

INVESTIGATIONS:

Probe · Structure · Analysis

Agnes Denes

Lauren Ewing

Vernon Fisher

Stephen Prina

David Reed

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Acknowledgments

The nature of this exhibition has changed radically over the last year-and-a-half. Initially interested in reexamining formalist work (which has recently fallen out of critical attention), we eventually adopted a different approach and focused our attention on a number of artists who share a similar sensibility, rooted more in attitude than in form.

We are grateful to the following individuals for their assistance: Cheryl Cipriani, whose unstinting aid and support with all aspects of the organization of the exhibition and catalog enabled us to realize this project; Victoria Tracy and Robert Kurilla, who researched the artists' bibliographies; Emory Craig and John Jacobs, for skillfully installing the show; Marcia Tucker, for her constant support and constructive criticism; Tim Yohn, for once again making important editorial suggestions "in a crunch"; Joan Greenfield, for designing the catalog; Robin Dodds and Bonnie Johnson, for correcting the manuscript; and Naomi Rhoads, for assisting with typing the manuscript. We would also like to extend our appreciation to Jacki Apple, John Baldessari, and John Mandel for their recommendations and assistance; and to the staffs of Livet Reichard Company and Max Protetch Gallery for supplying documentation.

The artists themselves have contributed substantially to the elucidation of ideas in the catalog through extensive conversations with us. We are indebted to them for their wholehearted cooperation and participation in the installation.

L.G. and A.S.

Preface

It has become a commonplace to use the word “personal” to describe a shift away from the more formal concerns of painting and sculpture in the late 1960’s and early 1970’s to the narrative, autobiographical, and figurative modes prevalent in recent years. It is for this reason that *INVESTIGATIONS* came about; initially, it was an attempt to subvert what we felt was our own predilection for such an intimate, informal, self-referential kind of work. We were intrigued by those artists who continued, despite the prevailing change in style, to address rigorously abstract, formal, and “impersonal” issues in their work. We were also concerned with the lack of a new critical framework for such work, and anxious to re-examine it in the light of changes that had taken place since the prevalence of a formalist esthetic in previous decades.

Our initial investigations notwithstanding, it became clear that a number of artists were utilizing an analytic and investigative mode to question and explore both formal and metaphorical areas of thought, without resulting in “art for art’s sake.” Rather, they were (and are) trying to come to grips with essential questions about the nature of the world and our place in it by allowing their work to question, analyze, and restructure *itself* as a way of addressing larger issues. In the deepest sense, of course, this work is also “personal,” as is all work which comes from a sense of conviction about the effectiveness of a visual rather than technical language in altering the way we see and respond to the world around us.

My thanks to Lynn Gumpert and Allan Schwartzman for organizing the exhibition and writing the catalog essay, and to Cheryl Cipriani whose participation in the planning and organization of the exhibition was essential. I am especially grateful to our interns and volunteers, who have provided crucial implementation for the exhibition and whose cheerful and dedicated labor is indispensable. Many thanks to the artists for their willingness to share their work and ideas with us, and to the Jerome Foundation and the New York State Council on the Arts for their continued, generous support.

Marcia Tucker
Director

INVESTIGATIONS:

Probe · Structure · Analysis

The works included in *INVESTIGATIONS: Probe·Structure·Analysis* do not adhere to Matisse's maxim that art should be "a mental soother, something like a good armchair in which to rest from physical fatigue."¹ This art does not relax, rather it challenges, stimulates, and provokes.

The artists included in the present exhibition share a similar attitude toward making art. Not content merely to skim the surface of an idea, they probe deeply to reveal underlying structures. There is an analytic sensibility that investigates what is hidden, unique, or complex.

More specifically, these investigations have led to a questioning and analysis of the fundamental nature of perception, explored through their incorporation of strategies from other disciplines. David Reed has substantiated his formal interests in painting through research into theories of how the brain functions. In recent works he aligns two canvases or panels, the left containing a solid color field, the right having one or several large gestural strokes in either black on a white ground or vice versa. Vernon Fisher and Lauren Ewing juxtapose visual and cognitive modes of perception by combining words with images, the former through literary conventions, the latter through her phenomenological researches. Fisher incorporates his writings into his paintings by actually sanding the words through the painted, drawn, or photographed images in two or more component parts. Ewing integrates a large-scale three-dimensional structure with video, sound, and texts. Stephen Prina's involvement with music has triggered comparisons between aural and visual perception. He creates installations that include film, sound/music, drawings, and objects. Agnes Denes, whose investigations span such realms as science, philosophy, linguistics, and mathematics, attempts to redirect the vision of the conscious mind and to identify new modes for thought and behavior. She works in an ever-expanding variety of media, such as drawing, sculpture, painting, music, and photography, depending on the nature and requirements of each of her distinct projects.

This inquiry into perception is not a deliberate decision on the part of these artists. Rather it arose as a quality inherent to the process of investigation itself. Probing into structural foundations has led to the very core of all experience and reality as we perceive them and thus their work goes well beyond the use of a rational system to reveal component parts or elements. The identification of underlying structure (one aspect of visual perception)², is, for these artists, both the subject and the means of analysis.

These perceptual concerns of the artists are made visible through the actual objects they create. Since they address complex ideas, the ways in which the information is structured is

essential to the communication and understanding of their work. Physical structures (i.e., house, table, etc.) and mental structures (i.e., categories, frameworks, etc.) are the concrete means by which we govern actions, articulate thoughts, measure distances and achievements, and, basically, function in the world. These structures are *constructed* in an attempt to impose some order on a world that is in constant flux. Indeed, fundamental to the modern conception of reality is the dynamic nature of existence. Denes notes:

Once we abandon Newtonian static physics and accept Einstein's four-dimensional principles of relativity, we question reality and know that even the laws of nature may undergo evolutionary changes ... We haven't begun to understand the implications of this new, relativistic existence, where everything we had known and had believed now seems to be wrong. In this new dynamic world, objects become processes and forms are patterns in motion. Matter is a form of energy and our own human substance is but spinning velocity.³

This concept of a relativistic existence is realized formally in the works of all five artists. On a basic level, each work of art in *INVESTIGATIONS* is physically constructed from component parts. In his paintings, David Reed separates out each formal element so that they can be "read" as clearly as possible. Drawing (a black-and-white stroke) and painting (a solid color field) are made even more explicit by their execution on separate canvases or panels which are then joined to form a whole. The complexity of Stephen Prina's titles (such as *A Structural Analysis and Reconstruction of Franz Electric Metronome Model LM-FB-4 Serial Number 4701 as Determined by Four Operations, The Designs of Which Are Based on the Lowest Common Denominator; M.M. 40*) indicates the importance of first examining component parts individually. The actual arrangement of information reveals his step-by-step analysis. Similarly, component elements are very evident in Vernon Fisher's work. He often uses two or more sections, and occasionally works directly on the wall. Although a left-to-right progression initially is the most logical way of proceeding, it is not as fixed as in Prina's work. Instead, there is a sense of moving back and forth as various connections are made. Certain associations suggest new interpretations as we probe further through strata of meanings. Construction as method of perception is again built into the nature of Lauren Ewing's work. Situated inside and outside a central "building" are other distinct elements, realized in different media (e.g., video tapes, sculptural parts, painted texts). For Agnes Denes, each work itself is a component part of a larger series. Although individual works are complete unto themselves, the full range of meanings is not completely apparent until seen in relation to the others in the series.

In these artists' works each part serves as a vehicle through which various ideas are communicated. In order to fully comprehend this art, the viewer must consider each part in relation to other parts, as well as to the whole. In other words, the process of perception is re-realized by the viewer when the relationships between part-to-part and part-to-whole become clear. The ways in which the parts combine and function as wholes thus constitute a major thrust of these artists' investigations. Uninterested in prescribed meaning, they demand that the viewer actively process and integrate information through his or her own perceptual faculties. This does not mean, however, that the works included in *INVESTIGATIONS* simply pose riddles to be solved or solutions to be found. The work presents rather than concludes, in an attempt to provoke within the

viewer a succession of ideas/experiences.

The richness and complexity of this art derives, then, from the ways in which the essential component parts coalesce into a "total" experience. Though the elements in Lauren Ewing's works are approached separately, they add up to a microcosmic experience which is highly controlled, drawing upon familiar physical and conceptual encounters and the meanings behind them. The archetypal "building" which she uses is a metaphor for the mind, in that it shelters, isolates, and eventually (by the time the entire piece has been experienced) combines each component in a complete encounter. Stephen Prina compares various perceptual modes. For example, in his installation for this exhibition he filmed an electric metronome so that tempo and rhythm can literally be "seen." By juxtaposing these various faculties, meanings emerge out of the comparisons between, rather than within, the distinct components. At first glance, David Reed's diptychs do not appear unified. He isolates essential elements of painting (color and line) in a way similar to the separate functioning of the right and left hemispheres of the brain. Only through the process of viewing the works can the observer integrate the two halves of the paintings and the separate functions. An expanded mode of seeing thus becomes possible. Vernon Fisher's works are like novels. The correspondences between the everyday images and objects he depicts and the simple actions and predicaments he describes in his texts evoke intellectually and emotionally complex layers of meanings. These visual elements—surface treatments, spatial positions, and scalar relationships—all interweave in a perceptual "volley" with the viewer, who ultimately unifies them. Agnes Denes gives form to ideas that have not previously been visualized. Each project is subjected to a series of transformations which are evolutionary in nature. For example, in the *Pyramid Project* a theoretical system (Pascal's triangle) was visually translated into an ideal architectural form/symbol according to its own mathematical operations. Through successive permutations on the triangle, the project spiraled: the pyramid became an object, a structure for the growth of society and language, and again a pure form, one which could be stretched and re-structured in space.

The range and scope of Agnes Denes' art boggle the mind. In a time of increasing specialization, she is a universalist. All disciplines become both source and means by which ideas and meanings can be realized. The sheer magnitude of her interests defies easy summarization. Denes herself noted a few years ago:

I work with time aspects, truth functions and evolutionary transformations. I make art out of the visual beauty in logic and find rich imagery in the selfhood of a seed. I build pyramids out of theories of probability and feed Hamlet into a computer. I find it increasingly difficult to formulate all-inclusive, concise statements into which to fit this sprawling, complex body of work I have created. My art is a forever changing, evolutionary process touching on global issues relevant to human survival and the quality of life. My art is an endless probe.⁴

Fundamental to all her art is the realization and recognition of the dynamic, relativistic nature of reality. An acknowledgment of a world "of rapidly changing concepts and measures"⁵ underscores her method of working. She does not strive to capture an absolute or static ideal. Since reality itself is in a continuous state of evolution, one can grasp only partial aspects at any

one given time. Denes' projects are similarly evolutionary in nature. Her work is serial in the sense that an idea undergoes a series of transformations and permutations.

In her quest to uncover that which is invisible or obscured, she never loses sight of her role as artist, that is, the visualization of the ideas is absolutely essential. Intuition and self enter in as form emerges. The more complex the concept, the greater the challenge. As an artist, she is free to appropriate and utilize whatever is necessary from a wide range of disciplines. She is not interested in researching accepted scientific data, but rather in restructuring available information to provide new insights. She states:

My work touches on the various stages of the development of my species, re-evaluates and makes new comparisons in order to enhance perception and awareness, to form new insights and new methods of reasoning, and seeks the inherent potential in a system or structure to point to new systems of thought and behavior.⁶

It is extremely difficult to pinpoint the specific genesis of any given project. For example, the *Pyramid Project*, exhibited here and which includes the *Pascal's Triangle* series (see illustrations, pp. 22-23), had its origin in several different investigations, all of which, ultimately, are interconnected and interrelated. In one work, *Pyramid Series: 4,000 Years*, Denes transliterates her statement: "If the mind possesses universal validity, art reveals a universal truth. I want that truth," into middle Egyptian hieroglyphics in the form of a triangle (in turn derived from earlier investigations including *Dialectic Triangulation: A Visual Philosophy*, 1969). In *4,000 Years*, Denes examines communication and language through the Ancient Egyptian culture 4,000 years later. This interest in Ancient Egypt, a society that Denes feels eventually transcended itself, led to an investigation of the pyramid as symbol that, for her, functions as a bridge between this ancient and our contemporary society. Her subsequent visualization of Pascal's abstract mathematical theory of probability, never before made graphic, resulted in an elongated triangle. This structure was formed by a "triangular number system ... representing the relative probability of accidental repetition of chance occurrences."⁷ The traditionally static, opaque, and solid characteristics of the Egyptian pyramid were thus transformed into a dynamic, transparent, and fluid form which expressed the relativistic and constantly changing nature of our society. The network of numbers, which governed the form of the structure, was subsequently eliminated to reveal the underlying system of logic. Once this connective system was made visible, the form of the triangle could be manipulated in space (similar again to another project, the *Study of Distortions*), as evidenced in a series of sixteen-foot drawings. This system is, however, once again transformed by replacing the numbers with rectangular blocks/stones, and returning to a three-dimensional pyramid, but one which retains the curvature of Pascal's triangle. In another stage, the stones are replaced by human figures. Denes comments: "The structure remains the same, but instead of numbers and stones, the drawing is inhabited by a quarter million people. But ... are they really human beings or only a mathematical theory?"⁸ This cycle, therefore, turns back into itself: from abstraction to application and specification, dissolving once again into abstraction, and is yet still subject to future transformations.

For Denes, art is a reflection on life and reveals the ways in which we function in the world. Reality, according to her, can be only understood by glimpses into analyses of its structures. The vehicles through which she reveals the dichotomies between part and totality, and theory and its

applications, are universals, in this case, those inherent in the pyramid and Pascal's triangle. These distinctions, more specifically, exemplify the dilemma of how the subjective self grasps onto and participates in the schema of life. In the *Pyramid Project*, where the apparent subject matter is universals, the non-visible self (the artist) has directed the changes that occur between the various stages of this evolutionary cycle, the operations of the chosen system determining the actual form.

Whereas in the *Pyramid Project*, Denes arrived at the self through universals, in another project, *Rice/Tree/Burial*, the process is reversed. This project was realized in 1968 when Denes carried out a private ritual in upstate New York, her first visual artistic venture since she abandoned painting in 1965. The ritual incorporated the burial of haiku poetry written by Denes, the planting of a rice field, and the chaining of a group of trees. Reenacted in 1977 and 1979 in Artpark, Lewiston, New York (see illustrations, p. 21), the work functions on a number of levels. Rice, a universal substance, was planted to represent life, the seed itself "the nucleus, first principle or cause and the beginning."⁹ The chaining of the trees symbolized interference with nature, linkage, connective units, and bondage as well as selection and the esthetic prerogative. The burying of the only copies of the haiku poetry was a personal self-denial and self-discipline heralding a new analytic approach to art dealing with paradoxes and essences. It also signified returning to the soil, disintegration, and reduction, and, on the other hand, planting and renewal. This personal ritual synthesized the fundamental evolutionary life cycle: birth, mutation, choice, and death/regeneration. In the Artpark public reenactment, the burial of the poetry was replaced by a time capsule, containing the microfilmed responses of university students to a questionnaire concerning human values and the future of mankind, Denes' writings on her work, and a letter to the future, intended to be opened a thousand years later. In contrast to the *Pyramid Project*, in *Rice/Tree/Burial* the self is the apparent subject matter, and the universals are implied from the actions and symbolic transformations carried out by Denes.

Stephen Prina investigates the nature of structures and systems. By choosing a metronome as the point of departure for the present installation (see illustration, p. 34), he has selected a mechanical device with a limited set of functions that are easily analyzed. He imposes a structure in which certain decisions are arbitrarily made, in order to arrive at quantifiable and concrete measurements within an essentially logical analytic system; this sets up a counterbalance between the rational and irrational. By transmuting information communicated through various media into other media—sound into film, film into drawings, and so on—Prina analyzes the inherent perceptual qualities of each.

As indicated before, the complexity of this particular installation is conveyed in its title. In fact, the title describes clearly the intended function of the work. The metronome is an instrument which marks time with a regular beat. Prina isolates the two functions of time duration and marking beats that are unified in the normal use of the metronome, and subjects them to four operations that utilize the full range of thirty-nine different speeds or increments possible. He then translates this aural and visual information (the metronome flashes a red light as well as clicks for each beat) into a film sequence in which the four operations are manually carried throughout. Once translated into film, the results are analyzed further—the number of beats is transferred into the number of frames each beat/flash occupies for each of the four operations

carried out for all thirty-nine increments. The 156 sections are analyzed further and translated once again into algebraic equations that indicate the relation of beat/flashes (content) to the length (form) of each filmstrip. Further reductions occur until all procedures are synthesized into one equation. This final equation serves as a template for yet another translation of the material into an audiotape which becomes an aural equivalent for the abstract equations arrived at earlier from the filming.

Visualization of the process is crucial to the work at all stages of the various operations and serves as still another language or perceptual system. The mathematical equations thus are inevitably translated into visual equivalents that communicate the same information through another "language." The result is that we can "see" time—the specific length for each of the 156 sections of the four operations is represented graphically by the actual filmstrip as well as a drawn diagram. More generally, the distinct elements of the piece are coherently arranged in separate parts along the wall. Form and format follow function: the progression from beginning to end (or from left to right) is a linear build-up of information which literally crescendos and decrescendos in its arrangement. The central, most dense area contains a visual, obsessive bombardment of information, nearly consuming the wall, while sparser areas engage fewer elements.

Absolutely essential to the installation is the sound component. The metronome sounds (and flashes) at 40 beats per minute, the slowest speed and common denominator. The film section, projected continuously and silently, creates another rhythm through the irregular, red flashing light as the metronome is put through the thirty-nine increments for each of the four operations. The audiotape, which concludes the installation, interfaces aurally with the regular, steady beat of the metronome itself.

Various levels of interpretation and meanings emerge. The utilization of the metronome as subject for art is a displacement of its normal function of assisting a musician's practice. In addition, Prina refers to Man Ray's *Objet Indestructible* (1923/59)—a metronome with a cutout photograph of an eye on the pendulum, an "object to be destroyed" with the partial image of "some-one you love but cannot see anymore."¹⁹ The fact that Prina's logical analysis of a massive amount of inconsequential information derived from a metronome is reduced to an irregular and nonsensical progression of beats is certainly ironic. The specific objects under analysis are, thus, forms through which the nature of systems and structures are characterized and delineated. Prina's in-depth investigations therefore reveal common denominationalities applicable to similar structures.

Prina's interest in analytic systems and mathematical equivalents stems from his background in music and composition, where such analyses formed an integral part of a university musical education. His two interests in performing/composing and the visual arts were incorporated into one format about five years ago and he continues to explore them, with an ever-increasing complexity. In this installation, by placing the metronome—normally backstage—onstage, he comments on the performer's subsequent subjection to intense observation. Likewise, since the art work inevitably serves as metaphor for the artist, it thus undergoes similar scrutiny.

A certain polish and almost commercial esthetic is important in Prina's work. By utilizing a sleek presentation he subverts similar advertising techniques that have infiltrated our everyday lives in order to "sell" a very different message. In another piece, *A Structural Analysis and Re-*

construction of *MS7098 As Determined by the Difference Between the Measurements of Duration and Displacement*, Prina re-recorded a Columbia record of Glenn Gould playing Arnold Schoenberg's complete music for piano. The end result is a record within a record, restructured according to duration and displacement occurring in the recording and intervals of silence between the six piano pieces as recorded on the Columbia record. Not intended to be exhibited, the five hundred copies of the record with an accompanying inserted poster are being distributed freely.

Prina's other investigations are grand in intent and scope. *The Way He Always Wanted It* was inspired by Schoenberg's theories and music for solo piano. Prina re-examines Schoenberg's interest in simultaneity as expressed in his writings from a contemporary vantage point. For this project, realized so far only in plan (see illustration, p. 33), Prina envisions six circular configurations of speakers, one for each piano piece. The speakers would isolate every discrete sound event by transposing each pitch and dynamic characteristic (relative amplitude) into a circular grid, which would be reproduced electronically and pre-recorded by audiotape. For the installation, 1,081 speakers would be required, and each piano piece would sound simultaneously rather than in the linear progression of pitches indicated by Schoenberg's scores. Prina is, in fact, creating a symphony of sounds without the musicians. He is gradually expanding the bases of his investigations and, more recently, is moving into such realms as philosophy, which in turn will be subjected to similar analyses and reconstructions.

Lauren Ewing's works are, above all, experiential. Through the orderly succession of distinct components, each of which introduces a different perceptual mode and a new layer of meaning, the works take the viewer on a journey. The issues which concern her are universal ones. While the images and texts which comprise the nexus of her work appear cryptic in isolation, these fragments participate in an additive approach to content and its significance. Ewing prods the viewer along step-by-step as the issues expand and the essential meanings behind them become compounded.

Her works fall into two basic categories: installations (indoor and outdoor) that interact with their sites, and indoor installations that, while usually tailored for specific settings, provide a more internalized experience separated from the realities directly around them.

The experiential component is often emphasized by the actual physical journey around and through Ewing's works. *BROADSHEET/SHIFTPHASE: Somewhere Between Saturn and the Fixed Stars* is an "internalized" piece executed earlier this year for the Bronx Museum of the Arts' *Marking Black* exhibition (see illustrations, pp. 26-27). It consists of a thirty-two-foot corridor, ten feet high and twelve feet deep in its exterior view, two feet wide with a seven-foot high barrel archway in its interior, and is connected to an enclosed room seven feet by twelve feet by six feet. The viewer walks through this dark, long, narrow tunnel,

the end of which is not visible. The world disappears from sight as the viewer proceeds down the tunnel at the end of which is an enclosed space with two identical video monitors. The viewer is not given physical access to the room but reads the monitors from the end of the tunnel, where a half-door bars physical entrance.¹¹

ing, passage from the exterior to the final destination. Ewing also heightens these dramatic and focal qualities by painting her surfaces black and by emphasizing dark interiors. This extended sensual experience is a response to the mysteries of darkness since people are “conceived in darkness, seek darkness for their most intimate moments and return to darkness.”¹² The organic qualities are further emphasized on the exterior, for with the exception of the flat face of the entryway, the entire exterior is structurally exposed and “ribbed.”

The physical journey is consolidated in other works. For example, in *A Powerhouse for Adam Smith*, included in the present exhibition, our static positioning allows us to perceive the entire structure (a building with one-foot-square window openings stacked in four layers above one another wrapping around the entire structure), but it is necessary to move around the structure to read a text which runs like a frieze along its top:

THE BUILDING/MACHINE, SUGAR CUBE, TRICKSTER, DOPPELGÄNGER
A POWERHOUSE FOR ADAM SMITH
LIAR, LIAR, FANCIFER, YOU WHEEL SPINNER, TOWER AND WELL . . . (LATER DESCRIBED AS
CONTAGION)

The physical journey prepares us for a mental one, as we consider the texts, video, and sculptural elements, all of which emphasize the whole “self” of the viewer. The frequent use of video—with static or gradually shifting images (silhouettes, faces, or the image of a piece itself) and texts, lack of sound, and soft tonal contrasts (in color or black-and-white)—within a darkened space introduces an element of removal. Ewing infiltrates our usual sense of self by placing us in a “time warp,” where the rhythms through which information is introduced are slow, constant, controlled, and often subliminal. The video usually provides the only light source, thus compelling the viewer towards it.

The video texts themselves interface with the activities portrayed on the tapes, with the other elements of the piece (both mental and physical), and with the ways we function and experience in general, in relation to others, and ourselves. While the words in the texts are quite specific, their applications are broad and expansive. In *BROADSHEET/SHIFTPHASE* the video image is

a real time view of a man (actually a headless body) in a small cell-like room. At no time can he escape the view of the camera/spectator but is obviously unaware that he is the object of observation. The viewer, standing at the end of a long telescope/camera-like device, is addressed by a text over the image. The text exists in three states or realms: As if it is; As if you are; As if you will be. Each state is followed by a series of words or phrases which eventually explore the total subject/object situation, the aspects of surveillance (both infra-individual and extra-institutional), and the idea of the human life as a projectile, in transit, “somewhere between Saturn and the fixed stars.”¹³

This subtle mind/body infiltration and gently seductive prodding that characterizes Ewing's work is abandoned in *Powerhouse* through the introduction of sound. As we enter the space around the piece, speakers emit soft outdoor noises taped in the forest setting of an earlier state of this work in Bennington, Vermont. But as we approach the sculpture itself, microphones on all four sides transport all of the sounds we make into the piece: private contemplation is instantaneously converted into active participation. We are thrust into the driver's seat, perhaps against

our wills, and must, of necessity, “perform” for the work. The work’s domination over us severely regulates and inhibits conversation, and subsequently alters our actions. Suddenly hyper-self-conscious, we are partially deprived of ourselves; the dialectic nature of art is thus redefined as an equal reciprocity: we must give as much as we take. The piece itself is similarly an obstruction; we are denied physical entry into the “mini-factory” which contains two large spiral apparatus, that resemble silk-spinning machines, and two videotapes (one showing the Bennington piece outdoors, again an environmental denial through the geographic-spatial limitations; the other showing a figure in a room). We must squeeze past the narrow space between the work and the wall to view the rest of the show. The title suggests, especially with its historic implications of economic “progress” by its dedication to Adam Smith and his seminal capitalist theories, that spiraling growth has gone out of control (“Later Described as Contagion”). The machines and systems we create can ultimately consume us, just as the *Powerhouse for Adam Smith* deprives us of our freedom.

Further implications of the work expand its meanings. Originally a site-specific piece (in Bennington), and now less dependent on the space it occupies, *Powerhouse* contains a socio-historic irony. The introduction of two large silk-spinning spirals—symbols of America’s industrialization and subsequent marketing of beauty in the form of luxurious silk products—led to a different kind of “contagion.” When introduced in the United States, silk spinning brought the gypsy moth, which infested and consumed large amounts of local produce.

Ewing’s works, then, in the various transmutations activated by their components, imply more than they represent. Metaphorically the sculpture can be an organism, even a human being, a machine, or on a broader level, industrial progress (as is the case in *CELESTIAL RUNTHRU: A Section of The Transcendental Railway [Previously Called “The Engine of Republican Virtue”]*), realized at the University of California at Irvine (see illustrations, pp. 24-25), domination or corporate control (as in *DOUBLE BODY OF THE KING* proposed for Chase Manhattan Plaza), or, a factory or the monster of economic growth (as in *Powerhouse for Adam Smith*).

In his paintings, David Reed attempts to bridge the dichotomy between emotions and the mind, between feelings and intellect. Rudolph Arnheim’s observation that “artistic activity is a form of reasoning, in which perceiving and thinking are indivisibly intertwined”¹⁴ is particularly relevant to Reed. The actual physical and sensory act of painting is of utmost importance to him. He is, in many ways, the quintessential painter. He communicates through the formal, and specifically non-verbal “language” of painting: color, line, shape, stroke, figure/ground, etc., each of which are employed for their inherent, expressive qualities (see illustrations, pp. 37-39).

Yet by drastically reducing these elements—to one color field, to one gesture/brushstroke—he goes well beyond formalism. He makes conscious and unavoidably apparent the essential components of his work by separating them out. In doing so, Reed wants to redirect the way in which we see, to make apparent the actual process of perception, and thus comprehension.

His intuitive inclination to separate out the elements of painting found substantiation and validation in theories of how the brain functions. Experimentation led him to a solution which “felt right”: the division of a color field from a white ground supporting a black stroke (or vice versa) which were joined laterally. Subsequent investigations and reading revealed that this separation emphasized and reinforced the different specialized functions of the brain. Concerning these

functions, Reed notes:

The left [hemisphere] is most active in waking consciousness, the right while dreaming. The left interprets flat, linear material, as in reading. The right interprets spatial perceptions and configurations. The left tends to see details, the right wholes. By separating color and drawing laterally, I had divided my paintings the way interpretation in the brain is divided. The paintings thus initially reinforce the propensities of each hemisphere.¹⁵

Indeed, in observing and contemplating the works, we become aware of the differences in perceiving the two areas. The apparent simplicity and limited number of elements in the paintings allow for an "immediate" understanding of the composition. At first, the field of color seems to both recede and advance, not adhering to the wall. By abutting two panels, Reed reduces the sense of containment or enclosure inherent in a unified rectangle. The stroke in the black-and-white area, on the other hand, evokes a lateral movement. A tension is initiated by the stroke's relation to the ground—it at once appears to be "in front" or "on top" of and yet integrated with the ground by virtue of its application while wet onto the still wet surface of the ground. The ground, furthermore, can be interpreted as a frame for the gestural stroke. The lateral movement of the stroke across the surface implies a limited action or duration of time as opposed to the "timeless" quality of the color field. Similarly, the spatial "weightlessness" of the color field is contrasted with a sense of gravity conveyed by the paint drips of the stroke. Its tactile irregularity is set off against the geometric confines of the color field.

After prolonged viewing of an individual work, however, these perceived qualities begin to shift. When looking at the color field, the black-and-white area begins to appear tinted. Likewise, when studying the black-and-white stroke, the color area seems to flatten out laterally. Reed attributes this to the fact that the brain is integrating the two hemispheres, exchanging functions rather than isolating them. The simultaneous integration is made through the viewer's conscious effort to perceive the two parts as whole. Since Reed's paintings intentionally isolate the separate functions and make them "conscious," we can, likewise, consciously overcome the differences.

The effect is elusive, however. We no sooner grasp the entire image than it pulls away and we revert to viewing the two components separately. It is only by virtue of the balancing of scale and weight, and the harmonious relation of the two areas to each other, that unity can be achieved at all. With this sparse vocabulary of limited elements, these paintings leave absolutely no margin for error or miscalculated proportion. Certain colors demand a greater amount of area, whereas other colors may be relegated to a narrow vertical strip. Likewise, the scale may vary with the number of strokes.

Reed requires the observer's active involvement with his paintings. The paintings are not, in a sense, completed until seen and "unified" by the viewer. Once this realization is made, this engaged use of both hemispheres can be made more easily, and ultimately learned. In Reed's opinion, time as we normally perceive it is transcended.¹⁶ The evolutionary tide of increased differentiation of the two brain hemispheres can be overcome, and emotion and intellect united.

Additional insights into Reed's paintings reveal a complex yet subtle layering of meanings. The large gestural stroke, executed with a house painter's brush, introduces a strange disjunction of scale. It becomes the archetypal gesture, the ultimate summation of all brushstrokes in painting. Indeed, the color field panel is not executed with a brush, but with a palette knife,

keeping the distinction clear. The stroke assumes monumentality because of its scale (especially in comparison to a regular-size brushstroke) and its suggested continuation beyond the edge of the painting. By virtue of the solitary status, the additional element of the color field takes on a similar heroic quality. The paintings, then, are not limited by their finite measurements, but can continually expand in their suggestive possibilities.

David Reed addresses the very complex question of consciousness and awareness of self in these paintings. This concern with understanding at least the fundamental qualities of consciousness, which has underscored philosophic investigation for centuries, arose out of Reed's basic questioning of how a painting communicates and how we, in turn, perceive the "non-objective emotions" (so-called by Malevich) so evident to him. His paintings are, thus, not only monumental in affect but also in scope. They address the grand issues of perception, the functions of the brain, the processes of synthesis and unification, and yet remain straightforward paintings. By achieving the utmost clarity in intent and ultimate reduction to the essential structure of painting itself, Reed has succeeded where visual complexity can often veil a lack of true understanding.

For Reed, paintings change the "base, the source, of one's active relation to the world,"¹⁷ altering the way we interface with reality. For the viewer, Reed's paintings allow the possibility of a new way of seeing, one in which time as we know it is changed, and one in which our way of perceiving is expanded.

Vernon Fisher's juxtaposition of texts on images, paintings and photographs, realistic and abstract markings, color and black-and-white, created and appropriated objects, produces a lively encounter. His use of common, even mundane depictions and descriptions comforts us with their familiarity. Yet despite this, and despite the fact that Fisher presents many clues in an orderly sequence, little indication is given as to how we must reorder and make total sense of them. Paradoxically, the meanings become more accessible (although not at first encounter), because we must use our own ordered logic to uncover his. We approach his art on our own terms. From the onset he indicates that his structure is relative to our ways of perceiving, and that the imposition of structure on the world of "real" things can confuse as much as clarify. The significance of a symbol, likewise, changes in the context of other symbols. In Fisher's work, images and actions, and the motivations and meanings behind them are multi-faceted and elusive.

The relativity and elusiveness of meaning is presented in early pieces. In *Space-Time* (1978) (see illustration, p. 29), Fisher indicates that we visualize and create form in order to grasp abstract concepts, or more specifically, that we perceive spatially.¹⁸ As indicated in the text, we conceptualize broad distances in terms of time (space-time): the stars we presently "see" are their past catching up with us; at times we stare "into the deep space of some unformed emotion;" we ground our sense of the passage of time by the length and angle of shadows. Time is not only relative to perception, but to action as well; this depicted vignette, *Space-Time*, occurred while the narrator was waiting for "Ann": "She said she would only be a second." The timed experience of the narrative, moreover, has transported us from one conceptualized "place" to another. The experience of the passage of time (that is, the concretization of the non-entity we call time) is quite different from the measure of it. The reality of the event is also relative to the illusory depiction of it. It was "written down," so to speak, by visualizing it, to be remem-

bered. Pictures, for Fisher, are the spatial dimension of narrative.

The relativity of what we call “reality” is compounded and communicated more experientially by Fisher in later works, such as *84 Sparrows* (1979), a tripartite work (see illustration, pp. 30-31). Here the artist dislocates familiar images from their usual contexts and places them in new ones, the logic of which is partially associative. We must work more actively now to sort through the wealth of information. The piece begins on the left with eighty-four cut paper sparrows, viewed from different perspectives, each haphazardly painted in blood red, all randomly arranged in a square configuration. Next we find a square, super-realistically rendered drawing of the top section of a camper trailer viewed from below, crowned with three clouds in an otherwise blank sky. The text embossed into and covering the entire surface reads:

I AM CROUCHED BESIDE THE CAMPER HOLDING MY ARM DOWN BETWEEN MY LEGS. BLOOD STREAMS FROM UNDER MY SHIRTSLEEVE AND DOWN MY WRIST AND OFF THE TIPS OF MY FINGERS. IT IS MAKING BRIGHT RED FLECKS ON MY SHOES AS IT SPATTERS OFF THE ROCKS BETWEEN MY FEET.

I AM LYING DOWN. LOOKING UP OVER THE SIDE OF THE CAMPER I CAN SEE THE DARK SKY, ALMOST INDIGO, AND WHITE DRIFTING CLOUDS LIKE COTTON. THEY ARE SUSPENDED IN THE SKY: IT IS EVERYTHING ELSE THAT IS MOVING. I SHUT MY EYES. BENEATH ME I THINK I CAN FEEL THE TURNING OF THE EARTH.

A SMALL BOY IS RIDING A MERRY-GO-ROUND. IT IS HIS FIRST TIME EVER. HE IS SMILING. THE MUSIC STOPS SUDDENLY WITHOUT WARNING AND THE MERRY-GO-ROUND BEGINS TO SLOW. HE TURNS HIS HEAD WITH A PUZZLED LOOK: “IS THIS HOW IT ENDS OR WHAT?”

The use of three paragraphs suggests the application of one to each of the three sections of the work. The first, which poetically seems to describe “artistic flow” out of the body and onto the object and back to the self, transforms real blood spatters into red splashes of paint. In the second paragraph we are given the artist’s perspective (if we assume that the narrator is also the artist) spatially—of looking up beyond the camper to the clouds—and sensorily—through the suggestion of the earth’s movement. With the last paragraph, though, we strain to find the connection with the third part, consisting of an image of a small (in comparative scale) trapezoidally-cropped segment of a “Nancy” cartoon, in which Nancy and Aunt Fritzi are horrified to have a small unidentified object land in and cause a bowl of fudge mix to splatter on them. The parallel actions of text and image seem connected by abrupt endings to presumably pleasant engagements: a merry-go-round fantasy and baking with Aunt Fritzi. Paradises have been intruded upon as information and meaning leap from one context to a more expansive one. Other simple connections between the three sections are apparent: birds removed from the *sky*, earth *revolving around* the clouds in the *sky*, and an object *flying* into a bowl. Circular images and their movements abound. Various viewing perspectives and spatial discrepancies of the images are isolated as well: real two-dimensional painted birds viewed from different perspectives; looking up to the illusionistically rendered sky; and the suggestion of viewing the comic strip from a reclining position (by its trapezoidal cropping), although clearly seeing the undistorted image head-on.

The text describes the different viewing perspectives: looking down, looking up, and turning around. Fisher also uses chaos as a structural and thematic constant: splattered birds, letters,

and fudge batter. All of the images are grounded, although often obliquely so: the birds on the wall, the camper on the unseen ground, the letters on the paper's "ground," the bowl on the table, and the fudge batter illusorily on Nancy's aunt's dress.

Although such a listing of possible connections between the components could go on, Fisher's point is now clear: we define things by our rationalizations of them.¹⁹ We find relevance in what we can attribute to something else, that is, through contextualization. The "Nancy" segment is removed from its narrative context (we don't know what the object is or why or how it got to the bowl), so we assign new meaning to it. Yet we still acknowledge that it can have further significance. Through the use of an abrupt ending to the work and its text ("Is this how it ends or what?"), Fisher implies that conclusions themselves are illusory and thus relative. Certain uncontrollable circumstances can stop activities (Nancy's fudge), while expectations can lead to disappointments when our fantasies are interrupted in midstream (the merry-go-round). Accordingly, the piece doesn't really end—its various layers of meaning ceaselessly unravel—it only stops abruptly when we abandon it.

The comprehensive vision of these artists, then, is manifest in multiple ways of communicating and perceiving. With the exception of David Reed, each of them combines images and objects with written texts. For Agnes Denes and Stephen Prina the texts are primarily didactic; they explain the processes and functions of their respective works. They use words only when they can more clearly convey information than images can. In contrast, Lauren Ewing and Vernon Fisher incorporate texts to broaden and diversify perceptual experience. Fisher's texts, which are stories, and Ewing's texts, which are fragmented phrases threaded together, offer another format for structure and image, but this time allowing the viewer to summon these with his or her own resources. On a structural level, Reed's paintings also function as texts. They combine diversified reading faculties (scanning broad areas from left to right, and narrow columns, apprehensible at a single glance) with both vertical and horizontal lateral layerings of information, as on the printed page.

Each of these artists has different ways of thinking about and making their art. Ewing, Fisher, and Reed pit form and concept against one another in a reciprocal relationship. In Denes' and Prina's work, in contrast, concept determines form. For Denes, contained in each work or project are the ideas which generate new works or projects. The initial inquiry tends itself to spark even more complex investigations. Thus her work spirals outward, with the artist herself always remaining at the core. Prina, on the other hand, consciously delineates the parameters of each project. He focuses on the essential qualities and ultimately the re-definition of a subject, in this case a metronome. He moves inward concentrically toward the core qualities. Ewing engages in a rigorous inward condensation, finding straightforward and personal, yet universal visual symbols for expansive meanings and topical implications. Reed's pared down vocabulary of black-and-white versus color, line versus field, and figure versus ground is crucial for him to convey what he considers the "essence" of painting. Unlike Ewing's, Reed's works always remain pure, separate from the world of specific events around them. Fisher, on the other hand, tends to work outward in a manner similar to that of Denes. Far less systematic, however, Fisher's paintings seem to spark a series of associations and allow for bridging of concepts and leaps of imagination.

While these artists' works appear so distinctly different from each other's, common attitudes underlying their various approaches bind them together. Theirs is a dynamic art, both in concept and in character. Likewise, it is not a finite art; new meanings and applications are suggested as the contexts and perspectives change.

Lynn Gumpert and Allan Schwartzman

NOTES

1. Henri Matisse, "Notes of a Painter," 1908 from Herschel B. Chipp (éd.), *Theories of Modern Art* (University of California Press, Berkeley and Los Angeles, 1969), p. 135.
2. Rudolph Arnheim, *Visual Thinking* (University of California Press, Berkeley and Los Angeles, 1969, reprinted 1974), p. 29.
3. From the artist's catalog statement, excerpted from the lecture, "Evolution and the Creative Mind," 1978.
4. Agnes Denes, statement from Corinna Ferrari, "La Bellezza della Logica—Agnes Denes a Milano," *Domus* (Milan, Italy), no. 596, (July 1979), p. 51.
5. From the artist's catalog statement.
6. From the artist's catalog statement.
7. Agnes Denes, "Pascal's Triangle and the Perfect Pyramid," unpublished statement, 1976.
8. Denes, "Pascal's Triangle."
9. Agnes Denes, "Rice/Tree/Burial Project," unpublished statement, 1979.
10. Man Ray, inscription on reverse of drawing from K.C. Pontus Hulten, *The Machine as Seen at the End of the Mechanical Age* (The Museum of Modern Art, New York, 1968), p. 10.
11. Lauren Ewing, unpublished statement, (1980).
12. Ewing, quoted in *Marking Black*, ex. cat., essay by Jeannette Ingberman and Madeleine Burnside, Bronx Museum of the Arts, Bronx, New York, 1980, n.p.
13. Ewing, unpublished statement, (1980).
14. Arnheim, *Visual Thinking*, v.
15. From the artist's catalog statement.
16. Reed has drawn from scientific writings about the brain to further develop his ideas. For example, the physiological time necessary to produce a sensation is discussed by John C. Eccles, pp. 256-259 in Karl R. Popper and John C. Eccles, *The Self and Its Brain: An Argument for Interactionism* (Springer International, Berlin and New York, 1977).
17. David Reed, conversation with the authors.
18. For further elaboration of this concept see Jean Piaget and Barbel Inhelder, *The Child's Conception of Space* (France, 1948; W.W. Norton & Co., New York, 1967).
19. The notion that "rationalization is definition" was pointed out by Kathleen Thomas in a recent conversation with Allan Schwartzman.

Agnes Denes

My art exists in a dynamic, evolutionary world of rapidly changing concepts and measures, where the appearances of things, facts and events are assumed manifestations of reality and distortions are the norm.

I question my existence as well as existence itself—the human condition, our importance or insignificance in the universe.

Although I deal with difficult concepts, my work remains visual. The process of “visualization” is doubly important since aspects of the work explore invisible systems, underlying structures and patterns inherent in our existence.

My art ideas are unorthodox compared to those usually dealt with in the art arena. I incorporate science, philosophy and all those disciplines that enrich my work and are so necessary to any worthwhile human activity in the world today.

I communicate my ideas in whatever form most true to the concept. It is the concept that dictates the mode of presentation. My projects take several years to complete and they are in a constant state of flux. The work follows an evolutionary attitude and process. It questions, dissects, re-evaluates and reconstructs through the conscious use of instinct, intellect and intuition.

Why the necessity to question at this point? This is the age of relativity, catastrophe theory, quantum mechanics, black holes and possible other universes. We think in terms of nuclear physics and curved space; we seek universal analogies. We live in crucial times.

One might say humanity always believes every epoch to be crucial. And yet, we are coming to the end of the second millennium of the Christian era. (Note that the height of the Dark Ages was around the year 1,000). We have created a not yet noticeable mutation, a widening gap between human vulnerability and the over-abundance of, and reliance on, science and technology. Even though our great advances are desirable and, in some cases, necessary for survival, they have interfered with evolution and the world's ecosystem. We know that unless human values are reassessed, the quality of life, even life itself, is in danger. We have to take into consideration population growth, diminishing human resources, environmental crises, breakdown of systems due to overloading, miscalculations and mismanagement, followed by “dehumanization,” “mind control,” and the “use of fear.” Some scientists predict the world population to be cut to a third and a second dark ages, lasting less than a hundred years to be followed by a new Renaissance.

Even if this doesn't occur, global concerns necessitate a more universal, more vital, approach to art. By questioning our existence as well as existence itself, we create an art universal in terms of all humanity. Personally, I am fascinated by our human position of being somewhere in the middle of this “existence.” We live on an average galaxy; we can't see too far or too close, can't stand too much cold or too much heat. We don't live too long, and yet, we can look out to the edge of the universe into light years and penetrate the atom, chasing quarks and another world within. The world seems to begin at the surface of our skin; there is a world beyond it and a world within, and the distance is about the same. I like that.

Once we abandon Newtonian static physics and accept Einstein's four-dimensional principles of relativity, we question reality and know that even the laws of nature may undergo evolutionary changes. We even invented the uncertainty principle, although we use it for other reasons.

We haven't begun to understand the implications of this new, relativistic existence, where everything we had known and had believed now seems to be wrong. In this new dynamic world, objects become processes and forms are patterns in motion. Matter is a form of energy and our own human substance is but spinning velocity. There is no solid matter and no empty space; time becomes an earth-bound reality but remains an enigma in the fourth dimension. We must create a new language, consider a transitory state of new illusions and layers of validity, and accept the possibility that there may be no language to describe ultimate reality, beyond the language of visions.

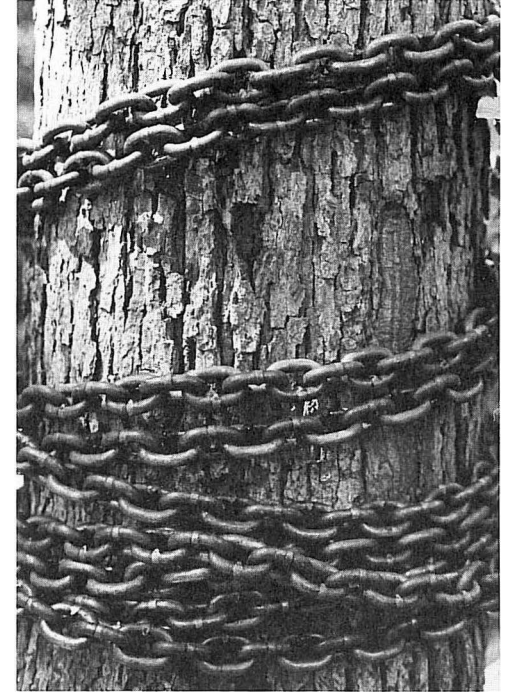
In our limited existence, evolution provides answers as to where we've been and where we are going: a future prediction based on previous phenomena. The universe contains systems, systems contain patterns. The purpose of the mind is to locate these patterns and to seek the inherent potential for new systems of thought and behavior.

My work touches on the various stages of the development of my species, re-evaluates and makes new comparisons in order to enhance perception and awareness, to form new insights and new methods of reasoning, and seeks the inherent potential in a system or structure to point to new systems of thought and behavior.

This analytic attitude probes the structural and philosophic significance of an invisible world where elusive processes, transformations and interactions of phenomena go unseen, buried in the substance of time and space. I am referring to known or unknown events hidden from recognition either by their nature of spatio/temporal limitations or by our being unaware of their existence and functions.

I believe that art is the essence of life, as much as anything can be a true essence. It is extracted from existence by a process. Art is a reflection on life and an analysis of its structure. As such, art should be a great moving force shaping the future.

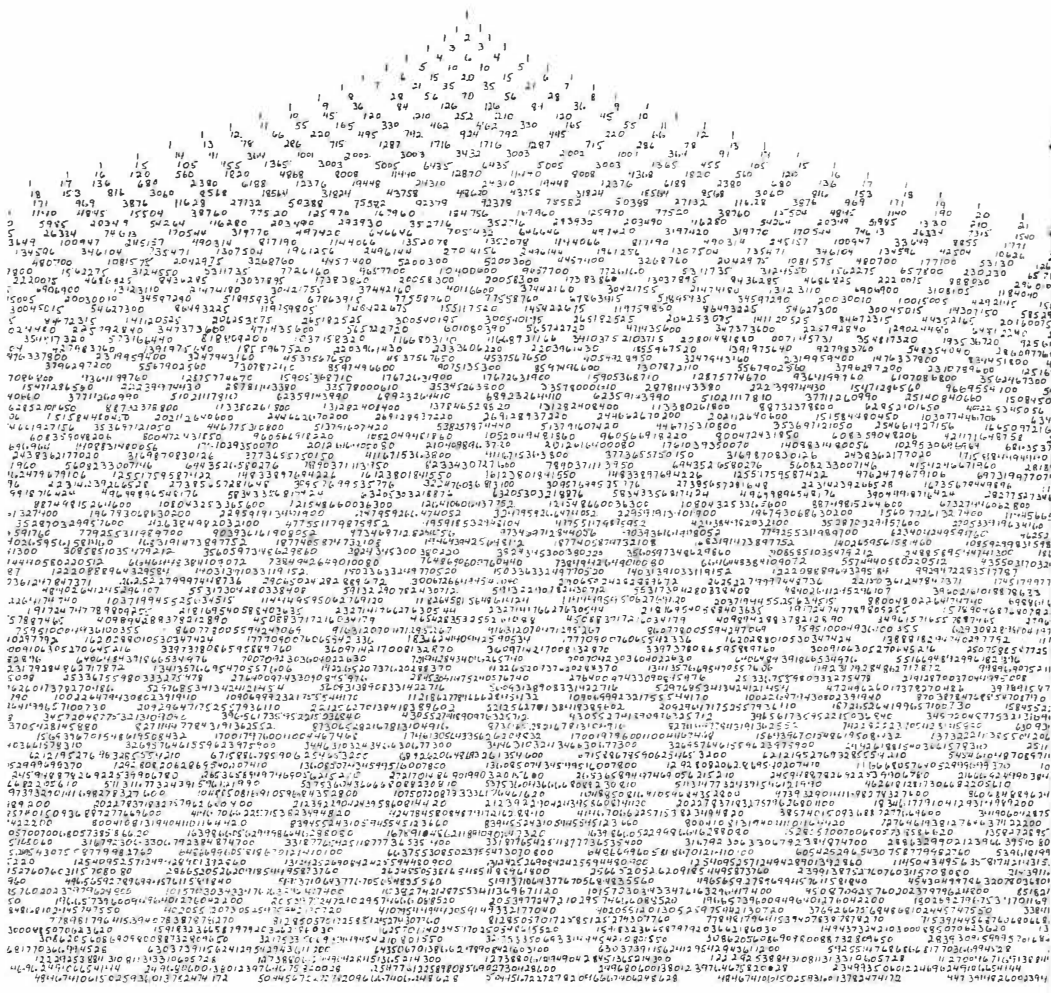
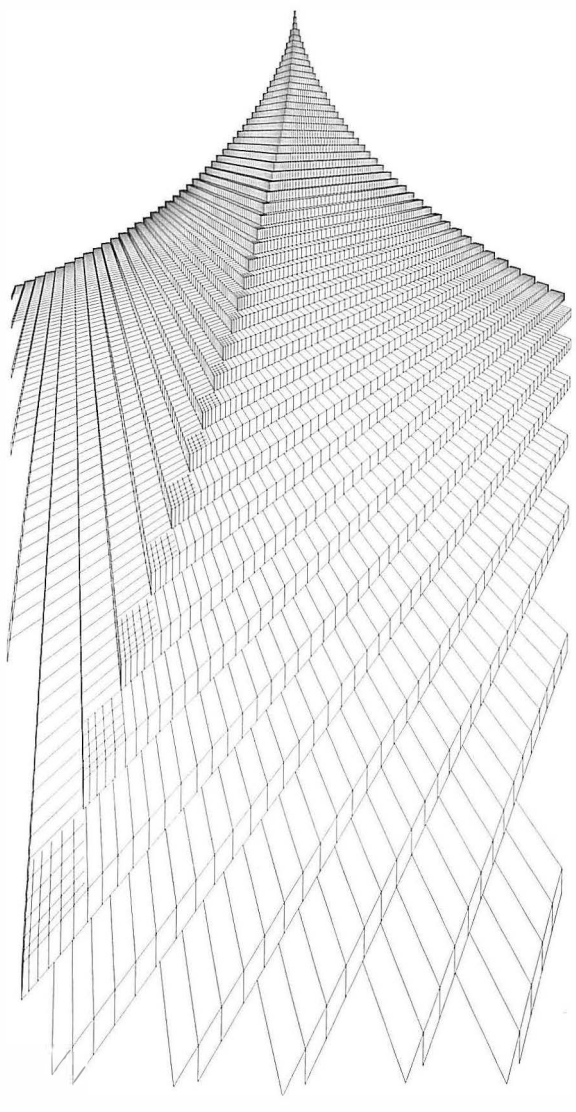
— from the lecture,
"Evolution and the Creative Mind," 1978.



Agnes Denes
Rice/Tree/Burial Project (Tree chaining; The Portal)
Realized at Artpark, Lewiston, New York, 1977

Agnes Denes
Rice/Tree/Burial Project (Chaining the forest)
Realized at Artpark, Lewiston, New York, 1977

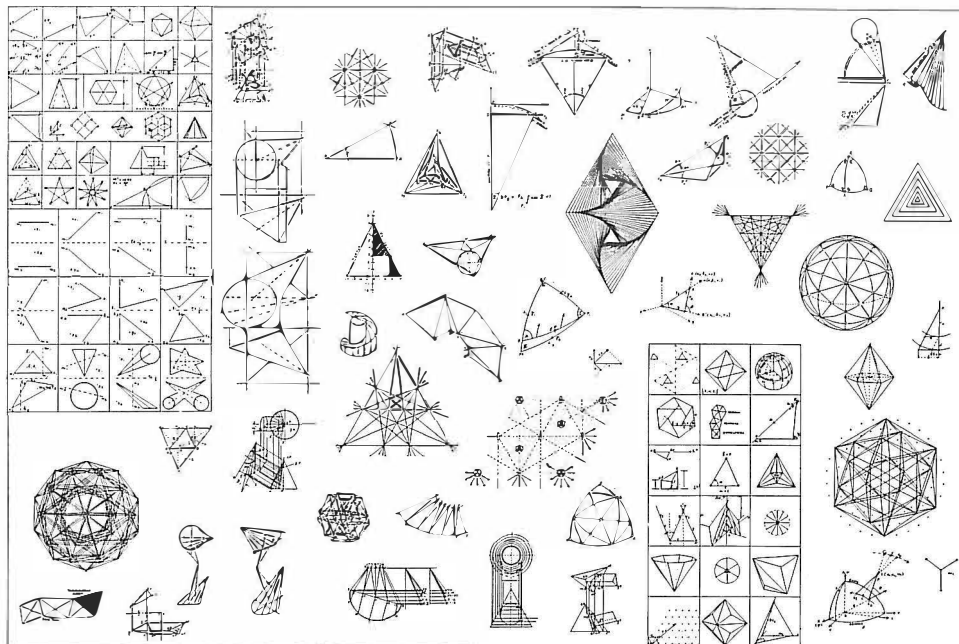
Agnes Denes
Rice/Tree/Burial Project (Rice field)
Realized at Artpark, Lewiston, New York, 1977



Agnes Denes
Pyramid Series: Probability Pyramid, 1976
 Ink on vellum
 70 1/2" x 34 1/4"

Agnes Denes
Pyramid Series: Pascal's Triangle II, 1974 (detail)
 15" x 16"
 Ink on rag graph paper
 Collection Ohio State University Art Collection,
 Columbus, Ohio

Agnes Denes
Dialectic Triangulation: A Visual Philosophy, 1969–71
 Ink on paper
 29" x 40"



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Edward Petersen

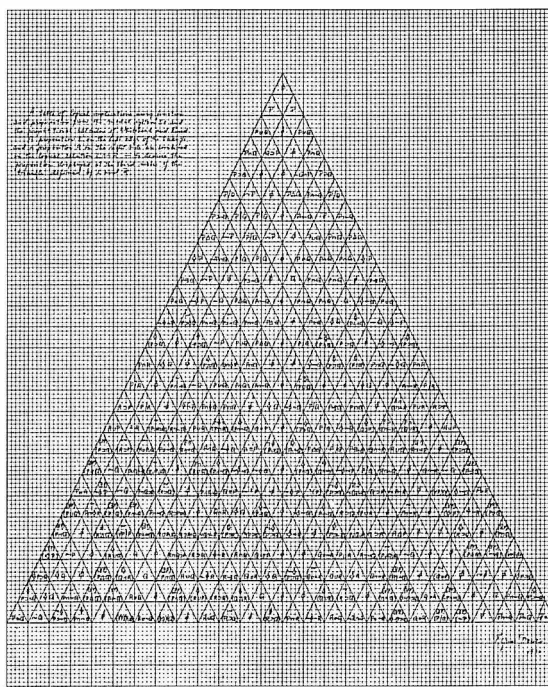


DIAGRAM: DIALECTIC TRIANGULATION: A VISUAL PHILOSOPHY

Dialectic triangulation is a classification of lines, and the generation of abstract forms. It is an act of process which articulates the method of synthesis instead of being the final product. Interpretation of rules and generation or classification of form. It is a classification and synthesis resulting in complex or simple forms or rules by the application of mathematical, or the logic of geometric, filling and unfolding by a dialectic process, such lines existing as a linear locale on a higher level. In dialectic I use a Hermetic formula, a binary process or mechanism, through which the relations are argued and reargued. The logic level is the abstracted process which constitutes the interaction of a particular dialectic mode.

Rules for DIALECTIC TRIANGULATION:

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100. The lines are generated by a dialectic process.

Lauren Ewing

CELESTIAL RUNTHRU: A Section Of The Transcendental Railway (Previously Called "The Engine of Republican Virtue")

CELESTIAL RUNTHRU is a complex edifice comprised of an arched passageway, stokehold bins for coal, a wind-operated propeller on a track, a viewing instrument in the pediment and a text reading "CELESTIAL RUNTHRU: A Section Of The Transcendental Railway (Previously Called 'The Engine of Republican Virtue')." The structure invites both physical and ideational participation. Human energies (the runthru) converge with elemental energies as one runs with or against the direction of the track propeller and perpendicular to the empty and full coal storage bins. The viewing instrument located in the center of the pediment provides the "clear shot," an uninterrupted tubular view from one end to another. As metaphor and

demonstration, CELESTIAL RUNTHRU presents a convergence of interests in conversions of energies and diverse "scaler" sensibilities (sub-atomic, astronomical, geographical in extent; ephemeral, historical and geological in time) telescoped to human proportions.

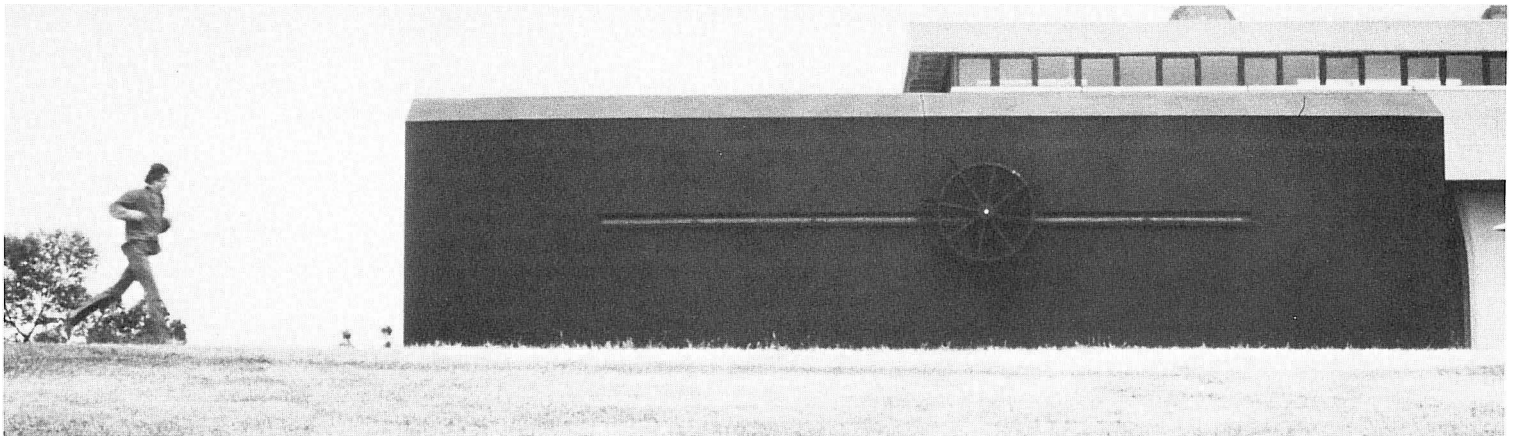
Thematically, as the text suggests, questions of progress are introduced. CELESTIAL RUNTHRU (the positivist probing of science) is a section of something larger, "The Transcendental Railway" (see Nathaniel Hawthorne, "The Celestial Railroad"). The early Americans' love/hate relationship with the machine is here contrasted with their idea of the ethics of progress. Mechanical industry and human industry which combined to join the Republic by means of the railroad (transportation, communication, commerce, exchange, movement, speed) are called into question as we read that it was "previously" called "The Engine of Republican Virtue."

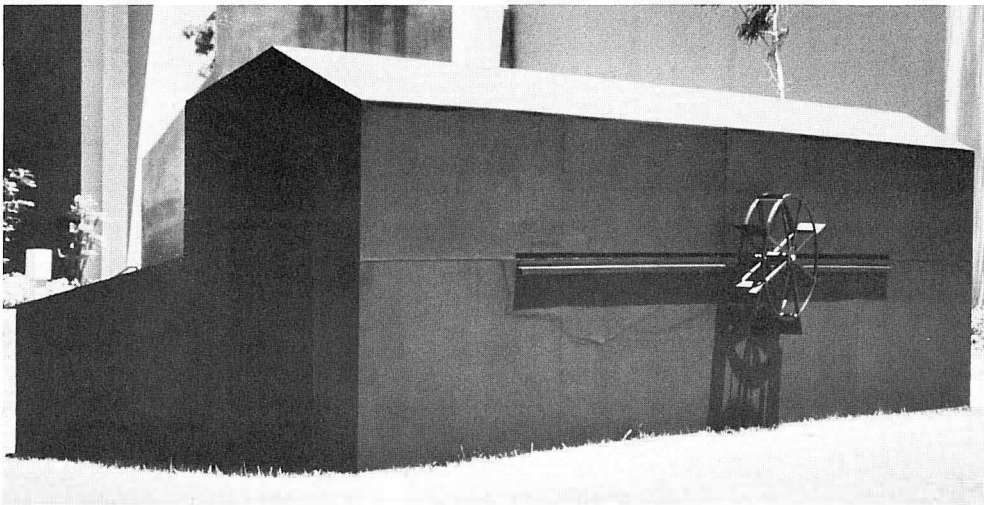
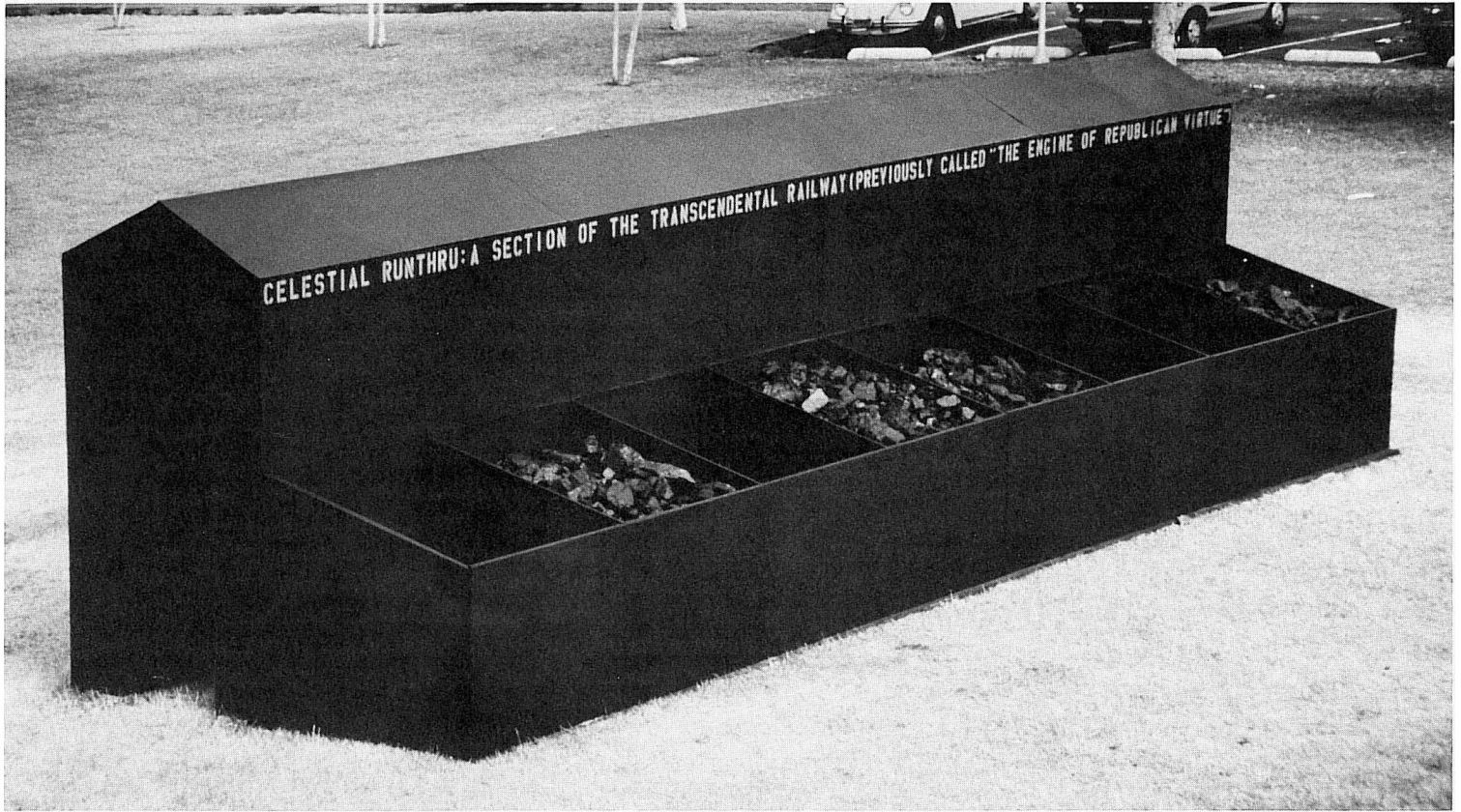
Lauren Ewing

CELESTIAL RUNTHRU: A Section Of The Transcendental Railway (Previously Called "The Engine of Republican Virtue"), 1980

Painted wooden structure with coal, steel, and text
120" x 96" x 384"

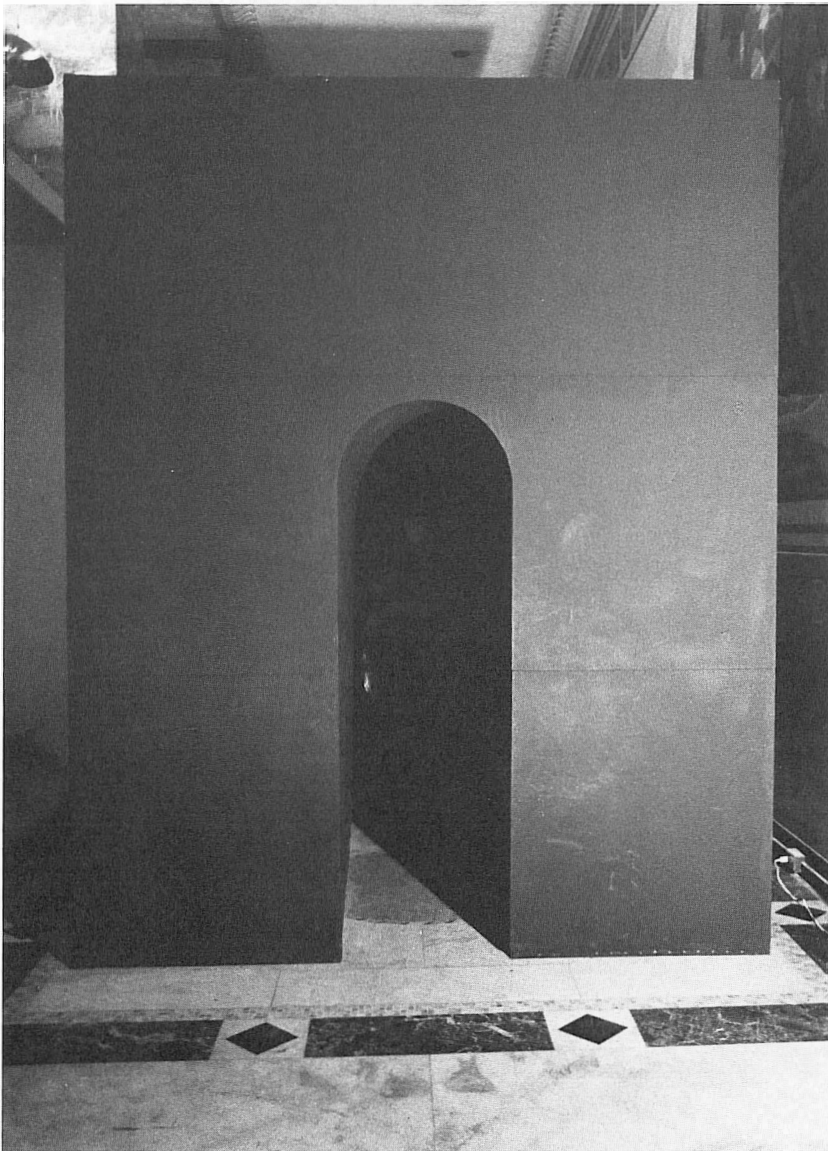
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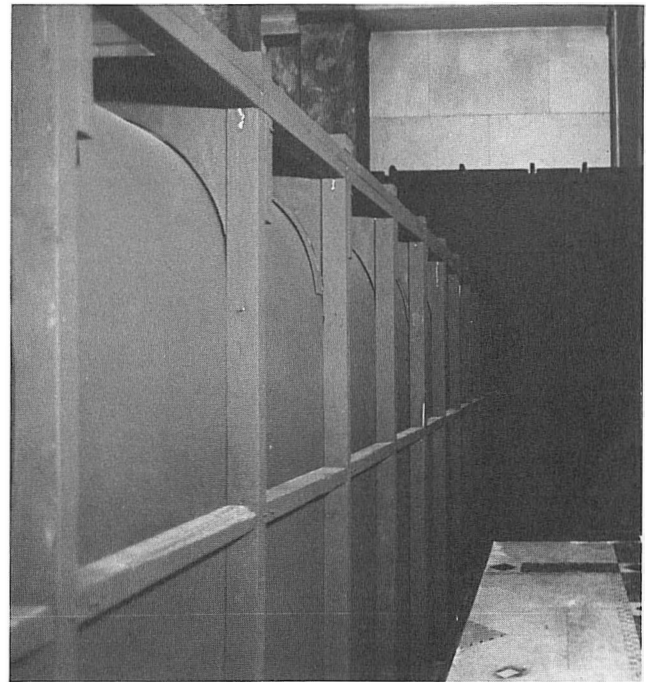


Lauren Ewing
*CELESTIAL RUNTHRU: A Section Of The
 Transcendental Railway (Previously Called "The
 Engine of Republican Virtue")*, 1980
 Painted wooden structure with coal, steel, and text
 120" x 96" x 384"
 Installed at University of California, Irvine, California

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*CELESTIAL RUNTHRU: A Section Of The
 Transcendental Railway (Previously Called "The
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 Painted wooden structure with coal, steel, and text
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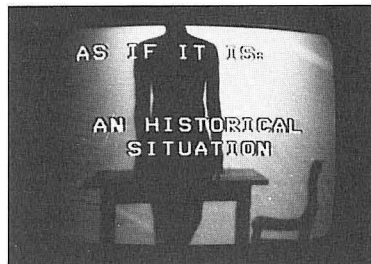
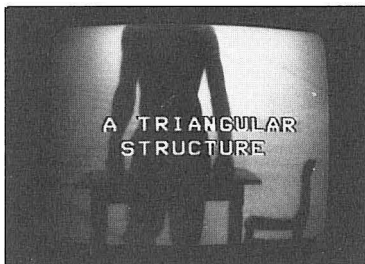
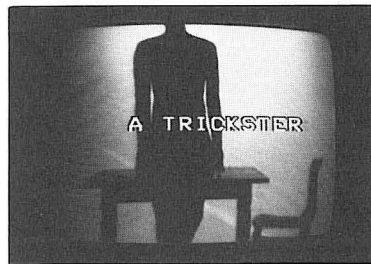
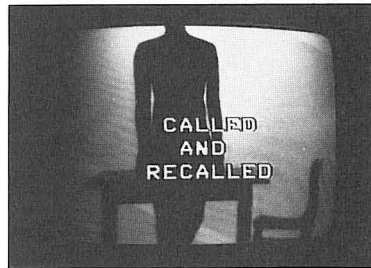
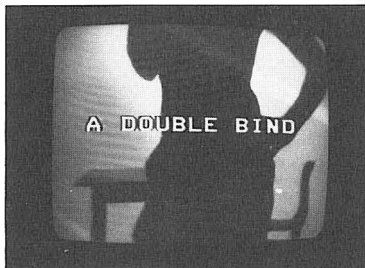
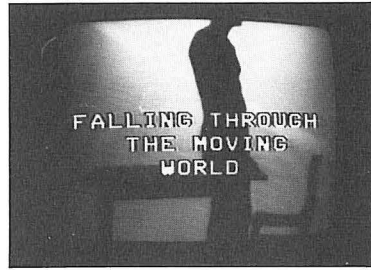
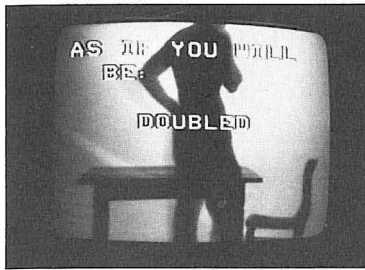


Lauren Ewing
*BROADSHEET/SHIFTPHASE: Somewhere
Between Saturn and the Fixed Stars, 1980*
Painted wooden structure
Frontal view of entryway, 120" x 144"
Installed at Bronx Museum of the Arts, Bronx,
New York



Lauren Ewing
*BROADSHEET/SHIFTPHASE: Somewhere
Between Saturn and the Fixed Stars, 1980*
Painted wooden structure
View of tunnel looking toward enclosed space with
video monitors
Tunnel 84" x 24" x 384"; video room 120" x 144"
x 72"
Installed at Bronx Museum of the Arts, Bronx,
New York

Lauren Ewing
*BROADSHEET/SHIFTPHASE: Somewhere
Between Saturn and the Fixed Stars, 1980*
Black-and-white video
Installed at Bronx Museum of the Arts, Bronx,
New York



Text for *SOMEWHERE BETWEEN SATURN AND THE FIXED STARS*, 1980
A sculptural video installation for the Bronx Museum of the Arts

As if it is:

a device
domination
architecture/system
a night piece
the tack
a double bind

As if you are:

receding
private
falling through the moving world
a hinge
following one another
the marvelous image

As if you will be:

in transit
deflected
carried along
called and recalled
the spectacle
a trickster

As if it is:

a historical situation
a Time-Grab
symmetrical
sensory violence
absolute visibility
an ordinary act

As if you are:

a housing
multiple projections
the momentary subject
the double body
the un-seen
a shadow

As if you will be:

observed
the site of withholding
a zone of obscurity
the layer quanta
light lives
folded in time

As if it is:

an eclipse
the legendary past
a re-entry
obscure fastness
a loop-hole escape
the disappearance of the world
instrumentation

As if you are:

Persona Ficta
dissolving into opaqueness
an anchorage
appearing
giving way
Persona Mixta

As if you will be:

doubled
a switchback
the field of movement
laden with fancy
inside out

As if it is:

an approach
an ideological domination
desire
surveillance
Broken English
a breach
contagious

As if you are:

a clear-track
an emblem
an arc
surrounded
behind stage
dead time

As if you will be:

an inscription
a retrieval
an express
the cross-cut
the wolf
the bear
beyond the fixed stars

Vernon Fisher

Reading an artist's statement is almost always a little disappointing: like meeting someone important, say Fred Astaire, and finding out he doesn't have all his fingers. So what do you want to know? That I am 37 years old and still keep my record collection in cardboard boxes?

Fantasy: It is the beginning of one of those cheap, early 60's detective movies. It is completely dark, just the white titles appearing silently on the black screen

and then fading away. There is the sound of an alarm clock, a muffled moan, then the sound of the clock being fumbled still ringing off the table onto the floor. "Shit." Still completely dark, a moment passes as the ringing clock winds down. The click of a switch illuminates a dumpsy studio apartment. It's Vernon Fisher, private eye.

Dream: *I am looking out the window. It is grey and starting to snow. It is surprising to see snow in Texas so late in the year. As I watch the tiny flakes blowing against the window, they grow suddenly very large, as thick and wide as trashcan lids. They wobble unsteadily through the air*

and float softly into the glass and cling there like huge transparent jellyfish. The room becomes very dark. This was in April.

Story: My mother receives letters from a friend she has known since childhood, but who has since gone blind. When she gets these letters, she occasionally finds that her friend has gotten off the home keys. The sentences read: *DJR PVVS-DOPMS;;U GOMFD YJSY JRT*, etc. My mother has tried placing her hands in different positions on the keyboard and repeating the sequence to determine what was being said, but so far she hasn't been able to break the code.

Vernon Fisher

Suddenly he tore the page from the book..., 1979

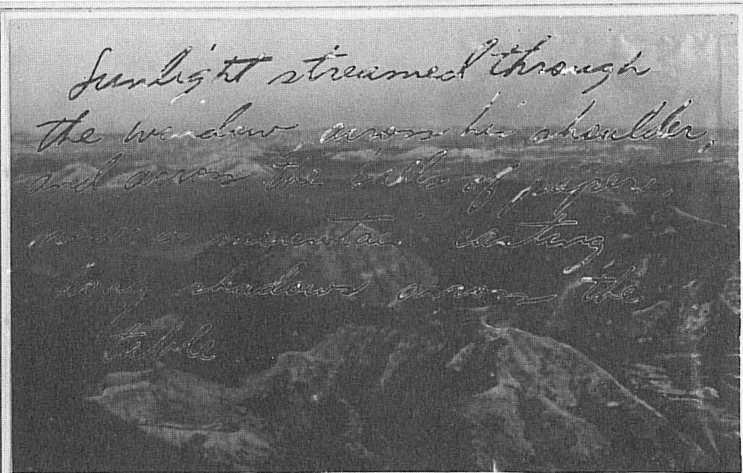
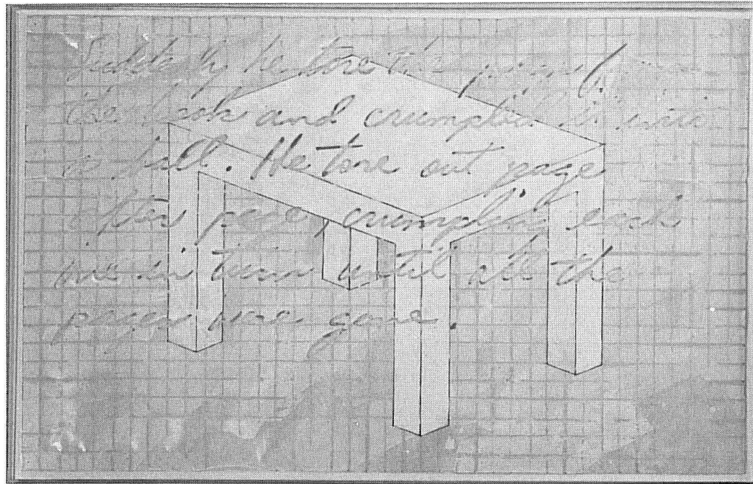
Photograph on laminated paper

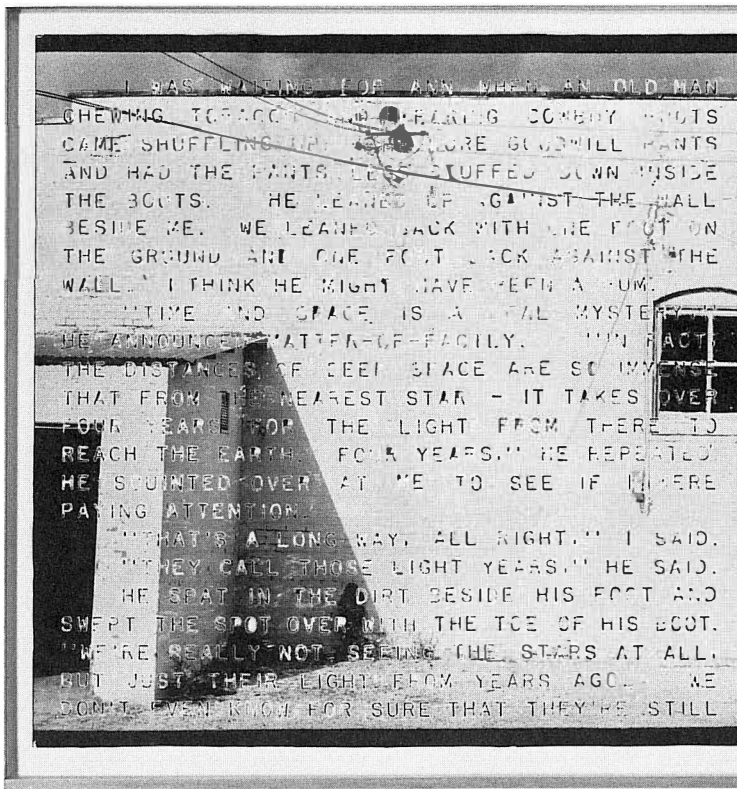
23½" x 23 5/8"

Collection of Fred Hoffman, Los Angeles

Suddenly he tore the page from the book and crumpled it into a ball. He tore out page after page, crumpling each one in turn until all the pages were gone.

Sunlight streamed through the window, across his shoulder, and across the balls of paper, now a mountain casting long shadows across the table.





I WAS WAITING FOR ANN WHEN AN OLD MAN CHEWING TOBACCO AND WEARING COWBOY BOOTS CAME SHUFFLING UP. HE WORE GOODWILL PANTS AND HAD THE PANTS LEGS STUFFED DOWN INSIDE THE BOOTS. HE LEANED UP AGAINST THE WALL BESIDE ME. WE LEANED BACK WITH ONE FOOT ON THE GROUND AND ONE FOOT BACK AGAINST THE WALL. I THINK HE MIGHT HAVE BEEN A BUM.

"TIME AND SPACE IS A REAL MYSTERY," HE ANNOUNCED MATTER-OF-FACTLY. "IN FACT, THE DISTANCES OF DEEP SPACE ARE SO IMMENSE THAT FROM THE NEAREST STAR—IT TAKES OVER FOUR YEARS FOR THE LIGHT FROM THERE TO REACH THE EARTH. FOUR YEARS," HE REPEATED. HE SQUINTED OVER AT ME TO SEE IF I WERE PAYING ATTENTION.

"THAT'S A LONG WAY, ALL RIGHT," I SAID.

"THEY CALL THOSE LIGHT YEARS," HE SAID.

HE SPAT IN THE DIRT BESIDE HIS FOOT AND SWEEPED THE SPOT OVER WITH THE TOE OF HIS BOOT. "WE'RE REALLY NOT SEEING THE STARS AT ALL, BUT JUST THEIR LIGHT FROM YEARS AGO. WE DON'T EVEN KNOW FOR SURE THAT THEY'RE

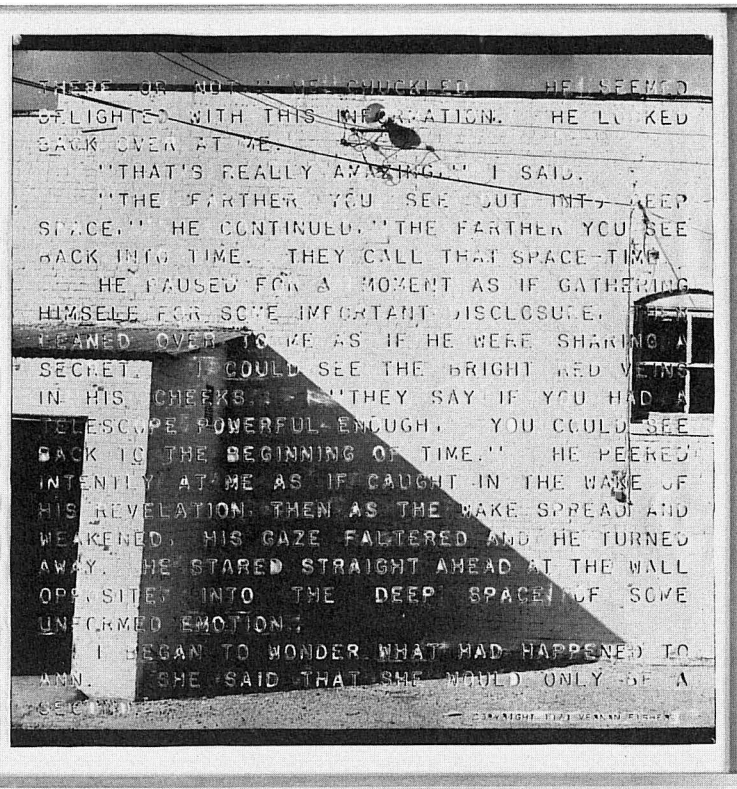
Vernon Fisher

Space-Time, 1978

Photograph on laminated paper

23½" x 23 5/8"

Courtesy of the artist



STILL THERE OR NOT." HE CHUCKLED. HE SEEMED DELIGHTED WITH THIS INFORMATION. HE LOOKED BACK OVER AT ME.

"THAT'S REALLY AMAZING," I SAID.

"THE FARTHER YOU SEE OUT INTO DEEP SPACE," HE CONTINUED. "THE FARTHER YOU SEE BACK INTO TIME. THEY CALL THAT SPACE-TIME."

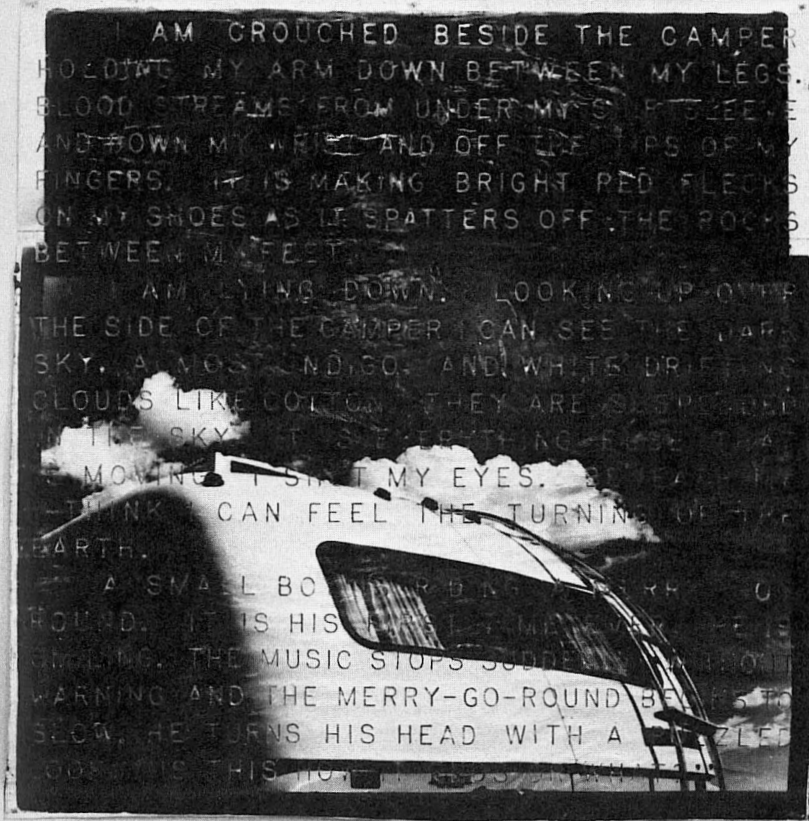
HE PAUSED FOR A MOMENT AS IF GATHERING HIMSELF FOR SOME IMPORTANT DISCLOSURE, THEN LEANED OVER TO ME AS IF HE WERE SHARING A SECRET. I COULD SEE THE BRIGHT RED VEINS IN HIS CHEEKS. "THEY SAY IF YOU HAD A TELESCOPE POWERFUL ENOUGH, YOU COULD SEE BACK TO THE BEGINNING OF TIME." HE PEERED INTENTLY AT ME AS IF CAUGHT IN THE WAKE OF HIS REVELATION, THEN AS THE WAKE SPREAD AND WEAKENED, HIS GAZE FALTERED AND HE TURNED AWAY. HE STARED STRAIGHT AHEAD AT THE WALL OPPOSITE, INTO THE DEEP SPACE OF SOME UNFORMED EMOTION.

I BEGAN TO WONDER WHAT HAD HAPPENED TO ANN. SHE SAID SHE WOULD ONLY BE A SECOND.



James W. Flannery

Vernon Fisher
84 Sparrows, 1979
Acrylic on paper
25" x 39 1/2"
Collection of Hans Meyer, Dusseldorf



Stephen Prina

The goal of all structuralist activity, whether reflexive or poetic, is to reconstruct an "object" in such a way as to manifest thereby the rules of functioning (the "functions") of this object. Structure is therefore actually a *simulacrum* of the object, but a directed, *interested* simulacrum, since the imitated object makes something appear which remained invisible or, if one prefers, unintelligible in the natural object. Structural man takes the real, decomposes it, then recomposes it; this appears to be little enough (which makes some say that the structuralist enterprise is "meaningless," "uninteresting," "useless," etc.). Yet from another point of view, this "little enough" is decisive: for between the two objects, or the two tenses, of structuralist activity, there occurs something new, and what is new is nothing less than the generally intelligible: the simulacrum is intellect added to object, and this addition has an anthropological value, in that it is man himself, his history, his situation, his freedom, and the very resistance which nature offers to his mind.

—from Roland Barthes, "The Structuralist Activity," in *Critical Essays* (Evanston: Northwestern University Press, 1972).

II

ANALYSIS AND RECONSTRUCTION

1. The method of analysis is applied to a subject, be it object or activity.
2. The method of analysis employs a variety of means such as measurement, reduction, transformation, augmentation, displacement, etc.
3. The means of analysis may result in quantifiable material.
4. Quantifiable material may be compared or recontextualized.
5. When quantifiable material is compared, ratios and equations result which abstractly represent this relationship.
6. When quantifiable material is recontextualized, the experiential factor is expanded, implicating the "reality" of differing forms.
7. When products of comparison and recontextualization are adapted to an operation with a coefficient, the reduction of information occurs.
8. The reconstruction creates a facsimile of the original subject, the construction of which is based on the products which result from the methods of analysis.
9. This operation becomes a paradigm of cognition.
10. Neither the analysis nor the reconstruction need be "rational," only consistent.
11. The functions of both the analysis and the reconstruction are "rational."

III

What makes the totality of the Classical *episteme* possible is primarily the relation to a knowledge of order. When dealing with the ordering of simple natures, one has recourse to a mathesis, of which the universal method is algebra. When dealing with the ordering of complex natures (representations in general, as they are given in experience), one has to constitute a *taxinomia*, and to do that one has to establish a system of signs. These signs are to the order of composite natures what algebra is to the order of simple natures. But in so far as empirical representations must be analysable into simple natures, it is clear that the *taxinomia* relates wholly to the mathesis; on the other hand, since the perception of proofs is only one particular case of representation in general, one can equally well say that mathesis is only one particular case of *taxinomia*. Similarly, the signs established by thought itself constitute, as it were, an algebra of complex representations; and algebra, inversely, is a method of providing simple natures with signs and of operating upon those signs.

—from Michel Foucault, *The Order of Things*, (New York: Vintage Books, 1973).

SECHS KLEINE KLAVIERSTÜCKE

Op. 10, No. 1

SECHS KLEINE KLAVIERSTÜCKE, No. 1

Piano

Duration - 1:26

Pitch Diagram

Dynamic Diagram

mf - mezzo-forte
 p - piano
 ff - fortissimo
 ??? - some other??

... EVERY RELATIONSHIP OF SIMULTANEITY BETWEEN TWO OR MORE THINGS SHOULD ALLOW EACH MEET TO CONTINUE IN WHATEVER WAY ONE WISHES ...
 - ARNOLD SCHUBERT

Stephen Prina
 Diagram for installation of *The Way He Always
 Wanted It, I*, 1979
 Ink and photocopy on paper
 23" x 35"
 Courtesy of the artist

III

Sechs Klavierstücke

Duration - 1:51

Pitch Diagram

Dynamic Diagram

f - Forte
 p - Piano
 mf - Mezzo-forte
 ff - Fortissimo

The common denominator of the two works is something like this: In "Gekwartette" the aim is to represent in "slow motion" everything that occurs during a single second of maximum spiritual excitement, stretched out to half an hour, whereas in "Die Gekleinerte Hand" a major drama is compressed into about 20 minutes, as if photocopied with a 100x-oversize.
 - ARNOLD SCHUBERT

Stephen Prina
 Diagram for installation of *The Way He Always
 Wanted It, III*, 1979
 Ink and photocopy on paper
 23" x 35"
 Courtesy of the artist

Stephen Prina

Diagram for installation of A Structural Analysis and

Reconstruction of Franz Electric Metronome..., 1980

Ink on paper

12" x 29"

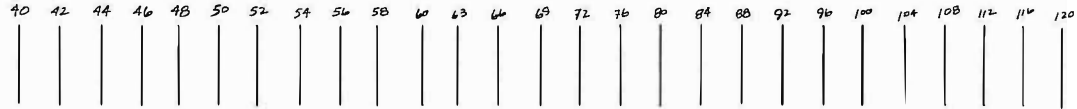
Courtesy of the artist

DIAGRAM FOR:

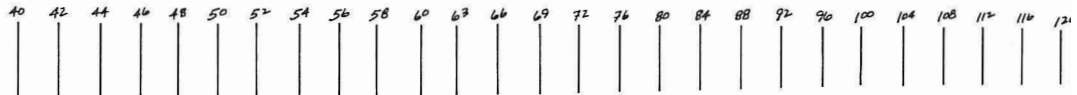
A STRUCTURAL ANALYSIS AND RECONSTRUCTION
OF FRANZ ELECTRIC METRONOME MODEL LM-FB-4
SERIAL NUMBER 4701 AS DETERMINED BY FOUR
OPERATIONS, THE DESIGNS OF WHICH ARE BASED
ON THE LOWEST COMMON DENOMINATOR, M.M. 40

STEPHEN PRINA 1980

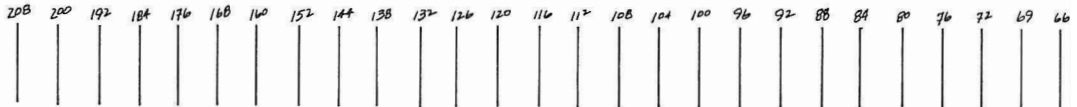
ALL PHOTOSTATS OF TEXTS ARE
DESIGNATED WITH CIRCLED NUMBERS.
AN ENCLOSED TYPED SHEET PROVIDES
THE TEXTS. THE NUMBERS WHICH
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"THE FOUR OPERATIONS" (PHOTOSTAT
2) ARE 1" x 1" PHOTOSTATS. ALL
PHOTOSTATS ARE MOUNTED ON
ILLUSTRATION BOARD.



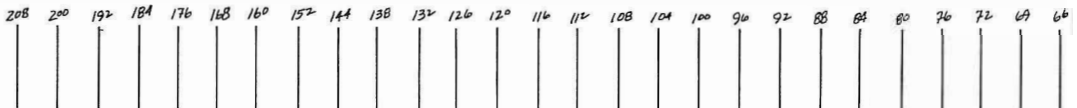
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⑥



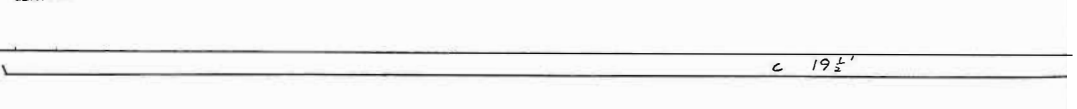
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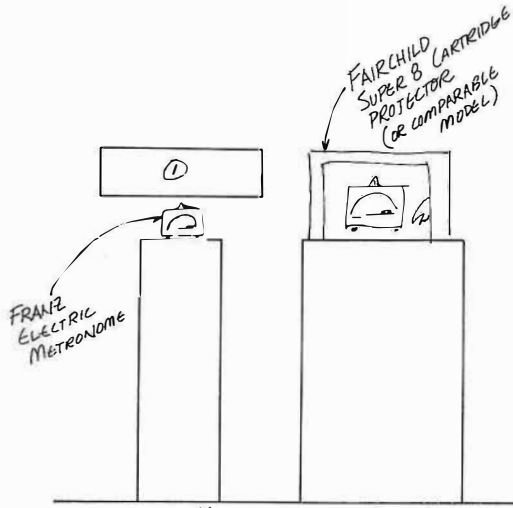
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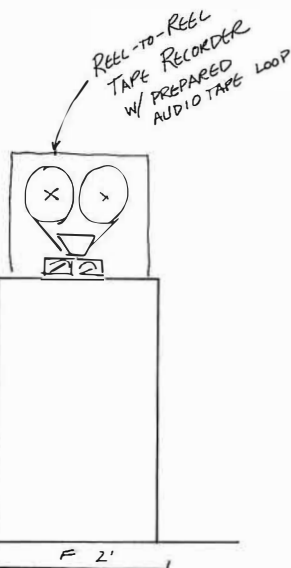
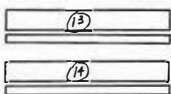
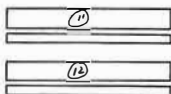
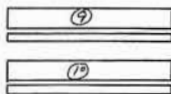
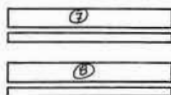
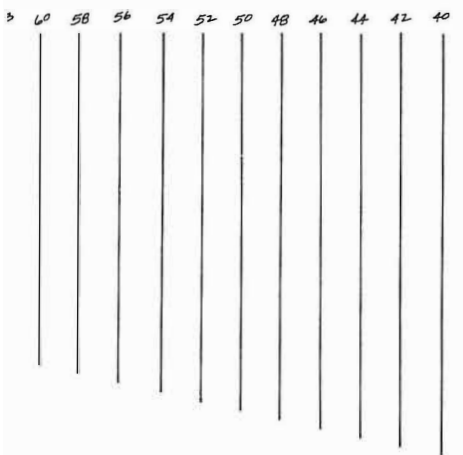
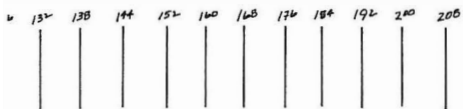


⑩



SCALE: 2CM = 1"

C 19 1/2'

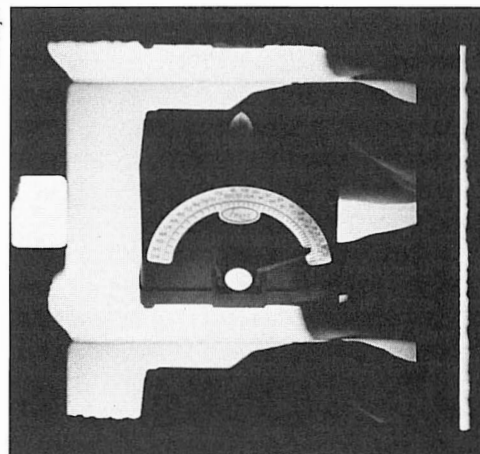


D APPROX. 2'

E 1'

F 2'

Rea Tajiri



Stephen Prina
A still from film section of *A Structural Analysis and Reconstruction of Franz Electric Metronome...*, 1980

David Reed

What has always drawn me to painting is a certain kind of emotion that I find there. I say emotion, but that is probably misleading. It's not an expressionist emotion—it doesn't come directly from the painter. I could say that it's an idea, but that's not right either. What compels me in painting is not preconceived. To get it one has to be either seeing, or at least imagining, the painting. We could call it perceptual, but it doesn't seem to be just that. It's not a feeling, for a feeling can be coerced and this can't be. We must choose to find it in ourselves. It's not passive but active.

I think a better word than emotion is "character." Our characters are affected while looking at a painting and our active relationship to the world is changed. The medium through which we can approach today what I'm calling "character" is what Malevich called "non-objective" emotions—emotions that don't focus on an object. I believe that "non-objective" emotions have emerged only recently. These emotions are still fragile and exploratory, but are very important to our future evolution. Today, with so much advertising and communication in our lives, these emotions are concerned with something else. They must be nurtured or they will be lost.

Several years ago I saw a painting by an anonymous Flemish painter at the Kunsthhaus in Zurich. It was crudely painted. I could easily see how the Madonna's robe, for example, was painted first in grisaille, modelled in black, grey, and white, and then glazed over with color, red and blue. I found the separa-

tion of color and drawing very moving and somehow modern. Often in my work drawing and color had wanted to separate out, but I had always resisted. In some of my earlier paintings I had glazed or mixed colors over distinct black-and-white strokes. Then, I separated the color and the strokes laterally, simply putting them on canvases next to each other. I found this solution strangely satisfying and intriguing. Why was it so appealing? I've tried to explain that to myself in many ways. First of all I was impressed that, when isolated, the elements became more particular and freed from other constraints. Hues, for example, each created their own particular space—a space not created by drawing, but inherent in the hue itself. And each drawn stroke had a particular sense of motion that was clearer when freed from color. Often at first the stroke would appear still, then flicker out of the corner of one's eye. I thought of color and drawing as exemplars of different types of perception. Color and drawing were heroes of perception and the paintings their battle. More recently, I've found an additional explanation. The separation mirrors the division and specialization in our brains while we're seeing.

The visual field of each of our eyes is divided laterally down the middle. The right side of our visual field is mapped out—reversed and upside down—on the striate cortex in the rear of our left hemisphere. Similarly, the left of the visual field goes to the right hemisphere. Thus, contiguous areas in the viewed scene are divided and kept apart in the brain while being interpreted. Additional visual properties are interpreted in specialized areas of each hemisphere. The two hemispheres are connected by the corpus callosum, the connector through which the two sides of our visual field are integrated. Even-

tually, the interpretations from all the specialized areas in both hemispheres are unified to give us our perceived sense of a visual whole.

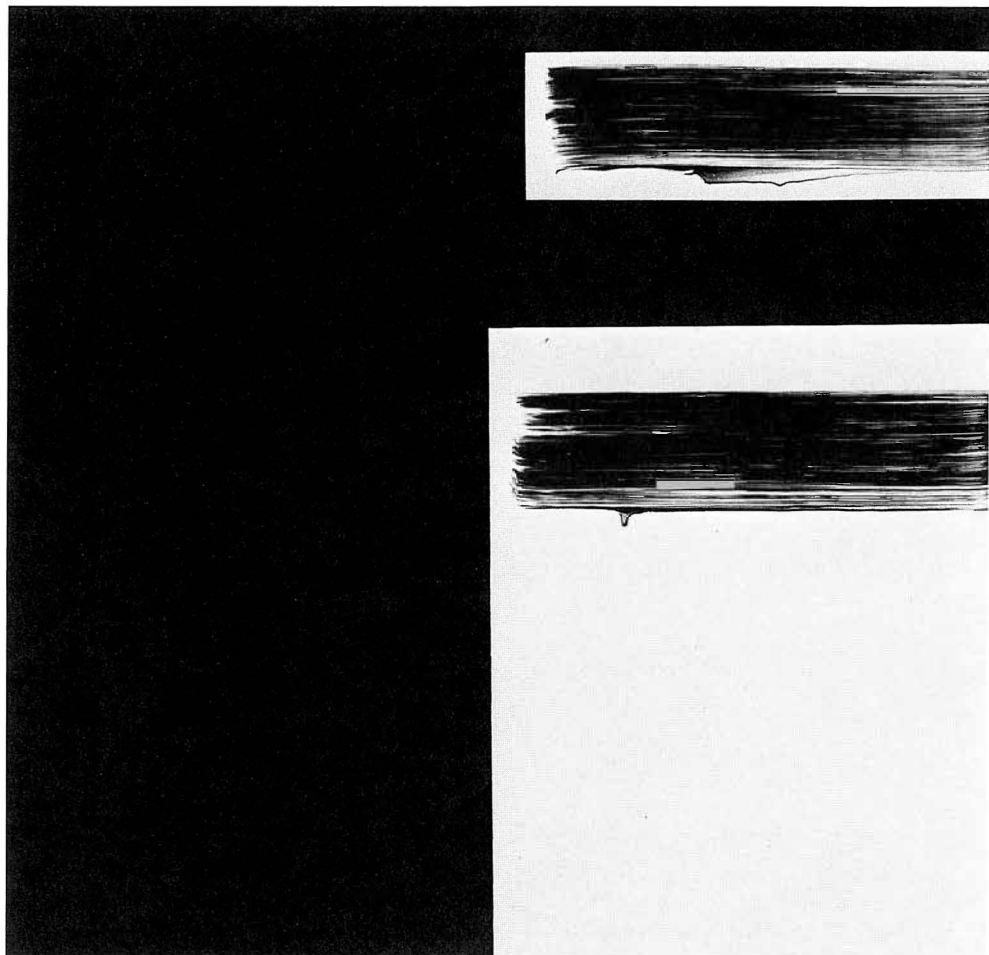
The nerve messages—low voltage pulses (70 millivolts) of chemical electrical energy—travel very slowly (from one to 100 meters per second). The brain must work quickly and simultaneously on several types of information in order for it to be useful.

The kinds of interpretation done in the two hemispheres tend to be different. The left is most active in waking consciousness, the right while dreaming. The left interprets flat, linear material, as in reading. The right interprets spatial perceptions and configurations. The left tends to see details, the right wholes. By separating color and drawing laterally, I had divided my paintings the way interpretation in the brain is divided. The paintings thus initially reinforce the propensities of each hemisphere. But, as one looks at the paintings the properties of the sides change. While looking at the color, the black-and-white will suddenly look tinted with color and become spatial. No longer flat against the wall, it will move out into the room. And then, when focusing on the black-and-white, the color will shift and move against the wall, simulating lateral movement and the function of drawing. For each side of the painting there are complex changing perceptions. Prolonged viewing enables us to form paths of integration between the different areas of the brain. Since our brains have become too specialized and divided—causing many problems including conflicts between intellect and emotion—paintings can provide new circuits for integration.*

*The idea that the brain can evolve in its functions was first introduced to me by Julian Jaynes in his book *The Origin of Consciousness and the Breakdown of the Bicameral Mind* (Houghton Mifflin, Boston, 1977).

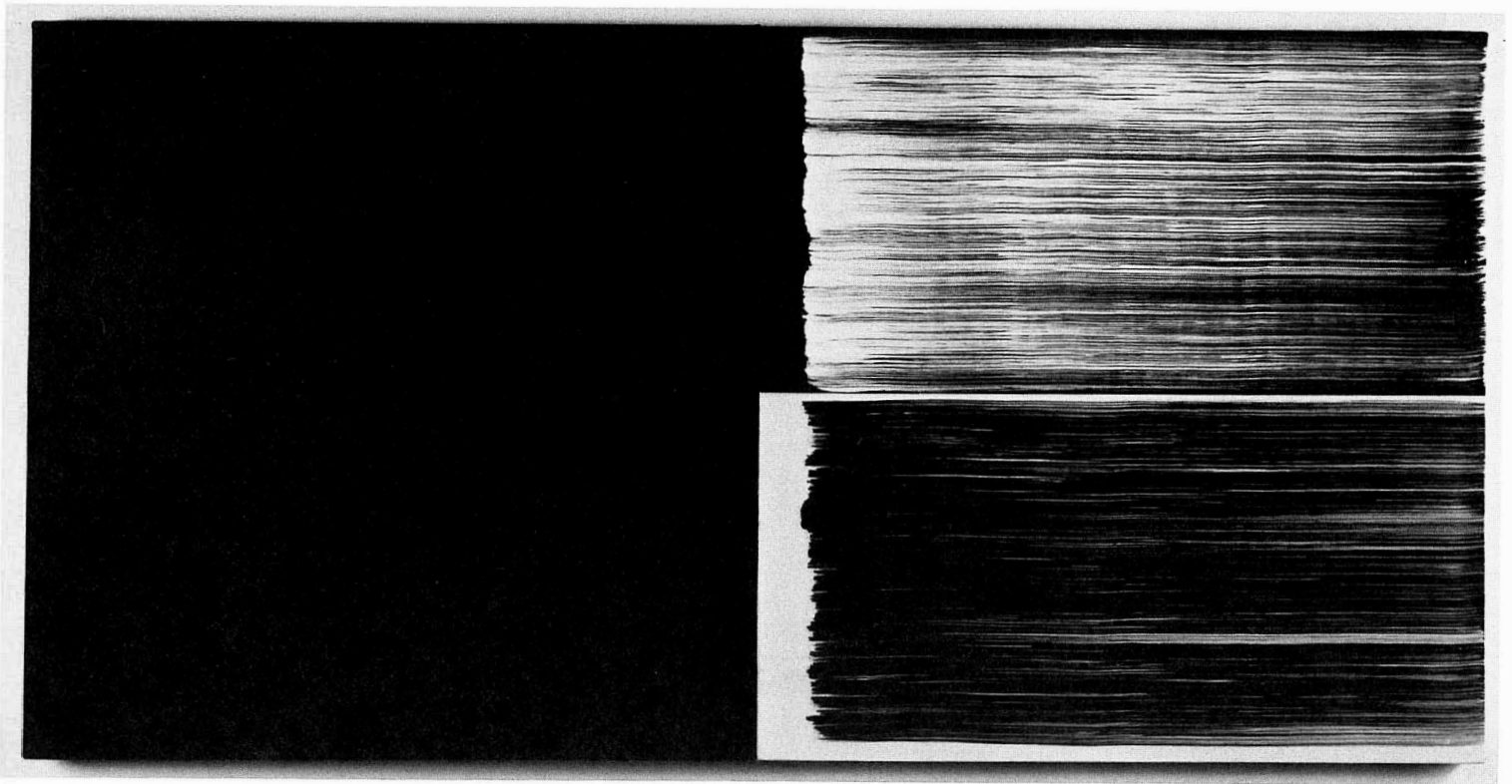
After processing a sensation, the brain ante-dates it so that we don't experience a delay. For example, it takes the brain about half a second to process the sensation of a touch. The left hemisphere of the brain compensates for the delay and gives us the illusion that we feel that sensation earlier than we actually do. We've all noticed that, when unexpectedly burned, it takes us a surprisingly long time to react and pull our hand away. For half a second our hand is burned while our brain processes the sensation. We thus habitually experience the world in a false present, after a hidden delay.

In situations of extreme danger I have experienced a seemingly slowed flow of time. I think that this is because the habitual delay is somehow manipulated or overridden by other areas of the brain. Samurai and gunfighters tried to learn to do this at will. I believe that there is a connection between this slowing of our sense of time in moments of danger and the stillness (the sensation of suspended movement) and subsequent motion experienced while viewing a painting. I think painting can teach us how we perceive and can further manipulate our experience of time. It can nurture experience and document new possibilities.



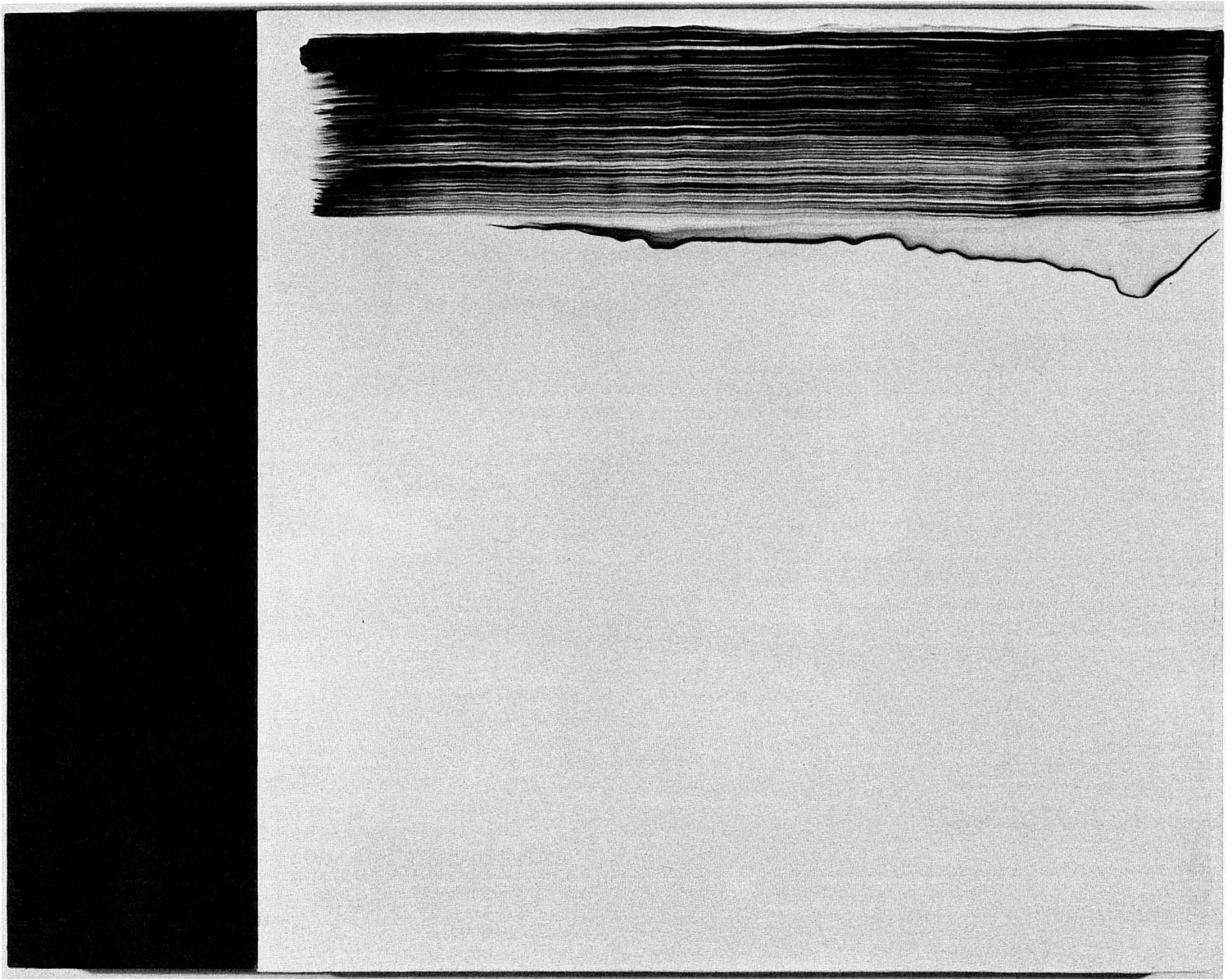
David Reed
Untitled #148, 1979
Acrylic on canvas
54" x 56" (two panels)
Courtesy Max Protetch Gallery, New York City

Leslie Harris



Elias Moser

David Reed
Untitled #141, 1979
Acrylic on canvas
27" x 54" (two panels)
Private collection



Andy Grundberg

David Reed
Untitled #138, 1978
Acrylic on canvas
27" x 34" (two panels)
Private collection

AGNES DENES

SELECTED EXHIBITIONS

Solo Exhibitions

- 1965 Columbia University, Lewisohn Hall, New York City
- 1974 Ohio State University, Columbus, Ohio
- 1974-1975 "Agnes Denes: Perspectives," Corcoran Gallery of Art, Washington, D.C.
- 1976 "Agnes Denes—Sculptures of the Mind," University of Akron, Akron, Ohio
Newport Harbor Art Museum, Newport Beach, California
Rutgers University, Douglass College, New Brunswick, New Jersey
- 1977 Tyler School of Art, Temple University, Philadelphia, Pennsylvania
- 1978 "Agnes Denes—Philosophical Drawings," Amerika Haus, Berlin, Germany
"Agnes Denes: Sculptures of the Mind," Centre Culturel Americain, Paris, France
"Agnes Denes: Work 1968–78," Ikon Gallery, Birmingham, England
- 1979 "Agnes Denes," Studio d'Arte Cannaviello, Milan, Italy
"Agnes Denes Work: 1968–78," Institute of Contemporary Art, London, England
- 1980 "Agnes Denes," Galerie Aronowitsch, Stockholm, Sweden
"Agnes Denes," Galleriet, Lund, Sweden
"Agnes Denes 1968–1980," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts
- ### Group Exhibitions
- 1970 "Language IV," Dwan Gallery, New York City
"Software," The Jewish Museum, New York City
- 1971 "New Acquisitions," Whitney Museum of American Art, New York City
- 1973 "American Drawings 1963–73," Whitney Museum of American Art, New York City
"Grafische Techniken," Neuer Berliner Kunstverein, Berlin, Germany
"New Acquisitions," Museum of Modern Art, New York City
- 1974 "Painting & Sculpture," Indianapolis Museum of Art, Indianapolis, Indiana (and

- subsequent tour)
"Projekt '74," Kunsthalle, Cologne, Germany
- 1975 "Painting, Drawing and Sculpture of the '60s and '70s from the Dorothy and Herbert Vogel Collection," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (and subsequent tour)
"USA Zeichnungen 3," Städtisches Museum, Leverkusen, Germany
- 1976 "Biennale of Sydney," The Art Gallery of New South Wales, Sydney, Australia
The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York
"30 Years of American Printmaking & the 20th National Print Exhibition," Brooklyn Museum, Brooklyn, New York
- 1977 "Documenta IV," Kassel, Germany
"Maps," Winter Penthouse Exhibition, Museum of Modern Art, New York City
"Rice/Tree/Burial Project," Artpark, Lewiston, New York
- 1978 "Grids," Pace Gallery, New York City (and subsequent tour)
"Materializzazione del linguaggio," La Biennale di Venezia, Venice/Rome, Italy
"Numerals 1924–1977," Leo Castelli Gallery, New York City (and subsequent tour)
Venice Biennale, Venice, Italy
- 1979 Galerie AIX, Stockholm, Sweden
"A great big drawing show," The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York
Seibu Art Museum, Tokyo, Japan
"Time Capsule," Artpark, Lewiston, New York
"Time Fuse Attitudes," Bulderup, Sweden
"Word, Object, Image," Rosa Esman Gallery, New York City
- 1979–1980 "American Art from MOMA," Kunstmuseum, Bern, Switzerland (traveled to Museum Ludwig, Cologne, Germany; Gulbenkian Foundation, Lisbon, Portugal; Museo Espaniol de Arte Contemporaneo, Madrid, Spain; Tel-Aviv Museum, Tel-Aviv, Israel; Vienna Museum des 20 Jahrhunderts, Vienna, Austria)
- 1980 "Cartes et Figures de la Terre," Musée National d'Art Moderne, Centre Georges

- Pompidou, Paris, France
"Drawing of a Different Nature," Portland Center for the Visual Arts, Portland, Oregon
"The Great Pyramid Show," Fine Arts Gallery, Wright State University, Dayton, Ohio (and subsequent tour)
"Drawings: The Pluralist Decade," Venice Biennale, Venice, Italy
"System/Inquiry/Translation," Touchstone Gallery, New York City
"Visual Articulation of Idea," Visual Studies Workshop, Rochester, New York
"Reasoned Space," Center for Creative Photography, University of Arizona, Tucson, Arizona (and subsequent tour)

SELECTED BIBLIOGRAPHY

(Asterisk indicates that text by artist is included in the publication)

Articles and Reviews

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- Bourdon, David. "Art," *Village Voice*, vol. XX, no. 9, March 3, 1975, pp. 92–3.
- Ferrari, Corinna. "La Bellezza della Logica—Agnes Denes a Milano," *Domus* (Milan, Italy), no. 596, July, 1979, p. 51.
- Gonzalez, Jose Carlos. "Analogias Arquitectonicas—Antologica Visual," *Artes Visuales*, no. 20, December-February, 1979.
- Hafif, Marcia. "New York—Diversificazione dell'avanguardia," *D'Ars: Periodico d'Arte Contemporanea* (Milan, Italy), vol. XVII, no. 84, pp. 27–8.
- Håfström, Jan. "Syner i New York," *Paletten 2* (Göteborg, Sweden), 1977.
- Johnsson, Hans. "Two Poets of Science," *Arbetet-Kulture* (Lund, Sweden), March 2, 1980.
- "Kvinnlig da Vinci visas på Galleriet," *Lundbladet* (Lund, Sweden), February 11, 1980.
- Merz, M. "La Biennale di Venezia," *Domus* (Milan, Italy), no. 586, September, 1978, p. 46.
- Parnesani, Loredana. "Antologia," *Segno 11, Notiziario di Arte Contemporanea* (Pescara, Italy), no. 11, March, 1979, p. 22.
- *Reise, Barbara. "Agnes Denes: Analytic Works," *Studio International*, vol. 188, no. 971, December, 1979, pp. 235–38.



Russell, John. "Review," *The New York Times*, March 1, 1975, p. 21.

Selz, Peter. "Agnes Denes: The Visual Presentation of Meaning," *Art in America*, vol. 63, no. 2, March/April, 1975, pp. 72–4.

Smith, Philip. "Dynamic Visual Systems in Process: The Work of Agnes Denes," *Arts Magazine*, vol. 50, no. 4, December, 1975, pp. 72–9.

Books and Exhibition Catalogs

*Amerika Haus. *Agnes Denes: Sculptures of the Mind, Philosophical Drawings*, ex. cat., essay by Thomas Deecke, Berlin, Germany, March 17–April 8, 1978.

The Art Gallery of New South Wales. *The 1976 Biennale of Sydney*, ex. cat., Sydney, Australia, November 13–December 19, 1976.

**Artists' Books*, ex. cat., organized by Franklin Furnace Archive, New York City, 1978.

**Artpark 1977*, ex. cat., Artpark, Lewiston, New York, 1977.

Belford, M. and J. Herman. *Time and Space Concepts in Art* (New York: Pleiades Gallery), 1980.

La Biennale di Venezia, ex. cat., Venice, Italy, 1978.

Brooklyn Museum. *18th National Print Exhibition*,

ex. cat., Brooklyn, New York, 1973.

Brooklyn Museum. *30 Years of American Printmaking*, ex. cat., Brooklyn, New York, 1976.

*Centre Culturel Americain. *Sculptures of the Mind — Agnes Denes*, ex. cat., Paris, France, 1978.

*Corcoran Gallery of Art. *Agnes Denes: Perspectives*, ex. cat., essays by Lawrence Alloway, Roy Slade, and Susan Sollins, Washington, D.C., December 6, 1974–January 7, 1975.

*Daval, Jean-Luc, ed. "The Space of Communication," *Art Aktuel, Skira Annuel*, (Geneva: Editions d'Art Albert Skira), 1970–80.

Documenta 6, ex. cat., Kassel, Germany, 1977, Book 3, pp. 130–31.

*Fine Arts Gallery, Wright State University. *Pyramidal Influence in Art*, ex. cat., Dayton, Ohio, 1980.

*Hayden Gallery, Massachusetts Institute of Technology. *Agnes Denes 1968–1980*, ex. cat., essay by Gary Garrels, Cambridge, Massachusetts, 1980.

*Ikon Gallery. *Agnes Denes: Work 1968–78*, ex. cat., essay by Roy Slade, Birmingham, England, November 29, 1978–January 6, 1979.

*The Jewish Museum. *Software*, ex. cat., New York City, 1970.

Johnson, Ellen H. *Modern Art and the Object* (London: Thames and Hudson), 1976, pp. 43, 47.

Kunsthalle, Cologne. *Kunst Bleibt Kunst*, ex. cat., Cologne, Germany, Summer, 1974.

Leo Castelli Gallery. *Numerals 1924–1977*, ex. cat., essay by G. Shackelford, New York City, 1977.

Lippard, Lucy R. *From the Center* (New York: E.P. Dutton & Co.), 1976.

———. *Six Years: The Dematerialization of the Object* (New York: Praeger Publications), 1973.

Moderna Galerija, *Biennial of Graphic Art*, ex. cat., Ljubljana, Yugoslavia, 1979.

Musée National d'Art Moderne, Centre Georges Pompidou. *Cartes et Figures de la Terre*, ex. cat., Paris, France, 1980.

*Naylor, Colin and Genesis P. Orridge, eds. *Contemporary Artists* (London: St. James Press, Ltd.), 1977.

Philadelphia College of Art. *Point*, ex. cat., Philadelphia, Pennsylvania, December, 1978.

Städtisches Museum. *USA Zeichnungen 3*, ex. cat., Leverkusen, Germany, May–June, 1975.

39th Venice Biennale, U.S. Pavillion. *Drawings: The Pluralist Decade*, ex. cat., Venice, Italy, 1980.

Whitney Museum of American Art. *American Drawings 1963–73*, ex. cat., New York City,

Spring, 1973.

Whitney Museum of American Art. *Oversized Prints*, ex. cat., New York City, November, 1971.

By the Artist

"Anti-Object Art," *TriQuarterly* 32 (Evanston, Illinois), Winter, 1975.

"Books in Review: H. Gersheim, *Julia Margaret Cameron: Her Life and Photographic Work*; M. Constantine, *Tina Modotti: A Fragile Life*; C. Nemser, *Art Talk*," *Print Collector's Newsletter*, vol. VI, no. 6, January–February, 1976, pp. 171–2.

"The Debate, 1 million B.C.—1 million A.D.," in *A Critical Assembling*, Richard Kostelanetz, ed. (Brooklyn: Assembling Press), 1979.

"Dialectic Triangulation: A Visual Philosophy," pp. 16–19; "Study of Distortions: Positions of Meaning," pp. 20–26; "4,000 Years," pp. 27–30, *Sun & Moon, A Quarterly of Literature and Art* (College Park, Maryland), no. 1, Winter, 1976. *Map Projections: Isometric Systems in Isotropic Space, From the Study of Distortions Series 1973–1979* (Rochester: Visual Studies Workshop Press), 1979.

Paradox and Essence (Rome: Tau/ma Press), 1976. *Sculptures of the Mind* (Akron: Emily H. Davis Art Gallery of the University of Akron), 1976.

LAUREN EWING

Born in Fort Knox, Kentucky, 1946. Educated at Skidmore College, Saratoga Springs, New York (BA 1968), Indiana State University, Terre Haute, Indiana (MA 1971) and the University of California at Santa Barbara, Santa Barbara, California. Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1972 University Gallery, University of California at Santa Barbara, Santa Barbara, California
- 1973 North Gallery, University of California at Santa Barbara, Santa Barbara, California
- 1974 Gallery 9, Williams College Museum, Williamstown, Massachusetts
- 1975 Artists Space, New York City
- 1979 "Transpositional Cipher," Special Projects Program, The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York (Installation)

Group Exhibitions

- 1973 University Galleries, University of California at Santa Barbara, Santa Barbara, California
- 1974 Santa Barbara Museum of Art, Santa Barbara, California
- 1975 Gallery III, University of Manitoba Art Galleries, Winnipeg, Manitoba, Canada
- Gallery 9, Williams College Museum of Art, Williams College, Williamstown, Massachusetts
- Kansas City Art Institute, Kansas City, Missouri
- "25 to 2000, An Event of Conceptual Art," N.A.M.E. Gallery, Chicago, Illinois
- 1976 Bard College, Annandale-on-Hudson, New York
- M.L. D'Arc Gallery, New York City
- Women's Studio Collective, New Paltz, New York
- Woodstock Video Festival, Woodstock, New York
- 1977 Artists' T.V. Lab, Rhinebeck, New York (Video)
- 112 Greene Street, New York City
- "Readings," Franklin Furnace, New York City



- "Space Window," Electron Movers, Providence, Rhode Island (Video); Rhode Island School of Design, Providence, Rhode Island (Installation)
- Woods-Gerry Gallery, Rhode Island School of Design, Providence, Rhode Island (Video)
- 1978 Hera Gallery, Wakefield, Rhode Island
- "Women Artists 1978," Graduate Center of the State University of New York, New York City
- 1979 "Artists' Manifestos," (organized by Co-Lab) New York City
- "Artists Prints," New York University Gallery, Washington Square East, New York City (traveled to Mason Gross School of Art Gallery, Rutgers University, New Brunswick, New Jersey and the University Gallery, Drew University, Madison, New Jersey)
- "Statements/Architecture," Louisiana University, School of Art and Architecture, Ruston, Louisiana
- 1980 "Architectural Reference," (exhibition sponsored by NEA) Los Angeles Institute of Contemporary Art, Los Angeles, California and the University of California at Irvine,

Irvine, California (On-site project at UCI campus)

Bennington College Art Gallery, Bennington College, Bennington, Vermont

Center for Film and Video, Philadelphia, Pennsylvania

Franklin Furnace, New York City (Video)

"Invitational V," John Weber Gallery, New York City

"Marking Black," Bronx Museum of the Arts, Bronx, New York

"Sculpture 1980," Maryland Institute of Art, Baltimore, Maryland

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- Bronx Museum of the Arts. *Marking Black*, ex. cat., essay by Jeanette Ingberman and Madeleine Burnside, Bronx, New York, 1980.
- Electron Movers. *Space Window*, ex. cat., essay by Eve Vaterlaus and Joan Waltemath, Providence, Rhode Island (Providence: Inner City Arts Association and the Rhode Island State Council for the Arts), 1977.
- Graduate Center of the State University of New York. *Women Artists 1978*, ex. cat., New York City (New York: Women's Caucus for Art), 1980.
- Maryland Institute of Art. *Sculpture 1980*, ex. cat., essay by Robin Coplan, Baltimore, Maryland, 1980.

VERNON FISHER

Born in Fort Worth, Texas, 1943. Educated at Hardin-Simmons University, Abilene, Texas (BA 1967) and at the University of Illinois, Champaign-Urbana, Illinois (MFA 1969). Lives in Denton, Texas.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1970 North Texas State University, Denton, Texas
- 1973 "123456 Vernon Fisher," Tyler Museum of Art, Tyler, Texas
"Wall Fragments and Notebooks," Smither Gallery, Dallas, Texas
- 1975 Delahunty Gallery, Dallas, Texas
Tyler Museum of Art, Tyler, Texas
Wichita Falls Museum, Wichita Falls, Texas
- 1976 "Drawings 1974-76," The University of Texas, Dallas, Texas
William Sawyer Gallery, San Francisco, California
- 1977 "Paintings, Drawings and Photographs," Delahunty Gallery, Dallas, Texas
- 1978 "Chandelier," Delahunty Gallery, Dallas, Texas (collaborative project with Ed Blackburn and James Malone)
"Corsicana Panorama," Warehouse Living Arts Center, Corsicana, Texas (collaborative project with Ed Blackburn and James Malone)
- 1979 Delahunty Gallery, Dallas, Texas

Group Exhibitions

- 1969 Rosner Gallery, Chicago, Illinois
- 1970 "Project South/Southwest," Fort Worth Art Center, Fort Worth, Texas
"SIU Invitational Drawing Show," Southern Illinois University, Carbondale, Illinois
- 1971 "Tarrant County 34th Exhibition," Fort Worth Art Center, Fort Worth, Texas
"Ten Texas Painters," Bank of Texas, Houston, Texas (exhibition commissioned by Skidmore, Owens and Merrill and organized by Henry Hopkins)
- 1972 "Contemporary Southwest Artists Exhibition," Abilene Museum of Fine Arts, Abilene, Texas
"Exhibition of Ten Texas Painters," Art

- Museum of South Texas, Corpus Christi, Texas
"Fisher, Green, Pebworth and Stoneman," North Texas State University, Denton, Texas
Smither Gallery, Dallas, Texas
- 1973 "Texas Drawing Exhibition," Smither Gallery, Dallas, Texas
- 1974 Delahunty Gallery, Dallas, Texas
"First Biennial Invitational Painting and Sculpture Exhibition," Beaumont Art Museum, Beaumont, Texas
Henri Gallery, Washington, D.C.
- 1975 "Texas Drawing Show," Delahunty Gallery, Dallas, Texas
"Vernon Fisher, Bob Wade," El Centro College, Dallas, Texas
- 1975-1976 "Exchange DFW/SFO," Fort Worth Art Museum, Fort Worth, Texas, Summer 1975; San Francisco Museum of Modern Art, San Francisco, California, January 1976
- 1976 "Invitational Miniature Exhibition," D.W. Co-op Gallery, Dallas, Texas
"Texas Print and Drawing Show," Hamilton Gallery, Elmira College, Elmira, New York



- 1977 "American Narrative/Story Art 1967-1977," Contemporary Arts Museum, Houston, Texas
"Colorful Paintings and Sculpture," William Sawyer Gallery, San Francisco, California
"Recent Works on Paper by Contemporary American Artists," Madison Art Center Madison, Wisconsin
"Six Painters Southwest," Museum of Art, University of Oklahoma, Norman, Oklahoma
"Southwest Tarrant County Annual," Fort Worth Art Museum, Fort Worth, Texas
"The Texas Thirty," Nave Museum, Victoria, Texas
- 1978 "Art of Texas," The Renaissance Society at the University of Chicago, Chicago, Illinois
"Cowboys, Indians and Settlers," Waco Art Center, Waco, Texas
"Spirit of Texas," Kohler Arts Center, Sheboygan, Wisconsin
"Texas in Chicago: Green, Fisher, Surls, Wade," Marianne Deson Gallery, Chicago, Illinois
"Third Biennial Invitational Exhibition of Texas Artists," Beaumont Art Museum Beaumont, Texas
- 1979 "Fire," Contemporary Art Museum, Houston, Texas
"Made in Texas," University Art Museum, The University of Texas, Austin, Texas
"New Works/New Media," Marianne Deson Gallery, Chicago, Illinois
"On the Right Bank of the Red River," Root Art Center, Hamilton College, Clinton, New York
"Paperworks: An Exhibition of Texas Artists," Witte Museum, San Antonio, Texas
- 1980 "Response," Tyler Museum of Art, Tyler, Texas

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- Dillon, David. "Read Along with Vernon," *D Magazine*, vol. 6, no. 10, October, 1979, p. 28.
- Dunham, Judith. "Bay Area/Texas Art Exchange," *Artweek*, February 28, 1976.
- . "Vernon Fisher: Painting about Painting,"

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- Frankenstein, Alfred. "Impressive Texas Art in Exchange," *San Francisco Sunday Examiner & Chronicle*, February 8, 1976, p. 28.
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- . "Vernon Fisher, Delahunty Gallery," *Artforum*, vol. 18, no. 5, January, 1980, pp. 75–6.
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- Kutner, Janet. "Art Collections Large, Diverse," *The Dallas Morning News*, March 29, 1973.
- . "Art Planning in Tyler," *The Dallas Morning News*, March 4, 1979.
- . "Artist's Contrasts Prove as Big as Texas," *The Dallas Morning News*, February 20, 1980, Section C, pp. 1, 4.
- . "Capricious Places," *Art News*, vol. 76, no. 10, December, 1977, p. 102–6.
- . "Dallas: Illusionistic Problems," *Art News*, vol. 74, no. 9, November, 1975, pp. 97–100.
- . "Fall for Fisher, Hook, Line and Thinker," *The Dallas Morning News*, October 15, 1979, Section C, pp. 1, 6.
- . "Fisher's Imagination at Heart of New York," *The Dallas Morning News*, October 6, 1978.
- . "Fisher Probes Space, Color," *The Dallas Morning News*, October 26, 1975, Section C, p. 6.
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- Platt, Susan. "Vernon Fisher," *Arts Magazine*, vol. 54, no. 6, February, 1980, p. 13.
- Rifkin, Ned. "Art in Private Places—The Buford Project," *Artweek*, vol. 10, January 27, 1979, p. 19.
- . "The Corsicana Panorama: Ed Blackburn, Vernon Fisher, Jim Malone," *Art Voices South*, vol. 1, no. 4, July/August, 1978, pp. 61–4.
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Books and Exhibition Catalogs

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- Fort Worth Art Center. *Project South/Southwest*, ex. cat., Fort Worth, Texas, 1970.
- Tyler Museum of Art. *123456 Vernon Fisher*, ex. cat., Tyler, Texas, October 24–November 9, 1973.
- Tyler Museum of Art. *Response*, ex. cat., text by Ned Rifkin, Tyler, Texas, February 9–March 23, 1980.
- Tyler Museum of Art. *Vernon Fisher*, ex. cat., intro. by Henry Hopkins, Tyler, Texas, October 4–November 9, 1975.

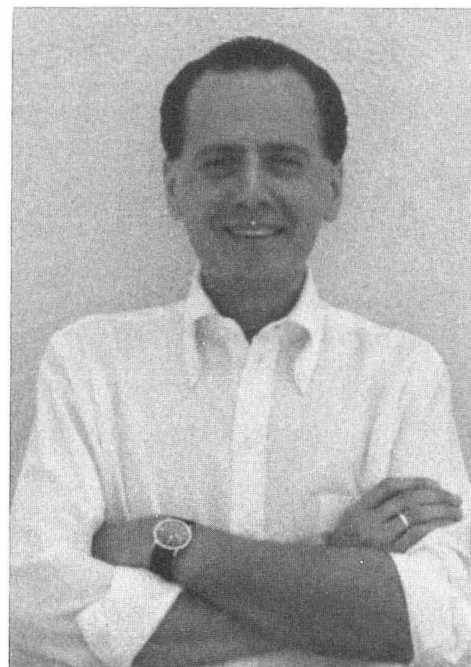
STEPHEN PRINA

Born in Galesburg, Illinois, 1954. Educated at Carl Sandburg College, Galesburg, Illinois (AA 1974), Northern Illinois University, DeKalb, Illinois (BFA 1977), and the California Institute of the Arts, Valencia, California (MFA 1980). Lives in Los Angeles, California.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1976 "A Planar Delineation," Northern Illinois University, DeKalb, Illinois
- 1978 "Duet for Metronome and Frequency Analyzer, 1978," Carl Sandburg College, Galesburg, Illinois
- "Related Projects," Galesburg Civic Art Center, Galesburg, Illinois
- 1979 "The Development of a Planar Standard," California Institute of the Arts, Valencia, California
- 1980 "An Observation of Musical Function," California Institute of the Arts, Valencia, California



Group Exhibitions

- 1976 "5 Artists," Galesburg Civic Art Center, Galesburg, Illinois
- 1978 "CalArts and Claremont at U.C. Irvine," University of California, Irvine, California
- 1979 Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Claremont College, Claremont, California
"Group Exhibition of Some CalArts' Works and Other People Who Have Passed Through," Vancouver School of Art, Vancouver, British Columbia, Canada
Otis Art Institute of the Parsons School of Design, Los Angeles, California
University of California, Berkeley, California
University of Hartford, Hartford, California

DAVID REED

Born in San Diego, California, 1946. Educated at Skowhegan School of Painting and Sculpture, Skowhegan, Maine (Certificate 1966), New York Studio School, New York City (1966-67) and Reed College, Portland, Oregon (BA 1968). Lives in New York City.

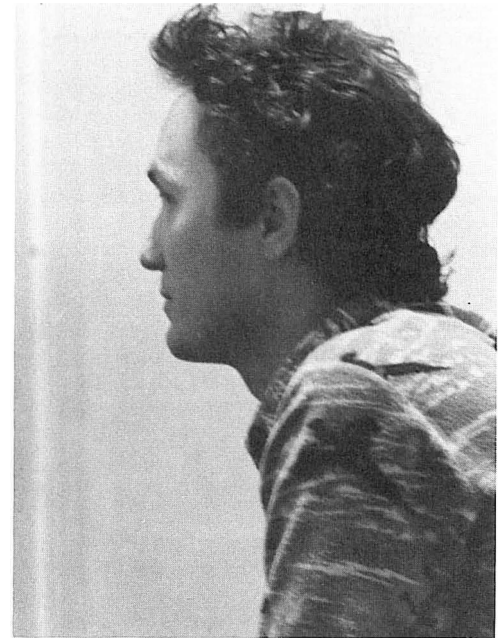
SELECTED EXHIBITIONS

Solo Exhibitions

- 1975 Reed College, Portland, Oregon
Susan Caldwell Gallery, New York City
- 1976 University of Rochester, Rochester, New York
- 1977 Max Protetch Gallery, New York City
Nancy Lurie Gallery, Chicago, Illinois
Protetch-McIntosh Gallery, Washington, D.C.
- 1979 Max Protetch Gallery, New York City

Group Exhibitions

- 1970 A Clean Well-Lighted Place, Austin, Texas
"A Gift of Time," Santa Fe Museum of Fine Arts, Santa Fe, New Mexico
- 1972 "Six Painters in the 70s: Abstract Painting in New York," Ackland Art Center, University of North Carolina, Chapel Hill, North Carolina
- 1973 Lo Giudice Gallery, New York City
- 1974 Cunningham-Ward Gallery, New York City
"Seven New York Artists," Nina Nielsen Gallery, Boston, Massachusetts
- 1975 Biennial Exhibition, Whitney Museum of American Art, New York City
"1974-75 Contemporary Reflections," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1976 "Abstraction: Alive and Well," State University College at Potsdam, Potsdam, New York
John Doyle Gallery, Chicago, Illinois
Max Protetch Gallery, New York City
"Students Choice," School of Art, Yale University, New Haven, Connecticut
- 1977 "Recent Acquisitions," Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
- 1978 "Two Decades of Abstraction," University



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- of South Florida, Tampa, Florida
- 1979 "Ateliers Aujourd'hui, Oeuvres Contemporaines des Collections Nationales Accrochage II," Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
"Fourteen Painters," Herbert Lehman College, Bronx, New York
"Small is Beautiful," Albright College, Reading, Pennsylvania
"Small Works," Art Latitude Gallery, New York City
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