

1979

## Quintessence: The Alternative Spaces Residency Program Number 2

The Wright State University Department of Art and Art History

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Quintessence



Quintessence

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The Alternative Spaces  
Residency Program

Number 2

# Quintessence



The City Beautiful Council  
of Dayton, Ohio

The Wright State University  
Department of Art

Project Director  
Paul R. Wick  
Administrator  
City Beautiful Council

QUINTESSENCE is the  
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administered by the City  
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Wright State University  
Department of Art, Dayton,  
Ohio.

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Assistant to the Administrator  
City Beautiful Council

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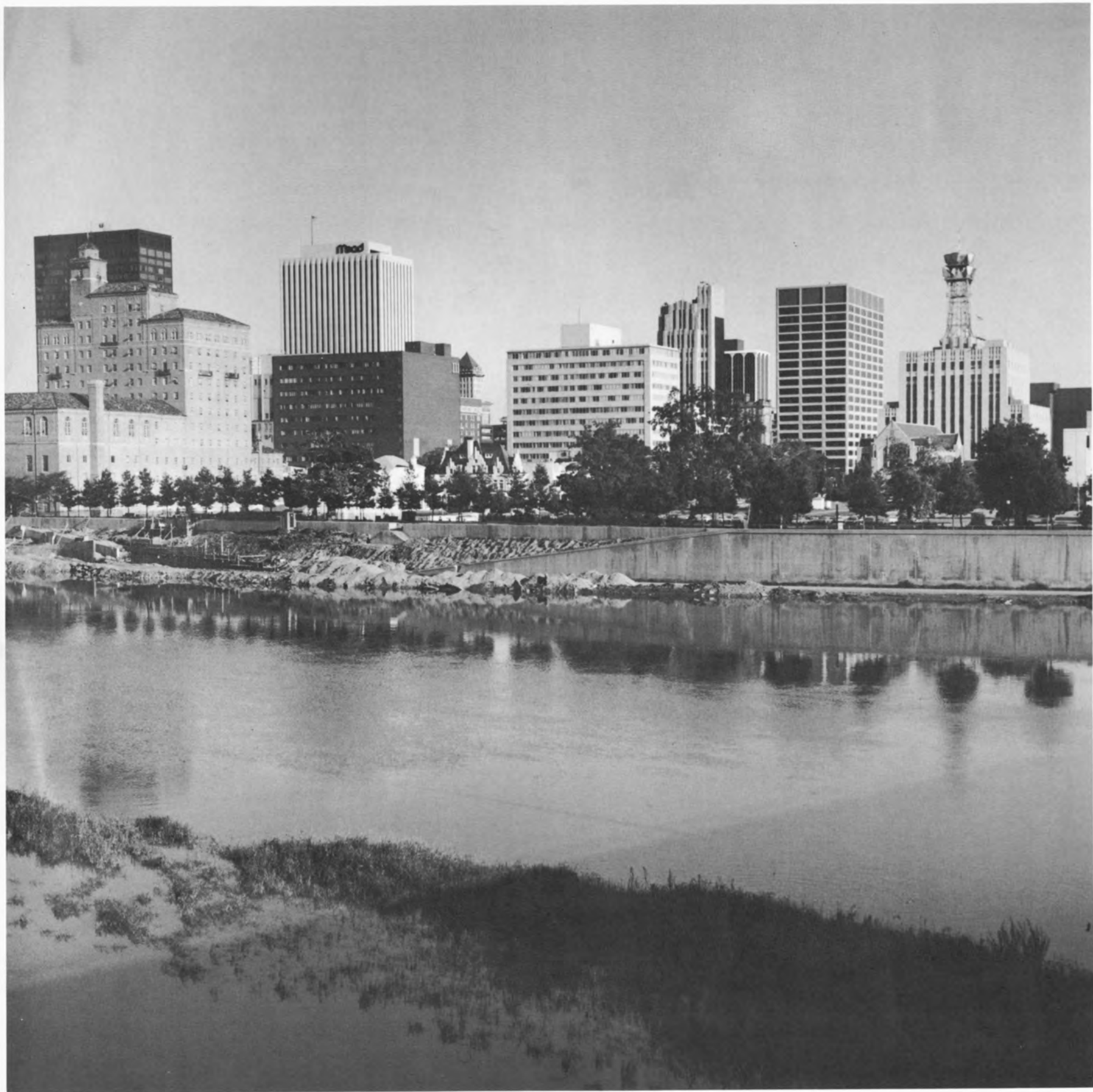
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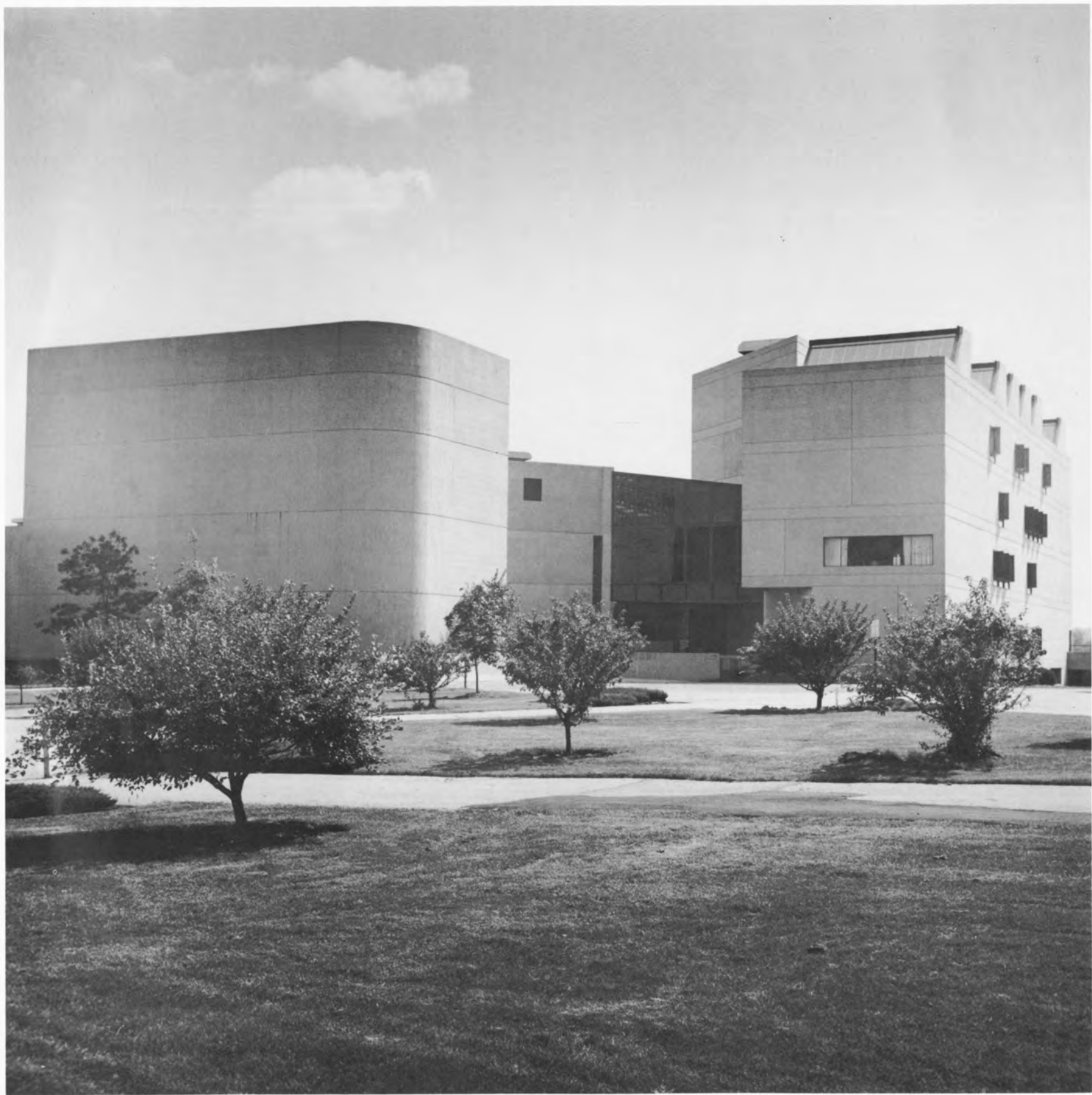
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# Introduction



It is a pleasure to present, on behalf of the City of Dayton, Ohio and Wright State University, the second volume of QUINTESENCE which documents the work undertaken during our 1978-79 Alternative Spaces Residency Program. This catalogue allows us to share with a wider audience the adventures in contemporary art which we have had the pleasure of sponsoring. Reaction to our first catalogue was most gratifying. We trust that we learned something during the past year and hope this volume will be received as enthusiastically as it is offered.

For those readers who are unfamiliar with our program, some background information would seem in order. The participating artists were invited to roam the city in search of a project site as opposed to being assigned a site and asked to work with it. This may have been the most difficult task the artists faced, as the variety of spaces available is almost unlimited. The artists then conceived their projects and did most of their work on site. We are not aware

of another ongoing program in which an artist is asked to assume so much responsibility for site selection.

Joint sponsorship of this program by the Dayton City Beautiful Council and the Wright State University Department of Art began in 1977. Since that time businesses, labor unions and interested citizens have joined students and city staff in working with visiting artists. As our 1979-80 program is getting under way, substantial involvement by the Dayton Art Institute and regional colleges and universities is emerging. This remarkable support system which brings government, academia, business, labor, private institutions and individual citizens together may be viewed as an extension of the creative process which allows an artist's ideas to be realized.

Of course, the heart and soul of this program is the work portrayed on the following pages. Every attempt has been made to capture the dynamics of the process through which the projects

were created, as well as the completed pieces. An exception is Michael Singer's section of the catalogue. He prefers that his work be viewed only in its final form.

Each of the artists was asked to submit a narrative to accompany the documentation of their work. The narratives serve to convey something of the artists's experience with the program as well as insights about their work. An exception here is Jackie Ferrara's section. She chose to submit drawings without a text.

It had been our intention to offer, as part of this catalogue, a critical essay which would address the artist's work individually and comparatively. Due to an unfortunate combination of circumstances, there is no such essay. If we have any genuine apologies about this offering, it is for the absence of such a piece of critical writing.

Despite this writer's oft repeated self-admonition that bureaucrats should not try to be critics, a few issues about the nature of a program such as this one ought to be raised.

Most contemporary art grows out of a studio environment. It is an interior exploration: personal, self-expressive and, to some extent, predicated upon the notion of rebellion. Probing the nature of art itself, contemporary artists are questioning traditional values. A community, on the other hand, maintains a different perspective and expects a reflection of the world and its values in art.

The Dayton projects provide an important opportunity for interaction between the artist and the community. The artist's view of artistic activity and concomitant rights must be reconciled with the rights of society as interpreted by a community. Where art is involved with asking itself about itself and probing the boundaries which separate it from or link it to other activities, there is a great potential for both conflict and growth. Art may confront or offend due to the nature of what is being questioned. Where deeply held cultural values are being questioned, art can become an irritant. Art can also illuminate.

The Dayton projects are an attempt to bridge the gap between the private sensibilities of the artist and the public consciousness. The artist is given an opportunity to work in a context which is simply not available in a museum or gallery. The artist is further challenged to assume some responsibility to the community in which he or she is working.

Artists need opportunities to break through the social, physical, economic and often hidden aesthetic barriers of the major art centers such as New York, Chicago and Los Angeles. They must try new ideas, obtain the reaction of a more diverse public than they normally encounter and have access to a laboratory where notions about art, aesthetic taste and spectator behavior can be tested. Ideally, the results of these tests will generate additional questions and the investigation of new aesthetic ideas.

The projects also provide an opportunity for the public to experience art in the familiar context of the community and

beyond the often mythic setting of the formal art institution. These encounters may open up new perceptions about familiar places or forgotten spaces and present the public with new dimensions of experience.

Out of these interactions between the private sensibilities of the artist and the public consciousness, a new understanding may emerge which the artist can take back to the studio. The Dayton program thus provides the possibility for a genuine reciprocity between art and the public's understanding of art, a give and take which can establish the basis for new endeavors precisely because of the renewal of a dialogue between art and the public which has been dormant for so many years.

There is evidence of a renewal of this dialogue in the constituency which has developed around the program since its inception. The breadth of involvement delineated in this catalogue's acknowledgements as well as the response of the community tends to suggest this.

Attendance at lectures and symposia which have been held to explore these issues in greater detail is a further testimonial to the renewal of a dialogue. For these and other reasons, we are excited about the future possibilities of this kind of program.

We were honored to have had a visit from America's foremost arts advocate, Joan Mondale, during Mary Miss' project. Mrs. Mondale's presence helped to focus additional public attention on our experiments in art for public places.

A particularly interesting question is what to call the work produced within the elastic parameters of this sort of program. The term "public art" has been in common use for some time now. It seems that a number of people have serious philosophical and semantic difficulties with this label, however. Artist Scott Burton has suggested "civic art" as a description which captures a little more of the essence of the phenomenon. Happily, we toss this question to the critics and linguists for discussion and resolution.

Special thanks must be extended to J. T. (Tim) Patterson, Jr., President of the Dayton City Beautiful Council. His tireless efforts have helped to assure the success of this program. Sufficient praise cannot be lavished upon Mike Alexinas and the personnel of the city's Division of Park Maintenance. The parks team is rapidly establishing itself as one of the premier art building forces in America. A debt of gratitude is owed to Mayor James H. McGee and Dayton's City Commissioners for providing us with the freedom to do what we do.

The advice and counsel of Ed Levine is warmly and gratefully acknowledged. Finally, our thanks and best wishes to Jackie Ferrara, Richard Fleischner, Doug Hollis, Mary Miss and Michael Singer who made the past year more interesting and enjoyable for all of us.

Paul R. Wick  
Administrator  
City Beautiful Council

It is art that *makes* life, makes  
interest, makes importance, for  
our consideration and  
application of these things,  
and I know of no substitute  
whatever for the force and  
beauty of its process.

Henry James  
Letter to H.G. Wells, 1915

A black and white photograph of a landscape. The foreground is a dark, silhouetted area, possibly a field or a road, with some faint, light-colored patches. The background is a lighter, hazy area, possibly a sky or a distant horizon. The overall composition is simple and minimalist.

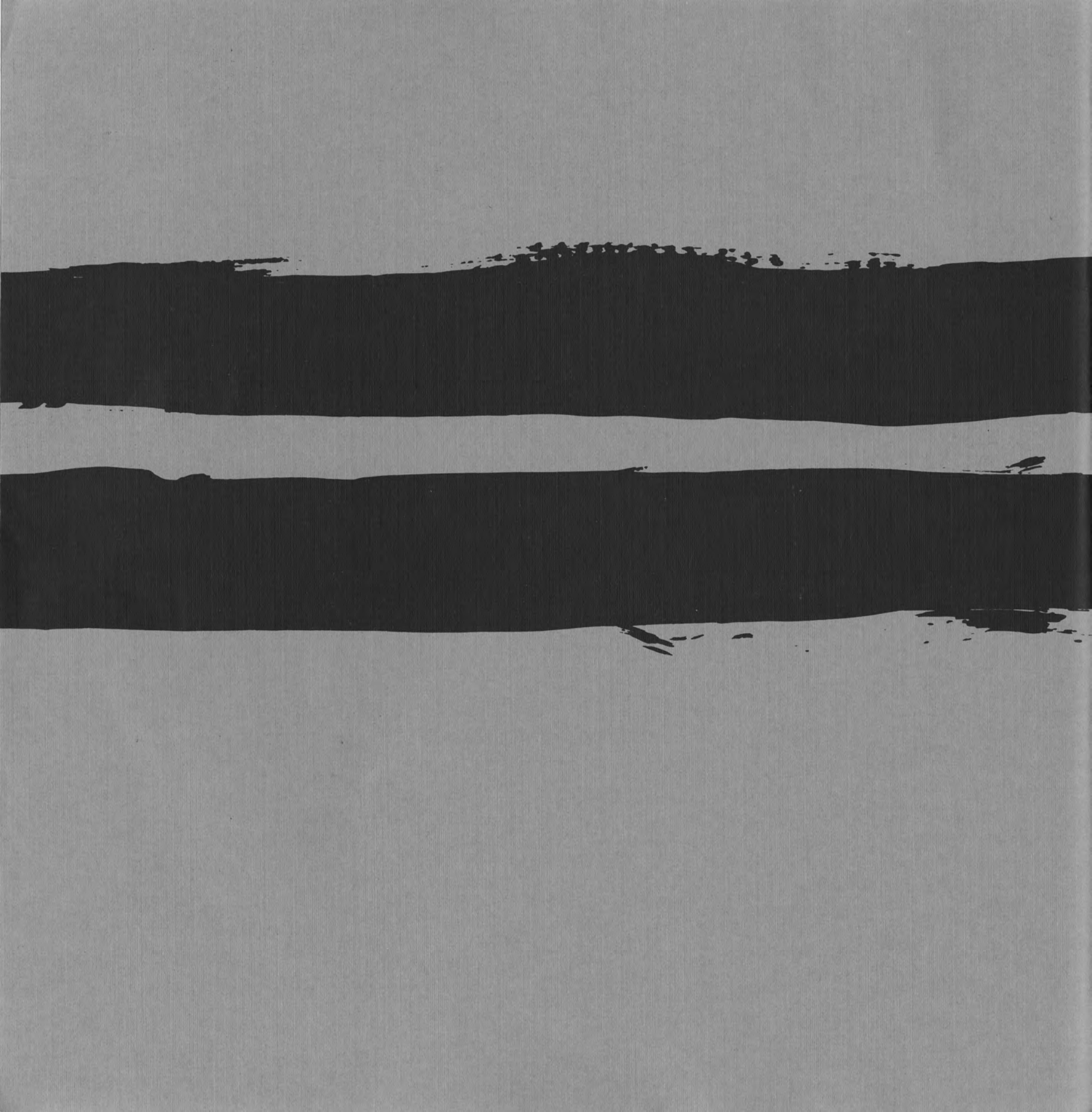
Jackie Ferrara

Richard Fleischner

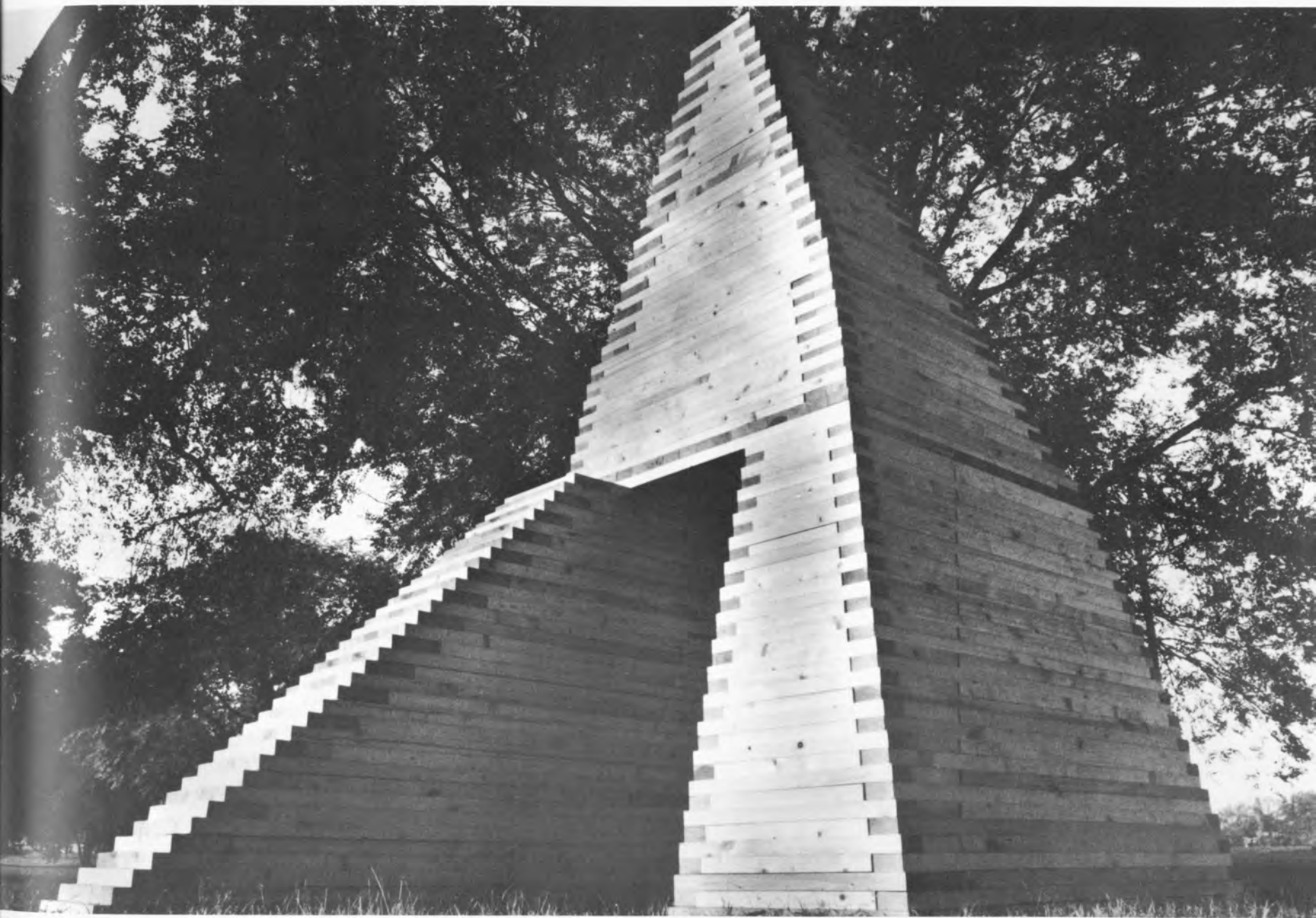
Doug Hollis

Fall 1978



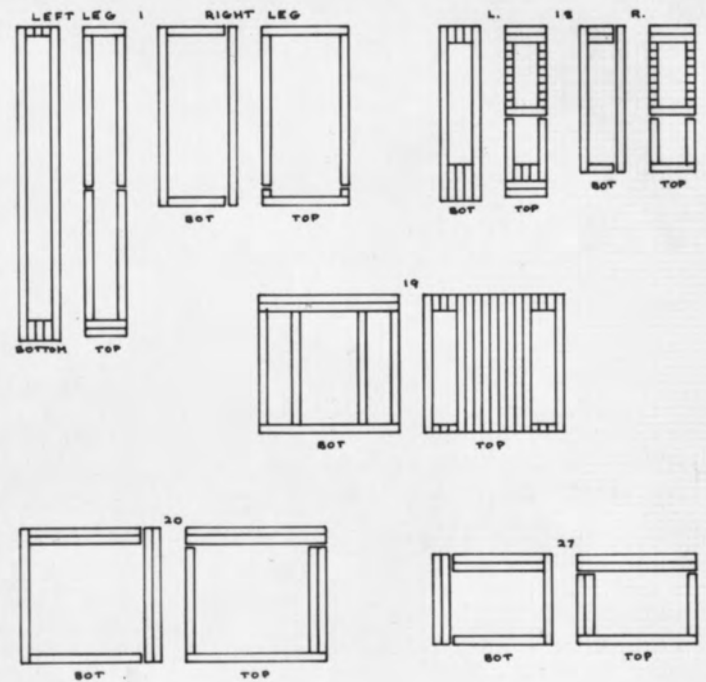
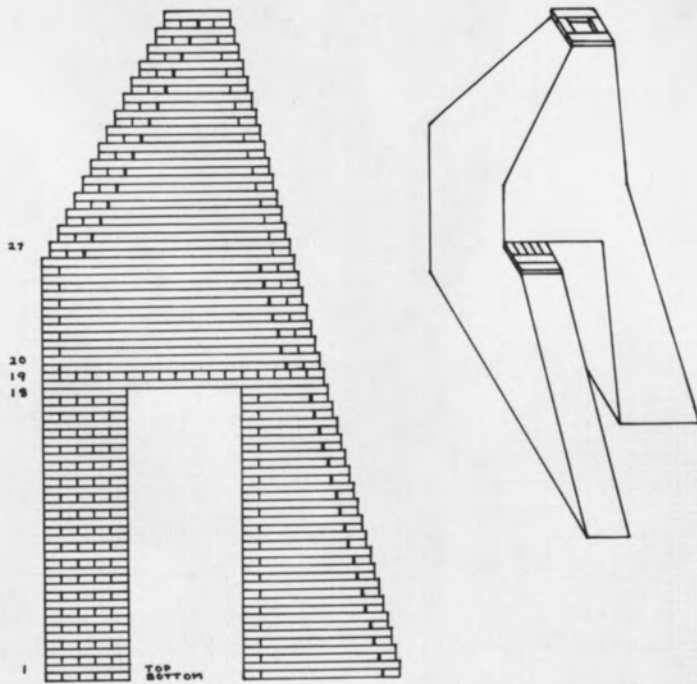
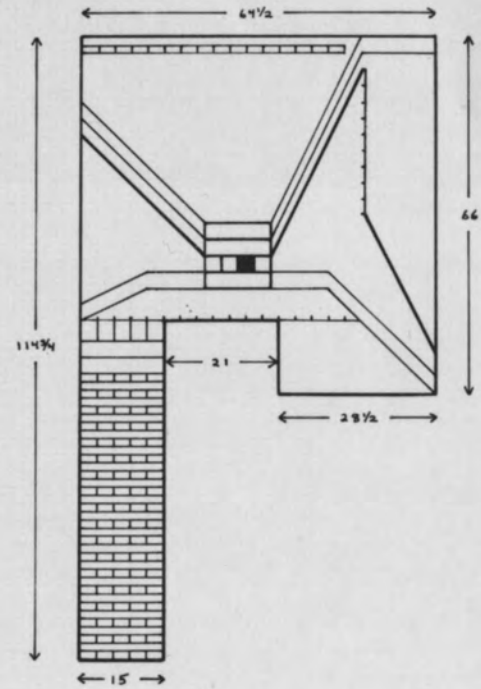
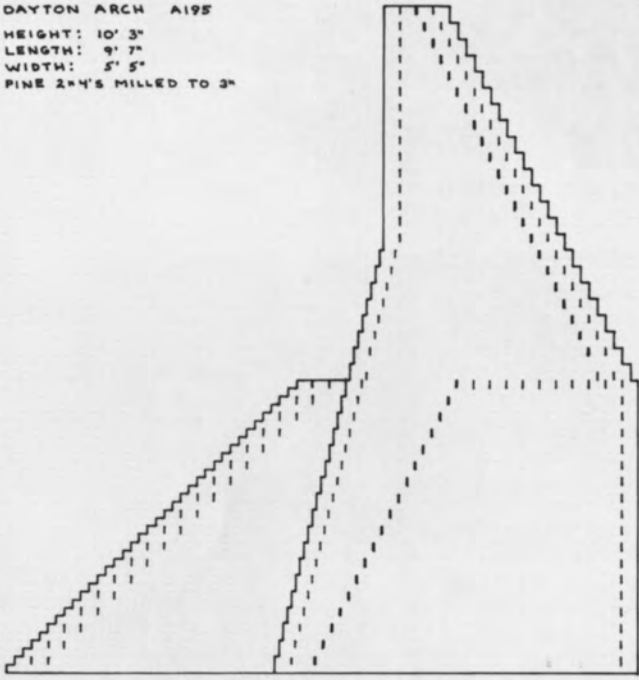


Jackie Ferrara



DAYTON ARCH, Riverbend Park

DAYTON ARCH A195  
 HEIGHT: 10' 3"  
 LENGTH: 9' 7"  
 WIDTH: 5' 5"  
 PINE 2x4'S MILLED TO 3"



LEFT (EXTENDED) BOTTOM

ROW	□ 2 EA	□ STR FR 3 1/2"	□ STR BK 3"
1	114 3/4	3	3
2	111 3/4	3	3
3	108 3/4	3	3
4	105 3/4	3	3
5	102 3/4	3	3
6	99 3/4	3	3
7	96 3/4	3	3
8	93 3/4	3	3
9	90 3/4	3	3
10	87 3/4	3	3
11	84 3/4	3	3
12	81 3/4	3	3
13	78 3/4	3	3
14	75 3/4	3	3
15	72 3/4	3	3
16	69 3/4	3	3
17	66 3/4	3	3
18	63 3/4	3	3

3.12"

3.6"

LEFT TOP

FR 2 EA	FR 3 EA
48 1/2	3
47	3
45 1/2	3
44	3
42 1/2	3
41	3
39 1/2	3
38	3
36 1/2	3
35	3
33 1/2	3
32	3
30 1/2	3
29	3
27 1/2	3
26	3
24 1/2	3
23	5

□ FR  
3.4 1/2"

BOTTOM  
□ 3 EA

20	48 3/4
21	46 1/2
22	44 1/4
23	42
24	39 3/4
25	37 1/2
26	35 1/4
27	33
28	31 1/2
29	30
30	28 1/2
31	27
32	25 1/2
33	24
34	22 1/2
35	21
36	19 1/2
37	18
38	16 1/2
39	15
40	13 1/2
41	12

□ 2 EA

41
40 1/4
39 1/2
38 3/4
38
37 1/4
36 1/2
34 1/4
32
29 3/4
27 1/2
25 1/4
23
20 3/4
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16 1/4
14
11 3/4
9 1/2
7 1/4
5
4.23 1/4

TOP  
□ 3 EA

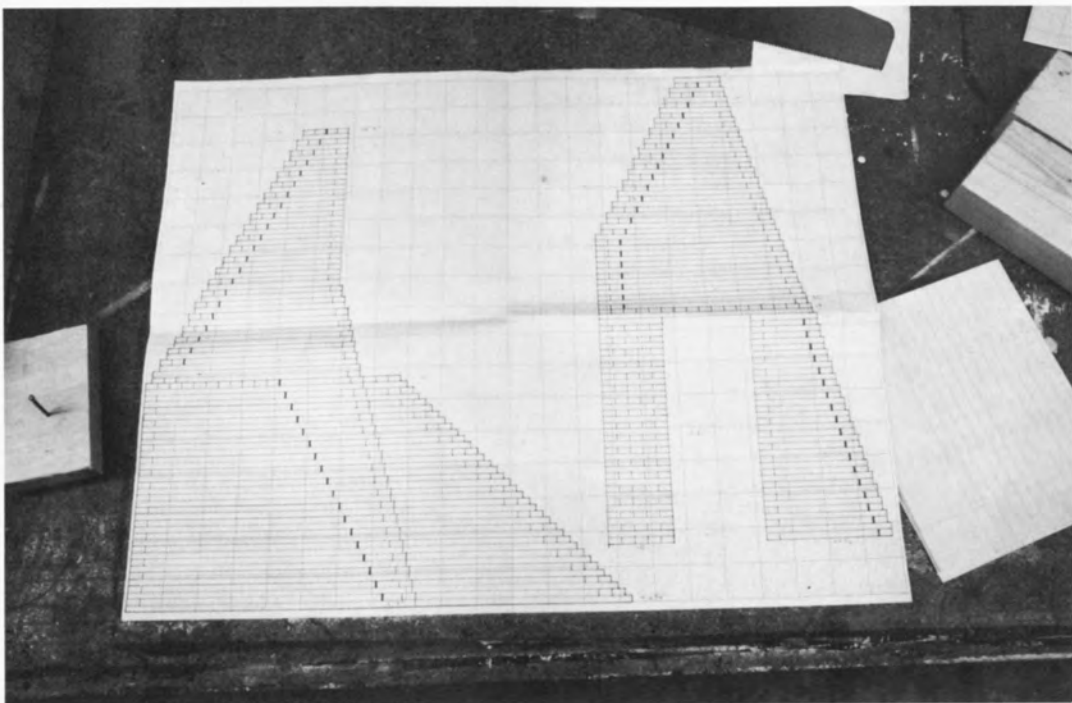
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43 1/2	23 3/4
41 1/4	22 1/4
39	20 3/4
36 3/4	19 1/4
34 1/2	17 3/4
32 1/4	16 1/4
30	14 3/4
27 3/4	13 1/4
25 1/2	11 3/4
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16 1/2	5 3/4
14 1/4	4 1/4
12	2 3/4

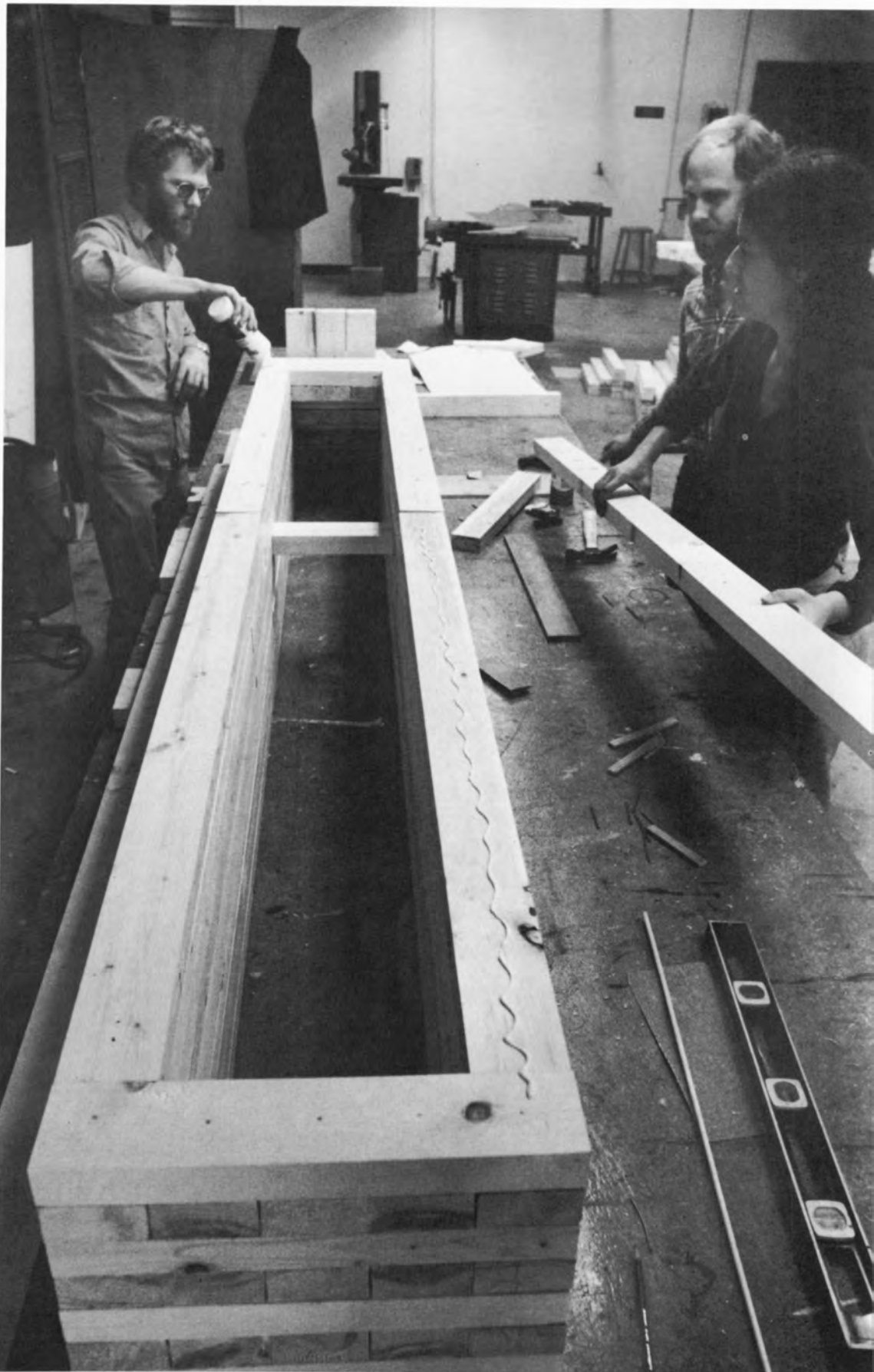
LEFT/RIGHT TOP

ROW	□ BACK 4 EA
1	55 1/2
2	54
3	52 1/2
4	51
5	49 1/2
6	48
7	46 1/2
8	45
9	43 1/2
10	42
11	40 1/2
12	39
13	37 1/2
14	36
15	34 1/2
16	33
17	31 1/2
18	32.3"

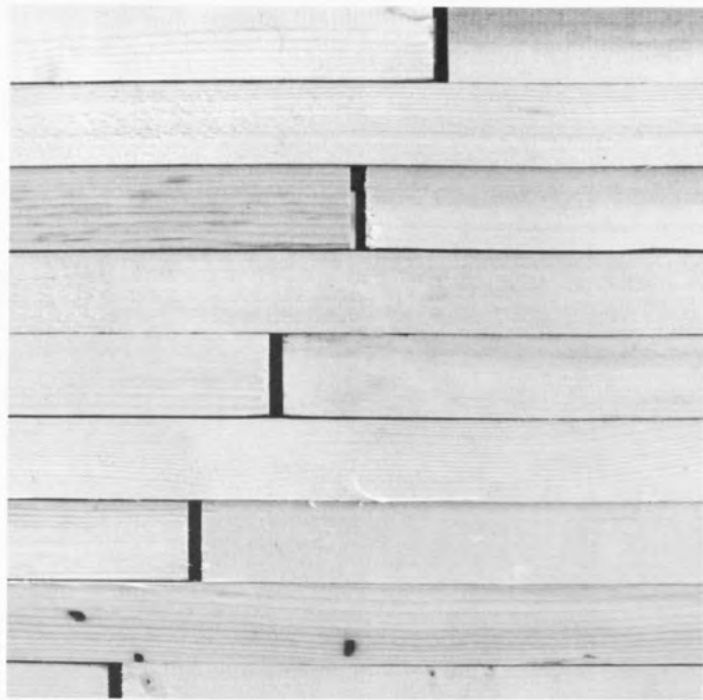
BOTTOM

19	□	□
	3.51	4.42



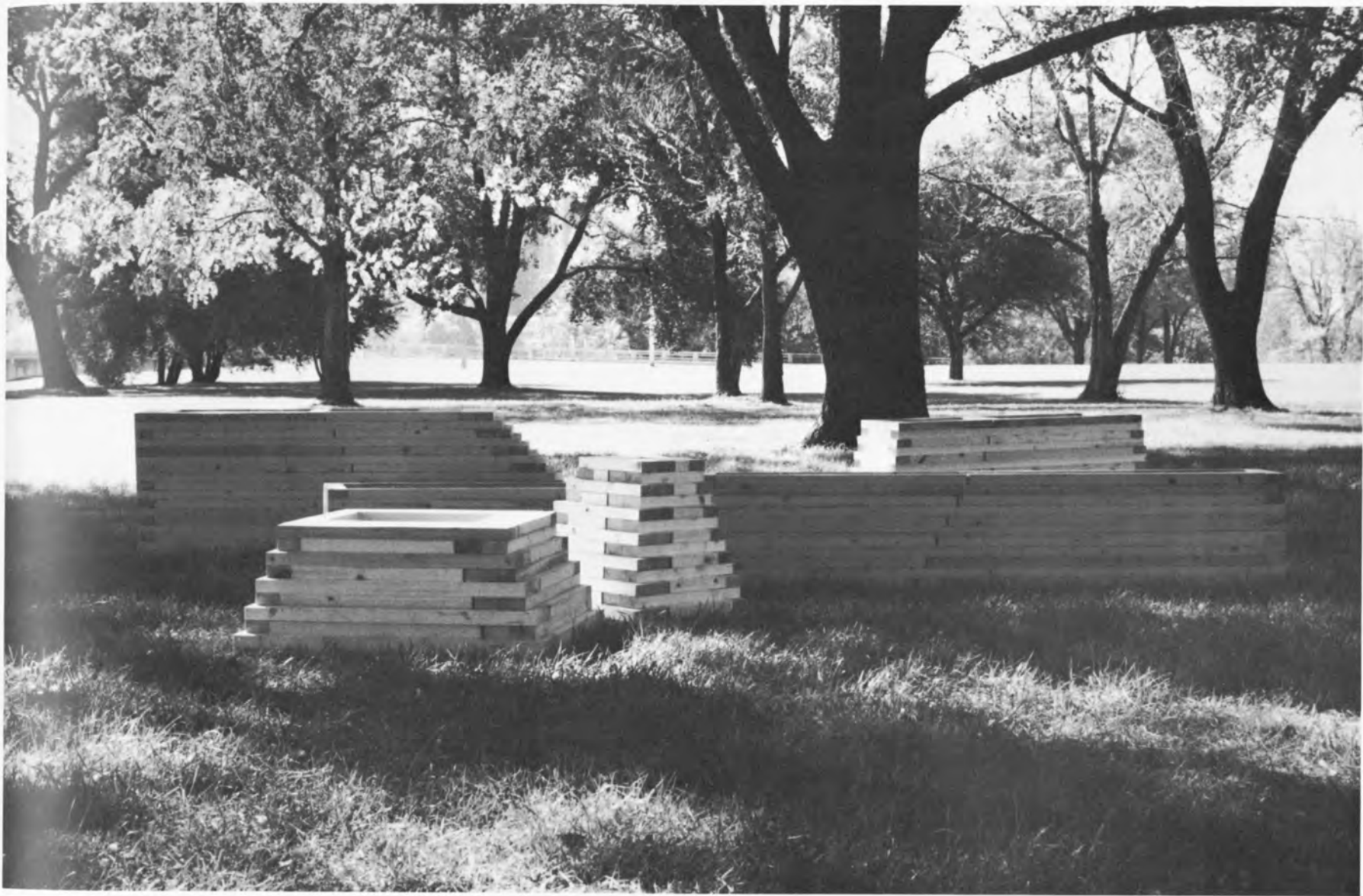






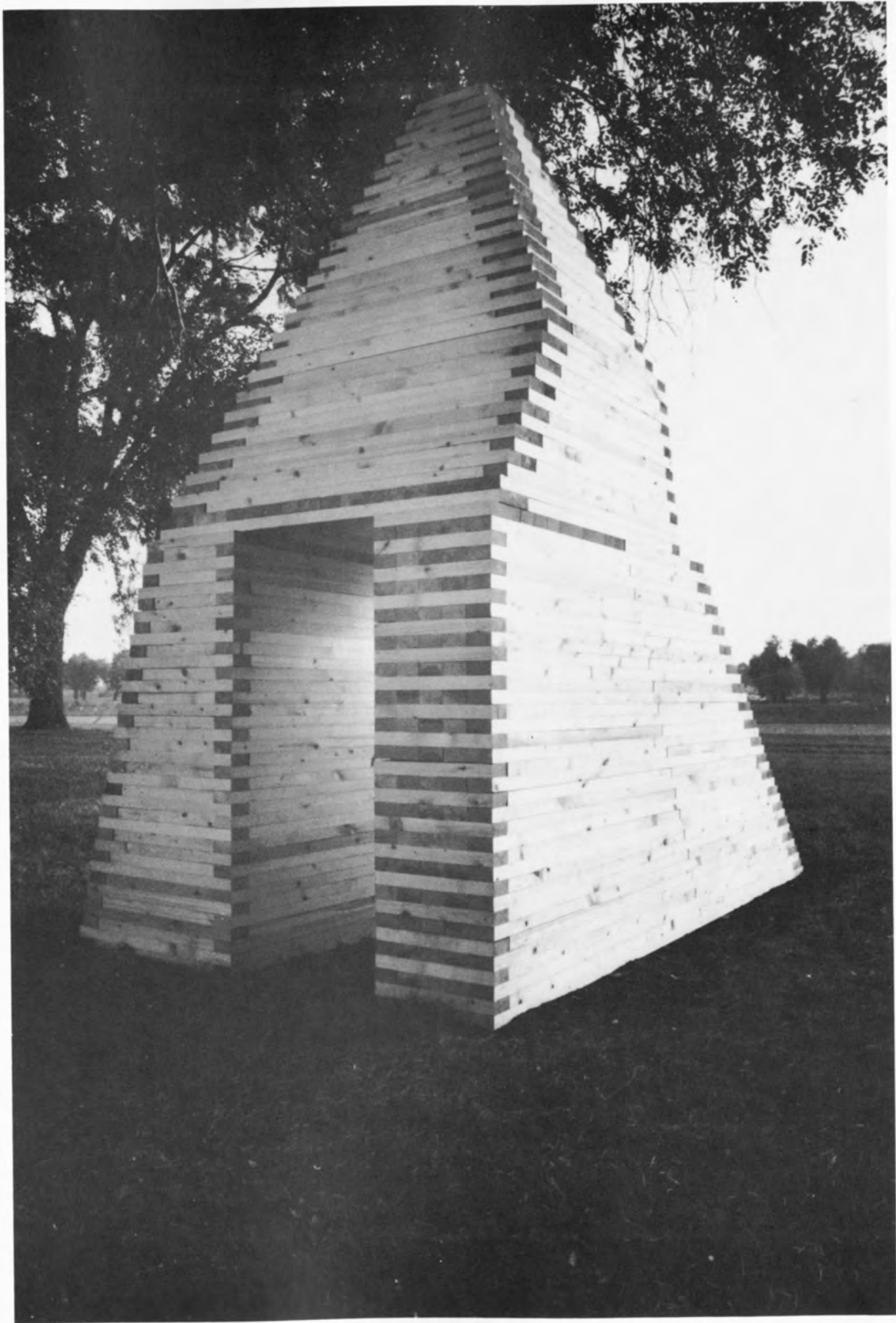


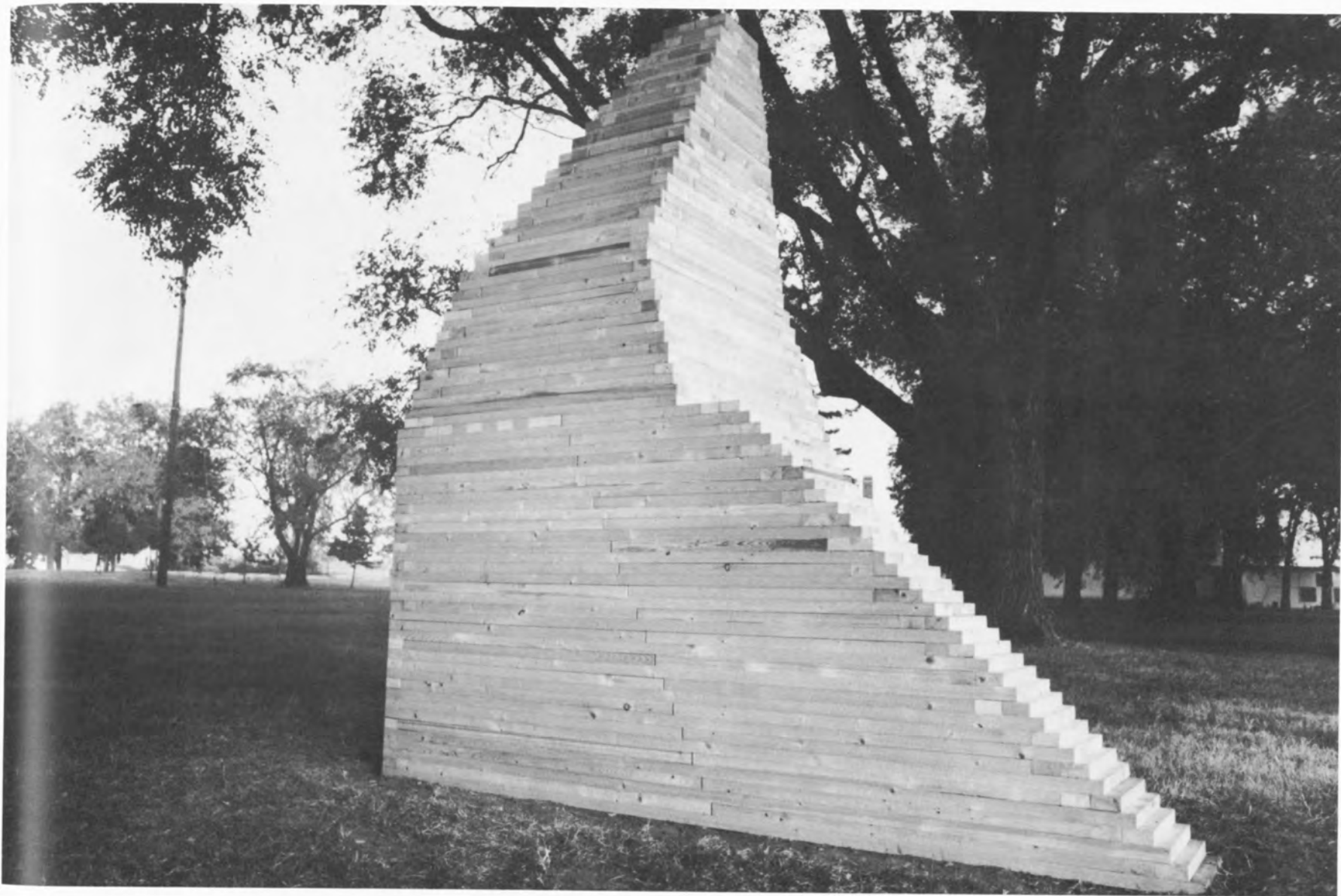


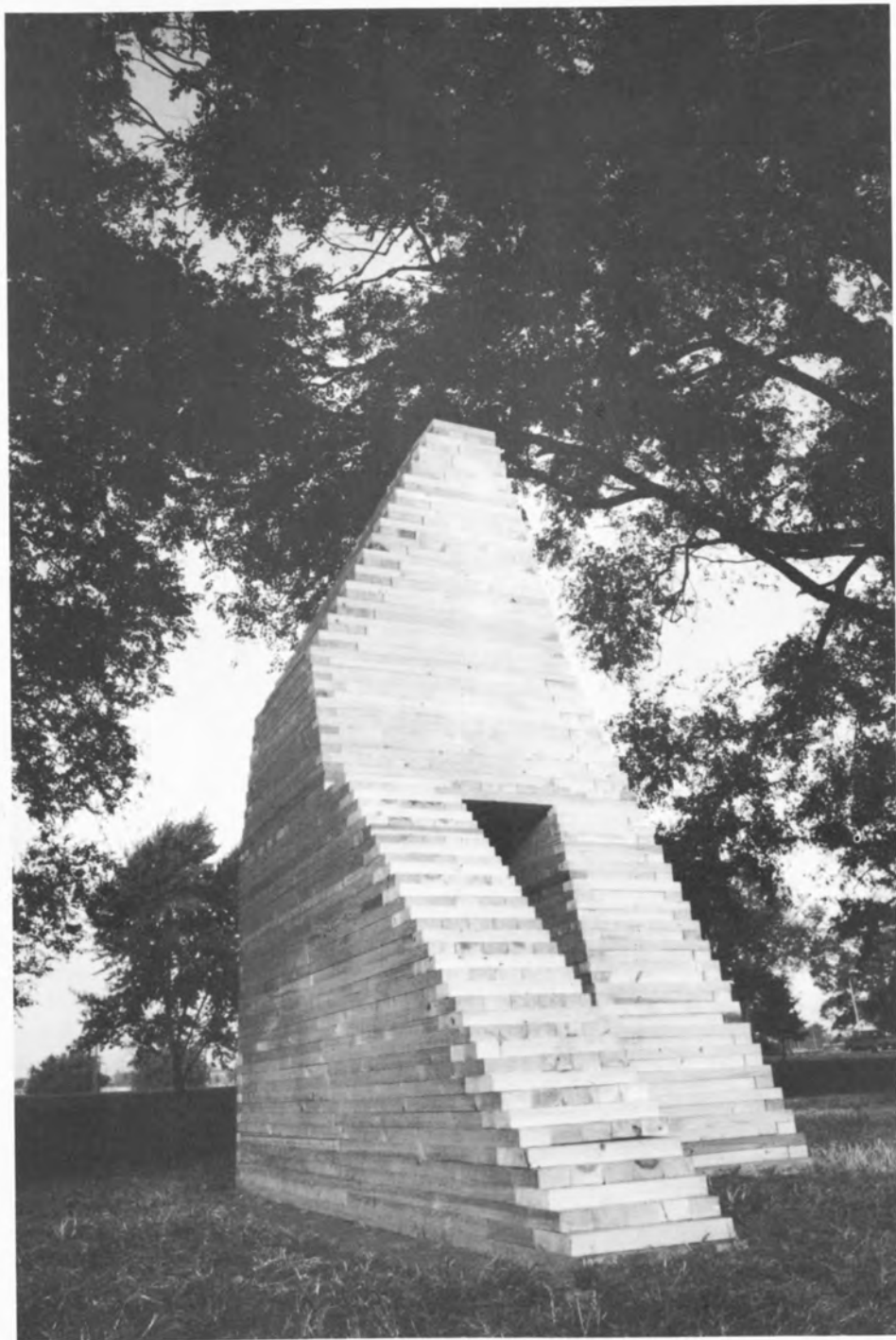
















Assisted by Cyrus Gibson

## Richard Fleischner

The Dayton project evolved from my wanting to work with more than the physical attitude of a particular space. In most of my previous work I have had intimate contact with a specific site but very little awareness of the larger community in which the site exists. This project involved learning about Dayton, past and present.

I worked in the library with an assistant, spoke with people who knew elements of Dayton's history and saw as much as I could by walking and driving around. I was concerned with time and the changes it brings, those which can be seen and visually represented by photographs juxtaposed at various sites.

Each set of photographs was taken from the same spot — or as close to it as possible — at two different times. The time between these pairs ranges from less than a minute to more than seventy years. Generally, pairs of images were chosen by selecting old photographs, returning with them to the places from which they had been taken and rephotographing the spaces as they appear today. For instance, the pair of photographs at Jefferson

Street and Patterson Boulevard shows the space with and without the canal. In the case of the Callahan Building at Third and Main Streets, I found the site and searched backward to find an earlier photographic record of that corner. I visited places such as NCR and paired images which reflected the consequences of economic change in an emotional way.

All photo pairs were fixed in stands and placed at the spot from which the photographs were taken.

Richard Fleischner

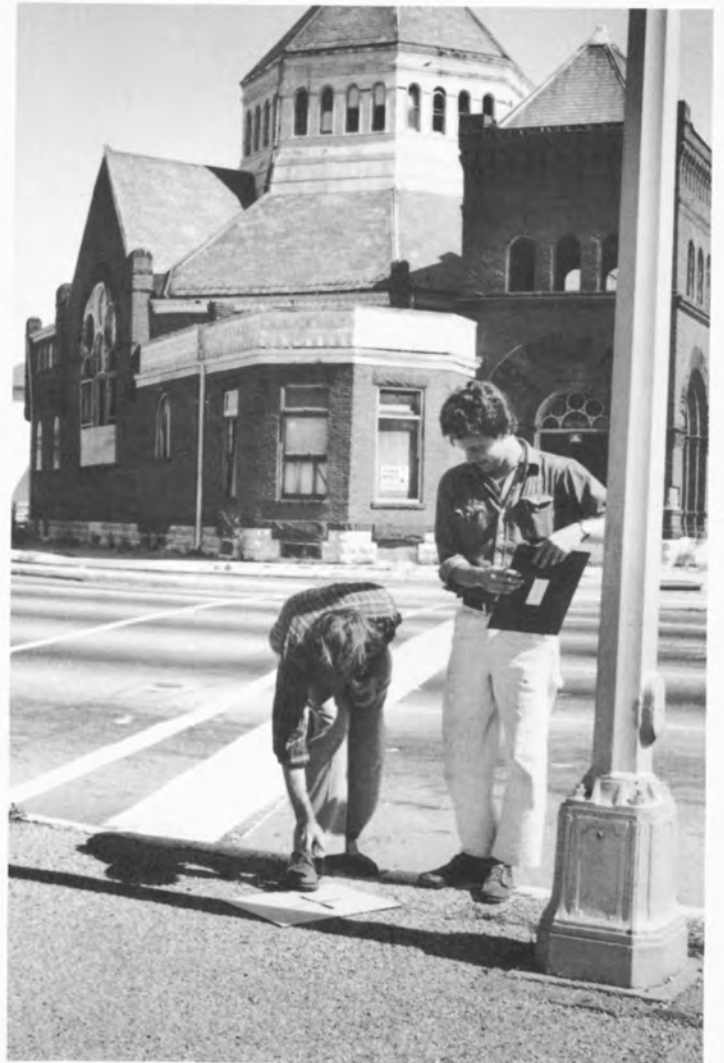


National Cash Register,  
Parking Lot A





Jefferson Street at Patterson  
Boulevard





National Cash Register,  
Building 10,  
South Main Street near Stewart



Callahan Building, Third and  
Main Streets



Fifth Street at Brown



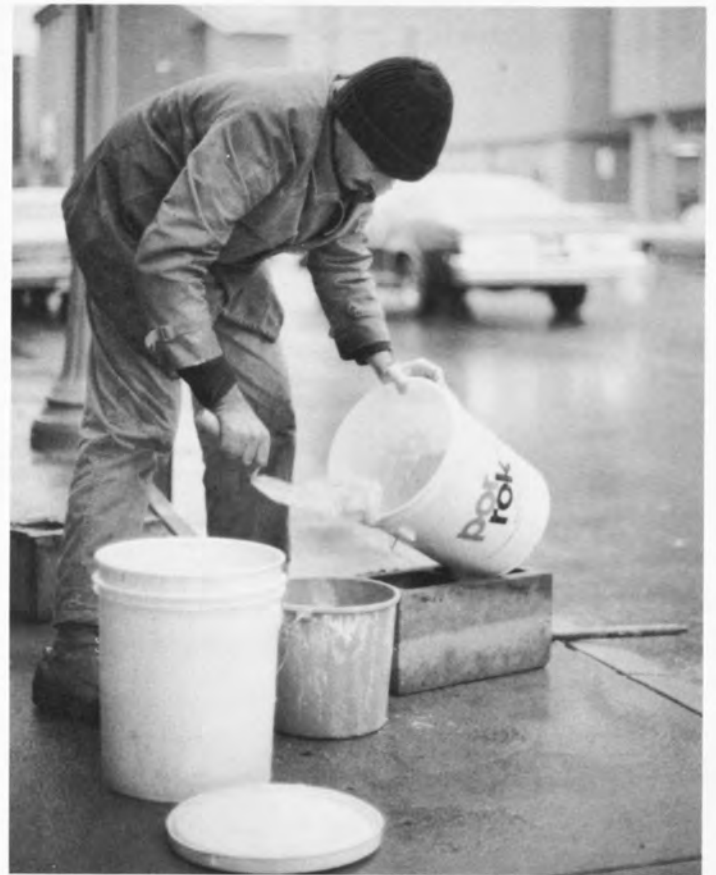
Valley Street, 800 block







Patterson Boulevard East Drive  
at Third



Ludlow Street at Sixth,  
northeast corner



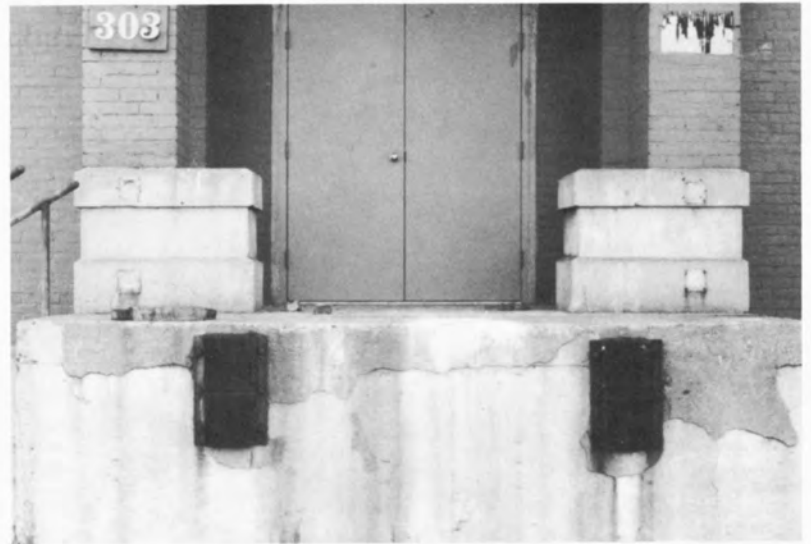


Caldwell Street near South Main



Ludlow Street at Fourth





Platt Iron Works, 303 North  
Keowee Street



Montgomery County  
Fairgrounds overlooking  
Apple Street

#### Additional Sites

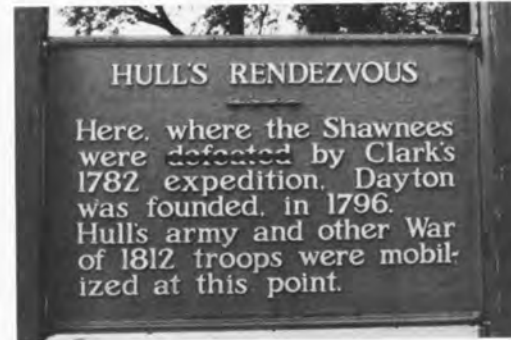
- Second Street between Main  
and Ludlow
- Ludlow Street at Sixth,  
southeast corner
- Bomberger Recreation Center  
steps
- Keowee Bridge
- North Main Street at  
Monument
- Orth Avenue at Riverview
- South Main Street between  
Fifth and Sixth



MIRAGE, Deeds Point

Mirage  
Telltale: Conversations with  
the Wind

— for the Shawnee people



conversations I had with that place.

When I returned to Dayton two weeks after completing the construction on Deeds Point, I stayed with Tim Patterson. One evening we discussed the work I'd done and my involvement with natural phenomena — dynamic forces and resonance. The conversation led us to the idea of imprinting moments in time, the idea of photographs, the idea of ghosts. Tim said that for years he had felt a presence in the stairwell of his home which seemed about to jump on his back whenever he went up the stairs. He said he felt certain that at some point in the life of that space an intense event had taken place. It occurred to me that this impression of space if done with sufficient force

## Doug Hollis

This project continued an extended series of works which are investigations into the form and sound of natural phenomena. They consist of large, linear surfaces which are pitched like a musical instrument in a particular site, as a tent would be pitched. They make the natural existing force forms both audible and visible by creating an interface which reacts as a sensing structure, much as the skin acts as a sensory surface through which information is assimilated and felt.

This was the first time I designed a piece by going to a site and simply allowing the dynamics of that place to create a text, a description, on which to base the construction. The piece was not just site-related but to a great extent site-created out of

(emotional, physical) could leave a space resonating with its occurrence forever. I wondered what Hiroshima "feels" like now. Pompeii, San Francisco? Do you still feel the flood when you see the river, Dayton?

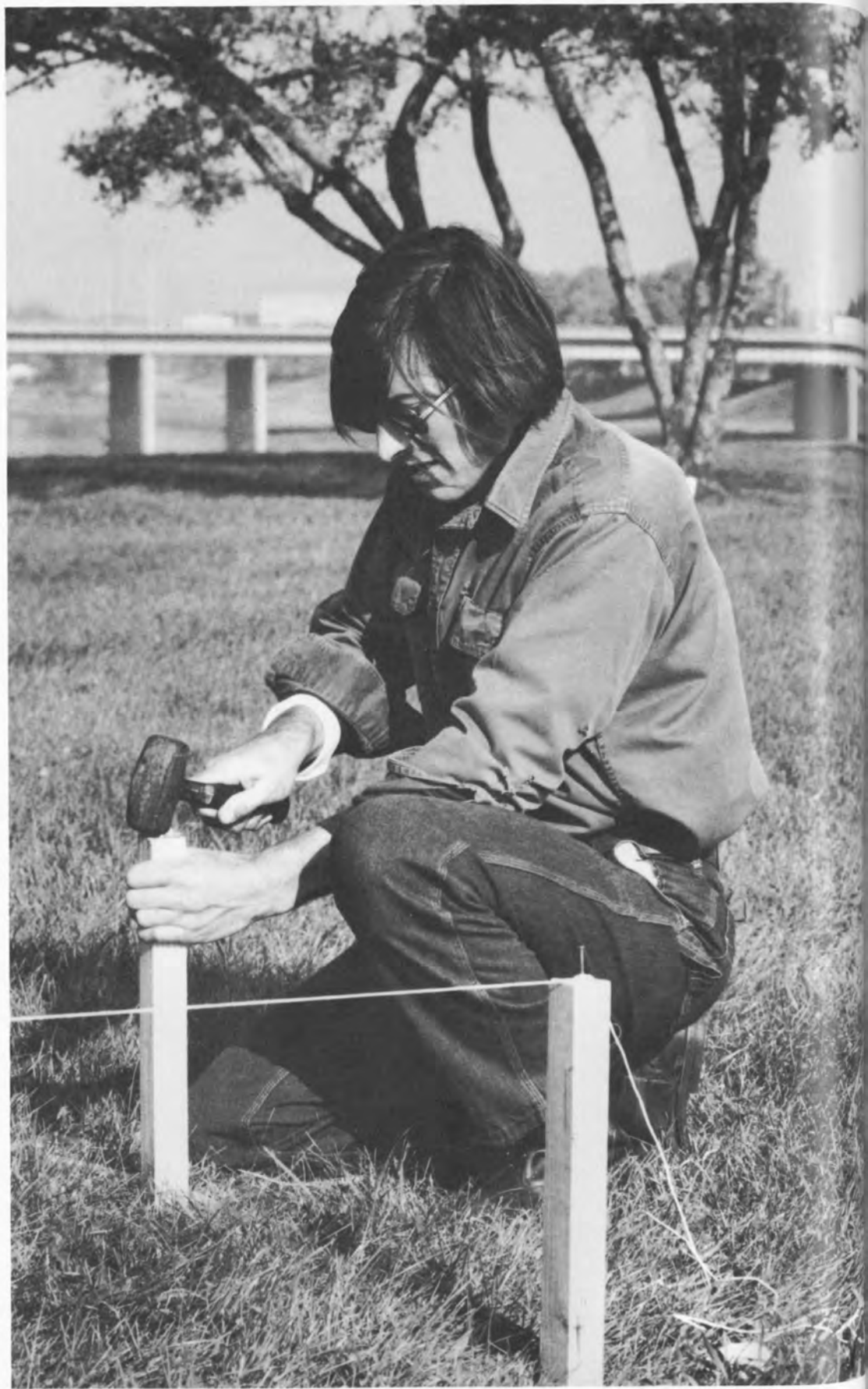
This conversation, and the time I spent with the finished work, made the work ring true for me. It was not built to be a permanent structure but rather a temporary event made to draw attention to the place, to describe events already and always happening there and then pass on, leaving the place as it had been but impressed with its resonance.

Thanks to all.

Doug Hollis

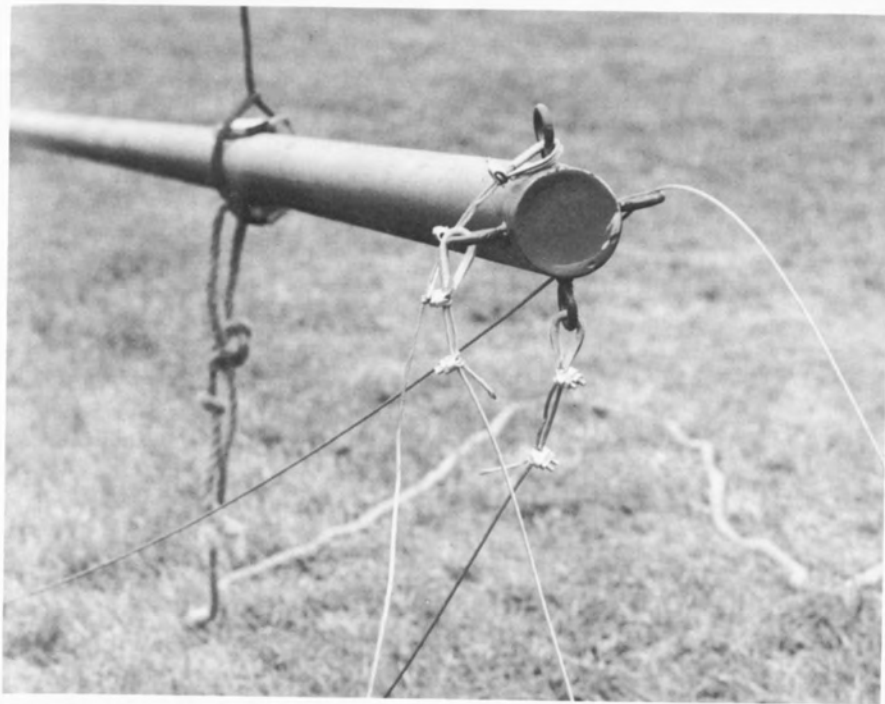


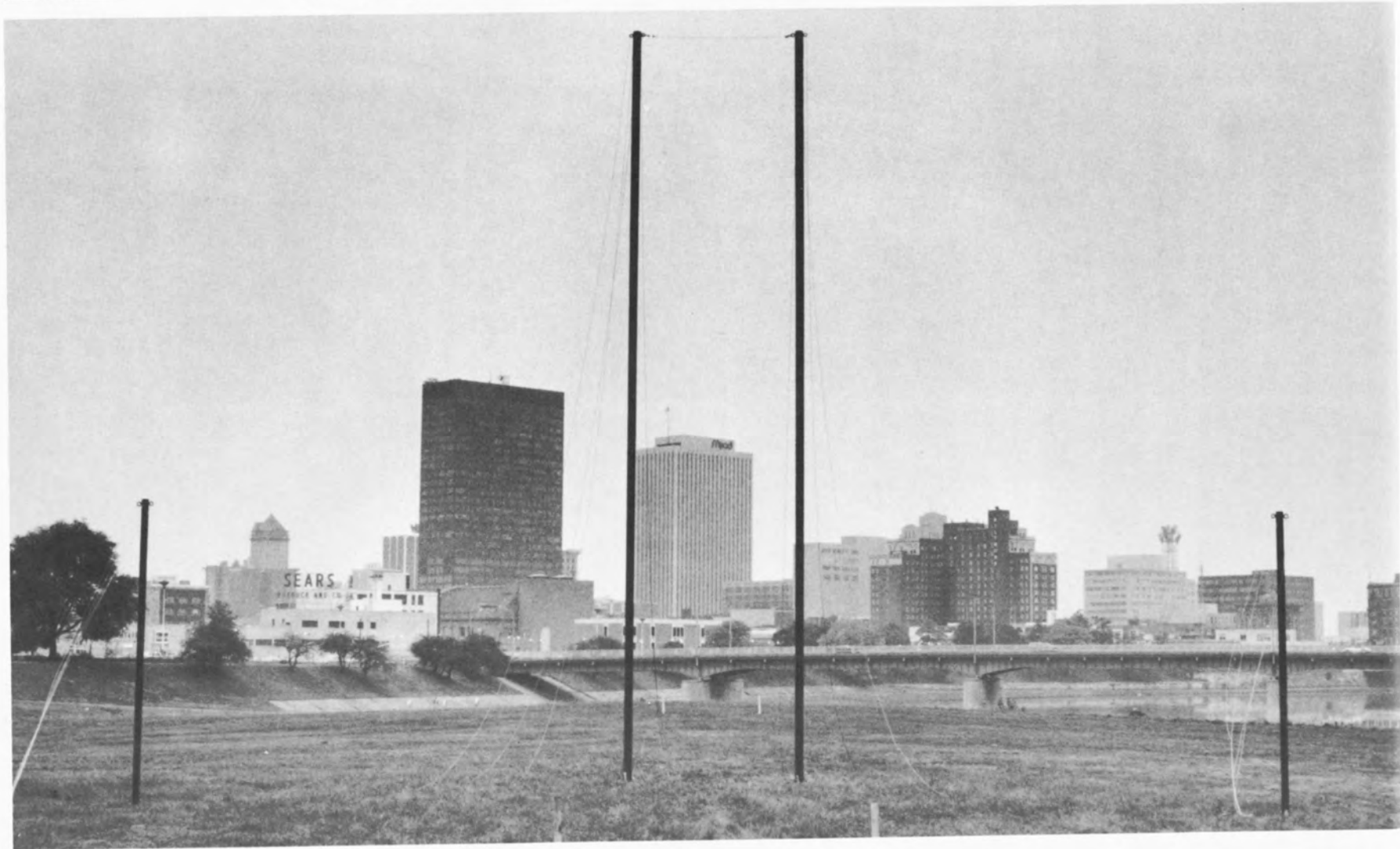
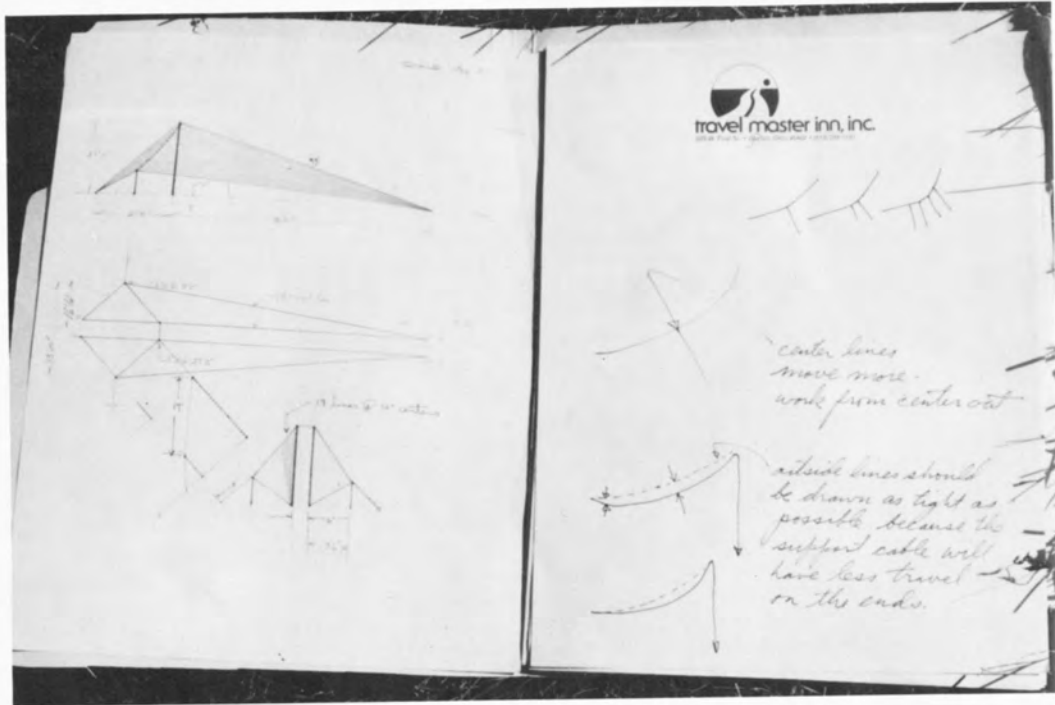
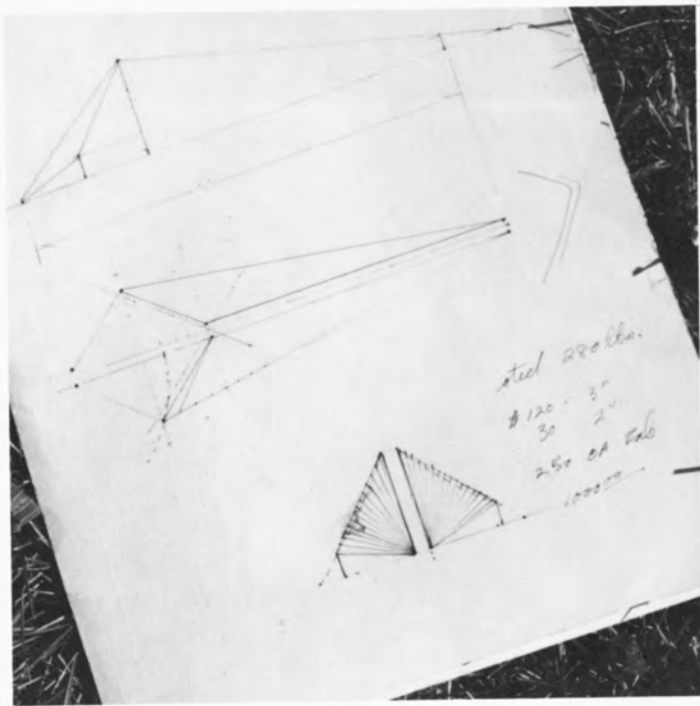










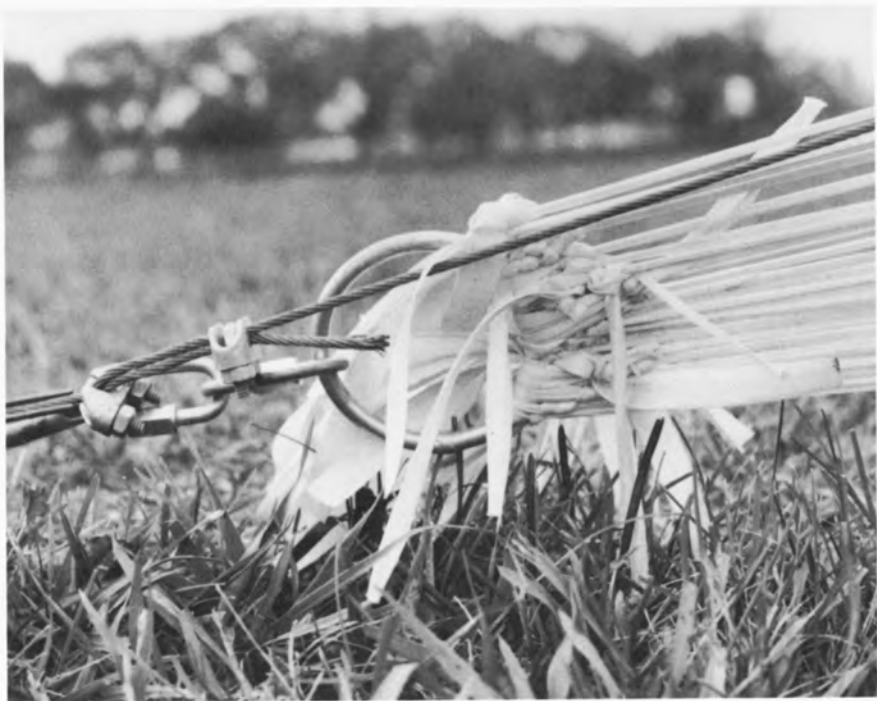


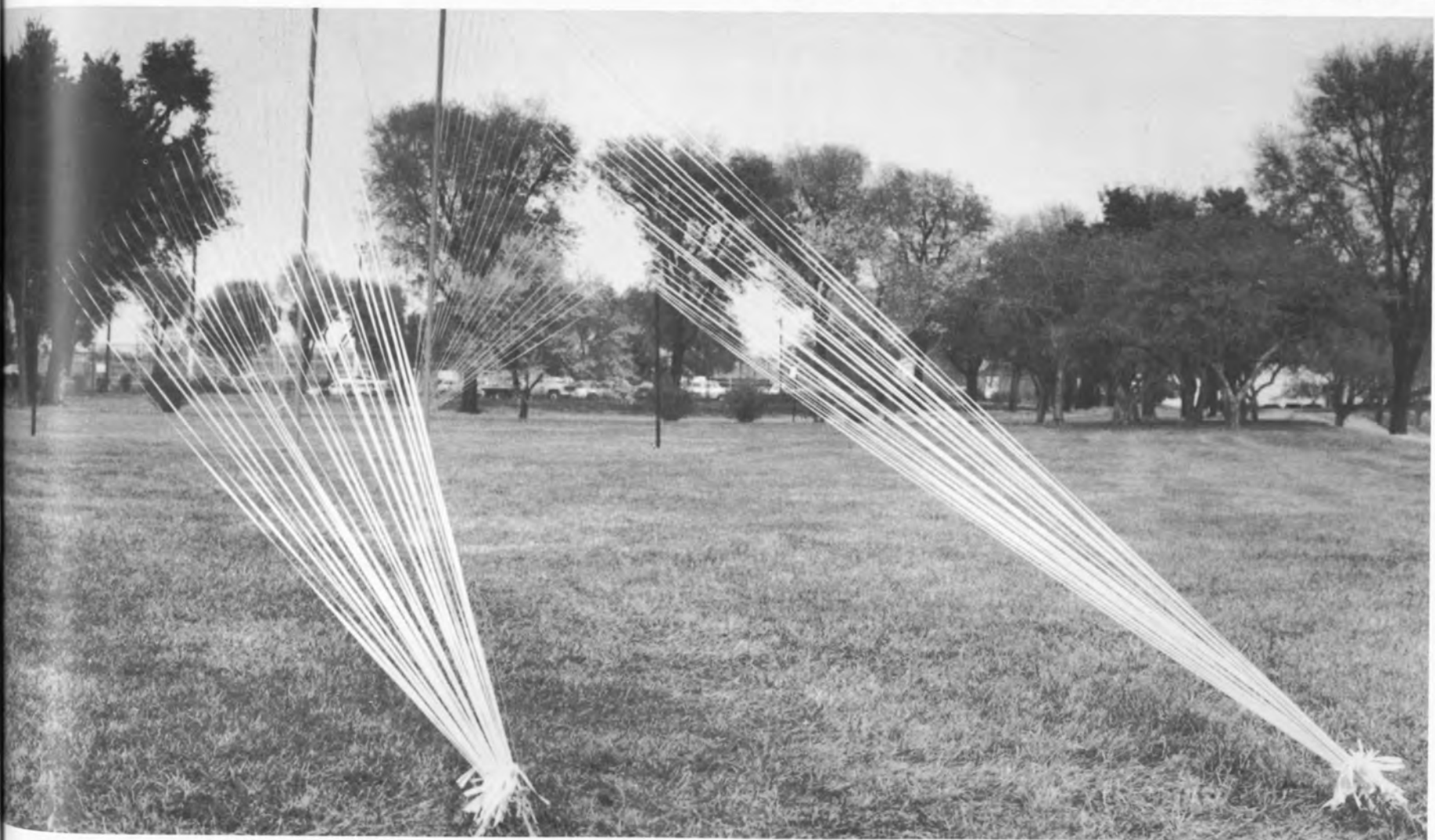
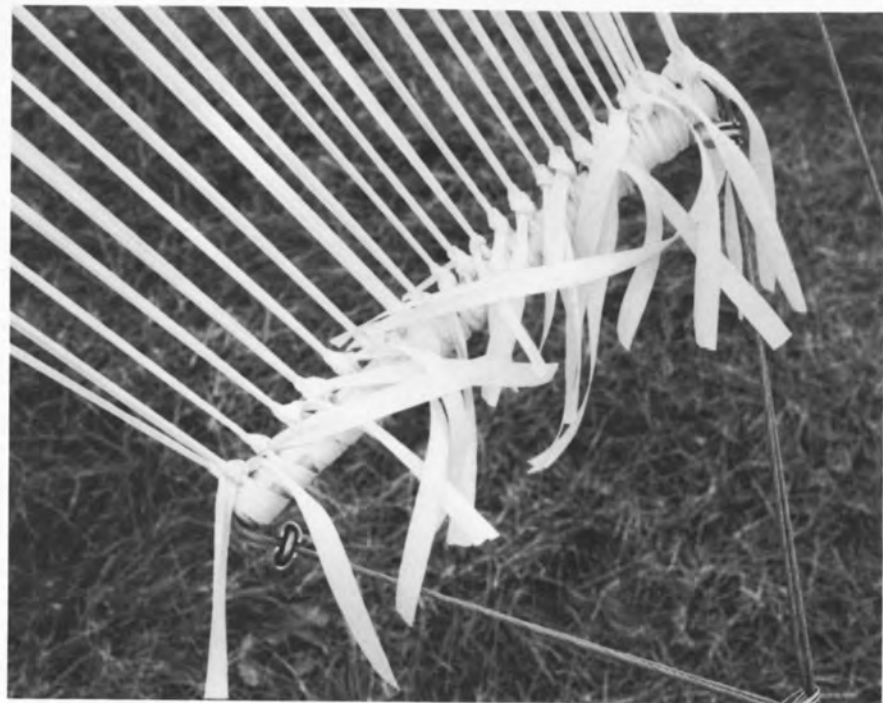


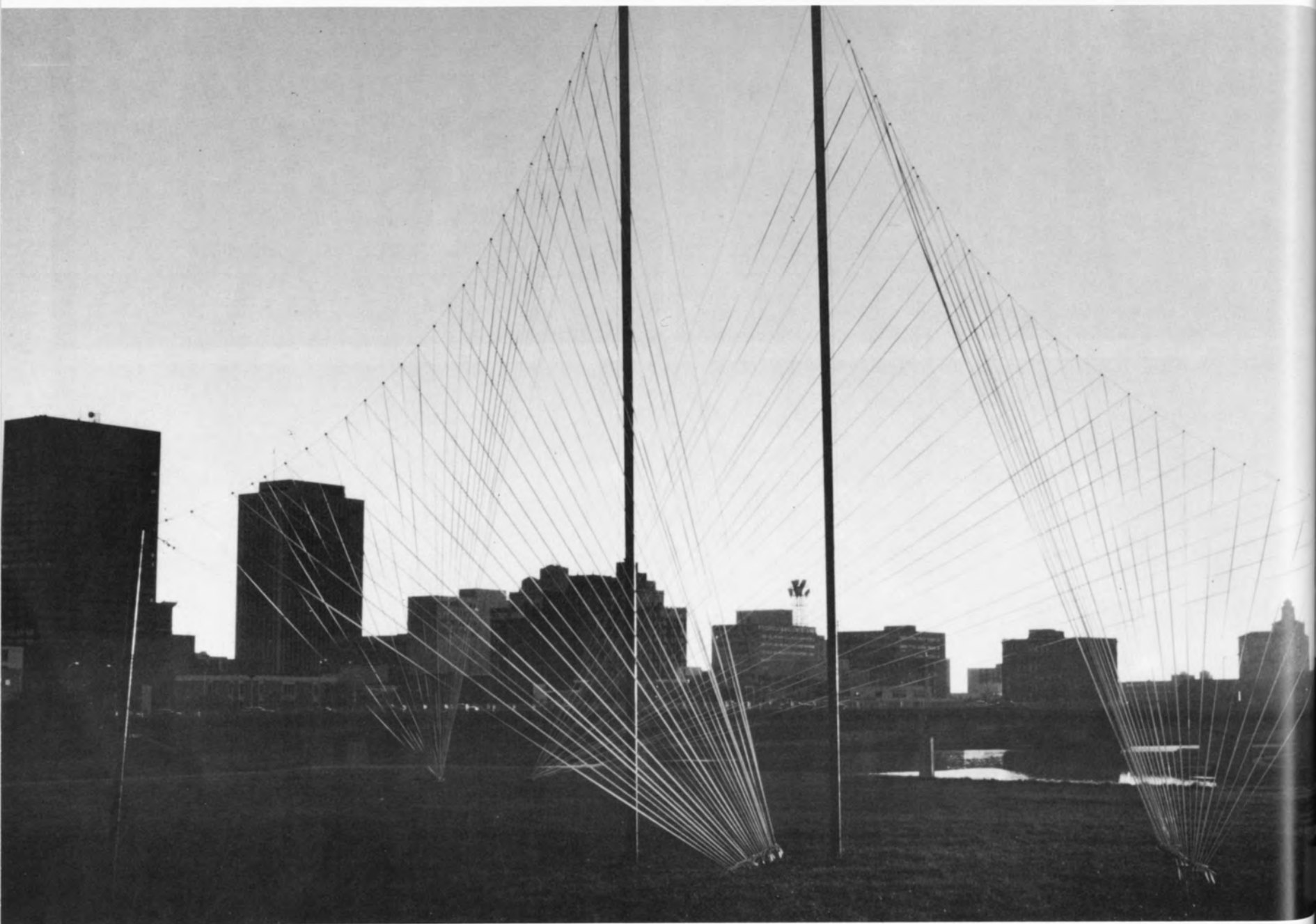










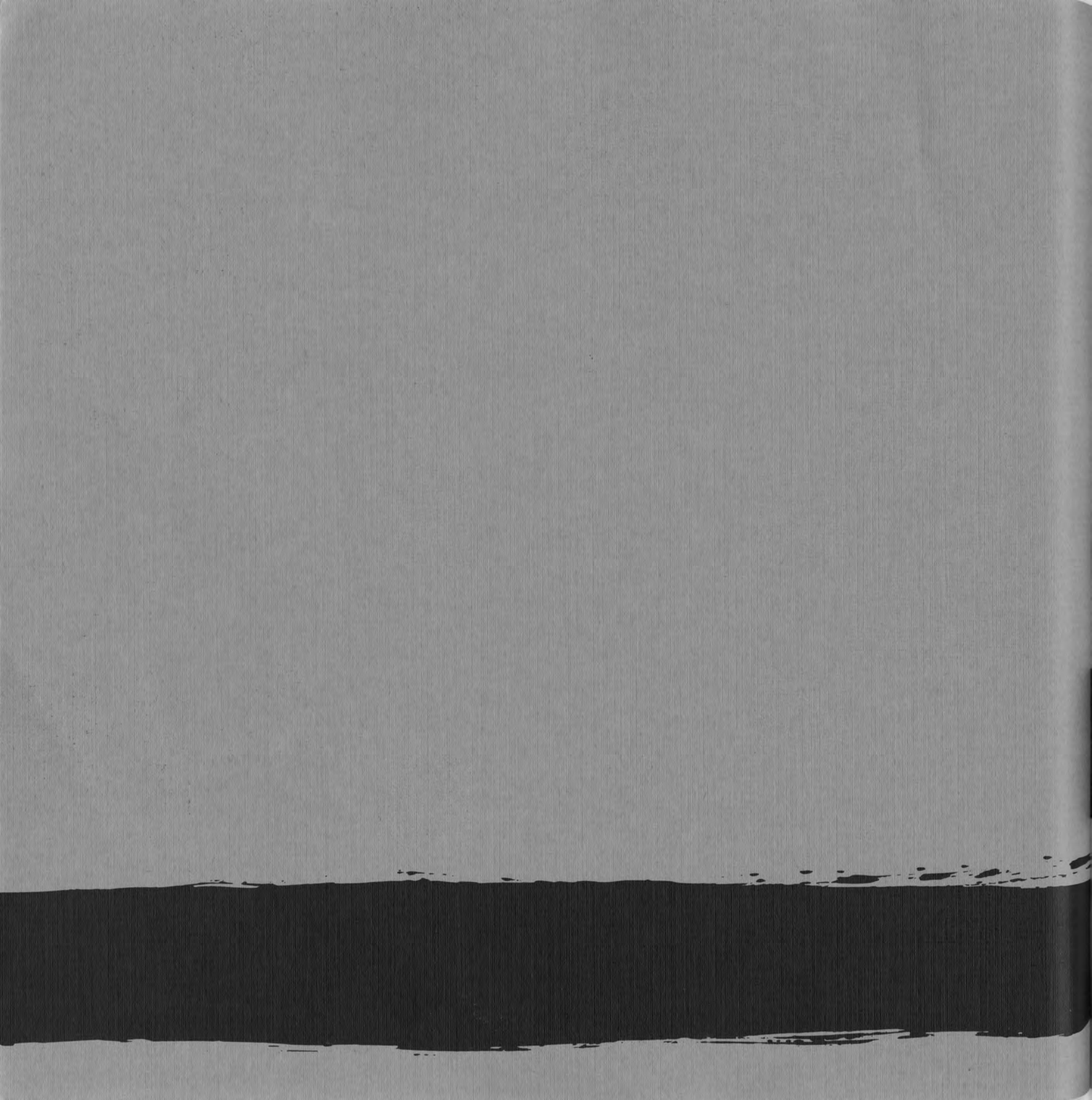




Spring 1979

Mary Miss

Michael Singer





## Mary Miss

STAGED GATES, Hills and Dales Park, Paw Paw Camp

Visited Dayton during the first week of May. The landscape is slightly rolling with dense growth; farms surround most of the populated areas.

Looking at structures in the area —

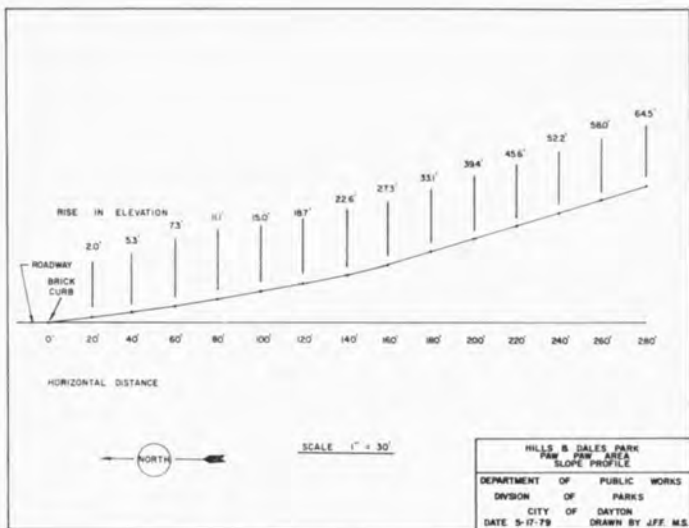
The locks from the old canal.  
Stone with wood gates.

Barns, some of stone; octagonal and round.

Old covered bridges — differences in the inner structure of each.

Bilder's Atelya. Buildings of scrap materials of a visionary.

Run-down sections of town. Burned-out church, abandoned amusement park.



The site. Found a hillside in an extensive wooded area of a city park. A slight path goes up the hill; there is a gently bowl-shaped area with a large dead tree across it. Photograph site.

In N.Y. looking at the photos the ridge of the hill is much more important than I had realized. A series of trees in sets of two lead up to a stump at the top of the hill, focus on it.

Starting point for an idea. Had been thinking about corrals and fences in Colorado and Idaho; gateways, walls; the imagined space of stage sets being combined with 'real' space; using the gateway as a frame for the hillside, being a stage for that backdrop. Combine this information with the structures in Dayton.

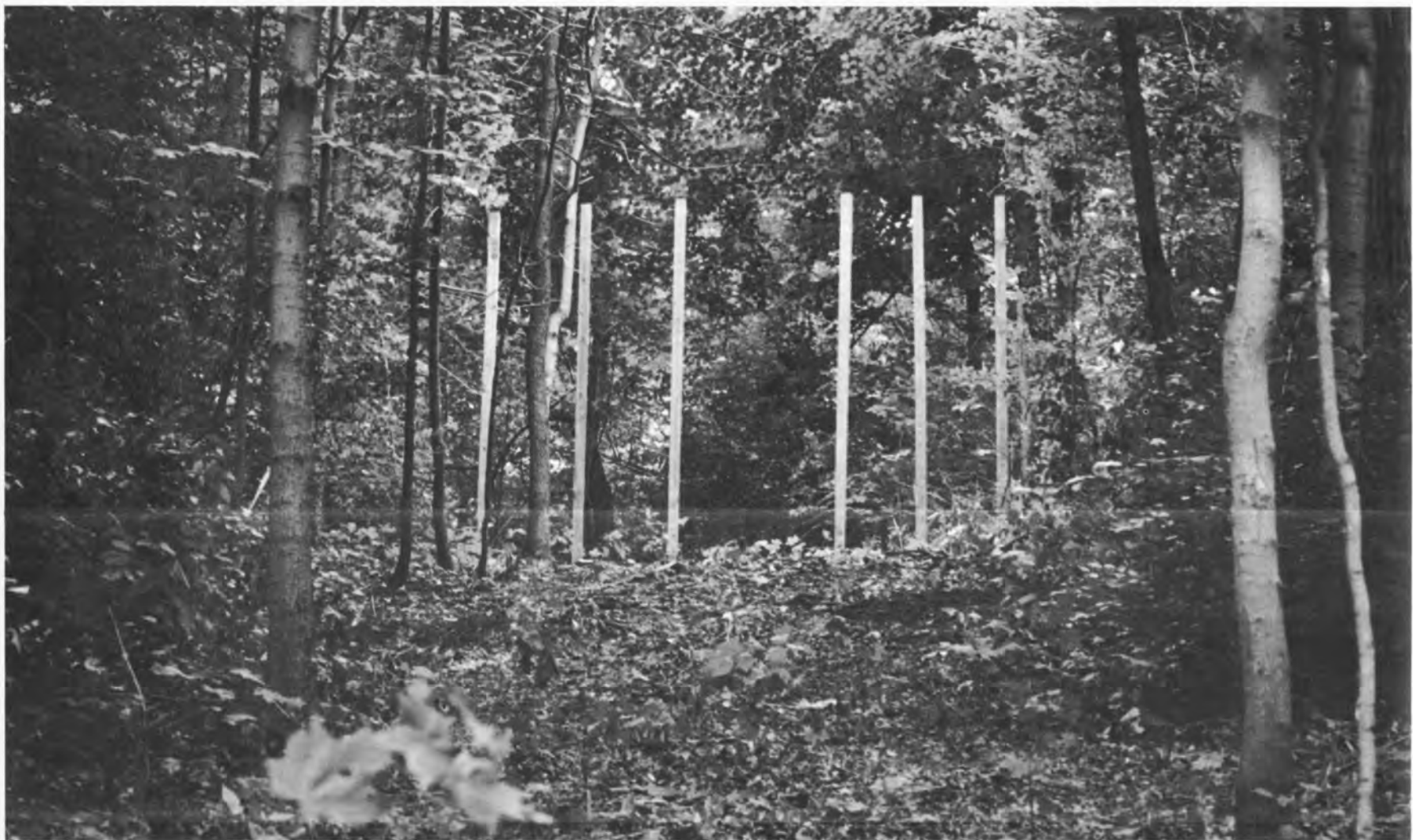
Return to do construction in June. The idea for a structure that had developed out of all the previous information has to be integrated with, tied into the site . . . decisions of placement, scale, spacing and finally determining the actual form.

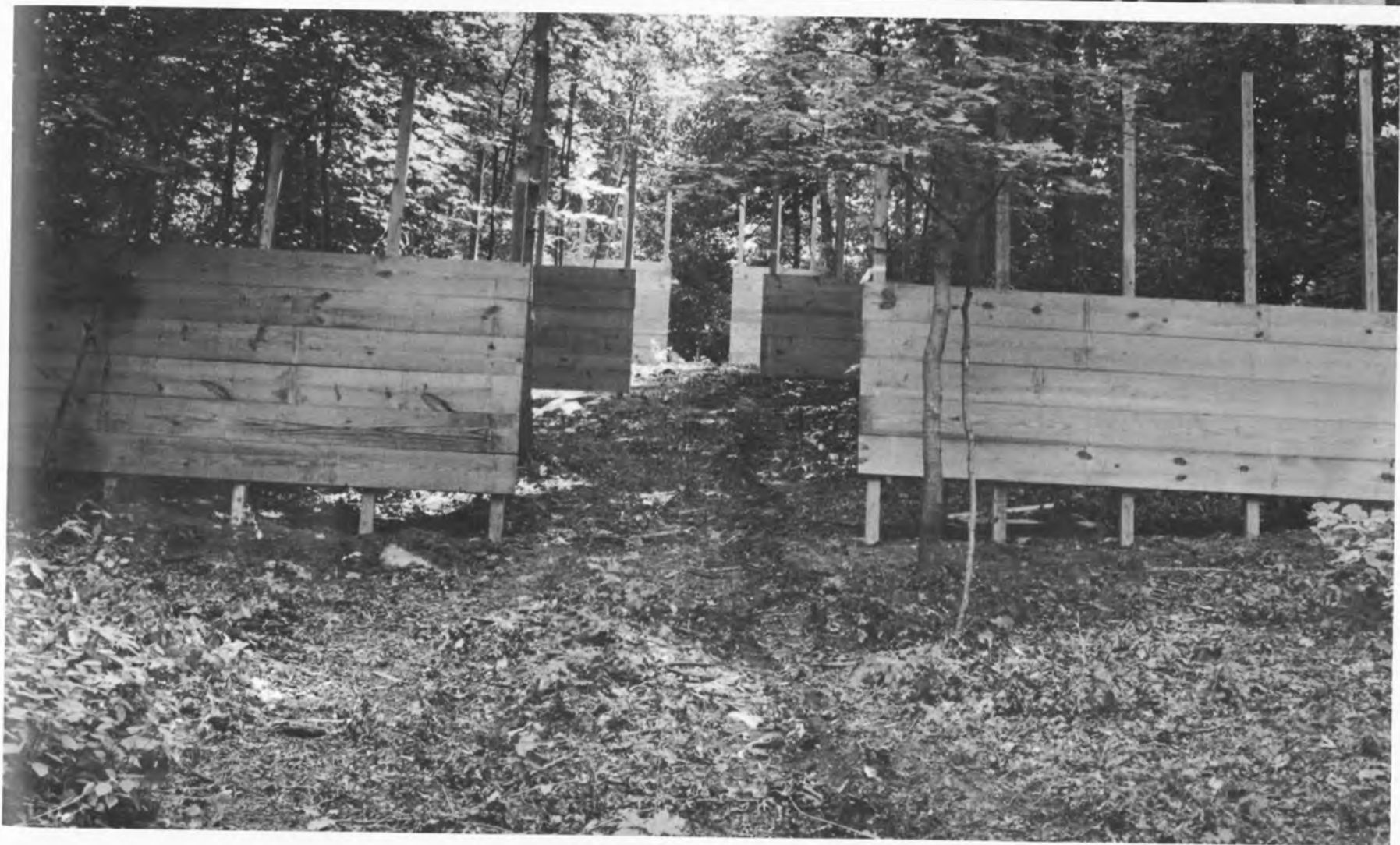
Mary Miss





























The City Beautiful Council had the difficult task of discovering a site within the city of Dayton that was appropriate for my work, away from urban sights and sounds. Low-lying land in DeWeese Park which carries the annual overflow from the Stillwater River was the perfect answer. Situated on a north-south axis, the stream through this forest-swamp became the working area for FIRST GATE RITUAL SERIES 4/79.

The viewing point, a fallen tree that crossed over the stream about 150 feet from the piece, could best be approached wearing wader boots because the spring run-off created a flood situation throughout the area leaving most of the trees (hardwood) standing in three feet of water which reflected their arching tops and the sky. The higher forest floor was carpeted with the season's first wildflowers. Sounds of woodpeckers, ducks and birds returning from winter migration filtered through the forest in the same way as the light, moving east-west, came through the canopy of leafless trees. The piece was constructed of bamboo and phragmites, extending approximately 100 feet from its frontal plane back through the stream. The photographs represented here were taken at different times of the day from the same vantage point. The drawings are an ongoing series done on paper with chalk, charcoal and collage.

My appreciation to Lois Baker whose warmth and hospitality helped make my stay in Dayton very comfortable and to the City Beautiful Council for making this situation possible.

Michael Singer



## Commentary II

### Meaning

Earl and Percy C. go fishing for a living. Scalloping in the winter, lobstering in the summer. They spend their lives on the sea, or rather with the sea.

Earl says he can see the wind. Not feel it on his neck or cheek. He sees the wind come down the bay at four o'clock in the morning.

Bill S. built boats over a long time. He too lives with the water.

Bill did not build his boats from plans or drawings: After a lifetime of watching wave upon wave, his hands "know" the proper angle of the bow and the curve of the sheer.

Poets see with their bodies as perhaps the ancestors did as surely the children do.

### Names

The Greeks perceived the moon as a measure of time and it acquired the time bound name of *men*. The Romans perceived its light and called it *luna*. Each people anchored a separate aspect of the whole, grasping it firmly in name.

### First Gate

Here is the entrance to the universe, seductive poem to a hungry earth. Kin to *torii*, bird and bird perch ancestral and impermanent. Archeologists will never find these things of light and man.

### Ritual Series

A ritual perpetuation of the past. They are magical in the old sense and propitiate no gods. They are in sympathy with the world, they are their own environment, child's play and naive. They are about time.

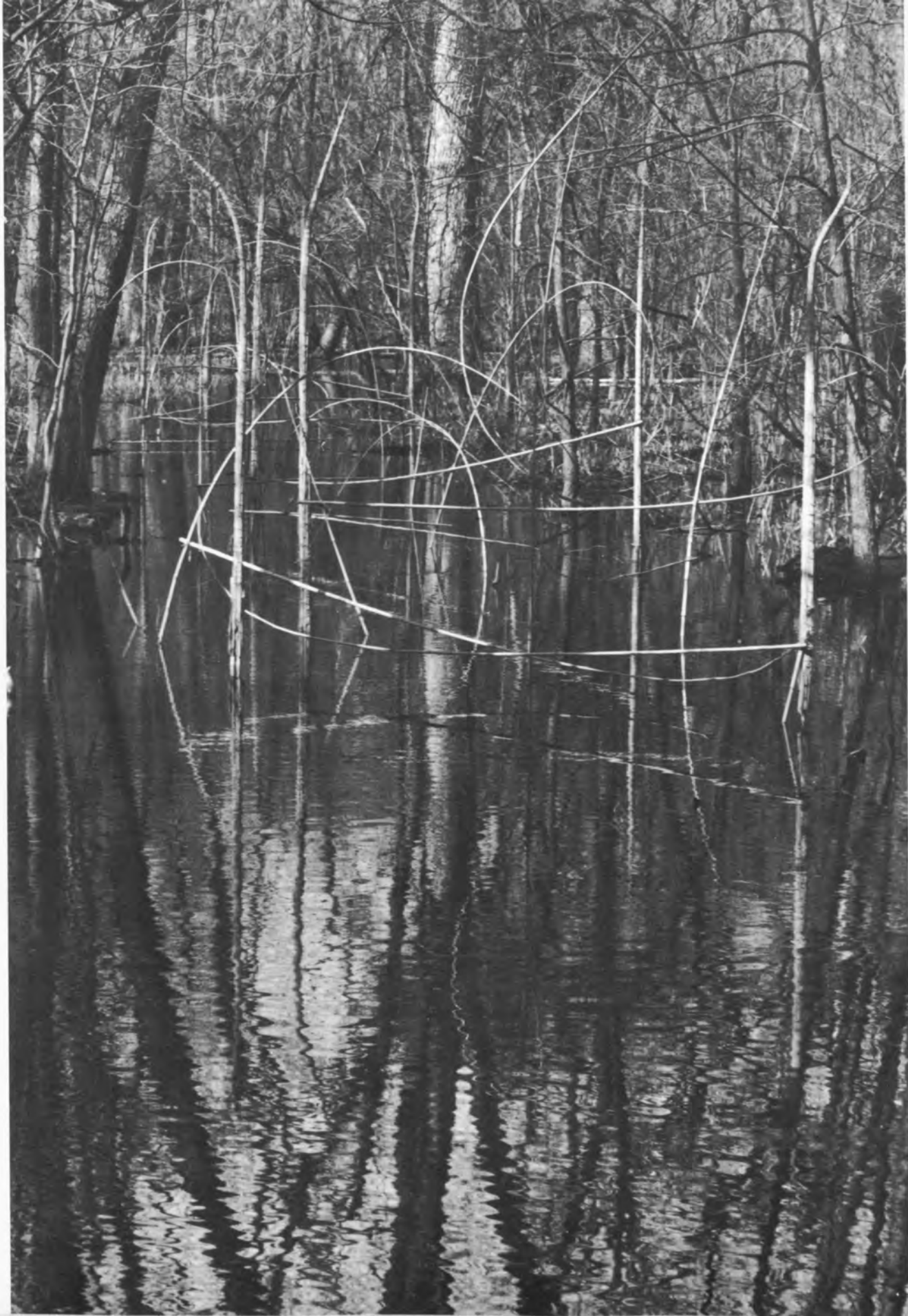
Peter Rottmann



















Biographies

and

Bibliographies



Born in Detroit, Michigan  
Lives in New York City

Selected Individual Exhibitions

- 1973 A.M. Sachs Gallery, New York City  
1974 A.M. Sachs Gallery, New York City  
1975 Daniel Weinberg Gallery, San Francisco, California  
Protetch-McIntosh Gallery, Washington, DC  
1976 Max Protetch Gallery, New York City  
1977 Ohio State University, Columbus  
1979 University of Rhode Island, Kingston  
1980 Max Protetch Gallery, New York City

Outdoor Installations

- 1973 Storm King Art Center, Mountainville, New York  
1976 Dag Hammarskjold Plaza, New York City  
1978 Minneapolis College of Art and Design, Minnesota  
1979 Castle Clinton, Battery Park, New York City  
1980 GSA Commission, Carbondale, Illinois

Selected Group Exhibitions

- 1970 "Sculpture Annual," Whitney Museum of American Art, New York City  
1972 "GEDOK American Women Artists," Kunsthhaus, Hamburg, West Germany  
1973 "Biennial," Whitney Museum of American Art, New York City  
1974 "7 Sculptors," Institute of Contemporary Art, Boston, Massachusetts  
1976 "New York-Downtown Manhattan: Soho," Berlin Festival, Akademie der Kunst, Berlin, West Germany  
1977 "Ferrara, Lichtenstein, Nevelson, Ryman," Sarah Lawrence College, Bronxville, New York  
"Works and Projects of the Seventies," Institute for Art and Urban Resources, P.S. 1, Long Island City, New York  
"Drawings for Outdoor Sculpture: 1946-77," John Weber Gallery, New York City  
1978 "Art for Corporations," Penthouse Gallery, The Museum of Modern Art, New York City

"Architectural Analogues," Downtown Branch Museum, Whitney Museum of American Art, New York City

"Inaugural Exhibition," Max Protetch Gallery, New York City

1979 "Biennial Exhibition," Whitney Museum of American Art, New York City

"Drawing About Drawing," Ackland Memorial Art Museum, University of North Carolina, Chapel Hill

"Small is Beautiful," Albright College, Reading, Pennsylvania

"Models for Large-Scale Sculpture," Feigenson/Rosenstein, Detroit, Michigan

"The Minimal Tradition," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

1980 "Intricate Structure/Repeated Image," Tyler School of Art, Philadelphia, Pennsylvania

"Echoes of the Past," Wave Hill, Riverdale, New York

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1974 Anderson, Laurie, "Reviews," ARTFORUM, vol 12, #5, January, p. 80

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1977 Perreault, John, "How It All Stacks Up," THE SOHO WEEKLY NEWS, vol 4, #15, January 13, p. 20

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1978 Onorato, Ronald J., "Jackie Ferrara," ARTS MAGAZINE, vol 53, #4, December, p. 16

Zimmer, William, "Ferrara's Wood," THE SOHO WEEKLY NEWS, vol 6, #5, November 2, p. 31

1979 Berlind, Robert, "Reviews," ART IN AMERICA, vol 67, #2, March/April, p. 153

Pincus-Witten, Robert, "Entries: Cutting Edges," ARTS MAGAZINE, vol 53, #10, June, pp. 105-109

Shapiro, Lindsay, "Reviews," CRAFT HORIZONS, vol 39, #1, February, p. 51

Whelan, Richard, "Discerning Trends at the Whitney," ARTnews, vol 78, #4, April, pp. 84-87

# Jackie Ferrara





# Richard Fleischner



Born in New York City, 1944  
Lives in Providence, Rhode Island

## Selected Individual Exhibitions

- 1971 Hopkins Art Center,  
Dartmouth College,  
Hanover, New Hampshire  
1973 Terry Dintenfass Gallery, New  
York City  
1975 Terry Dintenfass Gallery, New  
York City  
1976 Dag Hammarskjold Plaza,  
New York City  
1977 University Gallery, University  
of Massachusetts, Amherst  
1979 Max Protetch Gallery, New  
York City

## Selected Group Exhibitions

- 1970 "Humanism in New England  
Art," DeCordova Museum,  
Lincoln, Massachusetts  
1972 "Small Environments,"  
Madison Art Center and  
University Gallery, Southern  
Illinois University,  
Carbondale  
1973 "The Albert Pilavin  
Collection: Twentieth  
Century American Art II,"  
Museum of Art, Rhode  
Island School of Design,  
Providence  
1974 "20th Annual Drawings and  
Small Sculpture Show,"  
Ball State University,  
Muncie, Indiana  
"Awards Exhibition," The  
American Academy of  
Arts and Letters and the  
National Institute of Arts  
and Letters, New York City  
1975 "Labyrinths," Wheaton  
College, Norton,  
Massachusetts (traveling  
exhibition)  
"The Boston Bicentennial Art  
Collection," Institute of  
Contemporary Art,  
Massachusetts  
1976 "Sculpture Sited," Nassau  
County Museum of Fine  
Arts, Roslyn, New York  
Artpark, Lewiston, New York  
1977 "Probing the Earth:  
Contemporary Land  
Projects," Hirshhorn  
Museum and Sculpture  
Garden, Smithsonian  
Institution, Washington, DC  
"Le Jardin," Jardin  
Botanique, National de  
Bruxelles, Belgium  
"Documenta 6," Kassel,  
West Germany  
1978 "Sculpture/Nature," Center  
d'Arts Plastiques,  
Contemporains de  
Bordeaux, France

"Private Images:  
Photographs by  
Sculptors," Los Angeles  
County Museum,  
California

- 1979 "Small is Beautiful," Albright  
College, Reading,  
Pennsylvania  
"The Image of the Self,"  
Hampshire College,  
Amherst, Massachusetts  
"Art and Architecture,  
Space and Structure,"  
Protetch-McIntosh Gallery,  
Washington, DC  
1980 "Fence Covered Fence,"  
Environmental Sculpture  
Project, National Fine Arts  
Commission for the XIII  
Winter Olympic Games,  
Lake Placid, New York  
1980 "Untitled," Social Security  
Administration Computer  
Center, Baltimore,  
Maryland

## Selected Sited Works

- 1971 HAY LINE, baled hay  
HAY MAZE, baled hay  
HAY INTERIOR, baled hay  
1972 BLUFF, planted Sudan grass  
1973 TUFA MAZE, tufa stone  
1974 SOD MAZE, sod over earth  
1975 SOD DRAWING, inlaid steel  
channel and sod  
1976 WOOD INTERIOR, spruce,  
hemlock, pine  
1977 FLOATING SQUARE, sod and  
earth  
COW ISLAND PROJECT,  
granite  
1978 CHAIN LINK MAZE, chain link  
fabric

## Selected Bibliography

- 1973 Canaday, John, "Art," THE  
NEW YORK TIMES, vol 522,  
April 21, p. 23  
1974 Hughes, Robert, "Sea with  
Monuments," TIME,  
vol 104, #10, September 2,  
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1975 Russell, John, "Art," THE NEW  
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1976 Onorato, Ronald J., "The  
Modern Maze," ART  
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Russell, John, "Art People,"  
THE NEW YORK TIMES,  
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1977 Onorato, Ronald J., "Cow  
Island Project,"  
ARTFORUM, vol 16, #3,  
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Perlberg, Deborah,  
"Sculpture Sited," Nassau  
County Museum of Art,"  
ARTFORUM, vol 15, #5,  
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1978 Wright, Martha McWilliams,  
"Washington: Some Winter  
Exhibitions," ART  
INTERNATIONAL, vol 22,  
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1979 Foote, Nancy,  
"Monument-Sculpture-  
Earthwork," ARTFORUM,  
vol 18, #2, October,  
pp. 32-37  
Lippard, Lucy, "Complexes:  
Architectural Sculpture in  
Nature," ART IN AMERICA,  
vol 67, #1,  
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Onorato, Ronald J., "Chain  
Link Maze," ARTFORUM,  
vol 17, #7, March, p. 68  
Pincus-Witten, Robert,  
"Entries: Cutting Edges,"  
ARTS MAGAZINE, vol 53,  
#10, June, pp. 105-109  
Stevens, Mark, "The Dizzy  
Decade," NEWSWEEK,  
vol 93, #13, March 26,  
pp. 88-94

Born in Ann Arbor, Michigan, 1948  
Lives in Berkeley, California

#### Selected Group Exhibitions

- 1968 "Laser, Sound and Air,"  
Cranbrook Museum of Art,  
Bloomfield Hills, Michigan
- 1977 Hallwalls Gallery, Buffalo,  
New York  
"Seven Years of Crazy Love,"  
Beaubourg Museum, Paris,  
France
- 1978 "Artparkart III," Artist Spaces,  
New York City
- 1979 "Wind Organ," Los Angeles  
Institute of Contemporary  
Art, California; P.S. 1, Long  
Island City, New York
- 1980 "Phenomena Compound for  
Paradox Bay,"  
Environmental Sculpture  
Project, National Fine Arts  
Commission for the XIII  
Winter Olympic Games,  
Lake Placid, New York

#### Selected Installations

- 1972 "Air Forms," Cranbrook  
Museum of Art, Bloomfield  
Hills, Michigan
- 1975 "Sky Soundings," And/Or  
Gallery, Seattle,  
Washington
- 1976 "Aeolian Harp," San  
Francisco Exploratorium,  
California
- 1977 "Sound Site," Artpark,  
Lewiston, New York
- 1978 "Vortex," San Francisco  
Exploratorium, California  
"Apparition," Joslyn Art  
Museum, Omaha,  
Nebraska  
"Soundings," Seattle Arts  
Festival, Washington
- 1979 "Telltale: Conversations  
With the Wind," San  
Francisco Art Institute,  
California  
"Untitled," College of Santa  
Fe, New Mexico  
"Fencing With Words:  
Bluebird's Castle," The  
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California  
"Aeolian Organ," Standing  
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Nebraska

#### Selected Bibliography

- 1976 Zipkin, Michael, "In the Wind  
There is Music,"  
ODALISQUE, vol 1, #7,  
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- 1977 Edelman, Sharon, ARTPARK:  
THE PROGRAM in VISUAL  
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- Foran, Jack, "Wind Sings the  
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- Subtle, Susan, "Best Bets,"  
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- Thalenberg, Eileen, "Site  
Work," ARTSCANADA,  
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- Willig, Nancy Tobin,  
"Reviews," ARTnews,  
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- 1978 Enslow, Daphne, "Aeolian  
Harp, Rain Piano and  
Chanting Harp," SEATTLE  
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- 1979 ARTWEEK, vol 10, #15,  
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- Hillerman, Anne, "Making  
Music With the Wind," THE  
NEW MEXICAN WEEKEND,  
April 27, p. 4
- Hollis, Doug, "The Artist's  
View," EXPLORATORIUM,  
vol 3, #4, October/  
November, p. 4
- Rosenthal, Adrienne, "The  
Shapes of Sound,"  
ARTWEEK, vol 10, #26,  
August 11, p. 9
- Smith, Mary Treynor, "Artist  
Doug Hollis Returns to  
Omaha," THE SUN  
NEWSPAPERS of OMAHA,  
vol 81, #35, August 9,  
p. 7-C
- Wilhite, Bob, SOUND, Los  
Angeles Institute of  
Contemporary Art,  
California (catalogue)

## Doug Hollis



# Mary Miss



Born in New York City, 1944  
Lives in New York City

## Selected Individual Exhibitions

- 1971 55 Mercer Gallery, New York City
- 1972 55 Mercer Gallery, New York City
- 1975 Salvatore Ala Gallery, Milan, Italy  
Rosa Esman Gallery, New York City
- 1976 The Museum of Modern Art, New York City
- 1978 Nassau County Museum of Fine Arts, Roslyn, New York
- 1979 Minneapolis College of Art and Design, Minnesota
- 1980 Max Protetch Gallery, New York City

## Outdoor Installations

- 1968 "Stakes and Ropes," Colorado Springs, Colorado
- 1969 "V's in the Field," Liberty Corner, New Jersey
- 1973 "Untitled," Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio  
"Untitled," Landfill, Battery Park City, New York
- 1974 "Sunken Pool," Greenwich, Connecticut
- 1976 "Blind Set," Artpark, Lewiston, New York
- 1979 Environmental Sculpture Project, National Fine Arts Commission for the XIII Winter Olympic Games, Lake Placid, New York

## Selected Group Exhibitions

- 1970 "1970 Annual Exhibition: Contemporary American Sculpture," Whitney Museum of American Art, New York City
- 1971 "Twenty-Six Contemporary Women Artists," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1972 "GEDOK American Women Artists," Kunsthaus, Hamburg, West Germany
- 1973 "1973 Biennial Exhibition: Contemporary American Art," Whitney Museum of American Art, New York City  
"Seven: Selections from the Art Lending Service, Penthouse Exhibition," The Museum of Modern Art, New York City

- 1974 "Interventions in Landscape: Projects/Documentation/Film/Video," Hayden Gallery, Massachusetts Institute of Technology, Cambridge  
Institute of Contemporary Art, Boston, Massachusetts
- 1976 "Rooms P.S. 1," Institute for Art and Urban Resources, P.S. 1, Long Island City, New York  
"New York-Downtown Manhattan: Soho," Berlin Festival, Akademie der Kunst, Berlin, West Germany  
"Four Artists," Williams College Museum of Art, Williamstown, Massachusetts  
"Drawing/Transparency," Cannaviello Studio d'Arte, Piazza de Massimi, Rome, Italy
- 1977 "Drawings for Outdoor Sculpture: 1946-1977," John Weber Gallery, New York City  
"Site Sculpture," Zabriskie Gallery, New York City  
"Contact: Women and Nature," Greenwich Library, Greenwich, Connecticut  
"Nine Artists: Theodoron Awards," Solomon R. Guggenheim Museum, New York City  
"Women in Architecture," Brooklyn Museum of Art, Brooklyn, New York
- 1978 "Inaugural Exhibition," Max Protetch Gallery, New York City  
"Architectural Analogues," Downtown Branch Museum, Whitney Museum of American Art, New York City
- 1979 "Drawings by Sculptors," Touchstone Gallery, New York City  
"Art and Architecture, Space and Structure," Protetch-McIntosh Gallery, Washington, DC  
"The Minimal Tradition," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
"Spring Loan Exhibition," Weatherspoon Art Gallery, University of North Carolina, Greensboro

## Selected Bibliography

- 1970 "1970 Annual Exhibition: Contemporary American Sculpture," Whitney Museum of American Art, New York City (catalogue)

- 1971 Wellish, Marjorie, "Material Extensions in New Sculptures," ARTS MAGAZINE, vol 45, #8, Summer, pp. 24-26
- 1972 Alloway, Lawrence, "Art," THE NATION, vol 214, #13, March 27, pp. 413-414
- 1973 Anderson, Laurie, "Mary Miss," ARTFORUM, vol 12, #3, November, pp. 64-65
- 1974 Lippard, Lucy, "Mary Miss: An Extremely Clear Situation," ART IN AMERICA, vol 62, #2, March/April, pp. 76-77
- 1975 Heinemann, Susan, "Reviews," ARTFORUM, vol 13, #7, March, pp. 60-61  
Morris, Robert, "Aligned with Nazca," ARTFORUM, vol 14, #2, October, pp. 26-39  
Ratcliff, Carter, "New York Letter," ART INTERNATIONAL, vol 19, #10, December, pp. 42-44
- 1976 Baracks, Barbara, "Artpark: The New Esthetic Playground," ARTFORUM, vol 15, #3, November, pp. 32-33  
Frank, Peter, "Reviews," ARTnews, vol 75, #1, January, p. 122
- 1977 Rosen, Nancy, "A Sense of Place: Five American Artists," STUDIO INTERNATIONAL, vol 193, #986, March/April, pp. 119-120
- 1978 Alloway, Lawrence, "Reviews," THE NATION, vol 227, #12, October 14, pp. 389-390  
Kingsley, April, "Six Women at Work in the Landscape," ARTS MAGAZINE, vol 52, #8, April, pp. 110-111  
Onorato, Ronald J., "Illusive Spaces: The Art of Mary Miss," ARTFORUM, vol 17, #4, December, pp. 28-33  
Perreault, John, "Reviews," THE SOHO WEEKLY NEWS, vol 6, #2, October 12, p. 35
- 1979 Foote, Nancy, "Monument-Sculpture-Earthwork," ARTFORUM, vol 18, #2, October, pp. 32-37  
Pincus-Witten, Robert, "Entries: Cutting Edges," ARTS MAGAZINE, vol 53, #10, June, pp. 105-109  
Stevens, Mark, "Three for the Eighties," NEWSWEEK, vol 93, #13, March 26, p. 92

Born in New York City, 1945  
Lives in Wilmington, Vermont

#### Individual Exhibitions

- 1975 Sperone Westwater Fischer,  
New York City
- 1976 Wadsworth Atheneum,  
Hartford, Connecticut
- 1977 Smith College Museum of  
Art, Northampton,  
Massachusetts  
Art Museum of South Texas,  
Corpus Christi  
Neuberger Museum, State  
University of New York,  
Purchase  
Greenburgh Nature Center,  
Scarsdale, New York
- 1978 Sperone Westwater Fischer,  
New York City
- 1979 Portland Center for the  
Visual Arts, Oregon  
School of Visual Arts, New  
York City

#### Selected Outdoor Installations

- 1972 Pelham Bay Park, City Island,  
New York City
- 1973 Saratoga Center for the  
Performing Arts, Saratoga,  
New York  
Heckscher State Park, Long  
Island, New York
- 1975 Everglades National Park,  
Homestead, Florida
- 1976 Chesapeake Bay Center for  
Environmental Studies,  
Smithsonian Institution,  
Edgewater, Maryland

#### Selected Group Exhibitions

- 1969 Art Resources Center  
Gallery, Whitney Museum  
of American Art, New York  
City
- 1970 "Light and Environment,"  
Hudson River Museum,  
Yonkers, New York
- 1971 "Ten Young Artists—  
Theodoron Award Show,"  
Solomon R. Guggenheim  
Museum, New York City
- 1975 "Recent American Art,"  
Solomon R. Guggenheim  
Museum, New York City
- 1976 "Ideas on Paper," The  
Renaissance Society,  
University of Chicago,  
Illinois
- "Nine Sculptors: On the  
Ground, In the Water, Off  
the Wall," Nassau County  
Museum of Fine Arts,  
Roslyn, New York
- "Drawing Today in New  
York," Sewall Gallery, Rice  
University, Houston, Texas  
(traveling exhibition)
- 1977 "Documenta 6," Kassel,  
West Germany

- "Artists in Residence 1975,  
1976, 1977," Bear  
Mountain Inn, Bear  
Mountain, New York
- 1978 "Carl Andre, Dan Flavin,  
Donald Judd, Richard  
Long, Brenda Miller,  
Michael Singer," Hurlbutt  
Gallery, Greenwich,  
Connecticut
- "Drawings and Other Works  
on Paper," Sperone  
Westwater Fischer, New  
York City
- 1979 "Drawings by Sculptors,"  
Touchstone Gallery, New  
York City
- "1979 Biennial Exhibition,"  
Whitney Museum of  
American Art, New York  
City
- "Eight Sculptors,"  
Albright-Knox Art Gallery,  
Buffalo, New York

#### Selected Bibliography

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Young Artists: Theodoron  
Awards," Solomon R.  
Guggenheim Museum,  
New York City (catalogue)
- 1975 Russell, John, "Michael  
Singer Blends Nature with  
Art . . ." THE NEW YORK  
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Singer," ARTS MAGAZINE,  
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- Foote, Nancy, "Reviews,  
New York," ARTFORUM,  
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Land in Landscapes," THE  
NEW YORK TIMES, vol 525,  
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Exhibitions: New York,"  
ART IN AMERICA, vol 64,  
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New York," ARTFORUM,  
vol 15, #2, October, p. 63
- Zucker, Barbara, "New York  
Reviews," ARTnews,  
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Singer: A Position In, And  
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Connection," OCULAR,  
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- Forgey, Benjamin, "Art Out of  
Nature . . .,"  
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Singer," THE NEW YORK  
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- Stevens, Mark, "Browser's  
Delights," NEWSWEEK,  
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- 1979 Beatty, Frances, "Whitney  
Winter Biennial,"  
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## Michael Singer



The City of New York  
1790

1790





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Quintessence

The Alternative

Spaces

Residency

Program