetteville

Selected Group Exhibitions featuring works by
 Turner/Williams

- 1980 Los Angeles Contemporary Exhibitions
- 1979 Newport Harbor Art Museum, Newport Beach, California
- 1978 Newport Harbor Art Museum, Newport Beach, California
- 1975 Los Angeles Institute of Contemporary Art
- 1974 Santa Ana College, California
- 1973 Gallery 58F, Orange, California

MARJA VALLILA

Born in Prague, Czechoslovakia, 1950
 Lives in Cottekill, New York
 M.F.A., Cornell University, Ithaca, New York, 1975
 B.A., Hampshire College, Amherst, Massachusetts, 1972
 Amherst College, Massachusetts, 1969-70
 Smith College, Northampton, Massachusetts, 1968-69

Selected Individual Exhibitions

- 1980 Zabriskie Gallery, New York City
- 1979 Museum of Fine Arts, Springfield, Massachusetts
 Swain School of Art, Providence, Rhode Island
- 1977 Zabriskie Gallery, New York City

SUSAN KAISER VOGEL

Born in San Jose, California, 1947
 Lives in Los Angeles
 M.F.A., University of California, Los Angeles, 1977
 M.A., University of California, Los Angeles, 1976
 B.S., University of California, Los Angeles, 1974

Selected Individual Exhibitions

- 1979 University of California, Irvine
- 1978 Los Angeles Institute of Contemporary Art

Selected Site Works

- 1979 *Still Live*, Four Corners, New Mexico, Arizona, Utah and Colorado
- 1978 901 Pacific Avenue, Venice, California

Selected Bibliography

- Clothier, Peter, "Walls are for Jumping," *Artweek*, February 2, 1979
- Wortz, Melinda, "Meditations on Death," *Artnews*, November 1978
- Burchett, Debra, "Visits: Kisch, Lere and Vogel," *Journal: Southern California Art Magazine*, October-November 1978

JOHN WILLENBECHER

Born in Macungie, Pennsylvania, 1936
 Lives in New York City

Institute of Fine Arts, New York University, New York City, 1958-61
 B.A., Brown University, Providence, Rhode Island, 1958

Selected Individual Exhibitions

- 1979 Dart Gallery, Chicago
 Allentown Art Museum, Pennsylvania
 Neuberger Museum, State University of New York, Purchase
 Hamilton Gallery of Contemporary Art, New York City
- 1977 Jaffe-Friede Gallery, Dartmouth College, Hanover, New Hampshire
 Wright State University, Dayton, Ohio
 Hamilton Gallery of Contemporary Art, New York City
- 1975 The Everson Museum, Syracuse, New York

Selected Bibliography

- Varnedoe, J. and Kirk T., "John Willenbecher's Burning Tetrahedron," *Arts Magazine*, December 1978
- Onorato, Ronald, review, *Artforum*, January 1978
- Stimson, Paul, "John Willenbecher at Hamilton," *Art in America*, March-April 1978
- Wilson, William, "John Willenbecher: Pyramids, Spheres and Labyrinths," *Arts Magazine*, March 1975
- McElroy, Joseph, "Through the Labyrinth: The Art of John Willenbecher," *Art International*, March 1975

ELYN ZIMMERMAN

Born in Philadelphia, 1945
 Lives in New York City
 M.F.A., University of California, Los Angeles, 1972
 B.A., Psychology, University of California, Los Angeles, 1968

Selected Individual Exhibitions

- 1979 Minneapolis College of Art and Design
 Museum of Contemporary Art, Chicago
 80 Langton Street, San Francisco
- 1977 Institute for Art and Urban Resources,
 P.S. 1, Long Island City, New York
 Broxton Gallery, Los Angeles
- 1976 SITE, San Francisco
 Broxton Gallery, Los Angeles

Selected Site Works

- 1980 XIII Winter Olympics, Lake Placid, New York
- 1978 Artpark, Lewiston, New York
 University of Hartford, Connecticut

Selected Bibliography

- Larson, Kay, "The Expulsion from the Garden: Environmental Art at the Winter Olympics," *Artforum*, April 1980
- Varnedoe, Kirk, "Site Lines: Recent Work by Elyn Zimmerman," *Arts Magazine*, December 1978
- Marmer, Nancy, review, *Artforum*, May 1977
- Wortz, Melinda, review, *Artnews*, March 1977
- Varnedoe, Kirk, "Artifact or Fact Art: Transparent Problems in Photography," *Arts Magazine*, June 1975

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