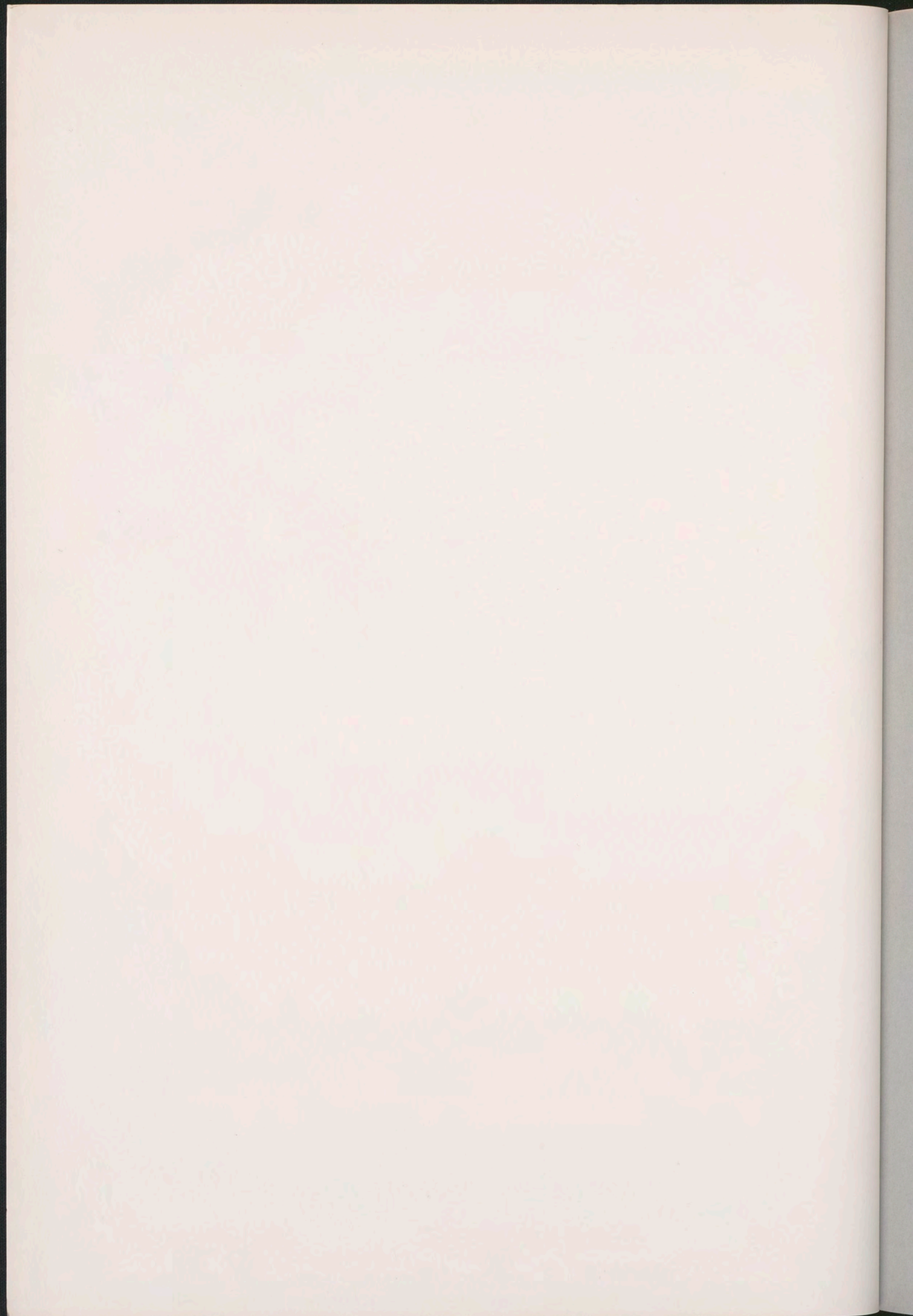


1981/9

MODERN PRINTS SAMPLER

AUCKLAND CITY ART GALLERY
PERMANENT COLLECTION



M O D E R N P R I N T S S A M P L E R

ORIGINAL FOREIGN AND NEW ZEALAND PRINTS

Auckland City Art Gallery
Permanent Collection

April 4 -- April 26
1981

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INTRODUCTION

After almost nine years of systematic and selective purchasing of contemporary foreign prints the Auckland City Art Gallery now has a first rate, if not an especially large, collection of contemporary British and American prints, augmented by a lesser representation of German, Japanese and Australian printmakers. The prints selected for this exhibition are a sampling of the modern prints the Gallery holds and include a small selection of New Zealand prints. Why, it might be asked, are the majority of prints British and American. The simple answer is that, since the 1960s, both those countries have experienced a phenomenal upsurge in printmaking - often referred to as a renaissance - as new, well equipped and professionally run workshops were established in major cities on both sides of the Atlantic, and large numbers of artists, many who had hitherto never made a print, tried their hand at the different print media. The great boom seems to have occurred between 1960 and 1970.

Although Stanley Hayter established an intaglio print workshop for artists in New York in the 1940s, it was not until 1957 that a lithography workshop was established in America, when Tatyana Grosman obtained a small handpress and installed it in her garage in Long Island. During the late '50s and early '60s a number of artists moved through her workshop, Universal Limited Art Editions: Larry Rivers, Sam Francis, Fritz Glarner, Helen Frankenthaler, Jim Dine, Robert Rauschenberg, Barnett Newman, Cy Twombly and Robert Motherwell among them. If there was an auspicious year in this print boom it was 1960, for in that year Tatyana Grosman left Jasper Johns a lithographic stone to draw upon, for the first time. Johns, who ranks unquestionably as one of the great painters of this century, and a printmaker without peer, has since that year produced more than 400 prints which chart a remarkable transformation of several basic ideas in a way in which no other artist's oeuvre has been so integrated. The Gallery has been fortunate in acquiring two excellent prints by Johns, and looks forward to a major retrospective exhibition of his prints, curated by the Kunstmuseum in Basle, scheduled for 1982.

But to return to the year 1960: also in that year a major print workshop, the Tamarind Lithography Workshop, was established in Los Angeles, with the support of the Ford Foundation. Tamarind instituted the first programme for training artisan printers, developing new technical processes and encouraging artists to produce lithographs by means of two-month fellowships during which they could produce as many lithographs as the workshop printers could handle. Between 1960 and 1969, Tamarind gave grants to

ninety-five artists who, with an additional fifty-seven guest artists, produced over 2,500 editions of lithographs. Amongst those artists who received fellowships and who are represented in this exhibition are Joseph Albers, Allen Jones, Ed Ruscha, H.C. Westermann and David Hockney. Also in 1960, on the other side of the Atlantic, two Cambridge undergraduates, Michael Deakin and Paul Cornwall-Jones, began their print-publishing endeavours which soon after resulted in the establishment of one of England's major print workshops, Editions Alecto. In the early 1960s a number of young British artists, such as David Hockney, Alan Davie, Allen Jones and Eduardo Paolozzi, all of whom have since acquired reputations as major printmakers, made their first prints at Editions Alecto.

During the '60s printshops mushroomed; in 1965 the Technical Director of Tararind, Kenneth Tyler, left to establish his own custom lithography workshop in Los Angeles, Gemini Graphic Editions Limited, which is one of the largest and best equipped print workshops in the world. From the 850 or more editions Gemini has printed since 1966, this gallery has acquired prints by Roy Lichtenstein, Jasper Johns, Richard Serra, Bruce Nauman, Robert Rauschenberg, David Hockney, Ron Davis and Michael Heizer. Tyler left Gemini Graphic Editions Limited in 1973, moved to New York and set up a new workshop as further workshops throughout America were being established. A recent edition of Artists/Prints, an authoritative guide to international contemporary fine prints, lists more than sixty major print publishers where, before the 1960s, there were only a few.

As painters, sculptors and artists working in other media became involved in printmaking it rapidly underwent major stylistic changes. Pop Art's widespread use of commercial printing processes and imagery gave printmaking new currency among artists like Warhol and Rauschenberg, who delighted in the possibilities offered by new photographic print processes, showing scant regard for the dogmatic strictures of the traditionalists and purists. The new technology changed the look of prints. New papers were developed to meet changing requirements. New presses capable of handling enormous plates and stones meant prints the size of paintings could be produced. New colours, new inks, and new imagery were developed. Conceptual artists, earth artists, body artists, performance artists, all contributed to the great stylistic drift printmaking underwent during the '60s and '70s. The new print workshops meant that an artist who had never made a print before but who was attracted by the unique qualities of a stone lithograph or a photo-silk screen or a softground etching or other process could realise an image in print comparatively easily and at no expense to themselves by exploiting the skills and experience of highly trained master printers placed entirely at his or her disposal. Previously the British or American artist had not had this opportunity.

To look for homogeneity among the prints exhibited here is pointless. The whole collection is a delightful diversity of styles - realism, minimalism, dadaism, conceptualism, romanticism, expressionism, formalism, consumerism, indeterminism, plagiarism,

and their numerous corollaries, are represented here, to a greater or lesser extent. Consider the stylistic canyon separating Philip Pearlstein's realist study of a nude from Mel Bochner's minimal, numeral-system prints from the Q.E.D. portfolio, or Andy Warhol's Soupcan and John Cage's chance determined Changes and Disappearances etching; or, to take yet another odd pair, Oyvind Fahlstom's variable screenprint on movable magnetised vinyl squares and Ed Ruscha's organic prints screened from substances as diverse and extraordinary as axle grease and caviar.

A number of the prints in this exhibition are recent acquisitions and have never been exhibited before. Amongst them are Arakawa's Signified or If, William T. Wiley's Line Lever, H.C. Westermann's See America First, Michael Heizer's Scrap Metal Drypoint, John Cage's Changes and Disappearances, Jasper John's Good Time Charlie, Ron Davis' Five Block Row, Bruce Nauman's Sugar/Ragus, Ian Scott's Lattice, and Rodney Fumpston's Garden Evening /4. By placing a selection of contemporary New Zealand prints in an international context, as this exhibition does, one can gain a better understanding of the influences on New Zealand printmakers and the comparative standard of indigenous printmaking. While a number of New Zealand printmakers have contributed to international print biennales, it is rare that New Zealand gallery-goers have the chance to see the work of local printmakers in a wider, international perspective.

Andrew Bogle
Senior Curator
Auckland City Art Gallery

CATALOGUE OF PRINTS

JOSEPH ALBERS American

Homage to the Square I 1973

Screenprint

HORST ANTES German

Tisch mit 4 Federn für Witherspoon 1975

Lithograph

SHUSAKU ARAKAWA Japanese

The Signified or If No. 2 1975/76

Colour etching/aquatint

AY-0 Japanese

Rainbows 1976

Screenprint

RAY BEATTIE Irish/Australian

Saw No. 2 1976

Etching/aquatint/sellotape/copper wire

PETER BLAKE British

Ebony Tarzan 1972

Screenprint

Pretty Boy Michaelangelo 1972

Screenprint

MEL BOCHNER American
Q.E.D. (portfolio of four prints) 1974
Etching/aquatint

JOHN CAGE American
Changes and Disappearances 1979
Colour etching/aquatint

PATRICK CAULFIELD British
Two Whiting 1971
Screenprint

RONALD DAVIS American
Five Block Row 1974
Screenprint

WILLEM DE KOONING American
Landscape at Stanton Street 1971
Lithograph

JIM DINE American
Five Paintbrushes 1973
Etching/roulette

OYVIND FAHLSTROM Swedish/American
Section of World Map - a Puzzle 1973
Screenprint on opaque white vinyl and magnetized

RODNEY FUMPSTON New Zealand

Sky/Marble Arch /7 1975

Etching/surface roll

Garden Evening /4 1980

Etching/surface roll

RICHARD HAMILTON British

Picasso's Meninas 1973

Etching/aquatint/drypoint

PAUL HARTIGAN New Zealand

Little Lies 1979

Screenprint

MICHAEL HEIZER American

Scrap Metal Drypoint No. 2 1978

Drypoint

DAVID HOCKNEY British

Artist and Model 1974

Etching/aquatint/drypoint

Henry (Henry Geldzahler) 1973

Lithograph

AKIO IGARACHI Japanese

Confirmation of Space by Drawing /4 1976

Lithograph

JASPER JOHNS American
Painting with Two Balls 1971
Screenprint

Good Time Charley 1972
Lithograph

ALLEN JONES British
Album (4 prints from a suite of 7 plus
 title page) 1971
Lithographs

RONALD KITAJ British/American
Hellebore for Georg Trakl 1965
Screenprint

ROY LICHTENSTEIN American
Crak 1964
Offset lithograph

Brushstrokes 1967
Screenprint

BRUCE NAUMAN American
Sugar/Ragus 1973
Lithograph/silkscreen

JIM NAWARA American
Deadwood 1975
Lithograph

CLAES OLDENBURG American
Study for a Monument in the Heroic/Erotic/
Academic/Comics Style 1974/75
Etching

JOHN PANTING New Zealand/British
Untitled 1968
Screenprint

Untitled 1968
Screenprint

EDUARDO PAOLOZZI British
Empire News and Moonstrips (four prints from
portfolio of one hundred
prints) 1967
Screenprint

PHILIP PEARLSTEIN American
Reclining Nude on Green Couch 1971
Lithograph

ROBERT RAUSCHENBERG American
Horse Feathers Thirteen Series : Rams Head 1972
Lithograph/screenprint/pochoir/collage embossed

Horse Feathers Thirteen Series : Race Tract 1972
Lithograph/screenprint/pochoir/collage embossed

BRIDGET RILEY British
Düsseldorf 1971
Screenprint

JAMES ROSENQUIST American
Mirrored Flag 1971
Lithograph/collage

Hey, Let's go for a Ride 1972
Lithograph

EDWARD RUSCHA American
O O O 1970
Lithograph

News, Mews, Pews, Brews, Stews, Dues Portfolio
(three prints from a suite
of six) 1970
Organic screenprints

IAN SCOTT New Zealand
Lattice 1979
Screenprint

NOBUO SEKINE Japanese
Gate
Screenprint

FRANK STELLA American
Les Indes Galantes (suite of five prints) 1973
Lithographs

WILLIAM TILLYER British
Stile c.1974
Etching

JOHN WALKER British

Juggernaut 1974

Screenprint

GORDON WALTERS New Zealand

Tama 1977

Screenprint

ANDY WARHOL American

Campbell's Soup Can c. 1965

Screenprint

DENYS WATKINS New Zealand

Hairlip 1978

Etching/aquatint

H.C. WESTERMANN American

See America First

Lithograph

ROBIN WHITE New Zealand

A Buzzy Bee for Siulolovao 1977

Screenprint

Hokianga Sandhills 1977

Screenprint

WILLIAM T. WILEY American

Line Fever 1978

Soft ground etching

ALBERS, Joseph American

Born in Bottrop, Westphalia, Germany 1888. Died in New Haven, Connecticut, U.S.A., 1976. Studied Royal Art School, Berlin 1913-15; School of Applied Art, Essen, 1916-19; Academy of Fine Arts, Munich 1919-20; Bauhaus, Weimar 1920-25. Lectured at International Congress for Art Education, Prague 1928. Appointed Assistant Director, Bauhaus, Dessau 1930. Emigrated to U.S.A. 1933. Appointed Head of Art Department, newly founded Black Mountain College, Beria, North Carolina 1933-44. Head of Yale University Art School, New Haven, Connecticut, 1950-58; Visiting Professor, Yale University Art School, New Haven, Connecticut 1958-60. Gave numerous lectures, courses and seminars at Universities, colleges and art institutes in North and South America and Europe 1933-60.

Josef Albers experienced the rigorous disciplines of three art schools: the Royal Art School (Berlin), the School of Applied Art (Essen), and the Art Academy (Munich). He became increasingly bored. It was when he joined the Bauhaus in 1920 and was able to abandon totally representational art that his enthusiasm was rekindled. Within three years he became a teacher of basic design, glass, furniture, wallpaper, colour and drawing - a crowded responsibility even for Bauhaus staff. When Hitler closed the school in 1933, Albers left for America with architects Ludwig Mies van der Rohe and Walter Gropius as fellow travellers.

The paintings (and drawings and lithographs) by this artist have become calculatedly non-figurative, but they are not cold. His famous and endless series Homage to the Square for instance is a seemingly limitless investigation into colour harmonies that can be set in motion by placing one square within another square within another square. He is careful never to let pigment-qua-pigment play any part in his work except when he contrasts glossy with matt. Albers loves the non-natural; he loves the square because he thinks it was created by man and is not to be found in nature. He believes that a mechanical process has equal, though different, rights to expect admiration and critical assessment as has the handmade art product. He sends all his lithographic works (on incised plastic) to a company of professional printers.

A painstaking worker, he makes many preliminary studies for every final work. After first sketches on graph paper, oil studies are carried out either on blotting paper or upon cellophane (to allow for last minute deletions) before a final sketch is made of the ultimate picture. The final sketch has the same dimensions as the forthcoming finished work.

Albers, J. (page 2)

Josef Albers the painter is the nearest person in contemporary art to a technician.

- Sheldon Williams.

Collections: Metropolitan Museum of Art, New York;
Guggenheim Museum, New York; Whitney Museum,
New York; Museum of Modern Art, New York;
Chicago Art Institute, Illinois; Stedelijk
Museum, Amsterdam; County Museum of Art, Los
Angeles; Bauhaus Archiv, Darmstadt, Germany.

Recommended
Reading "Joseph Albers: Art is Looking at Us" in
Studio International 167/850 (London), 1964;
"Man of a Thousand Squares", by Douglas Davis
in Newsweek (New York), January 1971.

ANTES, Horst German

Born in Heppenheim, West Germany, 1936. Studied Staatliche Akademie der Bildenden Künste, Karlsruhe (with Hap Grieshaber), 1957-59; Lived in Florence 1962 and Rome 1963. Taught as Professor of Art, Staatliche Akademie der Bildenden Künste, 1965-73. Guest Professor of Art, Academy of Fine Arts, Berlin, 1967-68. Andrew Malraux Prize, 2nd Biennale, Paris 1961; Guggenheim Award, New York, 1964; Unesco Prize, Biennale, Venice 1966.

Antes' early paintings in the late 1950s were strong, highly coloured works deriving partly from the Expressionism of the previous generations of German painters and partly from the sample of his professor, Hap Grieshaber. They were a variant of the New Figuration that was popular among German artists at the time. Antes then developed his own figuration in his 'Gnome' people, massive beings who presented their profiles impassively on the canvas. Bright synthetic colours heightened the surrealist effect of these strange personages, often crippled or distorted so that a head would surmount two legs without a trunk, one arm waving in futility. Large in scale, these brooding heads sometimes with eyes set vertically one above the other recall such visual twists by Picasso, while a landscape of a deserted classic temple beneath floating white clouds takes on the atmosphere of a naive de Chirico.

Antes' "family" of art figures possess formidable sculptural elements often truncated and disjointed and painted in monochrome. On two facing figures prehensile toes of equal length and stylised hands assume schematic patterns akin to the hieratic reliefs of Assyrian wall sculpture.

The severe iconography of the pictures, their economy of colour and simplicity of motives, demand a concentration upon meaning that is never clarified. Deliberate malformation of humanity carries with it some of the ominous messages transmitted by Bacon, but in more mechanistic effigy, and at the same time carrying something of the haunting mask of primitive societies.

Man as mask is likewise suggested in other connotations such as Portrait with slide where a man looks out from the apertures in his helmet of skin. Affinities with Léger seem superficial; in the projected puzzle there is more of the early surreal drama of Max Ernst and the prehistoric imagery of Easter Island gods.

Antes, H. (page 2)

Iconic and personal, the paintings and prints of Horst Antes illustrate not a phase of art history but the concrete externalisation of community dreams. He has created the identifiable hero of contemporary myth, conveying in each successive work satisfaction of a curiosity aroused in all sagas: what happens next? He maintains the strength of his figurative concepts by involving the spectator in the funambulist contest of his rudimentary compositions.

G.S. Whittet

Collections: Stadtische Kunst Sammlungen, Bonn; Kunsthalle, Bremen; Musee Royaux des Beaux-Arts, Brussels; Kunsthalle, Hamburg; Guggenheim Museum, New York; Musee National d'Art Moderne, Paris.

Recommended Reading "Horst Antes at Lefebvre" by Marguerite Johnson in Artsmagazine (New York), March 1969; Contemporary Prints by Riva Casteleman, (New York), 1975.

ARAKAWA, Shusaku

Japanese/American

Born 1936 in Nagoya, Japan. Studied medicine and mathematics, Tokyo from 1954-58. In 1958 began submitting paintings to the Yomiuri Independent Exhibitions and in 1960 joined the Neo-Dada Organizers Group. In 1962 he went to the United States where he has since lived in New York. In 1968 he won the Grand Prize at the Contemporary Art Exhibition in Tokyo and in 1970 he participated in the Venice Biennale.

It is Arakawa's intention in these works to bring the thinking field into the plane of vision. All (?most) human endeavours including art and literature bear evidence of a 'thinking field' (Arakawa's expression) having been at work, but none has so far found the means of presenting it in all its aspects.

It is a neutral (?) presentation of the thinking field itself (its group of activities) which is being hoped for here. It is Arakawa's style, method, to use for this purpose a full combination of visual and verbal languages.

While in earlier(works) Arakawa used the Cartesian grid to further position his propositions, now it is a post-Cartesian grid which he has devised to measure (map) the quality of locations brought about by the nature of the (picture surface).

The pivotal point is usually seen from three vantage points: eye level, looked up to, glanced down on. Out of its virtually impossible spinning (it goes two opposite ways at once), long drawn out tentatives transpire to divide the very 'meat' of the point up amongst themselves.

Although Arakawa tells us it is sizeless, it is nonetheless felt to be growing and shrinking, while sizeless.

Arakawa's position rejects the work of art as a self-contained gesture expressive of a single individual. Assigning the viewer to be collaborator, he is looking for a meeting point of consensus through collaboration. It is to the idea of a subject he speaks, rather than to the ideas of a single subject.

Thinking is shown here to be relative and open as it is instantaneously at the point of its transivity. The tense in which all this takes place is suggested by a word-imagine invented by Arakawa in an earlier painting to give a sense of a "continuous past present" : movinged.

Although order of mention suggests order of appearance in this page-by-page limited format which imposes a sense of progression, what is happening on the (picture surface) has

Arakawa, S. (page 2)

the potential to be happening all at once. The shifting of attention in that case takes place over and over again on the same plane. There is a locating of this locating. To call this reading would be to miss many of the possible points of alignment.

What will have to be done to a sizeless point? Thinking has spoken to man, but it is a question here of how to talk to (about) thinking. Now we may proceed to look in the case of Arakawa's painted "thinkings" for guiding points (groups) of isomorphism between what we are and what we see there. If the thinking field may be thought of as a matrix (originally womb), the seed of any conception may be thought of as the point and the hypostatizing which occurs across its transversals, its transivity as the formation of the conceiving organ.

(Quoted from "Arakawa's intention (to point, to pinpoint, to model)" by M.H. Gins in Catalogue Arakawa, (Düsseldorf) 1977)

Collections: Museum of Modern Art, New York; Kunsthalle, Bern; National Gallery, West Berlin; Musée d'Art Moderne, Paris; Stedelijk Museum, Amsterdam; Kunstmuseum, Basel.

Recommended Reading "Arakawa's Paintings: A Reading" by Lawrence Alloway in Artsmagazine (New York), November 1969; "Can Epistemology be entertaining" by Jerry G. Bowles in Artnews (New York) May 1971; "Playing in the Surf: by John Loring in Artsmagazine (New York), June 1975; "Some place enormously moveable - the collaboration of Arakawa and Madeline H. Gins" by Robert Creely in Artforum, Summer 1980.

AY-O (TAKAO FIJIMA)

Japanese

Born in Iwakaki prefecture, Japan, 1931. Studied at Tokyo Kyoiku University (B.A. 1954). Has worked in New York since 1968 and participated in 'Flux Group' since 1962. Travelled in Europe and India, 1966. Associate Professor of Painting, University of Kentucky, Lexington, 1968-69. Travelled in England, Europe and Nepal, 1973. Prize, Maihichi Modern Art Show, Museum of Modern Art, Kyoto, 1969; Brazil Bank prize, Sao Paulo Biennale, 1969; Prize Tokyo International Prints Biennale, 1970; Minister of Foreign Affairs Prize, Japan Art Festival, Tokyo, 1971.

Ay-O has nearly magical power by which he metamorphoses objects which are a part of everyday life into metaphysical tactile objects which demand to be sensually experienced. His 1961 Ay-O's Box exemplifies this. It consists of a series of cubical wooden boxes snugly fitting into an attache case; each box has a hole through which an unexpected sensory experience is obtained by inserting a forefinger into the holes. The rainbow series on which he has been working since 1964 is nothing less than the creation of versicoloured environments, of walls, furniture, utensils and other ordinary articles used in daily life. One work in this series, Rainbow Tactile Room, was exhibited at the 1966 Venice Biennale.

Born Takao Iijima in Ibaraki Prefecture in 1931, the artist graduated from the art department of Tokyo's University of Arts and Science in 1954. He started as an engraver and lithographer and gradually expanded his scope of activity to include painting, sculpture, environments and happenings. Among the many exhibitions and one-man shows the artist has had are one-man exhibitions at Gordon's Fifth Avenue Gallery in 1962, and at Smolin Gallery in 1964, both in New York. At Gordon's, Ay-) exhibited Rainbow Environment, the first of his series.

In 1966 he returned to Japan after nine years overseas, and had a show at Minami Gallery, Tokyo. Since 1962 he has often been among the Japanese artists exhibiting in the Tokyo International Biennale Exhibition of Prints. Ay-O was awarded the JAFA Prize in the 1969 Japan Art Festival. The same year, he won the Kyoto National Museum of Modern Art Prize at the Ninth Modern Japanese Art Exhibition. In 1971 he returned to Japan after a second period overseas, and again had a one-man show at Minami Gallery.

- Yoshiaki Tono.

Ay-O, T.F. (page 2)

Collections: Alexander Calder; Matta, Man Ray, Henri Michaux.

Recommended
Reading 'Tokyo Letter' by J.P. Love in Art International
(Lugano), March 1971; Fluxshoe Catalogue
edited by David Mayor and Phelipe Ehrenberg
(Cullompton, England), 1972;
Japanese Artists in the Americas catalogue by
T. Ogura (Kyoto, Japan), September 1971.

BEATTIE, Ray

Irish/Australian

Born in Belfast, Northern Ireland, 1949. Worked in a commercial pottery, 1965. Travelled in Europe and North Africa 1965-67. Arrived in Sydney in 1967 and travelled extensively in eastern states of Australia. National service Vietnam 1969-71 in infantry, and photographed his experiences. Arrived in Perth in 1971. Studied at Claremont Technical College, 1972-73. Worked as an orderly in the Royal Perth Hospital 1974, taking part-time classes in printmaking at Perth Technical College. Appointed a tutor in printmaking at the Western Australian Institute of Technology 1975. Is a member of the Print Council of Australia and was elected President of the Printmakers Association of Western Australia, 1977.

See, seeing, saw. Ray Beattie's Saw No. 2 is a clever visual and verbal pun on seeing, a play on different levels of visualization. Dominating the image is a carpenter's saw, a two-edged cutting tool, the blade of which looks well corroded. The etching process the artist has used to achieve this effect - acid bite on copper or zinc plate - is essentially the same process that causes corrosion on real saw blades such as when they are left in the rain. In Beattie's saw blade, then, we have an image with almost the authority of the real thing. It may even be technically possible to ink and print a rusty saw blade in the same way that Michael Heizer inked and printed the fortuitous scratches in sheets of scrapmetal (Scrap Metal Drypoint).

To the left of the saw is a painted outline of an ink roller, indicating where the ink roller should hang on the tool rack. This is a highly schematic representation of a tool, unlike the saw which is comparatively illusionistic. Beneath the hook from which the ink roller hangs are the words: "(f)or colour inks only", representing an even more abstract form of symbolism. The word "ink" for example can stand for everything on the surface of the paper the image is printed on, excluding the small loop of wire hanging on a small paper hook protruding to the right of the saw and the strip of sellotape directly below. These two objects are the only real ones in the picture.

- Andrew Bogle.

Beattie, R. (page 2)

Collections: Art Gallery of New South Wales, Sydney; National Art Gallery, Canberra; National Art Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide.

BLAKE, Peter Thomas

English

Born in Dartford, Kent, 1932. Studied at Gravesend Technical College, England; Gravesend School of Art, England, 1946-51; Royal College of Art, London, 1953-56. Military service (in the Royal Airforce) 1951-53. Travelled in Europe 1956-57. Instructor, St Martin's School of Art, London; Harrow School of Art London; Royal College of Art, London, since 1964.

Peter Blake has been accused more than once of being nostalgic. It is suggested that he is preoccupied with, for instance, the debris of Victoriana, yearning for a sentimental past, rather as the Victorians themselves projected a somewhat sickly version of the Middle Ages on to their industrial culture. Nostalgia is, on the face of it, an unusual emotion to be associated with something as aggressively Twentieth Century as Pop Art, and certainly in critical terms the word tends to be pejorative.

Blake himself accepts the charge that he is nostalgic, but in his case I think it requires rather special definition. Nostalgia for Blake is virtually a synonym for affection, not a melancholic recollection. Affection is the key to his relation to his subject matter; he loves the things he paints and each painting is literally a declaration of affection. He paints a 'fan', but instead of celebrating his heroes and heroines by pasting them into scrapbooks or pinning them to his bedroom wall or keeping a drawer full of souvenirs, he incorporates them into his work and makes them public; rather like his small boys who declare their allegiances by the badges they wear so triumphantly.

Over the whole range of his subject matter from pop singers, wrestlers, movie stars, 'straight' portraits, the images undergo a transformation; they become part of his world, without entirely losing the flavour of their origins. They surrender to the new situation that Blake makes for them and reside in a magic, timeless environment that is characteristic of all his work.

Is Blake a pop artist or not?

At its most typical, pop art is distinguished by an intellectual and in some cases a moral decision. In a very generalised sense it is as though an artist, after undergoing the object, decided consciously to embrace a new and radical form of expression. Blake never went through such a process as many of his contemporaries did. He could never have made a morally based statement such as Lichtenstein saying that he wanted to paint a picture so despicable that no gallery would hang it. Also, unlike many students, he appears never to have undergone any serious reaction to the values and tastes

of his early life. His period as an art student did not change or modify the direction of his thought or weaken his ability to remain himself; it simply enabled him to develop and refine his skills for saying what he already wanted to say.

- Roger Coleman.

Collections:

Trinity College, Cambridge, England; The Tate Gallery, London; Society of Contemporary Arts, London.

Recommended Reading:

Movements in Art since 1945 by Edward Lucie-Smith, (London) 1969;
Pop Art Redefined by John Russell and Suzi Gablik (London) 1969;
'Peter Blake's Nostalgia' by Roger Coleman in Art and Artists (London), January 1970;
Pop Art by Michael Compton (London) 1970.

BOCHNER, Mel

American

Born in Pittsburgh, Pennsylvania, 1940. Studied painting and philosophy, Carnegie Institute of Technology, Pittsburgh (B.F.A. 1962). Since 1965, Instructor School of Visual Arts, New York. Lives in New York.

Number is primarily a unit of quantification, for all practical purposes accepted and applied as a specific and reliable form of naming and ordering. Number also has a long history within the context of philosophic studies as the basis of natural harmony within the universe. Bochner's number drawings began as simple diagrammatic studies for sculpture. Given the ambience of art of the mid-sixties, the intention to work with rational forms and systemic order was not in itself radical. It was only when the artist understood and accepted the numbers (or the 'diagrams') as the substantive form and content of his art that the broader possibility of number asserted itself. Number (and, later, shape generated by number) could convey meaning or content through form without the impediment of referential or expressionistic imagery. Number could reveal without specific symbology basic issues of vision, thought and communication. Certainly on one level Bochner's number drawings present themselves as abstract decorative patterns which can be appreciated as such. The rendering of numerals on a field can be as sensuous in apprehension as that of simple line or arabesque. But the fact that it is number demands a more complex perception. The beauty of numbers and the sometimes mystical manner in which they seem to array themselves throughout the structure of the universe have long been recognized and extolled. Although Bochner himself rejects the concept of number as soul or mystic oracle, it is inevitable that his number drawings contain allusions (at least for some viewers) to number as symbol. Even if not explicit or intended, such allusions can contribute to another connotative level of meaning in the work. In Thomas Mann's Doctor Faustus the narrator discusses with the fictional composer Adrian Leverkühn the special harmony potential in musical composition based on the ordered restrictions of the twelve-tone system :

"Rational organization through and through, one might indeed call it. You would gain an extraordinary unity and congruity, a sort of astronomical regularity and legality would be obtained thereby ... But do you hope to have people hear all that ? ... If by 'hearing' you understand the precise realization in

Bochner, M. (page 2)

detail of the means by which the highest and strictest order is achieved, like the order of the planets, a cosmic order and legality - no, that way one would not hear it. But this order one will or would hear, and the perception of it would afford an unknown aesthetic satisfaction."

- Brenda Richardson

Collections: Los Angeles County Museum of Art, California;
Musée National d'Art Moderne, Paris.

Recommended
Reading

"Conceptual Art" by Sol le Witt in Artforum
(New York), Summer 1967;
"Ultra-conceptual Art" by Lucy R. Lippard
in Art International (Lugano), March 1968;
"Constant as Variable" by R. Pincus-Witten
in Artforum (New York), December 1972;
"Mel Bochner" by R. McDonald in Artweek
(Oakland, California) September 1974;
Mel Bochner: Number and Shape Catalogue,
Baltimore Museum of Art, 1976.

CAGE, John American

Born in Los Angeles, 1912. Studied with Richard Buhlig, Benry Cowell, Adolph Weiss and Arnold Schoenberg. Began writing poetry, composing music and painting in Europe, 1930-31. Became Musical Director of Merce Cunningham's Dance Company in 1943 and in the same year gave his first concert at the Museum of Modern Art. In 1944 he received a Guggenheim Fellowship. In 1950 he moved into 'chance operations' and began to use the I Ching. In 1952 he collaborated with a group of musicians and artists in the 'first happening' at Black Mountain College. In 1968 he was elected to the National Institute of Arts and Letters. He is the author of a number of books, the first of which, Silence, was published in 1961. First graphic work dates from 1969. Cage is also a world authority on micology (mushrooms).

Cage is such a fascinating human being that the printers he works with will go to any lengths to please him, but the Signals project, produced in two weeks of 15-hour work-days during his third visit to Crown Point, was exceptionally demanding, and Changes and Disappearances, a year later, they said almost sent them to Napa State Mental Hospital. Signals, like the earlier editions, comprises thirty-six prints (including proofs). But this time each print in the edition is not only unique in its colour, it is entirely unique. And this uniqueness allows each owner of each print to have the whole work: the drawings and plates used as well as the print that resulted. The 36 etchings, each with its packet of plates and drawings, can be called an 'edition' only because they are closely related. As Cage said, "I asked the same questions 36 different times and got 36 different answers".

The first question was which combination of three elements would appear: Thoreau drawings (photographed and etched), a circle (drawn by Cage in drypoint on the plate), or a series of straight lines drawn end to end, their lengths and directions chance-determined (Cage engraved these lines and developed, by the end of the project, considerable skill in this difficult old-world technique). Preparatory drawings plotted the line, sized the circle, and then positioned and indicated colour for each element. The plate functioned like a playing field located in a neighbourhood. Sometimes an element, after having been found and readied, would end up down the block instead of on the field. "Disappeared", Cage would write on the

drawing, or "This is all there is", on the drawing of one element that may have survived alone. Often only parts of the images ended up on the field; in two cases there is nothing on the plate (we printed the accidental scratches).

Changes and Disappearances went even further. In ten days' works we produced six etchings and printed two of each one. It is necessary to do all the printing as the work is being formed, because while each print is in process, some individual plates are changed, images are added to them. The project employs many small oddly shaped plates, their contours found by chance-determined straight lines meeting a piece of string dropped ("following Marcel Duchamp", Cage explains) on a plate then cut out with a jigsaw. These little plates act as "nets" to catch images, similar to the "playing field" of the Signals. However, there are many of them in each print and each has not only its images but its edges inked, each edge in a different colour. The position of each plate is plotted carefully, and each time plates overlap an additional run through the press is made. Whenever a plate is used over again, Cage asks the I Ching if it should change or not, and if it should change he changes it; the paper is kept in the press while he removes the plate and adds another image. This can become very complicated; in one of the prints we already have done, there are 45 plates and 72 colours, and it is bound to become even more impossible before the series is completed.

Kathan Brown

Recommended
Reading

"John Cage: 'You can have art without even doing it. All you have to do is change your mind'" by Jane Bell, in Artnews, March 1979; Theatre 'John Cage, Tom Marion, Robert Barry and Joan Jonas: Their Art in the Context of the 70s, by Kathan Brown, in Music, Sound, Language, Theatre catalogue (Oakland), 1980; Silence, by John Cage (Massachusetts), 1966; Empty Words by John Cage (New York), 1978.

CAULFIELD, Patrick British

Born in London, 1936. Studied at Chelsea School of Art, London, 1956-59; Royal College of Art, London 1959-63. Travelled in Italy, Greece, 1961, 1963. Taught, Chelsea School of Art, London 1963. Lives in London.

In 1961, his first year at the Royal College of Art (David Hockney, Allen Jones, Derek Boshier, Ron Kitaj were there already), Caulfield's paintings were exhibited for the first time, at the 'Young Contemporaries' exhibition and already showed something of what his mature work was to be - simplified images, flat areas of colour, smooth, glossy paint. The black outlines were to come later. And by the time he left in 1963 to take up a part-time teaching post at Chelsea Art School, this had developed into a definite basic style, in which he has worked ever since.

In 1964 the 'New Generation' exhibition arranged by Bryan Robertson brought Caulfield's work to the attention of the British and the next year he was to be made more widely known still, when he showed at the fourth Paris Biennale and won the Prix des Jeunes Artistes. The prize-winning print was one of those commissioned by the ICA in 1964 to introduce artists to the technique of screenprinting - a medium eminently suited to Caulfield's work and one which he has since used on several occasions.

One of the main factors of Caulfield's attitude to prints is the difference in scale between them and the paintings. All images he uses are life-size, so his paintings, as they depict mostly interiors or scenes, are normally very large. In making prints, however, he has to work on a smaller, more casual scale (still life-size though), and has the opportunity of using images, often the equivalent of a detail from a painting. Such details tend to be of two or three colours, whereas the paintings themselves are often just one all-over colour. Caulfield finds that one colour works better on a large scale - it has an enveloping quality and altogether more impact.

Recently, however, Caulfield has been considering using smaller canvases and has found this large screenprint, Two Whitings, a good opportunity to work out the subject matter possible in, and the effect of, such a work.

- Bernard Jacobson.

Caulfield, P. (page 2)

Collections: Arts Council of Great Britain, London;
Tate Gallery, London; Gulbenkian Foundation,
London; Whitworth Art Gallery, Manchester.

Recommended
Reading "From Illusion to Allusion" by Christopher
Finch in Art and Artists (London), April
1966;
Patrick Caulfield by Christopher Finch
(Baltimore), 1971;
"Comic Strip Pop" by John Loring in
Artsmagazine (New York), September 1974.

DAVIS, Ronald

American

Born in Santa Monica, California, 1937. Studied engineering, University of Wyoming, Laramie, 1955-56; San Francisco Art Institute, 1960-64; Yale University Summer School of Music and Art (with Philip Guston) 1962. Worked as a sheet metal machinist 1956-58; Began painting 1959. Moved to Los Angeles, 1965. Instructor, University of California, Irvine, 1966. Lives and works in Malibu, California.

Nineteen-seventy-two was for Davis a period of psychological, physical and mental withdrawal, a state expressively revealed in his paintings: small, hard-edged, rigidly aligned geometric objects, compulsively self-contained by up to four or five internal frames. Colour relationships were established according to predetermined ratios of light to shadow, and a scientifically controlled colour system was used to ensure the utmost precisions in value adaptations. Unlike his earlier shaped paintings, which use the wall as a background and therefore depend on neutral surroundings (light switches, wall paper, panelling, etc. all become part of the painting and disturb the illusion), these rectangular paintings (and prints) provide their own backgrounds. The results are airless, hauntingly still worlds reminiscent of de Chirico.

Paradoxically, Davis' new paintings reverse many tenets of modernism while still remaining modernist. Most obvious is the isolation of the 'flatness canon'. Davis' paintings not only create an illusion of deep space, but they are not even frontal, manipulating the viewpoint so the illusion is set above and to the side of the viewer. In addition, unlike "all-over" homogeneous modernist painting, these make a clear distinction between figure and ground, between object and its ambience, and, colour is not free to advance and recede, as in modernist painting, but is held in place, suspended in a three-dimensional grip. Rather than the source of light emanating from within the painting and resulting solely from the interaction of colours, light is created 'artificially' - from without - and is an illusory rather than an optical phenomenon.

- Charles Kessler.

Davis, R. (page 2)

Collections: Baltimore Museum of Art; Maryland; Museum of Modern Art, New York; Tate Gallery, London; County Museum of Art, Los Angeles; Albright-Knox Gallery, Buffalo, New York; Museum of Art, San Francisco; National Gallery of Victoria, Melbourne.

Recommended
Reading

"Ronald Davis: Surface and Illusion" by Michael Fried in Artforum (New York), April 1967;

"New Paintings by Ron Davis" by John Elderfield in Artforum (New York, March 1971;

"Los Angeles Ron Davis, Pasadena Art Museum" by Peter Plagens in Artforum (New York), December 1975;

"In the Southern California Galleries: From Gorky to Ron Davis" by W. Wilson in Art News (New York), Summer 1973.

DE KOONING, Willem

American

Born in Rotterdam, Netherlands, 1904. Studied at Akademie voor Beeldende Kunsten en Technischen Wetenschappen, Rotterdam, 1916-24, 1926-27. Apprenticed to commercial artists and decorators, Rotterdam, 1916. Assistant to Art Director of Rotterdam department store, 1920-23. Emigrated (as stowaway) to America, 1927. Settled in New York doing commercial art jobs. Met John Grahame, Arshile Gorky and Stuart Davis, New York, 1928. Began painting full time, New York, 1935. Shared studio with Arshile Gorky, 1937. Travelled in Rome and San Francisco, executing black wash paintings, 1959-60. Moved to Easthampton, Long Island, 1963. Travelled to Rome and made first bronze sculptures, 1969.

At first glance, some of de Kooning's prints look like glorified brushdrawings from the diary of a happy wanderer. More simplistic transfer lithographs, such as Japanese Village and Love to Wakako, seem to rework the premises of Japanese Sumi art, a source previously exploited in a series of black enamel brush-drawings the artist executed in 1960. But on closer inspection the prints are complex statements, aggressively involved with the peculiarities of fine printmaking.

Wash areas are often magically transparent, allowing the wove finish of the paper to emerge in spots.

Having mastered the large aluminium-plate transfer lithographs, de Kooning made four smaller prints directly on the stone. The densest of these, Landscape at Stanton Street, is crowded with an incredible array of graphic incident and painterly effect. In this work and in Minnie Mouse, the entire field is alive with churning, metamorphosing forms that show off the tonal range talked about in lithography method books but rarely achieved within significant form. The edge of the stone is darkly inked to bring out its wilfully meandering outline - a feature of many Rauschenberg lithographs - and incidental pits and scratches print as fine white details. Splashed dots and rings left by exploded bubbles of tusche seem to swim in riverlets down the center and congregate in pools at the edges. These are works with the old 'everything shows' expressionistic aesthetic. The stone prints are 'straight' - no fancy overlay of screenprinting with lithography, no photo-transfer, no miraculous rainbow roll - but by

De Kooning, W. (page 2)

their very poverty represent an up-dating of stone lithography comparable in quality to some of the now legendary work done by younger artists at Universal Limited Art Editions.

- Philip Larson.

Collections: Museum of Modern Art, New York; Metropolitan Museum, New York; Guggenheim Museum, New York; Whitney Museum, New York; Art Institute, Chicago; Albright-Knox Art Gallery, Buffalo, New York; National Gallery, Washington D.C.; Musee Nationale d'Art Moderne, Paris; Tate Gallery, London; Stedelijk Museum, Amsterdam.

Recommended Reading "The Impact of De Kooning" by Max Kozloff, in Arts Yearbook (New York), 1964;
"De Kooning's New Women" by Thomas B. Hess, in Artnews (New York), March 1965;
"The New De Koonings" by Rosalind Krauss, in Artforum (New York), January 1968.

DINE, Jim

American

Born in Cincinnati, Ohio, 1935. Studied at University of Cincinnati, Boston Museum School, Massachusetts; Ohio University, Athens, 1953-57 (B.F.A. 1957); Visiting Lecturer, Yale University, New Haven, Connecticut, 1965. Travelled to London, 1966, 1967-68. Visiting critic, Cornell University, Ithaca, New York, 1967.

The complexities of Dine's highly personal and ultimately destructive art are controversial, and a lengthy treatment does not belong here. Dine is far closer to Johns, Rauschenberg, R.B. Kitaj, and the European Neo-Surrealists than to the Pop artists. The confusion with Pop probably began when he was one of the first to exhibit paintings of 'common objects' at the Martha Jackson Gallery early in 1962. His enormous ties, coats, hair or beads - labelled in an unambiguous non-Magrittean manner - were rendered in a technique and style unhealthily similar to that of Jasper Johns, although it has been noted that Johns in turn derived certain devices from Dine. By their 'giantism of popular imagery' and the fact that the objects were 'not scatological, but bought fresh', in Lawrence Alloway's words, they were related to the work of Oldenburg, with whom Dine had been associated at the Judson and Reuben galleries, and, less so, to that of Rosenquist, Lichtenstein, and Warhol.

In his 1963 and 1964 exhibitions at the Sidney Janis Gallery, Dine's preoccupation was clearly with paradox and parody, within the framework of older art. "There's too much emphasis on the new", he says. "I don't understand why everything has to be new - that's the most destructive kind of attitude. It's all new ... You can't have a successful picture without the old standards of beauty." References abound in his paintings to Dada and Surrealism in particular (real faucets with painted drops of water, polka-dots coming off a real dress on to the canvas, objects played against their shadows to imply action, in the tradition of Duchamp's Tu m' and of Man Ray).

Dine's parody does not hinge on the 'meaning' of the objects he uses, but on the way he uses them in a painting. He is not involved with subject or with new formal and pictorial devices, but with a complex and often redundant exposé of ways to paint. The Surrealists parodied the old masters by displacing and dismembering elements from famous works; Dine does the same thing to Abstract Expressionism by displacing and dismembering its treatment and paint quality, parodying the self-expression of its techniques by using the same mannerisms in a superficial and muted way.

- Nancy Marmer.

Dine, J. (page 2)

Collections: Albright-Knox Art Gallery, Buffalo, New York;
Art Gallery of Ontario, Toronto; Guggenheim
Museum, New York; Moderna Museet,
Stockholm; Museum of Modern Art, New York;
Tate Gallery, London; Whitney Museum, New
York; Stedelijk van Abbe Museum, Eindhoven.

Recommended
Reading Jim Dine: Complete Graphics by John Russell
and others (London) 1970;
"Paris: Jime Dine" by R.C. Kennedy in
Art International (Lugano), February 1971;
"Hairy, Alive, Purple, Sexy, Rich" by B.J.
Loring, in Artsmagazine (New York), January
1974.

FAHLSTROM, Oyvind Swedish/American

Born in Sao Paulo, Brazil, 1928. Died in New York City, November 1976. Studied Art History and Archaeology, University of Stockholm, 1949-52. Self-taught in art. Worked as theatre critic and journalist, Stockholm 1950-55. Travelled in Rome and Paris 1952-60. Associated with artists Matta and Capogrossi in Rome and Stockholm, 1952-60. Began painting seriously in 1954. Settled in New York, spending summers in Sweden and Italy, 1961. First Happenings and Sound Events, Stockholm and New York, 1962-66; first documentary films, 1966-69. Painting Prize Fifth Biennale de Sao Paulo, Brazil, 1959; Western Art prize, Print Biennale, Tokyo, 1974.

Oyvind Fahlstrom, who was born in Brazil, has lived in Sweden, Rome, Paris and is now in New York, spans the gap between Anglo-American and New Realist attitudes. While he used Pop images taken from magazine illustrations and comics, and began with intricately detailed 'abstract comic-strips' in the early 1960s, his art is concerned with far more complex ends. In the 'variable paintings' the figures and images can be moved to form any number of different pictures. They are manipulated on hinges or by magnets, as in Planetarium, which is fundamentally a paper-doll game - the figures can be dressed and their 'characters' changed. Fahlstrom explained his idea in an essay, "A Game of Character": 'A game structure means neither the one-sidedness of realism, nor the formalism of abstract art, nor the symbolic relationship in surrealist pictures, not the balanced unrelationship in "neo-dadaist" works. The arrangement grows out of a combination of the rules (the chance factor) and my intentions, and is shown in a "score" or "scenario" (in the form of a drawing, photographs, or small paintings). The isolated elements are thus not paintings, but machinery to make paintings. Picture-organ.'

Paralleling Tinguely's meta-matic sculptures, which may draw pictures or destroy themselves, Fahlstrom's paintings progress in time rather than in space (although the actual space in which his pictures operate is also a particularly disturbing one - discontinuous and fluctuating). Rauschenberg has written of the variable works: 'The logical or illogical relationship between one thing and another is no longer a gratifying subject to the artist as the awareness grows that even in his most devastating or heroic moment he is part of the density of an uncensored continuum that neither begins with nor ends with any decision or action of his.'

-Lucy Lippard.

Fahlstrom, O. (page 2)

Collections: Wallraf-Richartz Museum, Cologne;
Stadisches Museum, Stuttgart.

Recommended
Reading "Oyvind Fahlstrom" by Suzi Gablik, in
Artnews (New York, June 1966;
"Oyvind Fahlstrom: Models of Shattered
Reality" by T. Ekbom, in Art International
(Lugano), Summer 1966.

FUMPSTON, Rodney

New Zealand

Born in Fiji, 1947. Studied Elam School of Fine Arts, University of Auckland; graduating M.F.A. (First Class Honours) 1972; Central School of Art, London, 1972-77. Received Queen Elizabeth II Arts Council Award, 1978.

Rodney Fumpston's prints commonly reflect some aspect of his immediate or local geographical environment. A series of Sky-Marble Arch etchings with surface rolled colour, which he produced in London in 1976, represented in a highly stylized way the skyscapes above his London flat, streaked with the vapour trails of passing jets. Since his return to New Zealand in 1977 he has turned his attention to familiar Auckland landmarks, such as Rangitoto Island and Ladies Bay, St Heliers, as well as to a more immediate environment - his backgarden (Garden series). Fumpston's prints are characterised by an economy of form and line, and an attention to a specific form to the exclusion of most others. For example, in Rangitoto the island has become a simple wedge of colour and in Garden Evening the house, which incidentally can be seen in the distance from the artist's backgarden, has been stripped of windows, doors, architectural detail and texture, like little wooden Monopoly houses and hotels. In this same print vegetation is denoted simply by a calligraphic flourish, thereby counterbalancing the formal severity of the house.

Although Fumpston has exhibited drawings and collages in recent years, he is primarily an intaglio printmaker, who prints his own images in a workshop he has established in his home.

- Andrew Bogle.

Collections:

Gray Gallery, Hartlepool, England; Trowbridge Art Gallery, England; Stockport Art Gallery, England; Auckland City Art Gallery; National Art Gallery, Wellington, Dowse Art Gallery, Lower Hutt; Sergeant Art Gallery, Wanganui; Govett-Brewster Art Gallery, New Plymouth; Waikato Art Museum, Hamilton; Rotorua City Art Gallery.

HAMILTON, Richard

British

Born in London, 1922. Studied at Westminster Technical College, London 1936; St Martin's School of Art, London 1936; Royal Academy Schools, London 1938-40, 1945-46 (expelled for 'not profiting by instruction' 1946); Slade School of Art, London (etching with John Buckland Wright) 1948-51. Engineering draughtsman, E.M.I., London, 1941-45. Organiser and designer Growth and Form exhibition, Institute of Contemporary Arts, London, 1951; Design Instructor, Central School of Arts and Crafts, London, 1952-53. Lecturer in basic design, Kings College, University of Durham, Newcastle-upon-Tyne 1953-66. Lecturer in interior design, Royal College of Art, London 1957-61. First visited America, 1963. Worked on reconstruction of Marcel Duchamp's Large Glass, Newcastle-upon-Tyne, England 1965-66. Organiser The Almost Complete Works of Marcel Duchamp exhibition, London 1966.

"Although some of my pre-Pop pictures may seem to the casual observer to be 'abstract', I believe it is true to say I have never made a painting which does not show an intense awareness of the human figure. In the case of earlier work, it was the human configuration (the eyes situated at a certain distance from two mobile feet) confronting the picture that determined its composition. Assumptions about the human figure were fundamental to the location of the elements within the painting, and the painting's relationship to the artist was prescribed, that is to say, one justification for the picture was its value as a contribution to the total perspective of the spectator: a candid demonstration of the platitudinous concept that a work of art does not exist without its audience."

- Richard Hamilton.

This position is demonstrated most clearly in Hamilton's print Picasso's Meninas, which is his comment on Picasso's comment on Velasquez, the great Spanish master who painted his Las Meninas (The Maids of Honour) in 1656. In this latter painting, Velasquez painted himself in his role as Court painter with the image of his royal patrons reflected in a mirror on the rear wall. The composition was thus determined from the viewpoint of the models, i.e. the King and Queen. In the late 1950s, Picasso painted several versions of Las Meninas, which he admired greatly. It has often been said that the

Hamilton, R. (page 2)

true subject of art is art. All art is to a greater or lesser extent eclectic; artists throughout the ages have copied, borrowed from, and, been inspired by other artists before them. Fascinated by the way we assimilate extra-somatic visual information, Hamilton has made this evolutionary aspect of art the subject of the present print. What we see in any painting, he is saying, we see through the eyes of a line of artists, stretching back into history, whose paintings can be considered stepping stones to the present image.

In place of the royal patrons reflected in the mirror behind the Spanish Infanta, we now see Hamilton's face. Picasso has taken the place of Velasquez behind the easel, and on the walls hang paintings by Picasso from different periods. Each of the figures in the picture, too, are rendered in one of Picasso's various styles - Cubist, Blue Period, Monumental Greek, etc. The final irony is that Picasso's model, Hamilton, is the artist. For an interesting comparison see Hockney's self-portrait with Picasso, also exhibited here.

- Andrew Bogle.

Collections: Tate Gallery, London; Guggenheim Museum, New York.

Recommended
Reading

"Richard Hamilton, Painter of 'Being Today' " by Charles Spencer, in Studio International (London), October 1964;
"Popular Culture and Pop Art" by Lawrence Alloway, in Studio International (London), July/August 1969;
"Richard Hamilton" by John Russell, in Art in America (New York), March 1970;
"Not just so many marvellously right images" by John Loring, in Print Collector's Newsletter (New York), November 1973.

HARTIGAN, Paul New Zealand

Born in New Plymouth 1953. Studied Elam School of Fine Arts, University of Auckland, 1971-73. Has worked as a commercial screenprinter, and museum display artist. Winner of Inaugural Wanganui Lions/AA Travel Art Award, 1976. Travelled to England, Europe and America in 1977. Visited America 1979, to participate in World Tattoo Convention in Texas. Currently working as a graphic designer. Lives in Auckland.

Hartigan has a predilection for bulbous forms which crop up in his works in a number of guises - like the poached eggs in his painting Poached Eggs on Toast 1976, with which he won a trip to New York, London and Paris in the Inaugural Wanganui Lions/AA Travel Art Award contest in the same year.

Another, smaller painting, Primary School depicted three chocolate fish shapes painted in the primary colours. Silly Shapes, one of the finest lithographs printed by Graham Cornwall and Cathryn Shine's Autographic Print Workshop in 1979, depicts fifteen distorted doughnut-like shapes arranged more or less regularly about the image. He has also made colour ink drawings on biological specimen paper (which he procured from the Auckland War Memorial Museum where he was employed until recently in the display department) of small globular shapes inspired by the hungry enzymes of the well-known television advertisement which dart about our screens gobbling up dirt. Another favourite subject of his is lumpy cactus - the variety with bulbous ears radiating needle barbs. Such forms are archetypal and graphically elementary, a quality which Hartigan reinforces by exaggerated outline and elimination of all half-tones. His colour is invariably flat and unmodulated. The other forms in his works are similarly archetypal - hoses, ladders, brick walls, billiard cues, pyramids and two-toned gelatin capsules. Such objects he combines according to a formal logic, sometimes effecting an alarming perspective. Sometimes, in a spirit of whimsical perversity, he allows his paint (invariably exterior gloss housepaint) to dribble, or his ink to smear, as if to assert: 'Even though these shapes look full-blown and tangible, it's only a thin illusion.' In a similar way, the 'falsies' of his Little Lies print both affirm and deny, as if to say: 'Touch me, I'm real; well almost'.

- Andrew Bogle.

Hartigan, P. (page 2)

Collections: Auckland City Art Gallery; National Art
Gallery, Wellington; Govett-Brewster
Art Gallery, New Plymouth; Manawatu Art
Gallery, Palmerston North; Dowse Art
Gallery, Lower Hutt; Sarjeant Gallery,
Wanganui.

HEIZER, Michael

American

Born in Berkeley, California, 1944. Concentrated on abstract expressionist painting, New York, 1965-66. First excavation projects, Reno, Nevada, 1967. Resumed painting in 1972 in a formal abstract mode. First drypoints, 1978. Lives and works in New York.

Although Heizer's scrapmetal drypoints are monumental by print standards, his most monumental productions are his earthworks - massive trenches and depressions bulldozed out of the Nevada Desert (in Double Negative more than 240,000 tons of earth were removed to make a trench 450 metres long), the displacement of massive boulders and hewn slabs of granite (in Displaced Mass three blocks weighing 30, 52 and 80 tons were transported 90 kilometres through the desert and toppled into a ravine), and, in Complex One/City, the construction of a great burial mound-like embankment of concrete, steel and compressed earth, like a remnant of an ancient civilization standing alone in the Nevada Desert. Much of Heizer's work is created in remote desert locations. Heizer became familiar with the desert from an early age, having been taken as a boy on archaeological expeditions by his father to Yukatan and Egypt. His earthworks reflect an emotional need to come to terms with the enormity of the desert - its overwhelming space and impenetrability and its interminable processes of change through erosion. Change is a consciously incorporated factor in his works. In 1969 he created monumental modernistic paintings with aniline dyes, using the dry bed of a lake as a canvas. Rather than being destroyed by the weather, these were altered, finally becoming invisible.

Whether hollowing out a 'negative' space, creating a solid one from stone or earth, or making two-dimensional images on canvas or paper, Heizer's forms are invariably elementary, logical and archaic, being based on the square and the circle. "His work increasingly shows how a very strict and perfect geometric form is gnawed away by disintegration and dispersion" (Ellen Joosten).

The series of six scrapmetal drypoints, to which the No. 4 belongs, are all printed from already existing fortuitous gouges and scratches on sheets of scrapmetal. The regular geometric shapes, which complement the undifferentiated markings, were produced by cutting the sheets of scrapmetal into regular shapes before inking and printing.

- Andrew Bogle.

Heizer, M. (page 2)

Recommended
Reading

'The Art of Michael Heizer' in Artforum (New York) December 1969;
'Holes without History' by D. Waldman in Artnews (New York) 1971;
'Michael Heizer paints a picture' by H. Herrera in Art in America (New York) November/December, 1974;
'Artworks on the Land' by E.C. Baker in Art in America (New York), January 1976;
Michael Heizer catalogue (Essen), 1979.

HOCKNEY, David British

Born in Bradford, England 1937. Studied at Bradford College of Art, England, 1953-57; Royal College of Art, London 1959-62. First visit to New York and Berlin 1961-62. Instructor, Maidstone College of Art, England, 1962. Travelled in Egypt, 1963. First theatre designs, London 1967. Travelled in U.S.A., Europe, 1968-71; in Japan, Indonesia, Burma, Hawaii, 1971. Lives in London and Los Angeles.

"... in 1973 I went to Paris to do an etching in memory of Picasso for a publisher in Berlin. In the end I did two, one for Berlin and one for Petersburg Press. I decided I'd do them at Aldo Crommelynck's. He wanted me to go there; we'd never met and I didn't know he knew my work, so I was very surprised when I first turned up there. At first I was just doing etchings the way I knew how to do them. Crommelynck was Picasso's etching printer for twenty years. Picasso was the only painter in France who did his own prints, in the traditional way. He actually worked on the plates himself. In France other people usually worked on the plates, copies and things like that, but Picasso's were never done like that. He worked on them himself - worked on the plate, scratching, cutting, chipping, whatever it was.

"Crommelynck showed me how to do the sugar lift properly, and I was so surprised that it always worked. Crommelynck had learned all the techniques from Lecourier; he had gone to work with him when he was nineteen. Lecourier was an old man then. He had taught Picasso how to etch and that's how Aldo came to meet Picasso and do his etchings for twenty-five years, because when Lecourier died, Aldo became Picasso's etching printer. He said to me, after I'd been there a while and we got to know each other, it's a pity you didn't come earlier, you'd have really like Pablo - he always refers to Picasso as Pablo - and he'd have really liked you. I would have loved to have met Picasso, if only once; it would have been something to remember, a great thrill. Picasso died the day I left California. I was going with Leslie Caron to visit Jean Renoir, and I heard it on the radio in the car, and I told Jean Renoir when we got there. Jean Renoir was an old man, and he said, 'What an un-Picasso thing to do'.

"The Picasso etchings are drawn from a photograph of Picasso, with a brush; the stripes, everything. Then we put the varnish on, and the sugar lifts it off immediately, the way Aldo does it. I was amazed. Every time I'd tried

Hockney, D. (page 2)

it in London, I'd had to chip the varnish away, and the sugar didn't come off. Or if it came off, it lifted off lots of other varnish as well. But Aldo doesn't use acid, he uses ferric chloride, which works on the copper plate and eats some of it away, which means you can use the brush because it doesn't rot in the ferric chloride, so you can just keep painting the plate. The more ferric chloride you put on, the darker it gets, so you can have light and dark. These were techniques I'd never used before. In my three months there, I found out so many things."

- David Hockney.

Collections

Arts Council, London; Victoria and Albert Museum, London; Contemporary Art Society, London; Tate Gallery, London; Museum of Modern Art, New York, Stedelijk Museum, Amsterdam; Metropolitan Museum, New York.

Recommended
Reading

Modern English Painters: Wood to Hockney
by John Rothenstein (London), 1974;
David Hockney, Introduction by H. Geldzahler
(London), 1976;
David Hockney: Paintings, Prints and
Drawings catalogue, Whitechapel Art Gallery,
London, 1970;
Catalogue, Australian National Gallery,
Canberra, 1976.

JOHNS, Jasper

American

Born in Augusta, Georgia, 1930. Studied at University of South Carolina, Columbia. Served in the United States Army, Japan, 1949. Worked as window display artist, Tiffany's, New York (with Robert Rauschenberg). Travelled in Japan, 1964, 1966. Designed sets for Merce Cunningham Dance Company, New York. Member, Foundation for Contemporary Performance Arts Inc., New York. Lives and works in New York.

Jasper Johns is with Rauschenberg the most influential of the American artists who followed Abstract Expressionism and reacted against it, raising some fundamental questions about art in the process. But in contrast to Rauschenberg's great variety, Johns has confined himself to much simpler means and a very small range of subjects. And unlike Rauschenberg, he does not 'act in the gap between art and life', or relate to life in any way, but instead his formal enigmas constantly question the nature of art. His images are not merely simple and banal, but very, very cool, and often ironic as well, so they were not so easily dismissed as mere neo-Dada, as Rauschenberg's could be.

The era of Pop art is usually dated from Johns' first one-man show early in 1958, which included paintings of flags, of targets, of numerals and letters of the alphabet, all chosen as familiar images from everyday life, which are not only simple but essentially two dimensional. Numbers and letters by their very nature have no depth, and the flags are painted flatly on the surface, covering the whole canvas, or set off against a simple border. But the encaustic (wax-based) paint is richly and vibrantly handled, focusing attention on the act of painting and bringing out the profound ambiguity between image and object, and the constant interplay between painted illusion and real object. These ordinary, banal images thus become thought-provoking, and since such formal problems of pictorial reality as flatness and the two-dimensional nature of paintings were the sort of intellectual problem American critics of the fifties and sixties loved to discuss, "Johns provided everything the New York critical intelligence requires to requite its own narcissism," as Brian O'Doherty aptly observed.

Johns focuses attention on the paintings as an object, a thing in its own right, rather than as representation. And this is made even clearer in those paintings which incorporate such things as rulers, brooms and spoons.

Johns, J. (page 2)

He breaks down and isolates the elements of painting itself and the ideas of illusion and literal facts in such paintings as False Start (1959), a series of visual puns in which patches of bright red, blue, orange or yellow are falsely identified by stencilling the names of other colours over them. Later paintings in which the public motifs such as flags and maps are replaced by more homely and domestic images such as coat-hangers and coffee cups, are similarly relentless explorations of different ways of seeing.

Johns has regularly been compared with Duchamp, and certainly has the same sort of cool intelligence which has led him to challenge some cherished preconceptions about aesthetics and perception.

- Konstantin Bazarov.

Collections:

Tate Gallery, London; Museum of Modern Art, New York; Whitney Museum, New York; Albright-Knox Gallery, Buffalo, New York; Moderna Museet, Stockholm; Metropolitan Museum, New York; Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Kunsthaus, Zürich.

Recommended Reading

"The Graphic Work of Jasper Johns, Part I", by Barbara Rose in Artforum (New York), March 1970;
"Brooms and Prisms" by John Ashbery in Art News (New York), March 1966;
"Fragments according to Johns; An Interview with Jasper Johns" by John Coplans in Print Collector's Newsletter (New York), May/June, 1972;
"Jasper Johns" text by Max Kozloff, Abrams, New York, 1967.

JONES, Allen British

Born in Southampton, 1937. Studied at Hornsey School of Art, London, 1955-59; Royal College of Art, London, 1959-60. Lithography teacher, Croydon School of Art, London 1961; Part-time painting teacher, Chelsea School of Art, London, 1965; Visiting teacher, Hochschule für Bildende Künste, Hamburg, 1968-70. Guest teacher of Painting, University of South Florida, Tampa, 1969. Guest teacher, University of California, Tampa, 1969. Lived in New York, 1964-65; Visited Japan 1974. Prix des Jeunes Artistes, Paris Biennale, 1963; Tamarind Lithographic Fellowship, Los Angeles, 1966.

Allen Jones developed recurring themes in painterly elaboration during the 1950s. In 1962 he made a series of paintings of buses, on rectangles staggered at the sides to imply movement as well as the identification of the object with canvas. Since 1963 he has painted couples who merge, either hermaphroditically or otherwise. Erotic imagery first appeared in two bikini close-ups in 1962, though mainly in a decorative sense. Subsequently he has emphasized eroticism more, in thigh and groin paintings (the first in 1964), and in prolonged, unzipped stretches of girl. He has used, too, shaped canvases, which in earlier cases are structurally analogous to the depicted form, but which in later uses mask as well as substantiate the image. Jones has referred to a recurring form in his work, "a head with a tie under it", as "a phallic totem image" and thus not part of "a popular iconography". He has also recorded "a relative lack of interest in the images I use". However, I should say that "phallic totem" imagery is nothing if not Pop Art (in the original sense) at this late date and that he cannot really talk his bright, sexy paintings out of their historical context.

It can be said that Pop Art in England developed as an aesthetic proposal made in opposition to established opinion. As the idea spread, however, its absorption by various painters led to a series of adaptations. It was qualified by its use in relation to painterly abstract art. It has been treated as a renewal of figurative art, Campy in the case of Hockney, sophisticated in the case of Jones. In reply to the question, "So Pop Art is seen as vitalizing of figuration in England?", Jones replied, "Yes."

- Lawrence Alloway.

Collections:

Arts Council of Great Britain; Tate Gallery, London; Victoria and Albert Museum, London; Art Gallery of West Australia, Perth; Vancouver Art, British Columbia; Stedelijk Museum, Amsterdam; Nagaoka Museum, Japan; Moderna Museet, Stockholm; Museum of Modern Art, New York.

Recommended
Reading

"London Letter: Allen Jones" by Norbert Lynton in Art International (Lugano) April 1964;
Essay by Lawrence Alloway, in Pop Art, edited by Lucy Lippard (London) 1966;
"Allen Jones" by Ira Licht, in Studio International (London), June 1967;
"Shoebox" by Christopher Finch, in Art and Artists (London), June 1968.

KITAJ, Ron B.

American

Born in Chagrin Falls, Ohio, 1932. Studied at Cooper Union, New York, 1950-51; Academy of Fine Art, Vienna, 1951-52; Ruskin School of Drawing, Oxford, England, 1958-61. Travelled in Tunis, Algiers, Tangier and Madrid, 1951. Worked as seaman on American ships, South America, 1952-53. Travelled in Spain, 1954. Served in United States Army, Germany, France 1955-57. Drawing Instructor, Ealing School of Art, London 1961-62. Drawing Instructor, Camberwell School of Art, London 1962-66. Guest Professor of Art, University of California, Los Angeles, 1970-71.

Kitaj came to the end of his term at the Royal College of Art in 1961 slightly older than his Pop colleagues Hockney and Phillips, and with a more travelled set of references. He musters under the Pop banner electric derivations that range from literature to obscure graphic ready-mades, retaining the atmosphere of the library rather than the pin-table arcade. His quoted ambition to do Cezanne again after Surrealism reveals a lot of truth, though it is not always easy to fix Kitaj in any predetermined bracket. There is a great deal of sociological content to his work, that has also included the painting of communist martyr Rosa Luxemburg, and other more or less obscure figures who are listed none-the-less in the political annals of the century. Philosophy has its heroes too who emerge in the oeuvre of Kitaj, often loosely formed in the style of German Expressionists Kirchner and Nolde.

Verbal commentary is almost inescapable from his work. In many of his prints, for example, the artist's hand is absent completely, only the choice of a page or two reproduced from a book or a pamphlet establishes its identity in a circumscribed autobiographical fashion. Nietzsche's Moustache is by way of being a double joke extending the layers of experience through a reading of philosophy to an historic attitude of Duchamp's towards the Mona Lisa.

Kitaj has comprehended that through the medium of the ready-made he can compose a printed collage scrapbook series of his own interests and passions and by framing it instil its insidious fifth column in the mind of the spectator, much of it arbitrary, but the operation reflects the obvious absorption. Friends, folk heroes of American sport such as top baseball players are painted in soft edged illustrative movement on the canvas. Simultaneously he composes in collages of fabric and wood pastiches of art history as, for example, Chelsea Reach, a tribute to Whistler left-handedly patterned in coloured rectangles as a Mondrian abstract painting.

G.S. Whittet

Collections: Art Gallery of South Australia, Adelaide;
Kunsthalle, Hamburg; Stedelijk Museum,
Amsterdam; Kunsthalle, Basel; Tate Gallery,
London; Victoria and Albert Museum, London;
Albright-Knox Art Gallery, Buffalo, New York;
Museum of Modern Art, New York; Baltimore
Museum of Art, Maryland.

Recommended
Reading "Where to stick it" by J. Willet, in Art
International (Lugano) November 1970;
"Holland: R.B. Kitaj, Museum Boymans-
van Beuningen" by Cor Blok, in Art Inter-
national (Lugano), Summer 1970;
"New York Letter" by Phyliss Derfer, in
Art International (Lugano) April 1974.

LICHTENSTEIN, Roy American

Born in New York City, 1923. Studied at Ohio State University, Columbus 1940-43 (B.F.A. 1946; M.F.A. 1949); Art Students League, New York (under Reginald March). Served in U.S. Army 1943-46. Taught Ohio State University, Columbus 1946-51; New York State College of Education, Oswego 1957-60; Douglass College, Rutgers University, New Brunswick, New Jersey, 1960-63. Worked as a free-lance designer while painting, Cleveland, Ohio.

From 1957 Lichtenstein went through a phase of Abstract Expressionism that by 1961 had broken into the imagery he has now made his own. Those pictures were crudely based on advertising illustration, strip comic characters, everyday objects and the adaptation of works by artists of the past. Prerequisite of the treatment was an overt reliance on line. The painting was not a direct blow-up of a newspaper detail, but the method of composing the motive, including the lettered caption, was simplified in bold two-dimensional terms linked to printing processes.

It goes without saying that the content of the picture had only incidental relevance to its treatment, the enlargement emphasising its abstract qualities of design and rhythm. Painting per se was useful for its contrasting ability to bowdlerise commercial images concentrating on their banality. This calculated pastiche emphasised its throw-away life, and also depersonalised the artist's autographic quality.

In his brushstroke paintings of 1965/66 Lichtenstein seemed to send up the subjective concern for the working of the pigment that characterised Abstract Expressionism. His Modern Paintings series, 1966/67, are based less upon the paintings themselves than on the proliferation of colour plates in art magazines and books.

The difficulty in placing Lichtenstein is not upon his self-contained identity as a painter but in the true personality of his work. By the act of pastiche he seeks to abdicate the right to be considered on his own terms. In their way, Lichtenstein's paintings and especially his sculptures enter the No Man's Land of Oldenburg, where the art is camouflaged to the point that imitation takes on an import and significance of its own. Like Picasso's Meninas after Velasquez, Lichtenstein's strip romances and vinyl seascapes are ready-made subjects after their commonplace reproductions.

G.S. Whittet

Collections: Whitney Museum, New York; Art Institute, Chicago; Tate Gallery, London; Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Museum of Modern Art, New York.

Recommended Reading Roy Lichtenstein: Drawings and Prints by Diane Waldman (New York) 1969;
'Lichtenstein: The Printed Image at Venice' by Ellen H. Johnson, in Art and Artists (London) June 1966;
'The Lichtenstein Paradox' by Ellen H. Johnston, in Art and Artists (London), January 1968;
'Roy Lichtenstein: Insight through Irony' by Nicolas Calas, in Arts Magazine (New York, September-October 1969.

NAUMAN, Bruce American

Born in Fort Wayne, Indiana. Studied mathematics and art, University of Wisconsin, Madison, 1960-64; University of California, Davis with William Wiley, 1965-66. Instructor, San Francisco Art Institute, 1966-68. Travelled to Paris, 1969. Sculpture Instructor, University of California, Irvine, 1970. Awarded National Endowment Grant, Washington D.C., 1968.

The physical counterpart of Arakawa's mental gymnastics is Bruce Nauman's work. His recent prints often run two-liners, such as Suck Cuts or Eat Death. The latter image, a faintly outlined print published by Gemini G.E.L. in 1973, derives from Nauman's neon-sign wall constructions, and, in fact, one can imagine 'death' flashing in alternation with that word's central three letters spelling 'eat'. Like a sign illuminated in the night, the message is not to be missed. M. Ampère, another Nauman lithograph, features in reverse M. Ampère, the French physicist (since the amp was named after him, one is again reminded of neon signs), and a scrambling of the same, "Rape Mme." The raw edge of Nauman's message often evokes violence or primal experiences of touch, connecting the prints to his earlier sculptures and video pieces, in which the artist uses his own body as an image source. In Clear Vision, words appear on separate lines, reversed and embedded in a painterly field. Here the issue is the physical act of visual perception versus the physical act of lithography, a process that reverses the drawn image. Nauman's almost perverse attachment to such strangely personalized literary conceits transfers well to printmaking.

Though some of his wordplays are just that, some of his recent works are among the most penetrating images to come out of the body art/conceptual art blend.

- Philip Larson.

Collections : Whitney Museum, New York; St Louis
Museum, Missouri; Los Angeles County
Museum of Art, California.

Nauman, B. (page 2)

Recommended
Reading

"Another Category" by David Antin in Artforum
(New York) November 1966;
"The Art of Bruce Nauman" by Fidel Danieli,
in Artforum (New York), December 1967;
"Man of Parts" by Douglas Davis, in News Week
(New York) March 1971;
"Bruce Nauman: Another Kind of Reasoning" by
Robert Pineus-Witten, in Artforum (New York),
February 1972;
"Bruce Nauman: Gunslinger" by J. Minton, in
Artweek (Oakland California), June 1974.

NAWARA, Jim

American

Born in America 1945. Studied at the Chicago Art Institute, graduating B.F.A.; University of Illinois, graduating M.F.A. Has participated in the International Biennales of Bradford, Ljubljana, Segovia, Krakow, British Drawing and the Print Nationals of Davidson, Brooklyn, Boston Printmakers, Hawaii, Los Angeles Print Society, Library of Congress. Awards: 1974 Los Angeles Print Society; 1973 Grand Rapids Art Museum.

Nawara's immensely detailed and highly illusionistic prints are sufficiently undifferentiated to excite in different viewers a range of unique associations. It is as though he has taken as his *modus operandi* Leonardo's exhortation to artists (*Treatise on Painting*) to find ideas for novel compositions, such as landscapes and battle scenes, by contemplating the glowing embers of a fire or some old wall streaked with dirt. There is an inherent tendency in all of us to interpret undifferentiated patterns and textures in a highly personal way and the less differentiated they be the more excitable is our imagination. Even upon the stars we have imposed the configurations of the bear, the hunter, the pot and the scorpion. Max Ernst exploited this hallucinatory phenomenon in a remarkable series of 'frottages' (rubblings) made from the weathered grooves in old floorboards, etcetera. Dubuffet made a similar exploration by taking blottings ('empreintes') from swampy mixtures of black ink and domestic debris swept from his floor, which suggested a thousand and one organic textures of un hoped-for illusionism: teeming carpets of undergrowth, and the skins of slugs, tortoises, snakes and elephants. Nawara's textures, however, are painstakingly contrived to look natural. Here and there, embedded in the organic matrix, are 'twigs' or organic hieroglyphs like the fragments of some cryptic message to be deciphered.

- Andrew Bogle.

Collections:

Northern Illinois University; Butler Institute of American Art; University of Western Ontario; Bradford Art Gallery, England.

OLDENBURG, Claes Thure

American

Born in Stockholm, Sweden, 1925. Studied Literature and Art, Yale University, New Haven, Connecticut 1950-52 (B.A. 1952); Chicago Art Institute 1952-54. Worked as a reporter, City News Bureau, Chicago 1952-54. Acquired United States nationality 1953. Worked as illustrator, Chicago Magazine, Chicago 1955-56. Operated Ray Gun Manufacturing Company, New York. Part-time work in Library, Cooper Union Museum School, New York 1956-61. Met Jim Dine, George Brecht, Allan Kaprow, George Segal, Robert Whitman, New York 1959. Collaborated with Lippincott Environmental Arts Inc., New York, 1969.

Study for a Monument in the Heroic/Erotic/Academic/Comics style represents a climactic orgiastic vision; a conglomeration of figures and appendages composing a sort of matrix in the shape of the male genital. If one considers the implications of an imagined erection and unveiling of this monumental, limp organ, some measure of the farcical humour of the work can be appreciated. Ironically the Heroic/Erotic/Academic/Comics (H/E/A/C) belongs as much to the genus Soft Sculpture (to which it is obviously related on account of its limpness) as to the genus Monuments to which it also belongs by title.

In the original ballpoint pen study from which the print derives, the central group of figures is surrounded by peripheral sketches of dismembered heads and members in a variety of sexual permutations. However, a number of these have been eliminated from the print, possibly by erasure at the diapositive stage or even from the plate prior to etching. The resultant effect is more unified and decidedly more sculptural than in the ballpoint pen study. Nevertheless the H/E/A/C lacks the integritas or oneness of the majority of Oldenburg's constructions since it is composed of several individual figures; despite the fact that these, collectively, comprise a single form. In this respect the H/E/A/C is almost unique amongst Oldenburg's works. As an anatomical fragment it has counterparts in the Thames Knees (1966) and the Tunnel in the Form of a Nose (1968). Yet these can easily be apprehended as separate entities; even if they are fragments. They possess a wholeness which characterizes almost all Oldenburg's works. His object constructions and even the fragments, have an individual existence, even though they are torn and isolated from their contexts. But the H/E/A/C is ambiguously both an individual anatomical fragment and a collection of individual

figures. The complete figure, incidentally, is almost totally absent from Oldenburg's works after 1961 until the time of the H/E/A/C study where it reappears as a metaphorical device. The H/E/A/C can be viewed as a metaphor for a national malady, the symptoms being an insatiable craving for diversion and titillation. Oldenburg's garish, enamelled plaster and burlap parodies of cakestuffs (of dubious nutritive value) highlighted one aspect of the compulsion - the oral obsession. The H/E/A/C is the symbolic sublimation of a national compulsion, which is more than purely sexual, and describes the state of degeneration Oldenburg felt the country had sunk into.

- Andrew Bogle.

Collections:

Stedelijk Museum, Amsterdam; Museum of Modern Art, New York; Albright-Knox Art Gallery, Buffalo, New York; Moderna Museet, Stockholm; Whitney Museum, New York; Art Gallery of Ontario, Toronto; County Museum of Art, Los Angeles; Kaiser Wilhelm Museum, Krefeld, West Germany; Art Institute of Chicago.

Recommended
Reading

"New York: Claes Oldenburg" by Dennis Adrian in Artforum (New York), Vol.IV, No.9, May 1966;
"Claes Oldenburg, or The Things of this World", by Gene Baro in Art International (Lugano), Vol. X, No.9, November 1966;
"Claes Oldenburg Soft Machines" by Barbara Rose in Artforum (New York), June 1967;
"Oldenburg's Monuments" by Dan Grahame in Artforum (New York), January 1968;
"Oldenburg's Places and Borrowings" by Jeanne Siegel in Artsmagazine (New York), November 1969;
"Claes Oldenburg, Two Prints" by Andrew Bogle in Auckland City Art Gallery Quarterly, Nos. 62-68, December 1976.

PANTING, John

New Zealander

Born in Palmerston North, 1940. Died in road accident, July 1974. Studied at Canterbury School of Art 1959-62; Royal College of Art London 1964-67. Taught at the Royal College of Art, London and the Central School of Art and Design, 1967-74. Appointed Head of Sculpture School, Central School of Art and Design, London, 1972.

Panting was the only sculptor from New Zealand to make an impact in the world contest of contemporary movements. Outstanding as a student at the Royal College of Art under Bernard Meadows, within five years of graduating he became head of sculpture at the Central School of Art. Arriving on the post-Caro wave of the dispersed axes and latterday Constructivist ideas, he quickly made his mark in the situation where the earth was the lowest point in the sculptor's orbit and where straight lines and angles of departure dictated viewing patterns of pre-planned significance.

Panting's 1966 works were mostly centrally oriented cut-out shapes, elegant in outline, adjusted in angles frontally and at ground level. Fibre glass and steel were the materials for construction of arbitrary relationships, simultaneously geometric and surrealist. Gradually, as his authority with his structural syntax increased, Panting varied the attack from the elusive to the unequivocal so that the view had a stop instead of straying beyond the end frame to an undetermined horizon. Folded metal and larger Cesaesque bundles hinted at corpses and cadavers.

Steel tension pieces of 1972 in tube shafts take on the allusions of rocket sites. Brazed steel frames have the interior dynamics of architectonic function, latterly containing the module of man-height. Panting was notable for his return to the principle where the proportion without specific signposting but by meaningful implication embodied a Platonic relationship.

In construction of grey thin metal strip a surrealist element enters through doors to a space that is not empty in its rectangular enclosure of vision. Stable, unaggressive in its definition of extent, Panting's open sculptures desert from the vertical polarities of Constructivism to invite the enlivening intrusion of the accidental.

Panting, J. (page 2)

Panting was not a builder of short-range art. His concepts were environmental in a modern civilisation context providing comment and celebration of a technological time reference. But by his poetic inference man is always present.

- G.S. Whittet.

Collections: Arts Council of Great Britain; Auckland City Art Gallery; University of Amsterdam; Brunell University, Uxbridge, England; National Art Gallery, Wellington; Manawatu Art Gallery, Palmerston North; Govett-Brewster Art Gallery, New Plymouth.

Recommended
Reading

"Sculpture in Glass Fibre: The Use of Polyester Resin and Glass-Fibre" in Sculpture by John Panting (Bradford and London), 1972;
"Open Structure: William Packer looks at the Career of John Panting" in Art and Artists (London) March 1973;
"John Panting" by R.J. Rees in Studio International (London), September 1974;
John Panting Sculpture: 1940-1974 catalogue, (London), 1975.

PAOLOZZI, Eduardo

British

Born in Edinburgh, Scotland in 1924. Studied Edinburgh College of Art 1943; Slade School of Art, London 1944-47. Worked in Paris, meeting Giacometti and being influenced by the work of Paul Klee, the Dadaists and Surrealists 1947-50. Textile Design Instructor, Central School of Art, London 1949-55. Sculpture Instructor, St Martins School of Art, London 1955-58. Visiting Professor, Hochschule für Bildende Künste, Hamburg, 1960-62. Visiting Lecturer, University of California, Berkeley 1968. Ceramics Instructor, Royal College of Art, London, since 1969. Lives in London and Thorpe-le-Soken, Essex, England.

Paolozzi was outstanding among post-war British sculptors to make their reputations beyond the shadow of Moore. Born exactly one day before Caro in 1924, he studied at Edinburgh College of Art before going into the Slade in London. He was at the Slade until 1947; then he moved to Paris where he met, and saw the works of, the avant garde sculptors, including Giacometti. By 1950 he was back in England and embarked on a programme of personal investigation into the role of sculpture in a world where Renaissance ideals seemed ill at ease. This quest had its origins in his days at the Slade when he was to find more fascinating subjects to draw at the Science Museum in South Kensington than in the life class.

About 1961 Paolozzi began some of his most extraordinary sculptures, designed and cast in steel and alloy. He has expressed his view that idols representing the rational order of technology can be as fascinating as the fetishes of a Congo witch doctor. Elements of pre-cast metal were adapted and assembled within schemes of impressive architectural significance developing their own original iconography, suggestive of the transformation of the visible world, in machinery that became monumental and capable of transmitting a mystic presence.

Similarly the animistic metaphors latent in the contorting spirals of steel tubing were spun into a Laocöon-like struggle embodied in unyielding metal. In recent years Paolozzi has produced a series of prints in silkscreen and other media containing literary and scientific data in variable colour schemes. The composing of the minuscule cuneiform motives reduce the unified impact to an esoteric literary reading.

Paolozzi, E. (page 2)

In Paolozzi's sculpture the idol and the unique shapes with their superimposed decoration have surrealist mystery. Some of the later constructions bear the deliberate trivialisation of the process reflective of neo-Dada tendencies of the 1960s, lacking however any of the self-destructive desperation of a Tinguely.

- G.S. Whittet.

Collections: Arts Council of Great Britain, London;
British Council, London; Victoria and Albert
Museum, London; Museo d'Arte Moderna, Rome;
National Gallery of Scotland, Edinburgh;
Museum of Modern Art, New York; Guggenheim
Museum, New York; Albright-Knox Art Gallery,
Buffalo, New York.

Recommended
Reading "Interview with Eduardo Paolozzi" by E. Roditi
in Arts (New York), May 1959;
"Paolozzi in the Sixties" by Christopher
Finch in Art International (Lugano), Vol.10,
No.9, November 1966;
"Speculative Illustrations, Eduardo Paolozzi
in conversation with J.G. Ballard and Frank
Whitford" by J.C. Ballard in Studio
International (London), October 1971.

PEARLSTEIN, Philip

American

Born in Pittsburgh, Pennsylvania, 1924. Studied at Carnegie Institute of Technology, Pittsburgh 1946-49 (B.F.A. 1949); Institute of Fine Arts, New York University, New York 1951-55 (M.A. 1955); Instructor, Pratt Institute, New York, 1959-63; Visiting Critic, Yale University, New Haven, Connecticut, 1962-63; Professor of Art, Brooklyn College, New York, since 1963; Fullbright Fellowship (to study in Italy), 1958; American Academy of Arts and Letters Award, New York, 1973; Painting Prize, 1st International Biennial of Figurative Painting, Tokyo, 1974.

Philip Pearlstein's emergence as a major printmaker in the world of contemporary art is a curious phenomenon in a number of ways. For one, though Pearlstein has been making lithographs since 1968 and, more recently, etchings and aquatints, acceptance of these graphic works was at first sluggish, despite the artist's established position as the most notable contemporary figure-painter of the past decade. At present, Pearlstein's prints are very much in demand, but their special character has perhaps had something to do with the peculiar incomprehension with which the first were greeted five years ago.

Secondly, the role of graphic art within Pearlstein's total production has unusual aspects. The scale of nearly all his prints exceeds that of all but his largest drawings, though in manner of working they are closely related to them. This is quite different from the otherwise parallel nature of Matisse's lithographs in the 1920s. Is this distinction aesthetic or only related to the properties of the graphic media Pearlstein has explored?

Furthermore, the compositions of at least half of Pearlstein's prints are related to those of contemporaneous drawings and paintings. Is his intention, as was Ensor's, to make widely available his artistic statements, secure from "libelous reproductions" and to survive through "inks that don't fade ... accurate prints"?

The primary evidence of the prints themselves suggests a hybrid evolution, resulting from the convergence and overlapping of a variety of motives as Pearlstein becomes increasingly active as a printmaker.

In colour lithography, Pearlstein initiates an integration of his crayon style with his use of colour in the Reclining Nude on Green Couch (1971). Here, the four colours of the print are made to work with the tint of the paper

so as to produce a vibrant delicacy of hues over the volumes of the nude and the couch. However, no attempt is made to relate these color effects to the palette of Pearlstein's paintings.

The colors are used in such a way that the potentially conflicting qualities of vividness and transparency come together in a unique effect of great beauty. Making due allowances for differences in intention, subject, and chromatic range, the color-handling recalls the lambent brightness of Lautrec's The Jockey, where color and crayon drawing are similarly united.

- Denis Adrian.

Collections: Museum of Modern Art, New York; Whitney Museum, New York; Hirshorn Museum, Washington, D.C.; Chicago Art Institute, Illinois; Corcoran Gallery, Washington D.C.

Recommended
Reading

"Left Right or Middle" by Hilton Kramer in Art in America (New York) No. 2, 1963;
"A Conversation with Philip Pearlstein" by Ellen Schwartz in Art in America (New York) September/October 1971;
"The Real Thing", by Gerrit Henry in Art International (Lugano), Summer 1972;
"Pearlstein: Portraits at Face Value" by Hayden Herrera in Art in America (New York) January/February 1975.

RAUSCHENBERG, Robert

American

Born in Port Arthur, Texas, 1925. Studied at Kansas City Art Institute and School of Design, 1946-47; Academie Julian, Paris, 1947; Black Mountain College, North Carolina (with Joseph Albers), 1948-50. Served in U.S. Navy Reserve as neuropsychiatry technician in California Naval Hospitals, World War II. Taught at Black Mountain College, North Carolina 1952, mounting the first 'happening' with John Cage. Worked with Merce Cunningham Dance Company, New York (stage and costume designer since 1965; Technical Director since early 1960s). First Prize V International Exhibition of Prints, Gallerija Moderna, Ljubljana, Yugoslavia, 1963; First Prize XXXII Biennale di Venezia, Venice, 1964; Art Institute of Chicago Award 1966.

Rauschenberg is, with Jasper Johns, the most influential of the artists who reacted against the high seriousness and solemn introspection and spirituality of Abstract Expressionism and the critical reverence accorded to it, and in the process raised some fundamental questions about art and its relation to life.

John Cage has quoted as Rauschenberg's central 'message' his now famous statement that "Painting relates to both art and life. Neither can be made - I try to act in the gap between the two." It was in fact Cage's example that caused Rauschenberg to formulate that remark, for Cage had already been breaking down the distinction between art and life with his random noises and chance events, so that instead of offering artistically structured and ordered experiences he was trying to 'unfocus' the spectator's mind and so to make him more open, more aware of himself and his environment. For Cage's off-beat, Zen-oriented mind had led him right away from the Western tradition of art as personal expression to a belief in the complete depersonalization of creativity by chance procedures like throwing dice - thus proposing the revolutionary overthrow of the whole basic assumption of Western art since the Renaissance, that the artist by individual self-expression creates order and communicates feelings and emotions.

Similarly Rauschenberg started attacking the inflation of the artistic ego that had been an integral part of Abstract Expressionism by saying that being an artist was no different spiritually from being a cargo humper, a file clerk, or anything else. And if his famous erased De Kooning drawing was at least in part an act of homage, he was certainly attacking the idea of highly subjective action painting when he made two Abstract Expressionist pictures which reproduce each other identically in every splash and dribble.

Using the free brushwork of Abstract Expressionist painting, Rauschenberg began to load his canvases with rags and tatters of cloth and other collage elements of discarded junk. He incorporated ladders or chairs into the painting, and broke down the distinctions between painting and sculpture, so that many of his "combines" are free-standing works which can include any junk material, from Coca-Cola bottles and old radios to stuffed birds or a stuffed goat wearing an automobile tyre, and even a full-sized made-up bed. John Cage has stressed that the essential point of these combines is their multiplicity, their lack of any unitary subject. Like the work of Duchamp, they do abound in puns, parallels and hidden meanings, but there is no unitary meaning, only a flux of images in which the dialogue between art and everyday reality is kept open and unresolved. In his 'combines', Rauschenberg is the complete city artist, collaborating with his environment with that open receptive attitude advocated by Cage. Rauschenberg was thus helping to open up the tracts of popular and junk imagery that were to become the basis of Pop Art.

- Konstantin Bazarov.

Collections: Albright-Knox Gallery, Buffalo, New York;
Tate Gallery, London; Whitney Museum, New
York; Museum of Modern Art, New York; Art
Gallery of Toronto, Ontario; Los Angeles
County Museum; Stedelijk Museum, Amsterdam.

Recommended
Reading "The Artist Speaks: Robert Rauschenberg" by
Dorothy Gees Seckler in Art in America
New York, May 1966;
"Rauschenberg Paints a Picture" by G.R.
Swenson in Artnews New York, LXII/2, 1963;
Minimal Art: A Critical Anthology edited
by Gregory Battcock (New York), 1968;
"Pages and Fuses: An Extended View of Robert
Rauschenberg" by J.E. Young in Print Collectors
Newsletter (New York) May/June 1974.

RILEY, Bridget British

Born in London, 1931. Studied Goldsmiths College of Art, London 1949-52; Royal College of Art, London (with Frank Auerbach, Peter Blake, Richard Smith) 1952-55. Taught art, Convent of the Sacred Heart, London, 1957-58. Visited Spain and France 1959, and Italy 1960. Lecturer in art, Loughborough Art School, Leicestershire, England 1959-61; Lecturer at Croydon College of Art, Surrey, 1962-64. Grand Priz, International Painting Prize, Venice, 1968. Prize at the Print Biennale, Tokyo 1972.

The art sensation of the sixties, Riley achieved, in eight years from her first exhibition at Gallery One in 1962, a reputation almost unprecedented in post-war history. This success hinged chiefly on her show at Richard Feigen Gallery, New York, and a tour of the U.S.A. under the auspices of the Museum of Modern Art, New York, after which she carried the British flag at the Venice Biennale of 1968. Her work became synonymous with the label 'Op'. Vasarely had his obvious effect in her carefully evolved method that operates beyond the picture plane in distancing the eye of the spectator from the two-dimensional design on canvas.

Her self-discovery dates from 1959 when she made a creditable copy after Seurat's Le Pont de Courbevoie and it was partly her analysis of colour as used by the Pointillistes that helped motivate her positive arrangement of stripes and dots on the support. In the earlier paintings her control of the flow of tapering channels chevroned in alternate light and dark tones animated the rectangular surface. Discs and square checkers became recessed by violent bending of the perspective so that the flat canvas seemed to buckle and rear before one's eyes.

The Kiss (1961) is a massive exercise in the movement of mass activated by the diminishing area of space that separates a straight and a curving boundary line, previously engaging Ellsworth Kelly. This early aggression in scale of motive and support was soon overtaken by more subtle interior confrontations and push-pull struggles of the elements. By 1966 the movement of the surface went upwards as well as outward with vertical stresses reducing the geometric certainty of the parallels tapering to infinity at their apex. Extreme care in planning of colour schemes produced in a Riley painting the point of rendering invisible the shades and nuances by which the final zone of neutrality of the large canvases of the 1970s is achieved through juxtaposing a final mix of complementaries.

Riley, B. (page 2)

She has expressed her reasons for working within given patterns: 'Colour energies need a virtually neutral vehicle if they are to develop uninhibited. Their repeated strike seems to meet these conditions.' She works mainly through the hands of assistants in the final canvases, using acrylic chiefly for reasons of speed. Her designs are worked out meticulously on paper with explicit instructions and measurements beside details of colour shades and strengths.

Though the programme seems mechanical Riley is a romantic within the range of her methods. The mood is positive and energetic. The outlines are of growth, the ignition of the interior glow and the suffusion of background light goes far beyond a graph-like division of the surface area alone.

- G.S. Whittet

Collections: Stedelijk Museum, Amsterdam; Arts Council of Great Britain, London; Scottish National Gallery of Modern Art, Edinburgh; Tate Gallery, London; Victoria and Albert Museum, London; Art Gallery of South Australia, Adelaide; Art Gallery of Victoria, Melbourne; Albright-Knox Gallery of Art, Buffalo, New York; Museum of Modern Art, New York.

Recommended
Reading

"Bridget Riley", by Pat Gilmour in Arts Review London, July 1969;
"On Looking at Paintings by Bridget Riley" by Andrew Forge in Art International (Lugano) 1971;
"Making Waves", by Robert Hughes in Time (New York), May 1975.

ROSENQUIST, James American

Born in Grand Forks, North Dakota, 1933. Studied art, University of Minnesota, Minneapolis; Art Students League, New York, 1954-55; Eastern Philosophy, History, Aspen Institute of Humanist Studies, Colorado, 1965. Worked as commercial display artist, 1952-54. Worked as chauffeur, New York, 1955. Met Robert Indiana, Robert Rauschenberg, Jasper Johns, New York 1956. Member, International Pictorial Painters Union, New York, 1957. Worked as commercial display artist, Bonwit Teller and Tiffany and Company, New York, 1959. Visiting Lecturer, Yale University, New Haven, Connecticut, 1964.

James Rosenquist says his images are 'expendable'. Yet once the choice is made, a stream-of-consciousness dialogue between images and artist ensues. 'Current methods in advertising, sublimation, and the hard sell, invade our privacy', he has said. "It's like getting hit with a hammer; you become numb. But the effect can be to move you into another reality. These techniques are annoying in the form in which they exist, but when they're used as tools by the painter, they can be more fantastic." Based on a painted collage concept of image juxtaposition, his painting bears a superficial resemblance to Surrealism; in intention it could not be more different. Rosenquist is not concerned with symbolism of any kind; his juxtaposed fragments do not act upon each other, but directly upon the spectator. The idea occurred to him while he was painting billboards for a living in New York in the late 1950s. His style was a sombre Abstract Expressionism at that time, but as he worked on the billboards, he began to realize that there was more potential innovation in his trade than in his art. He had become accustomed to seeing gigantic figures, objects, or seas of colour right up to his face. As an abstract painter he was vitally attracted by the fact that such images close up lost all meaning or recognizability. Having gained through his billboard experience an insight into the spectacular possibilities of size (available to most of us only through the film), Rosenquist also sensed parallels with everyone's daily experience - especially in cities. He calls his work 'visual inflation. I'm living in it. Painting is probably more exciting than advertising - so why shouldn't it be done with that power and gusto, that impact?'

He wants to get 'as far away from nature as possible', and he is troubled by what he feels is a 'heavy hand of nature on the artist. Figure or landscape references are often

Rosenquist, J. (page 2)

read into Abstract Expressionism, and the Pop artists, by leaving no question as to the origins of their images, seek to avoid these associations. By leaving the question of identity clear, they are free to make their own paintings, on their own terms, and these paintings often, conversely, appear to be abstract.

- Lucy Lippard.

Collections: Art Gallery of Ontario, Toronto; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Musée National d'Art Moderne, Paris.

Recommended
Reading

"James Rosenquist: Aspects of Multiple Art"
by Lucy R. Lippard in Artforum, Volume 4
(New York), 1965;

"James Rosenquist: Vision in the Vernacular"
by Nicholas and Elena Calas in Artsmagazine
(New York) November 1969;

"An Interview with James Rosenquist" by J. Siegel
in Artforum (New York) June 1972;

"Prints: James Rosenquist's Horse Blinders"
by J. Loring in Artsmagazine (New York) February
1973.

RUSCHA, Edward American

Born in Omaha, Nebraska, 1937. Studied at Chouinard Art Institute, Los Angeles 1956-60. Served as PN3 in United States Navy, Los Angeles 1956-60. Travelled to Europe 1961, 1964, 1967, 1970, 1973, 1974, 1979. Lecturer in painting, University of California, Los Angeles 1969-70. First film 1974. First self-published book, 1964. Travelled to New Zealand 1978 for retrospective exhibition, Auckland City Art Gallery. Guggenheim Foundation Fellowship 1971-72.

Ruscha's art has an indirect relationship with certain Eastern art forms via American Abstract Expressionism, a movement which was strongly influenced by the automatism and ideography of calligraphy and Zen Haboku (flung ink) painting. But it is in fundamental opposition to the intemperance and exuberance of Abstract Expressionism and its slapdash bravura that Ruscha's art stands aligned with American Pop-Artists of the 'sixties, such as Lichtenstein, Warhol and Oldenburg. At a time when Expressionism seemed to have become as subjective as it could possibly be Pop Art evolved as a reactionary, objective stance by artists. Lichtenstein's hard-edged parodies of Expressionist brush strokes, methodically rendered by the most impersonal of methods - stencilling, for instance - epitomize this objective stance. Ruscha's 'wet words', produced by similarly methodical and protracted techniques, have a comparable relationship to Abstract Expressionism - the 'wet words' are, at once, hard-edged, abstract, illusionistic and sometimes surreal.

Ruscha's grounding in advertising design, far from being concealed in his art, comes consistently to the fore; he deliberately capitalises on, and frequently alludes to, advertising and its clever but hollow rhetoric. For example, the monosyllabic words or images like raw, lisp and drops mimic the catchy, staccato brand-names of such products as soap powders, detergents, oven and window cleaners, floor and furniture polishes, all of which compete usually on supermarket shelves for the attention of impressionable shoppers. The soft treatment Ruscha gives his 'wet words' with their delicate and subtly coloured puddles and droplets of clear fluid, obviously contradicts the loud colours and flat style characteristic of such commodity labels. His 'signs' or 'labels', as we might regard them, advertise nothing commercially viable (except ironically themselves as works of art).

Ruscha, E. (page 2)

Ruscha's 'wet words' look as though they have miraculously adopted the configurations of letters in the same way that clouds will sometimes assume the anthropomorphic shapes of animals and people. But the paradox is that while the words look spontaneous - to the point of epitomising the calligrapher's ideal of letting his ink express itself - they are, in fact, rendered by highly fastidious and protracted graphic techniques of calligraphy.

Then there is the aspect of scale. Though the written word cannot accurately be equated with the Chinese or Japanese character, composed as it is of smaller grammatical units, it does share with calligraphy the same qualities of scale, since both characters and written words as abstract forms relate to nothing external and can consequently be larger or smaller. It is significant that when Ruscha does represent real objects in his images, he makes them real size.

- Andrew Bogle.

Collections: Museum of Modern Art, New York; Los Angeles County Museum of Art; Whitney Museum, New York; Hirshorn Museum, Washington D.C.; Oakland Art Museum, California; Stedelijk Museum, Amsterdam; Institute of Arts, Minneapolis, Minnesota.

Recommended
Reading

"The Cool School" by Philip Leider in Arforum (Los Angeles), Summer 1964;
"Every Building on the Sunset Strip" by Arthur Bardo, in Artforum (New York), March 1967;
"New s, Mews, Pews, Brews, Stews and Dues" by Christopher Fox, in Studio International (Lugano), November 1971;
"Some Words on Ruscha" by Lawrence Dietz, in Rolling Stone (San Francisco), December 1971;
Graphic Works by Edward Ruscha, Auckland City Art Gallery, 1979.

SCOTT, Ian New Zealand

Born in Bradford, England, 1945. Arrived in New Zealand 1952. Studied Elam School of Fine Arts, University of Auckland, 1964-67. Began painting at age of fifteen. Winner of the Pakuranga Art Award in 1977 and 1978, and the Benson and Hedges Art Award in 1978.

Lattice is Scott's first screenprint based on a motif he adopted in mid-1975, working first through some drawings then progressing to paintings. Although Scott finds automatic references to trellis fences and the plastic backs of folding chairs, the paintings are essentially abstract. Scott has said of his Lattices: "I've attempted to get a feeling of balanced tension between the sense of movement and expansion of the diagonals and the self-contained nature of the image. I like the idea of the bands running right across and out of the painting in a free uncontrolled way, and yet meeting at the edge of a logical cropping point, although the different Lattice formats do different things in these respects."

Scott's first Lattices had vertical, horizontal and diagonal overlapping bands although these gave way to only diagonal bands which, in relation to the picture edges, create a more convincing impression of a perpetually extending image. Scott readily acknowledges an indebtedness to recent American painting - in particular to the work of Louis, Noland, Stella and Olitski. The screenprint Lattice was printed by the New Zealand master screenprinter, Mervyn Williams, under the artist's supervision.

Andrew Bogle

Collections: Auckland City Art Gallery; National Art Gallery, Wellington; Manawatu Art Gallery, Palmerston North; Robert McDougall Art Gallery, Christchurch.

Recommended Reading "Ian Scott Talks about his Lattice Series" in Art New Zealand (Auckland), No. 13, 1979.

SEKINE, Nobuo

Japanese

Born in Omiya City, Saitama Prefecture, 1942. Studied painting at Tama College of Art, Tokyo, 1964-68. First sculptures produced in Tokyo, 1967. Sculpture prize, Nagaoka Art Museum, Japan 1968. Sculpture Prize, Hakore Open-Air Museum, Japan, 1969.

Sekine is one of Japan's most noteworthy artists of recent years. His outdoor sculpture bears comparison with some of Michael Heizer's earthworks. For the Kobe outdoor sculpture show, Sekine excavated a round pit in the ground and packed the excavated earth into a complementary cylindrical form beside it. In 1978 Sekine won a prize at the Nagaoka Art Museum for a work entitled Phase, which consisted of a cylindrical sponge on top of which he placed a heavy steel plate. For the Venice Biennale in 1970 he created a work called Emphasis which consisted of an enormous elevated stone supported by a polished rectangular stainless steel column. The mirrored surfaces of the column reflected the surrounding countryside and created an impression of levitation. Sekine's screenprint Gate alludes to the traditional Japanese Torii (a free-standing gateway usually consisting of two pillars surmounted by an ornamented lintel). In the sculpture garden of the Auckland City Art Gallery is a red granite sculpture by another Japanese artist, Ueda, based on the same torii form.

- Andrew Bogle.

Collections:

Nagaoka Art Museum, Japan; Hakore Open-Air Museum, Tokyo; Louisiana Museum, Humlebaek, Denmark.

Recommended
Reading

Art in Japan Today edited by
S. Takashina, Y. Tono and Y. Nakahara
(Tokyo) 1974.

STELLA, Frank American

Born in Malden, Massachusetts, 1936. Studied painting, Phillips Academy, Andover, Massachusetts; Princeton University, New Jersey. Moved to New York 1958. Working as house painter. Visited Florida, Europe, Morocco, 1960. Artist in Residence, Dartmouth College, Hanover, New Hampshire, 1963. Rejected position as Artist in Residence, University of California, Irvine, by refusing to sign State's Loyalty Oath, 1965. Lecturer, Yale University, New Haven, Connecticut, 1965; Visiting critic Cornell University, Ithaca, New York, 1965. Art Instructor, University of Saskatchewan, Saskatoon, 1967, and Brandeis University, Waltham, Massachusetts, 1968.

When he had his first one-man show in New York in 1960, Stella at twenty-four was not yet committed to a programme of irreversible iconoclasm. From his 'Island' paintings of 1958 it was possible to detect some of the polarisation that had been effected by Jasper Johns in the large striped canvases and their enclosed square of pure colour. This welcome move away from the random impulses of Abstract Expressionism seen in de Kooning and Kline decided the subsequent moves on the board for Stella. Of the 1960 Black Paintings, the emphasis was linear; metallic paints tracing enclosures of geometric shapes in large formats. The to-and-froing of the lines in parallel was given some rapid change of pace by stepping and switching through right-angles to which the canvas stretcher was trimmed. These massive plans, hung vertically, had their strong two-dimensional presences as much by their rejection of the conventional shape of the support as their integration with mural space, using and adjusting to it as complementary to each work's internal proportions.

About 1962 the relative reticence of the stripes expanded so they became bands of pure and semi-transparent colour edged in white. Recession was accomplished by slightly varying the apex height of adjacent pyramids each formed by four triangles laid side by side. This contrast in colour none-the-less maintained the integrity of the plane. Other hexagonal motives divided by bands of colour retained their adhesion to the surface level.

-G.S. Whittet.

Stella, F. (page 2)

Collections:

Stedelijk Museum, Amsterdam; Albright-Knox Art Gallery, Buffalo, New York; Art Institute, Chicago; Stedelijk van Abbe Museum, Eindhoven, Netherlands; Museum of Modern Art, New York; Whitney Museum, New York; Vancouver Art Gallery, British Columbia; Kunsthaus, Zürich; Musée National d'Art Moderne, Paris.

Recommended
Reading

"Literalism and Abstraction: Frank Stella's Retrospective at th Museum" by Philip Leider in Artforum (New York), April 1970; "Stella's New Work and the Problem of Series" by R. Krauss in Artforum (New York), December 1971; "Frank Stella: Recent Work" by J. Hart in Artweek (New York), March 1974; Stella Since 1970 catalogue, text by Philip Leider, (Fort Worth, Texas), 1978.

TILLYER, William

British

Born in Middlesbrough, England, 1938. Studied at Middlesbrough School of Art, England 1957-60; Slade School of Fine Art, London 1960-63. Worked as technician in silk-screen, lithography and etching departments, Chelsea School of Art, London 1963-64. Taught drawing and lithography at Central School of Art, Corsham, England, 1964-71. Lecturer Watford School of Art, England since 1973. Member, Printmakers Council, London. Prize International Biennale, Cracow 1972; Prize, International Graphics Biennale, Ljubljana, 1973.

When I first encountered William Tillyer in 1970 he had already been systematically exploring grid structures for some years, and the thirty intaglio prints he had produced were exhibited at his first one-man-show at the Arnolfini Gallery. Many of the schematic images at this time were about 'enclosed areas having a particular use', but one dating from this period, in which a simple graph field deepens from light to dark blue in horizontal layers, can be read, perhaps, as an early essay in the minimal rendering of landscape.

The grid at this time was a device Tillyer adopted to side-step the need for decisions about mark-making. Although no-one else did so, anyone could theoretically have ruled the grid for him, and his intentions may be compared with those of an artist like van Doesburg of De Stijl, who believed in the removal of artistic handwriting in order to achieve 'a controllable structure, a surface without chance or individual caprice'. As if to make even more remote the vagaries of autography in the years that followed, Tillyer systematised the process even more, in a way not altogether unrelated to the formality of a photomechanical half-tone dot. He printed his etching ground through a precisely ruled screen onto his zinc plate as a chequered resist and then bit the exposed lines with acid in progressively deeper intaglio. Thus by the classic procedure he was able to suggest, using only one ink, a range of colours from the lightest gossamery silver web to deeply interlaced encrustations of darkness. More involved now with pictorial imagery, these large-scale prints concerned spatial orientation and featured shop windows, pools in a bosky setting, a stile through a hedge, or a pavilion among the trees - a cool and unpeopled world, often including expanses of glass or water in which to reflect the surrounding flux of nature. One etching from this time, The Large Birdhouse, won him a major prize at the IV International Print Biennale in Krakow.

Tillyer's imagery embraces not only the twentieth century scientific implication that energy and matter are interchangeable (as Tillyer puts it: 'that everything is the same thing') but points to the essential unity of artistic means, in which line

Tillyer, W. (page 2)

can create both tone and colour, which in turn become shape, so that in the final analysis the form, and the process giving birth to the form, are indivisible and induce a feeling of inevitable completeness. His method also demonstrates a curious ability to reconcile contraries: a potentially afocal grid finds itself in the service of very positively centralised images; despite its planar rigidity, its insistence on a two-dimensional surface, the diagonally etched net is uncannily denied by the strong illusion of hollowed out space; while something precise and linear conveys the nebulousness of atmosphere, and the dynamism of crossed lines mysteriously creates a profound stillness. These prints of 1972 frequently remind me of Seurat's tiny seascape at the Courtauld Institute Galleries, where different concentrations of identically coloured dots of paint portray both sea, sand, and sky in an infinity of space; or of the continuous web of impassive hatching which gives Morandi's etched still-lives such timeless serenity.

- Pat Gilmour.

Collections: Victoria and Albert Museum, London; Arts Council of Great Britain; Museum of Modern Art, New York; Bibliotheque Nationale, Paris.

Recommended Reading 'William Tillyer' by P. Gilmour in Arts Review London, September 1970;
'Graphics: William Tillyer' by P. Gilmour in Arts Review (London), January 1973.

WALKER, John British

Born in Birmingham, England, 1939. Studied Birmingham College of Art, England; Academie de la Grand Chaumière, Paris. Lives mainly in New York since 1973. Arts Council prize for Drawing, London, 1960. Received Harkness Fellowship to the U.S.A. 1969.

Walker extends the dreams of Kandinsky who believed that forms could precisely mirror the inner state; and of Miro; and of all those post-War painters who posited their works with specific emotional values. The use of strange shapes, moulded by a thousand intangible forces, and finally the abstract product of inner necessity, characterizes a certain painting temperament which emerges again and again in history. Walker, in his free decisions to avail himself of many means, carried forward the tradition marked by its indifference to rules of any sort. As Schoenberg said, there is no new art - if it's art, it's new.

What is new in Walker's art is precisely his willingness to explore in depth the avenues of technique and feeling opened by the post-War generation that has come to be called abstract expressionist. He accepts certain assumptions without question. If you work on an eighteen-foot long canvas, for instance, there is bound to be a certain implication of time. Walker accepts the implication and sharpens the metric reading of his canvases by measuring out the key shapes in carefully gauged intervals. Other abstract expressionist assumptions - such as a spatial vision that eliminates vanishing-point perspective and details with disparate levels in illimited spaces - are fundamental to his style. Some attitudes from the previous generation that inform his work: there can be no a priori scheme. Paint is potentially vital in almost any form. Composition depends in each instance on the specific demands of the specific image. Process is the means to image. Passion is the origin of painting. Painting is a solitary, seven-days-a-week affair.

But if Walker extends the abstract expressionist tradition he is not in any way enthralled by it. Rather, he feels free to use the conventional means of a painter to establish new habits for the eye. For instance, Walker uses underpainting as underpainting has always been used, to enhance an illusion of activity beneath the final image on the picture plane. It consists of a battery of textural and chromatic

Walker, J. (page 2)

variations carefully deployed to emphasise his certitudes. He uses a metal grille which at times imposes a honeycomb pattern beneath the skin of the painting in relief, and at times is a sharp, heavily impastoed superimposition of rigid forms. The dissonance he often achieves is troubling, even unnerving to the eye, which travels a gentle luminous surface only to be stopped by power eruptions. Traditional underpainting - those glimpses of the painter's previous decisions - is also there, playing against the unorthodoxy of the grillework. Tremolos of relief in monochrome reveal themselves as the viewer moves to one side, changing what might have appeared an expansive field into a complex of levels in the peculiar Walker spaces. Walker breaks the habits of the eye in the way he uses the traditional means. There is no new art, only art.

- Dore Ashton.

Collections:

Arts Council of Great Britain, London;
Contemporary Arts Society, London; Guggenheim
Museum, New York; Hirshorn Museum,
Washington D.C.; Leeds City Art Gallery,
England.

Recommended
Reading

"The Shape's the thing: paintings by John
Walker", by Dore Ashton in Studio
International (London), April 1971;
"New York: John Walker, Reese Palley" by
John Eldersfield in Art Forum (New York),
June 1971;
"John Walker and the Renewal of Modernist
Painting", by P. McCaughey in Art Inter-
national (Lugano), September 1971;
"Back to the Wall with John Walker" by
John Russell in Art News (New York),
April 1973.

WALTERS, Gordon Frederick

New Zealand

Born in Wellington, 1919. Studied at the Wellington Polytechnic School of Design, 1935-44, and at the East Sydney Technical College, Australia in 1946. Visited Australia again in 1947. From 1948 to 1953 he travelled to Australia and Europe. Awarded Queen Elizabeth II Arts Council of New Zealand Fellowship for 1971.

Gordon Walters' Tama is one of several screenprints and numerous paintings and drawings he has based on the 'koru' motif of Maori art which represents, in a stylised way, the uncurling tip of a palm frond. Walters' earliest 'koru' works date from the 1950s and are characterised by a certain freehand looseness - ragged edges and unruled lines - somewhat reminiscent of Capogrossi's style which was a formative influence on him. But in the early 1960s, influenced by Victor Vasareley and Bridget Riley, the two main progenitors of Op Art (so-called because of its dazzling optical effects), Walters adopted a more severe style using a compass and ruler. In these formal 'koru' works which are, ironically, both abstract and geometric yet fundamentally organic, Walters has achieved most successfully what his fellow artist, Theo Schoon, had proposed to do as early as the 1940s - to achieve a synthesis of European and Polynesian art. Walters obviously recognised in the simple graphic formalism of Maori 'Kowhaiwhai' (rafter painting) an affinity with the aims of the emerging British and European Op artists, and set about systematically and with a remarkable sense of purpose in affecting a reconciliation of styles, which has ultimately acquired an unquestionably distinct character of its own. Walters has described his work as '... an investigation of positive/negative relationships within a deliberately limited range of forms. The forms I use have no descriptive value in themselves and are used solely to demonstrate relation. I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements ...'

- Andrew Bogle.

Walters, G.F. (page 2)

Collections

Auckland City Art Gallery; National Art Gallery, Wellington; The Art Gallery of New South Wales, Sydney; Robert McDougall Art Gallery, Christchurch; Govett-Brewster Art Gallery, New Plymouth; Manawatu Art Gallery, Palmerston North.

Recommended
Reading

Patterns in Art by E.G. Gombrich (London) 1979;
An Introduction to New Zealand Painting 1839-1967 by G. Brown and H. Keith (London/Auckland), 1969;
"Gordon Walters: Painting Number 1" by M. Dunn in Auckland City Art Gallery Quarterly numbers 66/67, Spring/Summer 1978;
"The Enigma of Gordon Walters' Art" by M. Dunn in Art New Zealand (Auckland), No. 9, 1978;
"Gordon Walters: an Interview" in Salient, (Victoria University, Wellington), May 1969.

WARHOL, Andy

American

Born in McKeesport, Pennsylvania, 1928. Studied at Carnegie Institute of Technology, Pittsburgh, 1945-49, (B.F.A. 1949). Worked as an illustrator for Glamour Magazine New York, 1944-50. Worked as commercial artist, New York, 1950-57. Made paintings derived from comic strips and advertisements, New York 1960-61. First silkscreen paintings, 1962. First films, mainly with Paul Morrissey, New York, 1963. Publisher, Inter/View Magazine, New York.

Though not as technically vain or as depressingly labour intensive, Warhol is as much a realist as the photo-realists he admires. Wyeth is one of his favourites. But if, contrary to his intentions, we do take his imagery seriously, then his version of reality becomes the thing T.S. Eliot said we could not bear too much of. Otherwise Warhol's subject reverts to an abstract concept, that of mass production and its embodiment in an arbitrarily chosen set of emblems: news photographs, posters, wallpaper, postage stamps, bank notes, commercial packaging and labels etc. - in short, the visual background noise of our culture, most of which for reasons of mental economy we tend to forget and for reasons of superaffluence we dump and generally pollute with. Warhol coprophagously ingests this effluent of affluence and recycles it back to us as art. While Duchamp, with whom Warhol is often compared, chose the more durable objects for his aesthetic canonisations and performed with high intellectual trumps up his sleeve that eventually brought on the divine indolence, Warhol remains the fetishist of mass produced ephemera and unceasingly persists in his modish role of an establishment Midas for whom art ritual has mindlessly interposed itself between the touching and the quite considerable gold. But Warhol's originality and genius lies more in the illusion created that his soup labels etc. are the originals of which all the millions of 'real' labels in supermarkets are fakes. There is a certain grandeur in this idea, sending, as it does, a salutary ripple of unease throughout the artlover's world. And the corollaries are legion, an obvious one being the proposition that the quality of our reaction to Campbell's Soup Can is a fairly accurate index to our feelings for our total culture - the underlying assumption here being the ancient notion that the whole is reflected in its parts. Why else would relics of the cross be valued? That Warhol in his prime could generate ideas more successfully than most of his contemporaries was, and still is, something very much in his favour. It's hard to see how Warhol could be anything but didactic while people persist in the habit of thinking.

Tim Garrity

Collections: Museum of Modern Art, New York; Albright-Knox Art Gallery, Buffalo, New York; Whitney Museum, New York; County Museum of Art, Los Angeles; Tate Gallery, London; Guggenheim Museum, New York; Moderna Museet, Stockholm; Art Gallery of Toronto, Ontario.

Recommended Reading "Early Warhol: The Systematic Evolution of the Impersonal Style" by John Coplans in Artforum (New York), March 1970;
"Pasolini and Warhol: The Calculating and the Nonchalant" in Art International (Lugano), April 1970;
"An Art Your Mother Could Understand" by Gregory Battcock in Art and Artists (London), February 1971;
"Pop: Interview with Andy Warhol" by P. Tuchman in Art News (New York), May 1974.

WATKINS, Denys

New Zealand

Born in Wellington 1945. Studied at Wellington School of Design 1962-64; Central School of Art and Design, London 1967; Royal College of Art 1968-70. British Council scholarship 1968-70. Returned to New Zealand 1971. Queen Elizabeth II Arts Council Grant 1977; South Pacific Television Travel Scholarship 1978. Part-time lecturer in printmaking, Elam School of Fine Arts, University of Auckland 1971, 1972, 1978, 1980-81. Lives in Auckland.

Watkins, who spent time in England and the West Coast of America during the 1960s, was warmly responsive to the work of the best figurative artists from those countries, such as Richard Hamilton, Ronald Kitaj, William T. Wiley and H.C. Westermann, all of whose work was characterised by an ironic wit and social comment. One can also detect in Watkins' work his enthusiasm for David Hockney, Patrick Caulfield and Kenneth Price. He is a versatile artist who has produced a large body of screenprints; etchings; ink, pencil and pastel drawings; paintings; assemblages; photographs; xeroxes; and installations. Watkins' images are imbued with wry wit which makes cryptic use of readymade images and objects which he cleverly incorporates into compositions which can almost be read like the clues to an allusive crossword puzzle. The picture elements are invariably rendered in an unambiguous pictographic style, coloured simply with bright colours. But the almost dadaistic juxtapositions of disparate objects inevitably frustrates clear interpretations of their meaning. In other cases the point is obvious but presupposes a knowledge of modern art movements - such as the ink and watercolour drawing Morris Louis Staining Device which portrays a Heath Robinson contraption mass-producing bolts of vertically stained canvas. Even more self-referential is the drawing Flood in the Studio from the same period, which directly alludes to the mundane artistic problems the artist was facing in his leaking Waiheke studio.

Andrew Bogle

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Collections: Auckland City Art Gallery; National Art Gallery, Wellington; Dowse Art Gallery, Lower Hutt; Govett-Brewster Art Gallery, New Plymouth; Sarjeant Gallery, Wanganui; Manawatu Art Gallery, Palmerston North; Robert McDougal Art Gallery, Christchurch; Waikato Art Museum, Hamilton.

WESTERMANN, Horace Clifford American

Born in Los Angeles, 1922. Studied at Art Institute, Chicago 1947-54. Served in U.S. Marines 1942-45. Travelled widely in Orient. Has worked as acrobat, logger, carpenter and mason. Grant, National Endowment for the Arts, Washington D.C. 1967; Tamarind Fellowship, 1968; Price, Sao Paulo Biennale, 1973.

Due to Westermann's protean approach to form, materials, and subject matter, his art has lent itself to a variety of designations. Since the beginning of his career, his work has been categorized under a variety of titles and within many different contexts. To some extent, all of the classifications are valid, which is one reason his work presents such an enigma to art historians. His initial productions were greeted as extensions of the Chicago 'Monster School', the group of figurative artists whose work focused on the angst of the human condition. This was followed shortly thereafter by his inclusion in the Oakland Art Museum's Pop Art precursor 'Pop Art USA' and in the 'New Realism' exhibition shown in Europe in 1964. As with other artists appropriating ready-made imagery in their work, Westermann was initially described by critics as a neo-Dadaist. In 1968 he was included in the Museum of Modern Art's exhibition 'Dada, Surrealism and their Heritage'. At the same time, the influence of his bizarre personal vision spread to the West Coast and he was treated as a forerunner of 'funk art' in the 'American Sculpture of the Sixties' exhibition in Los Angeles. In addition to these better known and more popular classifications, Westermann's art has also been discussed in terms of narrative, antiformalism, folk craft, and language.

This kind of expressive freedom that prevented specific classification of his work inspired succeeding generations of artists. His influence was particularly prevalent among third generation Chicago painters such as Jim Nutt, Ed Paschke, and Karl Wirsum.

An impact similar to the one Westermann exerted in Chicago was felt in San Francisco where an equally strong tradition of non-formalist art existed. Westermann's predilection for discredited materials, autobiographical themes, and punning became a source of inspiration, both personal and aesthetic, to a group of artists including William Wiley and Bruce Nauman. His freewheeling attitude about the possibility of making art without reference to taste and his exploitation of the vernacular subject matter were

Westermann, H.C. (page 2)

integrated into a body of work categorized generally under the rubric 'funk' (a term adapted from jazz which referred to unsophisticated, visceral sounds drawn from folk traditions).

Through his own exhibitions and through these later generations of artists, Westermann exerted a tremendous regional influence. For younger artists he opened a door onto a new realm of sculptural possibilities. His rejection of a strictly formalist approach to composition, his willingness to make art out of otherwise ungainly aspects of American culture, and his use of narrative have become standard elements among otherwise disparate styles.

- Barbara Haskell.

Collections: Museum of Art Pasadena; Walker Art Centre Minneapolis; Whitney Museum, New York; Art Institute, Chicago; County Museum of Art, Los Angeles.

Recommended Reading 'On Westerman: H.C. Westermann Catalogue' by Max Kozloff (Los Angeles) 1968;
'New York: H.C. Westermann, Frumkin Gallery' by Carter Ratcliff in Art International (Lugano) September 1970;
'H.C. Westermann, Allan Frumkin Gallery' by E. Wassermann in Artforum (New York) December 1971;
Documenta 5 catalogue (Kassel) 1972;
H.C. Westermann catalogue, Whitney Museum of American Art, New York.

WHITE, Robin

New Zealand

Born in Te Puke, 1946. Studied Elam School of Fine Arts, University of Auckland 1965-67. Moved to Bottle Creek, Paremata, 1909. Co-founder of The Bottle Press, 1969. Part-time teacher at Mana College, Porirua, 1971.

Robin White's A Buzzy Bee for Siulolovao 1977 is a playful allusion to the well-known New Zealand painter, Don Binney's compositional device of placing a native bird above some aspect of the New Zealand landscape. White, who studied under Binney and was obviously much influenced by his painting style, and choice of subject matter, tends however to include more personal references in her images, such as the child's buzzy-bee which has featured in several of her works. In yet another print, Michael at Allan's Beach 1975, which is a portrait of her son, the bird motif appears in an ironic form - a dead seagull at the child's feet. Binney has made few prints, but Robin White is a prolific screenprinter who hand cuts her own stencils and prints her images. Her graphic style is eminently suited to screenprinting on account of her use of a restricted colour range, simplified forms, bold outlines and bright colours.

Andrew Bogle

Collections:

Auckland City Art Gallery; National Art Gallery, Wellington; Auckland University; New Zealand Department of Education; Robert McDougall Art Gallery, Christchurch; Turnbull Library, Wellington.

WILEY, William

American

Born in Bedford, Indiana. Studied San Francisco Art Institute, 1956-60, 1961-62. (B.F.A. 1960, M.F.A. 1962). Associate Professor of Art, University of California, Davis 1962-65; Instructor, San Francisco Art Institute, California, 1963, 1966, 1967; Art Instructor, University of California, Berkeley, 1967; Instructor, School of Visual Arts, New York, 1968; Art Instructor, University of Colorado, Boulder, 1968. Print Purchase prize, San Francisco Museum of Art, California, 1959; Painting Prize, Art Institute, Chicago, 1962; Sculpture Prize, Los Angeles County Museum, 1967; Purchase Prize, Whitney Museum, New York, 1968.

The surrealist elements that run through William Wiley's paintings and constructions are tempered by a kind of zany, dude dadaism and a beguiling lyricism. A look at his work reveals an honest love of the land and a genuine, child-like interest in minutiae. This quality in turn is reflected in Wiley's style. In his two-dimensional works there are unmistakable references to comic strips, coloring books and children's book illustrations. Applied to the adult world of landscape painting, mysticism and ecology, they create an off-balance, fresh quality that is part of Wiley's distinction.

He seems very much a California artist but one who has been, as they say, around. Any naivete he may display is strictly faux. His work abounds in visual and verbal puns. Yes, verbal. He is an artist much given to words. He likes to write all over his work - to include passages from logs, or notebooks, or fragments from letters to or from friends. He belongs to a kind of circle of like-minded fellow artists and there are constant cross-references to the work, lives, personalities, etc. of the circle.

Wiley's draughtsmanship is very fine with live, strong, interesting line, a little like those picture puzzles where you are supposed to locate and identify various hidden images. This incorporation of commonplace, popular material is somewhat related to Pop art - in the way, say, of relating to such things as Andy Warhol's colour-me-by-numbers paintings. But Wiley's interests and direction are far more consciously "artistic" in technique than the products of most Pop artists. It can even be said that, in the end, his work has elegance.

Wiley, W. (page 2)

This is related to the lyricism I spoke of and goes along with a gentleness and whimsy characteristic of much of Wiley's output. He likes to draw imaginary maps, to make charts and give directions. Besides orthodox painting on canvas he often introduces the third dimension incorporating feathers, rope, sticks, string, branches, etc. suggestive of American Indian artefacts, of camping trips, of cowboys-and-Indians. There are echoes of fetishism and secret rites, of poetry and religion, of children's games in his work, and its success lies in the imaginative synthesis he has made from such complex and various subject matter. His work suggests that of a man deeply sympathetic to the American Far West and to the development of twentieth century art - a kind of pioneer who has read Proust.

- Philip Pomeroy.

Collections: San Francisco Museum of Art, California;
Museum of Modern Art, New York; Art Institue,
Chicago; Stedelijk van Abremuseum, Eindhoven;
Whitney Museum, New York.

Recommended
Reading "Metaphysical Funk Monk" by John Perreault,
in Art News (New York), May 1968;
"Beyond Literalism but not beyond the Pale",
by Dore Ashton, in Arts Magazine (New York),
November 1968;
"William T. Wiley and William Allan: Meditating
at Fort Prank" by Emily Wasserman, in
Artforum (New York), December 1970;
"Funky Wiley" by Douglas Davis, in Art
International (Lugano), December 1971;
"William T. Wiley" in Newsweek (New York),
January 1972.

PRINTMAKING TERMS

Intaglio

One of the four divisions of printmaking. Intaglio includes etching, engraving, drypoint, aquatint, mezzotint and other processes in which the image is cut below the surface of the plate. The ink is forced into the grooves, the surface is wiped clean, and the print is made by the pressure of the press which forces the dampened paper into the grooves of the plate to pick up the ink.

Aquatint

An intaglio process in which the surface of a metal plate is sprinkled with acid-resistant granules (e.g. resin) which adhere to the plate when heated. The plate is then submerged in acid which bites into the spaces between the granules. These bitten areas hold the ink and, when printed, produce areas with a range of tonal values.

Etching

An intaglio process in which an acid-resistant substance is applied to a metal plate; the image is drawn in the substance, exposing the metal plate. The plate is then submerged into an acid bath which bites into the areas of exposed metal.

Drypoint

An intaglio process in which the image is incised directly into a metal plate with a hard steel or diamond point.

Mezzotint

An intaglio process in which the surface of a plate is roughened with a curved, serrated rocker, resulting in tiny indentations. These roughened areas produce a dark background when the print is pulled. Burnishers may be employed to smooth out some areas, which, when printed, result in lighter tones.

Lithography

One of the four basic divisions of printmaking - planographic or flat surface printing. The process is based on the incompatibility of grease and water. An image is drawn with a greasy substance on a stone or plate; the surface is chemically

Printmaking Terms

treated, sponged with water, and inked. The greasy drawn image accepts the ink, while the wet areas repel it. The print is made as the pressure of the press transfers the ink to the paper.

Screenprint

One of the four basic divisions of printmaking - stencil printing. A stencil, applied to a woven silk or synthetic screen, blocks out areas on the screen. By the pressure of a squeegee, paint or ink is forced through the open screen areas onto paper or another surface.

Relief

One of the four basic divisions of printmaking. Relief includes woodcut, linocut, blockprint, etc., in which the image is printed from the surface of a block or plate; areas cut or chiseled below the surface will not print. The surface of the block is inked, and a print is made by transferring the inked image to paper by hand pressure (burnishing) or through the pressure of a press.

Woodcut

A relief process in which the image is printed from the surface of a block of plank grain wood; areas cut or chiseled below the surface of the block will not print.

Mixed Media

In printmaking, the combining of two or more processes, techniques or materials to produce a print.

