

Michael Asher

Loyal Hemond

Richard Jackson

John Baldessari

Art in Los Angeles

Chris Burden

Jay McCafferty

Michael Brewster

Robert Graham

The Museum as Site: Sixteen Projects

Karen Carson

Alexis Smith

Terry Schreiner

Michael C. Williams

Robert Irwin

Roland Wells

Eric Orr

Jonathan Borofsky



Art in Los Angeles
The Museum as Site: Sixteen Projects

Stephanie Barron

Photographs by Robbert Flick

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Stephanie Barron

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On the occasion of Los Angeles' Bicentennial, the Museum's Department of Modern Art presented a two-part exhibition, *Art in Los Angeles*. The first, *Seventeen Artists in the Sixties*, organized by Senior Curator of Modern Art Maurice Tuchman, explored particular aspects of work by a limited number of artists from a decade in which Los Angeles artists achieved national and international acclaim. The second, *The Museum as Site: Sixteen Projects*, organized by Curator of Modern Art Stephanie Barron, focuses on two specific kinds of art that emerged in the last decade and continue to be practiced by many artists who live here: site-related art and installation art.

This is a period of growth for the Los Angeles County Museum of Art, with expansion planned to include a new building for twentieth-century art. Thus, it is particularly gratifying to celebrate Los Angeles and the high level of creativity that its artists continue to exemplify. We thank all of them for their efforts in making this part of the Museum's Bicentennial celebration a success.

Earl A. Powell III
Director

By its very nature, the exhibition *The Museum as Site: Sixteen Projects* has been a collaborative venture. I would like to thank each of the sixteen artists with whom I have worked during the past year to conceptualize, plan, and execute these works. It has been an exciting, rewarding venture and each of the artists has responded with ambition and excellence to the invitation to exhibit.

Director Earl A. Powell III has been a vocal enthusiast of this project from its inception and through the many months of installation as the artists "invaded" the Museum grounds. Assistant Director for Museum Programs Myrna Smoot balanced the budgeting aspects of the projects, responding with sensitivity to unexpected problems. Head of Technical Services James Kenion deserves special recognition for working with the artists to execute their pieces. Frequently solving seemingly insurmountable dilemmas, Mr. Kenion and the Technical Services, Construction and Maintenance staffs of the Museum responded with understanding and imagination time and again during the past year. Museum photographer Larry Reynolds collaborated with John Baldessari in the execution of his photographic installation.

In the Department of Modern Art, I would like to thank my colleague Maurice Tuchman, Senior Curator of Modern Art, for his unfailing encouragement throughout this undertaking. He was always available to me and to the artists for consultation. Assistant Curator Katherine Hart and Departmental Assistant Lora Brown worked closely with me in all phases of the installation of the projects. Departmental secretary Donna Wong, with great skill, enthusiasm, and diplomacy, took on the additional responsibilities of navigating our department and the sixteen artists through the past year.

This catalog is the result of the efforts of photographer Robert Flick and designer April Greiman. Mr. Flick worked with rigor, spirit, and zealous commitment to record the process of creation of each of these works. Rarely does one find a photographer who responds so sympathetically and unstintingly. My thanks also go to Curatorial Assistant Stella Paul, Head of Publication and Design Jeanne D'Andrea, Publications Associate Aleida Rodriguez, Museum Service Council volunteer Grace Spencer, and to Jack Brogan, Anne Jackson, Vija Celmins, Rosamund Felsen, Christopher Knight, and Lisa Lyons for their cooperation on this project. I would like to acknowledge the examples of Alanna Heiss, Executive Director, Institute for Art and Urban Resources, New York; and Mark Rosenthal, University Art Museum, University of California, Berkeley, whose exhibitions, *Rooms P. S. 1* and *Surface as Support*, respectively, have been an inspiration.

To each of the artists and to their assistants I extend my warmest thanks. Their enthusiasm, understanding, imagination, and dedication to this exhibition have made the projects not only feasible, but an exciting collaboration for the Museum. Lastly, I thank The James Irvine Foundation for their support of the exhibition and this catalog.

Stephanie Barron
Curator of Modern Art

Each artist in the exhibition received a participation fee of seven hundred fifty dollars. The Museum assumed the costs of the materials for each project up to a pre-arranged amount. Each artist signed a contract which outlined the responsibilities and work schedule of the Museum and the artist. Both parties also agreed that at the close of the exhibition the materials would either be returned to the artist or dismantled.

Since most of the works in this exhibition cannot impart their full meaning outside of the contexts of their particular sites, we must rely on documentation to share these pieces with broader audiences. While each artist had a definite *a priori* idea about what the piece would look like, it is in the nature of many of these works that only during the final installation did they take finished form. Thus, it was impossible to predict in advance the ultimate appearance of some of the works in the show. For many artists, moving into the Museum space was the culminating step in a long process of preliminary work in the studio. For this reason, the catalog has awaited the opening of the show. Photographer Robbert Flick assiduously documented the process of creation in the studio and in the Museum during the four months prior to the opening. These process photographs are an indispensable part of the record for a show of this nature.

The Museum as Site: Sixteen Projects

Art in Los Angeles

Ahmanson Gallery

Frences and Armand Hammer Wing

Leo S. Bing Theater



5905 Wilshire Blvd

Los Angeles
County

Museum of
Art

1 Michael Asher (b 1943)

Sign in the Park, 1961
Outdoors On the path between the B. G. Cantor Sculpture Garden and the lake pit in Hancock Park
h 11 1/2 in., w 4 1/4 in., d 3/4 in

2 John Baldessari (b 1931)

Alignment Series: Two Palms and Two Columns (for Newman), 1961
Photographic installation
Two photographs (one color, one black-and-white) each 15 x 10 ft
Ahmanson Gallery, third floor

3 Jonathan Borofsky (b 1942)

I Dreamed a Dog Was Walking a Tightrope at 2,715,346, 1961
Mixed-media-and-video gallery installation
Ahmanson Gallery, third floor

4 Michael Brewster (b 1946)

Attack and Decay, 1981
Acoustic sculpture
Outdoors B. G. Cantor Sculpture Garden, east section, near circular staircase *

5 Chris Burden (b 1946)

A Tale of Two Cities, 1981
Mixed-media gallery installation
Ahmanson Gallery, third floor

6 Karen Carson (b 1943)

Rising Rings, 1981
Acrylic on canvas
h 52 ft., w 20 ft
Outdoors Ahmanson Gallery, south facade

7 Robert Graham (b 1938)

Retrospective Column, Part One, 1981
Wax
h 15 ft., w 30 in., d 30 in
Ahmanson Gallery Plaza level entrance

8 Lloyd Hamrol (b 1937)

Squaredance, 1981
Constructed-wood sculpture (Douglas fir trimbers)
h 10 ft., w 17 ft., d 7 ft
Outdoors Upper Plaza, in front of Leo S. Bing Center

9 Robert Irwin (b 1926)

An Exercise on Placement and Relation in Five Paris, 1981

In each location
One steel plate—h 13 ft 6 in., w 2 ft., d 1 in
One steel bar—h 4 ft., w 6 in., d 6 in
One stainless steel bar—h 13 ft 6 in., w 1 1/4 in., d 1 1/4 in
a) Wilshire Boulevard entrance, b) Lower Plaza, in front of Founders' Wall, c) Upper Plaza, in front of Frances and Armand Hammer Wing, d) Upper Plaza, in front of Ahmanson Gallery, e) Ahmanson Gallery, third floor

10 Richard Jackson (b 1939)

The Big Idea, 2, 1981
3,000 stacked canvases
diam 16 ft
Ahmanson Gallery Atrium

11 Jay McCafferty (b 1948)

Between, 1981
Painting in three panels
h of each panel 52 ft., w of each panel 8 ft
Outdoors Ahmanson Gallery, east facade

12 Michael C. McMillen (b 1946)

* *Central Meridian*, 1981
Mixed-media environment
Ahmanson Gallery third floor

13 Eric Orr (b 1939)

Prime Matter, 1981
Column of flame and fog
h 20 ft
Outdoors Upper Plaza, in front of Ahmanson Gallery

14 Roland Reiss (b 1929)

New World Stoneworks, 1981
Five objects on live pedestals
a) Leo S. Bing Theater, lobby, b) Ahmanson Gallery Atrium, under stairs, c) Ahmanson Gallery, Plaza level, near elevators, d) Ahmanson Gallery third floor, stairwell, e) Ahmanson Gallery, fourth floor, near elevators

15 Terry Schoonhoven (b 1945)

Generator, (A Study in Copper and Grey), 1981
Acrylic mural
h 11 ft w 11 ft., 2 in
Outdoors Ahmanson Gallery facade north of entrance

16 Alexis Smith (b 1949)

Cathay, 1981
Mixed-media gallery installation
Ahmanson Gallery, third floor

By the end of the 1960s, the art object *qua* object began to be de-emphasized as artists became increasingly interested in the processes by which art was made and the contexts in which new art could exist. To this end, the seventies has been described as a decade characterized not by one particular style but rather by pluralism, in which the way art looked assumed a myriad of guises. It was a decade in which traditional painting and sculpture took a back seat to the mixed-media environment, massive-scale sculpture, earthworks, video, performance, site-related work, and experiments in sound and light. Recognizing the great diversity of new forms, it became evident that a survey of the seventies in Los Angeles would be an unwieldy and ultimately inconclusive endeavor. Instead, we decided to focus on two of the aforementioned ways of working—the site-related work and the mixed-media environment or installation. These are two kinds of work that are generally difficult to exhibit in a museum context and by definition are not commonly collectible. To link them, I conceived of the Museum itself as site and invited artists to create works specifically for indoor and outdoor spaces and locations. The works would remain on view only for the duration of the exhibition. There is an energy and intensity generated by a work made for a given temporal situation—a *priori* uncollectible, unretainable—that is captured in each of these examples.

Since it opened its doors in the mid-1960s the Los Angeles County Museum of Art has been considered by many artists to be an architecturally awkward and unsympathetic space for contemporary art. Currently, the Museum is engaged in an extensive program of expansion, renovation, and replanning with the architectural firm Hardy Holzman Pfeiffer Associates. At a moment of such great change it seemed appropriate to use the Museum and its grounds to recognize a type of artmaking that has emerged here in the past decade. Several artists have taken the buildings and the grounds and treated them as formal objects which can be explored in a variety of ways. Many of the artists have talked about the desire to alert the viewers to

less frequently noticed aspects of the buildings or of the grounds. Curiously, this museum, the Temple of Culture on Wilshire Boulevard, which for so many years has been considered a white elephant, became in the context of this exhibition an aesthetic and intellectual challenge. The experience of encountering a scattering of unusual and sometimes jarring, sometimes playful works of art, or of viewing installations that employ non-art materials or unexpected motifs in nontraditional art spaces, is an unfamiliar one to most museum visitors.

Site-related or site-specific art is art conceived only in relation to a given location and related to it for its context and meaning. Works in this show by Michael Asher, John Baldessari, Michael Brewster, Karen Carson, Lloyd Hamrol, Robert Irwin, Jay McCafferty, and Terry Schoonhoven respond to the extant Museum architecture and landscape, which necessarily determined the physical boundaries of the pieces. While most of the artists responded to the building as a physical site, a few, Michael Asher, Richard Jackson, Michael C. McMillen, and Roland Reiss responded to the "museumness" of the site—the museum as a repository of the history of art. These works vary greatly in their response to the challenge of creating site-related art; several of the artists invited had a history of such work, some did not.

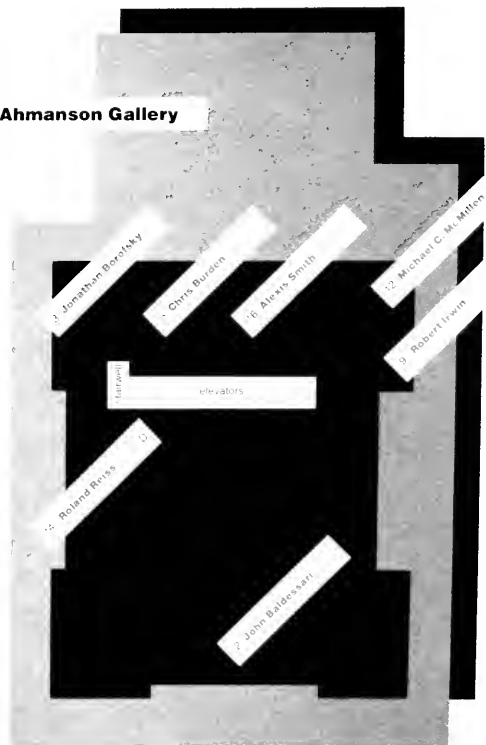
The second aspect of the show is the environments that have been created within the Museum grounds by Jonathan Borofsky, Michael C. McMillen, Alexis Smith, and Chris Burden. These artists have created private worlds by using a variety of media and approaches—drawing directly on the wall, using sculpture, found objects, video, sound, light, and architecture to convey their meanings.

Ahmanson Gallery



P l a z a L e v e l

Ahmanson Gallery



T h i r d F l o o r

Dances and Armand Hammer Wing

Seventeen Artists in the Sixties

TV M... r

9 Robert Irwin C

9 Robert Irwin B

8 Lloyd Hamrol

11 Roland Peets A

Leo S. Bing Theater

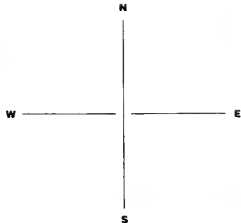
9 Robert Irwin A

Seventeen Artists in the Sixties

- Larry Bell
- Billy Al Bengston
- Wallace Berman
- Ronald Davis
- Richard Diebenkorn
- Sam Francis
- Jos Goode
- David Hockney
- Robert Irwin
- Craig Kautzman
- Edward Kienholz
- John McLaughlin
- Edward Mosea
- Bruce Nauman
- Kenneth Price
- Edward Ruscha
- Peter Voulkos

4 Michael Brewster

Michael Asher





Robert Irwin

Born in Long Beach, California, 1928,
lives in Los Angeles

Attended Otis Art Institute, Los Angeles,
1948–50, Jepson Art Institute, Los Angeles,
1951, and Chouinard Art Institute, Los
Angeles, 1952–54

■ *Exercise in Placement and Relation*
in *Five Parts*, 1981

In each location

One steel plate—h 13 ft, 6 in., w 2 ft, d 1 in.

One steel bar—h 4 ft, w 6 in., d 6 in.

One stainless steel bar—h 13 ft, 6 in.,

w 1 1/4 in., d 1 1/4 in.

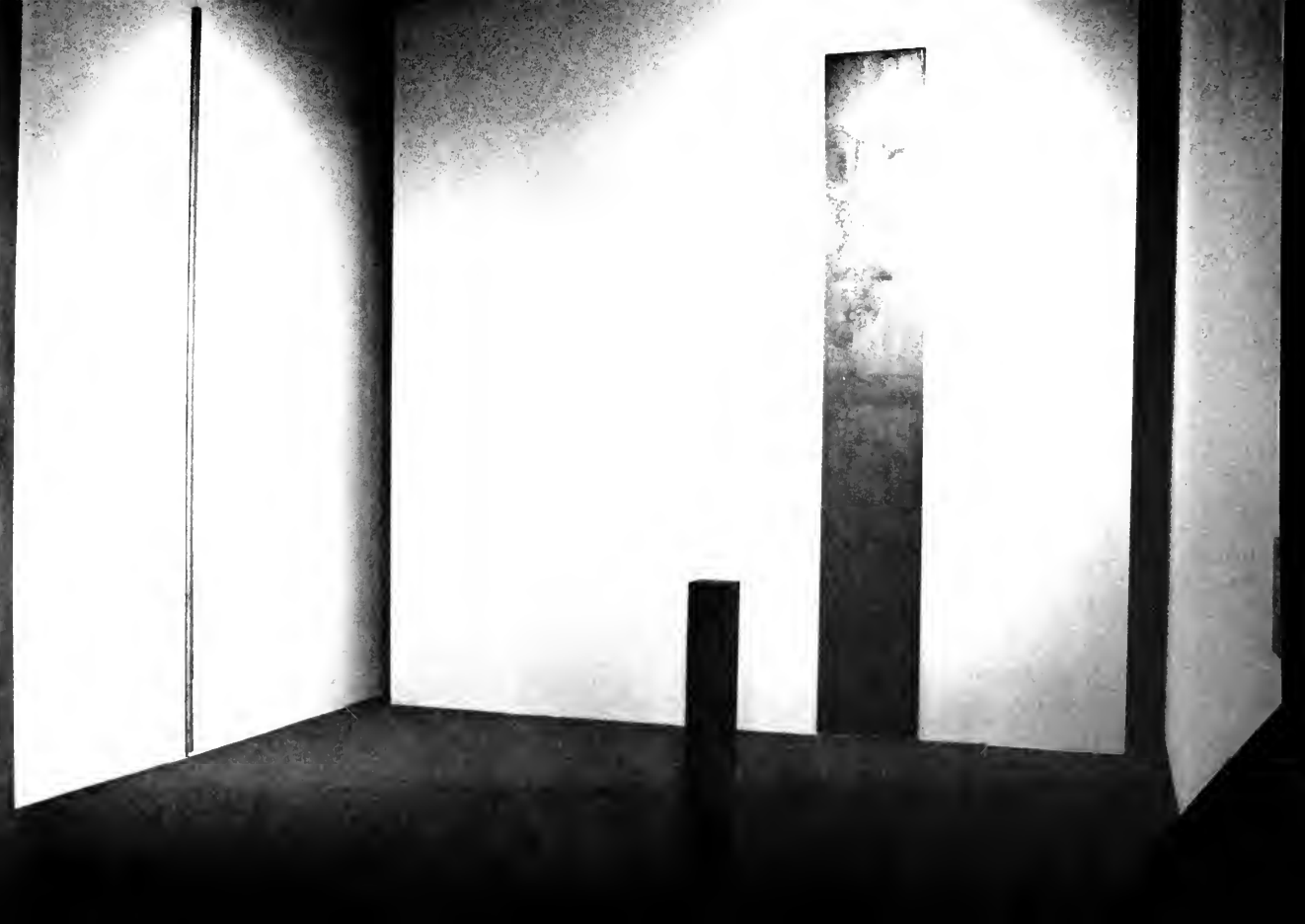
a) Wilshire Boulevard entrance, b) Lower
Plaza, in front of Founders' Wall, c) Upper
Plaza, in front of Frances and Armand Ham-
mer Wing, d) Upper Plaza, in front of Ahmanson
Gallery, e) Ahmanson Gallery, third floor

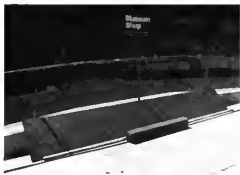
site



Robert Irwin is the only artist who has participated in both parts of the *Art in Los Angeles* show. For more than a decade he has been known as a pioneer of site-related work. Irwin's contribution to this part of the show is *An Exercise in Placement and Relation in Five Parts*, a didactic, clear example of site-related work. In each of five locations, beginning at the Wilshire Boulevard entrance to the Museum complex, continuing through three more outdoor sites, and ending in a gallery in the Ahmanson building, Irwin has arranged three steel elements in different configurations. Each location of Irwin's piece determines the formality or informality of the steel configuration. In one, the steel pieces lie casually on the ground as raw materials running the risk (intentionally, of course) of being confused with construction materials. In the stark, white-walled gallery, the warm modulation of the raw steel surface assumes a painterly quality; the steel elements are elegant, formal, and highly structured. This piece not only serves to bring together the variety of indoor and outdoor spaces incorporated by this show, but it also relates the two main buildings, thus linking the art of the sixties with the site-related show. Thus, by following the path of this particular work by Irwin, the viewer is introduced to the possibilities and intention of site-related art.







Lloyd Hamrol

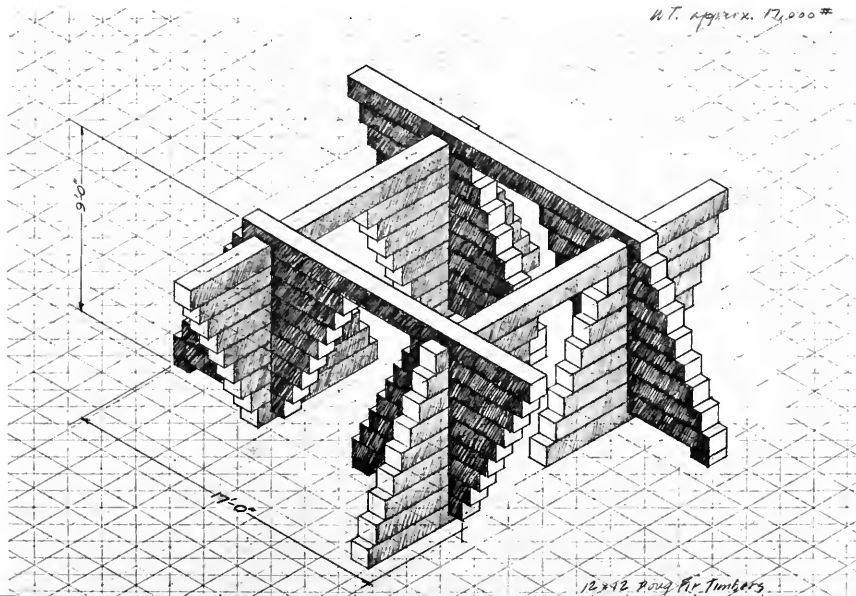
Born in San Francisco, 1937.
Lives in Venice, California

B.F.A., University of California,
Los Angeles, 1959, M.F.A., 1963

1981

Constructed wood sculpture (Douglas fir timbers)
h 10 ft., w 17 ft., d 7 ft.
Outdoors, Upper Plaza in front of Leo S. Bing Center

Lloyd Hamrol's sculpture *Squaredance* is a wooden propylaeum located on the Plaza near the entrances to the three "Temples of the Museum": the Ahmanson Gallery, the Frances and Armand Hammer Wing, and the Leo S. Bing Center. Composed of sixty-eight interlocking Douglas fir timbers which are cut from twelve-inch by twelve-inch logs, the four-doored, open-roofed structure is seventeen feet square and nine feet high. Hamrol's sculpture introduces the notion of structure on the Plaza, relates to the three buildings, and yet is in striking contrast to them. Visually, texturally, and gesturally, the rough-hewn wood surfaces and playfulness of the concept set up a contradiction with the three other buildings. While the Museum buildings are vertical, rectilinear, and static, this piece is horizontal; and with the implication of movement made by the skewed doorways, Hamrol causes a disorientation in the viewer. The skewing of the entrances to *Squaredance* produces an unusual, disconcerting effect when the viewer is inside looking out at the Museum complex. From the inside, the work's vertical relationship to the Plaza seems reinforced; from the outside, the work appears unbalanced in its spatial orientation. *Squaredance* is a work that examines its site at the Museum, addresses the cumulative architecture of the three buildings, and attempts a dialogue with them.









Terry Schoonhoven

Born in Freeport, Illinois, 1945,
lives in Los Angeles, California

B.S., University of Wisconsin, Madison, 1967
Co-founder, Los Angeles Fine Arts Squad, 1969

1981

Acrylic mural
h. 11 ft., w. 11 ft. 2 in.
Outdoors Ahmanson Gallery facade, north
of entrance

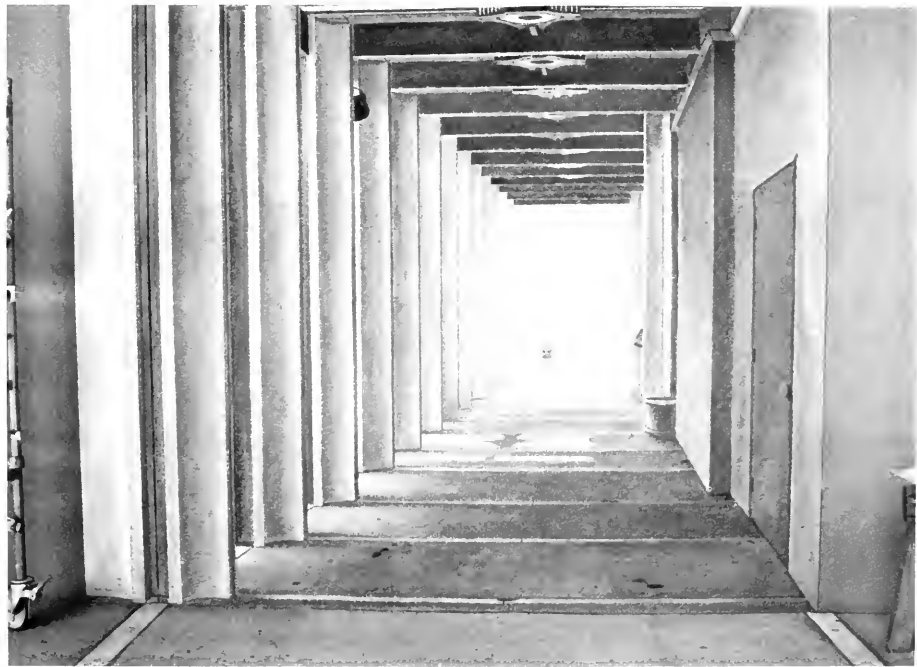
s i t e

Muralist Terry Schoonhoven has created a painting that has as its subject the building facade. Alone, and as a member of an art group called the L.A. Fine Arts Squad, Schoonhoven in the past few years has created several large- and small-scale murals in the Los Angeles area, which respond to the environment in arresting, humorous, and critical ways. At the Museum, Schoonhoven painted *Generator (A Study in Copper and Grey)*, a *trompe l'oeil* scene, directly onto the east facade of the Ahmanson Gallery, immediately to the right of the entrance. The image he selected is what one would see if positioned directly in front of the mural and then turned ninety degrees to the left toward Wilshire Boulevard. Schoonhoven responds directly to a given architectural site. Here, he takes the strong architectural detailing—rigorous columnation occurring at intervals—and uses it to his advantage. By subtly altering the viewer's perception of the space, in this instance by clever disorientation, Schoonhoven calls attention to an otherwise undistinguished part of the building. The eleven-foot-square acrylic mural shimmers with a luminescence partially caused by the layering of paint and the textured stucco surface provided by the wall. He in effect punches a hole through the monochromatic, otherwise bland, gallery wall with his loggia within a loggia. His mural bears a strong relation to those of the Renaissance masters—in both his traditional method of working and in his fascination with and concentration on the effects of perspective.

Large-scale outdoor mural painting has recently attracted widespread interest in Los Angeles and throughout America. Often highly colorful antidotes to impersonal urban architecture, they appear on the sides of parking lots, banks, fences, and along roadsides. It has become a "people's art," sometimes involving scores of community participants in a single project. Frequently, mural subjects are drawn from characters or incidents of contemporary life. The murals are for the most part temporal, lasting only as long as the landlord, the painting material, or the neighborhood graffiti permit. In this exhibition, Schoonhoven creates his "public art" within the confines of the art museum. The success of his project show that it is not just the urban eyesore that can accommodate mural art, but that the sensitive merging of art and architecture can enhance the viewer's feeling for most buildings and spaces.









Karen Carson

Born in Corvallis, Oregon, 1943,
lives in Venice, California

B.F.A., University of Oregon, Eugene, 1966,
Claremont Graduate School, M.F.A., University
of California, Los Angeles, 1971

1981

Acrylic on canvas
h. 52 ft., w. 20 ft.
Outdoors Ahmanson Gallery,
south facade

Painter Karen Carson's single fifty-two-foot-high by sixteen-foot-wide canvas, *Rising Rings*, which hangs on the Wilshire Boulevard facade of the Ahmanson Gallery, is a bold and gestural abstract statement. For several years Carson has painted in a manner related to Abstract Expressionism, although for the most part her paintings have remained within a studio scale. In the mid-1970s, she executed a large billboard as part of a series of billboards displayed around Los Angeles sponsored by the Eyes and Ears Foundation. The opportunity to work again with an expansive canvas appealed to the artist, as such occasions are necessarily limited. The proposal to create a fifty-two-foot-high painting to be seen from a distance is a challenge for any artist unaccustomed to such scale, but even more so for one whose work is based on the careful, colorful, and gestural manipulations of surfaces. The fluorescent, saturated coloration that Carson employs in her painting at the Museum plays off the scale of the monochromatic building surface, and the emerging image—rising rings—stands in direct contrast to the austere, rectilinear figuration of the building. It is a remarkable feat that the intimacy of the brushstroke and the dripping paint, characteristic of action painting, have been maintained in a work of this scale—an image to be seen from cars whizzing by on Wilshire Boulevard. Both Carson's and McCafferty's large outdoor paintings deal with the scale of their site and, along with Schoonhoven's mural, take their origin from the architecture and the detailing of the building surfaces.



s i t e







Jay McCafferty

Born in San Pedro, California, 1948,
lives in San Pedro, California

B.A., California State University, Los
Angeles, 1970, M.F.A., University of
California, Irvine, 1973

Between 1961

Painting in three panels
h. of each panel 52 ft., w. of each panel 8 ft.
Outdoors Ahmanson Gallery, east facade

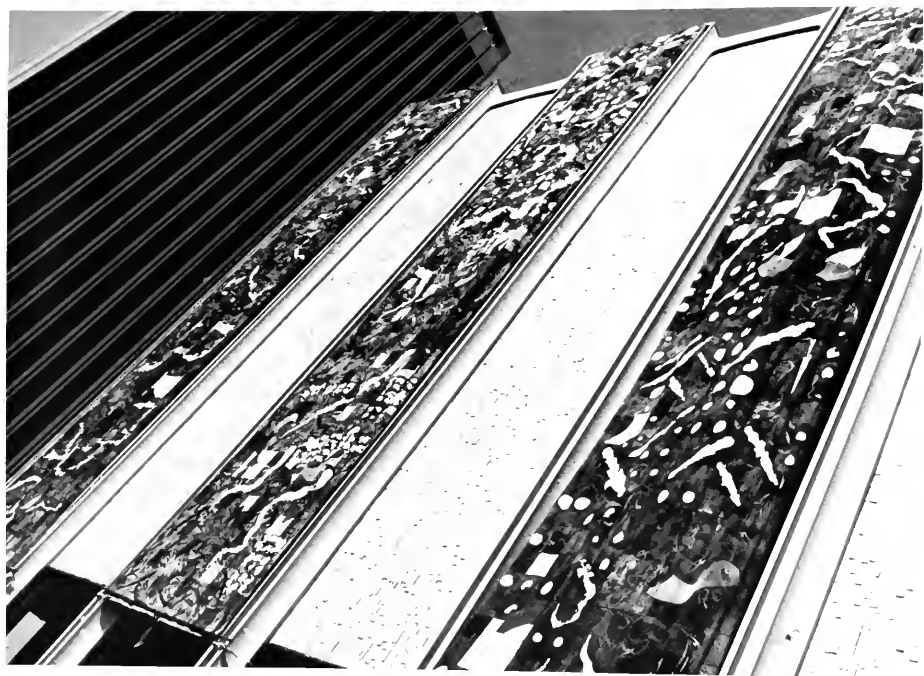


■ The strong, architectonic detailing of the Museum buildings provided not only Schoonhoven but also painter Jay McCafferty with the impetus for his site-related work. The vigorous columnation that rises over sixty feet and repeats itself across the vast concrete expanses of the Museum could have been an impediment for artists. Instead, McCafferty chose to confront it and make the architecture work for him. His triptych *Between* hangs on the east facade of the Ahmanson Gallery. Each panel of the triptych is fifty-two feet high by eight feet wide, and is installed in alternate bays to the left of the entrance. The brightly colored surface of the three-part painting, rich in line and detailing, was achieved through carefully controlled solar burning, painting, and patching of the immense canvas.

For the past decade McCafferty has worked on paper, using the sun's rays as his medium. On the rooftop portion of his studio McCafferty uses the sun's rays to burn patches, holes, or large abstract areas in a single sheet or in layers of paper. His "automatic" way of making art, which became popular with the Surrealists, has intrigued McCafferty for many years. This triptych is his first work on canvas and his most ambitious project to date.







Robert Graham

Born in Mexico City, Mexico, 1938.
lives in Venice, California

Attended San Jose State College, California,
1961-63, and San Francisco Art Institute,
1963-64

Retrospective Column, Part One 1981

Wax

h. 15 ft., w. 30 in., d. 30 in.
Ahmanson Gallery Plaza level entrance

s i t e



Robert Graham's majestic fifteen-foot-high wax sculpture, *Retrospective Column, Part One*, is a proposal for one of two columns for the Los Angeles County Museum of Art. Part of the Museum's expansion will include a third-story link between the Frances and Armand Hammer Wing and the Ahmanson Gallery. Graham has proposed that two cast-bronze columns sheath the columns supporting this link; the wax column in this exhibition is the maquette for one of these columns. Recently, Graham has designed large-scale bronze doors and a series of wall panels, each covered with his characteristic figures in half-relief. This work combines an interest in the symbiotic relationship between art and architecture with a self-confident presentation of the body of images he has used in his sculpture during the past fifteen years. Graham's column is an audacious work, containing as it does in its vertical and horizontal registers the history of these images. For centuries, the column has been a fascinating bridge between art and architecture. Renaissance artists covered large-scale bronze doors with dazzling combinations of images. In the late nineteenth century Rodin created the magnificent *Gates of Hell*. For Rodin this magnum opus served for several years as a creative font as he continued to create full-scale sculptures from individual details of the massive gates. For Graham, the *Retrospective Column* functions in reverse as it contains within a single work images that he has already used for many years. It is a strong summary statement for him that merges sculpture and architecture.



Photographer Larry Reynolds







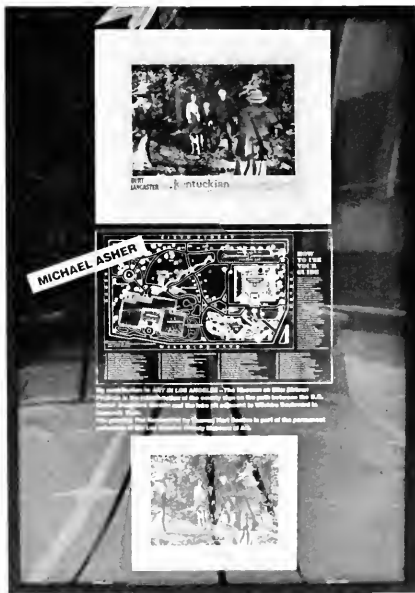
Michael Asher

Born in Los Angeles, 1943.
Lives in Venice, California

B.A., University of California
Irvine, 1966

Sign in the Park, 1981

Outdoors. On the path between the B.G. Cantor
Sculpture Garden and the lake pit in Hancock Park
h. 11 3/4 in., w. 41 3/4 in., d. 3 1/2 in.



site

One of the purest examples of site-related work in the exhibition is by Michael Asher, who for many years has done conceptual and site-related art that deals with subtly changing one's perception about familiar places and subjects. Asher's piece consists of two parts. The first is the reinstallation of a "Dogs must be kept on a leash" sign in Hancock Park. The second part of the piece is a printed poster, forty by thirty inches, which is on view on the lower Plaza. The poster depicts a scene in color and in black and white from the Hollywood movie *The Kentuckian*, starring Burt Lancaster. Pictured in the two stills are Lancaster and a young boy with a dog on a leash, which relate in a literal way to the sign in the park. On the poster Asher has written that 1) his piece for the exhibition was the reinstallation of a county sign, and 2) the painting *The Kentuckian* by Thomas Hart Benton is part of the Museum's permanent collection. When the Museum visitor reaches the American art galleries, he or she can find the *The Kentuckian* on exhibition.

The painting *The Kentuckian* was created for the film and was owned by Lancaster until he donated it to the Museum in 1977. Asher's site-related piece deals with and calls to our attention the reasons for the creation of this painting and the fact that it now hangs as part of the permanent collection. He has used the Museum's site in a very specific way. His piece does not just deal with the architecture, or even with the institution's "museumness," but very specifically with the Los Angeles County Museum of Art, its own site in Los Angeles, and its relation to Hollywood.



Michael Brewster

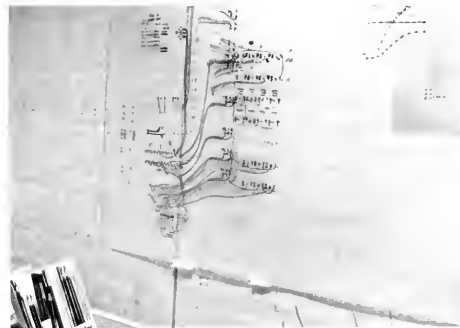
Born in Eugene, Oregon, 1946.
lives in Venice, California

B.A., Pomona College, Claremont, California,
1968. M.F.A., Claremont Graduate School,
California, 1970

1981

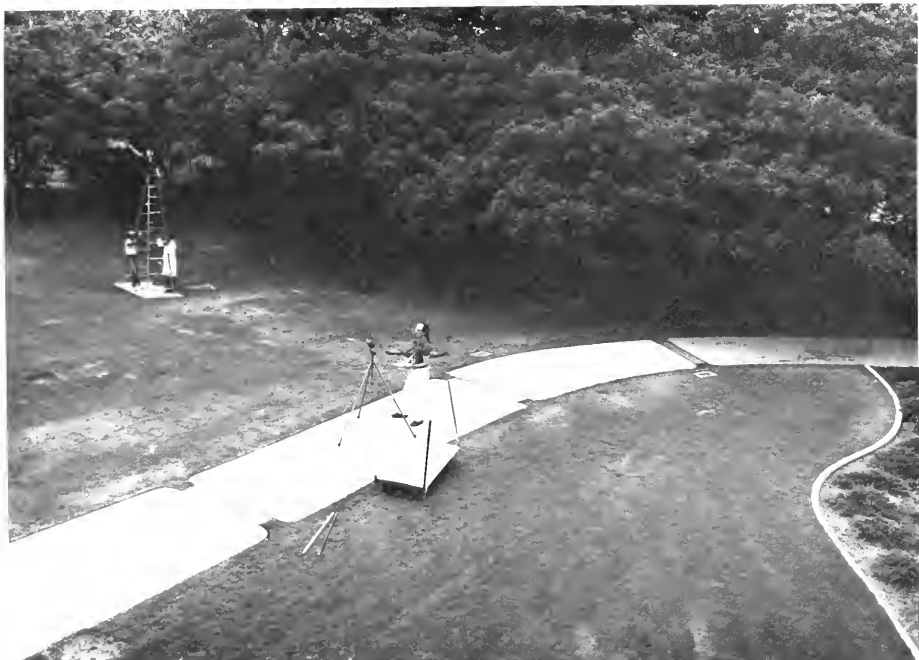
Acoustical sculpture
Outdoors, B. G. Cantor Sculpture Garden, east
section, near circular staircase

site



- Michael Brewster's acoustic sculpture *Attack and Decay* is an invisible work, free from any encumbering object. Through the medium of live synthetic sound, it describes and defines an outdoor area in the Museum's garden. For the past decade sculptor Brewster has used sound as his medium. While most sculpture is three-dimensional, the viewer is limited to perceiving it from a few aspects. Sound sculpture, by contrast, can be experienced from all directions. The viewer moves through Brewster's sculpture, through its volume, encountering dense and sparse aspects of a seemingly empty space. A distinction that Brewster draws between his acoustic sculpture and contemporary or experimental music is primarily in the viewer's attitude. Brewster's sound sculptures are not meant to be listened to from a single, seated vantage point, as one listens to a concert, but rather they are intended to be experienced as the viewer moves about and through the sculpture. It is this viewer participation that is critical to Brewster.

In *Attack and Decay*, Brewster has constructed a black box which hangs from a tree in the garden, a sound pulsating with an alternating frequency of 1000–1020 Hz. is aimed at the path that traverses this garden. The sound lasts for a few seconds and is followed by a few seconds of silence; the cycle repeats itself continuously during the hours the exhibition is open. Brewster describes the experience of encountering the piece: "It's like walking through swiss cheese, you come to pockets of density (sound) and then move to areas that are punctured (silence), and one can actually walk through this piece." Like light, sound exists spectrally, and each portion of the spectrum exhibits unique qualities. Low frequency sounds have long wave lengths, are volumetric and omnidirectional, and high frequency sounds are monodirectional and linear. Brewster's acoustic sculpture *Attack and Decay* responds to the architectural and volumetric site it inhabits. The sculpture that results is a field of sound volumes of differing sizes, densities, and rates.







John Baldessari

Born in National City, California, 1931.
Lives in Santa Monica, California

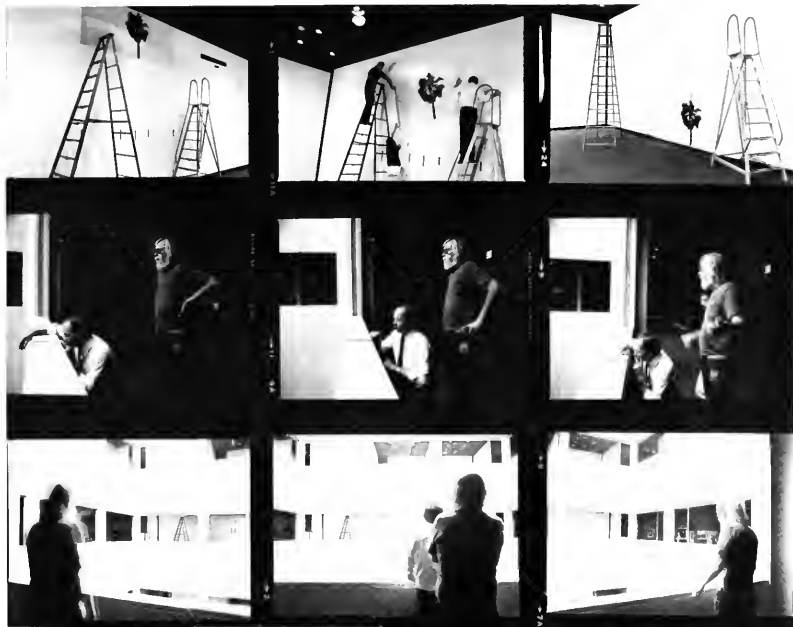
Photographic installation
Two Palms and Two Columns (For Newman)
Museum of Contemporary Art, Los Angeles, 1981

Photographic installation
Two photographs (one color, one black-and-white) each 15 x 10 ft
Ahmanson Gallery, third floor



s i t e

John Baldessari's photographic installation *Alignment Series: Two Palms and Two Columns (For Newman)* is a witty and effective example of site-related art. The site Baldessari selected is in the Ahmanson Gallery, a building which houses the permanent collection of the Museum. In the center of the building a large atrium creates a perimeter of gallery spaces on each of three upper levels. On the third floor, Baldessari has chosen a gallery that is seen across the Atrium from the elevator access to the floor and that also can be viewed at intimate range. The gallery is punctuated by two floor-to-ceiling columns. Baldessari chose an architecturally disparate and awkward space, confronting these elements with his piece. He has installed two fifteen-foot-high photographic blowups, one black-and-white, one color, of a single palm tree. From the first vista, the viewer sees a floor-to-ceiling gray rectangle and a blue rectangle, each punctuated or bisected by a white column of the building. This zip-like division of the color field recalls the abstract paintings of Barnett Newman, to whom Baldessari refers in his title. As one moves six feet to the right or left, and ultimately around the gallery to the photographs themselves, these two stark but whimsical trees assume increasing presence. Conceptual artist Baldessari conceived the idea for this piece and then worked with professional photographers, enlargers, and mounters to execute his work. He has said that he is much more concerned with the idea than with the physical process of executing that idea. Although he supervises every stage of the project, he does not become physically involved as a craftsman or technician. With a single gesture, Baldessari has effectively activated an otherwise awkward, difficult space within the Museum.







Roland Reiss

Born in Chicago, Illinois, 1929.
Lives in Venice, California

B.A. University of California, Los Angeles,
1955, M.A., 1957

1981

Five objects on five pedestals

a) Leo S. Bing Theater lobby, b) Ahmanson Gallery Atrium, under stairs, c) Ahmanson Gallery, Plaza level, near elevators, d) Ahmanson Gallery, third floor, stairwell, e) Ahmanson Gallery, fourth floor



● Roland Reiss deals with the idea of the "museumness" of his site. In *New World Stoneworks*, Reiss has created five sets of small-scale simulated stone artifacts which he placed in traditional museum pedestal cases and then located in five disparate sites throughout the Museum. Encountering a case containing odd-looking, stonelike palm trees, people, animals, and tract house sliding-glass doors "buried" in the Chinese art galleries next to pedestals containing ancient ritual bronzes is a confounding, humorous, and engaging experience. Reiss's *New World Stoneworks* are a kind of ancient relic of the future; coming upon them in the lobby, stairwell, or among the art of true ancient cultures posits questions in the minds of viewers about the historicity of objects and their context in a museum setting.

Reiss' sculpture employs a variety of contemporary icons that by their juxtaposition within each display case comment on aspects of the culture of the seventies and eighties. As artists in earlier eras had "memorialized" objects and symbols of their cultures, Reiss' sculptures are humorous commentaries on the transitoriness of our lives. The distillation of cultures into selected images or objects has intrigued artists throughout history, and here it becomes the subject of Reiss' work.





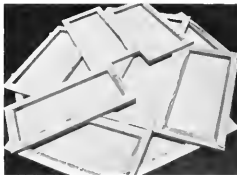


Richard Jackson

Born in Sacramento, California, 1939.
lives in Pasadena, California

The Big Idea 2, 1981

3,000 stacked canvases
diam. 16 ft
Ahmanson Gallery Atrium

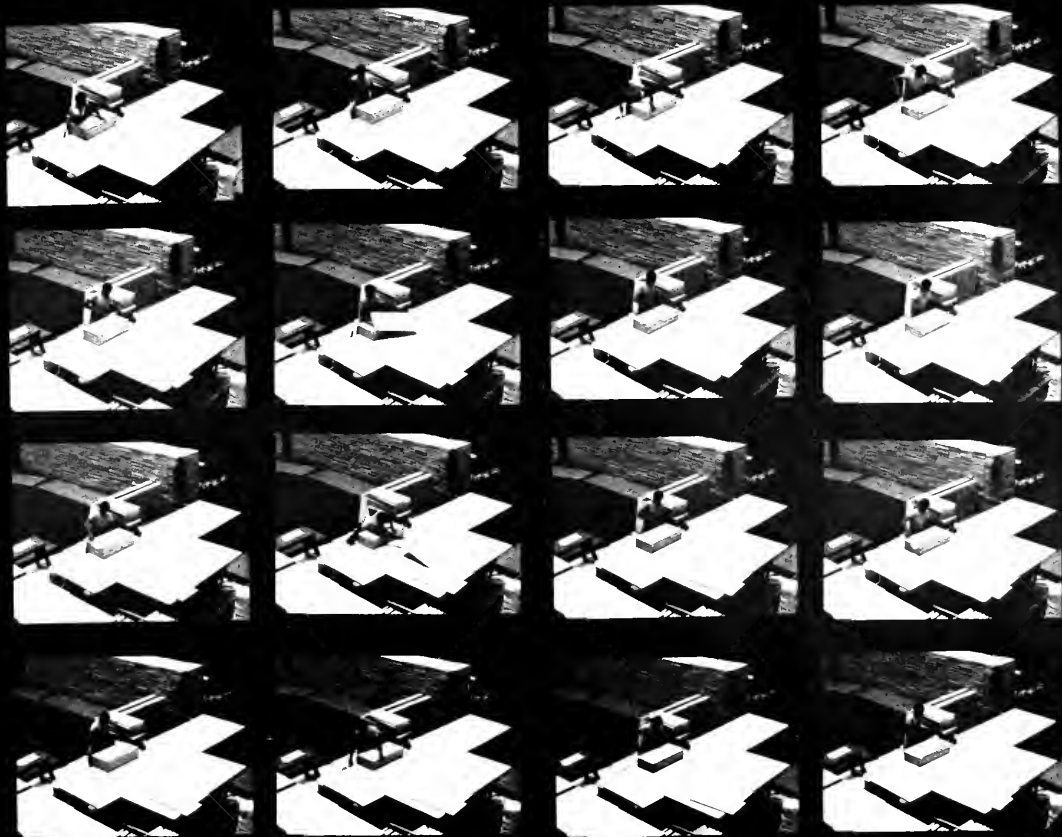


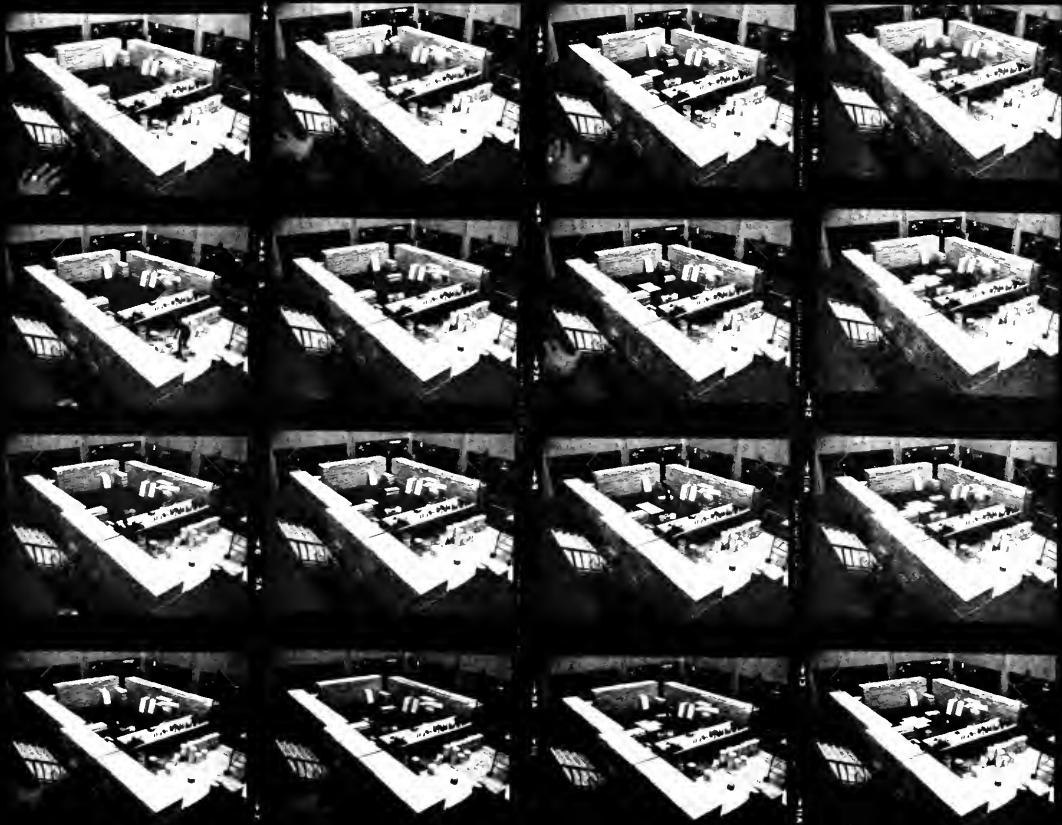
Painter Richard Jackson has created a single monumental painting called *The Big Idea 2*, a sphere constructed of almost 3,000 painted and stacked canvases. Jackson meticulously stretched, primed, and painted each of these canvases, and then stacked each one face down to form a gigantic sphere, sixteen feet in diameter, which is located in the middle of the Ahmanson Gallery Atrium. Initially, *The Big Idea 2* looks like a Magritte come to life, and for many years Jackson has professed a fascination with the Surrealists. For Jackson, as for the Surrealists, the process is an essential part of the creation of a work of art. Looking down at *The Big Idea 2* the viewer sees the sphere's platform covered with the paint drips built up in the four weeks it took to assemble the work. Curiously, Jackson approached this painting in a very traditional manner. He stretched each canvas himself and covered each with gesso, even though they were inevitably buried within the mass of the piece. When asked why he works this way, Jackson responds, "That's the only way I know to make a painting!"

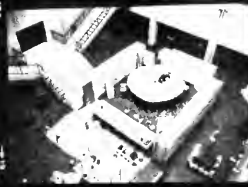
Jackson's work suggests a variety of concerns: that all artists make the same painting over and over again, that the museum is the ultimate warehouse, and that art is process. He affirms, too, the attraction the "grand machine" has traditionally held for artists. Jackson's colorful, painterly work is an awesome accomplishment that totally disarms the viewer and provides a humorous and arresting counterpoint to the bland architectonics of the surrounding spaces.

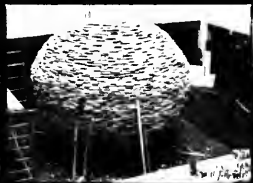
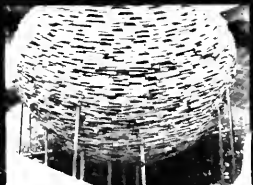
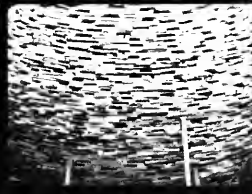
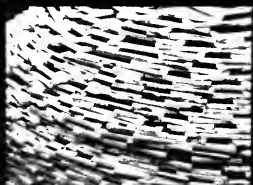
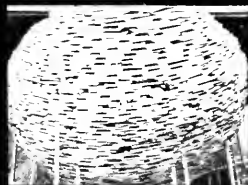
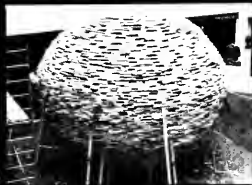
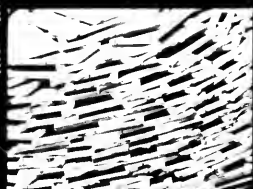
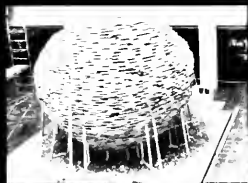
site











Michael C. McMillen

Born in Los Angeles, California 1946.
lives in Santa Monica California

B.A., San Fernando Valley State College,
California, 1969. M.A., University of California,
Los Angeles, 1972. M.F.A., 1973

Central Meridian, 1981

Mixed-media environment
Ahmanson Gallery, third floor

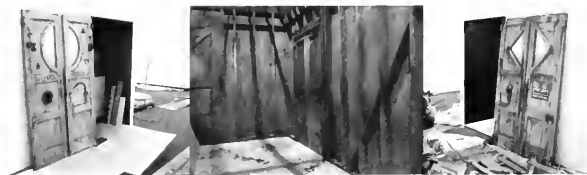
Four of the artists who have chosen to work indoors have created environments or private worlds within the Museum. Generally custom-built to the artists' architectural specifications, these rooms of Jonathan Borofsky, Chris Burden, Alexis Smith, and Michael C. McMillen differ greatly from each other. Installations of this type are normally temporal and charged with the energy of working intensely and directly in a given space and a specific time frame.

s i t e

● In McMillen's *Central Meridian* we experience the analogy between a mid-twentieth-century American garage and cultural tomb. In the garage thirty by sixteen feet that McMillen has had constructed in the Museum, the viewer encounters, first through the dusty, cracked window and then in person, a 1964 Dodge Dart, resting on a bier-like platform. McMillen sees a direct relation between this work and aspects of ancient Egyptian or Chinese culture. Surrounding the car, the garage is filled to the point of bursting with relics, newspapers, and detritus, all carefully selected and positioned. The immediate impression is one of intruding into the garage of a neighbor, perhaps of an eccentric, but then quickly one begins to recognize familiar objects. Yet this environment is more than an engaging recreation of a garage. As ancient tombs were aimed at the afterlife, twentieth-century man, bred in technology, saves and stores remnants of his own culture. Entering McMillen's garage one has the feeling of entering a modern tomb. The artist carries his metaphor throughout; the chariot buried in the tomb is now an American car of the sixties. The icon—the car—is a centering element in the piece which we, who live in an automotive city, instantly recognize. While the ancients were buried with tablets covered with writing depicting their family life, our modern tomb is crammed with lawn mowers, old radiators, bowling trophies, scientific laboratory materials, a 1950s Sylvania "halo lite" television set, old newspapers and magazines, phonographs—all "stored" and buried in this dimly lit, musty garage. Within the actual museum, McMillen has transformed a gallery space into a veritable museum of collectable objects—personal, evocative, and mysterious.

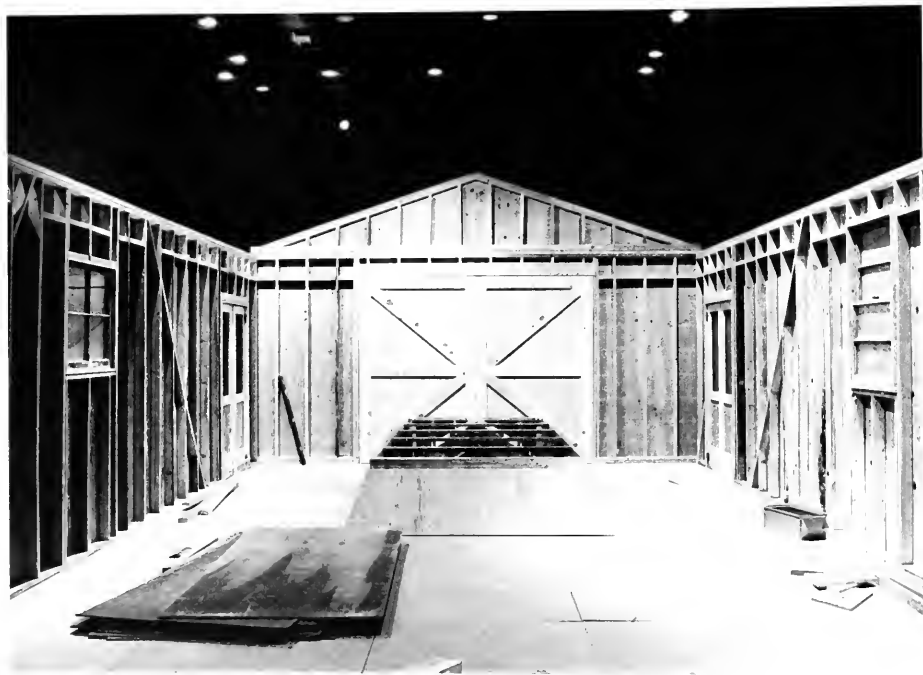
McMillen sees his environment as a portrait of one aspect of American culture after the Second World War. He hopes the viewer will enter this timeless garage as he would a tomb that has been sealed for a long time. The detritus, castoffs, and found objects that fill the garage are cumulative clues which help to evoke the personality of the owner. The person whom this garage represents is complex—someone at home in a mini-laboratory, who gathers both right-wing political and religious material, and surrounds himself with relics of our technological era.

For several years McMillen's work has been evolving from small-scale environments toward more complicated, full-scale tableaux. *Central Meridian* is his first large-scale work in several years. Tableaux have a special history in Los Angeles. In the 1960s Edward Kienholz executed a series of well-known environments: *Roxys*, *The Beakery*, and *The Back Seat Dodge '38*. McMillen's environment, while lacking the biting social commentary of Kienholz' pieces, is heir to those now historic tableaux of the sixties.













EFR-792

CENTRAL MERIDIAN

SELF ANTI-SELF

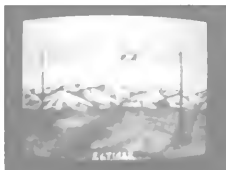
Jonathan Borofsky

Born in Boston, Massachusetts, 1942
lives in Venice, California

B.F.A., Carnegie-Mellon University,
Pittsburgh, Pennsylvania, 1964,
M.F.A., Yale School of Art and Architecture,
New Haven, Connecticut 1966

I Dreamed a Dog Was Walking a Tightrope
at 2,715,346

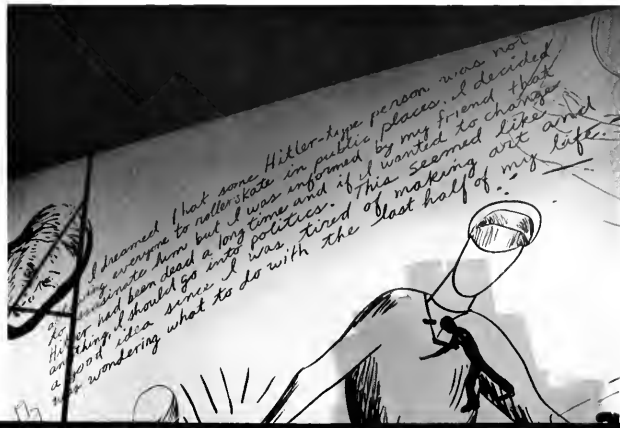
Mixed-media-and-video gallery installation
Ahmanson Gallery, third floor



■ Painter Jonathan Borofsky has created an environment, *I Dreamed a Dog Was Walking a Tightrope* at 2,715,346, consisting of words and multi-scaled images and objects that cover the floor, walls, and ceilings. Like the Surrealists, he draws his imagery from his dreams. Because Borofsky fills the room completely with a whorl-like covering, the viewer feels he has entered the mind of the artist. Borofsky covers his walls with his own iconographic vocabulary—the running man, a videotape with a dog who endlessly walks back and forth on a tightrope, a cutout large-scale automaton who hammers endlessly, a ping-pong table complete with paddles and balls inviting viewer participation, a ceiling-wall-floor bug-eyed, rabbit-eared character with a pulsating strobe light, and whirling, twirling rubies, fish, and other seemingly unrelated figures. The effect of these images, combined with political, social, and economic slogans, graffiti, and phrases scattered throughout the room, is both one of total disorientation and of being wholly within a space conceived of and “programmed” by the artist. Borofsky’s piece attends three of our senses in an arresting way.

s i t e

Borofsky’s painting method—working directly on the wall and filling the space in a *horror vacui* manner—puts very little between the viewer and the psyche of the artist. His working method carries through his critical intentions. Armed with several boxes filled with over a hundred eight-by-ten-inch black-and-white drawings on acetate, Borofsky uses an opaque projector in an attempt to decide which images best fit particular sections of the room. As he selects an appropriate drawing he then paints or draws the image directly on the wall, filling in details free-hand. Occasionally, images will emerge during the development of the piece. In this installation, for example, Borofsky used a large ladder and scaffolding. While he was working, the scaffolding cast a particularly haunting shadow on the wall which he then incorporated into the finished work. Similarly, Borofsky’s interaction with the staff and crew involved in his installation can also evolve into an image or phrase in the finished work; here the phrase, “The most powerful thing in the world is your mind. R. Lockhart,” comes from a Museum painter assigned to work on this installation. The striking images and the unmistakable signs of process convey in a compelling and forceful way the energy of Borofsky’s attitude toward art.







Alexis Smith

Born in Los Angeles, 1949
lives in Venice, California

B.A., University of California, Irvine, 1970

1976-81, 1981

Mixed-media gallery installation
Ahmanson Gallery, third floor



- Alexis Smith's mixed-media environment *Cathay*, through a combination of words, images, and architecture, calls into question aspects of "old China" and "new China" cultures. In the past, Smith has executed multipartite narratives by linking together a series of eight-by-ten-inch sheets of paper with sequential lines from a particular literary work typed at the bottom, with suggestive or compatible collages on the same page. Thus, Raymond Chandler's *Los Angeles*, Thomas Mann's *Magic Mountain*, "Sinbad," or George Gershwin's *Porgy and Bess* have become the subjects of her work. Confining her work at first to individual sheets, Smith progressed to series of several pages, then to entire walls, and finally, here, to four walls, floor, and ceiling. This installation is a breakthrough for Smith. Instead of texts which read sequentially around the room, Smith has intricately woven several "strands" of ancient Chinese philosophy, Charlie Chan, "Chinatown," contemporary Chinese politics, and oriental film culture into a richly textured series of collages that envelop the room. This non-linearity first appeared in a recent performance Smith created, *Stardust*, a recitation based on lines from several sources of American literature, song, and film.

s i t e

Smith has had constructed a room with a portal and window inspired by ancient Chinese architecture. Circular and square holes have been cut in the surface to expose an understructure—a bright red, interlocking structure, giving the viewer the idea that this runs throughout the room. Inside, the walls have been painted a pale pink and the joints have been painted a pale green—an underpainting done as if it were a primer coat with the green "mud" left spotted across the walls. On top of this Smith has painted, on each of three walls, a large image—a bright red firecracker, a tiger's head, and a green chalkboard. As the final layer, Smith has affixed various collages, each with a typed phrase on the bottom edge of the paper. The groups of collages usually are punctuated by the addition of a China plate, which functions visually to divide the groupings of collages. Scattered around the floor in the four corners and hanging from the ceiling are everyday objects—a shopping cart, a broom, a rose, and an iron—each transformed by bright-colored paint. Smith's installation, her most ambitious to date, is about the layering of surfaces, literally, philosophically, and texturally, embodied within Chinese culture. Smith uses the visual objects in the room to interpret the text that she has created. The complexity and ambitiousness of this environment extends a finite narrative to the entire ambient field of the room. All of the "clues" which Smith employs *together* evoke the feeling of "China." It is a tour-de-force piece characterized by an immediacy of texture, color, and image.







Chris Burden

Born in Boston, Massachusetts,
1946, lives in Los Angeles, California

B.A., Pomona College, Claremont, California,
1969, M.F.A., University of California, Irvine, 1971

A Tale of Two Cities, 1981

Mixed-media gallery installation
Ahmanson Gallery, third floor

■ *A Tale of Two Cities* is a fantasy environment created by Chris Burden which uses hundreds of small toys. Burden's environment is made up of two miniature cities at war. Each city is nestled between six- to eight-inch formations and full-scale rich foliage, all set on a sand-filled desert landscape. Visually and texturally this is a beautiful and rich piece, but these qualities belie its sinister implications. Burden has been known nationally and internationally for some years for his provocative and often newsmaking performances that depend for their tension on the artist's relation to his audience. In one piece, *White Light/White Heat*, of 1975, created in a New York gallery, Burden constructed a corner shelf above the viewer's sight level. The viewer could walk into the otherwise empty gallery and see the shelf but not see all the way into the corner. The implication of the piece was that Burden was living in the gallery, on the shelf, for the duration of the exhibition. Gallery goers never were quite sure if Burden was there (observing them) or if the whole piece was a hoax. A mystery and tension emerged. Recently, Burden has been interested in exploring social systems (money, banking, and power) and aspects of international affairs and global warfare. Here, working within the confines of a Jungian room-size sand tray, Burden has assembled two warring cities in miniature.

Initially, the viewer is enchanted with the execution of a childlike fantasy of hundreds of toys in a sand box. But quickly a kind of tension sets in as the viewer cannot really see in detail what is going on since the tableau is on a sand base and the viewer is kept at arm's length. Details do emerge—the "city walls" are actually dozens of bullets standing on end; hundreds of small soldiers and tanks continue to literally emerge from the background. The only way the viewer can actually see the piece in detail is through the binoculars supplied by the artist. Again, that tension of the artist erecting an invisible barrier between himself and the audience emerges. The war games that Burden enacts transcend a particular time or place; the environment is filled with creatures from the ancient past, relics of our contemporary society, as well as inhabitants and weaponry of a futuristic society.

s i t e









Eric Orr

Born in Covington, Kentucky, 1939.
Lives in Venice, California

Attended University of California, Berkeley,
University of Mexico, New School for
Social Research, New York, École de
Pataphysiques, Paris, and University of
Cincinnati, Ohio

Prime Matter 1981

Column of flame and fog
h. 20 ft
Outdoors Upper Plaza, in front of
Ahmanson Gallery

s i t e

Eric Orr's twenty-foot-high column of fog and flame, *Prime Matter*, rises majestically in front of the Ahmanson Gallery. Set on a six-foot-high pedestal, this thin column has a constant line of flame rising the length of its shaft; the flame then disappears into a thick cloud of vapor. The force and direction of the wind, of course, directly affect the sculpture, which becomes omnipresent for the Museum viewer. For many years, Orr has executed pieces that deal with the elements and with phenomenology. Air, fire, water, and the properties of certain metals (e.g., gold) have become both subject and material for his art. Orr is always concerned with bringing these elements together in a way that is extremely beautiful and often enigmatic or mystical. The interest of the ancients in these elements and their properties is shared by Orr. This column of fog and flame is ethereally beautiful and engaging. Technologically, it is an ambitious endeavor, yet fortunately the simplicity of the two elements belies the sophistication of the systems necessary to make it work within the public setting of the Museum.

Positioned directly across the upper Museum Plaza from Lloyd Hamrol's *Squaredance* and next to one part of Irwin's installation, Orr's piece deals, too, with its relationship to its site. While Hamrol has emphasized the horizontal in his work, Irwin and Orr both choose to reinforce the verticality and columnation of the buildings' structure.

The cloud of steam emitted by Orr's column inevitably touches the nearby viewer to create an awesome, even spiritual, feeling not unlike that produced by a splendid natural wonder. That Orr accomplishes this amidst the concrete and steel of the Museum is all the more remarkable.





Photographer Larry Reynolds



Selected One-Person Exhibitions

- 1979 Corps de Garde, Groningen, the Netherlands Museum of Contemporary Art, Chicago
- 1977 Stedelijk van Abbemuseum, Eindhoven, the Netherlands
Clare Copley Gallery Inc., Los Angeles and Morgan Thomas Gallery, Santa Monica California
- 1975 Otis Art Institute Gallery, Los Angeles
- 1974 Clare S. Copley Gallery, Los Angeles
- 1973 Heiner Friedrich, Cologne, West Germany Gallena Toselli, Milan, Italy
- 1969 La Jolla Museum of Art, California
- Selected Group Exhibitions**
- 1981 Westkunst, Cologne, West Germany
- 1979 73 American Exhibition, The Art Institute of Chicago
- 1977 Los Angeles in the Seventies, Fort Worth Art Museum, Texas, (traveled to Joslyn Art Museum, Omaha, Nebraska)
Faculty Exhibition, California Institute of the Arts, Valencia
Sculptor, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany
Michael Asher, David Askevold, Richard Long, Los Angeles Institute of Contemporary Art
- 1976 Ambiente, Venice Biennale, Italy
Painting and Sculpture in California: The Modern Era, San Francisco Museum of Modern Art, (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.)
Via Los Angeles, Portland Center for the Visual Arts, Oregon
- 1975 University of California, Irvine, 1965-75, La Jolla Museum of Contemporary Art, California
- 1972 Documenta 5, Kassel, West Germany
- 1971 24 Young Los Angeles Artists, Los Angeles County Museum of Art
- 1969 Spaces, The Museum of Modern Art, New York
Anti-Illusion Procedures/Materials, Whitney Museum of American Art, New York

Selected One-Person Exhibitions

- 1981 The New Museum, New York
- 1980 Folkwang Museum, Essen, West Germany Sonnabend Gallery, New York (Also in 1978, 1975, and 1973)
- 1979 New Work, Installation with Photographs, Ink, Halle für internationale Neue Kunst, Zurich, Switzerland
- 1978 Portland Center for the Visual Arts, Oregon
Baldesseri: New Films, Whitney Museum of American Art, New York
- 1977 Julian Preto Gallery, New York
Matrix, Wadsworth Atheneum, Hartford Connecticut
- 1976 James Corcoran Gallery, Los Angeles Cirrus Gallery Los Angeles
Ohio State University, Columbus
Ewing and George Paton Galleries, Melbourne, Australia
- 1975 University of California, Irvine
The Kitchen, New York
Stedelijk Museum, Gemeentemuseum Amsterdam, the Netherlands
- 1973 Konrad Fischer Gallery, Düsseldorf, West Germany (Also in 1971)
- 1972 Jack Wendler Gallery, London
Gallena Toselli, Milan, Italy
- 1971 Nova Scotia College of Art and Design, Halifax
Art and Project, Amsterdam, the Netherlands
- 1970 Eugenia Butler Gallery, Los Angeles
Richard Feigen Gallery, New York
- 1968 Molly Barnes Gallery, Los Angeles
- 1962 Southwestern College, Chula Vista California
- 1960 La Jolla Museum of Art, California
- Selected Group Exhibitions**
- 1981 Westkunst, Cologne, West Germany
- 1980 The Photograph Transformed, Touchstone Gallery, New York
Pier and Ocean, Arts Council of Great Britain, London
Contemporary Art in Southern California, The High Museum of Art, Atlanta, Georgia

- 1979 Altitudes, Santa Barbara Museum of Art, California
Words, Museum Bochum-Kunstsammlung, West Germany
Concept, Narrative, Document, Museum of Contemporary Art, Chicago, (traveled to Los Angeles County Museum of Art)
- 1978 Artworks and Bookworks, Los Angeles Institute of Contemporary Art
Art about Art, Whitney Museum of American Art, New York
Narration, Institute of Contemporary Art, Boston
- 1976 Painting and Sculpture in California: The Modern Era, San Francisco Museum of Modern Art, (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.)
Rooms, P.S. 1, The Institute for Art and Urban Resources, Long Island City, New York
- 1974 Projekt 74, Cologne, West Germany
- 1973 Southern California Altitudes, Pasadena Museum of Modern Art, California
- 1972 Documenta 5, Kassel, West Germany
Whitney Biennial, Whitney Museum of American Art, New York (Also Whitney Biennial, 1969)
- 1970 Information, The Museum of Modern Art, New York
Software, The Jewish Museum, New York
- 1969 Pop Art Redefined, Hayward Gallery, London
Language III, Dwan Gallery, New York

Jonathan Borofsky**Selected One-Person Exhibitions**

- 1981 The Contemporary Arts Museum, Houston, Texas
- 1980 Paula Cooper Gallery, New York (Also in 1979, 1976 and 1975)
- 1979 Ink, Halle für internationale Neue Kunst, Zurich, Switzerland
- 1978 Corps de Garde, Groningen, the Netherlands
University Art Museum, University of California Berkeley
- 1976 Wadsworth Atheneum, Hartford, Connecticut

Selected Group Exhibitions

- 1981 Twenty Artists, Yale University Art Gallery, New Haven, Connecticut
Westkunst, Cologne, West Germany
Whitney Biennial, Whitney Museum of American Art, New York
- 1980 Visions and Figurations, Art Gallery, California State University, Fullerton
Darne il tempo di guardare, Padiglione d'Arte Contemporanea, Milan, Italy
Drawings, The Pluralist Decade, American Pavilion, Venice Biennale, Italy
- 1979 Sixth Anniversary Exhibition, Artists Space, New York
Tendencies in American Drawing of the Late Seventies, Stadtsche Galerie im Lenbachhaus, Munich, West Germany
Born in Boston, De Cordova and Dana Museum, Lincoln, Massachusetts
Ten Artists/Artists Space, Neuberger Museum, State University of New York, Purchase
- 1978 Minimal Image, Protech-McIntosh Gallery, Washington, D.C.
- 1977 Surrogates/Self-Portraits, Holly Solomon Gallery, New York
Critics' Choice, Lowe Art Gallery, Syracuse University, New York
- 1976 Soho, Akademie der Künste, Berlin, West Germany (traveled to Louisiana Museum, Humlebæk, Denmark)
International Tendencies 72-76, Venice Biennale, Italy
- 1975 Lives, Fine Arts Building, New York
- 1974 Drawing and Other Work, Paula Cooper Gallery, New York
- 1973 Artists Space, New York
- 1970 557,087, Seattle Art Museum, Washington (traveled to Vancouver Art Gallery, British Columbia, Canada)
- 1969 No. 7, Paula Cooper Gallery, New York
- 1966 Wadsworth Atheneum, Hartford, Connecticut

Selected One-Person Exhibitions

- 1980** *Slow Step / Side Shuffle*, Tyler School of Art, Philadelphia, Pennsylvania
The Air in the Skyway, Minneapolis College of Art and Design Gallery, Minnesota
- 1979** *Clue Bear*, Art Gallery, California State University, Long Beach
Floating in Coincidence, Four Phasing, and Pulsing Overlap, Galleria del Cavallino, Venice, Italy
Stop Gap, Modern Art Gallerie, Vienna, Austria
Hit and Run, Lauwersmeer Bij Oostmahorn, Friesland (produced by Corps de Garde, Groningen, the Netherlands).
Surrounded / Sharp Point Ringing, Citrus Gallery, Los Angeles

1978 *Concrete Two Tone*, Marum Overpass-Kw IX A (produced by Corps de Garde, Groningen, the Netherlands)

1977 *Synchromesh*, Meyer Gallery, La Jolla Museum of Contemporary Art, California
Inside, Outside, Down and Soliloquies, Baxter Art Gallery, California Institute of Technology, Pasadena, California
An Acoustic Sculpture and a Clicker Drawing, Artists Space, New York

1976 *The Field Contained by Room 094*, University of Victoria, British Columbia, Canada

1971 *Standing Wave*, Space F, Santa Ana California (Also *Fixed Frequency and Number 013*)

1970 *Configuration 010*, Montgomery Art Gallery, Pomona College, Claremont, California

Selected Group Exhibitions

- 1981** *Whitney Biennial*, Whitney Museum of American Art, New York
- 1979** *Sound at P S 1*, The Institute for Art and Urban Resources, Long Island City, New York
Sound, Los Angeles Institute of Contemporary Art

1977 *Los Angeles in the Seventies*, Fort Worth Art Museum, Texas (traveled to Joslyn Art Museum, Omaha, Nebraska)

1976 *Sounds*, Newport Harbor Art Museum, Newport Beach, California (Also *New Art in Orange County*, 1972)

Chris Burden

Selected Performances

1978 *In Venice Money Grows on Trees*, California C B T V to Einstein, Air France SST Concord Flight between Paris and Washington, D C

1977 *C B T V*, Documenta 6, Kassel, West Germany (Also at Ronald Feldman Fine Arts New York 1977)

1976 *Shadow*, Ohio State University, Columbus Do You Believe in Television?, Alberta College of Art, Calgary, Canada
Natural Habitat (with Alexis Smith), Portland Center for the Visual Arts, Oregon

1975 *Yankee Ingenuity*, Stadler Gallery, Paris Art and Technology, De Appel, Amsterdam, the Netherlands
Oracle, Schema Gallery, Florence, Italy
La Chiarificazione, Galleria Alessandra Castelli, Milan, Italy
Doomed, Museum of Contemporary Art, Chicago
White Light / White Heat, Ronald Feldman Fine Arts, New York

1974 *The Visitation*, Hamilton College, New York
Velvet Water, School of the Art Institute of Chicago
Trans-Fixed, Venice, California
Back to You, 112 Greene Street, New York

1973 *Through the Night Softly*, Main Street, Los Angeles
Fire Roll, Museum of Conceptual Art, San Francisco (Also *I Became a Secret Hippie*, 1971)

1972 *Deadman*, Riko Mizuno Gallery, Los Angeles, Jazu, Newport Harbor Art Museum, Newport Beach, California

1971 *Shoot*, Space F, Santa Ana, California (Also 220, 1971, *Prelude to 220*, or 110, 1971, *Shout Piece*, 1971)
Five Day Locker Piece, University of California, Irvine (Also *Bicycle Piece*, 1971)

Selected Exhibitions/Installations

1980 *Chris Burden—C B T V and The B-Car*, Whitney Museum of American Art, New York
Southern California Drawings, Josselyn Gallery, Hartford Art School, University of Hartford, Connecticut
The Big Wheel, Devil Drawings, and Sculptures, Ronald Feldman Fine Arts, New York (Also at Rosamund Felsen Gallery, Los Angeles, 1979)
First Person Singular / Recent Self-Portraiture, Pratt Institute, Brooklyn, New York

1979 *Video Artists, Books, and Guest Performers*, Kansas City Art Institute, Missouri
Born in Boston, De Cordova and Dana Museum, Lincoln, Massachusetts
The Reason for the Neutron Bomb, Ronald Feldman Fine Arts, New York (Also C B T V, 1977, *The B-Car*, 1977, and in 1975, 1974)

1975 *Bodyworks*, The Museum of Contemporary Art, Chicago
Projects Video, The Museum of Modern Art, New York
Galerie Stadler, Paris (Also in *L'Art Corporel*, 1974)
De Appel, Amsterdam, the Netherlands
Galleria Schema, Florence, Italy
Galleria Alessandra Castelli, Milan, Italy
Riko Mizuno Gallery, Los Angeles (Also in 1974)

Karen Carson

Selected One-Person Exhibitions

1980 Rosamund Felsen Gallery, Los Angeles (Also in 1979)

1977 Cirrus Gallery, Los Angeles (Also in 1976 and 1973)

Selected Group Exhibitions

- 1981** *Decade: Los Angeles Painting in the Seventies*, Art Center College of Design, Pasadena, California
Abstracts, San Francisco Art Institute
- 1979** *L A Drawing Show*, University of New Mexico Art Gallery, Albuquerque
- 1978** *L A Women Narrations*, Mandeville Art Gallery, University of California, San Diego
A Point of View, Los Angeles Institute of Contemporary Art
- 1977** *Current Concerns*, Fine Arts Gallery, University of Iowa, Iowa City
- 1976** *Contemporary Masters*, Libra Gallery, Claremont Graduate School, California

1975 *Drawings*, Newport Harbor Art Museum, Newport Beach, California

1972 *California Women Painters*, Lang Art Gallery Scripps College, Claremont, California
The Wall Object, La Jolla Museum of Contemporary Art, California
15 Los Angeles Artists, Pasadena Art Museum, California

Robert Graham

Selected One-Person Exhibitions

- 1981** Walker Art Center, Minneapolis, Minnesota
Gallery Six, Robert Graham: Five Statues, Los Angeles County Museum of Art (Also in 1978)
- 1980** Dorothy Rosenthal Gallery, Chicago (Also in 1978 and 1975)
- 1979** Dag Hammarskjöld Plaza, New York
Galerie Neumann, Hamburg and Cologne, West Germany (Also in 1976, 1974, 1970, and 1968)
Robert Miller Gallery, New York (Also in 1978)
- 1977** Nicholas Wilder Gallery, Los Angeles (Also in 1975, 1974, 1969, 1967, and 1966)

1975 Gimpel & Hanover Galerie, Zurich, Switzerland (Also in Basel, Switzerland, and in Zurich, 1974)
Felicity Samuel Gallery, London (Also in 1974)

1974 Texas Gallery, Houston

1971 Kunstverein Hamburg, West Germany
Sonnabend Gallery, New York

1970 Whitecapel Art Gallery, London

1969 Komblee Gallery, New York (Also in 1968)

1964 Lanyon Gallery, Palo Alto, California

Selected Group Exhibitions

- 1980** *Aspects of the 70's: Directions in Realism*, Danforth Museum, Farmington, Massachusetts
- 1979** *Whitney Biennial*, Whitney Museum of American Art, New York (Also in 1971, 1969 and 1966)
- 1976** *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art, California (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D C.)
L A 8: Painting and Sculpture '76, Los Angeles County Museum of Art

1975 *Sculpture: American Directions, 1945-1975*, National Collection of Fine Arts, Smithsonian Institution, Washington, D C

1974 *71st American Exhibition*, Chicago Art Institute

1972 *USA West Coast*, Kunstverein Hamburg, West Germany (Also traveled to Kunstverein Hannover, Kölnischer Kunstverein, Cologne, Württembergischer Kunstverein, Stuttgart)

1971 *Three Americans*, Victoria and Albert Museum, London

Lloyd Hemrol

Selected One-Person Exhibitions

1970 Installation, California State University, Fullerton

1969 Installation, Pomona College, California

1968 Installation, La Jolla Museum of Art, California

Selected Group Exhibitions

1980 *Across the Nation: Fine Art for Federal Buildings, 1972-79*, National Collection of Fine Arts, Smithsonian Institution, Washington, D C (traveled to Hunter Museum of Art, Chattanooga, Tennessee)
Architectural Sculpture, Los Angeles Institute of Contemporary Art
Sculpture in California, 1975-80, San Diego Museum of Art
XI International Sculpture Conference, Washington, D C

Urban Encounters/Art Architecture Audience, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1977 *Los Angeles in the Seventies*, Fort Worth Art Museum, Texas (traveled to Joslyn Art Museum, Omaha, Nebraska)

1976 *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D C)
Artpark, Lewiston, New York

1975 *Three L A Sculptors*, Los Angeles Institute of Contemporary Art
Site Sculpture, Zabriskie Gallery, New York

1974 *Public Sculpture/Urban Environment*, Oakland Museum, California

1973 *Four Los Angeles Sculptors*, Museum of Contemporary Art, Chicago

1972 *15 Los Angeles Artists*, Pasadena Art Museum, California

1971 *Allen Bertoldi and Lloyd Hemrol*, California State University, Fresno

1970 *String and Rope*, Sidney Janis Gallery, New York

1968 *West Coast Now*, Portland Museum of Art, Oregon (traveled to Seattle Museum of Art, Washington, San Francisco Museum of Modern Art, and Los Angeles Municipal Art Gallery)

1967 *American Sculpture of the Sixties*, Los Angeles County Museum of Art (traveled to Philadelphia Museum of Art, Pennsylvania)

1966 *Annual Exhibition: Sculpture and Prints*, Whitney Museum of American Art, New York

Robert Irwin

Selected One-Person Exhibitions

1977 Whitney Museum of American Art, New York

1976 Walker Art Center, Minneapolis, Minnesota
Riko Mizuno Gallery, Los Angeles (Also in 1974 and 1972)

1975 Fort Worth Art Museum, Texas
Museum of Contemporary Art, Chicago

1974 Pace Gallery, New York (Also in 1973, 1971, 1969, 1968, and 1966)

1971 The Museum of Modern Art, New York
Ace Gallery, Los Angeles

1968 Pasadena Art Museum, California (Also in 1960)

1964 Ferus Gallery, Los Angeles (Also in 1962, 1960, and 1959)

Selected Group Exhibitions

1980 *Contemporary Art in Southern California*, The High Museum of Art, Atlanta, Georgia

1979 *Andre, Buren, Irwin, Nordman: Space as Support*, University Art Museum, University of California, Berkeley

1976 *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D C)
The Last Time I Saw Ferus 1957-1966, Newport Harbor Art Museum, Newport Beach, California

Projects for PCA, Philadelphia College of Art, Pennsylvania
Venice Biennale, Italy
200 Years of American Sculpture, Whitney Museum of American Art, New York

1974 *Some Recent American Art*, The Museum of Modern Art, New York

1973 *Works in Spaces*, San Francisco Museum of Modern Art

1972 *USA West Coast*, Kunstverein Hamburg West Germany (traveled to Kunstverein Hannover, Kölnischer Kunstverein, Cologne, and Württembergischer Kunstverein, Stuttgart)

1971 *11 Los Angeles Artists*, Hayward Gallery, London (traveled to Musées Royaux de Beaux-Arts, Brussels, Akademie der Künste, Berlin, West Germany)
Art and Technology, Los Angeles County Museum of Art

1970 *Permutations: Light and Color*, Museum of Contemporary Art, Chicago
Bell/irwin/Wheeler, The Tate Gallery, London

1969 *Kompas 4: West Coast USA*, Stedelijk van Abbe Museum, Eindhoven, the Netherlands (traveled to Pasadena Art Museum, California, City Art Museum of St. Louis, Missouri, Art Gallery of Ontario, Toronto, Fort Worth Art Center Museum, Texas)

1968 *Late Fifties at the Ferus*, Los Angeles County Museum of Art
Documenta 4, Kassel, West Germany
6 Artists, 8 Exhibitions, Walker Art Center, Minneapolis, Minnesota

1966 *Robert Irwin/Kenneth Price*, Los Angeles County Museum of Art

1965 *VIII Biennial de São Paulo*, Brazil
The Responsive Eye, The Museum of Modern Art, New York (traveled to Pasadena Art Museum)

1962 *Fifty California Artists*, Whitney Museum of American Art, New York

Selected One-Person Exhibitions

1980 Rosamund Felsen Gallery, Los Angeles (Also in 1978)
Galerie Maeght, Paris (Also in Zurich, Switzerland, 1979)
Forum Kunst, Rottevit, West Germany

1979 D A D Gallery, Berlin, West Germany

1977 Fine Arts Gallery, University of California, Irvine

1976 Riko Mizuno Gallery, Los Angeles (Also in 1974)
University of California, Davis

1974 Bykert Gallery, New York

1973 74 Gallery Onnachs, Cologne, West Germany

1970 Eugenia Butler Gallery, Los Angeles (Also in 1969)

1968 Gallery 669, Los Angeles

Selected Group Exhibitions

1979 *Wall Painting*, Museum of Contemporary Art, Chicago

1978 *Art about Art*, Whitney Museum of American Art, New York

1977 *Rooms P S 1*, The Institute for Art and Urban Resources, Long Island City, New York

1976 *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art (traveled to National Collection of Fine Arts, Smithsonian Institution, Washington, D C.)

1975 *Current Concerns, Part I*, Los Angeles Institute of Contemporary Art
Both Kinds: Contemporary Art from Los Angeles, University Art Museum, University of California Berkeley

1974 *Fundamental Painting*, Stedelijk Museum, Gemeentemuseum, Amsterdam, the Netherlands
Margo Leavin Gallery, Los Angeles.

1972 Los Angeles '72, Sidney Janis Gallery, New York
John Baldessari/Francis Barth/Richard Jackson/Barbara Munger/Gary Stephan, Contemporary Arts Museum, Houston, Texas
15 Los Angeles Artists, Pasadena Art Museum, California

Richard Jackson

- 1971** *The 32nd Biennial Exhibition of Contemporary American Art*, Corcoran Gallery of Art, Washington, D. C.
24 Young Los Angeles Artists, Los Angeles County Museum of Art

- 1970** *Photography into Sculpture*, The Museum of Modern Art, New York

Jay McCafferty**Selected One-Person Exhibitions**

- 1980** Baudouin Lebon Gallery Paris
 Cirrus Gallery, Los Angeles (Also in 1979, 1977, and 1975)
 Grapestake Gallery, San Francisco (Also in 1978 and 1976)

- 1976** Galerie Krebs, Bern, Switzerland

- 1974** Newspace Gallery, Los Angeles
 Long Beach Museum of Art, California

- 1973** Fine Art Gallery, University of California, Irvine

- 1971** Purcell Gallery, Chapman College, Orange, California

Selected Group Exhibitions

- 1976** *New Selections: New Talent Award Winners*, Los Angeles County Museum of Art
 Basel Art Fair, Switzerland
 Bologna Art Fair, Italy

- 1975** *University of California, Irvine, 1965-1975*, La Jolla Museum of Contemporary Art, California
Southernland Video Anthology Traveling Show
 Long Beach Museum of Art, California
Delap-McCafferty, Baxter Art Gallery, California Institute of Technology, Pasadena, California

- 1973** *Festival of Contemporary Arts*, Allen Art Museum, Oberlin College, Ohio

- 1971** *Fiber as Line*, California State College, Los Angeles (Also *Small Images Exhibition*)

Michael C. McMillen**Selected One-Person Exhibitions**

- 1981** *The Floating Diner*, Pittsburgh Center for the Arts, Pennsylvania

- 1980** Asher Faure Gallery, Los Angeles
Project 29, Michael McMillen, Art Gallery of New South Wales, Sydney, Australia

- 1977** *Inner City*, Los Angeles County Museum of Art (traveled to Whitney Museum of American Art, New York, 1978)

- 1973** *The Traveling Mystery Museum*, Venice, California

Selected Group Exhibitions

- 1980** *Architectural Sculpture*, Mount St. Mary's College Fine Arts Gallery, Los Angeles (produced by Los Angeles Institute of Contemporary Art)
Sculpture in Southern California 1975-80, San Diego Art Museum, California
In a Major and Minor Scale, Los Angeles Municipal Art Gallery (Also *The Artist As Social Critic—1979*, and *Other Things That Artists Make*, 1978)

- Tableau*, Los Angeles Institute of Contemporary Art (Also in *Art Words and Bookworks*, 1978, *100+ Current Directions in Southern California Art*, 1978, *Imagination*, 1976, and *Collage and Assemblage*, 1975)

- 1979** *Eight Artists: The Elusive Image*, Walker Art Center, Minneapolis, Minnesota

- 1978** *Artists Books—Bookworks*, Ewing and George Paton Galleries, Melbourne, Australia (traveled to Institute of Modern Art, Brisbane, Queen Victoria Museum and Art Gallery, Launceston, Experimental Art Foundation, Adelaide, Undercroft Gallery, Perth, and Geelong Art Gallery, The Sculpture Center, Sydney)
Eccentric: Los Angeles Art, Arco Center for the Visual Arts, Los Angeles
A Proposal for a Children's Museum, Baxter Art Gallery, California Institute of Technology, Pasadena (Also in two-person show, 1975)
Beyond Realism, Otis Art Institute, Los Angeles

- 1977** *Miniature*, California State University, Los Angeles
Los Angeles in the Seventies, Fort Worth Art Museum, Texas (traveled to Joslyn Art Museum, Omaha, Nebraska, 1979)

- 1975** *Sounds: Audio-Visual Environments by Four L.A. Artists*, Newport Harbor Art Museum, Newport Beach, California
Eight Artists from Los Angeles, San Francisco Art Institute
Crucifixes, Betty Gold: Fine Modern Prints, Los Angeles

- 1974** *First Annual California Sculpture Exhibition*, California State University, Northridge

Eric Orr**Selected One-Person Exhibitions**

- 1981** Neil G. Ovesy Gallery, Los Angeles

- 1980** *Silence and the Ion Wind*, Los Angeles County Museum of Art
Infinite: Gold Void, Los Angeles Institute of Contemporary Art

- 1979** *Chemical Light*, Janus Gallery, Los Angeles

- 1978** *Drawings for the Gold Room*, Cirrus Gallery, Los Angeles (Also *Sunrise*, 1976, and in 1974)
Seasons of the Fountain, Larry Bell/Eric Orr, Delahanty Gallery, Dallas, Texas (traveled to Marion Goodman Gallery, New York)

- 1975** Salvatore Ala Gallery, Milan, Italy

- 1973** University of California, Irvine

- 1968** Eugenia Butler Gallery, Los Angeles

Selected Group Exhibitions

- 1981** *Light and Space*, Lonny Gans and Associates, Venice, California

- 1980** *Nothing Special*, P. S. 1, The Institute for Art and Urban Resources, Long Island City, New York
Fire as Prime Matter, Libra Gallery, Claremont Graduate School, California
Lead/Gold Reliefs and Season of the Fountain, Neil G. Ovesy Gallery, Los Angeles

- 1979** *California*, University of Hartford, Connecticut
Works on Glass, Minneapolis Art Center, Minnesota

- 1977** *Los Angeles of the Seventies*, Fort Worth Art Museum, Texas (traveled to Joslyn Art Museum, Omaha, Nebraska)

- 1975** *Transparency Exhibition*, Long Beach Museum of Art, California
 Newport Harbor Art Museum, Newport Beach, California
Sound Tunnel, Los Angeles Municipal Art Gallery (traveled to University of Southern California, Los Angeles)

- 1970** *Sound in Shape of Pear*, Museum of Contemporary Crafts, New York

- 1969** *357 Magnum*, Dusseldorf, West Germany
Search Light Sky Shapets, Baxter Art Gallery, California Institute of Technology, Pasadena
Volumetric Sound, San Francisco Art Institute

- 1968** *Dry Ice*, University of California, San Diego

- 1967** *Fresh Air Space*, Los Angeles Municipal Art Gallery

Selected One-Person Exhibitions

- 1980 Ace Gallery, Venice, California (traveled to Ace Gallery, Vancouver, British Columbia, Canada)
- 1978 South Alberta Art Gallery, Lethbridge, Alberta, Canada
Calgary Museum, Alberta, Canada
- 1977 Cirrus Gallery, Los Angeles
The Dancing Lessons/12 Sculptures, Los Angeles County Museum of Art

Selected Group Exhibitions

- 1980 *Architectural Sculpture*, Mount St. Mary's College Fine Arts Gallery, Los Angeles (produced by Los Angeles Institute of Contemporary Art)
Roland Reiss and Sam Richardson, Santa Barbara Museum of Art, California
Los Angeles Art, The High Museum of Art, Atlanta, Georgia
- 1979 *Directions*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 1978 *Rooms, Moments Remembered*, Newport Harbor Art Museum, Newport Beach, California
Miniature Narratives, University of California, San Diego
- 1977 *Private Images: Photographs by Sculptors*, Los Angeles County Museum of Art
Los Angeles in the Seventies, Fort Worth Art Museum, Texas (traveled to Joslyn Art Museum, Omaha, Nebraska, 1979)
- 1976 *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art, California (traveled to National Collection of Fine Art, Smithsonian Institution, Washington, D.C.)
Attitudes, California State University, Los Angeles
Imagination, Los Angeles Institute of Contemporary Art
- 1975 *Whitney Biennial*, Whitney Museum of American Art, New York
Masterworks in Wood, Portland Museum of Art, Oregon
Private Spaces, University of California Irvine
- 1980 Hogarth Gallery, Sydney, Australia
Downtown Los Angeles Underwater and Other Proposals, ARCO Center for the Visual Arts, Los Angeles
- 1975 *Terry Schoonhoven Paints a Mural for the Newport Harbor Art Museum*, Newport Harbor Art Museum, Newport Beach, California (traveled to Colorado Springs Art Center, 1976, University Art Gallery, Arizona State University, Tempe, 1976, E. B. Crocker Art Center, Sacramento, California 1977, and California State University Art Gallery, Chico, 1977)
- Wall Paintings Executed Alone**
- 1980 *Pasadena Painting*, Plaza Pasadena Mall, California
- 1979 *Study in Silver*, Century City Mall, California
- 1978 *St. Charles Painting*, Windward Avenue and Speedway Venice, California
- 1976 *No River*, Walker Art Center concourse, Minneapolis, Minnesota
Acobe Gills, Thousand Oaks Shopping Mall, California
Study in Chrome and Gray, Rose Avenue and Lincoln Boulevard, Venice, California
- 1975 *Sons of the Desert*, Newport Harbor Art Museum, Newport Beach, California
S P O R, Bunche Hall, University of California, Los Angeles
- Selected Group Exhibitions and Wall Paintings**
- 1981 *California—The State of Landscape*, Newport Harbor Art Museum, Newport Beach, California (Also in *A Drawing Show*, 1975, and *New Painting in Los Angeles*, 1971)
L.A. Seen by L.A. Artists, Los Angeles Municipal Art Gallery
- 1977 *Illusion and Reality*, Australian Council
- 1976 *The River: Images of the Mississippi*, Walker Art Center, Minneapolis, Minnesota
- 1974 *Betty Gold-Fine Modern Prints*, Los Angeles (Also in 1973)
- 1971 *Hippie Know How*, Biennale de Paris
Isle of California, Butler Avenue and Santa Monica Boulevard, West Los Angeles

Selected One-Person Exhibitions

- 1980 U.S.A. - Holly Solomon Gallery, New York (Also window installation, 1980, *The Mage Mountain*, 1979, and in 1978 and 1977)
- 1980 *Raymond Chandler's L.A.*, Rosamund Felsen Gallery, Los Angeles (Also *Medium and The Magic Mountain*, 1978)
- 1979 *Stairway to Heaven*, Steirischer Herbst, Graz, Austria
Through the Looking Glass, De Appel, Amsterdam, the Netherlands
Autumn Sonata, Los Angeles Institute of Contemporary Art (downtown window)
- 1978 *The Art of Magic: Close-up* (with Tony DeLap), Baxter Art Gallery, California Institute of Technology, Pasadena
Nicholas Wilder Gallery, Los Angeles
- 1976 *Scheherazade the Storyteller*, CAPR, Los Angeles
- 1975 Long Beach Museum of Art, California
Whitney Museum of American Art, New York
- 1974 Riko Mizuno Gallery, Los Angeles
- Selected Group Exhibitions and Performances**
- 1981 *Starburst*, Los Angeles Contemporary Exhibitions (LACE) (Also performed at Los Angeles County Museum of Art)
Whitney Biennial, Whitney Museum of American Art, New York (Also in 1979 and 1975)
- 1980 *Tableau*, Los Angeles Institute of Contemporary Art (Also in *Narrative: Themes/Audio Works*, 1977 and *Autobiographical Fantasies*, 1976)
Southern California Drawings, Art School, University of Hartford, Connecticut
- 1979 *Words and Images*, Philadelphia College of Art, Pennsylvania
Paper on Paper, San Francisco Museum of Modern Art
Decade in Review, Whitney Museum of American Art, New York
- 1978 *Narration*, Institute of Contemporary Art, Boston
Southern California Styles of the 60's and 70's, La Jolla Museum of Contemporary Art, California (Also in *University of California*, Irvine, 1965-75, 1975)
- 1978 *American Narrative/Story Art, 1966-76*, Contemporary Arts Museum, Houston, Texas (traveled to Contemporary Art Center, New Orleans, Louisiana, Winnipeg Art Gallery, Manitoba, Canada, and University Art Museum, University of California, Berkeley)

Selected One-Person Exhibitions and Performances

- 1977 *The American Section of the Paris Biennale*, Hudson River Museum, Yonkers, New York
Paris Biennale, Musée d'Art Moderne de la Ville de Paris
Contemporary Miniatures, Fine Arts Gallery, California State University, Los Angeles
Artists' Books, Mills College, Oakland, California
- 1976 *New Selections/In New Talent Award Winners*, Los Angeles County Museum of Art (Also in *Margaret Lowe, Barbara Munger, Alexis Smith, Margaret Wilson*, 1972)
Los Angeles, The Museum of Modern Art, New York
Via Los Angeles, Portland Center for the Visual Arts, Oregon
- 1975 *Both Kinds: Contemporary Art from Los Angeles*, University Art Museum, University of California, Berkeley
Four Los Angeles Artists: Foulkes, Goode, Smith, Wheeler, Visual Arts Museum, New York (traveled to Corcoran Gallery of American Art, Washington, D.C. and Wadsworth Atheneum, Hartford, Connecticut)
- 1974 *Word Works*, Art Gallery Mt. San Antonio College, Walnut, California
- 1972 *Southern California Attitudes*, Pasadena Art Museum, California
- 1981 *U.S.A. - Holly Solomon Gallery*, New York (Also window installation, 1980, *The Mage Mountain*, 1979, and in 1978 and 1977)
- 1980 *Raymond Chandler's L.A.*, Rosamund Felsen Gallery, Los Angeles (Also *Medium and The Magic Mountain*, 1978)
- 1979 *Stairway to Heaven*, Steirischer Herbst, Graz, Austria
Through the Looking Glass, De Appel, Amsterdam, the Netherlands
Autumn Sonata, Los Angeles Institute of Contemporary Art (downtown window)
- 1978 *The Art of Magic: Close-up* (with Tony DeLap), Baxter Art Gallery, California Institute of Technology, Pasadena
Nicholas Wilder Gallery, Los Angeles
- 1976 *Scheherazade the Storyteller*, CAPR, Los Angeles
- 1975 Long Beach Museum of Art, California
Whitney Museum of American Art, New York
- 1974 Riko Mizuno Gallery, Los Angeles
- Selected Group Exhibitions and Performances**
- 1981 *Starburst*, Los Angeles Contemporary Exhibitions (LACE) (Also performed at Los Angeles County Museum of Art)
Whitney Biennial, Whitney Museum of American Art, New York (Also in 1979 and 1975)
- 1980 *Tableau*, Los Angeles Institute of Contemporary Art (Also in *Narrative: Themes/Audio Works*, 1977 and *Autobiographical Fantasies*, 1976)
Southern California Drawings, Art School, University of Hartford, Connecticut
- 1979 *Words and Images*, Philadelphia College of Art, Pennsylvania
Paper on Paper, San Francisco Museum of Modern Art
Decade in Review, Whitney Museum of American Art, New York
- 1978 *Narration*, Institute of Contemporary Art, Boston
Southern California Styles of the 60's and 70's, La Jolla Museum of Contemporary Art, California (Also in *University of California*, Irvine, 1965-75, 1975)
- 1978 *American Narrative/Story Art, 1966-76*, Contemporary Arts Museum, Houston, Texas (traveled to Contemporary Art Center, New Orleans, Louisiana, Winnipeg Art Gallery, Manitoba, Canada, and University Art Museum, University of California, Berkeley)

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