Art International Jan 1968

ESCALATION IN WASHINGTON

LUCY R. LIPPARD

Scale is too often considered a synonym for large size. Actually, scale has to do with proportion, and large scale, in sculpture, can be inconstant, a relative factor rather than a fixed quality, dependent not only on its internal proportions, but on those of the space in which it is placed, the distance from which it is seen. Detail, color, and surface—sensuous elements—will also affect its proportions, Robert Morris, among others, has pointed out,[1] as will those factors, such as public or personal association, which can unconsciously diminish or aggrandize the individual viewer's sense of scale. Added to this is the viewer's, and the sculptor's own experience. To a man just released from prison, the average living room is vast in scale; those to the manor born might feel closeted. Sculpture that seemed large in scale ten years ago may look small now that we are accustomed to large size, sheer size, mere size.

Most discussions of scale also consider it as a strictly optical experience, the work of art being seen as a whole, or as a small group of objects, a single surface, or a single facade. But a sense of scale is also a *sense* proper. Scale is *felt*, and can not be communicated either by photographic reproduction or by description. The sculptor's sense of scale is particularly to be communicated as a "sense of place". This can mean simply that a work is strong enough to dominate its space or environment, or that the work holds aloof from the spectator and makes the spectator just that, an audience. A sculpture's scale is successful in direct proportion to the degree in which it succeeds in holding its own in space. Whereas a painting can *depict* an unlimited scale, its experienced scale remains the same, permanently enclosed in its own spatial framework. Outside space affects it little. (Abstraction that has foregone illusionism must come to terms with its scale or intentions of scale more precisely. Al Held, for one, has attempted to break the bonds of this framework by means of an "inverse" or aggressive, rather than a recessive illusionism, but the wall plane and the painting's pictorial dimensions remain static.) While a sculpture's actual size also remains the same, its scale is much more vulnerable than that of painting. Truly large sculptural scale is an elusive factor, one that changes less in regard to these conditions, and it is rare.

I am not sure that any of the three artists in the "Scale as Content" exhibition at the Corcoran Gallery in Washington[2]—Ronald Bladen, Barnett Newman, and Tony Smith—would agree that the show's title strictly applies to his own work. Not only is the word content, as Clement Greenberg has observed, "virtually useless for criticism"[3], but scale is not any more *the* content of these three sculptures than is color, surface, material, form, or any of the other elements that combine to make them what they are. Though all three sculptors share an open and to some extent anti-conceptual approach, and all three sculptures share large size, the group is an extremely heterogeneous one, and the treatment of scale varies accordingly. Bladen's *The X* is 22′ high and 26′ wide; it has broad surface areas but is not massive in effect. Its size fills space—half of the Corcoran's two-storey atrium; its scale is commensurate with, but not out of proportion to its size. Newman's *Broken Obelisk* is 26′ high; height and contour are its major formal concerns; outdoor placement helps its scale by imposing no limits on the implied height. Smith's *Smoke* is 24′ high but 48 × 34′ in its other dimensions. It has no mass, and its infinite flexibility simply bypasses, or transforms, the particularity of scale.

The expanding surfaces of paintings, increasing dimensions of sculpture, have caused much comment recently, as though there were not precedents throughout history for grand (and grandiose) visions. Detractors usually feel that while a good picture story, or monumental excuse, a narrative or representational work of art, can support huge size, abstraction is overblown when it aggrandizes. With the increased availability of stronger and more flexible materials, industrial commissions, and acceptance, at least as a fact, of large size, sculptors are particularly concerned with ways to transcend the object quality of traditional sculpture and to forge a new esthetic framework within which sculpture would be capable of competing with, but not resembling, architecture and technology. Tony Smith has said that he didn't make his six-foot cube, *Die*, any larger because he didn't want it to loom over the observer and be a monument, nor any smaller because he did not want the observer to see over it like an object. This exchange shouldn't be taken too generally; Smith's answers would have been different had another of his works been in question. Yet it is important in its statement of the two categories between which, or rather beyond which, sculpture is struggling to operate. The monument looms; the object is intimate and can be handled or moved. How can large size be employed without approaching architecture and architectural ornament?

Given the three sculptures at the Corcoran, Newman's offers the most traditional solution. *Broken Obelisk*, a soaring, richly rust-colored tower, consists of an inverted obelisk balanced on the point of a pyramid, its top edge a ragged silhouette, as though violently uprooted and upended. It is a clear example of the use of scale in a classical sense, as harmony, or balance (in this case a literal as well as an esthetic balance). The development of a new and very strong steel alloy—Cor-Ten—made possible its precarious construction, and attention tends to center on this virtuoso aspect, the point-to-point encounter at the sculpture's "waist". Yet the most important detail is the broken edge at the top, which continues the rising silhouette begun by the pyramid, also a rising form, though a classically stable one as well. The pyramid does not function as a base. If anything, it is a substitute for the earth itself, into which the upper spike is being driven. (A real ground line is established by the ripple-edged platform that is a base.)

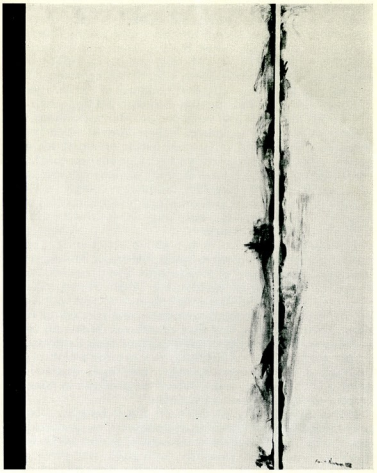
Altogether, this piece is an unlimited vertical, the only restraint being provided by the downward counterthrust of the obelisk. Just as the ragged detail line in Newman's painting can be annoying but also sometimes can prove unexpectedly compatible with the breadth of the color field concept, the rather self-conscious broken edge on the obelisk is held in check by the massive equilibrium of the whole. Its verticality is furthered by an outdoor setting, for a ceiling would pressure and constrain that verticality to some extent. Similarly, its implied height (or scale) was more noticeable in New York, where another cast was exhibited in front of Mies van der Rohe's Seagram Building, for there one could estimate how the piece could, theoretically, extend. It seemed to gain support from the surrounding skyscrapers rather than being dwarfed by them. The scale did not seem so monumental outside the Corcoran, where the intention of acting as a "pivotal point" for the curved edge of the two-story building was not altogether successful. It is also worth noting that the symbol in engineering drawing for a greatly expanded but not depicted length is just such a ragged edge, placed a small space away from its counterpart to make a "broken line".

In fact, *Broken Obelisk* illustrates an idea less sculptural than graphic at heart, for contour is its most important visual element. In a 1962 interview, Newman said that he hoped he had "contributed a new way of seeing through drawing. Instead of using outlines, instead of working with the remnants of space, I work with the whole space".[4] Openwork sculpture is often described as "drawing in space". Newman's drawn openness is unlike that of the junk or collage sculpture of the 1950's and before because nothing is enclosed by it. It divides the "whole space" of the outdoors, or the room, as the lines in the canvas divide the implied infinity of the color field. Some years ago, when he isolated as a sculpture the long, thin vertical "stripe" that divides his paintings, Newman admitted in effect, as I have noted before, that the stripe was the unit by which his painting existed, denying the importance of that stripe's placement on the canvas (also denied by his insistence that his is not geometric, but "post-geometric" art).

For sculpture, this idea has its limitations. *Broken Obelisk* is a monument in several dictionary senses of the word: "a work of enduring value or significance", "a structure surviving from a former period", "a shaft set in the earth to mark a boundary". The boundary marked is that between sculpture as conceived until around 1965 and the transitional area in which we now seem to be. The primary structures tendency, which is broadly accepted at least as an attempted break with the sculptural past, has opened an area of often desperate exploration for a new conception of sculpture. The Newman refers to an archaic past (as does much recent work) and also to the broken but noble ruins of a nostalgic past, a past grandeur, like that classical past so mourned by the late 18th century, also in the form of pyramids and broken columns.

Newman has never made any bones about the metaphysical aspirations of his art, his desire to "express his relation to the Absolute" and to express an exaltation that aspires to the sublime. In 1948 he complained of Mondrian's submission to formalism: "The geometry (perfection) swallowed up his meta-

Barnett Newman. *Broken Obelisk*. Cor-Ten steel alloy, $26 \times 10 \times 10'$. Corcoran Gallery



Barnett Newman. *First Station*, 1958 (from *The Stations of the Cross: Lama Sabachthani*). Magna on canvas, $78 \times 60''$. Lent by the artist. Corcoran Gallery

physics (his exaltation)."[5] This complaint might be validly applied to some of Newman's own painting and might bear on such non-formal manifestations as the *Stations of the Cross*, shown at the Guggenheim two years ago, and this sculpture. It now seems ironic that he also complained in 1948 of the European artist who was "nostalgic for the ancient forms, hoping to achieve tragedy by depicting his self-pity over the loss of the elegant column and the beautiful profile".[6] *Broken Obelisk* presents both the elegant column and the beautiful profile.

Newman and Tony Smith have been good friends for some 25 years, I believe, years during which Newman's painting has been mature and of major significance to the evolution of non-objective painting and sculpture. His declaration that "geometry *can* be organic . . . A straight line is an organic thing that can contain feeling"[7] illuminates aspects of his own work as well as relating to Smith's assertion that his own structures are inspired by nature. Smith matured late, as far as his sculpture is concerned, yet it now seems to be his turn to carry these ideas into an innovatory sculptural area, an area in which Newman, for all his skill in translating these ideas into three dimensions, is less qualified to innovate. Although I was very moved by the Newman, it remains in all its magnificence a sculpture in the traditional sense, an object which has a scale impressive enough to survive in public settings.

The two indoor pieces—Bladen's and Smith's—necessarily deal with a more specific space, though it should also be noted that the Corcoran's atrium is an interior setting less defined than most; far from a solid container, its walls are open colonnades (doric downstairs, ionic above), and the ceiling is a large skylight, so the pressures of the work on their enclosures, or vice versa, can be minimal. The virtues of the setting are the marvelous overhead light and the viewing prospects offered by the second floor balcony, which add much to the formal comprehension and pure visual enjoyment of the two sculptures. Both works will, mistakenly, be called "environmental" because they are large and seem to be the only objects in their space. (Actually, statues and paintings from the Corcoran's collection share the edges of the exhibition area.) In fact, both Smith and Bladen had conceived of the projects realized here long before the Corcoran space was offered. *Smoke* is quite cavalier about the room space, so that Robert Morris, on hearing it described, called its obstreporousness "being rude to the room". The Bladen, because of its autonomy, is more polite, dividing the space neatly and clearly. Both pieces, however, may have been less "planned for the space" than many gallery exhibitions are. Morris, for example, is probably more occupied with the space in which his work is shown than either Smith or Bladen. His work is regulated by a human scale, the size of the spectator that shares its space, which determines an unchangeably "right" (though not identical) size for his particular shapes, rather like the "ultimate" justice of Ad Reinhardt's decision to make all his later black paintings five feet square. Morris understates scale by making it neither large nor small; he avoids exaggerated height because "large-sized objects exhibit size more specifically as an element" than small-sized objects. He finds, as does Donald Judd, a "certain humanitarian sentimentality" in sculpture that can be walked through or looked up at, and feels that it can "unbalance complex plastic relationships". Bladen, on the other hand, works in consistently large scale and size, while Smith generalizes still more by changing the size of his sculptures almost every time they are shown. Since most of the pieces he shows are mock-ups for ideally immense work not yet cast, the size can be variable depending on exhibition area and funds available.

Clearly the concepts of scale underlying Bladen's planar forms, Smith's unvisualizable structures, Morris' gestalts, and Judd's repeated units, are strongly distinguished and often opposed to each other. Yet all of these men have been periodically annoyed by the fact that their work, like other large or primary sculpture, is always compared to architecture. This could reflect on the general failure of modern architecture to provide an esthetic interest, and a scale, commensurate with the 20th-century dream. Still, even the size of the biggest new sculptures is not architectural, being comparable only to the smallest outbuilding. A large geometric object can "look like" a building in reduced scale, but that has nothing whatsoever to do with being like a building. Even when a sculpture can be entered, it remains sculpture. And architecture can be influenced by sculpture, as I think Philip Johnson's recent monument proposals are influenced by sculpture like Bladen's, Judd's, Smith's or Morris'. (The one in Dallas, to Kennedy, will be a squadron of 72 concrete slabs. The one on Ellis Island will be a huge hollowed-out cylinder with the names of the tired, poor and huddled masses listed on it—false names for a false monument since so many of the names were "Americanized" or made up by chance on entry; it will actually stand as a monument to the immigration officers' lack of imagination.)

"Architecture has to do with space and light", Smith has said, "not with form: that's sculpture."[8] But *Smoke*, at the

Corcoran, has to do with space and light and form. It is not architecture, however, because the space it works with is self-generated, not room space, not functional in any sense, but sculptural. Smith has noted the importance of a childhood visit to the pueblos in New Mexico, and the fact that this has been a continuing unconscious reference ever since: "They seemed real to me in a way that buildings of our own society did not." The dim lighting and dramatic settings Smith prefers for his sculpture also refer back to the associations with archaic architecture-sculpture. Robert Morris, when he was asked at a symposium what could be the source of his early plywood structures (a corner pyramid, long beveled floor beam, three-dimensional L) if he denied the obvious modern precedents, replied, simply, logically, the funerary complex of Zoser, c. 2650 B.C. Bladen's "earth drawings" of around 1956, made from black mud, may also have some far-fetched bearing on such a primitivizing tendency.

Perhaps this attraction to the public art of ancient sculptures, by no means limited to Smith, Bladen or Morris, is that it was sculpture as well as architecture. The pyramids, Stonehenge, the Colossus of Rhodes, the Trojan Horse, menhirs, ziggurats, mastabas, obelisks, were often structures with a double function. They enclosed, were gates, tombs, markers, ritual sites, sacrificial altars, and they closed out. What was inside of them gradually became less important than their exterior shapes. Beginning as architecture, they became sculpture over the ages, just as leftover cannon (now even missiles) are painted black or gray and mounted on pedestals in parks, to become the first public "readymades".

It is in this sense that Bladen's *The X* is so opaque. Its tenuous connection to architecture, or that part of the architectural concept that involves shelter and barrier, should not be made much of. It is, like the pyramids, both public and private. Its effect is elusive, its presence impenetrable, hermetic, self-sufficient. On a literal level it is opaque in that it is concerned with closed forms. From a frontal view, it is open, it rises, but it also has another, more forbidding prospect. From the side, it looms; its slanting black walls can neither be entered nor scaled; they shut out as much as the frontal planes welcome. Its size is thus in proportion, or disproportion to the spectator in two ways. It is an object still, but a giant one that overrides most conventional sculptural contexts. All of Bladen's free-standing sculpture has seemed expansive by nature, and in this scale the expansion is just so much more liberated. His last two works—*Black Triangle* (now peculiarly squeezed into the Guggenheim International)—and the untitled white box at the Whitney Annual last year were concerned with a resistance to gravity, a subtle but dangerous denial of equilibrium. The three-dimensional *Triangle* balanced on its apex, and the box tilted slightly, hovering one inch off the floor on its lowest side and six on its highest. Before that, the three massive diagonal slabs in the Primary Structures exhibition also defied gravity. *The X* forgoes this aspect in favor of a spread-legged stability. But it too is not as simple as it looks.

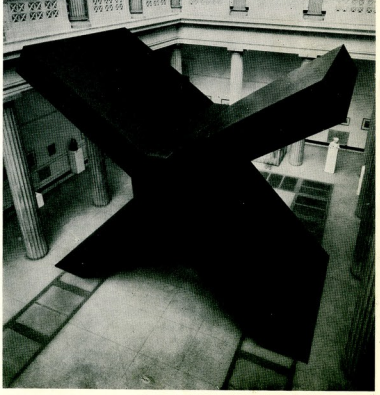
To begin with, it is not quite an X. That is, there are four diagonals, not two; the top is offset from the bottom; the 2 V's overlap in the rectangular central core so that the upper angle is slightly wider than the lower one. It is symmetrical when split vertically, but not when split horizontally. Such a device corresponds to Bladen's precise manner of altering angle to his own very personal demands. I wrote elsewhere (*Artforum*, March 1967) of his last two sculptures, and will repeat it in regard to this one, that weight means nothing and everything in his work, and that the uniqueness of his propositions is the particular manner in which the angles operate on the areas. By the first statement I mean that weight is important because the height of the object is overpowering and the initial effect is one of bulk and stability. Weight is finally unimportant, however, because it is not mass and volume that Bladen is after. The big black X is not heavy, but open at every joint. It can be walked through, and seen through from its frontal facades. The lower diagonals root it to the ground, but the upper ones spread and lift.

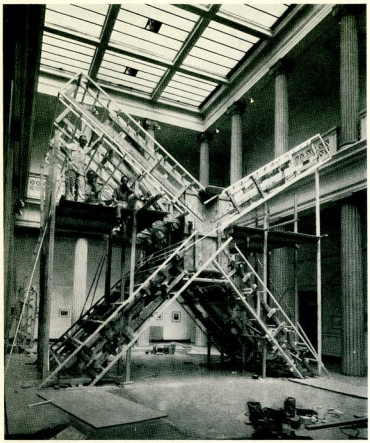
Much of Bladen's work can be seen as two-dimensional figures given a third dimension, transformed into sculpture. They are usually common and easily absorbed figures in two dimensions. The triangle was flat when directly confronted but became a wedge when looked at from the side, sculpturally. The white rectangle became a box. The simple angles of the X became a complex series of areas and the slanted upper sides shed a broad shadow over the lower ones. Maybe this has something to do with Bladen's background as a painter. His first show at the Green Gallery in 1962 consisted of planar, "drawn" shapes lifted from their grounds into relief. The X form shows up as a rapid orientalizing "earth drawing" made in San Francisco in 1956–57. Now it has been invested with substance, and especially with area. Even the planes provide the remnants of a two-dimensional experience. They are not sensed as volume but are seen and sensed in perspective, as they would be when drawn.

The X has been fortified for its added substance by the addition of a boxlike core that allows upper and lower angles to differ. The breadth of plane and the contingent angle is very carefully regulated, as it is in the rest of Bladen's work. These angles must have been partially decided by the fact that the lower opening could be, and therefore would be, walked

Ronald Bladen. *The X*. 22 × 26 × 14′. Corcoran Gallery

Another view of *The X*





Construction shot of Bladen's *The X*

through, and by the effect desired of the "corridor" formed by the two base members. Walking through this broad aperture is not an "environmental" experience. It just provides another, admittedly more intimate, way of studying the planes and angles that are so public from the outside, and allowing one to sense in microcosm the closed effect of the unscalable sides.

X marks the spot. It is a landmark. In algebra (the word comes from the Arabic for "reunion of broken parts"), X is the unknown factor, and while this was surely not the reason for its construction, it does not seem incompatible with the quiet mystery, the rather secretive quality I find in much of Bladen's work. The Corcoran catalogue calls *The X* "in reality two sculptures", the complicated inner structure, which has been photographed, being a "hidden, private sculpture". Bladen did show the unfinished framework of another piece at N.Y.U.'s Loeb Center last year, but these scaffoldings, while certainly interesting in terms of the finished product, obscure the angle-area relationship that is integral to the sculpture's significance. Also, Bladen says that there is nothing unnecessary in the skeleton; if the structure is at all unconventional it is presumably because it was constructed "intuitively", with the benefit only of an original scale drawing of the front (to provide working information about angle and size) and a small mock-up, erected outdoors in Woodstock, where the piece was made. The plywood "skin" was added in Washington, transforming a kind of Bracellian anatomical wonder into an aloof and dignified entity.

There is another way that scale can produce a "sense of place", and it is just beginning to be consciously explored in recent sculpture. That is a use of scale that is not strictly optical, that arises from a size so gigantic that it can only be sensed, a size usually extensive horizontally rather than vertically, to be taken in by parts, or in time. By this I do not mean simply walked through or enclosing, but practically invisible except as the continuous physical experience of a shape. An example is Morris' project for an "endless" mound wall in the desert or plains, which would never be seen as a whole, except by air, but the scale of which could be very strongly experienced or sensed by walking along beside it or coming upon it in a space so vast it loses its specificity.

Such notions might be the sculptural equivalent, finally, of Pollock's all-over esthetic, the endless surface, and structures that continue or envelop rather than insisting on themselves as isolated forms. The wholeness of Pollock's drip paintings is unity of surface rather than form. Pontus Hultén locates this concept in the Western Hemisphere. Machu Pichu, the Mayan pyramids, the serpentine Indian mounds in the Midwest, American Indian sand paintings (which may have influenced Pollock), or the Nasca Valley configurations formed by the removal of dark pebbles from a pale, sandy surface[9]—all of these are come upon in sections, taken in as surroundings, rather than as separate parts; their settings do not allow the distance necessary to comprehend them by reasonable, optical, perception. Such an approach is opposed to the European habit of considering form as form in a more lucid, rational, optical manner: the American approach can be seen as sensuous, tactile, abstract.

This seems a valid, though obviously not all-inclusive suggestion, so long as it is not oversimplified or perverted into that cliché of the 1950's about big, raw, spontaneous Americanism directly inspired by plains, mountains and skyscrapers. It does, however, have to do with an openness that in sculpture may offer broader alternatives to the choice between monolith and environment. This is not the openness offered by *The X*, nor is it that offered on a conventional object scale by so-called "abstract expressionist" sculpture, or by Picasso's and Gonzalez' earlier equivalents. The forms in those works were still contrasted, so that the whole was a composed and therefore unique combination of those parts. The potentially infinite expansion or openness proposed by Sol LeWitt in his cubic grids or by Don Judd in his rows of standing frames, by Tony Smith's modular sections of an infinite space lattice, Dan Gorski's "trellises" and Alan Saret's wire surfaces, does relate to Pollock's or Poons' continuous surfaces. Another branch of a similar esthetic, though not apparently so radical in its possibilities for formal development, is Newman's vertical expansiveness, which has to do with a drawn or implied line upward, forever, like Brancusi's *Endless Column* or Carl André's and Bill Bollinger's horizontal linear expansion, or Dan Flavin's structured but immaterial effusions. Similarly, Peter Pinchbeck's large open frameworks, sections of a rectangle, manage to imply a plane in their exposed space as well as the three-dimensional planes and volumes of the rest of the "solid" outlined in space. In still another way, Morris' last exhibition, which changed periodically by a shifting of the sculptural elements, displays a kind of limited openness. This is too big an area to discuss here, but I mention it in order to demonstrate the radical step taken by *Smoke*.

Smith's piece is a kind of contemporary octastyle that has an evident clarity of purpose, but is conceptually decipherable only after lengthy study. Neither an object nor an enclosure, its open lattice form allows space to flow, to suggest a sculptural infinity, a freedom of means not hitherto permitted by geometric sculpture. Unlike a rectangular grid, which would have been too easily comprehended and too easily compared to scaffoldings and architecture, the crystalline structure of *Smoke* is multilaterally symmetrical, a two-story self-generating vault system of columns and arches. John Chandler has described the piece in intricate structural detail:

"*Smoke* reveals its hexagonal structure both horizontally and vertically since the space is three-dimensional. Each of the eight floor columns is so positioned that it stands at alternate angles of close-packed hexagons. At the top of each column there is a tetrahedral capital whose remaining three sides offer faces to which additional modules are attached. Each continuous pair of columns supports an arch made of two additional identical modules also joined by a tetrahedron (this time necessarily inverted) which can support another vertical module that rises from the remaining alternate angles of the hexagons and supports another layer of arches. Each triad of columns supports a hexagonal ring of the same; hence the whole structure reflects a basic generating function; a six-sided figure rising from a three-sided one.

"While the modules actually enclose a 'solid' known as a rhombic dodecahedron, this is not obvious. Like its namesake, *Smoke* is limited by its container, but conceivably, more units could be added in all directions *ad infinitum*. It 'grows' organically, as crystals grow, or trees. Once the first module is planted and capped by a tetrahedron, the rest will grow as long as it is fed, or until it runs into a floor, ceiling, or wall.

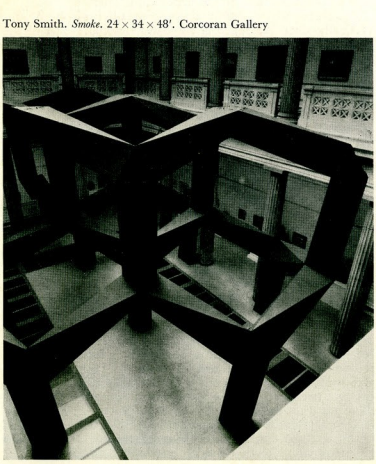
"The column or basic module of *Smoke*, a squat version of which Smith had used three years earlier in *Moondog* has, to my knowledge, appeared nowhere else in art or architecture. It is essentially an octahedron topologically stretched beyond recognition, though retaining the basic and inalterable characteristics of the octahedron: eight triangular faces, six vertices, and twelve edges. The proportional relationship between these parts are those between the parts of a cube: 2 : 1, 3 : 2, and 4 : 3 (coincidentally the ratios of the octave, fifth, and fourth, as discovered by Pythagoras and as used by the Gothic architects who include them in their 'true measure').

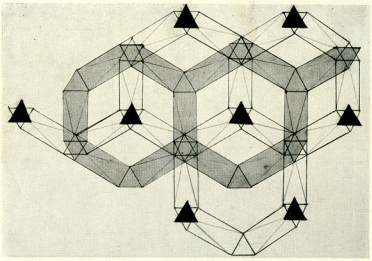
"Another way to visualize this module is as an elongated, three-dimensional hexagram, or Star of David (the hexagram was also the seal and symbol of the Pythagorean school, and 'Solomon's Seal' to the medieval mystic). In a hexagram, two equilateral triangles are placed concentrically so that the sites on opposite sides of the center are parallel. To make *Smoke*'s module, these two triangles are drawn apart and six isosceles triangles are extended from the sides of each triangle so that their apexes meet the angles of the opposing equilateral triangles. This module has two interesting characteristics: first, a cross section at its waist would reveal a regular hexagon, any other cross section reveals an irregular hexagon, but at the very top and very bottom is an equilateral triangle. Second, although none of the vertical faces is perpendicular to the horizontal, the column as a whole is; since the triangular ends are concentric, a line extending between their centers is perpendicular to the parallel planes of the triangles." [10]

The beauty of *Smoke* is that it displays but does not divulge its system. The patterns of space and patterns of linear solids change as one moves through it, but the changes are bewildering only if one insists on analyzing the very complex structure described above. The expected member never appears, and the eye is constantly led away into new configurations. Each new view challenges imagination and perception, opening up new geometrical vistas before the previous group are forgotten, so that one's experience takes on an almost musical dimension. From one angle, the arches line up to form a straight plane; move to the right and they break into hexagons, to the left and they become an angled series of disappearing planes; look up, and the patterns of the second storey impose themselves on the first; stand away, and the whole thrusts itself up and out into space while the light picks up rows of tall triangular facets for an added countertheme of transparency.

Chaotic as this may sound, the overall impression is one of organic simplicity, of grace and calm. Smith's work is often, and justly, called baroque because of its emotional intensity, its rotating motion. *Smoke* controls these qualities, and its great size, by lack of volume and columnar equilibrium. Generically it may be closer to the alternating structures of the Banyan tree, but there is an interesting parallel in Islamic architecture. The mosque at Cordova, for instance, was expanded four times without its basic pattern being altered. Like *Smoke* it is an apparently limitless expanse of columns supporting a double layer of arches with great structural and spatial flexibility. H. W. Janson has written that the mosque's spatial "limits are purposely obscured so that we experience it as something fluid, limitless and mysterious". [11] Just as the space between the planets and the space between the molecules is the same space, *Smoke* makes no distinction between inside and outside, void and solid.

Tony Smith. *Smoke*. 24 × 34 × 48'. Corcoran Gallery





Floor plan of Tony Smith's *Smoke*. (Triangles indicate bases of columns; upper storey of sculpture in gray tone)

1. Quotations from Robert Morris come from his three "Notes on Sculpture" articles in *Artforum*, Feb., Oct. 1966 and Summer 1967.
2. The event itself, organized by Eleanor Green, who also wrote the catalogue text, is a memorable one since it marks the first time an American museum has financed the construction of such large work without the possibility of permanent acquisition. Mark di Suvero was originally included but his piece could not be brought from its previous site in time. At the close of the exhibition, the works will be returned to the artists and, hopefully, erected elsewhere.
3. "Complaints of an Art Critic", *Artforum*, Oct. 1967, p. 39.
4. "Frontiers of Space", *Art in America*, summer 1962, p. 87. (Interview with Dorothy Seckler.)
5. "The Sublime is Now", *Tiger's Eye*, Dec. 15, 1948, p. 52.
6. "The Object and the Image", *Tiger's Eye*, March 1948, p. 111.
7. "Artists' Sessions at Studio 35 (1950)", *Modern Artists in America*, first series, Wittenborn Schultz, New York, 1951.
8. Quotations from Tony Smith are taken from the catalogue of his exhibition in Hartford and Philadelphia, 1966, from *Artforum*, Dec. 1966, and from conversations with the artist.
9. Hultén, in conversation; Morris, André, Oldenburg and others are also virtually undermining the idea of monumental height by projecting trenches and shallow pits. Making monuments by subtracting volume rather than adding to it seems to have been typical of the Nasca culture, which also made its pyramids by terracing natural hills. This is perhaps a Western hemisphere, and very tactile, version of Michelangelo's concept of peeling the stone away from the sculpture to discover the figure hidden inside. It also relates to the enclosure motifs I mentioned in my article on Tony Smith (*Art International*, summer 1967); there are classic Mayan pyramids that are simply built over pre-classic temples, and Catholic priests after the conquest often found that enthusiastic Christianity could be traced to the old idols buried beneath the new altars.
10. From an unpublished manuscript on Tony Smith.
11. *History of Art*, Prentice-Hall, Harry N. Abrams, New York, 1962, p. 187.

Another view of *Smoke*