

Outside New York

Katharine T. Carter

Tom Hatch

James R. Hill

Alexa Kleinbard

Janis Provisor

Dan Rizzie

The New Museum

Outside New York

Katharine T. Carter

Tom Hatch

James R. Hill

Alexa Kleinbard

Janis Provisor

Dan Rizzie

The New Museum

Outside New York

Katharine T. Carter
Tom Hatch
James R. Hill
Alexa Kleinbard
Janis Provisor
Dan Rizzie

September 23–November 11, 1978

This exhibition is supported by a grant from the National Endowment for the Arts in Washington, D.C. a Federal agency, and is made possible in part by public funds from the New York State Council on the Arts.

Staff	Interns and Volunteers	Board of Trustees
Dieter Morris Kears	Robin Carpenter	Jacqueline R. Bildner
Susan Logan	Norie Clark	Jack Boulton
Robert Price	Jim Cohan	Allen Goldring
Maureen S. Reilly	Debbie Dallas	Patrick Ireland
Allan Schwartzman	Lacy Davisson	Vera G. List
Charlie Soule	Linda Gaudreau	Henry Luce III
Kathleen Thomas	Maxine Hayt	Marcia Tucker
Marcia Tucker	Marsha Landsman	
	Vilma Ortiz	
	Laurie Panero	
	Eliza Rand	
	Paula Schmidt	
	Anne Shengold	
	Charles Sitzler	

Copyright © 1978 The New Museum
65 Fifth Avenue
New York City, N.Y. 10003

Library of Congress Catalog Number 78-647-50

Design: Joan Greenfield
Composition: Talbot Typographics, Inc.
Printing: John N. Jacobson & Son, Inc.

Preface and acknowledgements

The New Museum is happy to present paintings, drawings, and sculpture by six artists who are living and working outside New York. This is the first of a series of such exhibitions, whose aim is to show New Yorkers some of the extraordinary variety and vitality of the art being made around the country. The artists in this exhibition are not well-known, nor have they been exhibited extensively in their own regions. This is due to many factors, but principally because there are fewer opportunities to show—fewer museums and galleries—the farther away from major art centers one gets. Their work is also being presented in New York for the first time.

That they have chosen to live and work in other areas is indicative of a growing attitude on the part of many artists, who do not feel it necessary to come to New York City to pursue their careers. For one thing, it is easier now than ever before to find an audience for art being made outside New York, since increasing mobility and changing attitudes about so-called regionalism have made people more receptive to the possibility that major art can be made anywhere in the country. Because of the decline of the doctrine that “important” art is based primarily on formal considerations, new possibilities for the understanding of art based on personal history, metaphor, specific regional associations, folklore, and narrative traditions have also emerged. But this does not mean that all art being made outside New York is of this nature: in the present exhibition, Dan Rizzie, Katharine T. Carter, and Janis Provisor are, each in a different way, continuing a tradition of non-objective, non-figurative work, while James Hill and Alexa Kleinbard are very much concerned with narration, myth, and associative images. Tom Hatch, whose sculpture is neither figurative nor abstract, works with visual systems based on complex mathematical calculations. The work of each of these artists defies easy categorization, providing welcome, eccentric vision which may in part result from their isolation from a larger art community.

The New Museum’s curatorial staff—Susan Logan, Allan Schwartzman, and Kathleen Thomas—selected the artists with my col-

laboration. We decided to show each artist’s work in some depth, in order to provide the public with a more accurate sense of the work than could be obtained by showing only one piece by a larger number of artists.

We would like to thank the many people who have assisted us with this exhibition. We are especially grateful to Phil Linhares, Director of the Mills College Art Gallery (Oakland, California), Robert McDonald of the University Museum of Berkeley (California), and Robert M. Murdoch, Curator of Contemporary Art of the Dallas Museum of Fine Arts (Texas) who generously contributed essays on artists whose work they have known and supported. Thanks also to Alan and Helen Kikuchi, Joseph Kleinbard, and Jay Richardson Massey, who lent work to the exhibition. Special thanks to Joan Greenfield, who designed the catalog, and to the staff of the Delahunty Gallery (Dallas, Texas) who facilitated arrangements for Dan Rizzie’s work.

Without the assistance of our many volunteers and interns, this exhibition would not have been possible. Lacy Davisson compiled the artists’ biographies; Bonnie Johnson typed the catalog manuscript; Tim Yohn once again provided invaluable assistance in editing the essays.

The New Museum is devoted to work by living artists, work which deserves wider public exposure and scholarly appraisal but would otherwise not receive it. To this end, we have looked at hundreds of slides and seen original work brought to our offices by artists from around the country; we have juried exhibitions and traveled, whenever our very limited funds have permitted, in search of work. This is the first of a continuing series of exhibitions devoted to little-known but provocative art being done in America. We are grateful above all to the artists, who despite the difficulties of organization presented by geographical separation, have been extraordinarily patient and helpful in bridging that distance.

Marcia Tucker
Director

Katharine T. Carter
Reduction No. 3 (For Suzan Courtney), 1978
Enamel, colored chalk and pencil, crayon,
oil pastel, and graphite on masonite
60" × 48"



Katharine T. Carter

Each painting reflects conflicting dualities within myself (i.e., sophistication and naivete). Each one is, in fact, the record of an attempt to accept rather than to resolve. I have no regrets and plan to keep changing, whatever the risks.

It has been through Fred's continual support and understanding that I have been able to find the courage to express my individuality.

*Katharine T. Carter
Dade City, Florida*

Katharine T. Carter's paintings are pervaded by black—a matte, murky, all-encompassing black inflected with pastel and metallic jagged lines and loops, smudges and squiggles. At times these marks appear to form a colorful, static matrix serving to define and reveal the densities of the turbulent blackness in which it is partially submerged. More often, the marks resemble erratic, childlike rubbings or scribbles which dart in and out of the darkness, pausing briefly to suggest an image on the surface, then fading into obscurity, only to reappear elsewhere, traces of a former activity, the accumulation and residue of a process.

Carter's strong awareness of both personal history and art historical tradition informs her choice of materials as well as her method of working. As a child, Carter led an unusually sheltered, yet stimulating existence. She vividly recalls attending private schools where personal refinement and cultural enlightenment were stressed; she traveled, read extensively, and spent many leisurely hours in solitude, occupied with elaborate sets of crayons, colored chalks, and paints. Her present paintings, marked with these same chalks and crayons, plus myriad types and brands of oil pastels, cray-pas, household pencils, and felt markers, testify to a continued fascination, not only with these materials, but also with a naïve, spontaneous manner, reinforcing her own characterization of her approach as "play . . . free and childlike."¹ An early exposure to art history (Kandinsky was her childhood favorite)

has been intensified by continuous and prodigious study and practice up to the present.

Looking back on the early period of her life, Carter recalls that "it was so unrealistic, I had to go through some really hard times afterwards." Likewise the almost whimsical, even romantic pastel traces and smears in the paintings, as well as her "play" approach, have been tempered, if not suppressed by more serious or somber elements. Most obvious is Carter's use of the flat black enamel chalkboard paint. She cites Cy Twombly as having "the most final effect" on her work. After viewing one of his paintings for the first time three years ago, she began to experiment with the black chalkboard paint. She uses it not only as a ground, but as a means of partially or wholly revealing or obscuring the layers of pastel marks. Other elements, more classical in nature, such as the frequent occurrence of static lines that may suggest a horizon, a delimiting framing device, or an irregular grid, aid in stabilizing any intimations of frivolity. Often repeated, staccato-like gestures or the reoccurrence of characteristic, perhaps symbolic marks (irregular, egg-shaped circles, flagpole or sail-shapes, etc.) contribute to a more structural or regularized surface. Furthermore, Carter's obvious paring down of the marks, both in number and complexity in the later paintings indicates a conscious reductive approach. Even the Latin titles (*Animi, Laetitia, Uliginosus*, etc.²), stemming from Carter's five-year study of this classical language, add a touch of formality and an additional connecting link to personal history.

The mysterious, almost spiritual evocation of Carter's paintings suggests her relationship to the system of affinities which Robert Rosenblum has postulated in his recent book, *Modern Painting and the Northern Romantic Tradition*. The explosive quality of the abstract gestures, their allusion to childhood fantasy, the implication of natural forces expressed through elemental traces, and the dense atmospheric effects in Carter's paintings relate to this possible ongoing strain of Romanti-

1. All artist's statements made in conversation with the author in July, 1978.

2. Paintings mentioned are included in the current exhibition.

Katharine T. Carter
Laetitia (For Dr. Charles Walker), 1978
Enamel, colored chalk and pencil, crayon,
oil pastel, and graphite on masonite
60" × 48"

Katharine T. Carter
Uliginosus (For George Pappas), 1978
Enamel, colored chalk and pencil, crayon,
oil pastel, and graphite on masonite
60" × 48"



cism. But more specifically, the jerky, naïve character of the linear marks and their implied erratic movement in the strange, irregular viscosity of this particular blackness add up to a distinct and separate combination—Carter’s private vocabulary, arising from a vast assimilation of past influences and associations. She appears to address universal issues from the standpoint of the purely personal, a more self-referential stance as exemplified in much recent art, yet in strictly abstract terms.

Carter refers to her paintings as “explorations.” After a masonite

panel is coated with flat black enamel, the pastel marks or “notions” (as she once characterized them) are quickly and spontaneously drawn. These lines are then altered, emphasized, smudged, or fixed with a spray fixative which is often allowed to run or smear. Some marks are partially or completely painted out with more black enamel, or elaborated upon by rubbing or redrawing—and the process continues. Carter states, “I let my eye and feelings guide me toward my decisions. . . . I rely on my background and training and try not to think about it.” There is a feeling of improvisation in the gestures, not in the sense of depending on combinations of previously learned structures and relationships (such as jazz riffs), but an improvisation made up of fresh, almost “raw” combinations that are as dissonant as those they attempt to resolve. The resultant naïve quality of these gestures lends a timeless effect. Yet each separate work is distinctive, the embodiment of a singular mental and emotional state, and therefore refers to the particular time at which it was painted.

The non-referential marks, veiled as they are in ubiquitous blackness, invite associations with equally mystifying or imaginary phenomena. Their calligraphic quality suggests hieroglyphics; their whimsical, fleeting nature hints at an illusory world of chaotic fantasy; afterimages of light beams suggest pyrotechnic displays or celestial configurations. Their dense, murky setting brings to mind more ominous connections, such as hot, bubbling tar pits, the recently popularized photographs of the remains of ancient bog people, or the mysterious “black holes” of outer space.

Carter welcomes outside associations and interpretations, although she expresses frustration with those who feel that artists should be able to justify their work. She alludes to the cryptic nature of her paintings as “notations, a message, a language, visual rather than verbal . . . a record of something that has gone before, something that is going to be.”

Kathleen Thomas
The New Museum, New York City



Connie Hatch

Tom Hatch

Steroscopic #111, 1976-78

Glass, metal, mirror, and pencil on paper

Apparatus 15" × 56"; drawing 12" × 42"

Tom Hatch

"Outside New York"; it's OK outside. My first thought is that New York is so small compared to outside it. It makes me think of outdoors, like New York is indoors. There is not an inside unless there is an outside. Like indoors and outdoors, we don't live exclusively in one place.

I'd like to integrate my insight, as everything is actually going on at the same time and everywhere at once. It's not just New York or the West Coast. It's not even just an Art World. There's a possibility that everything in the system of perceptual reality could be realized consciously. But no ONE person can see it all. So illusion is just another form of reality. It's all there; accessible, but perceived differently. That's why the point of what's not seen actually is as important as what is seen.

Tom Hatch
San Francisco, California

Tom Hatch has developed his new works through a process that seems to be as much scientific research as it is artistic experimentation, and they resemble apparatuses that one might sooner expect to find in a Hall of Science than in a Museum of Art. Most often they are straightforward objects constructed of mirrors, panes of glass, wood chairs, sticks, simple line drawings, and particle board. Some viewers feel intimidated by them in an art environment; a rare few have admired the apparatuses themselves for their "toughness," but Hatch spurns such an attitude. The art is not in his tools and materials. For Hatch the art is in the creative process, the making of illusions. For viewers, the art is in the visual process, the self-conscious perceiving of illusions. Viewers become participants in the artistic process because it is only in the human brain that Hatch's contrived forms exist.

Is it art or is it science? Maybe the question is irrelevant. Art and science are not dichotomous approaches to experience. Both are investigative, technical, and creative. Hatch is an artist (and something of a tinkerer), not a scientist. His purposes are esthetic, not scientific.

Hatch's involvement with illusion started in part through happenstance, though expanding his then current speculations, when he

leaned a metal rod construction against a discarded mirror. Together mirror and construction formed a three-dimensional rectangle. From this simple beginning Hatch's present complex work developed through his personal esthetic imperatives.

One aspect of Hatch's work is stereo optics, the phenomenon whereby the mind perceives a whole image in illusory depth, though the eyes see separate images. The body of work relying on this phenomenon consists of line drawings with stereoscopic viewers mounted on pedestals. Isometric drawings of incomplete objects such as tables and chairs become complete when a viewer looks at them through the viewing devices. In *Nine X's* (1976) two drawings of diagonally opposite lines combine to form X patterns. In *Stereo Optics* (1976-1978), possibly the most intriguing of these stereoscopic works, Hatch employs a long, irregular line drawing whose mysterious jogs, when properly viewed, combine to form a pair of dissimilar parallelograms.

In another body of works Hatch uses actual tables and chairs in normal scale or in miniature with large mirrors and panes of glass. His choice of forms was predicated on their simplicity, adaptability, and compatibility, which were advantages to be exploited. Moreover, though commonplace, they do have suggestive, complex historical, and cultural associations. In these works partial real forms combine with partial reflected forms to create illusory whole forms. In *Vertical Reality, Horizontal Illusion* (1978) the viewer marvels to see a plane of tables and chairs (sometimes with chairs situated illusionistically under tables) stretching to infinity. An understanding of these sculptures is enhanced by Hatch's elegant drawings for the placement of the objects. Making visible in diagrammatic form the unseen paths that viewers' eyes must take and the dense meshes of illusion that Hatch creates, they illustrate the point that what you don't see is as important as what you do see.

A third body of work consists of mirror structures with transversal wood bars. In the 30° V-shaped pieces (with their bars, forming upsidedown A's) the viewer sees multiple dodecagons, and in the

Tom Hatch
Single Stick as a Cube, 1976
Mirror and wood
14" × 16" × 14"



Connie Hatch



Connie Hatch

Tom Hatch
Vertical Reality, Horizontal Illusion, 1978
Glass, mirror, and wood
48" × 72" × 60" (Work not included in exhibition)

more complexly structured pieces, cubes, sometimes in multiples. Hatch developed this last, possibly the most significant body of works he has created to date, intuitively, not scientifically in three stages, reducing the palpable and increasing the reflected components. To create the image of one whole cube he used: (1) half of a cube in combination with one mirror, then (2) one-fourth of a cube in combination with two mirrors, and (3) one bar, that is one-twelfth of a cube, the most minimal "real" element possible, in combination with four mirrors.

While creating these works Hatch assumed that such combinations had been worked out and that formulas for them existed, yet he was unable to find published verifications. He proceeded naively, conceptualizing what he wanted to do though not knowing if what he wanted to do was realizable. The physicality of execution proved the validity of his concepts, however. These works appear to be unique, and an example of them is now in the collection of The Exploratorium in San Francisco.

In all of Hatch's works visible objects dissolve into visible non-objects so that what a viewer confronts is the whole thing and not its parts. That is, a palpable object conjoins with its reflected self to create a conceptual whole which is more important than its physical parts. Having once perceived the conceptual whole, the viewer, on again approaching Hatch's work, anticipates seeing the whole rather than its parts and is inhibited (at least momentarily) from discriminating between the real and the illusory. Finally, however, the viewer's querying mind meets that of the artist through contemplation of the process by which the illusion exists.

Robert McDonald
San Francisco, California



James Hill. *I Gorilla*, Spring, 1977

Chalk, paint, crayon, mirror glass, pencil, photo, plastic animal, brass, and leather on paper
21" x 31"

Ron Hoover

James R. Hill

GORILLA WORDS

Driving and driving the white pickup, black pictures on the studio wall, colored sticks in the corners and on the beach, James and "C" as one, Johnny and Wanda moving and grooving, Hoover's helping hands, Jerel and Sally listen and love, cold beers and hot tamales, figures and figures, computer junk, Irish eyes, Waylon Jennings, Willie Nelson, Junior Wells and Buddy Guy, Mr. Muddy Waters, Pappy, Harithas keeps the faith, a child not here, Rocky's rock and roll, friends down and it hurts me too, and the gorilla keeps dancing.

I would like for my part of this exhibition to be for Sandy Robinson.

James Hill

Houston, Texas

The art of James Hill utilizes a narrow vocabulary of obsessive images, specific marks, and laconic phrases to reveal a range of memories, connections to people and places, and probings of internal states. Working primarily in two modes—small installations and mixed-media paper works—Hill employs such imagery as maps of Africa, gorillas, and guns, as well as words, to create underlying narratives and moods ranging from somber to whimsical. Repeated thick paint marks, textured surfaces, and the use of heavy static materials such as lead and granite underscore the tenor of the images and themes. The arrangement of forms in both the two-dimensional and three-dimensional modes seems at once impulsive and purposeful. The content seems buried within and floating between the compositional structures, materials, and images, in keeping with his assertion that, "Things that aren't there interest me." Hill's work focuses on the boundary between undefined content and specifics.

The spatial structure of Hill's work hinges on isolating particular images, textured forms, and objects within a broad neutralized field. In the paper works, there is no illusion of three-dimensionality. Photographs, painted forms, and words ride on or imbed themselves in a flat surface. Hill arranges the floor and wall components of his installations so that forms are created by the space between these elements. The

work's distinct spatial character has a quality reminiscent of the landscape of Texas. A native Texan, Hill lives in an area where buildings and vegetation jump into view between flat expanses. In a somewhat analogous manner to looking at the terrain of Texas, the eye travels linearly through Hill's pieces—from left to right to read the writing and from top to bottom as well as across to follow the placement of forms and objects. A sense of specific isolated moments and memories is rendered by the scattered but careful distribution of marks, images, canvases, sticks, and stones. The intense application of paint and crude handwriting reinforce the immediacy of each work's singular character. The formation of the pieces seems guided by a combination of extreme consciousness and impulsiveness.

The impulsive element of Hill's art has an intimate connection to his persona—the gorilla, a theme prevalent in Hill's work for the last four years. The image and the word "gorilla" itself serve as the pivots for loosely constructed first person narratives with such titles as *Gorilla Sticks*, *Gorilla Moves*, *I Gorilla*, and *April Gorilla Day*. The persona of Gorilla James carries a sense of humor, as well as tragedy and absurdity. The photographs function in an unusual way, using a means of recording reality to reveal a hidden persona. Taken with the casualness of a snapshot, the photographs disrupt our sense of the real by showing an ordinary man who lives in a gorilla mask. Hill has said that the gorilla is, "closer into me." The mask allows him to externalize emphatically hidden facets of himself. Since the gorilla is more anthropoid than other animals, assumed as a persona, it seems to expand the identity of its human wearer more than to alter it. The mask gives Hill the freedom to exaggerate himself—to become by turn exuberant, vulnerable, tragic, or frightening.

Hill is obsessed with Africa as well. Although he was always interested in that continent and its art, Hill traces its appearance in his work to a particular incident, four years ago. When walking through a shop-

1. Artist's statement made in conversation with author July, 1978

James Hill

Gorilla Moves, Winter, 1977

Copper sheeting on wood with brass nails,
wood, paint, photo, and granite

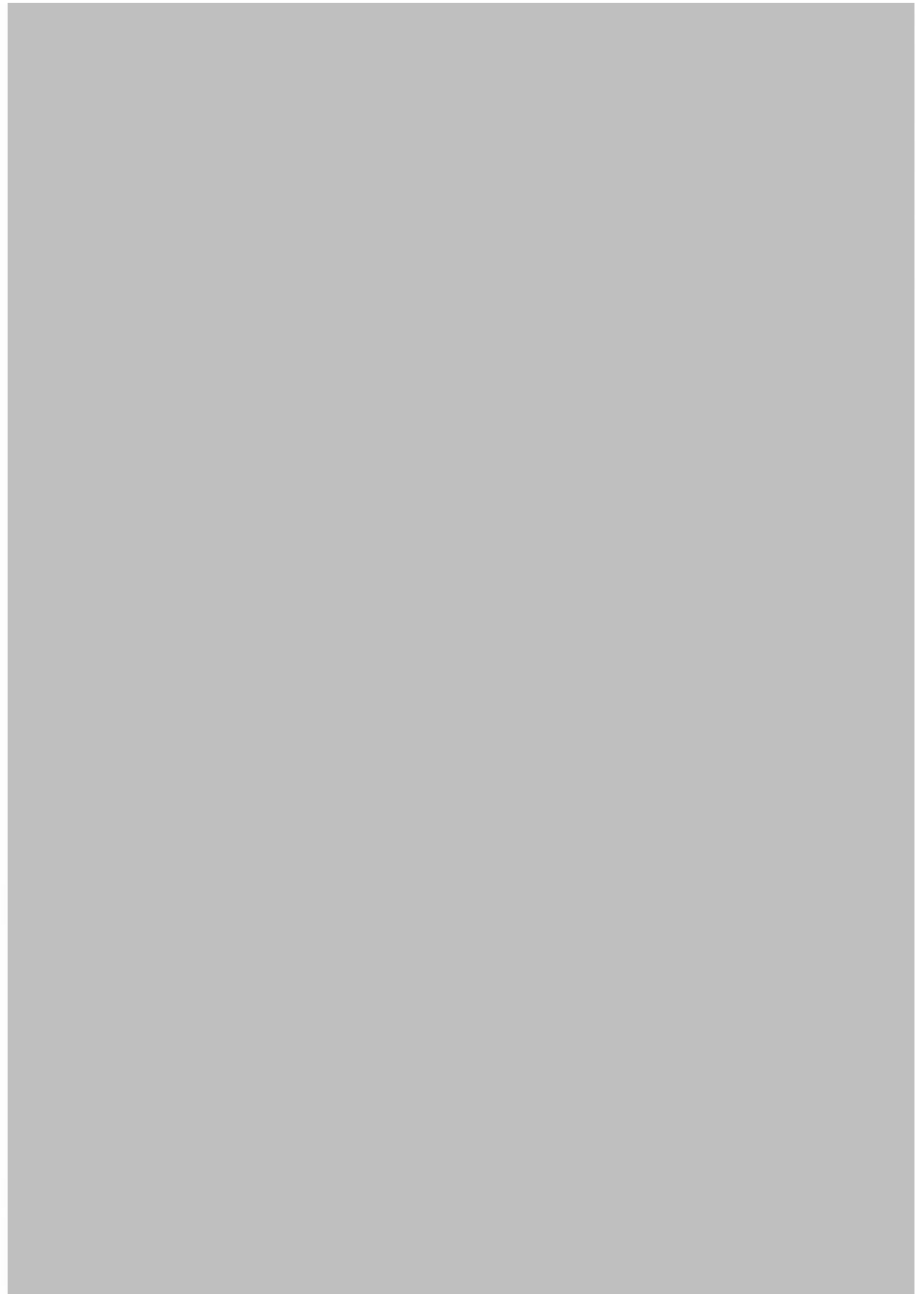
65" × 58" × 12"

James Hill

Campaigns, Summer, 1978

Rhoplex, stick, granite, lead sheeting over wood
with copper nails, and twine woven over
expanded steel painted with iron oxide

Approximately 64" × 90" × 30"



Kon Hoover



Ron Hoover

ping mall in Dallas, he was struck by a display of African masks in a window of a Neiman Marcus department store. The masks made such a strong impression that Hill returned to his studio and began work on a series of maps of Texas and Africa, called *Dreams of Africa*.

Maps serve to abstract and define a location which can never actually be perceived in its totality. They condense and systematize vast and complex geographical information to form single unified visual wholes. For Hill, maps function in a manner similar to the mask, as singular images encapsulating a broad range of thoughts, attitudes, and feelings. They are metaphors in the sense that they bear content which cannot be expressed otherwise.

Words often aid in opening up various levels of meaning, as in the 1977 work *I Gorilla*. In a black field with heavily painted white marks is a photograph of masked Hill standing on his porch. Surrounding the photograph is crude writing, and at the bottom of the piece are the words "I Gorilla" printed in large white letters. The writing that borders the photograph clarifies neither the mask nor the title but constitutes a separate body of thoughts:

About dancing in New York

About being drunk in Washington

About daughters far away

About dancing in the dark

About great food in other places

About airplane rides

About a lady in white

About a lady in black

The words circumscribe a content, a series of experiences not portrayed. What is portrayed is the loose connection of thoughts reviewed from the perspective of a returned traveler. The words "I Gorilla" and the photograph emphasize the Gorilla settled at home, while the painted marks and other words put the content of the piece in flux.

Words acts as an entrance to various nuances of meaning. The quality of the writing is often visceral, gestural, expressive of a variety of feelings. A crude but graceful script of the word "Africa" suggests romantic longings; the broken lettering of "dancing/gun" indicates a swift, abrupt confrontation. Sometimes the manner of the inscription contradicts its meaning. Thus, in the installation *Gorilla Moves* the title is incised in static block letters on a piece of granite. Still another piece incorporates a granite rectangle on which the words "Gorilla Silence" are inscribed. Etching words into hard durable materials such as stone and metal suggests the difficulty in finding these words as well as the importance they hold.

Like occasional road signs popping up on the vast expanse of the Texas flatlands, Hill's short phrases seem to burst out of long periods of silence. The spurts of words and forms in his works focus our attention on the silence and the space between them. The limited number of visual and verbal elements are combined and rearranged to transmit intense and subtle perceptions of the spaces within and in between.

Susan Logan

The New Museum, New York City



Alexa Kleinbard
*Harp in My Hand, Shoes Touching Land, Harpoon
Bird*, 1977
Oil on paper mulch with fiberglass backing
66" × 70" × 3"

Steve Leukenach

Alexa Kleinbard

Timing, the inner and outer rhythms, movements stopped and gone, dreams that walk away; those that dance, recurring symbols; seen, and imagined, real life experiences; day to day, day to year, universal experiences shaped and connected to everyone and special unexplained moments are all sources that I draw from and build on.

Early small painted boxed environments were the beginnings of certain themes that follow throughout my work. One in particular is that of landscape evolving into animal and animal into landscape. At first they were abstract and biomorphic but now the symbols are more recognizable. I use the outside shape to work with the movement of the inside forms. The paintings celebrate many things. I have always pursued an interest in the choreography and performance of dance. All the images I use have their own special gesture or stance. A figure may dance at sunset; its particular story revealed by its terrain or skin whose veins like rivers spread throughout. Sometimes I see them from the front, other times from the air, and also from both vantage points at once.

I use materials which can transcend what they are and become something new, creating a form with volume, light, and presence of its own.

In 1972, while traveling in Greece, I was overwhelmed by an intense blinding light that encompassed and seemed to determine everything. There, more than anywhere, I felt a strange spiritual presence permeating the land and people. Since that time and other similar experiences, I have tried to celebrate that special luminosity which gives life and vital energy to all living things. Here in northern Florida I am always reminded of life's extremes, especially nature's incredible power. She generously gives us so much and at the same time viciously takes it all back in an instant. I am impelled by her great force which continues to broaden my vocabulary and stimulate the progression of my work.

This, along with experiences past and present, personal and shared by others, inspires my imagination, widens my sphere of knowledge, and impassions my on-going love and pursuit of art.

*Alexa Kleinbard
Havana, Florida*

Alexa Kleinbard's autobiographical work—based on her experiences at home in rural Havana, Florida—orders and unifies mood and feel-

ing with outward appearance. Her ideas are first explored in drawings and paintings on paper, then culminate in three-dimensional paintings whose structures are paper mulch casts of clay molds. Whimsical shapes, vibrant colors, biomorphic forms, and sumptuous patterns dominate. The artistic influences she has cited—the Surrealists, Egyptian hieroglyphs, the Chicago Hairy Who, Georgia O'Keefe, and H.C. Westerman ("in spirit more than in image"), to mention a few—reflect both the diversity of her thought and affinities and her preoccupation with unifying the formal and the personal.

Movement is one of Kleinbard's primary fascinations. Her background as a dancer lends a special significance to the image of the human leg both for its literal suggestion of motion and for the multitude of possibilities advanced through the artist's exploration of its graceful curves and rhythms. The lines, points, and edges of a booted leg are accentuated in *ShootiP* (1977) to maximize the form's sense of movement. Repetition of the form reinforces the image and creates a visual echo and spatial illusion. The movement is ordered and focused by a blue artery running down the center of the leg. Surrounding linear tributaries traveling in the same direction derive literally and metaphorically from this major vein.

Exploration of the corporeal and the personal self is systematically pursued in Kleinbard's work. As with most of her three-dimensional pieces, the actual physical structure of *Merrimaid* (1977) resembles a biomorphic skeleton, in this case that of a human being. Bones and blood vessels, which comprise our physical selves, provide *Merrimaid*'s structural and visual order. In this sense, the cast paper form functions both as the physical structure of the painting and the visual framework for what the painting represents—a woman's body. Likewise, external appearance, revealed through the patterning of parallel "cosmetic" lines, is synonymous with internal mood and emotion, which is expressed through richly colored patterns, appearing in some pieces as

1. Statement made in conversation with the author in July, 1978.

2. All works mentioned in this essay are included in the present exhibition.



Steve Leukenach

Alexa Kleinbard
Chimney Sweep and Fish Eye Cleaning Up, 1978
Oil on paper mulch with fiberglass backing
69" × 48" × 6" and 67" × 22" × 6"

Alexa Kleinbard
Merrimaid, 1977
Oil on paper mulch with fiberglass backing
73" × 33" × 3"

Steve Leukenach

scientific dissections of matter and in other works as more overtly decorative designs. *Merrimaid*'s body functions as a shell upon which appearance is placed and through which personality is exposed. Her artifice is both her protection and her expression. Through her graceful, sinuous, yet stable form and traditionally "feminine" pink and rosy coloration, *Merrimaid* is at once a woman of grace, action, and seduction.

Utilizing lines as passageways through which color travels, Kleinbard at once contains and channels color, for her a primary emotive vehicle. These meandering lines impart order through segmentation, dividing the works into registers that function in ways essential to their themes. For example, *Harp in My Hand, Shoes Touching Land, Harpoon Bird* (1977) is roughly divided into five horizontal registers, resembling a musical staff on which shoes and other decorative devices function as notes. At the same time, the fluid outline of the piece suggests a bird in flight; nonetheless, the movement choreographed by Kleinbard's lines and registers does not go anywhere. Direction results solely from gravity. Thus, the overall suggestion of these paths of movement is of wanderings, journeys, or motions with no specific goal.

Determined primarily by colored lines, Kleinbard's compositions encapsulate specific moods. Even though she weaves a network of minute detail, each area (as well as an entire composition) is comprehensible at first glance, producing a direct and uncluttered impact. This approach to painting shares an affinity with basic modern dance in that each movement is developed in terms of a total space; all detail is directed toward a whole or totality. Individual elements, appreciable in their own right, nonetheless, do not dominate others. Thus, *Harpoon Bird* is divided into five registers, none of which is a stronger focal point than any other. In turn, these registers are each minutely detailed in different ways in order to advance one overall statement.

Kleinbard's hierarchically ordered line networks resemble such natural systems as the roots of plants, the blood vessels of animals, and

rivers and their tributaries. In each, a major center (or line) dominates, while smaller channels—offshoots, capillaries, streams—branch out from it. Looking at her more abstract work, then, is like looking at a topographical map. The bumps, ridges, and streams of her biomorphic forms relate to condensed land masses. Indeed, even the contours of the two-part piece *Chimney Sweep and Fish Eye Cleaning Up* (1978) seem to fit together in the same manner as the coastlines of Africa and Asia seem to correspond when viewed on a map or a globe. Although the coloration (or outward appearances) of the pieces differ, their structures are similar. They complement one another in content as well as form. As Kleinbard recently noted, "*Chimney Sweep* has the broom, and *Fish Eye* the dust pan. They work together."

In a sense, all of Kleinbard's art is about "working together." Cooperation, coexistence, and concurrence are manifested in harmonic movements, at the same time as an analytic dissection of form triggers more dissonant emotional chords. We are left with a residue of moods evoked by vibrantly colored detail. Through Kleinbard's explorations structure, introspection, and expression embrace on common ground.

Allan Schwartzman
The New Museum, New York City

Janis Provisor
Helotes, 1978
Oil and acrylic
on canvas
22" × 23"



David Millman

Janis Provisor

I'm interested in setting up an event or ritualistic presence in my work which appears very deliberate and specific. However, the specificity has more to do with the language of ritual, in both a decorative and structural sense, than any precise meaning or definition. I'd like to be able to create the sense of mystery in an isolated moment or ceremony that's affecting but not necessarily fully understood. One night a couple of summers ago, when I was visiting my family, my father took me to a Cincinnati Reds baseball game. Not being particularly interested in the actual game I became increasingly absorbed in the props used to make the play. The shapes of the bases, the intensity of the green field under the lights, the placement of the players and the color of their uniforms—it had the appearance of an unfamiliar religious rite. This experience was somewhat crazy and electrifying for me in a manner that had nothing to do with understanding the game of baseball. It's an idea that's difficult for me to articulate but has more to do with the content being derived from the pageantry or "symbolic" structure than any specific narrative.

Many of the more personal considerations that I'm obsessively involved with in my work are in the sensual arena. When painting I seem to be preoccupied with physicality, ruminative, highly textured surfaces, privately "charged" color, and allusions to non-visual pleasures.

Janis Provisor
San Francisco, California

Janis Provisor's new paintings exude qualities often associated with the art of the San Francisco Bay Area, yet, in fact, barely belong to the Bay Area "regional tradition" in terms of their actual development. In 1970, Provisor's grid paintings in muted colors were succeeded by new large-scale diagonal grid paintings which were cut with pinking shears, glued, painted, and often covered with glitter. Reviewing her work from that time to the present clearly shows a prolific and determined development toward increased visual intensity, a format of gradually reduced scale, and a sophisticated evolution in the use of materials.

The ardent development in her work in recent years is due in part

to her having relocated twice within this period, with teaching positions at Humboldt State University in Arcata, Northern California, and the University of Texas at Austin, where she lived from 1975 until her recent return to San Francisco. Both places offered a unique stimulus and relative isolation in which to function in a very internalized way. The new paintings included in this exhibition are a product of this strongly formative period.

The working vocabulary of Provisor's paintings includes an inventory of archetypal images: circles and concentric circles, spirals, crosses, a Matisse-like leaf form, a series of rather architectural/anatomical forms, a variety of dots and mounds, and occasional three-dimensional objects fashioned in these forms. This retinue of symbols partakes in a narrative of ritualized placement on the canvas, a ritual that is obsessive, intuitive, and very personal.

Color and the highly textured physical aspect of the paintings are the fusing elements. The new work succeeds in casting a presence of numenistic quality in a frankly physical, sensuous, and almost playful manner.

Provisor's work leading to these new paintings is explorative and openly eclectic; forms reminiscent of their Chinese, Japanese, and East Indian origins appear in a variety of paintings and works on paper. Color ranges from the zany, tacky carnival variety to rich and muted earth colors, ice-cream pastels, and black and white. In nearly every case the color is strong and assertive; three-dimensional elements—pure paint molded by hand, applied to the surface and built up with a brush—further the assertiveness and expand the vocabulary of primary forms with pragmatic immediacy.

The ritualistic aspect of Janis Provisor's work is inescapable and must be dealt with on the artist's own terms:

"I'm interested in setting up an event of ritualistic presence in my work which appears very deliberate and specific. However, the specificity has more to do with the language of ritual, in both a decorative and structural sense, than any precise meaning or





David Millman

Janis Provisor
Seguin, 1978
 oil and acrylic on canvas
 22" × 23"

Janis Provisor
Luling, 1978
 Oil and acrylic on canvas
 22" × 23"

definition. I'd like to be able to create the sense of mystery in an isolated moment or ceremony that's affecting but not necessarily understood."¹

Provisor shares the sources of this ritualistic concern with many artists of her milieu, having spent much time in San Francisco in the company of artists working with performance of a general metaphysical nature and also with several artists employing deeply personal narrative forms of visual expression. Mexican *ex-votos*, souvenirs from Latin religious functions and carnivals, oriental symbols, unusual books and maps, curious objects and images are commonly shared among this group of artists and, in fact, seem to serve as major sources to a great many artists in the Pacific Northwest, West Coast, and Southwest regions. In spite of these shared sources, Provisor's paintings bear little resemblance to the work of other painters in these parts; her surface handling is only vaguely similar to that of the seldom-seen works of Jess (Collins). Her drive for intensity and presence is rarely matched.

In any case, Provisor's new work is strongly compelling, engaging the viewer with a sense of having confronted an unfamiliar religious rite, or an icon of undetermined origin. In her personal isolation and in the midst of disruptive moves she has nurtured a deep commitment to the development of her work toward inner goals, and the products of this period are uniquely personal works of high intensity and powerful presence.

Phil Linhares
 San Francisco, California

¹Statement by the artist, July, 1978

Dan Rizzie
Untitled Box #5, 1978
Acrylic, cut paper, and
graphite on board
15" × 15" × 3"



Dan Rizzie

Through a love of and concern for materials, color, form, and especially the walls and structure of urban environments, I have arrived at a set of symbols based on simple color, rectilinear form, and surface. These symbols serve to mark periods of heightened awareness and to document my own feelings while remaining within formal established conventions. By the arrangement of these symbol/forms I achieve a composition that is asymmetrical and balanced. The end results are objects of contemplation; works that provide the viewer access to his own feelings.

My approach to art is one of introspection. What information I assimilate and translate into imagery comes from a belief that like life, art is concerned with the search for one's self, one's thoughts. Understanding the two as one will always be the final goal.

Dan Rizzie
Dallas, Texas

Dan Rizzie's boxed collages are visually arresting for their concentration of color and shape, small scale, and object quality. They function equally well in series, as they are created, and as individual pieces. As with certain Mondrian paintings encased in shadow box frames or with the boxes of Joseph Cornell, for example, the containment enhances the mystery and purity of the painting or collage within. Rizzie adds to that pristine effect by coating the interior of the box with gesso and by mounting the collage on a 3/4" support, thereby bringing it into relief. The collages themselves are restrained, spare, in simple arrangements of primary color with black, white, and gray. In purity and graphic quality they are reminiscent of early twentieth century Constructivist compositions such as those of Malevich, or El Lissitzky, or of Kurt Schwitters in his more geometric work. The tiny squares which punctuate the edges of Rizzie's collages recall late Mondrian.

Rizzie likes the feeling of weight and density that he achieves through the physical presence of the boxes and the process of building up the surface of the collage with paint and graphite. The visual activity in the collages consists of the interaction of color and surface—factors which he considers to be of equal importance—with contrasts

of color, texture, and intensity. Playing the forms off center and edges, he creates an equilibrium of opposing colors and shapes in vertical-horizontal or diagonal relationships. These configurations are often subtle, as with superimposed white shapes of slightly different hue; and occasionally playful, as in the red and white border around one of the collages in this exhibition (suggested by the border motif in Morgan Russell's 1913 painting *A la Forme*, which Rizzie saw in a museum show). Rizzie selects collage material like old sheet music for the mel-low, cream-colored white of the paper. He rarely uses printed images in his collages, as practiced by Schwitters or Motherwell; that approach interests him less than the use of collage for pure abstraction.

The central feature in the boxes is the "house" shape that provides a focus for the other elements. Neither square nor triangle, neither literal nor totally abstract, this omnipresent polygon is specific but ambiguous. Rizzie first used the shape in a series of drawings he made as a graduate student several years ago. As well as forming a continuous motif in a series of boxes, the shape creates visual tension in each, since it is always close to, but not actually on, dead center. The artist denies any intentional landscape association in his use of this image, but does not object to such a reading by the spectator. The shape varies in color and size from one piece to the next, and reinforces the interplay of symmetry and asymmetry which characterizes the pieces.

Like his twentieth century spiritual forebears, Rizzie works intuitively, placing and correcting shapes until they "feel" right. Although he likes the hard-edge, measured look of the collages, he never uses actual measurement or mathematical systems. The presence of the artist's hand in the work is of paramount importance. As a result, the pieces remain fresh and spontaneous and do not become mechanical in their repetition of similar shapes. The boxes reveal this artist's particular sensitivity to nuances of shape, color, and surface; they are works of exceptional elegance and refinement.

Robert M. Murdock
Dallas, Texas

Dan Rizzie
Untitled Box #6, 1978
Acrylic, cut paper, and
graphite on board
15" × 15" × 3"

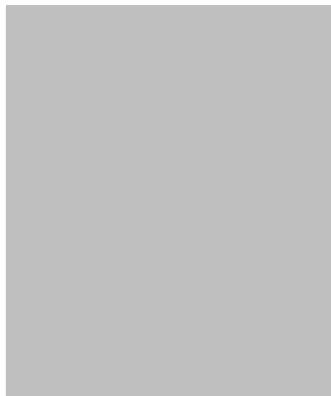


Robert Goodman



Dan Rizzie
Untitled Box #7, 1978
Acrylic, cut paper, and
graphite on board
15" × 15" × 3"

Biographies



Katharine T. Carter

Born in Tampa, Florida, 1950.
Educated at University of Florida,
Gainesville (BA 1976), University of
South Florida, Tampa (1977–1978).
Lives in Dade City, Florida.

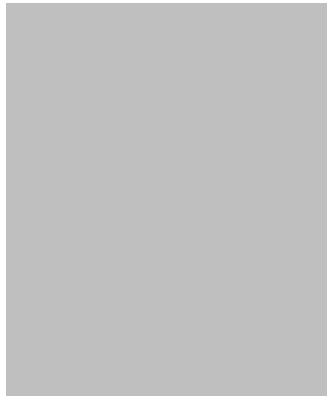
Selected Exhibitions

Group Exhibitions

- 1976 "Sunland," photographic exhibition, University of Florida, Gainesville
- "Women in the Arts," University of Florida, Gainesville
- 1978 "Eleven Explanations," Limited Edition Portfolio, Untitled Gallery, Harrisburg, Virginia
- University President's Exhibition, University Center, University of South Florida, Tampa
- "Souvenirs of Florida," University of South Florida, Tampa
- Graduate Group Show, University of South Florida, Tampa
- Eighteenth Annual All University Photography Exhibition, University of South Florida, Tampa

Performances

- 1976 "The Wall," University of Florida, Gainesville
- "Black and White," Great Southern Music Hall, Gainesville, Florida



Tom Hatch

Born in Santa Monica, California, 1950.
Educated at University of Texas, Austin (BFA 1973). Lives in San Francisco, California.

Connie Hatch

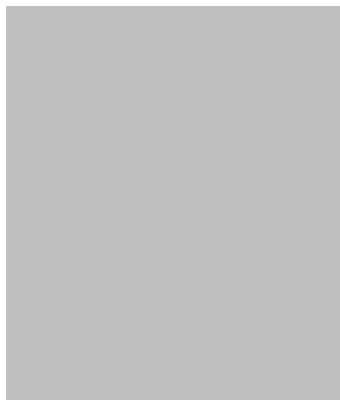
Selected Exhibitions

Solo Exhibitions

- 1976 Installation, 80 Langton Street, San Francisco, California
- 1978 Installation, American River College, Sacramento, California

Group Exhibitions

- 1973 35th Annual Exhibition for Artists of Tarrant County, Fort Worth Art Center, Fort Worth, Texas
- 1976 Table Show, Artists' Contemporary Gallery, Sacramento, California
- 1978 Lawson de Celle Gallery, San Francisco, California
- "Introductions '78," Palace of Arts and Sciences, The Exploratorium, San Francisco, California
- "Special Projects," P.S.1, Queens, New York



Ron Hoover

James R. Hill

Born in Sherman, Texas, 1945.
Educated at North Texas State University, Denton (BA 1967), Southern Methodist University (MA 1972). Lives in Houston, Texas.

Selected Exhibitions

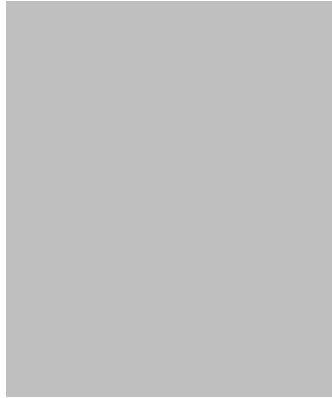
Solo Exhibitions

- 1972 Hardin-Simmons University, Abilene, Texas
- 1972 Contemporary Arts Museum, Houston, Texas
- St. Thomas University, Houston, Texas
- Austin College, Sherman, Texas

Group Exhibitions

- 1969 Prints, Drawings and Craft Annual, Arkansas Art Center, Little Rock
- 1970 Eight State Annual, Oklahoma Art Center, Oklahoma City
- 1971 Texas Painting and Sculpture, Dallas Museum of Fine Arts, Texas
- 1972 Pollock Gallery, Southern Methodist University, Dallas, Texas
- Summer Arts Festival, Northpark Center, Dallas, Texas
- 1973 Five State Show, Gates Gallery, Port Arthur, Texas
- West Texas Crafts Association, Abilene Museum of Fine Arts, Texas
- 1974 Prints, Drawings and Crafts Annual, Arkansas Art Center, Little Rock
- 44th Annual, Art League Building, San Antonio, Texas
- National Drawing and Sculpture Annual, Del Mar College, Corpus Christi, Texas

- 1975 Five State Show, Gates Gallery, Port Arthur, Texas
- Laguna Gloria Art Museum, Austin, Texas
- 1975 Artists Biennial, New Orleans Museum of Art, Louisiana
- "Dog Show," Owens Fine Arts Center, Southern Methodist University, Dallas, Texas
- Southwestern Prints and Drawings Exhibition, Dallas Museum of Fine Arts, Texas
- Galerie Simonne Stern, New Orleans, Louisiana
- 1976 "Acquisitions and Collectors Exhibition," Art Museum of South Texas, Corpus Christi
- Two-Person Exhibition, Galerie Simonne Stern, New Orleans, Louisiana
- North Texas State University, Denton
- "Animal Show," Galerie Simonne Stern, New Orleans, Louisiana
- "Miniature Show," D. W. Co-op, Dallas, Texas
- 1977 Whitney Biennial, Whitney Museum of American Art, New York City
- "The Texas Thirty," The Nave Museum, Victoria, Texas
- Art Park, Artist-in-Residence, Lewiston, New York
- Two-Person Exhibition, Galerie Simonne Stern, New Orleans, Louisiana
- 1978 "Aesthetics of Graffiti," San Francisco Museum of Modern Art, California
- "Art of Texas," The Renaissance Society at the University of Chicago, Illinois
- "Texas Show," John Michael Kohlar Arts Center, Sheboygan, Wisconsin



Jim Roche

Alexa Kleinbard

Born in Abington, Pennsylvania, 1952.
Educated at Philadelphia College of
Art, Pennsylvania (BFA 1974). Lives in
Havana, Florida.

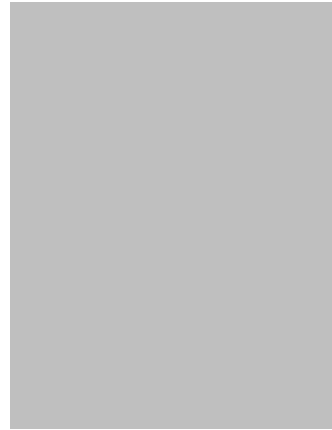
Selected Exhibitions

Solo Exhibitions

1978 Eyes Gallery, Philadelphia, Pennsylvania

Group Exhibitions

- 1974 "4 Sculptors Show," Philadelphia College of Art, Pennsylvania
- 1975 Cheltenham Annual Art Exhibition, Pennsylvania
"Young Talent," Marion Locks Gallery, Philadelphia, Pennsylvania
- 1976 Cheltenham Annual Art Exhibition, Pennsylvania
Neighborhood Artists, Philadelphia, Pennsylvania
- 1977 National Print and Drawing Exhibit, Richmond, Virginia
"Drawing and Sculpture Now," Kutztown College, Pennsylvania
New Orleans Biennial, New Orleans Museum, Louisiana
- 1978 National Print and Drawing Exhibit, Richmond, Virginia
Forest Avenue Consortium, Atlanta, Georgia
South Eastern Center for Contemporary Art, Winston-Salem,
North Carolina



David Millman

Janis Provisor

Born in Brooklyn, New York City,
1946.
Educated at San Francisco Art Institute,
California (BFA 1969, MFA 1971).
Lives in San Francisco, California

Selected Exhibitions

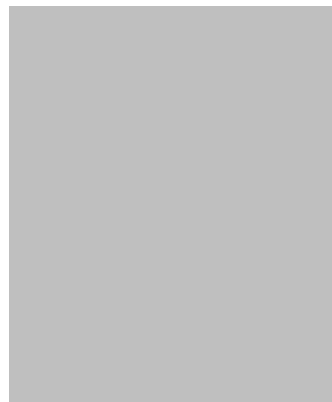
Solo Exhibitions

- 1972 University Art Museum, Berkeley, California
- 1976 Grapestake Gallery, San Francisco, California
Not in N.Y. Gallery, Carl Solway Gallery, Cincinnati, Ohio
- 1977 Protetch-McIntosh, Washington, D.C.
- 1978 New Orleans Museum of Art, New Orleans, Louisiana

Group Exhibitions

- 1971 "Paintings on Paper," Emanuel Walter Gallery, San Francisco Art
Institute, California
- 1973 Christmas Exhibit, San Francisco Museum of Art, California
Two-Person Show, Humboldt State University, Arcata, California
Sonoma State University, California
"Six Painters," Emanuel Walter Gallery, San Francisco Art Institute,
California
- 1974 Nevada Art Gallery, Reno, Nevada
Faculty Exhibition, Humboldt State University, Arcata, California
Evergreen State College, Olympia, Washington
- 1975 "Interstices," San Jose Museum of Art, California
"Interstices," Invitational Painting and Drawing Exhibition,
Cranbrook Academy of Art/Museum, Bloomfield Hills, Michigan

- 1976 Faculty Exhibition, University of Texas Art Museum, Austin
Two-Person Show, University of Kentucky, Lexington
"Paperworks," Watson/de Nagy and Company, Houston, Texas
"Women in the Visual Arts," University of Oklahoma, Norman
- 1977 Faculty Exhibition, University of Texas Art Museum, Austin
Galveston Art Center, Texas
American River College, Sacramento, California
"4 Texas Artists," Laguna Gloria Art Museum, Austin, Texas
1977 Artists Biennial, New Orleans Museum of Art, Louisiana
Gallery Paule Anglim, San Francisco, California
David Mirvish Gallery, Toronto, Canada
Watson/de Nagy and Company, Houston, Texas



Robert Goodman

Dan Rizzie

Born in Poughkeepsie, New York, 1951. Educated at Hendrix College, Conway, Arkansas (BFA 1973), Southern Methodist University, Dallas, Texas (MFA 1975). Lives in Dallas, Texas.

Selected Exhibitions

Solo Exhibitions

- 1975 University Gallery, Southern Methodist University, Dallas, Texas
1977 Delahunty Gallery, Dallas, Texas
1978 Watson/de Nagy & Co., Houston, Texas

Group Exhibitions

- 1974 El Centro College, Dallas, Texas
Pollock Galleries, Southern Methodist University, Dallas, Texas
Sewall Gallery, Rice University, Houston, Texas
- 1975 Arkansas Art Center, Little Rock, Arkansas
Dallas Museum of Fine Arts, Dallas, Texas
Delahunty Gallery, Dallas, Texas
University Gallery, Southern Methodist University, Dallas, Texas
- 1976 Arkansas Art Center, Little Rock, Arkansas
Dallas Museum of Fine Arts, Dallas, Texas
D.W. Co-op Gallery, Dallas, Texas
Fort Worth Art Museum, Fort Worth, Texas
- 1977 Delahunty Gallery, Dallas, Texas
Elmira College, Elmira, New York

Fort Worth Art Museum, Fort Worth, Texas

Meadows Museum, Shreveport, Louisiana

University Gallery, Southern Methodist University, Dallas, Texas

1978 Beaumont Museum of Art, Beaumont, Texas

Delahunty Gallery, Dallas, Texas

Works in the exhibition

All dimensions are in inches, height preceeding width, preceeding depth.

Katharine T. Carter

Animi (For Mrs. LaMarcus Colquitt Edwards, Jr.), 1977

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Destruere, Restituere, (For Frederick Kuhnen), 1978

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Laetitia, (For Dr. Charles Walker), 1978

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Reduction No. 2 (For Mernet Larsen), 1978

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Reduction No. 3 (For Suzan Courtney), 1978

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Uliginosus (For George Pappas), 1978

Enamel, colored chalk and pencil, crayon, oil pastel, and graphite on masonite

60 × 48

Courtesy of the artist

Tom Hatch

Chin Here, 1975

Mirror, metal, and wood

16 × 12½ × 10½

Courtesy of the artist

Single Stick as a Cube, 1976

Mirror and wood

14 × 16 × 14

Courtesy of the artist

Stereoscopic #111, 1976–78

Pencil on paper, glass, metal, mirror

Apparatus 15 × 56; drawing 12 × 42

Courtesy of the artist

Back to Back, Illusion and Reality, 1977

Glass, mirror, and wood

30 × 11 × 30

Collection of Alan and Helen Kikuchi

Mirror and Glass Construction, 1977

Glass, mirror, and wood

48 × 72 × 72

Courtesy of the artist

James Hill

Gorilla Moves, Winter, 1977

Copper sheeting on wood with brass nails, wood, paint, photo, stick, silver, and granite

65 × 58 × 12

Courtesy of the artist

Dancing, Spring, 1978

Paint, latex, wood, mirror glass, photo, steel, and canvas

Approximately 60 × 24 × 20

Courtesy of the artist

Campaigns, Summer, 1978

Rhoplex, stick, granite, lead sheeting over wood with copper nails, and twine woven over expanded steel painted with iron oxide

Approximately 64 × 90 × 30

Courtesy of the artist

I Gorilla, Spring, 1977

Chalk, paint, crayon, mirror glass, pencil, photo, plastic animal, brass, and leather on paper

21 × 31

Courtesy of the artist

Death-Life Chicago (Ree Morton), Spring, 1977

Chalk, paint, paper, mirror glass, crayon, wood photo, decals, leather, copper nail, and pencil on paper

15 × 24

Courtesy of the artist

Dancing Gun, One, Summer, 1978

Crayon, pencil, wood, mirror glass, linoleum, paint, and photo on paper

15 × 24

Courtesy of the artist

Dancing Gun, Red Stripe, Summer, 1978

Crayon, paint, watercolor, mirror glass, and photo on paper

15 × 24

Courtesy of the artist

Dancing Gun, MT, Summer, 1978
Crayon, paint, chalk, photos, and beads on paper
15 × 24
Courtesy of the artist

Alexa Kleinbard

*Harp in My Hand, Shoes Touching Land, Harpoon
Bird, 1977*
Oil on paper mulch with fiberglass backing
66 × 70 × 3
Courtesy of the artist

Merrimaid, 1977
Oil on paper mulch with fiberglass backing
59½ × 15½ × 4½
Lent by Jay Richardson Massey, Philadelphia,
Pennsylvania

Shootit, 1977
Oil on paper mulch with fiberglass backing
73 × 33 × 3
Courtesy of the artist

Chimney Sweep and Fish Eye Taking Out Trash, 1978
Oil on paper mulch with fiberglass backing
69 × 48 × 6 and 67 × 22 × 6
Courtesy of the artist

Catch Me If You Can, February, 1977
Oil and oil crayon on paper
22 × 30½
Courtesy of the artist

Self Portrait with Green Eyes, October, 1977
Colored pencil and oil crayon on paper
15½ × 12
Lent by Joseph Kleinbard, Philadelphia,
Pennsylvania

Chair Sweeping Out Cityscape, October, 1977
Colored pencil and oil crayon on paper
15½ × 12
Courtesy of the artist

Armor for the Arena, February, 1978
Colored pencil and oil crayon on paper
15½ × 12
Courtesy of the artist

Janis Provisor

Grey Forest, 1978
Oil and acrylic on canvas
22 × 23
Courtesy of the artist

Helotes, 1978
Oil and acrylic on canvas
22 × 23
Courtesy of the artist

Luling, 1978
Oil and acrylic on canvas
22 × 23
Courtesy of the artist

Sequin, 1978
Oil and acrylic on canvas
22 × 23
Courtesy of the artist

Untitled, 1978
Acrylic and gouache on paper
22 × 30
Courtesy of the artist

Untitled, 1978
Acrylic and gouache on paper
22 × 30
Courtesy of the artist

Untitled, 1978
Acrylic and gouache on paper
22 × 30
Courtesy of the artist

Untitled, 1978
Acrylic and gouache on paper
22 × 30
Courtesy of the artist

Dan Rizzie

Untitled Box #5, 1978
Acrylic, cut paper, and graphite on board
15 × 15 × 3
Courtesy of Delahunty Gallery, Dallas, Texas

Untitled Box #6, 1978
Acrylic, cut paper, and graphite on board
15 × 15 × 3
Courtesy of Delahunty Gallery, Dallas, Texas

Untitled Box #7, 1978

Acrylic, cut paper, and graphite on board

15 × 15 × 3

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled Box #8, 1978

Acrylic, cut paper, and graphite on board

15 × 15 × 3

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled Box#9, 1978

Acrylic, cut paper, and graphite on board

15 × 15 × 3

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled, 1978

Collage on paper

16½ × 16½

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled, 1978

Collage on paper

16½ × 16½

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled, 1978

Collage on paper

16½ × 16½

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled, 1978

Collage on paper

16½ × 16½

Courtesy of Delahunty Gallery, Dallas, Texas

Untitled Collage, 1978

Collage on paper

16½ × 16½

Courtesy of Delahunty Gallery, Dallas, Texas

The New Museum 65 Fifth Avenue New York, New York 10003