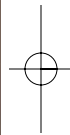
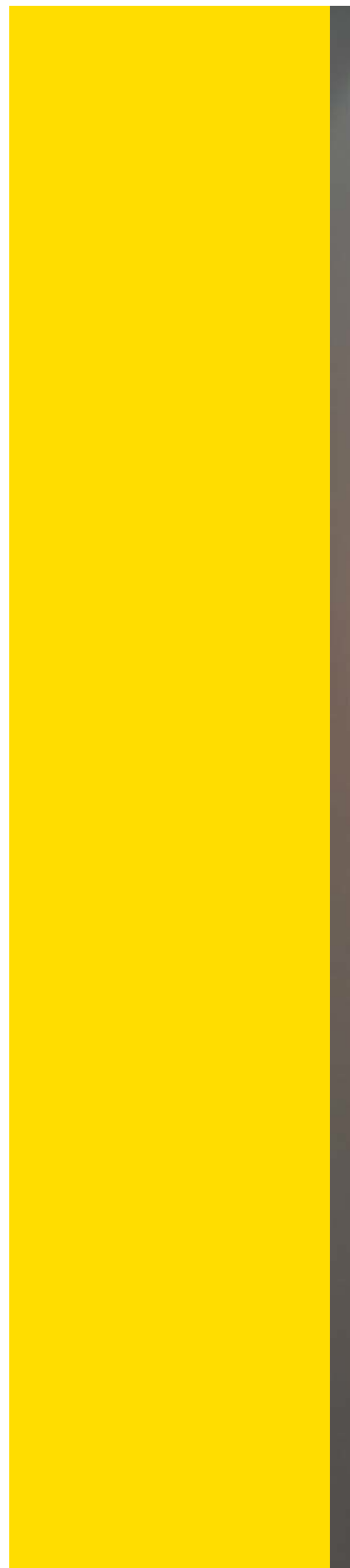
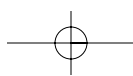
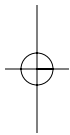
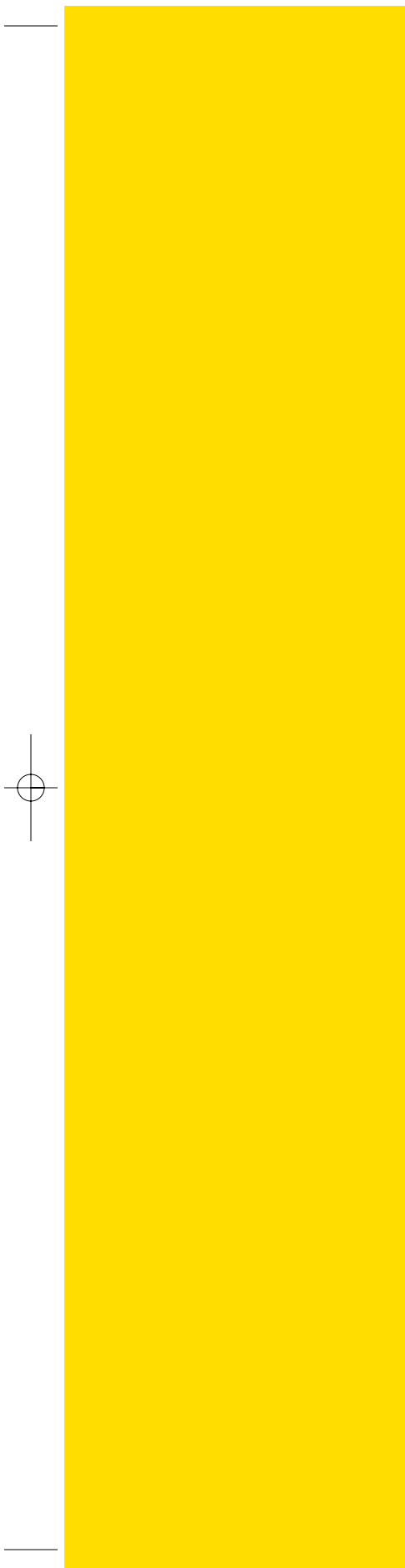


# **Tom Marioni: Beer, Art and Philosophy [The Exhibition] 1968-2006**





90. *Circle, Triangle, Square*, 1996



Tom Marioni, 2006

*Foreword*

Linda Shearer

*Artist's Statement*

Tom Marioni

*Poem*

Jack Hirschman

*Essay*

Carter Ratcliff

**Tom Marioni:  
Beer, Art and Philosophy  
[The Exhibition]  
1968-2006**

Contemporary Arts Center  
*Cincinnati, Ohio*

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## Foreword

Tom Marioni is an original. Born and raised in Cincinnati, Ohio, he left for San Francisco in 1959, the day after he graduated from the Cincinnati Art Academy and—as the saying goes—has never looked back. But that's not entirely true: his childhood experiences permeate his adult work. Seeing Miro's mural (now installed at the Cincinnati Art Museum) in the restaurant at the Terrace Plaza Hotel on a 6th grade field trip was a definitive moment; his Catholic upbringing has informed his work through the ideas of rituals and relics; his study of the violin through high school at the College Conservatory of Music (CCM) and his forays to the jazz clubs on Reading Road contributed toward his love of music with the creation of a number of pieces based on a "marriage of art and music"; his years of drinking beer with friends began in Cincinnati, only to become his signature work of art; and, of course, his Italian heritage in general (his father came to the United States in 1921) has been a force throughout his life. And he substituted one city of hills with another.

But none of this explains his originality. Tom is that rare artist who acknowledges all his influences and whose work is nonetheless unique. Tom is a pioneer: in 1968 he became the curator at the Richmond Art Center, near San Francisco, where he was able to explore and experiment with what was in the air artistically, and that was what became known as Conceptual Art. He has described Conceptual Art as "idea oriented situations not directed at the production of static objects." As curator, Tom could not include his own work in his exhibitions, so he created an alter ego, Allan Fish, taking a cue from one of his major influences, Marcel Duchamp (1887-1968), who also relied on his alter ego, Rose Selavay. One of the first exhibitions Tom organized was called "Invisible Painting and Sculpture," an idea that is current today, nearly 40 years later. Ahead of the crowd, as always, Tom founded the Museum of Conceptual Art (MOCA) in 1970. He was at the forefront of a national movement, led by artists who wanted to control their own destinies, outside of the constraints of the museum and commercial gallery systems. Some of these organizations still exist, such as White Columns, Artists Space, P.S.1, among others, but MOCA closed its doors in 1984, after fourteen productive and lively years. Since that time, Tom has concentrated on his own work, but has continued to function as a catalyst for the San Francisco art community, one of the most vibrant in the country.

It has been an honor and pleasure to bring Tom and his art back to Cincinnati. His work perfectly matches the CAC's mission to "provide the



opportunity for all people to discover the dynamic relationship between art and life by exhibiting...the work of progressive artists." Tom's work enables us to make vivid connections between the experience of a work of art and our daily lives.

There are many, many individuals responsible for supporting the Contemporary Arts Center in this effort, and I would like to acknowledge their contributions here. First of all, former Associate Curator Matt Distel, now director of the Hudson Valley Center for Contemporary Art in Peekskill, New York, initiated the idea of showing Tom's work here; it was a brilliant and appropriate plan for the CAC, so in keeping with its mission, but especially so with Tom's ties to the city of Cincinnati. Maiza Hixson, curatorial assistant, assumed the day-to-day organization and planning of the exhibition and this accompanying publication. My heartfelt thanks to Matt and Maiza. Many CAC staff members were actively involved in the successful realization of this project, and I remain deeply appreciative of their creativity and hard work: Scott Boberg, Aaron Cowen, David Dillon, Clare Norwood, and Chris Vorhees.

An exhibition that surveys a body of work that spans nearly 40 years relies heavily upon the good will and generosity of lenders. We are enormously grateful to the galleries, museums and the individual collectors who have shared their wonderful and important pieces by Tom with us: Gallery Paule Anglim, Dr. Austin Conkey, Crown Point Press, Merce Cunningham, Fine Arts Museums of San Francisco, de Young, Ann Hatch, Werner Kramarsky, Oakland Museum, Margarete Roeder Gallery, San Francisco Museum of Modern Art, Museum of Modern Art, New York.

I would like to add a special word of thanks to Tom's dealers—Paule Anglim in San Francisco and Margarete Roeder in New York. They have been steadfast supporters of his work for many years and have consistently represented his interests with intelligence and style.

We are particularly delighted that this publication and the poster have been designed by Noel Martin, one of Tom's favorite professors at the Art Academy, and longtime graphic designer for many organizations here, including the CAC when it was still the Modern Art Society. I would like to extend special thanks to Carter Ratcliff and Jack Hirschman for their essay and poem, respectively; we are honored to have them involved as their insights into Tom and his work are wonderfully revealing. Thanks are also due to Pat Latham at CJK Printing and Laura Kristal for their invaluable help with the catalogue.

No exhibition and publication can take place without support and I want to express our appreciation to Heidelberg Distributing Company, as Exhibition Sponsor; Gallery Paule Anglim as Artist Sponsor; and Cincinnati CityBeat as

Media Sponsor. Additional support came from Kim Klosterman and Michael Lowe, Fritz Maytag, Roselyne Swig, Howard Wells, along with the Ohio Valley Beer and Wine Co. and Arnold's Bar and Grill.

I have saved my final words for Tom: a remarkable individual, Tom possesses the eye of both the artist and of the curator. There is a reason his work is in such harmony with the irregular galleries of the Lois & Richard Rosenthal Center for Contemporary Art designed by Zaha Hadid. He knew precisely how and where to install his work so that each piece would work best in the space, indeed as if made for the space. The exhibition is elegant, informative, surprising, and rich. As the viewer, you are engaged, as well as mystified and delighted. Happily, it follows the mission by challenging, entertaining and educating. Thank you, Tom.

— Linda Shearer

*The Alice & Harris Weston Director*

## Artist's Statement

I remember everyone I went to grade school with on Grandin Road and almost no one I went to high school with at Peebles Corner. I went to Severino's roller rink every Friday night and was part of the Hot Shots roller racing team. I rode the streetcar down the incline by the Rookwood Pottery to town and took violin lessons at the Conservatory of Music.

I had good teachers at the Cincinnati Art Academy in Eden Park. As a student, I worked as a preparator in the Contemporary Arts Center when it was in the art museum. In art school I drank beer, played the bongo drums, and went almost every night to Babe Baker's on Reading Road to hear the Modern Jazz Disciples. Most of the Cincinnati I remember does not exist anymore, but whenever I go back to the corner of Delta and Observatory Avenue, the house and the neighborhood where I grew up look exactly the same as the day in 1959 when I graduated from art school. The next day I took the train to another city of hills, San Francisco.

San Francisco attracted me because it's such an Italian city. My father was from Italy. There is a two-part sculpture in this exhibition called *The Germans* and *The Italians*, 1986 that comes out of my Italian American experience and my Cincinnati experience.

I spent two years in the army in Germany, and since then I have been there several times to make exhibitions and performances. I am lucky to have been able to travel to many countries in Asia and Europe, and every new experience has influenced my work as an artist. My wall sculpture *From China To Czechoslovakia (A World Map in Beer Bottles)*, 1976, might help explain this. My work is deliberately "all over the map."

Now here I am back in Cincinnati to put up a survey show of my installations, wall sculptures, shadow boxes, performance art, photograms, photos, drawings, prints, books, and audio and video works. It is a great thrill for me that Noel Martin, my best art school teacher, has designed the catalog and poster for the show. After leaving school, I moved to San Francisco for its beat poetry and jazz, its existential scene. I am honored that Jack Hirschman, the Poet Laureate of San Francisco in 2006, has contributed a poem with my name in it, and New York writer Thomas McEville, originally from Cincinnati, has agreed to have a conversation with me on stage. Thank you, Carter Ratcliff for writing an insightful essay for the catalog. I would like to thank Curator Matt Distel, who initiated the show, Director Linda Shearer, who took charge later, and Maiza Hixson, who came to the CAC as a part-time assistant curator to gracefully assemble the details of my show and catalog. She is now full time at the CAC. The chief preparator, Chris Vorhees and

assistant preparator Aaron Cowan, have used an artist's sensibility to help me realize the installation of this show. And thanks to Clare Norwood for shipping and receiving my work.

At first I didn't like the spaces in the CAC, but the galleries there inspired me to take a more creative approach. When I see my work there, I know it fits. Here's a list of a few of the pieces with some comments I'd like to make about them:

*The Temple of Geometry* (2004) is constructed at an angle in the space because that's the only way it will fit. The galleries have angles and are not square; my temple demonstrates the principle of the Golden Rectangle.

*Room for Interpretation* (1986) and *The Power of Suggestion (for Vienna)* (1979) are two installations that create shadows and reflections and require low light. The room, normally used for video projection, is a perfect setting for them; I have put actual lighted objects in place of projections.

*Free Beer: The Act of Drinking Beer with Friends is the Highest Form of Art* (1970-2006) comes out of my art school days of drinking beer with friends. For more than 30 years I have been hosting a salon and artists' club in my studio and in galleries as an interactive installation that is a site-specific, audience-participation, social sculpture. It continues here in Cincinnati.

*The Yellow Sound for Kandinsky* (1991) is on the fifth floor, in the members' lounge. It is a radio work commissioned by WDR German radio. It is being played continuously during the exhibition. The color yellow is in many of my works. I was in Canada once in the middle of winter for a show, and in the newspaper the next day the art critic said that I brought California light with me. I should mention that I consider light and shadow as elements in many of my installations.

*Drawing a Line as Far as I can Reach* (1972). My graphic work comes directly out of the body, like doing yoga while holding a pencil. The sitting, standing, walking and flying drawings are about measurement. The drum-brush drawings are made on sandpaper with both hands drawing at the same time with steel-wire brushes that jazz drummers use. They are a marriage of art and music.

*Beer, Art and Philosophy* (2003) is a memoir that tells you something about my influences and everything you would ever want to know about me and even more.

#### Haiku Poem 2006

*DaVinci Duchamp  
John Cage Beuys and Brancusi  
Kline and Picasso*

—Tom Marioni

## The Marioni Line *by Jack Hirschman*

*There's a kind of lion truth  
that gets arrived at after one's  
swept the gossip and trivia*

*and artsy go-lightly mutual  
complements under the carpet,  
and zooms in on what is*

*the essence of the work of a man  
when he puts his two minds  
to one thing.*

*It's something we find in all  
great artists when they touch  
the bottom of themselves:*

*The line! The line! The classical  
line that insists upon singing  
through one's fingers.*

*It was the line that obsessed  
Jackson, who revolutionized it  
in our time and American space.*

*And even though Tom Marioni  
calls himself a conceptual  
artist, meaning he takes*

*the medium as it comes, and roots  
himself in sculptural ground in  
most of the events he conceives,*

*it's the line this suave and graceful  
lion is after the perfection of  
in space long since dada-ized,*

*fluxussed and zenned.*

*It's the succinct and exquisite  
line variations on those great  
Russian exclamation points  
or notes of an eclipticalis of  
birds flying free from the Cage*

*into a new generation's spatiality.  
There's that great line of Mallarme:  
"The flesh is sad, alas, and I've read*

*all the books", which is like where  
Marioni begins. Visionary colophons!  
for books whose contents are filled*

*with the beer-drinking camaraderie  
of the Society of Independent Artists  
or other "conceptions" of the social*

*which he makes manifest as events  
in an epoch where the Event indeed  
is where presence is most abundant*

*and space is the dwelling-place of light.  
But when his hands get down to those  
dervish-whirls wildly encompassed*

*yet with not a strict but a sidereal  
control and composure, and the red  
Mother of all Pi's—for Purity, or*

*Picasso or just plain Plane—strikes  
one's senses as the determined brand  
of a classical demand of Mnemosyne,*

*the Goddess of Memory, one feels  
ontologic in the highest sense of  
Being—with all that's gone on before*

*and all that is being revealed now,  
And that, to whatever drum the world  
is marching to, the Marioni line is one  
sure to endure.*

# The (Almost) Invisible Art of Tom Marioni

by Carter Ratcliff

## 1.

Traditionally, works of art were made to be seen. They still are, and yet, for nearly half a century, audiences have been under friendly pressure to step beyond the viewer's role. In the late 1950s, Allan Kaprow invited gallery-goers to take part in the execution of his early Happenings. Viewers became participants. By the end of the following decade, Conceptualists of the more austere kind had turned viewers into readers of texts posted on gallery walls. Among the most striking transformations of the audience occurred in 1970, when Tom Marioni, working under the pseudonym Allan Fish, organized an exhibition at the Oakland Museum called *The Act of Drinking Beer with Friends is the Highest Form of Art*. As Marioni recently recalled, in his memoir entitled *Beer, Art and Philosophy*:

*I invited sixteen friends to the museum on a Monday when it was normally closed. Since I didn't want to subject my friends to being performers, the public was not invited. I told the curator, George Neubert, to get the beer and to be there. Everybody showed up, and we drank and had a good time. The debris was left on exhibit as a record of the event. Basically, the show consisted of the evidence of the act.*<sup>1</sup>

As long as the drinking continued, the audience not transformed but eliminated, as the members of a carefully selected audience were drawn into the work so completely that they became the artist's collaborators.

When the museum reopened, a new audience appeared and was faced with the unexpected challenge of interpreting a scattering of beer bottles and other remains of the event. We are social animals and, as Marioni says, his beer-drinking piece was "a social artwork."<sup>2</sup> So the aftermath of this eminently human activity could not have been all that difficult to decipher. Since 1970, there have been many variations on *The Act of Drinking Beer with Friends is the Highest Form of Art*. Its latest incarnation is a Wednesday night salon, which takes place at Marioni's San Francisco studio. These events are obviously social, yet even his most hermetic works appeal to our sociability by extending an invitation of some sort. Sometimes the invitation is extremely subtle.

In 1972 Marioni attached a sheet of brown paper high on a wall at the Reese Palley Gallery, in San Francisco. Then he circled the gallery at a run, graphite pencil in hand. As he approached the paper he would leap into the air, arm extended, and make a long, swooping mark. He did this all day, and when he was done the once-blank sheet bore a cluster of long, arcing lines.

Entitled *Bird, Running and Jumping with a Pencil, Marking the Paper While Trying to Fly*, this was a solo effort. Reprised in 1990, as *Flying with Friends*, the piece was presented in the new studio he set up after the earthquake of 1989 destroyed the previous one. The roster of performers included the artist, several friends, and some of the visitors who dropped by the studio for the event. *Flying with Friends* was performed again in 1999, at the Art Academy in Cincinnati, which is the artist's *alma mater*. This time, the paper was white, pencils were multi-colored, and the action was carried out by students at the Academy. Contributions by various helpers turned these later versions of *Bird, Running and Jumping with a Pencil* into "social artworks." A question follows: was the original, solo version of the work somehow un-social? I don't think so, yet its sociability is not self-evident—or, to borrow one of the artist's favorite words, it is invisible.

In 1972, *Bird, Running and Jumping with a Pencil* could have been seen as a piece of performance art like any other. No doubt many did see it that way: as the spectacle of the artist transcending his human nature to become a sculptural object of the kinetic variety. This, I believe, is the wrong way to see the work, for it seems to me that Marioni did not want his body to be seen as sculptural, an object on the far side of the line that divides the human from the aesthetic. Running and leaping, he invited an empathetic response from his audience and surely some responded, feeling his effort vicariously. No doubt their identification with the artist intensified as the day wore on and he approached total exhaustion. Slithering naked over broken glass, taking a .22 caliber slug in the arm, Chris Burden transposed this identification into a horrific mode.

For all the differences between Burden's violence and Marioni's sociability, they share a desire to make themselves humanly vivid to their audiences. The contrast is with those performance artists who insisted that we see their bodies as if they were somehow not human. The chief example is Vito Acconci, who—like a sculptor working a chunk of wood—covered his flesh with marks of his own teeth. In *Following Piece*, 1969, he gave himself the task of tracking an arbitrarily chosen person through the streets of Manhattan. Going wherever the person went, he reduced himself to the status of a surveillance gadget. With these and other early works, Acconci tried to assume the blank impersonality of an object or some mechanical device. Of course he failed—all his performance pieces make a muffled plea for empathy—yet the point was in the attempt. However ironically, Acconci preserved the traditional ideal of the artwork as the privileged occupant of a separate, specifically aesthetic realm. Marioni's attitude toward art couldn't be further from Acconci's. Though he acknowledges—or, rather, insists upon—the difference





92. *Golden Rectangle*, 2000



between art and life, Marioni nonetheless wants to bring them so close that, for some, a work of art might well be invisible, lost in the ordinariness of the ordinary world.<sup>3</sup>

## 2.

In a characteristically oblique way, Marioni's works pose a question: what do we want from art? Do we want it to take us out of the world, to raise us above it? This is not what Marioni's art proposes to do. Drawing us into the world of ordinary actions and things, it encourages us to be more than usually aware of our surroundings. To each member of his audience, Marioni poses a subtle, easily overlooked challenge: how do you connect with the world and other people? Do you lead with your feelings, your interests, and your personal values? Do you emphasize, in a word, your subjectivity, or do you set it aside for the sake of an objective, impersonal approach?

These alternatives seem fairly clear, and lead to some clear-cut, common-sense distinctions. Thus we routinely say that art is subjective, in contrast to math, science, and technology, which are objective. But common-sense misleads us here, for art—or beauty—has long been the target of attempts to pin it down with an objective definition. It has long been hoped that a true definition of beauty would lead to true judgments about the value of objects, performances, poems. For if there were no shared, objective standards, the response to art would be driven who knows where by the personal, possibly irrational quirks of audience members isolated in their subjectivities—or so it has been feared, ever since Plato argued that beauty is fully visible only to eros. Nothing, after all, is more subjective, more personal, more resistant to objectivity, than love.

Aristotle responded with a definition that still has a certain ring. "The chief forms of beauty," he said, "are order and symmetry and clarity." There were endless disagreements over the symmetry or the clarity of this or that object or text. Yet ancient and medieval commentators nearly all agreed that beauty was a matter of form—outward and, in principle, open to an objective assessment. It wasn't until about three centuries ago that the discussion of beauty evolved into early-modern accounts of art as the occasion for inward feeling. Plato's eros was back. Or, at any rate, objectivizing theories of beauty and art now had to contend with rival accounts that insisted on the primacy of passion, enthusiasm, and empathy.<sup>4</sup> And this returns us to Marioni, as he emerged on the San Francisco art scene of the late 1960s.

By then, talk of beauty had long since subsided. The sublime, a hot topic among the Abstract Expressionists, was exhausted. But the character of art was up for grabs, as it is even now. Where are we to look for the core of art or, if you like, its center of gravity? In objective form or subjective feeling? The question persists because it originates in still unsettled questions about human

nature and our most basic values. The key question is this: what significance do you place on ordinary life? It is *merely* ordinary in the eyes of those who promote objective accounts of art, for the point of their objectivity is to identify works of art so perfect that they qualify as the privileged inhabitants of a superior realm. Learn to see the true nature of true art, and your vision will lift you far above the common run of life. But if art is an appeal to your passions, to your capacity for empathy, it will bring you close to life, draw you into it, and the question will be: how is art different from anything else?

### 3.

Before Marioni could answer this question, he had to raise it, which he did with behavior not traditionally associated with art. We've seen him running and leaping. In other works, he drew an unbroken line on a sheet of paper mounted on a wall; he crumpled pieces of colored paper and threw them on the floor; and he drummed for hours, with a jazz drummer's wire brushes. All this behavior invites familiar responses. It is possible to respond to Marioni's *Drum Brush Drawing*, 1972, much as you would respond to a drummer working out on his own. But Marioni always opens the way to another possibility, in this instance by preserving the "drawing" his action produced—the faint, metallic traces that his wire brushes left on the sheets of sandpaper that served him as drumheads. As he recalled, he noticed that

*the pictorial result was just what happened after two hours of drumming with what was a natural rhythmic movement for me. The left hand went up and down and made what looks like the head of the bird and the right hand made a kind of rounded form which became like the wings of the bird. It was a way to make a drawing with the left hand and the right hand at the same time.*<sup>5</sup>

An incidental result—"just what happened"—became art when Marioni saw what was, until then, invisible: the aesthetic potential in the aftermath of familiar behavior.

This transformation of the ordinary occurs throughout Marioni's oeuvre, whether he is conducting a performance or constructing "shadow boxes," as he calls them. In 1988-89, he made a set of seven boxes, one for each day of the Biblical Creation. All are replete with images and objects. The box devoted to Sunday contains, among much else, a tuning fork. What makes this utilitarian object an art object—in other words, different from the way it was before Marioni got his hands on it—is that now there is no limit to what it can mean if we free our imaginations to grapple with it. Obviously, it evokes song, not only holy music but the birdsong of Eden, and, by symbolic extension, the beauty and concord of Adam and Eve's original habitat. Leading us beyond

the boundaries of Christian cosmology, Marioni's tuning fork evokes the Pythagorean notion of the music of the spheres: the innate harmony of the universe. It brings to mind high school choir practice and unities of form and function, and the sudden consonance that sometimes joins one person's mind with another's utterance. There are of course further possibilities, for the moment a thing is seen as art it is open to endless interpretation.

Toward the end of his memoir, *Beer, Art and Philosophy*, Marioni asks "What is art for?" His answer includes the following: "For beauty...For decorating apartments...For imitating nature...For seeing in a new way..." The last of these purposes touches on Marioni's abiding interest in invisibility: just as he prompts his audience to see art where others see nothing much, so he encourages an imagination awakened by art to find a heightened significance in everything. Art illuminates life by standing just a step away from it, questioning its ordinariness, suggesting that it might not be what it routinely seems to be. And if art is "for seeing in a new way," it is also, as he says, "for political agendas" – though Marioni is not one of the many artists who engage the standard, art-world politics of institutional critique, the deconstruction of personal identity, and so on.

Rather, he is a utopian, whose art leads us by oblique paths to a vision of society peopled by citizens who take the trouble to be thoroughly alive to one another's meanings and intentions and jokes. Marioni's utopia is imaginable – maybe even believable – because it is nothing like the perfect worlds proposed by Mondrian and the Russian Constructivists, which is to say: not driven by absolutist obsessions. On the contrary, the world implied by Marioni's art is not all that different from the one we inhabit. Nonetheless, the main difference is huge. In the world as Marioni encourages us to imagine it, we take nothing for granted. Nothing is routine, everything is renewed, from moment to moment, by a disinclination to see, do, or understand any thing in a habitual manner. Living in Marioni's world, we would be indefatigably alert to possibility. We would be, throughout our lives, the way we are at the instant when we suddenly get the point of one of his works, as it hovers near the line between art and life.

1. Tom Marioni, *Beer, Art and Philosophy: A Memoir*, introduction by Thomas McEvelley, San Francisco: Crown Point Press, 2003, p. 93

2. Loc. cit.

3. Tom Marioni, *Writings on Art 1969-1999*, San Francisco: Crown Point Press, 2000, pp. 58-59

4. For a concise historical survey of the placed of subjectivity and objectivity in rival accounts of art and beauty, see Howard Caygill, *A Kant Dictionary*, Oxford: Blackwell, 1995, pp. 91-93

5. Marcia Tanner, *Tom Marioni: Trees and Birds, 1969-1999*, exhibition catalog, Oakland, California: Mills College Art Museum, 1999, p. 18.

## Exhibition Checklist

### Ephemera

1. *Blue Sculpture*, 1969  
card, 5¾ x 7¼ inches
2. *Abstract Expressionist Performance Sculpture*, 1969  
card, 5¾ x 7¼ inches
3. *Conceptual Art Definition*, 1970  
card, 3½ x 2 inches
4. *Membership Card for MOCA*, 1970  
card, 2 x 3½ inches
5. *Announcement SFMOMA*, 1973  
card, 9 x 11 inches, framed
6. *Chinese Youth Alternative*, 1974  
card, 5¼ x 7 inches
7. *Vision 1-5*, Crown Point Press,  
San Francisco, 1975-81  
Art Journal
8. *Café Society*, 1976  
card and beer, 3½ x 5½ inches
9. *Open for Inspection*, 1977  
card, 11 x 8½ inches
10. *The Past*, 1981  
card, 5½ x 7¼ inches
11. *Artist's Credit Card*, 1981  
card, 2½ x 3¼ inches
12. *Academy of MOCA*, 1984  
card, 3¾ x 5¾ inches
13. *Emergency Earthquake Drinking Water*,  
1991  
card, 5½ x 4½ inches
14. *Website Announcement*, 2005  
card
15. *Free Beer*, Contemporary Arts Center,  
2006  
card

### Performance Photos

16. *One Second Sculpture*, 1969  
San Francisco, CA  
photograph, 8 x 10 inches
17. *Piss Piece*, 1970  
photograph, 21½ x 17 inches  
MOCA, San Francisco, CA
18. *21:15*, 1971  
video still, 11½ x 11½ inches
19. *The Creation of a Situation and Environment While Becoming Increasingly More Intoxicated (Allan Fish Drinks a Case of Beer)*, 1971  
photograph, 8 x 10 inches  
Reese Palley Gallery, San Francisco, CA
20. *Sunday Scottish Landscape*, 1972  
photograph, 8 x 10 inches  
Richard Demarco Gallery, Edinburgh,  
Scotland
21. *Body Feedback*, 1972  
photograph, 8 x 10 inches  
Whitechapel Gallery, London, England
22. *Bird, Running and Jumping with a Pencil, Marking the Paper While Trying to Fly*, 1972  
photograph, 48 x 90 inches  
Reese Palley Gallery, San Francisco, CA
23. *Drawing a Line as Far as I Can Reach*,  
1972  
photograph, 8 x 10 inches  
Reese Palley Gallery, San Francisco, CA
24. *MOCA Ensemble at St. Mary's Cathedral*, 1973  
photograph, 8 x 10 inches  
Edinburgh, Scotland
25. *Museum of Conceptual Art, (Breen's Bar)*, 1973  
photograph, 12½ x 13 inches  
San Francisco, CA

26. *Sun's Reception*, 1974  
photograph, 8 x 10 inches  
Home of David and Mary Robinson,  
Sausalito, CA
27. *A Sculpture in 2/3 Time*, 1974  
photograph, 8 x 10 inches  
Student Culture Center, April Meeting,  
Belgrade, Yugoslavia
28. *A Theatrical Action to Define Non-  
Theatrical Principles*, 1979  
photograph, 8 x 10 inches  
Santa Barbara Museum of Art, CA
29. *Liberating Light and Sound*, 1979  
photograph, 8 x 10 inches  
Pellegriano Gallery, Bologna, Italy
30. *Studio*, 1980  
photograph, 8 x 10 inches  
Kunst Museum, Bern Switzerland
31. *Spirit in the Dark*, 1980  
photograph, 8 x 10 inches  
Crown Point Press, Oakland, CA
32. *Studio Berkeley*, 1980.  
photograph, 8 x 10 inches  
University of California, Berkeley, CA
33. *Studio*, 1981  
photograph, 8 x 10 inches  
Tea House of the Saito Family,  
Kamakura, Japan
34. *Studio Kyoto*, 1982  
photograph, 13 x 17 inches  
Ohara Shrine, Kyoto, Japan
35. *A Social Action*, 1982  
photograph, 8 x 10 inches  
Intersection Theatre Festival,  
San Francisco, CA
36. *The Art Orchestra*, 1997  
photograph, 12 x 17 ½ inches  
Palace of the Legion of Honor  
Museum, San Francisco

## Photographs

37. *Back Wall of MOCA*, 1976  
photograph, 8 x 10 inches
38. *Guernica Bar*, 1983-95  
photograph, 14 x 25 inches
39. *The Marriage of Art and Music  
for LA*, 1986  
photograph, 21 ½ x 17 inches
40. *Observatory Bird*, 1986  
photograph, 10 x 12 inches
41. *San Francisco Beer*, 1991  
Contemporaria Magazine  
13 x 19 inches
42. *By the Sea (The Pacific Rim)*,  
1992-93  
photograph, 22 ½ x 28 inches
43. *Golden Rectangle Beer*, 2004  
photograph, 23 x 18 inches
44. *Temple of Geometry*, 2004  
photograph, 28 ½ x 30 inches

## Line Drawings

45. *Drawing A Line As Far As I Can Reach*,  
1972  
pencil on brown paper  
75 ¾ x 48 ¾ inches  
Courtesy of the Oakland Museum, gift  
of the Donors Acquisition Fund
46. *Drawing a Line As Far As I Can Reach*,  
1985  
pencil on linen  
29 x 15 inches
47. *Tree, Bird, Man*, 1990  
pencil on paper  
86 x 44 ¾ inches  
Courtesy of The Museum of Modern  
Art, New York. Fractional and promised  
gift of Sarah-Ann and Werner H.  
Kramarsky

48. *7 Line Drawings*, 2001  
colored pencil on aquatint background,  
7 framed pictures w/ plexiglass  
29 x 22 inches

49. *Drawing a Line (An Ounce of Gold)*,  
2004  
drypoint etching  
8 x 5 inches

50. *Magic Drawing #2*, 2005  
sulfur on sandpaper  
6 x 5 inches

51. *Magic Drawing #3*, 2006  
sulfur on sandpaper  
Framed: 18 x 16¾ inches

### Feather Drawings

52. *Pi*, 1988  
woodblock print on silk mounted  
on paper  
22½ x 34½ inches

53. *Bird*, 1988  
ink on linen  
31 x 23 inches

54. *To Speak*, 1988  
ink on paper  
31½ x 23 inches

55. *13 Stroke Rooster*, 1994  
photogravure 16 x 14 inches

### Drum Drawings

56. *Drum Brush Drawing #2*, 1973  
steel on yellow paper  
20 x 28 inches

57. *Drum Brush Drawing #3*, 1973  
steel on sandpaper  
22 x 28 inches

58. *Large Drum Brush Drawing*, 2002  
steel on sandpaper  
43 x 53 inches

59. *Drumming Drawing*, 2002  
colored pencil on white paper  
30 x 44 inches

60. *Drumming Drawing on Sandpaper*,  
2002  
colored pencil on sandpaper  
34 x 55 inches

### Individual Sculpture and Installation Works

61. *Instrument for One Second Sculpture*,  
1969  
metal tape measure in shadow box  
16½ x 16½ inches x 4¼ inches

62. *Birds in Flight*, 1969  
installation, paper  
8 x 8 feet

63. *Process Print*, 1970  
offset lithographs on paper  
36 x 24 inches each  
Overall dimensions variable

64. *The Act of Drinking Beer With Friends  
is the Highest Form of Art*, 1970-2006  
functioning beer bar: site-specific  
installation at CAC

65. *Allan Fish Drinks a Case of Beer*, 1972  
18 bottles in case  
10 x 19 x 12 inches

66. *Violin Bird*, 1972  
sculpture with shadow, violin, paper  
8 x 8 x 3 inches

67. *The Artist's Studio*, 1973  
installation, wood, plaster  
7 x 10 x 15 feet  
Courtesy of the Oakland Museum  
of California

68. *From China to Czechoslovakia*, 1976  
28 x 19 x 18 inches

69. *Café Society Beer*, 1979  
label etching on bottle, edition  
of 100  
12 x 3 x 3 inches
70. *The Power of Suggestion*  
(for Vienna), 1979  
mixed-media installation  
10 feet x 8 feet x 18 inches
71. *Paris*, 1981  
mixed-media installation  
Dimensions variable
72. *The Bride's Bouquet*, 1985  
metal, wood and found objects  
27 x 6 x 11½ inches  
Courtesy of the Fine Arts Museum of  
San Francisco, de Young Museum and  
Austin Conkey
73. *The Germans (Part 1)*, 1986  
two-part sculpture (with *The Italians*)  
Tableau sculpture with objects and a  
lithograph  
6 x 4 x 2 feet  
Courtesy of the San Francisco Museum  
of Modern Art
74. *The Italians (part 1)*, 1986  
two-part sculpture (with *The Germans*)  
tableau sculpture with objects,  
lithograph, and yellow light  
6 x 4 x 2 feet  
Courtesy of the San Francisco Museum  
of Modern Art
75. *Golden Rectangle w/Boomerang*, 1987  
gold-plated copper  
26 x 15 x 17 inches  
Courtesy of Ann Hatch
76. *The Japanese, Part I*, 1987  
tableau sculpture: objects with two  
framed drawings, ink on linen  
8 x 10 x 2 inches
77. *Room for Interpretation*, 1987  
mixed-media Installation  
8 x 8 x 3 feet
78. *The Golden Wing*, 1988  
butterfly wings collaged on wood  
panel, mixed-media relief  
33 x 20½ x 2½ inches  
Courtesy of Fine Arts Museums  
of San Francisco  
Gift of Lydia Modi-Vitale
79. *From Painting to Sculpture*, 1989  
nail and string  
dimensions variable
80. *Sunday*, 1989  
photograph of shadowbox  
34½ x 40 inches
81. *Monday*, 1989  
photograph of shadowbox  
47 x 41½ inches
82. *Tuesday*, 1989  
photograph of shadowbox  
52½ x 35½ inches
83. *Wednesday*, 1989  
photograph of shadowbox  
40½ x 28½ inches  
Original shadowbox, Collection of The  
Contemporary Museum, Honolulu
84. *Thursday*, 1989  
photograph of shadowbox  
52 x 29½ inches  
Original shadowbox, Private Collection
85. *Friday*, 1989  
photograph of shadowbox  
42 x 53½ inches  
Original shadowbox, Collection of  
di Rosa Preserve, Napa, CA
86. *Saturday*, 1989  
photograph of shadowbox  
35½ x 52½ inches  
Original shadowbox, Private Collection
87. *Lost at Sea*, 1992  
shadowbox  
32¼ x 20 x 4½ inches



- 88. *The Head, The Hand, and The Tool*, 1993**  
three framed color photograms  
23 x 18 inches, 22 x 26 inches,  
23 x 18 inches
- 89. *By the Fire*, 1994**  
tableau sculpture, wood, and framed  
drum brush drawing  
7 feet x 4 feet x 1 foot
- 90. *Circle, Triangle, Square*, 1996**  
wall sculpture, copper painted black on  
one side and hinged to wall; light,  
shadow and a stain on the wall  
3 x 4 x 2 feet
- 91. *Flying With Friends*, 1999**  
colored pencil on paper  
36 x 89 inches
- 92. *Golden Rectangle*, 2000**  
wall sculpture, shelf, bottles  
80 x 51 x 8 inches
- 93. *Art and Nature*, 2001**  
shadowbox  
41 x 33 x 2 ¼ inches
- 94. *Illuminated Drawing*, 2002**  
drawing with wood shelf  
Courtesy Margarete Roeder Gallery,  
New York
- 95. *Musical Instrument That Cannot Be Played*, 2003**  
piano bench, object, lacquered wood  
35 x 30 x 14 inches
- 96. *Haiku Poem*, 2005**  
printed paper  
5 x 25 ½ inches
- 97. *Walking Drawing*, 2005**  
colored pencil on sandpaper mounted  
to wood  
4 x 16 feet, 2 panels
- 98. *A Second One Second Sculpture*, 2005**  
framed photo with drawing and cork  
Photo: 30 x 40 inches;  
drawing: 10 x 8 inches
- 99. *Temple of Geometry*, 2006**  
installation, sculpture, sheet rock,  
plaster, yellow light  
13 x 21 x 13 feet

### Audio and Video

- 100. *Excerpted Works, 1937-2004***  
D.V.D.
- 101. *China to Czechoslovakia***  
(A World Map in Beer Bottles)  
with sound, 1985  
D.V.D.
- 102. *Yellow Sound for Kandinsky*, 1991**  
W.D.R. German Radio, Cologne  
C.D. Audio, 25 minutes
- 103. *Interview*, 1999**  
Oakland, California  
D.V.D.
- 104. *Golden Rectangle Beer*, 2004**  
video  
Mounted screen on wall, D.V.D.  
dimensions variable
- 105. *Tune Up to Studio*, 2005**  
D.V.D.

### Miscellaneous

- 106. *Various Books and Catalogs***  
Courtesy the artist
- 107. *Refrigerator Graphics 1, 2, and 3*, 1968, remade 2006**  
ink on paper  
10 x 8 inches



**108.** *Relic from the Back Wall of MOCA*,  
1976

plaster, paint fragment on paper  
2 x 3 ½ inches

**109.** *The Hand of the Artist*, 1982

paint on sandpaper  
10 x 8 inches

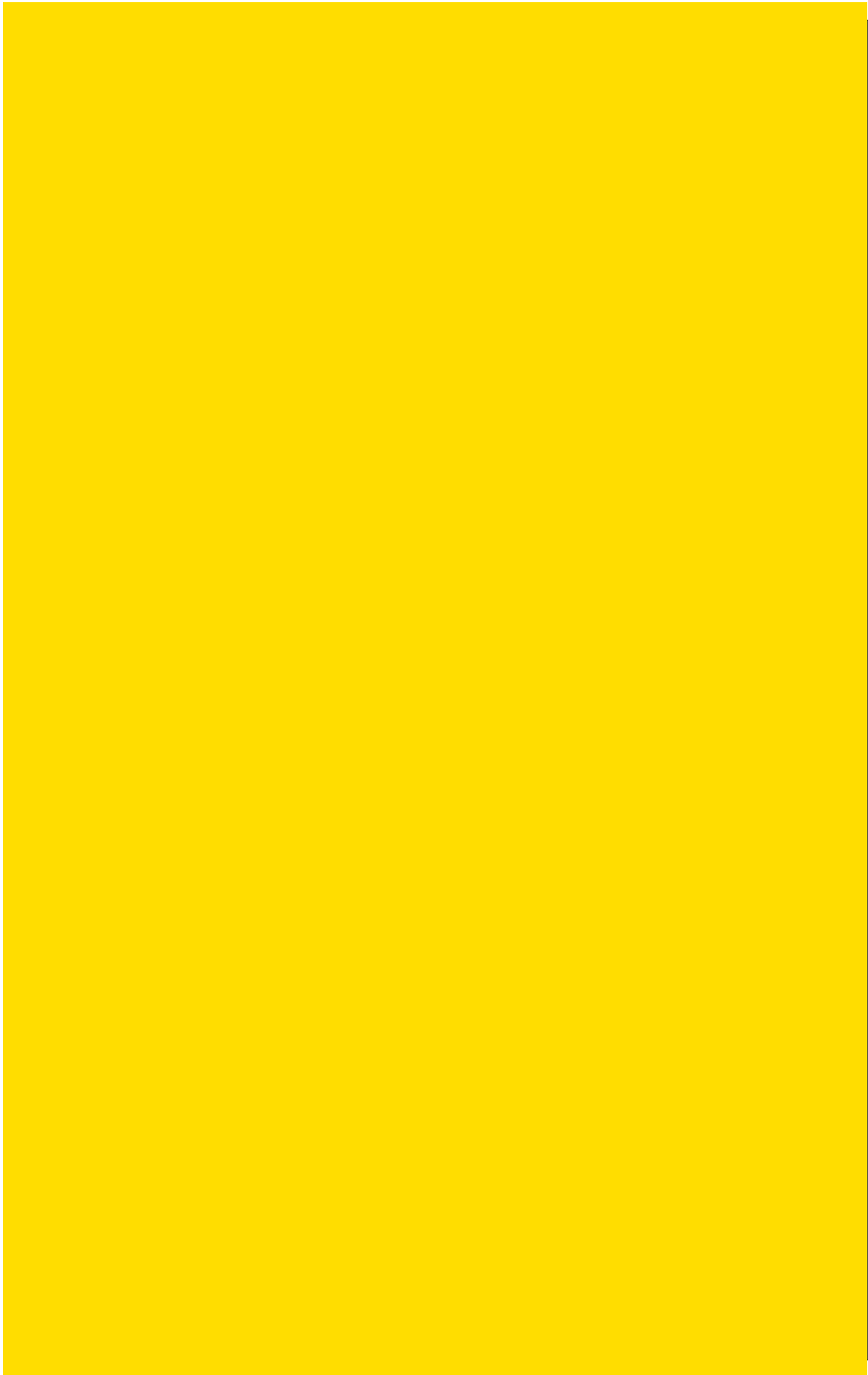
**110.** *Untitled* (Duchamp Relic), 1990

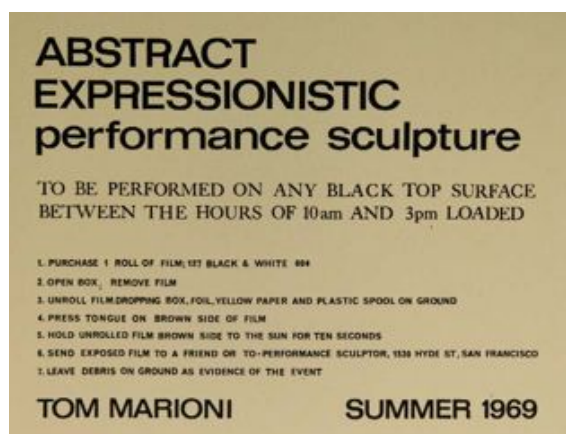
wood on paper  
3 ½ x 2 ⅞ inches  
Courtesy of Merce Cunningham

Unless otherwise credited, all  
drawings, sculptures and installations  
courtesy of the artist, Gallery Paule  
Anglim, San Francisco, and Margarete  
Roeder Gallery, New York City.

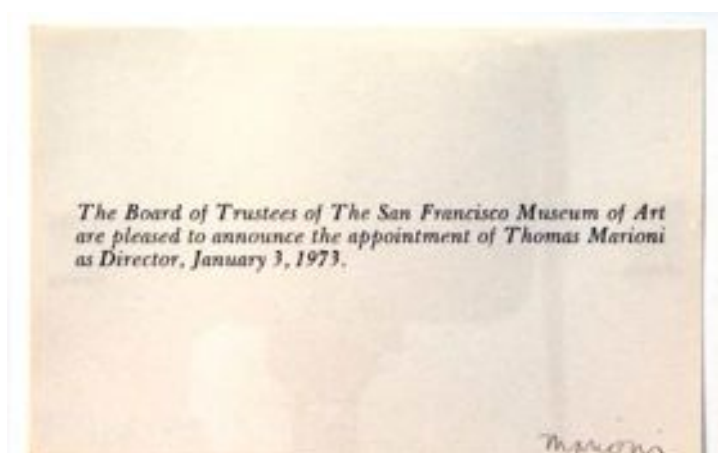
*All documentation, photos and cards,  
courtesy of the artist.*

*All prints courtesy of the artist and  
Crown Point Press, San Francisco.*





2. *Abstract Expressionist Performance Sculpture*, 1969



5. *Announcement SFMOMA*, 1973



11. *Artist's Credit Card*, 1981

**16.** *One Second Sculpture, 1969*



**19.** *The Creation of a Situation and Environment While Becoming Increasingly More Intoxicated (Allan Fish Drinks a Case of Beer), 1971*

17. *Piss Piece*, 1970





20. *Sunday Scottish Landscape*, 1972



21. *Body Feedback*, 1972



**22.** *Bird, Running and Jumping with a Pencil, Marking the Paper While Trying to Fly, 1972*

**23.** *Drawing a Line as Far as I Can Reach, 1972*







24. MOCA Ensemble at  
*St. Mary's Cathedral, 1973*

25. Museum of Conceptual Art, (*Breen's Bar*), 1973







26. *Sun's Reception*, 1974



27. *A Sculpture in 2/3 Time*, 1974



29. *Liberating Light and Sound*, 1979



28. *A Theatrical Action to Define Non-Theatrical Principles*, 1979



30. *Studio*, 1980

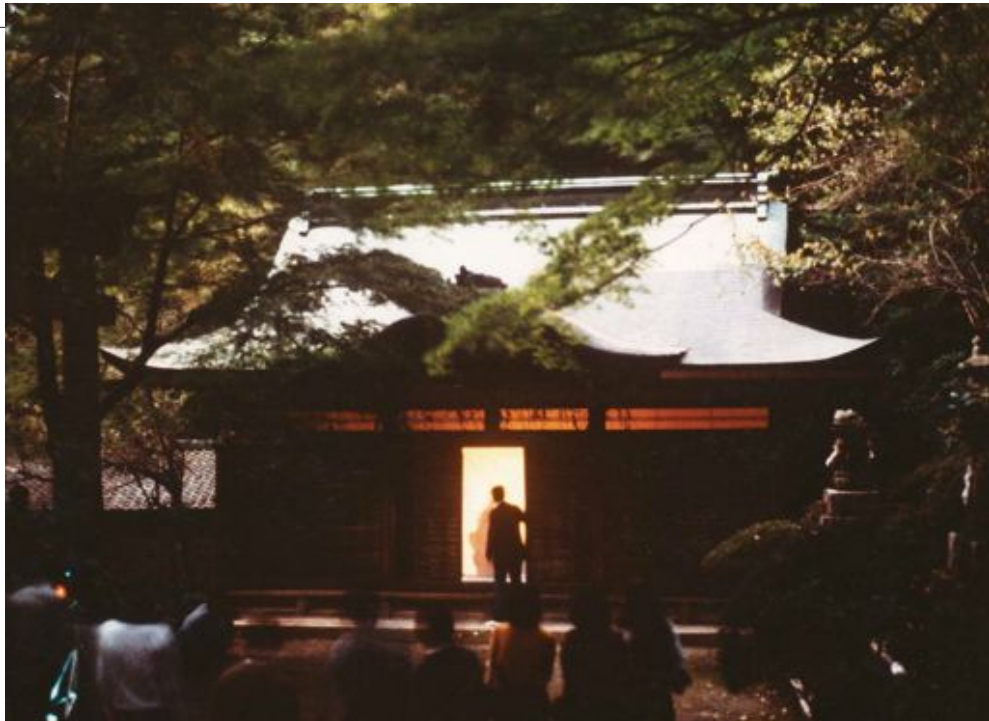
31. *Spirit in the Dark*, 1980



33. *Studio*, 1981







34. *Studio Kyoto*, 1982

35. *A Social Action*, 1982





39. *The Marriage of Art and Music for LA*, 1986

48. *7 Line Drawings*, 2001





45. *Drawing A Line As Far As I Can Reach*, 1972



50. *Magic Drawing #2*, 2005



52. *Pi*, 1988

53. *Bird*, 1988







63. *Process Print*, 1970

61. *Instrument for One Second Sculpture*, 1969





64. *The Act of Drinking Beer With Friends is the Highest Form of Art*, 1970-2006.  
Functioning beer bar: site-specific installation at CAC





65. *Allan Fish Drinks a Case of Beer*, 1972

68. *From China to Czechoslovakia*, 1976





66. *Violin Bird*, 1972



69. *Café Society Beer*, 1979



67. *The Artist's Studio*, 1973



70. *The Power of Suggestion*  
(for Vienna), 1979



71. *Paris*, 1981



72. *The Bride's Bouquet*, 1985





73. *The Germans (Part 1)*, 1986



74. *The Italians (part 1)*, 1986





76. *The Japanese, Part I*, 1987



75. *Golden Rectangle  
w/Boomerang*, 1987



77. *Room for Interpretation*, 1987



78. *The Golden Wing*, 1988

79. *From Painting to Sculpture*, 1989



80. *Sunday*, 1989





81. *Monday*, 1989



82. *Tuesday*, 1989



83. *Wednesday*, 1989



84. *Thursday*, 1989



85. *Friday*, 1989



86. *Saturday*, 1989

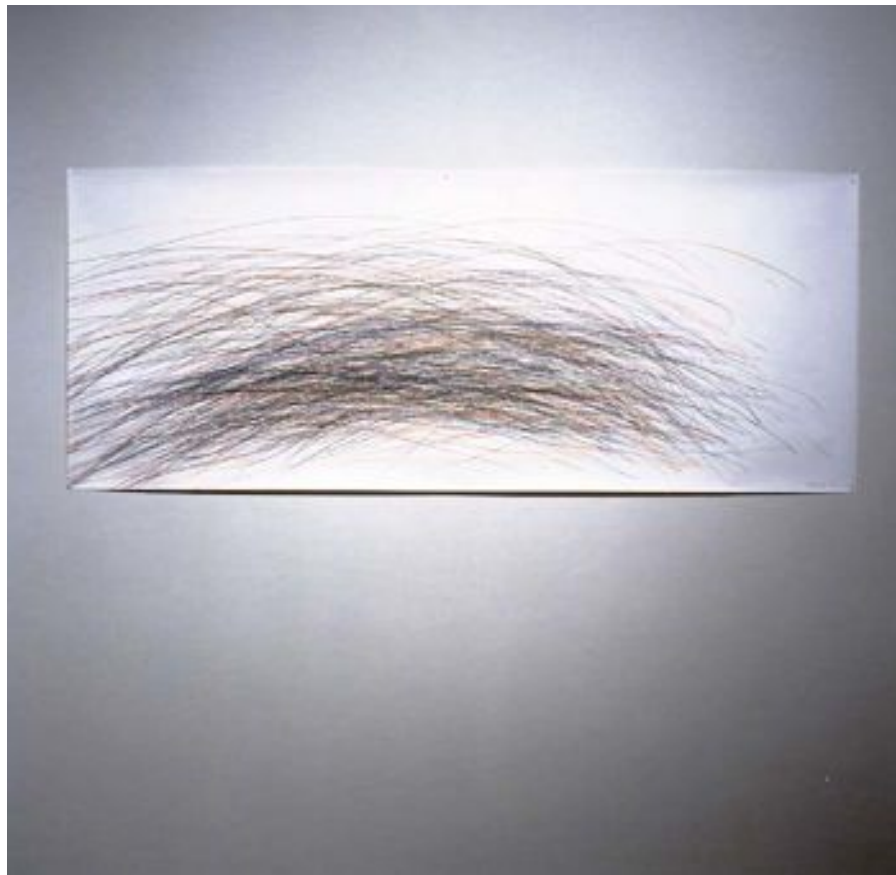


87. *Lost at Sea*, 1992



89. *By the Fire*, 1994





91. *Flying With Friends*, 1999



94. *Illuminated Drawing*, 2002





96. *Haiku Poem*, 2005

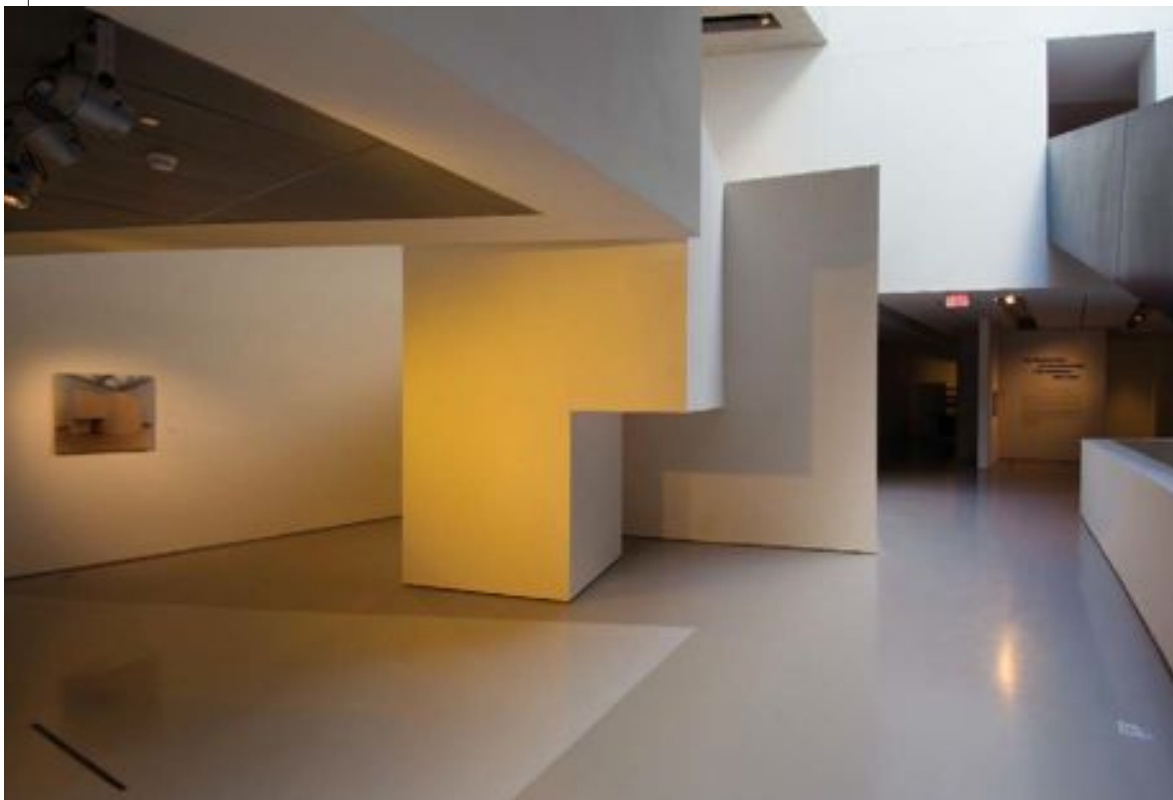


95. *Musical Instrument That Cannot Be Played*, 2003

97. *Walking Drawing*, 2005



99. *Temple of Geometry*, 2006. Site-specific installation at CAC

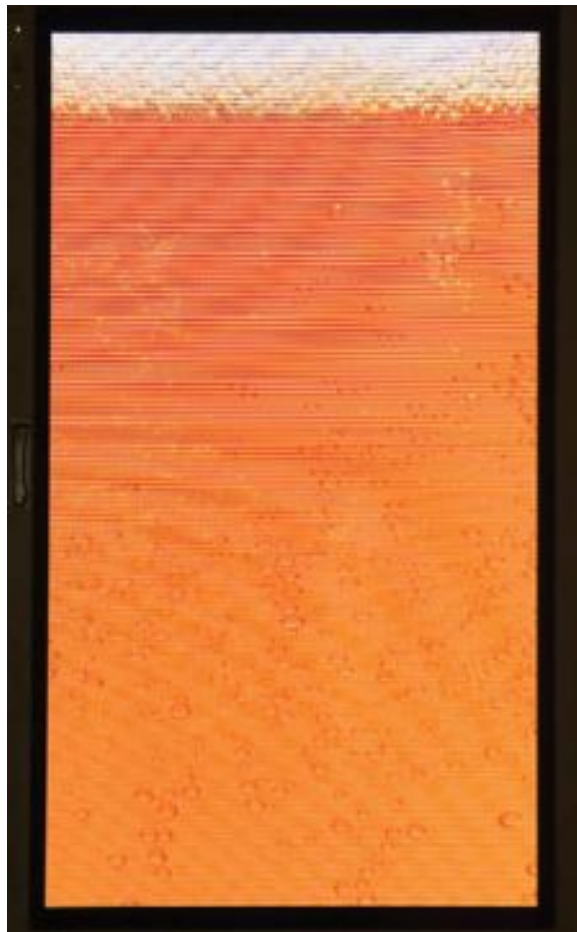




99. *Temple of Geometry*, 2006. Site-specific installation at CAC

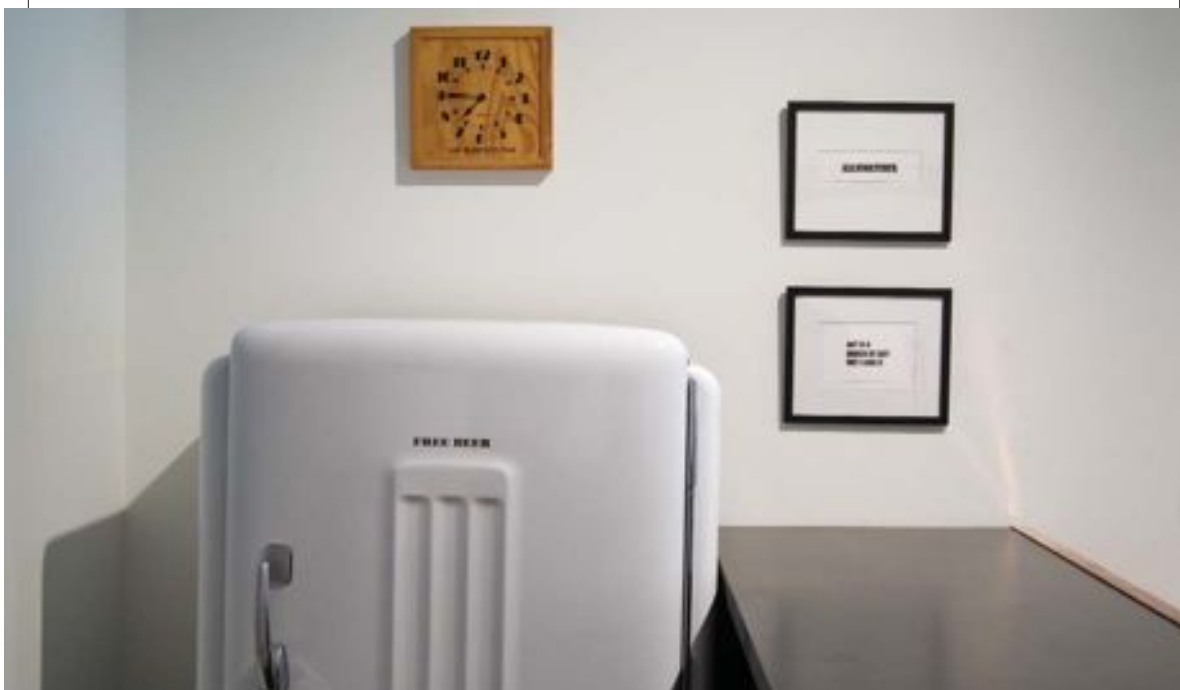


98. *A Second One Second Sculpture*, 2005



**104.** *Golden Rectangle  
Beer, 2004*

**107.** *Refrigerator Graphics 1, 2, and 3, 1968, remade, 2006*





110. *Untitled* (Duchamp Relic), 1990

## Artist's Biography

### Individual Exhibitions

- |      |   |      |   |
|------|---|------|---|
| 1963 | Bradley Memorial Museum of Art, Columbus, GA [Sculpture, Drawings]  |      | Marin County Civic Center, San Rafael, CA, "Observatory Bird" [Public Sculpture Commission]   |
| 1968 | Richmond Art Center, Richmond, CA [Sculpture]   | 1990 | Fuller Gross Gallery, San Francisco, CA [Sculpture, Photograms]<br>Capp Street Project A.V.T., San Francisco, CA, "The Artist Studio (Starting Over)" [Installation]  |
| 1970 | The Oakland Museum, Oakland, CA, "The Act of Drinking Beer with Friends is the Highest Form of Art" [Installation]  | 1993 | Gallery Paule Anglim, San Francisco, CA, "Seascapes" [Sculpture, Drawings]<br>Crown Point Press, San Francisco, CA, "Landscapes" [Prints] and "By the Sea" [Installation]<br>Robert Koch Gallery, San Francisco, CA [Color Photograms]<br>University of Nevada, Reno, NV, "Around the World" [Installation] |
| 1972 | Richard Demarco Gallery, Edinburgh, Scotland [Drawings, Sculpture]<br>DeSaisset Museum, University of Santa Clara, CA, "My First Car" [Installation]<br>Reese Palley Gallery, San Francisco, CA, "A Seven Day Performance" [Installation]                                   | 1999 | Y-1 Gallery, Stockholm, Sweden, "Beer with friends, etc, 1970" [Installation]<br>Mills College Art Museum, Oakland, CA, "Trees and Birds" 1969-1999 [Drawings, Prints]<br>Cincinnati Art Academy, Cincinnati, OH [Drawings, Sculpture]  |
| 1975 | Galeria Foksal, Warsaw, Poland, "Thinking Out Loud" [Installation]  | 2000 | Margarete Roeder Gallery, New York, NY [Sculpture, Drawings]<br>Gallery Paule Anglim, San Francisco, CA [Drawings & Sculpture]  |
| 1977 | M. H. deYoung Museum of Art, San Francisco, CA, "The Sound of Flight" [Installation]<br>Gallery Paule Anglim, San Francisco, CA [Drawings & Sculpture]  | 2004 | Yerba Buena Center for the Arts, "Golden Rectangle," San Francisco, CA [Sculpture Installation]<br>Crown Point Press, San Francisco, CA [Etchings]  |
| 1981 | Site, Inc., San Francisco, CA, "Paris, San Francisco, Kyoto" [Installation]   | 2006 | Contemporary Arts Center, Cincinnati, OH "Beer, Art and Philosophy (The Exhibition) 1968-2006"<br>Margarete Roeder Gallery, New York, NY, "Mindless Drawings"   |
| 1984 | Gallery Paule Anglim, San Francisco, CA [Drawings]<br>Le Consortium, Dijon, France, "Cutting the Mustard" [Installation]  |      |   |
| 1987 | Museo ItaloAmericano, San Francisco, CA, "The Germans, The Italians, The Japanese"<br>Margarete Roeder Gallery, New York, NY [Sculpture]<br>Yoh Art Gallery, Osaka, Japan [Drawings, Sculpture]<br>Margarete Roeder Gallery, New York, NY, "Astronomy Piece" [Installation] |      |   |



## Selected Group Exhibitions

- 1970 Museum of Conceptual Art (MOCA), San Francisco, CA, "Sound Sculpture As."
- 1972 Mills College Art Gallery, Oakland, CA, "Notes and Scores for Sounds"  
Newport Harbor Art Museum, Newport Beach, CA, "The San Francisco Performance"
- 1975 Biuro Wystaw Artystycznych, Poland, "Kontra punkt"
- 1979 Salzburger Kunstverein, Austria, "Art as Photography"  
San Francisco Museum of Modern Art, San Francisco, CA, "Space/Time/Sound"
- 1980 Academy der Kunst, Berlin, Germany, "For Eyes and Ears"  
ACR Museum of Modern Art, Paris, France, "For Eyes and Ears"  
Stedelijk Museum, Amsterdam, Netherlands, "Music/Sound/Language/Theater"
- 1981 Museum of Contemporary Art, Chicago, IL "California Performance"
- 1982 Biennial II, San Francisco Museum of Modern Art, San Francisco, CA, "Twenty Americans"  
Oakland Museum, CA, "100 Years of California Sculpture"  
Rimini, Italy. Sound Art, "Sonorita Prospettiche"  
Los Angeles Institute of Contemporary Art, Los Angeles, CA, "Sound"  
Belca House, Kyoto, Japan, "Elegant Miniatures from San Francisco"  
[Also at San Francisco Museum of Modern Art, San Francisco, CA]
- 1984 The Sculpture Center, New York, NY, "The Sound Art Show"  
San Antonio Museum of Art, San Antonio, TX; Lock Haven Art Center, Orlando, FL  
Cranbrook Art Museum, Bloomfield Hills, MI, "Awards in Visual Arts"
- 1985 Kunsthalle, Bern, Switzerland, "Alles und Noch Viel Mehr"  
Stuttgart Staatsgalerie, West Germany, "From Sound to Image"  
Oakland Museum, CA, "Art in the San Francisco Bay Area: 1945-1980"  
Otis Art Institute of the Parsons School of Design, Los Angeles, CA "The Marriage of Art and Music for L.A." [Installation for "New Music America Festival"]
- 1987 Walter Phillips Gallery, Banff Center, Alberta, Canada, "Object Lesson"
- 1988 Gallery Paule Anglim, San Francisco, CA, "Solid Concept."
- 1989 UCLA, San Jose, CA Fresno, CA Omaha, NB museums, "Forty Years of California Assemblage"  
Hallwalls Contemporary Art Center, Buffalo, NY, "Bay Area Conceptualism: Two Generations"
- 1990 University of Massachusetts, Amherst, MA, "In Site"  
Sandra Gering Gallery, New York, NY, "Drawings" [Organized by John Cage]
- 1993 Museum of Contemporary Art, Los Angeles, CA; Guggenheim Soho, NY; Houston, TX; Philadelphia, PA; and Tokyo, Japan museums, "Rolywholyover A Circus"  
[Traveling show organized by John Cage]
- 1995 Index Gallery, Osaka, Japan, Benefit for the Kobe earthquake victims.  
Exit Art/The First World, New York, NY, "Endurance"  
Museum of Contemporary Art, Los Angeles, CA, "1965-1975, Reconsidering the Object of Art"
- 1996 Musees de Marseilles, France, "The Art Embodied"
- 1998 Museum of Contemporary Art at The Geffen Contemporary, Los Angeles, CA "Out of Actions: Between Performance and the

- Object 1949-1979," traveling to:  
Austrian Museum of Applied Arts,  
Vienna; Museo d'art Contem-  
porani, Barcelona, Spain; Museum  
of Contemporary Art, Tokyo,  
Japan; Centre George Pompidou,  
Paris; Dijon/Consortium, Dijon,  
France
- 1999 Refusalon, San Francisco, CA,  
"SOUND"  
M.H. deYoung Museum, San  
Francisco, CA, "Museum Pieces"  
Landesmuseum, Linz, Austria, "Die  
Kunst Der Linie"
- 2000 Generali Foundation, Vienna,  
Austria, "Replay: The Beginning  
of Media Art in Austria"  
Chester Springs Studio, Chester  
Springs, PA, "Reenactment/  
Rapprochement"  
Los Angeles County Museum of Art,  
Los Angeles CA, "Made in  
California"  
Baltimore Museum of Art, "Work  
Ethic," [Traveling exhibition,  
Wexner Center, Columbus, OH]  
Wesleyan University, Middleton, CT  
"Unexpected Dimensions," Works  
from LeWitt Collection
- 2005 Lyon Biennale d'Art Contemporain,  
Lyon, France  
The Drawing Room, London,  
England, "Sounds Like Drawing"  
Solway Jones, Los Angeles, CA,  
"Percussion Music"
- 2006 Margarete Roeder Gallery, New  
York, NY, "Now Playing"  
Thomas Solomon Solo Projects,  
Los Angeles, CA, "1968"
- 1970 "Sound Sculpture As," Museum of  
Conceptual Art (MOCA), San  
Francisco, CA
- 1972 "Sunday Scottish Landscape,"  
Richard Demarco Gallery,  
Edinburgh, Scotland  
"Sound Actions," Whitechapel  
Gallery, London, England  
"The Creation: A Seven Day  
Performance," Reese Palley  
Gallery, San Francisco, CA
- 1973 "A Talk," Project, Inc., Boston, MA  
Concert, MOCA Ensemble, St.  
Mary's Cathedral, Edinburgh  
Festival, Scotland  
Concert, Institute of Contemporary  
Art, London, England  
Concert, San Francisco Museum of  
Modern Art, San Francisco, CA  
Demonstration, University of  
California, Berkeley Art Museum  
Radio performance, KPFA, Berkeley,  
CA
- 1974 "The Sun's Reception," Residence of  
David and Mary Robinson,  
Sausalito, CA  
"A Sculpture in 2/3 Time," Student  
Cultural Center, Belgrade,  
Yugoslavia  
"One Minute Demonstration,"  
Gallery of Contemporary Art,  
Zagreb, Yugoslavia
- 1975 "Duologue (with Terry Fox)," CARP,  
Los Angeles, CA  
"Morning Action," Salon of the  
Museum of Contemporary Art,  
Belgrade, Yugoslavia  
"East/West," (with Petr Stembera),  
Prague, Czechoslovakia  
"Thinking Out Loud," Galeria Foksal,  
Warsaw, Poland  
"Lecture/Reception/Action,"  
Indianapolis Museum of Art,  
Indianapolis, IN
- 1976 "Bird in Space: A Psychic Sculpture,"  
and/or Gallery, Seattle, WA
- 1977 "Yellow is the Color of the Intellect,"  
Portland Center for the Visual  
Arts, Portland, OR

## Performance/Actions

- 1966 Worked in night club, sketching  
nude model, San Francisco, CA
- 1969 "One Second Sculpture," San  
Francisco, CA  
"Abstract Expressionistic Performance  
Sculpture," San Francisco, CA



- "The Sound of Flight," M. H. deYoung Museum of Art, San Francisco, CA
- 1978 "Now We'll Have a Party," International Performance Festival, Vienna, Austria  
 "Predictions," Alternative Art Space Conference, Los Angeles, CA
- 1979 "Freibier (free beer)," Vienna Performance Biennial, Vienna, Austria  
 "A Social Action," Dany Keller Galerie, Munich, Germany  
 "Action," Krinzinger Gallery, Innsbruck, Austria  
 "Liberating Light and Sound," Pellegrino Gallery, Bologna, Italy  
 "Talking Drumming," LACE, Los Angeles, CA  
 "A Theatrical Action to Define Non-theatrical Principles," Santa Barbara Museum of Art, CA
- 1980 "Studio Bern," Kunst Museum, Bern, Switzerland  
 "Studio Basel," Kunsthalle, Basel, Switzerland  
 "Bending Light," Berner Gallery, Bern, Switzerland  
 "Atelier," Centre George Pompidou, Paris, France  
 "Studio Berkeley," University of California, Berkeley Art Museum  
 "Spirit in the Dark," Crown Point Press, Oakland, CA  
 "Studio Berlin," Akademie der Kunst, Berlin, West Germany  
 "Word of Mouth," conference, Crown Point Press, Ponape Island, Pacific Ocean
- 1981 "Studio," Tea House of the Saito Family, Kamakura, Japan  
 "Studio Chicago," Museum of Contemporary Art, Chicago, IL  
 International Performance Festival, ELAC, Lyon, France  
 Performance Festival, Kunstlerhaus Bethanien, Berlin, Germany
- 1982 "Studio," University of California, San Diego, CA  
 "Studio," Folkwang Museum, Essen, Germany  
 "Studio," Kölischer Kunstverein, Cologne, Germany  
 "Studio," University of Wisconsin, Green Bay, WI  
 "Social Action," Intersection Theater, Performance Festival, San Francisco, CA  
 "Studio Kyoto," Ohara Shrine, Kyoto, Japan (sponsored by Belca House)
- 1996 "Studio," WDR Radio, Acoustic Festival, Cologne, Germany
- 1997 The Art Orchestra, California Palace of the Legion of Honor, San Francisco, CA
- 2000 "Studio," Chester Springs Center for Visual Art, PA  
 "Beer Drinking Sonata" Acustica International, Goethe Institute, San Francisco, CA
- 2004 "Buddhist Band," Yerba Buena Center for the Arts, San Francisco, CA

## Sound Compositions

- 1969 "One Second Sculpture," San Francisco, CA
- 1970 "Piss Piece," Sound Sculpture As, Museum of Conceptual Art, San Francisco, CA
- 1972 "Sunday Scottish Landscape," DeMarco Gallery, Edinburgh, Scotland  
 "Sound Actions," Whitechapel Gallery, London, England
- 1974 "A Sculpture in 2/3 Time," Student Culture Center, Belgrade, Yugoslavia
- 1985 "From China to Czechoslovakia," (A world map in beer bottles), San Francisco, CA
- 1991 "The Yellow Sound for Kandinsky," West Deutscher Rundfunk (radio), Cologne, Germany

- 1996 "Beer Drinking Sonata," The Art Orchestra, Palace of the Legion of Honor, San Francisco, CA

## Related Professional Activities

- 1968- Curator of Art, Richmond Art Center, Richmond, CA  
 1971  
 1970- Founding Director, Museum of Conceptual Art (MOCA), San Francisco, CA  
 1984  
 1975- Editor/Designer, *Vision*, art journal published by Crown Point Press, Oakland, CA  
 1981  
 1992 Consultant for Public Art, Central Embarcadero Project, City of San Francisco, CA  
 2000 Founder, Society of Independent Artists, San Francisco, CA

## Awards, Grants and Fellowships

- 1976 National Endowment for the Arts: Sculpture  
 1980 National Endowment for the Arts: Sculpture  
 1981 John Simon Guggenheim Memorial: Conceptual Art  
 1984 National Endowment for the Arts: Sculpture Awards in the Visual Arts: Sculpture  
 1986 Asian Cultural Council: Travel Grant/Japan  
 1998 Flintridge Foundation: Sculpture  
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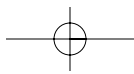
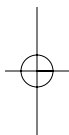
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