

Frances Stark (American, b. 1967)

*STRUCTURES THAT FIT MY OPENING
AND OTHER PARTS CONSIDERED IN RELATION
TO THEIR WHOLE*, 2006
PowerPoint, 30:00 minutes
Courtesy the artist and Gavin Brown's enterprise,
New York

Los Angeles-based artist Frances Stark is known for her erudite and acute examination of literary and art history. Working in painting, collage, video, and performance, she creates highly intertextual and often self-referential artworks. *STRUCTURES THAT FIT MY OPENING...* brings PowerPoint into the gallery in a deeply intimate and meditative presentation that combines personal letters, images of the artist's daily life, and pensive reflections. Stark uses these visual and verbal cues in her search for "a better understanding of what kind of 'liberation' I—as a woman, artist, teacher, mother, ex-wife—am really after." She extends her analysis to a range of female figures, from Angela Récamier in Jean-Luc Godard's 1961 film *A Woman Is a Woman* to Gustave Flaubert's Emma Bovary, to reveal the essentializing tropes male authors often use to depict female characters. Interspersed throughout these epistolary, poetic, and political ruminations are Stark's investigations of her own fragmented subjectivity. Wry and arch, yet also deeply emotional, *STRUCTURES THAT FIT MY OPENING...* muses upon the complex realities and exigencies that women—and female artists in particular—must continually navigate.

William Wegman (American, b. 1943)

Experiment, 1971
Gelatin silver prints, 11 3/4 x 10 3/8 inches
The Sonnabend Collection and the Sonnabend Estate

Known for his signature photographs of Weimaraner dogs, William Wegman has, since the 1960s, exerted a major influence on the development of both conceptual photography and video art. His work expresses a keen sense of humor involving visual puns and extensive self-portraiture. *Experiment* is part of a 1971 series of black-and-white photographs that features Wegman tinkering both in the studio and out in public. In the diptych, we see the artist standing on his head in one photograph, while the other depicts an upside-down image of a man (presumably the artist) walking down the street. The work is in conversation with that of Wegman's contemporaries at the time, including Bruce Nauman, John Baldessari, and Eleanor Antin, who foregrounded the artist's body as a site for witty experimentation. By rooting the viewer in his own perspective, Wegman succinctly but poetically illustrates how artists see the world differently.

Andrew Norman Wilson (American, b. 1983) in
collaboration with **Nick Bastis** (American, b. 1985)

Group Therapy, 2014
Raw steel, iron fittings, 3-D printed hardware,
crutch tips, melted PVC patio chaise lounges, and
lamp, 108 x 44 inches. High-definition video, color,
sound, 4:20 minutes. Courtesy the artists

New York-based artist Andrew Norman Wilson uses a variety of media to examine the myriad ways our experiences are filtered by technology and corporate culture. His *Uncertainty Seminars* series is the product of months of studying guided meditation, mindfulness, and self-help on the Internet to work through a period of considerable change in his life. Featuring objects made in collaboration with Brussels-based artist Nick Bastis, *Uncertainty Seminars* questions the corporate infiltration of everyday life and how therapy and medicine can also be wielded as a form of control. *Group Therapy* is a component of the larger project that focuses on emotional interdependence and coping mechanisms. The installation juxtaposes melted white lawn chairs—in a pithy reinterpretation of the analyst's traditional couch—with scenes from a reenactment of the famed La Borde Clinic in France's Loire Valley. Wilson's version transports the clinic, known for its experimental psychoanalysis and nonhierarchical structure, to a sunny California puppy farm, where he connects two stories related to Sigmund Freud—one involving his pet Chow Chow who provided emotional support to the doctor and his patients, and the other regarding his patient nicknamed the "Wolf Man," whose dreams of wolves helped inform Freud's theories of psychosexual development—in a darkly comedic investigation of therapy culture.

Related Program

Artist Panel: Occupational Therapy
Saturday, May 2, 11:00 am



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Museum St. Louis**
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St. Louis, MO 63108
314.535.4660

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Occupational Therapy

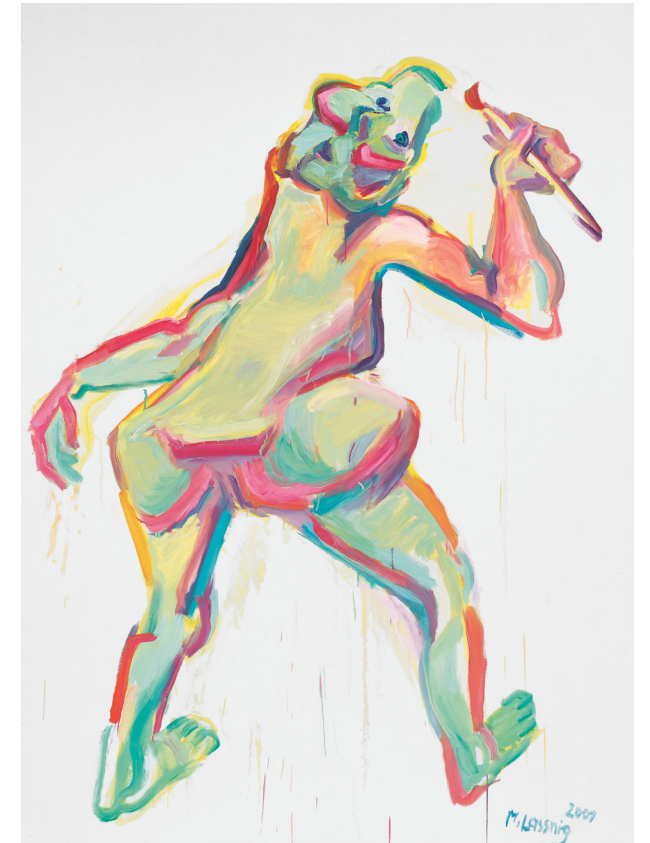
Where does inspiration come from? How do artists cope with pervasive skepticism and doubt? Can one acknowledge and celebrate artistic forebears while also finding one's own voice? In our media-saturated climate, where artists find themselves subject to both increased visibility and constant scrutiny, some of the most incisive and poignant answers to these questions are often found in works of art themselves.

Encompassing a wide range of media—including painting, drawing, sculpture, photography, installation, performance, and video—from the 1960s to the present, *Occupational Therapy* expresses and addresses a variety of psychological conditions, both real and imagined, made manifest by artistic practice. The exhibition features artwork by twenty renowned artists: John Baldessari, Martin Brief, Tammy Rae Carland, Rochelle Feinstein, Karl Holmqvist, Christian Jankowski, Martin Kippenberger, Yayoi Kusama, Maria Lassnig, Lee Lozano, Bruce Nauman, Carl Pope, William Powhida, Pedro Reyes, Deb Sokolow, Buzz Spector, Frances Stark, William Wegman, and Andrew Norman Wilson and Nick Bastis.

Sincere, cynical, and humorous in equal measure, the works on view engage the complexities and challenges of being an artist. Featured artists inhabit a variety of roles, from therapist, director, and narrator to patient, actor, and subject. Debunking the notion of the artist as enlightened genius, the exhibition aims to humanize the creative process. Several artists, including Lee Lozano, Deb Sokolow, and Frances Stark, assume a diaristic tone, employing text in the form of manifestos, doodles, and journals to give voice to personal insecurities and frustrations. They question art's perceived ability to affect change. Some, like Pedro Reyes, also propose new paradigms for transformation. Other artists—Martin Brief, Rochelle Feinstein, Martin Kippenberger, and William Powhida—address what they consider to be the art world's insincerity, preoccupation with celebrity, and obsession with the market. While many works function diagnostically by indexing the various issues artists face, others—by Christian Jankowski and William Wegman, for example—offer tongue-in-cheek prescriptions for staving off conditions such as anxiety or artist's block. Whether aspiring to wellness or imparting words of wisdom, *Occupational Therapy* crystallizes art therapy's directive to sublimate one's afflictions through the act of making art.

Gallery Guide
Contemporary Art
Museum St. Louis

May 1–
August 16, 2015



Maria Lassnig, *Die Malerin (The Painter)*, 2004. Oil on canvas, 80 3/4 x 59 inches (205 x 150 cm).
Heithoff Family Collection. Courtesy Maria Lassnig Foundation.

This exhibition is generously supported by David Zwirner Gallery, New York; Goethe-Institut, Chicago; German Culture Center at the University of Missouri—St. Louis; On Stellar Rays, New York; Jessica Silverman Gallery, San Francisco; Grieder Contemporary, Zürich; and Petzel Gallery, New York. Special thanks to Sonnabend Gallery, New York, Tyler Fine Arts, St. Louis; and Maddie Brooker, Erin Mahony, Henry Osman, and Madeline Vermeulen, curatorial interns.

Occupational Therapy is organized for the Contemporary Art Museum St. Louis by Kelly Shindler, Associate Curator.



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Audio Tour
Download the CAM app at camstl.org/app or
ask for an iPod at the front desk to hear directly
from the curator and artists on the audio tour.

John Baldessari (American, b. 1931)

Art Disasters, 1971
12 black-and-white photographs
8 x 10 inches (each)
Courtesy the artist and Marian Goodman Gallery

Art Disaster, 1971
Black-and-white video with sound, 32:40 minutes
Courtesy Electronic Arts Intermix

Artist Optimistic about Art, 1973
Black-and-white photographs and ink on board
Private Collection, New York

A central figure in contemporary art since the emergence of Conceptual art in the 1960s, John Baldessari has built his practice around the study of semantics and the afterlives of images. His explorations range from appropriating film stills to questioning art production

itself through text-based paintings, video, and prints. In *Art Disasters*, a rarely shown work described by the artist as “an art forecast” of 1971 (the year it was made), Baldessari places generic photos below a ripped newspaper headline announcing an “Art Disaster.” The series—in which the photographs are animated by the accompanying video—assumes a darkly humorous tone as Baldessari juxtaposes images such as a laboratory schematic with a curator’s business card. Also on view is *Artist Optimistic about Art*, a composite black-and-white photo of the artist’s hands arranged in a variety of prayer-like poses, as though he were awaiting divine intervention.

Martin Brief (American, b. 1966)

Artforum December 2007, 2007
Ink on paper, 30 x 22 inches
Courtesy the artist

St. Louis-based artist Martin Brief condenses, crystallizes, and rearticulates language in singular and abstract

formations. Primarily working in text, the artist mines

global media to produce thoughtful and reflective works

that interrogate how information impacts our lives.

Artforum is part of a series of ten drawings produced

between Fall 2007 and Summer 2008. Each work consists

of a square, approximately the same size as an issue

of *Artforum*, containing every name mentioned in the

magazine. Laboriously rendered in block letters, these

lists of 2,500 to 4,500 names demarcate and codify

the art world elite, including theorists, critics, artists,

curators, and others, in Brief’s textual schematic of art

production. His project also undelines what is perhaps

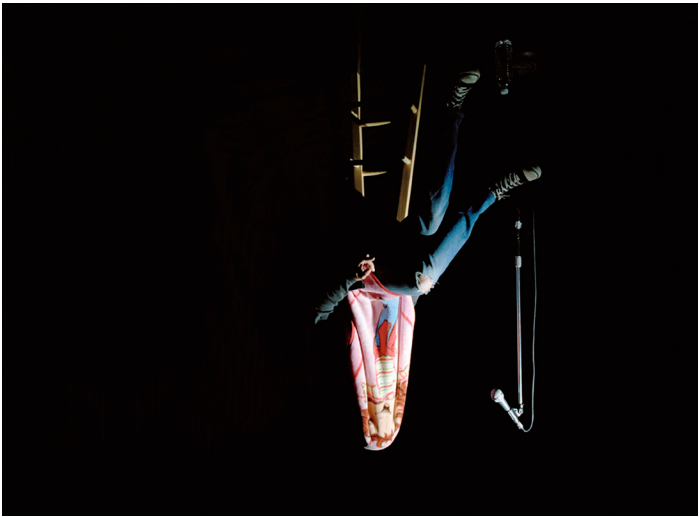
the majority of the magazine: paid advertisements and

corporate sponsors. By featuring every name in the

same size regardless of whether it is from an ad or an

article, Brief flattens the art world ecosystem, thereby

challenging its innate and exclusive hierarchy.



Tammy Rae Carland, *I'm Dying Up Here (Strawberry Shortcake)*, 2010. Chromogenic print, 30 x 38 inches. Courtesy the artist and Jessica Silverman Gallery.

Tammy Rae Carland (American, b. 1965)

I'm Dying Up Here (Strawberry Shortcake), 2010
Chromogenic print, 30 x 38 inches
Courtesy the artist and Jessica Silverman Gallery

Based in San Francisco, Tammy Rae Carland uses photography, video, and sculpture to question how intimacy and identity are expressed. Part of a larger series of highly staged photographs that investigates female comedy, *I'm Dying Up Here (Strawberry Shortcake)* is an introspective portrait of performance

anxiety. In the image, a performer, wearing ripped jeans and dirty Chuck Taylor shoes, hides under a Strawberry Shortcake towel. On stage, she sits on a stool with a microphone and a bottle of water, the entire scene lit in dramatic chiaroscuro. The towel infantilizes the performer, recalling adolescent moments of vulnerability. Carland creates a metaphor for the artist's uncomfortable position as a service or content provider who is consistently called upon to perform for others.

Pedro Reyes (Mexican, b. 1972)

Sandtorium, 2011–present
Group activity, props, and relational objects,
installation
Courtesy the artist; LABOR, Mexico City;
Lisson Gallery, London; and Galeria Luisa Strina, São Paulo

See insert.

Buzz Spector (American, b. 1948)

Marcel Broodthaers, 1997
Torn offset printed papers (200 pages) in wood frame
21 ¾ x 17 ¼ x 2 inches
Courtesy the artist and Bruno David Gallery, St. Louis

Deb Sokolow is a Chicago-based artist known for her comical and diagrammatic narratives hand drawn on sheets of 8½-by-11-inch notebook paper or as larger wall-based installations. Her carefully crafted storyboards draw from *Choose Your Own Adventure* books, graphic novels, and architectural schematics. *You tell people you're working really hard on things these days, part 2* depicts an unidentified protagonist—likely a stand-in for the artist—daydreaming about her studio neighbors while procrastinating on her own projects. Across individual tableaux, she surveils her neighbors, peering through their walls and into their psyches. However, the veracity of these observations is always undermined, for Sokolow’s narrator is paranoid and untrustworthy. She stalks the man in room 501 and thinks that the graphic designer in 504 is a serial killer. At the same time, she always addresses the reader in the second person “you,” thereby implicating us as viewers in the yarns she spins. Ultimately, these stories become the actual work of art itself. At CAM, Sokolow has augmented her original drawings with “tangents” drawn directly on the gallery walls to add further texture and intrigue to her comic and anxiety-filled narrative.

Deb Sokolow (American, b. 1974)

You tell people you're working really hard on things these days, part 2, 2013
Graphite, acrylic, photo-collage, and tape on paper;
graphite on wall, 44 x 118 inches
Courtesy the artist and Western Exhibitions, Chicago

William Powhida, *Some Cynical Advice to Artists*, 2012. Graphite, colored pencil, and watercolor on paper, 15 x 20 inches. Collection of Stephanie and Tim Ingarsia, Brooklyn.



St. Louis-based artist and bibliophile Buzz Spector cuts, casts, and tears up books to explore an encyclopedic range of literary and art historical references. For *Marcel Broodthaers*, Spector enlarged a page from a German monograph on Belgian artist and poet Marcel Broodthaers (1924–76) and photocopied it two hundred times. Stacking the sheets of paper on top of each other, he then tore each page by hand precisely enough for the words to cohesively reemerge. The resulting work is a beveled sculpture, hung on the wall as a concealed relief. In the original text, Broodthaers’s life is summed up in an impossibly concise timeline. Spector, however, literally expands Broodthaers’s life story to create a memorial that pays direct homage to the artist’s influence on his own practice.

Carl Pope (American, b. 1961)

After the Despair Comes the Despairing of the Despair, 2005
Letterpress on cardstock, 22 x 14 inches

This Project Started in Confusion and Will End in Disarray, 2005
Letterpress on cardstock, 22 x 14 inches

Courtesy Thom Pegg

Indianapolis-based artist Carl Pope uses prints, photography, and video to explore how identity is constructed. The two works displayed here are part of *The Bad Air Smell of Roses* (2006), a larger installation comprising hundreds of letterpress broadsides that were printed in York, Alabama. Grounded in discussions of race, class, gender, and history, Pope’s series includes quotes by Malcolm X and Sun Ra, among others. With its formal affinity with wheatpasted concert posters, his project expresses a fundamentally democratic and participatory tone. The broadsheets exhibited here are also a form of self-commentary that anticipates and deflects potential criticisms, making manifest the artist’s own creative doubt.



Carl Pope, *This Project Started in Confusion and Will End in Disarray*, 2005. Letterpress on cardstock, 22 x 14 inches. Courtesy Thom Pegg.

William Powhida (American, b. 1976)

Spiral Bound I, 2014
Spiral Bound IV, 2014
Spiral Bound V, 2014
Spiral Bound VII, 2014
Aluminum, paper, acrylic, and colored pencil
dimensions variable
Courtesy the artist and Postmasters Gallery, New York

Possible Meanings, 2012
Graphite and colored pencil on clayboard
9 x 15 x 2 inches
Collection of Marlene Nathan Meyerson, Santa Fe

Some Cynical Advice to Artists, 2012
Graphite, colored pencil, and watercolor on paper
15 x 20 inches
Collection of Stephanie and Tim Ingrassia, Brooklyn

Accomplishments, 2010
Graphite, colored pencil, and watercolor on paper
19 x 15 x 2 inches
Courtesy Adam Baumgold Gallery, New York

Why Be an Artist?, 2015
Acrylic and paper mounted on aluminum
27 x 33 inches
Courtesy the artist

William Powhida uses painting, drawing, and sculpture to advance a seemingly endless critique of the production, reception, and economy of art-making today. Referencing infographics, how-to guides, and instructional lists, the drawings on view here offer a colorful and playful commentary on artistic success. *Possible Meanings* functions as a tongue-in-cheek guide on how to “make it,” crafting humorous interpretations of outwardly innocuous feedback. For example, Powhida translates “What have you been working on?” to “Your career is in the toilet, loser.” In *Some Cynical Advice to Artists*, he sardonically explains how to achieve fame with advice like, “It is much better to say nothing than risk being wrong.” In *Accomplishments*, he narrates his own process of selling out. The *Spiral Bound* series, a group of large, crumpled paper-like aluminum sheets, serves a more introspective purpose, reflecting the revisionary reality of artistic practice. The exhibition also presents *Why Be an Artist?*, a new crumple sculpture made expressly for CAM. Together, these works take a comic but candid approach to investigating what “success” really means.



Rochelle Feinstein, *Love Vibe* (detail), 1999–2014. Oil on canvas, 6 panels, 74 x 74 inches each. Courtesy the artist and On Stellar Rays, New York.

Rochelle Feinstein (American, b. 1947)

Love Vibe, 1999–2014
Oil on canvas, 6 panels, 74 x 74 inches each
Courtesy the artist and On Stellar Rays, New York

New York-based artist Rochelle Feinstein is known for her varied, painterly practice that comprises wry ruminations on abstraction, figurative works, and verbal punch lines. *Love Vibe* consists of a single large painting that repeats the phrase “Love Your Work” across six canvases. Feinstein layers black-and-white text bubbles on top of large green, yellow, and white color fields; the backgrounds function as green screens upon which anxiety and insincerity, rather than special effects, can be projected. Painted in a comic book style, they have a sense of levity, yet the insistent repetition of “Love Your Work” comments on the complexities of artistic production and critical reception. Ultimately, Feinstein transforms an empty platitude about art—as well as the humor and discomfort it engenders—into the work of art itself.

Karl Holmqvist (Swedish, b. 1964)

A is for A=R=A=K=A=W=A, 2012
Single channel video, black and white, sound
46:57 minutes
Courtesy the artist and Galerie Neu, Berlin

Karl Holmqvist uses a wide array of media in his practice, from sculpture and video to poetry. *A is for A=R=A=K=A=W=A* features the artist speaking over a string of black-and-white text. Holmqvist employs his characteristic drone to pronounce a stream of words that slowly builds in tension. In effect, as he himself quips, “The artist is present / sculpting with sound,” referencing the title of Marina Abramovic’s 2010 retrospective at the Museum of Modern Art. Holmqvist engages a variety of references, from the musical group Animal Collective to the artist Chris Krauss and Karl Marx’s Communist Manifesto (1848). The artist commands the viewer and by extension, himself, to “EXIT THE WORD PRISON” and “ENTER THE WORLD”; writing becomes something separate from, and mutually exclusive to, real life experience. In a clear nod to Concrete and Dadaist poetry, Holmqvist manipulates language as he repeats phrases, changes letters, and plays with phonetic similarities. Through these careful arrangements, he divorces each word or letter from its meaning, reflecting a certain existential angst and effectively creating a composition whose unraveling message hinges on the absurd.

Christian Jankowski (German, b. 1968)

Das Gesunde Werden (Becoming Healthy), 2013
20 photographs, 18 7/8 x 12 7/8 inches each
Two-channel video installation and various objects
Courtesy the artist; Grieder Contemporary, Zürich;
and Petzel Gallery, New York

Working across video, photography, and performance, Berlin-based artist Christian Jankowski charts an

Trostpreis, 1994
Oil on canvas, 47 ¼ x 39 ⅝ inches each
Private Collection, Malibu

A central figure in postwar German art, Martin

Kippenberger created a short-lived yet highly influential practice spanning painting, sculpture, installation, and performance. He is known for works that express a boisterous irreverence, constantly changing style, and healthy skepticism of artistic practice. *Trostpreis*, translated as "consolation prize" in English, is part of his *Preis Bilder* series (1987, 1994). Playing with the dual meaning of the German word *preis* as both "prize" and "price," the work expresses an ambivalent self-reflexivity as well as a critique of the art market. Kippenberger's

questioning of his role is visible in the painting's formal qualities: *Trostpreis*, with its stark black, white, and gray palette, combines the readymade appearance of horizontal stripes and a generic typeface featuring the work's title with the loose suggestion of personal markmaking through abstract color fields. The painting's melancholic and cynical tone belies the irony of Kippenberger's own posthumous artistic success, which has risen astronomically in both critical acceptance and market value over the last decade.

market value over the last decade.

Yayoi Kusama (Japanese, b. 1929)

INFINITY-NETS [FJB], 2015
Copyright of Yayo! Kusama
Courtesy KUSAMA Enterprise; Ota Fine Arts, Tokyo /
Singapore; and David Zwirner, New York

Yayoi Kusama is widely considered to be one of the most significant artists of her generation. She lived in New York City in the 1960s and early 1970s and quickly became an integral part of the city's artistic fabric. During this period she developed her signature use of colorful polka dots, complex painted patterns, and soft sculptures. Kusama returned to Japan in 1972 and took up permanent residency in a Tokyo hospital known for its art therapy program; she remains there today voluntarily. She describes her longtime *Infinity Net* series, which she started in the early 1960s, as "a kind of self-therapy." Each work is painstakingly realized and involves intricately repetitive patterns. Kusama's elaborate webs of acrylic paint vibrate with unresolved tension and anxiety, yet their very infinity is also comforting in the way it envelops the viewer. The new painting exhibited here illustrates the artist's continued investment in a formal and conceptual theme she has developed over the last fifty years, thereby extending its therapeutic qualities, as she has remarked, to "create art for the healing of all mankind."

Christian Jankowski, *Das Gesunde Werden (Becoming Healthy)*, 2013. 20 photographs, two-channel video installation and various objects, dimensions variable. Courtesy the artist; Griener Contemporary, Zurich, and Petzel Gallery, New York. Photo: Axel Linde.

physiological well-being.

understand what exactly may constitute artistic and

featuring such cues as bucolic landscapes, toned bodies, and smiling therapists. The accompanying two-channel video complements the photographs; on one screen we see Jankowski receive treatment while the other depicts staff being interviewed about the artist's progress. The clinical literature documenting Jankowski's condition and the products of his extensive art therapy are also on display. In effect, *Das Gesunde Werden* (*Becoming Healthy*) demonstrates Jankowski's

AND (c), (b)

IDEA THAT CANNOT BE DRAWN:

MAKE A PAINTING WITH TRANSPARENT
PAINT THAT HAS SAME DENSITY AND
VISCOSITY AS OIL PAINT. APPLY WITH
BRUSH, OBTAIN SAME TEXTURE.
OR USE OPAQUE PAINT AS SECOND
"COLOR". OBSERVE EFFECT OF DUST
SURFACES OF PAINTINGS NOW, EFFECT OF
DUST ON TRANSPARENT PAINT SURFACE
COULD BE EVEN MORE INTERESTING.)

TRY TRANSPARENT PAINT OVER WHITE
OR TINTED GROUND, THEN AN AREA
OF OPAQUE PAINT OVER TRANSPARENT
PAINT. AND SO ON TO OBSERVE "SPACE"

EFFECT.

IS THERE SUCH A PRODUCT? YES.

Lee Lozano, *Idea that cannot be drawn*, Nov 16, 1968, 1968. Pen and graphite on paper, 11 x 9 inches (27.9 x 22.9 cm). Collection of Barry Rosen. © The Estate of Lee Lozano. Courtesy Hauser & Wirth.

No title, 1969
Ink on paper, 11 x 9 inches
Bob Nickas Collection, New York

Idea that cannot be drawn, Nov 16, 1968, 1968
Pen and graphite on paper, 11 x 9 inches
Collection of Barry Rosen

Collection of Barry Rosen

Before her gradual withdrawal from the art world, which culminated in her decision to leave New York City in 1972, Lee Lozano developed an incisive practice that protested both art institutions and market influence. Her oeuvre, which is rooted in the idea of transformation, ranges from paintings of tools and ethereal waves to groundbreaking conceptual artworks. The two shown here, excerpted from the artist's private notebooks, illustrate her interior narrative and fantastic imagination. Both are antagonistic in different ways. In *Idea that cannot be drawn*, Lozano imagines a new technique to capture dust in paint,

imagines a new technique to capture dust in paint, whereas her increasing radicalization and discomfort with her fellow artists by the end of the 1960s is apparent in *No title*. Arguing for a total revolution of art, politics, and one's personal life, Lozano decries empty ideological sentiments while asserting her own artistic identity: she is not an "art worker" but an "art dreamer," and her

is not an "art worker" but an "art dreamer," and her revolution must simultaneously be public and private. *No title* serves as the precursor to subsequent, more revolutionary works such as *Dropout Piece* (1970–99), a life-long refusal of artmaking in institutional and commercial settings, and *Boycott Women* (1970–99), a similarly longterm action in which she allegedly stopped communicating with women altogether.

Bruce Nauman (American, b. 1941)

THE TRUE ARTIST IS AN AMAZING LUMINOUS
FOUNTAIN, /design for around the edge of / a window
or wall of/ these proportions, 1966
Pencil and ink on paper, 24 x 19 inches
The Sonnabend Collection and Antonio Momen

Bruce Nauman's early works reflect his interest in art as a generative process whose end product is often under-estimated. As he has noted, "If I was an artist and I was in the studio, then whatever I was doing in the studio must be art." *THE TRUE ARTIST IS AN AMAZING LUMINOUS*

FOUNTAIN... is part of a larger series of self-referential works about "The True Artist" that includes many of his iconic neon wall sculptures. Referencing the language of both advertising and concrete poetry, the work is a

preparatory drawing for the model artist is an animating LUMINOUS FOUNTAIN (Window or Wall Shade) (1966), where the words create an architectural frame for the viewer's visual perspective. Vacillating between an

artistic genius, *THE TRUE ARTIST*... absurdly comments upon the often-unreasonable expectations placed on artists by themselves as well as others.