

**UNITED STATES OF AMERICA**

**V PARIS BIENNALE**

## INTRODUCTION

The present exhibition has no theme — its unity, its cohesiveness was basically determined by the general regulations of the Paris Biennale. All artists must be between the ages of 20 and 35; no painting shall have a dimension measuring more than eight feet; all works must have been completed since 1963.

Working within these prescribed limitations, unquestionably numerous artists could have been selected to represent the United States in this international exhibition. However instead of presenting one or two works each by many artists, it was felt that a smaller number of artists, each represented by four or five pieces, would provide a more adequate picture of the artist and his work.

The paintings of LLYN FOULKES included here can be divided into two main subject categories. depictions of animal forms and of landscapes. *Grade A Cow* finds its fattened human counterpart in the *Post Card* of a sexless human torso upon which a large block letter A is superimposed or stamped. This "Grade A Man," as it were, is portrayed simply as meat and the lines drawn on the nude body suggest preparation for slaughter. Although Foulkes frequently works from photographs of actual landscapes, the rocks in his painted landscapes resemble anatomical details of joints or bones. Except for the monochromatic representation, the figures and landscapes are almost photographically realistic. But contradicting the stark realism are scrawls and driblets of paint, parallel stripes, words in print and handscript and broad, bold borders. All of these devices place an emphasis ultimately on the painting as a painting.

CRAIG KAUFFMAN's new series of relief sculptures indicates his further involvement with and exploration of clear plastic as a medium. The play of light over a brightly colored, undulating, curvilinear surface is central to Kauffman's esthetic. The present series marks an advance — a refinement — over the series of 1966 in which a painted line defined the contoured ridge separating the front section from those on the sides. In the current series, however the line manifests itself in terms of moving light rather than paint. As the viewer moves, so too does the light along the curved edges in high relief and, in fact, the viewer *must*



move to comprehend the totality of the form. The artist now relies only upon one hue to color his sculpture but light, form, and that single color combine in such a way so as to give the effect of a still richer color in the central upraised part of the sculptures. The painted line and the multiple colors of the previous series have now been supplanted by a drawing in moving light and a single color

The descriptive titles *Blue Post and Lintel* of 1965 and *Blue Block in Three Parts* of the following year are indicative of an important change in JOHN McCracken's work from the relatively complex to the starkly simple. The post and lintel form, comprised of three rectangular solids, describes a function and contains a firmly defined focal point whereas the block, also made up of three rectangular solids, lacks both function and visual accent. This steady evolution over the past few years has resulted in monochromatic forms such as blocks, slabs, and planks which rely almost solely on color for their esthetic. The smooth, lustrous, highly polished surfaces, which so obviously demonstrate care and craftsmanship, reflect light and the immediate surroundings. Not only is McCracken's sculpture a "container for color" (as Barbara Rose has characterized it), but it also acts as a force which reaches out beyond itself to infuse its environment with its color

Whereas critics write words about paintings, ED RUSCHA, with a Pop Art sensibility, has been painting paintings about words. Some earlier words, such as *Damage* of 1964, are referred to by some pictorial device which makes a play on the word; in this case, the letters are bursting into flames. More recent words, such as *Surgical*, exist only as compositional elements; the word might just as easily have been *Liquids* as indeed it is in another painting. In these latter monochromatic pictures the artist has turned away from the flat, anchoring background of former years; instead, the values forming the background increase as the eye moves from top to bottom of the painting. The letters forming the words now appear to reside in a cloudy atmosphere. The typography and the words still remain neutral but the space in which they exist has begun to shift and move slightly. The relationship to Pop Art remains, but in a more complex way.





## CRAIG KAUFFMAN

Born Los Angeles, 1932; lives in Los Angeles. Studied at University of Southern California, Los Angeles, School of Architecture, 1950-52; University of California, Los Angeles, Master of Arts Degree, 1952-56. Traveled in Europe 1956-57 1960-62. Teaches at University of California, Irvine.

### ONE MAN EXHIBITIONS

Felix Landau Gallery, Los Angeles, 1953.  
Dilexi Gallery, San Francisco, 1958, 1960.  
Ferus Gallery, Los Angeles, 1958, 1962, 1963, 1965.  
Ferus/Pace Gallery, 1967  
Pace Gallery, New York, 1965, 1966, 1967

### GROUP EXHIBITIONS

*San Francisco Museum Annual*, San Francisco Museum of Art, 1952, 1954, 1959, 1960, 1961.  
Members' Gallery, Museum of Modern Art, New York, 1953.  
*Merry-Go-Round Exhibition*, Municipal Art Gallery, Barnsdall Park, Los Angeles, 1955.  
*California Painters and Sculptors, Thirty-five and Under* Dickson Art Center, University of California, Los Angeles, 1959.  
*50 Paintings by 37 Painters*, Dickson Art Center, University of California, Los Angeles, 1960.  
*University of Illinois Annual*, Urbana, 1961.  
*5 at Pace*, Pace Gallery, New York, 1965.  
*Los Angeles Now*, Robert Fraser Gallery, London, 1966.  
*Ten From Los Angeles*, Seattle Art Museum, 1966.  
*Image, Color, Form*, Detroit Institute of Arts, 1967  
*The 1960's*, Museum of Modern Art, New York, 1967  
*Recent Acquisitions*, Whitney Museum of American Art, New York, 1967  
*A New Aesthetic*, The Washington Gallery of Modern Art, 1967

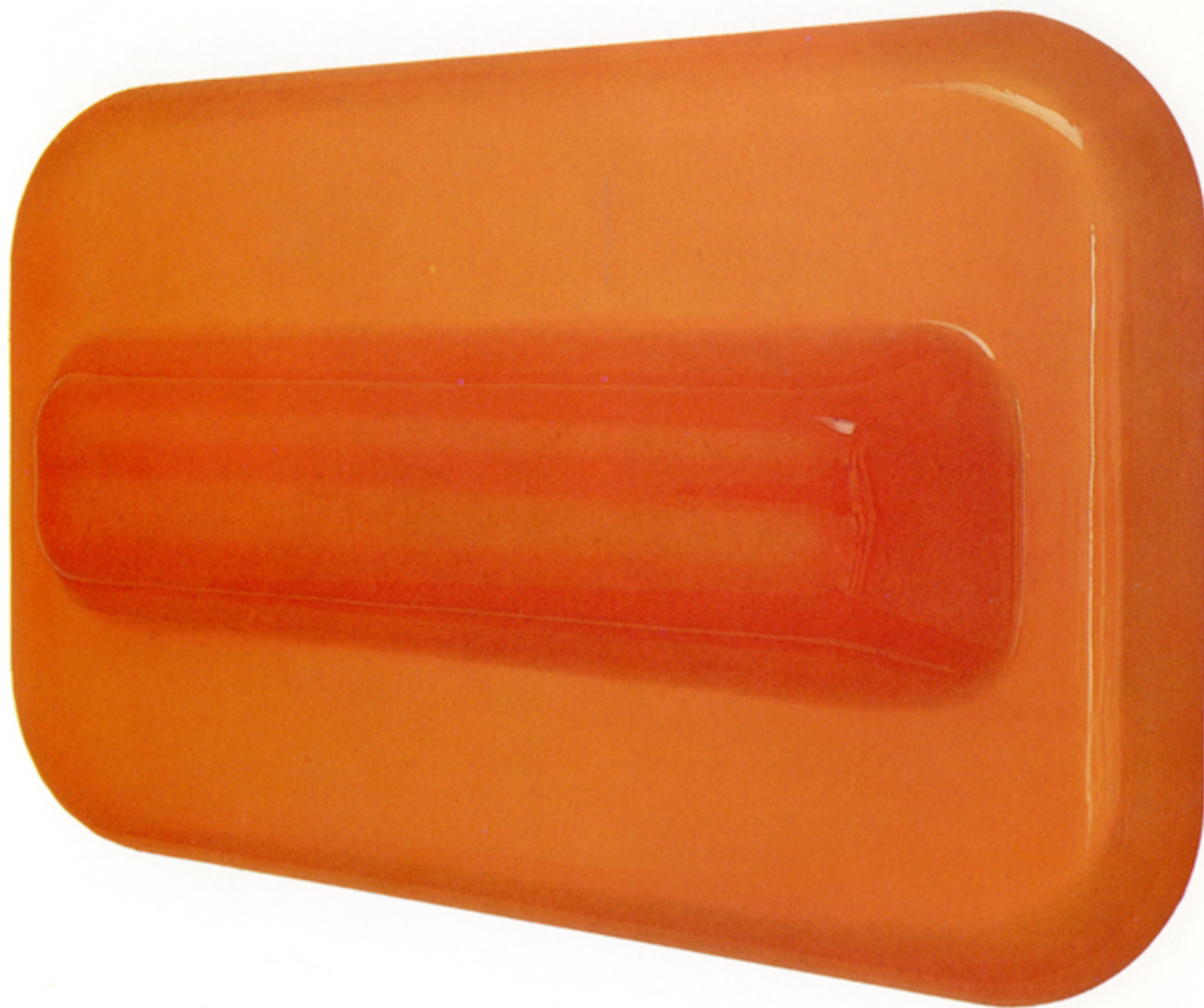
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Coplans, John. "Circle of Styles on the West Coast," *Art in America*, vol. 52, no. 3, June 1964, pp. 24-41, ill.  
Leider, Philip. "The Cool School," *Artforum*, vol. II, no. 12, Summer 1964, pp. 47-52, ill.  
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Coplans, John. "Los Angeles: The Scene," *Art News*, vol. 64, no. 1, March 1965, pp. 25, 56-58.  
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Lippard, Lucy R. Review: 5 at Pace exhibition at Pace Gallery, *Art International*, vol. IX, no. 4, May 1965, pp. 54-55, ill.  
Wilson, William. Review: Exhibition at Ferus Gallery, *Artforum*, vol. III, no. 9, June 1965, pp. 12-13, ill.  
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Coplans, John. Exhibition catalog for *Los Angeles Now*. London: Robert Fraser Gallery, January-February 1966, n.p., ill.  
Rose, Barbara. "Los Angeles: The Second City," *Art in America*, vol. 54, no. 1, January-February 1966, pp. 110-115, ill.  
Aldrich, Larry. "New Talent U.S.A.," *Art in America*, vol. 54, no. 4, July-August 1966, p. 57 ill.  
Coplans, John. Exhibition catalog for *Ten from Los Angeles*. Seattle Art Museum, July-September 1966, pp. 30-33, ill.  
Danieli, Fidel A. Review: Exhibition at Ferus/Pace Gallery, *Artforum*, vol. V no. 7 March 1967 pp. 60-61, ill.  
Kauffman, Craig. Statement, Exhibition catalog for *A New Aesthetic*. The Washington Gallery of Modern Art, May-June 1967 pp. 51, 53-55, ill.  
Rose, Barbara. Exhibition catalog for *A New Aesthetic*. The Washington Gallery of Modern Art, May-June 1967 pp. 8-20.  
Rose, Barbara. "Craig Kauffman," Exhibition catalog for *A New Aesthetic*. The Washington Gallery of Modern Art, May-June 1967 p. 50.  
Coplans, John. "Art Bloom," *Vogue*, vol. 150, no. 8, November 1967 pp. 184-187 232-233, ill.



6. UNTITLED, 1967  
Pace Gallery





8. UNTITLED, 1967  
Pace Gallery



10. UNTITLED, 1967  
Pace Gallery





11. UNTITLED, 1967  
Pace Gallery

## CATALOG OF THE EXHIBITION

Dimensions are in inches, height precedes width precedes depth.

### LLYN FOULKES

- 1 SEAL ROCK, 1963.  
Oil on canvas.  
63 3/8 x 62 7/16.  
Mr and Mrs. Paul Mills,  
Oakland, California.
2. POST CARD, 1964.  
Oil on canvas.  
68 1/4 x 64 1/8.  
Mr Charles Cowles, New York.
3. POST CARD, 1964.  
Oil on canvas.  
63 7/16 x 62 7/16.  
Mr and Mrs. John C. Denman,  
Bellevue, Washington.
4. GRADE A COW 1964.  
Oil on canvas.  
63 3/8 x 62 1/4.  
Professor and Mrs. Dow Votaw  
Lafayette, California.
5. HOLLEY'S ROCK, 1965.  
Oil on canvas.  
65 x 65.  
Mr and Mrs. David L. Rosen, New York.

### CRAIG KAUFFMAN

6. UNTITLED, 1967  
Plexiglass.  
34 5/8 x 57 x 8 1/4.  
Pace Gallery New York.
- 7 UNTITLED, 1967  
Plexiglass.  
34 5/8 x 57 x 8 1/4.  
Pace Gallery New York.
8. UNTITLED, 1967  
Plexiglass.  
34 5/8 x 57 x 8 1/4.  
Pace Gallery New York.  
Exhibited in Paris only.
9. UNTITLED, 1967  
Plexiglass.  
34 5/8 x 57 x 8 1/4.  
Irving Blum Gallery Los Angeles.  
Exhibited in Pasadena only
10. UNTITLED, 1967  
Plexiglass.  
54 5/16 x 76 3/8 x 13 3/8.  
Pace Gallery New York.



- 11 UNTITLED, 1967  
Plexiglass.  
54 5/16 x 76 3/8 x 13 3/8.  
Pace Gallery, New York.

### JOHN MCCRACKEN

12. BLUE POST AND LINTEL, 1965.  
Plywood, fiberglass and lacquer  
102 x 32 x 17  
Mr and Mrs. Frederick R. Weisman,  
Beverly Hills.
13. BLUE BLOCK IN THREE PARTS, 1966.  
Plywood, fiberglass and lacquer  
33 x 40 x 33.  
Mr and Mrs. Thomas G. Terbell, Jr.,  
Pasadena.
14. RED SLAB IN TWO PARTS, 1966.  
Plywood, fiberglass and lacquer.  
70 x 46 x 11 1/2.  
Nicholas Wilder Gallery, Los Angeles.
15. THE CASE FOR FAKERY IS BEAUTY,  
1967  
Plywood and fiberglass.  
120 x 20 x 3.  
Nicholas Wilder Gallery, Los Angeles.
16. FOR PEOPLE WHO KNOW THE  
DIFFERENCE, 1967

Plywood and fiberglass.  
120 x 20 x 3.  
Nicholas Wilder Gallery, Los Angeles.

### EDWARD RUSCHA

- 17 TALK ABOUT SPACE, 1963.  
Oil on canvas.  
71 5/8 x 66 15/16.  
Mr and Mrs. Robert A. Rowan,  
Pasadena.
18. ELECTRIC, 1963.  
Oil on canvas.  
67 x 71 1/2.  
Galerie Alexandre Iolas, Paris.
19. DAMAGE, 1964.  
Oil on canvas.  
67 x 71 1/2.  
Museum Purchase Fund Collection,  
Co-sponsored by Gloria Vanderbilt and  
The American Federation of Arts.
20. LIQUIDS, 1966.  
Oil on canvas.  
20 x 24.  
Galerie Alexandre Iolas, Paris.
21. SURGICAL, 1967  
Oil on canvas.  
19 15/16 x 23 15/16.  
Galerie Alexandre Iolas, Paris.

**PASADENA ART MUSEUM**