James Albertson

Joan Brown

Eduardo Carrillo

James Chatelain

Cply

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Robert Chambless Hendon

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"Bad" Painting

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This essay is dedicated with love to the memory of Ree Morton, who understood the value of irreverence.

M. T.

"Bad" Painting

Marcia Tucker

Vulgar prejudice has it that deformation, primitive as well as avant-garde, is the result not of a particular vision or an expressive maneuver, but of faulty execution. Even admitting that some peripheral style or other derives at least partially from what Bernard Berenson called "the originality of incompetence"—that is, from the executing hand's involuntary transgression, unable as it is to reproduce perfectly the exemplary model the mind intends to reproduce—it always remains a maxim, as Malraux maintains, that "a clumsy style does not exist."

—Renato Poggioli

Have fun. If not, you'll bore us.

—Marcel Duchamp

This exhibition has its genesis almost ten years ago, at Joan Brown's studio in Oakland, California. Nurtured on the East Coast in the Minimalist tradition, I was both shocked and delighted by Brown's lack of consistency; her paintings were of all sizes, executed in many styles, and the subject matter was so wide ranging that there seemed little to identify any of the works as the product of the same hand. Early in the visit Brown pulled a portfolio of drawings out from under the bed. To my surprise, these were almost all classical figure drawings, done over a period of years at weekly drawing sessions with several other artists. Most disconcerting of all (especially in 1969) was the intensely personal nature of the subject matter—Brown at work; Brown dancing; Brown with her children, household objects, pets—incredible juxtapositions of homely and sophisticated images, all insistent upon their own individuality.

Other incidents come to mind—mostly having to do with my response and the response of others to certain situations—which in part, inspired the show's title. One such event was a fairly recent visit I made along with several other museum people to Earl Staley's home, which is also his studio, in Houston. I was intrigued by the enormous amount of work hanging in such a small space. Staley makes paintings, watercolors, ceramics, craft-objects, and sculptures. He voraciously collects the work of his peers, as well as artifacts from Mexico, thrift-shop objects of various sorts, and a variety of plants—mostly cacti. The paintings and drawings are hung on the walls from floor to ceiling with no apparent attempt at arrangement. The effect of Staley's house is one of extraordinary visual energy. When we left the studio, one of the visitors commented that his work "needs editing" in order for one to see and appreciate it. The implication was that Staley had been self-indulgent in his unwillingness to "weed out" the less interesting paintings.

On another recent occasion, I was in a Chicago gallery where a dozen paintings by Robert Chambless Hendon were leaning against the walls. When I asked an artist friend what he thought of them, his first response was that they were the worst paintings he had ever seen. An hour later he was still sitting in the room looking at them.

And a final anecdote: a very short time ago, I was describing this exhibition to several friends, all artists. One of them said that she liked the premise of the exhibition, and asked if I had any examples of the kind of work we were thinking of including. I showed her a sheet of James Albertson's slides, and her distressed response was definitive—"But these are *really* bad!"

This, then, is the ironic nature of the title, "bad" painting, which, as Albertson himself said in his catalog statement, is really "good" painting. It is figurative work that defies, either deliberately or by virtue of disinterest, the classic canons of good taste, draftsmanship, acceptable source material, rendering, or illusionistic representation. In other words, this is work that avoids the conventions of high art, either in terms of traditional art history or very recent taste or fashion. Nevertheless, "bad" painting emerges from a tradition of iconoclasm, and its romantic and expres-

James Albertson, *Sex, Violence, Religion, and the Good Life.* Oil on canvas. 39 x 48"

Personally, I would rather this exhibition was entitled "good" painting because I think good painting more aptly describes what I do. If the works herein were bad in the sense of inept there would be no point to the show. (And surely the rejection of naturalism in figuration is not the same thing as being inept.) Bad in the sense of naughty implies breaking the rules, but in art-making, terrifyingly enough, there aren't any rules to break. So I am left with the idea that if this painting is indeed "bad," it must be morally perverse, which, whether true or false, doesn't have anything to do with its quality as art.

I believe that the particular forms art takes are the products of individual sensibilities in various times and places. I do not believe that art progresses—only that it changes. Consequently I don't concern myself with any ideas about what I should be doing, but only with making something that will excite me and give me pleasure, feeling that if I can keep the damn thing alive for myself, the work will both find and deserve a larger audience.

One way I do this is by expanding the painting's significance through purposeful ambiguity, references to subjects people care about (sex, death, religion...), the use of familiar art-historical themes, and occasional quotes or borrowings from the masters and conventions of past time. Another way I strive for vitality is by seeking to avoid the mere rendering of images by rote; ideally each brush stroke is a purposeful, unpredictable gesture. Finally I seek to reconcile both form and content in an aesthetically complete but not entirely satisfying way. The psychological tension thus set up, like the tension in Mannerist painting (my favorite period in the history of art) I

find unnerving, challenging, and beautiful.

I loved the rough energy I felt in Chicago, where I received my B.F.A. from the School of the Art Institute in 1966. I admired the work of the monster school and the newly formed Hairy Who, both of whose examples reinforced my own bent toward subjective painting.

Having decided it might not be good for my artistic development to spend my whole life in one place, I cast about for another area that might have some sympathy for my work. A number of artists living in the San Francisco Bay Area appeared to display a similar individualistic waywardness in their attitude toward art making, so I moved to Oakland to complete my education.

I have been happy working in northern California, sharing its interest in figurative work. I follow admiringly the production of many of the area's younger painters, especially women such as Judy Linhares, Elaine Wander, and my own girl friend, Louise Stanley. However I have kept the raw edge in my work that I picked up in Chicago (or perhaps through the example of Edvard Munch and Max Beckmann, or my own Scandinavian ancestry) and which is so evident in the region's art.

My work is my work. It contains no moral lessons or political messages, nor is it the expression of a specific artistic creed, or, in any direct sense, an autobiography. I do not try to be either tasteful or tasteless, but rather attempt to make art that colors existence instead of being an already overly familiar and redundant backdrop to it.

James Albertson

sionistic sensibility links it with diverse past periods of culture and art history.

Very few of the artists know each other. For the most part, they are geographically disparate, coming from Detroit, Los Angeles, San Francisco, Spokane, Chicago, Sacramento, Madison (Wisconsin), Houston and New York. None of the work is stylistically alike, although similarities of iconography and attitude exist. The extreme diversity of personalities, ages, backgrounds, and work of the artists makes their grouping together somewhat arbitrary. In no way can this work be said to constitute a school or movement. What does link the work is its iconoclasm, its challenge to the conventions of Minimalism, which have been prevalent from the late 1960's to the present. And because its challenge is made in terms of figuration, this kind of painting also questions the conventions of traditional figurative painting as well as those of Photo-Realism. Thus, it is possible that the work of many of the artists in the exhibition is functioning in an avant-garde manner, i.e., breaking away from or discarding accepted conventions in favor of an art that is clearly *not* art for art's sake. Yet, the notion of progress usually associated with avant-garde ideas is in question here, given the openly nostalgic, figurative, and art-historical character of the work.

I have drawn extensively on a provocative book by Renato Poggioli, *The Theory of the Avant-Garde*, first published in Italy in 1962, for a basic definition of the nature of the avant-garde. Although his references concerning the distortion of the figure are made in response to the work of such artists as Picasso and Braque and his discussion is more often concerned with literary than with visual imagery, I found his characterization of the nature of the avant-garde to be stimulating and especially pertinent to so-called "bad" painting.

For example, Poggioli notes that the idea of absolute beauty is a classical one and describes the difference between beauty and ugliness thus:

> Classical thinking on art admits of only a single negative category: the ugly. Unlike beauty, which is conceived of as unique and absolute, classicism contemplates the ugly as multiple and relative, in infinite variety and not only verbal variety either (the imperfect, the exaggerated, the disproportioned, the grotesque, the monstrous). Still these may be reduced to the criterion of a formal error of commission or omission, of excess or deficiency. This means that the classical aesthetic, contrary to the modern, was in no position to admit into the category of the ugly those forms that might be said to have a not-new beauty, a familiar or well-known beauty, a beauty grown old, an over-repeated or common beauty; all synonyms that could serve to define kitsch or stereotype.[1]

Thus, "bad" painting or "ugly" painting is defined according to and in opposition to the canons of classical or "good" taste, an extremely limited category which, as Poggioli points out, tends to be absolute. Especially because the artists in this exhibition have used the figure for a long time, in eccentric ways, the work seems radically opposed to the visually straightforward, simple forms and objects which constituted the avant-garde of the past ten years, and which today seem to constitute a classicized esthetic.[2] Figurative distortion as an aspect of avant-garde work

At Joan Brown's request, no statement is included.

Joan Brown, *The Journey #1.* [illegible]

Blair Paltridge

was anticipated by Poggioli when he noted that

> modern civilization has achieved a representational technique so perfect that the artist can easily become a pedagogical monstrosity.... The classical principle of "vanquished difficulty" has thus lost any meaning for the art of our period.... [The artist's] aim is not what we once called imitation, it is deformative representation, or, indeed, just that abstract art which polemically gets labeled nonrepresentational.[3]

Interestingly, we seem to have come full circle, so that completely non-objective work shares with eccentric imagery the possibility of being radical, depending upon the context from which it came and in which it is to be seen.

Nonrepresentational art, in the literal sense of the term, can be figurative; indeed, the deformation of the figure in the work of artists whom the painter Gabriel Laderman called "unconventional realists"[4] is one indication of their disinterest in representation *per se*. They are, as Laderman points out, attempting "to control the associative levels as well as the structural level in their paintings."[5] The stylistic concept of deformation itself has a long history. The deformations in so-called primitive art served as a stylistic source for so much advanced painting and sculpture of the early twentieth century; the distortions of the figure in Etruscan and Egyptian art are now seen as essential aspects of a style. Now, as at the beginning of the century, "it was the painters who wished to be most modern, which means most committed to the future, who rummaged most furiously in the past," said Malraux.[6]

The variety of deformation of the figure by the artists in this exhibition reflects the extraordinarily wide range of their sources. Joan Brown, for instance, has used an Egyptian theme in an autobiographical context in a recent series of paintings based on her travels, real and imaginary, to that country. Eduardo Carrillo's work not only has Egyptian figures but figures that resemble the monumental statuary of Mesopotamia as well. Joseph Hilton combines images from early Flemish painting with those of Etruscan sculpture and early Roman frescoes. Earl Staley has often alluded to the kinship between Mexican Indian art and artifacts and his own way of seeing; likewise, the skeleton images of Judith Linhares are derived from Mexican icons, and a large part of Carrillo's imagery throughout his career is based on ancient and modern Mexican art and folklore.

Describing the ritual and allegorical deformation which is proper to religious and liturgical art, Poggioli says of Byzantine painting:

> The distortion of effigies and the human body sometimes functions as the "objective correlative" of the sense of the unspeakable and transcendent proper to the mystical vision, as in the case of El Greco.... Then the paradoxical task of such a distortion is a transfiguring figuration. In some exceptional cases the deformation appears as an involuntary deviation from the norm, the direct and unconscious expression of the ingenuous, as in the case of the *douanier* Rousseau or other modern primitives.[7]

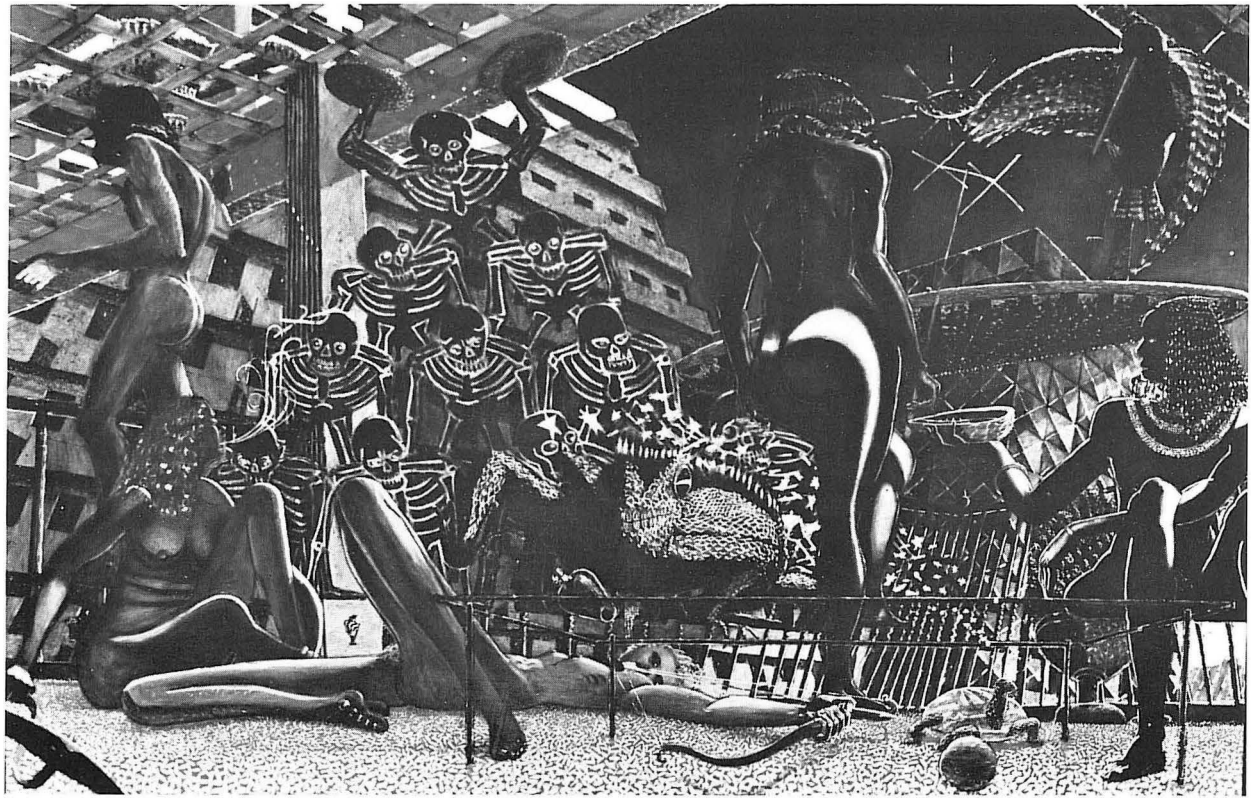
The fourteen artists in this exhibition are not "modern primitives"; they are, rather, extremely sophisticated people, each one intentionally seeking specific results in a unique, highly individualistic style. Although, in some instances, such as in the work of Joan Brown or Charles Garabedian, the only stylistic consistency is inconsistency, even within a single work, each of the artists has been influenced by a specific kind of imagery from the past, so that their willful and informed borrowing from the past separates them from a truly primitive sensibility.

P. Walter Siler is formally influenced by Chinese brush paintings, and Charles Garabedian has often utilized themes and images from Greece and China. Shari Urquhart incorporated a Buddhist temple with Chinese characters in a recent painting, and Cply (William Copley) has often combined classical motifs—such as a Greek pediment—with his pin-up figures.

Joseph Hilton, of all the artists, borrows most outspokenly from early sources, and is especially influenced by early Flemish and early Italian religious painting. Hilton shares with Duccio, the late thirteenth-century Sienese painter, a predilection for detail which "overrides the demands of the scene as a whole. He is happy to abandon an all-over visual logic to describe an object or an individual gesture *per se*.... Duccio's vision encompassed the drama of the whole and of its constituent parts, but he was not prepared to submit both to the same logic. The unifying factor is his imaginative intensity."[8] Hilton seems to have a similar transcendent quality in his own work. His catalog statement is a clear expression of his spiritual intent; although the meaning of the word "religious" for him is specific, he does not share in an already existing single "system of belief."

Distortions in the use of the figure are related to the element of fantasy, of the difference between the way the mind imagines things and the way they are actually seen. Judith Linhares' strange elongated or enlarged figures come from an almost direct translation of her Jungian explorations of the unconscious, which she has systematically used for source material in the past few years. By remaining "faithful not to a photographic reality, but to what I perceive to be the essence of the object,"[9] she achieves a directness and spontaneity in her work which is moving and often profound. Eduardo Carrillo, in *Las Tropicanas* (1974), creates a metaphysical sense by radically altering the perspective illusion, so that the figures are, for the most part, seen at a sharp angle from below. Juxtaposed with this specific perspective are figures situated in another, ambiguous kind of illusionistic space. His work combines an extraordinary intensity of color and a wealth of rich surface texture with a startlingly luminous, majestic, otherworldly quality of light.

Distortion can be used for a variety of purposes, however. In the instances of Joan Brown and Cply, it expresses an anti-intellectual, antirationalist attitude. While Brown's work "combines a solemnity about art with a total rejection of standard art attitudes,"[10] Cply's outrageous humor is enforced—and made unfrivolous—by his "disregard for all painterly tricks such as perspective, modelling, chiaroscuro." His pictures, according to Roland Penrose, "are immensely skillful because they are so



FROM BAD TO WORSE

PEOPLE, PARTICULARLY PERTURBED POETS,
PRIZE PERCEIVE PAINTING,
PLEASURE PAIN,
PASSIONED PRINCES PASSÉ PAINTERS.

BAD PAINTING, BROADLY, BAEDEKER, BAJA
CALIFORNIA,
BATTLES BALANCES, BARBARIC BALLAD BANDITS,
BARELY, BANDWAGONERS BANKROLLING BASIC
BAUHAUS BAUDELAIRE.

WORSE YET! WORLD WIDE WARSHIPS, WRATH, WREAK,
WRONGING WILEY WYOMING
WOOTAN, WU CHANG, WORMS,
WATSONVILLE AND WINOOSKI.

—Eduardo Carrillo

Eduardo Carrillo, *Las Tropicanas*. Oil on panel. 84 x 132"

direct."[11] Similarly, Brown's *Woman Wearing Mask* is hardly solemn, but the work nonetheless defies traditional esthetic appreciation. It is a dangerous humor, one that ends, like Cply's, in self-awareness. Brown's *Woman* establishes a real tension between the absurdity of the figure, in sexy red underwear and red high-heeled shoes, wearing a cat mask that seems to be the figure's head (except for the very flat rendering of the mask, which contrasts sharply with the looser, more expressionistic painting of the figure itself), and the implications of that absurdity. There is a terrible poignancy to the vulnerable image of the flesh, the flimsiness of the garment's artifice, and the deadpan, unequivocal nature of the mask itself. It confronts the viewer, whose laughter becomes uneasy; the implications of the painting are so down to earth, so intensely personal, that it is too close for comfort.

In Cply's paintings, distortion is used to push a banal image so far into its own banality that it goes through the other side, into the black humor of what André Breton called "the excessive solution."[12] "Humor," Cply says, "is a lack of pretensions... it is the reminder that we are mortal. Humor is based on ambivalence, on the unexpected, and its role is to ridicule the bad taste inherent in nature. It's never enough to be impressed by the *beauty* of anything."[13] By deliberately avoiding draftsmanship and any subject matter that could be associated with "high" art, Cply is a parodist of the wittiest and most cynical sort. A 1974 solo exhibition at The New York Cultural Center, entitled *X-Rated*, was made up of pornographic images, rendered unerotic by Cply's expressionistically distorted drawing, and containing an element of parody and antagonism in addition to sheer fun. "There is," said one critic, "a defiance in Cply's art which manifests itself in the way that the image is sometimes reduced to a wallpaper decoration status and sometimes is elevated to the function of a symbol. Thus the image itself is treated like an inflatable plastic bag that can fulfill a number of functions within a certain sphere."[14]

Antagonism is a defining characteristic of the avant-garde, whether it be toward the public or toward traditional esthetic or behavioral modes. Humor itself, whether voluntary or involuntary, Poggioli notes, is an aspect of avant-garde art, but he considers it, "despite appearances to the contrary, only a variant of that antagonism. Certainly one cannot imagine a greater antagonism than that existing between the child's world which fascinated the Dadaists, the spontaneity and freedom of action which they emulated in children; it is in this attitude that so many of the artists in this exhibition, like Cply, are linked to the Dadaists and Surrealists.

Antagonism and nihilism, major elements of Dada thinking, passed on to Surrealism and from there to Abstract Expressionism, the most recent art-historical source cited by so many of the artists in this exhibition. Such antagonism, however, manifests itself not in a destructive, antihumanistic force, but rather as "a denigrating image, a form inspired by genuine poetic nihilism, especially when dictated by an intent that goes beyond the merely technical factors of a stylistic deformation."[16] Sometimes, the antagonism can seem whimsical or perverse; Garabedian, for instance, says:

> I take an antagonistic stance when I paint, either because it's the way I am or because I can't do any better. I'm not interested in developing techniques. This doesn't indicate intelligence on my part, but impatience.[17]

The work of James Albertson is another example of antagonism turned to esthetic ends. It is often extremely offensive to viewers because Albertson deals directly, and often frighteningly, with incisive and bitter humor—with forbidden subjects. These are forbidden only in terms of the supposedly innate "good" taste of high art, but also because they make a mockery of traditional American habits and values. Albertson does not try to make moral or political statements;[18] he does, according to his catalog statement, "avoid the rendering of images by rote; ideally, each brushstroke is a purposeful, unpredictable gesture," resulting in a lurid, fiercely romantic, and improbable style of painting which has its precedents in the work of Chaim Soutine or Max Beckmann. But it is the jarring incongruity of style and content that renders Albertson's work offensive to some, outrageously funny to others. The objects of his parody range from children's book illustrations such as that suggested in *The Big Blue Bunny Lies in Wait* (not in the exhibition), with its enormous, menacing rabbit waiting for two children skipping down the road (the title painted onto the picture in the manner typical of the form it parodies), to Italian Baroque and Mannerist allegorical compositions such as that seen in *The Triumph of Chastity* (1976). His subjects are sex, death, racism, religion and violence—subjects he says "people care about" but are literally taboo in our society as he presents them, which is why they are both shocking and funny.

The anarchistic sensibility infusing Albertson's work constitutes a strongly antipolitical stance, usually associated with the avant-garde and having its most specific precedent in Dadaist antiauthoritarianism. Antagonism and nihilism also have served as the impetus for such other generative movements as late eighteenth-century Romanticism, Surrealism, Abstract Expressionism, and the so-called American "regionalism" and Social Surrealism of the mid-1930's. All these movements or schools were, at one time, characterized as neoprimitive, and this neoprimitivism is clearly an aspect of the romantic tradition, albeit the most unpopular one.[19] It usually manifests itself, as in the present instance, as a refusal to give lip service to the traditional canons of good taste or refinement, as an interest in the natural, unfettered, and spontaneous expression of the self and the world it perceives. Significantly, the history of criticism indicates that anti-avant-garde critics are nearly always also antiromantics.[20] Robert Goldwater, in his *Primitivism in Modern Art* (1967), observed that primitivism, like romanticism, is an attempt to put new life into art by breaking away from current and accepted formulas[21] and emphasized the anti-intellectual attitudes and emotional intensity of romanticism as a common bond with primitivism. Thus, it is not surprising to find Joan Brown's work, for instance, linked with and inspired by Rembrandt, Picasso, and Jackson Pollock, all romantic and primitivistic artists.[22]

I want my art to have the morality of a Jew, the playfulness of a queer, and the backing of the mob.

—James Chatelain

Brad Iverson

James Chatelain, *Untitled*. Oil on canvas. 27½ x 29"

The a-formal hierarchy of images found in the work of Earl Staley, in which the size and pictorial emphasis of a given element in a painting depends not upon its formal contingency but upon its personal meaning and importance, is also primitivistic. His giant, lurid mermaids washed up onto mountains or fields, which are dwarfed by their unwilling inhabitants, are formally incongruous and emotionally direct. *Xochimilco* (1977), with its absurd and touching romanticism, is in turn sinister, moving, and outrageously funny because of the dislocation of images according to their personal rather than formal importance. The desire for the direct and unselfconscious expression of meaning in such paintings is shared with true primitives, who are, however, not subject to artistic or art-historical influence. Staley, on the other hand, exhibits a wide range of knowledge of both past and recent art-historical sources in his work, and in fact teaches art history as well as painting.

Staley, Linhares, Urquhart, Brown and others wish to present their subject matter with as little psychic distance as possible,[23] avoiding those formal aspects of a work that would deflect the spectator from the direct absorption of the intended meaning.[24] The directness of a broad, crude painting style and large, flat areas of intense color is put to use by the artists in various ways. Joan Brown's work, for example, shows a strong Fauve influence; the generalized forms and a brilliant juxtaposition of hues give the work an immediacy and spontaneity which enforce the emotional impact of the images. Like the Fauves, Brown manipulates her imagery by means of the most simple and immediate use of paint, forcing the viewer's attention

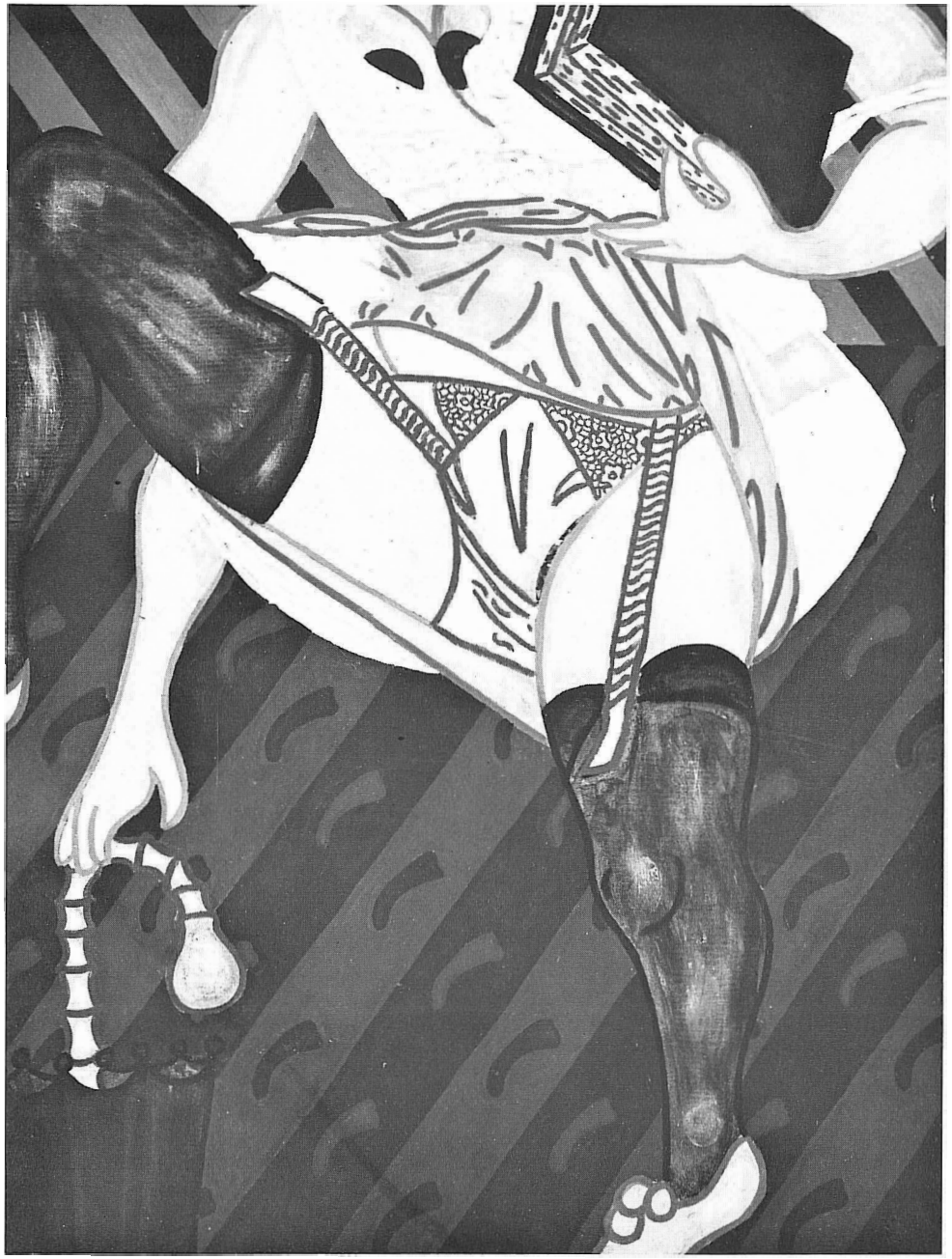
> toward seeing and feeling the "world" that the painting sets up, but she also wants direct awareness of the painting as a flat surface on which a physical material has been applied by someone's hand.[25]

The tension between focus on the material surface of the painting and the content or subject matter involves an intriguing interplay of realism and illusion. Like Manet's use of the figure against a flat, highly painterly, and nonillusionistic background, Brown's thick, expressionistic painting surface evokes the materiality of pictorial illusion, and her isolated frontal figures become poignant metaphors for states of being.

William Wegman's drawings have a similar characteristic. Like Brown's paintings, they are nostalgic, but Wegman's nostalgia is witty rather than painfully personal. His drawings run a wide gamut from painterly and expressionistic to barely visible, fragile pictorial puns on the nature of line itself. By using inexpensive paper and pencil, ink or magic markers, Wegman plays with the tension between our inclination to see an image on the page as illusionistic and his insistence on the actual, simplistic nature of the act of drawing as opposed to "rendering." His work seems to adhere to the dictum, "Never neglect the obvious." The drawing, *I Used to be Ashamed of my Striped Face*, with its crudely drawn woman with a red-striped face situated in the center of the typewriter-sized page and its title inelegantly written in capital letters at the bottom of the page, plays with literal words and images that are the subject of cartoons rather than high art. Wegman's work does not have a cartoon character, however; even as it addresses itself to the literal and obvious, it subverts its own humor with a kind of intense self-mockery aimed at the conventions of all kinds of art. Whereas cartoons appeal to the popular audience through shared humor, and high art appeals to an elite by virtue of its mystery and elusiveness, Wegman's work appeals to and avoids both audiences. Sometimes he utilizes stick figures, awkward lines with an animate character, and captions that are haphazardly written out. The dated, 1950's imagery of a drawing like *Not Bad* (1974) is a wonderful commentary on the parallelism of hair styles and art styles; likewise, the literalism of *Woman with Two Hairs* attacks the problematic and profound nature of art, illusion, and reality with deadpan humor. Rather than using children's drawings as a point of departure, Wegman uses teenage drawing styles to subvert yet another venerated (though recent) tradition of drawing upon the art of children and the insane. Similarly, in *A Large Living Room*, his prototype is *Better Home and Gardens*—or, rather, *McCall's*—not Janson's *History of Art*.

The isolation of the figure characteristic of so many of Wegman's drawings is found, with less humorous intent, in the work of Neil Jenney. Jenney thinks of his paintings (especially those from 1968-69) as illusionistic. These narrative pieces about the relationships between objects (car and man, girl and broken vase) share with Brown's figures the frontality and painterly quality that originated with Manet. Unlike Manet, Jenney's works are sometimes comic and grotesque, obsessive visual equivalents of a narrative situation in which an event that has just occurred is depicted. Like other artists here, Jenney is aware of the illusionism inherent in the use of a naturalistic image and uses a frame to set up tension between the crudely painted image and this illusionism.

James Chatelain's paintings most resemble Jenney's in their isolation of the image against a painterly background. However, Chatelain's narration is different, dealing with violent encounters between people. The violence of the potential situations engaged in by two (and sometimes three) people finds a metaphor in the extreme irreverence of the broad paint handling. Like Jenney, Chatelain uses backgrounds of one color—in his case, a pale, creamy gray-white, with some variation from painting to painting. But whereas Jenney's symbolic use of green (grass), brown (dirt), and blue (sky) is always the same, a kind of painterly shorthand intended to focus the viewer's attention on the relationships between objects, Chatelain's backgrounds are neutral and do not fix the subjects in any particular time and space. This kind of generalized image, found often in primitivistic renderings, serves to intensify Chatelain's images and makes them more terrifying because they are disengaged from a specific situation and are universalized. Paint drips down over Chatelain's frames—when he uses them—reminding the viewer that the images are pictures as much as they are events. With Chatelain, as with Wegman, Brown, and



Nathan Rabin

Cply, *The Devil in Miss Jones.* Liquitex on canvas. 38½ x 52"

The reason I agreed to participate in your "Bad" Painting *exhibition was because I felt I could contribute to a new attitude which would make it forever impossible to receive letters such as you sent me asking a statement. It appears you do not understand the problem you have posed for yourselves. There is only bad art because there is no such thing as art. You may not print this except in its entirety.*

—Cply

Jenney, there is a constant interplay between flatness and depth, as if to suggest that these are metaphorical aspects of painting, that the quality of the paint as well as the image itself is part of the subject matter of the painting.

In Earl Staley's work—*Weather Vain* (1977), for instance—flatness is juxtaposed with spatial depth through a similar interplay of illusion: a vast seascape, with a traditional horizontal line and with waves and sky depicted in quasi-naturalistic though garish color, serves as a backdrop for a flying mermaid whose arms appear to be pinned on, paper-doll style. The creature, nonexistent even in traditional mythology, is inordinately paradoxical, creating a "madhouse realism"[26] in which terror, legend, and vivid imagination are combined. The immensely varied use of paradox—both formal and iconographic—in the work of these artists has its art-historical precedents not only in the work of such Dada and Surrealist painters as Man Ray and Picabia (and even earlier, in the work of Bosch and Bruegel), but in American regional painting of the 1930's.

In the 1930's, naive folk art enjoyed an unprecedented attention from public and artists. Naive artists, as well as sophisticated painters, were "following the promise that in the unselfconscious culture of America, art still had a chance to formulate a reassuring world."[27] The cohesiveness of folk art was a quality sought after and emulated by culturally aware people,[28] inasmuch as the period was, like our present one, heterogeneous and pluralistic, when an interest in psychology and psychological processes occurred at the same time that the widest variety of styles existed in art—regionalism, abstraction, Social Realism, Cubism, and Surrealism.[29] As in the work in this exhibition, emotional content, subject matter and idealistic committment to a personal vision were of vital importance to artists and public alike in the 1930's. It was a period when form was of less interest than content. In describing the range of artistic experience available in New York during the 1930's, Joshua Taylor remarks that the plurality of styles and attitudes

> meant that even if an artist chose to throw his or her lot with one militant group or another, they could not avoid being affected by the various other artistic pressures of the complex environment. Nor was it simply a matter of conservatives and rebels; rebellion had many faces. Furthermore, because of the federal art projects, artists of all kinds worked together. Probably for the first time in America, art had its own broadly constituted community of fellows not determined by where they had studied or membership in an honorific organization, but simply by the fact of their being artists.... Artists had their environment in which to work and, although quite conscious of society as a whole, they felt themselves to have a broader franchise to be artists on their own terms than ever before.[30]

The style and themes of such artists as Thomas Hart Benton, John Stuart Curry, and the Mexican muralists Orozco and Siquieros had a strong influence on the Abstract Expressionists, and it is significant that their influence as well as that of painters like Jackson Pollock is reflected in the work of Carrillo, Staley, and Albertson, not only in terms of social significance, but also in the extreme individualism, combined with a sense of participation and active commitment to their often unpopular views. It is interesting to compare John Stuart Curry's attitude and his work of the 1930's with those of several artists in this exhibition. Joshua Taylor's description of Curry's thinking might well apply to Albertson, Staley, Brown, Chatelain, Siler, Garabedian, and others:

> Curry studied hard to leave things in their place, to retain a specific, homely sense of both physical and psychological environment, almost as a rebuke to transcendent urbanism and elegant form. The painting of his mother and father sitting in their Kansas farmhouse, dated 1929, is a careful study in formal anticlimaxes. Any potential elegance or formal adroitness is carefully undermined to suggest the humble but unique character of the objects. Painterly facility, like official rhetoric, he seemed to feel, might cause one to doubt the truth. Curry's paintings, like a proper folk song, are sung by a carefully untrained voice.[31]

While it has a strong affinity to the work of other San Francisco fantasy painters, the work of Judith Linhares has its antecedents in the paintings of such eccentric American artists of the 1930's as Florine Stettheimer, who, drawing on the work of children, created an intensity and brilliance of color similar to that found in Linhares' paintings and gouaches. Situated in sparsely-painted landscapes or interiors, Stettheimer's figures often have the same relationship of scale in the interaction of figure and ground as that seen in Linhares' *Mona is Watching* (1976), an eerie, haunting interior in which a tiny odalisque is scrutinized by a giant painting of the *Mona Lisa*.

Despite its stylistic affinities to Matisse and the Fauves, Joan Brown's work has also been cited for its nostalgia for the "innocent" delights of the 1930's in America.[32] The connection, however, is more one of the subject matter than style, since Brown's work is often autobiographical and concerned with banal events (rather than using banal images as a source, as does Cply). One might also cite the relationship between the work of Marsden Hartley (particularly the dark, oddly eccentric New Mexico paintings of 1922-23, his most expressionistic works, which embodied his obsessive antipathy to what he called "hyper-intellectualism") to that of Linhares and Garabedian. Later Hartley works, such as the *Fisherman's Last Supper* (1940-41) constitute a reaction to the Dada idea that all things have equal significance; in these later years, Hartley sought a new freedom in his work by turning back to the Dada attitude, producing paintings in which the distorted and nonhierarchic image prevailed, in much the same way that it prevails in the work of Joan Brown or P. Walter Siler.

Another figure from the 1930's, Alfred Maurer, comes to mind in this context because of his inconsistency of style and his individualistic, quirky late portraits from 1929 until 1932, the year of his death. While these paintings of Maurer's are overtly expressionistic, they are concerned with the abandonment of traditional ideas of composition and esthetic subject matter, as were Man Ray's paintings of that period. A strong stylistic affinity to the work of Maurer and Man Ray exists in

While wondering about this exhibition, worrying what to use, I went down to the bathroom to shave. I looked in the mirror and my nose was bigger than usual. It was a difficult day at the studio. The studio is a wonderful place and I am losing it while trying to move from collage back to paint on canvas. My friends have been kind and I keep telling myself to be patient that everything will be fine.

—*Charles Garabedian*

Charles Garabedian, *Adam and Eve*. Collage and acrylic on canvas. 40 x 65"

Garabedian's untitled two-paneled collage of 1977, with its juxtaposition and superimposition of naturalistic subject matter, flat background patterning, spatial ambiguity, and use of the partial figure.

Similarly, P. Walter Siler's drawings have a nostalgic, ambivalent, darkly humorous flavor which seems uniquely American because of their particularized urban imagery, but they relate equally to a European sensibility such as that found in Dubuffet's *l'art brut*. Siler's sources are, in large part, the work of German Expressionist painters, sources which he shares with Brown, Albertson, Hilton, Staley, Chatelain, and Urquhart. However, the influence of a later American manifestation of expressionism resulting from the transposition of the Surrealist esthetic to America in the mid to late 1930's, in the face of the impending Second World War, is less apparent but perhaps more important to the work of many of these artists.

Siler first painted in an Abstract Expressionist style, as did Joan Brown and Robert Chambless Hendon. To them, Jackson Pollock is a key figure, since the absence of a skilled hand—or any direct use of the hand at all in the drip paintings of the late 1940's—was a convention clearly shared by those eccentric figurative painters who have disregarded the conventions of traditional draftsmanship. Similarly, Pollock's apparent lack of composition, which is actually the denial of traditional composition, has its analogy in imagistic work that springs from the same impulse. Thus, the freedom and spontaneity found in the primitivistic and homely renderings of the figurative art of the 1930's, the rejection of "objective" standards and judgements of taste and estheticism in America as well as European Dada and Surrealism, and the rebellious, anti-traditional, emotional energy and immediacy of the Abstract Expressionists' work all are linked as precedents to the work in this exhibition. Each of these movements questioned the idea of skilled representation as a basic issue in terms of the public's initial ability to respond favorably to the work.[33]

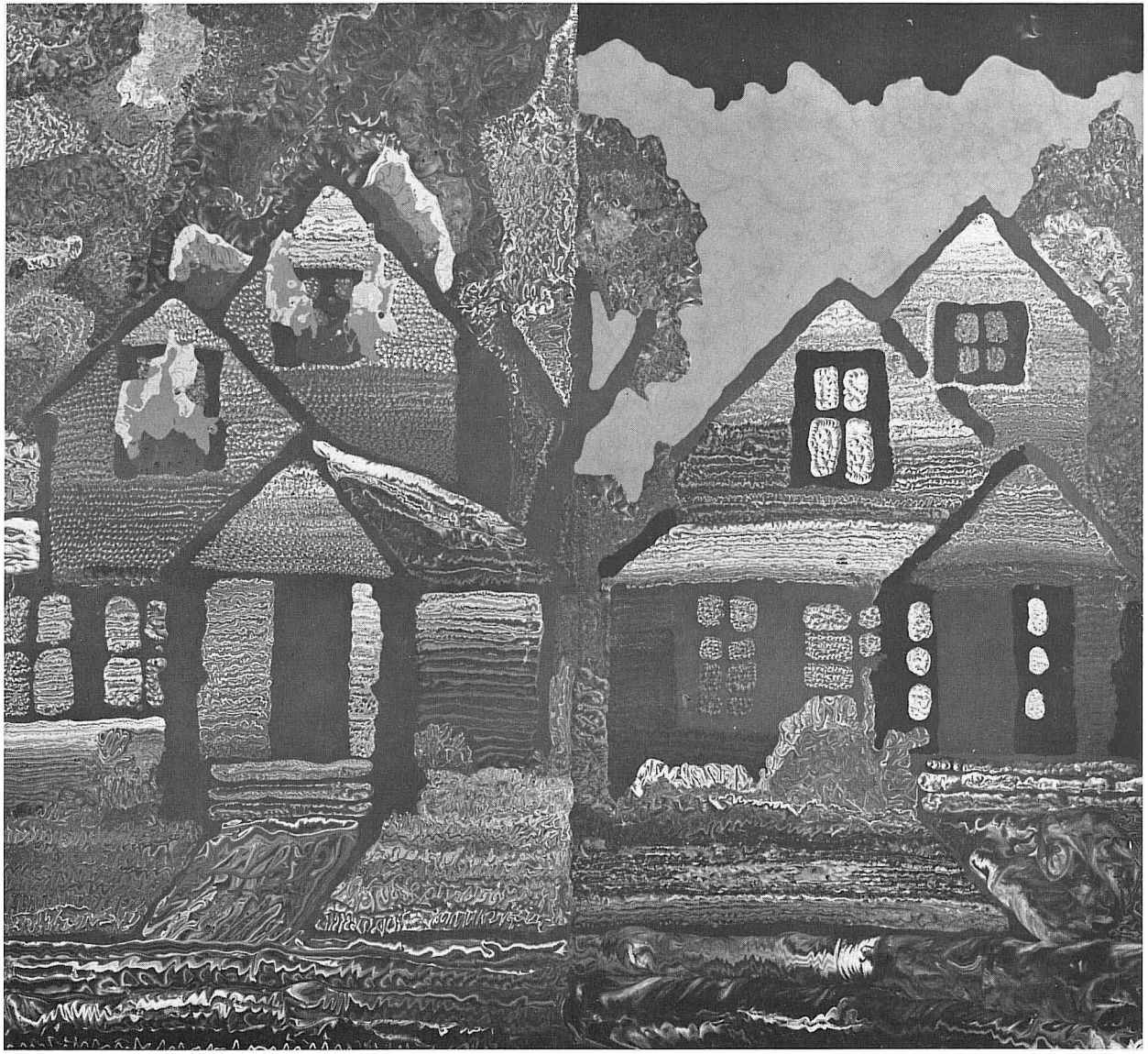
Much of the work in this exhibition has obviously been influenced by non-high-art sources—those of commercial and popular art, children's book illustrations, high-school paraphernalia, calendars, comic books, and thrift shop and flea market objects collected by many of the artists. Cply in particular draws his iconography from pulp and pornography magazines, comic strips, and tattoo parlor "flash." Among Staley's sources are *kitsch* artifacts, such as black velvet paintings made in Mexico for tourist consumption, artifacts of "bourgeois baroque taste."[34] The comics have been an especially important influence, partly because they were an early and popular form of visual narration (with a glance back at Italian predella painting of the thirteenth century). The comics have influenced, in diverse ways, almost all the artists in this exhibition. Most notable in this respect is the work of Siler and Cply, the former maximizing the black-and-white ink schematizations of the comics, the latter flattening and simplifying them even further. The impact of San Francisco's *Zap Comix* is felt in Albertson's use of "forbidden" subjects rather than in any aspect of his style. Comic book styles and attitudes are also implicit in the work of Wegman, Chatelain, Hilton, and Jenney because they tend to schematize figures or situations in order to present them in a more immediate way.

Cham Hendon's exclusive use of images from calendars (*Mallard with Friend* and *Stag*, both 1977) and from television advertising (*McMurphy's House*, derived from a loan company advertisement) seems, at first, odd, because the images are so relentlessly *kitsch* in origin. However, the complex technique employed, pouring paint in small segments so that it swirls into an intricate, infinitesimally marbleized pattern of color, recalls not only the elegance of Florentine endpapers, but also the all-over dense patterning of Pollock. Hendon, however, uses this technique to make his paintings resemble, from a distance, a paint-by-numbers canvas. It is only on close scrutiny that the extraordinary technical virtuosity becomes evident. Just as many of the other painters in the exhibition play with the juxtaposition of spatial and situational ambiguities in their work, Hendon creates two kinds of painting at once, forcing the viewer to continuously choose between extremes of vulgarity and elegance.

The surface of Shari Urquhart's works provides a similar fascination, but her technique and images are not at odds with each other. Her works are tapestries, which usually carry craft-oriented and popular folk-art implications. The hooked wool, silk, thread, and other kinds of yarn she uses give the work an intensity of color, an optical mix that could not be achieved except through another, more illusionistic, kind of pointillism.[35] The textural beauty and vividness of Urquhart's tapestries combine with the homely yet idealized figures, with results that are incongruous, irrational, and poetic, much in the manner of the haunting, often distressingly mysterious interiors with figures by Balthus in the 1940's. Urquhart's images have much in common with the brooding, perverse sexuality implied in Balthus' work, but Urquhart adds a down-to-earth, often humorous touch by incorporating such non-art visual items as a Betty Crocker fruit salad or a white rabbit cake with jelly beans.

There begins to emerge in all this work what might be thought of as a specific iconography. Striking among the images, in their prevalence, are those of skeletons, bones, and other death images. These are particularly common in earlier work by Earl Staley and Joan Brown. The shamanistic practice of contemplating one's own skeleton is a magical ritual, indicating the interchangeability of life and death, thereby attempting to deny the temporal dimension. Death, a taboo subject in our society—at least until very recently, when an intellectualized thanatology has become one of the America's most popular subjects—is ironically parodized in Albertson's *Momento Mori*, an image of a young woman proferring a skull to an old woman, with a graveyard in the background. Hilton's *Annual Event* (1977) contains two powerful images of death: one is a field of bones (suggested, he says, by a T.S. Eliot poem) and the other a figure standing before an open grave, both images intended to suggest renewal, salvation, rebirth.

In almost all of the work of Carrillo, who is concerned with metaphysical rather than formal questions, skeletons, shamanistic images and other symbols of death are



My paintings refer to the sentimentality and bad taste inherent in my source material—number paintings, calendars, postcards —and to much that is in the folk tradition here in Wisconsin. The farmer's daughter here holds a PhD in art history and works in a massage parlor, but her bad taste is legitimate (and not reactionary). Whether good manners dictate that modern art begins with Manet or Cézanne is for others to debate; it's not irrelevant but restrictive. I paint cheerfully and with as much innocence as possible.

Traditional drawing problems interest me when someone else does them. I usually begin a painting by doing a tracing of my source material. This allows me to analyze that material and bring it into my studio life. Next I transcribe the tracing onto canvas and adjust it to suit the new scale. When painting I pretty much disregard the drawing. Not that it's a matter of indifference to me that I am painting deer or ducks but rather that studio problems dictate the vocabulary that I use. It's all there in the paintings, they are very straightforward and open.

The artistic community in which I work is incomplete. There are good artists around but no audience, no collectors, critics, museums, journalists. There is a lot of useless maneuvering as if the key to the chronometer is somewhere else and all of the charts sent from there are only half useful. It makes for a gutsy trip and a lot of freedom, but doing it the hard way definitely suggests a lack of clear thinking.

I like the title of this exhibition except for the quotation marks which enclose bad. I'm glad to see "Art Outside the Mainstream" go as I'm not sure that I know what art inside the mainstream might be right now. From my perspective it appears to be crowded; I feel more comfortable being perverse than crowded.

—Robert Chambless Hendon

Robert Chambless Hendon, *Murphy's House*. Acrylic on canvas. 42 x 45½"

found. John Fitzgibbon, an artist and writer living in Sacramento, California, described *Las Tropicanas* as "a demonic fable, which....seemed to involve ghastly Aztec astronauts performing some ritual totentanz on the future remains of Houston, New York and Mexico City."[36] Even Wegman, in his bizarre way, utilizes images of death, as in *Right Place Wrong Time* and *Wrong Place Wrong Time*, in which performance and the death of Jesus are absurdly combined. Garabedian's early paintings (1965-66) were pictures of TV gangsters being shot to death. Violence and victimization are at the heart of Chatelain's images, as is the case for Siler, whose figures often seem helpless and abused. So too does the figure in Neil Jenney's *Girl and Vase*, an after-the-fact narrative painting. It is not social commentary that accounts for this kind of subject matter, but the metaphoric connection between the assault of the world itself on the eyes, mind, and psyche.

Death and violence are often coupled with sexuality, as in Carrillo's *Las Tropicanas*, in which voluptuous and frightening images are mingled with nightmarish intensity. In Judith Linhares' untitled gouache, a mermaid and a skeleton embrace. While Brown's figures dance seductively with death, Cply's appear to engage in acts of extreme violence while making love. Sex and death are not, of course, always equated. Albertson's *Triumph of Chastity* is serious, homely, and ridiculously suggestive; the sexuality of Urquhart's figures is also often incongruous, while the couple in Joan Brown's *The Journey #1* is mute and tender.

Monsters, both legendary and actual, are commonplace in many of these paintings, for example, the mermaids of Linhares and Staley or the giant sea-monster in Garabedian's *Culver City Flood*. Brown often uses animals in her work, so that "people and animals are almost interchangeable"[37] iconographically, as in *Woman Wearing Mask*, where it is difficult to tell whether the creature is an animal with a woman's body or vice versa. Even Wegman's *A Huge Deadly Snake Rendered Harmless* presents us, humorously, with an aspect of the use of monsters or otherworldly creatures as hyperbolic images. The monster or creature is an essential figure in such narrative texts as fairy tales, fables, and myths, as well as in so-called nonsense verse.[38]

Because so many of the works in this exhibition are narrative, the use of images found in folklore, fairy tales, and poetry in them is not surprising. In both painting and literature, these kinds of images are used as an element of free association, of escape, of fantasy, and as a link to the past, especially the past of childhood. Thus, images of death, sex, violence, of the devil and other mythic beings are part of what Mario Praz calls the "romantic agony."[39] In these paintings, such images—both of monsters and mythical creatures, and of human beings altered, deformed, or transformed—express a taste for what Poggioli terms "the denigrating image," commonly found in avant-garde poetry.

> This type of image works not only satirically, but lyrically.... Modern poetry uses the derogatory or pejorative image not only as a vehicle for caricature and grotesque representation, but also as an instrument to disfigure, or transfigure, the object so as to produce a radical metamorphosis.[40]

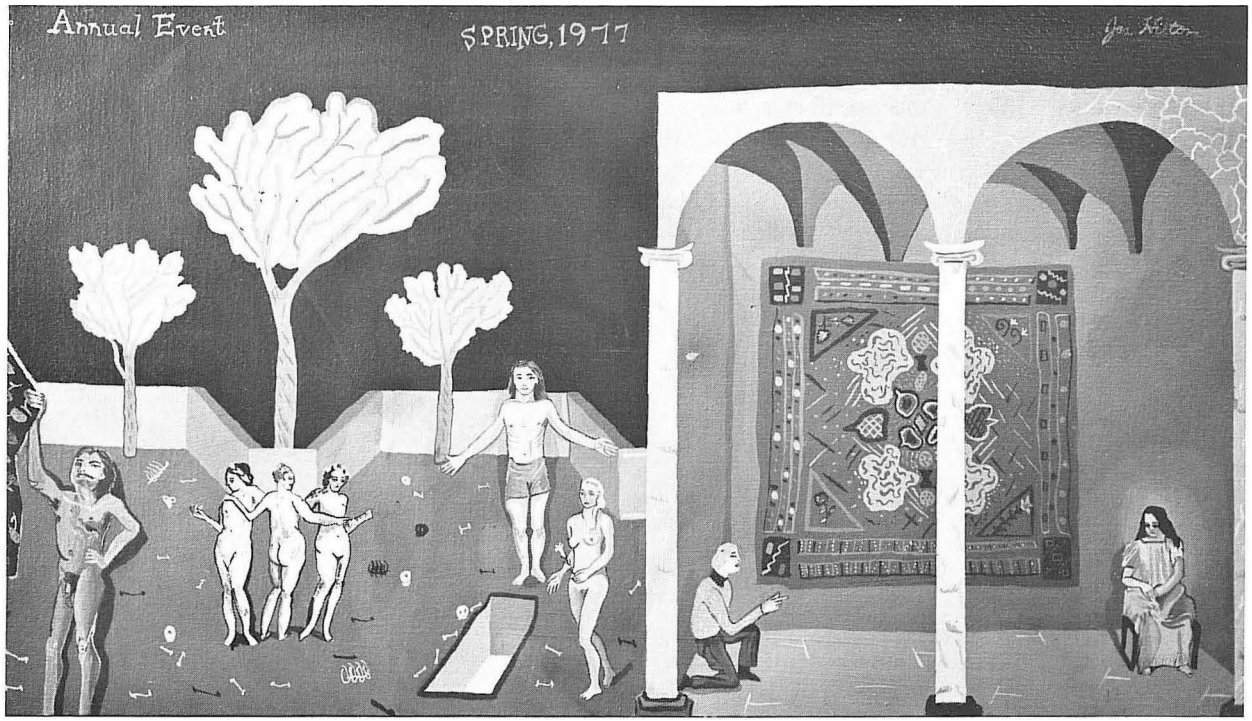
In turn, this metamorphosis is intended to produce a strong emotional response, by providing an unexpected and often shocking image, such as that in Albertson's *The Finding of the Carrot*, in which a large white rabbit is transformed into a voluptuous woman whose posture is taken from a classical annunciation figure. In Albertson's *Sex, Violence, Religion and the Good Life*, the images are not transformed by metamorphosis, but by radical incongruity, where unspeakable acts of cannibalism are enacted in an atmosphere of cozy middle-class domesticity.

> The very intention, or willingness, to *épater le bourgeois* is no more than one of many ways to square accounts with the public and is indeed perhaps the most valid acknowledgement of the presence and influence of that public.[41]

But while this element of offensiveness is a way of addressing the public directly, it is also an aspect of the nature of parody, in which formal conventions are closely followed while subject matter or content which is entirely alien to the form is inserted, resulting in an incongruous relationship between the two.[42] Albertson says, in this regard, that he tries "to reconcile both form and content in an esthetically complete but not entirely satisfying way," to set up a psychological tension between the two.

Much of the work in this exhibition is parodistic. By calling the relationship of form and content into question, it examines the nature of art and esthetic perception itself, and therefore the nature of the relationship between art and life.[43] The psychological, formal, emotional and intellectual imbalance created is part of the function of all advanced art: "Convention," says Neil Jenney, "is the opiate of the masses." Good parody also requires as absolute a mastery of form as the original work being parodied, so that the use of classical models in the work of Albertson, Brown, Hilton, Urquhart, and others dictates a strong formal sensibility, one that is "unlearned" or bypassed rather than sought after unsuccessfully.

One aspect of the parodistic sensibility resulting in a curious shared iconography is that of the picture within the picture. In Joan Brown's *The Room, Part I*, a Chinese painting of figures and horses shares the center of focus with the chair and draped leg. Joseph Hilton's *Annual Event* contains a painting within a painting within a painting, each of a different nature and drawn from a different art-historical source. A Mannerist painting and a pin-up calendar are juxtaposed in the background corner of Albertson's *Triumph of Chastity*, and in one of Linhares' gouaches, a painting of the Mona Lisa's head dominates the room where the odalisque sleeps, a room situated as a picture within the painted frame of the picture itself. P. Walter Siler's *Spookie Stove* also plays with this kind of self-referential imagery, since the drawing is situated within a border of playing cards which is large and elaborate enough to become more than a framing device. Still another kind of painting within a painting is the use of a window image. In Urquhart's *Interior with Aquanauts or Two Tubs in a Tub* there is an idyllic, romantic and brilliantly limpid scene, ambiguously located outside a window which dominates the upper right cor-



Notes for September, 1976 to the Spring Group:
The Annunciation and its After Effects.

I consider my work a religious enterprise. When appropriate I have employed art historical reference, Christian and Classical iconography, as a point of reference. Many of the people represented are intimate friends of mine and they are exactly what they represent. I apologize for the use of esoteric iconography; I know that it is unfair to those who deem my work worthy of explanation. It is my handicap to talk of my faith with no system of belief.

In response to the traditional drawing question, I am concerned with representing the "figures" as humanized icons. am interested in their outward appearance as it pertains to mythical image and association, that I unconsciously recognize. I am particularly not interested in the "figure" as anatomical matter to be pictorialized as abstract relationships of volume, weight, bones, muscles, etc.

—Joseph Hilton

Joseph Hilton, *Annual Event.* Acrylic on canvas. 16 x 25"

ner of the work. Similarly, in her *Interior with Sugar Talk* a large window off-center of the tapestry reveals the white satin image of Mad Ludwig's Castle, creating a visual dialog between the white cake rabbit held over a man's head, the castle, and a white furry animal in the foreground, sitting under a chair. The kitchen window in Albertson's *Sex, Family, Violence, Religion and the Good Life* shows a quiet, mountainous landscape with a little girl playing in the road; Hilton's *The Announcement* contains a large interior architectural element with windows, through which one can see three different kinds of weather at three different times of day and night.

The idea of art as a "window onto the world" is thus used by these artists in either an unselfconscious or a satirical way; the picture within a picture also serves as a means of pictorializing the process of self-reflection, of presenting in visual form a dialog between illusion and reality, representation and abstraction, the inner and the outer world. Finally, this kind of iconography, when used as a parody, shows us an art

> in that particular state when art is turned in upon itself, when it is introverted and introspective, curious about its own being, exploiting its form for purposes of self-knowledge, concerned less with reflecting fleeting metaphysical realities than with articulating epistemological process. [Parody] represents literature when it is most literary, art at its most artistic.[44]

Parody is thus used by artists to express the inexpressible, to create a formal and psychological imbalance which will counterpoint the corresponding paradoxes and schisms within the society in which the works are created.

> In a culture where usurpation of function and confusion of polarities are the rule, the very instability of parody itself becomes the means of stabilizing subject matter which is itself unstable and fluid, and parody becomes a major mode of expression for a civilization in a state of flux.[45]

We have emerged, stylistically, from a classicizing style which prevailed in America for at least fifteen years. Just as our society in general has become increasingly able to accomodate disparate modes of conviction and expression, the art community as a whole has become multi-faceted and nonhierarchic in its convictions and its behavior; at the same time, stylistic pluralism is flourishing. So-called "objective" value judgments no longer seem possible or even valuable, since these judgments are always dependent upon the variables of the context in which they are seen.

The work in this exhibition, by fourteen artists of disparate background, intent, age, and style, is joined only by its iconoclasm, its refusal to adhere to anyone else's standards of taste or fashion, and its romantic and expressionistic flavor. Romanticism is, by its nature, historicism, but not of a progressive sort; rather, it is an obsessive and often idolizing view of history which is concerned with the present and future as much as with the past.[46] Thus, the freedom with which these artists mix classical and popular art-historical sources, *kitsch* and traditional images, archetypal and personal fantasies, constitutes a rejection of the concept of progress *per se*.

Albertson, for instance, feels that art does not progress, only that it changes. In an interview several years ago, Cply replied to the interviewer's remark that he had "made advances" in his new work:

> I don't think there has been any progression whatsoever. One can go backward or forward, it doesn't really matter very much. There's no such thing as progress in art. You only change because you're bored with what you've done. Duchamp, in all the years I knew him, never used the words "better than."[47]

If the idea of progress is irrelevant to many of these artists, if there is in fact no specific stylistic goal toward which their work evolves, then how does one measure its value? How can we tell if this is "good" painting or "bad" painting? If these artists are not interested in naturalistic representation as a goal, nor in formal innovations, what are their intentions and what are the criteria by which we are to judge their work?

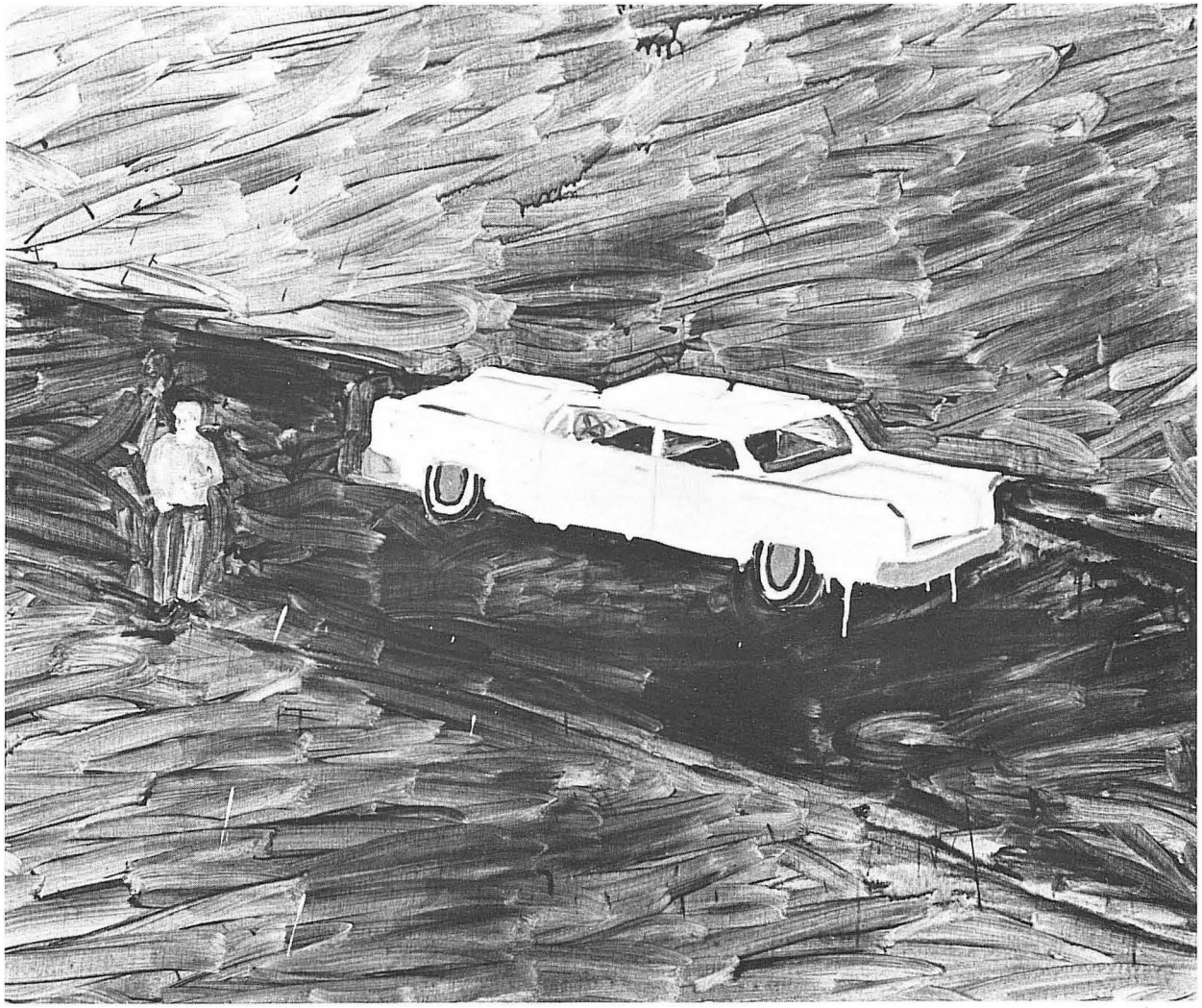
For these artists, content and form are used in a jarring juxtaposition that forces us to question not only how we see, but what we see and what kinds of image we value. These artists use a deliberate deformation of form, a subversion of the rules of good taste, in order to pose the same metaphysical and spiritual questions that artists have always posed, regardless of the manner in which they worked. Speaking of Ed Carrillo's paintings, John Fitzgibbon has said that in the late 1960's, when stylistic consistency and the Minimalist sensibility predominated,

> Ed was beginning his eclectic, archeological, cumulative but not progressive inquiry into the nature of space and time, the meaning of death and birth and the prognosis for civilization.... Ed makes a clear declaration that the real questions for him are going to be metaphysical and not....literalist issues.[48]

Similarly, writing about Neil Jenney's early paintings, done at the same time as those in the present exhibition, Carter Ratcliffe discussed the concept of progress and traditional art history in an analogous way:

> [Jenney] invents a new and very short history for painting, one guided by intelligence....The fact that his depictions are efficient—if only vaguely connected to anybody else's—gives one a way to doubt that the real history of painting means anything. One's doubts may not be convincing but they're important because they strongly suggest the contingency of art history, especially the history of the avant-garde which has been so often presented as an inevitable progression by those with determinisms to offer.[49]

It would seem that, without a specific idea of progress toward a goal, the traditional means of valuing and validating works of art are useless. Bypassing the idea of progress implies an extraordinary freedom to do and to be whatever you want. In part, this is one of the most appealing aspects of "bad" painting—that ideas of



Warren Silverman

1. *Art is nature adjusted (1973)*
2. *Art is a social science (1969)*
3. *Good art makes society more social (1971)*
4. *Works of Art are objects (1962)*
5. *A return to realism is inevitable (1968)*
6. *Idealism is unavoidable (1969)*
7. *All Illusionistic Paintings require frames (1970)*
8. *Intuitively adjusted harmony is the key to spatial unity (1962)*
9. *Thinking is controlled by the perimeter of the brain*
   Intuition is controlled by the center of the brain (1972)
10. *All healthy societies have socialism*
    All healthy societies have capitalism (1976)

Convention—is the opiate of the masses.
I started my series of "Bad" paintings in December of 1968.
My concern was the priorities of New Realism.
I felt that "objects relating to other objects" should be stressed over the method of depiction.
Hence I developed this "unconcerned" style.
The series was completed in October of 1969, when, I had 2 striking revelations...

1. *that, even if I produced the worst paintings possible, they would not be good enough, and*
2. *that, Idealism is Unavoidable.*

—Neil Jenney

Neil Jenney, *Man and Machine.* Acrylic on canvas. 58 x 70"

good and bad are flexible and subject to both the immediate and the larger context in which the work is seen. Instead of making absolute value judgments we must confront, with our own experience, the combination of humor, intelligence, satire, parody, vulnerability, art history, *kitsch*, autobiography, and story-telling in these paintings. Such disparate elements are combined here to produce an art which is important because of its extraordinary energy, integrity, commitment, esthetic courage, and freedom.

FOOTNOTES

1. Renato Poggioli, *The Theory of the Avant-Garde*, translated from the Italian by Gerald Fitzgerald (New York, 1968), p. 81.
2. Painting that is nonrepresentational is more familiar to us, since the majority of avant-garde art in Europe and America since 1910 has been abstract. Our present vocabulary of acceptance includes Jackson Pollock, Kandinsky, and Mondrian, as well as such abstract pictorializers as Jasper Johns, Robert Rauschenberg, and James Rosenquist. All were at one time considered to be "bad" painters, since their work essentially established a new visual vocabulary in which form and content seemed separable, if not at odds with each other.
3. Poggioli, op. cit., p. 177.
4. Brenda Richardson, Essay in *Joan Brown*, catalog for exhibition at the University Art Museum (Berkeley, California, 1974), p. 32.
5. Quoted in Richardson, op. cit., p. 32.
6. Poggioli, op. cit., p. 55.
7. Ibid., p. 177.
8. Gregory Martin, "Predellas in Siena," in *Narrative Art*, edited by Thomas B. Hess and John Ashbery (New York, 1970), p. 214.
9. From a catalog statement by the artist; unless otherwise indicated, all quotations by the artists in the exhibition have been drawn from the statements they prepared for this purpose.
10. Philip Leider, "Joan Brown: Her Work Illustrates the Progress of a San Francisco Mood," *Artforum*, - June, 1963, p. 31.
11. Roland Penrose, "Cply," Copley, *Entertainment for Men, Dedicated to Hugh M. Hefner*, catalog for exhibition at Stedelijk Museum (Amsterdam, October 14-November 20, 1966), p.4.
12. Quoted by Robert Melville, in a catalog essay for and exhibition of William Copley's work at Hanover Gallery (London, Jan. 17-Feb. 16, 1962), n.p.
13. Francine du Plessix, "William Copley, the Artist as Collector," *Art in America*, December, 1965, p. 68.
14. Jasia Reichardt, "Modern Art in London: Bill Copley at I.C.A.," *Apollo Magazine*, June, 1961, p. 208.
15. Poggioli, op. cit., p. 36.
16. Ibid, p. 64.
17. Quoted in my essay, *Charles Garabedian*, in an exhibition brochure for The Whitney Museum of American Art (New York, Jan. 22-Feb. 22, 1976), n.p.
18. See Albertson's catalog statement reprinted here.
19. Poggioli, op. cit., p. 49.
20. Ibid., p. 58.
21. Robert Goldwater, *Primitivism in Modern Art* (New York, 1967).
22. Brenda Richardson, op. cit., p. 30, notes that Brown "likes Picasso because he refused to be tied down to a style." Similarly, primitivism itself is highly unstatic both in its sources and in its pictorial results, as Robert Goldwater points out. (Goldwater, op. cit., p. 264)
23. Goldwater, op. cit., p. 255.
24. Ibid., p. 255.
25. Richardson, op. cit., p. 26.
26. George MacBeth, "Subliminal Dreams," in *Narrative Art*, edited by Thomas B. Hess and John Ashbery (New York, 1970), p. 39.
27. Joshua C. Taylor, *America as Art* (Washington, D.C., 1976), p. 238.
28. Ibid., p. 255.
29. Ibid., p. 267.
30. Ibid., p. 226. I have taken the liberty of slightly altering the quotation to conform to the principles set forth in *Guidelines for the Equal Treatment of the Sexes in McGraw-Hill Publications* (New York, 1972).
31. Ibid., p. 231.
32. Phyllis Derfner, "New York Letter," *Art International*, December, 1974, p. 42.
33. Similarly, the work of several well-known contemporary artists such as Red Grooms, Jim Nutt, Philip Guston (in his figurative paintings of recent years), Alex Katz, and especially H.C. Westerman (in his drawings) has often been met with initial hositility. Some of their work represents a similar, but less expressionistic (although no less romantic) tendency than that found in the work of the artists in this exhibition. For example, Katz's because of the unifying paint surface and color sensibility, and Westerman's because of the extraordinary craftsmanship and meticulously skillful manipulation of his carved and assembled images. Groom's sculpture, Nutt's paintings, and Guston's narrative canvases appear to embody little deliberate distortion and subversion of traditional drawing modes, although their influence—Nutt's especially—has been strongly felt in many of the works in this exhibition.
34. Charlotte Moser, "More of Love's spirit is showing in Painting," *Zest Magazine, The Houston Chronicle*, August 8, 1976, p. 10.
35. Urquhart's "pointillism," while composed of fabric, is not unlike that used by Earl Staley as a ground for many of his paintings and watercolors of Indian images, done several years earlier.
36. John Fitzgibbon, in a discussion of Eduardo Carrillo's work, an audiotape from Open Half House, KPFA, Sacramento, California, 1975, on the occasion of an exhibition of Carrillo's work, organized by D.R. Wagner, at The Open Ring gallery.
37. Richardson, op. cit., p. 28
38. Poggioli, op. cit., p. 36.
39. Quoted in Ibid., p. 66.
40. Ibid., p. 83.
41. Ibid., p. 51.
42. B.D. Kiremidjian, "The Aesthetics of Parody," *Journal of Aesthetics and Art Criticism* (Baltimore, Maryland), Winter, 1969, p. 232.
43. Ibid., p. 233.
44. Ibid., p. 233.
45. Ibid., p. 242.
46. Poggioli, p. cit., pp. 66-67.
47. Sam Hunter, Interview in *CPLY: X-Rated: An Exhibition of New Paintings and Drawings*, catalog for an exhibition at The New York Cultural Center (March 22-May 19, 1974), n.p.
48. John Fitzgibbon, radio discussion of the work of Eduardo Carrillo, previously cited.
49. Carter Ratcliffe, "New York Letter," *Art International*, January 20, 1971, p. 84.

Connie Hatch

Judith Linhares, *The Ghostly Lover*. Gouache on paper. 7 x 9"

There are moments when I recognized in the outside world elements that line up with feelings on the inside of me. I have a strong physical sensation when this happens. My heart beats fast and it's very much a falling-in-love feeling. This system also functions in reverse. Feelings and sensations represent themselves as pictures in my mind, a kind of automatic translation. These pictures from the inside and the oustide are my sources for imagery. I make note of these times and let them brew until I feel it is time to deal with these images in painting. This is my way of gathering a kind of vocabulary.

I use illusion, the representation of space and light, to make a kind of structure, to represent the image in a more believable way, believable in the sense that the object is possessed with a kind of energy and presence. I remain faithful not to a photographic reality, but to what I perceive to be the essence of the object, its gesture, texture, and color. I combine this imagery with another kind of vocabulary, that is, a painting vocabulary, a preference for surface, color, contrast, and actual application of paint. This preference in turn affects my vision and what I would pick out to paint. For example, the fan shape has recurred in my work in several different subjects: an actual fan, spraying water, a turkey's tail. The preoccupation with certain forms and how they are placed on the canvas is an issue very much at the center of the work.

The whole process, the visualization, recognition, and the act of painting, are about discovering the unknown. The skills involved in painting and drawing allow me to go deep into the well. They are like a cup for bringing into the light things that are not yet conscious. And allow me to step out of my old skin into new ways of expression and being.

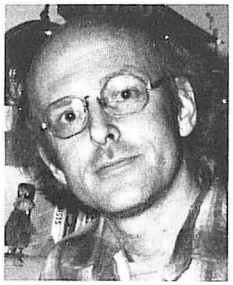
The title, "Bad" Painting *seems to imply an issue about aesthetics, a kind of "bad" taste, possibly a "kitsch" oriented kind of work.*

I don't feel my work plays on themes, but comes up through personal experiences rather than a manipulation of already present themes and images. I do however have little concern for "good" taste and enjoy dealing with subject matter that is loaded with history and implication. I enjoy being uncool.

I have no real objections to the title. It has a boldness that is attractive.

—Judith Linhares

Biographies



JAMES ALBERTSON

Born in Door County, Wisconsin, 1944. Educated at The Art Institute of Chicago (BFA 1966). Lives in Oakland, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1969 University of California, Davis, Sacramento, California
1975 California State at Stanislaus, California
1976 San Francisco Art Institute Annual Space, San Francisco, California

Group Exhibitions

1969 San Francisco Art Institute, San Francisco, California
1973 Newport Harbor Art Museum, Newport, California
Capricorn Asunder Gallery, San Francisco, California
1974 "Greetings from Oakland," Upper Market Street Gallery, San Francisco, California
1975 California State at Humboldt, California
Cranbrook Academy of Art/Museum, Bloomfield Hills, Michigan
Flint Institute of Arts, Flint, Michigan
San Jose Museum of Art, San Jose, California
1976 "Narrative Art," Lone Mountain College, San Francisco, California

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Dunham, Judith L. "Review," *Artweek*, July 27, 1974, p. 13.
Fish, Mary. "Market Street Artists," *Artweek*, July 7, 1973, p. 4.
Marioni, Thomas, "The Annual," Exhibition Catalog, *San Francisco Art Institute*, September 1975-August 1976, p. 21.
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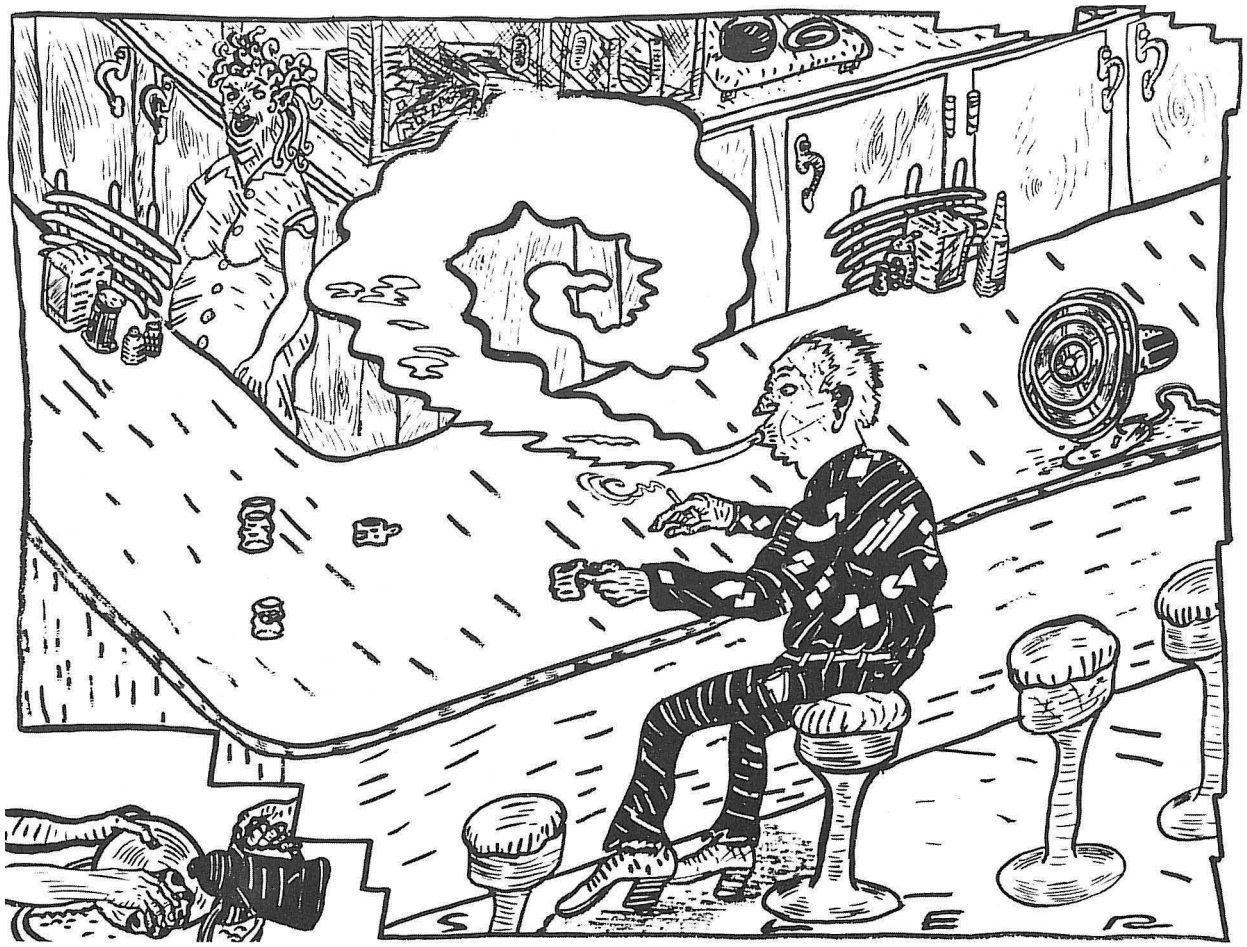


At first glance, I guess my drawing has a crude, crummily done aspect or some savage but delightful naivete. If someone got this idea, it would be a gross misunderstanding. I am not a naive—as charming, picturesque and colorful as that might be. Everything in these pictures is planned and calculated to create a particular visual effect.

For me, the subject matter with its somewhat humorous flavor is merely a vehicle for the manipulation of plastic elements. The formal elements are of the utmost importance to me.

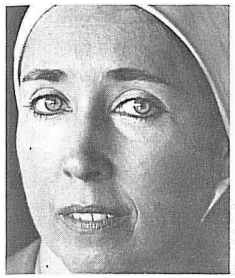
In the early sixties, I did non-objective, kind of "AE" painting and consider them to be a major influence. I still like this kind of painting very much.

Twelve years ago, I stopped doing painting and drawing and became involved in ceramics, which has obsessed me ever since. At that time I was strongly influenced by Chinese brush painting, German Expressionist painting, and the comics. These influences have come to bear on my work in terms of the great importance of line quality, emotional intensity, a certain boldness, simplicity and a desire for clarity.

For the most part, I take images, shapes, forms and integrate them to make an interesting formal statement. Sometimes the combination of certain subject matter elements seems rather arbitrary, however to me, they make perfect plastic sense. Lately my drawings have been presenting more of a scene, but I never intended to tell stories with these pictures.

—P. Walter Siler

P. Walter Siler, *Cafe #1.* India ink and brush on paper. 19 x 25"



Mimi Jacobs

JOAN BROWN

Born in San Francisco, California, 1938. Educated at the San Francisco Art Institute, San Francisco, California (BFA 1959, MFA 1960). Lives in San Francisco, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1957 6 Gallery, San Francisco, California
1958 Spartsa Gallery, San Francisco, California
1960 Staempfli Gallery, San Francisco, California
1961 Batman Gallery, San Francisco, California
Staempfli Gallery, San Francisco, California
Primus-Stuart Galleries, Los Angeles, California
1962 Primus-Stuart Galleries, Los Angeles California
1964 Staempfli Gallery, New York City
1968 Hansen Fuller Gallery, San Francisco, California
1970 Sacramento State College Art Gallery, Sacramento, California
Lawson Gallery, San Francisco, California
1971 San Francisco Museum of Art, San Francisco, California
1973 San Francisco Art Institute, San Francisco, California
1974 University of California Museum, Berkeley, California
Charles Campbell Gallery, San Francisco, California
Allan Frumkin Gallery, New York City
1975 Charles Campbell Gallery, San Francisco, California
Allan Frumkin Gallery, Chicago, Illinois
1976 Re:Vision, Santa Monica, California
Allan Frumkin Gallery, New York City
Hansen Fuller Gallery, San Francisco, California

Group Exhibitions

1957 Annual Exhibition, Richmond Art Center, Richmond, California
Annual Painting and Sculpture Exhibition of the San Francisco Art Association, San Francisco Museum of Art, San Francisco, California
1958 Annual Painting and Sculpture Exhibition of the San Francisco Art Association, San Francisco Museum of Art, San Francisco, California
1959 Annual Exhibition, Richmond Art Center, Richmond, California
1960 Young America 1960, Whitney Museum of American Art, New York City
Annual Exhibition, Richmond Art Center, Richmond, California
"Women in American Art," World House Galleries, New York City
1961 "64th American Exhibition of Painting and Sculpture," The Art Institute of Chicago, Chicago, Illinois
"Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign-Urbana, Illinois
1962 "The Nude," California Palace of the Legion of Honor, San Francisco, California
1963 Annual Painting and Sculpture Exhibition of the San Francisco Art Association, San Francisco Museum of Art, San Francisco, California
"Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign-Urbana, Illinois
"Phelan Award Exhibition," M.H. de Young Memorial Museum, San Francisco, California
"Beall, Brown, Glavin, Henderson," Art Unlimited, San Francisco, California
1964 "Current Painting and Sculpture in the Bay Area," Stanford University Museum, Stanford, California
"Joan Brown/Manuel Neri," David Stuart Galleries, Los Angeles, California
"Seven California Painters," Staempfli Gallery, New York City
1965 "Selections from the Work of California Artists," Witte Memorial Museum, San Antonio, Texas
1966 "Elmer Bischoff, Joan Brown, David Park," Staempfli Gallery, New York City
1967 "Brown, Griffen, Heminway, Tondre," Hansen Fuller Gallery, San Francisco, California
"Funk," University Art Museum, Berkeley, California
"Annual Invitational Drawing Show," San Francisco Art Institute, San Francisco, California
1970 "A Century of California Painting 1870-1970," sponsored by Crocker Citizens Band and shown in seven California cities
1971 "San Francisco Art Institute Centennial Exhibition," San Francisco Museum of Art, San Francisco, California
1972 Annual Exhibition, Whitney Museum of American Art
Invitational, Crocker Art Gallery, Sacramento, California
1973 "New Drawings: Elmer Bischoff, Joan Brown, Gordon Cook, George Lloyd," Charles Campbell Gallery, San Francisco, California
1974 "Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign-Urbana, Illinois
1976 "Painting and Sculpture in California: The Modern Era," San Francisco Museum of Modern Art, San Francisco, California
1977 "Painting and Sculpture in California: The Modern Era," National Collection of Fine Art, Washington, D.C.
"Representations of America," The Fine Arts Museum of San Francisco, San Francisco, California; The Metropolitan Museum of Art, New York City (Traveling exhibition to Soviet Union, Moscow, Leningrad, and Minsk)

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Harrison, J. "New York Exhibitions: In the Galleries: Joan Brown," *Arts Magazine*, vol. 38, March 1964, p. 62.

What I make is about what I have seen, but do not know how to make. Most of the time I paint pictures. Sometimes make shell things, wood things, leather things, and clay things. I work in acrylic, glitter, dirt, cotton, paper, watercolor, prints, and drawing. I use classical and art-historical references in all of my work. I have been going to Mexico. Idle hands are the Devil's workshop.

—Earl Staley

Texas Gallery

Earl Staley, *Weather Vain.* Acrylic on canvas. 36¼ x 48¼"

Kramer, Hilton. "An Occasion for Satire," *New York Times*, July 2, 1976, sec. C, p. 20.
Leider, Philip. "Joan Brown: Her Work Illustrates the Progress of a San Francisco Mood," *Artforum*, vol. 1, June 1963, pp. 28-31.
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Warnecke, Grace. "Why Joan Brown Swims the Bay," *San Francisco Sunday Examiner & Chronicle*, December 5, 1976, p. 30.
Willard, Charlotte. "Eye to I," *Art in America*, vol. 54, March-April 1966, p. 52.
Willard, Charlotte. "Dealers eye view," *Art in America*, vol. 52, April 1964, p. 132.

EDUARDO CARRILLO

Born in Los Angeles, California, 1937. Educated at Los Angeles City College (1955-1956), University of California, Los Angeles (BFA 1962, MFA 1964). Lives in Ben Lomand, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1963 Ceeje Gallery, Los Angeles, California
1965 La Jolla Museum of Contemporary Art, La Jolla, California
1971 Cowell College, University of California, Santa Cruz, California
1972 Brand Art Library, Glendale, California
1975 Open Ring Gallery, Sacramento, California
California State University, Los Angeles, California

Group Exhibitions

1962 Ceeje Gallery, Los Angeles, California
1963 "Concept of Man," KPFK, Los Angeles, California
"Painters of the Southwest," Houston Museum, Houston, Texas
1964 "Pacific Art Classic Invitational," Van Nuys, California
"Six Painters of the Rear Guard," Ceeje Gallery, Los Angeles, California
"Annual," Whittier College, Whittier, California
"Painted Sculpture, '64," Mount Saint Mary's College, Los Angeles, California
Rolf Nelson Gallery, Los Angeles, California
1965 Phelan Award Show, Los Angeles, California
Figure Show, Balboa Park, San Diego, California
"Annual," Jewish Community Center, San Diego, California
"New Art in Living Space," Loma Riviera Gallery, San Diego, California
"Painters of University of California Extension," La Jolla Museum of Contemporary Art, La Jolla, California
"Annual," Westwood Art Association Gallery, Los Angeles, California
"Annual," Long Beach Museum, Long Beach, California
"Annual," Southwestern College, Chula Vista, California
"Some Aspects of California Art," La Jolla Museum of Contemporary Art, La Jolla, California
"Polychrome Sculpture," Southwestern College, Chula Vista, California
1966 "California '66," Crocker Art Gallery, Sacramento, California
"25 Years of San Diego Art," La Jolla Museum of Contemporary Art, La Jolla, California
Inaugural Exhibit of Fine Arts Facilities, Palomar College, San Marcos, California
"Painting, the Introspective Image," Long Beach Museum, Long Beach, California
"Surrealism Today," Los Angeles Art Association, Los Angeles, California
1967 "Four Painters," California State University, Hayward, California
1968 Sala de Bellas Artes, La Paz, B.C., Mexico
Instituto National de Bellas Artes, Mexico City, Mexico
1970 Faculty Exhibition, Sacramento State College Art Gallery, Sacramento, California
1971 Contemporary Artist Gallery, Sacramento, California
Galeria de la Raza Artistas del Valle, San Francisco, California
Chicago Artists from Sacramento, University of California, Davis, California
1972 Artists Contemporary Gallery Group Exhibition, Sacramento, California
Sacramento-Davis Artists, Crocker Art Gallery, Sacramento, California
Sacramento-David Artists, Oakland Museum, Oakland, California
1973 Chicano Art Exhibit, University of California, Santa Barbara, California
1974 Chicano Art Exhibit, Santa Ana College, Santa Ana, California

MURALS AND INSTALLATIONS

1962 "Four Evangelists," four painting installation in Cupola of La Mission de San Ignacio, San Ignacio, Baja California, Mexico
1969 UCLA Chicano Library, Campbell Hall, Los Angeles, California
1971-1972 Sacramento State University, Sacramento, California
1973 Classroom Units, University of California, Santa Cruz, California
1974 Applied Sciences, University of California, Santa Cruz, California
1976 Palomar Arcade, Santa Cruz, California

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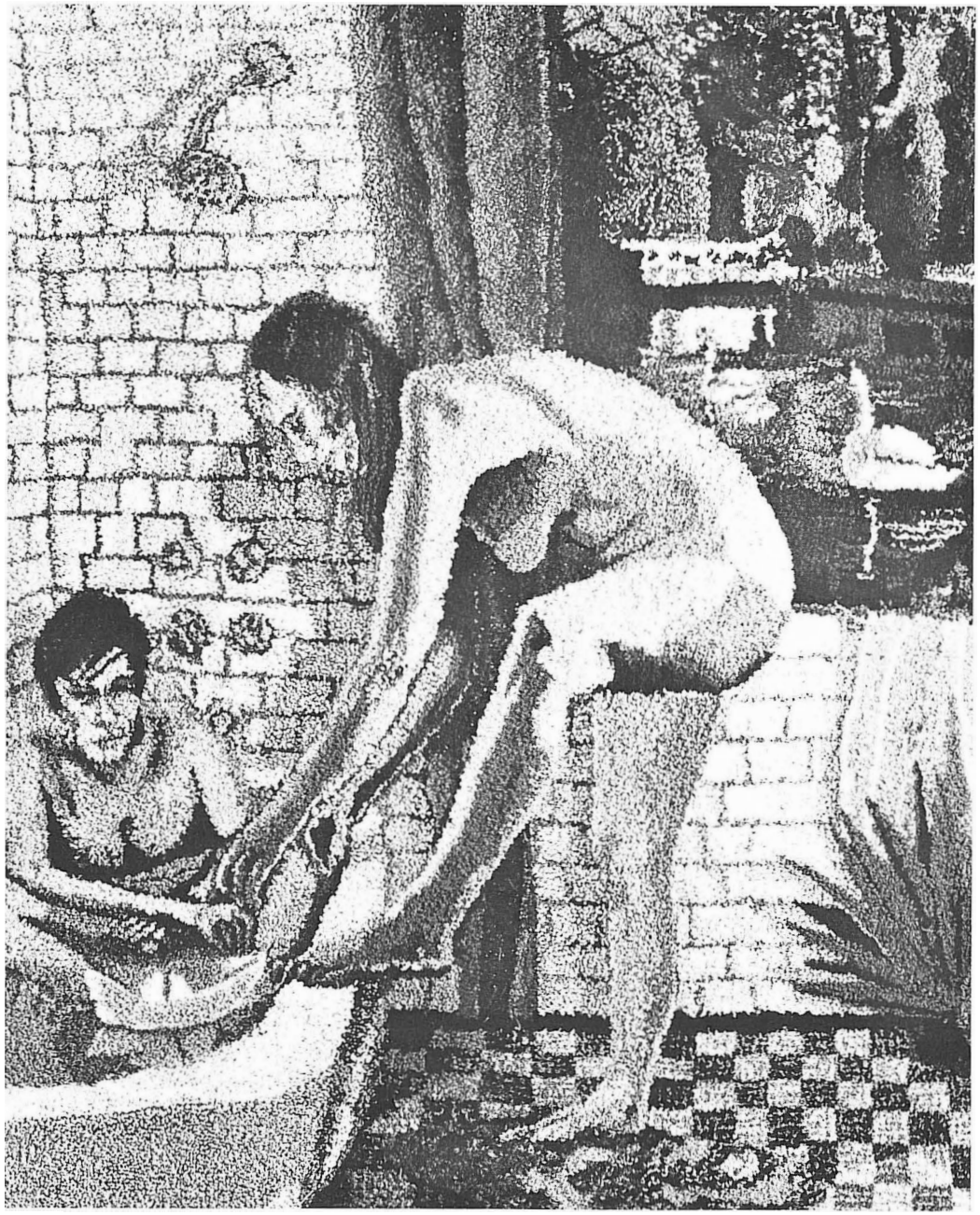


Warren Silverman

Shari Urquhart, *Interior with Aquanauts or Two Tubs in a Tub.* Mixed media tapestry. 90 x 74"

On the title "Bad" Painting and my own work:

There has been no self-conscious effort in my work to display any irreverence for traditional aesthetic or artistic concerns. Perhaps using all the images I need in a medium such as this one which seems to contradict the detailing of painting gives the work a peculiarity which to some might make the work appear "bad."

Classical and Historical References:

Recently I have used such classical images as a classic Buddhist temple with "long life" in Chinese characters transcribed into a pattern on the altar, Ludwig's castle, Muybridge's horses (constructed into a repeat pattern), a classical Betty Crocker fruit salad used to construct a headpiece, etc.

I feel I can borrow any image I want and do it up any way I care to because the medium transforms it into something else anyway. In the past I found numbers of ideas in art I wanted to steal and redo. As a student I did that a lot, never getting it as good, of course. Mostly I did renditions of the Post-Impressionists—when art was really beautiful I did want to imitate it—and the problem with catching up to today is who wants to steal a big red hammer and sickle.

On Traditional Drawing and Solutions:

I think all artists in the beginning should learn to draw

to make things look real, and attempt all *or* some *of the famous drawing styles—such as that of Michelangelo or Ingres, etc. That way when they learn to reject those values and maybe do something "far out" and they will, if they're serious—then they can understand that (the "far out" style) more. It's the old cliche—don't knock Shakespeare until you understand him.*

Most of the very best figurative painting relies heavily on a carefully delineated image—and either because of the way in which the paint or materials are handled some distortion occurs. If I started with a distorted image then it would be something else—maybe a cartoon.

On peers and artistic community:

Although I have a few friends who paint—mostly abstract— I am not really in an "artistic community" because I spend the major part of my time alone in a studio in a corporation. Artists here are essentially "free" to do anything they want but despite the work all seems too relative to particular movements and styles. Maybe it's because artists here can survive without having to experience anything much outside of their particular isolated art community. Maybe that's why the work looks dull to me—some of it anyway. And the excitement of seeing something that isn't—well—it's amazing—wonderful.

—Shari Urquhart


Brad Iverson

JAMES CHATELAIN

Born in Findlay, Ohio, 1947. Educated at Findlay College, Findlay, Ohio (1965-67), and Wayne State University, Detroit, Michigan (BFA 1971). Lives in Detroit, Michigan.

SELECTED EXHIBITIONS

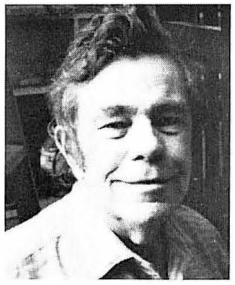
Solo Exhibitions

1971 Syd and Ethels Supermarket, David Scott Building, Detroit, Michigan
1972 Willis Gallery, Detroit, Michigan
1973 Willis Gallery, Detroit, Michigan
1973 Willis Gallery, Detroit, Michigan
1977 Feigenson-Rosenstein Gallery, Inc., Detroit, Michigan

Group Exhibitions

1972 Willis Gallery, Detroit, Michigan
Christmas Group Show, Willis Gallery, Detroit, Michigan
1973 "Forsythe Saga," Forsythe Building, Detroit, Michigan
1974 Detroit Artist Market, Detroit, Michigan
Mary Dennison-Greg Murphy Show, Dennison Residence, Birmingham, Michigan
1975 "FOCUS: Michigan Artists," Detroit Institute of Arts, Detroit, Michigan
"Cass Corridor Artists," Somerset Mall, Troy, Michigan
"Old Convention Hall," Detroit Artist Market, Detroit, Michigan
"Sculpture Inside and Out," University of Michigan, Ann Arbor, Michigan

No published material on this artist is available.

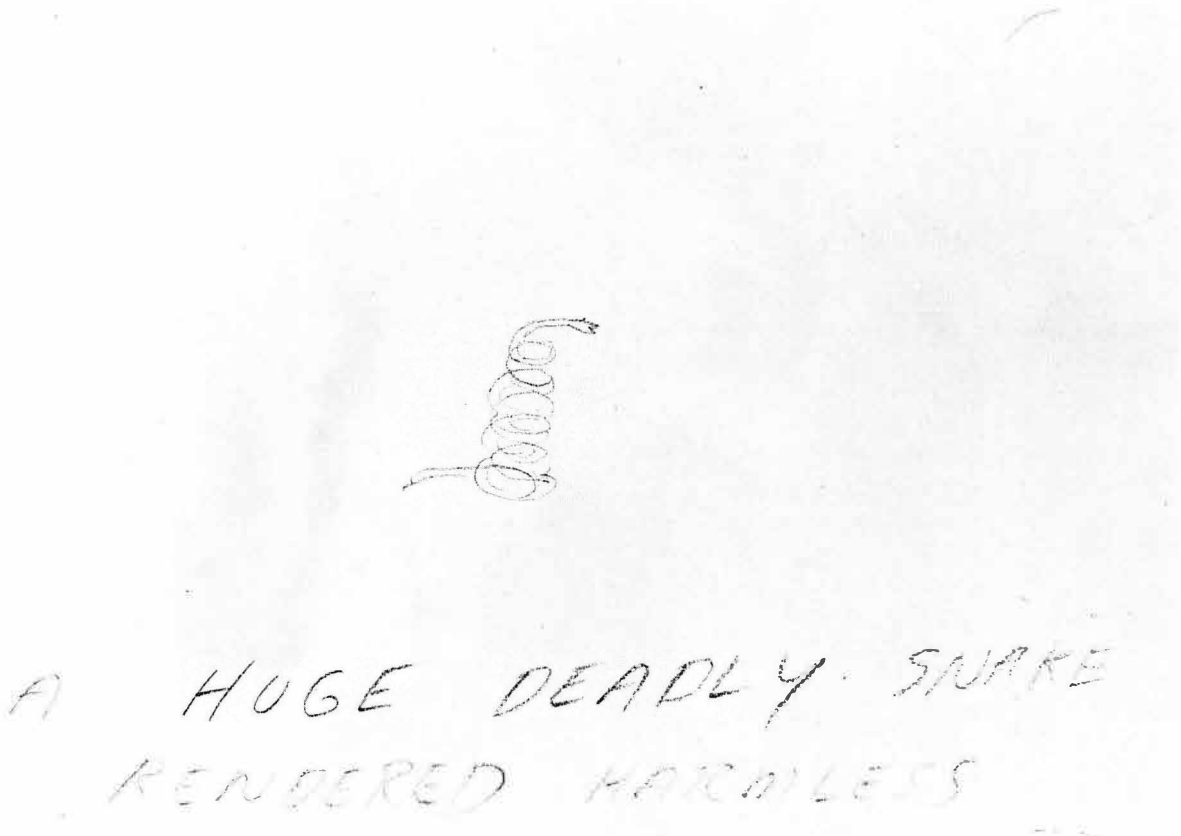


CPLY

Born in New York City, 1919. Educated at Yale University. Lives in New York City.

I hope that you will not overlook my section in the exhibition. They are the eight small drawings.

—William Wegman



Warren Silverman

William Wegman, *A Huge Deadly Snake Rendered Harmless.* Pencil on paper. 8½ x 11"

SELECTED EXHIBITIONS

Solo Exhibitions (only solo exhibitions are listed.)

1947 Royer's Bookstore, Los Angeles, California
1953 Galerie Nina Dausset, Paris, France
1954 Galerie Monte Napoleone, Milan, Italy
1956 Galerie du Dragon, Paris, France
Iolas Gallery, New York City
1958 Iolas Gallery, New York City
1959 Galerie Furstenburg, Paris, France
1960 Galleria Naviglio, Milan, Italy
Galleria Cavalino, Venice, Italy
Iolas Gallery, New York City
1961 Institute of Contemporary Arts, London, England
Galerie Schwartz, Milan, Italy
Galerie Iris Clert, Paris, France
1963 Hanover Gallery, London, England
Galerie Iris Clert, Paris, France
1963 Iolas Gallery, New York City
1964 David Stuart Gallery, Los Angeles, California
1965 Iolas Gallery, New York City
Louisiana Gallery, Houston, Texas
Southwestern College, Chula Vista, California
Allan Frumkin Gallery, Chicago, Illinois
1966 Iolas Gallery, New York City
Galerie Iolas, Paris, France
1967 Iolas Gallery, New York City
1968 Bodley Gallery, New York City
Galerie Neurendorf, Cologne, Germany
Galerie Springer, Berlin, Germany
1969 Marida Gallery, Louisville, Kentucky
1970 Galerie Neurendorf, Cologne, Germany
Iolas Gallery, New York City
David Stuart Gallery, Los Angeles, California
1971 Iolas Gallery, New York City
1972 Galerie Springer, Berlin, Germany
Galerie Aspects, Brussels, Belgium
David Stuart Gallery, Los Angeles, California
Iolas Gallery, New York City
Galerie Iolas, Paris, France
Galerie Iolas, Milan, Italy
Gallery Saxe, San Francisco, California
1973 Galleria il Faemo, Torrino, Italy
1974 The New York Cultural Center, New York City
Moore College of Art, Philadelphia, Pennsylvania
Onnasch Gallery, New York City
Onnasch Gallerie, Cologne, Germany
1975 Erik Nord Gallery, Nantucket, Massachusetts
1976 Alexander Iolas Gallery, Brooks Jackson, Inc., New York City
1977 Phyllis Kind Gallery, Chicago, Illinois

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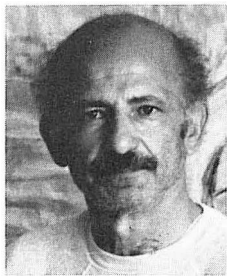

CHARLES GARABEDIAN

Born in Detroit, Michigan, 1923. Educated at University of California at Santa Barbara (1947-48), University of Southern California (BA 1950), and University of California at Los Angeles (MA 1961). Lives in Santa Monica, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1963 Ceeje Gallery, Los Angeles, California
1965 Ceeje Gallery, Los Angeles, California
1966 Ceeje Gallery, Los Angeles, California
La Jolla Museum of Art, La Jolla, California
1967 Ceeje Gallery, Los Angeles, California

1970 Eugenia Butler Gallery, Los Angeles, California
1974 California State University at Northridge, California
Newspace Gallery, Los Angeles, California
1975 College of Creative Studies, University of California at Santa Barbara, California
1976 Whitney Museum of American Art, New York City
Broxton Gallery, Los Angeles, California
1977 American River College Sacramento, California

Group Exhibitions

1961 Los Angeles County Museum Annual, Los Angeles, California
Tillman Carter Gallery, Los Angeles, California
1962 "Four Painters," Ceeje Gallery, Los Angeles, California
1964 Ceeje Gallery, Los Angeles, California
"Fifth Annual Invitational," Whittier College, Whittier, California
"Industry Collects Art," Westside Jewish Community Center, Los Angeles, California
1965 Ceeje Gallery, Los Angeles, California
1966 "All California Exhibition," San Diego Museum of Art, San Diego, California
Annual Invitational, Westside Jewish Community Center, Los Angeles, California
1967 "Art on Paper," Witherspoon Gallery, University of North Carolina at Greensboro, North Carolina
1968 "Beach Show," California State University at Northridge, California
"Recent West Coast Sculpture," California State University at Hayward, California
University of California at Los Angeles Faculty Drawing Exhibit, California
1969 "6 Painters from L.A.," Dwight Boehm Gallery, Palomar College, San Marcos, California
1974 University of New Mexico Invitational, Albuquerque, New Mexico
1975 "Whitney Museum Biennial," Whitney Museum of American Art, New York City
"Newspace," Bowers Museum, Santa Ana, California
Newspace Gallery, Los Angeles, California
Allessandra Gallery, New York City
"Small Paintings," Anapamu Gallery, Santa Barbara, California
1976 "Critical Perspectives in American Art," Fine Arts Gallery, University of Massachusetts at Amherst, Massachusetts
"Critical Perspectives in American Art, XXVII," Venice, Biennale, American Pavillion, Venice, Italy
"Imagination," Los Angeles Institute of Contemporary Art, Los Angeles, California
"Painting and Sculpture in California: The Modern Era," San Francisco Museum of Modern Art, San Francisco, California
1977 "100+ Current Directions in Southern California Art," Los Angeles Institute of Contemporary Art, Los Angeles, California
"Painting and Sculpture in California: The Modern Era," National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
Allessandra Gallery, New York City
"Watercolor and Related Media by Contemporary Californians," California Institute of Technology, Pasadena, California

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Kessler, Charles. "The Fragile Sledgehammer of Charles Garabedian," *Arts Magazine*, vol. 50, February 1976, p. 92.
Kietzmann, Armin. "Garabedian: Fables on Canvas," *San Diego Union*, August 21, 1966.
Langsner, Jules. "Art news from Los Angeles," *Art News*, vol. 61, October 1962, p. 50.
Langsner, Jules. "Los Angeles: Garabedian; Bannard; Profifka," *Art News*, vol. 66, Summer 1967, p. 62.
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Plagens, Peter. "Reviews: Charles Garabedian, California State University, Northridge and Newspace Gallery," *Artforum*, vol. 13, February 1975, p. 76.
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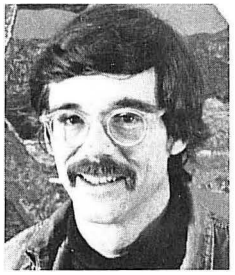
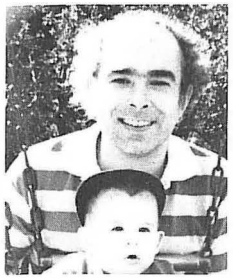


ROBERT CHAMBLESS HENDON

Born in Birmingham, Alabama, 1936. Educated at Georgia Institute of Technology (BS 1958), School of the Art Institute of Chicago (BFA 1963), University of New Mexico (MA 1963), University of Wisconsin (MFA 1977). Lives in Madison, Wisconsin.

No published material on this artist is available.



JOSEPH HILTON

Born in Washington, D.C., 1946. Educated at The Maryland Institute, College of Art, Baltimore, Maryland (BFA 1975) and The School of the Art Institute of Chicago, Chicago, Illinois (MFA 1977). Lives in Baltimore, Maryland.

SELECTED EXHIBITIONS

Solo Exhibitions

1977 Zriny-Hayes Gallery, Chicago, Illinois

Group Exhibitions

1974 "Maryland Biennial," Baltimore Museum, Baltimore, Maryland.
1977 "Illinois Graduate Student Art Exhibition," Mitchell Museum, Mount Vernon, Illinois
"1977 Traveling Fellowship Exhibition," Art Institute of Chicago, Chicago, Illinois.

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Hoffman, Wendy. "Reviews in Brief: Joseph Hilton," *The New Art Examiner*, Summer 1977, vol. 4, no. 10, p. 17.
McGrath, Paul. "Art," *Chicago Sunday Times*, July 3, 1977.

NEIL JENNEY

Born in Torrington, Connecticut, 1945. Education: Self Taught. Lives in New York City.

At Neil Jenney's request, no photo of him is included.

SELECTED EXHIBITIONS

Solo Exhibitions

1968 Gallery Rudolf Zwirner, Cologne, Germany
1970 Richard Bellamy/Noah Goldowsky, New York City
David Whitney, New York City

Group Exhibitions

1967 "Arp to Artschwager," 2nd Annual Exhibition, Richard Bellamy/Noah Goldowsky, New York City
1968 "Arp to Artschwager," 3rd Annual Exhibition, Richard Bellamy/Noah Goldowsky, New York City
1969 "Earth Art," White Museum, Cornell University, Ithaca, New York
"Anti-Illusion: Procedures/Materials," Whitney Museum of American Art, New York City
"Art in Process," Finch College, New York City
1970 "3 Americans," Allen Museum, Oberlin College, Oberlin, Ohio
"The Whitney Annual," Whitney Museum of American Art, New York City

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Sharon Golden

JUDITH LINHARES

Born in Pasadena, California, 1940. Educated at California College of Arts and Crafts, Oakland (BFA 1964, MFA 1970). Lives in San Francisco, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1972 Berkeley Gallery, San Francisco, California
1976 San Francisco Art Institute, San Francisco, California

Group Exhibitions

1968 Small Sculpture Show, San Francisco Art Institute, San Francisco, California
1969 Six-Man Show, San Francisco Art Institute, San Francisco, California
1970 Govett-Brewster Art Gallery, New Zealand
1971 Group Show, Berkeley Gallery, San Francisco, California
1972 "Survivors '72," Henry Gallery, University of Washington, Seattle, Washington.
"Paintings on Paper," San Francisco Museum of Art, San Francisco, California
"Women's Show," California College of Arts and Crafts Gallery, Oakland, California
"California Girls Show," Richmond Art Center, Richmond, California
San Francisco Art Institute Centennial Exhibition, San Francisco, California
1973 "Works on Paper," San Francisco Museum of Art, San Francisco, California
1974 Evergreen College, Washington
1976 "Touching All Things," Walnut Creek Civic Arts Center, Walnut Creek, California
1977 Central Washington State College, Ellensburg, Washington

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Frankenstein, Alfred. "Bold and Macabre Drawings," *San Francisco Chronicle*, May 17, 1972.
Frankenstein, Alfred. "Art That's Fit for 'Ladies'", *San Francisco Chronicle*, January 21, 1977.
Frankenstein, Alfred. "Facing Down Death and Devil," *San Francisco Chronicle*, January 16, 1976.
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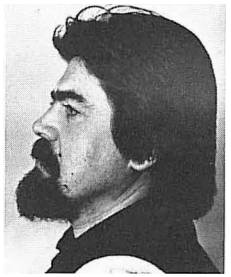

P. WALTER SILER

Born in Spokane, Washington, 1939. Educated at Washington State University (BA 1961), University of California, Berkeley (MFA 1963). Lives in Pullman, Washington.

SELECTED EXHIBITIONS

Solo Exhibitions

1968 "Stoneware Pottery by Patrick Siler," Cannery Gallery, San Francisco, California
1970 "Wizard-ware Show," Richmond Art Center, Richmond, California
1972 "One Man Drawing Show," Washington State University Gallery, Pullman, Washington
1976 "One Man Show of Ceramics and Drawing," Eastern Washington State College Art Gallery, Cheney, Washington
"One Man Show of Drawings," Jennifer Pauls Gallery, Auburn, California
1977 "Exhibition of Drawings," Diablo Valley College, Pleasant Hill, California
"Exhibition of Paintings and Drawings," University of Colorado, Boulder, Colorado, U.M.C. Gallery, Two Person Show, Linda Okazaki Paintings, Patrick Siler Drawings
"One Man Show of Ceramics," University of Nevada, Las Vegas, Nevada

Group Exhibitions

1967 "Richmond California Ceramic Biennial," Richmond, California
"Apartment Show," Berkeley, California
"Richmond California Painting Annual," Richmond, California
1968 "California State Fair Purchase Award," Sacramento, California
"Scripps College Invitational," Claremont, California
"Syracuse Biennial," Syracuse, New York
"Pacific Dimension Show," Crocker Gallery, Sacramento, California
1969 "Object U.S.A. Show," Traveling Exhibition in major cities in the United States and Europe
"California Design X," Pasadena, California
"Sacramento State College Ceramic Show," Sacramento, California
"Art Institute Ceramic Invitational," San Francisco Art Institute, San Francisco, California
"College of San Mateo Ceramic Show," San Mateo, California
1970 "Coffee, Tea and Other Cups," Museum of Contemporary Crafts, New York, New York
"College of San Mateo Purchase Award," San Mateo, California
"Ceramic Show," Richmond, California
1971 "Contemporary Ceramic Art Show," Kyoto, Japan
"California Design XI," Pasadena, California
1972 "The Cup Show," Dave Stewart Gallery, Los Angeles, California
1973 "Thinking, Touching, Drinking Cups," Invitational Show, Tokyo, Osaka, Kyoto, Japan
"International Ceramic Exhibition," Edmonton Alberta, Canada
"A Decade of Ceramic Art 1962-1972," Seattle, Washington and San Francisco, California
"Michael Koehler Ceramic Museum Invitational Show," Sheboygan, Wisconsin
"Annual Faculty Show," Washington State University Gallery, Pullman, Washington
1974 "30th Annual Ceramic Exhibition," Lang Art Gallery, Scripps College, Claremont, California
"Annual Fine Arts Faculty Show," Washington Museum of Art, Pullman, Washington
1975 "Annual Fine Arts Faculty Show," Washington State University Museum of Art, Pullman, Washington
"Winter Show," Juniper Tree Gallery, Spokane, Washington
1976 "Northwest Eccentric Art Show, Cheney Cowles Memorial Museum, Spokane, Washington
"Annual Fine Arts Faculty Show," Washington State University Museum of Art, Pullman, Washington

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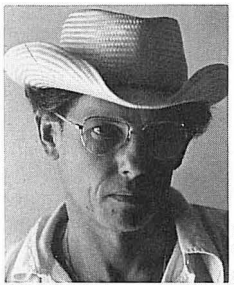

David Gray

EARL STALEY

Born in Oak Park, Illinois, 1938. Educated at Illinois Wesleyan University (BFA 1960) and University of Arkansas (MFA 1963). Lives in Houston, Texas.

SELECTED EXHIBITIONS

Solo Exhibitions

1965 Downstairs Gallery, Saint Louis, Missouri
1967 Rice University, Houston, Texas
Louisiana Gallery, Houston, Texas
1968 Cedar Rapids Art Center, Cedar Rapids, Iowa
1970 Meredith Long Gallery, Houston, Texas
1972 David Gallery, Houston, Texas
1974 Texas Gallery, Houston, Texas
Sarah Campbell Blaffer Gallery, University of Houston, Texas
Texas Gallery, Houston, Texas
1976 Loft-On-The-Strand, Galveston, Texas
1977 Texas Gallery, Houston, Texas
Art Museum of South Texas, Corpus Christi, Texas
Stephen F. Austin State University, Nacagodoches, Texas
Texas Gallery, Houston, Texas

Recent Group Exhibitions

1974 "Abstract Painting & Sculpture in Houston," Museum of Fine Arts, Houston, Texas
1975 Whitney Biennial, Whitney Museum of American Art, New York City
"North, East, West, South, & Middle," Moore College of Art, Philadelphia, Pennsylvania (Traveled to Pratt Graphics Center, New York; Corcoran Gallery of Art, Washington, D.C.; Fort Worth Art Center, Fort Worth, Texas; and La Jolla Museum of Contemporary Art, La Jolla, California)
"5 Painters: Dallas/Houston," Southern Methodist University, Dallas, Texas
"Southeast Texas Collective," Beaumont Art Museum, Beaumont, Texas
"20th Exhibition of Southwestern Prints and Drawings," Dallas Museum of Fine Arts, Dallas, Texas
"Houston Area Show," Sarah Campbell Blaffer Gallery, University of Houston, Houston, Texas
"The Classic Revival," Traveling exhibition to Lobby Gallery, Illinois Bell, Chicago, Illinois; Lakeview Center for the Arts, Peoria, Illinois; Quincy Art Center, Quincy, Illinois; Mitchell Museum, Mount Vernon; Ella Sharop Museum, Jackson University of Minnesota, Minneapolis, Minnesota
1976 University of St. Thomas, Houston, Texas
"Houston Area Crafts Show," Sarah Campbell Blaffer Gallery, University of Houston, Houston, Texas
"TEX/LAX: Texas in L.A.," Union Art Gallery, California State University, Los Angeles, California
Group Show, Texas Gallery, Houston, Texas
"The Philadelphia-Houston Exchange," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania
1977 Southwest Tarrant County Annual, Fort Worth Art Museum, Fort Worth, Texas
Amarillo Art Center, Amarillo, Texas
Art League of Houston, Houston, Texas
"Houston Area Show," Sarah Campbell Blaffer Gallery, University of Houston, Houston, Texas
"Faculty Exhibition," University of St. Thomas, Houston, Texas

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Crossley, Mimi. "Review: Earl Staley's story paintings," *The Houston Post*, March 4, 1977, p. 10C
Kutner, Janet. "Drawings dominate show," *The Dallas Morning News*, November 2, 1975, p. 10C.
Loercher, Diana. "The Whitney exhibit alienates the viewer," *Christian Science Monitor*, March 5, 1975.
Moser, Charlotte. "Around the town," *The Houston Post*, April 21, 1974, p. 38.
Moser, Charlotte. "Bland, boring and Bannard," *The Houston Post*, June 9, 1974, p. 12.
Moser, Charlotte. "The Art Boom," *The Houston Chronicle*, July 20, 1975.
Moser, Charlotte "Taking the 'art train' to Galveston," *Houston Chronicle*, November 7, 1976, p. 9.
Rabyor, Jozanne. "Review of Exhibitions: Earl Staley at Texas Gallery," *Art in America*, vol. 62, September-October 1974, p. 120-121.
Scarborough, John. "Topology of Southwest in Art," *Houston Chronicle*, April 22, 1974, sec. 3, p. 8
Scarborough, John. "Skulls, landscapes preoccupy Staley," *Houston Chronicle*, October 27, 1974, p. 17.
Smith, Roberta. "Twelve Days of Texas," *Art in America*, vol. 64, July-August 1976, p. 46.
Kutner, Janet. "Scene in Art: SMU Showing Traditional Art," *The Dallas Morning News*, February 22, p. 5D.

SHARI URQUHART

Born in Racine, Wisconsin, 1940. Educated at University of Wisconsin at Madison (BS 1962, MS 1962, MFA 1967). Lives in New York City.

SELECTED EXHIBITIONS

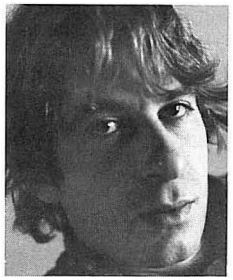
Solo Exhibitions

1968 University of Illinois, Macomb, Illinois
1970 Madison Art Center, Madison, Wisconsin
University of Wisconsin, Janesville, Wisconsin
Main Gallery, Wisconsin Union, University of Wisconsin
1976 Madison Art Center, Madison, Wisconsin

Group Exhibitions

1972 Southeastern Biennial, Anderson Gallery, Richmond, Virginia
1974 Allan Frumkin Gallery, New York City
Twentieth Century Gallery, Williamsburg, Virginia
1975 University of Richmond Fine Art Center, Richmond, Virginia
Pyramid Gallery, Washington, D.C.
1976 A.I.R., New York City
Bicentennial Group Exhibition, Allan Frumkin Gallery, New York City
Madison Art Center, Madison, Wisconsin
1977 14 Women Artists, Anderson Gallery, Richmond, Virginia

No published material on this artist is available.



WILLIAM WEGMAN

Born in Holyoke, Massachusetts, 1943. Educated at Massachusetts College of Art, Boston (BFA 1964) and University of Illinois, Urbana (MFA 1967). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

1971 Galerie Sonnabend, Paris, France
Pomona College Art Gallery, Pomona, California
1972 Sonnabend Gallery, New York City
Gallery Ernst, Hanover, Germany
Situation, London, England
Konrad Fischer, Dusseldorf, Germany
Courtney Sale Gallery, Dallas, Texas
1973 Galerie Sonnabend, Paris, France
The Texas Gallery, Houston, Texas
Los Angeles County Museum of Art, Los Angeles, California
Francoise Lambert and Claire Copley Gallery, Los Angeles, California
1974 Modern Art Agency, Naples, Italy
Gallery D, Brussels, Belgium
Sonnabend Gallery, New York City
Galleria Toselli, Milan, Italy
112 Greene Street, New York City
The Texas Gallery, Houston, Texas
1975 Mayor Gallery, London, England
Galleria Alessandra Castelli, Milan, Italy
Konrad Fischer Gallery, Dusseldorf, Germany
1976 The Kitchen, New York City
1977 Sonnabend Gallery, New York City

Group Exhibitions

1969 "Place and Process," Edmonton Art Gallery, Alberta, Canada
"Art by Telephone," Museum of Contemporary Art, Chicago, Illinois
"Sign, Signal, Symbol," Moreau Art Gallery, St. Mary's College, Notre Dame University, Michigan
"Other Ideas," Detroit Institute of Arts, Detroit, Michigan
"When Attitudes Become Form," Bern, Switzerland
"Soft Art I," New Jersey State Museum Cultural Center, Trenton, New Jersey
1970 "Art in the Mind," Allen Memorial Museum, Oberlin College, Oberlin, Ohio
1971 "Prospect '71—Projection," Dusseldorf, Germany
"Project Pier 18," New York City
"24 Young Los Angeles Artists," Los Angeles County Museum, Los Angeles, California
"9 Artists 9 Spaces," Minnesota State Arts Council, Minnesota
1972 "Documenta V," Kassel, West Germany
Spoleto Festival," Spoleto, Italy
"Market St. Program," Venice, California
"15 L.A. Artists," Pasadena Art Museum, Pasadena, California
"10 Artists," Contemporary Arts Museum, Houston, Texas
"11 Los Angeles Artists." Hayward Gallery, London, England
1973 "Circuit Travelling Exhibition," Rochester, New York
"Some Recent American Art," Sydney, Australia
"Whitney Annual," Whitney Museum of American Art, New York City
"Festival d'Automne a Paris," Paris, France
"13 Artists Chosen for Documenta," Sonnabend Gallery, New York City
"Mixed Bag," University of Maryland Art Gallery, Maryland
"Circuit—A Video Invitational," Henry Gallery, Seattle, Washington
1974 Summer Group Exhibition, Sonnabend Gallery, New York City
Paula Cooper Gallery, New York City
1975 Stadt Leverkusen, Leverkusen, Germany
George Eastman House, Rochester, New York
"Dessins Contemporains," Maison de la Culture, Rennes, France
"Wisconsin Directions," Milwaukee Art Center, Milwaukee, Wisconsin
"Photos 1, Photos 2, Photos n," University of Maryland Art Gallery, Baltimore, Maryland
"Matrix," Wadsworth Atheneum, Hartford, Connecticut
"Word/Number Image," Sarah Lawrence College, Bronxville, New York
University of Guelph, Guelph, Ontario, Canada
Portland Art Museum, Portland, Oregon
1976 "The Dog Show," Blue Sky Gallery, Portland, Oregon
"America Family Portraits," Philadelphia Museum of Art, Philadelphia, Pennsylvania
"Ideas on Paper 1970-76," The Renaissance Society of the University of Chicago, Illinois
1977 Ringling Museum of Art, Sarasota, Florida
"The Vanguard: Words on Paper," Newport Art Association, Newport, Rhode Island
"Contemporary Photographic Works," Museum of Fine Arts, Houston, Texas
"The Word as Image," Museum of Contemporary Art, Chicago, Illinois

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Davis, Douglas. "The Season—Keeping Its Cool" *Newsweek*, November 20, 1972, p. 116.

Denvir, Bernard. "London Letter." *Art International*, March 1972, pp. 42-46.

Forgey, Benjamin. "Art Galleries: Wit and Talent in Sequence." *The Washington Star*, March 7, 1975, p. B-2.

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Works in the exhibition

Please note that all dimensions are in inches, height preceeding width.

JAMES ALBERTSON

The Finding of the Carrot, 1975
Oil on canvas
40 x 35
Courtesy of the artist

Momento Mori, 1976
Oil on canvas
30½ x 39½
Courtesy of the Artist

Sex, Violence, Religion, and the Good Life, 1976
Oil on canvas
39 x 48
Courtesy of the artist

Triumph of Chastity, 1976
Oil on canvas
48 x 37½
Courtesy of the artist

JOAN BROWN

Woman Wearing Mask, 1972
Enamel on Masonite
90 x 48
Courtesy of the artist

The Room Part I (The Leg) 1975
Enamel on canvas
84 x 72
Courtesy of the artist

The Journey #1, 1976
Enamel on canvas
84 x 72
Courtesy of the artist

Joan Brown is represented by Hansen/Fuller Gallery, San Francisco, California and Allan Fumkin Gallery, New York City

EDUARDO CARRILLO

Las Tropicanas, 1974
Oil on panel
84 x 132
Courtesy of the artist

Structure Higher than the Church, 1975
Oil on panel
34 x 55
Collection of Archie Nedelman, and Helen Page Camp, Encinitas, California

JAMES CHATELAIN

In Passing, 1976
Oil on canvas
24 x 24
Courtesy of Feigenson—Rosenstein Gallery, Detroit, Michigan

Untitled, 1977
Oil on canvas
35¾ x 36½
The A.J. Barton Collection, Plymouth, Michigan

Untitled, 1977
Oil on canvas
27½ x 29
Collection of Arthur and Judith Rosenstein, Detroit, Michigan

CPLY

The Devil in Miss Jones, 1972
Liquitex on canvas
38½ x 52
Courtesy of the artist and Iolas Gallery, New York City

Portnoy's Complaint, 1973
Liquitex on canvas
40 x 32
Courtesy of the artist and Iolas Gallery, New York City

Straw Dog, 1973
Liquitex on canvas
40 x 32
Courtesy of the artist and Iolas Gallery, New York City

CHARLES GARABEDIAN

Adam and Eve, 1977
Collage and acrylic on paper
40 x 65
Courtesy of the artist

Culver City Flood, 1977
Collage and watercolor, on paper
60 x 80
Courtesy of the artist

LAX, 1977
Collage and watercolor on paper
36 x 48
Collection of David Lafaille, Santa Monica, California

Charles Garabedian is represented by the L.A. Louver Gallery, Los Angeles, California

ROBERT CHAMBLESS HENDON

Mallard with Friend, 1977
Acrylic on canvas
88¼ x 65½
Courtesy of Phyllis Kind Gallery, Chicago, Illinois and New York City

McMurphy's House, 1977
Acrylic on canvas
42 x 45½
Courtesy of Phyllis Kind Gallery, Chicago, Illinois and New York City

Stag, 1977
Acrylic on canvas
84 x 62
Courtesy of Phyllis Kind Gallery, Chicago, Illinois and New York City

JOSEPH HILTON

The Announcement, September, 1976
Acrylic on canvas
25 x 35
Courtesy of the artist

The Sibyl and the Annunciation, November, 1976
Acrylic on canvas
22 x 30
Courtesy of the artist

Annual Event, Spring, 1977
Acrylic on canvas
16 x 26
Courtesy of the artist

Joseph Hilton is represented by Zriny-Hayes Gallery, Chicago, Illinois

NEIL JENNEY

Girl and Vase, 1969
Acrylic on canvas
58 x 76
Private Collection, New York City

Man and Machine, 1969
Acrylic on canvas
58 x 70
Private Collection, New York City

JUDITH LINHARES

Mona is Watching, 1976
Gouache on paper
7 x 10
Courtesy of Gallery Paule Anglim, San Francisco, California

The Ghostly Lover, 1976
Gouache on paper
7 x 9
Courtesy of Gallery Paule Anglim, San Francisco, California

Turkey, 1977
Oil on linen
72 x 72
Courtesy of Gallery Paule Anglim, San Francisco, California

P. WALTER SILER

Cafe #1, 1975
India ink and brush on paper
19 x 25
Courtesy of the artist

BLAH, BLAH, BLAH, 1975
India ink and brush on paper
19 x 25
Courtesy of the artist

Fishin', 1975
Felt-tip marker on paper
11 x 17
Courtesy of the artist

Spookie Stove, 1976
India ink and brush on paper
19 x 25
Courtesy of the artist

EARL STALEY

Mermaid, 1976
Acrylic on canvas
48¾ x 84½
Courtesy of Texas Gallery, Houston, Texas

Weather Vain, 1977
Acrylic on canvas
36¼ x 48½
Courtesy of Texas Gallery, Houston, Texas

Xochimilco, 1977
Acrylic on canvas
47¼ x 55¼
Courtesy of Texas Gallery, Houston, Texas

SHARI URQUHART

Interior with Aquanauts or Two Tubs in a Tub, 1976-77
Mixed media tapestry
90 x 74
Courtesy of the artist

Interior with Sugar Talk, 1977
Mixed media tapestry
82 x 110
Courtesy of the artist

WILLIAM WEGMAN

A Large Living Room, 1973
Pencil on paper
8½ x 11
Courtesy of the artist

Woman with Two Hairs, 1973
Pencil on paper
11 x 8½
Courtesy of the artist

Not Bad, 1974
Pencil on paper
8½ x 11
Courtesy of the artist

Right Place Wrong Time, 1974
Pencil on paper
8½ x 11
Courtesy of the artist

Wrong Place Wrong Time, 1974
Pencil on paper
8½ x 11
Courtesy of the artist

A Huge Deadly Snake Rendered Harmless, 1975
Pencil on paper
8½ x 11
Courtesy of the artist

I Used to be Ashamed of My Striped Face, 1976
Pencil, magic marker, and colored pencil on paper
11 x 8½
Courtesy of the artist

Camera/Dog, 1977
Pencil on paper
8½ x 11
Courtesy of the artist

William Wegman is represented by the Sonnabend Gallery, New York City

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