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LIFE SUPPORT SYSTEM FOR
A PREMATURE B4 PRODUCT
(FROM A LONG DISTANCE) PROJECT
FOR SONNABEND GALLERY NEWYORK
THE CONTEMPORARY ARTS CENTER
CINCINNATI, OH

ACKNOWLEDGEMENTS

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For her unselfish and invaluable assistance throughout all phases of this project, I am especially indebted to Amy Plumb. Finally, my thanks go to Dennis Oppenheim, whose full participation in the project has made all the difference. Here's to another decade of gut-wrenching, nerve-racking work.

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cover:

**LIFE SUPPORT SYSTEM FOR A PREMATURE BYPRODUCT.
(FROM A LONG DISTANCE).**

Project for Sonnabend Gallery, NYC.

Steel, glass, rubber hose, canvas bellows, steel pipe, grid, springs, steel cable, pulleys, trough, brass cymbals. 12 x 50 x 80' Tinted blueline on cloth mounted on museum board, 1980, 40 x 120"

title page:

IDENTITY STRETCH, 1970-75.

Artpark, Lewiston, New York. Ink, thumbprints, elastic, wood, rope, hot tar, spray truck, aircraft. 300 x 1000.

Preliminary procedure: Thumb prints of Eric Oppenheim and Dennis Oppenheim made on elastic material which is pulled to maximum, photographed and plotted on a grid. Lewiston site surveyed for installation of grid, using white mason's line.

Procedure: Truck spraying hot tar worked within grid, following approximate course made up of enlarged papillary ridges of elongated and partially overlapping thumb prints.

contents page:

ONE HOUR RUN, 1968.

St. Francis, Maine. 1' x 3' x 6 miles. Six mile continuous track cut with 10 h.p. snowmobile representing the continuous route for an hour.

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"Preface," Kim Levin, 1992

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PREFACE

KIM LEVIN

Near the far end of our century stands Duchamp's bride, delineating an intricate piece of mental machinery. Its conceptual equipment comprises a mystical allegory of industrialized erotic desire. *The Bride Stripped Bare by Her Bachelors, Even*, otherwise known as the *Large Glass*, might be called a thought factory: a diagrammatic mechanism for the production of amorous energy. It works on the principle of the assembly line. But for Duchamp to actually construct it would have been superfluous.

Decades later, Dennis Oppenheim's Thought Factories—lumbering installations of ducts, tracks, chutes, fireworks, and lumps of coal—materialized. The bastard descendents of Duchamp's bride, they inverted a seminal idea. Duchamp's machine age metaphor was transparent, a window onto the real world as well as the world of desire. Oppenheim's dysfunctional factory installations were opaque: despite their explanatory titles and sometimes explosive nature, it was never quite clear what their improvised parts were supposed to do. This may have been what made them work. By the 1980s, machines—having thoroughly transformed our desires—had become clumsy relics. Flawed symbols of our century's misguided fantasies, they embodied a malfunctioning and outworn idea of man-made progress.

Oppenheim's virtuosic drawings do this too. Gorgeously anachronistic elaborations of industrial blueprints and diagrams, embellished with confetti flourishes, they lead a rich fantasy life. They recall a romance with mechanization that runs from Duchamp to the Surrealist Matta to the Pop Oldenburg. By the time Oppenheim came on the scene, the inner logic of the production of desire was thoroughly enervated. And so Oppenheim's work aims instead for a different metaphoric production of energy. In a world in which desire has long been displaced onto manufactured objects, his art alludes to the recovery and transmission of emotional energy, to the mysterious generational transfer of genetic traits, and to uncanny equivalences between mind and matter or body and land.

The one theme that has for a quarter of a century threaded through Oppenheim's diverse and wayward art is the magical spooky transference of energy. From the 1960s and early 70s when he did pioneering conceptual, land, body, and process works with audio or video tracks, through the mid-70s when his surrogate performance pieces, such as *Lecture*, added an ominous tone to Narrative art, Oppenheim's work has gone its own way. In the 1980s, his chameleonlike work began to seem—to many in the art world—irrelevant. His most recent frenetic motorized objects have left some critics and viewers puzzled. But a witchy cohabitation and symbiosis between mental processes and physical effects is

what unifies his oeuvre and gives it meaning. Calling upon forces that bypass rational process and modern logic, Oppenheim's art stands askance from that of his more formally cohesive contemporaries.

His work always carries some threat of black or white magic. It toys with ideas of uncanny power. And it always has as its ulterior motive a mysterious transfer of energies. Through the sheer willfulness of creativity, it aims to affect things at a distance, to make the inexplicable happen, to walk through walls. It attempts to conjure from pure mental energy some delirious conjunction in time and space. Oppenheim wants his art to be causative. He wants it to transmit, to emanate, to infiltrate, to echo, to amplify, and to project. He wants it to perpetuate itself.

Unlike Beuys, however, he never donned the mantle of messiah or shaman. He invokes a more diabolical spirit. Incantation and transferences thread through his volatile work, mediating between the animate and the inanimate, between the physiological and the psychological, between disjunction and symbiosis, between hysteria and collapse. Malfunction and default are crucial. So is the denial of accidentality, coincidence and chance. One thing always reflects and infects another. Oppenheim's work is set into motion by the reciprocal principles of transfer and interchange. It approaches magical purposes. As I once noted, his impulses derive from two basic premises of sympathetic magic, which (according to J.G. Frazer) are "the law of similarity" and "the law of contagion."

Oppenheim has produced over the years a cohesive body of unwieldy art works, all of which deal with the demonic nature of the creative process. The drawings, which often seem less like a sculptor's working sketches than like visionary elaborations, are further extensions of this investigation. They hover like transcendent wishes after the fact.

And now in the early 1990s, Oppenheim's dislocated actions, apparitional objects, mutable images, and cross-wired psychic transferences, as well as his transgressive behavioral aesthetic, are suddenly relevant to a new generation of young artists who are involved with their own casual causalities and a fledgling aesthetic of impoverishment and disarray. "Objects in their terminal condition, products of overload" is how Oppenheim has described his own recent work: the copulating chairs, inflating ghosts, spinning power-tool dolls, and deer with flaming gas-jet antlers. Duchamp's bride may still stand sentinel, but the old erotics of mystical mechanization has succumbed to a motorized demonology of bodies, souls and deranged objects with mutant genes.

DRAWING, DELIRIUM

PETER F. SPOONER

In Webster's dictionary, there are fifty entries for the word "draw," including thirty for its use as a transitive verb, eleven as an intransitive verb, and nine as a noun. Amidst all the definitions and permutations of definitions of this seemingly simple word are keys to the alternately simple and complex work of Dennis Oppenheim. While he is a "sculptor who draws," and does so prodigiously and with great natural facility, there is much more to it than that. To fully appreciate what drawing means to Oppenheim, it is necessary to ignore distinctions between his graphic, conceptual, performance-oriented and sculptural works and look at drawing as a preoccupation or a sub-text that surfaces at some point in all his investigations. Drawing and its essential component, line, serve both the material and the conceptual aspects of Oppenheim's work. Taken in its larger sense, the practice of drawing fuses his images and objects together with their conceptual underpinnings, while providing a substantial visible sign, a task most conceptual art has found difficult to master. One must consider Oppenheim's work at its root, closest to what he refers to as his "entry" into a series of forms that become "finished" products. Even then, the viewer must recognize that finished does not mean at rest—at its best Oppenheim's work remains sketchy and structural—a constantly unfolding proposition. He is engaged in drawing the material out of the immaterial and in delineating and mapping out the mental forces and energies that actually determine form, behavior and relationships between systems.

Without layering an unwarranted thesis over an already complex oeuvre, suffice it to say that the act of drawing (not to be confused only with the act of "making drawings") is evident in all of Oppenheim's various bodies of work, and may very well serve to unite what some have considered to be a series of loosely connected stylistic facades. Thomas McEvilley notes that "Like Klein, Duchamp, and a handful of others in the experimental anti-Modernist mode, Oppenheim has tossed off works on which another artist might have constructed a whole career. The diversity and changeableness of his oeuvre have seemed to some to indicate an instability of purpose or lack of overall coherence. . . . It might be asked then, whether there is a sense of development that bridges the gaps and encompasses all these phases. . . . a more relevant question may be whether, or how, it matters."¹

A term Oppenheim often uses to describe his practice is *conjuring*, and in an attempt to describe the totality of what he does, the word *rendering* also comes to mind. Considering these two words together, one gets the impression of a thing or things being summoned, drawn up or out, and delivered or inscribed into some tangible form for consideration and interpretation. In this sense, Oppenheim is a conduit or channel delivering thought and energy into form—his works are the artifacts or by-products of idea-generation, moments of reflection in energetic chains of thought,



and the material residue of a creator constantly pondering the processes of his own creation. Effectively but somewhat nervously, Oppenheim situates himself between the gutsy emotionalism of spiritual shamanism and the cool, distanced attitude of objective scientific experimentation. In 1973, Jack Burnham observed that "Since 1967 the bulk of Oppenheim's art has depended on a fairly explicit set of conceptual techniques: sensory substitution, translocation (the relocation of events and spaces), and transmogrification (the shifting of shapes into different forms). . . . In a number of ways, the methods of Oppenheim's art draw nearer to the traditional techniques used by the shaman in so-called primitive societies."² And despite the seemingly radical material shifts his art underwent in the intervening years, as recently as 1991 Tobey Crockett noted that his work ". . . casts the artist as a mediator between the viewer and the world of personal mythology. This is the shaman role in which he excels, negotiator and controller of invisible forces, maker of efficacious objects."³ Oppenheim the shaman "draws out" the ineffable, giving it form, at the same time that Oppenheim the experimental inventor imposes a kind of scientific diagram over everything he approaches. To observe his more objective

side, one needs only note the tone of language he uses in accompaniment to specific works. The text for *Gingerbread Man* (1970-71) reads:

"MICRO-PROJECTION-FECES. 6' diameter. X3000 enlargement. Gingerbread material consisting of: enriched flour, sugar, dried molasses, shortening with freshness preserver, leavening, salt, vegetable gum, spices, caramel color, was rolled into dough and shaped to resemble a human form. These figures were slowly eaten and digested. Later my intestinal tract was emptied. Ten samples of feces were placed on glass slides. These samples were viewed under a microscope at magnifications of x280 to x3000."⁴

This text also draws attention to the artist's body (specifically, his *gut*) as a machine for the creation of art, where the end result takes on the form of a painting or graphic work with the projection, via microscope slides, of residue from the process:

"Situation created in which a symbolically human form is slowly broken down and subjected to the linearity of the intestinal tract . . . it is used to fill an internal space . . . and by emptying the stomach beforehand this material is allowed full occupancy. It takes over the space, forcing itself into a linear housing . . . where it is held captive to gastric processes, additional breakdown and depletion. Here, the process of making (changes) is linked with that of a life sustaining interaction. The residue (waste products) becomes the finished work."

Unlike some sculptors whose drawings are essentially preliminary or documentary works, the act of drawing lies closer to Oppenheim's conceptual core—like the flow of sap in a tree as opposed to the fungi that later attach themselves to its bark. It seems

GALLERY TRANSPLANT, 1969. (detail of documentation)

Floor specifications, Gallery #3, Stedelijk Museum, Amsterdam, transplanted to Jersey City, New Jersey. Surface: snow, dirt, gravel. Duration: 4 weeks.

accurate to say that graphic signs and the activity of making them play a generative, and not just a supportive or documentary role for him. While there are things he makes that we call drawing and things he makes that we call sculpture, the full effects of an extremely fluid mind are missed when we insist on these categories in lieu of a larger view of Oppenheim's work. Even drawings done after the fact of his sculptures are still closely tied to his original entry into the work—they extend, rather than finish off any given piece—there are no periods at the ends of his sentences, only continuing series of dots, dashes and question marks. Over the past twenty-five years, Oppenheim has literally and figuratively written himself and others onto his work, drawn the ephemeral out of the material, imprinted sensation on the minds of his viewers, delineated psychological states, and used his art to trace and structure thought itself. Linearity, inscribing, imprinting, extension, and ecriture are the symptoms of drawing as a kind of “meta-medium” for Oppenheim.

“There is something about the way thoughts can manifest themselves in a kind of linear mode at an early entry point, so there is a reason why a lot of my work can be described in terms of drawing. I think the core of this is the manner in which thoughts circle around mass. It’s a way to avoid weight, a way to avoid the trappings of the consolidation of energy into a labor-intensive monolith. There are things I just naturally steer away from, and by steering away from these other indulgences, the work has this sort of oscillation, this sort of delirium, and it is described best and sometimes finds itself in a complete form in a drawing-like configuration.”⁵

While his vellums, blueprints and mixed-media drawings have been given their due as one element within a stylistically and materially diverse oeuvre, there still exists the implication that Oppenheim's graphic works, like any other “sculptor's drawings,” are somehow secondary or tangential to his three-dimensional work. They continue to be acknowledged separately, as if certain lessons never really sunk in: Duchamp's valises, Yves Klein's “performance paintings,” Allan Kaprow's “performance sculpture,” and Jasper John's or Robert Rauschenberg's combines. Prior to Oppenheim's entry on the scene these and other artists produced a multitude of category-bashing works that combined several media and at times, several disciplines. Oppenheim's major lesson is that his whole career is, in effect, a single, ongoing work—deleirious, circular and intuitive.

The reaction against Minimalism as a consolidation and concretion of Modernist abstraction into sculptural and painterly monoliths was led by a group of conceptual artists who simultaneously relieved objects of their formalist trappings and opened the discourse up to a broad range of questions about the very nature of making art. The artmaking activity was stripped down to a core of questioning and simultaneously extended out into the real world of the street, the self and into the existing systems of science, politics and the natural environment. Vito Aconcci, Chris Burden, Allan Kaprow, Bruce Nauman and Dennis Oppenheim were the leading makers of proposals about these systems. Very wisely, they never claimed to produce in their work the definitive answer to anything, but rather involved them-

selves and their audiences in a fundamental level of questioning—a sketch or an outline, as it were, for art.⁶ From the dissolving myth of art as some timeless form which the artist heroically wrestled out of paint or metal, the faintest of points and lines remained. These Oppenheim saw fit to connect and clothe with mental and psychological, rather than formal and material attributes. Oppenheim's participation in stripping down the art object to a fundamental level of conceptual questioning produced something akin to a blank sheet of paper, on which he has been writing ever since.

Although he was first widely recognized for works that epitomized the “dematerialized” state Lucy Lippard first described in 1968,⁷ Oppenheim's earlier work was grounded in the loose representational style of Bay Area figuration. A self-described virtuoso painter and draftsman, he produced scores of two-dimensional works between 1957 and 1965, often supporting himself with award money from national competitive exhibitions. These works are not normally addressed as part of Oppenheim's mature work,⁸ nor will they be here, except to note that his tried and true facility as a figurative draftsman allowed him to develop a useful skill and also gave him a solid modernist background against which to react—which he did in 1966

after a year of graduate work at Stanford. Addressing his early influences, it is also worth noting that Oppenheim's father was an engineer whose mechanical drawings he had no doubt seen daily for many years. When he renounced the bravura style of his earlier two-dimensional work, Oppenheim's drawings immediately assumed a “high-school drafting” format. It makes perfect sense that he would embrace this ubiquitous graphic form, not only because they had been part of his visual field for so long, but also because he strongly subscribed to the ideas of objectivity and art by system or plan espoused in Sol Lewitt's seminal “Paragraphs On Conceptual Art.” Of particular relevance to Oppenheim's entry into conceptual art, part of one paragraph

reads: “To work with a plan that is pre-set is one way of avoiding subjectivity. It also obviates the necessity of designing each work in turn. The plan would design the work. . . . the artist would select the basic form and rules that govern the solution of the problem. After that the fewer decisions made in the course of completing the work, the better. This eliminates the arbitrary, the capricious, as much as possible.”⁹ Developing his work from a more conceptual stance, Oppenheim intentionally downplayed virtuosity and formal effects, and along with them, the notion of subjectivity. Abandoning the material traditions and the categorical labels of drawing and painting, Oppenheim was actually allowing himself to explore the more fundamental nature of these activities. The scribbling of a word, the making of a mark on a surface, the delineation of space in architecture or in the landscape, the objectification of information-transfer (learning), and the reformation of energy and thought as sculptural form are progressive graphic activities that point out the various ways in which

GROUND MUTATIONS, 1969. Kearny, New Jersey and New York City.

Duration: 3 months. Shoes cut with one-quarter-inch diagonal grooves down the sole and heel are worn for three months, leaving behind a pattern of impressions that connect the previous patterns produced by thousands of individuals.



humans literally and figuratively inscribe themselves onto the world and onto each other. Oppenheim's dismissal of his own painterly facility was a bold move, but one completely in step with a tendency shared by many artists to deliver the art product more closely in line with the mind and gut that produced it. Graphic indications have never been erased entirely from his work, and in many cases a discussion of painting or drawing forms the entry into works categorized as Earth Art or Body Art. In *Reading Position for Second-Degree Burn*, 1970 (p 41) Oppenheim subverted and expanded painting's concern with color. Lying in the sun for five hours, a book ("Tactics—Calvary, Artillery") on his chest as a sunblock, Oppenheim became the painted surface—the recipient rather than the instigator of an artistic act.

"The piece has its roots in a notion of color change. Painters have always artificially instigated color activity. I allow myself to be painted—my skin becomes pigment. I can regulate its intensity through control of the exposure time. Not only do the skin tones change, but change registers on a sensory level as well. I feel the act of becoming red."

Where he allowed color to be registered on his body in *Reading Position*, the tactic used in *Color Application for Chandra*, 1971 involved imprinting "color messages" on the mind of his daughter, and allowing these messages to be transferred to a parrot which he exposed to a tape of her voice.

"Here, color is not directly applied to a surface, but transmitted (abstracted from its source) and used to structure the vocal response of a bird. It becomes a method for me to throw my voice."

"I consider myself a sculptor, but it is paradoxical because so much of the sculpture is about deconstruction. And in this deconstructive mode it moves back into the cerebral—back into the drawing. Unlike someone like Richard Serra, the temperament is to keep it close to the mental fluid that begins the process and not to solidify this thing into a monolithic concept. It is early-ended in that it tries to keep the sculpture within the early portion of the entry, of the mental entry, and not to engage in a real sort of discourse to both solidify and pull it far from the early mental schemata."

Oppenheim's "diagrammatic prerogative," his inclusion in the art "product" of the essential intellectual conditions for art, shows up in early works like *Sitemarkers*, 1967, *Viewing Stations*, 1967, *Indentations/Removals*, 1968-69 and *Gallery Transplants*, 1969. Like those to follow, these works are epistemological in nature—they derive from systems rather than materials and strive to explore the nature of meaning rather than form. At the same time that Oppenheim's proposals of the late sixties pointedly rejected traditions of artistic form and context (i.e. art as a discrete object bounded by a designated cultural space), they very literally participated, albeit in a somewhat convoluted way, in a discourse about traditional art media and practice. During this early phase of Conceptual art, Oppenheim provided much of the energy for what is so often described as art's "push beyond the known boundaries" of Modernism. *Sitemarkers* focused attention on non-art spaces by designating or pointing to them in an art context. *Viewing Stations* (pp 25, 26) functioned

similarly, suggesting even further that the (intellectual and physical) disposition of the viewer determined what came to be called the art. *Indentations/Removals* (p 9) also hinged on the notion of the artist as a designator, in this case of objects that existed in some half-buried state in the landscape. These found artworks neatly mimicked the practices of printmaking or of mold-produced sculpture, but placed importance on the activity-in-reverse—on the absence, rather than the presence, of the object in question. In *Gallery Transplants* (p 6) Oppenheim inscribed the floor plans of selected museum galleries onto the land via snow-paths or furrows dug in the ground, suggesting a total emptying out of the "white cube" and a return of the designated art object or cultural space to the state of a proposal, a linear diagram, a sketch in real-world space. As its name implies, *Identity Stretch*, 1970 (p 1), involved the stretching or drawing out of a sign of identity (the artist's and his son's thumbprints) from the private realm of the body to the public scale of one-thousand feet at Artpark in Lewiston, New York. In this work Oppenheim skips the normative scale of drawing altogether—going directly from the intimate to the monumental. At the same time, he bypasses the museum/gallery middle ground by transferring the artwork directly from a highly individual to a highly public or global context. More important, however, is the sense that the huge drawing is less like a work of art in any formal sense, and more like a marker or a sign for the familial relationship.



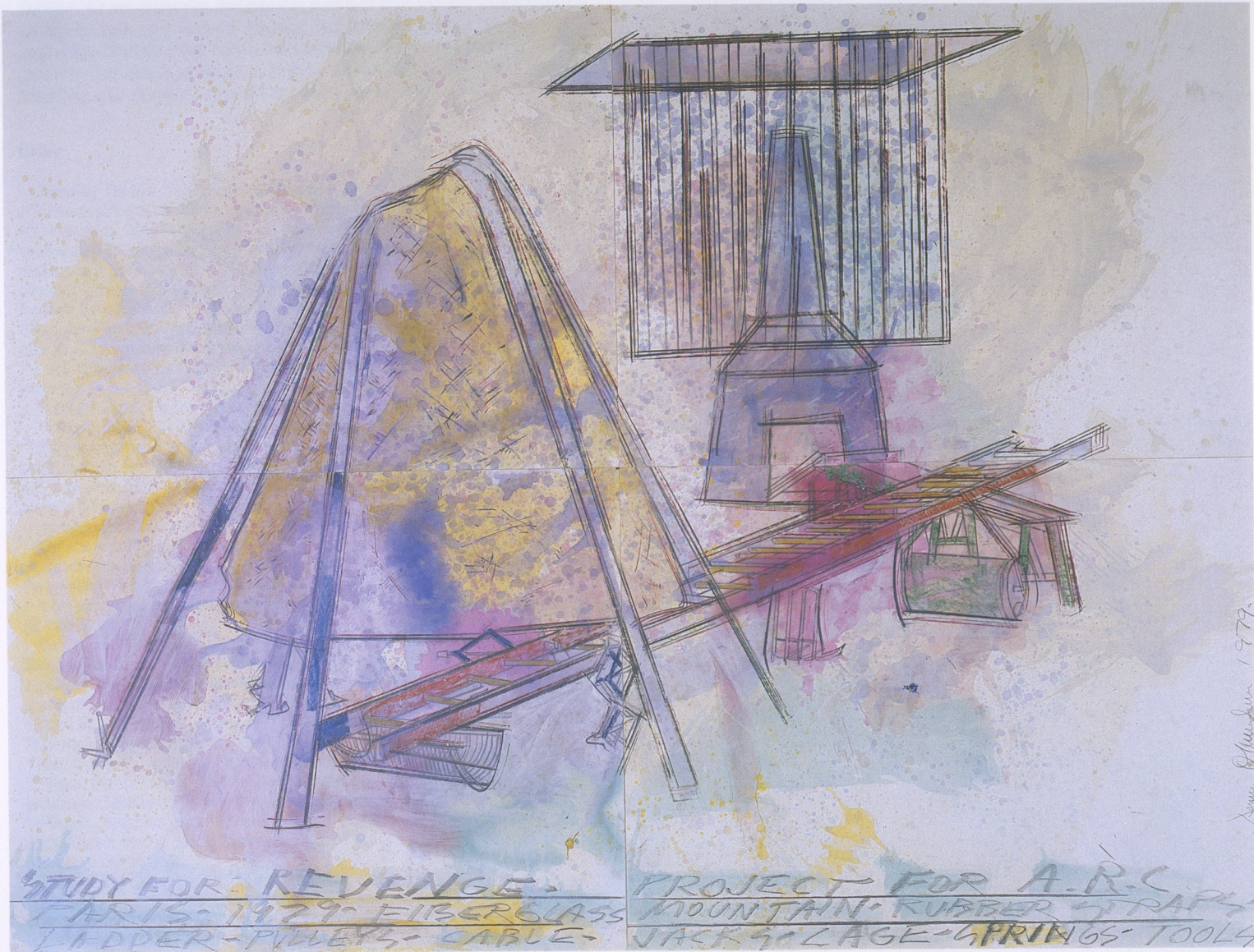
Oppenheim's earthworks, which in many cases were literal drawings on the land, often participated in the mapping or drawing out of systems that are not normally visible, so that the artwork stands as a sign of extra-aesthetic, real-world concerns. *Annual Rings*, 1968 and *Cancelled Crop*, 1969 (p 10) function as large-scale graphics or linear sculptures which draw attention to the arbitrary but effectual nature of geopolitical boundaries and the economics of agricultural production systems, respectively. The large X mark created by the partial harvesting of a wheat field in Finsterwold, Holland became a sign of the artist's

action of withholding the product from the market—this, instead of the production of an aesthetic commodity, was his creation. *Cancelled Crop* produced a visible, negative mark on a surface, like the removal of material from a printing plate, which stood for the removal of the wheat from the commodities market.

"Planting and cultivating my own material is like mining one's own pigment (for paint) . . . Isolating this grain from further processing becomes like stopping raw pigment from becoming an illusionistic force on canvas."

In *Annual Rings*, Oppenheim plotted and transferred the schema of a tree's growth rings, via a similar removal of material (in this case ice and snow) to the larger scale of the frozen St. John's river. Part of the U.S.-Canada border, the river was used like an existing aberration on a drawing surface as a part of the "composition." But

UNTITLED PERFORMANCE, 1974. Installation, The Clocktower Gallery, NYC. Dog, electric organ, graphite. Duration: 6 hours. A dead german shepherd is pulled in a spiral pattern across a floor covered with graphite. The dog's body, placed on top of an electric organ, plays a continuous chord that gradually changes as rigor mortis sets in, and as the body slowly shifts.

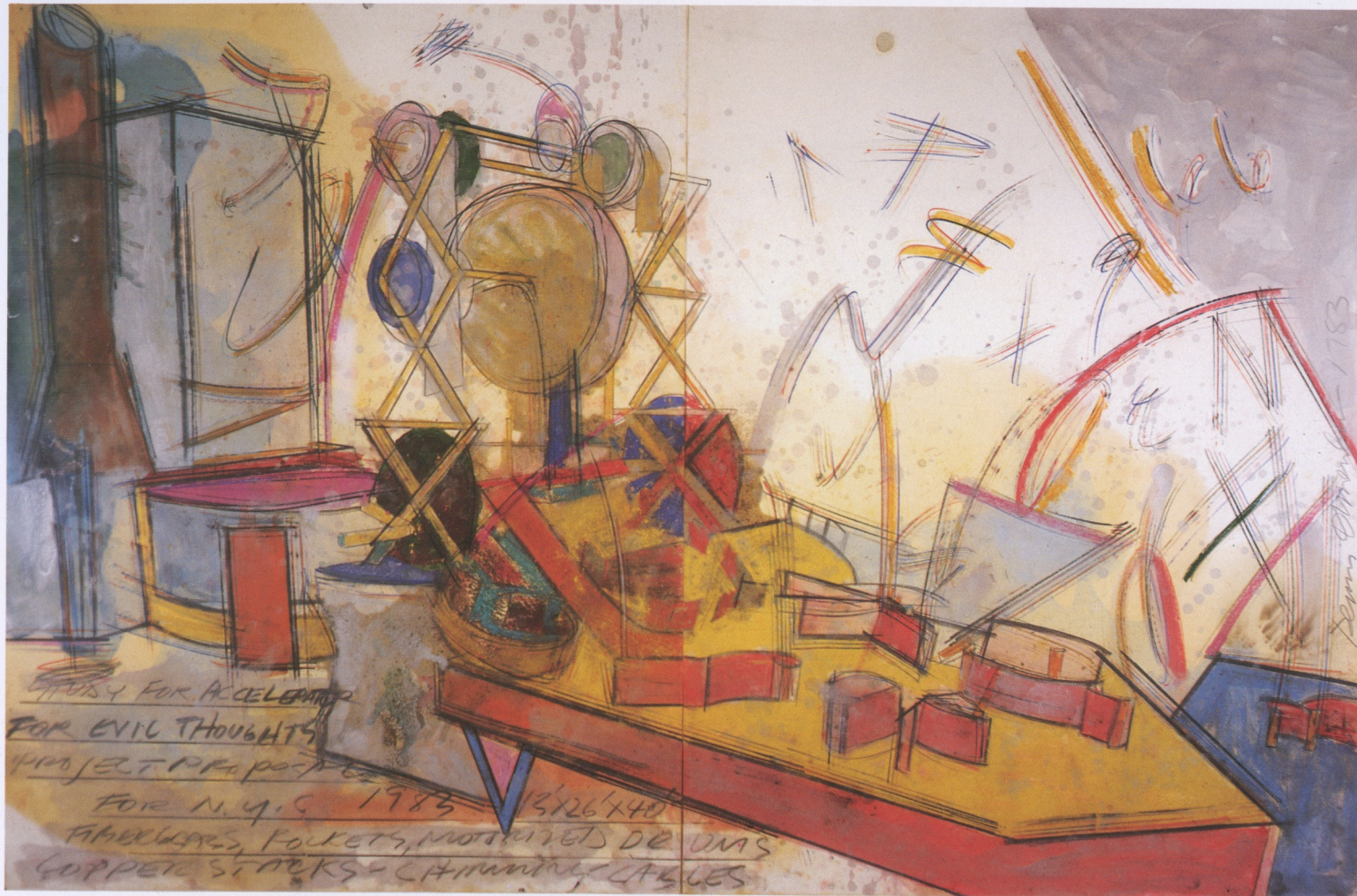


STUDY FOR REVENGE -
PARIS - 1979 - FIBERGLASS
LADDER - PULLEYS - CABLE -

PROJECT FOR A.R.C.
MOUNTAIN - RUBBER STRAPS -
JACKS - CAGE - SPRINGS - TOOLS

STUDY FOR REVENGE.

Project for ARC, Paris. Fiberglass mountain, rubber straps, ladder, pulleys,
cable, jacks, cage, springs, tools. Pencil, colored pencil, oil wash, oil pastel on paper, 1979, 77 x 100'.



STUDY FOR ACCELERATOR FOR EVIL THOUGHTS.

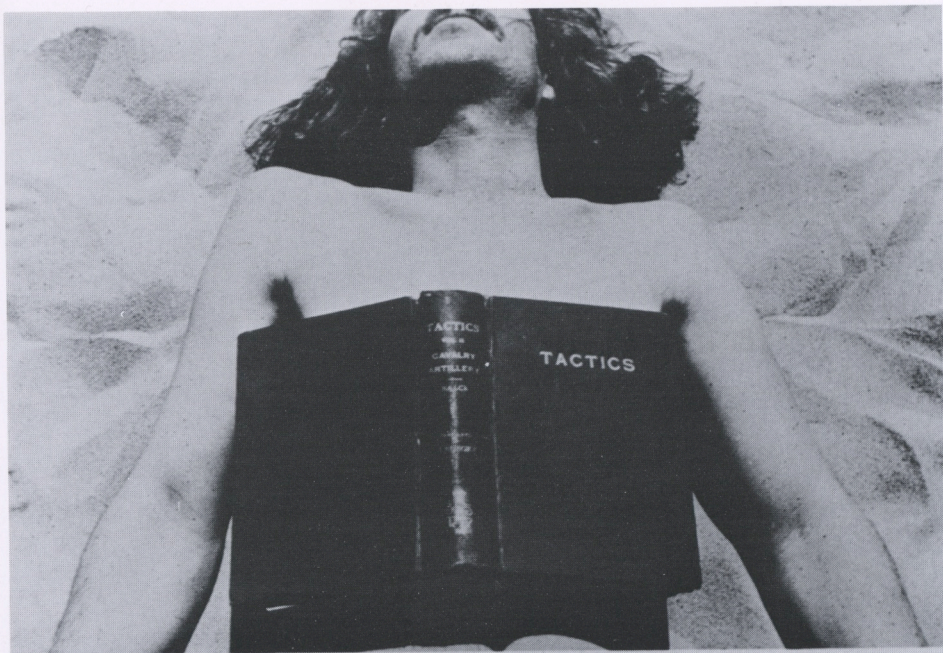
Project proposal for NYC.

Fiberglass, rockets, motorized drums, copper stacks, chimney, cables. 1983. 13 x 26 x 40".

Graphite, crayon, pastel, watercolor on paper, 1983, 50 x 70".

Collection of The Grand Rapids Museum of Art, Grand Rapids, Michigan.

Photo: Michael Sarver.



READING POSITION FOR SECOND-DEGREE BURN, 1970.

Jones Beach, New York. Skin, book, solar energy. Duration of exposure: 5 hours. "The piece incorporates an inversion or reversal of energy expenditure. The body is placed in the position of recipient . . . an enclosed plane, a captive surface. The piece has its roots in a notion of color change. Painters have always artificially instigated color activity. I allow myself to be painted — my skin becomes pigment. I can regulate its intensity through control of the exposure time. Not only do the skin tones change, but change registers on a sensory level as well. I feel the act of becoming red." (D.O.)

CHECKLIST OF THE EXHIBITION

(unless otherwise indicated, all works are courtesy of Blum Helman Gallery, NYC)

DRAWINGS/PROPOSALS, 1967-1974

BLEACHER SYSTEM (For viewing gallery space)
Blueline print, 1967, 36" x 24"

GALLERY STRUCTURES
Blueline print, 1967, 36" x 24"

VIEWING STATION #1
Blueline print, 1967, 36" x 24"

FOUR VARIATIONS ON EXCAVATED SCULPTURE
Blueline print, 1967, 36" x 24"

PRE-CAST CONCRETE PIPE. DIRT/WATER
Brownline print, 1968, 18" x 24"

GROUND COVER IN APPLICATION TO UNBORDERED FORMS
brownline print, 1968, 18" x 24"

WELDED ¼" STEEL PLATE, SUBMERGED PORTION
Brownline print, 1968, 18" x 24"

DEAD FURROW
Brownline print, 1967, 18" x 24"

PROTECTION
Blackline print, 1970, 20" x 16"

DEGREE OF DIFFICULTY
Blackline print, 1971, 20" x 16"

BLOCK FOR FUTURE ENERGY
Blackline print, 1969, 20" x 16"

VARIATIONS ON CATALYST BARRICADES (Interior)
Blackline print, 1969, 20" x 16"

INSTALLATION DIAGRAM FOR UNTITLED PERFORMANCE
Redline print, 1971, 19" x 24"

CONFLICTING INFORMATION
Redline print, 1974, 19" x 24"

SUNSHINE ROOM
Redline print, 1973, 19" x 24"

INDIRECT HIT-CROSSFIRE
Redline print, 1973, 19" x 24"

RECALL
Redline print, 1974, 19" x 24"

VIDEO PROJECT FOR INDOOR/OUTDOOR
Redline print, 1974, 19" x 24"

SCALE MODELS, 1967-1979

VARIATION ON EXCAVATED SCULPTURE
Painted wood construction, 1967, 18 x 24 x 20"

VIEWING STATION #1
Painted wood construction, 1968, 12 x 15 x 15"

DEGREE OF DIFFICULTY
Painted wood construction, 1971, 12 x 28 x 15"

GALLERY DECOMPOSITION
Painted wood construction, gypsum, sawdust, metal filings, 1968, 18 x 24 x 30"

GROUND SYSTEM
Plexiglass construction, silicone, water, 1967, 18 x 24 x 20"

BLEACHER SYSTEM FOR VIEWING A GALLERY SPACE
Painted wood construction, 1967, 15 x 15 x 15"

SATURN UP-DRAFT
Induction blower, metal and fiberglass templates, cable system, butane heater, rotating center blade, rubber strap, steel blades, wire 1979, 75 x 15 x 112"

DRAWINGS AND BLUEPRINTS, 1979-1983

STRUCTURE FOR QUICK SAND BIN
Metal construction with quick sand, 6 x 12 x 16'
Tinted blueline on cloth mounted on board, 1978, 40 x 43.5"

DIAGRAM FOR QUICK SILVER TOWER. A PERFORMANCE STRUCTURE.
Metal and wood construction, 6' wide bottom. 4' wide top. 15' high. Quick silver bin: 4 x 4 x 2'
Tinted blueline on cloth mounted on board, 1978, 40 x 43"

STUDY FOR EXIT FOR THE SOUTH BRONX
Scale model for structure to exit from second story of building on a vacant lot. Model: wood and steel support structure. Top: fiberglass over masonite with sanded flat black finish, 14 x 50 x 50'
Pencil and pen on vellum mounted on board, 1979, 40 x 52"

THE DIAMOND CUTTERS WEDDING

Project for Gallery Lambert, Milano.
Motorized metal blade, spinning collecting bins, 12 x 20 x 50'
Tinted blueline on cloth mounted on board, 1979, 40 x 60"

STUDY FOR REVENGE

Project for ARC, Paris.
Fiberglass mountain, rubber straps, ladder, pulleys, cable, jacks, cage, springs, tools.
Pencil, colored pencil, oil wash, oil pastel on paper, 1979, 77 x 100"

CAGED VACUUM PROJECTILES

Project for ARC, Paris.
Sheet metal smoke stacks with flues, wooden bases, rubber hose, metal cable with pulleys and cable, vacuum cleaners, wooden suction units, 10 x 20 x 100'
Pencil on vellum mounted on museum board, 1979, 40 x 60"

MAGIC LOOM

Project for Sonnabend Gallery, NYC.
Wood frame, springs, pulleys, live electrical wires, blades, glass roofed magic lantern with chimney, arc light, shutter powered by rockets on tracks, steel templates. Mirrors, glass prisms, wires controlling weave enter through floor boards.
Tinted blueline on cloth mounted on board, 1979, 80" x 60"

FIRST PROPOSAL FOR MAGIC LOOM

Project for Sonnabend Gallery, NYC.
Wood and steel structure, metal stacks, electric lines, pulleys, cables, wooden launch steel track, copper, galvanized steel, 16 x 15 x 60'
Tinted blueline on cloth mounted on board, 1980, 40 x 60"

MAGIC LOOM

Project for Sonnabend Gallery, NYC.
Wood and steel frame legs, magic lantern with arc light, prism on stand rocket controlling shutter, rubber straps, sleds, springs, electrical wires, rubber roller, 14 x 20 x 60'
Tinted blueline on cloth mounted on board, 1980, 40 x 48"

MAGIC LOOM

Project for Sonnabend Gallery, NYC.
Wood frame, springs, pulleys, live electrical wires, blades, glass-roofed magic lantern with chimney, arc light, shutter powered by rockets on tracks, steel templates. Mirrors, glass prisms, wires controlling weave enter through floor boards.
Pen and pencil on vellum mounted on museum board, 1980, 80 x 60"

CIRCUIT BREAKER

Proposal for Ace Gallery, Los Angeles.
Steel, aluminum, copper.
Tinted blueline on cloth mounted on board, 1980, 40 x 47.5"

STUDY FOR LIFE SUPPORT SYSTEM

(For a Premature Byproduct)
Project for Sonnabend Gallery, NYC.
Steel, glass, rubber hose, canvas bellows, steel pipe, grid, springs, steel cable, pulleys, galvanized steel, elements, wooden trough, brass cymbals. 12 x 50 x 80"
Pencil on vellum mounted on museum board, 1980, 40 x 60"

SCAN. A DETECTION DEVICE.

Project for Ball State University, Muncie, Indiana.
Motorized scope, steel tracks with reflective shields, suspended grid-rotating drums.
Tinted blueline on cloth mounted on museum board, 1980, 40 x 48"

FINAL STROKE. PROJECT FOR A GLASS FACTORY

Project for Ace Gallery, Venice, California.
Pulleys, stacks, plate glass, springs, motors, troughs, rubber straps, cables, vacuum cleaners, pipe, cam shaft.
Pencil and pen on vellum mounted on museum board, 1980, 40 x 60"

LAUNCHING STRUCTURE (Rotating Boring Room)

Project for Geneva from the Fireworks series.
Rotating boring room with mobile shields, 10' diameter water-filled developing bin with spinning rocket wheel. Suspended wind element with metal trail.
Pencil on vellum mounted on museum board, 1981, 40 x 120"

LAUNCHING STRUCTURE (Track-mounted)

Project for Geneva from the Fireworks series.
Track-mounted pipe mortars for aerial rockets, rolling butane gas wheel for ignition.
Tinted blueline on cloth mounted on museum board, 1981, 40 x 53"

DETAIL, AN ARMATURE FOR PROJECTION

— *LAUNCHING STRUCTURE #2*
Project for the city of Geneva.
Ground-based concrete dish, 20' diameter, revolving and spinning motors, rockets, flares, and fountains.
Tinted blueline on cloth mounted on museum board, 1982, 40 x 60"

STATION FOR DETAINING AND BLINDING RADIO-ACTIVE HORSES

Rijksmuseum, Kroller-Muller, Otterlo, Holland.
Raw material excavated directly on site. Concrete pit constructed around claim material placed on steel sleds, aimed at mid station. Station uses templates, feeding troughs, wire mesh, canvas, detention shields, blinders. 100 x 250 x 25"
Pencil on vellum mounted on museum board, 1982, 40 x 60"

STUDY FOR CRYSTAL RECORDER

Project for Los Angeles County Museum.
Graphite, crayon, pastel, watercolor on paper, 1982, 51.75 x 78"
Collection of The Grand Rapids Museum of Art, Grand Rapids, Michigan

STUDY FOR ACCELERATOR FOR EVIL THOUGHTS

Project for NYC, 1983.
Fiberglass beds, galvanized turning arc and curves, hanging plastic screen, rotating steel armature, galvanized metal discs, steel chimney with rotating drum, steel shields, rotating fiber bands, 18 x 30 x 60"
Tinted blueline on cloth mounted on museum board, 1983, 40 x 60"

STUDY FOR ACCELERATOR FOR EVIL THOUGHTS

Proposed project for NYC.
Graphite, crayon, pastel, watercolor on paper, 1983, 51.75 x 78"
Collection of The Grand Rapids Museum of Art, Grand Rapids, Michigan

LARGE-SCALE SCULPTURE

ACCELERATOR FOR EVIL THOUGHTS

Project for NYC.
Fiberglass beds, galvanized turning arc and curves, hanging plastic screen, rotating steel armature, galvanized metal discs, steel chimney with rotating drum, steel shields, motor, rotating fiber bands, 1983, approx. 12 x 25 x 45"
Collection of The Grand Rapids Museum of Art, Grand Rapids, Michigan

RECENT SCULPTURE

FIVE SPINNING DANCERS (From the Power Tools series)

Steel, fiberglass, electric drills, buffing disks, electric plugs, timer, 1989, 60 x 48 x 40"

DOCUMENTATIONS

MAZE

Color and black and white photography, aerial map, 1970, 40 x 120"

GINGERBREAD MAN

Color photography, black and white photography, one-hour video tape, 1970-1971, 60 x 180"

WOUND

Black and white photography, 1970, 40 x 50"

VIDEOTAPES (from original 8mm and 16mm films)

ASPEN PROJECTS #1 (1970-71)

Material Interchange; Pressure Piece (Glass); Air Pressure (Hand); Identity Transfer; Lead Sink for Sebastian; Extended Armor; Nail Sharpening; Compression-Ferns (Hand)

ASPEN PROJECTS #2 (1970-71)

Gingerbread Man; Fusion: Tooth and Nail; Rocked Hand; Landslide; Preliminary Test for 65-foot Vertical Penetration; Tree Bending-Dennis; Arm Wrestle; Broad Jump; Pressure Piece; Identity Transfer; Slow Punch; Rocked Stomach; Stomach X-Ray