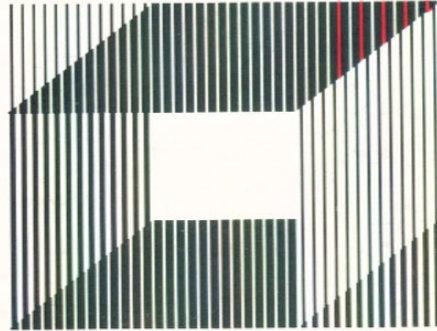


Works In Spaces

Stephen Antonakos
Ronald Bladen
Sam Gilliam
Robert Irwin
Dorothea Rockburne

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ANTONAKOS

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February 9 - April 8, 1973
San Francisco Museum of Art

Five artists, Stephen Antonakos, Ronald Bladen, Sam Gilliam, Robert Irwin and Dorothea Rockburne, were each invited to design and construct a piece for a space in the Museum galleries. The exhibition begins with the premise that the volume of space in a gallery is the primary raw material for the art. What each artist creates is unique to and in this volume; the piece and the space are at one. All of us—artists, curators, documentors, technicians—participating in the exhibition's realization have had an active input, so the resulting exhibition is a corporate effort. The process of the exhibition's evolution is as much a part of its whole as the visitor's experience of the art.

The spacious classical proportions of the Museum's galleries, with new wall and floor surfaces and better lighting and ceiling structures, were one incentive to our developing this exhibition. Many artists of national reputation whose work we wanted to show in San Francisco utilized such volumes in the exposition of their ideas and aesthetic. The number of artists participating, then, was determined by the layout of the galleries. We sent out a few inquiries to get feedback for establishing budget and working situations which would enable the projects to be realized.

Five artists with varying approaches were invited to participate. Ronald Bladen constructs monumental geometric solids which displace space. Their relationships to floor, wall and ceiling create active "negative" spaces which the viewer experiences in time as he explores the piece. Since he does all his construction work himself, Bladen arrived in San Francisco two months before the exhibition with plans for the piece. His plans are just that, for he modifies and alters the structure as it progresses. Stephen Antonakos' neon sculpture does something quite different with volume. The light-filled space has its own physicality which works with the tangible physical nature of the brilliant tubes and the walls or corners containing them. His light pieces offer counterpoint to Bladen's volume and both artists were agreeable to sharing the main gallery. Antonakos' work involved carefully drawn plans and time spent at San Francisco Neon with the fabricator. Robert Irwin's work has been concerned with perception, initially related to visual sensation. As his ideas have evolved, he has placed more emphasis on experiential situations. The octagon-shaped gallery in which he is working is the other party to his dialogue. The results of the conversation will open dialogue with the viewer: "What happened here?"; "Did anything happen here?"; "Where did it happen?"; Dorothea Rockburne's work concerns the evolution of ideas through space using an inherent mathematical logic. Units used to express this progression are of direct materials: paper, cardboard, nails, grease. They relate in a one-to-one way to human scale and experience.



The floor is painted white and the footprints of visitors add another dimension to the piece. Sam Gilliam also employs simple and few materials: sixteen-foot-wide synthetic fabric, fifteen-foot-long redwood fence posts. His approach is that of a painter. However the one hundred or so yards of painted fabric are draped in the volume of the room they will undoubtedly reflect the expressionistic compositional qualities of a painting in three dimensions. In discussing the last three artists my comments are based on work they have done in the past. This may or may not bear relation to work that will be done for this exhibition but can offer some context for it.

For an exhibition of this nature we considered publishing a documentary catalogue after the exhibition opened as a critical assessment of what took place. We preferred to place equal emphasis on the working procedure of the artists. The resulting catalogue utilizes three media, each employed for its unique characteristics. This printed brochure offers a context of facts about the exhibition and artists. The black and white photography documents the progress of the work of art in its construction and is presented on two contact sheets. The hour-long video tape follows the process of the artist in bringing about the piece and through interview shares his ideas about his specific solution to the problem presented in this exhibition. (The three-part catalogue with videotape is available on order.)

The exhibition is supported by a grant from the National Endowment for the Arts, Washington, D.C., a federal agency. A budget enabling us to bring five artists to San Francisco and provide construction materials would have indeed been beyond our ability without National Endowment help. Such support provides West Coast audiences exposure to current ideas taking place across the country.

On the Endowment application I am described as Project Director and this is indeed the curatorial function here. The cooperation of the five artists in accommodating their busy schedules to make pieces for us is so very much appreciated. Marilyn Fischbach and Aladar Marberger of Fischbach Gallery have been most helpful as has Klaus Kertess of Bykert Gallery. The idea for the catalogue evolved in December in a meeting with the video artist, photographer and graphic designer. Their valuable input has shaped the high artistic caliber of the presentation. George Bolling and his assistant Marlene Kos have put many hours and talents into the success of the video presentation. Paul Hoffman's photography has been invaluable beyond the catalogue needs. Harry Murphy has rounded out the presentation with his perceptive graphic abilities. The Museum Staff has held it all together, from former director Gerald Nordland's support of the exhibition's concept and in planning the grant application to Michael McCone's hours of counsel on the video presentation and Karen Tsujimoto's unfailing help with ordering materials and compiling biographical accounts on the artists for the catalogue. Julius Wasserstein and his technicians have seen the logistics of construction smoothly through to completion.

Suzanne Foley
Curator

The printed catalogue and enclosed photographic contact sheets are two parts of a three part catalogue. The hour-long videotape is available on order.

Stephen Antonakos

Born: Greece, 1926. Studied: Brooklyn Community College, New York. Lives in New York City.

Selected one-man exhibitions: Avant-Garde Gallery, New York (collages), 1958; Byron Gallery, New York (pillows), 1964; Fischbach Gallery, New York (neon sculpture), 1967, 1968, 1969, 1972, (air brush paintings), 1971; Fort Worth Art Center Museum, Fort Worth, Texas (neon sculpture), 1970; Madison Art Center, Madison, Wisconsin (fire holes), 1971; Allen Priebe Art Gallery, Wisconsin State University, Oshkosh (neon sculpture), 1971; Contemporary Arts Museum, Houston, Texas (pillows), 1971; Fresno State College Art Gallery, Fresno, California, 1972; State University of New York Art Galleries at Albany, Oneonta, Pottsdam, and Plattsburgh, and the Andrew Dickson White Museum, Cornell University, Ithaca, New York (neon sculpture organized by Creative Artists Public Service Program), 1973. Selected group exhibitions: "New Forms—New Media I," Martha Jackson Gallery, New York, 1960; "Nuts and Bolts," Allen Stone Gallery, New York, 1962; "The New American Realism," Worcester Art Museum, Worcester, Massachusetts, 1965; "Sound, Light, Silence—Art That Performs," Nelson Gallery of Art, Kansas City, Missouri, 1966; "Contemporary American Sculpture—Selection I," Whitney Museum of American Art, New York, 1966; "Annual Exhibition, Contemporary American Sculpture," Whitney Museum of American Art, New York, 1966, 1968, 1970; "Kunst-Licht-Kunst," Stedelijk van Abbemuseum, Eindhoven, Holland, 1966; "American Sculpture of the Sixties," Los Angeles

County Museum of Art, Los Angeles, 1967; "Light, Motion, Space," Walker Art Center, Minneapolis, Minnesota, 1967; "Sculpture in Environment," sponsored by the New York City Administration of Recreation, New York, 1967; "Light and Motion," Worcester Art Museum, Worcester, Massachusetts, 1967; "Carnegie International," Carnegie Institute, Museum of Art, Pittsburgh, Pennsylvania, 1967; "Soft Sculpture," American Federation of Arts Traveling Exhibition, 1968; "The Magic Theatre," Nelson Gallery of Art, Kansas City, Missouri, 1968; "Human Concern/Personal Torment," Whitney Museum of American Art, New York, 1969; "Drawings," Fort Worth Art Center Museum, Fort Worth, Texas, 1969; "Drawings," Heiner Friedrich Gallery, Munich, West Germany, 1969; "Electric Art," The Art Galleries of University of California at Los Angeles, 1969; "American Sculpture," Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, 1970; "Kinetics," Art Council of Great Britain, London, 1970; "Exploration," National Collection of Fine Arts, Washington, D.C., 1970; "What's Happening in SoHo," University of Maryland Art Gallery, College Park, 1971; "Light," Portland Museum of Art, Portland, Maine, 1971; "Drawings," Annemarie Verna Gallery, Zurich, Switzerland, 1972; "New Editions 71-72," New York Cultural Center, New York, 1972.

Ronald Bladen

Born: Vancouver, B.C., Canada 1918. Studied: Vancouver School of Art, California School of Fine Arts, San Francisco. Received Guggenheim Memorial Foundation Fellowship, 1970. Lives in New York City.

One-man exhibitions: Six Gallery, San Francisco, 1956; Brata Gallery, New York, 1958; Green Gallery, New York, 1962; Emily Lowe Gallery, Hofstra University, Hempstead, New York, 1967; Fischbach Gallery, New York, 1967; 1970, 1971, 1972. Selected group exhibitions: Invitational Show, Park Place Gallery, New York, 1964; "Concrete Expressionism," Loeb Student Center, New York University, New York, 1965; "Sculpture from All Directions," World House Gallery, New York, 1965; "Annual Exhibition, Contemporary American Sculpture," Whitney Museum of American Art, New York, 1966, 1968; 68th American Annual, Art Institute of Chicago, 1966; "Primary Structures," The Jewish Museum, New York, 1966; "Bladen, Grosvenor, Von Schlegell," Loeb Student Center, New York University, New York, 1967; "American Sculpture of the 60's," Los Angeles County Museum of Art, Los Angeles, 1967; "Structural Art," American Federation of Arts Traveling Exhibition, 1967; Outdoor Exhibition, National Gallery of Canada, Toronto, 1967; "Ausstellung: Serielle Formationen," Studio Galerie, J. W. Goethe Universität, Frankfurt, West Germany, 1967; "Scale as Content," The Corcoran Gallery of Art, Washington, D.C., 1967-68; 5th International Exhibition of Sculpture,

Sam Gilliam

Solomon R. Guggenheim Museum, New York, 1967-68; "Dokumenta '68," Kassel, West Germany, 1968; "Minimal Art," Gemeentemuseum, The Hague; Akademie der Kunst, Berlin, 1968-69; "14 Sculptors: The Industrial Edge," Walker Art Center, Minneapolis, Minnesota, 1969; "American Sculpture," Sheldon Memorial Art Gallery, The University of Nebraska, Lincoln, 1970; "Ronald Bladen and Robert Murray," Vancouver Art Gallery, British Columbia, Canada, 1970; "Sonsbeek beyond Lawn and Order," Sonsbeek 71, Arnhem, Netherlands, 1971.

Born: Tupelo, Mississippi, 1933. Studied: University of Louisville, Kentucky, M.A. 1961. Received National Endowment for the Arts Grant, 1967; Guggenheim Memorial Foundation Fellowship, 1971. Lives in Washington, D.C.

One-man exhibitions: Adams-Morgan Gallery, Washington, D.C., 1963, 1964; Jefferson Place Gallery, Washington, D.C., 1965, 1966, 1967, 1968, 1970; The Phillips Collection, Washington, D.C., 1967; Byron Gallery, New York, 1968; The Corcoran Gallery of Art, Washington, D.C., 1969; Galerie Darthea Speyer, Paris, 1970; "Projects," The Museum of Modern Art, New York, 1971; "Fan Paintings 1965-1970," Jefferson Place Gallery, Washington, D.C., 1972. Selected group exhibitions: "Nine Contemporary Painters USA," Pan American Union, Washington, D.C., 1964; "Artists in Washington," Institute of Contemporary Arts, Washington, D.C., 1966; "The Negro in American Art," The Art Galleries of University of California at Los Angeles, 1966; "First World Festival of Negro Arts," Dakar, Senegal, 1966; "Summer Exhibition," Smithsonian Institution, Washington, D.C., 1967; "Art for Embassies," The Museum of Modern Art, New York, 1967; "Tribute to Martin Luther King," The Museum of Modern Art, New York, 1968; Inaugural Show, The Studio Museum, New York, 1968; "Art In Washington," Washington Gallery of Modern Art, Washington, D.C., 1968; Inaugural Exhibition, National Collection of Fine Arts, Washington, D.C., 1968; "30 Contemporary Black Artists," Minneapolis Institute of Arts, Minneapolis, Minnesota, 1968; "Annual Exhibition of Contemporary American Painting," Whitney Museum of American

Art, New York, 1969; "Gilliam, Krebs, McGowin," The Corcoran Gallery of Art, Washington, D.C., 1969; "Other Ideas," Detroit Institute of Arts, Detroit, Michigan, 1969; "X to the Fourth Power," The Studio Museum, New York, 1969; "Two Generations of Color Painting," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1970; "Washington: 20 Years," Baltimore Museum of Art, Maryland, 1970; "Dimensions of Black Art," La Jolla Museum of Art, La Jolla, California, 1970; "Ten Washington Artists: 1950-1970," The Edmonton Art Gallery, Edmonton, Alberta, Canada, 1970; 69th American Exhibition, Art Institute of Chicago, Chicago, Illinois, 1970; Deluxe Show, Deluxe Theatre Exhibit, Houston, Texas, 1971; "Works for New Spaces," Walker Art Center, Minneapolis, Minnesota, 1971; "Washington Art," Madison Art Center, Madison, Wisconsin, 1971; Indian Triennale, American Exhibit, New Delhi, India, 1971; XXXVIth Venice Biennale, American Pavillion, Venice, Italy, 1972; "Interconnections—Edwards/Gilliam/Williams," Wabash Transit Gallery, Chicago, Illinois, 1972.

The polypropylene fabric for Sam Gilliam's piece was donated by Phillips Fibers Corporation, Greenville, South Carolina.

Robert Irwin

Born: Long Beach, California, 1928. Studied: Otis Art Institute, Los Angeles, 1948-50; Jepson Art Institute, Los Angeles, 1951; Chouinard Art Institute, Los Angeles, 1952-54. Lives in Venice, California.

One-man exhibitions: Felix Landau Gallery, Los Angeles, 1957; Ferus Gallery, Los Angeles, 1959, 1960, 1962, 1964; Pasadena Art Museum, Pasadena, California, 1960, 1968; Pace Gallery, New York, 1966, 1968; Group exhibitions: "Annual Exhibition, Contemporary American Sculpture, Paintings, Watercolors," Whitney Museum of American Art, New York, 1957; "Fifty Paintings by Thirty-Seven Artists of the Los Angeles Area," The Art Galleries of University of California at Los Angeles, 1960; "Pacific Profile of Young West Coast Paintings," Pasadena Art Museum, Pasadena, California, 1961; "Fifty California Artists," San Francisco Museum of Art, 1962; "Seven New Artists," Sidney Janis Gallery, New York, 1964; "The Responsive Eye," The Museum of Modern Art, New York, 1965; "The Studs," Ferus Gallery, Los Angeles, 1965; VIII Sao Paulo Bienal, Sao Paulo, Brazil, 1965; "Robert Irwin-Kenneth Price," Los Angeles County Museum of Art, Los Angeles, 1966; "Gene Davis, Robert Irwin, Richard Smith," The Jewish Museum, New York, 1968; "Los Angeles Six," Vancouver Art Gallery, British Columbia, Canada, 1968; "6 Artists, 6 Exhibitions," Walker Art Center, Minneapolis, Minnesota, 1968; "Robert Irwin/Doug Wheeler," Fort Worth Art Center Museum, Texas, 1969; "West Coast 1945-1969," Pasadena Art Museum, Pasadena, California, 1969; "Bell/Irwin/Wheeler," The Tate Gallery, London, 1970; "Kompas IV," Stedelijk van Abbemuseum, Eindhoven, Holland, 1970; "Transparency, Reflection, Light, Space: Four Artists," The Art Galleries of University of California at Los Angeles, 1971; "Works for New Spaces," Walker Art Center, Minneapolis, Minnesota, 1971.

Dorothea Rockburne

Born: Verdun, Quebec. Studied in Canada and the United States. Lives in New York City.

One-man exhibitions: Bykert Gallery, New York, 1970, 1971, 1972; Ileana Sonnabend Gallery, Paris, 1971, 1972; Galleria Tosselli, Milan, 1972; Galleria D'Arte, Bari, Italy, 1972. Selected group exhibitions: "E.A.T. Exhibition," Leo Castelli Gallery, New York, 1966; Group Show, Paula Cooper Gallery, New York, 1970; "Language Show IV," Dwan Gallery, New York, 1970; Group Show, Bykert Gallery, New York, 1970; "Annual Exhibition, Contemporary American Sculpture," Whitney Museum of American Art, New York, 1970; Drawing Exhibition, Paula Cooper Gallery, New York, 1970; Group Show, Janie C. Lee Gallery, Dallas, Texas, 1971; "Projected Art—Artists at Work," Finch College, New York, 1971; "Materials and Methods: A New View," The Katonah Gallery, Katonah, New York, 1971; "Twenty Six by Twenty Six," Vassar College Art Gallery, Poughkeepsie, New York, 1971; "Works for New Spaces," Walker Art Center, Minneapolis, Minnesota, 1971; "Paintings without Supports," Bennington College, Bennington, Vermont, 1971; "Art of the 20th Century," Stedelijk van Abbemuseum, Eindhoven, Holland, 1971; "Art Systems," Museo de Arte Moderno, Buenos Aires, 1971; "Recent Acquisitions," The Museum of Modern Art, New York, 1971; "Kölner Kunstmarkt," Cologne, West Germany, 1971; "Changing Terms," School of the Museum of Fine Arts, Boston, 1971; "Rockburne, Fischer, Ryman," The New Gallery, Cleveland, Ohio, 1972; "White on White," Museum of Contemporary Art, Chicago, 1972; "Art in Process," Finch College, New York, 1972; Group Show, Art Gallery, University of Rochester, Rochester, New York, 1972; "Documenta 5," Kassel, West Germany, 1972; Spoleto Festival, Spoleto, Italy, 1972; 71st American Exhibition, Art Institute of Chicago, 1972.

Works in the Exhibition

Stephen Antonakos

Five Neons for the San Francisco Show
1973
neon tubes
Lent by the artist

Ronald Bladen

Raiko I
1972-73
painted plywood, bolts, wood
Courtesy Fischbach Gallery, New York

Sam Gilliam

Autumn Surf
1973
polypropylene fabric, acrylic paint,
wood, line and metal
Courtesy Jefferson Place Gallery,
Washington, D.C.

Robert Irwin

(No title)
1973

Dorothea Rockburne

Functions, Operations, Transitions
1973
carbon paper
Lent by the artist
Courtesy Bykert Gallery, New York

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