

**LYNDA BENGLIS
JOAN BROWN
LUIS JIMENEZ
GARY STEPHAN
LAWRENCE WEINER**

EARLY WORK

THE NEW MUSEUM

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LYNN GUMPERT
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MARCIA TUCKER

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THE NEW MUSEUM

65 Fifth Avenue
New York, NY 10003

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Most of all we would like to thank the five artists for enabling us, in looking back, to share with us their reflections on their early work.

Lynn Gumpert
Ned Rifkin
Marcia Tucker

Introduction

The New Museum's inaugural exhibition, *Early Work by Five Contemporary Artists*, opened in November 1977. It was planned as the first in a series whose intention was to recoup our recent history, to discover and enjoy key works, which had not been seen by the public, by artists now in mid-career. These works had remained unknown for a variety of reasons, either because the artists were not well-known at that time, or because the work was considered to be outside the issues then under critical investigation, or because the artists themselves simply were not interested in showing them at that moment. In some cases the work had been seen, but by a limited audience. Since the way we see a work of art and what we think about it are determined in large part by the context in which it is shown, it seems instructive to present, ten years later, some of the pieces that were essential to the artists' subsequent development.

Lynda Benglis, Joan Brown, Luis Jimenez, Gary Stephan, and Lawrence Weiner are artists whose work of the late 1960s and early '70s emerged, for the most part, outside of New York. With the exception of Jimenez, who has lived in Texas and New Mexico for most of his career, all the artists spent a considerable amount of time in California. Brown, a native of San Francisco, has remained there; Weiner and Stephan worked and studied respectively in the Bay Area for several years; and Benglis worked in the Los Angeles area and traveled back and forth to the East Coast for years.

Their recent work differs considerably, but their early work, ranging from about 1963 to 1974, is marked by its strongly idiosyncratic nature. None of the artists, who are for the most part in their late thirties or early forties, considered themselves to be part of a mainstream sensibility. Lawrence Weiner comments upon the fact that his work was misunderstood in the context of late 1960's minimalism, and that its categorization as "conceptual" art was incorrect. Luis Jimenez also worked outside the prevalent esthetic, making figurative, monumental fiberglass sculpture and drawings which indicated strong political and social concerns. Joan Brown, like

Jimenez, drew her subject matter from her immediate environment, using home, family, pets, and domestic objects as dominant images in large paintings and smaller three-dimensional pieces which, even in the San Francisco Bay Area where a figurative tradition was strong, were controversial. Lynda Benglis and Gary Stephan, whose work was non-objective, were nonetheless experimenting with the use of unconventional materials and forms. Stephan's paintings were constructed by pouring resin into a framework from which it was later removed, so that the entire painting became its own support, and Benglis's poured two-dimensional latex floor pieces challenged traditional sculptural definitions in their concern for painting issues.

These artists, each in their own way, exhibited a deep concern with ideas and events outside the world of art. Their humanistic attitudes seemed almost anachronistic in the light of the more formal "art for art's sake" stance prevalent at the time. Joan Brown's early work, with its seeming stylistic inconsistency, extreme romanticism, deliberately awkward rendering and black humor, was very much apart from the mainstream. She has drawn not only from direct personal experience but also from other times and places as well. "Taste," she says, "is only what we're exposed to. What's commonplace in one culture is exotic in another." More recently, she has chronicled her experience as a long-distance swimmer and her travels in such far-off places as China and India. Brown's overriding concern is that "the subject matter is really a vehicle through which to speak about larger issues, or the human condition as I see and experience it."

Jimenez's and Brown's sensibilities are similar in their use of figuration, and the fact that their work evolved in a critical climate basically antithetical to the figurative esthetic. Jimenez, however, unlike Brown, has been stylistically consistent, and displays an extraordinary degree of technical virtuosity and draughtsmanship in his pieces. It is in their subject matter and their public nature that Jimenez's early pieces demonstrate their independence. His cast fiberglass sculptures, almost byzantine in their intensity of color, light, and surface, ironically became more accessible the larger they became. By drawing upon the images and experiences of his own culture,

Jimenez was able to resolve what he saw as a basic contradiction between his political and social concerns, and his esthetic interests. "If art has a function at all," he says, "it's to make people aware of what it's like to be living now, in this period of time, in this place."

Lawrence Weiner's work takes the form of situations that elicit responses, rather than that of objects. His early work, which was site-specific, often utilized ephemeral found materials, placed in inaccessible spaces, and addressed issues of language, philosophy and theater, as well as art. Weiner sees his refusal to work in the more traditional painting and sculptural modes as anti-authoritarian, and has focused on the process or act of making work and on the changing context of the materials as they are used. Art, for Weiner, has always been about "the way human beings understand their relationships to materials and objects." Although Weiner does not consider himself a humanist, his work addresses larger issues in its concern with "'things' as philosophical relationships to society."

Lynda Benglis's wax, latex, and polyurethane pieces of the late 1960s emphasized the process of pouring the material as the act which dictated the final shape of the piece. She wanted to make "something that related to the body, that was humanistic, and not machine-like." The use of the body as metaphor was not only suggested by stressing the process by which the work was made, but also had to do with the organic properties common to both, "with those primal notions of what growth is, and what form is." The idea of human form and presence which informs both the poured pieces and the earlier wax "lozenges" also influenced Benglis's videotapes and the *Artforum* "ads" she published in 1973, in which she used herself as the subject of the work. By that time, she says, she was interested in "dealing with heavy propaganda or subject matter," a response to the climate of the times, and the phenomena of feminism, the civil rights movement, the Vietnam war, and Richard Nixon's resignation.

Gary Stephan's attitude toward the world at large is even more polemical. For him, the dichotomy between the rational and the intuitive expresses itself as the difference between a mental

construct and an object in the real world. The problem, as he sees it, is how to "collapse the distance between fictive and active space," to stop "that terrible rupture between the mind and the body." By making paintings which were not separated from "real" space by a frame, and in which the body of the work and the images created were identical, he attempted to bridge that dichotomy. What Stephan wanted was to make a "kind of ecstatic space." He sees the artist's task as one of "resurrecting painting's function, taking it out of bourgeois democracy into a kind of inspirational category again, making it an instrument for transcendence."

Perhaps most important is the understanding that, for these artists, art serves a function and addresses a public larger than that of the art world. Since their first mature work evolved in an intellectual and esthetic climate that nurtured a rigorous formal approach to art issues, these artists found themselves "swimming upstream," so to speak, in terms of their processes, subject matter, or attitudes.

Today, the early work of Benglis, Brown, Jimenez, Stephan, and Weiner seems very much ahead of its time. In mid-career, they are all acknowledged as important and influential artists. Their early work now seems to be generative, rather than controversial, especially in the light of recent developments in the work of a younger generation of artists who have been influenced by them.

Marcia Tucker
Director

Lynda Benglis

Interview by Ned Rifkin

NR How did you become interested in art?

LB The first art course I had was at McNeese College, in my hometown of Lake Charles in southern Louisiana. The college had an art department chaired by a Mr. Daste who was originally from the East Coast. He carved pigs out of plaster dancing with their legs up in the air. He was my first art teacher and said, "I want you to go out and really look *hard* at things." So I looked at things, looked at the grass, and I would almost get a headache looking. I didn't quite understand what "looking hard at things" meant. Though the connection with art was not made that freshman year at McNeese, a connection was made to philosophy and logic. I excelled in logic but found that I didn't want to go into logic at that time because it seemed to go nowhere; it seemed to be an argument about arguments, although I loved the theory, making propositions, arguments, the thinking process, the whole idea of inductive and deductive reasoning; I liked reading. The philosophy experience would keep me awake all night; the art experience didn't at that point, and I think it was largely because I didn't know what it was to *look* at something.

NR Is art in any way a part of your family background?

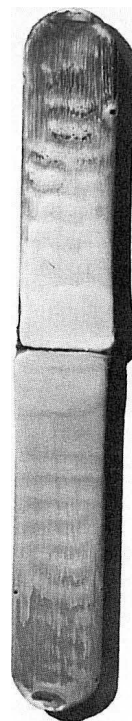
LB My mother studied art in college during the Depression, then she began teaching and she was an art director for her school paper. She went to a girls' school in northern Mississippi (Faulkner territory). After my first year at McNeese, I also went to a very fancy girls' school, Newcomb College in New Orleans, which happened to have a very good art department. It was then that I really made a connection to art. I realized that art could be a thinking situation, it didn't have to be just a looking situation. You do not just have to render or even relate to something you were looking at. Until then, I couldn't make the connection between art and life. When I went to Newcomb, Ida Kohlmeyer, a woman who had studied art in her forties at Newcomb, was teaching there. She was painting abstract landscapes. She looked over my portfolio and

decided that I had to reacquaint myself with 101 Art. I was totally upset that I would have to go back and repeat this course that I had already taken. So I had to take a course with her. She had an assistant from Hungary named Zoltan Buki who was a very good painter and was extremely important to me as well. They were knowledgeable about what was going on, in terms of ideas. [Mark] Rothko had been down there previously and was close to Ida, since he had used her old family mansion on St. Charles as a studio while visiting Newcomb. Zoltan Buki had just graduated from the University of Chicago. I can remember at that time asking him if he thought I had talent. He said, "Yes, I think you have talent." That was all I needed to hear, a go-ahead, because art interested me very much and I was very intense about what I did. It seemed to me that I didn't make art like everyone else. I think that I never understood what it was to call it "art" or make art until I got to New York much later. I enrolled in the Brooklyn Museum Art School in an undergraduate program. In Reuben Tam's course I was introduced to the art world. He said, "There are some artists that people are really talking about now: Donald Judd, Frank Stella, Larry Poons, Dan Flavin." They were just beginning to show at that time (1964), so I was very excited about what I was seeing. After getting out of art school, I was turned on to the Abstract Expressionists despite having a traditional background with figure drawing. The first really wonderful Abstract Expressionist show that I saw was Franz Kline's in New Orleans at the Delgado Museum down there. That show must have been in 1962, right before he died. I looked at the work and knew they were very strong paintings. They looked different from anything my teachers were doing because they had no color: they were black and white, very dramatic. I was impressed with their simplicity.

NR Was it at that time that you got your initial feeling for New York?

LB Maybe, but there were the teachers who said, "Read the art magazines, *Art News*." So I'd go and look at *Art News*;

little monographs had already been published on [Willem] de Kooning and [Arshile] Gorky. They were in our library, so I'd look at them and anything I could read about Abstract Expressionism. Larry Rivers came down and gave a talk. So did [Isamu] Noguchi, who was doing a commission and [Jack] Tworikov. It is very interesting that and I made my decisions about my feelings already—I seemed to know who I liked and who I didn't. It had to do with some notion of what I thought art was. I liked Kline, I didn't like Rivers, didn't particularly like Tworikov though I thought some of the paintings were nice. I liked Noguchi's work, some of it; and I can remember even early Rauschenberg things at the time seemed to be rooted in Cubism. I tended to reject the advanced cubist situation during the early period of my thinking, when I was in school. For a time I felt everything should go back to Cézanne, otherwise if you rejected the abstraction in the cubist situation, then where would you go? I thought, upon graduation, that painting very figuratively and expressionistically was the solution much as young painters are thinking today. Then I arrived in New York and enrolled in the Brooklyn Museum Art School and met a painter named Gordon Hart who had worked with Bridget Riley in London. We went to the first David Hockney opening here. I remember going over to David Hockney and saying, "I like your drawings but I don't like your paintings." Of course, he was nonplussed; he didn't know what to say. I can remember being totally wide-eyed with it all. A few months before this I had essentially been re-introduced to New York through another friend, Burrill Crohn. What really led to my coming here was Yale-Norfolk summer school. I got a scholarship there for 1962 and 1963 and I couldn't go the first year so I went the next year. I decided New York was a place I must come, because it seemed to be where artists were working. I'd never heard any art political discussions until I met Ken Flater, who was a graduate student at the Yale summer school then. He would talk about this guy [Jules] Olitski and his studio. I had no idea who he was talking about, but I listened. Later, when I arrived in New York, there was a kind of triumphant Greenbergian thing that was going on. I found it interesting, quite logical in terms of abstraction in painting, and found also that I connected mostly with [Jackson] Pollock, [Helen] Frankenthaler, [Morris] Louis. I saw how Louis extended his staining to its logical end;



left: Lynda Benglis. *Untitled*, 1965. Pigmented purified beeswax and damar resin crystals on masonite, 18" x 8" x 1¼". Private collection.

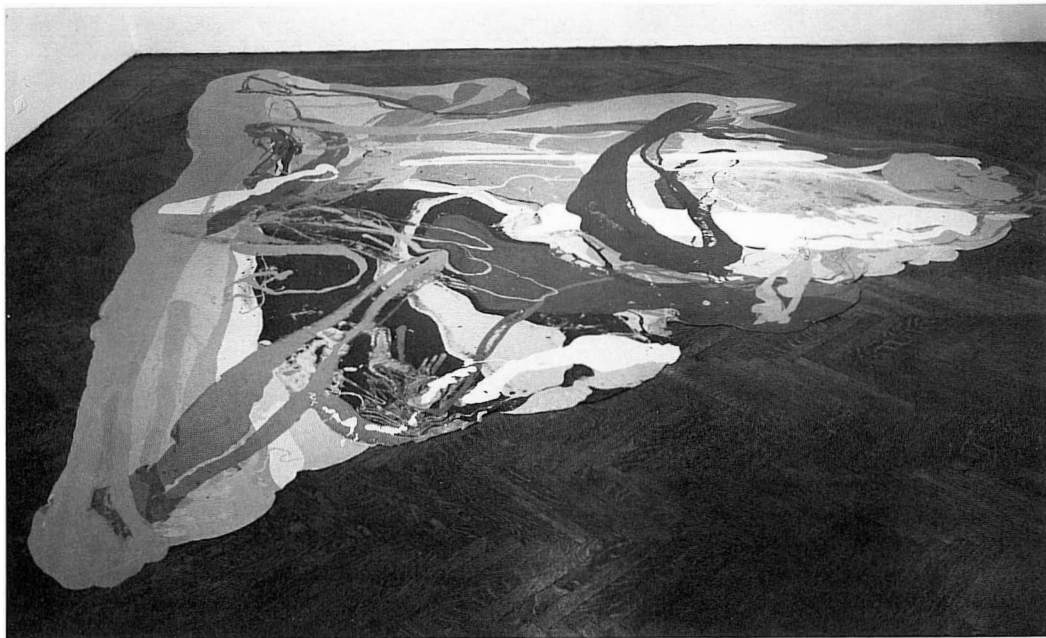


right: Lynda Benglis. *Untitled*, 1968. Pigmented purified beeswax and damar resin crystals on novaply, 29½" x 5". Collection of Mr. and Mrs. Robert B. Dootson, Bellevue, Washington.

how [Kenneth] Noland was logical. It all seemed quite nice, but I didn't know how to comment on that. I wanted to say something about surface, there was something about the canvas, the texture of the canvas, the fact that the canvas got so dirty, that I didn't like the heavy-duty-ness of it, the clothness, its breaking of illusion.

NR Had you seen Olitski's work at this point?

LB At that time Olitski was just beginning to make his spray polymer paintings. When I arrived, I saw a wonderful show in Boston, a three artist show—Frankenthaler, Louis,



Lynda Benglis.
Bounce, 1969.
Pigmented natural latex rubber,
Approximately 15' x 14' x 13'.
Private collection.

and Noland. It made me think about things. Then I met Barnett Newman through Gordon Hart and came to know Analee and Barney rather well. They were very open and accepting of everyone coming to New York at that time. Barney was incredible. I can remember at the time also [Andy] Warhol asking my boyfriend, Gordon Hart, to be in one of his movies. He wanted us literally to make love in this movie. That sort of threw me. Doing this sort of thing in front of the camera. The questions of art, the issues of art and what art was and what the materials of art were became very open. I saw a wonderful Newman multiple, a very narrow painting only four or five inches wide with a stripe down the center done in plexiglass or maybe it was cast resin. It was interesting; looked like a kind of Christmas package with a "zip" down the center. I had never seen an object so narrow. Of course, Judd's pieces were different shapes and sizes and most notably varied surfaces. I was very surprised and impressed with panel discussions during which people would actually argue whether easel painting was dead or not. I can remember Judd saying, "I pick up the phone and I can order my pieces in three

different colors; that's how I make my esthetic decisions," and Stella saying, "The reason why my painting got so thick-edged was I just turned a two-by-four by accident on the side and that's how I decided to paint it."

NR How did you respond to this cool esthetic?

LB I wanted to make something very tactile, something that related to the body in some way, because all this art in some way scared me.

NR Was it too cerebral for your sensibility?

LB Not only too cerebral, but I felt that it wasn't any fun to do, using masking tape and huge canvas sheets that were too thick to stretch. I really wanted somehow to get more tactile and chemically involved with the material, so I thought, "If I could only make my own paint, get into the pigment itself, make my own material, and somehow refer to the body more." I thought of these early wax paintings as being an arm's length, 36 inches long, although earlier I

had made some larger, longer, and wider.

NR Did the formal concerns and adjustments come afterwards?

LB Yes, at first I made some paintings with holes in them that were my height, for instance, I made a number of paintings like that. Only two have survived. I made panel paintings out of pigmented beeswax in different cosmetic colors; reds, pinks, intense and somber colors.

NR Had you seen Jasper Johns's encaustic paintings?

LB I loved Johns's surfaces; they used the encaustic method in a kind of drip technique. I wasn't interested in the drip technique but more in the wax as a skin, a mummified version of painting, as something buried with a dimension that isn't quite perceived upon first glance.

NR Do you mean that marvelous quality to absorb and reflect light?

LB Yes.

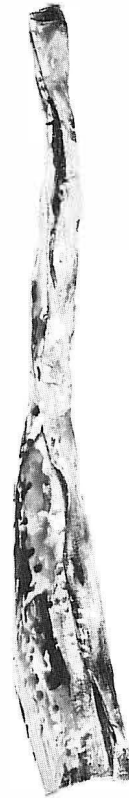
NR So you were making body references with tactile materials—

LB To answer a need. I felt that Stella's black paintings were interesting because they were a little irregular and the touch was there. When they got tighter and slicker, I didn't relate to them as much. But this was just at the period when I was developing and defining what I myself thought I desired from art.

NR Your own language?

LB Yes. Getting back to looking hard at things and to the issue of just what talent is. I finally connected when Zoltan Buki said I had talent. Then I could have some faith in myself, but I later learned that it's not only the talent. I know now; everybody has talent, Zoltan gave me the go-ahead by saying "Okay." Universities should encourage the discipline. After I moved from New Orleans to New York, my friend Gordon Hart—whom I later married—helped me set up my basement studio. What I really needed was disci-

pline. I couldn't call myself an artist yet, and I think at that time it was difficult for me being with another artist in a relationship where it was assumed that the man was the artist and I wasn't. I think I went through that for a limited time, being aware of this sexism. I think I became very aware of the media particularly in 1970-71 when *Life* magazine published a photo-essay written by David Bourdon called, "Fling, Dribble, and Drip." It included Eva Hesse, and myself, along with Richard Van Buren and Richard Serra. I was aware of Black rioting and the feminist wave. I needed to make statements about feminism because of a certain kind of frustration and anger I felt toward the self-consciousness that existed. However, the formal aspects of the work occurred through my early associations with the so-called minimal artists. In fact, Carl Andre, who is a close friend, came to my studio and said, "Well, this is a real studio."



Lynda Benglis.
Shell, 1972.
Pigmented purified beeswax on
plastered bunting and aluminum screen,
36" x 4".
Private collection.

NR Did this, in a sense, validate your sense of self at that time?

LB Yes.

NR These early wax lozenge pieces are much richer in surface than the minimal work of that time.

LB That's right.

NR Is this what the term "post-minimal" intends to describe?

LB Yes, but I don't like the term.

NR Was there initially any fear of New York, "the big city?"

LB I was totally fascinated. Oh sure, when I first came here I didn't have a winter coat—I never had a proper winter coat—and I carried a paring knife in my trench-coat pocket. It finally sawed a hole through my raincoat and dropped out in the middle of the Staten Island ferry. One thing I think New York does is promote some sort of internal landscape or imagery—my notions of internal imagery I'd say have had a continuity, and maybe it has occurred because of New York. Being able to go back and forth from New York to California. I still develop a new imagery in California, but I think New York for me is a place I think I couldn't be without. I've left California, I go back there, and I'm beginning to feel that way about California, so I feel there's a balance of what and who we are as Americans in these two cities. The fact that they're so many immigrants in New York, that it is one of the older cities, that it does have a certain kind of excitement and particular kind of density, and Los Angeles is a classical city of the '50s, and Houston is a classical city of the '70s and '80s.

NR Is New York now very different than it was at that time you arrived, for a young artist in terms of the art world mechanisms?

LB I think the same kind of situation exists where one makes their own connections when moving here and the connections made allow one to sort out ideas—cross-pollination occurs.

NR That's an interesting metaphor for someone who uses beeswax.

LB That's right! In any major city I think this is happening. In Los Angeles, when I went there, it happened; I don't always think it's so important to be in one or the other place, but I think it's necessary to spend time in many different places, or at least know the art. I think it's important for a young artist to travel and spend time in places where there's art, and to meet other artists.

NR Your first important works are the wax lozenge pieces. Obviously, there is a sensual aspect of the dripping wax which you expanded upon. Were you still responding to the cool esthetic once you were into these pieces or did they produce their own set of issues for you?

LB I wanted to make something that was rounded, that would float on the wall, that was organic, that was highly surfaced and highly personal. I wanted to make an icon because I thought that painting had a kind of ritual and had lost a particular reference. I think in certain expressionist paintings ritual had developed out of a theatrical system. Rothko had spoken of the "theater." Gorky was playing with creature characters. These were essentially animated canvases, and I felt that in the minimalist tradition there was no sense of theater. There was a puritanical quality of the work ethic, and a deliberate effort not to look toward France nor toward Europe. They didn't look toward nature in the beginning, however there was still the idea of the "heroic gesture" in some way. Having been very involved with logic, I wanted to make something that related to the body, that was humanistic, and not machine-like; that had holes in it that perhaps suggested orifices, but also might suggest the process of wax, on a horizontal base, dripping into these holes. I did a lot of paintings like that. Later, having no heat in my studio, I started burning a lot of paintings just to keep warm. So a lot of them don't exist. I would burn the wax for heat.

NR How did you come to make those first floor pieces? Were both Pollock and Louis, both of whom worked on the floor, in your mind at all?

LB I thought Pollock had reached a dead end after his classical

paintings. I know that he tried to do sculpture right before he died, and that it was not successful. They were plaster or papier mâché and chicken-wire and paint. I remember them being very organic. I'd seen a photograph of them and also had heard later that another of Pollock's digressions involved hanging phosphorescent paintings on the ceiling at Betty Parson's gallery. I had started working with phosphorescents and was interested in pigmenting large polyurethane works, some of the most successful, phenomenological work that I had done was with these poured works. I was interested in a non-logical, contained activity. I was very interested in illusion and in process, but not to the extent that I wanted to depict a process in any way, yet rather to enhance image-making through a process. I think that Pollock had a need to get off the canvas, off the wall, on the floor, onto the ceiling, to wrestle with the paint, as it were. I can remember having these sensations in college when I was painting, and having such great frustration with the viscosity of oil paint. When I learned what the material could do, then I could control it, allowing it to do so much within the parameters that were set up. So the material could and would dictate its own form, in essence. This is what I felt I was doing, I was working in a sort of spiritual way with the material, but it was not a new notion, certainly.

NR The elimination of the canvas was. On the other hand, Carl Andre had been doing his floor pieces in an entirely different way.

LB Carl Andre was extremely important to me in that he was so mathematical. *Lever*, his piece at The Jewish Museum, knocked me out. I saw that before I knew Carl and as far as I was concerned, he was just *it*. His work presented the material, presented the image; it was one and the same.

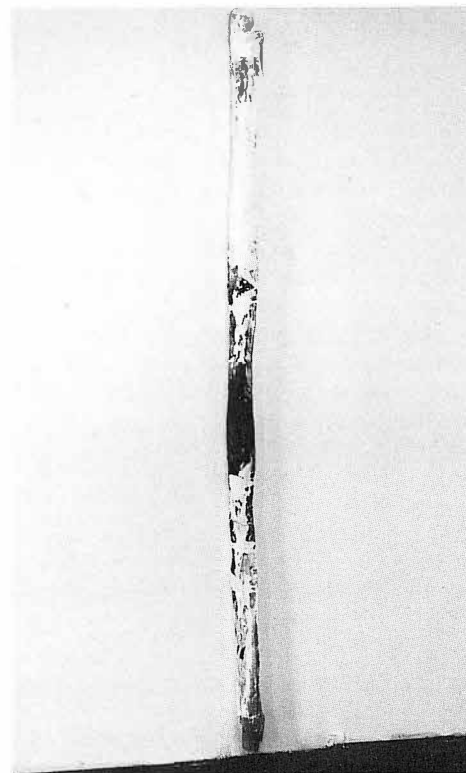
NR They demonstrated the issue?

LB Exactly. It was very clearly stated. I wanted to be at the other end; I didn't want that at all. I wanted to present the material with more illusion, I wanted to be on the other side; and I made a triangular, organic yet rigid black polyurethane work for the Fort Worth Art Museum called *For Carl Andre*. It's the only polyurethane corner piece of that scale, poured in place, still in existence. I always

wanted to approach organic form in a very direct way, in the way that he approaches geometric form. It has to do with knowing about materials. I found, in approaching organic form, that it was quite necessary to know about the change of the matter and the timing and the flow of the material. I felt I wanted to define for myself the organic phenomena; what nature itself would suggest to me in sculpture. I wanted it to be very primal, suggestive but not too specific; very iconographic but also very open.

NR Was your evolution into making sculpture a logical extension of the concerns that were already apparent in the wax wall pieces?

LB I suppose I found myself a sculptor. I find I'm a thinker of



Lynda Benglis.
Charred, 1972.
Pigment and plaster over cotton
fabric and aluminum screen, 92" x 4".
Courtesy of Paula Cooper Gallery.

how to define form and surface in a way that is suggestive of things known, but not specifically defined. I'm very interested in also doing three-dimensional work; if the only way I can do two-dimensional work is by collage, by cutting out and by appliqué, I don't know to what extent I actually like to make a mark or draw.

NR Why did you later cast some of the early work?

LB I wanted to cast a poured piece in lead in order to make the illusion of weight literal. That's why also I cast in other colors, bright colors, to see what extent I could make them be buoyant and refer to paintings. Once the multiple colored works were pulled away from the wall, they had that kind of mapping quality which was interesting because you could read the color flow from both sides.

NR They impose an aerial perspective which creates an island phenomenon in terms of scale.

LB That's what I was very interested in with the latex floor paintings, and that's why I thought that the best ones were always the larger ones. Once I had done two really long ones and the triangular one, *Bounce*. I really didn't feel as though I needed to do any more because I had made the statement. I did one last one, I think it was called *Blatt*, like a dried leaf with many colors, and I stopped pouring rubber. Then I began using semi-flexible, polyurethane, which was a transitional period for me, because I could get them out of my studio. With the latex paintings, I found I could do large paintings, roll them up after pulling them up. I needed about four or five people literally pulling the skins of them up from the floor.

NR Were you looking for something more permanent?

LB I was looking for something that essentially could make a scale, that I could move in and out of a very small studio.

NR Did practical or logistical factors enter into this at all?

LB At a certain point, when I changed to the rigid foam, I realized I could only make them so large and still get them out. Then I decided I wasn't going to worry about whether I could get them out or not. So I would just make them, and

often I could barely get them out. In one case in particular, a show for Janie C. Lee, in Dallas in 1971, she had a work cut and then glued it back together to get it out of the gallery. I was just beginning to think about how to relate these polyurethane pieces to the wall, how to draw on the wall, and to what extent to have them come off the wall. I knew I had to make some sort of scaffolding underneath and then to remove it in order to let the piece float out into space. Then I conceived of the idea of flying wings after that, and that was what I did after the corner pieces and against-the-wall pieces. These wings defied gravity at the same time they mocked it, notably in the phosphorescent pieces in the Milwaukee Art Center in 1971.

NR Were you doing these more encrusted wax pieces at the same time?

LB At the same time.

NR Were these then your studio pieces as opposed to your installation works in public places?

LB I did those installations on the road traveling for about a year until I just couldn't do any more. There was a certain point after the M.I.T. installation that I said, "This is it." Rather than have storage and ownership problems, I requested that the works at M.I.T. be destroyed after the exhibition ended.

NR Do you regret that?

LB The only thing I regret is that there was no place to really make them permanently. That's one reason I cast some of the early works. The main reason was that I always wanted to see them in gold or in silver. I thought they were so excessive and to see that baroque form in a bronze-gold or silvery-aluminum is what I desired.

NR Rather than paint them?

LB I wouldn't have painted them at that time. I tried painting the semi-flexible ones but the idea didn't work.

NR How did you get involved with video?

LB I began to work with video in 1971-72. I did the video work because I was asked to teach at the University of Rochester by the head of the art department, Archie Miller. I commuted up there for two and one half years, flying twice a week. What I found was that university students needed a discipline of a categorical nature by which they could define themselves. I was curious about video and underground film, and how video was different from film. So I decided to express just what the formal parameters of video were, moving polaroid, so to speak. With these university students—TV babies—I could set up certain ideas that they could relate to and understand. If someone wanted to work with clay or plaster, I'd have them do that. If some of them wanted to build houses or structures, I would have them do that. Everybody did what they wanted within three different groupings in a class of some twenty-five students. Some of them wanted just to produce short tapes, so I set up ideas about tapes. One tape, a minute long, "What would you do based on a mock soap opera?" Another tape might be based on a mock advertisement, still another might tell us in one minute what one can about oneself. All of these things, just little things so that they could let off steam.

NR The early tapes you made are very mirror-oriented; things about yourself, self-images multiplied out. You also explore the nature of surface and depth in video.

LB Yes, I was very involved with texture, surface, painterliness of the video monitor and the idea of the monitor.

NR Growth and expansion?

LB Yes, correct. I felt this involvement—essentially it was a very naive involvement—was an exploration of something very direct.

NR Before you mentioned excess as part of your sensibility. This relates to much of your video work in terms of repetition.

LB A lot of my notions about feeling or work or people is a sort of psycho-drama or complexity of the way the body works, that it works in a state of physically contracting or expanding. I was interested in making symbols of these

states, of the configuration of feelings of the body movements. Some of this has to do with very primal notions about what growth is, and also about what form is, and what feelings are. I think people have been so much more frightened of *organic* form because it's so reminiscent of so many different kinds of things that *are* frightening.

NR You mentioned the feminist wave on which you inadvertently found yourself. Would you elaborate?

LB I didn't want to be classified as a "woman artist."

NR Exactly how does your videotape *Female Sensibility* (1972) directly address that?

LB Well, someone asked me about female sensibility, and I said, "Yes, there is a female sensibility, women want to please, therefore women make very pleasing art." Essentially what I was trying to say was, "Okay, let's just sock it to them." I think it was Edit DeAk who asked different artists what female sensibility was, and I thought at the time, "It's not the repetition of a doughnut shape, I'm not going to get involved with defining heavy propaganda, it's not this or that, female sensibility could be anything. I'm defined as a female, I can't be anything else, everything says so, but how am I to define it in my art. Everything I do defines it naturally." I began by slightly mocking it, and "to mock," in this sense, simply means to allude to femaleness.

NR Is that how the *Artforum* ad came about?

LB Sure. Absolutely, except that it was no ad. I had it taken out as an "ad," but I wanted a centerfold or a two page statement without context. The magazine said, "If you do that everybody will want to do that." So, since then *Artforum* has adopted just that: statement projects. I could only take it out as an ad finally, and pay for it, so that's what happened.

NR Did it come about in response to *Female Sensibility*?

LB It came about because there was so much talk about what female sensibility was. *Why Are There No Great Women Artists?*, Linda Nochlin's book, always provoking questions and lots of panel discussions, and my feeling was



Lynda Benglis.
The artist installing
Adhesive Products, 1971,
at the Walker Art Center, Minneapolis.

that there were very few known role models. I had happened to have had one in New Orleans.

NR Were there any women in New York then who filled the role that Ida Kohlmeyer played for you in New Orleans?

LB The ideas that fulfilled the role for me had to do with art and not women. I like Frankenthaler's earlier work, and think she's a very good painter, extremely good. But I do not know her personally, so that didn't apply. Otherwise, there weren't any. There were all of us suddenly appearing together *en masse*, complaining, and I didn't like the meetings and didn't want to talk about who was going to carry out the garbage, that wasn't my problem. My problem was just the discipline of art, and trying to find that discipline myself.

NR Exactly how did the *Artforum* ad comment on this?

LB I began to think about who the artist was in relationship to the object/work. When I asked this question, I was riding this wave, a certain kind of wave. At that time Eva Hesse

and myself had been in that *Life* magazine article and also included in the *Anti-Illusion/Process* show at the Whitney Museum. I thought, "We just happened to be there." And there were a lot of other artists, but we just happened to be there at the time. Then I went to a College Art Association convention in San Francisco, 1973, and was asked by Paul Brach who was then at Cal Arts, "Lynda, come to California, give a lecture, we need an artist like you here, who's exhibiting." When I got there, I was one of two women in a room packed full of men; students, faculty, the whole bit. I learned that all the women were at "Woman's Space," an alternative space and were being reviewed by *Time* magazine that day. Gloria Steinem had been out that week and there was a lot of excitement. They were dealing with issues that had been occurring. Everyone was terribly self-conscious, as with the Black movement of the sixties. The same tensions exist in California men and women, the sexual self-consciousness I had wanted to shed, and the only way I knew how to get rid of it was to mock it. But in so doing I made an issue out of it even more. I thought I could shed it, and for myself I did. But for others there was more talk. It could only have been done in the fall of 1974 at the time of the so-called ad, because it was the time of Nixon's resignation, great doubt and frustration in the media. It was a matter of timing and context, I told John Coplans, the editor. I did ask the publisher at the time, Charlie Cowles, about the idea of a pin-up. Actually, they approached me initially to do an article and I might have been on the cover of *Artforum*, but I lost the cover due to this so-called "ad," Coplans told Paula [Cooper] later.

NR Was the Betty Grable pin-up spoof earlier?

LB Yes, it had occurred. I felt it was too easy, a coy pose, a woman (me) in high platform shoes mocking the traditional pin-up image announcing a spring show of metallized knots in 1973. I knew it was not strong enough when somebody came into the Paula Cooper Gallery and said, "Who did that *to* her?" I had to be more aggressive and more ambiguous and also in some way refer to both sexes. I wanted to get rid of the whole Freudian myth of penis envy—it really takes a man to know what penis envy is. I think men are more involved with penis envy than women! It's something that never occurred to me in great depth, so I wanted to allude to that notion. I wanted to

mock the media and pornography in general, and the role of the artist. I wanted to do what would be the ultimate porno picture. What is porno but a mockery, a kind of tease, an illusion to sexuality?

NR Was it difficult for you to do?

LB No, I knew the risk. It was a martyr-like situation. I felt the Nixonian element in it, in terms of the media. Nixon was a very dishonest person; I felt it was a sort of Martha Mitchell sunglasses number. It was a questionable time, people weren't trusting the media, the idea that Nixon could even lie about tape erasures, and people were very excitable then. It was at the beginning of a kind of humor in the feminist movement. It was beginning to let up and I wanted that.

NR What prompted your move to Los Angeles?

LB Having given this lecture, I thought to myself, "What's going on here?" And the gentlemen were extremely paranoid, they were having their own meetings. I thought, "This is just the craziest thing I've ever seen. What's going on?" I wanted to go out there, and I was invited out the following year to see what was going on. It was very exciting, because I think a lot of the so-called imagist work started coming through video or TV. I was doing sparkle-knots already; and the floor paintings and the polyurethane pieces were also colorful as well as phosphorescent. I found that the idea of dealing with heavy propaganda or subject matter was extremely interesting, and I wanted to establish a video class that was an alternative to Judy Chicago's and Mimi Shapiro's. There were a lot of good people. Later, John Baldessari and I shared a class together of thirty to forty people. I like California for its humor and for its real technical experimentation. That's when I began using metallizing, working with Jack Brogan and later with an airplane parts factory called General Plasma.

NR How long were you actually out there?

LB For five years off and on and I would stay out there as long as six months. I'd come back here for two or three months, then go back out there. Over a period of five years, most of my time was spent out there.

NR Did you see New York differently as a result?

LB Yes. However, there's been a real fusion between east and west now.

NR How did the totems evolve?

LB I thought of totems as ghosts of the wings, the flying wings. The wire changed from chicken wire to aluminum wire screening and they took on a ghostly quality and began slowly as a sort of organic way to make a planer image.

NR Do you see the totems as a transition, looking back now?

LB Yes, I feel as though I may go back to the totems in another way, free standing, at another point. The obelisk form is a free standing metal totem done recently in India for the Federal Building in Albany.

NR What do you feel is consistent about your sense of yourself as an artist?

LB It's one thing to be told, "Okay, you have talent," and to be encouraged. But then suddenly you are on your own. In order to call oneself an artist one has had to be in the discipline of art, one has had to be doing something that one has felt was establishing some kind of idea and some kind of continuity. That took me about three years to get settled enough into a kind of continuity that was more or less a progression from one thing to the other.

Joan Brown

Interview by Lynn Gumpert

LG How did you begin painting? Didn't you first want to be an archeologist?

JB That was a fantasy, of course, because I never went to a regular college or university and pursued that. Any research I did was very informal, reading everything I could as a kid, mainly on Egypt, also Rome and Greece; a lot about early civilizations and cultures. I can't really say it was an accident that I ended up in art school. I don't believe in accidents, but it certainly wasn't planned. Throughout high school, which I disliked very much, I was a lousy student. I was not interested in going to a regular college or university. I thought, "Here are my alternatives: I can go to work, which I had been doing every summer, or I could do what a lot of my friends did—get married and raise children"—and I didn't want to do that.

The summer that I was out of high school, I saw an ad in the paper; "Be an artist, go to the California School of Fine Arts," which is now the San Francisco Art Institute. I thought, "Now that sounds interesting!" I had done a little drawing in high school, usually of movie stars from movie magazines. I had also taken an art class for two weeks and hated it. It was one of those big copy calendars—calendars in a file and you'd pull one out and copy it. I was bored to death with that, and I saw that the address of the art school was somewhat near where I was raised and living at the time, so I went up there to look around and loved the environment immediately. This was fascinating because it was very bohemian, actually pre-beatnik at the time and very different from what I was accustomed to. Anyway, I signed up for the fall of 1955.

The first year I had a very difficult time and was going to quit. The school was going through a transition. Beginning students were not allowed to take painting for the first year, so I had to take design courses. I just couldn't do it right, couldn't do it accurately, couldn't control watercolor. The life-drawing classes were haphazard; for ten minutes you'd draw with your right hand, the next ten you'd draw with your left. There was no structure in the fine art classes, and I didn't have the skill nor was I

interested in the ones that were more commercially oriented. Like most people, I thought "I don't have any talent, I have no business here," and I was going to go to work, when a friend of mine talked me into taking one more class during the summer session called "Landscape Painting." The brochure looked interesting since you got to go outdoors and paint. It was to be taught by a painter named Elmer Bischoff, who had just returned to the Bay Area. I thought, "Okay, I'll try one more class here." I immediately related to Elmer. He was coming from a much more contemporary, looser way of thinking—structured but loose at the same time. He said, "You don't have to do things right, just paint from your insides, let it go, I'll help you as we go along." He really started teaching me how to see, rather than to be technically proficient. Then he actually started changing the school. He brought in other teachers. I was there at a time of transition and it became an extremely exciting place. I ended up staying there for five years, from 1955 to 1961. 1961 was the first year they ever had the Masters Program.

LG Looking back, what were some of the concerns that you were dealing with? Do you see any relationship to what you're doing now?

JB Yes, very much so. Early, I started working from things around, learning to really appreciate what's around; for example, the cup of coffee sitting on the table, a refrigerator, your own animals if you have them, and lots of self-portraits. Rather than dreaming up farout kinds of imagery, or waiting around to be inspired, I began seeing the uniqueness of each individual thing. At that time what also concerned me was working on a large scale, not being precious about the kind of materials being used. Expressing one's self, which was the feeling at the time, was an expressionistic point of view. Texture, and how an image was applied on canvas or paper, was very much a concern.

LG So you were experimenting with the relationship of creating an image and how that image was constructed.

JB Exactly.

LG One thing that's interesting in looking over the paintings that you did in the 1960s is the variety of styles and working methods. Do you feel that the changes were connected with specific times in your life, or was it a matter of working through content?

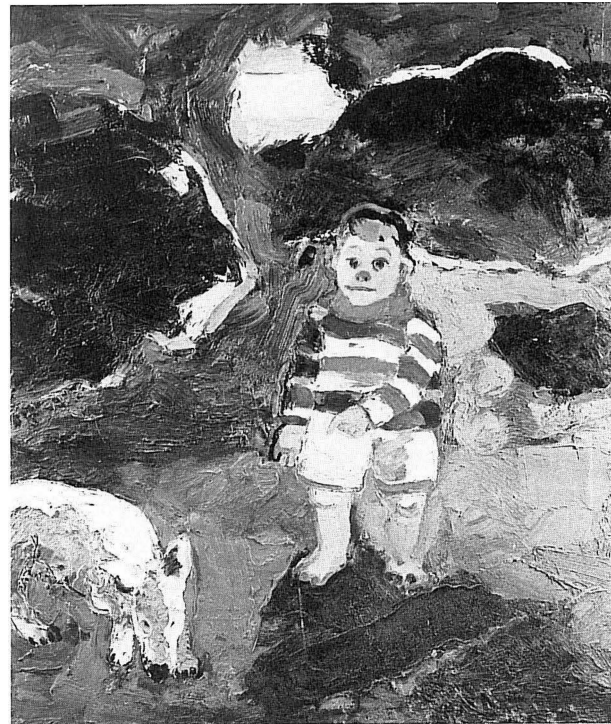
JB I would say both. Surface has always been very, very important. I feel it projects a lot of energy. In the earlier part of my life, as a painter, it was a more obvious sense of gestural, heavy paint, clearly more emotional. As I changed, the surface was equally important, but now it represents itself in different ways. Whether I was using fake fur for collages, or contact paper, whatever I was using, I was using it to describe what I was thinking about. Much of the same imagery has reappeared. The way I describe the imagery, I would say, has changed more than the imagery itself. The subject matter is really a vehicle through which to speak about larger issues or the human condition as I see it and experience it. These kinds of images change; they vary according to what I am most moved by at the time. Many of the images I use are personal but they're also universal because they are things that other people can relate to. They might not experience them on the same level or in the same way. Everyone does have a reaction to animals, one's environment, house, and possessions to some degree or another.

LG Did the women's movement have an influence on your being able to use what was personal around you?

JB I was using things around me long before it became an issue.

LG You have received a lot of acclaim for your early work. What was it like to have that much success at an early age?

JB It was bothersome and difficult. I was young and naive enough that I'm sure I didn't feel the full impact of it, but after some time I started feeling pressured about what I was doing. Some of the pressure was coming from the outside, but some was internal too; "Is this one as good as the last?" The concerns were going outward where they had been inward. Not "Do I think this is better than the one



Joan Brown.
Noel with Bob the Dog, 1963.
Oil on canvas, 70¼" x 70½".
Collection of the artist.

I just did?" but worrying about what outside reaction would be. I found that very stifling, and would never get back into that kind of situation again, but it was a good experience because it did make me less naive about the other part of the art world, dealers, etc., not just what's happening in the studio.

LG What happened once you withdrew more?

JB I felt a tremendous amount of freedom. I didn't have to answer to anyone. It was my own doing, I'm not blaming anyone, but I really did feel art is one of the few things where you are one hundred percent free, where you don't have to answer to anyone but yourself. I'm never going to give that up. I won't lose that again.

LG Part of the freedom seems to be expressed in that you work in a variety of mediums. How does the sculpture relate to the painting?

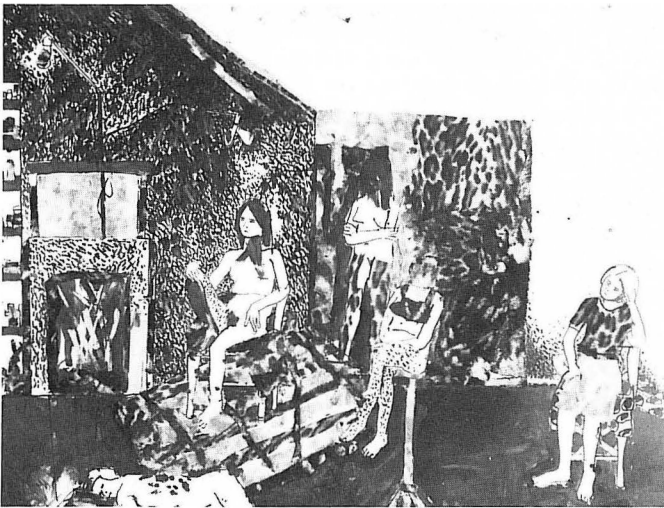
JB The imagery is very often the same or similar, but sometimes I feel the need to express what I'm saying in a three-dimensional work. The flat surface just isn't enough.

LG So again, it's another extension of working through one idea in a different form.

JB Right. I remember part of the rigidity of school; the sensibilities were very different. It was considered, to some degree, spreading yourself thin if you worked as a painter and sculptor—"Stick to your area." I hate that.

LG A lot of artists have expressed that and I think that attitude is beginning to change.

JB Definitely. That early success was valuable because I was forced—and I could have gone one way or another—to ask myself, "Why am I working, what do I want, and who am I working for?" I had to make the choice—cut and dried, not in between, a real black and white situation—everybody



Joan Brown.
Models Around Fireplace, 1961.
Ink and fake fur on board, 30" x 40".
Collection of the artist.

might hate it, and it might not go over, but that's too bad. That's secondary.

LG Who beside Elmer Bischoff was an early influence?

JB I would say people whose work was around me, such as Richard Diebenkorn, and all the marvelous still lifes he did at the time which now seem so tame but at that time seemed so wild; de Kooning, not directly but through reproductions, and other people I got to see in New York like Franz Kline—abstract expressionism as well as representational art. My own peers were also very influential, although I didn't realize it at the time. A lot of what was influential was attitude rather than sensibility. There was also a very heavy existential attitude about art and materials. This isn't my idea, but I sure agree with it. Jeffrey Weschler of Rutgers University organized an exhibition—"Realism and Realities: The Other Side of American Painting 1940-1960"—in which he compared existentialism on the East and West Coasts, because he said everyone he talked to here, including me, was talking about it. He saw it as—and I think he's right on the nose—on the East Coast you were influenced by ideas in art and on the West Coast it was the materials. The idea was much more romantic, but the use of materials—here today gone tomorrow—going to decay anyway, using crappy materials almost with delight. I still use house paint today because I like it.

LG What was the atmosphere like in San Francisco in the early 1960s?

JB Very energetic, although it was cliquey. The energy level was so damn high. I really haven't seen anything like it since. It's much healthier now because it is not so cliquey. It was almost a religion at that time. Everybody felt extremely optimistic, in a wonderful sense. Not in a monetary sense because there wasn't anything here, and when you don't have anything like that, there's a freedom that is terrific.

LG Was there pressure on you to move to New York?

JB Yes, there was pressure to move to New York, and in so-

called outwardly successful terms, I would have done—and would even now do—a hell of a lot better in New York. This was pioneer territory out here. We could do what we wanted, but nonetheless we were still very rigid. There were in-groups and such, but there was genuine enthusiasm and excitement.

LG So it was a conscious decision on your part to remain in the Bay Area?

JB Absolutely. I checked out New York for three weeks. I asked myself if this was a necessity and decided it was not. Yet I knew a lot of people for whom New York was absolutely right at the time.

LG In some of the early work you dealt with religious scenes.

JB Yes, I'm intrigued by transcending what is usually so didactic. Another aspect of that is paintings of children or animals which can be sappy, stupid, and dumb, but when you transcend it it's fascinating. Then you can paint anything; you're able to go through it and past it. I began by taking a composition from Rembrandt. I was very influenced by his being able to deal with that stuff. Now it's usually taboo, if you know anything about art. I wanted to go past the subject matter, to transcend it.

LG So you looked at Goya and Rembrandt?

JB Yes. When I went to art school, I had never heard of Picasso. I had heard the name Rembrandt, but never had seen any of the paintings. I had never been to any museums outside San Francisco. All I had looked at was a sarcophagus and a mummy at the De Young Museum. I used to hang out at the museum and see things like that.

LG Looking back at the earlier paintings, do you feel differently about them now?

JB In some ways I feel more sentimental about the subject matter; for example paintings of my son, or things very dear to me at the time. Time has passed and I feel more attached to them, but in terms of, "Do I think they're better paintings?" No, in that sense my feeling is the same.

LG Your son figures often in the early work. You've mentioned raising a child was an important part of your being an artist.

JB Oh, very important. It went too fast.

LG In what way did raising a child and being an artist overlap?

JB Raising a child I was able to explore and express another dimension of myself. I believed for a long time that being an artist is a by-product of being a human being. The more I am able to express the various dimensions of myself, the richer and freer the art will be. I'm not any one thing; I'm not just a teacher, I'm not just a mother, I'm not just a painter. I'm all these things plus, and the more areas I can tap the richer each one of the others will be.

LG All these areas are then channeled into the subject matter?

JB Absolutely.

LG And there's a dialog going on between these experiences and what comes out of them?

JB And I really, really need that. There are marvelous artists throughout time, including the present, who need to focus on one area for themselves. Take Giorgio Morandi whose still lifes are limited—but not limiting for him—in terms of how many different images he used, but within that limitation he explored vastly. This was very right for him to do. I couldn't do that. I need to go out and be all over and take in as much as I can.

LG What aspects of the Bay Area were particularly important to you?

JB The water has always fascinated me since I was a child. I was raised half a block from water, spent a good deal of my life in water, looking at water, and I've painted water in many ways. The silhouette of the city has been important for me, though of course it has changed as buildings have gone up. Whatever city I've lived in or visited, I've been affected to a certain extent. The compactness of San Francisco is important too. I can be all over the place in



Joan Brown.
Grey Wolf with Red Clouds and Dark Trees, 1968.
 Oil on canvas, 60" x 84".
 Courtesy of Hansen Fuller Goldeen Gallery, San Francisco.



Joan Brown.
Delta Landscape with Chinese Statues, 1969.
 Oil on canvas, 6' x 7'.
 Collection of Dr. George Marsh, San Francisco.

twenty minutes, in different kinds of environments and ethnic areas. But the one special thing here is the water. As a child, that was our playground, our park. I would paddle around in the water all year round and had a locker down there. There were public facilities at that time. Even when I was going to art school, once in a while we would go to the bay. Then I got away from it for a number of years. In the late 1960s I started going back and got interested in long distance swimming about 1973.

LG I noticed that although you work in a variety of sizes, a lot of your paintings tend to be large.

JB I really prefer it. Back in the 1960s, when I stopped working with heavy impasto and wanted to explore other areas and more subtle kinds of things, I purposely worked small in order to see how I felt about it. Before, when I was working large, that's what everybody was doing at the time. I was encouraged to do that and although it felt very comfortable, I didn't know how personal that was. I found out it was very personal because I feel on a large scale that I'm a participant. I can step into the paintings that are my size or larger; I can really walk in there. When I'm working on a small scale, I find I'm a spectator rather than a participant and I'm a little bit aloof from the painting. I don't find that looking at other peoples' paintings. This is purely subjective. In so many interviews it sounds like this is an absolute—big is better than small. Whatever I'm saying, for instance my need to explore ways of working, is that what's right for one person isn't right for another. That's why I used Morandi as a comparison. I'm not speaking in absolutes, I'm only speaking for myself.

LG Are there any elements in the earlier work that surprise you now?

JB Yes. Now that I look back, the way they were expressed in a very powerful fashion, which I was not conscious of. I was quite young, and I was not aware of where the strength came from.

LG You've always drawn a lot. Did the drawings serve as studies for the paintings?

JB Only rarely would I work out an idea on paper and then transfer it to canvas. I found out when I did, for me, I'd be bored by the time I blew it up. It would become a technical exercise, successful or not, but the sense of discovery wasn't there, so I stopped doing it for that reason. Then I would do studies to get into, or feel, or get mesmerized by, or investigate an image that I wanted to paint. I would do many drawings until I got familiar with the image. When I did the painting of the buffalo, which I worked on a long time—about half a year—I went out every morning for about a month to Golden Gate Park here in San Francisco and followed a herd of buffalo around. I drew all those crazy buffalo with all their ritualistic habits until I found a buffalo that I really zeroed in on. Then I was able to paint. With a painting of a wolf, I did pretty much the same thing. It depends on the situation. Sometimes I don't need that. I can go to a canvas without the need to investigate. It's the same with getting to know the figure. For many years I worked at figure drawing. I haven't felt a need to do that since about 1978. That's not to say I might not go back again next week.

LG When did you first begin using collage?

JB When I was in school, 1956 or 1957. Once in a while I used it in paintings too. If I feel the need, I'll cut out a piece of material or canvas and glue it on. I started using collage in order to erase. I was working so heavily at the time, even with poster paint on paper, that I'd build up this messy area and need a fresh one. I'd just tear or cut out a sheet and have a brand new surface. I liked that, thought it very interesting, and I used it not only to repaint but as an aim in itself. That's what hooked me on it. It came from being so impatient.

LG Those collages remind me of the hybrid creatures that you used, which are half animal and half human. Do you have any particular feelings attached to that kind of imagery?

JB Yes, I've used that sometimes more graphically than other times. Again, I think that comes from my interest in belief systems of ancient cultures. I've done some exploration of comparative religions. The idea of the lower part of man, the lower self and the higher self, which is supposedly what the Sphinx is all about, interests me. I would say

especially within the last five to eight years I've worked with that more consciously than I used to, but I'm sure that it was there even in the beginning, from all the reading I'd done. It was never used as, "Gee, this will get them." No, it was always very poignant, that play between half animal and half human.

LG Would you say that the way you work is more intuitive than rational?

JB At best there is a going back and forth between the two. My aim is to give that combination which I believe is what the creative process is all about; 50 percent intuition and 50 percent rational. Everything does not go together. It might be the greatest inspiration in the world, but that does not mean it works in every given situation; it's like shifting gears, moving back and forth, back and forth. I act first—intuition—and then think; the opposite of how we conduct our daily lives, or should conduct. You can't speak to an audience, no matter what level, by just expressing yourself all over the place, so reason does come in. I am for that. It's like walking a fence; it doesn't always happen, but the aim is always there between those two elements or principles. If it's going to fall anyway I'd prefer it fall more into the intuitive than the rational because I can go back and see things and develop them.

LG It must be a very delicate balance to maintain.

JB Yes, it's almost like being schizophrenic. You have to be in one state, the intuitive, but put yourself in another state. It's developed over the years, working back and forth on a painting, and it does become easier. That doesn't mean it's not hard. In order to make these more rational decisions it used to take me longer to get into that state where I could get out of being intuitive. I can do it a lot faster now.

LG How do you arrive at your titles?

JB Sometimes the titles are important and I feel they help communicate what the painting's about. At other times, they were titled sequentially. Again, it depends on the situation, but I would say in the last ten years the titles have been significant. In the early work they did two things; one, they would become sort of in-joke titles—now

that I look back they annoy the hell out of me—or they would be “Nude #1, 2, 3,” etc. Now they are much more thoughtful. The titles come after the paintings.

LG Towards the mid-1960s were you criticized as a primitive painter?

JB Yes, I was criticized at the end of the 1960s and into the 1970s. I am still asked those questions, more innocently than critically. The last time I was in New Jersey, giving a lecture, and the audience asked questions afterward. A student said, “Do you consider yourself a primitive painter?” They had read that. So, yes it does come up. In certain paintings I was very influenced by Rousseau. I loved his directness, bluntness. I was very conscious of working like that.

LG Has color always been important to you?

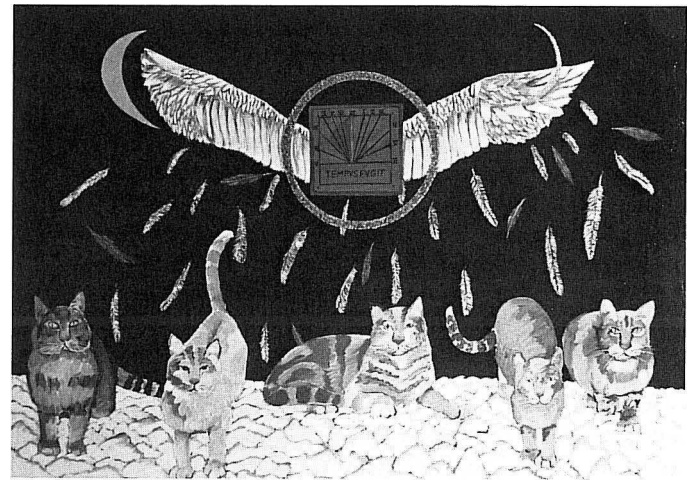
JB Yes, so important that when I was trying to get into the new territory, and I stopped working with heavy impasto and large scale, I limited my palette. I would not allow myself to use red, yellow, green—all the pure colors which I delighted in for years. I wanted to mix my own. I wanted to work with much more subtle values. I did study paintings of Morandi, in addition to a lot of oriental art which is much more subtle. I was still investigating another side of color, still a tremendously important concern. Then after learning as much as I could and needed to, at that particular time, I went back and combined that with new concerns. But I had to leave what I was doing for a while. I had to focus on this new territory.

LG Did more exotic elements also enter into your earlier work?

JB Later, when I started traveling, I incorporated more exotic imagery. The interest in Chinese imagery came up when I was living in Victoria, British Columbia, for three months. I was fascinated by the artifacts and items that were around because they were freely trading in Mainland China and we were not. I was knocked out by the color and design. I started thinking at that time, too, about taste. Taste is only what we are exposed to. What's commonplace in one culture is exotic in another. Chinese imagery no longer was so far-out and exotic because I spent three

months studying it, picking up things and living with them. Naturally, they go into the paintings. That was 1969. I've been fascinated, too, by the fact that in old cultures and civilizations there wasn't any art for art's sake. On the whole, whatever image was used meant something, it wasn't decoration.

There's a difference between decorative and decoration: decoration is there for its own sake, and decorative is describing an image. For instance, the dragon, which I've used so much, is the symbol of wisdom. When I was in China I was knocked out to find that the butterfly, which we always thought of as a lovely image, meant the spirit, the soul. What impressed me is that everything had content behind it. These cultures also influenced not only how I saw the art, but also how I saw the purpose of life. In other belief systems, that was a main concern; what are we here for, where did we come from, where are we going? A lot of that was expressed through what we call their “art.” When I talk of introspection, it really is examining a lot of these issues and speaking about them through the kind of images that I use. I am very concerned that whatever elements are used have meaning and content; not just a good-looking image or an interesting image or a bad-looking image. I'm concerned that the images aren't egocentric but also universal.



Joan Brown.
Tempus Fugit (In Memory of My Father #2), 1970.
Enamel on canvas, 6' x 8'.
Collection of the artist.

Luis Jimenez

Interview by Marcia Tucker

MT Could you describe your background? How did you decide to be an artist? Did your home environment support it?

LJ I can't say that my parents consciously wanted me to be an artist. I do see myself, first of all, as continuing an artistic tradition. To explain: my father was born in Mexico City and his father died when he was five, so his mother raised him. They came to the U.S. when my father was nine. The only things that we do know about my father's father was that he was a bookkeeper and that he also made glass figurines. He courted my grandmother by making her little presents, like bullfight scenes and cockfights. We also know that he traveled to El Paso and sold glass there. At a very early age, my father was interested in art. I'm sure he's always considered himself an artist, yet not a "legitimate" one. When he was very young and had just come to the U.S. from Mexico he worked as an assistant to a man named Frisco who made movie panels. Whenever a movie came to town he made signs and cut-out figures of the movie stars. He went to work for him in exchange for art lessons. That was the extent of his art training. When he was sixteen, he won a national competition for a small carving. The contest was in New York City and the judges were people like Archipenko—all very well known artists and critics at the time. During the non-Depression years the contest would have carried a full scholarship to the Chicago Art Institute. All he received was a certificate. He became a billboard painter, eventually a sign painter, then a sign designer, and finally owned the company—a first-generation, hard-working success story. Within the sign trade, his designs were well known and respected. When I came to New York the neon sign people knew him; in fact he had chances to go to either Chicago or New York but because of the family structure within the Mexican community, more than anything else I think, it really wasn't a feasible sort of situation for him. I don't think he saw either as a place to "raise a family." So, I was raised to be a sign man. I worked from the time I was six years old in my dad's sign company, and learned every phase of the operation. I can blow glass, weld, work sheet metal; I can do everything because I was supposed to take the company

over. As a child I had very little free time. I was a shy kid. I spent a lot of time alone, spent a lot of time in the hills. I also worked on my projects late at night. Everybody thought I was asleep and I'd go in and work on my carvings and things. I always did well in art school, although I didn't always take art classes because they were seen as being "very superficial." I got a certain amount of reinforcement as a kid, but my father's attitude was always "It's easy for you."

MT How many children in the family?

LJ I'm the oldest of three. I should also add that my family were Mexican Protestants. In Mexico they're called "Hallelujahs" because during the service they all say "Hallelujah." It's important because it's a minority within a minority and as a result it makes for a very tight community. Values are also different. The Puritan work ethic is super-exaggerated. Going back to the family, my sister is married to a successful real estate man and my brother's a shrink now—he was a writer but just kept going back to school. Let's just leave it at that. Going back to the art thing—I came out of a very work-oriented situation—my father had two jobs for awhile. That's how we got our first house. He worked at night repairing airplanes during World War II, wiring them up as an electrician, and during the day he ran the neon shop. This is the kind of situation I grew into. When I got ready to go to school I couldn't study anything as superficial as art. I studied architecture for four years at the University of Texas in Austin. I did well, but I knew right along that architecture was a compromise for me. I knew that what I really wanted to do was to make art, because it's what I had been really doing all along.

There was a show that Jim Harithas did at the Contemporary Arts Museum in Houston in 1974; it's the first museum show I had ever done. He wanted a photo of me for the catalog, and it's interesting, I used a photograph my grandmother had taken of me when I was two years old. In terms of nonverbal reinforcement, she was very important. I had done a drawing of a cat on a wooden panel and she



Luis Jimenez.
Cycle, 1969-71.
Fiberglass with epoxy coating, 78" x 84" x 24".
Private collection.

took me to Juarez and had me photographed by a professional photographer, so there's a two year old kid with a wooden panel drawing of a cat. She placed that kind of importance on it. That photograph has always been very important for me because what it means to me is that I'm not doing anything different now. From the time I was very young I was doing it and I'm just doing it still.

MT How have your expectations about being an artist changed?

LJ I have talked about this with artist friends like Anton van Dalen. We had very similar backgrounds; his father was a schoolteacher who had ambitions of being an artist and somehow never went through with it completely. The dream of the father fulfilling himself through the son. Somehow, you tell yourself at some point, "If I'd known this was what it was to be an artist, I'm not sure I would have pursued it this far down the line." I think that I've changed constantly as a person. In terms of expectations, on a basic level I'd have to say that they haven't changed. When I made that switch out of architecture, that was my

monumental decision—to decide that I couldn't compromise. It was something I was capable of doing. Once I accepted that, my basic goal was to do the work and somehow be able to only do the work. That was my dream.

When I switched from architecture into fine arts, I pretty much set up the same goals and esthetics that are still true for me today. I've always felt that if art had a function at all, it was to make people aware of what it was like to be living now in this period of time in this place. For me, the simplest way of looking at a culture was to reduce it to the lowest common denominator. I remember sitting alone in the storefront in New York and writing this down in 1966. The lowest common denominator for me was a tribal society, in which the artist's function is, of course, to reflect his culture. I've always admired primitive work because it was so reduced to basics. If there was one thing that those artists did, it was to make their society's icons concrete. Art for me is images, icons; that's what I grew up with, that's what is important. I don't pretend to define art for everybody, just for myself. I'm very narrow that way, and I knew if I was going to approach this I'd have to do it in a very subjective way. In looking at my culture, I thought, we do have icons; they're just different, they're not religious icons in the same sense they were before. They are secular; but obviously these things assume a tremendous importance. I know *American Dream* developed out of trying to create a piece that related to the man/machine relationship. In 1966 one day I just woke up and started these drawings. I thought they were totally perverse, because I had come out of a very repressed background sexually. I did a whole page of a woman screwing a Volkswagen. This was bizarre, coming straight out of the subconscious, but it was the man/machine image I had wanted to synthesize since high school, and I did make it eventually as a sculpture. *Cycle* also deals with that relationship.

MT What happened when you got out of architectural school?

LJ I left architectural school, married Vicky, who was studying art in Austin, and went to school for two more years and got a B.S. degree in art.

MT Were there other artists at that time beside your wife that you talked to?

LJ No, it was really hard, feeling I was out there all alone. I was asking some introspective questions at the time. What's ironic is that I started doing murals to stay alive. I studied the Mexican muralists; I could relate to the images. I did a mural for the engineering building at the University of Texas, one for the local Pizza Hut—you name it. That's the way I stayed alive for a year while I was in school. The subject matter of the murals is the material I've continued to work with.

MT Were the murals political in nature?

LJ Oh sure. At that time the University was hung up on being a university of the first-class, so at the Pizza Hut on the one side of the mural you had kids coming in as raw material and on the other all the stereotypes coming out; the artist-types, the graduate students, fraternity-types—satirical, like my work here in the 1960s was.

MT When did you come to New York?

LJ I'll digress just a little bit. The engineering building mural was interesting because it really was involved with the man/machine thing. After school, I took off and went to Mexico. I was given a small scholarship by the Mexican government to attend the Ciudad Universitaria, the big university in Mexico City. It was a personal pilgrimage as well. In going back I realized I had Mexican roots but I am American! I am fluent in Spanish, that's no problem; but my way of thinking is really American. It was something to come face-to-face with. The other thing was, the other person I thought was doing anything at the time was Francisco Zuñiga. When I went to see him he said, "With what you're doing, you should go to New York because here there's not much happening except for the tourists and the government." I went back to El Paso and taught for a year; it was hard for me to come to New York immediately because I had a young daughter and my wife was sick. I came by myself in 1966. That period in New York was very much like Hemingway's *Moveable Feast*, something I've carried with me all along; it was the first time I was ever together with a lot of people or had a close group of friends who all seemed to be involved in similar things.

I remember meeting Bob Grossman and looking at our

sketch books together, page by page, and seeing very parallel ideas all down the line; or getting together with my other good friend Anton and doing the same thing. You just can't believe that there's somebody out there who thinks the same way because you've come to believe that you're an isolated sort of freak. It was a very wonderful period. Of course, looking back with nostalgia is always better, but it was good for me then. There was a lot of vitality. From the third day I was in New York I had a job as a family liaison for a Headstart Program on the lower East Side. They didn't have any kids registered, so they asked me if I wanted to recruit. In two weeks I had registered 400 kids. I thought the Headstart Program was just great because I started first grade speaking no English. I'd start out early in the morning, go up one six-floor walk-up and down another all day until I got all 400 kids. I didn't ask for all the certificates you had to have. I never told families that the program was optional, I told them they had to sign their kids up! At the very worst the kid at least got lunch. After recruiting I was supposed to sit in an office and I hated it. I quit. Not only that, I just really wanted to do my own work.

MT Did you have a studio?

LJ I had a room in the "Y" for a week or two until I could rent my first studio which I rented for \$30 a month on 22nd Street. It was considered a loft, 10' x 10', which was illegal for an apartment. But it was a work space; this was 1966. That's where I lived, that's where I started out.

MT How about the audience for your work—how did it develop?

LJ When I was at the "Y" I didn't know anybody in the city. It took me a while to meet people. I called Seymour Lipton, whose work I had always respected, one of my early heroes. I said, "Look, I came from Texas, I can weld, I'd like to work for you. You don't have to pay me." To this day I don't think he remembers my name. I've seen him at various openings and things, and he remembers me as the Mexican; he says I was the shortest-lived assistant he ever had. I didn't stay very long, but it was important seeing the way he approached his work and in terms of the role of the artist in society. He would give me a series of drawings and

say, "Which one do you think is the best, which do you think I ought to do?" I'd say, "This one." He'd say, "That's the one my wife and I thought was the best one." Very complimentary, a nice kind of grouchy old guy.

By then I was doing fiberglass work and I knew what I wanted to do. When I quit the Headstart program I went into that starvation period that I guess most artists have gone through—a period of time when I actually did go hungry, didn't have a place to say and just refused to take a job. I was going to do my work, not going to do anything



Luis Jimenez.
Man on Fire, 1969-72.
Fiberglass with epoxy coating, 89" x 60" x 19".
Collection of Monroe Meyerson, New York.

else, but when you reach that level you just can't work. So finally I got a job. This time a job just fell in my lap—it was incredible—putting on teenage dances in the ghetto areas wherever there was rioting. I did that from 1966 to 1969. It was a fantastic job. I worked with the most wonderful people. My boss was Al Wilks, who had always worked with kids in the Black community. They knew I was working on my art and were very sympathetic. It was very good for me because I met with community people in the evenings when they got off work and I supervised dances until 2:00 in the morning, and that left my days free to work on my own.

MT Did the dances themselves or the images that came out of that have anything to do with work at that time?

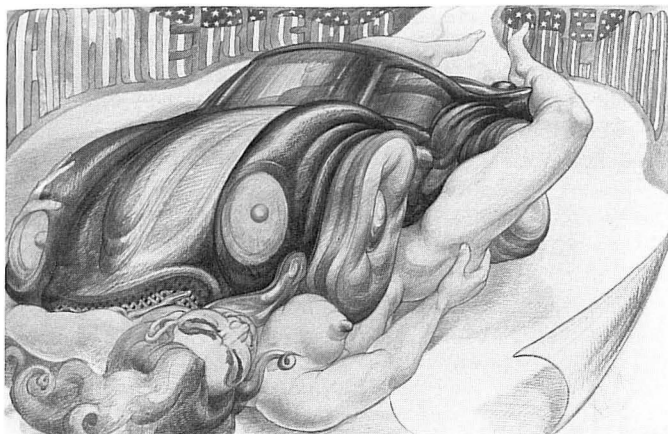
LJ Sure. *Man on Fire* came out of the ghetto area. It's funny because *Man on Fire* is actually a Mexican theme, but the early drawings were made with Molotov cocktails; I'd see a Black or Puerto Rican guy with a Molotov cocktail as a militant figure. Then he progressed to the point where he started becoming synthesized with the Mexican image and with the Vietnamese monks who were burning themselves at the time. It all came together in an image, which is the way most of the ideas have grown. The dances were very important, because I got so turned on watching these kids dance that I'd go back and stay up, sometimes all night, drawing these kids dancing. It's funny; a couple of years back I tried to do a dancing group as a public piece and didn't get it through. Just recently, I did a group called *Honky Tonk Figures* cut out of paper. Cut-outs have always been a way that I helped myself to visualize sculptures, but they've been just for myself. This is the first time I've ever shown them.

MT But you still felt like you were working in isolation at that time?

LJ No, I didn't feel like I was working in isolation. That's what was so wonderful about those years in New York for me. I really felt I was part of a community.

MT Did you show at all?

LJ Not at first. I was doing something that was totally



Luis Jimenez.
American Dream, 1970.
 Colored pencil on paper, 26" x 40".
 Courtesy of the artist.

different from the art that was being shown. I did show at the Harlem Museum, at some of these alternative-type spaces that were around then. Now "alternative" has a certain status. Then it had nothing. "Alternative" meant you couldn't get in.

MT How did you get in?

LJ By late 1968 I had a loft full of work, and it was getting more aggressive because it didn't matter what I did, nobody was going to take it anyway. It was a kind of liberating situation.

MT Which early pieces, specifically?

LJ An example would be the car and the woman, *American Dream*.

MT Eventually somebody did show the piece.

LJ Oh yeah, the Graham Gallery and the Whitney did. Believe it or not, we sat around and schemed up a way to start an alternative space called "Against the Wall." We were going

to do all sorts of things. I was the first to cop-out because as soon as I had a chance to get into a legitimate place I split. It happens! One day I put on a coat and tie and suit—the whole works—and I took all my slides and I hit ten galleries, none of which would even look at my slides. One was a dealer who I'd been told would be interested in my work. He was reading the newspaper when I approached him. I went in and said, "I have these slides, I think you'll really be interested in this work, would you take a look at it?" The guy said, "No, I'm too busy;" I said, "You may be sorry," and he said, "I'll take that chance." It's really funny because years later he saw me—he knew the work then—and he said, "You know, I'm so sorry I never knew about your work before," and I didn't mention the incident. I thought that just by seeing me they would know I was really serious.

Finally there was only one person left to see, and that was Ivan Karp at Castelli. I'd heard he was sympathetic and would look, that he was a kind of clearing house but wouldn't necessarily do anything for you at Castelli. I drove up to Castelli with three pieces, *American Dream*, *The Sunbather*, and *TV Image*. I took my work upstairs—it was between shows—and set up my pieces in the gallery. I asked him if he'd look at my work. He asked me where it was and I said, "In the gallery." He came in and looked and said, "You know, this isn't the way you do it." Then he looked at my drawings, bought one, and said, "You're a real virtuoso." Then he told me I should approach David Herbert at Graham. I did, and Graham said I could have a show if I could sell enough work in advance to cover the cost of the show. Cut and dried. Of course I had no hopes of doing anything about that myself, but one day David brought Alfonso Ossorio to my studio. Alfonso looked around and said, "David, how much work would this guy have to sell to get a show?" David said, "Probably four sculptures." Alfonso said, "I'll take four sculptures and four drawings." That's how I got my first show.

MT Did you teach?

LJ I did one visiting position in Tucson for two months in 1976, but I think I have taught mostly through various assistants who have worked with me.

MT Did you know that the work was considered controversial?

LJ No. Never thought about it.

MT For one thing, it was very much outside of the prevalent esthetic . . . and outside of the critical field, too.

LJ That never bothered me a whole lot, if I could do what I wanted to do. To be honest, I never really promoted my work because that was a realm I couldn't deal with. I had no experience.

MT Ivan Karp did open his own gallery and you went there.

LJ Yes, I really felt that in terms of the spirit of the place my work fit in more there than uptown. I liked the feeling of Ivan's gallery because there was something about it that was bucking the established thing. The first large-scale piece I showed there was *End of the Trail*.

MT There was a lot of controversy about that and other pieces at the time. The women's movement was at its high point in the early 1970s, and a lot of women felt very offended by some of the images. People took *End of the Trail* as a kind of spoof.

LJ The irony of *End of the Trail*, as a spoof, is that in the West it was never seen as a spoof.

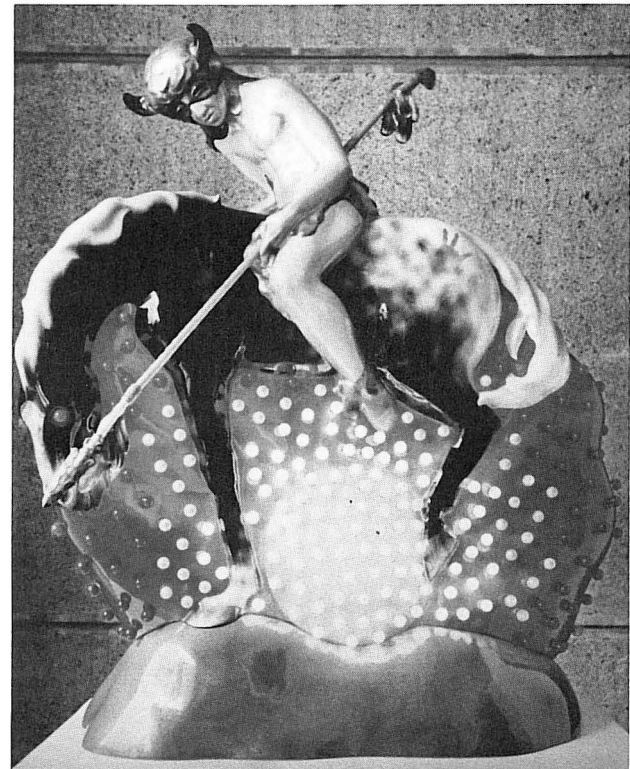
MT Of course not, that's what's so fascinating.

LJ One of the factors in my leaving New York was that I was working with broad American images, drawing more and more on where I had come from and images I knew very well. It's funny because most of my life I think I've looked more toward writers than I have toward visual artists: Faulkner was looking at the situation he grew up with; Hemingway and Arthur Miller were writing about their lives; Bob Dylan was writing songs making art out of his own life. I looked at Faulkner and wondered, "What would happen to him if he wrote about the broad American scene?" You wouldn't have had the Faulkner you ended up with, because he was able to tell you something about a particular situation that he knew well, and it was because he knew it so well that somehow it had these broad ramifications.

I started looking at where I came from. There were rich iconographic symbols out there. If you were standing on the outside looking in toward the American culture, they were very important, but if you were sitting in New York they weren't very evident. That's the way I've always tried to approach things. It's an outsider's view because I approach this culture as an outsider.

MT Even though you said earlier you felt like an American?

LJ Sure, but I was an outsider, a Mexican-American. I had a friend, a Mexican-American, who went to Washington; he



Luis Jimenez.
End of the Trail (with Electric Sunset), 1972-80.
Fiberglass with epoxy coating and light bulbs, 84" x 58" x 39".
Courtesy of the artist.

had political aspirations. He went on a talk show because they asked for one of the political aides to come. When he got there, they said, "No, we wanted a *real* American." That was part of the kind of thing we grew up with. And an artist has always been an outsider in his own culture anyway. Got to have that kind of distance, I think.

When I came and showed those images from the Southwest in New York there was something perverse about it, because there's a certain provincialism that goes on in New York. I would list my titles, like *The Rodeo Queen*, and yet when that piece was reproduced in the *Village Voice* it was titled "Equestrienne." If women's groups were upset about my rodeo queen images, the only thing I can say is that that iconographic figure exists as a reality out there in the West—still alive today, just as much as the cowboy is.

MT But you do know that there is that satiric edge to them.

LJ Those images that were strongest for me are the ones I put down; it's the way an artist works things out.

MT One of the things that characterizes your work on the whole has to do with the theme of heroism—the big public pieces especially.

LJ I think the intent is different in terms of a public piece. A public piece belongs to the people. It has a different purpose. If it's set up to stimulate any sort of intellectual thought, it's got to do it in a different way than a private situation.

MT But what about people thinking *End of the Trail* was a spoof?

LJ But I had American Indians come up to me and say, "I really wanted to tell you that that's a fantastic piece," and the piece was included in the "Indian Images" show that toured the Dakotas and the Northwest for two years. It was interesting because if anybody would have seen it as a kind of putdown, I would have thought the Indians would have; yet they were very supportive.

MT Some women saw certain work as antifeminist.

LJ *Statue of Liberty* for instance, had to do with the way I felt

about America in the late 1960s. I didn't find her unappealing; I find her attractive, in my own kind of way. There was this thing about her being slightly over the hill, all those other implications, but I was trying to use an allegorical figure, which is again something that had been used in art for a long time, but is not so much in fashion now.

MT Did people see the pieces as political at all?

LJ I think some people couldn't help but see them that way. *The Barfly—Statue of Liberty* was part of that "Judson Flag Show." I know what the *Man on Fire* represents to me; he's obviously a dark-skinned man and he's obviously on fire, not being consumed by the fire—this flaming, heroic figure—and that would have to be one of the first successful hero figures I did in the vein you were referring to. About a month and a half ago I had to go fix this piece—it's at the National Museum of American Art—because somebody had carved "KKK" with a knife across his chest. It really was that kind of figure, and I saw this as a political act.

MT Did you intend them to have a clear political image?

LJ Sure. It's interesting about my brother being a shrink. He's setting up migrant education programs. I had always had a real dilemma about working in the real world and working just on my own stuff. Just working on my own stuff is a very selfish thing to do because I could see very definite social needs. I don't think it was an accident that I worked with the Youth Board or set up teenage dances. This was a dilemma I had, especially those late '60s years. How could I be doing this selfish thing, and just working on my own stuff when there are all these needs out there? The way I resolved it for myself is that I was working in the area I was best equipped to work in. If I was going to make any changes at all it was going to be in the area of ideas, which were intangibles, but still very concrete changes. Who can put down the value that those Mexican murals had for that period of Mexican history after the revolution? I think it had a very positive kind of unifying effect.

MT So you feel that your art can have a specific kind of social function, but didn't you find that somewhat anachronistic

in the late '60s and early '70s when there was so much art about art?

LJ I thought they were really misguided. Again, I don't want to try to define art for other people. For myself this is what it had to be. I felt, "This is what my art should do," and that's why I've done what I've done.

MT I was surprised, looking at them now, at how many of the drawings had social realist overtones and very impassioned concern for ordinary people, real situations, the economically deprived—and I was thinking how unfashionable it was to do things like that in the '60s and '70s.

LJ You say unfashionable. Maybe I'm unfashionable in the art world, but not in the national conscience.

MT That's what I was trying to get at. I think that's a real difference between your concerns and those of a lot of other artists working. I think that we are seeing some social concern on the part of artists of our generation but it has come, recently, and I was surprised to see how long ago it had existed in your work.

LJ Looking back at tribal society, it's real interesting because obviously the artist was not a separate member of society but was a part of it, and that's something I always felt was extremely important.

MT How do you feel about your situation now, say, in relation to other artists of the same generation? Do you see your goals as different or similar? You do belong to a larger community of artists now.

LJ I feel I'm a part of that community, but I don't have very close contact with it. It's less on a personal level and more in terms of the work, and I think that's the level I've been relating to in recent years. I've reached a point where I've been real isolated in the Southwest. Every now and then I'll come across an artist I haven't met personally, but I've known his work all along, and I feel close. We have respect for each other, but I don't feel I have any close personal ties, except for a few friends.

MT Do you feel it's important to live and work outside New York?

LJ Everybody has problems that have no solutions. I always thought that spiritually New York was home, even if I wasn't here. I have friends; the ties are there even though I haven't been here for over ten years. Yet physically, I have ties to the land in the West. I'm not sure I can verbalize it; I just know it's there, that's where I feel comfortable.

MT And it's the source of the images in your work?

LJ Yes, so it's a dilemma.

MT You could choose, I suppose, to spend some of the time in each place.

LJ I may do that. I don't know. What I've done all along is that if I felt I had to be here, I was here, and if I felt I had to be there, I was there. There were those people who said, "You'd die if you ever left New York as an artist, shrivel up, lose your 'edge,'" but I've done whatever I felt I had to do.

MT What is the most difficult aspect of being an artist?

LJ Staying alive! You get a lot of money for these big public pieces, you know, but they take me forever to do. I'm doing most of the work myself, and it takes so long to work any one idea out.

MT Outside of the financial things . . .

LJ You can always reverse the question. At a certain point you almost have to say, "I can't conceive of not being an artist, it would be very hard to stop." Certainly when you reach the point I'm at, you're past the point of no return. The die's been cast a long time ago. You know this is what you've been doing and what you're going to do. You just try to do it the best way you can. I've not made art for a period of nine to ten months, for instance, a couple of years ago, not because I decided not to make art but because I went through some hard personal times where I physically could not work. I would go into the studio every day, but

that didn't mean that I produced. My personal life has just been that interrelated with my work; it's been hard for me to separate them, to the point where all the figures I've done are people I know.

The other time was right before I did *Birth*. I did *Birth* because I thought, "Where is this all leading to?" and this was a piece that culminated what I'd been doing all along. I thought, "I'm going to quit being an artist. That's it." I did the piece, and it was again the end of a six-year cycle. I didn't make art for nine months, and asked myself again, "What was I going to do?" This gave me a chance to work in the real world. After all that re-evaluation, of course I went back to art but didn't go back with the same images I've been working with. I went back with *End of the Trail*; that was the piece I did at the end of that period of time. It was a break with everything I'd done before, and when I conceived the piece in my mind it was important to go to the West to do it.

MT This show is not quite a retrospective, but it's putting a lot of early work out in public. What do you think about that work from the present perspective?

LJ I feel good. It's kind of confirmation. I was trying to make pieces that were based on what I considered basic needs, because I felt that these were the most important works I'd seen. Basic needs, basic themes, if they're still relevant ten years later, make me feel really good. It means I did succeed in doing a certain amount of that. For me, all my work has been really personal, it's like a part of me, so it's like looking back say, at a photograph of yourself when you were six years old. You know that was you then—it's not you now—but it's still you.

MT Do you feel your work changing again now?

LJ Sure. I wanted to do the public pieces because I wanted people to be able to see the work, relate to it, without necessarily having to own it. So much work set up by the gallery situation is bought by a patron and put into a limited situation in terms of being viewed and accessible. One of the reasons I'm doing what I'm doing is because it's a kind of communication. I personally do not feel it should

be necessary for somebody to own something to have the chance to relate to it. Ironically, by making them [the public pieces] bigger I made them more accessible, and that's why I've gone the way I've gone. Ivan called them "white elephants" but I've managed to find a way to fund them and have made them accessible. For me, this is a very important period because I finally just unveiled my first public piece, having started it in 1976. This has been years! Taken a long time.

Gary Stephan

Interview by Ned Rifkin

NR You're originally from Brooklyn. When did you initially go out to the West Coast?

GS I was born in Brooklyn, went to Catholic school there a few years and moved out to Levittown when I was eight (third grade). I was lousy at sports and have a father who's incredibly good at sports and always tried to interest me in them, but I couldn't be interested. So he said to me one day on the road, "Why don't you at least look at cars?" I didn't like cars, but I started looking at them, and I got so that I could name them as they came at you, three lines of traffic on the highway, as fast as they went by. I got very interested in cars and drew them constantly. I drew these other kinds of objects also—sort of like seashells. I'd draw a scribble on a page and then try to connect curves in such a way that could actually be something, just a form that could actually take up space.

NR Now you're talking about third and fourth grade?

GS Yeah. I was drawing planes . . . no, now it's seventh grade, junior high school. By that point I thought cars would absolutely save my life. I found out who made cars and thought, "That's for me." It saved my ass because in seventh, eighth, and ninth grades I flunked school. I had to make up those three years in the summers. I was very bad—just a bad student in a stereotypic way. I was difficult, got in fights, had to stay after school . . .

NR What did you do outside of school?

GS I was a thief. I was with a group of friends who were thieves; our idea of a good time was to go to the supermarket, steal things like maraschino cherries, cartons of Luckies, and lots of beer, and take them back to somebody's house and drink and smoke it all and eat the cherries; basically very childish things. None of the other guys I went to school with ever went to college. Except one; he got a Master's in philosophy and is still my friend from grade school. It's amazing! This guy is a self-made genius.

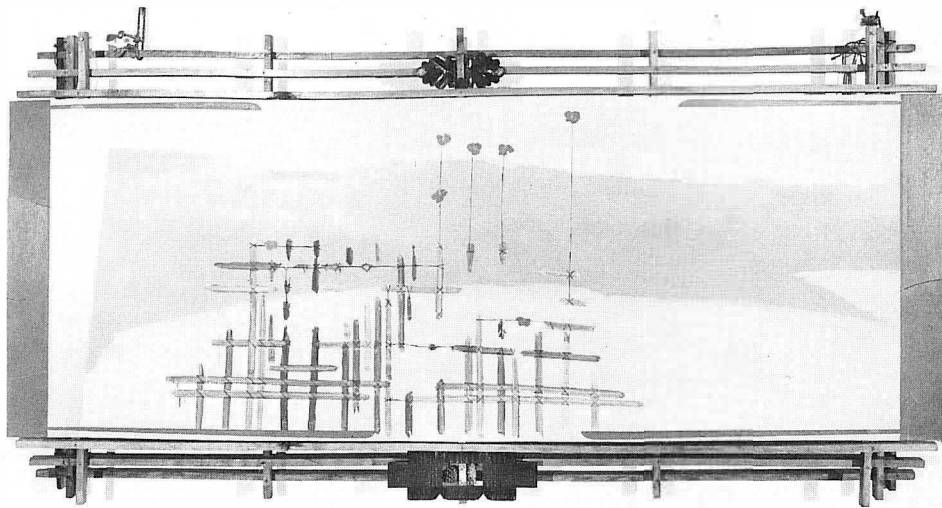
Okay, so I designed cars; I went to college for cars. I got contaminated by modern art, because I transferred schools, and the process continued, and I began to become more and more concerned with how a painting might be made and what it might be about, and went to the coast.

NR By "contaminated by modern art," do you mean the experience of taking a class and having to do a paper?

GS Right. I had to go to the Museum of Modern Art and write about something. I hated the Modern. I thought it was a waste of time. But I thought, "As long as I'm going there, let me pick Matisse, because they are all fascinated by Matisse. I'm gonna really break him down if I possibly can." And I couldn't break him down very well. It just started to become fascinating. Once something gets under your skin, you're stuck.

NR Was it the challenge of not being able to "break him down?"

GS It was the realization, in the process of looking so carefully to see what was wrong, that I noticed there were a lot of things that were right. I didn't get what I expected, but I didn't really care. I now noticed this other thing. So I began to paint at night. I still stayed in industrial design at Pratt, and I finally decided that I wasn't going to graduate. It was ludicrous to keep it up. But the thing I thought was so incredible about automotive design—it's one of the reasons I approached painting differently from a lot of people who were educated as painters—was that they teach you that you don't start designing a car by saying, "Here's a curious form I'm interested in for reasons I'm not clear about. Let's force it into a car somehow." What you do is say, "Here's what the car has got to do, here's how many people have to go in it, here are the strictures in terms of cost-out, etc." Then you build something and allow it to take its proper form. That's good industrial design. Work from the inside out. The thing that makes it so tricky is that it's a very interesting question, which painters don't ask about painting. They don't say, "How is a painting in the world?"



Gary Stephan.
Untitled, 1965.
Oil and decals on masonite and wood (restored),
48" x 94" x 9½".
Private collection

or "What's a normal painting?" And I kept thinking, "Well, what is it?" I thought the beauty of cars was that on a grassroots level, they could actually come into the world and transform its appearance. It was a real Bauhaus or Russian fantasy about this kind of integrated universe of reasonable objects, thereby making a reasonable populace; everybody was tranquil, and it didn't work.

NR So you encountered Matisse, and thereby modernism?

GS And thereby modernism. So I went to the West Coast, to the San Francisco Art Institute. A guy from school was driving out there and we drove across on a lark, because he said that the way they taught things at Pratt was . . . very reasonable. Realistic: a solid view of things. And the thing he said about the Art Institute was that they were making TV sets out of clay. He didn't mean it in the sense of a TV set that actually worked. He meant using a TV set as a shape that you could make. Obviously, it was the beginning of Pop Art about which I had intimations in college at that time. I believed that what you did to make art was that you listened to what was going on inside as best you could and weren't afraid of what you heard. And I heard

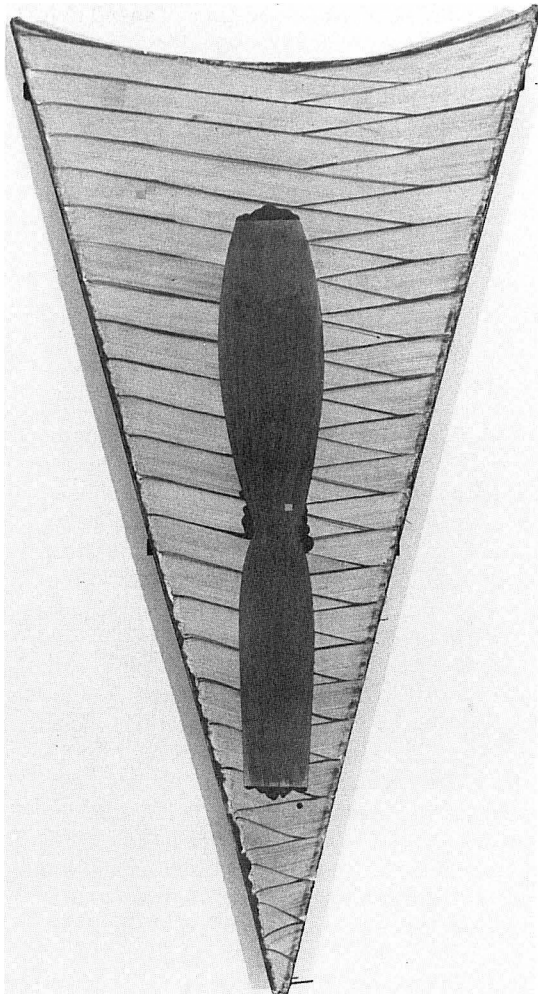
very disturbing material. I had been a good Catholic kid, or tried to be. Smoked a lot, toughed it out. I thought, "What you're supposed to do in life was the right thing, not do the wrong thing."

NR Was morality encumbering you?

GS Right.

NR And was going to the Art Institute symptomatic of breaking away from that?

GS I hoped it would have been. But it didn't turn out to be that way. What it did was got me very damn near crazy. As crazy as I've ever been or was. The net effect was that I was alone, in this hideous dollar-a-day hotel, and somehow had it in mind that this was part of what one did. This was denial equated with inner truth. And it is, in a funny way. You really bump into some strange rooms in your head when you're that upset, that lonely. The thing getting under my skin most at that time was my first exposure to S & M pornography. I remember seeing a book on rubber bondage one night. One of the images, a hand



Gary Stephan.
Untitled, 1967.
Acrylic on canvas, 91¼" x 47".
Private collection.

drawn picture, that one of the subscribers of the magazine sent in, was one person completely dressed in rubber throwing a pail of what I thought to be water on another person completely covered in rubber. I couldn't connect with it sensually at all. It had that kind of dull ring, like

when you don't know what it is but you know it's something, like coming in on people fucking when you're three years old. You don't know what you're looking at, but you know you're looking at something. That was like that. I thought, "What in God's name is this?" I didn't know where to go with it, I didn't know what these people were doing, and I was alone. I started doing these very unpleasant, depressing pictures which had imagery like that in it. Then I took acid, and this stuff became translucent; I saw right through it like a joke.

NR Weren't you working in psychiatric hospital?

GS No, that was when I came back to New York. I had a series of nightmare jobs. I got a dollar off from my rent when I was on the coast because I washed the bathrooms in my hotel. That was really not a great job. Then I drove a truck for the Salvation Army, but quit when I was admitted to graduate school. I got money off my tuition because I was doing the bathrooms at school.

NR It was like you were doing individualized, personal missionary work.

GS You got it. Right.

NR And it succeeded insofar as you discovered certain "rooms." These seem important to you in terms of your wanting to go into them to occupy them.

GS Absolutely.

NR What was it like to be at the Art Institute at that time?

GS The people teaching there, for example Bob Hudson, were tremendously powerful, very exciting. The big painting influence was Frank Lobdell, who did very unconscious imagery. The phrase they kept hammering at me was, "Find it in the paint." The big influence on sculpture was a guy named Al Light, who did big kinds of tubular, intestinal forms in wood. He was influential in the early work of John Duff. There were about eight of us who felt the school was completely full of shit. Basically, we withdrew and made a counter proposition. In fact, we had a show like the Salon des Refusés. They gave us the

cafeteria where we put up what we thought was vastly more interesting stuff than the recognized position. Looking back without arrogance twenty years later, it still looks as if we were right. Bob Graham was in that show, Michael Tetherow, John Duff, and James Reineking, a sculptor now in Germany. A guy who was very exciting, who has just recently had some pieces down at Harm Bouckaert, was Randy Hardy, an influence on Bruce Nauman at the time. It was a whole strange bunch of stuff that we got together in one room. We influenced each other, and the excitement of knowing that L.A. was just around the corner, and that New York was just a week away in a car, made much more of an impact than the Bay Area itself. Nobody I can think of who got out of there doing well liked what was going around, except somebody like Hudson. He was also doing work that wasn't very "Bay Areaish." Kind of pop and strange; very eccentric.

NR The eccentricity you probably got from the Bay Area.

GS Right. The Art Institute was so badly organized, I can't remember if [William T.] Wiley was just somebody I used to see or if he was actually a teacher. The nicest thing that happened was when Wiley said to me one day, "You know there's a guy at Davis who's making the things that you're painting. You gotta meet this guy."

NR Bruce Nauman?

GS So we went to Davis and met Nauman. Right after that he had his first show at Nick Wilder's which proved to be very far out. We thought it was insanely interesting stuff. Nobody else in the Bay Area thought it was interesting at all; they thought it was pointless. And Nauman said—and I didn't even know until five years later who he meant, because he wouldn't give us the guy's name—"You think what I'm doing is interesting?" We said, "You bet, Bruce, it's nuts." He said, "I saw this guy in Germany that's really doing this stuff. He made a chair out of butter that they keep in the refrigerator so it doesn't rot." That was the nutsiest stuff we ever heard.

NR It's Joseph Beuys, right?

GS That was that.

NR So you found some camaraderie in the fringe element at that time in the Bay Area. How long did you spend there?

GS A little over two years.

NR At that time you were mostly involved in making landscapes. They seem very Zen to me, nebulous yet structured. You said they were intuitive, but at the same time there's a clear dialectic between inside and outside. Were you conscious of that?

GS You bet. In fact, some of them were about issues such as; how does a picture hang, what is an armature, what does it mean to make an image that is also an object? All had to do with the practical investigation of "What is this thing I'm making?"

NR At that time, the penchant for formal concerns was obviously in the air in New York, like the early [Frank] Stella work for example. Wasn't this felt on the West Coast as much?

GS We certainly knew about it from pictures. That's where I began to feel the nervous tension, that's when I knew I had to leave, realizing that these formal inquiries were very important, that you have to somehow come to terms with what I took to be the very odd nature of a painting. It's in the world as a thing and it's also in the world as an image, which is to say that there are few other objects existing in the world in that dualistic way, like books. The book is in the world in a very solid way. A dog can go over and sniff a book on the floor. But he can't sniff the story. That's a kind of funny thing. One is a mental construction and one is a thing in the world. And paintings are like that too. A dog can piss on the painting but he can't piss on the image. Right? I like that problem, which strikes me as what it's like to be a person. You're out here, physically, leaning on the table with your elbow, and you're in here in fictive space thinking and making any kind of mental construction that you care to. In fact, Zen addresses that as a central issue. How do we collapse the distance down between fictive and actual space and make them so that that terrible rupture between the mind and the body stops?

NR Have you read a lot about Zen?

- GS** Not really, but I like the questions. And on a compulsive level, every time I'd draw a formal picture, little landscapes, I'd think, "How do I know if that's the right size." I'd put a little island in a picture and think, "I wish I knew what this painting would be like if that island was missing." So I'd paint the island out. "Does this painting miss the island?" "I don't know, it looks sort of like it used to look." It starts to be disturbing. How much of a painting is there, how much do you need there, how much is going along for the ride? The worst example of that, the only one I can think of—I wish there was a hipper example—is the story of Dumbo with the feather. Dumbo doesn't know he flies without the feather so he flies with the feather. Of course, he doesn't want to drop the feather because he's afraid to test his own historic experience, which is that he's flying. And that's like, "Why do you have a banana in your ear?" "To keep the elephants away." "That's ludicrous." "No it's not. There are no elephants!" It's self-fulfilling—it works. Paintings are exactly like that, a sort of psychosis, which is why they're interesting. Psychosis validates itself in the same method. It's like, "Why do you keep counting to yourself all day?" "Well, it's because I don't want to be knifed by the C.I.A."
- NR** The infallibility of logic when it's self-constructed?
- GS** Sure, "I haven't been knifed yet!" Paintings are like that. "Why do you so many little dots in your picture?" "That's what makes the picture great." "Have you ever made a picture without dots?" "No."
- NR** But there's something superstitious, possibly even ritualistic that you're focusing on.
- GS** But I also hate it, so I keep trying to tear the picture down to find out what really makes it tick. I'd love to know. I have the idea that underneath the paintings' generalized appearances are subsets of very powerful forces that allow everything to come into appearance. And if you knew those rules, then you would be sort of like an alchemist.
- NR** So there's something microcosmic about working as a painter, the way you work, and this goes back to the impulse that began at this time. It didn't take you too long to move past the circumstances of the Art Institute. Did you return to New York then?
- GS** Yes. And Michael Tetherow, who was my roommate then, came within the year, and John Duff within six months, and Reineking was teaching so he came within two years. The biggest thing that happened when I got to New York was that within one year I got into a building that the artists then living in it believed was soon going to be torn down. So without telling any of us (who were going to move in) that it was going to be torn down they rented to us. So we all moved in, and it wasn't ripped down for six or seven years. We had a great time. The artists who moved in were Neil Jenney, Bob Lobe, John Duff, myself, Richard Kellena, and Valerie Jourdan.
- NR** How did you become an assistant for Jasper Johns?
- GS** Duff met him at a party, and Jasper wanted someone to work for him. Duff said he had a friend who needed the money. I was then working at a private mental hospital on the Upper East Side. The most interesting thing about working for Jasper was that, until then, I had never been exposed to a successful artist. And this guy was incredibly successful. Summer 1967, I worked in that hospital for practically a year and also took other jobs. I worked at The Jewish Museum with Neil Jenney, which is how I met Kynaston McShine; that's how a lot of things happened actually. That's how I met Bob Irwin and Dick Smith, because they were in a big show there; I also met Harvey Quaitman, Allan Cote, who were either working or showing there.
- I quit the hospital and went to work for Jasper. Jasper says the first morning, "What would you like as a salary?" I had been getting \$3.50 an hour at the hospital. So I said, "\$3.50 an hour." He said, "Okay, when would you like to work?" "Ten in the morning until three in the afternoon." "Fine, when can you start?" "Tomorrow." "Okay." And that was it. So I come the next day, and he wasn't there. He was still upstairs. And I thought, "What the hell am I supposed to do here?" So I began immediately to make jobs for myself. I figured, "I gotta keep this, I need the money." So I picked up the mail and sorted it, commercial and personal, and put it on the table. He came down, sat at the table, and saw the two piles, picked them up, looked through them, and I thought, "Coffee!" I said, "Coffee?" He said, "Yes." So I made coffee. So I felt that this was a good idea, too. And the only thing he ever said to me as a direct statement was, "Would you please put on a . . ." and he named a record. And aside from asking for specific cuts, he never in a year or more told me what to do. I made the whole job up. It

was because of that job that I got to meet Barbara Rose, who subsequently proved to be somebody who cared about my work, and I met Leo [Castelli], Cy [Twombly], John [Cage], Merce [Cunningham] . . . incredible. And I didn't appreciate it a bit. I thought, "Big deal. That's what's supposed to happen. I'm hot, they're hot, who cares?" I took it for granted. I used to sit around with Jasper and argue with him for two to three hours (on his money) about art. We had absolutely different ideas about what a picture's about. I think he believes in a very, very modern perception, which is, "Who can say what's right for you?" Highly democratized, horizontal pluralism, a very autonomous, self-actualized, existential modern model. And I don't think it's like that. I still believe in an empirical, hierarchical vertical model. I really believe that there's enlightenment and lost souls, harmful things and things that are good for you, and that they're fairly objective. This is how the East looks at things. When you go to a yoga class, they don't say, "What positions would you like to take?" They say, "These are the positions we take." As a novice you don't say to the yoga master, "I'm not into that, that's not me." They'll say, "You don't know who the hell you are." I believe we're all sort of lost, and we don't know who we are, and so until you've cleared the world, you can't ask questions like that. Jasper and I used to argue, I'd make stupid—or not so stupid—models like: "Okay, it's all so pluralistic, what if I offered you a glass of strychnine to

drink? Is it true that it's purely subjective whether it's bad or good for you? You drink it, you fold up and die on the floor in pain." I can't remember his answer.

NR Did you actually assist him in any way in his work?

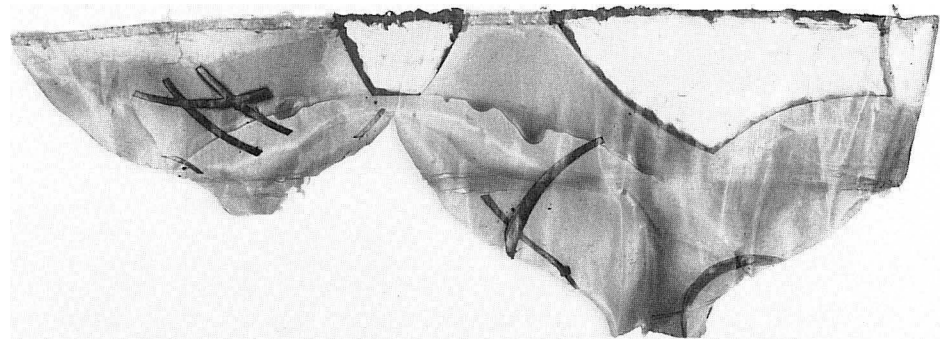
GS I worked mostly that year on his repainting the geodesic map of the world painting.

NR What did you learn from that experience?

GS It was incredibly good. He became the intellectual father for me. He permitted me a kind of working out, allowed me to say these things at lunch. He was in a perfect position, being a modern master, to say, "Get back to work, shut up," or "You don't know what you're talking about"—whatever. He could have dismissed me. And I think it's incredible that he tolerated this behavior. It allowed me to feel like a big shot. Or not be so afraid of power generally, and work a lot of things out of my system. He also got me my first dealer, which was fantastic.

NR How did that come about?

GS David Whitney, who had been chronicling Jasper's early work, opened a gallery. Jasper suggested that he take on Duff, Jenney, and myself. We all just slipped right in. And



Gary Stephan.
Untitled, 1968.
Polyvinylchloride, 44" x 128".
Private collection.

that's how I left working for Jasper. Philip Johnson bought all the paintings from my first show. So I was covered, financially. My first solo show, everything, six pictures; knocked me out.

NR Those paintings were polyvinyl chloride. How did you go from these more constructed paintings on masonite to what is a much more material oriented process?

GS Paintings are very unsavory things. They're not normal objects the way radios are normal objects. The design of a radio is straightforward, you make a shell that reasonably contains the guts. And you put on dials and that's it. Does its job and speaks for itself.

But the question of painting—what the hell is it trying to speak for? What's it trying to do? It's in a room. Very unsavory in the sense that a picture is the thesis and the painting its antithesis, there is no synthesis. There is no thing called a picture painting. You don't get a place where they both resolve themselves. So struck by that then, one of the other ways in which I saw that same dialectic, was that there was the paint and there was the support. It bothered me the way the paint and the support looked so unlike each other. One was an architectural remnant. Okay, painters, paint the church, and there's a real coincidence between the painting shape and the architecture, because the naves are built for them. Apply pictures to these architectural forms. Then historically the relationship between the church and the artist thins out because of the development of the merchant class, and because of that the artist developed the portable wall, the canvas, which is rectangle, because if you put it on a rectangular wall it locks in and drops out and you can have the window and all that. Right? And that gives you an incredible dissonance, intentionally, between the content and the container. Historically this distance is very great. You want the depicted and the framing edge to be as unlike each other as humanly possible. That's why Neil Jenney can make a statement like "All illusionistic paintings must have frames," the intelligence there being that frames are so unlike dogs and cats, that if you put dogs and cats in frames, they crack loose from each other and you encourage the fictive space. One of the things I saw at that time was, "What if I get paint that was so tough that it could support itself?" Then the distance between the paint and the

armature would collapse, and the paint would be its own armature." So I did those PVC pieces, which were self-supporting paint that's stapled right on the wall. I showed those with David Whitney in late 1968-70—it took me a year to build the box that those things had to be baked in. 18 feet long!

NR Carter Ratcliff wrote of those paintings that you "rescued formalism from the ploddingly reconstructed methods of traditional modernism." Is that something that, looking back, you find accurate?

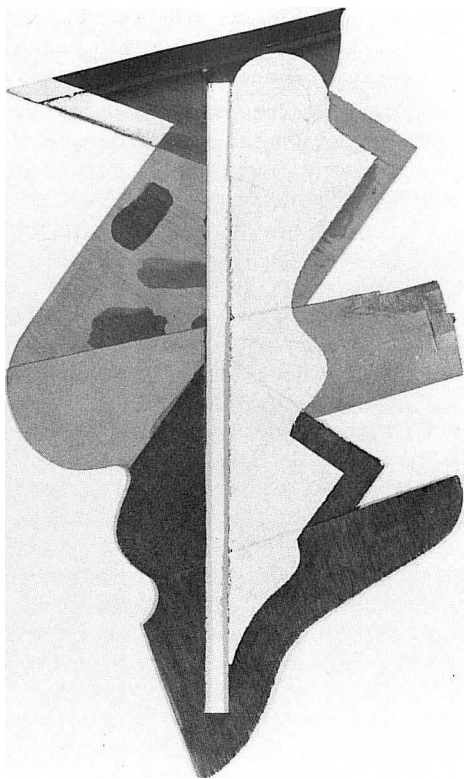
GS That's amazing.

NR You didn't remember that?

GS No, no.

NR What's curious to me, is that you worked through those pieces and then you shifted over to the wood pieces. When you came to New York there was this kind of hiatus where you didn't work for a little while, where you presumably got set up, and then you started the polyvinyl pieces. How did you move from there to the more overtly constructivist imagery?

GS It wasn't that difficult. The problem proved to be working with these plastics. They're characterless. This plastic would literally do anything I wanted. I couldn't react to it. It had no dialectical properties, you could make it do anything, you could make it clear, opaque, round; you could make soup out of it if you wanted to. No edge, no natural form. Whereas wood has very solid characteristic forms. What I wanted to do was set up fields of characteristic forms that I could then cut back into, and make the negative spaces between real things as vital as the things themselves. That was the project in these plastic pictures as well, but it wasn't as apparent, and it began to bother me that people couldn't see it—or maybe they did see and just didn't think it was as interesting as I thought it was. That only occurred to me ten years later. What you want to do in a picture is to achieve a democracy between the things and the places. You want the voids and solids to be of equal significance. Another Zen idea, actually, appreciating the interdependence of things and places. The wood



Gary Stephan.
Untitled, 1972.
 Acrylic, oil, and enamel on wood, 43" x 25".
 Private collection.

was better for that because it would insist on itself, so that the spaces between the little wood pieces came up, became active. I kept thinking you would appreciate how startling it was.

NR Those pieces are constructions as opposed to paintings?

GS Right. They were very complicated at first, had like thirty-five little pieces in them. The complexity kept dropping and dropping and finally I met Richard Serra, who was Jim Reineking's upstairs neighbor. I met him again because

Jasper commissioned him to do a lead splash in the corner of the house. In the summer of 1972, Richard was away and let me work in his studio. Before leaving he said, "Do yourself a favor, and don't do anything in a piece twice. Just do it once. Don't keep repeating yourself. And also keep your hand out of these things. What's with this hand? It's so self-serving; who gives a shit? Get the hand out, and just demonstrate the thing!" And that appealed to me—like an empirical model—I thought, "Great!" And that summer I probably did the clearest pieces I ever made. They were just smooth, very lucid. 1972.

NR You showed these in Texas. Were they shown in New York?

GS That must be the beginning of my really knowing Fredericka [Hunter] and Ian [Glennie].

NR Have we overlooked an important interlude in Germany? What did you show there?

GS I got those shows through Bob Graham with whom I went to graduate school. Hans [Neuendorf] was Bob's German dealer. Bob was terrifically supportive.

NR So you moved into the wood pieces. When did you start to paint again? 1975?

GS I consider all of them paintings.

NR I meant pure painting.

GS I didn't see any difference. I just kept thinking, painting is painting, some has more historical load than others, but it's all essentially trying to put up a good fight. I could start making wooden pictures tomorrow, it wouldn't surprise me, wouldn't mean a thing. I'll tell you what I think is the biggest problem. Art historians are trained to believe that art is a function of style. You kind of evolve appearances, which is I think why somebody like [Arthur] Dove or [Marsden] Hartley had trouble for a long time because they were so changeable. I think what Hartley did and what was good about it—and what a younger generation is insisting on, some anyway, like David Salle and Julian Schnabel, or earlier, like Gerhard Richter—is that

you can't look at the work stylistically if you want to get the answer. You have to look at the work with some other criteria. So to move from wood, or in some cases burlap, or linen, thin canvas, wood, masonite, who cares, it didn't matter. What matters is the ability to produce images and create a certain amount of space.

NR There's no argument there, but the distinction is made because, when you're dealing with abstract imagery, these are handles which help to identify. Plus I think that material and process have a lot to do with the kind of look, the kind of content that's really being dealt with here; it's not merely collage, it's not just formal—you're dealing with content in material. You could have cut paper up but chose not to. There is a difference between working purely in paint and not working in paint.

GS Some artists work from a position of, "Here's a great material, what can I do with it?" Others say, "There's something that needs to be done, what will allow me to do it?" I think that the second is more interesting, more intellectually sound. The other strikes me as hedonistic, childish, backass. You use whatever materials you need. If you notice that you need to make polyvinyl chloride, and it isn't working, you effortlessly change to wood. The only time and it's only been lately—since the Garden Cycle of paintings (1974)—that I've really begun self-consciously to take on historical baggage as a content of the work. And now I find myself knee-deep in it. But it took me a long time to accept that.

NR To be fair about this, you did go back to pure paint. Let's talk about that for a second. You've made your point; talking on the baggage is also probably just using the fundamental tools of historical painting. That's a conscious choice. How did the return to pure paint come about?

GS By way of analogy, Jasper was once sent something in the mail, which was something like three crayons and a certain kind of paper. And the letter that went with it said: "All the artists who are interested in entering this benefit are going to use this one piece of paper and three crayons to make the work. We're going to auction off the results for a charity." He hated it and threw it away. You can see why. It's pointlessly restrictive, but I liked it! Although I've always been

lousy at competition, part of me like the idea of an objective correlative. Okay, we've all got a rectangle. Who can really make it dance around? And that finally has won out in my mind. Part of me likes the idea of the objective question. Anybody can be the master of something they've invented. Anybody can develop some kind of ludicrous game and say, "I'm the world champion." Of course you're the world champion, no one else cares!

NR You're the only one in the game.

GS Exactly. In the West, in the modern tradition, there is an awareness of the burden of history. There is a fairly continuous body of painting that was made from Cimabue right up until practically the turn of the century. This has, for all intents and purposes, now collapsed. At least I see it that way. I think it's exciting. I think Tintoretto had a better time as a painter than I have because he painted in a context where people could say, "Look at that abridging of the rule." I'm torn between the idea of the private vision, the idea of doing what's necessary on an inner-directed level, of ephemeral content—but at the same time, being in a culture. I like to wear suits, hate changing times, I'm very tight in another way. You go to someone's house and say, "Look at this buffet. I'm so tired of buffets." You know what buffets are? People free from having to sit down and really knock heads, intellectually. It's where we can escape in our own little private modern pluralistic universes where there's no base of comparison. A formal dinner is a good comparison; it's about high culture. You get the forty best at the table, and they all eat and we all watch who eats and how they eat, who can give a good toast, and the rules are clear. And you know who's interesting and who's an ass. But if everybody gets to write their own rules?

NR Okay, let's start defining the rules for Gary Stephan. I assume from what you said that these are rules that you find in the big game. You're not making your own game. What are these rules? How do you deal with them? How is your treatment of them unique or in some way a contribution to that ongoing game?

GS Let me just tell you what problems I think we've gotten ourselves into, and how I think we can get ourselves out. I

used to think that Manet was very powerful. Further, I used to think that Cézanne extended and made more powerful the intuition of Manet. I've come to think that that's a mistaken analysis. If I go back in my mind, if I go back to the Counter-Reformation an interesting thing happens. El Greco was—and I was embarrassed by this in college, I used to think this guy was corn city!—the worst painter I could think of. I look back now and think, if you look at painting before El Greco and you look at painting after El Greco, the guy is incredibly fresh. The stuff is so powerful, strange, that it's hard to imagine how he even got away with it. I can't believe that the Spanish even bought these paintings, let alone left his head on his shoulders. I think this is inspired, ecstatic space in painting. And I think that that's painting's project, to make that kind of ecstatic space. What I said earlier about trying to establish a democracy figures and grounds, to get the space and things to have an even-handedness, that's what El Greco's pictures are about. Is that the part that you can put your hand through or is that the part you grasp? And stuff constantly changes its name in the pictures. They're very unstable spaces.

NR You made your point about the mistaken notion of Manet and Cézanne—

GS I'm going to get right back to that. I used to think that way. I somehow kind of worked my way back to El Greco and defined this way to look at it. El Greco represents a factual, irrational, unreasonable response to the world, a religious epiphany, an intuitive response, which—being Catholic—I never had much respect for. What happens is he gets compromised and assimilated into the normal world by Goya. And then Goya, in the hands of Manet, in turn gets appropriated by the French, who were practically bankrupt by the time they pick up Goya. Manet sees French culture blossoming in the bourgeoisie, becoming increasingly scientific, materialistic, reasonable, collapsing the big religious pictures and religious questions into more reasonable questions like, "How do I keep my family fed?" which were all perfectly reasonable questions to ask. Then Manet gets eccentricized by Cézanne. And if you look at early Cézannes, they look like very bad or clumsy El Grecos. It's interesting, I just found out lately that Pollock's

favorite painter was El Greco. He used to copy El Grecos. So I'm convinced I'm on the right track now.

NR Is there a right track?

GS Yes, and the right track is to resurrect painting's function, to take it out of bourgeois democracy into an inspirational category again. To make it an instrument for transcendence.

NR Does that include sentiment then? I would think so. What I'm hearing and what I'm seeing is a dialectic between rational, formal concerns, and what you just described.

GS That's right. That's what plagues me.

NR And its resolution in some way, or diffusion rather?

GS All those people working at it, I don't even know if there's diffusion yet. It's one of the reasons that I think Barnett Newman is so incredibly important. What he does is, in very available materialist exposition, demonstrates painting. In this process, through this reasonable picture, he makes a transcendental statement. That strikes me as true magic, as opposed to sleight of hand. A bad painting is not truly transcendental, and achieves the illusion of it by theatricality, sleight of hand, trickery, by denying the viewer information he needs. That's the basis of bad pictures or bad theater. It's what burlesque does. You get to see the girl but you can't get laid. In good art what you do is give people absolutely everything they need.

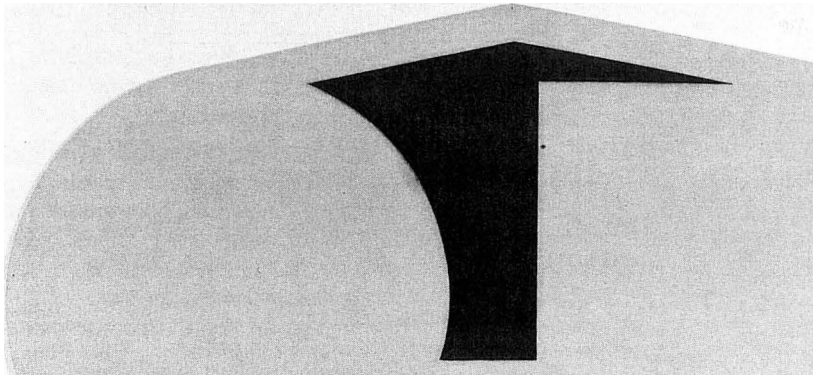
NR More, presumably.

GS You give them *just* what they need. You make an object that does the job properly. You make a reasonable object, which becomes irrefutable because of its internal cohesion.

NR Where does taste come in?

GS I don't believe in taste.

NR That's like your example of strychnine earlier, doesn't it exist?



Gary Stephan.
Untitled, 1974.
Oil on linen (damaged), 50" x 98".
Private collection.

GS No. It's what people bandy around who haven't thought deeply. I don't think it's a real category. It's a fiction.

NR Isn't it a vital and pervasive fiction?

GS A pervasive fiction, but it prevents people from asking deeper questions. I passed Bendel's the other day and saw a woman in the doorway looking at something. She was looking at a garment that she turned around, and you could see her thinking. And I thought, "Jesus Christ, I hope this woman doesn't actually think she's thinking. What she does is to think that the decisions she's making here, which are taste decisions, will qualify as thinking, as if she's actually finding something out. And they are actually what people do who are afraid to do the real thing. They go out and mimic thinking. Like Marie Antoinette mimicking farming on the lawn at Versailles.

NR What is the function of taste in contemporary art? Is it beginning to contaminate art by finding its way through media back into the formative stages of art, and into the esthetic?

GS Absolutely. Well, in the way you're using it, that's really important. That's what I mean by vertical and horizontal thought. In vertical thought you don't have taste that has been debased into, "You have some and I have some and you have yours and I have mine." Historically, what taste meant was "I know more, you know less." Now it means, "I know different."

NR That's relevant to what you said about enlightenment versus everyone making their own rules.

GS For example, I watch a lot of television. I should say, I listen a lot. I can't see it, because I work in the studio. But I hear it. I learn a lot. It's tantamount to the same thing. Very little of it needs to be seen. One of the things I hear all the time on TV is the replacement of an objective correlative. Even with Groucho Marx on "You Bet Your Life," they asked you a real question, like, "Who was the sixteenth president of the United States?" Lincoln—you're supposed to know that! They've replaced it with a new kind of show. It's very frightening, I think: "Family Feud," "The Price Is Right," et al. They are all predicated on a very new idea.

They're not based on objective information, but on the contestants guessing what percentage of the audience answers in a particular way, based on random samplings of people. There's no right or wrong answer. There's common sense, and you try to intuitively line up with the rest of what people generally believe. No matter what's really true, it's what people generally believe.

NR Ergo, that's what is "true."

GS And what counts, and it's the real victory of bourgeois democracy over the idea of the blood of kings. You get this incredibly horizontal kind of thinking where nobody has to know anything, they have to just take a guess about what everybody else in the world is already like. An example of popular culture like that is that *Time* magazine used to have an "Art" section which was replaced by "Lifestyles." Structurally they're very different in their operation. The "Art" section was predicated on the idea that art has got something you need and, if you learn it or take on the experience, you'll grow. That's the way it's been historically constructed. "Lifestyle" is constructed differently. It's constructed on: "This is what you're already doing, we've gone out and found it and we're re-presenting it to you to help you celebrate your commonality." Increasingly, fine art is being replaced by democratic art. The big nail in the coffin was Dada, which was the result of World War I, the first attack in this century on the vertical culture of blood. Bloodlines can be seen as a concretizing intuition about the idea of there being a genetic imperative, that the species really needs something. Democratic horizontality replaces that concept, which had become bankrupt and hideous. Verticality rears its head one more time in the century: World War II. The Nazis try to bring up blood, race hierarchies, annointed people, subgroups, etc., and make such a catastrophe of it when they pass it through technology, so they can destroy people they don't like, that I think it rolled over and died. I think the idea of quality after World War II is impossible. They stuck the knife right through the body. People are too terrified to let things collect up and down any more. The minute you smell that hierarchy, you can hear the jackboots in the wings. Jung's commentary on this was that because the unconscious is so powerful and the imperative to move in certain directions is so strong, that in the twentieth century,

because of technology being able to amplify its desired implications so dramatically, we're terrified of it. We keep pulling back from the implications. He said all that does is to estrange us from our destinies, and when it finally gets loose in the world, it's as if you took a perfectly nice dog, and locked it in a closet for twenty years because you were afraid of it. By the time he got out, jumped on you and killed you, you'd be convinced you were right to have locked it up, but it was the act of locking it up that made it the bad thing it now is. What we've done to these concepts of a destiny is that we've locked them up because they're so terrifying, because they got into bad hands, and now every time they get out they fall into bad hands, because they're already so overwrought and overextended. We're not in touch with these natural processes anymore.

NR A lot of what I have heard here has to do with arranging the world for yourself in a structure that is viable. What function does painting serve for you personally, and not so much in the continuum of art history?

GS It is an object through which I can work on myself. By setting up an object that has paradoxes built into it, insolvable painting problems, like how you seamlessly get from a space to a thing, that is to say, from a sky to a bottle? How do you get all these different identities to adjust themselves in a picture? And it's the working through of the adjustments in the picture; it's a meditational conflict. I get to take on, as I see them, all the conflicts in the world between nature and culture, emotion and intellection, hand and mind, action and memory. I take on all these painful conflicts. If it always came down to two parts it would be great. It's more like an insoluble mix of things, tragic, sweet kind of chaos. I don't know what to do with the fact that as we have been sitting here chatting it up, they are weeping themselves to sleep in the Horn of Africa. I don't know what to do about that. How do you handle it? What can you do with this material?

NR There are people who engage this directly in their art.

GS I would like to think that a good painting could do even more than that. It could be an instrument by which anybody who had the paintings, who wanted to use the painting could work on themselves.

NR But it demands a good audience, too. So you're relying—

GS I'm relying, but I'm also increasingly trying to make the painting as available as possible. I used to have a lot of very carefully educated material in the picture. And now I think the hour is so late—for everybody—that I can't afford the conceit of waiting for my ideal viewer. I'm just trying to touch base with anybody, by any means. I think analysis is helping me with that. I used to always feel in analysis that I had a lot of powers that I hadn't yet let out. In effect my doctor convinced me that nobody is served by holding back. It was probably a naive fiction, that what I should probably do is let out as much as I believe to be true, or can effect in the world. I'm now discovering, much to my sadness, that it's not enough. Rather than the other thing, which was, "Boy, if I ever let this out, it'll be too much." And that's what I'm finding now; I'm working full tilt now. I'm doing everything I can think to do in a picture to make it really compelling. It may be shy of the mark but even that's interesting.

Lawrence Weiner

Interview by Lynn Gumpert

LG The earliest work you acknowledge are the crater pieces in Mill Valley. How did those come about?

LW By virtue of generation, I was attempting to make Abstract Expressionist paintings in New York. I found myself not at all satisfied by the needs that I had in relation to material but totally overwhelmed by the presence of painters who were in my eyes “successful” artists, I don’t mean successful in monetary terms but who were making real art. So I went to California and there was overwhelmed again, coming from New York City, by the landscape, and began to try to make work within the landscape. I had an idea that each crater constituted a specific piece of sculpture. For four or five years I thought that each individual act itself was what constituted the making of art. The craters came about as a way to make sculpture by the removal of something rather than by the normal intrusion of things.

LG Did you make any other environmental works while in California?

LW Large-scale environmental paintings, of which, happily, none seem to survive.

LG How long were you there?

LW In '59 and '60 I traveled a lot to New York and Denver. It was the time when people were going back and forth between the coasts and it was considered quite normal.

LG Did you find the atmosphere much different than New York?

LW Much, much more American. I had been raised in an extremely cosmopolitan intellectual atmosphere in New York and upon reaching California found myself dealing with more Americana: poets from Kentucky, artists from other places, which at that time was not the case in New York. Most of the artists had come from somewhere else and had totally developed a cosmopolitan presence. The influence

was more from Europe than it was from the basic art thing in the U.S.; it was a good experience for me and provided an enormous amount of freedom.

LG After the Bay Area, you went back to New York and started making paintings again.

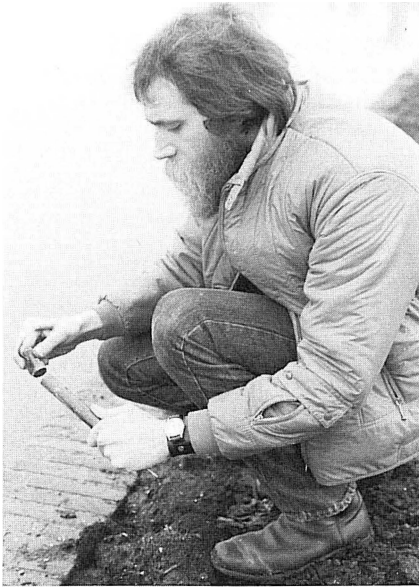
LW I returned to New York a little disillusioned with the situation of the art world. I guess it's normal to be nineteen or twenty and to be very disillusioned with what is happening. Every time you made something, you were involved in commercial aspects. I went through a period—I lived on Duane Street at that time—of just making paintings for children and refusing to participate in a “High Art” context. For a period of a year and a half, I just accumulated things. I went to Provincetown, lost the studio to the Fire Department, and returned to California for a brief visit. I decided that there was a basic mistake in the fact that each crater I had made there in 1960 was specific but I didn’t know what the mistake was. Coming back to New York I more or less succeeded in making paintings. I was quite content with them and they serve a use for other people. Eventually those paintings were shown around in these little galleries that opened—it wasn’t the Lower East Side at the time—in the Village. Then Seth Siegel had a gallery on 56th Street and they were shown initially in 1964, then again in 1965. This series of paintings were multi-media, using whatever material was at hand. They were priced about the same regardless of size and materials.

LG So that was also a direct comment on the commercial aspects—

LW It was a relationship with it. I was perplexed with how art was consumed within the society, and at the same time trying to make art myself.

LG Was it at that time that you did the big propeller series?

LW Yes. I was living on the Lower East Side—I moved to



Lawrence Weiner. Artist installing *Residue of a Flare on a Boundary* in Amsterdam for the exhibition "Op Losse Schroeven [Round Pegs in Square Holes]," 1968.

Bleecker Street by 1960—and somebody had given me an old television set. The only time it got any decent reception was in the middle of the night! I became totally involved with the test pattern—I think there were four or five other painters living in this area who were involved with test patterns as well. It became "We will just make paintings about this *thing* that we watch all the time." I don't think I watched test patterns all as much as I convinced myself I did. It was a device, and I was impressed that [Jasper] Johns had utilized the American flag as a means of breaking out of the device, so I tried the pattern of the test pattern, and they became the propeller paintings. The propellers themselves led to the problem that I was still just painting. I began to discuss it with other artists and other people and found that it was more propitious at that to talk to people about painting and to decide upon a format. The format then was to take the rectangle—again this was nothing terribly radical, other people were doing it—and began, in a sense, to fuck it over. To decide then to

remove one rectangle from another rectangle was a sufficient gesture. Then to discuss color with people was a sufficient gesture, then to decide about paint application. At that point, I had gotten rather good at applying paint and was afraid of any kind of virtuosity. I would ask them how intense they wanted this color and would hook up a compressor and spray it for a certain period of time. Then the other thing you could do to a painting, which was from the propeller paintings, was to stripe a line on the top and the bottom, and that line would have varying angles and the angles were based on how you felt at a particular moment. If the person was happy with the painting they accepted it. If not, I would strip it off the stretcher and start all over again.

LG Were these in varying sizes?

LW Yes. They ran from quite tiny, a couple of inches, made on metal—spray enamels from automobiles—to reasonably large, 10 to 12 feet. The size was determined by the parameters of the studio they were built in.

LG Were these prices also the same?

LW Same price for whatever painting. Again, it's a moot point. Most of the paintings were traded with other artists and were done for other artists, but the price was always the same when they were put up commercially.

LG When did you first begin to turn to words as a medium or as a means of conveying your ideas?

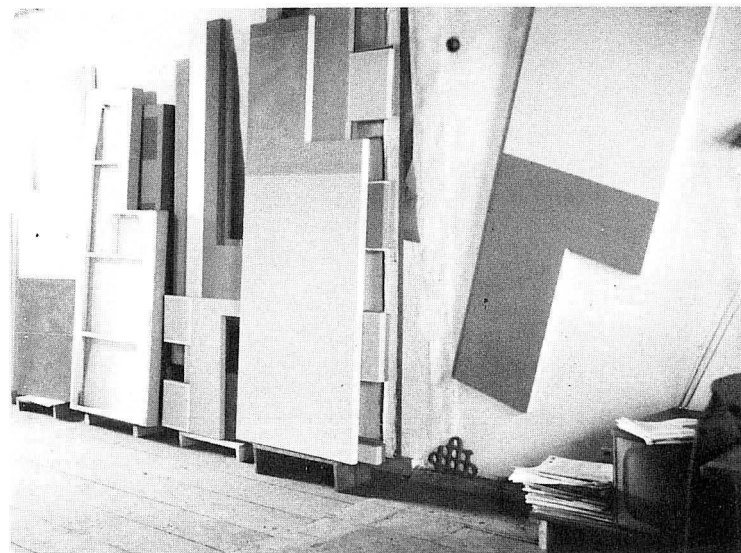
LW Well, it became necessary with the advent of the paintings. I come from a sort of literary background; in school I studied a lot of literature and philosophy, so the use of language wasn't a difficulty. When the paintings themselves were sent out of the context I was normally used to, which was an art world context where the people around me knew what the paintings were about since they were involved in their building, it became necessary to have titles for them. I began to realize the paintings were not telling the story, so the titles began to refer totally to the work itself. They began as "A Painting With A Piece Removed, etc., For So-and-so," "A Painting Done In California For So-and-so;" which explained why it existed, or

at least I thought it did. Then I began to realize that much of the work I was interested in sculpturally was not capable of being built. I don't like imaginary things, futurist sort of ideas, where the impossible then becomes the esthetic. That becomes ideology, which is not sufficient. So the titles became more and more specific and the work became more and more impractical to build. I began to build pieces within a studio atmosphere, which when removed, were not conveying the same information because the studio was another space. It became the picture's plane, and concurrent with the paintings I began to present work in its language state. It was quite easy to get people to accept the fact that language was constituting the sculpture. And/or painting, because I always saw painting as a sculptural thing. Logically I could never accept painting as a picture plane that began at one end and ended at the other because the convention was not necessary. I had conversations with people like [Ad] Reinhardt which really influenced me. I have great admiration for him as an artist, still accepting the fact that the picture plane is a convention that you must accept. I rejected it and began to say that the sides of the canvas were as important as the rest, where it hung on the wall became also important. I didn't want to get involved with authoritarian art, and couldn't bear the idea of making a painting, as some of my colleagues were doing at the time, and telling people how it should be hung, where it should be hung, where they should stand. I didn't think that was the function of art because again, all of that is dependent on your height. I realized I wanted to spend the rest of my existence dealing with the general idea of materials rather than the specific. That is why the first book that I published with Siegelau was broken up into specific and general. I still find I'm much more interested in the general pieces today, rather than the specific.

LG You've worked in a fairly wide variety of media—film and audio works as well as painting and sculpture. Did you have any formal art training at all?

LW No. On purpose. I grew up in New York City and was quite lucky, got a very good education in the city. I come from the South Bronx and they had a thing called "Special Progress." By the time I was sixteen I was going to college. I'd gone through Stuyvesant High, reached college, and had very

good teachers. I spoke with them and said I wanted to be an artist but I didn't know quite where to go or what to do. They said, "Go to Hunter uptown." It was after Korea at that time and they were letting men in. They also had a very good philosophy department. In conversations with teachers, and my own intuition (I'll give myself some credit), I realized I was not going to spend four or five years in school expressing myself, since the schools were still run by leftover Abstract Expressionists, and at sixteen, I didn't have anything to express. At Hunter I studied philosophy and literature. It was a conscious decision, helped a lot by very well-meaning, and it turns out, absolutely correct teachers who took an interest. I was very involved in wanting to be the "Great American Artist." That's what somebody at sixteen and seventeen wants to be. I can also give credit to New York City for that, too. As a kid, I would take the subway or trolley and go to the Metropolitan and the Frick. The only thing that interested me was the attempt to deal with the presentation of information by use of materials—paint, canvas, steel, stone, etc.,—which had nothing to do with the presentation of information. With the open-



Lawrence Weiner. *Rectangular Paintings with Rectangles Removed*, 1965-66. View of the artist's Bleeker Street studio.

ing of the Museum of Modern Art—I knew this was it, this was what I wanted to do. I wanted to make *this stuff* and the first couple of years I made a bit of the stuff like everybody else made.

LG When did you first realize that words themselves were sufficient?

LW Around '66 was the time I was committed to trying to figure out a way to use language instead of trying to build things. I must admit I'm not convinced that it supercedes anything else. I consider painting and sculpture in its physical sense the same kind of language as I do verbal language, it's just that it suits me better to work generally with materials. I never saw it as a radical change. By '67 we were flogging the works to try to sell them to people, and I think that Seth had even sold some to Raymond Dirks in '67. I still made paintings, but mostly only for artists or an occasion like the Bradford show with Robert Barry and Carl Andre. I made two very large paintings for that show. One is in London with Jack Wendler and one is with Seth Siegelau. The Wyndham show was after that. Chuck Ginnever, the sculptor, had come to the symposium at Bradford and had found things in the conversation of Robert Barry, myself and Seth Siegelau interesting. He invited Barry, Andre and myself to build three pieces using materials easily accessible to the school since they had no budget. We made this show with another symposium which attracted quite a few people. That's the classic turning point—at least it fits historically. I built my piece, which consisted of stakes and twine in the form of a rectangle with another rectangle removed, where the jocks practiced their touch football. It's very hard to play touch football with those stakes and twine so they cut it. At this time, the last vestiges of heavy metal macho sculpturehood still existed and that led to some sort of vigilante posse getting ready to undo the philistine's damage. When I got there and looked at it, and it didn't seem as if the philistines had done the work any particular harm. And that was it. From that moment it was an emotional decision, whereas it had been intellectual. There was this emotional transition right then and there when I realized it didn't matter. And it certainly didn't constitute a reason to go out and beat somebody up.

LG Had you been exhibiting the words at that time?

LW Yes, within catalog structures and things, and by that time had published this book where the work was presented within that context. I had talked to other artists about participating within this group with Seth Siegelau and other artists, and by that time it was already a normal thing.

LG But at this point you hadn't yet used words on the wall.

LW Words on the wall is something else. I had always had them typed on a sheet of paper or in a book or notebook. A collector in Italy, Panza, had been collecting quite a bit of work of mine from the early stages. I finally met him after he had acquired a lot of work, and I asked the obvious question: how did he show this to other people? He said, "Well, I wanted to talk to you about it and I've tried this and that, I've tried having it typeset, etc." Finally I made a deal with him that since we had had such good conversations, whatever way he wanted to present it was fine with me. He found an architect who put it on the wall. I arrived in his house to look at the collection, and there was a work of mine either painted or presstype, I never figured it out, on the wall. I think I was a little distressed, walked around Milano for a while, and realized that was just about as good as anything else. It wasn't anything I figured out, it was something that just came about by someone who was using the work. I think I was also tired of carrying these wrinkled typewritten papers.

LG In this show, we've included an untitled sculpture consisting of a table and a block of limestone. How did that particular work come about?

LW I was dealing with this idea of specific and nonspecific materials that one had access to in the streets. I remember buying a full set of stonecutting tools and teaching myself how to cut stone. I still couldn't figure out what that had to do with making art. I became very involved with it, enjoyed getting up at 6:00 a.m., going out to construction sites, stealing limestone, marble, and bringing them back to the studio. I built a table, put my goggles on, and cut stone month after month. I learned a lot about stone. And I didn't

make one piece of sculpture that I wanted to show anybody. People would come to the studio and I would throw quilting over whatever I was working on. I took this piece into the backyard here, set it up, and started to cut the final piece of limestone. I began to move the limestone around the table and it became an activity. Every day I would go outdoors and move this piece of limestone from one corner of the table to the other, occasionally hitting it with a hammer, occasionally getting sort of angry at it, and literally bouncing it until it looked in the right position to be cut into this unnamed sculpture. After a couple of weeks I realized that that's what it's all about, and literally just placed it on the table paying absolutely no attention to how I placed it. I think I went out for a drink and told people that I had finally solved my problem about how to make a limestone sculpture. I invited a lot of artists back, and with flashlights and candles, presented my piece of sculpture. Surprisingly enough, not only did it satisfy my needs at the moment, it satisfied theirs. I realized sculpture was about "Put in Place," volume or mass put in place. It's a matter of transportation; you move it from one place to the other, which was a rejection of the Duchampian ethic. I still find myself engaged in rejecting the idea that changing the context of a material constitutes an esthetic gesture. I think that all materials normally change their context and it's not necessarily an esthetic gesture. There is nothing that's not out of context.

LG Can you explain further your interest in materials?

LW Sure. I honestly cannot explain it in the terms that I would have explained it in the '60s because I don't remember them. For me, it seems to be now that art essentially is the relationship of human beings to objects and objects to objects in relation to human beings. The way that human beings understand their relationships to materials always relates back to a human being's use of it. If that's our activity as artists, then there is no other need for justification. It took a long time to get that straight. Art is not a metaphor although it can function as metaphor in the culture sometimes. It also functions as illustration in the culture. But just because something functions as something within a culture does not mean that that's inherently what it is. Human beings function as soldiers and as rapists, but that is not the definition of human

being. Sometimes, I used material as metaphor. The nice thing about using language is that you don't have to subjugate your own personality to make an objective piece of work. The work itself is objective in its relationship of one material to another, but you know what things stand for. A reasonable example is *Red As Well As Green As Well As Blue*, a book I did in '72, where for the purpose of building the sculpture, I completely ignore the context of what red, green, and blue mean politically. When the book was finished, it had two different meanings; the work on the wall has two different meanings. We made a videotape with Katherine Bigelow doing a commentary on it called *Red As Well As Green As Well As Blue* where we discussed the fact that we know red means "left," blue is invariably a working class color, and green is a fascist color. We accepted that, so one can use that to talk about



Lawrence Weiner.
Untitled (Limestone), 1960-62.
Wood and limestone.
Not extant.

their feelings about politics at the time—and it was a very heavy time because of Vietnam. But the work itself was out of this immediate political context. When it was recently reshowed in London in 1981, it was sold to a Belgian collector who bought it on the assumption that the work itself stood for the relationship of red to green to blue, not its political connotations, which are now becoming old-fashioned. They don't work any longer. We know it is historical because we know the '30s, the '50s. But that's about as close as it gets.

LG Are you conscious of how your attitudes toward your work have changed?

LW As far as I can imagine, I'm conscious of it but we all have this problem, we might be deluding ourselves that we're always aware of what we're doing.

LG Looking back, do you see certain work as being more successful?

LW Yes.

LG How do you determine that?

LW By its use to me as an artist today. When I rummage through papers, drawings, or an old notebook and start to work off of that, it is almost as a practice session the way a musician would sit down and practice. There are still areas within that perception or insight that are useful today in relationship to materials, and as you grow older you learn more about the materials you use every day. I'd say the most successful works were the ones that allow themselves to be reused or reworked. Not because of their historical placement but because of their content. I still believe that the content, not the context, is the reason for artists making art.

LG "Put in Place" then has its relevance in both terms of the sculpture and the statement that was first published in 1978.

LW Yes it does. In Geneva I wanted to make a piece that was complex yet totally understandable to the public. What I did was make a sound tape involved with "Put in Place"

and devised a game in which I was able to take what I had learned from the limestone and place it within the context of a new work. I rather like to do that sometimes. It's a good way as well for checking out work that you are sentimentally attached to. You never know whether or not it's any good unless you try to reuse it.

LG When you're working in the studio, do you always construct the pieces? Or is it sufficient to know that the pieces can be constructed?

LW All of the work that's been presented publicly in language has the possibility of being built. It might sound a little simplistic but it's really important that the artist can build a piece. A piece can be fabricated or it can just be presented in its language form. I wouldn't say I did anything regularly. When I find myself with materials I don't quite understand, I go out and schlep a lot of it to the studio. I'm still basically a studio artist. I play with materials, I'll build a piece, I'll schlep in stone, I'll make ice, I'll do the whole thing. I see that as research. For example, if you're not sure what the modular flexibility of a piece of plywood is, and you're working on a piece about a piece of plywood, you set up vises and a measuring device. You bend the plywood and build up your modules—I'm in the middle of doing that right now for a piece on glaciers. But the central thing is basic research between the relation of human beings to objects.

LG One thing that comes out in the early paintings as well is the importance of the receiver in determining whether or not the work may be constructed, its size, color, etc.

LW I think that honestly and truly has been an obsession of mine since I was a teenager. When you deal with things as philosophical relationships to society you begin to realize that the content is the most essential thing. It's not the context, but the content of what you're presenting. When one makes art, it is always for other people. It sounds very pretentious and very humanist, and I'm not a humanist, but you make art essentially to communicate your perceptions of the relationship of human beings to objects to other people. In other words, if I was stranded on a desert island, would I make art? If I didn't think that there was any chance that I'd be found, I would say I wouldn't make

art. There'd be no need to make art. When I present something in public I'm convinced that I know what it's about. If I know what it's about, I'm literally translating my own perceptions so that I can communicate with other people. To not accept a receiver, meaning the people who are consuming your product, becomes ivory tower art and I don't believe in ivory tower art. I see art as an extremely social aspect of society. The artist is distanced in a certain way from society by choice, and with that distance it becomes obvious that there's a chance I will know more about the relationship of red to yellow than a person who drives a truck all day, because that's what I do all day. But when I'm going to present this to somebody who drives a truck all day, I have to translate that so it's still within the context of art, and understandable *within that context* if one takes the trouble to learn the basics of the language. That's the same with any other language; if you take the trouble to learn Italian, you can read Dante.

LG It also seems to go along with your idea that there should be an active relationship between the receiver and the object.

LW There has to be.

LG It necessitates that by putting a certain amount of responsibility on the receiver, you are, in a sense, initiating a dialog.

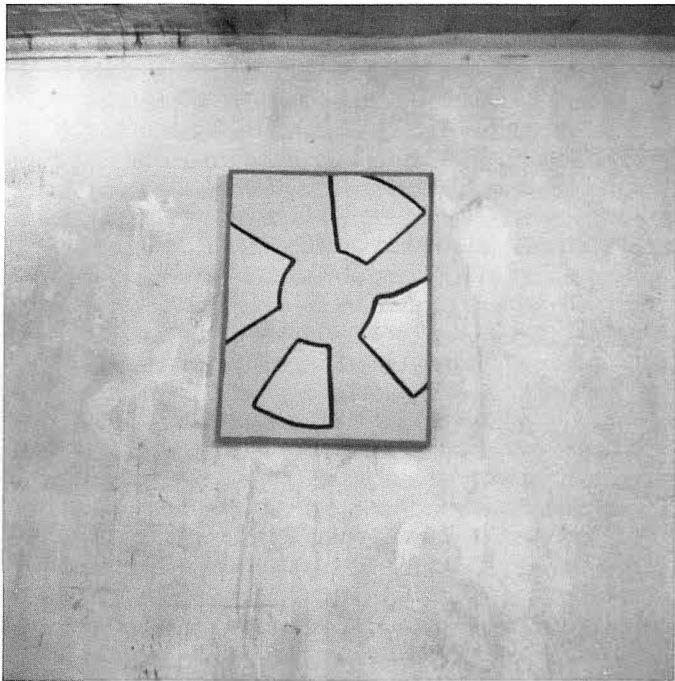
LW The responsibility comes in only when somebody chooses to deal with art. I don't think art should ever be impositional. Art is essentially presentational and we do have situations in the world that are called art museums and galleries. Artists, at least in New York, are free to put things out on the street, but you are not free to force somebody to pay attention to something that doesn't have any interest for them. If they claim to have an interest in esthetic research, then you can demand from them what you demand from yourself. If they want it, they must support it. They must learn to speak the language. It's not your responsibility with each piece of art to teach somebody what has already become part of art history, i.e., the relationships of human beings to objects. I don't like all this amateur art.

Abstract Expressionism was a celebration of the new

world at the end of the war, and of the beginning of an international culture. When I began to make art we were already in the critical phase of culture; that culture had already presented itself as a means where art itself became a comment, non-metaphorical but quite direct, on the fact that society was not working. One of the reasons it was not working was that the relationship of human beings to objects was perverse. The Academy immediately took on a lot of the work done in the '60s and you began to get this thing that they called "conceptual art." It didn't have very much to do with anybody working at that time. People started becoming amateur sociologists, anthropologists, physicists, and the last thing this society needed was amateur anything—they needed professional artists. A society that doesn't have professional artists invariably runs into dilettantism. I found there were things I couldn't explain in my art to a public without essentially removing the art itself. I had a facility as a director, and set about trying to find out as much as I could about media. I began to make videotapes and films; I don't consider film art, but an art. That meant I could come to film as a director and work with other people. It's also a real turn-on for a studio artist who gets pretty good to find people who have exactly the same competence level as you. Better. Since you can't make a film yourself, you work with them. It's like a gift from all of these people to me, every time we make a movie. The purpose usually is the content. There's a central agreement on the content and something comes out of it.

LG A process of collaboration as well, an exchange of ideas—

LW Making movies is a studio process for me. I know what point I want to get across. I know a bit about the medium, but I'm beholden to people who know more about the medium, or who have a different attitude about it. Since you can't force people to do things when you're not paying them terribly much money, you almost have to convince them. That's super, because if you can't convince them, maybe the idea isn't that worthwhile. If a collector or museum comes to you and says "We really support your work, we show it a lot," that's one thing. But essentially they are not supporting the work unless they make an absolute move. You give your time and live towards the building of it, they use their time and life towards the acquisition of funds. Without that kind of transaction, I



Lawrence Weiner.
From *Propeller Series*, 1963.
Approximately 48" x 30".
Whereabouts unknown.

think it's pretty hollow support. It sounds mercantile, but it's true. If somebody supports the work, they buy it. If somebody really finds the films interesting, they work on them.

LG You spent a lot of time working in Europe. Has this had an effect on your work?

LW I would imagine so. During these periods of trying to get it together I spent a lot of time in the Canadian Arctic, and I traveled around in Mexico and Yucatan. Because I'm working class, I found myself having jobs in places and staying an extra three weeks because the job was paying well, then moving on to some other place. I had this illusion when I was younger that I would move through my life going from

place to place, work and then the old "Let's leave it by the side of the road." The craters lent themselves well to this. When I found myself in Oregon or Oklahoma, I could legitimately go out, make art, and leave it behind to the society that was not interested in it. In Europe it was a different sort of situation. I first went to Europe in '63, had a Eurail Pass, did the whole number. I wasn't terribly impressed by the activities, so I came back to the U.S. and stayed in New York until I went to Europe for the "Attitude" show. The first people who were interested in what I was doing, besides Seth Siegelau, and a few individuals, here and there, were people from Europe. When I went to the "Attitude" show in Bern and to the "Square Pegs in Round Holes" show in Amsterdam, I found myself around people who had been following what I had been doing for the last two or three years. I began to work there a lot. I came back and did a show in Halifax. Then my daughter was born, and I began to notice that a lot of people were having enormous difficulties with this problem of new world and old world. I was also having difficulty with it and didn't want my daughter to grow up with those problems. We went to Holland, since I felt it was the closest to a cosmopolitan situation. By chance, and through the help of people, I fell into staying in Amsterdam part of the year and raising a child in Europe and the U.S. It was quite exciting for someone who had lived in New York for so many years, knowing twenty to twenty-five people really well, and going to another culture and working.

LG Living in Europe would also seem to be related to an idea of transportation.

LW I must say that I don't start with a preconception. I don't start to prove that a piece of wood in Germany functions the same way as a piece of wood functions in the U.S. I start off accepting all the divergencies of that piece of wood, and see where it leads. I genuinely don't mind over-throwing all my preconceptions from research or I wouldn't bother doing it. The support has been a lot more concrete in Europe for my generation of artists than it has been in the U.S. In the U.S. you *show* a lot, you have a lot of opportunity to talk about what you're trying to do. But in Europe there was a different tradition, where people supported what they were using. It became economically necessary to work in Europe as well.

LG Have you found that other aspects of your life enter directly into your art?

LW I can't imagine that it wouldn't. We claim that we're artists or that we're involved in the art world, and that means that the amount of alienation necessary to get through each day is minimized. If that occurs, then of course your daily existence will have some interaction with your work. I try not to let the personal aspects of my existence interfere with the making of art, but one of the loopholes I have is making movies. And I can expunge obsessions in the movies or at least make them public to the extent that it becomes a forum where other people talk about it. With sound tapes and radio programs, you can also use things that you can't use in your art.

LG Earlier you were talking about problems with the term "conceptual art." Why haven't you ever used documentation in an exhibition?

LW Because it seemed rather silly to me. I still consider it as a great fault, these people running around day after day screaming that they're not interested in "objects," and we all know that even a sentence is an object. Everything's an object. Then when you go to their exhibitions, you're confronted with the most incredible amount of documentation which are again objects, framed, signed, dated, numbered, all addressing the fact that they're not objects and they're against objects. I don't understand the term "conceptual art," there is nothing that human beings do that is not essentially conceived of first. It's an attempt to explain the art people were making that didn't look right in the context of art history as we know it. They attempted to elevate it into some sort of radical position. The strength of the majority of the art of that time made that unnecessary. The art did carry itself. It has, in a sense, carried itself to the point that it has entered into art history to be reacted against. Art becomes a useful thing for its time and must develop in its own times. But "conceptual art" is like the old joke about the person who has the most children is the best conceptual artist. It's a silly term. Some artists use it in a rather ironic sense, and they use it so consistently that it's theirs and they can have it. I truly don't understand it. I make art. If you want to call it anything else, it's very

realist art, since it deals with real materials and real relationships of human beings to those materials.

LG Can you explain the term "Collection Public Freehold?"

LW That started off as a rather crude attempt to justify in my own eyes my existence within society. I was making art that wasn't being readily accepted. I am a socialist politically, and I believe that the needs of the populace should be taken care of by the production of the populace. I began to feel, strangely, that here I was working every day, fully participating in my culture, yet everything I was making could be owned by anyone who read it. It was not necessary to buy it. But I still felt there had to be some sort of gesture and that gesture was to not sell a certain percentage of the work, approximately half. It was my own attempt to stay pure. Just because a piece was in the Guggenheim doesn't mean it should be more expensive than a piece that wasn't. It made more and more sense to me, and I still do "Public Freehold" work. They enter into the body of work the same as any other piece of work, and when we worked together putting on the show I didn't let it influence me whether the work is for sale or whether it's in a collection—it's the work. It seemed much easier, instead of later saying, "Well I choose not to sell that particular work," to say right at the beginning, "That one is not for sale." I designate those works as "Public Freehold." When most people see things exhibited that way, they have no idea what it means.

LG How did you come up with that term?

LW It's a contradiction of terms. In places like Britain which are autocratic, people can't own property; they can only lease it from the state. Common property that's owned by people, a lease say for ninety-nine years, become public freeholds. It's a comment on the fact that art is essentially authoritarian in the sense that if you want to own it you have to buy it and there is no "art for the people."

LG You date your work from the time it's first publicly exhibited. Besides exhibitions, how else does it enter the culture?

LW That's the nice thing about using language to present art, it

can enter the culture on the radio, in a book, an exhibition, within the context of a movie or videotape. Once it has publicly been presented as a piece of art, that's its state. I've had exhibitions as every artist has had, where only twenty-five people came for the duration of the exhibition. But it is still entering the public. I try to have the work itself on the invitation card. Another aspect of the professional activity of being an artist is to present the work with as many accoutrements as possible to help people understand it. When you put the work itself in language on the invitation card and send it off, you then transcend the gallery without rejecting it. There's nothing more silly than an artist who says they don't like the standard gallery situation where work is presented for sale. I personally like galleries more than museums, they're less authoritarian. People can come in off the street, see work on the wall, laugh if they don't find it interesting, scoff, do anything they want, walk out, and they don't have any guilt about it. When you go into a museum, and you walk out, you still have a funny feeling because the culture has already put its stamp on it. Also, there has to be a place to sell the product, but I don't like the way galleries are normally run. To transcend the gallery structure, you make sure that a majority of work is also quite public. People don't have to go to the gallery to find out what you did in Düsseldorf.

LG If you go out to the Bowery and make some of your works there, and there are ten or fifteen people who listen to you, would that also enter the public context? Or is that not an art context?

LW That's rather complicated. I'd say yes, that constitutes a public presence but I wouldn't want to impose it on the people unless there was a response and it became obvious what it was being used for. I have an anecdote that is relevant to this. In the harbor in Holland, where I lived, there were no other artists. One day I went to buy a pack of cigarettes in a local bar in the harbor. I walked in; people were always polite, they'd say hello, goodbye; that's it. Finally one of them grabbed me and said, "Okay, what the fuck do you do for a living?" Meanwhile, the other constituents of the harbor were either medical students, smugglers, retired sailors, or purveyors of forbidden merchandise. And they were getting a little nervous that we

were surviving so long, but not too well. I had a choice. I could explain to them what I did, or give some sort of answer that I knew would fit into that kind of working-class mentality since I come from it. I decided to tell the truth, and in imperfect Dutch, spent about three hours explaining the relationship of human beings to objects and using language as a means of presenting the work, etc. It was not the friendliest atmosphere I've ever seen in my life. They pointed to a calendar on the wall and said, "That's the kind of art we like." By that time I figured I'd blown it anyhow, there was no reason for any conciliatory gesture; I paid for my cigarettes and considered myself quite lucky not to have gotten involved in fisticuffs! I went back to the boat, and didn't go back to that bar for a couple of weeks. I ran out of cigarettes again in the middle of the night, went into the bar, and the same cronies were sitting around. They came over to me and said, "We've discussed this." And they pulled out a newspaper article from a couple of weeks or months before, of an exhibition I had made some place in Holland. And they pulled out a book of mine that one of them had bought from an alternative bookshop, and said, "My daughter said that she had heard of you and we bought this, and you know something? It makes sense! But it's not art!" That was it.

In another instance, we did a radio program where we got a comedian to say that there's this artist (no names, no gallery, no nothing) who says that—and read work of mine—is art. About five years later, I met somebody who was now an art historian whose parents were butchers, and they had heard this comedian on the radio. They laughed and laughed and laughed, and they repeated it to her. She later realized that I was the artist. She said it really influenced her because it made sense. It wasn't the kind of art that she was interested in, but it made sense. That's all you can do as an artist. You provide a methodology for the relationships of human beings to objects and that methodology, in its rejection or acceptance, becomes an applied part of the way people learn how to deal with their world. And that's all you want from art. As long as it's not authoritarian, if it gives somebody a methodology to survive, I think that's entering the public context. I don't think we have to justify it any further. That's the "Archie Bunker" principle on the television. If you can present something that you can identify with enough to reject it, you've succeeded. I don't

know why we can't apply to visual arts what we've learned from Brecht and from Lautréamont.

- LG** Does it have to do with not imposing something on somebody? Rather by presenting it—
- LW** Presenting it so completely it shatters their illusions about their previous relationships. Of course they will either accept it or they will rebuild their own perceptions to the point that it can argue with your presentation. You don't want converts, you want people to essentially counter with formal arguments.
- LG** That seems related to what you have said about an artist having a dialectic with society.
- LW** What is an art historian, what is a curator? Someone who has a dialectic with the products of society. We got caught up in middle-class Marxism in the U.S. where certain words became radical or romantic, but they are still decent words. You attempt to understand what something's all about. Artists, however, are not supposed to be responsible, but artists are responsible. There are butchers out there. There are people who make the acceptance of material and the understanding of material impossible by obfuscation and by a Jesuitical sort of thinking, e.g. "I know, and if you work hard you'll get to the point where you'll

know as much as I know." It's not true. If you know, you should be capable of telling or else you shouldn't be an artist. I think artists should prove everything they say. If the artist does that, you can carry it further by not being alienated from what you do, by virtue of not saying, "If you don't understand you're just not on the same level I am." Artists have a certain freedom in society as well. They are allowed to pursue their research. You don't get out of bed unless there's a commitment, unless there's an ideology in it. Catatonia is the basis of our existence. Without some sort of rational relationship to what's happening with the world, you just don't function. I've been an artist a little too long to talk about what it must like not to be an artist, that's why I can only give anecdotes about so-called people who are not artists reacting to art. My father recently died and I realized I'm a middle-aged person who has maintained contact with my parents through most of my life. I've maintained contact but my father died without having any idea of what I did for a living. None whatsoever. And it was not due to lack of explaining; there just was no conceivable way that he could conceive that art had a function. And I guess there is a percentage of the population art has no function for. My mother still speaks to my daughter and asks if I've gotten a job yet. There must be a percentage of the population that's that way. Do you like cigars? I like cigars a lot. I've been ill—it's really odd, I've been in good spirits, I think we covered it.

COMING AND GOING
REMAINING WITHIN THE CONTEXT OF PUT AND PLACE
(i.e. as a means of transport)

Lawrence Weiner

Works in the Exhibition

In dimensions height precedes width,
precedes depth.

Lynda Benglis

Untitled, 1964

Oil on canvas

18 x 20"

Collection of Burrill Crohn, New York

Untitled, 1965

Pigmented purified beeswax and damar
resin crystals on masonite

18 x 8 x 1¼"

Private collection

Untitled, 1967

Pigmented purified beeswax and damar
resin crystals on masonite

36 x 4"

Private collection

Untitled, 1968

Pigmented purified beeswax and damar
resin crystals on novaply

29½ x 5"

Collection of Mr. and Mrs. Robert B.
Dootson, Bellevue, Washington

Bounce, 1969

Pigmented natural latex rubber

Approximately 15 x 14 x 13'

Private collection

Untitled, 1971-75

Pigmented purified beeswax and damar
resin crystals on masonite

36 x 5"

Private collection

Shell, 1972

Purified pigmented beeswax on plastered
bunting and aluminum screen

36 x 4"

Private collection

Charred, 1972

Pigment and plaster over cotton fabric
and aluminum screen

92 x 4"

Courtesy of Paula Cooper Gallery,
New York

Now, 1973

¾" color videotape with sound

12 min. 30 sec.

Courtesy of Castelli-Sonnabend Tapes
and Films, New York

Totem, 1971

¾" black-and-white videotape

27 min.

Courtesy of Castelli-Sonnabend Tapes
and Films, New York

Joan Brown

Noel with Bob the Dog, 1963

Oil on canvas

70¼ x 70½"

Collection of the artist

Green Bowl, 1964

Oil on canvas

10¾ x 37"

Collection of the artist

Grey Wolf with Red Clouds and Dark Tree,
1968

Oil on canvas

60 x 84"

Courtesy of Hansen Fuller Goldeen
Gallery, San Francisco

Delta Landscape with Chinese Statues,
1969

Oil on canvas

6 x 7'

Collection of Dr. George Marsh,
San Francisco

*Tempus Fugit (In Memory of My
Father #2)*, 1970

Enamel on canvas

6 x 8'

Collection of the artist

Models Around Fireplace, 1961

Ink and fake fur on board

30 x 40"

Collection of the artist

Portrait of a Reindeer, 1966

Graphite on paper

19¾ x 15"

Collection of the artist

Tiger in Leopardskin Jacket, 1966

Tempera, fake fur and ink on mat board

17¾ x 10½ x 4¼"

Collection of the artist

Tiger in Environment, 1966-67

Enamel on wood

13¼ x 12¾ x 7½"

Collection of the artist

Luis Jimenez

Cycle, 1969-71

Fiberglass with epoxy coating

78 x 84 x 24"

Courtesy of the artist

Man on Fire, 1969-71

Fiberglass with epoxy coating

89 x 60 x 19"

Collection of Monroe Meyerson, New York

End of the Trail (with Electric Sunset),
1972-80
Fiberglass with epoxy coating and
light bulbs
84 x 58 x 39"
Courtesy of the artist

Working Sketch for the American Dream
1966
Ball-point pen on pressboard
14¾ x 20¾"
Courtesy of the artist

*T.P.F. (Tactical Police Force) with Phallic
Club*, 1968
Colored pencil on paper
18 x 11¾"
Collection of Anton van Dalen, New York

Color Study for Cycle, 1969
Colored pencil on paper
15 x 22"
Collection of University Art Gallery,
New Mexico State University;
anonymous extended loan

Man with Molotov Cocktail, 1969
Colored pencil on paper
26 x 20"
Courtesy of the artist

Study for Man on Fire, 1969
Colored pencil on paper
12 x 22½"
Collection of Jim and Irene Branson,
El Paso, Texas

American Dream, 1970
Colored pencil on paper
26 x 40"
Courtesy of the artist

Patty Ann, Rodeo Queen, 1971
Colored pencil on paper
23¾ x 18"
Collection of John Alexander, New York

Study for Progress I, 1973
Colored pencil on paper^r
26 x 40"
Courtesy of the artist

Gary Stephan

Untitled, 1965
Oil and decals on masonite and wood
(restored)
48 x 94 x 9½"
Private collection

Untitled, 1965
Oil on wood, masonite, cloth, and pottery
(restored)
28 x 84"
Private collection

Untitled, 1966
Acrylic on polyethylene
29 x 40 x 13½"

Untitled, 1967
Acrylic on canvas
91¼ x 47"
Private collection

Untitled, 1968
Polyvinyl chloride
44 x 128"
Private collection

Untitled, 1972
Acrylic, oil and enamel on wood
43 x 25"
Private collection

Untitled, 1973
Oil and plaka on wood
48 x 120"
Collection of Holly and Horace Solomon,
New York

Untitled, 1974
Oil on linen (damaged)
50 x 98"
Private collection

Lawrence Weiner

Untitled (Limestone), 1960-62
(Reconstruction, 1982)
Wood and limestone
Courtesy of Leo Castelli Gallery,
New York

Drawing, 1960-62
Gouache and ink on paper
10¾ x 8¾"
Collection of the artist

Untitled, 1967-68
Acrylic on canvas
96 x 22"
Collection of Joseph Kosuth, New York

*AN AMOUNT OF BLEACH Poured ON
THE RUG AND ALLOWED TO DRY*,
1969

Dimensions variable
Private collection

*COMING AND GOING
REMAINING WITHIN THE CONTEXT
OF PUT AND PLACE (i.e. as a means
of transport)*, 1977
Dimensions variable
Collection of Public Freehold

Selected Exhibitions and Selected Bibliographies

Researched and compiled by Elizabeth A. Brown with the assistance of Lee Arthur, Gregg McCarty, and Marjorie Solow.

Selected exhibitions are listed alphabetically within each year. Selected bibliographies are arranged in chronological order.

Lynda Benglis



Born in Lake Charles, Louisiana, 1941. Studied at Newcomb College, New Orleans (B.F.A., 1964). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1969 University of Rhode Island, Kingston.
1970 Paula Cooper Gallery, New York.
Also 1971, 1974, 1975, 1978, 1980.
Galerie Hans Muller, Cologne.
Janie C. Lee Gallery, Dallas.
1971 Kansas State University, Manhattan.
Polyurethane Foam, 2 Component System. Hayden Gallery, Massachusetts Institute of Technology, Cambridge.
1972 Hansen Fuller Gallery, San Francisco.
Also 1973, 1974, 1977.
1973 The Clocktower, Institute for Art and Urban Resources, New York.
Jack Glenn Gallery, Corona Del Mar, Calif.
Portland Center for the Visual Arts, Portland.
Also 1980.
Video Tapes. Paula Cooper Gallery, New York.
Travelled to Video Gallery, Everson Museum of Art, Syracuse.
1974 Texas Gallery, Houston. Also 1975, 1979, 1980, 1981.

- 1975 *Physical and Psychological Moments in Time*. Fine Arts Center Gallery, State University of New York, Oneonta. Cat. essay by Robert Pincus-Witten. Video Polaroids. The Kitchen, New York.
1976 Paula Cooper Gallery, Los Angeles.
1977 Douglas Drake Gallery, Kansas City.
Margo Leavin Gallery, Los Angeles. Also 1980, 1982.
1979 Dart Gallery, Chicago. Also 1981.
Galerie Albert Baronian, Brussels.
Also 1980, 1981.
Hansen Fuller Goldeen Gallery, San Francisco.
Real Art Ways, New Haven.
Recent Works. Georgia State University, Atlanta.
Organized by Southeast College Art Conference: Brochure.
1980 Chatham College, Pittsburgh.
David Heath Gallery, Atlanta.
Susanne Hilberry Gallery, Birmingham, Mich.
1968-1978, University of South Florida, Tampa.
Cat. essay by Peter Schjeldahl. Travelled to Miami-Dade Community College, Lowe Art Museum, University of Miami.
1981 Jacksonville Art Museum, Jacksonville.
University of Arizona Museum of Art, Tucson.
Cat. essay by Wayne Eustice.
1982 Okun-Thomas Gallery, St. Louis.

SELECTED GROUP EXHIBITIONS

- The artist has exhibited regularly at the Paula Cooper Gallery, New York, in one or more group shows each year since 1969.*
1969 *Art and Process IV*. Museum of Art, Finch College, New York. Cat. essay by Elayne H. Varian.
Bykert Gallery, New York.
Carmen Lamanna Gallery, Toronto.
1969 *Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York. Cat.
Other Ideas. Detroit Institute of Art, Detroit. Cat. essay by Samuel J. Wagstaff, Jr.
Prospect 69, Dusseldorf. Cat.
1970 *Lynda Benglis and Michael Goldberg*. Virginia Polytechnic Institute, Blacksburg.
Highlights of the Season. Aldrich Museum of Contemporary Art, Ridgefield, Conn.

- Small Works*. The New Gallery, Cleveland.
- 1971 *Directions 3: Eight Artists*. Milwaukee Art Center, Milwaukee. Cat. essay by John Lloyd Taylor.
- Twenty-Six by Twenty-Six*. Vassar College Art Gallery, Poughkeepsie, N.Y. Cat. essay by Marguerite Klobe.
- Works for New Spaces*. Walker Art Center, Minneapolis. Cat. essay by Martin Friedman.
- 1972 *Pointing and Sculpture Today—1972*. Indianapolis Museum of Art, Indianapolis. Cat. essay by Richard Warrum.
- Pointing: New Options*. Walker Art Center, Minneapolis. Cat. essay by Philip Larson and Dean Swanson.
- 32nd Annual Exhibition*. Museum of the Art Institute of Chicago, Chicago.
- 12th Annual October St. Jude Invitational Video Tape Festival*. De Saisset Art Gallery, University of Santa Clara, Santa Clara. Travelled to Everson Museum of Art, Syracuse.
- 12 Statements Beyond the 60's*. Detroit Institute of Arts, Detroit. Cat.
- 1973 *1973 Biennial Exhibition: Contemporary American Art*. Whitney Museum of American Art, New York. Cat.
- Options and Alternatives: Some Directions in Recent Art*. Yale University Art Gallery, New Haven. Cat. essay by Anne Coffin Hanson.
- Option 73/30: Recent Works of Art*. Contemporary Art Center, Cincinnati. Cat. essay by Jack Boulton.
- 3 Weekends of Video*. Contemporary Arts Museum and Texas Gallery, Houston.
- 1974 *Choice Dealers/Dealers' Choice*. New York Cultural Center, New York.
- Projects: Video I*. Museum of Modern Art, New York.
- 1975 *Fourteen Artists*. Baltimore Museum of Art, Baltimore. Brochure essay by Brenda Richardson.
- Paintings and Drawings of the '60s and '70s from the Herbert and Dorothy Vogel Collection*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Cat. essay by Suzanne Delehanty.
- Travelled to Contemporary Art Center, Cincinnati, and The Clocktower, Institute for Art and Urban Resources, New York
- Southland Video Anthology*. Long Beach Museum of Art, Long Beach. Cat. essay by David Ross.
- Video Art*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Cat. essays by David Antin, et al. Travelled to Contemporary Art Center, Cincinnati; Museum of Contemporary Art, Chicago; Wadsworth Atheneum, Hartford.
- 1976 *American Artists '76—A Celebration*. Marion Koogler McNay Art Institute, San Antonio. Cat. essay by Alice Simkins.
- Artpark, Lewiston, N.Y.
- Autogeography*. Downtown Branch, Whitney Museum of American Art, New York [video].
- Biennale of Sydney*. Art Gallery of New South Wales, Sydney.
- Hallwalls, Buffalo.
- The Liberation: Fourteen American Artists*. Aarhus Kunstmuseum, Aarhus, Denmark. Travelled in Europe.
- 1977 *Five from Louisiana*. New Orleans Museum of Art, New Orleans. Cat.
- Ten Years: A View of A Decade*. Museum of Contemporary Art, Chicago. Cat. essays by Martin Friedman, et al.
- 1978 *American Art from The Museum of Modern Art*. Winnipeg Art Gallery, Winnipeg [video].
- Door beeldhouwers gemaakt [Made by Sculptors]*. Stedelijk Museum, Amsterdam. Cat. essay by Geert van Beijeren.
- 1979 *Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art*. Museum of Modern Art, New York. Brochure essay by Kynaston McShine.
- Pittura-Ambiente*. Palazzo Reale, Milan. Cat. essays by Francesca Alinovi and Renato Brilli.
- 1980 *Current/New York*. Joe and Emily Lowe Art Gallery, Syracuse University, Syracuse. Cat. essay by Joseph Scala.
- Drawings: The Pluralist Decade*. American Pavilion, Venice Biennale, Venice. Cat. essay by Janet Kardon. Travelled.
- Extensions: Jennifer Bartlett, Lynda Benglis, Robert Longo, Judy Pfoff*. Contemporary Arts Museum, Houston. Cat. essay by Linda Cathcart.
- Jack Brogan Projects*. Baxter Art Gallery, California Institute of Technology, Pasadena. Cat. essay by Michael H. Smith.
- Painting in Relief*. Downtown Branch, Whitney Museum of American Art, New York. Cat. essay by Lisa Phillips.
- Sculpture in California: 1975-80*. San Diego Museum of Art, San Diego. Cat. essay by Richard Armstrong.
- 3 Dimensional Painting*. Museum of Contemporary Art,

- Chicago. Cat. essay by Judith Tannenbaum.
With Paper, About Paper, Albright-Knox Art Gallery,
 Buffalo. Cat. essay by Charlotta Kotik. Travelled.
- 1981 *Developments in Recent Sculpture*, Whitney Museum of
 American Art, New York. Cat. essay by Richard
 Marshall.
ICA Street Sights 2. Institute of Contemporary Art,
 University of Pennsylvania, Philadelphia. Cat. essay
 by Janet Kardon, et al.
New Dimensions in Drawing, Aldrich Museum of
 Contemporary Art, Ridgefield.
 1981 *Biennial Exhibition: Contemporary American Art*,
 Whitney Museum of American Art, New York. Cat.
U.S. Film and Video Festival. Salt Lake City.
- 1982 *Energie New York*, ELAC, Lyon. Cat. essay by Florence
 Pierre.
Flot and Figurotivo/20th Century Wall Sculpture,
 Zabriskie Gallery, New York.

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- Wasserman, Emily. "New York [Paula Cooper Gallery]," *Artforum* 8/1 (September 1969), p. 59.
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- Bourdon, David. "Fling, Dribble, and Drip," *Life*, February 12, 1970, pp. 62-66.
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- Ratcliff, Garter. "Reviews and Previews. [Paula Cooper Gallery]," *Art News* 69/2 (April 1970), p. 12.
- Wolmer Bruce. "Reviews and Previews [Paula Cooper Gallery]," *Art News* 69/10 (February 1971), p. 17.
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- Müller, Gregoire. "Materiality and Painterliness," *Arts Magazine* 46/1 (September-October 1971), p. 34.
- Pincus-Witten, Robert. "New York [Paula Cooper Gallery]," *Artforum* 10/4 (December 1971), pp. 78-79.
- Nunemaker, David A. "New York," *Art and Artists* 6/10

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- Kurtz, Bruce. "Video is Being Invented," *Arts Magazine* 47/3 (December 1972-January 1973), pp. 37-44.
- Boice, Bruce. "Reviews [Paula Cooper Gallery]," *Artforum* 11/9 (May 1973), p. 79.
- Lubell, Ellen. "Art Reviews [The Clocktower]," *Arts Magazine* 48/5 (February 1974), p. 68.
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- Wooster, Ann Sargent. "New York," *Art in America* 62/5 (September 1974), p. 106.
- Pincus-Witten, Robert. "Lynda Benglis: The Frozen Gesture," *Artforum* 13/3 (November 1974), pp. 54-59.
- Nemser, Cindy. "Lynda Benglis-A Case of Sexual Nostalgia," *Feminist Art Journal* 3/4 (Winter 1974-75), pp. 7, 23.
- Seiberling, Dorothy. "The New Sexual Frankness: Goodbye to Hearts and Flowers," *New York Magazine* 8/7 (February 17, 1975), pp. 37-39, 42, 44.
- Nemser, Cindy. "Four Artists of Sensuality," *Arts Magazine* 49/7 (March 1975), pp. 73-75.
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- Bourdon, David. "Review," *Village Voice*, December 15, 1975, p. 123.
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- Williams, Tennessee. "Lynda Benglis," *Parachute* 6 (Spring 1977), pp. 7-8.
- Parun, Phyllis. "Five From Louisiana" and "Four From Louisiana Talk About Making and Marketing Art," *Contemporary Art/*

Southeast 1/1 (April-May 1977), pp. 26-34.
 Lippard, Lucy. "You Can Go Home Again, Five from Louisiana,"
Art in America 65/4 (July-August 1977), pp. 22-25.
 Lubell, Ellen. "Lynda Benglis," *Arts Magazine* 53/5 (January
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 Ricard, René. "Review of Exhibition," *Art in America* 67/1
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 "Interview: Lynda Benglis," *Ocular* 4/2 (Summer 1979), pp. 30-43.
 Kuspit, Donald. "Cosmetic Transcendentalism: Surface Light in
 John Torreano, Rodney Ripps, and Lynda Benglis," *Artforum*
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 Kalil, Susie. "Review: Issues in Extension [Contemporary Arts
 Museum, Houston]," *Artweek* 11/5 (February 9, 1980), pp. 1, 16.
 Larson, Kay. "Avant to beinStyle," *Village Voice*, October 8, 1980,
 p. 85.
 Welch, Douglas. "Lynda Benglis," *Arts Magazine* 55/3 (November
 1980), p. 35.
 Lawson, Thomas. "Schilderkunst in New York," *Museumjournal*
 [Amsterdam] 26/3 (1981), pp. 127-37.
 Rickey, Carrie. "Curatorial Conceptions: The Whitney's Latest
 Sampler," *Artforum* 19/6 (April 1981), pp. 52-57.
 Smith, Roberta. "Biennial Blues," *Art in America* 69/4 (April
 1981), pp. 92-101.
 Kramer, Hilton. "Art—Post Minimalists Show Recent Sculpture,"
New York Times, July 24, 1981, p. 21.
 Zimmer, William. "Under Developments," *SohoNews*, August 4,
 1981, p. 46.
 Phillips, Deborah C. "New York Reviews [John Weber Gallery],"
Art News 60/7 (September 1981), pp. 234-36.
 Larson, Kay. "Live Five Dropouts," *New York Magazine* 14/36
 (September 14, 1981), pp. 55, 58.
 Pincus-Witten, Robert. "Entries: Style Shacks," *Arts Magazine*
 69/10 (October 1981), pp. 94-97.

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"Social Conditions Can Change," *Art News*, April 1970, p. 43.

Joan Brown



Born in San Francisco, Calif., 1938. Studied at the San Francisco Art Institute (B.F.A. 1959, M.F.A. 1960). Lives in San Francisco.

SELECTED SOLO EXHIBITIONS

- 1957 6 Gallery, San Francisco.
- 1959 Batman Gallery, San Francisco. *Also* 1961, Spatsa Gallery, San Francisco.
- 1960 Staempfli Gallery, New York. *Also* 1961, 1964. Brochure essays by George Staempfli.
- 1961 David Stuart Gallery, Los Angeles. *Also* 1962, 1964.
- 1968 Hansen Fuller Gallery, San Francisco. *Also* 1976, 1978. Lawson Gallery, San Francisco. *Also* 1970, 1976.
- 1970 Sacramento State College Art Gallery, Sacramento.
- 1971 San Francisco Museum of Art, San Francisco. Brochure essay by Suzanne Foley.
- 1973 *The Dancer Series*, Emanuel Walter Gallery, San Francisco Art Institute, San Francisco. Brochure essay by Phil Linhares.
- 1974 Charles Campbell Gallery, San Francisco. *Also* 1975. Allan Frumkin Gallery, New York. *Also*, 1976, 1979, 1981. University Art Museum, University of California, Berkeley. Cat. essay by Brenda Richardson.
- 1975 Allan Frumkin Gallery, Chicago. *Also* 1977.
- 1976 *Re: Vision*, Santa Monica.
- 1977 *Matrix 30*, Wadsworth Atheneum, Hartford. Brochure essay by Andrea Miller-Keller. Drawings, R. L. Nelson Gallery, University of California, Davis.

- 1978 *The Acrobat Series*. Newport Harbor Museum, Newport Beach. Brochure essay Betty Turnbull.
Paintings: 1973-1976. Ohio State University, Columbus. Organized by and also shown at Emily H. Davis Gallery, University of Akron, Akron. Cat. essay by Dorothy Goldeen.
- 1979 *Joan Brown's Joan Browns*, San Jose Museum of Art, San Jose.
Motrix 24/Berkeley, University Art Museum, University of California, Berkeley. Brochure.
- 1982 Koplín Gallery, Los Angeles.

SELECTED GROUP EXHIBITIONS

- 1957 *Annual Exhibition*, Richmond Art Center, Richmond, Calif. Also 1959, 1960.
Annual Painting and Sculpture Exhibition of the San Francisco Art Association, San Francisco Museum of Art, San Francisco. Also 1958, 1963.
- 1960 *Young America 1960*, Whitney Museum of American Art, New York. Cat. essay by Lloyd Goodrich.
- 1961 *Contemporary American Painting and Sculpture*, Krannert Art Museum, University of Illinois, Champaign. Also 1963, 1973, 1974.
64th Annual Exhibition of Painting and Sculpture. Art Institute of Chicago, Chicago.
- 1962 *The Nude*. Palace of the Legion of Honor, San Francisco.
- 1963 *Beall, Brown, Glovin, Henderson*, Art Unlimited, San Francisco.
Phelan Award Exhibition, M. H. de Young Memorial Museum, San Francisco.
- 1964 *Joan Brown/Manuel Neri*, David Stuart Gallery, Los Angeles.
Current Painting and Sculpture in the Bay Area, Stanford University Museum, Palo Alto.
Seven Americans, Arkansas Arts Center, Little Rock. Cat.
Seven California Pointers, Staempfli Gallery, New York.
- 1965 *Selections from the Work of California Artists*, Witte Memorial Museum, San Antonio.
- 1966 *Three California Pointers: Elmer Bischoff, Joan Brown, David Park*, Staempfli Gallery, New York.
- 1967 *Brown, Griffin, Homingway, Tondre*, Hansen Fuller Gallery, San Francisco.
Funk, University Art Museum, University of California, Berkeley. Cat. essay by Peter Selz.
- 1968 *Annual Invitational Drawing Show*, Emanuel Walter Gallery, San Francisco Art Institute, San Francisco.
- 1970 *A Century of California Pointing 1870-1970*. Sponsored by Crocker Citizens Bank. Travelled in California.
- 1971 *San Francisco Art Institute Centennial Exhibition*, San Francisco Museum of Art, San Francisco.
- 1972 *1972 Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York. Cat.
- 1973 *Studio Drawings*, Oakland Museum, Oakland.
- 1975 *Art as a Muscular Principle/10 Artists and Son Francisco 1950-1965*, John and Norah Warbeke Gallery, Mount Holyoke College, South Hadley, Mass. Cat. essays by Merrill Greene et al.
Bay Area Artists, Oakland Museum, Oakland.
Portrait Painting 1970-1975, Allan Frumkin Gallery, New York.
- 1976 *Retrospective of Sculpture in the Bay Area*, James Willis Gallery, San Francisco.
- 1976-77 *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art. Cat. essay by Henry T. Hopkins and Walter Hopps. Travelled to the National Collection of Fine Arts, Washington.
- 1977 *Critic's Choice*, Joe and Emily Lowe Art Gallery, Syracuse University, Syracuse, N.Y. Cat. essay by Hayden Herrera. Travelled to Munson-Williams-Proctor Institute, Utica, N.Y.
1977 Biennial Exhibition: Contemporary American Art, Whitney Museum of American Art, New York. Cat. essays by Barbara Haskell, Marcia Tucker, and Patterson Sims.
Recent Art from San Francisco, Der Haag, Amsterdam. Organized by San Francisco Museum of Modern Art, San Francisco.
Representations of America. Organized by Fine Arts Museums of San Francisco and Metropolitan Museum of Art, New York. Travelled in the Soviet Union.
- 1978 *Art on Paper*, Weatherspoon Art Gallery, University of North Carolina, Greensboro. Cat.
Bod Pointing, The New Museum, New York. Cat. essay by Marcia Tucker.
cARToons, Downtown Branch, Whitney Museum of American Art, New York.
- 1978-60 *American Paintings of the 1970s*, Albright-Knox Art Gallery, Buffalo. Cat. essay by Linda L. Cathcart. Travelled to Newport Harbor Museum, Newport Beach;

- Oakland Museum of Art; Cincinnati Art Museum; Art Museum of Southern Texas, Corpus Christi; and Krannert Art Museum, University of Illinois, Champaign.
- 1979 *By the Sea: Twentieth-Century Americans at the Shore*. Queens Museum, New York. Cat. essay by Carlos Gutierrez-Solana.
- Seven on the Figure*. Pennsylvania Academy of Fine Arts, Philadelphia. Cat. essay by Frank H. Goodyear, Jr.
- Story Telling Art*. American Foundation for the Arts, Miami.
- 1979-82 *The 1970s: New American Painting*. National Museum, Belgrade. Organized by The New Museum, New York. Cat. essay by Allan Schwartzman, Kathleen Thomas, and Marcia Tucker. Travelled in Europe.
- 1980 *Images*. Proctor Art Center, Bard College, Annandale-on-Hudson.
- Renderings of the Modern Woman*. Joseloff Gallery. Hartford Art School, University of Hartford, Hartford. Cat. essay by Sherry Buckberrough.
- 1982 *Realism and Realities; The Other Side of American Painting 1940-1960*. Rutgers University Art Gallery, New Brunswick, N.J. Cat. essay by Greta Berman and Jeffrey Wechsler. Travelled to Montgomery Museum of Fine Arts, Montgomery, Ala., and The Art Gallery, University of Maryland, College Park.

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- R[aynor], V[ivien]. "Reviews and Previews: New Names This Month," *Art News* 59/2 (April 1960), p. 48.
- V[enture], A[nita]. "In the Galleries," *Arts Magazine* 34/7 (April 1960), p. 56.
- R[aynor], V[ivien]. "In the Galleries," *Arts Magazine* 35/6 (March 1961), p. 54.
- S[andler], I[rving]. "Reviews and Previews," *Art News* 60/2 (March 1961), p. 16.
- S[choneberg], S.C. "Reviews," *Artforum* 1/8 (February 1963), p. 42.
- Leider, Philip. "Joan Brown: Her Work Illustrates the Progress of a San Francisco Mood," *Artforum* 1/12 (June 1963), pp. 28-31.
- B[eck], J[ames]. "Reviews and Previews," *Art News* 63/1 (March 1964), p. 10.
- Harrison, Jane. "New York Exhibitions," *Arts Magazine* 38/6 (March 1964), p. 62.
- Coplans, John. "Circle of Styles on the West Coast," *Art in America* 52/3 (June 1964), pp. 24-41.
- M[armer], N[ancy]. "Reviews: Los Angeles," *Artforum* 3/4 (January 1965), p. 14.
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- Willard, Charlotte. "Eye to I," *Art in America* 54/2 (March-April 1966), pp. 49-59.
- Stiles, Knute. "A Centennial in San Francisco: Three Museums celebrate 100 years of the San Francisco Art Institute," *Artforum* 9/8 (April 1971), pp. 68-73.
- Plagens, Peter. "A Period of Exploration: San Francisco 1945-50 (Oakland Museum)," *Artforum* 12/4 (December 1973), pp. 91-92.
- R[obbins], E[ugenia] S. "Exhibitions," *Art Journal* 33/3 (Spring 1974), p. 242.
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- Butterfield, Jan. "Review of Exhibitions: San Francisco: Joan Brown at the University Museum," *Art in America* 62/3 (May-June 1974), pp. 113-14.
- Derfner, Phyllis. "New York Letter," *Art International* 18/20 (December 15, 1974), pp. 41-42.
- Ellenzweig, Allen. "Arts Reviews," *Arts Magazine* 49/4 (December 1974), p. 5.
- Frank, Peter. "Joan Brown (Allan Frumkin Gallery)," *Art News* 73/10 (December 1974), p. 100.
- Fuller, Mary. "Interviews: Joan Brown," *Currant* (San Francisco) 1/3 (August-September 1975), pp. 40-54.
- Albright, Thomas. "The Nation, San Francisco: Spacious claustrophobia," *Art News* 74/8 (October 1975), pp. 71-72.
- Ellenzweig, Allen. "Arts Reviews: Group Show," *Arts Magazine* 50/2 (October 1975), p. 14.
- Butterfield, Jan. "Joan Brown," *Visual Dialog* 1/2 (December 1975-February 1976), pp. 15-18.
- Morrison, C.L. "Reviews: Chicago," *Artforum* 14/5 (January 1976), p. 73.
- Kramer, Hilton. "An Occasion For Satire," *New York Times*, July 2, 1976, p. C20.
- Frankenstein, Alfred. "Innocence and Seduction in an Art Gallery," *San Francisco Chronicle*, November 26, 1976, p. 52.
- Kramer, Hilton. "Joan Brown," *New York Times*, December 3, 1976, p. C17.

- Dunham, Judith L. "Joan Brown Looks at Herself," *Art Week* 7/44 (December 18, 1976), p. 1, back.
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- Frueh, Joanna. "In the Time Warp with Joan Brown: Paintings and Drawings by Joan Brown at the Allan Frumkin Gallery," *Reader* (Chicago), June 10, 1977, p. 13.
- Burnside, Madeleine. "New York Reviews," *Art News* 76/2 (February 1977), p. 126.
- Cardoza, Judith. "Joan Brown: Frumkin Gallery," *Artforum* 15/6 (February 1977), pp. 69-71.
- Cavaliere, Barbara. "Arts Reviews," *Arts Magazine* 51/6 (February 1977), pp. 23-24.
- Perrone, Jeff. "Exhibition Reviews: Joan Brown at Allan Frumkin Gallery," *Artforum* 17/10 (Summer 1979), pp. 69-73.
- Fischer, Hal. "Exhibition Reviews: Joan Brown at Hansen Fuller Goldeen Gallery and University Art Museum," *Artforum* 18/4 (December 1979), pp. 81-2.

Luis Jimenez



Born in El Paso, Texas, 1940. Studied at University of Texas, Austin (B.S. 1964) and Ciudad Universitaria, Mexico City. Lives in El Paso, Texas.

SELECTED SOLO EXHIBITIONS

- 1969 Graham Gallery, New York. Also 1970 Brochure essays by Mario Amaya (1969) and John Perrault (1970).
- 1972 O.K. Harris Gallery, New York. Also 1975.
- 1973 Bienville Gallery, New Orleans. Also 1975, 1978.
- 1974-75 Progress I, Contemporary Arts Museum, Houston. Brochure essay by James Harithas.
- 1975 Hill's Gallery of Contemporary Art, Santa Fe.
- 1976 Meredith Long Gallery, Houston. Also 1977.
- 1977 De Saisset Museum, University of Santa Clara, Santa Clara. North Texas State University, Denton. University Art Gallery, New Mexico State University, Las Cruces. Cat. interview by Richard Wickstrom. University of Arizona Art Gallery, Tucson. University of North Dakota Gallery, Grand Forks.
- 1978 Yuma Art Center, Yuma.
- 1979 El Paso Museum of Art, El Paso, Tex. Plains Art Museum, Moorhead, Minn. Cat. with artist's statement.
- 1981 Frumkin & Struve Gallery, Chicago.

SELECTED GROUP EXHIBITIONS

- 1967 Stamford Museum, Stamford, Conn. Also 1968.
- 1968 *Alliance in Art*, UNESCO, Washington, D.C. Organized by Brandeis University. Graham Gallery, New York. Silvermine Guild of Artists, New Canaan, Conn. Allen Stone Gallery, New York.
- 1969 *Art on Paper*, Weatherspoon Art Guild, University of North Carolina, Greensboro. Also 1970, 1971. Cats. *Birds and Beasts*, Graham Gallery, New York. *Erotic Art*, David Stuart Gallery, Los Angeles. *Humor Concern, Personal Torment: The Grotesque in American Art*, Whitney Museum of American Art, New York. Cat. essay by Robert Doty. Travelled to University Art Museum, University of California, Berkeley.
- 1970 Texas Sweet Funk, St. Edwards University, Austin.
- 1971 *Judson Flag Show*, Judson Gallery, New York.
- 1972 *Recent Figurative Sculpture*, Fogg Museum, Harvard University, Cambridge.
- 1973 *The Male Nude*, Hofstra University, Long Island. Museo de Arte y Historia, Juarez, Mexico. *New Acquisitions for the New Museum*, Long Beach Museum of Art. Brochure. 1973 *Annual Exhibition: Contemporary American Art*, Whitney Museum of American Art, New York. Cat. Smither Gallery, Dallas. Also 1974.
- 1974 Hill's Gallery of Contemporary Art, Santa Fe. Also 1976. 12/Texas, Contemporary Arts Museum, Houston.

- Cat. essay by James Hartithas.
- 1975 *Richard Brown Boker Collects*, Yale University Art Gallery, New Haven. Cat. ed. by Theodore Stebbins.
- 1975 *Biennial Exhibition*, New Mexico Fine Arts Museum, Santa Fe.
- Texos Tough*, Witte Memorial Museum, San Antonio.
- 20 *Colorado/20 New Mexico*, Fine Arts Center, Colorado Springs.
- 1976 *Unordinary Realities*. Xerox Corporation, Rochester.
- Bicentennial Exhibition*, Roswell Museum and Arts Center, Roswell.
- 1st *Annual Southwest Chicano Art Invitational Exposition*, Heard Museum, Phoenix.
- New Art*, New Mexico. ARCO Gallery, Los Angeles. Cat.
- 1976 *Sculpture Invitational*. New Mexico Fine Art Museum, Santa Fe.
- Texos/Los Angeles*. California State University, Los Angeles.
- 1977 *Bison*, Amon Carter Museum of Western Art, Fort Worth. Cat.
- Creatures and Critters*. Harlan Gallery, Tucson.
- Dalé Gas: Chicano Art of Texos*, Contemporary Arts Museum, Houston. Cat. essay by Santos Martinez.
- 1977-78 *Roices Antiguos/Visiones Nuevas [Ancient Roots/New Visions]*, Tucson Museum of Art. Organized by the National Collection of Fine Arts and Fonda del Sol, Washington, D.C. Cat. essay by R. K. Grumlish.
- Travelled to National Collection of Fine Arts, Washington; Art Museum, Albuquerque; El Paso Museum of Art; Los Angeles Municipal Art Gallery; Everson Museum, Syracuse; Palacio de Minería, Mexico City; and Witte Memorial Museum, San Antonio.
- 1978 *Art of Texos*, Renaissance Gallery, University of Chicago, Chicago.
- Naval Observatory—Vice President's residence, Washington, D.C. Organized by Joan Mondale.
- Four *Houston Artists*. University Fine Arts Gallery, Florida State University, Tallahassee. Brochure.
- 1979 *Outdoor Sculpture Exhibition*, Wave Hill, New York. Cat.
- Made in Texos*, University of Texas Art Museum, Austin.
- 1979-80 *First Western States Biennial Exhibition*, Denver Art Museum, Denver. Cat. essays by Robert A. Ewing and Joshua Taylor. Travelled to National Collection of Fine Arts, Washington, D.C.; San Francisco Museum of

- Modern Art; Seattle Art Museum; University of Hawaii, Honolulu; and Newport Harbor Museum, Newport Beach.
- 1980 *11th International Sculpture Conference*, National Collection of Fine Arts, Washington, D.C.
- New Mexico, Fruit Market Gallery, Edinburgh. Organized by the Scottish Arts Council. Cat. essay by J. Nichols and J. Adlmann.
- 1981 *Images of Labor*, Gallery 1199, New York.

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Articles and Reviews

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- Gollin, Jane. "Reviews and Previews [Graham Gallery]," *Art News* 69/2 (April 1970), p. 68.
- H[obhouse], J[anet] K. "Jimenez at Graham," *Arts Magazine* 44/7 (May 1970), p. 59.
- Kramer, Hilton. "Art: Sculpture Emphasizing Poetry," *New York Times*, May 2, 1970.
- Ratcliff, Carter. "New York Letter [Graham Gallery]," *Art International* 14/6 (Summer 1970), pp. 132-134.
- Battcock, Gregory. "New York," *Art and Artists* 7/2 (May 1972), pp. 50-51.
- Ratcliff, Carter. "New York Letter [O.K. Harris Gallery]," *Art International* 18/5 (May 1972), pp. 46-52.
- Kutner, Janet. "Scene in Art: Texans' Drawings at Smither," *Dollos Morning News*, January 9, 1974, p. A 14.
- Rabyer, Jozanne. "Houston; Luis Jimenez at Contemporary Arts Museum," *Art in America* 63/1 (January/February 1975), p. 88.
- Perrault, John. "Garbage, Name-Changes and the Vogels," *Soho Weekly News*, May 8, 1975, p. 13.
- Smith, Roberta. "Twelve Days of Texas," *Art in America* 64/4 (July/August 1976), pp. 42-48.
- Crossley, Mimi. "Art: Chicanismo; From a barrio-oriented culture come the visual metaphors of a new age," *Houston Post*, September 11, 1977, p. 8.
- Burkhart, Dorothy. "Luis Jimenez on the Rapacity of Contemporary Culture," *Art Week* 8/39 (November 19, 1977), pp. 1, 15.
- Wingate, Adina. "The First Western States Biennial Exhibition," *Artspace [Albuquerque]*, Spring 1979, pp. 32-33.
- Rhodes, Rod. "Denver: The First Western States Biennial: A Difficult Birth," *Art Week* 10/14 (April 7, 1979), p. 4.

Richard, Paul. "Wild and Witty, Wide-Open Show of Western Art," *Washington Post*, June 7, 1979, pp. C1, C17.

Nordstrom, Sherry Chayat. "Reviews; Syracuse: Ancient Roots New Vision at the Everson," *Art in America* 67/6 (October 1979), pp. 135, 137.

Bronn, S. "New West '80," *Southwest Art* 9/6 (November 1979), pp. 88-93.

"Luis Jimenez," *Texos Homes* (October 1980), p. 97.

Baigts, Juan. "Chicano sueños de chaquira," *Excelsior* [Mexico City], November 9, 1980, Diorama section, pp. 14-15.

Beardsley, John. "Personal Sensibilities in Public Places," *Artforum* 19/10 (Summer 1981), pp. 43-45.

Books

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Schwartz, Barry. *Humanist Art in America*. New York: Praeger, 1971.

Quirarte, Jacinto. *Mexican-American Artists in the United States*. Austin: University of Texas Press, 1973.

Roukes, Nick. *Plastic Sculpture*. Calgary, Canada: University of Calgary Press, 1976.

Gary Stephan



Born in Brooklyn, New York, 1942. Studied at Parsons School of Design, New York; Art Students League, New York; Pratt Institute, New York; and San Francisco Art Institute, San Francisco (M.F.A. 1967). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1969 Richard Feigen Gallery, New York.

1970 David Whitney Gallery, New York. Also 1971.

1971 Quay Gallery, San Francisco.

1972 Hans Neuendorf Gallery, Cologne and Hamburg.

1973 Fabian Carlson Gallery, Goteburg, Sweden.
Galleri Ostergren, Malmo, Sweden.
Daniel Weinberg Gallery, San Francisco. Also 1975, 1977.
Texas Gallery, Houston. Also 1975, 1976, 1978.

1974 Alfred University, Alfred, N.Y.
Bykert Gallery, New York. Also 1975, 1976.

1978 Arnold Gallery, Atlanta.
Mary Boone Gallery, New York. Also 1979, 1980, 1981.

1979 Margo Leavin Gallery, Los Angeles. Also 1980, 1981.

1981 Mattingly Baker Gallery, Dallas.

SELECTED EXHIBITIONS

1965 *Systematic Art*, Emanuel Walter Gallery, San Francisco Art Institute, San Francisco.

1966 Hansen Gallery, San Francisco.

1968 Bykert Gallery, New York. Also 1972, 1973, 1974, 1975.

1969 Richard Feigen Gallery, New York.
1969 *Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York. Cat.
Young Artists in the Collection of Charles Cowles, Aldrich Museum of Contemporary Art, Ridgefield, Conn. Cat.

1970 *New Work: New York*, American Federation of the Arts, New York. Cat. essay by Richard Lanier.
Young American Artists, Contemporary Arts Center, Cincinnati. Cat. by William A. Leonard and Michael Findlay.

1972 *John Boldessori, Frances Barth, Richard Jackson, Barbara Munger, Gary Stephan*, Contemporary Arts Museum, Houston. Cat. by Jay Belloli.
1972 *Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York. Cat.
Untitled V, Museum of Modern Art Lending Service, New York.

1973 *Choice Dealers, Dealer's Choice*, New York Cultural Center, New York.
Eight Artists: Don Christensen, Neil Jenney, Don Judd, Roy Lichtenstein, Robert Rauschenberg, Gary Stephan, Cy Twombly, Peter Young, Art Museum of South Texas, Corpus Christi. Cat. by David Whitney.

- Recent Abstract Painting, Pratt Institute, New York. Brochure.
- 1974 71st American Exhibition, Art Institute of Chicago, Chicago. Cat.
- 1975 *Paintings and Drawings of the '60s and '70s from the Herbert and Dorothy Vogel Collection*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Cat. essay by Suzanne Delehanty. *Travelled to Contemporary Arts Center, Cincinnati, and The Clocktower*, Institute for Art and Urban Resources, New York.
- 1976 Indianapolis Museum of Art, Indianapolis. Holly Solomon Gallery, New York.
- 1977 *Ten Pointers*, Georgia State University, Atlanta. *Painting 75, 76, 77*, Sarah Lawrence College, Bronxville, New York. Cat. essays by Mary Delahoyd et al. *Travelled to American Foundation for the Arts, Miami, and Contemporary Arts Center, Cincinnati. Painting*, Hal Bromm Gallery, New York. *A Painting Show, P.S. 1*, Institute for Art and Urban Resources, New York. *11 Artists in New York*, Galerie Loyse von Oppenheim, Nyon, Switzerland.
- 1978 *Black and White on Paper*, Nobe Gallery, New York. Mary Boone Gallery, New York. Also 1979, 1980, 1981.
- 1979 *The Altered Photograph/20 Walls, 20 Curators, P.S. 1*, Institute for Art and Urban Resources, New York. *American Painting: The Eighties*, Grey Art Gallery, New York University, New York. Cat. essay by Barbara Rose. *Color and Surface* Touchstone Gallery, New York. *From Allan to Zucker*, Texas Gallery, Houston.
- 1979-81 *The 1970s: New American Painting*, National Museum, Belgrade. Organized by The New Museum, New York. Cat. essay by Allan Schwartzman, Kathleen Thomas, Marcia Tucker. *Travelled in Europe*.
- 1981 *Drawings*, Leo Castelli Gallery, New York. *Large Format Drawings*, Barbara Toll Gallery, New York. *Painting Invitational*, Oscarsson Hood Gallery, New York.

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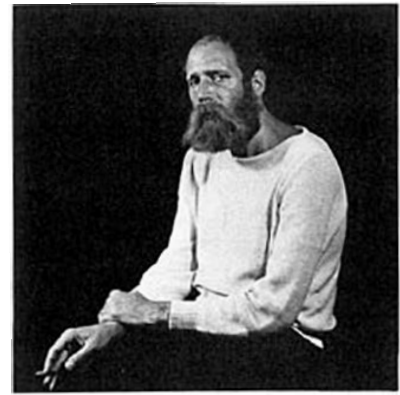
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Nelson, Kathrine Metcalf. "San Francisco; Stephans [sic] at Hansen Gallery," *Art News* 65/6 [October 1966], pp. 59-62.

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- Domingo, Willis. "Reviews; New York [David Whitney Gallery]," *Arts Magazine* 45/3 [December 1970-January 1971], pp. 57-58.
- Tarshis, Jerome. "San Francisco [Quoy Gallery]," *Artforum* 9/10 [June 1971], p. 92.
- Baker, Kenneth. "Exhibition Reviews; New York [David Whitney Gallery]," *Artforum* 10/5 [January 1972], pp. 66-88.
- Ratcliff, Carter. "New York Letter [Bykert Gallery]" *Art International* 16/1 [January 1972], pp. 68-69.
- . "Reviews and Previews [David Whitney Gallery]," *Art News* 70/9 [January 1972], p. 60.
- Elderfield, John. "Grids," *Artforum* 10/9 [May 1972], p. 59.
- Mayer, Rosemary. "Reviews; New York [Bykert Gallery]," *Arts Magazine* 47/5 [March 1973], p. 72.
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- Frank, Peter. "Reviews and Previews [Bykert Gallery]," *Art News* 73/3 [March 1974], p. 103.
- Dreiss, Joseph. "Arts Reviews [Bykert Gallery]," *Arts Magazine* 48/7 [April 1974], p. 64.
- Zimmer, William. "Exhibition Reviews; New York [Bykert Gallery Uptown]," *Arts Magazine* 49/9 [May 1975], p. 18.
- Bourdon, David. "The 76 Jefferson Streeters Show at MOMA," *Village Voice*, September 22, 1975, p. 102.
- Pincus-Witten, Robert. "Entries," *Arts Magazine* 50/7 [March 1976], p. 10.
- Smith, Roberta. "Interview with Gary Stephan," *Journal LAICA* 10 [March-April 1976], pp. 29-31.
- Henry, Gerrit. "New York Reviews [Bykert Gallery]," *Art News* 75/4 [April 1976], p. 120.
- Lorber, Richard. "Exhibition Reviews [Bykert Gallery]," *Arts Magazine* 50/9 [May 1976], pp. 22-23.
- Smith, Roberta. "Exhibition Reviews [Bykert Gallery]," *Artforum* 14/9 [May 1976], pp. 64-65.
- Kaplan, Patricia. "Review of Exhibitions; New York [Bykert Gallery]," *Art in America* 64/3 [May-June 1976], pp. 114-15.
- Kertess, Klaus. "Figures of Paint: The Work of Gary Stephan," *Arts Magazine* 52/7 [March 1978], pp. 138-39.
- Pincus-Witten, Robert. "Entries: Glück, Stephan, Acconci," *Arts Magazine* 52/7 [March 1978], pp. 92-3.
- Tatarsky, Valentin. "Gary Stephan," *Arts Magazine* 52/10 [June 1978], p. 11.
- Perrone, Jeff. "Exhibition Reviews [Mary Boone Gallery],"

- Artforum* 16/10 (Summer 1978), p. 70.
- Masheck, Joseph. "Iconicity," *Artforum* 17/5 (January 1979), pp. 30-41.
- Singerman, Howard. "Dialectic of Object and Illusion: Gary Stephan (Margo Leavin Gallery)," *Art Week* 10/2 (March 29, 1979), p. 16.
- Pincus-Witten, Robert. "Entries: Cutting Edges," *Arts Magazine* 53/10 (June 1979), pp. 108-109.
- Kramer, Hilton. "Neo-Modernists—A Sense of Déjà Vu," *New York Times*, September 23, 1979, p. D31.
- Rickey, Carrie. "What Becomes a Legend Most?" *Village Voice*, October 22, 1979, p. 91.
- Foster, Hal. "A Tournament of Roses," *Artforum* 18/3 (November 1979), p. 67.
- Yoskowitz, Robert. "Arts Reviews, Group Show (Mary Boone Gallery)," *Arts Magazine* 54/4 (December 1979), pp. 21-22.
- Galassi, Susan Grace. "Color and Surface (Touchstone Gallery)," *Arts Magazine* 54/7 (March 1980), p. 22.
- Pincus-Witten, Robert. "Entries: Big History, Little History," *Arts Magazine* 54/8 (April 1980), p. 185.
- Reed, Dupuy Warrick. "Gary Stephan: Beyond Language," *Arts Magazine* 54/9 (May 1980), pp. 159-63.
- Pincus-Witten, Robert. "Entries: If Even in Fractions," *Arts Magazine* 55/1 (September 1980), p. 119.
- Schjeldahl, Peter. "Different Strokes," *Village Voice*, January 21, 1981, p. 70.

Lawrence Weiner



Born in New York City, 1940. Lives in New York and Amsterdam.

SELECTED SOLO EXHIBITIONS

- 1960 *Cratering Piece*, Mill Valley, Calif.
- 1964 Seth Seigelaub Gallery, New York. Also 1965, 1968. Cat. 1964; artist's publ. 1968.
- 1969 *Art & Project*, Amsterdam. Also 1970, 1973, 1979. Artist's publ. 1969, 1973.
Konrad Fischer Gallery, Düsseldorf. Also 1970, 1972, 1975, 1977, 1981.
Galleria Sperone, Turin. Also 1970, 1972, 1973, 1975.
Nova Scotia College of Art and Design, Halifax. Also 1971, 1979. Artist's publ. 1969.
Wide White Space, Antwerp. Also 1972, 1973, 1977. Cat. 1969; brochure 1973.
- 1970 Galerie Folker Skulima, Berlin.
Galerie Yvon Lambert, Paris. Also 1971, 1972, 1974, 1977.
Gegenverker, Aachen, W. Germany. Cat.
- 1971 Leo Castelli Gallery, New York. Also 1972, 1973, 1974, 1976, 1979, 1981. Artist's publ. 1971.
Galleria Lucio Emilio, Naples.
- 1972 California Institute of the Arts, Los Angeles.
Galleria Toselli, Milan. Also 1973, 1974.
Jack Wendler Gallery, London. Also 1973. Artist's publ. 1972.
Westfälischer Kunstverein, Munster. Cat.
- 1973 Kabinett für Aktuelle Kunst, Bremerhaven, W. Germany. Also 1975, 1978, 1981. Artist's publ. 1978.
Modern Art Agency, Naples.
Sperone & Fischer Gallery, Rome.

- Städtisches Museum Mönchengladbach, Mönchengladbach, W. Germany. Cat.
- 1974 Rolf Preisig Gallery, Basel. *Also* 1975, 1978. Artist's publ. 1978.
- 1976 Artists Space, New York.
Institute of Contemporary Art, London. Cat.
Kitchen Center for Video and Music, New York.
Kunsthalle, Basel. Cat. essay by R.H. Fuchs.
P.S. 1, Institute for Art and Urban Resources, New York.
Also 1981.
Schöttle, Rüdiger, Munich. *Also* 1979.
Van Abbemuseum, Eindhoven, Netherlands. *Also* 1979.
1980. Cat. 1976, 1980; essays by R.H. Fuchs.
- 1977 Contemporary Art Society, Sydney.
Laguna Gloria Art Museum, Austin.
Salle Patino Centre d'art Contemporain, Geneva. Cat.
Robert Self Gallery, London. Artist's publ.
- 1978 InK (Halle für Internationale neue Kunst), Zurich. Cat.
essay by Urs Rasmüller and Christal Saver.
Travelled to Louisiana Museum, Humelback,
Denmark.
Renaissance Society, University of Chicago, Chicago.
- 1979 Galleria Foksal PSP Warszawa, Warsaw. Cat.
Samangallery, Genoa.
- 1980 Anthony d'Offay Gallery, London.
Galerie Akumulatory 2, Poznan, Poland.
Options 3, Museum of Contemporary Art, Chicago.
Brochure by Pauline Saliga.
- 1981 David Bellman Gallery, Toronto.

SELECTED GROUP EXHIBITIONS

- 1968 25, Seth Siegelau Gallery, New York.
- 1968 Laura Knott Gallery, Bradford Junior College, Bradford, Mass.
Language II, Dwan Gallery, New York. *Also* *Loungue III*, 1969.
SMS, Letter Edged in Black Press, New York.
Windham College, Putney, Vt. *Also* 1972.
Xerox Book, Seth Siegelau Gallery, New York.
- 1969 Art in Process IV, Museum of Art, Finch College, New York.
557.087, Seattle Museum of Art, Seattle. Cat. by Lucy Lippard; organized for the World's Fair.
January 5-31, 1969; March; July-August-September [3 exhibitions], Seth Siegelau Gallery, New York. Cats.

- Konzeption-Conception, Städtisches Museum, Leverkusen.
- Op Losse Schroeven [Round Pegs in Square Holes], Stedelijk Museum, Amsterdam.
Cat. essay by Wim Bieren. Travelled to Folkwang Museum, Essen.
0-9, New York. Organized by Vito Acconci.
Prospect, Kunsthalle, Düsseldorf. *Also* 1971, 1973. Cats.
When Attitudes Become Form; Live in Your Head.
Kunsthalle, Bern. Cat. essays by Scott Burton, et al.
Travelled to Institute of Contemporary Art, London.
- 1970 Art in the Mind, Allen Memorial Art Gallery, Oberlin College, Oberlin, Ohio. Cat.
Conceptual art/arte povera/lond ort, Galleria Civica d'arte moderna, Turin. Cat. essay by Germano Celant.
Identifications, Fernseh Galerie Schum, Düsseldorf.
Information, Museum of Modern Art, New York. Cat. by Kynaston McShine.
995,000: Conceptual Art, Vancouver Art Gallery, Vancouver. Cat. by Lucy Lippard.
Software, The Jewish Museum, New York. Cat. essay by Jack Burnham.
Umwelt-Akzente/Die Expansion der Kunst, Monschau, W. Germany. Cat. essay by Klaus Honnef.
- 1971 Frankfurter Kunstverein; *Experimento 4*, Frankfurt. Cat.
Pier 18, Museum of Modern Art, New York. Travelled.
Stichting Sonsbeek: Sonsbeek Buiten de Perken, Arnhem, The Netherlands.
Westfälischer Kunstverein: Konzept Kunst, Munster.
- 1972 Biennale di Venezia, Videogalerie Schum (Italian pavillion), Venice.
Concept Kunst, Kunstmuseum, Basel. Cat. essay by Konrad Fischer and Klaus Honnef.
Dokumenta 5, Kassel. Cat.
Drawing, Museum of Modern Art, Oxford, England.
- 1973 *Artists Books*, Moore College of Art, Philadelphia. Cat. Travelled.
Four Artists Films, Leo Castelli Gallery, New York
Galerie Waalkens, Finsterwolde, The Netherlands.
Contemporaneo, Incontri Internazionali d'Arte, Rome. Cat. essay by Achille Bonito Oliva.
- 1974 *Ideo and Image in Recent Art*, Art Institute of Chicago, Chicago. Cat. essay by Anne Rorimer.
Project 74, Cologne. Cat. essay by Gerry Schub.
Some Recent American Art, City of Auckland Art

- Gallery, Auckland, New Zealand. Organized by Museum of Modern Art, New York. Cat. essay by Jennifer Licht. Travelled in Australia.
- 1975 *Language & Structure in North America*, Kensington Arts Association, Toronto.
Word-Image-Number, Art Gallery, Sarah Lawrence College, Bronxville, N.Y.
- 1976 *American Art in Europe*, Neue Nationalgalerie, Berlin.
Artists Films, Akademie der Kunst, Berlin. Cat.
Drawing Now, Museum of Modern Art, New York. Cat. essay by Berenice Rose. Travelled.
Rooms, P.S. 1, Institute for Art and Urban Resources, New York. Cat. essay by Alanna Heiss; artist statement.
72nd American Exhibition, Art Institute of Chicago, Chicago. Also 73rd, 1979. Cats.
Zonder Titel, Van Abbemuseum, Eindhoven. Cat. essay by R.H. Fuchs.
- 1977 *Bookworks*. Museum of Modern Art, New York. Cat. by Barbara London.
The Seventies, Museo de Ciencias y Artes, Cuidad Universitaria, Mexico City. Cat.
- 1977-78 *The Record as Artwork: The Collection of Germano Celant*, Fort Worth Art Museum, Fort Worth. Cat. essay by Germano Celant. Travelled to Moore College of Art, Philadelphia; Musée d'Art Contemporain, Montreal; Museum of Contemporary Art, Chicago.
A Sound Selection: Audio Works by Artists. Artists Space, New York. Cat. Travelled.
- 1978 *Art: Museum des Geldes*, Städtisches Kunsthalle, Düsseldorf.
Sound Art. WBAI (radio station), New York.
- 1979 *Gerry Schum*, Stedelijk Museum, Amsterdam.
The New American Filmmakers Series, Whitney Museum of American Art, New York.
- 1980 *Artists Books*. Museum of Modern Art, New York.
Pier and Ocean, Hayward Gallery, London. Cat. essay by Norman Dillworth and Gerhard von Krenenitz.
Travelled to Kroller-Muller, Otterlo, The Netherlands.
- 1981 *Il Gorgo Inquieto*, City of Genoa. Cat. by Germano Celant.
Soundings, Neuberger Museum, State University of New York, Purchase. Cat. essays by Suzanne Delehanty, et al.
Westfälischer Kunstverein: Avantgarde/Retrospect, Munster. Cat.
Westkunst, City of Cologne. Cat. intro. by Lazlo Glausza.

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- Barnitez, Jacqueline. "In the Galleries [Siegelau Gallery]," *Arts Magazine* 40/3 (January 1966), p. 64.
- Benedict, Michael. "New York Letter [Siegelau Gallery]," *Art International* 10/1 (January 1966), p. 97.
- Junker, Howard. "The New Sculpture," *Saturday Evening Post*, November 2, 1968, pp. 44, 46.
- Battcock, Gregory. "Painting is Obsolete," *New York Free Press*, January 23, 1969, p. 7.
- Perreault, John. "Art: Disturbances," *Village Voice*, January 23, 1969, pp. 14, 18.
- Rose, Arthur R. "Four Interviews with Barry, Huebler, Kosuth, Weiner," *Arts Magazine* 43/4 (February 1969), p. 22.
- Claura, Michele. "Extrémisme et rupture (I)," *Lettres Françoises* [Paris], September 24, 1969, pp. 26-27.
- Kosuth, Joseph. "Art after Philosophy," *Studio International* 178/917 (November 1969), pp. 160-61.
- Burnham, Jack. "'Alice's Head'—Reflections on Conceptual Art," *Artforum* 8/6 (February 1970), pp. 38-40.
- Lippard, Lucy R. "Art Within the Arctic Circle," *Hudson Review* 22/4 (February 1970), pp. 665-74. Reprinted in Lippard, *Changing*. New York: Dutton, 1976, pp. 277-99.
- Lippard, Lucy R. "Groups," *Studio International* 179/920 (March 1970), p. 94.
- Celant, Germano. "Conceptual Art," *Cosabella* 347/4 (April 1970), pp. 42-49.
- Borgeaud, Bernard. "Paris," *Arts Magazine* 44/7 (May 1970), p. 54.
- "The Artist and Politics: A Symposium," *Artforum* 9/1 (September 1970), pp. 36-39.
- Lovell, Anthony. "Lawrence Weiner," *Studio International* 161/931 (March 1971), pp. 126-27.
- Borgeaud, Bernard. "Paris: Book Entitled 10 Works," *Arts* [April 1971], p. 72.
- Ashton, Dore. "New York Commentary: Abracadabrizing Art," *Studio International* 183/940 (January 1972), p. 39.
- Sharp, Willoughby, ed. "Lawrence Weiner at Amsterdam," *Avalanche* 4 (Spring 1972). entire issue.
- Cork, R. "United Kingdom Commentary," *Studio International* 183/942 (March 1972), pp. 116-17.
- "New York [Castelli Gallery]," *Art News* 71/2 (April 1972), p. 63.

Thwaites, John Anthony. "Lawrence Weiner: an interview and interpretation," *Art and Artists* 7/6 (September 1972), pp. 22-25.

Wooster, Ann Sargent. "First Quarter: Lawrence Weiner's first film," *Arts Magazine* 47/7 (May 1973), pp. 32-35.

Pincus-Witten, Robert. "Theater of the Conceptual: Auto-biography and Myth," *Artforum* 12/2 (October 1973), pp. 40-46.

Cameron, Eric. "Lawrence Weiner: The Books," *Studio International* 187/962 (January 1974), pp. 2-8.

Kent, Sarah. "Reviews [Jack.Wendler Gallery]," *Studio International* 186/960 (January 1974), pp. 197-99.

Tuyt, G. Van. "Met betrekking tot de vorige twee bladzijden: vult u maar in, maar het hoeft (with reference to the preceding pages)," *Museumjournaal* [Amsterdam] 19/3 (June 1974), pp. 120-23 [summary in English].

Heineman, Susan. "Lawrence Weiner: Given the Context," *Artforum* 13/7 (March 1975), pp. 36-37.

Wooster, Ann Sargent. "Review of Exhibitions, New York [Castelli Gallery]," *Art in America* 63/2 (March/April 1975), p. 93.

Baracko, Barbara. "Kitchen Center for Video and Music; Lawrence Weiner, 'Do you believe in Water,'" *Artforum* 15/4 (December 1976), p. 68.

Salle, David. "Lawrence Weiner, The Kitchen," *Arts Magazine* 51/4 (December 1976), p. 40.

Burnside, Madeleine. "A Bit of Matter and a Little Bit More: Lawrence Weiner, The Kitchen," *Soho Weekly News*, December 30, 1976, p. 18.

Reise, Barbara U. "Who, what is Sigmar Polke . . . and where can he be found?" *Studio International* 192/982 (July 1976), pp. 83-86.

Hazzledine, Mike. "Lawrence Weiner [Institute of Contemporary Art, London]," *Studio International* 192/982 [July/August 1976], pp. 90-91.

Perone, Jeff. "'Words': When Art Takes a Rest," *Artforum* 15/10 (Summer 1977), pp. 34-36.

Lister, A. "Edge Function: Works in art," *Criteria* [Monterrey, Calif] 4/1 (Spring 1978), pp. 22-23.

Stimson, Paul. "Between the Signs," *Art in America* 67/6 (October 1979), pp. 80-81.

Morschel, J. "Lawrence Weiner [Galerie Schöttle]," *Kunstwerk* 53/2 (1980), p. 87.

Saliga, Pauline. "An Interview with Lawrence Weiner [videotape]," *Museum of Contemporary Art* [Chicago], 1980.

Wright, B. "David Jones, Lawrence Weiner [Anthony d'Offay

Gallery, London]," *Arts Review* 32/23 (November 1980), p. 539.

Books

Meyer, Ursula. *Conceptual Art*. New York: Dutton, 1972.

Battcock, Gregory, ed. *Idea Art*. New York: E. P. Dutton, 1973.

Vries, Gerd de, ed. *On Art: Artists' Writing on the Changed Notion of Art After 1965*. Cologne: Verlag M. Du Mont Schanberg, 1974.

Celant, Germano, ed. *Preconistora, 1966-69: minimal art, pittura sistemica, arte povera, lond art, conceptual art, body art, art ambientale e noui media*. Firenze: Centro Di, 1976.

Morgan, Robert C. *The Role of Documentation in Conceptual Art: An Aesthetic Inquiry*. New York: New York University Press, 1978.

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"Statement," *Art Language* 1/1 (May 1969), pp. 17-18.

"And Then There Were None," *Studio International* 180/924 [July/August 1970], p. 35.

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STATEMENTS. New York: The Louis Kellner Foundation, Seth Siegel, 1968.

TRACES/TRACES. Turin: Galleria Sperone Editore, 1970.

ART & PROJECT/LAWRENCE WEINER. Amsterdam. Art & Project, 1971.

CAUSALITY: AFFECTED AND/OR EFFECTED. New York: Leo Castelli, 1971.

FLOWED. Halifax, Canada: Nova Scotia College of Art and Design, 1971.

10 WORKS. Paris: Yvon Lambert Editeur, 1971.

GREEN AS WELL AS BLUE/AS WELL AS RED. London: Jack Wendler, 1972.

HAVING BEEN DONE AT/HAVING BEEN DONE TO. Turin: Galleria Sperone Editore, 1972.

A PRIMER. Kassel, West Germany: DOCUMENTA 5, 1972.

*7. Paris: Yvon Lambert Editeur, 1972.

*HAVING BEEN DONE AT. Rome: Sperone & Fischer, 1973.

HAVING FROM TIME TO TIME A RELATION TO. Amsterdam: Art & Project, 1973.

ONCE UPON A TIME. Milan: Franco Toselli, 1973.

WITHIN A REASONABLE DOUBT. Milan: Flash Art, 1973.
WITHIN FORWARD MOTION. Bremerhaven, W. Germany:
Kabinett für Aktuelle Kunst, 1973.
RELATIVE TO HANGING. Ringkøbing, Denmark: Edition
After Hand, 1975.
TOWARDS A REASONABLE END. Bremerhaven, W. Germany:
Kabinett für Aktuelle Kunst, 1975.
ART & PROJECT. Amsterdam: Art & Project, 1976.
**NOTHING TO LOSE/NIETS AAN VERLOREN*. Eindhoven,
The Netherlands: Van Abbemuseum, 1976.
ON THE ROCKS. Lund, Sweden: Edition Sellem-Archive of
Experimental and Marginal Art, 1976.
VARIOUS MANNERS WITH/VARIOUS THINGS. London:
ICA New Gallery, 1976.
COMING AND GOING. Geneva: Centre d'art Contemporain/
Ecart Publications, 1977.
*PERTAINING TO A STRUCTURE/A STRUCTURE OF
LAWRENCE WEINER*. London: Robert Self Publications,
1977.
HARD LIGHT (with Edward Ruscha). Los Angeles: Hard Light,
1978.
**HAVING BEEN BUILT ON SAND/WITH ANOTHER BASE/
(BASIS IN FACT)*. Munich: Schöttle Rüdiger, 1978.
IN RELATION TO PROBABLE USE. Chicago: The Renaissance
Society at the University of Chicago, 1978.
THE LEVEL OF WATER. Ghent, Belgium: Museum voor
Hedendaagse Kunst, Ghent, 1978.
REGARDING INSCRIPTIONS (of a sort). Basel, Switzerland:
Rolf Preisig, 1978.
WITH A TOUCH OF PINK. Bremerhaven, W. Germany:
Kabinett für Aktuelle Kunst, 1978.
WORKS. Hamburg/New York: Anatol AV und Filmproduktion,
1978.
WITH A PROBABILITY OF BEING SEEN. Warsaw: Galleria
Foksaal, 1979.
CONCERNING TWENTY WORKS. London: Audio Arts, 1980.
PASSAGE TO THE NORTH. New York: Tongue Press, 1981.

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THE NEW MUSEUM

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