

**ARTISTS from the  
JOHN WEBER GALLERY, NYC**

**NOVEMBER 3 — DECEMBER 13, 1980**

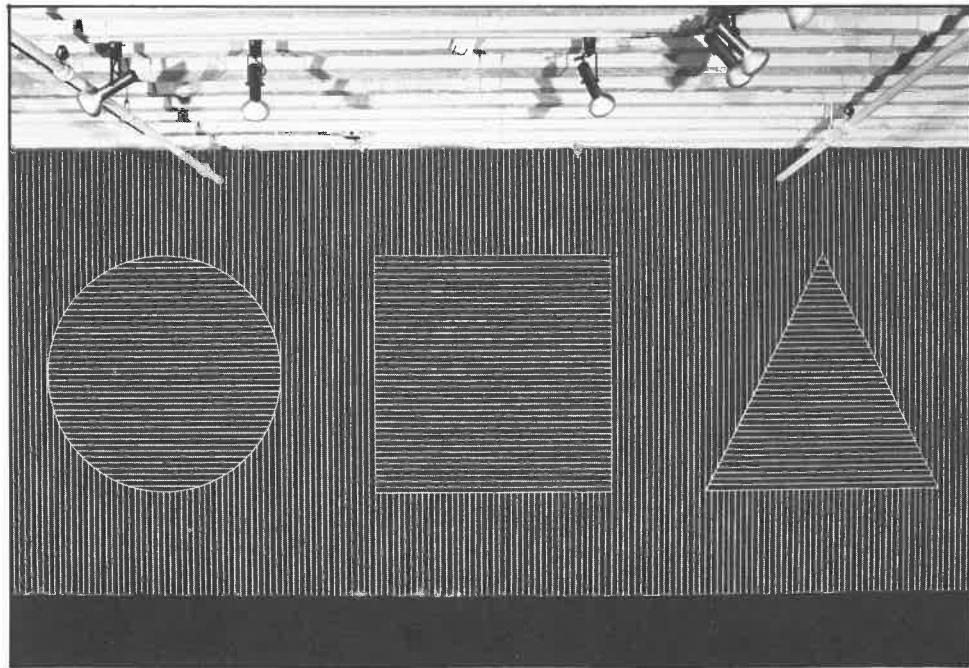
\*USF ART GALLERIES  
Art Department/College of Fine Arts  
University of South Florida  
Tampa, Florida 33620

**JANUARY 9 — JANUARY 30, 1981**

VISUAL ARTS GALLERY  
Florida International University  
Tamiami Trail  
Miami, Florida 33199

**JANUARY 9 — FEBRUARY 6, 1981**

Installation of Sol LeWitt Drawings  
MIAMI-DADE COMMUNITY COLLEGE ART GALLERY  
Miami-Dade Community College — South Campus  
1101 S.W. 104th Street  
Miami, Florida 33176



Sol LeWitt

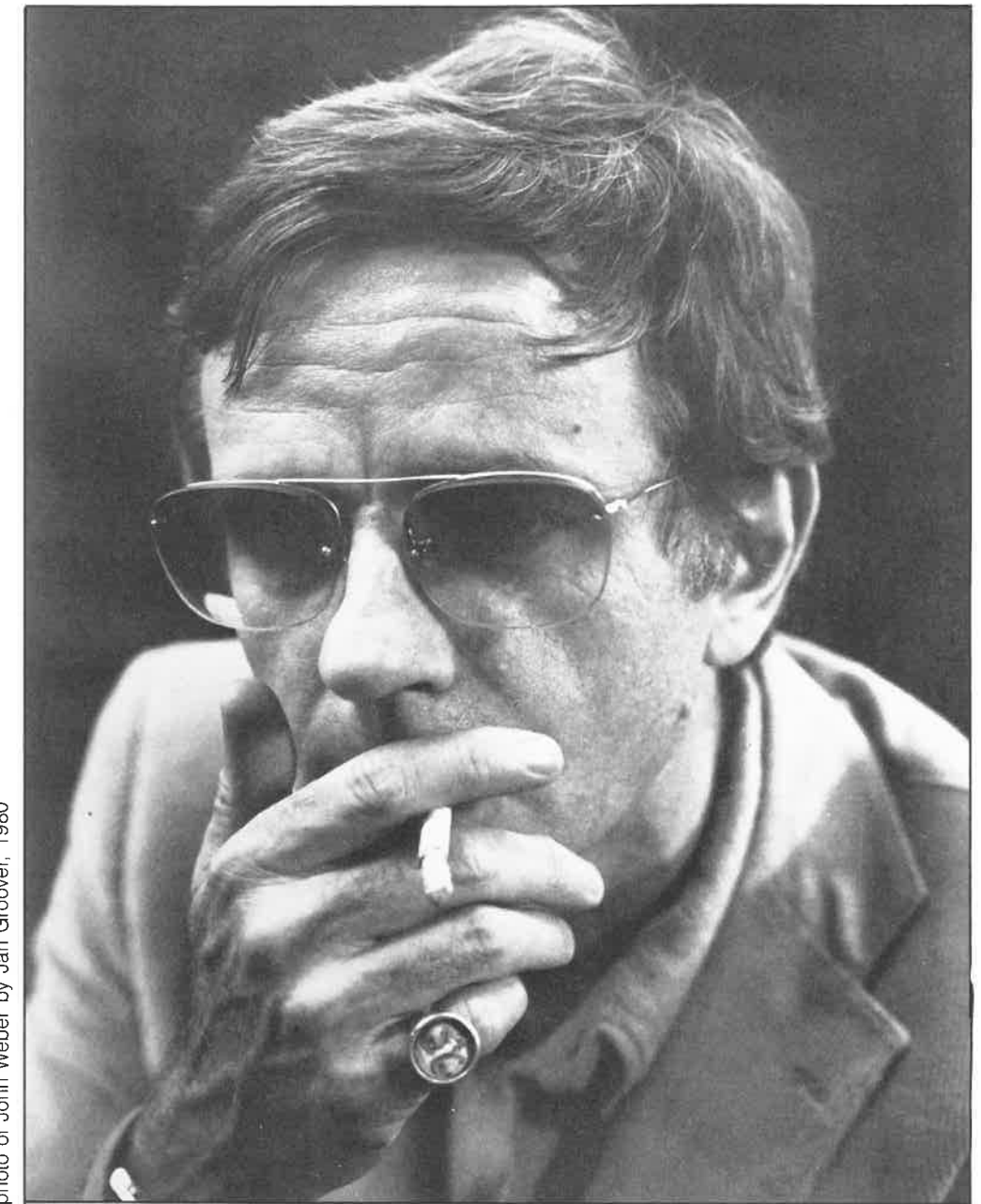


photo of John Weber by Jan Groover, 1980

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**JOHN WEBER GALLERY**  
420 West Broadway, New York, New York 10012

List of Works in Exhibition

JOHN WEBER

Although still in his forties, John Weber is acknowledged to be one of the most distinguished and influential figures in the world of contemporary art. As the founder and director of the John Weber Gallery in New York he has been the principal focus of the most significant new tendencies in art since the mid-1960's. If the generation of pop artists and their progeny during the 1950's and early 1960's will forever be associated with Leo Castelli, or the post painterly abstractionists Noland, Frankenthaler, Olitski and their followers with André Emmerich, so John Weber has been the mentor of the conceptual, minimal and now post-minimal artists of the generation that has risen to international preeminence during the past decade.

At first glance the roster of artists who have been closely associated with Weber, beginning with his stewardship of the Dwan Gallery in Los Angeles and then New York in the early 1960's, seems so various as to defy summation. But from the radical pictorial reductiveness of Mangold, Buren, Ryman or Pozzi to the rigorous physical structures of Smithson, LeWitt, Andre, Rockburne, Opalka, and Gilbert-Rolfe, the subtle socio-political concerns of Haacke and Burgin, or the brilliant architectural poetics of Alice Aycock, there gradually emerges a set of issues and sensibilities held in common that characterizes John Weber and his personal vision. It may best be summarized as a fusion of intellectual rigor with an almost physical poetry, the two raised to a level of succinct elegance that is possibly the only viable guise for classicism in contemporary consciousness.

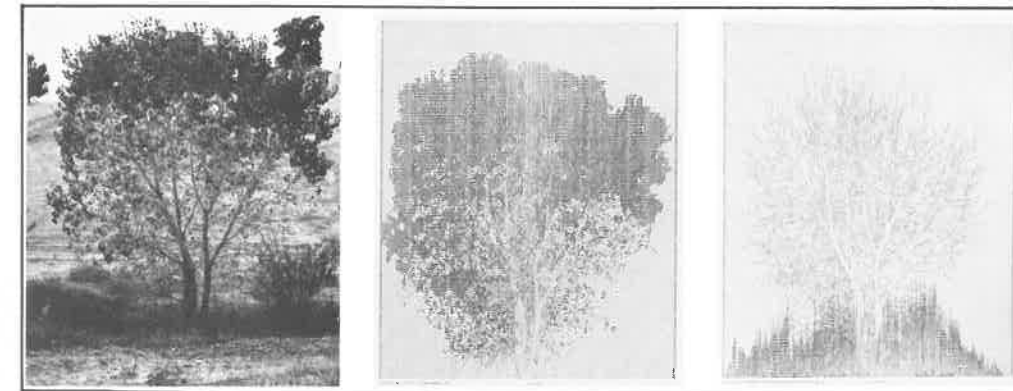
Weber was one of the pioneers among the Soho art galleries; but more important is that he remains the outstanding figure among those who have internationalized the contemporary avant-garde by his sponsorship of exhibitions, publications and graphics of American art abroad. Even rarer, however, is his cosmopolitan recognition and genuine support of European talents in what is now the ever more provincial and latently chauvinistic New York art world. Thus it has been true for many years that only at the Weber Gallery could one see and learn about the works of the best emerging English, French, German, Italian and even Polish talents. Even now his imitators, belatedly following suit, do so without his instinctive sense of what is significant in a world sense rather than in relation to a merely local or ephemeral situation.

With the thousands of artists and hundreds of galleries in the circles of contemporary art, one particular gallery and group of artists would hardly seem to matter very much. But if Weber and his activities, enthusiasms and commitments during the past fifteen and more years were suddenly to be subtracted from contemporary art, their absence would be catastrophic; for we would have lost the vital center of the authentically advanced art of our time.

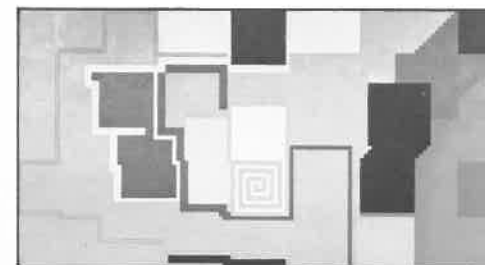
Edward F. Fry



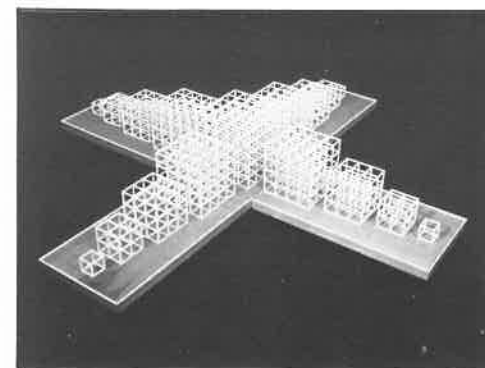
BURGIN, "St. Laurent Demands a Whole New Lifestyle"



GAINES, "Falling Leaves #6"



GILBERT-ROLFE, "Dutchman"



LEWITT, "123454321"



HAACKE, "The Right to Life"

1. ROBERTA ALLEN  
"5/7", 1978  
ink, colored ink and pastel on paper  
23¼" x 22¼"
2. ALICE AYCOCK  
"Ghosts" (Irvine, CA), 1980  
pencil on mylar, 42" x 60"
3. ALICE AYCOCK  
"Collected Ghost Stories from the Workhouse"  
(Tampa, FL), 1980  
pencil on mylar, 42" x 54"
4. JAMES BIEDERMAN  
"Untitled", 1979  
wood, flasche, gesso, 65" x 6½" x 5¾"
5. JAMES BIEDERMAN  
"Untitled", 1980  
charcoal, chalk, pencil on paper, 74" x 18"  
Courtesy of: Mr. and Mrs. Harris Kahn
6. ALIGHIERO E. BOETTI  
"Portrait of Cosimo Weber", 1974  
ink (ballpoint) on cardboard, 39" x 27½"
7. ALIGHIERO E. BOETTI  
"Portrait of John Weber", 1974  
ink (ballpoint) on cardboard, 39" x 27½"
8. JOE BREIDEL  
"A Horse of Water", 1980  
color photo, 20" x 24"
9. JOE BREIDEL  
"The Waters Edge/The Gun", 1980  
color photo, 20" x 24"
10. DANIEL BUREN  
"Une Peinture En 5 Parties", 1971  
white canvas with orange (5 parts)  
101 cm x 141 cm
11. VICTOR BURGIN  
"St. Laurent Demands a Whole New Lifestyle",  
1976, photograph mounted on board  
40" x 60"
12. CHARLES GAINES  
"Falling Leaves #5" (triptych), 1979  
ink, paper, photography, 24" x 20" each
13. MARCO GASTINI  
"Q", 1977  
gesso, pearlwhite and chalk on canvas  
78" x 51"
14. JEREMY GILBERT-ROLFE  
"Dutchman", 1980  
oil on linen, 58¾" x 108½"
15. HANS HAACKE  
"The Right to Life", 1979  
mounted & framed color photo & silkscreen  
50¼" x 40¼"
16. NANCY HOLT  
"Hydra's Head", 1974  
pencil on paper, 18" x 24"
17. NANCY HOLT  
"Hydra's Head Project", 1974  
photograph of installation, 19½" x 29"
18. NANCY HOLT  
"Hydra's Head Project", 1974  
photo detail of installation, 19¼" x 19"
19. MEL KENDRICK  
"Baltimore and Syracuse", 1980 (two works)  
wood, oil on metal, 20" x 21" x 5" each
20. SOL LEWITT  
"123454321", 1980  
white painted wood on base that forms  
a cross, 14" x 7' x 17" each way
21. ROBERT MANGOLD  
"X Work #II", 1980  
acrylic and graphite on canvas  
60" x 60" diagonal
22. RICHARD NONAS  
"Yesterday's Coffee", 1980  
steel, 3 units  
a) 3¾" x 18" x 15"  
b) 4" x 9'6" x 2½"  
c) 4" x 9'6" x 2½"
23. ROMAN OPALKA  
"1965/1 - ∞, Detail 2806353-2828874"  
acrylic on canvas, 77" x 53"
24. LUCIO POZZI  
"Hangover" (four colors) (790064)  
from Cutting Series, 1979  
acrylic on 3/16" plywood  
four panels: a) 12¾" x 6"  
b) 28" x 12¾"  
c) 62" x 12¾"  
d) 96" x 4¼"
25. ROYDEN RABINOWITZ  
"7 Right Limits added to Developed 4  
Manifold", 1978, oiled and sandblasted steel  
97" x 31" x 1½"
26. STEPHEN ROSENTHAL  
"Z 921", 1980  
resin on canvas, 48" x 48"
27. CHARLES ROSS  
"Solar Burn: Sign of Pisces", 1979  
white paint on wood burned, 48½" x 63½"
28. DENNIS ROTH  
"Untitled", 1980  
color photograph, 20" x 16"
29. DENNIS ROTH  
"Untitled", 1980  
color photograph, 20" x 16"
30. SALVO  
"The Three Kingdoms", 1970  
photographs on mounted board  
19¼" x 15¼"
31. ROBERT SMITHSON  
"Island Project", 1970  
pencil on paper, 18" x 24"
32. ROBERT SMITHSON  
"Spiral Hill" (five views), 1971  
pencil on paper, 12½" x 15½"
33. GWENN THOMAS  
"Untitled", 1980  
color photo, oil paint on matt board, wood  
27" x 23"