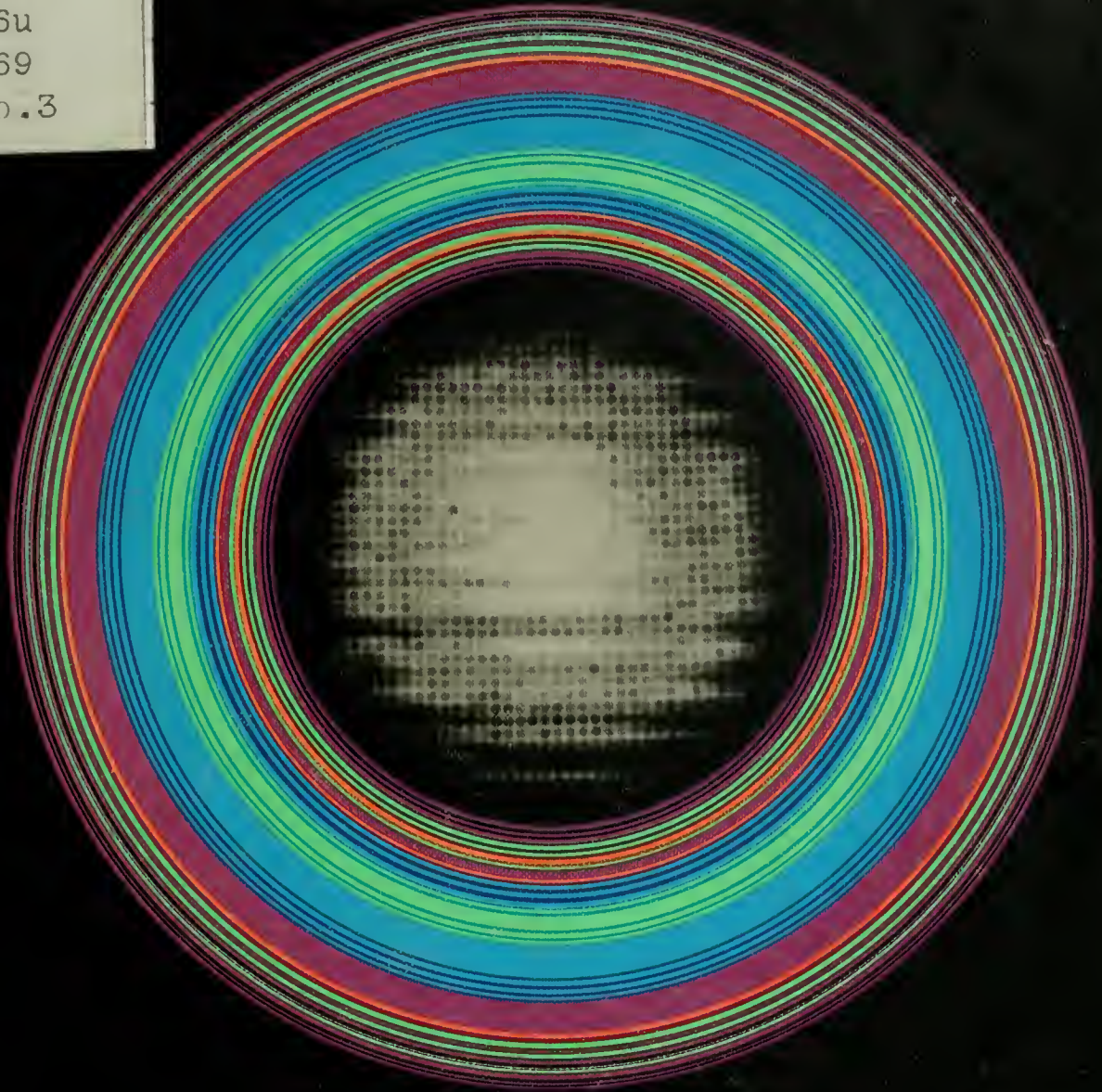
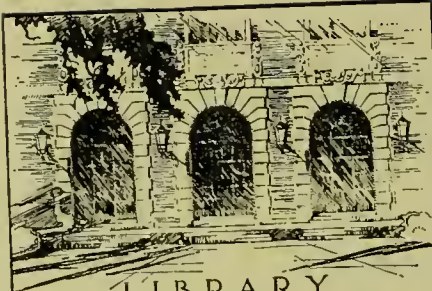


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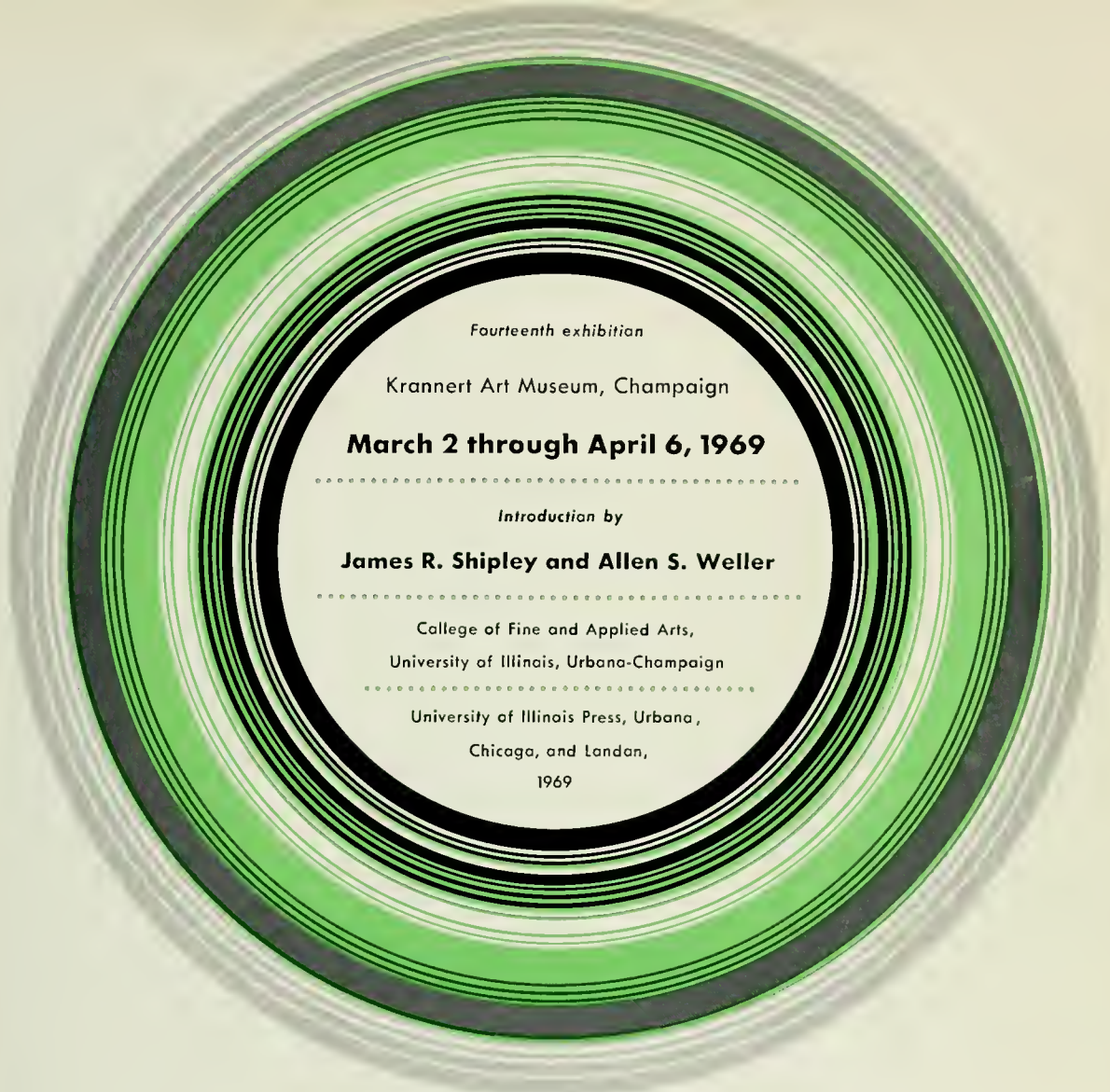
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Fourteenth exhibition

Krannert Art Museum, Champaign

March 2 through April 6, 1969

.....
Introduction by

James R. Shipley and Allen S. Weller
.....

College of Fine and Applied Arts,
University of Illinois, Urbana-Champaign
.....

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Contemporary American Painting and Sculpture 1969

Contemporary American Painting and Sculpture

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BRADLEY WALKER TOMLIN

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ADOLPH GOTTLIEB
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JEAN X'ERON

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The New Artist

Has there ever been a period in which the response of the artist to his society has been more varied than it is today? On the one hand, we see a large number of artists who seem to deny the social situation, or reflect its effect on them by an almost total rejection of it. This is not necessarily bad. Art as an escape from life, as an opening up of new and otherwise unobtainable vistas, has been a completely legitimate activity. This group, on the whole a very mature one, continues a tradition which equates form with content, and places the highest possible value on style. It is a group (one almost said a generation) profoundly concerned with self-expression, and these artists react to life experiences in highly individualistic manners. This group has consequently achieved no uniformity of style, but contains strong individual talents. Much of the abstract and non-objective art which has been a dominant aspect of contemporary art for two generations belongs in this basic category of self-expressive stylists, but the artist who places the highest value on form, style, and self-expression can also deal effectively with objective experiences. When he does so, however, it is the impact which such experiences have upon his inner being which gives character and quality to his work. Such an artist tends to be highly selective, to worry about subtle adjustments and relationships, to play numerous variations upon the same theme. To him, experimentation tends to be an investigation in expression, rather than a material investigation, and it is often done in an intuitive fashion.

But side by side with the self-expressive stylists is another group of artists — on the whole, a younger one — which directs its energies in very different directions. These artists completely accept the events and the objects of the life which surrounds them, either uncritically or with a certain impersonality. Old ideas of self-expression, and still older ideas of beauty, seem meaningless to them. Reality, to them, is less the kind of selection which artists have historically made of the objects and experiences which surround them than it is the isolation of experiences which more and more often seem to be random. The spectator's initial feeling that this material is handled with elements of satire or irony often turns out to be incorrect: no such quality may be uppermost in the artist's mind. Subjects and themes which have traditionally been the vehicles for emotive reactions are more and more frequently presented with a singular impersonality, as if the artist is deliberately avoiding those responses which these same themes would have evoked in an earlier period. We see more and more works in which overtones, associations (which are implicit and essential in all forms of art conceived primarily as expressive of the unique personality of the creator) are played down. When they are suggested by the creations of the new brand of realists, they seem to be brought to the work by the spectator rather than either consciously or unconsciously called forth by the creator. Such artists accept their surroundings almost completely, embracing themes, attitudes, and materials which were formerly rejected by artists as

unsuitable for expressive personal material. The fact that a thing exists is reason enough for its use; total availability seems to be the rule.

A third tendency emphasizes technological discipline and focuses upon very pure and frequently very restricted expressions. Like the so-called new realists, these artists have abandoned all traces of romantic or self-expressive association, but use pure form for its own sake, and strictly within its own terms. In many cases the artist is a designer rather than an actual manipulator of media. For the abstract expressionist, the unique handwriting of the artist, his personal imprint in and upon the material with which he worked, became a substitute for the kind of subject and content which historic iconography produced. But here such traces of the artist's physical involvement with the materials of his craft are deliberately avoided, whether by using materials like stock forms of glass or aluminum or lights, which are singularly resistant to personal imprint, or by simply producing working drawings for objects which are physically created by someone else, or by making a certain number of identical replicas of the same conception. Minimal art, pure geometric forms, immaculate surfaces, repetition of identical motifs, the multiple image, are increasingly encountered. While the forms which emerge from such an aesthetic are generally highly rational, and often seem to be influenced by the utilitarian world, they need not restrict themselves to such qualities. Even in the most severe work created in such a vein, the irrational, the ambiguous, and the absurd tend to obtrude themselves. Are they not doing the same thing in many other aspects of our life today?

As a result of changed and changing social conditions and problems, of new materials and new intentions, of new consumers and outlets, a new kind of artist is much in evidence today.

He bears little relationship to the abstract expressionists of the immediate post-World War II period, to say nothing of his predecessors in the more remote past. The new breed of artist creates in response to a new aesthetic, a new sensibility and state of mind which is utterly different from that which we have known heretofore. The current standard, which goes beyond individualism, tells us that it is more important to be relevant, to be "real" in an external sense, than it is to concentrate upon the uniqueness of the specific creator. The new artist is in a variety of ways engaged with current issues which seem significant to him, he is tuned in, he is hip, he is using today's means and today's vocabulary to produce art which speaks, not necessarily of himself, but of "now."

This state of mind runs parallel to the demands of young people all over the world for the reform of political parties, university curricula and governance, the educational system, the church, labor unions, governmental systems, and our life goals. The pattern which all of these organizations and objectives in our society have taken seems to many members of the younger generation irrelevant to our times and its new mood. Unlike young political and educational activists, however, many young artists are doing much more than simply rejecting the past and its ways. They are suggesting new ways of expression which attempt to deal with a new kind of content, and they are among the most positive elements of their generation.

In many cases the relevance which such artists seek is expressed through subject matter or content which reflects major social concerns of today — the war in Viet Nam, police brutality, violence, racism, materialism, sexuality, man's inhumanity to man, drug addiction, the vulgarity and banality of many aspects of American life. There is often an undercurrent of deep concern

with the brute fact of death. The unexpected and violent deaths of a number of public figures obviously made a profound impression on many young artists. The first of these was the suicide of Marilyn Monroe, followed by the assassinations of John Kennedy, Martin Luther King, and Bobby Kennedy. These shattering events were expressed in a great variety of ways. They seem to have emerged quite independently.

Other current themes may be of less epic proportions, and frequently are merely timely or typical, important simply because they are part of the total fabric of daily expressions and experiences. Such themes as big time sports, automobiles, motorcycles and their riders, modern gadgetry, commercial signs, symbols, graphics, and photographic images, crowd into the artist's vision and force him to create a new iconography. There is often an element of ambiguity in the artist's attitude towards such materials. It is not clear how Robert Bechtle feels about the American automobile in his huge, carefully rendered '60 *T-Bird*. The mood seems to be one of complete detachment. The artist presents the nation's favorite art object in heroic scale without comment. Or do we detect a sneer? Has the image been subtly exaggerated to convey grossness and pretentiousness? Or is this in praise of the "American Dream"?

Relevance may be achieved through contemporary technological means. By using the materials, instruments, and processes of contemporary technology — acrylics, polyesters, epoxy, vinyl, stock metal forms, industrial coatings, electronics, lights, computers, thermoforming, programmed sequences, polaroid, spray painting, the moiré effect, photographic projections, multiple images, multiple production, overlays, objects fabricated by professionals from blueprints, audience participation and input — the new artist has developed a language which

breaks with the immediate past. The sculptured human figure, even when traditionally modeled, is somehow transformed when it is cast in epoxy. We may not agree that a giant inflated Mylar bag which presses us into a corner, or that a grouping of neon tubes flashing on and off, is art in any historic sense, but no one argues that such examples are not of our time. And this, to some, is the important point.

The aesthetic motives and goals of each artist, and each viewer, are finally self-determined. For some of us they are privately held ideas that are actually never revealed. All of us, whether artist or spectator, are responding continually to many forces. It is natural that some are attracted by the most timely aspects of contemporary life. Others respond by turning away. Because of the multiplicity of these influences, many of them contradictory and equally influential, it is perplexing to know exactly what one stands for. It is not easy to be one's self. Many artists experience great uncertainty in deciding what kind of art to make. Association with other artists can help to crystalize their thinking and assist them in setting their goals. The leaders of artistic movements are set apart more by the definiteness of their convictions and goals than by anything else. They do not vacillate and equivocate. This, more than anything else, enables them to lead.

The great eternal themes, such as life and death, love and hate, virtue and evil, and the dichotomies which they create are not forgotten or avoided, but restated with new meanings and in terms which are part of the new vocabulary. In general, there is a complete avoidance of the kind of symbolism or personification by which artists of the past dealt with these great abstractions. Other opposites take the place of those which could be defined in the simple terms cited above. The extraordinary environmental sculptures of Harold Paris lead us from daylight to

darkness, involve us in experiences and sensations which are hot and cold, hard and soft, inside and outside. That which appears hard is soft and what appears soft is hard; that which is to live forever in our minds is forever closed to us in a physical sense. These are big ideas which the iconography of the past could hardly handle in terms relevant to the current situation.

Sometimes the artist's desire to be part of the immediate impulse is accomplished by using forms and making arrangements which suggest, imitate, or symbolize significant or pervasive objects and experiences of our times. John Battenberg's *Fokker Airplane Wing* conjures memories of World War I — the quaint mechanical beauty of the frail aircraft, the daring of the pilots, the deadliness of the macabre game. Robert Hudson's *Protractor* epitomizes the powerful machines of our day. While it is not kinetic, it seems ready to move, to dig the earth for us, to lift a beam. Other examples are Tony Smith's geometric architectonic sculptures and George Segal's casts of human figures in environments created from the actual objects of everyday life. All suggest a fundamental rejection of illusion as an artistic means. The work of art is what it is, not what it suggests. The *mystique* which gave beauty and authority to works created in totally different ways is either consciously or unconsciously avoided. The actual objects of reality are incorporated in numerous interesting ways: the fragments of the "real" world which Marisol introduces into her sculptures, the smashed automobiles of John Chamberlain, the motorcycle accidents of John Balsley. Perhaps this tendency is related to the procedures of composers of *musique concrète*, who introduce the taped sounds of the "real" world into their creations.

Power, directness, assurance, audacity, are more essential to the new aesthetic than compositional subtlety, logic, painterliness, refinement,

or beauty. The element of "taste," as it was understood in the past, has virtually vanished. All of these factors have led certain critics of the new art to dismiss it as anti-art, a term which is not really useful. All of these developments are certainly art, because they are obviously not anything else. The people who make them are artists, they are seen in galleries and museums, they are looked at as objects of contemplation, not of use. Indeed, the reaction of the public to much new work has been a degree of concentration which is frequently remarkable. With the fading away of the "art for art's sake" syndrome, and the re-emergence of an emphasis on contemporary content, it is now necessary to examine carefully and in detail every aspect of many recent works: the fleeting overview is no longer adequate. A good many of the themes in these works could not be expressed with the force the new artist is looking for if he subscribed to the logic, the order, and the personal explorations of his older contemporaries. Could our revulsion for war be stated more powerfully and effectively in more conventional terms than it is by Peter Saul in his Viet Nam series, in which he deliberately invokes violent and insensitive clashes, impersonal handling of the medium, overcrowded and confusing detail, deliberately repulsive forms, inharmonious color combinations? The artist's handling of wildly personal and violent activities in an almost completely nonhumanistic way is what gives the work its peculiar and gruesome power. It is precisely this combination which creates the horror of modern warfare, and it is this combination which Saul has achieved here. It is consequently, in a very positive sense, more real than a commentary on the war which might be expressed in either illustrative, symbolic, or personal terms.

The new breed of artists has scientific and technological interests and capabilities which

have heretofore been rare in the arts. Some have been educated as engineers or physicists. Others work or have worked in laboratories and manufacturing plants. Many have the educational backgrounds and the kind of minds to seek and understand technological data, collaborate with engineers and technicians, to experiment successfully in the development of new formulas and manufacturing methods. On the whole, they are the best educated artists of all times. Many of them are superb technicians, demanding of themselves in terms of theory, procedure, underlying structure, form and finish.

Earl Reiback was an inventor and engineer before devoting his time fully to art. He has been involved with color and light since boyhood. At the age of twelve he applied for his first patent, "Device and Method for Producing Color Effects over Television," which consisted of an application of the Benham Disc. While at Massachusetts Institute of Technology he made studies using polarized light as a material-testing technique and from this evolved his luminage and kinetic luminage paintings. He made studies of radiation techniques and crystal structures which refract polarized light into a variety of brilliant colors. Jack Burnham also was educated in engineering as well as in art. His recent book, *Beyond Modern Sculpture*, which deals comprehensively with the effects of science and technology on the sculpture of our times, is outstanding in its grasp of a complex subject, and is challenging in the author's speculations on the future of three-dimensional art.

The sculpture of Gary Wojcik is such a tour de force of formed metal in terms of its fitting, joinery and finish, that it is difficult to believe these elegantly curved, hollow forms were hammered from sheet steel and joined by welding, much as custom built automobile bodies are shaped individually by hand. Wojcik's forms are

far more complex, however, and steel is an unbelievably perverse material when handled in this way. The vast environments of Harold Paris astonish us in terms of the shapes, textures, joinery, and finish that he obtains from his compounds of plastic and rubber — materials which are not ordinarily used at such large scale or in situations requiring such precision. By incorporating heating and cooling mechanisms, as is often the case, they become even more amazing. Moreover, his work is enlarged by a spiritual content which is unexpected in relationship to its style and structure.

Such men are, technologically speaking, in complete harmony with our age. They respond to its particular character with zest and confidence. They seek out the newest materials and tools immediately, without question, using them with insistent curiosity. In some cases they use them in new ways never called for in commercial use.

An obvious characteristic which unifies many young artists is that most of them are, in the broadest sense, sculptors. They increasingly work in a three-dimensional way. Is this partly the result of the space age of which we are a part? Certainly this, the great overriding fact of our times, has had a profound effect on thought patterns, as well as on technical procedures. Three-dimensionality establishes a basic problem or demand upon the work of the artist which requires a technological solution. Three-dimensional art, with few exceptions, has always placed higher technological demands upon the artist than has two-dimensional art. The sculptor, in addition to facing formal aesthetic problems made more complex by the fact that his work is seen in actual space from many different positions has always been confronted by demanding fabrication problems stemming from the material and structural requirements of his work, even in

relation to such natural and traditional materials as wood and stone. Large sculptural works have always posed problems of materials handling which require the knowledge, skills, and equipment similar to those employed by civil engineers, architects, and contractors. Whether works were artistically successful or not, they invariably had to be technologically successful to be brought to completion. Sculptors have been required to be technical innovators, even inventors. Cellini's account of his excitement and his doubts as he planned the audacious casting of his *Perseus* is a story of technological daring rather than of aesthetic innovation. If painting had been his medium he would have encountered no exceptional difficulties.

The visual art form offering the artist the greatest potential today is surely the controlled use of artificial light. While artists have been responsive to the effects of light since ancient times, one may ask "Why, considering that electric light has been commonly available for over half a century, together with the associated apparatus to control it, is the widespread interest in light art such a recent development?" From the third decade of the eighteenth century a few experimenters foresaw the possibilities of color organs. However, until the twentieth century, music, rather than painting, was the theoretical basis for the concepts employed. Many of us of sufficient age will recall the early public presentations of Thomas Wilfred's *Lumia*: changing, cloud-like forms in various colors floating on a luminous screen in a darkened room. These showings, the first given in 1922, generated considerable public excitement during the 1920's and 1930's but gradually interest waned, and Wilfred inspired no immediate followers.

Several artists associated with the Bauhaus were seriously interested in the possibilities of light as an art form. One of the most famous,

László Moholy-Nagy, laid important foundations for future developments in this country when he transported his prophetic concepts to the New Bauhaus in Chicago. Gyorgy Kepes, assisting Moholy-Nagy, headed the Light and Color Department at the Institute of Design. His efforts as an experimenter and writer were importantly instrumental in advancing the movement.

After World War II, and until the early 1960's, there was more involvement of European artists in such explorations than in this country. However, since the early 1960's, and particularly during the last three years, the increased interest in light as art among younger artists is one of the most dramatic developments of the decade. Why? It would be fascinating to thoroughly investigate the question. There are many reasons, but one of the most important is that we have all changed, artist and audience alike, in our attitude toward art, and our expectation of it. We are now ready to accept light as art. This is an important manifestation of the new aesthetic, the new sensibility. Pop Art contributed importantly to this change of mind. Its blatant images demolished many of our preconceptions as to what art is, and Op Art assisted in the destruction.

Current examples of light art are, we believe, a "second generation" in comparison to those seen only two years ago. They are, as a group, visually more interesting, more sophisticated, than those of 1967. Although the kinetic programs are repetitive, there is far more variety within their respective cycles. The public demands richness and variety in music, theatre, and films, all of which are programmed with a definite beginning and end. In contrast to these, much kinetic art is a bore after a moment or two and does not recall us for even a second look. Randomness is deliberately programmed into many light pieces today as an easy solution

to this problem. And, generally speaking, randomness is more interesting than immediately perceived repetition in a program which is not very interesting in the first place. Unfortunately, the essential patterns of many randomly programmed light sculptures also are so quickly perceived that we lose interest immediately.

Fletcher Benton has solved this problem superbly by giving us a rich and varied program, and kinetic light sculptures that hold our attention even as stationary objects. The multicolored plastic discs within the enclosing metal loop in combination with the supporting base form a striking contemporary totem. When moving, it is hypnotic. As the rolling discs pass back and forth across each other they change color and value so rapidly that we strain to perceive and evaluate what is happening. This superimposition never rests, and the colors and shapes change rapidly before our eyes.

The program of both color and pattern in Alan Riggle's *Kinetic Light V* is also so variable and visually compelling that we return again and again to study its movement. While we soon perceive a set path for one of the large disc-like shapes of light, there are such changes of color and shape within the disc image that our interest is sustained as when we listen with renewed enjoyment to a musical performance that we have heard many times.

Stanley Landsman's piece holds us fascinated, not with motion or change, but by allowing us to perceive infinity. What appear as literally thousands of tiny lights disappear in straight lines into deepest space. It is beautiful. It is an object for contemplation. Similarly, Charles Prentiss' slowly swirling lights draw our eyes — and minds — into infinite space. The twinkling reflections appear to go on forever. We perceive a repetition here, but our eyes are held as by the stars.

Prentiss is concerned with the durability, the maintainability, of his pieces. In discussing his procedure for conceiving and building his luminal pieces, he stated that before beginning to think about the possible visual variations, he first designed an electrical circuit which would be completely dependable and rugged, with components of maximum durability. Only after this was done did he turn his attention to its visual potential. Such ruggedness and dependability is characteristic of many of these works, and represents an important gain for all concerned. Their durability, however, must be compared with that of other machines, rather than with painting and traditional forms of sculpture. This will require adjustment in our thinking. Lamps and motors will eventually require replacement or servicing. We can only expect that such works of art will have a longevity equal to the best mechanical appliances. Even this state of dependability has probably not been attained.

One of the most distinctive of these light objects is the softly glowing tracery of Jack Burnham's luminescent tape — a ribbon of light unnoticeably suspended above us. Its relationships change endlessly as we move below it. Channeled in black-sprayed aluminum strips, the tape is so light and simple that it was used by dancers as decorative apparel in a recital at Northwestern University, where Burnham was a staff member in the art department. Other portents of the future which use light in totally new expressive ways are the cybernetic sculptures of Wen-ying Tsai and the surprising programmed TV images of Nam June Paik.

The potential of light has hardly been tapped, however. Light can be used spatially and environmentally to a much greater extent than it is now, even with present technology. The theatre demonstrates regularly that light can be used as a powerful instrument for dramatic impact and

changes of mood, in which light as beams and sheets affects all objects and space within its range even when we are not aware of its source. Most painters and sculptors now working with light still think in terms of an object which emits light. Perhaps the most exciting possibilities for the future lie with laser images and computer-display devices. When laser light beams are projected through a hologram — a special kind of photographic positive taken with laser light — the image on the hologram is seen in three-dimensional space with fantastic reality. The image appears to be three-dimensional; it may be studied from side positions as well as from the front, and seems touchable. Some holograms can now be projected with other than laser light of one wave length. At present the objects shown must be rather small and, to appear clearly defined, can be projected in one color only. The projection of larger images is primarily a matter of cost. When finally perfected and made commercially feasible, laser images may permit museums to effectively show objects and events which are not transportable, or which for reasons of size or costs, are beyond the institution's capability. If we were prepared to project large laser images in connection with this exhibition, we might have been able to show, utilizing holograms, an immovable example of earth art, or one of Edward Kienholz's room-like environments. The eventual perfection of the process may enable museums to reduce their holdings of actual objects for much larger collections of holograms which can be projected to appear for viewers in normal three-dimensional form.

Computer display devices offer the artist equally fantastic possibilities. Anyone who has seen the computer-graphic presentations of the Boeing Aircraft Company, for example, has some inkling of the marvelous images which can be programmed to appear on a computer display

screen. When one also realizes that the same computer may also be coupled with other systems — to operate and respond to them and viewers — the visual effects possible for the artist almost exceed the imagination.

More research and experimentation is needed before either of these possibilities will be technically or financially feasible for artists on any general basis. One can only speculate on what kind of technological breakthroughs might be brought about if even a small fraction of the money that goes into military research, or a fraction of that represented in space exploration, could be directed into research for artistic purposes. Or, what kind of similar progress we could see if one of our major corporations, such as General Electric or Westinghouse, were to become seriously interested in this kind of research. Unfortunately, neither possibility is apt to occur. The government has not demonstrated that it is seriously interested in art. In fact, its actions, if financial appropriations are a measure, have clearly indicated the reverse. And industry does not get involved, unless a remunerative, commercial potential is clearly foreseen, which is probably not the case.

Art in America today perhaps presents a wider spectrum of ideas, styles, and media than ever before, but the most alluring possibilities to many young artists seem to lie in the man-machine rapport which is a dominant characteristic of our times. Kinetic and luminal art, and other categories utilizing contemporary technology, increasingly engage their attention. However, the desire to exploit the possibilities which lie within these new dimensions confronts many artists with severe obstacles.

All too frequently the young artist discovers that he cannot progress beyond a very low technological level. Although his artistic sensibilities are called for in evaluating the desired visual

and tactile effects, a completely different complex of knowledge and skills is needed in planning such effects and in satisfactorily achieving them. The traditional training and education of artists has not prepared them for making such art. Many, of course, seek assistance from or collaboration with engineers or physicists. Others embark on frequently lengthy and difficult programs of self-education.

Recent local experiences emphasize this point. For instance, a young sculptor, trained in the traditional fashion, but now turned to the production of transparent glass and plastic boxes wherein light transmission, refraction, and reflection are the primary visual properties, recently applied for a fellowship, primarily to do research into such phenomena as reflection and refraction — areas in which he felt himself inadequately prepared for dealing with the visual ideas which are his concern. The prospect of working in close association with physicists, chemists, and engineers was the primary attraction of the fellowship from his point of view. He did not seek it for the opportunity of experimenting directly with sculptural forms and ideas, but primarily for purposes of investigation and to gain theoretical knowledge. Associations with a traditional department of art did not enter into his proposal. A number of the younger painters and sculptors on our own staff are pursuing lines of investigation which require the assistance, in one form or another, of scientific or technological experts. A recent proposal for a sabbatical leave from one of them states: "I will attach myself to two engineers who understand and are sympathetic with my concerns." Such a statement reflects a point of view which is not unusual today. It reflects one of the new conditions of art, one of the new aspirations, a new necessity.

Collaboration and communication are difficult and time consuming. It requires a major effort

from the artist and from the technical expert. To date there has been far more talk about interdisciplinary collaboration than actual results, with very few exceptions. Most successful collaborations have been established on a purely individual basis. The organization known as Experiments in Art and Technology, Inc. (E.A.T.), now over two years old, and with some thirty-five chapters in major cities in this country, Canada, and Europe, holds considerable promise for fruitful collaboration among artists, engineers, and industry.

A major stumbling block in the development of a new artistic language which utilizes the physical and technical resources of our age is financial. The materials, instruments, and equipment needed to produce technological art are very costly in terms of the financial resources of most individual artists. Many, however, have had considerable success in obtaining from industrial suppliers and manufacturers materials and supplies, such as plastics, metal in various bulk and fabricated forms, motors, switches and other electric devices used in kinetic and luminal pieces, as well as assistance in the actual fabrication of their designs.

But the equipment necessary to produce technological art continues to present artists with extremely difficult problems. Vacuum platers, such as those used by Charles Prentiss to deposit the delicate tinted coatings on sheets of glass which are necessary for the subtle optical effects which we admire in his light boxes, cost anywhere from four to thirty thousand dollars. Fortunately Prentiss is a physicist, employed by a firm which is pleased to have him use its superb plater and other equipment in his off hours for the production of his works of art. If universities are to satisfy the needs and desires of the young artists on their staffs, it will be necessary for them to establish technical resource centers where they can share supplies, equipment, ideas, and the

expertise of collaborating engineers and scientists. Their greatest and most persistent need is to communicate with others of similar interests on a continuing basis.

Each category of technological art requires its own more or less specialized tools and equipment. For those interested in experimenting with thermoformed plastic sheets, along the lines of Jerrold Ballaine, a large capacity thermoforming vacuum press soon becomes a necessity — costing from three to six thousand dollars from commercial suppliers. Ballaine was able to build his own for much less, but this in itself is no mean technological feat. Experimentation in thermoforming also requires that dies or molds be prepared over which the sheets are drawn by the vacuum. Each pattern will produce, generally speaking, but one shape. Numerous replicas can be made, however, and the artist can experiment in painting and lighting each of these. To produce additional molds he needs the basic hand and power tools, or access to a good woodworking shop. Having the molds produced commercially would soon be so prohibitive in cost as to discourage experimentation. Artists like Norman Zammitt must carry on their work in a specially constructed (and expensive) "clean room" — a small room with electrostatically filtered air intakes to provide a dust-free environment wherein to carry on experimentation with laminated plastic sheets.

Perhaps the most striking characteristic of the new artist is his amazing capability for organization — for setting up complex, large scale production centers, which resemble factories much more than they resemble the traditional artist's studio. He is able to work successfully with others in a team effort, sometimes almost on a production line pattern. The new artist is adept at securing financial backing, and has a keen eye for the world of fellowships and foundation grants. He

establishes useful contacts with suppliers and manufacturers, and often is involved with technological experimentation and innovation. He can manage group situations well. He can delegate the fabrication of his designs or plans to a corps of specialists. He uses the new materials and the new methods which a largely mechanized, technological culture has created for purely commercial reasons for quite different purposes, which lead him at times to a kind of experimentation not even attempted by the people who developed these materials and methods, and even at times achieves results which he has been told by the "experts" are impossible. Much of his work is big in scale, ambitious in intention, avoiding the purely personal expression of his older contemporaries. Many artists of this new type could succeed at almost anything they chose to do. Many of them would probably not have been artists at all in earlier periods.

Many of the artists whose works are included in the present exhibition have such organizational abilities—Bruce Beasley, John Battenberg, Harold Paris, Jack Burnham, Colin Greenly, Earl Reiback, Jerry Ballaine. Many others come to mind — Peter Voukos, Howard Jones, Andy Warhol, Robert Raushenberg, Dale Eldred, Craig Kauffman, James Seawright. The technological demands of their productions require exceptional organizational abilities. In each instance there is a systems orientation in the production techniques used, though this is not always apparent in the work produced.

It is an eye-opening experience for one conditioned to the way most artists have worked in the past to visit the production center of one of the new artists. One is simply not prepared for the amount of space required. The abandoned two-story brick factory in Oakland that Bruce Beasley has remodeled into his home and studio is typical of such production centers. The cubic footage of

the main building alone would be adequate for a medium-sized department store or an automobile sales and service agency. He has also used a fenced-in paved side lot adjacent to the studio which is even larger than the main building, and gives access to a second building which provides a floor area equal to two or three times the size of a two-car garage. The main building is crowded with equipment, work benches, partitions of shelving with tools and materials, and several of the artist's sculptures in various stages of development. The side yard is dominated by a huge autoclave in which Beasley cures his monumental sculptures of cast acrylic under rigidly controlled pressure and temperature. A man can walk upright into this monstrous piece of equipment, which is at least thirty-five feet long. A smaller autoclave and related equipment, used for experimental pieces, occupies another section of the side yard. The second building is reserved for experimental studies in form and volume through the manipulation of acrylic sheets, and the room seems almost to writhe with the contorted remains of many of these experiments.

Harold Paris' workshop is reached after walking through a labyrinth of industrial buildings and warehouses. A complex of rooms, most of them large, it appears spatially adequate to provide good studio space for several sculptors working with traditional means. Work tables and equipment fill the rooms and it is not easy to thread one's way through the maze. Nonetheless, order prevails. While it is apparent that work is going on, there is no accumulated litter or waste, and the appearance is that of a well-run factory. The large plastic, rubber, and metal panels for Paris' room-environments, his major pieces, stand everywhere against the walls, while numerous examples of his free-standing or wall pieces are seen throughout the area in various stages of production. Yet in this well-organized production

center the artist is creating works which have unexpected and surprisingly mystic overtones.

A visit to the cavernous studio-factory of Peter Voukos is an awe inspiring experience to both layman and artist. Large enough to house an average supermarket, the one-story industrial building next to railroad tracks is ideally situated for receiving the gross material of the foundry and for shipping the monumental cast bronze sculptures Voukos creates. The huge space is actually crowded with stores of the coarse materials and heavy equipment of large-scale bronze casting. Stacks of plaster, clay, and sand are piled in the entrance and line the walls. A large, powered fork-lift nearly blocks the way. Piles of sand and several crucibles are in the casting area. Overhead are cranes and haists for lifting the ponderous forms. Nearby are facilities for welding, grinding and polishing. There are power tools for woodworking and pattern making, and a well-equipped plaster shop occupies another section of the building.

The establishment and supervision of such production centers requires truly exceptional managerial abilities. The complex manufacturing methods developed by Beasley and Paris, by Voukos, by Howard Jones, are highly demanding, both technologically and as business enterprises. Some may deplore this, but it is a fact. They must frequently employ and supervise other workers. In actuality they may act as contractors, subcontracting aspects of their production to commercial firms, issuing blueprints and specifications, and calculating costs with care. The high cost of materials, labor, and electronic parts can quickly put artists deeply into debt. The materials cast alone for a heroic piece of acrylic sculpture may approximate twenty thousand dollars. Monumental environmental constructions (which are seldom commissioned before they are created) invariably require very large expenditures.

In building his huge outdoor environmental earthworks (which can hardly be included in museum exhibitions) the Kansas City sculptor Dale Eldred employs his own crane with backhoe (cost, new, about fifty thousand dollars), and on exceptionally large commissions must also contract for the services of bulldozers, power shovels, and other heavy industrial earth-moving equipment. The use of such equipment on a regular basis, whether owned by the artist or rented, obviously requires substantial capitalization.

While these costs may be miniscule in the context of typical corporate accounting, they loom very large in relation to the financial capabilities of most artists. Because of this, the artist working with high-cost technological materials and processes, to obtain the financial capability that he actually needs to function creatively, must have the diplomatic instincts and skills to persuade foundations, governmental and corporate bodies to back his efforts with financial support and gifts of materials, equipment, and technical assistance. As with the contemporary physical or social scientist, the artist who can write successful grant proposals or otherwise secure major financial support, immediately steps into an élite group. Many of the most prominent new artists have this ability. Without it, the artist who aspires to explore these technological areas, unless he has independent means or is subsidized from some source, is severely handicapped regardless of his artistic abilities.

All of this points to the fact that there is a certain kind of honesty about the work of the strongest young artists which is of a different quality from the aesthetic honesty of the past. This evidences itself in many ways, two of which are particularly important. On the one hand, there is the exploitation of the total resources and potentialities of the material with which the artist is working: illusion (when it emerges, as in

the reflections and refractions of moving light and color) is the result of technological expertise, not of probing into the unconscious or subconscious of the creator, or by the invocation of such probing on the part of the spectator. The fascination and satisfaction in solving a material or physical problem more and more often takes the place of the almost psychic merging of the artist with his medium which tended at times to transform the abstract expressionist into a tool, controlled by forces outside of himself which often he did not understand, and which made a fetish of his uniquely personal handwriting. There is a kind of objectivity about much of the resulting work which will strike some of us as bleak, but which at least makes no pretense at being something which it is not. Statement rather than suggestion seems to be the contemporary note.

While the qualities and characteristics cited above are generally brought to mind by work which is highly formal and usually nonrepresentational, the kind of honesty and directness which it represents is akin to that which we see in much of the representational work encountered with increasing frequency. Certainly one of the most striking phenomena of recent years has been the re-emergence of the highly descriptive image into contemporary painting and sculpture. While these humanistic themes are different from the basically expressionistic imagery which marked most of the work in this category for the past generation, it is by no means illusionistic or merely illustrative. The monumental realism of Philip Pearlstein and the full-scale representation of Robert Bechtle are signs of a new approach to the problem of grappling with tangible visual experience. This is a kind of editing of the real world, rather than the creation of a new aesthetic world, so characteristic of the art of the past. Crucial in the whole development has been the expanding relationship between photography

and seeing. This is perhaps the first generation of artists which has received its primary visual experience through the photograph, movies, and TV. The world of nature is increasingly only the raw material which the artist sees through a mechanical medium. The photograph is no longer simply an *aide memoire* for the artist, or only a model to be followed, but is a mode of dealing with a total visual, intellectual, and spiritual experience. More and more we approach the physical universe *through* the machine, rather than with the built-in equipment which is part of our physical being. This is probably the explanation for the combination of violence and coldness which is so often encountered in works which are dealing with the urgent problems of contemporary society, just as it is the explanation of the current fashion of presenting themes which were traditionally laden with sentiment (flowers, children, roads traveling off into space) in a manner which can only be called hard-boiled and tough.

Peter Holbrook is one of the painters who has gone furthest in developing a creative method of using photographic imagery. His statement about his procedures and intentions is very specific, and helps us to interpret many recent works. He writes as follows:

I have been working from photographs for about five years, and have been doing my own photography for about three and one half years. The creative process for me is not one of fabrication, but rather one of reproduction and editing of the real world. The work is painterly and often quite loose, but should always refer to its source—the photograph. I deny the viewer the ability to dispense with anything I paint as fantasy (a figment of my imagination), because he knows that the material represents a visual fact—the camera doesn't lie. As I've gotten deeper into the processes of photography, my paintings have reflected that technology. I bring to painting images that are germane to photography—proof sheets, blow ups, sequential images (I am accused of being a frustrated movie maker), lime exposures, increased contrast, lens distortion, stop action, etc. The creative process, then, extends not only to painting images, but to taking pictures and the darkroom procedures for pointing them. If this is not immediately

obvious in the paintings it is because they are, after all, paintings, not photographic collages, and must succeed or fail as such. . . . I've only begun to explore the possibilities of photographic images in painting—some that I haven't yet gotten fully into are paint-on photographic emulsions, photo-serigraphy, the filter distortions of color printing, and double exposures.

At the same time that the photograph has become a new source for creative activity in another medium, certain artists find their motifs in specific examples of earlier works of art. John Clarke makes no secret of the fact that his painting is a contemporary version of a famous seventeenth-century portrait, while Sante Graziani presents us with the unexpected spectacle of a hard-edge Eakins. A recent tour of New York galleries uncovered a surprising number of works with motifs which come directly from Vermeer. The illusive images of George Deem emerge from memories of works of art, not from direct visions of the world of nature.

The current interest in technological art raises many questions concerning the way we are educating artists. Painting and sculpture in particular are now evidencing so many new tendencies and possibilities that the traditional curriculum no longer provides adequate preparation for some of the most vital of these directions. To many young artists it seems technically limited and narrow. Should not the large comprehensive universities, at least, with their great variety of offerings and vast technological resources, offer curricula which would permit a great many unspecified electives, so that the student, in consultation with his advisor, could elect, depending on his interests and aptitudes, a concentration of courses in traditional drawing and painting, or a concentration to provide a real background in science and engineering? It is true that a great many art students will not have either the interest or the abilities to subject themselves to the rigorous training demanded in some of these fields, but those who can and want to should be

given a kind of education suited to their specific needs. That such students exist in another field is evidenced by the increasing numbers of people who meet the demands of such a program as medical art, which combines both artistic and scientific training at a high level.

During the past decade, in response to greater interest in three-dimensional expression in the fine arts, most art schools and art departments have altered their course offerings to provide instruction for all students in handling the basic hand and power-driven woodworking tools, in welding, and so forth. In general, there are far more shop courses available to students today than ten years ago, and more emphasis on three-dimensional activity. However, the present more or less standard curriculum for educating artists, even incorporating the changes mentioned above, does not provide an adequate background for the artist who desires eventually to work at a relatively sophisticated level with light and motion, electronics, and with a wide range of technologically advanced materials. The traditional curriculum is, in fact, narrow and still extremely limited, technologically speaking.

The question was recently put to an artist friend, who is struggling with some of these scientific and technological problems, as to what, in his opinion, would constitute a good art school today. He replied, that so far as he was concerned, it would be situated right in the center of a good department of physics. It is hardly necessary to add that few, if any, art schools or art departments are even remotely associated with department of physics or schools of engineering. Indeed, although there is much talk about interdisciplinary exchange and cooperation, it is very difficult to bring about. Experts in all fields are deeply involved in what they are doing and it is not often advantageous for them to drop their regular activities. There

are also deeply rooted psychological and intellectual blocks on the part of many engineers and scientists against becoming seriously involved with artists, whose ideas often seem frivolous to them.

One might think the advantages of such curricular flexibility would be so obvious to everyone that these changes would have been initiated years ago in all institutions with the necessary range of offerings. But there is strong resistance to such change. Many artists heartily dislike technological art; there are those who believe that it is simply a passing fad. Others would not object if students took courses in science and engineering over and above the present requirements in art. They cannot imagine a properly trained artist being able to draw or paint less well in exchange, for example, for capability in electronic circuitry.

Current technological art shares certain characteristics, presents us with many implications, and arouses plenty of questions. First of all, it has reestablished craftsmanship of a high order as a characteristic of a significant part of contemporary art. The impulsive and intuitive acts and expressions of the mature art of our times have been rejected by many young artists. Elegance of fit and finish is one of the important sources of aesthetic pleasure for the spectator (and undoubtedly of satisfaction for the artist) in viewing many examples of technological art. Even the backs and undersides of many pieces are handled with care comparable to that employed for the areas normally seen. At times one is reminded of the compulsion of the medieval artist to finish perfectly things which would usually not be seen at all.

Minimal and primary forms especially seem to lose their energy, their immutability, their authority, if their surfaces and finish are not perfect. Shabbiness, cracks, a loose piece, dirt or dust,

become unacceptable distractions. Museum directors are increasingly aware of the hazards of exhibiting, handling, transporting, and installing many recent works, with their impeccable surfaces and untouched appearance. One may run into fewer difficulties with the insurance agent in exhibiting a painting by Titian than one is with a gleaming falling man by Ernest Trova, the perfection of which will obviously be violated by the slightest abrasion. Technological art must function perfectly. There is no built-in manual apparatus to fall back on if the intended effect does not take place. Nothing is duller than a light box that won't light, or a piece of kinetic sculpture that won't move. They are machines, and like other machines, must operate flawlessly to provide satisfaction.

Museums and galleries report great audience interest and enthusiasm for exhibitions of technological art. Many of these exhibitions have required major contributions of money, material, and labor from industry, artisans, and lay people — and usually these contributions have been willingly given. While some have complained that too many museums are going into the entertainment business, and while there have certainly been some recent exhibitions which have been more like side shows than the traditional static display of works of art, such displays inevitably arouse questions which critics and educators are bound to consider.

Will technological art become the new popular art? Is art, created with a full utilization and awareness of the unique resources of our age, the bridge across the chasm which has so long separated the fine artist from most of society? What would happen to the fine arts if the public were finally to appreciate and "understand" the artist's efforts? Can an avant-garde be appreciated and remain avant-garde? What about art objects which are not made by the artist himself?

We know that the constructions of Tony Smith and Sol LeWitt are made by others from the designer's blueprints. We have been told that one of Smith's pieces was simply ordered by him over the telephone. Claire Zeisler's fiber sculptures are produced in a workshop by a group of several artisans working carefully under the artist's supervision.

Would Smith's sculptures have more artistic merit, be more valuable, if he made each piece in its final form wholly by himself? Would Zeisler's sculptures have greater worth if she tied each knot herself? Obviously works created in this manner can be produced more than once and maintain the same quality. How many copies of a work of art are legitimate? Is there a limit to their production, and why? Is it artistically acceptable to produce several copies of a sculpture if the material is stainless steel, but not if the material is marble? Is sculpture in bronze intrinsically more important, or more desirable, than sculpture in epoxy? What about the artist's use of opaque projectors? Are Marvin Klaven's paintings, the images of which he first projects on the canvas, as valid, as worthy, as if he had drawn the images freehand on the canvas? Is it proper for an artist to create a picture whose composition comes directly from a famous historic painting by Vermeer or Van Dyck, or should he develop it from an actual model in an actual setting?

These are some of the questions which have occurred to the organizers of the present exhibition. Works of art have a tendency to reveal new aspects when they are seen in new surroundings and in unexpected juxtaposition. No doubt many more questions will be asked by the time the exhibition is over.

James R. Shipley
Allen S. Weller

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All dimensions are given in inches: height first, width second, depth third.

The dates in parentheses, following the name of the artist's gallery, indicate years of previous University of Illinois exhibitions of *Contemporary American Painting and Sculpture* in which the artist's work has been included. The location of such exhibitions presented before 1961 is designated as University of Illinois, Urbana-Champaign; of those presented since 1961, as Krannert Art Museum, University of Illinois, Champaign.

The production of the catalogue and the assembling of the exhibition have been supervised by Muriel B. Christison, Associate Director of Krannert Art Museum, assisted by Lois S. Frazee, Registrar, Marie M. Cenkner, Graduate Assistant, and Tamasine L. Wiley, Secretary. All biographical entries for artists whose work is represented in the exhibition have been written by Graduate Assistants Deborah A. Jones, Kenneth C. Garber, and Suzanne S. Stromberg, assisted by Mary B. De Long, Secretary. The exhibition has been installed by Professor James R. Shipley, Head of the Department of Art, and Frank E. Gunter, Associate Professor of Art, assisted by James A. Sowers, Krannert Art Museum Preparator, and James L. Ducey, Assistant Preparator.



SANTE GRAZIANI, *The Biglen Brathers, After Eakins*, 1967. Acrylic on canvas, 35 x 35. Babcock Galleries, New York. (1948)

"I have been incorporating parts of 'museum' paintings into my own composition for several years. It is a little like playing chess with the old masters.

"The challenge is fascinating and the possibilities limitless.

"In the end, my aim is to make something new from something old."

Sante Graziani was born in Cleveland, Ohio, in 1920. He was graduated from The Cleveland Institute of Art in 1940. In 1942 he received a B.F.A. degree, and in 1948 an M.F.A. degree, from Yale University, New Haven, Connecticut.

Mr. Graziani was the recipient of an Edwin Austin Abbey Scholarship for Mural Painting, New York, 1948. He was an Instructor in Drawing and Painting at Yale University, New Haven, Connecticut, 1946-51; Dean of the E. A. Whitney Art School, New York, 1950-51; and he has been Head of the School of the Worcester Art Museum, Massachusetts, since 1951. He lives in Worcester, Massachusetts.

Mr. Graziani has won many awards, and special exhibitions of his work have been held at The Museum of Fine Arts, Springfield, Massachusetts, 1947; M. Knaedler & Co., Inc., New York, 1948; Mount Holyoke College, South Hadley, Massachusetts, 1948, 1950; Babcock Galleries, New York, 1962, 1963, 1965, 1967; Kanegis Gallery, Boston, 1964, 1966, 1967; Assumption College and Worcester Art Museum, Worcester, Massachusetts, 1966; Bristol Art Museum, Rhode Island, 1967; The Berkshire Museum, Pittsfield, Massachusetts, 1967.

His work has been included in group exhibitions at Northeastern University, Boston, 1963; The Museum of Modern Art, New York, 1963, 1964, 1966; University of Nebraska, Lincoln, 1964; Audubon Artists, Inc., New York, 1965; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1966; Bienale de São Paulo, Brazil, 1967; Trinity College, Hartford, Connecticut, 1968.

Mr. Graziani's work is in the collections of the Allentown Art Museum, Pennsylvania; University of Massachusetts, Amherst; 180 Beacon Collection of Contemporary Art, Boston; New Britain Museum of American Art, Connecticut; The Brooklyn Museum, New York; Portland Museum of Art, Maine; Everhart Museum of Natural History, Science and Art, Scranton, Pennsylvania; Brandeis University, Waltham, Massachusetts; Worcester Art Museum, Massachusetts; Butler Institute of American Art, Youngstown, Ohio.



THOMAS AKAWIE, *Southwestern Desert*, 1968. Acrylic on masonite, 24 x 60. The Hansen Gallery, San Francisco. (1965, 1967)

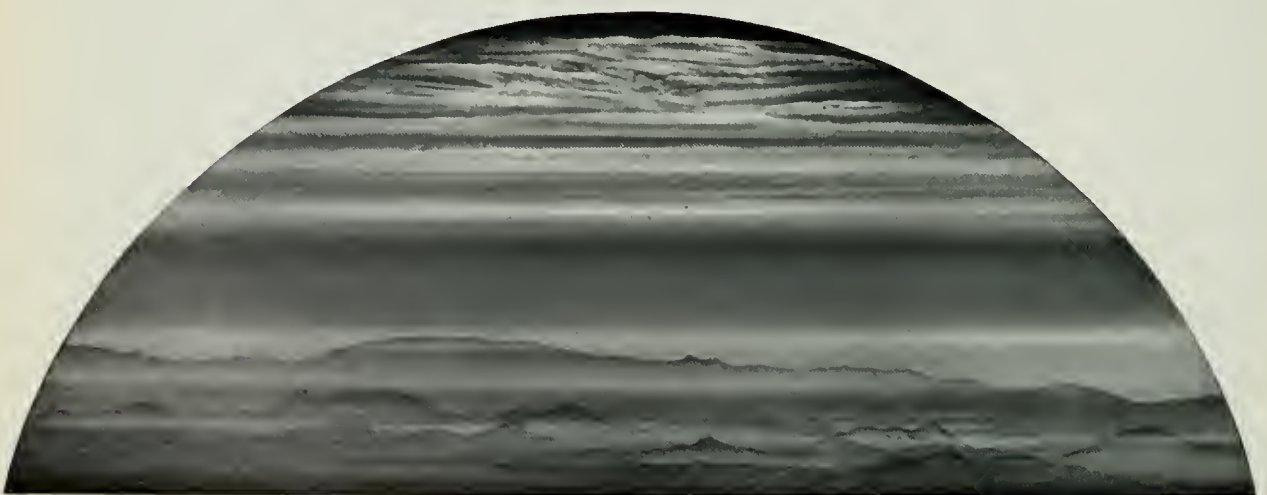
Thomas Akawie was born in New York, New York, in 1935. He attended Los Angeles City College and the University of California, Berkeley, where he was graduated with honors in 1959 and received an M.A. degree in 1963. Mr. Akawie has taught at the University of California, Berkeley, 1963-65; California State College at Los Angeles, 1965-66; and presently he is teaching at the San Francisco Art Institute. He lives in Berkeley, California.

Mr. Akawie has received several awards, and special exhibitions of his work have been held at the Contemporary Arts Gallery, Berkeley, California, 1957, 1965, 1966; Balles Gallery, San Francisco, 1963; Berkeley Gallery, California, 1965, 1966; Camara Gallery, Los Angeles, 1965; Long Beach Museum of Art, California, 1966; David Stuart Galleries, Los Angeles, 1966; La Jolla Museum of Art, California, 1967; San Francisco Art Institute, 1968.

Thomas Akawie's work has been included in group exhibitions at Coronet Louvre Gallery, Los Angeles County Museum of Art, Los Angeles, 1956; Contemporary Arts Gallery, Berkeley, California, 1957; Jackson's Gallery,

Berkeley, California, 1960; The Denver Art Museum, 1962; Richmand Art Center, California, 1962, 1963, 1964, 1965; California State Fair & Exposition Art Show, Sacramento, 1962; Western Washington State College, Bellingham, 1963; David Stuart Galleries, Los Angeles, 1963; Balles Gallery, Brooks Hall, San Francisco, 1963; Quay Gallery, Tiburon, California, 1963; San Francisco Art Institute, 1964, 1967; San Francisco Museum of Art, 1964, 1965; Walnut Creek, California, 1964; Berkeley Gallery, University of California, Berkeley, 1965; Krannert Art Museum, University of Illinois, Champaign, 1965, 1967; California State College at Hayward, 1965; La Jolla Museum of Art, California, 1965; California Art Museum, Newport Beach, 1965, 1966; World's Fair, New York, 1965; Dawney Museum of Art, California, 1966; E. B. Cracker Art Gallery, Sacramento, California, 1966, 1967; Witte Memorial Museum, San Antonio, 1966; The Fine Arts Gallery of San Diego, 1966; California Palace of the Legion of Honor, San Francisco, 1967.

Mr. Akawie's work is in the collections of Mr. Robert Hartman, Berkeley, California; Dawney Museum of Art, California; Camara Gallery, Mr. and Mrs. R. Camara, Mr. Robert F. Taylor, Los Angeles; Milwaukee Art Center; Miss Virginia R. Rosen, New York; Mr. Henry J. Lawenstein, San Francisco.



JAMES GRANT, *Plastic Disk*, 1968. Polyester resin, 11 5/8 diameter x 2 depth. The Hansen Gallery, San Francisco. (1967)

James Grant was born in Los Angeles, California, in 1924. He studied at the University of Southern California, Los Angeles, where he received a B.E. degree, 1945, and an M.F.A. degree, 1950; and at the Jepson Art Institute, Los Angeles, 1947-49. Mr. Grant taught at Pomona College, Claremont, California, 1950-59. He lives in San Francisco, California.

Special exhibitions of Mr. Grant's work have been held at The Pasadena Art Museum, California, 1952; Humboldt State College, Arcata, California, 1958; University of California, Riverside, 1958; Pomona College, Claremont, California, 1959; Grand Central Moderns, New York, 1961, 1963; Galleria Pagliani, Rome, 1962; M. H. de Young Memorial Museum, San Francisco, 1963; The Hansen Gallery, San Francisco, 1964, 1965, 1966; M. Knoedler & Co., Inc., Bertha Schaefer Gallery, New York; San Francisco Art Institute; San Francisco Museum of Art.

Mr. Grant's work has been included in group exhibitions at the Nebraska Art Association, University of Nebraska, Lincoln, 1962; Mary Washington College of the University of Virginia, Fredericksburg, 1963; E. B. Cracker Art Gallery, Sacramento, California, 1966; San Francisco Art Institute, 1966; Mead Corporation, Atlanta, 1967; Krannert Art Museum, University of Illinois, Champaign, 1967; Stephens College, Columbia, Missouri; De Tering Gallery, Dallas; Cornell University, Ithaca, New York; La Jolla Museum of Art, California; Los Angeles County Museum of Art, Los Angeles; The Museum of Modern Art, New York; The Pasadena Art Museum, California; Idaho State University, Pocatello; California State Fair & Exposition Art Show, Sacramento.

His work is in the collections of the Mead Corporation, Atlanta; Dr. and Mrs. Peter Selz, Berkeley; Dr. and Mrs. Seymour Slive, Cambridge, Massachusetts; Pomona College, Claremont, California; Mary Washington College of the University of Virginia, Fredericksburg; The Pasadena Art Museum, California; Bank of America National Trust and Association, Bank of California, San Francisco Museum of Art, San Francisco; University of the Pacific, Stockton, California.



MORRIS KANTOR, *Combine*, 1965. Oil on canvas, 60 x 55. Bertha Schaefer Gallery, New York. (1949, 1950, 1951, 1953, 1963)

Morris Kantor was born in Minsk, Russia, in 1896. He studied at the Independent School of Art, New York, under Homer Boss. He has taught at the Art Students League of New York; The Cooper Union School of Art and Architecture, New York; and at the University of Illinois, Urbana-Champaign. He lives in New City, New York.

Mr. Kantor has received many awards, and special exhibitions of his work have been held at the Rehn Gallery, New York, since 1929; Bertha Schaefer Gallery, New York, 1959, 1962, 1965, 1967; Grinnell College, Iowa, 1962; Comoro Gallery, Los Angeles, 1962; University of Minnesota, Duluth, 1963; and the Davenport Municipal Art Gallery, Iowa, 1965.

His work has been in many group exhibitions including those at the Museum of Art, Carnegie Institute, Pittsburgh, 1931, 1932, 1934, 1936, 1938, 1940, 1941, 1942, 1943, 1944, 1945, 1950; University of Illinois, Urbana-Champaign, 1949, 1950, 1951, 1953, 1963; The Art Institute of

Chicago, 1961; Riverside Museum, New York, 1961; Marion Koogler McNay Art Institute, San Antonio, 1961; in Tokyo, 1961; National Institute of Arts and Letters, New York, 1962; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1962.

Mr. Kantor's work is in the collections of the University of Michigan, Ann Arbor; Krannert Art Museum, University of Illinois, Champaign; The Art Institute of Chicago; Davenport Municipal Art Gallery, Iowa; The Denver Art Museum; Des Moines Art Center, Iowa; The Detroit Institute of Arts; Wesleyan College, Dover, Delaware; Fort Wayne Art Museum, Indiana; University of Nebraska, Lincoln; The Newark Museum, New Jersey; Art Students League of New York, The Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; Santa Barbara Museum of Art, California; University of Arizona, Tucson; National Collection of Fine Arts, Smithsonian Institution, and The Phillips Collection, Washington, D.C.; Wilmington Society of the Fine Arts, Delaware; Worcester Art Museum, Massachusetts.



JOHN CLEM CLARKE, *Van Dyck — Anne, Countess of Clanbrassil*, 1968. Oil on canvas, 68 x 38. Kornblee Gallery, New York.

John Clem Clarke was born in Bend, Oregon, in 1937. He studied at Oregon State University, Corvallis; Mexico City College; and at the University of Oregon, Eugene. For several years Mr. Clarke traveled in Europe. He now lives and works in New York, New York.

A special exhibition of his work was held at the Kornblee Gallery, New York, in 1968. His work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1967-68; New York State University College at Brockport, 1968; University of Wisconsin, Milwaukee, 1968; The Museum of Modern Art, New York, 1968; and at the University of Oklahoma, Norman, 1968.

Mr. Clarke's work is in the collections of Mr. H. Marc Moyens, Alexandria, Virginia; Mr. Philip Johnson, New Canaan, Connecticut; Mr. Richard Brown Baker, Joseph H. Hirshhorn Foundation, Mr. Bert Stern, New York; Mr. Robert Mayer, Winnetka, Illinois; Mr. and Mrs. Eugene Schwartz.



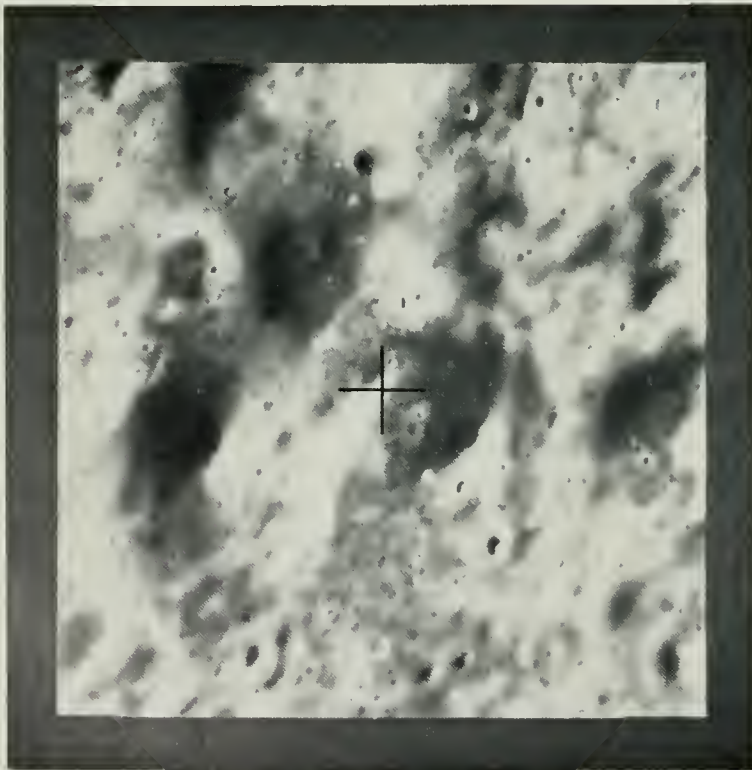
JAMES HENDRICKS, *Detail Lunar Surface*, 1968.
Acrylic on canvas, 48 x 48. Ruth White Gallery,
New York.

"I work from NASA photographs of the moon. These photographs sent back from the lunar probes provide us with close up information about the moon's surface which we have never seen before. In my paintings, these photographs serve as initial starting points from which I depart to a degree depending on the particular painting and the dictates of that work. The excitement of working with something newly discovered together with the quality of landscape which is present on the moon seems to fit my temperament. The technology that brings us this material signifies everything this age has accomplished plus the hopes and aspirations of the discovery of a new world." James Hendricks was born in Little Rock, Arkansas, in 1938. He studied at the University of Arkansas, Fayetteville, where he received a B.A. degree in 1962. In 1964, he received an M.F.A. degree from The University of Iowa, Iowa City. He has taught at The University of Iowa; Mount Holyoke College, South Hadley, Massachusetts; and he has been teaching at the University of Massachusetts, Amherst, since 1965. He lives in Amherst, Massachusetts. Mr. Hendricks has received several awards, and special exhibitions of his work have been held at the Unitarian Society of Amherst, and the University of Massachusetts, Amherst, 1966; Hinckley and Brahel Gallery, New York, 1966; Wilbraham Society, Wilbraham, Massachusetts, 1967; Ruth

White Gallery, New York, 1968.

His work has been included in group exhibitions at the University of Arkansas Medical Center, Little Rock, 1961; Arkansas Festival of Arts, Little Rock, 1962; Des Moines Art Center, Iowa, 1963; Guild Gallery, Iowa City, 1963, 1964; Humboldt State College, Arcata, California, 1964; The University of Iowa, Iowa City, 1964; Container Corporation of America, Rack Island, Illinois, 1964; University of Saskatchewan, Saskatoon, 1964; Sophia Art Center, Tokyo, 1964; Hope College, Holland, Michigan, 1965; Mount Holyoke College, South Hadley, Massachusetts, 1965; Hinckley and Brahel Gallery, New York, 1966; Augustana College, Rack Island, Illinois, 1966; Buena Vista College, Storm Lake, Iowa, 1966; University of Guelph, Ontario, 1967; Purdue University, Lafayette, Indiana, 1967, 1968; McKendree College, Lebanon, Illinois, 1967; Ruth White Gallery, New York, 1968; New York State University College at Oswego, 1968; Society of the Four Arts, Palm Springs, Florida, 1968.

James Hendricks' work is in the collections of the University of Massachusetts, Amherst; The University of Iowa, Iowa City; Finch College, New York; Mount Holyoke College, South Hadley, Massachusetts; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Mr. and Mrs. Andrew Feller; Mr. and Mrs. B. Oren Fletcher; The Hon. and Mrs. Brooks Hays; Mr. and Mrs. Joseph Langland; Mr. and Mrs. Rager Millen; Mr. and Mrs. Claude Penchina; Mr. Rubin Reif; Mr. and Mrs. Vladimir Sajkovic.



WILLEM DE KOONING, *Woman on a Sign*, 1967. Oil on paper mounted on canvas, 48½ x 36¼. M. Knoedler & Co., Inc., New York. (1952, 1967)

Willem de Kooning was born in Rotterdam, Holland, in 1904. He studied at the Academie voor Beeldende Kunsten en Technische Wetenschappen, Amsterdam, 1916-24; and with Bernard Romein, 1920. He taught at Black Mountain College, North Carolina, 1948; and at Yale University, New Haven, Connecticut, 1950-51. He lives in The Springs, East Hampton, New York.

Mr. de Kooning has received many awards, and special exhibitions of his work have been held at the Charles Egan Gallery, New York, 1948, 1951; The Arts Club of Chicago, 1951; The School of the Museum of Fine Arts, Boston, 1953; Sidney Janis Gallery, New York, 1953, 1956, 1959, 1962; Martha Jackson Gallery, New York, 1955; Paul Kantor Gallery, Beverly Hills, 1961, 1965; Allan Stone Galleries, New York, 1962, 1964, 1965, 1966; The Goodman Gallery, Buffalo, 1964; Massachusetts Institute of Technology, Cambridge, 1965; Smith College, Northampton, Massachusetts, 1965; M. Knoedler & Co., Inc., New York, 1967.

His work has been in numerous group exhibitions including those held at The Museum of Modern Art, New York, 1936, 1951, 1959, 1961; McMillen Gallery, New York, 1942; Bignou Gallery, New York, 1943; Whitney Museum of American Art, New York, 1948, 1955, 1958, 1959; Venice Biennale d'Arte, 1948, 1950, 1954, 1956; Sidney Janis Gallery, New York, 1949, 1950, 1952, 1957, 1959, 1961, 1963; Samuel M. Kootz Gallery, New York, 1949; The Virginia Museum of Fine Arts, Richmond, 1950; California Palace of the Legion of Honor, San Francisco, 1950-51; The Art Institute of Chicago, 1951, 1954, 1956; Galerie Nina Dausset, Paris, 1951; Museu de Arte Moderna de São Paulo, Brazil, 1951, 1953; Albright-Knox Art Gallery, Buffalo, 1952, 1957; Galerie de France, Paris, 1952; Museum of Art, Carnegie Institute, Pittsburgh, 1952, 1955, 1964; University of Illinois, Urbana-Champaign, 1952, 1967; Poindexter Gallery, New York, 1957; World's Fair, Brussels, 1958; The Cleveland Museum of Art, 1960; The Columbus Gallery of Fine Arts, Ohio, 1960; Walker Art Center, Minneapolis, 1960; Dallas Museum of Contemporary Arts, 1961; Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1961; The Brooklyn Museum, New York, 1961; The Solomon R. Guggenheim Museum, New York, 1961, 1964; San Francisco Museum of Art, 1961; Stedelijk Museum, Amsterdam, 1962; Wadsworth Atheneum, Hartford, Connecticut, 1962; The Montreal Museum of Fine Arts, 1962; National Museum of Canada, Ottawa, 1962; Smith College, Northampton, Massachusetts, 1963, 1964; Fogg Art Museum, Cambridge, Massachusetts, 1964.

Mr. de Kooning's work is in many private and public collections including those of the Stedelijk Museum, Amsterdam; The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; University of North Carolina, Chapel Hill; Mr. and Mrs. Albert M. Greenfield, Chestnut Hill, Pennsylvania; The Art Institute of Chicago; Nelson Gallery-Atkins Museum, Kansas City, Missouri; University of Nebraska, Lincoln; Mr. John Becker, Mr. Alexander Bing, The Brooklyn Museum, Dr. and Mrs. John A. Cook, Mr. Edwin Denby, The Solomon R. Guggenheim Museum, Mr. Max Margulis, The Metropolitan Museum of Art, The Museum of Modern Art, Mr. Fairfield Porter, The Hon. Nelson A. Rockefeller, Mr. Saul Steinberg, Whitney Museum of American Art, New York; Museum of Art, Carnegie Institute, Pittsburgh; Vassar College, Poughkeepsie, New York; Washington University, St. Louis; Joseph H. Hirshhorn Collection, The Phillips Collection, Washington, D.C.; Mr. Walter Auerbach; Mr. Daniel Brustlein; Mr. Rudolph Burckhardt; and Mrs. Robert Leonhardt.



ROLAND CONRAD PETERSEN, *On That Day*, 1968.

Acrylic on canvas, 68 x 68. Adele Bednarz Galleries, Los Angeles. (1961, 1963)

"For the past 14 years, I have been using human figures as subject matter for my paintings. The setting for these pictures is often a deep flat landscape which is typical of the Central Valley of California. I am interested in capturing the effects of sunlight and shadows. For me, the passages of sunlight have endless possibilities for unifying a painting. The surrealistic mood created by isolating figures is intriguing to me. By placing passive figures into deep space, there is often a nostalgic or lonely aura which permeates the atmosphere. In this painting entitled, *On That Day*, I was particularly interested in the presence of death as it seemed to reach through space. The idea of depicting emptiness and sadness instead of joy and fulfillment (which one often associates with a picnic scene) was my primary purpose."

Roland Petersen was born in Endelave, Horsens, Denmark, in 1926. He received an A.B. degree in 1949 and an M.A. degree in 1950 from the University of California, Berkeley. He studied at The Hans Hofmann School of Fine Arts, Provincetown, Massachusetts, summers, 1950, 1951; Stanley William Hayter's Atelier 17, Paris, 1950, 1963; San Francisco Art Institute, 1951, 1952; and at the California College of Arts and Crafts, Oakland, summer, 1954. He was the recipient

of a Sigmund Martin Heller Traveling Fellowship, 1950; research grants from the University of California, 1959, 1960, 1965, 1967, 1968-69; and a John Simon Guggenheim Memorial Foundation Fellowship, 1963. Mr. Petersen has taught at the University of California, Berkeley, 1949-50; Washington State University, Pullman, 1952-56; California Palace of the Legion of Honor, San Francisco, 1952, 1953; Washington State University, Spokane, 1953, 1955; and since 1956, at the University of California, Davis. He lives in Davis, California.

Mr. Petersen has received numerous awards, and special exhibitions of his work have been held at the Oakland Art Museum, California, 1953, 1954; Washington State University, Spokane, 1953; Boise Art Association, Inc., Idaho, 1954; Esther-Rables Gallery, Los Angeles, 1961; California Palace of the Legion of Honor, San Francisco, 1961; Gump's Gallery, San Francisco, 1962; Staempfli Gallery, New York, 1963, 1965, 1967; Chico State College, California, 1966; Adele Bednarz Galleries, Los Angeles, 1966, 1969; E. B. Cracker Art Gallery, Sacramento, California, 1966; Ohio University, Athens, 1968; M. H. de Young Memorial Museum, San Francisco, 1968; Western Association of Art Museums, Seattle, 1968-69.

Mr. Petersen's work has been in numerous group exhibitions including those at the University of California, Davis, 1960, 1962, 1965; Shasta College, Redding, California, 1960, 1961; Richmond Art Center, California, 1960; Barrios Art Gallery, Sacramento, California, 1960; California State Fair & Exposition Art Show, Sacramento, 1960, 1963; Sacramento City College, California, 1960; California Palace of the Legion of Honor, San Francisco, 1960, 1961, 1962, 1967; San Francisco Art Association, 1960, 1963, 1965; San Francisco Museum of Art, 1960, 1961; Krannert Art Museum, University of Illinois, Champaign, 1961, 1963; Paintdexter Gallery, New York, 1961; Jack London Square, Oakland, California, 1961; Oakland Art Museum, California, 1961, 1968; The Pasadena Art Museum, California, 1961; San Francisco Art Institute, 1961, 1962, 1965; Davis Community Center of Art, California, 1962; The Denver Art Museum, 1962; Golden Gate Galleries, San Francisco, 1962; Santa Barbara Museum of Art, California, 1962; Osborne Gallery, Inc., New York, 1963; Herran Museum of Art, Indianapolis, 1964; Staempfli Gallery, New York, 1964; Obelisque Gallery, Washington, D.C., 1964; The Art Institute of Chicago, 1965; Finch College, New York, 1965; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1965; E. B. Cracker Art Gallery, Sacramento, California, 1965, 1968; Wichita Art Association, Inc., Kansas, 1965; The Virginia Museum of Fine Arts, Richmond, 1966; University of Arizona, Tucson, 1966; Adele Bednarz Galleries, Los Angeles, 1968.

Mr. Petersen's work is in many private and public collections including those of Ohio University, Athens; Illinois Wesleyan University, Bloomington; Davis Community Center of Art, California; University of North Carolina at Greensboro; Miami University; The Museum of Modern Art, New York; Oakland Art Museum, Oakland Public Library, California; Philadelphia Museum of Art; Shasta College, Redding, California; The Virginia Museum of Fine Arts, Richmond; E. B. Cracker Art Gallery, Sacramento, California; The Fine Arts Gallery of San Diego; California Palace of the Legion of Honor, M. H. de Young Memorial Museum, San Francisco; Spokane Coliseum, Washington; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.



JACQUES FABERT, *Skies Within*, 1967-68. Acrylic on canvas, 53 x 36. Lee Nordness Galleries, New York.

"Color, grief, memories; surprises and things expected; the tree outside, the rustling of its leaves, its yearly change, its shadows as well as its substance, its accidents of shape and position, the far-off thoughts that it brings back to a wandering attention — all these things are equal."

Jacques Fabert was born in Paris, France, in 1925. He studied at the Académie des Beaux-Arts de l'Institut de France, Paris. He received a Huntington Hartford Fellowship in 1963. Mr. Fabert teaches at the California College of Arts and Crafts, Oakland, and lives in San Francisco, California.

Mr. Fabert has received many awards, and special exhibitions of his work have been held at Columbia University, New York, 1961; The Arleigh Gallery, San Francisco, 1963, 1965, 1966; California Palace of the Legion of Honor, San Francisco, 1963; Kaufman Vendome Gallery, Pittsburgh, 1964; Gump's Gallery, San Francisco, 1964.

Mr. Fabert's work has been included in group exhibitions at Kutztown State College, Pennsylvania, 1964; Cornell College, Mt. Vernon, Iowa, 1964; San Francisco Art Institute, 1964, 1967; The Fine Arts Gallery of San Diego, 1966; by The American Federation of Arts, New York, 1967-68; at The Arleigh Gallery, California Palace of the Legion of Honor, San Francisco, 1967; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1967-69; Cornell University, Ithaca, New York, 1968; New York State University College at Oneonta, 1968.

His work is in the collections of The University of Iowa, Iowa City; Parke Davis and Company, Los Angeles; Norfolk Museum of Arts and Sciences, Virginia; The Berkshire Museum, Pittsfield, Massachusetts; San Francisco Theological Seminary, San Anselmo, California; Municipal Court Art Fund Trust, Washington, D.C.; Butler Institute of American Art, Youngstown, Ohio; Mr. James Schwabacher, Jr.



ROBERT BECHTLE, '60 *T-Bird*, 1968. Oil on canvas, 72 x 96. Lee Nordness Galleries, New York. (1967)

Robert Bechtle was born in San Francisco, California, in 1932. He studied at the California College of Arts and Crafts, Oakland, where he received his B.A.A. degree, 1954, and M.F.A. degree, 1958; and at the University of California, Berkeley, 1960, 1961. He has lectured at the University of California, Berkeley, 1965-66; and he has taught at the California College of Arts and Crafts, Oakland, since 1957. Mr. Bechtle lives in Berkeley, California.

Mr. Bechtle has won many awards, and special exhibitions of his work have been held at the San Francisco Museum of Art, 1959, 1964; Lawrence Drake Gallery, Carmel, California, 1960; Barrios Art Gallery, Sacramento, California, 1960; University of California, Berkeley, 1965; Richmond Art Center, California, 1965; E. B. Crocker Art Gallery, Sacramento, California, 1966.

His work has been included in group exhibitions at the Oakland Art Museum, California, 1953, 1954, 1957, 1958, 1959, 1960, 1961, 1966-68; Richmond Art Center, California, 1953, 1954, 1957, 1958, 1959, 1960, 1961; San Francisco Museum of Art, 1953, 1954, 1957, 1958, 1959, 1960, 1961; California State Fair & Exposition Art Show, Sacramento, 1957, 1958, 1960; Museum of Fine Arts, Boston, 1958; Provincetown Art Festival, Massachusetts, 1958; Society of Washington Printmakers, Smithsonian Institution, Washington, D.C., 1958; Bradley University, Peoria, Illinois, 1959; The Brooklyn Museum, New York, 1960, 1964, 1966; California Palace of the Legion of Honor, San Francisco, 1960, 1961, 1964, 1965; Library of Congress, Washington, D.C., 1960; for the United States Information Agency, Washington, D.C., 1960-62, 1965-67; at the Wichita Art Association, Inc., Kansas, 1961; Witte Memorial Museum, San Antonio, 1965; San Francisco Art Institute, 1965, 1966; California State College at Hayward, 1966; University of Arizona, Tucson, 1966; for the Art in the Embassies Program, Department of State, Washington, D.C., 1966-68; and at the Krannert Art Museum, University of Illinois, Champaign, 1967.

Mr. Bechtle's work is in the collections of the Starr King School for the Ministry, Berkeley; Diablo Valley College, Concord, California; Monte Vista High School, Danville, California; Chase Manhattan Bank, New York; Mills College, Oakland Art Museum, California; Concordia Teachers College, River Forest, Illinois; California Palace of the Legion of Honor, San Francisco Art Commission, San Francisco; San Jose State College, California; Library of Congress, United States Information Agency, Washington, D.C.; and in many private collections.



JAY BACKSTRAND, *Dog Painting #2*, 1967. Acrylic on canvas, 88 x 66 3/4. Felix Landau Gallery, Los Angeles.

Jay Bockstrond was born in Solem, Oregon, in 1934. He studied at Oregon State University, Corvallis, 1952-54; University of Colorado, Boulder, 1957; and Museum Art School, Portland, Oregon, 1958-61, where he received a Certificate of Completion. Mr. Bockstrond was awarded a scholarship to the Museum Art School, Portland, Oregon, 1958-61; and a Fulbright Fellowship, 1965-66. He lives in Portland, Oregon.

Mr. Bockstrond's work has been included in group exhibitions at the Imoge Gallery, Portland Art Museum, and Portland State College, Portland, Oregon, 1962; Solem Art Museum, Oregon, 1963; Ashland Shakespearean Festival, Southern Oregon College, Ashland, Oregon, 1964; Fountain Gallery, Portland, Oregon, 1964.



KARL KNATHS, Whoa, 1966. Oil on canvas, 40 x 50. Paul Rosenberg & Co., New York. (1948, 1949, 1950, 1951, 1955, 1957, 1961)

Karl Knaths was born in Eau Claire, Wisconsin, in 1891. He studied at The School of The Art Institute of Chicago and later, in 1961, received an Honorary Doctor of Fine Arts degree from the Institute. Mr. Knaths has taught at the Addison Gallery of American Art, Andover, Massachusetts; Bennington College, Vermont; and at the Skowhegan School of Painting and Sculpture, Maine. He lives in Provincetown, Massachusetts.

Mr. Knaths has received many awards, and special exhibitions of his work have been held at Paul Rosenberg & Co., New York, since 1946; The Denver Art Museum, 1947; The Baltimore Museum of Art, 1949; The Cleveland Museum of Art, 1954; Glassboro State College, New Jersey, 1965; Wisconsin State University, Eau Claire, 1966; Spelman College, Atlanta, 1968; The Provincetown Art Association, Massachusetts, 1968, and elsewhere.

Mr. Knaths' work has been in many group exhibitions, including those at The Corcoran Gallery of Art, Washington, D.C., 1962-63; Milwaukee Art Center, 1963; Audubon Artists, Inc., New York, 1965, 1966, 1967, 1968; New School for Social Research, New York, 1965, 1968; Whitney Museum of American Art, New York, 1965-66; Butler Institute of

American Art, Youngstown, Ohio, 1965; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1966; and of the Albright-Knox Art Gallery, Buffalo, 1968.

His work is in the public collections of the Museum of Fine Arts, Boston; Albright-Knox Art Gallery, Buffalo; Kronner Art Museum, University of Illinois, Champaign; The Art Institute of Chicago; Dayton Art Institute; Des Moines Art Center, Iowa; The Detroit Institute of Arts; Mary Washington College of the University of Virginia, Fredericksburg; Wadsworth Atheneum, Hartford, Connecticut; The John Herron Art Institute, Indianapolis; University of Nebraska, Lincoln; The Currier Gallery of Art, Manchester, New Hampshire; Walker Art Center, Minneapolis; The Brooklyn Museum, Ford Foundation, The Metropolitan Museum of Art, The Museum of Modern Art, Sara Roby Foundation, The Rockefeller Institute, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Philadelphia; City Art Museum of St. Louis; California Palace of the Legion of Honor, San Francisco; Santa Barbara Museum of Art, California; Stanford University, California; The Toledo Museum of Art; Munson-Williams-Proctor Institute, Utica, New York; The Corcoran Gallery of Art, The Phillips Collection, The Woodward Foundation, Washington, D.C.; Norton Gallery and School of Art, West Palm Beach, Florida; Worcester Art Museum, Massachusetts; and in numerous private collections.





VICTOR A. ROYER, *Sun Machine*, 1967. Plexiglas and brass, 28½ x 12¾ x 4½. Lent by the artist.

Victor Royer was born in Philadelphia, Pennsylvania, in 1936. He studied at the University of California, Berkeley, where he received an M.A. degree in 1965. He has received awards from the University of California, Berkeley, 1964-65; and a Fulbright Fellowship to Florence, 1965-66. He lives in Berkeley, California.

Special exhibitions of Mr. Royer's work have been held at the Berkeley Gallery, California, 1965; and the Hallis Gallery, San Francisco, 1965, 1967.

Mr. Royer's work has been included in group exhibitions at the Musée d'Art Moderne de la Ville de Paris, 1963; Richmond Art Center, California, 1963, 1966; Eric Locke Gallery, San Francisco, 1963; San Francisco Museum of Art, 1963, 1965; Berkeley Gallery, California, 1964, 1965; University of California, Berkeley, 1964, 1967; Lanyon Gallery, Palo Alto, California, 1964; The Hansen Gallery, San Francisco, 1964; Comara Gallery, Los Angeles, 1965.

His work is in the collections of Mr. George Hacker, Mr. Charles Janss, Los Angeles; National Gallery of Victoria, Melbourne, Australia; Mr. Arthur Cantor, Mr. Elliot Katz, Mr. Lee Nordness, New York; Mr. Jules D. Prawn, Orange, Connecticut; Mr. Howard Jacobs, San Diego; Mr. Blair Fuller, Dr. Alfred Goldine, Mr. Mortimer Herzsten, Miss Jaquelin Hume, Mr. Tevis Jacobs, Mr. Jay Levine, Mr. Maxwell Meyers, Mr. Melvin Swig, Mr. C. P. Thacher, San Francisco; Mr. C. Elwyn Dennis, Victoria, Australia.

ARTHUR OKAMURA, Bolinas, 1966. Oil on canvas, 60 x 60. M. Knoedler & Co., Inc., New York; Feingarten Galleries, Los Angeles; The Hansen Gallery, San Francisco. (1955, 1959, 1961, 1963)

Arthur Okamura was born in Long Beach, California, in 1932. He studied at The School of The Art Institute of Chicago, 1950-54; University of Chicago, 1951, 1953, 1957; and Yale University, New Haven, Connecticut, 1954. Mr. Okamura was the recipient of scholarships from The School of The Art Institute of Chicago, 1950-54; a traveling fellowship from the Institute, 1954; and a fellowship from Yale University, New Haven, Connecticut, 1954. He has taught at the Central YMCA College of Chicago, 1956, 1957; Evanston Art Center, Illinois, 1956, 1957; The School of The Art Institute of Chicago, 1957; Academy of Art, San Francisco, 1957; North Shore Art League, Winnetka, Illinois, 1957; California College of Arts and Crafts, Oakland, 1958, 1959, 1966; San Francisco Art Institute, San Francisco Studio of Art, 1958; Summer School of Painting, Saugatuck, Michigan, 1959, 1962; University of Utah, Salt Lake City, 1964. He lives in Berkeley, California.

Mr. Okamura has received many awards, and special exhibitions of his work have been held at La Boutique, Chicago, 1953, 1954; Frank Ryan Gallery, Chicago, 1953; Feingarten Galleries, Chicago, Los Angeles, New York, and San Francisco, 1956-66; Santa Barbara Museum of Art, California, 1958; Oakland Art Museum, California, 1959; California Palace of the Legion of Honor, San Francisco, 1961; Haydon Calhoun Gallery, Dallas, 1962; La Jolla Museum of Art, California, 1963; University of Utah, Salt Lake City, 1964; The Hansen Gallery, San Francisco, 1964-66, 1968; M. Knoedler & Co., Inc., New York, 1965; College of the Holy Names, Oakland, California, 1966; San Francisco Museum of Art, 1968.

Mr. Okamura's work has been included in group exhibitions at The Art Institute of Chicago, 1951, 1952, 1953, 1954, 1957, 1959; The Downtown Gallery, The Museum of Modern Art, New York, 1954; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1954; University of Washington, Seattle, 1955; University of Illinois, Urbana-Champaign, 1955, 1959, 1961, 1963; Ravinia Festival of Art, Highland Park, Illinois, 1956, 1964; Los Angeles County Museum of Art, Los Angeles, 1957, 1965; San Francisco Museum of Art, 1957, 1958, 1959, 1960, 1961, 1962, 1966; United States Information Center, Berlin and Cologne, 1958-59; The Denver Art Museum, 1958; University of Nebraska, Lincoln, 1958; The American Federation of Arts, New York, 1958, 1959; M. H. de Young Memorial Museum, San Francisco, 1958; Dallas Museum of Fine Arts, 1959; M. Knoedler & Co., Inc., New York, 1959; California Palace of the Legion of Honor, San Francisco, 1959, 1967; Whitney Museum of American Art, New York, 1960, 1962, 1963, 1964; Time & Life Building, New York, 1961; The Corcoran Gallery of Art, Washington, D.C., 1964; E. B. Crocker Art Gallery,

Sacramento, California, 1966; Museum of Art, Carnegie Institute, Pittsburgh, 1967.

Mr. Okamura's work is in the collections of the Krannert Art Museum, University of Illinois, Champaign; The Art Institute of Chicago, Borg-Warner Collection, Container Corporation of America, University of Chicago, Chicago; Steel Service Center Institute, Cleveland; Miles Laboratory, Elkhart, Indiana; Kalamazoo College, Michigan; Illinois State University, Normal; National Institute of Arts and Letters, Whitney Museum of American Art, New York; California College of Arts and Crafts, Oakland; Phoenix Art Museum; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco; Santa Barbara Museum of Art, California; The Corcoran Gallery of Art, Joseph H. Hirshhorn Collection, and S. C. Johnson Collection, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.



JOHN KOCH, *Dara Reading*, 1968. Oil on canvas, 35 $\frac{7}{8}$ x 29 $\frac{7}{8}$. Kraushaar Galleries, New York.

John Koch was born in Toledo, Ohio, in 1909. He has studied in New York and Paris. He lives in New York, New York.

Mr. Koch has received many awards, and special exhibitions of his work have been held at the Suffolk Museum and Carriage House, Stony Brook, New York, 1951; The Virginia Museum of Fine Arts, Richmond, 1962; Museum of the City of New York, 1963; The Berkshire Museum, Pittsfield, Massachusetts, 1963. His work has been included in group exhibitions at The Art Institute of Chicago; The Newark Museum, New Jersey; The Brooklyn Museum, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; Santa Barbara Museum of Art, California; The Corcoran Gallery of Art, Washington, D.C.

Mr. Koch's work is in the collections of the University of Georgia, Athens; Bennington Museum, Vermont; Lehigh University, Bethlehem, Pennsylvania; Museum of Fine Arts, Boston; Buck Hill Art Association, Buck Hill Falls, Pennsylvania; Canajoharie Library and Art Gallery, New York; The Art Institute of Chicago; Des Moines Art Center, Iowa; The Detroit Institute of Arts; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Southern Vermont Art Center, Manchester; Storm King Art Center, Mountainville, New York; The Newark Museum, New Jersey; New Britain Museum of American Art, Connecticut; Art Students League of New York, The Brooklyn Museum, The Metropolitan Museum of Art, National Academy of Design, New York; Jaslyn Art Museum, Omaha; University of Rochester, New York; California Palace of the Legion of Honor, San Francisco; Parrish Art Museum, Southampton, New York; The Museum of Fine Arts, Springfield, Massachusetts; The Toledo Museum of Art; Butler Institute of American Art, Youngstown, Ohio.



KARL SCHRAG, *Form in the Distance*, 1968. Oil on canvas, 32 x 45. Lent by Dr. Nathaniel S. Ritter, New York. Kraushaar Galleries, New York.

Karl Schrag was born in Karlsruhe, Germany, in 1912. He was graduated from the Humanistisches Gymnasium, Karlsruhe, in 1930. Immediately after he began studying art, first in Geneva and then Paris at the Ecole Nationale Supérieure des Beaux-Arts; Atelier of Lucien Simon; Académie Ronson with Roger Bissiere; and at Académie de la Grande Choumière. He also studied at the Art Students League of New York and the Stanley William Hayter's Atelier 17, New York. Mr. Schrag received a fellowship from the Tomorind Lithography Workshop, Los Angeles, and a grant from the American Academy of Arts and Letters, New York. He was the director and taught at the Stanley William Hayter's Atelier 17, New York, in 1950. Presently he teaches at The Cooper Union School of Art and Architecture and lives in New York, New York.

Mr. Schrag has received many awards, and special exhibitions of his work have been held at Gesellschaft der Freunde Junger Kunst, Baden-Baden, Germany; Gallerie Arenberg, Belgium; Staatliche Kunsthalle, Karlsruhe, Germany; The Brooklyn Museum, Wagner College, New York; New York State University College at Oneonta; University of Maine, Orono; The Philadelphia Art Alliance; University of Alabama, Tuscaloosa; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

Mr. Schrag's work has been included in group exhibitions at The Art Institute of Chicago; Des Moines Art Center, Iowa; University of Nebraska, Lincoln; Tate Gallery, London; The Brooklyn Museum, The Metropolitan Museum of Art, The

Museum of Modern Art, The New York Public Library, Whitney Museum of American Art, New York; Musée d'Art Moderne de la Ville de Paris, Musée du Petit Palais, Paris; The Pennsylvania Academy of the Fine Arts, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; Galleria Nazionale d'Arte Moderna, Rome; Library of Congress, Washington, D.C.

His work is in the collections of Atlanta University, Georgia; City Center, Lehigh University, Bethlehem, Pennsylvania; Museum of Fine Arts, Boston; Krannert Art Museum, University of Illinois, Champaign; The Art Institute of Chicago; The Cleveland Museum of Art; Dartmouth College, Hanover, New Hampshire; Wadsworth Atheneum, Hartford, Connecticut; Commerce Trust Company, Kansas City, Missouri; Staatliche Kunsthalle, Karlsruhe, Germany; Los Angeles County Museum of Art, Los Angeles; Storm King Art Center, Mountinville, New York; New Britain Museum of American Art, Connecticut; Yale University, New Haven, Connecticut; The Brooklyn Museum, The Metropolitan Museum of Art, The Museum of Modern Art, The New York Public Library, Rockefeller University, Whitney Museum of American Art, New York; Oakland Art Museum, California; Jaslyn Art Museum, Omaha; University of Maine, Orono; Bibliothèque Nationale, Paris; Bradley University, Peoria, Illinois; Philadelphia Museum of Art; Rhode Island School of Design, Providence; San Francisco Museum of Art; Syracuse University, New York; University of Alabama, Tuscaloosa; Munson-Williams-Proctor Institute, Utica, New York; Brandeis University, Waltham, Massachusetts; Library of Congress, National Collection of Fine Arts, Smithsonian Institution, and National Gallery of Art, Washington, D.C.



MALCOLM MORLEY, *Christopher Colomba*, 1966.

Acrylic on canvas, 45 x 60. Lent by Dr. and Mrs. Leonard Karnblee, New York. Karnblee Gallery, New York.

Malcolm Marley was born in London, England, in 1931. He attended the Royal College of Art, London, 1954-57. Mr. Marley has lectured at the Royal College of Art, 1956, and taught at Ohio State University, Columbus, 1965, 1966. He lives in New York, New York.

Mr. Marley has received awards, and special exhibitions of his work were held at the Karnblee Gallery, New York, 1964, 1967.

His work has been included in group exhibitions at the Royal Society of British Artists, London, 1955; Federation of British Artists Gallery, London, 1956-57; The Caliseum, New York, 1959; Franklin Siden Gallery, Detroit, 1964; Sun Gallery, Provincetown, Massachusetts, 1964; Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1966; The Saloman R. Guggenheim Museum, New York, 1966; Museu de Arte Moderna de São Paulo, Brazil, 1967.

Mr. Marley's work is in the collections of Ohio State University, Columbus; Wadsworth Atheneum and Trinity College, Hartford, Connecticut.



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ROBERT HARVEY, *Landy and Esther in Granada, 1968.* Acrylic on canvas, 60½ x 108. Lent by Mr. and Mrs. Harry W. Anderson, Atherton, California. Gump's Gallery, San Francisco. (1967)

"This painting done just after returning from two years in Spain uses the figures of the *Family Album* series (an which I've been working for the past 4 or 5 years) posed against the tiled wall of the Alhambra in Granada."

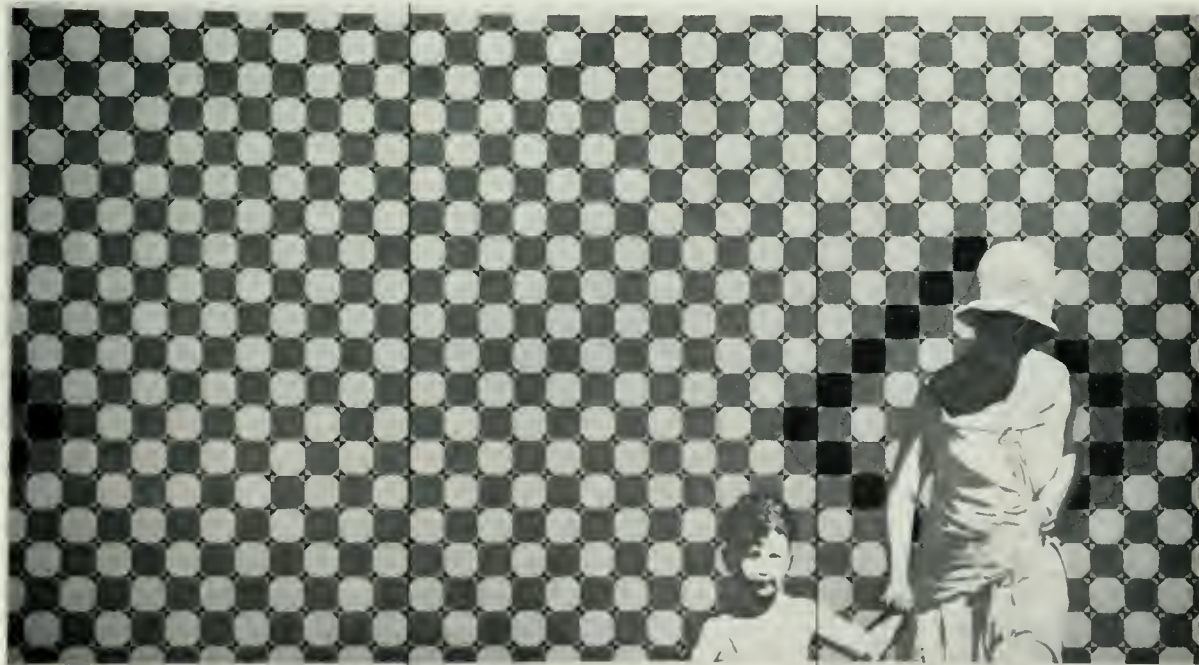
Robert Harvey was born in Lexington, North Carolina, in 1924. He studied at the Ringling School of Art, Sarasota, Florida; Art Students League of New York; San Francisco Art Institute; and with Louis Ribak, Taos, New Mexico. He lives in San Francisco, California.

Mr. Harvey has received many awards, and special exhibitions of his work have been held at the Saitenberg Gallery, Inc., New York, 1954; Gump's Gallery, San Francisco, 1959, 1961, 1963, 1966; Bay Window Gallery, Mendocino, California, 1961; Eleanor Bedell, Sante Fe, 1961, 1962; La Galleria Escondida, Taos, New Mexico, 1962; Terry Dintenfuss, Inc., New York, 1963; Jefferson Gallery, La Jolla, California, 1964; David Stuart Galleries, Los Angeles, 1964; Phoenix Art Museum, 1964; E. B. Crocker Art Gallery, Sacramento, California, 1965; Wichita Art Association, Inc., Kansas, 1965.

His work has been included in group exhibitions at the Oakland Art Museum, California, 1960, 1961, 1963, 1964; California Palace of the Legion of Honor, San Francisco, 1960, 1961, 1962, 1963, 1965; Marin Society of Artists, Inc., Ross, California, 1961; San Francisco Museum of Art, 1961,

1965; The Denver Art Museum, 1962; Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1962; The North Carolina Museum of Art, Raleigh, 1962, 1963, 1965; Santa Barbara Museum of Art, California, 1962; Museum of New Mexico, Santa Fe, 1962; The Corcoran Gallery of Art, Washington, D.C., 1962; Western Washington State College, Bellingham, 1963, 1965; Phoenix Art Museum, 1963; M. H. de Young Memorial Museum, San Francisco, 1963; San Francisco Festival of Art, 1963; Jack London Square, Oakland, California, 1964, 1965; San Francisco Art Institute, 1964, 1965, 1966; Laguna Beach Art Association, California, 1965; M. Knedler & Co., Inc., New York, 1965; The Virginia Museum of Fine Arts, Richmond, 1966; Krannert Art Museum, University of Illinois, Champaign, 1967.

Mr. Harvey's work is in the collections of Baron Lean Lambert, Brussels; Mr. and Mrs. Stuart Rowe, Davis, California; Mr. James Trittipa, Hollywood, California; Mr. and Mrs. Jeffrey Hayden, Lytton Savings and Loan Association, Mr. and Mrs. Sanford Simmons, Long Beach, California; Storm King Art Center, Mountainville, New York; Mrs. Mary Roebbling, New Jersey; Mr. Farley Granger, Miss Signe Hassa, Joseph H. Hirshhorn Foundation, New York; M. Marcel Marceau, Paris; Mr. and Mrs. Charles Campbell, Crown Zellerbach Foundation, Miss Helen Heninger, Mrs. Louis Hanig, Mr. and Mrs. Victor Hanig, Mr. and Mrs. Bruce Walkup, San Francisco; Mr. and Mrs. Phillip S. Hack, Scottsdale, Arizona; Prince and Princess Daan de Champassak, Tangier; Mr. Raymond Burr, Universal City, California; The Corcoran Gallery of Art, Joseph H. Hirshhorn Collection, Washington, D.C.; Mr. and Mrs. Jack Dunne, Wichita Art Museum, Wichita, Kansas.



**COLIN GREENLY, K.C., 1967. Glass and aluminum,
36 1/2 x 85 x 98 1/4. Royal Marks Gallery, New York.**

Colin Greenly was born in London, England, in 1928. He received a B.A. degree from Harvard University, Cambridge, Massachusetts, 1948; and he attended Columbia University School of Painting and Sculpture, New York, 1951-53. Mr. Greenly was the recipient of a grant from the National Foundation on the Arts and Humanities, Washington, D.C., 1967. He lives in Washington, D.C.

Special exhibitions of Mr. Greenly's work have been held at Jefferson Place Gallery, Washington, D.C., 1958, 1960, 1963, 1965; Bertha Schaefer Gallery, New York, 1964, 1966, 1968; The Corcoran Gallery of Art, Washington, D.C., 1968.

His work has been included in group exhibitions at the Museum of Fine Arts, Boston, 1956; Isaac Delgado Museum of Art, New Orleans, 1956; The Corcoran Gallery of Art, Washington, D.C., 1956; Albright-Knox Art Gallery, Buffalo, 1964, 1967; Bertha Schaefer Gallery, New York, 1964, 1967; Marion Koogler McNay Art Institute, San Antonio, 1964; Institute of Contemporary Arts, Washington, D.C., 1965; Addison Gallery of American Art, Andover, Massachusetts, 1966; DeCordova and Dana Museum, Lincoln, Massachusetts, 1966; Sculptors Guild, New York, 1966, 1967; Des Moines Art Center, Iowa, 1967; Joslyn Art Museum, Omaha, 1967.

Mr. Greenly's work is in the collections of The Manufacturers and Traders Trust Company, Buffalo; Des Moines Art Center, Iowa; The Museum of Modern Art, The Hon. Nelson A. Rockefeller, New York; The Corcoran Gallery of Art, National Gallery of Art, Washington, D.C.



37
1966

GEORGE BAKER, *Discus B*, 1966-67. Welded aluminum and brass, 32 diameter. Felix Landau Gallery, Los Angeles.

George Baker was born in Corsicano, Texas, in 1931. He studied at the College of Wooster, Ohio, from 1948-50, and at Occidental College, Los Angeles, where he received a B.A. degree in 1958. In 1960, he received an M.A. degree from the University of Southern California, Los Angeles. He lives in Altadena, California.

Special exhibitions of Mr. Baker's work have been held at the Felix Landau Gallery, Los Angeles, 1960, 1964, 1968; Galerie Springer, Berlin, 1964; Galerie Renée Ziegler, Zürich, Switzerland, 1965; Landou-Alan Gallery, New York, 1967.

Mr. Baker's work is in the collections of the La Jolla Museum of Art, California; Lytton Savings and Loan Association, University of Southern California, Los Angeles; The Museum of Modern Art, Whitney Museum of American Art, New York; Museum des 20. Jahrhunderts, Vienna.



BYRON BURFORD, *Queen of Nean Plugging In*, 1967.
Collage and oil on canvas, 57 1/2 x 56 1/2. Babcock Galleries, New York. (1948)

"For any reasonably intelligent and well read person, it is virtually impossible these days not to be aware of what's 'in,' of 'what's happening' and what 'people are talking about.' If in my own work I seem to run counter to some of the current trends, it's because they do not seem relevant to the issues I am concerned with. I am completely uninterested in anyone's 'style,' or what I respond to most is the unique and developed statement of an individual, regardless of his style and technique. The further I develop my own work, the less able I am to make general statements about other people's art."

Byron Burford was born in Jackson, Mississippi, in 1920. He studied at The University of Iowa, Iowa City, 1938-42, with Grant Wood, Emil Ganso, Philip Guston and Fletcher Martin. He was the recipient of graduate fellowships, 1946-48, and a research fellowship, 1963, from The University of Iowa, Iowa City; a John Simon Guggenheim Memorial Foundation Fellowship, 1960-61; a grant from Missouri Council on the Arts, St. Louis, 1966; and a grant from the National Institute of Arts and Letters, New York, 1967. Since 1947 Mr. Burford has taught at The University of Iowa, Iowa City. He also has been a Visiting Professor at the University of Minnesota, Duluth, 1959; California College of Arts and Crafts, Oakland, 1962; and Joslyn Art Museum, Omaha, 1963. He lives in Iowa City, Iowa.

Mr. Burford has received numerous awards, and special exhibitions of his work have been held at the State College of Iowa, Cedar Falls, 1941; The University of Iowa, Iowa City, 1951, 1963; Walker Art Center, Minneapolis, 1958; Beloit College, Wisconsin, 1959; Fairweather Hardin Gallery, Chicago, 1959; Carleton College, Northfield, Minnesota, 1959, 1964; Des Moines Art Center, Iowa, 1961; California College of Arts and Crafts, Oakland, 1962; Richmond Art Center, California, 1962; The Hansen Gallery, San Francisco, 1962, 1963, 1965; Joslyn Art Museum, Omaha, 1963; Distelheim Galleries, Chicago, 1964; University of Minnesota, Duluth, 1964; University of Nebraska, Lincoln, 1964; University of Wisconsin, Madison, 1964; Illinois State University, Normal, 1964; Sioux City Art Center, Iowa, 1964; Cowles Museum, Spokane, Washington, 1964; Ball State University, Muncie, Indiana, 1965; University of Missouri, Columbia, 1966; Babcock Galleries, New York, 1966; Illinois Wesleyan University, Bloomington, 1967; Cherokee Art Center, Cherokee, Iowa, 1967; Northwest Missouri State College, Maryville, 1967; Portland State College, Oregon, 1967; George Washington University, Washington, D.C., 1967; Western Illinois University, Macomb, 1968; Moorehead State College, Minnesota, 1968; Creighton University, Omaha, 1968; Waterloo Art Association, Iowa, 1968.

Mr. Burford's work has been included in group exhibitions at The Metropolitan Museum of Art, New York, 1942; The Art Institute of Chicago, 1943, 1959; University of Illinois, Urbana-Champaign, 1948; Dayton Art Institute, 1949; Butler Institute of American Art, Youngstown, Ohio, 1949, 1964; Munson-Williams-Proctor Institute, Utica, New York, 1950; The Corcoran Gallery of Art, Washington, D.C., 1952, 1967; Kansas City Art Institute and School of Design, Missouri, 1955, 1956; Walker Art Center, Minneapolis, 1958, 1960, 1962, 1964; San Francisco Museum of Art, 1959;

The Denver Art Museum, 1961, 1963; Des Moines Art Center, 1961, 1962, 1963, 1964; Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1961, 1962, 1963, 1964; Royal Society of British Artists, London, 1961; Ball State University, Muncie, Indiana, 1961, 1963; Colorado Springs Fine Arts Center, 1962, 1963; Joslyn Art Museum, Omaha, 1962, 1964; University of Nebraska, Lincoln, 1963; St. Paul Art Center, 1963; Louisiana State University, Baton Rouge, 1964; The Columbus Gallery of Fine Arts, Ohio, 1964; South Dakota State College, Orangeburg, 1964, 1966; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1965, 1966; American Academy of Arts and Letters, New York, 1966; National Institute of Arts and Letters, New York, 1967; Venice Biennale d'arte, 1968.

Mr. Burford's work is in the collections of the Atlanta Art Association; Illinois Wesleyan University, Bloomington; State College of Iowa, Cedar Falls; Colorado Springs Fine Arts Center; Davenport Municipal Art Gallery, Iowa; Des Moines Art Center; University of Minnesota, Duluth; University of Hartford, Connecticut; The University of Iowa, Iowa City; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Queens University, Kingston, Ontario; University of Nebraska, Lincoln; Kansas State University of Agriculture and Applied Science, Manhattan; Brooks Memorial Art Gallery, Memphis; First National Bank, Walker Art Center, Minneapolis; Ball State University, Muncie, Indiana; John Simon Guggenheim Foundation, New York; Rockford Art Association, Illinois; St. Paul Art Center; Sioux City Art Center, Iowa; Cowles Museum, Spokane, Washington; Springfield Art Museum, Missouri; Washburn University, Topeka, Kansas.



REUBEN TAM, *Ta Skagway*, 1967. Oil on canvas, 48 x 52. Landau-Alan Gallery, New York. (1949, 1951, 1953, 1955, 1959, 1961, 1965)

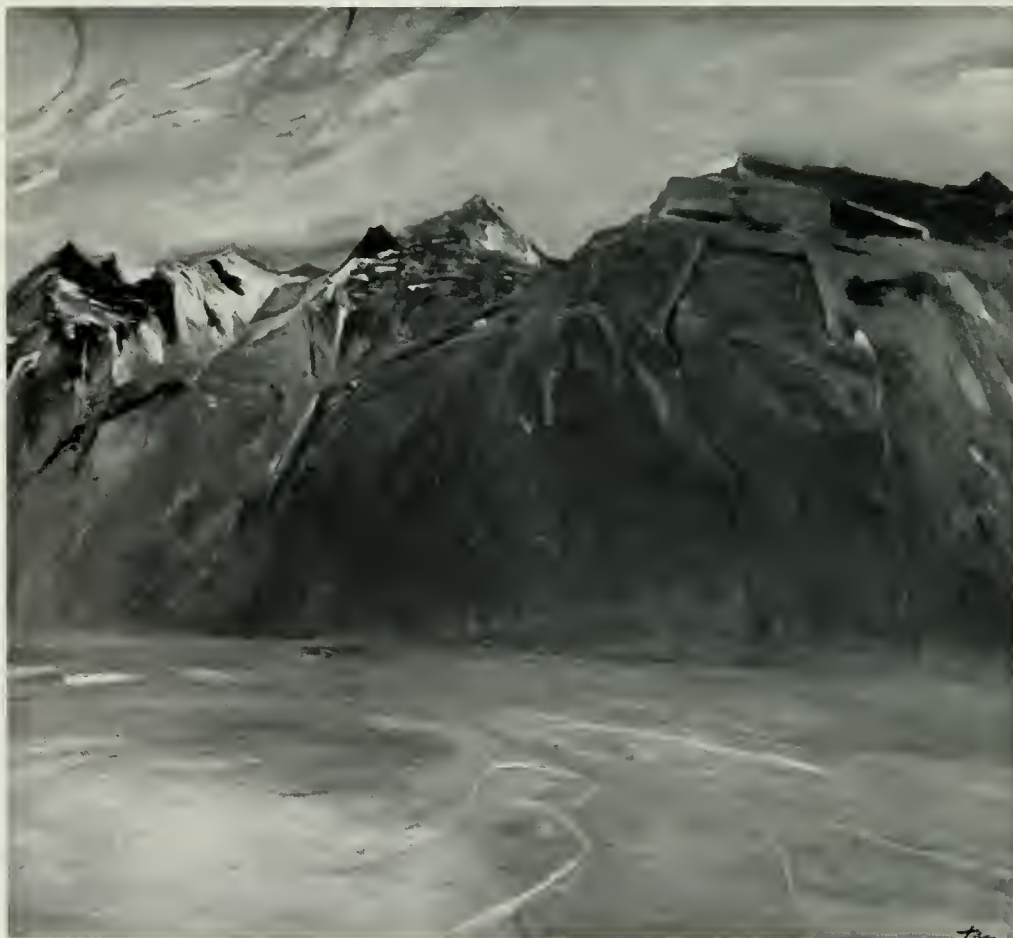
Reuben Tam was born at Kapaa, on the island of Kauai, Hawaii, in 1916. He has studied at the University of Hawaii, Honolulu, where he received a B.A. degree in 1937; at Columbia University, New School for Social Research, New York; and at the California School of Fine Arts, San Francisco. Mr. Tam was a recipient of a John Simon Guggenheim Memorial Foundation Fellowship in 1948. He was a guest professor at Oregon State University, Corvallis, 1966. Since 1947, he has been teaching at The Brooklyn Museum Art School, New York, and lives in New York, New York.

Mr. Tam has received many awards, and special exhibitions of his work have been held at Oregon State University, Corvallis; Honolulu Academy of Arts; The Alan Gallery, The Downtown Gallery, Landau-Alan Gallery, New York; The Philadelphia Art Alliance; Portland Art Museum, Oregon; E. B. Crocker Art Gallery, Sacramento, California; California Palace of the Legion of Honor, San Francisco.

Mr. Tam's work has been included in group exhibitions at the University of Illinois, Urbana-Champaign, 1949, 1951,

1953, 1955, 1959, 1961, 1965; Whitney Museum of American Art, New York, 1961, 1963, 1964; The Carcaran Gallery of Art, Washington, D.C., 1961; National Institute of Arts and Letters, New York, 1962; New School for Social Research, New York, 1963; St. Paul Gallery and School of Art, 1963; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1964; Museum of Art, Carnegie Institute, Pittsburgh, 1964; Colby College, Waterville, Maine, 1964.

His work is in many collections including those of the University of Georgia, Athens; Albright-Knox Art Gallery, Buffalo; Krannert Art Museum, University of Illinois, Champaign; Encyclopaedia Britannica, Inc., Chicago; Dallas Museum of Fine Arts; Des Moines Art Center, Iowa; Fort Worth Art Center; Honolulu Academy of Arts; University of Nebraska, Lincoln; Los Angeles Public Library; Massillon Museum, Ohio; The Newark Museum, New Jersey; American Academy of Arts and Letters, The Brooklyn Museum, IBM Galleries, The Metropolitan Museum of Art, The Museum of Modern Art, The New York Public Library, Whitney Museum of American Art, New York; Pennsylvania State University, University Park; Munsan-Williams-Practar Institute, Utica, New York; The Carcaran Gallery of Art, Washington, D.C.; Wichita Art Museum, Kansas; Butler Institute of American Art, Youngstown, Ohio.



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 MOSES SOYER, *Portrait of Marvin Cherney*, 1966. Oil on canvas, 30 x 25. ACA Galleries, New York. (1948)

Moses Soyer was born in Russia, in 1899. He studied at The Cooper Union School of Art and Architecture, Educational Alliance Art School, National Academy of Design, New York; and he studied in Paris, France. He has taught at the American Art School, Educational Alliance Art School, New School for Social Research, and the School of Contemporary Art, New York. Mr. Soyer lives in New York, New York.

Mr. Soyer has received many awards, and special exhibitions of his work have been held at ACA Galleries, Boyer Gallery, Kleeman Gallery, Macbeth Gallery, J. B. Neumann Gallery, New York.

Mr. Soyer's work has been included in group exhibitions at The Art Institute of Chicago; The Metropolitan Museum of Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; The Corcoran Gallery of Art, Washington, D.C.; Butler Institute of American Art, Youngstown, Ohio.

His work is in many private and public collections including those of the Birmingham Museum of Art, Alabama; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford, Connecticut; The Newark Museum; The Brooklyn Museum, The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, New York; Syracuse University, New York; and Colby College, Waterville, Maine.

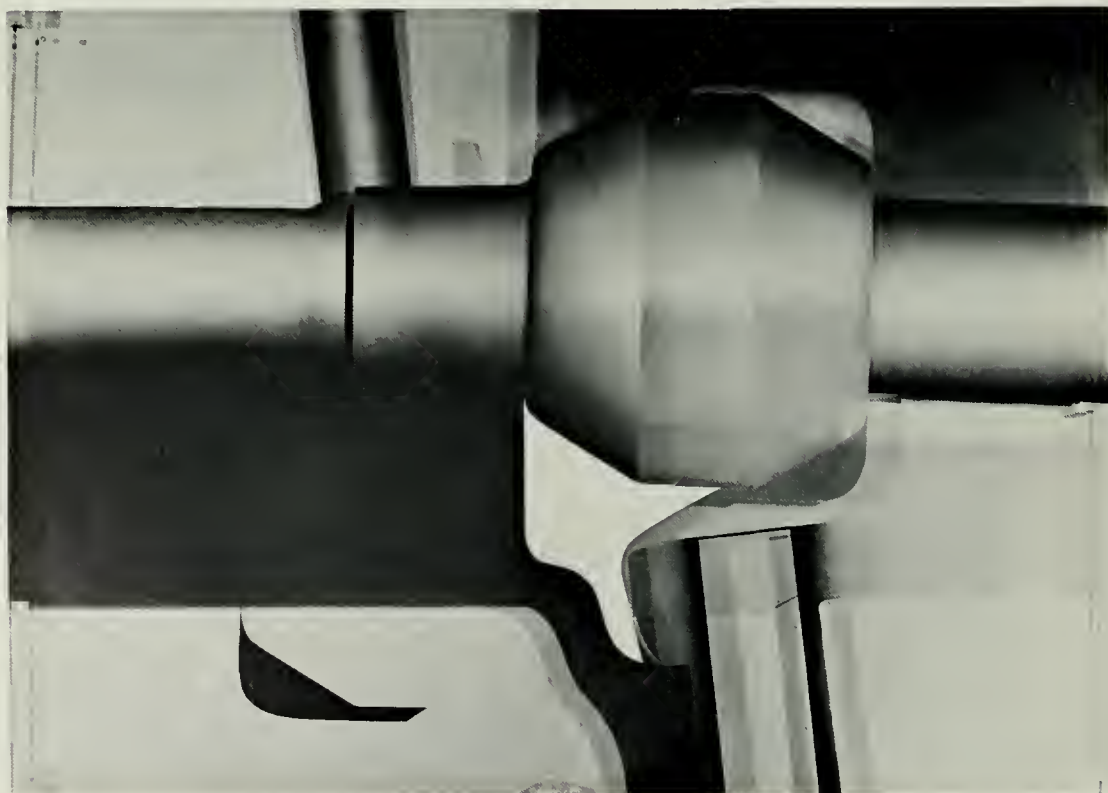


MARY SNOWDEN, *Red Pipes*, 1967. Plexiglas,
22 x 32. Quay Gallery, San Francisco.

Mary Snowden was born in Johnstown, Pennsylvania, in 1940. She has studied at Brown University, Providence, Rhode Island, where she received a B.A. degree in 1962; and at the University of California, Berkeley, where she received an M.A. degree in 1964. Miss Snowden has taught at the University of California, Berkeley, 1964-67; and since 1966, she has been teaching at the California College of Arts and Crafts, Oakland. She lives in Berkeley, California.

Special exhibitions of Miss Snowden's work have been held at Quay Gallery, San Francisco, 1966, 1969. Her work has been included in group exhibitions at the University of California, Berkeley, 1964, 1966; Richmond Art Center, California, 1965, 1966; San Francisco Art Institute, and San Francisco Museum of Art, 1965; California College of Arts and Crafts, Oakland, 1966, 1967, 1968; in Danville, California, 1967; at the California Palace of the Legion of Honor, San Francisco, 1967; in Tokyo, 1967; at the Lyttan Savings and Loan Association, Los Angeles, Oakland, and Palo Alto, California, 1968; Quay Gallery, San Francisco, 1968; Tampa Art Institute, Florida, 1968.

Miss Snowden's work is in the collections of the City of San Francisco, Mr. Daniel Wienberg, San Francisco; Mr. John Baker, York, Pennsylvania; Dr. Eugene Giar; and Mr. William Spence.



TOM STROBEL, *Spacescape*, 1968. Oil on canvas, 60 x 80. Joseph Faulkner-Main Street Galleries, Chicago.

"The current series of Illinois landscapes and spacescapes or mediascapes expresses my intention to apply new principles derived from the study of visual perception and psychology to the traditional concepts of painting. Often, in pursuit of a solution, I am involved in the new art-technology, and media mix concepts, but always from a significant psychological perspective. The representational image is important and spatial perception is important to generate a symbolic illusionism."

Tom Strabel was born in Bellmeade, Tennessee, in 1931. He studied at the University of Maryland, College Park; The School of The Art Institute of Chicago, 1955-56, 1957-60, where he received a B.F.A. degree; and at the University of Chicago. Mr. Strabel was the recipient of scholarships from The School of The Art Institute of Chicago, 1957; a scholarship from the Oxbow Summer School, Saugatuck, Michigan, 1959; and a Fulbright Fellowship to study at the Staatliche Kunstakademie Düsseldorf, Düsseldorf, Germany, 1960-61. In 1957, Mr. Strabel was elected to Delta Phi Delta honorary art society at The School of The Art Institute of Chicago. He has taught at The School of The Art Institute of Chicago, 1963-64; Illinois Institute of Technology, Chicago, 1967-68; and presently he is teaching at

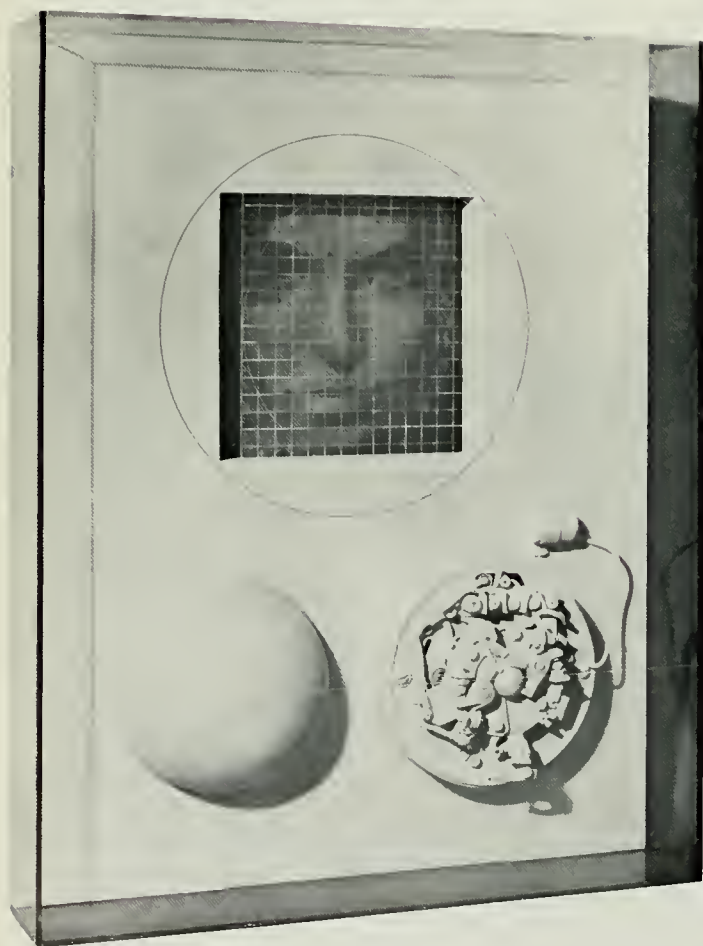
Northwestern University, Chicago. He lives in Barrington Hills, Illinois.

Mr. Strabel has won several awards, and special exhibitions of his work have been held at Feingarten Galleries, Chicago, 1960; Staatliche Kunstakademie Düsseldorf, Düsseldorf, Germany, 1960-61; Chicago Public Library, 1961; Fairweather Hardin Gallery, Chicago, 1963; Galeria del Arte Moderna, Madrid, 1963; University Club of Chicago, 1964; Galeria Biosca, Madrid, 1964; Galerie Cardier, Paris, 1964.

Mr. Strabel's work has been included in group exhibitions at The Art Institute of Chicago, 1959, 1960, 1963, 1965; Main Street Galleries, Chicago, 1959; Feingarten Galleries, New York, 1959; Feingarten Galleries, Los Angeles, 1960; Amerika-Haus, Berlin, Hamburg, Munich, Germany, 1961; The Arts Club of Chicago, 1964; Illinois State University, Normal, 1964; Albright-Knox Art Gallery, Buffalo, 1965; The Cleveland Museum of Art, 1965; Walker Art Center, Minneapolis, 1965; Worcester Art Museum, Massachusetts, 1965.

His work is in the collections of the Krannert Art Museum, University of Illinois, Champaign; The Cleveland Museum of Art; Staatliche Kunstakademie Düsseldorf, Düsseldorf, Germany; International Business Machines Corporation, United States Steel Corporation, New York; International Minerals and Chemicals Corporation, Skokie, Illinois.





CLYDE LYNDS, *Love Machine, #2*, 1968. Plexiglas and painted construction, 19 3/4 x 15 1/2 x 4 1/4. Babcock Galleries, New York.

"My paintings and constructions are not intended to have a precise meaning other than to put into form certain feelings about the relationships between man and his environment. To do this I find it necessary to use whatever materials will convey a particular feeling best.

"Tradition, cost, availability and easy acceptance by the public make paint and canvas the most widely used of materials. But with such a variety of materials as is available to the artist today, paint is no longer necessarily the best means of expression.

"Today's palette should consist not only of paint but of metal, plastics, wood, old shoelaces, electricity and anything else that will afford the artist the widest range for his endeavors."

Clyde Lynds was born in Jersey City, New Jersey, in 1936. He studied at the Art Students League of New York, 1957-58; and at the Frank Reilly School of Art, New York, 1960-66. He lives in Wood-Ridge, New Jersey.

Mr. Lynds has received several awards, and his work has been exhibited at the Wakeling Gallery, Wood-Ridge, New Jersey, 1966; Jersey City Museum, New Jersey, 1967, 1968; New Jersey State Museum, Trenton, 1967; Union Junior College, Cranford, New Jersey, 1968; Monmouth College, West Long Branch, New Jersey, 1968.

PETER HOLBROOK, *La Salle Street Bridge*, 1967.
Acrylic on canvas, 76 x 68. Lent by Mr. Roger Hull,
Evanston, Illinois. Richard Gray Gallery, Chicago.

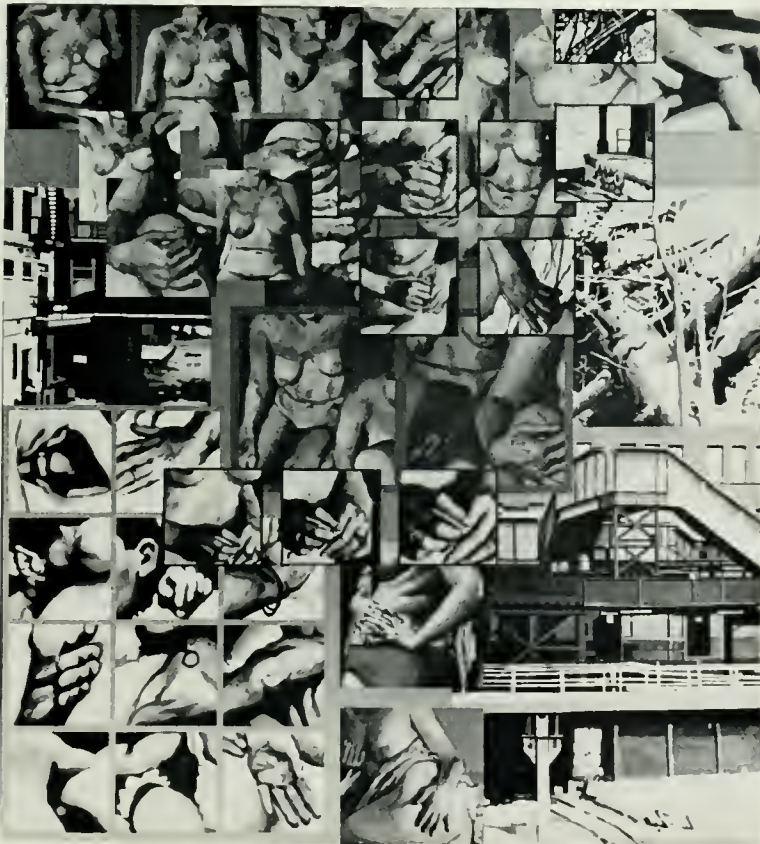
"I have been working from photographs for about five years, and have been doing my own photography for about three and one-half years. The creative process for me is not one of fabrication, but rather one of the reproduction and editing of the real world. The work is painterly and often quite loose, but should always refer to its source — a photograph. I deny the viewer the ability to dispense with anything I paint as fantasy (a figment of my imagination), because he knows that the material represents a visual fact — the camera doesn't lie. As I've gotten deeper into the processes of photography, my paintings have reflected that technology. I bring to painting images that are germane to photography — proof sheets, blow ups, sequential images (I am accused of being a frustrated movie maker), time exposures, increased contrast, lens distortion, stop action, etc. The creative process, then, extends not only to painting images, but to taking pictures and the darkroom procedures for painting them. If this is not immediately obvious in the paintings it is because they are, after all, paintings, not photographic collages, and must succeed or fail as such."

Peter Holbrook was born in New York, New York, in 1940. He has studied at Dartmouth College, Hanover, New Hampshire, where he received a B.A. degree in 1961; and at

The Brooklyn Museum Art School, New York, 1962-63. Mr. Holbrook was the recipient of the James B. Reynolds Foreign Study Fellowship to Paris, 1961-62; and a fellowship from The Brooklyn Museum Art School, 1962-63. He lives in Chicago, Illinois.

Mr. Holbrook has received several awards, and special exhibitions of his work have been held at Dartmouth College, Hanover, New Hampshire, 1960; and at the Richard Gray Gallery, Chicago, 1964, 1966, 1967. His work has been included in group exhibitions at The Art Institute of Chicago, 1965, 1967; De Paul University, Chicago, 1965; National Institute of Design of Illinois Institute of Technology, Chicago, 1965, 1966; Kendall College, Evanston, Illinois, 1965; Walker Art Center, Minneapolis, 1965; University of Illinois, Urbana-Champaign, 1965; Illinois Wesleyan University, Bloomington, 1966; Richard Gray Gallery, Chicago, 1966, 1967; Hyde Park Art Center, Chicago, 1966; Northern Illinois University, DeKalb, 1966; Adele Rosenberg Gallery, Chicago, 1966; Des Moines Art Center, Iowa, 1967; Mortho Jackson Gallery, New York, 1967; Museum of Contemporary Art, Chicago, 1968; The American Federation of Arts, New York, 1968-69.

His work is in the collections of Dr. and Mrs. Irving Forman, Illinois Bell Telephone, Mr. Lewis Manilow, Mr. Alan Rosenberg, Western Electric Company, Chicago; Northern Illinois University, DeKalb; Mr. Howard Marks, Minneapolis; Cornell College, Mt. Vernon, Iowa; and The American Federation of Arts, New York.





JOHN G. BALSLEY, *American Sunday Summer Landscape*, 1967-68. Welded metal, wood, epoxy, polyester, nalgohyde and polymer acrylic, 46 3/4 x 57 x 45. Fairweather Hardin Gallery, Chicago.

"I am addicted to the gaiety, and at the same time, to the violence of the machine. I am fascinated by the phenomena of experience and memory attached to the immediacy and shock of contemporary tragedy."

John Balsley was born in Cleveland, Ohio, in 1944. He studied at Ohio Northern University, Ada, where he received a B.A. degree; University of the Americas, Mexico City, where he received a D.F.A. degree; and Northern Illinois University, DeKalb. He lives in DeKalb, Illinois.

Special exhibitions of Mr. Balsley's work have been held at The Canton Art Institute, Ohio, 1967; College of Wooster, Ohio, 1967; and The Toledo Museum of Art, 1968.

Mr. Balsley's work has been included in group exhibitions at The Toledo Museum of Art, 1965, 1966, 1967, 1968; Butler Institute of American Art, Youngstown, Ohio, 1965, 1966, 1967, 1968; The Cleveland Museum of Art, 1966, 1967, 1968; Museum of Contemporary Art, Chicago, 1968; and Pennsylvania State University, University Park, 1968.

His work is in the collections of The Canton Art Institute, Ohio; Art Club of Erie, Pennsylvania; College of Wooster, Ohio; Butler Institute of American Art, Youngstown, Ohio.



JAMES WINES, Zap, 1966. Iran and cement, 32 x 24 x 34 1/2. Marlborough-Gerson Gallery, Inc., New York. (1959, 1963, 1965)

"I am interested in sculpture as environment or fragments of environment in which the audience can become involved." (From the catalogue of "James Wines, Recent Sculpture," Otta Gerson Gallery, New York, October, 1962.)

James Wines was born in Chicago, Illinois, in 1932. He studied at Syracuse University, New York, 1950-55, with Ivan Mestrovic. He was the recipient of a Pulitzer Fellowship, 1953; the Prix de Rome, 1956; a John Simon Guggenheim Memorial Foundation Fellowship, 1964; and a Ford Foundation Grant, 1964. Mr. Wines has taught at the New School for Social Research, New York, 1963; and The School of Visual Arts, New York, 1963-67. He lives in New York, New York.

Special exhibitions of Mr. Wines' work have been held at the Everson Museum of Art, Syracuse, New York, 1954, 1962-63; Académie des Beaux-Arts, Istanbul, Turkey, 1956; The Baltimore Museum of Art, 1958; Silvan Simone Gallery, Los Angeles, 1958, 1959, 1961; Otta Gerson Gallery, New York, 1960, 1962; Galleria Trastevere, Rome, 1960, 1961; Galerie Alphonse Chave, Vence, France, 1960; Syracuse University, New York, 1962, 1963; Walker Art Center, Minneapolis, 1964; Colgate University, Hamilton, New York, 1966.

His work has been included in group exhibitions at the Everson Museum of Art, Syracuse, New York, 1951, 1952, 1953, 1954, 1963; The Baltimore Museum of Art, 1952, 1953, 1954; Galleria degli Uffizi, Florence, Italy, 1957; Los Angeles County Museum of Art, Los Angeles, 1958; The American Federation of Arts, New York, 1958, 1960-61; Whitney Museum of American Art, New York, 1958, 1960, 1962, 1964, 1966; American Academy in Rome, 1958; in Sacramento, California, 1958; at The Art Institute of Chicago, 1959, 1963; The Museum of Modern Art, New York, 1959, 1961-62; University of Illinois, Urbana-Champaign, 1959, 1963, 1965; Otta Gerson Gallery, New York, 1960, 1961; in Boston, 1961; at the Dayton Art Institute, 1961; New School for Social Research, New York, 1961; Oberlin College, Ohio, 1961; Philadelphia Museum of Art, 1961, 1964; Museum of Art, Carnegie Institute, Pittsburgh, 1961, 1964; Museu de Arte Moderna de São Paulo, Brazil, 1963; Dallas Museum of Fine Arts, 1964; Walker Art Center, Minneapolis, 1964; Flint Institute of Arts, Michigan, 1966; Stedelijk Museum, Amsterdam; Riverside Museum, New York; and Museum des 20. Jahrhunderts, Vienna.

Mr. Wines' work is in the public collections of the University of Massachusetts, Amherst; Stedelijk Museum, Amsterdam; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; The Cleveland Museum of Art; Colgate University, Hamilton, New York; Herran Museum of Art, Indianapolis; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Tate Gallery, London; Los Angeles County Museum of Art, Los Angeles; The Currier Gallery of Art, Manchester, New Hampshire; University of Wisconsin, Milwaukee; Walker Art Center, Minneapolis; Columbia Broadcasting System, Inc., New York University, Whitney Museum of American Art, New York; Hoffman-LaRoche Research Laboratory, Nutley, New Jersey; Everson Museum of Art, Syracuse University, New York; Munson-Williams-Proctor Institute, Utica, New York; Museum des 20. Jahrhunderts, Vienna; and in many private collections.

JACK BEAL, *Madison Nude*, 1967. Oil on canvas, 60 x 76. Lent from a private collection. Allan Frumkin Gallery, Inc., New York.

Jack Beal was born in Richmond, Virginia, in 1931. He studied at The School of The Art Institute of Chicago, University of Chicago; and at the College of William and Mary, Williamsburg, Virginia. Mr. Beal has taught at the University of Wisconsin, Madison, 1967; and he was visiting critic at the University of Wisconsin, Milwaukee, and Purdue University, Lafayette, Indiana. He lives in New York, New York.

Special exhibitions of Mr. Beal's work have been held at the Allan Frumkin Gallery, Inc., New York, 1965, 1967; Allan Frumkin Gallery, Inc., Chicago, 1966. His work has been included in group exhibitions at The Art Institute of Chicago, 1965; University of Nebraska, Lincoln, 1965; The

J. B. Speed Art Museum, Louisville, 1965; The American Federation of Arts, New York, 1965; Whitney Museum of American Art, New York, 1965, 1966; University of Colorado, Boulder, 1966, 1967; University of Kentucky, Lexington, 1966; Norfolk Museum of Arts and Sciences, Virginia, 1966; Galerie Claude Bernard, Paris, 1966; Rhode Island School of Design, Providence, 1966; Bennington College, Vermont, 1967; Terry Dintenfuss, Inc., Allan Frumkin Gallery, Inc., New York, 1967; Vassar College, Poughkeepsie, New York, 1968; San Francisco Museum of Art, 1968.

His work is in the collections of the University of North Carolina, Chapel Hill; The Art Institute of Chicago; Mr. Frederic Ossorio, East Hampton, New York; The Minneapolis Institute of Arts; Mr. Richard Brown Baker, Mr. Roy R. Neuberger, Sara Raby Foundation, Whitney Museum of American Art, New York; Alexis Irene du Pont, Wilmington, Delaware; Mr. Robert Mayer, Winnetka, Illinois.



NAM JUNE PAIK, *Some Soy The Condition of Success Is "Only 20% New." Sorry, My Thing Is "95% New."*, 1964. Electronic television and magnet, 18 x 18. Galeria Bonino, Ltd., New York.

Nam June Paik was born in Seoul, Korea, in 1932. Mr. Paik has done studies in several fields. In 1956 he graduated with a major in aesthetics from the University of Tokyo; and from 1956-58 he studied music, art history and philosophy at the Universität Zu Köln, Cologne, Germany; Staatliche Hochschule für Musik Freiburg im Breisgau, Freiburg, Germany; and the Ludwig-Maximilians-Universität München, Munich, Germany. He lives in New York, New York.

Many special exhibitions of Mr. Paik's work have been held, including those at the Galerie 22, Düsseldorf, Germany, 1959; Atelier Mary Bauermeister, Cologne, Germany, 1960; Louisiana Kunstmuseum, Humblebaek, Denmark, 1961; Ny Musikk, Oslo, Norway, 1961; Liljevalchs Konsthall, Stockholm, Sweden, 1961; Kammerspiele, Düsseldorf, Germany, 1962; Amstel 47, Amsterdam, 1963; Galerie Parnass, Wuppertal, Germany, 1963; Sogetzu Art Center, Tokyo, 1964; Institut für Kunstgeschichte der Rheinische-Westfälischen Technischen Hochschule, Aachen, Germany, 1965; Galerie René Block, Berlin, 1965, 1966-68; Rudolf Zwirner Gallery, Cologne, Germany, 1965, 1966-68; Johanne Wolfgang Goethe-Universität, Frankfurt, Germany,

1965; Galeria Bonino, Ltd., New York, 1965, 1968; Cinémathèque, New York, 1965, 1966, 1967; Judson Hall, New School for Social Research, New York, 1965; Philadelphia College of Art, 1965; D.U.T., Copenhagen, 1966-68; Staatliche Kunstakademie Düsseldorf, Düsseldorf, Germany, 1966-68; Eastern United States Physicist Congress, Providence, Rhode Island, 1966; Tekniska Museet, Stockholm, Sweden, 1966; The Jewish Museum, New York, 1967; John Brockman Associates, New York, 1968; New York State University at Stony Brook, 1968.

His work has been included in group exhibitions at the Galeria La Salita, Rome, 1962; Minami Gallery, Tokyo, 1962; Städtisches Museum, Wiesbaden, Germany, 1962; Staatliche Kunstakademie Düsseldorf, Düsseldorf, Germany, 1963; Carnegie Recital Hall, Judson Hall, New York, 1964; Brandeis University, Waltham, Massachusetts, 1964; University of Michigan, Ann Arbor, 1965; Philharmonic Hall, Lincoln Center for the Performing Arts, Inc., New York, 1965; Galerie Parnass, Wuppertal, Germany, 1965; Institute of Contemporary Art, Boston, 1966; Rhode Island School of Design, Providence, 1966; Felix Gallery, Cologne, Germany, 1967; Walker Art Center, Minneapolis, 1967; Howard Wise Gallery, Staten Island Ferry Festival, New York, 1967; Wallraff-Richartz-Museum, Cologne, Germany, 1968; Finch College, Judson Gallery, New York University, Pratt Institute, New York, 1968.



HAROLD TOVISH, *Vortex*, 1966. Bronze, 18 x 18.
Lent by Dr. and Mrs. Harold Laufman, New York. Terry Dintenfass, Inc., New York. (1959, 1961, 1967)

"Actually, I've been very reluctant to exhibit in recent years. I have wanted my work to build up until I felt it was ready to be widely seen. One of the things about me that annoys many people is that I destroy about 50 per cent of my work. If an idea doesn't come off, I destroy the piece, so it often looks as if I don't produce very much."

Harold Tovish was born in New York, New York, in 1921. He studied in a program under the Works Progress Administration, 1938-40; at Columbia University, New York, 1940-43; at the Ossip Zadkine School of Sculpture, Paris, 1949-50; and at the Académie de la Grande Chaumière, Paris, 1950-51. He has taught at the New York State University College of Alfred, 1947-49; University of Minnesota, Duluth, 1951-54; and at The School of the Museum of Fine Arts, Boston, 1957-65. Mr. Tovish was the recipient of a grant from the American Academy of Arts and Letters, New York, 1960. In 1965 he was elected Sculptor in Residence of the American Academy in Rome and in 1968 a Fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, Cambridge. He now lives in Brookline, Massachusetts.

Special exhibitions of his work have been held at the Walker Art Center, Minneapolis, 1953; The Swetstoff Gallery, Boston, 1957, 1960; Fairweather Hordin Gallery, Chicago, 1960; Terry Dintenfass, Inc., New York, 1963, 1965; The Solomon R. Guggenheim Museum, New York, 1968.

His work has been included in group exhibitions at The Metropolitan Museum of Art, New York, 1942; Village Art Center, New York, 1946; The Toledo Museum of Art, 1947; Wichita Art Association, Inc., Kansas, 1948; Galerie 8, Paris, 1950; Walker Art Center, Minneapolis, 1951; The Minneapolis Institute of Arts, 1952, 1954; Whitney Museum of American Art, New York, 1952, 1954, 1957, 1960, 1964; San Francisco Museum of Art, 1952; The Denver Art Museum, 1955; Boston Arts Festival, 1957, 1958, 1959, 1963, 1964; Portland Art Museum, Oregon, 1957; The Solomon R. Guggenheim Museum, New York, 1958, 1960; Museum of Art, Carnegie Institute, Pittsburgh, 1958; The Art Institute of Chicago, 1959, 1960; The Museum of Modern Art, New York, 1959; University of Illinois, Urbana-Champaign, 1959, 1961, 1967; DeCordova and Dana Museum, Lincoln, Massachusetts, 1964; The American Federation of Arts, New York, 1964; San Antonio Hemisfair, 1968.

Mr. Tovish's work is in many private and public collections including those of the Addison Gallery of American Art, Andover, Massachusetts; Mr. and Mrs. Lester Dona, Museum of Fine Arts, Boston; The Art Institute of Chicago; Mr. and Mrs. John Cowles, The Minneapolis Institute of Arts, Walker Art Center, Minneapolis; Mr. and Mrs. Robert Gardner, The Solomon R. Guggenheim Museum, Dr. and Mrs. Harold Laufman, Mr. and Mrs. Edwin Stone, Whitney Museum of American Art, New York; Joseph H. Hirshhorn Collection, Washington, D.C.; Worcester Art Museum, Massachusetts.



EDWARD STASACK, *Red Window Landscape*, 1967.
Liquitex and oil on canvas, 40 x 52. The Downtown
Gallery, New York. (1961, 1963, 1965)

Edward Stasack was born in Chicago, Illinois, in 1929. He studied at the University of Illinois, Urbana-Champaign, where he received a B.F.A. degree in 1955, and an M.F.A. degree in 1956. He was the recipient of a graduate fellowship from the University of Illinois, 1955-56; Louis Comfort Tiffany Foundation scholarships in printmaking, 1957, and in painting, 1962-63; and a Rockefeller Foundation grant, 1958-59. He has been teaching at the University of Hawaii, Honolulu, since 1956. He lives in Honolulu, Hawaii.

Mr. Stasack has received many awards, and special exhibitions of his work have been held at Fart Sheridan, Illinois, 1954; Cramer and Quint Gallery, Chicago, 1956; University of Hawaii, Honolulu, 1956; in Hilo, Hawaii, 1957; The Gallery, Honolulu, 1957-59; Scoville Gallery, Honolulu, 1958, 1959; Honolulu Academy of Arts, 1962; The Downtown Gallery, New York, 1965.

His work has been included in group exhibitions at the Honolulu Printmakers, 1956, 1957, 1958, 1959, 1960; The Brick Store Museum, Kennebunk, Maine, 1956, 1957, 1958, 1960; Society of American Graphic Artists, Inc., New York, 1956, 1957, 1960; The Print Club, Philadelphia, 1956; San Francisco Museum of Art, 1956, 1960, 1961; Library of Congress, Washington, D.C., 1956, 1957, 1960; Print Club

of Albany, New York, 1957, 1959; Hunterdon County Art Center, Clinton, New Jersey, 1957, 1958; Silvermine Guild of Artists, New Canaan, Connecticut, 1957; Northwest Printmakers, Seattle, 1957, 1959, 1960; Washington Watercolor Club, District of Columbia, 1957; The Downtown Gallery, New York, 1960; Krannert Art Museum, University of Illinois, Champaign, 1961, 1963, 1965; Moderna Galerija, Ljubljana, Yugoslavia, 1963; American Color Print Society, Philadelphia, 1963, 1964; Museum of Art, Carnegie Institute, Pittsburgh, 1964; American Academy of Arts and Letters, New York, 1965; The Carcanon Gallery of Art, Washington, D.C., 1965; and at IBM Galleries, New York.

Mr. Stasack's work is in the collections of the Addison Gallery of American Art, Andover, Massachusetts; Illinois Bell Telephone, Chicago; Cincinnati Art Museum; Hunterdon County Art Center, Clinton, New Jersey; Honolulu Academy of Arts; The Brick Store Museum, Kennebunk, Maine; Otis Art Institute of Los Angeles County, Los Angeles; Society of American Graphic Artists, Inc., New York; Jaslyn Art Museum, Omaha; Bradley University, Peoria, Illinois; Free Library of Philadelphia; Philadelphia Museum of Art; Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art; San Francisco State College; Seattle Art Museum; University of Illinois, Urbana-Champaign; Library of Congress, Washington, D.C.; Butler Institute of American Art, Youngstown, Ohio.



SIDNEY GOODMAN, *Self-Portrait in the Studio*, 1967.
 Oil on canvas, 67 x 79. Terry Dintenfass, Inc., New York.

Sidney Goodman was born in Philadelphia, Pennsylvania, in 1936. He studied at the Philadelphia College of Art, 1958. Mr. Goodman presently is teaching at the Philadelphia Museum School of Art. He lives in Elkins Park, Pennsylvania.

Mr. Goodman has received several awards, and special exhibitions of his work have been held at Terry Dintenfass, Inc., New York, 1961, 1963, 1964, 1965, 1966, 1968; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1968; and George Washington University, Washington, D.C., 1968.

Mr. Goodman's work has been included in group exhibitions at the Joslyn Art Museum, Omaha, 1966; Whitney Museum of American Art, New York, 1967; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1967, 1968; Herron Museum of Art, Indianapolis; The Brooklyn Museum, The Museum of Modern Art, New York; The Philadelphia Art Alliance and Philadelphia Museum of Art; The Corcoran Gallery of Art, Washington, D.C.

His work is in the collections of The Art Institute of Chicago; The Museum of Modern Art, Whitney Museum of American Art, New York; Philadelphia Museum of Art; Library of Congress, Washington, D.C.





MAX COLE, Nerisa, 1968. Oil and resins on masonite, 72 x 48. Comoro Gallery, Los Angeles.

Max Cole was born in Hodgeman County, Kansas, in 1937. She studied at Kansas State University, Manhattan; Fort Hays Kansas State College, Hays, where she received a B.A. degree, 1961; and at the University of Arizona, Tucson, where she received an M.F.A. degree, 1964. She was the recipient of a graduate fellowship from Fort Hays Kansas State College, Hays, 1961; and graduate teaching assistantships from the University of Arizona, Tucson, 1962-64. Miss Cole has taught at the Pasadena City College, California, 1967-69; and the Otis Art Institute of Los Angeles County, Los Angeles, 1968-69. She lives in Altadena, California.

Miss Cole has received several awards, and special exhibitions of her work have been held at the Visual Arts Gallery, Wichita, Kansas, 1961; 261 Gallery, University of Arizona, Tucson, 1964; Selected Arts Gallery, Chico, California, 1965; and Comoro Gallery, Los Angeles, 1966, 1968.

Miss Cole's work has been included in group exhibitions in Phoenix, 1962; at the Stockton Art League, California, 1962; Tucson Arts Center, 1962, 1967; Scripps College, Claremont, California, 1963; Ball State University, Muncie, Indiana, 1963, 1966; Phoenix Art Museum, 1963; Temple Israel, St. Louis, 1963; New Mexico Art League, Albuquerque, 1964; in Chico, California, 1964; at Purdue University, Lafayette, Indiana, 1964, 1966; The Society of the Four Arts, Palm Beach, Florida, 1964; in Los Vegas, 1965; Lodi, California, 1965; Los Angeles, 1965, 1968; at the St. Paul Art Center, 1965; Civic Arts, Walnut Creek, California, 1965; in Del Mar, California, 1966, 1967; at The Gallery, Denver, 1966; Downey Museum of Art, California, 1966, 1967, 1968; Dorian Hunter Gallery, Fullerton, California, 1966; The Dulin Gallery of Art, Knoxville, Tennessee, 1966; in Laguna Beach, California, 1966, 1968; at California State College at Los Angeles, 1966; Los Angeles County Museum of Art, Los Angeles, 1966; Cerritos College, Norwalk, California, 1966; San Diego Jewish Community Center, 1966, 1967; San Francisco Museum of Art, 1966; Charles and Emma Frye Art Museum, Seattle, 1966; Western Association of Art Museums, Seattle, 1966; Butler Institute of American Art, Youngstown, Ohio, 1966; Artisan Gallery, Houston, 1968; Lo Jolla Museum of Art, California, 1968; Lytton Center of the Visual Arts, Los Angeles and Oakland, 1968; Occidental College, Los Angeles, 1968; The Pasadena Art Museum, California, 1968; E. B. Crocker Art Gallery, Sacramento, California, 1968; The Fine Arts Gallery of San Diego, 1968; The John and Mable Ringling Museum of Art, Sarasota, Florida, 1968.

MARVIN KLAIVEN, Artist: *Barnet*, 1968. Acrylic on canvas, 72 x 48. Gilman Galleries, Chicago.

"For me, a painting is like a human being. It reveals the joys, the frailties, the dichotomy, and the perfection of the human character. The success or failure of my energy is directly related to a balance of these elements. If my work ceases to reveal this character, it then becomes a lie and 'humanless'."

Marvin Klaven was born in Decatur, Illinois, in 1931. He studied at The University of Iowa, Iowa City, 1954-59, where he received a B.A. degree in 1957, and an M.F.A. degree in 1959. He was the recipient of a Louis Camfart Tiffany Foundation Grant in 1964. Mr. Klaven teaches at Millikin University, Decatur, and is the director of the Decatur Art Center. He lives in Decatur, Illinois.

Special exhibitions of Mr. Klaven's work have been held at the Decatur Art Center, Illinois, 1963, 1967; and at the Lakeview Center for Arts and Sciences, Peoria, Illinois, 1967. Mr. Klaven's work has been included in group exhibitions at Ball State University, Muncie, Indiana, 1962; Eastern Illinois University, Charleston, 1963; Lakeview Center for Arts and Sciences, Peoria, Illinois, 1965-66; Illinois Arts Council, and Illinois Bell Telephone, Chicago, 1968.

His work is represented in the collections of the Illinois Arts Council, and Illinois Bell Telephone, Chicago; Mr. John Warner III, Clinton, Illinois; Decatur Art Center, Illinois; and Mr. George Irwin, Quincy, Illinois.



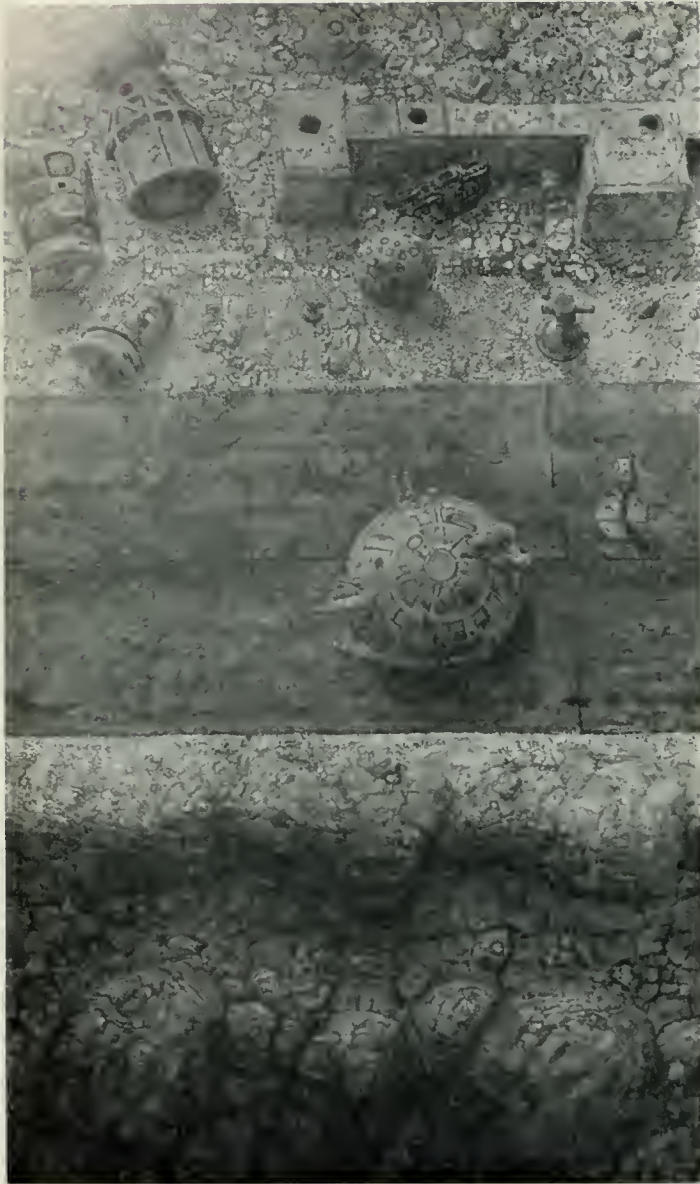
CLAIRE ZEISLER, Red Wednesday, 1968. Jute fiber, 60 x 20 x 50. Richard Feigen Gallery, Chicago.

Claire Zeisler was born in Cincinnati, Ohio, in 1903. She studied at Columbia University, New York, and with Alexander Archipenko at the Institute of Design of Illinois Institute of Technology, Chicago. She also has studied weaving technique with Bea Swartchild. Mrs. Zeisler lives in Chicago, Illinois.

Special exhibitions of Mrs. Zeisler's work have been held at The Art Institute of Chicago, Chicago Public Library, 1961; The Renaissance Society at the University of Chicago, 1962; Kunstgewerbemuseum der Stadt Zürich, 1964; Richard Feigen Gallery, Chicago, 1968. Her work has been included in several group exhibitions at the Museum of Contemporary Crafts of the American Craftsmen's Council, New York.

Mrs. Zeisler's work is in the collections of Mrs. Irving Addis, Mr. Dennis Adrion, Mr. and Mrs. John Allschuler, The Art Institute of Chicago, Mr. and Mrs. Edwin Bergman, The First National Bank of Chicago, Dr. and Mrs. Stanton Friedberg, Mr. Robert Glauber, Mr. and Mrs. Joel Starrels, Chicago; Mr. Robert Moyer, Winnetka, Illinois.





TOM PARISH, *Coastal Road West*, 1967. Oil on canvas, 46 x 77. Gilmon Galleries, Chicago.

"My paintings to me are the results of a search for something that I don't know until I find it — or them. I happen to see and draw certain objects. Drawings, memories of events in space get reshaped within a new context as a painting slowly evolves. It seems as tho a window onto some vast lost continent suddenly slides open at a point of finding. I keep trying to discover the latch."

Tom Parish was born in Hibbing, Minnesota, in 1933. He studied at The Pennsylvania Academy of the Fine Arts, Philadelphia, where he received a B.F.A. degree in 1957; and of the University of North Dakota, Grand Forks, where he received an M.A. degree in 1960. Mr. Parish was the recipient of a Cresson Traveling Scholarship to Europe in 1956 and 1966. He has taught at Joliet Junior College, Illinois, 1960-64; St. Louis County College, St. Louis, 1966-67; and he presently is teaching at Wayne State University, Detroit. Mr. Parish lives in Detroit, Michigan.

Special exhibitions of Mr. Parish's work have been held at Gilmon Galleries, Chicago. His work has been included in group exhibitions of The Print Club, Philadelphia, 1955, 1956, 1957, 1958; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1957; Seattle Art Museum, 1959; University of North Dakota, Grand Forks, 1960, 1963; in Red River Valley, Texas, 1960; at The Art Institute of Chicago, 1963-64; Lewis College, Lockport, Illinois, 1963; Butler Institute of American Art, Youngstown, Ohio, 1964, 1965; Flint Institute of Arts, Michigan, 1966.

Mr. Parish's work is in the collections of the University of North Dakota, Grand Forks; Lewis College, Lockport, Illinois; and Butler Institute of American Art, Youngstown, Ohio.

WILLIAM THEO BROWN, *Four Nudes on River Bank*, 1968. Acrylic on canvas, 48 x 72. Felix Landau Gallery, Los Angeles.

William Brown was born in Moline, Illinois, in 1919. He studied at Yale University, New Haven, Connecticut, where he received a B.A. degree in 1941. In 1952, he received an M.A. degree from the University of California, Berkeley. He lives in Malibu, California.

Special exhibitions of Mr. Brown's work have been held at the San Francisco Museum of Art, 1957; Felix Landau Gallery, Los Angeles, 1958, 1960, 1963, 1965, 1967; Barone Gallery, New York, 1961; Kornblee Gallery, New York, 1962; E. B. Crocker Art Gallery, Sacramento, California, 1965; Hollis Gallery, San Francisco, 1965; Esther Bear Gallery, Santa Barbara, California, 1965; University of Kansas, Lawrence, 1967; Landau-Alan Gallery, New York, 1968.

Mr. Brown's work has been included in group exhibitions at the Los Angeles County Museum of Art, Los Angeles, 1957-58; The Minneapolis Institute of Arts, 1957; Oakland

Art Museum, California, 1957-58; San Francisco Museum of Art, 1957, 1960; Santa Barbara Museum of Art, California, 1957, 1959; M. H. de Young Memorial Museum, San Francisco, 1958; California Palace of the Legion of Honor, San Francisco, 1959; Zabriskie Gallery, New York, 1960; Pavilion Gallery, Newport Beach, California, 1962; University of New Mexico, Albuquerque, 1964-67; University of Colorado Museum, Boulder, 1965; Waddington Galleries, London, 1965; The J. B. Speed Art Museum, Louisville, 1965; Palm Springs Desert Museum, Inc., California, 1966; The Virginia Museum of Fine Arts, Richmond, 1966; University of Arizona, Tucson, 1967.

Mr. Brown's work is in the collections of the Davenport Municipal Art Gallery, Iowa; Commerce Trust Company, Kansas City, Missouri; University of Kansas, Lawrence; University of Nebraska, Lincoln; Capitol Records, Inc., Los Angeles; Oakland Art Museum, California; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco; Joseph H. Hirshhorn Collection, Washington, D.C.



VIRGINIO FERRARI, *Amare Fertile*, 1968. Plexiglas and brushed aluminum with liquid in suspension, 96 x 96 x 15. Galleria Rama, Chicago.

"What I have tried to call to mind in this sculpture is a natural act of life. 'FERTILE LOVE' is the title.

"It is a large screen in which each person recognizes himself. The center of the screen is cut leaving a grand circle. Inside the circle, two colored forms evoke the act of love. The subject is a simple one, but it is intrinsic to the nature of man and arrests him by its relevance to his own life and to his primordial beginnings. I am trying to distill the essence of this phenomenon — to make it more visible, to exalt it. I want to open the eyes of every individual and make him feel and see the transparency of light and color in the movement of the forms.

"This sculpture is life's mirror stopping you; it is a message I like to give, a message communicated with actual technique. This technique combines perfectly with my expression."

Virginia Ferrari was born in Verona, Italy, in 1937. He studied at the N. Nani School of Art, Verona, 1956; and at the Accademia Cignaroli di Pittura e Scultura, Affresco e Incisione, Verona, 1959. Mr. Ferrari has taught at the Accademia Cignaroli di Pittura e Scultura, Affresco e Incisione, Liceo Artistico, Verona; and he has been teaching at the University of Chicago, since 1966. Mr. Ferrari lives in Chicago, Illinois.

Special exhibitions of Mr. Ferrari's work have been held at the Galleria XXII Marzo, Venice, 1962; Galleria Minima, Milan, 1963; Makler Gallery, Philadelphia, 1963; Galleria del Girasole, Udine, Italy, 1964; Galleria Zera, Verona, 1965; University of Chicago and the Galleria Rama, Chicago, 1967; Cedar Rapids Art Association, Iowa, 1968; Evanston Art Center, Illinois, 1968; Fresno Arts Center, California, 1968; Long Beach Museum of Art, California, 1968.

Mr. Ferrari's work has been included in group exhibitions at the Mostra Internazionale Giovanile, Gorizia, Italy, 1958; Mostra Nazionale d'Arte Giovanile, Rome, 1958; Biennale Nazionale, Milan, 1959, 1961, 1965; Quadriennale, Rome, 1959; in Munich, Germany, 1962; at the Galleria del Grattacielo, Milan, 1963; Biennale d'Arte Triveneta, Padova, Italy, 1963; Biennale Nazionale, Verona, 1963, 1965, 1967; "La Carnice," Verona, 1963; Ravinia Festival of Art, Highland Park, Illinois, 1964; Galleria Zero, Verona, 1964, 1966; Galleria Goethe, Bolzano, Italy, 1965; Galleria Nazionale d'Arte Moderna, Rome, 1965; in Ljubana, Yugoslavia, 1966; at the University of Pennsylvania, Philadelphia, 1966; Fairweather Hardin Gallery, Galleria Rama, and Roosevelt University, Chicago, 1967; Purdue University, Lafayette, Indiana, 1967; The Art Institute of Chicago, and the Museum of Contemporary Art, Chicago, 1968.



MARY BAUERMEISTER, *This Has Nothing To Do With Each Other*, 1966. Construction: lenses, drawings, wooden hemispheres, 38 x 38. Golerio Bonino, Ltd., New York.

Mary Bauermeister was born in Frankfort, Germany, in 1934. As an artist she is self-taught. From 1961-63 she studied and presented exhibitions with the German composer Wilhelm Stockhausen. Miss Bauermeister lives in New York, New York.

Special exhibitions of Miss Bauermeister's work have been held at the Stedelijk Museum, Amsterdam, 1962; Groninger Museum voor Stad en Lande, Groninger, The Netherlands, 1962; Stedelijk Museum, Schiedam, The Netherlands, 1962; Stedelijk von Abbemuseum, Eindhoven, The Netherlands, 1963; Haags Gemeentemuseum, The Hague, 1963; Galeria Bonino, Ltd., New York, 1964, 1965, 1967.

Her work has been included in group exhibitions at the Atelier Neufert, Cologne, 1961; Galerie Pornoss, Wuppertal, Germany, 1961; Stedelijk Museum, Amsterdam, 1962-63; Staatliche Kunsthalle, Baden-Baden, Germany, 1962-63; Fairleigh Dickinson University, Madison, New Jersey, 1963; Galeria Bonino, Ltd., New York, 1963-64; Riverside Museum, New York, 1963; Museum of Art, Science and Industry, Bridgeport, Connecticut, 1964; Whitney Museum of American Art, New York, 1964, 1965; Aldrich Museum of

Contemporary Art, Ridgefield, Connecticut, 1964, 1965; MacMillan Theatre, Toronto, 1964; University of Texas, Austin, 1965; Albright-Knox Art Gallery, Buffalo, 1965; Fort Worth Art Center, 1965; The Nework Museum, New Jersey, 1965-66; Byron Gallery, Inc., Staempfli Gallery, New York, 1965; Eleanor Rigelhaupt Gallery, Boston, 1966; Flint Institute of Arts, Michigan, 1966; Katonah Gallery, New York, 1966; Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, 1966; Finch College, Grippi and Waddell Gallery, The Solomon R. Guggenheim Museum, New York, 1966; Norfolk Museum of Arts and Sciences, Virginia, 1966; The Virginia Museum of Fine Arts, Richmond, 1966; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1966; The Akron Art Institute, Ohio, 1967; Ohio State University, Columbus, 1967; Kent State University, Ohio, 1967.

Mary Bauermeister's work is in the collections of the Stedelijk Museum, Amsterdam; Flint Institute of Arts, Michigan; The Solomon R. Guggenheim Museum, Mr. and Mrs. Albert A. List, Mr. Thomas Messer, The Museum of Modern Art, Whitney Museum of American Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Joseph H. Hirshhorn Collection, Washington, D.C.; Dr. Willem Sandberg.



NATHAN OLIVEIRA, Stage #2 with Bed, 1967. Oil on canvas, 66 x 66. Lent by Mr. and Mrs. Harry W. Anderson, Atherton, California. Felix Landau Gallery, Los Angeles; Gump's Gallery, San Francisco. (1957, 1961, 1963, 1967)

Nothon Oliveiro was born in Oakland, California, in 1928. He studied at Mills College, Oakland, California, and at the California College of Arts and Crafts, Oakland, where he received an M.F.A. degree in 1952. In 1956, he was the recipient of a Louis Comfort Tiffany Foundation Scholarship; in 1958, a John Simon Guggenheim Memorial Foundation Fellowship; in 1964, a Ford Foundation Grant and a Tamarind Fellowship. Mr. Oliveira has taught at the California School of Fine Arts, San Francisco; California College of Arts and Crafts, Oakland; and the University of Illinois, Urbana-Champaign. He presently is teaching at Stanford University and living in Palo Alto, California.

Mr. Oliveira has received several awards, and special exhibitions of his work have been held at The Alan Gallery, New York, 1958, 1959, 1960, 1961, 1965; Paul Kantor Gallery, Beverly Hills, 1960, 1961; University of Illinois, Urbana-Champaign, 1961; Colorado Springs Fine Arts Center, 1963-64; University of California, Los Angeles, 1963-64; San Francisco Museum of Art, 1963; Felix Landau Gallery, Los Angeles, 1965, 1968; Landau-Alan Gallery, New York,

1967; Gump's Gallery, San Francisco, 1968; Galerie Bleue, Stockholm, 1968.

His work has been included in group exhibitions at the University of Illinois, Urbana-Champaign, 1957, 1961, 1963, 1967; Bienal Interamericana, Mexico City, 1958; Whitney Museum of American Art, New York, 1958, 1959, 1960, 1961, 1967, 1968; International Exhibition, Tokyo, 1958; The Art Institute of Chicago, 1959; The Museum of Modern Art, New York, 1959; The Solomon R. Guggenheim Museum, New York, 1961; Museum of Art, Carnegie Institute, Pittsburgh, 1961, 1964; World's Fair, Seattle, 1962; and at other institutions.

Mr. Oliveira's work is in many collections including those of the University of Michigan, Ann Arbor; University of California, Berkeley; Krannert Art Museum, University of Illinois, Champaign; The Art Institute of Chicago; Dallas Museum of Fine Arts; Lytton Savings and Loan Association, University of California, Los Angeles; Walker Art Center, Minneapolis; Mr. Richard Brown Baker, The Brooklyn Museum, The Salomon R. Guggenheim Museum, The Museum of Modern Art, Mr. Roy R. Neuberger, Whitney Museum of American Art, New York; Oakland Art Museum, California; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; San Francisco Museum of Art; Mr. Joseph J. Pulitzer, St. Louis; Stanford University, California; Joseph H. Hirshhorn Collection, Washington, D.C.; Butler Institute of American Art, Youngstown, Ohio.



MANABU MABE, U.S.A. NO. 3, 1968. Oil on canvas, 46 x 46. Catherine Viviana Gallery, New York.

Manabu Mabe was born in Kumamoto, Japan, in 1924. He immigrated to Brazil in 1934, and presently lives in São Paulo, Brazil.

Mr. Mabe has received several awards, and special exhibitions of his work have been held at the Galeria Baracinski, and the Museu de Arte Moderna, Rio de Janeiro, 1959; Time & Life Building, New York, 1960; Galeria L'Obelisco, Rome, 1960; Galeria Sistina, São Paulo, Brazil, 1960; Galerie Laclache, Paris, 1961, 1962; Galleria La Cavana, Trieste, Italy, 1962; Galleria Il Canale, Venice, 1962; Pan American Union, Washington, D.C., 1962; Catherine Viviana Gallery, New York, 1968.

Mr. Mabe's work has been included in group exhibitions at the Museu de Arte Moderna de São Paulo, Brazil, 1953, 1955, 1959, 1965; Dallas Museum of Fine Arts, 1959; Musée d'Art Moderne de la Ville de Paris, 1959; Pan American Union, Washington, D.C., 1960, 1961; Venice Biennale d'Arte, 1961; Walker Art Center, Minneapolis, 1962; in La Paz, Bolivia, 1965; at the Royal College of Art, London, 1965.

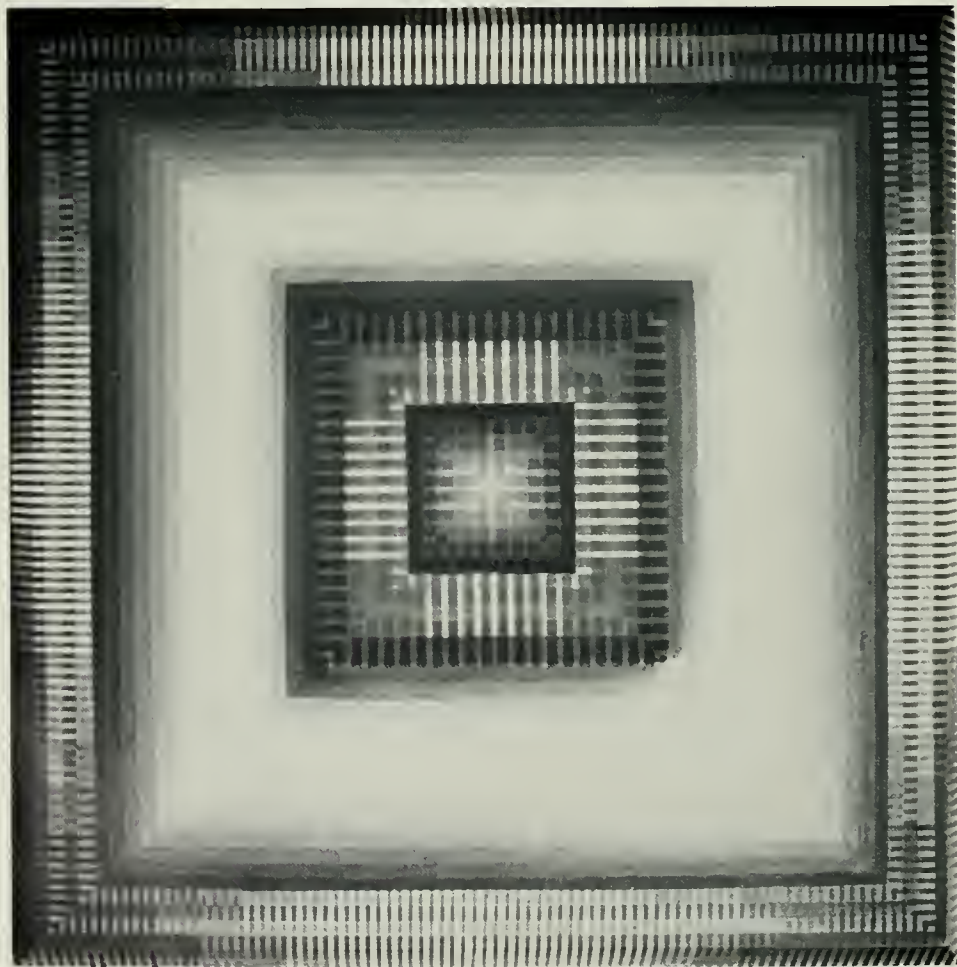
His work is in the collections of the Dallas Museum of Fine Arts; The Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; Modern Art Museum, Munich; Chase Manhattan Bank, New York; Museu de Arte, Porto Alegre, Brazil; Museu de Arte Moderna, Salvador, Brazil; Pan American Union, Washington, D.C.



MANSAKU MINASHIMA, # 68-25, 1968. Oil on canvas with construction, 45 x 45 x 4. Lent by Mr. and Mrs. Robert Levyn, Los Angeles. Camara Gallery, Los Angeles.

Mansaku Minashima was born in Hakkido, Japan, in 1923. He studied at the Musashino Art University, Tokyo, 1959. Mr. Minashima has taught at the Honda Fashion School, Omuta, Japan, 1959-65. He lives in San Gabriel, California. Mr. Minashima has received awards, and special exhibitions of his work have been held at the Ginza Gallery, Tokyo, 1960, 1961, 1962; Omuta City Hall, Japan, 1963; Chiyada Gallery, Omuta, Japan, 1964; Camara Gallery, Los Angeles, 1968. Mr. Minashima's work has been included in group exhibitions at the Fukuoka County Hall, Japan, 1960-62; Omuta City Hall, Japan, 1963-65; Palm Springs Desert Museum, Inc., California, 1968.

His work is represented in the collections of Mr. George Carrall, Los Angeles; Mrs. Yshida Honda, Mrs. Tamiko Sakata, Omuta, Japan; and Mr. Leo Maranz, Palm Springs, California.



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FAIRFIELD PORTER, *Iced Coffee*, 1966. Oil on canvas, 79 x 79. Tibor de Nagy Gallery, New York.

Fairfield Porter was born in Winnetka, Illinois, in 1907. He studied at Harvard University, Cambridge, Massachusetts, where he received a B.S. degree; and at the Art Students League of New York with Boardman Robinson and Thomas Hart Benton. He lives in Southampton, New York.

Special exhibitions of his work have been held at the North Shore Art League, Winnetka, Illinois, 1939; Tibor de Nagy Gallery, New York, annually since 1951; Rhode Island School of Design, Providence, 1959; Southern Illinois University, Carbondale, 1963; University of Alabama, Tuscaloosa, 1963; Reed College, Portland, Oregon, 1965; The Cleveland Museum of Art, 1966; Trinity College, Hartford, Connecticut, 1966; Kent State University, Ohio, 1967; Swarthmore College, Pennsylvania, 1967; Richard Gray Gallery, Chicago, 1968.

Mr. Porter's work has been in many group exhibitions including those at the Dayton Art Institute, 1961; Yale University, New Haven, Connecticut, 1961-62; The Museum of Modern Art, New York, 1961; Whitney Museum of American Art, New York, annually since 1961; Kansas City

Art Institute and School of Design, Missouri, 1962; University of Nebraska, Lincoln, 1962; National Institute of Arts and Letters, New York, 1962; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1962; Colby College, Waterville, Maine, 1963; The Maryland Institute, Baltimore, 1964, 1966; World's Fair, New York, 1964; University of New Mexico, Albuquerque, 1965; The Gallery of Modern Art, New York, 1965; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1965; Cincinnati Art Museum, 1966; Purdue University, Lafayette, Indiana, 1966; Braaks Memorial Art Gallery, Memphis, 1966; The Akran Art Institute, Ohio, 1967; Flint Institute of Arts, Michigan, 1967; The Arkansas Arts Center, Little Rock, 1967; Wilmington Society of Fine Arts, Delaware, 1967; Venice Biennale d'Arte, 1968.

Mr. Porter's work is in the collections of The Cleveland Museum of Art; Wadsworth Atheneum, Hartford, Connecticut; University of Nebraska, Lincoln; Mr. Lawrence Bloedel, Mr. Arthur Bullowa, Chase Manhattan Bank, Mrs. Austin List, The Museum of Modern Art, Mr. David Rockefeller, Mr. Paul Roebing, Whitney Museum of American Art, Mr. David Workman, New York; Sonté Fe Art Center; Joseph H. Hirshhorn Collection, The Woodward Foundation, Washington, D.C.





RICHARD ESTES, *Telephone Booth*, 1967. Oil on canvas, 48 x 69. Allan Stone Galleries, New York.

Richard Estes was born in Evanston, Illinois, in 1936. He studied at The School of The Art Institute of Chicago, 1952-56. He lives in New York, New York.

A special exhibition of Mr. Estes' work was held at the Allan Stone Galleries, New York, 1968. His work has been included in group exhibitions at the Museum of Fine Arts, Boston, 1968; and at Vassar College, Poughkeepsie, New York, 1968. Mr. Estes' work is in the collections of the Ivest-Wellington Corporation, Mr. and Mrs. Stephen Paine, Boston; and the American Broadcasting Company, New York.

ALAN MERRICK RIGGLE, *Kinetic Light V*, 1968. Light on screen, 25 1/2 x 25 1/2 x 8. Lent by Mr. and Mrs. Rick Nelson, Los Angeles. Ankrum Gallery, Los Angeles.

"My love for color drew me to experimenting with light as a medium. Perhaps this is a natural result of my extensive aerospace work in optics and mechanical engineering."

Alan Riggle was born in Los Angeles, California, in 1934. He studied at the Otis Art Institute of Los Angeles County, Los Angeles; University of California, Los Angeles; and Los Angeles Pierce College, Woodland Hills, California. He lives in Los Angeles, California.

Mr. Riggle's work has been exhibited at the Dorian Hunter Gallery, Fullerton, California; Ankrum Gallery, Los Angeles.

His work is in the collections of Mr. Mike Glazer, Mr. and Mrs. Rick Nelson, Los Angeles; Mr. Alexander Lerner, New York; Mr. and Mrs. Henry Pattiz, Philadelphia.

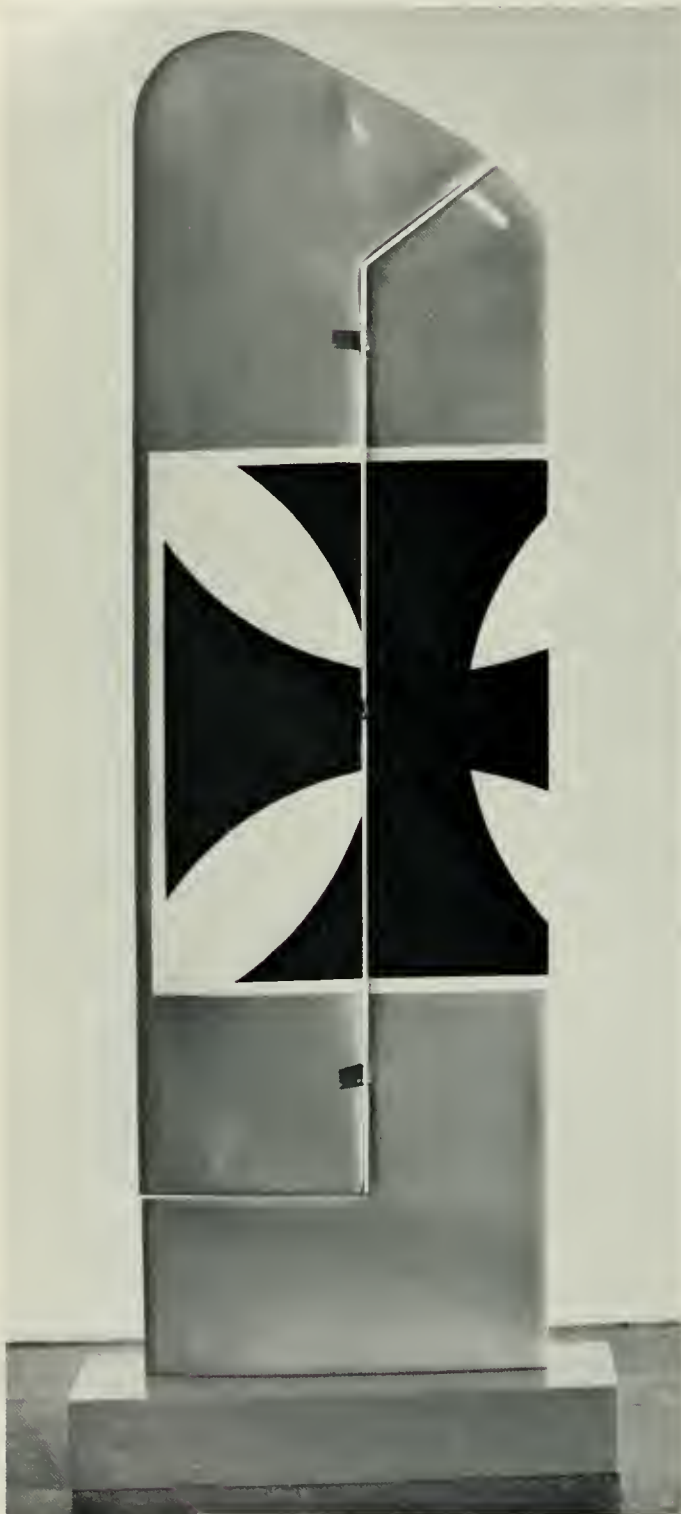


RICHARD JACKSON, *Untitled*, 1968. Acrylic on canvas, 72 x 58. Lent by Mr. and Mrs. Edward Kienholz, Los Angeles. Gallery 669, Sacramento, California.

Richard Jackson was born in Sacramento, California, in 1939. He studied at Sacramento State College, California. He lives in Pasadena, California.

A special exhibition of Mr. Jackson's work was held at the E. B. Crocker Art Gallery, Sacramento, California, in 1963. His work has been included in group exhibitions at the California Palace of the Legion of Honor, San Francisco, 1963, 1964; and at the La Jolla Museum of Art, California, 1966.





JOHN BATTENBERG, Pfaiz Wing Section and Aiferon, 1968. Fiber glass over wood struts, and lacquer, 98 x 36 x 16 1/2. Esther-Robles Gallery, Los Angeles. (1967)

John Battenberg was born in Milwaukee, Wisconsin, in 1931. He has studied at the University of Wisconsin, Madison, 1949-50; Saint Cloud State College, Minnesota, where he received a B.A. degree in 1955; Ruskin School of Drawing and of Fine Art, Oxford, England, 1956-57; Michigan State University, East Lansing, where he received an M.A. degree in 1960; and at the California College of Arts and Crafts, Oakland, 1963-64. He has received assistantships from Michigan State University and from the California College of Arts and Crafts. Mr. Battenberg has taught at New Mexico Western College, Silver City, 1962-63; Contra Costa College, San Pablo, California, 1964-66; and he presently is teaching at San Jose State College, California. He lives in Castro Valley, California.

Special exhibitions of Mr. Battenberg's work have been held at the Wustum Museum of Fine Arts, Racine, Wisconsin, 1955; Saint Cloud State College, Minnesota, 1955; Michigan State University, East Lansing, 1960; Temple Gallery, London, 1961; Contemporaries, Santa Fe, 1963; Richmond Art Center, California, 1964; Camara Gallery, Los Angeles, 1965; The Hansen Gallery, San Francisco, 1965; Esther-Robles Gallery, Los Angeles, 1968.

Mr. Battenberg's work has been included in group exhibitions at the RBA Galleries, London, 1956; Bradford City Art Gallery, England, 1957; Joslyn Art Museum, Omaha, 1958; GAGA Galleries, Boston, 1959; Michigan State University, East Lansing, 1960; Walker Galleries and Woodstock Galleries, London, 1960; Milwaukee Art Center, 1960; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1960; Oklahoma Art Center, Oklahoma City, 1962; St. Paul's Church, Peoria, Illinois, 1962; Western Washington State College, Bellingham, 1964; Kaiser Center, Inc., Oakland, California, 1964; Richmond Art Center, California, 1964, 1966; California State Fair & Exposition Art Show, Sacramento, 1964-65; San Francisco Art Institute, 1964; Pacific Northwest Arts and Crafts Association, Bellevue, Washington, 1965; Museum West, San Francisco, 1965; Pavilion Gallery, Newport Beach, California, 1966; San Fernando Valley State College, Northridge, California, 1966; E. B. Cracker Art Gallery, Sacramento, California, 1966, 1967, 1968; The Fine Arts Gallery of San Diego, 1966; The Hansen Gallery and Western Association of Art Museums, San Francisco, 1966; Santa Ana College, California, 1966; Gordon Woodside Gallery, Seattle, 1966; Krannert Art Museum, University of Illinois, Champaign, 1967; The Art Institute of Chicago, 1968; The American Federation of Arts, New York, 1968; Hemisfair, San Antonio, 1968; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1968.

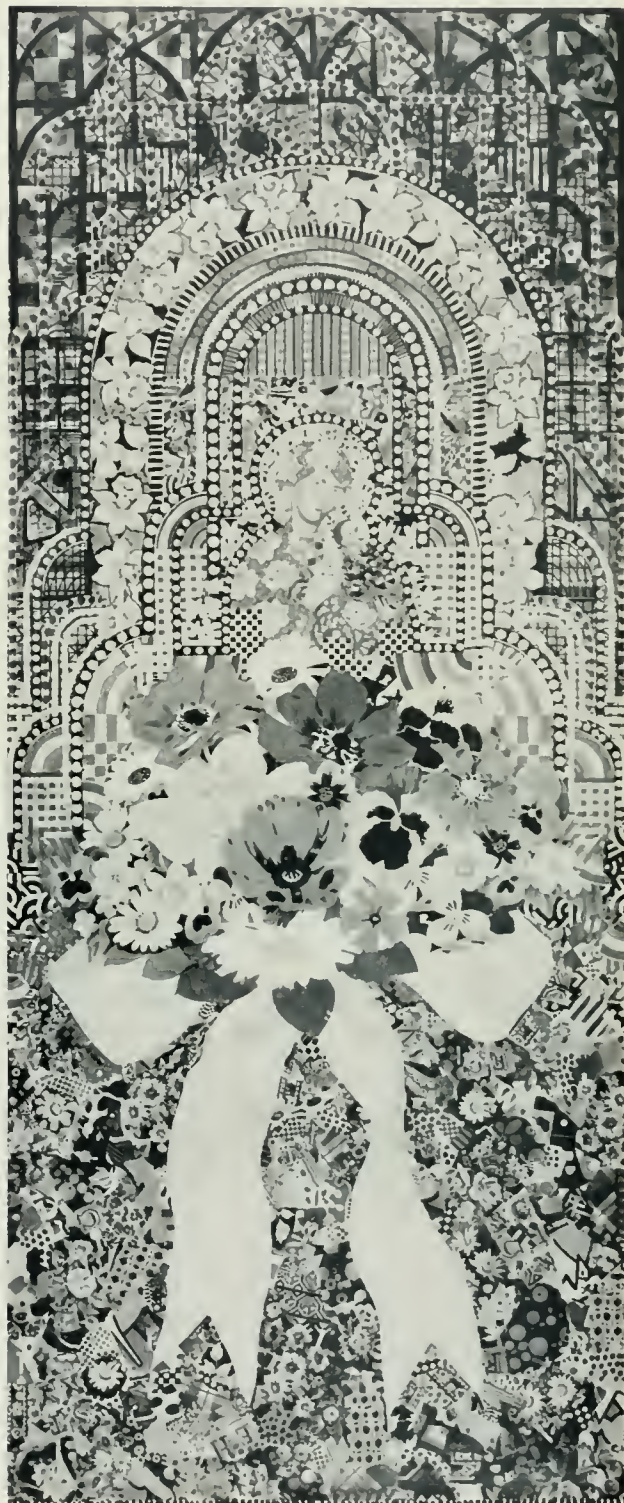
His work is in the collections of Mr. and Mrs. Melvin Hirsch, Beverly Hills; Krannert Art Museum, University of Illinois, Champaign; Michigan State University, East Lansing; Leistershire County Council, Leistershire, England; The Frederick and Marcia Weisman Foundation, Los Angeles; Oakland Art Museum, California; Saint Cloud State College, Minnesota; Mr. and Mrs. Joseph Mendelson, Santa Monica; Seattle Art Museum; New Mexico Western College, Silver City; Mr. and Mrs. W. S. Bartman; Mrs. George E. Marienthal; Mr. and Mrs. James Valentine.

JOE BRAINARD, *Madonna with Daffodils*, 1967.
Gauache, 54 1/4 x 22 1/4. Landau-Alan Gallery, New York.

"Like most painters, I am interested in beauty. The Madonna and Child, to me, is a beautiful subject. Beautiful and fascinating and abstract."

Joe Brainard was born in Salem, Arkansas, in 1942. Since 1967 he has taught at The Cooper Union School of Art and Architecture, New York. He lives in New York, New York.

Special exhibitions of Mr. Brainard's work have been held at the Landau-Alan Gallery, New York, 1965, 1967; and his work has been included in many group exhibitions.



JACK BURNHAM, *Four Unit Modular Construction*, 1968.
Luminous ribbon on steel, 144 x 360 x 240. Richard Gray
Gallery, Chicago.

Jack Burnham was born in New York, New York, in 1931. He studied at the School of the Museum of Fine Arts, Boston; Wentworth Institute, Boston, 1956; Yale University, New Haven, Connecticut, where he received a B.F.A. degree in 1959, and an M.F.A. degree in 1961. Mr. Burnham has taught at Yale University, 1959-60; Wesley College, Dover, Delaware, 1961-62; Northwestern University, Evanston, Illinois, 1962-68. He is currently a fellow at the Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge. He lives in Cambridge, Massachusetts.

Special exhibitions of Mr. Burnham's work have been held at the Devorah Shermom Gallery, Chicago, 1965; Gertrude Kasle Gallery, Detroit, 1965; Kenosha Public Museum, Wisconsin, 1966; Evanston Art Center, Illinois, 1967; Richard Gray Gallery, Chicago, 1968.

Mr. Burnham's work has been included in group exhibitions at The Art Institute of Chicago, 1965; Rovinia Festival of Art, Highland Park, Illinois, 1965; Yale University, New Haven, Connecticut, 1965; Phalanx, Chicago, 1966; Howard Wise Gallery, New York, 1967; Museum of Contemporary Art, Chicago, 1968; and in Denver, 1968.



ROBERT GOODNOUGH, V B, 1968. Acrylic on canvas, 24 x 82. Tibor de Nagy Gallery, New York.

Robert Goodnough was born in Cortland, New York, in 1917. He studied at Syracuse University, New York, where he received a B.F.A. degree; Ozenfant School of Art, New York; The Hans Hofmann School of Fine Arts, Provincetown, Massachusetts; New School for Social Research, New York; and New York University, where he received an M.A. degree. Mr. Goodnough was the recipient of a fellowship from Syracuse University, New York, 1940. He has taught at New York University, 1953; Fieldston School, New York, 1953-60; and Cornell University, Ithaca, New York, 1960. He lives in New York, New York.

Mr. Goodnough has received awards, and special exhibitions of his work have been held at the Tibor de Nagy Gallery, New York, annually since 1951; Rhode Island School of Design, Providence, 1956; Dwan Gallery, Los Angeles, 1959, 1960, 1961, 1962; Ellisan Gallery, Fort Worth, 1960; Jefferson Place Gallery, Washington, D.C., 1960; Nova Gallery, Boston, 1961; The Arts Club of Chicago, 1964; University of Notre Dame, Indiana, 1964; Gertrude Kasle Gallery, Detroit, 1967; Tate Gallery, London; and University of Minnesota, Minneapolis.

His work has been included in group exhibitions at the Samuel M. Kootz Gallery, New York, 1950; in Paris, 1954; at Sidney Janis Gallery, New York, 1956; The Art Institute

of Chicago, 1960-61; National Institute of Arts and Letters, New York, 1964; Yale University, New Haven, Connecticut; The Museum of Modern Art, Whitney Museum of American Art, New York; Museum of Art, Carnegie Institute, Pittsburgh; and elsewhere.

Mr. Goodnough's work is in the collections of The Baltimore Museum of Art; Mr. and Mrs. Melvin Hirsch, Beverly Hills; Birmingham Museum of Art, Alabama; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Wadsworth Atheneum, Hartford, Connecticut; The Newark Museum; Mr. Richard Brown Boker, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Lawrence Bloedel, Chase Manhattan Bank, Mrs. Henry Epstein, Mr. and Mrs. William S. Ewald, Mr. and Mrs. B. H. Friedman, The Solomon R. Guggenheim Museum, Mr. and Mrs. Ben Heller, Mr. Harold Kaye, Manufacturers Hanover Trust Company, The Museum of Modern Art, New York University, Mrs. Aristotle Onassis, Mr. and Mrs. George Poindexter, The Han. Nelson A. Rockefeller, Mr. and Mrs. J. Redmond Thomas, Mr. and Mrs. William Van den Heuvel, Whitney Museum of American Art, New York; Rhode Island School of Design, Providence; The North Carolina Museum of Art, Raleigh; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Mr. and Mrs. Guy Weill, Scarsdale, New York; Joseph H. Hirshhorn Collection, S. C. Johnson Collection, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Mrs. Louis Lorillard; Mr. and Mrs. Leonard Segal.



PAUL CADMUS, *Sleeping Nude*, 1967. Egg tempera on panel, 6 x 12. Lent by Dr. Thomas A. Mathews, Washington, D.C. Midtown Galleries, New York. (1950, 1967)

"This tiny picture was begun, from one of my drawings, as a demonstration — to a young hopeful — of the technique of egg tempera painting; from the breaking of the egg, the separating of the yolk from the white, the mixing of the yolk with the ground pigments and water, to the toning of the surface, the underpainting of the flesh in green and white and the subsequent overpainting in warm flesh tones. The hopeful became hopeless at the intricacies and slowness of the method and dropped out, returning to oil and watercolor.

"I found that I liked the commencement and stimulated, and perhaps fertilized, by bedtime book-reading — in particular Ingres and his *Odalisques* — I decided to continue and finish it. Unlike most of my paintings, this one is mostly painted directly from life, the same model as used in the drawing being available at the time, as well as my furniture."

Paul Cadmus was born in New York, New York, in 1904. He studied at the National Academy of Design, New York, with William Auerbach-Levy, and later at the Art Students League of New York with Joseph Pennell and Charles Locke. In 1961, Mr. Cadmus was the recipient of a grant from the National Institute of Arts and Letters, New York. He lives in New York, New York.

Mr. Cadmus has received many awards, and special exhibitions of his work have been held at Midtown Galleries, New York, 1937, 1945, 1949, 1956, 1968; and Palm Beach Gallery, Florida, 1967.

Mr. Cadmus' work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1934, 1936, 1937, 1938, 1940, 1941, 1945, 1963, 1965; The Art Institute of Chicago, 1935; The Brooklyn Museum, New York, 1935; Society of American Graphic Artists, Inc., New York, 1938; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1941; The Museum of Modern Art, New York, 1942, 1943, 1944; Museum of Art, Carnegie Institute, Pittsburgh, 1944, 1945; and elsewhere.

His work is in many public collections including those of the Addison Gallery of American Art, Andover, Massachusetts; The Baltimore Museum of Art; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Fogg Art Museum, Cambridge, Massachusetts; University of North Carolina, Chapel Hill; The Art Institute of Chicago; Westmoreland County Museum of Art, Greenburg, Pennsylvania; Wadsworth Atheneum, Hartford, Connecticut; Kansas City Art Institute and School of Design, Missouri; University of Nebraska, Lincoln; Los Angeles County Museum of Art, Los Angeles; Milwaukee Art Center; The Brooklyn Museum, The Metropolitan Museum of Art, The Museum of Modern Art, The New York Public Library, Sara Roby Foundation, Whitney Museum of American Art, New York; Norfolk Museum of Arts and Sciences, Virginia; American Embassy, Ottawa; The Society of the Four Arts, Palm Beach, Florida; Museum of Art, Carnegie Institute, Pittsburgh; Rockford Art Association, Burpee Gallery of Art, Rockford, Illinois; Achenbach Foundation for Graphic Arts, San Francisco; Seattle Art Museum; Sweet Briar College, Virginia; The Sheldon Swope Art Gallery, Terre Haute, Indiana; Library of Congress, S. C. Johnson & Son Collection, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Williams College, Williamstown, Massachusetts; and in many private collections.



JERROLD C. BALLAINE, *H. & Hardart* # 8, 1968.

Acrylic lacquer on Uvex, 46 x 46 x 12. Lent by the artist.

Jerrald C. Ballaine was born in Seattle, Washington, in 1934. He studied at the University of Washington, Seattle, 1952-54; Art Center College of Design, Los Angeles, 1956-58; California School of Fine Arts, San Francisco, 1958-60, where he received a B.F.A. degree; and San Francisco Art Institute, 1960-61, where he received an M.F.A. degree. He lives in Berkeley, California.

Mr. Ballaine has received several awards, and special exhibitions of his work have been held at the Robert Schaelkopf Gallery, New York, 1963; University of California, Berkeley, 1966; Richmond Art Center, California, 1966; Mills College, Oakland, California, 1967; Sonoma State College, Rohnert Park, California, 1967.

Mr. Ballaine's work has been included in group exhibitions at the Zabriskie Gallery, New York, 1960; Richmond Art Center, California, 1960, 1966; San Francisco Museum of Art, 1960, 1963; University of Washington, Seattle, 1960, 1962; Gump's Gallery, San Francisco, 1961; California Palace of the Legion of Honor, San Francisco, 1961, 1962; Scott Gallery, Seattle, 1964, 1965; Berkeley Gallery, California, 1966; University of California, Berkeley, 1967; The Hansen Gallery, San Francisco, 1967; in Tokyo, Japan, 1967; at the Contemporary Crafts Museum and Whitney Museum of American Art, New York, 1968; and Ithaca College, New York, 1969.

His work is in the collections of the University of California, Berkeley; Whitney Museum of American Art, New York; San Francisco Museum of Art; Seattle Art Museum; and in the Joseph H. Hirshhorn Collection, Washington, D.C.



BRETT WHITELEY, *The End and the Beginning (or the Beginning of the End?)*, 1968. Oil, fiber glass, photographs, steel, barbed wire, grenade and rice, 82½ x 146 x 20. Marlborough-Gerson Gallery, Inc., New York.

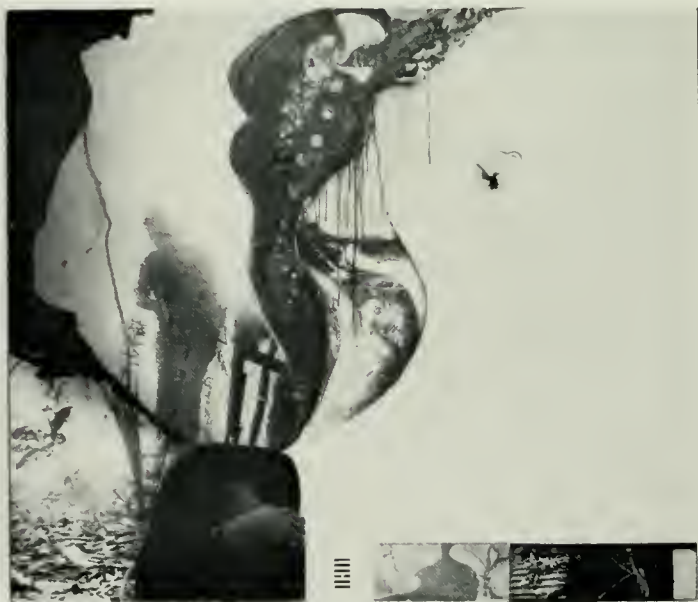
Brett Whiteley was born in Sydney, Australia, in 1939. He studied at The Julian Ashton Art School, Sydney, Australia, 1957-59. In 1960, he received the Italian Traveling Scholarship for Australia. Mr. Whiteley lives in New York, New York.

Special exhibitions of Mr. Whiteley's work have been held at the Mathiesen Gallery, London, 1962; Koman Gallery, Sydney, Australia, 1963; Marlborough New London Gallery, London, 1964, 1967; Baynthon Art Gallery, Adelaide, Australia, 1966; Australian Gallery, Melbourne, 1966; Baynthon Art Gallery, Sydney, Australia, 1966, 1968.

Mr. Whiteley's work has been in numerous group exhibitions including those at the Whitechapel Gallery, London, 1961, 1963, 1964; Musée d'Art Moderne de la Ville de Paris, 1961; Stedelijk Museum, Amsterdam, 1962; Beaverbrook

Art Gallery, Fredericton, Canada, 1963; Tate Gallery, London, 1963; Burlington House, London, 1965; Marlborough New London Gallery, London, 1965, 1966; Marlborough-Gerson Gallery, Inc., New York, 1965; Museum Baymans-van Beuningen, Rotterdam, 1966; Museum of Art, Carnegie Institute, Pittsburgh, 1967.

His work is in the collections of the National Gallery of South Australia, Adelaide; Peter-Stuyvesant-Collection, Amsterdam; Musée des Beaux-Arts d'Ixelles, Brussels; The Eastbourne Art Gallery, England; The Contemporary Art Society, Tate Gallery, Victoria and Albert Museum, London; The Manchester Institute of Contemporary Art, England; The Newcastle Art Gallery, New South Wales, Australia; Pembroke College of Oxford University, England; Musée d'Art Moderne de la Ville de Paris; Western Australian Museum, Perth; Museu de Arte Modern de São Paulo, Brazil; Art Gallery of New South Wales, Sydney, Australia; Museum des 20. Jahrhunderts, Vienna; Library of Congress, Washington, D.C.; National Art Gallery of New Zealand, Wellington.



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EARL REIBACK, *Lumia*, 1968. Lenses, prisms and light, 24 x 32 x 12. Esther-Robles Gallery, Los Angeles.

Earl Reiback was born in New York, New York, in 1936. He studied at Lehigh University, Bethlehem, Pennsylvania, where he received a B.A. degree; and at the Massachusetts Institute of Technology, Cambridge, where he received an M.A. degree. He lives in New York, New York.

A special exhibition of his work was held at the Howard Wise Gallery, New York, in 1968. Mr. Reiback's work has been included in group exhibitions at the Albright-Knox Art Gallery, Buffalo; Massachusetts Institute of Technology, Cambridge; Museum of Contemporary Art, Chicago; Flint Institute of Arts, Michigan; Contemporary Arts Association

of Houston; La Jolla Museum of Art, California; Milwaukee Art Center; Walker Art Center, Minneapolis; The Newark Museum, New Jersey; Isaac Delgado Museum of Art, New Orleans; The Metropolitan Museum of Art, The Museum of Modern Art, New York University, Whitney Museum of American Art, New York; Museum of Art, Carnegie Institute, Pittsburgh; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.

His work is in the collections of the Albright-Knox Art Gallery, Buffalo; Flint Institute of Arts, Michigan; La Jolla Museum of Art, California; Milwaukee Art Center; Walker Art Center, Minneapolis; The Newark Museum, New Jersey; Whitney Museum of American Art, New York; Museum of Art, Carnegie Institute, Pittsburgh.



DAVID MILNE, *Tent*, 1968. Acrylic and oil on canvas, 84 x 168. Richard Feigen Gallery, New York and Chicago.

David Milne was born in London, England, in 1938. He studied at the Salisbury School of Art, Wilshire, England, 1958-59; and at the Saint Martin's School of Art, London, 1960-64. He lives in New York, New York.

Mr. Milne has received several awards, and his work has been included in group exhibitions at the Federated British Artists Gallery, London, 1963, 1964; Robert Fraser Gallery, London, 1964; Honover Gallery, London, 1964; University of Essex, Colchester, England, 1966; John Moores, Liverpool, England, 1967; New York State University College of Brockport, 1968; Richard Feigen Gallery, New York, 1968. His work has also been included in traveling exhibitions organized by the Arts Council of Great Britain, London, in 1963 and 1964.

His work is in the collection of the McCrory Corp., New York.



BRYAN WILSON, *Juvenile Harpy Eagle*, 1968. Casein on canvas, 48 x 50 3/4. Lent by Mr. and Mrs. Jahn J. Pascoe, Tacoma, Washington. Gump's Gallery, San Francisco. (1961)

Bryan Wilson was born in Stockton, California, in 1927. He studied at Stanford University, California, 1945-55. Mr. Wilson lives in Danville, California.

He has received awards, and special exhibitions of his work have been held at St. Mary's College of California, Moraga; The Alan Gallery, New York; and E. B. Cracker Art Gallery, Sacramento, California.

Mr. Wilson's work has been included in group exhibitions at the San Francisco Museum of Art, 1955, 1958, 1961, 1962; The Alan Gallery, New York, 1960, 1966; Stanford University, California, 1960; California Palace of the Legion of Honor, San Francisco, 1960, 1961, 1962, 1963; Gump's Gallery, San Francisco, 1960, 1963, 1964, 1967; Krannert Art Museum, University of Illinois, Champaign, 1961; The

Art Institute of Chicago, 1961; Scripps College, Claremont, California, 1961; Colorado Springs Fine Arts Center, 1963; University of Arizona, Tucson, 1967.

Mr. Wilson's work is in the collections of Mr. and Mrs. Stuart T. Saunders, Ardmore, Pennsylvania; Mr. and Mrs. Harry W. Anderson, Mr. and Mrs. Brooks Walker, Atherton, California; Mrs. Wellington Henderson, Burlingame, California; Mr. and Mrs. Sanford Simmans, Long Beach, California; The American Federation of Arts, Chase Manhattan Bank, New York; M. H. de Young Memorial Museum, Mrs. R. G. Fallis, Jr., Mr. and Mrs. Prentis Cobb Hale, Mr. and Mrs. Louis Hanig, Mr. and Mrs. Robert Hunter, Mrs. Bruce Kelham, Mr. and Mrs. Jahn McGuire, San Francisco Museum of Art, Standard Oil Company, San Francisco; Stanford University, California; Mr. and Mrs. Paul Mellan, The Woodward Foundation, Mr. Stanley Woodward, Sr., Washington, D.C.; Mr. R. Philip Hanes, Jr., Winston-Salem, North Carolina.



THOMAS HOLLAND, *Malibu Series* # 32, 1968.
Epoxy and fiber glass, 98 x 62 x 9. The Hansen
Gallery, San Francisco.

"# 32 is from *Malibu Series*. The fiber glass sheets are cut, formed and riveted together. Then brush painted with epoxy paints.

"# 32 hangs on a wall — others of the series wrap around rooms, run through door ways and windows, float on waves, hang from ceilings."

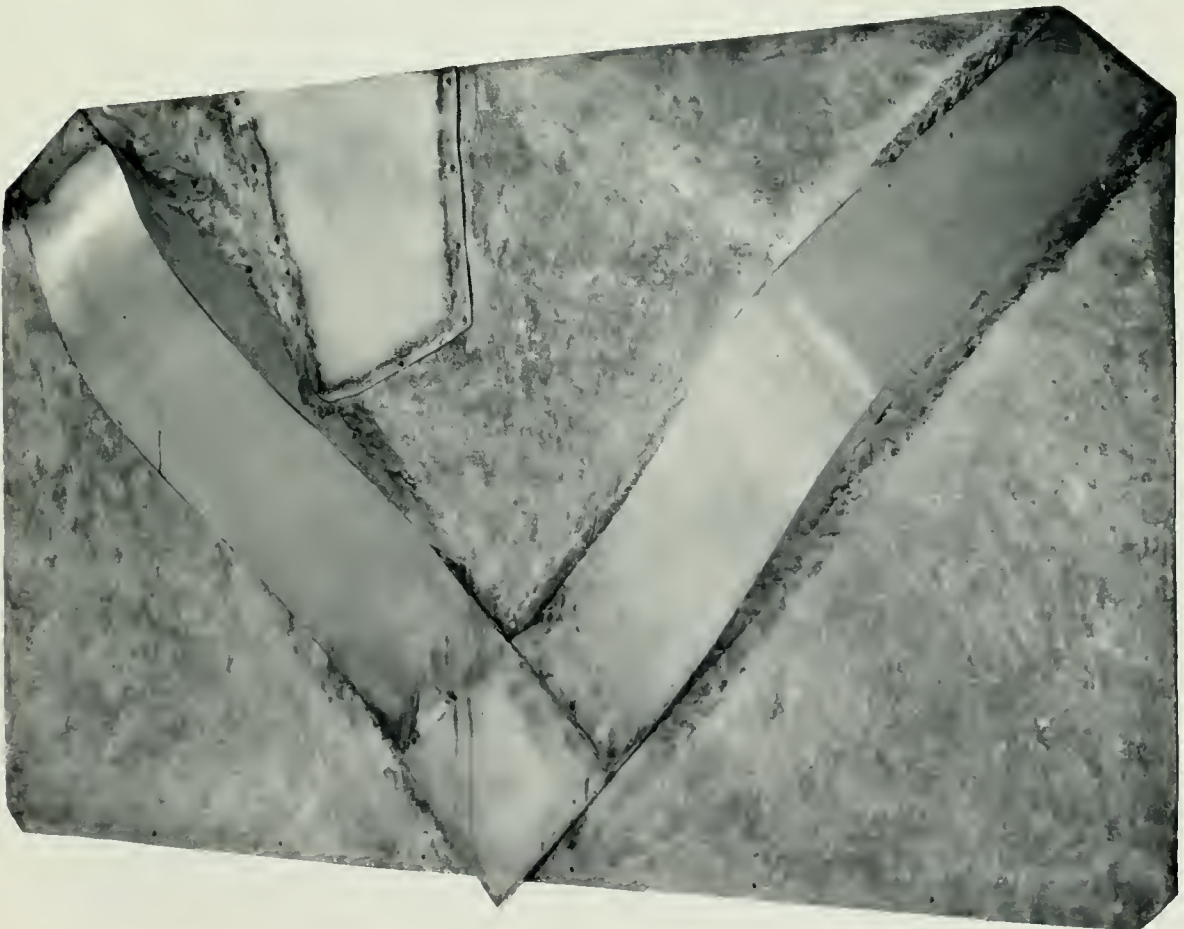
Thomas Holland was born in Seattle, Washington, in 1936. He studied at Willamette University, Salem, Oregon, 1954-56; University of California, Santa Barbara and Berkeley, 1957-59. Mr. Holland was the recipient of a Fulbright Fellowship to Santiago, Chile, in 1960. He has taught at the San Francisco Art Institute, 1962-67 and currently is teaching at the University of California, Berkeley. He lives in Malibu, California.

Special exhibitions of Mr. Holland's work have been held at the Universidad Catolica de Chile, Santiago, 1961; Richmond Art Center, California, 1962, 1966; Lanyon Gallery, Palo Alto, California, 1963, 1964, 1965; Nicholas Wilder

Gallery, Los Angeles, 1965, 1967, 1968; The Hansen Gallery, San Francisco, 1966, 1968; Arizona State University, Tempe, 1968.

His work has been included in group exhibitions at the San Francisco Art Institute, 1963, 1967; Richmond Art Center, California, 1964, 1966; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco, 1964; Stanford University, California, 1964; Laguna Gloria Art Museum, Austin, Texas, 1965; La Jolla Museum of Art, California, 1965; San Jose State College, California, 1965; Los Angeles County Museum of Art, Los Angeles, 1966; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1968; The John and Mable Ringling Museum of Art, Sarasota, Florida, 1968.

Mr. Holland's work is in the collections of Dr. Robert Kantor, Atherton, California; Mr. Stanley Smevold, Illinois; Mrs. Roy Moore, London; Lytton Savings and Loan Association, Los Angeles; Oakland Art Museum, Dr. Samuel West, Oakland, California; The Hon. Mark Hatfield, Salem, Oregon; Miss Lois Hansen, Mr. and Mrs. Robert Lauter, San Francisco; Mr. Sterling Holloway, South Laguna, California; Stanford University, California.



MASANDO KITO, No. 1 S.F. 1968, 1968. Oil on canvas, 61 x 49. Triangle Gallery, San Francisco.

Masando Kita was born in Nagaya, Japan, in 1937. He studied at Musashino Art University, Tokyo. He lives in Tokyo, Japan.

Special exhibitions of Masando Kita's work have been held at the Triangle Gallery, San Francisco, 1965, 1967, 1968; in Nagaya, Japan; and at the Muramatsu Gallery, Tokyo. His work also has been included in group exhibitions at the National Museum of Modern Art, Tokyo.



BRUCE BEASLEY, *Killybaffin*, 1968. Lucite acrylic, 27 1/2 x 44 x 12. The Hansen Gallery, San Francisco.

"After working in welded and cast metals for some years, I became interested in the idea of transparency. An investigation into glass showed it to be unsuited for what I had in mind. I then turned to polyester which was the only 'casting' plastic I then knew of. Its lack of real clarity led to an investigation of acrylic. Acrylic had the clarity I was after, but was impossible to cast in large and varying cross sections, or so I was told by the plastic industry. Many months of laboratory work resulted in the technique I am now using to cast acrylic sculpture. It is a difficult and demanding technique which allows little room for error. Regardless of its difficulties, however, I am fascinated by what it does and the primary problem is lack of time to pursue its possibilities."

Bruce Beasley was born in Los Angeles, California, in 1939. He studied at Dartmouth College, Hanover, New Hampshire, 1957-59; and at the University of California, Berkeley, where he received a B.A. degree in 1962. Mr. Beasley lives in Oakland, California.

Mr. Beasley has received several awards, and special exhibitions of his work have been held at the Richmond Art Center, California, 1961; Everett Ellin Gallery, Los Angeles, 1963; Kornblee Gallery, New York, 1964; The

Hansen Gallery, San Francisco, 1965; David Stuart Galleries, Los Angeles, 1966.

Mr. Beasley's work has been included in group exhibitions at the Oakland Art Museum, California, 1960; Richmond Art Center, California, 1960; The Museum of Modern Art, New York, 1961, 1962; San Francisco Art Institute, and the San Francisco Museum of Art, 1961, 1963, 1966; Kaiser Center, Inc., Oakland, California, 1963; Musée d'Art Moderne de la Ville de Paris, 1963; University of California, Berkeley, 1964; Albright-Knox Art Gallery, Buffalo, 1964; La Jolla Museum of Art, California, 1965; California State Fair & Exposition Art Show, Sacramento, 1965; California Palace of the Legion of Honor, San Francisco, 1965; Marin Museum Association, San Rafael, California, 1965; Lytton Center of the Visual Arts, Hollywood, California, 1966; The Solomon R. Guggenheim Museum, New York, 1966; San Fernando Valley State College, Northridge, California, 1966.

His work is in the collections of Mr. and Mrs. Frederick Weisman, Beverly Hills; Los Angeles County Museum of Art, Mr. Bart Lytton, Mr. and Mrs. Milton Sperling, University of California, Los Angeles; The Solomon R. Guggenheim Museum, Johnson Foundation, New York; Musée d'Art Moderne de la Ville de Paris; Mr. and Mrs. Tevis Jacobs, San Francisco; and the Marin Art Museum, San Rafael, California.



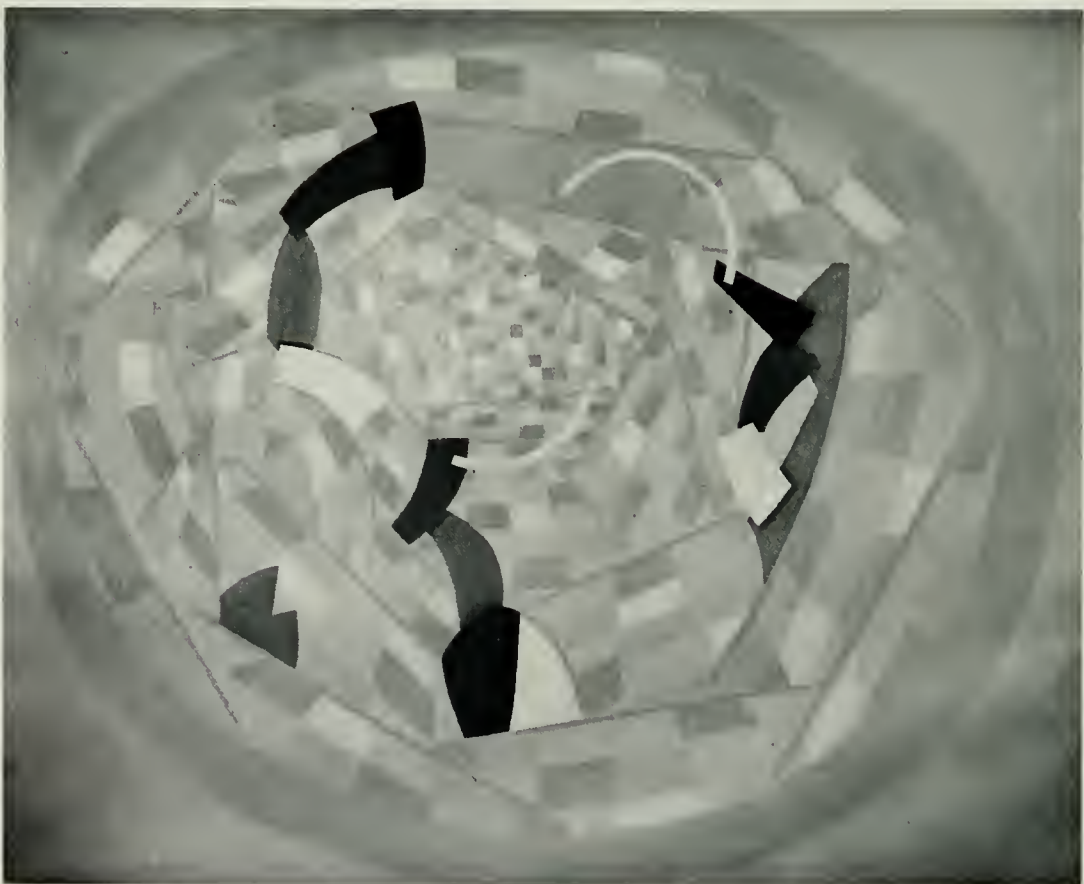
GEORGE L. K. MORRIS, Sorobond, 1967. Oil on canvas, 45 x 54. The Downtown Gallery, New York. (1949, 1950, 1953, 1959, 1965)

George L. K. Morris was born in New York, New York, in 1905. He has studied at Yale University, New Haven, Connecticut, where he received a B.A. degree in 1928; Ecole des Beaux-Arts, Palais de Fontainebleau, France, 1928; Art Students League of New York, 1929-30; and with Fernand Léger and Amédée Ozenfant in Paris, 1930. He has taught at St. John's College, Annapolis, Maryland, 1960-61. He lives in Lenox, Massachusetts.

Mr. Morris has received many awards, and special exhibitions of his work have been held at the Valentine Gallery, New York, 1933; The Berkshire Museum, Pittsfield, Massachusetts, 1933, 1966; Yale University, New Haven, Connecticut, 1935; New York University, 1935; Gallery Passadoit, New York, 1936; The Downtown Gallery, New York, 1944, 1945, 1948, 1951, 1964, 1967; Galerie Colette Allendy, Paris, 1947; The Alan Gallery, New York, 1955, 1958, 1961; Sharon Arts Center, Peterborough, New Hampshire, 1955; Institute of Contemporary Arts, Washington, D.C., 1958; St. John's

College, Annapolis, Maryland, 1961; The Corcoran Gallery of Art, Washington, D.C., 1965. His work has been included in major group exhibitions in the United States, London, and Paris.

His work is in the collections of the University of Georgia, Athens; Krannert Art Museum, University of Illinois, Champaign; Encyclopaedia Britannica, Inc., Inland Steel Corporation, Chicago; North Park National Bank, Dallas; Hessisches Landesmuseum Darmstadt, Germany; American Republic Insurance Company, Des Moines, Iowa; Cornell University, Ithaca, New York; Yale University, New Haven, Connecticut; American Academy of Arts and Letters, Madison Square Garden Corporation, The Metropolitan Museum of Art, New York University, Whitney Museum of American Art, New York; University of Oklahoma, Norman; The Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Philadelphia; The Berkshire Museum, Pittsfield, Massachusetts; Portland Art Museum, Oregon; Munson-Williams-Proctor Institute, Utica, New York; Brandeis University, Waltham, Massachusetts; The Phillips Collection, Washington, D.C.; Wichita Art Museum, Kansas.



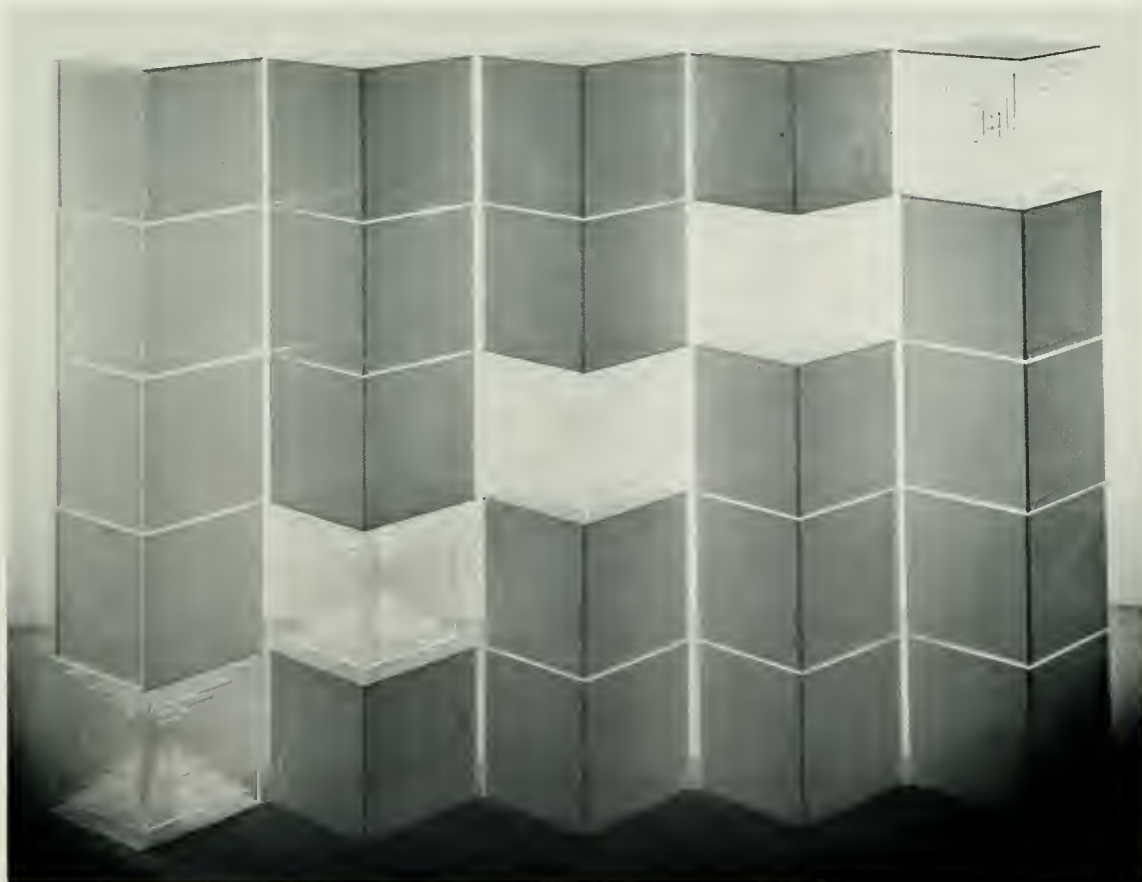
LEROY LAMIS, *Construction Number 151*, 1968.
 Plexiglas, 40½ high (5 pieces, each 8¼ x 8 x 8¼).
 Staempfli Gallery, New York. (1965)

Leroy Lamis was born in Eddyville, Iowa, in 1925. He studied at New Mexico Highlands University, Las Vegas, New Mexico, 1949-53; and at Columbia University, New York, 1954-56. Mr. Lamis has taught at Cornell College, Mt. Vernon, Iowa, 1956-61; and since 1960, at Indiana State University, Terre Haute. He lives in Terre Haute, Indiana.

Mr. Lamis has received several awards, and special exhibitions of his work have been held at the Staempfli Gallery, New York, 1966; and at Gilman Galleries, Chicago, 1967. His work has been included in group exhibitions at the Museum of New Mexico, Santa Fe, 1952; Clarke College, Dubuque, Iowa, 1957, 1961; Des Moines Art Center, Iowa, 1958, 1959, 1960; The University of Iowa, Iowa City, 1958; Cornell College, Mt. Vernon, Iowa, 1958; The Denver Art Museum, 1959; Grinnell College, Iowa, 1960; Evansville

Museum of Arts and Sciences, Indiano, 1961; Herron Museum of Art, Indianopolis, 1962, 1968; Albright-Knox Art Gallery, Buffalo, 1963; West Virginia University, Morgontown, 1963; Scripps College, Claremont, California, 1964; Ball State University, Muncie, Indiana, 1964; Mortho Jackson Gallery, New York, 1964; Whitney Museum of American Art, New York, 1964, 1966; Krannert Art Museum, University of Illinois, Champaign, 1965; The Museum of Modern Art, New York, 1965; Jerrold Morris Gallery, Toronto, 1965.

Mr. Lamis' work is in the collections of the Albright-Knox Art Gallery, and Mr. Seymour Knox, Buffalo; Mr. Stanley Morcus, Dallas; Mr. George Rickey, East Chatham, New York; The Contemporaries, Mr. John Gordon, Mr. Howard Lipman, Mr. Roy R. Neuberger, Mr. Robert W. Sornoff, Mrs. Eloise Spaeth, Staempfli Gallery, Whitney Museum of American Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; The Sheldon Swope Art Gallery, Terre Haute, Indiano; Joseph H. Hirshhorn Collection, Washington, D.C.



PETER SAUL, *Typical Saigon*, 1968. Acrylic, oil, and enamel on canvas, 93 x 144. Allan Frumkin Gallery, Inc., Chicago.

Peter Saul was born in San Francisco, California, in 1934. He studied at the California School of Fine Arts, San Francisco, 1950-52; Stanford University, California, 1950-52; and at Washington University, St. Louis, with Fred Conway, where Mr. Saul received a B.F.A. degree in 1956. In 1962, he was the recipient of a grant from the William and Noma Copley Foundation. Mr. Saul lives in Mill Valley, California.

Special exhibitions of Mr. Saul's work have been held at the Allan Frumkin Gallery, Chicago, 1961, 1963, 1964, 1966, 1968; Allan Frumkin Gallery, Inc., New York, 1962, 1963, 1964, 1965, 1968; Galerie Breteau, Paris, 1962, 1963, 1964; Rolf Nelson Gallery, Los Angeles, 1963; Galleria La Tartaruga, Rome, 1963; Notizie Gallery, Turin, Italy, 1964; Galerie Anne Abels, Cologne, Germany, 1965; California College of Arts and Crafts, Oakland, 1968; Reed College, Portland, Oregon, 1968; San Francisco Art Institute, 1968.

Mr. Saul's work has been included in group exhibitions at the Salon des Jeunes Peintres, Paris, 1959, 1960; Daylan Art Institute, 1961; University of Colorado, Boulder, 1962; The Art Institute of Chicago, 1962, 1963, 1964, 1968; University of Michigan, Ann Arbor, 1963; Abbey Saint-Pierre, Ghent, Belgium, 1963; Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, 1963; Galleria La Tartaruga, Rome, 1963; Haags Gemeentemuseum, The Hague, 1964; Museum des 20. Jahrhunderts, Vienna, 1964; Brandeis University, Waltham, Massachusetts, 1964; Museum of Contemporary Art, Chicago, 1968; Museum of Art, Carnegie Institute, Pittsburgh, 1968.

His work is in the collections of The Art Institute of Chicago; The Museum of Modern Art, New York; and Oberlin College, Ohio.



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RODGER JACOBSEN, *Untitled*, 1967. Painted and chromed steel, 72 x 36 x 36. Lent by the artist.

Rodger Jacobsen was born in Seattle, Washington, in 1939. He has taught at the University of Illinois, Urbana-Champaign, 1964-65; Maidstone College of Art, England, 1965-66; West of England College of Art, Bristol, 1965-66; and since 1966, he has taught at the San Francisco Art Institute. He lives in San Francisco, California.

Special exhibitions of Mr. Jacobsen's work have been held at the Dilexi Gallery, New York, 1965; and San Francisco Museum of Art, 1967. His work has been included in group exhibitions at the Kaiser Center, Inc., Oakland, California, 1963; California Palace of the Legion of Honor, San Francisco, 1963; San Francisco Art Institute, 1963, 1965; and at the Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, 1966.

Mr. Jacobsen's work is in the collections of Lannan & Co., Chicago; Mr. Moses Laskey, San Francisco Museum of Art, San Francisco; and Miss Sally Hellyer.

STEPHEN GREENE, *Blue Line*, 1966. Oil on canvas, 32 x 36. Lent by the Chase Manhattan Bank, New York. Staempfli Gallery, New York. (1950, 1955, 1957, 1961, 1963)

Stephen Greene was born in New York, New York, in 1918. He studied at the Art Students League of New York, 1937; The University of Iowa, Iowa City, with Philip Guston, 1939-42, 1944-45, where he received B.F.A. and M.A. degrees; at the National Academy of Design, New York; and the College of William and Mary, Williamsburg, Virginia. Mr. Greene was awarded a Prix de Rome, 1949; and a grant from the National Council on the Arts, Washington, D.C., 1967. He has taught at the Art Students League of New York, Pratt Institute, and at Columbia University, New York. He was artist in residence at Princeton University, New Jersey, 1956. Presently he teaches at Tyler School of Art of Temple University, Philadelphia. He lives in Valley Cottage, New York.

Special exhibitions of his work have been held at Durlacher Bras., New York, 1947, 1949, 1952; DeCardova and Dana Museum, Lincoln, Massachusetts, 1953; Grace Borgenicht Gallery, Inc., New York, 1955, 1956, 1958, 1959; Princeton University, New Jersey, 1957; Staempfli Gallery, New York, 1961, 1962, 1963, 1964; The Kalamazoo Institute of Arts, Michigan, 1963-64; University of Minnesota, Minneapolis, 1963-64; Tennessee Fine Arts Center, Nashville, 1963-64; The Carcoran Gallery of Art, Washington, D.C., 1963-64; University of Washington, Seattle, 1965; Tacama Art Museum, Washington, 1965; Franklin Siden Gallery, Detroit, 1967.

Mr. Greene's work has been included in group exhibitions at the Los Angeles County Museum of Art, Los Angeles, 1945; National Academy of Design, New York, 1945, 1946; Whitney Museum of American Art, New York, 1945, 1946,

1954-55; The Art Institute of Chicago, 1946, 1952; The John Herran Art Institute, Indianapolis, 1946; The University of Iowa, Iowa City, 1946; Milwaukee Art Center, 1946; The Virginia Museum of Fine Arts, Richmond, 1946; California Palace of the Legion of Honor, San Francisco, 1946; Butler Institute of American Art, Youngstown, Ohio, 1946; The Metropolitan Museum of Art, New York, 1950; University of Illinois, Urbana-Champaign, 1950, 1955, 1957, 1961, 1963; Museum of Art, Carnegie Institute, Pittsburgh, 1953; Walker Art Center, Minneapolis, 1954; Musée d'Art Moderne de la Ville de Paris, 1954; The Museum of Modern Art, New York, 1956; Salzburger Museum Carolina Augusteum, Salzburg, Austria, 1958; The Salomon R. Guggenheim Museum, New York, 1961; Museu de Arte Moderna de São Paulo, Brazil, 1961; Instituto de Cultura Hispanica, Madrid, 1963; University of Texas, Austin, 1966.

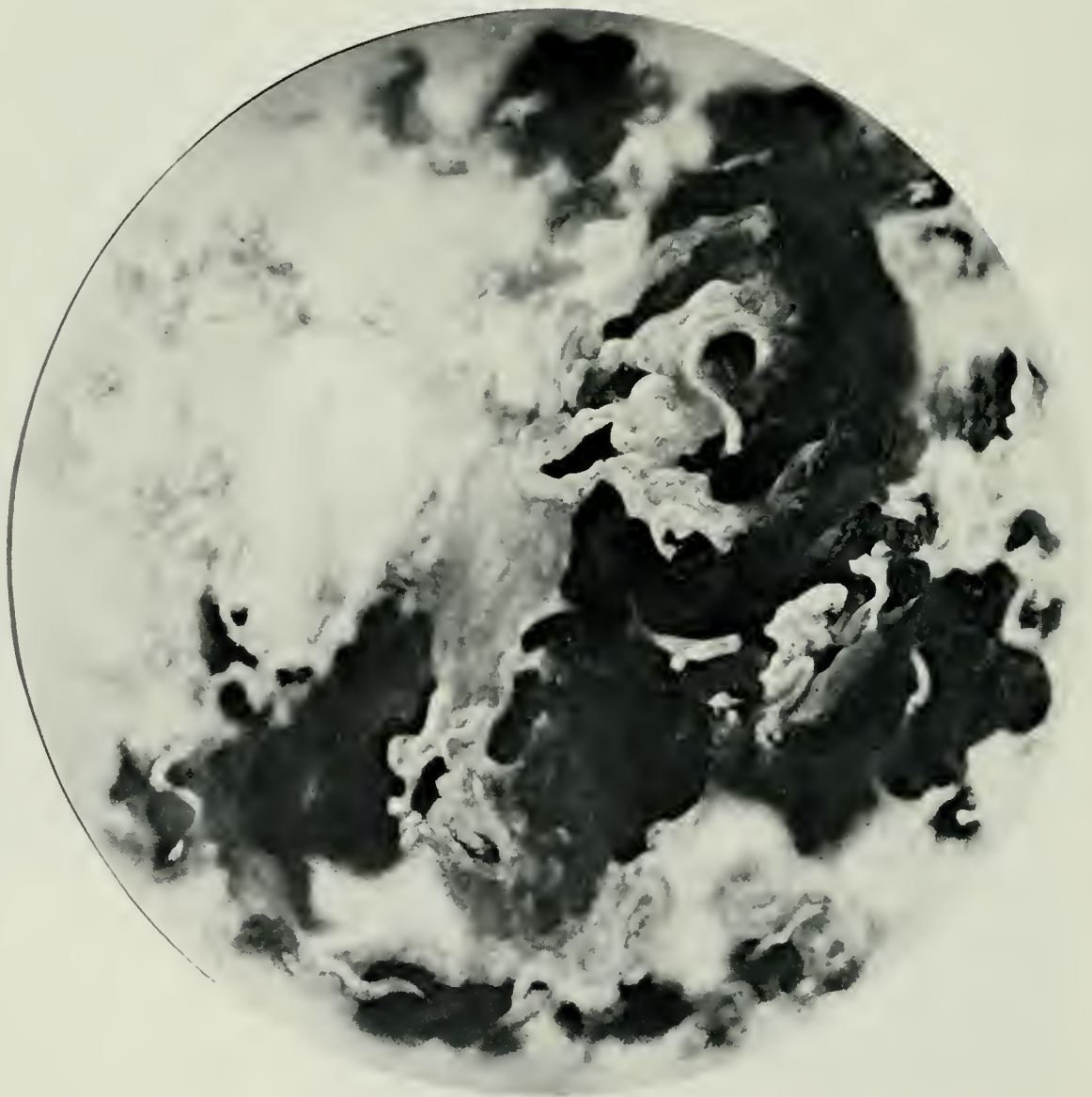
His work is in the collections of the Addison Gallery of American Art, Andover, Massachusetts; Indiana University, Bloomington; Harvard University, Cambridge, Massachusetts; Krannert Art Museum, University of Illinois, Champaign; The Art Institute of Chicago; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford, Connecticut; The John Herran Art Institute, Indianapolis; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Tate Gallery, London; Tennessee Fine Arts Center, Nashville; Isaac Delgado Museum of Art, New Orleans; The Salomon R. Guggenheim Museum, The Metropolitan Museum of Art, The Museum of Modern Art, New York University, Whitney Museum of American Art, New York; Princeton University, New Jersey; The Virginia Museum of Fine Arts, Richmond; City Art Museum of St. Louis; Hamline University, St. Paul, Minnesota; Santa Barbara Museum of Art, California; Munson-Williams-Practar Institute, Utica, New York; Brandeis University, Waltham, Massachusetts; and The Carcoran Gallery of Art, Washington, D.C.



CHARLES EMERSON, *Untitled 1968 — Venezia Series*, 1968. Mixed media on moulded fiber glass, 72 x 72 x 3. Esther-Robles Gallery, Los Angeles.

Charles Emerson was born in Los Angeles, California, in 1935. He studied at the University of Southern California, Los Angeles, where he received a B.A. degree in 1957; and Yale University, New Haven, Connecticut, where he received an M.F.A. degree in 1963. Mr. Emerson was the recipient of a Fulbright Grant for study in Venice, 1961-62.

Mr. Emerson's work has been included in group exhibitions at Palazzo Venezia, Rome, 1962; Il Traghelto, Venice, 1962; Studio 35, New York, 1964; California State College at Los Angeles, 1966; Lytton Center of the Visual Arts, Hollywood, California, 1968; and the Los Angeles County Museum of Art, Los Angeles.



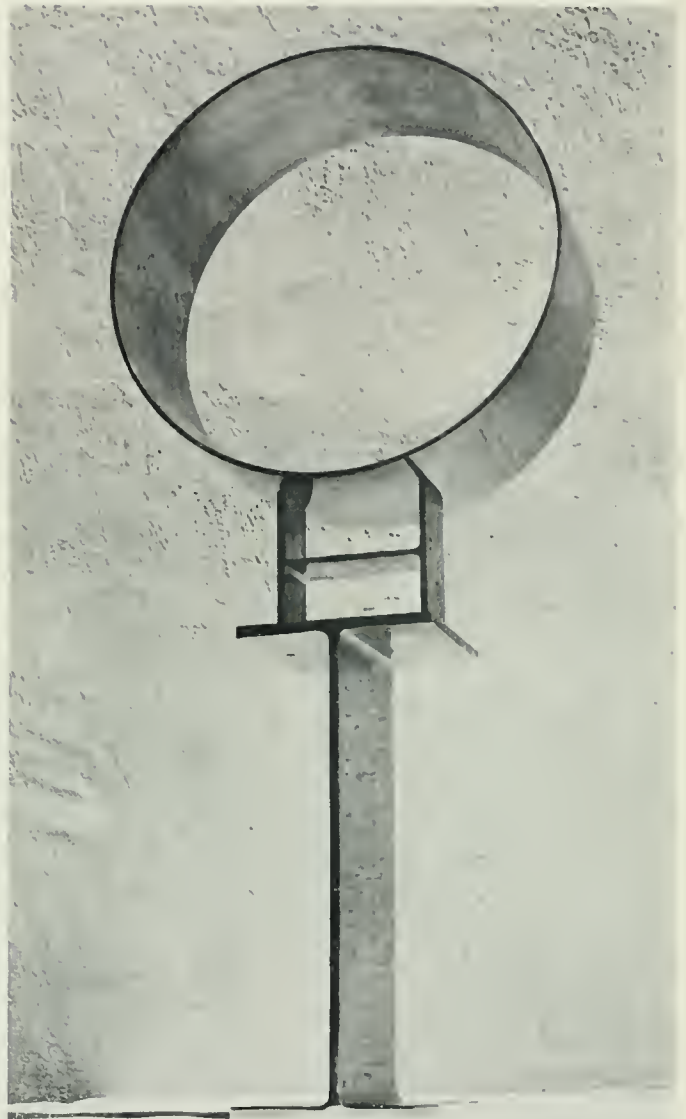
JAMES PRESTINI, #159, 1967. Structural steel, 41 3/4 x 18 1/4 x 7 1/4. Galeria Carl Van der Vaort, San Francisco.

"The concept of my sculpture is to communicate the influence of science and technology on our culture through art. I have used mass produced structural elements: I-beams, H-beams, channels, angles, pipes and tubes. The elements have been machined and finished by industrial methods. The preciseness and crispness of the forms and spaces generated by the sculpture is the result of the use of products of industry and the control of technology."

James Prestini was born in Waterford, Connecticut, in 1908. He studied at Yale University, New Haven, Connecticut, where he received a B.S. degree in 1930; at Stockholms Universitet, Stockholm, 1938; and at the Institute of Design of Illinois Institute of Technology, Chicago, 1939. Among the grants which Mr. Prestini has won are those from The Museum of Modern Art, New York, 1948; Department of State, Washington, D.C., 1951; Graham Foundation for Advanced Studies in the Fine Arts, Chicago, 1962; University of California, Berkeley, 1964, 1965. Mr. Prestini has taught at the Illinois Institute of Technology, Chicago, 1952-53; and since 1956 at the University of California, Berkeley. He lives in Berkeley, California.

Mr. Prestini has won many awards, and special exhibitions of his work have been held at Northwestern University, Evanston, Illinois, 1938; The Toledo Museum of Art, 1938; Duke University, Durham, North Carolina, 1939; College of William and Mary, Williamsburg, Virginia, 1939; Dallas Museum of Fine Arts, 1940; University of Kansas, Lawrence, 1940; Milwaukee Art Center, 1940; Joslyn Art Museum, Omaha, 1940; Seattle Art Museum, 1940; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1940; Butler Institute of American Art, Youngstown, Ohio, 1940; University of Chattanooga, Tennessee, 1941; Dayton Art Institute, 1941; University of Kentucky, Lexington, 1941; Pennsylvania State University, University Park, 1942; Cincinnati Art Museum, 1944; The Philadelphia Art Alliance, 1946; Institute of Contemporary Arts, Washington, D.C., 1949; University of California, Berkeley, 1957; Ahmedabad Museum, Ahmedabad, India, 1963; Ruth White Gallery, New York, 1965.

Mr. Prestini's work has been included in group exhibitions held at The Museum of Modern Art, New York, 1938, 1939, 1940, 1941, 1947, 1949, 1952, 1959; Stockholms Universitet, Stockholm, 1938; The Denver Art Museum, 1939, 1950; The Baltimore Museum of Art, 1940, 1941, 1944, 1947; Institute of Contemporary Art, Boston, 1940, 1949, 1951, 1958; Albright-Knox Art Gallery, Buffalo, 1940, 1947, 1959; The Cleveland Museum of Art, 1940, 1959; University of Minnesota, Minneapolis, 1940, 1946; M. H. de Young Memorial Museum, San Francisco, 1940, 1957; San Francisco Museum of Art, 1940, 1960; Portland Art Museum, Oregon, 1941, 1948, 1960; Indiana University, Bloomington, 1943; Massachusetts Institute of Technology, Cambridge, 1945; Dartmouth College, Hanover, New Hampshire, 1945; Vassar College, Poughkeepsie, New York, 1945; The Art Institute of Chicago, 1946; Walker Art Center, Minneapolis, 1946, 1950; Addison Gallery of American Art, Andover, Massachusetts, 1947; Dayton Art Institute, 1947, 1960; University of Chicago, 1948; City Art Museum of St. Louis, 1948, 1959; The Detroit Institute of Arts, 1949; The Philadelphia Art Alliance, 1949; Washington University, St. Louis, 1950; Cornell University, Ithaca, New York, 1951; Worcester Art Museum, Massachusetts, 1951; University of



Illinois, Urbana-Champaign, 1953; St. Paul Gallery and School of Art, Minnesota, 1959; Dallas Museum of Fine Arts, 1960; The Minneapolis Institute of Arts, 1960; Museum of Contemporary Crafts of the American Craftsmen's Council, New York, 1960, 1967; Ruth White Gallery, New York, 1964, 1965; and elsewhere.

His work is in the collections of the Albright-Knox Art Gallery, Buffalo; The Cleveland Museum of Art, Wayne State University, Detroit; Northwestern University, Evanston, Illinois; University of Minnesota, Walker Art Center, Minneapolis; Museum of Contemporary Crafts of the American Craftsmen's Council, The Museum of Modern Art, Russell Sage Foundation, New York; E. B. Cracker Art Gallery, Sacramento, California; Seattle Art Museum; Department of State, Washington, D.C.

WILLIAM T. BRADSHAW, *Nude with Details by Giovanni Bellini*, 1967. Oil on canvas, 36 x 48. Comora Gallery, Los Angeles.

William Brodshaw was born in El Paso, Texas, in 1928. He studied at the University of California, Berkeley, where he received a B.A. degree in 1950 and an M.A. degree in 1952. He was the recipient of a Fulbright Fellowship to Italy, 1955-56. Mr. Brodshaw has taught at the University of California, Los Angeles, 1950-52; and since 1957, at the University of California, Riverside. He lives in Riverside, California.

Mr. Bradshaw has received several awards, and special exhibitions of his work have been held at the University of California, Riverside, 1958, 1962; Bertho Lewinson Gallery, Los Angeles, 1960; and at the Comaro Gallery, Los Angeles, 1968.

His work has been included in group exhibitions at the Los Angeles County Museum of Art, Los Angeles, 1958; Municipal Art Gallery, Los Angeles, 1959; in San Bernardino, California, 1965; at The Fine Arts Gallery of San Diego, 1965; Long Beach Museum of Art, California, 1966; Mt. Son Antonio College, Walnut, California, 1967; Artisan Gallery, Houston, 1968.

Mr. Bradshaw's work is in the collections of Lytton Savings and Loan Association, Los Angeles; Mt. Son Antonio College, Walnut, California; Joseph H. Hirshhorn Collection, Washington, D.C.



LUISE KAISH, *Thou Shalt Not Kill, No. 1*, 1968. Bronze, 16 1/2 x 10. Staempfli Gallery, New York. (1959, 1961, 1963)

Luise Kaish was born in Atlanta, Georgia, in 1925. She has studied at Syracuse University, New York, where she received a B.F.A. degree in 1946, and an M.F.A. degree in 1951; Escuela de Pintura y Escultura, Mexico City, 1946-47; and with Ivon Mestrovic, 1947-50. Miss Kaish received a Louis Comfort Tiffany Foundation Scholarship, 1950; and a John Simon Guggenheim Memorial Foundation Fellowship, 1959. She lives in New York, New York.

Special exhibitions of Miss Kaish's work have been held at the Sculpture Center, New York, 1955, 1958; Manhattanville College of the Sacred Heart, Purchase, New York, 1958; University of Rochester, New York, 1959; Staempfli Gallery, New York, 1968; and St. Paul Art Center, Minnesota, 1969.

Her work has been included in group exhibitions at The Museum of Modern Art, New York, 1951; National Academy of Design, and the Sculpture Center, New York, 1952; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1952; Birmingham Museum of Art, Alabama, 1954; National Association of Women Artists, New York, 1954, 1955; Whitney Museum of American Art, New York, 1955, 1962, 1964; New Burlington Gallery, London, 1956; Audubon Artists, Inc., New York, 1956, 1958; Staten Island Institute of Arts and Sciences, New York, 1956; Louisville Public Library, Kentucky, 1956; The University of Iowa, Iowa City, 1958; University of Rochester, New York, 1958; University of Illinois, Urbana-Champaign, 1959, 1961, 1963; Mount Holyoke College, South Hadley, Massachusetts, 1962; Ohio University, Athens, 1963; Ball State University, Muncie, Indiana, 1963; Albright-Knox Art Gallery, Buffalo, 1964; The Mint Museum of Art, Charlotte, North Carolina, 1964; The Philadelphia Art Alliance, 1964.

Miss Kaish's work is in the collections of The High Museum of Art, Atlanta, Georgia; Container Corporation of America, Chicago; University of Miami, Coral Gables, Florida; Mr. and Mrs. H. T. Mudd, Los Angeles; Amoco Chemicals Corporation, Mr. and Mrs. Phillip A. Bruno, Mr. and Mrs. John S. Hilson, The Jewish Museum, Mr. and Mrs. Albert A. List, Dr. Frank M. Purnell, General and Mrs. David Sarnoff, Whitney Museum of American Art, New York; Temple B'Rith Kodesh, University of Rochester, New York; St. Paul Art Center, Minnesota; Holy Trinity Mission Seminary, Silver Springs, Maryland; Syracuse University, New York; Temple Israel, Westport, Connecticut; Temple Beth Shalom, Wilmington, Delaware.



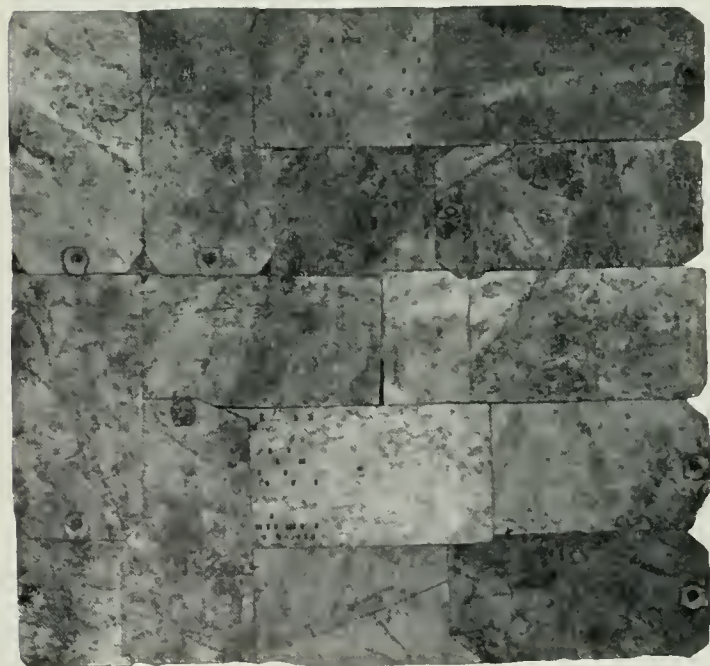
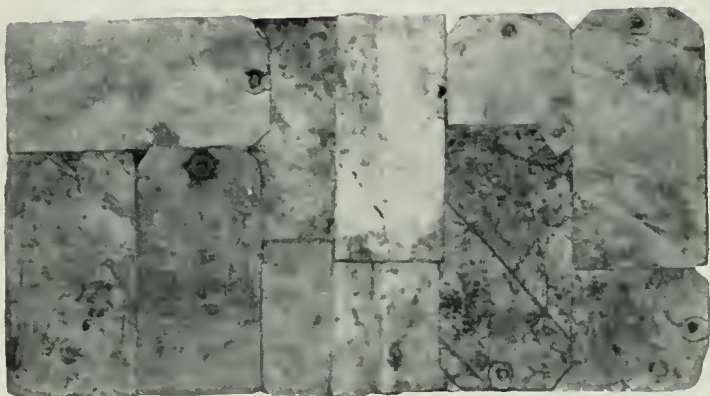
ROBERT NICKLE, *Untitled*, 1964. Paper collage, 16 x 25.
Richard Gray Gallery, Chicago.

Robert Nickle was born in Saginaw, Michigan, in 1919. He studied at the University of Michigan, Ann Arbor, where he received a B.D. degree in 1942; and at the Institute of Design of Illinois Institute of Technology, Chicago. Mr. Nickle has taught at the University of Illinois at Chicago Circle since 1955. He lives in Chicago, Illinois.

Special exhibitions of Mr. Nickle's work have been held at the B. C. Hollond Gallery, Chicago, 1963; Feigen-Polmer Gallery, Los Angeles, 1964; and Richard Gray Gallery, Chicago, 1968.

Mr. Nickle's work has been included in group exhibitions at New Realities, Paris, 1946; The Art Institute of Chicago, annually since 1953; Museum of Art, Carnegie Institute, Pittsburgh, 1959; The Museum of Modern Art, New York, 1961.

Mr. Nickle's work is in the collections of The Art Institute of Chicago, Mr. Edwin Bergman, Mr. George Donforth, Dr. Irving Forman, Mr. Roy Friedman, Mr. Leonard Horwich, Mr. Charles Murphy, Jr., Mr. Charles Murphy, Sr., Mr. Joel Storrels, Mr. Allon Worwell, Mr. Harold Weinstein, Mr. Charles Winston, Chicago; Mr. Joseph Shapiro, Oak Park, Illinois; Mr. Robert Mayer, Winnetka, Illinois.



JAMES LECHAY, *Portrait of Rose with Lavender Hair*, 1966. Oil on canvas, 46 1/8 x 37 7/8. Kraushaar Galleries, New York. (1948, 1951)

James Lechay was born in New York, New York, in 1907. He studied at the University of Illinois, Urbana-Champaign, where he received a B.A. degree in 1928. He has painted with Myron Lechay. He was the recipient of an Honorary Doctor of Fine Arts degree from Coe College, Cedar Rapids, Iowa, in 1961. Mr. Lechay has taught at Stanford University, California; New York University; Skowhegan School of Painting and Sculpture, Maine. Presently he is teaching at The University of Iowa and lives in Iowa City, Iowa.

Mr. Lechay has received many awards, and special exhibitions of his work have been held at the Cedar Rapids Art Center, Iowa; Des Moines Art Center, Iowa; Blanden Memorial Art Gallery, Fort Dodge, Iowa; Hollins College, Virginia; The University of Iowa, Iowa City; Washington and Lee University, Lexington, Virginia; Art Center Association, Louisville, Kentucky; Randolph-Macon Woman's College, Lynchburg, Virginia; Wesleyan University, Middletown, Connecticut; Kraushaar Galleries, New York; Springfield Art Association, Illinois; and The Toledo Museum of Art.

Mr. Lechay's work has been included in group exhibitions at The Baltimore Museum of Art; Lehigh University, Bethlehem, Pennsylvania; Birmingham Museum of Art, Alabama; Indiana University, Bloomington; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; The Arts Club of Chicago; Colorado Springs Fine Arts Center; The Columbus Gallery of Fine Arts, Ohio; The Denver Art Museum; The Detroit Institute of Art; Fort Worth Art Center; Herron Museum of Art, Indianapolis; Cornell University, Ithaca, New York; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Nebraska Art Association, Lincoln; The American Federation of Arts, The Brooklyn Museum, The Metropolitan Museum of Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; The Virginia Museum of Fine Arts, Richmond; Rochester Art Center, Minnesota; City Art Museum of St. Louis; California Palace of the Legion of Honor, San Francisco; The Museum of Fine Arts, Springfield, Massachusetts; The Toledo Museum of Art; University of Illinois, Urbana-Champaign; The Corcoran Gallery of Art, Washington, D.C.; Palm Beach Art Institute, West Palm Beach, Florida; Worcester Art Museum, Massachusetts.

His work is in the collections of Illinois Wesleyan University, Bloomington; State College of Iowa, Cedar Falls; Coe College, Cedar Rapids, Iowa; The Art Institute of Chicago; Davenport Municipal Art Gallery, Iowa; Des Moines Art Center, Iowa; The University of Iowa, Iowa City; University of Nebraska, Lincoln; Brooks Memorial Art Gallery, Memphis; New Britain Museum of American Art, Connecticut; The Brooklyn Museum, New York; Jaslyn Art Museum, Omaha; The Pennsylvania Academy of the Fine Arts, Philadelphia; Syracuse University, New York; Arizona State University, Tempe; Washburn University, Topeka, Kansas; Philbrook Art Center, Tulsa; Wichita Art Museum, Kansas.





HAROLD PARIS, *Wall Piece F*, 1968. Plastic, 96 x 48 x 12. The Hansen Gallery, San Francisco.

"Back into a time-place that was lost, that had surrendered and been forgiven — forgotten . . . Rain has washed my eyes clear and down the panes of clouded glass that have shielded me — the running streaks of the drops are as tears within my soul. Where did it all come from? Where was it so forgotten and so now remembered. All the trials and starts and skirmishes now find a way to reveal — to see — to close this room, this utter phantasy and love as though a great burden and consciousness has lifted the inner core of my being. Unending, over and over to wait. How did this come to pass? Finally to know and to believe why I am an artist and why and how I have come to this 'Kaddish.' Bright images evolved with new reason as a beginning. It is a Kaddish for all the 'lost' in my — your life, all that cannot be again and all that man destroys — not just the six million — but the ever unending denied, and I too must make this denial, this protest — this affirmation. What do I see? This huge black room, this ineffable statement — black, black and inside is all the wonder I can evolve — all the love I project and summon forth. Why was I unable to say the word, to let the image — visions become what they were? Black and white, 'life and death,' soft-resilient, hard-soft, soft-hard, and then the hot and cold of sanctuary terror. Crypts, chambers, tombs, burials unearthed and found again, free. After years only the aesthetic, the organization, the form, now beneath all this — content. Pains of an unburdened man, a mortality — weak and tender this outer skin — cold — cold as forever. Not to walk upon these floors as an experience only to the senses. Are they also not only graves? And the heat within, the chamber walls cry and scream and awaken — there is no sleep here. How clear all this become. I am a penitent and a catalyst to my own self and work. A vehicle — perhaps a conscience. The anguish of making this room now can be lived and willed. What is it — this Kaddish — this refutation? It is a long, long voyage into my past — the war, my childhood, the constant searching and seeking. A black box, solemn and brooding and with it all that I know (and do not know, but sense and feel). White, white forms with heat and cold imbedded — gutting these irresolute shapes. To make this huge chamber and to stand mute, unknowing, severed, torn, bleeding within. Before it a small mound to gaze and stare and ponder at these never to enter walls. No one may ever see this room to wonder of and to know. The blind can be witness to this — tell us — What do you see? All of the blood and pain of time sits within — truly for you it is sealed and a seal upon my life and mind. No door, no entrance and no one to enter . . . and tears in my eyes — in my being I will close this room never to open — to deny — to take of this essence and seal it — seal it as a bond between myself and the love I feel for the all of man. I can do only this. A silent testimony to our passing, the cry of the stoned and the cries of the just. This is for the skeptic, to fear, as in two smiling roses set in vines of benignness. Again, and again — 'ever is too long a time to see.'

'Kaddish'

What does it look like?
Like the inside of a) my soul.
Who can see it?
Only the blind with two small children.
Where does it come from —
the wail of the shofar
the 3,000 years
and a scream in Viet Nam.
Who closed it?
We, you did.

Why?

So it could be understood
Through the seeing of remembering
sending a message of love.
Do we exist because of it?
no more than for the
lock of it.

Is it really there!
No, it is there really.
What should we do now —
Believe.

Why is it closed?
it isn't.

There is no entrance.
there is also no exit.

Shall no one ever see it?
ever is too long a time to see.

What is inside?
all my dreams of outside."

Harold Paris was born in Edgemire, New York, in 1925. He has studied at the Akademie der bildenden Künste, Munich; Creative Lithographic Workshop, New York; and Stanley William Hayter's Atelier 17, New York. Mr. Paris was the recipient of a John Simon Guggenheim Memorial Foundation Fellowship; Louis Comfort Tiffany Foundation Scholarship; and a fellowship from the University of California, Berkeley. He has taught at Newcomb College of Tulane University of Louisiana, New Orleans; and at the Pratt Institute, New York. Presently he teaches at the University of California, Berkeley, and he lives in Oakland, California.

Special exhibitions of Mr. Paris' work have been held at Humboldt State College, Arcata, California; University of California, Berkeley; Paul Kontor Gallery, Beverly Hills; Tulane University of Louisiana, New Orleans; Argent Gallery, Galerie Moderne, Pratt Institute, Silvan Simone Gallery, Esther Stutman Gallery, Village Art Center, Wittenborn Gallery, New York; The Philadelphia Art Alliance; Solly Judd Gallery, Portland, Oregon; The Hansen Gallery, San Francisco; Gordon Woodside Gallery, Seattle.

Mr. Paris' work has been included in group exhibitions at The Baltimore Museum of Art; in Barcelona, Spain; University of California, Berkeley; Amerika-Haus, Berlin; Museum of Fine Arts, Boston; Hoogs Gemeentemuseum, The Hague; Amerika-Haus, Hamburg; Waterloo Historical Society Museum, Kitchener, Ontario; Los Angeles County Museum of Art, Los Angeles; Solone Annunciata, Milan; Amerika-Haus, Munich; Isaac Delgado Museum of Art, New Orleans; The Brooklyn Museum, Martha Jackson Gallery, The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, New York; Oakland Art Museum, California; National Gallery of Canada, Ottawa; Galerie Ventador, Solon de la Jeune Sculpture, Paris; The Pasadena Art Museum, California; Philadelphia Museum of Art; Portland Museum of Art, Maine; Saarländemuseum, Saarbrücken, Germany; Galerie Kunst der Gegenwart, Salzburg, Austria; California Palace of the Legion of Honor, San Francisco; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

His work is in the collections of The Art Institute of Chicago; University of North Dakota, Grand Forks; University of Wisconsin, Madison; Brooks Memorial Art Gallery, Memphis; University of Delaware, Newark; The Museum of Modern Art, The New York Public Library, Whitney Museum of American Art, New York; Oakland Art Museum, California; Philadelphia Museum of Art; Phoenix Art Museum; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco; Joseph H. Hirshhorn Collection, Library of Congress, National Gallery of Art, Washington, D.C.

WAYNE THIEBAUD, *Calama Ridge*, 1968. Acrylic and pastel on canvas, 75 x 75. Allan Stone Galleries, New York. (1965, 1967)

Wayne Thiebaud was born in Mesa, Arizona, in 1920. He studied at Sacramento State College, California, where he received B.A. and M.A. degrees. Mr. Thiebaud has been the recipient of several awards, grants and fellowships. He taught at Sacramento City College, California in 1951; at the San Francisco Art Institute in 1958; and at Cornell University, Ithaca, New York, 1967. He has been teaching at the University of California, Davis, since 1960, and he lives in Hood, California.

Special exhibitions of Mr. Thiebaud's work have been held at the E. B. Crocker Art Gallery, Sacramento, California, 1952; Gump's Gallery, San Francisco, 1953; San Jose State College, California; 1955; Sacramento City College, California, 1957; Allan Stone Galleries, New York, 1962, 1963, 1964, 1965, 1966, 1967; M. H. de Young Memorial Museum, San Francisco, 1962; Galleria Schwartz, Milan, 1963; Stanford University, California, 1965.

Mr. Thiebaud's work has been in numerous group exhibitions including those at the Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1963; Institute of Contemporary Arts, London, 1963; Los Angeles County Museum of Art, Los Angeles, 1963; The Solomon R. Guggenheim Museum, New York, 1963; Akademie der Kunst, Berlin, 1964; The Art Institute of Chicago, 1964; Hoogs Gemeentemuseum, The Hague, 1964; Wadsworth Atheneum, Hartford, Connecticut, 1964; Vancouver Art Gallery, 1964; Museum des 20. Jahrhunderts, Vienna, 1964; Brandeis

University, Waltham, Massachusetts, 1964; Kronner Art Museum, University of Illinois, Champaign, 1965, 1967.

His work is in the collections of Mr. and Mrs. Stephen Paine, Boston; Albright-Knox Art Gallery, Buffalo; Southern Illinois University, Carbondale; Mr. Arnold Maremont, Chicago; Wadsworth Atheneum, Hartford, Connecticut; Miss Eve Morie Soint, Hollywood; Mr. and Mrs. John de Menil, Houston; Mr. and Mrs. Jack Glenn, Nelson Gallery-Atkins Museum, Kansas City, Missouri; Mr. John Coplans, Los Angeles; The Newark Museum, New Jersey; Mr. Harry F. Abrams, Mr. Richard Brown Baker, Mr. Phillip A. Bruno, Mr. Carter Burden, Mr. John Chomberlain, Mr. and Mrs. William Copley, Mr. Ben Heller, Mr. Philip Johnson, Mr. Max Kozloff, Mr. Leon Kroushar, The Museum of Modern Art, Mr. and Mrs. Richard Robb, Mr. A. Sobel, Mr. James Thrall Soby, Whitney Museum of American Art, Mr. and Mrs. Albert Wise, Mr. Hanford Yang, New York; Oakland Art Museum, California; Miss Audrey Sabol, Philadelphia; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Albrecht Gallery, St. Joseph, Missouri; Mr. John Bronsten, San Francisco; Mrs. C. Bagley Wright, Seattle; Stanford University, California; Brandeis University, Waltham, Massachusetts; Joseph H. Hirshhorn Collection, Library of Congress, The Washington Gallery of Modern Art, The Woodward Foundation, Washington, D.C.; Mr. Robert Moyer, Winnetka, Illinois; Miss Leslie Coron; Mr. Ben Case; Mr. Boris Galdowsky; Mr. J. Gollin; Mr. W. Goodhue; Mr. Louis Kane; Dr. William Rubin; Mr. Samuel Sacks; Mr. A. B. Sheldon.



WILLIAM R. GEIS III, *A Polynesian Reefer*, 1968.
Fiber glass, paint, string, and plaster, 48 x 48. The
Albreux Gallery, San Francisco.

"All of my work is based on the relation of space with time, the space would be the place, the time, how long it took to look from one place to another. The differentness of one place from another is the controlling factor in how long it takes to look from one place to another. It is then possible to seem to compress time by controlling spatial change. Since meaning is often given that which one spends time at, then it would follow that the most meaning would be contained in the most time.

"Therefore compressing time so as to make it seem a long while gives meaning as one looks."

William Geis was born in Salina, Kansas, in 1940. He studied at the San Francisco Art Institute, where he received B.F.A. and M.F.A. degrees. He was awarded a John Simon Guggenheim Memorial Foundation Fellowship,

1965-66; and a grant from the National Endowment for the Arts, Washington, D.C., 1967. Mr. Geis has taught at the San Francisco Art Institute, 1965-68, and is currently teaching at Sacramento State College, California. He lives in Woodacre, California.

Special exhibitions of his work have been held at Bolles Gallery, San Francisco, 1963; San Francisco Art Institute, 1966; Quay Gallery, San Francisco, 1967.

His work has been included in group exhibitions at the World's Fair, New York, 1965; San Francisco Art Institute, 1965; in Berkeley, 1967; Boston, 1967; Los Angeles, 1967; at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1968; Portland Art Museum, Oregon, 1968; University of Nevada, Reno, 1968.

Mr. Geis' work is in numerous public and private collections including those of Mr. Monte Factor, Los Angeles County Museum of Art, Los Angeles; Oakland Art Museum, Dr. Samuel West, Oakland, California; Mr. Sterling Holloway, South Laguna, California.



GERHARDT LIEBMANN, *Pylon*, 1968. Acrylic on board, 72 x 96. Stable Gallery, New York.

"The world that man builds around himself concerns and horrifies me.

"I use bricks to express this concern. They are of a recognized size which permits me to suggest scale, particularly when I paint vast areas — deserts, almost — of brick. The vastness becomes immense when comprised of units 4 inches by 8 inches.

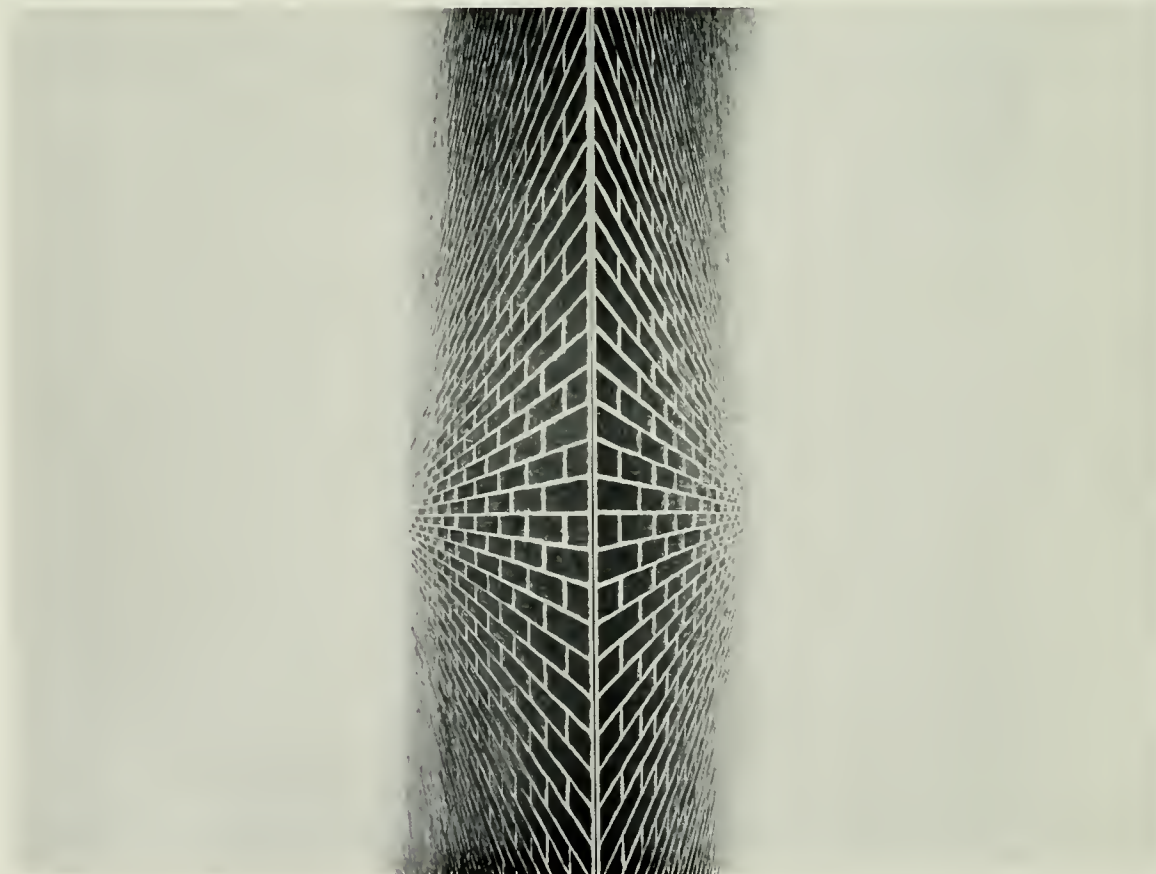
"More importantly, bricks indicate that man himself creates the horrors about him — the walls, the sterility, the crowding, the atomized cells. And he does this laboriously and patiently, brick by brick by brick."

Gerhardt Liebmann was born in Los Angeles, California, in 1928. He studied at Harvard University, Cambridge, Massachusetts, where he graduated magna cum laude and

received a B.A. degree in 1950, and a B.Arch. degree in 1952. Mr. Liebmann was the recipient of a Fulbright Fellowship to study at the École Nationale Supérieure des Beaux-Arts, Paris, 1953; and a fellowship from Harvard University to study in Athens, Greece, 1954. He lives in New York, New York.

A special exhibition of Mr. Liebmann's work was held at the Stable Gallery, New York, in 1968. His work has been included in group exhibitions at the National Academy of Design, New York, 1965; Norfolk Museum of Arts and Sciences, Virginia, 1965; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1965-66.

His work is in the collections of Mr. and Mrs. Stephen Paine, Boston; Hospital Service Corporation-Blue Cross, Chicago; Mr. and Mrs. Neil MacTaggart, Nassau, Bahamas; Mr. and Mrs. Leonard B. Calt, Providence, Rhode Island; Dr. Ian Thampson, Sydney, Australia.

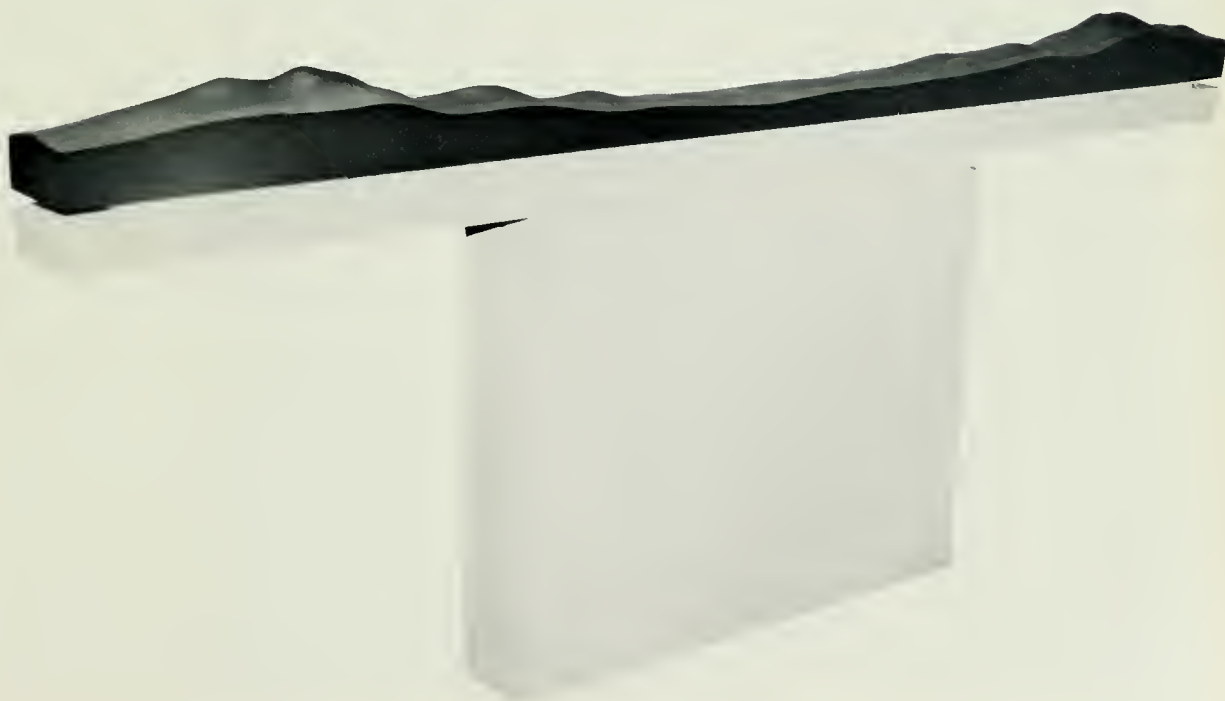


SAM RICHARDSON, *Eight Thin Miles of That Guy's Valley*, 1968. Fiber glass and lacquer, 39 x 95 x 6. Esther-Rables Gallery, Los Angeles. (1967)

Sam Richardson was born in Oakland, California, in 1934. He studied at the California College of Arts and Crafts, Oakland, where he received a B.A. degree in 1956, and an M.F.A. degree in 1960. Mr. Richardson has taught at the California College of Arts and Crafts, Oakland, 1959-60; Oakland City College, California, 1959-60; and he presently is teaching at San Jose State College, California. He lives in San Jose, California.

Special exhibitions of Mr. Richardson's work have been held at The Hansen Gallery, San Francisco, 1961, 1962, 1966; Humboldt State College, Arcata, California, 1967; Esther-Rables Gallery, Los Angeles, 1968. His work has been included in group exhibitions of the California Polce of the Legion of Honor, San Francisco, 1961; Mortimer Brondt Gallery, New York, 1962; Oakland Art Museum, California, 1962; Museum of Contemporary Crafts of the American Craftsmen's Council, New York, 1963; Richmond Art Center, California, 1964, 1965, 1966, 1967; San Francisco Museum of Art, 1965, 1966; E. B. Crocker Art Gallery, Sacramento, California, 1966, 1967; Kronnert Art Museum, University of Illinois, Champaign, 1967; Esther-Rables Gallery, Los Angeles, 1967, 1968; Whitney Museum of American Art, New York, 1968.

Mr. Richardson's work is in the collections of Mr. and Mrs. Melvin Hirsch, Beverly Hills; Mr. and Mrs. Arthur Goldberg, Whitney Museum of American Art, New York; Mr. and Mrs. Alvin N. Haas, Ohio; Miss Sally Heller, San Francisco; Mr. and Mrs. Joseph Mendelson, Santa Monica; Mr. Sterling Holloway, South Laguna, California.



ROBERT OSBORN, *Vietnam*, 1967. Pastel, dry tempera and collage on paper, 30 x 22. The Downtown Gallery, New York.

Robert Osborn was born in Oshkosh, Wisconsin, in 1904. He studied at the University of Wisconsin, Madison; Yale University, New Haven, Connecticut, 1928; British Academy, Rome, 1928-29; Académie Scandinave, Paris; and with Othon Friesz and Despiou. Mr. Osborn has taught at the Hotchkiss School, Lakeville, Connecticut, 1929-35. From 1935-39, he traveled extensively in Europe. He is the author and illustrator of many books, and his cartoons and caricatures have appeared in national magazines such as *Esquire*, *Fortune*, *Harper's Magazine*, *Life*, *Look*, *New Republic*, and *The New Yorker*. Mr. Osborn lives in Salisbury, Connecticut.

Mr. Osborn's work has been in exhibitions at The Art Institute of Chicago, 1944; The American Federation of Arts,

New York, 1952-54; The Virginia Museum of Fine Arts, Richmond, 1952; Wadsworth Atheneum, Hartford, Connecticut, 1958; The Brooklyn Museum, New York, 1959, 1961; The Downtown Gallery, New York, 1959, 1960, 1962, 1964; Sharon Creative Arts Foundation, Connecticut, 1961; Katonah Gallery, New York, 1962; Paine Art Center and Arboretum, Oshkosh, Wisconsin, 1964; The Corcoran Gallery of Art, Washington, D.C., 1965; The Berkshire Museum, Pittsfield, Massachusetts, 1967.

Mr. Osborn's work is in many collections including those of the Addison Gallery of American Art, Andover, Massachusetts; Atlanta University, Georgia; in Azeitao, Portugal; of the University of North Carolina, Chapel Hill; Container Corporation of America, Chicago; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford, Connecticut; Paine Art Center and Arboretum, Oshkosh, Wisconsin; The Corcoran Gallery of Art, Washington, D.C.



BOYD ALLEN, Pajaro Valley, 1968. Acrylic on canvas, 74 x 65. Berkeley Gallery, San Francisco.

Boyd Allen was born in Muskegon, Michigan, in 1931. He studied at the University of California, Berkeley, 1951-54. Mr. Allen received a James Phelan Traveling Fellowship from the University of California, Berkeley, 1954. Since 1962 he has been teaching at the University of California, Berkeley. He lives in Berkeley, California.

Special exhibitions of Mr. Allen's work have been held at Mills College, Oakland, California, 1964; Berkeley Gallery, San Francisco, 1964, 1966, 1967; Chico State College, California, 1965; Brand Library of Art and Music, Glendale, California, 1967.

Mr. Allen's work has been included in group exhibitions at

the Oakland Art Museum, California, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958; San Francisco Museum of Art, 1955, 1956, 1957; Richmond Art Center, California, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966; M. H. de Young Memorial Museum, San Francisco, 1958; The Newark Memorial Museum, New Jersey, 1961; University of Michigan, Ann Arbor, 1965; La Jolla Museum of Art, California, 1965; New York Drawing Society, New York, 1965; University of Nevada, Reno, 1966.

His work is in the collections of the Wesley Foundation and the Westminster Foundation, Athens, Ohio; The Newark Museum, New Jersey; Art Commission, City and County of San Francisco; Art Gallery of Greater Victoria, British Columbia; Mr. James Wintersteen.



RONALD MALLORY, *Contained Mercury Line*, 1968.
Mercury, liquid plastic and air, 25 x 25. Galeria Bonina,
Ltd., New York. (1967)

Ronald Mallory was born in Philadelphia, Pennsylvania, in 1935. He studied at the University of Colorado, Boulder, 1951; University of Florida, Gainesville, where he received a Bachelor of Architecture degree, 1952; Escola Nacional de Belas Artes, Rio de Janeiro, with Roberto Burle Marx, 1956; and at the Académie Julian, Paris, 1958. He lives in New York, New York.

Special exhibitions of his work have been held at the Galerie Claude Valsey, Paris, 1960; Mirell Gallery, Miami, 1961; and the Stable Gallery, New York, 1966. Mr. Mallory's work has been included in group exhibitions at the Gallerie 7, Paris, 1962; Byron Gallery, Inc., P.V.I. Gallery, New York, 1964, 1965; Institute of Contemporary Art, Boston, 1965; Palais des Beaux Arts, Brussels, 1965; Contemporary Arts Association of Houston, 1966; The Museum of Modern Art, Whitney Museum of American Art, New York, 1966; Stable Gallery, New York, 1966, 1967; University of Pennsylvania, Philadelphia, 1966; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1966; San Francisco Museum of Art, 1966; Institute of Contemporary Art, Boston, 1967; Kronner Art Museum, University of Illinois, Champaign, 1967; Flint Institute of Arts, Michigan, 1967; Rutgers University, New Brunswick, New Jersey, 1967; Institute of Contemporary Art, Philadelphia, 1967; Museum of Art, Carnegie Institute, Pittsburgh, 1967; Worcester Art Museum, Massachusetts, 1967.

Mr. Mallory's work is in the collections of Albright-Knox Art Gallery, Buffalo; Mrs. Bernard Gimbel, Greenwich, Connecticut; Mr. John de Menil, Houston; Mr. Richard Brown Boker, Chase Manhattan Bank, Mr. Jacques Koplon, Mr. and Mrs. Harold Lippman, Mrs. Albert A. List, The Museum of Modern Art, Mrs. George Staempfli, Whitney Museum of American Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; University of Arizona, Tucson.

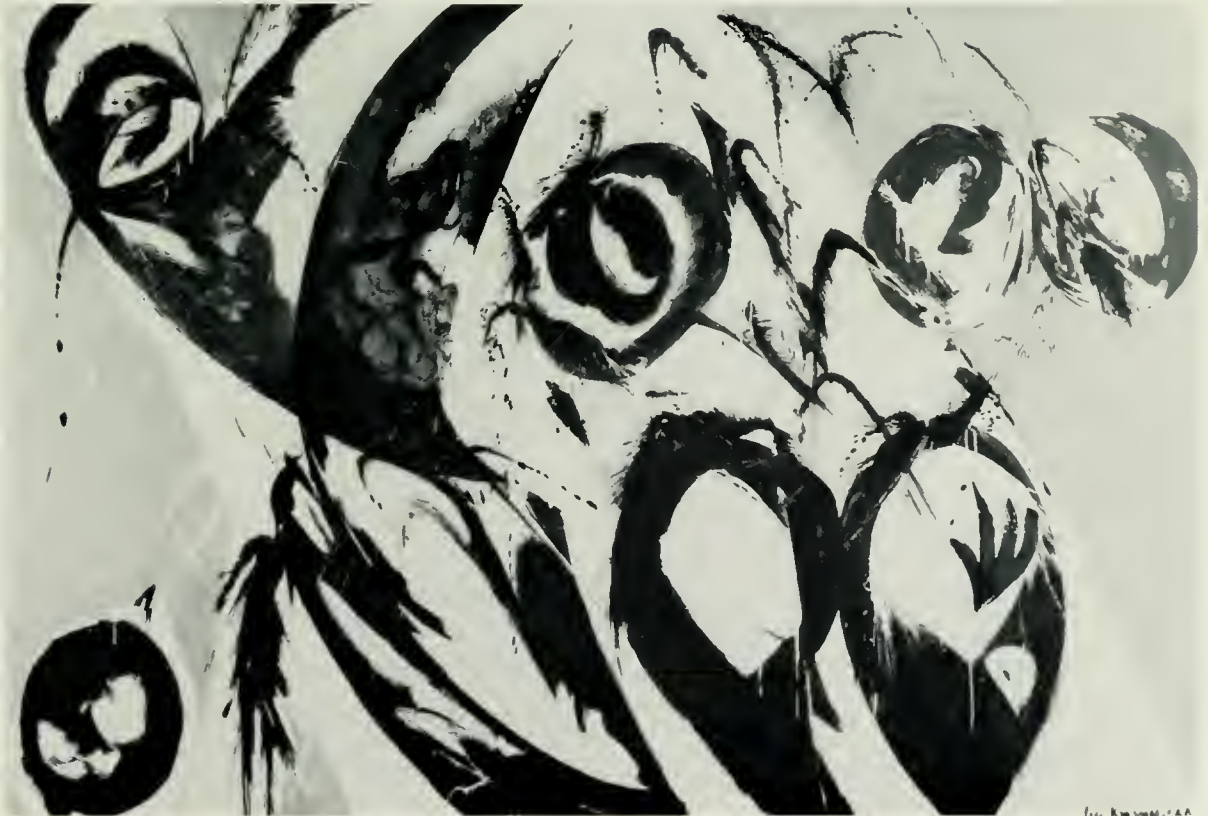


LEE KRASNER, *Transition*, 1968. Oil on canvas, 68 x 100. Marlborough-Gerson Gallery, Inc., New York.

Lee Krasner was born in Brooklyn, New York, in 1911. She has studied at The Cooper Union School of Art and Architecture, New York, 1926-28; National Academy of Design, New York, 1929-32; City College of New York, 1933; and with Hans Hofmann, 1938-40. Miss Krasner lives in New York, New York.

Special exhibitions of Miss Krasner's work have been held at The Betty Parsons Gallery, New York, 1951; Stoble Gallery, New York, 1955; Morlho Jackson Gallery, New York, 1958; Signer Gallery, East Hampton, New York, 1959; Howard Wise Gallery, New York, 1960, 1962; Arts Council of Great Britain, London, 1966; University of Alabama, University, 1967; Marlborough-Gerson Gallery, Inc., New York, 1968.

Miss Krasner's work has been in numerous group exhibitions including a traveling exhibition sponsored by the Works Progress Administration, Washington, D.C., 1941-42; and exhibitions held at the Palazzo Groneri, Turin, Italy, 1959; Galerie Beyeler, Basel, Switzerland, 1961; Marlborough Fine Art Limited, London, 1961; Laing Art Gallery, Newcastle-upon-Tyne, England, 1961; Yale University, New Haven, Connecticut, 1961-62; University of Virginia, Charlottesville, 1962; Guild Hall, East Hampton, New York, 1962, 1963, 1964; Queens College, New York, 1962; Wadsworth Atheneum, Hartford, Connecticut, 1962; Howard Wise Gallery, New York, 1962; Mount Holyoke College, South Hadley, Massachusetts, 1962; The Museum of Modern Art, New York, 1963-65; The Solomon R. Guggenheim Museum, Marlborough-Gerson Gallery, Inc., New York, 1964; Long Island University, Gallery of Modern Art, New York, 1965; The Jewish Museum, New York, 1967; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1967.





GEORGE RICKEY, *Space Churn*, 1968. Steel, 156 high. **Staempfli Gallery, New York.**

"My present concern is to work from Nature — but in a particular way. I study the motions which Nature's laws permit — that is within my range of understanding and technical ability. I embody this aspect of Nature in freely composed 'kinetic' sculptures. The designs behave like machines but echo and suggest living forms. The forces which come to bear and the shapes and movements they engender do not imitate Nature. But their performance is analogous to organic life and may appear to be associated with it." (From the catalogue of "Movement in Art," Moderna Museet, Stockholm, 1961, as reprinted in "George Rickey Kinetic Sculpture," Kraushaar Galleries, New York, 1961.)

George Rickey was born in South Bend, Indiana, in 1907. He studied at Balliol College of University of Oxford, England, 1926-29, where he received a B.A. degree, and later an M.A. degree in 1941. He also studied at the Ruskin School of Drawing and of Fine Art, Oxford, England, 1928-29; Académie André Lhote and Académie Moderne, Paris, 1929-30; New York University, 1945-46; The University of Iowa, Iowa City, with Mauricio Lasansky, 1947; and at the Institute of Design of Illinois Institute of Technology, Chicago, 1948-49. He was the recipient of a Carnegie Fellowship, 1937-39 and 1940-41; and a John Simon Guggenheim Memorial Foundation Fellowship, 1960 and 1961. Mr. Rickey has taught at the Groton School, Massachusetts, 1930-33; Kalamazoo College, Michigan, 1939-40; Muhlenberg College, Allentown, Pennsylvania, 1941, 1946-48; University of Washington, Seattle, 1948; Indiana University, Bloomington, 1949-55; Tulane University, New Orleans, 1955-61; University of California, Santa Barbara, 1960; Rensselaer Polytechnic Institute, Troy, New York, 1961-66; and at Dartmouth College, Hanover, New Hampshire, 1966. He was artist in residence at Olivet College, Michigan, 1937-39; and at Knox College, Galesburg, Illinois, 1940-41. From 1939-40, he was director of The Kalamazoo Institute of Arts, Michigan. He lives in East Chatham, New York.

Special exhibitions of Mr. Rickey's work have been held at the Coz-Delbo Gallery, New York, 1933; The Denver Art Museum, 1935, 1943, 1945, 1948; Associated American Artists, Chicago, 1950; Herran Museum of Art, Indianapolis, 1953; The Little Gallery, Louisville, Kentucky, 1954; Kraushaar Galleries, New York, 1955, 1959, 1961; Isaac Delgado Museum of Art, New Orleans, 1956; Amerika-Haus, Hamburg, 1957; Orleans Gallery, New Orleans, 1960; Santa Barbara Museum of Art, California, 1960; University of Oklahoma, Norman, 1961; Galerie Springer, Berlin, 1962; Kunstverein, Düsseldorf, Germany, 1962; Kunstverein, Hamburg, Germany, 1962; Primus-Stuart Galleries, Los Angeles, 1962; Phoenix Art Museum, 1962; Hyde Park Art Center, Chicago, 1963; Dartmouth College, Hanover, New Hampshire, 1963; Berkshire Arts Center, Pittsfield, Massachusetts, 1963; University of Rochester, New York, 1963; Williams College, Williamstown, Massachusetts, 1963;

Institute of Contemporary Art, Boston, 1964; David Stuart Galleries, Los Angeles, 1964; Staempfli Gallery, New York, 1964, 1967; Walker Art Center, Minneapolis, 1967.

Mr. Rickey's work has been included in group exhibitions at the Salon des Independents, Paris, 1930; Uptown Gallery, New York, 1934, 1935, 1936, 1937, 1938; The Metropolitan Museum of Art, New York, 1951; Whitney Museum of American Art, New York, 1952, 1953, 1964, 1966, 1967; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1952, 1954, 1968; Margaret Brawn Gallery, Boston, 1953, 1954, 1955, 1956, 1957; Museum of Art of Ogunquit, Maine, 1953; The Denver Art Museum, 1957, 1959; Contemporary Arts Association of Houston, 1957; The American Federation of Arts, New York, 1958, 1959, 1960; Museum of Fine Arts, Boston, 1959; Los Angeles County Museum of Art, Los Angeles, 1959; The Museum of Modern Art, New York, 1959; City Art Museum of St. Louis, 1959; Stedelijk Museum, Amsterdam, 1960, 1965; Holyoke Community College, Massachusetts, 1960; Louisiana Museum, Humlebæk, Denmark, 1960; Smith College, Northampton, Massachusetts, 1960; Moderna Museet, Stockholm, 1960; New School for Social Research, New York, 1961; Galerie Roepcke, Wiesbaden, Germany, 1962; Battersea Park, London, 1963; The Kalamazoo Institute of Arts, Michigan, 1964; in Kassel, Germany, 1964, 1968; at Howard Wise Gallery and Staempfli Gallery, New York, 1964; Gemeentemuseum, Amsterdam, 1965; Stootliche Kunsthalle, Boden-Boden, Germany, 1965; University of California, Berkeley, 1965; Haus der Kunst, Berlin, 1965; Kunsthalle, Bern, Germany, 1965; Palais des Beaux Arts, Brussels, 1965; Albright-Knox Art Gallery, Buffalo, 1965; The Arts Club of Chicago, 1965; Kunstverein, Düsseldorf, Germany, 1965; Galerie Denise René, and Musée National Rodin, Paris, 1965; The Missouri Botanical Gardens, St. Louis, 1965; Tel Aviv Museum, 1965; Park Sonsbeek, Arnhem, The Netherlands, 1966; San Francisco Museum of Art, 1966; The Detroit Institute of Arts, 1967; The Solomon R. Guggenheim Museum, New York, 1967-68; The Cleveland Museum of Art, 1968; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1968.

Mr. Rickey's work is in the collections of Allentown Art Museum, Pennsylvania; Addison Gallery of American Art, Andover, Massachusetts; Atlanta Museum; The Baltimore Museum of Art; Bethlehem Steel Corporation, Bethlehem, Pennsylvania; Mr. and Mrs. Taft Schreiber, Beverly Hills; Dallas Museum of Fine Arts, Mr. and Mrs. Edward S. Marcus, Dallas; Westland Center, Detroit; Hamburger Kunsthalle, Homburg, Germany; Dartmouth College, Hanover, New Hampshire; Mr. Robert Strauss, Houston; Kansas City Art Institute and School of Design, Missouri; Dr. and Mrs. Leonard Asher, Los Angeles; Ball State University, Muncie, Indiana; The Montclair Art Museum, New Jersey; Mr. Laurence S. Rockefeller, Union Carbide Corporation, New York; Lytton Savings and Loan Association, Oakland, California; Rijksmuseum Kröller-Müller, Otterlo, The Netherlands; Joseph H. Hirshhorn Collection, Washington, D.C.



WEN YING TSAI, *Harmonic Sculpture # 8*, 1968.
Stainless steel, harmonic vibrator, formica base, and
electronic strabascopic light, 80 x 17 diameter. Howard
Wise Gallery, New York.

Wen Ying Tsai was born in Amoy, China, in 1928. He studied at the University of Michigan, Ann Arbor, where he received a B.S. degree in 1953; and at the Art Students League of New York, 1953-57. Mr. Tsai lives in New York, New York.

Special exhibitions of Mr. Tsai's work have been held at the Ruth Sherman Gallery, New York, 1961; Amel Gallery, New York, 1964, 1965; Howard Wise Gallery, New York, 1968.

Mr. Tsai's work has been included in group exhibitions at the Albany Institute of History and Art, New York, 1965; The Baltimore Museum of Art, 1965; The Museum of Modern Art, New York, 1965, 1968-69; The Pasadena Art Museum, California, 1965; Chrysler Art Museum of Provincetown, Massachusetts, 1965; City Art Museum of St. Louis, 1965; Seattle Art Museum, 1965; Institute of Contemporary Art, Boston, 1966; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1966, 1968-69; The Akron Art Institute, Ohio, 1967; The Corning Museum of Glass, New York, 1967; The Montclair Art Museum, New Jersey, 1967; Smith College, Northampton, Massachusetts, 1967; The Toledo Museum of Art, 1967; Museum of Contemporary Art, Chicago, 1968; University of St. Thomas, Houston, 1968-69; Institute of Contemporary Arts, London, 1968-69; Milwaukee Art Center, 1968; The Brooklyn Museum, The Jewish Museum, New York, 1968-69; and the San Francisco Museum of Art, 1968-69.

ANDREW WYETH, *Christmas Tea Pot*, 1968. Water color, 22 3/4 x 28 3/4. Lent by Mr. and Mrs. Joseph E. Levine, New York. M. Knoedler & Co., Inc. and Coe Kerr Gallery, New York. (1948, 1949, 1963, 1965)

Andrew Wyeth was born in Chodds Ford, Pennsylvania, in 1917. He studied with his father, N. C. Wyeth, artist and illustrator. In 1963, he was the recipient of the Presidential Medal of Freedom. Mr. Wyeth lives in Chadds Fard, Pennsylvania.

Mr. Wyeth has received many awards, and special exhibitions of his work have been held at the Macbeth Gallery, New York, 1937, 1938, 1939, 1941, 1943, 1945, 1948, 1950, 1952; Doll & Richords, Boston, 1938, 1940, 1942, 1944, 1946; The Currier Gallery of Art, Monchester, New Hampshire, 1951; Williom A. Farnsworth Library and Art Museum, Rockland, Maine, 1951, 1963; M. Knoedler & Co., Inc., New York, 1953, 1958; M. H. de Young Memorial Museum, San Francisco, 1956; Santo Borboro Museum of Art, California, 1956; Delawore Art Center, Wilmington, 1957; Massachusetts Institute of Technology, Cambridge, 1960; Albright-Knox Art Gallery, Buffolo, 1962; Harvard University, Combridge, Massochusetts, 1963; The Pierpont Morgan Library, New York, 1963; University of Arizona, Tucson, 1963; The Corcoron Gallery of Art, Washington, D.C., 1963; The Bollimore Museum of Art, 1966; The Art Institute of Chicago, 1966-67; Whitney Museum of American Art, New York, 1966; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1966; and The Porrish Art Museum, Southampton, New York, 1966.

Mr. Wyeth's work has been included in group exhibitions at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1938, 1939, 1941, 1942, 1943, 1944, 1945, 1949, 1950, 1951, 1952, 1958, 1959, 1963; The Museum of Modern Art, 1943; Whitney Museum of American Art, New York, 1946, 1948, 1951, 1952, 1953, 1956, 1957, 1959, 1963, 1964; Museum of Art, Carnegie Institute, Pittsburgh, 1946, 1947, 1948, 1949, 1950, 1952, 1955, 1958, 1961, 1964; University of Illinois, Urbona-Chompaig, 1948, 1949, 1963, 1965; Museum of Art of Ogunquit, Maine, 1955; M. Knoedler & Co., Inc., New York, 1958; in Moscow, 1959; at the Beaverbrook Art Gallery, Fredericton, Canada, 1963; Tote Gallery, London, 1963; City Art Museum of St. Louis, 1964; Williom Penn Memorial Museum, Harrisburg, Pennsylvania, 1965.

His work is represented in the public collections of the Addison Gallery of American Art, Andover, Mossachusetts; Museum of Fine Arts, Boston; The Art Institute of Chicago; Dallas Museum of Fine Arts; Wodsworth Atheneum, Hartford, Connecticut; The Museum of Fine Arts, Houston; The Currier Gallery of Art, Manchester, New Hampshire; The Montclair Art Museum, New Jersey; Lyman Allyn Museum, New London, Connecticut; The Metropolitan Museum of Art, The Museum of Modern Art, New York; Joslyn Art Museum, Omaha; Nasjonalgalleriet, Oslo, Norway; Philadelphia Museum of Art; William A. Farnsworth Library and Art Museum, Rockland, Maine; California Polace of the Legion of Honor, San Francisco; Munson-Williams-Proctor Institute, Utica, New York; Delawore Art Center, Wilmington.



RICHARD TREIBER, *Swick*, 1967. Masonite, plywood and automobile lacquer, 120 x 156 x 28. Gilman Galleries, Chicago.

"I have never accomplished everything pursued in a work nor fully understood what it is I am striving for. From these frustrations comes the necessity for my next attempt. My observations create a world of opposing forces. My creations are of that world."

Richard Treiber was born in Appleton, Wisconsin, in 1940. He studied at the University of Illinois, Urbana-Champaign, where he received a B.A. degree in 1965; and at the University of Wisconsin, Madison, where he received an M.F.A. degree in 1967. Mr. Treiber taught at the University

of Wisconsin, Madison, 1967; and at Edgewood College, Madison, Wisconsin, 1967-68. He lives in Menominee, Wisconsin.

Mr. Treiber has received several awards, and a special exhibition of his work has been held at Edgewood College, Madison, Wisconsin, 1967. His work has been included in group exhibitions at the Madison Art Center, Wisconsin, 1966, 1967; Wisconsin Salon of Art, Madison, 1966; University of Wisconsin, Madison, 1967; Wisconsin Painters and Sculptors, Inc., Milwaukee, 1967; and in Waupun, Wisconsin, 1967.

His work is in the collection of the Madison Art Center, Wisconsin, and numerous private collections.



DAVID E. BLACK, *Yellow Wave*, 1968. Reinforced epoxy, glass cloth, and internal lighting, 18 x 42 x 84. Lent by the artist.

"Somewhere in the mix of dust and dialogue is the surprise possibility of psychic play-back, reverberations in time, avert imaginings. Building sculpture is an intellectual-physical pleasure, but I doubt this explains our obsession. It's more like gold panning.

"My interest lies in the three-dimensional thrust and cantilevering of lighted volumes into the surrounding night-space. Internal translucent color seems to give a special floating effect, but its lush sensuality is best tied to a rigorous spatial volume. Colored light sensation alone hasn't much staying power. I wanted the pieces to come through strangely as sculpture under normal room lighting, as well as in darkness.

"Laying up translucent resin and glass cloth is a risky, tedious problem. The use I make of repeated forms is partly aesthetic, partly a matter of facility, enabling me to fit the cloth without cutting it. The ribbed 'serial' order is therefore the result of a kind of home-brew systems analysis, a spatial structure from which I could take off. I liked the simplicity as it seemed to compress the color and inscribe the apparent movement of solid light.

"yellow wave, yellow wave, yellow wave, yellow wave, yellow"

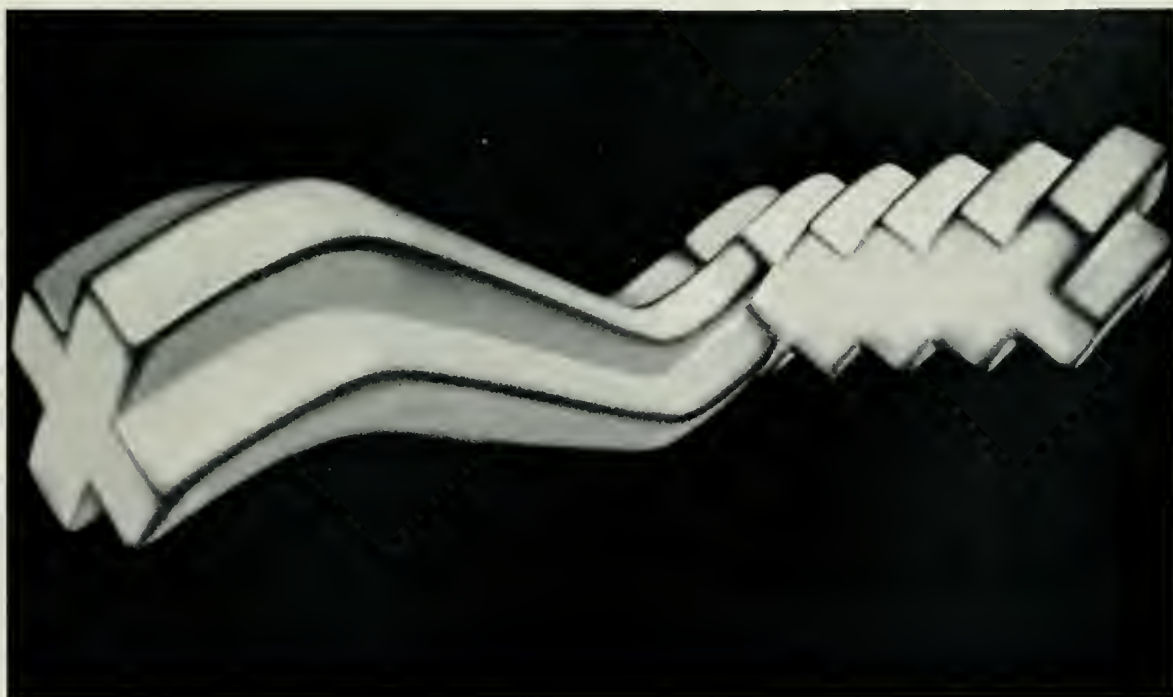
David E. Black was born in Gloucester, Massachusetts, in

1928. He studied at Wesleyan University, Middletown, Connecticut, 1946-50, where he received an A.B. degree in 1950; at Skowhegan School of Painting and Sculpture, Maine, 1949; and at Indiana University, Bloomington, where he received an M.A.T. degree in 1954. Mr. Black was the recipient of a scholarship from the Skowhegan School of Painting and Sculpture, Maine, 1949; a Fulbright Fellowship to Italy, 1962; and an award from the National Council on the Arts, Washington, D.C., 1966. He has taught at the Putney School, Vermont, 1950; and since 1954 has been teaching at Ohio State University, Columbus. Mr. Black lives in Columbus, Ohio.

Special exhibitions of Mr. Black's work have been held at the Dayton Art Institute, 1959; Indiana University, Bloomington, 1961; Bryan Gallery, Columbus, Ohio, 1961, 1962, 1965; Ohio State University, Columbus, 1962, 1963, 1964; The Columbus Gallery of Fine Arts, Ohio, 1967; The Contemporaries, New York, 1967; and New York State University College at Alfred, 1968.

Mr. Black's work has been included in group exhibitions at the Contemporary Arts Center, Cincinnati, 1968; and the New York State University College at Oswego, 1968.

His work is in the collections of the Addison Gallery of American Art, Andover, Massachusetts; Indiana University, Bloomington; Gibbes Art Gallery, Charleston, South Carolina; The Columbus Gallery of Fine Arts, Ohio State University, Columbus; Dayton Art Institute; Wesleyan University, Middletown, Connecticut; and at Butler Institute of American Art, Youngstown, Ohio.



SOL LeWITT, A 2 5 8, 1968. Baked enamel on steel, 19 1/4 x 32 x 81. Dwan Gallery, New York.

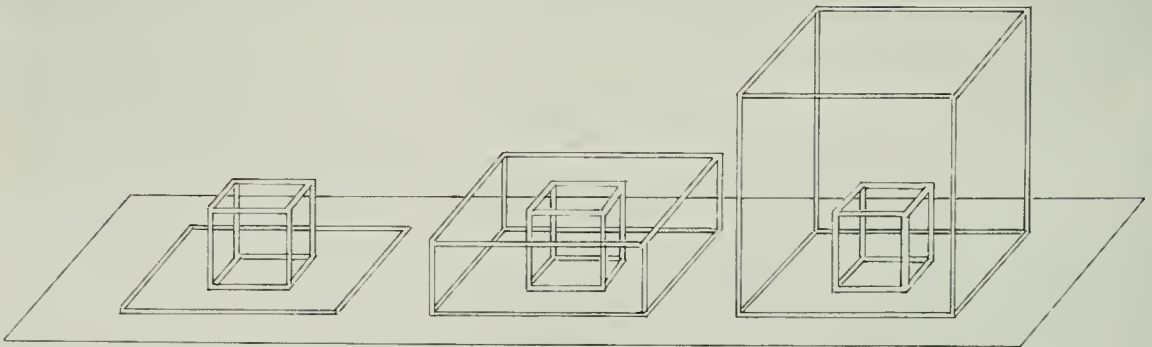
Sol LeWitt was born in Hartford, Connecticut, in 1928. He has studied at Syracuse University, New York, where he received a B.F.A. degree in 1949. Mr. LeWitt lives in New York, New York.

Special exhibitions of Mr. LeWitt's work have been held at the Daniels Gallery, New York, 1965; Dwan Gallery, New York, 1966, 1967, 1968; Park Place Gallery, New York, 1966; Konrad Fischer Gallery, Düsseldorf, Germany, 1968; Heiner Friedrich Gallery, Munich, 1968; and Galerie Bischofberger, Zurich, 1968.

Mr. LeWitt's work has been included in group exhibitions at the Kaymor Gallery, Museum of Contemporary Crafts of the American Craftsmen's Council, and St. Mark's Church, New York, 1964; Byron Gallery, Inc., Grohman Gallery, and World House Galleries, New York, 1965; Institute of Contemporary Art, Boston, 1966; Dwan Gallery, The Jewish Museum, Riverside Museum, and the A. M. Sochs Gallery, New York, 1966; Finch College, New York, 1966, 1967; Los Angeles County Museum of Art, Los Angeles, 1967; Whitney Museum of American Art, New York, 1967, 1968; Philadelphia Museum of Art, 1967; in Düsseldorf, 1968; at the Haags Gemeentemuseum, The Hague, 1968; in Kassel, Germany, 1968; at the Modern Art Museum, Munich, 1968; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1968.

Mr. LeWitt's work is in the collections of Mr. John Powers, Aspen, Colorado and New York; Mr. Lewis Cobot, Boston; Galerie Ricke, Cologne, Germany; Mr. and Mrs. Frederick Mayer, Denver; Miss Ilko Schellenberg, Mr. Hans Strelow, Düsseldorf, Germany; Kaiser Wilhelm Museum, Mr. Hans Mayer, Krefold, Germany; Mr. and Mrs. Burton Tremaine, Meriden, Connecticut; Mr. Danold Droll, Miss Virginio Dwan, Mr. Don Judd, Mr. Howard Lipman, Mr. and Mrs. Albert A. List, The Museum of Modern Art, Mr. Eugene Schwartz, Miss Ruth Vollmer, New York; and Mr. J. Patrick Lannan, Palm Beach, Florida.

Preparatory drawing for A 2 5 8



JOHN ALTOON, *Untitled (Harper Series)*, 1966.
Ink and watercolor on drawing board, 60 x 40.
David Stuart Galleries, Los Angeles.

John Altoon was born in Los Angeles, California, in 1925. He studied at the Otis Art Institute of Los Angeles County, Los Angeles, 1946; Art Center College of Design, Los Angeles, 1947; Chouinard Art School of the California Institute of Arts, Los Angeles, 1950-51. Mr. Altoon was the recipient of awards from the Lowe (Jae and Emily) Foundation, Inc., Englewood, New Jersey, 1955, and the William and Nama Copley Foundation, Chicago, 1964. He has taught at the Chouinard Art School of the California Institute of Arts, University of California, Los Angeles, 1962-63; and The Pasadena Art Museum, California, 1965-68. He lives in Los Angeles, California.

Special exhibitions of his work have been held at the Santa Barbara Museum of Art, California, 1951, 1965; Artists Gallery, New York, 1953; Gansa Gallery, New York, 1954; Ferus Gallery, Los Angeles, 1958, 1959, 1960, 1961, 1962; La Jolla Museum of Art, California, 1960; M. H. de Young Memorial Museum, San Francisco, 1963; David Stuart Galleries, Los Angeles, 1964, 1965; Hack-Light Gallery, Phoenix, 1965; Quay Gallery, San Francisco, 1966, 1968; Fischbach Gallery, New York, 1967; The Pasadena Art Museum, California, 1967; San Francisco Museum of Art, 1967.

Mr. Altoon's work has been included in group exhibitions at the Museum of Art, Carnegie Institute, Pittsburgh, 1959; Whitney Museum of American Art, New York, 1962, 1967; Santa Barbara Museum of Art, California, 1962; David Stuart Galleries, Los Angeles, 1964, 1965, 1966; The Solomon R. Guggenheim Museum, New York, 1964; San Francisco Museum of Art, 1964, 1965; University of Texas, Austin, 1966.

His work is in many public and private collections including those of Mr. and Mrs. Donald Factor, Mr. and Mrs. Frederick Weisman, Beverly Hills; La Jolla Museum of Art, California; Dr. and Mrs. Leonard Asher, Mr. and Mrs. William Janss, Los Angeles County Museum of Art, Mr. and Mrs. Andre Previn, Mr. and Mrs. David Stuart, Mr. and Mrs. Jack Warner, Los Angeles; The Museum of Modern Art, Whitney Museum of American Art, New York; Mr. J. Patrick Lannan, Palm Beach; The Pasadena Art Museum, Mr. and Mrs. Robert Rowan, Pasadena, California; San Francisco Museum of Art; Mr. Sterling Hallaway, South Laguna, California; Stanford University, California; Mr. and Mrs. Samuel Briskin; Mrs. Constance DeSchultess; Mr. and Mrs. Ben Gazzara; Dr. and Mrs. Robert Kuhn; Mr. and Mrs. Yaland Markson; Dr. and Mrs. Aaron Nisenson; Mr. and Mrs. David Rosen.



EVERY FALKNER, *Brand*, 1968. Lacquer and phosphorescent paint on fiber glass, 48 x 36 x 10. Galeria Carl Van der Voort, San Francisco.

Avery Falkner was born in Big Spring, Texas, in 1940. He has studied at Abilene Christian College, Texas, where he received a B.A. degree in 1963; and at The Brooklyn Museum Art School, New York, 1963-64. He was the recipient of a student assistantship from Abilene Christian College, 1962; and a scholarship from the Brooklyn Museum Art School, 1963-64. Mr. Falkner is currently a teaching assistant at the California College of Arts and Crafts, Oakland. He lives in Big Spring, Texas.

Mr. Falkner has received several awards, and a special exhibition of his work was held at Chabot College, Hayward, California, 1967. His work has been included in group exhibitions at the Dallas Museum of Fine Arts, 1962; The Brooklyn Museum, New York, 1964; San Francisco Festival of Art, 1967; and at Galeria Carl Van der Voort, San Francisco, 1968.



RONALD CHASE, *The Empress of China*, 1968.
Construction and mixed media, 60 x 49 x 12. Triangle
Gallery, San Francisco.

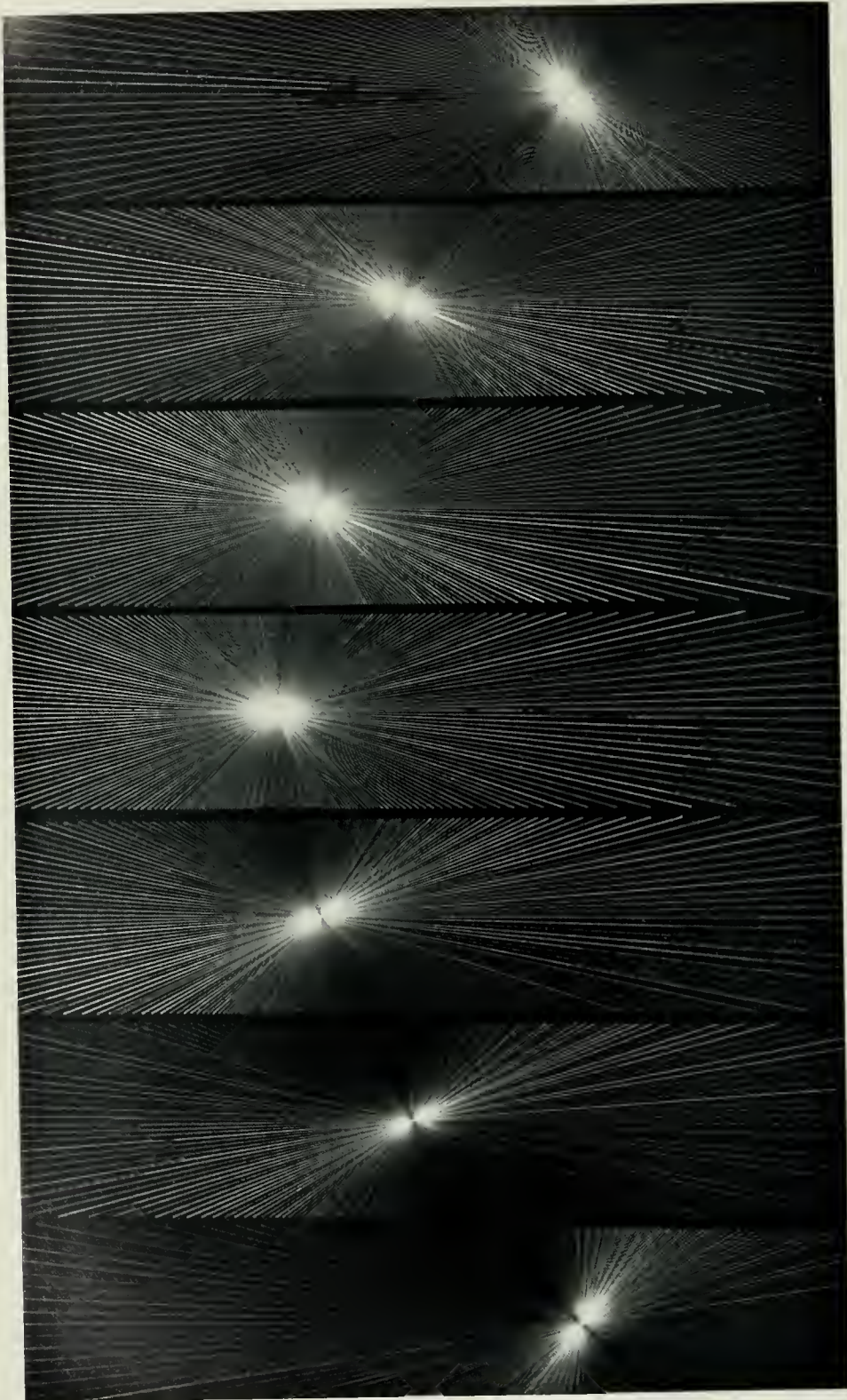
Ronald Chase was born in Seminole, Oklahoma, in 1934. He studied at Bard College, Annandale-on-Hudson, New York, where he received a B.A. degree in 1956. Mr. Chase was the recipient of residence fellowships to the MacDowell Colony, Peterborough, New Hampshire, 1959, 1961, 1963. He lives in San Francisco, California.

Special exhibitions of his work have been held at the Galerie Libre, Montreal, 1962, 1963, 1964, 1965, 1967 and the Triangle Gallery, San Francisco, 1966, 1967, 1968.

His work has been included in group exhibitions at the Mary Harriman Gallery, Institute of Contemporary Art, Museum of Fine Arts, Boston; The Montreal Museum of Fine Arts; Byron Gallery, Inc., New York; E. B. Crocker Art Gallery, Sacramento, California; San Francisco Museum of Art; International Exhibition, Tokyo; and the Galerie Moos, Ltd., Toronto.

Mr. Chase's work is in the collections of the Museum of Fine Arts, Boston; The Montreal Museum of Fine Arts; Philadelphia Museum of Art; San Francisco Museum of Art; The Art Gallery of Toronto; and The Vancouver Art Gallery.





ERNEST POSEY, *Ecliptic #160-68*, 1968. Acrylic on canvas, 70 x 115. Galeria Carl Van der Vaart, San Francisco.

Ernest Posey was born in New Orleans, Louisiana, in 1937. He has studied at the Art Center College of Design, Los Angeles; Tulane University, New Orleans; and The School of Visual Arts, New York, where he received a B.A. degree. He lives in San Anselmo, California.

Special exhibitions of Mr. Posey's work have been held at Le Petit Theatre Gallery, New Orleans; and the Henri Gallery, Washington, D.C., 1966. His work has been included in group exhibitions at the Gertrude Kosle Gallery, Detroit; Hartford Arts Foundation, Connecticut; Isaac Delgado Museum of Art, New Orleans; Alanzo Gallery, Brata Gallery, National Institute of Arts and Letters, New York; Galeria Carl Van der Voort, San Francisco; and the San Francisco Museum of Art, 1968.

His work is represented in the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

PHILIP PEARLSTEIN, *The Artist's Daughters*, 1967. Oil on canvas, 60 x 72. Allan Frumkin Gallery, Inc., New York. (1965, 1967)

"For the past seven years I have been involved in exploring the problems of painting perceptually rather than conceptually: to paint only that which meets my eye, in as un-preconceived a manner as possible: to distort nothing for the sake of expressivity, 'correct' anatomical proportions or style. On principle I work on my paintings only in the presence of the live model. I have tried to recover for myself, out of the wreckage of a hundred years of distortion of the realist artist's vision by a mistaken challenge from and usage of photography, conventionalized academicism and subservience to abstract modes, a means of painting representations. I've chosen to concentrate on the human figure as the most challenging complex of forms — whose relationships are constantly in flux — available to me. The human head is a more recent area of study. I paint light on forms — not psychological interpretations. My concern while I work is with accuracy of observation. The sitter's personality may be reflected from the particular forms of his features, but I am not trying to present his personality. I cannot modify any part of my procedure to arrive at a more pleasing presentation, though I may sometimes offer my apologies."

Philip Pearlstein was born in Pittsburgh, Pennsylvania, in 1924. He studied at the Carnegie Institute of Technology, Pittsburgh, Pennsylvania, where he received a B.F.A. degree, and at New York University where he received an M.A.

degree. In 1958 he was a recipient of a Fulbright Fellowship to Italy. Mr. Pearlstein has taught at Pratt Institute, New York; Yale University, New Haven, Connecticut; and he presently is teaching at Brooklyn College, New York. He lives in New York, New York.

Special exhibitions of Mr. Pearlstein's work have been held at the Tanager Gallery, New York, 1955; Peridot Gallery, New York, 1956, 1957, 1959; Allan Frumkin Gallery, Inc., New York, 1963, 1964, 1966; Allan Frumkin Gallery, Inc., Chicago, 1965; Ceeje Gallery, Los Angeles, 1965; Reed College, Portland, Oregon, 1965; Swarthmore College, Pennsylvania, 1965; Museum of Art, Carnegie Institute, Pittsburgh, 1968.

His work has been included in group exhibitions at the Museum of Art, Carnegie Institute, Pittsburgh, 1955, 1964; Nebraska Art Association, Lincoln, 1956, 1957, 1958; Whitney Museum of American Art, New York, 1956, 1958, 1962, 1965; The Art Institute of Chicago, 1959, 1962, 1964; University of Colorado, Boulder, 1962; San Francisco Museum of Art, 1963; Krannert Art Museum, University of Illinois, Champaign, 1965, 1967; University of Texas, Austin, 1966; Vassar College, Poughkeepsie, New York, 1968.

Mr. Pearlstein's work is in the collections of the Allentown Art Museum, Pennsylvania; The Art Institute of Chicago; University of Nebraska, Lincoln; The American Federation of Arts, Mr. Richard Brawn Baker, Mr. Edgar Kaufman, Jr., New York University, Whitney Museum of American Art, New York; Reed College, Portland, Oregon; Syracuse University, New York; Joseph H. Hirshhorn Collection, Washington, D.C.



GEORGE ORTMAN, Cannon, 1968. Aluminum construction, 72 diameter. Howard Wise Gallery, New York. (1965)

George Ortman was born in Oakland, California, in 1926. He studied at the California College of Arts and Crafts, Oakland; University of California, Berkeley, 1947-48; Stonley William Hoyter's Atelier 17, Paris, 1949; Académie André Lhote, Paris, 1950; and The Hons Hofmann School of Fine Arts, New York, 1950-51. He was the recipient of a John Simon Guggenheim Memorial Foundation Fellowship; and a grant from the Tamarind Lithography Workshop, Los Angeles, 1966. Mr. Ortman has taught at The School of Visual Arts, New York, 1957-65; New York University, 1963-65; and he has been Artist in Residence at Princeton University, New Jersey, since 1966. He lives in Princeton, New Jersey.

Special exhibitions of Mr. Ortman's work have been held at the Tonogor Gallery, New York, 1953; Wittenborn Gallery, New York, 1955; Stable Gallery, New York, 1957, 1960; The Swetzoff Gallery, Boston, 1961, 1962; Howard Wise Gallery, New York, 1962, 1963, 1964, 1967; Fairleigh Dickinson University, Rutherford, New Jersey, 1962; The David Mirvish Gallery, Toronto, 1964; Container Corporation of America, Chicago, 1965; Wolker Art Center, Minneapolis, 1965; The Akron Art Institute, Ohio, 1966; Horcus Krakow Gallery, Boston, 1966; Dallos Museum of Fine Arts, 1966; David Stuart Galleries, Los Angeles, 1966; Milwaukee Art Center, 1966; Portland Art Museum, Oregon, 1966; The Renaissance Society at the University of Chicago, 1967; Golerio Carl Von der Voort, San Francisco, 1967.

Mr. Ortman's work has been in many exhibitions including those at the Salon de Mai, Paris, 1950; San

Francisco Museum of Art, 1952, 1963; Stable Gallery, New York, 1953, 1954, 1955, 1956, 1959, 1960, 1961; Leo Castelli Gallery, New York, 1957, 1959; Martha Jackson Gallery, New York, 1960; Galerie Claude Bernard, Paris, 1960; The Art Institute of Chicago, 1961, 1962; Whitney Museum of American Art, New York, 1961, 1962, 1963, 1965, 1966; World's Fair, Seattle, 1962; Stedelijk Museum, Amsterdam, 1963; Staatliche Kunsthalle, Baden-Baden, Germany, 1963; Contemporary Arts Association of Houston, 1963; The American Federation of Arts, The Museum of Modern Art, New York, 1963, 1964; The Jewish Museum, The Betty Parsons Gallery, New York, 1963; The Washington Gallery of Modern Art, Washington, D.C., 1963; Cordier & Ekstrom, Inc., New York, 1964; Brandeis University, Waltham, Massachusetts, 1964; Kronner Art Museum, University of Illinois, Champaign, 1965; Finch College, New York, 1965; in Tokyo, 1965; at the Des Moines Art Center, Iowa, 1966; Museum of Art, Carnegie Institute, Pittsburgh, 1966; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; Lafayette College, Easton, Pennsylvania, 1968.

Mr. Ortman's work is in the public collections of the University of Massachusetts, Amherst; Albright-Knox Art Gallery, Buffalo; American Insurance Company, Des Moines, Iowa; Christian Theological Seminary, Indianapolis; DeCordova and Dana Museum, Lincoln, Massachusetts; Milwaukee Art Center; Walker Art Center, Minneapolis; Manufacturers Hanover Trust Company, The Museum of Modern Art, New York University, Whitney Museum of American Art, New York; James A. Michener Foundation, Pipersville, Pennsylvania; Portland Art Museum, Oregon; New Jersey State Museum, Trenton; and many private collections.



DONALD KAUFMAN, *Spring Green*, 1968. Acrylic on canvas, 36 x 78. Richard Feigen Gallery, New York and Chicago. (1967)

Donald Kaufman was born in New Orleans, Louisiana, in 1935. He studied at the University of Wisconsin, Madison, where he received a B.S. degree in 1958, and an M.S. degree in 1961. Mr. Kaufman lives in New York, New York.

Special exhibitions of Mr. Kaufman's work have been held at the Richard Feigen Gallery, Chicago, 1966; and the Richard Feigen Gallery, New York, 1966, 1967. His work has been included in group exhibitions at the Alan Auslander Gallery, New York, 1964; Krannert Art Museum, University of Illinois, Champaign, 1967; The Carcaran Gallery of Art, Washington, D.C., 1967; and Whitney Museum of American Art, New York, 1968.

His work is in the collections of Mr. Ivan Chermayeff, Joseph H. Hirshhorn Foundation, McCrary Corporation, The Museum of Modern Art, Mr. William Rubin, New York; Mr. J. Patrick Lannan, Palm Beach, Florida, and New York; and Mr. Hans-Jurgen Muller, Stuttgart, Germany.



GERALD LAING, *Silver Identity*, 1967. Painted aluminum and chromed brass, 29 x 113 x 12. Richard Feigen Gallery, New York and Chicago. (1967)

Gerald Laing was born in Newcastle-upon-Tyne, England, in 1936. He attended the Royal Military Academy, Sandhurst, England, 1954-56; and Saint Martin's School of Art, London, 1960-64. He was artist-in-residence at the Aspen Institute for Humanistic Studies, Colorado, 1966. He lives in New York, New York.

Special exhibitions of Mr. Laing's work have been held at the Institute of Contemporary Arts, London, 1964; Feigen-Palmer Gallery, Los Angeles, 1964; Richard Feigen Gallery, New York, 1964, 1965, 1967, 1968; Richard Feigen Gallery, Chicago, 1965, 1966; Kornblee Gallery, New York, 1966.

Mr. Laing's work has been included in group exhibitions at the Federation of British Artists Gallery, London, 1963, 1964; Musée d'Art Moderne de la Ville de Paris, 1963; The Pace Gallery, Boston, 1964; Albright-Knox Art Gallery, Buffalo, 1964; Arts Council of Great Britain, and Institute of

Contemporary Arts, London, 1964; Richard Feigen Gallery, The Pace Gallery, New York, 1964; Museum of Contemporary Art, Nagaoka, Japan, 1965; San Francisco Museum of Art, 1965; Stedelijk Museum, Amsterdam, 1966; Richard Feigen Gallery, Chicago, 1966, 1968; Ohio State University, Columbus, 1966; New York State University College of New Paltz, 1966; The American Federation of Arts, Finch College, The Jewish Museum, New York University, New York, 1966; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1966, 1968; Kronnert Art Museum, University of Illinois, Champaign, 1967; Galerie Stodler, Paris, 1967; in San Marino, Italy, 1967; at the Museu de Arte Moderna de São Paulo, Brazil, 1967; and at Macy's, New York, 1968.

Mr. Laing's work is in the 180 Beacon Collection of Contemporary Art, Boston; and in the collections of the Victorio and Albert Museum, London; Museum of Contemporary Art, Nagaoka, Japan; Whitney Museum of American Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; and Brandeis University, Waltham, Massachusetts.



FLETCHER BENTON, *Rolling Ball, R-666*, 1968.
Plexiglas, aluminum and formica, 58 1/2 x 56 x 10.
Esther-Robles Gallery, Los Angeles and Galeria Bonino,
Ltd., New York. (1967)

Fletcher Benton was born in Jackson, Ohio, in 1931. He studied at Miami University, Oxford, Ohio. He has taught at the California College of Arts and Crafts, Oakland; San Francisco Art Institute; and San Jose State College, California.

Special exhibitions of Mr. Benton's work have been held at Gump's Gallery, San Francisco, 1960, 1961; California Palace of the Legion of Honor, The Hansen Gallery, San Francisco, 1964; Esther-Robles Gallery, Los Angeles, 1965, 1966, 1967, 1968; San Francisco Museum of Art, 1965; Sonoma State College, Rohnert Park, California, 1967; San Francisco Art Institute, 1967; Galeria Bonino, Ltd., New York, 1968.

Mr. Benton's work has been included in group exhibitions at the California Palace of the Legion of Honor, San Francisco, 1961, 1962, 1963, 1964; Esther-Robles Gallery, Los Angeles, 1962, 1965, 1966, 1967, 1968; Santa Barbara

Museum of Art, California, 1962, 1965, 1966; San Francisco Art Institute, 1964; San Francisco Museum of Art, 1964, 1966; La Jolla Museum of Art, California, 1965; World's Fair, New York, 1965; University of California, Berkeley, 1966; Walker Art Center, Minneapolis, 1966, 1968; Whitney Museum of American Art, New York, 1966; Kronnert Art Museum, University of Illinois, Champaign, 1967; Los Angeles County Museum of Art, Los Angeles, 1967; Museum of Art, Carnegie Institute, Pittsburgh, 1967; Museum of Contemporary Art, Chicago, 1968; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1968.

Mr. Benton's work is in the collections of Mr. and Mrs. Melvin Hirsch, Mr. and Mrs. Frederick Weisman, Beverly Hills; Mr. Leo Guthman, Dr. Theodore Zeckman, Chicago; Mr. and Mrs. Allen Guiberson, Dollos; Capital Research and Management Company, Mr. and Mrs. William Jonss, Los Angeles; International Business Machines Corporation, Mr. Jacques Koplan, Mr. and Mrs. Howard Lipman, Whitney Museum of American Art, New York; Mr. and Mrs. Jack Wolgin, Philadelphia; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; and Mr. and Mrs. Clint Murchison.



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 WILL BARNET
 WILL BARNET, *Portrait of Henry Pearson*, 1967. Oil on canvas, 40 x 32. Waddell Gallery, New York.

"My interest has been in developing further the plastic convictions that have been evolving in my abstract paintings; so that a portrait, while remaining a portrait, becomes in this sense an abstraction: the idea of a person in its most intense and essential aspect."

Will BARNET was born in Beverly, Massachusetts, in 1911. He studied at The School of the Museum of Fine Arts, Boston, 1928-31; and at the Art Students League of New York, 1936-61. He has been teaching at the Art Students League of New York since 1936, and at The Cooper Union School of Art and Architecture, New York, since 1945. He lives in New York, New York.

Special exhibitions of Mr. BARNET's work have been held

at the Hudson Walker Gallery, New York, 1938; Bertha Schoefer Gallery, New York, annually since 1945; Institute of Contemporary Art, Boston, 1961; Waddell Gallery, New York, 1966, 1968.

Mr. BARNET's work has been included in group exhibitions at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1967; Kent State University, Ohio, 1968; United Nations, New York, 1968; Butler Institute of American Art, Youngstown, Ohio, 1968.

His work is in the collections of the Allentown Art Museum, Pennsylvania; Atlanta University, Georgia; Museum of Fine Arts, Boston; The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; The Corcoran Gallery of Art, Washington, D.C.



JOHN FREEMAN, *Landscape with Cube*, 1968.
Acrylic lacquer on masonite, 24 x 24. Royal Marks
Gallery, New York. (1967)

John Freeman was born in Walla Walla, Washington, in 1922. He has studied at Washington State University, Pullman, where he received a B.A. degree in 1949, and an M.F.A. degree in 1950; and at Pratt Institute, New York, 1950-51. Mr. Freeman was the recipient of a grant from Ohio State University, Columbus. Presently he teaches at Ohio State University, and lives in Columbus, Ohio.

Special exhibitions of his work have been held at The Akron Art Institute, Ohio; The Columbus Gallery of Fine Arts, Ohio State University, Columbus; Denison University, Granville, Ohio; Royal Marks Gallery, Ruth White Gallery, New York; Otterbein College, Westerville, Ohio; Antioch College, Yellow Springs, Ohio. His work has been included in many group exhibitions.

Mr. Freeman's work is in the collections of the Columbia Museum of Art and Science, South Carolina; The Columbus Gallery of Fine Arts, Ohio; The Murchison Collection, Dallas; Otterbein College, Westerville, Ohio; and in numerous private collections.



ROBERT HUDSON, *Pratractor*, 1968. Steel, 48 x 48 x 144.
Allan Frumkin Gallery, Inc., Chicago.

Robert Hudson was born in Salt Lake City, Utah, in 1938. He studied at the San Francisco Art Institute where he received a B.F.A. and an M.F.A. degree. He taught at the University of California, Berkeley, 1967-68. Mr. Hudson lives in Stinson Beach, California.

Special exhibitions of Mr. Hudson's work have been held at the Richmond Art Center, California; Batman Gallery, San Francisco; Allan Frumkin Gallery, Inc., New York, 1967; Allan Frumkin Gallery, Inc., Chicago, 1968; Nicholas Wilder Gallery, Los Angeles, 1968. Mr. Hudson's work has been included in group exhibitions at the San Francisco Museum of Art, 1962; Allan Frumkin Gallery, Inc., Chicago, 1964; The Art Institute of Chicago, 1967, 1968; Los Angeles County Museum of Art, Los Angeles, 1967.

His work is in the collections of Mr. Walter Netsch, Mr. Arnold Raat, Mr. James Speyer, Chicago; and the Los Angeles County Museum of Art, Los Angeles.





JOHN STEPHENSON, *Bogart*, 1968. Aluminum and acrylic lacquer, 15 x 30 x 240. Royal Marks Gallery, New York.

John Stephenson was born in Indianapolis, Indiana, in 1933. He studied at Indiana University, Bloomington; University of Kansas, Lawrence; and Ohio State University, Columbus, where he received a B.F.A. degree in 1964 and an M.A. degree in 1965. Mr. Stephenson has received scholarships from Indiana University, 1951, 1955, and Ohio State University, 1963, 1964. He has taught at the Jewish Center, Columbus, Ohio, 1964-65; Ohio State University, Columbus, 1964-65; and Wisconsin State University at Whitewater, 1965-67. Since 1967 he has been teaching at the University of Georgia and lives in Athens, Georgia.

Mr. Stephenson has received many awards, and special exhibitions of his work have been held at the Jewish Center, Columbus, Ohio, 1965; Ohio State University, Columbus, 1967; and the Walker Art Center, Minneapolis, 1967.

His work has been included in group exhibitions in Columbus, Ohio, 1964, 1965; Otterbein College, Westerville, Ohio, 1964; Butler Institute of American Art, Youngstown, Ohio, 1964; The Columbus Gallery of Fine Arts and Ohio State Fair, Columbus, 1965; Dayton Art Institute, 1965; Art Association of Indianapolis, 1965; Wisconsin Salon of Art, Madison, 1965; Milwaukee Art Center, 1966, 1967; Wisconsin State Fair, Milwaukee, 1966; Walker Art Center, Minneapolis, 1966; Burpee Gallery of Art, Rockford, Illinois, 1966; and Beloit College, Wisconsin, 1967.

Mr. Stephenson's work is in the collections of the Dayton Art Institute; Mr. Miles Fetterman, Mr. Dean Swanson, Walker Art Center, Minneapolis; Mr. Edward Banes, New York; and Otterbein College, Westerville, Ohio.

FRED SPRATT, *Allegheny*, 1967. Paint on fiber glass, 77 x 51 x 5 1/4. The Hansen Gallery, San Francisco.

Fred Spratt was born in Cedar Rapids, Iowa, in 1927. He studied at Iowa Wesleyan College, Mount Pleasant, where he received a B.A. degree in 1951; and at The University of Iowa, Iowa City, where he received an M.A. degree in 1956. Mr. Spratt has taught at The University of Iowa, Iowa City, 1954-56. Since 1968 he has been chairman of the Department of Art, San Jose State College, California. He lives in Saratoga, California.

Special exhibitions of Mr. Spratt's work have been held at the Instituto Mexicano Norteamericano de Relaciones Culturales, Mexico City, 1961; and at the San Francisco

Museum of Art, 1967. His work has been included in group exhibitions at the Des Moines Art Center, Iowa, 1955; Jaslyn Art Museum, Omaha, 1956; California Palace of the Legion of Honor, San Francisco, 1960, 1964, 1966, 1967; San Francisco Museum of Art, 1960, 1965, 1966; Oakland Art Museum, California, 1961; Richmond Art Center, California, 1966, 1967; E. B. Cracker Art Gallery, Sacramento, California, 1966; The Hansen Gallery, San Francisco, 1967; Lytton Center of the Visual Arts, Hollywood, California, 1968.

His work is in the collections of the Instituto Mexicano Norteamericano de Relaciones Culturales, Mexico City; California State Fair & Exposition Art Show, Sacramento; San Jose City College, California; University of Santa Clara, California.



GERALD GOOCH, *Big D III*, 1968. Lithograph on Plexiglas with etched lines and multiple lights, 26 1/2 x 15 x 14 1/2. Esther-Robles Gallery, Los Angeles. (1967)

Gerald Gooch was born in Mannington, West Virginia, in 1932. He studied at the California College of Arts and Crafts, Oakland, 1962-66, where he received a B.F.A. degree with distinction; and at San Jose State College, California, 1968, where he received an M.A. degree. Mr. Gooch has taught at California State College at Hayward, 1966; Diablo Valley College, Concord, California, 1968; and since 1965, at the San Francisco Art Institute. He lives in Oakland, California.

Special exhibitions of Mr. Gooch's work have been held at the Derby Street Gallery, Berkeley, California, 1965; University of Colorado, Colorado Springs, 1965; The Arleigh Gallery, San Francisco, 1966; Achenbach Foundation for Graphic Arts, and the California Palace of the Legion of Honor, San Francisco, 1967.

Mr. Gooch's work has been included in group exhibitions at The Pasadena Art Museum, California, 1964; Richmond Art Center, California, 1966; E. B. Crocker Art Gallery, Sacramento, California, 1966; San Francisco Art Institute, San Francisco Museum of Art, 1966; Krannert Art Museum, University of Illinois, Champaign, 1967; in Tokyo, 1967; at the University of Arizona, Tucson, 1967; California Palace of the Legion of Honor, San Francisco.

Mr. Gooch's work is in the collections of Mrs. Edgar Sinton, Hillsborough, California; The Museum of Modern Art, and the Time Inc., New York; Oakland Art Museum, California; The Pasadena Art Museum, California; California Palace of the Legion of Honor, and Mr. John Carmack, San Francisco.



NASSOS DAPHNIS, 9-68, 1968. Epoxy paint on canvas, 96 x 96. Lent by Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. Lea Castelli Gallery, New York.

Nassos Daphnis was born in Krackeai, Greece, in 1914. He has taught at the Horace Mann School, Riverdale, New York, 1953-58. He has traveled extensively in the United States, Greece, Italy, and France. He lives in New York, New York.

Special exhibitions of Mr. Daphnis' work have been held at Contemporary Arts, Inc., New York, annually 1938-49; The Mint Museum of Art, Charlotte, North Carolina, 1949; Galerie Colette Allendy, Paris, 1950; Lea Castelli Gallery, New York, 1958, 1959, 1960, 1961, 1963, 1965, 1968; Galleria Toninelli, Milan, 1961; Galerie Iris Clerf, Paris, 1962; Franklin Siden Gallery, Detroit, 1967.

Mr. Daphnis' work has been included in group exhibitions at the Museum of Art, Carnegie Institute, Pittsburgh, 1946, 1947, 1952, 1955, 1958, 1959, 1961; Salon de Mai, Paris, 1951; Whitney Museum of American Art, New York, 1959,

1961, 1962, 1964, 1965, 1967; The Corcoran Gallery of Art, Washington, D.C., 1959, 1963; The Columbus Gallery of Fine Arts, Ohio, 1960; in Osaka, Japan, 1960; at the Walker Art Center, Minneapolis, 1961, 1962; The Salomon R. Guggenheim Museum, Lever House, New York, 1961; World's Fair, Seattle, 1962; Brandeis University, Waltham, Massachusetts, 1962; Park Synagogue, Cleveland, 1963; Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, 1963; South County Bank, St. Louis, 1963; The Washington Gallery of Modern Art, District of Columbia, 1963; Washington Square Galleries, New York, 1964; DeCardava and Dana Museum, Lincoln, Massachusetts, 1965; Leo Castelli Gallery, New York, 1967.

Mr. Daphnis' work is in the collections of The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; The Museum of Modern Art, Union Carbide Corporation, Whitney Museum of American Art, New York; Rhode Island School of Design, Providence; Chrysler Art Museum of Provincetown, Massachusetts; Munsan-Williams-Practor Institute, Utica, New York; Tel Aviv Museum.



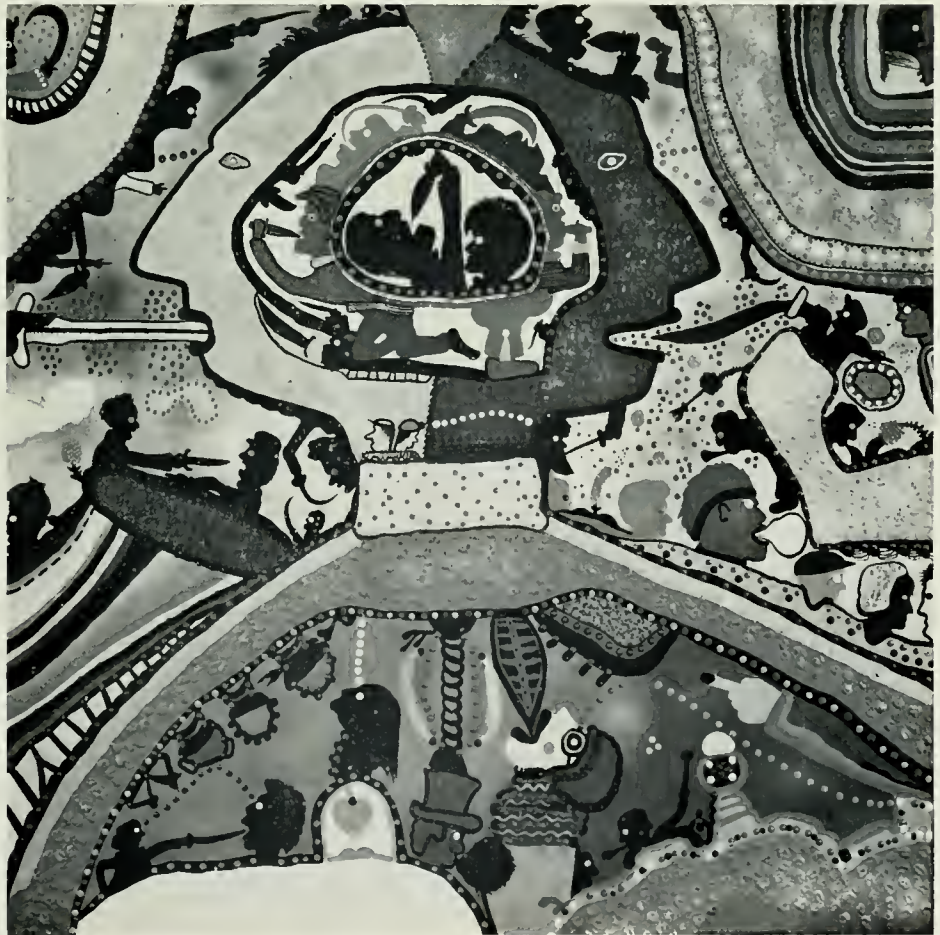
ROY DE FOREST, *Recollections of a Sward Swallow*, 1968. Polymer on canvas, 63¼ x 63¼. Dilexi Gallery, San Francisco; and Allan Frumkin Gallery, Inc., Chicago. (1965)

Ray De Forest was born in North Platte, Nebraska, in 1930. He studied at the Yakima Valley Junior College, Yakima, Washington, 1948-50; California School of Fine Arts, San Francisco, under Edward Carbett, Hassel Smith and David Park, 1950-52; San Francisco State College, under Seymour Long and Alexander Nepote, where he received a B.A. degree, 1952-53, and an M.A. degree, 1956-58. He has taught at Yakima Valley Junior College, Yakima, Washington; Contra Costa College, San Pablo, California; Bayview High School at San Quentin Prison, San Francisco; San Francisco State College; California College of Arts and Crafts, Oakland; and he is presently teaching at the University of California, Davis.

Mr. De Forest has received several awards, and special exhibitions of his work have been held at the East-West Gallery, San Francisco, 1955, 1958; Stone Court Gallery, Yakima, Washington, 1959, 1960; Dilexi Gallery, San Francisco, 1960, 1961, 1962, 1963; Dilexi Gallery, Los Angeles, 1962; San Francisco Art Association, 1962; Allan Frumkin Gallery, Inc., New York, 1967; Allan Frumkin Gallery, Inc., Chicago, 1968.

His work has been included in group exhibitions at the Cincinnati Art Museum, 1952; San Francisco Museum of Art, 1952, 1963; King Ubu Gallery, San Francisco, 1953; Kaufman Gallery, New York, 1954; Ferus Gallery, Los Angeles, 1955, 1957-58; Museu de Arte Moderna de São Paulo, Brazil, 1955; 6 Gallery, San Francisco, 1956; Reed College, Portland, Oregon, 1957; Brata Gallery, New York, 1958; Larson Gallery, Yakima, Washington, 1958; The American Federation of Arts, New York, 1959-61; Washington State University, Pullman, 1959; Martha Jackson Gallery, New York, 1960; California Palace of the Legion of Honor, San Francisco, 1960, 1961, 1962, 1963; Whitney Museum of American Art, New York, 1962; The Pasadena Art Museum, California, 1962; Stanford University, California, 1962; Albright-Knox Art Gallery, Buffalo, 1963; Des Moines Art Center, Iowa, 1963; Walker Art Center, Minneapolis, 1963; Allan Frumkin Gallery, Inc., Chicago, 1964; Krannerl Art Museum, University of Illinois, Champaign, 1965; The Art Institute of Chicago, 1965, 1967, 1968.

Mr. De Forest's work is represented in many private and public collections, including those of the Oakland Art Museum, California; Joslyn Art Museum, Omaha; and the San Francisco Museum of Art.

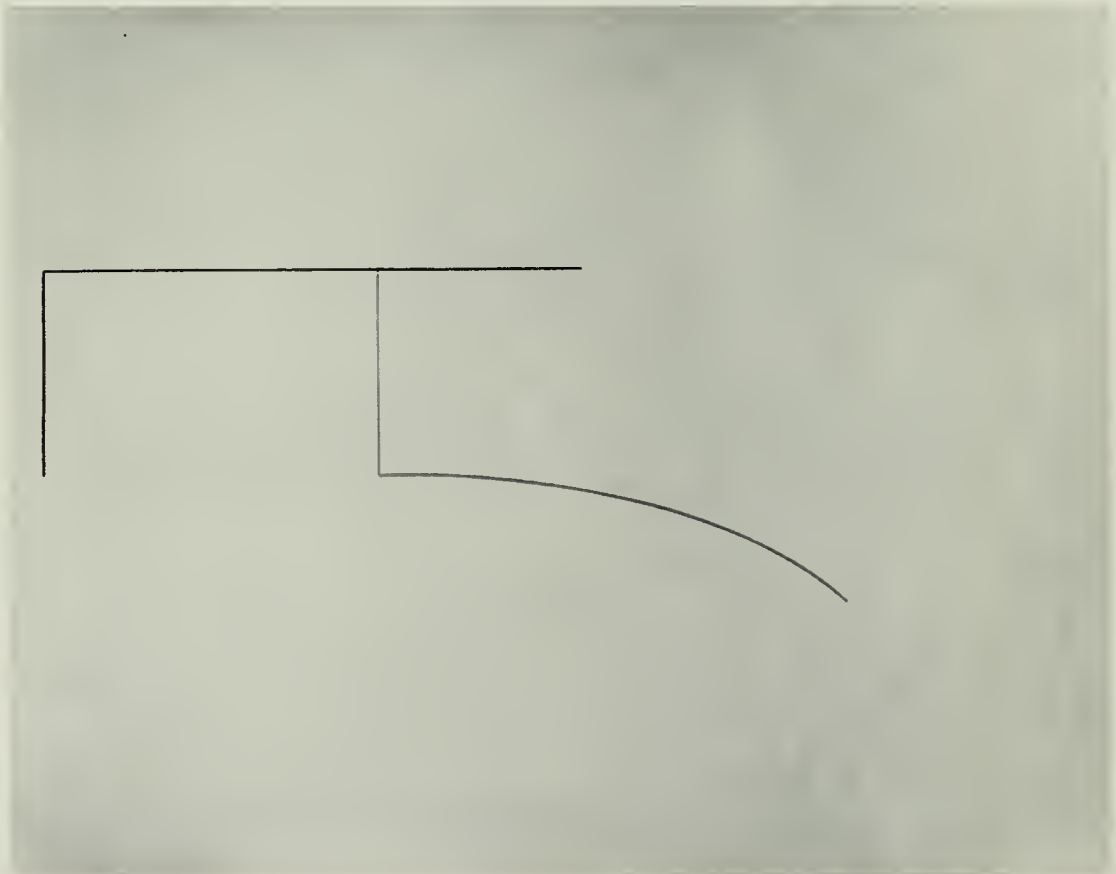


JACK KRUEGER, *Atoll*, 1968. Steel tubing with lacquer finish, 96 x 348. Leo Costelli Gallery, New York.

Jack Krueger was born in Appleton, Wisconsin, in 1941. He has been a visiting lecturer at the Rhode Island School of Design, Providence, 1967; Oberlin College, Ohio, 1968; and the Tyler School of Art of Temple University, Philadelphia, 1968. He lives in New York, New York.

A special exhibition of Mr. Krueger's work was held at the Leo Castelli Gallery, New York, in 1968. His work has been included in group exhibitions at the Bank of Minneapolis, 1960; Walker Art Center, Minneapolis, 1961; University of Wisconsin, Madison, 1962; University of Wisconsin, Milwaukee, 1962; Allan Stone Galleries, New York, 1964; Costellane Gallery, Provincetown, Massachusetts, 1964; New York University, 1966; Park Place Gallery, New York, 1967; Blossom Music Center, Cleveland, 1968; Oberlin College, Ohio, 1968; Moore College of Art, Philadelphia, 1968; Hemisfair, San Antonio, 1968; and Washington University, St. Louis, 1969.

Preparatory drawing for Atoll



MICHAEL SHANNON MOORE, *Harace*, 1968. Acrylic on canvas, 61 x 61. Mally Barnes Gallery, Los Angeles.

"I was always so very out front with what I was never so very behind." (anonymous, twentieth-century American folk saying)

"My work always covers a variety of areas simultaneously, enabling the primary focus, painting, to draw upon a variety of feedback in terms of both form and content. The central thought lodged in both final form and feedback is that of our artificial human ecology imposing itself on the quasi-natural ecology of this planet, albeit often unsuccessfully. Although evolving systems of technology and aesthetics are already seeking to resolve this dichotomy, the views which guided my work of the past several years and resulted in *Harace* and other paintings of this series and ilk may be of interest.

"Here are two examples of the feedback, in this case verbal, widely divergent and yet equally relevant:

1. 'Tormented by draft and visions of governments' destructive consumption of young bodies, Moore exists pursued by Chinese Communist Army, and composes series of letters to army explaining his unavailability to serve due to prior involvement in construction of war memorial.' (Professor Pulsa, "A Short History of Michael Moore in Connecticut, Part II," reference to winter, 1965-66).
2. 'The beach outside Valencia is virgin territory for a paleontologist of plastic. I, alone, for a day wandered ever

in search of the polymer. Plastic is ubiquitous, the sign of civilization is that plastic shall be washed up on the most desolate shores, there to compete with natural objects for primacy in the collector's eye.' (William P. Watson, letter from Tangier, winter, 1968)

"There seems to be enough going on from around here to allow a neutral field for relaying field activity; the mind, emptied, moving and conversing among its selves, continues the workings of the art unconsciously beneath the ceaseless flow of its internal dramatizations.

"I am currently living in New Haven, visiting Pulsa (researchers in programmed environments) and hope to continue. As Mr. Watson said in a previous letter, 'I hope you are provided with the means to paint and are eating well;' painting is my most expensive habit."

Michael Moore was born in Los Angeles, California, in 1942. He has studied at Stanford University, California, 1960-64; and at Yale University, New Haven, Connecticut, 1964-65. He lives in New Haven, Connecticut.

Mr. Moore's work has been included in group exhibitions at Stanford University, California, 1962, 1963, 1964; and at the Lytton Center of the Visual Arts, Hollywood, California, 1968.

His work is in the collections of Mr. Nicholas Wilder, Los Angeles; Chisa Productions, Professor Pulsa, New Haven, Connecticut; Lytton Savings and Loan Association, Palo Alto, California; Stanford University, California; Anonymous Artists of America; and Miss Natalie Shales.



PAUL MATISSE, *Lavender Kallirascope*, 1968. Crystals suspended in Perchlarethylene on stainless steel frame, 32 x 32 x 1½. Howard Wise Gallery, New York.

Paul Matisse was born in New York, New York, in 1933. He studied at Harvard University, Cambridge, Massachusetts, where he received an A.B. degree in 1954; and at the Harvard Graduate School of Design, Cambridge, 1954-57. Mr. Matisse lives in Cambridge, Massachusetts.

Mr. Matisse's work has been included in group exhibitions at the Institute of Contemporary Art, Boston, 1965; Cardier & Ekstrom, Inc., The Museum of Modern Art, New York, 1966; Council on the Arts and Humanities, Boston, 1967; Howard Wise Gallery, New York, 1967-68; and the Milwaukee Art Center, 1968.



CHUCK PRENTISS, *Number Forty Series*, 1968. Dielectric coated glass, stainless steel, and lights, 12½ x 16 x 8. Esther-Rables Gallery, Los Angeles.

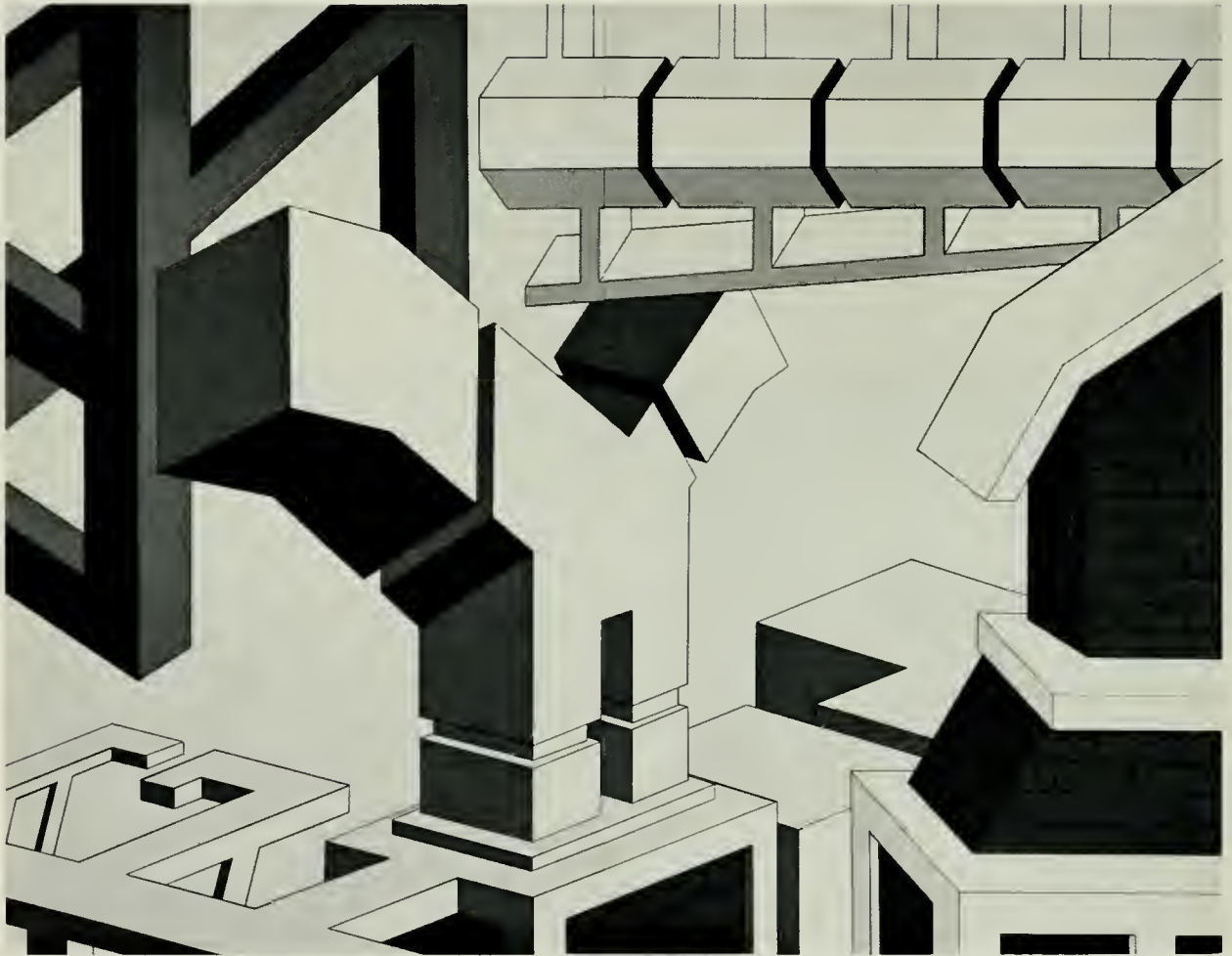
Chuck Prentiss was born in Los Angeles, California. He studied at El Camina College, Los Angeles; and at Los Angeles Valley College, Van Nuys, California.

A special exhibition of Mr. Prentiss' work was held at Esther-Rables Gallery, Los Angeles, in 1968. His work has been included in group exhibitions at the California State College at Los Angeles, 1967; California State College at Fullerton, 1968; Municipal Art Gallery, Los Angeles, 1968; Portland Art Museum, Oregon, 1968; E. B. Cracker Art Gallery, Sacramento, California, 1968; M. H. de Young Memorial Museum, San Francisco, 1968; University of California, Los Angeles, 1969; and by The Fine Arts Patrons of Newport Harbor, Balboa, California.

Mr. Prentiss' work is in the collections of Mrs. Stanley Freeman, Miss Jacquelyn M. Shlaes, Mr. and Mrs. Frederick Weisman, Beverly Hills; Mr. Leo Guthman, Chicago; Mr. and Mrs. James Funkhauser, Kansas; Miss Anne Stevenson, Los Angeles; Mr. and Mrs. Waller Nelson Pharr, New York; Mr. and Mrs. Jerome Westheimer, Oklahoma; and Mr. Wright Ludington, Santa Barbara, California.



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DAVID SMYTH, *Crown Creation*, 1968. Enamel on masonite, 72 x 96. Allan Frumkin Gallery, Inc., Chicago.

David Smyth was born in Washington, D.C., in 1943. He has studied at The Corcoran School of Art, Washington, D.C., 1962-64; Skowhegan School of Painting and Sculpture, Maine, summer, 1964; and The School of The Art Institute of Chicago, 1964-69, where he received a B.F.A. degree and an M.F.A. degree. In 1967, he was the recipient of a George D. Brown Traveling Fellowship. Mr. Smyth has taught at The School of The Art Institute of Chicago, 1966-68; Urban Opportunity Program, Chicago, 1967; and Chicago Academy of Fine Arts, 1968. He lives in Chicago, Illinois.

A special exhibition of Mr. Smyth's work was held at the Allan Frumkin Gallery, Inc., Chicago, in 1968. His work has been included in group exhibitions at George Washington University, Washington, D.C., 1965; The Art Institute of Chicago, 1966, 1968; University of Chicago, 1966; Skowhegan School of Painting and Sculpture, Maine, 1966, 1968; University of Northern Iowa, Cedar Falls, 1968; Hyde Park Art Center, Chicago, 1968.

Mr. Smyth's work is in the collection of Mr. John Eastman, Jr.

KARL KASTEN, *Copitoline*, 1968. Acrylic on canvas, 50 x 58. John Bolles Gallery, San Francisco.

"Space as a psychological-aesthetic force has always intrigued me. In recent work I have been concerned with the idea of walls — walls stating surface, walls enclosing space, walls standing in space. This interest probably stems from the fascination I find in the art and architecture of the ancient Mediterranean area."

Karl Kasten was born in San Francisco, California, in 1916. He studied at the University of California, Berkeley, where he received an M.A. degree in 1939; at The University of Iowa, Iowa City, 1949; and at The Hans Hofmann School of Fine Arts, Provincetown, Massachusetts, 1952. Mr. Kasten has taught at the California School of Fine Arts, San Francisco, 1941; University of Michigan, Ann Arbor, 1946-47; San Francisco State College, 1947-50; and since 1950, at the University of California, Berkeley. He lives in Berkeley, California.

Mr. Kasten has received numerous awards, and special exhibitions of his work have been held at the University of Michigan, Ann Arbor, 1946; Sacramento State College, California, 1956; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco, 1959; Galerie Breteau, Paris, 1961; Art et Batiment Gallery, Rennes, France, 1961; Oakland Art Museum, California, 1962; Lanyon Gallery, Palo Alto, California, 1962; Musée des Beaux-Arts, Rennes, France, 1962; St. Mary's College in St. Mary's College, California, 1963; Hollis Gallery, San Francisco, 1963, 1965; Richmond Art Center, California, 1968; Bolles Gallery, San Francisco, 1968; and at Catholic University of America, Washington, D.C., 1968.

Mr. Kasten's work has been included in group exhibitions assembled by The American Federation of Arts, New York,

1939, 1946, 1955, 1960; at the Oakland Art Museum, California, 1939, 1965; San Francisco Museum of Art, 1939, 1966; The Art Institute of Chicago, 1946, 1960; The Detroit Institute of Arts, 1947; The Metropolitan Museum of Art, New York, 1950; Whitney Museum of American Art, New York, 1952; Colorado Springs Fine Arts Center, 1955; Bay Printmakers Society, Oakland, California, 1955; Museu de Arte Moderna de São Paulo, Brazil, 1955, 1961; Seattle Art Museum, 1955; Volley Art Center, Lafayette, California, 1956; Long Beach Museum of Art, California, 1956; Los Angeles County Fair, 1956; Kansas Art Association, Topeka, 1956; University of Illinois, Urbana-Champaign, 1956; Library of Congress, Washington, D.C., 1956; Pomona College, Claremont, California, 1957; M. H. de Young Memorial Museum, San Francisco, 1958; Vancouver City Museum, Canada, 1958; The Pasadena Art Museum, California, 1960, 1961; California Palace of the Legion of Honor, San Francisco, 1960, 1962, 1964; Los Angeles County Museum of Art, Otis Art Institute of Los Angeles County, Los Angeles, 1961; Auckland City Art Gallery, New Zealand, 1962; Bon Marche Gallery, Seattle, 1964; Moore College of Art, Philadelphia, 1968.

His work is in the collections of the Auckland City Art Gallery, New Zealand; University of California, Berkeley; Ithaca College, New York; Victoria and Albert Museum, London; Los Angeles County Museum of Art, Los Angeles; The Museum of Modern Art, The New York Public Library; Mills College, Oakland Art Museum, Oakland, California; The Pasadena Art Museum, California; Musée des Beaux-Arts, Rennes, France; Achenboch Foundation for Graphic Arts, San Francisco Art Institute, San Francisco Museum of Art, San Francisco; United States Department of State, Washington, D.C.



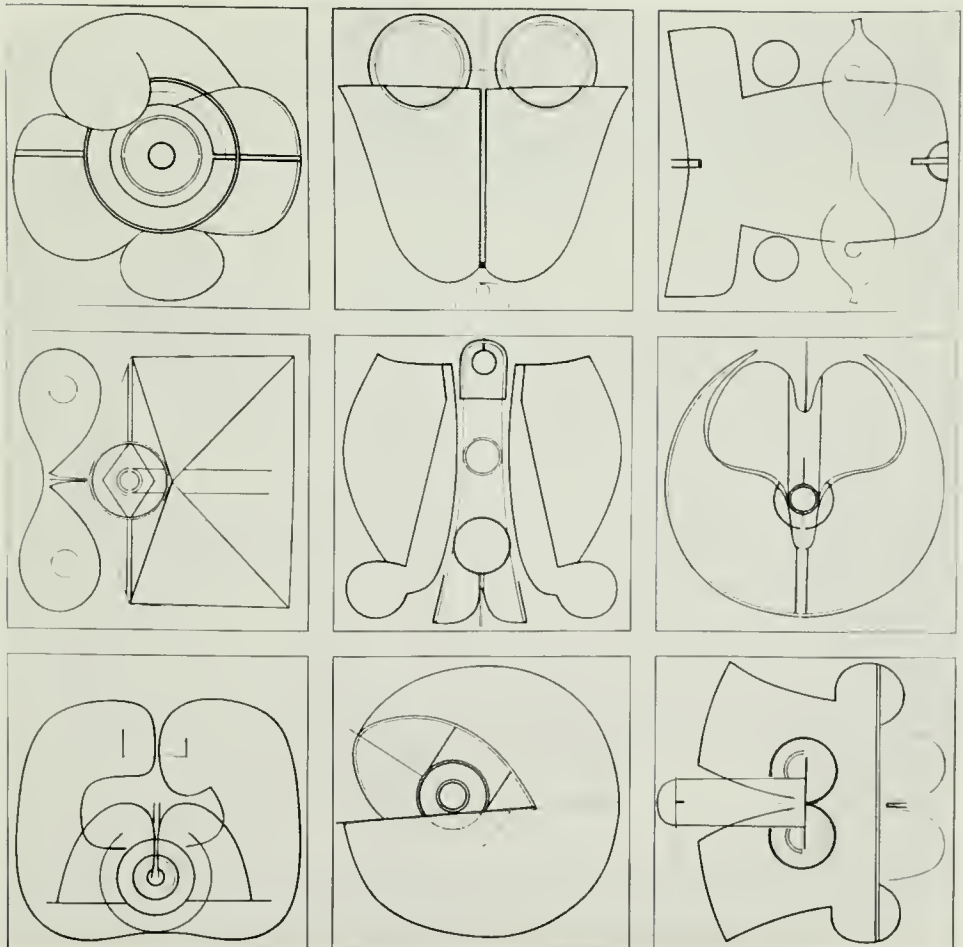
KAWASHIMA, "New York 91" #1007, 1967.

Acrylic on canvas, 55 x 55. Waddell Gallery, New York.

Kowashimo (Tokeshi) was born in Tokomatsu, Japan, in 1930. He studied at Musashino Art University, Tokyo, 1953-55. He has taught at the Yoyogi Art School, Tokyo, 1955-58. He lives in New York, New York.

Special exhibitions of Mr. Kowashimo's work have been held at Muromatsu Gallery, Tokyo, annually since 1958; and the Waddell Gallery, New York, 1967. His work has been included in group exhibitions at Yomiuri Independents, Tokyo, 1958-63; The Museum of Modern Art, New York, 1966; and at the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967.

Mr. Kowashimo's work is in the collections of the Chase Manhattan Bank, The Museum of Modern Art, New York; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Agricultural Hall, Tokomatsu, Japan; National Museum of Modern Art and Tokyo National Museum, Tokyo.





VINCENT PEREZ, *Car Door No. 2*, 1968. Acrylic and polyester resin banded to hollow-core door, 48 x 81 x 5. The Arleigh Gallery, San Francisco.

"If a person sees my work from 40 feet away and I can move him up to it and have him put his nose against it, look at it, touch it and play with the work, changing the position of the panels as his moods and feelings dictate so that he will discover new things visual, esthetic and physical over different periods of time, then I have made a painting."

Vincent Perez was born in Jersey City, New Jersey. He studied at Pratt Institute, New York, where he received a B.F.A. degree; at the University of the Americas, Mexico City; and at California College of Arts and Crafts, Oakland, where he received an M.F.A. degree. He lives in Alameda, California.

Mr. Perez has received many awards, and special exhibitions of his work have been held at the Albany Institute of History and Art, New York, 1961; 327 Gallery, Albany, New York, 1962; Turak-Wasserman Gallery, Mexico City, 1964; The Arleigh Gallery, San Francisco, 1966, 1967.

Mr. Perez's work has been included in group exhibitions at The Art Institute of Chicago, 1960; Universidad Nacional Autonoma de Mexico, Mexico City, 1960; Kaufman Gallery, and IBM Galleries, New York, 1960; in Fort Meade, Maryland, 1963; at the Instituto Mexicano Narteamericana de Relaciones Culturales, Mexico City, 1964; in Fort Bragg, California, 1965; at the University of North Carolina, Greensboro, 1965; Jack London Square, Oakland, California, 1966; Oakland Art Museum, California, 1966; Richmond Art Center, California, 1966; E. B. Crocker Art Gallery, Sacramento, California, 1966, 1968; Northern California Arts, Inc., Sacramento, 1966; San Francisco Museum of Art, 1966; University of New Mexico, Albuquerque, 1967; University of Colorado, Boulder, 1967; Phoenix Art Museum, 1967; in Seattle, Washington, 1967; Tokyo, Japan, 1967; at the Salt Lake Art Center, Salt Lake City, Utah, 1968; Tampa Bay Art Center, Florida, 1968; Civic Arts, Walnut Creek, California, 1968.

ROBERT A. HOWARD, *Landscape XXII*, 1966. Painted steel, 70 x 35 x 39. Royal Marks Gallery, New York.

Robert A. Howard was born in Sapulpa, Oklahoma, in 1922. He studied at Phillips University, Enid, Oklahoma; of the University of Tulsa, where he received a B.A. and on M.A. degree; and at the Ossip Zadkine School of Sculpture, Paris. He was the recipient of a grant from the Cooperative Program in the Humanities through Duke University, Durham, North Carolina and the University of North Carolina, Chapel Hill, in 1965. Mr. Howard teaches at the University of North Carolina, and lives in Chapel Hill, North Carolina.

Special exhibitions of Mr. Howard's work have been held at the Person Hall Art Gallery, Chapel Hill, North Carolina, 1951, 1960; The Mint Museum of Art, Charlotte, North Carolina, 1954; Durham Art Guild, North Carolina, 1959; Greenville Public Library, North Carolina, 1959; University of North Carolina, Chapel Hill, 1960; and the Royal Marks Gallery, New York, 1967.

Mr. Howard's work has been represented in numerous group exhibitions, including those at the Philbrook Art Center, Tulsa, 1947, 1948, 1954, 1955, 1956; Everson Museum of Art, Syracuse, New York, 1949; University of North Carolina, Greensboro, 1952, 1956; Greenville Art Center, North Carolina, 1952; Creative Gallery, New York, 1952;

State Art Museum, Raleigh, North Carolina, 1952, 1953, 1954, 1955, 1956, 1957; Norfolk Museum of Arts and Sciences, Virginia, 1953; Allied Art Center, Durham, North Carolina, 1954; The Kalamazoo Institute of Arts, Michigan, 1954, 1957; Isaac Delgado Museum of Art, New Orleans, 1954, 1955, 1956, 1960; North Carolina State University of Raleigh, 1954, 1955, 1956; The North Carolina Museum of Art, Raleigh, 1957, 1958, 1959, 1960, 1962, 1963, 1964; The Detroit Institute of Arts, 1958; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1958; Agricultural and Technical College of North Carolina, Greensboro, 1959; Winston-Salem Gallery of Fine Arts, North Carolina, 1961, 1964; University of North Carolina, Chapel Hill, 1963; Royal Marks Gallery, New York, 1964, 1965, 1966; Whitney Museum of American Art, New York, 1964-65, 1966-67; University of Tulsa, 1964; De Pauw University, Greencastle, Indiana, 1965; The American Federation of Arts, New York, 1965-67; World's Fair, New York, 1965; DeCordova and Dana Museum, Lincoln, Massachusetts, 1966; Museum of Art of Ogunquit, Maine, 1966; Hamilton College, Clinton, New York, 1967; and the Los Angeles County Museum of Art, Los Angeles, 1967.

Mr. Howard's work is represented in the collections of the University of North Carolina, Chapel Hill; and The North Carolina Museum of Art, Raleigh.





DAVID SIMPSON, *Spectral Flame*, 1968. Acrylic on canvas, 120 $\frac{1}{4}$ x 37 $\frac{3}{4}$. Galeria Carl Van der Voort, San Francisco. (1963)

David Simpson was born in Pasadena, California, in 1928. He studied at the San Francisco Art Institute, where he received a B.F.A. degree; and at San Francisco State College, where he received an M.A. degree. Presently Mr. Simpson teaches at the University of California, Berkeley. He lives in Richmond, California.

Special exhibitions of Mr. Simpson's work have been held at the San Francisco Art Institute, 1958; David Cole Gallery, San Francisco, 1959; San Francisco Museum of Art, 1959, 1967; Esther-Robles Gallery, Los Angeles, 1960; Santa Barbara Museum of Art, California, 1960; Robert Elkin Gallery, New York, 1961, 1963, 1964; M. H. de Young Memorial Museum, San Francisco, 1961; Joachim Gallery, Chicago, 1962; David Stuart Galleries, Los Angeles, 1964, 1966; University of California, Berkeley, 1965; and at other museums and galleries.

Mr. Simpson's work has been in many group exhibitions including those held at The Denver Art Museum, 1953, 1955, 1959; San Francisco Museum of Art, 1953, 1956, 1959, 1960; Oakland Art Museum, California, 1955, 1956, 1959, 1960; M. H. de Young Memorial Museum, San Francisco, 1957, 1959, 1960; California Palace of the Legion of Honor, San Francisco, 1958, 1960, 1961; Museum of Art, Carnegie Institute, Pittsburgh, 1961-62, 1967-68; Stanford University, California, 1962; Krannert Art Museum, University of Illinois, Champaign, 1963; The Museum of Modern Art, New York, 1963-64; Los Angeles County Museum of Art, Los Angeles, 1964-65; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1968; and at the Portland Art Museum, Oregon, 1968.

His work is in the collections of Mr. Earl L. Stendahl, Hollywood, California; Mr. and Mrs. Gordon Onslow-Ford, Inverness, California; Mr. and Mrs. Howard Jacobs, La Jolla Museum of Art, California; Miss A. M. DeSchultess, Los Angeles; Mr. and Mrs. William Morehouse, Mill Valley, California; Storm King Art Center, Mountainville, New York; Mr. Harry F. Abrams, Columbia Broadcasting System, Inc., Joseph H. Hirshhorn Foundation, Mrs. Mortha Jackson, The Museum of Modern Art, Mr. Lee Nordness, Mr. William Rubin, New York; Oakland Art Museum, California; Mr. M. Tapie, Paris; Mr. and Mrs. George Culler, Mr. Richard Miller, Philadelphia Museum of Art, Philadelphia; Phoenix Art Museum; Mr. and Mrs. Ed Caudero, Portland, Oregon; Mr. J. R. Boxter, Mr. and Mrs. Joseph Bronsten, Golden Gateway Center, Miss Sally Hellyer, Mr. Robert Haward, Mr. John Humphrey, Mr. Tesig Jacobs, Mr. and Mrs. F. V. Kessling, Mr. and Mrs. Joseph Kronsten, Mr. and Mrs. Joseph Losky, San Francisco Museum of Art, Mr. Harold Zellerbach, Crown Zellerbach Corp., San Francisco; Seattle Art Museum; Stanford University, California; Mr. Franco Assetto, Turin, Italy.

CLAYTON PINKERTON, *American Hera*, 1968. Acrylic on Plexiglas, 60 x 60. The Arleigh Gallery, San Francisco. (1967)

"In 1963 I wrote a statement for the brochure of a one-man show at the M. H. de Young Museum: 'I am intrigued by the relationship of man to himself, his environment and to his fellow man. It seems, at times, rather messed up.' As of now, I would like to change the word rather to EXTREMELY.

"I've also been collecting America's litter, packaging it, and selling it back to her (as sculpture) at a slight profit — the American way!"

Clayton Pinkerton was born in San Francisco, California, in 1931. He studied at the University of New Mexico, Albuquerque; and at the California College of Arts and Crafts, Oakland, where he received a B.F.A. degree in 1952, and an M.F.A. degree in 1963. Mr. Pinkerton was the recipient of a Fulbright Fellowship to France, 1957-58. He has taught at the Richmond Art Center, California, 1952-62; and at the California College of Arts and Crafts,

Oakland, since 1960. He lives in Richmond, California.

Special exhibitions of Mr. Pinkerton's work have been held at the Everett Ellin Gallery, and Esther-Rables Gallery, Los Angeles; at The Arleigh Gallery, California Palace of the Legion of Honor, Lucien Labaudt Gallery, M. H. de Young Memorial Museum, and San Francisco Museum of Art, San Francisco.

Mr. Pinkerton's work has been included in group exhibitions at the University of California, Los Angeles; The Museum of Modern Art, New York; Museum of Art, Carnegie Institute, Pittsburgh; The Virginia Museum of Fine Arts, Richmond; Krannert Art Museum, University of Illinois, Champaign, 1967; Phoenix Art Museum, 1967; Museum of Contemporary Art, Chicago, 1968; E. B. Crocker Art Gallery, Sacramento, California, 1968; Tampa Bay Art Center, Florida, 1968.

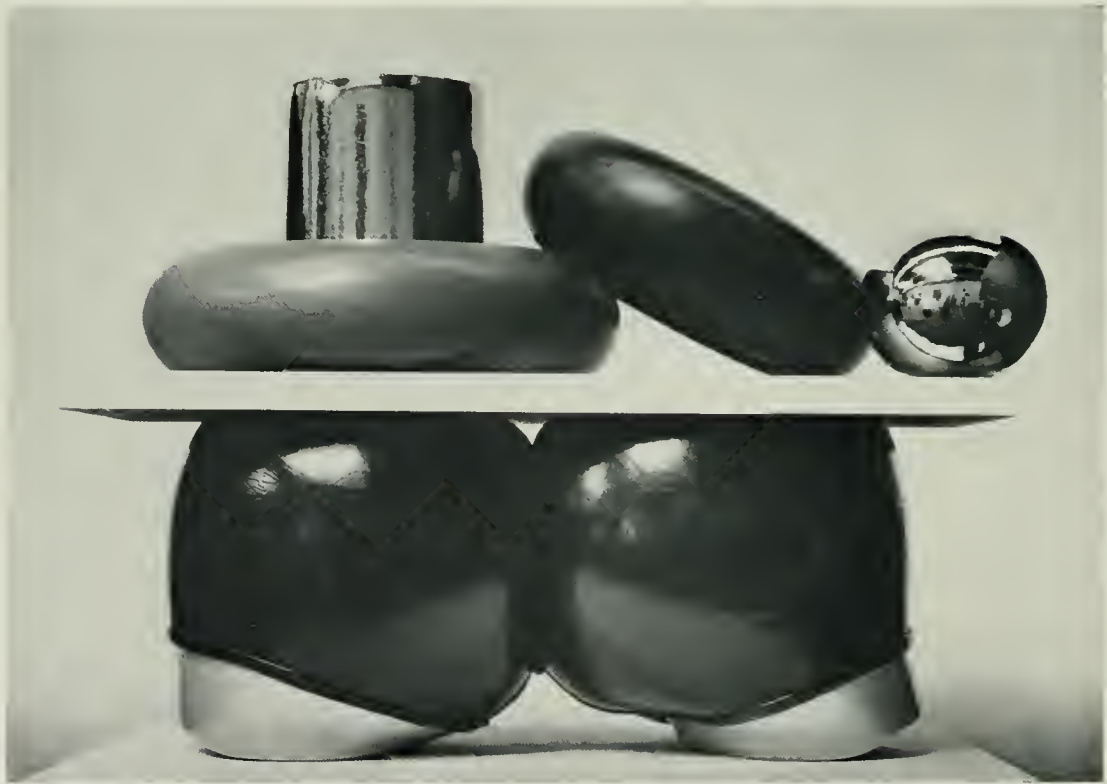
His work is in the collections of Mr. and Mrs. Dennis Hopper, Los Angeles; Mrs. Charlotte Mack, M. H. de Young Memorial Museum, San Francisco; and Mr. and Mrs. Gifford Phillips, Santa Monica, California.



ROBERT LOUIS STRINI, *Untitled*, 1968. Plexiglas, clay, leather and lacquer, 20 x 24 x 12. Lent by Mr. and Mrs. Jack Schafer, San Francisco. The Arleigh Gallery, San Francisco.

Robert Louis Strini was born in Santa Clara, California, in 1942. He studied at San Jose State College, California, where he received a B.A. degree in 1966, and an M.A. degree in 1968. Mr. Strini currently is teaching at San Jose City College and San Jose State College. He lives in San Jose, California.

Mr. Strini has received awards, and a special exhibition of his work has been held at The Arleigh Gallery, San Francisco, in 1968. His work has been included in group exhibitions at the College of Marin, Kentfield, California, 1968; Richmond Art Center, California, 1968; M. H. de Young Memorial Museum, San Francisco, 1968; and San Jose State College, California, 1968. His work is represented in the collections of Mr. Robert Priliken, Mr. Richard Reisman, and Mr. and Mrs. Jack Schafer, San Francisco.



RAYMOND SIEMANOWSKI, *Cardboard Landscape*, 1968.
Acrylic on canvas, 67 x 72. Allan Frumkin Gallery, Inc.,
Chicago.

Raymond Siemanowski was born in Chicago, Illinois, in 1938. He studied at The School of The Art Institute of Chicago, 1962; and at the Art Students League of New York, 1962. Mr. Siemanowski was the recipient of a traveling fellowship from The Art Institute of Chicago in 1962. He lives in New York, New York.

Mr. Siemanowski has received several awards, and special exhibitions of his work have been held at the John Hunt Studio, Chicago, 1964; and at the Allan Frumkin Gallery, Inc., New York, 1968. Mr. Siemanowski's work has been included in group exhibitions at The Art Institute of Chicago, 1961, 1962, 1963, 1967; Walker Art Center, Minneapolis, 1965; Allan Frumkin Gallery, Inc., Chicago, 1967; in a traveling exhibition sponsored by the Illinois Arts Council, Chicago, 1967; and in an exhibition at Northern Illinois University, DeKalb, 1968.

His work is in the collections of Mr. Lewis Monilow, Chicago; Mr. Richard Brown Baker, New York; and Mr. George Irwin, Quincy, Illinois.



LEONARD EDMONDSON, *Design for a Monument*, 1967. Oil on canvas, 52 3/4 x 71 3/4. Adele Bednarz Galleries, Los Angeles. (1953, 1955)

"These are a few autobiographical notes on the condition of art and the nature of artists. I have always been an artist, and for twenty-two years, a teacher of art. The artist exists in the remote fringes of his society. The artist-teacher serves his community and is embraced by his society. The independent artist resists the temptations, threats, and appeals that society makes to him to join. The artist learns to accept his loneliness, his alienation, his rejection — and he learns to wear masks of geniality and conformity. The artist plays many roles. Sometimes he is an actor in a comic role. He dances and soars and glitters. Sometimes he flaunts authority and plays the role of rebel-outcast. This places him outside society from which position he can point out the sins of the community, and prophesy retribution. The artist-prophet speaks in symbol, allegory, parable. The artist is never central to his society because he is never comfortable in it. The community is suspicious of him and he of it. He is hero or scapegoat — sage or fool. Tenaciously, urged on by his ego and his loneliness, the artist is compelled to spin his web. Art is not humble, angry, lonely — men are. Art is a symbolic language designed to express abstract synthetic experiences graphically. Art is not reality. Art symbolizes reality.

"I will continue by making a few remarks aimed at my recent painting and directly descriptive of the painting exhibited in this collection. My paintings are contemplative, non-sensuous. I have accepted the banal solution in order to avoid the pretentious, ingratiating one. My recent paintings are not hard-sell. They eschew technical virtuosity, intellectual originality, and emotional appeal. They are non-competitive. The painting, *Design for a Monument*, is an arrangement of three objects set against the sky and placed on a ground plane. It is a staged scene. The monuments are frontal; the arrangement static. Illusionistic modelling gives the monuments a semblance of volume. The color is limited to shades of gray. Yet there is more here than meets the eye. The painting rests on the fringes of non-art, touches on surrealism, provokes an ambiguous response."

Leonard Edmondson was born in Sacramento, California, in 1916. He studied at the Los Angeles City College, 1934-37; and at the University of California, Berkeley, 1937-42, where he received an A.B. degree in 1940 and an M.A. degree in 1942. He was the recipient of a Louis Comfort Tiffany Foundation Scholarship in 1952 and 1955; a John Simon Guggenheim Memorial Foundation Fellowship, 1960; and a California State College at Los Angeles Foundation Grant in 1965 and 1967. Mr. Edmondson has taught at Posedeno City College, California, 1947-54, 1956-64; Otis Art Institute of Los Angeles County, Los Angeles, 1954-56; University of Southern California, Los Angeles, summer 1957; University of California, Berkeley, summers 1960, 1964; Pratt Institute, New York, summer 1961; and since 1964 he has taught at California State College at Los Angeles. He lives in Pasadena, California.

Mr. Edmondson has received numerous awards, and special exhibitions of his work have been held at the Felix Londou

Gallery, Los Angeles, 1950, 1953, 1955, 1958, 1960; M. H. de Young Memorial Museum, San Francisco, 1952; The Pasadena Art Museum, California, 1953; Santa Barbara Museum of Art, California, 1953, 1966; San Francisco Art Institute, 1956; The Gallery, Denver, 1963; Comara Gallery, Los Angeles, 1963; Laguna Beach Art Association, California, 1964; Oklahoma City University, 1964; Adele Bednarz Galleries, Los Angeles, 1965, 1968; DeCordova and Dana Museum, Lincoln, Massachusetts, 1967; San Francisco Museum of Art, 1967; Swihart International Art Gallery, 1968.

Mr. Edmondson's work has been included in group exhibitions of The Denver Art Museum, 1947-48; Los Angeles County Museum of Art, Los Angeles, 1947-58; Museum of Fine Arts, Boston, 1950-58; The Pennsylvania Academy of the Fine Arts, Philadelphia, annually since 1951; The Metropolitan Museum of Art, New York, 1952; Whitney Museum of American Art, New York, 1952, 1953, 1955, 1956, 1958; University of Illinois, Urbana-Champaign, 1953, 1955, 1956, 1958; The Corcoran Gallery of Art, Washington, D.C., 1953, 1957, 1959; The Solomon R. Guggenheim Museum, New York, 1954; Everson Museum of Art, Syracuse, New York, 1954; Museum of Art, Carnegie Institute, Pittsburgh, 1955, 1959; San Francisco Museum of Art, 1955; Museu de Arte Moderno de São Paulo, Brazil, 1955; The Art Institute of Chicago, 1957; The Virginia Museum of Fine Arts, Richmond, 1958; Print Council of America, New York, 1959, 1962; United States Information Agency, Washington, D.C., 1962, 1964; Long Beach Museum of Art, California, 1963, 1965, 1966; World's Fair, Queens College, New York, 1964; Taiheiyō Art Association, Tokyo, 1964; University of North Carolina, Chapel Hill, 1965; San Francisco Art Institute, 1965; Laguna Beach Art Association, California, 1966; Corleton College, Northfield, Minnesota, 1966; Temple University, Philadelphia, 1967; The Brooklyn Museum, New York, 1968.

Mr. Edmondson's work is in the public collections of Montana State University, Bozeman; St. Lawrence University, Canton, New York; Southern Illinois University, Carbondale; Krannert Art Museum, University of Illinois, Champaign; University of North Carolina, Chapel Hill; Orange Coast College, Costa Mesa, California; Dollos Museum of Fine Arts; University of North Dakota, Grand Forks; Ithaca College, New York; Western Michigan University, Kalamazoo; Art Council of Pakistan, Karachi; DeCordova and Dana Museum, Lincoln, Massachusetts; Victoria and Albert Museum, London; Los Angeles County Museum of Art, Otis Art Institute of Los Angeles County, University of California, Los Angeles; University of Delaware, Newark; The Brooklyn Museum, The Metropolitan Museum of Art, The New York Public Library, New York; Oakland Art Museum, California; Olive College, Michigan; Bibliothèque Nationale, Paris; The Pasadena Art Museum, California; Philadelphia Museum of Art; The Virginia Museum of Fine Arts, Richmond; State of California, Sacramento; Lindenwood College, St. Charles, Missouri; San Francisco Museum of Art; Seattle Art Museum; Library of Congress, National Gallery of Art, United States Information Agency, Washington, D.C.; College of Wooster, Ohio; and in many private collections.



JACK ZAJAC, *Breaking Wave*, 1967. Carrara marble, 9 1/4 x 46 1/4 x 17. Felix Landou Gallery, Los Angeles. (1952, 1961, 1965)

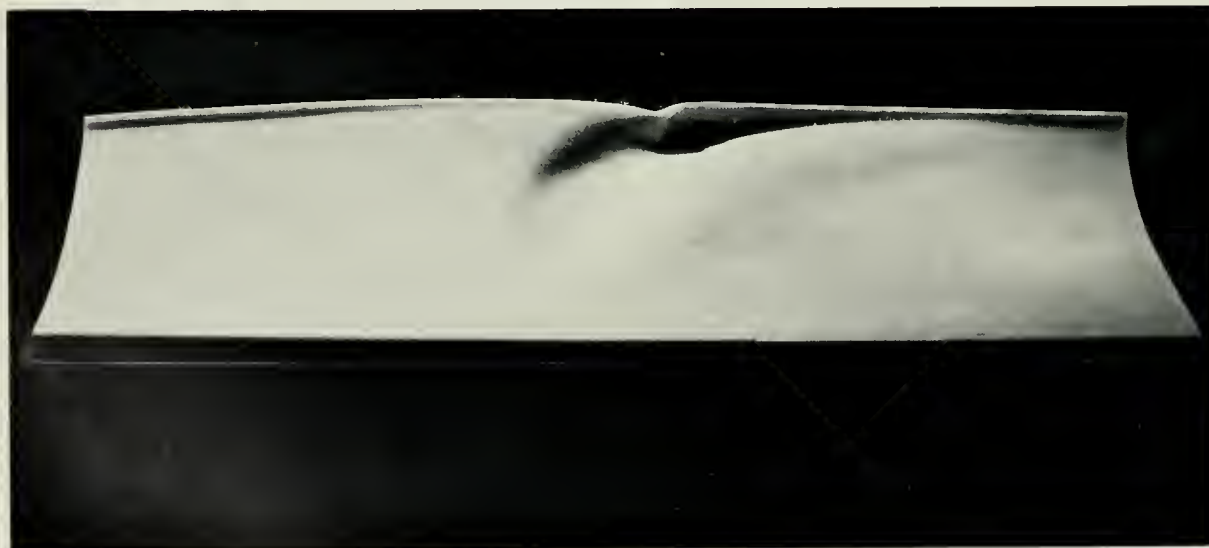
Jack Zajac was born in Youngstown, Ohio, in 1929. He studied at Scripps College, Claremont, California, 1949-53. He was the recipient of a California State Scholarship in Painting, 1950; a Prix de Rome, 1954, 1956, 1957; and a John Simon Guggenheim Memorial Foundation Fellowship, 1959-60. Since 1962 he has lived in Rome, Italy.

Jack Zajac has received many awards, and special exhibitions of his work have been held at the Felix Landou Gallery, Los Angeles, 1951, 1953, 1954, 1956, 1958, 1960, 1962, 1964, 1967; The Pasadena Art Museum, California, 1951; Santa Barbara Museum of Art, California, 1953; Scripps College, Claremont, California, 1955; Galleria Schneider, Rome, 1955; John Young Gallery, Honolulu, 1956; Galleria Il Segno, Rome, 1957; Devorah Sherman Gallery, Chicago, 1960, 1963; Roland, Browse, & Delbanca, London, 1960; The Downtown Gallery, New York, 1960; Gallery Marcus, Laguna Beach, California, 1961; Bolles Gallery, San Francisco, 1961; Mills College, Oakland, California, 1963; Galleria Pogliani, Rome, 1963; California Palace of the Legion of Honor, San Francisco, 1963; Newport Pavilion Gallery, Balboa, California, 1965; Landou-Alan Gallery, New York, 1966.

His work has been included in group exhibitions at the University of Illinois, Urbana-Champaign, 1952, 1961, 1965; The Art Institute of Chicago, 1959; Los Angeles County

Museum of Art, Los Angeles, 1959, 1960, 1962; The Museum of Modern Art, Whitney Museum of American Art, New York, 1959, 1962; Santa Barbara Museum of Art, 1959; The Arts Club of Chicago, 1960; Smith College, Northampton, Massachusetts, 1960; Galerie Claude Bernard, Paris, 1960; American Academy in Rome, 1960; Grace Cathedral, San Francisco, 1960; Ravinia Festival of Art, Highland Park, Illinois, 1961; in Birmingham, Michigan, 1962; at the Amon Carter Museum of Western Art, Fort Worth, 1962-63; University of California, Los Angeles, 1962-63; The Solomon R. Guggenheim Museum, New York, 1962; Oakland Art Museum, California, 1962-63; Providence Art Club, Rhode Island, 1962; The Virginia Museum of Fine Arts, Richmond, 1962; Galleria Toninelli, Milan, 1963; M. Knoedler & Co., Inc., New York, 1963.

Mr. Zajac's work is in the collections of The Gibraltar Savings and Loan Association, Beverly Hills, California; Nelson Gallery-Atkins Museum, Kansas City, Missouri; University of Nebraska, Lincoln; California Federal Savings and Loan Association, Home Savings and Loan Association, Los Angeles County Museum of Art, Lytton Savings and Loan Association, University of California, Los Angeles; Milwaukee Art Center; Walker Art Center, Minneapolis; Joseph H. Hirshhorn Foundation, The Museum of Modern Art, New York; The Pasadena Art Museum, California; The Pennsylvania Academy of the Fine Arts, Philadelphia; State of California, Sacramento; Santa Barbara Museum of Art, California; Syracuse University, New York; Munson-Williams-Proctor Institute, Utica, New York.



ROBERT ZAKANYCH, *Blackwell*, 1967. Acrylic on canvas, 72 x 72. Stable Gallery, New York.

"I began painting the circle because I was involved with painting light and with moving space. In other words, an illusionistic movement where a single toned area can make a painting do all kinds of things. Painting is idea, but at the end it has to have substance, something to see. Ideally, it should combine a universal feeling with the artist's own personal statement. I wanted a form simple enough so that it wouldn't get in the way of my statement. And the circle, a powerful, exciting and never ending form, reaches out on a universal level, belongs to everybody.

"I'm involved with the two-dimensional surface, the flatness of the surface, and in that sense involved with conceptual or formal art. But whatever the formal ground rules, art, by definition, deals in mystery and illusion. In my painting, I want the whole surface to work as a rather flat,

even unit so that when the illusion happens, you feel it rather than see it. I chase the circle because it lends itself to this kind of weightless thing, has no beginning, no end, and never anchors you. Hopefully the painting should be seen slowly and involve not only your eyes, but your whole sensitivity."

Robert Zakanych was born in Elizabeth, New Jersey, in 1935. He studied at the Newark School of Fine and Industrial Art, New Jersey. He lives in New York, New York.

A special exhibition of Mr. Zakanych's work has been held at the Stable Gallery, New York, 1968. His work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1967, 1968; Modern Art Museum, Munich, 1968; and the Philadelphia Museum of Art, 1968-69. Mr. Zakanych's work is represented in the collections of Mr. Lea Guthman, Chicago; Miss Peggy Cass, and Mr. and Mrs. Burton Tremaine, New York.



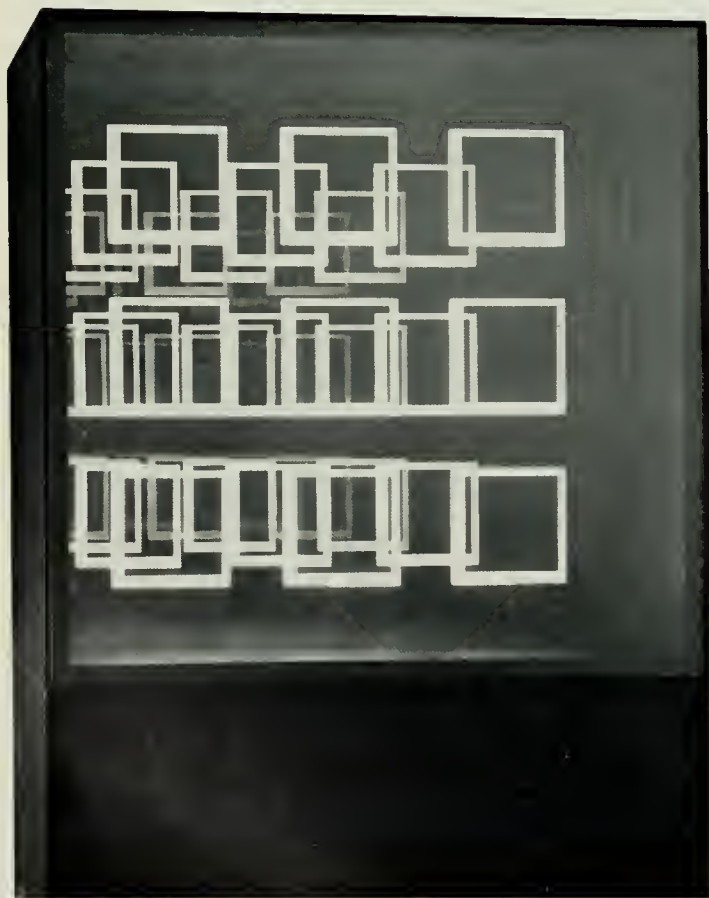
STANLEY LANDSMAN, *Dante*, 1967. Glass and electric circuitry, 27 x 27 x 14 1/2. Lea Castelli Gallery, New York.

Stanley Landsman was born in New York, New York, in 1930. He studied at the University of New Mexico, Albuquerque, 1947-50, 1954-55, where he received a B.F.A. degree. He lives in New York, New York.

Special exhibitions of Mr. Landsman's work have been held at the Feigen-Palmer Gallery, Los Angeles, 1965; Leo Castelli Gallery, New York, 1966; Galerie Iris Clerf, Paris, 1967.

Mr. Landsman's work has been included in group exhibitions at the March Gallery, New York, 1956; Area Gallery, New York, 1957; Allan Stone Galleries, New York, 1960, 1961; Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1966, 1967; The Museum of Modern Art, New York, 1967; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; Museum of Contemporary Art, Chicago, 1968; The Cleveland Museum of Art, 1968; Milwaukee Art Center, 1968; Whitney Museum of American Art, New York, 1968.

His work is in the collections of Prince Sadruddin Aga Khan, Geneva, Switzerland; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Milwaukee Art Center; Walker Art Center, Minneapolis; Dr. William Cahan, Mr. and Mrs. Gardner Cowles, The Hon. and Mrs. Jacob Javits, Mr. Roy Lichtenstein, The Museum of Modern Art, Mr. and Mrs. John Powers, Mr. Bert Stern, Whitney Museum of American Art, New York; and the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.



MORRIS BRODERSON, *Sanchez Mejias and Garcia Larca*, 1967. Oil on canvas, 82 1/2 x 71 1/2. Lent by the Palm Springs Desert Museum, Inc., California. The Dawntawn Gallery, New York. (1963, 1965, 1967)

Morris Broderson was born in Los Angeles, California, in 1928. He studied at The Pasadena Art Museum, California; at the Jepsan Art Institute, Los Angeles; and at the University of Southern California, Los Angeles, under Francis De Ederley. Mr. Broderson was the recipient of a scholarship from The Pasadena Art Museum. He lives in Los Angeles, California.

Mr. Broderson has received several awards, and special exhibitions of his work have been held at the Dixie Hall Studio, Laguna Beach, California, 1954; Stanford University, California, 1957; Santa Barbara Museum of Art, California, 1958; Bertha Lewinson Gallery, Los Angeles, 1959, 1960; University of California, Riverside, 1959; Ankrum Gallery, Los Angeles, 1961, 1962, 1964, 1965, 1967; M. H. de Young Memorial Museum, San Francisco, 1961; The Downtown Gallery, New York, 1963, 1966; Phoenix Art Museum, 1964.

Mr. Broderson's work has been included in group exhibitions at the Santa Barbara Museum of Art, California, 1958; Los Angeles County Museum of Art, Los Angeles, 1959, 1960; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1959; Butler Institute of American Art, Youngstown, Ohio, 1959, 1960; University of California, Los Angeles, 1960; Whitney Museum of American Art, New York, 1960, 1961, 1962; M. H. de Young Memorial Museum, San Francisco, 1960; The John and Mable Ringling Museum of Art, Sarasota, Florida, 1960; La Jolla Museum of Art, California,

1961; Municipal Art Gallery, Los Angeles, 1961; The Pasadena Art Museum, California, 1961; The Fine Arts Gallery of San Diego, 1961; California Palace of the Legion of Honor, San Francisco Museum of Art, San Francisco, 1961; Scripps College, Claremont, California, 1962; Amon Carter Museum of Western Art, Fort Worth, 1962-63; Museum of Art, Carnegie Institute, Pittsburgh, 1962, 1967; Krannert Art Museum, University of Illinois, Champaign, 1963, 1965, 1967; The Dawntawn Gallery, New York, 1963, 1964, 1967-68; World's Fair, New York, 1964; Leicester Gallery, London, 1965; The Carcoran Gallery of Art, Washington, D.C., 1965; Langchamps, Inc., New York, 1968; and others.

His work is represented in the public collections of the Museum of Fine Arts, Boston; Container Corporation of America, Chicago; Honolulu Academy of Arts; The Kalamazoo Institute of Arts, Michigan; Dudley Tooth Collection, London; Home Savings and Loan Association, Los Angeles County Museum of Art, Los Angeles; Yale University, New Haven, Connecticut; National Institute of Arts and Letters, Sumner Foundation of Art, Whitney Museum of American Art, New York; Jaslyn Art Museum, Omaha; Palm Springs Desert Museum, Inc., California; Phoenix Art Museum; James A. Michener Foundation Collection, Pipersville, Pennsylvania; Marian Kaagler McNoy Art Institute, San Antonio; The Fine Arts Gallery of San Diego; M. H. de Young Memorial Museum, Golden West Savings and Loan Association, San Francisco Museum of Art, San Francisco; Santa Barbara Museum of Art, California; University of South Florida, Tampa; Joseph H. Hirshhorn Collection, Washington, D.C.

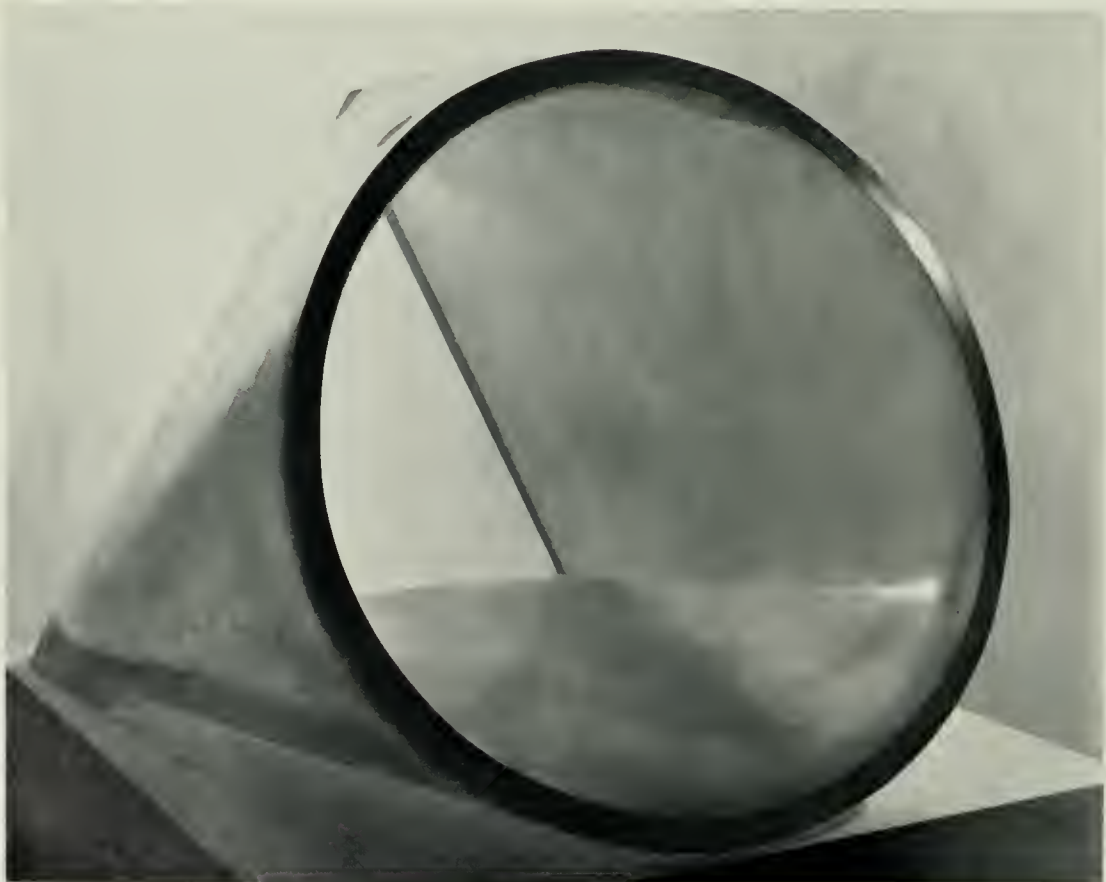


DAVID WEINRIB, *Circle-Triangle*, 1968. Cast plastic, 30½ x 42¼. Royal Marks Gallery, New York.

David Weinrib was born in Brooklyn, New York, in 1924. He attended Brooklyn College, New York, and New York State University College at Alfred. He was the recipient of a John Simon Guggenheim Memorial Foundation Fellowship, in 1968. He presently is teaching at The School of Visual Arts and lives in New York, New York.

Special exhibitions of Mr. Weinrib's work have been held at the Howard Wise Gallery, New York, 1963, and the Royal Marks Gallery, New York, 1966. His work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1964-65, 1966-67; Royal Marks Gallery and New York University, New York, 1965; Museu de Arte Moderna de São Paulo, Brazil, 1965; in Philadelphia, 1966-67; at Southern Illinois University, Carbondale, 1967; Los Angeles County Museum of Art, Los Angeles, 1967; and the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967.

Mr. Weinrib's work is in the collections of the Los Angeles County Museum of Art, Los Angeles; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.



GARY WOJCIK, *Track*, 1968. Welded steel and automotive lacquer, 78 x 78. Gilman Galleries, Chicago.

"The idea is to craft the craft out of the work; that is to transform the product from a handmade object into nothing more than a visual experience. The material, steel, is not readily apparent; the paint itself becomes material."

Gary Wojcik was born in Chicago, Illinois, in 1945. He studied at The School of The Art Institute of Chicago, where he received a B.F.A. degree in 1966; and at the University of Kentucky, Lexington, since 1967. He was the recipient of an assistantship, 1965-67, and a traveling fellowship, 1967, from The School of The Art Institute of

Chicago; and a graduate teaching assistantship from the University of Kentucky, Lexington, 1967-69. He lives in Lexington, Kentucky.

A special exhibition of Mr. Wojcik's work was held at Gilman Galleries, Chicago, 1968. His work has been included in group exhibitions at McCormick Place, Chicago, 1965; University of Chicago, 1965, 1966; Marina City, Chicago, 1966, 1967; Phalanx, Chicago, 1966; Ball State University, Muncie, Indiana, 1966; Gilman Galleries, Chicago, 1968; Cincinnati Zoological Society, 1968; University of Cincinnati, 1968; Eastern Kentucky University, Richmond, 1968; and Florida State University, Tallahassee, 1968.



MICHAEL DALKE, *Roc-475*, 1968. Polyester and aluminum, 20 x 26 x 6. The Arleigh Gallery, San Francisco.

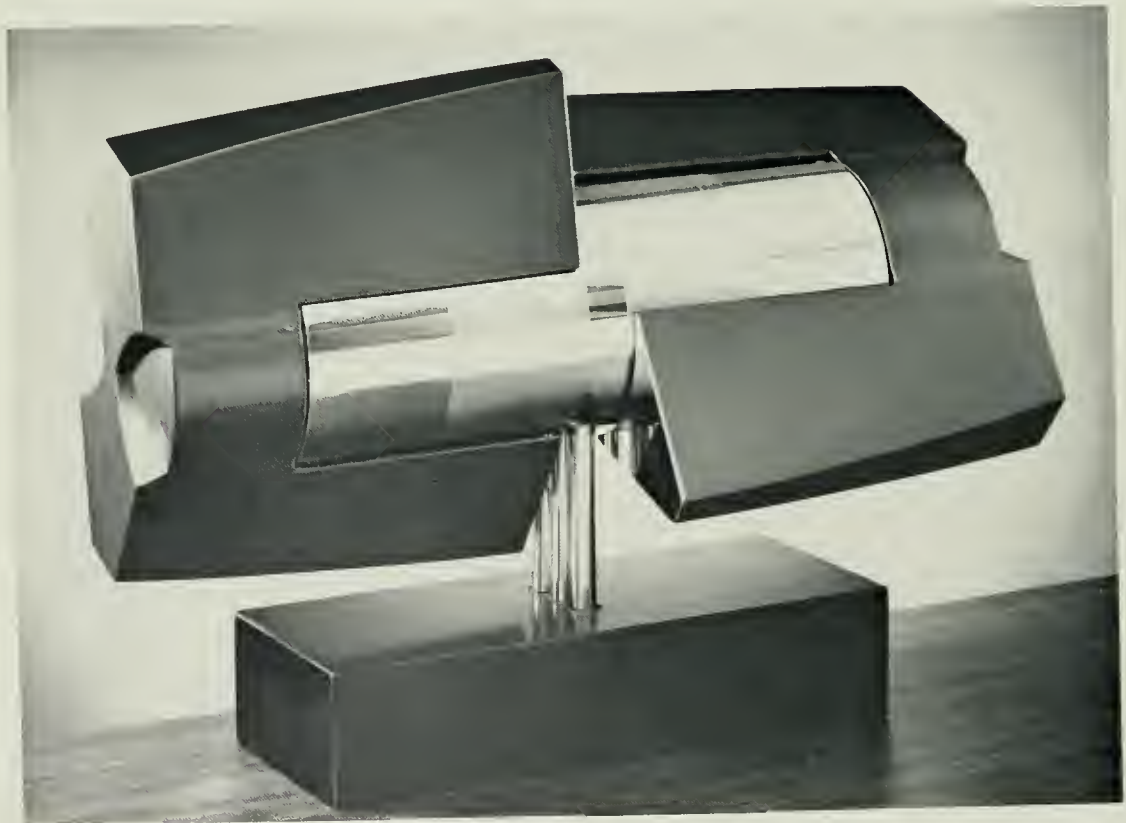
"I feel very much involved with the activity of this technical age and endeavor to reflect this activity of TODAY through my sculpture.

"My work, at this time, is based upon the relationship of two identical forms resulting from a rotation. In my sculpture I intend the three-dimensional forms to be of primary interest; the movement is a supplement to these forms."

Michael Dalke was born in Bakersfield, California, in 1946. He has studied at Bakersfield College, California, 1964-66; and is studying at the San Francisco Art Institute, where he is a candidate for a B.F.A. degree in 1969. Mr. Dalke lives in Fairfax, California.

A special exhibition of Mr. Dalke's work was held at The Arleigh Gallery, San Francisco, in 1968. Mr. Dalke's work has been included in group exhibitions at the University of Oregon, Eugene, 1968; Dene Ulin F.A.C., New York, 1968; Lyttan Savings and Loan Association, Palo Alto, California, 1968; Sally Judd Gallery, Portland, Oregon, 1968; and San Jose State College, California, 1968.

Mr. Dalke's work is represented in the collections of Dr. and Mrs. Jerome Fax, Atherton, California; Mr. and Mrs. J. Benbow Bullack, Burlingame, California; and Mr. Robert Pritiken, San Francisco.



ERLE LORAN, *The Book of Tantra*, 1968. Liquitex on canvas, 60 x 52. Lent by Mr. and Mrs. Robert E. Bernard, Lafayette, California. The Arleigh Gallery, San Francisco. (1949, 1952, 1953, 1963, 1965)

Erle Loran was born in Minneapolis, Minnesota, in 1905. He studied at the University of Minnesota, Minneapolis, 1922-23; Minneapolis School of Art, where he graduated in 1926; and with Hans Hofmann in 1954. He is teaching at the University of California, Berkeley. He lives in Berkeley, California.

Mr. Loran has received many awards, and special exhibitions of his work have been held at the Kraushaar Galleries, New York, 1931; San Francisco Museum of Art, 1936, 1939, 1944; Artists Gallery, New York, 1938; The Pasadena Art Museum, California, 1947; Santa Barbara Museum of Art, California, 1947, 1950; Datzell Hatfield Galleries, Los Angeles, 1949; M. H. de Young Memorial Museum, San Francisco, 1949, 1954, 1963; Catherine Viviana Gallery, New York, 1952, 1954; Bertha Schaefer Gallery, New York, 1965; The Arleigh Gallery, San Francisco, 1966, 1968.

His work has been included in group exhibitions at The Art Institute of Chicago, 1933, 1938, 1939, 1941, 1943, 1944, 1946, 1948; The Museum of Modern Art, New York, 1933, 1935, 1964-65; Rockefeller Center, Inc., New York, 1935;

San Francisco Museum of Art, annually 1936-62; Whitney Museum of American Art, New York, 1937, 1941, 1944, 1948, 1951, 1952; Colorado Springs Fine Arts Center, 1938; California Watercolor Society, Pasadena, 1941; Museum of Art, Carnegie Institute, Pittsburgh, 1941; The Toledo Museum of Art, 1943; Pepsi-Cola Company, New York, 1946; University of Illinois, Urbana-Champaign, 1949, 1952, 1953, 1963, 1965; The Metropolitan Museum of Art, New York, 1951-53; Cranbraak Academy of Art, Bloomfield Hills, Michigan, 1953; Museu de Arte Moderna de São Paulo, Brazil, 1955, 1956, 1961; Artists Gallery, New York, 1956; Stanford University, California, 1956, 1962; The American Federation of Arts, New York, 1961-62; California Palace of the Legion of Honor, San Francisco, 1961, 1962, 1963; The Virginia Museum of Fine Arts, Richmond, 1966; University of California, Berkeley, 1967.

Mr. Loran's work is in the public collections of the University of California, Berkeley; The Denver Art Museum; Utah State University, Logan; University of Minnesota, Minneapolis; International Business Machines Corporation, New York; Brigham Young University, Provo, Utah; The Fine Arts Gallery of San Diego; San Francisco Museum of Art; Santa Barbara Museum of Art, California; National Collection of Fine Arts of the Smithsonian Institution, United States Department of State, United States Department of the Treasury, Washington, D.C.; and in many private collections.



EDVINS STRAUTMANIS, *Supercraft*, 1968. Paint on wood, 57 1/2 x 126 x 108. Joseph Faulkner-Main Street Galleries, Chicago.

"My recent work reflects an attitude to let structure function in its most essential terms."

Edvins Strautmanis was born in Latvia, in 1933. He has studied at The School of The Art Institute of Chicago, 1952-56; and at the University of Chicago. He lives in Chicago, Illinois.

Special exhibitions of Mr. Strautmanis' work have been held at the 1020 Art Center, Chicago, 1956; Guildhall Galleries, Ltd., Chicago, 1963; Young Americans Gallery, St. Louis, 1963; Valparaiso University, Indiana, 1963; and the University of Chicago, 1965.

Mr. Strautmanis' work has been included in group exhibitions in Chicago, 1954; at The Art Institute of Chicago, 1960, 1965, 1966; John Gibson Gallery, Adele Rosenberg Gallery, Chicago, 1961; McCormick Place, Chicago, 1962; University of Chicago, 1963; University of Washington, Seattle, 1963; Tacoma Art Museum, Washington, 1963; De Paul University, Hyde Park Art Center, Chicago, 1964; Herron Museum of Art, Indianapolis, 1964; University of Illinois at Chicago Circle, 1965; Naah Goldawsky Gallery, New York, 1966, 1967; Main Street Galleries, Chicago, 1968; Des Moines Art Center, Iowa, 1968; Whitney Museum of American Art, New York, 1968; and Illinois State Museum of Natural History and Art, Springfield, 1968.



LEWIS BEKEN, *Orgeos #27*, 1968. Acrylic on canvas, 63 x 63. Camara Gallery, Los Angeles.

"For me painting is a search — a means of communion — a way into the possible. It is not only a form of reality but a symbol of 'Reality'.

"I seek parallels with Nature — with its pattern and its paradox. The color/structure systems I am exploring relate, in spirit, to dynamics that pervade natural phenomena. I think in terms of an integrated construct that develops out of its own essentials.

"When surface becomes space, structure becomes illusion, order becomes movement, color becomes luminosity, object becomes event — for me, the process is symbolic as well as sensory. I am not merely interested in producing an object or a sensation — when these are ends in themselves they fall short of painting's full potential. I want to produce an event — but, an event with transcendent implications."

Lewis Beken was born in Los Angeles, California, in 1924. He studied at the Bistram School of Art, Chauvinard Art School of the California Institute of Arts, Otis Art Institute of Los Angeles County, University of California, Los Angeles; and at the San Francisco Art Institute. Mr. Beken lives in Los Angeles, California.

A special exhibition of Mr. Beken's work was held at the Camara Gallery, Los Angeles, 1969. Mr. Beken's work has been included in group exhibitions at the Los Angeles County Museum of Art, Los Angeles, 1952, 1968; California State College at Long Beach, 1966; Downey Museum of Art, California, 1967; Lytton Center of the Visual Arts, Hollywood, California, 1967, 1968; Laguna Beach Art Association, California, 1967, 1968; Westwood Art Association, Los Angeles, 1967; Municipal Art Gallery, Barnsdall Park, California, 1968; Hunter Gallery, Fullerton, California, 1968; Long Beach Museum of Art, California, 1968; California State College at Los Angeles, Camara Gallery, Miracle Mile Association, Otis Art Institute of Los Angeles County, Westside Jewish Community Center, Los Angeles, 1968; Newport Harbor Art Museum, Newport Beach, California, 1968; Cerritos College, Norwalk, California, 1968; California State Fair & Exposition Art Show, Sacramento, 1968; The Fine Arts Gallery of San Diego, Jewish Community Center, San Diego, 1968; Ventura County Forum of the Arts, Ventura, California, 1968.

His work is in the collections of the Laguna Beach Art Association, California; Otis Art Institute of Los Angeles County, Los Angeles; Dr. Robert Harris; and Mr. Stewart Mills.





GRACE HARTIGAN, *Modern Cycle*, 1967. Oil on canvas, 78 x 108. Martha Jackson Gallery, New York. (1963, 1967)

"It seems that the subject and the content of my work for the last twenty years involves the expression of the human condition and by this I definitely do not mean the 'image' or the 'figure.' I have probed various aspects of this condition, from inner-emotional realness of felt expression to statements of modern city life and now to an investigation of our anatomy machine.

"I have never been interested in formalism per se and each subject in turn seems to require its own style. Now the concern with anatomy brings forth complex imagery, an intense attention to drawing a limited color palette and an all-over openness."

Grace Hartigan was born in Newark, New Jersey, in 1922. She studied in New York with Isaac Lane Muse; and she has traveled in Europe and Mexico. She has taught at the University of Minnesota, Minneapolis; and presently she is teaching at The Maryland Institute, Baltimore. Miss Hartigan lives in Baltimore, Maryland.

Special exhibits of Miss Hartigan's work have been held at the Tibor de Nagy Gallery, New York, 1951, 1952, 1953, 1954, 1957, 1959; Vassar College, Poughkeepsie, New York, 1954; Chatham College, Pittsburgh, 1960; Gres Gallery, Washington, D.C., 1960; Museum of Art, Carnegie Institute, Pittsburgh, 1961; Martha Jackson Gallery, New York, 1962, 1964, 1967; University of Minnesota, Minneapolis, 1963; Franklin Siden Gallery, Detroit, 1964; The Maryland Institute, Baltimore, 1967; University of Chicago, 1968; Grand Rapids Art Museum, Michigan, 1968; Tyler School of Art of Temple University, Philadelphia, 1968.

Miss Hartigan's work has been included in group exhibitions at the University of Minnesota, Minneapolis, 1955, 1961, 1963, 1966; The Museum of Modern Art, New York, 1955-56; Museu de Arte Moderna de São Paulo, Brazil, 1957; World's Fair, Brussels, 1958; in Kassel, Germany, 1959; at The Caliseum, New York, 1959; The Columbus Gallery of Fine Arts, Ohio, 1960; Walker Art Center, Minneapolis, 1960; University of Michigan, Ann Arbor, 1961; The Salaman R. Guggenheim Museum, New York, 1961, 1962; Museum of Art, Carnegie Institute, Pittsburgh, 1962; Krannert Art Museum, University of Illinois, Champaign, 1963, 1967; Mary Washington College, Fredericksburg, Virginia, 1963; Instituto de Cultura Hispanica, Madrid, 1963; Martha Jackson

Gallery, New York, 1963, 1964, 1965; Whitney Museum of American Art, New York, 1963, 1965; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1963, 1968; International Gallery, Baltimore, 1964; Dayton Art Institute, 1964; Flint Institute of Arts, Michigan, 1964; Musée des Beaux-Arts, Ghent, 1964; The American Federation of Arts, New York, 1964, 1965, 1966; World's Fair, New York, 1964; Norfolk Museum of Arts and Sciences, Virginia, 1964, 1966; Gertrude Kasse Gallery, Detroit, 1965, 1966; Finch College, New School for Social Research, New York, 1965; S. C. Johnson Collection, Smithsonian Institution, Washington, D.C., 1965; Kent State University, Ohio, 1966; Drexel Institute of Technology, Philadelphia, 1966; Fort Worth Art Center, 1967-68; Robert Schoelkopf Gallery, New York, 1967; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1967; Tyler School of Art of Temple University, Philadelphia, 1968; Brandeis University, Waltham, Massachusetts, 1968; National Gallery of Art, Washington, D.C., 1968.

Her work is in many collections including those of The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; Wasserman Development Corporation, Cambridge, Massachusetts; The Art Institute of Chicago; American Republic Insurance Company, Des Moines, Iowa; Grand Rapids Art Museum, Michigan; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Mr. John Sainsbury, London; The Minneapolis Institute of Arts, Walker Art Center, Minneapolis; The Brooklyn Museum, Mr. Perry Davidson, Mrs. Jacob Epstein, Mrs. Myron Hofer, Mr. William Inge, Mrs. Martha Jackson, Mr. Philip Johnson, Mr. and Mrs. Jacques Kaplan, Mr. and Mrs. M. Kimmelman, Mr. Patrick McGinnis, The Metropolitan Museum of Art, Miss Dorothy Miller, Mr. Richard Miller, The Museum of Modern Art, New School for Social Research, Mr. Roy R. Neuberger, Mr. John D. Rockefeller III, The Hon. Nelson A. Rockefeller, Mrs. E. Shuloff, Mr. Walser Silver, Mr. Guy Weill, Whitney Museum of American Art, New York; Museum of Art, Carnegie Institute, Pittsburgh; Vassar College, Poughkeepsie, New York; Rhode Island School of Design, Providence; The North Carolina Museum of Art, Raleigh; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Washington University, St. Louis; James A. Michener Foundation Collection, Pipersville, Pennsylvania; Miss Peggy Guggenheim, Venice; Brandeis University, Waltham, Massachusetts; The Washington Gallery of Modern Art, and The Woodward Foundation, Washington, D.C.

GEORGIA O'KEEFFE, *Black Daar with Red*, 1955. Oil on canvas, 48 x 84. The Downtown Gallery, New York. (1955, 1957, 1959)

Georgia O'Keeffe was born in Sun Prairie, Wisconsin, in 1887. She has studied at The School of The Art Institute of Chicago, under Jahn Vanderpael, 1904-05; Art Students League of New York, under William M. Chase, 1907-08; University of Virginia, Charlottesville; and Columbia University, New York, under Arthur Daw and Alan Bement, 1916. She has received honorary degrees from the College of William and Mary, Williamsburg, Virginia, 1939; University of Wisconsin, Madison, 1942; Mills College, Oakland, California, 1951; and a Creative Arts Award from Brandeis University, Waltham, Massachusetts, 1963. She was elected a member of the National Institute of Arts and Letters, New York, 1947; and American Academy of Arts and Letters, New York, 1962. Miss O'Keeffe has taught at the University of Virginia, Charlottesville; Columbia College, South Carolina; and West Texas State University, Canyon. She has traveled extensively in the United States and Europe. She lives in Abiquiu, New Mexico.

Special exhibitions of Miss O'Keeffe's work have been held at "291," New York, 1916, 1917, 1926; Anderson Galleries, New York, 1923, 1924; Intimate Gallery, New York, 1927, 1929; An American Place, New York, 1931, 1932, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1944, 1945, 1946, 1950; University of Minnesota, Minneapolis, 1937; The Downtown Gallery, New York, 1937, 1952, 1955, 1958, 1961; College of William and Mary, Williamsburg, Virginia, 1938; The Art Institute of Chicago, 1943; The Museum of Modern Art, New York, 1946; La Escandida, Taos, New Mexico, 1951; Dallas Museum of Fine Arts, 1953; Maya Hill Galleries, Delray Beach, Florida, 1953; Gibbes Art Gallery, Charleston, South Carolina, 1955; Pomona College, Claremont, California, 1958; Worcester Art Museum, Massachusetts, 1960; Milton College, Wisconsin, 1965; University of New Mexico, Albuquerque, 1966; Aman Carter Museum of Western Art, Fort Worth, 1966. Her work has been included in many major group exhibitions nationally and internationally.

Miss O'Keeffe's work is in the collections of the Addison Gallery of American Art, Andover, Massachusetts; University of Georgia, Athens; Auburn University, Alabama; The Baltimore Museum of Art; Bryn Mawr College, Pennsylvania; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; The Cleveland Museum of Art; Colorado Springs Fine Arts Center; Dallas Museum of Fine Arts; The Detroit Institute of Arts; Aman Carter Museum of Western Art and Fort Worth Art Center, Fort Worth; The Jahn Herran Art Institute, Indianapolis; William H. Lane Foundation, Leominster, Massachusetts; University of Nebraska, Lincoln; Tate Gallery, London; Texas Technological College, Lubbock; Randolph-Macon Woman's College, Lynchburg, Virginia; The Currier Gallery of Art, Manchester, New Hampshire; Fisk University, Memphis; The Miller Company, Meriden, Connecticut; Milwaukee Art Center; The Minneapolis Institute of Arts, University of Minnesota, and the Walker Art Center, Minneapolis; The Newark Museum, New Jersey; The Brooklyn Museum, International Business Machines Corporation, The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, New York; University of Oklahoma, Norman; Smith College, Northampton, Massachusetts; Joslyn Art Museum, Omaha; Philadelphia Museum of Art; Reed College, Portland, Oregon; University of Rochester, New York; The Raswell Museum and Art Center, New Mexico; City Art Museum of St. Louis; Westminster Academy, Salisbury, Connecticut; San Francisco Museum of Art; Santa Barbara Museum of Art, California; Museum of Fine Arts, Springfield, Massachusetts; Arizona State University, Tempe; The Toledo Museum of Art; University of Arizona, Tucson; Munsan-Williams-Practor Institute, Utica, New York; Valparaiso University, Indiana; National Gallery of Art, The Phillips Collection, National Collection of Fine Arts, Smithsonian Institution, and The Woodward Foundation, Washington, D.C.; Wellesley College, Massachusetts; Norton Gallery and School of Art, West Palm Beach, Florida; Wichita Art Museum, Kansas; Wilmington Society of Fine Arts, Delaware.

JULIAN STANCZAK, *In Accordance with Measure*, 1967. Polytemp on canvas, 76 x 76. Martha Jackson Gallery, New York. (1965)

"In my work, I do not try to imitate or to interpret Nature; but with the response to the behavior of colours, shapes, lines, I try to create relationships that would run in parallel to man's experiences with reality."

Julian Stanczak was born in Borawnica, Poland, in 1928. He studied at the Borough Polytechnic Institute, London, 1949-50; The Cleveland Institute of Art, where he received a B.F.A. degree in 1954; and at Yale University, New Haven, Connecticut, under Josef Albers and Conrad Marca-Relli, where he received an M.F.A. degree in 1956. Mr. Stanczak has taught at the Art Academy of Cincinnati, 1956-64; and The Cleveland Institute of Art. He lives in Cleveland, Ohio. Mr. Stanczak has received several awards, and special exhibitions of his work have been held at the Dayton Art Institute, 1964; Martha Jackson Gallery, New York, 1964, 1965; and Kent State University, Ohio, 1968.

Mr. Stanczak's work has been included in group exhibitions at Ohio University, Athens, 1965; University of Texas, Austin, 1965; The Pace Gallery, Boston, 1965; Albright-Knox Art Gallery, Buffalo, 1965; Krannerl Art Museum, University of Illinois, Champaign, 1965; James David Gallery, Coral Gables, Florida, 1965; The Detroit Institute of Arts, 1965; Fort Worth Art Center, 1965; University of Kansas, Lawrence, 1965; University of Nebraska, Lincoln, 1965; Amel Gallery, Martha Jackson Gallery, The Museum of Modern Art, New York, 1965; Riverside Museum, New York, 1965, 1966; in Scarsdale, New York, 1965; at the Butler Institute of American Art, Youngstown, Ohio, 1965; Lehigh University, Bethlehem, Pennsylvania, 1966; Des Moines Art Center, Iowa, 1966; Feingarten Galleries, Los Angeles, 1966; Ferus Gallery, Cincinnati, 1967; Whitney Museum of American Art, New York, 1967; and in Tokyo, Japan, 1967.

Mr. Stanczak's work is represented in many collections, including the Albright-Knox Art Gallery, Buffalo; Dayton Art Institute; American Republic Insurance, Des Moines Art Center, Des Moines, Iowa; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Library of Congress, Washington, D.C.; and in England, Germany, Japan, Kenya, and Mexico.

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