

PAINTINGS BY

D'ARCANGELO

Addendum for Traveling Exhibition:

CATALOGUE

Catalogue No. 8, page 13: GUARD RAIL, 1964, has been replaced by a related work of the same title, GUARD RAIL, 1964, acrylic on canvas with construction of cyclone fence and barbed wire, 65" x 80", lent from the Sydney and Frances Lewis Collection.

THE AMERICAN LANDSCAPE: PAINTINGS BY
ALLAN D'ARCANGELO

Organized by the
BURCHFIELD CENTER
Western New York Forum for American Art
State University of New York College at Buffalo
May 9 to August 31, 1979

FT. LAUDERDALE MUSEUM OF ART
November 7 to November 25, 1979

STATE UNIVERSITY OF NEW YORK
UNIVERSITY AT BUFFALO
State University of New York at Buffalo

THE AMERICAN LANDSCAPE

VICHTA ART MUSEUM
March 30 to May 11, 1980

CLEAN PUBLIC LIBRARY
June 10 to July 8, 1980

Memorandum for Traveling Exhibitors:

CATALOGUE

Catalogue No. 2, page 13: GUARD RAIL, 1964, has been replaced by a related work of the same title, GUARD RAIL, 1964, acrylic on canvas with construction of synthetic tones and beaded wire, 66" x 60", lent from the Sydney and Frances Lewis Collection.

**BURCHFIELD CENTER
WESTERN NEW YORK FORUM FOR
AMERICAN ART**

State University College at Buffalo
1300 Elmwood Avenue
Buffalo, New York 14222 Tel: (716) 878-6011

This catalogue supplements the exhibition
THE AMERICAN LANDSCAPE,
Paintings by Allan D'Arcangelo

Printed in 1,250 copies May 1979
Editor: Edna M. Lindemann, Director, Burchfield Center. Assisted by
Florence DaLuiso, Gloria Bernhard, Joyce Fink, Barbara Lewczyk,
Claudia Benincase, Paul Manners, and Micheline Lepine

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THE AMERICAN LANDSCAPE, PAINTINGS BY
ALLAN D'ARCANGELO

Organized by the
BURCHFIELD CENTER
Western New York Forum for American Art
State University of New York College at Buffalo
May 6 to August 31, 1979

FT. LAUDERDALE MUSEUM OF ART
November 7 to November 25, 1979

UNIVERSITY ART GALLERY
State University of New York at Albany
January 22 to February 29, 1980

WICHITA ART MUSEUM
March 30 to May 11, 1980

OLEAN PUBLIC LIBRARY
June 10 to July 8, 1980



PREFACE

One of the main objectives of the Burchfield Center at the State University College at Buffalo is the recognition of Western New York artists who have made significant contributions to the visual arts. Charles Burchfield was the first artist so honored.

In establishing the Center in Charles Burchfield's name, the College and the community supported his basic hope that the Center develop a permanent collection of works by artists who were born or have resided in Western New York, or who did a significant part of their work in this area.

Allan D'Arcangelo, a native son who attended Buffalo schools through his university years, has been the subject of our attention ever since the Burchfield Center adopted the designation Western New York Forum for American Art. In 1976, we were fortunate to acquire a fine Allan D'Arcangelo painting, *CONSTELLATION #8*, 1970 with support of the National Endowment for the Arts and assistance of Friends of the Center. This was supplemented in 1978 with the generous gift of *UNTITLED #3*, 1965 (from Road Series #2) by Mr. & Mrs. Joseph Israel of New York City. Allan's own participation in the Burchfield Center's growth has been unusually helpful in many ways.

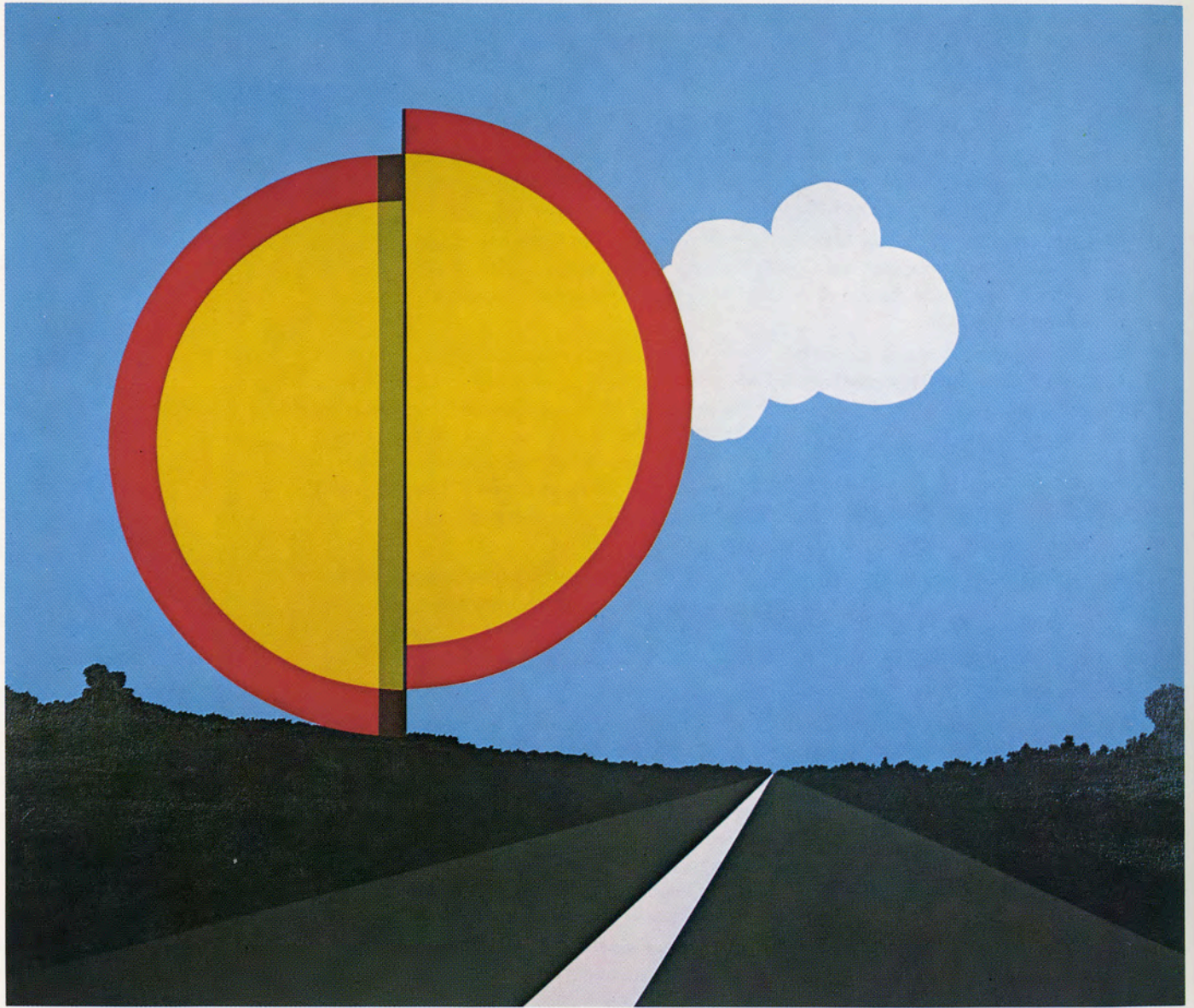
It is our great pleasure to honor Allan D'Arcangelo, who, working with commonplace experiences and images of the American landscape, comments with insights, precision and simplicity on our social and cultural life.

We are deeply indebted to the artist for his generous assistance on the many preparatory aspects of this exhibition.

We are very grateful to each and every lender for the loan of their very fine paintings not only to the Burchfield Center but also to our sister institutions who will present the exhibition in subsequent months.

We are also grateful to Dore Ashton, author, Prof. of Art History, Cooper Union, for her perceptive essay; to Florence S. DaLuiso, Art Librarian, State University of New York at Buffalo, for her scholarly biographical and bibliographical data on the artist; to Gloria Bernhard, Joyce Fink, Barbara Lewczyk, Millicent Heller, John Kranichfelt, Gary Dayton, Dan Keller, Micheline Lepine and the student interns, Claudia Benincase, Samela Casalenuovo, Marlene Caserta, Regan Coover, Wendy Haug, Michael Lane, Paul Manners, Donna Oxandale, Darcy Rey and Lois Wicks, who have assisted in a variety of ways with the exhibition and catalogue.

EDNA M. LINDEMANN
Director



ALLAN D'ARCANGELO'S AMERICAN LANDSCAPE

The American landscape in this exhibition is American because an American is experiencing it. In many ways, it is like Gertrude Stein's description of Oakland where "there's no there there." D'Arcangelo's landscape flees us, reminds us of no particular place, and yet is saturated with associations of American experiences. The furniture of D'Arcangelo's highways — the signals, white lines, telephone poles and underpasses — exist in Italy, France, Germany, and Japan in much the same guise. Yet, there is a pervasive American tone throughout D'Arcangelo's work. It can only be so because D'Arcangelo does not re-present this furniture to our eye so much as present his own experience of it. As he is an American, and as his experiences are, as William Carlos Williams would have said, in the American grain, there is something—something almost certainly indefinable—that can be felt as American inherent in these visions.

As simple and spare as so many of the paintings appear, the artist's process cannot be called simple. D'Arcangelo wrestles with the oldest esthetic problems there is—the problem of appearance and reality. Can these fleeting images of highways, vertiginously racing toward infinity, be called reality? Can the clumps of black trees defining the horizon stand for reality? Can the portrait of a steel beam, so much like a mask, be a mere appearance? D'Arcangelo questions all assumptions about reality, and about the perception of reality. He stands in an American tradition that has a long philosophical history: the tradition of empiricism.

D'Arcangelo's preoccupation with "the simple fact of memory" is not so simple after all. As an empiricist, he insists upon the validity of his immediate perceptions. "That's how I see," he often says. But, once having established his almost puritanical axioms, he then confronts the problems called up by the "facts." How does one determine a fact? D'Arcangelo's answer, in his paintings, is to eliminate, as much as possible, all associations with either the history of painting, or the history of ideas about painting. He stands himself before his subject and tries, with infinite patience and rectitude, to reduce it to the most honest, the most intelligible, the most synoptic description of what it is.

Yet he surely knows, as we can see in many of the moving images of forlorn landscapes and barren turnpikes, that the moment he goes through such a process of elimination, he is bound to arrive at an interpretation. The paradox of the painter, even the most "realist" of painters, is that he is never released from the fact that a canvas is immediately something other than a thing. It is destined always to become an image, and an image partakes of so many ambiguities that no one can tell where it lies. (On the surface of the canvas? In the space between spectator and picture plane? In the spaces of the imagination?)

These paintings, then, are interpretations, images that evoke more than "the simple fact of memory." As D'Arcangelo works, the simple memory is compounded, refined, forced into images that carry a heavy burden of expression. Joyce talked about his "loneliness", bringing into his verbal invention a dimension of expressivity that loneliness alone could not elicit. Similarly, D'Arcangelo makes visual inventions that go beyond the simple description of where we are. His world, as Nicolas Calas has remarked, is not like Chirico's, whose affection for a lost past dominates his still visions, but a world in which the present is commemorated, and the painter is in motion as if he were the driver of the vehicle that traverses these spaces. Yet, Chirico existed for D'Arcangelo and for us. The quality of enigma, as characterized for eternity by Chirico's genius, is germane to D'Arcangelo's subjects. His metaphors (the girders that look like masks and the grain elevators that look like abstract sculptures) always hover in the precincts of the enigmatic—enigmatic to the eye which first must see one thing and then translate it into another, and enigmatic to the imagination which instantly sets forth on a voyage of associations. D'Arcangelo's use of the common coin of signals is the very source of enigma. The commonly acknowledged signal, as simple as a red or green light or a slow-down sign, is almost always placed in a context in which its efficacy is challenged, and its meaning reversed or undermined. The zebra-striped barriers that appeared in the 1960s, familiar to all drivers, zoomed upward, or were turned on their sides, providing a reading of the space that defied habitual perceptions. Such alterations in spatial experience immediately conjure other visions. D'Arcangelo's ability to take a commonly perceived "fact" and turn it into a metaphor (barriers, after all, can exist in a spiritual, or a virtual sense as well as in reality) is what detaches him from any of the group phenomena, including Pop art, that dominate the American painting scene.

The earliest landscapes in this exhibition hark from a period in which D'Arcangelo responded to certain American experiences that could leave no decent man unmoved. There had been bloody encounters and murders during the period of civil rights struggles in the early 1960s. There were constant reminders of American wars—Kor-

ea, Vietnam—and of the unspeakable possibility of nuclear disaster. In the face of the enormities the century tolerated, D’Arcangelo sought to clarify his purpose. His reaction against art for art’s sake, and the movement that had dominated his youth, abstract expressionism, led to the formulation of his esthetic. As he has written:

The desire and need to imbue my work with content, my perception of the world I lived in, required other means: Clarity and simplicity. I wanted to shorten the distance between meaning and metaphor. I had things to say about us and wanted to do this in the most direct way possible, while at the same time, divesting the work of references to art’s immediate historical past in order to make the content more available and immediate. I looked for a visual language that would be broadly communicable, direct and clear and that was intimately part of my experience.

From the needs expressed here, D’Arcangelo formulated his early style that was associated with Pop art—a style that prided itself on no-style; that used the flat imagery and industrial techniques of billboards; that disassociated itself from the niceties of “art” and included social critiques in very obvious idioms. From such anger D’Arcangelo was to be recognized.

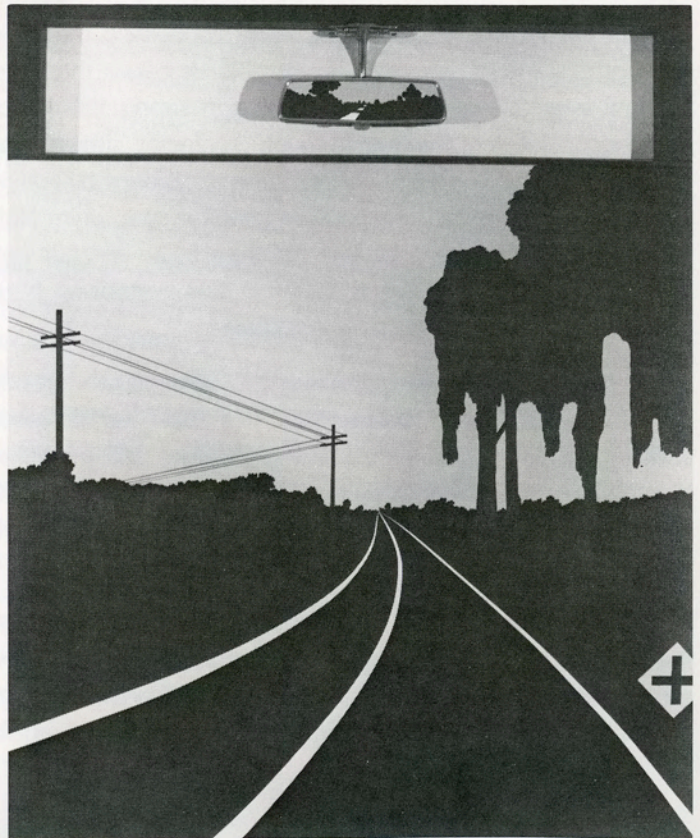
Later in the 1960s, he embarked on his consuming meditation on the nature of our environment and its effects on our psyche. He began the highway series for which he became internationally known, depicting in strong, flat compositions the telescoped impressions of the traveller through endlessly similar landscapes. At times he compounded the illusionary quality of the experience by adding real objects, such as a rear-view mirror reflecting a reverse image of the white highway line to infinity. At times, in the latter years, he worked close to an abstract definition of the nature of space, using as little detail as possible and generating huge spaces by means of simple areas of blue, black, orange and green.

When his expressive need demanded it, D’Arcangelo did not hesitate to invoke the modern experience of abstract art. He took the perspective games implicit in constructivist art since Malevich and Lissitzky and bent them to his will to retain identifiable images of objects. The series of paintings called “Constellations” in which huge beams and barriers plunge, float, or aggressively assault the viewer’s space, verge on pure abstraction, but still carry with them the cues to “the memory of facts.”

Recently, D’Arcangelo has returned to more explicit references. Meticulous drawings in lead pencil record his vision of the monumental aspects of the industrial landscape. His response, for instance, to the huge steel beams and concrete members used in the construction of Grand Coulee Dam sometimes recalls the works of earlier



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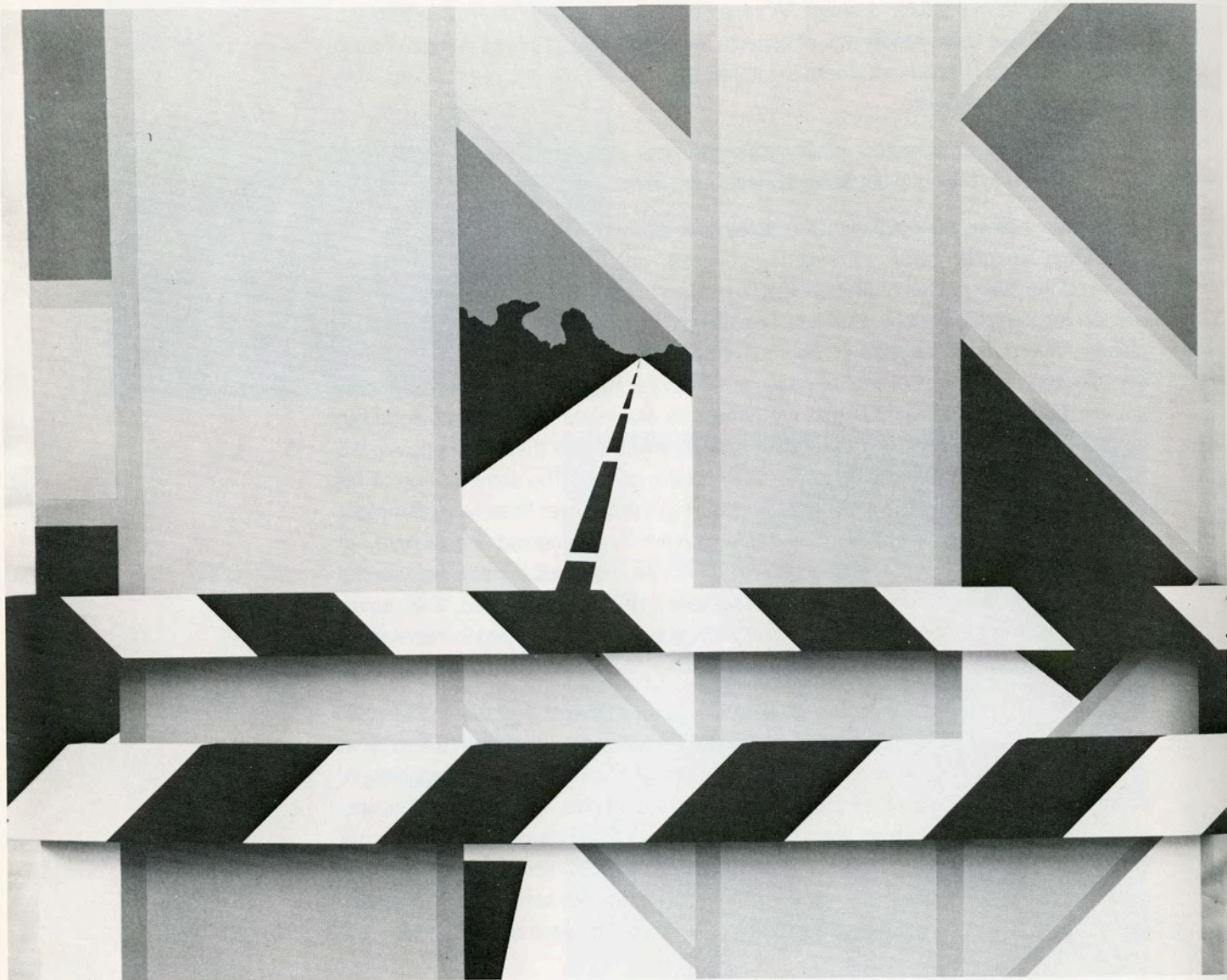
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Americans such as Charles Sheeler, Charles Demuth and Ralston Crawford, who were called "Precisionists." D'Arcangelo, however, is not concerned with the promising visions of future industrial paradises as were his predecessors, but with a "statement of fact." He feels that he must extract from unadorned fact (not made attractive by formal artistic devices) "A sense of value . . . that yes, this is indeed our reality." In these clean renderings of aspects, or rather feelings of the power of such objects in space, D'Arcangelo seeks to inquire, again, about the nature of appearances and the reality they create:

"Our view of ourselves (reality) changes now at a very rapid rate. The artist helps us to maintain our sanity by stabilizing images of these changes."

For all his intense concern with the statement of facts, D'Arcangelo must, in his "stabilizing images" recall sentiments. In recent paintings, for example, he has rendered the swift curves of metropolitan turnpikes in cool acrylic tonal variations, and still cooler pencil notations, but has sometimes placed in the skies plaquettes of clouds—little framed aspects of another reality—that claim our fantasy with their contradictory invocation of the immanence of nature. Here, the Magritte-like illusion created by juxtaposed realities that are difficult to assimilate by the mind alone but must summon the viewer's active imagination, proves again that D'Arcangelo, like any artist worth his salt, cannot dwell in the realm of fact. The same is true of his recent paintings of water towers and girders; of tangled power lines and mammoth pillars supporting overpasses. In these, D'Arcangelo has accented the disparity of images by combining pencil renderings with broad, flat expanses of paint. Sometimes the essentially tonal conception is strengthened by crackling reds and warm grays—the colors natural to steel and concrete as we encounter them in fragmented blocks while we move through our urban spaces.

D'Arcangelo's American landscape is filled with neutral objects that we can identify, but it is not devoid of feeling. When D'Arcangelo draws, as he does with a firm hand in these recent works, he uses the natural tactics of the draftsman—exaggeration, perspective, reversal of spatial effects—to create, or, as he puts it, to "generate" space. What he is telling us is that the sensation of space is fundamental; that we are emotionally engaged in sorting out our spatial experiences, and that space is not something that simply keeps two or more objects apart, but something that enters into our total experience of the world, and that must be articulated metaphorically.

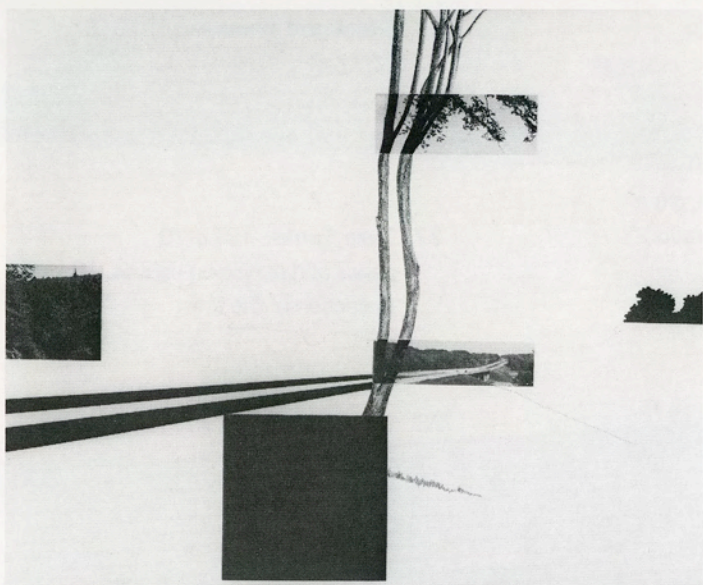


CATALOGUE

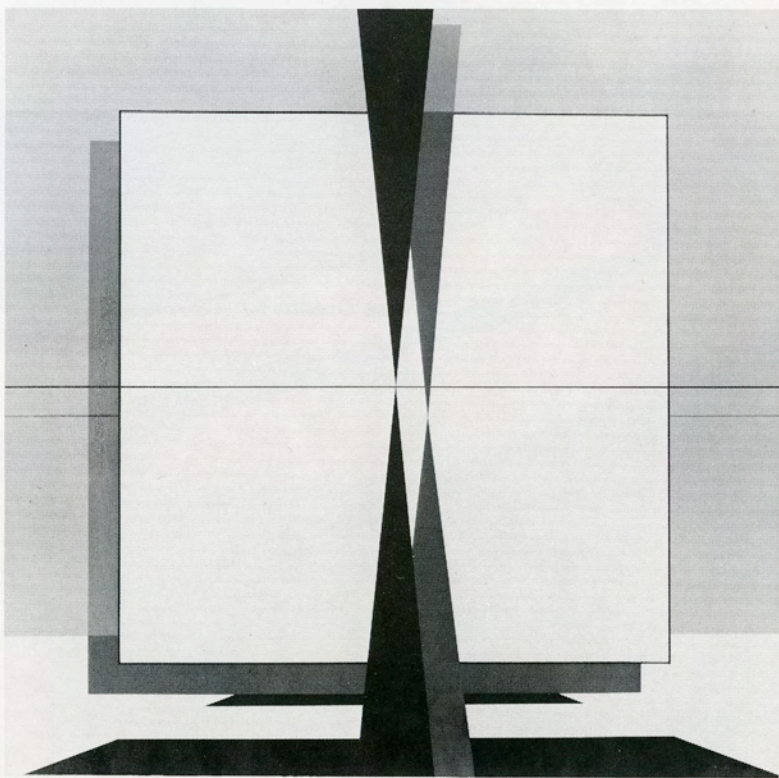
Measurements are in inches, height precedes width
Unless otherwise noted, works are acrylic on canvas

1. **American Landscape**, 1967
56¼ x 66¼
Frank Picarello, Jr.
Woodridge, New Jersey
2. **By-Pass**, 1965
collage, pencil and acrylic on canvas,
20 x 24
Mr. & Mrs. Armand Bartos
New York, New York
3. **Cave**, 1974
72 x 102
Collection of the artist
New York, New York
4. **Constellation #8**, 1970
84 x 84
Burchfield Center,
Permanent Collection
Purchased with funds from the
National Endowment for the Arts and
Friends of the Center
5. **Constellation #11**, 1970
60 x 54
Collection of the artist
6. **Crossroads**, 1964
acrylic on canvas and painted
construction with mirrors,
46 x 36
Collection of the artist
7. **Flint Next**, 1964
70 x 60
Dr. & Mrs. George E. F. Brewer
Brighton, Michigan
8. **Guard Rail**, 1964
acrylic on canvas and painted wood,
60 x 70
Abrams Family Collection
9. **Head Gasket**, 1962
17 x 40
Gabielle D'Arcangelo
Kenoza Lake, New York

10. **Labyrinth**, 1974
48 x 66
Collection of the artist
11. **Landscape**, 1964
51 x 44
Joel Weiser Foundation
New York, New York
12. **Landscape**, 1976-77
pencil and acrylic on canvas, 54 x 60
Collection of the artist
13. **Landscape With Poles**, 1976-77
pencil and acrylic on canvas, 66 x 48
Mr. & Mrs. Robert Podrog
Potomac, Maryland
14. **Looking South at 118 Mile Marker**,
1965
collage, pencil and acrylic on canvas,
54 x 60
Samuel Dorsky
New York, New York
15. **Mr. & Mrs. Moby Dick**, 1974
72 x 102
Collection of the artist
16. **Pegasus**, 1963
44 x 51¼
Ruth Ford
New York, New York
17. **Pike**, 1977
pencil and acrylic on canvas, 48 x 66
Collection of the artist
18. **Place of Assassination**, 1965
Acrylic on canvas and painted
construction with mirrors,
section 56 x 58
complete work 84 x 180
Collection of the artist
19. **Proposition**, 1966
36 x 36
Collection of the artist
20. **Rail and Bridge**, 1977
pencil and acrylic on canvas, 48 x 66
Collection of the artist
21. **Reflection**, 1974
48 x 66
Dr. & Mrs. George E. F. Brewer



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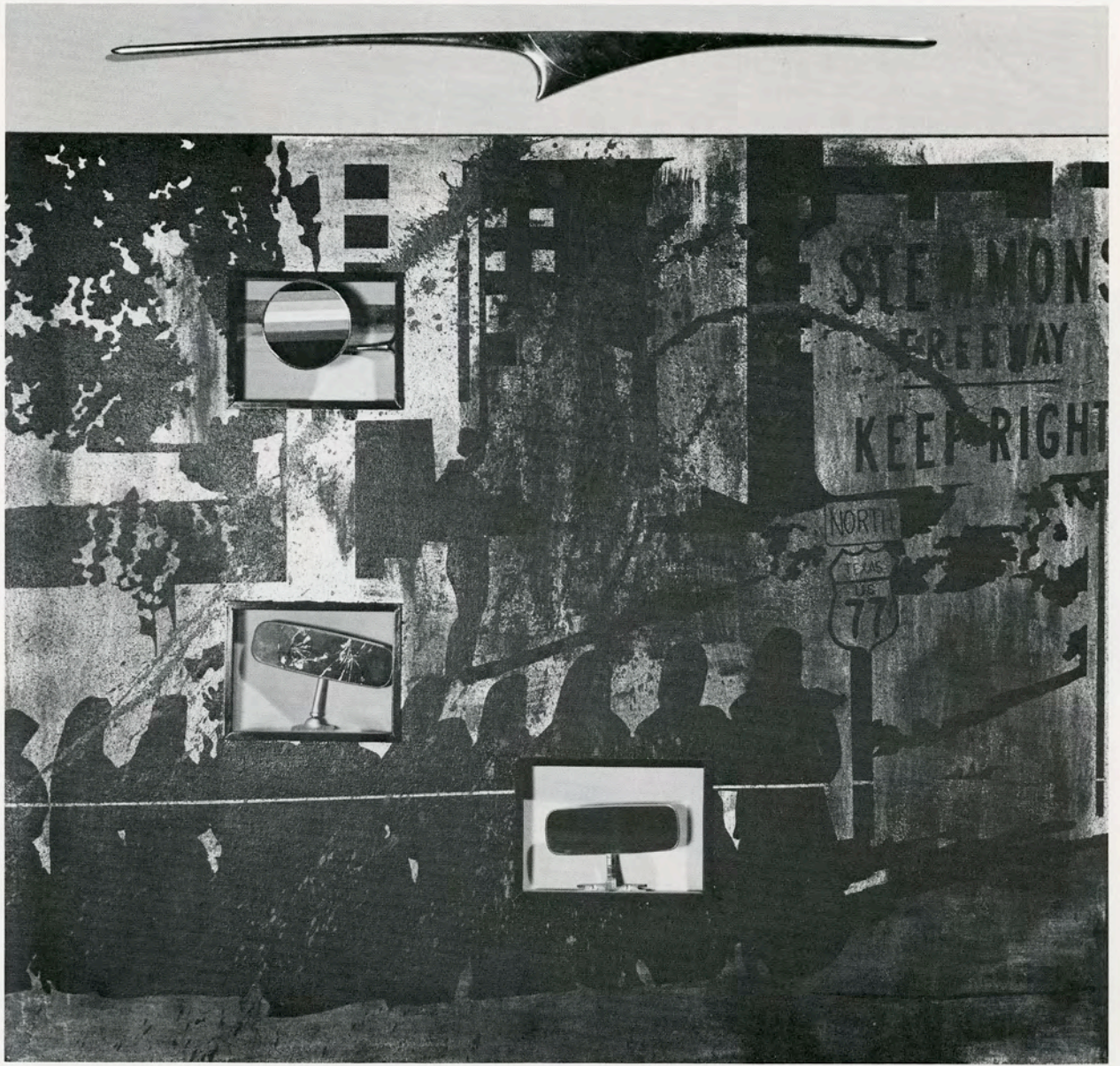


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22. **Skewed Star**, 1974
48 x 72
Weatherspoon Art Gallery
University of North Carolina
at Greensboro
Permanent Collection, gift of
Jefferson-Pilot Corporation
23. **Sky and Concrete**, 1978
pencil and acrylic on canvas,
26½ x 51½
Mr. & Mrs. Stone
Chicago, Illinois
24. **Smoke Dream #1**, 1963
51½ x 44
Samuel Dorsky
25. **Smoke Dream #2**, 1963
30 x 28
Ruth Ford
26. **Steel and Shadow**, 1978-79
66 x 48
Collection of the artist
27. **Two Tanks**, 1978-79
pencil and acrylic on canvas, 48 x 66
Collection of the artist
28. **US Highway 1, #1**, 1963
70 x 81
Mrs. McFadden Staempfli
New York, New York
29. **US #66**, 1962
40 x 36
Fischbach Gallery, Inc.
New York, New York
30. **Winding Through**, 1965
collage, pencil, postcard and
acrylic on canvas, 20 x 24
Frank Picarello, Jr.

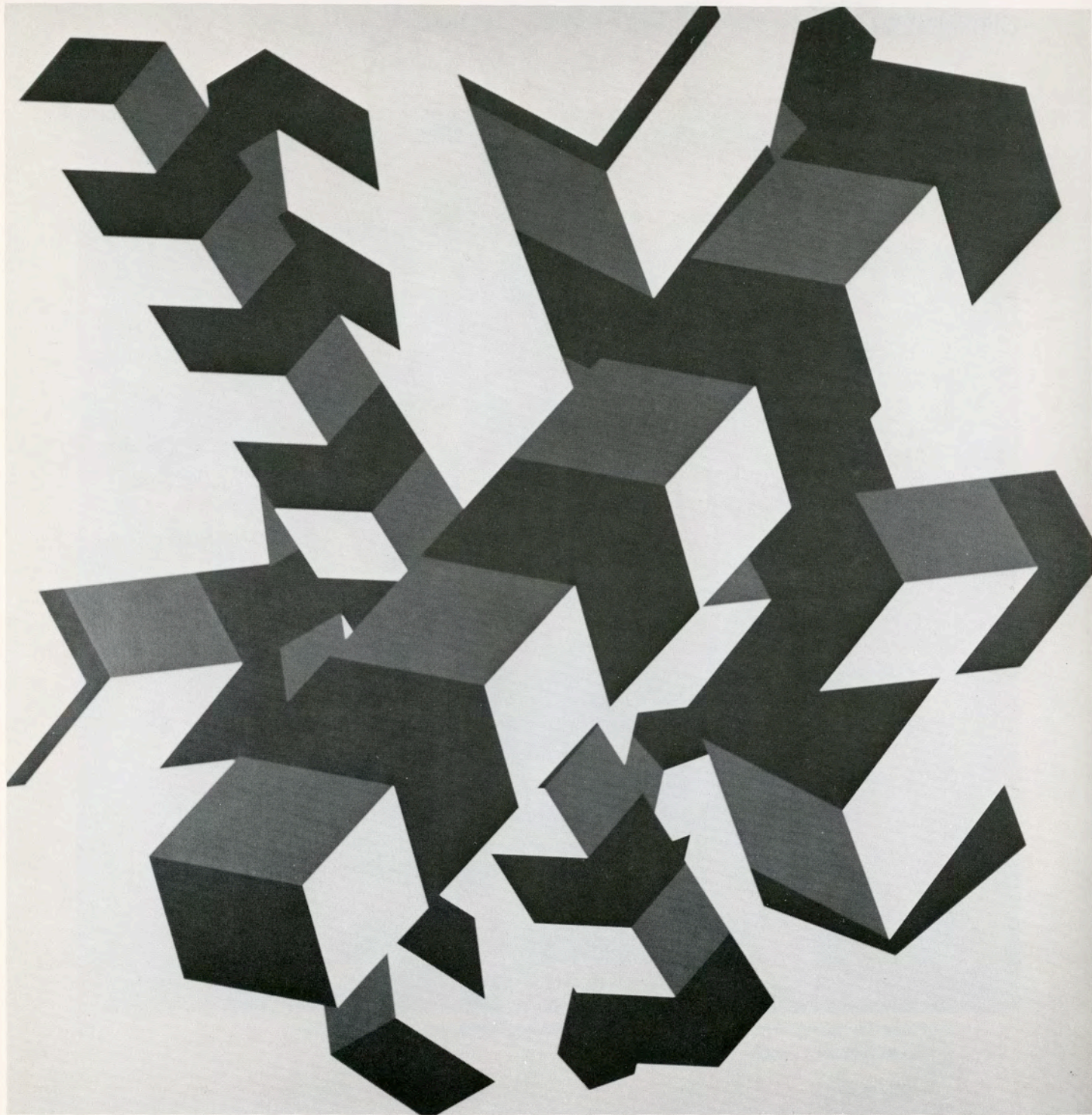


Detroit 1 mile
Flint next

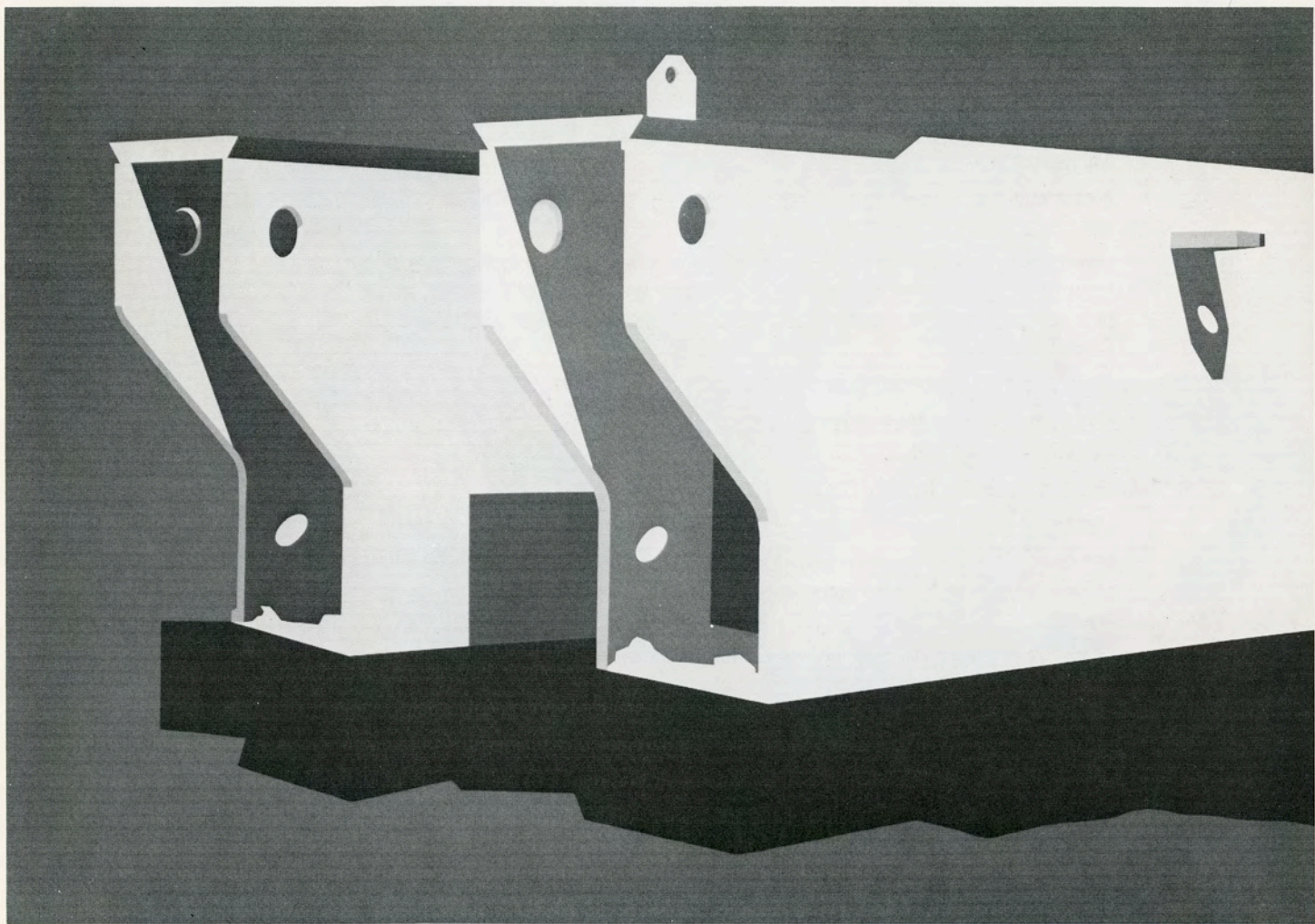


CHRONOLOGY

- 1930 Born in Buffalo, New York, June 16
- 1953 B.A. in History from University of Buffalo. Construction worker at Bethlehem Steel Mills, Lackawanna, New York
- 1954 Married Sylvia Resnick
- 1955 Birth of son, Christopher. Began to paint seriously while working with Boris Lurie in New York City
- 1957-59 Went to Mexico to paint on the GI Bill at Mexico City College. Studied with John Golding. Met Siqueiros and became very interested in Pre-Columbian culture and the murals of Orozco
First one man exhibition at Galerie Genova, Mexico City
- 1963 First exhibition in New York City at Thibaut Gallery
Commission, Exterior Mural for Transportation and Travel Pavillion, New York World's Fair
Met poet Frank O'Hara
- 1963-68 Instructor in Art Department, School of Visual Arts, New York City
- 1965 Birth of son, Gideon. Began friendship with Paul Blackburn. Artist in residence, Aspen Institute, Aspen, Colorado
- 1966 First European solo exhibitions: Ileana Sonnabend Gallery, Paris, France; Hans Neuendorf Gallery, Hamburg, Germany; Gallery Muller, Stuttgart, Germany; Rudolf Zwirmer Gallery, Cologne, Germany
First Purchase Award, National Small Painting Show, University of Omaha, Nebraska
Construction of floating and moving sculptures in Northwest Woods, Sag Harbor, New York. Work dismantled and destroyed; work recorded on 16mm. film
- 1967 First Annual Hofstra Exhibition, Hofstra University, Hempstead, Long Island
Artist in Residence, Aspen Institute of Humanistic Studies, Aspen, Colorado
One man exhibition in Tokyo, Japan. Travelled to Japan and Southeast Asia
Execution of first exterior wall painting in New York City on tenement building at 340 East 9th Street. Designed and painted by the artist as a gift to the community; this project led to the foundation for City Walls, Inc.
Original text decorations for IN MEMORY OF MY FEELINGS, a selection of poems by Frank O'Hara, edited by Bill Berkson, published by the Museum of Modern Art
Cover for INSIDE OUTER SPACE, by Robert Vas Dias, published by E. P. Dutton
Cover for BETWEEN, poems 1960-63 by Jerome Rothenberg, published by Fulcrum Press, London

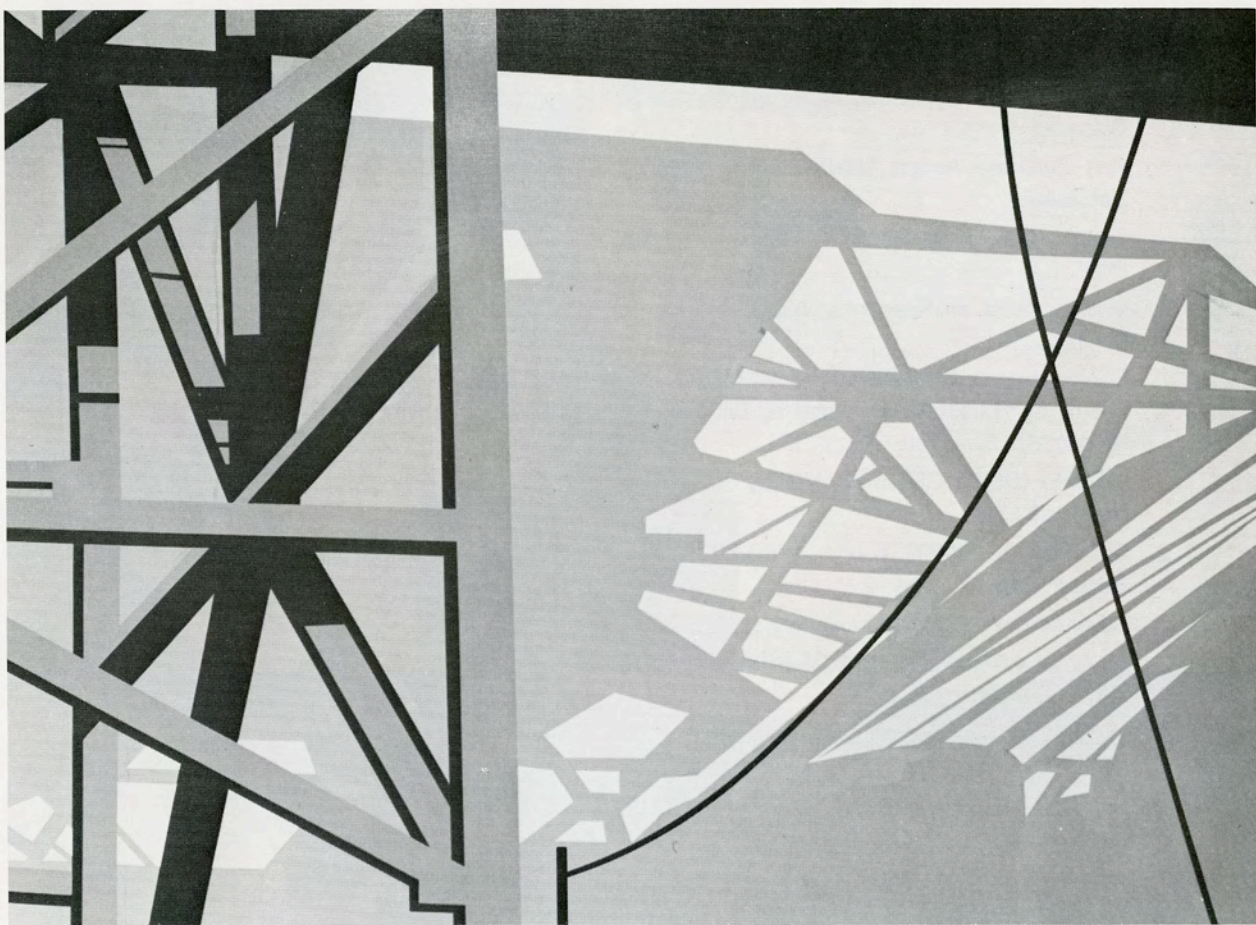


- 1968 Visiting artist, Cornell University cover for Nicolas Calas, ART IN THE AGE OF RISK, published by E. P. Dutton
- 1970 Bought an old farm at Kenoza Lake, New York
- 1971 First one man exhibition in Albright-Knox Art Gallery, Buffalo, New York
Visiting artist, Syracuse University, Syracuse, New York
- 1972 Moved with family to farm at Kenoza Lake, New York, and began to learn how to raise his own food
Visiting artist, University of Alabama Art Department
Visiting artist, St. Cloud State University, St. Cloud, Minnesota
Met and interviewed American Primitive sculptor Louie Whypick, Saux Centre, Minnesota
Met and interviewed American Primitive sculptor Fred Smith in Philips, Wisconsin
- 1973 United States Department of Interior Arts Program. Travelled to Grand Coulee Dam, Washington. Met Ralston Crawford. Made a short film of Crawford at site of a new power plant. Appointed to the City University of New York Faculty at Brooklyn College
- 1974 Visiting artist, Skowhegan School of Art, Skowhegan, Maine
- 1975 Visiting artist, Memphis Academy of Art, Memphis, Tennessee
Left Marlborough Gallery
- 1976 Promoted to Professor City University of New York at Brooklyn College
Visiting artist, Minneapolis College of Art and Design, Minneapolis, Minnesota
- 1978 D'Arcangelo: Paintings of the Early Sixties, Neuberger Museum, State University of New York at Purchase, Purchase, New York. Illustrated Catalogue with text by the artist
- 1979 One Man exhibitions at Burchfield Center, Buffalo, New York and at Virginia Museum of Art, Richmond, Virginia



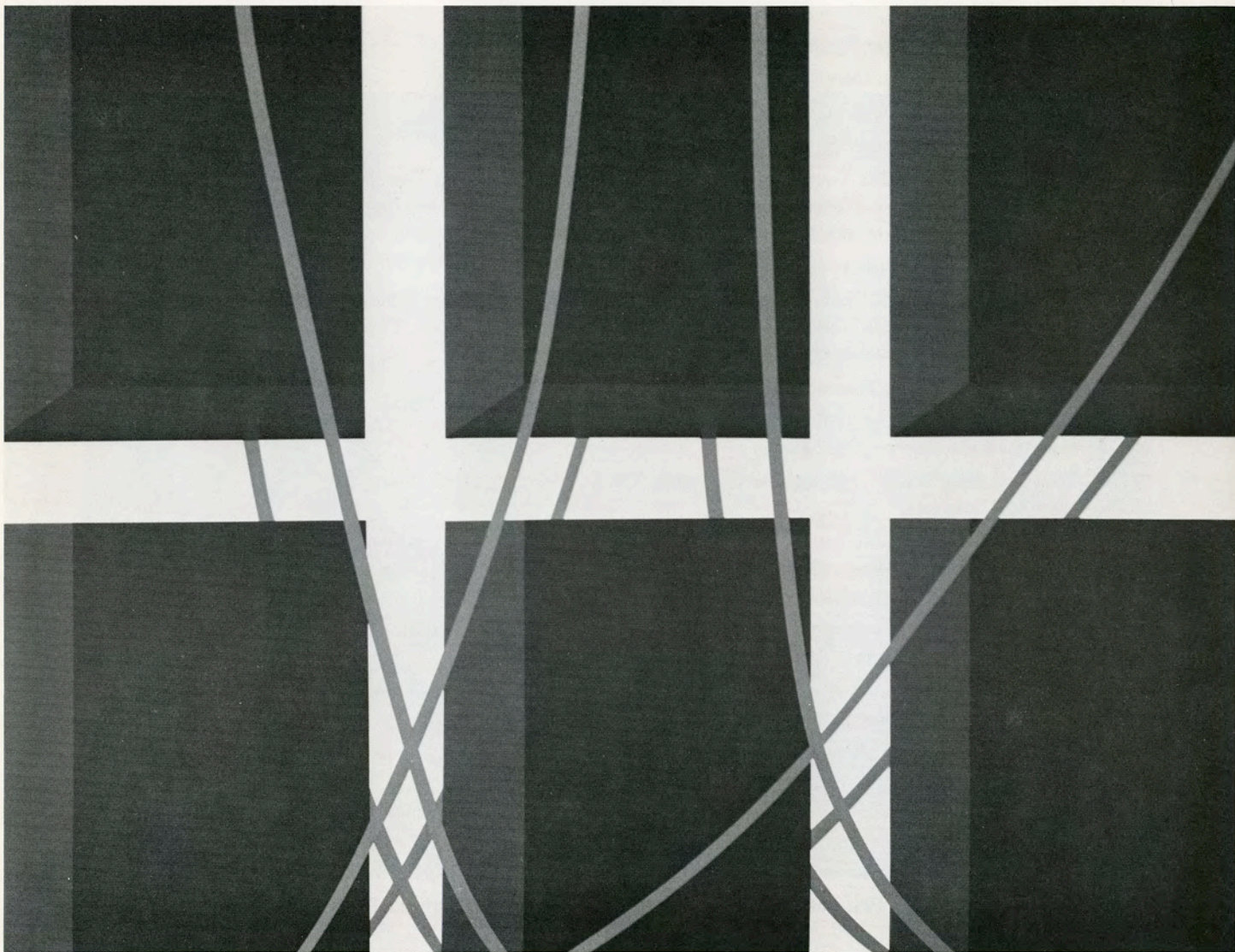
COMMISSIONS, AWARDS AND PROJECTS

- 1958 Annual Exhibition, Mexico City. Second prize in painting, Mexican American Institute Exhibition.
- 1963 Commission, Exterior Mural for Transportation and Travel Pavilion, New York World's Fair, New York City.
- 1965 Visiting Artist in Residence, Aspen Institute of Humanistic Studies, Aspen, Colorado
- 1966 First Purchase Award. National Small Painting Show, University of Omaha, Nebraska
- 1967 First Annual Hofstra Exhibition, Hofstra University, Hempstead, Long Island. First Prize.
Visiting Artist in Residence, Aspen Institute of Humanistic Studies, Aspen, Colorado.
Original text decorations for IN MEMORY OF MY FEELINGS, a selection of poems by Frank O'Hara, edited by Bill Berkson, published by the Museum of Modern Art, New York City.
Cover for INSIDE OUTER SPACE, by Robert Vas Dias, published by E. P. Dutton, New York City.
Cover for BETWEEN, poems 1960-63 by Jerome Rothenberg, published by Fulcrum Press, London.
- 1968 Cover for Cornell University Literary Journal EPOCH.
Cover for ART IN THE AGE OF RISK, by Nicolas Calas, published by E. P. Dutton, New York City.
- 1969 Commission, interior wall for Mr. and Mrs. Harold Diamond, 300 Central Park West, New York City.
- 1970 Commission, Boston Government Center, Wall painting in Bullfinch Building Lobby, Boston, Massachusetts.
Award of the Academy Institute for painting, presented by the American Academy of Arts and Letters and the National Institute of Arts and Letters.
- 1972 THE REAL AND IDEAL, work selected by Herbert Bayer for Atlantic-Richfield series.
- 1972-73 Commission, interior room for Mr. and Mrs. Gordon Hyatt, 7 West 81st Street, New York City.
- 1974 Cover for Harpers Magazine.
- 1976 Jewelry design for Gem Montebello, Milan, Italy.



ONE MAN EXHIBITIONS

- 1958 Galerie Genova, Mexico City, Mexico
- 1961 Long Island University, Long Island, New York
- 1963 Fischbach Gallery, New York, New York
- 1964 Fischbach Gallery, New York, New York
- 1965 Gallery Muller, Stuttgart, Germany; Hans Neuendorf Gallery, Hamburg, Germany; Rudolf Zwirmer Gallery, Cologne, Germany; Ileana Sonnabend Gallery, Paris, France; Fischbach Gallery, New York, New York
- 1966 Dwan Gallery, Los Angeles, California
- 1967 Fischbach Gallery, New York, New York; Wurtembergischer Kunstverein, Stuttgart, Germany; Galerie Ricke, Kassel, Germany; Minami Gallery, Tokyo, Japan; Obelisk Gallery, Boston, Massachusetts
- 1968 Lambert Gallery, Paris, France; Franklin Siden Gallery, Detroit, Michigan
- 1969 Fischbach Gallery, New York, New York; Franklin Siden Gallery, Detroit, Michigan; Gergenverkehr, Aachen, Germany
- 1970 Obelisk Gallery, Boston, Massachusetts; Skylite Gallery, Wisconsin State University, Eau Claire, Wisconsin
- 1971 Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania; Albright-Knox Art Gallery, Buffalo, New York; Museum of Contemporary Art, Chicago, Illinois; Marlborough Gallery, New York, New York
- 1972 Elvejen Art Center, University of Wisconsin, Madison, Wisconsin; Franklin Siden Gallery, Detroit, Michigan
- 1974 Schacht Fine Art Center, Russell Sage College, Troy, New York; Patricia Moore Gallery, Aspen, Colorado; Hokin Gallery, Chicago, Illinois
- 1975 Marlborough Gallery, New York, New York; Gallery Kingpitcher, Pittsburgh, Pennsylvania
- 1977 Contemporary Art Forms, Encino, California; Fiterman Gallery, Minneapolis, Minnesota
- 1978 Neuberger Museum, State University of New York at Purchase, New York
- 1979 Virginia Museum of Fine Arts, Richmond, Virginia; Art Package, Highland Park, Illinois



GROUP EXHIBITIONS

1958

Mexico City, Mexico. Mexican American Institute. ANNUAL EXHIBITION

1963

New York, New York. Sarah Lawrence College. POPULAR IMAGERY

Oakland, California. Oakland Art Museum. POP ART USA. Essay by John Coplans; also: California College of Arts and Crafts

London, Great Britain. Institute of Contemporary Art. THE POPULAR IMAGE. Essay by Alan Solomon

Buffalo, New York. Albright-Knox Art Gallery. MIXED MEDIA AND POP ART. Foreword by Gordon M. Smith

Des Moines, Iowa. Des Moines Art Center. THREE CENTURIES OF POPULAR IMAGERY; also: Addison Gallery, Andover, Mass.

New York, New York. Betty Parsons Gallery. TOYS BY ARTISTS

New York, New York. Thibaut Gallery. THE HARD CENTER. Statements by Nicolas Calas and Elena Calas

Cincinnati, Ohio. Contemporary Art Center. AN AMERICAN VIEWPOINT

1964

Los Angeles, California. Dwan Gallery. BOXES

New York, New York. Cordier Ekstrom Gallery. SIGHT AND SOUND

The Hague, Netherlands. Haags l'Aja Gemeente Museum. NIEWE REALISTEN. Text by L. J. F. Wijzenbeek. Essays by Jasja Reichardt, Pierre Restany and W.A.L. Beeren; also: Berlin, Akademie der Kunst

Vienna, Austria. Museum des 20 Jahrhunderts. POP, ETC. Foreword by Werner Hoffman. Text by Otto Antonia Grof

New York, New York. Bryon Gallery. LANDSCAPES

New York, New York. Museum of Modern Art. AMERICAN LANDSCAPE PAINTING; also: Spoleto Festival, Italy

New York, New York. Riverside Museum. INVITATIONAL

Athens, Ohio. Ohio University
ANTI-SENSITIVITY ART

1965

Worcester, Massachusetts. Worcester Art Museum. THE NEW AMERICAN REALISM. Preface by Daniel Cotton Rich, introduction by Martin Carey

Boston, Massachusetts. Institute of Contemporary Art. NORTHEASTERN REGIONAL EXHIBITION OF ART ACROSS AMERICA. Preface by Sue M. Thurman

Milwaukee, Wisconsin. Milwaukee Art Center. POP ART AND THE AMERICAN TRADITION. Text by Tracy Atkinson

Brussels, Belgium. Palais des Beaux-Arts. POP ART, NOUVEAU REALISME. Texts by Jean Dypreau and Pierre Restany

New York, New York. School of Visual Arts
SELF-PORTRAITS

Hamburg, Germany. Galerie Neuendorf
POP ART AUS USA

Ridgefield, Connecticut. Larry Aldrich Museum
New Acquisitions

Los Angeles, California. Dwan Gallery
THE ARENA OF LOVE

Paris, France. Greuze Gallery
FIGURATION IN CONTEMPORARY ART

1966

Greensburg, Virginia. Westmoreland County Museum of Art. CURRENT TRENDS IN AMERICAN ART

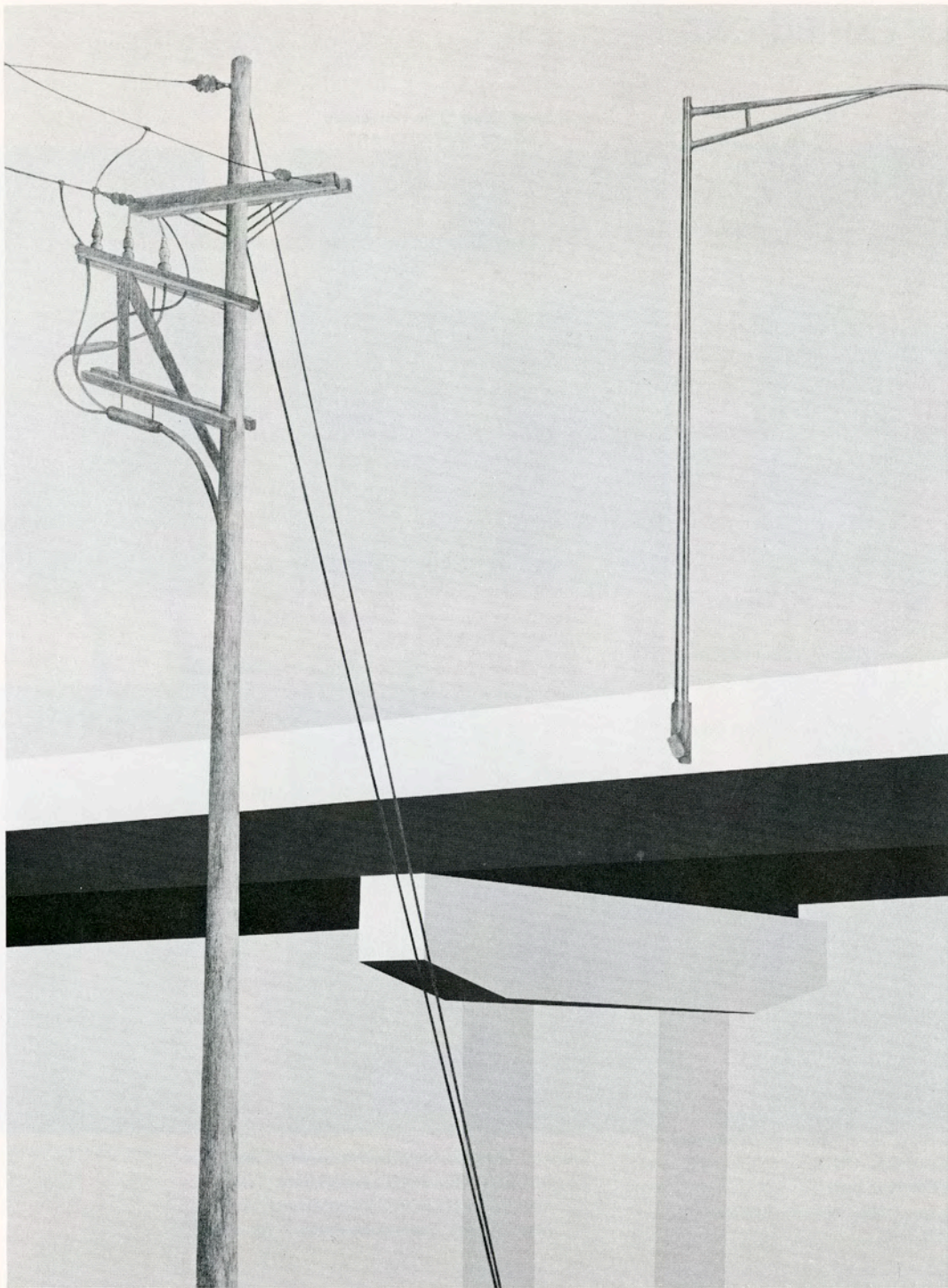
Genoa, Italy. Galeria La Bertesca
AMERICAN POP ARTISTS

East Orange, New Jersey. Upsala College
CONDITIONAL COMMITMENT: THE ARTIST'S TERMS

New York, New York. Pratt Center for Contemporary Printmaking. GROUP SHOW

Norfolk, Virginia. Norfolk Museum of Arts and Sciences. CONTEMPORARY ART USA

Boston, Massachusetts. Museum of Fine Arts. SCULPTURE AND PAINTING TODAY - HILLES COLLECTION. Foreword by Susan Morse Hilles. Preface by Percy T. Rathbone



- New York, New York. The Jewish Museum. THE HARRY M. ABRAMS COLLECTION. Introduction by Sam Hunter, statements by Harry Abrams
- Tokyo, Japan. The National Museum. 5TH INTERNATIONAL BIENNIAL OF PRINTS. Preface by Nobusuke Kishi and Yukio Kobayashi
- Munich, Germany. Galerie Friedrich-Dahlem. 11 POP ARTISTS: THE NEW IMAGE. Essay by Max Kozloff; also Galerie Neuendorf, Hamburg
- Long Beach, California. Long Beach Museum of Art. CRITIC'S CHOICE. Text by Kurt Von Meier
- New York, New York. Museum of Modern Art. International Council. TWO DECADES OF AMERICAN PAINTING; also: National Museum of Modern Art, Tokyo, Japan; National Museum of Modern Art, Kyoto, Japan; National Gallery of Victoria, Australia; Art Gallery of New South Wales, Australia; Lalit Kala Akademi, New Delhi, India
- New York, New York. Fischbach Gallery. GAMES WITHOUT RULES
- New York, New York. Phoenix Gallery. GRAPHICS INTERNATIONAL
- New York, New York. AFA Gallery. PRINTS
- New York, New York. School of Visual Arts. LANDSCAPES
- Long Island, New York. Long Island University. WRITER'S CONFERENCE
- New York, New York. Museum of Modern Art. AMERICANS TODAY: 25 PAINTERS AS PRINTMAKERS; also: Abidjan, Ivory Coast, Africa (Art In Embassies Program)
- 1967
- Amsterdam, Netherlands. Stedelijk Museum. NEW FORMS; also: Stuttgart, Germany. Wurtembergischer Kunstverein 1966-1967; Bern, Switzerland, Kunsthalle, 1967. Foreword by W. A. L. Beeren
- Ridgefield, New Jersey. Aldrich Museum. THE JOHN G. POWERS COLLECTION
- New York, New York. American Federation of Arts 1965-67. POP AND OP. Essay by Max Kozloff
- New York, New York. Society of American Graphic Artists. PRINTS
- Montreal, Canada. Expo 67, American Pavilion. AMERICAN PAINTING
- Gelsenkirchen, Germany. ORIGINAL POP ART. Essay by Rainer Kabel
- Detroit, Michigan. Detroit Institute of Art. FORM, COLOR, IMAGE. Introduction by W. Hawkins Ferry, essay by Gene Baro
- Sao Paulo, Brazil. IX Bienal de Sao Paulo. ENVIRONMENT USA: 1957-1967. Essays by William Seitz, Lloyd Goodrich and Lawrence Alloway
- Buenos Aires, Argentina. Instituto Torquato di Tella. PREMIO INTERNATIONAL. Statements by Jorge Romero Brest, Alan Solomon and E. deWilde
- Philadelphia, Pennsylvania. Vanderlip Gallery. GROUP SHOW
- Ridgefield, Connecticut. Larry Aldrich Museum. HIGHLIGHTS OF 1966-67 SEASON. Introduction by Larry Aldrich
- New York, New York. Whitney Museum of Art. ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Foreword by John Baur
- Boston, Massachusetts. ACA Gallery. AMERICAN PAINTING NOW. Text by Alan Solomon
- New York, New York. New School of Social Research. HOPE AND PROTEST. Preface by Paul Mocsanyi
- New York, New York. Museum of Modern Art. EXHIBITION OF ORIGINAL PLATES FOR COMMEMORATIVE EDITION OF FRANK O'HARA'S "IN MEMORY OF MY FEELINGS"
- New York, New York. New York University. CONTEMPORARY DRAWINGS
- Boston, Massachusetts. THE 180 BEACON COLLECTION OF CONTEMPORARY ART
- Greensboro, North Carolina. Weatherspoon Museum. ART ON PAPER
- Minneapolis, Minnesota. Walker Art Center. DIRECTOR'S CHOICE
- Stuttgart, Germany. Wurtembergischer Kunstverein. STUDIO 11. Essay by Dieter Honisch
- 1968
- New York, New York. Museum of Modern Art. SOCIAL COMMENT IN AMERICA. Text by Dore Ashton

- Philadelphia, Pennsylvania. Moore College of Art. BEYOND LITERALISM. Essay by John Perrault
- Waltham, Massachusetts. Brandeis University ENVIRONMENT USA
- New York, New York. School of Visual Art
1 PRINT 1 PAINTING
- Mayaguez, Puerto Rico. Universidad de Puerto Rico. EXPOSICION INTERNATIONAL DE DIBUJO
- Riverside, California. University of California at Riverside. RECENT DIRECTIONS IN AMERICAN ART
- Boston, Massachusetts. Horticultural Hall AMERICAN PAINTING NOW
- New York, New York. Fordham University. LAST TEN YEARS OF CONTEMPORARY ART
- Cincinnati, Ohio. Art Museum. AMERICAN PAINTINGS ON THE MARKET
- St. Paul de Vence. Fondation Maeght. L'ART VIVANT. Text by Dore Ashton
- Swarthmore, Pennsylvania. Swarthmore College. LANDSCAPE USA
- 1969
- New York, New York. New School Art Center. AMERICAN DRAWINGS OF THE SIXTIES. A SELECTION.
- Grand Rapids, Michigan. Art Museum. AMERICAN SCULPTURE OF THE SIXTIES. Essay by Dore Ashton
- Buffalo, New York. Albright-Knox Art Gallery. CONTEMPORARY ART ACQUISITIONS 1966-69. Foreword by Gordon M. Smith
- Philadelphia, Pennsylvania. University of Pennsylvania. Institute of Contemporary Art. THE HIGHWAY
- New York, New York. Whitney Museum NEW ACQUISITIONS
- New York, New York. Jewish Theological Seminary of America. Jewish Museum. SUPERLIMITED: BOXES, BOOKS AND THINGS. Foreword by Susan Tumarin Goodman
- Aachen, Germany. Kunstentrum Gegenverkehr. IKONEN DER VERKEHRSKULTUR. Essay by Klaus Honnef
- New York State Council on the Arts and the State University of New York. CRITIC'S CHOICE 1968-69. Introduction by Sam Hunter
- 1970
- Santiago, Chile. Museo Nacional de Bellas Artes. IV BIENAL AMERICA DE GRABADO. Introduction by Emilio Ellena. Text by Una E. Johnson
- Philadelphia, Pennsylvania. University of Pennsylvania Institute of Contemporary Art. THE HIGHWAY. Text by John McCoubrey, Denise Scott Brown and Robert Venturi; also: Houston Texas Institute for the Arts, Rich University; Akron, Ohio, Akron Art Institute
- New York, New York. Jewish Theological Seminary of America. Jewish Museum. USING WALLS (Outdoors). Essay by Dore Ashton. Statement by Joan K. Davidson
- Indianapolis, Indiana. Indianapolis Museum of Art. PAINTING AND SCULPTURE TODAY. Introduction by Richard L. Warrum
- Cologne, Germany. Wallraf-Richartz-Museum KUNST DER SECHZIGER JAHRE
- Medellin, Colombia
BIENAL DE ARTE COLTEJER
- New York, New York. American Academy of Arts and Letters. EXHIBITION OF PAINTINGS ELIGIBLE FOR THE CHILDE HASSAN FUND PURCHASE
- New York, New York. American Federation of Arts. AMERICAN PAINTING: THE 1960's
- Darmstadt, Germany. Zeitgenssiche Kunst. INTERNATIONLE DER ZEICHNUNG. Text by Heiner Knell, Imre Pan and Inge Fleischer
- Utica, New York. Munson-Williams-Proctor Institute Museum of Art. AMERICAN PRINTS TODAY
- 1972
- Indianapolis, Indiana. Indianapolis Museum of Art. PAINTING AND SCULPTURE TODAY 1972. Introduction by Richard L. Warrum
- Cali, Colombia. Museo La Tertulia
BIENAL AMERICANA DE ARTIS GRAFICA
- Madison, Wisconsin. Elvehjem Art Museum
GROUP SHOW
- 1973
- Clinton, New York. Hamilton College, Root Art Center. CONTEMPORARY ARTISTS: EARLY AND LATE PAINTINGS

- New York, New York. New School Art Center. LIST ART POSTERS
- New York, New York. National Academy of Design. GROUP SHOW
- New York, New York. American Academy of Arts and Letters. EXHIBITION OF PAINTINGS ELIGIBLE FOR CHILDE HASSAN FUND PURCHASE
- 1974
- Washington, D.C. Hirshhorn Museum INAUGURAL EXHIBITION
- New York, New York. Whitney Museum AMERICAN POP ART
- Cali, Colombia. Museo La Tertulia SEGUNDO BIENAL AMERICANA DE ARTES GRAFICAS
- Wilmington, Delaware. Delaware Art Museum. CONTEMPORARY AMERICAN PAINTINGS FROM THE LEWIS COLLECTION
- 1975
- Buffalo, New York. Burchfield Center. SIX CORPORATE COLLECTORS: WESTERN NEW YORK'S NEW ART PATRONS. Text by Benjamin Townsend
- New York, New York. Dorsky Gallery GROUP SHOW
- Toronto, Canada. Marlborough-Goddard Gallery. GROUP SHOW
- 1975-77
- Washington, D.C. National Collection of Fine Arts, Smithsonian Institution. IMAGES OF AN ERA: THE AMERICAN POSTER 1945-75; also: Corcoran Gallery of Art, Washington, D.C.; Contemporary Art Museum, Houston, Texas; Museum of Arts and Industry, Chicago, Illinois; Grey Art Gallery and Study Center, New York University, New York, New York
- 1976
- Flushing, New York. The Queens Museum. URBAN AESTHETICS. Lawrence Campbell and Alan Gussow Advisors
- Washington, D.C. Hirshhorn Museum BICENTENNIAL BANNER SHOW
- New York, New York. Grey Art Gallery and Study Center, New York University. PRINTS AND TECHNIQUES: SELECTIONS FROM THE NEW YORK UNIVERSITY COLLECTION
- New York, New York. Pratt Graphics Center Gallery. PRINTS BY MEMBERS OF THE SOCIETY OF AMERICAN GRAPHIC ARTISTS
- New York, New York. National Arts Club PRINTS AND DRAWINGS
- Cali, Colombia. Museo La Tertulia. III BIENAL AMERICANA DE ARTES GRAFICAS
- Buffalo, New York. Burchfield Center. EXHIBITION OF PAINTINGS AND RELATED DRAWINGS, NEW ACQUISITIONS AT THE CENTER
- Stockholm, Sweden. Riksstallningar Museum NEW YORK 1976
- Boston, Massachusetts. Boston Museum of Fine Art. ARTISTS WITH SKOWHEGAN
- New York, New York. Genesis Gallery BENEFIT EXHIBIT FOR ARTISTS RIGHTS
- New York, New York. Grey Art Gallery, New York University. PROJECT REBUILD
- 1976-77
- Washington, D.C. Corcoran Gallery of Art. IN PRAISE OF SPACE - THE LANDSCAPE IN AMERICAN ART
- New York, New York. Museum of Modern Art. AMERICAN ART SINCE 1945: FROM THE COLLECTION OF THE MUSEUM OF MODERN ART. Introduction by Alicia Legg; also: Worcester Art Museum, Worcester, Massachusetts; Toledo Museum of Art, Toledo, Ohio; Denver Art Museum, Denver, Colorado; Fine Arts Gallery of San Diego, San Diego, California; Dallas Museum of Fine Arts, Dallas, Texas; Joslyn Art Museum, Omaha, Nebraska; Greenville County Museum, Greenville, South Carolina; Virginia Museum of Fine Arts, Richmond, Virginia
- Los Angeles, California. Los Angeles County Museum. PRIVATE IMAGES: PHOTOGRAPHS BY PAINTERS
- 1977
- New York, New York. Guggenheim Museum of Art. RECENT GIFTS AND PURCHASES
- Wichita, Kansas. Wichita Art Museum INAUGURAL EXHIBITION
- Minneapolis, Minnesota. Minneapolis Institute of Art. CONTEMPORARY AMERICAN ART
- Brooklyn, New York. Brooklyn Art College FACULTY - PAST AND PRESENT

San Diego, California. Fine Arts Gallery.
NATIONAL INVITATIONAL DRAWING
SHOW

New York, New York. Museum of Contem-
porary Crafts. ART FOR THE ARTS

Society of American Graphic Artists. 55TH
NATIONAL PRINT EXHIBITION (Traveling
Exhibition)

New York, New York. Rosa Esmond Gallery
PHOTONOTATIONS

New York, New York. Kennedy Gallery
ARTISTS SALUTE SKOWHEGAN

1978

Flint, Michigan. Flint Institute of Arts. ART
AND THE AUTOMOBILE, an exhibition in
honor of the Flint Institute of Arts, 50th An-
niversary

New York, New York. Ehrlich Gallery
SMALL SCALE WORK

1979

Bethlehem, Pennsylvania. Lehigh University.
TWENTY-FOURTH ANNUAL CONTEMPO-
RARY PAINTING EXHIBITION

PUBLICATIONS OF GRAPHICS AND MULTIPLES

1962

AMERICAN MADONNA etching for Volume 5 of The International Avant Garde, published by Arthur Schwartz, Milan, Italy

1965

Paris Review Poster serigraph, published by the Paris Review, 7 OBJECTS BY 7 ARTISTS multiples, published by Tanglewood Press, New York, New York

POP 11 PORTFOLIO 3 serigraphs, published by Tanglewood Press, New York, New York

ARROW serigraph, published by Fischbach Gallery, New York, New York

HIGHWAY serigraph, published by Fischbach Gallery, New York, New York

1966

LANDSCAPE lithograph, published by Gemini Ltd., Los Angeles, California

LANDSCAPE Portfolio of lithographs, published by Hollander Press, New York, New York

1967

Portfolio with Josef Albers, Max Bill and Bob Indiana, published by Editions Domberger, Stuttgart, Germany

Poster serigraph for the Aspen Institute of Humanistic Studies, Aspen, Colorado

LANDSCAPE serigraph for the Wurtembergischer Kunstverein, Munster, Germany

Portfolio of Prints and Poems ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, published by Artists and Writers Protest, Inc., New York, New York

Poster for the National Collection of Fine Arts, Washington, D.C. Smithsonian Institution. List Art Foundation, Inc., New York, New York

Poster for the Lincoln Center Festival of the Arts. List Art Foundation, Inc., New York, New York

1968

LANDSCAPE serigraph, commissioned by the Detroit Institute of Fine Arts, Detroit, Michigan

LANDSCAPE banner, published by Multiples, New York National Collection of Fine Arts Portfolio, published by HKL Ltd.

1969

Poster for THE HIGHWAY, exhibition at the Institute of Contemporary Art, University of Pennsylvania

Portfolio of 7 serigraphs of work of 7 years, with introductory note by Nicolas Calas, published by Editions Domberger, Stuttgart, Germany

1970

PEACE PORTFOLIO, Academic and Professional Action Committee for a Responsible Congress, New York, New York

1971

CONSTELLATION set of 4 serigraphs, Marlborough Graphics, New York, New York

WALL PRINT serigraph published by Lincoln Center Community Organization, New York, New York

LANDSCAPE multiple with rearview mirror, Marlborough Graphics, New York, New York

YANKEE 293 multiple with rearview mirror, Marlborough Graphics, New York, New York

BARS multiple, Editions Domberger, Stuttgart, Germany, and Marlborough Graphics, New York, New York

1972

CONSTELLATION L'HOMME DIEU published by Lake L'Homme Dieu Art School, Minnesota

Poster and print. Olympic Games, Munich, Germany, Editions Olympia

1974

WATER TOWER SUITE set of 5 serigraphs, Marlborough Graphics, New York, New York

HOMAGE A PICASSO (Portfolio of prints by 30 international artists, under the direction of Dr. Wieland Schmied) Propylaeen Verlag, Berlin, Germany

1975

PEGASUS serigraph, edition of 60, Editions Schellman, Munich, Germany

AMERICA - THE THIRD CENTURY, Bicentennial Portfolio and Poster Series, Mobil Oil, Inc.

1976

14th New York Film Festival at Lincoln Center, Poster and Print. List Art Foundation, Inc., New York, New York

1977

Edition of Graphic Work for the Jewish Museum, New York List Art Foundation, Inc., New York, New York

Cover design for Jerome Rothenberg's SONGS OF THE SENECA. New Directions, New York, New York

Private print publication for Mr. and Mrs. Albert List

Print for scholarship fund, Minneapolis College of Art and Design, Minneapolis, Minnesota.

1978

Two Multiples: MINNESOTA MORNING and THE BEAD GAME. Published by Magidson Associates, San Francisco, California

SELECTED PRIVATE COLLECTIONS

Brighton, Michigan. Mr. and Mrs. George E.F. Brewer

Chicago, Illinois. Mr. and Mrs. Howard Stone

Cologne, Germany. Mr. H. Ludwig

Mr. Rudolf Zwirner

Detroit, Michigan. Mr. and Mrs. Harry Winston

Hamburg, Germany. Mr. Hans Neuendorf

Hartford, Connecticut. Mr. and Mrs. James Elliott

Milan, Italy. Mr. and Mrs. Alberto Ullrich	Ms. Ruth Ford
New Haven, Connecticut. Mr. R. Scully	Mrs. Vera List
Niagara Falls, New York. Mr. Armand Castellani	Mr. Juan Ossorio
New York, New York. Mr. and Mrs. Harry Abrams	Mr. and Mrs. John Powers
Mr. and Mrs. Larry Aldrich	Mrs. Emily Staempfli
Mr. and Mrs. Armand Bartos	Richmond, Virginia. Mr. and Mrs. Sydney Lewis
Mr. and Mrs. Nicolas Calas	Stuttgart, Germany. Mr. and Mrs. Hans Muller
Ms. Rosalind Constable	Teterboro, New Jersey.
Dr. and Mrs. Aaron Esmon	Mr. and Mrs. Bernard Shavitz

SELECTED PUBLIC COLLECTIONS

UNITED STATES

Albany, New York. New York State Council on the Arts
Allentown, Pennsylvania. Allentown Museum
Brooklyn, New York. Brooklyn Museum
Buffalo, New York. Albright-Knox Art Gallery
Burchfield Center
Cambridge, Massachusetts. Massachusetts Institute of Technology
Cleveland, Ohio. Museum of Art
Detroit, Michigan. Detroit Institute of Art
Greensboro, North Carolina. Weatherspoon Museum
Hartford, Connecticut. Wadsworth Atheneum
Lockport, New York. Charles Rand Penney Foundation
Madison, Wisconsin. Elvehjem Art Center, University of Wisconsin
Minneapolis, Minnesota. Walker Art Center
New Orleans, Louisiana. Isaac Delgado Museum of Art
New York, New York. Atlantic-Richfield Company
Chase Manhattan Bank
Solomon R. Guggenheim Museum of Art
Museum of Modern Art
New York University Art Collection
Whitney Museum of American Art
Ridgefield, Connecticut. Aldrich Museum of Contemporary Art
Trenton, New Jersey. New Jersey State Museum
Waltham, Massachusetts. Rose Art Museum, Brandeis University
Washington, D.C. Joseph H. Hirshhorn Museum
Wichita, Kansas. Museum of Modern Art

GERMANY

Cologne. Wallraf-Richartz Museum
Gelsenkirchen. Stadtische Kunstaussstellung
Hannover. Kunstverein
Munster. Westfalischer Kunstverein

HOLLAND

The Hague. Gemeente Museum

JAPAN

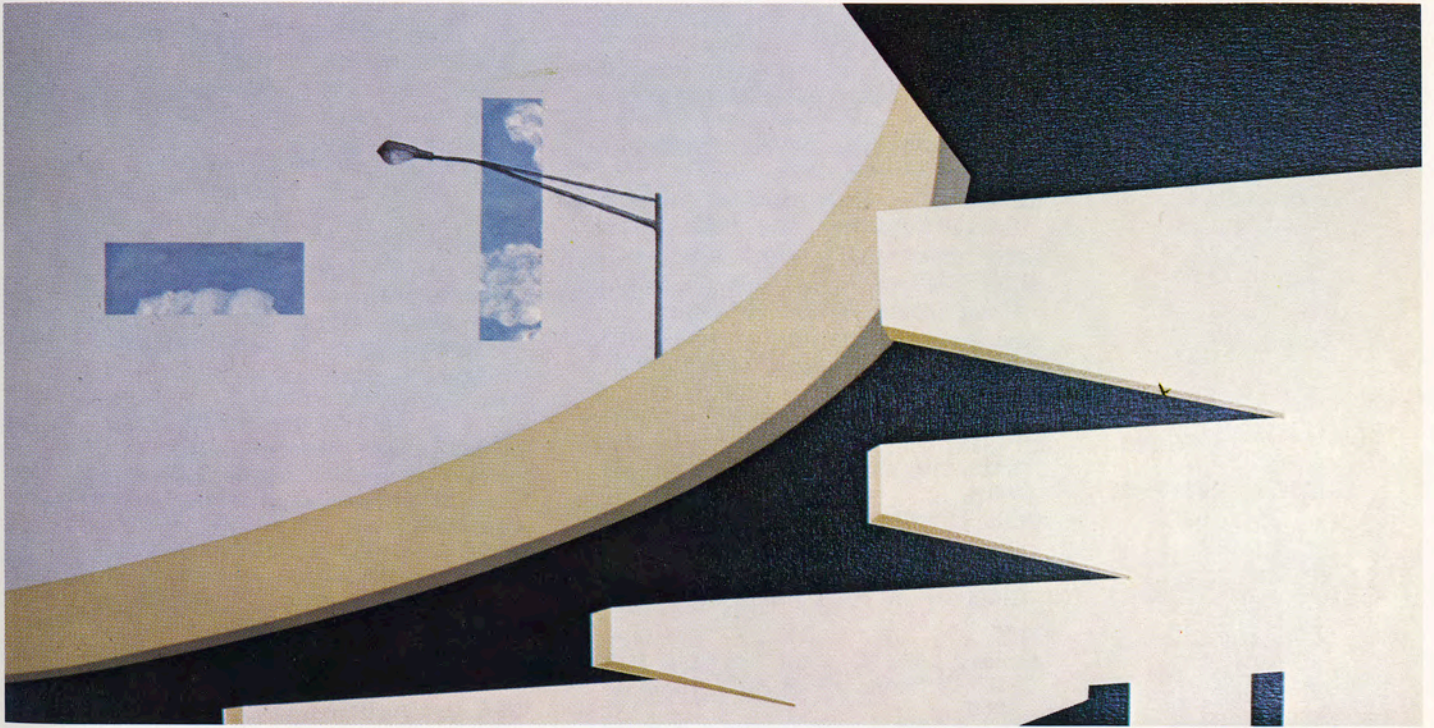
Nagaoka. Museum of Contemporary Art

YUGOSLAVIA

Skopje. Museum of Modern Art

ITALY

Udine. Museum of Modern Art



PERIODICAL ARTICLES AND REVIEWS

1963

- EXHIBITION AT FISCHBACH GALLERY, New York, Herald Tribune, May 5, 1963.
- Gruen, John. THE HARD CENTER. New York Herald Tribune, December 8, 1963.
- Horowitz, L. EXHIBITION AT FISCHBACH GALLERY. Village Voice, May 23, 1963.
- O'Doherty, Brian. EXHIBITION AT FISCHBACH GALLERY. New York Times, May 4, 1963.
- Raynor, V. EXHIBITION AT FISCHBACH GALLERY. Arts Magazine, September, 1963.
- Reeves, Jean. ARTISTS WHO DO POP WORKS. Buffalo Evening News, November 19, 1963.
- Roberts, C. LETTRE DE NEW YORK. Au jourd'hui, October, 1963.
- Sandler, Irving. EXHIBITION AT THIBAUT GALLERY. Art News, May, 1963.

1964

- Gruen, John. THE THIRD CENTER, New York Herald Tribune, February 29, 1964.
- Judd, Donald. EXHIBITION AT FISCHBACH GALLERY. Arts Magazine, April, 1964.
- Meyer, John. JUNKDUMP FAIR SURVEYED. Art and Literature, Fall-Winter, 1963-64.
- O'Doherty, Brian. EXHIBITION AT FISCHBACH GALLERY. New York Times, March 8, 1964.
- Picard, Lil. NEW SCHOOL IN NEW YORK. Das Kunstwerk, December, 1964.
- Swenson, G.R. EXHIBITION AT FISCHBACH GALLERY. Art News, March, 1964.

1965

- Ashberry, John. POP PAINTERS HOLD MIRROR UP. Herald Tribune, Paris, January 25, 1965.
- Bendig, William. ALITALIA/THE MUSEUM OF MODERN ART. Art Gallery, October, 1965.
- Cochin, Françoise. AMERICA! AMERICA! Le Nouvel Observateur, Paris, February 4, 1965.
- Genauer, Emily. THE BOUNTY OF ASPEN. New York Herald Tribune, July 18, 1965.
- Goldin, Amy. EXHIBITION AT FISCHBACH GALLERY. Arts Magazine, September, 1965.
- Johnston, Jill. EXHIBITION AT FISCHBACH GALLERY. Art News, May, 1965.

Michel, Jacques. D'ARCANGELO AU MILIEU DE SES AUTOROUTES. Le Monde, Paris, January 22, 1965.

Preston, Stuart. A BEQUEST OF SIGNIFICANT SPELLBINDERS. New York Times, May 2, 1965.

1966

- Antin, David. D'ARCANGELO AND THE NEW LANDSCAPE. Art and Literature, Summer, 1966.
- Antin, David. PAINTING IS DEAD. Bildkunst, Copenhagen, February, 1966.
- Genauer, Emily. DALI'S HAMBURGER. New York Herald Tribune, February 20, 1966.
- Genauer, Emily. GAMES WITHOUT RULES. New York Herald Tribune, February 20, 1966.
- Glueck, Grace. PUTTING IT IN PRINT, New York Times, March 6, 1966.
- Jacobs, Jay. THE PRINT EMERGES. Arts Magazine, March, 1966.
- Tono, Yoshiaki. BEFORE AND AFTER POP ART. Mizue, Tokyo, November, 1966.
- Von Meier, Kurt. LOS ANGELES LETTER. Art International, May, 1966.

1967

- Alloway, Lawrence. HiWAY CULTURE: MAN AT THE WHEEL. Arts Magazine, February, 1967.
- Ashton, Dore. NEW YORK GALLERY NOTES. Art in America, January-February, 1967.
- Bode, Sig. EXHIBITION AT FISCHBACH GALLERY. Art and Artists (London), April, 1967.
- Burton, Scott. EXHIBITION AT FISCHBACH GALLERY. Art News, March, 1967.
- Calas, Nicolas. HIGHWAYS AND BY-WAYS. Art and Artists (London) October, 1967.
- Gassiot-Talabot, G. LE POP A PARIS. Au jourd'hui, January, 1967.
- Glueck, Grace. EXHIBITION AT FISCHBACH GALLERY. New York Times, February 25, 1967.
- Go lub, Leon. ANGRY ARTISTS. Arts Magazine, April, 1967.
- Jacobs, Jay. PERTINENT AND IMPERTINENT. Art Gallery, October, 1967.
- Johnston, Jill. EXHIBIT IN NEW YORK. Arts Canada, April, 1967.

Kramer, Milton. ARTISTS AND MUSEUM PAY TRIBUTE TO FRANK O'HARA. New York Times. December 9, 1967.

Margolies, John S. ALLAN D-ARCANGELO. Arts Magazine, September-October, 1967.

Margolies, John Samuel. Reviews: ALLAN D'ARCANGELO. Arts Magazine, September, 1967.

Mellon, James. NEW YORK LETTER. Art International, April, 1967.

Nakahara, Yusuke. ROAD, ARTIFICIAL NATURE. Geijutsu-Shincho, Tokyo, August, 1967.

Rogers, Harold. ARTS. Christian Science Monitor, September 25, 1967.

Sandburg, John. SOME TRADITIONAL ASPECTS OF POP ART. Art Journal, Spring, 1967.

Time Magazine. Art Section: MURALS. July 28, 1967.

Von Meier, Kurt. LOS ANGELES CHRONICLE. Art International, October, 1967.

1968

Ashton, Dore. BEYOND LITERALISM BUT NOT BEYOND THE PALE. Arts Magazine, November, 1968.

Ashton, Dore. QUID EST ... FOR AN ANSWER. ONLY AN ENIGMA. Arts Magazine, March, 1968.

Blake, Peter. GRAFFITI GROWING UP. New York Magazine, April 29, 1968.

Robins, Corinne. FLOATING SCULPTURE. Art in America, March, 1968.

Yamasaki, Schozo. D'ARCANGELO OPENING AT MINAMI GALLERY, AND NEW GALLERY. Geijutsu-Shincho, Tokyo, January, 1968.

1969

Ashton, Dore. RESPONSE TO CRISIS IN AMERICAN ART. Art in America, January, 1969.

Calas, Nicolas. ILLUSION OF NON-ILLUSION: POETS AGAINST AESTHETES. Arts Magazine, Summer, 1969.

D'Arcangelo, Allan. LANDSCAPE (Statement by the Artist) Art Now, New York, February, 1969.

Glueck, Grace. EXHIBITION AT FISCHBACH GALLERY. New York Times, February 13, 1969.

Glueck, Grace. TOMORROW THE WORLD. New York Times, May 11, 1969.

Hammond, Sally. UP AGAINST THE WALL, HAPPILY. New York Post, May, 1969.

Perreault, John. BEYOND LITERALISM. Art International, January, 1969.

Sander, August. DISCUSSION OF WORK BY JASON CRUM, ALLAN D'ARCANGELO, TANIA AND ROBERT WIEGAND in The Museum of Modern Art Bulletin 889, 1969.

Schjeldahl, Peter. EXHIBITION AT FISCHBACH GALLERY. Art International, April, 1969.

Skelton, Robin. POP ART AND POP POETRY. Art International, October, 1969.

1970

Alloway, Lawrence. ART SECTION: ON PUBLIC WORKS OF ART — THE NATION. (September 7, 1970).

De Neve, Rose. WHAT'S NEW IN CALIFORNIA. Print Magazine, March, 1970.

Moyer, Roy. BUILDING UP CITY WALLS. Art Gallery, November, 1970.

News Reports: NEW YORK ARTISTS PAINT CITY WALLS. Architectural Record, July, 1970.

1971

Reeves, Jean. ARTIST D'ARCANGELO FOLLOWS HIGHWAY TO THE STARS AND HOME. Buffalo Evening News, May 18, 1971.

Reeves, Jean. 'LIVELY ARTS'. Buffalo Evening News, May 22, 1971.

Schjeldahl, Peter. THE SUBJECT AS HIS OWN UNEASINESS. Exhibition at the Marlborough Gallery. New York Times, November 4, 1971.

Traiger, Lynn. NEW YORK UNIVERSITY ART COLLECTION. Art Journal, Fall, 1971.

Wemischner, Robert. D'ARCANGELO: TAKING TO THE HIGHWAY. 34th Street Magazine, March, 1971.

1972

Battcock, Gregory. HIGHWAY CULTURES. Art and Artists, January, 1972.

Mascheck, J. NEW YORK: ALLAN D'ARCANGELO. Artforum, 1972.

Perreault, John. THE TERROR OF A WOODEN MATCH. The Village Voice, January, 1972.

Ratcliff, C. NEW YORK LETTER. Art International, January, 1972.

1975

Bailly, J. C. L'ESPACE, VILLE OUVERTE. XXe Siecle (France) December, 1975.

Bell, Jane. ALLAN D'ARCANGELO. Arts Magazine, March, 1975.

DaVinci, Mona. EXHIBITION AT MARLBOROUGH GALLERY. Soho News, January 23, 1975.

Kramer, Milton. EXHIBITION AT MARLBOROUGH GALLERY. New York Times, January 18, 1975.

1976

Grier, Ralph. IN SEARCH OF AMERICA. Christian Science Monitor, June 9, 1976.

Lorber, Richard. BICENTENNIAL PRINTS. Pace Editions. Arts Magazine, January, 1976.

1978

Raynor, Vivian. included in: SCULPTURAL MARVELS OF MARY FRANK. New York Times, June 16, 1978.

WORKS DISCUSSED AND ILLUSTRATED IN BOOKS

1965

Dienst, Rolf-Gunter. POP ART. EINE KRITISCHE INFORMATION. Wiesbaden, Germany, Rudolph Bechtold, 1965.

Rublowsky, John. POP ART. New York, Basic Books, 1965.

Scholz-Wanckel, Katherina. POP IMPORT. Eine selektive Abhandlung uber pop Artisten. Hamburg, Maturi, 1965.

1966

Grohmann, Will, ed. NEW ART AROUND THE WORLD; PAINTING AND SCULPTURE. New York, Abrams, 1966.

Lippard, Lucy R. POP ART, with contributions by Lawrence Alloway, Nancy Marmer, Nicolas Calas. New York, Praeger, 1966.

Pellegrini, Aldo. NEW TENDENCIES IN ART. New York, Crown Publishers, 1966.

1968

Battcock, Gregory. MINIMAL ART: A CRITICAL ANTHOLOGY. New York, Dutton, 1968.

Calas, Nicolas. ART IN THE AGE OF RISK. New York, Dutton, 1968.

1969

Ashton, Dore. A READING OF MODERN ART. Cleveland, Press of Case Western Reserve University, 1969.

1971

Calas, Nicolas and Elena. ICONS AND IMAGES OF THE SIXTIES. New York, Dutton, 1971.

Cummings, Paul. DICTIONARY OF CONTEMPORARY AMERICAN ARTISTS. 2nd ed. New York, St. Martin's Press, 1971.

Makahari, Yusuke. MAN-MADE NATURE. (Art now, 5) Tokyo, Kodansha, 1971.

Takashina, Shuji, ed. ASSEMBLAGE AND ACCUMULATION. (Art now New Age 7). Tokyo, Kodansha, 1971.

1972

A VISUAL DICTIONARY OF ART. Boston, New York Graphic Society Ltd., 1973.

CONTEMPORARY ART 1942-72, COLLECTION OF THE ALBRIGHT-KNOX ART GALLERY. New York, Praeger, 1973.

Woods, Gerald; Thompson, Philip; Williams, John, editors. ART WITHOUT BOUNDARIES 1950-1970. London, Thames & Hudson, 1972.

1975

Alloway, Lawrence. TOPICS IN AMERICAN ART SINCE 1945. New York, Norton, 1975.

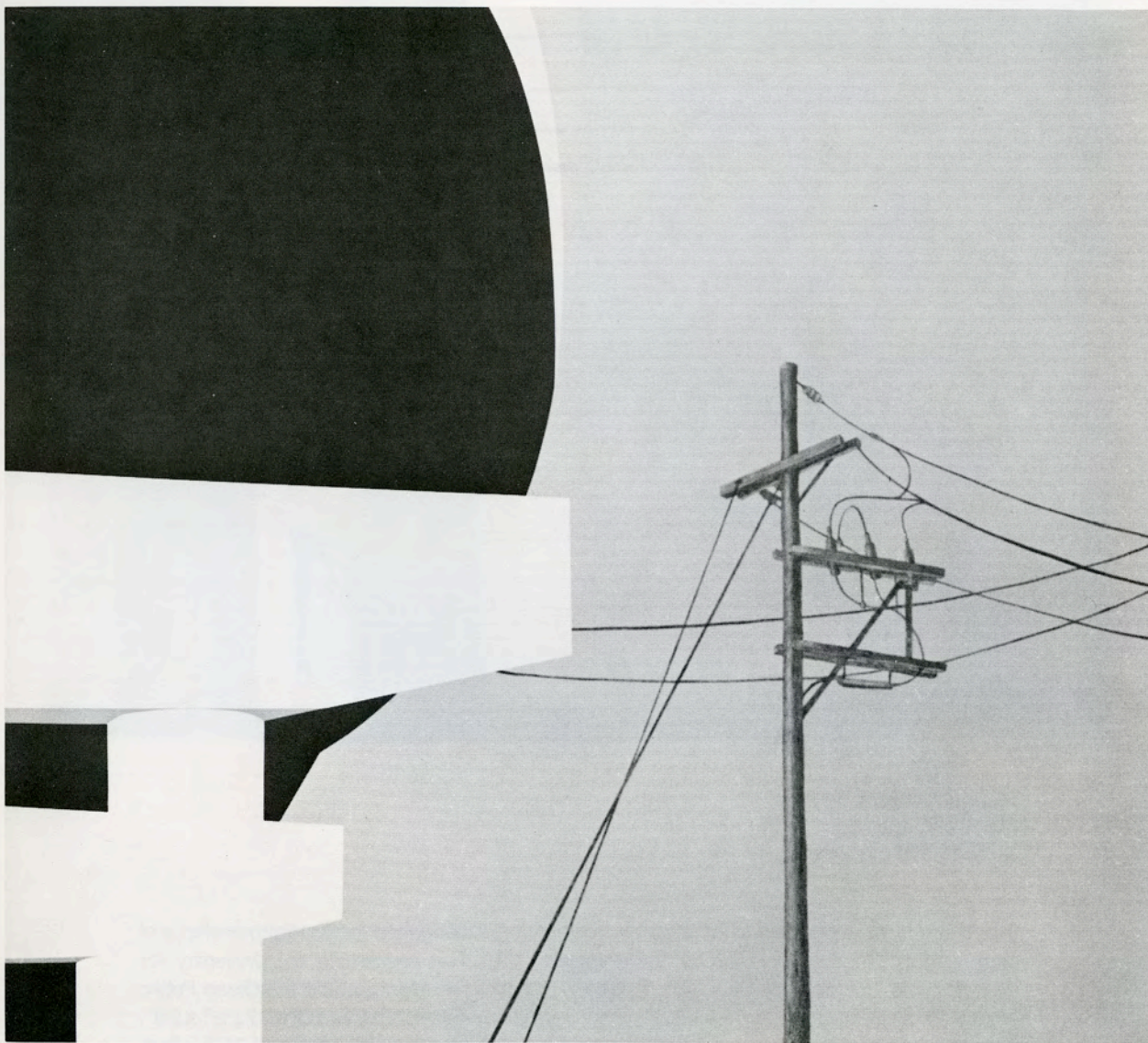
Jacobs, Jay. COLOR ENCYCLOPEDIA OF WORLD ART. New York, Crown, 1975.

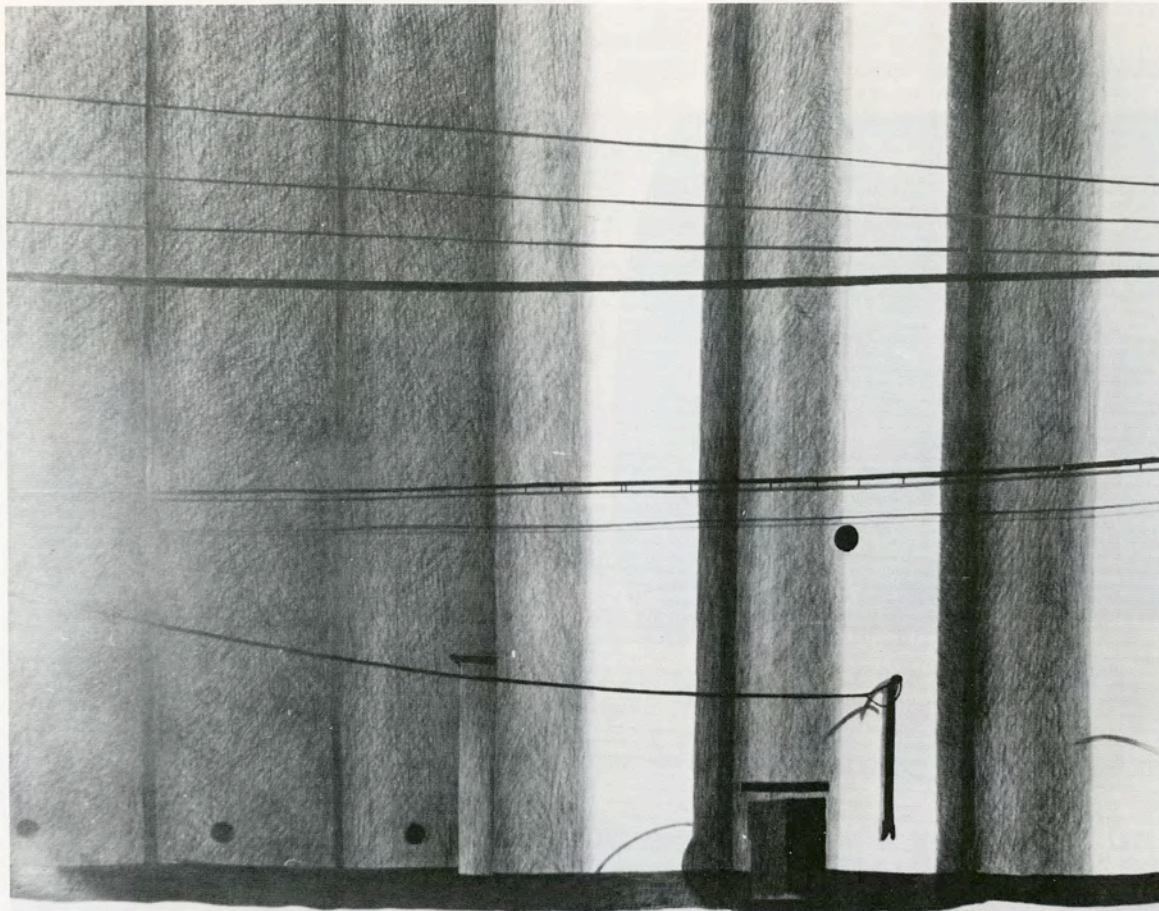
Samuels, Mike and Nancy. SEEING WITH THE MIND'S EYE. New York, Random House, 1975.

1977

Rotzler, Willy. MODERN ART. Zurich, ABC Edition, 1977.

FLORENCE S. DA LUISO





Grain Elevators, 1976

pencil on paper, 22 ½" x 29"

Collection of the artist

In addition to painting Allan D'Arcangelo is internationally recognized for his draftsmanship and print making. The Burchfield Center, the Museum of Art, Fort Lauderdale, the University Art Gallery, State University of New York at Albany, Wichita Art Museum and the Olean Public Library are all indebted to him for designating his drawing, GRAIN ELEVATORS, 22 ½" x 29", pencil on paper, to be produced as a silkscreen in a limited numbered edition of 75 by Prof. Paul Martin, Fine Arts, State University College at Buffalo, signed by the artist and distributed among the institutions for sale to their members and friends. If interested, contact the participating institutions.

THE AMERICAN LANDSCAPE,

ALLAN