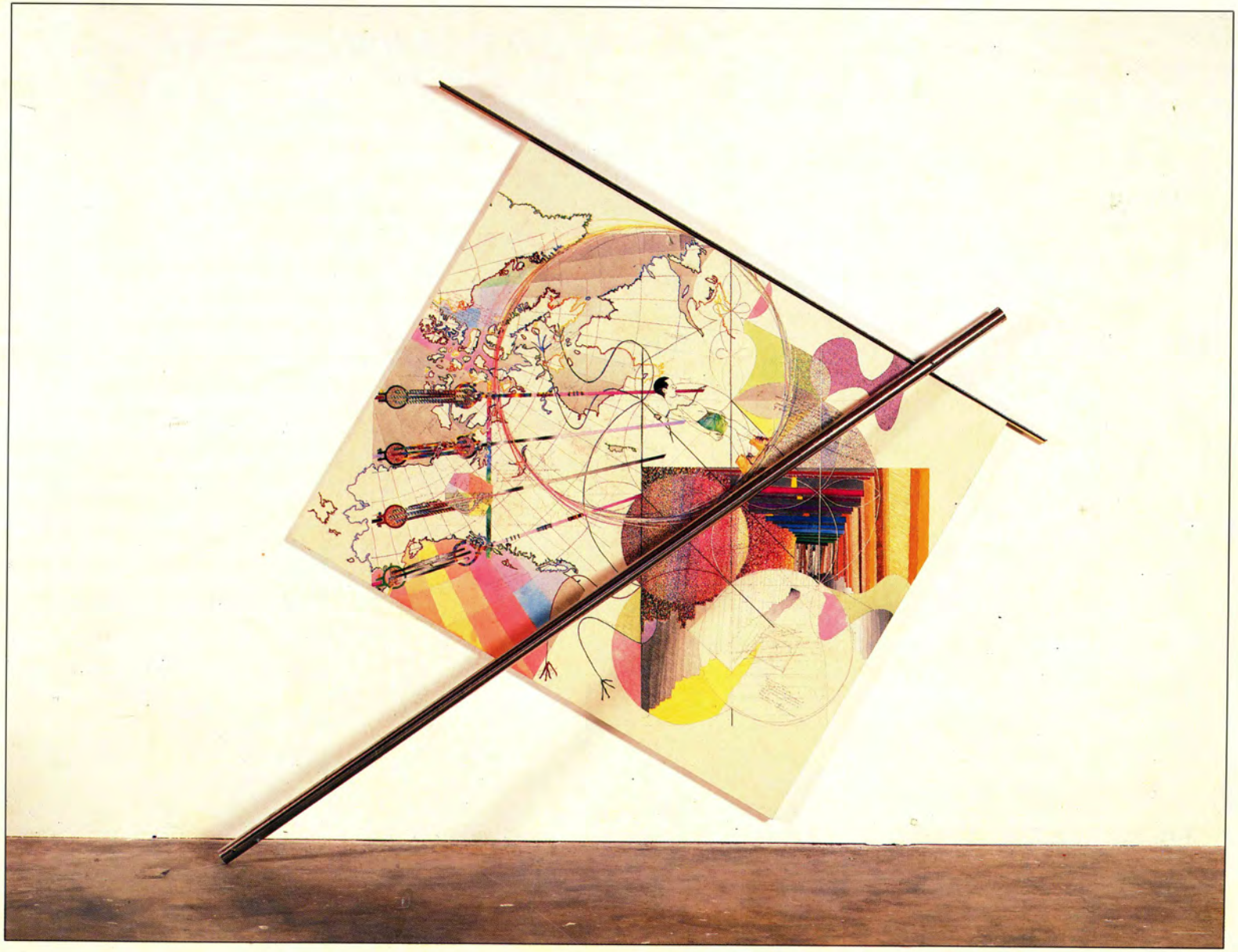


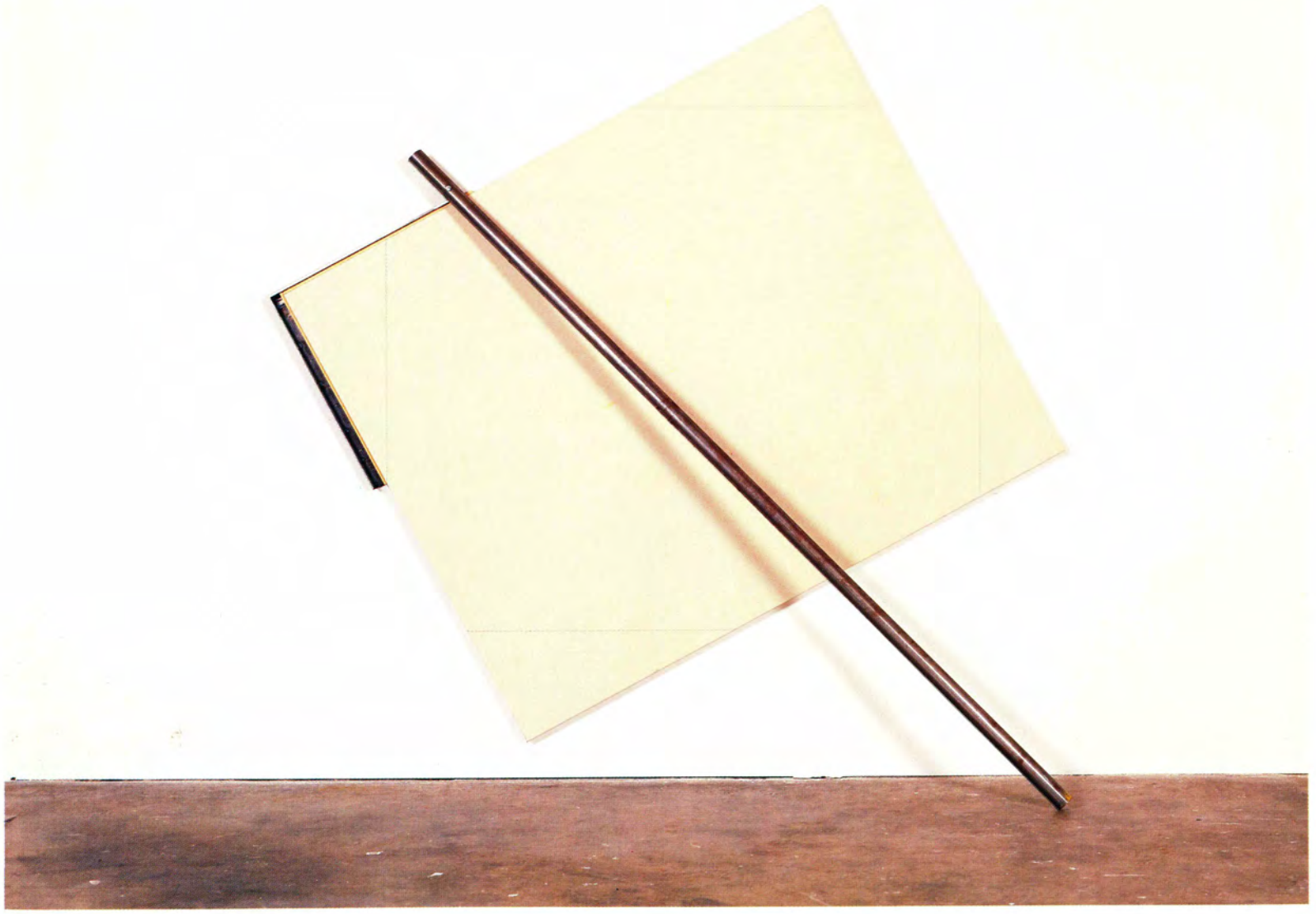
JUD FINE

"Distracted from distraction by distraction"

T.S. Eliot *Burnt Norton*

JUD FINE

February 1985



Living History. 1985. canvas, steel, wood, graphite, 7'8"x8'x14"

JUD FINE

February 1985

March 12 - April 7, 1985

Los Angeles Municipal Art Gallery

at Barnsdall Park

This catalog has been supported by grants from
the National Endowment for the Arts, Washington, D.C., a Federal Agency,
and the Los Angeles Municipal Art Gallery Associates

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Cover: *Will*, 1985. acrylic, colored ink, ink, graphite, colored pencil, prisma stick, oilstick on canvas, wood, stainless steel, steel, 8'3"x8'10"x14".

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Foreword/Acknowledgements

One spends years looking at the work of an artist. My memory bank contains the images of exhibitions of sculpture drawings and paintings by Jud Fine I experienced over the years. The work consistently embodied an active intellect, and a refined sensibility resulting in marvelously, subtle ambiguous statements.

The only consistency was quality — materials and ideas as I remember them, dealt with opposites, setting up paradoxical juxtapositions.

His sculpture is both sophisticated and primitive, unmistakably personal; the drawings/watercolors, intricately cerebral ruminations of a serious nature, counterbalanced by pleasantly sybaritic color.

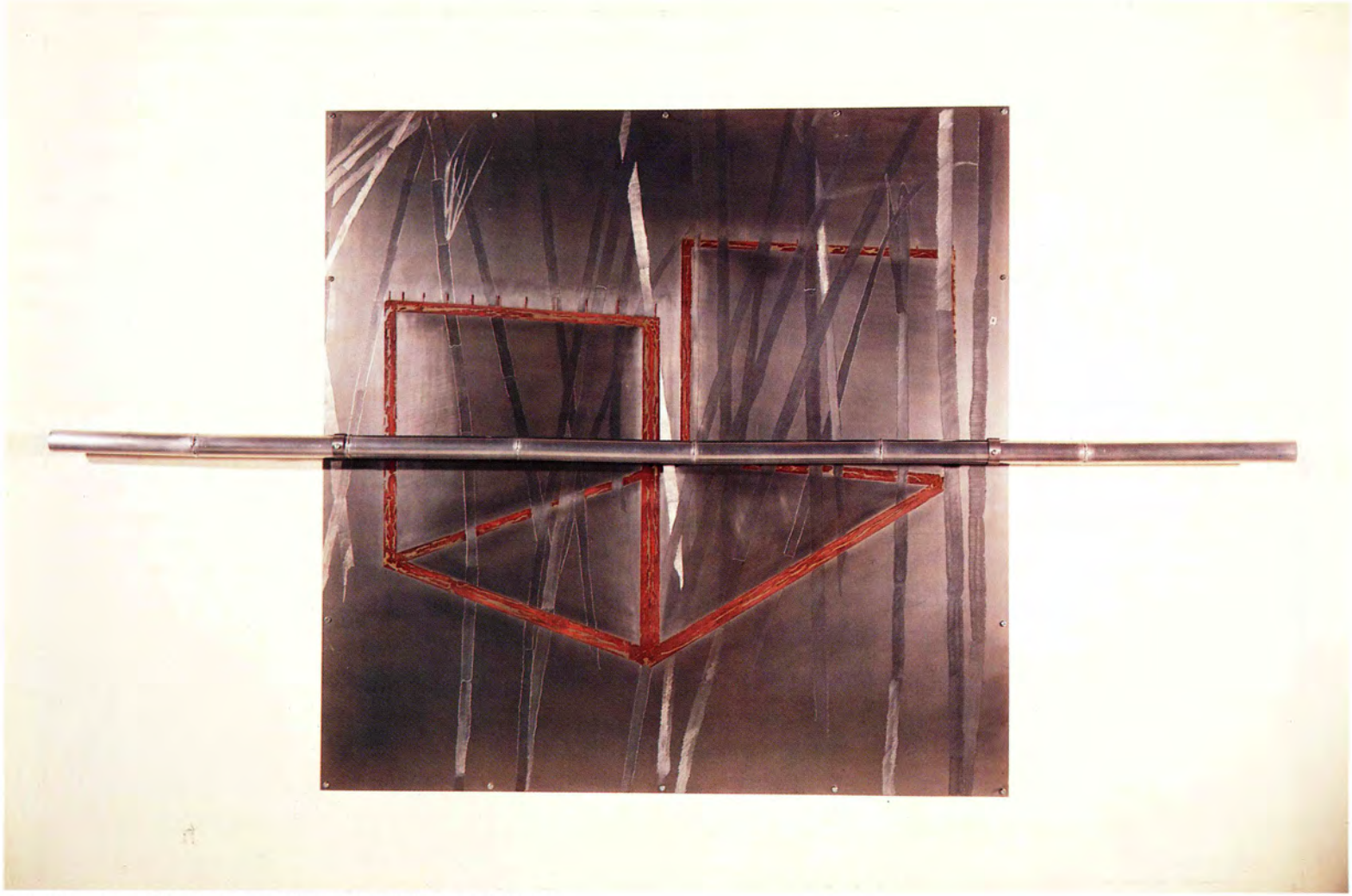
Jud Fine always held my interest because he maintained the mystery and divulged only part of the riddle. I know he will always challenge himself and thereby challenge all of us.

I will now have the opportunity of living on a daily basis, with a space arranged according to the rules of Jud Fine. I can't wait!

I want to thank the artist for his work and his efforts on behalf of our gallery.

I also want to express appreciation to Bob Pincus for his essay, to Michael Smith and Frances Colpitt for their interviews with Jud Fine, to Helen Lewis for assistance in coordinating the catalog, to Jerry McMillan for catalog design and production. Without generous grants from the National Endowment for the Arts and Los Angeles Municipal Art Gallery Associates this publication could not have come to pass.

Josine Ianco-Starrels



Evident Redundancy, 1974. steel, aluminum, 60"x60", pole 8'9"x2"dia. Private collection.

Vision, Concept and Object: The Art of Jud Fine, 1970-1985

by Robert L. Pincus

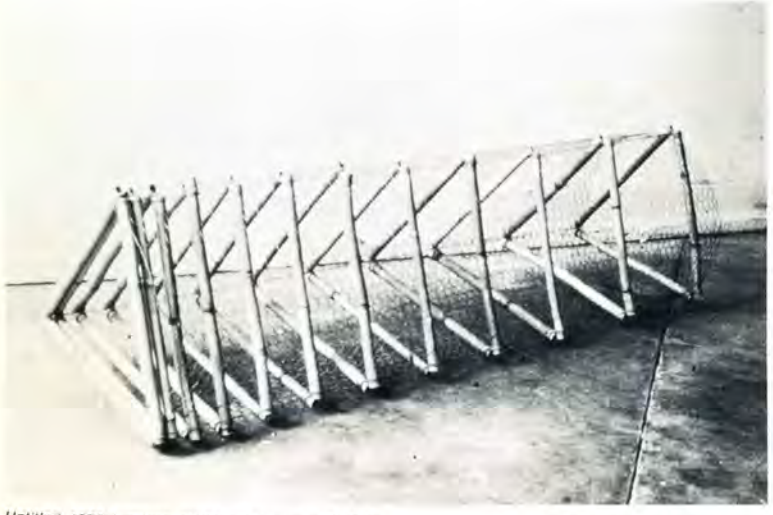
For a body of work as richly varied and as complex as Jud Fine has created in the past 15 years, there has been surprisingly little written about it. Indeed, this dearth of commentary is even more puzzling when one realizes that his art possesses a theoretical, formal and thematic coherence and complexity equal to that of many better known and more acclaimed contemporaries of our late modern era.

There are, I believe, clear reasons for this. His three dimensional work doesn't assert affinities with either of the two major "schools" of Southern California sculpture: "light and space" installations or assemblage/tableau work. Its apparent precedents are minimalist, but its references are to manual — even aboriginal — form and architecture as much as the industrially reproduced thing. And while his use of text in the watercolors manifests a link to conceptual art, it is ultimately concerned with analogies that illuminate the human capacity for transforming and mastering his environment more than doubt about the value of object-making itself.

In Fine's case, then, the blame for the paucity of commentary lies with critical methodology more than anything else. Because we are inheritors of the modernist tradition, we still find it more convenient to locate movements and trends and fixate on those. But, as Fine's work demonstrates, it isn't always easy to assimilate a major artist into a discussion of categories. Nevertheless, to look closely and conscientiously at his output, from the earliest sculptural experiments to the later watercolors and horizontal pillars to the most recent color drawings on canvas, is to track the trajectory of an oeuvre that is formally innovative but also exudes a distinctive and resonant kind of beauty. In the process, he ambitiously scrutinizes the very origins of our drive to make objects and architecture out of organic materials, our race-preserving impulse to make culture out of nature.

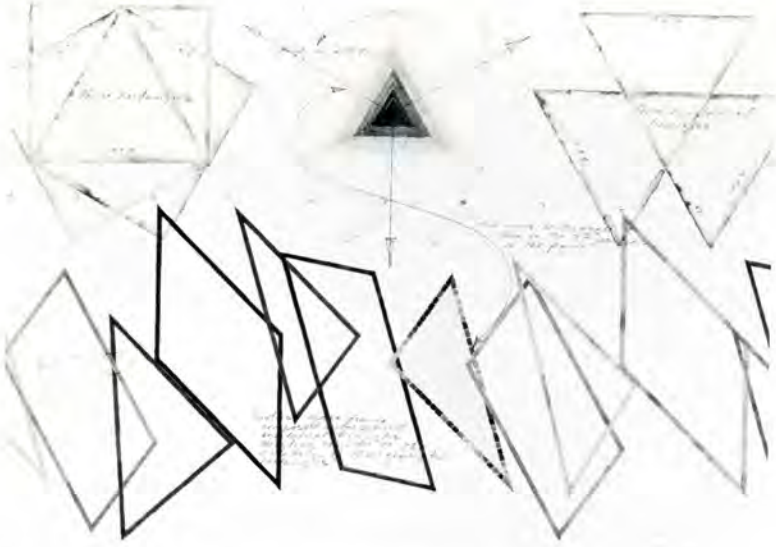
Since about 1970, Fine has addressed these themes in the very craft and style of his own sculpture, combining the principles of the earliest structure — and implement-making with the aesthetic of minimalism. Using both manual and technological modes of fabrication, he has dramatized the transformation of natural materials into aesthetic forms. In a 1975 lecture, while discussing the reasons why he felt compelled to make sculpture, Fine asserted, "I was trying to work through all possibilities of structuring and building things so I could understand those and then proceed from there." And, in 1977, he began a simultaneous exploration of the same overarching issue in two dimensions, fashioning colorful watercolors and steel etchings which used diagrammatic imagery and text — juxtaposing Polynesian and Western navigational systems or the earliest forms of Oriental architecture and advanced Occidental systems of building.

The rest of my essay traces the unfolding of that work and culminates with the most recent large color "drawings" on canvas — the focal point of the current exhibition. It is these works, adumbrated by earlier figurative canvases in his 1984 solo show at the Margo Leavin Gallery, which subtly shift

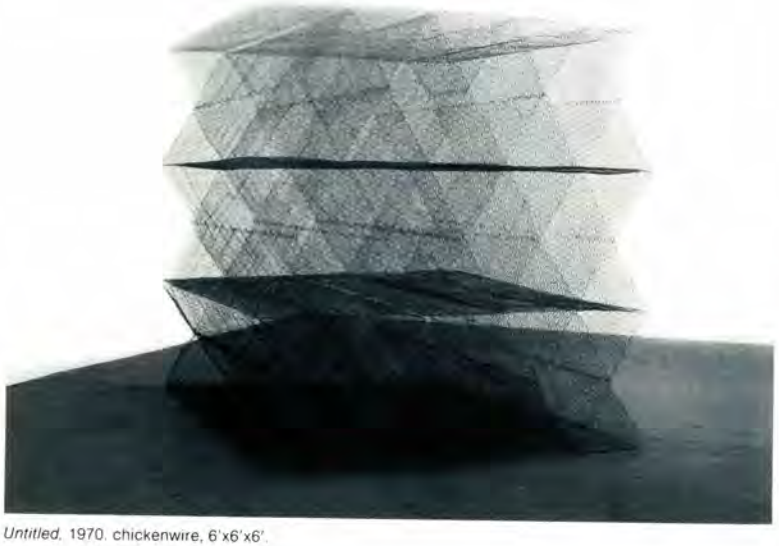


Untitled, 1970. bamboo, string, chickenwire, 6'x2'dia

Studio detail, ca. 1970. Venice, California



Frame #1, 1981. pencil, watercolor on paper, 22½"x30". Private collection.



Untitled, 1970. chickenwire, 6'x6'x6'.

the emphasis from architectonic and functional-looking physical forms and watercolor investigations of their origins to emblematic imagery which ruminates on the same overarching theme of man's relationship to his physical surroundings as it has evolved through history. We must remember too, however, that this shift is provisional, since the formal and thematic concepts introduced in his earlier sculptures are elaborated upon in the canvasses on view; just as the concepts envisioned in these drawings will inevitably provoke new developments in his sculptures.

*

Behind Fine's first forays into sculpture stand the pioneering work in minimalism by Carl Andre, Donald Judd and Richard Serra. Following their lead, he subscribed to the importance of seriality: the notion of the elemental form that could be repeated endlessly. But, Fine was less interested in industrial materials and forms than these sculptors. He was engaged with the primary issues of weight and gravity their work has raised, but as his *Fuller Forest* (1971) indicates, this exploration of the physical qualities of sculpture was intertwined with the relationship of such qualities to a natural, historical and social contexts.

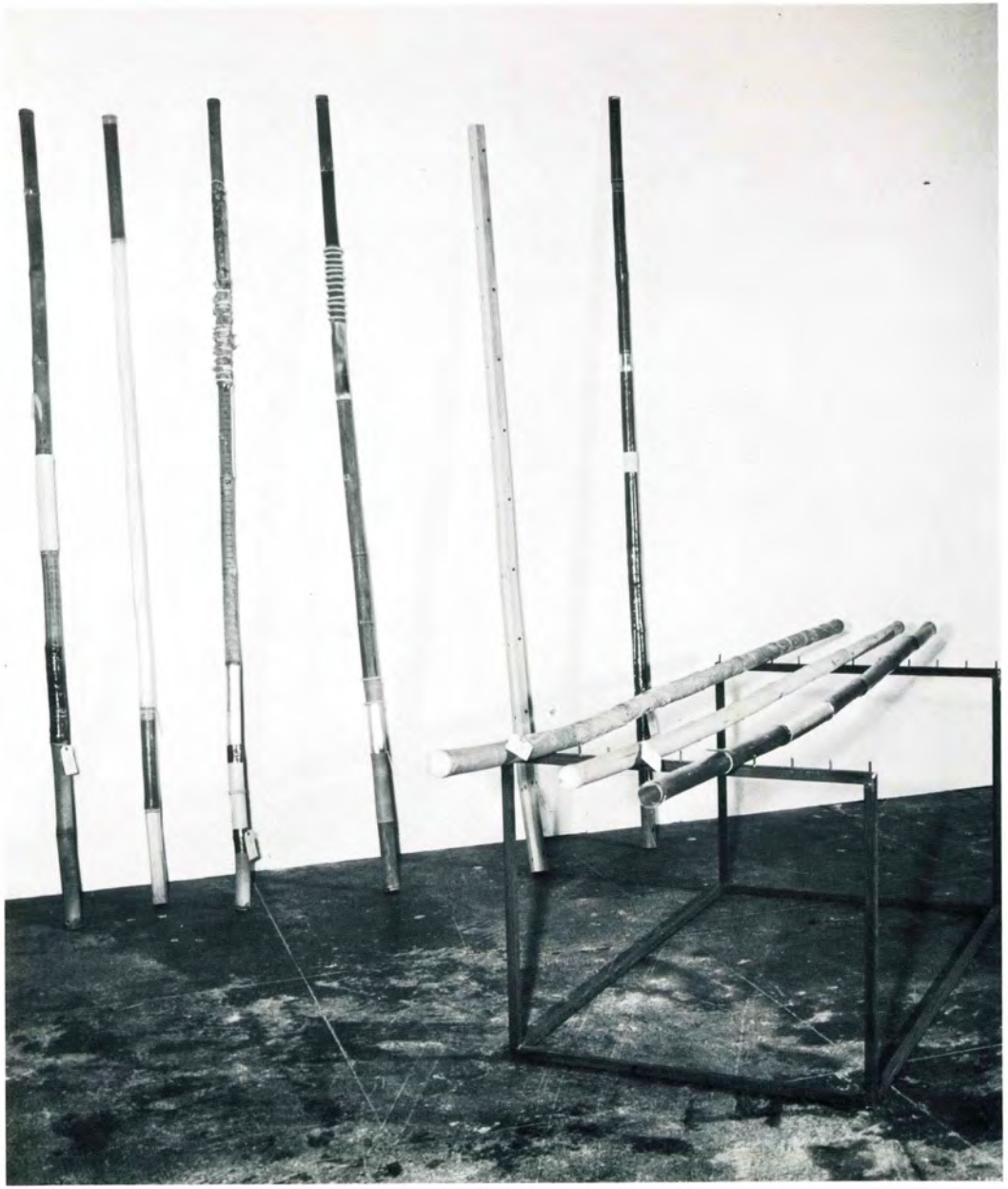
Fine's forest consisted of an actual bamboo grove, in which he stencilled "Buckminster Fuller" on each stalk. It foreshadowed his use of both the actual shoot and its basic form, translated into fiberglass and steel, as the basis for an enduring series of interior sculptures. Moreover, the use of Fuller's name was pointedly emblematic of Fine's desire to pare sculpture down to basic elements, much like Fuller had done for architecture, by working according to uncompromisingly individual vision rather than even the most recent conventions, such as those of minimalism.

Bamboo, as well as chickenwire and other cheap and accessible materials, presented just the right kind of challenge. As Fine explained it, "I was involved with structure, basically — with taking material that had no inherent structure to it like a rock or piece of bamboo or chickenwire — and then evolving a structure in which every material possibility would be exploited."

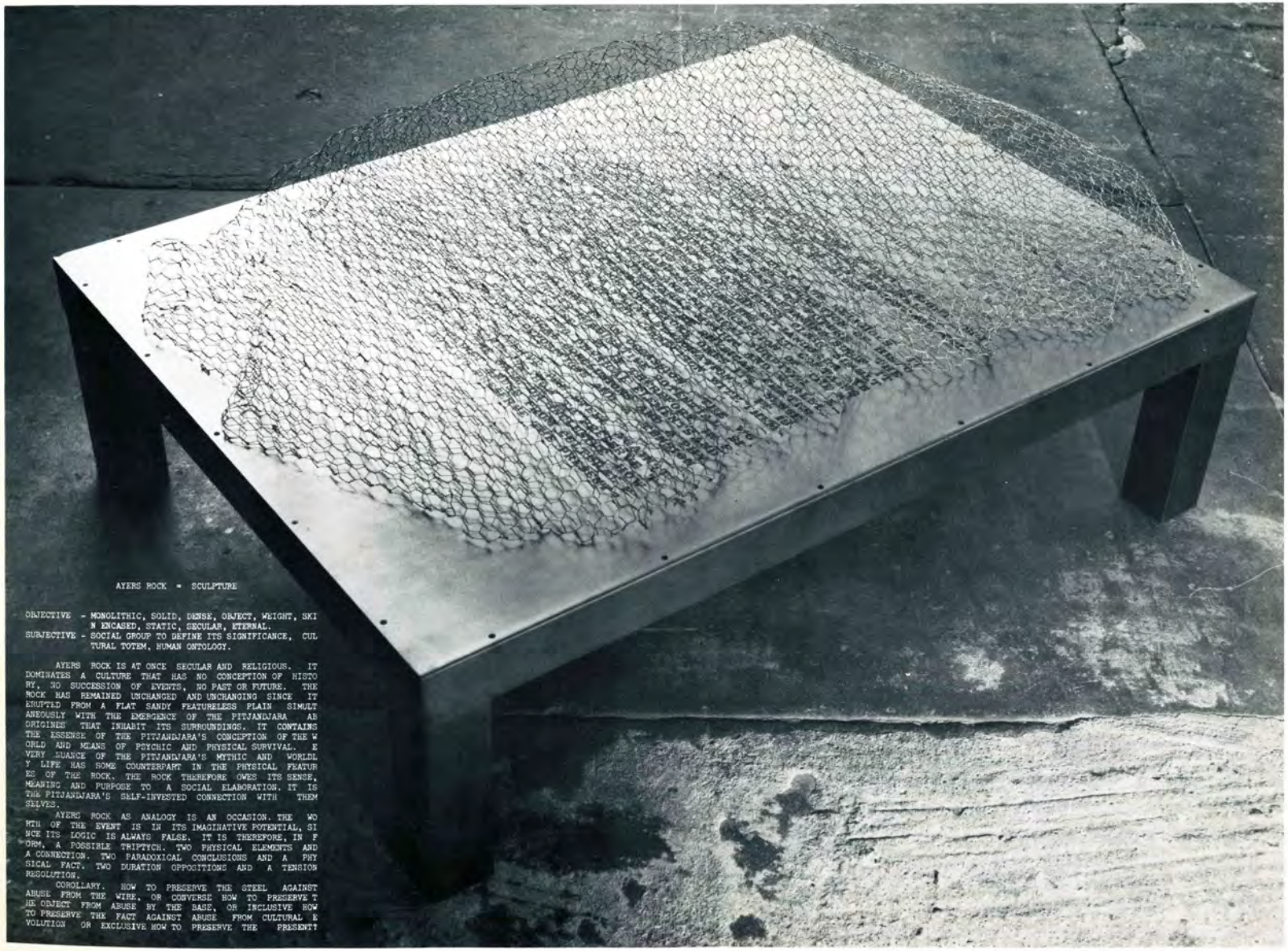
Fine's conceptual structure or system wedded minimalism to varieties of historicism. From the exploration of physical forms he evolved a way of functioning like an artist who was also an anthropologist and cultural historian, making analogies between aboriginal and modern transformations of the givens of nature. And, in retrospect, two works, *Analogy* (1972) and *Ayer's Analog* (1974), seem seminal to the work that followed.

For the former, he subsumed the form of the bamboo shoot into sculpture. Each stick had become a pole within an installation, for which six leaned against the wall and three were propped on a nondescript metal rack. In

Fuller Forest, 1970. bamboo grove, ink. Site work, Palos Verdes, California.



Analogy, 1973. bamboo, steel, fiberglass, wood, mixed media, poles approx. 9'6" ea., rack 3'x3'x5'.
Collection of Chicago Art Institute, Chicago, Illinois.



Ayer's Analog, 1974. steel, chickenwire, acid etched text, 3'x5'x4'. Collection of Power Institute of Fine Arts, University of Sidney, Sidney, Australia. (etched text reversed out of photograph)

each case, the positioning of the pole was casual, seemingly unaesthetic in relation to sculptural precedents; and to reinforce this "anti-art" aspect of the piece each was labelled, as Fine put it, in the manner of a fishing pole display: with a simple paper tag, attached by string, with the title and other pertinent information written out by hand. In this fashion, the installation established a link to the most prosaic objects it resembled. Yet at the same time, the ornamentation of the poles — which consists of metal rings, colorful twine wrappings, text, urine, lead, etcetera — asserted their connection with the mysteries of aboriginal ritual and culture. Hence, these simple sculptures point to contemporary and ancient contexts at once.

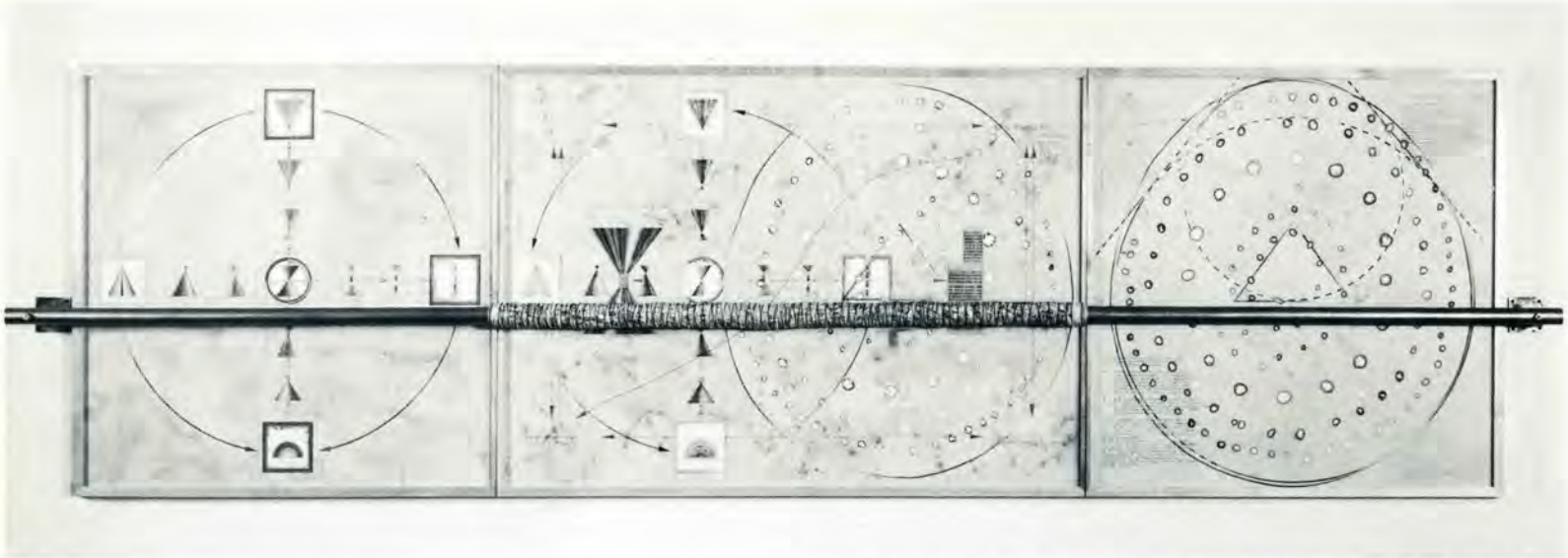
In *Ayer's Analog,* Fine made explicit the dialogue with the past which resonates in so much of the work that precedes it. His object, a chicken wire version of the rock positioned on a squat steel table etched with text, reproduces the shape of Ayer's Rock, a sacred locale for the Pitjandara aborigines of Australia. Its synthesis of words and object sets forth an argument which underlies so much of his later work. It runs something like this: a topographic phenomena such as Ayer's Rock, with its mesmerizing pictographs, is evidence of thinking that is concrete rather than abstract, thinking that is rooted in physical surroundings rather than linguistic conceptions; moreover, it is this mode of thought that the modern sculptor must recapture, overcoming an opposing concept of the world embedded in language.

The words in this piece are primarily about two things: formal dilemmas of the sculptor; and the justifications — anthropological, historical and philosophical — for choosing Ayer's Rock as a subject of the piece itself. What intrigued Fine here — and still does, since imagery from Ayer's Rock appears in the current canvasses — is the aborigines' way of viewing this rock. It is a source of their origins; and because it is, their very existence as a people is intimately connected to this object. It is evidence of a way of thinking divorced from language — indeed, evidence which inspired Fine's sculptural analog.

Although he has often used language in his work, it is in part a device for enticing the viewer to remain in front of the work longer. For a culture such as ours, rooted in language and abstract thought, the text serves as a gloss on the visual and physical aspects of the work. In *Ayer's Analog,* then, one reads Fine's thoughts about his compositional process: "How to preserve the steel against abuse from the wire or conversely how to preserve the object from abuse by the base." And, most importantly, he points us toward the animating impulse for creating this sculpture, when he states, "It is . . . , in form, a possible triptych. Two physical elements and a connection."

In this statement, Fine functions as a critic more than an artist. But he is a fine and reliable interpreter of his work here, illuminating the method which

Watts Final Decision, 1974. bamboo, fiberglass, mixed media, 10'6"x5'x18". Private collection.



Shime/Stone #2, 1981. watercolor, pencil on paper, stainless steel, straw, 4'x13', pole 14'x2" dia.

would continue to serve him well. His work has continued to draw connections between humankind's first attempts to confront the natural landscape and our own.

Each series of sculptures or watercolors is, then, the occasion for a new analogy, new connections. For instance, the *Shime/Stone* series (1980-81), which takes imagery from anthropological and cartographic sources and infuses them with formal beauty, charts comparisons and differences between early Oriental practices of bundling or binding grass (shime) and the raising of stone megaliths in prehistoric Europe. With the help of fascinating research, such as that by architectural historian Gunter Nitschike, he has created an origin story of structures. From the bundling of grass arose the prototypical shapes for huts and funnels, while the raised stones of Stonehenge and other mysterious monuments are the archetypes for skyscrapers.

Fine contrasts the two systems. The Oriental sensibility is devoted to constant recycling and renovation, since the human monuments constructed from grasses, reeds and bushes are perishable and must be renewed every year; but the Occidental mind is dedicated to permanent edifices, for which the survival of the European megaliths provide physical evidence. Yet according to his diagrammatic arrows between the rendered forms, as in *Shime/Stone Number Two,* the pillar provides the meeting point of the contrasting Oriental and Occidental systems of building. It can be traced back to both bundle and upraised stone.

So the pillar becomes the connection, the common emblem of our physical origins. It precedes linguistic thinking, according to the logic of Fine's argument. But, as he admits, the argument is conjectural. "The physication is about all that survives from the time of its inception," he writes of the megaliths in *Shime/Stone Number Two.* For Fine, however, it is the analogy rather than the provable fact that matters here. Out of this investigation arose what is perhaps his major sculptural achievement thus far: the horizontal pillar.

Its mystery and power reside in its horizontality. If one studies the watercolors, it is clear that the evolution — both in the East and the West — is toward a vertical pillar. After all, vertical form is archetypical in all architecture. Yet Fine's pillars — beginning with the gallery prototypes and the outdoor version, 160 feet long, for his 1980 exhibition at California Institute of Technology — are mounted close to the floor or ground. They seem to hug the horizon line, going against the traditions of both sculpture and architecture. Like his poles on the rack in *Analogy,* they are anti-conventional since they opt to imitate the horizon line rather than the upward thrust so intrinsic to the history of sculpture.

Once again, with the horizontal pillars, Fine took a cue from his conception of phenomenalistic and historic truths seen in minimalism — for instance, the floor-positioned grid of Andre. But again, the look of the work itself is

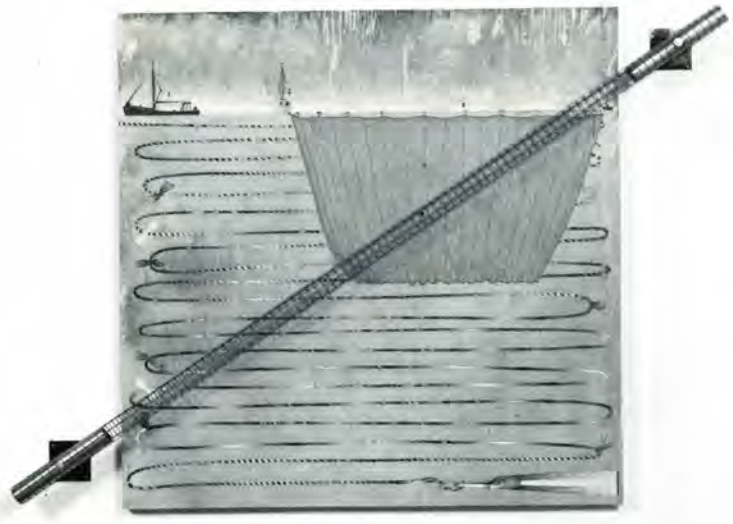
Horizontal Pillar #5, 1982. steel, copper, wood, rubber, paint, galvanized wire, 100'x8½" dia. Installation, City of Sacramento, Sacramento, California.

Horizontal Pillar #7, 1984. enamel, steel, stainless steel, 60'x8½" dia.

Horizontal Pillar, 1980. metal stud core wrapped with straw, bound with string, wire, 160'x8½" dia. Installation, "Architectural Sculpture", Baxter Art Gallery, California Institute of Technology, Pasadena, California and Los Angeles Institute of Contemporary Art, Los Angeles, California.

Horizontal Pillar #6, 1983. steel, stainless steel, copper, apple wood, wire, 60'x8½" dia. Installation, Los Angeles County Museum of Art, Los Angeles, California.

Horizontal Pillar #3, 1982. steel, apple wood, string, wire, 60'x8½" dia.



Search, 1983. acrylic, ink on canvas, steel, welded wire. 60"x60", pole 8'9".

Direction, 1983. acrylic on canvas, steel, 66"x66", pole 8'.

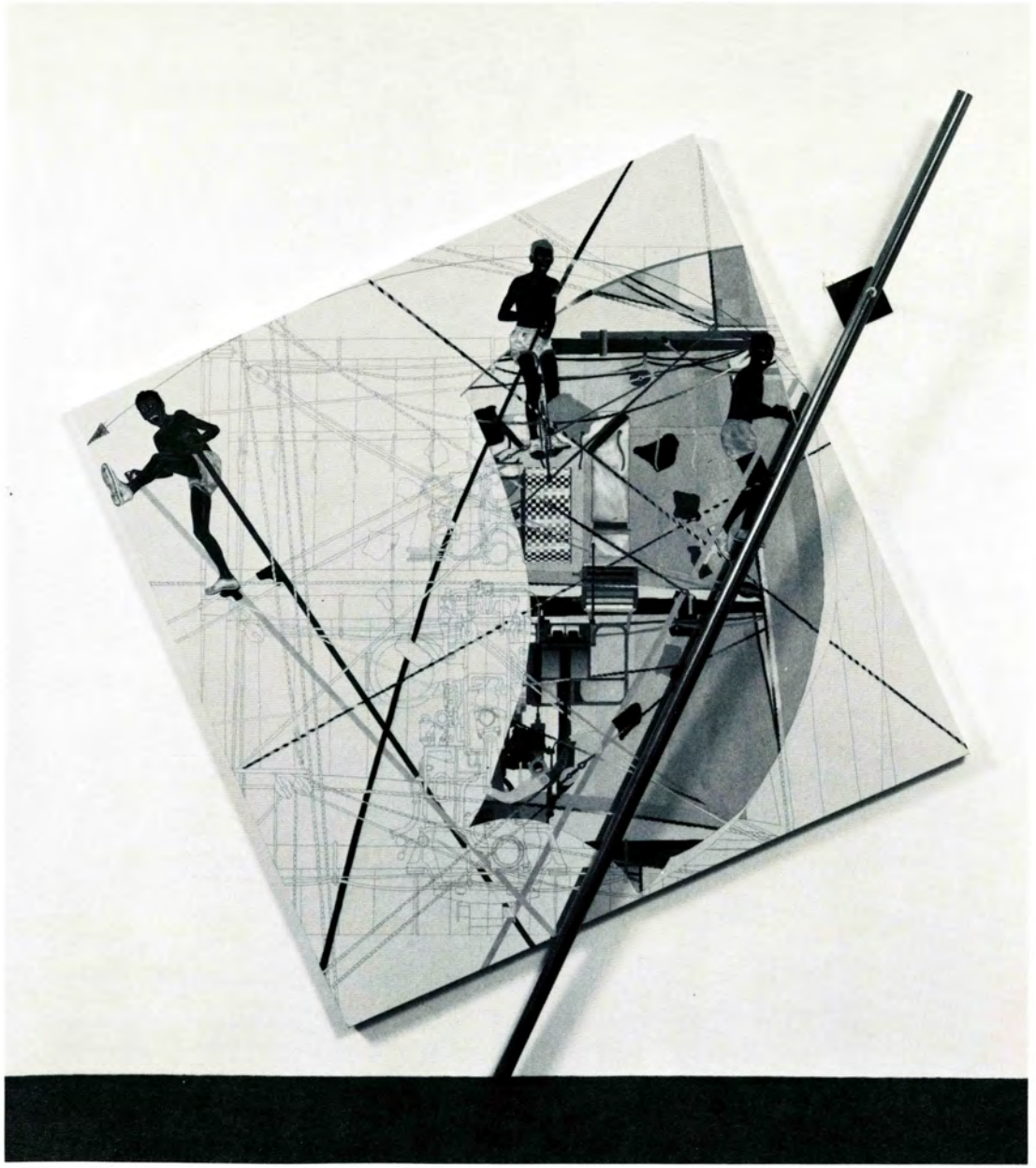
primitivist rather than industrial. Its visual style is ritualistic; such things as hay, wood, steel are repetitively wrapped in wire and string. Hence, in retrospect we can see that the pillars are the logical successors, on a larger scale, to the poles. (Indeed, he anticipated these sculptures by fastening a horizontal pole to the wall so that it sits in front of the *Shime/Stone* images.) Both pole and pillar are metaphorical prototypes: the earlier form, for functional implements; the later one, for architecture itself. And in both cases, it is Fine's ability to be formally simple as well as conceptually and thematically complex in his sculptures which distinguish them as major achievements in the recent history of sculpture.

*

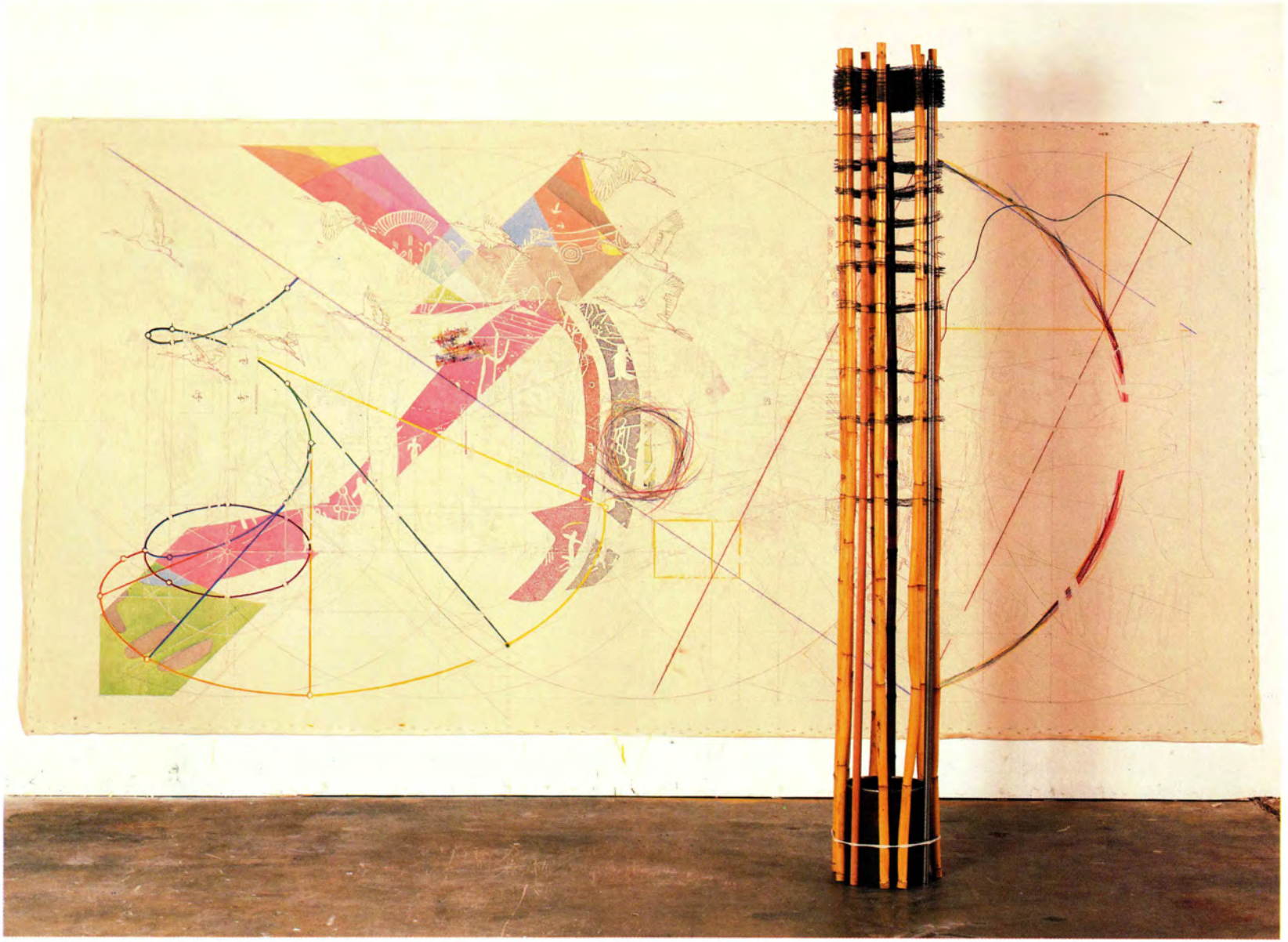
It might seem, then, that the works in Fine's recent exhibition at the Margo Leavin Gallery mark a radical departure. Because much of that work is on canvas, it possesses at least an implicit relationship to painting — something his art hadn't done previously. Moreover, if its imagery alludes to past projects — picturing sailing vessels, navigational equipment, stone megaliths and the actual pictographs from Ayers Rock — some of it is also explicitly figurative.

However, this relationship, as in the canvasses currently on view, is coincidental more than fundamental. These pictures are not actually concerned with the formal issues of painting: surface; figure/ground dilemmas, the place of representation or abstraction, etcetera. Instead, they reiterate his persistent concerns with our physical universe from a different angle of vision. The imagery within the canvas, as in *Flight* (1985), is inextricably related to the world outside it. The steel pole accompanying the wall panel alludes to the vertical images within the picture itself: for instance, the telephone pole and the man balancing on a wire. But, it also establishes a new analogy, a new connection. The very fact of our ability to transcend our own height, by erecting poles or pillars, adumbrates our desire for flight. If architecture becomes our way of ordering the natural environment, flight becomes our way of transcending it, of transcending gravity itself.

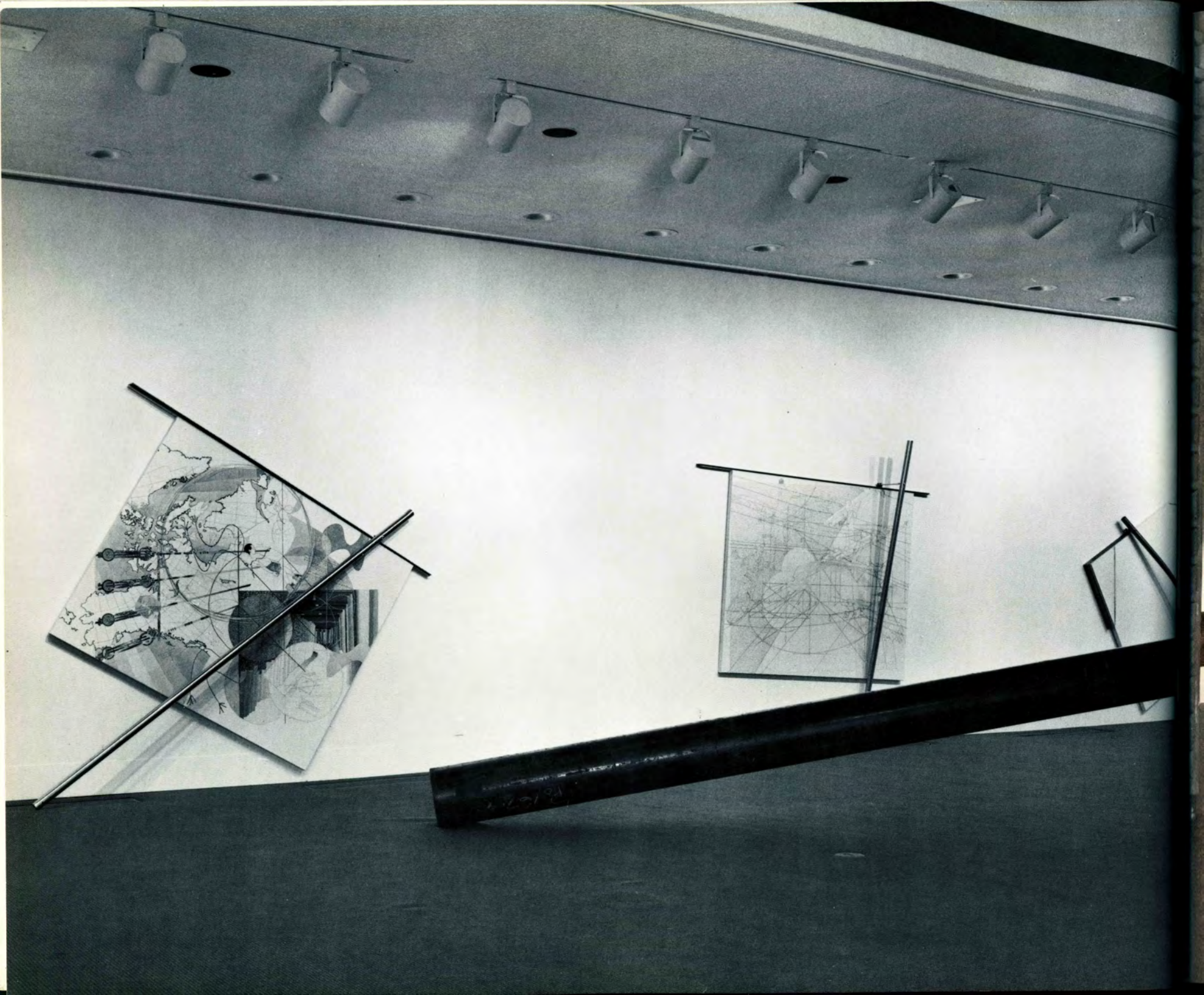
Yet, by retracing the trajectory of his oeuvre, we can draw larger analogies from this composition and all the others in this installation. Like the man doing a balancing act in *Flight*, our technological balancing acts of flight are only temporary. Like early humans, we remain bound to the earth's surface. Like the Pitjandara aborigines, we make pictures to envision our interpretation of the world. Like the earliest Europeans, we raise monuments that we hope will endure. And like all of Fine's work that precedes the objects in this exhibition, these pictures, organized around a large-scale pole descending into the gallery room, illuminate both our contemporary and historical relationship to the physical environment in a way that only strong art can.

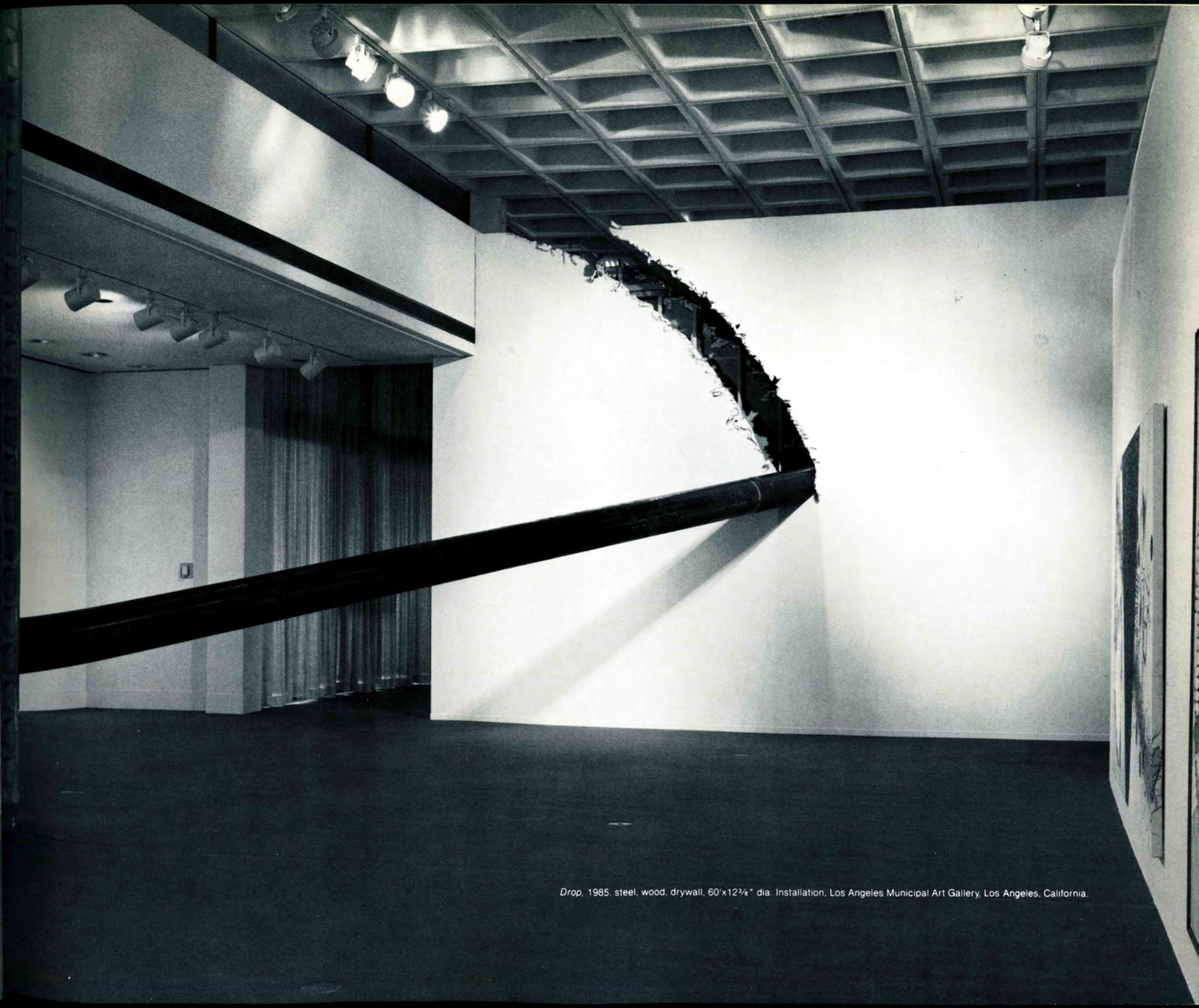


Sprit III, 1984. acrylic, pencil on canvas, 87"x88"x10"

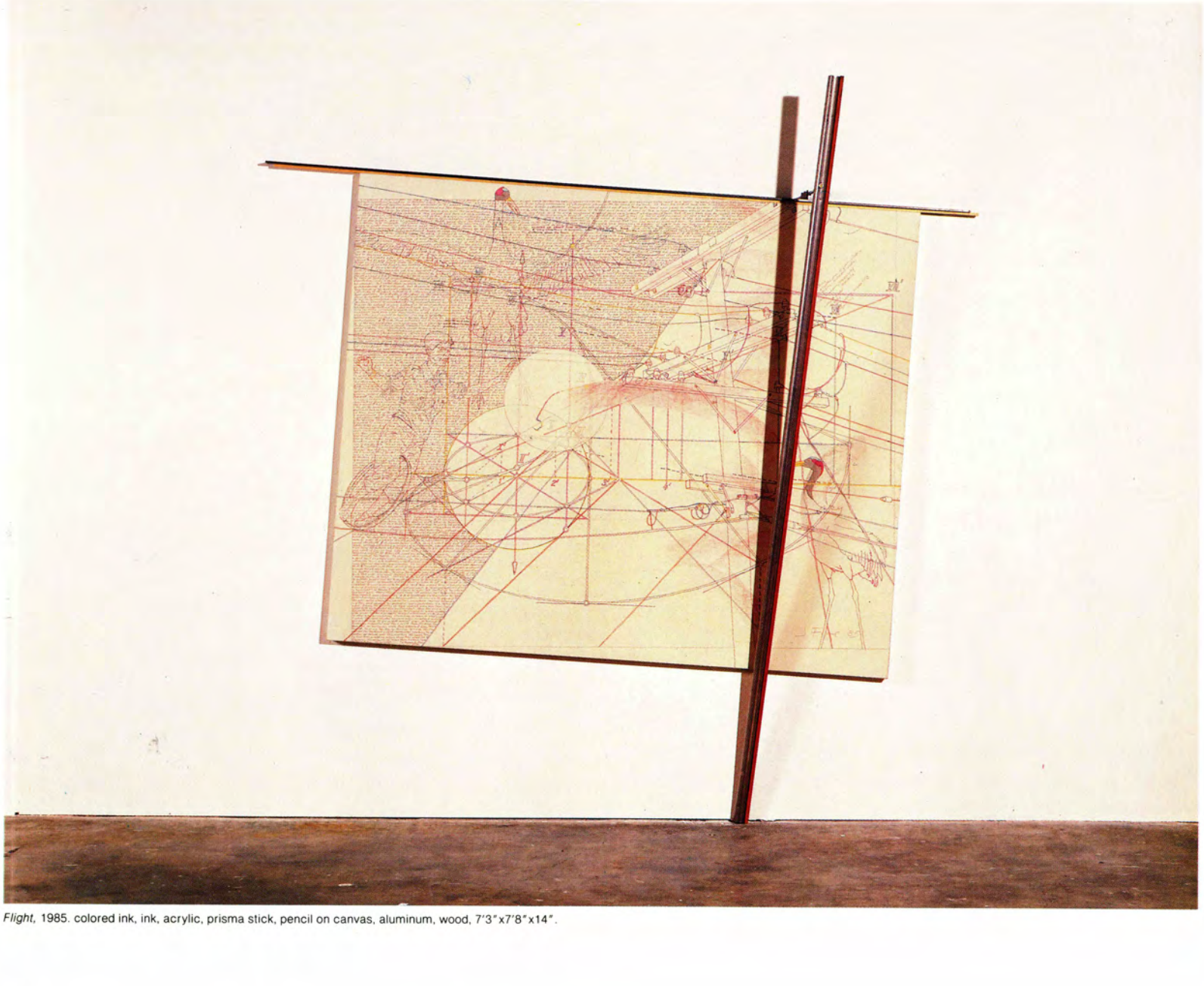


Dbl. OR, 1985. oilstick, oil paint, acrylic, graphite, ink, colored ink, prisma stick, bamboo, chickenwire, steel, canvas, 6'3"x12'3", column 8'x12" dia. (Work in progress)

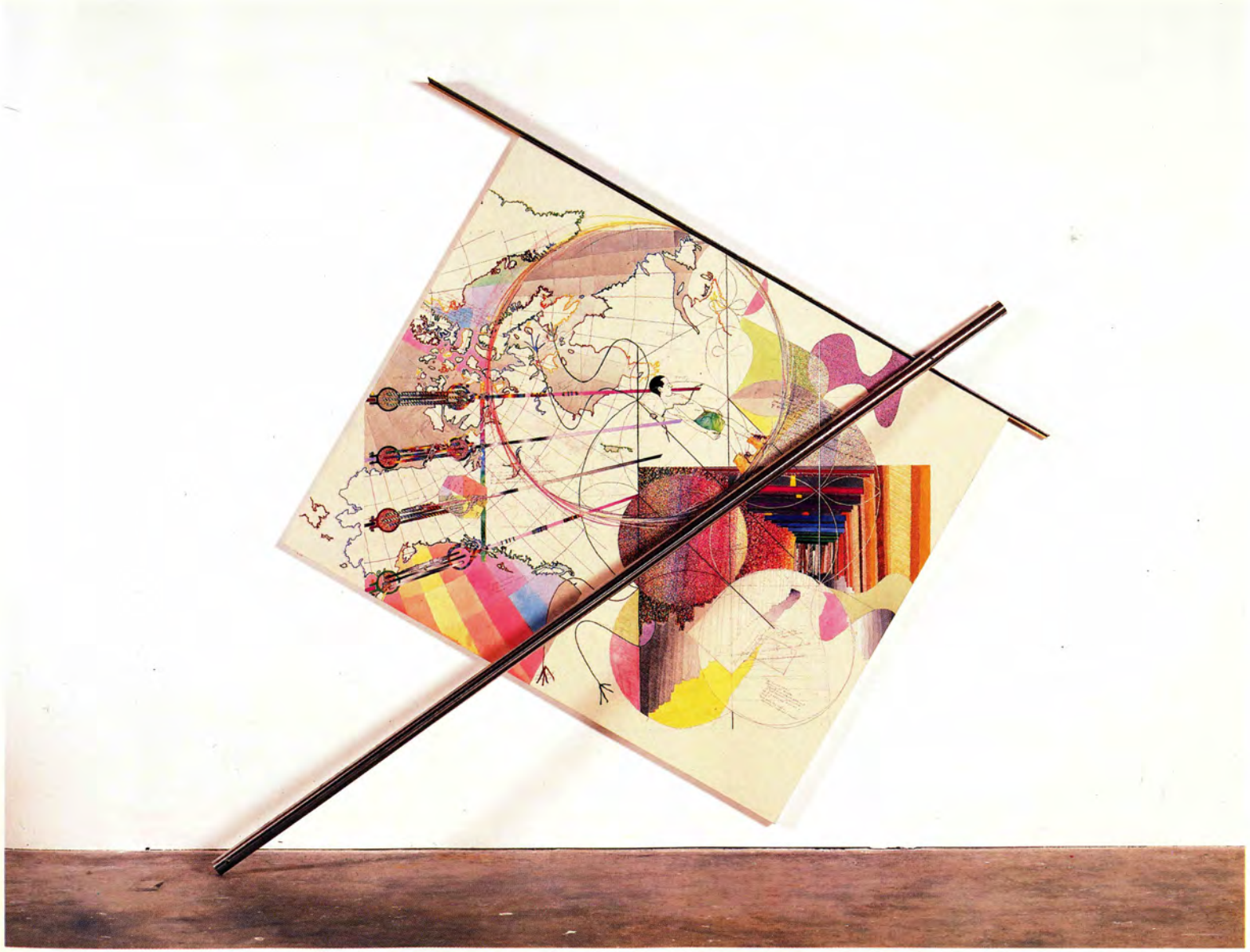




Drop, 1985. steel, wood, drywall, 60'x12⅜" dia. Installation, Los Angeles Municipal Art Gallery, Los Angeles, California.



Flight, 1985. colored ink, ink, acrylic, prisma stick, pencil on canvas, aluminum, wood, 7'3"x7'8"x14".



Will, 1985. acrylic, colored ink, ink, graphite, colored pencil, prisma stick, oilstick on canvas, wood, stainless steel, steel, 8'3"x8'10"x14".

Pulse, 1984. acrylic, charcoal, colored ink, ink, colored pencil, graphite on canvas with steel frame, 5'10⅜"x8'10⅞"

Blake Reversed, 1984. oil, oil stick, colored pencil, graphite, ink, colored ink, acrylic, charcoal, 11'x6'.

Posts, 1981. 40 straw and wire posts, ea. 8'x2" dia. steel, existing wall. Installation, Ronald Feldman Fine Arts, New York, New York.

Jud Fine, Frances Colpitt and Michael Smith in conversation.

A Conversation between Jud Fine, Frances Colpitt and Michael H. Smith

edited by Jud Fine and Michael H. Smith

MHS: The purpose of this conversation is to give Jud Fine an opportunity to say a few things about his work and have us ask some questions that perplex us and, I assume, perplex others.

FC: There are two ways to do this. One is to start with the recent work and backtrack, or we could start with the poles and work forward. Which way would you like to go, Jud?

JF: Start with the recent work and go backwards.

MHS: Can you describe the major piece in the exhibition: the large, 60-foot pole, slicing through a wall. Can you give a verbal description of it?

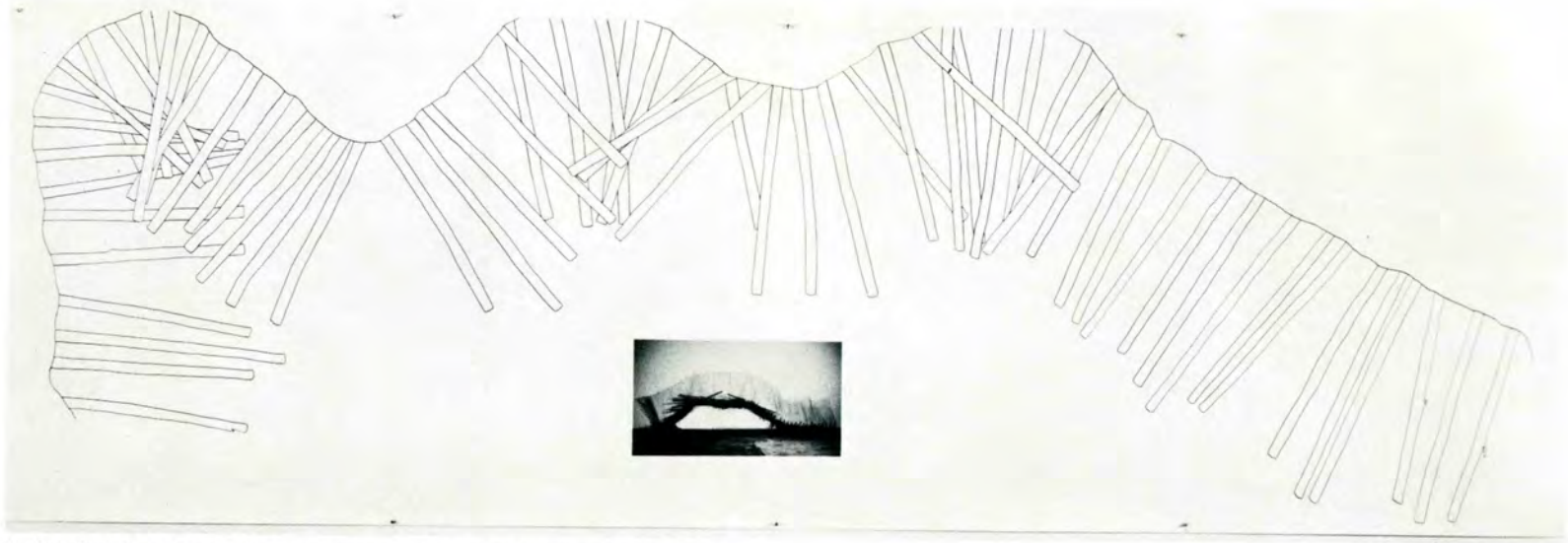
JF: I thought that was pretty good. It's a 60-foot tube about 12″ in diameter that runs somewhat diagonally across the room from the ground up to about 7 or 8 feet in height. It cuts through a wall that separates the gallery space from the entry space. There's about 40 feet cutting in the room and about 20 feet shooting out into the lobby area. It should activate the room completely. The plane of the wall being sliced and the movement of the pole from some point up in the ceiling half-way through the wall, echoes the diagonal-with-plane gravitational relation movements that are going on in the canvas works in the exhibition space. They're of completely different materials and intent and purpose and scale; but, they should all begin to make a statement in total.

MHS: So the paintings and objects in the room do not necessarily describe the pole and wall?

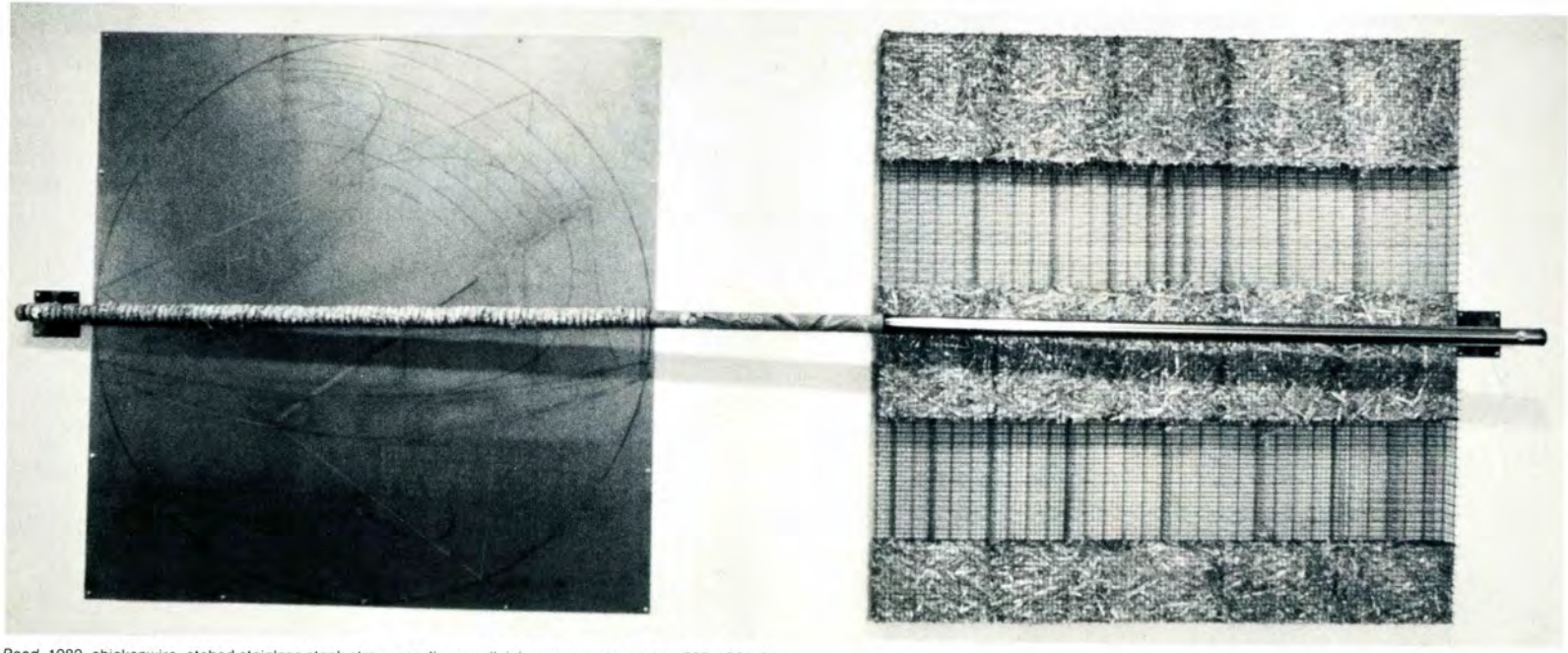
JF: Nor does the pole and the wall describe them, but they are functioning physically in similar ways.

FC: Would you say in the large steel pole that your approach is more purely sculptural?

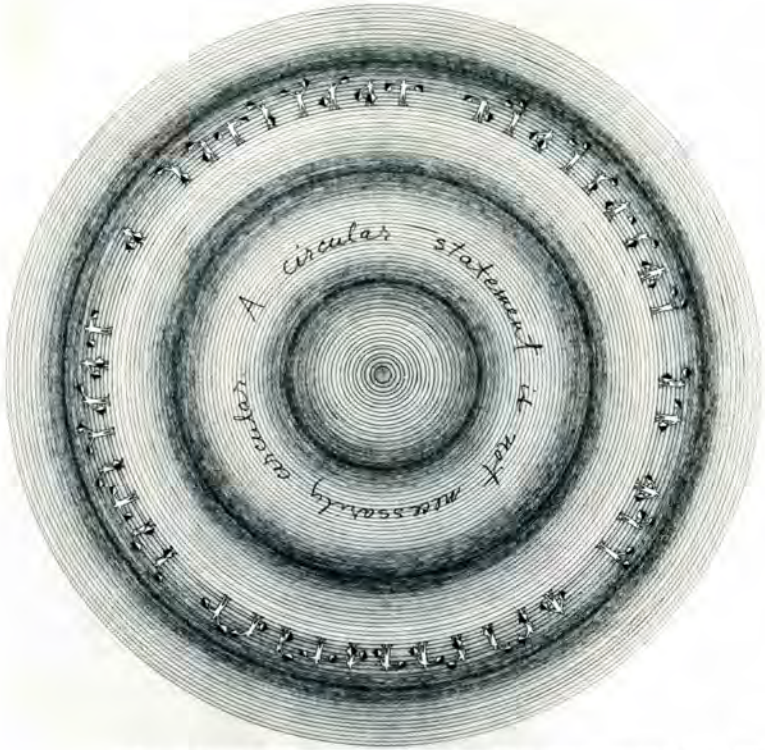
JF: Oh, definitely. Except there is a certain literacy to it. I mean you read . . . you're physically aware that the pole has dropped from the ceiling and swung. It is positioned alongside the central column of the room (the cement column that holds the ceiling up), so it brings both



Mix Meta (Simi) Phor, 1973. photograph, ink on paper, 48"x150". Collection of Museum of Stüki, Lozi, Poland.



Read, 1982. chickenwire, etched stainless steel, straw, acrylic, pencil, ink, canvas, wire, string, 60"x156"x8".



A Circular Statement Is Not Necessarily Circular, 1978. ink, graphite on paper, 28½" x22½"
Private collection.

the column and ceiling into focus. The pole swings off of that column and drops through the wall. Your physical reading is a literate awareness that that is what's going on, almost like a drawing . . . like a diagram. At the same time you realize that this didn't really happen naturally. The arc that it has cut through the wall is obviously manufactured. The whole thing's been set up to look that way, and I think you'll read it that way, but you'll also read it as if it really fell.

MHS: Beyond just the physical awareness of the piece, you think there's a conceptual . . .

JF: Oh, yes, definitely. I think that a lot of the work, even the more purely physical, purely sculptural works, have those kinds of reads, too, where there's a kind of a dichotomy between what appears to be a natural thing and then what is actually built into it that is based on patterns of the way people perceive that are already established. I think that they point out inherent contradictions all the time. I could say that much of my work is dealing with contradictions.

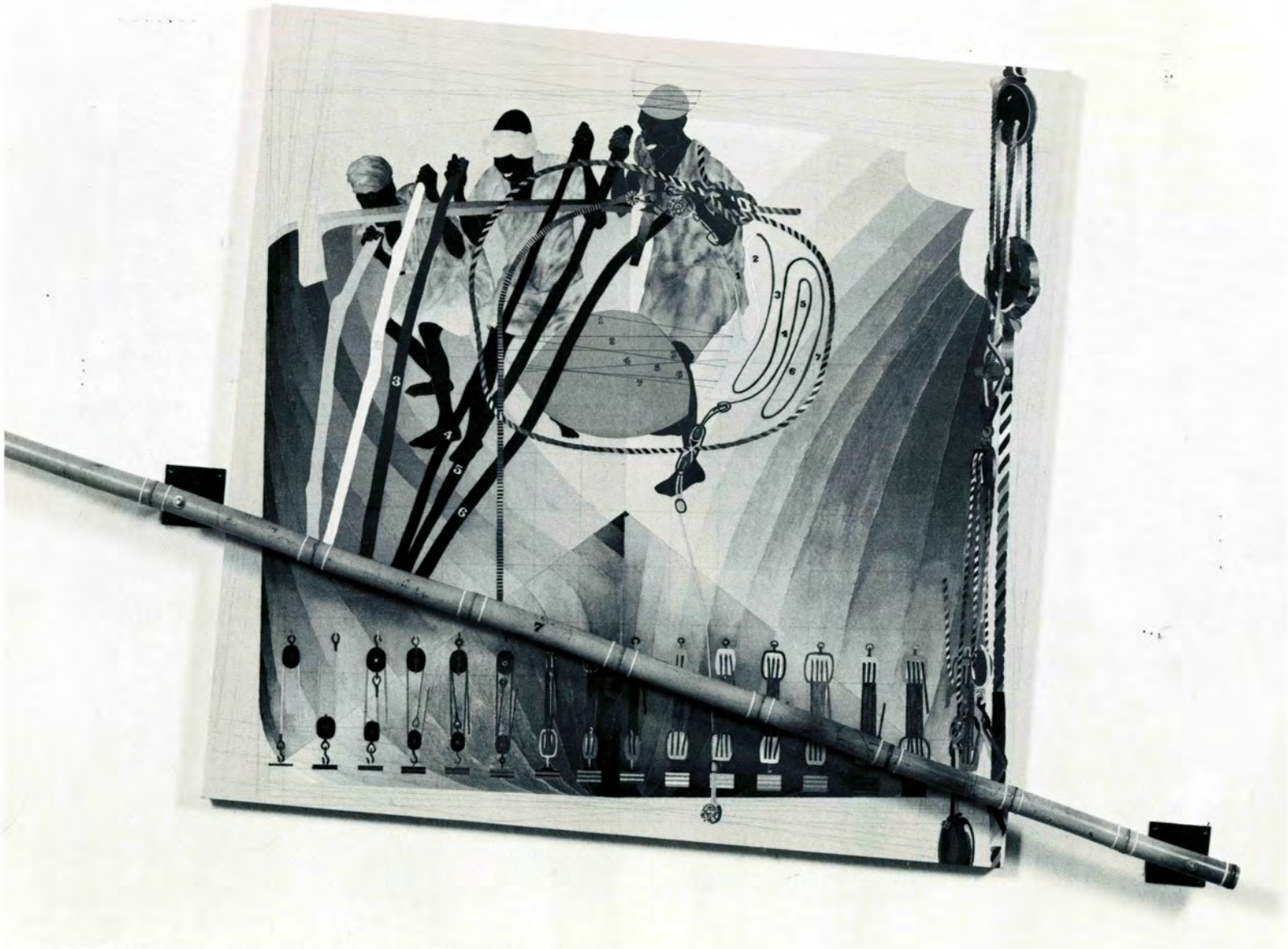
MHS: The sculptural presence of that pole is very, very strong; and yet it was interesting to me that in talking about it, you emphasize the arc that is cut in the wall: the drawing action. Obviously, I haven't seen the work because it has not been built yet. My feeling is that the pole is going to be so strong. It's going to be hard for many to relate to the two-dimensional act of drawing. It's there, it's a part of the work, but . . .

JF: Well, I think that the physical presence of the pole is going to be really strong. But, it's because it's supported by a wall that has a cut in it and it has generated the cut. Whether it actually generated the cut or appears to generate the cut or it conceptually has generated the cut, there's a cut in the wall that has a relation to the steel; and so, it will work as one unit. I think, that the power you feel from the steel will transfer to the wall because the wall's receiving all that presence and somehow supporting it and keeping it up in the air.

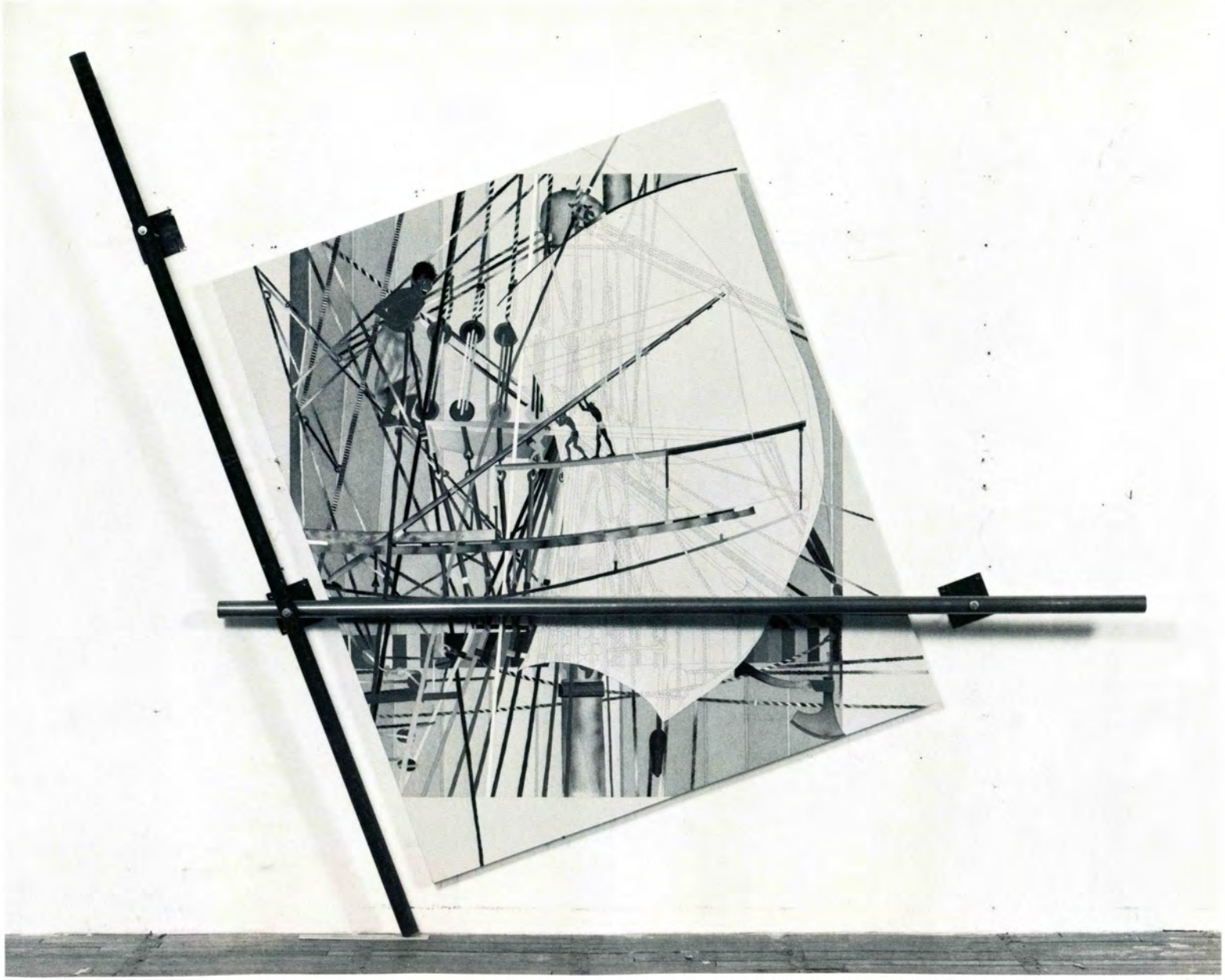
The drawing part of it is just the idea of what is implied. What's actually there is a pole, a cut in the wall, and a wall. What's implied is that the pole has made this sweep and it has movement. All the movement's implied. There isn't any real movement going on, it's just indicated and so the cut in the wall and the nature of the cut and the position of the pole function in a drawing sense to give you that conceptual awareness. But, it's just a conceptual awareness because I think that most people who bother to think about it, for more than ten seconds, will realize that it never did move along that arc. It just appears to. I think those are qualities of drawing, indicating things.

MHS: In that case, I suppose, the movement of the viewer is not as important as in some other pieces in the exhibition. Even as the viewer moves, the information is still going to be pretty much the same: an arc has been chopped through the wall by a pole. Whereas, in another piece in the exhibition, the one with the vertical column, freestanding in front of the painting on the wall, if the viewer moves, it is going to change the information that is visible. This increases the viewer's awareness that viewing a painting is a three-dimensional experience.

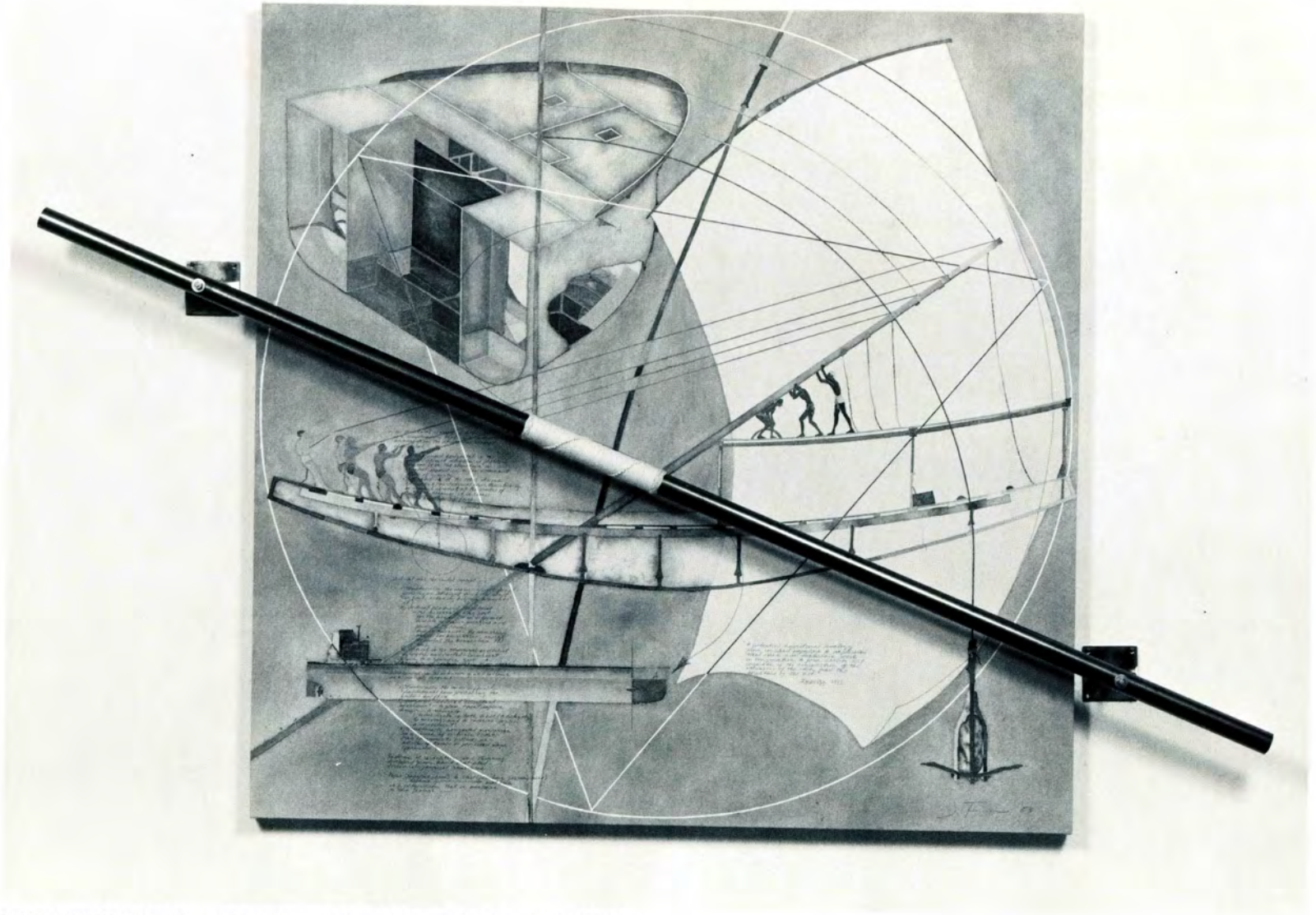
JF: I think that's not really true. As you move around the large pole, you'll get different kinds of information, but it's virtually all physical information. If the pole is at your feet, you'll feel a certain way; if it's over your head, you'll feel another way; if you're on one side of the room, you'll feel one way; if you're on the other side, you'll feel another way.



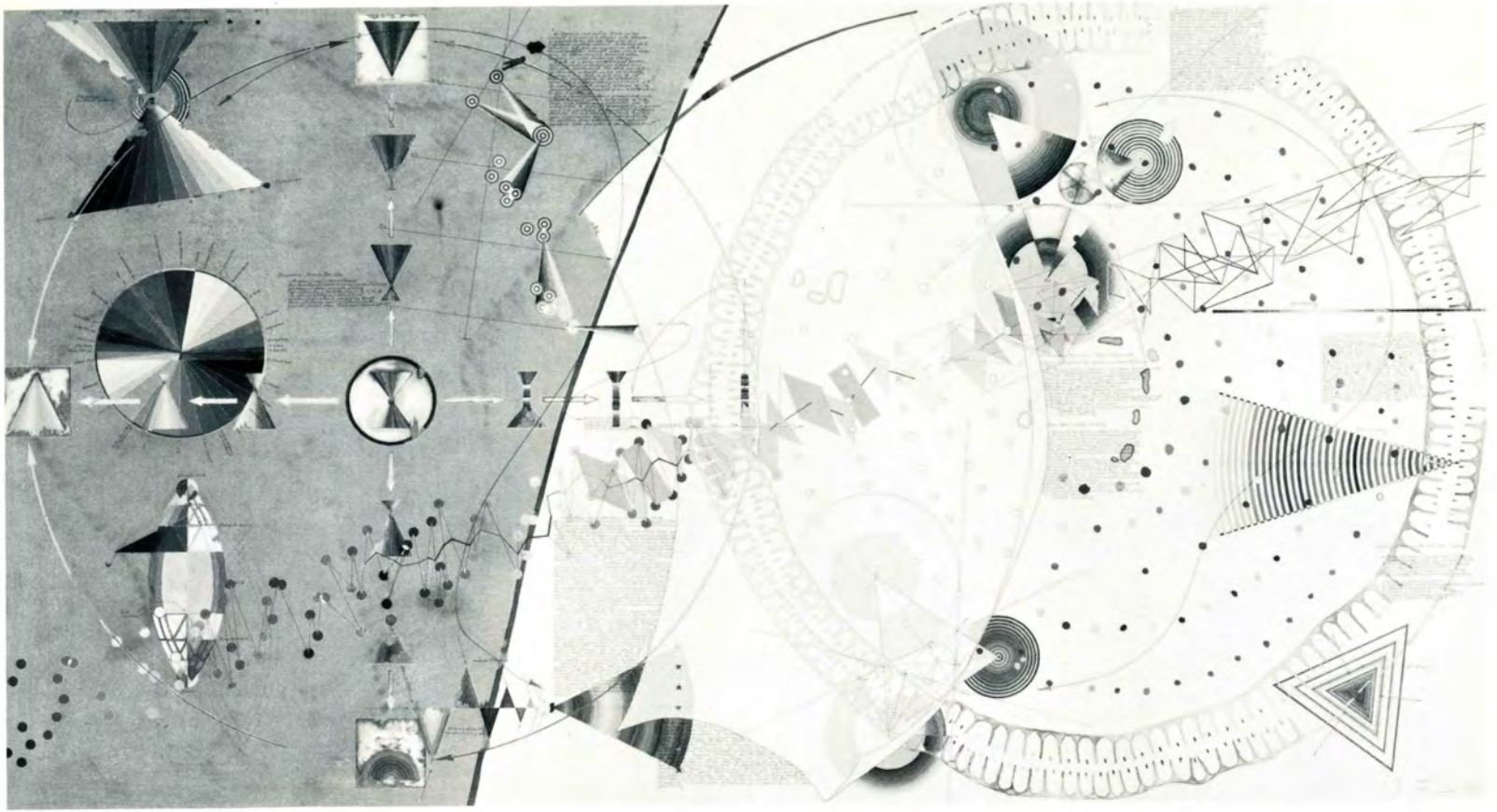
Co-Incident Weight, 1984. acrylic, pencil on canvas with bamboo pole, 70″x118″x6½″. Private collection.



Black Tongue, 1984. acrylic, pencil on canvas, steel, 97½"x118"x9½". Private collection.



Horizontal Advance, 1983. acrylic, graphite on canvas with pole, chromolly steel, string, pencil, 60"x60", 8'.



Triptych, 1983. acrylic, pencil on canvas, 60"x108".

You'll get different feelings and you can use those feelings to read with different perceptive areas of your body that aren't your eyes or your mind; different kinds of information from different positions.

It's a different focus from the second work you described, *Dbl. Or,* the flat one with the bamboo column in front, because that's a much more literate endeavor. It's got real images on canvas. It's obviously dealing with a much more clearly defined conceptual language or literate language: A language that deals with painting and drawing and writing and thinking and your position in relation to that. And then, there's a block in front of it; and if you move, the block blocks out different parts. If you move forward into the drawing space, as opposed to the image space, then you step into the space of the pole and the situation feels different because you violated the physical space of the unit. That kind of dialog is easily discerned and I think you're much more aware of it. I would suspect that most people's feelings about the experience of the pole and wall are not as evident. They might not even be aware that they sense things differently. It mostly depends on them.

MHS: Yeah, well, I think that . . .

JF: But, I think scale work . . . most scale work has that kind of quality. I think that's one of the qualities that is positive about work at large scale. Size alone gets across certain kinds of meanings.

MHS: But, you can take a big painting and, actually, that painting we were talking about of yours is a big painting . . . The scale of that painting is not going to "make" it an object . . .

JF: That's the difference between 2-D and 3-D scale. If you look at one of those really big paintings from the 60s, the scale is the scale, but it doesn't have the same effect I've just described because it's a painting; it's a flat surface. Even though it's huge and towering over you, you still have a painting relation to it, which is to stand in front of it and move along in a line or backwards and forwards. But, physical things, three-dimensional things, don't have that particular starting point. I think if they work correctly, there's no one point; or, if there is a point, you discover it by chance.

FC: What about the use of the sculptural diagonal? Is that new for you as opposed to the vertical and horizontal orientation of the other poles.

JF: Well, diagonals have always been really important . . . equal with horizontal and vertical. If you want to make anything dynamic, you have to use a diagonal, that's all it's about.

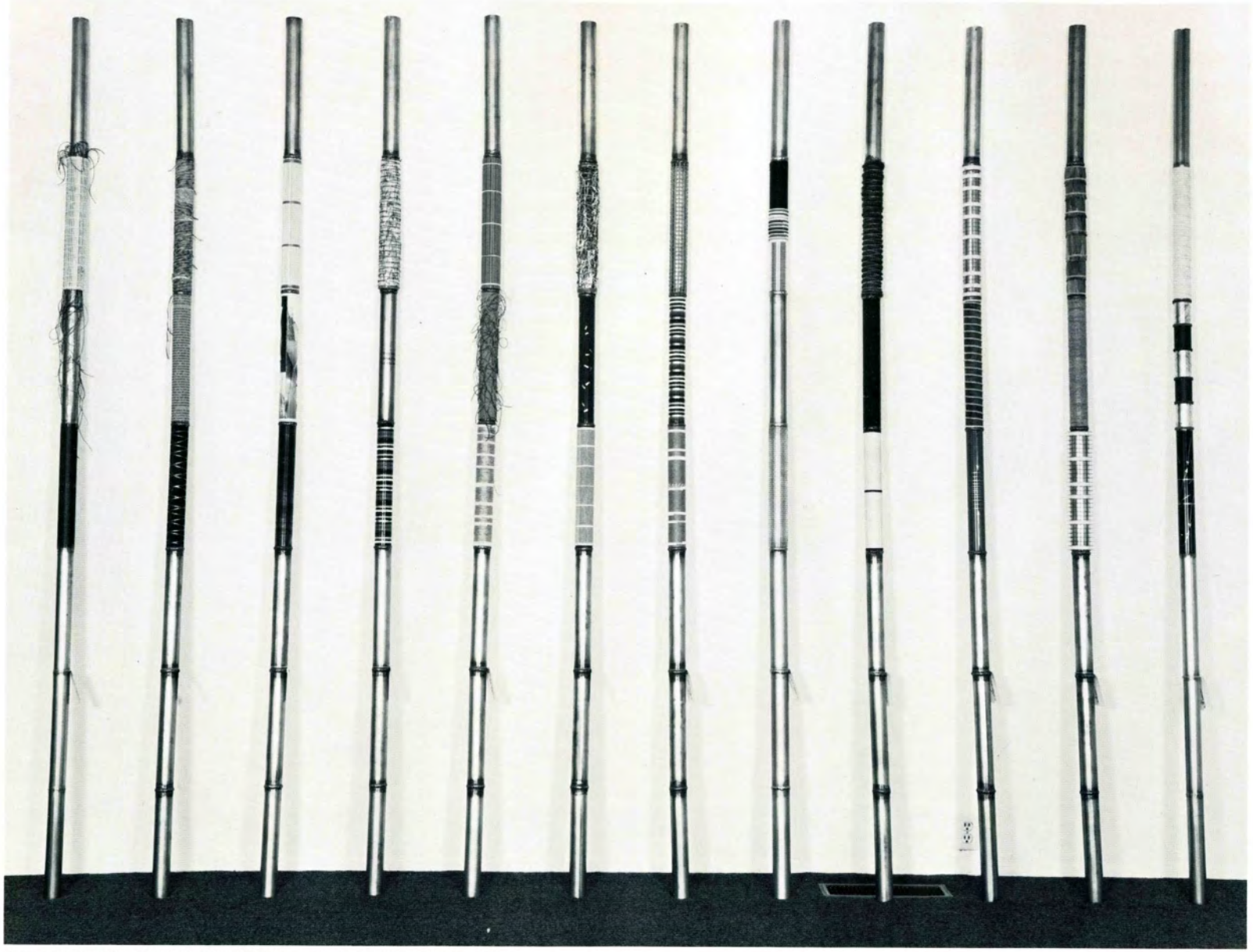
I've always tended to divide when I work flat. I've often tended to divide it in half somehow. It's possible, using a diagonal, to explore dualities and splits and divisions or yin-yang things, all that yes-no stuff, and explore that without actually committing to doing it, without actually splitting the thing into two sides. So, you can set up contradictions.

Yellow, 1973. fiberglass, wood, rock, bamboo, enamel, gold leaf, steel, latex, 9'x15'x15'. Private collection.

The idea, I think, of much of the work was never to make a really clear statement, but to make a really clear statement about the almost impossibility of making clear statements, which is kind of difficult to do: to set up things that are split up into twos, but they're not really split up into twos, but then they definitely are. Well, diagonal is a device that allows that to happen.

In the recent works where the plane is shifted, there's a relationship between the diagonal of the plane and the pole and their relation to

"_____.", 1974. acrylic, photograph, ink, graphite, gromets, charcoal on canvas, bamboo, canvas 5'x16' actual size, stretched 5'x13'6" pole 9'6". Collection of Yale University Art Museum, New Haven, Connecticut.



Synonymous Inquiries, 1981. Installation detail, Margo Leavin Gallery, Los Angeles, California.

Relay II, 1980. wood, steel, 14'x14'x16'. Collection of Santa Barbara Arts Forum and Santa Barbara College, Santa Barbara, California.

Horizontal Pillar #4, 1984. wood, steel, wire, copper, galvanized steel, 80'x8½" dia. Installation, Museum Contemporary Art, Bordeaux, France.

gravity. There is usually an axis that's common to both of them, or maybe a countershift where the plane's falling one way and the pole is falling another way. Always, there is the idea of it falling back to some position that should be normal, which is either to the ground, where it belongs, or else back into horizontal. The pole in diagonal is a way of making one physically feel the presence of the pole as an object or as a thing and not as a totemic device.

FC: You're talking about the paintings with the poles?

JF: Yes. And, hopefully, in asserting that, they de-assert any kind of association with painting. Not to cut painting, but I don't think that the dialog fits them because they're not about painting.

MHS: They're not about painting?

JF: No, they're not about painting at all. They're about . . . you want to know what they're about?

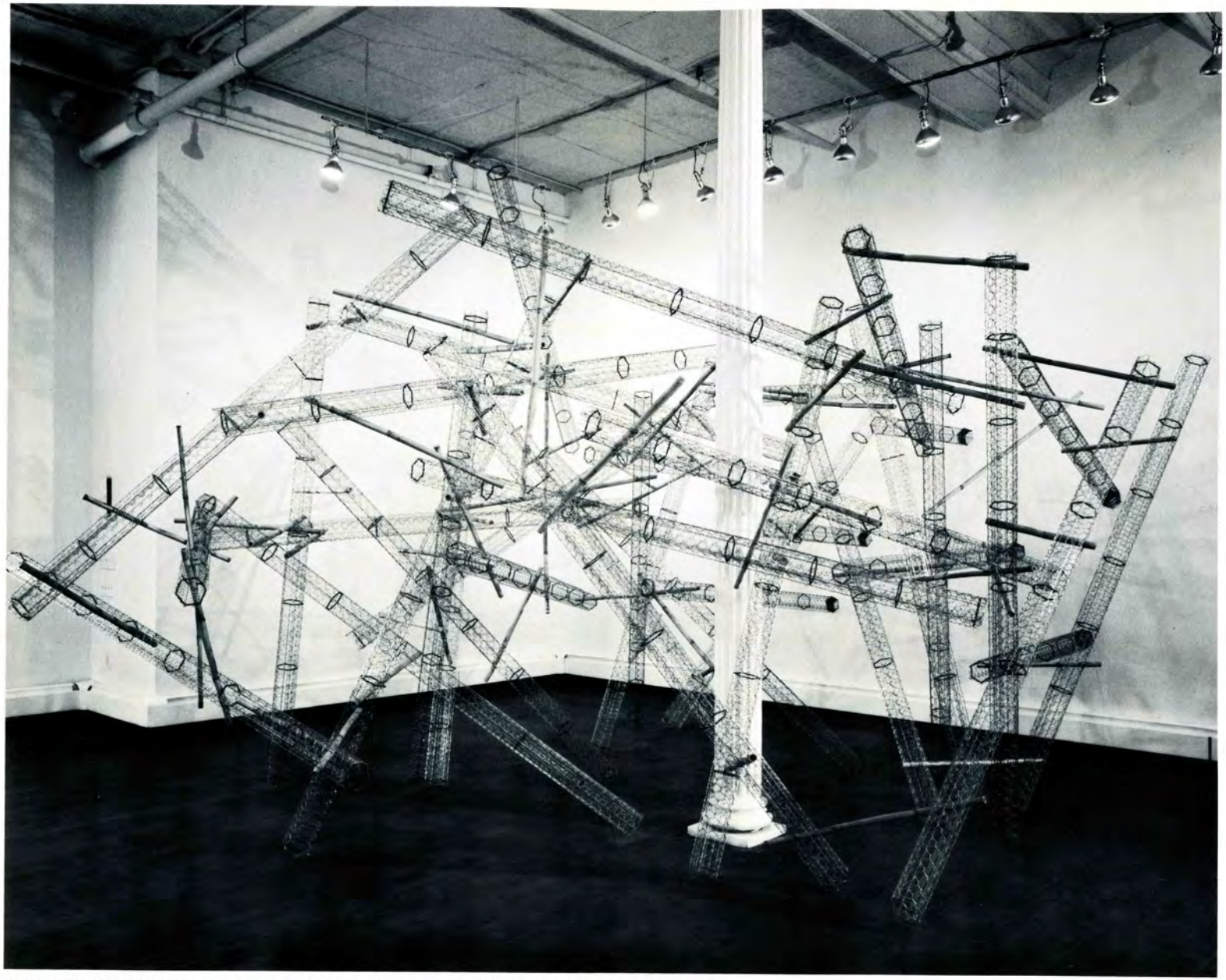
FC: Tell us.

JF: Well, when I got into art, I discovered that art had, built in, all these rules. They had painting and sculpture and printmaking and ceramics, and there were all these built-in prejudices. Each one was only partially reflective of the way we function. None of them was reflective of the way we function in total. For me there was a strong impetus towards finding and clarifying forms that would allow me to function in total. I wanted the sculpture on the floor and the painting on the wall and the thought and the writing to be seen as one, and you would have to break the Gestalt to separate them.

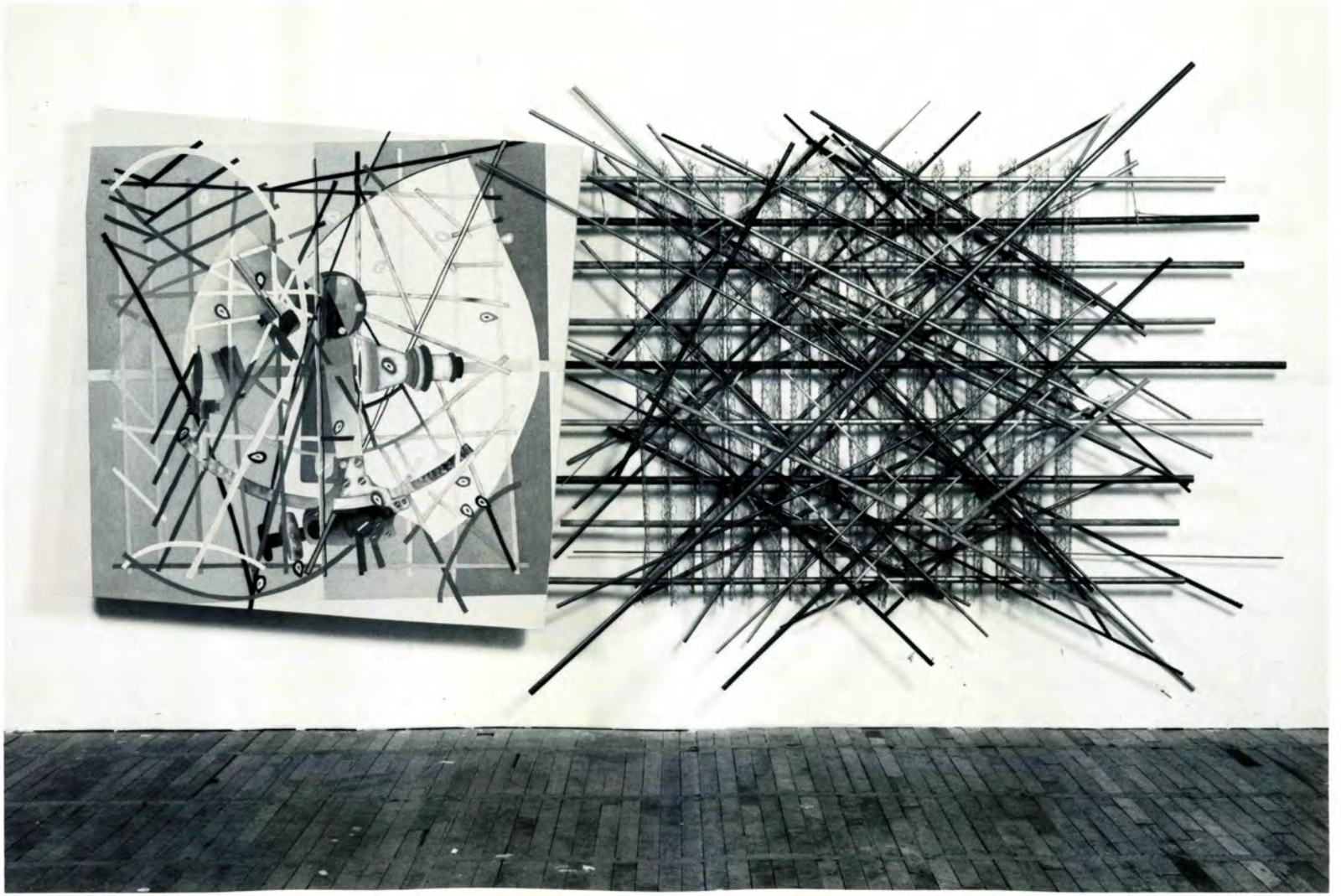
I don't see them as paintings: They're simply reflective of that part of me that thinks flat, that puts an image next to an image, that thinks of words and then sees a sunset, that has a visual take on a bird flying and then picks up a stick and has a physical sensation. Somehow they're all giving me the same information because they happen at the same time, or I directed things in that way. Somehow I wanted the work to reflect that process. And then, more than reflect, I wanted it to begin to explore that area so that I could deduce some generalities about it that were true for everybody and not just for me. If it has discovered anything, if it's got anything new to offer, it's that the degree of complicity and interdependence between the different areas of our perception (the physical, visual, conceptual) is far stronger than most people realize.

FC: All that explains why you see no conflict then in using sculptural, three-dimensional elements, and pictorial, two-dimensional elements, and literary or, what would you say, text elements . . .

JF: There's a deliberate effort in the work to search for kinds of forms — a form that works — like a definition, that can then be repeated. That's why there tends to be a few works done in a certain way, and

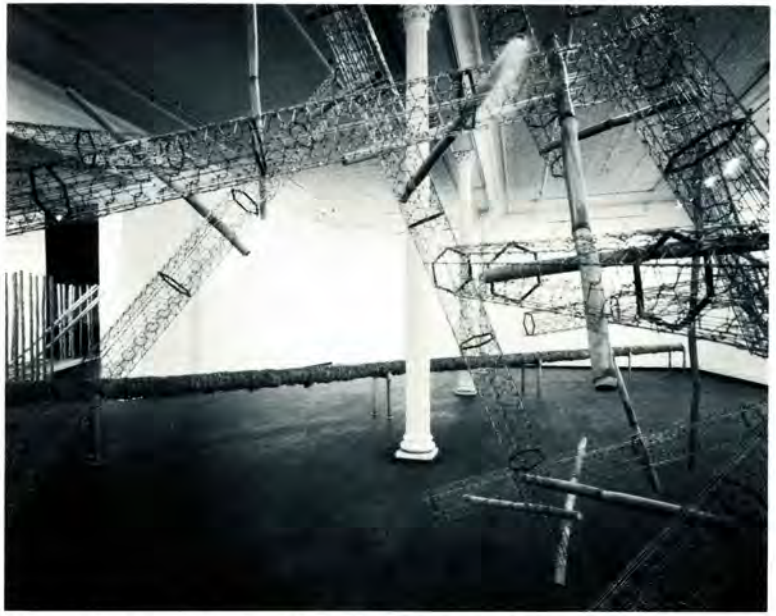


Iocona I, 1981. galvanized corner bead, bamboo, steel, 14'x25'x25'. Installation, Ronald Feldman Fine Arts, New York, New York.



Projection, 1984. acrylic, pencil on canvas, wire, steel, copper, aluminum, wood, brass, stainless steel, galvanized, 8'x16'.

Installation detail, Dayton's Gallery 12, Minneapolis, Minnesota, 1973. Showing *Star Struck*, 1972. chickenwire, string, bamboo, rocks, 6'x5'x2'. *Untitled*, 1972. chickenwire, string, bamboo, rocks, 6'x6'x2'.



Installation detail, Ronald Feldman Fine Arts, New York, New York, 1981. Showing *Iocona I. Horizontal Pillar #2* and *Posts*.

then I'll come back to them a few years later and do a few more in that form. This way of functioning is a form function, like a sonnet's a form, a form of working: a rectangle with the diagonal going in front of it. It isn't an object in front of it, it's a diagonal in relation to the plane and the diagonal's made out of a certain material and it's got a certain thickness and it tends to fulfill that function.

I think that there are a few forms that I have clarified. One is the rectangle with the diagonal, another is the single pole leaning against the wall, another one is the horizontal pole, outside, and a fourth one, which people seem to have the hardest time recognizing, is a kind of tensile-structural form in which different materials make themselves because of their own inherent properties. That one seems to be the hardest to read because it is the most purely physical. It's read best by people like electricians and carpenters and workers. Anybody who has rough hands can pick up to it right away. But, when most people walk in, they don't realize that those things are held together by tension, even though it's really obvious. So, they read them visually, or they read them sculpturally or something.

MHS: So, the intention seems to imply movement. There's a force . . . there are those forces that . . .

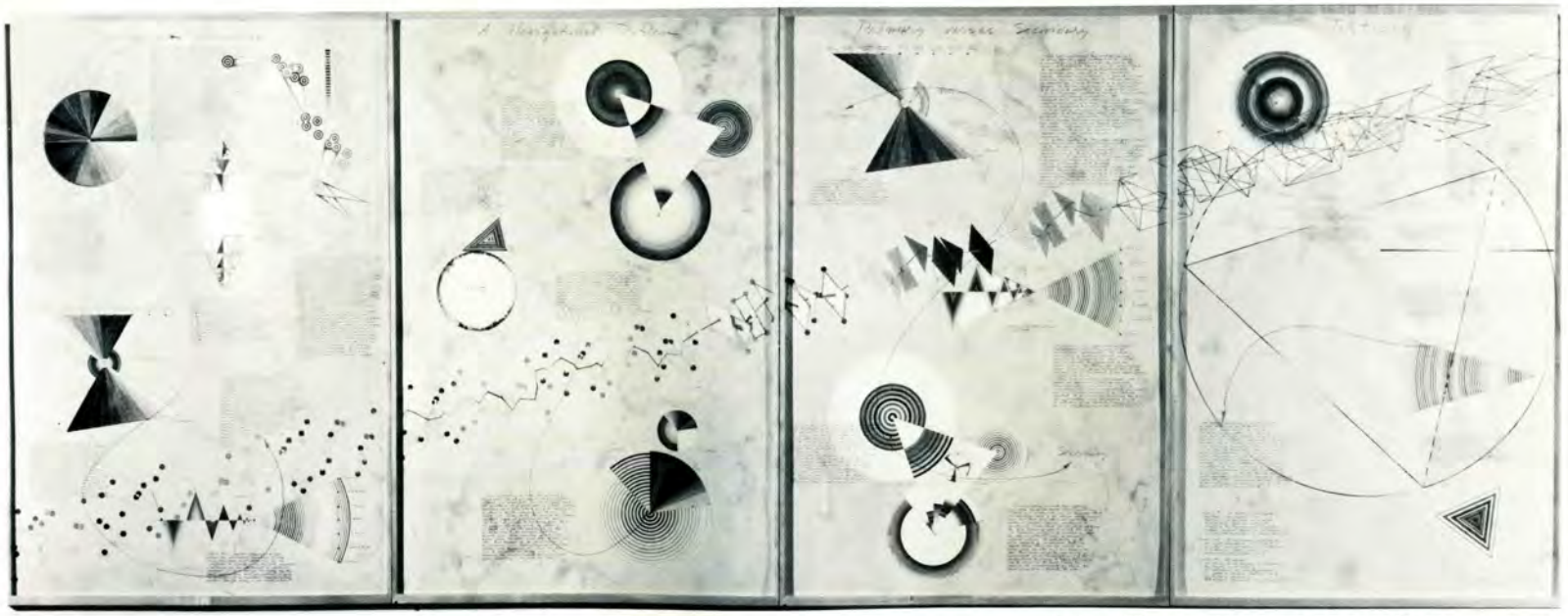
JF: There are all those forces running in synch and they grip together so that when you look at it, your head just goes "aaarrrug," and it grips right down and you feel that. But, if you don't have any physical appreciation of what's going on, you don't feel that. You begin to read it as visual patterns, like the way the early chicken wire works were interpreted, as patterns and visual delights and drawings in space and stuff like that. That is there; but, if you were physically involved, you got more.

FC: When you say they hold themselves together, you're not giving yourself much credit for sticking them together?

JF: Oh, I think I'm giving myself all kinds of credit because they didn't have that property before they came into conjunction with each other. It's obviously very precise, so a kind of pattern had to be discovered; and, to do that, there had to be a discoverer.

But, physical reads are hard. I think part of clarifying forms that deal with flat surfaces and physical things is developing an understanding of the physical since, somehow, it seems to be incapable of generating its own understanding through itself.

FC: You're right, there does seem to be a misunderstanding of what sculpture is all about, what three-dimensional objects can do, and how they can activate space.



Tertiary, 1981. watercolor and pencil on paper, 14'x5'. Private collection.

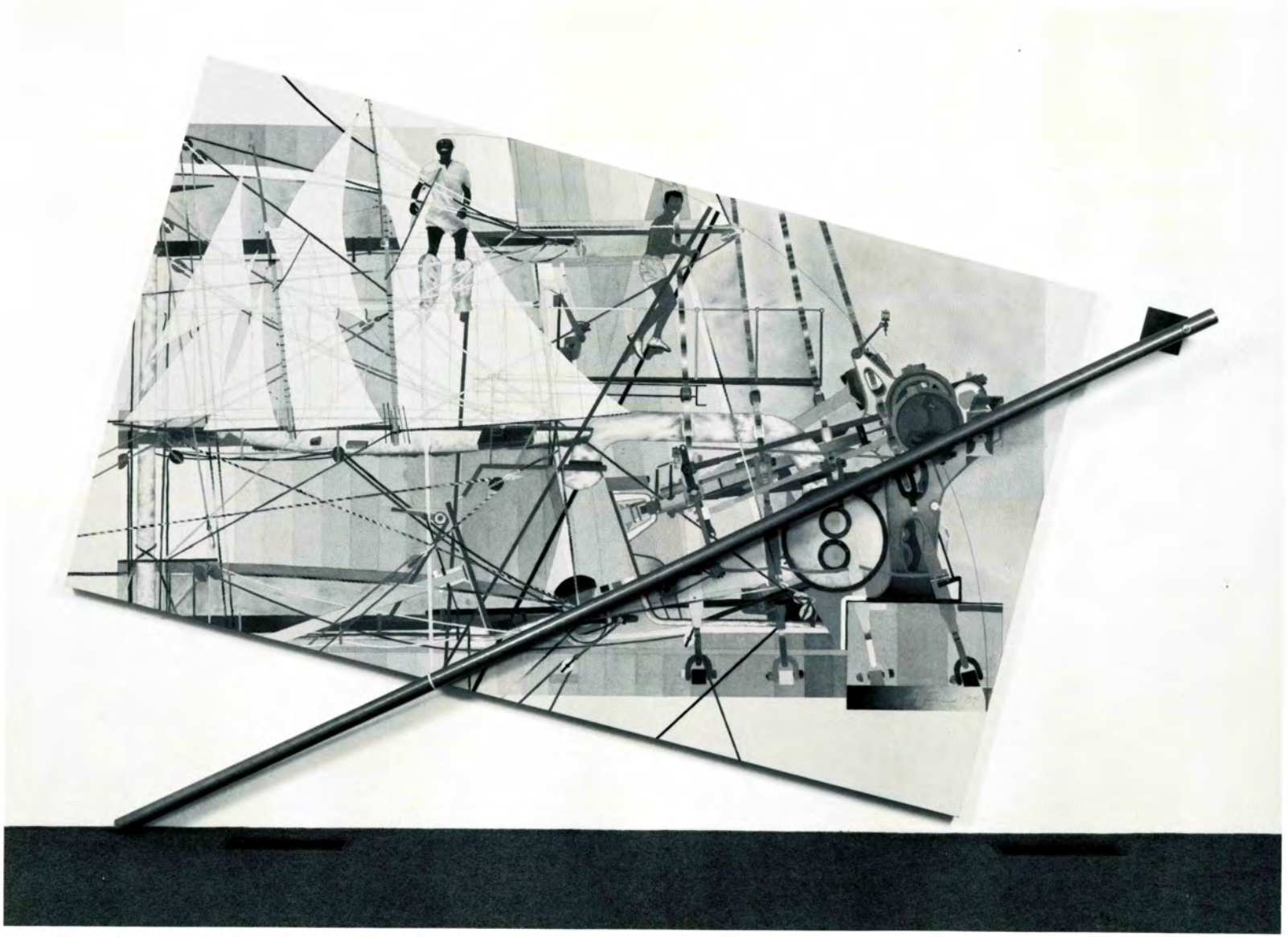
JF: They can activate the space and people will walk in and feel the space being active, but they don't have the tools. It's not their fault. They just don't have the tools to realize what's activating it. So, I suppose there's a really strong didactic element to my work, which is trying to fill that gap a little bit. You mentioned the pole with the canvas, *Dbl. OR*. If you are standing in front of it, you're aware of the pole, your relation to the pole, your relation to the canvas, and how the column is affecting your relation to the canvas. You're aware of all of that because of the canvas. If you took the canvas out, you probably wouldn't be aware of it at all. The two-dimensional read makes you aware of how the three-dimensional perception is affecting the two-dimensional read. There are all these neat little rules to painting or flat situations that are inherent in the situation itself, and you can play off of those. There are the same kinds of rules in sculpture, but they're generally not perceived.

MHS: One of the things you seem to be particularly aware of and concerned with is the spectator. Can you talk about it in terms of physical elationships as we did with the painting, *Dbl. OR*, and in conceptual relationships? Some people recognize the tension that is there, other people don't. They are unaware of it, but, you are aware of those layers: the fact that some people recognize those things and come from a particular point of view and others don't.

FC: Do you attempt to manipulate the spectator?

JF: Absolutely. Part of the job, when making anything, is to make a guess as to how this, whatever I do, will be perceived by somebody coming in to experience it. Here's this group: What's the nature of the group? What kind of responses will they have that I can count on them having most of the time? And, how can I use those responses to either reinforce or to contradict them or to throw them into another space, based on the reality of how they'll respond?

At the same time, I think there's a healthy awareness that if the audience or a spectator is in any way conscious of being manipulated, they'll reject the whole thing. They'll just walk away. So, you have to get them to be in complicity with what's going on. You have to get them to want to be manipulated and the way you do that is, I think, by addressing them at as high a level as they can possibly perceive. That's why there are layers of meaning because you can't count on



Black Hand, 1984. acrylic, pencil on canvas, stainless steel, 91¼"x118"x9½".

anybody having the same abilities. There's stuff for people with low abilities, and they can get it quick. There's stuff for people with higher abilities, and one can keep going. Hopefully, layers will continue to reveal themselves past what's in the work because I pulled the spectators into creative complicity. They begin to add their meanings to it that I didn't intend or see, and they can construct their own.

It's always surprised me the degrees, the range of reactions, one can have for something. My work tends to be fairly mild, I think. Its drama is internal. It's definitely not loud art.

FC: No, but it can be hermetic and complex and difficult to understand.

JF: Oh, I hope so.

MHS: . . . and generative?

JF: Hopefully, it reflects the complexity that generated it, if that makes sense, so that it's as equally living as the information that it came from. That's why I can talk about what it's about, but if you notice, even if I'm talking about the "Shime/stone" works or the "Navigational" works, which I know like the back of my hand, there are whole areas that I'm hard put to explain or even remember anymore. I'm not an expert on any of that. Somehow you need to know just enough so that you can make the connection to another subject that you know just enough about so that I can begin to create a situation that touches that information very directly — touches maybe some real quality in it, in the same way that the bamboo touched some quality that was inherent in the chicken wire that was previously not known. Not known, not because it wasn't known, but because it wasn't needed to be known.

FC: You say you're not an expert . . .

JF: I'm not. Believe me.

A collector of my work brought a friend of his to an exhibition of the "Navigational" works, and he is an expert, a sailor, a navigator. He came in, looked, and read every word. I thought, oh, God, here's this real pro, and I'm gonna get pinned for sure. You know what he said? "It's absolutely accurate and even more than the words, the colors are absolutely correct. You know, that's the way it is."

MHS: Then it was an intuitive thing that was bridging a scientific gap?

JF: Sure.

When I'm working, I'm concentrating on just the way these things cross over each other and connect and where they touch and hit, the way they're generating other images within themselves or other graphic possibilities or just visual possibilities and then exploiting those.

To have that match up with the information in an intuitive way is like a subtle external proof that maybe what I'm doing is partially correct, that there is a synch between all of these things that are going on. A person like that navigator, who probably never thought about it or wouldn't even conceive of it, and if you told it to him, he'd tell you that you were full of it, walks in and says a statement like that. Whatever's going on there somehow hit him as being exactly correct. It hit some sense of what the color should be for that situation and, in a way, it doesn't have anything to do with art, but it has to do with the subject matter that's being dealt with. Whereas, he wouldn't have had that thought before, probably wouldn't have even conceived of it, but he could recognize it when suddenly it's put in front of him. The only reason he can recognize is that it must echo his own perceptive ways of dealing with it, which must be subconscious, and the work brought it to consciousness. That seems really positive to me.

MHS: When you created the work, you were consciously making aesthetic decisions. Do you think that, subconsciously, the navigator is making aesthetic decisions?

JF: Oh, absolutely. I really see the whole thing as a phenomenological situation. Navigation is definitely a phenomenological situation. Living is definitely a phenomenological situation, and so is making art. They should, in a lot of ways, have a lot of similarities because it's essentially the same condition. I think, actually, that everything's the same in the end, that there's just these different manifestations of it. It's like the old saying that everything's been said; it just needs to be said again and again in different ways so that we can see it. I think in a lot of ways that's all my work does is just restate the obvious.

FC: What about the introduction of recognizable figurative elements in the new work? Does that move beyond the systems? Or is it a systematic approach in a different way?

JF: There was just a kind of limitation to the source material that could be diagrammed; and so, I began to add things that were real. It really began with schematic drawings or archaic ships and sailboats. It was really hilarious to me that we cut this demarcation between an object and a human being, and so, I began to put humans in. Only, I objectified them. So, that's all that's happening now. The people are in there and they suggest people in the same way that the boats in there suggest boats and the birds in there suggest birds.

Oh, I know one thing . . . I wanted to say . . . God, I talk a lot . . . the

work's always been about hands, like pick this up and flick this; you hold something a certain way; you draw a certain way. Drawing is so direct. The pencil has this expressionist quality without being an Abstract Expressionist painting. You can be expressionistic in drawing without being an expressionist artist. There are a lot of ways to be direct: drawing has that quality. Certain things have that, and I have always picked those kinds of materials that have that in them anyway so that I won't have to put it in.

Well, using figures is just an extension of that. In a lot of the new work, there aren't any words. I could pull the words out and the meaning would be there; some kind of meaning would be there. Of course, on a formal level or an artistic critical level, it's generated a whole other kind of criticism. That has surprised me, but I suppose it shouldn't have been.

FC: Do you mean the return to figuration that's occupying younger artists now?

JF: Well, there is a certain amount of that in it; but for me by putting the figure there, I don't have to talk about New Guinea and stilts and water and fish and the whole mythical structure. I can just put this guy in a certain situation, and it covers all that dialog.

MHS: But, aren't the figures as symbols or signs more ambiguous than the words?

JF: I don't think so. I think they have, in a lot of ways, the same quality. The words are very ambiguous. They're ambiguous if you read them, and they're ambiguous because mostly you don't read them. Since you don't read them, they're very ambiguous.

FC: I would say the figures are more accessible

MHS: But, we tend to think of words as being specific, precise.

JF: Exactly, you think of them as specific. They're very ambiguous, but they are specific. They're right there. That's a word. You can go up and see that word and you can recognize it as a word, but since you don't read it, and even if you did read it, it's hard to get the meaning. Also, if you read everything, you're going to have to spend a lot more time with the rest of the work because you've over-accented one part of it. Then, you tend to want the rest of it to be that, which it's not, since you've only perceived one aspect of it. The figures have the same quality: They're ambiguous and yet they're very, very specific. He's doing this; the hand's that way; he's painted this way; he's in that position. This activity is occurring, right down to he's happy or he's unhappy; his eyes are looking at you or looking that way.

They're very specific, yet they're completely ambiguous in the context. It's all a question of balance because they're balanced off the other things; and so, for me, they were able to replace the words as a human element.

MHS: Have you got more that you want to say?

JF: Sure, I could talk for hours. How about you, Fran, you have any more questions?

FC: Well, I was interested about the bamboo . . . which you may have already said, but remind me about the bamboo being something you can hold or the pole being a . . . I have a feeling that you meant weapon, but you didn't really mean that, did you?

JF: No.

FC: Tool? Just . . . what?

JF: It's a good question. There's something that seemed so primal about both the concept of the pole and a pole itself: a pole, a staff, a walking stick, a spear. Just a pole in one's hands seemed to bring all these primal feelings to the fore: right back to your childhood. Half the time you didn't even know what to do with it. You would just carry it around.

If we look at tribal cultures, we end up seeing poles repeating themselves over and over again as the image or as real things as symbols of different stations of existence. There's just something about them. They are so seductive as a form and . . .

FC: I think they're attractive, too.

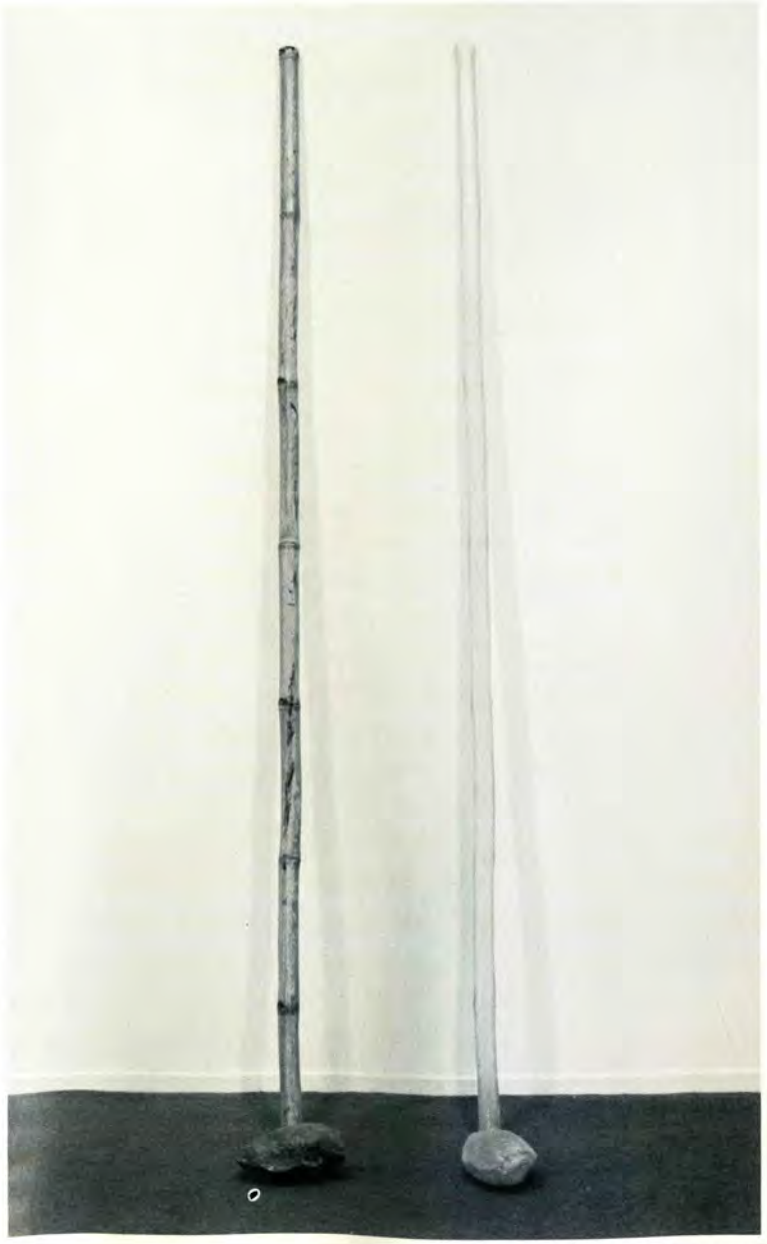
JF: Oh, they're beautiful.

FC: I was just talking to a friend in Santa Barbara at the museum. She has to give a talk about them . . .

JF: Oh, she does? Good luck.

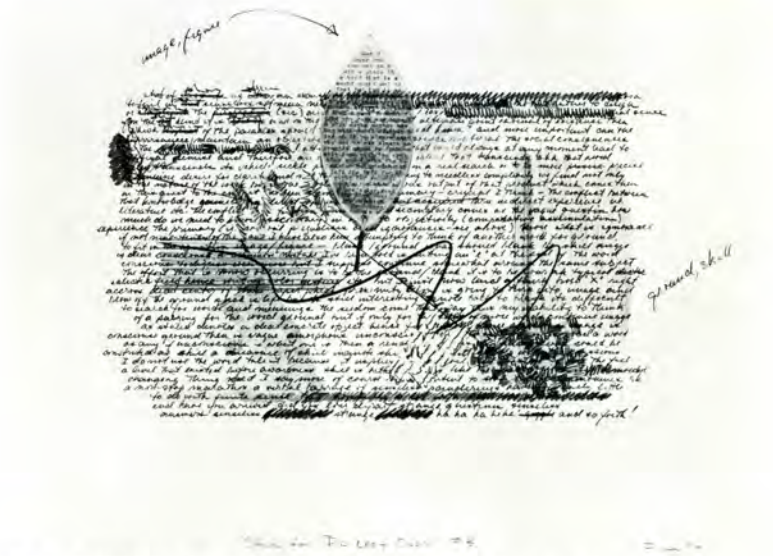
FC: And she said to me, "What should I say about those poles?" I told her maybe we could get her a transcript of this interview or maybe the catalog would be out, and she could figure out what to say about the poles.

JF: The poles are strange. They ride the cusp. I think that all the work is like that. The reason the form of the rectangle with the pole in front evolved was to be able to do something flat that wouldn't be a drawing or painting. It wouldn't be a drawing because it was too big. It wouldn't be a painting because it has this thing running across it that broke its plane. It wasn't integrated to the surface of the plane; it broke across it and kept you from reading it as a painting. Its scale kept you from reading it as a drawing; and, the pole in front of the canvas, kept you from reading it as a sculpture. You couldn't compare it to anything else, and the whole idea was that you wouldn't be able to make those comparisons. Everything I put into it negates itself so that in the end, you are stuck with what is there and you have to make it all up again on your own.



Helix, 1973. fiberglass, bamboo, rock, each pole 8'9".

Box Storm #8, 1978. graphite, colored pencil, ink on paper, 47"x60". Private collection.



Study for 'Re Leaf Over' #3, 1974. collage, pencil on paper, 17"x22". Private collection.

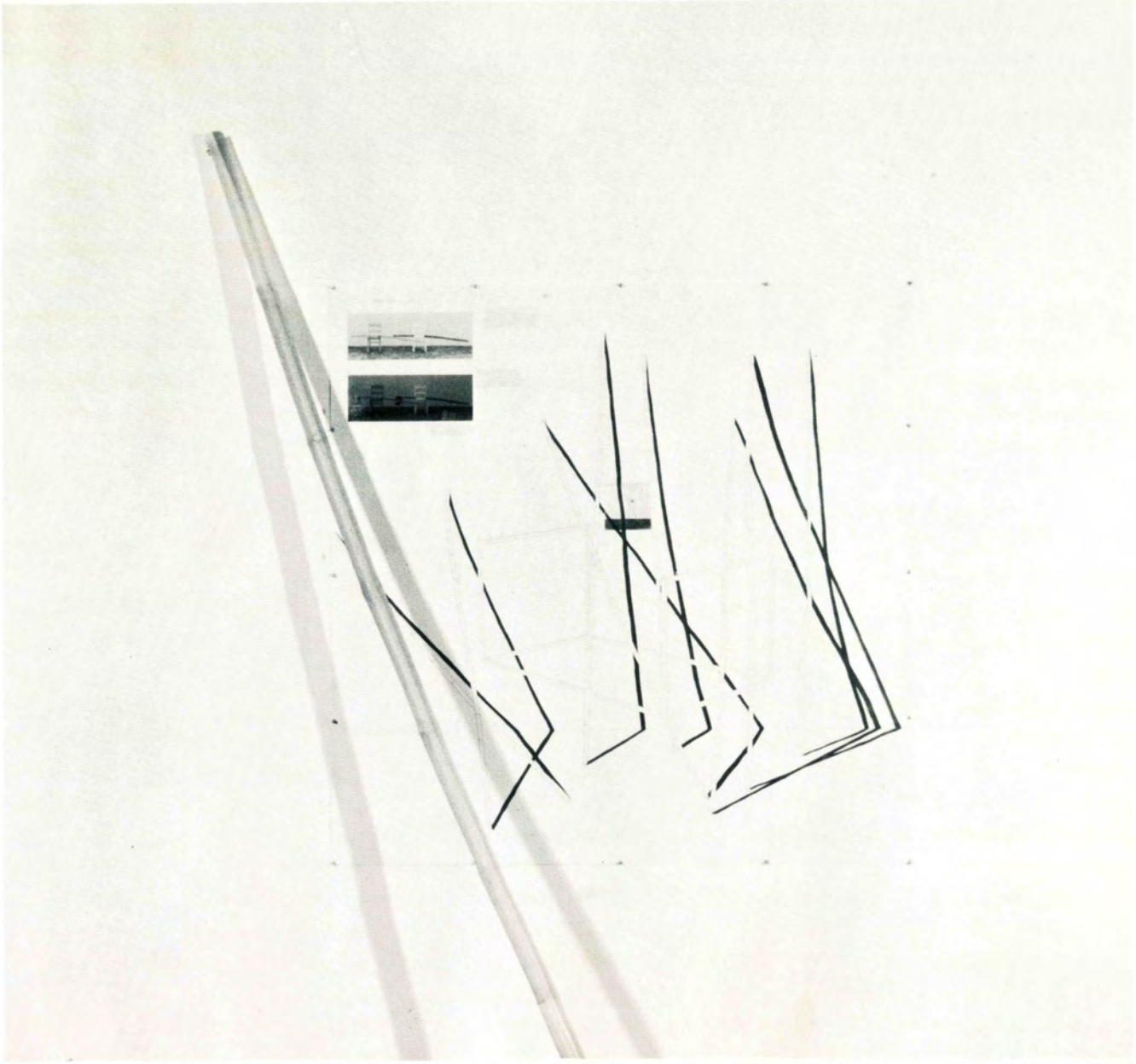
Acknowledgements

My work is completely temporal. It manifests itself as close to the convention of its present as humanly possible. Since it is concerned with, obsessed with, a phenomenon — the totality of temporal circumstance and its consequence — its conception/execution process is a constant interactive exploration and examination of the prejudice of, circumstance of, context of, condition of . . . nature of its own fact. I find it difficult to project my work. I know what I'm doing, but I don't know what will happen. I am extremely reluctant to anticipate its fact because I don't want to prejudice insight. In most cases therefore, the work shows up at a time and place with no one knowing what it is till the shortest time possible to the actuality of what it turns out to be. Consequently things tend to get very intense — a pressure that is best lived without.

This exhibition and catalog went down to the bottom line and past. It represents a certain search over the last year — one that in pattern is a contradictory impulse of cohesion and expansion. The catalog is called February 1985. Everything was conceived and executed in the month of February, at the same time that the work itself was primarily accomplished. It figured, February is the shortest month.

This catalog and exhibition owes a great debt to the people that willingly entered in the pressure intensity of its execution. Helen Lewis who kept everyone at bay and reassuringly handled everything, managing to make an impossible task seem normal. Jerry McMillan "Hey, what can I say?" The catalog is in your hands where it definitely would not be if not for Jerry. Michael Smith, Francis Copitt, and Bob Pincus, no one should have to write, think, edit in such a short time. I am deeply grateful for their efforts. Katja Williamson for producing the bibliography. Shirley Mackie who miraculously transcribed a three hour interview overnight. Doug Parker and Robbert Flick who performed last minute photographic work that went beyond professionalism. Randy Putnam and the Crest Steel Corporation for getting that chunk of steel to the top of the Barnsdall hill. Bill Gorton, Jeff Kalstrom and Steve Kafer for their help in building the work. Ricky Kline, Roland and crew who completed the installation in five days. To Isabelle Mizrahi, Sue Patrick and Vicky Carreon who helped give me the mental and physical freedom to be where I had to be. To Lois Colette for a single idea that allowed this event to be finalized as it was conceived. To Josine Ianco-Starrels, Gil Steel, and the entire staff of the gallery for their cooperation and total lack of doubt. The Margo Leavin and Ronald Feldman Galleries' staffs. And finally to my sons — Jason, Morgan and Hunter — each has helped immeasurably, Jason with his understanding and cooperation, Morgan for his patience and ambition, Hunter — his health and spirit that has revived many a bleak moment.

J. F. Feb / 85



Eclecteria, 1974. pencil on paper, photograph, ink, fiberglass, text, 60"x60", pole 8'9"x2" dia. Collection of Solomon R. Guggenheim Museum, New York, New York.

JUD FINE

BORN: Los Angeles, California, November 20, 1944
EDUCATION: University of California, Santa Barbara, California, B.A. 1966
Cornell University, Ithaca, New York, M.F.A. 1970

SOLO EXHIBITIONS

1972 Mizuno Gallery, Los Angeles, California
Ronald Feldman Fine Arts, New York, New York
Brand Art Center, Glendale, California

1973 Dayton's Gallery 12, Minneapolis, Minnesota
Mizuno Gallery, Los Angeles, California
Ronald Feldman Fine Arts, New York, New York

1974 Dayton's Gallery 12, Minneapolis, Minnesota
Lucrezia de Domizio, Pescara, Italy

1975 Ronald Feldman Fine Arts, New York, New York
Ohio State University Art Museum, Columbus, Ohio
Galerie Alexandra Monett, Brussels, Belgium
Berenson Gallery, Miami Beach, Florida

1976 Ronald Feldman Fine Arts, New York, New York

1977 Margo Leavin Gallery, Los Angeles, California
Marianne Deson Gallery, Chicago, Illinois
California State University, Fullerton, California

1978 Ronald Feldman Fine Arts, New York, New York
Los Angeles Institute of Contemporary Art, Los Angeles, California
Santa Barbara Graphics Center, Santa Barbara, California

1979 College of Creative Studies Art Gallery, Santa Barbara, California
Margo Leavin Gallery, Los Angeles, California

1981 Ronald Feldman Fine Arts, New York, New York
Margo Leavin Gallery, Los Angeles, California

1982 Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
Dart Gallery, Chicago, Illinois

1983 Thomas Segal Gallery, Boston, Massachusetts

1984 Margo Leavin, Los Angeles, California

GROUP EXHIBITIONS

1971 "Drawing '71", New Mexico University, Las Cruces, New Mexico

1972 "New Talent", Akron Art Institute, Akron, Ohio
"Documenta 5", Kassel, Germany
"Looking West", ACA Galleries, New York, New York
"Attitudes '72", Pasadena Museum of Modern Art, Pasadena, California
"Sculptors' Drawings", Margo Leavin Gallery, Los Angeles
"5 L.A. Artists", San Francisco Art Institute, San Francisco, California
"L.A. Drawing", College of Creative Studies Art Gallery, University of California, Santa Barbara, California
"Art Council Acquisitions", Los Angeles County Museum of Art, Los Angeles, California

1973 "The Wall Object", La Jolla Museum of Contemporary Art, La Jolla, California
"8th Biennale de Paris", Paris, France

1974 "Seven Sculptors — New Involvement with Materials", Institute of Contemporary Art, Boston, Massachusetts
"Images, Words", The New Gallery, Cleveland, Ohio
"71st American Exhibition", The Art Institute of Chicago, Chicago, Illinois
"Edinburgh Summer Art Festival", Edinburgh, Scotland

1975 "Primitive Presence in the '70's", Vassar College Art Gallery, Poughkeepsie, New York
"Drawings — U.S.A.", Stadtisches Museum, Leverkusen, Germany
"Word/Number Image", Sarah Lawrence College, Bronxville, New York
"A Drawing Show", Newport Harbor Art Museum, Newport Beach, California

1976 "Art U.S.A.: Southern California", American Center, Fukuaka, Japan; traveled to the following American Centers in Japan: Nagoya, Osaka, Kyoto and Sapporo.
The Broxton Gallery, Los Angeles, California
"Drawing/Disegno", Cannaviello Studio d'Arte, Rome, Italy
"Painting and Sculpture Today '76", Indianapolis Museum of Art, Indianapolis, Indiana
"Artists' Books", Fendrick Gallery, Washington, D.C.
"Summer Drawing Exhibition", Des Moines Art Center, Des Moines, Iowa

1977 "Original Books — 3 Artists", Franklin Furnace, New York, New York
"View of a Decade", Museum of Contemporary Art, Chicago, Illinois
"Words at Liberty", Museum of Contemporary Art, Chicago, Illinois
Members' Gallery, Buffalo, New York
"Watercolors and Related Media by Contemporary Californians", Baxter Art Gallery, California Institute of Technology, Pasadena, California
"The Artists' Book", Mandeville Art Gallery, University of California, San Diego, La Jolla, California
"Tension/Line", Claremont Graduate School, Libra Gallery, Claremont, California
"Cornell Then, Sculpture Now", Sculpture Now, Inc. Gallery, New York, New York

1978 "Cornell Sculptors", Herbert F. Johnson Museum, Cornell University, Ithaca, New York
"Artwords — Bookworks", Los Angeles Institute of Contemporary Art, Los Angeles, California
"Drawings & Works on Paper", Dootson/Calderhead Gallery, Seattle, Washington
"Three Generations Studies in Collage", Margo Leavin Gallery, Los Angeles, California
"Three Sculptors", Santa Barbara Museum of Art, Santa Barbara, California
"Sez Who? Language as Image", Peter M. David Gallery, Minneapolis, Minnesota
"Sculpture '78", Civic Center Mall, Los Angeles, California

1979 "10 Sculptors'/15 Works: Outdoors", California State College, San Bernardino, California
"California Hybrid", Alex Rosenberg Gallery, New York, New York
"Summer 1979: Exhibition of Selected Works", Margo Leavin Gallery, Los Angeles, California
"From Allan to Zucker", Texas Gallery, Houston, Texas
"Aspects of Abstract", Crocker Art Museum, Sacramento, California

1980 "Southern California Drawings", Joseloff Gallery, University of Hartford, Hartford, Connecticut
"Architectural Sculpture", Baxter Art Gallery, California Institute of Technology, Pasadena, California and Los Angeles Institute of Contemporary Art, Los Angeles, California
"Sculpture in California, 1975 - 1980", San Diego Museum of Art, San Diego, California
"A Drawing Show from the Margo Leavin Gallery", California State University, Bakersfield, California

1981 "Portraits", Hokin Gallery, Bay Harbor Islands, Florida
"Messages, Words and Images", Freedman Gallery, Albright College, Reading, Pennsylvania; traveling exhibition
Drawings, to benefit the Foundation for Contemporary Performance Arts, Leo Castelli Gallery, New York, New York
"Cast, Carved & Constructed: An Exhibition of Contemporary Sculpture", Margo Leavin Gallery, Los Angeles, California
"Southern California Artists: 1940 - 1980", Laguna Beach Museum of Art, Laguna Beach, California
"Polychrome", Hansen-Fuller-Goldeen Gallery, San Francisco, California
"Possibly Overlooked Publications", Landfall Gallery, Chicago, Illinois
"Downtown Los Angeles", Madison Art Center, Madison, Wisconsin; travel to eight institutions

1982 "Sculpture '82", Sonoma State University, Santa Rosa, California
"Sculpture Sacramento", City of Sacramento, Sacramento Metropolitan Arts Commission, Sacramento, California
"Wood Sculpture", Margo Leavin Gallery, Los Angeles, California
"Security Pacific Collection", Los Angeles Municipal Art Gallery, Los Angeles, California
"100 Years of California Sculpture", Oakland Museum of Art, Oakland, California
"Recent Acquisitions", Newport Harbor Art Museum, Newport Beach, California
"Exchange Between Artist: An Experience for Museums", Museum of Modern Art of the City of Paris, Paris, France; Ulster Museum, Ulster, Ireland; Douglas Hyde Gallery, Trinity College, Dublin, Ireland; Museum Stüki, Lodz, Poland (permanent collection)

1983 "Young Talent Awards; 1963 - 1983", Los Angeles County Museum of Art, Los Angeles, California

1984 "California Drawings", Modernism Gallery, San Francisco, California
"California Sculpture Show", California/International Arts Foundation; Fisher Gallery, University of Southern California, Los Angeles, California; Museum of Contemporary Art, Bordeaux, France; traveling exhibition

1985 "California Sculpture Show", Städtische Kunsthalle, Mannheim, Germany; traveling exhibition

GRANTS

1972 Contemporary Art Council New Talent Grant, Los Angeles County Museum of Art, Los Angeles, California

1974 The Laura Slobe Memorial Award, Art Institute of Chicago, Chicago, Illinois

1978 Art in Public Places, National Endowment for the Arts

1982 Individual Artist Fellowship — Sculpture, National Endowment for the Arts

1983 California State Arts Council — Sculpture Commission, Exposition Park, Los Angeles, California

PUBLIC COLLECTIONS

Allen Art Museum, Oberlin, Ohio
Art Institute of Chicago, Chicago, Illinois
Atlantic Richfield Company
Berkeley Museum of Art, Berkeley, California
Solomon R. Guggenheim Museum, New York, New York
Lannan Foundation, Palm Beach, Florida
Los Angeles County Museum of Art, Los Angeles, California
Minneapolis Institute of Art, Minneapolis, Minnesota
New Mexico Universtiy, Las Cruces, New Mexico
Newport Harbor Art Museum, Newport Beach, California
Pace Foundation, Seattle, Washington
Pasadena Museum of Modern Art, Pasadena, California
Power Institute of Fine Arts, Sydney, Australia
Security Pacific Bank, California
Virginia Museum of Fine Arts, Richmond, Virginia
Yale University Art Museum, New Haven, Connecticut
Museum of Contemporary Art, Chicago, Illinois
Museum of Stüki, Lodz, Poland
Museum of Contemporary Art, Los Angeles, California

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Arts Magazine, September/October, 1973, Volume 48, #1, p. 13

Artweek, October 6, 1973, Volume 4, #33, p. 4, "Cross-Culture Vanguard Art" by Cecile N. McCann

Artforum, November, 1973, Volume XII, #3, p. 85, "Review: Los Angeles, Jud Fine, Riko Mizuno Gallery" by Peter Plagens

Art News, November, 1973, Volume 72, #9, p. 107, "National Scene, L.A. Section" by Jerome Tarshis

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A Drawing Show, January, 1975, Newport Harbor Art Museum, California, Betty Turnbull, Curator, essay

New York Times, January 11, 1975, p. 21, "Art: Seeing an Emotion's Shape" by Hilton Kramer

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Artforum, April, 1975, Volume XIII, #8, p. 82, "Arts Reviews" by Alan Moore

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Print Collectors Newsletter, July-August, 1975

Goya, 1975

Word/Number Image, September, 1975, Sarah Lawrence College, New York

Art U.S.A.: Southern California, June, 1976, American Center, Fukuaka, Japan, Lilli Cristin, essay

New York Times, April 17, 1976, p. 16, "Art: Ammi Phillips' Children Steal A Show" by Hilton Kramer

Tracks: A Journal of Artists' Writing, Spring, 1976, Volume 2, #2, "Discourse"

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View of a Decade, September, 1977, Museum of Contemporary Art, Chicago, Martin Friedman, Robert Pincus-Witten, Peter Gay, essays

Los Angeles Times, October 10, 1977

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Arts Magazine, June, 1978, Volume 52, #10, p. 36, "Arts Reviews" by Noel Frackman

Three Sculptors, June, 1978, Santa Barbara Museum of Art, Richard Kubiak, Curator, essay

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Los Angeles Times, May 18, 1979, "View" Part IV, p. 6, "Art Walk/A Critical Guide to Galleries" by William Wilson

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Messages, Words and Images, 1981, Freedman Gallery, Albright College, Reading, Pennsylvania, Marilyn Zeitlin, essay

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Los Angeles Times, October 17, 1981

Artweek, November 28, 1981, Volume 12, #40, p. 1, "Jud Fine's Visual Paradigms" by Joan Hugo

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100 Years of California Sculpture, 1982, Oakland Museum of Art, Oakland, California, Christina Orr-Cahill, Chief Curator; Paul Tomidy, Curator, Special Projects; Harvey L. Jones, Senior Curator; Terry St. John, Associate Curator and Christopher Knight, essays

Exchange Between Artists: An Experience For Museums, June, 1982, Museum of Modern Art of the City of Paris, France, Suzanne Page; Museum Stüki, Lodz, Poland, Ryszard Stanislawski; Pontus Hulten, Founding Director, Museum of Contomporary Art, Los Angeles, essays

Then and Now — Two Decades of Young Talent, 1983, Los Angeles County Museum of Art, Maurice Tuchman, Senior Curator and Anne Edgerton, Assistant Curator, essays

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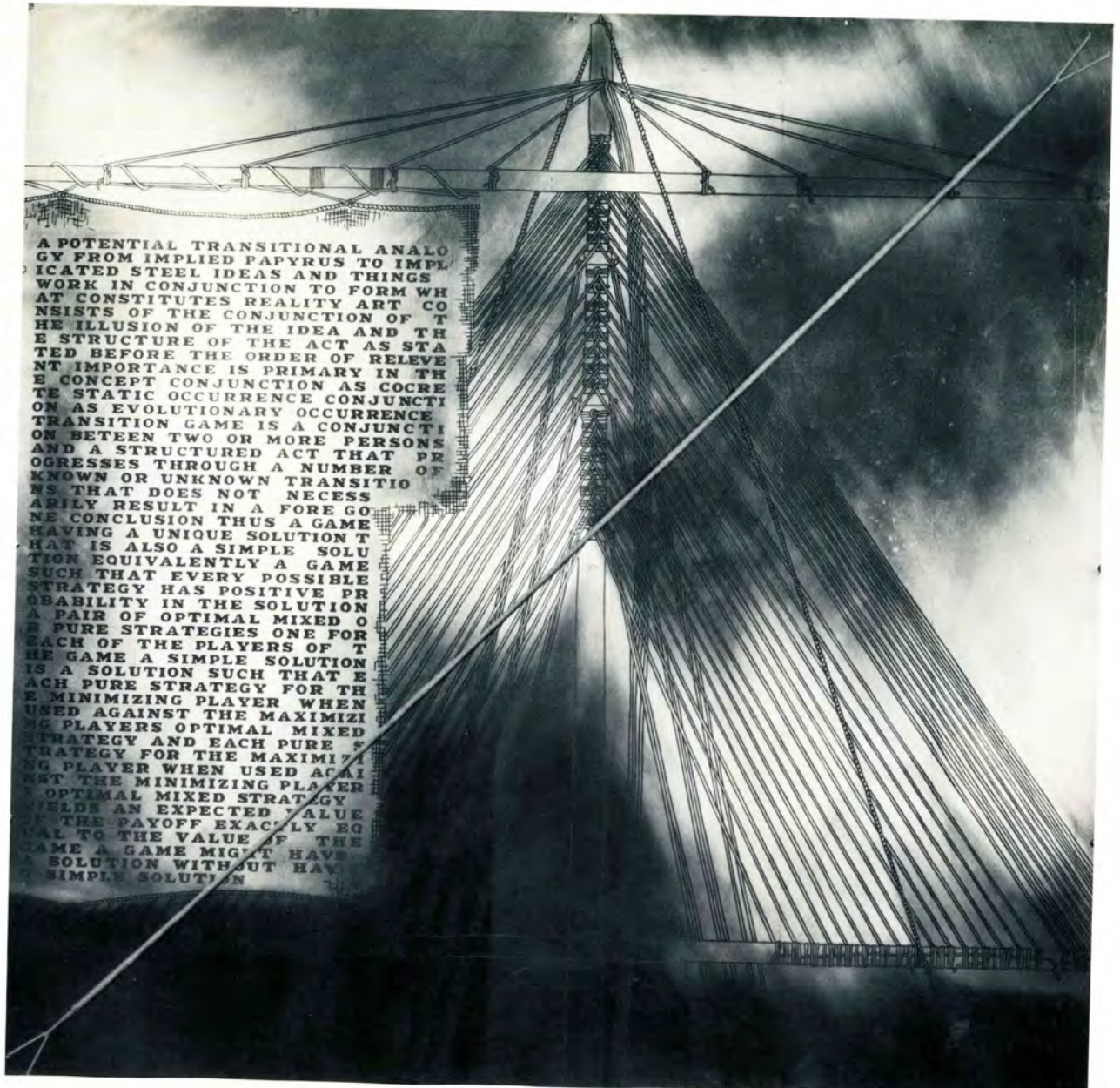
L.A. Weekly, May 11, 1984, Volume 6, #24, p. 122, "Pick of the Week" by Michael Del Gado



Impology, 1977. steel, cadmium, string, 60"x60". Collection of Museum of Contemporary Art, Chicago, Illinois.

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