

SUSTAINED VISIONS

Gaylen C. Hansen Claire Moore Salvatore Scarpitta

THE NEW MUSEUM

SUSTAINED VISIONS

Gaylen C. Hansen Claire Moore Salvatore Scarpitta

THE NEW MUSEUM

SUSTAINED VISIONS

Gaylen C. Hansen Claire Moore Salvatore Scarpitta

April 23–June 23, 1979

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

STAFF	INTERNS & VOLUNTEERS	BOARD OF TRUSTEES
Emory Craig	Thatcher Bailey	Jacqueline R. Bildner
Fred Humphrey	Paula Datesh	Jack Boulton
Bonnie Johnson	Kenyon Kramer	Elaine Dannheisser
Dieter Morris Kears	Marcia Landsman	Allen Goldring
Susan Logan	Eliza Rand	Patrick Ireland
Lea McIntyre	Terry Rooney	J. Patrick Lannan
Robert Price	Lori Schainuck	Vera G. List
Allan Schwartzman	Charles Sitzer	Henry Luce III
Maureen Stewart	Laura Skoler	Marcia Tucker
Kathleen Thomas	Ellen Van Den Brock	
Marcia Tucker		

Copyright © 1979 The New Museum
65 Fifth Avenue
New York City, N.Y. 10003

Library of Congress Catalog Number 79-880-20

Design: Joan Greenfield
Composition: Talbot Typographics, Inc.
Printing: Pearl Pressman Liberty

ACKNOWLEDGMENTS

Over the last several months we visited the studios of many older artists whose works have not received extensive public exposure. During that time we had the honor of familiarizing ourselves with a great deal of work which we hope will soon gain the exposure it deserves. We are extremely grateful to all of those artists, too numerous to single out here, who were so hospitable and who so generously gave their time to us. We also extend our gratitude to Irving Sandler of the State University of New York at Purchase and Nancy Kaufman of the Creative Artists Public Service Program, who gave us advice and directed us to a number of these artists. A series of symposia to coincide with the present exhibition is made possible through the generosity of the Alverlist Lecture Series Fund.

We would also like to thank Tim Yohn who

edited the essays, Francoise Rambach who helped compile the bibliographies, Joan Greenfield who designed the catalog, and Robert Price, of the Museum staff, who installed the exhibition. Marcia Tucker, Director of The New Museum, once again offered her support and tremendous insight through all stages of the exhibition, from inception to opening.

Thanks also to Terry Rooney for invaluable assistance.

We are grateful above all to the artists, who loaned their work and devoted so much time and energy to *Sustained Visions*. Their constant support and enthusiasm have been an incredible inspiration to us.

Susan Logan
Allan Schwartzman
Kathleen Thomas

INTRODUCTION

Sustained Visions is The New Museum's ninth exhibition to be held in our present space. We are committed to showing artists' work which has not had the exposure it merits. This exhibition is of special significance to us because we are focusing on paintings, drawings, and sculpture by three artists who have maintained a consistent, idiosyncratic vision over a long period of time. Gaylen Hansen, Claire Moore, and Salvatore Scarpitta are mature artists of considerable reputation, but theirs is a reputation established and maintained by their peers — that is, they are "artists' artists," admired, respected and often emulated by their colleagues as well as by younger artists for whom their integrity and commitment — despite the lack of public approbation and critical acclaim for their work — have been a constant source of inspiration.

It is not only the adventurousness of their work that has been so important to those familiar with it, but also the quality of their lives. Remaining faithful to one's own vision over many years without wide public support or recognition

requires a specific kind of courage, a devotion to intrinsic rather than extrinsic values. There is in this work a sense of joy deriving in part from a focus on the satisfaction of making as a primary value.

All three artists have worked in isolation, either geographically (as is the case for Gaylen Hansen, who lives in Pullman, Washington) or esthetically. None has attempted a radical break from tradition or tries to establish a new formal vocabulary. Rather, each has drawn extensively from personal visual sources as well as from art history, attempting to adhere to private impulses and intentions rather than to the dictates of taste or fashion. There is a certainty, a lack of equivocation in their work which makes it unique and distinctly unselfconscious.

We share these artists' conviction that it is, above all, the work that counts, and we are honored to have the opportunity to show it, for the first time, to a wider audience.

Marcia Tucker
Director

GAYLEN C. HANSEN

Gaylen smokes a corncob pipe sometimes. He leaves a trail of pipes wherever he goes. They are cheap and he may find it handy to know that his friends will have one or two of his old pipes lying around in their cars or houses. Over the years I've come to associate these pipes with the play of his imagination. Possibly because it is the modest objects, like pipes, that are often transmuted by his imagination into very animated and vivid things. One night, for example, he began examining a dirt clod in the wheat fields behind his house and suddenly we were listening to a tale of the life of a dirt clod from its early school days through its old age: 'Our human tragedies pale next to those of a dirt clod's, during its first years of college.' Gaylen's imagination seldom operates in a vacuum as it picks out the facts and objects that most of us ignore—almost as if these things were underdogs and could use his help. And after he has put them on stage they seldom fit neatly back into their old categories.¹

Born in 1921, Gaylen C. Hansen grew up on his grandparents' farm among Mormons in northern Utah, and recalls, "Of a summer or fall evening the sky was filled from horizon to horizon with flying ducks, geese and pelicans. My grandfather told me art was the worst thing I could go into."² Undaunted by this warning, during the 1940s and 1950s Hansen studied art at several universities around the Utah area, receiving his M.F.A. from U.S.C. in 1953. Throughout this time, he held teaching positions in various art departments, including Utah State Agricultural College, the University of Texas at Austin, Yakima Valley Junior College in Central Washington, and finally, Washington State University at Pullman, where he has remained from 1957 to the present. Up to the mid 1960s, his painting reflected the concerns of an intuitive approach to abstract painting initially introduced to the

West Coast by Hans Hoffman as early as 1930 at Berkeley. This legacy was continued and revitalized at what is today the San Francisco Art Institute by several artists who were later invited for short teaching terms: Clyfford Still (1946–1950), Mark Rothko (summer of 1947 and 1948), and Ad Reinhardt (summer of 1950). Though he had no direct contact with these artists, Hansen was surrounded by their heritage. (Still had spent some time at Washington State before Hansen's arrival.) Hansen reports that in 1957, "I continued slugging it out with abstract expressionism, learning more what it was but at the same time wondering why I was doing it."

Hansen's receptivity to the ideas of one of his students at this time had a decisive impact on his work. "When Ian Baxter arrived as a graduate student everything changed radically for me, and for him. Together we turned our minds, art, and the environment inside out and upside down. We arranged and rearranged everything in sight. We were in touch with everything that was going on in New York and we worked our way through Shape and Pop and Op and Happenings and Environments and Cage and anything else that came along. We 'discovered' Morandi and found generative ideas in his work that he probably was unaware of. My house and yard underwent a complete alteration periodically. One time we pushed everything on one side of the house and left the rest bare. Any effect was worth experiencing. During this period Baxter developed the idea for his N.E. Thing Co., he later formed in Canada." Shortly thereafter, around 1966–1967, Hansen began to draw, paint, and sculpt, in various repetitive conglomerations and configurations, the image of a leg bent at the knee — what he terms his "Bentleg" image. "I drew my first bentleg when first getting out of bed one

morning. It was the first time I had drawn anything without having the least sense of why I had drawn this particular image. It seemed to have come from nowhere. Furthermore, it seemed to be devoid of any meaning or purpose and utterly trivial."

Although California was immersed in the development of West Coast "funk" in the late 1960s, Hansen's treatment of the "bentleg" image bears little relationship to the indigenous Pop, Assemblage, "plastic," or "polished" modes of this time. Though it has some affinity with the New York anti-esthetic comic book style of Lichtenstein and the birth of Chicago "funk," its sources are closer to those of Hansen's current mode. He discusses the advent of his present style in relation to what he calls his "Country Club period" of 1970-1979: "The move outside of town onto ten acres and into an old log house caused my work to change in character, though the earlier concepts still were active. The place has the character of an island, a separate and separated entity, relating to the fantasy I had developed of Old Fort Bentleg, though not made of rocks. I would like to place wooden cannons around the perimeter of the land. The psychology of separation and the rustic and country feel of the place slanted my work toward a kind of folk or primitive appearance."

"Kernal Bentleg," one of the few select images which have surfaced in Hansen's paintings, must be taken as a direct autobiographical prototype. The "attributes" of this character — whiskers, hat, corn cob pipe, and boots — are unmistakable. His adaptation to a generalized schema built up of simple profile forms, is commensurate with the figures in Egyptian pictographs. This affinity to Egyptian sources is more overtly seen in Hansen's frequent use of multiple Egyptian-styled figures in typical profile attitudes with frontally oriented eyes. In *Kernal-Fish-Magpie-Dog*, each of his "trademark" images takes on its own scale, occupies its own separate space, and assumes its

own particular salient attitude with little apparent relationship to the other forms, much as Egyptian possessions were pictured for enumeration on ancient tomb walls. These same honest and simple renderings, for instance in *Riding Kernal and Falling Fish*, recall Nineteenth Century examples of folk painting and sculpture, whereas the bold, brightly colored forms in *Chicken and Compost with Tulips* bring to mind a more child-like approach. The transparent use of gray tonalities in *Wolf-Dogs* reflects an oriental mood traditionally achieved by delicate ink washes.

The generalization of plant forms to a regularized pattern and the frequent presence of the full moon, especially in many of his earlier paintings, call to mind the style of le douvanier Rousseau. Hansen comments: "When 19 or 20 I spent a year in New York subwaying between the Museum of Modern Art and the Metropolitan . . . I was knocked-out by the Rousseaus. Still am." The use of distortion and color for the sake of expression and symbolic equivalents can readily be observed in the black vulviform petals which clasp the struggling dog (Hansen's alter-ego?) in *Tulip Attacking Dog*. In addition, a kind of geographical romanticism (in this case, rural) parallels the attitudes of the Symbolists, Gauguin in particular. As with Gauguin, neither Hansen's figures nor his landscapes evidence specificity — rather they are symbols or emblems of the uncomplicated existence of animal and human forms in their own paradisaical locales.

The use of images as emblems was also a device often employed by Giorgio Morandi (1890-1964) and other members of the Italian *Pittura Metafisica* school who explored the metaphysical nature they believed to be inherent in inanimate objects. "In 1962 Gaylen Hansen and Ian Baxter were looking at reproductions of Morandi paintings. There followed a long period of thoughtful play involving the recombining of common objects, taking them out of context and placing them in unusual relationships. This direct

manipulation of what was at hand resulted in a synthesis. The making of images mingled with their daily round of activities to such an extent that it was difficult to decide whether to eat the dish of french fries one was having for lunch or instead see what might happen if they were lined up end to end around the table.”³ *Flying Ducks* is one particularly humorous case of an image (though animate) placed in a fresh and unforgettable context.

This wry, humorous approach prevails throughout. “A lot of things I do I do tongue in cheek. There’s a certain amount of dead pan humor with a certain degree of mischief in it. It’s a non-serious seriousness.” The revelry is not readily apparent, as the viewer’s initial attention is absorbed by the richly painted surfaces. Only after some contemplation does it become obvious that the rich brown mound surrounded by a wooden fence and bordered with colorful tulips is the central focus of the painting, *Chicken and Compost with Tulips*.

Hansen’s concern with associations and meanings of images is intertwined with a strong evidence of formal manipulation. A distinctive quality of these paintings results from his free adaptation of his basic forms to combine or contrast with each other and with the rectilinear space of the canvas. According to the particular theme of the painting, usually somewhat parodic in nature, forms or images are altered in scale, gestural configuration or attitude, color and texture, until a very specific quality exists in each work which is unlike that of any other. For instance, in *Tulip Attacking Dog* (counterpart of the earlier *Dogs Attacking Tulips*) the flowers are huge in scale compared to the dog. The petals are sharpened to pincer-like points, black and dark brown, the lines of their contours reaching out from the left, sinister side of the canvas to engulf the dog. The unconsumed front half of the canine is struggling, its whiteness blending with the whiteness of the entire right side of the

square canvas. Erotic overtones and sheer absurdity balance grotesque implications.

On the other hand, in *Wolf-Dogs*, scale appears to be based on nature, but all other elements in the painting — soft, misty colors and contours, dramatic light grey billowing cloud formations revealing a full moon, gliding birds and an emphasis on the wolf-like nature of the dogs — contribute to the atmosphere of a romantic reverie. Nor do the dogs and birds appear oblivious to the prevailing mood of courtship judging by their orientations, expressions, subtle points of contact, and lines of force (as in the directional swoop of the birds). Each of these paintings has its own distinctive mood, in formal as well as iconographic terms.

Certain formal tendencies are consistent throughout Hansen’s work. One is a strong directional sense — most forms exist along a strict horizontal, vertical, or diagonal axis and figures are depicted in either profile or three-quarter view. Oblong shapes — fish, tails, hat rim, beard, knife sheath, smoke columns, etc. — predominate and are often counterpointed. Formats are generally soft, distant landscape vistas with images in the foreground placed on a low ground line, similar to medieval frescos or frieze compositions or composites of isolated images with an abundance of negative space. The canvases remain unstretched and borders — a contrasting line around the perimeter, band of color, or both — add to the particularity of each painting. This edge may emphatically serve to contain the forms, as in *Ducks on Hill* (not included in the present exhibition) where the dog literally rests against the border, or to abruptly crop them; one edge is occasionally violated by an image, as in *White Dog and Black Tulips*, emphasizing its use as an arbitrary formal device. The rich surfaces are uniformly painted, the same volume present in the sky and smoke as in the figures and other images.

Yet Hansen’s attitudes, associations, and

manipulations appear fresh and totally unpretentious. "I'm pretty much convinced that relevant art cannot come out of a preoccupation with doing art. . . . Anti-art attitudes are engendered by a need to be free of the conventionalizing, generalizing and abstracting influences of art schools, art galleries and museums, art writers, and like institutions that have evolved in modern times. All of these are constant reminders that you are an artist doing art. Well, an artist doing art is an artist doing art, but if you *think of yourself* as an artist doing art in all probability you aren't."

Beyond the materiality of paint and painted, an air of magic, a kind of mystery in the commonplace exists. Hansen gently disorients our preconceived notions, allowing escape from the mundane and the mediocre into his mythical arcadia where all things assume equal value and receive equal consideration. In *Dog Licking Kernal's Face*, there is no hierarchy — man and beast share stature as well as expression of felicity and potential for ferocity.

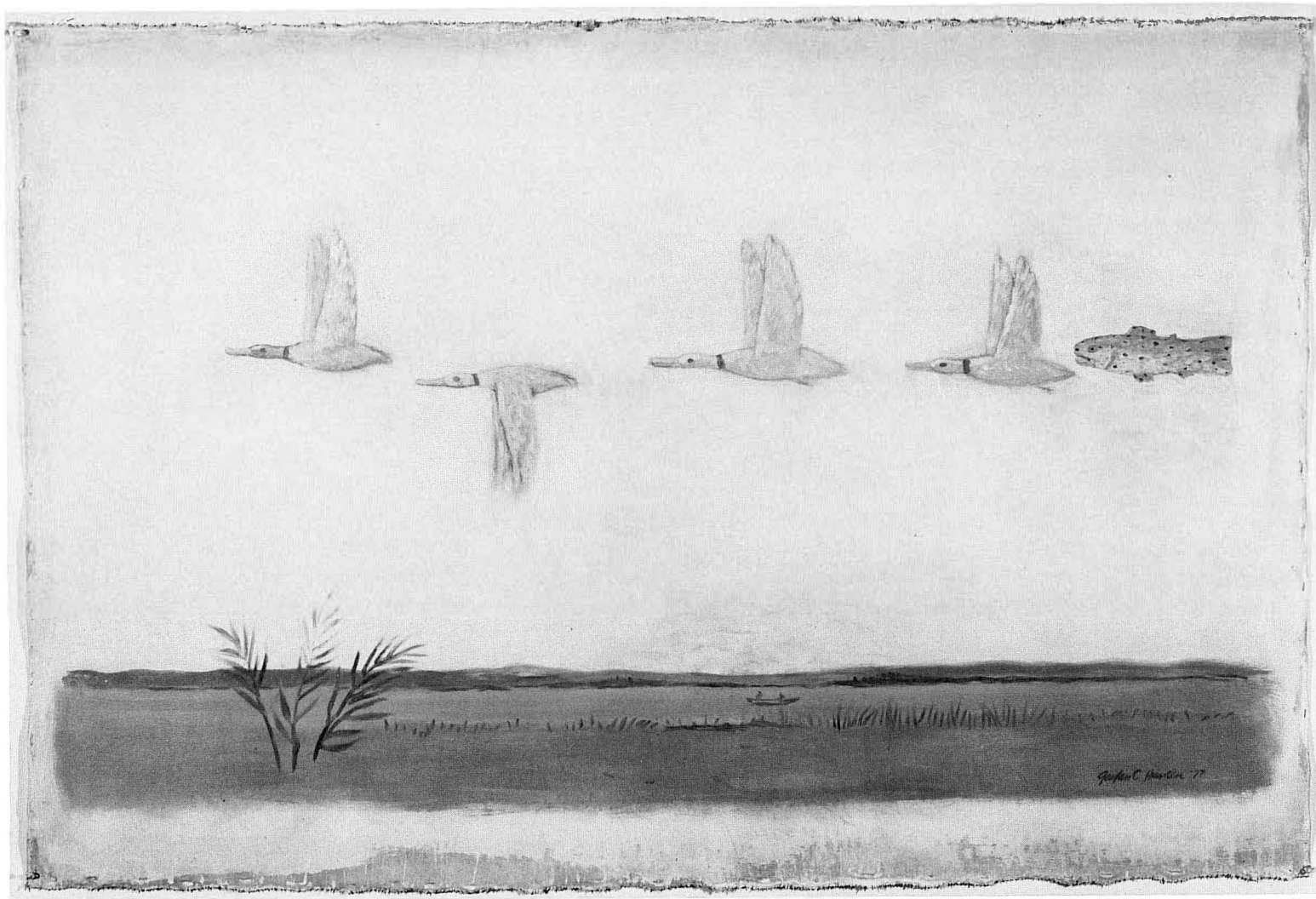
Hansen's unselfconscious manner and genial philosophy translated visually into paint can also be read between the lines of his continuing de-

scription of his latest "Country Club period": "It seemed at this stage of my life to do what felt right for me was OK. In a way, I didn't have to answer to anyone. I had remained relatively obscure in the world of art and therefore had no reputation to maintain. Even though I feel artists need not paint anymore I chose to continue to do so because I still like the format of painting and find other media and also non-art experiences complementary of painting. There is still something to be said for bringing together very specific and special things into a defined area. I also enjoy the properties of paint and the illusions one can achieve. At any rate it is still the most interesting activity for me to do."

Kathleen Thomas

NOTES

1. Robert Helm whom Gaylen Hansen calls "a good friend and art sidekick and one of the more special creative minds I've come in contact with." from a group of statements dated February 5, 1979 in the possession of Hansen.
2. Gaylen C. Hansen, from letters to the author dated February 5 and 21, 1979. Unless otherwise noted, all quotes are from this source.
3. Robert Helm.



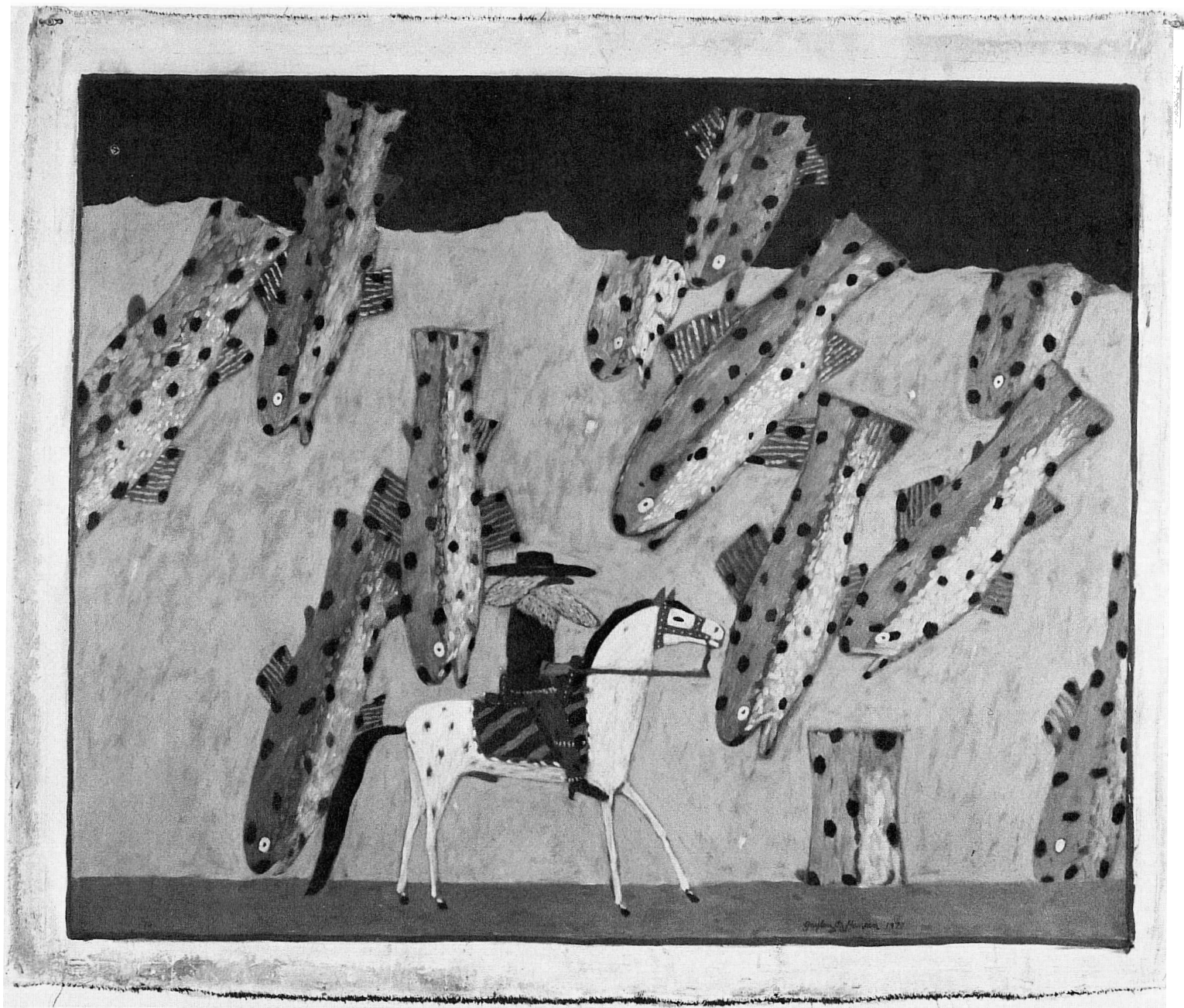
eeva-inkeri

Flying Ducks, 1977
Oil on canvas
47 x 71
Courtesy of the artist



ceva-inkeri

Kernal Lying Down, 1977
Oil on canvas
47 x 71
Courtesy of the artist



Kernal Riding Through Falling Fish, 1977 Oil on canvas 53½ x 65 Courtesy of Linda Okazaki

Dog Licking Kernal's Face,
1977
Oil on canvas
48½ x 46
Courtesy of the artist





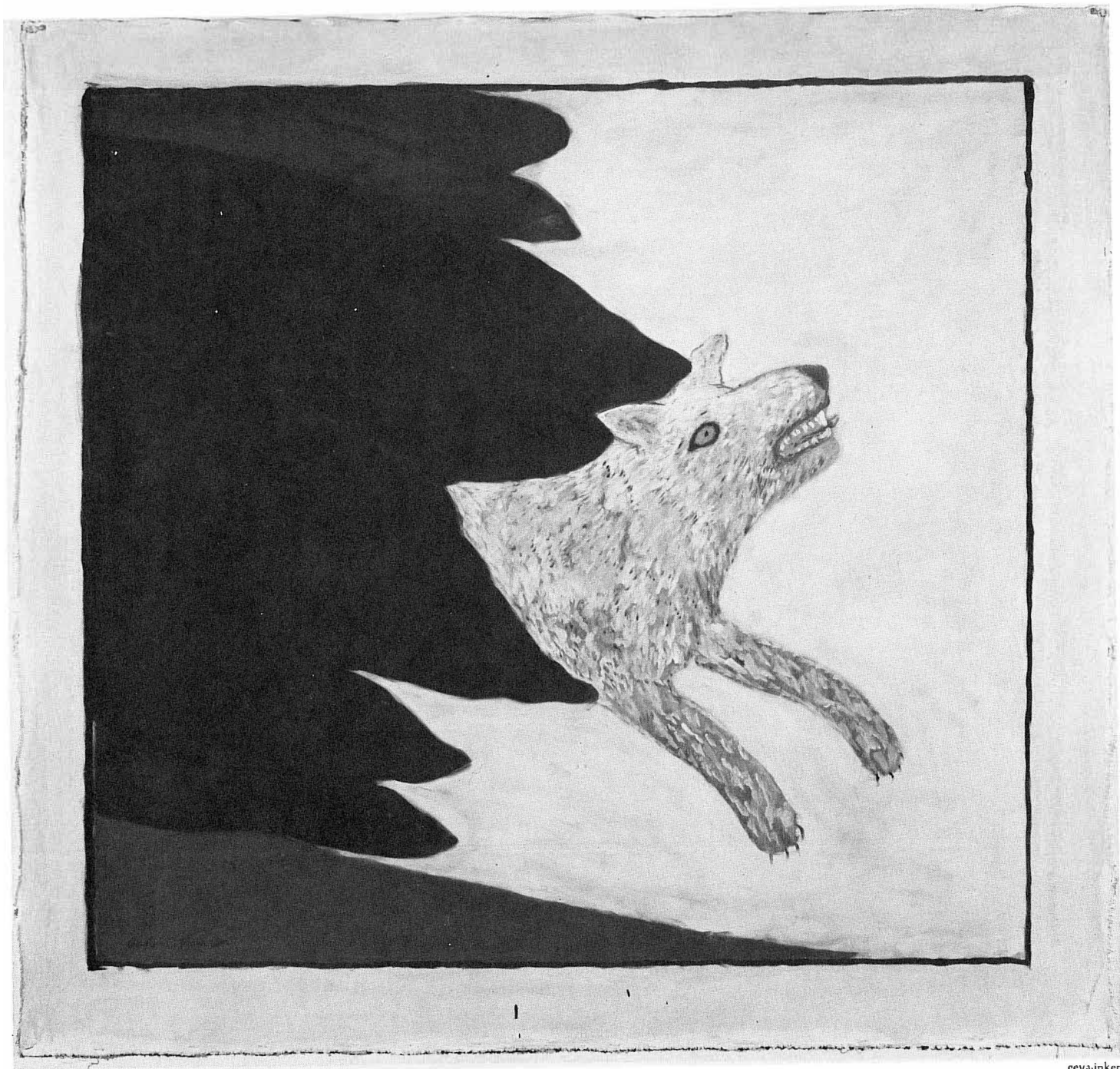
Bound Dog, 1977 Oil on canvas 34½ x 46 Courtesy of the artist

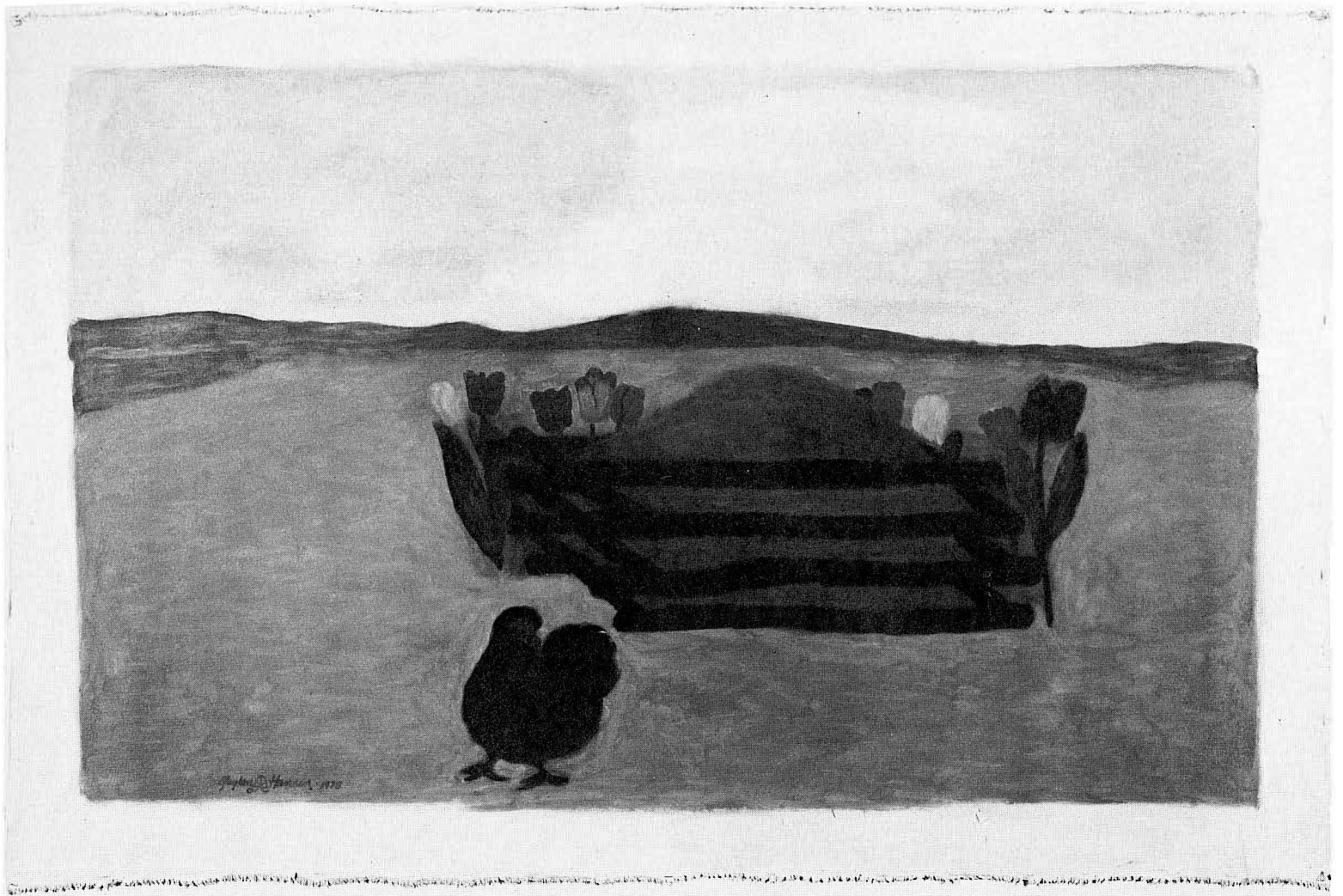
eeva-inkeri



eeva-inkeri

Kernal Fishing, 1978
Oil on canvas
36 x 46
Courtesy of the artist





eva-inkeri

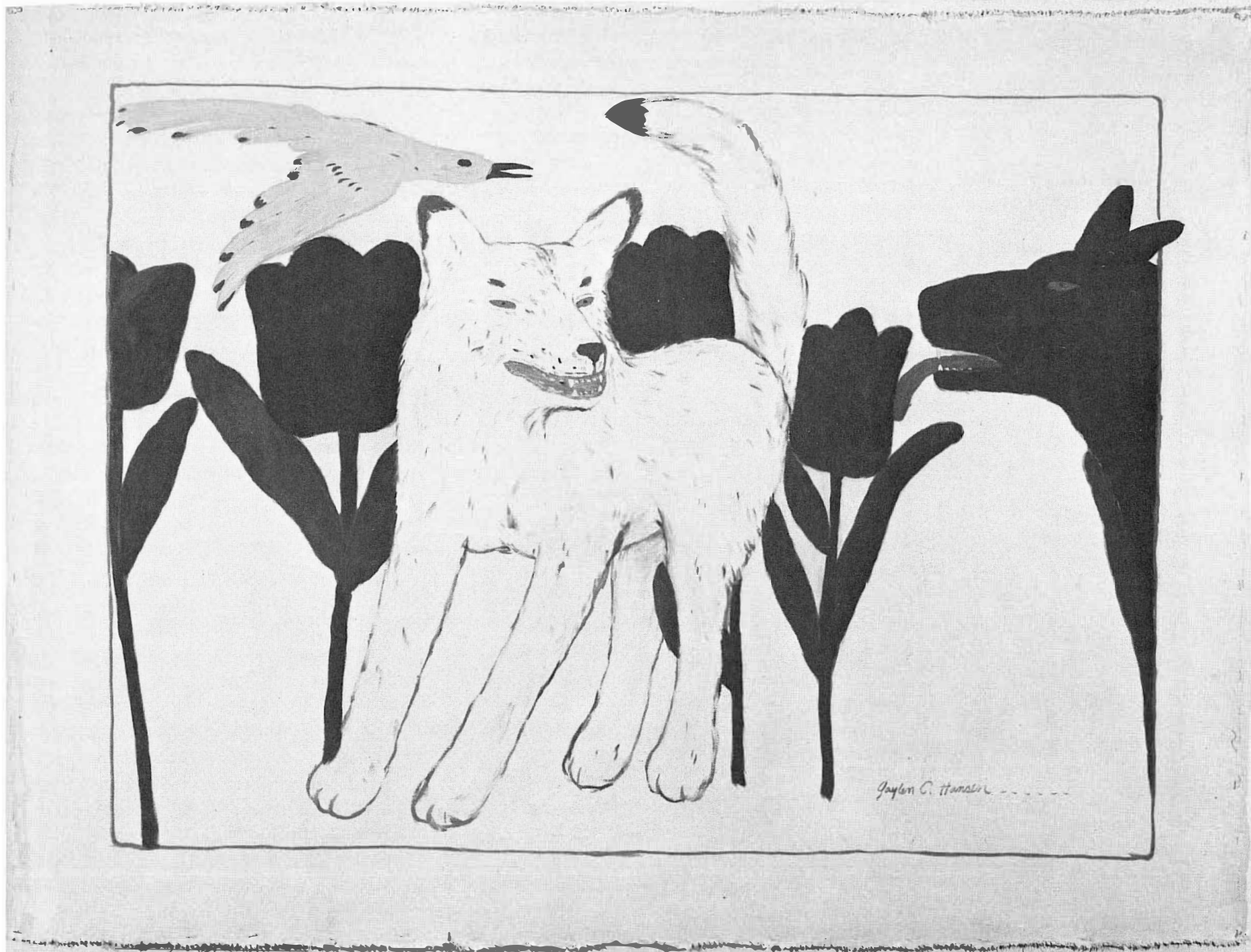
Chicken and Compost with Tulips, 1978
Oil on canvas
46½ x 71½
Courtesy of the artist

Tulip Attacking Dog, 1978
Oil on canvas
52½ x 56½
Courtesy of the artist



eva-inkeri

Wolf-Dogs, 1978
Oil on canvas
49 x 72
Courtesy of Patricia Hansen



eva-inkeri

White Dog and Black Tulips, 1978
Oil on canvas
53 x 72
Courtesy of the artist

CLAIRE MOORE

Claire Moore's prolific output is ordered in separate, carefully conceived series, all in a narrative idiom. As a compulsive worker, Moore combines words and images in drawings and paintings through a multitude of subjects, moods, and themes. The series, like different episodes in a book or scenes from a play, are by turn witty, coy, rational, impulsive, romantic, analytic, sensuous, playful. Synthesising information, knowledge, observations, and ways of seeing and thinking accumulated over a lifetime, Moore both reveals and questions, analyzes and applies.

She has always been on the outskirts of the art community. While attending art classes at the National Academy and the Art Students League in the 1930s, she encountered much friction by being a woman in a man's arena. After her move to San Francisco in 1952, much of her energy was channeled toward raising her family, and she never received due recognition by galleries which could not sell "women's art." These factors contributed to an artistic isolation which is partially responsible for her highly individualized, unique style.

The combination of verbal and visual means of expression enables Moore to embrace certain thoughts, moods, and facts which would not be possible by employing one without the other. Rather than apply a literary process to art-making (or vice versa), Moore uses both to order the viewer's perceptions of her works. The way and the rate at which we view images are quite different from those of words; as our minds combine the lines of a drawing of a building to comprehend it as such, we see the specific image the artist has created. We may or may not choose to interpret the image and its significance further. Yet, as we conceptually link the letters b-u-i-l-d-i-n-g, the particular image summoned

varies with each participant and, indeed, with each instance. Moore employs both faculties in a single work, slowing down our perception, so that in effect we are forced to think about what we see before us. The artist thus has, to a large extent, established control over the time we spend with each work. More important, we discover that words may suggest images, incidents, moods, or contain their own visual structures, and, likewise, that drawn lines may compose images or summarily express certain states without illustrating them. In short, Moore puts us on a perceptual seesaw.

While much of her work is analytic in nature, Moore prefers recording the actual thought process — with all the changes and corrections that turn the germ of an idea into a final coherent message — to presenting the viewer solely with the "finished" product. Her manuscript drawings consist of words and phrases crossed-out and rewritten until a finalized thought — drawn together by arrows directing the viewer from phrase to phrase — is realized; her paintings expose and incorporate layers of underpainting into a finished work. "Making use of intellect is an intuitive process,"¹ she recently stated, and her works contain the struggle and change of mind that occur to us all as we edit our thoughts and ideas. A manuscript drawing of 1977 perhaps best describes the process and desired end of Moore's work (and expresses her wonderful sense of humor):

I begin with an idea, but as I write and continue to clarify my thoughts it becomes progressively hard for me to construct a clear, meaningful sentence which says what I think I want to say without changing the punctuation or without having to keep transposing words and phrases in order finally to arrive at such precise meaning that no

interpretation of my statement is possible other than the one I intend you to make.

All of Moore's works have a poetic humanizing beauty. While they can be seen as a direct outgrowth of the word/image explorations of Synthetic Cubism, Dada, and Futurist and Concrete Poetry, her works seem to have developed more from a belief in Horace's dictum *ut pictura poesis* ("as is painting so is poetry") than from art-historical consciousness. By revealing the artist's world from the artist's point of view, Moore invites the viewer to participate in and connect with her own experiences. Her works are immediately accessible in that they reveal and explore rather than answer. Emphasis on the touch of hand — and we can rightly think of Moore's drawings as handwriting — celebrates the beauty of individual gesture as a primary vehicle for personal thoughts and images.

While the subject matter, execution, and vantage point are highly personal in Moore's work, formal artistic considerations are a crucial aspect. In talking of her *Manuscript Series on Dreaming*, she stresses the necessity of positioning corrections in certain specific places in order to animate untouched areas of the paper. The kind of paper to be used for a work is chosen according to its subject. Writing styles change from work to work and within a single work with the mood and tone of the ideas. Before the execution of any work, many of the ideas for a series are diligently mapped out. Like a book, each series has a specific theme and focuses on different modes of communication and aspects of perception. Of the works included in the present exhibition, *The Alphabet Series* seems most concerned with examining the general structure of language and the ways in which we communicate through it; the *Drawings of the Demolition of the Piers as Seen from My Window* create atmospheric states through the use of image and word as gestures; the *Manuscript Series on Dreaming* analyzes

the metamorphic process by which ideas evolve as personal statements; the *Series of Self Portraits* expresses the inner self through observation of experience, revealing multifaceted character traits shared by all people.

Moore's fascination with combining written and drawn images began with doodling in notebooks in her early school years. Illuminated manuscripts and Byzantine mosaics have been a constant source of inspiration. In the 1930s she studied in New York under the painter Werner Drewes, who was trained at the Bauhaus. "In the Bauhaus," Moore states, "they were very interested in letters and in all the aspects of art. So my background makes no distinction between lettering, writing, art." Language did not appear in her work, however, until shortly after 1952, when she founded *Artist's View* magazine in San Francisco, each issue of which was edited by a different visual artist or poet. "None of us knew anything about the language and layout of printed works. I became fascinated with the fact that this was an art medium." Moore then divided her time equally between landscape and figurative painting, and with working with words. Her word works of the 1950s consist of printed words and images collaged on paper, and focus on the ways in which the letters of certain words can be separated and recombined to form other meanings. During the early and mid 1960s she painted a number of large works on plastic. Some consist of a single letter — iconically frontal and centralized — painted in broad areas of solid color, used as a structure for various kinds of spatial exploration. Others refer wittily to the creative process: one depicts red letters pouring out of a black tubular spout; another portrays flat black letters emerging from black lines (visually interpreted as fissures), all floating around in a white cloud-like bubble (recalling the thought bubbles of comic strips). Concurrently, she painted raw, bold, expressionistic nudes.

In the late 1960s Moore worked primarily on

an extensive series of word drawings and self-produced prints, all quite spare in format, cool in presentation, conceptual in inclination, yet hallmarked by her clever sense of humor and word play. One of these works reads: "To eliminate the object, picture an object and eliminate the picture." Another contains the sentence: "But the idea of nothing is really something," with an arrow pointing toward a blank expanse of paper. Direct autobiographical references surfaced shortly after this time, when, according to Moore, "It struck me that language needed to be respected. I began to hate using symbols of language as a gimmick for painting and it occurred to me that I really ought to use language with the same love and care as I do the visual work [the paintings]. I then began to use material from myself."

Moore's most recent works (especially as evident in the series included in the present exhibition) are certainly her most self-revealing. Whatever subject matter is employed — analysis of language, the cataloging of whale species, autobiographical anecdotes, to name a few — the information in each work is transformed by Moore's particular perceptions, intuitions, and attitudes. For example, *The Alphabet Series* analyzes the structure and use of language, yet the artist is not interested in factually correct linguistic analysis, as clearly articulated by words within the drawings. To this end of self assertion, Moore frequently "plays" with her audience. She recently devoted a series to playing with twenty-two variations on the children's game hopscotch. Similarly, Moore coyly manipulates our minds as we oscillate between seeing and thinking. A compassionate series devoted to whales and a witty one about birds also celebrates individual sensibility. "There always has to be some element of play. After all, if I didn't enjoy myself I wouldn't do it."

The drawings of *The Alphabet Series* function as a record and application of Moore's visual

vocabulary. Each portrays letters as visual, conceptual, and sometimes aural symbols that aid various kinds of cultural and esthetic communication. On *Egyptian Hieroglyphics* Moore recreates various symbols from this ancient pictographic language by printing images from her own hand-made rubber stamps. ("If you're going to use repeat images you've got to do something. I don't like using a stencil because it looks stiff. When you use rubber it pushes over the edge and then there are lots of accidents that are just delicious.") To clarify how these images function as language, Moore tells the viewer that "Egyptian writing almost, but never quite, developed a true alphabet. The vowel sounds were left out and Egyptian writing remained a mixture of pictures, word-signs, and phonetic symbols." In *The Notebook ABC* Moore shows us how our own language has many of the same characteristics; with the abstract elements (letters) identified and made tangible (or visible) in *Egyptian Hieroglyphics*. Moore then illustrates how people *use* the language by showing us how we can produce sounds from the visual image of the letter. In *The Notebook ABC* the standard alphabet is written on black ruled lines on a vertically oriented white sheet of paper; the artist transforms a child's notebook penmanship lesson into a color-coded sound game. Letters which share similar mouth and tongue positions for sound production are enshrouded by the same color. This aural/visual process is described in the margins of the drawing. We are clearly reminded, however, that Moore's "speaking language" is based solely on her own observations; beautifully written on the bottom of the drawing (in a style which is simultaneously both script and print and which appears more rhythmic and beautiful than the "standard" print employed for the alphabet) we find the following passage: "This analysis of the sounds of letters is entirely my own and may be inadequate and even wrong at times."

If the *Egyptian Hieroglyphics* and *The Notebook*

ABC tell us what language consists of and the visual and aural ways it can be used, *Spell Alphabet in Writing* shows us how this knowledge can be applied. In this work Moore literally writes out the sounds of each letter of the aforementioned words. Each letter or block of letters is contained within a loosely structured grid of colors. The viewer, ironically, oscillates between reading a sound and hearing a letter, and becomes an active participant in Moore's word play.

While the alphabet drawings contain various layers of identified, defined, and clarified information, the *Manuscript Series on Dreaming*, partially by the nature of the subject matter, is deliberately less structured and clear-cut. "The idea was to do a series on what happens when I dream. Can I analyze this crazy process?" To attempt to recall what happens when we are not fully conscious is difficult and demanding. What may at one moment seem perfectly clear, soon becomes clouded and confused. In these works, rather than simply presenting the viewer with the final stage of thinking, when an idea is crystal clear, Moore draws the entire process, with all the changes of thought that may transpire through verbalization. Many words and phrases are crossed out, rewritten, their order changed, details added. Moore refers to these pieces as "manuscripts," and, like the dream process itself, they are often difficult to read, with many words obscured by surrounding corrections. The struggle of execution visible in these works is equal to the sentiment of the ideas. In odd quirky letters, one drawing begins: "Dream is like madness." The information obtained in the alphabet drawings is now applied to the *Manuscript Series on Dreaming*. By employing various writing styles in a single work — clear stencil outlines, bold calligraphic scrawls, beautiful cursive scripts, to name a few — they reveal varied rhythms, personal signatures, changes of mood, and shifting accents. Their sounds — no longer read or mouthed — are now felt, and they approach the orchestral.

Their energy is analogous to the electrical activity of the brain. One of them reads: "It's as if I must dream every night or my brain would stop working properly." We use words to communicate the images of dreams to other people; accordingly, it seems logical for Moore to create images from the words of her analysis of the dream process. The poetry of Moore's phraseology is not only heard as we read the words, but is also seen as we observe the seemingly spontaneous, yet highly complex arrangement of lines.

Perhaps the most overtly formalistic of Moore's recent series are the *Drawings of the Demolition of the Piers as Seen from My Window*. The combined knowledge of the alphabets and manuscripts now yields identifiable drawn images. As the title suggests, they record the dismantling of two piers on the Hudson River. Thin, sketchy ink lines and words over muted acrylic, crayon, and pastel washes on delicate paper have an Old Master quality. These works are visually descriptive, and the words and images interact with each other to create a pervasive atmosphere and to clarify the artist's impressions as much as possible. Ambiguities of space, image, and form are obliterated as words clear up the viewer's confusion. For example, parallel horizontal lines atop an existing pier suggest a very deep spatial structure; yet the words "pier behind pier behind pier" factually convey the reality of the situation, while at the same time generating a poetic sense of regularized repetition.

Another drawing is bathed in two completely different lights: a whitish blue on the left and a salmon-pink on the right. The phrases "fuller clouds near the horizon" on the left and "red light (the sun beams hitting the water)" on the right imply that Moore is actually interested in a romantic kind of realism. While she recreates what she has seen in order to share her observations and experiences, her beautiful handling of ink and paint is, nonetheless, not demystified by

factual rendering. Words also chronicle abstract qualities ("the river is rough today"), points of local history ("This billboard hasn't been in use since the closing down of the Westside highway"), geography ("This road or street turns corner into 14 St."), and personal desires ("My space has been opened. I hope it stays that way.") not visible or realizable through drawing images.

Rather than make traditional landscape drawings, Moore approaches observation from a literary vantage point through visual and written *description*; all elements combine to create specific atmospheres and physical, emotional, and psychological states. The age and deterioration of one of the pier structures is conceived as a murky, dense concentration of lines accompanied by the phrases "I've watched the metal rust since exposed" and "I think that many fires were started on purpose"; decay is suggested, rather than illustrated. Her method is impressionistic in that she records her own particular perceptual interpretations of a scene (the subtlety and density of her color washes recalls Whistler's *Nocturnes*; the permeation of "air" evokes many of Monet's landscapes), yet her touch, as in most of her works, is expressionistic. (In the 1930s she studied in Siquieros' atelier along with Pollock and other young artists. Her figurative paintings of the late 50s and 60s were in an abstract expressionist style.) Density of line and looseness of color washes suggest a spontaneous, uncontrived vision; yet the use of words in specific areas, the leaving of certain portions of the paper untouched, and the controlled periodic dabbing of color function to animate the surface and to activate movement. As the viewer oscillates between viewing an image (frequently a circular movement in these drawings) and reading a word (a linear movement), rhythms become varied and diverse. Our conception of the pier drawings, due to the sketchiness of line, at first is abstract. We then focus on the words and images. When their information becomes a part of our knowl-

edge, we are left with abstractions of line and color.

The fourth and final series of Moore's works included in the present exhibition moves toward a different unification of word and image: that of conceptual connection. These works consist of drawn and painted images and lettered sentences on canvas. Although all contain the artist's own image, they seem primarily concerned with generalized psychological states. What develops from personal experience becomes an intense archetype. *Because I Say So* characterizes and indirectly analyzes tension between two people and within a single self. In loose, expressionistic charcoal script, the dilemma reads: "Stop that noise!! I said. 'Why?' asked my grandchild." In solid, block, authoritarian stencil letters the response follows: "'BECAUSE I SAY SO,' I SAID." The words glide across and visually connect the depiction of two horizontally arranged women's faces placed side by side, one head gray and inclined slightly downward, the other reddish-purple and inclined slightly upward. Both heads face away from the center, as if to avoid the confrontation written in the center. The close cropping of images and bold painterly brushwork animate a lively directness. The wrinkles on the faces identify the images as those of older women, and the striking visual similarity between them seems to identify them as two separate aspects of the same person's personality: the cool gray "I'm not going to let this bother me" one, and the flaming, steaming, more outwardly emotional red one. The lettering encompassing both images suggests that language and verbalization can break down barriers and open up communication between people. The desires of one person result in the questioning of another, whose innocent appeal for answers is shattered by rank-pulling.

In contrast to the psychological barriers identified in *Because I Say So, I Looked a Lot Like My Father* and *Easter Island*, which Moore calls totems, address themselves to points of similarity and to

the ways in which different sorts of people are related. Both are divided vertically down the center with the totem figure on the right and the face of a woman (as before, the artist's own image) on the left. (In *Easter Island* we find the same head repeated twice, one stacked over the other in a conception similar to those of carved totem poles of Northwest American Indians.)

While anthropologists disagree as to what exactly constitutes a totem, most agree that it is a symbol through which a group of people commonly identify themselves. "Totem relationship implies that every member of the species shares the totem relationship with every member of the totem group."² The totem has the strength to unify large groups of people with a flexibility that varies from culture to culture. While the totem in primitive cultures is usually an animal or plant, Moore's totems are emblems of abstracted spirits or essences. All elements of these two paintings take on characteristics of their respective totems: *I Looked a Lot Like My Father* reveals a masculine interpretation by the artist of herself and identifies the ability of the mind to embrace seemingly disparate people under the umbrella of kinship. (On the painting we find the following passage: "I looked a lot like my father ... But when things grew tense between my parents and me I convinced myself that I was really a founding, that there had been a mix-up at the hospital, and that I was really the lost child of the chief of a powerful clan.")

Easter Island, with its stonelike faces and feminine curving spirals, expresses that

mysterious quality we call "femaleness." (On the painting we find: "That female something in myself that makes me a woman, that I also find in all other women in the tall and the short, in the young and old, black and white women, I sense in the great stone heads of Easter Island.") While these paintings appear to be quite raw and expressionistic, their final forms and colors are reached only after much struggle and reworking. As Moore states, "there's a lot of precision in this roughness."

While Moore's referents remain specific subjects, her art as a totality seems macrocosmic in that she is as concerned with ideas and expression as she is, by using language in a narrative idiom, with communication; a multiplicity of thoughts, emotions, and ways of seeing are thus encompassed. We are constantly challenged as Moore "plays" with her audience, making us shift from looking to reading, from thinking to feeling, from confusion to awareness. Her artistic strength, like the symbolic power of totems, resides in her ability to unify and clarify, while still maintaining maximum flexibility. Claire Moore recently reflected: "I must allow the [materials] to speak to me, [for] art is a conversation between the work and my soul."

Allan Schwartzman

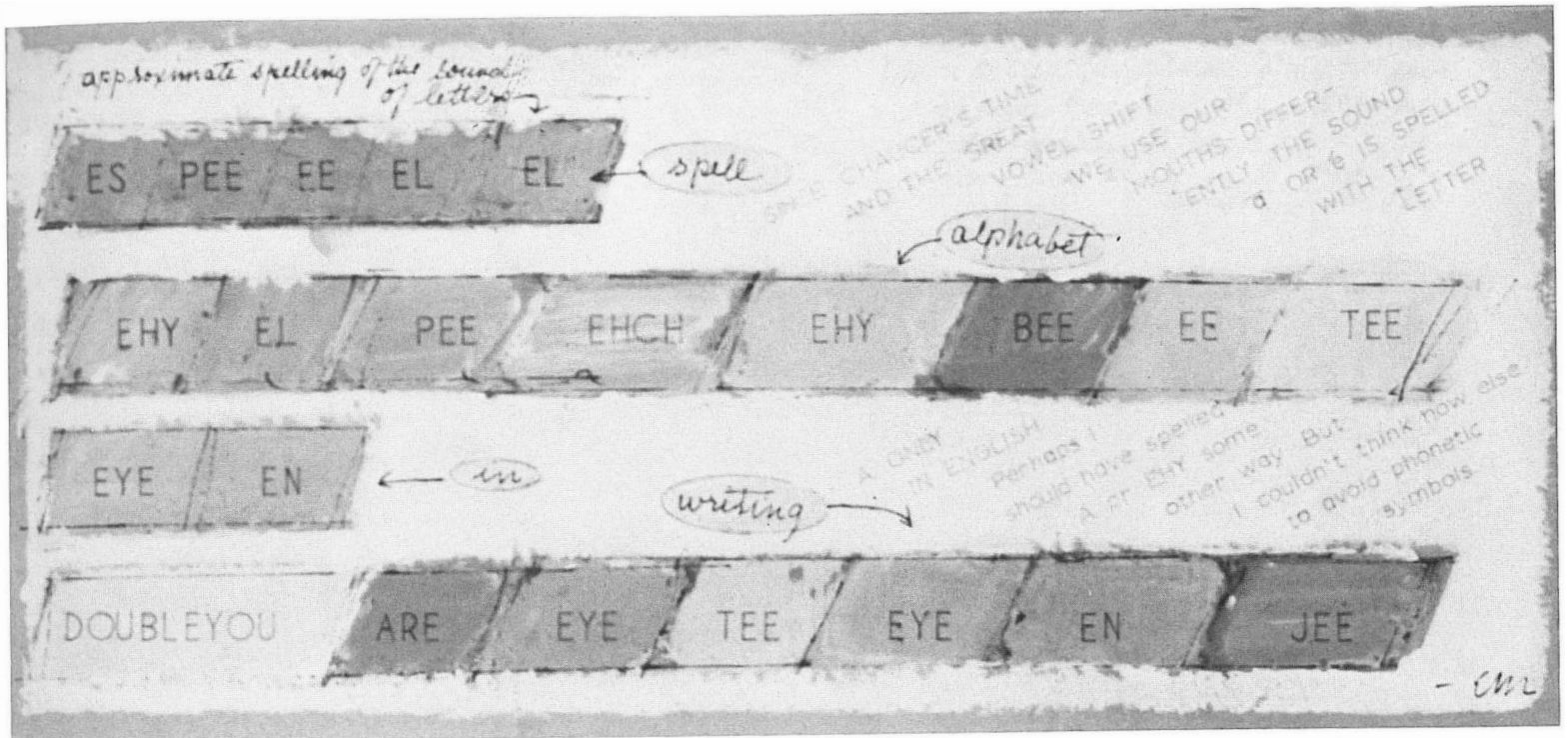
NOTES

1. All statements made in conversation with author in February, 1979.
2. *Notes and Queries on Anthropology*, Sixth Edition, London: Royal Anthropological Institute, 1951, p. 152.



Fonts, 1978
from *The Alphabet Series*
Acrylic and ink on paper
14 x 37
Courtesy of the artist

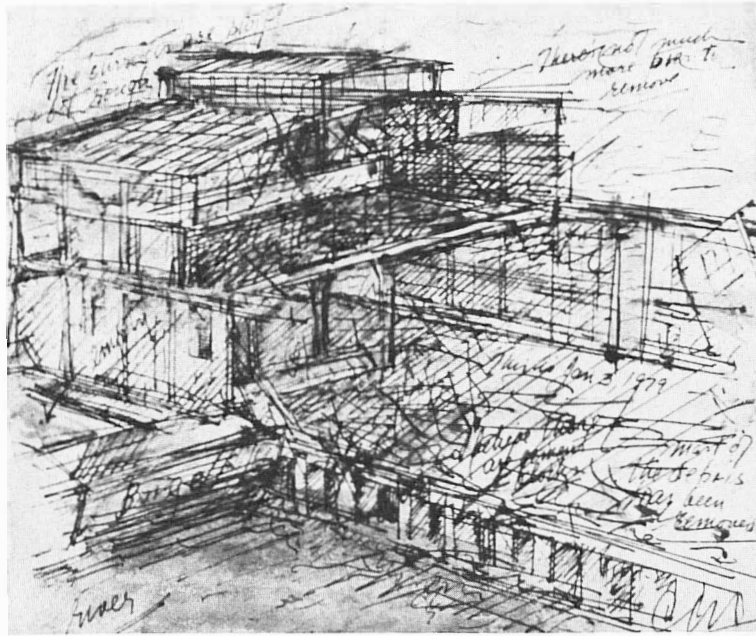
eeva-inkeri



eva-inkeri

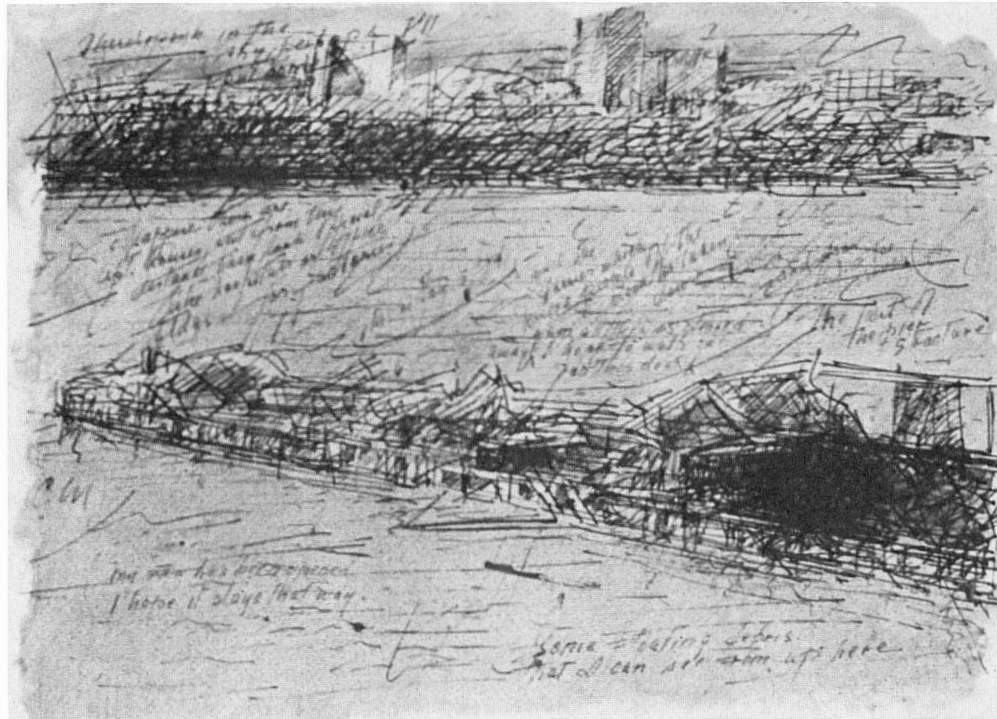
Spell Alphabet in Writing, 1978
 from *The Alphabet Series*
 Acrylic and ink on paper
 12 x 27
 Courtesy of the artist

Untitled, 1979
from *Drawings of the Demolition of the Piers*
Acrylic and ink on paper
9 x 10
Courtesy of the artist

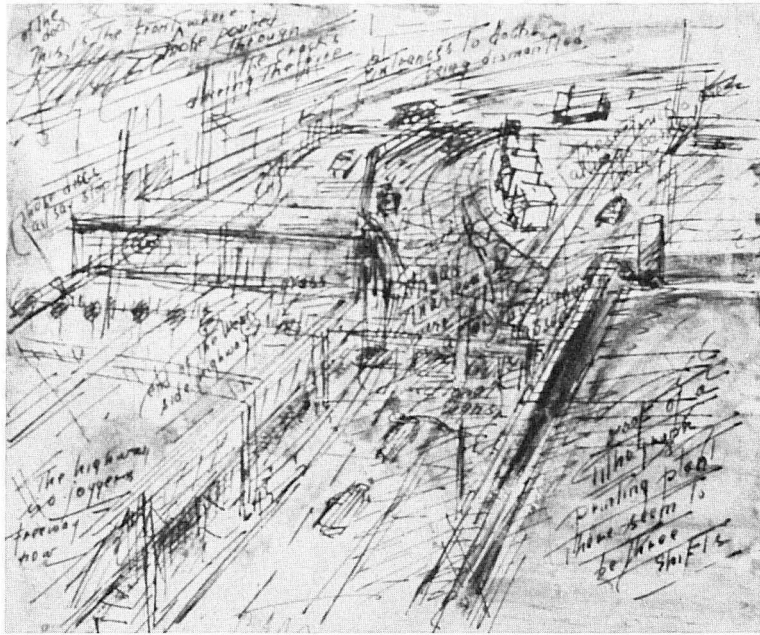


eeva-inkeri

Untitled, 1979
from *Drawings of the Demolition of the Piers*
Acrylic and ink on paper
10 x 14
Courtesy of the artist

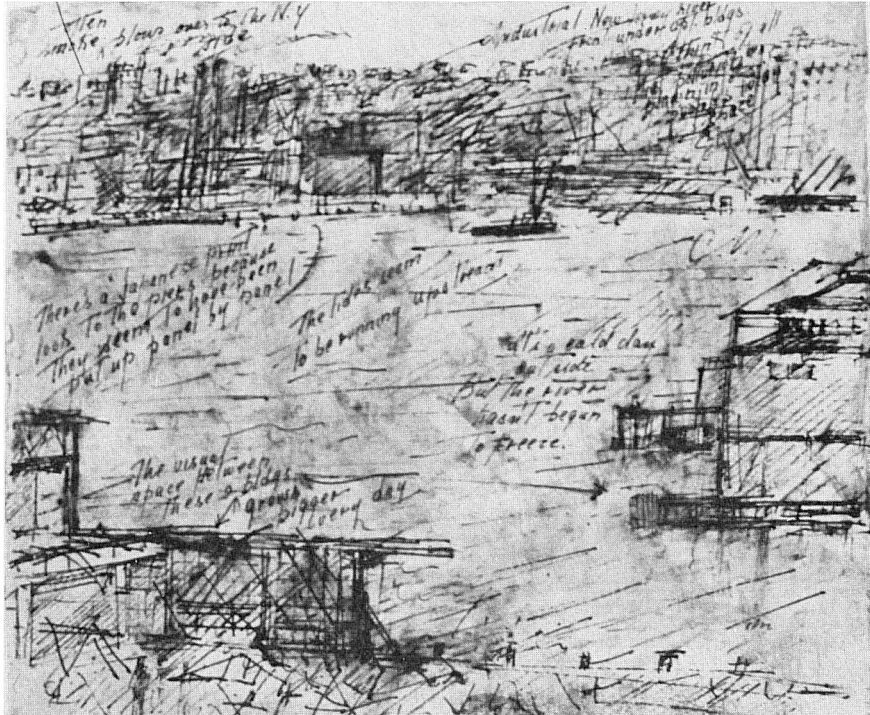


eeva-inkeri



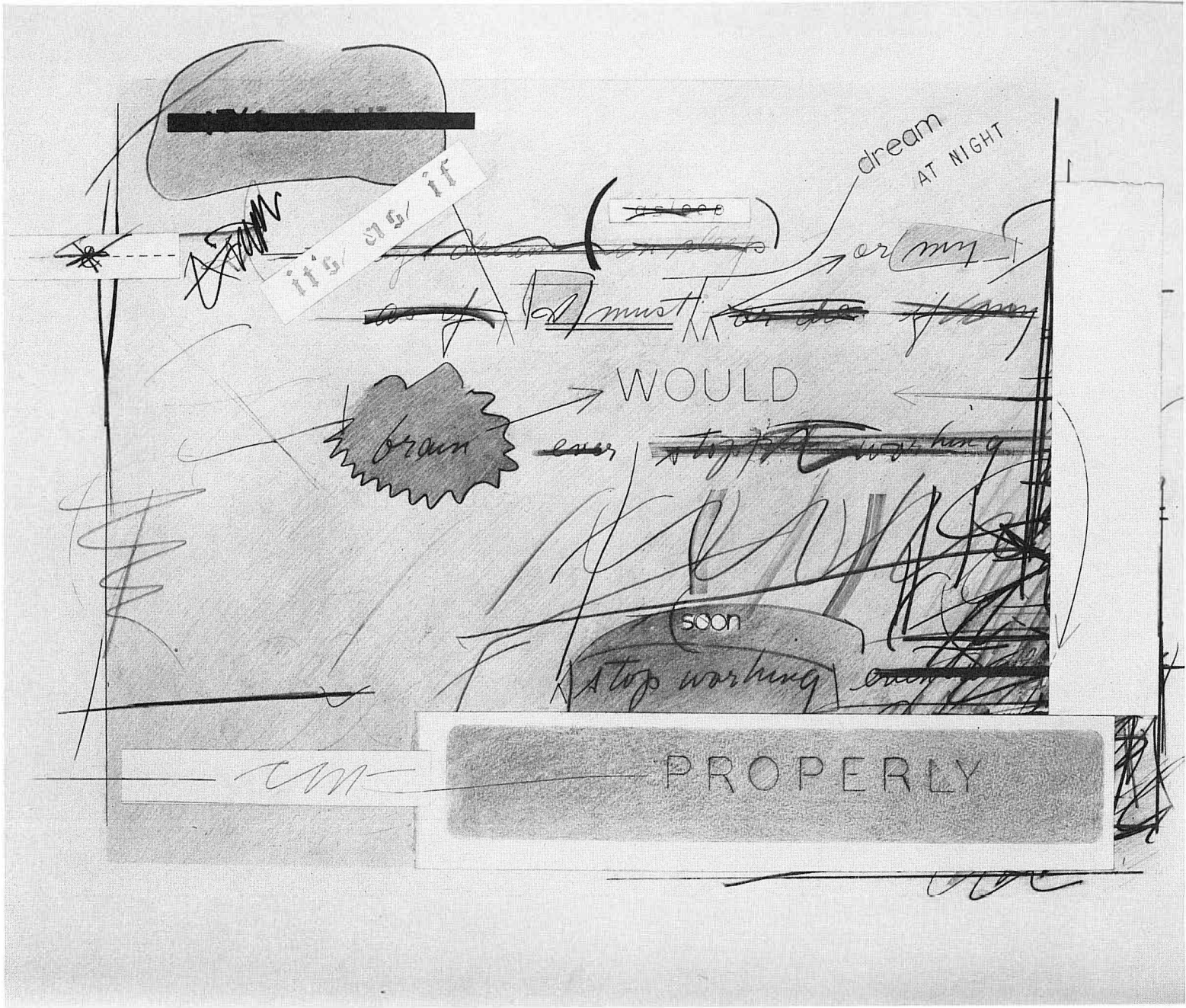
eeva-inkeri

Untitled, 1979
 from *Drawings of the Demolition of the Piers*
 Acrylic and ink on paper
 9 x 10
 Courtesy of the artist

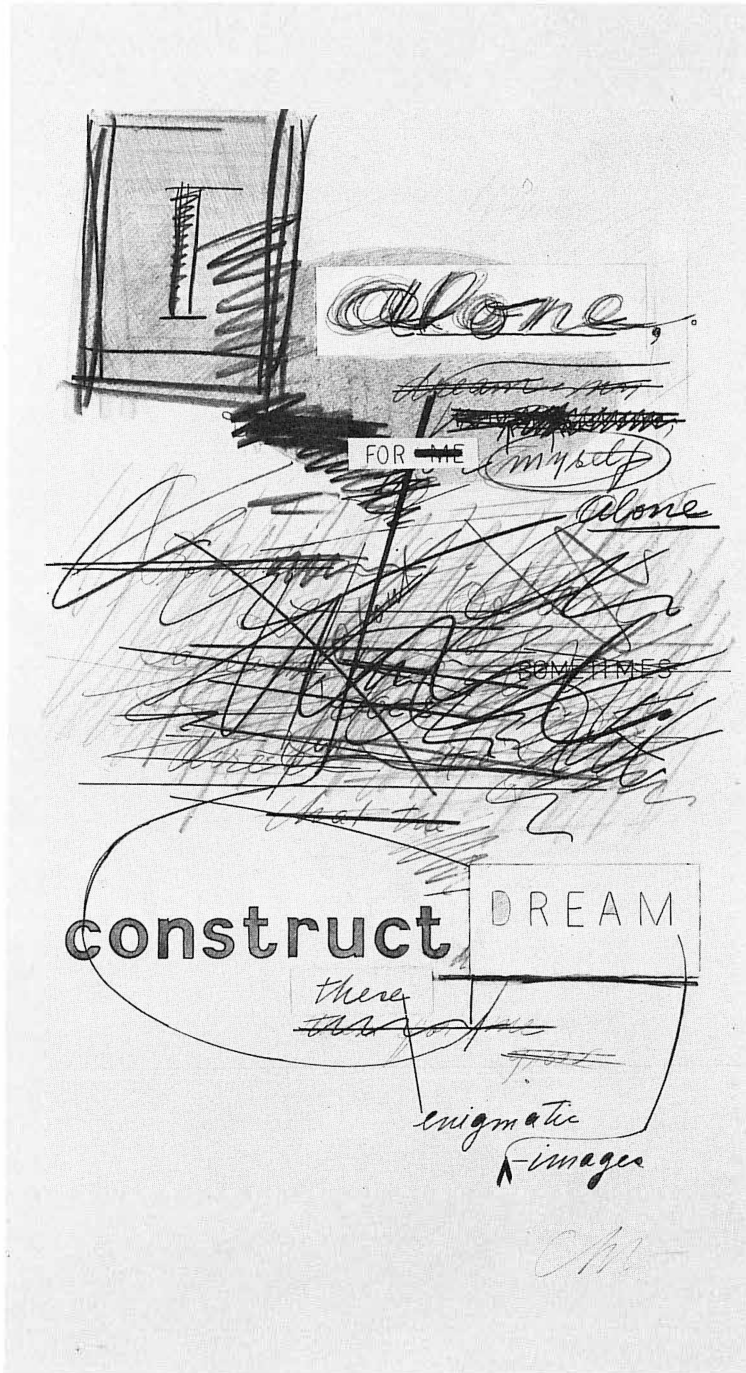


eeva-inkeri

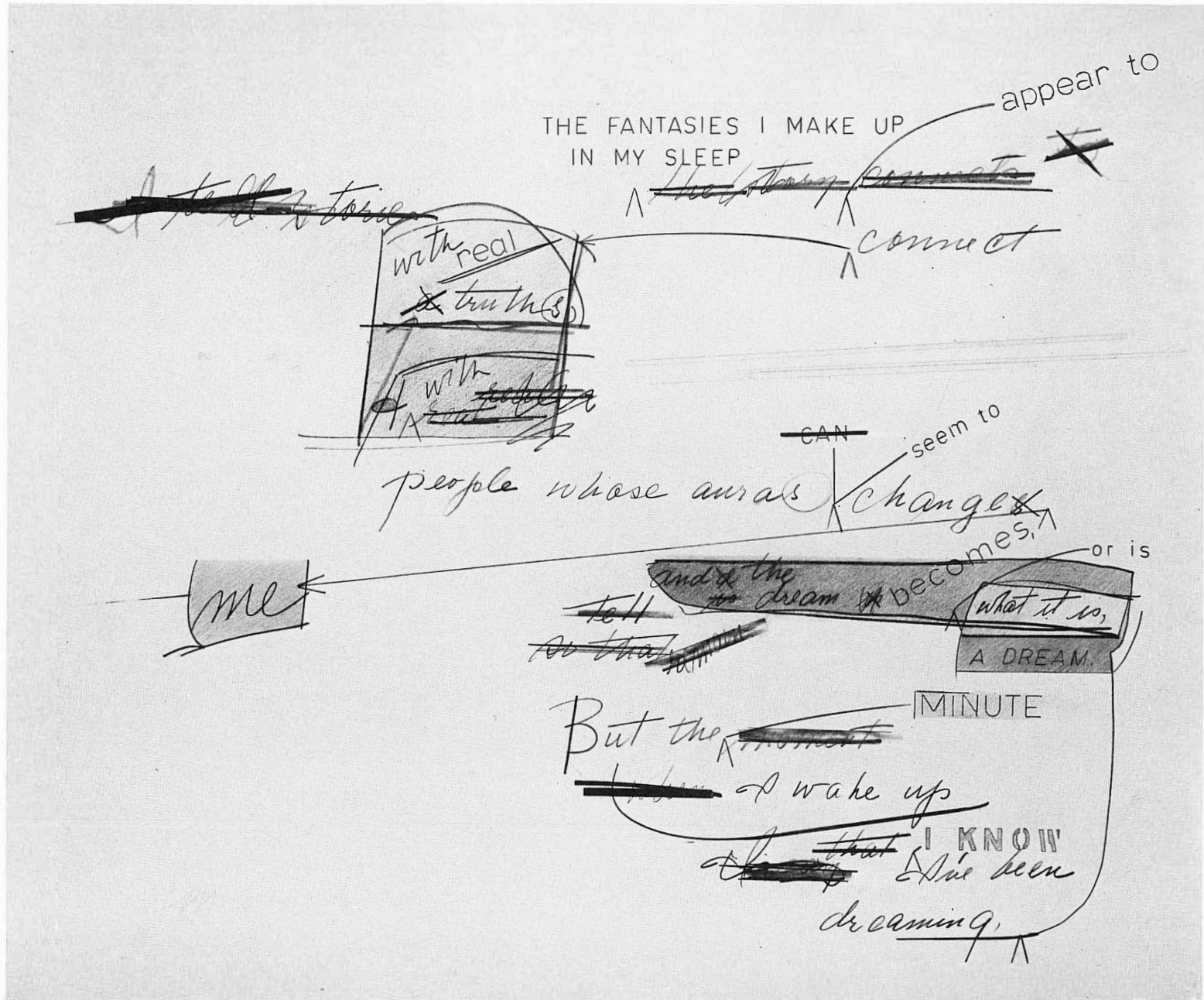
Untitled, 1979
 from *Drawings of the Demolition of the Piers*
 Acrylic and ink on paper
 10 x 14
 Courtesy of the artist



Untitled, 1977
from *Manuscript Series About Dreaming*
Pencil, colored pencil, and collage on paper
22 x 12
Courtesy of the artist



Untitled, 1977
from *Manuscript Series About Dreaming*
Pencil, colored pencil, and collage
on paper
18 x 22¼
Courtesy of the artist



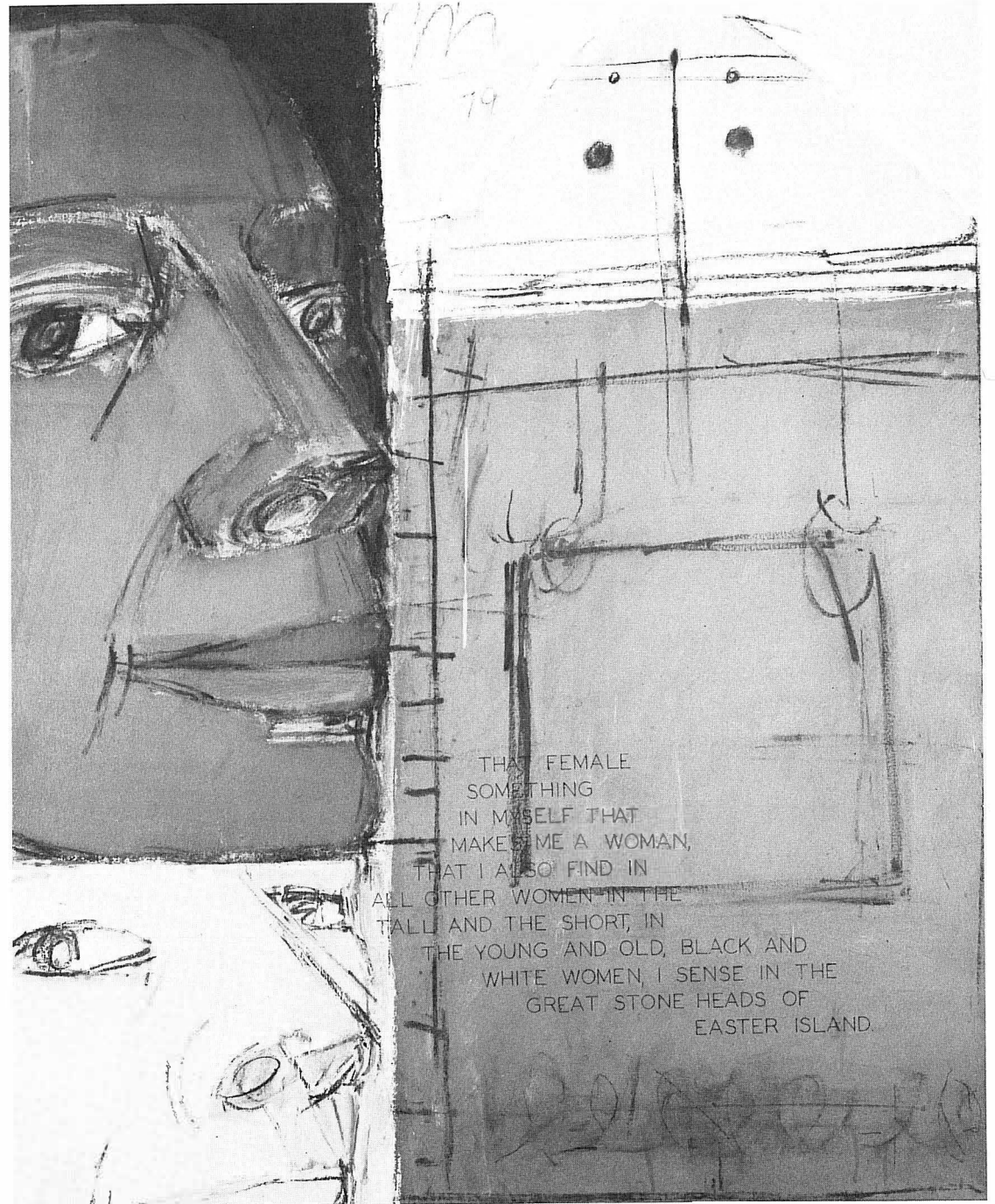
Untitled, 1977 from Manuscript Series About Dreaming Pencil, colored pencil, and collage on paper 18 x 22 1/4 Courtesy of the artist

eva-inkeri



I Looked a Lot Like My Father, 1979
from *Self-Portrait Series*
Acrylic, charcoal, and ink on canvas
50 x 40
Courtesy of the artist

Easter Island, 1979
from *Self-Portrait Series*
Acrylic, charcoal, and ink on canvas
50 x 40
Courtesy of the artist



THAT FEMALE
SOMETHING
IN MYSELF THAT
MAKES ME A WOMAN,
THAT I ALSO FIND IN
ALL OTHER WOMEN IN THE
TALL AND THE SHORT, IN
THE YOUNG AND OLD, BLACK AND
WHITE WOMEN, I SENSE IN THE
GREAT STONE HEADS OF
EASTER ISLAND.



eva-inkeri

Because I Say So, 1979
from *Self-Portrait Series*
Acrylic, charcoal, and ink on canvas
48 x 68
Courtesy of the artist

SALVATORE SCARPITTA

The art of Salvatore Scarpitta is marked above all by its vitality. Teetering between actuality and metaphor, his forceful articulations have always expressed an independent pursuit of formal issues, personal obsessions, and cultural themes. Scarpitta's work that has received public exposure in this country since 1959 can be divided into four distinct groups: constructed and wrapped paintings made before 1963; six racing cars and a military reconnaissance vehicle fabricated from 1964 to 1973; sled and bin paintings executed from 1973 through 1977; and currently, his constructed and bound paintings.

Scarpitta's intention is to draw out and capture the specific nature of everything he makes. In referring to the final stages of executing his armored car, *Lynx* (1972–73), he explains, "After I built it, I had to catch it. You can build it, but it can escape you, go beyond or be less. My problem was that it was going beyond me so I had to immobilize it."¹ The balance of active and static elements in his work results from Scarpitta's intense involvement with the physicality of what he makes. Seductive textures, colors and blunt forms are restrained by purposeful construction and the clarity of his intention. "The craft is the result not of the predetermined object, but of the stalking, the tracking. I had to tail these things. Craft comes out of stalking the result."² Executing a piece joins the use of simple skills, such as binding and welding, with a sense of tenacious endeavor. Scarpitta taps the resources of high art and crafts, popular culture and myth to realize the particular character of his objects. The twisted surfaces of the sleds and paintings, the grease and dust left on the cars are emphatic records of their fabrication.

The residue of the artist's physical involvement enriches both realist and mystic strains in

his work. Candidly reinforcing a piece's character as an actual object, the obviousness of its construction also celebrates its transformation from anonymous material into specific art object. The subjects of the pieces often dramatize the artist's reminiscences, fantasies, and aspirations. The artist's control, his ability to straddle the roles of activator and participant in various aspects of the work parallels that of a mystic or shaman, who must be adept at regulating spiritual exhilaration. Scarpitta's description of resolving his dilemma as he changed from making cars to sleds is an attitude analogous to the resourcefulness of a shaman:

I came back from Europe ... and found I liked to work without having to lift up a phone or reminisce — just live in a certain ambience of possibility. ... And I somehow found myself breaking down old canvases ... just sort of making my own sort of flotsam and jetsam in my studio. ... All of a sudden I realized, I don't know how, that the real difficulty I had, thinking about a racing car was that, 'Dammit, Sal, you'll be able to make everything on these cars, but there's one thing you're not gonna be able to do, and that's *make a goddamn wheel!*'. ... But you can never make a wheel round enough. ... I want it to be the real thing. ... You want to be a part of it, a sculptural part.

So there's this wood frame there, like the answer to this is, 'Why the wheel? Why wheels? Why wheels? you've been dragging around your emotions around the world for 56 years. Why drive it? Drag it, that's what you're doing.' So I dragged it and it was right. It's a sled. There's no question about it—it's a sled.³

Scarpitta's interest in vehicles can be traced to his early admiration of home-made racing cars, popular in his hometown, Los Angeles, during the twenties and thirties. His own fascination

with production and craft developed with his adolescent passion for race cars. Although he didn't race himself, Scarpitta pursued knowledge of every aspect of this activity, even by working as a garage hand when he was a young teenager. Describing this period, he noted, "that's what I call innocence, when you give of yourself one hundred percent."⁴

Exploration of the visual arts was encouraged in Scarpitta, whose father was a sculptor in California. In 1936, at the age of seventeen, he moved to Rome and enrolled in the Italian Academy of Fine Arts, where he assimilated the classical techniques of draftsmanship, painting, and sculpture. In Italy, Scarpitta's work became somewhat influenced by an undercurrent of Futurism which had persisted since the 1900s. Through the early fifties, his orientation remained as he terms it, "Futurism with a sense of property."⁵ Futurists are often viewed as involved more with the dynamics of a situation than with its material properties. This qualification indicated that even from incipient stages of his art, Scarpitta possessed an awareness of the art object's peculiar character and an urge to ensnare it. Some aspects of Futurism are still resonant in his work, such as the fascination with the visual implication of movement, the desire to encapsulate qualities of contemporary life, and the belief in the necessity of artistic risk. Scarpitta's aspiration to match himself with objects which hold significance for him, "to be a part of it, a sculptural part of it," bears similarity to a desire Carra articulated: "We Futurists strive with the force of intuition to insert ourselves in the midst of things in such a fashion that our 'self' forms a single complex with their identities."⁶

Pivotal in Scarpitta's development is his involvement in World War II. Although an American citizen by birth, at the onset of the war he fled to Rumania and Yugoslavia, then returned to Italy to fight as a Partisan. After the war, he enrolled in the American Academy in

Rome. Haunted by the injury and upheaval he had witnessed, Scarpitta began approaching his art more unconventionally. "I was working toward blindness, seeking independence through blindness."⁷ In this respect his method is akin to that of Abstract Expressionists of this period, who sought individual expression by emphasizing intuitive and immediate processes. His art of this period also allies with theirs in the concern for energetic visual rhythm and expressionistic power, as well as the interest in the ability of the mythic and primitive to convey internal states.

In 1957, while still in Italy, Scarpitta began to strengthen the impact of his painting by incorporating three-dimensionality, concurrent with the experiments of Johns and Rauschenberg in rupturing two-dimensional strictures of painting. By constructing an armature, then covering it with canvas strips and paint, he achieved certain physical and emotional dualities that had been previously inaccessible. Works of this nature were first shown in 1958 in a group exhibit with Jean Tinguely, Yves Klein, Cy Twombly, and Christo at the Galerie Iris Clert in Paris. For the artist, the wrapping method signified bandaging, a mending of disjointed elements. Emphasis on this procedure in the work of the late fifties and early sixties indicates that the actual process of making, of creating from scraps and "wreckage," had become Scarpitta's essential focus.

The theme of heroic struggle predominates in the subjects Scarpitta chose in this period, such as *Moby Dick* (1958), *The Corner of Benny Paret* (1962), and *Racer's Pillow* (1963). In Scarpitta's painting titled after Melville's romantic epic, binding conveys a sense of brooding and hidden strength through active areas of interwoven strips, countered by curved portions of undisturbed canvas. The visual tensions in the piece recall Melville's observation "... The calm is but a wrapper and envelope of the storm; and contains it in itself." Fascination with heroism and defeat is also evident in *The Corner of Benny Paret* which

commemorates a Cuban fighter's death in the ring. "This is one of the few paintings I made at that time that had a direct reference to an experience in reality. There is no aesthetic necessity for this painting other than the content of that. . . . I was interested in the shiny black skin of a great fighter."⁹ Here, the wrapping of the piece establishes a direct connection with injury, that of the beaten fighter. Without becoming literal, this piece stresses the dynamics of the corner. Indicating movement in only two directions, a series of horizontal bars is cut in two by a protruding vertical pole. Black rubber weaves in and out of these bands, creating dominant and submissive accents, balancing the narrow barrier of the pole. Plugged into associations with feats admired predominantly by popular culture, such as boxing and racing, Scarpitta's work began to incorporate more literal references to them. In *Racer's Pillow*, fasteners and straps, like those of a race car driver's harness, as well as symbolic auto body colors appear. The introduction of such accoutrements foreshadows the artist's move into building functioning race cars.

Scarpitta's cars amalgamate an adolescent obsession with an artistic desire to seize a visual reality outside the boundaries of traditional art. As art objects, they elaborate and surpass Marinetti's maxim — "A racing car . . . is more beautiful than the Victory of Samothrace." Reversing the traditional notion that art represents therefore serves reality, realism becomes a means by which to extend formal considerations and embody metaphor. As microcosms mythicizing a daring but unglamorous lifestyle, the cars epitomize the vivacity, awkwardness, and fragility of early racing. Except for one, all are mechanically functional — Scarpitta's own constructions based on his recollections of the home-made racers he had admired as a teenager at Legion Ascot Speedway in Los Angeles.

Constructed from found objects, these cars inaugurated a new phase in Scarpitta's process of

integrating disjunctive elements. Such transformations as a steering wheel made from a film reel and a broom handle for *Rajo Jack* (1964–65) are common. Carefully detailed and realized, remnants of an extinct breed of automobile, they exist as fetishes. Seeing every part of the vehicle as active, Scarpitta notes his view is in keeping with the attitude of drivers who regarded even decorations as talismans, for example, baby shoes hanging from a dashboard, as good luck against the disasters of competition.¹⁰ By virtue of dynamics inherent in its appearance, such as the openness of an exposed seating area or the mass of a body suspended over wheels, each car delineates a special domain as well as participates in its surroundings. The last of Scarpitta's motorized constructions in particular, a reconstructed and disarmed vehicle of war, *Lynx* (1972–73) succeeds as both a hermetic enclosure and a dramatic intrusion. Built to travel through space, the immobility of the cars emphasizes their obsolescence and separation from their milieu. For their being art objects, they are marooned, cut off from the strifes in which they figure as prized tools of power.

Even further removed from involvement in contemporary fashion than his outmoded cars, Scarpitta's sleds de-emphasize technology. "I wanted to have a Robinson Crusoe adventure in my studio."¹¹ He asserts that his sleds were never really concerned with primitivism but with escapism, and were not intended as archetypes but as prototypes.¹² Each sled's design, like those of the cars, was devised by the artist and incorporates found objects, like broken stretchers, pieces of furniture or hockey sticks. In discussing one of his sleds, Scarpitta again stresses his method of allowing the art object to assume its own character: "This sled has no struts. There is no engineering here. I let the ski be the strut in its own natural curve, doing the job of separating and supporting the space. Even engineering has been utilized only to the limit that it could absorb

the ski's natural form, its present use, its past life."¹³

Although at first encounter the sleds appear either non-referential or exclusively concerned with primitive culture, they soon assert themselves metaphorically. For instance, *Cairn Sled* (1974), included in the present exhibition, takes its name from a type of memorial or landmark made by heaping stones. Its upright stance, secure weight, and earthen colored surface, comprised of an accumulation of bandaged strips, suggest a capability to offer protection and denote dignity. Contradicting the viewer's usual association of this archaic vehicle with motion, *Cairn Sled* accentuates stasis.

With the sleds, wrapping goes beyond the concept of bandaging; Scarpitta tries "... to wrap the entire piece so that it will develop its own epidermis and tensions that exist in the wrapping determine points of departure and arrival so that there would be a flow of continuity, a unity that would be bound into the sled."¹⁴ Nuances of surface are coaxed out so that individual forms are dramatized by distinctions, as in the sleekness of *Sand Sled* (1974) or the coarseness of *Sled Log* (1973). The concentrated craftsmanship conveys as intense a care for the object as a primitive or a marooned inventor might feel. Although the rudimentary structures evoke a struggle for basic survival, their careful construction allows resolution and harmony. Free-standing or attached to the wall and accompanied by flat canvas paintings, the sleds, by virtue of their linearity, occupy a more clearly defined geometrical space than the cars. No longer exhibiting an urgency for motion, Scarpitta begins to hone an internal movement in his pieces. His bin paintings of 1974 and 1977 even use obstetrical shrouds — what better indication of natural passage? One is reminded that shamanic power resides in expert control of transitions from sickness to health, from death to life, from sacred to profane.

Mircea Eliade once observed, "Mythic con-

sciousness does not see the human personality as something fixed and unchanging, but conceives every phase of man's life as a new personality, a new self."¹⁵ Scarpitta's current work integrates his skill in adapting traditional forms and those forms' metaphoric ability with new force and subtlety. The wrapping becomes tight and graceful as snake skin. Vibrant color emanates from the taut and twisting strips of canvas. For instance, *Hot Plate* (1979) utilizes a rich gradation from purples to reds to emphasize the sharp form and color of the magenta "X" which spans forms the width of the canvas. Although initially somewhat disruptive, the "X" also unifies the work and balances the protruding arc above it.

Works such as *Archer* (1979) and *Baton Noire* (1979) have portions of color interrupted by black rubber binding, physically breaking up color. An integration of two separate processes occurs; the wrapping becomes a way to "paint" the structure, while conversely color becomes a structural tool. Scarpitta's choice of color varies from a monochromatic approach, as in the almost entirely white *Day Rider* (1978), a treatment reminiscent of *Moby Dick* and the sleds, to the bold red and black contrasts in *Core* (1978), which echo his highly colorful racing cars. In this last body of work, color is more individualized than in previous series. Color seems to have become a more important formalistic and expressionistic device, as the pieces have become increasingly frontal and two dimensional. But, as in the past, Scarpitta continues to balance the flexible or fluid range of tonalities against the rigid, the limited spatial views.

Although earlier works like *The Corner of Benny Paret* and the sleds stressed centralization, these works focus almost exclusively on the center of the composition, often having a vertical bar intersect the middle of an "X". However, the organic three-dimensionality offers no clear center point; rather it determines a central area from which forms radiate. This animated structure is in-

creased by the play between interior and exterior spaces created by protruding and receding shapes. Even *Core*, one of the most simple in composition, appears as if the center rust-red pole would spring out, but for the two brass claws or prongs gripping it. The concern for movement is reiterated by the lively compositional juxtaposition in the current work. Scarpitta's reliance on the intuitive and the manifestation of physicality is confirmed in the first of these "X" structured paintings, *Broken X* (1971) in which Scarpitta punched out areas of canvas to create an "X" form. These works are a careful restructuring of the original concept of a shape made by an aggressive physical impulse. Rather than deaden or academize the action's visual strength, a close examination enriches the distinctions between inside and outside, protection and vulnerability.

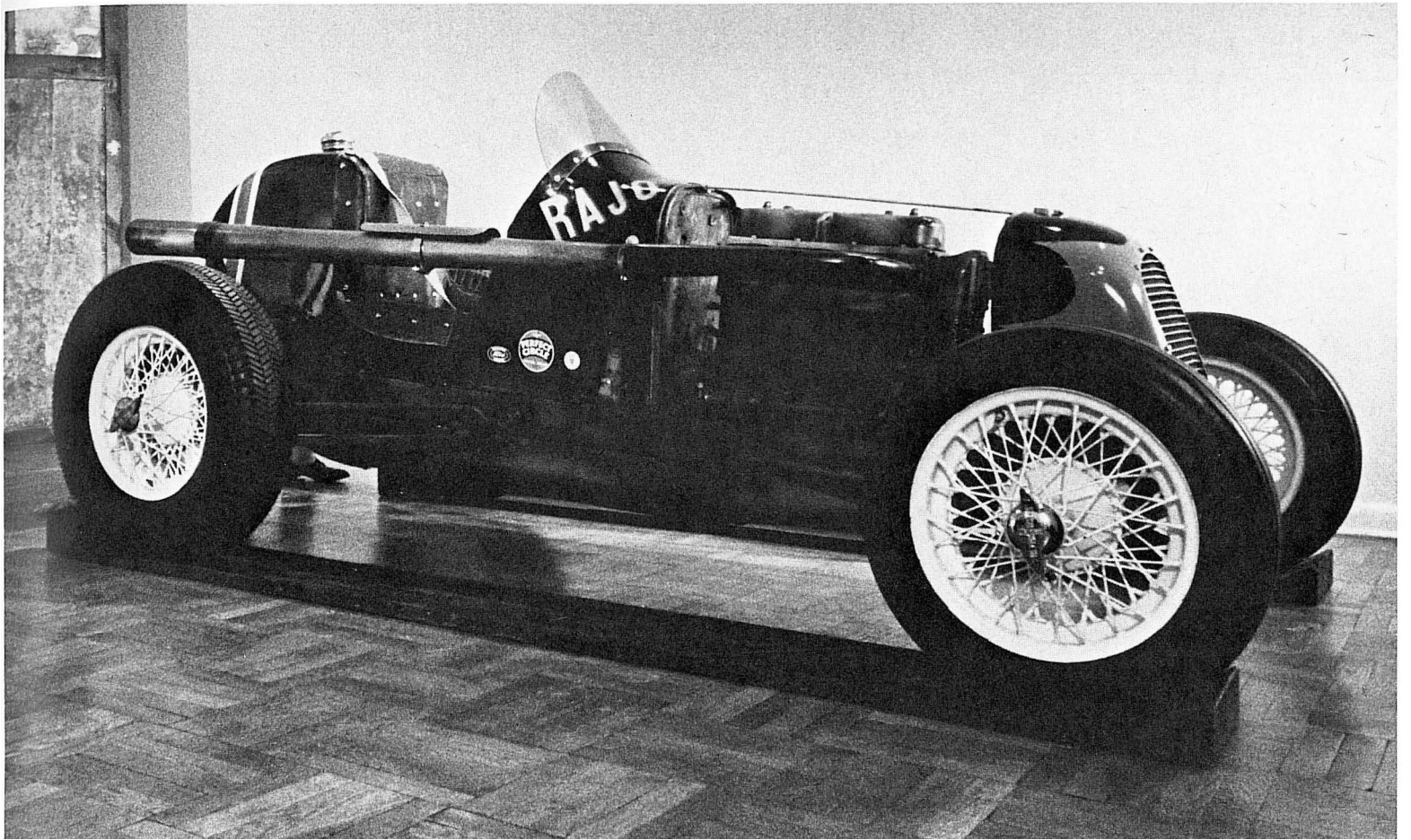
Although the return to a more formalistic mode by Scarpitta appears to complete a twenty year cycle, it in fact means a step up on a spiral. Laying bare visual issues previously propelled by subjective or external references, the new works remain individualized objects but more openly assert their identity as art. Affirming Scarpitta's

reverence for the act of making and desire to ensnare the intrinsic character of each piece, they mark a new stage in his artistic adventure.

Susan Logan

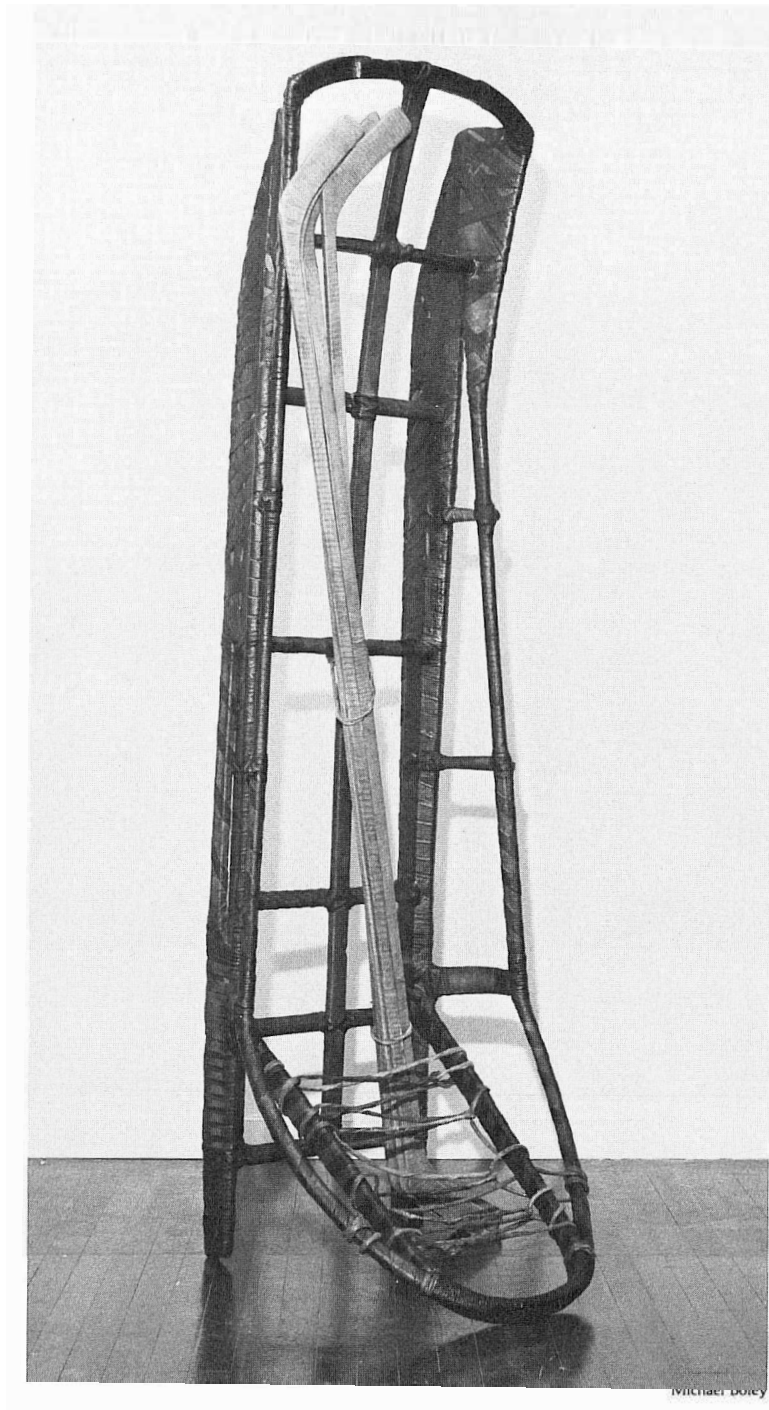
NOTES

1. *Salvatore Scarpitta*, Contemporary Arts Museum, Houston, Texas, 1977, Essays by James Harithas and B. H. Friedman, Frontpiece.
2. Rose Silvka, "The Sleds of Scarpitta," *Craft Horizons*, August, 1975, p. 26.
3. *Salvatore Scarpitta*, *Op. Cit.*
4. *Ibid.*
5. *Ibid.*
6. Joshua Taylor, *Futurism*, Museum of Modern Art, 1961, p. 13.
7. *Salvatore Scarpitta*, *Op. Cit.* quoted by B. H. Friedman.
8. Herman Melville, *Moby Dick*, The New American Library, New York, 1967, p. 276.
9. *Salvatore Scarpitta*, *Op. Cit.*
10. Statement made in conversation with the author, February, 1979.
11. Silvka, *Op. Cit.*, p. 27.
12. Statement made in conversation with the author, February, 1979.
13. Silvka, *Op. Cit.*, p. 28.
14. *Ibid.*, p. 26.
15. Mircea Eliade, *Myth of the Eternal Return* (Willard Trask, trans.) Pantheon Books, New York, 1954, p. 61.

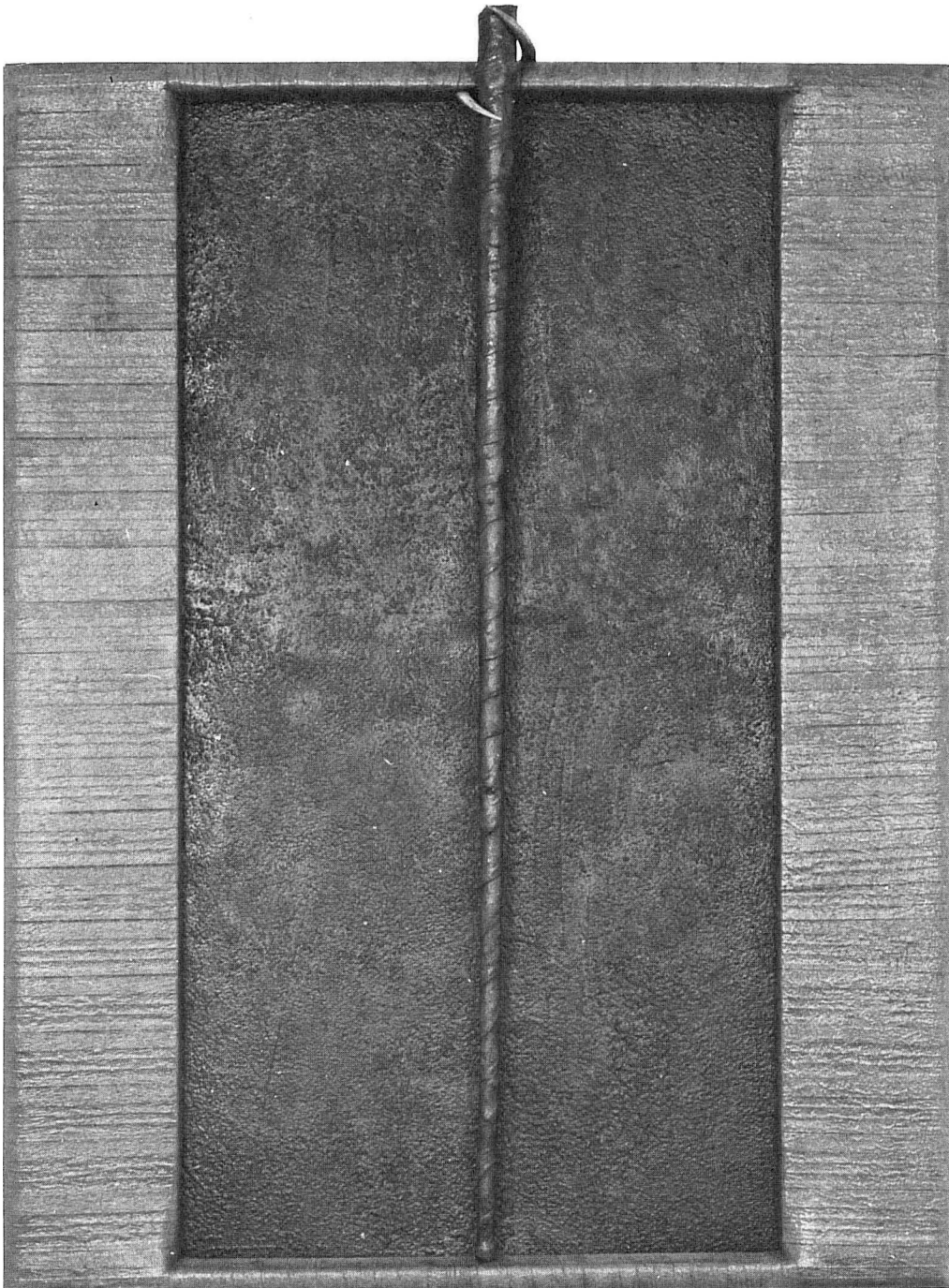


Rajo Jack Special, 1964
Mixed media
48 x 100 x 65
Courtesy of Leo Castelli Gallery
New York City, New York

Nuptial Sled and Cargo, 1976
Wood, resin, oil and webbing
112 x 33
Courtesy of Leo Castelli Gallery
New York City, New York

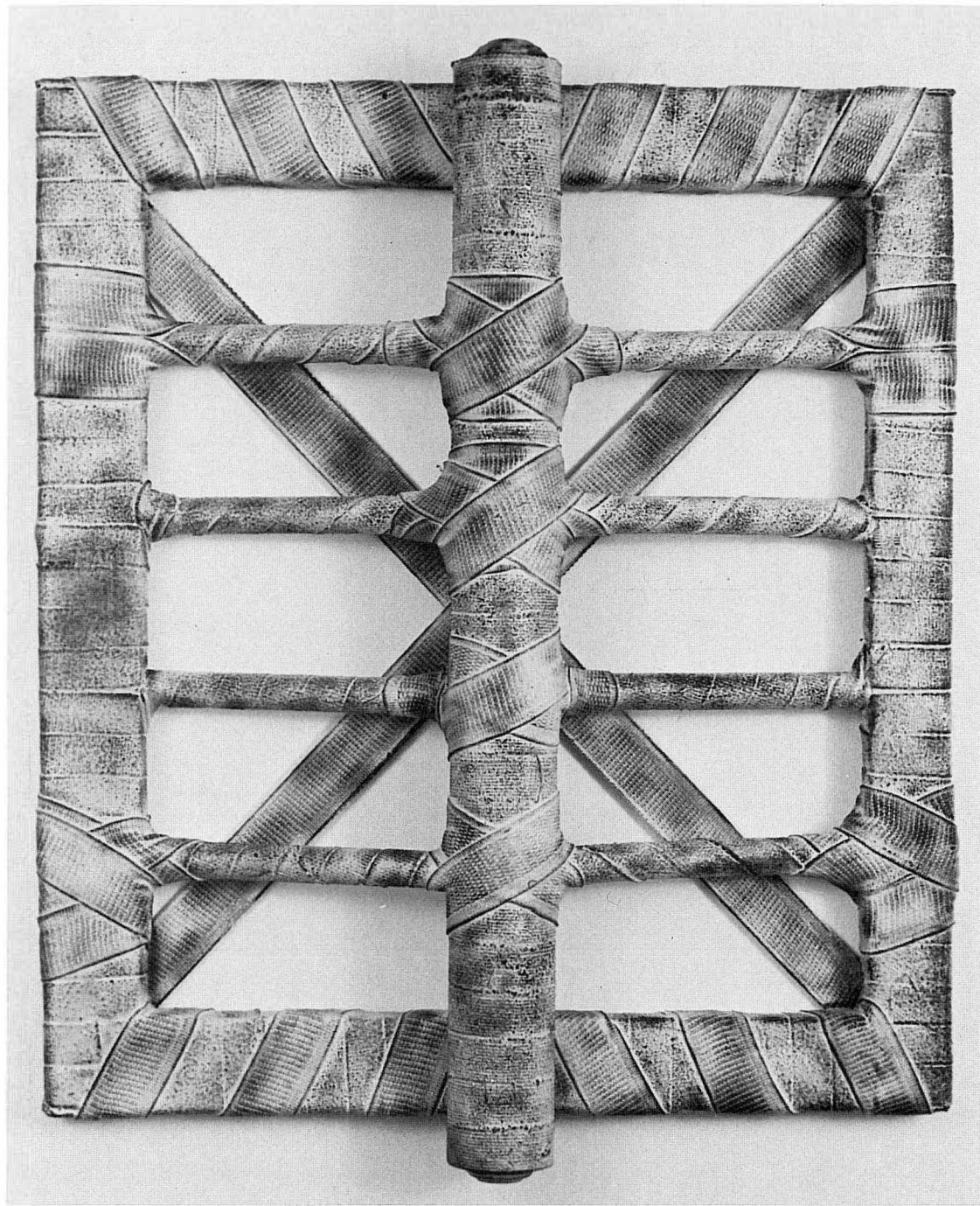


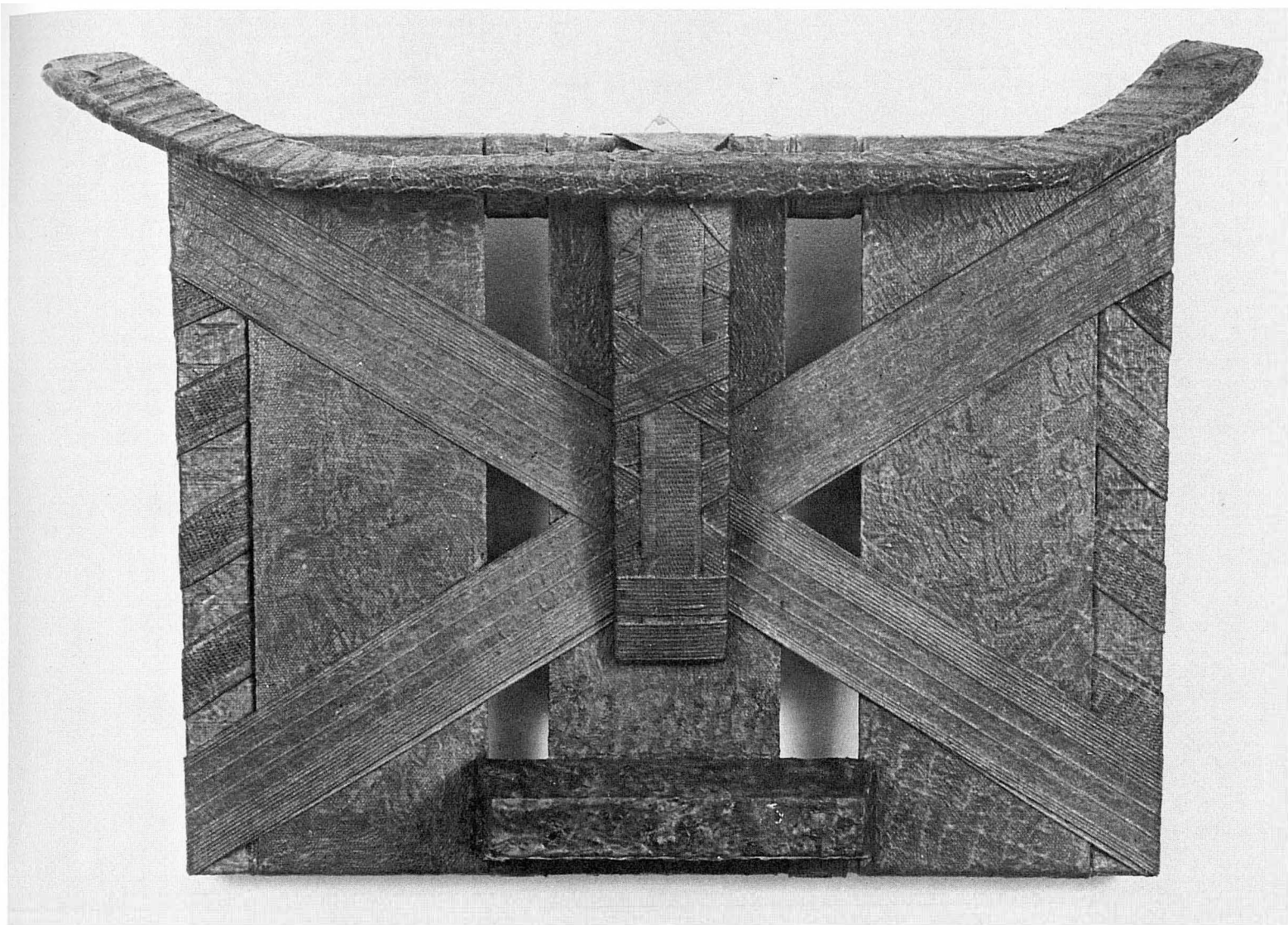
Michael Doyle



Core, 1978
Webbing, wood, canvas and brass
65 x 48
Courtesy of Leo Castelli Gallery
New York City, New York

Day Rider, 1978
Canvas and wood collage
23 x 21½
Courtesy of Leo Castelli Gallery
New York City, New York

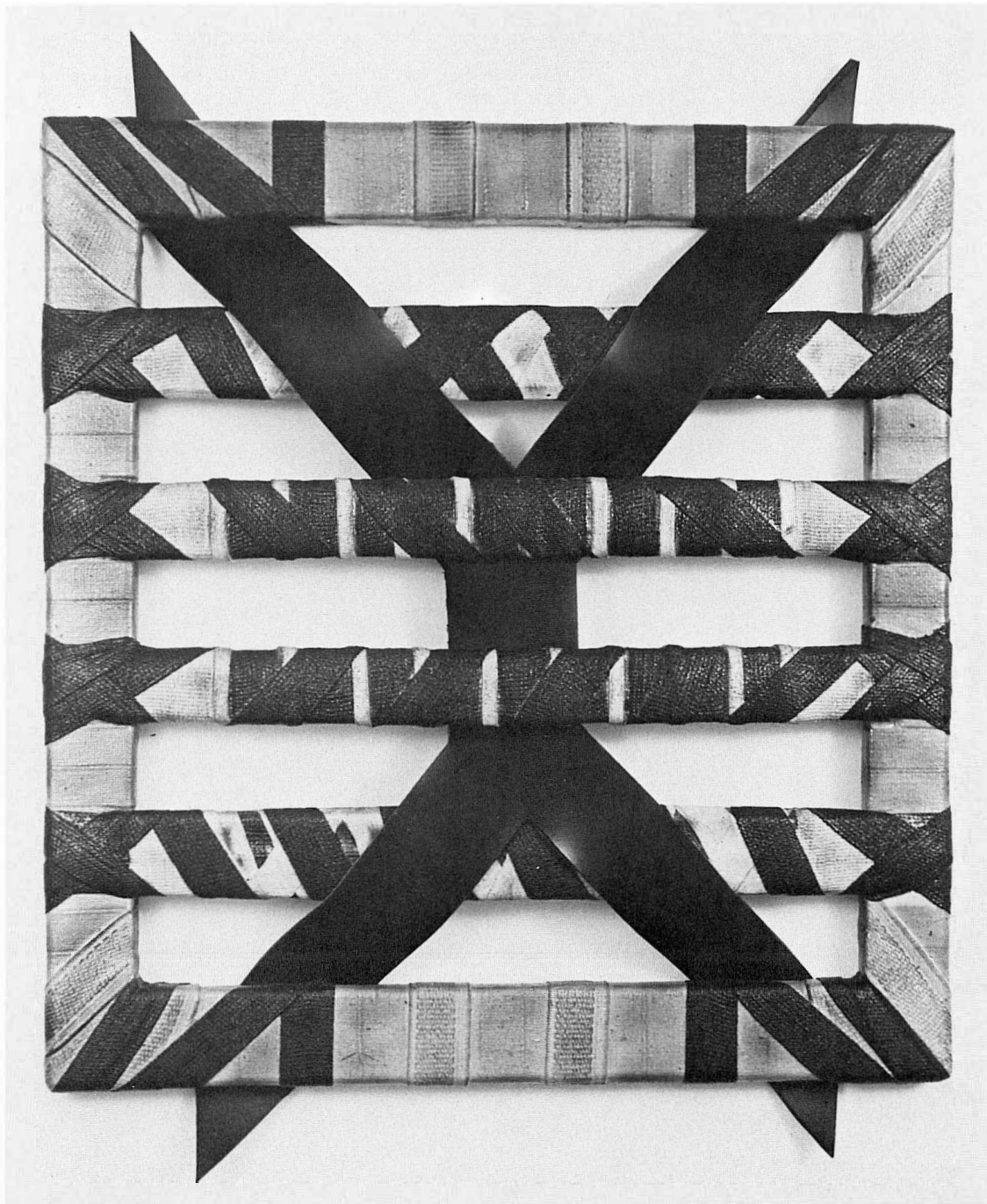


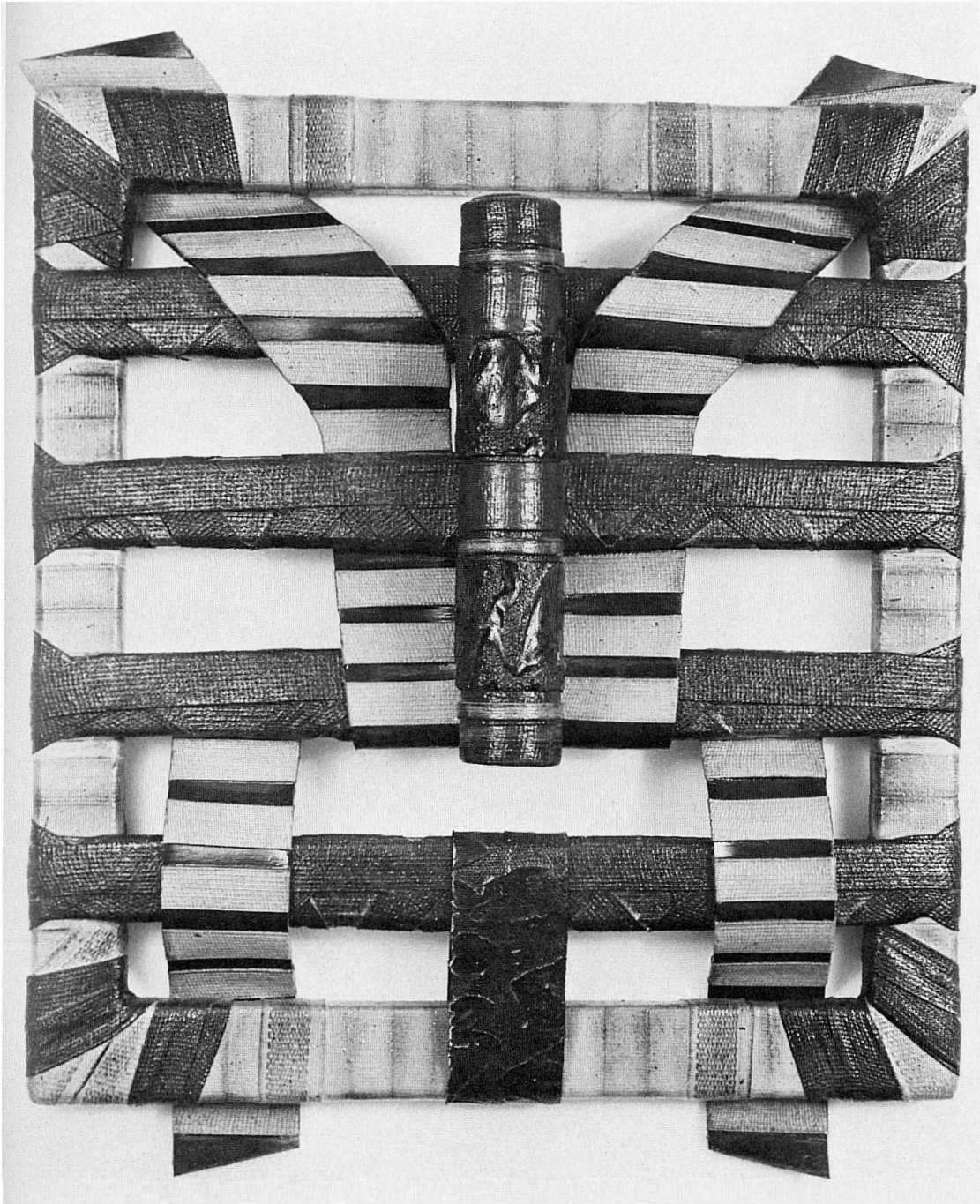


Bob Murray

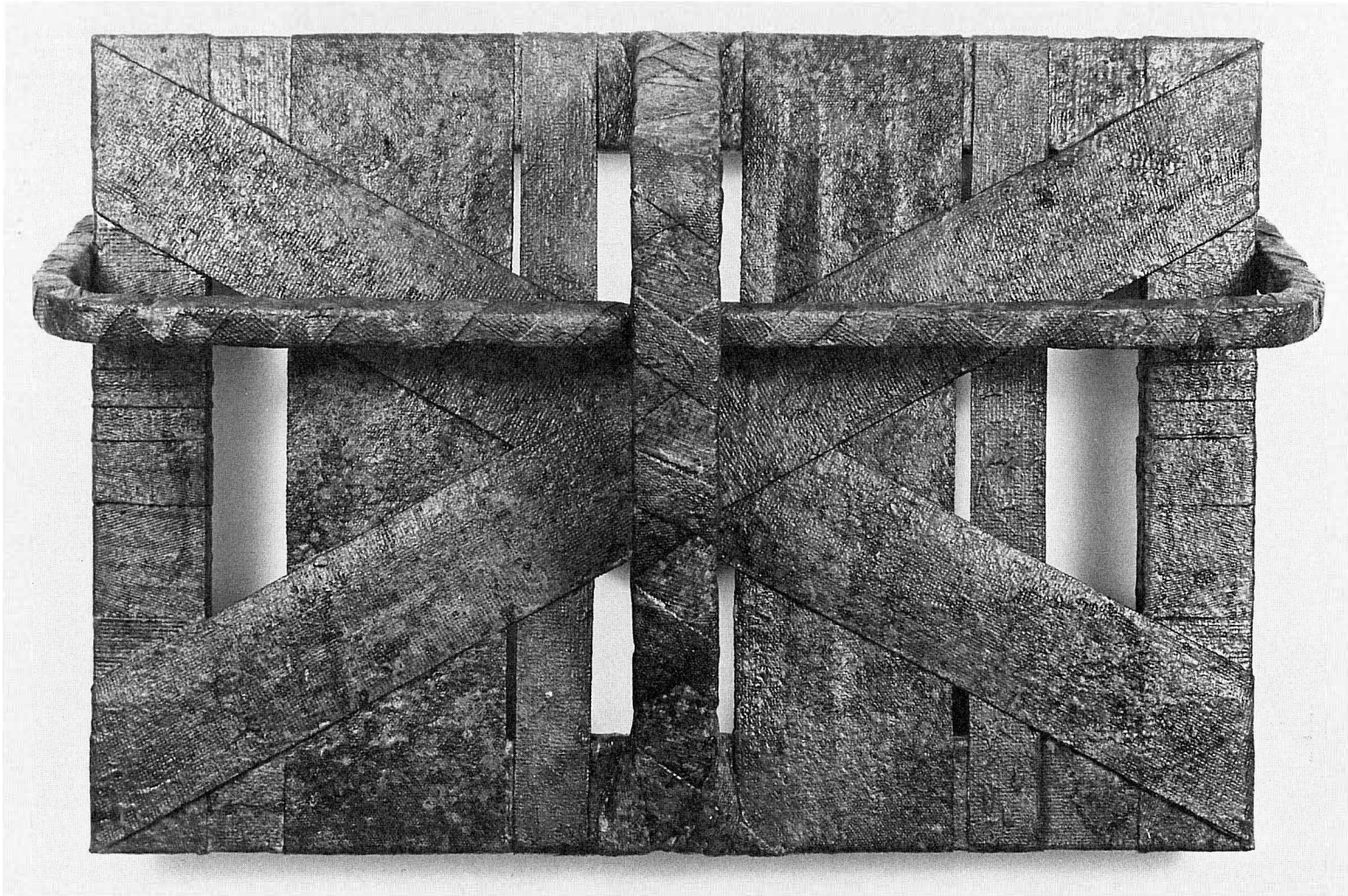
Hot Plate, 1979
Wood and canvas collage
21 x 31
Courtesy of Leo Castelli Gallery
New York City, New York

Archer, 1979
Wood, canvas and rubber collage
23½ x 23
Courtesy of Leo Castelli Gallery
New York City, New York





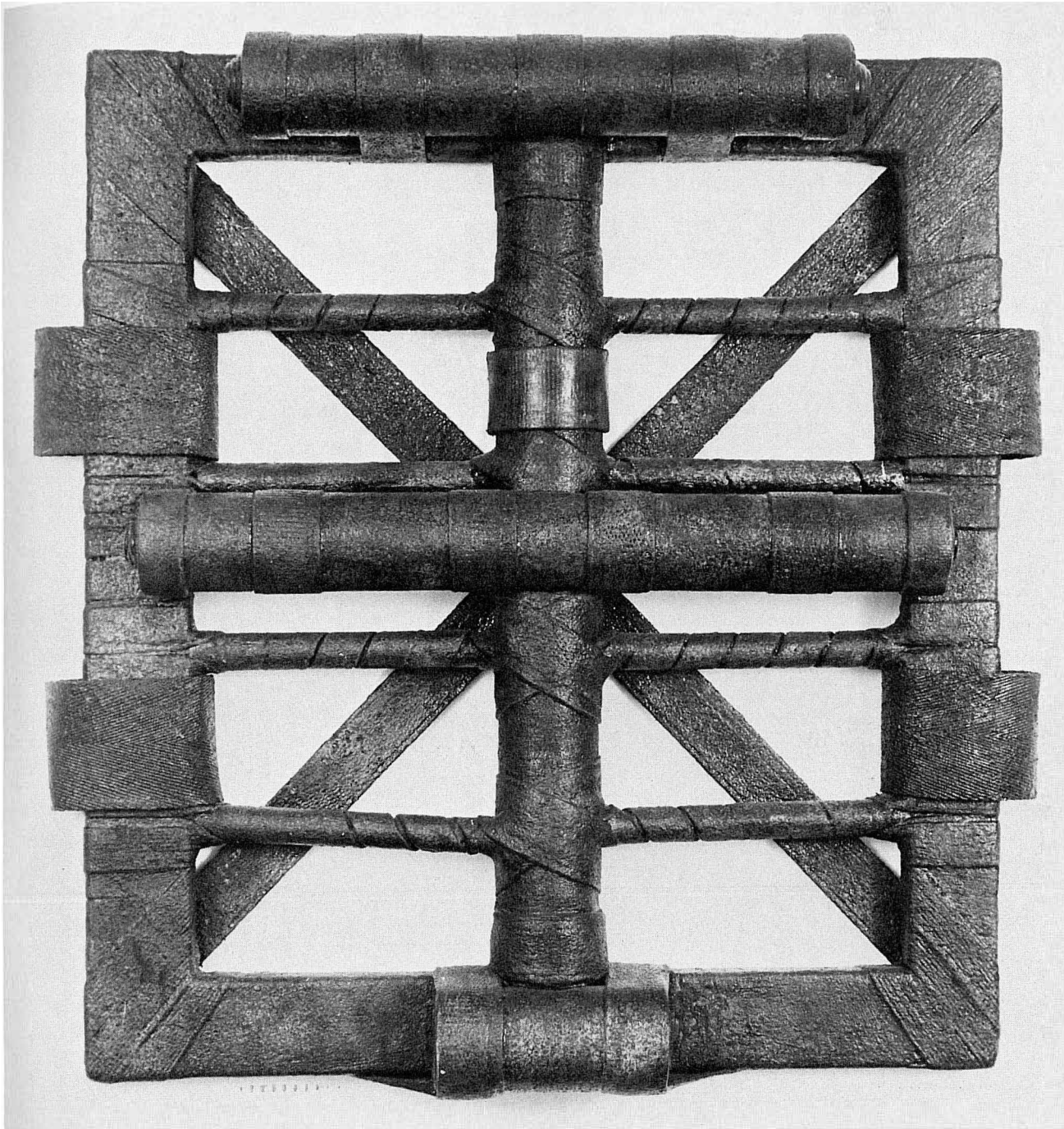
Baton Noire, 1979
Wood, canvas and rubber collage
26½ x 21½
Courtesy of Leo Castelli Gallery
New York City, New York



Bob Murray

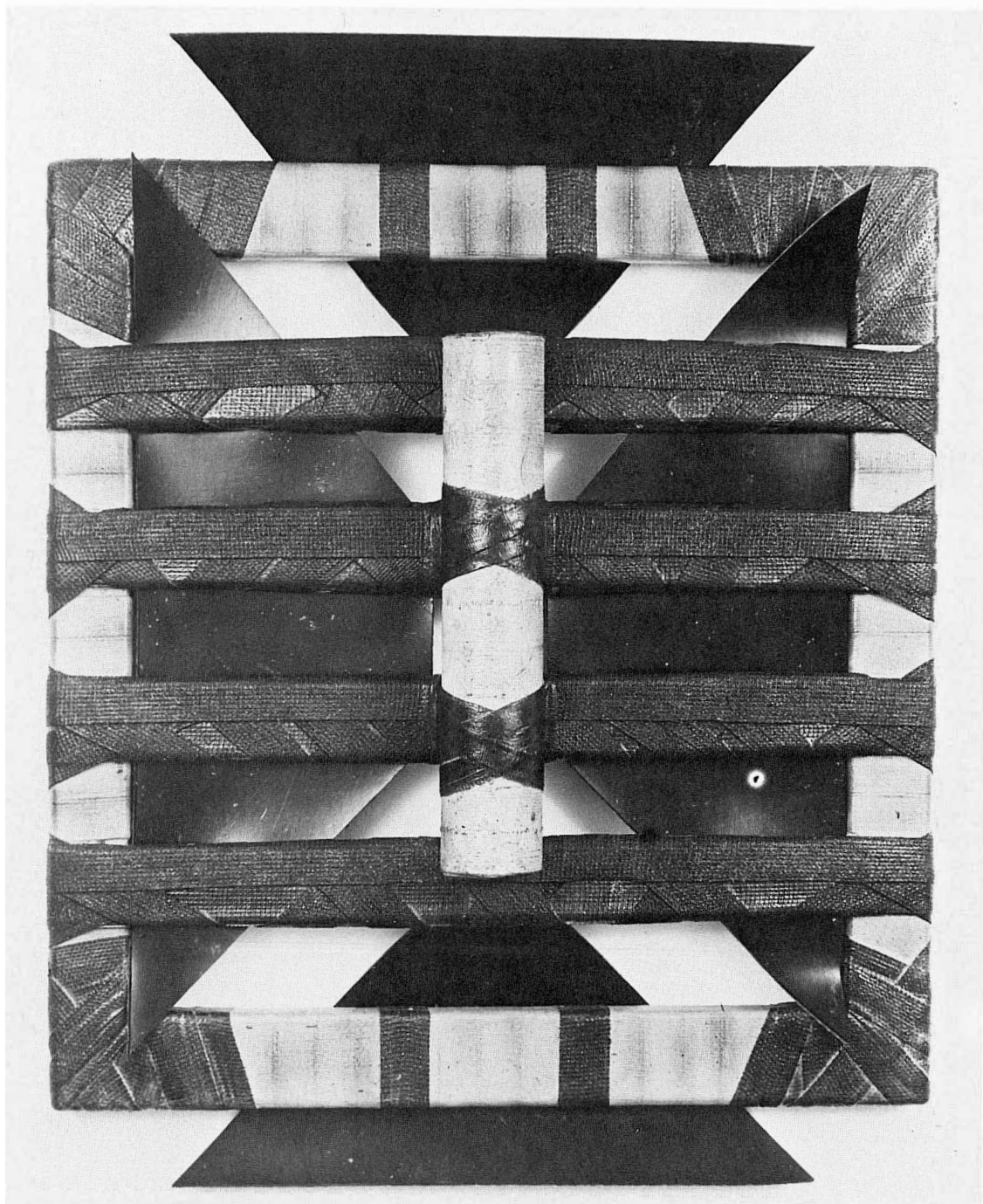
Trolley, 1979
Wood and canvas collage
21 x 30
Courtesy of Leo Castelli Gallery
New York City, New York

Breast plate, 1979
Wood and canvas collage
23 x 21
Courtesy of Leo Castelli Gallery
New York City, New York



Bob Murray

Chalice, 1979
Wood, canvas and rubber collage
28 x 21½
Courtesy of Leo Castelli Gallery
New York City, New York



BIOGRAPHIES

GAYLEN C. HANSEN

Born in Garland, Utah, 1921. Educated at Otis Art Institute, Los Angeles (1939–40), Art Barn School of Fine Arts, Salt Lake City, Utah (1940–44), Art Center, Salt Lake City, Utah (1940–44), University of Utah, Salt Lake City (1943–44), Utah State Agricultural College (BS 1952), University of Southern California, Los Angeles (MFA 1953). Lives in Pullman, Washington.

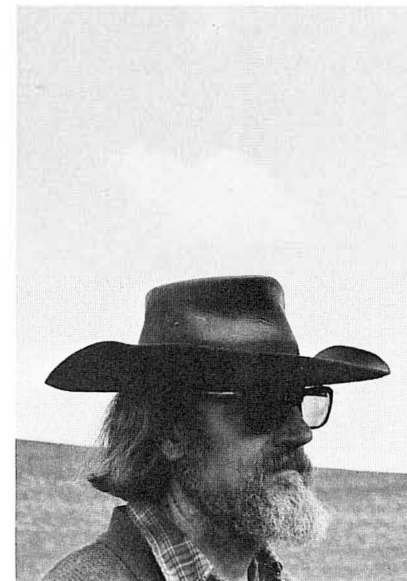
SELECTED EXHIBITIONS

Solo Exhibitions

- 1950 Utah State Agricultural College, Logan, Utah
Torrence Associates, Austin, Texas
- 1952 Little Theater Workshop, San Antonio, Texas
- 1955 Larson Gallery, Yakima, Washington
- 1959 Spokane Art Center, Spokane, Washington
Seattle Art Museum, Seattle, Washington
Otto Seligman Gallery, Seattle, Washington
Eastern Washington College of Education Art Festival, Cheney, Washington
Holy Names College, Spokane, Washington
Stonecourt Gallery, Yakima, Washington
- 1961 Stonecourt Gallery, Yakima, Washington
- 1962 Spokane Art Center, Spokane, Washington
- 1965 Atrium Gallery, Seattle, Washington
- 1966 University of Idaho, Moscow, Idaho
- 1967 "Sabbatical Paintings," Washington State University, Pullman, Washington
"Sabbatical Paintings," Spokane Extension Center, Spokane, Washington
- 1976 Manolides Gallery, Seattle, Washington
- 1977 Manolides Gallery, Seattle, Washington

Group Exhibitions

- 1950 57th Annual Exhibition for Western Artists, Denver, Colorado
Second Mid-America Annual Exhibition, Kansas City, Missouri
- 1953 Artists of Los Angeles and Vicinity, Los Angeles
- 1954 County Museum, Los Angeles, California
- 1954 Group Show, Upstairs Gallery, University of Southern California, Los Angeles, California
- 1956 Artists of Yakima and Vicinity, Yakima, Washington
42nd Annual Exhibition of Northwest Artists, Seattle Art Museum, Seattle, Washington
- 1957 43rd Northwest Annual Artists' Exhibition, Seattle Art Museum, Seattle, Washington
- 1958 44th Northwest Annual Artists' Exhibition, Seattle Art Museum, Seattle, Washington
- 1959 45th Annual Exhibition for Northwest Artists, Seattle Art Museum, Seattle, Washington
- 1960 46th Annual Exhibition of Northwest Painters, Seattle Art Museum, Seattle, Washington
- 1962 81st Annual Painting Exhibition of San Francisco Art Institute, San Francisco, California
48th Northwest Annual, Seattle Art Museum, Seattle, Washington
- 1964 50th Northwest Annual, Seattle Art Museum, Seattle, Washington
- 1966 Governor's Invitational Art Exhibition, Olympia, Washington
Governor's Invitational Traveling Exhibition-Japan
- 1968 Governor's Invitational Exhibition, Olympia, Washington
- 1969 Governor's Invitational Exhibition, Olympia, Washington
- 1973 Governor's Invitational Show, Olympia, Washington
- 1976 "In Touch" Show, Invitational show of regional artists assembled by Lucy Lippard, Portland Center for the Visual Arts, Portland, Oregon
- 1977 Group Show at Artists' Workshop, Portland, Oregon



Jo Hockenull



Coco Gordon

CLAIRE MOORE

Born in New York City, New York, 1917. Educated at Atelier of David Siquieros, Art Students' League (under Harry Wickey), San Francisco Art Institute (under David Park), and New School for Social Research (under Meyer Schapiro); also studied under Fernand Leger. Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1930s New School for Social Research, New York City, New York
 Julian Levy Gallery, New York City, New York
- 1946 ACA Gallery, New York City, New York
- 1963 Legion of Honor, San Francisco, California
- 1973 Green Mountain Gallery, New York City, New York
- 1976 Wilmington Delaware Museum Downtown Gallery, Wilmington, Delaware
- 1977 University of Northern Illinois at DeKalb, Illinois
 Gloria Cortella Inc., New York City, New York
- 1978 Kathryn Markel Fine Arts Inc., New York City, New York
 Robert Freidus Gallery, New York City, New York

Group Exhibitions

- 1974 Bienville Gallery, New Orleans, Louisiana
- 1976 "Invitational Drawing Exhibition," Gloria Cortella Inc., New York City, New York
 Buecker and Harpsichords, New York City, New York
- 1977 "New Acquisitions 1973-76," Museum of Modern Art, New York City, New York
- 1978 Julian Pretto Gallery, New York City, New York
 Whitney Museum of American Art, Downtown Branch, New York City, New York

Additional Group Exhibitions (undated)

- "Women Choose Women," Civic Center, New York City, New York
- "Post Card Show," New York University, New York City, New York
- Brooklyn Museum International, Brooklyn, New York
- Harbor Gallery, Oakland, California

Stevens College, Columbia, Missouri
 Artist's Gallery, New York City, New York
 Quay Gallery, San Francisco, California
 Laurel Gallery, New York City, New York

BIBLIOGRAPHY

- Burnside, Madeleine. review of exhibition at Gloria Cortella Gallery, New York. *Art News*. vol. 76, Summer 1977, p. 195.
- Campbell, Lawrence. "Review and Previews." *Art News*. vol. 72, February 1973, p. 86.
- Fitzsimmons, J. review of ACA exhibition, New York. *Art Digest*. vol. 26, May 1952, p. 21.
- Morley, H. *Craft Horizons*. vol. 35, June 1975, p. 44.
- Murray, Nancy. *Arts Magazine*. vol. 47, April 1973, p. 84.
- Olefarz, Harold. "Claire Moore," *Arts Magazine*. vol. 53, December 1978, p. 32.
- Passlof, P. "Claire Moore." *Arts Magazine*. vol. 53, December 1978, p. 4.
- Passlof, P. "Media Mix." *Craft Horizons*. vol. 35, June 1975, p. 44.
- Pearlberg, Deborah. review of exhibition at Robert Freidus, New York. *Artforum*. vol. 17, January 1979, p. 67.
- Pomfret, Margaret. *Arts Magazine*. vol. 51, June 1977, p. 43.
- Reed, Judith Kaye. "Mahl Tries Oil." *Art Digest*. vol. 21, September 1947, p. 25.
- Robb, Marilyn. "Art News from Chicago." *Art News*. vol. 51, May 1952, p. 52.
- Ross, John and Claire Romano. *The Complete Screenprint and Lithograph*. New York: The Free Press, 1972.
- Tannenbaum, Judith. "New Orleans: Six Women in Bienville." *Arts Magazine*. vol. 48, May 1974, p. 74.

WORKS PUBLISHED BY THE ARTIST

- Artist's View Magazine*, San Francisco, California
- Children's Underground Press*
- "The Craft of Mimeography." *Craft Horizons*. vol. 31, February 1971, p. 30.
- Mini-Fiction Number 1*
- Mini-Fiction No. 2*
- Mini-Fiction 4*
- Mini-Fiction No. 5*
- Rubbings etc.*
- Rubbings Grids*
- Rubbings from Pressed Circuits*

SALVATORE SCARPITTA

Born in New York City, New York, 1919.
Educated at Hollywood High School, Hollywood,
California, Italian Academy of Fine Arts, Rome,
Italy, G.I. at American Academy, Rome, Italy.
Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

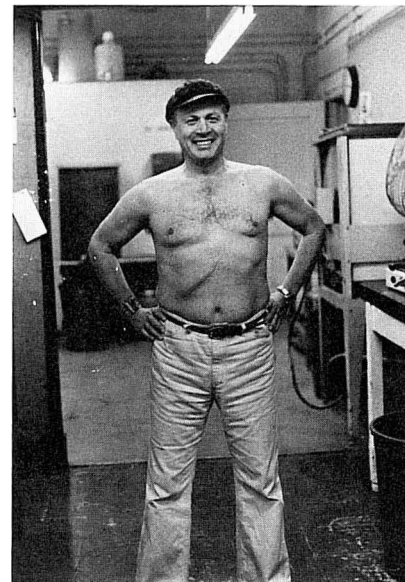
- 1949 Galleria Chiurazzi, Rome, Italy
1951 Galleria il Pincio, Rome, Italy
1955 Galleria La Tartaruga, Rome, Italy
1956 Galleria del Naviglio, Milan, Italy
1957 Galleria La Tartaruga, Rome, Italy
1958 Galleria La Tartaruga, Rome, Italy
Galleria del Naviglio, Milan, Italy
Galerie Iris Clert, Paris, France
1959 Leo Castelli, New York City, New York
1960 Leo Castelli, New York City, New York
1961 The Dwan Gallery, Los Angeles, California
1963 Leo Castelli, New York City, New York
Gallerie Schmela, Dusseldorf, West Germany
Galleria dell'Ariete, Milan, Italy
Gallerie Aujord'hui, Musee des Beaux Arts, Brussels,
Belgium
1965 Leo Castelli, New York City, New York
1969 Leo Castelli Warehouse, New York City, New York
1972 Galleria Notizie, Turin, Italy
Galleria d'arte Moderna, Venice, Italy
1973 Gallerie Jacques Benador, Geneva, Switzerland
L'Uomo E L'Arte, Milan, Italy
1975 Leo Castelli, New York City, New York
1976 Galleria La Tartaruga, Rome, Italy
1977 Contemporary Arts Museum, Houston, Texas
1979 "Recent Work," Ann Robinson Gallery, Houston,
Texas
- #### Group Exhibitions
- 1944 Galleria de Roma, Rome, Italy
1948 "Mostra D'Arte Pro Nuovo Stato D'Israele,"
organized by Salvatore Scarpitta, Aldo Natili,
Lionello Venturi, and Roberto Melli, Rome, Italy
Quadriennale, Rome, Italy
1949 Art Club, Germany, Austria, South Africa, Italy
1950 Galleria del Grifo, Italy
1952 Venice Biennale, Venice, Italy
1954 Brooklyn Museum, Brooklyn, New York

- 1956 Venice Biennale, Venice, Italy
1958 Venice Biennale, Venice, Italy
1959 "Work in Three Dimensions," Leo Castelli, New York
City, New York
1960 "Contemporary American Painting," Columbus
Gallery of Fine Art, Columbus, Ohio
1961 "Ways and Means," Contemporary Arts Museum,
Houston, Texas
1963 "28th Corcoran Biennial," The Corcoran Gallery of
Art, Washington, D.C.
1964 Maryland Institute of Art, Baltimore, Maryland
"67th American Exhibition of Painting and
Sculpture," The Art Institute of Chicago, Chicago,
Illinois
Leo Castelli Gallery, New York City, New York
1965 "Biennale," Krannert Art Museum, University of
Illinois, Urbana, Illinois
1967 "Ten Years," Leo Castelli, New York City, New York
1970 "The Highway," The Institute of Contemporary Arts,
Philadelphia, Pennsylvania
1971 "Art Around the Automobile," Emily Loew Gallery,
Hofstra University, Hempstead, New York
1972 "Third Session Quadriennale," Rome, Italy
1973 "In Three Dimensions," Leo Castelli, New York City,
New York
1974 Galleria Notizie, Turin, Italy
1976 "Personal Mythologies," The Fine Arts Building,
New York City, New York
"Inaugural Exhibition," Zolla-Lieberman Gallery,
Chicago, Illinois
"Contemporary Primitivism," Vassar College of Art,
Vassar, New York
1977 "New York: The State of Art," New York State
Museum, Albany, New York
1977- "The Poet As Object," Smithsonian Institution,
1978 Washington D.C.
1978 "Forms in Sport," Terry Dintenfass Gallery, New
York City, New York
"The Poet As Object," Museum of Contemporary
Crafts, New York City, New York
"Private Myths: Unearthings of Contemporary Art"
The Queens Museum, Flushing, New York

BIBLIOGRAPHY

Periodicals

- "Avant-Garde Artists Band Together To Assist Dance,
Music, Theater," illus., *Art Voices*, February, 1963.
Briganti, Giulano. review, *La Repubblica*, 1976.
Ceccherini, Carlo. "L'occhio sul Destriero del Oielo," *Il
Margittone*, March, 1973.



Rence Streeet

- del Puglia, Rafaella. "Dimensione Arte," *Il Giornale di Roma*, 1976.
- Da Vinci, Mona. "Two Eyes of Abstraction and Empathy," *Soho Weekly News*, January 23, 1975.
- Friedman, B. H. "The Ivory Garage," illus., *Art News*, April, 1969.
- Gerstle, Alan. review, *Arts Magazine*, illus., March, 1975.
- Giornale della Serra*, review, May 4, 1949.
- Kaplan, Patricia. "Scarpitta's Sleds: Recall of the Wild," illus., *Art in America*, September/October, 1975.
- "La Tartaruga," *Quaderno Editio*, illus., February, 1961.
- Ratcliffe, Carter. "On Contemporary Primitivism," *Artforum*, November 1975.
- "Salvatore Scarpitta," *Arte Contemporanea*, illus., November, 1967.
- Schloss, Edith. review, *New York Herald Tribune*, June 10, 1976.
- Schuyler, James. review, *Art News*, February, 1959.
- Slivka, Rose. "The Sleds of Scarpitta," *Craft Horizons*, August, 1975.
- The Sun*, Baltimore, Maryland, review, January 9, 1964.
- The Sun*, Baltimore, Maryland, review, January 12, 1964.
- Trotta, Geri. "On the New York Art Scene," *Bazaar*, July, 1966.
- Valsecchi, Marco. review, *Il Girono*, May 24, 1973.
- Willard, Charlotte. review, *New York Post*, April 4, 1965.
- Women's Wear Daily*, review, illus., April 2, 1965.
- Catalogs
- American Painting in the Watershed Year, 1961*. catalog for exhibition at Alan Frumkin Gallery, New York City, New York, 1961.
- Calvino, Italo. *Marquis in the Tree*. book published in conjunction with exhibition at The Maryland Institute, College of Art, Baltimore, Maryland, 1966.
- Cilant, Germano. catalog for Venice Biennale, Notizie Galleria de Turin, Italy, 1972.
- Contemporary American Painting of 1960*. catalog for exhibition at Columbus Gallery of Fine Arts, Columbus, Ohio, 1960.
- Fagiolo, Miaurizio. "El Messaggero Giovedì." Italy, 1976.
- Friedman, B. H. "The Ivory Garage." essay (reprinted from *Art News*, April, 1969) in *Scarpitta Race Cars*. catalog for exhibition at Castelli Warehouse, New York City, New York, 1969.
- Littman, Robert B. *Art Around the Automobile*. catalog for exhibition at Emily Loew Gallery, Hofstra University, New York, 1971.
- Massard, Jack. review (reprinted from *Examiner*, December 9, 1953) in catalog for exhibition at Galleria La Tartaruga, Italy, 1955.
- Paintings from the Albright Knox Art Gallery*. catalog for exhibition at Buffalo, New York, 1958.
- Salvatore Scarpitta Oeuvre de 1958-1964*. catalog for exhibition at Galerie Jacques Benador, Geneve, in collaboration with Galleria Notizie de Turin, Italy, 1973.
- Scarpitta, 1958-1972*. catalog for exhibition at Studio C. Brescia, Italy, 1972.
- Socrate, Mario. preface to catalog for exhibition at Galleria il Pincio, Italy, 151.
- Ten Years*. catalog for exhibition at Leo Castelli Gallery, New York City, New York, 1967.
- Trini, Tommaso. "L'Uomo E l'Arte." work 1957-1964, Italy, 1973.
- Vivaldi, Cesare. catalog for exhibition at Galleria La Tartaruga, Italy, 1957.
- Ways and Means*. catalog for exhibition at Contemporary Arts Museum, Houston, Texas, 1961.

WORKS IN THE EXHIBITION

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

GAYLEN C. HANSEN

Bound Dog, 1977

Oil on canvas

34½ x 46

Courtesy of the artist

Dog Licking Kernal's Face, 1977

Oil on canvas

48½ x 46

Courtesy of the artist

Flying Ducks, 1977

Oil on canvas

47 x 71

Courtesy of the artist

Kernal Lying Down, 1977

Oil on canvas

47 x 71

Courtesy of the artist

Kernal Riding Through Falling Fish, 1977

Oil on canvas

53½ x 65

Courtesy of Linda Okazaki

Chicken and Compost with Tulips, 1978

Oil on canvas

46½ x 71½

Courtesy of the artist

Kernal Fishing, 1978

Oil on canvas

36 x 46

Courtesy of the artist

Tulip Attacking Dog, 1978

Oil on canvas

52½ x 56½

Courtesy of the artist

White Dog and Black Tulips, 1978

Oil on canvas

53 x 72

Courtesy of the artist

Wolf-Dogs, 1978

Oil on canvas

49 x 72

Courtesy of Patricia Hansen

CLAIRE MOORE

MANUSCRIPT SERIES ABOUT DREAMING

Untitled, 1977

Pencil, colored pencil, and collage on paper

6 x 30

Courtesy of the artist

Untitled, 1977

Pencil, colored pencil, and collage on paper

22 x 12

Courtesy of the artist

Untitled, 1977

Pencil, colored pencil, and collage on paper

18 x 22¼

Courtesy of the artist

Untitled, 1977

Pencil, colored pencil, and collage on paper

18 x 22¼

Courtesy of the artist

Untitled, 1977

Pencil, colored pencil, and collage on paper

18 x 22¼

Courtesy of the artist

Untitled, 1977

Pencil, colored pencil, and collage on paper

18 x 22¼

Courtesy of the artist

THE ALPHABET SERIES

Abbreviations, 1978

Acrylic and ink on paper

14 x 37

Courtesy of the artist

Carolingian Script, 1978

Acrylic, ink, and pencil on paper

14 x 37

Courtesy of the artist

Egyptian Hieroglyphics, 1978

Acrylic and ink on paper

11¼ x 24

Courtesy of the artist

Fonts, 1978

Acrylic and ink on paper

14 x 37

Courtesy of the artist

The Notebook ABC, 1978

Acrylic and ink on paper

37 x 14

Courtesy of the artist

Spell Alphabet in Writing, 1978

Acrylic and ink on paper

12 x 27

Courtesy of the artist

*DRAWINGS OF THE DEMOLITION
OF THE PIERS AS SEEN
FROM MY WINDOW*

Untitled, 1979

Acrylic and ink on paper

6 x 9½

Courtesy of the artist

Untitled, 1979

Acrylic and ink on paper

7 x 9½

Courtesy of the artist

Untitled, 1979

Acrylic and ink on paper

7 x 12

Courtesy of the artist

Untitled, 1979

Acrylic and ink on paper

9 x 10

Courtesy of the artist

Untitled, 1979

Acrylic and ink on paper

9 x 10

Courtesy of the artist

Untitled, 1979

Acrylic and ink on paper

9 x 10

Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
10 x 14
Courtesy of the artist

Untitled, 1979
Acrylic and ink on paper
9 x 10
Courtesy of the artist

SELF-PORTRAITS SERIES

I'm Not a Saint, 1979
Acrylic, charcoal, and ink on paper
32 x 40½
Courtesy of the artist

I Looked a Lot Like My Father, 1979
Acrylic, charcoal, and ink on canvas
50 x 40
Courtesy of the artist

Is This My Face?, 1979
Acrylic, charcoal, and ink on canvas
48 x 68
Courtesy of the artist

Because I Say So, 1979
Acrylic, charcoal, and ink on canvas
48 x 68
Courtesy of the artist

Which Side of the Bed, 1979
Acrylic, charcoal, and ink on canvas
50 x 28
Courtesy of the artist

SALVATORE SCARPITTA

Cairn Sled, 1974
Wood, resin, and canvas
120¼ x 24¼
Courtesy of Leo Castelli Gallery
New York City, New York

Nuptial Sled and Cargo, 1976
Wood, resin, oil, and webbing
112 x 33
Courtesy of Leo Castelli Gallery
New York City, New York

Day Rider, 1978
Canvas and wood collage
23 x 21½
Courtesy of Leo Castelli Gallery
New York City, New York

Out Rider, 1978
Canvas and wood collage
23 x 20½
Courtesy of Leo Castelli Gallery
New York City, New York

Core, 1978
Webbing, wood, canvas, and brass
65 x 48
Courtesy of Leo Castelli Gallery
New York City, New York

Bendix, 1979
Wood and canvas collage
21 x 30
Courtesy of Leo Castelli Gallery
New York City, New York

Trolley, 1979
Wood and canvas collage
21 x 30
Courtesy of Leo Castelli Gallery
New York City, New York

Breast Plate, 1979
Wood and canvas collage
23 x 21
Courtesy of Leo Castelli Gallery
New York City, New York

Hot Plate, 1979
Wood and canvas collage
21 x 31
Courtesy of Leo Castelli Gallery
New York City, New York

Archer, 1979
Wood, canvas, and rubber collage
23½ x 23
Courtesy of Leo Castelli Gallery
New York City, New York

Baton Noire, 1979
Wood, canvas, and rubber collage
26½ x 21½
Courtesy of Leo Castelli Gallery
New York City, New York

Chalice, 1979
Wood, canvas, and rubber collage
28 x 21½
Courtesy of Leo Castelli Gallery
New York City, New York

Bandolier, 1979
Wood and canvas collage
22 x 31
Courtesy of Leo Castelli Gallery
New York City, New York

THE NEW MUSEUM 65 Fifth Avenue New York, New York 10003