





AN EXHIBITION INITIATED AND SPONSORED BY THE FELLOWS OF CONTEMPORARY ART

# ED MOSES

## DRAWINGS 1958-1976

Essay by Joseph Masheck

**July 13 - August 15, 1976**

FREDERICK S. WIGHT ART GALLERY, UNIVERSITY OF CALIFORNIA, LOS ANGELES

### Acknowledgments

It is my custom to express my first salute in the organization of an exhibition to the artist and to thank him or her for cooperation, assistance with loans and endless detail work. As grateful as I am to Ed Moses for his great assistance in this situation, I must share the prime position with the Fellows of Contemporary Art. The final page of this catalog sets out a brief and useful chronicle of the Fellows and I will not duplicate it. In brief, the Fellows invited me to meet with them in the early Spring of this year, regarding a possible exhibition in the Frederick S. Wight Art Gallery. I had to discourage the Fellows by reporting that the schedule for the academic year was fully formed more than a year ahead and the only possible opening would be for the summer months. The Fellows' enthusiasm for contemporary art, for the need to vitalize southern California's experience of living art, and their wish to pay respect to the achievement of Ed Moses (whose work has been admired by the writer for more than twenty years), gave us the will to pursue every possibility. The Fellows of Contemporary Art have provided the funding to make possible the gathering of the exhibition, the engaging of Mr. Joseph Masheck—Ph.D., Columbia University; former Associate Editor, *Artforum*—as Guest Curator, the publication of this catalog, and many related expenses. It is our pride that a southern California artist of distinction is to be honored in this first endeavor of the newly reconstituted Fellows of Contemporary Art.

I must acknowledge the professionalism of Martha Padve, Chairman of the Fellows, who has supervised the larger contours of the liaison with the Gallery.

Warm thanks must go to Laura Lee Woods, Chairman, and to her Fellows' Exhibitions Committee, for unstinting efforts on behalf of the exhibition. Special thanks to Mr. Russell Dymock Smith for assistance with insurance, to Mr. Gordon Hampton for his legal advice and to Joan Simon for countless services with registration. I will conclude by congratulating all of The Fellows for providing a service to southern California and to the student body of UCLA. It is our sincere hope that each member will feel special pride in the quality of the exhibition and its insight into the development of a contemporary artist. Lastly, I must express my wholehearted thanks to the lenders, both public and private, who have shared their Moses drawings with us in this pioneering exhibition. We are most grateful to all of the fine people who have shared in the preparation of the exhibition and the catalog.

G.N.

**Lenders:** Billy Al Bengston, Venice; Tony Berlant, Santa Monica; Patricia Faure, Los Angeles; Ronald and Fayda Feldman, N.Y.; Sam Francis, Santa Monica; Mr. and Mrs. Ben Gazarra, Los Angeles; Frank Gehry, Santa Monica; Jim and Judy Newman, San Francisco; Avilda Moses, Santa Monica; Mr. and Mrs. Richard Jerome O'Neill, Los Angeles; Kenneth Price, Taos; Mr. and Mrs. Jack Quinn, Beverly Hills; Mr. and Mrs. Alvin Schragis, N.Y.; Laura Lee Stearns, Los Angeles; Henry Shapiro, Chicago; Nicholas Wilder, Los Angeles; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Janie C. Lee Gallery, Houston; Felicity Samuel Gallery, London, England.

Cover: 70. Untitled, 1974

16½ x 11¾

Felt-tip pen on tracing paper

Collection of the Artist

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## Foreword

Ed Moses is a Californian, born in Long Beach in 1926, educated at UCLA, who held his first one-man shows at Ferus Gallery, Los Angeles, and at Dilexi Gallery, San Francisco, in 1958. He is a veteran of the last twenty years of experiment and innovation in American painting and he has touched upon or reacted to Abstract Expressionism, Pop Art, Hard Edge, Color Field and Minimalist developments. During the late 1960s Moses developed a process of working on what are most often referred to as his "resin paintings" which brought him considerable attention and a continuing series of exhibitions in London, Los Angeles, Minneapolis, Munich, New York and San Francisco.

In the early 1970s the artist began to question his own premises regarding decorative and expressionist painting. He found himself disenchanted and unwilling to function in the ways to which he had become committed through expressive painting. He gave up the resin paintings, plunged into multi-layered paper works in search of a new way, in hope of clarification, in craving for an objective vision. Along the way he set up new situations where he couldn't see what he was doing because he intuited that the key to his new way lay in an objective **visualization**. He instinctively knew that if he could carry out an act with a constructive purpose—not a purpose of making an attractive product, nor to secure popular success—to establish paint on a surface in an objective methodology, that the key to new work would be found. He began to apply the paint in the reverse, face down, in such a way that he was always surprised when he pulled the work away since the image was reversed and the last passage on the surface would appear as the deepest element in space. The works were executed in a pre-determined process—often the **Wedge Weave** designs of the Navajo Indians—establishing a planar structure in interpenetrating dark, light and color values without reference to three-dimensional objectness or to himself as an artist—a purely abstract esthetic construction. The artist was seeking to join the two-dimensional image to the canvas as a unitary fact. However, his overlapping lines of color established a sense of shallow space which proved to be a frustrating contradiction. Moses' thirst for the purely abstract, for the non-referential, for the exclusion of expressive values and references from his art, became of increasing importance to him in the succeeding years. He has greeted the challenge of what is in effect a drawing retrospective as an opportunity to study his **oeuvre** and to deal with the questions of

purpose and quality that are the most crucial and frightening to an artist in mid-career. He acknowledges that his tracks have led him over barren fields as well as many fertile ones. Today Moses feels that unstretched canvas or informal ones should be seen as wall hangings and not as paintings. He feels strongly that the problems of painting are encountered within the elements of dimension, color and surface on the formal support system of stretched canvas. To translate those problems into related media is always permissible but must continue to beg the larger question of historical relevance.

An artist's antecedents are of constant pertinence to what he does or chooses not to do. Moses feels that his antecedents include Picasso, in the period of Cubism, Malevich, in the heroic years of the 'teens, Mondrian throughout his inspiring career, and Reinhardt in his work with the two-dimensional monochrome. Among later contemporaries Moses is quick to express his respect for Agnes Martin, Jasper Johns and Brice Marden, but he looks upon them as fellow travelers rather than as leaders in dealing with the totally abstract. He feels related to them and senses that they are colleagues in the revelation of contemporary research and understanding of the Constructivist tradition.

In his esthetic of the abstract, Moses sees two purposes for drawing: as an end in itself, where the work becomes a finished thing, existing for itself; and the more typical object as a preliminary research for painting. In the latter category he recognizes each drawing as a fact of objective existence and connected to him. In the former category he recognizes success as being related to the power of the work to achieve a separate existence as a drawing—apart from paintings, from any three-dimensional information, or expressive skill or feeling. He tends to argue that "... the more objective a work becomes, the more power it demonstrates." Moses has developed his new non-expressive painting methodology directly from his own slowly-evolved drawing convictions, on an unconscious level, which has only now become objectified. Drawing has become the constructive means of his art and will be discussed in Mr. Joseph Masheck's provocative essay.

Gerald Nordland  
Director  
Frederick S. Wight Art Gallery  
University of California  
Los Angeles



*Photograph by Jed Wilcox*

## ED MOSES AND DRAWING

Joseph Masheck

Drawings have not always been considered works of art in their own right. Even as testimony on an artist's working approach in painting, sculpture, or architecture, they have been found interesting—once they were—for contradictory reasons. This is important because a like distinction pursues Ed Moses' work over the last twenty years: drawing for Moses means research for painting, but even that can mean two different things.

Take a famous example. When Dürer was interested in having a drawing by Raphael he expected a sample of Raphael's own workmanship, but Raphael sent a drawing he may well not have made, despite Dürer's notation on it that Raphael had sent it to him "to show his hand."<sup>1</sup> In this instance a classical Mediterranean approach to art as concept and form collides with a more distinctly Northern approach to art as the mysterious expression of personality. Raphael sent an example of the kind of idea and ideal that he subscribed to even if it was rendered by a student, while Dürer hoped for something that had emanated directly from the master's heart and hand. The equivalent in Ed Moses' work is a dialectic established early on between reason and emotion, construction and expression.

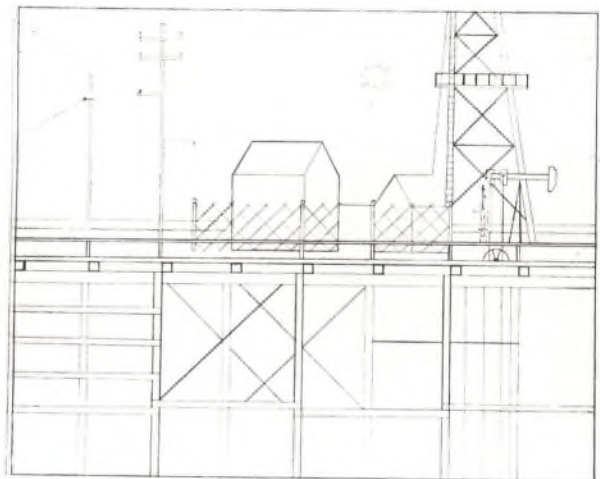
Drawings became objects of serious aesthetic attention during the Baroque period, at first as a record of the logic of formal thought quite apart from any calligraphically expressive qualities.<sup>2</sup> But by the turn of the seventeenth century drawings had become at least as significant for their direct access to specialized artistic sensation, not merely as documents of forms and compositions of forms. Thus André Felibien could categorically distinguish within drawing in general drawings which seem to reveal the uninhibited expression of imagination and deserved the special term "sketch."<sup>3</sup>

The drawings which we consider here are as a rule neither simply plans for paintings nor tentative or fragmentary exercises in free association. Moses does consider that for him painting begins where drawing leaves off. Yet here is a new twist on the Baroque tradition that established drawing as art: now drawing as a whole leads to painting in general. Along the way many individual drawings become self-sufficient projects deserving the same attention once reserved for paintings.

Moses is a prolific producer of fine drawings-as-drawings. He is not alone in this, although today we often have to turn to drawings by sculptors rather than painters to find works as independently rewarding. Here Moses' involvement as a painter with loose, unstretched supports may have helped to refine drawing by meeting it halfway. Ironically, the specialized,

reductive concentration of post-War abstract art, especially in America, on its own nature and materials, may have made it easier for the spectator to approach such work rather than more demanding. The appeal of drawings as visible, nuts-and-bolts artistic thinking and workmanship has replaced traditional dilettantism and shattered its mystique. Effete connoisseurship gives way to a practical familiarity with the posing and solving of specialized workmanly problems. Now the "inside" of art, once the preserve of experts, is perhaps its most up-front aspect: one person's shop-talk (and its consequent sophistication) relates surprisingly readily to another's. In this way the free-standing interest of these drawings derives from a **main** element of modern tradition as well as from a **subsidiary** element of earlier European art.

The question of how far back from his maturity an artist's development should be traced is necessarily an issue of critical taste, since at a certain point responsible production fades back into **infantilia**. Here we begin with Moses' expressionistic drawings of the later 1950s. However, Moses' art shows a clear dialectical logic, despite the intuition which drives it. Deciding to paint in an expressionist mode was thus at the start already a decision not to do, or actually to stop doing, something else. Moses actually first worked in a style which, although it dealt pictorially with the beach-front landscape of his native Southern California, subjected such motifs to a crisp structuralization. As a youth he had been fascinated with mechanical drawing, although then he found it frustrating (later, from 1954 to 1956, he worked as a technical



Ed Moses. (Etching). *Pierpont*, 1955. 9 $\frac{3}{8}$  x 11 $\frac{1}{8}$ "

draftsman). These seaside landscapes rationalized and schematized coastal scenes which included architectural constructions as principal motifs. Their general interest, nevertheless, is in their intuitive, even compulsive, drive to "square away" everything. They document an early attempt to contain emotion within

reason in the belabored coloring in of linear, angular, diagrammatically flat compositions. The same tension between constructive and expressive approaches informs especially Moses' most recent work with a vitalism that overrides graphic control, transcending what in European art were antipathetic motivations—geometry and intuition, concepts and feelings, drawing for the thought and drawing for the feel.

Fact number one in American art is the preëminence of Abstract Expressionism. Whether or not Angelinos or San Franciscans came to like the art-political implications of New York's eclipse of Paris, vast possibilities for American art were opened by the artists working in New York from the end of World War II. No wonder everybody tried to paint that way, even when unconscious free-association, radically intense emotion, or painterly form didn't quite come naturally. For Moses and others in California Willem de Kooning and Milton Resnick were primary New York inspirations. In Moses' case we can detect real affinities, perhaps less in the early works that look most expressionist in style than in a more thorough sublimation of the emotional approach in his development.

Also, if Sam Francis and Mark Tobey seem to New Yorkers to have stood duty in a provincial outpost of expressionism, they and other painters had abundant local influence. Clyfford Still and Richard Diebenkorn were vital in establishing a base of regional seriousness in West-Coast painting. Then John Altoon, Frank Lobdell and Hassel Smith, and other less widely known California expressionists were essential inspirations to the younger artists, including Moses. Craig Kauffman, although he later took a very different turn, seems to have been a specific catalyst for the appearance of a Gorky-like, late-Surrealist painterliness in Moses' work as the 1950s drew to a close.<sup>4</sup> And through this formative period Walter Hopps added encouragement and historical sophistication to the Los Angeles scene.

The turn of that decade in America seemed to signal the opening of a new chapter in the national culture. So much of the following fifteen years now seems traceable in a more than stylistic way to the archly ironic, jadedly skeptical response of the Pop generation to the values of the Depression generation. World War II defense plants had built Los Angeles into a giant capital of novel suburbanity (the American building boom of the 1920s had expanded within urban conventions). Soon even jerry-built architecture and the film-set artificiality of "plastic" culture became models of semi-self-conscious fun and camp. Here it is important to emphasize what even the best critics of that day usually overlooked, that Pop was not only formidable as a social phenomenon, but that it was as capable as any other movement of producing serious art. (In this respect Los Angeles was also

fortunate to have in Walter Hopps one of the great Duchampophiles.)

In New York painting the transition from one frame of mind to the other was not noticeably abrupt, although for some time (until the Beatles) there were two distinct audiences, one holding onto profundity like a Continental accent, the other as American as **Oklahoma**. Artists like Robert Rauschenberg and Larry Rivers carried Abstract-Expressionist painterliness with them over into Pop, while Jasper Johns provided a more Duchampian link. Certain figural drawings with collage elements by Moses from around 1961 are a West-Coast counterpart to this elision, even if Moses, unlike, say, Billy Al Bengston, never really did Pop.<sup>5</sup>

Ed Moses spent a two-year stretch in New York from 1958 to 1960, the second half of it on Broad Street, near Coenties Slip. A number of artists who were later to make important New York contributions were then living in that neighborhood, just as the surrounding old merchants' warehouses began to fall to Wall Street expansion. Nothing could be more transitional than for Moses, exhibiting on Tenth Street (the Area Gallery) at the tail-end of Abstract Expressionism, to be at that place at that time.

In the early 1960s Moses produced a series of drawings with repeating, allover flower motifs, based on a cheap Mexican oilcloth pattern of roses. The source compares with Pop, especially as Moses went after more of the same stuff in *Tia Juana*, although the drawings are not Pop-ironic in style. Nevertheless, Moses planned to try them as a kind of wallpaper and got as far as full-size blueprint designs before Andy Warhol's turn (from a **Flower** series of 1964) to **Cow Wallpaper** (1966). Several drawings did result, however, including the formidable **Screen** drawn and built by Moses in 1963. Moses was far more interested in filling in between the flower motifs, with a continuous patchwork of graphite than in rendering them, which is closer to the Johns of the allover drawing than to Warhol. This anticipates his own allover, more minimalistic drawings of the next few years.

The flower drawings are also not simply Pop because they relate to drawings that Moses derived from a very different source, the numerous studies of single chrysanthemums that Mondrian made between about 1906 and 1910. One of these is even entitled **Chrysanthemum Diptych** (1961). Remarkably, we find Moses here turning to the pre-abstract Mondrian, just as the late Mondrian has the past few years assumed great importance for him. Both Mondrian and Moses invest even their most constructivistic work with a highly intuitive vitalism.

The flower motif in other patterned floral drawings relates, as a repeatable form with a ragged outline, to the map-like shapes, apparently derived from a form



on a Swedish greeting card,<sup>6</sup> which appear in some works as part of a flying-saucer motif that is vaguely architectural in character, but that seems basically a Pop-type "far-out" idea.<sup>7</sup> These motifs are more interesting, however, as a kind of "freaked" or subverted technical drawing—as though Moses were plotting an escape from conventional draftsmanship—than as self-sufficient works. Here an anti-pictorial, doggedly abstract, approach to drawing intervened.

The plain abstract geometric drawings of 1966-67 comprise, in retrospect, one of the most interesting phases of Moses' development. In those which retain a motif-like main form (for instance, a so-called "egle" [sic] motif) the expressive/organic feature of the flower or map motif is overcome by a constructive/geometric emphasis. Certain small cut-out, "pop-up" relief drawings of both sorts, present curious juxtapositions between the two approaches in a similar format.

This circumstance in itself, where one abstract system becomes transposable into its opposite, is an interesting phenomenon in light of the equally anti-expressionist drive of the contemporary Minimalists in New York. For example, although Robert Smithson himself eventually became thoroughly personal and expressive, an early piece of sculpture by Smithson called **Enantiomorphic Chambers** (1964) consists of two wall-hung geometric relief constructions, each of which is the inverted, structural opposite of the other.<sup>8</sup> Similarly, in each of a pair of **Untitled** drawings by Moses from 1967, both combining organic/expressive and geometric/constructive elements, what appears in ordinary graphite pencil in the one is rendered with yellow draftsman's transfer paper in the other, and vice versa. Of course, the constructive and expressive approaches to art are themselves normally considered antithetical, especially since Wilhelm Worringer's **Abstraction and Empathy** (1908).<sup>9</sup> Yet the ambiguity of the mid-1960s seemed capable of accommodating both exclusive alternatives simultaneously. The mutual reversal set-up was one way.

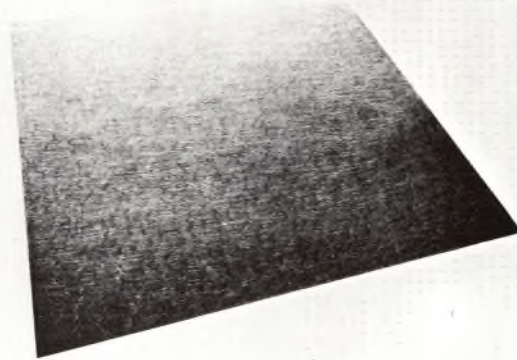
General affinities between Moses' drawings from this period and Minimalism have to do with overall surface treatments that avoid even residual implications of pictorial composition, as well as with certain ideas suggestive of Don Judd, whose work Moses admired. Some of the absolutely neutral grids composed of squares have rigidly uniform compartments filled with regularized patches of allover strokes. They may suggest the modernist tradition of grids stemming from checkerboard patterns in Cubism, with their implication of mental operations as well as their intrinsic motival flatness, although they trace back more abstractly to the Renaissance academic practice of "squaring" in translating a drawing into painting.<sup>10</sup>

Minimalists liked the structural straightforwardness

of grid patterns. Agnes Martin, a neighbor of Moses' near Coenties Slip, had by then already started to produce paintings consisting only of lines drawn in grids. Grids of squares appeared in paintings of Robert Ryman by about 1963. Brice Marden made a drawing with compressed charcoal, consisting of a horizontal oblong divided into four equal parts, in 1962-63, and within a year or so produced allover squares in charcoal and graphite. Orthodox Minimalism attained full conviction around 1966, just when the Ferus Gallery closed its doors in Los Angeles.

But it is not simply the squares and grids forms of drawings of the later 1960s that have a Minimal aspect. It is, even more, their monotonously repetitive and non-cursive stroke. Actually, although Moses comes quite close to the Minimalist position, **touch** remains important. The touch is still a link with feeling, even when the feeling happens, Minimalistically, to be boredom, or, more expressively, exhaustion.<sup>11</sup> These doggedly rigid works thus retain an ironically human, vitalistic imperfection.<sup>12</sup> In other words, for Moses expression continued beyond Minimalism, or even in the midst of it.

Moses executed an **Untitled** two-color lithograph of great richness and subtlety at the Tamarind Workshop, Los Angeles, in 1968. This print is largely a matter of drawing, since it is drawn with a lithograph



Ed Moses. **Untitled Lithograph**, 1968. 15 x 19"

crayon on a lithograph plate—like the prepared but unprinted lithograph plate with allover drawing from the same year, also exhibited. Also, the only form—a trapezoidal plane that might be a rectangle trailing off obliquely in space—consists entirely of a delicate, fibrous web of soft crayon touches. The composition suggests what one might think of now as qualified constructivist form in Richard Serra's drawings, or, before that, in Ellsworth Kelly's more coloristic **Study for a White Sculpture** (1958). However, all three artists' works actually recapitulate one of the most

famous paintings of Russian Constructivism, Kazimir Malevich's **Yellow Quadrilateral on White** (1916-17), where a yellow form much like Moses' fades back along a comparable axis in space.

In 1970 Moses executed a piece combining nature and art, drawing and architecture: a "sky show" installed at the Mizuno Gallery, Los Angeles.<sup>13</sup> He ripped out a whole section of the roof (and the inside wall paneling of the upper part of the one-story gallery), leaving a large rectangle open to the sky, with exposed rafters filtering the sunlight through a louver-like grille into striped patches of light and shade. Other art objects were present in this meta-work, the most important being themselves rather unconventional drawing constructions—one against the wall, on wallboard, the other on the floor, on canvas (already an architectural equation of wall and floor as inside planar surfaces). All this added up to a formidable compound of drawing and architecture that blended a handmade naturalism with Constructivist evocations.

In the Mizuno show the light sifted down literally through the open structure of the roof, casting high-contrast grilles of light and dark in parallel lines bent by the physical, architectural angle between the walls and floor. At Moses' installation one apparently saw halos of light, not unlike the photographic phenomenon called "halation,"<sup>14</sup> and, within the space of the room, an atmosphere made delicately physical by rice

polishings thrown in the air. Compare the early photograph by Alfred Stieglitz **Paula, Berlin** (1889), where shuttered light streaming into a room through the blinds blends across the wall and tablecloth in a similar way. This particular photograph might seem only coincidentally suggestive of Moses, yet the relation between a photographic sense of pattern as a broken grid of light and shade thrown over solid objects is itself vital to the native development of Constructivist trends within modern American painting, from cases of overlap (Charles Sheeler) or close affinity (Georgia O'Keeffe and Edward Steichen) on to the deliberate making of photographic studies of already intrinsically constructivistic motifs (Ellsworth Kelly).

Like photography, American Indian blankets lie halfway between the natural and the cultural as inspirations for painting.<sup>15</sup> Moses had yet to base drawings (and paintings) on Navajo blanket prototypes in 1970, but he was already close to the notion of lines arranged in a tautly shallow, practically flat **weave**—even in the sense of textiles. This is true of an untitled 1970 drawing showing a pair of wide vertical bands overlaid by a pair of broad horizontal bands, all four consisting of closely drawn horizontal lines. There we already find evidence of the use of masking tape to prune all the lines neatly at the edges. And for some lines to extend freely beyond the—subsequently removed—tape, **implicated** the **process** of making the work in a way that corresponds with a then widespread concern of painters and sculptors.

Similarly, in the literally tapestry-like painting **Loom** (1971) a thin web of evenly spaced vertical strings stretches between narrow wood slats, with a few waveringly irregular "concrete" lines crossing horizontally, the whole fixed in resin. **Loom** may not be one of the artist's favorite works, but<sup>16</sup> it does testify to a close involvement with weaving as the production of a negligibly thick but substantial support informed with an intrinsic design. This soon enough led to a more digested involvement with the materiality of thin but palpable planes, in drawings with skewed arrays of parallel lines on translucent paper, starting in 1971. (These thinly drawn parallels may evoke drawings by Paul Klee from the 1920s, another cross between expression and geometry.)

To move away from the punningly literal weave of **Loom**, with striations of light lines running parallel horizontally, or else raking at gently oblique angles, was appropriate. However, Moses really turned a corner when he looked to Navajo blanket patterns for ready-made abstract subject matter. The chosen patterns belonged to what is called the second phase of the "chief's type." They distinctively consist of parallel alternating darker and lighter longitudinal bands, with two bands in the middle and those at the edges normally broken into pairs (side-by-side) of thinner



Alfred Stieglitz. *Paula, Berlin*, 1889. Photograph.

bars. That is what the blankets look like. They even carry over from real Navajo blankets the forms known as “lazy lines,” small linear interruptions against the grain. (“Lazy lines” are convenient stopping points for the weaver; aesthetically, they affirm the plane while relieving monotony.) And that is just what the drawings based on them look like, as though Moses had solved the problem of both motif and design in a way similar to Jasper Johns, but by turning to “non-objective” motifs with evocative and regional, rather than conceptual and universal, overtones. Again we see Moses using the conceptual as a pretext for poetic expression.

Many of the Navajo-type drawings consist of two sheets of translucent paper, so that the substantial optical translucency of the support is essential to the effect. Sometimes Moses faces the worked side inward, toward the wall, muting the color, especially of some heavily or brightly colored passage. The layering of these works has to do with going back over what has already been drawn and trapping it literally flat. The compounding of the sheers draws all the more attention to their concrete flatness as well as their optical properties. Furthermore, the layering is reiterative—like the reiteration of stroke and patch in the allover drawings but also, in practical terms, like the layered corrections of an engineering draftsman.

Moses’ switch from the horizontal “chief’s-blanket” system to one based on more complex grilles of diagonals interrupting one another from left and right is not a turn away from the woven blanket ideal. In fact, his succeeding type corresponds with another Navajo blanket category, the “wedge-weave” type.<sup>17</sup> These zig-zag drawings extend the man-made yet culturally “found” primitivism of the others, but they more directly implicate the—also conventional or “given”—two-dimensional drawing systems of Oriental and Western cultures. For instance, Moses’ ranges of raking parallel(s) clearly suggest the perspective system in courtly Japanese picture scrolls which is called *shasenbyo* (“oblique line depiction”).<sup>18</sup> One can find many similar—and not unrelated—characteristics in the architectural drawings of Frank Lloyd Wright.<sup>19</sup> The shallow, oblique California building roofs established c. 1910 by Bernard Maybeck and Charles and Henry Greene may be seen in the same context, particularly where multiple roofs run parallel.

Within modern European Constructivism, the De Stijl artists turned readily to isometric perspective for the undistorted two-dimensional representation of spatial forms.<sup>20</sup> Actually, Western isometric perspective, which Leonardo had anticipated in a drawing of a cube rotated in space, was developed in the time of the industrial revolution in England in order to make complex assembly drawings more readily comprehensible.<sup>21</sup> Here Moses’ own drafting experience is

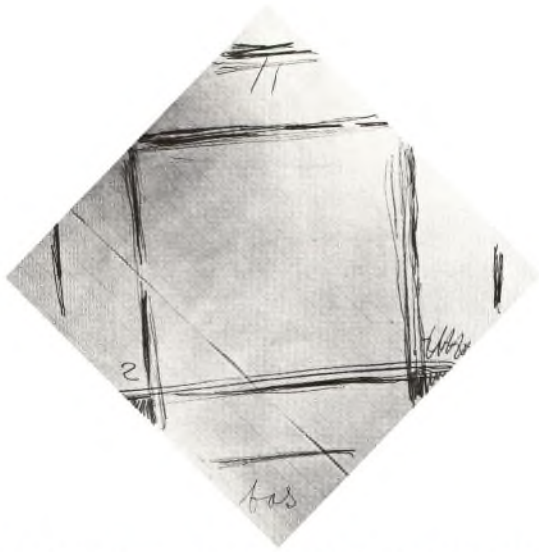
vital, and not only because he recently designed a major building in the Napa Valley. For in the 1930s the use of isometric perspective had been revived, largely by the Boeing Aircraft Company, again for assembly drawings.<sup>22</sup>

All this is evoked by Moses’ Navajo-blanket drawings, and more. Even works which might not seem to belong to this category share in it, sometimes with equally complex associations. Thus, for example, a remarkable herringbone-patterned untitled drawing from 1973, which from a New York view might simply point in the direction of Frank Stella, actually belongs so integrally to Moses’ exploration of the zig-zag in Indian weaving that it resembles, more closely than works by Stella, a blanket type long ago discovered among the Pueblo,<sup>23</sup> (not to mention the Navajo “serape-style” blankets and those known as “eye-dazzlers,” with their vividly clashing juxtaposed light-and-dark bands). The obvious affinity between this pattern and Moses’ 1970 open-roofed gallery installation must be noted.

Zig-zagging diagonals led, around 1974, to an overlap and intersection of the two diagonal systems—one running from upper right to lower left, the other from upper left to lower right. Now the implications have less to do with tribal art than with sophisticated modernism. If the zig-zag blanket pattern had been preceded by a symmetrical horizontal formula also based on Navajo blankets, Moses’ shift from a horizontal to a diagonal system may already have echoed, in modern European tradition, Mondrian’s late involvement with the diagonal as an activating principle.

Once Moses’ two grilles overlaid one another in an oblique grid (Moses’ own very early square grids rotated?), an analogy most of all with Mondrian’s late work done in New York—between 1940 and his death in 1944—became apparent. During his last years Mondrian seems to have tuned in, in his own way, on the prevailing expressive emphasis on intuition of the otherwise diametrically opposed New York School. This in itself is significant, in light of Moses’ own constructive/expressive dialectic.

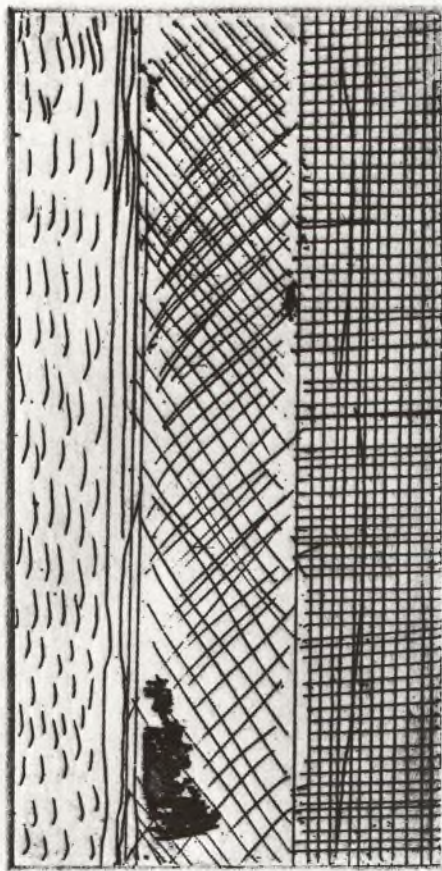
Moreover, not only does Moses’ work of the past two years relate to Mondrian at a time when Mondrian was being most American, but that relation itself has other consequences now. It is to just that area of incongruous affinity between two seemingly exclusive sensibilities—think of Mondrian and Newman—that Moses and certain other contemporary painters, notably Brice Marden, have been drawn. Compare some of Mondrian’s diagonal projects from early projects down to *Victory Boogie-Woogie* (1943-44, unfinished). Even in the small format of *Classic Drawing No. 22B* (c. 1926; 8¼ x 8¼ in.) one can see a certain flirtation with the excitement of forbidden diagonal lines in a square format (Mondrian condemned Van



Piet Mondrian. *Classic Drawing #22B*, c. 1926. 8¼ x 8¼"  
 Courtesy of Pace Gallery, N.Y.C.

Doesburg's simple diagonals) instead of horizontal lines in a more permissible lozenge format.

Diagonally drawn hatching lines, sometimes cross-



Barnett Newman. Plate from *Notes*, 1968, portfolio of etchings and aquatints. Reproduced with the kind permission of Annalee Newman.

ing from both directions, are a prominent feature of Barnett Newman's late suite of eighteen **Notes** (1968), in etching and aquatint. Those also form a precedent for Brice Marden's album of ink sketches, mostly explorations in the buildup of linear hatching with diagonals within open or closed rectangular limits, drawn in 1972-73 and published as a book entitled **Suicide Notes** in 1974.<sup>25</sup> Many of Moses' drawings of the last two years also proceed by building up dense webs of overlapping diagonal bands.

Mondrian and Newman would once have formed only a superficial conjunction based on accidental formal similarities belying a profound divergence of temperament. Nowadays the pneumatic pressure of emotion is inescapable in both. Different emotions no doubt (or are they?), but in both cases the object now seems charged with feeling. The high seriousness of Marden's style, and the jazzy heat of Moses' diagonal grid paintings both compare with essential qualities in Newman's and Mondrian's later works, while the formal similarities that do occur only corroborate more fundamental affinities.

Marden and Moses have each already made a formidable contribution to contemporary drawing, putting some of their most productive art-thinking to work self-sufficiently on paper. Here they differ from Newman and Mondrian.

Drawing is, in this relation, crucial to Moses' development as an artist. For him the main inquiries are introduced and advanced in this format. Even the dominance of expressive emotion reveals itself again and again in the forceful press of palpable graphite, or of some vitally "imperfect" colored line, against the stubborn paper as surface and barrier. The drawings here thus show Ed Moses' overall art-thinking with the direct accessibility that the Baroque tradition was surprised to discover only in the graphic remains of particular or fragmentary thoughts and unique transient impulses. Always we see the expressive force of emotion—learning about deciding things by feeling—even while the work displays its logic.

#### Notes

<sup>1</sup>Erwin Panofsky, **Albrecht Dürer**, 3rd ed., I (Princeton, 1948), p. 284, treating the drawing as a school piece from Raphael's workshop, probably by Giulio Romano. For the various opinions on whether it was or was not actually drawn by Raphael, see now Alice M. Kaplan, "Dürer's 'Raphael' Drawing Reconsidered," **Art Bulletin**, LVI/1 (March 1974), pp. 50-58, esp. p. 57 n. 20, (for which reference I am grateful to Kirk Varnedoe).

<sup>2</sup>An account of 1638 reports that knowing connoisseurs "delight themselves as much in the contemplation of the first, second and third draughts which great masters made of their works as in the works themselves, . . . seeing . . . in these

naked and undistinguished lineaments . . . the very thoughts of the Studious Artificer and how he did bestirre his judgement before he could resolve what to like and what to dislike." Quoted from Franciscus Junius, **The Painting of the Ancients** (London, 1638), pp. 170f, in Julius Held's fundamental paper "The Early Appreciation of Drawings," **Studies in Western Art: Acts of the Twentieth International Congress of the History of Art, III, Latin American Art and the Baroque Period in Europe** (Princeton, 1963), pp. 72-95 with pls., esp. pp. 85f.

<sup>8</sup>André Felibien, **Des Principes de l'architecture, de la sculpture, et de la peinture**, 3rd ed. (Paris, 1699; repr. Farnborough, Hants., 1966), p. 290. Here is how Felibien sees the function of drawing in the art of painting: "une expression apparente, ou une image visible des pensées de l'esprit, et de ce qu'on s'est premierement formé dans l'imagination."

<sup>9</sup>This last according to Betty Turnbull, in her catalogue essay for the Newport Harbor Art Museum Exhibition, **The Last Time I Saw Ferus, 1957-1966**, (Newport Beach, Calif., 1976), unpaginated.

<sup>10</sup>It was no doubt the somewhat Pop-like aspect of these drawings that led Lawrence Campbell in **Art News**, LXI/3 (March 1962), p. 21, to apply to Moses the now incongruous label "a young neo-dadaist from California;" only Moses' readymades might square with that, and even they are not dadaistic because of an obvious affection for their intrinsically formal properties. Moses remembers being far less interested in Rivers than in the pressured graphite (and the wit) of Rauschenberg's drawings, and what he calls a physical pressure to establish the place (more than the Duchampian aspect) in Johns' paintings.

<sup>11</sup>Peter Plagens, "Ed Moses: The Problem of Regionalism," **Artforum**, X/7 (March 1972), pp. 83-85, esp. p. 85.

<sup>12</sup>William Irwin Thompson, in **At the Edge of History: Speculations on the Transformation of Culture** (1971); repr. New York, 1972, ch. ii ("Going Beyond It At Big Sur"), p. 28, describes giving a ride to a young Californian who seriously expects flying saucers to bring a new civilization to the earth.

<sup>13</sup>Joseph Masheck, "Smithson's Earth: Notes and Retrievals," in the New York Cultural Center catalogue, **Robert Smithson: Drawings** (New York, 1974) pp. 19-29, esp. p. 19. An "enantiomorph" is a form consisting of parts that are the reverse or mirror image of one another.

<sup>14</sup>Wilhelm Worringer, **Abstraction and Empathy: A Contribution to the Psychology of Style**, trans.

Michael Bullock (Cleveland and New York, 1967); for example p. 4: "Just as the urge to empathy as a pre-assumption of aesthetic experience finds its gratification in the beauty of the organic, so the urge to abstraction finds its beauty in the life-denying inorganic, in the crystalline or, in general terms, in all abstract law and necessity."

<sup>15</sup>Moses remarked in Marilyn Pink's interview, "Ed Moses," **Graphic Arts Council Newsletter**, IV/5 (January-February 1969), p. 5: "I used to paint. Abstract expressionist tradition. Started doing drawings and got more interested in graphite as a medium. Do drawings for myself. . . . Some things are excruciating for me, yet I do them anyway. . . ." (copied here at second-hand). Compare Richard Serra's huge allover paint-stick drawings such as **Abstract Slavery** (1974; illus. in Bernice Rose's Museum of Modern Art exhibition catalogue, **Drawing Now** [New York, 1976] on p. 85). Serra's title, "Abstract Slavery" arose in conversation with the present author while preparing a small exhibition, **Richard Serra Drawings** (October 1-November 1, 1974), at the Visual Arts Gallery, New York.

<sup>16</sup>Moses says he is interested only in the part of Cubism that Mondrian distilled out of it.

<sup>17</sup>Roger Fry, in "American Art," Lecture VII in his **Last Lectures** (delivered 1933-34; published 1939) (Boston, 1962), pp. 85-96, noted a similar quality in the ostensibly severe decoration (often using squares and grids) of the Nazca pots from Peru: ". . . With what a sure instinct the painter has seen the opportunity . . . [given] for a geometrical pattern of the barest simplicity, because at every point the . . . shapes . . . suffer minute variations from the geometrical norm. . . . By allowing the sensibility to have play—by refusing to repress it in the interests of perfection—we can accept with delight forms of extreme simplicity which would be intolerably bleak and empty if geometrical regularity prevailed." (p. 94).

<sup>18</sup>For a view of the installation, see Peter Plagens' review in **Artforum**, XI/1 (September, 1970), pp. 82f, with illus. on p. 82.

<sup>19</sup>About a year later Moses effected a much smaller related project, glazing in with plexiglass an open rectangular opening in a section of wall, with studs exposed, at Laura Lee Stearn's house in Santa Monica.

<sup>20</sup>Plagens' later recourse to the same photographic terminology, in his "Ed Moses: the Problem of Regionalism," **Artforum**, X/7 (March 1972), pp. 83-85, is telling: he mentions (p. 85) "the urine-colored halation (resin at the edges) extending beyond the canvas perimeter," in describing unstretched resin-soaked canvases from 1971. Gerald

Nordland, in a review of Moses' show at the Ferus Gallery, Los Angeles, in the Los Angeles *Mirror* (December 15, 1961), was struck by the use of window-blinds in Moses' assemblage-type drawings of that time, which relates interestingly to the matter of screened sunlight.

<sup>15</sup>On Moses' relation to "non-Western" art, especially in regard to his mobilization of Navajo blanket patterns see Joseph Masheck, "Ed Moses," *Arts Magazine*, L/4 (December 1975), pp. 56-61.

<sup>16</sup>See Plagens, "Ed Moses" (Note 8), with illus. on p. 83.

<sup>17</sup>On Navajo blankets and their taxonomy, see Mary Hunt Kahlenberg and Tony Berlant's beautiful Los Angeles County Museum of Art catalogue, *The Navajo Blanket* (Los Angeles, 1972).

<sup>18</sup>Hideo Okudaira *Narrative Picture Scrolls* (Arts of Japan, 5) trans. and ed. Elizabeth ten Grotenhuis (New York and Tokyo, 1973), p. 61. The American art critic, Sadakichi Hartmann, in his *Landscape and Figure Composition* (New York, 1910; repr. New York, 1973) recommended (p. 119) that photographers study Japanese prints for linear composition, closing his book with a three-panel example (fig. 139 on p. 121). Thomas Eakins' perspective drawings supply more traditional Western examples of beautiful raking linear grids.

<sup>19</sup>Wright must certainly have been conscious of the oriental implications of his taste for oblique lines and obtuse angles. In 1937, looking back to the time of the building of the Imperial Hotel, Tokyo, he described how it took time, when dealing with his Japanese workmen, to get used to the **obliquity** of their approach: "I had occasion to learn that the characteristic Japanese approach to any subject is, by instinct, spiral. The Oriental instinct for attack in any direction is oblique or volute and becomes wearisome to a direct Occidental, whose instinct is frontal and whose approach is recti-

linear." Frank Lloyd Wright, *Architecture and Modern Life* (1937), excerpted in *Frank Lloyd Wright: Writings and Buildings*, ed. Edgar Kaufmann and Ben Raeburn (New York, 1960), pp. 198-208, here p. 203. The oblique foreground angle of a dune-like form in Moses' early drawing, *Venice Boardwalk* (1953); not in exhibition already forecasts a raking angle in a Western architectural context—the frontal view of a façade elevation.

<sup>20</sup>See, for instance, Theo van Doesburg, *Principles of Neo-Plastic Art* (1925), trans. Janet Seligman, (Greenwich, Conn., 1968), fig. 3 on p. 43, "The Elementary Expressional Means of Architecture."

<sup>21</sup>Fred Dubery and John Willats, *Drawing Systems* (London and New York, 1972), pp. 47f. Diagonal paintings by Moses reminded Bruce Boice of a cube projected isometrically; see his review in *Artforum*, XI/8 (1973), pp. 84f.

<sup>22</sup>Ironically, Moses' drafting experience is as evident in certain recurrent irregularities as in the high degree of linear precision that by itself would mark more exclusively his very earliest artwork. Thus drawings frequently occur on irregular-sized sheets, but off centered on the paper format.

<sup>23</sup>The blanket in question has alternating black-and-white banded concentric squares rotated on the diagonal, with similar concentric V-shapes filling in along the edges. It is illustrated in an old color lithograph reproduced in the present-day reprint by the American Indian Historical Press (n. p., n. d.) of Henry Rowe Schoolcraft's *History of the Indian Tribes of the United States* (Philadelphia, 1857), 7th Pl. between pp. 625-27 (apparently not in the original publication).

<sup>24</sup>Joseph Masheck "Mondrian the New Yorker," *Artforum*, XIII/2 (October 1974), pp. 58-65, with further references as noted in his "Ed Moses" (Note 18), p. 61. Mondrian's use of changeable taped bands in studies is an essential connection with Moses' recent paintings.

<sup>25</sup>See Brice Marden, *Suicide Notes* (Lausanne, 1974), esp. pp. 27, 40 (which also includes patches of masking tape), and 52.



Thomas Eakins. Study for "The Pair-Oared Shell" c. 1872. [Perspective Drawing] Courtesy of the Philadelphia Museum of Art. (detail)

## Catalog

All measurements are inches.  
Height precedes width. Where no  
lender is listed the work has  
been made available by the artist.

1. Untitled, 1958  
39 $\frac{1}{4}$  x 34 $\frac{3}{4}$   
Enamel on paper
2. Untitled, 1958  
39 $\frac{1}{4}$  x 34 $\frac{1}{2}$   
Enamel on paper
3. Untitled, 1958  
45 x 33  
Enamel on paper  
Collection: Jim and Judy Newman,  
San Francisco
4. Chrysanthemum Dyptich, 1961  
30 x 49  
Graphite and crayon on paper  
Collection: Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution,  
Washington, D.C.
5. The Eye of Max Ernst, 1961  
30 $\frac{1}{2}$  x 25 $\frac{1}{2}$   
Graphite and crayon on paper  
Collection: Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution,  
Washington, D.C.
6. Untitled, 1961  
60 x 40  
Graphite on paper  
Collection: Henry Shapiro, Chicago
7. Untitled, 1961  
60 x 40  
Silver paint and graphite on paper
8. Untitled, 1961  
60 x 40  
Graphite on paper  
Courtesy: Felicity Samuel Gallery, London
9. Untitled, 1961  
60 x 40  
Graphite on paper
10. Untitled, 1962  
60 x 40  
Graphite on paper  
Collection: Mr. and Mrs. Richard Jerome O'Neill,  
Los Angeles
11. Untitled, 1963  
60 x 40  
Graphite on paper  
Collection: Frank Gehry, Santa Monica
12. Screen, 1963 (Four Panels)  
59 $\frac{7}{8}$  x 21 $\frac{1}{2}$  each  
Graphite on paper
13. Alonzo's Finger Yellow, 1963  
23 x 27 $\frac{1}{2}$   
Graphite and yellow carbon paper on paper
14. Alonzo's Finger, 1963  
23 x 27  
Paper relief and gouache on paper  
Collection: Laura Lee Stearns, Los Angeles
15. Untitled, 1963  
12 x 15 $\frac{3}{4}$   
Graphite and yellow carbon paper on paper
16. Untitled, 1963  
19 $\frac{3}{4}$  x 15 $\frac{1}{2}$   
Graphite and yellow carbon paper on paper
17. Zebras Are Green I, 1963  
12 x 15 $\frac{1}{2}$   
Graphite and green and yellow carbon paper  
on paper  
Collection: Patricia Faure, Los Angeles
18. Vreland I, 1964  
19 $\frac{1}{2}$  x 25 $\frac{3}{8}$   
Graphite and watercolor on paper  
Collection: Mr. and Mrs. Jack Quinn,  
Beverly Hills
19. Vreland II, 1964  
19 $\frac{1}{2}$  x 25 $\frac{3}{8}$   
Graphite and watercolor on paper  
Collection: Mr. and Mrs. Ben Gazarra,  
Los Angeles
20. Study for Mushroom Screen, 1965  
19 $\frac{3}{4}$  x 25 $\frac{5}{8}$   
Graphite and yellow carbon paper on paper

21. Screen Study, 1966 (2 sheets)  
36<sup>3</sup>/<sub>8</sub> x 25<sup>3</sup>/<sub>4</sub>  
Graphite and yellow carbon paper on paper
22. Untitled, 1966 (relief)  
13<sup>1</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>2</sub>  
Graphite and yellow carbon paper on paper  
Collection: Avilda Moses, Santa Monica
23. Egle, 1966 (relief)  
12 x 15<sup>1</sup>/<sub>2</sub>  
Graphite and yellow carbon paper on paper  
Collection: Laura Lee Stearns, Los Angeles
24. Untitled, 1967  
13 x 16<sup>1</sup>/<sub>4</sub>  
Graphite and yellow carbon paper on paper  
Collection: Billy Al Bengston, Venice, California
25. Egle, 1967  
13 x 16<sup>3</sup>/<sub>8</sub>  
Graphite and yellow carbon paper on paper
26. Egle, 1968  
12 x 15<sup>5</sup>/<sub>8</sub>  
Graphite and yellow carbon paper on paper  
Collection: Kenneth Price, Taos, New Mexico
27. Untitled, 1965  
10 x 17<sup>1</sup>/<sub>2</sub>  
Graphite and yellow carbon paper on paper
28. Untitled, 1963-66  
19<sup>3</sup>/<sub>4</sub> x 25<sup>3</sup>/<sub>4</sub>  
Graphite and yellow carbon paper on paper
29. Untitled, 1966  
21<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>2</sub>  
Graphite on paper
30. Untitled, 1966  
25<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub>  
Graphite on paper  
Collection: Mr. and Mrs. Richard Jerome O'Neill,  
Los Angeles
31. Untitled, 1966  
16<sup>1</sup>/<sub>2</sub> x 13<sup>3</sup>/<sub>8</sub>  
Graphite on paper  
Collection: Avilda Moses, Santa Monica
32. Untitled, 1966  
10<sup>3</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub>  
Graphite on paper
33. Untitled, 1966  
27<sup>1</sup>/<sub>4</sub> x 23<sup>1</sup>/<sub>4</sub>  
Graphite and yellow carbon paper on paper
34. Untitled, 1966  
12<sup>3</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub>  
Graphite on paper
35. Untitled, 1967  
29 x 23  
Graphite on paper  
Collection: Avilda Moses, Santa Monica
36. Untitled, 1967  
36<sup>3</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>2</sub>  
Graphite on paper
37. Untitled, 1967  
40 x 30<sup>1</sup>/<sub>8</sub>  
Graphite on paper
38. Untitled, 1967  
29 x 33  
Graphite and yellow carbon paper on paper  
Collection: Laura Lee Stearns, Los Angeles
39. Untitled, 1967  
29 x 33  
Graphite and yellow carbon paper on paper  
Collection: Laura Lee Stearns, Los Angeles
40. Untitled, 1968  
25<sup>5</sup>/<sub>8</sub> x 20  
Lithographic crayon on lithographic plate
41. Drawing, 1970  
28 x 36  
Graphite, ink, tape with collage on tracing paper  
Collection: Avilda Moses, Santa Monica
42. Drawing, 1976 (2 sheets)  
28<sup>1</sup>/<sub>2</sub> x 40  
Felt-tip pen, pencil, colored pencil and tape with  
collage on tracing paper



43. Drawing, 1970 (3 sheets)  
28½ x 42  
Pencil, colored pencil and tape with collage  
on tracing paper
44. Drawing, 1970  
26 x 36  
Pencil, colored pencil and tape with collage  
on tracing paper
45. Drawing, 1970 (2 sheets)  
27 x 36½  
Pencil and tape with collage on tracing paper
46. Drawing, 1970  
26½ x 36  
Pencil, ink and crayon with collage on tracing  
paper
47. Drawing, 1970  
26½ x 35  
Pencil and colored ink, with collage on tracing  
paper
48. Untitled, 1970  
24 x 29¼  
Mixed media, liquitex, graphite, colored pencil,  
tape, two layers of paper  
Collection: Ronald and Fayda Feldman, New York
49. Second Phase, 1971  
28½ x 36½  
Pencil, colored pencil and felt-tip pen on vellum
50. Second Phase, 1971 (2 sheets)  
25 x 30  
Colored pencil and felt-tip pen on vellum  
Collection: Laura Lee Stearns, Los Angeles
51. Second Phase, 1971 (2 sheets)  
23½ x 30  
Pencil, colored pencil and felt-tip pen on vellum
52. Second Phase, 1972 (2 sheets)  
24 x 29¾  
Graphite, colored pencil, felt-tip pen on vellum
53. Second Phase, 1972 (2 sheets)  
24 x 31  
Pencil, colored pencil, felt-tip pen on vellum
54. Second Phase, 1972  
24 x 32  
Graphite, colored pencil and felt-tip pen on  
vellum  
Collection: Sam Francis, Santa Monica
55. Sawtooth, 1971 (2 sheets)  
35½ x 25¼  
Colored pencil and felt-tip pen on rice paper  
and vellum
56. Untitled, 1971 (2 sheets)  
35½ x 24  
Colored pencil, tape and watercolor on tracing  
paper  
Courtesy Janie C. Lee Gallery, Houston
57. Untitled, 1971 (2 sheets)  
30 x 24  
Felt-tip pen, graphite and tape on vellum
58. Untitled, 1972  
29 x 21  
Graphite, tape, tracing paper over Dayton poster
59. Untitled, 1972  
27 x 29  
Vellum, felt-tip pen, graphite and tape over  
Dayton poster
60. Untitled, 1972  
27 x 21  
Vellum, tape, graphite and colored pencil over  
Dayton poster image
61. Untitled, 1972  
27 x 21  
Two sheets vellum, graphite, colored pencil,  
felt-tip pen, tape, illusion Dayton image
62. Untitled, 1972 (2 sheets)  
30 x 24  
Watercolor, graphite and tape on rice paper and  
vellum  
Collection: Nicholas Wilder, Los Angeles
63. Untitled, 1972 (2 sheets)  
30 x 24  
Colored pencil and watercolor, and tape on  
tracing paper  
Collection: Tony Berlant, Santa Monica

64. Untitled, 1972  
30 x 24  
Watercolor, colored pencil, tape on tracing paper  
Collection: Mr. and Mrs. Alvin Schragis,  
New York  
Courtesy of Ronald Feldman Fine Arts, New York
65. Untitled, 1973 (2 sheets)  
30 x 24  
Colored pencil, tape and watercolor on  
tracing paper
66. Untitled, 1973 (2 sheets)  
29 x 23  
Colored pencil, tape and watercolor on tracing  
paper
67. Untitled, 1974  
29 x 23  
Oil crayon, graphite and ink on paper
68. Untitled, 1974  
23 x 29  
Felt-tip pen and graphite on paper
69. Untitled, 1974  
14 x 17  
Felt-tip pen on paper
70. Untitled, 1974  
16½ x 11¾  
Felt-tip pen on tracing paper
71. Untitled, 1974  
16½ x 11¾  
Graphite and felt-tip pen on tracing paper
72. Untitled, 1974  
17 x 14½  
Graphite and felt-tip pen on paper
73. Untitled, 1974  
16⅞ x 14½  
Graphite and felt-tip pen on paper
74. Untitled, 1974  
16½ x 11¾  
Felt-tip pen on tracing paper
75. Untitled, 1974  
29 x 23  
Felt-tip pen, graphite and oil crayon on paper
76. Untitled, 1974  
25½ x 25  
Crayon and turpentine on vellum
77. Untitled, 1974  
16½ x 11½  
Crayon, graphite and turpentine on vellum
78. Untitled, 1974  
11¾ x 16½  
Graphite and crayon on vellum
79. Untitled, 1974 (mural study)  
30 x 64  
Crayon and turpentine on vellum
80. Untitled, 1974 (mural study)  
30 x 45  
Crayon and turpentine and tape on vellum
81. Untitled, 1974 (mural study)  
24¾ x 36  
Crayon and turpentine on vellum
82. Untitled, 1974  
23½ x 36  
Crayon and turpentine on vellum
83. Untitled, 1974 (mural study)  
16½ x 40  
Graphite, crayon, tape and turpentine on vellum
84. Untitled, 1974 (mural study)  
17 x 36  
Crayon and turpentine on vellum
85. Untitled, 1974 (mural study)  
30 x 49  
Paint stick, crayon and turpentine on vellum
86. Untitled, 1974  
30 x 22  
Paint stick, turpentine on paper
87. Untitled, 1974  
24 x 36  
Crayon on synthetic fiberglass paper
88. Untitled, 1974  
24 x 36  
Crayon on synthetic fiberglass paper
89. Untitled, 1974 (mural study)  
19 x 36  
Crayon on mylar

90. Untitled, 1975  
14 x 18 $\frac{1}{4}$   
Graphite on paper

91. Untitled, 1975  
19 x 15 $\frac{1}{4}$   
Graphite on paper

92. Untitled, 1975  
19 x 15 $\frac{1}{4}$   
Graphite and tape on paper

93. Untitled, 1975  
29 x 23  
Graphite on paper

94. Untitled, 1975  
14 x 11  
Felt-tip pen on paper

95. Untitled, 1975  
12 x 9  
Sepia ink on paper

96. Untitled, 1975  
14 $\frac{1}{2}$  x 10  
Graphite on paper

97. Untitled, 1975  
15 x 10  
Graphite and tape on paper

98. Untitled, 1975  
21 x 29  
Graphite on paper

99. Untitled, 1976  
15 x 10  
Graphite on paper

100. Untitled, 1976  
15 x 10  
Graphite on paper

101. Untitled, 1976 (red)  
23 $\frac{1}{8}$  x 14 $\frac{1}{2}$   
Felt-tip pen, acrylic on paper

102. Untitled, 1976  
17 x 13 $\frac{3}{8}$   
Graphite on paper

103. Study in Cubist Abstraction, 1976  
42 x 56  
Charcoal and india ink on paper



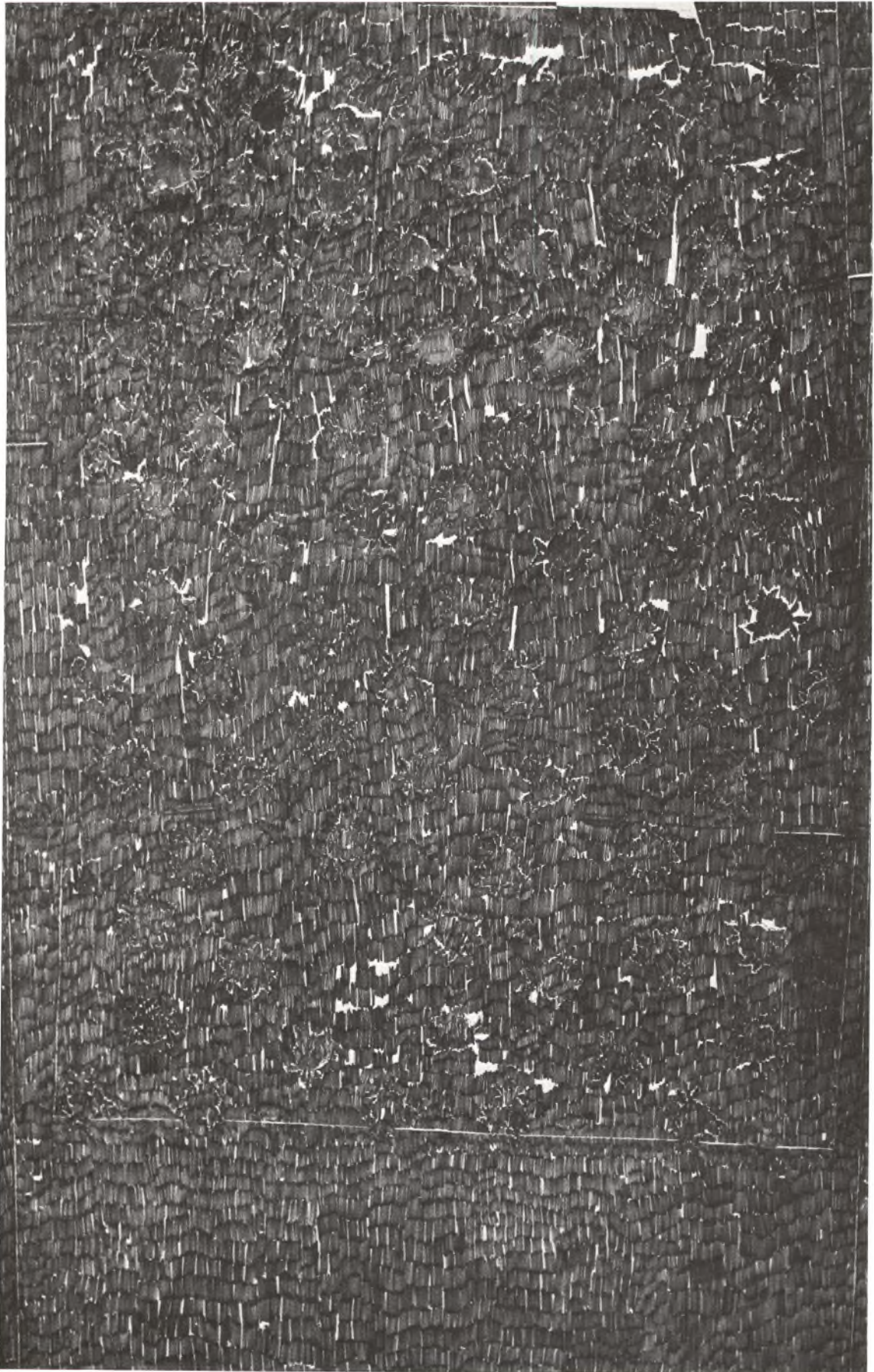
2. *Untitled*, 1958. 39¼ x 34½"



4. *Chrysanthemum Diptych*, 1961. [Left Panel], 30 x 49" (detail)



*Piet's Fruitflower*, 1961. 20 x 16" (Not in exhibition) (detail)

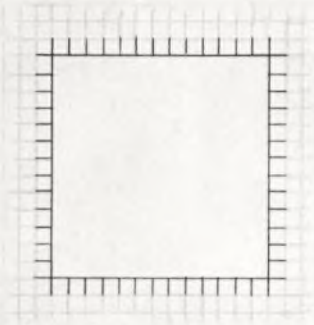


10. *Untitled*, 1962, 60 x 40"



12. *Screen*, 1963. 4 panels, each 59<sup>7</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>2</sub>"



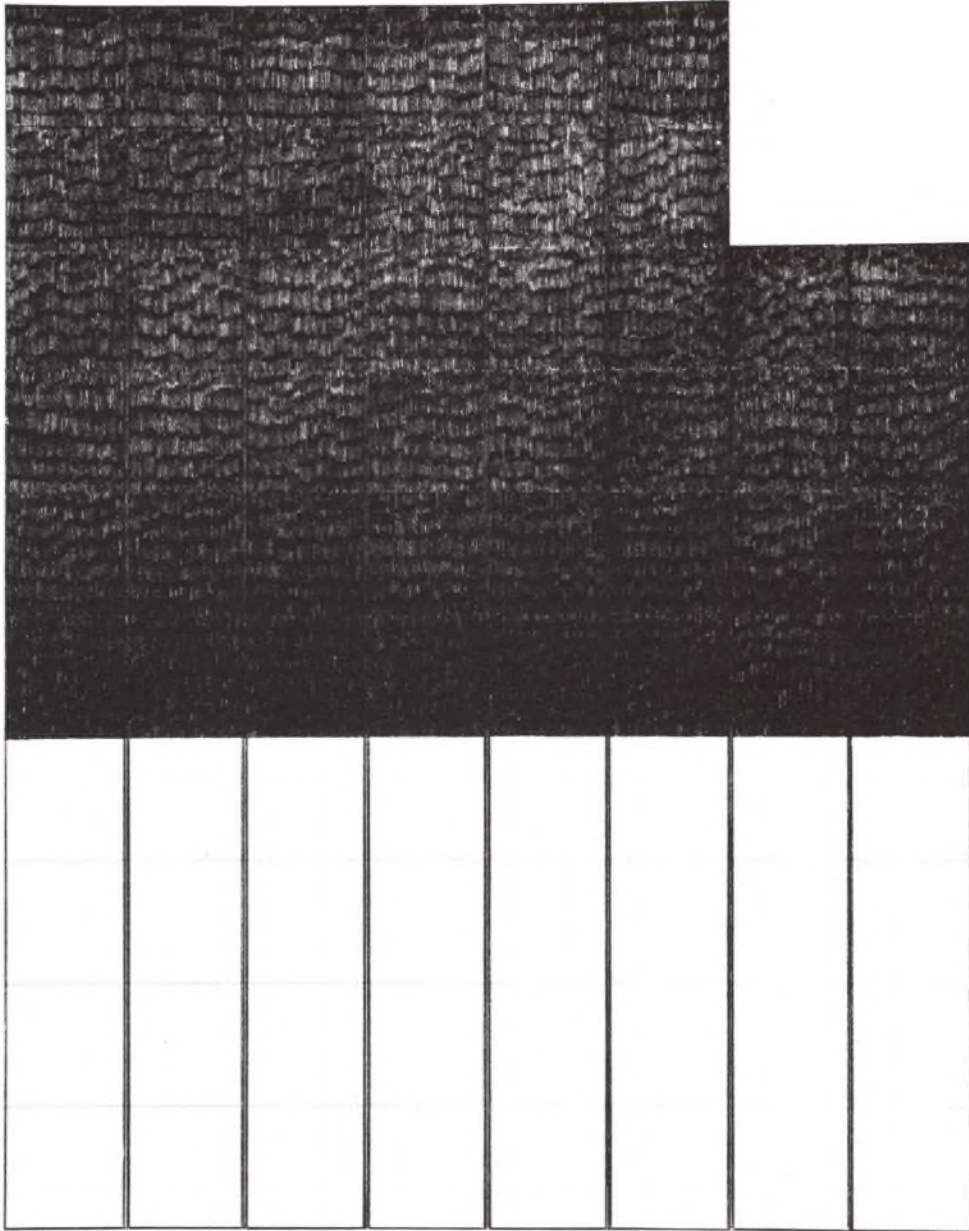


28. *Untitled*, 1963-66. 19 3/4 x 25 3/4"





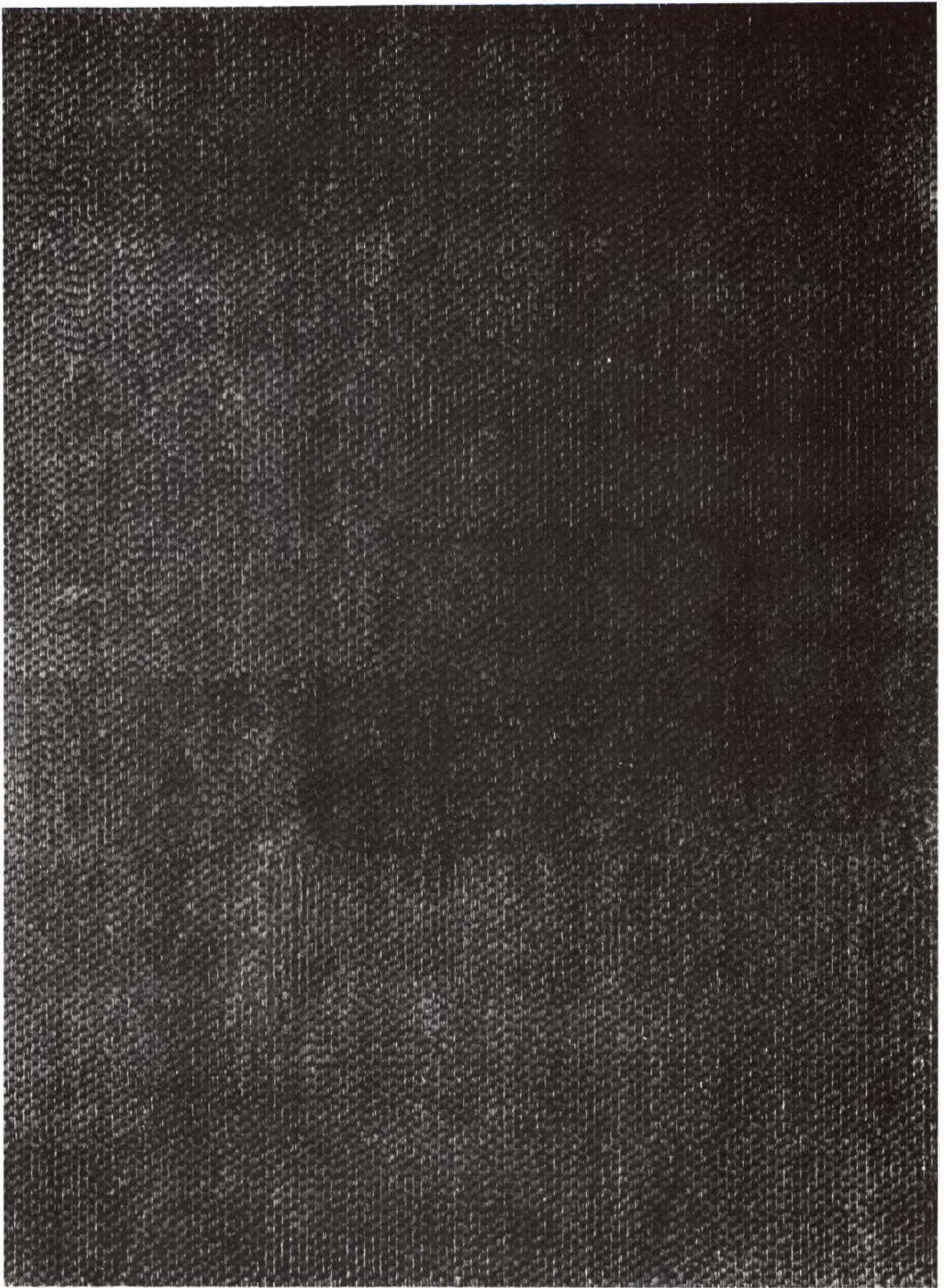
29. *Untitled*, 1966. 21½" x 17½"



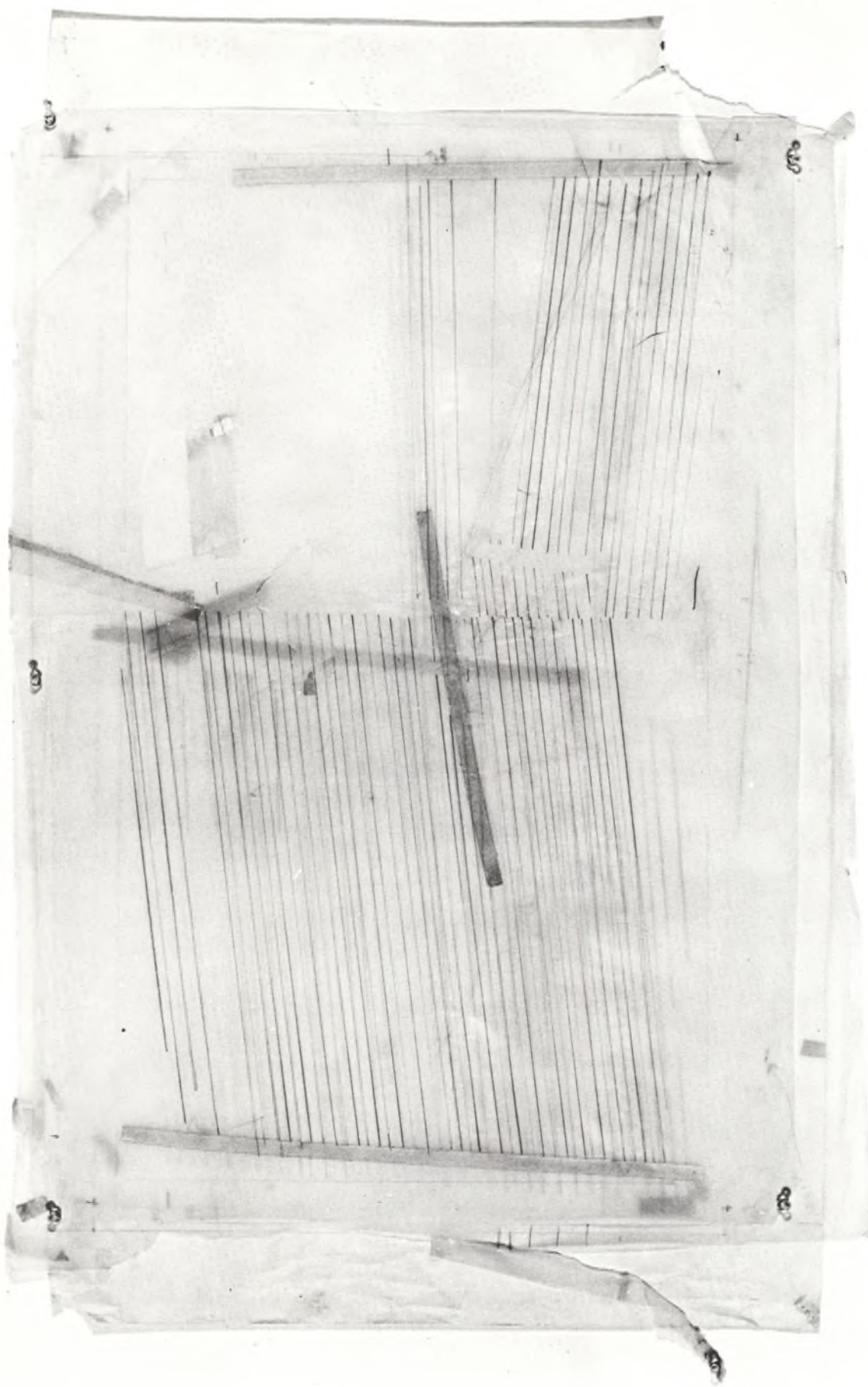
33. *Untitled*, 1966. 27¼ x 23¼"



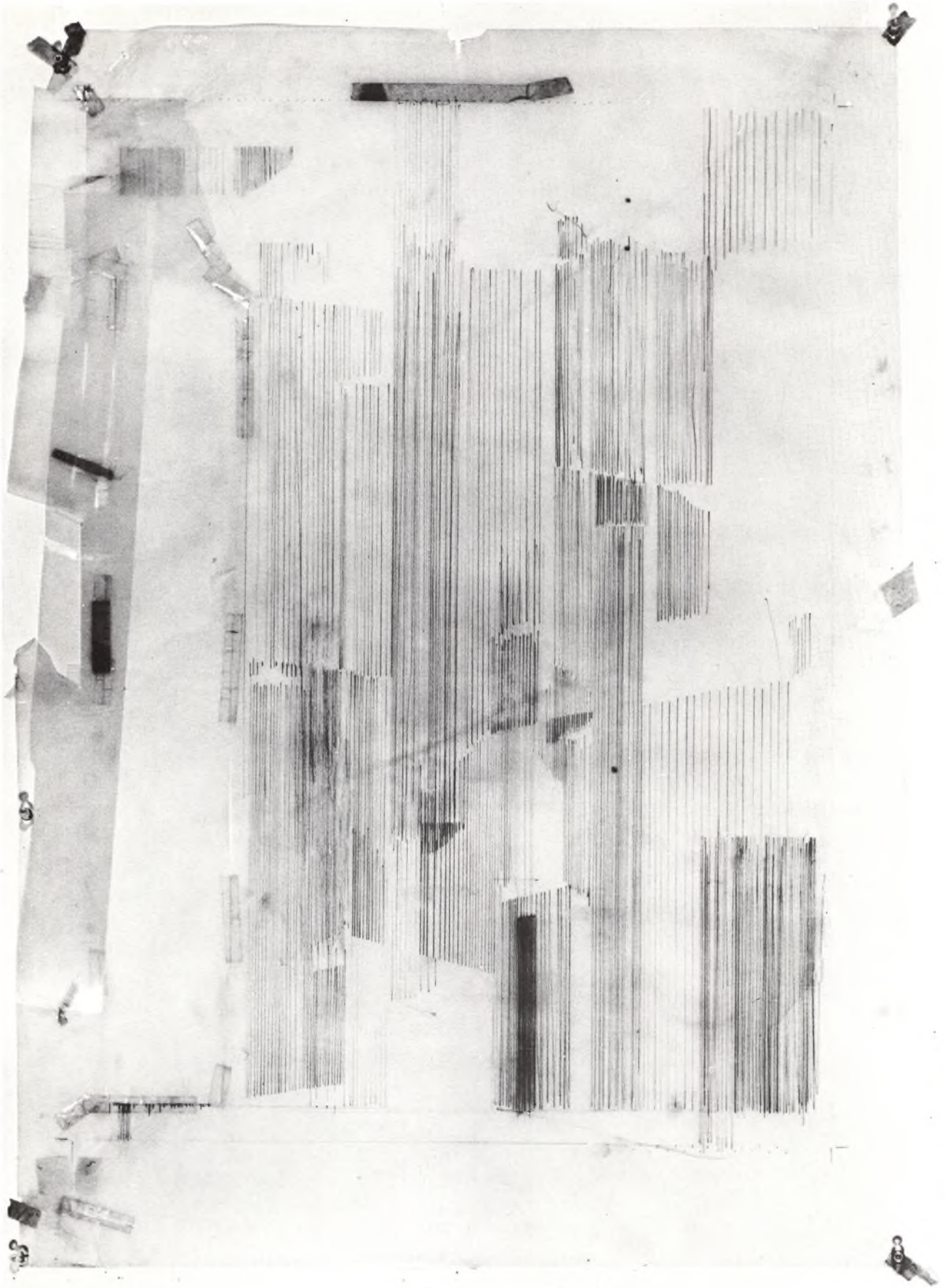
34. Untitled, 1966. 12 3/4 x 15 3/4"



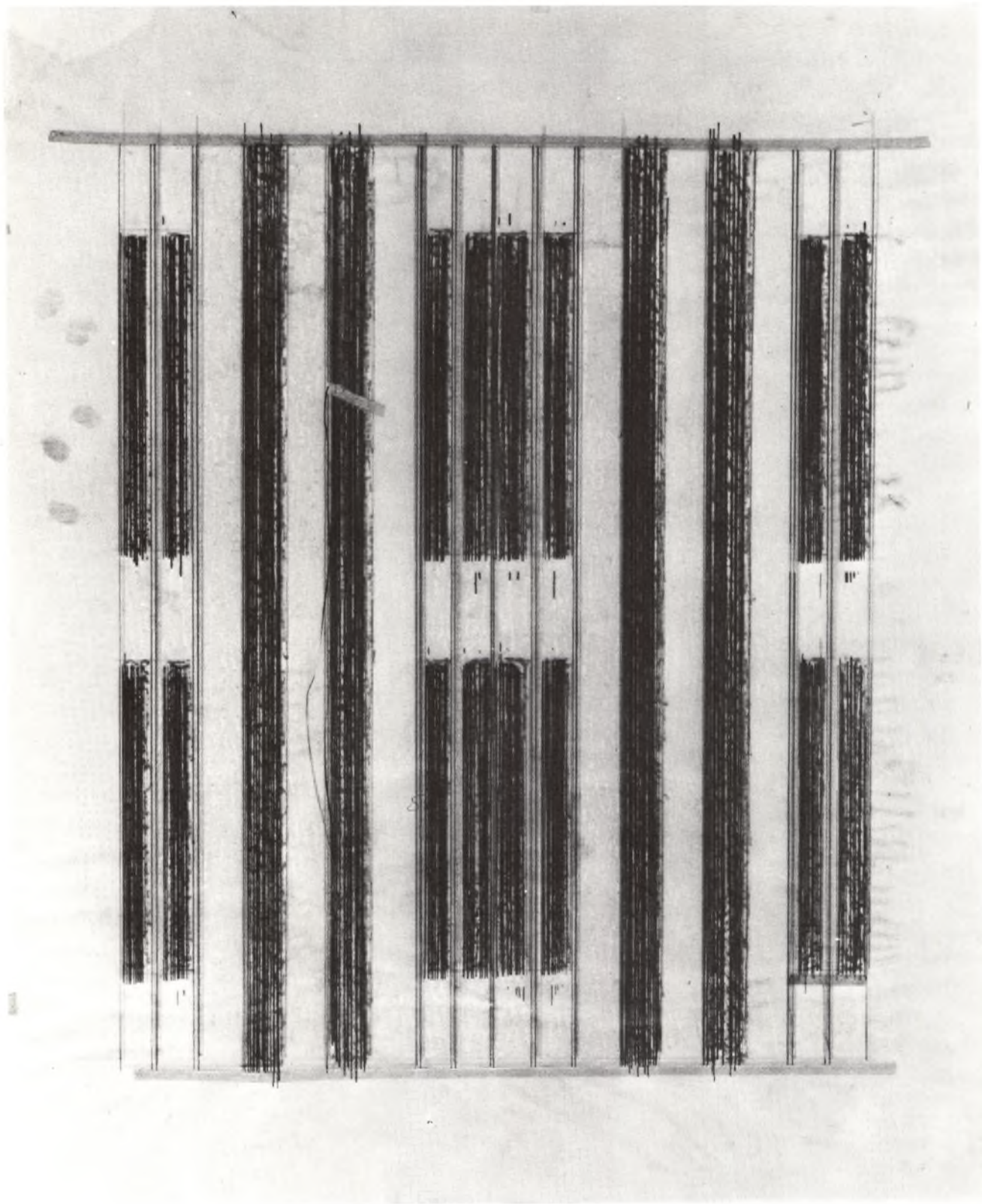
36. *Untitled*, 1967. 36<sup>3</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>2</sub>"



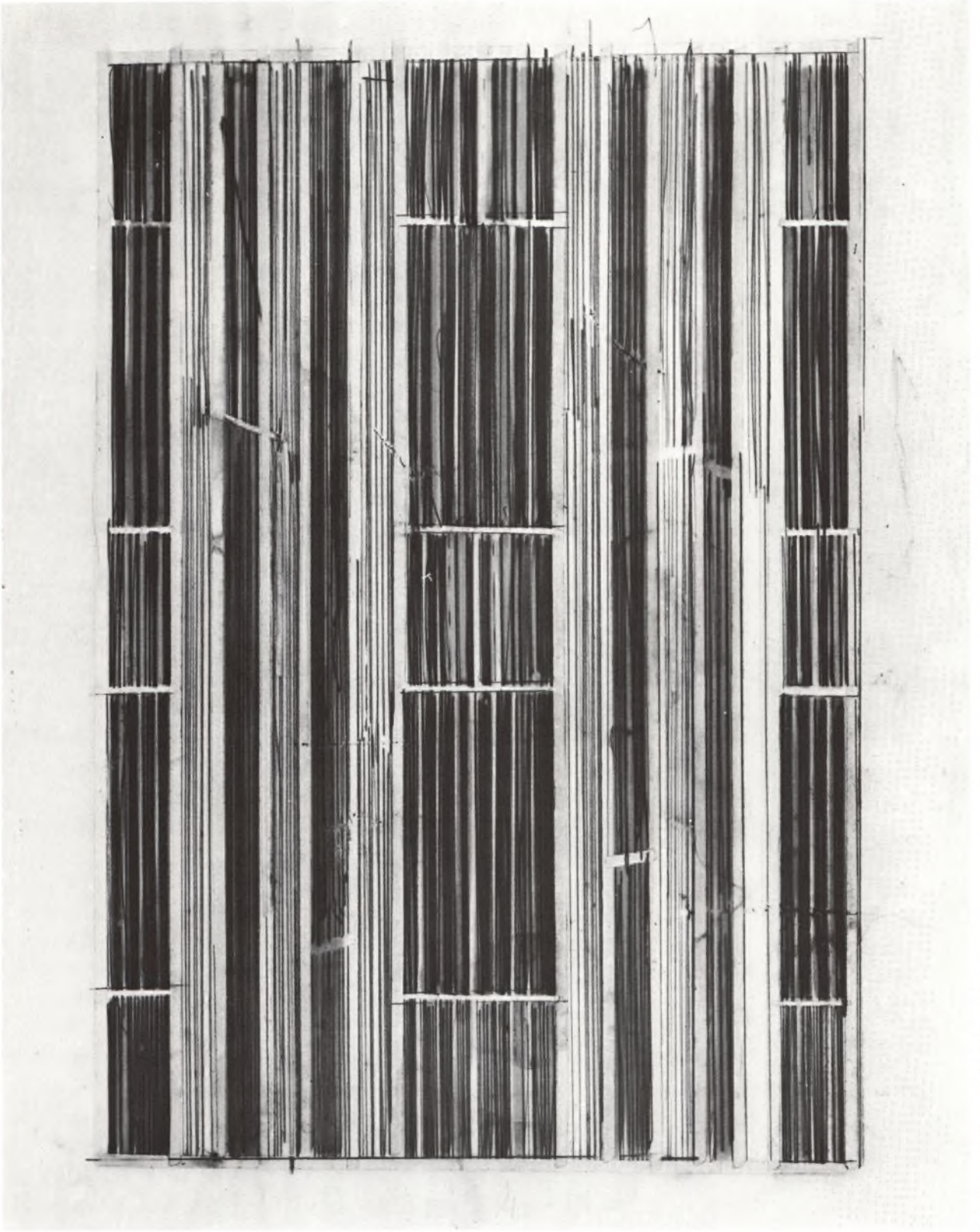
46. Drawing, 1970. 26½ x 36"



43. Drawing, 1970. 28½ x 42"

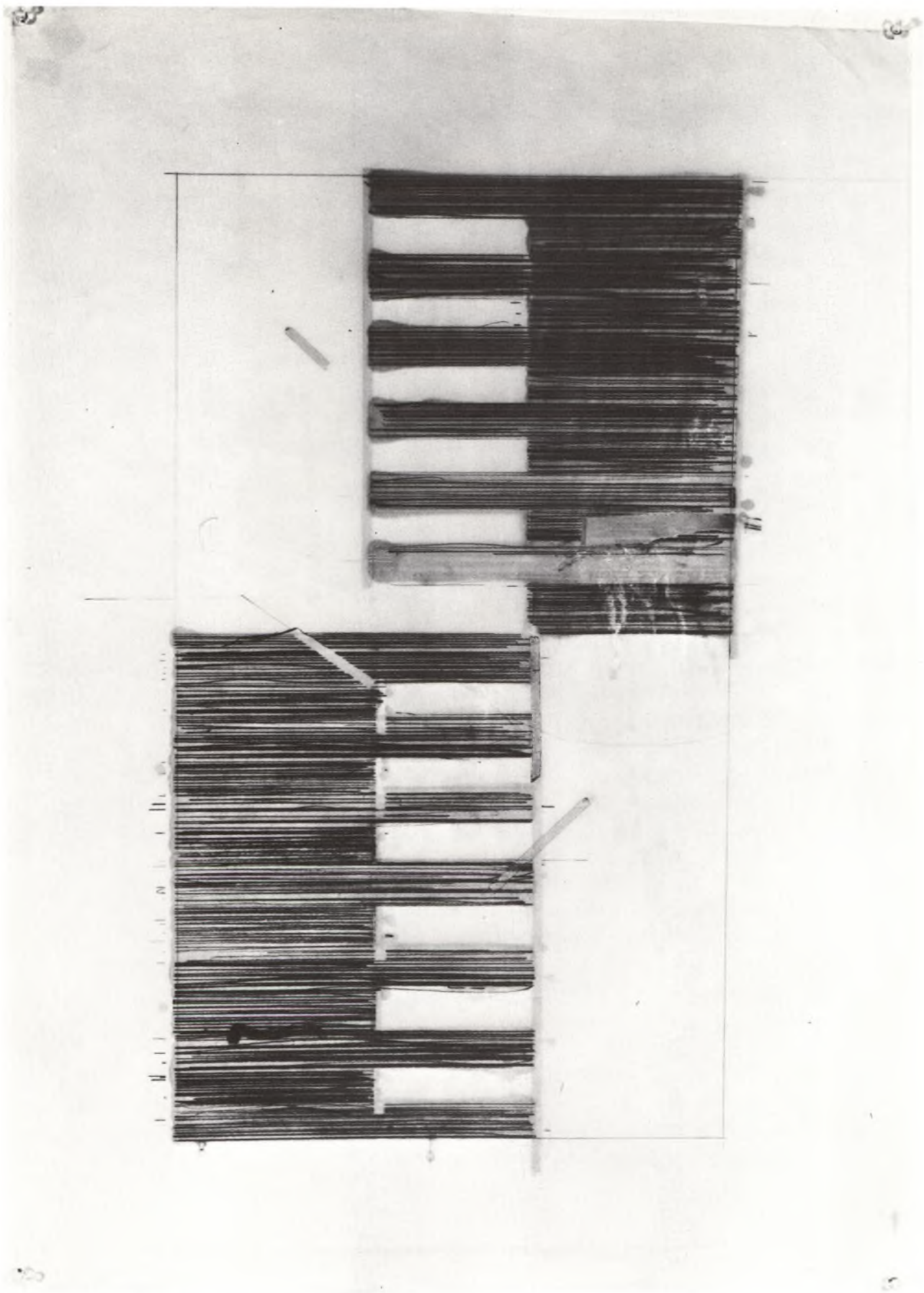


50. Second Phase, 1971. 25 x 30"

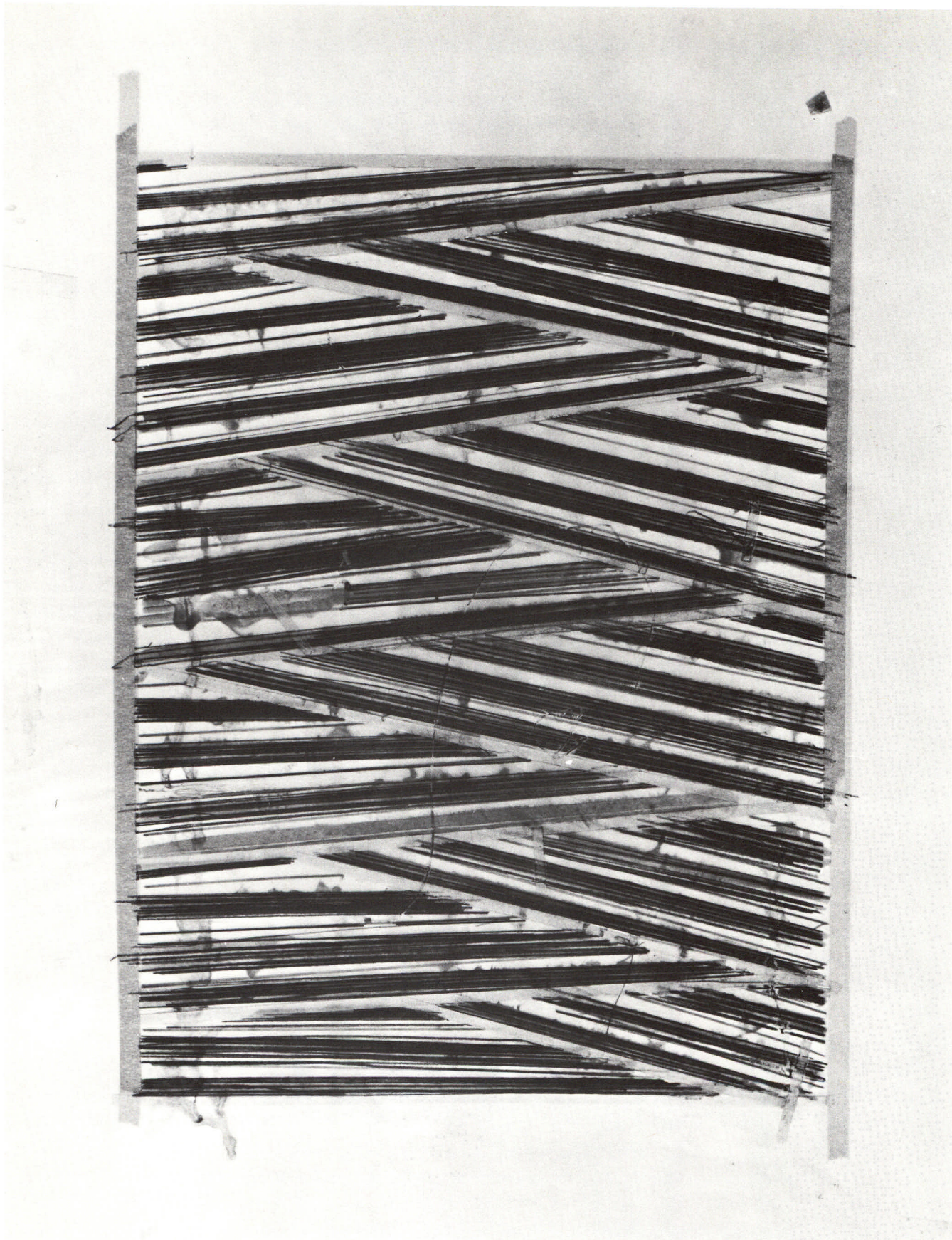


53. Second Phase, 1972, 24 x 31"





55. *Sawtooth*, 1971. 35½ x 25¼"



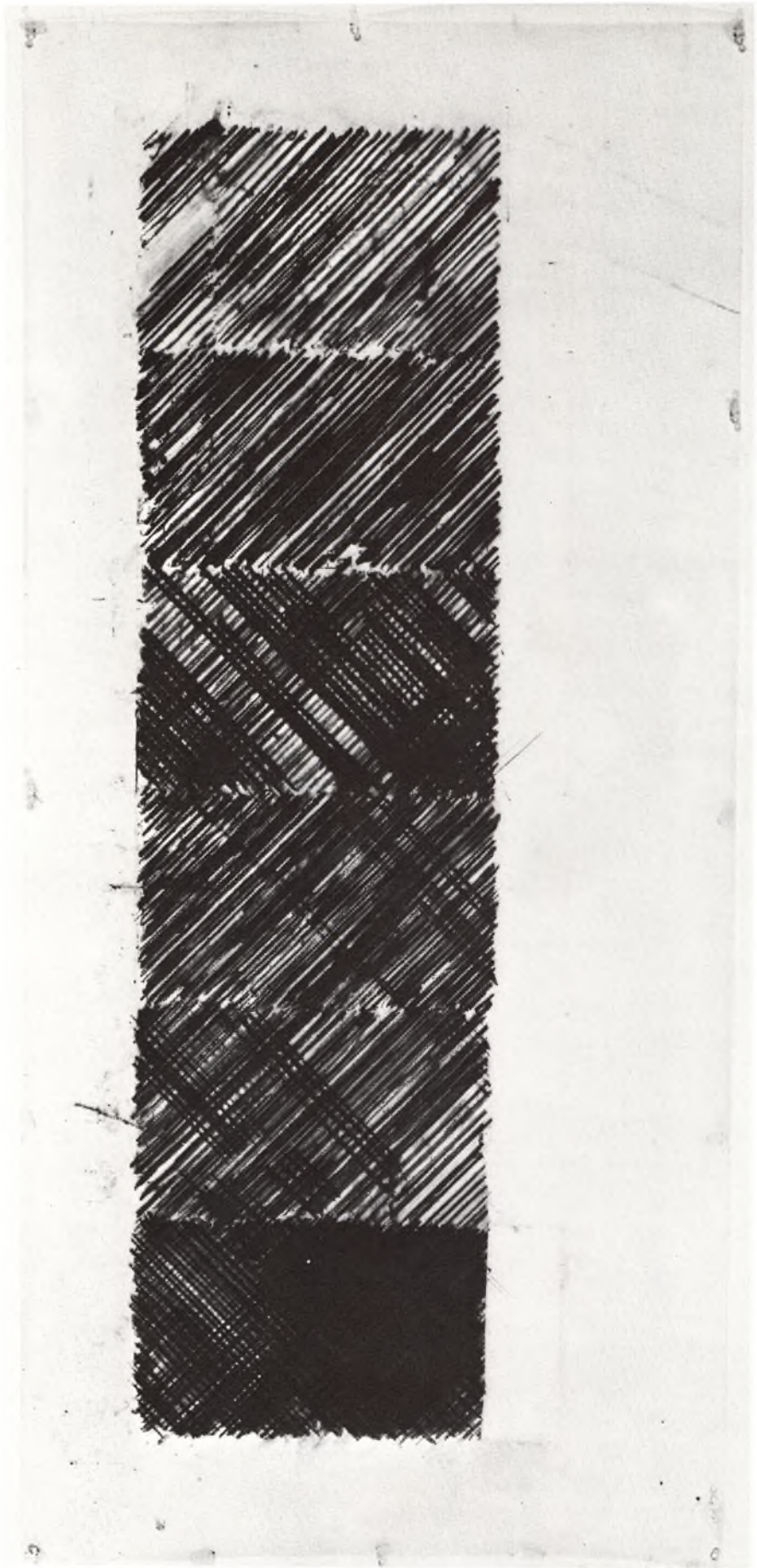
57. *Untitled*, 1971. 30 x 24"



64. *Untitled*, 1972. 30 x 24"



66. *Untitled*, 1973. 29 x 23"



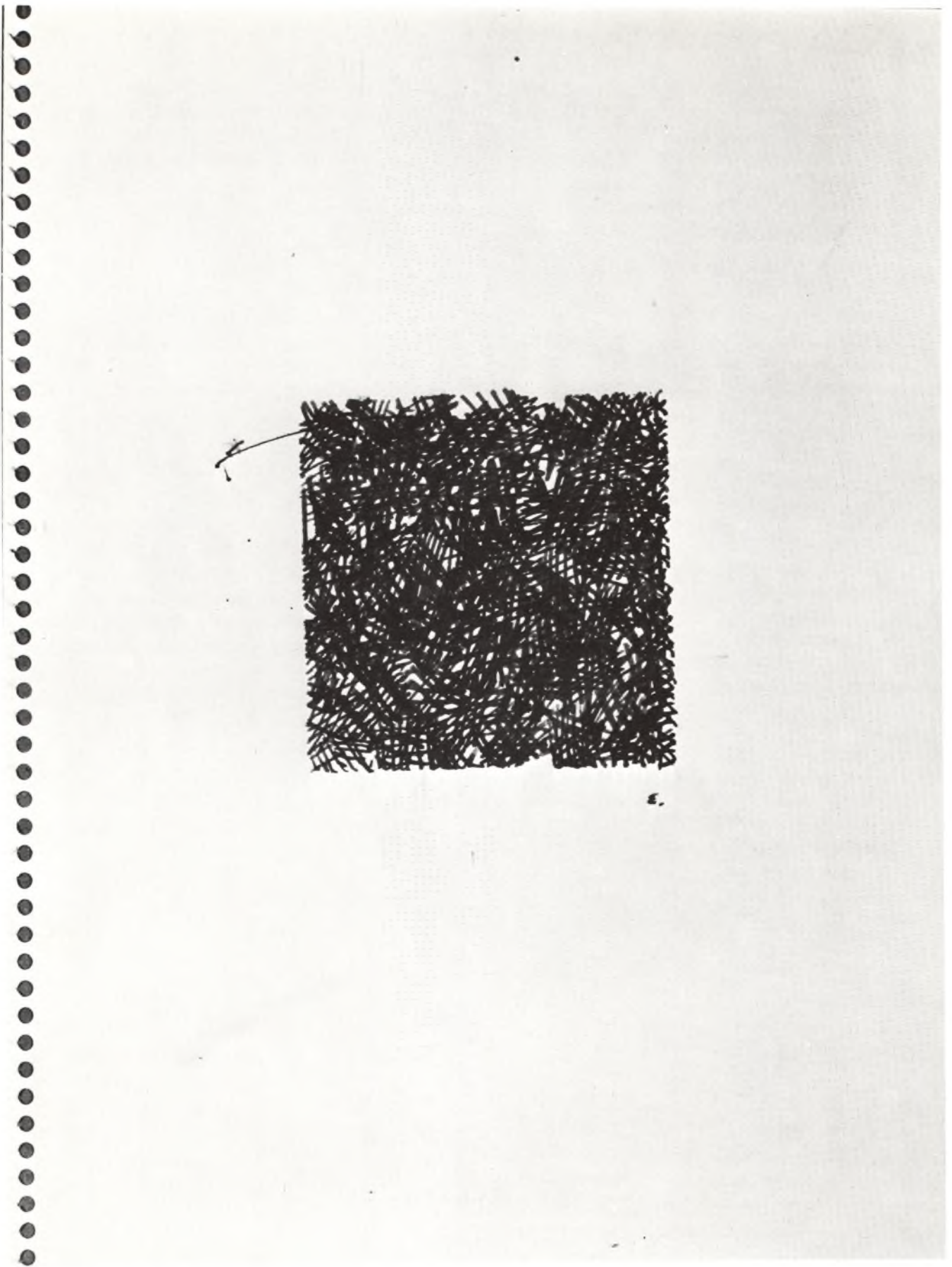
79. *Untitled*—Mural Study, 1974. 30 x 64"



86. *Untitled*, 1974. 30 x 22"

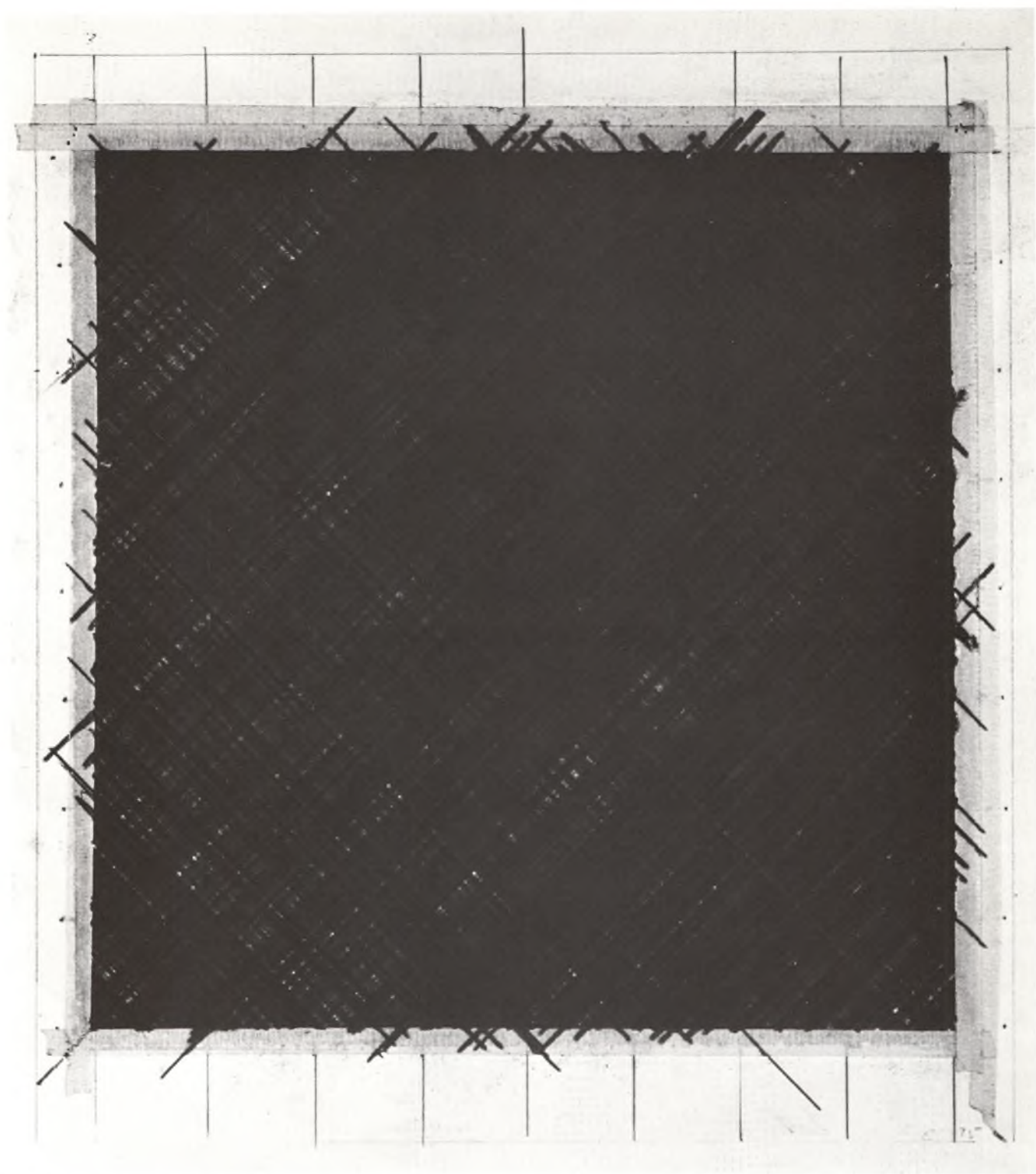


90. *Untitled*, 1975. 14 x 18¼" (detail)

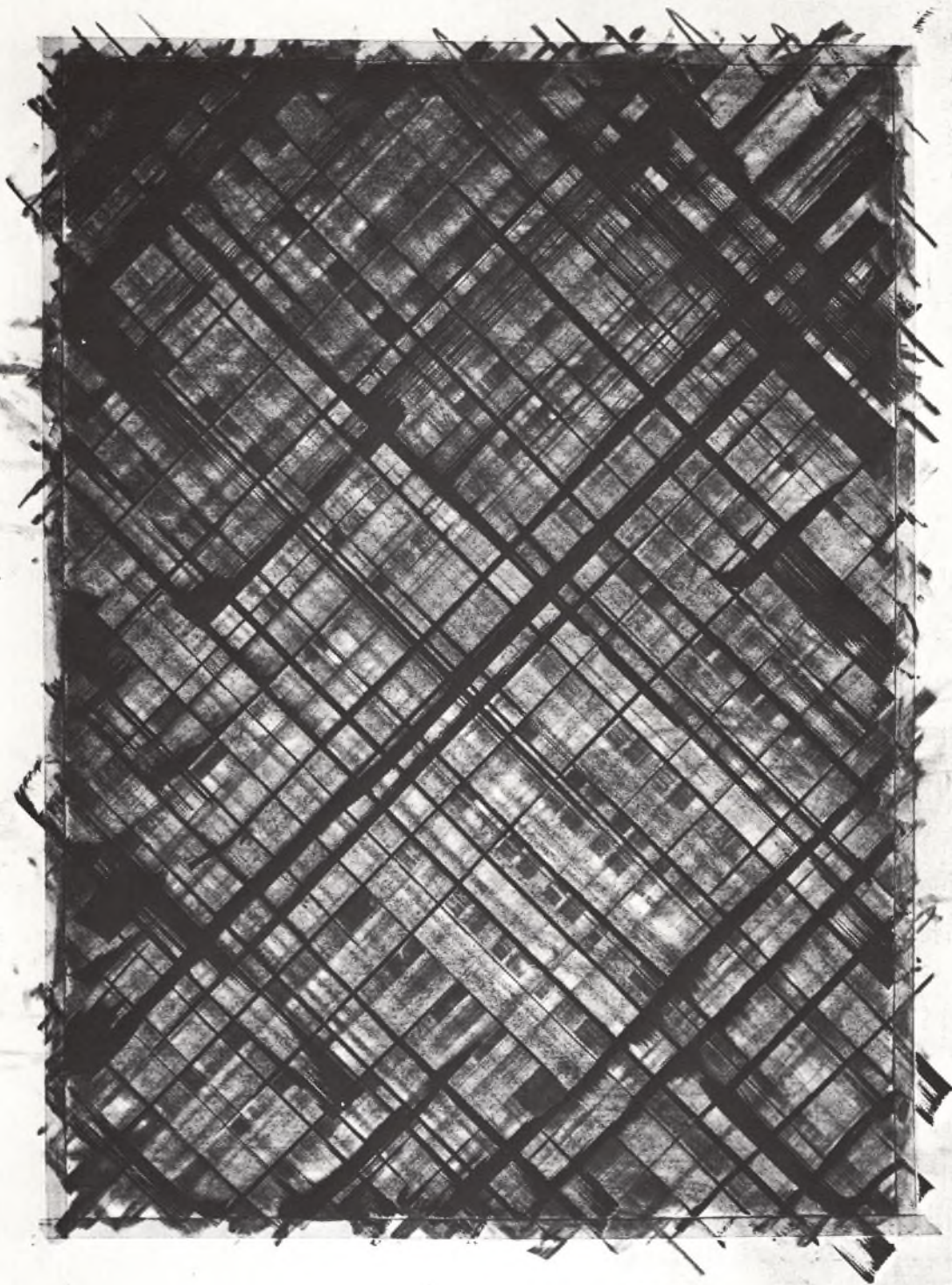


95. *Untitled*, 1975. 12 x 9"





97. *Untitled*, 1975. 15 x 10"



103. *Study in Cubist Abstraction*, 1976. 56 x 42"

### **Biographical Notes**

- 1926 Born Long Beach, California.  
1944-46 Serves in the United States Navy, stationed at San Diego as surgical technician.  
1954-56 Works as technical illustrator and design draftsman.  
1955 B.A., University of California, Los Angeles  
1958 M.A., University of California, Los Angeles  
1958-60 Lives in New York, for the first year at Bleeker and Lafayette Streets, for the second on Broad Street, near Coenties Slip.  
1964 Travels in Europe.  
1968 Fellow at the Tamarind Lithography Workshop, Los Angeles.  
1969-74 Teaches at the University of California, Irvine.  
1975-76 Teaches at the University of California, Los Angeles.

### **Selected One-Man Exhibitions**

- 1958 Ferus Gallery, Los Angeles.  
Dilexi Gallery, San Francisco.  
1959 Ferus Gallery, Los Angeles.  
Area Gallery, New York.  
1960 Dilexi Gallery, San Francisco.  
1961 Ferus Gallery, Los Angeles.  
1962 Alan Gallery, New York.  
1963 Ferus Gallery, Los Angeles.  
1969 Mizuno Gallery, Los Angeles.  
1970 Mizuno Gallery, Los Angeles.  
1971 Ronald Feldman Fine Arts Gallery, New York.  
Mizuno Gallery, Los Angeles.

- Hansen-Fuller Gallery, San Francisco.  
Pomona College Gallery, Claremont, California.  
1972 Dayton's Gallery 12, Minneapolis.  
Felicity Samuel Gallery, London.  
Nicholas Wilder Gallery, Los Angeles.  
1973 Art in Progress Gallery (Munich), Zurich.  
Ronald Feldman Fine Arts, New York  
Dayton's Gallery 12, Minneapolis.  
Portland (Oregon) Center for the Visual Arts.  
1974 Andre Emmerich Gallery, New York.  
Felicity Samuel Gallery, London.  
Hansen-Fuller Gallery, San Francisco.  
Art in Progress Gallery, Munich.  
1975 Andre Emmerich Gallery, New York.

### **Selected Public Collections and Foundations**

- Akron (Ohio) Institute of Art  
Art Institute of Chicago  
Corcoran Gallery of Art, Washington, D.C.  
Hirshhorn Foundation, Washington, D.C.  
Janss Foundation, Thousand Oaks, California  
The Lannan Foundation, Chicago  
Museum of Modern Art, New York  
Pasadena Art Museum, now Norton Simon Museum of Art at Pasadena  
Philadelphia Museum of Art  
San Francisco Museum of Modern Art  
Seattle Art Museum  
University Art Museum, Berkeley  
University of Kansas, Lawrence  
Walker Art Center, Minneapolis  
Yale University Art Gallery

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## Fellows of Contemporary Art

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## Fellows of Contemporary Art — a history

In this year of 1976, its inaugural year, the **Fellows of Contemporary Art** is flexing its collective muscles as an independent organization, free, flexible; innovative and creative within the confines of the talents and determination of its members.

Although the present organization, incorporated October 7, 1975 has a new name and a different purpose, the **Fellows** has a nine-year history of achievement. The following chronology of events led to the decision to reorganize in the spring of 1975:

The original organization, **Fellows of the Pasadena Art Museum** was formed to support the Museum's acquisitions program. As a result of the Museum Director's request for a modest but continuing source of income for the purchase of contemporary art, an ad hoc committee of the Board of Trustees was charged with the task of providing the funds. The committee established the **Fellows** in 1967 to fulfill that obligation.

The **Fellows** provided purchase funds for major works by Joseph Cornell, Dan Flavin, Robert Irwin, Ellsworth Kelly, Craig Kauffman, Frank Roth and Paul Sarkisian among others. It also sponsored an exhibition of selected works from the collections of its members, from March 15 to April 15, 1969 in the Museum. The **Fellows of the Pasadena Art Museum** continued to flourish when the Museum moved into its new building in late November, 1969.

Early in 1972, because of the critical need for exhibition funds, the Museum's Director requested the use of **Fellows'** funds for that purpose. Reluctant permission was given for a one-year period but in 1973 funds were again restricted to the purchase of contemporary art.

In 1973 the **Fellows** changed its name when the Museum elected to be called the Pasadena Museum of Modern Art. The life of the **Fellows of the Pasadena Museum of Modern Art** was brief. In the summer of 1974, the Museum merged with the Norton Simon interests and shortly thereafter all the support organizations were dissolved by the reconstituted Board of Trustees.

The prospect of being free from the restraints necessarily imposed by a parent institution appealed to the diverse personalities who decided to reorganize the **Fellows**. The purpose of the new **Fellows of Contemporary Art** is to support the art of our own time in a variety of ways and to assist tax-exempt educational organizations active in the field of contemporary art.

We believe that an intelligent and equitable alliance of artists, professional staff and sophisticated volunteers can exist and flourish; can work together for mutual benefit, and for the art community and the general public without having long-term commitments, a permanent collection, or exhibition space.

M.B.P.



