

Storm King Art Center

Dennis Adams
Siah Armajani
Alice Aycock
Donna Dennis
Lauren Ewing
Dan Graham

Architectural

ENCLOSURES

Aspects of

AND

ENCOUNTERS

Recent Sculpture

Enclosures and Encounters

Architectural Aspects of
Recent Sculpture

May 20 through October 31, 1991

Storm King Art Center
Mountainville
New York

Acknowledgements

It is with great pleasure that Storm King Art Center's Board of Trustees and staff present **Enclosures and Encounters: Architectural Aspects of Recent Sculpture**. Organized by the Art Center this exhibition features work by six contemporary artists, Dennis Adams, Siah Armajani, Alice Aycock, Donna Dennis, Lauren Ewing, and Dan Graham, who explore the methods and metaphors of architectural forms as a source for art. Art Center visitors will experience both visually and physically a number of works dealing with the theme of enclosure. These sculptures encourage contemplation and interaction by including seating, evocative architectural detail, and, in several cases, thought-provoking images and text. Of particular interest to visitors will be the six large-scale sculptures installed out-of-doors.

Enclosures and Encounters: Architectural Aspects of Recent Sculpture was made possible, in part, with public funds from the New York State Council on the Arts. Major contributions to the exhibition were made by the Ralph E. Ogden Foundation, James H. Ottaway, Jr., and The Andy Warhol Foundation for the Visual Arts.

Storm King Art Center is indebted to a number of individuals for their generosity and efforts in support of this exhibition, chief among them the artists themselves. Their cooperation and assistance with all aspects of planning for the exhibition are

greatly appreciated. We express warm thanks to all lenders to the exhibition: Dennis Adams; Siah Armajani; Alice Aycock; Diane Brown Gallery; Donna Dennis; Lauren Ewing; Marian Goodman Gallery; Kent Fine Art; and Max Protetch Gallery. Special thanks are due to the following colleagues for their assistance: Diane Brown of Diane Brown Gallery; Marian Goodman and Jeannie Freilich-Sondik of Marian Goodman Gallery; Douglas Walla and Anna Lundgren of Kent Fine Art and Susan Harris, formerly of Kent Fine Art; and Max Protetch, Laurence Shopmaker, and Josie Browne of Max Protetch Gallery.

Special appreciation is extended to other individuals whose involvement has been critical to the development of the project. David R. Collens, director, and Maureen Megerian, associate curator, conceived and installed the exhibition. Maureen Megerian's essay for the exhibition catalogue is probing and thoughtful in its consideration of the intriguing topic at hand. Wise counsel and support came from our Trustee and vice-president, Cynthia Hazen Polsky. I recognize and thank the entire staff at Storm King Art Center for their dedication to all phases of **Enclosures and Encounters: Architectural Aspects of Recent Sculpture**.

H. Peter Stern
President

Enclosures Encountered by Maureen Megerian

In the late 1970s and early 1980s a new artworld "ism" was coined in response to a wide range of contemporary, largely American artwork that appeared in some way to be inspired by buildings and construction: "architectural sculpture." In exhibitions and publications a wealth of diverse work was aligned under this rubric because it shared formal similarity with, or bore some relationship to, various architectural entities. A number of critics at the time decried the ill-defined nature of the term—that it was at once too narrow and too open-ended to adequately convey the nuances of many highly diverse works.¹ The term left unclear the particular relationship of architecture to a given artwork—whether it was housed in architecture, depended on architecture for its form, looked like architecture, or all of the above. Critic Kate Linker argued convincingly that sculpture which merely articulated space and displayed construction techniques was not necessarily concerned with architecture (in her words: "A building is a building is a building, surely, but its use in art is something else indeed.")² Linker also cautioned against attempts to force relationships between art and architecture, maintaining that a respect for differences between the disciplines is crucial.

The artists whose work is included in **Enclosures and Encounters: Architectural Aspects of Recent Sculpture** are acutely aware of the differences

between artworks and architecture and, in fact, have made an investigation of these differences central to their various projects. Architecture is the subject and not exclusively the object of their work. Although the work in the exhibition is highly diverse the artists are concerned with or comment on the built environment, rather than merely mimic its formal traits.

It is true that many of the sculptures in the exhibition resemble, and even function as, architectural structures and that many are fabricated using standard construction techniques. But the concerns expressed by these works are not purely mimetic or formal, nor are they intended as a clear architectural statement. Rather, these artists flirt with architecture, using it to investigate in their art how its methods and metaphors can convey the emotional and social impact of public and private spaces. A unifying theme of the works in the exhibition, indeed the attraction for many of the artists to objects that physically and/or psychologically encompass a viewer, is the effect of enclosure on perception. The artists explore how one's thoughts and emotions may be influenced by a position inside built space.

Certainly the group of American artists represented in the exhibition are aware of the "architectural sculpture" of the 1970s and 1980s and some of

them—Alice Aycock, Siah Armajani and Donna Dennis—were written about and included in numerous exhibitions on this theme at the time. But inasmuch as their concerns are with the issues described above, the works of these artists cannot be so simply defined. In fact, if anything, they are inspired by some combination of the many different “isms” that abounded in the New York artworld in the 1970s—conceptual art, performance art, installations, cultural activism, photo and text work. Certainly many of these artists also look to earlier modernism for instances in which an architectural idiom was used in the service of a larger meaning or goal. Such instances include Vladimir Tatlin’s model for the *Monument to the Third International*, 1919–20, whose spiral-shaped, kinetic architectural structure signified the reintegration of art and life in the new Soviet society, and the hand-held agit-prop devices of Russian constructivist Gustav Klucis and others, that combined built structure and rousing text in an arresting, disjunctive fashion. Closer to our own time, Gordon Matta-Clark’s important “anarchitecture” projects of the 1970s also provide a provocative model of querying and revealing the meanings and underpinnings of built structures.

Many of the works in the exhibition, therefore, while taking a form that represents the architectural, also employ various strategies devised to make an intellectual as well as physical engagement with a

viewer about the built environment. This is achieved in different ways by each artist. Dennis Adams and Lauren Ewing use texts and images in their structures in highly different ways, to allow for multi-layered interpretation. Siah Armajani builds structures such as reading spaces that encourage intellectual meditation. Dan Graham has, since the publication of his seminal essay “Homes for America” in *Arts* magazine in 1966, probed the field of architecture in the context of his larger interests in social division, surveillance and power. A tangle of literary, historical, and mystical sources bound to the architectural monuments of the past is expressed in Aycock’s physically enveloping structures. The works of Donna Dennis signal familiar architectural spaces, evoking the emotional aspects of these cultural entities.

It is these complex sources and means of engagement, and not simply the formal language of construction or mere representation of buildings, that are important in the works in **Enclosures and Encounters**. These artworks are not singlemindedly intended to be seen and understood as architecture, although the dialectical relationship they have with architecture—the tension between physical or psychic envelopment and a distanced visual and intellectual appreciation—is a crucial part of an experience of these works. These sculptures comment on, and encourage viewers to contemplate

for themselves, the manifold aspects of the built environment and their impact on its inhabitants.

Alice Aycock has realized important projects concerned with shelter and enclosure since the early 1970s. Her works have taken such forms as vexing mazes, castle-like monuments, medieval fortifications, and Hollywood movie backdrops, among others. Working in a highly synthetic fashion, Aycock explores links between her voracious interests in multi-cultural systems of thought and belief—history, religion, literature, science and magic—and their containment in the forms she builds. Aspects of the artist's personal history and psychology are also intertwined with these sources, resulting in complex, often playful schemes and narratives that can be traced in her sculptures and drawings.

A number of Aycock's earliest projects utilized the landscape. Many of these were dug into the earth and simply constructed from wood. "Primitive" architectural forms such as huts, tholos tombs, and ancient labyrinths dominated the imagery of this period. Later work displayed the artist's increasing interest in science, magic, and paranormal states of mind and, more recently, high-tech, often menacing, mechanical forms. The creation of architectural or quasi-architectural structures that entice viewers into their midst is a vital strategy at the heart of Aycock's work.

Low Building with Dirt Roof (For Mary) is a seminal work for Aycock, a sort of seed that, in retrospect, contains elements that developed in her subsequent, increasingly complicated structures.³ Originally built in an open field on family property in Pennsylvania in 1973 and replicated in 1990 at Storm King Art Center, *Low Building* is a plainly constructed and configured structure, 20 x 12 feet in length and width and only 30 inches high at its apex.⁴ Built from stones, wood, and approximately seven tons of dirt atop the roof, the work lays close to the ground and seems to be a part of the earth, appearing from a distance to be a gentle rise in the terrain. The low front opening allows access to only those willing to slither on their belly. Once inside, the smells of the ground and awareness of confinement take over.

Critic Donald Kuspit has described such works by Aycock as "structures [that] shelter dreams and are daydreams in themselves."⁵ Aycock has elsewhere carefully described the formal sources and intentional motivations that are synthesized, in an almost dream-like logic, in this work. They include the tumulus and tholos tombs of ancient Mycenae that are frequently built into the sides of mountains and that she had seen in her travels; her musings on the idea of a "first house" or primordial shelter; and her interpretation of the psychological dimensions of dwelling in houses suggested by Gaston Bachelard

Alice Aycock
Low Building with Dirt Roof
(*For Mary*), 1973
Reconstructed in 1990
Photo: Jerry L. Thompson



in *The Poetics of Space*. Also referenced are the artist's memories and dreams of her grandmother's home with its ancestral cemetery and low-ceilinged attic. These sources are woven together in a work intended as a memorial to the artist's twelve-year-old niece (the "Mary" of the title) who suffered a tragic death. Yet a viewer need not be armed with a checklist of references for a comparable experience of this work. Crawling underneath the burdened eaves of *Low Building* one feels, perhaps at once, sheltered and confined, protected and oppressed, comforted and terror-struck in this womb and tomb-like space. As Aycock intends, one is both in an attic and a cellar, pressed close to the ceiling, pressed close to the earth.

Aycock's enclosed spaces, whether entered literally or metaphorically, prompt an intellectual and emotional engagement with the viewer. Referring to a complex history of inhabited spaces her works surround viewers, situating them squarely on the inside.

Lauren Ewing's work explores what one critic has called "conjunction[s] of internal perception and external forms."⁶ In an important series of her installations from the early 1980s that incorporates sculpture and video, she investigates architecture as a container of desires and beliefs, both public and private. In this series she recreates and reinterprets,

on a condensed scale, prototypical public architectural entities of western societies, such as libraries, schools, prisons, banks and factories. Her interest is in the way these buildings symbolize societal values and in the relationship between edifice and viewer, public building to individual body.

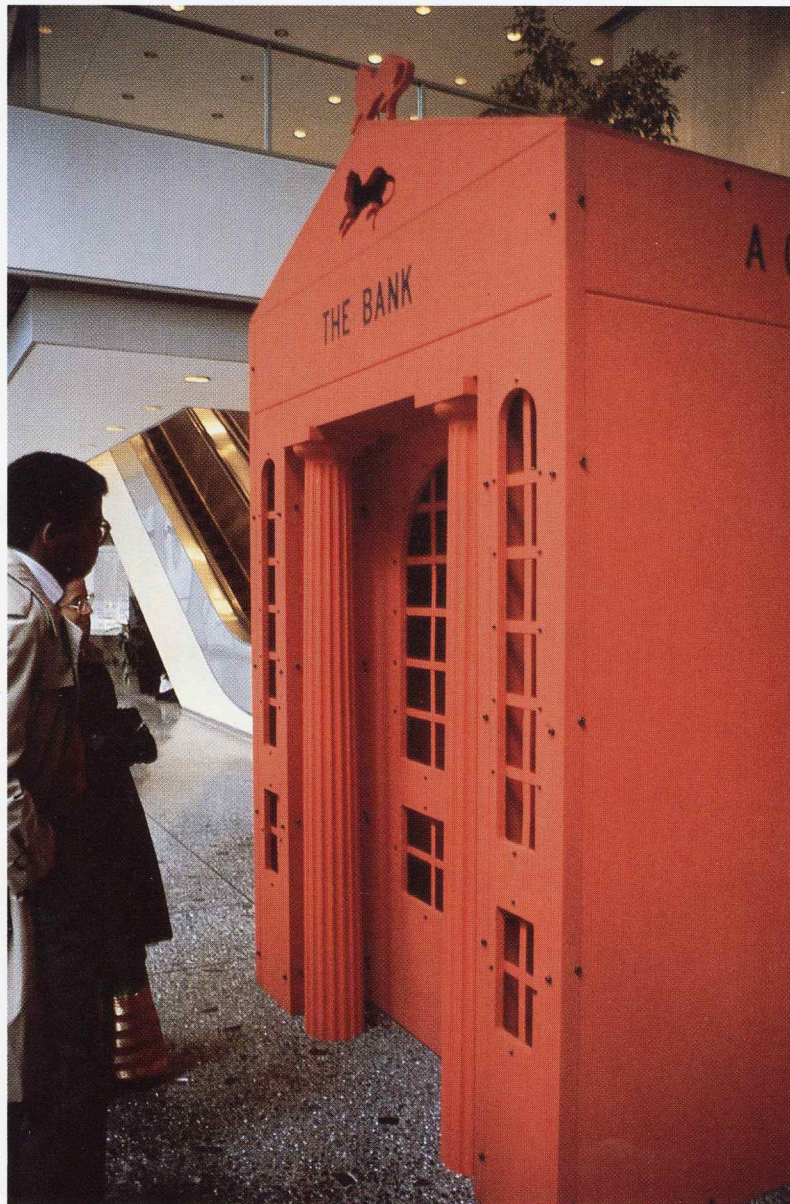
The written texts and the video and audio components of Ewing's works are crucial aspects. Wedded to her faux-architectural frameworks, these texts, which are often simple and poetic in structure, offer a counterpoint to the public nature of the building types. By interposing language and image, Ewing allows for thoughtful interpretation and critique of the viewer's relationship to the structures she represents. Physical confrontation is overlaid with a psychological one, the texts "demand[ing] that we grapple with their implications."⁷

The Bank: Opus Proprium, 1982, for example, typifies Ewing's approach. The sculpture is built of wood and painted bright red; a message that acts as the work's subtitle wraps around the cornice in cut-out text: "A COSMOGONIC VIGNETTE: A FAKE, A COUNTERFEIT, SIMULATION: COMPLETE WITH LEGITIMATING MACHINERY, A SUBUNIVERSE, NOMIC FUNCTIONS AND MARGINAL REALITIES." Through the lattice-work facade flanked by two Doric columns, a video monitor runs continuously, showing a text superimposed over a mirror-

Lauren Ewing

The Bank: Opus Proprium,
1982

Photo: Courtesy the artist



like image of two people looking through the same doorway. A lion and a rabbit crown the front and rear, respectively, of the roof.

This is a building that has to do with value, investment, savings. Ewing perceives the bank as a "reality-creating machine that legitimates and validates its own activities."⁸ This bank both confirms and undercuts its self-made stature on a number of levels, by presenting a tension between exterior and interior and, following that, public and private, and political and personal in its form. In so doing the work allows access to the viewer for considering his or her own notion of "reality" and value.

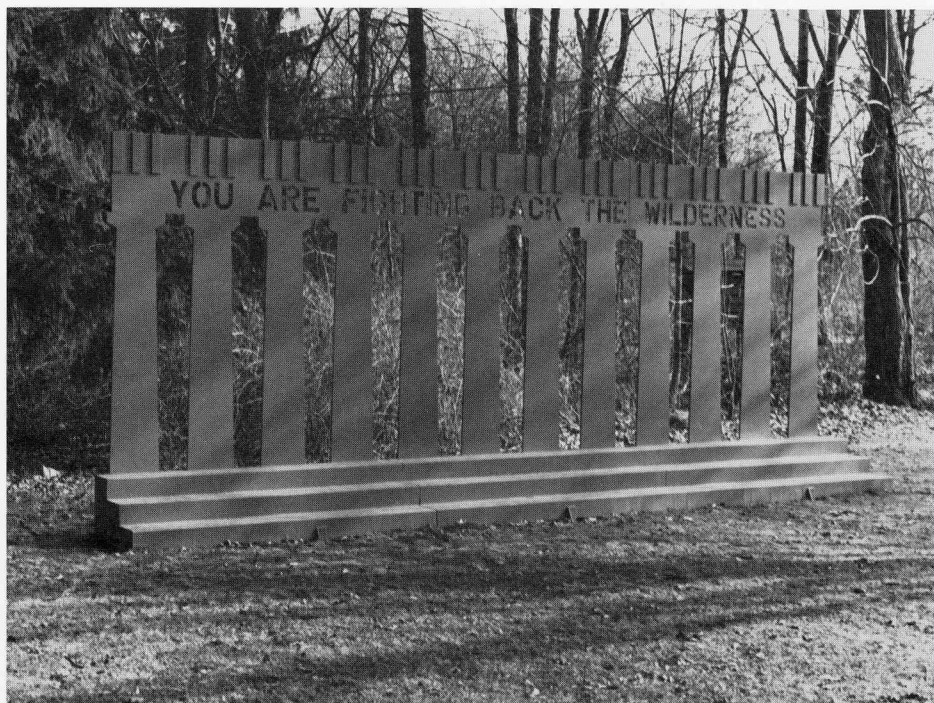
Humorous and definitely un-businesslike in its miniaturized stature and loud color, *The Bank* is the type of building that, in architect Robert Venturi's terms, functions as its own sign.⁹ As a representation, it is a fake, a counterfeit, a simulation; on another level, these words also describe illegal tender. "Legitimizing machinery" and "marginal realities" make puns on measures of value and profit. The playfully symbolic lion and rabbit stand, in Ewing's mind, for the ruler and the people, or the one and the many, respectively. The video text on the interior of *The Bank*, on the other hand, draws the viewer inside, its pacing timed to imitate thought patterns and its message concerned with value of a different sort. We read words and

phrases that have to do with personal measures of value—"ATTITUDE... DECISION... PREFERENCE AND PERSONAL CHOICE;" those having to do with extrinsic value—"MEDIUM OF EXCHANGE ...BELIEF IN A COMMON FUND;" and, ultimately, with the rewards of "peaceful arts"—"MEANS AND ACTION...A SUBSTANTIAL BEING... VALUE OF VALUES."

If the exterior of *The Bank* is about the economic abstraction of value, the silent, meditative interior is about value as a private, human construct. The work as a whole spins webs of meaning about social and personal notions of value. "Opus Proprium" in fact—rendered in the Latin of legal officialdom—translates roughly as "a work of active individuation."¹⁰ *The Bank* encourages the viewer's self-validation and his/her reaffirmation of values through an encounter with a public edifice. Representation and text—image and language—serve Ewing in this attempt. The artist takes over the bank—holds it up, if you will—as a site for a "character-creating situation."¹¹

The Wilderness Screen, 1985, is Ewing's version of the ancient Greek architectural fragment, a powerful western symbol of civilization and progress. "YOU ARE FIGHTING BACK THE WILDERNESS" is cut into the lintel of the mock-facade, suggesting the impact of human culture on its supporting environment, especially pointed in this obviously

Lauren Ewing
The Wilderness Screen,
1985
Photo: Courtesy the artist



Donna Dennis
*Tourist Cabin with
Folding Bed*,
1976-86
Photo: Ronay Menschel



modern, fabricated steel incarnation. Yet the theme of the estrangement of art and culture from the natural environment is tempered by the work's placement outdoors, as its majestic, screen-like form allows the surroundings to become a part of it. Ewing presents this duality for the contemplation of the viewer, once again joining words and image into a symbolic architectural form.

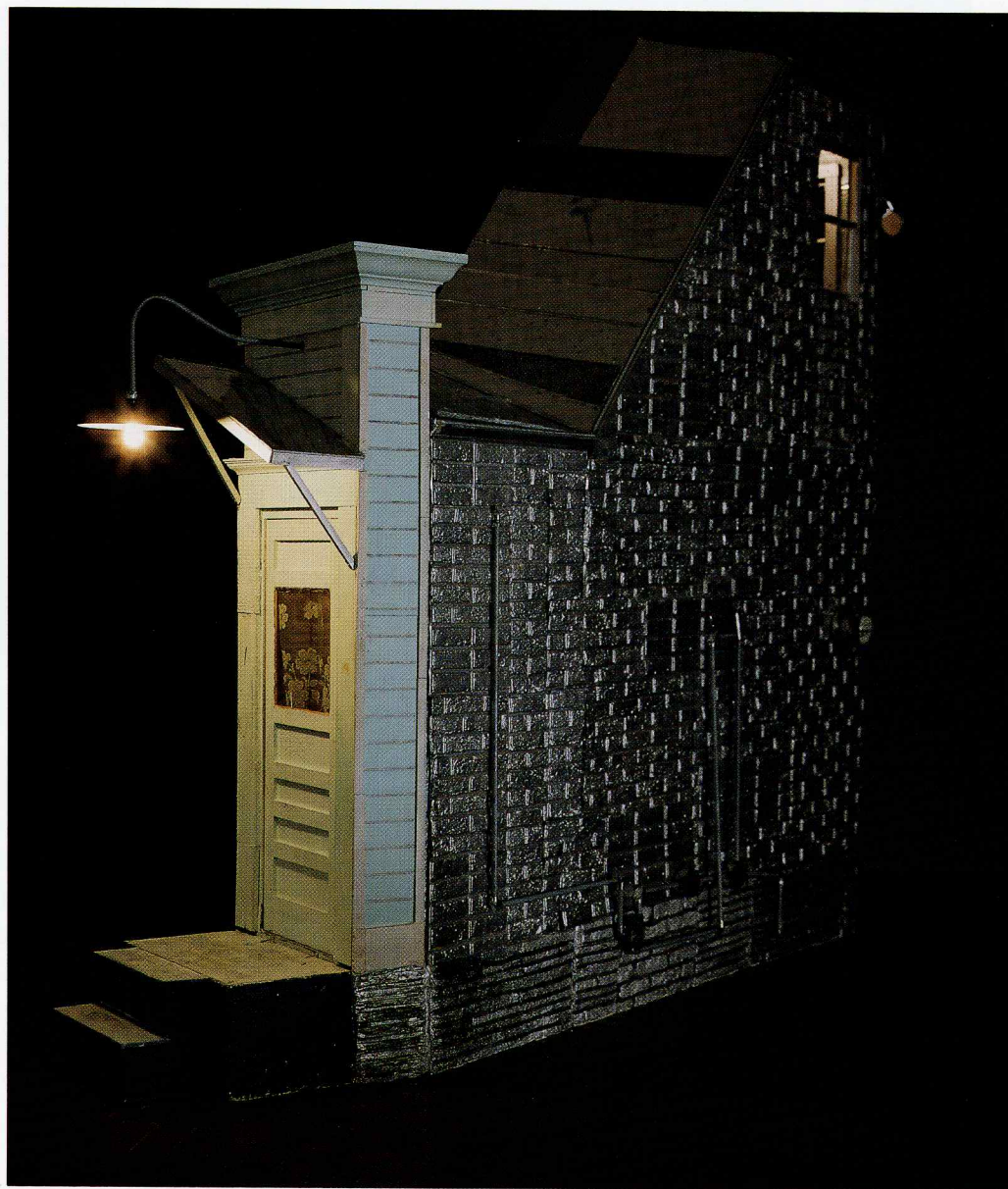
Like Lauren Ewing, Donna Dennis makes condensed-scale representations of buildings such as tourist cabins, motels, subway stations, toll booths. These various architectural types concern points of entry or passage, journeys from one place to another. In these works Dennis evokes the emotional resonances of the dwelling place or home and/or the process of traveling there.

Dennis' works are highly descriptive and even theatrical in their convincingly illusionistic presence. If artists like Ewing, Adams, and even Armajani, construct an illusive space in order to ultimately suspend illusion for engagement, Dennis proceeds in a simpler, more traditional manner. These methods belie, to a certain extent, the artist's background as a painter. Manifest literally in the often lush, painterly surfaces of her sculptures, especially evident in *Skowhegan Stairway*, her overall emphasis on illusion translates representational interests to a sculptural format.

Having chosen architecture as a subject, one that, fittingly, is meant to be entered, Dennis creates evocative structures as an almost trompe l'oeil means of drawing a viewer in. For example, the three-step porch, stucco siding, and screened windows of *Tourist Cabin with Folding Bed*, 1976-86, are signifiers for the traveler's respite; inside the illusion is extended to the literal trappings that portray this spot's habitability, including a fold-up cot, a tiny suitcase, and a single, stark lightbulb. Such details can guide our memories and jog our recognition of similar places and those who might stay there.

It has been suggested that Dennis' structures are self-portraits, their sometimes quirky scale matched to measurements of the artist's own body.¹² If this is not immediately evident in the works, certainly more plausible is the artist's and viewer's potential to psychologically project themselves into these believable spaces, to see themselves as the inhabitants or travelers. The artist and others have also likened her work to Edward Hopper's, in that it suggests, as did the American painter in a number of depictions, the quiet banality and mystery of simple architectural facades. There is something in a work such as *Skowhegan Stairway*, 1983, for example, of Hopper's intriguing suggestion of life teeming behind provocatively half-closed and oddly-lit windows. The lurid interior light and faded wallpaper of

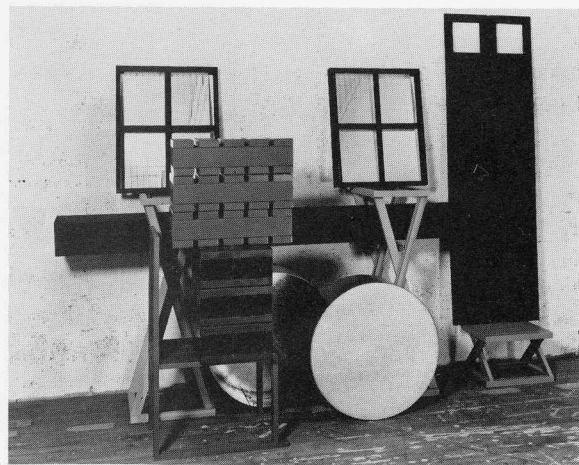
Donna Dennis,
Skowhegan Stairway,
1983
Photo: Courtesy the artist



this structure can be glimpsed through partially-closed doors and windows. The form of the work—a stairway covered with what appears to be a decaying brownstone—is additionally intriguing, as it seems to be cut out of its context. Dennis eggs on our voyeuristic impulses by suggesting the allure of private spaces behind outward facades.

Architecture as gathering place, as a coming together of building, site, and purpose is the focus of Siah Armajani's art. Strongly influenced by philosopher Martin Heidegger's similar conception of the built environment, Armajani considers himself "an artist for public spaces."¹³ Utilizing basic carpentry techniques and emulating such humble American structures as meeting halls, one-room schoolhouses, bridges, and barns, Armajani makes usable constructions that welcome viewers to them. The artist is well-known for his bridges, seating areas, shelters, and designs for public spaces—sometimes built in collaboration with architects, engineers and other artists—that take into account and give expression to the particularities of the surrounding locale. In building places to gather, Armajani locates and symbolizes human values as part of a community and provides an area for public expression. In his words, "The place is the necessary implication of being in the community."¹⁴ And, as critic Patricia C. Phillips has noted, "For Armajani the creation of a place of assembly is a significant public action."¹⁵

Born in Persia in 1939, Armajani graduated from Macalester College in St. Paul, Minnesota, and has lived in Minneapolis since 1960. This mid-American locale provides an apt context for Armajani's admiration for the American democratic process and his



Siah Armajani
Elements #24,
1990

Photo: Rick Sferra

own position as a self-described "modernist-populist" as it is reflected in his work.¹⁶ Armajani is also deeply interested in American pragmatism, a form of philosophical inquiry positing that theoretical concepts are judged by their practical usefulness—a belief that serves as a guiding force in his artistic endeavors.



Siah Armajani
Model for Gazebo For One
Anarchist: Emma Goldman,
1991
Photo: Rik Sferra

The artist frequently includes in his public works brief texts derived from the writings of his personal pantheon of revered figures, including the Americans Thomas Jefferson, Walt Whitman, Herman Melville, Ralph Waldo Emerson, and John Dewey, all of whom espoused the importance of direct, lived experiences and a delight in the natural environment. Jefferson's views of the built environment in particular are close to Armajani's, as the former conceived of architecture as a potential form of "visual education in support of democratic ideals."¹⁷ The texts Armajani includes offer a counterpoint to the visual experience and a different possible approach to the work at hand, as well as making a bridge between art and the less rarefied realms of reading and everyday experience.

Gazebo For One Anarchist: Emma Goldman, 1991, is the first in a new series of works that Armajani plans as homages to famous anarchists.¹⁸ Long a central device in Armajani's work, the reading room symbolizes self-education and the potential for an informed democratic citizenry. A major theme of the reading rooms has been noted as "the analogy between syntax and structure, language and space, understanding and perception, idea and object."¹⁹ This particular reading room is an open-air, gazebo-like structure that both provides shelter from and closeness to the outdoors through its lattice-work and open configuration. Inside the gazebo are a

chair, a table, and a bird cage. The inextricable "flip-side" of the artist's deeply-held interest in democracy is addressed in the dedication of this work to anarchist Emma Goldman. He seems to suggest that the tension inherent in democracy as a necessarily imperfect system of equality contains the seeds of its own disorder.²⁰ Even the birdcage suggests the taming of nature in a quest for order. The acknowledgement of and allowance for individual and communal self-awareness in this reading room continues Armajani's strong commitment to issues of self and others that are central to the evolving definition of public art.

Armajani's involvement with large-scale projects is balanced by a focused, creative investigation of the structural components of building units. *Dictionary for Building*, 1974-75, is a project comprised of over 1,000 cardboard models of various combinations of parts of a house—stairways, windows, doors—eventually made into individual sculptures. The works in a subsequent, ongoing series titled *Elements* continue to explore the abstraction of architectural forms, inverting and repositioning functional furniture and construction details into "closed, self-sufficient, self-defining" forms.²¹

Architecture as a framework for information, specifically photographic information, is the focus of Dennis Adams' work. His built structures—



Dennis Adams
Bus Shelter IV,
 1987
 Photo: Courtesy Kent Fine Art



Dennis Adams
Bus Shelter VIII,
 1988-89
 Photo: Courtesy Kent Fine Art

bus shelters, theaters, kiosks, building signage—reflect his fascination with the urban milieu. Working primarily in site-specific, temporary contexts, the structures and photographs, and occasionally text, that Adams brings together have an impact in that they typically involve a social issue relevant to a particular site. Often the structure will appear to fit seamlessly in a given context but the photographic component—absorbed into the image-saturated urban environment—will offer a subtly jarring edge, as site, format, and image do not so smoothly cohere in what we expect to see. In Adams' words, the architectural aspect of his work is "a kind of decoy. I want to quote its functional agenda as an entry level into a disturbing confrontation with the image."²²

Adams' important projects include functioning bus shelters with archival or media-generated photographs usurping the usual place of advertisements. *Bus Shelter VIII*, 1988-89, for example, was sited at a busy intersection in Toronto with an image of Native Canadians protesting outside the Parliament building in Ottawa; *Bus Shelter IV*, 1987, in Münster, West Germany, boasted images from the trial of accused Nazi war criminal Klaus Barbie. Opposite a building in Graz, Austria, that once housed the Hitler Youth headquarters, Adams placed a light-box image of one of their rallies, incorporating and inverting a detail of an arched window from this

building that appears to be a menorah. The artist has also completed a number of projects for museums and galleries that mimic installation methods and pose questions about the politics of display.

In each instance, image and physical armature exist in a different sort of uneasy relationship, however oblique, that forces a viewer out of visual complacency. Though frequently dealing with fraught social/political issues, Adams' work maintains no clear stance on the issue. This subtle interventionist strategy allows for potential individual and collective contemplation. By complicating the function of a structure—blocking entrances, placing seating outside of a shelter, fragmenting photographs and barring visual access within the design of a piece—Adams further subverts its normative aspects. As he says, "I try to slow the process of reception down. I am interested in the double take with its potential for reflection and freedom."²³

Conceiving of the architectural component of his work as a kind of text or caption in relation to the images, these two aspects continually modify one another. Adams has spoken of his use of architecture as a cropping device, with the exclusion that term implies.²⁴ Neatly tied to the visual aspect of cropping is Adams' characteristic choice of imagery, usually in the form of a found or archival photograph that has to do with a repressed or marginalized—

Dennis Adams

Bus Shelter II,

1984-91

Photo: Courtesy Kent Fine Art



excluded—subject. It is these buried meanings that Adams brings to the surface in his work, that butt into our lives as we traverse the streets. A successful means of “distributing the photographic image in the public realm,”²⁵ the architectural structures also restructure the “territory” of the photograph, as they “open up spaces around its interpretation.”²⁶

An outdoor museum such as Storm King Art Center represents a conflation of private and public, controlled and “natural” spaces. *Bus Shelter II*, 1984–1991 —originally installed on the streets of New York City with a series of photographs and texts, including an image of Julius and Ethel Rosenberg after their arrest on espionage charges in 1950—insinuates itself in a hybrid fashion into the setting for the present exhibition. Removed from the urban transit context, viewers must “make a leap of faith” about its placement at this outdoor museum.²⁷ The structure itself is not out of place in this location because it functions here as a seating area and a spot for respite and protection from the elements, albeit for pedestrians with a radically different rhythm than in the city. The photographic and textual components read very differently in this serene museum setting, as they are starkly representative and specific in this landscape of abstract works. A photograph of urban homelessness is backed on its opposite side by the words “Not Vietnam,” a phrase “filtering all through the media lately” as a

sort of double-negative description of the United States’ recent military foray in the Persian Gulf.²⁸ Image and words break out of immediate context, reminding us of the world beyond the museum and the inextricable relationship between international and local fronts.

Dan Graham’s interest in architecture stems from a basis in conceptual art. Since the mid-1960s his work has taken the form of written texts, magazine articles, performances, audio-visual and video installations, many of them involving an investigation of architecture as it “enforce[s] social divisions.”²⁹ By the late 1970s Graham began to embody his concerns and investigations in sculptural/architectural structures for which he is well-known.³⁰

One of Graham’s earliest conceptual works involving architecture was “Homes for America,” an article published in *Arts* magazine in December, 1966. This project explored the relationship between minimal art and contemporary, mass-produced tract housing, making an analogy between the alienating aspects of contemporary art and suburban life.³¹ It was also meant to expose an underlying social and ideological content of contemporary art that Graham felt was ignored in the idealist aesthetics of minimalism, epitomized by the critical writings of Donald Judd.³² In focusing on architecture as a manifestation of a social phenomenon, Graham

Dan Graham
*Triangular Structure with
Two-Way Mirror Sliding Door,*
1988
Photo: Courtney Frisse



established a precedent in his work which he has continued to investigate.

In the early to mid-1970s Graham embarked on a series of performance and installation works that explored the affect of video feedback on surveillance and self-perception and its relationship to various architectural settings. In a shift that reflected his ongoing interest in the site, or "institutional container" of art activity, Graham began to focus on the structures and settings themselves, that is, to focus on architecture itself.³³

Graham sees architecture's enforcement of social division embodied most completely in the design of the International Style skyscraper conceived by Mies van der Rohe and others that came to dominate urban corporate architecture in America in the 1950s and 1960s. With its archly rational uniform structure and supporting steel grid, the urban glass skyscraper epitomizes modern architecture. Graham's investigations of glass and mirror as sources of reflection, doubling of vision, transparency and surveillance in his earlier performance and video piece is also related to his interest in International Style architecture as an enforcer of social division and privileged viewing.

A pivotal work that presents these ideas is *Two Adjacent Pavilions*, 1978, which consists of twin

structures made of two-way mirror glass, one with a transparent glass ceiling and the other with its ceiling blocked. Depending upon the degree of sunlight, the interior and exterior of each structure is at some point reflective or transparent. Since degrees of reflectivity and transparency shift constantly over time and with changing weather, viewers on opposite sides inside or outside the work may or may not have visual access to one another. By constructing the viewer as one who both sees and is seen, this work is not only literally reflective but "psychologically and socially self-reflective."³⁴ The viewer is not merely witness to, but crucial to the substance of, Graham's work as he or she is implicated in architecture's creation of conditional spaces for visibility and invisibility, concealment and surveillance.

Triangular Structure with Two-Way Mirror Sliding Door, 1988, continues Graham's explorations of such ideas. The title of the piece serves as a description of its form. Originally installed at the World Financial Center in New York as part of a group exhibition concerning the contemporary urban milieu, the two-way mirrored structure commented in its form on the alienating effects of the city's architecture by reflecting surrounding modernist and postmodernist glass and steel buildings on its surface in a vertiginous, doubling fashion. This work again implicates the viewer in a play of reflectivity, transparency and visual access.

Graham conceives such a work to be equally resonant in a naturalistic "utopian" environment. Besides being related to modernist architecture and minimalist art, he also sees these outdoor works in the lineage of the "primitive hut," the architectural type of such eighteenth-century theorists as Jean-Jacques Rousseau and Marc-Antoine Laugier, which were rudimentary shelters built in the wilderness as an antidote to the burgeoning urban milieu.³⁵ Placed in a non-urban, outdoor setting, *Triangular Structure with Two-Way Mirror Sliding Door*, like the suburban glass house of the 1950s that transplanted corporate expression to the private home, is "reabsorbed into the natural environment from which the city and its architecture have become estranged."³⁶

Graham's models for architectural projects represent an experience of his works on a condensed scale. Exhibited at eye level, viewers can imaginatively project themselves into the space and onto the mirror and glass of the structure as a whole and grasp Graham's conceptual premise.

The directly engaging objects in **Enclosures and Encounters** prompt and incorporate viewer responses as a crucial component of their meaning. By probing the complex facets of the built environment in works that themselves suggest a vivid experience of it, these artists make us more aware, visually and physically, of our surroundings.

Notes

1. See for example, Bruce Barber, "Architectural References: Post-Modernism, Primitivism and Parody in the Architectural Image," *Parachute* (Winter 1980): 5-12; Barbara Radice, "La Chiamano (Architectural Sculpture)," *Casa Vogue* (June 1980): 157; and especially Kate Linker, "An Anti-Architectural Analogue," *Flash Art* (January-February 1980): 20-25.
2. Linker, *ibid.*, 24.
3. The artist has described the work as "the germ for a lot of (her) architectural work." See Alice Aycock, Reflections on Her Work, An Interview with Jonathan Fineberg" in *Complex Visions: Sculpture and Drawings by Alice Aycock* (Mountainville, New York: Storm King Art Center, 1990), 21.
4. This work was replicated for the exhibition *Complex Visions: Sculpture and Drawings by Alice Aycock* at Storm King Art Center, May 20-October 31, 1990.
5. Donald Kuspit, "Aycock's Dream Houses," *Art in America* (September 1980): 85.
6. Shelly Rice, "Conjunctions: The Video Installations of Lauren Ewing," *Afterimage* (Summer 1983): 31.
7. *Ibid.*
8. The artist in conversation with the author, November 1, 1990.
9. See Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning From Las Vegas* (Cambridge, Massachusetts and London, England: The MIT Press, 1972), 12, 64.
10. Rice, "Conjunctions," 34.
11. The artist in conversation with the author, November 1, 1990.
12. See, for example, Carey Lovelace, "Donna Dennis: Intimate Immensity," *Arts* (June 1988): 73.
13. Jean-Christophe Amman, "Introduction" in *Siah Armajani* (Basel, Switzerland: Kunsthalle, Basel, 1987), unpaginated. For Heidegger's views of architecture see Martin Heidegger, "Building, Dwelling, Thinking," in *Basic Writing* (New York: Harper and Row, 1977).
14. Siah Armajani, quoted in Margo Shermeta, "An American Dictionary in the Vernacular: Utilitarian Ideas and Structures in the Sculpture of Siah Armajani," *Arts* (January 1987): 40.
15. Patricia C. Phillips, "Siah Armajani's Constitution," *Artforum* (December 1985): 73.
16. Kathy Halbreich, "Siah Armajani," in *Culture and Commentary: An Eighties Perspective* (Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1990), 32.
17. Leland M. Roth, *A Concise History of American Architecture* (New York: Harper and Row, 1979), 76.

18. *Siah Armajani: Elements*, essay by Nancy Princenthal (New York: Max Protetch Gallery, 1991), unpaginated.
19. Janet Kardon in Kardon and Kate Linker, *Siah Armajani: Bridges, Houses, Communal Spaces, Dictionary for Building* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1985), 36.
20. *Siah Armajani: Elements*.
21. *Ibid.*
22. Jerome Sans, "Dennis Adams" *Flash Art* (Summer 1989): 129.
23. *Ibid.*
24. Adele Duval and Dennis Adams, *Public Difference* (New York: Christine Burgin Gallery, 1989), 49.
25. Sans, "Dennis Adams," 129.
26. Duval and Adams, *Public Difference*, 49.
27. The artist in conversation with the author, February 19, 1991, 28. *Ibid.*
29. Benjamin H.D. Buchloh, ed. *Dan Graham, Video-Architecture-Television* (The Press of the Nova Scotia College of Art and Design and the New York University Press, 1979), 70, quoted in Anne Rorimer, "Dan Graham: An Introduction," Anne Rorimer and Dan Graham, *Dan Graham: Building and Signs* (Chicago, Illinois, and Oxford, England: The Renaissance Society at The University of Chicago and Museum of Modern Art, 1981), 16.
30. For an overview of the development of Graham's artistic practice see Jeff Wall in "Dan Graham's Kammerspiel" in *Dan Graham* (Perth, Australia: Art Gallery of Western Australia, 1985), 14-40.
31. Graham had initially hoped to publish the article written around a group of photographs of houses he had been making since late 1965. In the final publication, however, only one photograph was reproduced. See R.H. Fuchs in *Dan Graham Articles* (Eindhoven, The Netherlands: Stedelijk Van Abbe Museum, 1978), 6.
32. See Charles Reeve, "Dan Graham's 'Homes for America,'" *Parachute* (December 1988-January 1989): 19-24.
33. Wall, "Dan Graham's Kammerspiel," 22.
34. Artist's notes, as quoted in Rorimer, *Dan Graham*, 16.
35. See the artist's notes, as quoted in Rorimer, *Dan Graham*, 16, and Graham in *Dan Graham* (Yamaguchi, Japan: Yamaguchi Prefectural Museum of Art, 1990), 10.
36. Rorimer, *Dan Graham*, 16.

Checklist

Dennis Adams

1. *Bus Shelter II*, 1984-91
Mixed media
96 x 137 1/2 x 96 1/2 in.
Lent by Kent Fine Art, New York
2. *Maquette for Bus Shelter IV*, 1987
Mixed media
22 1/8 x 36 5/8 x 26 1/4 in.
Lent by the artist
3. *Maquette for Bus Shelter VIII*, 1988
Mixed media
14 1/4 x 32 x 23 1/2 in.
Lent by the artist

Siah Armajani

4. *Gazebo For One Anarchist: Emma Goldman*, 1991
Mixed media
138 x 88 x 88 in.
Lent by the artist and Max Protetch Gallery,
New York
5. *Elements #24*, 1990
Painted steel, galvanized steel
92 x 120 1/2 x 45 in.
Lent by the artist and Max Protetch Gallery,
New York

Alice Aycock

6. *Low Building with Dirt Roof (For Mary)*, 1973
Reconstructed in 1990
Stones, wood, earth
30 x 240 x 144 in.
Lent by the artist

Donna Dennis

7. *Skowhegan Stairway*, 1983
Mixed media
138 x 140 x 37 in.
Lent by the artist
8. *Tourist Cabin with Folding Bed*, 1976-86
Mixed media
78 x 54 x 72 in.
Lent by the artist

Lauren Ewing

9. *The Bank: Opus Proprium*, 1982

Wood, steel, text, video

120 x 96 x 72 in.

Lent by the artist and Diane Brown Gallery,
New York

10. *The Wilderness Screen*, 1985

Steel painted red, cutout text

120 x 288 x 36 in.

Lent by the artist and Diane Brown Gallery,
New York

Dan Graham

11. *Triangular Structure with Two-Way Mirror*

Sliding Door, 1988

Laminated glass, aluminum

92 1/2 x 60 5/8 x 42 1/2 in.

Lent by Marian Goodman Gallery, New York

12. *Triangular Pavilion with Shoji Screen Model*,

1989-91

Steel, two-way mirror, wood

38 x 37 x 37 in.

Lent by Marian Goodman Gallery, New York

Dennis Adams

Born in 1948 in Des Moines, Iowa, Dennis Adams holds a B.A. from Drake University, Des Moines, Iowa, and a M.A. from Tyler School of Art, Temple University, Philadelphia, Pennsylvania.

Selected Temporary Sited Works

1983

- *Patricia Hearst — A Second Reading*, New York

1986

- *Bus Shelter II*, New York

1987

- *Bus Shelter IV*, Westfälisches Landesmuseum, Münster, West Germany

1988

- *Fallen Angels*, Graz, Austria

1988-89

- *Bus Shelter VIII*, Toronto, Canada

Selected Solo Exhibitions

1979

- *Artist's Space*, New York
- *Patricia Hearst: A thru Z*, Minneapolis College of Art and Design, Minnesota

1986

- *Nature Morte* Gallery, New York

1987

- *Dennis Adams: Building Against Image 1979-1987*, Alternative Museum, New York

1989

- *Dennis Adams: Holy War*, Christine Burgin Gallery, New York

1990

- *The Architecture of Amnesia*, Kent Fine Art, New York

1991

- *Road to Victory*, Projects 25, The Museum of Modern Art, New York

Selected Group Exhibitions

1985

- *Disinformation: The Manufacture of Consent*, Alternative Museum, New York

1986

- *Liberty and Justice*, Alternative Museum, New York

1987

- *Skulptur Projekte*, Westfälisches Landesmuseum, Münster, West Germany

1988

- *Constructions: Between Sculpture and Architecture*, Sculpture Center, New York
- *The New Urban Landscape*, World Financial Center, New York

1989

- *Images Critiques: Adams, Jaar, Jammes, Wall*, L'ARC, Musée d'Art Moderne de la Ville de Paris
- *Magiciens de la Terre*, Musée National d'Art Moderne, Centre Georges Pompidou and La Grande Halle, Parc La Villette, Paris
- *Image World: Art and Media Culture*, Whitney Museum of American Art, New York

1990

- *Eighth Biennale of Sydney*, Australia

Selected Bibliography

Adams, Dennis. "Transit Authorities," *Stroll* (Spring/Summer 1985): 3.

Dennis Adams: *Building Against Image 1979-1987*. Essay by Patricia C. Phillips, interview with the artist by Howard Halle. New York: Alternative Museum, 1987.

Phillips, Patricia C. "Adams, Jaar, Wodiczko des images parasites," *Artpress* (March 1988): 17-20.

Duval, Adele and Dennis Adams. *Public Difference*. New York: Christine Burgin Gallery, 1989.

Staniszewski, Mary Anne and Dennis Adams. *Dennis Adams: The Architecture of Amnesia*. New York: Kent Fine Art, 1990.

Siah Armajani

Born in 1939 in Teheran, Iran, and now residing in St. Paul, Minnesota, Siah Armajani holds a B.A. from Macalester College, St. Paul, Minnesota.

Selected Permanent Sited Works

1983

- *NOAA Bridges*, National Oceanic and Atmospheric Administration, Seattle, Washington

1988

- *The Irene Hixon Whitney Bridge*, Minneapolis, Minnesota

1989

- *Battery Park City*, collaboration with Scott Burton, M. Paul Friedberg, and Cesar Pelli, New York

Selected Temporary Sited Works

1970

- *Bridge Over a Tree*, Minneapolis, Minnesota

1978

- *Lissitzky's Neighborhood: Center House*, Solomon R. Guggenheim Museum, New York

1980

- *Meeting Garden*, Art Park, Lewiston, New York

1981

- *Hirshhorn Employee Lounge*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1985

- *Back Porch with Picnic Table*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

Selected Solo Exhibitions

1979

- *First Reading Room*, Max Protetch Gallery, New York; New Gallery of Contemporary Art, Cleveland, Ohio; Kansas City Art Institute, Missouri

1985

- *Siah Armajani: Bridges, Houses, Communal Spaces, Dictionary for Building*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1987

- *Siah Armajani*, Kunsthalle Basel, Switzerland; Stedelijk Museum, Amsterdam, The Netherlands

1988

- *Siah Armajani*, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge

1989, 1991

- Max Protetch Gallery, New York

Selected Group Exhibitions

1970

- *Information*, The Museum of Modern Art, New York

1978

- *Dwellings*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- *Architectural Analogues*, Whitney Museum of American Art, New York

1981

- *Metaphor: New Projects by Contemporary Sculptors*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1983

- *Connections: Bridges/Ladders/Ramps/Staircases/Tunnels*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1984

- *An International Survey of Recent Painting and Sculpture*, The Museum of Modern Art, New York
- *Content: A Contemporary Focus, 1974-1984*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1987

- *Skulptur Projekte*, Westfälisches Landesmuseum, Münster, West Germany
- *Documenta 8*, Kassel, West Germany

1988

- *Carnegie International*, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania

1990

- *Culture and Commentary: An Eighties Perspective*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Selected Bibliography

Kardon, Janet and Hal Foster. *Connections: Bridges/Ladders/Ramps/Staircases/Tunnels*. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1983.

Phillips, Patricia C. "Siah Armajani's Constitution," *Artforum* (December 1985): 70-75.

Kardon, Janet and Kate Linker. Siah Armajani: *Bridges, Houses, Communal Spaces, Dictionary for Building*. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1985.

Ammann, Jean-Christophe. *Siah Armajani*. Basel, Switzerland: Kunsthalle, 1987.

Alice Aycock

Born in 1946 in Harrisburg, Pennsylvania, Alice Aycock holds a B.A. from Douglass College, Rutgers University, New Brunswick, New Jersey, and a M.A. from Hunter College, The City University of New York.

Selected Temporary Sited Works

1973

- *Low Building with Dirt Roof (For Mary)*, Gibney Farm, New Kingston, Pennsylvania

1975

- *A Simple Network of Underground Wells and Tunnels*, Merriewold West, Far Hills, New Jersey

1977

- *The Beginnings of a Complex...For Documenta*, Kassel, West Germany

1980

- *Collected Ghost Stories From the Workhouse*, University of South Florida, Tampa

Selected Permanent Sited Works

1982

- *The Miraculating Machine in the Garden (Tower of the Winds)*, Douglass College, Rutgers University, New Brunswick, New Jersey

1984

- *The House of the Stoics*, The International Contemporary Sculpture Symposium, Lake Biwa, Japan

1987

- *Three-Fold Manifestation II*, Doris C. Freedman Plaza, New York City; installed permanently at Storm King Art Center in 1987.

1989

- *The Island of the Moons and the Suns*, J. Robert Orton, Jr. and Ming Mur-Ray Orton, La Jolla, California

Selected Solo Exhibitions

1977

- *Studies for a Town*, Project Room, The Museum of Modern Art, New York

1979

- *Explanation An. Of Spring and the Weight of Air*, The Contemporary Arts Center, Cincinnati, Ohio

1980

- *The Rotary Lightning Express*, P.S.1, The Institute for Art and Urban Resources Inc., Long Island City, New York

1983

- *The Nets of Solomon, Phase II*, Museum of Contemporary Art, Chicago, Illinois
- *Retrospective of Projects and Ideas, 1972-1983*, Württembergischer Kunstverein, Stuttgart, West Germany; Cologne Kunstverein, West Germany; Skulpturenmuseum Glaskasten, Marl, West Germany; Haags Gemeentemuseum, The Hague, The Netherlands; Kunstmuseum, Lucerne, Switzerland.

1985

- *Alice Aycock*, Serpentine Gallery, London, England

1990

- *Complex Visions: Sculpture and Drawings by Alice Aycock*, Storm King Art Center, Mountainville, New York

Selected Group Exhibitions

1980

- *Architectural Sculpture*, Los Angeles Institute of Contemporary Art, California

1981

- *Machineworks*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- *Metaphor: New Projects by Contemporary Sculptors*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

1982

- *Venice Biennale*, Italy

1984

- *Content: A Contemporary Focus, 1974-1984*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1987

- *Documenta 8*, Kassel, West Germany

Selected Bibliography

Aycock, Alice. *Retrospective of Projects and Ideas, 1972-1983*. Interview by Tilman Osterwold and Andreas Vowinkel and essay by Jonathan Fineberg.

Stuttgart, Germany: Württembergischer Kunstverein, 1983.

Aycock, Alice. *Project Entitled "The beginnings of A Complex..." (1976-1977): Notes, Drawings, Photographs*. New York: Lapp Princess Press in association with Printed Matter, 1977.

Complex Visions: Sculpture and Drawings by Alice Aycock. Introduction by Maureen Megerian, essay and interview by Jonathan Fineberg. Mountainville, New York: Storm King Art Center, 1990.

Denton, Monroe, ed. "after years of ruminating on the events that led up to his misfortune..." *Alice Aycock - Projects and Proposals, 1971-1978*, essays by Stuart Morgan and Edward F. Fry. Allentown, Pennsylvania: The Center for the Arts, Muhlenberg College, 1978/79.

Fox, Howard N. *Metaphor: New Projects by Contemporary Sculptors*. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1982.

Kardon, Janet and Kay Larson. *Machineworks: Vito Acconci, Alice Aycock, Dennis Oppenheim*. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1981.

Poirier, Maurice. "The Ghost in The Machine," *Art News* (October 1986): 78-85

Donna Dennis

Born in 1942 in Springfield, Ohio, Donna Dennis holds a B.A. from Carleton College, Northfield, Minnesota. She attended the College Art Studies Abroad Program, Paris, France, and the Art Students League, New York.

Selected Solo Exhibitions

1973

- *Hotels*, West Broadway Gallery, New York

1979

- *Three Sculptures: Donna Dennis*, The Contemporary Arts Center, Cincinnati, Ohio

1980

- *Drawings and Maquettes*, Holly Solomon Gallery, New York

1983

- *Subway with Silver Girders and Skowhegan Stairway*, Holly Solomon Gallery, New York

1985

- *Night Stops*, Neuberger Museum, State University of New York at Purchase

1988-1989

- *Deep Station*, Delaware Art Museum, Wilmington; The Center for the Arts, Muhlenberg College, Allentown, Pennsylvania; Madison Art Center, Wisconsin

Selected Group Exhibitions

1978

- *Dwellings*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1980

- *Architectural Sculpture*, Los Angeles Institute of Contemporary Art, California

1981

- *Developments in Recent Sculpture*, Whitney Museum of American Art, New York

1982

- *The Image of the House in Contemporary Art*, University of Houston, Texas
- *Houses*, Sculpture Center, New York

1983

- *Artists' Architecture: Scenes and Conventions*, Institute of Contemporary Art, London, England
- *The House That Art Built*, Visual Arts Center, California State University, Fullerton

1984

- *Content*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1986

- *8 Rooms, 8 Artists*, Walker Art Center, Minneapolis, Minnesota

1987

- *Standing Ground: Sculpture by American Women*, The Contemporary Arts Center, Cincinnati, Ohio

Selected Bibliography

Marshall, Richard. *Developments in Recent Sculpture*.
New York: Whitney Museum of American Art, 1981.

Newman, Michael. *Artists' Architecture: Scenes and
Conventions*. London, England: Institute of
Contemporary Art, 1983.

Rogers-Lafferty, Sarah. *Standing Ground: Sculpture
by American Women*. Cincinnati, Ohio:
The Contemporary Arts Center, 1987.

Westfall, Stephen. "Donna Dennis at the Brooklyn
Museum," *Art in America* (January 1988): 131-133.

Lovelace, Carey. "Donna Dennis: Intimate Immensity,"
Arts (June 1988): 71-73.

Lauren Ewing

Born in 1946 in Fort Knox, Kentucky, Lauren Ewing holds a M.A. from the University of California, Santa Barbara.

Selected Permanent Sited Works

1987

- *Metashield*, Gramercy Park Development, Atlantic City, New Jersey
- *The Endless Gate*, Seattle, Washington

1983

- *The School: Susan, Mary, Alice/Henry William, Walt*, New Jersey State Arts Council and the State of New Jersey Arts Inclusion Program, Robert Wood Johnson Memorial Hospital Atrium, New Brunswick, New Jersey

Selected Solo Exhibitions

1981

- Skidmore College, Saratoga Springs, New York

1982

- Art Gallery, University of Rhode Island, Kingston
- Baskerville + Watson Gallery, New York

1985, 1987, 1988, 1989

- Diane Brown Gallery, New York

Selected Group Exhibitions

1980

- *Architectural Sculpture*, Los Angeles Institute of Contemporary Art, California
- *Investigations: Structure, Probe, Analysis*, The New Museum of Contemporary Art, New York

1982

- *Metaphor: New Projects by Contemporary Sculptors*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- Chase Manhattan Bank, Chase Manhattan Plaza, New York

1984

- Art Park, Lewiston, New York

1985

- The Crocker Art Museum, Sacramento, California

1987

- Socrates Sculpture Park, Long Island City, New York

1988

- *Constructions: Between Sculpture and Architecture*, Sculpture Center, New York

Selected Bibliography

Schwartzman, Alan and Lynn Gumpert.
Investigations: Structure, Probe, Analysis. New York:
The New Museum of Contemporary Art, 1980.

Architectural Sculpture. Los Angeles:
Los Angeles Institute of Contemporary Art, 1980.

Fox, Howard. *Metaphor: New Projects by
Contemporary Sculptors*. Washington, D.C.:
The Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, 1982.

Taylor, Frederieke. *Constructions: Between
Architecture and Sculpture*. New York: Sculpture
Center, 1988.

Rice, Shelly. "Conjunctions: The Video Installations
of Lauren Ewing," *Afterimage* (Summer 1983):
31-34.

Dan Graham

Born in 1942 in Urbana, Illinois, Dan Graham graduated high school and opened the John Daniels Gallery, New York, in 1964.

Selected Solo Exhibitions

1975

- Otis Art Institute Gallery, Los Angeles, California
- John Gibson Gallery, New York

1977

- Stedelijk Van Abbe Museum, Eindhoven, The Netherlands

1981

- The Renaissance Society at The University of Chicago, Illinois

1983

- Kunsthalle, Bern, Switzerland

1985

- Art Gallery of Western Australia, Perth

1986

- Cable Gallery, New York
- Lisson Gallery, London, England

1987

- Centro de Arte Reina Sophia, Madrid, Spain
- Fruitmarket Gallery, Edinburgh, Scotland

1989-1990

- *The Children's Pavilion*; a collaborative project by Dan Graham and Jeff Wall, Marian Goodman Gallery, New York; Santa Barbara Contemporary Arts Forum, California; Galerie Roger Pailhas, Marseilles, France; Fonds Reginaux pour l'Art Contemporain Rhones- Alpes, Lyon, France; Galerie Chantal Boulanger, Montreal, Canada.

Selected Group Exhibitions

1970

- *Information*, The Museum of Modern Art, New York

1976

- *Venice Biennale*, Italy

1982

- *Documenta 7*, Kassel, West Germany

1983

- *Artists' Architecture: Scenes and Conventions*, Institute of Contemporary Art, London, England

1985

- *The Art of Memory: The Loss of History*, The New Museum of Contemporary Art, New York

1986

- *Chambre d'Amis*, Ghent, Belgium

1987

- *Skulptur Projekte*, Westfälisches Landesmuseum, Münster, West Germany

1988

- *The New Urban Landscape*, World Financial Center, New York

Selected Bibliography

Dan Graham Articles. Eindhoven, The Netherlands: Stedelijk Van Abbe Museum, 1978.

Buchloh, Benjamin, ed. *Dan Graham, Video-Architecture-Television*. Halifax, Nova Scotia and New York: The Press of the Nova Scotia College of Art & Design and New York University Press, 1979.

Rorimer, Anne and Dan Graham. *Dan Graham: Buildings and Signs*. Chicago, Illinois, and Oxford, England: The Renaissance Society at The University of Chicago and Museum of Modern Art, 1981.

Dufour, Gary, Dan Graham and Jeff Wall. *Dan Graham*. Perth, Australia: Art Gallery of Western Australia, 1985.

Zdenek, Felix, Anne Rorimer and Dan Graham. *Dan Graham, Pavilions*. Munich, West Germany: Kunstverein, 1988.

Don Graham

Design and production:
Muneera Umedaly Spence
Paul L. Mazzucca/Venus Design

Color separations & printing:
Merchants Press
Poughkeepsie
New York

Storm King Art Center
Old Pleasant Hill Road
Mountainville, New York 10953

