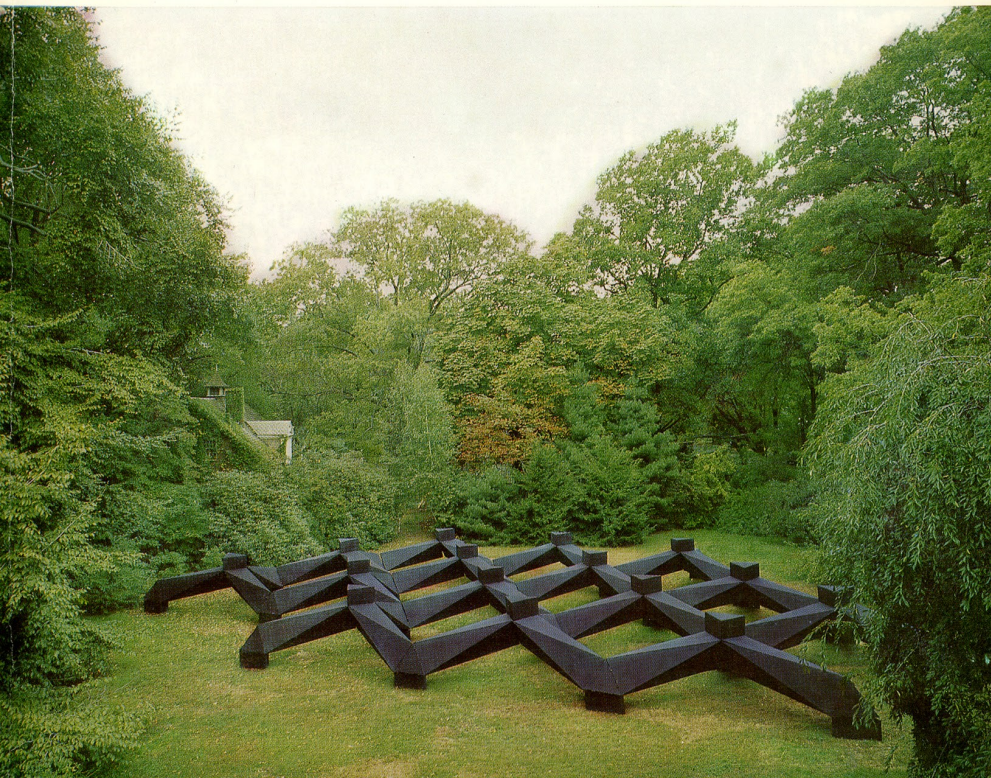


TONY SMITH

Recent Sculpture



Tony Smith: Recent Sculpture

M. Knoedler & Co., Inc., New York

March 25–April 24, 1971



Tony Smith

Recent Sculpture

Foreword by Martin Friedman

Interview by Lucy Lippard

M. Knoedler & Co., Inc.

21 East 70th Street, New York

On the cover:

Smog (1969)

6'10" (H) × 78' (L) × 64' (W)

Painted wood mock-up to be made in steel

Edition of 3

Frontispiece:

Amaryllis (1965)

11'6" (H) × 11'6" (L) × 7'6" (W)

Edition of 3

1/3 Collection of the Wadsworth Atheneum, Hartford, Connecticut (steel)

2/3 Collection of the Walker Art Center, Minneapolis, Minnesota (Cor-ten steel)

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Foreword

Before his exhibition at the Wadsworth Atheneum in 1964, Tony Smith had shown only two works publicly, but his sculpture was no secret to New York artists who regarded it within the “gestural” spirit of the Abstract Expressionists. It was unfortunate that the first public revelation of his somber, monumental volumes caused them to be read by many as protomanifestations of minimalist sculpture—this placed him in the dubious position of being an instant ancestor to a movement identified with younger artists. His involvement with geometry proceeded from an entirely different premise. The basis of his art has never been scale and proportion, and from the beginning, it radiated his particular symbolism. Inevitably, his sculpture was also associated with the work of the early twentieth century constructivists for whom measurement and placement became a codified mystique. This categorization of Smith’s sculpture was equally inaccurate.

Total abstraction, Smith maintains, is an impossible condition, and his own works exist within a context of references to things and attitudes. No form he says, however abstract, is complete in itself but generates an infinity of associations that vary with the experiences of the observer. The finite abstract shapes of his sculpture, from which such associations seem excluded, are the focus of past experiences and his concern with the power of Freudian free association energizes his art. Deeply interested in myth, he observes that between the time of the constructivists and the present, several generations’ sensibilities have been affected by a greater understanding of the role of the subconscious in the creative process. While his volumes remain insistently geometric and neutral, they allude to monumental, antique architectural forms. He identifies his creative process with the automatism of the Surrealists, whose influence on American art, particularly on the Abstract Expressionist generation, is well known. Smith’s early work was susceptible to the same Surrealist impulses that motivated the quasi-mythological paintings of Rothko, Newman and Gottlieb in the 1940s. His work, however, never assumed the anatomical or organic character found in the Surrealist sculpture of Arp but remains grounded in angular, architectural considerations.

Smith’s architectural solids, then, belie their emotional content and their inescapable physicality contrasts with their transcendental content. Essentially, all of his forms descend from a remembered elemental image, a black shape, dense and mysterious. He talks about a time during his childhood when, afflicted with tuberculosis, he spent long hours in a room that was bare except for a large, black stove whose looming silhouette

impressed itself upon his memory (“If one spends such a long time in a room with only one object, that object becomes a little god.”). His obsession with dark, unitary forms continued; the first pure “black box” sculpture that he made in 1962 was inspired by a black file card container, and other objects of daily existence, cubes or variations on other geometric solids, remain his formal sources. Through radical simplification and scale changes they assume obdurate presence as his sculptures.

Smith’s conversation is filled with references to building and his early experiences as a job supervisor for Frank Lloyd Wright and as an architect are central to his work. His sculpture is predicated on architectural systems and the plywood skin of his wooden mock-ups sheathes complex mathematical configurations. The tetrahedrons and octahedrons are his “speculations in pure form,” and their irreducible component is the triangle. The edges of the mock-ups are open and intentionally inelegant. In mock-up his sculptures are austere volumes whose faceted planes are unified by black paint, viscous as tar and brushed with a rough, painterly quality. Under certain lighting conditions their blackness vitiates all dimensional character and they become totally planar.

Noticeable restraint characterizes this group of new works by Tony Smith—this is attributable, in part, to the translation of his mock-up ideas into metal. These pieces are precise and remote and the gestural aspects evident in the large-scale sculptures of the late 1960s are replaced by a weighty calm. While some of these new pieces are complex—a few are even illusionistically perspectival—the majority are uncompromisingly basic self-contained units. They are small in scale, few are taller than the observer, and most are below waist level. Many hug the ground and the dominant impression is of horizontality and concentrated density. Space is summarily displaced and the sprawling horizontal volumes and ponderous menhirs represent a return to his inescapable cube.

Martin Friedman



The Snake is Out (1962)

15' (H) × 24' (L) × 18' (W). Steel

Edition of 3

1/3 Private Collection

2/3 Collection, Institute for the Arts, Rice University, Houston, Texas

The New Work: More Points on the Lattice

An Interview with Tony Smith by Lucy R. Lippard

LL: About the new pieces. You said they were related . . .

TS: They are all based on the same modular components, and the latter are of the same size. In most cases, there are tetrahedra and octahedra. Where the pieces have been truncated, or where the axes have been changed, there are a few half-octahedra or paired half-tetrahedra.

Aside from the modular units, the sizes of the completed pieces show a narrow range. They are also fairly simple and compact. They were all done within a small time span, the three months during the summer of 1969. At that time I was working on much larger projects. These pieces were not related to one another in sequence, but they are related in being somewhat peripheral to the larger things that I was doing at the time. I don't want to diminish them by suggesting that they are corollary to the others. The big pieces took more work. While the results may have been just as simple, if not actually simpler, they were more complex in the making in that more factors had to be taken into consideration in their execution.

Another thing that these pieces have in common is that originally they were made as gifts for friends. They were small pieces, the same size as the paper maquettes on which they were based, but executed in marble or bronze. The marble pieces weren't cut out of the block, like the multiple of "Spitball," but were fabricated from thin sheets which had been mitered and glued. A piece such as "For P.N." couldn't have been made in this way. It was cast in bronze, along with some other pieces, by a devoted colleague, Mirella Belshé.

Anyhow, that's how the show came into existence. It is a show of gifts.

LL: Did they go in a specific order? Does that order relate to the larger pieces you were doing at the time?

TS: No. I don't even recall the order. There wasn't any intentional sequence. I did them while I was working on the larger things. I had a lot of components from which I was making the piece for the World's Fair at Osaka. (I think I showed you the room upstairs which is full of the same kind of units for the piece to be done in Los Angeles for Maurice Tuchman's show "Art and Technology.") I had a lot of homemade parts, and from time

to time I would make a small sculpture from them. The order doesn't mean anything because the pieces weren't related in my mind when they were being made.

LL: The scale in the new work seems different, more of a human scale, though I guess "Wandering Rocks" had that, too.

TS: The original floor plan for the U.S. Pavilion at Osaka was on a foot and inch standard. My first models for the work there were based on an edge of two feet. Later the plan was changed to meters, and I accommodated to this by using a half meter on an edge. Sometime after that, Knoedler wanted something for a group show. I hardly had anything small enough to be brought into a gallery. But my friend, Doug Ohlson, suggested that "For J.C." would be a good thing for the show. In order to get it into the building, I had it made up in welded bronze in the same size module as the piece in Osaka. Two meters are just about the height of an ordinary house door and about the length of an average bed. They are also very close to the dimensions of "Free Ride" in height, width, and length. Many of the pieces in this group are two meters one way or another.

LL: Were you working on "For P.N." at the same time as "Hubris" (the big, similarly-constructed piece commissioned by the University of Hawaii at Manoa)?

TS: Yes, it's just a piece of the model for "Hubris" turned upside-down. I probably had four of the half-octahedra lying on a table and liked to look at them that way. It couldn't have been made from the marble sheets because the pyramids meet at a fine edge and the stone would have to be too thick for the proper effect. So it was cast in bronze. Even the large, welded bronze piece in the show presented problems. The fact that it has been made so successfully is due to the ingenuity of Leo Franco, of Industrial Welding, who figured out how to do it in a very neat way.

LL: What were the large pieces you were talking about that related to these? "Hubris" and what else?

TS: "Stinger," "Arch," "Dial," and "Haole Crater." In the development of "Hubris," I did eight pieces. Of the four mentioned, only "Haole Crater" was one of the eight. During that summer I was working on much larger projects than any I had done before. There was what eventually became "Hubris" and the piece for Expo '70 in Japan. Actually, I did work on a larger scheme before these. It was "Lunar Ammo Dump" for the Chicago Circle Campus of the University of Illinois.

"Arch" was developed from "Stinger." This is intended for a sloping site. When it is built this spring at Sonsbeek in Arnhem, Holland, it will be possible to step onto one of the corners from a grassy incline on this splendid estate.

The next piece, "Dial," also relates to "Stinger" but more particularly to "Arch." It is a freestanding piece and, unlike the rest in the series, it is not intended to be walked on or into.

When I was working on the project for the Manoa campus, I did seven schemes before I came to that of "Hubris." The last of the seven also relates to "Stinger." It is called "Haole Crater." Haole means a Caucasian, any white person on the Islands. In the title of the piece, it probably means square. I would like to make this piece, somewhere or other, but I was talked out of it for the campus project by a Japanese-American student who contended that Hawaii already had too many craters, square or otherwise.

"Haole Crater" is quite a lot like "Stinger." The latter rested on a pavement that was continuous inside and out. Now "Stinger" has a rhomboidal, or diamond-shaped, cross section. It rests on the point of the diamond. "Haole Crater" is based on the same cross section but it is built into the ground. On the outside, ground level is halfway up the rhombus. But inside, the pavement is confined by the continuation of the upper inside slope. Also, unlike "Stinger," there is no opening, no way to get from the outside to the inside. If I built steps into the concrete, the thing would have become architectural. I didn't want that, so I designed a ladder that would stand free of the concrete sides of the piece and just go as a sort of bridge from the level of one pavement to that of the other. I thought of it as something like an old-fashioned fire escape, separate from the design and structure of the building. In this case, it would have been of aluminum or painted steel and not connected to the concrete except at the upper and lower pavements.

To go back, "Stinger" is freestanding and rests on a continuous pavement. There is no difference in the pavement from outside to inside. "Arch" springs from a square platform which is intended to be walked upon. The rim of "Haole Crater" is the same size as that of "Stinger," but the sidewalk around it extends to nine units on a side, and the lower square pavement is isolated from everything else.

You can see how "Hubris" grew out of "Haole Crater" as a paved square. Actually, there are two squares: one representing the mountains, and the other, the plains.

The latest manifestation in this series is the proposal for a parking lot in Minneapolis. In this city, the blocks in the downtown area are square. This scheme is a project to pave one block with granite. The sidewalk with its street furniture would remain as a different thing, like the ladder in "Haole Crater." Inside the concrete walk, the block itself, 306 feet on a side, would be paved with 11-foot-square granite slabs. There wouldn't be any trees or grass or benches—nothing but the pavement and the people who happened to cross it or stand on it.

There was a much more sequential development in the large pieces of concrete and granite than in those being shown in bronze at this time.

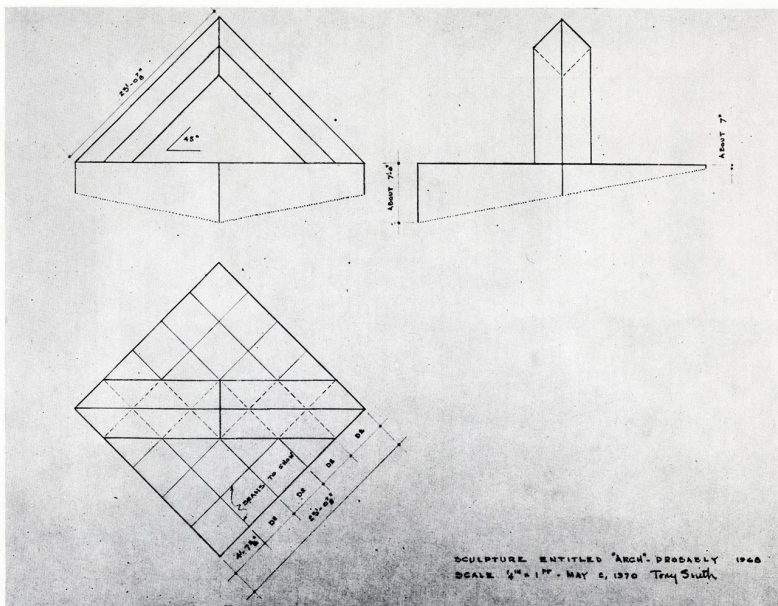


Willy (1962)

7'8" (h) × 18' (l) × 12' (w). Steel

Edition of 3

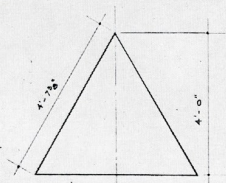
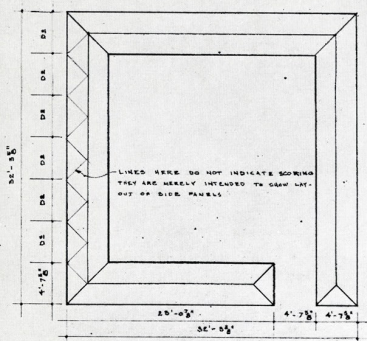
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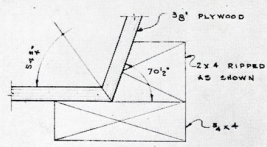
Parallel to all that was the making of the "Bat Cave" for the World's Fair at Osaka. This was a different thing, but it, also, relates to earlier works, specifically "Gracehoper." Far from squares of concrete or granite, or from triangles of steel or bronze, the "Cave," as made for Japan by the Container Corporation, consisted of thousands of corrugated cardboard components which were eventually covered with graffiti.

In any case, the nine pieces we are talking about in the present show are branches of these two larger developments which were taking place at the time. Many people have commented that, taken together, these pieces constitute a sort of maze. Of course, I like the idea (my "Maze" was shown at Finch College), but here there is only an internal unity.

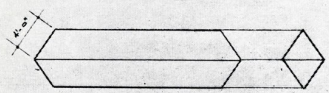
LL: How does that differ from "Wandering Rocks," which related to each other similarly?



ENDS OF PIECE ARE AS SHOWN ABOVE
SIDES ARE MADE UP OF STRINGS OF SOFT TRIANGLED



INSIDE ANGLE

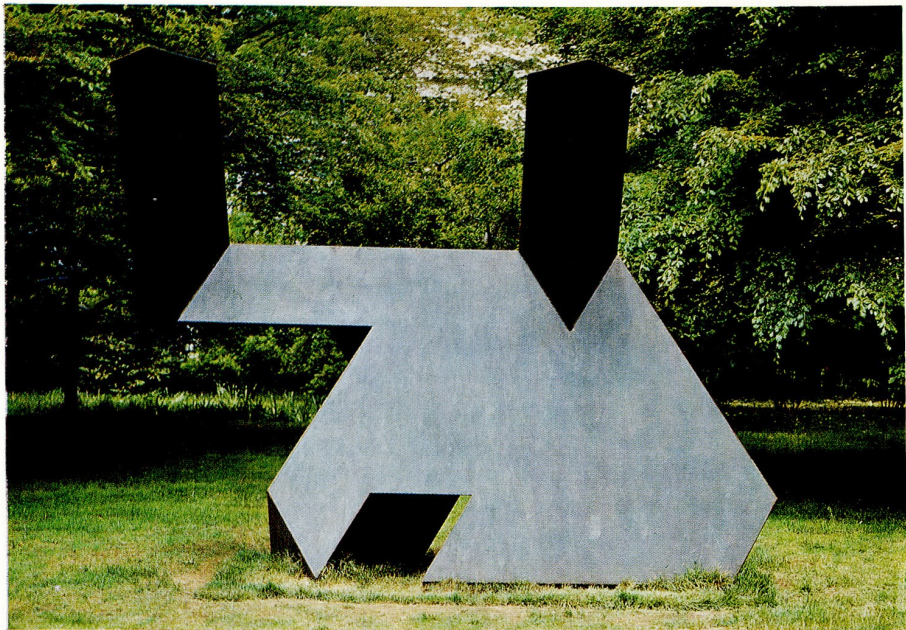


SCULPTURE ENTITLED "STINGER" - DECEMBER 1967
SCALE $\frac{1}{8}" = 1'$ - MAY 9, 1970 Tony Smith

TS: The "Rocks" were really conceived as one piece, although I didn't think of them as having a fixed spatial relationship to one another. They did, however, have a temporal sequence. I thought of each piece as having an identity but also as constituting part of a group. In this group, positions were thought of as changing. In "Maze," the positions are formal and fixed. The new group doesn't have any outward unity. They have only the unity that we talked about at the beginning.

LL: As you were making them, did certain relationships result from earlier pieces in the series? Did certain spatial relationships for installation occur to you then?

TS: No. As a matter of fact, the arrangement in the photograph came about in an automatic way. The sculptor, George Smith, who made the mock-ups, spaced them along the driveway. When Hans Namuth came to photograph them, I had only four, very slight boys to help place them. I arranged them in such a way that the largest pieces



Moses (1968)

11'6" (H) × 15' (L) × 7'4" (W). Steel

Edition of 3. 1/4 Scale

1/3 The Lt. John B. Putnam, Jr., Memorial Collection, Princeton University, Princeton, N.J.

would be carried the least distance. Hearing about it, the brightest of contemporary sculptors asked me if this constituted a new law of physics.

If you are thinking of them as a group, I don't think they should be placed too far apart, so that you can feel the space between them. Someone from here said that they looked like cows lying around on a meadow. One thing I do like is to have them on the same axial grid. I don't mean that they should be lined up, but I don't like them twisted around like random objects on a floor or table. I like the work to establish itself in that way. I like them to be parallel or perpendicular to any existing architectural scheme. I don't like to see them in a haphazard arrangement. I always want to straighten them. I don't think it's just a compulsive thing. I want them to be seen as elements which are part of the continuing space rather than as self-contained objects.

LL: You seem to have been working in two areas—open and closed. Does your inclusion of a sidewalk, or rather a platform and surrounding areas, into the sculpture come from a dissatisfaction with the spaces they are put in?

TS: Well, I think every piece has a logic of its own. Take "Arch," with its square platform. I wouldn't want it to be stepped on from another pavement. I always thought of it as being built into a grassy slope. People will be able to go from the slope to one corner of the square platform, then through the arch and onto the opposite corner, which projects quite a bit above the side of the hill.

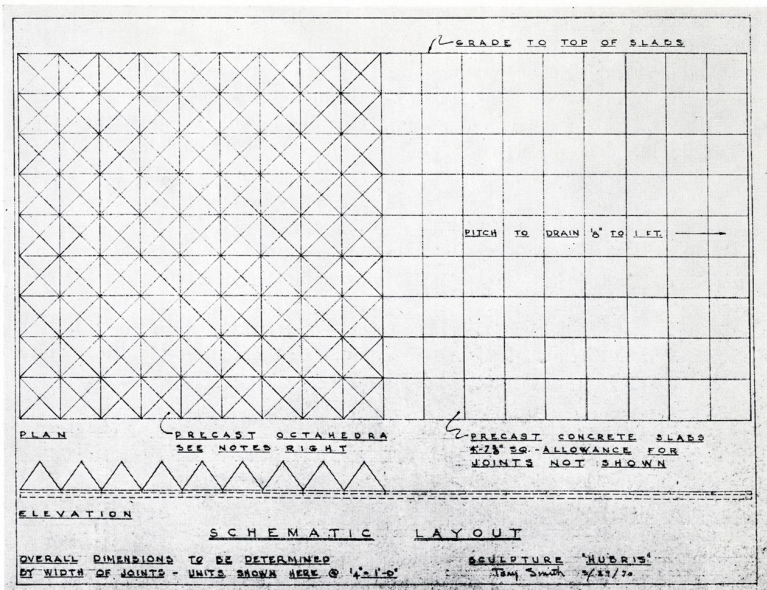
"Dial" is a more or less self-contained thing. It is intended to be placed on a flat surface, and it doesn't require any special surround.

In "Haole Crater," there are two pedestrian levels. The lower square pavement is, of course, necessary to the sculpture as such. But I feel that people should be able to walk around it and look into it. I don't think that the surrounding area should be just a muddy path.

I also think that people should be able to cross the rim and descend into the pit; looking up, they would see only the sky. The ladder needs some support inside and out, and a sidewalk solved that problem. No matter what, the sculpture requires the walk for purely plastic reasons.

LL: Have you been consciously playing the closed pieces against a closed urban environment? And open pieces in more open spaces, like "Hubris"?

TS: I felt, in the case of the University of Hawaii, that the buildings against which "Hubris" was originally to be placed were quite sculptural in themselves and that anything similar to my earlier work would be redundant. So I set out to do something in



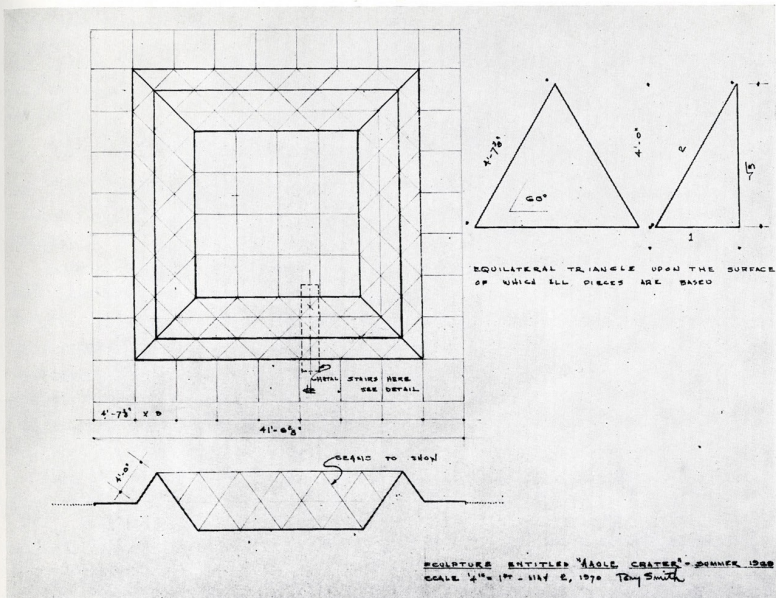
which the eye level would be held down rather than against the background of the buildings.

In the proposal for Minneapolis, where the scheme is entirely flat, I thought it was marvelous that the downtown area had square blocks. Since so many of the buildings have been torn down, the blocks are being used as parking lots. Why not use them for something sensible?

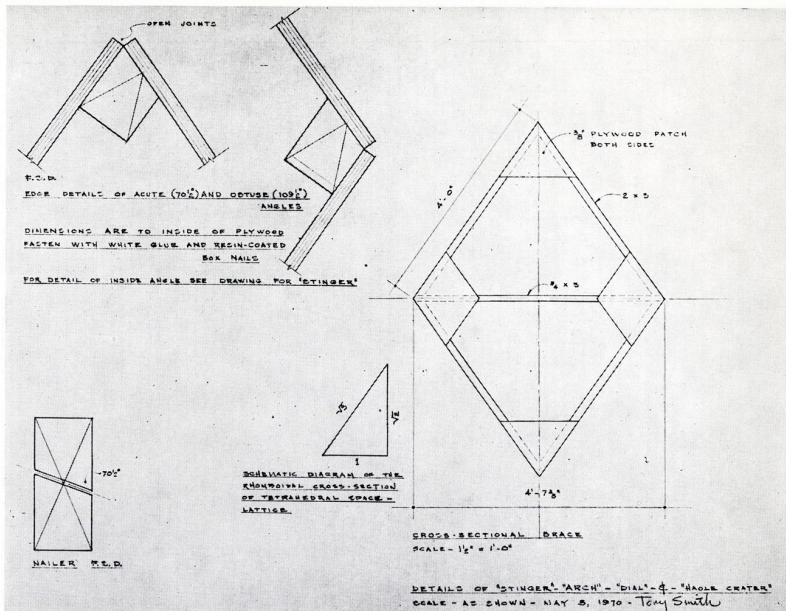
LL: What are you doing for Maurice Tuchman's Los Angeles show?

TS: It will be made of the same components as in Osaka. But it will be a much more sculptural statement. It will be a freestanding piece in a larger space. It won't be just a passageway as it was in Osaka.

LL: Will you use the music you mentioned once—the tapes based on the cries of bats when someone enters the depths of their cave?



TS: No, because the work isn't isolated enough. As long as it is part of an exhibition of this kind, there will be other works to which sound is essential, so that I would only be adding to the confusion. I find the bombardment of the senses very disturbing. I am very disturbed if I see something move too fast or something that is too fragmented. I don't feel that way about Cubism in its masterful expression, but, where less than the greatest talents have attempted it, it is too busy. I don't know exactly how to express this idea. It may not be only the fragmentation, but the telescoping of images at a pace that is too fast for the senses to grasp. I find that much of contemporary art is involved in that. I have never had any programmatic notion of form. It is a matter of how much I can tolerate. I can't tolerate anything that is too busy. That is one of the reasons that I hoped the ordinary corrugated cartons used in Osaka would come out as a soft thing, a blurred surface. I didn't want it to come out as a mosaic. As it happened, they put it together with lock-joints and tape instead of with glue only. I was alarmed by it at the



time, but in the end it was completely covered with graffiti and was actually much more gratifying than what I had had in mind.

LL: But so much information does come at you fragmented—just about everything—and you have to make sense of it.

TS: Yes, you do that when you read the morning paper, whether you want to or not. There is always something going on, even in a suburban area like this where there is supposed to be a certain amount of quiet. There are the sudden noises of chain saws cutting down magnificent trees, grass cutters, those machines that blow leaves, ambulances and police cars, and those cars and motorcycles in the night. And you can never tell when some of these things are going to combine. Anyhow, I think that the quiet and stability of my pieces are desirable in themselves. I don't believe I am trying to make particularly inventive forms as much as to make some that aren't too disturbing.

LL: I don't know. Some of them have an outflung, almost explosive character.

TS: I think they do. But I have tried to contain that. Even in such pieces I find echoes that are much quieter when we are familiar with them than they seem when we first see them.

LL: They change a great deal from one viewing angle to another.

TS: Yes, I am often surprised by them. Not many of them reveal themselves all at once. I think that "Hubris" does that more than any other piece. Even that has unexpected effects.

Someone asked me the other day if I started with a drawing. I said "No," because I don't have any sense of how a piece is going to turn, or even if it is going to turn out, until the end. I have to work from three-dimensional maquettes rather than from sketches, because drawings can't give me the particular quality that I want. For instance, I would never have been able to predict that if the legs of "Stinger" were turned up, they would produce a structure like "Arch." I happened to see the mock-up of "Stinger" when one leg had come to a corner. I realized that when the rhomboidal cross section of the leg was cut by a diagonal, it produced a square. That means that the vertical cut at the meeting of the two legs is square, but the bases of the two legs on the pavement are also square. It surprised me when I saw it.

LL: So many people seem to think of anything based on geometry as fixed and rational. You've talked about "Willy," for instance, as being based primarily on chance.

TS: Geometry has certainly gotten out of hand, in that case. "Willy" was really made from spare parts, some from "Snake" and some from other pieces. Perhaps parts of "Cigarette" are in it. The geometry, of course, is just the same; it's just that the piece itself lacks what we ordinarily think of as rational. Among formal things, clarity, simplicity, and symmetry tend to make things memorable in the sense that we can reconstruct them in our minds. "Willy" certainly lacks these qualities, and I doubt that, at this stage of the game, I could reconstruct it myself.

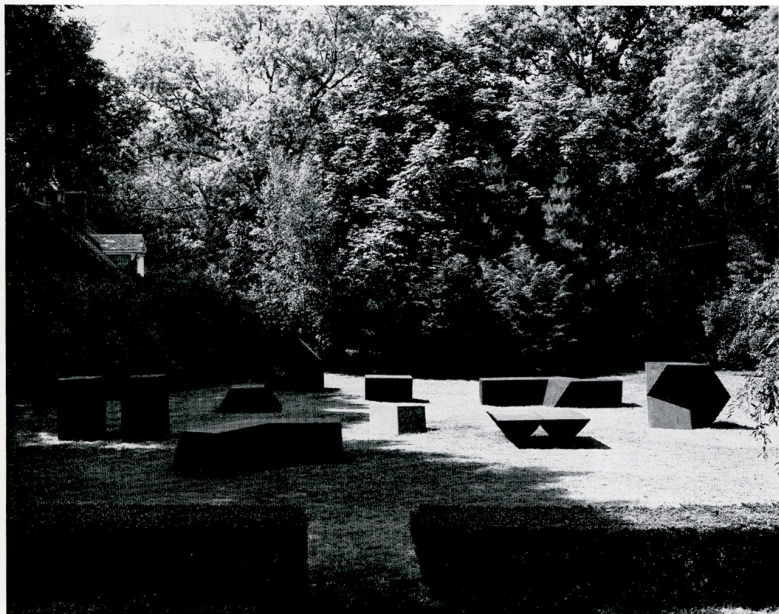
On the other hand, "For D.G." is a truncated pyramid and could hardly be simpler. But I didn't set out to make such a form, nor did I just lop the top off a pyramid. I put four half-octahedra in a square and then dropped tetrahedra into the spaces between. The half-octahedron, inverted, was placed in the central void, and that became the piece.

LL: Have you ever considered moving away from the tetrahedral module and structure?

TS: When I started to do the new piece for Los Angeles the other day, I saw something that was probably as close to me as anything I have ever seen in my life. It had a very

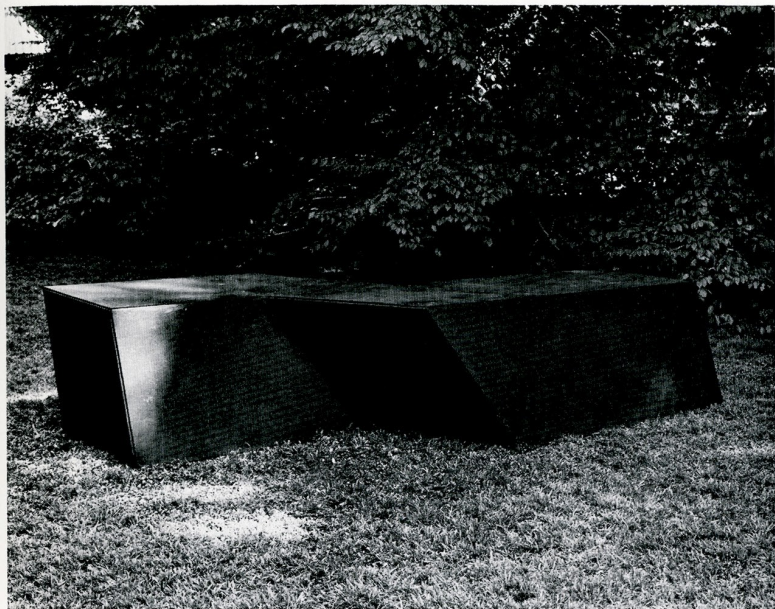
expansive, very archaic kind of space, possibly suggesting the ruins of some ancient ritualistic site. I felt it was something I could really deal with, something I had never quite imagined the way I saw it then, simply through putting the components together. Much of this had to do with using the pieces for spacing and temporary supports. I may do a piece for a site in front of a very monumental building. If I do, I'll use what I saw the other day as a beginning for it. I am certainly not bored with using these elements, and I don't feel that I am sufficiently acquainted with them to say when their usefulness for me would come to an end.

Recent Sculpture

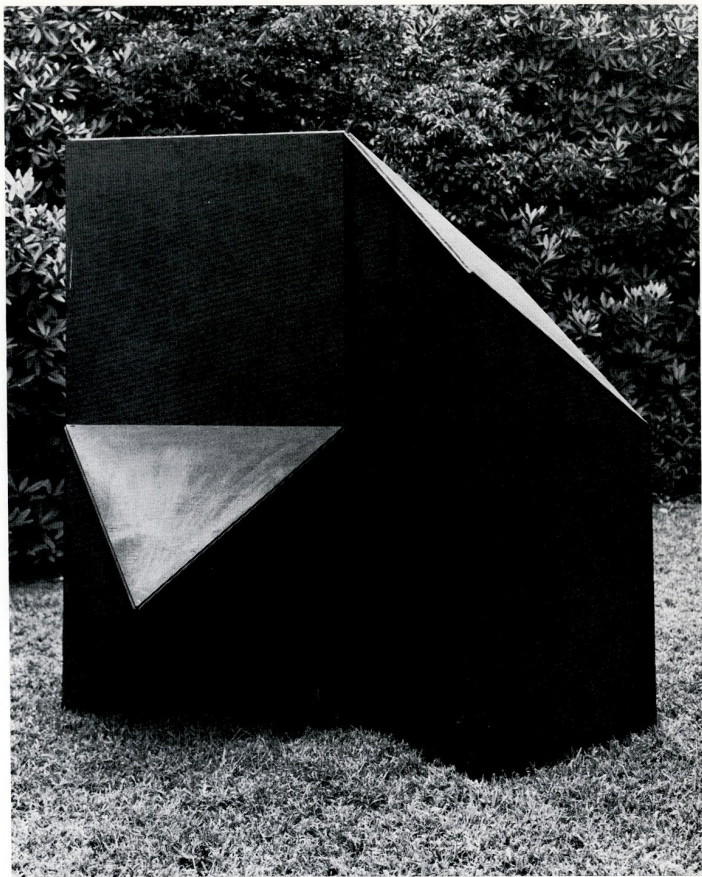




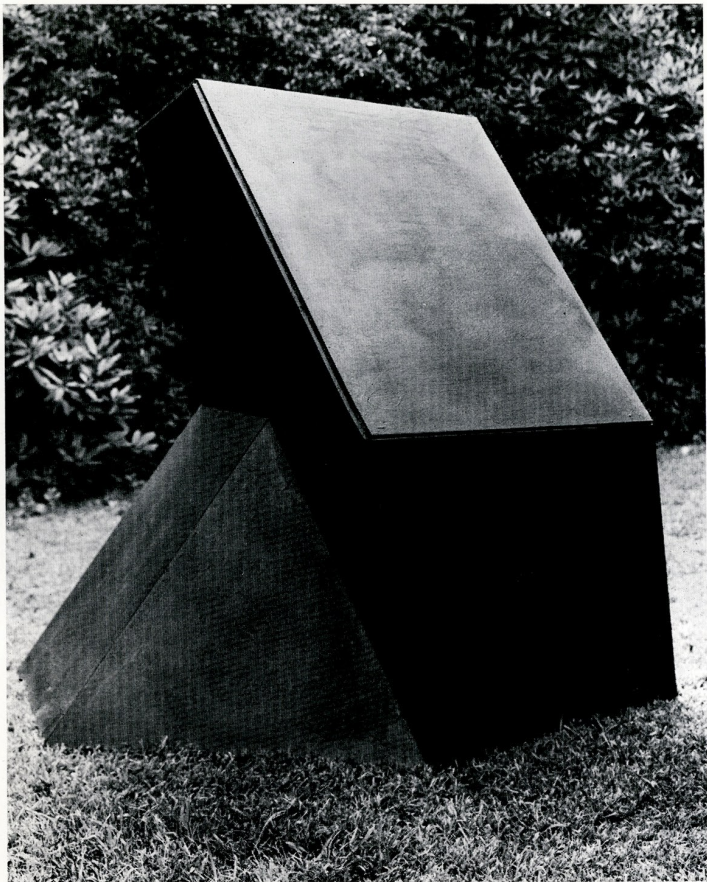
For W.A. (1969)
11' (w) x 2'9" (D) x 5' (H). Painted wood mock-up for pieces
made in welded bronze. Edition of 6



For D.C. (1969)
11'8" (w) x 6'8" (D) x 2'9" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6

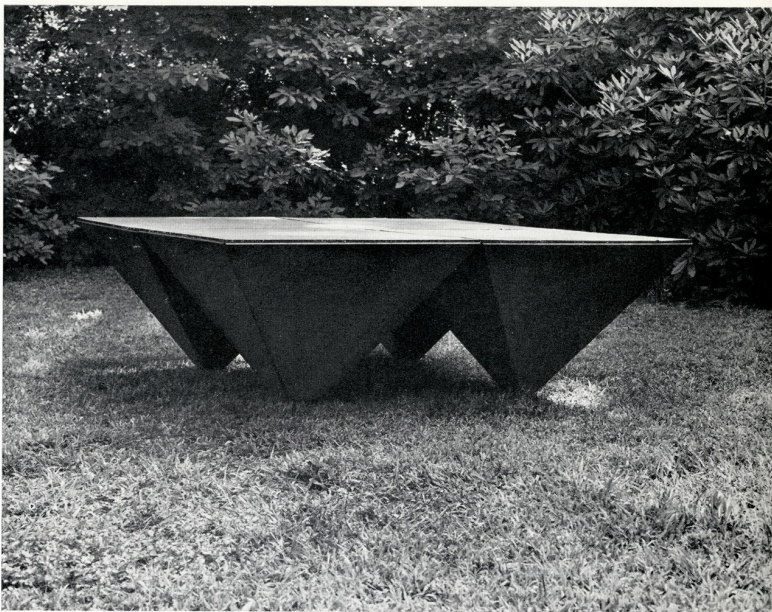


For J.C. (1969)
6'8" (w) x 4'9" (D) x 6'8" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6

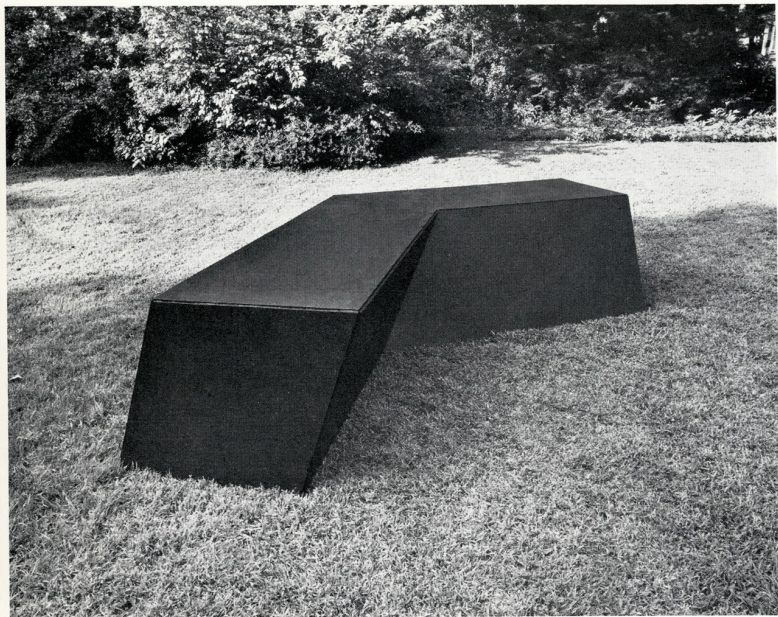


For P.C. (1969)

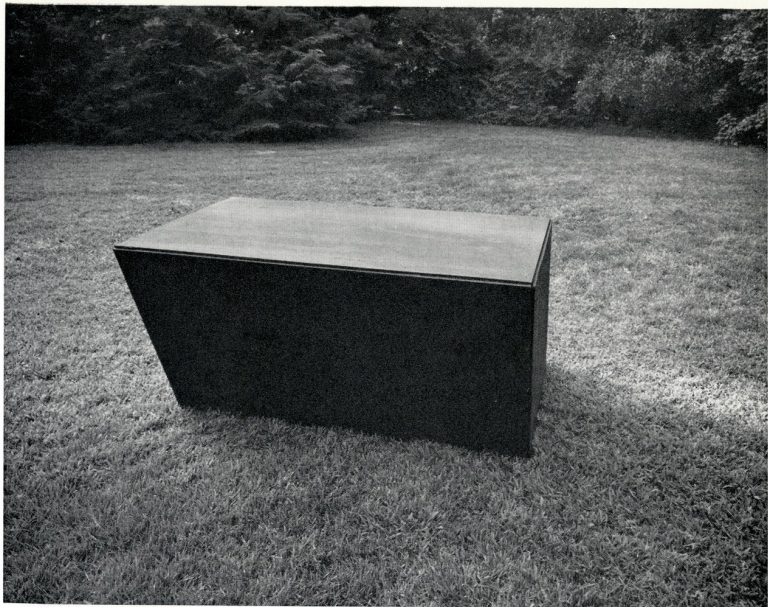
6'8" (w) x 5'9" (D) x 6'3" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6



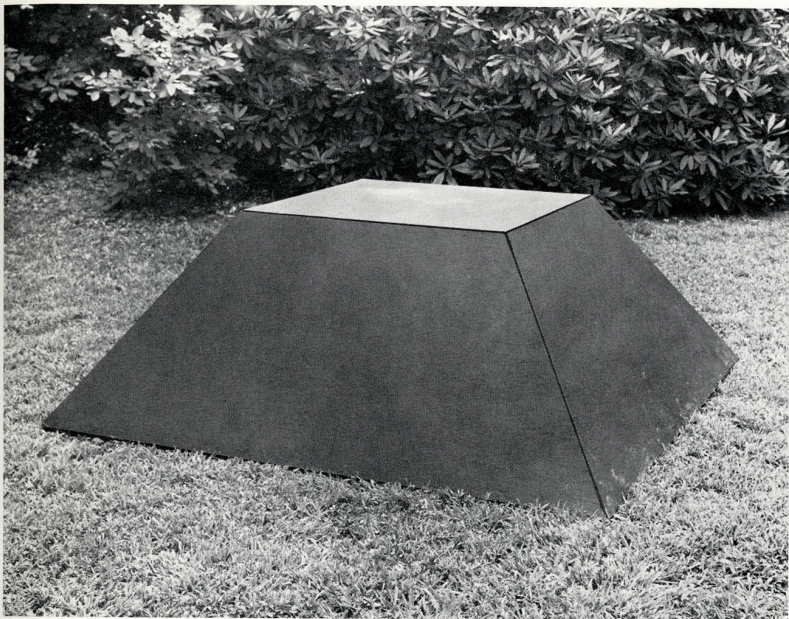
For P.N. (1969)
6'8" (w) x 6'8" (D) x 2'9" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6



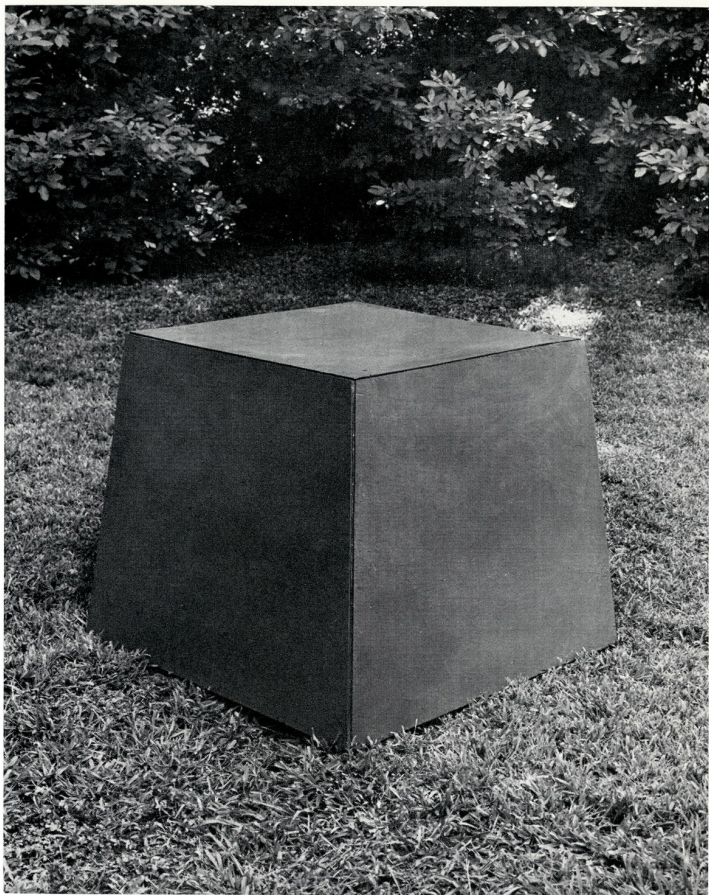
For M.S. (1969)
11'8" (w) x 7'8" (D) x 2'9" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6



For J.W. (1969)
5' (w) x 3'10" (D) x 2'9" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6



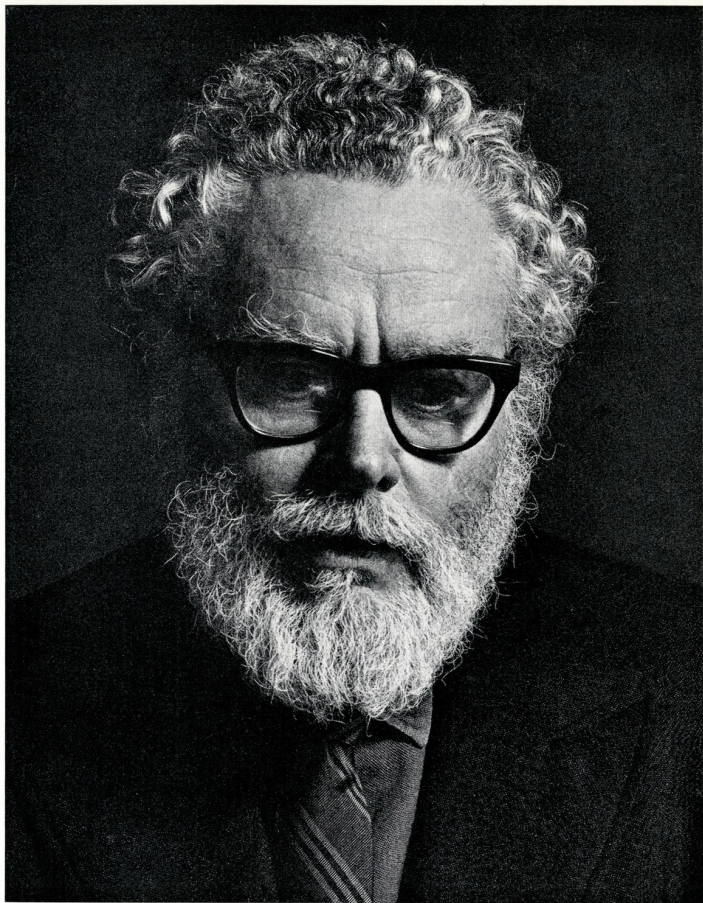
For D.G. (1969)
6'8" (W) x 6'8" (D) x 2'4" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6



For V.T. (1969)
4'8" (W) x 7' (D) x 2'4" (H). Painted wood mock-up for piece
made in welded bronze. Edition of 6

Chronology

- 1912 Born in South Orange, New Jersey.
- 1933-36 Works as toolmaker, draftsman, and purchasing agent. Attends Art Students League, New York, at night.
- 1937-38 Attends New Bauhaus, Chicago.
- 1938-39 Works on new buildings designed by Frank Lloyd Wright.
- 1940-60 Designs numerous residences and unexecuted monuments.
- Teaches at:
- 1946-50 New York University School of Education
- 1950-53 Cooper Union and Pratt Institute
- 1957-58 Pratt Institute
- 1958-61 Bennington College
- 1962 Hunter College
- 1964 Participates in *Black, White, and Grey*, Wadsworth Atheneum, Hartford, Connecticut (Samuel Wagstaff, Jr.)—the first time his sculpture is exhibited publicly.
- 1966 One-man exhibition at the Wadsworth Atheneum, Hartford, and at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (James Elliott, Samuel Wagstaff, Jr., and Samuel A. Green). Participates in *Primary Structures*, Jewish Museum, New York (Kynaston McShine); and in *Annual Exhibition, 1966: Sculpture and Prints*, Whitney Museum of American Art, New York.
- 1967 One-man exhibitions at the Walker Art Center, Minneapolis (Martin Friedman); at the Galerie Muller, Stuttgart, Germany; and in Bryant Park, New York (Dr. Barbaralee Diamonstein). Participates in *Sculpture in Environment*, New York City Department of Parks, New York; in *Color, Form, Image*, Detroit Institute of Arts, Detroit (Gene Baro); in *A Generation of Innovation*, Art Institute of Chicago (James Speyer); in *American Sculpture of the Sixties*, Los Angeles County Museum of Art and the Philadelphia Museum of Art (Maurice Tuchman); in the *Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, Museum of Art, Carnegie Institute; in *Scale as Content*, Corcoran Gallery of Art, Washington, D.C. (Susan Green); in *Art for the City*, The Institute of Contemporary Art, Philadelphia (Samuel A. Green); in the *Vth Guggenheim International Exhibition*, The Solomon



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- R. Guggenheim Museum, New York, Art Gallery of Ontario, Toronto, National Gallery of Canada, Ottawa, and the Montreal Museum of Fine Arts; in *Rejective Art*, The American Federation of Arts, New York (Lucy Lippard); in *Scale Models, Drawings*, Dwan Gallery, New York; in *Collections from Connecticut Museums*, Institute of Contemporary Art, Boston; in *Schemata 7*, Finch College Museum of Art, New York (Elayne Varian); in *Highlights of the Season*, Larry Aldrich Museum, Ridgefield, Connecticut; in *Art in Embassies*, Museum of Modern Art, Prague; in *Geometric Art*, New Jersey State Museum, Trenton.
- 1968 One-man exhibitions at the Galerie Renée Ziegler, Zurich, Switzerland; at the Galerie Yvon Lambert, Paris; at the Fischbach Gallery, New York, and at the Donald Morris Gallery, Detroit. Traveling show of Tony Smith mock-ups, organized by The Museum of Modern Art, New York (Renée Neu). Participates in *Documenta IV*, Kassel, Germany; in *XXXIV Biennale*, Venice; in *Minimal Art*, Gemeentemuseum, The Hague; in *Plus by Minus: Today's Half Century*, Albright-Knox Gallery, Buffalo, New York; in *Art of the Real, U.S.A.: 1948-1968*, The Museum of Modern Art, New York, the Tate Gallery, London, and Centre National d'Art Contemporain, Paris (Eugene Goossen); in *Poster Art*, Brooklyn Museum; Galerie Simone Stern, New Orleans; in *New Jersey Artists*, Newark Museum, New Jersey; Seattle Art Museum; in *Martin Luther King Memorial*, Museum of Modern Art, New York; in *Mayor Daley Protest*, Richard Feigen Gallery, Chicago; in *Sculpture, Murals, and Fountains at HemisFair '68*, San Antonio Fair, San Antonio, Texas.
- 1969 One-man exhibition of models at the University of Hawaii. Participates in *First International Exhibition of Modern Sculpture*, The Hakone Open-Air Museum, Japan; in *New York Painting and Sculpture, 1940-1970*, Metropolitan Museum of Art, New York (Henry Geldzahler).
- 1970-71 Participates in *American Artists of the Nineteen Sixties*, Boston University School of Fine & Applied Arts Centennial Exhibition; in *Expo '70*, Osaka; in *Art and Technology*, Los Angeles County Museum of Art in co-operation with the Container Corporation of America (Maurice Tuchman); in *L'Art Vivant Americain*, Foundation Maeght, France (Dore Ashton); in Rijksmuseum Kroller-Muller, Otterlo; in *Monumental American Art*, The Contemporary Art Center, Cincinnati (William Leonard); in *Minimal Sculpture: The Classic Moment*, San Francisco Museum of Art (Suzanne Foley); in *American Sculpture*, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln (Norman Geske); in *Sonsbeek '71*, Arnhem, The Netherlands; in the *Whitney Museum of American Art Sculpture Annual*, Whitney Museum, New York. One man exhibitions at The Newark Museum, the Montclair Art Museum, The Art Museum of Princeton University, the New Jersey State Museum at Trenton (all in New Jersey); and at M. Knoedler & Co., Inc., New York.

Awards and Grants

1966	Longview Art Award
1966	National Arts Council
1968	Guggenheim Grant

Collections

Among the public and private collections that include Smith's work are: the Wadsworth Atheneum, Hartford; the Walker Art Center, Minneapolis; the Albright-Knox Art Gallery, Buffalo; the Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; the National Gallery of Canada, Ottawa; the Lt. John B. Putnam, Jr., Memorial Collection, Princeton University, New Jersey; the Connecticut Mutual Life Insurance Building, Chicago; the City of San Antonio, Texas (gift from the Hobby Foundation in memory of William Pettus Hobby); Mrs. Harry L. Bradley, Milwaukee; Mr. William Louis Kahn, Franklin, Michigan; Mr. Samuel Wagstaff, Jr., Detroit; Mr. David Pincus, Philadelphia; Mr. William Rubin, New York; Mr. Stephen Schwartz, New York; Institute for the Arts, Rice University, Houston; Corcoran Gallery of Art, Washington, D.C.; Banque Lambert, Brussels; Case Western Reserve University, Cleveland; and the Memorial Art Gallery, University of Rochester, Rochester, N. Y.

PHOTOGRAPHIC CREDITS

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