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 33175

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1. ROBERTA ALLEN  
*5/7*, 1978  
ink, colored ink and pastel on paper  
23 1/8" x 22 1/4"  

2. ALICE AYCOCK  
"Ghosts" (Irving, CA), 1980  
novel on mylar, 42 x 60"  

3. ALICE AYCOCK  
"Collected Ghost Stories from the Workhouse"  
(Tampa, FL), 1980  
novel on mylar, 42 x 54"  

4. JAMES BIEDERMAN  
"Untitled," 1979  
wood, flashe, gesso, 65 x 65" x 54"  

5. JAMES BIEDERMAN  
"Untitled," 1980  
charcoal, chalk, pencil on paper, 74 x 18"  
Courtesy of Mr. and Mrs. Harris Kahn  

6. ALIGHIERO E. BOETTI  
"Portait of Cosimo Vargas," 1974  
ink (ballpoint) on cardboard, 39 x 27 1/4"  

7. ALIGHIERO E. BOETTI  
"Portrait of John Weber," 1974  
in ink (ballpoint) on cardboard, 39 x 27 1/4"  

8. JOE BREIDEL  
"A Horse of Water," 1980  
color photo, 20 x 24"  

9. JOE BREIDEL  
color photo, 20 x 24"  

10. DANIEL BUREN  
"Une Peinture Et Si Festive," 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  
"Failing Leaves #5 (intripy)," 1979  
ink, paper, photography, 24 x 20"  

13. MARCO GASTINI  
"Q," 1977  
gesso, pearwhite and chalk on canvas  
78 x 51"  

14. JEREMY GILBERT-ROLFE  
"Dutchman," 1980  
oil on linen, 56 x 109 1/4"  

15. HANS HAACKE  
"The Flight to Life," 1979  
mounted & framed color photo & silkscreen  
50 1/4 x 40"  

16. NANCY HOLT  
"Hydra's Head Project," 1974  
pencil on paper, 18 x 24"  

17. NANCY HOLT  
"Hydra's Head Project," 1974  
photograph of installation, 19 x 29"  

18. NANCY HOLT  
"Hydra's Head Project," 1974  
photo detail of installation, 19 1/4 x 19"  

19. MEL KENDRICK  
"Baltimore and Syracuse," 1980 (two works)  
wood, oil on metal, 20 x 21 x 5" each  

20. SOLO LEWITT  
"120454321," 1980  
white painted wood on base that forms a cross, 14 x 7 x 17" each  

21. ROBERT MANSOLD  
"Work #1," 1980  
acrylic and graphite on canvas  
24 x 30" diagonal  

22. RICHARD NONAS  
"Yesterday's Coffee," 1960  
steel, 3 units  
a) 3 1/4 x 18 x 15"  
b) 4 7/8 x 22 1/4"  
c) 6 x 9/16 x 22 1/4"  

23. ROMAN OPAŁKA  
"1981/1," 1981  
detail, 289035-2882874  
acrylic on canvas, 77 x 53"  

24. LUCIO POZZI  
"Maggewor" (four color), (790004)  
from Cutting Series, 1979  
acrylic on 3/16" plywood  
four panels:  a) 12 3/4 x 6"  
b) 28 x 12 3/4"  
c) 62 x 12 1/2"  
d) 66 x 4 1/4"  

25. ROYDEN RAINBOWITCH  
"7 Right Lumps added to Developed 4 Mantels," 1978  
coiled and sandblasted steel  
97 x 31 x 19"  

26. STEPHEN ROSENTHAL  
"Z 981," 1980  
resin on canvas, 48 x 48"  

27. CHARLES RISG  
white paint or wood burned, 48 x 61/4"  

28. DENNIS ROHT  
"Untitled," 1980  
color photograph, 20 x 16"  

29. DENNIS ROHT  
"Untitled," 1980  
color photograph, 20 x 16"  

30. SALVO  
"The Three Kingdoms," 1970  
photographs on mounted board  
19 x 15"  

31. ROBERT SMITHSON  
"Island Project," 1970  
pencil on paper, 18 x 24"  

32. ROBERT SMITHSON  
"Spiral Hill (Too View)," 1971  
pencil on paper, 12 x 15"  

33. GWENN THOMAS  
"Untitled," 1980  
color photo, oil paint on matt board, wood  
27 x 23"  

JOHN WEBER  

Although still in his forties, John Weber is 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, Oltiski and their followers with Andrij Emmrich, so John Weber has been the mentor of the conceptual, minimal and now post-minimal artists of the generation that has risen to international prominence 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 be best 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 latenty chaotically New York 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