

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי  
Ezra Orion Collection  
Public Art Archive

כותרת: הועידה ה-12 הבינלאומית לפיסול בקליפורניה 1982  
התכתבויות, פתקים, כרטיסי ביקור, חוברת, קבלה, מפה

מיקום בארכיון  
ארגז: 11, אנאפורנה  
תיק: 3  
תת תיק: 3

**Title: The 12th International Sculpture Conference in California, 1982**  
**Correspondence, notes, business cards, booklet, receipt, map**

Location in Archive  
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Folder: 3  
Sub folder: 3

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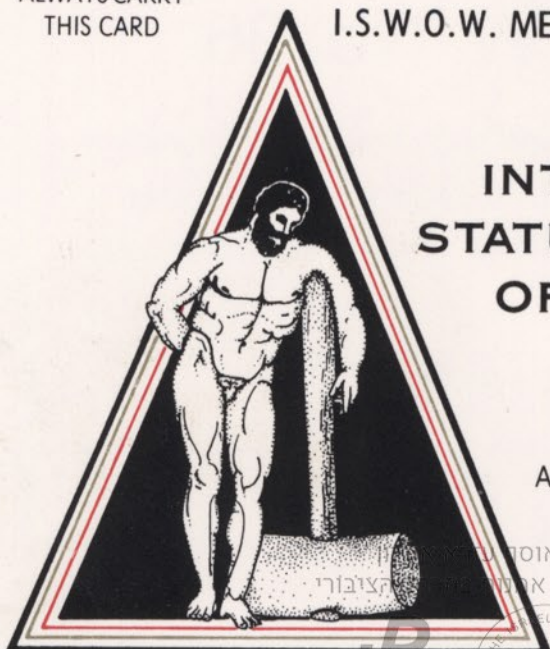
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Ezra

I saw you show  
today and would  
like to talk to you  
about your work  
before you go if we

MOLLY BURGESS  
1 HUDSON STREET  
NEW YORK NY 10013  
212-732-9273/212-JUZ-4240  
MESSAGES  
Ezra ORION

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ארכיון אמנות במרחב הציבורי



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can.

(after mirror price)

Molly Burgess  
How do I reach you -  
they do not give out  
#s here. leave a message  
at 824-9247 or try  
late evening. I do not  
see you.



Show you the gold  
ladder.

Please see copy of  
Molly's book.



Ezra Orion Collection  
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Get Mr. Orion's  
address so we  
can mail poster.

Mr Orion: Molly called  
Regarding lecture  
information.

Molly spoke w/ Eve  
Chung, who will send  
forms to Israel.  
Ms. Chung will see  
you in Sde-Boker  
in a few months.

Please come with  
me to roof so I can



Dr. Carl Sagen  
Cornell University  
Rm. 302, Space Sciences Building  
Ithaca, NY 14853

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ארכיון אמנות במרחב הציבורי



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2/8  
פונק מד'טא/מ יטח לו קא/וז .

ENDORSE

EXPLORATORY 563-7337

4:00 PM

אוסף עזרא אוריון  
אוסף אמנות במרחב הציבורי

DR. FRANK OPPENHEIMER

10:30 AM



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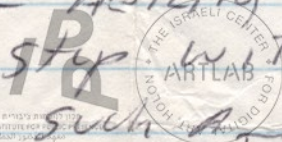
EZRA

What A Grand Statement  
If There Are Gods you  
Have made organized Religious  
offerings look like pollution.

I envy your Ability to  
pull your step with Life  
and to offer such a (simple /  
מגוייר) tribute.

אוסף עזרא אוריון

ארכיון אמנות ומרחב הציבורי



Ezra Orion Collection  
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To Laura Elliott

Date Peter Damm Time \_\_\_\_\_

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15.8.

ZIGI BEN-HAIM

94 Mercer Street

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ארכיון אמנות במרחב הציבורי

New York, New York 10012



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**המבקר** WEEKLY MAGAZINE  
**HAMVAKER**  
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Tsipi Ben-Haim  
Writer

(Zigi)

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12th International Breakfast  
California, 82 Conference

E. Orion. Z. Ben-Haim ....

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי



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Ezra Orion Collection  
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ארכיון אמנות במרחב הציבורי



מכון לזיכרון וקריאה  
ארכיון אמנותי וציבורי  
אוסף עזרא אוריון



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Molly Burgess

1, Hudson st. N.Y. 10013

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# Meal Packet

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ארכיון אמנות במרחב הציבורי

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EACH MEAL TICKET.



מכון עזרא אוריון  
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# Bon Appetit

18L

B

Map of

# MILLS COLLEGE

Oakland, California

- 1 Richards Gate
- 2 Alderwood Hall
- 3 Richards Lodge
- 4 Chapel of Mills College
- 5 Walter A. Haas Pavilion
- 6 Tennis Courts
- 7 President's House

- 8 Art Gallery
- 9 Warren Olney Hall
- 10 Orchard Meadow Hall
- 11 Music Building
- 12 Underwood Apartments
- 13 Mary Moore Hall
- 14 Ethel Moore Hall
- 15 Faculty Village
- 16 Sunnyside
- 17 Wetmore Gate and Lodge
- 18 Kimball House
- 19 Sculpture Studio
- 20 The Oval

- 21 El Campanil
- 22 Physical Sciences and Mathematics Building
- 23 Kapiolani Cottage
- 24 Fine Arts Annex
- 25 Lucie Stern Hall
- 26 Isabella Cowell Health Center
- 27 Liner Hall
- 28 Classroom Buildings
- 29 Mills Hall
- 30 Library
- 31 Library Annex
- 32 Life Sciences Building
- 33 Pine Top
- 34 Rothwell College Center
- 35 Children's School
- 36 Reinhardt Alumnae House
- 37 Lynn Townsend White, Jr. Hall
- 38 Aurelia Henry Reinhardt Hall
- 39 Founders Commons
- 40 Heuse Belle Ege Hall
- 41 Corporation Yard

Bookstore  
Post Office  
Pool  
Hills Grill  
Tea Shop

X outdoor phones





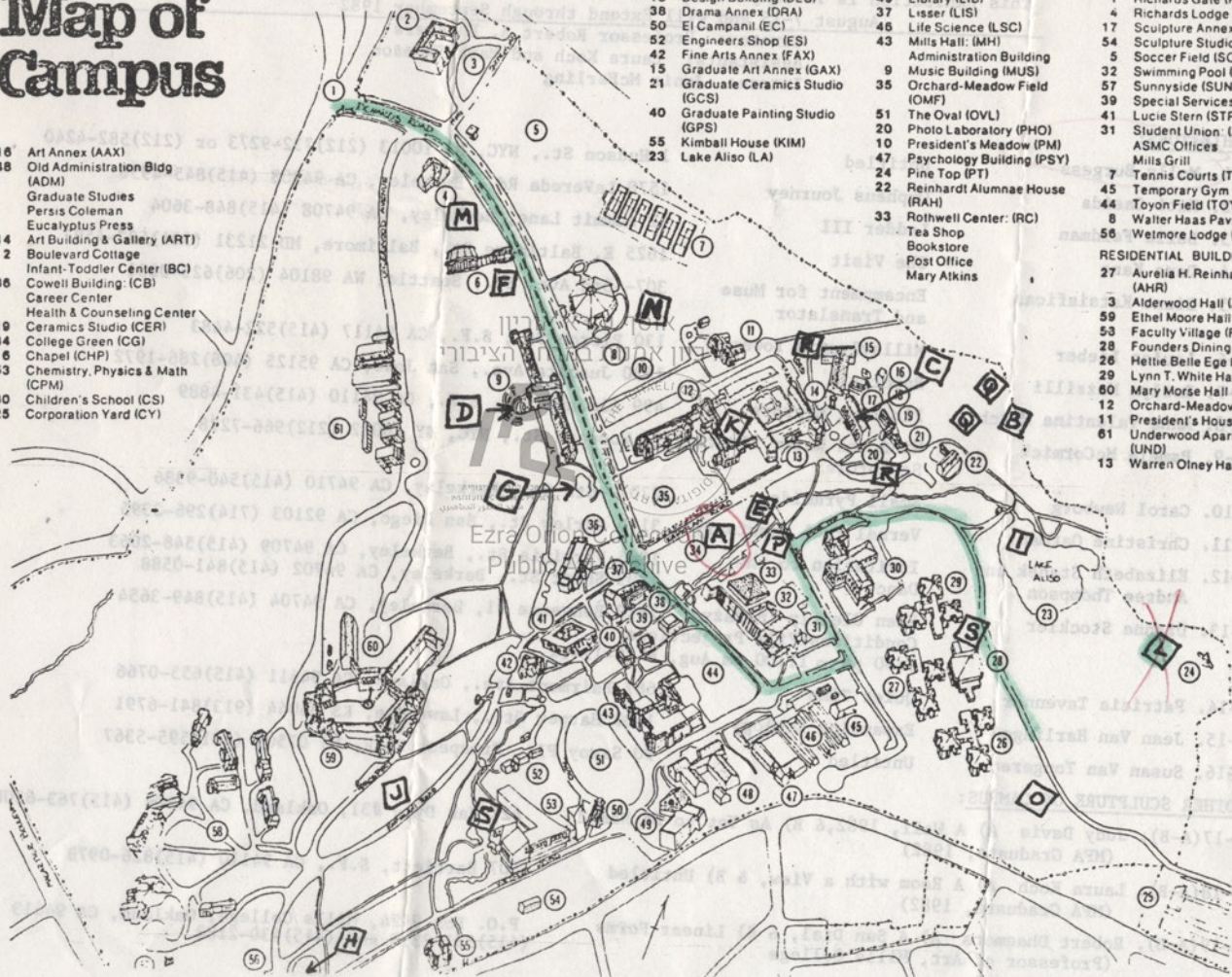
# S/12 SCULPTURE SITES MILLS COLLEGE

## Map of Campus

- 16 Art Annex (AAX)
- 48 Old Administration Bldg (ADM)
- Graduate Studies
- Persis Coleman
- Eucalyptus Press
- 14 Art Building & Gallery (ART)
- 2 Boulevard Cottage
- Infant-Toddler Center (BC)
- 36 Cowell Building (CB)
- Career Center
- Health & Counseling Center
- Ceramics Studio (ICER)
- 34 College Green (CG)
- 6 Chapel (CHP)
- 53 Chemistry, Physics & Math (CPM)
- 30 Children's School (CS)
- 25 Corporation Yard (CY)

- 18 Design Building (DES)
- 38 Drama Annex (DRA)
- 50 El Campanil (EC)
- 52 Engineers Shop (ES)
- 42 Fine Arts Annex (FAX)
- 15 Graduate Art Annex (GAX)
- 21 Graduate Ceramics Studio (GCS)
- 40 Graduate Painting Studio (GPS)
- 55 Kimball House (KIM)
- 23 Lake Aliso (LA)
- 49 Library (LIB)
- 37 Lissner (LIS)
- 46 Life Science (LSC)
- 43 Mills Hall: (MH)
- Administration Building
- 9 Music Building (IMUS)
- 35 Orchard-Meadow Field (OMF)
- 51 The Oval (OVL)
- 20 Photo Laboratory (PHO)
- 10 President's Meadow (PM)
- 47 Psychology Building (PSY)
- 24 Pine Top (PT)
- 22 Reinhardt Alumnae House (RAH)
- 33 Rothwell Center: (RC)
- Tea Shop
- Bookstore
- Post Office
- Mary Atkins

- 1 Richards Gate (RG)
- 4 Richards Lodge (RL)
- 17 Sculpture Annex (SAX)
- 54 Sculpture Studio (SS)
- 5 Soccer Field (SOC)
- 32 Swimming Pool (SP)
- 57 Sunnyside (SUN)
- 39 Special Services (SSB)
- 41 Lucie Stern (STR)
- 31 Student Union: (STU)
- ASMC Offices
- Mills Grill
- 7 Tennis Courts (TEN)
- 45 Temporary Gym (TG)
- 44 Toyon Field (TOY)
- 8 Walter Haas Pavilion (WH)
- 56 Wetmore Lodge (WTL)
- RESIDENTIAL BUILDINGS
- 27 Aurelia H. Reinhardt Hall (AHR)
- 39 Alderwood Hall (ALD)
- 59 Ethel Moore Hall (EM)
- 53 Faculty Village (FV)
- 28 Founders Dining Hall (FD)
- 26 Helvie Belle Ege Hall (HB)
- 29 Lynn T. White Hall (LTW)
- 60 Mary Morse Hall (MM)
- 12 Orchard-Meadow Hall (OC)
- 61 President's House (PH)
- Underwood Apartments (UND)
- 13 Warren Olney Hall (WO)



Bryan Rogers

Art Department

San Francisco State University

~~San F~~

1680 Holloway

San Francisco

Ca 94132

Phone 824-3331 home

469-2291 office

Project for Radio dishes  
in New Mexico desert  
to send a radio wave  
sculpture into space

*[Signature]*



0.700 ת' א' א'

PSA תאג' א' א'

א' א' א' א' א'

Bradford ת' 00.30

Hager ת' א' א' א'

South 351 IP ARTLAB

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Wilson ת' א' א' א' א'

ק' א' א' א' א'

visitors JPL א' א' א' א'

Torrence ת' 13.00  
John Son

## Spotlight

## Joe Davis' Stars for the Space Shuttle

By Lynn Darling

IT WILL be strange enough in Dupont Circle, but really weird in a place like Borneo. Imagine: It is evening in the jungle, the sky is black and the drums are beating and the villagers sit around the campfire safe in their assumption that the savage gods have been placated for the night, when suddenly a screen

comes across the sky: A tricolor sheet of light stretches out over the heavens, yellow, magenta and blue-green, lingering there for hours. Omens and portents are spawned, legends are planted, visions of God invoked, and all of it will be the work of a 31-year-old artist with a fever in his voice, who loves art science and Harley Davidsons, not necessarily in that order.

"We're humanizing technology," Joe Davis says of his latest work in progress. "We're doing something meaningful for all the cultures in the world. Nothing can be more meaningful than to put a star in the sky for all humanity. The Greek gods used to do that to reward their heroes. I want to reward the whole human race for putting up with an insane technology, for surviving, for

hopes and dreams and imagination, for whatever it's all about."

Davis plans to do all this by way of the space shuttle—some time within the next year and a half, he hopes to have a piece of conceptual art he calls "New Wave Ruby Falls" included as the first artistic payload sent into orbit. It would be, he says, "a curtain of color in the sky," composed of inert gases shot with an electron beam that causes them to glow. After five years of persuasion, fund raising and world-class hustling, Davis has managed to convince NASA to approve the concept and by the time his project is launched it will cost him close to \$50,000. He has had to sacrifice much in its cause—"hocking my Harley really put it on the line," he says sadly.

Davis' project would be included on a shuttle flight as part of the Small Self-Contained Payload Program, the Get Away Special, as NASA officials like to call it. "Since the shuttle is a national resource, they want it to fly as full as possible," said James Barrowman, the project manager who serves as the travel agent for this sort of thing. And then there's Joe Davis, of Guilford, Miss., whipping around the planet on the peg leg he's used since a motorcycle accident, talking technology as if it were his mother tongue, a parabola of a man, zooming way, way out there as he talks of sun mills and holographic wave detectors, and way back in again as he recites an erotic poem about eating avocados.

He's got everything he needs, he's an artist, he doesn't look back: "New Wave Ruby Falls" is only the beginning—there's the war monument on Mars he'd like to erect, a Trojan horse from an adobe made of Martian soil and liquid carbon dioxide, the inflatable Stonehenge he wants to send into orbit, the giant glyphs he'd like to see marched out onto the lunar seas by two-pound robot artists.

Last week, Davis took the Center for Advanced Visual Studies at MIT by storm, giving a presentation one afternoon to the fellows there, and finding himself invited to become a fellow himself the next morning. "He's very much an artist that personifies our intentions, that is, the combination of imagination, creative energy and competence," says Otto Piene, director of the center. "I was instantly impressed by his exuberant way of expressing himself, the merit of the projects themselves—they are very good, very strong projects."

Still, his ideas tend to send the eyebrows of the less imaginative skyward; Davis, however, is used to



Joe Davis; by James Thresher

skepticism by now. "When I first talked to the people at NASA, they said I only wanted to do this so I could be the first artist on a space shuttle; they didn't see the relationship between art and science. I said, 'Look at Morse, look at Fulton, look at Louis Daguerre!' They were all artists. Daguerre said when he invented the process that made daguerrotypes, 'At last, at last, the sun itself will paint my pictures!'"

Davis' mentors include the prehistoric cave painters. "They painted clear pictures, windows on their own world, using their own technology to do it. The sense of technology overwhelms my existence," he says. "I want to integrate art and science so they can't be separated. If I use a technology two or three hundred years old, I can't tell the truth, the future won't get a clear view of my vision of the world."

Whether the present will get a clear view of Davis' vision is now up to the safety review types within NASA, an understandably conservative bunch who must decide whether "New Wave Ruby Falls" poses any threat to the shuttle or the astronaut. "You can imagine them running into someone like Davis," says Barrowman. "It should be a more exciting display than the actual visuals."

Barrowman, however, has a healthy respect for Davis' tenacity after watching him convince a battery of scientists and technocrats that his project has the kind of research and development potential that qualified it for the shuttle in the first place. "He's a hard man to knock down," Barrowman says. "He's a bulldog."

THE WASHINGTON POST

Monday, May 24, 1982

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Ezra Ori  
Public



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+

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OR: 253.6849

# Judah L. Magnes Memorial Museum

The Jewish Museum of the West

2911 RUSSELL STREET

BERKELEY, CALIF. 94705

Telephone: 849-2710

To: Eve Chung  
2015 7/15

Date: 7.1.15

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Ezra Orion Collection  
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Installation



\* Eve Z. Chung

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94710

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Ezra Orion Collection  
Public Art Archive





October 1

Dear Ezra:

Enclosed you will find the Magnes Museum check. I was in N.Y. visiting with Doron and Zigi and friends - sorry it took so long for me to handle this for you. I do not know how many prints were delivered - I guessed at 10 on the Magnes sheet.

Phil Linhares has assured me that the Mills College catalog sales check is now being processed in their accounting department and will be sent shortly. He does not believe it is for \$61.<sup>00</sup>, though. Please settle with him personally if you feel it is necessary.

If you need other assistance, please - just ask.

I shall start my new project next week - a test professional resource service for Bay Area artists - and am hoping my efforts will become a model for other areas of the country.

I enjoyed New York, although I never got to see enough of Doron. Zigi and Tsipi Ben-Haim are wonderful people, and I stayed with them and met interesting collectors, artists, and other Europeans/Israelis who I would not normally meet. It was a good vacation.



My Hebrew has progressed to the Alphabet, vowels,  
and 20 words. I am reading books by Kaniuk,  
Amos Oz, and Yekoshua (among others) and hope  
to visit in May-June '83 if my program is  
comfortably established. <sup>אוסף עזרא אוריון</sup> <sup>ארכיון אמנות במרחב האבות</sup> I shall keep in touch  
and hope you will do the same. If you need  
me, just let me know.



Ezra Orion Collection  
Public Art Archive

Peace and best wishes for the New Year. I think  
of you often (and continue to study and  
review your work). In respect & friendship.  
Eve חיה



# sculpture 12

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי



Ezra Orion Collection  
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## **S/12 Program**

Twelfth  
International  
Sculpture  
Conference

Oakland  
San Francisco  
August 6-15, 1982

## Friday, August 6

### TIME EVENT

- 9-7 **Registration**  
Oakland Auditorium Lobby
- Noon "Messages From The World"  
"Waters of the Nations"  
Joyce Cutler Shaw  
United Nations Plaza  
Civic Center Mall, S.F.
- 5-7 **Opening Reception**  
Oakland Museum

Street addresses for the locations of S/12 events are listed on page 7, and on the accompanying map in the conference packet.

Many other activities take place simultaneously with the S/12 Program, and are listed in separate materials in the conference packet. Please see the map for Exhibitions. And see addenda for: **Performance, Ephemeral and Sited Works** (some of which are listed above, distinguished by quotation marks); the **Film and Video Programs**, the **S/12 Display Fair**, and the **Parallel Program** activities which include presentations, slide shows, gallery receptions, and more.

\*Performance, Ephemeral and Sited Works are funded in part by N.E.A., with the exception of Jim Melchert's work on August 7.

## Saturday, August 7

### TIME EVENT

- 9-7 **Registration**  
Oakland Auditorium Lobby
- 9-12 **Workshops**  
If you have registered for a Series A Workshop, see page 18.
- 9-12 **Video Program**  
Oakland Museum Theatre  
(See addendum for listing.)
- Technical Demonstrations**
- 10-12 **Neon**  
Lee Champagne  
Laney College, Areas F and G
- Patination**  
Ron Young  
Laney College, Areas F and G
- 10-5 **Assemblage**  
David Best  
Peralta Park
- Shell Casting**  
Al Farrow  
Laney College, Areas F and G
- New Non-Metal Materials:**  
Casting and Moldmaking  
Joseph Carolli  
Laney College, Areas F and G
- Panels and Talks**
- 12-1 **Legal Issues: Copyright**  
Marc Paisin (BALA)  
Oakland Museum Hall

1-2:30 **A View Of Contemporary French Sculpture**  
Jean-Louis Froment  
Laney D-200

**To Whom is Criticism Being Directed**  
Patricia Failing, Richard Martin (Mod.), Cécile McCann, Ingrid Sischy  
Oakland Auditorium Theatre

**Sculptor/Fabricator**  
Conservator: Who is Responsible when a Work Begins to Deteriorate?  
Kosso Elbuli, Lin Emery, Franklin Feldman (Mod.), Billie Milam  
Laney Forum

1:30-2:30 **Legal Issues: Contracts**  
Marc Paisin (BALA) with Peter Griffiths  
Oakland Museum Hall

3-4:30 **International Glass Panel**  
Howard Ben-Tré, Jaroslava Byrohtova, Stanislaus Libensky, Marvin Lipsky (Mod.), Clifford Rainey, Mary Shaffer  
Oakland Museum Theatre

**California Sculpture Tradition:**  
Fiber  
Ruth Asawa, Ferne Jacobs, Barbara Shawcroft (Mod.), Lenore Tawney  
Laney Forum

**Expectations: Sales, Galleries, Reps.**  
Lita Albuquerque, Bruce Beasley, Ruth Braunstein (Mod.), Tamara Thomas, Stephen Wirtz  
Oakland Auditorium

5-6:30 **Light and Space**  
Larry Bell, Jan Butterfield (Mod.), Eric Orr, Susan Kaiser Vogel  
Oakland Museum Theatre

8-10 **Opening Ceremonies**  
Paramount Theatre  
S/12 Shuttle Buses Provided  
See addendum for schedule

"Blind Snake Blues"  
Jim Pomeroy  
Paramount Theater

"Location Project: Paramount Theater 1974"  
Jim Melchert  
Paramount Theater Facade



# Sunday, August 8

## TIME EVENT

9-12 **Registration**  
Oakland Auditorium Lobby

9-12 **Workshops** (see page 18.)

9-12 **Film Program**  
Oakland Museum Theatre  
(See addendum for listing.)

### Technical Demonstrations

10-12 Centrifugal Wax Casting  
Peter Morenstein  
Laney College, Areas F and G

10-5 Stonecarving  
Robert du Borg  
Peralta Park

Sculpture Enlargement and  
Armature use  
Alan Osborne, Robert Knight  
Peralta Park

New Non-Metal Materials:  
Casting and Mold-making  
Joseph Carolli  
Laney College, Areas F and G

### Panels and Talks

11:30-1 Emeryville Mudflats  
Dr. Robert Sommer  
Meet at Laney Classroom, G211  
(Participants must wear thick  
soled shoes.)

12-1 Legal Issues: Tax Laws  
T.R. Wright (BALA)  
Laney D-200

1-2:30 Non-confrontive/Sensitive  
Environmental Art  
Lita Albuquerque, Helen  
Harrison (Mod.), Robert Hobbs,  
Ezra Orion, Pierre Restany  
Oakland Museum Theatre

New Art Spaces  
Nancy Frank, Sarah Lutman  
(Mod.), Tom Marioni, Renny  
Pritkin  
Laney Forum

1:30-2:30 Legal Issues: Insurance  
Lynn Altshuler, (BALA)  
Laney, D-200

3-4:30 Capturing the Realist Figure  
Richard Bauer, Richard  
McDermott Miller, Isabel  
McIlvain, Christina Orr-Cahall  
(Mod.)  
Oakland Auditorium Theatre

Paper as a Sculptural Medium  
Neda Al-Hilali, Zigi Ben-Haim,  
Diane Kastaficas,  
Ann Flaten Pixley (Mod.)  
Oakland Museum Theatre

The Private Sector and the Artist  
David Berman, Sydney Bestoff  
Elena Canavier (Mod.), Nancy  
Drew, Tamara Thomas  
Laney Forum

5-6:30 Artist and Architect: M.T.T.  
Collaboration  
Kathy Halbreich, L.C. Pei  
Oakland Museum Theatre

Spaces for Public Art  
David Collins, Helen Fried  
(Mod.), Diana Fuller,  
Peter Murray  
Oakland Auditorium Theatre

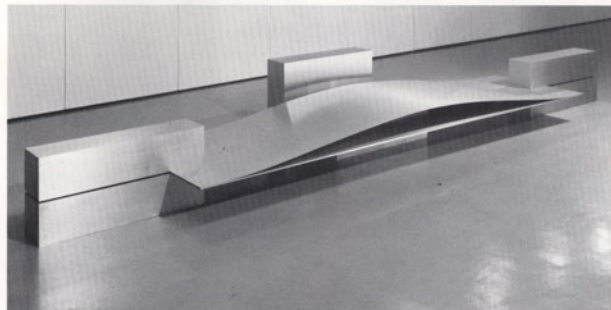
8-9:30 Presentation  
Stephen DeStaeble  
Oakland Museum Theatre

Presentation  
Vito Acconci  
Oakland Auditorium Theatre

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\*Performance, Ephemeral and Sited Works are funded in part by N.E.A.



Kubei Kiyumizu, *Traverse - H*, 1982.  
Aluminum, 60 x 522 x 133 cm. Courtesy  
Fuji Television Co. Inc.

# Monday, August 9

## TIME EVENT

9-12 **Registration**  
Oakland Auditorium Arena

9-12 **Workshops** (See page 18.)

9-12 **Video Program**  
Oakland Museum Theatre  
(See addendum for listing.)

10-6 **S/12 Display Fair**  
Opening Reception (10-noon)  
Oakland Auditorium Arena

### Technical Demonstrations

10-12 **Fiber: Papermaking Methods**  
Judy Sohigian  
Peralta Park

**Welding**  
Richard French  
Peralta park

**Body Casting**  
Joe English  
Peralta Park

10-5 **Sculptural Enlargement and Armature use**  
Alan Osborne, Robert Knight  
Peralta Park

**New Non-Metal Materials:**  
Casting, Moldmaking  
Joseph Carolli  
Laney College, Areas F and G

**CO<sub>2</sub> Sand Casting**  
David Vallance  
Laney College, Areas F and G

### Panels and Talks

12-1 **Legal Issues: Resale Royalty**  
Jack Davis, Barbara Kibbe, (BALA)  
Richard Mayer  
Laney Theatre

1-2:30 **Sculptors and Architects**  
Kosso Eloul, Marc Goldstein,  
Lawrence Halprin, Gareth Jones,  
Tim Scott (Mod.)  
Oakland Auditorium Theatre

**Conservation: Bronze**  
Zdravco Barov, Christine Orr-Cahall  
(Mod.), Billie Milam, Phoebe Dent  
Weil  
Oakland Museum Theatre

**Legal Issues: Artists Moral Rights**  
Bruce Beasley, Tom Goetzl, Barbara  
Kibbe (Mod.), (BALA)  
Richard Mayer  
Laney Theatre

3-4:30 **Small Scale Public Sculpture**  
Mags Harries, George Neubert  
(Mod.), Pamela Worden  
Oakland Auditorium Theatre  
**Art as a Beginning and Not as an Afterthought**

Albert Elsen,  
Lawrence Halprin, Frank  
Oppenheimer, Robert Wilson  
Oakland Museum Hall

**Aluminum, Alloys and Finishes**  
T.J. Summerson, Bud Bolmer  
Laney Theatre

**Health Hazards: Special Concerns for Sculptors**  
Don Rich, Monona Rossol  
Oakland Museum Theatre

5-6:30 **Criticism: Relating Art to the Mass Audience**  
Cecile McCann (Mod.), John  
Perreault, Pierre Restany, Charles  
Shere  
Laney Theatre

8-10 **Reception**  
San Francisco Art Institute  
S/12 Shuttle Buses Provided.  
See addenda for schedule.

**"Portable City"**  
Vito Acconci  
San Francisco Art Institute

**"The Hose Art Patalogue or Spit in Image"**  
Pat Oleszko  
S.F. Art Institute Courtyard

**"Artists at Work"**  
Bonnie Sherk  
S.F. Art Institute Auditorium

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## Tuesday, August 10

### TIME EVENT

9-12 **Registration**  
Oakland Auditorium Arena

9-12 **Workshops**  
(see page 18.)

9-12 **Film Program**  
Oakland Museum Theatre  
(See addendum for listing.)

10-6 **S/12 Display Fair**  
Oakland Auditorium

#### Technical Demonstrations

10-12 **Body Casting**  
George Adamy  
Peralta Park

Fiber: Wire  
Susan Marie Johnson  
Peralta Park

Petrobond Sand Casting  
John Von Bergen,  
Charles Fisher  
Laney College, Areas F and G

Adobe  
Dale Gaynor  
Peralta Park

10-5 **New Non-Metal Materials:**  
Casting and Moldmaking  
Joseph Carolfi  
Laney College, Areas F and G

1-6 **Winetasting and Tour**  
Sculpture '82  
Buses leave from Oakland Auditorium  
to Sonoma State University

#### Panels and Talks

1-2:30 **Wood Sculpture**  
Ralph Johnson (Mod.),  
Robert Strini, James Surls,  
Michael Stevens  
Oakland Museum Theatre

**Urban Work: Social Aspects**  
Vito Acconci, Lloyd Hamrol, Cleber  
Machado, Mags Harries, Jon  
Peterson (Mod.)  
Oakland Museum Hall

**Museum Relations with Artists**  
Helen Escobedo, Fred Eversely,  
Howard Fox, Jean-Louis Froment,  
Henry Hopkins (Mod.)  
Oakland Auditorium Theatre

1:30-2:30 **Legal Issues: Artists**  
Dispute Resolution (BALA)  
Alma Robinson  
Laney Theatre

5:30-7:30 **Reception**  
Kaiser Center Buildings

7-10 **Film Program**  
Oakland Museum Theatre  
(See addendum for listing.)

9 **"Surface Tension"**  
Laura Farabough

#### Close of Series A



Barbara Spring, *The Preview*, 1982.  
Wood, life-size. William Sawyer Gallery,  
San Francisco.

# Wednesday, August 11

## TIME EVENT

9-7 **Registration: Series B**  
Oakland Auditorium Arena

9-12 **Film Program**  
Oakland Museum Theatre  
(See addendum for listing.)

10-6 **S/12 Display Fair**  
Oakland Auditorium

All Day "New Art Era" (Ice Carving)  
Bert Long  
Lake Merritt BART Station

### Technical Demonstrations

10-12 Coldset Casting  
Jesse Corsant  
Peralta Park

10-5 Handbuilding Ceramics  
David Middlebrook  
Peralta Park

Fiber: Silk and Bamboo  
Hunter Wallof  
Peralta Park

Rigid Spray Foam  
Eric Rudd  
Laney College, Areas F and G

Paper Casting  
Bob Serpa, Charlene Modena  
Laney College, Area F and G

New-Non-Metal Materials:  
Casting and Mold-making  
Joseph Caroli  
Laney College, Areas F and G

### Panels and Talks

12-1 Legal Issues: Copyright  
Marc Paisin (BALA)  
Peter Griffiths  
Laney D-200

1-2:30 Sculpture as it Relates to  
Performance  
Vito Acconci, Eleanor Antin, Howard  
Fried, Tom Jaremba (Mod.), Dennis  
Oppenheim  
Laney Theatre

Sculptors and Architects  
Lin Emery, Kosso Eloul, Erwin  
Rehmann, James Wines, Coy Howard  
(Mod.), Robert Lawrence  
Oakland Auditorium

California Sculptural Tradition:  
Glass  
Ben Kaiser, Marvin Lipofsky (Mod.),  
Richard Marquis, Daniel Weiner  
Oakland Museum Theatre

1:30-2:30 Legal Issues: Contracts  
Marc Paisin (BALA) with  
Peter Griffiths  
Laney D-200

3-4:30 Roundtable: Planning for Local  
Public Art

Richard Andrews, Christine D'Arcy,  
Jennifer Dowley, Stacey Paleologos  
(Mod.)  
Laney Forum

Morality and the Arts  
Judy Chicago, Ed Kienholz,  
Nancy Reddin Kienholz,  
Jan Butterfield (Mod.),  
John Perreault  
Oakland Auditorium

Sculpture Parks and Open-Air  
Museums  
Fred Bushe, David Collens, Peter  
Griffiths, James Meichert (Mod.),  
Peter Murray  
Oakland Museum Hall

The Peculiarities of Fiber  
Sculpture  
Barbara Shawcroft, Weldon  
Smith (Mod.), Lenore Tawney,  
Neda Al-Hilali

5-6:30 California Sculptural Tradition:  
Ceramics  
Robert Arneson, Elena Karina  
Canavier (Mod.), Dora De Larios,  
Stephen DeStaebl, Richard Shaw  
Oakland Auditorium

Sculptor as Urban Planner/  
Sculpting the City  
Newton Harrison (Mod.), Max  
Neuhaus, Pierre Restany, Dries  
Wiechering, James Wines  
Scottish Rite Temple

8-10 **Reception**  
San Francisco Museum of  
Modern Art

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## TIME EVENT

9-12 **Registration**  
Oakland Auditorium Arena

9-12 **Workshops**  
If you have registered for a Series B Workshop, please see page 19.

9-12 **Video Program**  
Oakland Museum Theatre

10-6 **S/12 Display Fair**  
Oakland Auditorium

### Technical Demonstrations

10-11:15 The Role of Robots in the Artist's Studio Today  
Clayton Bailey, Dr. Gladstone and the Robot "ON-OFF"  
Laney College, Laney Forum

10-12 Treatments for Metal  
William Wareham  
Laney College, Areas F and G

Body Casting  
Joe English  
Peralta Park

10-5 Stonecarving  
Ben Frank  
Peralta park

Fiber: Leather  
Marcia Floor  
Peralta Park

CO<sub>2</sub> Sand Casting  
David Vallance  
Laney College, Areas F and G

New Non-Metal Materials:  
Casting and Moldmaking  
Joseph Carolli  
Laney College, Areas F and G

### Panels and Talks

11:30-1 Emeryville Mudflats  
Walter Zucker  
Laney Classroom, G-211 and Bus  
(Participants must wear thick soled shoes.)

12-1 Legal Issues: Tax Laws  
T.R. Wright (BALA)  
Laney D-200

1-2:30 Painting Into Sculpture,  
Sculpture Into Painting  
James Elliott (Mod.), Sam Gilliam,  
Ewa Kuryluk, Elliot Lable, Judy Pfaff, Peter Plagens  
Laney Theatre

Small Scale Sculpture  
Peter Gutkin, Don Lipsk, Roland Reiss (Mod.), Greer Twiss  
Oakland Museum Theatre

Art Criticism: International Comparisons  
Mathias Goeritz, Pierre Restany,  
Peter Selz  
Oakland Auditorium

1:30-2:30 Legal Issues Relating to Sculpture Insurance  
Lynn Altschuler (BALA)  
Laney D-200

3-4:30 Health Hazards: Precautions  
Monona Rossol  
Oakland Museum Theatre

California Sculptural Tradition:  
Figurative Sculpture  
Viola Frey, Manuel Neri, Italo Scanga, Stephen Werlick, Philip Linhares (Mod.)  
Oakland Auditorium

Craft and Sculpture:  
The Middle Ground  
Luis Jimenez Jr., Elena Karina Canavier, James Suris, Lenore Tanney  
Laney Theatre

Marketing Development  
Bruce Beasley, Eleanor Dickinson (Mod.), John David Mooney, Joyce Pomeroy Schwartz  
Laney Forum

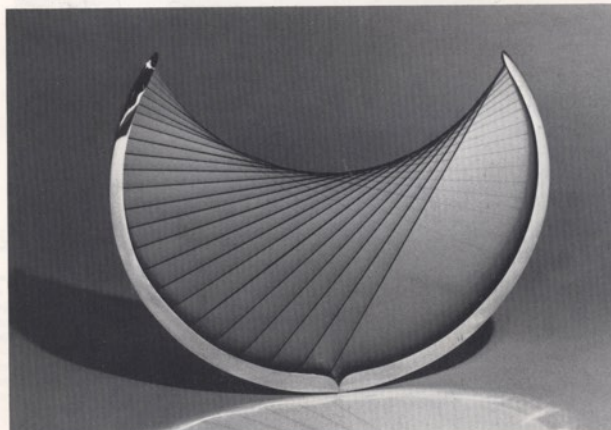
5-6:30 Metaphor  
Alice Aycock, Chris Burden, Howard Fox (Mod.), Dennis Oppenheim, Sam Richardson  
Oakland Museum Theatre

Criticism of Sculpture in a Public Context  
Thomas Albright, Jan Butterfield, Brian Wall (Mod.), John Perreault  
Laney Forum

7-9 **Reception**  
Oakland Auditorium Arena

"Illuminations for S/12"  
Vince Grippi/Peter Richards  
Peralta Park

"The Way of How"  
George Coates  
Oakland Auditorium Theatre



Rundstadler, Counterpoint, 1982. Glass, 16" x 20" x 3 1/2". Contemporary Artisans, San Francisco.

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## TIME EVENT

9-12 **Registration**  
Oakland Auditorium Lobby

9-12 **Workshops**  
(see page 19.)

9-12 **Film Program**  
Oakland Museum Theatre  
(See addendum for listings.)

9-2 "Illegal Sites/Sights:  
A Guided Tour of Another  
San Francisco"  
Jo Hanson  
Bus Trip leaving from  
Oakland Auditorium

### Technical Demonstrations

9-5 Centrifugal Bronze Casting  
Randall Schiltz  
Laney College, Areas F and G

10-12 Vacuum Formed Plastic  
Tad Bridenthal  
Laney College, Area F and G

Body Casting  
George Adamy  
Peralta Park

10-5 New Non-Metal Materials:  
Casting and Moldmaking  
Joseph Caroli  
Laney College, Areas F and G

### Panels and Talks

12-1 Legal Issues: Resale Royalty  
Barbara Kibbe (BALA)  
Richard Mayer, Jack Davis  
Laney D-200

1-2:30 Monumentality as a Function  
Other Than Size  
Helen Escobedo, Don Lipski,  
George Neubert (Mod.), Beverley  
Pepper, Herk Van Tongeren  
Oakland Auditorium

New Art Spaces  
Alanna Heiss, Carl Loeffler, Marc  
Palley, Gordon Smith (Mod.),  
James Surls  
Oakland Museum Theatre

1:30-2:30 Legal Issues: Artists Moral  
Rights

Bruce Beasley, Tom Goetzl,  
Barbara Kibbe (Mod.), (BALA)  
Richard Mayer  
Laney D-200

3-4:30 Sculptors' Support Systems:  
Differing Approaches  
Charles Fisher and John Von  
Bergen, Sculpture Space, John  
Henry, Construct, Dorothea  
Silverman A.R.E.A., Herk Van  
Tongeren, Johnson Atelier (Mod.)  
Laney D-200

Art and Technology: Innovations  
Milton Komisar (Mod.), John David  
Mooney, Otto Piene, Bryan  
Rogers, Christian Scheiss  
Oakland Museum Theatre

5-6:30 Problems and Applications of  
Public Art  
Robert Aronson, Alice Aycock,  
Dies Wiecherink, George  
Neubert (Mod.), Beverly Pepper,  
Oakland Auditorium

7-10 **Film Program**  
Oakland Museum Theatre  
(See addendum for listing.)

7:30 Oakland A's Night:  
Sculpture Ball  
Oakland A's vs California Angels  
(Tickets available at S/12  
Registration Tables; dress warmly.)  
Oakland Coliseum

7:30-9 "Freeze Frame: Room for  
Living Room"  
Suzanne Lacey in collaboration  
with Julia London  
Roche-Bobois Furniture  
Showroom

9 "Shaped Kiln Firing"  
John Roloff  
Embarcadero Field



Bronze pour at Johnson Atelier Technical Institute of Sculpture.



## Saturday, August 14

### TIME EVENT

9-12 **Registration**  
Oakland Auditorium Lobby

9-12 **Workshops**  
(see page 19.)

9-12 **Video Program**  
Oakland Museum Theatre  
(See addendum for listing.)

#### Technical Demonstrations

10-12 **Welding**  
Richard French  
Peralta Park

Kinetic Sculpture  
Mark Pauline  
Laney College, Areas F and G

10-5 **New Non-Metal Materials:**  
Casting and Moldmaking  
Joseph Carolli  
Laney College, Areas F and G

12-5 **San Francisco Gallery Day**  
Open House Receptions at over  
40 San Francisco Galleries. (See  
Parallel Program addendum for  
transportation information.)

#### Panels and Talks

1-2:30 **Sound Sculpture**  
Michael Brewster, Suzanne  
Delahanty, Bill Fontana, Doug Hollis,  
Alvin Lucier, Max Neuhaus (Mod.)  
Oakland Museum Theatre

1:30-2:30 **Legal Issues: Artist Dispute  
Resolution**  
Alma Robinson (BALA)  
Laney D-200

1-2:30 **Tectonic Sculpture**  
Ezra Orion  
Oakland Museum Hall

4 **Reception**  
California College of Arts  
and Crafts  
S/12 Shuttle Buses provided.  
(See addenda for schedule.)

"Mind Freight"  
Nightletter Theatre  
California College of Arts and Crafts

אורית אוריין  
אוריין אוריין



מכון למעורבות ציבורית  
INSTITUTE FOR PUBLIC PRESENCE  
מכון למעורבות הציבורית



## Sunday, August 15

### TIME EVENT

9-12 **Workshops**  
(see page 19.)

#### Technical Demonstrations

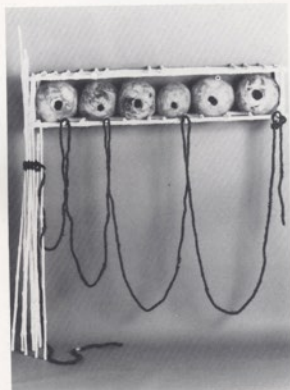
10-12 **Iron Casting**  
George Beasley  
Laney College, Butler Building

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### Ezra Orion Collection Public Art Archive



Lois Lancaster, *The Shadow Complex*, 1981. Mixed media.

**Now is the time to join The International Sculpture Center.** If you use the handy form inside (page 5-6) to become a member now, you will be eligible to register at the same time for the Conference at the special Series rates, available to members only.

Another reason for joining now is to make sure you receive the next issue of *Sculptors International* the magazine for sculptors. Here's what you'll be missing if you have not joined in time for our next issue:

- The Vanishing Armature: a convenient new way to build wax models for direct casting in bronze, by internationally recognized figure sculptor, Richard McDermott Miller
  - A pictorial feature on the Billy Rose Sculpture Garden in Israel
  - Selling Your Sculpture, Part 2: good solid advice from an arts attorney
  - Other articles as well as information items and ideas in the Sculptors Exchange section.
- An extensive listing of Opportunities and Events including sculpture competitions, commissions and exhibitions is included in each issue, too.

Please take advantage of our invitation to you to join the Center, now: we know that you will find ISC membership to be valuable professional investment.

אוסף עזרא אוריון

אוסף אמנות במרחב הציבורי

Update on S/12: Program Information



fast and transportation to and from the Conference site.

**The Oakland Airport Hilton** is ten minutes drive from the Oakland Museum and within reach by Bay Area Rapid Transit (BART). The **London Lodge** is a short walk from the Oakland Museum; most rooms have kitchen facilities and provide the least expensive accommodations for those willing to share (up to four people per room). The **Claremont Resort Hotel** is a fifteen minute drive from the Oakland Museum and public bus service is also available. San Francisco is within an hour of the Oakland and Conference facilities by public transportation.

Local travel to all conference sites will be reasonably accessible through Rapid Transit system (BART), and special S/12 shuttle buses.

**Travelair** is the official travel service for the 12th International Sculpture Conference. This agency is committed to offering the lowest available fares to the Conference. For more information call Travelair's toll-free (within the USA) telephone reservation line: (800) 336-3367; ask for the "ISC Coordinator".

by Pro-Arts, a non-profit service organization in Oakland, Pro-Arts is currently investigating a variety of potential indoor and outdoor exhibition sites near the Conference area. A US\$10 fee will be charged for processing applications and slides. Sculptors interested in being included in this program should contact: Pro-Arts, 1214 Webster Street, Oakland, CA 94612, U.S.A.

## Housing and Transportation

A large number of rooms in Oakland hotels, motels, and dormitories have been reserved for S/12 registrants. Depending on the hotel and whether you take a single room or person per day and includes breakfast some doubles) will cost \$25 per night. (Mostly singles) and Conference site, Mills College accounts for the major portion of the drive from the major arts insurance, for shipping, installation, removal, and promotion. A program to assist in making the connection between artists and available local space is being coordinated by Pro-Arts, a non-profit service organization in Oakland, Pro-Arts is currently investigating a variety of potential indoor and outdoor exhibition sites near the Conference area. A US\$10 fee will be charged for processing applications and slides. Sculptors interested in being included in this program should contact: Pro-Arts, 1214 Webster Street, Oakland, CA 94612, U.S.A.

## Independent Exhibitions

The International Sculpture Center is developing an exhibition of sculpture from outside the United States with the support of cultural foundations, sculptors' organizations and embassies. Additionally the Center is organizing performance and temporary art events, rounding out the sculpture-related exhibitions of the conference.



# S/12 Twelfth International Sculpture Conference

AUGUST 6 - 15, 1982

The International Sculpture Conference is the most diversified and widely attended gathering of sculptors in the world. Organized by the International Sculpture Center based in Washington, D.C., the biennial Conference serves as a forum for the exchange of information, techniques and ideas about sculpture. S/12 will present a broad range of sculpture-related activities including workshops, seminars and speakers, film showings, demonstrations of sculpting materials, techniques, and displays of publications related to

sculpture. Judging from the growing enthusiasm and interest generated by the last three Conferences, S/12 should be the most exciting biennial Conference yet, with over 3,000 expected to attend.

## Oakland/San Francisco, California

The Twelfth International Sculpture Conference will be held from August 6 through 15, 1982. The Conference will be focused in Oakland, California on the east side of San Francisco

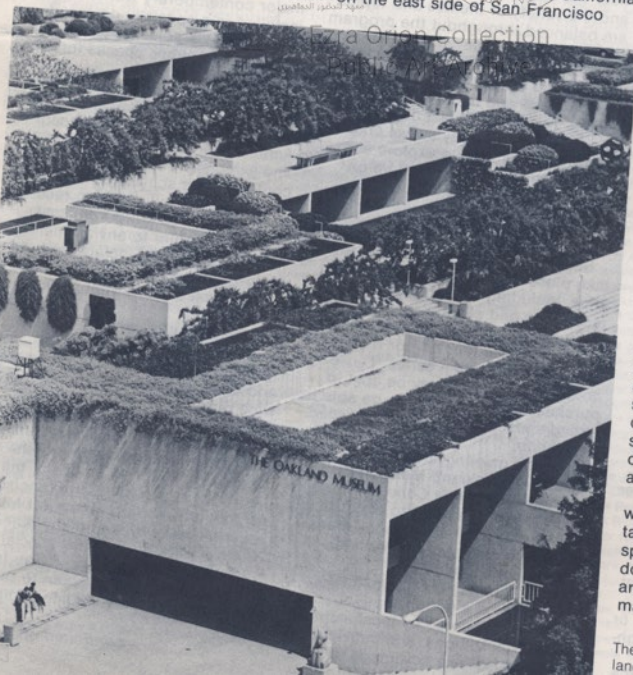
Bay, with ancillary activities and exhibitions taking place throughout the San Francisco area. The unusually mild climate of the Bay Area in August and beautiful surroundings provide an ideal setting for the Conference and a wonderful retreat from the summer heat and humidity.

## The Conference Program

A specially developed program for the 12th Conference directly addresses the needs and interests of practicing sculptors. Program ideas came from meetings attended by more than 600 sculptors in 9 cities across North America. These ideas were combined with hundreds of responses to questionnaires which the Center distributed to its membership and thousands of other sculptors. The themes, topics and preferred speakers for S/12 were derived from these varied sources. While many panels and talks will be of interest to sculptors everywhere, several will have a distinctly regional or international flavor.

Program details are included in this special bulletin on S/12. Please be aware that topics, speakers, workshops and workshop leaders are subject to change without notice. In addition to panels, talks and workshops, S/12 will feature a wide variety of film, video and slide presentations, studio demonstrations, a trade show of commercial and service displays and much more.

**Parallel Program.** Conferees who would like to make their own presentations, or who might wish to hold special meetings or caucuses, may do so by following instructions which are included in the pre-Conference materials sent to those who register.



The Oakland Museum, entrance. The Oakland Museum will be the site of the conference.

## isc MEMBERSHIP— A PROFESSIONAL INVESTMENT

This premier issue of *Sculptors International* marks the beginning of the ISC's second year as a membership organization. We've received a large measure of membership support and a great deal of direction from many of you about the kinds of information and services that would be of the greatest use. The ideas and suggestions we've received have been particularly helpful in planning the program for the upcoming 12th International Sculpture Conference. Other suggestions are being incorporated into our publications and ongoing services: this coming year, we will offer an international foundry directory, information on supplier discounts to ISC members and more diversified kinds of information in *Sculptors International*; you won't want to miss a single issue. But—

This is the only complimentary issue of *Sculptors International* that will be sent to our entire mailing list this year. Future issues will be sent to ISC members only. To join, return the application form on page 16 with your membership contribution to P.O. Box 19709, Washington, D.C. 20036 U.S.A.

Some of the articles that you may have missed this last year if you were not an ISC member:

- Protective Coatings for Bronze
- A Model Agreement for Commissioned Work
- Outdoor Sculpture Parks in Belgium, the Berkshires, and others
- Artist/Gallery Consignment Agreements
- Casting with Resin Bonded Metal

Some of the special benefits now available to ISC members:

- Arts Magazines Discounts: a program offering up to 30% off on many major arts periodicals such as *Art in America*, *Vie des Arts*, *Artforum*, *Leonardo* and others.
- ISC Group Fine Art Insurance: a unique policy designed especially for sculptors
- Special pre-registration packages for the 12th International Sculpture Conference
- Discounts on ISC Publications

ISC needs your membership support to continue to develop and disseminate information, programs and services to sculptors. Take advantage of this opportunity to join now. We know that you will find ISC membership to be a valuable professional investment.

## isc PUBLICATIONS

International Sculpture Center  
1800 Wisconsin Avenue, NW  
Washington, DC 20007

Ezra Collection  
Public Art Archive

Contents listings for **Proceedings** books for the conferences listed below are available on request.

**10th International Sculpture Conference**, May 31-June 6, 1978, Toronto, Canada, 100 pp., (\$12.00 members, \$15.00 non-members)

**Special offer:** **Proceedings** of the 7th, 8th and 9th International Sculpture Conferences can now be purchased for a package price to **members only of (US)\$20.00**. Contents listings are available on request.

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# Sculptors International



אמנות עכשווית  
במרחב הציבורי



Ezer Orion Collection  
Public Art Agency

Special Announcement  
**12th International Sculpture Conference**

פ"ז מסיון תשמ"ב  
7 ביוני 1982  
305.3

לכבוד

מר יוסי אליהורא

מנהל המדרשה שדה בוקר 84990

מר אליהורא הנכבד,

אוסף עזרא אוריון

ארכיון אמנות במרחב הציבורי

הננו מתכבדים להודיעך כי מר עזרא אוריון נבחר לייצג את ישראל בועדה  
ה-12 הבינ"ל לפסול אשר תוקמים באנגלנד, סן-פרנסיסקו, קליפורניה,  
בין 15 - 6 לאוגוסט 1982. ARTLAB  
נשמח מאד אם תאפשרו למר אוריון להשתתף פעילותו לצורך נסיעה זו.  
כתורה מראש על שתוף הפעולה.

סניף תוכנית בינ"ל  
אמנות במרחב הציבורי  
תפקיד המסמך המסמך

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Public Art Archive

בכבוד רב,

.ד.ל.

אניבה בריסקמן



המחלקה לקשרי חרבות ומדע

ט"ז בסיון תשמ"ב

7 ביוני 1982

305.3 21/6

לכבוד

פרופ' עמוס ריצ'מנד

ראש ממונה לחקר המדבר

מדרשת שדה-בוקר 84990

פרופ' ריצ'מנד הנכבד, אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי

הננו מתכבדים להודיעך כי **מרכז עזרא אוריון** נבחר לייצג את ישראל  
בועדה ה-12 הבינ"ל לפסול **אשר תחקיקם בארץ לבד, סן-פרנציסקו, קליפורניה**  
בין 15-6 לאוגוסט 1982.

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Public Art Archive  
נשמח מאד אם תאפשרו למר אוריון להשתתף **מבין** לצורך נסיעה זו,  
בתורה מראש על שתוף הפעולה.

בכבוד רב,

21/6

אביבה בריסקמן



# משרד החוץ

שבי"ח 02-235216

אס"ח עזרא אוריון  
ארכיון אמנות במרחב הציבורי  
02-235316

אדוארד גרסה

IPQ



02-425416  
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א"ג

בברכה

413790

מאת

משרד החוץ



ט פ ס ס ב ר ק

דף...נ...מתוך...דפים

סוג בטחוני...גלוי

דחיפות

תאריך וז"ח...03/500...מאי 82

מס' מברק...11

9  
3

קצתו"ם.

כנס פיסוד. שלכם 693 שלנו 435.

1. אוטרה סופית השתתפות אוריון.
  2. מבקשים לקבל לאלתר קורות חיים (מפורטים) צילומים של עבודותיו.
  3. מבקשים לקבל מידע על תוצאות. האם המידע בשלכם 245 סעיף 2 מעודכן וטופי.
- מבין כי ע"פ הנ"ל, אפשרות רק תוצאה פנימית. אשכנא האמור בסעיף זה.

אוסף עזרא אוריון

ארכיון אמנות במרחב הציבורי



מכון לזיכרון ופתיחה  
INSTITUTE FOR PUBLIC PRESENCE  
מרכז לזיכרון ופתיחה



Ezra Orion Collection  
Public Art Archive

מגידו

13/1

גילדה

INTERNATIONAL SCULPTURE CENTER

June 30, 1982

Mr. Daniel Megiddo  
Cultural Attache  
Embassy of Israel  
1621 22nd Street N.W.  
Washington, D.C. 20008

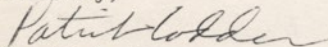
Dear Mr. Megiddo:

I realize that you have been keeping David Furchgott apprised of the situation with regard to Mr. Orion. In my correspondence of June 19, 1982, I had instructed you to send the photographs of Mr. Orion's work to the Kaiser Center, however, since that time I have been informed that the work will be sent directly to you here in Washington. Additionally, the location of where Mr. Orion's photos will be installed has changed. The photographs will now be installed at the Mills College Art Gallery at Mills College, a major center for conference activities. We feel that the photographs will "hang" better in this space.

Enclosed are forms that relate to the conference. I am forwarding them to you per your instructions that all materials should be sent to you regarding housing, et al. Please return these forms as soon as possible. Please be aware that Mr. Orion has been placed on a panel (see enclosure regarding panels).

Thank you for all of your time and efforts. If any further questions need attention, please contact myself or Mr. Furchgott.

Sincerely,



Patrick Ladden

Enclosures

cc: David Furchgott, Executive Director, ISC  
Susan Dunnaway, Mills College Art Gallery



12th INTERNATIONAL SCULPTURE CONFERENCE

August 6-15, 1982

Oakland/San Francisco, California

Site Office: Oakland Auditorium  
10 Tenth Street  
Oakland, California 94607  
Telephone: 415/835-1991

Hosted by: INTERNATIONAL SCULPTURE CENTER  
1800 Wisconsin Avenue  
Washington, D.C. 20007  
Telephone: 202/965-6066

S/12 PARTICIPATION AGREEMENT

NAME

IZRA ORION

TELEPHONE

ADDRESS

TOPICS

1. Non-Contestative Sensitive Environmental Art  
August 8, 1982, 1-2:30 PM, Oakland Auditorium
2. \_\_\_\_\_

Ezra Orion Collection

All program participants are strongly encouraged to bring slides. Carousel slide projectors will be available at all panels and talks. If other audio-visual materials are to be used, please state what equipment you require:

ATTENDANCE

The Conference is divided into two parts - Series A: August 6-10 and Series B: August 11-15. This format has been planned for the greatest diversity and flexibility in programming at the lowest possible cost to conferees.

Please note the dates confirmed for your program topic(s) above and let us know immediately if there are any problems with these times.

All conference registration fees (for both series, with the exception of workshop fees) are waived for all program participants. These are non-transferable.

Non-confrontative S.

Oakland Museum Theatre, 8/8/82  
נ/ק/ס/א

plate tectonics → ג'טון \*  
\* \* \*  
\* \* \*  
\* \* \*

the talk 14/8

ס/ק/ס/א

intuitive insight  
experience  
Data Analysis  
process  
I-it ↔ I-you: מ' \*  
\* \* \*

Ezra Orion Collection  
Public Art Archive

monumental — Synthesis — Assimilative

ס'מ'ר מ' \*  
ח'ק'ר " "  
ח'ק'ר " "  
ח'ק'ר " "



14/8/82 S/12 Oakland Museum hall

# Tectonic Sculpture

תקופה לשיטה

פסול ג-ב-ט

הנפול, הקדיר, ~~ההג~~, האים.

1) 15 שנה במחבר טעם קדיר. H אישם זמם לטע.

2) טעם הפסלים.

3) המחבר כפסול טלון, התפטר. האיונה. הקור - Rift.

הקלטיקה של הפסל. יחברו אחת, יפין. זה סיני.

המחבר כזמל הח"ם. כמחבר' מלך קדומים.

אוסף עזרא אוריון

ארכיון אמנות במרחב הציבורי

4) התקופה

Sublime הדין, תהיה

5) הקדיר מברקס The expelled, the exiled, the punished, the enthroned

6) הפסל למחבר אכזר. המחבר האנושי.

7) האוסף אדריכלי. הפסל במחבר, כ. המחבר האנושי.

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Public Art Archive

8) המחבר האנושי האסטרולוגיים.

9) המחבר האנושי האסטרולוגיים. V.P.L. המחבר האנושי.

המחבר האנושי האסטרולוגיים. Nix Olimpia. המחבר האנושי.

המחבר האנושי האסטרולוגיים.

המחבר האנושי האסטרולוגיים. scaling. המחבר האנושי.

The extention of Sculpture to the Astro-

המחבר האנושי האסטרולוגיים. המחבר האנושי.

המחבר האנושי האסטרולוגיים.



משרד החוץ

אשרא אלס הז

אוסף עזרא אוריון  
ארכיון אמנות במרחב האיכותי  
המרכז האמנותי - מ-23

ארכיון אמנות במרחב האיכותי  
המרכז האמנותי - מ-23

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Public Art Archive

בברכה

מאת

משרד החוץ

ה- VOICE . נאמן !  
זיכור

אנשים

אמן  
האויקים  
אויקאי  
האנשים



שגרירות ישראל - וושינגטון

ט פ ס

דף..... מתוך..... דפים

סוג בטהולי

דחיפות.....

תאריך וז"ח: 2517:09 אורט' 82

מס' מברק.....

מס' מברק

אל:

משרד

305.3 - איה

קטו"ם

1. ממרכז הפיסול הבין-לאומי מבקשים אישורנו להעברת תערוכת צילומי הפיסול ארבעה ציורים בברוקלין, שהועברה בשעתו ע"י דני מגידו לועידה שהתקיימה בסן-פרנסיסקו. למוזיאון יהודה מגנס בברקלי. זאת לבקשת אוריון עצמו. אשונא.
2. העבירונוא כתובתו בארץ של עזרא אוריון.

בני לטקסות כיבורים  
בני לטקסות כיבורים  
בני לטקסות כיבורים

Ezra-Orion Collection  
Public Art Archive

כירם

84990

מחלקת 31

231

בלע'ס

רג'ל/בלעס

כ"ב.

למסלול 489.

אוריון מאשר העברת התערוכה למוזיאון בברקלי. כתובתו: מדרשת  
שדה-בוקר 84990.

קטן 'מ'

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי

תפ : תרבות



Ezra Orion Collection  
Public Art Archive

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX



ניהול חשבונות  
חובה – וגם כדאי!

משרד החקירה דומננה  
81 830 ירושלים



ל מר אוריין

אוסף עזרא אוריין

מרכזן אמנות במרחב הציבורי

מרכזן אמנות במרחב הציבורי  
אוסף עזרא אוריין  
מרכזן אמנות במרחב הציבורי  
אוסף עזרא אוריין

מרכזן אמנות במרחב הציבורי  
אוסף עזרא אוריין

Ezra Orion Collection  
Public Art Archive

84990

משרד החוק

מדינת ישראל

מדינת ישראל

דואר רשמי

5/4/84

4 תצט"ס מאז שלטת החומר

האם אזה מספר ?

האם כדמחשבו אגלתי ?



מכון לתודעת הציבור  
INSTITUTE FOR PUBLIC PRESENCE  
מרכז לתודעת הציבור



Ezra Orion Collection  
Public Art Archive

האם מדקדק משהו אלי ?



אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי

JOHN / PERREAULT

מכון לחקירת עיבודים  
INSTITUTE FOR RESEARCH  
מרכז לביטחון המידע

Ezra Orion Collection  
Public Art Archive

54 East 7th Street  
New York, New York 10003

212-677-3504

October 4, 1982

Dear Ezra Orion;

Thought you might like to see the enclosed, from the Village Voice Sept. 21. When will you be visiting the Annapurna site again? If there is some way a trip by me could be subsidized I am sure I could write an article and get it published. It would certainly be a great adventure. As should be clear from my article, I was most impressed by you and your work and look forward to seeing some of the actual sculpture one of these days. In the meantime, I hope you will keep me informed of developments, etc.

Sincerely,

*John Perreault*  
John Perreault  
54 E. 7th Street  
N.Y., N.Y. 10003  
U.S.A.

אוסף עזרא אוריון

אוסף עזרא אוריון



מכון לפרסום ציבורי  
INSTITUTE FOR PUBLIC PRESENCE  
مركز للتعبير العام



Ezra Orion Collection  
Public Art Archive

12/83  
ל המוזיאון  
+ צילומים



5/9/83

Dear John -

Early on Saturday afternoon I had to walk down to Kiryat Shmona to catch the Jerusalem bus. I hope that that last afternoon was also fruitful for you.

I am happy that we met again, Here.

Thinking on your suggestion of your writing an article on my work it seems to me a good idea to wait until we come back from the Himalaya with ~~the~~ editorial photos. then I will send you together with more and text photos of them to desert work etc. This ~~material~~ <sup>material</sup> can reach you on mid December.

If you see Elizabeth Baker and Sarah McFadden please convince them that <sup>published</sup> a clarification of the origin of the Sculptural Act on Mars, is a legitimate request.

Sincerely yours

INTERNATIONAL SCULPTURE CENTER

November 19, 1982

Ezra Orion, Sculptor  
Seder Boker College  
Sede Boker, ISRAEL 84990

Dear Ezra,

I just received a copy of your letter to Bruce Murray (dated August 24). While I don't have too much time to write at the moment, I did want to check with you to make sure that you had received my letter to Murray which was sent to you through the Israeli embassy a few weeks ago. It was the letter of endorsement that you and I had discussed during the summer.

Dan Kyram who is the new cultural attache here for the Israeli embassy, arranged to get authorization through you for the release of your photographs to the Jewish museum in Berkeley. I have only talked to Dan on the phone up until now, but will be meeting with him for lunch next week. I want to make sure that they know of the success that the Israeli sculptors have had at our conferences recently (you in 1978, Kadishman in 1980, and both you and Doron this year). I hope that someone sent you a copy of the two page review of the Conference that was in the New York Village Voice at the end of August written by John Perrault. The review spoke very favourably of you and your work. I don't have a copy handy, but will try to find one for you if you haven't seen it yet.

I hope your work is proceeding successfully. Please keep in touch with me and let me know what you are doing. Keep us informed of activities for sculptors in Israel, and tell others there about us. Sue and I will be in southern Europe in late January, and she may be going on to Israel for a few days. I don't think that I'll be able to come this time, but I look forward to it in the future.

My Best, *DF* (2)

*David*  
David M. Furchgott  
Executive Director



INTERNATIONAL SCULPTURE CENTER

October 14, 1982

Dan Kyram  
Cultural Attache  
Embassy of Israel  
Van Ness at Reno Road  
Washington, D.C. 20016

Dear Dan:

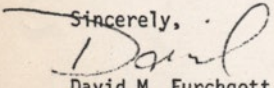
It was a pleasure meeting you over the telephone today; I look forward to meeting you in person some time very soon. Let me extend my gratitude to you and your colleagues at the Israeli Embassy (and to Danny Meggido in abstentia) for your help in arranging for the participation of Israeli sculptors in the 12th International Sculpture Conference. I believe that the involvement of both Ezra Orion and Doron Gazit was very successful for the artists themselves and for the conference.

As mentioned in our telephone conversation, the photographic documentation of the environmental sculpture (tectonic sculpture) of Ezra Orion still is in San Francisco. We received these photographs directly from Danny Meggido (who I suspect received them from the Jerusalem Museum, which I believe had a showing of Orion's work previously). Ezra has requested, by my understanding, that the photos should be transferred to the Judah Magnes Museum in Berkeley for another exhibition that they plan to do of his work. We would like to have a letter from your office authorizing the transfer of this work to them and relieving us of any related responsibility for these photographs. A copy of that letter confirming this arrangement should perhaps also be sent to Ezra to insure that this is actually what he would like to have done.

I also mentioned that I needed Ezra's address in Israel to send him information regarding the "extra-terrestrial sculpture project" that he discussed with the people at the Jet Propulsion Laboratory of the California Institute of Technology. I am enclosing a letter endorsing this concept (as Ezra and I discussed and agreed). Could you please forward a copy of this to Ezra and send me his address so that future correspondence to him may be sent directly (I will continue to keep you informed about this project as well).

Thanking you very much, I am...

Sincerely,

  
David M. Furchgott  
Executive Director

Encl: Ltr. to Bruce Murray JPL





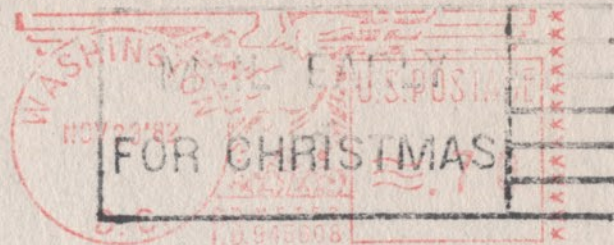
INTERNATIONAL SCULPTURE CENTER  
1800 Wisconsin Avenue, NW  
Washington, D.C. 20007 USA

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי



EZRA ORION, SCULPTOR  
SEDER BOKER COLLEGE

Ezra Orion Collection  
Public Art Archive  
SEDE BOKER, ISRAEL 84990



3

עזרא אוריון  
סדר בוקר





INTERNATIONAL SCULPTURE CENTER

November 19, 1982

Ezra Orion, Sculptor  
Seder Boker College  
Sede Boker, ISRAEL 84990

Dear Ezra,

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My Best,

*David*  
David M. Furchgott  
Executive Director

Ezra Orion  
Sedeh Bokor College  
Sedeh Bokor Israel  
84990

Dear Mr. Orion,

The September 21, 1982 issue of The Village Voice included an article which mentioned your work as it was presented at the 12th International Sculpture Conference. I was caught up for a number of reasons, first I am currently in the process of choreographing a dance intitled ANNAPURNA which will premier in New York in April of 1983; second, I love rocks and boulders; and third, the 21st is my birthday. In all seriousness, I am most caught up in the conceptual notions which produced the two pieces mentioned in the article, and I would truly appreciate any other articles, catalogues or your very own words about your work, etc.

I have inclosed with this letter a number of items which will give you an idea of the dance piece I am working on.

Thank you for your time and thought.

Sincerely,

*Pamela Harling*  
Pamela Harling  
474 Greenwich St.  
New York City, New York  
U.S.A. 10013

phone#: (212) 925-8534

אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי



מכון לפרסומים  
INSTITUTE FOR PUBLIC PRESENCE  
מרכז לתחום הציבורי



Ezra Orion Collection  
Public Art Archive





Orion's Annapurna Lift-Off Ramp. Figure on sculpture is the artist's son. This is the Himalayas, not Oakland.  
Ezra Orion Collection  
Public Art Archive

Did I make any art discoveries? Perhaps. I did eventually meet the Israeli artist Ezra Orion. Newton Harrison was right: he looks like a prophet, he even walks and talks like one. Born on a kibbutz in 1934, he went to St. Martin's and the Royal College of London, and now lives in the Negev. I met up with Orion one day in front of the Oakland Auditorium, and he gave me two catalogues illustrating his work. Later I talked to him at more length. He had been in the Canadian Rockies before coming to the conference. Single-handedly he had carried a boulder up a slope, leaving it approximately where it had come from, giving it a certain "personality." But this was a minor work. His big work, called *The Annapurna Sanctuary* or the *Himalaya Launching Pad* or the *Lift-off Ramp*, is an enormous step-stoned ramp in a Himalaya pass, perhaps concentrating certain tectonic forces, but definitely pointing toward the peak of Annapurna. Who says Earth Art has become academic or dead? The photographs alone set off a symbolic force, a resonance, combining overtones of space-age cargo-cult with visions of the landscape as sublime.

**By John Perreault**

The 12th International Sculpture Conference

## ANNAPURNA (1981+)

Choreography: Pamela Harling

Collaborators: Glenn Doell, Sculptor

David Solin, Lighting Designer

Dancers: members of MOMOMO Dance Company.

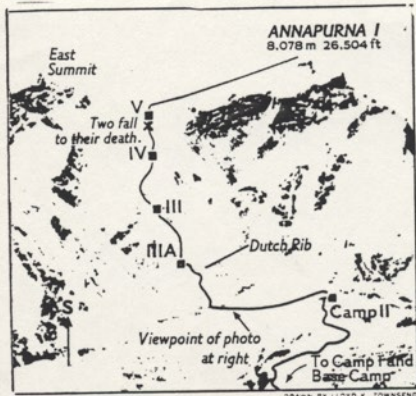
Performances:

- 1) Premiere: P.S. 122 First Avenue & East 9th st, NYC; April 1,2,3, 1983.
- 2) Future performances: Sarah Lawrence College, in conjunction with a lecture and film by a member of the Women's Expedition to Annapurna in 1979; Middle Collegiate Church, 2nd Ave. & East 7th st, as part of their yearly arts festival;

ANNAPURNA is a nine section adventure dance based on physical and metaphysical events encountered in making the commitment to and climbing a mountain. The movement and movement images fluctuate between the mimetic and the abstract. The energy is athletic. The set for ANNAPURNA is 11 canvas sails ranging from 5'X15' to 5'X30'. They will be painted by Glenn Doell. In the dance they will function as architecture, hammocks, burrial wrappings and a projection surface for a series of slides. The nine sections are as follows:

- |                                           |   |                                                        |
|-------------------------------------------|---|--------------------------------------------------------|
| I. Prologue (duet)                        | → | premiered: PS 122, New York, New York, November 1981.  |
| II. First Day (septet)                    | → | premiered: PS 122, New York, New York, November 1981.  |
| III. Stargazing (trio)                    |   | אוסף עזרא אוריון                                       |
| IV. Erratic Boulders (septet)             |   | ארכיון אמנות ברחוב הראשי                               |
| V. Shadow Line (duet)                     | → | premiered: Dewitt Mall Studio, Ithaca, NY, March 1982. |
| VI. The Body Is The Measure (double duet) |   |                                                        |
| VII. Avalanche (quartet)                  | → | premiered: Cooper-Hewitt Museum, NYC, NY, June 1982.   |
| VIII. Silence (sextet)                    |   |                                                        |
| IX. Return (septet)                       |   |                                                        |

The following literary sources have been consulted: MOUNTAIN GLOOM & MOUNTAIN GLORY- A STUDY IN THE AESTHETICS OF THE INFINITE, Marjorie Nicholson; ANNAPURNA, Maurice Herzog; Mt. ANALOGUE, René Dumas; THE SNOW LEOPARD, Peter Matthiessen; THE DOUBLE, Otto Rank; MAN AND HIS SYMBOLS, Carl Jung; THE MYTH OF SISYPHUS, Albert Camus; THE DANCING WU LI MASTERS, Gary Zukov; BASIN AND RANGE, John McPhee; A WOMAN'S PLACE, Arlene Blum; and publications found in the library of the American Alpine Club in New York City.



← Map of Women's ascent, 1979.





Second on the program will be Scott Caywood, performing a new solo work entitled "The Beast." Mr. Caywood's work is informed by a blend of gesture, characterization, dance and Romantic imagery, creating a highly personal, non-narrative form of dance theater. A Manhattan-based artist/choreographer, Mr. Caywood has studied with Merce Cunningham, performed the works of Katherine Litz, Carolyn Lord, and Sally Bowden, as well as premiered several of his own solo works at the Construction Company Dance Studio and P.S. 1.

Both Ms. Harling and Mr. Caywood are 1982 recipients of CAPS grants for their choreography. This series is the first of five evenings of contemporary and traditional dance to be held in the Carnegie Garden. Each will last approximately one hour. The upcoming concerts are: July 6, Rachel Harms Dance Company and Deborah Gladstein and Dancers; July 20, Morocco and the Casbah Dance Experience; August 3, Alice Farley and Company; August 17, Tamar Kotske with Kinematic and Eric Barsness and Dancers.

This series was organized in cooperation with the Creative Artists Public Service Program (CAPS), a fellowship program which annually provides funding for New York State creative artists in 12 disciplines.

For further information, call or write the Programs Department, Cooper-Hewitt Museum, 2 East 91 Street, New York, N.Y. 10028, 212-860-6868.

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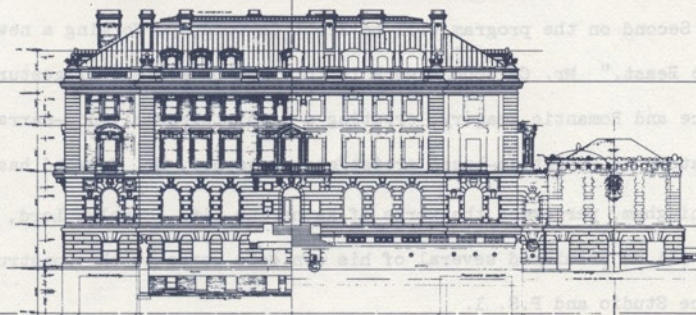
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# Cooper-Hewitt Museum

## Press Release

The Smithsonian Institution's  
National Museum of Design

2 East 91st Street  
New York, N.Y. 10028  
Telephone 212-860-6868



For immediate release

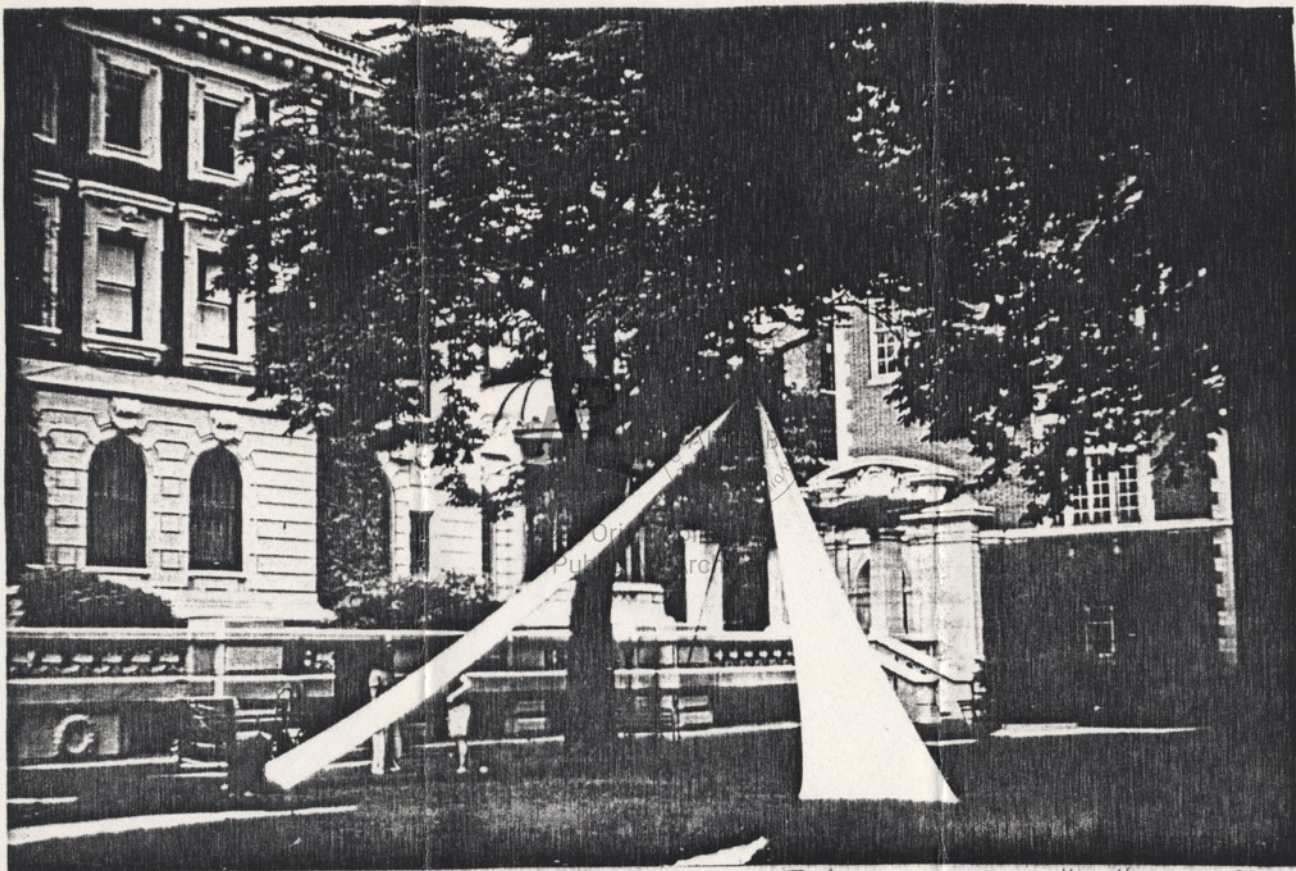
### COOPER-HEWITT MUSEUM SUMMER DANCE SERIES TO BEGIN JUNE 22

On Tuesday, June 22, at 6:30 p.m., the Cooper-Hewitt's free summer dance series will begin with a performance by Pamela Harling and members of MOMOMO Dance Company, followed by a solo performance by choreographer, Scott Caywood. The concerts will be held in the Carnegie Garden; entrance is through the Museum, located at 2 East 91 Street in New York. The Cooper-Hewitt is the Smithsonian Institution's National Museum of Design.

First on the program will be Pamela Harling and MOMOMO, performing "Avalanche," Section VI of "Annapurna," an evening-long piece choreographed by Ms. Harling. "Avalanche is a dance that explores the questions of survival. Four dancers-- Daniel Froot, Pamela Harling, Jessica Nicoll, Emily Pardee--will interact with a set made of eight, 15 x 30 foot canvas sails, which act to create a visual allusion to an avalanche. The second piece "Down, Dog, and Kennel!" is a duet performed by Ms. Harling and Ms. Nicoll. During the dance 150 pounds of bean bags are moved by the dancers. The energy of Ms. Harling's pieces is athletic; the style fluctuates between the abstract and mimetic.

Ms. Harling holds an MFA in dance from Sarah Lawrence College. She has produced her own works in New York, Missouri and Washington, D.C. She has been guest choreographer for The Masters School and Westchester Community College, and most recently choreographer "Basic Behavior" a play by Jim Neu.





ANUPURNA (Harling, 1981+) set installation for section VII. Avalanche Cooper-Hewitt June 1982

set: Glenn Doell / Pamela Harling

photo: Jessica Nicoll

ANNAPURNA (Harling,  
1981+)

Shadow Line

the following is a  
sample of the ser-  
vice of slides pro-  
jected on the set)  
slides by: Glenn Doell & P. Harling



New Hampshire



Mt. Washington  
New Hampshire



Vallecitos  
Durango Colorado



Vallecitos  
Durango Colorado



Yosemite



Yosemite



Oregon Dunes, Oregon



New Hampshire



Yosemite



Ezra Orion Collection  
Public Art Area  
Emerald Lake  
Vallecitos Colorado



Glenn Doell-sculpture  
ice climbing



New Hampshire



Montana



Glenn Doell - sculpture  
ice climbing



Grand Tetons Wyoming



Ithaca NY



Glenn Doell - sculpture - ice  
climbing



Mt. Washington New Hampshire



New Mexico sunset



# ANNAPURNA

THE THIRD OF JUNE:

Now we were nearing our goal. In an hour or two, perhaps, victory would be ours. Must we give up? Impossible! My whole being revolted against the idea. I had made up my mind, irrevocably. Today we were consecrating an ideal, and no sacrifice was too great. I heard my voice clearly:

"I should go on by myself."

I would go alone. If he wished to go down it was not for me to stop him. He must make his own choice freely.

"Then I'll follow you."

The die was cast. I was no longer anxious. Nothing could stop us now from getting to the top. The psychological atmosphere changed with these few words, and we went forward now as brothers.

I felt as though I were plunging into something new and quite abnormal. I had the strangest and most vivid impressions, such as I had never before known in the mountains. There was something unnatural in the way I saw Lachenal and everything around us. I smiled to myself at the paltriness of our efforts, for I could stand apart and watch myself making these efforts. But all sense of exertion was gone, as though there were no longer any gravity. This diaphanous landscape, this quintessence of purity—these were not the mountains I knew: they were the mountains of my dreams.

The snow, sprinkled over every rock and gleaming in the sun, was of a radiant beauty that touched me to the heart. I had never seen such complete transparency, and I was living in a world of crystal. Sounds were indistinct, the atmosphere like cotton wool.

An astonishing happiness welled up in me, but I could not define it. Everything was so new, so utterly unprecedented. It was not in the least like anything I had known in the Alps, where one feels buoyed up by the presence of others—by people of whom one is vaguely aware, or even by the dwellings one can see in the far distance.

This was quite different. An enormous gulf was between me and the world. This was a different universe—withered, desert, lifeless; a fantastic universe where the presence of man was not foreseen, perhaps not desired. We were braving an interdict, overstepping a boundary, and yet we had no fear as we continued upward. I thought of the famous ladder of St. Theresa of Avila. Something clutched at my heart.

Did Lachenal share these feelings? The summit ridge drew nearer, and we reached the foot of the ultimate rock band. The slope was very steep and the snow interspersed with rocks.

"Coulloir!"

A finger pointed. The whispered word from one to another indicated the key to the rocks—the last line of defense.

"What luck!"

The couloir up the rocks though steep was feasible.

by

MAURICE HERZOG

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The sky was a deep sapphire blue. With a great effort we edged over to the right, avoiding the rocks; we preferred to keep to the snow on account of our crampons and it was not long before we set foot in the couloir. It was fairly steep, and we had a minute's hesitation. Should we have enough strength left to overcome this final obstacle?

Fortunately the snow was hard, and by kicking steps we were able to manage, thanks to our crampons. A false move would have been fatal. There was no need to make handholds—our axes, driven in as far as possible, served us for an anchor.

Lachenal went splendidly. What a wonderful contrast to the early days! It was a hard struggle here, but he kept going. Lifting our eyes occasionally from the slope, we saw the couloir opening out on to . . . well, we didn't quite know, probably a ridge. But where was the top—left or right? Stopping at every step, leaning on our axes we tried to recover our breath and to calm down our racing hearts, which were thumping as though they would burst. We knew we were there now—that nothing could stop us. No need to exchange looks—each of us would have read the same determination in the other's eyes. A slight detour to the left, a few more steps—the summit ridge came gradually nearer—a few rocks to avoid. We dragged ourselves up. Could we possibly be there?

Yes!

A fierce and savage wind tore at us.

We were on top of Annapurna! 8,075 meters, 26,493 feet.

Our hearts overflowed with an unspeakable happiness.

"If only the others could know . . ."

If only everyone could know!

The summit was a corniced crest of ice, and the precipices on the far side which plunged vertically down beneath us, were terrifying, unfathomable. There could be few other mountains in the world like this. Clouds floated halfway down, concealing the gentle, fertile valley of Pokhara, 23,000 feet below. Above us there was nothing!

Our mission was accomplished. But at the same time we had accomplished something infinitely greater. How wonderful life would now become! What an inconceivable experience it is to attain one's ideal and, at the very same moment, to fulfill oneself. I was stirred to the depths of my being. Never had I felt happiness like this—so intense and yet so pure. That brown rock, the highest of them all, that ridge of ice—were these the goals of a lifetime? Or were they, rather, the limits of man's pride?

"Well, what about going down?"

Lachenal shook me. What were his own feelings? Did he simply think he had finished another climb, as in the Alps? Did he think one could just go down again like that, with nothing more to it?

PAMELA HARLING  
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U.S.A 10013

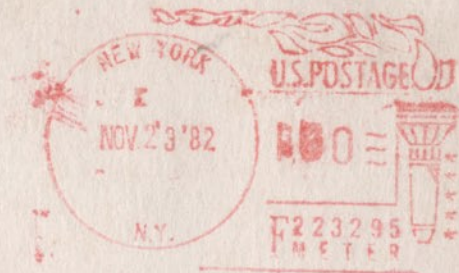
אוסף עזרא אוריון  
ארכיון אמנות במרחב הציבורי

IP



Mr. Ezra ORION  
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