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James O. Clark
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THE NEW MUSEUM

SUSAN LOGAN
ALLAN SCHWARTZMAN
KATHLEEN THOMAS

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September 29–November 29, 1979

THE NEW MUSEUM

65 Fifth Avenue

New York, New York 10003

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Since The New Museum concentrates on showing art which would not ordinarily be seen otherwise, each exhibition presents fresh challenges and problems. The elusive nature of the work in *Dimensions Variable*, logistic difficulties presented by geographic distance, and complexities of a summertime schedule all the more prompt enthusiastic gratitude to all those who participated.

The nearly impossible task of attempting to describe and discuss the visually ephemeral in the following essay was eased considerably by the enduring patience and expertise of our editor, Tim Yohn. Credit for catalog design goes to Joan Greenfield, whose professional advice and attention we deeply appreciate. Francoise Rambach graciously assisted in securing documentary photographs and other information for catalog coordination, along with Ellen Vanden Broek, who continues to assist with many aspects of exhibition organization. Betsy Balding, former Curatorial Intern from Connecticut College in New London, helped to compile preliminary research materials.

We are especially grateful to The New Museum's preparator, Robert Price for his expert assistance with a particularly complex installation and Emory Craig for assuming special responsibility with the technical aspects of the exhibition.

We are grateful to Marcia Tucker, Director of The New Museum, who offered her advice and support throughout the planning of the exhibition.

Above all, our sincere appreciation is extended to the artists, who have made every part of the exhibition an exciting and rewarding experience.

Susan Logan, Allan Schwartzman, Kathleen Thomas

Dimensions Variable, an exhibition of elusive, changeable, materially unstable works whose focus is on physical rather than analytical experience, is the first show of The New Museum's third exhibition year.

In a given year, we present at least one exhibition that focuses on issues germane to the contemporary art community. In this instance, the curatorial staff was prompted to re-examine the nature of ephemeral and architectonic works. A considerable change in concept has become evident following upon an important group of environmental pieces done during the late 1960s and early 1970s by artists of varied persuasions such as Robert Irwin, Barry Le Va, Bruce Nauman, and Robert Morris.

The pieces which were selected for this exhibition, however, are not so concerned with the creation of environments as they are with material phenomena resulting from mundane and self-evident physical and mechanical processes. There has been a shift away from minimal physicality toward objects as the generators of phenomena. This is also indicative of the prevalent sensibility which tends to favor multi-faceted and unpretentious forms rather than purity and homogeneity, which characterized earlier environmental works.

Once again, we have tended to show work by lesser-known artists from outside the New York area; in this case, of the seven included, three live and work elsewhere in the United States, and the other four have only recently moved to the city. None have shown their work extensively.

My thanks, as always, to those who have made the exhibition possible: to the Curatorial Associates who organized the show and wrote the catalog essay; to our dedicated group of interns and volunteers who have devoted enormous time and energy to the many aspects of the exhibition; to the National Endowment for the Arts and the New York State Council on the Arts for providing funds which, above financing travel and related exhibition and installation expenses, aided in the partial commission of works for this show; Exxon Corporation and the Jerome Foundation for their continued support of emerging artists throughout the United States; and most of all, to the participants for sharing their work and ideas with us.

Marcia Tucker
Director

The work in *Dimensions Variable* lies outside the realm of traditional object making. It focuses on ephemeral perceptions and experiences which are embodied in and generated by the materials employed and effects produced. Emphasis on spatial and perceptual ambiguity—so prevalent in contemporary painting and installation work—is transferred here away from appearances to the workings of a piece where loss of concise definition can actually occur. The seven artists included choose to make art objects that are *means*, rather than products, to achieve phenomena not commonly visible in art, and to express observations and ideas that resist verbalization. The work challenges the viewer/participant to expend energy, time, and thought to begin to “see” what is not physically there. Succinct in nature, the objects involved are observable from only one or a few fixed points, their structures are easily comprehensible, and the materials used are altered only as necessary. Due to the physicality of the work, the experience of it is visceral, as well as mental. Anti-academic, nonrational, and unanalyzable through logical means, these works reflect a raw and anti-elitist approach.

The idea for this exhibition evolved from discussions initiated almost two years ago, when we attempted to examine an established tradition, begun in the late 1960s, of subtle situational environments in which physical components served primarily as a point of departure for sensual and intellectual experiences. In the process of organizing this exhibition, we realized that the current concerns lie not solely in transitory, specialized environments. The works selected are materially substantial objects; yet their focus shifts from materiality to presentation, interaction, and context, thus establishing elusive situations. Their dimensions involve and include a visually and mentally activated space beyond their material boundaries.

Dimensions Variable, the title of the exhibition, is the standard term for designating the size of an art object which varies or cannot be physically bounded. What the works have in common is a sense of discovery, a genuine revelation of the independent life of the completed thing, mutually recognized by artist and viewer, emphasizing and demonstrating the primarily intuitive procedures followed by the artists. Jim Clark, a New York artist who uses water, air, and electricity, intrigues the viewer by combining these incongruous materials. In one piece he floats a black circle, illuminated from beneath, in a large rectangular pool; in another he suspends small multi-colored neon tubes inside helium balloons. Clark's work, prefigured by those artists of the sixties who pioneered the possibilities of neon and fluorescent light,¹ situates light sources in unorthodox and even potentially harmful contexts, both defying and courting danger to produce new effects. Gary Allen Justis, who lives and works in Chicago, constructs tripodal, motorized light machines of plastic and scientific hardware and components; one of these consists of an intense beam of light directed at two rapidly revolving prisms, the other of laser projections of a swinging pendulum. Justis, whose pieces grew out of building light machines to illuminate his former sculptural work, is fascinated by surplus electronic and scientific gear and develops his vocabulary by fitting these various parts and gadgets together. Curiously, his and Clark's works look more like science fair presentations than art. Cork Marcheschi, who presently divides his time between Minneapolis and Kansas City, sets up dynamic cascades of sparks emanating from systems of suspended metal rods, and draped insu-

lated cable transformers on ceilings and along walls. He began by literally dissecting machines and appliances, isolating particular "disembodied" components and discovering and exploring their electrically produced effects. In comparison to much of the work formerly produced under the heading of "kinetic" art, the approaches of Marcheschi and Justis are much less complicated and more direct.² Ann Knutson, who moved to New York from San Francisco four years ago, bends, folds, and cuts paper, wood, metal, and plastic shapes and adjusts lighting to reveal and stabilize shadows. By concretizing special light effects, she concentrates more on an object oriented approach than the other artists included in this exhibition. Like visualized haiku, with its simple structure and reduction of vocabulary, her works exude a poetic aura. Stephen Miller, a New Yorker originally from Buffalo, chooses unorthodox materials which dictate his explorations of projected color and depth. He directs light through fluorescent plexiglass sheets and suspended painted fishnet. His recent experimentations with effects of color, illusionism, and atmosphere, while quite different in appearance, extend the concerns of his earlier landscape paintings. Carlton Newton, who is based in San Francisco, makes sculptures that are simple, dynamic forms roughly assembled; they have the look of crude, primitive inventions, like the first wheel or trough. He analyzes the process of mass in motion, allowing materials such as wood and wet plaster to record these movements and to make these shapes. Mike Roddy, who lived in Oakland, California and now resides in New York, incessantly rolls newspaper sheets into balls, arranges them in cannonball-like piles, measuring twenty four by thirty two units, which call to mind the monumental structures of ancient pyramids. He then reverses the process by unrolling them and arranging them in large inverted mound configurations, all done in consecutive numbered heights down from twenty four units.

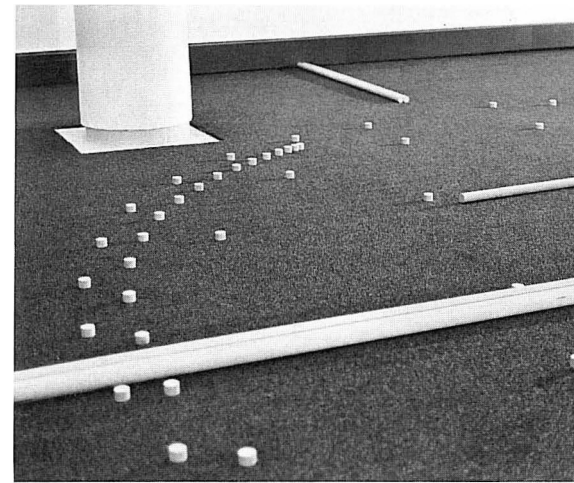
Although of diverse backgrounds and involvements, several artists in the present exhibition have a grounding in other disciplines. Mike Roddy directly and consciously manipulates the processes and activities of life which remain inseparable from his specified realm of artistic creation. For example, during a recent job stint in Alaska he devised a simple steam mechanism to greatly accelerate the process of bending wood used for building boats. Unquestionably he viewed this innovation, which directly benefited the local fishing industry, as art. Jim Clark utilizes methods of construction common to sign makers and electricians. He has worked professionally as both, and he maintains an attitude of craftsmanship toward his art. At the same time he relies on his solid technical training to guarantee the safety of his projects. Stephen Miller's sense of control of light, color, and projection most certainly has been affected by his participation in commercial film projects. Cork Marcheschi has been as involved with rock and roll music, racing cars, and motorcycles as he has been with art. To varying degrees these artists, by focusing on certain non-art activities, materials, and construction not exclusive to traditional esthetic taste, have taken high art and the artist off the pedestal. Rather than assume an "anti-art" stance, and without using autobiographical reference, these artists have integrated art and life by reaching out to other realms and to different modes of thinking and working.

This work is part of an ongoing tradition of the late sixties and seventies of artists experimenting with ephemeral effects and qualities previously elicited from the more static realm of painting, or simply not considered in the visual arts at all. The concern has now

taken a more activated form of expression in which the artist's and viewers' concentration shifts between the thing and the situation, between the creator's isolation and the audience's presence, between the saleable object and the unique installation. For example, certain artists have been concerned with the process of making, such as Barry Le Va, Richard Serra, Lynda Benglis, and Eva Hesse. Their focuses have been on temporally finite situations in which making equals configuration, through the use of nontraditional materials. Several Los Angeles artists, such as Robert Irwin, Maria Nordman, James Turrell, Doug Wheeler, and Hap Tivey, have made spatial alterations which direct participation of the viewer for activation of powerful perceptual, often meditative experiences. The more active preoccupation with manipulation of spectator/participant psychological responses in the work of Dennis Oppenheim and Vito Acconci often directly summons tension, fear, and anxiety, using techniques formerly unique to theater and film. The contemplative objects made by Richard Tuttle, Dorothea Rockburne, and Patrick Ireland focus on subtle visual dynamics and a heightened affirmation of presence. Artists such as Lucio Pozzi, Alice Aycock, and Mary Miss alter space by means of architectonic forms. For the artists in this exhibition the concern is still to explore the ephemeral, elusive, and undefinable, but by creating and utilizing specific substances and objects with little or no "art" identity: light, prisms, water, motors, plastic, wires, and gas.

The materials and objects employed by the artists in the present exhibition are simple and nonprecious, common and abundant elements—"surplus" in character rather than junk—and do not give up their basic identifiable properties by being incorporated into art works: Roddy's newspaper and masking tape; Justis' lights, prisms, lasers, and simple motors; Clark's neon, water, light, and helium; Miller's plexiglass and fishnet; Marcheschi's electrical components and wires; Newton's plaster, sticks, and metal piping; and Knutson's shadows and reflections. These materials are selected to represent the activity of making in the case of Newton and Roddy; to perform a specific function (Justis and Marcheschi); or to convey a particular immaterial effect (Clark, Knutson, and Miller). Only what is essential is included; there are no embellishments, even though the effects may be expansive. Stephen Miller's piece, for instance, exhibits a variety of sumptuous effects through the use of light which nonetheless is directed through two simple components, fishnet and plexiglass. Gary Justis' fascination with the apparatus and gadgets of "high tech" (most of his prisms, lenses, and hardware come from the huge American Science Center, a surplus outlet in Chicago) does not go beyond the construction of his mechanisms and their results. Function also sets limits in the use of materials in the work of Clark and Marcheschi. Even the final results of Knutson's, Newton's, and Roddy's pieces, which adhere compositionally to more traditional forms of sculpture, indicate a focus on economy of expression, which in turn contributes to the curious appearances of the pieces.

The stress on materials, the use of machinery, the obvious technical skill, and the ingenuity involved connect the works to areas unrelated to art and make it appealing to viewers unacquainted with the issues of modern art. This attitude recalls the attempts of the Russian Constructivists to align their brand of *avant gardism* with their idealization of the worker. Just as the Constructivists tried to push their art beyond the narrow limits of academic art, the artists in this exhibition seek to amalgamate the hermetic esthetic ideals



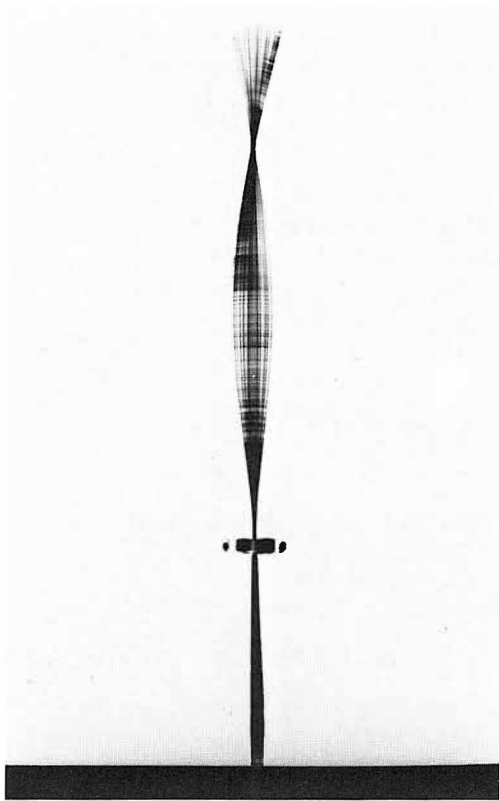
Kim Keever



Peter Moore, courtesy of Leo Castelli Gallery

Barry Le Va
Unequal Length Section in Their Own Circular Path. Ends Touch; Ends Cut, 1973
 Wooden dowelling
 Installation at The New Museum

Richard Serra
Belts, 1966–67
 Vulcanized rubber and neon
 7' x 24' x 2'8" (11 pieces)
 Collection of Count Panza di Biumo



Naum Gabo
Kinetic Sculpture (Standing Wave), 1920
 The Tate Gallery, London

of late sixties Minimalism with the activity and directness of performance and narrative art of the early and mid seventies. Certain views and methods of the Constructivists seem even more apt today than they did at the beginning of the century. For example, Naum Gabo created a kinetic sculpture entitled *Standing Wave* (1920) by attaching a thin wire to the vibrator of an old electric doorbell; a dematerialized volume resulted. His fundamental ingenuity, energy, and use of found objects parallels the approaches in the current exhibition of Marcheschi and Justis. In fact, Gabo virtually predicted Marcheschi's method by saying that "only future developments in heat and radio power will permit as yet unpredictable kinetic solutions."³ In 1917, the Russian poet Aksionov foreshadowed the emphasis on technical specificity of Russian nonobjective art and later forms by comparing "...the creation of a work of art in the future to that of a machine, the ideal spectator being (for him) the workman who was responsible for manipulating this machine...."⁴

The elusive, ephemeral, and invisible elements encompassed by the exhibited works address a multitude of actual phenomena. Many of the artists employ natural materials that shape our world and our activities in it: Marcheschi, Justis, Clark, Knutson, and Miller use light as a manifestation of energy, a visually perceptible element which plays an active role in materializing the work. For them light is an imminent force denoting vision, demarcation, presence, atmospheric substance, time, and revelation. Likewise, Jim Clark's use of water pools (liquid contained within solid) and helium filled balloons (gas captured within a container, the invisible lending form to the tactile) retain their natural properties but still function as structural supports for other materials. Here, water serves as a kind of cushion or shock absorber for a floating black circle lit from underneath; helium captures small, tame fluorescent tubes which in turn contain argon light, making for a bizarre adaptation of that traditional painting device, the picture within a picture. Mike Roddy and Carlton Newton also address human situations and natural recurring principles, Roddy through his ongoing "lived" activities and naturalistic presentation, and Newton through his methods of cause and effect. In all of the work in this show these effects are visible, yet immaterial, not in the sense of a "spectre," but a familiar, though fleeting phenomenon. But always vitality endures: the transitory is concretized, time extended. In these pieces light incessantly whirls, swings, sparks, or emanates, and various sounds reverberate—clicking and whirring—and shadows are stabilized as a constant. Fascinated by visualization of the perceptible, but rarely emphasized, facets of our daily lives, these artists dramatize forces that comfort us in their familiarity but simultaneously disturb us in their impermanence.

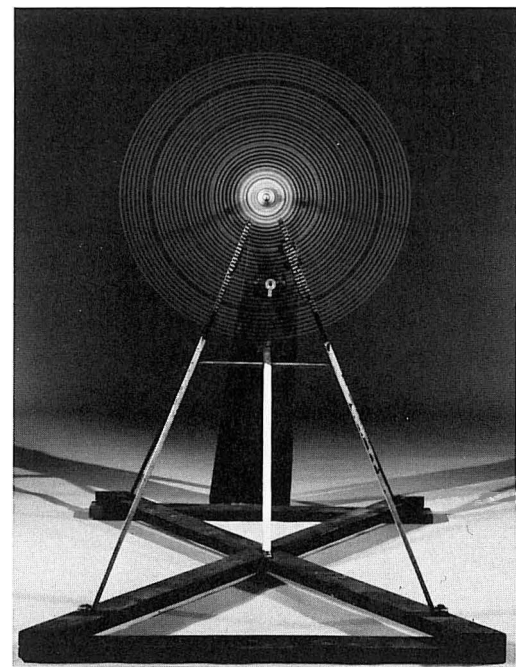
A concern with reaching a basic level of truth in the most direct expression possible is manifested in each artist's approach. Marcheschi once titled a work *Lenny Bruce Died for Your Sins* (1975), a commentary on the brutal censorship of Bruce's blatant attacks on contemporary American society.⁵ The works in *Dimensions Variable* could be termed "by the people, of the people, for the people" since they are not made with an eye to historical placement, nor with the necessity of extending recent critical perspectives. While many of the artists address themselves to technology, they do not attempt to utilize sophisticated industrial techniques or complicated scientific experimentation. Though the use of tricky and often dangerous materials—electricity (in combination with water), gases, and motors—in much of the work requires well-developed skills, the lack of interest in "harnessing" or

"mastering" the components allows for uncontrived, direct, and simple expression. In this way Justis' and Marcheschi's work contrasts with the 1960s foray into art and technology via EAT (Experiments in Art and Technology, a collaboration of artists and corporations to explore advanced technology in the arts). Uninterested in advanced technological skills, the methods employed here relate more closely to less complicated schoolroom science projects. The fruits of labor are different also: the works produced in conjunction with EAT were cumbersome, complicated, and prone to malfunction, whereas Justis' and Marcheschi's pieces are easily manipulated by the artists, involve elementary principles, and are relatively simple to repair.

The works in the present exhibition appear to be spontaneous. Their uncomplicated components mirror straightforward methods and approaches, calling to mind familiar clichés of "American ingenuity" and the "work ethic." This consciously unsophisticated stance is pervasive among a great many younger artists, who eschew traditional and formal skills or training as unnecessary, even detrimental to the artist's ability to approach a medium in a valid and fresh way. (This attitude is most common among visual artists who have recently ventured into music, performance, and film.) Certainly this "raw" approach is not accompanied by a lack of commitment. Mike Roddy speaks of the importance and validity of performing a menial, repetitive task, just as any laborer might do, forty hours a week.⁶ Cork Marcheschi states, "my work talks more all the time of common sense, of using your eyes, using your mind and calculating your own answers from any information you receive."⁷

This openness has its source in earlier efforts to break down boundaries between diverse artistic disciplines. For example, the Futurists, Dadaists, and Constructivists⁸ sought to combine artistic endeavors with activities directly affecting society. In the same spirit, the artists in the current show choose to merge the actuality of materials and mechanisms with artistic expression, thereby revealing the nature of the medium and the method as a necessary element for animating the work as art. The pieces in the exhibition do not simply rest on the point, well made by Marcel Duchamp, that change of context is change of meaning, but they do transform ordinary materials without camouflaging their original use. These art objects exist in a dynamic context, fluctuating between present and former states. The materials are important in that they create their general dynamism. These artists seek to amalgamate the entirety of their process, to unite the pedestrian and transcendent qualities of their work. This impulse previously germinated the now-familiar anti-materialist forms of art, such as happenings, earthworks, environments, and conceptual art. The artists in the current exhibition are not interested in challenging the limits of what may constitute a work, either by experimenting with context, as in the case of earth works, or form, as in the case of process work. Instead, they concentrate on the variables amenable to control within a defined indoor space. Although not concerned exclusively with object-making, each artist is attracted to the compactness, conciseness, and transportability that objects offer.

In their experimentations with materials and techniques, their lack of stylistic consistency, and their intuitive, rather than logical approach to meaning and form, these artists are in harmony with certain ideas that have dominated modern thought—for



Marcel Duchamp
Revolving Glass
Yale University Art Gallery
Gift of Collection Societe Anonyme

example, the notion that the world is irrational or uncontrollable, deeply rooted in modern physics. Current views in quantum theory are expressed in aspects of the exhibition's works: the separation between observer and observed, object and effect, rational language and nonverbal experience.

There exists a division of the physical world into an observed system ("object") and an observing system. The observed system can be an atom, a subatomic particle, an atomic process, etc. The observing system consists of the experimental apparatus and will include one or several human observers. A serious difficulty now arises from the fact that the two systems are treated in different ways. The observing system is described in the terms of classical physics, but these terms cannot be used consistently for the description of the observed "object." We know that classical concepts are inadequate at the atomic level, yet we have to use them to describe our experiments and to state the results. There is no way we can escape this paradox.⁹

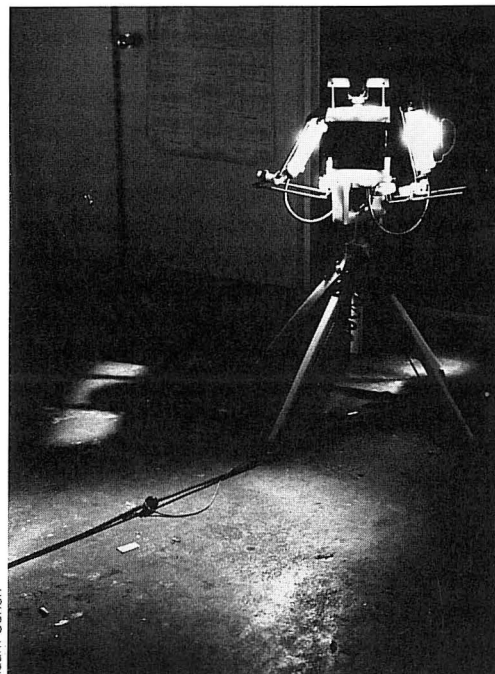
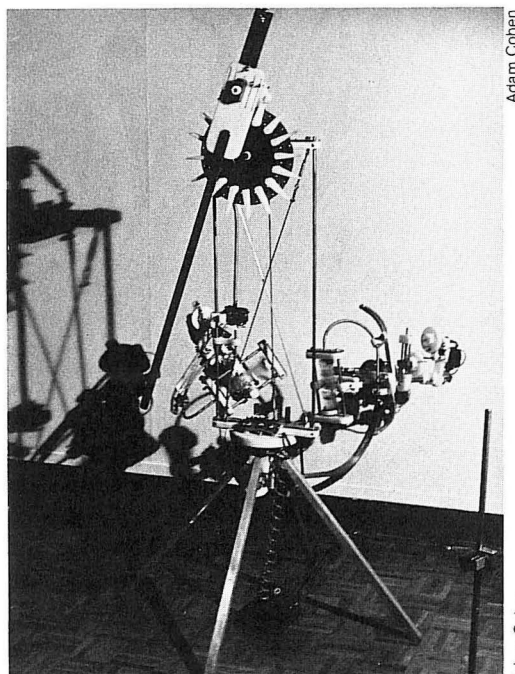
Likewise, the work in *Dimensions Variable* presents a certain dichotomy. On the one hand, the objects or observed systems are composed of everyday, recognizable, often functional items, and offer an immediately graspable reality. Yet, the effects and ideas put forth are odd, elusive, and difficult to analyze or explain by traditional means.

Each of the artists has chosen a distinctly individual approach to conveying a condensed segment of an ephemeral event, be it experiential or perceptual. Appearances have been determined by the nature of the inquiry, as well as by the character of the materials chosen. This primacy of artistic inquiry—over esthetic considerations or demands of content—is a theme which has dominated twentieth century art. One of the earliest proclamations of this idea was set forth by Filippo Tommaso Marinetti, the Italian poet, in his essay *Le Futurisme* (1911). "We insist," he wrote, "that a masterpiece must be burned with the corpse of its author... against the conception of the immortal and the imperishable, the transitory, and the expendable."¹⁰ Marcheschi's installations of wires and sparks, Newton's sculptural remnants of movement, Clark's and Justis' light apparatus, Miller's and Knutson's studies of reflected color and shadow, and Roddy's accumulations all explore Marinetti's ideal beyond the Futurists' intentions and most of their technological capacities.¹¹ In some ways, Luigi Russolo, although the least known of the Futurist group, came closest to realizing its goals of capturing the ephemeral, notably in the *Noise Organ* (c. 1913), a cumbersome contraption of sound boxes and huge speakers, measuring approximately five feet by ten feet by twenty feet. Apparently the apparatus produced amusical buzzing sounds (a precursor to current work in sound installation, by such artists as Laurie Anderson and Connie Beckley).¹² As with the work exhibited here, the nature of the activities and effects of the examined phenomena took precedence over the look of the presentation. Form, so to speak, followed function, though clearly not in a utilitarian way.

These works exemplify the tendency in the 1970s to activate and energize the art viewing experience. All prolong transitory phenomena: they represent ongoing activities, unresolved or repetitive movements, and changes in energy. They have injected the vitality of life into art, as they activate the surrounding space audibly, visually, or both, confronting the viewer with an immediate, direct, and active experience. Though the impact is often dramatic, it is the drama of actuality rather than of theater. There are no allusions to a

separate real or fantastic world; the pieces stand for themselves. Marcheschi states: "It is the thing, pure and simple; a way to cross the educational and linguistic barriers to common sense."¹³ This educational approach emphasizes the empirical rather than the didactic.

In a similar way, Gary Justis' apparatus are assembled to explore various notions through a nonacademic trial and error approach, each manipulation and addition dictating or suggesting the subsequent move. (At present Justis co-teaches a course at The School of the Art Institute of Chicago called *Kinetic Mechanics*, which emphasizes an intuitive approach to these technical realms.) His inquiry centers on basic questions about the "nature of function in utilitarian objects: their origins, subsequent histories and present states of evolution in the contexts of their functions."¹⁴ Thus, in his work, product and generator—light and bulb—have equal visual importance. His lights are always coupled with nonstatic instruments of measurement; time, movement, and light coexist and feed off one another. The rapid, constant movement of prisms in *The Hyperfunctional Lamp* creates a twinkling, chaotic discharge of multicolored spot after-images on walls and in surrounding space, thus denying to the viewer any particular focus. The piece is reminiscent of Duchamp's attempt to capture the ephemeral aspects of light in mechanized motion with his *Precision Optics Machine* (1920), which used rotating glass plates with spiral images to create unusual effects, prefiguring Justis' complicated, frenzied *Pendulum, State of Its Arc*. The latter piece confronts the separation between machine and effects directly. Justis writes:



Gary Allen Justis
Pendulum, State of Its Arc, 1979
Optics, plastic, aluminum, electric components, laser or tungsten light
Approximately 7' x 3½' x 2' (apparatus dimensions)
Courtesy of the artist

Gary Allen Justis
The Hyperfunctional Lamp, 1978–1979
Optics, plastic, aluminum, electric components, tungsten light
Approximately 3' x 3' x 3' (apparatus dimensions)
Courtesy of the artist

Gary Allen Justis
Timepiece, 1978 (not included in the exhibition)
Metal, plastic, optics, and motors
Approximately 4'6" x 3' x 3' (apparatus
dimensions)
Courtesy of the artist



There exists a unity between the movement of the machine and the light aspect of the piece. In the first stages of the piece's action there is a unity of visual form as the arcing movement of the pendulum is reproduced visually by a laser arc projected on the wall directly behind the moving pendulum. In the course of the piece's action, however, the laser line begins to change slowly to a reciprocating arc and thus allows for the dichotomy to exist for a short time, then the line returns to its original position of matching the physical movement of the arc. The dichotomy thus approaches a resolution or a specific unity but cannot fully attain it.¹⁵

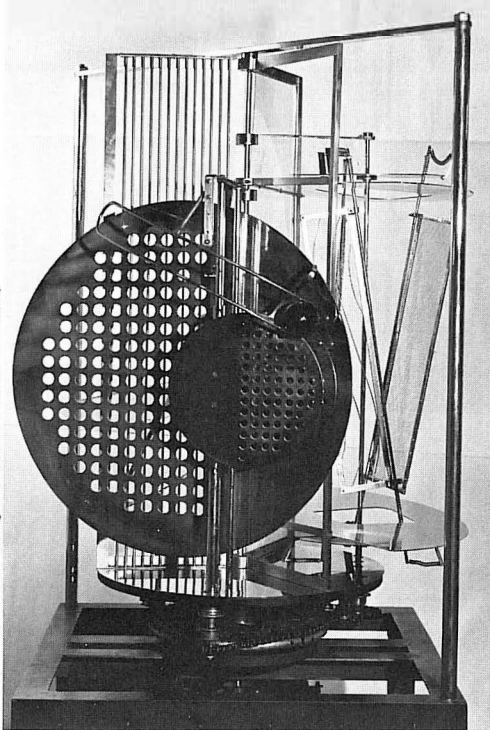
Pendulum, State of Its Arc is designed to create visual disorientation in the viewer and turn it into emotional disjunction. The steady metronomic rhythm of the pendulum contrasting with the erratic, varied activity of a laser forms a blend of synchronized, unified rhythm and syncopation, then reverts to a correlated meter, with concurrent effects on the viewer's nervous system, thus influencing one's physical and emotional state. Justis' apparatus seem to function ideologically in the fourth-dimensional "space-time" of relativity, in which space and time imperceptibly and inseparably coexist in mass, the manifestation of the movement of particles. Light can neither be fully contained nor its field rationally measured. Only its activity, effects, and interrelations can be observed. Viewing his works we become passive observers, our participation uncontrollably directed as we succumb to its physically perceptible alterations.

Justis' machines do not emphasize the creation of the beauty of motion and balance



The intention in this work was to push the object past the point of its own conventionality until the object could express something more, yet still retain some semblance of its original identity. As with *The Hyperfunctional Lamp*, or the *Pendulum, State of its Arc*, the origin is quite obvious. By expanding their meaning through certain mechanical additions, they go beyond mere descriptions of their origins. The pieces are analogous to a much broader array of objects or sets of circumstances which are ever present and external to us. The repetitive, meditative rhythm of these external things, when perceived referentially to ourselves, allows us to have a perceptual base by which we may measure moments in one sense, or in another sense, lose cognizance of all time. The fascinating moment is the one which lies between cognition and the loss of it.

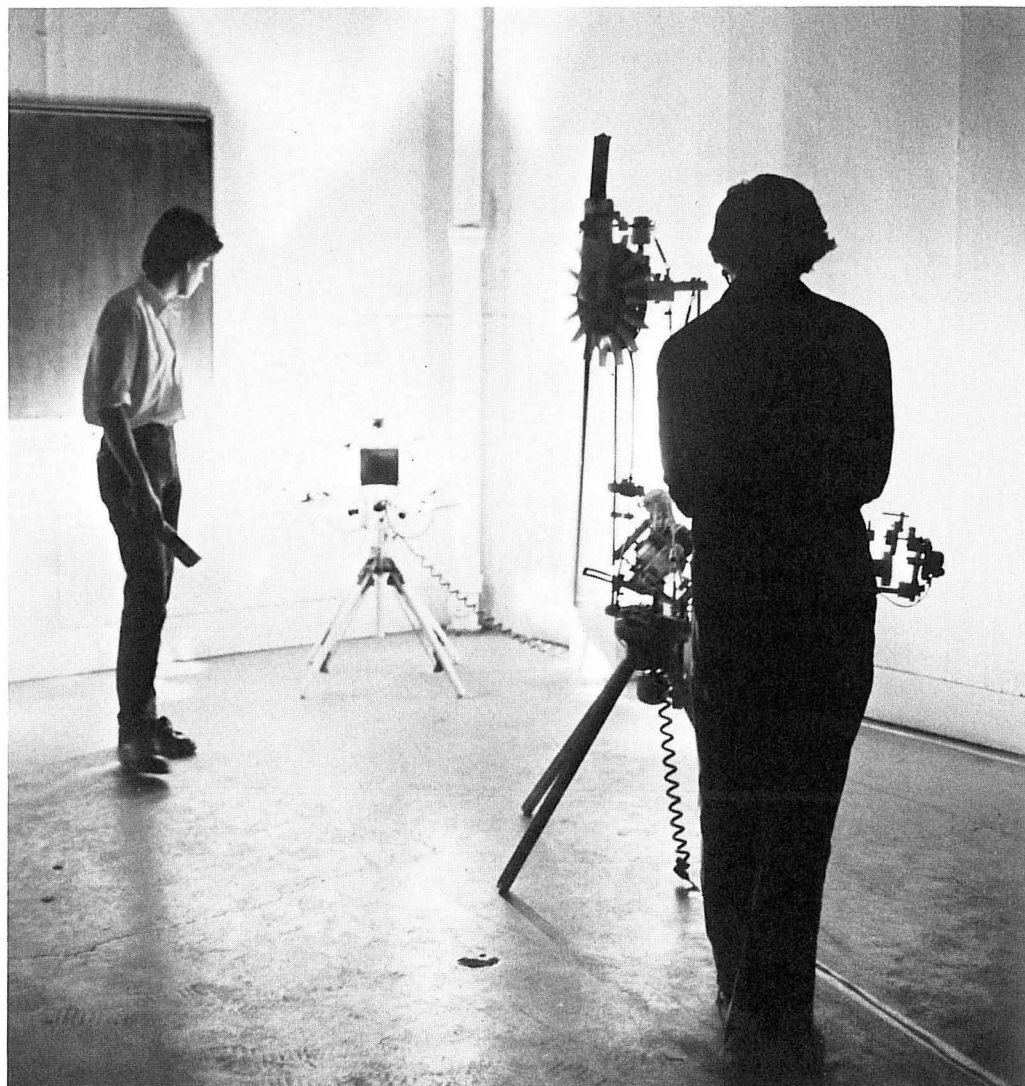
Gary Allen Justis



Laszlo Moholy-Nagy
Light-Space Modulator, 1923-30
 Collection of Fogg Art Museum, gift of Sibyl
 Moholy-Nagy

Gary Allen Justis
 Installation photograph:
Hyperfunctional Lamp, 1978-1979 and
Pendulum, State of Its Arc, 1979
 (see photographs of individual works)

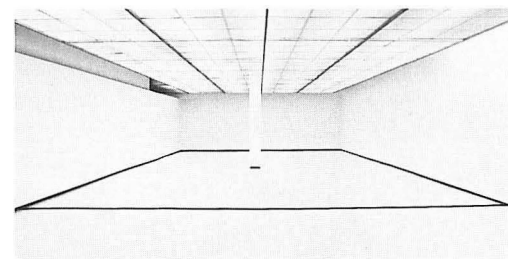
achieved by such established sculptors as Naum Gabo, Alexander Calder, and George Rickey. With its intention of provoking involuntary psychological, as well as esthetic reactions, Justis' work delves into areas other than those explored in such pieces as Laszlo Moholy-Nagy's *Light-Space Modulator* (1923-1930), a construction of chromium, glass, wire, and rods which turned slowly to produce gigantic shadows and flaring lights. Justis' idea of subjecting the viewer to a disruptive, yet mesmerizing experience is prefigured in part, although far more chaotically, in the work of Jean Tinguely. One of Tinguely's largest projects, *Homage to New York* (1960), was erected in the sculpture garden of the Museum



of Modern Art. A vast complex of weather balloons over bicycle tires, a broken piano, a baby carriage, smoke and fire bombs (mostly scavenged from junkyards), it took several months to build, and, designed to destroy itself, was operational for thirty minutes. Justis condenses and elaborates on such aspects of other, earlier art machines, constructing them intuitively from found objects in a method similar to that of Tinguely, Gabo, and Duchamp. Light in his machines acts to catalyze thought and intensify esthetic response. Whereas Justis approaches light as a product of motorized movement, Ann Knutson and Stephen Miller concentrate on the utilization of dynamic, yet static qualities of a single light source. Knutson explores the nuances of form and monochromatic gray or white tones made by an overhead light illuminating shapes she constructs from string, plastic, aluminum, paper, and wood. Miller "paints" with reflected and projected hues created by colored plexiglass and painted materials. While these effects approach the visual in a traditional sense (as in painting), they involve the constant revelation of the character of the simple materials employed, an honest approach to fundamentals. Miller presents the actuality, rather than the illusion, of space, yet it is a hazily defined dimension which does produce atmospheric and illusionistic *effects*. These works, as well as those of Clark, Marcheschi, and Justis, are contemporary three-dimensional activations of atmospheric qualities found in the landscapes of Turner, Whistler, the Impressionists, and more recently in the abstractions of Rothko and Olitski. The transformation of electric light into an expansive force field in Knutson's and Miller's work applies certain principles involved in Robert Irwin's perceptual, experiential projects of architectural scale to their own independent objects, creating a separate reality to which we are denied physical access. Mysterious auras are transmitted through the emanence of light, like sensual dances we view as mesmerized spectators.

Knutson demands that her works continue to excite and intrigue her even after she has completed them. She discards pieces that appear to be solutions to problems, rather than independent phenomena. Likewise, she chooses not to work serially, but approaches each piece as the presentation of a new set of issues. Light passes through Knutson's work to form shadows that create illusionistic forms and images added to material compositions and makes a shift from the visual and formal realms to the sensorial and psychological. The ambiguity between reality and illusion, the balance of light and dark, open and closed, positive and negative, apparent and suggested result in psychological tension. Knutson's lyrical impulse is expressed in her attention to specifics and her sensitive handling of the materials. Her titles enumerate the materials used in each particular work. As she is "more interested in the meanings of forms,"¹⁶ they are designations not intended to influence the viewer's interpretation.

Just as Knutson's early work depicted autobiographical images often culled from her dreams, the current work maintains a dream-like quality in its odd and often intricate juxtapositions of shadows, lights, and projection. For example, *Acrylic Paint, Plexiglass and Wood* (1978) uses as a device the viewers' inability to perceive depth-of-field at eye level, to magically project the ghost-like image of an ordinary flood light bulb, the life source of such an illusion. This work is one of the few recent pieces induced by a dream. The basis for her



Robert Irwin
Installation, Museum of Contemporary Art,
Chicago, Illinois

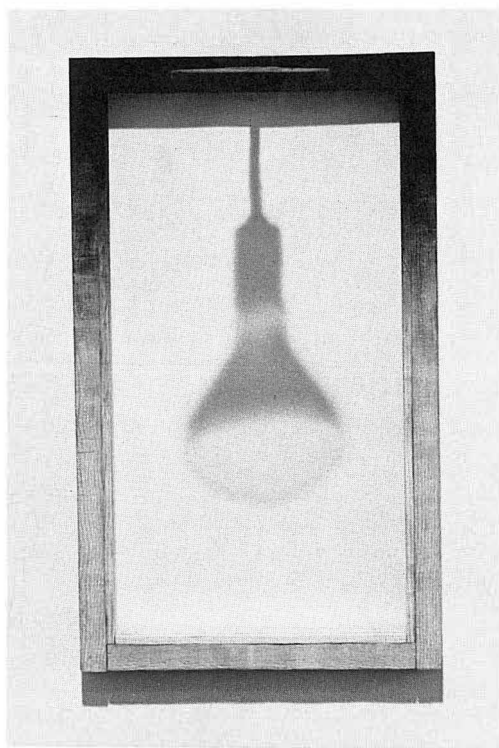
Courtesy of Pace Gallery

Shadows and reflections are usually considered irrelevant because they are seen as temporary, unavoidable byproducts of the lighted object. However, by controlling the source of light and developing three-dimensional forms that use the cast shadow as a structural element, shadows can be made powerful enough to evoke a sense of space existing on another plane than the plane of the wall. The resulting image can be altered or reinforced by combining the shadows with other materials, painted areas or drawn lines. So interactions and tensions are possible between the material and the immaterial, between flat surface illusions of depth and actual three-dimensional forms, painted tones and tones altered by light, forms that reflect light or cast shadows and the light source.

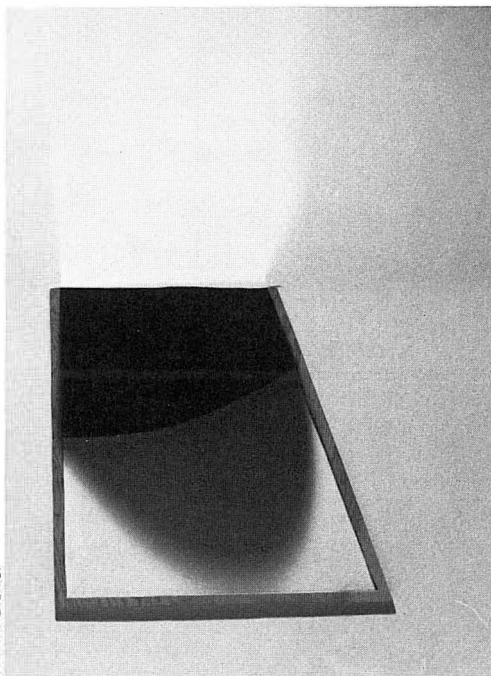
Ann Knutson



Vincent Grenier



Vincent Grenier



Vincent Grenier

Ann Knutson

Acrylic Paint, Plexiglass, and Wood, 1978

1'6" x 10½" x 11"

Courtesy of the artist

Ann Knutson

Aluminum, Plywood, Reflection and Shadow, 1979

2'4" x 1'4" x 8"

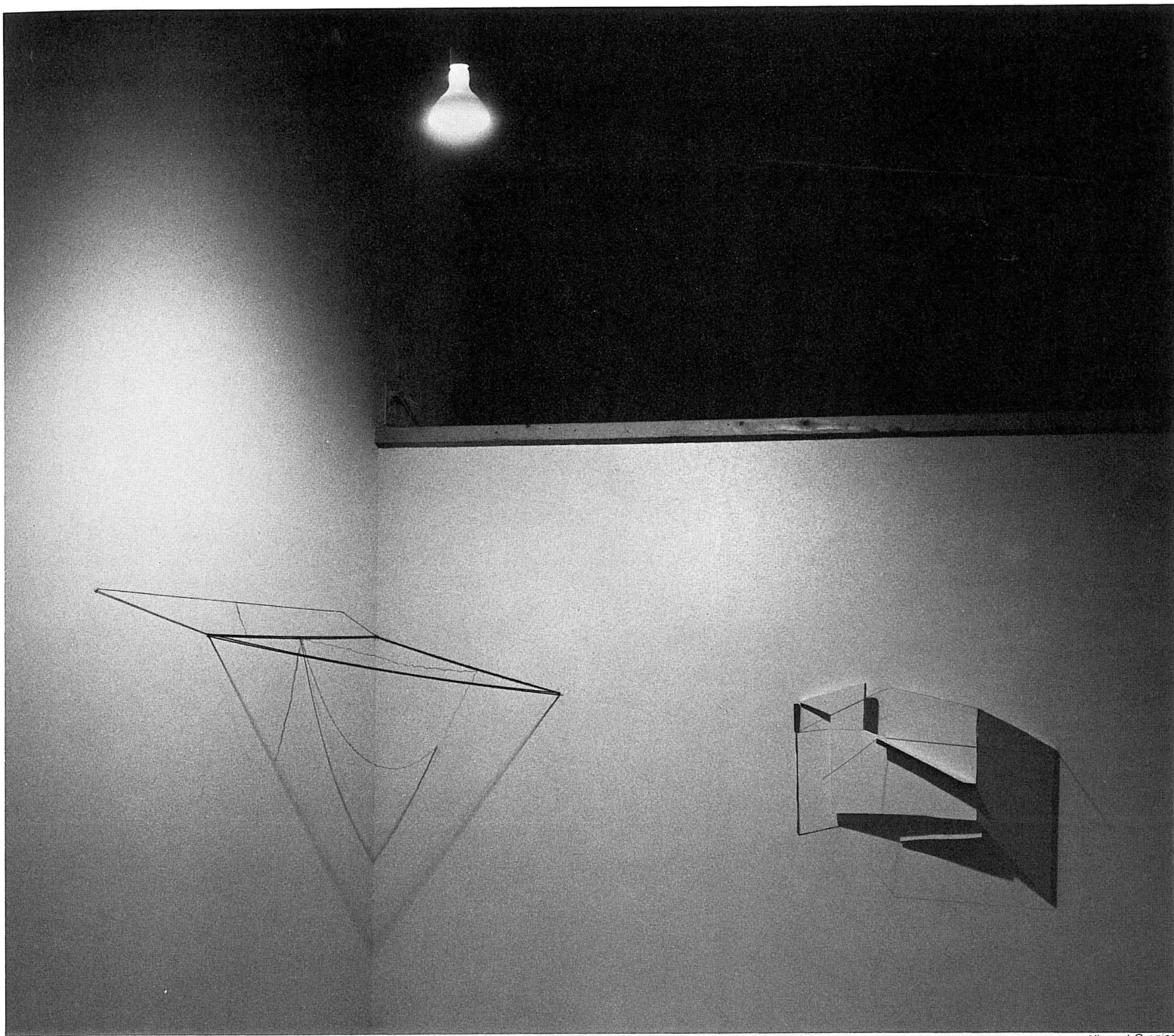
Courtesy of the artist

Ann Knutson

Installation View Studio, 1979 (not included in the exhibition)

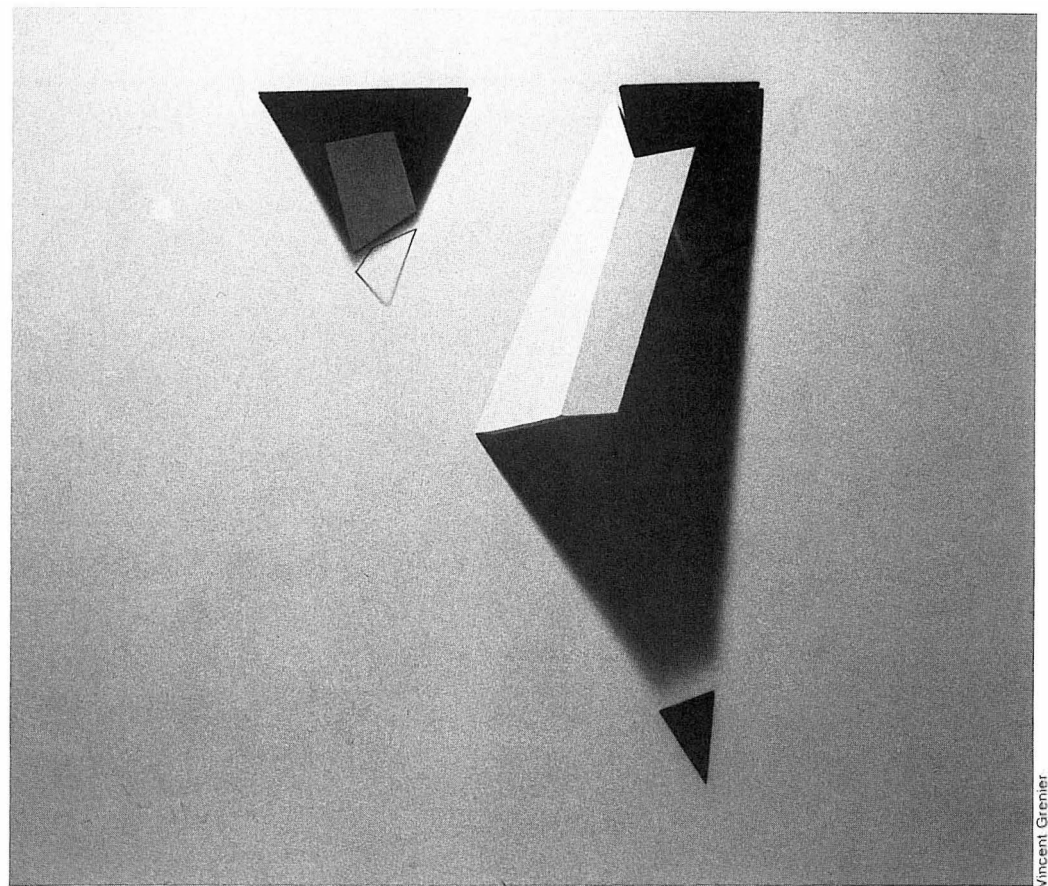
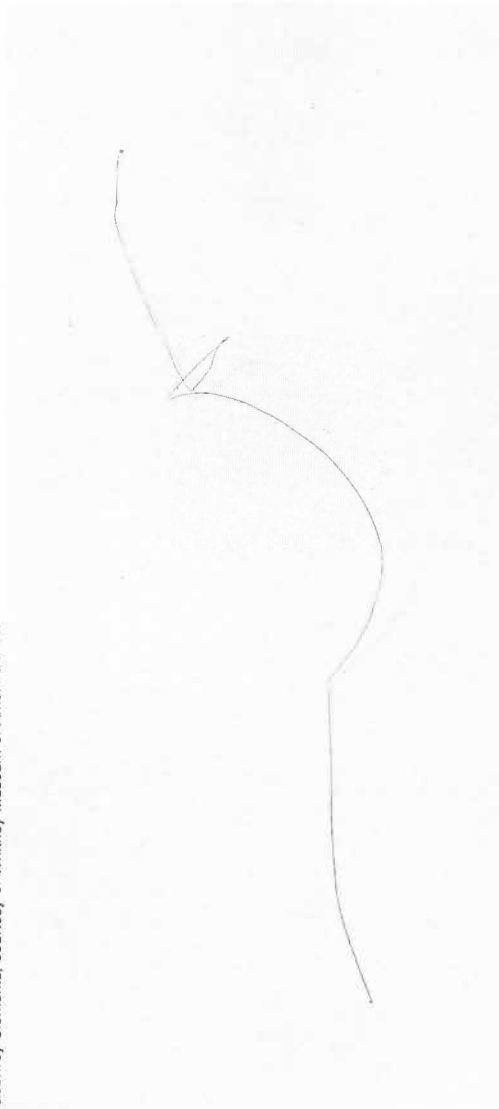
Corner Piece, 1977

Charcoal, shadow, string, thread, and wire



Ann Knutson
Acrylic Paint, Charcoal, Wire, and Wood, 1978
 2'3" x 1'9" x 5"
 Courtesy of the artist

Richard Tuttle
33rd Wire Piece, 1972
 Wire and graphite
 Collection of the artist

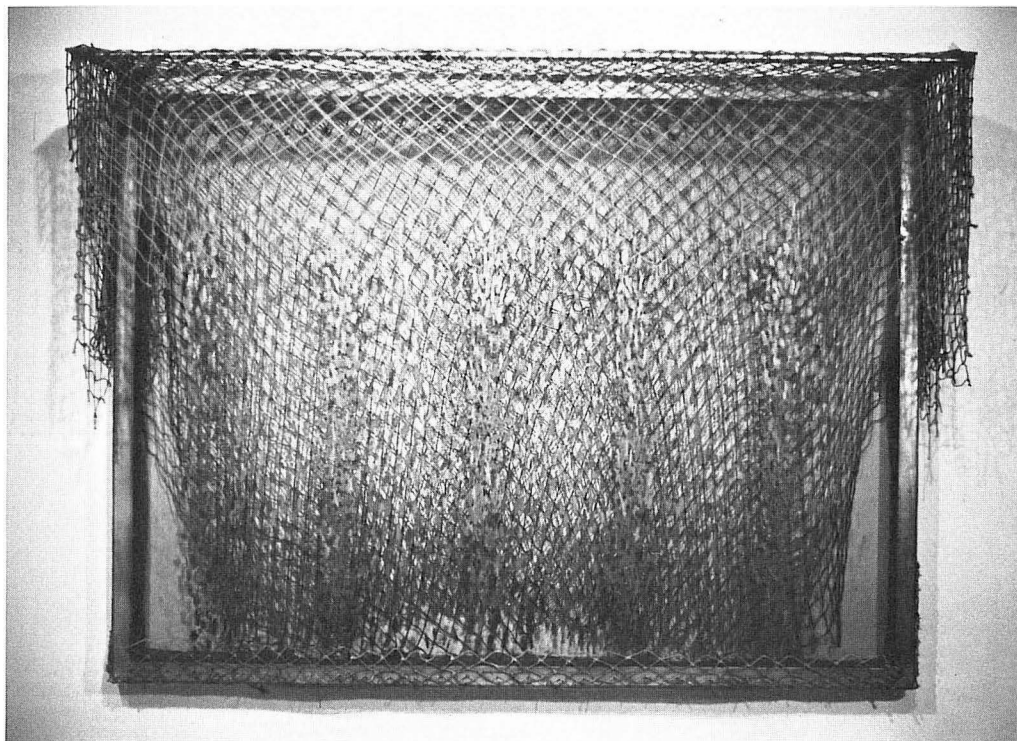


Vincent Grenier

work remains her concern for the expressive power of form and the nuances of light and shadow. Her husband, filmmaker Vincent Grenier, and she continually influence each other's creative thinking. Her involvement in his experimental films—which incorporate subtle transformations of light, abstract form, and narrative—have directly affected her examination of light projection and shadow. One of her more restrained pieces to date, *Aluminum, Plywood, Reflection, and Shadow* 1979 utilizes a curved piece of aluminum attached perpendicularly to the wall and supported by an odd rectilinear raw wood frame. The metal projects an eerie white light upward and deep shadow downward simultaneously, alluding to areas, more psychological than actual, which may at once beguile and intimidate. Knutson cites Richard Tuttle's *Wire Pieces* (1972) as an important influence. These works, which combine wire, graphite, and projected shadow lines, echo a fragile simplicity and lasting poignancy admired by Knutson. Her approach parallels certain of his attitudes and intentions:

For him, an essential level of his work is that of "investigation" One key to the peculiar look of the work is that Tuttle has always tried "to make something that looks like itself" . . . a result of [his] desire to make work that looks "ecstatic, as though the artist had never been there."¹⁷

Although Stephen Miller also works with a single projected light source, his inquiry focuses on variations of hue, rather than black and white tonalities. In recent works, his arrangements of materials consist of a simple fluorescent plexiglass strip horizontally tipped in space and bounded on the frontal plane with painted cotton fishnet. Light from a strategically positioned source passes through the plexiglass, creating an illusion of colored light substance, or a volume of light in three-dimensional space. Miller analyzes what he considers the most dynamic components of an abstract space—such as center, diagonal, and edge—to produce expanses of light which take on different color weights and structural rhythms. He seeks color at its most intense actuality and uses it in an almost painterly manner. For example, he usually emphasizes one major color, and then considers complementary and harmonious hues as accents to produce intense, even clashing effects. The fusion of Miller's glowing color zones recalls Dan Flavin's recent installation at Heiner Friedrich Gallery, in which Flavin "painted" the entire space with various colored fluorescent tubes. While both artists create sensuous atmospheric effects and do not cancel their materials, Miller colors diffused, reflected, and projected incandescent light (rather than using colored light tubes) confined within clearly designated spatial boundaries. He (and Knutson in *Acrylic, Paint, Plexiglass, and Wood* [1978]) simulate photographic and cinematic processes by controlling the amount of light filtered through partially transparent and partially opaque forms that function like rudimentary negatives. Experi-



Stephen Miller

The monet one, 1978 (not included in the exhibition)

Aluminum, fishnet, and oil paint on window screen
3'4" × 4'6" × 1" (object dimensions)

Courtesy of the artist

mental films he has made relate to these explorations by pursuing odd visual rhythms through editing techniques and bizarre color effects through attention paid to lighting details and fragmented images.

The humorous attitude indicated by Miller's use of unorthodox materials, such as fishnet, can be traced to his earlier incorporation of other incongruous elements that could easily pass unnoticed by viewers: popcorn, chicken wire, insects, lace, and even a partially decomposed rat. The netting in his sculpture often creates a barrier, placing the phenomena just slightly beyond the viewer's domain. This thin veil reinforces the impression of an independent and animate whole. Because the radiating color is derived from industrial materials, any tendency toward mysticism is warded off, even though the energy of the color suggests an ingenuous wonder.

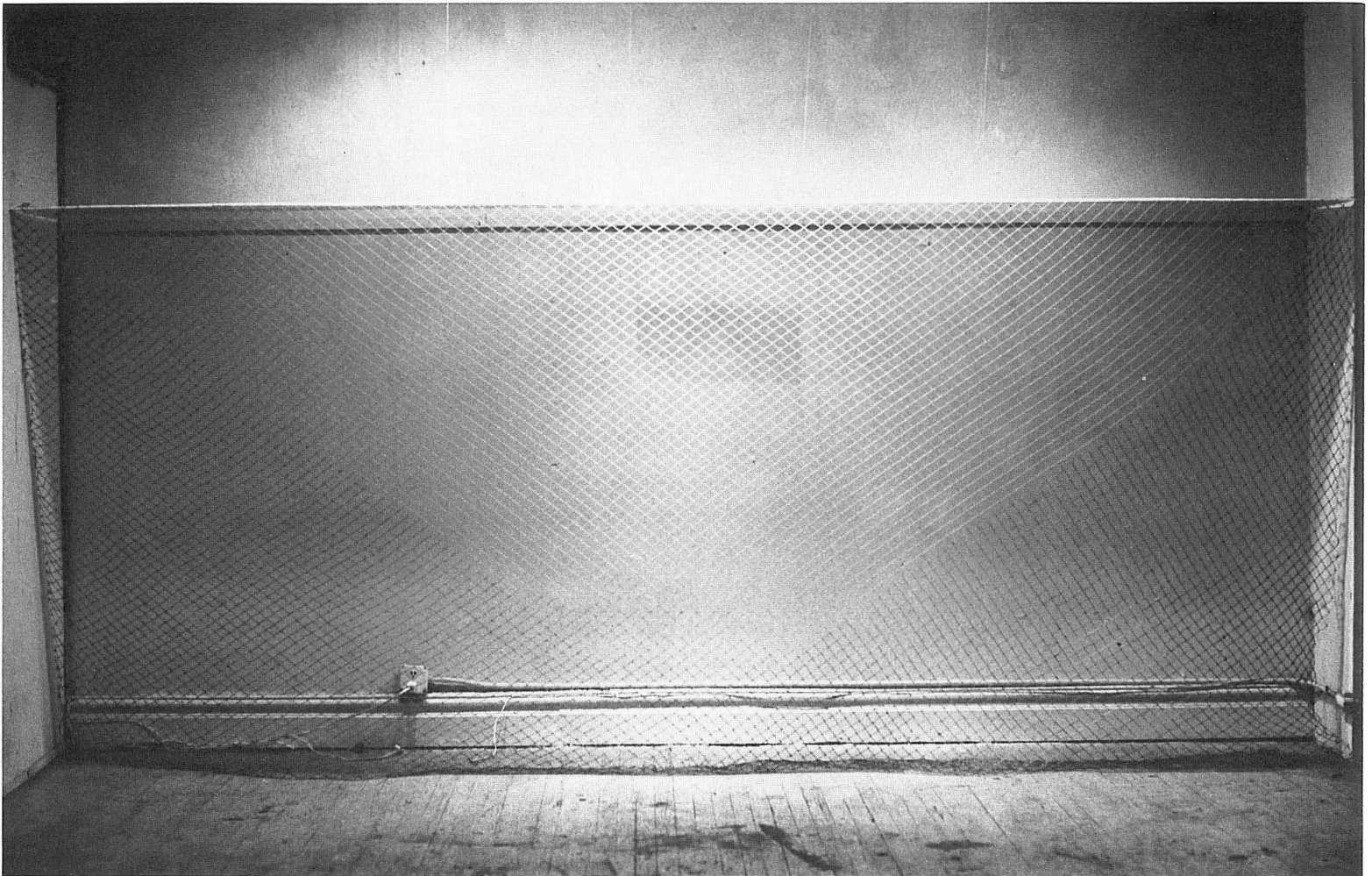
Stephen Miller

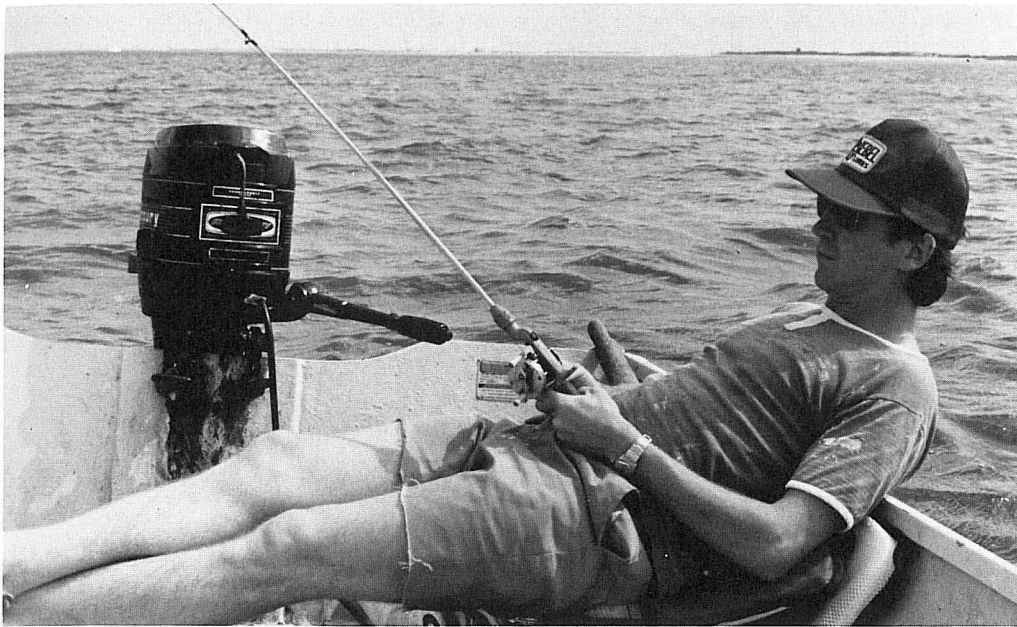
Delay D, 1979 (not included in the exhibition)

Plexiglass and acrylic on fishnet

10' x 16'6" x 2' (object dimensions)

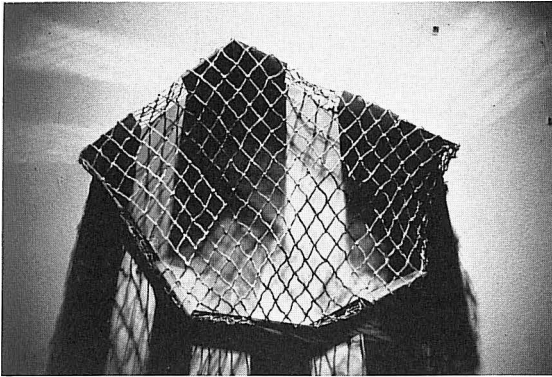
Courtesy of the artist





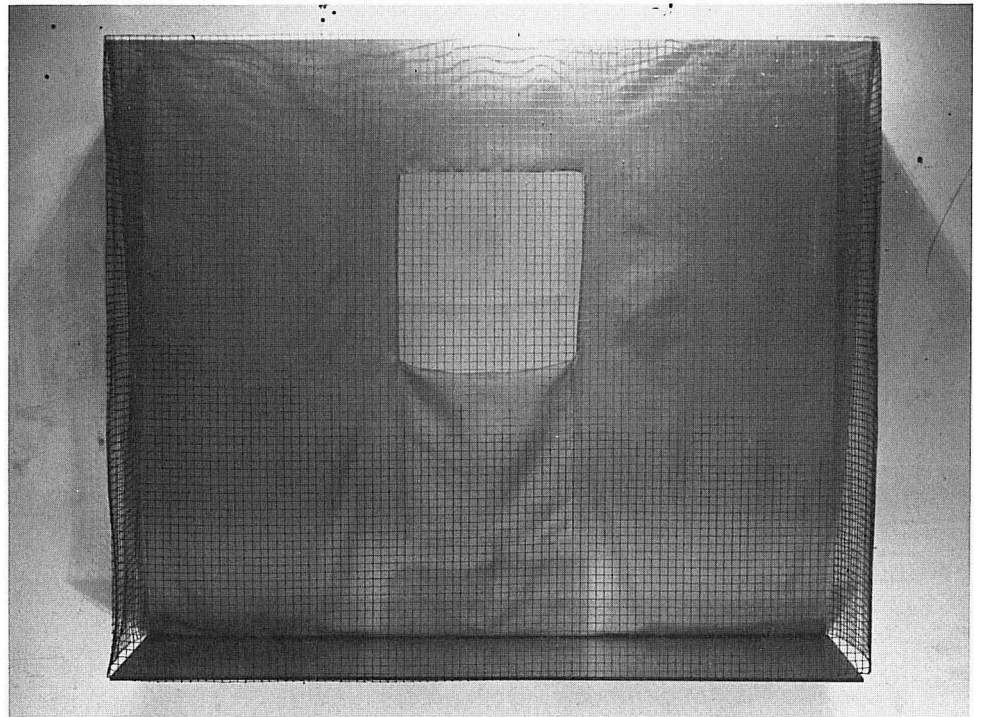
just a nibble
Stephen Miller

Lisa Phillips



Stephen Miller
disaster lady, 1979 (not included in the exhibition)
Plexiglass and acrylic on fishnet and wood
1'2" x 2'6" x 5" (object dimensions)
Courtesy of the artist

Stephen Miller
pink square, 1978 (not included in the exhibition)
Fabric wire, plexiglass, and acrylic paint on metal
screen and wood
3'4" x 4' x 1' (object dimensions)
Courtesy of the artist



Cork Marcheschi

*If I Had a Face Like Yours I'd Shave My Ass and
Walk Backwards*

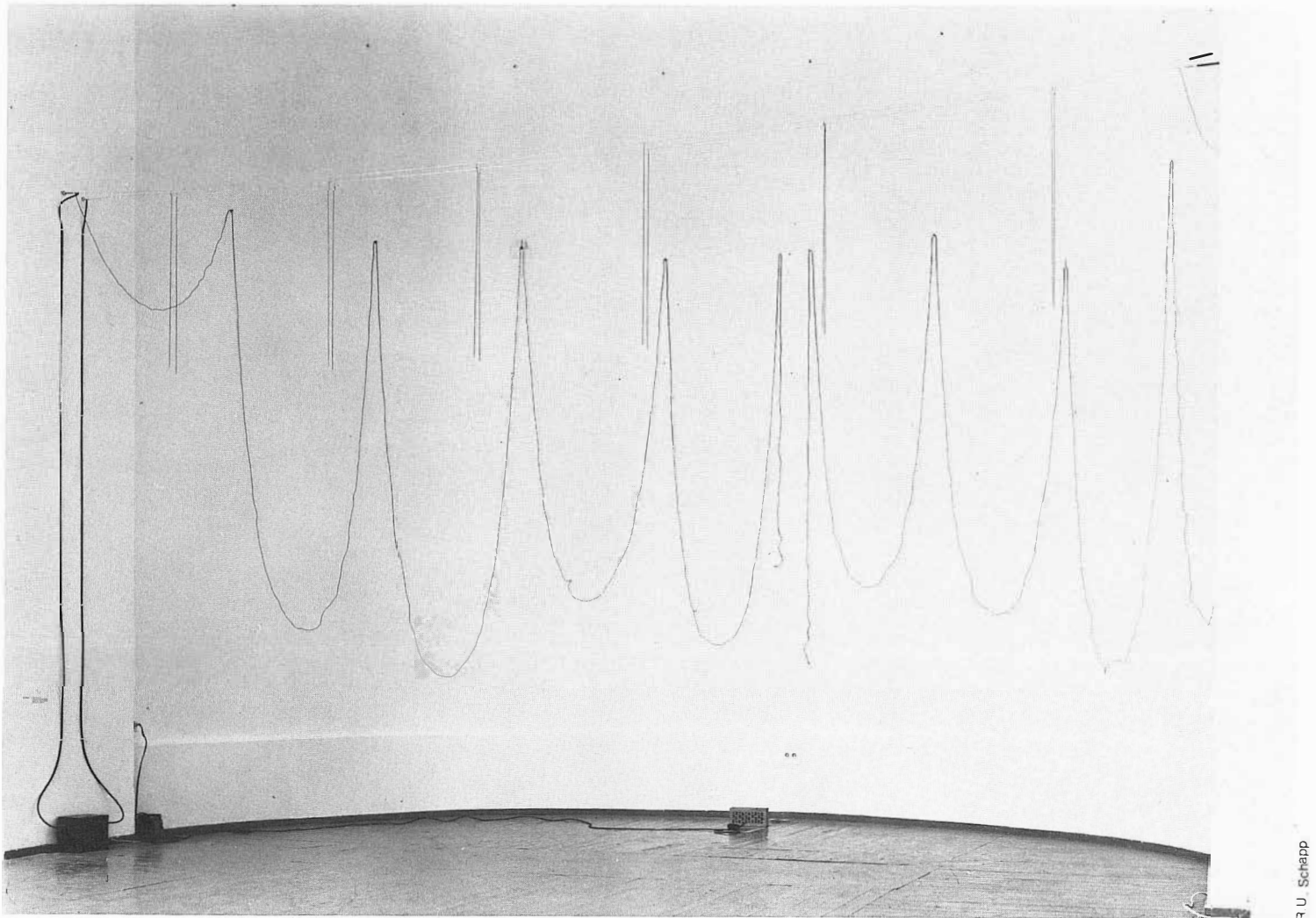
(dedicated to Jango Edwards), 1978

Arcing rod system (rods, wire, electric
transformer), foot switch

Approximately 15' x 25' x 15' (Installation: Kunstler
Haus, Bethanien, Berlin)

Courtesy of the artist

Cork Marcheschi utilizes the perceptible byproducts of electricity and electromagnetic force, evidence that an activity is in process. When a foot switch is depressed, suspended three-foot rods carrying high voltage from a transformer swing back and forth and produce light, motion, and sound. "Live" wires, draped along the wall, twitch and flow with the natural rhythm of the electromagnetic field produced. The peaceful refuge of a museum or gallery becomes an active battleground of electrical animation. Marcheschi, like Justis, lays bare the simplicity of his media—electric wires and transformers—so that our own vulnerability is clearly identifiable symbolically in this material of our daily energy consumption. Marcheschi writes:



i am pretty big on reality—and i believe that education helps remove us from our common sense and the ability to use our natural perception to view and understand reality so my work presents information in a way where there is no hidden mechanism—and what you see happening is no effect—it is really happening and it is available to viewer's logic for scrutiny.¹⁸

In fact, in Marcheschi's work, ephemeral experience operates in the active realm of threat, or intimidation. Apprehension and anxiety, as well as the spectacular vision of endless streams of swinging, charged energy (as though one turned upside down and activated, so to speak, Brancusi's *Endless Column*) hold us at bay, curtailing our sense of physical ac-

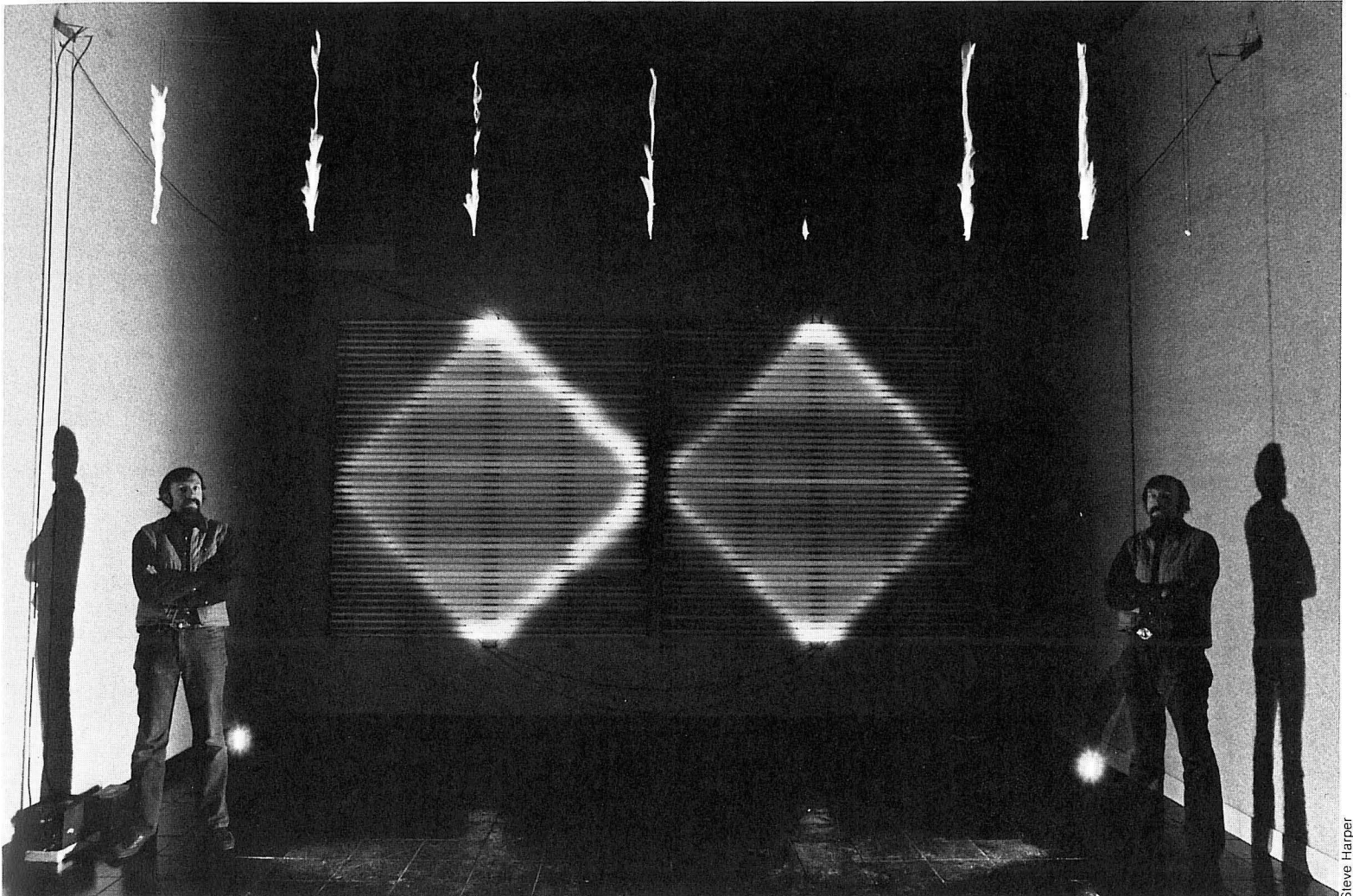
Cork Marcheschi

Portrait of the Artist as Outlaw, 1978 (not included in the exhibition)

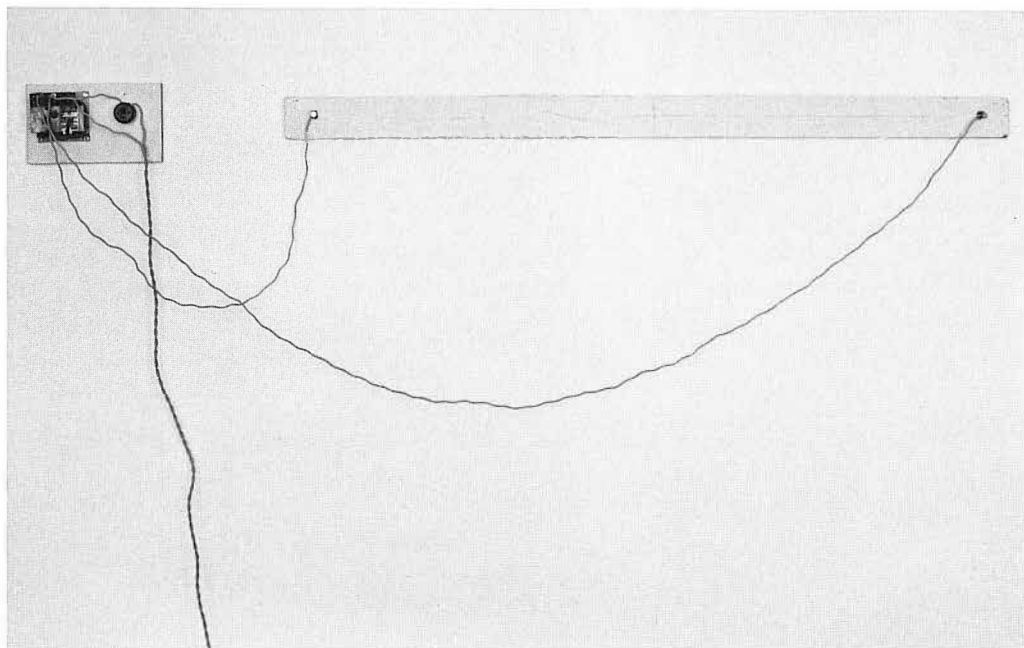
Arcing rod system (rods, wire, electric transformer), discarded fluorescent tubes, footswitch

Approximately 16' x 20' x 10' (Installation: National Gallery, Berlin)

Courtesy of the artist

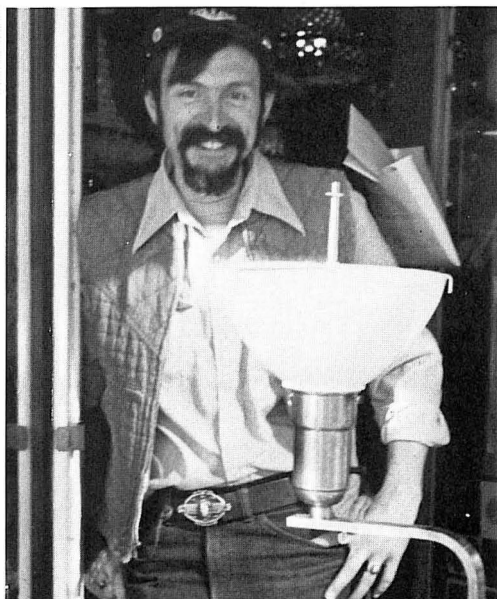


Cork Marcheschi
I Remember Pearl Harbor Blues, 1968 (not
 included in the exhibition)
 Nichrome wire, mechanical switch, asbestos, and
 wood
 Collection of Galerie M, Bochum, West Germany



—lenny bruce is really big with
 me—lenny's bit was to tell the truth—that's
 it—and because of dedication to that he
 was murdered by the american legal
 system—basically what happened was
 that he would be arrested at every club
 engagement so that it was impossible for

John Kruth



him to get any work—the charges were
 always dismissed—it was pure
 harassment—lenny would remove the
 power of words by using them—the
 moment they were used in front of a large
 number of people the taboo and power
 were gone—I saw it happen several
 times—once at the berkeley theater he
 came on stage and looked out at the
 crowd and said “i wonder how many
 niggers there are here”—shit the place
 went cold—and then he said “come on
 it feels good” and started to chant
 “nigger”—and soon every one was saying
 it and the power was gone—it felt good
 and it just became a word—so what the
 hell does this have to do with what i am
 doing——well i am pretty big on
 reality—and i believe that education helps
 remove us from our common sense and
 the ability to use our natural perception to
 view and understand reality——so my
 work (i hope) presents information in a
 way where there is no hidden

mechanism—and what you see happening
 is no effect—it is really happening and it is
 available to the viewer's logic for
 scrutiny——i am very glad to be alive
 and do what i do——motor cycling and
 hot rod culture is real big—the hotrod
 doesn't exist any more—and the japanese
 and the lazy american concept of not
 wanting to understand any thing beyond
 what you see as the bare minimum——
 has killed the motorcycle——all this stuff
 is what makes me go and do —— the
 reason that i started this production
 company [born to loose productions] was
 simply to fight the lowest common
 denominator mentality that has taken over
 radio stations—and concert promoters
 ——so i go into this arena with the same
 direction that i take into a museum or
 gallery——in the last year i guess the
 reality is that i am just trying to make a
 living doing what i like to do——

Cork Marcheschi

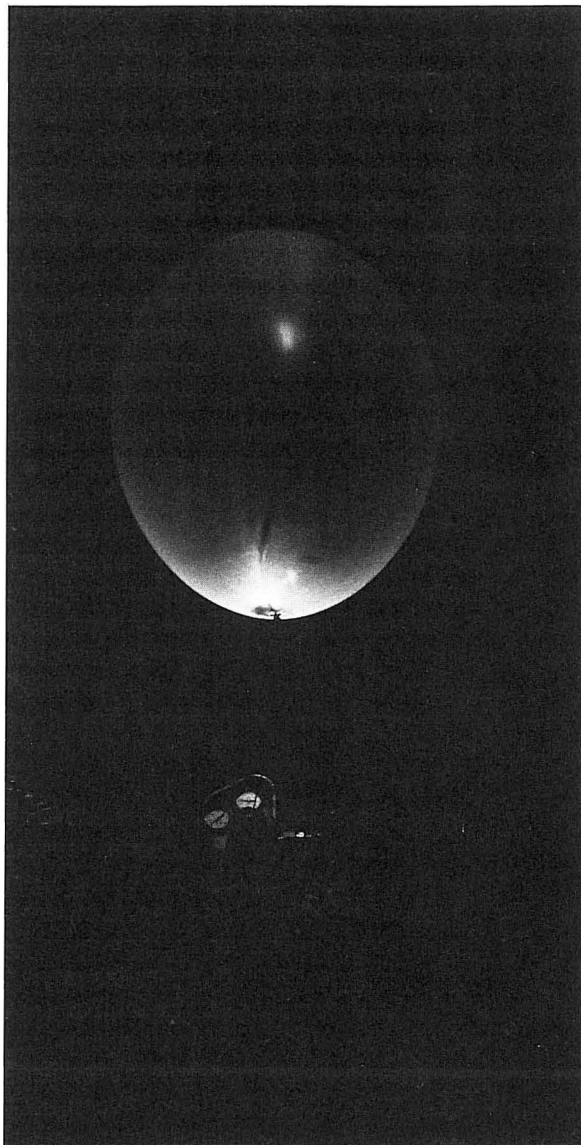
cess. In his arrangements of wires and transformers Marcheschi does not aspire to formal esthetic values, for the parts, as in modern physics, are not separable from the whole, nor the conductors from their direct effects i.e., real activity. Once we have pressed the foot switch, our lack of control over this activity makes our vulnerability particularly poignant, a situation analogous to cultural infiltration by new, unpredictable forces. The artist describes a 1930s poster promoting a white boycott of black music, with its motto "Don't buy negro records," thus:

the energy that was felt by the whites who wrote that poster is the energy that i am interested in—when boogie woogie started to spread north it met the wrath and fear of the great puritan majority—now there had been a lot of blues and jazz that had floated into the big cities—but it was so low key that it never reached enough populace to attract any attention—now with boogie it was different—boogie made people move—it could be felt by anyone who was within ear shot and you wanted to move—the music was about moving—it scared the god fearing and moved the rest of us—i believe very strongly in this cutting edge—the area that is not easily explained away—the area that exists because it must.¹⁹

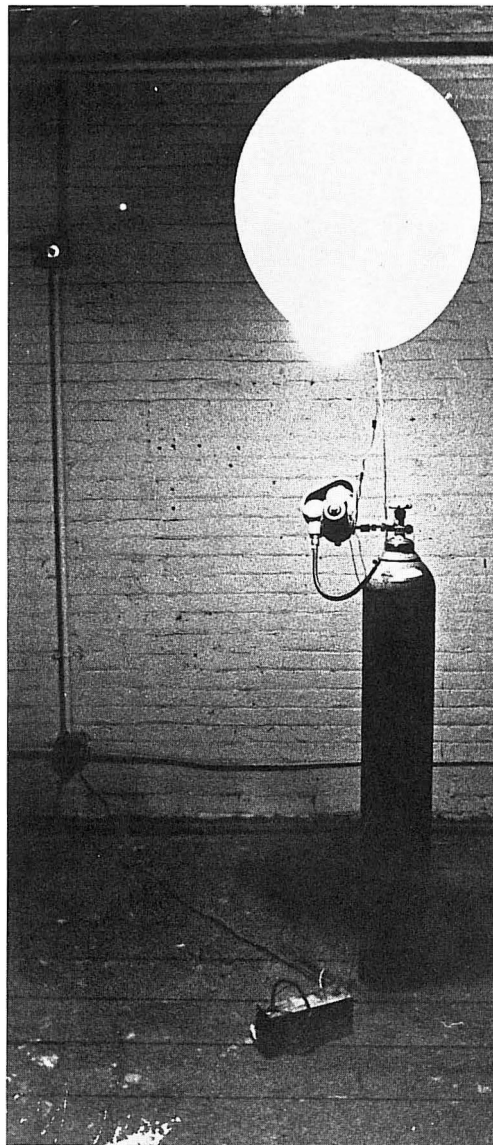
Marcheschi's fascination with these same hard-to-define but infectious elements connects him to the Dada tradition of capturing the thing itself, no matter how ephemeral. Characteristically, in 1914, Duchamp presented a piece called *Paris Air* to his patron, Katherine S. Dreier, which was indeed a glass vial of Paris air. Marcheschi's pieces reiterate the bluntness of Dada caprice by dazzling the spectator as well as rejecting any "high art" craft. The humorous title of the work, *If I Had a Face Like Yours I'd Shave My Ass and Walk Backwards (dedicated to Jango Edwards)* reinforces this irreverent stance and further punctuates his unabashed common sense attitude. Accordingly, the most essential fact of the work is that it occurs: its electrical actuality is irreducible.

The paradoxes of reverence and threat, timeless fascination and pointed shock, which are communicated in Marcheschi's work, are also characteristic of Jim Clark's art, but they are imparted in a subtler, more contemplative manner. Clark intentionally couples disharmonious elements visually, functionally, and emotively, so that each element maintains its particular characteristics throughout. His works attack the conditioned ways in which we are taught to proceed and react cautiously. His placement of neon tubes and electric wires in water and in helium gas retards our response, and makes us reluctant to come too close to what we falsely feel is a predictable fate.

In one piece, a heavy plastic sheeting is stapled to a low horizontal bed of two-by-fours filled with water, containing a partially coiled thick black electric cord attached to a floating black circle which emits an eerie white light; another consists of wires, balloons, and neon tubes anchored to a central tank of helium. Both suggest a direct crudeness, unabashed honesty, and nearly absurd coupling of neon or argon and helium gases, advancing elements of potential danger. Yet Clark undermines his attack on our sensibilities by subduing the assertiveness of the piece, through the addition of some hypnotically captivating effects; for instance, a mysterious "black hole" in the water emitting light creates a perceptible almost spiritual aura. In the helium piece, a dreamlike carnival of



Jim Clark
Untitled, 1978–79 (detail)
 Argon and neon tubes, helium tank, and one to six balloons
 Dimensions to be determined at time of installation
 Courtesy of the artist



Jim Clark
Untitled, 1978–79
 Argon and neon tubes, helium tank, and one to six balloons
 Dimensions to be determined at time of installation
 Courtesy of the artist

James O. Clark

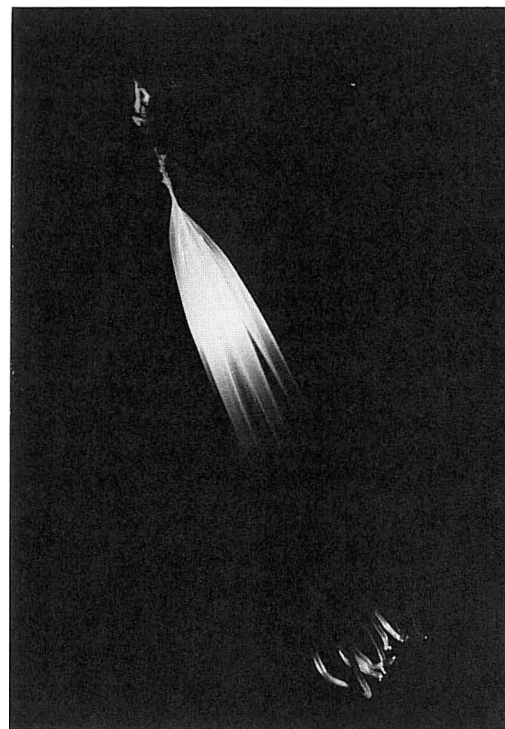
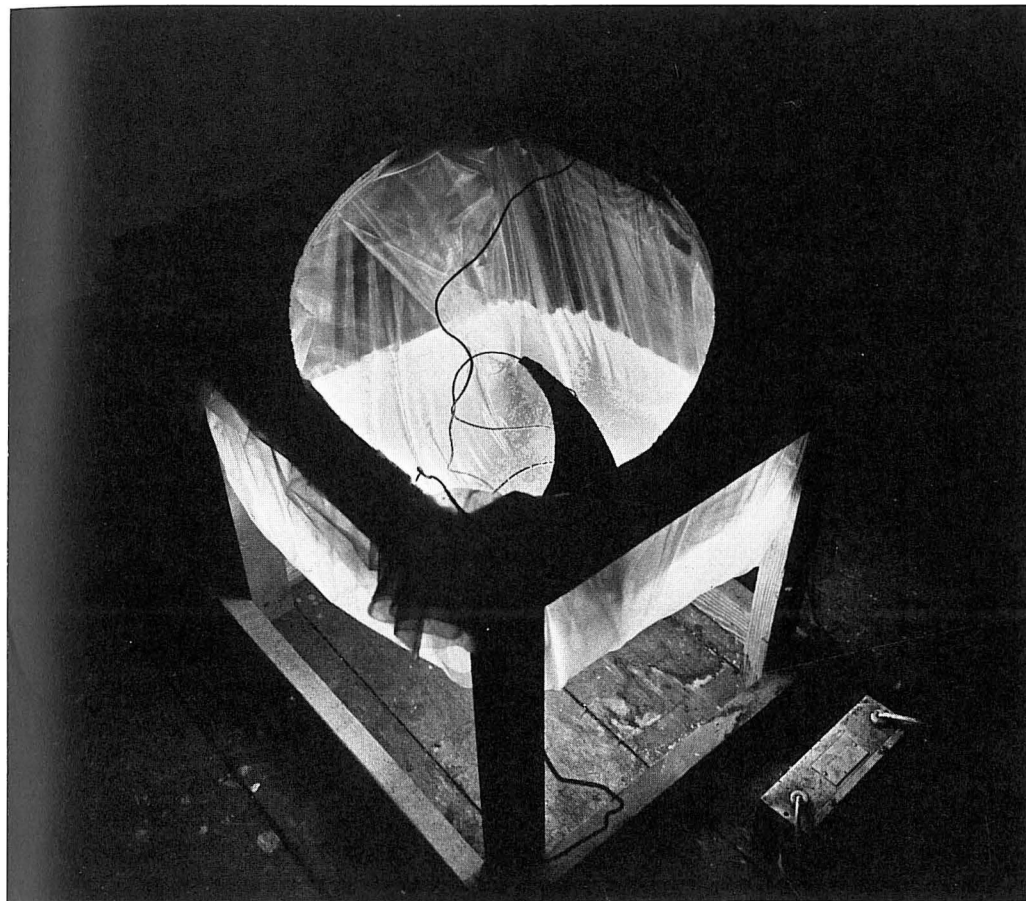
At the request of the artist, no statement is included.



Jose H Eagen

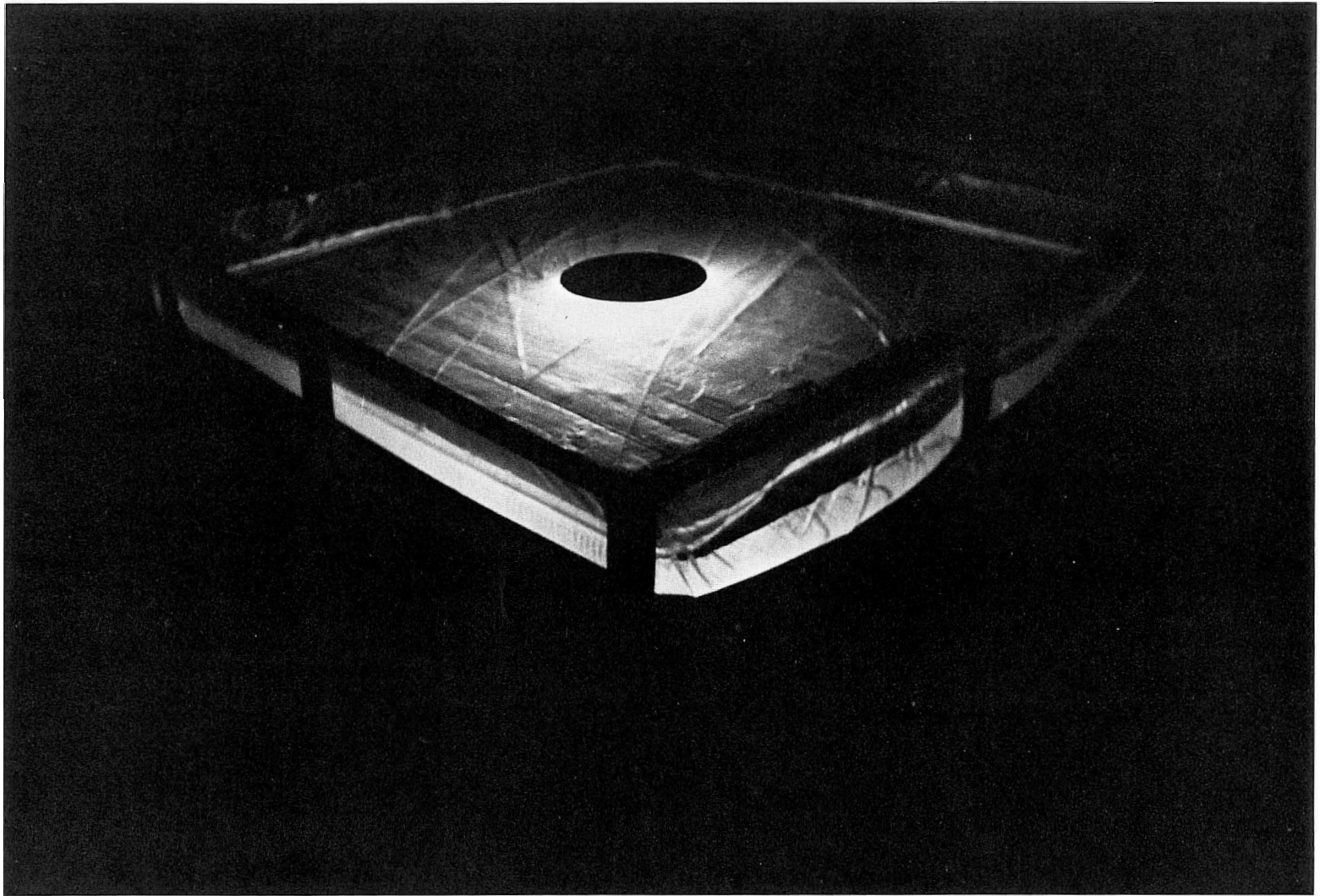
subtle pastel colors bounce on the edges of balloons. Removed from reality by the fish-eye effect caused by the curve of the inflated rubber supports, the luminescent image is projected through translucent materials and appears to shift as our vantage point changes. Yet, once again the combination of elusive images with blatantly identifiable, untransformed components has the viewer oscillating between transcendence and reality, cause and effect, hypnotic tunnel vision and ordinary visual awareness.

Clark's concentration on combining disjunctive elements makes for a curious order in his works. Though fairly raw in appearance, each piece is the result of a careful examination and streamlining, and conveys concisely and fully a distinctly individual character. Each piece is devised by trial and error, never with an imposed system of pre-ordained goal. Although tension exists in the work, chaos is forestalled by a sense of the artist's control and intuitive taste for harmony. The works are an expression of the order and particular feeling of restoration one experiences by following through an interior, unrationalized impulse to its outcome. The sense of danger derives not only from the physical presence of



Otto Piene
Manned Helium Sculpture, 1969
 Helium and transparent polyethylene tubing

Jim Clark
Wishing Well, 1979 (not included in the exhibition)
 Argon tube, polyethylene, water and wood
 2'1" x 2'3" x 2'3"
 Courtesy of the artist



Jim Clark
Untitled, 1977
 Argon tubes, oil paint on wood, polyethylene, and
 water
 1' $\frac{1}{2}$ " \times 8' \times 8'
 Courtesy of the artist

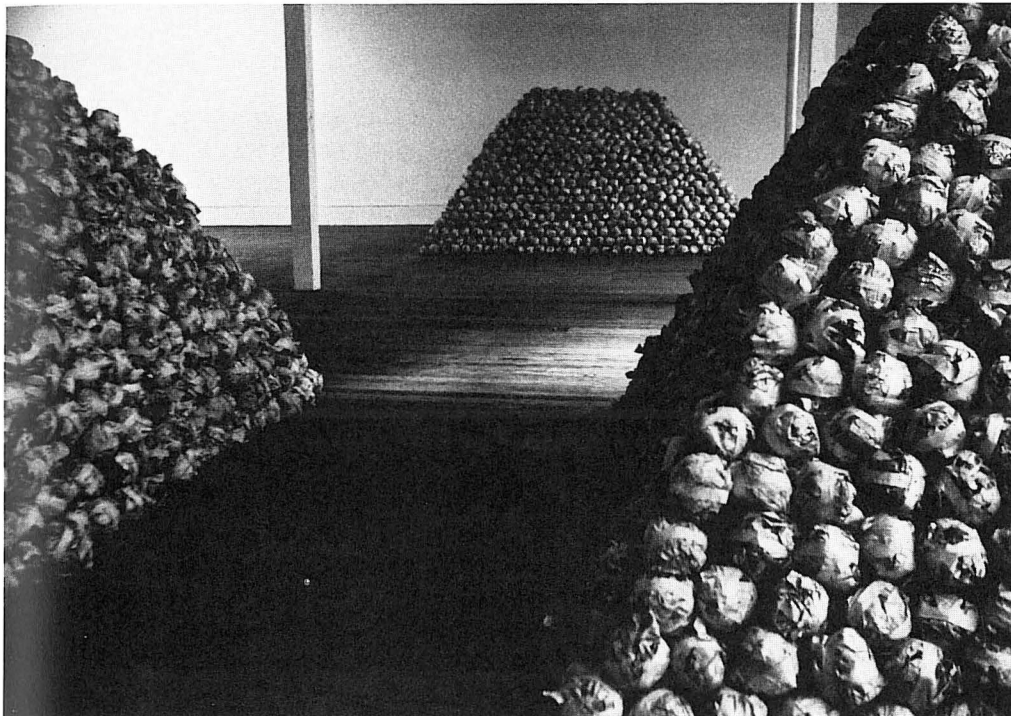
water and electricity, but from a mixture of organic and geometric shapes, the presence of darkness and light, all indicating that Clark has carefully approached a resolution which is both esthetic and functional.

Mike Roddy's ephemeral effects are less the consequence of materials employed, as in the case of the artists using light and electricity, than the result of his attitudes toward work and time. The unity and interrelatedness of his projects directly unite the realms of artistic compulsion and vocational practice, production and transmission, and form a middle ground between introspection and expansiveness. His pyramidal stacks of

rolled and unrolled newspaper are the visual residue of a private activity, one in which a physical task immediately and directly manifests itself in a specific form. A book in which he repeatedly wrote the same story (over and over and on top of itself, then turned the book upside down, repeating the process) for two years eradicates meaningful script by producing a completely illegible result. The activity of rolling balls of newspaper or writing by almost rote seems to parallel the function of repeating a mantra in transcendental meditation: such concentrated energy is focused on a continual sound (or, in the case of Roddy, activity) that the heightened awareness achieved oscillates between presence and transcendence, thinking and feeling; it is a means of silencing “the thinking mind and [shifting] the awareness from the rational to the intuitive mode of consciousness.”²⁰

Roddy has recognized parallel attitudes—in his words, “esthetic reassurance”—in the works of several writers. James Joyce, Henry Miller, Samuel Beckett, and J.D. Salinger have each confronted the predicament of the artist in Western society by regarding the creative act as an ideal of physical, mental, and spiritual stasis. In Salinger’s *Franny and Zooey*, Franny describes a book which has left a deep impression on her:

... the pilgrim—this simple peasant—started the whole pilgrimage to find out what it means in the Bible when it says you’re supposed to pray without ceasing. ... Well, the starets^[20] tells him about the Jesus Prayer first of all. “Lord Jesus Christ have mercy on me.” I mean that’s what it is ... the starets tells the pilgrim that if you keep saying that



Mike Roddy
Metempsychosis, 1976–
 Newspaper and masking tape
 Base 24 × 32 units, heights of 24, 23, and 22
 units
 Installation at Site, San Francisco, California



1.
—as one hand feels another a foot rubs a calf so a light goes on and soon thereafter building sound but not loud no soft from this distance and still more light never much but drawing closer to see a man seated bent over forehead to palm at a table pencil in hand not moving but notebook is marked the sound now identified as radio's soft static with the briefest glimpse of something classical perhaps only a unfocus no lamp only light from tubes orange and red and then goes out and then light fades and sound has gone away to be replaced by what must be scratching in the dark maybe a car passes in the distance or the wind blows the hand moves the man writes now that his radio has gone off but now it comes on again and he is stopped and then off again and he starts and this goes on and off through the night the man and his blinking radio.

2.
—sometimes it would be felt to feel good even to this man bent forehead to palm radio blinking over and over drawn too night after night seasons and years a tattoo like which blap ah dee blap blap loses last term to first only liberated now of prior recognition does not falter but continues on beat blap blap ah dee blap.

3.
—it would be days then i guess that would come to mind some night when rain beat against the sideboards or in the winter the silence of the snow made the scratching louder even than the other or a favorite wind broke while forehead rested on palm sensation maybe in the stomach of some held back perhaps to savor bubbles through the next writing..... to these scenes and those alike my memories answer but i don't step up for nothing but to say that texts are interchangeable and sooner or later replaced.

Mike Roddy



Mike Roddy
No Title, 1976– (not included in the exhibition)
 Newspaper and masking tape
 24 × 32 × 22 units
 Installation at San Francisco Art Institute,
 San Francisco, California
 This is the unrolled, inverted version of
Metempsychosis #22

Mike Roddy
No Title, 1976– (detail)
 Newspaper and masking tape
 24 × 32 × 22 units
 Installation at San Francisco Art Institute,
 San Francisco, California

prayer over and over again—you only have to just do it with your *lips* at first—then eventually what happens, the prayer becomes self-active. Something *happens* after a while—I don't know what, but something happens, and the words get synchronized with the person's heartbeat, and then you're actually praying without ceasing.²²

For Roddy there is a similar transformation of physical involvement into self-realization in his work, an aspect of being which the viewer shares through his or her reconstruction of his private events. Roddy's involvement with a repetitive, mundane task converts physical mechanics into meaningful thought, and thus transcends the banal to the realm of the essential through a total focus on activity for activity's sake. It is an ongoing enactment, with no climax, no beginning or end other than the most arbitrary of finite mortal determinants. The physical activity—pure involvement—makes the thing, much as Jackson Pollock's drips are the momentary concretization of a physical engagement. In Roddy's work, physical and mental activity produced through a ritualistic involvement exists independently of the artist/worker's inventiveness or ego; a work is something that occurs rather than something he creates. When we consider the concepts that have engendered his work—i.e., that activity lends heightened consciousness to the artist, that the artist does not create such an effect through his own powers of manipulation—then we begin to understand his emphasis on self-discipline, concentration, and the elimination of “self-expression.” His lack of interest in altering materials and varying activity, his persistence in a single act, suggest the inexhaustibility of his accumulative processes. As Zoëy observes:

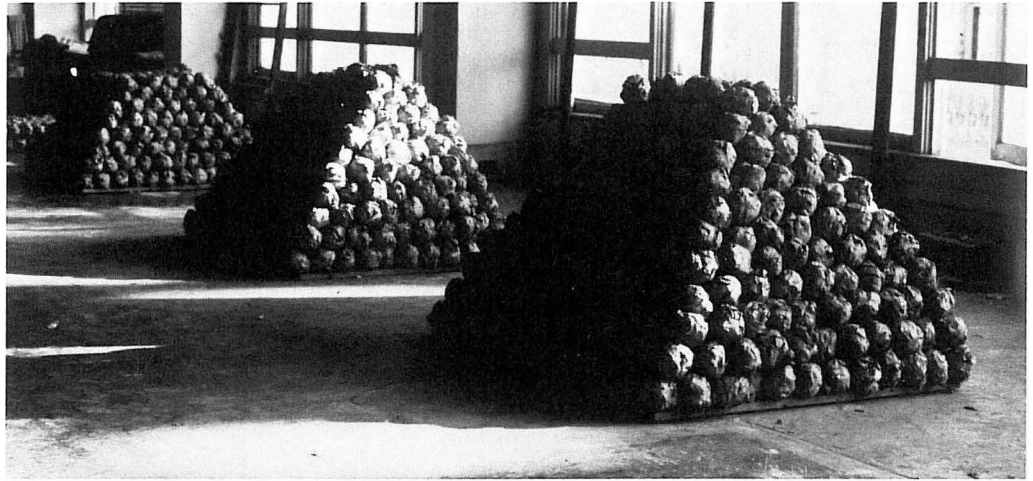
Mike Roddy

Metempsychosis, 1975–76 (not included in the exhibition)

Oil paint, wax, masking tape, newspaper, and plywood

Base 12 × 16 units

Installation in the artist's studio, Oakland, California



As a matter of simple logic, there's no difference at all, that I can see, between the man who's greedy for material treasure—or even intellectual treasure—and the man who's greedy for spiritual treasure.²³

Like Duchamp, Roddy makes art from activities and materials that were not previously considered in art. As in Duchamp's *In Advance of a Broken Arm* (1915)—in which a snow shovel represents the laborious act of shovelling—Roddy utilizes a stationary object to indicate a repetitive activity. Duchamp's accumulative approach is recalled by Roddy's work, particularly Duchamp's 1950s pieces, *16 Miles of String*. In these works, which were done in response to invitations to participate in group exhibitions, he connected every possible surface of gallery space with twine, interrupting or impeding the viewer's movement through the space.

Roddy inserts himself into the same temporal condition which has been described by several of the authors he admires. His work is based on the absence of any aspiration to progress; his time is homogenous, experienced as though each moment is all time. Or, as Jorge Luis Borges describes it in his story, "The Garden of Forking Paths":

He believed in an infinite series of time, in a growing dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off or were unaware of one another for centuries, embraces *all* possibilities of time.²⁴

Roddy's newspaper stacks and heavily penciled pages testify to an accretion of time, like the sand in an hour glass or an ant hill. Roddy either decides on an arbitrary date to end a project, such as two years for the book, or makes it continue seemingly indefinitely. Three newspaper mounds have been rolled since 1976 and one has been unrolled. Roddy intends to keep rolling and unrolling these same papers, decreasing the height by one unit each time, until they no longer exist. An early seminal work, also entitled *Metempsychosis* (1975–76), was made up of smaller mounds of rolled newspaper painted gray. During that period of

particularly difficult personal and artistic introspection, as Roddy recounts it, the rolled up newspaper balls made themselves evident as a way of making marks, a means of marking time. The image of the mounds recalls a passage in Samuel Beckett's play *Endgame*, in which the metaphor of an accumulating mound predominates. The play begins with Clov's statement:

Finished, it's finished, nearly finished, it must be nearly finished. Grain upon grain, one by one, and one day, suddenly, there's a heap, a little heap, the impossible heap.²⁵

Later, Hamm outlines this image most succinctly:

Moment by moment, patterning down like the millet grains . . . and all life long you wait for that to mount up to a life.²⁶

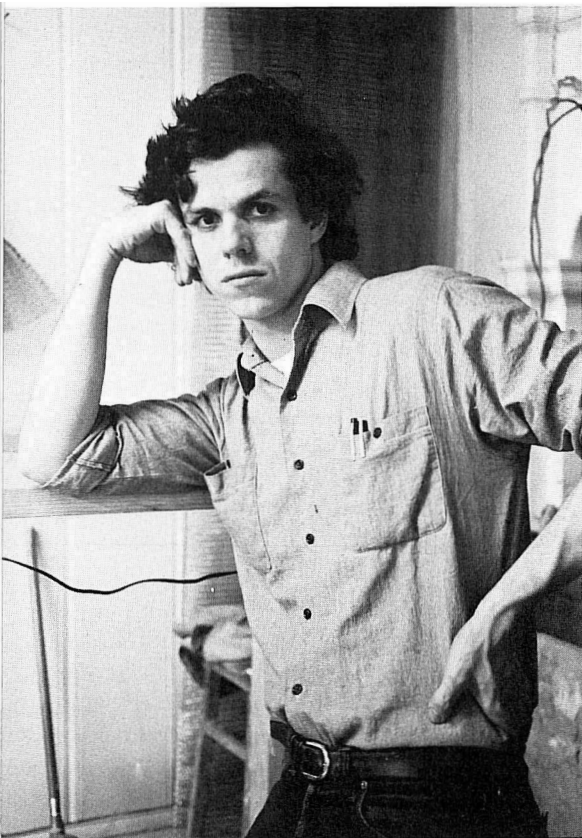
Roddy goes through his pre-set motions, like Franny's pilgrim prayers, not in hopes of ascending to sainthood, but in order to clarify his own awareness and position in the world. He seeks the perceptions of an insightful realist, rather than those of a mystic. His interest is to actively engage a higher consciousness with repetitive and mundane work, just as prayer, according to Salinger, is comingled with one's heartbeat. Similar revelations are found in commonplace materials in the field of physics:

When Faraday produced an electric current in a coil of copper by moving a magnet near it, and thus converted the mechanical work of moving the magnet into electric energy, he brought science and technology to a turning point. . . . [He and Maxwell] replaced the concept of a force by that of a force field.²⁷

Roddy's allowing himself to be the passive transmitter of an activity which gradually accretes mass parallels the discovery by Faraday that a magnet creates an energy field. For Roddy, the artist, like the moving of Faraday's magnet, functions as the mediator between impulse and physical manifestation.

Where Roddy's work deals with temporal potential, Carlton Newton's plaster pieces actively exhibit ongoing processes; they appear to be sculptures making themselves. He chooses to emphasize the dynamism of forms by concretizing particular rhythms in his actual and implied winding paths, in a manner similar to Roddy's use of repeated forms and Clark's inferred waves. The impact of Newton's (as well as Roddy's and Clark's) work rests on references to motion or dynamism made by static forms. This attitude is in sympathy with concepts stated by Naum Gabo and Antoine Pevsner in their *Constructivist Manifesto* of 1920:

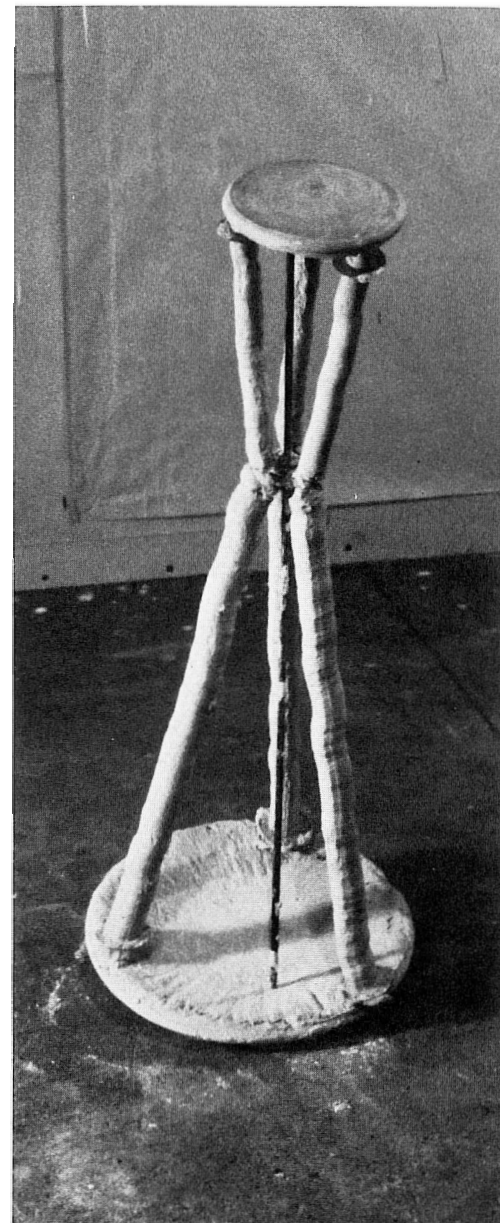
We deny volume as an expression of space. Space can be as little measured by volume as liquid by linear measure. What can space be if not an impenetrable depth? Depth is the unique form by which space can be expressed. We reject physical mass as an element of plasticity. . . . We have freed ourselves from the age-old errors of the Egyptians, according to whom the basic element of art could only be a static rhythm. We announce that the elements of art have their basis in a dynamic rhythm.²⁸



Elizabeth King

I have been interested in motion in sculpture for the last ten years, not kinetic art, not necessarily actual motion, but the history of motion that allows itself to enter into the imaginary life of the piece. In the beginning I worked with liquid forms, using plaster because it had so many different states of fluidity. Growth by liquid accretion fascinated me. Later, I used simple shapes to sweep out volumes. The shapes, the volumes, and the history of motion made an image. The viewer's recreation of the making of the image created a kind of mental space that became an important part of the sculptures.

Carlton Newton

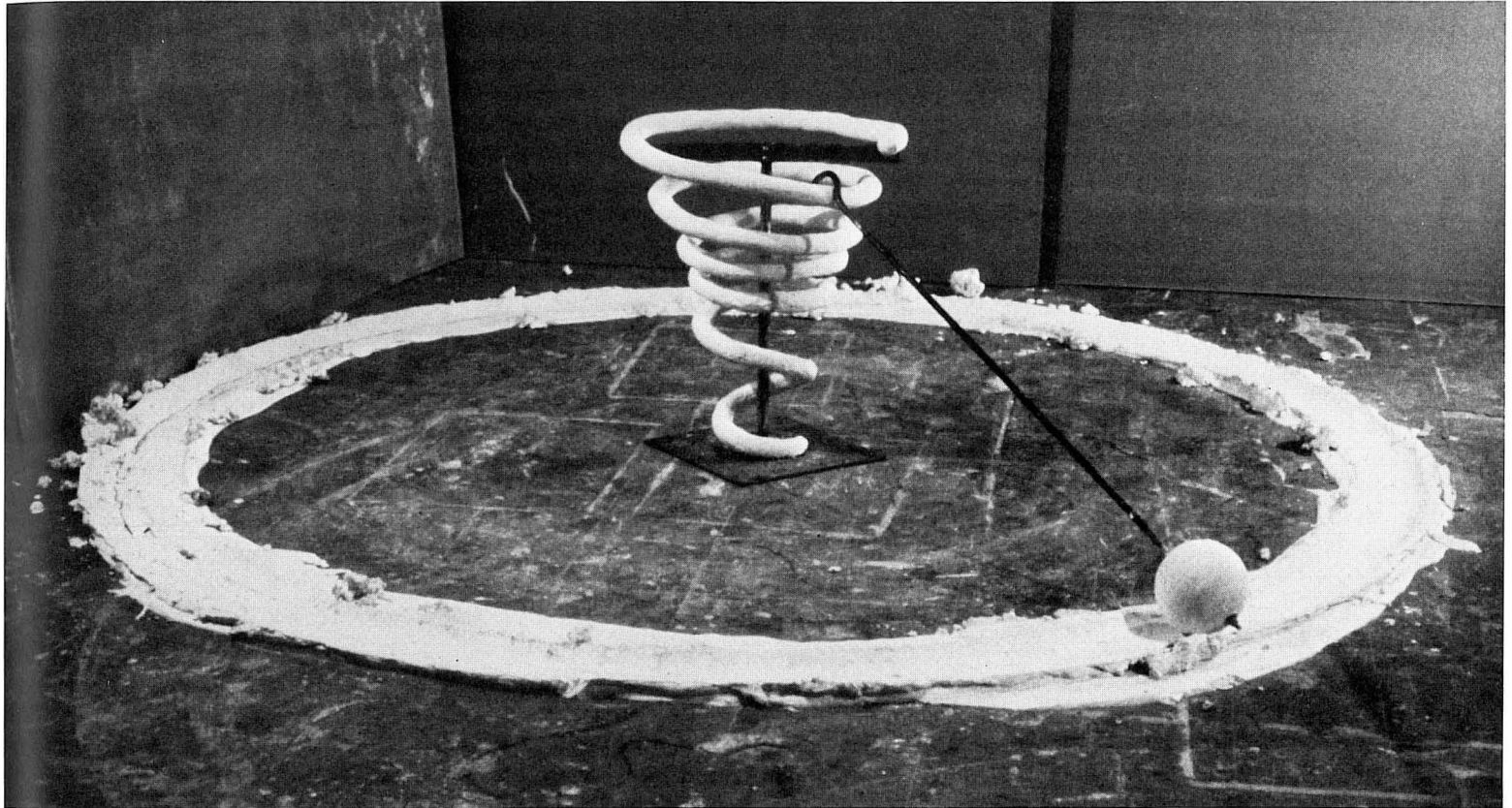


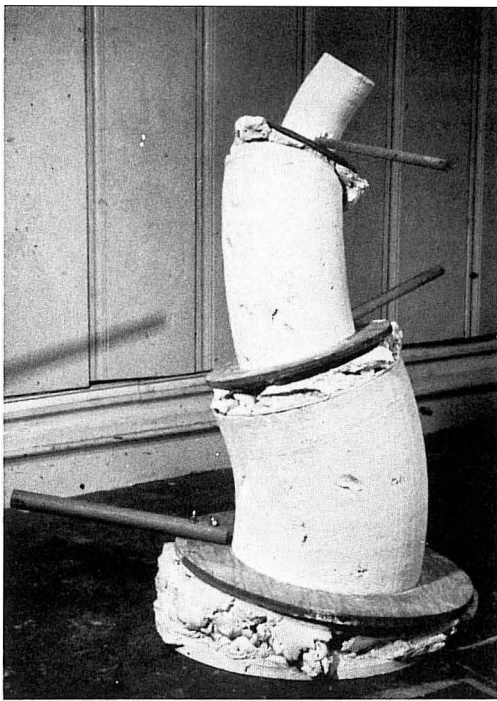
Carlton Newton
Untitled, 1979
 Plaster, steel, and wood
 4' x 1'8" in diameter
 Courtesy of the artist

Carlton Newton has focused on experimenting with motion in space—now stabilized—as the creator of form. Each work appears to explore a rudimentary principle of mechanics or physics; each is separate and distinct, without supplementing a serial conception. Newton's configurations are derived from the ongoing evidence of the movement of physical parts in space. The trough of the spiral piece in the present exhibition is created *in situ* to provide a path for a ball which is attached to a metal stick which in turn traces a circular configuration in a pile of wet plaster. It exhibits mass as defined through and determined by movement, through the energy of an activity, a point explicitly stated in the Theory of Relativity:

According to relativity theory, space is not three-dimensional and time is not a separate entity. Both are intimately connected and form a four-dimensional continuum, "space time." In relativity theory, therefore, we can never talk about space without talking about time and vice versa....The concepts of space and time are so basic for the modification of the whole framework that we use to describe nature. The most important consequence of this modification is the realization that mass is nothing but a form of energy. Even an object at rest has energy stored in its mass.²⁹

Carlton Newton
Untitled, 1978
Plaster, steel, and wood
3' x 10' in diameter
Courtesy of the artist





Carlton Newton
Untitled, 1977 (not included in the exhibition)
 Plaster and wood
 5' x 20" in diameter
 Courtesy of the artist

Carlton Newton
Untitled, 1978 (not included in the exhibition)
 Plaster and steel
 2' x 6' in diameter
 Courtesy of the artist

Each of Newton's pieces creates and follows a confined path which indicates unleashed motion or energy without a definite beginning and end. Each maintains a center point as the grounding link around which a clearly bounded path of movement revolves. The implied centrifugal motion—calling to mind planetary orbits and electromagnetic activity—reflects his awareness of the limits within which "free motion" can occur. Newton's enigmatic "devices," though, rely as much on primitive aspects as they do scientific ones, resembling as they do elementary inventions or children's experiments with simple mechanics.³⁰ His materials are heavy and solidly grounded, his forms slightly awkward, so that the works in their exhibited states—movement completed and energy sapped—stand as monuments to activity as well as imaginary force fields of potential energy. Relativity Theory again illustrates this mutual dependency or interchangeability of energy and mass by showing that

mass has nothing to do with any substance, but is a form of energy. Energy, however, is a dynamic quantity associated with activity, or with processes. The fact that the mass of a particle is equivalent to a certain amount of energy means that the particle can no longer be seen as a static object, but has to be conceived as a dynamic pattern, a process involving the energy which manifests itself as the particle's mass.³¹

Observing the pieces becomes a mental construction of past and future activity, the work being the visual residue of a previous act, privately executed with no viewer present, as well as the evidence of predictable potential motion. While the movement is understood, rather



than seen—a point common to Roddy, Newton, and physics in general—mental visualization becomes necessary for technical comprehension. The ongoing activity of the artist is shared by spectator's reconstruction.

This inseparable connection between materials and effects, the concrete and the ephemeral examined in all of the exhibited works, is characteristic of modern physics, as well as religious thought. In *The Tao of Physics*, according to Fritjof Capra,

The basic oneness of the universe...is...one of the most important revelations of modern physics....The various models of subatomic physics...express again and again, in different ways, the same insight—that the constituents of matter and the basic phenomena involving them are all interconnected, interrelated and interdependent; that they cannot be understood as isolated entities, but only as integrated parts of the whole.³²

Many artists since the Renaissance seem to have been interested in tracing interrelationships between nonart disciplines. An early twentieth century example is Tatlin who, as an artist, assiduously explored his connections to modern technology in society, when he designed a solo flying machine called *Letatlin* (1930). One of his pupils, Yuriy Annenkov, remembers:

Tatlin used to say that a modern factory at work is the culminating manifestation of our times, surpassing the opera or ballet; that a book by Albert Einstein is certainly more enthralling than any of Dostoevski's novels; and that is why artists today should be the standard bearer, the vanguard, and the incentive for the advance of human cultures.³³

Although there continues to be a general interest in scientific advancement, technology has become so specialized and sophisticated that very few are admitted into the inner sanctum of knowledge. Yet the manifestations of this knowledge are ubiquitous: flashing lights, dials, noises, scopes, lightning-fast digital computations—in themselves fascinating—promoted through corporate marketing and mass culture. At the basis lie the findings of modern physics, as well as focus on technology, and its influence on industry and society, and how it has changed our conception of and relationship to the universe.

As recent art and culture have concerned themselves with self-examination and self-definition, a multiplicity of alliances to a variety of values has developed, resulting in artistic as well as cultural fission.³⁴ This is not as much a fragmentation or dilution as a more comprehensive, less specialized approach to making art. It accompanies a more universal consciousness created by means of expanded communications and the threat of ecological crisis and nuclear disaster. Rather than concentrating on isolated issues, much contemporary art has moved from discrete objects to phenomena, from medium to media, and increasingly embodies interdisciplinary approaches. John Cage has observed that

the novelty of our work derives...from our having moved away from simple private concerns towards the world of nature and society of which we are all part...object is *fact*, not symbol.³⁵

Each work is what it is, asserting its own existence, outside pre-established frameworks. While materials may be transcended by their particular combinations, their characteristic

properties tend not to be masked. Likewise, any allusion to the maker or any resemblance they bear to other objects or situations is only secondary in importance to the particular qualities of the situations in which they are presented. For instance, while interpretations of Stephen Miller's dramatic presentations may be linked to theater—with their luminous, stagelight-like color gels and proscenium arrangements—these associative qualities of theater are overcome, if not made irrelevant in his work, by a self-assertive integration of parts, creating a distinct, holistic experience. In that their works are things in themselves, the artists in *Dimensions Variable* rely not on the power of metaphor, but on the direct impact of honesty.

Neither posing questions, giving answers, nor making statements, that is, by neutrally presenting facts, these artists' attitudes toward technology and machines contrast with those of earlier twentieth century artists. The Futurists' glorification of the machine, speed, and motion is well documented. For many Russian Constructivists the machine symbolized hope in the future of humanity. In 1920, El Lissitzky began working on a huge plan for an "electro-mechanical spectacle" using *Victory Over the Sun*, a play by Alexei Kruchenikh, which concerned the future ability of humanity to dominate the sun through technical mastery. Though the project was never realized, in 1924 Lissitzky could still note, "The machine has not separated us from nature. Through the machine we have discovered a new nature, which previously was not envisioned."³⁶

In the context of the present show, technology is neither Satan nor Messiah, but a familiar tool to be utilized imaginatively and economically. Justis, Clark, and Marcheschi apply the minimum amount of motorization and energy for the maximum effect. Instead of being inspired by technology, they take it in stride, using it as raw material to explore new contexts and combinations. Newton's experiments in rudimentary technology and physics, Roddy's standardized repetitions, Knutson's and Miller's use of electric light to produce shadow and color configurations in their works—at the root of all these lies an understanding of energy as a catalytic element common to technology, mechanics, physics, and to life itself.

Since they are conceived as self-evident phenomena, these works do not advance the artists' personal ideologies, stances, or styles. Yet the works involve the passionate intensity of the maker which precludes detachment or objectivity. The integrity of each particular work makes irrelevant the issue of stylistic development. Likewise, in their exploration of existing phenomena and in their concentration on examination through presentation (rather than through preordained directives), the artists, like scientists, eschew a system of comparative criteria or values. Rather, the concern is for intensity of the work or its capacity to establish a set of elements which we can directly experience as phenomena. What is at issue here is the *quality of experience*: the strength of the work as communication; the degree to which it provokes thought; the extent to which the experience of it stimulates views in ways not previously encountered in art. For all these artists, experience means recognition and discovery, for makers and viewers alike. Insofar as the artists set up situations to serve as catalysts for observing or contemplating phenomena, rather than evaluating them, they are not involved with predetermined inquiries nor do they attempt to produce esthetic conclusions.

Since these artists emphasize the visible manifestations of energy and ephemeral experience, for them doing is more important than thinking. Rather than map out strategies, these artists intuitively play with their materials, constantly shifting, combining and recombining. Theirs is an extended variation on the Abstract Expressionist method with its focus on precipitation of energy, but the physically or mentally active effects or phenomena—external to the material, factual objects the artists make—are embodied in three-dimensional space.

Their work is nonjudgmental, alogical, nonsubjective, with little concern for progress in art or esthetics *per se*. Our societal focus has gradually shifted to issues of the corruption and control within government bureaucracies and big business, and to the communications of mass media and our lack of control over them. The honesty and intensity of immediate experience, especially in the realm of art, constitutes one way of trying to grapple with the seeming loss of control over one's destiny. Certainly the current preoccupation with the control of power and energy through computerized systems and other complicated technology is teaching us a difficult lesson. The recent breakdown in these control systems—the malfunctions of the Three Mile Island nuclear power plant and the hazardous disintegration of Skylab—have emphasized that only by more complete knowledge and understanding of the laws of nature and universal forces and their extensive implications—and our limitations within these frameworks—can we hope to utilize rather than completely dominate them. By presenting first hand information, by attempting to avoid conclusions, the work of these artists functions in an openended manner, sharing attitudes and materials with other nonart disciplines. Thus, the artists in *Dimensions Variable* work in a demilitarized zone, with no tangible battles to wage, no esthetic wars to fight. Yet, as Cork Marcheschi states: "the only real radical stand today is telling the truth and bringing information to people."³⁷

Susan Logan, Allan Schwartzman, Kathleen Thomas

NOTES

- 1 Clark has cited Dan Flavin, specifically, as an important influence in his early work.
- 2 See K.C. Pontus Hulten's *The Machine as Seen at the End of the Mechanical Age* (New York: Museum of Modern Art, 1968) for an excellent discussion of mechanical and kinetic art throughout history.
- 3 *Ibid.* p. 106.
- 4 Andrei B. Nakov, "The Language of Forms and Colors," *Artforum* 17 (April 1979), p. 30.
- 5 Marcheschi recounts a particular incident in Bruce's public confrontations: "once at the Berkeley theater he came on stage and looked out at the crowd and said 'i wonder how many niggers there are here'—shit the place went cold—then he said 'come on it feels good' and started to chant 'nigger'—and soon every one was saying it and the power was gone—it felt good and it just became a word." Letter to Kathleen Thomas, July 1979 (n.d.).
- 6 As quoted in conversation with Kathleen Thomas, March 1979.
- 7 *Cork Marcheschi* (Bochum: Galerie m, 1979) Collaborative exhibition catalog by Kunsthalle Tübingen, Nationalgalerie Berlin, van Abbemuseum Eindhoven, Städtisches Kunstmuseum Bonn, and Wilhelm Hack Museum Ludwigshafen. Text by Rainer Wanzelius, statements by the artist, p. 72.

- 8 For example, in 1920, Vladimir Tatlin designed *Monument for the Third International* (never realized) which utilized his esthetic principles and engineering skills. The tower, surrounded by a metal spiral framework, was to be 1,300 feet high (300 feet taller than the Eiffel Tower) and used as a conference and information center. The interior structure was mechanized, the lowest level, a cylinder (the council rooms) would rotate once during the year, a slanting pyramid above it would revolve once a month, and finally a tall cylinder, the information center would turn once a day. For more information see Hulten, *The Machine*, p. 108.
- 9 Fritjof Capra, *The Tao of Physics* (New York: Bantam Books, 1975), p. 119.
- 10 Jane Rye, *Futurism* (London: Studio Vista; New York: Dutton and Co., Inc., 1972), p. 107.
- 11 As Jane Rye explains in *Futurism*, "*They [the Futurists] were so fruitful of original ideas, so occupied with the business of expressing them in words and making them widely known, and so side-tracked by their feelings of artistic and national inferiority, that it is little wonder that it was left for others to put their theories into practice.*" p. 155.
- 12 *Ibid*, p. 141.
- 13 As quoted in a telephone conversation with Kathleen Thomas in July 1979.
- 14 As written in a letter to Kathleen Thomas in July 1979 (n.d.).
- 15 *Ibid*.
- 16 As quoted in conversation with Susan Logan, July 1979.
- 17 Whitney Museum of American Art. *Richard Tuttle* (New York: 1975). Text by Marcia Tucker, p. 5.
- 18 As written in a letter to Kathleen Thomas, July 1979.
- 19 *Ibid*.
- 20 Capra, *Tao*, p. 25.
- 21 A starets is a spiritual adviser in the Eastern Orthodox Church.
- 22 J.D. Salinger, *Franny and Zooey* (New York: Bantam Books, 1961), pp. 36–37.
- 23 *Ibid*, p. 148.
- 24 Jorge Luis Borges, *Labyrinths* (New York: New Directions Publishing Corporation, 1962), p. 28.
- 25 Samuel Beckett, *Endgame* (New York: Grove Press, 1958), p. 1.
- 26 *Ibid*, p. 70.
- 27 Capra, *Tao*, p. 47.
- 28 Robert Goldwater and Marco Treves (eds). *Artists on Art* (New York: Pantheon Books, 1972, reprint), pp. 454–455.
- 29 Capra, *Tao*, pp. 50–51.
- 30 Newton recalls a fascination during his teenage years with old science, especially physics, textbooks and their rudimentary demonstrations, experiments, and diagrams.
- 31 Capra, *Tao*, pp. 66–67.
- 32 *Ibid*, pp. 116–118.
- 33 Hulten, *Machine*, p. 109.
- 34 For an interesting discussion of the relationship between American art and history, see Vered Lieb, "Editorial," in *Re-View 2 & 3*, 1979, pp. 2–6.
- 35 John Cage, as quoted in Barbara Rose, *American Art Since 1900* (New York: Praeger Publishers, 1975), p. 181.
- 36 Hulten, *Machine*, p. 131.
- 37 Galerie m, *Marcheschi*, artist's statement, p. 6.

JAMES O. CLARK

Born in Coatesville, Pennsylvania, 1948. Educated at Pierce Junior College, Philadelphia, Pennsylvania (1970), West Chester State College, West Chester, Pennsylvania (1971), and Kutztown State College, Kutztown, Pennsylvania (BS 1974). Lives in New York, New York.

SELECTED GROUP EXHIBITIONS

- 1974 "Annual Graduate Sculpture Show," Kutztown State College, Kutztown, Pennsylvania
- 1975 "Cheltenham Arts Show," Cheltenham Arts Center, Cheltenham, Pennsylvania
- 1976 Greg Weaver Gallery, Allentown, Pennsylvania
Something New Gallery, Allentown, Pennsylvania
- 1978 C.W. Post College, Long Island, New York

GARY ALLEN JUSTIS

Born in Wichita, Kansas, 1953. Educated at Wichita State University, Wichita, Kansas (BFA 1976) and The School of The Art Institute of Chicago, Chicago, Illinois (MFA 1979). Lives in Chicago, Illinois.

SELECTED EXHIBITIONS

Solo

- 1976 McFarland Gallery, Wichita State University, Wichita, Kansas
McKnight Fine Arts Center, Wichita State University, Wichita, Kansas
- 1979 "Time Piece Horizon," Arc/Raw/Space, Arc Gallery, Chicago, Illinois

Group

- 1975 "Non-Coastal Flatland Sculpture Exhibition," hosted by Drake University, Des Moines, Iowa
- 1977 "Chicago Clay/Sculpture," Edinboro College, Edinboro, Pennsylvania
Garden City Art Center, Garden City, Kansas
The Arts Place, Santa Fe Plaza, Oklahoma City, Oklahoma
- 1978 "Hubbard Street Gallery's 4/4 Exhibition," N.A.M.E. Gallery, Chicago, Illinois
"Limon," Threshold of Perception, Art Research Center, Kansas City, Missouri
- 1979 "1979 Fellowship Exhibition," The School of The Art Institute of Chicago, Chicago, Illinois

ANN KNUTSON

Born in Washington, D.C., 1948. Educated at Université de Montpellier, Montpellier, France (1967–68), Ecole des Beaux Arts, Paris, France (1968–69), and San Francisco Art Institute, San Francisco, California (BFA 1974, MFA 1975). Lives in New York, New York.

SELECTED GROUP EXHIBITIONS

- 1974 San Francisco Art Festival, San Francisco, California
- 1975 San Francisco Art Institute, San Francisco, California

CORK MARCHESCHI

Born in San Mateo, California, 1945. Educated at College of San Mateo, San Mateo, California (1963–66), California State College at Hayward (1966–68), and California College of Arts and Crafts, Oakland, California (MFA 1969). Lives in Minneapolis, Minnesota and Kansas City, Missouri.

SELECTED EXHIBITIONS

Solo

- 1968 Egor Meadle Gallery, San Francisco, California
- 1970 Sun Gallery, San Francisco, California
- 1971 Austin State College, Austin, Minnesota
The Minneapolis Institute of Art, Minneapolis, Minnesota
- 1972 118: An Art Gallery, Minneapolis, Minnesota
The Electric Gallery, Toronto, Canada
- 1973 118: An Art Gallery, Minneapolis, Minnesota
Louis K. Meisel Gallery, New York, New York
The Electric Gallery, Toronto, Canada
- 1974 118: An Art Gallery, Toronto, Canada
Galerie Ernst, Hannover, Germany
Galerie m, Bochum, Germany
International Art Fair, Dusseldorf, Germany
- 1975 Folkwang Museum, Essen, Germany
Galerie Reckerman, Koln, Germany
Louis K. Meisel Gallery, New York, New York
Morgan Gallery, Kansas City, Kansas
Rochester Art Center, Rochester, Minnesota
Ulrich Museum, Wichita, Kansas
- 1976 Kunsthalle Dusseldorf, Dusseldorf, Germany

- Milwaukee Art Center, Milwaukee, Wisconsin
Morgan Gallery, Minneapolis, Minnesota
- 1977 Hanson-Cowles Gallery, Minneapolis, Minnesota
Louis K. Meisel Gallery, New York, New York
University of Wisconsin Art Gallery, La Crosse, Wisconsin
- 1978 Berliner Künstlerprogramm des DAAD, Berlin, Germany
Kunsthalle Tübingen, Tübingen, Germany
Nationalgalerie Berlin, Berlin, Germany
Städtisches Kunstmuseum, Bonn, Germany
van Abbemuseum Eindhoven, Eindhoven, Netherlands
- 1979 Fort Worth Art Museum, Fort Worth, Texas
Ulrich Museum, Wichita, Kansas
Wilhelm Hack Museum, Ludwigshafen, Germany

In addition, Marcheschi has participated in 37 group exhibitions throughout the United States and Europe, organized 11 "events," designed sets for 4 theater productions, and created 8 public and private commissions.

STEPHEN MILLER

Born in Buffalo, New York, 1951. Educated at University of Vermont (1969–70), State University of New York at Buffalo (1972), Middlebury College, Middlebury, Vermont (BA 1973), and Skowhegan School of Painting and Sculpture, Skowhegan, Maine (1975). Lives in New York, New York.

SELECTED GROUP EXHIBITIONS

- 1978 3 Mercer Street, New York, New York
"Contemporary Reflections," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

- 1979 "The Dog Show," 591 Broadway, New York, New York

FILM SCREENINGS

- 1977 Hallwalls, Buffalo, New York
- 1978 Artists Space, New York, New York
Third International Festival of the New Super 8 Cinema, Caracas, Venezuela
Harvard University Cable TV, Cambridge, Massachusetts
Millenium, New York, New York
New York Avant Garde Festival, New York, New York
Toronto Super 8 Festival, Toronto, Canada
"Downtown Drive-In," Whitney Museum Downtown Branch/Creative Time, New York, New York
- 1979 Artists Space, New York, New York

CARLTON NEWTON

Born in Boston, Massachusetts, 1946. Educated at University of California at Berkeley (1974) and San Francisco Art Institute, San Francisco, California (BFA 1972, MFA 1977). Lives in San Francisco, California.

SELECTED GROUP EXHIBITIONS

- 1978 South of Market Cultural Center, San Francisco, California
M.F.A. Show, San Francisco Art Institute, San Francisco, California
- 1979 A Gallery, Stinson Beach, California
Falkirk Cultural Center, San Rafael, California

MIKE RODDY

Born 1948 near Marietta, Georgia. Attended public schools there and the University of Georgia. Moved to California in 1970 and now lives in New York City.

JAMES O. CLARK

Untitled, 1977

Argon tubes, oil on wood, polyethelene, and water
1' ½" × 8' × 8'

Courtesy of the artist

Untitled, 1978–79

Argon and neon tubes, helium tank, and one to six balloons

Dimensions to be determined at time of installation

Courtesy of the artist

GARY ALLEN JUSTIS

The Hyperfunctional Lamp, 1978

Aluminum, electric components, optics, plastic, and tungsten light

3' × 3' × 3' (apparatus dimensions)

Courtesy of the artist

Pendulum, State of Its Arc, 1979

Aluminum, electric components, optics, plastic, and tungsten light or laser

7' × 3'6" × 2' (apparatus dimensions)

Courtesy of the artist

ANN KNUTSON

Acrylic Paint, Plexiglass, and Wood, 1978

1'6" × 10½" × 11"

Courtesy of the artist

Acrylic Paint, Charcoal, Wire, and Wood, 1978

2'3" × 1'9" × 5"

Courtesy of the artist

Aluminum, Plywood, Reflection and Shadow, 1979

2'4" × 1'4" × 8"

Courtesy of the artist

CORK MARCHESCHI

If I Had a Face Like Yours I'd Shave

My Ass and Walk Backwards

(dedicated to Jango Edwards), 1978

Arcing rod system (rods, wire, electric transformer), foot switch

Dimensions to be determined at time of installation

Courtesy of the artist

STEPHEN MILLER

Delay D, 1979

Acrylic paint, fishnet, and plexiglass

10' × 15'6" × 2' (object dimensions)

Courtesy of the artist

CARLTON NEWTON

Untitled, 1978

Plaster, steel, and wood

3' × 10' in diameter

Courtesy of the artist

Untitled, 1979

Plaster, steel, and wood

4' × 1'8" in diameter

Courtesy of the artist

MIKE RODDY

Metempsychosis, 1976–

Masking tape and rolled newspaper

2 mounds, approximately 7'6" × 10'6" × 4'10" each

Courtesy of the artist

Works in the exhibition

Height precedes width and depth

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