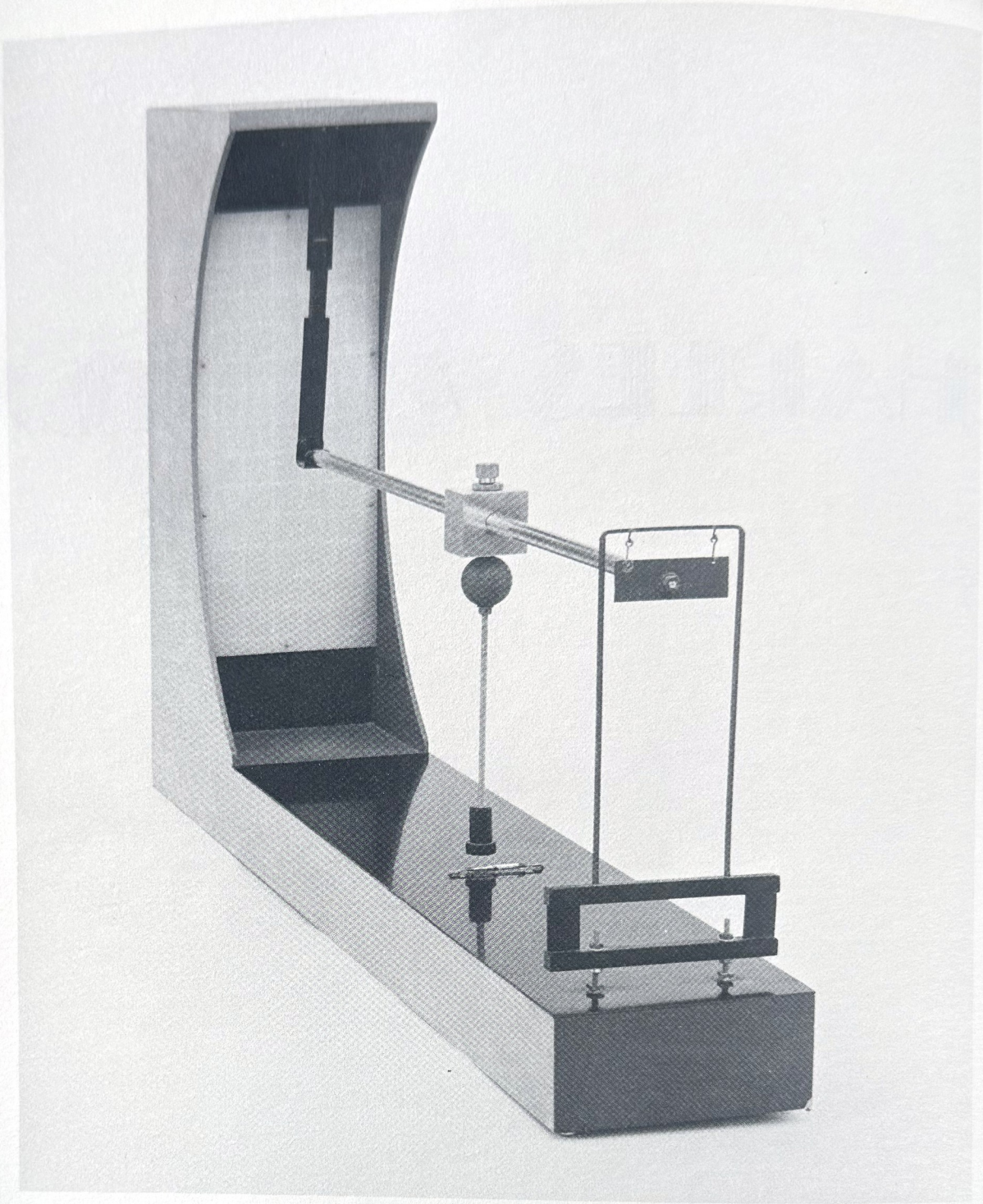


CHARLIES MATTOX

Published by the Art Museum, a department of the College of Fine Arts, the University of New Mexico, Albuquerque.

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Van Deren Coke, Director
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Horizontal Pendulum, 1963
Wood and metal 121.9 x 81.3 x 25.4

ACKNOWLEDGEMENT—We would like to thank what they wish to be termed "friends and former colleagues" for helping to make this catalogue possible and Charles Mattox for the loan of works for the exhibition and his patient assistance while we assembled the information for this publication. We also want to express our appreciation to Mr. Ed Janss, Dr. U. G. Hodgin, Jr. and Dr. Daniel Clifford for the loan of works by Charles for this occasion.

VAN DEREN COKE

INTRODUCTION

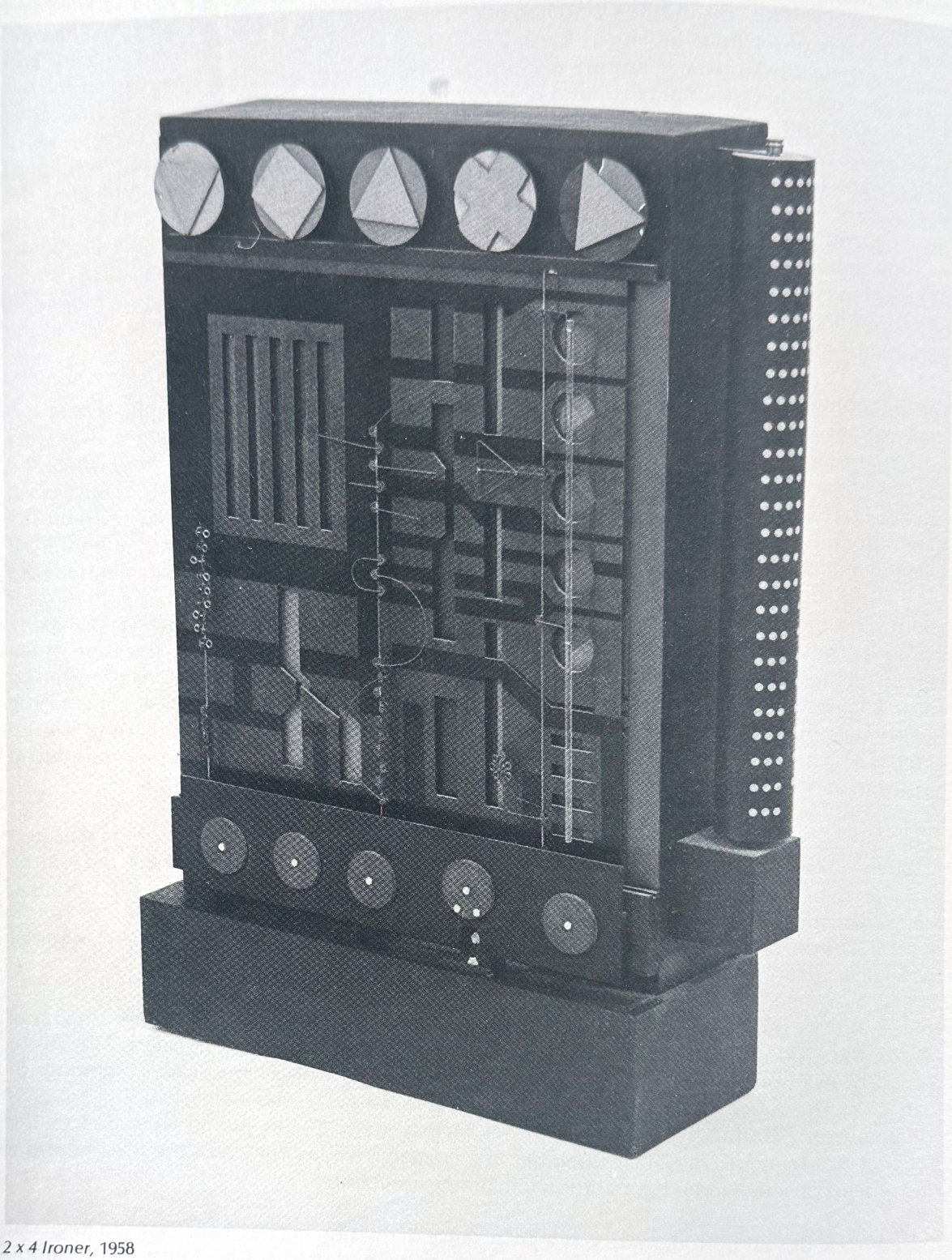
CHARLES MATTOX, while in his early teens, was always a builder of things such as kites and wooden implements. His mother, who had been trained at State Teachers College in Emporia, was a painter of religious murals in Kansas churches. She encouraged her son to paint and sent him to nearby Lindsberg, Kansas, on Saturdays to study art with Berger Sandzen. Sandzen was a well-regarded regional artist who used furrows of paint to represent in an expressionist fashion the undulating Midwest and Southwest landscape. In Lindsberg, which was a Swedish art colony, Charles talked to the other artists who lived there and began to think of art as a possible profession. As soon as he was out of high school, Mattox enrolled at the Kansas City Art Institute. In the year and a half he spent there he studied basic design, drawing, and painting. He then left the Institute to study privately with one of his instructors from the school, John Douglas Patrick, who was an old man by then but still an active painter of horses in the manner of Rosa Bonheur. A year and a half was spent learning the rudiments of art from Patrick who, having been academically trained in France, believed strongly in the importance of learning first the fundamentals of drawing.

Feeling confident with his new skills, Mattox next hitch-hiked to Detroit, where his then-current hero, Diego Rivera, was working on the Detroit Auto Workers murals. Rivera looked at Mattox's drawings and suggested that he follow him to New York City, where the famous Mexican artist was to begin work on what were to become some very controversial murals. In 1931, Mattox arrived in New York City just at the time that Rivera's work on the Radio City murals was stopped by vehement public criticism of the inclusion of a portrait of Lenin in one of the compositions. Work on the Radio City murals ceased, but Rivera was paid for the project. He set up a studio on Fourteenth Street, where Mattox worked with him for about nine months, four to six hours a day, grinding color, preparing plaster, and making cartoons. The studio became the focus of what was called the New Workers School. Much talk of politics took place, but almost always in French or Spanish, since Rivera refused to speak English because of his anger over the treatment he had received at the hands of the Rockefellers in respect to the Radio City murals. At Rivera's studio, Mattox met the painter Lou Block, who had been painting murals at Rikers Island in the East River. Block introduced Mattox to Ben Shahn.

Soon he became acquainted with Arshile Gorky, Stuart Davis, George Comstance, and Burgoyne Diller. Diller was painting Hard Edge abstractions at the time and interested Mattox in this style of work. While in New York City, he joined his friend Gorky on the WPA project. Mattox was on the project four years—one year as a painter and three years as a technical director. During this period he did abstract, two-dimensional paintings under the influence of the English artist, Ben Nicholson.

New York City galleries and museums provided artists in those days with stimulating fare. Mattox and Gorky would often spend a whole day going from gallery to gallery. They were excited by examples of German Expressionist work as well as the almost classic paintings of Juan Gris. The latter was especially admired by Mattox. Despite being exposed to such contemporary paintings, most of the artists Mattox knew at this period were tied to the National Academy of Design and painted in a conservative fashion. Even the teacher at the Art Students League worked in traditional figurative directions.

In New York, at that period, there was a great sense of division between abstract and Regional figurative painters. Mattox was in the abstract camp with a special interest in geometric directions. By the mid 1930s, the WPA project had begun to lose its influence and much of its momentum. Mattox left for the West with a six-month stop in Arkansas where he taught art at a private school called Commonwealth College. This was a labor school located in Mena, Arkansas. From Mena he went to Santa Fe, New Mexico, for several months. On one occasion in Santa Fe, he helped the artist Will Schuster build the great figure of Zozobra, which is burned at a fiesta each fall to dispel "old man gloom." California was next. He had three children by the time WWII began and had to find a way to support his family. Mattox worked



2 x 4 Ironer, 1958
Wood and metal 30.5 x 63.5 x 101.6

at book design, in foundries, and finally got a job in the film studios in Hollywood as a set designer and prop maker. Because he could do schematic drawing of three-dimensional objects, he had no trouble obtaining a good job. Having worked with tools, he found that by reading a few books he could do very well as a tool designer. He worked for Century Metal Craft, a company which made molds for aircraft parts. Mattox designed the molds and when Century formed a new company he became the foreman of the foundry. His next stop was to become a designer of jigs and fixtures for tooling companies that had contracts for the airplane manufacturers Lockheed and Douglas.

Near the end of WWII he took a job in the movie studios. He worked there until 1952, designing and making miniatures and special effect devices. During this period he continued to paint and had a few shows, the most important of which was at Putzell Gallery in Los Angeles.

The story is best continued in Charles Mattox's own words.

COKE: *What was the art scene like in Los Angeles at that time?*

MATTOX: It was very fragmented and the artists were not in any way organized. I mean they were hard to locate: they were scattered throughout the community; there was no art scene as such. There were no galleries, with the exception of Putzell's, which didn't last very long. Michael Freed started a gallery but there weren't any galleries that showed very much contemporary work, so the contemporary artists, the artists who were interested in the new things, just didn't have any place to show.

COKE: *In New York you recognized early on that Gorky was a seminal figure. Did anybody in California impress you in this way at that time?*

MATTOX: No, I didn't think there was anybody on the West Coast that reached his stature. Lorser Feitelson, at whose studio I used to spend a lot of time, was the one person who coalesced a group of young painters who were interested in new ideas. His was a great place to talk and his work—he was a little bit into Surrealism at that time—was sound. He really knew what was going on so I think Feitelson was the one figure on the West Coast I gravitated toward.

COKE: *When and how did you turn from painting to sculpture?*

MATTOX: The first things I did were in wood. Then I used quite a bit of metal, and I got very interested in the idea of motion. I was using magnetic devices to make things move. Timers were used to make things have eccentric motion. I showed some of these early pieces around 1948, '49. I had a show with the Los Angeles dealer Felix Landau in which pieces moved, but there were no motors. It was all magnetic —springs and magnets. The magnets shifted sections of the painting from one side to the other.

COKE: *What was the nature of the color in these pieces?*

MATTOX: When I had been in New York I had met Léger. He had come around to the WPA project because he was a friend of Diller. We all got together and were going to do some murals for one of the French steamship lines. He had us do some sketches and, as a consequence, I met with Léger a lot and looked hard at his work. I got very much interested in his whole theory of man and machine, and the way he used color. That experience had a great influence on the way I used colors, which were pretty much always primary colors used with black and white.

COKE: *Was there any relationship between your kinetic works in California and the work you were doing in the studios?*

MATTOX: Not in an aesthetic sense, but I learned a great deal about techniques and handling

materials in the studios because we were constantly being challenged to build quite complicated devices. I carried that into sculpture, but it was more the technology of the studios that I carried into my art work.

COKE: *What are the differences between your attitude toward kinetic sculpture and the ideas of other artists who work in this direction, such as George Rickey and Alexander Calder and others you can recall?*

MATTOX: Calder's work I knew from very early times because I had seen a lot of shows of his work in New York when I was living there. I didn't know very much about Rickey, but when I became aware of his work I realized that he was just continuing a system of balances and pendulum-like effects that Calder had pretty well explored. The only artist whose work I knew—I never met him—was that of Len Lye who I felt was much closer to what I had in mind. There were no other artists in America that I knew of who had worked in this fashion. The first artist I became aware of in Europe who was doing mechanical moving things was Tinguely.

COKE: *Tinguely was using machines and motors, and Rickey and Calder used nothing except the movement of air to actuate their pieces.*

MATTOX: Calder did some work in Europe in which motors were used, and he also did some things that used magnets. From his show I saw in New York I got the idea of using magnets.

COKE: *This would be before or after the war?*

MATTOX: It was before the war, in the late '30s; that is, around 1934-35. My attitude was very different, I think, from Tinguely's, but I felt much closer to him than I did to Calder because actually Tinguely was working with systems. I was interested in mechanical systems, feedback systems, and motors. Tinguely was a Dadaist. He made fun of the machine, and my basic attitude was not that. I felt that technology—machines per se—were not a bad thing, but simply tools.

COKE: *This goes back to your experience with Léger.*

MATTOX: Right . . . and I read all the things I could find about the man and the machine. I happened to run across Reuleaux who was primarily a philosopher who wrote on the effect of machines on man. I read Siegfried Giedion and Lewis Mumford and people like that, too, because my primary philosophical concern was with man and machines and how man relates to them and what machines do to society.

COKE: *How do you feel about the question of pure abstract movement versus motion that calls to mind movements in nature or movements of man or movements of machine?*

MATTOX: I had gotten quite intrigued with some motion that suggests natural movement but is used primarily as a foil to show something. In other words, I have built a number of pieces that emulate a kind of natural movement that doesn't look mechanical. They do, however, have a system and it is the system that interests me. It is kind of intriguing because if you have something that's moving and doesn't look mechanical people have a closer affinity to it. They are drawn into it, begin to study it, and they realize that they are seeing a system.

COKE: *What are your views about color in sculpture?*

MATTOX: I think I was in on it very early. There was a show at the San Francisco Art Institute called "Polychrome Sculpture," which dealt with the few sculptors who used color in their work. I was one of them.

COKE: *Was Robert Hudson one of them?*

MATTOX: Yes. He was just a student at that time, but he was one of the people in it. I felt that color was very important but it should not be a painterly kind of color; that is, the surfaces should be machine-like. I was interested in using highly technological finishes—anodizing, automotive finishes, lacquers—things that carried through with the idea that this was a machine rather than a painting. I wanted no brushwork to show. I wanted the surfaces to be pure and clean, because that was important to the work. I have done a lot of painting and I was interested in color, but I didn't see sculpture as being something that could use the concept of color that you use in painting.

COKE: *You were not concerned with the idea that color could be used to distort the form of the sculpture as was Hudson?*

MATTOX: No, not particularly. I think that Hudson was into something quite different than I was. I didn't use color his way; I used color in a more mathematical way. I use it simply in areas. For instance, if I had a certain area of red, then I would have some numerical equation which told me that I'd use with that some other color, but it was all very cerebral. There was no Surrealism or any of that element in it, like you found in other color sculpture.

COKE: *What do you think about the problem of keeping a kinetic piece of sculpture going when a motor is involved? In other words, how do you cope with the sheer problem of breakdown?*

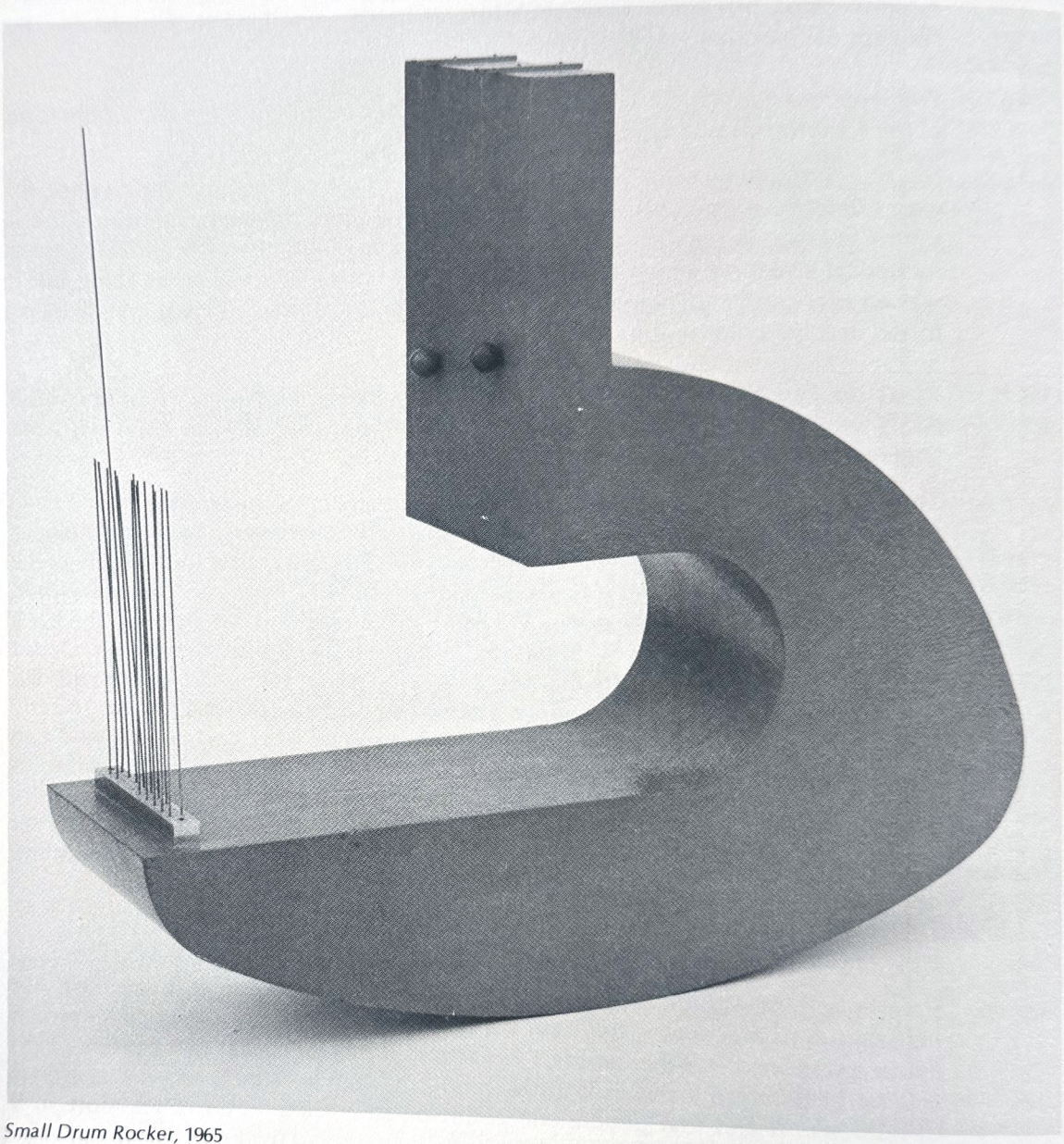
MATTOX: That is a very difficult problem, and I know that any machine wears out, so I have to look upon my work as expendable. However, whenever I have built pieces they do last. I just got a letter the other day from Ed [Janss] who told me the piece I made for him 15 years ago was just working beautifully. He is very pleased with it. I do have pieces that break down. When I make a piece I usually put on the back of the piece—particularly if it has an elaborate electronic circuitry—a circuit diagram and I list the motors that are used, who made them and where you can get another one. There are people around now who can repair them. Nearly every museum has somebody who can do that sort of work and people who can repair them and even put in a new motor if one burns out. It is a little different than Tinguely's attitude. One of the first shows I saw of Tinguely's was where he put a motor into a piece and when the motor burned out he just welded another bracket and put another motor in back of that and ran the new motor through the old motor to run the machine.

COKE: *How important to you is humor as an element in your work?*

MATTOX: Very important. I think that many of my pieces have humor in them. I am not making fun of machinery, but I am trying to make the piece have qualities which evoke a response. In other words, I feel that it is very important that a piece works at a lot of different levels. I find that motion is very intriguing and has elements of humor in it and that people will get involved and then maybe see more in it than they would if they had never been initially intrigued by the motion.

COKE: *Sounds are programmed to be a part of your pieces. What is your view on the limitation of sound? Would you accept recorded sounds or do you want the sounds to come from the interaction of the parts of a piece?*

MATTOX: I have nothing against using recorded sounds if they suit what I want to do. I have never done that, but I think it might be very well to go that way. I did one piece for a show so that, when people came in front of my piece, it would react. It had a feedback mechanism with a sensor so that the piece turned on by people being there, and I had a recorder inside the piece that recorded what they said when this happened. Then, in a few minutes, it played it back for them so they heard the piece talking back to them saying what they had said. It was very complex and



Small Drum Rocker, 1965
Fiberglass 91.4 x 91.4 x 30.5

very difficult to keep operating. I never did it again, but I think there are many ways you can use recordings. I got interested in sound in quite a different way . . . I had a close association with Harry Parch, the composer, who had a studio near me in California. We used to meet every afternoon and would talk about what we were doing and he turned me on to sound as something that you could use in a piece. I primarily was interested because as I got into bigger pieces with heavy motors, they made whining noises which I didn't like. I talked to him about it and Harry asked, "Why don't you amplify the sound and use the sound as part of the piece?" So the next logical step was to have the piece also make sound—sort of an evolution into the sound thing. I don't think I would have come to it if I hadn't been with Harry.

COKE: *What do you feel you would like to have as a public response? I mean, as a lay public response?*

MATTOX: The responses I get usually please me. People are entertained by my work; they like the motion; they are intrigued by it; they like the sound. I would like for people to enjoy the work. They should first enjoy the work, then maybe they should become involved with it and ask, "Why is it art?" But that comes after involvement and you get them involved with the motion and the sound.

COKE: *What is the role of lights in your work?*

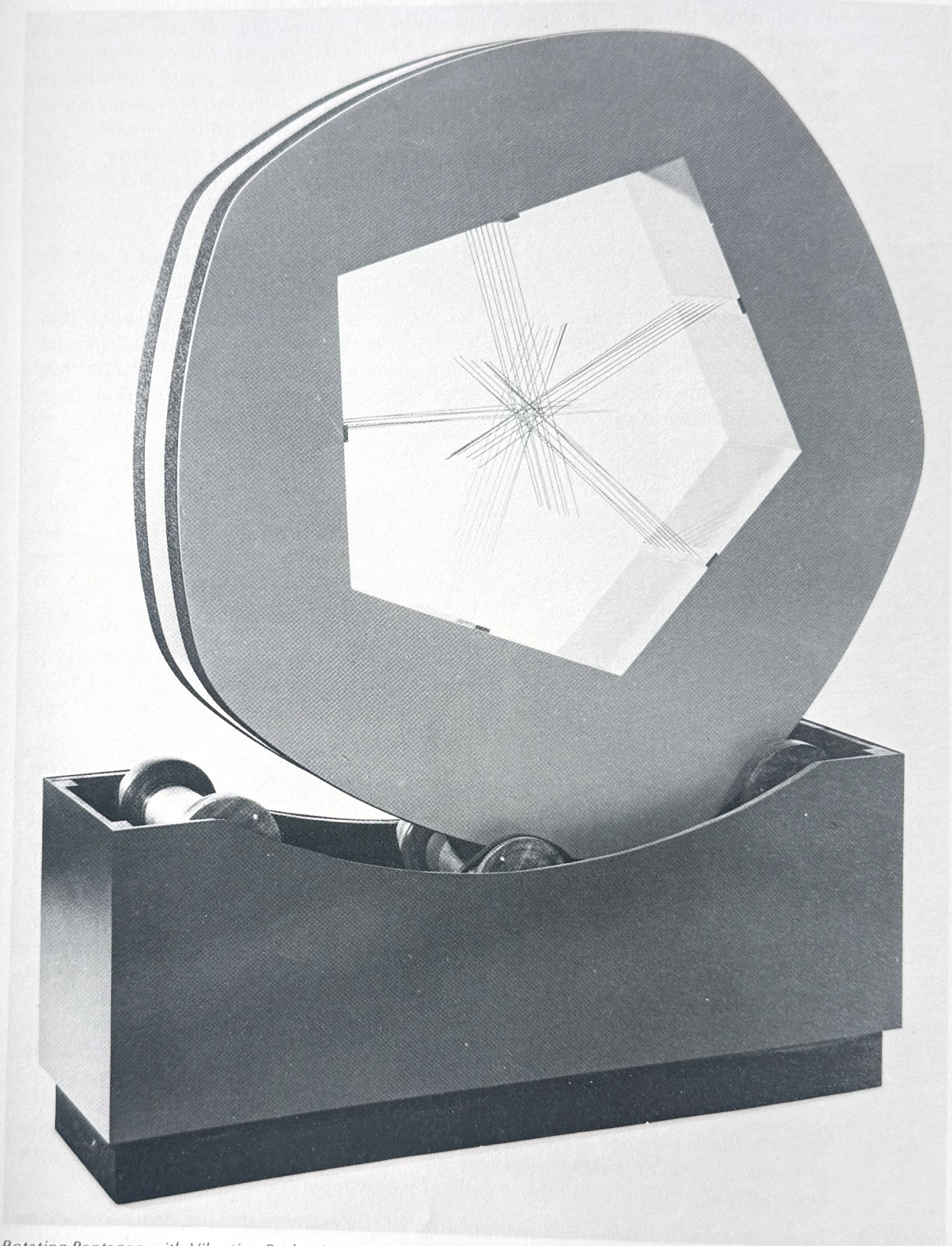
MATTOX: Every once in a while, over the years, I become intrigued with lights and do something with lights, but this never quite pleases me and so I shy away from it. I feel that light is a whole medium in itself and I have never gotten deeply enough involved in it to feel that I control it the way that I want to. I never felt that light is truly important in my work.

COKE: *You have taught at the San Francisco Art Institute and at the University of California at Berkeley. The colleagues that you run into on the campuses of these institutions have undoubtedly had some effect on your work. Would you comment on that?*

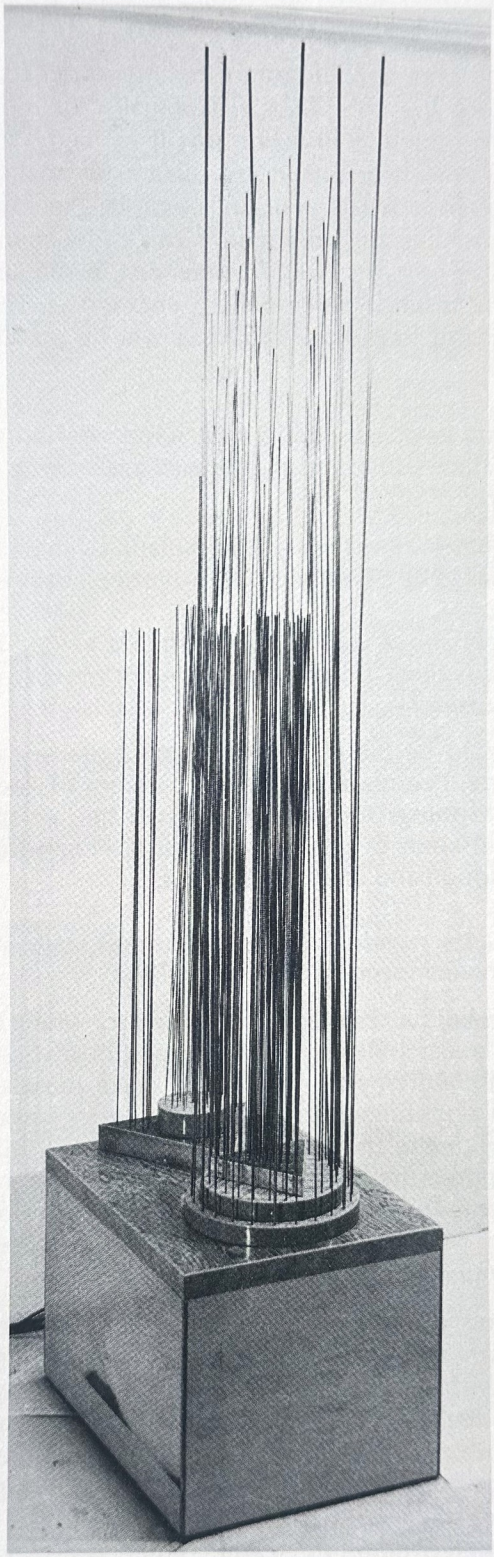
MATTOX: Early on, when I began to get involved with electronics, I knew very little about the field. I was teaching at the San Francisco Art Institute and at the University of California at Berkeley at that time. I tried when I was at Berkeley to get to some of the people who were in other departments, such as Engineering, and it was very difficult. The University of California was, and still is, such a big institution they wouldn't let me near a computer. They wouldn't really give me any information. I found that young engineers who were graduate students or who were working in some of the plants would come to see my work and I made personal contact with them. In New Mexico I have found that since I've been here I really get a lot of feedback from people in the University. It is a more isolated community than Berkeley, but here I find that I have a lot of close friends among mathematicians, scientists and electrical engineers, all of whom give me a lot of valuable information.

COKE: *Do you think they see your work as something that explains to the public some of the theories and material problems that they have, theories that they work with and material problems that they have in their own field?*

MATTOX: To some extent, I think this is more true of the mathematicians. Mathematicians look at my work and say what a beautiful way it is to show how something works; how mathematical formulas work. They are very aware of the beauty of mathematical systems, of mathematical formulas. A lot of the engineers look at it, and they enjoy it but they say, "Well, you're just having a lot of fun; I wish I could do that." Instead of going out and doing my kind of things, they feel a limitation. They have to do what they do and feel their work must serve some practical purpose.



Rotating Pentagon with Vibrating Rods, 1964
Fiberglass, wood and metal 152.4 x 121.9 x 61.0



Vibrating Rods, 1965
Wood and metal 182.9 x 61.0 x 50.8

Here at the University of New Mexico you have done a good deal of computer graphics work—independent works outside of your sculpture. Do you find that the computer and your experience with computer graphics has in any way influenced your three-dimensional works?

MATTOX: Philosophically it was very important for me when I became involved with the computer because the computer is essentially the ultimate machine system. It intrigued me very much to find out how it worked. With the kind of equipment that is available anywhere today you can't really make sculpture with the computer, even though it is theoretically possible. I'm intrigued with the potential because it is a tool like any other and if you know how to use it then you can do things with it. I've gotten some programs just in the last year from graduate students that would result in three-dimensional works. These programs begin to be very interesting and I think eventually it will be possible to use a computer to design sculpture.

COKE: *Mentioning your students, you've had some very outstanding students here at the University. Have you found that as well as teaching them that they stimulated you in your work?*

MATTOX: Oh yes, I find that students are very stimulating. I learn as much from students as I give them. It has to be a kind of a two-way street, back and forth.

COKE: *How do you feel about your indoor sculpture as opposed to your larger pieces that go outside? Is there a completely different viewpoint when you know a piece is going to be outside?*

MATTOX: For me this has to be the case because the systems I can use inside just won't stand up outside. I've never solved the problem of keeping things operating, so usually if I build things for the outside they are just stable sculpture and based on very different kinds of concepts than those I'm primarily interested in, which are color and motion and feedback systems.

COKE: *And yet, there are a number of your pieces that really invite one to come up and push them to create movement.*

MATTOX: Yes, that is true. I did a children's playground for which the Canadian government paid the bills. It was built near Vancouver, British Columbia. It had all moving things in it that children play on and that make sounds. The whole concept of it was to make a sculptural garden where children played and where they could make sounds with the things that were there. As a matter of fact, a couple of Canadian composers have gone there and made recordings of children playing on the instruments and then have written music to go along with it.

COKE: *Have you had much experience with music?*

MATTOX: No. What I know about music I learned primarily from Harry Parch, and I was never a musician except in high school when I did play an instrument, but I never kept up with music and I don't really know a great deal about the systems of music, although I did a bit of study on the five-tone scale, which is used to teach children music. I used that in the playground piece and it works very well because each octave has five notes and they are color-coded and each color is the same in each octave. All you have to learn to do to play is for example, to count five and hit red, count three and hit blue, and you can play a tune.

COKE: *It certainly sounds like a Mattox sculpture; fun, movement and sound.*

VAN DEREN COKE

BRIEF BIOGRAPHY

Born:

Bronson, Kansas 1910

Studied Art:

Kansas City Art Institute
Worked on Federal Art Project 1930's
Worked as molder, tool and instrument designer in various parts of the United States
Worked as special effects man in movie industry in California, 1942-50

Teaching of Art:

Karn Art Institute, Los Angeles
University of California, Berkeley
San Francisco Art Institute
University of New Mexico, Albuquerque

One Man Exhibitions:

1946 Felix Landau Gallery, Los Angeles
1960, 1961 University of California, Berkeley
1963 San Francisco Museum of Art
1963, 1964 Lanyon Gallery, Palo Alto, California
1966 Howard Wise Gallery, New York
1967 Nicholas Wilder Gallery, Los Angeles
1967 University of California, Irvine
1967 Quay Gallery, San Francisco
1968 Art Museum, University of New Mexico, Albuquerque
1968 Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
1970 Gallery of Modern Art, Taos
1970 Graphic Gallery, San Francisco (Computer Graphics)
1971 Hill's Gallery, Santa Fe
1973 David Stuart Gallery, Los Angeles
1974 California Institute of Technology, Pasadena

Major Group Exhibitions:

1949 "California Centennial of Art," Los Angeles County Museum
1961 Graham Gallery, New York
1963 "California Sculpture," Kaiser Center, Oakland
1964 "Current Painting and Sculpture of the Bay Area," Stanford University Art Museum
1964 "Polychrome Sculpture," San Francisco Art Institute Gallery
1964 "The Edge," San Francisco Art Institute Gallery
1965 Howard Wise Gallery, New York
1966 "Directions in Kinetic Sculpture," Art Museum, University of California, Berkeley
1966 "Ten from Los Angeles," Seattle Art Museum
1967 "Sculpture of the Sixties," Los Angeles County Museum
1968 "1968 Sculpture Invitational," University of Nevada
1968-69 "Sculpture of the City," Century City, Los Angeles
1969 "Musical Sculpture," Museum of Contemporary Craft, New York
1969 Summer Show, David Stuart Gallery, Los Angeles
1970 "Kinetic Sculpture," Hayward Gallery, London, England
1971 "Looking West," Joslyn Museum, Omaha
1971 Denver Art Museum
1970-72 Traveling Sculpture Show, Smithsonian Institution
1976 Show of video tapes of Contemporary Artists, Ronald Feldman Gallery, New York

From 1969 to the present numerous computer graphic shows at universities and art centers in the United States as well as in Canada, England, Holland, Germany and South America.

Public Collections:

Los Angeles County Museum of Art
San Francisco Museum of Modern Art
Pasadena Musuem of Art
Art Gallery of Greater Victoria, British Columbia
Art Museum, University of New Mexico, Albuquerque
Joseph Hirshhorn Museum, Washington, D.C.
Smithsonian Institution, Washington, D.C.

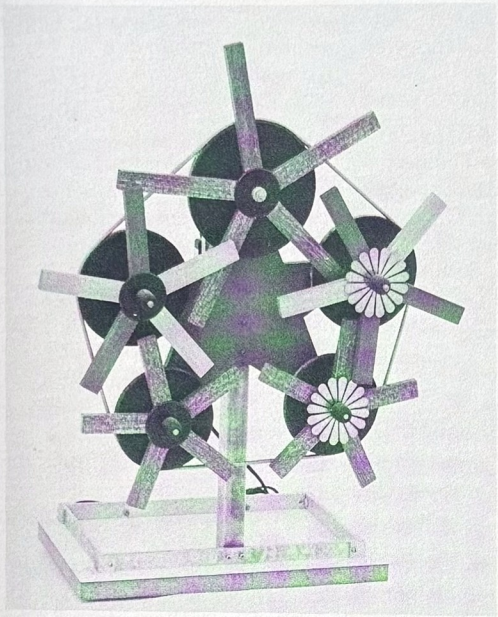
Reviews and Publications:

Coplans, John. "Charles Mattox: three machines." *Artforum,* 7 (1963), 32-33.
Coplans, John. "Circle of Styles." *Art in America,* 3 (1964), 33.
Coplans, John. "West Coast Notes." *Art International,* 1 (1965), 46-49.
"Directions in Kinetic Sculpture," Catalogue of show at Berkeley, California, 1966, 50, illus. 51.
Exhibition at Howard Wise Gallery. *Arts,* 8 (1967), 56.
Langsner, J. "Kinetics in L.A." *Art in America,* 3 (1967), 107.
Langsner, J. "Mattox Machines." *Art News,* 10 (1967), 57.
Mattox, Charles. "New Work," *Artforum,* 6 (1966), 38-39, illus. 38-39.
Mattox, Charles. "The Evolution of My Audio-Kinetic Sculptures," *Leonardo,* 2 (1969), 353-363, illus. 353-363.

CATALOGUE: All dimensions in centimeters, height before width; all works collection of the artist, unless otherwise noted.

THREE-DIMENSIONAL WORKS:

Bird, 1940
Wood 43.1 x 20.3 x 15.2
First kinetic piece



Rotating Vanes, 1972
Wood and metal 61.0 x 61.0 x 25.4
Collection of Dr. Daniel Clifford

2 x 4 Ironer, 1958
Wood and metal 30.5 x 63.5 x 101.6

Ship Piece, 1962
Wood and metal 15.2 x 30.5 x 40.6
Collection of Mr. Ed Janss

Fuzz Is Your Friend, 1962
Fur and wood 121.9 x 121.9 x 81.3

Space Gun, 1963
Fiberglass and plastic 30.5 x 91.4 x 121.9

Rotating Penta-Reuleaux, 1963
Fiberglass and metal 152.4 x 152.4 x 63.5

Standing Rotating Circle with Ball, 1963
Fiberglass 213.4 x 121.9 x 45.7

Horizontal Pendulum, 1963
Wood and metal 121.9 x 81.3 x 25.4

Spring Piece, 1963
Fiberglass and metal 30.5 x 121.9 x 101.6

Bomb, 1963
Wood and plastic 22.8 x 7.6 x 7.6
Edition of 10

Helix Drive, 1963
Metal and string 15.2 x 15.2 x 91.4

Moire Effect, 1964
String and wood 20.3 x 40.6 x 91.4

Large Double Rocker, 1964
Fiberglass 91.4 x 121.9 x 121.9

Small Harp, 1964
Fiberglass 91.4 x 91.4 x 20.3

Rotating Pentagon with Vibrating Rods, 1964
Fiberglass, wood and metal
152.4 x 121.9 x 61.0

Harp #4, 1965
Fiberglass 71.1 x 91.4 x 30.5

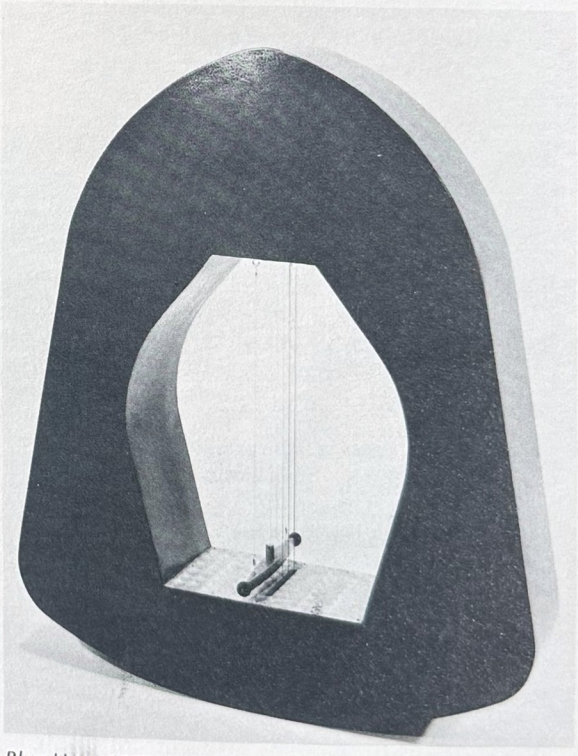
Compound Rocker, 1965
Wood 35.6 x 40.6 x 12.7
Edition of 6

Blue Harp, 1965
Fiberglass and metal 121.9 x 73.6 x 104.1
Gift of Mrs. Dorothy Newmark
Collection of the Art Museum

Whanger #1, 1965
Fiberglass and metal 10.2 x 45.7 x 38.1

Whanger #2, 1965
Fiberglass and metal 10.2 x 45.7 x 38.1

Small Drum Rocker, 1965
Fiberglass 91.4 x 91.4 x 30.5



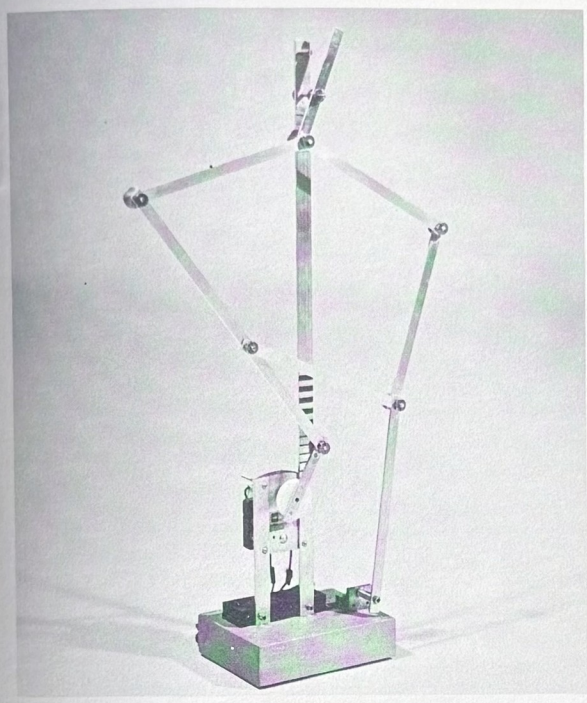
Blue Harp, 1965
Fiberglass and metal 121.9 x 73.6 x 104.1
Gift of Mrs. Dorothy Newmark,
Collection of the Art Museum

Vibrating Rods, 1965
Wood and metal 152.9 x 61.0 x 50.8

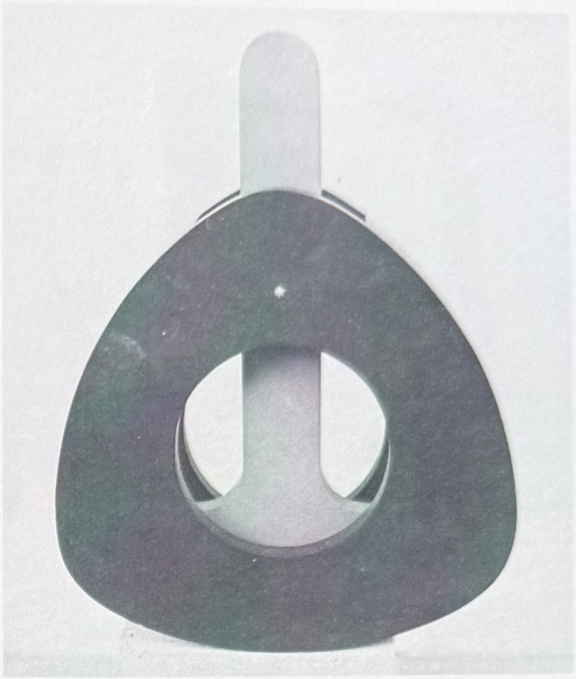
Reuleaux Rocker, 1966
Plastic 61.0 x 61.0 x 7.6

Reuleaux Form with Spire, 1967
Fiberglass and stainless steel 292.1 x 182.9 x 45.7
Gift of Mr. and Mrs. Armand S. Deutsch
Collection of the Art Museum

Tri-sector of Angle Linkage, 1970
Metal 30.5 x 63.5 x 101.6



Variable Pentagon, 1974
Metal 25.4 x 30.5 x 71.1



Compound Rocker, 1965
Wood 35.6 x 40.6 x 12.7
Edition of 6

Plastic Reuleaux, 1975
Plastic 20.3 x 20.3 x 2.5

Easter Egg, 1977
Metal and wood 10.2 x 10.2 x 15.2

Plastic Reuleaux Etched, 1977
Plastic 30.5 x 30.5 x 10.2
Collection of Dr. U. G. Hodgin, Jr.

Rotating Vanes, 1972
Wood and Metal 61.0 x 61.0 x 25.4
Collection of Dr. Daniel Clifford

Large Linkage, 1973
Wood 61.0 x 121.9 x 243.8

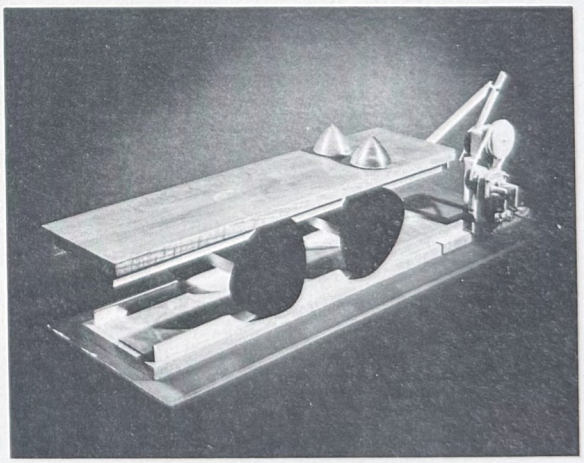
Linkage #2, 1974
Metal 22.8 x 71.1 x 35.6

Linkage #3, 1974
Metal 50.8 x 152.4 x 121.9

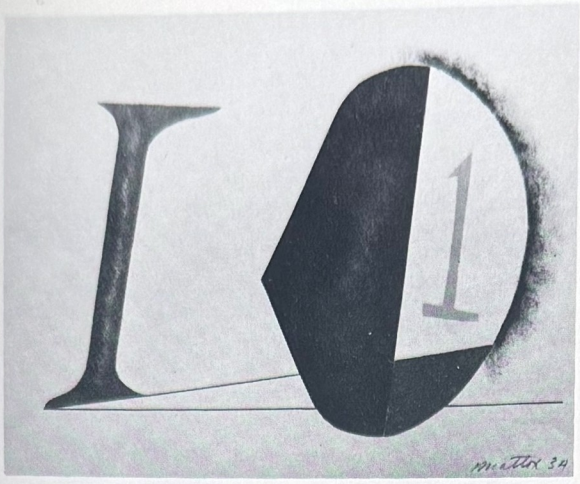
Variable Pentagon, 1974
Metal 25.4 x 30.5 x 71.1

Sleeping Beauty, 1974
Wood and metal 25.4 x 30.5 x 121.9

Diode Flashing Piece, 1975
Plastic 30.5 x 20.5 x 20.3
Circuit designed by Chilton Gregory



Sleeping Beauty, 1974
Wood and metal 25.4 x 30.5 x 121.9



Air Foil Shape, 1934
Paper stencil print 20.2 x 27.9
Collection of the Art Museum

TWO-DIMENSIONAL WORKS:

Taos Mill, 1930
Etching 12.7 x 16.5

Pendulum Drawing, 1932
Aquatint 15.2 x 24.1

Lady in Chair, 1932
Pencil 27.9 x 21.3

Cubist Drawing, 1932
Pencil and red chalk 27.9 x 21.3

Grandfather and Carrie Nation, 1934
Casein 71.1 x 55.9

Air Foil Shape, 1934
Paper stencil print 20.2 x 27.9
Collection of the Art Museum

Cubist Still-life, 1939
Pencil 21.3 x 25.4

Green Reuleaux—Red Cube, 1969
Lithograph 50.8 x 71.1

Rotating Reuleaux, 1970
Lithograph 50.8 x 63.5

Sine Wave, 1971
Lithograph 45.7 x 50.8

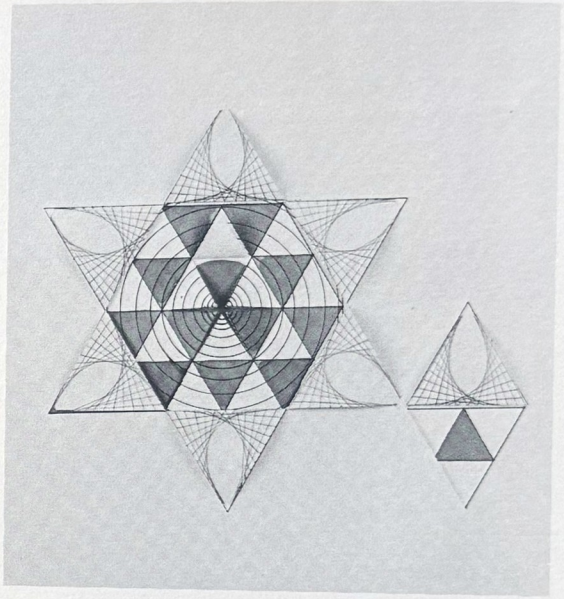
Reuleaux, 1977
Embossed lithograph 40.6 x 40.6

Three-D, 1977
Pencil and colored ink 45.7 x 45.7

Variation on a Pentagon, 1977
Pencil 45.7 x 45.7

Reuleaux, 1977
Pencil 45.7 x 53.3

Three-D, 1977
Pencil and colored ink 61.0 x 76.2



Three-D, 1977
Pencil and colored ink 61.0 x 76.2