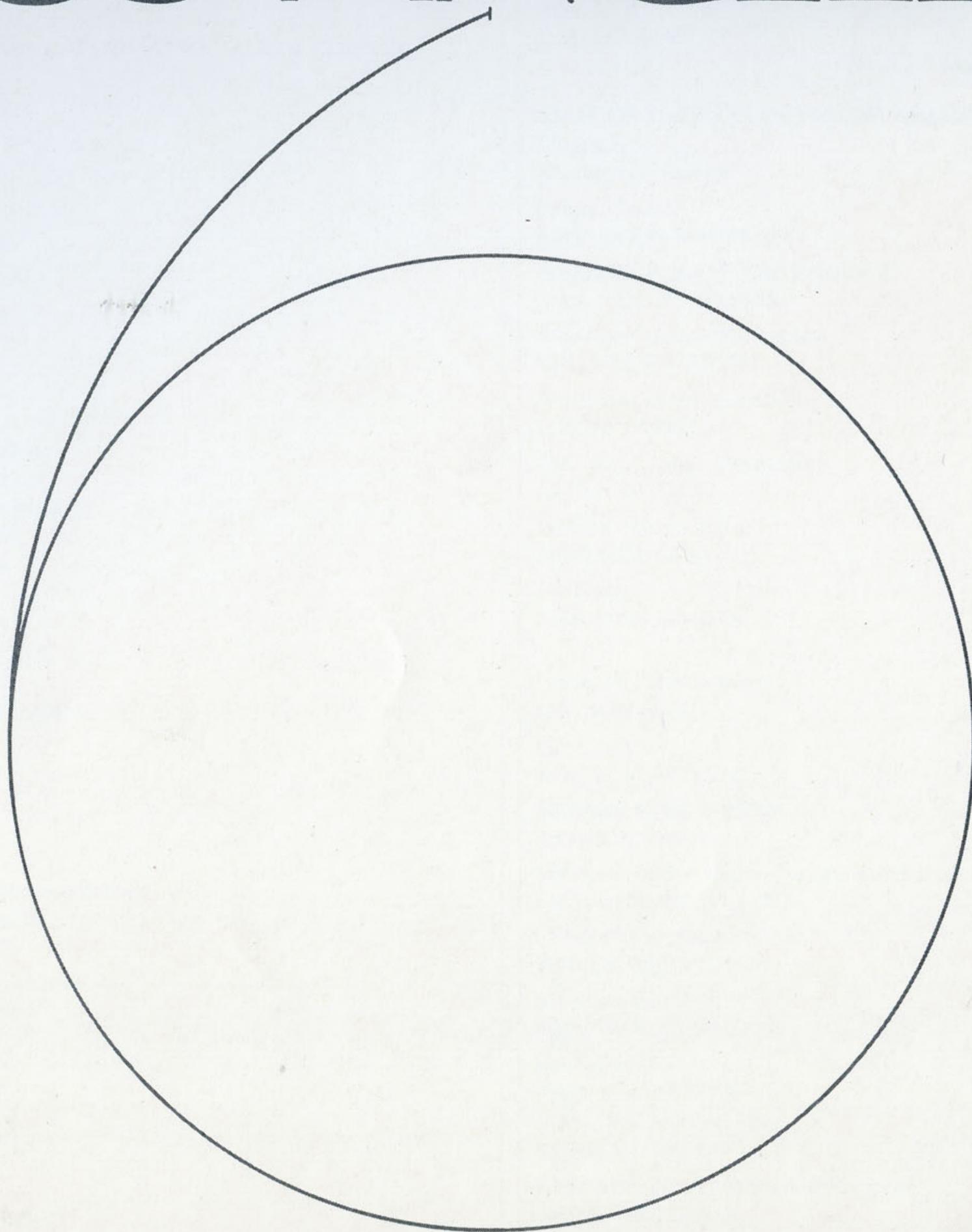


LOS ANGELES



LOS ANGELES



An exhibition organized for The Vancouver Art Gallery by John Coplans
THE VANCOUVER ART GALLERY

MARCH 31 - MAY 5, 1968

LENDERS TO THE EXHIBITION

Larry Bell
Irving Blum Gallery
Dr. and Mrs. Charles W. Hendrickson
The Kleiner Foundation
Pasadena Art Museum
Mr. William P. Scott III
Mr. and Mrs. Thomas G. Terbell, Jr.
Mr. Nicholas Wilder
Nicholas Wilder Gallery
Mr. and Mrs. Bagley Wright

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FOREWORD

LOS ANGELES SIX is the first of what it is hoped may be a continuing series of cooperative projects taking advantage of Vancouver's geographical affinity with the westcoast American states and that region's artistic vitality. This is a major and exciting event for this institution. The six artists represented, while well-known by reputation, have not been shown here. In fact, with the exception of one artist (Kienholz) none has been shown before in Canada.

Our chief thanks must go to John Coplans, curator of the Pasadena Art Museum who undertook to organize the exhibition for us and prepare the catalogue. His experience in the field as well as the respect he commands among artists, dealers and collectors in the Los Angeles area, made it possible for these works to have a Vancouver showing. Mr. Coplans was ably assisted by Miss Penny Little, the registrar of Pasadena Art Museum, who collated all the information for the catalogue and arranged the shipping. Further thanks are due to Mrs. Linda Terbell who researched and brought up to date many of the bibliographies of the artists.

Secondly, our thanks to the artists for whom participation in several cases meant considerable involvement in problems of moving and installing their work. Without the cooperation of those individuals and institutions who were willing to lend, including the galleries who represent the artists, particularly the Irving Blum and Nicholas Wilder galleries, the show would not have taken place and to them we express our thanks.

The financial support of the Canada Council who contributed most generously to the cost of the project is gratefully acknowledged.

We also gladly acknowledge our appreciation of a President and Council who recognize the Gallery's responsibility to present programmes of venturesomeness and quality in contemporary art, and who support such programmes with enthusiasm. Our Senior Curator, Doris Shadbolt, served as co-ordinator for the exhibition in Vancouver.

Anthony Emery
Director

LOS ANGELES SIX

JOHN COPLANS

The informing purpose of the *Los Angeles Six* exhibition is to set forth a body of work that comes to grips with the essential underlying phenomena by which Los Angeles art has achieved an identity of its own in the international art world. The exhibition is not intended as a comprehensive survey of the Southern California art scene, for that scene now is extremely diverse, invigorated by the wide variety of styles employed by its various generations of artists and enriched by a constant influx of visiting artists from other centers in the United States and Europe.¹ The exhibition presents six selected figures whose work most closely involves the larger modernist tradition while clearly revealing a native Los Angeles sensibility. The exhibition, furthermore, asserts the minimal conditions under which artists of high ambition can flourish outside a ponderously established international art center such as New York.

The artists in this exhibition actually represent three distinct generations in the emergence of Los Angeles as a focal point of contemporary art. Edward Kienholz, Robert Irwin and Craig Kauffman belong to the oldest group; affiliated with Irwin and Kauffman is Larry Bell, whose work derives from their indirect influence combined with his own precocious ability. John McCracken and Ron Davis are of a third generation, who emigrated to Los Angeles from San Francisco to escape the indifference – if not outright hostility – of the provincial Bay area scene and to take advantage of a new Los Angeles environment: one that held the most interesting artists on the West Coast and offered a level of financial support growing hand in hand with recognition of quality in Los Angeles art.

Among the factors that led to the prominence of the new Los Angeles art is the still-lively Western penchant for pioneering, and the Californian's obsession for creating his own new environment. All four indigenous Los Angeles artists in this exhibition refused – or were unable – to leave Los Angeles permanently. This is not to infer they did not try. Irwin and Kauffman have travelled to Europe

and Bell has lived in New York, but they all returned to Los Angeles. Initially Los Angeles artists remained on the West Coast because there was no place for them elsewhere, particularly in New York. Perhaps there is some truth in stating they were afraid of being swallowed up by the Eastern environment and losing their own sense of identity. (Kienholz perhaps is a special case; a loner and very much a Westerner, he could find the materials he needs for his art in Los Angeles practically at his doorstep, available most often for the taking.) At any rate they stayed, and, however motivated, this decision was crucial. Eventually conditions improved in Los Angeles and the artists' years of struggle began to pay off. Their West Coast allegiance became no longer defensive but decidedly aggressive. They seemed determined to prove that Los Angeles could produce an art in every way as good as New York's, and that, moreover, they possessed an important esthetic that was wholly their own.

The birth of the Los Angeles sensibility can be traced through the efforts of key figures in the older generation to evolve their personal esthetics. Kienholz, Irwin and Kauffman all began as Abstract Expressionist painters. Kienholz moved logically through this style to arrive at his ultimate position as an assemblagist. Incorporating within his own esthetic the most advanced sensibility prevailing in New York at the time, Kienholz progressed in orderly stages from painting, to relief, and finally to free-standing, three-dimensional objects or tableaux. In so doing he entered a long and well-established tradition of assemblage in California art (in the San Francisco Bay area as well as in Los Angeles) that seemed perfectly suited to his tastes. Assemblage is not only highly revealing of local color; it is also the most malleable medium for handling social protest. Kienholz is the major assemblagist who deals most overtly with social issues, and his art reflects the particular brutality, absurdity and eccentricity of his environment. Along with his choice of materials, his work is highly representative of salient aspects of Southern California culture and consequently provides a strong sense of regional identity. The same may be said, of course, of the other artists, who invoke the same regional consciousness by formal means (rather than in Kienholz's literary manner). Both Kauffman and Irwin, in contrast to Kienholz, had to find the way to fulfilling their art by a process of discard: by painting their way through Abstract Expressionism and then *purging* the style from their art. The path for them was much longer, more arduous and tortuous. Their work has thus cleared the way for a younger generation to engage directly in formulating their own solutions.

Yet, if the Southern California artists work by a deliberate process of rejection, they do not work out of ignorance. They know what is going on elsewhere, and though they may react in opposition they are nevertheless fully conscious of the implications of each move. Thus if a solution turned up in New York—stain painting, for example, or the use of a shaped canvas—then it was not to be their solution. Kienholz carries this independence to the extent of perversity; if he senses something is taboo, he will do it deliberately in protest and in defiance of any restriction. This insistence on going their own way is the strength of all these artists, and perhaps

their potential weakness; but without it there never would have been a vital Los Angeles art scene. McCracken and Davis, it should be noted, as artists originating in San Francisco, are hybrid in their esthetic affiliations and now that the battle of independence has been won by an older generation they absorb what they require both from New York and Los Angeles.

Certainly the inherent environment of California had much to do with these artists' decision to remain and create their own art milieu in Los Angeles. The weather was ideal compared to the Eastern seaboard, and they could live much more cheaply than in New York. They had a favorable gallery situation, and their work could be seen. Perhaps most important of all, they could live in Los Angeles as professional artists, maintaining themselves at a standard of living impossible in New York under equivalent circumstances, and avoiding as much as possible any activity not directly related to the production of a work of art. The United States is an expansive society, intensely aware of quality and the need to absorb it. The society has enormous capacity to absorb its radicals—particularly into the academic system—and once an artist joins any institutional structure its restrictiveness seems in every case to sap creativity. Hence the Los Angeles artists, in their admiration for the Abstract Expressionists, were acutely aware that the men they admired had found it necessary above all to reject the academic environment, to remain professionals in the most immediate sense, in order to survive as artists.

Another local force that served to maintain these artists was *Artforum* magazine, first published in San Francisco in 1962 and relocated two years later in Los Angeles (and again, in 1967, in New York). Very early *Artforum* recognized the quality of these artists' work and supported it as superior to anything else on the West Coast. The magazine also injected the local ambience with a knowledge of the best Eastern painting, at a time when even the New York magazines were faltering in critical recognition of the best New York art being produced under their noses. *Artforum* did not create the Los Angeles scene—it already existed when the magazine moved south—but the editorial staff recognized what was happening and helped dissipate any lingering sense of provincial isolation.

What finally brought a high level of recognition to the Los Angeles artists was a coincidental merging of taste, especially regarding their work and the work of the New York reductive and minimal artists. In other words, attention focused on Los Angeles art when the New York sensibility began to change and could thus incorporate what had been typical in Los Angeles art for some time. The first major breakthrough occurred with the appointment of Walter Hopps, then director of the Pasadena Art Museum, to organize the American representation in the 1965 Sao Paulo Biennale. Hopps selected three Southern California artists—Irwin, Bell and Billy Al Bengston—and three Eastern artists of roughly the same generation—Frank Stella, Larry Poons and Donald Judd. He also included Barnett Newman, a major abstract Expressionist of the first generation, whose esthetic was a vital link to the art of the younger men. Newman's willingness to exhibit alongside this group of comparatively unknown Westerners presaged the first

public and critical recognition of a parity in quality between the two centers. This viewpoint was reinforced when the exhibition, before being dismantled, was shown in Washington, D.C.² For the first time an Eastern audience was brought face to face with the new status of Los Angeles art. As a result of this confrontation, critic Barbara Rose organized a second exhibition at the Washington Gallery of Modern Art entitled "The New Aesthetic."³ She chose to compare three of the radical younger Eastern artists, Donald Judd, Dan Flavin and Robert Morris, with four of the artists included in this Vancouver exhibition: Bell, Davis, Kauffman and McCracken. It was the first serious critical attempt to analyze in considerable depth the common ground of the new sensibility. This level of interest by an accomplished New York critic was a major step in bringing the work of Southern California artists into a dialogue with New York art. From this point forward Los Angeles was no longer to be considered a backwater cut off by distance or any other factor from the mainstream of American art.

Apart from the similarities of professional attitude (already noted) in the founding generations of New York and Los Angeles art, there exist some crucial differences. First, the Los Angeles artists share (to varying degrees) a common indifference to the cost of the materials or the wide variety of industrial processes they use in their art; they refuse to allow money to interfere with an artistic decision. (Paradoxically, it is only in an affluent society that accepts the activity of the artist and encourages it that money becomes meaningless to the artist.) Simple survival, on the other hand, was an overwhelming factor in the daily lives of the Abstract Expressionists, and as a result they invariably used the cheapest materials and most direct means at hand.

Secondly, in its heyday Abstract Expressionism was an underground art with a minute following and it operated like a guerrilla movement, surviving only through the obsessive will of its most powerful painters. Because the younger men now inherit a more open situation with a high degree of public support there is an intense focus on their every activity. This kind of pressure can be as sapping to the creative psyche as the absence of any audience whatsoever. The Abstract Expressionists matured slowly and for the most part did not mature artistically until their forties. In contrast, the attention and demands placed on this newer generation of often very young men creates an extraordinary tension in their lives.

In fact, to impose the issue of materials or processes on the work of the new generation of artists would cause an incorrect decoding of esthetic intent; for it is clear these artists are beginning to realize they are not working with materials or processes as much as they are working with human perception. *Perception* is the malleable medium and the materials are only incidental. Bell's new work indicates how sharply these artists are moving in this direction. His earlier glass boxes, because of their reflective capacity, created more space than they displaced, yet they maintained links to the traditional realm of art—that is, to something looked into and bounded by a frame. In his new works these traditional points of reference are completely lost. Irwin's work, which uses light, can still be linked to the traditional realm

of painting because of his dependence on the wall surface. But he was the first Southern California artist to break radically the traditional format and to extend it beyond the picture frame. The monolithic or objectivelike quality of his forms have become opened, ruptured, and a new spatial sensation is engendered that is not tied to the architecture of the exhibiting space. Irwin uses the wall, but not as fixed point; the wall becomes dematerialized and its position ambiguous. Although McCracken's work is dependent on the wall and the floor for support, it never becomes a feature of the planar surface on which it is positioned; it is irrevocably separated by the dominant glow of his color shape. Similarly, Kauffman's new reliefs are opened up by a cutting away of parts, which serves to enhance color and at the same time to deemphasize object quality.

The new art emerging from Southern California is marked by a pervasive sensuousness and visual acuity, and the acute sensitivity to means of perception which these artists share gives their work its unique identity. Yet it would be impossible to assert with clarity at this stage that their work is built on any one formal idea. Their art in varying measure seems to depend on at least four qualities: flatness, light, color and hedonism. Above all, while there is a free give and take between all the Los Angeles artists, each man is given to exist according to his own palette, and it is impossible for an artist to gain strength in the eyes of his peers either critically or esthetically by working too closely within any other artist's tradition. This is one reason why Ron Davis' work, for example, is regarded more highly in New York than in Los Angeles: to the Western taste his art is too full of New York ideas.

In Los Angeles, then, it is essential to be your own man, an attitude arising from the Western romanticist concern for self-reliance and the uniqueness of the individual. The lesson behind such an approach is manifest in what has occurred in Los Angeles: an artistic center can be created largely by tenacity on the part of a handful of purposeful artists. They have shown that it is possible to fight for and realize such an ideal at the highest level. Whether these artists can engender the most viable art may finally be decided as a consequence of their staying in Los Angeles and holding to their strict individual allegiance; and—whatever the odds—the chance certainly is there. Compared to New York at this moment, especially among the younger generation, it is every man's race.

¹ See the following articles by the writer for a more extensive discussion of the development of West Coast art, especially on the recent emergence of Los Angeles as an art center:

Circle of Styles on the West Coast; *Art in America*, Vol 52, No. 3, June 1964, pp. 24-41.

The New Abstraction on the West Coast; *Studio International*, Vol 169, No. 865, May, 1965, pp. 192-199.

Art Bloom, *Vogue* (American Edition) Vol 150, No. 8, Nov. 1, 1967, pp. 184-187, 232-233.

² Hopps, Walter, VII Sao Paulo Biennial, catalogue of American entry, published by Pasadena Art Museum, 1966.

³ Rose, Barbara, *A New Aesthetic*, catalogue, Washington Gallery of Modern Art, 1967.



Craig Kauffman

Extracts from Craig Kauffman by Jane Livingston .¹

In his new work, Craig Kauffman has made a seemingly subtle but definitive break with his own past. He continues to make plastic wall-supported "paintings," and his work must be viewed as belonging to a prevalent trend among Los Angeles artists. The most patent deviation from his previous manner is simply the elimination of iconic detail: he appears, in other words, merely to have moved in a familiar direction toward formal simplification, rejecting identifiable mannerisms in favor of unembellished, multiply-produced objects. However, within a format which is apparently freer of the artist's idiosyncratic stamp than before, Kauffman retains the best elements of his previous work. The present move into unfragmented three-dimensional shape clarifies some of his objectives from the past and avoids other former concerns altogether. Through knowledge gained from his own experience in handling plastics, as well as technological advances in coloring plexiglass, he now bases his esthetic primarily on a sophisticated treatment of the material itself rather than elements of configuration. It is not as if he has "stripped away" or "boiled down" to arrive at the present forms: in fact, the terms of the new work are better characterized as a synthetic advance than as a break from, or rejection of, former ideas.

The two 1967 series comprise eight 34 $\frac{1}{4}$ x 57 x 8 $\frac{1}{4}$ inch objects, all vacuum formed from the same mold, and a larger group of twelve (54 x 76 x 13 $\frac{1}{4}$ inches) which are identical in format. In the first series, there are two each in standard colored blue, green, red and orange plexiglass. They are rectangular with rounded corners, swelling out from the wall in two stages, culminating in a rectangular protruberance in the center which is indented slightly along its outer face. Thus it is essentially a clear, primarily geometric (secondarily biomorphic) form, with only one salient complication in the third dimension. There is nothing elusive in the general shape. Naturally the works vary enormously from one to another because of the differences in color. Color becomes more important, independently of lineation, than ever

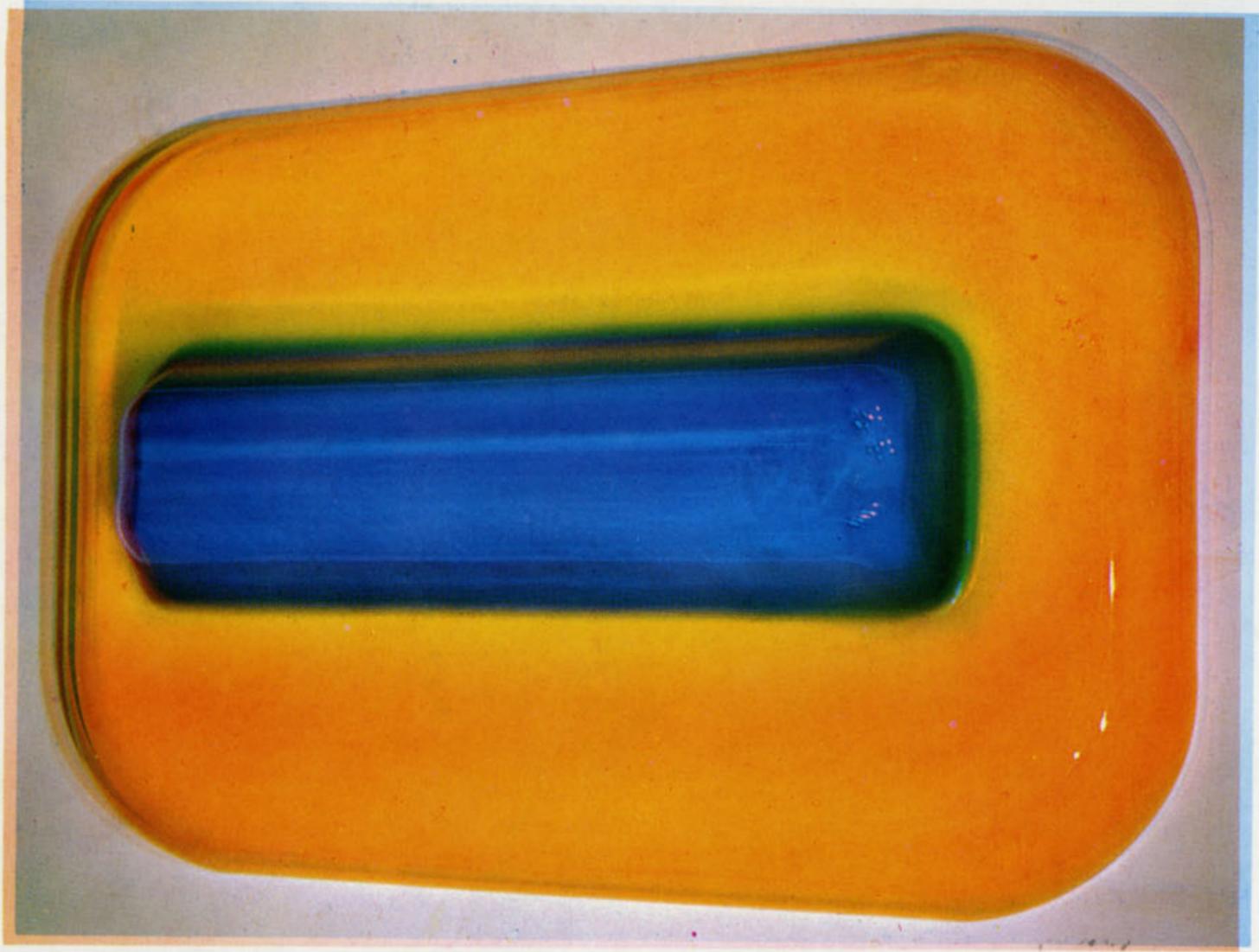
before in Kauffman's work.

Kauffman originally cast the first series in uniformly colored plexiglass. He discovered that by spraying the inner surface of the centrally protruding form so that it became virtually opaque, the entire aura of the piece was enriched, and he finally did this to most of the works. He also used Murano paint to coat the inner surfaces of all but two of the works in the smaller series. This produces an effect which is similar in principle to glass-coating: the color actually shifts in value with the curvature of the form. Uniform translucency facilitated clear immediate perception of the work's dimensions (particularly thickness), and the shadows cast from the interior edge were relatively sharp. By obscuring the middle section, a certain ambiguity and softness resulted.

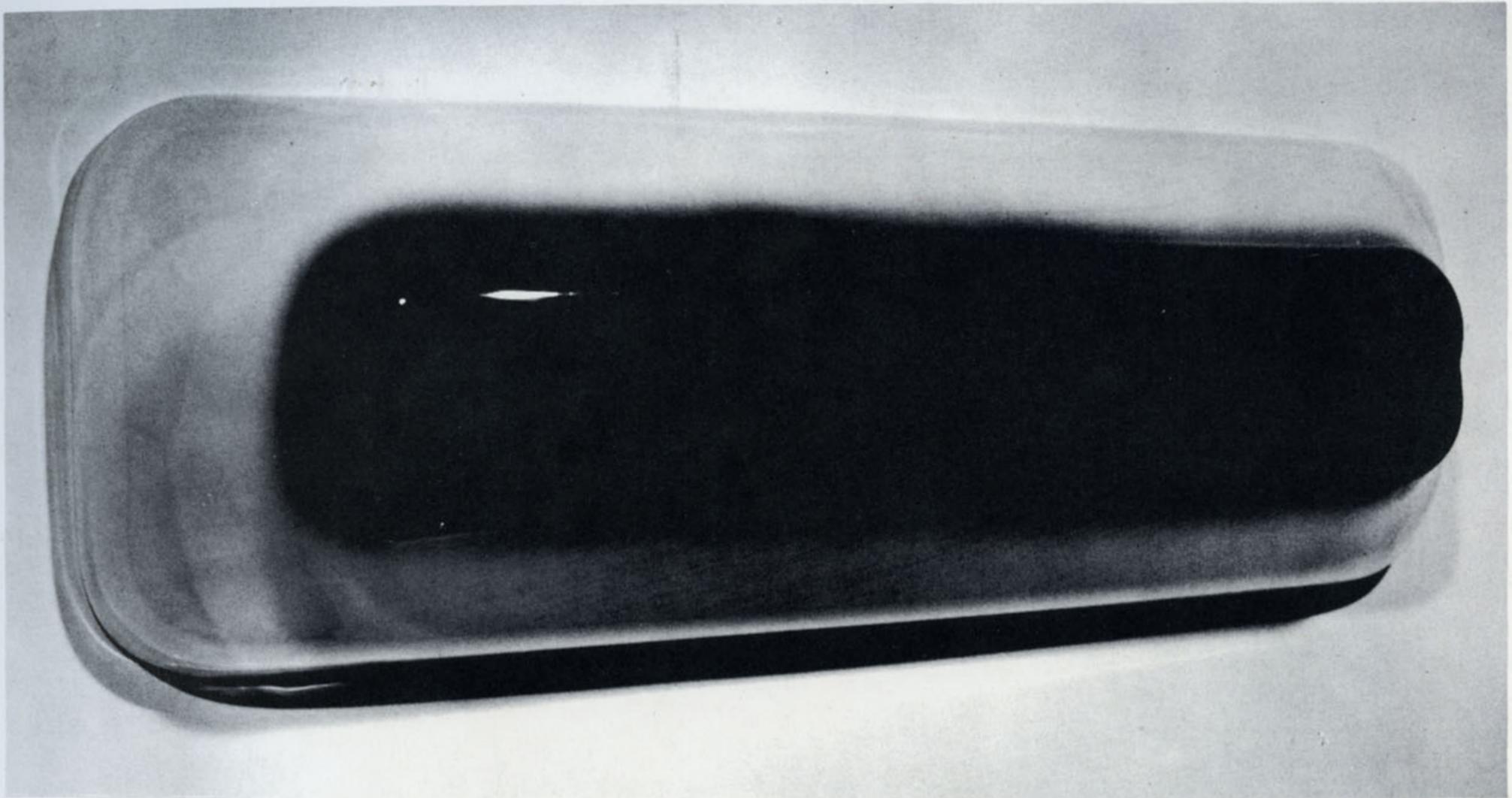
In a way that enlarges upon the intelligible illusionistic duality in Larry Bell's rodium coated glass boxes, Kauffman's works demonstrate that austerity is not necessarily the measure of success in detailless object art. Kauffman's use of plastics has nothing at all to do with the striving for ultra-concrete, self-referential presence in recent non-detailed or serial-form sculpture. His plastic paintings are enormously seductive: they invite both identification and actual reflection. The sheer surface beauty of colored plexiglass stimulates distrust, partly because it has been so often badly used. In many ways it is easier to cope with neutral or intrinsically boring materials. Owing to the inherent difficulties in handling highly reflective and translucent surfaces, artists using glossy finishes have largely tended to take subterfuge in either crassly eccentric or utterly neutral underlying form. On the whole, those artists working in highly reflective materials who have attempted to find a middle ground between utter simplicity and arrestingly anomalous form have fallen short, to varying degrees, of thoroughly compelling results.

Kauffman has eschewed both studied austerity and awkward figuration: for all their cerebrated refinements, the works are surprisingly undemanding of the spectator and ultimately ingenuous. Their success, insofar as it is analyzable, rests in a synthetic phenomenon. What is at issue in the two 1967 series is the artistic efficacy of a concrete entity which is non-iconic and yet refers to more than itself. The works are small enough to be easily perceived and fully oriented *in toto* from a fairly short distance. But they are comprehended as gaining substance from exterior sources, while existing entirely within a prescribed and intrinsic set of terms: theoretically they do not require a specific set of environmental conditions under which they are most advantageously seen. In other words, the object is seen as more than a static, contained body while remaining integral apart from a determined ambience. Illusory variables become equally as important as literal knowledge of the object, but not more important. The potential for illusionism is not based upon spatial or structural *trompe l'oeil* but is embodied in the material. It comes into play immediately and always on an identical plane with the experiencing of the actual, legible surface of the object.

¹Jane Livingstone, "Recent Work by Craig Kauffman," *Artforum*, vol. 6, no. 6, Feb. 1968, pp. 36-39.



Untitled, 1967



14. Untitled, 1968



13. Untitled, 1967

CRAIG KAUFFMAN

Born Los Angeles, 1932; lives in Los Angeles. Studied at University of Southern California, Los Angeles, School of Architecture, 1950-52; University of California, Los Angeles, Master of Arts Degree, 1952-56. Traveled in Europe 1956-57, 1960-62. Teaches at University of California, Irvine.

ONE MAN EXHIBITIONS

Felix Landau Gallery, Los Angeles, 1953.
Dilexi Gallery, San Francisco, 1958, 1960.
Ferus Gallery, Los Angeles, 1958, 1962, 1963, 1965.
Ferus/Pace Gallery, Los Angeles, 1967.
Pace Gallery, New York, 1965, 1966, 1967.

SELECTED GROUP EXHIBITIONS

San Francisco Museum Annual, San Francisco Museum of Art, 1952, 1954, 1959, 1960, 1961.
Members' Gallery, Museum of Modern Art, New York, 1953.
Merry-Go-Round Exhibition, Municipal Art Gallery, Barnsdall Park, Los Angeles, 1955.
California Painters and Sculptors, Thirty-five and Under, University of California, Los Angeles, 1959.
50 Paintings by 37 Painters, University of California Los Angeles, 1960.
University of Illinois Annual, Urbana, 1961.
5 at Pace, Pace Gallery, New York, 1965.
Los Angeles Now, Robert Fraser Gallery, London, 1966.
Ten From Los Angeles, Seattle Art Museum, 1966.
Image, Color, Form, Detroit Institute of Arts, 1967.
The 1960's, Museum of Modern Art, New York, 1967.
Recent Acquisitions, Whitney Museum of American Art, New York, 1967.
A New Aesthetic, The Washington Gallery of Modern Art, 1967.
V Paris Biennale, 1967. The United States of America's exhibition was organized by the Pasadena Art Museum and shown in Paris and at the Pasadena Art Museum.
Plastic Paintings and Sculpture, California State College, Los Angeles, 1968.
L.A. ↔ N.Y., University of California,

Plastic Paintings and Sculpture, California State College, Los Angeles, 1968.

L.A. ↔ N.Y., University of California, San Diego, 1968.

Painting: Out from the Wall, Des Moines Art Center, 1968.

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Lippard, Lucy R. Review: 5 at Pace, Pace Gallery, *Art International*, vol. IX, no. 4, May 1965, pp. 54-55, ill.
Wilson, William. Review: Exhibition at Ferus Gallery, *Artforum*, vol. III, no. 9, June 1965, pp. 12-13, ill.
Pace Gallery, New York. Exhibition catalogue for 5 at Pace, 1965, n.p., ill. Introduction by John Coplans.
Robert Fraser Gallery, London. Exhibition catalogue for *Los Angeles Now*, 1966, n.p., ill. Introduction by John Coplans.
Rose, Barbara. "Los Angeles: The Second City," *Art in America*, vol. 54, no. 1, January-February 1966, pp. 110-115, ill.
Aldrich, Larry. "New Talent U.S.A.," *Art in America*, vol. 54, no. 4, July-August 1966, p. 57, ill.
Seattle Art Museum. Exhibition catalogue for *Ten From Los Angeles*, 1966, pp. 30-33, ill. Text by John Coplans.
Danieli, Fidel A. Review: Exhibition at Ferus/Pace Gallery, *Artforum*, vol. V, no. 7, March 1967, pp. 60-61, ill.
Washington Gallery of Modern Art. Exhibition catalogue for *A New Aesthetic*, 1967, pp. 52-55, ill. Includes text by Barbara Rose; article on Craig Kauffman by Barbara Rose, p. 50; Statement by Craig Kauffman, p. 51.
Coplans, John. "Art Bloom," *Vogue*, vol. 150, no. 8, November 1967, pp. 184-187, 232-233.
Pasadena Art Museum. Exhibition catalogue for *V Paris Biennale*, 1967, pp. 9-10, 20-25, ill. Introduction by James T. Demetron.
Livingston, Jane. "Recent Work by Craig Kauffman ... a new non-pictorial set of terms," *Artforum*, vol. VI, no. 6, February 1968, pp. 36-39, ill.
Des Moines Art Center. Exhibition catalogue for *Painting: Out From The Wall*, 1968, n.p., ill. Introduction by Donald M. Halley.
Livingston, Jane. Review: V Paris Biennale, Pasadena Art Museum, *Artforum*, vol. VI, no. 7, March 1968, p. 65.

CATALOGUE OF THE EXHIBITION

In listing dimensions, height precedes width precedes depth unless otherwise indicated.

LARRY BELL

1. Untitled, 1968.
3 glass panels, each 96 x 60".
Lent by the artist.
2. Untitled, 1968.
7 glass panels, each 84 x 48".
Lent by the artist.

RON DAVIS

3. *Forty Five*, 1967.
Molded fiberglass, 60 x 144".
Mr. William P. Scott, III, San Francisco.
4. *Forty Eight*, 1967.
Molded fiberglass, 60 x 144".
Mr. and Mrs. Bagley Wright, Seattle.
5. *Forty Nine*, 1967.
Molded fiberglass, 60 x 144".
Private collection, San Francisco.
6. *Fifty One*, 1967.
Molded fiberglass, 60 x 144".
Dr. and Mrs. Charles W. Hendrickson,
Newport Beach, California.
7. *Fifty Two*, 1967.
Molded fiberglass, 60 x 144".
Private collection, New York.

ROBERT IRWIN

8. Untitled, 1965-67.
Acrylic lacquer on aluminum disc, 60"
diameter.
Irving Blum Gallery, Los Angeles.
9. Untitled, 1965-67.
Acrylic lacquer on aluminum disc, 60"
diameter.
Irving Blum Gallery, Los Angeles.

CRAIG KAUFFMAN

10. Untitled, 1967.
Plexiglass, 34 $\frac{3}{8}$ x 57 x 8 $\frac{1}{4}$ ".
Mr. and Mrs. Thomas G. Terbell, Jr.,
Pasadena.
11. Untitled, 1967.
Plexiglass, 34 $\frac{3}{8}$ x 57 x 8 $\frac{1}{4}$ ".
Irving Blum Gallery, Los Angeles.
12. Untitled, 1967.
Plexiglass, 34 $\frac{3}{8}$ x 57 x 8 $\frac{1}{4}$ ".
Irving Blum Gallery, Los Angeles.
13. Untitled, 1967.
Plexiglass, 54 $\frac{5}{16}$ x 76 $\frac{3}{8}$ x 13 $\frac{3}{8}$ ".
Irving Blum Gallery, Los Angeles.
14. Untitled, 1968.
Plexiglass, 19 x 55 $\frac{1}{2}$ x 10".
Irving Blum Gallery, Los Angeles.
15. Untitled, 1968.
Plexiglass, 19 x 55 $\frac{1}{2}$ x 10".
Irving Blum Gallery, Los Angeles.
16. Untitled, 1968.
Plexiglass, 19 x 55 $\frac{1}{2}$ x 10".
Irving Blum Gallery, Los Angeles.

EDWARD KIENHOLZ

17. *The Beanery*, 1965.
Materials include: fiberglass, paint, varnishes,
shellacs, wood, bottles, metal, cast plaster
figures, clothing, juke box, tape recorder,
odor producing chemicals, etc., 84" x 72" x 22".
The Kleiner Foundation, Beverly Hills.
Courtesy of the Los Angeles County
Museum of Art.

JOHN McCracken

18. *Blue Post and Lintel I*, 1965.
Plywood, fiberglass and lacquer,
102 x 32 x 17".
Pasadena Art Museum. Gift of Mr. and Mrs.
Frederick R. Weisman.
19. *Yellow Pyramid*, 1965.
Plywood, fiberglass and lacquer,
48 x 72 x 72".
Nicholas Wilder Gallery, Los Angeles.
20. *Green Slab in Two Parts*, 1966.
Plywood, fiberglass and lacquer,
70 x 46 x 11 $\frac{1}{2}$ ".
Nicholas Wilder Gallery, Los Angeles.
21. *For People Who Know the Difference*, 1967.
Plywood and fiberglass, 120 x 20 x 3".
Mr. Nicholas Wilder, Los Angeles.
22. *The Absolutely Naked Fragrance*, 1967.
Plywood and fiberglass, 120 x 20 x 3".
Nicholas Wilder Gallery, Los Angeles.

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