





1977  
BIENNIAL  
EXHIBITION

WHITNEY MUSEUM OF AMERICAN ART

**1977 Biennial Exhibition**

Contemporary American Art

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

First Floor     **February 19—April 3**  
Third Floor    **February 15—March 27**  
Fourth Floor   **February 19—April 3**

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## 1977 Biennial Exhibition

The Fallek Chemical Corporation is pleased to join the Whitney Museum of American Art in presenting the 1977 Biennial Exhibition of Contemporary American Art. This endeavor is an adventurous one for us and represents our acknowledgment of the responsibility of American business to participate in cultural activities.

In our initial corporate effort to support the arts, we are proud to be among the first business firms to sponsor a museum exhibition of contemporary American art. We appreciate the opportunity to distinguish these artists and assist the public to understand and enjoy their work.

The recent creative activities of artists are sometimes difficult to comprehend and often controversial. We believe, with the Whitney Museum, that the recognition of current statements by outstanding artists contributes to the vitality of our cultural life and the growth of our civilization.

Fred S. Fallek, *Chairman*

Kurt P. Duldner, *President*

*Fallek Chemical Corporation*

Artists are listed alphabetically, followed by video artists. Unless otherwise noted, dimensions are in inches, height preceding width preceding depth.

Many of the works in the exhibition are for sale.  
Prices are available at the Information Desk.

## Foreword

Forty-five years ago, the Whitney Museum began a series of exhibitions to survey the current state of American art. Now presented biennially, these exhibitions retain the original intent that they should be invitational and selected by the staff of the Museum. It is also traditional that works are purchased from these exhibitions for the Permanent Collection. Whitney Museum Biennial exhibitions are among the most extensive surveys of contemporary American art to be presented on a continuing basis.

In 1975, it was decided to give each Biennial a special focus. At that time it seemed appropriate to emphasize the function of the Museum as a national institution actively supporting artists throughout the country. Accordingly, the exhibition was devoted primarily to artists who had not had one-person exhibitions in New York City. It is gratifying that since the 1975 Biennial many of these artists have become better recognized and their work more widely known.

This year, in an effort to evaluate the accomplishments of the present decade, the Biennial is devoted for the most

part to work by artists who were first decisively influential in the 1970s, and also to comparably important work of a number of lesser-known artists. Artists who received extensive public attention during the 1960s are not in the exhibition. Forty painters, photographers, and sculptors are included and, in a departure from past years, each artist may be represented by more than one work. Video developed as an important medium during the 1970s, and video works of twenty artists, selected by the Department of Film and Video, are part of the exhibition.

We are extremely pleased that, for the first time, the Biennial is receiving support from a corporate sponsor. In their initial effort to assist museum exhibitions, the Fallick Chemical Corporation has made an unprecedented commitment to contemporary American art. We are grateful not only for their support, but also for the opportunity to be associated with them in this pioneering alliance of corporate patronage and contemporary art.

Tom Armstrong  
*Director*

## Introduction

The tendency in the sixties for both artists and critics to consider art in terms of movements and theoretical alliances has diminished in the seventies as the activity of making art has become increasingly a matter of personal expression rather than the resolution of formal art problems. The last few years have not witnessed any movements which generated the excitement or influence reminiscent of the last decade. Although groupings and associations continue for the sake of critical clarity and as a result of friendships, art in the last few years has generally emerged from personal experiences rather than ideologies. The artists chosen for the 1977 Biennial Exhibition present a sample of this broad spectrum of individual sensibilities and involvements.

In abstract painting, several of the individuals whose major work began in the fifties and sixties have influenced contemporary developments and continued to evolve in their own work. Alfred Jensen's unique style was not directly associated with any of the major movements in the sixties, and he was not widely recognized as an important influence at that time. His thickly impastoed surfaces and highly patterned compositions are structured through a totally personal symbolism of color and number coordinates. Private image systems, thick paint application, and decorative patterns typical of Jensen's work have recently emerged as central concerns for many of today's younger painters.

Three artists who achieved initial major successes in the sixties but did not emerge as seminal figures until the seventies are Brice Marden, Agnes Martin, and Robert Ryman. All three have consistently shared an interest in the physical reality of the painted surface and in a severely reduced palette and composition. Of the three, Ryman has concentrated the most persistently on challenging the parameters of painting by limiting his palette to white and examining the subtleties of paint and light on a flat surface. Martin's paintings in the sixties were easily as reductive as Ryman's, but her recent additions of color have rendered

her paintings less severe. The timeless and tranquil quality of her early gridded pencil works has been translated into bands of gentle color. Marden also presents a visual field somewhat more subjective than Ryman's spectrum of white. The physical qualities of Marden's wax and oil medium create a subtle, emotive surface which establishes the plane of the painting while simultaneously evoking a sense of spatial depth. While Marden and Martin continue to work within the conventions of the rectangle and a discrete, autonomous surface, Ryman has extended his visual field onto the wall itself by brushing his paint off the surface of the paper onto the wall.

Mel Bochner has also integrated the wall surface and the painted image, but his approach is from a conceptual rather than a painterly involvement. Dorothea Rockburne has developed her work conceptually as well as visually, often working deductively from systems of geometry to generate shape and structure. Her images are created by folding a rectilinear shape upon itself according to the properties of her chosen materials, an initial conceptual premise, and her subjective intuition. The finished work is a complex topology of layers and folds which is neither flat nor rectangular.

In arriving at their own individual expressions, many younger artists frequently adapt specific concerns characteristic of other artists. Stephen Davis's paintings demonstrate properties of surface modulation and uniform coloration similar to Marden's, but his work differs markedly by its presentation of a set of painting-objects whose interim plane is the wall. Similarly, Joe Zucker's surfaces, of applied cotton dipped in paint and rhoplex, share the sense of energy characteristic of Jensen's heavy impasto, but his commonplace images which materialize from seemingly abstract fields are quite different from Jensen's mystic numerology.

With each generation of artists, reaction to accepted forms stimulates new painting and sculpture. The thesis of intellectual refinement and minimalism has spawned, in the



seventies, an antithesis for which primitive-awkwardness is a virtue and subjectivity dictates image. Paintings by Ron Gorchov, Elizabeth Murray, Joe Zucker, Nicholas Africano, and Joan Brown show little concern for elegant surface or slick finish. Work by these artists has a distinctly handmade look with the physical qualities of paint and the action of the artist's hand clearly evident. Gorchov's paintings juxtapose a primitive object-image with a sophisticated and subtle spatial tension created by the roughly brushed color and the sculptural properties of the curved surface. Elizabeth Murray and David True draw their images from personal associations and, although a sense of geometry is evident in the painting, their intention is quite different from the precise, analytic focus of artists like Bochner or Ryman. Joan Brown's work suggests another aspect of this subjective iconography and loose rendering. Her self-portraits, which refer directly to her personal experiences and surroundings, are often arranged with the same sense of interior space and flat, reductive shapes of color one finds in naive portraiture.

Within representational painting, the most innovative recent approach has been the use of the photograph as the basis of the image. Vija Celmins, Chuck Close, and Richard Estes all work directly from photographs, though their concern is not merely duplicating the photograph, but using it as a point of departure. These three artists base their work on the ability of photographic processes to materialize images ordinarily outside the physical capability of the human eye. The photographs Close uses are made with focusing systems peculiar to cameras and are unlike normal vision. His enlarged frontal portraits rely principally on the impact of a larger-than-life image but derive their subtler effects from his treatment of photographic elements such as focal plane and image distortion. Estes exploits the camera's ability to stabilize a multitude of reflected images which the human eye cannot simultaneously perceive. Physically the human eye is unable to focus in as much depth as a photograph or clarify as much detail; thus Estes's depictions of urban settings, with their complexities of objects, planes of light and reflections,

constitute a new visual subject matter. Some of the photographs Celmins chooses are recorded time exposures from large telescopes; in all her drawings, use of photographic images allows a greater focal resolution than is possible with the eye. Her images function as compositional elements which enable her to explore the relationship between the experience of vast space and flat, two-dimensional surface onto which that experience is translated. This creates an elusive spatial situation wherein the surface is at once both flat and receding.

The seventies have witnessed a much broader public acceptance of photography as a major art form. In addition to the strictly traditional approach to photography, artists have incorporated a multitude of idea-image combinations which have expanded the realm of photography and served to codify and document other endeavors such as earthworks and conceptual propositions. Although separate criteria exist for evaluating the various modes of photographic expression, the artists' concerns frequently overlap, particularly in the area of documentation and narration where photography has incorporated a sensibility from contemporary art.

Of the photographers in the exhibition, Lewis Baltz best represents a traditional formalist position. Presenting an image of impeccable technical quality, he maintains an abstract, formal orientation while simultaneously revealing his sensitivity toward his subject matter. In his photographs of industrial structures and mass-produced houses he arranges formally the tone and space of the image, using the inherent qualities of the buildings to convey a subtle, often ominous, presence.

The work of the two other photographers in the exhibition, Robert Cumming and Duane Michals, often diverges from the photographic tradition of a self-sufficient image. Cumming and Michals freely incorporate literary elements like narrative titles or attached writing to describe the images or to elaborate on concepts associated with the photographs. By thus extending the conceptual association of the images and by utilizing serial formats, the artists present a form of narration. For Cumming, this narrative

quality is usually terse, paradoxical, and amusing, not unlike his recent sculptural objects, which originally figured as props in his photographs. For Michals, the narrative is directed toward the viewer's imagination, frequently suggesting complex psycho-sexual relationships and metaphysical themes. Although John Baldessari is usually considered a conceptual artist rather than a photographer, his recent use of the photographic medium reflects concerns similar to those of Cumming and Michals. Because Baldessari's photographs usually serve to illustrate an idea, issues of technical quality are important to him only where they affect the overall concept. In one piece, a polaroid snapshot or postcard image may suffice for his purpose, whereas in another a carefully exposed large-format image might be required. In spite of their separate approaches to the photographic end product, all three utilize storytelling or documentation of events in narrative progression.

Perhaps farther from the original concerns of photography, but nonetheless an important aspect of its development in the seventies, is the use of photographs as nonfictional documents of art objects or of events rendered inaccessible by time or space. Vito Acconci, Chris Burden, and Dennis Oppenheim incorporate photographs of their personal activities into final documents which function both as historical records and as self-sufficient works. While each artist would maintain the primacy of the event or performance itself, for the greater public the photographic record represents the sole access to the art. To a lesser extent this is also true of artists like Michael Heizer, whose monumental sculpture has frequently been physically inaccessible except to a very select public. Similarly, Burden's relics exist as surrogates for the activities in which they appeared. These object-documents have become the medium of exchange with which the public must contend and consequently they tend to enter an art context.

The narrative structure adapted recently to photography has also been of interest to artists who incorporate a broad selection of objects and materials in their work. Dennis

Oppenheim and Terry Allen both design complex arrangements of objects which function as short vignettes or dramatic scenarios, usually mysterious and provocative. They rely on setting a stage or an environment in much the same way that Cumming composes his images; the narrative is both literary and visual. This structure is also important in the works of James Hill and Nicholas Africano, which allude to personal activities or events but utilize a less theatrical, more painterly space. Among the artists whose work has revolved around narrative allusion for some years, two of the most influential have been H.C. Westermann and Jim Nutt. Nutt's recent stage-like tableaux with their diminutive figures seem to present a moment of surreal drama. Westermann's sculpture functions as composite vignettes in the imagination although, more than Nutt, he shows an affinity for the Dadaist predilection for verbal-visual puns. Both artists use miniature scale to free objects of their ordinary associations and more closely align them in the imagination.

For younger artists Nicholas Africano and Charles Simonds, reduced scale enhances the imaginative impact of the images and allows a freer expression of private mythologies and mysterious allusions. Simonds constructs miniature archaeological complexes in the crevices of urban structures and, more recently, within the confines of interior public spaces. In these works, the history and culture of imaginary populations are alluded to by the remains of their relic sites. Small scale has also been treated in the seventies in more formal terms. Joel Shapiro and Richard Tuttle have developed sensitivities toward small objects and delicacy which avoid the stigma of preciousness, yet challenge the limits of scale and presence. Of the two artists, Tuttle is concerned with the issues of location, ephemerality of material, and an intense poetry that emphasizes interior rather than exterior states. Shapiro's preoccupation with reduction in scale and simplification of form allows him to examine how an object signifies abstract concepts such as "house" or "chair."

Recent sculpture, like recent painting, has not been generated as much by movements or theory as by individ-

ual talents, and in many cases contemporary sculpture continues to reflect issues concurrent in painting. Duane Hanson's American stereotypes extend characteristics of Photo-realist painting into three dimensions. Hanson fabricates his sculpture with such technical virtuosity that otherwise banal subject matter manifests a shockingly real presence. James Hill and Ree Morton both work with assembled environments which reflect a primitive and personal quality similar to the subjective narration of painters such as Africano and Brown. Michael Heizer and Richard Serra have extended their interests into both two and three dimensions, and their ideas in one field often influence the other. They have both maintained a formal involvement with spaces and objects less related to conceptual or personal statements than to the integrity of materials and the spaces themselves. This is also true of Jackie Winsor's recent works, which are constructed of unadorned materials and openly reveal their mode of fabrication. All of these artists rely directly on their materials to characterize their structures and to affect the spaces they inhabit. Alan Saret, on the other hand, is concerned with an architecture based on societal improvement and metaphysical implication. His wire structures refer to the interdependence of systems, and his architectural models represent imaginative solutions to human needs.

The development of conceptual art in the late sixties and early seventies has had less impact as a specifically integral movement than as an intellectual influence on artists already committed to various disciplines. It appears in two dimensions in the work of painters like Dorothea Rockburne and, more recently, Jennifer Bartlett, and in the drawings of Mel Bochner and Pat Steir. While Bochner develops a tight logic and theoretical expression in his

work, Bartlett and Steir choose intellectual systems which offer the possibility of personal expression within a systemic mode. In sculpture, conceptual structures influence the geometric dissections of space by artists like Barry Le Va. Le Va's recent installations of wooden markings on the walls and floor of a room refer to a purely intellectual system of geometry established by coordinates, in part physical and in part conceptual.

Another widely adapted corollary of conceptual influence has been the proposition of art based on language. Steir's drawings contain written directions for executing the works and render interior conversations in a diaristic manner. Baldessari, Cumming, and Michals have each adapted language to photography and Allen, Nauman, and Westermann have utilized similar hybrids in sculpture. Since the middle sixties Nauman has dealt with language in a variety of forms from puns and rearrangements of letters to enigmatic statements. Unlike the direct and obvious use of language in his older work, his new installations employ poems whose relationship to the materials and structure of the piece is elusive and intuitive. Acconci's and Oppenheim's recent installations rely on recorded statements which psychologically alter the spaces into which they are broadcast. Acconci's language is a tough, suggestive prose that seems especially intense when recorded in his own raspy voice.

As a survey limited to forty artists, the 1977 Biennial could neither present all the important or influential art of the seventies, nor summarize the total breadth of contemporary activities. Rather, it focuses attention on a selection of the diverse and individual artistic achievements visible in this decade.

Barbara Haskell, *Curator*

Marcia Tucker, *Curator*

Patterson Sims, *Associate Curator,*  
*Permanent Collection*

*December 1976*

## **Vito Acconci**

Born in Bronx, New York, 1940.

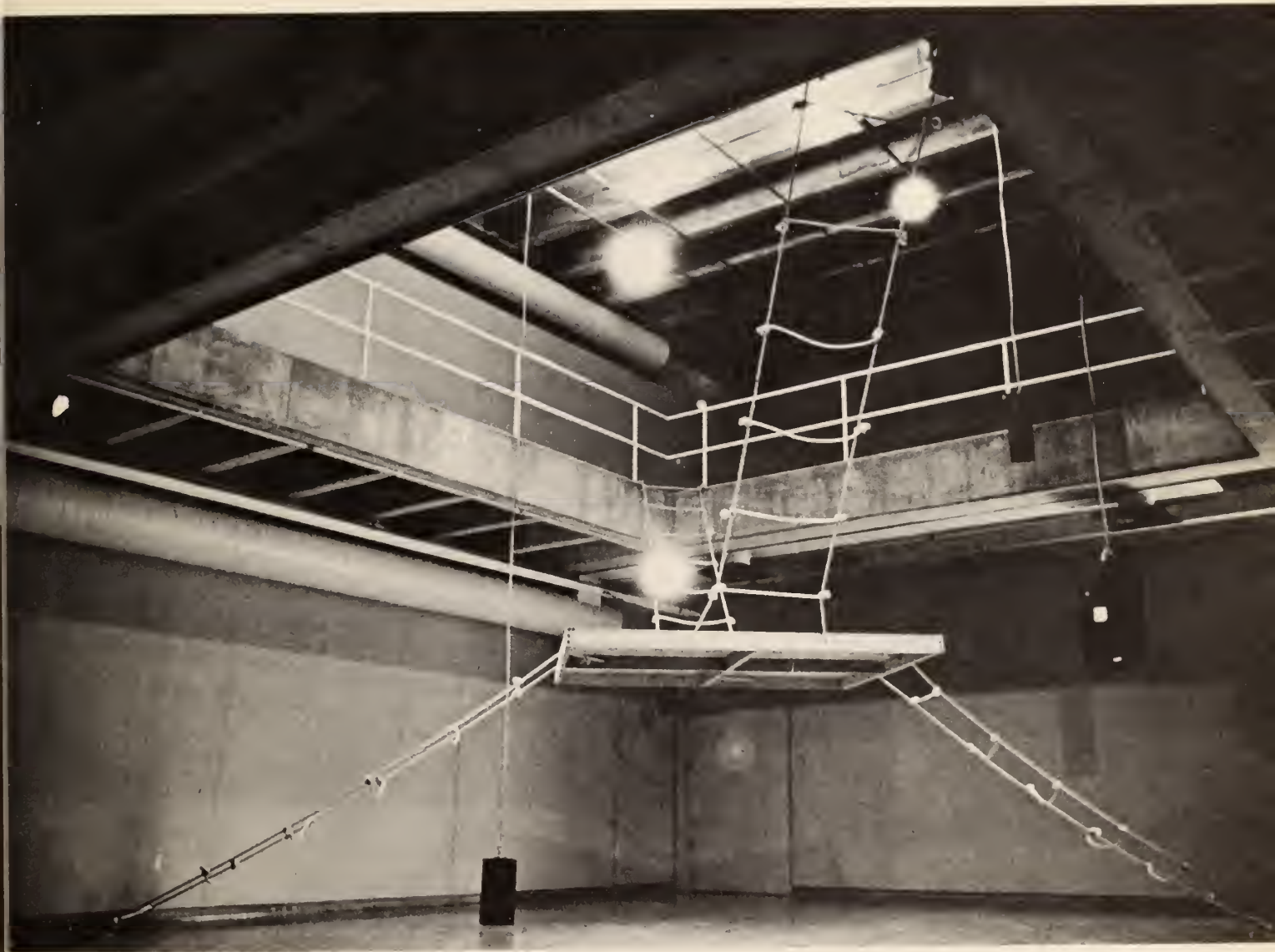
Lives in New York City.

### ***Tonight We Escape from New York*, 1977**

Audio tape and wood construction, dimensions determined at time of installation

Lent by the artist, courtesy of Sonnabend Gallery, New York





***Middle of the World.*** Wood, rope, audio tape  
Installation at Wright State University Art Gal-  
lery, Dayton, Ohio, October 1976. (Not in  
exhibition.)

## **Nicholas Africano**

Born in Kankakee, Illinois, 1948.

Studied at Illinois State University, Normal (BA 1971, MFA 1975).

Lives in Normal, Illinois.

### ***Cynthia's Legs*, 1976**

Oil on canvas, 84 x 96

Lent by the artist

### ***Nicholas Watching*, 1976**

Mixed construction, 8 x 36 x 4

Collection of Allan Schwartzman

### ***Rubbing Anna's Legs*, 1976**

Oil on rug mounted on masonite, 72 x 84

Lent by the artist



*Cynthia's Legs*, 1976.

## Terry Allen

Born in Wichita, Kansas, 1943.

Studied at Chouinard Art Institute, Los Angeles (BFA 1966).

Teaches at Fresno State University, Fresno, California.

Lives in Fresno.

### ***The Evening Gorgeous George Died*, 1976**

Mixed media, dimensions variable

Courtesy of Claire Copley Gallery, Los Angeles





Four episodes from *The Evening Gorgeous George Died*, 1976: Episode 1, detail of "Vanity"; Episode 2, detail of "Bar"; Episode 3, detail of "Bird"; Episode 4, detail of "Ring."



## John Baldessari

Born in National City, California, 1931.

Studied at San Diego State College (BA 1953, MA 1957);

University of California, Berkeley (1954-55); University of California, Los Angeles (1955); Otis Art Institute, Los Angeles (1957-59).

Teaches at the California Institute of the Arts, Valencia.

Lives in Santa Monica, California.

### ***Pencil Story*, 1972-73**

Photographs and pencil on board, 22 x 27¼

Collection of Mr. and Mrs. Nicola Bulgari, New York

### ***Pathetic Falley Series: Yellow Yearning and Stoic Peach*, 1975**

Two color photographs, each 11 x 11

Lent by the artist, courtesy of Sonnabend Gallery, New York

### ***Car Color Series: 1968 Volvo, Dirty and Polished*, 1976**

Two color photographs, each 16 x 20; 16 x 42 overall

Lent by the artist, courtesy of Sonnabend Gallery, New York

### ***Common Memory Colors: Flesh, White, Grey, Black, Sky, Grass, Sand*, 1976**

Seven color photographs, each 11 x 14; 11 x 98 overall

Lent by the artist, courtesy of Sonnabend Gallery, New York

### ***Concerning Diachronic/Synchronic Time:***

#### ***Above, On, Under (with Mermaid)*, 1976**

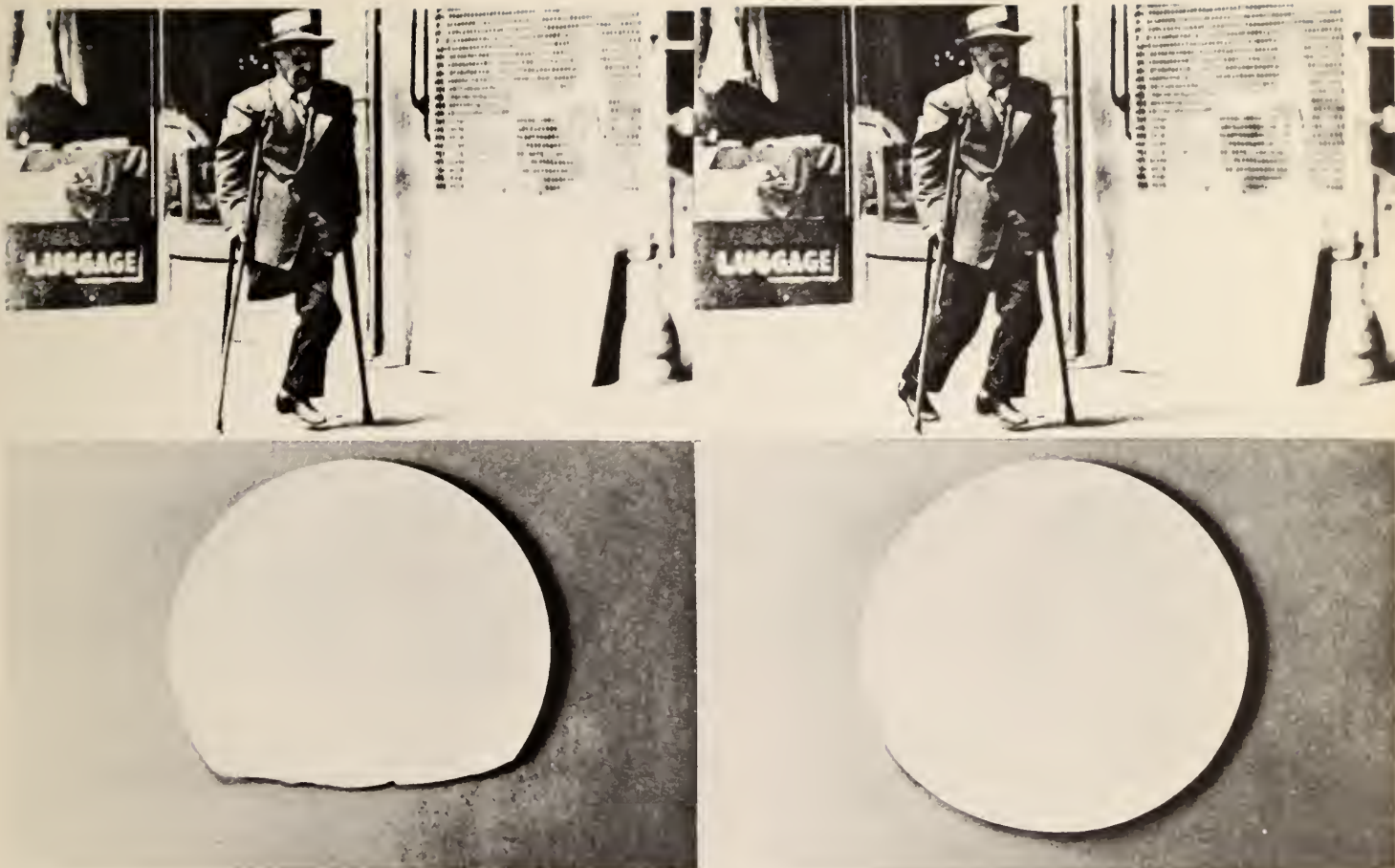
Six black and white photographs, each 9½ x 13⅞

Lent by the artist, courtesy of Sonnabend Gallery, New York

### ***Repair/Retouch Series: An Allegory about Wholeness (Plate and Man with Crutches)*, 1976**

Four black and white photographs, retouched; 7¼ x 11 7/16

Lent by the artist, courtesy of Sonnabend Gallery, New York



***Repair/Retouch Series: An Allegory about Wholeness (Plate and Man with Crutches), 1976.***

## **Lewis Baltz**

Born in Newport Beach, California, 1945.

Studied at the San Francisco Art Institute (BFA 1969), Claremont

College Graduate School, Claremont, California (MFA 1971).

Lives in Sausalito, California.

### ***Construction Detail/East Wall/Xerox/1821 Dyer Road/Santa Ana, 1974***

Black and white silver gelatin photograph, 6 x 9 image on 8 x 10 paper

Courtesy of Castelli Graphics, New York

### ***West Wall/Unoccupied Industrial Structure/20 Airway Drive/Costa Mesa, 1974***

Black and white silver gelatin photograph, 6 x 9 image on 8 x 10 paper

Courtesy of Castelli Graphics, New York

### ***Maryland 2, 1976***

Black and white silver gelatin photograph, 6 x 9 image on 8 x 10 paper

Courtesy of Castelli Graphics, New York

### ***Maryland 3, 1976***

Black and white silver gelatin photograph, 6 x 9 image on 8 x 10 paper

Courtesy of Castelli Graphics, New York

### ***Maryland 14, 1976***

Black and white silver gelatin photograph, 6 x 9 image on 8 x 10 paper

Courtesy of Castelli Graphics, New York



*Maryland 3, 1976.*



## Jennifer Bartlett

Born in Long Beach, California, 1941.

Studied at Mills College, Oakland, California (BA 1963);

Yale University, New Haven, Connecticut (BFA 1964, MFA 1965).

Teaches at the School of Visual Arts, New York.

Lives in New York City.

### ***Falcon Ave., Seaside Walk, Dwight St., Jarvis St., Greene St., 1976***

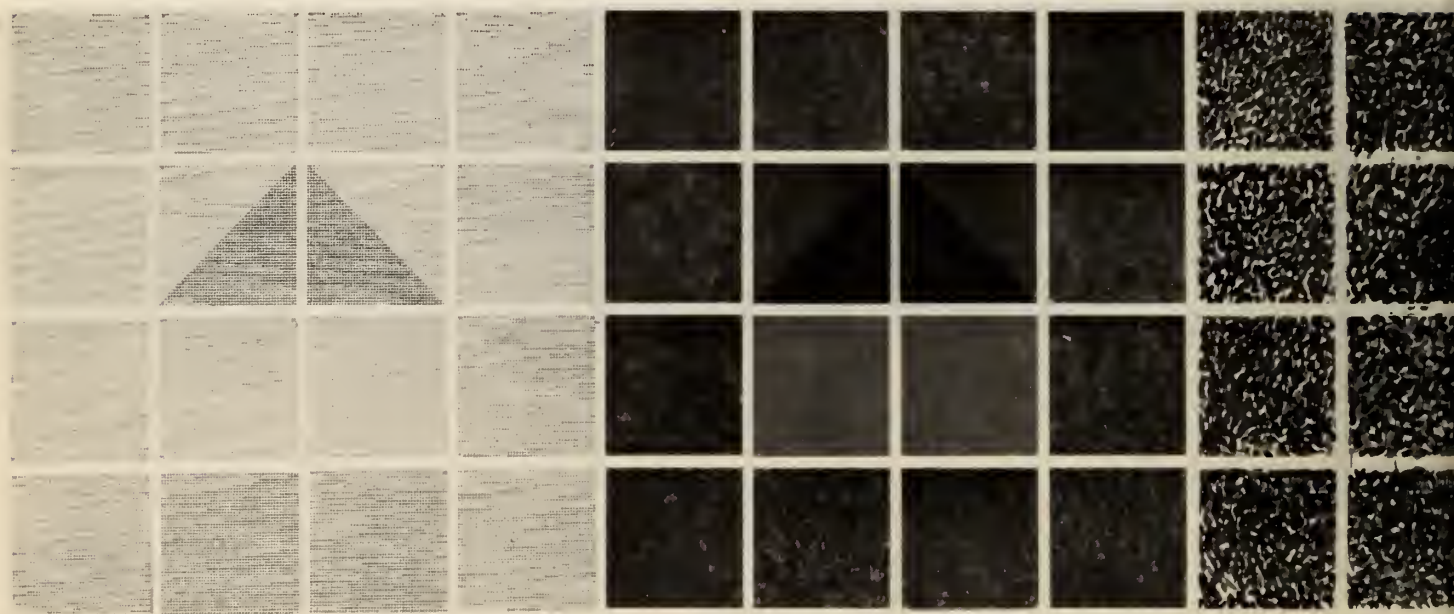
Enamel and baked enamel on steel, 51 x 259

Courtesy of Paula Cooper Gallery, New York

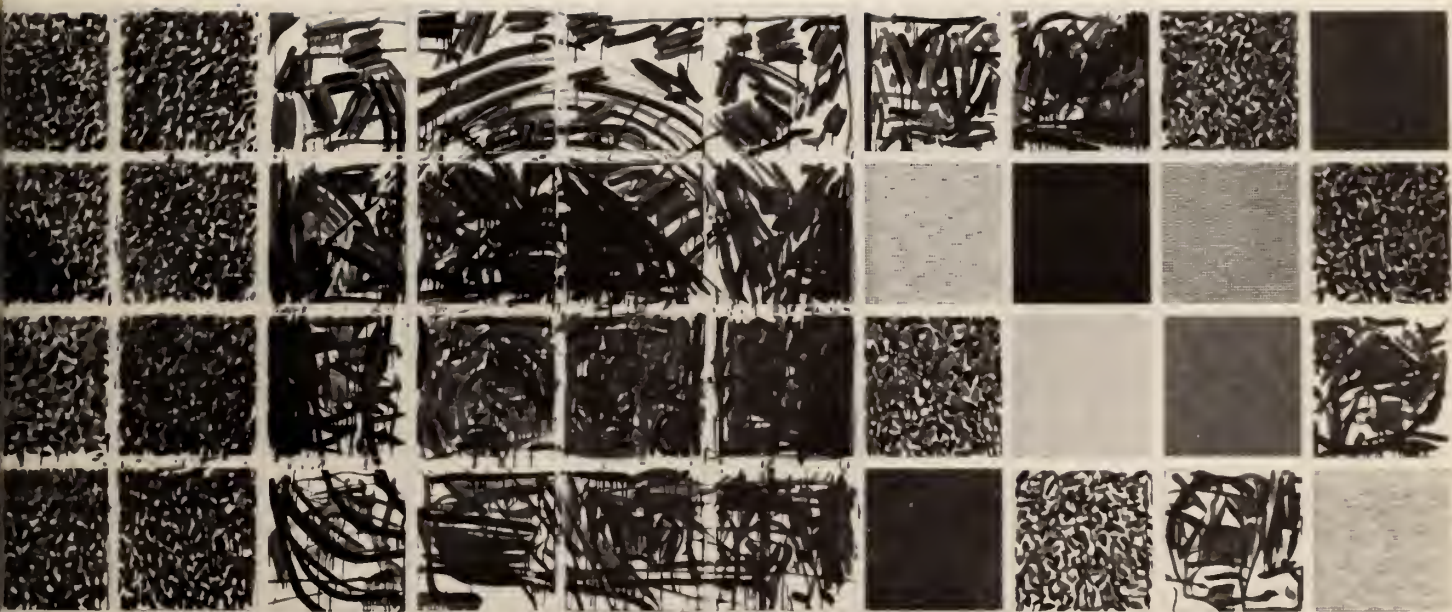
### ***Bayshore Walk, 1976-77***

Enamel on baked enamel on steel, 38 x 311

Courtesy of Paula Cooper Gallery, New York



*Falcoln Ave., Seaside Walk, Dwight St.,  
Jarvis St., Greene St., 1976.*



## Mel Bochner

Born in Pittsburgh, Pennsylvania, 1940.

Studied at Carnegie Institute of Technology, Pittsburgh  
(BFA 1962).

Lives in New York City.

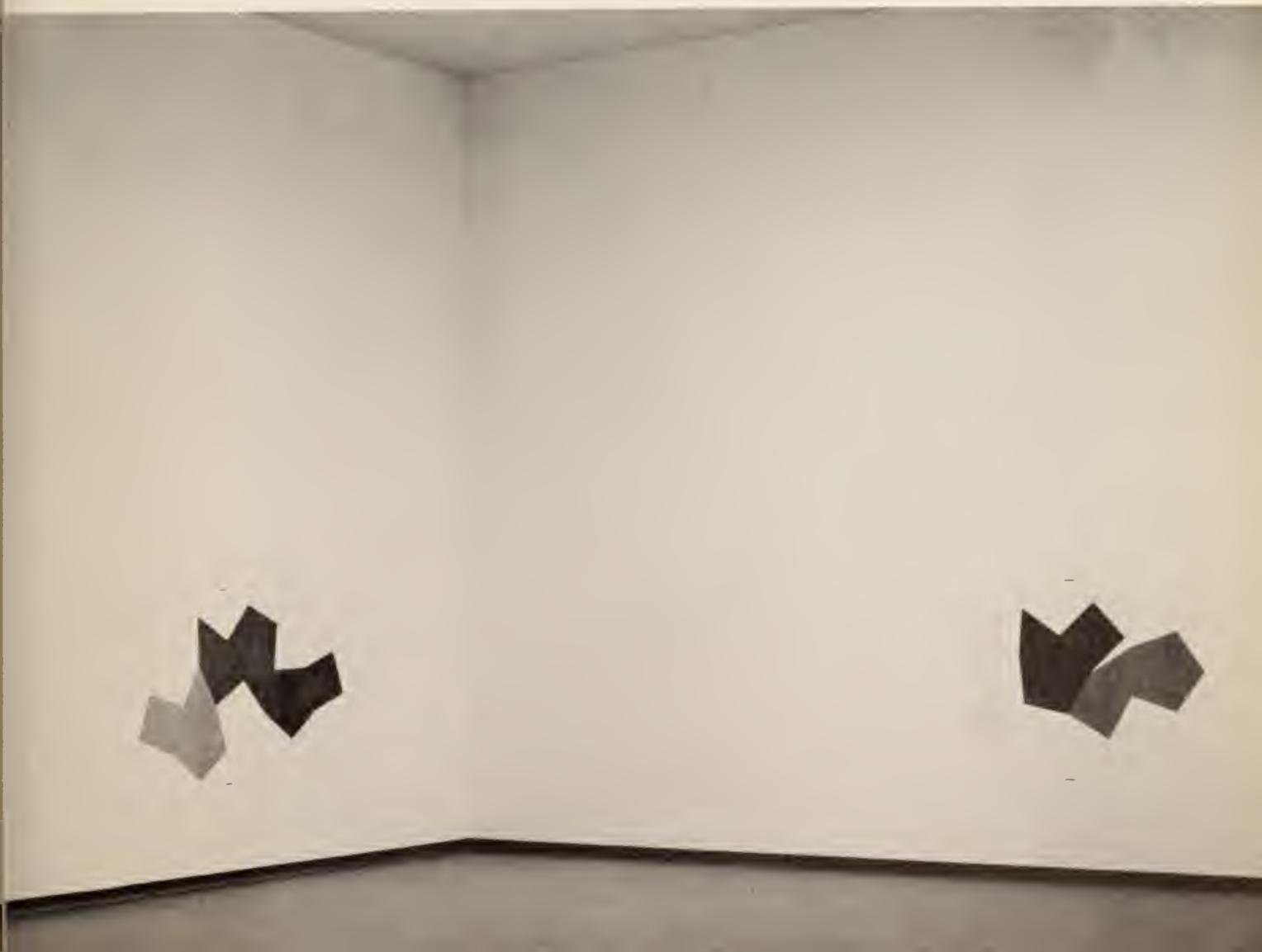
### ***Three Plane Arcs***, 1976-77

Casein and charcoal on wall, size determined at time of installation

Lent by the artist, courtesy of Sonnabend Gallery, New York



***Three Plane Arcs*** shown in first installation at the Fort Worth Art Museum, November 1976, configuration at left, 40 x 65 inches; configuration at right, 40 x 56 inches



## Joan Brown

Born in San Francisco, 1938.

Studied at the California School of Fine Arts, San Francisco  
(BFA 1959, MFA 1960).

Teaches at the University of California, Berkeley.

Lives in San Francisco.

### ***After the Alcatraz Swim #3*, 1975**

Enamel on canvas, 96 x 72

Courtesy of Allan Frumkin Gallery, New York, and Hansen  
Fuller Gallery, San Francisco

### ***The Last Farewell*, 1976**

Enamel on canvas, 72 x 102

Collection of Modesto Lanzone

### ***Let's Dance*, 1976**

Enamel on canvas, 72 x 102

Courtesy of Allan Frumkin Gallery, New York, and Hansen  
Fuller Gallery, San Francisco



*The Last Farewell*, 1976.

## Chris Burden

Born in Boston, 1946.

Studied at Pomona College, Claremont, California (BFA 1969); University of California, Irvine (MFA 1971).

Lives in Venice, California.

### ***Relic, Broken Glass*, 1976**

8 x 8½ x 5½

*Through the Night Softly*, 1973

Holding my hands behind my back, I crawled through fifty feet of broken glass. There were very few spectators, most of them passersby. This piece was documented with a 16 mm film.

Courtesy of Ronald Feldman Gallery, New York

### ***Relic, Pitcher*, 1976**

8 x 9 x 9½

*Garcon!* 1976

The week of August 3-7, I served capuccino and espresso to visitors to the Hansen Fuller Gallery. I did this during gallery hours, 10:30 A.M. to 5:30 P.M., for an entire week, serving more than 300 cups of coffee. The gallery made no announcement of the performance, and a group painting show opened concurrently with my piece.

I installed a white mini-bar, complete with capuccino machine, demi-tasse cups, espresso spoons, etc. on a wall near the entrance to the gallery. Attired in a gray cotton orderly's jacket and carrying a silver tray, I approached entering visitors and politely asked them if they would care for either a capuccino or an espresso, which I would serve to them while they looked at the paintings. My attire and demeanor were such that only a handful of people out of the hundreds who attended the show recognized me as "Chris Burden."

Courtesy of Ronald Feldman Gallery, New York

### ***Relic, Ski Mask*, 1976**

12 x 17 x 5½

*You'll Never See My Face In Kansas City*, 1971

For three hours I sat without moving behind a panel which concealed my neck and head. No one could see behind the

panel; a piece of board sealed the underside of the space. In conjunction with the performance, I wore a ski mask at all times during my stay in Kansas City from November 5-7, 1971.

Courtesy of Ronald Feldman Gallery, New York

### ***Relic, Two Nails*, 1976**

6¼ x 6¼ x 6¼

*Trans-Fixed*, 1974

Inside a small garage on Speedway Avenue, I stood on the rear bumper of a Volkswagen. I lay on my back over the rear section of the car, stretching my arms onto the roof. Nails were driven through my palms into the roof of the car. The garage door was opened and the car was pushed half-way out into Speedway. Screaming for me, the engine was run at full speed for two minutes. After two minutes, the engine was turned off and the car pushed back into the garage. The door was closed.

Collection of Jasper Johns

### ***Relic, Wooden Board*, 1976**

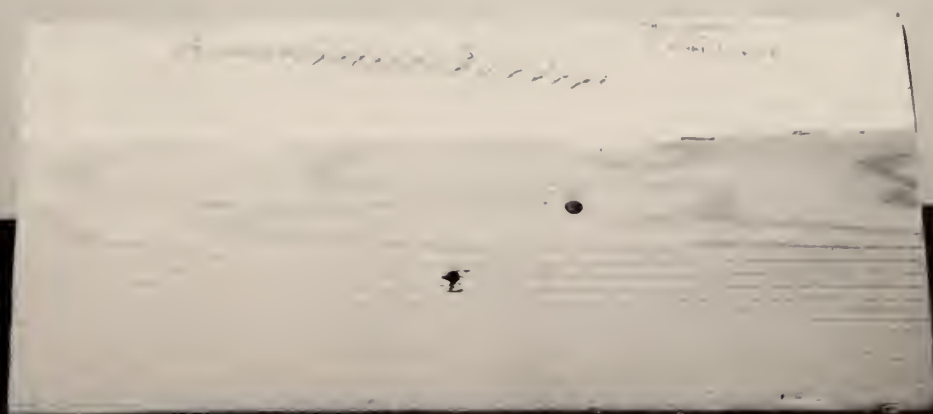
10 x 15 x 6¾

*White Light/White Heat*, 1975

For my one-man show at Ronald Feldman, I requested that a large triangular platform be constructed in the southeast corner of the gallery. The platform was ten feet above the floor and two feet below the ceiling; the outer edge measured eighteen feet across. The size and height of the platform were determined by the requirement that I be able to lie flat without being visible from any point in the gallery. For twenty-two days, the duration of the show, I lay on the platform. During the entire piece, I did not eat, talk, or come down. I did not see anyone, and no one saw me.

Collection of Noel and Richard Frackman

**Relic, Wooden Board**, 1976, from *White Light/White Heat*, 1975.



WHITE LIGHT WHITE HEAT

## Vija Celmins

Born in Riga, Latvia, 1939.

Studied at John Herron Art Institute, Indianapolis, Indiana (BFA 1962); University of California, Los Angeles (MFA 1965).

Teaches at the California Institute of the Arts, Valencia.

Lives in Venice, California.

### ***Untitled (Galaxy—Desert)*, 1974-75**

Graphite on acrylic ground on paper, 17½ x 38

Lent by the artist

### ***Untitled (Large Desert Drawing)*, 1974-75**

Graphite on acrylic ground on paper, 19 x 24¼

Collection of Mitchell, Hutchins Inc., New York

### ***Untitled (Galaxy Drawing)*, 1976**

Graphite on acrylic ground on paper, 19 x 24

Lent by the artist





*Untitled (Galaxy—Desert), 1974-75.*

## **Chuck Close**

Born in Monroe, Washington, 1940.

Studied at the University of Washington, Seattle (BA 1962);

Yale Summer School of Music and Art, Norfolk, Connecticut (1961);

Yale University School of Art and Architecture, New Haven, Connecticut  
(BFA 1963, MFA 1964); Academy of Fine Arts, Vienna, Austria, (1964-65).

Lives in New York City.

### ***Bob I/154*, 1973**

Ink and pencil on paper, 30 x 22½

Collection of Barry Lowen

### ***Bob II/616*, 1973**

Ink and pencil on paper, 30 x 22½

Collection of Barry Lowen

### ***Bob III/2464*, 1973**

Ink and pencil on paper, 30 x 22½

Collection of Barry Lowen

### ***Bob IV/9856*, 1973**

Ink and pencil on paper, 30 x 22½

Collection of Barry Lowen

### ***Leslie*, 1973**

Watercolor on paper, 72½ x 57

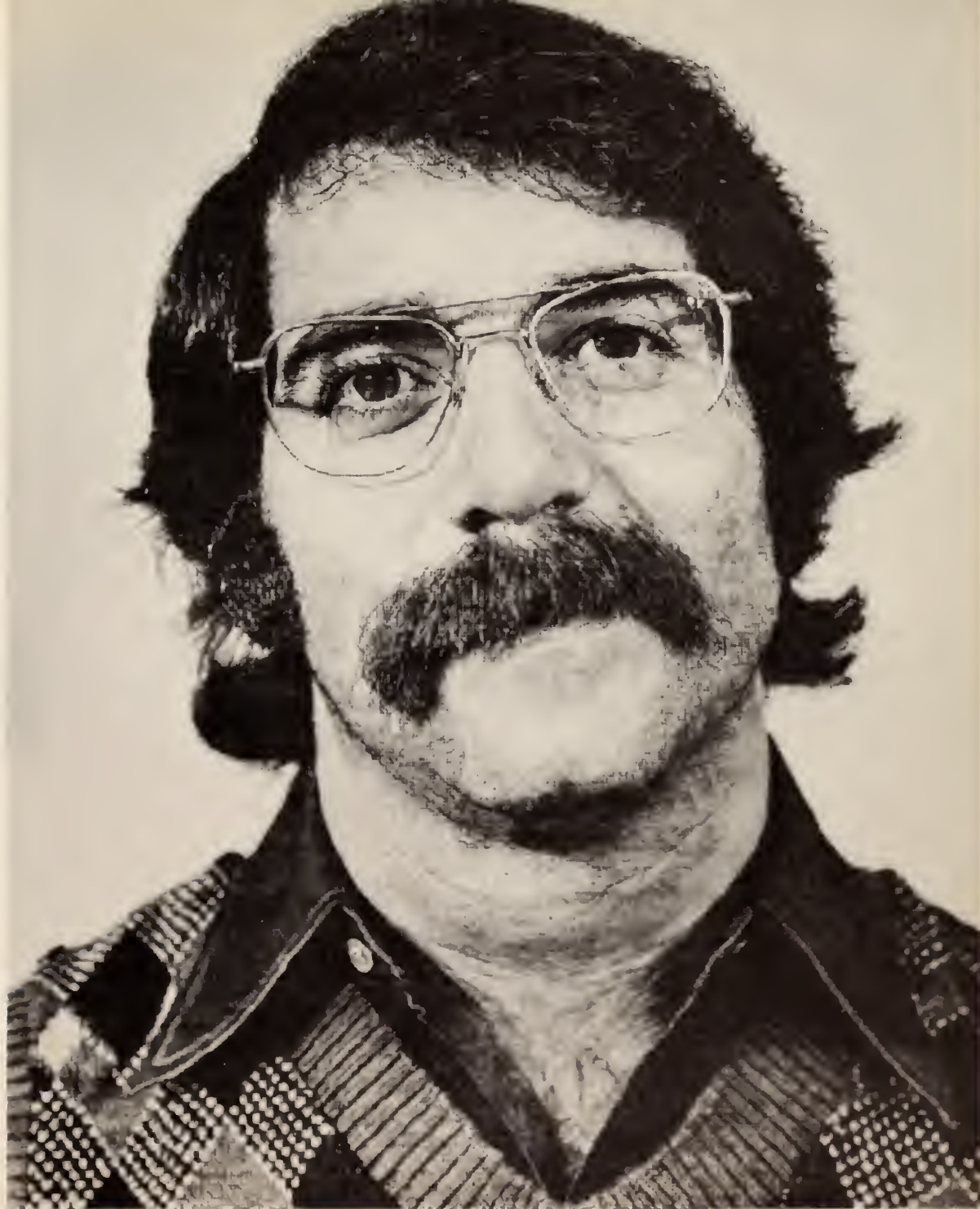
Collection of Dr. and Mrs. Edmund Pillsbury

### ***Robert/104,072*, 1973-74**

Ink and graphite on canvas, 108 x 84

The Museum of Modern Art, New York





*Robert/104,072,*  
1973-74.

## **Robert Cumming**

Born in Worcester, Massachusetts, 1943.

Studied at the Massachusetts College of Art, Boston

(BA 1965); University of Illinois, Urbana-Champaign (MFA 1967).

Lives in Orange, California.

### ***Distracted in Mid-Stride; Spike-Heeled Man***

#### ***Kneels to Read*, 1975**

Two photographs, each 9½ x 7½

Courtesy of Newspace, Los Angeles

#### ***Mens Spike Heels*, 1975**

Wood, dirt, shoes, metal construction; 15¼ x 15¼ x 16¼

Courtesy of Newspace, Los Angeles

#### ***Crutch-Arrow*, 1976**

Wood, 8½ x 90½ x 10¼

Courtesy of Newspace, Los Angeles

#### ***Crutch-Arrow*, 1976**

Wood and metal, 8 x 58 x 7½

Courtesy of Newspace, Los Angeles

#### ***2 Easel/ Chairs*, 1976**

Maple; each 54 x 32 x 16

Courtesy of Newspace, Los Angeles



***Crutch-Arrow***, 1976; wood, 90½ inches long  
***Crutch-Arrow***, 1976; wood and metal, 58 inches long.

## **Stephen A. Davis**

Born in Fort Worth, Texas, 1945.

Studied at Claremont Men's College, Claremont, California (BA 1967); University of Madrid, Spain (1966); University of Texas, Austin (1967-68); Claremont College Graduate School (MFA 1971).

Artist-in-residence at the University of Santa Clara, California.  
Lives in San Francisco.

### ***X Untitled*, 1976**

Acrylic on masonite

Courtesy of Hansen Fuller Gallery, San Francisco

### ***XI Untitled*, 1976**

Acrylic on masonite; two panels, 24 x 18 x 3¾ and 48 x 19½ x 3¾

Courtesy of Hansen Fuller Gallery, San Francisco

### ***XII John Lee*, 1976**

Acrylic on masonite; two panels, 36 x 28½ x 4½ and 72 x 30 x 4½

Courtesy of Hansen Fuller Gallery, San Francisco



***III Fifty (for Mowry Baden)***, 1976. Acrylic on masonite; two panels, 18 x 24 and 19½ x 48. Courtesy of Hansen Fuller Gallery, San Francisco. (Not in exhibition.)

## **Richard Estes**

Born in Keewanee, Illinois, 1936.

Studied at the School of the Art Institute of Chicago (1952-56).

Lives in New York City.

### ***Bridal Accessories*, 1975**

Oil on canvas, 36 x 48

Collection of Graham Gund

### ***Double Self-Portrait*, 1976**

Oil on canvas, 24 x 36 inches

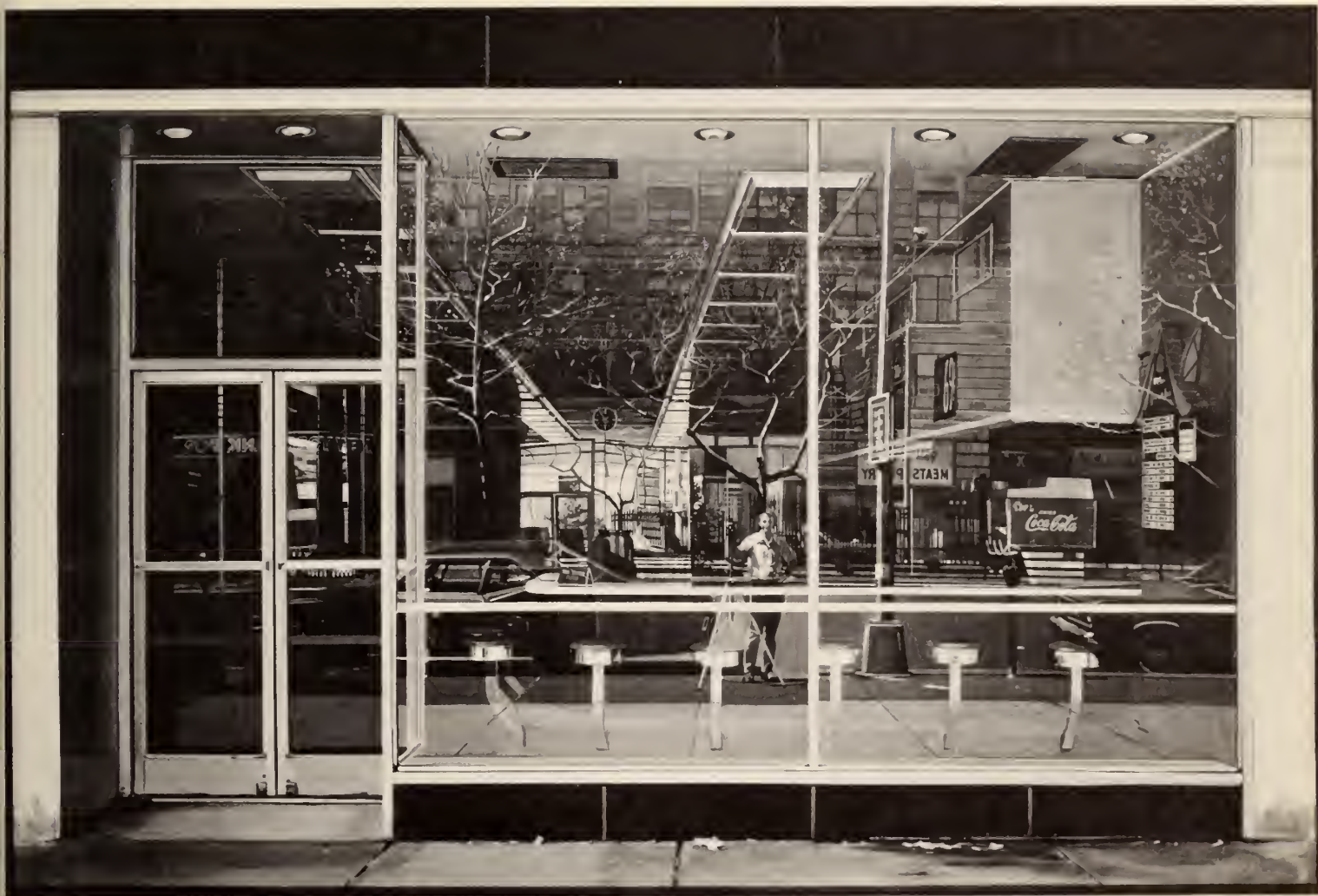
The Museum of Modern Art, New York; Mr. and Mrs. Stuart Speiser Fund, 1976

### ***Murano Glass*, 1976**

Oil on canvas, 24 x 36

Collection of Leigh Block





*Double Self-Portrait*, 1976.

## **Ron Gorchov**

Born in Chicago, 1930.

Studied at the University of Mississippi, Oxford (1947-48);  
School of the Art Institute of Chicago (1948-50); University  
of Illinois, Urbana-Champaign (1950-51).

Teaches at Hunter College, New York.

Lives in New York City.

### ***Airship*, 1976**

Oil on canvas, 86 x 76

Lent by the artist

### ***Spice of Life*, 1976**

Oil on canvas, 47 x 76

Courtesy of Droll/Kolbert Gallery, Inc., New York

### ***Will*, 1976**

Oil on canvas, 45 x 76

Courtesy of Susanne Hilberry Gallery, Birmingham, Michigan



*Will*, 1976.



## Duane Hanson

Born in Alexandria, Minnesota, 1925.

Studied at Macalaster College, St. Paul, Minnesota  
(BA 1946); Cranbrook Academy of Art, Bloomfield Hills,  
Michigan (MFA 1951).

Lives in Davie, Florida.

### ***Rita: The Waitress*, 1975**

Polyester and fiberglass polychromed in oil, mixed media; life size  
Collection of Dr. and Mrs. Edmund Pillsbury

### ***Security Guard*, 1975**

Polyester and fiberglass polychromed in oil, mixed media; life size  
Collection of Max and Linda Palevsky

### ***House Painter*, 1975-76**

Polyester and fiberglass polychromed in oil, mixed media; life size  
Courtesy of O. K. Harris Works of Art, New York



*Rita: The Waitress, 1975.*

## Michael Heizer

Born in Berkeley, California, 1941.

Studied at the San Francisco Art Institute (1963-64).

Lives in northern Nevada and New York City.

### ***Circle***, 1976

One of an edition of three in varying materials

Granite, diameter 96

Courtesy of Xavier Fourcade, Inc., New York

### Documentation of ***Adjacent, Against, Upon***, 1976

Work: concrete and granite, 9 feet x 130 feet x 25 feet

Collection of the City of Seattle, Washington; commissioned by the 1% for Art Program; property of Seattle City Light

Photographs and text: Courtesy of Xavier Fourcade, Inc., New York

***Circle***, 1976. African mahogany, one of the three different materials in which it is being made. Courtesy of Xavier Fourcade, Inc., New York.



## James Hill

Born in Sherman, Texas, 1945.

Studied at North Texas State University, Denton  
(BA 1967); Southern Methodist University, Dallas  
(MFA 1972).

Lives in Houston, Texas.

### ***Africa New York Nights*, 1976**

Canvas, paint, latex, and steel; 60 x 60 x 20

Lent by the artist

### ***Africa Night, Afrika Night, Afrique Night*, 1976**

Chalk, paint, pencil, oil, pastel; 14 x 36

Lent by the artist

### ***Gorilla James in the Studio*, 1976**

Mixed media, 108 x 84 x 24

Lent by the artist



*Gorilla James in the Studio, 1976.*



## **Alfred J. Jensen**

Born in Guatemala City, Guatemala, 1903.

Studied at the San Diego Fine Arts Museum, San Diego, California (1925-26); with Hans Hofmann in Munich, Germany (1927-28); Ecole Scandinave, Paris (1929-34).

Lives in Glen Ridge, New Jersey.

### ***According to the Numbers, Per II, Per II*, 1973**

Oil on canvas, 80 x 75

Collection of Richard S. Zeisler

### ***The Doric Order*, 1972**

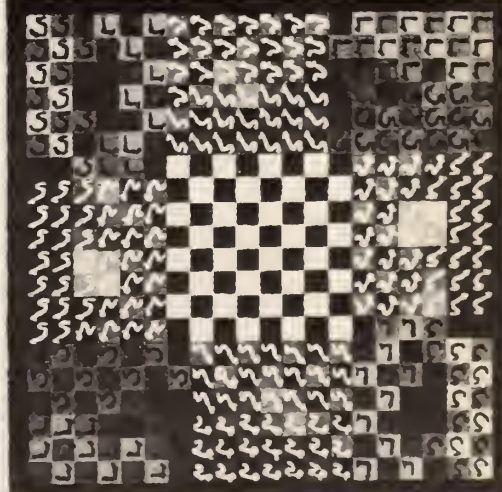
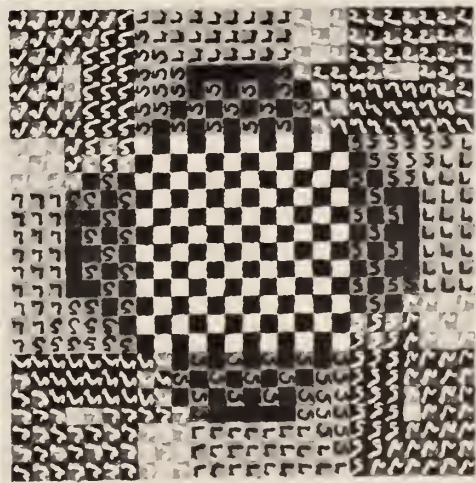
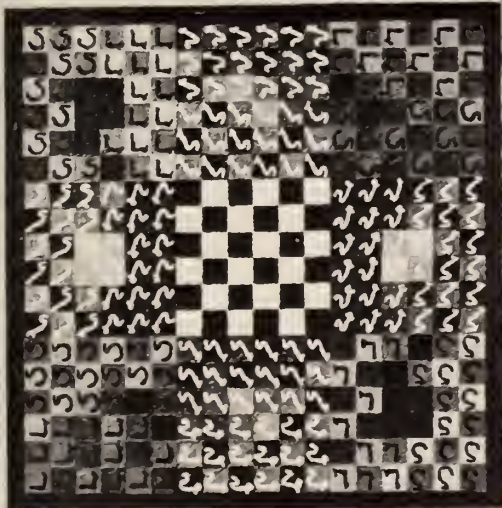
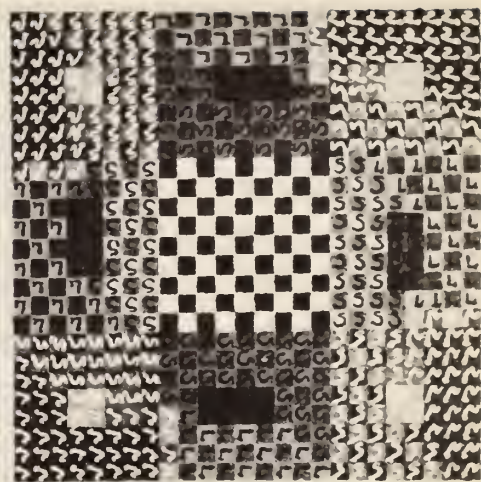
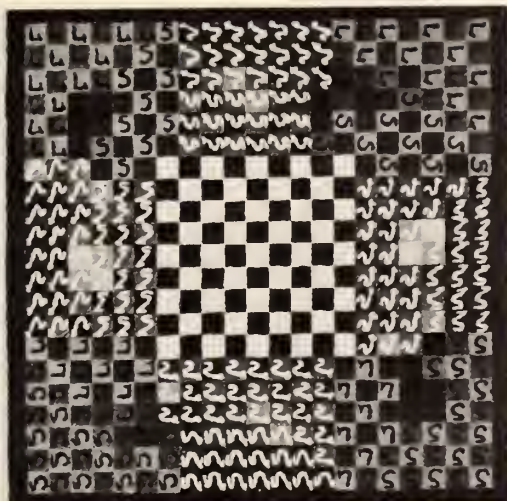
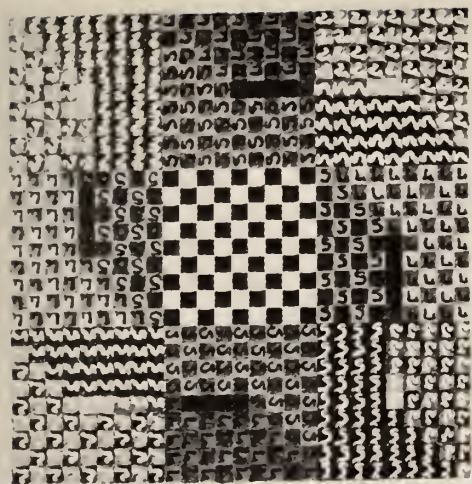
Oil on canvas, 78 x 117

Museum of Art, Carnegie Institute, Pittsburgh

### ***The Great Occupation*, 1973**

Oil on canvas, 48 x 108

Courtesy of The Pace Gallery, New York



*The Doric Order, 1972.*

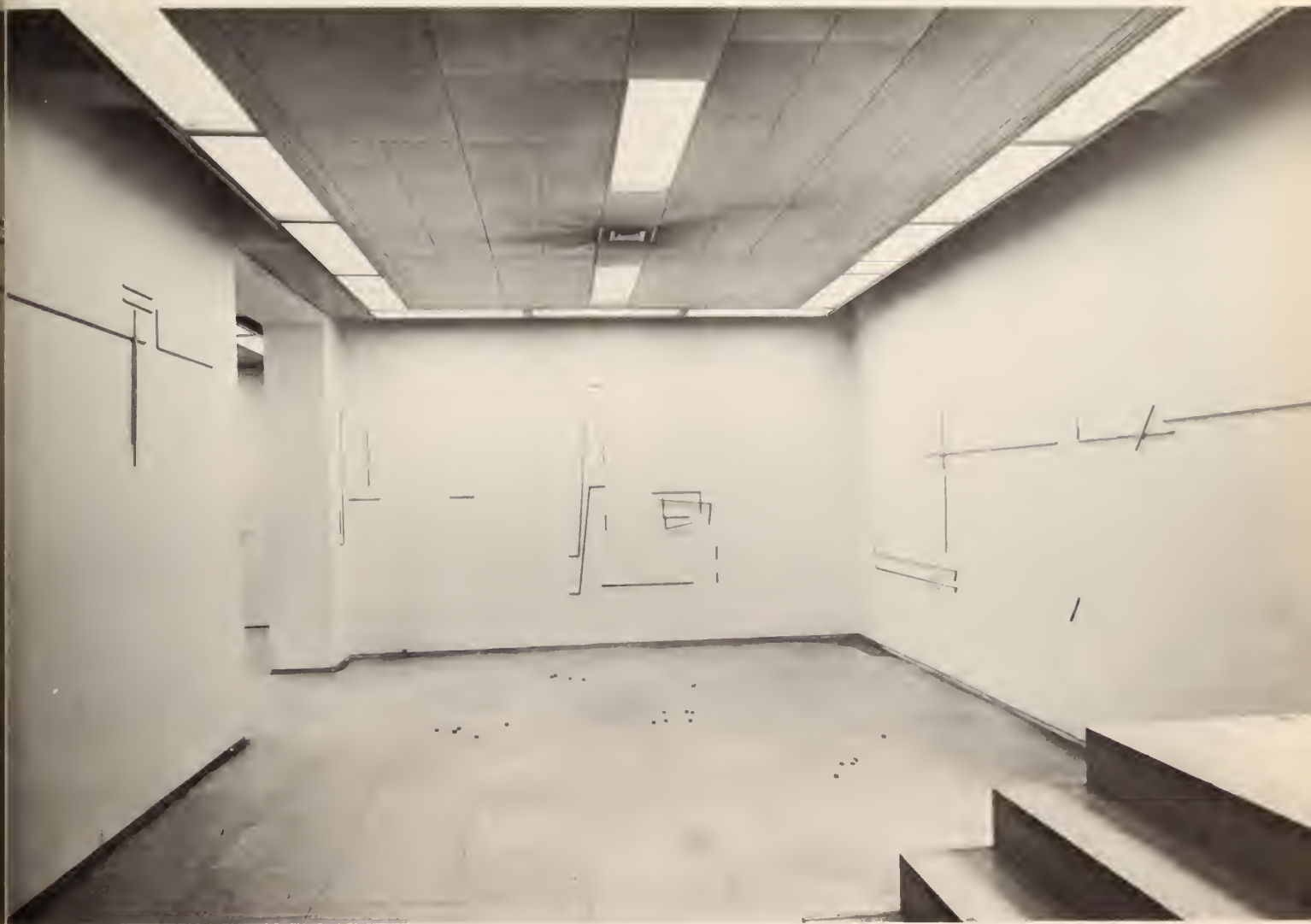
## Barry Le Va

Born in Long Beach, California, 1941.

Studied at Long Beach State University (1962-64); Otis  
Art Institute, Los Angeles (MFA 1967).

Lives in New York City.

***Accumulated Vision, Series II*** will be installed dependent  
upon the space at the time of exhibition.



***Accumulated Vision, Series I***, 1976. Mixed media, dimensions variable. Installation at Galerie Sonnabend, Paris. (Not in exhibition.)

## Brice Marden

Born in Bronxville, New York, 1938.

Studied at Boston University (BFA 1961); Yale Summer School of Music and Art, Norfolk, Connecticut (1961); Yale University School of Art and Architecture, New Haven, Connecticut (MFA 1963).

Lives in New York City.

### ***First Figure (Hommage to Courbet)*, 1973-74**

Oil and wax on canvas; three panels, 75 x 30 inches overall

Lent by the artist

### ***Grove Group IV*, 1976**

Oil and wax on canvas, 72 x 108½

The Solomon R. Guggenheim Museum, New York

### ***Lethykos (For Tonto)*, 1976**

Oil and wax on canvas; four panels, 84 x 72 overall

Lent by the artist





*Grove Group IV, 1976.*



## **Agnes Martin**

Born in Maklin, Saskatchewan, Canada, 1912.

Studied at Columbia University, New York (MFA 1942).

Lives in Cuba, New Mexico.

### ***Untitled*, 1975**

Acrylic, pencil, and shiva gesso on canvas; 72 x 72

The Museum of Modern Art, New York

### ***Untitled*, 1975**

Acrylic, pencil, and shiva gesso on canvas; 72 x 72

Courtesy of The Pace Gallery, New York

### ***Untitled*, 1975**

Acrylic, pencil, and shiva gesso on canvas; 72 x 72

Courtesy of The Pace Gallery, New York



***Untitled***, 1975. Courtesy of The Pace Gallery, New York.

## Duane Michals

Born in McKeesport, Pennsylvania, 1932.

Studied at the University of Denver, Colorado (BA 1953).

Lives in New York City.

### ***Take One and See Mt. Fujiama*, 1975**

Photography; 15 picture sequence, each 4 x 5 image on 5 x 7 paper

Courtesy of Sidney Janis Gallery, New York

### ***The Old Man Kills the Minotaur*, 1976**

Photography; 8 picture sequence, each 4 x 5 image on 5 x 7 paper

Courtesy of Sidney Janis Gallery, New York

### ***The Room Where the World Ended*, 1976**

Photography, 5 x 7 image on 8 x 10 paper

Courtesy of Sidney Janis Gallery, New York

### ***The unfortunate man could not touch the one he loved*, 1976**

Photography, 5 x 7 image on 8 x 10 paper

Courtesy of Sidney Janis Gallery, New York





Numbers 3, 4, and 5 in the sequence ***The Old Man Kills the Minotaur***, 1976.

## Ree Morton

Born in Ossining, New York, 1936.

Studied at the University of Rhode Island, Kingston  
(BFA 1968); Tyler School of Art, Philadelphia (MFA 1970).

Lives in New York City.

### ***Signs of Love***, 1976

Mixed media, dimensions variable

Courtesy of Droll/Kolbert Gallery, Inc., New York



Detail of *Signs of Love*,  
1976.



## **Elizabeth Murray**

Born in Chicago, 1940.

Studied at the School of the Art Institute of Chicago  
(BFA 1962); Mills College, Oakland, California (MFA 1964).

Lives in New York City.

### ***Beginner*, 1976**

Oil on canvas, 113 x 114

Courtesy of Paula Cooper Gallery, New York

### ***Desire*, 1976**

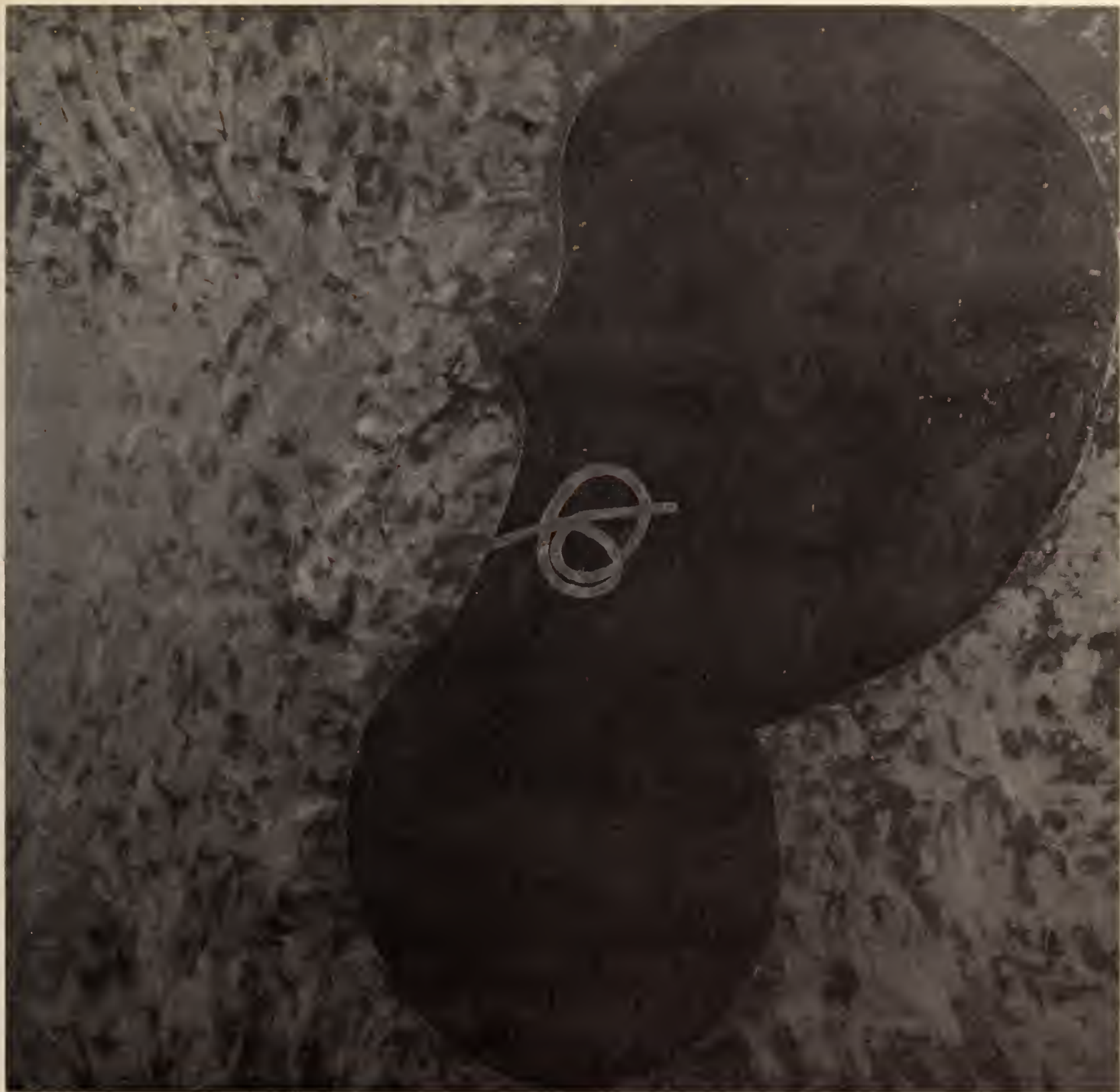
Oil on canvas, 108 x 42 x 66 x 72

Courtesy of Paula Cooper Gallery, New York

### ***Searchin'*, 1976**

Oil on canvas, 48 x 33

Courtesy of Paula Cooper Gallery, New York



## **Bruce Nauman**

Born in Fort Wayne, Indiana, 1941.

Studied at the University of Wisconsin, Madison (BS 1964);

University of California, Davis (MFA 1966).

Lives in Pasadena, California.

### ***White Breathing*, 1976**

Solid steel plate; 14 rhombohedrons in three shapes, each

face 6 inches

Courtesy of Sperone Westwater Fischer Inc., New York

*White Breathing*, 1976.



## Jim Nutt

Born in Pittsfield, Massachusetts, 1938.

Studied at the School of the Art Institute of Chicago (1960-65).

Lives in Wilmette, Illinois.

### ***"I Like You,"*** 1975

Acrylic on watercolor paper, 22¼ x 17¾

Collection of Theodore Halkin

### ***"I Can Do It."*** 1975-76

Acrylic on canvas with papier-mâché frame, 28½ x 23

Collection of Mr. and Mrs. Edwin A. Bergman

### ***"I'd Rather Stay" (On the other hand),*** 1975-76

Acrylic on canvas, 49 x 43

Collection of Mr. and Mrs. Gerald Silberman

### ***"Which Side Are You ON?"*** 1975-76

Acrylic on ragboard, 8 15/16 x 16 x 18½

Courtesy of Phyllis Kind Gallery, Chicago and New York





*"I Like You," 1975.*



## **Dennis Oppenheim**

Born in Mason City, Washington, 1938.

Studied at the California College of Arts and Crafts,  
Oakland (BA 1963); Stanford University, Stanford,  
California (MA 1965).

Lives in New York City.

### ***Lecture***, 1976

Lectern, stereo sound system with electronic controls, wood chairs, spotlights;  
figures 18 inches, variable space 20 x 50 feet

Collection of Framart Studio, Naples, Italy, in cooperation  
with M. L. D'Arc Gallery, New York

*Lecture, 1976.*



## **Dorothea Rockburne**

Born in Verdun, Quebec, Canada.

Lives in New York City.

### ***Golden Section: Square Separated by Parallelogram with Diamond*, 1974-76**

Gesso, varnish, blue chalk, glue on linen; 64 x 103½

Courtesy of John Weber Gallery, New York

### ***Noli Me Tangere*, 1976**

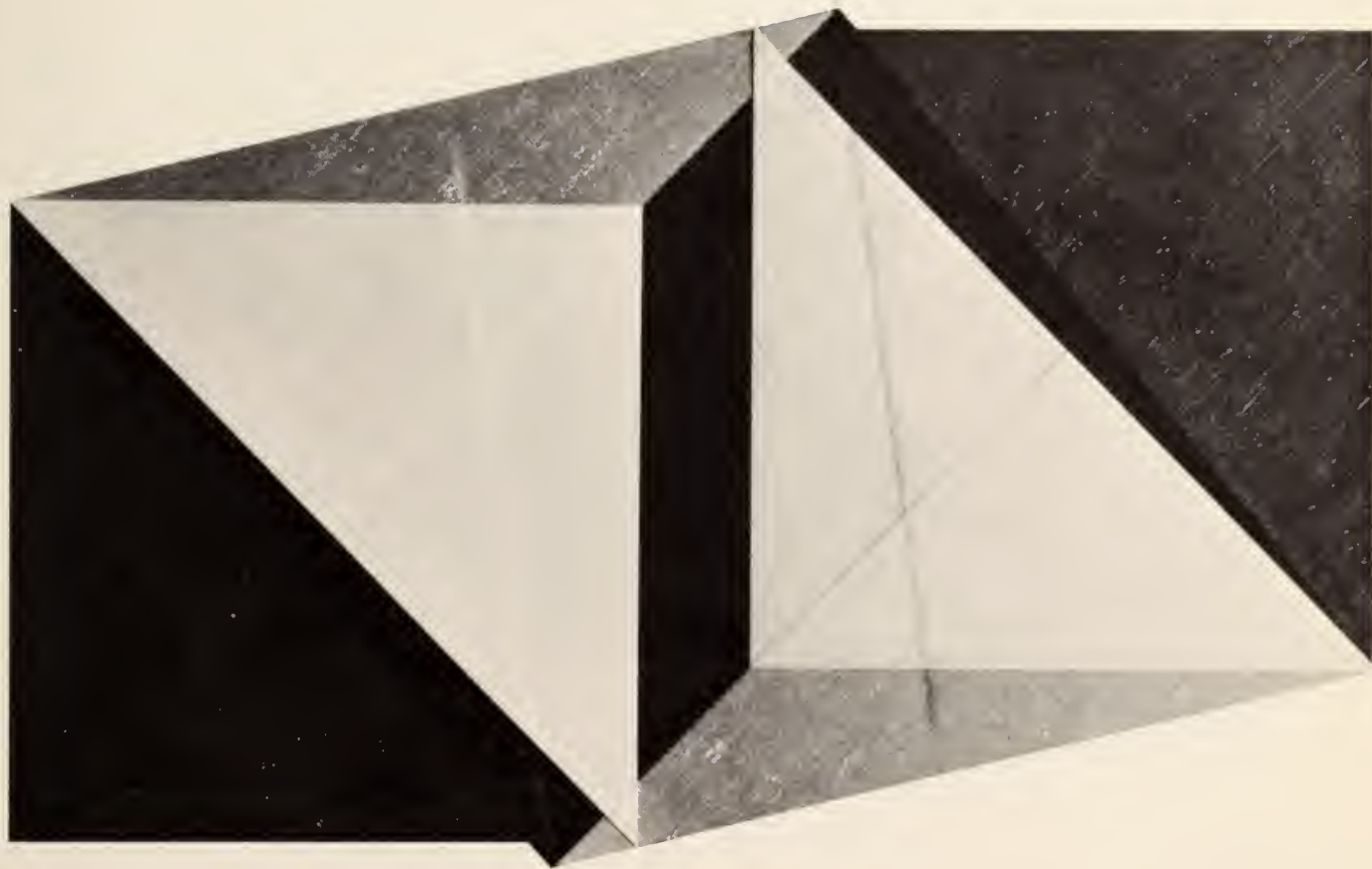
Gesso, varnish, glue, oil paint on linen; 55 x 34

Courtesy of John Weber Gallery, New York

### ***Sepulcro*, 1976**

Gesso, glue, oil paint on linen; 34 x 55

Private collection



*Sepulcro*, 1976.

## **Robert Ryman**

Born in Nashville, Tennessee, 1930.

Studied at Tennessee Polytechnic Institute, Cookville  
(1948-49); Peabody College for Teachers, Nashville (1949-50).

Lives in New York City.

### ***Venice Watercolor*, 1976**

Watercolor on paper, size determined by installation

Lent by the artist, courtesy of John Weber Gallery, New York



***Venice***, 1976. Installation at the Fort Worth Art Museum, November 1976.



## **Alan Daniel Saret**

Born in New York City, 1944.

Studied at Cornell University, Ithaca, New York (BA 1966);

Hunter College, New York (1966-68).

Lives in New York City.

### ***Ghost House*, 1975**

9 color photographs and text documenting installation piece at Lewiston State Artpark,

Lewiston, New York

Lent by the artist

### ***Single Filament Flexible Network Sculpture*, 1974-77**

Copper, 108 x 24 x 24

Lent by the artist

### ***Stair and Water Arrangements*, 1974-76**

In the form of three proposals:

#### ***Proposal for Columbus Park, Yonkers, New York*, 1974**

Mixed media with stone and metal base; model, 30 x 19 x 22

Lent by the artist

#### ***Proposal for Nebraska State Highway Bicentennial Project*, 1974**

Ozalid print, 48 x 108

Lent by the artist

#### ***Great Stair Place*, 1974**

Ozalid print, 36 x 76

Lent by the artist



*Ghost House, 1975.*

## **Richard Serra**

Born in San Francisco, 1939.

Studied at the University of California, Berkeley (1958-59);

University of California, Santa Barbara (BA 1961); Yale

University, New Haven, Connecticut (MFA 1964).

Lives in New York City.

### ***To Dennis Wheeler*, 1976**

Paint stick on Belgium linen, dimensions determined at  
time of installation

Lent by the artist, courtesy of Leo Castelli Gallery, New  
York

### ***Untitled*, 1976**

Steel, dimensions determined at time of installation

Lent by the artist, courtesy of Leo Castelli Gallery, New  
York

***Delineator***, 1974-75. Two steel plates, each 120 x 312. Installation at Ace Gallery, February 1976. Courtesy of Ace Gallery, Venice, California, and Leo Castelli Gallery, New York. (Not in exhibition.)



## Joel Shapiro

Born in New York City, 1941.

Studied at New York University (BA 1964, MA 1969).

Teaches at Parsons School of Design and the School of Visual Arts, New York.

Lives in New York City.

### ***Untitled (House on Field)*, 1975-76**

Bronze, 3½ x 28¾ x 21½

Whitney Museum of American Art; Gift of Mrs. Oscar Kolin

### ***Fallen Tree*, 1976**

Bronze, 4¼ x 9¾ x 6

Courtesy of Paula Cooper Gallery, New York

### ***Running Man*, 1976**

Bronze, 9¾ x 2½ x 5

Courtesy of Paula Cooper Gallery, New York

### ***Untitled*, 1976**

Bronze, 2¾ x 5¾ x 4½

Private collection, Chicago



*Untitled (House on Field), 1975-76.*



## Charles Simonds

Born in New York City, 1945.

Studied at the University of California, Berkeley (BA 1967); Rutgers University, New Brunswick, New Jersey (MFA 1969).

Lives in New York City.

### ***Park Model/Fantasy***, 1974-76

Mud, wood, and photographs; three models, each 20 x 30

The remains of a group of people the geometry of whose architecture was at a 45° angle to the axes of the city. Part of a semaphore village: Three models presenting three different periods in its history. The side walls reflect the coordinates of New York and represent a through-the-block lot on East Second Street between Avenues B and C.

The dwellings were built along a continuous line of habitation. Signals were sent from house to house by means of a tower, and each family was responsible for the maintenance of its fires.

In the first model, the dwellings and towers are functioning. In the second model, they are abandoned, and only parts of a ritual place are still used. In the third model, one segment has been reinhabited and the ritual places are fully used.

Lent by the artist

### ***Quarry***, 1976

Clay and sand, 20 x 108 x 36

Lent by the artist

### ***Dwelling***, 1977

Clay, sticks, stones, sand; work to be installed inside and outside Whitney Museum, size variable (bricks ½ inch)

Lent by the artist

One of three models in *Park Model / Fantasy*,  
1974-76.



## Pat Steir

Born in Newark, New Jersey, 1938.

Studied at Boston University (1958-60);

Pratt Institute, Brooklyn, New York (BFA 1961).

Lives in New York City.

### ***H's Ceiling*, 1975-76**

Ink on paper; three panels, each  $7\frac{1}{4} \times 7\frac{1}{4}$

Courtesy of Droll/Kolbert Gallery, Inc., New York

### ***Mirage*, 1975-76**

Pencil and colored pencil on paper,  $28\frac{3}{4} \times 22$

Courtesy of Droll/Kolbert Gallery, Inc., New York

### ***Series of Five*, 1975-76**

Pencil and colored pencil on paper; five panels, each  $22\frac{3}{4} \times 22\frac{3}{4}$

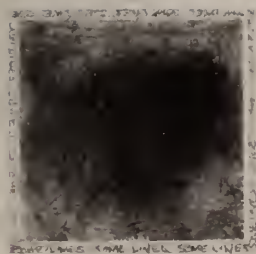
Courtesy of Droll/Kolbert Gallery, Inc., New York

### ***Way After Toulouse*, 1975-76**

Chalk on paper; two panels, each  $19\frac{1}{4} \times 19\frac{1}{4}$

Courtesy of Droll/Kolbert Gallery, Inc., New York





*Series of Five, 1975-76*

## David True

Born in Marietta, Ohio, 1942.

Studied at Ohio University, Athens (BA 1965, MFA 1967).

Lives in New York City.

### ***Horse and Deer***, 1975

Oil on canvas, 66 x 88

Collection of Erin Drake

### ***Blue Sea***, 1976

Oil on canvas, 66 x 88

Private collection

### ***Green Wedge***, 1976

Oil on canvas, 39 x 51

Courtesy of Edward Thorp Gallery, New York





*Green Wedge*, 1976.



## **Richard Tuttle**

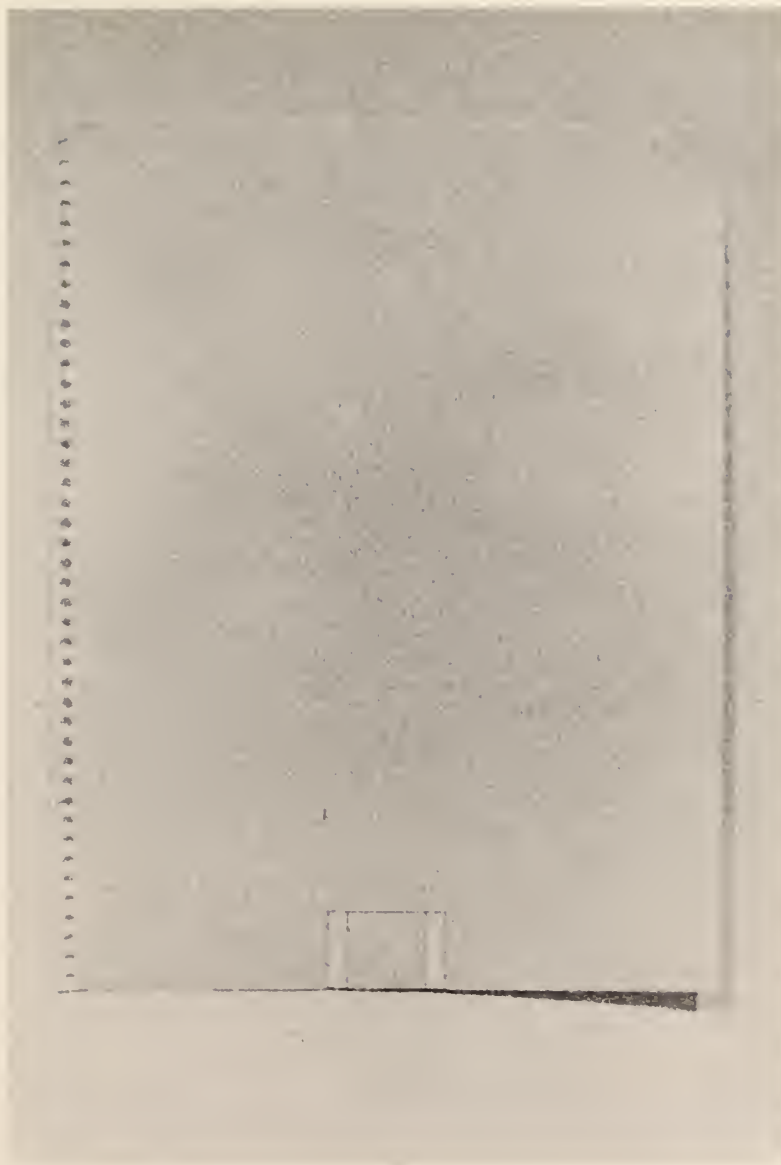
Born in Rahway, New Jersey, 1941.

Studied at Trinity College, Hartford, Connecticut (BA 1963);

Cooper Union, New York (1963-65).

Lives in New York City.

Richard Tuttle will prepare works for the Biennial  
exhibition dependent upon allotted space and conditions.



***Spiral Notebook Drawings***, 1975. Second series, one of thirteen. Graphite and gouache on bond; 11 x 8½, to be hung with top edge at 52 inches. Collection of the artist. (Not in exhibition.)

## H. C. Westermann

Born in Los Angeles, 1922.

Studied at the School of the Art Institute of Chicago  
(1947-50, 1952-54).

Lives in Brookfield Center, Connecticut.

### ***Fools Gold (Dedicated to Chester Morris), 1976***

Lead, brass, bronze, copper, wood, and paint; 11 ½ x 11 ½ x 52

Courtesy of Allan Frumkin Gallery, New York

### ***Hutch—One Armed “Astro-Turf” Man with a Defense, 1976***

Astro-turf, pine, ash, aspen wood with sticks; 75 x 29 x 20

Courtesy of Allan Frumkin Gallery, New York

### ***Machine Dedicated to Spike Jones, 1976***

Pine, birch, oak, vermilion, granadillo, amaranth, leather,  
and brass; 38¼ x 20½ x 28

Courtesy of Allan Frumkin Gallery, New York



*Machine Dedicated to Spike Jones, 1976.*

## Jackie Winsor

Born in Newfoundland, Canada, 1941.

Studied at the Yale Summer School of Art and Music, Norfolk, Connecticut (1964); Massachusetts College of Art, Boston (BFA 1965); Rutgers University, New Brunswick, New Jersey (MFA 1967).

Lives in New York City.

### ***Cement Square*, 1976**

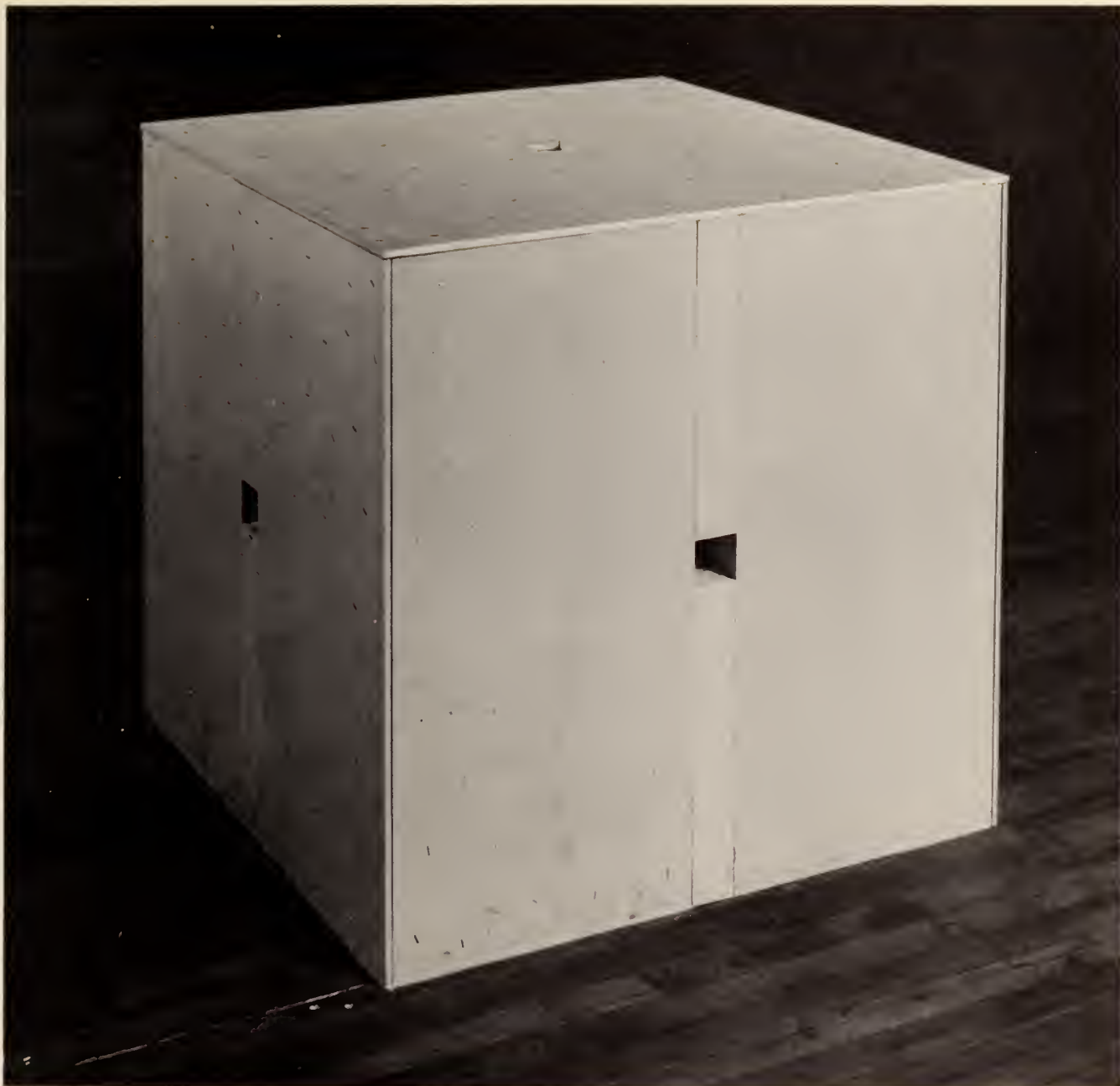
Lath, cement, and nails; 36 x 36 x 36

Lent by the artist, courtesy of Paula Cooper Gallery, New York

### ***Green Piece*, 1976**

Wood, gypsum plaster, and nails; 32 x 32 x 32

Lent by the artist, courtesy of Paula Cooper Gallery, New York



***Untitled (Sheet Rock Piece)***, 1976. Sheet rock, staples; 32 x 32 x 32. Courtesy of Paula Cooper Gallery, New York. (Not in exhibition.)



## **Joe Zucker**

Born in Chicago, 1941.

Studied at Miami University, Oxford, Ohio (1959-60);

School of the Art Institute of Chicago (BFA 1964, MFA 1966).

Lives in New York City.

### ***Amy Hewes*, 1976**

Acrylic, cotton, rhoplex on canvas, 96 x 120

Collection of Robert Feldman

### ***Clear and Single Purpose (Bootleggers)*, 1976**

Acrylic, cotton, rhoplex on canvas; two panels, each 78 x 96

Lent by the artist, courtesy of Daniel Weinberg Gallery, San Francisco

### ***Triassic Jurassic*, 1976**

Acrylic, cotton, rhoplex on canvas; 96 x 240: four panels, each 48 x 120

Lent by the artist, courtesy of Droll/Kolbert Gallery, Inc., New York



*Amy Hewes, 1976.*

# Video

During the past three decades, broadcast television has become a powerful economic, social, and cultural force and has provided the dominant, if not exclusive, definition of the television medium. The content and structure of network programming are so predominant that they have become, for most viewers, functionally linked to the television set. The set, with its standardized screen sizes, is associated with the standardized function of broadcast television—to sell products by means of an attractive package of easily accessible mass entertainment. The nature of program content (news, soap operas, game shows, situation comedies, etc.) as well as the editing, camera placements, temporal structure, and narrative coherence function together to make intense concentration unnecessary. Because social activities can and often do continue while the television remains on, maximum exposure is provided for commercial advertising. In fact, not only are program structure and content such that audiences can relate informally to the medium, the very room in which the set is situated is often structured around its use. As broadcast television has impacted on physical and social activity, it has influenced the ecology of the living space and environment.

While the television set and its content are familiar, the electronic technology of television is a mystery to most viewers. Many people have made home movies and used film equipment, but few have seen, let alone handled, video hardware. Broadcast television seeks to retain, through a complex of strategies, the mystique and myth of the “live” quality of television. The inaccessibility of the technology—the invisibility of the means of recording television images—helps sustain this myth. People are aware of the transmission of television as a constant beam of information. Like the radio or the vacuum cleaner, the television needs only to be plugged in and turned on. Even the inside of the set is sealed off (except to the professional repair-person), and the occasional malfunctions in broadcast from the television station seem only to confirm the medium’s spontaneous quality.

Film again offers some constructive contrasts. One



usually "goes out" to a film. At the theater, the film starts, runs its course, and stops. The audience then leaves. If there is a breakdown during projection, audience involvement is interrupted, there is a sense of suspension while everyone waits in the dark. Television, on the other hand, is in the home. By turning it on, one tunes in to something which is already in progress; the transmission continues after the set is turned off. The set can remain on without receiving the full concentration of the viewer. The viewer can change channels to find another program. Whereas going to a film is very much a discrete event, broadcast television is very much a process, a seemingly "live" information continuum into which the viewer can tap. (Interestingly, one of the disconcerting aspects of watching television in a museum or gallery is that one cannot change channels or turn off the set.) Thus, two major qualities of broadcast television are standardized, homogenous programming from channel to channel and a mysterious, inaccessible technology which promulgates a myth of "liveness" around what is in fact a prerecorded, rigidly structured package of commercial messages and entertainment.

The development in the 1960s of portable video systems put the technology of television in the hands of a new group of people with a radically different attitude toward the medium. As it has evolved during the 1970s, the single-channel video image has been redefined by these artists, and the viewer's comfortable relationship to that image has been called into question. Video offered artists a relatively inexpensive and easy-to-operate visual and aural medium. Of particular interest was the possibility of seeing the results as they were being recorded and of replaying them immediately. The possibility of seeing the image during recording affords artists a control and instant accessibility to the image not available with film.

Unlike commercial television, the video produced by artists acknowledges the processes and materials of the medium, and shows a disdain for the slick professionalism of commercial television. The monitor and its image have become a direct and total expression of individual sen-

sibilities as they engage and consciously explore the artists' and viewers' perceptions of the screen and of themselves. Bruce Nauman's physical activities, for example, test his endurance and the viewer's perceptions of video time and space, while Vito Acconci uses the medium to probe within himself (and outward toward the viewer) through verbal acts and physical confrontations. The physical aspect of the medium extends to the tactile sensuality of Lynda Benglis's work and the obsessive ritual of mundane performance in the tapes of Howard Fried.

Another concern of single-channel, single monitor/image video is the perception on the screen of scale and physical objects, exemplified in the work of John Baldessari, and the cognition of chemical and physical change through time, a preoccupation of Terry Fox. Allan Kaprow explores time and objectivity by recording perceptible, measurable tasks, while Alan Sontheim observes, records, and comments on the micro-environment. These artists raise questions of documentation, real time, and real space by directly investigating the phenomenology of particular phenomena.

The alteration of the video image and the exploration of the electronic process and its capabilities are engaged in the work of Peter Campus, who directly manipulates the illusionistic properties of the medium. Nancy Holt weds the device of underscanning, a process which compresses the image so its edges are visible, to personal discourse, while Keith Sonnier explores computer-generated images as a real-time process utilizing the stored time of a computer. The horizontal bar of broadcast television frames Joan Jonas's performance of the vertical roll. Woody and Steina Vasulka investigate the transformational and image-generating properties of television. These artists' private examination of video on its specific electronic terms clearly distinguishes their work from the naturalism of television's narrative codes.

The direct scrutiny of broadcast, commercial television in terms of its codes and socioeconomic influence informs the work of Brian Connell and the message of Richard Serra's muzak-accompanied information. Nam June Paik

has incorporated in his work the full range of the broadcast medium and has reflected on its form, message, and rhythms. The television as seducer becomes a literal metaphor in Willie Walker's tape, while William Wegman parodies television performance traditions through his own performance and that of his dog Man Ray.

The inward view of much personal video extends to an interest in the fantasies of other people. Andy Mann's documentary style directly engages the personal landscape of his subjects' expectations, while Ilene Segalove views her personal test and her mother's rituals as subjects for her videotapes.

The videotapes in this Biennial exhibition were selected from the category of independently produced, single-channel, non-broadcast video of the 1970s. The work reflects the individual artists' concerns with the single image, and the individual titles have been selected from varying points in their respective careers. All these artists have informed our vision of the "other TV set," the monitor

in the gallery, museum, or artist's loft, and the other channels of cable television. At the same time they reflect the informing of single-channel video by, and its reciprocal influence upon, other media and more general aesthetic/theoretical concerns.

Work in different forms and materials of video such as broadcast/performance, multi-monitor environments, live feedback situations, projected video, and other configurations of video technology which have created new areas of exploration in video art have not been—and could not be—presented in this exhibition. The artists not represented because of the single-channel criterion are obvious. In addition, twenty artists are too few to completely represent a decade of wide-ranging and remarkably creative achievement in single-channel video. The 1977 Biennial, the second in the history of the Whitney Museum Annuals and Biennials to include a large selection of videotapes, has provided an occasion to present a view of the decade through single-channel work which constitutes both an acknowledgment of and alternative to commercial television's forms, messages, and public myth.

John G. Hanhardt

*Curator, Film and Video*

Mark Segal

*Assistant Curator, Film and Video*



## Vito Acconci

Born in Bronx, New York, 1940.

Lives in New York City.

### ***Undertone***, 1972

Video, black and white, 30 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## John Baldessari

Born in National City, California, 1931.

Studied at San Diego State College (BA 1953, MA 1957); University of California, Berkeley (1954-55); University of California, Los Angeles (1955); Otis Art Institute, Los Angeles (1957-59).

Teaches at the California Institute of the Arts, Valencia.

Lives in Santa Monica, California.

### ***Inventory***, 1972

Video, black and white, 30 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## Lynda Benglis

Born in Lake Charles, Louisiana, 1941.

Studied at Newcomb College, New Orleans (BFA 1964).

Teaches at the California Institute of the Arts, Valencia.

Lives in New York City.

### ***Female Sensibility*, 1974**

Video, color, 14 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## Peter Campus

Born in New York City, 1937.

Studied at Ohio State University, Columbus (BSc 1960), City College Film Institute (1961-62).

Lives in New York City.

### ***Set of Coincidence*, 1974**

Video, color, 13 minutes

### ***Three Transitions*, 1973 (Illustrated)**

Video, color, 5 minutes.

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## Brian Connell

Born in Boston, 1946.

Studied at the University of California, San Diego  
(BA 1973, MFA 1975).

Lives in San Diego.

### ***La Lucha Final*, 1976**

Video, black and white, 30 minutes

Lent by the artist



## Terry Fox

Born in Seattle, Washington, 1943.

Studied at the Cornish School of Fine Arts (1961),  
Accademia di Belli Arti, Rome (1962-63).

Lives in San Francisco.

### ***Children's Tapes: A Selection*, 1974**

Video, black and white, 30 minutes

Courtesy of Electronic Arts Intermix, New York





## Howard Fried

Born in Cleveland, Ohio, 1946.

Studied at Syracuse University, Syracuse, New York (1964-67); San Francisco Art Institute (BFA 1968); University of California, Davis (MFA 1970). Lives in San Francisco.

### ***Intracction and Ghost of the Creamer*, 1974**

Video, black and white, 50 minutes

Lent by the artist

## Nancy Holt

Born in Worcester, Massachusetts, 1938.

Studied at Jackson College, Tufts, University, Medford, Massachusetts.

Lives in New York City.

### ***Underscan*, 1974**

Video, black and white, 8 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York





## Joan Jonas

Born in New York City.

Studied at Mount Holyoke College, South Hadley, Massachusetts; Boston Museum School; Columbia University, New York (MFA).

Lives in New York City.

### ***Vertical Roll*, 1972**

Video, black and white, 20 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## Allan Kaprow

Born in Atlantic City, New Jersey, 1927.

Studied at the Hans Hofmann School of Fine Arts (1947-48); New York University (BA 1949); Columbia University, New York (MA 1952).

Lives in New York City and Pasadena, California.

### ***Time Pieces*, 1975**

Video, black and white, 30 minutes.

Courtesy of Anna Canepa Video Distribution, Inc., New York



## Andy Mann

Born in New York City, 1947.

Studied at New York University (BA 1973).

Lives in New York City.

### ***One-Eyed Bum*, 1974**

Video, black and white, 6 minutes

Courtesy of Castelli-Sonnabend Tapes and Films,  
Inc., New York



## Bruce Nauman

Born in Fort Wayne, Indiana, 1941.

Studied at the University of Wisconsin, Madison  
(BS 1964); University of California, Davis (MA  
1966).

Lives in Pasadena, California.

### ***Pacing Upside Down*, 1969**

Video, black and white, 55 minutes

Courtesy of Castelli-Sonnabend Tapes and Films,  
Inc., New York



## Nam June Paik

Born in Seoul, Korea, 1932.

Studied at the University of Tokyo (1956);

University of Munich; Freiberg Conservatory;

University of Cologne, West Germany (1956-58).

Lives in New York City.

### ***Global Groove*, 1973**

Video, color, 30 minutes

Courtesy of Electronic Arts Intermix, New York



## Ilene Segalove

Born in Los Angeles, 1950.

Studied at the University of California, Santa

Barbara (BFA 1972); Loyola University, Los

Angeles (MA 1975)

Lives in Santa Monica, California.

### ***Skin Cancer*, 1975**

Video, black and white, 3 minutes

### ***The Dive*, 1975 (Illustrated)**

Video, black and white, 1 minute

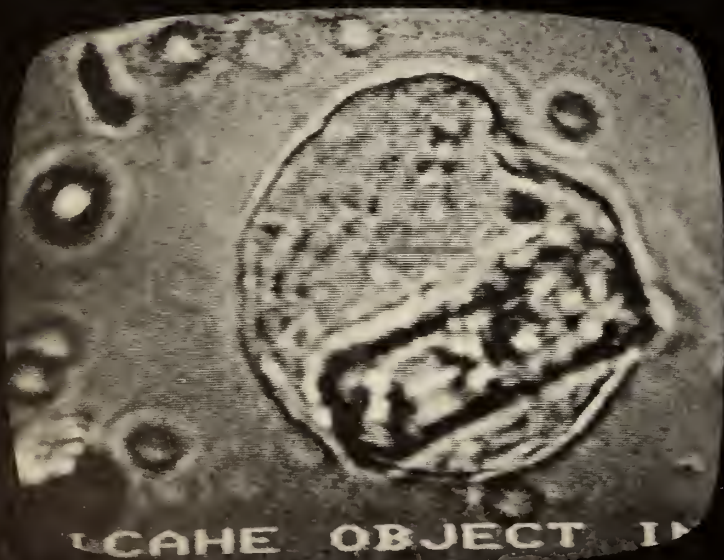
Lent by the artist





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## **Richard Serra**

Born in San Francisco, 1939.

Studied at the University of California, Berkeley (1958-59); University of California, Santa Barbara (BA 1961); Yale University, New Haven, Connecticut (MFA 1964).

Lives in New York City.

### ***Television Delivers People*, 1973**

Video, color, 6 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York

## **Alan Sondheim**

Born in Wilkes-Barre, Pennsylvania, 1943.

Studied at Brown University, Providence, Rhode Island (BA, MA 1968).

Lives in New York City.

### ***Evidence*, 1975**

Video, black and white, 62 minutes

Lent by the artist



## Keith Sonnier

Born in Mamou, Louisiana, 1941.

Studied at the University of Southwestern Louisiana, Lafayette (BA 1963); Rutgers University, New Brunswick, New Jersey (MFA 1966).

Lives in New York City.

### ***Animation II*, 1974**

Video, color, 25 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## Woody Vasulka

Born in Brno, Czechoslovakia.

Studied at the Film Academy, Prague.

Lives in Buffalo, New York.

## Steina Vasulka

Born in Reykjavik, Iceland.

Studied at the Conservatory of Music, Prague.

Lives in Buffalo, New York.

### ***Vocabulary*, 1973-74 (Illustrated)**

Video, color, 6 minutes, 55 seconds

### ***Noisefields*, 1974**

Video, color, 9 minutes

Courtesy of Electronic Arts Intermix, New York

## Willie Walker

Born in New Jersey, 1945.

Studied at the Maryland Institute, Baltimore (BFA 1969); California College of Arts and Crafts, Oakland (MFA 1971).

Lives in Oakland, California.

### ***Life with Video*, 1976**

Video, black and white, 12 minutes

Courtesy of Electronic Arts Intermix, New York



## William Wegman

Born in Holyoke, Massachusetts, 1943.

Studied at the Massachusetts College of Art, Boston (BFA 1965); University of Illinois, Urbana (MFA 1967).

Lives in New York City.

### ***Selected Works, Reel 4*, 1972**

Video, black and white, 20 minutes

Courtesy of Castelli-Sonnabend Tapes and Films, Inc., New York



## 1977 Biennial Video

**Program 1:** Vito Acconci, *Undertone*, 30 min. John Baldessari, *Inventory*, 30 min. Lynda Benglis, *Female Sensibility*, 14 min. Peter Campus, *Three Transitions*, 5 min. and *Set of Coincidence*, 13 min.

Tue. Feb. 15 to Wed. Feb. 23

12, 2, 4; also Tue. at 6:15 & 8

**Program 2:** Brian Connell, *La Lucha Final*, 30 min. Terry Fox, *Children's Tapes: A Selection*, 30 min. Howard Fried, *Intrraction and Ghost of the Creamer*, 50 min.

Thur. Feb. 24 to Thur. Mar. 3

12, 2, 4; also Tue. at 6:15 & 8

**Program 3:** Nancy Holt, *Underscan*, 8 min. Joan Jonas, *Vertical Roll*, 20 min. Allan Kaprow, *Time Pieces*, 30 min. Andy Mann, *One-Eyed Bum*, 6 min. Bruce Nauman, *Pacing Upside Down*, 55 min.

Fri. Mar. 4 to Fri. Mar. 11

11:30, 1:45, 4; also Tue. at 6:45

**Program 4:** Nam June Paik, *Global Groove*, 30 min. Ilene Segalove, *Skin Cancer*, 3 min. and *The Dive*, 1 min. Richard Serra, *Television Delivers People*, 6 min. Alan Sondheim, *Evidence*, 62 min.

Sat. Mar. 12 to Sat. Mar. 19

12, 2, 4; also Tue. at 6:15 & 8

**Program 5:** Keith Sonnier, *Animation II*, 25 min. Woody and Steina Vasulka, *Noise Fields*, 9 min. and *Vocabulary*, 6 min. Willie Walker, *Life with Video*, 12 min. William Wegman, *Selected Works, Reel 4*, 20 min.

Sun. Mar. 20 to Sun. Mar. 27

12, 2, 4; also Tue. at 6:15 & 8



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### **Video**

Baldessari, Gwenn Thomas; Campus, Nathan Rabin; Kaprow, Harry Shunk; Mann, Gwenn Thomas; Serra, Gwenn Thomas





