

F
COLOR
R
IMAGE



(Front Cover)

85. Tony Smith WE LOST, 1966
Lent by Fischbach Gallery, New York



89. Robert Smithson PLUNGE, 1966
Collection of Mr. & Mrs. John G. Powers,
Aspen, Colorado

F COLOR R IMAGE

An exhibition of Painting and
Sculpture presented by the
Friends of Modern Art of the
Founders Society
Detroit Institute of Arts

April 11 through May 21, 1967
at The Detroit Institute of Arts

FRIENDS OF MODERN ART
FOUNDERS SOCIETY DETROIT INSTITUTE OF ARTS

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ACKNOWLEDGMENTS

Through the efforts of the Friends of Modern Art we are able to present an exhibition of today's art of major proportions. This is an all too rare opportunity for Detroiters to see on significant scale the most recent developments as they are being carried forward by many of the leading artists of our time. It is hoped that all will share with us the interest and excitement which these vividly impressive works engender.

This exhibition has been a cooperative effort involving many enthusiastic participants. Every member of the Board of the Friends of Modern Art has played an important role, as have numerous other members of the Friends and Founders Society. The Selections Committee consisted of Mrs. S. Brooks Barron, Mr. W. Hawkins Ferry, Mrs. Hilbert De Lawter, Mrs. Lydia Winston Malbin, Mrs. Frank Perron, and Mr. Max Pincus. They were assisted by Mr. Gene Baro, who also designed the installation and provided a catalog foreword.

We are particularly grateful to the artists, gallery directors and collectors who have so graciously loaned their objects to this exhibition.

In view of the effort expended in assembling them, special exhibitions disappear all too quickly. We hope that through additions to the museum or private collections that this stirring exhibition will have some lasting effect on Detroit.

WILLIS F. WOODS
Director

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Tibor deNagy Gallery, New York
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Pace Gallery, New York
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Poindexter Gallery, New York
Mr. and Mrs. John G. Powers, Aspen,
Colorado and New York
Lawrence Rubin, New York
Staempfli Gallery, New York
Mr. and Mrs. Max Wasserman,
Cambridge, Massachusetts

PREFACE

"Color, Image and Form" is the theme of an exhibition of painting and sculpture which the Friends of Modern Art, an organization sponsored by the Founders Society, is bringing to the Detroit Institute of Arts this year.

Willis F. Woods, the Director of the Institute, first suggested that the Friends put on an exhibition that would include the work of leading contemporary artists, and that each artist be represented by at least three works. In this way, the full scope of the main current of contemporary artistic production would be presented in depth.

With this rather ambitious scheme as a premise, the Selection Committee of the Friends proceeded to organize the exhibition. A list of thirty leading artists was drawn up; and the Committee met in New York in February to track down the best available works by these artists at various galleries. Works were also chosen at local galleries.

In order to facilitate the organization of the exhibition, Mr. Gene Baro of New York, noted art critic and former instructor at Bennington College, was engaged as a professional consultant. It was he who originated the title "Color, Image and Form" to suggest the various qualities that are emphasized, to a greater or lesser degree, in each of the works exhibited. He also has written the foreword of this catalog.

A special feature of the exhibition is a display of eight examples of kinetic sculpture by George Rickey and eight gigantic plywood mock-ups of sculpture by Tony Smith to be executed in steel. The objectives of the exhibition are three-fold: to stimulate an interest in modern art in Detroit; to encourage collecting by offering works of art of the highest quality for sale; and to draw attention to works of art that might be considered desirable as acquisitions for the permanent collection of the Detroit Institute of Arts.

To attain these objectives, an Educational Committee, a Sales Committee, and a Gift Committee have been organized.

Gallery tours are being conducted in cooperation with the Institute of Arts; a sales desk is being maintained during the exhibition; and, on the opening night, the members of the Friends will select by ballot a work of art, which they will present as their contribution to the collection of the Institute of Arts. The Gift Committee also hopes to interest individuals in giving works of art in the exhibition to the Institute. All gifts will be chosen from a limited selection approved by Mr. Woods and the Chairman of the Friends.

In addition to the exhibition, which by now seems to have become a biennial event, the Friends offer to the public, during the course of the year, a series of illustrated lectures by leading authorities in the field of modern art. On May 11th, Mr. William Rubin of New York, noted art critic, collector, and educator, will give a talk which will revolve around specific artists represented in the exhibition.

Special privileges for members of the Friends include admissions to all lectures, invitations to subscription dinners before all events on the program, and visits to significant private collections in the Detroit area.

After thirty-five years of operation, the Friends can point with pride to the many evidences of their generosity and taste in the Institute today. These include paintings by Baziotes, Marca-Relli, Nicholson and Shahn, as well as sculptures by Giacometti, Lipchitz, Lipton and Moore. After the exhibition two years ago, the Friends presented a painting by Joseph Albers to the Institute; and, through the generosity of individuals, the collection of the Institute was further augmented by three works of art from the exhibition: paintings by Davie and Frankenthaler and a sculpture by Somaini. It is to be hoped that the exhibition this year will be even more fruitful than in previous years.

W. HAWKINS FERRY
Chairman, Friends of Modern Art

INTRODUCTION

By GENE BARO

The art of the present owes almost everything to the past. What may seem at first glance to be strange or extraordinary in modern practice proves upon closer inspection to have evolved from assumptions and principles long since accepted or to be in the nature of an apt sharp reaction to some oppressively dominating mode of seeing or feeling. For that matter, the problems of art—the kind that involve the artist rather than the spectator—are remarkably consistent; they are rediscovered in each generation. Only perhaps the emphasis changes, the value assigned to this or that achievement.

For instance, the painting techniques for imparting the illusion of three-dimensional solidity to figures or objects on the picture plane are little different now from what they were in the Renaissance. They are firmly within the competency of today's painters. What has altered is the taste for this sort of illusionism. A taste for it exists, but it is no longer *the* taste. The sophisticated preference is instead for paintings that maintain the integrity of the picture plane, that are without spatial illusion or that keep such references to a bare minimum. In another aspect, illusionism is permissible, when it is not to be taken seriously.

These shifts of interest will have little to do with the internal problems of art. Artists, after all, can express reality through one set of conventions or through another. Most often, the reasons for broad or fundamental changes in attitude are complexly social. They involve factors of ideology, economy, and technology. In our own time and society, we are witnessing the emergence of a mass audience for art, a circumstance that is already transforming our notion of what art is. Under immediate

and severe pressure is the idea that the work of art is a unique object produced mainly through the effort of a single individual. A number of works in the present exhibition utilize impersonal industrial techniques; there, the artist is a conceptualizer, not a craftsman; and the work is capable of reproduction identical with the original through a standardized method of fabrication. One might think that this is the wave of the future in an affluent democratic society where great and greater numbers of people have the means and the interest to own art.

When Tony Smith ordered a sculpture by telephone, as he once did, he was in effect demonstrating and dramatizing the artist's altering role. When Robert Smithson insists that the artistic function is essentially conceptual, he is elevating his practice of designing in modules into aesthetic dogma.

And there are positions less pure, though no less valid. Tom Wesselmann, for instance, uses various plastic-forming techniques to give his imagery a certain remote and emblematic visual quality which, taken with his subject matter, doubles as social comment. Craig Kauffman uses plastic for its freedom from traditional associations; his color statements are cool and anonymous when we inspect or analyze them, but hauntingly personal in the impression that remains.

The new techniques and materials both stimulate and answer current needs in the visual arts. It is often impossible to know which takes precedence in determining new modes, the creative impulse or the enlarged technical capability. The quick-drying plastic paints of recent decades have made it easier to paint larger

and even to paint more openly. The qualities of the acrylics have encouraged an art free of personal marks. Whereas oil paint lends itself to the exploitation of texture, to sensuousness, the plastic-based paints lend themselves to the exploitation of their own energies, to a manipulated spontaneity. These paints can be poured, stained, rolled, mopped, or brushed. They fit a simplified aesthetic and a particular sort of subject matter. In the work of a Jackson Pollock, a Morris Louis, or a Helen Frankenthaler the energy of paint sometimes becomes a subject matter in its own right.

Inevitably, simplification means a more generous scale. Relationships, when few, are necessarily fundamental, or are fundamental in effect. The reduction of pictorial incident and of equivalent agitations in sculpture enhances the sense of the art work as an objective presence. The work no longer demonstrates life, but is alive or, if not alive, is there to be reckoned with—something in the way. Doug Ohlson thinks of painting as a *cul-de-sac*, "a passage open at one end only; situation without outlet, inescapable position." The work is there to be experienced. It is not the container for an experience referring us elsewhere, but the experience itself.

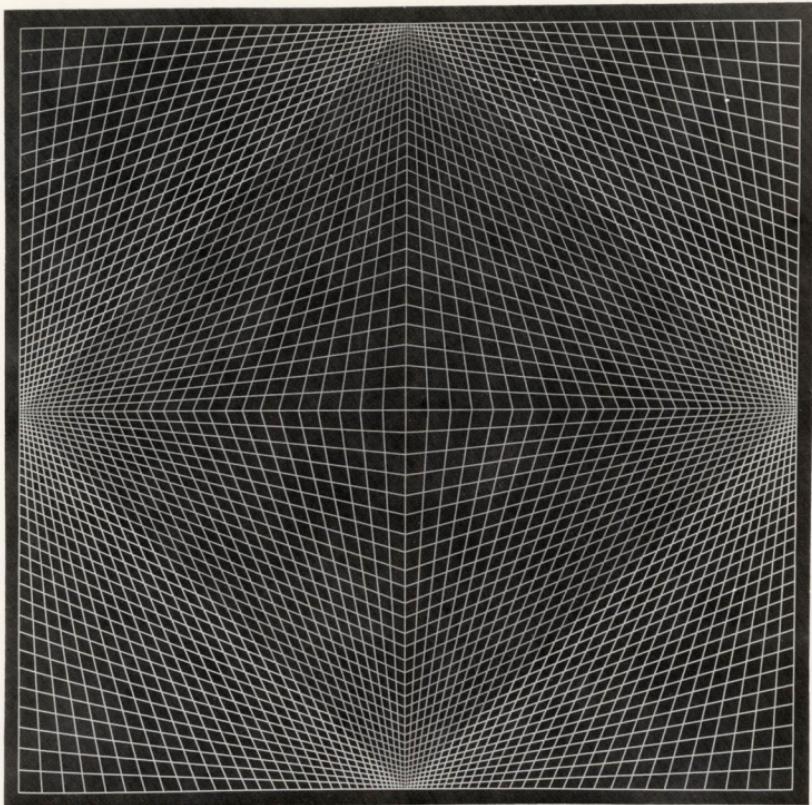
Vanguard contemporary painting, whatever its imagery, is allied to this position. Allan D'Arcangelo writes: "I don't want a painting to be a way out for anyone. The experience of seeing is thrown back on the viewer so that he becomes as disturbed visually as the surface of the canvas. When you stand in front of a painting the focus eventually has to be on yourself."

This confrontation of the work of art, this dialogue with it, is of course no new thing.

It goes back to early times and to venerable traditions. It relates, for example, to Byzantine art, to Sienese painting in the fourteenth century, to the arts of the Orient, to Egyptian sculpture. It is an attitude that we might call anti-Greek, anti-ideal. With this posture, art ceases to be decor and becomes environment.

I don't mean to ring in all of art history. What is important in the present position—important for us—is its particular aptitude for America. Current developments in the visual arts—that is, from the 1940's—seem more appropriate to the American ethos than the realism and folk-conscious art of earlier decades. They get at essentials. The grand abstractions and the Pop images are in their different ways emblematic of this society—not descriptions of it, but its monuments. For the first time here, the scale of the statement is the scale of the environment, art that reflects in its own vital presence, austerity, and commitment the energies of the engendering society. In this sense, the relationship to the European past is fortuitous. We've given up coziness and hominess, yet make our big statements without conspicuous rhetoric.

Taken from another angle, art is constant. Color, image, form—these are the elements the individual artist will emphasize; one or another of them is likely to dominate the conception and, subsequently, the experience of the viewer. In some works, the three will come together, inseparable, indistinguishable. The painting and sculpture of Paul Feeley comes to mind—a full unity of means and ends. But the experience in the larger sense is what will count with all, the residue, what we take away with us from the work of art, the thing that has changed our life.



2. Richard Anuszkiewicz CONVEXITY, 1966
Lent by Sidney Janis Gallery, New York

CATALOG

RICHARD ANUSZKIEWICZ

Born: Erie, Pennsylvania, 1930. Lives: New York.

1. CELESTIAL, 1966. Acrylic on canvas, 60 x 60".
2. CONVEXITY, 1966. Acrylic on canvas, 72 x 72".
3. SYSTEMATIC WHOLE, 1966. Acrylic on canvas, 60 x 60".

Lent by Sidney Janis Gallery, New York.

DARBY BANNARD

Born: New Haven, Connecticut, 1931. Lives: New York.

4. GREEN VALENTINE 1, 1964. Alkyd resin on canvas, 63 x 66".
5. KITE 1, 1965. Alkyd resin on canvas, 63 x 66".
6. BLUE FLORIDA 4, 1966. Alkyd resin on canvas, 66 x 99".

Lent by Tibor de Nagy Gallery, New York.

ANTHONY CARO

Born: London, England, 1924. Lives: London.

7. THE HORSE, 1961. Steel painted brown, 6' 8" h. x 14' x 3' 2".
8. SCULPTURE III, 1962. Steel painted red, 9' h. x 15' 1" x 5' 7".
9. SILL, 1965. Steel painted green, 17" h. x 56" x 74".

Lent by David Mirvish Gallery, Toronto, Canada.

ALLAN D'ARCANGELO

Born: Buffalo, New York, 1930. Lives: New York.

10. NO. 1 OF ROAD SERIES NO. 2, 1965. Acrylic on canvas, 81 x 102".
11. PROPOSITION NO. 27, 1966. Acrylic on canvas, 80 x 90".
12. PROPOSITION NO. 28, 1966. Acrylic on canvas, 9' x 9'.

Lent by Fischbach Gallery, New York.

GENE DAVIS

Born: Washington, D.C., 1920.
Lives: Washington.

13. LEGATO IN RED, 1965. Acrylic resin on canvas, 9' x 18' 9".
14. PHANTOM TATTOO, 1965. Acrylic resin on canvas, 9' 10" x 18' 10".
15. BLUE FREAK OUT, 1967. Acrylic resin on canvas, 116 x 115".

Lent by Poindexter Gallery, New York.

FRIEDEL DZUBAS

Born: Berlin, Germany, 1915. Lives: New York

16. BEYOND, 1966. Acrylic on canvas, 27½ x 165".
17. COLD IN, 1966. Acrylic on canvas, 27½ x 165".
18. LONG ECHOE, 1966. Acrylic on canvas, 120 x 68".

Lent by André Emmerich Gallery, New York.

PAUL FEELEY

Born: Des Moines, Iowa, 1913. Died: New York City, 1966.

19. EL KOPHRAH, 1965. Painted wood, 7' x 41".
20. EL MARIS, 1965. Painted wood, 74" h.
21. CHELEB, 1965. Acrylic on canvas, 80 x 80".
22. CANOPUS, 1965. Acrylic on canvas, app. 40".

Lent by Betty Parsons Gallery, New York.

SAM FRANCIS

Born: San Mateo, California, 1923. Lives: Santa Monica, California.

23. AS FOR THE OPEN, 1963. Oil on canvas, 72 x 96".
24. WHY THEN OPENED, 1963. Oil on canvas, 72 x 96".
25. WHEN WHITE, 1963-64. Oil on canvas, 76 x 99"

Lent by Pierre Matisse Gallery, New York.

HELEN FRANKENTHALER

Born: New York, 1928. Lives: New York

26. INTERIOR LANDSCAPE, 1964. Acrylic on canvas, 104¾ x 92¾".
27. BLUE JUMP, 1966. Acrylic on canvas, 113¾ x 47".
28. TUTTI FRUTTI, 1966. Acrylic on canvas, 116½ x 69¼".

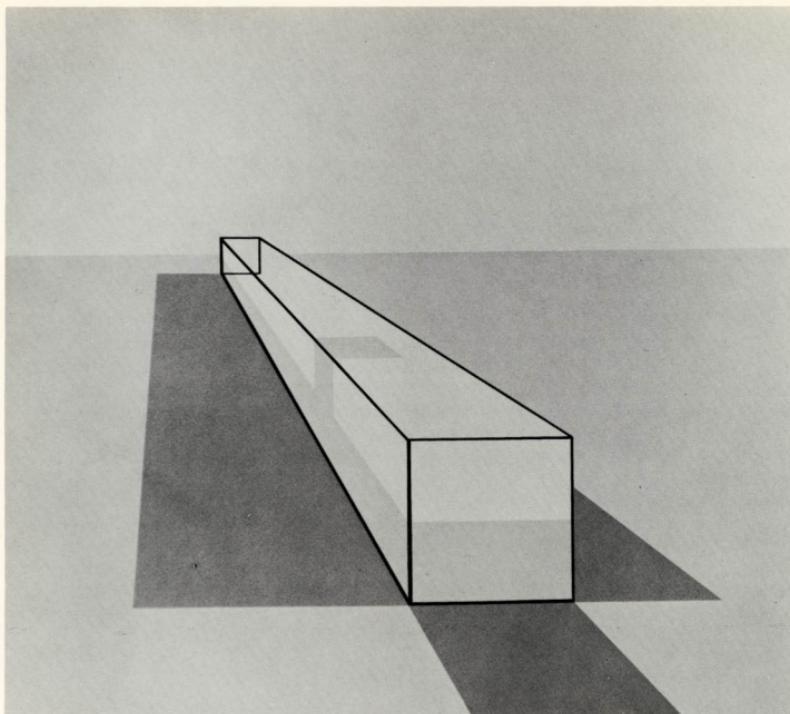
Lent by André Emmerich Gallery, New York.

DONALD JUDD

Born: Excelsior Springs, Missouri, 1928. Lives: New York.

29. UNTITLED, 1966. Painted galvanized iron, 9 x 40 x 31" (eight boxes).
30. UNTITLED, 1966. Galvanized iron and aluminum, 40 x 190 x 40".
31. UNTITLED, 1966. Painted galvanized iron, 5 x 72 x 8½".

Lent by Leo Castelli Gallery, New York.



11. Allan D'Arcangelo PROPOSITION NO. 27, 1966
Lent by Fischbach Gallery, New York

CRAIG KAUFFMAN

Born: Los Angeles, California, 1932.
Lives: Los Angeles, California.

32. UNTITLED, 1966. Vacuum molded plexiglass,
55 x 31".
33. UNTITLED, 1966. Vacuum molded plexiglass,
66½ x 36".
34. UNTITLED, 1966. Vacuum molded plexiglass,
77 x 38½".
Lent by Pace Gallery, New York.

ELLSWORTH KELLY

Born: Newburgh, New York, 1923.
Lives: New York.

35. BLACK WHITE, 1966. Oil on canvas, 88 x 65".
36. ORANGE GREEN, 1966. Oil on canvas, 88 x 65".
37. SPECTRUM II, 1966. Oil, 80 x 273".
Lent by Sidney Janis Gallery, New York.

R. B. KITAJ

Born: Ohio, 1932. Lives: London, England.
38. A DISCIPLE OF BERNSTEIN AND KAUTSKY,
1964. Oil on canvas, 60 x 48".
39. AUREOLIN, 1964. Oil on canvas, 60 x 48".
40. PRIMER OF MOTIVES I, 1965. Oil on canvas,
60 x 60".
Lent by Marlborough-Gerson Gallery, New York.

RICHARD LINDNER

Born: Hamburg, Germany. Lives: New York.
41. NEW YORK CITY III, 1964. Oil on canvas,
70 x 60".
42. TELEPHONE, 1966. Oil on canvas, 72 x 60".
43. PILLOW, 1966. Oil on canvas, 70 x 60".
Lent by Cordier and Ekstrom Gallery, New York.

MORRIS LOUIS

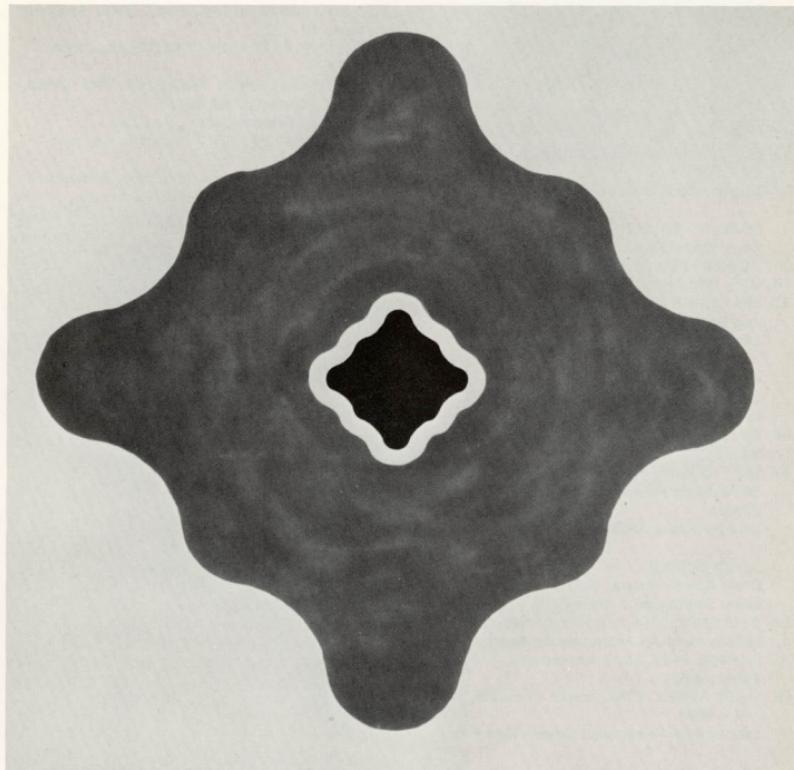
Born: Baltimore, Maryland, 1912.
Died: Washington, D.C., 1962.

44. ZAYIN, 1957-60. Acrylic on canvas, 96½ x 142".
45. ITALIAN SPRING, 1958-60. Acrylic on canvas,
75 x 104".
46. ALPHA-GAMMA, 1960-61. Acrylic on canvas,
105 x 145".
Lent by André Emmerich Gallery, New York.
47. RO, 1961. Acrylic on canvas, 103 x 140".
Lent by David Mirvish Gallery, Toronto, Canada.

SVEN LUKIN

Born: Riga, Latvia, 1934. Lives: New York.

48. BIRTHDAY PAINTING, 1964. Acrylic on canvas,
84 x 63½".
49. UNTITLED, 1966. Acrylic, wood on canvas,
101 x 48".
50. UNTITLED, 1966. Enamel on wood,
10' x 5' x 34".
Lent by Pace Gallery, New York.



21. Paul Feeley CHELEB, 1965
Lent by Betty Parsons Gallery, New York

AGNES MARTIN
Born: Markin, Canada, 1921. Lives: New York.

51. PLAY, 1966. Acrylic on canvas, 72 x 72".
Lent by J. L. Hudson Gallery, Detroit.

52. MORNING, 1967. Acrylic on canvas, 72 x 72".

53. RIVER, 1967. Acrylic on canvas, 72 x 72".
Lent by Robert Elkon Gallery, New York.

ROBERT MORRIS
Born: Kansas City, Missouri, 1931.
Lives: New York.

54. UNTITLED, 1967. Fiberglas, 8 sections:
4 sections, 47 x 48 x 47½".
4 sections, 47½ x 85 x 47½".

55. UNTITLED, 1967. Fiberglas, 4 sections:
23¾ x 238½ x 36".
Lent by Leo Castelli Gallery, New York.

KENNETH NOLAND
Born: Asheville, North Carolina, 1924.
Lives: South Shaftsbury, Vermont.

56. FLORIO, 1966. Acrylic on canvas, 36 x 120".

57. PENT, 1966. Acrylic on canvas, 63 x 190".

58. SLOPE SHADOW, 1966. Acrylic on canvas,
60 x 188".
Lent by André Emmerich Gallery, New York.

DOUGLAS OHLSON
Born: Cherokee, Iowa, 1936. Lives: New York.

59. HOWICK, 1966. Acrylic on canvas, 90 x 76".

60. OTT, 1966. Acrylic on canvas, 78 x 208".

61. SPARROWS RED ROSE, 1966. Acrylic on canvas,
68 x 130".
Lent by Fischbach Gallery, New York.

CLAES OLDENBURG
Born: Stockholm, Sweden, 1929.
Lives: New York.

62. GIANT CAKE SLICE, 1964. Painted sailcloth,
60 x 84".

63. SOFT DOORS AIR FLOW MODEL #5, 1965.
Stenciled canvas stuffed with kapok, each 42" h.
(three).
Lent by Sidney Janis Gallery, New York.

JULES OLITSKI
Born: Gomel, Russia, 1922.
Lives: Bennington, Vermont.

64. DEEP SUZE, 1966. Acrylic on canvas, 116 x 62".
Lent by Kasmin Gallery, London, England.

65. SIMMER, 1966. Acrylic on canvas,
115½ x 86½".

66. THIGH SMOKE, 1966. Acrylic on canvas,
167 x 98½".
Lent by André Emmerich Gallery, New York.

MICHELANGELO PISTOLETTO
Born: Biella, Italy, 1933. Lives: Turin, Italy.

67. RALLY I, 1965. Paper on polished stainless steel,
47½ x 85".

68. PARADE, 1965. Paper on polished stainless
steel, 47½ x 85".

69. NO, TO THE INCREASE OF THE TRAM FARE,
1965. Paper on polished stainless steel,
47½ x 85".
Lent by Kornblee Gallery, New York.

GEORGE RICKEY
Born: South Bend, Indiana, 1907.
Lives: East Chatham, New York.

70. LUMINA, 1964. Stainless steel, 8' high.

71. TEN ROTORS, TEN CUBES, 1964-66. Stainless
steel, 11' h.

72. ETOILE II, 1966. Stainless steel, copper, brass,
7" x 10½" wide.

73. LANDSCAPE 5, 1966. Stainless steel, 11' wide.

74. TWO PLANES HORIZONTAL, 1966. Stainless
steel, 40 x 32".

75. UNSTABLE COLUMN, 1966. Stainless steel,
13' h.

76. VARIATIONS ON A THEME OF TWO LINES,
1966. Stainless steel, 46" h.
Lent by Staempfli Gallery, New York.

77. TWO LINES, 23 FEET, 1966. Stainless steel, 23'
high.
Collection of Mr. and Mrs. Max Wasserman,
Cambridge, Massachusetts. Not for sale.

RICHARD SMITH
Born: Letchworth, England, 1931. Lives: London
and New York.

78. RED CARPET, 1964-65. Acrylic on shaped wood,
app. 70 x 36 x 18".

79. KODAK 3, 1966. Acrylic on shaped canvas,
48 x 48 x 8".

80. RING-A-LING LING, 1966. Acrylic on shaped
canvas, 86 x 252 x 17".
Lent by Richard Feigen Gallery, New York.

TONY SMITH
Born: South Orange, New Jersey, 1912.
Lives: New York.

81. CIGARETTE, 1961 (mock-up 1966).
15' h. x 26' w. x 18' deep.

82. MARRIAGE, 1961 (mock-up 1965).
10' h. x 10' w. x 12' deep.

83. SPITBALL, 1961 (mock-up 1966).
11' 6" h. x 14' w. x 14' deep.

84. NIGHT, 1962 (mock-up 1966).
12' h. x 16' w. x 12' deep.

85. WE LOST, 1962 (mock-up 1966).
10' 8" x 10' 8" x 10' 8".

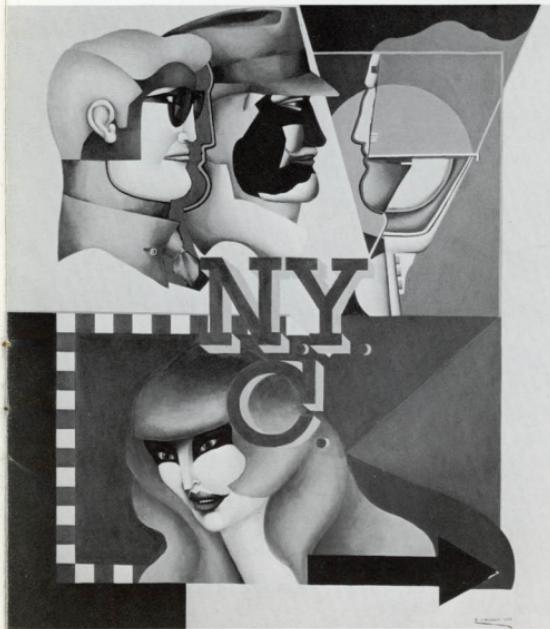
86. THE BLACK BOX, 1962 (Steel, 1967).
22½" h. x 33" l. x 25" w.

87. AMARYLLIS, 1965 (mock-up 1966).
11' 6" h. x 7' 6" w. x 11' 6" l.

88. NEW PIECE, 1966 (mock-up 1966).
12' h. x 18' l. x 12' w.
All above pieces are plywood mock-ups to be
executed in steel.
Lent by Fischbach Gallery, New York.

26. Helen Frankenthaler INTERIOR LANDSCAPE, 1964

Lent by André Emmerich Gallery, New York



41. Richard Lindner
NEW YORK CITY III, 1964
Lent by Cordier and Ekstrom
Gallery, New York



47. Morris Louis RO, 1961

Lent by David Mirvish Gallery, Toronto

ROBERT SMITHSON

Born: Passaic, New Jersey, 1938.

Lives: New York.

89. PLUNGE, 1966. Painted steel in 10 units, 14½", 15", 15½", 16", 16½", 17", 17½", 18", 18½", 19". Collection of Mr. and Mrs. John G. Powers, Aspen, Colorado & New York, courtesy Dwan Gallery. Not for sale.

90. TERMINAL, 1966. Painted steel, 53" h. x 60" w. Lent by Dwan Gallery, New York.

ALBERT STADLER

Born: New York, 1923. Lives: New York.

91. AFTER NOON, 1965. Oil on canvas, 105½ x 69¼".

92. BLUE SAW, 1965. Oil on canvas, 100½ x 67¼".

93. FLORIDA, 1966. Oil on canvas, 102½ x 71½".

Lent by Poindexter Gallery, New York.

FRANK STELLA

Born: Malden, Massachusetts, 1936.

Lives: New York.

94. HAINES CITY, 1963. Acrylic on canvas, 96 x 96".

95. PORT TAMPA CITY, 1963. Acrylic on canvas, 96 x 96".

96. SANBORNVILLE 4, 1966. Acrylic on canvas,

104 x 146".

Lent by Lawrence Rubin, New York.

ANDY WARHOL

Born: Philadelphia, 1930. Lives: New York.

97. FLOWERS, 1964. Acrylic and silk screen enamel on canvas, 82 x 82".

98. JACKIE 16 TIMES, 1965. Acrylic and silk screen enamel on canvas, 80 x 64".

99. SELF-PORTRAITS, 1967. Acrylic and silk screen enamel on canvas, 22 x 22". (six panels).

Lent by Leo Castelli Gallery, New York.

TOM WESSELMANN

Born: Cincinnati, Ohio, 1931. Lives: New York.

100. GREAT AMERICAN NUDE #85, 1966. Painted moulded plexiglass, 44 x 53 x 2½".

101. STUDY FOR SEASCAPE #14, 1966. Painted moulded plexiglass, 64 x 44 x 3".

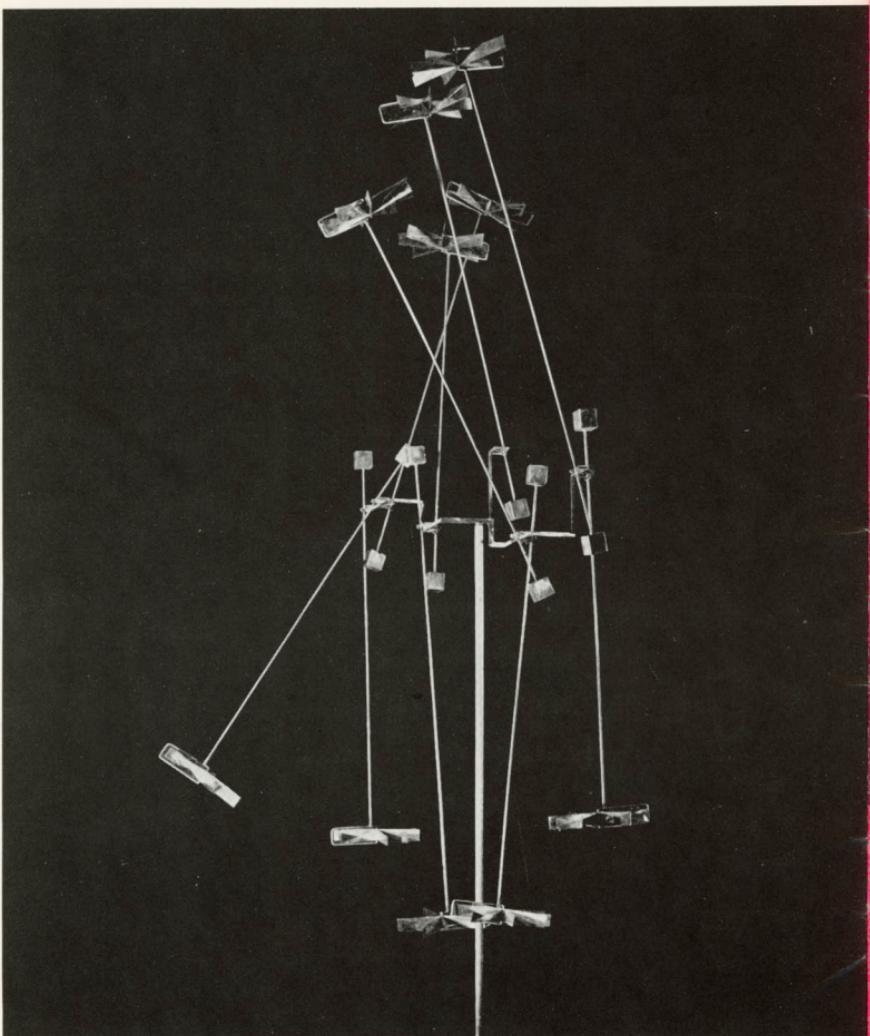
102. SEASCAPE #14, 1966. Painted moulded plexiglass, 64 x 44 x 3".

103. SEASCAPE #17, 1966. Acrylic on canvas, 60 x 72".

Lent by Sidney Janis Gallery, New York.



62. Claes Oldenburg GIANT CAKE SLICE, 1962
Lent by Sidney Janis Gallery, New York



71. George Rickey TEN ROTORS, TEN CUBES,
1964-66
Lent by Staempfli Gallery, New York



7. Anthony Caro THE HORSE, 1961
Lent by David Mirvish Gallery, Toronto

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