

The Museum of Modern Art

50th Anniversary



NO. 6
FOR IMMEDIATE RELEASE

A NEW SERIES OF EXHIBITIONS
BEGINS AT THE MUSEUM OF MODERN ART

* PRESS PREVIEW: *
* February 10, 1981 *
* 11:00 a.m.-4:00 p.m.*

NEW WORK ON PAPER I, which will open at The Museum of Modern Art on February 14, 1981, is the first in a planned series of exhibitions, each of which is intended to show a relatively small number of artists through a broad and representative selection of their recent work on paper. The exhibition, to continue on view in the first-floor galleries through April 21, 1981, will be directed by John Elderfield, Director of the Museum's Department of Drawings.

Each exhibition in the series, to be held at one- to two-year intervals, will place emphasis on new work, with occasional glances backward to earlier production where the character of the art especially requires it, and on artists or kinds of art not seen in depth at the Museum before. Beyond this, no restrictions are imposed on the series, which may include exhibitions devoted to heterogeneous and to highly compatible groups of artists, and selections of work ranging from traditional drawing to works on paper in media of all kinds. Without exception, however, the artists included in each exhibition are presented not as a definitive selection of outstanding contemporary talents but as a choice, limited by necessities of space, of only a few of those whose achievement might warrant their inclusion. "The need for a series of this kind," states Mr. Elderfield, "is particularly acute, given the diversification and fragmentation that has characterized modern art over the past decade or so."

NEW WORK ON PAPER will attempt "to respond to the variety of recent art, but also to the need for discrimination that such variety demands," adds Elderfield. While the Department of Drawings has regularly organized and will continue to organize important one-man retrospectives and large synoptic exhibitions that summarize whole artistic tendencies and trends, "the need also exists for a continuing forum for the presentation of new art. NEW WORK ON PAPER is designed to fill just that need," Elderfield explains.

The NEW WORK ON PAPER series will begin with a presentation of works by eight artists who have worked through the changes of the last decade and survived the struggle to make serious works of art in the face of an increasingly disorienting artistic climate. The eight artists, all of whom are in their late thirties and early to mid forties, are: Jake Berthot, Dan Christensen, Alan Cote, Tom Holland, Yvonne Jacquette, Ken Kiff, Joan Snyder and William Tucker. Their art is extremely various, ranging from objective realism to lyrical abstraction and from mural-sized draftsmanship to diaristic and almost miniaturist drawing. But all in their different ways seek to escape the constraints and restrictions of recent modernism and share a desire to re-enrich traditional modern forms either through a new sense of iconic vigor or through sensuous complication, and sometimes through both. "All are making very fine work indeed," comments Elderfield, "and in a variety of approaches that coexist in a way that might have seemed somewhat unlikely a decade or so ago."

Yvonne Jacquette's work - large aerial views of cityscapes - fits into the realist category. "Part of the beauty of her work," writes

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Elderfield, "lies in its fixing...inherently spectacular subjects to a rigidly abstract surface that holds the eye on its warm and grainy monochrome....Certainly, an assumption of distance from her subject-matter that is psychological as well as literal characterizes Jacquette's art, and this helps to bond her dramatic subjects to her almost minimalist sense of form."

Joan Snyder's recent work also combines minimalist-derived structures and what Elderfield calls "iconographical disturbances."

He writes: "The coexistence thus established between the 'abstract' and the 'real' adds both a new semantic as well as iconographic richness to Snyder's art and allows her to conjure up a highly personalized and intimate poetry -- at times nostalgic, at others almost brutal -- that 'belongs' to the very materials that create it."

Of all the artists represented in NEW WORK ON PAPER I, it is Ken Kiff, according to Elderfield, "who seeks most determinedly to circumvent the Cubist tradition. In doing so, however, he looks back to another side of modernism...his work will recall Nolde, Chagall, or Redon, as well as an earlier tradition of fantastic and Romantic art for which the act of image invention was always of essential importance....Swollen, fetal heads and deformed anatomies -- at times grotesque and threatening, at others beneficent and gleeful -- and a stock of archetypal properties including lakes, volcanoes, castles, and boats, inhabit his imaginary landscapes," explains Elderfield, adding that Kiff's work charts "an obviously modern voyage of discovery into the primal interior of the imagination."

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An abstract painter, Jake Berthot makes drawings that have their image source in objects of the world. In a series of drawings of skulls begun in 1976, Berthot uses line that is descriptive but has a sense of abstract independence characteristic of the written sign. "In the second group (1979)," writes Elderfield, "a similar blend of imitating and signifying also obtains, but now the images seem threaded together from separate cursive marks and scratches, and the surfaces that contain them are richer and moodier than before....The most recent drawings are generally much smaller, and more obsessively descriptive, and contemplative."

For both Dan Christensen and Alan Cote, it is the way their imagery "inflects and structures a flat, rectangular surface" as much as imagery itself that is important. Christensen's use of lyrical color and light, gestural brushmarks, and Cote's roughly carpentered monochromatic charcoal drawings refer in their diverse ways to the geometry of the sheet upon which they are drawn. Christensen's work owns a distinctive mood, "more often than not a pastoral one, telling of the instinctual, of fragile as well as lush beauty, and above all of sensual delectation," Elderfield notes. Cote's dense, stick-like lines "present a complex but highly generalized architecture of stress, balance, and implied volume that recreates in abstract terms not so much our perception of things in the world but what our bodily experience of them is like," he adds.

The sculptural aspects of Cote's work align him in Elderfield's opinion with sculptor William Tucker, who is represented in NEW WORK ON PAPER by enormous full-scale charcoal studies for his work. "Their huge size, their implied weight and density, the painterly detailing

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that inflects their geometry, their sense of presence as whole images, and the variety of individual readings their size allows," explains Elderfield, "all contribute to create a kind of 'sculptor's drawing' that has more than a little of the feeling of monumental sculpture itself."

Using color as his priority, Tom Holland's work in this exhibition -- reliefs and free-standing paper constructions -- classify him as "a painter working with sheets of color who makes three-dimensional paintings." Elderfield continues, "...It is the attempt to realize color across surfaces that bend and distort, that break and interlock, and that turn around three-dimensionally, that informs what Holland is doing."

NEW WORK ON PAPER I emphasizes the individuality of the artists represented and suggests that none properly belongs to any particular school or movement. Comments Elderfield: "All challenge the restrictions of the schools of the recent past, seeking instead a freedom of action that is more inclusive and eventful, and insisting that broader aspects of their tradition be opened to question and to exploration."

The catalogue designed to accompany this exhibition, New Work on Paper I, contains an introduction by John Elderfield as well as five color and 18 black-and-white illustrations in its 56 pages. Published by The Museum of Modern Art, it will be available in paperback for \$4.95.

In conjunction with the exhibition, the Museum's Department of Education has arranged a lecture for Saturday, April 11, 1981 at 9.45 a.m. Alan Cote, Joan Snyder and William Tucker will discuss their work in a

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program especially for students and teachers. John Elderfield will introduce the program. Through grants from the National Endowment for the Arts and the New York State Council on the Arts, this program will be accessible to deaf and hearing-impaired audiences. Advance tickets will be available at the Lobby Information Desk. Mail orders should include name, address and school and be directed to Education Department, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019, enclosing a self-addressed, stamped envelope.

NEW WORK ON PAPER I has been organized with the aid of a grant from the National Endowment for the Arts in Washington, D.C. and is dedicated to the Endowment on the occasion of its 15th Anniversary.

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For further information, please contact Luisa Kreisberg, Director, (212) 956-2648 or Angela Wigan, 956-7294, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019

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CHECKLIST NEW WORK ON PAPER I February 14 - April 21, 1981

In the listings below, dates enclosed in parentheses do not appear on the works themselves. Sheet dimensions are given in inches and centimeters, height preceding width. Depth is also included where relevant. Unless otherwise noted, all works are on white paper.

JAKE BERTHOT

Skull No. 3. (1977). Oil crayon, brush and enamel on gesso ground, 30 x 22 1/2" (76.2 x 57.2 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

Skull No. 4. (1977). Oil crayon, brush and enamel on gesso ground, 30 x 22 1/2" (76.2 x 57.2 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

Skull No. 5. (1977). Oil crayon, brush and enamel on gesso ground, 30 x 22 1/2" (76.2 x 57.2 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

Skull No. 7. (1977). Oil crayon, brush, ink wash and enamel on gesso ground, 30 x 22 1/2" (76.2 x 57.2 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

Skull Group No. II: Drawing I. 1979. Graphite, brush, ink wash, enamel and oil crayon on gesso ground, 30 x 22 5/8" (76.2 x 57.4 cm). Private collection, London.

Skull Group No. II: Drawing II. 1979. Graphite, brush, ink wash and enamel on gesso ground, 30 x 22 1/4" (76.2 x 56.5 cm). Collection John Walker, London (Photo: Keller 5216).

Untitled (Skull). 1979. Pastel, brush, ink wash and enamel, 30 x 22" (76.2 x 56.0 cm). Collection Thomas S. Schultz, M.D., Boston (Photo: Keller 5208).

Untitled (Skull). 1979. Pastel, brush, ink wash and enamel, 30 x 22" (76.2 x 55.9 cm). Collection Thomas S. Schultz, M.D., Boston (Photo: Keller 5209).

Untitled (Skull). 1980. Pen and ink, brush, ink wash and enamel on gesso ground, 12 1/4 x 11 3/4" (31.1 x 29.8 cm). David McKee Gallery, New York (Photo: Keller 5210).

Untitled (Skull). 1980. Pen and ink, brush, ink wash and enamel on gesso ground, 11 1/4 x 11 3/4" (28.6 x 29.8 cm). Collection Lois E. Dickson, New Jersey (Photo: Keller 5211).

Untitled (Skull). 1980. Graphite, pen and ink, brush, ink wash and enamel on gesso ground, 6 5/8 x 5 3/8" (16.7 x 13.7 cm). The Museum of Modern Art, New York. The Louis and Bessie Adler Foundation Fund, Seymour M. Klein, President (Photo: Keller 5212 M0).

Untitled (Skull). 1980. Pen and ink, brush, ink wash and enamel on gesso ground, 5 3/4 x 4 3/4" (14.6 x 12.0 cm). Collection of the artist (Photo: Keller 5217).

Untitled (Skull). 1980. Pen and ink, brush, ink wash and enamel on gesso ground, 6 1/8 x 5 1/2" (15.5 x 14.0 cm). David McKee Gallery, New York (Photo: Keller 5123 M0).

Untitled (Skull). 1980. Pen and ink, brush, ink wash and enamel on gesso ground, 6 x 6 1/8" (15.2 x 15.5 cm). David McKee Gallery, New York (Photo: Keller 5214 M0).

Untitled (Skull). (1980). Pen and ink, brush, ink wash and enamel on gesso ground, 5 5/8 x 5 3/8" (14.5 x 13.6 cm). David McKee Gallery, New York (Photo: Keller 5215 M0).

DAN CHRISTENSEN

Untitled (No. 002-77). 1977. Acrylic, watercolor, and gesso, 26 5/8 x 16 5/8" (67.6 x 42.2 cm). Meredith Long and Company, Houston (Photo: Keller 5202).

Untitled (No. 003-78). 1978. Acrylic on colored paper, 31 1/2 x 22 7/8" (80.0 x 58.1 cm). The Museum of Modern Art, New York. Gift of Mrs. Frank Y. Larkin (Photo: Keller 4996).

Untitled (No. 007-78). 1978. Acrylic and gesso on colored paper, 23 1/4 x 31 1/2" (59.0 x 80.0 cm). Salander-O'Reilly Galleries, New York (Photo: Keller 5205).

Untitled (No. 008-78). 1978. Acrylic, 31 x 22 1/2" (78.7 x 57.1 cm). Salander-O'Reilly Galleries, New York (Photo: Keller 5218).

Untitled (No. 017-78). 1978. Acrylic and gesso, 22 3/4 x 29 3/4" (57.8 x 75.5 cm). Meredith Long and Company, Houston (Photo: Keller 5201).

Untitled (No. 014-79). 1979. Acrylic and watercolor, 29 7/8 x 22 3/4" (75.9 x 57.8 cm). Meredith Long and Company, Houston (Photo: Keller 5196).

Untitled (No. A004-80). 1980. Acrylic, watercolor, and crayon, 29 3/4 x 22 3/4" (75.5 x 57.8 cm). Meredith Long and Company, Houston (Photo: Keller 5199).

Untitled (No. A015-80). 1980. Acrylic, 30 1/8 x 23 1/4" (76.5 x 59.0 cm). Douglas Drake Gallery, Kansas City, Kansas (Photo: Keller 5194).

Untitled (No. A018-80). 1980. Acrylic, 21 7/8 x 29 7/8" (55.6 x 75.9 cm). Douglas Drake Gallery, Kansas City, Kansas (Photo: Keller 5203).

Untitled (No. A021-80). 1980. Acrylic, 27 7/8 x 27 1/2" (70.8 x 69.9 cm). Douglas Drake Gallery, Kansas City, Kansas (Photo: Keller 5204).

Untitled (No. A043-80). 1980. Acrylic and crayon, 30 1/8 x 22 5/8" (76.5 x 57.5 cm). Meredith Long and Company, Houston (Photo: Keller 5195).

Untitled (No. A046-80). (1980). Acrylic, 22 3/4 x 30 1/8" (57.8 x 76.5 cm). Meredith Long and Company, Houston (Photo: Keller 5197).

Untitled (No. A047-80). 1980. Acrylic, 22 1/2 x 30 1/4" (57.2 x 76.8 cm). Meredith Long and Company, Houston (Photo: Keller 5200).

ALAN COTE

Enclose. 1979. Charcoal, 41 1/2 x 29 3/4" (105.4 x 75.5 cm). Betty Cuningham Gallery, New York (Photo: Keller 5186).

Constructing a Corner. 1979. Charcoal, 41 1/2 x 29 3/4" (105.4 x 75.5 cm). Betty Cuningham Gallery, New York (Photo: Keller 5187).

Light Near a Corner. 1979. Charcoal, 43 1/4 x 29 1/2" (109.9 x 75.0 cm). Betty Cuningham Gallery, New York (Photo: Keller 5193).

Bright Light. 1980. Charcoal, 50 x 38 1/2" (127.0 x 97.8 cm). Betty Cuningham Gallery, New York (Photo: Keller 5192).

Echo. 1980. Charcoal, 50 x 38 1/2" (127.0 x 97.8 cm). Betty Cuningham Gallery, New York (Photo: Keller 5190).

Inner Direction. 1980. Charcoal, 50 x 38 1/2" (127.0 x 97.8 cm). Betty Cuningham Gallery, New York (Photo: Keller 5189).

Left Wind. 1980. Charcoal, 41 1/2 x 29 3/4" (105.4 x 75.5 cm). Betty Cuningham Gallery, New York (Photo: Keller 5185).

Shape of a Form. 1980. Charcoal, 50 x 38 1/2" (127.0 x 97.8 cm). Betty Cuningham Gallery, New York (Photo: Keller 5191).

Three Sounds. 1980. Charcoal, 40 x 26 1/4" (101.7 x 66.6 cm). Betty Cuningham Gallery, New York (Photo: Keller 5188).

TOM HOLLAND

F. S. No. 1. 1980. Epoxy on paper, 24 1/4 x 10 x 9" (61.6 x 25.4 x 22.9 cm). Hansen Fuller Goldeen Gallery, San Francisco (Photo: M. Lee Fatherree TH 1107).

F. S. No. 2. 1980. Epoxy on paper, 20 3/4 x 15 x 9 1/2" (52.7 x 38.1 x 24.1 cm). Hansen Fuller Goldeen Gallery, San Francisco (Photo: Fatherree TH 1105).

F. S. No. 3. 1980. Epoxy on paper, 22 x 9 x 7" (55.9 x 22.9 x 17.8 cm). Blum/Helman Gallery, New York (Photo: Fatherree TH 1103).

F. S. No. 4. 1980. Epoxy on paper, 23 1/4 x 18 x 8 3/4" (59.1 x 45.7 x 22.2 cm). Hansen Fuller Goldeen Gallery, San Francisco (Photo: Fatherree TH 1104).

F. S. No. 5. 1980. Epoxy on paper, 19 1/2 x 19 x 7" (49.5 x 48.2 x 17.8 cm). Blum/Helman Gallery, New York (Photo: Fatherree TH 1102).

F. S. No. 6. 1980. Epoxy on paper, 19 x 15 x 7" (48.2 x 38.1 x 17.8 cm). Blum/Helman Gallery, New York (Photo: Fatherree TH 1106).

F. S. No. 7. 1980. Epoxy on paper, 30 x 15 x 12" (76.2 x 38.1 x 30.5 cm). Blum/Helman Gallery, New York (Photo: Fatherree TH 1104).

F. S. No. 8. 1980. Epoxy on paper, 34 x 35 1/2 x 11" (86.3 x 90.2 x 27.9 cm). Hansen Fuller Goldeen Gallery, San Francisco (Photo: Fatherree TH 1101).

Dome Series No. 23. 1980. Epoxy on paper, 35 x 46 x 2" (88.8 x 106.9 x 5.1 cm). Hansen Fuller Goldeen Gallery, San Francisco (Photo: Keller 5242 MO).

Dome Series No. 24. 1980. Epoxy on paper, 46 x 35 x 1" (106.9 x 88.8 x 2.6 cm). Hansen Fuller Goldeen Gallery, San Francisco.

Dome Series No. 25. 1980. Epoxy on paper, 35 x 46 x 1 3/4" (89.0 x 106.9 x 4.4 cm). Blum/Helman Gallery, New York (Photo: Keller 5244 MO).

Dome Series No. 29. 1980. Epoxy on paper, 46 x 35 x 2" (106.9 x 89.0 x 5.1 cm). Collection of the artist (Photo: Keller 5245 MO).

Dome Series No. 31. 1980. Epoxy on paper, 46 x 35 x 3 1/2" (106.9 x 88.8 x 8.8 cm). Blum/Helman Gallery, New York (Photo: Keller 5243 MO).

YVONNE JACQUETTE

Aerial View of 34th Street. (1979). Pastel on plastic vellum, 37 3/4 x 74" (95.9 x 188.0 cm). Collection Malcolm Goldstein, New York (Photo: Rudolph Burckhardt 127).

Diptych: Two Views from the Empire State Building. (1980). Pastel on plastic vellum, 47 x 37 1/2" each (119.4 x 95.2 cm each). The Museum of Modern Art, New York. Gift of Lily vA. Auchincloss (Photo: Burckhardt 139).

Newark Composite. (1980). Pastel, 59 x 48" (149.8 x 121.9 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 153).

Verrazano Composite I. (1980). Oil crayon on composition board, 64 x 48" (162.5 x 121.9 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 154).

Verrazano Composite II. (1980). Charcoal, 58 3/4 x 48" (149.2 x 121.9 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 151).

Color Pastel: Night Jet III-Verrazano Composite I. (1979). Pastel on dark paper, 17 1/4 x 14" (43.8 x 35.6 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 133).

Color Pastel: Night Jet IV-Boston Composite. (1980). Pastel on dark paper, 17 1/4 x 14" (43.8 x 35.6 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 134).

Color Pastel: Night Jet V-Newark Composite. (1980). Pastel on dark paper, 17 1/2 x 14" (44.4 x 35.6 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 145).

Color Pastel: Night Jet VI-Verrazano Composite II. (1980). Pastel on dark paper, 17 x 14 1/4" (43.2 x 36.2 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 144).

Color Pastel: Queens Lights at Night. (1980). Pastel on dark paper, 17 x 14 1/2" (43.2 x 36.8 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 150).

Color Pastel: Queens Lights at Night. (1980). Pastel on dark paper, 17 x 14 1/2" (43.2 x 36.8 cm). Brooke Alexander, Inc., New York (Photo: Burckhardt 149).

KEN KIFF

Sequence 3: Talking with a Psychoanalyst: A Crack in the Yellow. (1971). Acrylic, 11 1/2 x 15" (29.2 x 38.1 cm). Private collection, London.

Sequence 68: Visiting Hell in a Boat. (1973). Acrylic, 22 1/2 x 29" (57.1 x 73.6 cm). Nicola Jacobs Gallery, London.

Sequence 110: Man and Street. (1975). Acrylic, 28 3/4 x 22 7/8" (73.0 x 58.1 cm). Nicola Jacobs Gallery, London.

Sequence 113: Talking with a Psychoanalyst: Night Sky. (1975-80). Acrylic, 30 3/4 x 53 1/2" (78.1 x 135.9 cm). Collection Edward Wolf, Esq., London (Photo: Rodney Todd-White, London).

Sequence 116: Broken Jug (1975). Acrylic, 23 1/4 x 18 1/2" (59.0 x 47.0 cm). Nicola Jacobs Gallery, London (Photo: Jonathan Bayer, London).

Sequence 125: Large Face. (1976). Acrylic, 31 1/4 x 22 1/4" (79.4 x 56.5 cm). Nicola Jacobs Gallery, London.

Sequence 127: The Ascent. (1976-80). Acrylic, 47 x 31" (119.4 x 78.7 cm). Nicola Jacobs Gallery, London.

Sequence 135: Night Clouds. (1977). Acrylic, 22 3/4 x 28 3/4 (57.8 x 73.0 cm). Nicola Jacobs Gallery, London.

Sequence 138: Breaking a Barrier. (1977). Acrylic, 19 1/4 x 28 3/4" (48.9 x 73.0 cm). Nicola Jacobs Gallery, London.

Sequence 162: The Epileptic. (1980). Acrylic, 22 5/8 x 28 7/8" (57.5 x 73.3 cm). Nicola Jacobs Gallery, London.

Sequence 167: Giraffe and People. (1980). Acrylic, 29 x 22 1/2" (73.6 x 57.1 cm). Nicola Jacobs Gallery, London.

Rainbow and Boat. (1978). Watercolor, 7 1/4 x 10 1/2" (18.4 x 26.7 cm). Private collection, London (Photo: Andrew Watson, London).

The Island. (1979). Watercolor, 8 x 6 1/4" (20.3 x 15.9 cm). Nicola Jacobs Gallery, London.

Two Heads and the Sea. (1979). Watercolor, 5 1/4 x 7" (13.3 x 17.8 cm). Nicola Jacobs Gallery, London.

Drawing a Curtain and Tortoise. (1980). Watercolor, 6 1/4 x 7" (15.9 x 17.8 cm). Nicola Jacobs Gallery, London.

Head, House and Hill. (1980). Watercolor, 6 1/4 x 4 3/4" (15.9 x 12.1 cm). Nicola Jacobs Gallery, London.

Pink Head. (1980). Watercolor, 6 1/2 x 4 3/4" (16.5 x 12.1 cm). Nicola Jacobs Gallery, London.

JOAN SNYDER

Double Symphony. (1976). Oil crayon, ink, graphite, and gesso on cardboard, 16 x 31 7/8" (40.6 x 81.0 cm). Collection of the artist (Photo: Keller 5181).

Untitled. 1976. Oil, pastel, crayon, colored pencil, and graphite, 22 1/2 x 30" (57.2 x 76.2 cm). Hamilton Gallery of Contemporary Art, New York.

Beginning Study for Symphony for Felicia. (1978). Watercolor and graphite, 10 1/4 x 19 3/4" (26.0 x 50.2 cm). Collection of the artist.

Watercolor Study for Symphony for Felicia. (1978). Pastel, watercolor, graphite, and beads, 10 1/4 x 19 3/4" (26.0 x 50.2 cm). Collection of the artist.

Detail for Symphony for Felicia. (1978). Acrylic, watercolor, and beads, 10 1/4 x 9 3/4" (26.0 x 24.8 cm). Collection of the artist.

Detail for Symphony for Felicia. (1978). Watercolor, stamp and ink, and jewels, 10 1/4 x 10 1/4" (26.0 x 26.0 cm). Collection Patricia Hamilton, New York.

Study for Symphony for Felicia. (1978). Pastel, watercolor, graphite, beads, and thread, 22 1/2 x 42" (57.2 x 106.7 cm). Collection Felicia Sachs, New York (Photo: Keller 5180).

Study for Norfolk Landscape. (1978). Watercolor, 8 3/4 x 19" (22.2 x 48.2 cm). Collection Donna Sands, Pennsylvania.

Untitled. (1979). Watercolor and graphite, 11 1/8 x 19 7/8" (28.2 x 50.5 cm). Collection of the artist (Photo: Keller 5184).

Untitled. (1980). Oil, watercolor, gouache, papier-mâché, graphite, and glitter, 22 x 70" (59.8 x 170.8 cm). Hamilton Gallery of Contemporary Art, New York.

Study for FMSWNL. (1980). Paint on lithographic proof in two sections, 24 x 34 3/4" (61.0 x 85.7 cm). Collection of the artist.

Study for FMSWNL. (1980). Paint on lithographic proof, 24 x 36 1/2" (60.9 x 92.7 cm). Collection of the artist.

Study for FMSWNL. (1980). Paint on lithographic proof, 25 1/2 x 37 1/4" (64.8 x 94.6 cm). Collection of the artist (Photo: Keller 5183).

WILLIAM TUCKER

Arc with Lintel. (1978). Charcoal, 8' 8 5/8" x 29' 11" (265.8 x 911.9 cm). Robert Elkon Gallery, New York (Photo: Jill Crosley, New South Wales).

The Rim, first drawing. (1979-80). Charcoal, 11' 1 1/4" x 14' 10 1/4" (338.5 x 452.8 cm). The Museum of Modern Art, New York. The Louis and Bessie Adler Foundation Fund, Seymour M. Klein, President (Photo: David Allison).