

here  
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**peter alexander  
dan christensen  
robert graham  
jack krueger  
david lee  
bruce nauman  
william pette  
robert ryman  
fred sandback  
alan saret  
richard serra  
keith sonnier  
richard tuttle**

**an exhibition of  
thirteen artists**

# **here now**

**january 10 - february 21, 1969  
the first exhibition  
sponsored by  
steinberg art gallery associates  
(saga)**

**washington university gallery of art  
steinberg hall  
st. louis, missouri**

## **lenders to the exhibition:**

Mr. and Mrs. Adam Aronson, St. Louis

Richard Bellamy, New York

Bykert Gallery, New York

Leo Castelli Gallery, New York

Dwan Gallery, New York

Robert Elkon Gallery, New York

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Noah Goldowsky Gallery, New York

Mr. and Mrs. Joseph A. Helman, St. Louis

Kornblee Gallery, New York

Betty Parsons Gallery, New York

Mr. and Mrs. Eugene M. Schwartz, New York

Mr. David Whitney, New York

Nicholas Wilder Gallery, Los Angeles

## **preface**

“Here and Now”, an exhibition of works by 13 young Americans, marks the inaugural effort of the newly-formed Steinberg Art Gallery Associates. This group of art enthusiasts, working to support activities at the Washington University Gallery of Art in Steinberg Hall, has set its goal to achieve an understanding of the mind and works of the contemporary artist. Esthetically speaking, nothing has been more difficult in the modern world than a judicious and reasoned judgment or appraisal of the art of one’s own time. Nor could anyone presume to have sure answers to this vast question. But, it is surely a role in the lives of educated men, and unmistakably within the context of the university community, to seek to know the best of one’s own era, to be receptive to research and discovery, to be eager to see and learn. Such is the youthful and enduring character of the university which premeates all of its activities whether in the arts or sciences. The result of this exhibition is to underscore the immense variety and energy of young artists at work now.

I would like to thank all the people whose co-operation and interest have made this exhibition possible. I express my special thanks to the following: Mr. Joseph A. Helman, President of SAGA, whose enthusiastic intelligence as a collector has been an effective aid for our entire project; Miss Mary King, art critic for the St. Louis Post-Dispatch, whose knowledge of current developments and willingness to share them have been invaluable; Mr. David Sewell, candidate for the PhD. in the Department of Art and Archaeology at Washington University, who, with personal knowledge and contact with many of the artists, wrote the excellent catalogue essay; the several dealers, collectors, and artists

whose immediate and generous co-operation have been gratifying; and the members of SAGA, so many of whom have devoted their efforts toward every detail to ensure success, and without whom this exhibition and its programs would not have been possible.

Robert T. Buck, Jr.,  
Director  
Gallery of Art  
Washington University

"European art since Cubism has been a history of permuting relationships around the general premise that relationships should remain critical. American art has developed by uncovering successive alternative premises for making itself."

Robert Morris, 1968

"We have confidence in our experience"

David Lee, 1966

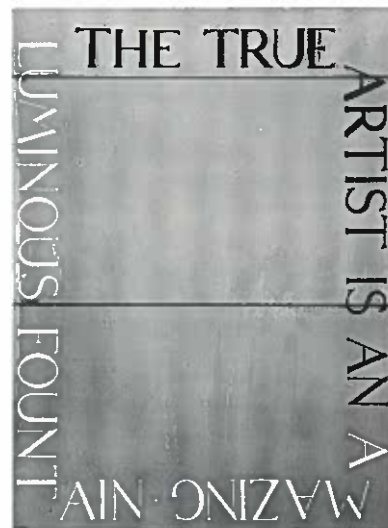
This exhibition brings together for the first time a select group of young artists whose works, though perhaps not yet well-known outside a small circle of admirers on the east and west coasts, are considered to be of outstanding quality. The majority of these artists are in their twenties and, while a number of them have had one-man shows during the past several years, most are just beginning to exhibit extensively. With the exception of William Pettet, Peter Alexander and Robert Graham, who are from Los Angeles, all live and work in New York City. It is worth noting that only a few of them are well-acquainted with each other and, as the resilient diversity of work in this exhibition demonstrates, their group presence here should in no way implicate them in anything like a consciously motivated school or movement. Further, this exhibition — unlike many — infers no single theme or literary rubric as a prefatory guideline to creative motivation or viewer perception. A single theme would not only not hold up against highly individual and unrelated works of art but, much worse, would tend to deceive by impeling one to see with a single set, to blur crucial distinctions, and to subliminally collectivize the intentions and efforts of artists who are clearly autonomous.

It would be almost wholly misleading, however, to suggest that the premise of this exhibition resides solely within the desire to display new work chosen in some impartial, statistical manner. The selection of these particular artists is obviously and emphatically partial, not just in the sense of asserting arbitrary priorities in a game of historical prophecy, but in the belief that it is possible to recognize original modalities newly postulated within, and devolved from, the aggressively mobile esthetic dimensions of the nineteen sixties.

Familiarity with these dimensions—with the key artists and issues which concern them — is mandatory if one

is to achieve a meaningful relationship with the works in this exhibition.<sup>1</sup> This general qualification, which is applicable to most Western art since the Renaissance, is critically pertinent to recent American art because modern developmental progressions no longer operate only as domesticated patterns of variation within a single, general context (as, for example, do the related changes in fresco painting from the Brancacci Chapel to the Vatican Stanze). Rather, they now occur in multiple ways that seem to cause an *entire* context of certain materials, attitudes and expectations to be rapidly transformed or essentially supplanted by alterations and revisions so radical that they often leave little or no evidence of those extrinsic relationships that help to give the new work external signification.

These works, then, require a willingness to discover their separate contexts and contextures. Toward this goal, and although there is not sufficient space here to provide consideration of each one of these artists, it may be useful to offer a brief, speculative indication of what may be some of the primary concerns of at least a few of them.



Bruce Nauman, "Window Screen", 1967 (Not Shown in Exhibition)

On one level, many of these works openly concern themselves with viable responses to formal themes and problems and rather obviously do not invite reading as disguised metaphors cryptically pointing toward multiple layers of an arcane symbolism. This situation is, of course, less true of Robert Graham's delectable, somewhat peregrine, wax fantasies of suburban nudist frolics, and is considerably more true of the directions taken, for example, by Fred Sandback and Jack Krueger, each of whom are involved with very different aspects of succinctly declared linear definitions of space, volume, shape and surface.<sup>2</sup>

Interpretationally, this need not at all imply a trepanned humanism but, rather, may initially shift critical, heuristic entrance to basic, empirical considerations of formal criteria and position. In this general sense, many of these works seem to locate themselves syntactically outside or between those language groupings familiarly associated with painting and sculpture and separable categories. Few works, with the possible exception of Jack Krueger, Peter Alexander, and certain works by Alan Saret, actively seek to maintain themselves as free-standing sculpture in any traditional or realizable familiar sense of the term, and only Dan Christensen and William Pettet seem involved with the general scale and exterior format of painting as it has come to be known during the past twenty years.

The work of both Christensen and Pettet seems coextensively locatable within that general axis of concerns which Clement Greenberg and his progeny have called "modernist" painting.<sup>3</sup> While their formal interests and imagery are quite different, both artists — in marked contrast to other directions in this exhibition — choose to maintain the requisites of a fairly large scale, vertically hung, stretched and framed canvas as a self-perpetuating historical modality measurable by an index of maturity franchised in the work of such painters as Louis, Stella and Olitski. In comparison, however, to the involving orders of slightly bled, linear bands and well-defined color-forms or fields of these artists, both Christensen and Pettet pursue a more internally elusive and much less geometrically structured handling of

surface imagery. Both, through different modes of real virtuosity, achieve a sprayed surface luminosity that is richly dense at the same time that it is expansively buoyant.<sup>4</sup>

Utilizing a detergent mixed with his pigments to lower their surface tension, Pettet deposits an astonishingly saturated fluidity of means that is strongly reinforced by an unassuming abandonment of partite composition. This does not mean a lack of internal structure. On the contrary, one of the remarkable achievements of his work is his ability to sustain an ingeniously coalesced, perlitic field of color structured on both primary (or primeval) and subtly cultivated levels of perception. On one level there is an infiltrating randomness of unpatterned stains and splotchings that seem to have an instinctively threatening, mold-like diffusiveness, yet dominated on another level by a pervasively more singular, unsentimentally personal, auroral mood that one perceives almost as an unconscious fabric of sensations which can neither be quite consciously grasped nor repressed, like dreaming in reverse. The unique variation of this mood in each work, as well as the sense of an underlying, effulgent surface energy, is reminiscent of Pollock, though Pettet's autonomy is defined more by his ability to somehow guarantee these qualities without an extraneously determining compositional enthusiasm.

One of the most tough-minded, inclusive directions in this exhibition is maintained by David Lee, whose work has developed out of those extremely difficult problems in painting concerned with internal stability in relation to the pseudomorphic dimension of all painted imagery.

Valuing a pictorial objectivity that will be widely unrestrictive and at the same time do away with personally asserted (and ultimately subjective) surface configuring, Lee utilizes large, rectangular, quarter-inch thick sheets of transparent, monochromatic plastic hung from the ceiling by clear nylon line. Four sheets of a single color typically constitute a single piece of work. Within a single work the sheets hang at equal intervals and heights, and are sufficiently distant from each other



to permit easy, casual maneuvering through and around them. The lateral relationships of the sheets within a work are determined by graphically plotting four positions on a "French curve" draftsman's template — an arbitrary organizing (and organicizing) device that punningly embraces and, in a sense, summarizes European art since Poussin.<sup>5</sup> Lee's work does not intend or require self-focus as an isolated or isolating art object with coyly discoverable ideal viewpoints or compositional relationships. Instead, the work seeks to focus — or attune — its environment by establishing with it a reciprocal frequency of fleetingly diaphanous, refracted images and reflections that quietly amplify and calibrate the normal, daily potentials and qualities of being in the environment. The colors he chooses are relatively impersonal in order that the capacity of a work to sustain an expanding synthesis will not overload perception with a dominant association. His work neither demands nor interferes.

In very provocative ways an overwhelming preponderance of work in this exhibition utilizes loosely structured, provisionally contoured materials and processes that often seem to undermine and challenge those esthetic and commercial values which hold solidity, uprightness, firmness and rigidity to be primary qualities of the well-made and durable. Many works investigate qualities of relations between themselves and their surroundings, often handily utilizing wall corners or penumbral areas in a manner that tends to assert the beauty of expedience and ease rather than agony and ecstasy.

In the work of Keith Sonnier, Richard Serra, Alan Saret, and — to a lesser extent — Bruce Nauman, there is a manifest interest with a kind of highly localizing transformation of what first appear to be either discarded or simply unidentifiable materials. However, unlike past work involved with the found object or that strata of retailed and weathered junk refuse heavily endowed with the associations of a particular social biography, these four artists utilize an uncut, wholesale range of casting materials, wires and fabrics which are essentially new and unused, although their final appearance may sometimes have the look of being aged or battered.

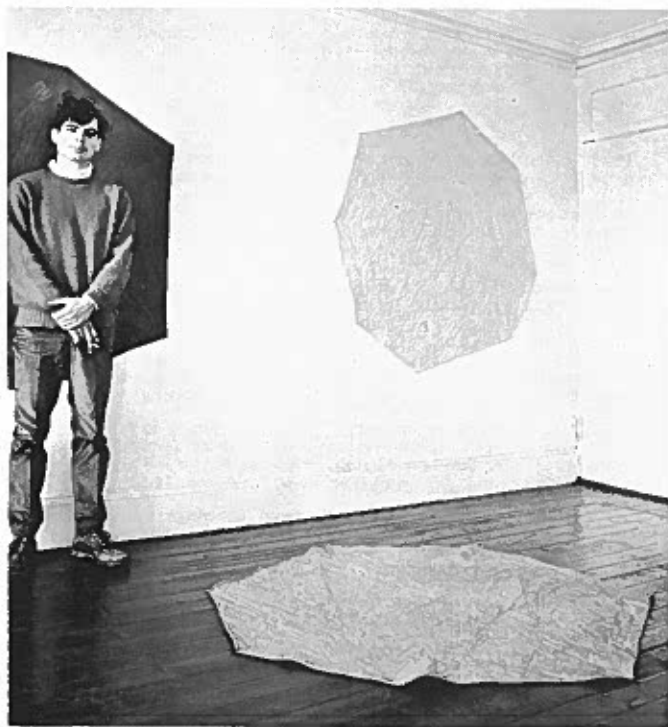
While these four artists work toward entirely different goals, they operationally tend to share a concern with exploring possibilities often largely determined by the constituent conditions of the materials and processes employed. This is not the same as the "truth to materials" ideal popular during the 'forties and 'fifties, but instead focuses on unravelling or deactivating the nature and rapidity of creative facture (in the sense of the making of making) and allowing the basic, specific properties within a given circumstance to become the determining premise or general format of a finished work.<sup>6</sup>

Elements of this orientation, which are much less important to Sonnier and Nauman, are particularly visible in certain works by Richard Serra and Alan Saret. In significant ways, Saret uses this direction more as a context for dealing with many of the problems central to the work of painters like Pollock and Rothko. In those works utilizing clustered chicken wire (a material which is really neither as "humble" nor technically ephemeral as one might need to suppose), Saret transposes and magnifies the interstitial fabric and texturing process of canvas painting. In an infrastructure of sensitively considered linear zones and spacial passages, he *literally* creates an interpenetrating contiguity of softly sprayed color planes that is startling as an ironic fusion of gracefully articulate, often luminous painterly qualities within an amorphous and slightly awkward sculptural condition.

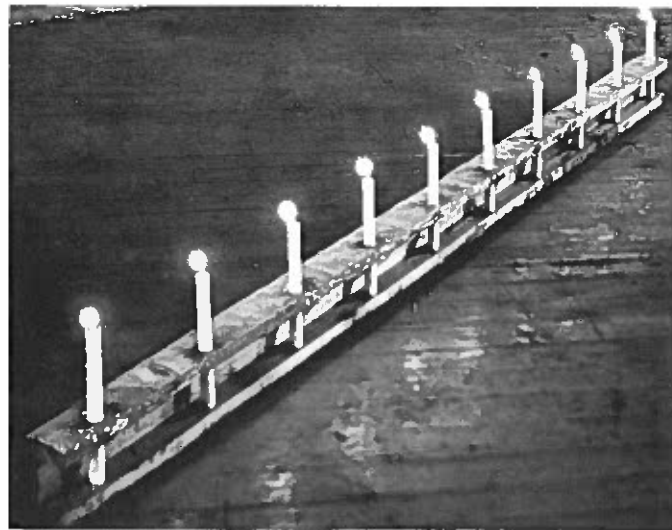
The self-reflective conversion of this facture modality is apparent as one major aspect of the multiple directions in Richard Serra's work. In his lead floor pieces, for example, a 6 foot square sheet of malleable lead is manually torn and shaped during a single period of activity (the time the work is made is its title). The resistance of the material requires decisions and actions to be greatly reduced in speed and permits a kind of slow-motion reifying of psychic velocities which, as they unfold in time, are retained as an expressive inventory of specific qualities and states of information (such as the "tear" of the tearing) about the event which is itself the work. This conversion of actions and attitudes into specific, transpositional states is richly

expressed in Serra's fiberglass and latex rubber casts of doors and corrugated roofing material. His large, untitled orange floor piece, for example, possesses an intensely engaging sense of a self-delayed, freshly scarred, seam-joined gravity isolated and held together in a unique state of transposed dislocation. On one level, the work of both Serra and Saret have the quality of being cultivated instabilities or dislocations that describe themselves by the way they expressively relocate such primal stabilities as matter, density, and gravity. In this sense, the territory is the map.

In the work of Bruce Nauman (who, preceding Robert Morris, was one of the first to explore this general direction), these factors become the coordinates for an overtly lyrical, erotic solipsism infused with brilliantly original quantities of Duchampian irony and a purposefully adolescent mysticism.<sup>7</sup> Both Nauman and Keith



Richard Tuttle, in His Studio



Richard Serra, "Candle Piece" 1968 (cat. no. 28)

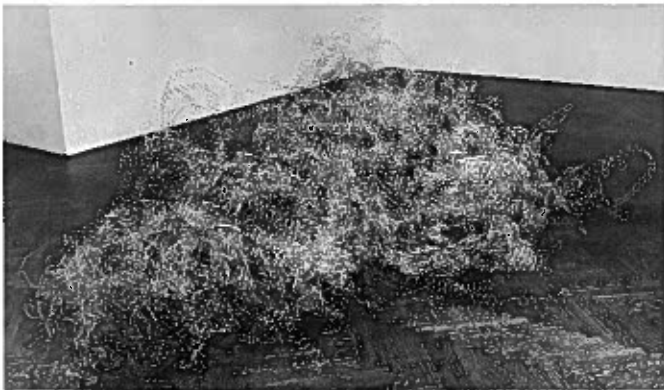
Sonnier cultivate a very taut subjectivity, although through a totally different handling and use of types of materials.

In Sonnier's work these materials — lengths of colored silk, cheesecloth, wire-mesh screen — assert a powerful and masterful integrity maintained in a state of tension between their tendency to be somewhat sleazy and luridly unstable, and a concerned reworking that is acutely sensitive and resolute. Although his materials call to mind the atmosphere of yardage racks in basement dime-stores or war surplus outlets, their formalized translocation and highly deft, back-sided joining with other substances (auto-body filler paste, hemp twine, staples, angel's hair) achieves a kind of non-objective alchemy that circumvents obvious social metaphor or intent. What is remarkable and astonishing in Sonnier's work is the overpowering sense of a fugitive, almost subversive, continuum of qualities that constantly revitalize and maximize themselves by collusively appropriating and then negating all traditional esthetic means and goals. His *Cloth and String Piece*, for example, treats such formal conditions or possibilities as closed and open form, the articulation of



mass and space, and the brushing or staining of pigment on cloth, with a highly critical and intensely objectified cultivation of what are historically their most retrograde attributes or esthetically minimal performance expectations. The work brilliantly sustains itself between categories by evoking a collapsing paralysis of formal expectations which, adjunct to the sense of a cohesive plenitude of unforeseen qualities, allows it to act as a semaphore in an estranged confrontation that is self-informing.

In a number of ways the works in this exhibition are very surprising. In significant contrast to those more well-defined styles of the recent past that have based themselves on a serial or consistent repetition of economized themes, forms and materials structured within a rigorous prefiguring, there seems to emerge in the work of many of these artists a very disarming ability to simultaneously employ a multiple range of diverse materials and imagery. In opposition to the prophecies of a technically rarefied, cybernetic, computer esthetic that many have predicted would characterize future art, a number of these artists clearly and aggressively move towards a very non-empyrean, "goods and wares" level of modest materials and scale within the context of a pluralism of highly variable alternatives. In this regard (and realizing that everything anticipates everything), it would be possible to cite the work of Claes Oldenburg, Jasper Johns, and (in a more distantly per-



Alan Saret, "Untitled" 1968 (Not Shown in Exhibition)

vasive way) Marcel Duchamp as precursive influences upon some of the major tendencies here. However, networks of influences and contexts are useless unless they serve to offer the type of epistemic reification that permits at least some kind of real and intimate reciprocity with works of art. For finally, the making of art and the viewing of it are consonant only within the context of respect for what is not yet known about oneself.

David Sewell  
Washington University

1. There are several books which may be particularly helpful in this regard. See the two anthologies of essays edited by Gregory Battcock, The New Art (1966), and Minimal Art (1968); Maurice Tuchman (ed.), American Sculpture of the Sixties (1967); and Jack Burnham, Beyond Modern Sculpture (1968).

2. For Robert Graham, see Udo Kultermann, The New Sculpture (1968). For Jack Krueger, see Edwin Ruda, "Jack Krueger: Frontiers of Zero," Artforum (April, 1968), pp. 50-53.

3. For this thesis and a good example of the way it's used for recent art, see Clement Greenberg, "Modernist Painting," reproduced in Battcock, op. cit.; and Michael Fried, "Shape as Form: Frank Stella's New Paintings," Artforum (November, 1966), pp. 18-27. Briefly put, Greenberg's thesis is a kind of esthetic Darwinism that envisions art forms (painting and sculpture) since Manet as species subject to identity extinction through servitude and capable of autonomous survival only by subjecting themselves to a continuing process of inner purification as self-redefinition. "Modernist" works locate themselves on a presumably open-ended ablation scale and, in the view of Greenberg and his friends, it becomes the responsible task of the critic to describe how those formal qualities in a "major" work uniquely prevent esthetic hybridity. I do not mean to imply criticism of those artists exalted by formalist critics, but to suggest, on the contrary, that great work without iconography cannot be illuminated (as Michael Fried continues to prove) only by descriptive inventories of formal characteristics, but also must include considerations of why an artist has created particular forms by attempting to describe, for example, relationships between appearance and the sense of expectation or exclusion and inferentially extrapolating toward broader frameworks of behavior, motives, and values in the context of a specific historical climate which itself becomes part of the work's meaning.

4. This is true of more recent works by Christensen, who has simultaneously worked in both rigidly systemic as well as forcefully loosened, luminous directions. See Max Kozloff, "Light as Surface: Ralph Humphrey and Dan Christensen," Artforum (February, 1968), pp. 26-30.

5. This configuration is apparent only from drawings usually mounted near a work. For more insight into some of Lee's attitudes, see his article, "A Systematic Revery from Abstraction to Now," reproduced in Battcock (ed.), Minimal Art (1968).

6. This idea is derived from a richly succinct and remarkable article on the problem by Robert Morris, "Antiform," Artforum (April, 1968), pp. 33-35.

7. For Nauman, see Fidei A. Daniele, "The Art of Bruce Nauman," Artforum (December, 1967), pp. 15-19; and Robert Pincus-Witten, "New York," Artforum (April, 1968), pp. 63-65.

I would like to express my sincere thanks to Professor Lawrence D. Steffel, Jr., Mr. Robert Buck, and Mr. Joseph A. Helman for the many ideas and thoughtful assistance they offered during the writing of this essay.

# catalogue exhibitions

NOTE: The following artists have supplied several drawings as supplementary material *not otherwise noted* in this catalogue: Christensen, Graham, Lee, Nauman, Sandback, Saret, and Tuttle.

# peter alexander

Born: Los Angeles, 1939

Education:

University of Pennsylvania 1957-1960  
University of London 1960-1962  
University of California, Berkeley 1962-1963  
University of Southern California 1963-1964  
U.C.L.A. (B.A.) 1965  
U.C.L.A. (M.F.A.) June 1968

Exhibitions:

*Group Shows:*

*U.C.L.A. Invitational*, University of Hawaii, 1964  
*15th National Print Exhibition*, Brooklyn Museum,  
New York, 1965

*Man and His Environment*, Long Beach City  
College, 1965

*Drawings of Southern California*, Long Beach  
Museum, 1966

*All California Print Exhibition*, 1966-67  
American Federation of Arts Traveling Exhibit,  
1967

Fleisher-Anhalt Gallery, Los Angeles, 1967  
*Mini Art*, Lytton Center of Visual Arts, Los  
Angeles, 1967

*Small Images*, California State College, 1967  
*New Work Southern California*, University of  
California, San Diego, 1968

*West Coast Now*, Seattle Museum, 1968  
*Plastics Los Angeles*, California State College,  
1968

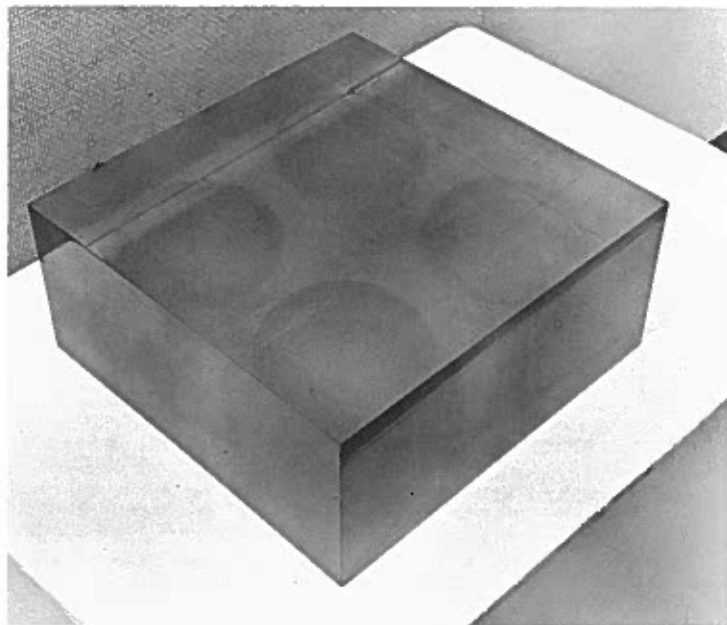
*New Talent Southern California*, Lytton Center of  
Visual Arts, 1968

*One-Man Shows:*

Bowers Museum, Santa Ana, 1964  
Gallery Simon, Pasadena, 1965  
Los Angeles Municipal Art Commission 1966

1. *Untitled / 4 Spheres*

Polyester resin, 1967  
4½ inches x 13 inches x 13 inches  
Courtesy, Nicholas Wilder Gallery, Los Angeles



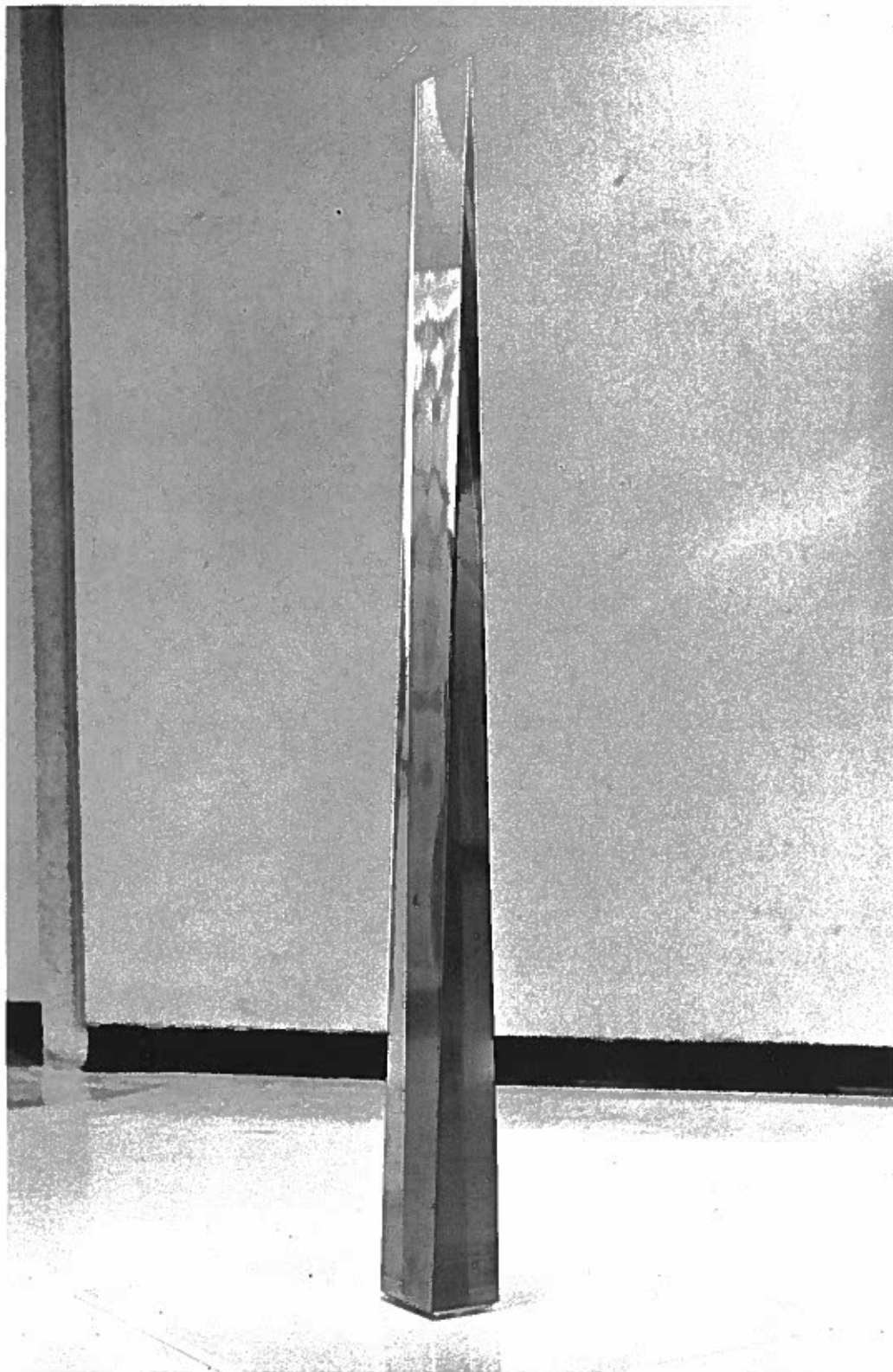
Peter Alexander, *Untitled/4 Spheres*, 1967, (cat. no. 1)

2. *Untitled / Violet Wedge*

Polyester resin, 1968  
62 inches x 5¼ inches  
Courtesy, Nicholas Wilder Gallery, Los Angeles

3. *Untitled / Blue Window*

Polyester resin, 1968  
23 inches x 23 inches x 5 inches  
Courtesy, Robert Elkon Gallery, New York



Peter Alexander, *Untitled/Violet Wedge*, 1968, (cat. no. 2)

# dan christensen

Born: Lexington, Nebraska, 1942

Education:

Kansas City Art Institute

Exhibitions:

Group shows, Noah Goldowsky Gallery, N.Y.

1966-67-68

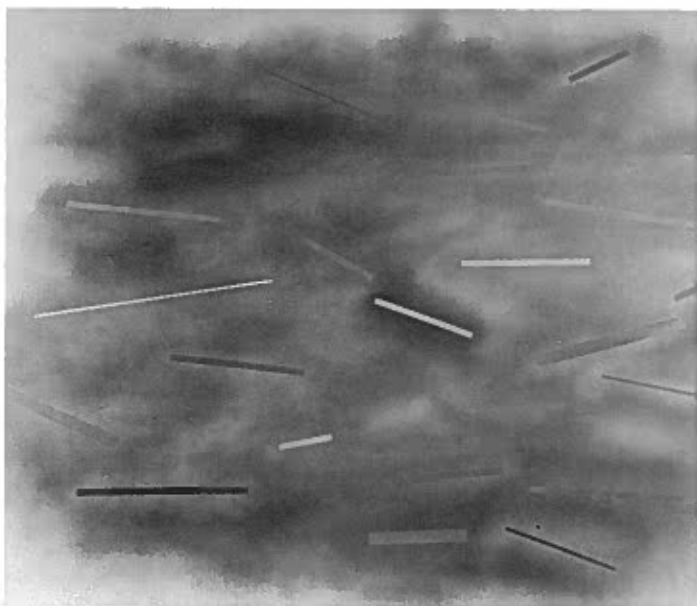
Whitney Museum Annual Exhibition, N.Y. 1968

Galerie Ricke, Cologne, 1968

Galerie Zwirner, Cologne, 1968.

(February, 1969: André Emmerich

Gallery N.Y.; Corcoran Gallery of Art,  
Washington, D.C.)



Dan Christensen, Lambert, 1968, (cat. no. 5)

4. *Untitled*

Acrylic on canvas, 1967

100 inches x 100 inches

Collection, Mr. and Mrs. Adam Aronson, St. Louis

5. *Lambert*

Acrylic on canvas, 1968

100 inches x 130 inches

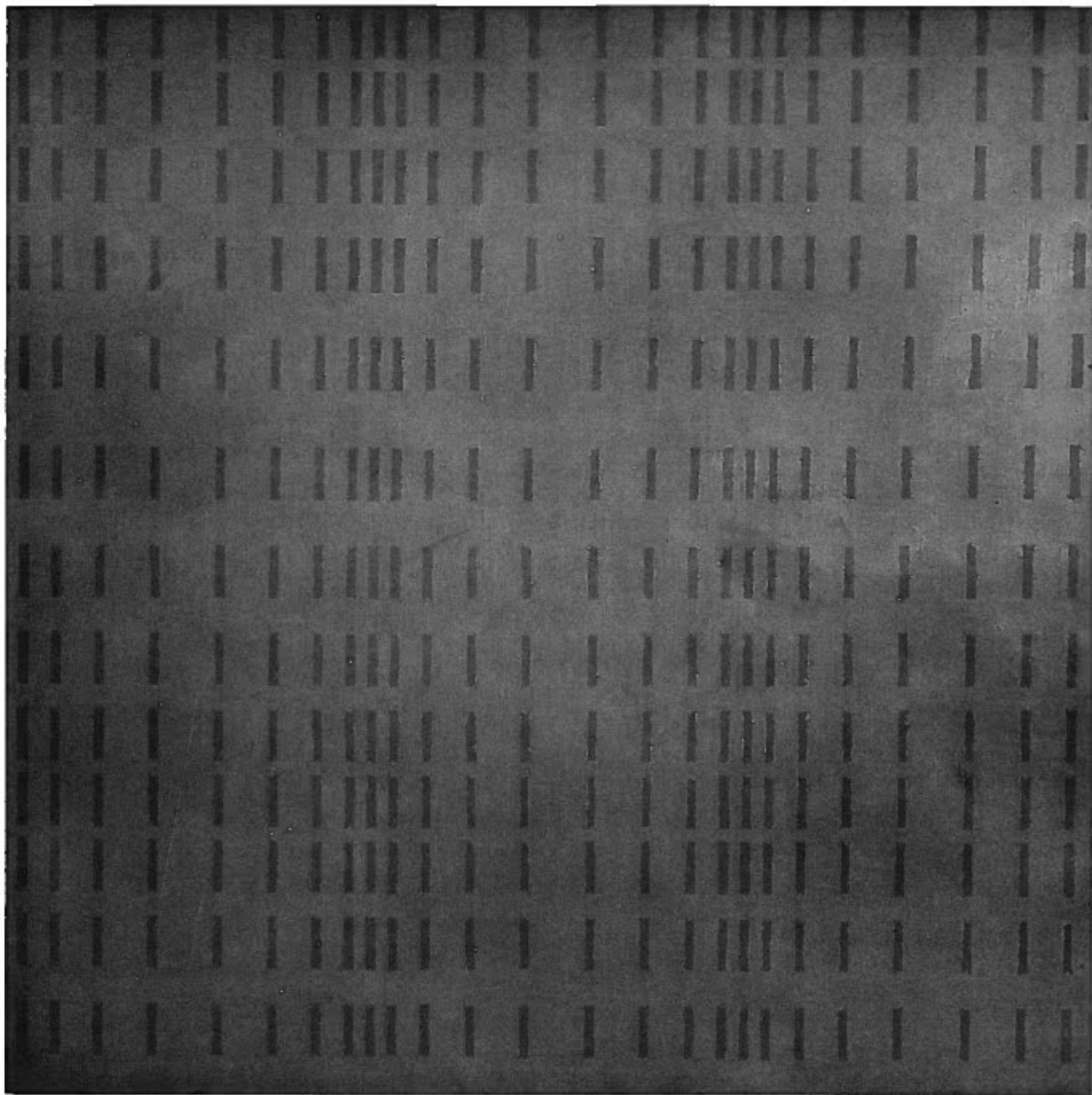
Collection, Mr. David Whitney, New York

6. *Flur*

Acrylic on canvas, 1968

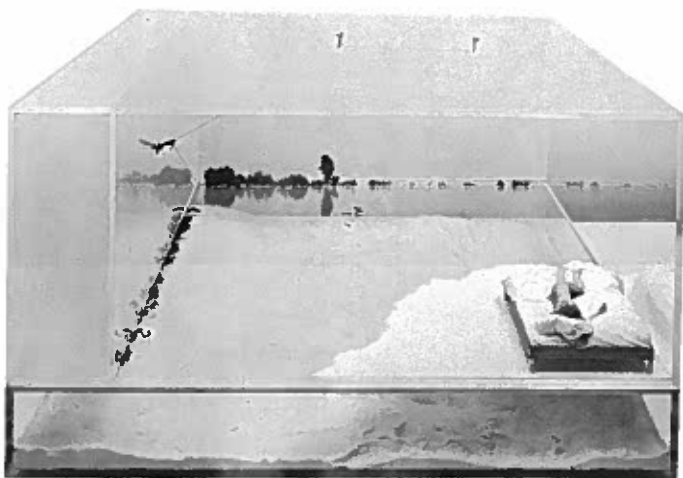
100 inches x 130 inches

Collection, Mr. and Mrs. Eugene M. Schwartz,  
New York



Dan Christensen, Untitled, 1967, (cat. no.4)





Robert Graham, *Untitled*, 1968, (cat. no. 9)

# robert graham

Born: Mexico City, 1938

Education:

San Jose State University  
San Francisco Art Institute

One Man Shows:

Nicholas Wilder Gallery — 1966  
Nicholas Wilder Gallery — 1967  
Galerie Thelen, Essen, Germany — 1967  
Kornblee Gallery, New York — 1968

7. *Untitled*

Mixed media, 1968

20" x 20" x 11½"

Courtesy, Nicholas Wilder Gallery, Los Angeles  
and Kornblee Gallery, New York

8. *Untitled*

Mixed media, 1968

26" x 18½" x 10½"

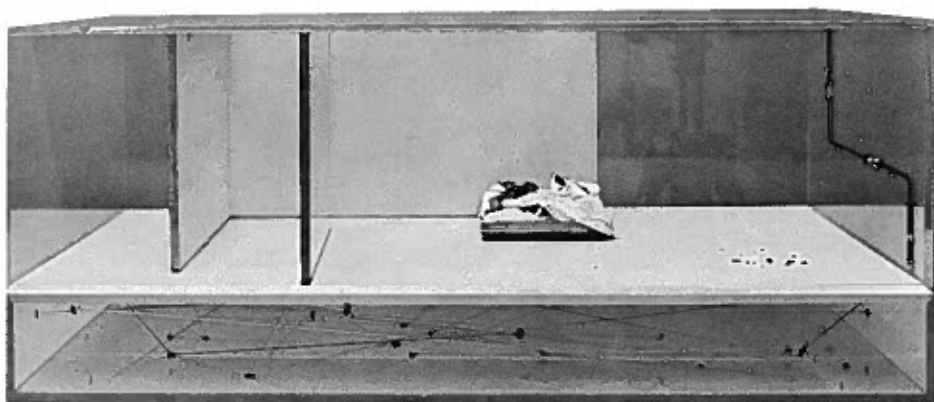
Courtesy, Nicholas Wilder Gallery, Los Angeles  
and Kornblee Gallery, New York

9. *Untitled*

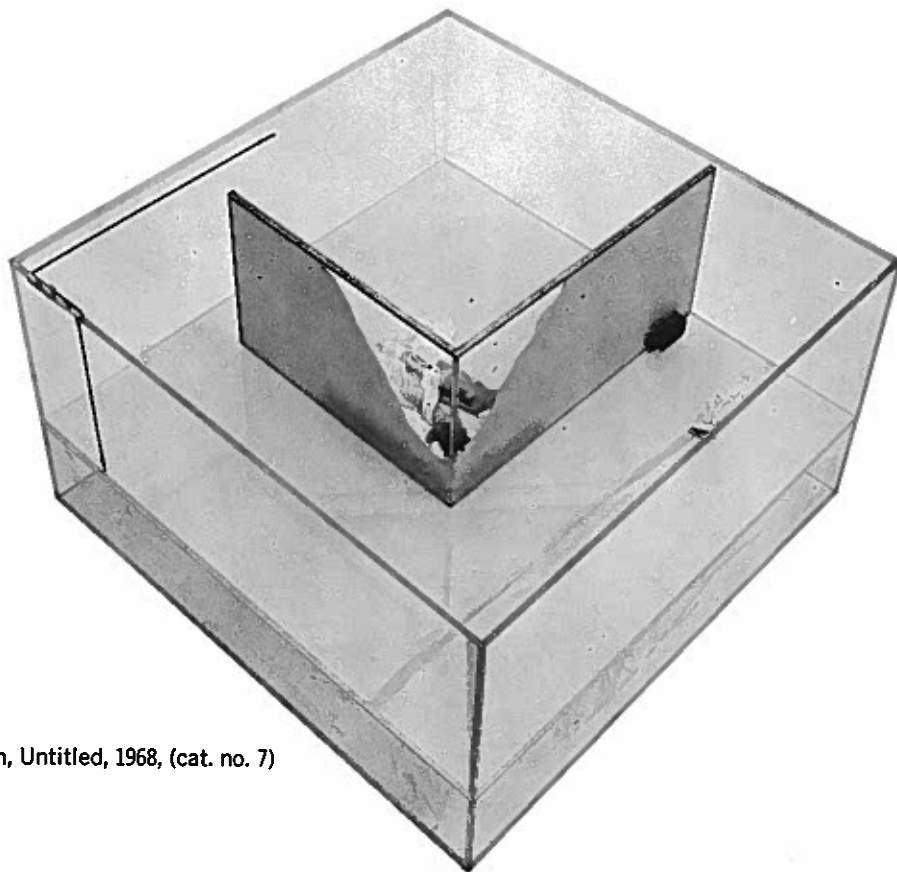
Mixed media, 1968

22" x 22" x 12"

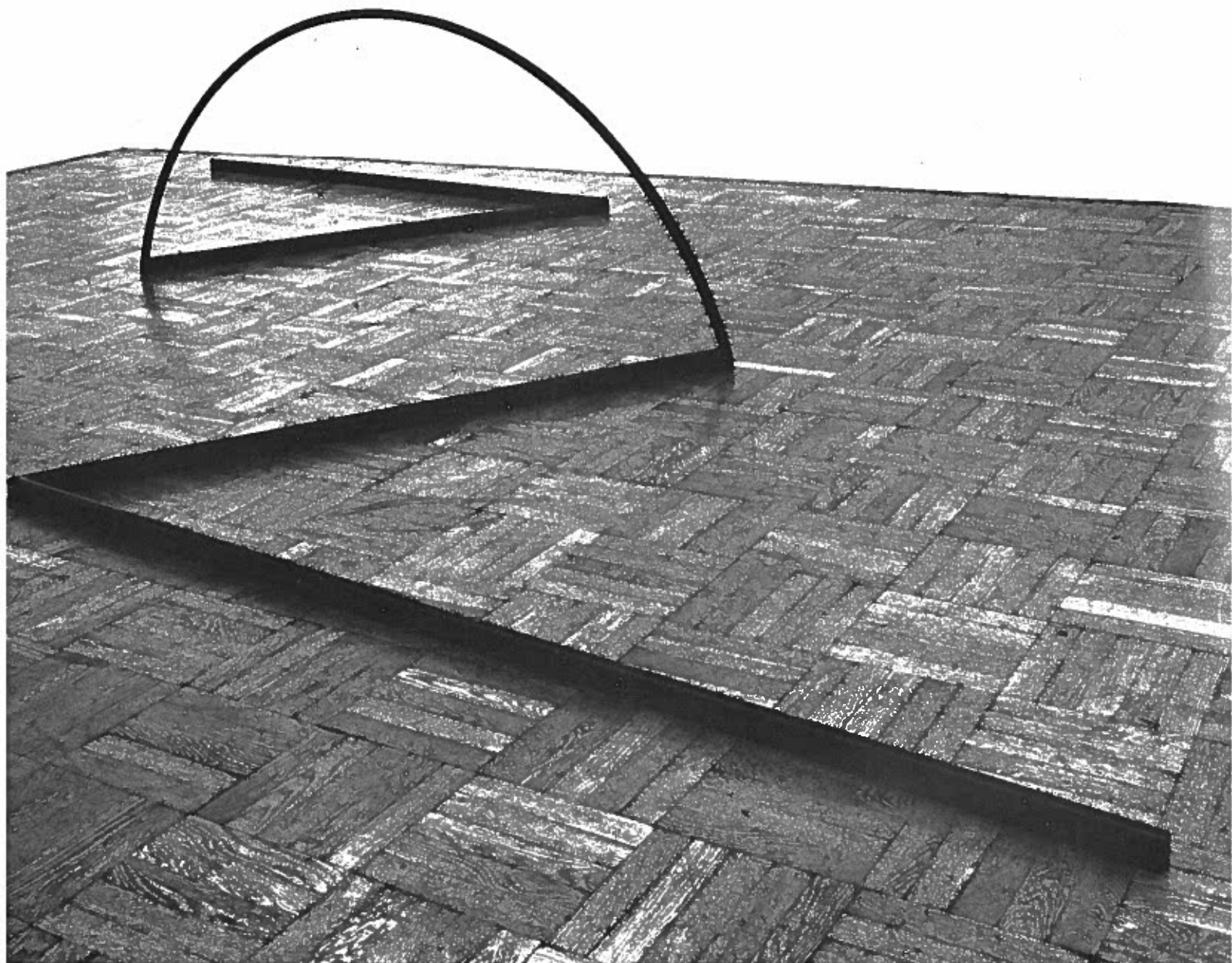
Courtesy, Nicholas Wilder Gallery, Los Angeles  
and Kornblee Gallery, New York



Robert Graham, Untitled, 1968, (cat. no. 8)



Robert Graham, Untitled, 1968, (cat. no. 7)



# jack krueger

Born: Appleton, Wisconsin, 1941

Exhibition:

One-Man Shows:

Leo Castelli, New York, 1968

Group Shows:

Bank of Minneapolis, Minneapolis, Minn., 1960

Walker Art Center, Minneapolis, Minn., 1961

Wisconsin Salon of Art, University of Wisconsin,  
Madison, Wisc., 1962

University of Wisconsin, Milwaukee, Wisc., 1962

Castellane Gallery, Provincetown, Mass., 1964

Alan Stone Gallery, N.Y., 1964

University of New York, N.Y., 1966

"Line & Light", Park Place Gallery, N.Y., 1967

Hemisfair, San Antonio, Tex., 1968

"3 Young Americans", Allen Art Museum,  
Oberlin College, Oberlin, Ohio, 1968

"Beyond Literalism", Moore College of Art,  
Philadelphia, Pa., 1968

10. *Argile*

Acrylic Lacquer on steel, 1967

36 inches x 255 inches x 144 inches

Courtesy, Leo Castelli Gallery, New York

11. *Crossover*

Tubular Steel and Lacquer, 1968

97 inches x 156 inches x 108 inches

Courtesy, Leo Castelli Gallery, New York

# David Lee

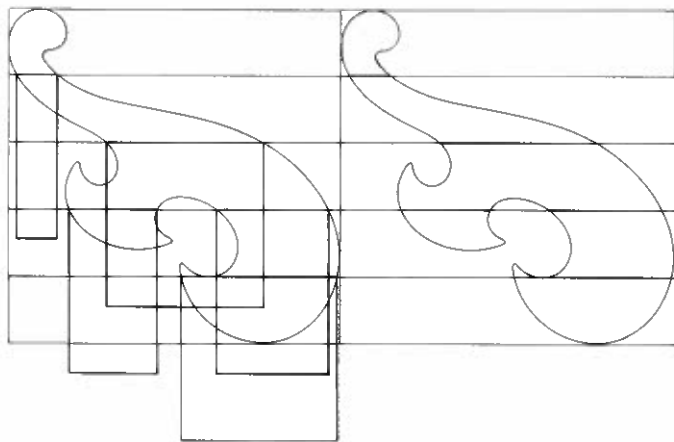
Born: Charlottesville, Va., 1937

Education:

Williams College, B.A. 1960  
Institute of Fine Arts, New York University  
Art Student's League — 1961

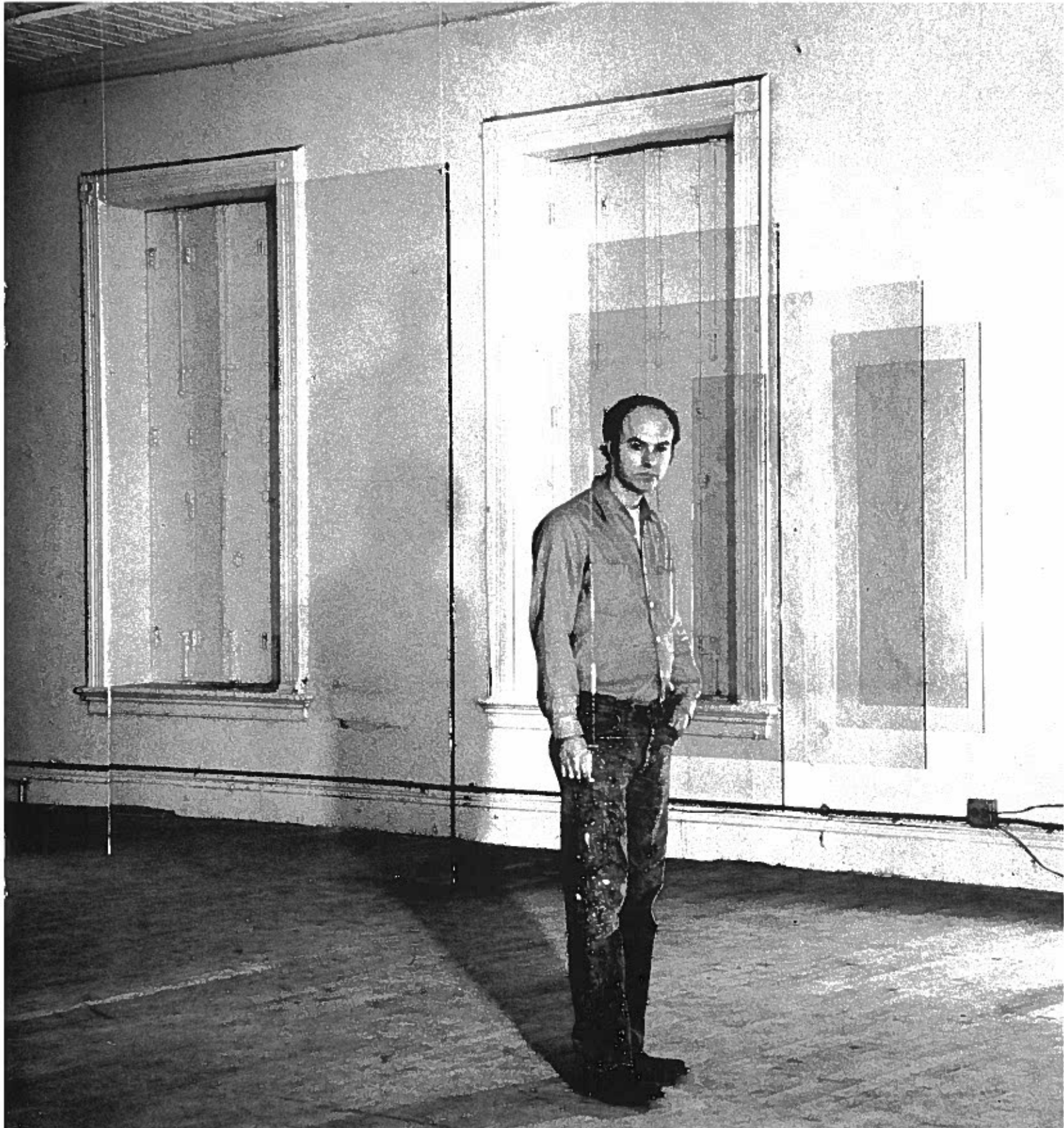
Exhibitions:

One-man show, Bridge Gallery, N.Y. Feb. 1964  
Two-man show with Peter Gourfain, Bridge  
Gallery, N.Y., March 1965  
*Systemic Painting*, chosen by Lawrence Alloway,  
Guggenheim Museum, N.Y. 1966  
*Rejectivist Art*, chosen by Lucy Lippard for the  
American Federation of Arts, Omaha Museum,  
Houston Museum, etc., touring U.S.A. during  
1967-68  
*Art in Series*, chosen by Elayn Varian, Finch  
College Museum, New York, Fall, 1967  
*Thirteen Young Americans*, chosen by Lila  
Katzen, to be shown at Goucher College,  
Baltimore and San Francisco Museum, winter  
and spring, 1968  
*Paintings and Constructions of the 60's*, Rhode  
Island School of Design, Museum, October  
1964  
*Art Alumni*, New York University, N.Y., Oct., 1965  
*Richard Brown Baker Collection*, Larry Aldrich  
Museum Connecticut, 1965



David Lee, Preparatory Study for cat. no. 12, 1968.

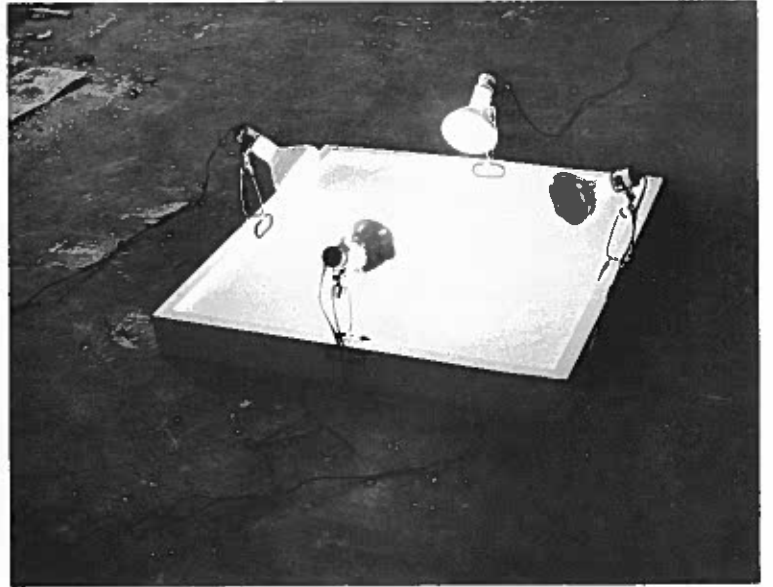
12. *Steinberg Hall, Lower Gallery*  
cast acrylic sheet, 1968  
8'3½" x 21'5" x 9"  
Courtesy, the artist







Bruce Nauman, Untitled, 1965, (cat. no. 13)



Bruce Nauman, Lighted Centerpiece, 1968, (cat. no. 15)



Bruce Nauman, *From Hand to Mouth*, 1967 (cat. no. 14)

# bruce nauman

Born: Fort Wayne, Indiana, 1941

Education:

B.S., University of Wisconsin  
M.A., University of California, Davis, Calif.

Exhibitions:

One-man shows:

Nicholas Wilder, Los Angeles, Calif., 1966  
Leo Castelli Gallery, New York, 1968

two-man shows:

San Francisco Art Institute, 1966

Group shows:

1966 —

*Eccentric Abstractions*, Fischbach Gallery, N.Y.  
*New Directions*, San Francisco Museum, San  
Francisco

*American Sculpture of the 60's*, Los Angeles  
County Museum

1968 — *Documenta*, Kassel Germany

*3 Young Americans*, Allen Art Museum, Oberlin  
College, Oberlin, Ohio

*Nine at Castelli*, New York

13. *Untitled*

Fiberglass, 1965

100" x 20" x 21"

Collection, Mr. and Mrs. Joseph A. Helman,  
St. Louis

14. *From Hand to Mouth*

Wax over cloth, 1967

30" x 10" x 4"

Collection, Mr. and Mrs. Joseph A. Helman,  
St. Louis

15. *Lighted Centerpiece*

Milled aluminum with four 1,000 watt lamps, 1968

2½" x 3' x 3'

Courtesy, Leo Castelli Gallery, New York

# william pettet

Born: Los Angeles, California, 1942

Education:

B.F.A., Chouinard Art Institute, Los Angeles, Calif.

Exhibitions:

Nicholas Wilder, Los Angeles, 1966

Whitney Annual, New York, 1967

Charles Cowles Collection, 1967

Robert Elkon, New York, 1968

Nicholas Wilder, Los Angeles, 1968

Robert Elkon, New York, 1969

16. *Untitled*

acrylic on canvas, 1968

6' x 10'

Collection, Mr. and Mrs. Ronald K. Greenberg,  
St. Louis

17. *Untitled*

acrylic on canvas, 1968

8' x 14'

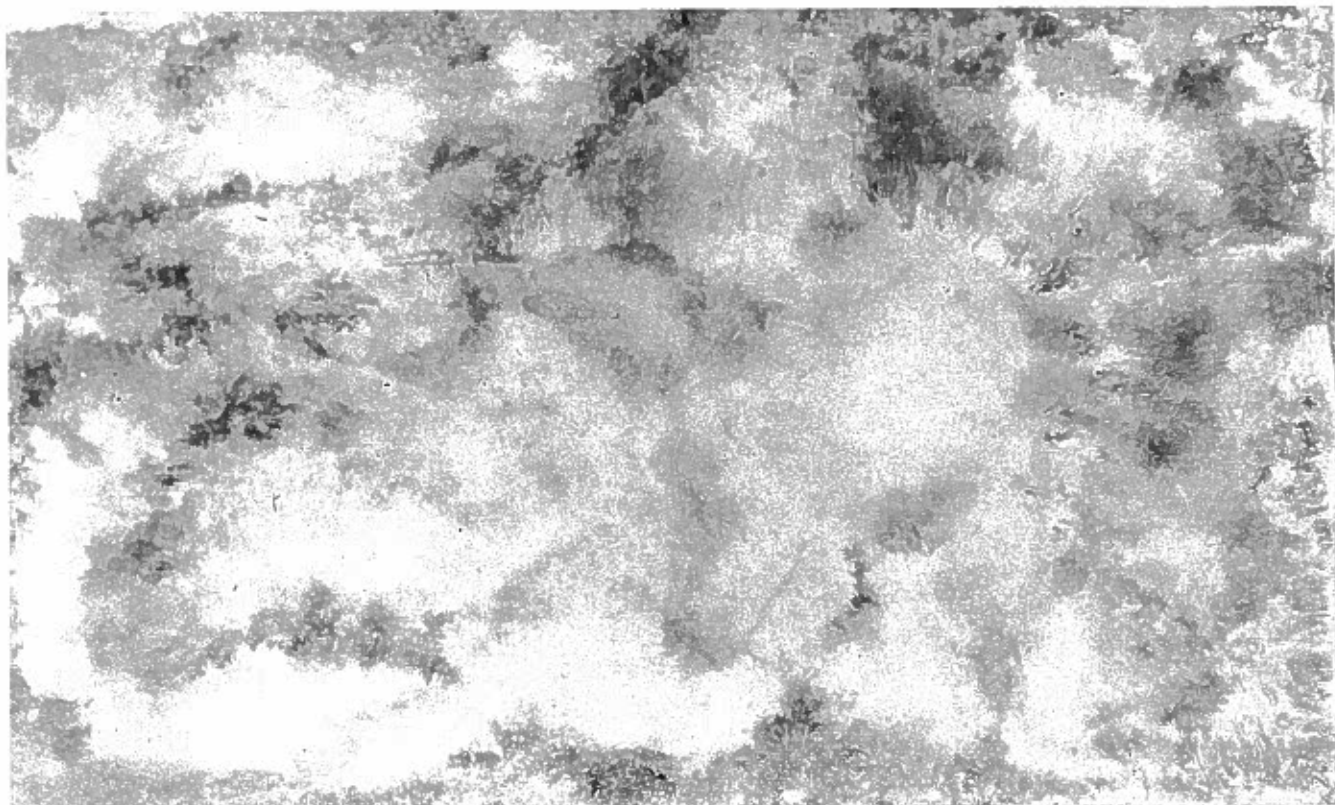
Courtesy, Nicholas Wilder Gallery, Los Angeles

18. *Untitled*

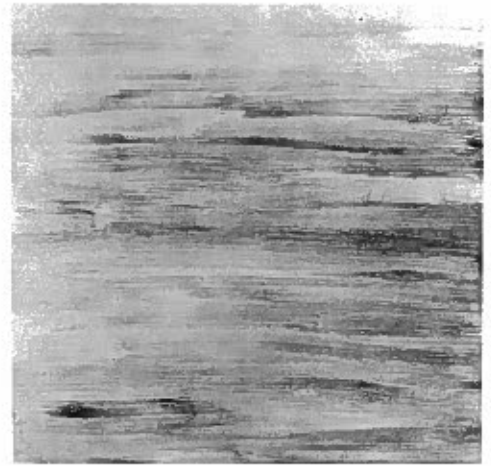
acrylic on canvas, 1968

8' x 8'

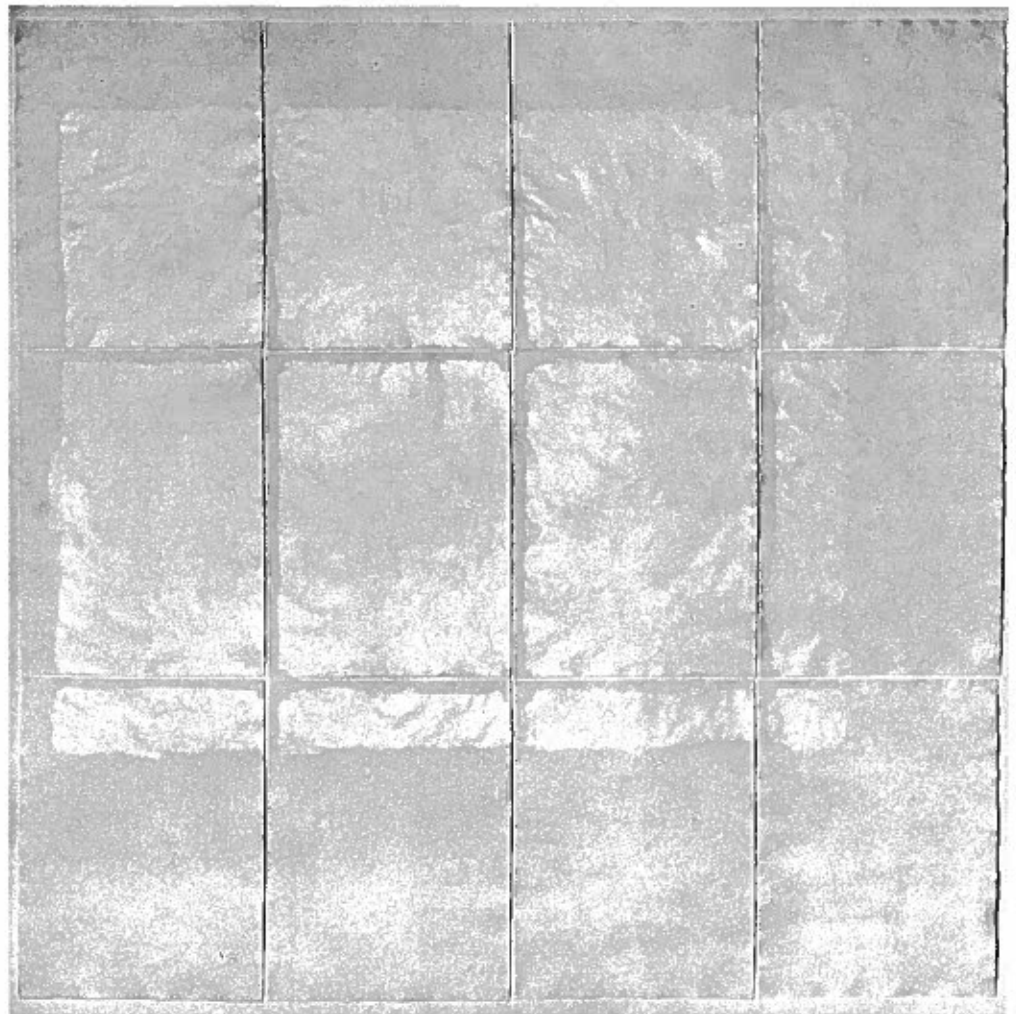
Courtesy, Nicholas Wilder Gallery, Los Angeles



William Pettet, Untitled, 1968, (cat. no. 16)



Robert Ryman, Standard #4, 1967 (cat. no. 19)



Robert Ryman, A. Millbourn, 1968, (cat. no. 21)

# robert ryman

Born: Nashville, Tennessee, 1930

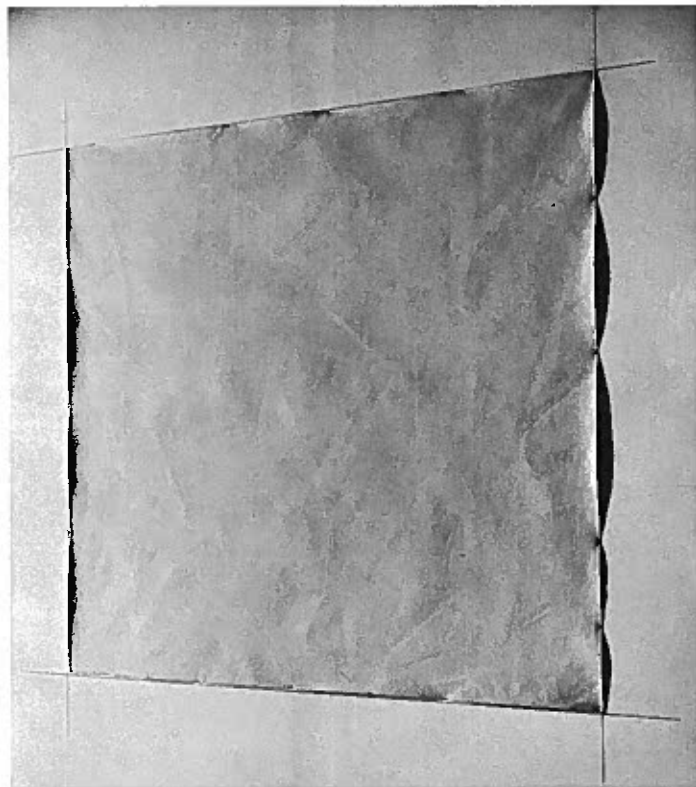
Education:

Tennessee Polytechnic Institute, 1948-49  
George Peabody College for Teachers, 1949-1950  
(U.S. Army 1950-52)

Exhibitions:

American Express Pavilion, New York World's  
Fair, N.Y.C., 1965  
Riverside Museum, N.Y.C., 1965  
Loeb Student Center, New York University,  
N.Y.C., 1965  
Guggenheim Museum, *Systemic Painting*,  
N.Y.C., 1966  
Loeb Student Center, New York University,  
N.Y.C., 1966  
Ithaca College Museum, Ithaca, New York, 1966  
Institute of Contemporary Art, Phila., Penn., 1966  
Lannis Museum, N.Y.C., 1966  
A.M. Sachs Gallery, N.Y.C., 1966  
Wadsworth Atheneum, Hartford, Conn., 1966  
Bianchini Gallery (One man show) N.Y.C., 1966  
Museum of Modern Art Circulating Exhibitions:  
*Montreal Consul General*, 1967-68  
The American Federation of Arts: *Structural Art*,  
1968  
The Contemporary Arts Center, Cincinnati, 1968  
Konrad Fischer Gallery, Dusseldorf, West  
Germany, 1968  
Galerie Heiner Friedrich, Munich, West  
Germany, 1968  
Museum of Modern Art Circulating Exhibitions:  
*Art in Embassies* (Budapest), 1968  
The American Federation of Arts: *The Square in  
Painting*, 1968  
Riverside Museum, N.Y.C., 1968  
Bykert Gallery, N.Y.C., 1968

19. *Standard #4*  
flat enamel on lacquer on (cold rolled) steel, 1967  
48" x 48"  
Courtesy, Fischbach Gallery, New York



Robert Ryman, *Orrin*, 1967, (cat. no. 20)

20. *Orrin*  
oil on linen, 1967  
62" x 62"  
Courtesy, Fischbach Gallery, New York
21. *A. Millbourn*  
acrylic on paper, 1968  
91" x 90"  
Courtesy, Fischbach Gallery, New York



# fred sandback

Born: Bronxville, New York, 1943

Education:

Williston Academy, Easthampton, Mass, 1957-61  
Theodor Heuss Gymnasium, Heilbronn, Germany,  
1961-62

Yale University, B.A., 1962-66

Yale School of Art and Architecture, 1966

Exhibitions:

One-Man Shows:

Konrad Fischer Gallery, Dusseldorf, Germany,  
1968

Heiner Friedrich Gallery, Munich, Germany, 1968

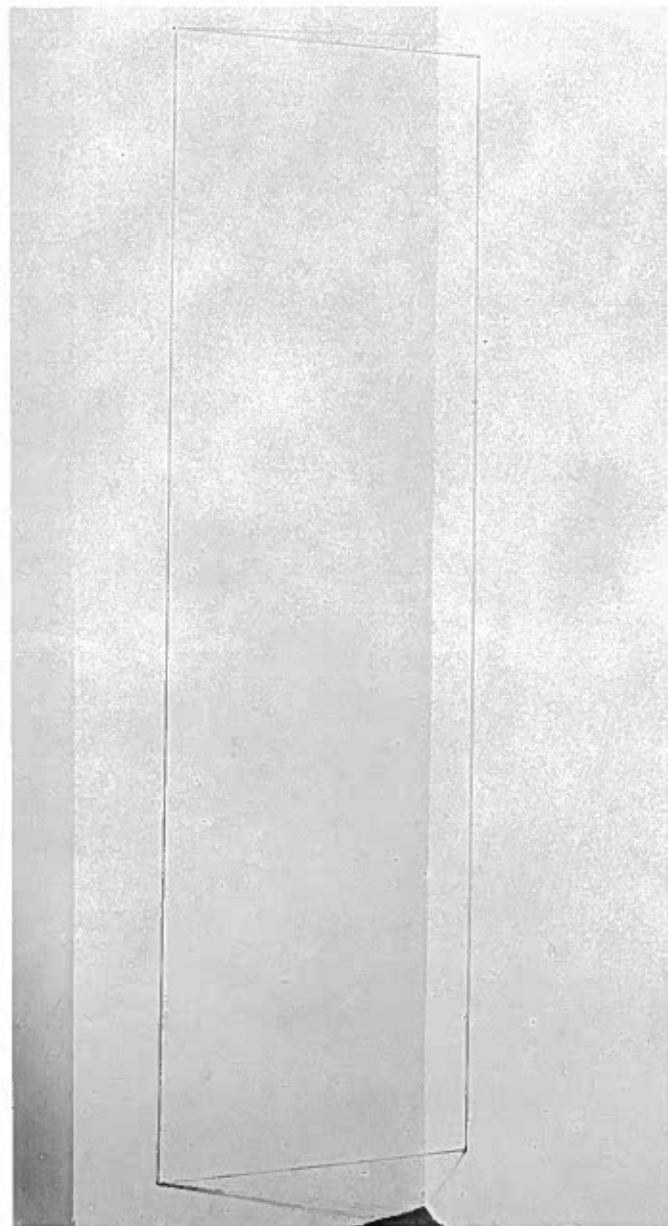
Group Shows:

Summer Group Show, Yale School of Art and  
Architecture, 1967

*Hang Ups and Put Downs*, University of  
Wisconsin, Madison, Wisconsin, 1968

*Recent Acquisitions*, Whitney Museum, N.Y., 1968

*Artists under 40*, Whitney Museum, N.Y., 1968



Fred Sandback, *Untitled*, 1968, (cat. no. 22)

22. *Untitled*

painted metal rod, 1968

7½' x 2' x 6"

Courtesy, Dwan Gallery, New York

23. *Untitled*

painted metal rod, 1968

30" x 6" x 9" (each of four sections, placed 27"  
apart)

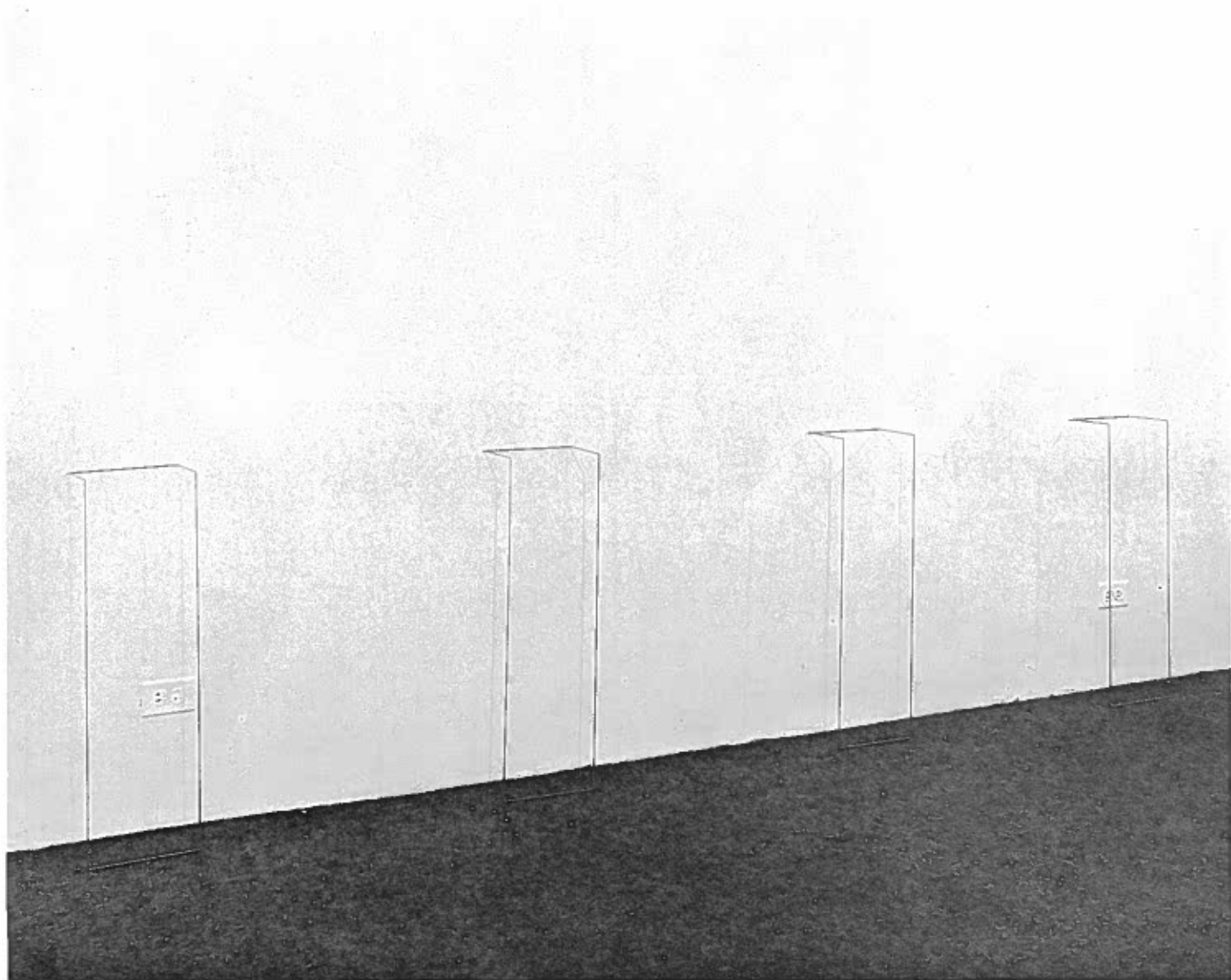
Courtesy, Dwan Gallery, New York

24. *Untitled*

metal rod and cord, 1968

96" x 4" x 8"

Courtesy, Dwan Gallery, New York



Fred Sandback, Untitled, 1968, (cat. no. 23)

# alan saret

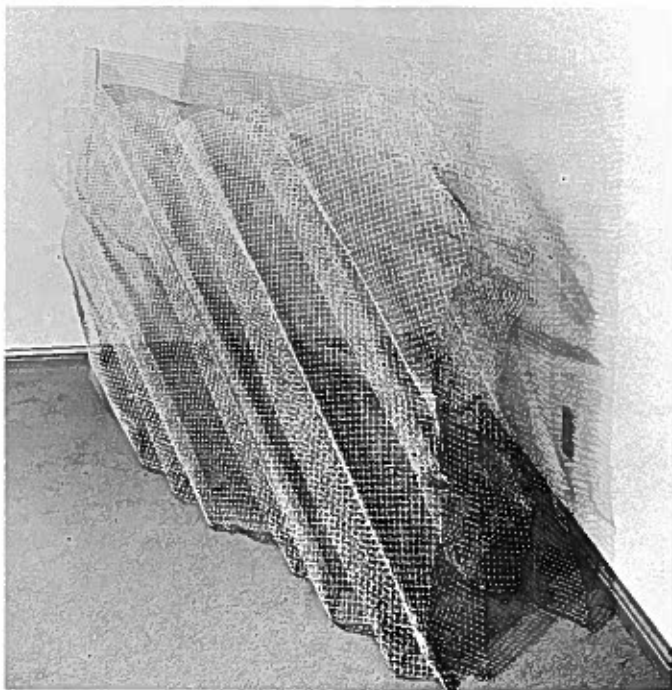
Born: New York, 1944

Exhibitions:

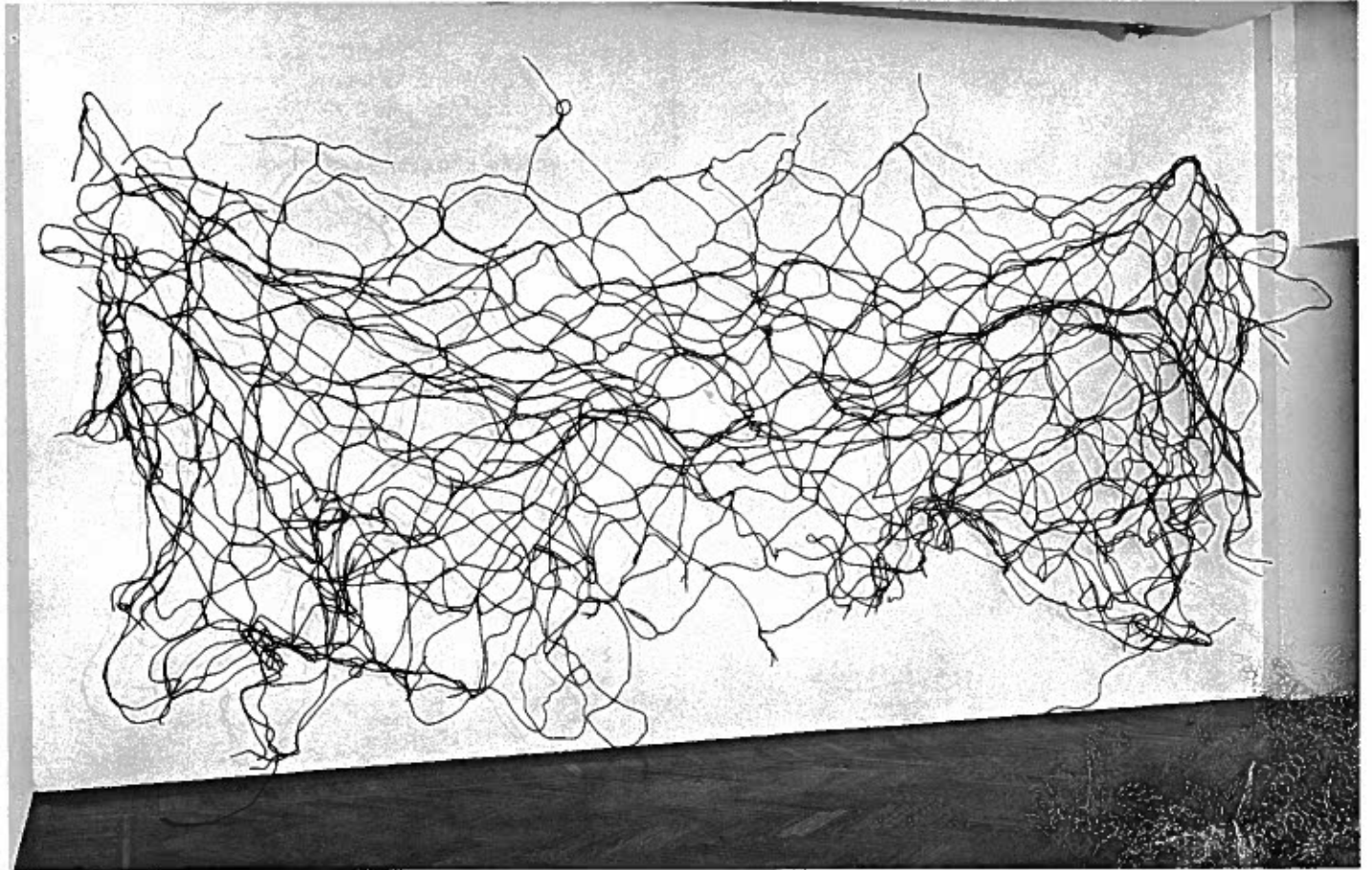
1968 — *Three Young Americans*, (Alan Saret, Bruce Nauman, Jack Krueger), Oberlin College, Oberlin, Ohio, Spring, 1968

Bykert Gallery, Group show (Bill Bollinger, Gordon Hart, Brice Marden, Richard Tuttle, Ian Wilson), N.Y.C.

25. *Untitled*  
painted wire mesh, 1967  
74" x 18" x 49"  
Exhibited, Oberlin College, 1968  
Collection, Mr. and Mrs. Joseph A. Helman,  
St. Louis
26. *Untitled*  
electrical wire, 1968  
18' x 9' (approximate measurement)  
Courtesy, Bykert Gallery, New York
27. *Untitled*  
rubber, 1969  
to be made for the exhibition



Alan Saret, *Untitled*, 1967, (cat. no. 25)



Alan Saret, Untitled, 1968, (cat. no. 26)

Richard Serra, Untitled, 1968, (cat. no. 29)



# richard serra

Born: San Francisco, 1939

Education:  
Yale University

Exhibitions:

(One-Man) Galleria La Salita, 1966

*Arp to Artschwager*, Noah Goldowsky, 1967, 68

*Program 1*, Galerie Ricke, Cologne, 1968

(one-man)

*Soft Sculpture*, American Federation of Arts

Traveling Exhibition, selected by Lucy Lippard,  
1968

Whitney Museum Sculpture Annual 1968

28. *Candle Piece*

mixed media, 1968 (illus. page 7)

14" x 4" x 104"

Courtesy, Richard Bellamy and the Noah  
Goldowsky Gallery, New York

29. *Untitled*

cast rubber, 1968

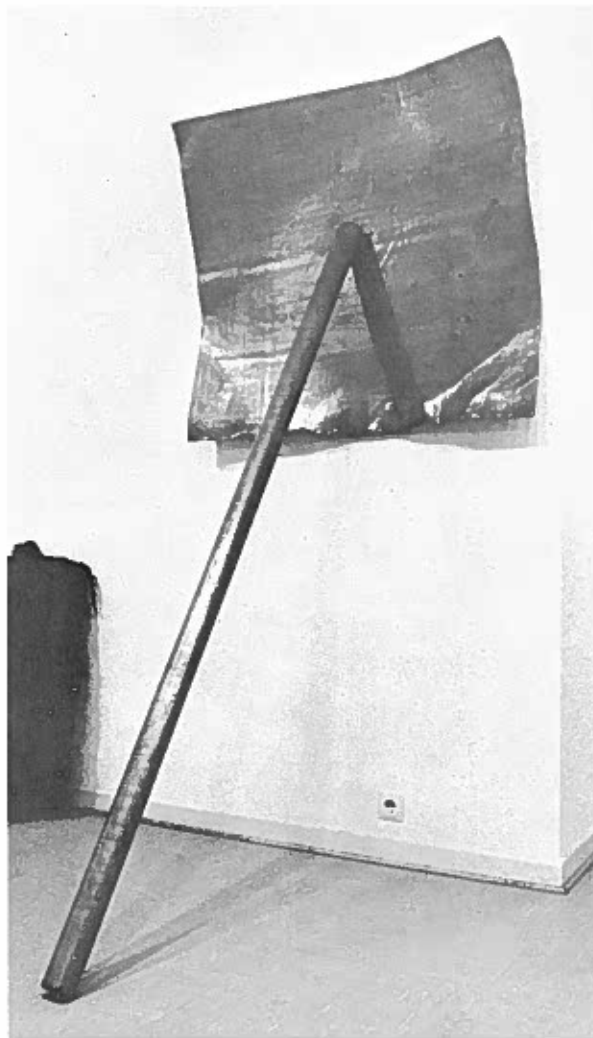
12' x 16'

Courtesy, Richard Bellamy and the Noah  
Goldowsky Gallery, New York

30. *Untitled*

lead, 1969

to be made for the exhibition



Richard Serra, *Lead*, 1969 (similar to cat. no. 30)

# keith sonnier

Born: Marmon, Louisiana, 1941

Education:

University of Louisiana, New Orleans

Exhibitions:

Douglas College, New Brunswick, 1966 (one-man)

Galerie Ricke "Program 1", Cologne 1968

(one-man)

Group shows:

*Eccentric Abstractions*, Fischbach Gallery 1966

Goldowsky, Spring 1968 with Serra, diSuvero

*Arp to Artschwager*, (2nd Annual) 1967

Noah Goldowsky, N.Y. 1968

*Soft Sculpture*, American Federation of Arts

Traveling Show, selected by Lucy Lippard, 1968

31. *Untitled*

Cloth and String, 1968

8' x 3'

Courtesy, Richard Bellamy and the Noah

Goldowsky Gallery, New York

32. *Untitled*

Flock wall piece, 1969

to be made for the exhibition

33. *Untitled*

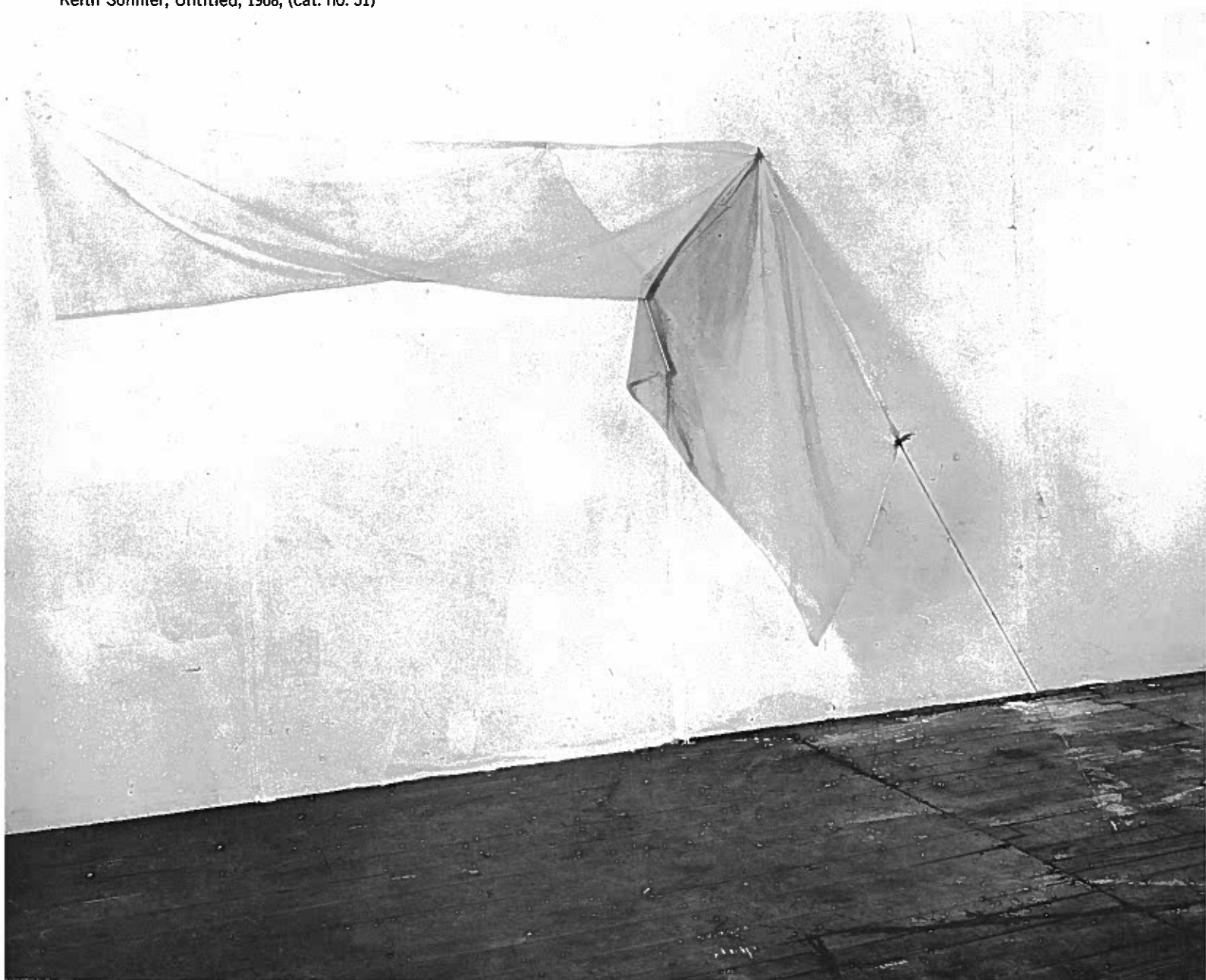
mixed media with neon, 1969

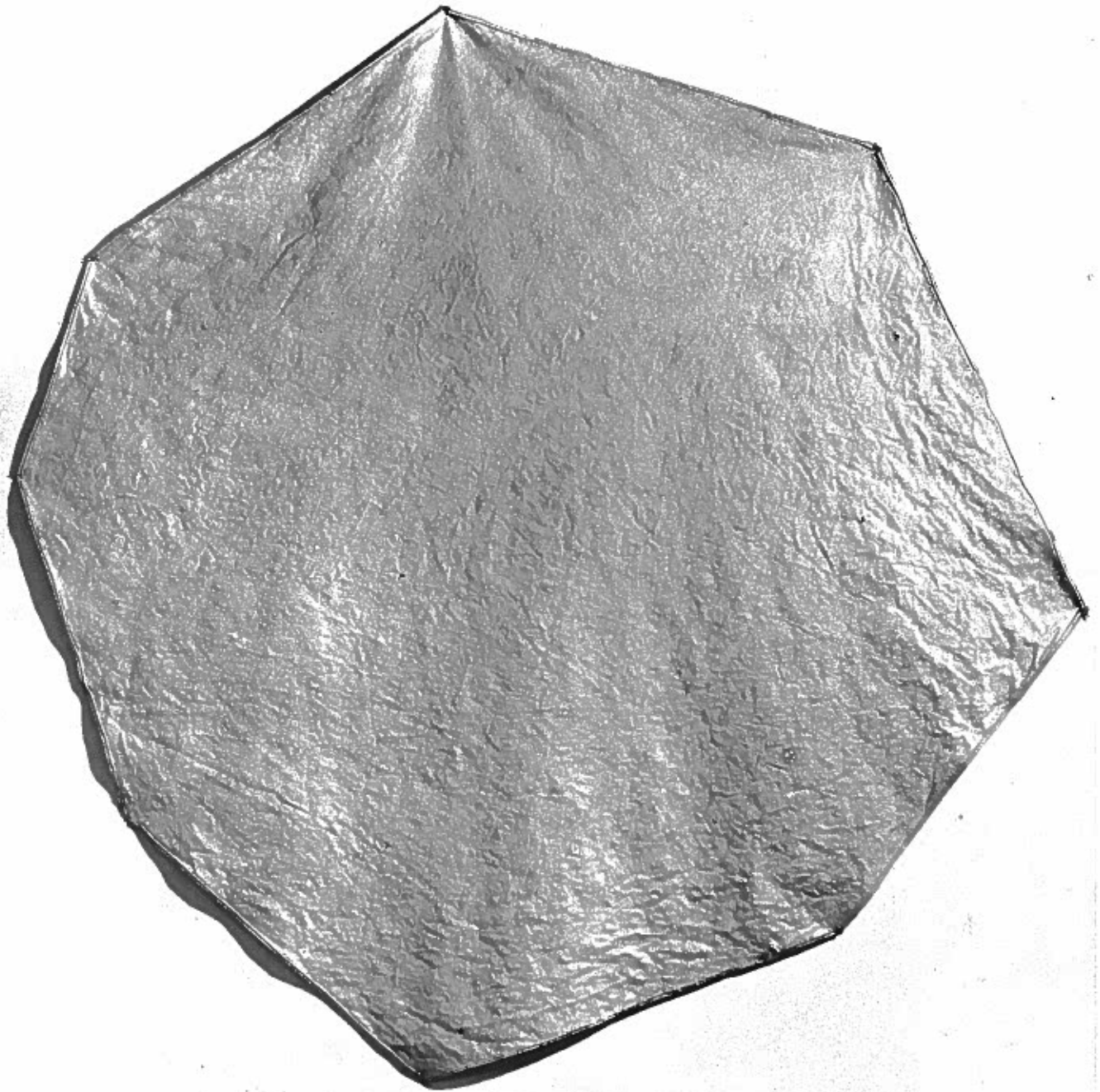
to be made for the exhibition

(Various small works in addition)



Keith Sonnier, Untitled, 1968, (cat. no. 31)





Richard Tuttle, Dark Green, (cat. no. 35)

# richard tuttle

Born: Rahway, New Jersey, 1941

Education:

Trinity College, Hartford, Connecticut BA 1963  
Cooper Union

Exhibitions:

One Man Shows:

The Betty Parsons Gallery, N.Y.— 1965, 67, 68  
Galerie Schmela — 1968

Group Shows

*A New York Collector Selects*: Mrs. Burton  
Tremaine, San Francisco Museum — 1965  
*The Box Show*, Byron Gallery, New York, 1965  
*Contemporary American Painting*, Lehigh  
University, Lehigh, Penn., 1965  
Virginia Museum of Fine Arts, Richmond, Va.  
1965-7 Circulating Exhibition  
12th Annual Contemporary American Painting  
Exhibition: Lehigh University, Lehigh, Penn.,  
1966  
Museum of Modern Art — Penthouse Gallery,  
1966  
*Pittsburgh Plan for Art*, Pittsburgh, Penn., 1968  
*Preview 1968*, Trinity College, Hartford, Conn.  
1968  
State University College, Potsdam, N.Y., 1968  
*Betty Parsons Private Collection*, Finch College,  
New York, 1968

34. *Away*

oil on board, 1965  
28" x 36½"

Courtesy, Betty Parsons Gallery, New York

35. *Dark Green*

dyed canvas, 1967

54" (approximate width), eight-sided

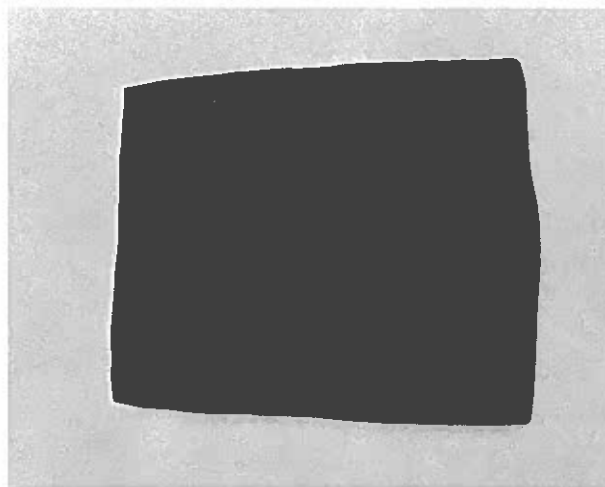
Courtesy, Betty Parsons Gallery, New York

36. *Light Green*

dyed canvas, 1968

54" (approximate width), seven-sided

Courtesy, Betty Parsons Gallery, New York



Richard Tuttle, *Away*, 1965, (cat. no. 34)

**the following distinguished  
critics will participate in  
a symposium**

**moderated by robert t. buck, jr.  
to discuss artists and works in  
the exhibition on sunday  
afternoon, january 12, 1969,  
3 p.m., steinberg hall auditorium,  
washington university:**

**david antin** — Professor, University of California,  
San Diego

**richard bellamy** — Noah Goldowsky Gallery,  
New York

**ivan karp** — Leo Castelli Gallery, New York

**mary king** — Art Critic, *St. Louis Post-Dispatch*

**robert pincus-witten** — Professor, Queens  
College, New York



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