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sculpture :

bladen, kipp, witkin

# introduction

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The Ben Shahn Gallery of the William Paterson College of New Jersey, in its program of mounting and documenting exhibitions of contemporary art, includes the points of view of the practicing artist, the dealer, collector, and critic and the constant recognition among these, of the importance of classicism theories being demonstrated through the gallery exhibition program.

The schedule has been an ambitious one and its success is due to the hard work and sometimes long hours of the Gallery Workshop students, and to the contributions of the participating artists, their dealers and collectors.

I am particularly grateful to William Finneran for his diligence in editing the catalog material; Kent Floeter for sharing his insights, ideas and time; Ivan Rapp for his knowledge and experience which were invaluable; and Alan Lazarus for his support in every aspect from conception to the realization of each project.

The gallery program was made possible in part by a William Paterson College Academic Development grant.

Exhibition information may be obtained by writing or calling Ben Shahn Gallery, William Paterson College, 308 Pompton Road, Wayne, New Jersey 07470—telephone (201) 585-2824.

Nancy Ehrenhocker Gallery Director

In the mid-sixties some American sculptors were creating work characterized by the rational regard for materials and construction techniques imposed in industrially produced objects. This work was labeled "Cool", "Primary" and in the end "Minimal".

"Primary Structures", a major exhibition held at the Jewish Museum in 1968 brought together about forty artists who were initially identified with Minimalism. Three of the artists included in that exhibit were Ronald Bladen, Lyman Kipp and Isaac Witkin.

The current exhibit at the Ben Shahn Gallery, "Sculpture: Bladen, Kipp, Witkin" brings the work of these three sculptors together for the first time since "Primary Structures". Thirteen years have passed and it seems worth noting that the title for this exhibit sounds the names of three individual artists and does not refer to any common bond among them. While there may sometimes be a shared idea, a similar material or technique, or a common historical influence, the work is finally separate and autonomous.

One obvious similarity both in 1968 and now is that of context. The sculpture of the sixties moved off the

pedestal and into the spectator's space becoming in this sense environmental. This was made possible by new techniques and materials and these three artists have continued this quality of publicness, which causes the work to relate to architecture and causes the physical participation of the viewer who is forced to move around the piece, sometimes through it, and also away from it, in order to take the whole into one's field of vision.

The sculpture of Lyman Kipp exhibited here often involves open forms through which one might pass. Kipp's work also employs solid steel plates and beams bolted together in plays of balance and gravity.

"Triaxium Jack", a post and lintel construction, stands twelve feet high with a spread of eight feet at its base, a portal comfortable for any human.

"E" has a center beam support and two side beam supports which create two possible passages, each two feet in width. A steel plate is bolted to the center and to one of the side beams, thus blocking both physical and visual entry on one side: a psychological and formal interplay of positive and negative space.

# bladen, kipp, witkin

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Kipp studied at Pratt Institute and Cranbrook Academy during the early thirties, and in 1934, at the age of twenty-five, had his first one-person show in New York at the Betty Parsons Gallery. It is said that by 1938 he was heading toward a minimalist style. In 1952, for an exhibit at Betty Parsons, Kipp cast simple rectangular forms, slightly irregular, slightly textured and stepped from a central block.

By 1960 he was combining hard-edged, geometric forms into environmental structures called "Elements" which were made of painted wood. Early on Kipp explored his shapes through color, and the primaries (red, yellow and blue) are still an integral part of his sculpture.

The "Elements" of 1960 and all of Kipp's work to date have been reduction in structural format but never involved with the systems or theories typical of Minimalists Donald Judd and Sol LeWitt.

Ronald Bladen made his first sculpture in 1963 at the age of forty-five. Prior to this he had been a painter, first in San Francisco during the postwar atmosphere of the early 1950's (he had shown at the City Lights Bookshop and the Six Gallery) and later in New York as one of the founder-members of the Brata Gallery, known as a second generation Abstract Expressionist. Bladen's paintings were heavily impacted and contained organic shapes.

By 1961 he had abandoned paint and the organic forms and was making paper collages which contained a spatial element and soon after turned to the construction of wood reliefs. These works were geometric because Bladen felt that by eliminating organic forms which have references in nature he could come closer to a pure abstraction. He and his friend Al Held had both enlarged and simplified their forms in an attempt to cause them to enter the spectator's space. Bladen's move to sculpture was influenced by the liaison with Held and the ideas they shared.

Ronald Bladen's entry in the "Primary Structures" exhibit was a piece entitled "3 Elements". Three free-standing rectangular volumes ten feet high made of aluminum and wood and painted black were slanted at a sixty-five degree angle to the floor and placed at eight foot intervals. The repetition of series progression, homogeneous surface and simplification of form tied this work to the Minimalist movement, but the dynamic and aggressive use of space related more to Abstract Expressionism than to Minimalism.

A relationship between the three-part construction and the work in this exhibit can be seen in the geometric forms, the surface and the energetic interaction of sculpture and space. There is also a reference to human gesture. "3 Elements" is a vertical,

stumbling forward and "Lunar Prophecy" calls to mind an adult cradling a child.

Bladen's work causes associations with industry and machine-made structures. It is not, however, sent to a fabricator, but built by the artist from wood after a process of visualization during which the artist solves both aesthetic and technical problems in his mind without the use of drawings.

The sculpture of Isaac Witkin is also created without the use of drawings or studies. But while Bladen works out the piece in his mind before beginning work, Witkin goes directly to the steel. Witkin hammers, bends, cuts and welds steel plates into curved and flat planes and incorporates found steel which are usually linear elements to create strong sculptural forms interesting in space. The choice of material and his method of execution are combined with a personal imagery to produce formal inventions which relate to the heritage of David Smith.

Isaac Witkin was born in South Africa in 1936 and immigrated to England at the age of twenty to study sculpture at St. Martin's. He arrived at St. Martin's with a strong foundation in traditional sculpture and the influence of his art. His time was enjoyed the time for St. Martin's was also perfect for Anthony Caro was on the faculty and Witkin's classmates included William Tuckey, Philip King and Tim Scott. Caro,

searching for new means of expression, traveled to America to visit David Smith and returned to St. Martin's to teach the ideas and techniques of abstract welded steel sculpture to the then twenty-three year old Witkin.

In 1955 Witkin took passage to the United States with the hope of meeting David Smith. Smith's arrival again occurred shortly before Witkin left England. Arriving in the United States Witkin took up a teaching position at Bennington College in Vermont where Smith and Caro had taught before him. Smith's studio in Bolton Landing was within easy driving distance of the college.

Witkin lived and worked in Vermont until last year and still maintains a studio there. That environment along with the early African influence are the inspiration for his welded steel forms. Most of his works often reveal the subtle elementary volumes and single image forms used by the Minyanas. Witkin's sculpture is slightly more conceptual, intuitive and expressive.

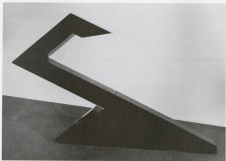
The work included in "Sculpture: Smith, King, Witkin" demonstrates the movement of these three artists to a resolution of their individual concerns and experiences as seen through their personal and highly developed visual language.

Sculpture: Bladen, King, Witkin  
By Nancy Rosenzweig

WITKIN'S  
SCULPTURE  
IS A  
STYLIZED  
REPRESENTATION  
OF A  
SCULPTURE  
BY  
DAVID SMITH

Robert Rauschenberg

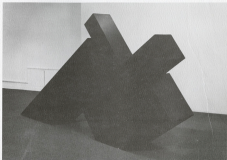
Black Canyon 1977 painted  
wood 76 x 127 x 12"



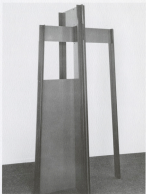
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Ronald Rader

Lunar Prophecy 1978 painted  
wood 140 x 76 x 20-1.01"

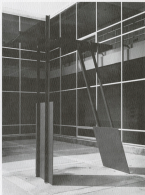


L'ESSENCE 4099  
Ø 1818 (Painted aluminum)  
88 x 20 x 58"

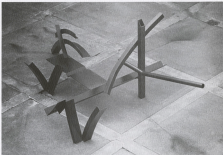


© PMAA 2007

Feather-Jack 1917 painted  
aluminum 150 x 49 x 80"

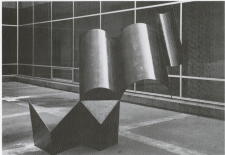


(cont.) on floor  
The Hunt 1971 painted steel  
180 x 100 x 70"



SEAC ART 001  
4 Angles 1800 varnished steel  
180 x 90 x 48"

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# artists biographies

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David Foster

**Born:** Vancouver, B.C., Canada, 1918

**Education:** Vancouver School of Art  
California School of Fine Arts

## One Person Exhibitions

- 1952 Stone Gallery, N.Y.
- 1954 Six Gallery, San Francisco
- 1962 Green Gallery, N.Y.
- 1967 Firehouse Gallery, N.Y.
- 1971 Emily Lane Gallery, Hofstra University, Hempstead, N.Y.
- 1972 Firehouse Gallery, N.Y.
- 1973 Firehouse Gallery
- 1974 Firehouse Gallery
- Firestone Art Museum, Pasadena, California
- Tyler School of Art, Philadelphia
- University of Wisconsin, Madison, Wisconsin

## Selected Group Exhibitions:

- 1959 Two-person show with Sylvia Stone, Stone Gallery, N.Y.
- 1965 "Paintings, Drawings and Prints Derived by Local Collectors," The Wilmington Society of the Fine Arts, Delaware Art Center
- 1964 "Instinctual Show," Park Place Gallery, N.Y.
- 1965 "Concrete Expressionism," Last-Student Center, NYU, N.Y. "Sculpture From All Directions," World House-Gallery, N.Y.
- 1966 Sculpture Annual, Whitney Museum, N.Y. "With American Annual," Art Institute of Chicago, Illinois "Primary Structures: Younger British and American Sculptors," Jewish Museum, N.Y. (organized by Kynaston McMillin)
- 1967 "Bader, Grossman, von Schlegel," Last-Student Center, N.Y.  
"Scale-Models/Drawings," Sweet Gallery, N.Y.  
"Sculpture and Architecture," School of Visual Arts, N.Y.C.  
"Projects for Macrostructures," Richard Felger Gallery, N.Y.  
"American Sculpture of the 60's," Los Angeles County Museum of Art, Philadelphia Museum of Art, Philadelphia  
"Structural Art," American Federation of Art Traveling Exhibition, organized by Lucy Lipsett  
Ottawa "Stone National Gallery of Canada, exhibited in Toronto"  
"Ausgangspunkt: Skulptur Formationen," Studio Galeries, J.V. Goethe University, Frankfurt, West Germany (organized by Peter Röhrl and Paul Wenzel)  
"Responsive Art," University of Omaha Fine Arts Festival/Exhibition, University of Omaha, Nebraska
- 1967-68 "Scale as Content," The Consumer Gallery of Art, Washington DC (the 8)
- 1968 "Documents 86," Kassel, West Germany The Museum of Fine Arts, Houston, Texas

- 1988-89 Sculpture Annual, The Whitney Museum, N.Y.  
 "Minimal Art," Gropiusmuseum, The Flagler Akademie der Kunst, Berlin, Germany
- 1989 "4 Sculptors: The Industrial Edge," The Walker Art Center, Minneapolis, Minn.
- 1970 "American Sculpture," Sheldon Memorial Art Gallery, The University of Nebraska Art Galleries, Lincoln, Neb.  
 Inaugural Exhibit, Contemporary Arts Center, Cincinnati, Ohio  
 Paula Cooper Gallery, N.Y.C.
- 1971 "Sculpture Beyond Line and Color," Songshan 71, Arnhem, Netherlands
- 1970 "American Drawings," Assenalee Yvonne Gallery, Zurich  
 "American Drawings," Collection of W.I. Amsterdam, Netherlands  
 University of Wisconsin, Madison, Wisconsin
- 1970 "Works in Spaces," San Francisco Museum of Art  
 "Art in Space," The Eastern Institute of Arts, Michigan  
 "The City is For People," Fine Arts Gallery of San Diego, Cal.  
 "Contemporary American Art," Biennial Exhibition, The Whitney Museum of American Art, N.Y.
- 1974 "Outdoor Sculpture 1974," Merrilwood West Gallery, N.J.  
 "Bauhaus Influence On American Art," Lowe Art Gallery, Florida  
 "David Novak Objects," Susan Spodert Gallery, N.Y.  
 "Works On Paper," Fischbach Gallery, N.Y.
- 1970 "Monumental Sculpture," Janet C. Lee Gallery, Houston, Texas  
 Susan Cahoon Gallery, N.Y.C.  
 "Competition Exhibition," Society of the Four Arts, Palm Beach, Florida;  
 exhibition at the New York Cultural Center  
 "The Marble and Stonery Paper Collection," The Clocktower, Institute for Art and Urban Resources, N.Y.C.  
 "Contemporary Drawings," William Paterson College, N.J. organized by John Pennaut  
 "Monumental Sculpture: Houston 1970", Texas
- 1970 "The Golden Door: Art in the great cities of America 1870-1970," The Inneschoun Museum, Washington, DC  
 "100 Years of American Sculpture," The Whitney Museum of American Art, Biennial Exhibition  
 "Nine Sculptors," Nassau County Museum, Long Island, N.Y.  
 P.S. 1, Institute for Art and Urban Resources, N.Y.
- 1977 "Project: Nine Urban Monuments," Martin Art Institute, Ohio  
 "Ronald Steiner: 2 Outdoor Sculpture Proposals," Hudson River Museum, Yonkers, N.Y.  
 "Sculptors' Drawings," John Weber Gallery, N.Y.C.
- 1970 "Opportunities for Large Sculpture," Monique Krawston Gallery, NYC  
 "Drawings," Sculptors' Gallery  
 "In Small Scale" Hamilton Gallery

- WH "Great Big Drawing Show" P.51  
 "The Minimal Tradition" Second Museum of Contemporary Art  
 "Contemporary Sculpture" selections from the collection of the Museum of  
 Modern Art  
 Museum of Modern Art  
 "Summer Show" Max Hutchinson Gallery

#### Selected Bibliography

- Review, *Arts*, February 1962 (D. Judd)  
 "Expressionism With Concre: Five Younger Artists Show at M.F.H.," Irving Sandler, *Art News*,  
 April 1962 (3)  
 "ABC Art," Barbara Rose, *Art in America*, October 1962 (2); reprinted in *Minimal Art: A Critical  
 Anthology*, ed. Gregory Battcock  
 "Anti-Compositional Attitude in Sculpture," *Sore Ashten, Studio International*, July 1966 (2)  
 Review, *Arts*, February 1967 (2) (Black Triangles)  
 "It's a Big Country," *Whitney Museum Annual*, *Sore Ashten, Studio International*, March 1967  
 (2) (Black Triangles)  
 "Object, Structure or Sculpture: Where Are We?" *Carolee Pollina, Arts*, September 1966 (2)  
 "Primary Structures at the Jewish Museum," S.R. Paine, *Art in America*, March 1966 (2)  
 "Sensibility of the States," *Art in America*, January 1967 (2)  
 Review, *Art News*, April 1967  
 "Six Artists and the New Extended Vision," C. Pollina, *Arts*, September 1966 (2)  
 "White Space," Ronald Bladen, C. Pollina, *Art in America*, September 1969 (2) (Bladen and  
 Robert Murray in Vancouver) S.P. Wassen, *Artforum*, June 1970  
 Review, *Artforum*, March 1970 (2)  
 "In Sculpture: The Industrial Edge," M. Friedman, *Art International*, February 1970 (2)  
 Cathedral Evening  
 Review, *Arts*, February 1970 (2)  
 Review, *Artforum*, June 1971  
 "New York - And Now, Art Museum Art" S. Romberg, *Art Critics*, March 1969  
 "Ronald Bladen/Robert Murray: An Exhibition at the Vancouver Art Gallery, *Art Canada*, June  
 1970 (2)  
 Review, *Art International*, March 1972  
 Review, *Arts*, February 1972  
 Review, *Art International*, Summer 1971 (2)  
 "Ronald Bladen," Kenneth Baker, *Artforum*, April 1970  
 Review, *Artforum*, February 1970 (2)  
 Review, *Arts*, December 1972 (2)  
 Review, *Art International*, January 1973  
 Review, *Artforum*, December 1972  
 Review, *Arts*, April 1973  
 Review, *Art News*, February 1972  
 "Ronald Bladen: Permanent Formless," April Singletary, *Art International*, September 1974 (2)  
 "Walter Jackson: Collection at the Albright-Knox Art Gallery, Buffalo, L. L. Cahoon, *Albright-  
 Knox Gallery* (Notes 2), No. 2 (74-75) (2)

**Born:** Dublin Ferry, New York, 1928  
**Education:** 1950-52 Pratt Institute, New York  
 1952-54 Cranbrook Academy

**One Person Exhibitions:**

- 1954 Betty Parsons Gallery, New York City
- 1958 Betty Parsons Gallery, New York City
- 1958 Betty Parsons Gallery, New York City
- 1960 Betty Parsons Gallery, New York City
- 1962 Bennington College, Vermont
- 1962 Betty Parsons Gallery, New York City
- 1964 Betty Parsons Gallery, New York City
- 1965 Dartmouth College, New Hampshire
- 1965 Betty Parsons Gallery, New York City
- 1967 Members' Gallery, Abingdon-Rock Art Gallery, Buffalo, NY
- 1969 Betty Parsons Gallery, New York City
- 1969 Kalamit Gallery, Kalamazoo, New York
- 1969 Oshlack Gallery, Boston, Massachusetts
- 1970 A.M. Sachs, New York
- 1971 Walter Otopman Gallery, Dallas, Texas
- 1972 Adam Gallery, New York
- City University of New York, Graduate Center Mall
- 1973 Richard Gray Gallery, Chicago, Illinois
- 1974 Galerie Denis René, New York City (with Kawayama)
- 1975 Bridge Gallery, White Plains, New York
- Greenway Plaza, Houston, Texas
- 1976 Laguna Stone Museum, Austin, Texas
- The Art Center, Waco, Texas
- 1977 Nelson Memorial Museum, Knoxville, Texas
- University of Alabama, Huntsville, Alabama
- Max Hutchinson Gallery, New York City
- 1978 Sculpture Now, Inc., New York City
- ContinuU, Chicago

**Group Exhibitions:**

- 1950 Baltimore Museum, Baltimore, Maryland
- Detroit Museum of Art, Detroit, Michigan
- 1958 Des Moines Art Center, Des Moines, Iowa
- University of Minnesota
- Phase II and School of Design, "Four Young Americans"
- Walker Art Center, Minneapolis, Minnesota

- 1957 Whitney Museum of American Art, Annual Sculpture Exhibition, New York City
- 1958 Cincinnati Museum, Cincinnati, Ohio
- 1959 Baltimore Museum  
University of New Mexico
- 1960 Whitney Museum of American Art, Annual Sculpture Exhibition, New York City  
Brooklyn Museum, Brooklyn, New York  
Isidore-Claude Bernini, Paris, France  
Rita McNeil at Exhibition of Great Metal Sculpture, Providence, Rhode Island  
Art Institute of Chicago, Illinois
- 1961 Art Institute of Chicago  
Carnegie International, Pittsburgh, Pennsylvania
- 1962 Whitney Museum, Annual Sculpture Exhibition, New York City  
Art Institute of Chicago
- 1963 San Paolo Biennial
- 1964 Whitney Museum, Annual Sculpture Exhibition, New York City  
Barker Gallery
- 1966 "Whitney Sculpture": The Jewish Museum, New York City  
Whitney Museum, Annual Sculpture Exhibition, New York City  
"Exposition des Galeries Plâtres," Luxembourg, France
- 1967 "Sculpture of the 60's," L.A. County Museum, Los Angeles, California  
"Sculpture in the Environment," New York; Philadelphia Museum of Art
- 1968 "Art of the 60's," The Museum of Modern Art, New York City; London  
Whitney Museum, Annual Sculpture Exhibition, New York City  
"Sculpture of the New York State Fair," Syracuse, N.Y.
- 1969 "Good Art," The Jewish Museum of Contemporary Art, Ridgefield, Connecticut  
Barker (New) Gallery, Chicago  
Second Buffalo Festival of the Arts, New York  
"Highlights of the Season," The Jewish Museum
- 1969 "Art of the 60's," Museum of Modern Art, Paris; Berlin International Institute of  
Education (traveling 1969-70), Parker Street 676, Boston, Massachusetts  
Lehigh University, Bethlehem, Pennsylvania
- 1970 Whitney Museum, Annual Sculpture Exhibition  
University of Nebraska, "American Sculpture", Lincoln, Nebraska  
Rizzoli Gallery, Rizzoli, New York  
"Sculpture of the 60's," sponsored by the New York City Department of  
Cultural Affairs, Brooklyn, New York
- 1971 French and Co.  
"Sculpture on the Beach," Passaic, New Jersey
- 1972 Rizzoli Gallery, New York
- 1973 Bronx King Art Center, Mountkisco, New York  
Whitney Biennial, New York City

- Katzman Gallery, New York  
 Bronx-Wing Art Center  
 "Art in the Process," Fine Arts Gallery, San Diego, Cal.
- 1974 Katzman Gallery, New York  
 "Monuments," Newport, Rhode Island
- 1975 Katzman Gallery, New York  
 Bronx-Wing Art Center  
 "Change of View," Aldrich Museum, Ridgefield, Connecticut  
 "Monumental Sculpture," Houston, Texas
- 1976 "Super Sculpture," New Orleans, Louisiana  
 Barnington College, Vermont
- 1977 Urban Structures, Aa son Institute of Arts (traveling in the Midwest until 1978)  
 Sculpture in the Constructivist Tradition, Hamilton Gallery of Contemporary Art,  
 New York City
- 1978 Max Hahnemann Gallery, Houston, Texas  
 Construct, Chicago, Illinois
- 1979 "Marquette", Aldrich Museum, Ridgefield, Connecticut  
 "In Small Scale," Hamilton Gallery, New York
- 1979 "Art in Public Places", Penn State College, Big Rapids, Michigan  
 "The Tradition of Minimalism", Aldrich Museum, Ridgefield, Connecticut

#### Public Collections:

- Albright-Knox Art Gallery  
 Whitney Museum of American Art  
 University of Kentucky  
 University of Michigan  
 Bronx-Wing Art Center  
 Salem State College, Massachusetts  
 Massachusetts Institute of Technology  
 University Art Museum, Berkeley (gift of Howard Lipman)  
 Junior Museum, National Collection, Washington  
 City of New York (gift of Association for a Better New York)  
 High Museum of Art, Atlanta  
 Fort Worth Museum  
 New York Bank for Savings

#### Grants and Fellowships:

- Suggsheim Fellowship, 1968  
 Fulbright, 1968  
 Summer Research Grant, City University of New York, 1967  
 City University Faculty Research Award, 1970, 1975  
 Art Park, Lovatton, New York, 1977

**Born:** South Africa, 1928  
**Education:** 1947-50 Studied with Anthony Caro at St Martin's School of Art, London, England  
 1950-53 Assistant to Henry Moore

**One Person Exhibitions:**

1963 Bowen Gallery, London  
 1965 Robert Ralston Gallery, New York (also 1967, 1969, 1971, 1978)  
 1966 Washington Gallery, London (also 1968)  
 1970 Bridgport University, Connecticut  
 1971 Symposium show, University of Vermont at Burlington  
 1973 Marlborough Gallery, New York (also 1976, 1978)  
 1977 Thomas Museum, Rome, New Hampshire  
 1977 Tangierwood Music Festival  
 1979 Hamilton Gallery of Contemporary Art, New York

**Selected Group Exhibitions:**

1959 Woodstock Gallery, London  
 1959 Young Contemporaries Exhibition, London  
 1960 London Group  
 1964 Stone Gallery, Newcastle on Tyne  
 1965 "The New Generation", Whitechapel Art Gallery  
 1965 "Inside Outside", Smith College Museum  
 1965 "Primary Structures", Jewish Museum, New York  
 1965 Represented Great Britain at the Paris Biennale  
 1966 Open Air Sculpture at Stonestock, Ireland  
 1966 Larry Aldrich Museum, Ridgeport, Connecticut  
 1967 "Some English Sculptors" at Stedelijk Museum, Amsterdam and Fundatie Museum, Bern  
 1967 "Outdoor Sculptors", British Arts Council  
 1968 New Sculpture at Orisoli  
 1968 Faculty Show, Bennington College, Vermont  
 1970 "Highlights of the Season", Larry Aldrich Museum, Ridgeport, Ct.  
 1970 British Sculpture of the 60's, British Arts Council Exhibition, London  
 1971 Summer Loan Exhibition, Metropolitan Museum of Art (John Poppers Collection)  
 1971 Vermont International Symposium, "Sculpture for the Highways"  
 1972 "Island Sculpture-Outside", Storm King Art Center  
 1974 Artists International Sculpture Symposium

- 1970 "Combition of Sculpture", Hayward Gallery, London  
 1970 "The Golden Deer", Hirshhorn Museum, Washington, D.C.  
 1970 "Three Sculptors", Summit Art Center, Passaic, N.J.  
 1971 "Sculpture in the Constructivist Tradition", Hamilton Gallery of Contemporary Art, New York  
 1971 Wave Hill Sculpture Garden  
 1971 American Academy of Arts and Letters, New York City  
 1974 "Monuments and Monoliths", Nassau County Museum, L.I.  
 1974 "Painting and Sculpture Today", Indianapolis Museum of Art  
 1974 "In Small Scale", Hamilton Gallery of Contemporary Art, New York

#### Public Collections

- Calouste Gulbenkian Foundation  
 Arts Council of Great Britain  
 Tate Gallery, London  
 Fine Arts Museum, University of Sydney, Australia  
 Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
 Sporn Ring Art Center, Mountainville, New York  
 Chase Manhattan Bank  
 Vermont Council of the Arts  
 MIT, Boston, Massachusetts  
 Worcester Museum of Fine Arts  
 City of Springfield, Massachusetts  
 University of Illinois at Urbana  
 Nassau College, New York  
 Federal Reserve Bank, Washington, D.C.  
 Wave Hill Park, New York  
 American Republic Insurance Company  
 Vermont State Legislature, Montpelier, Vermont  
 Cleveland Art Institute  
 Columbus Museum of Fine Arts, Columbus, Ohio

#### Film:

- Vermont Council of the Arts (Professor William Lykes), 1971  
 Cinemas Film Production, New York 1976

# works included in :

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**Ronald Bladen**

**Black Jester 1977** painted wood 78 x 107 x 12"  
Courtesy of Max Hutchinson, lent by the artist

**Lunar Prophecy 1979** painted wood 148 x 78 x 20-1/2"  
From the collection of the artist.

**Lynett Kopp**

**Desider 1977** painted steel 68 x 24 x 84"  
From the collection of Martin Kappapan.

**Surfside 1979** painted steel 54-1/2 x 93 x 38"  
From the collection of the artist.

**Alison 1977** painted aluminum 72 x 38 x 74"  
From the collection of the artist.

**J 1978** Painted aluminum 88 x 20 x 58"  
Courtesy of Construct, lent by the artist.


**Yokum Jack 1977** painted aluminum 158 x 48 x 65"  
From the collection of the artist.

**Joan Miller**

**Angela 1980** varnished steel 108 x 98 x 40"  
Courtesy of Patricia Hamilton Gallery, lent by the artist.

**The Hunt 1991** painted steel 180 x 100 x 70"  
Courtesy of Patricia Hamilton Gallery, lent by the artist.

**Stellar 1978** painted steel 208 x 88 x 62"  
Courtesy of Patricia Hamilton Gallery, lent by the artist.

 Ben Shahn Gallery    William Paterson College    Wayne, NJ    November 1979

Photographs - David Horan  
Faculty Design Supervisor - Chuck Maguire  
Design and Layout - Gregg Lee