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LARRY BELL- MAJOR WORKS IN GLASS

Donald Bartlett Doe

Nebraska Art Association

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FOREWORD AND ACKNOWLEDGMENTS

For years, the elusive qualities of Larry Bell's work have been challenging the descriptive abilities of critical writers. Here, for example, is Janet Kutner, writing in *ARTS* in January, 1976, about Bell's largest work, *The Iceberg and Its Shadow*:

The zigzag configuration of flat and peaked tips related visually to an iceberg's form and, additionally, lines and planes converged at unexpected points to create strange "apparitions" like the tips of icebergs....

And this is Christopher Knight, writing in the June 14, 1981 *Los Angeles Herald Examiner*:

The translucent portions of the glass yield the sense of an almost tactile interior space within the glass cube, as if it were filled with fog. That, coupled with the endless maze of angled reflections of floor, walls, glass panels, and the viewer himself, generates both a perceptual and kinesthetic dialogue....

However lucid and informative these—or other—descriptions might be, they cannot approach the extraordinary experience found in encountering the works included in this exhibition. Quite apart from the fact that Bell's work now has an established place in the history of modern sculpture, the quality of that experience alone would bring his work to the Sheldon Memorial Art Gallery.

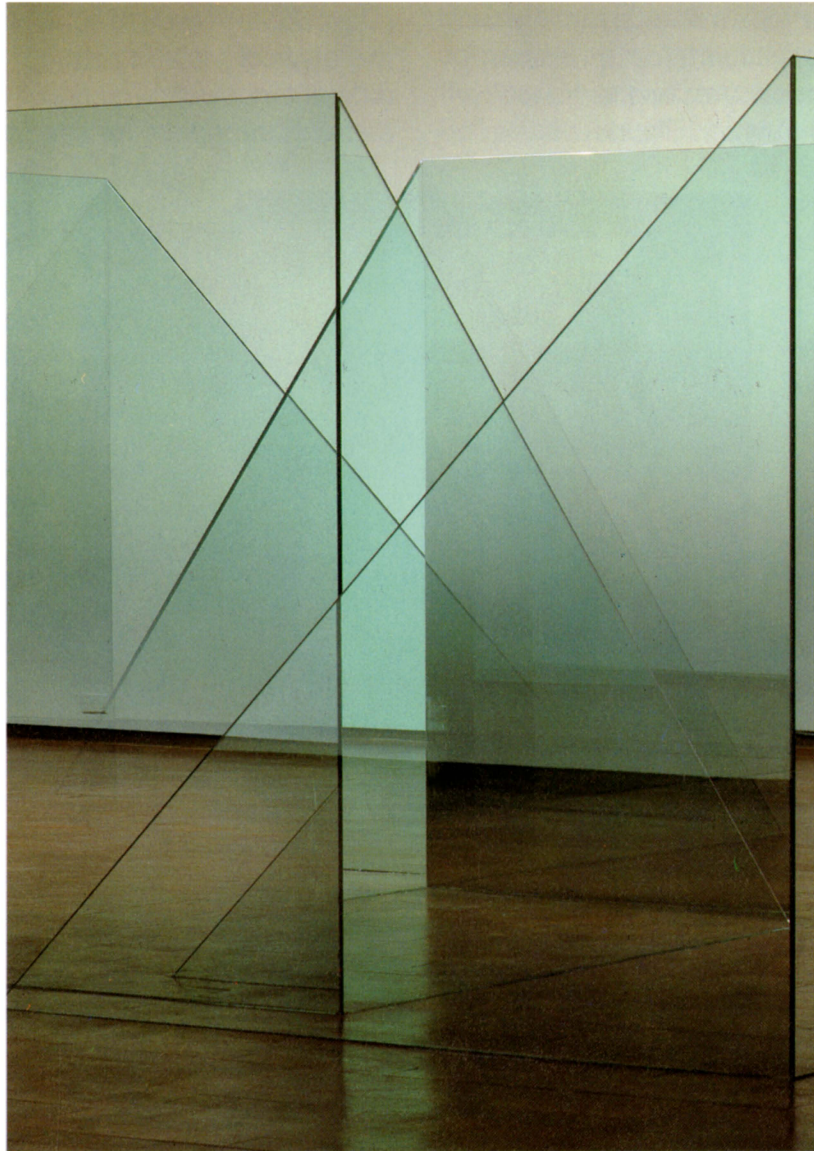
In presenting this exhibition, I am personally indebted to many. I must express special gratitude to Norman Geske, the Sheldon's director; Helen Duven, the Sheldon's administrative assistant; preparator James Roberts; and museum assistant, Renee Anthone.

As is repeatedly the case, this exhibition could not have been planned without the support of the Nebraska Art Association—an organization which has thrived for nearly a century, and continues to draw to its membership men and women who effectively complete the dozens of tasks which attach to every important exhibition.

This catalog is made possible through the interest and generous support of both Martin Massengale, Chancellor of the University of Nebraska—Lincoln, and Ronald Roskens, President of the University of Nebraska. Finally, special thanks are owed to Larry Bell and his assistant, Arabella Bond. Both of them gave generously of their time and proved to be endlessly cooperative at every step in the development of this exhibition.

Donald Bartlett Doe
Assistant Director

LARRY BELL
MAJOR WORKS IN GLASS



SHELDON MEMORIAL ART GALLERY
UNIVERSITY OF NEBRASKA – LINCOLN
FEBRUARY 23–APRIL 3, 1983

RATIONAL ILLUSION LARRY BELL'S WORKS IN GLASS

Larry Bell's studio is a clean, white space. Set into one wall is what appears to be a slightly convex, slightly grubby bank vault door. Enter the room beyond the wall and what appeared to be a vault becomes a cylinder that looks like the third stage of a NASA rocket, complete with fittings that have the complexity of a massive fuel injection system.

But this is no *Einspritzmotor*, as the visitor who knows Bell's work is aware. The device is a large vacuum chamber. In it, since 1966, Bell has generated the surfaces of his large-scale cubes and his standing works in glass.

Given the complexity of the apparatus, the actual process involved is relatively straightforward. Panels of glass are fitted to a track system and moved into the chamber, which measures ten feet in length and seven feet in diameter. Running parallel to the track system are a series of tungsten wires, which are large-scale versions of the filaments inside a light bulb. Onto these wires or filaments, in carefully calculated positions, Bell fits pre-determined amounts of inconel — an alloy made up mostly of nickel and chromium. The door to the chamber is closed, the seals checked, the air evacuated, and the tungsten filaments electrified. With no oxygen to incinerate the glowing tungsten, or to impede the energized path of the inconel molecules, the alloy is vaporized, coating the glass. When the panel is brought again into the sunlight, it has been subtly transformed. The inconel coating has rendered the surface of the glass reflective. In some installations the lighting seems to generate reflections tinted by blues and cool grays.

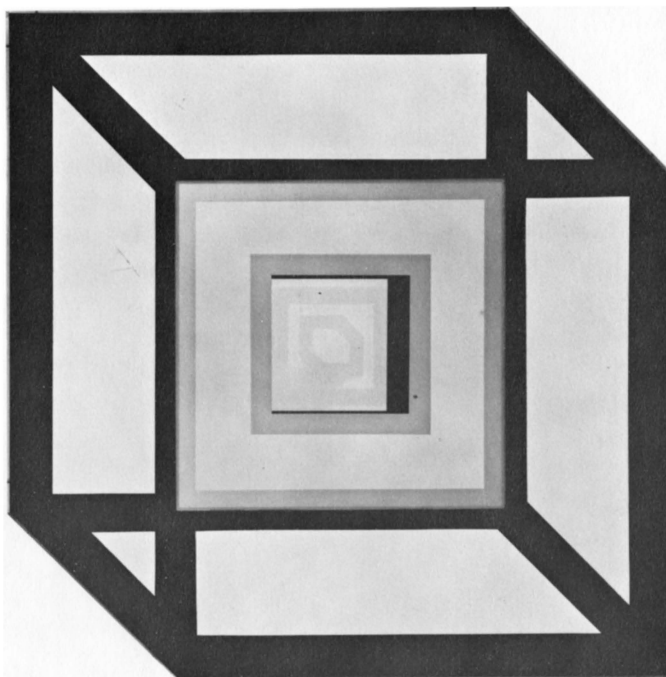
The surfaces of 28 of the 56 panels included in Bell's largest work, *The Iceberg and Its Shadow*, like the large glass cubes which preceded it, were coated with both quartz and inconel. This combination produced works which were both reflective and colored. The color is not derived from pigment, however, but from the density of the quartz coating. Like oil on water, the colors seen are reflected, the result of light itself passing through the layers of metallic coating — each layer having a different index of refraction. Because such color depends upon the wavelengths of reflected light,

the perceived colors can vary with variations in light conditions. Further, because Bell could control the density of quartz by varying the amount used and its placement relative to the glass in the vacuum chamber, he could generate panels which hover between subtle variations in color and utter transparency.

Although Bell usually works with a relatively limited number of coated panels, no blueprint exists for any of the standing glass works; the actual number of ways in which the interchangeable pan-

els can be arranged is staggering.

Though Bell's work is tied to industrial technology, his working method as an artist is not defined primarily by his technological expertise but by the open field of options his expertise produces. The construction of the whole work out of its parts does not follow a series of precise calculations, but derives from experimental response to the space and light in which the work is being installed. The results are nearly beyond verbal description. As the inconel coating tapers toward a mere dusting of molecules, the planes of glass vanish as they rise from or descend to the floor. Planes of seemingly



Ghost Box, 1962-63. Vacuum-coated, mirrored, and sandblasted glass, acrylic on canvas; 48³/₄ by 48¹/₂ by 3¹/₈ inches. Collection: the artist.

solid, triangulated glass emerge or vanish as the viewer changes position. Reflective planes provide the illusion of transparency, but often reflect the surrounding space, fracturing, compressing, or expanding it. Both the work and the space it occupies take on the quality of a mirage. The work itself, distributed in a series of intuitively arranged planes, tends to erase its own objective reality; the sculpture becomes not an object in space, or a volume of space given shape by elements of the object, but an agent of awareness.

As the work defies description, it also pries the viewer loose from assumptions about the object-quality of art and the objective quality of seeing. In fact, the artist's use of remarkably sophisticated industrial technology is not directed toward the production of an elegantly machined product, but a living experience. As Bell himself has insisted:

"To say that the room is 'non-art' but the sculpture is 'art' would miss the whole point. When you deal with large spaces and use large parts to fill those spaces, I tend to think of the sculpture—or the way you deal with the space—as involving very general kinds of ambient situations. You create an area that is rich with possibilities for people. . . . I think of art as a teaching or learning experience rather than as a sculpture or a painting as being art. The painting and sculpture are inanimate things, but a learning experience is a living thing and that's what I'm involved in."¹

In 1962, having already left art school, Larry Bell had his first solo exhibition in Los Angeles. Reviews in the *Los Angeles Times* and *Art International* found the work extraordinarily

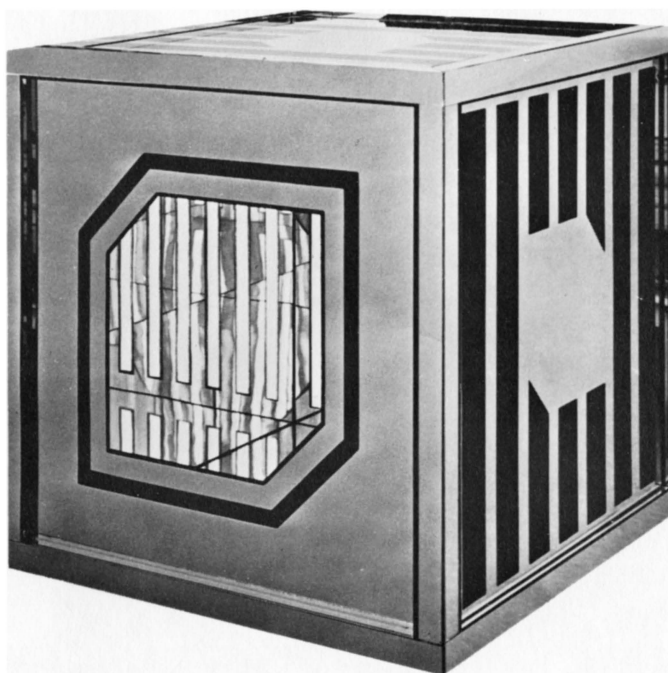
accomplished. From that first show of hard-edged geometric paintings, Bell's art has evolved toward the "whole point" with a logic so seamless that it tends to conceal the complexity of individual works.

His early paintings (c. 1960) were on large, shaped canvases. At first glance, they seem to be simply eccentric hexagons, made by cutting the isosceles triangle formed by diagonally opposite corners away from the original rectangle. Within the shaped canvas, and deriving from that shape, Bell placed (usually) a single geometric form.

Superficially, these works seem related to the contemporaneous notched canvases of Frank Stella, in which internal form was fused with the shape of the stretcher. In fact, however, the outside edge of Bell's canvases mirrors the shape depicted by a line drawing of a solid rectangle. Accordingly, a subtle implication of a three-dimensional shape emerges from these canvases, alternately made hollow or flat by the interior, painted geometry. They are far removed, in short, from Stella's blunt works, in which, as Stella himself

insisted, all there is to see is the flat object itself.

Seeking a surface harder than acrylic, Bell began incorporating glass in his works by 1961. In doing so, he was resorting to a material with which he had experimented while working in a Los Angeles frame shop. The first of these canvas, acrylic and glass constructions, *Conrad Hawk*, was directly related to his earlier shaped canvases. A 66" square of raw canvas with the upper right and lower left corners cut away surrounds a centrally placed pane of glass, around which is a square border in black acrylic. The other two corners of the black square are also missing. The



L. Bell's *House, Part II*, 1962-63. Mirrored glass, wood; 25 by 25 by 25 inches. Collection: the artist.

result is a shaped canvas and a reiterated painted shape which strongly imply cubic projections in space. Because the glass is recessed from the canvas plane by two inches, the work also contains a square of actual space.

The spatial ambiguities of *Conrad Hawk* continue in a series of three-dimensional constructions made throughout 1962 and 1963. All of these new works were shaped and contained shapes which directly exemplify the cubic implications of his paintings. The first constructions were of wood, glass and chrome. Mirrored surfaces were added, the wood deleted, so that the spacial implications were increasingly a function of reflection and transparency. During these two years, Bell also continued to work on relatively two-dimensional, wall-mounted pieces. With *Ghost Box*, his first such work which included vacuum-coated glass, Bell achieved an illusion of space which is at once extraordinarily complex and as convincing as a hologram.

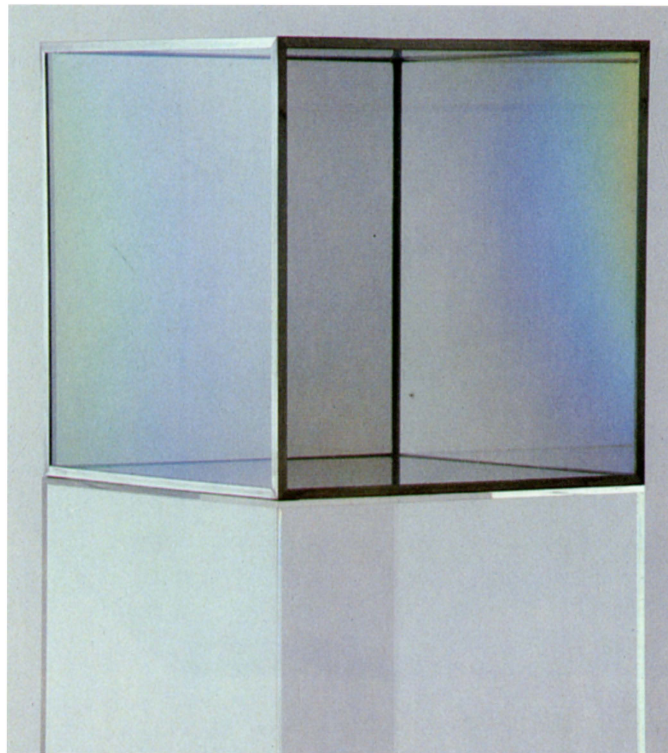
From the wall pieces and three-dimensional constructions, Bell moved to the first of his glass cubes. To an extent, this shift represented a move from the illusion of cubic space to the fabrication of cubes which occupied physical space. The surfaces of the first cubes, completed in 1962 and early in 1963, were of mirrored glass, on which geometrical shapes were painted or inscribed. The reflective interior of these first two boxes could be seen only through a single "portal". Those boxes which followed had two parallel transparent sides and two reflective sides, generating both diffused light and an endless multiplication of the interior space. With *L. Bell's House, Part II*, the artist produced a cube with extremely complex relationships between epoxied, reflective and

transparent surfaces. These later works demonstrate that Bell's shift to physical rather than illusory cubes did not erase illusory space from his sculptural vocabulary.

The mirrored surfaces of his early boxes were supplanted by a vacuum coating which, although reflective, allowed the ellipses to be inscribed in more subtle fashion. Being relatively transparent, these surfaces permitted viewing the ellipse patterns on several sides of the cube simultaneously. As the viewer changed vantage point, the ellipses overlapped in different patterns and altered shape;

from some oblique points of view, the compressed curves of the ellipse actually appear to be perfectly circular.

Bell's exploration of patterned surface gave way quickly, however, to the fabrication of glass boxes coated with an Olitski-like mist of color. As Barbara Haskell has pointed out, "In these boxes Bell severs his connection with sculpture's traditional concern with the displacement of three-dimensional space. . . . Because of their transparency, one experiences them as weightless, hovering masses of atmosphere."²



Untitled, 1966-67. Coated glass, chromium-plated metal; 15³/₁₆ by 15³/₁₆ by 15³/₁₆ inches. Collection: Rudi Gernreich.

Equipped with a larger vacuum chamber in 1966, Bell could expand the size of his cubes to a module of 40 inches. From these large boxes, subtly colored, hovering on clear plexiglass bases, it was a relatively short, logical step to remove the bases and open the cubes, allowing the "atmosphere" to expand into the gallery space itself. In his most recent glass works, Bell has eliminated quartz from his coating process. The visual elements of his work are thus honed to reflection and transparency. Virtually nothing, save perhaps the implicit hazard of an environment of glass balanced on edge, remains to distract the viewer from the "whole point".

Robert Pincus-Witten once observed: “The central California characteristic seems to me to be a pervading narcissism expressed through mirroring and colorism predicated in a technically oriented automotive culture . . . ”³ It is difficult to imagine why narcissism can be considered a regional phenomenon. (That East Coast sculptors were in the habit of sending their plans and/or models to fabricators for anonymous manufacture may have helped create Pincus-Witten’s sentiments, however.) It is also difficult to assert that the colored plexi and stainless steel of Donald Judd’s boxes are less seductively surfaced than are Bell’s boxes. Still, it is fair to say that many of the qualities Pincus-Witten found in the art of Bell’s native L.A. can be found in Bell’s own work.

The regional characteristics of Bell’s work have mainly to do, of course, with the finish of his surfaces — a finish which has remained remarkably consistent with his initial use of glass in 1961. Other aspects of Bell’s work have changed dramatically. The works have changed from two to three dimensions, have radically changed in scale, have moved from

an emphasis on the object and the spatial illusions contained *in* it to a virtual erasure of the object and a consequent focus upon the viewer and his or her experience of space, light, and form. These changes make Bell’s work very difficult to locate in terms of the history of style.

For instance, Dore Ashton (for only one) has related Bell’s early work to the constructivist aesthetic of Naum Gabo: “. . . relating more to Gabo’s experiments with transparent plexiglass, Larry Bell . . . works with engraved glass and mirrors to produce elegant constructions. Bell’s play with illusion is strictly contained within the square

confines. Oval shapes sometimes tilt inward, reflected by mirrors, or a plane may be tinted with paint, but the overall impression is one of strictness and precision growing from the constructivist aesthetic.”⁴

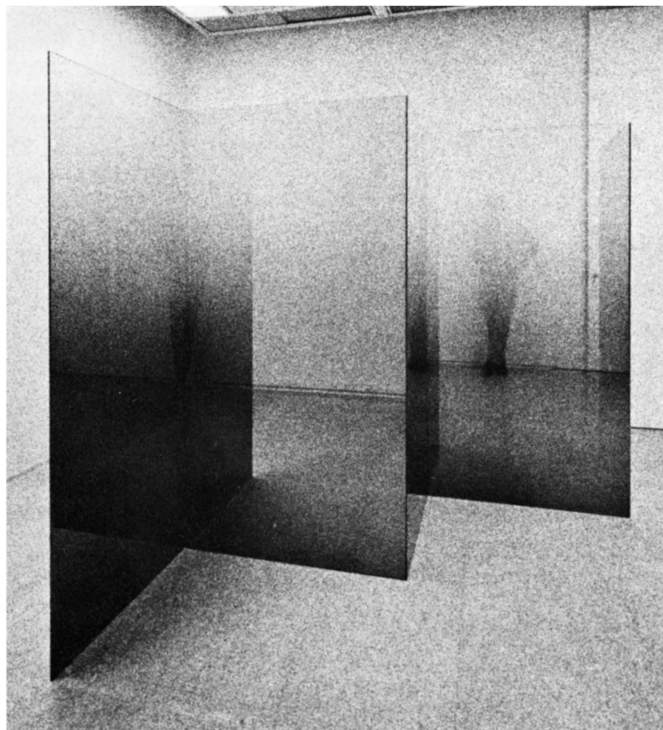
“Strictness and precision” are perhaps the principal characteristics which continue to lead critics to view Bell as a minimalist.⁵ The minimalist aesthetic focuses upon non-relational objects of immediately discernible shape, however, while Bell’s work focuses upon the ambiguities of illusion and reality generated by placement of the object

and/or its surface qualities. In these terms, Bell would seem the antithesis of a minimalist. His work finally generates an acute awareness of the complexities of perception, rather than of simple, reductive shapes.

Other, more specific precedents seem equally distant in their relationship to Bell’s work. Duchamp’s *Large Glass*, for instance, shares similarity of materials and, perhaps, a related emphasis upon the viewer’s perception. Nevertheless, the *Large Glass* and *The Cat*, for example, are very dif-

ferent. Duchamp’s piece remains a metal-framed window, made “complete” by chance — accidental breakage. *The Cat* defies object quality and is made complete through the artist’s intuitive siting of the piece in response to the light and space of a specific gallery.

In all, Bell’s work is assertively personal while retaining ties to the history of modern sculpture and the ideas which that history has explored. It shares some of the spatial concerns — and use of materials — of the constructivists. The rigorous use of geometry, which marks the entire tradition of



Untitled, 1971. Five panels of ¼ inch clear glass with gradient coating of inconel. Each panel 6 feet by 3 feet. Ileana Sonnabend Gallery, Paris, 1971. Collection: Carla Panicali de Montaldo, Rome.

sculpture from the constructivists through minimalists such as Donald Judd and Tony Smith, can be seen again in Bell's work. The artist's interest in perception is shared by a number of conceptual artists, certainly including his teacher and long-time friend, Robert Irwin. The giant of modernist American sculpture, David Smith, seems to prefigure Bell in several ways, especially with his *Cubi* series. Smith exploited industrial techniques in welding his works in stainless steel. His arrangement of expertly crafted geometric forms was also intuitive and free of formula. The highly polished steel surfaces, like Bell's glass, are transformed by light; they can appear as cold gray forms or shimmer with implied depth. In short, Bell's work by no means exists in a vacuum of precedents.

Bell recently remarked, "I think of my work as rational. It's logical and straightforward. There isn't any voodoo involved." Certainly, the evolution from geometric canvases to standing panels of glass is entirely straightforward. The technical pro-

cesses employed in making the works are rational. Perhaps the incidence of reflection and refraction could be plotted mathematically. The fact is, however, that the experience of Bell's work is magical. What generates the magic is Bell's own extraordinary use of reason.

Donald Bartlett Doe

NOTES

¹ Janet Kutner, "Larry Bell's Iceberg," *Arts*, January, 1976, p. 66.

² Barbara Haskell, *Larry Bell*, Pasadena Art Museum, Pasadena, CA, 1972, p. 3.

³ Robert Pincus-Witten, *Postminimalism*, Out of London Press, New York, 1977, p. 70. The qualities Pincus-Witten cites apply not only to Bell. Artists such as Billy Al Bengston, Dewain Valentine, and Ron Davis, who employed automobile paints, translucent resins and polymers to produce elegant, reflective or light-absorbent surfaces, were all linked by what critic John Coplans called a "finish fetish."

⁴ Dore Ashton, *Modern American Sculpture*, Harry Abrams, Inc., New York, 1967, p. 50.

⁵ See, for instance, Melinda Wortz, "The LA/NY Shift," *ARTnews*, January, 1983, p. 68.

ON THE SHELDON INSTALLATION

The audience at the Sheldon Gallery may be familiar with my cube sculptures, which I stopped making in the late sixties, and know little about my recent work. In this exhibition I am presenting a few examples of the forerunners of the cubes, along with some cubes and several recent projects.

During the last 12 years I have used glass in a more complex way than in the cubes, and on a larger scale. The recent work is based on the size and limitations of my own body: how high I can jump, how far I can reach, how much I can lift. Many of my sculptures are vast in size, but no single element in any piece exceeds those limitations.

The painted volumes I began with 20 or so years ago led to constructed volumes, then to the cubes. Those early glass cubes were presented parallel and perpendicular to the floors, walls and ceilings of the galleries. The clear plexi bases on which the cubes sat varied in height, allowing the tops of the cubes, which varied in size, to be equally high off the floor.

In time the cubes opened up into rectangular glass walls, also installed parallel or perpendicular to the floors and ceilings. Like the cubes, they were 90-degree corners of glass. The cubes had opened up to include the environment.

Many of the spaces in which these pieces were presented had dynamic architectural elements which were not symmetrical with the 90-degree scheme of the sculptures. This led me in another direction.

My first addition to the rectangular glass walls was to introduce a diagonal top edge that allowed the piece to compress and refer to the floor or to soar and refer to the ceiling. These sculptures had the weight and size I felt was necessary to clarify my idea of what elements sculpture had to include: mass, light, plane and edge. They integrated easily into my studio, the galleries or even my backyard.

Next, I added a prism to the edge. The magic of the prism allowed the massive glass planes to reflect, transmit and tie themselves to the floor with a band of prismatic light. Each plane related flatly to its environment, reflected into its adjoining planes, and created illusory volumes that reaffirmed their origins in the cubes and integrated the

viewer, the room, and the ambient light into the woven reflected and transmitted light of the piece.

The Iceberg and Its Shadow was the culmination of this period of work, and my most ambitious effort. In it I included all the elements just mentioned. There were 6000 square feet of surface—56 triangular, trapezoidal and rectangular planes designed to be as interchangeable as possible. In any presentation I could use all or some of the 56 sections. "Use what's needed" was at the heart of the concept—to be spontaneous and improvisational with the installations.

I learned a lot from that piece. The biggest surprise was becoming aware of my own limitations and finite energy.

I decided to take a simpler course to express my ideas, and use the basic elements of surface and edge in smaller, less complex and easier-to-handle pieces. Two examples of this new direction are *The Cat* and *Untitled*. They lend themselves to spontaneity and improvisation. This installation should exemplify the versatility of these works.

Improv #1 is my latest effort. The elements are all triangles 5'x10', self-supporting parts, some tall and some wide. This is the first piece (or perhaps I should say "series of components") I've ever made without having a specific configuration in mind prior to its first installation.

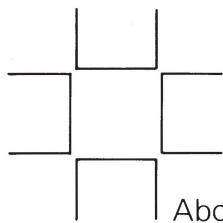
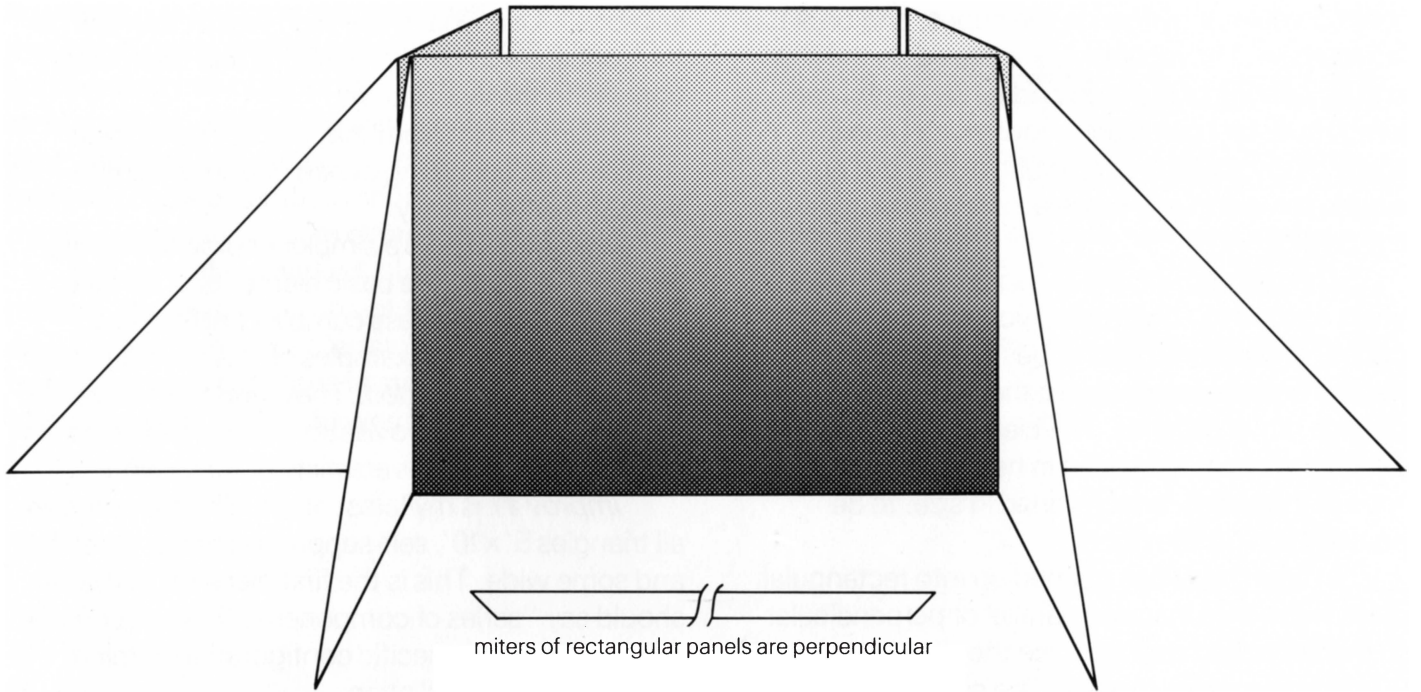
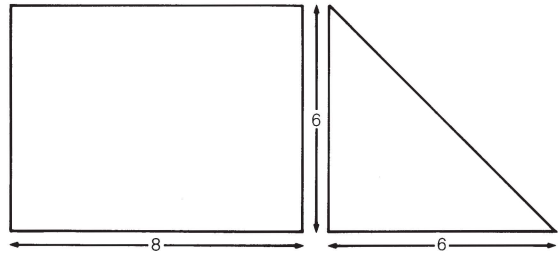
This is also the first time I've ever done work that I plan to use in combination with older work. I will use as many new parts as necessary to make this exhibition something new, for the viewer and for myself. The cubes led me to this work. This exhibition will suggest what's next.

Larry Bell
January 25, 1983

All three of the works depicted on the following pages are included in the Sheldon exhibition. Plates of *The Cat* and *Untitled* illustrate installations since 1981. The Sheldon installation will present new versions of both works.

THE CAT, 1981

Twelve panels of 1/2 inch clear plate glass: 4 rectangular panels with gradient coating of inconel, 6 foot height and 8 foot width; 8 triangular panels uncoated, 6 foot height and 6 foot width. Collection: the artist.



Above diagram and pages 13-14: Original configuration as installed at The Hudson River Museum, Yonkers, New York, January-March, 1981. Overall floor space approximately 21 feet square, using all 12 panels.



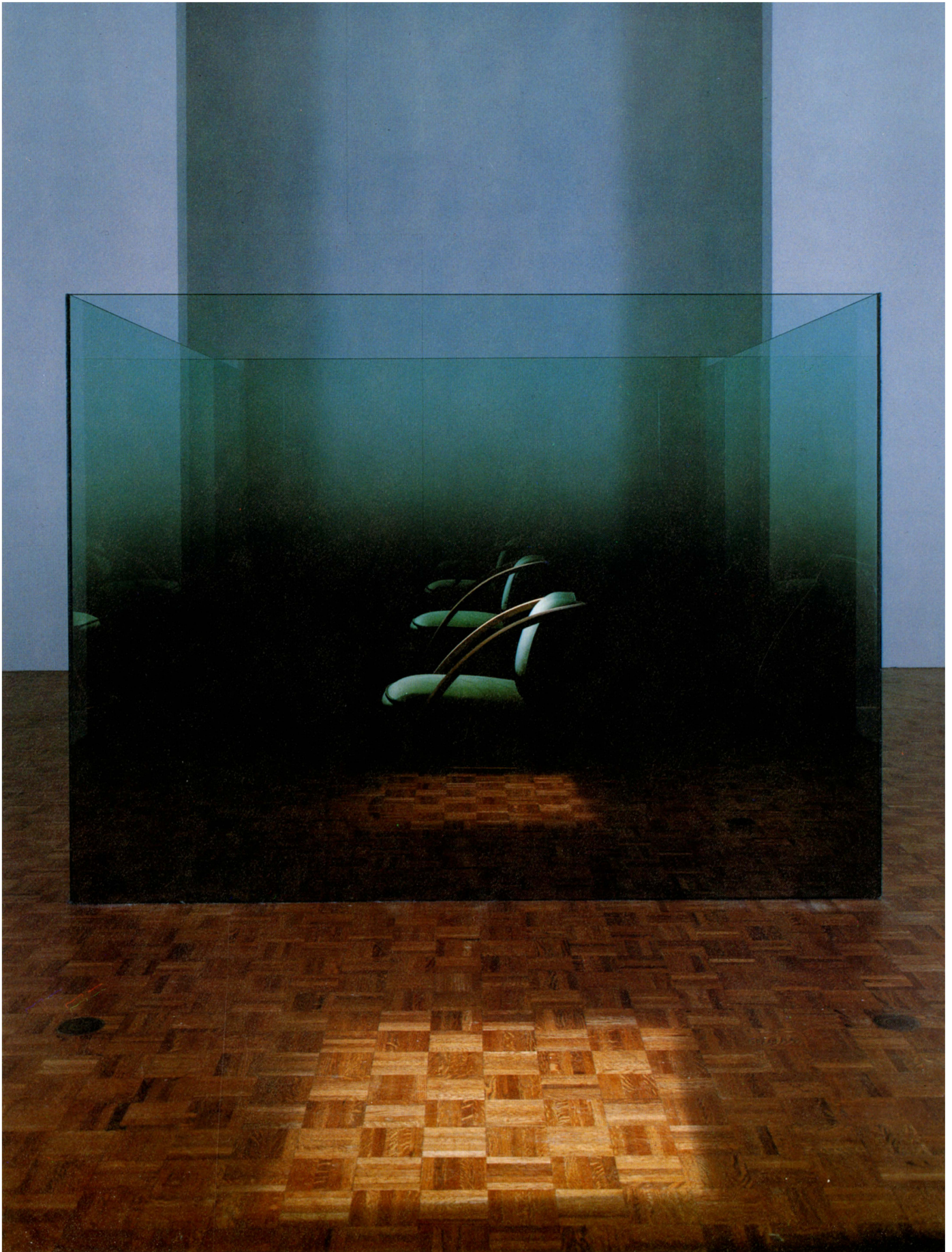
Page 10: L.A. Louver Gallery installation, May-July, 1981, Venice, California. Eight panels used in this variation: 4 rectangular and 4 triangular. Floor space approximately 10 feet square.

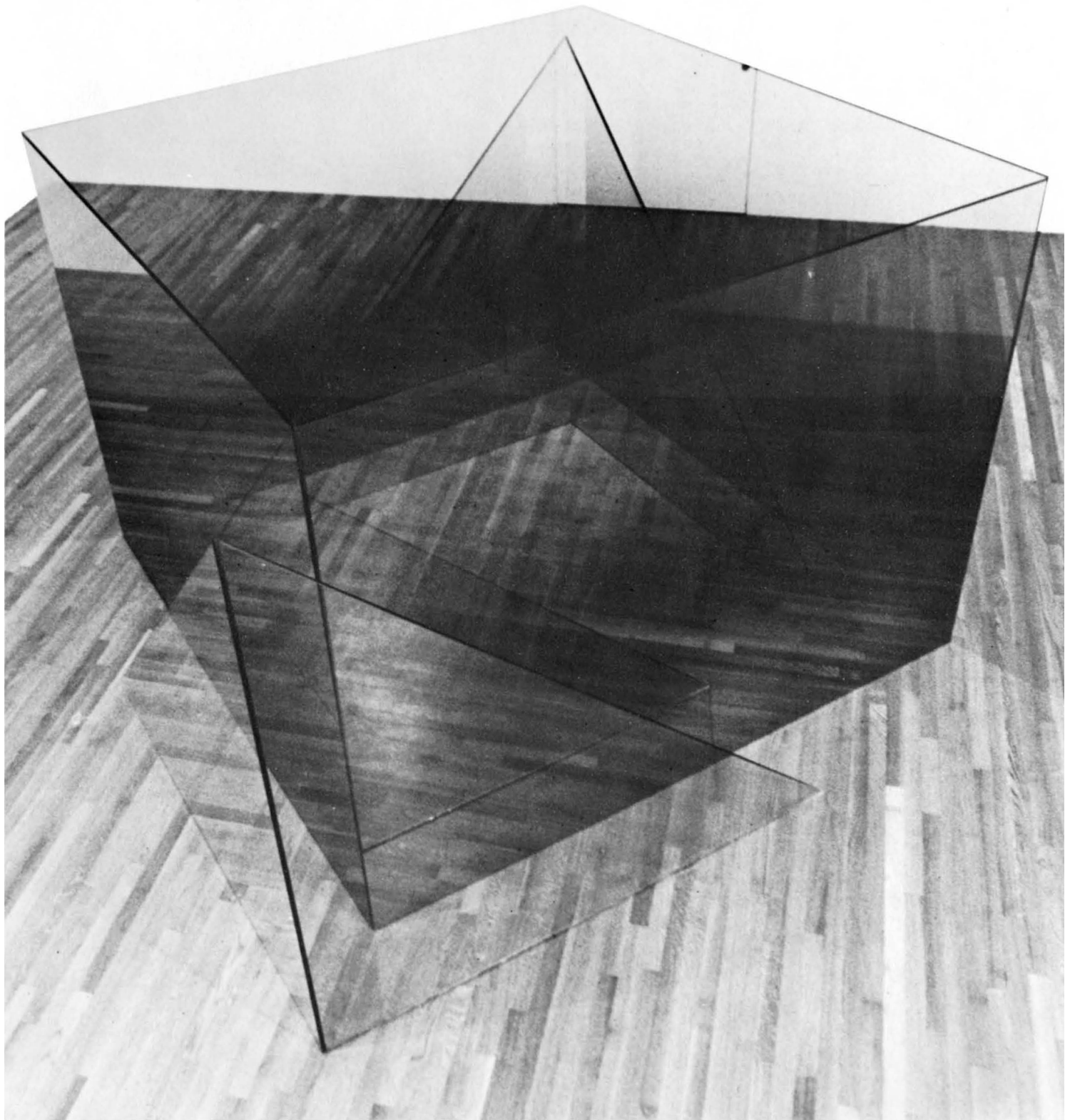


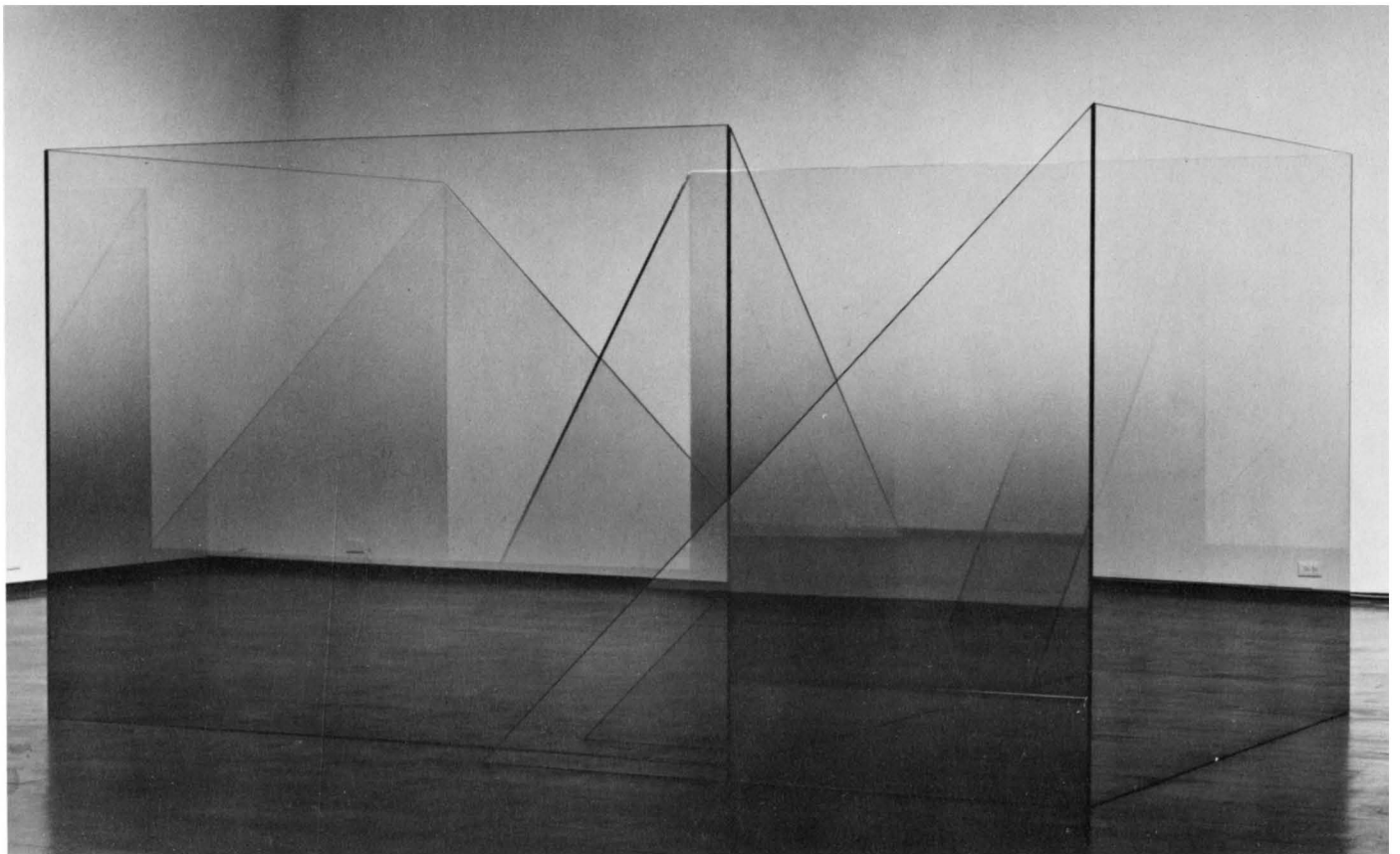
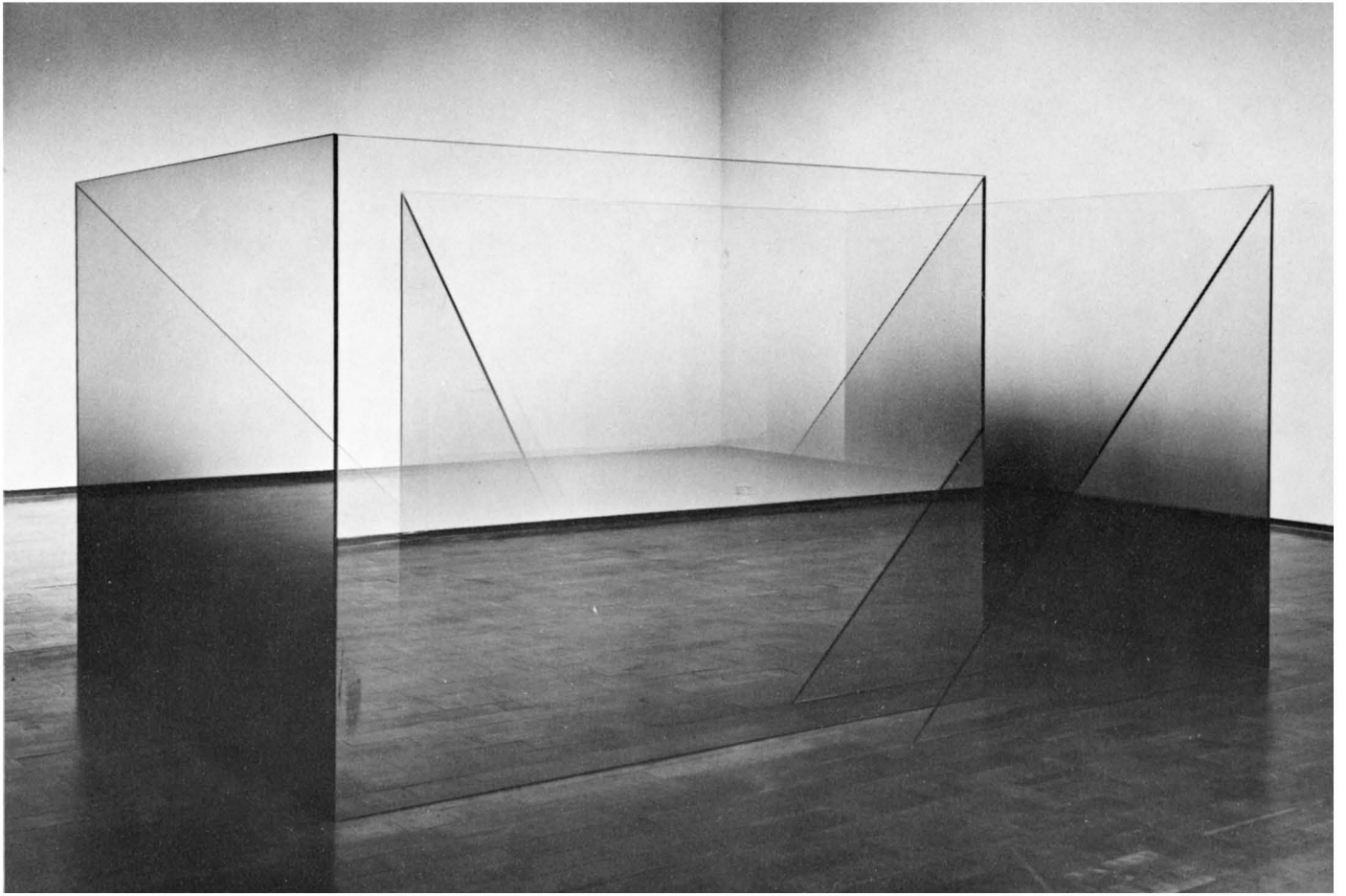
Page 9: *Chairs in Space*, The Detroit Institute of Arts installation, October-December, 1982, Detroit, Michigan. Four rectangular panels of *The Cat* were used with a single *Chair de Lux IV* in the center of the configuration. Floor space occupied including projected squares of light on the floor: 16 feet square.



Title page and page 11: Newport Harbor Art Museum installation, March-May, 1982, Newport Beach, California. Eight panels used in this variation: 4 rectangular and 4 triangular. Floor space used approximately 12 feet by 10 feet.



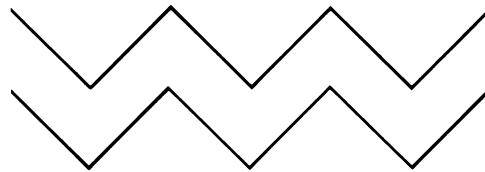
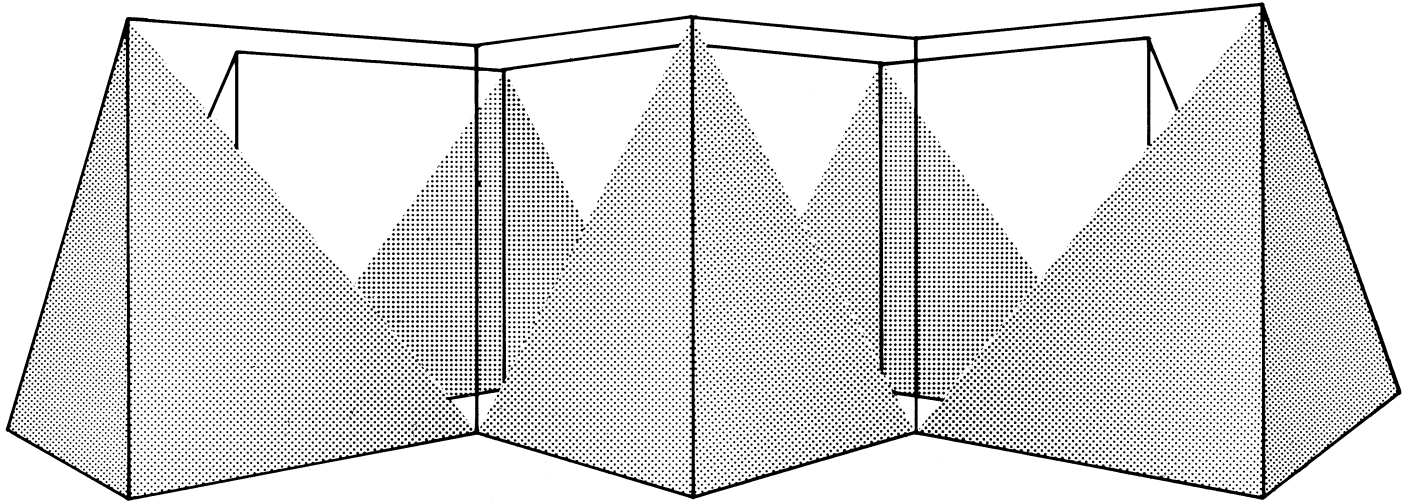
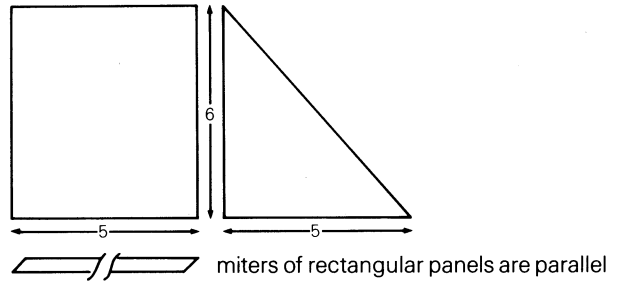




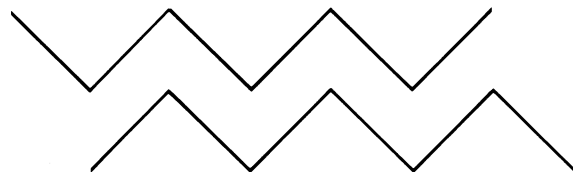


UNTITLED, 1981

Twelve panels of 1/2 inch clear plate glass, 6 foot height and 5 foot width; 8 rectangular panels diagonally coated with a uniform film of inconel; 4 triangular panels, 2 coated, 2 uncoated.
Collection: the artist.

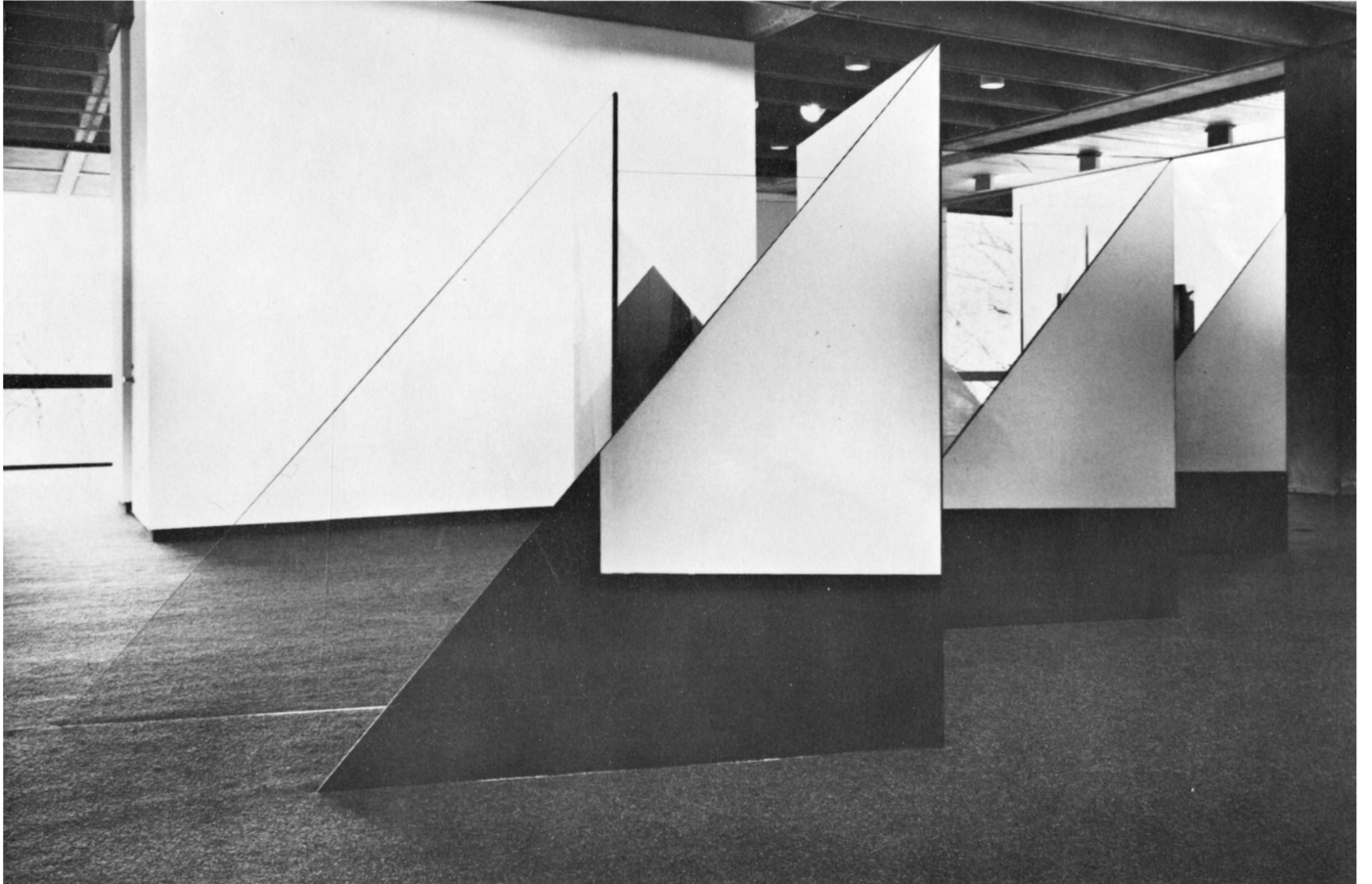
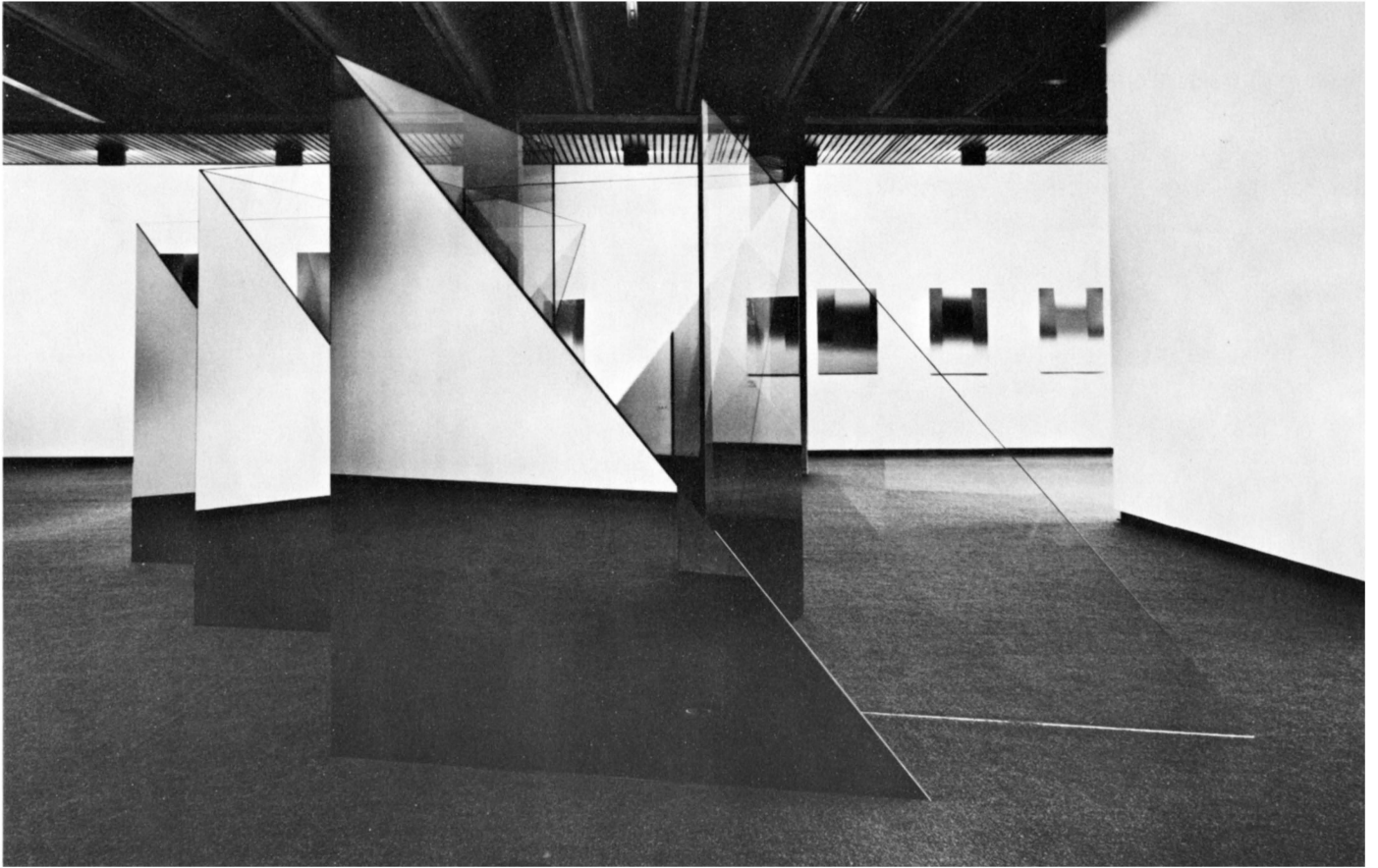


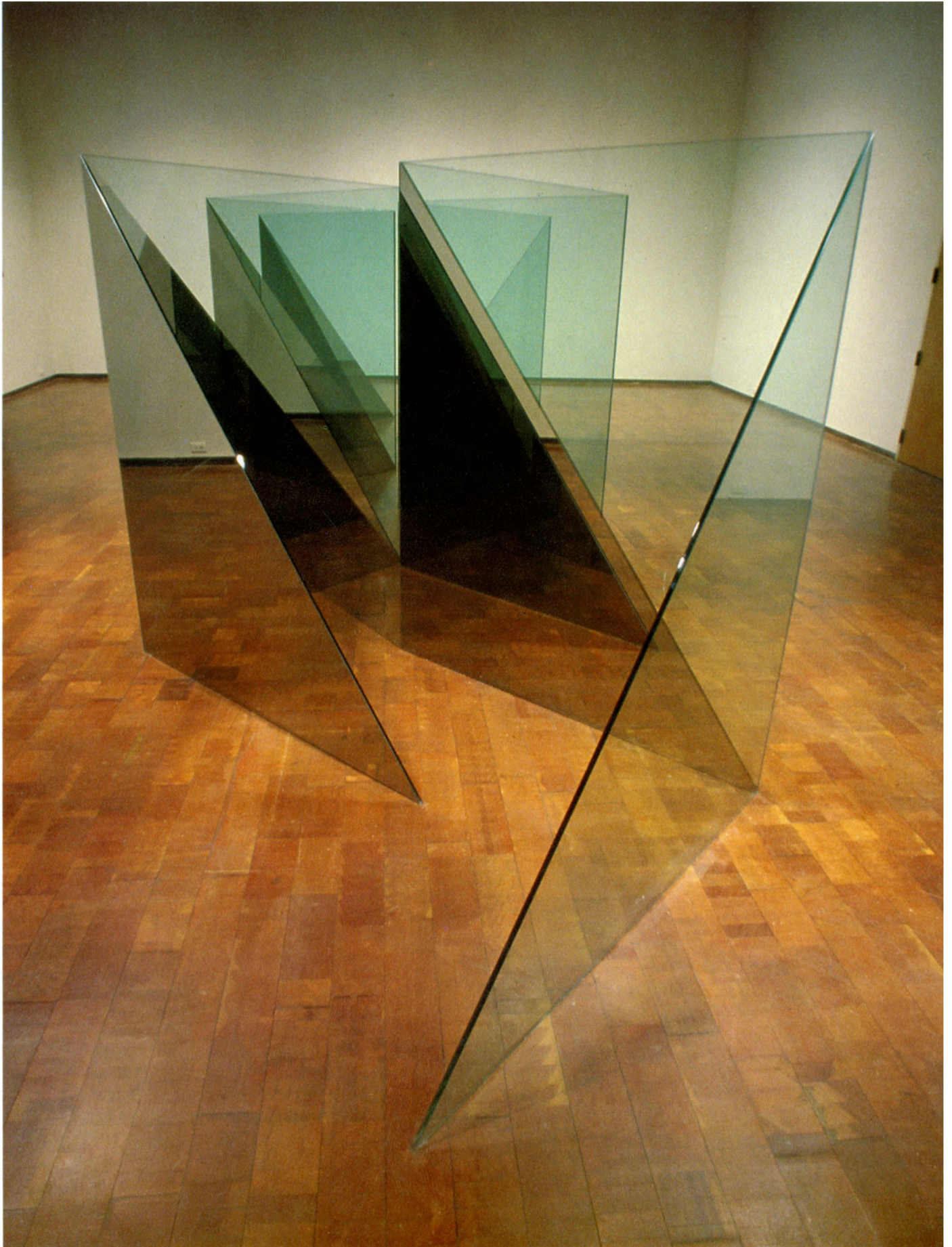
Above diagram and page 15:
Original configuration as installed at The Hudson River Museum, Yonkers, New York, January-March 1981. All 12 panels used.

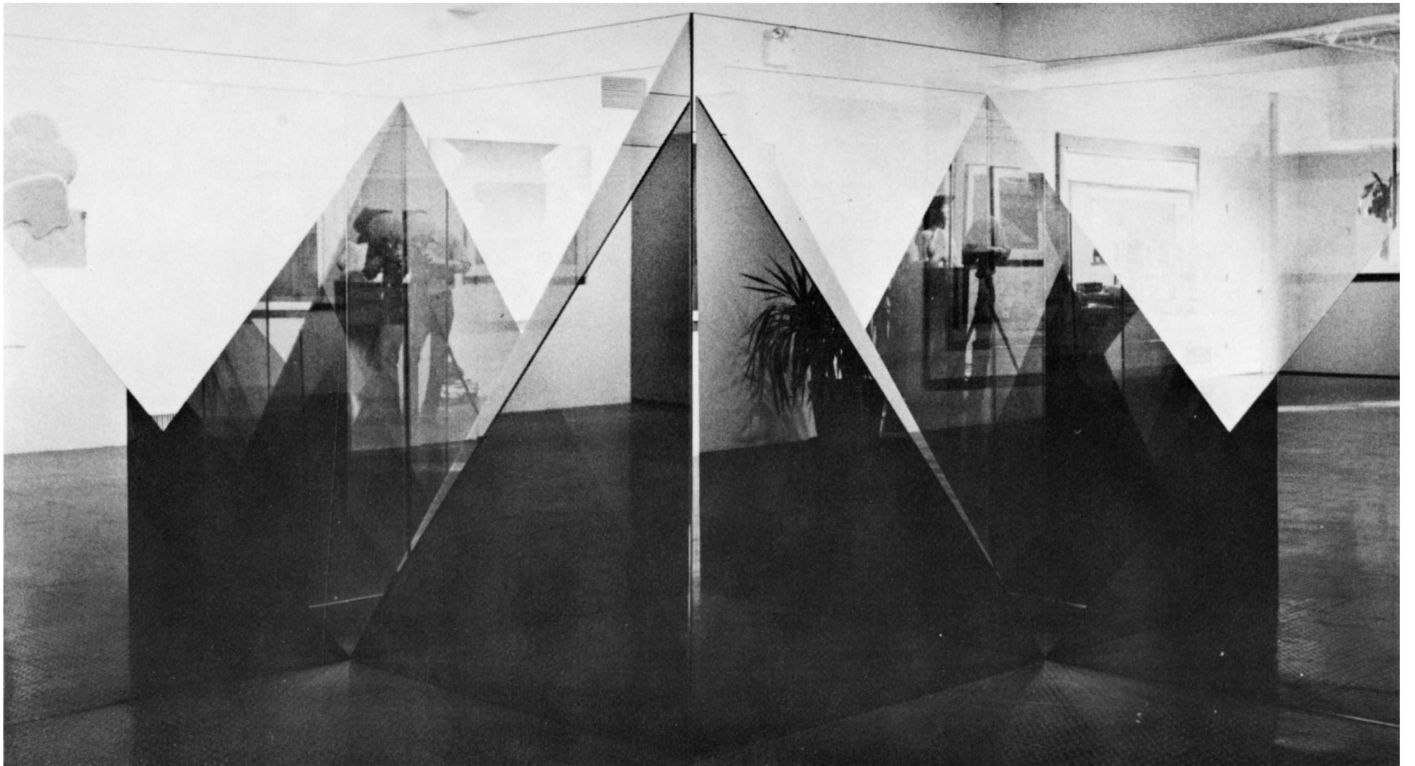
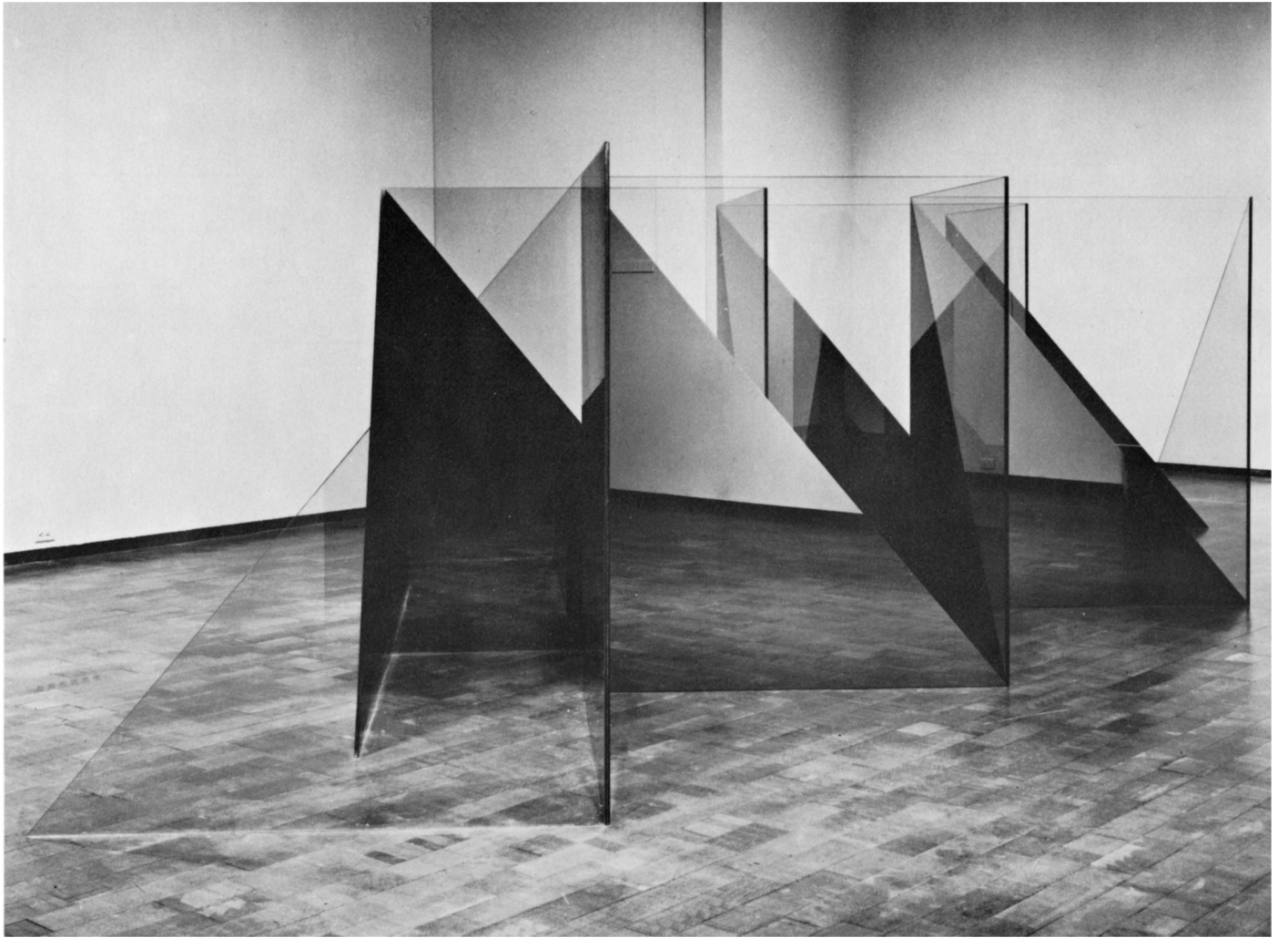


Pages 16 and 17, top:
Newport Harbor Art Museum installation, March-May, 1982, Newport Beach, California. All 12 panels used.

Page 17, bottom:
Heydt/ Bair Gallery installation, January, 1982, Santa Fe, New Mexico. All 12 panels used.







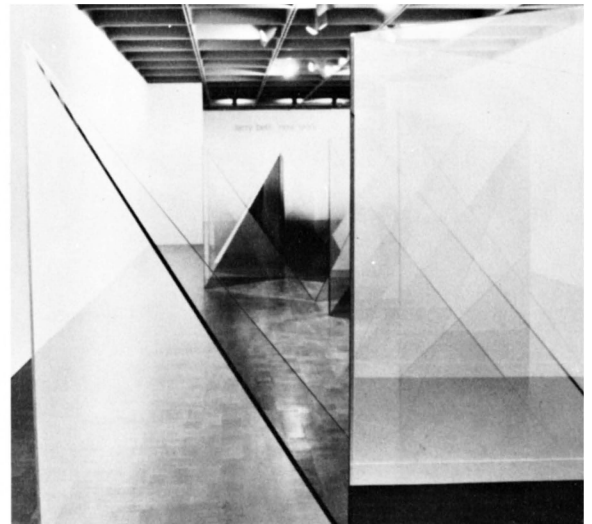
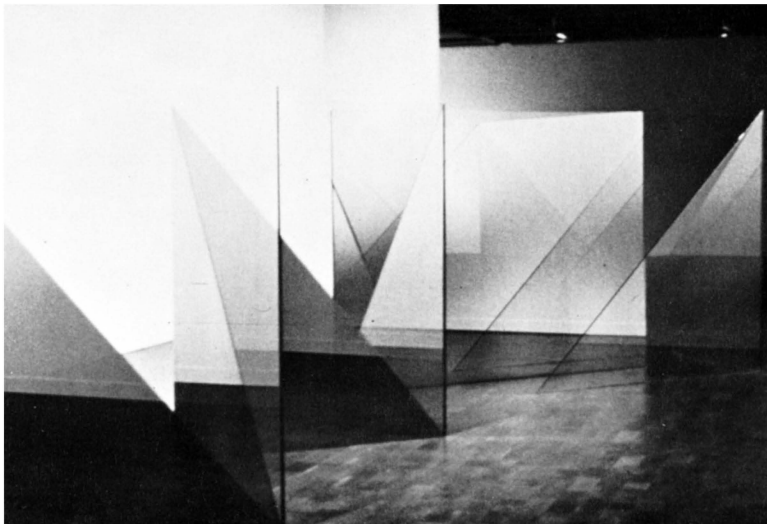
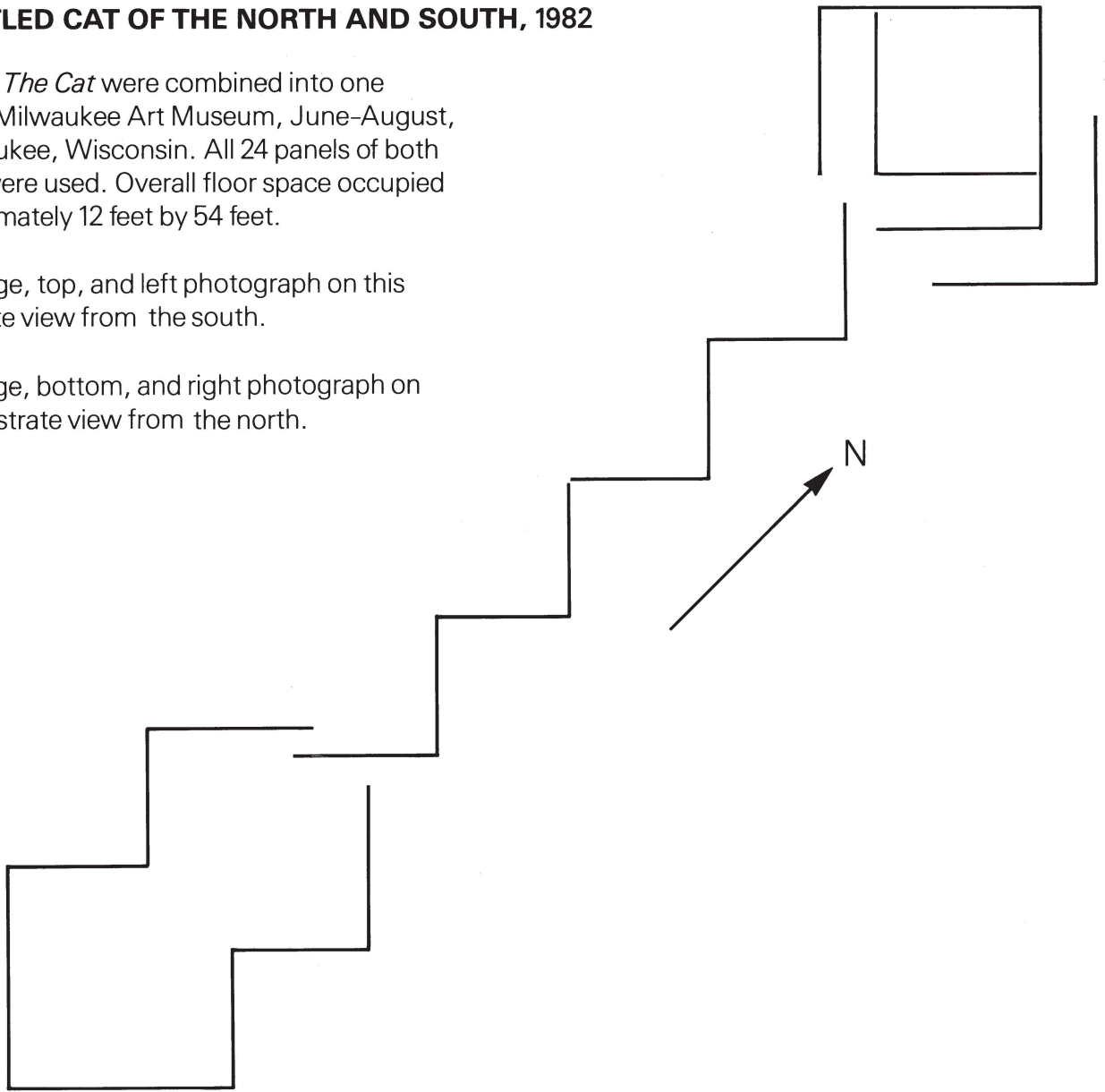
THE UNTITLED CAT OF THE NORTH AND SOUTH, 1982

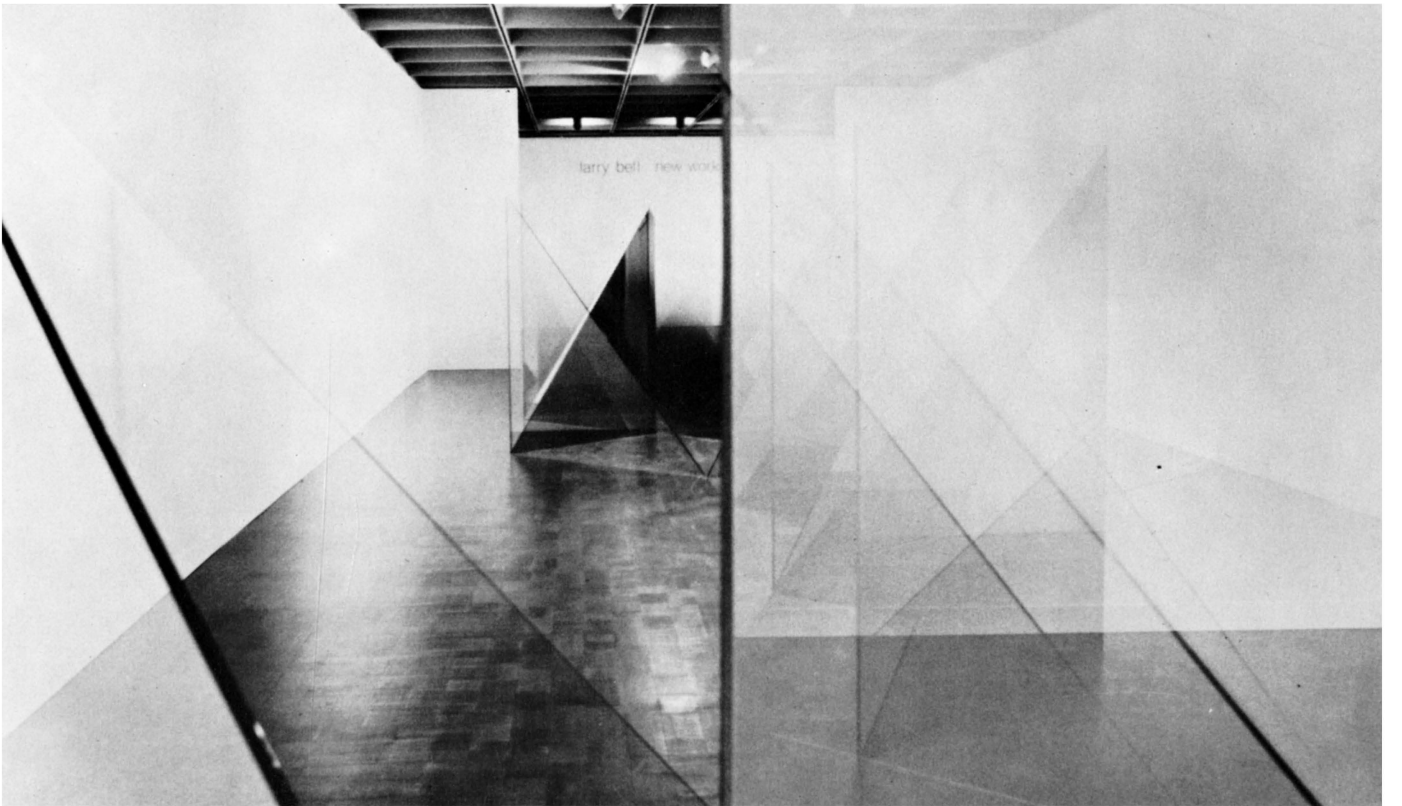
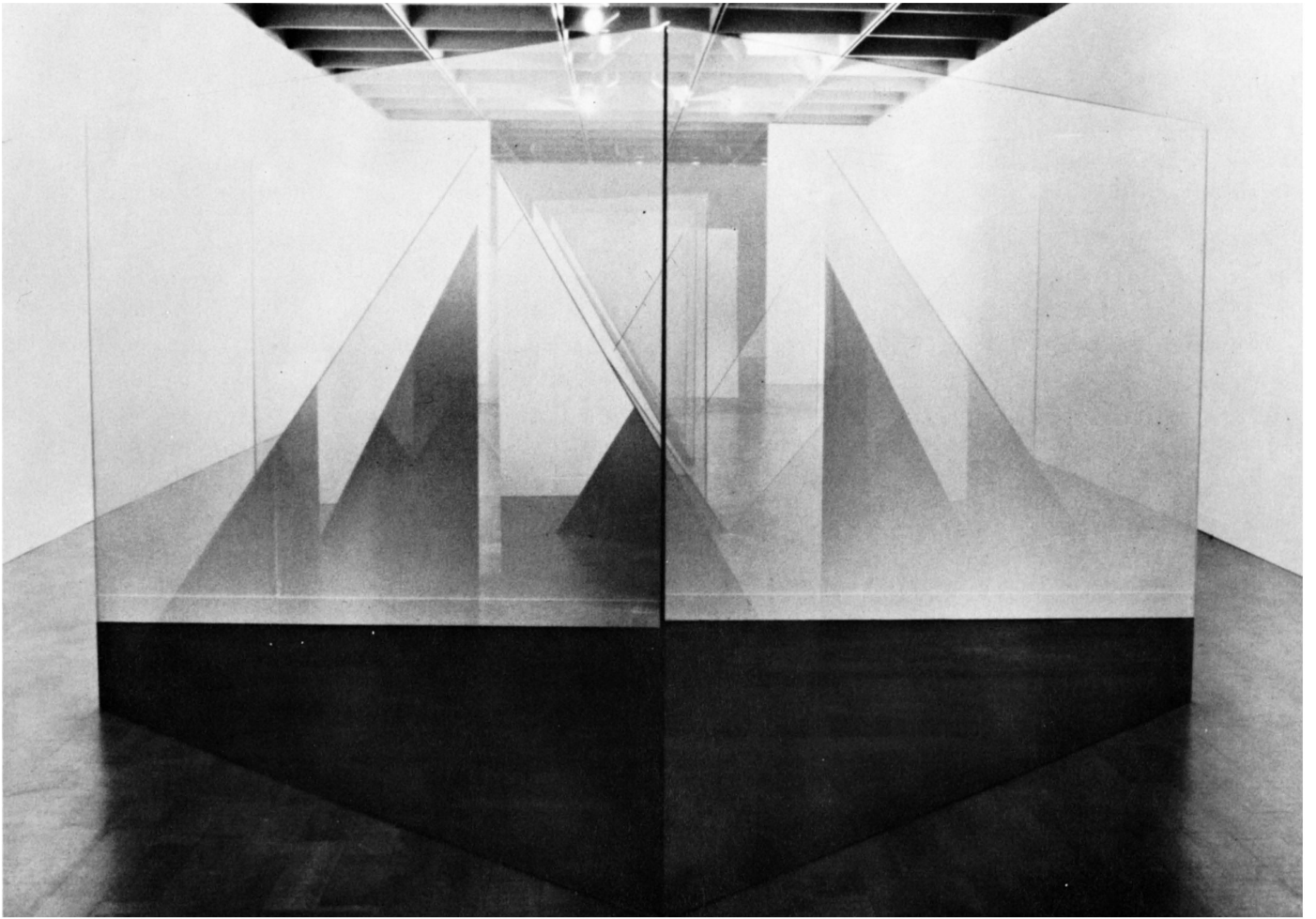
Untitled and *The Cat* were combined into one piece at the Milwaukee Art Museum, June–August, 1982, Milwaukee, Wisconsin. All 24 panels of both sculptures were used. Overall floor space occupied was approximately 12 feet by 54 feet.

Opposite page, top, and left photograph on this page illustrate view from the south.

Opposite page, bottom, and right photograph on this page illustrate view from the north.

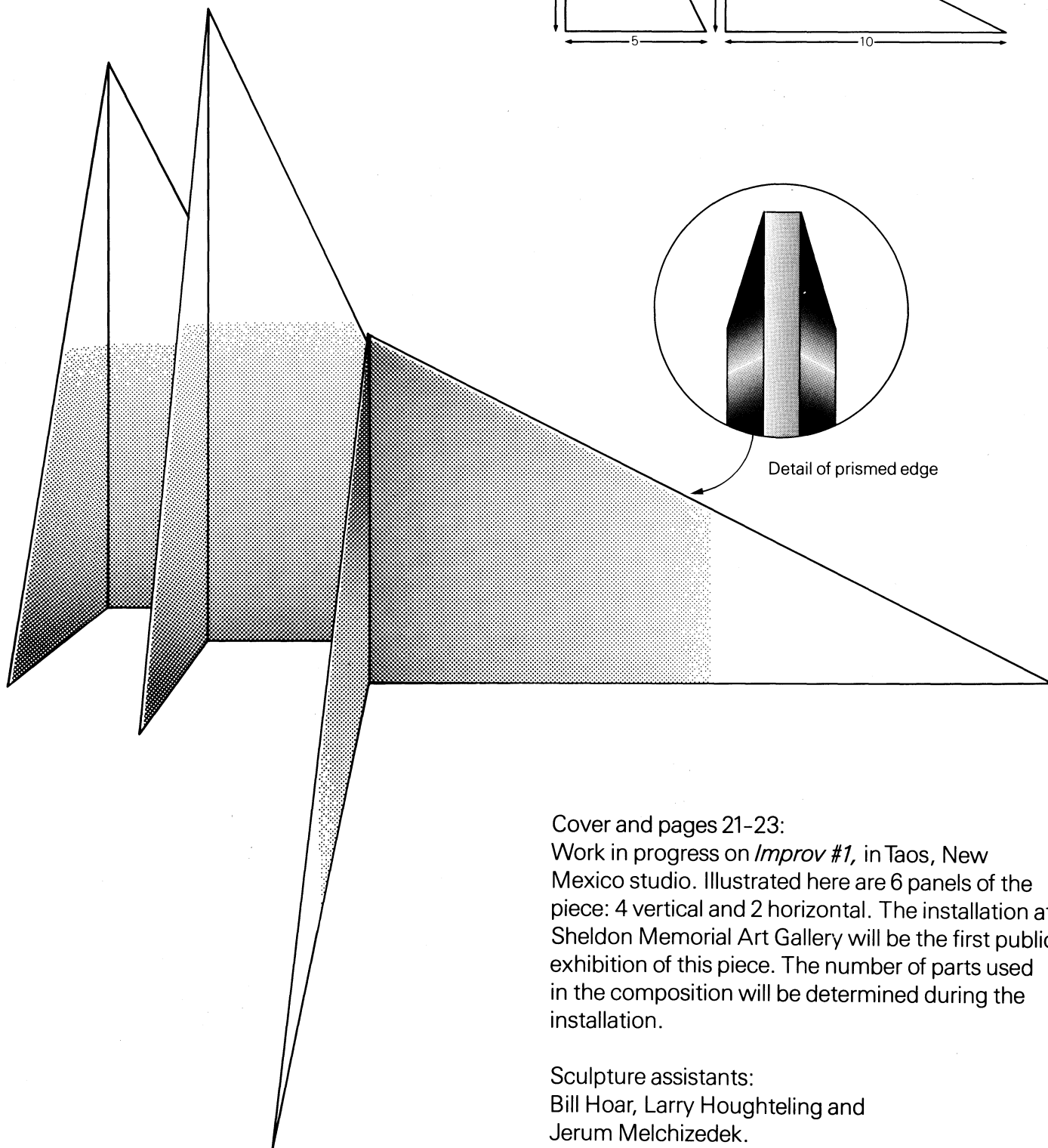
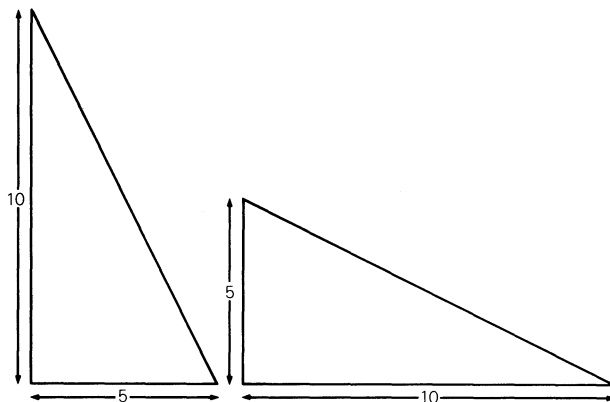
overhead view





IMPROV #1, 1983

Twelve triangular panels of $\frac{1}{2}$ inch clear plate glass with gradient coating of iniconel and prisms edges. Each panel is 10 feet by 5 feet. Collection of the artist.



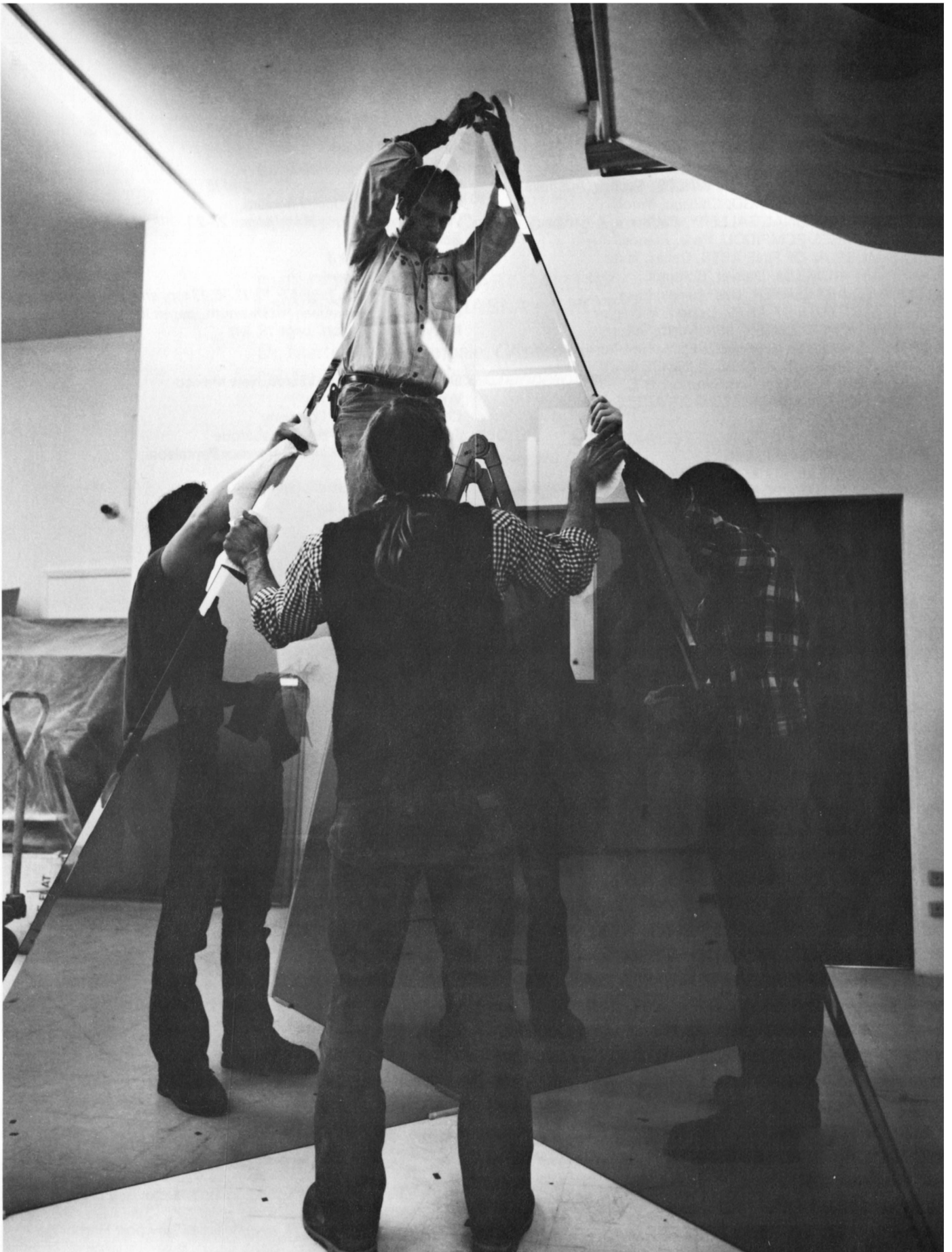
Cover and pages 21-23:

Work in progress on *Improv #1*, in Taos, New Mexico studio. Illustrated here are 6 panels of the piece: 4 vertical and 2 horizontal. The installation at Sheldon Memorial Art Gallery will be the first public exhibition of this piece. The number of parts used in the composition will be determined during the installation.

Sculpture assistants:
Bill Hoar, Larry Houghteling and
Jerum Melchizedek.







LARRY BELL

Born 1939, Chicago, Illinois.
Lives and works in Taos, New Mexico.

WORKS IN PUBLIC COLLECTIONS

ALBRIGHT-KNOX GALLERY, Buffalo, New York.
ART GALLERY OF NEW SOUTH WALES, Sydney, Australia.
ART INSTITUTE OF CHICAGO, Chicago, Illinois.
AUSTRALIAN NATIONAL GALLERY, Canberra, Australia.
CENTRE GEORGES POMPIDOU, Paris, France.
DALLAS MUSEUM OF FINE ARTS, Dallas, Texas.
DENVER ART MUSEUM, Denver, Colorado.
DES MOINES ART CENTER, Des Moines, Iowa.
DETROIT INSTITUTE OF ARTS, Detroit, Michigan.
FORT WORTH ART CENTER, Fort Worth, Texas.
SOLOMON R. GUGGENHEIM MUSEUM, New York, New York.
HIRSHHORN MUSEUM AND SCULPTURE GARDEN,
Smithsonian Institution, Washington, D.C.
LOS ANGELES COUNTY MUSEUM OF ART, Los Angeles,
California.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY,
Cambridge, Massachusetts.
MILWAUKEE ART MUSEUM, Milwaukee, Wisconsin.
MUSEUM OF CONTEMPORARY ART, Caracas, Venezuela.
MUSEUM OF FINE ARTS, Houston, Texas.
MUSEUM LUDWIG, Cologne, Germany.
MUSEUM OF MODERN ART, New York, New York.
MUSEUM OF NEW MEXICO, Santa Fe, New Mexico.
NATIONAL COLLECTION OF FINE ARTS, Smithsonian
Institution, Washington, D.C.
OAKLAND MUSEUM OF ART, Oakland, California.
NORTON SIMON MUSEUM, Pasadena, California.
ROSWELL MUSEUM AND ART CENTER, Roswell,
New Mexico.
SAN FRANCISCO MUSEUM OF MODERN ART,
San Francisco, California.
STEDELIJK MUSEUM, Amsterdam, Holland.
STEDELIJK MUSEUM, Rotterdam, Holland.
TATE GALLERY, London, England.
UNIVERSITY OF ARIZONA, Tucson, Arizona.
VICTORIA AND ALBERT MUSEUM, London, England.
WADSWORTH ATHENEUM, Hartford, Connecticut.
WALKER ART CENTER, Minneapolis, Minnesota.
WHITNEY MUSEUM OF AMERICAN ART, New York,
New York.

COMMISSIONED WORKS

CITY OF ABILENE, Abilene Zoological Gardens, Abilene, Texas.
CITY OF DENVER, North Bank Park, Denver, Colorado
(collaboration with Eric Orr).
GENERAL SERVICES ADMINISTRATION, Federal Building
and U.S. Courthouse, Springfield, Massachusetts.
SAN ANTONIO MUSEUM OF ART, San Antonio, Texas.
STATE OF CALIFORNIA, Long Beach Veteran's Memorial
Building, Long Beach, California.*
VALLEY BANK OF NEVADA, Reno, Nevada.

*in progress

LENDERS TO THIS EXHIBITION

DES MOINES ART CENTER, Des Moines, Iowa.
WALKER ART CENTER, Minneapolis, Minnesota.
THE ARTIST

PHOTOGRAPHY CREDITS

J. Gordon Adams, *page 2*
Mary Bachmann, *pages 12, 13 and 15*
Brad Bealmear, *page 17 bottom*
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Ben Lux, *page 5*
F. Thomas, *page 3*
Tony Vinella, *page 4*
Thomas P. Vinetz, *pages 9, 10, 11, 16, 17 top, and title page*
Dedra Walls, Milwaukee Art Museum, *pages 18, right, and 19*
Mary Ann Wilkinson, *page 18, left*

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Cover image: *Improv #1*, 1983, in Taos studio. See page 20.

Title page: *The Cat*, 1981, as installed at Newport Harbor Art
Museum. See page 8.

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Catalog of the Exhibition

LARRY BELL: MAJOR WORKS IN GLASS

Sheldon Memorial Art Gallery
University of Nebraska—Lincoln
February 23–April 3, 1983

CONRAD HAWK, 1961

Acrylic on canvas, glass; 66 × 66 inches.
Collection: the artist.

GHOST BOX, 1962–63

Vacuum coated, mirrored and sandblasted glass,
acrylic on canvas; 48³/₄ × 48¹/₂ × 3¹/₈ inches.
Collection: the artist.

L. BELL'S HOUSE, PART II, 1962–63

Mirrored glass, wood; 25 × 25 × 25 inches.
Collection: the artist.

UNTITLED (Cube), 1967–68

Coated glass and rhodium-plated brass;
20 × 20 × 20 inches.
Collection: Walker Art Center, Minneapolis, MN.

UNTITLED (Cube), Terminal Series, 1968

Coated glass and rhodium-plated brass;
18 × 18 × 18 inches.
Collection: Des Moines Art Center,
Des Moines, IA.

THE CAT, 1981

Twelve panels of 1/2 inch clear plate glass: 4 rec-
tangular panels with gradient coating of inconel,
6 foot height and 8 foot width; 8 triangular panels
uncoated, 6 foot height and 6 foot width.
Collection: the artist.

UNTITLED, 1981

Twelve panels of 1/2 inch clear plate glass, 6 foot
height and 5 foot width; 8 rectangular panels
diagonally coated with a uniform film of inconel;
4 triangular panels, 2 coated, 2 uncoated.
Collection: the artist.

IMPROV #1, 1983

Twelve triangular panels of 1/2 inch clear plate
glass with gradient coating of inconel and
prismed edges. Each panel is 10 feet by 5 feet.
Collection: the artist.