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Home + Garden
Jan 87

ON VIEW

Current exhibitions not to be missed



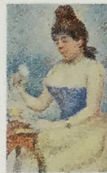
Left: Ingres's *François Marius Granet*, c. 1807; Right: Vuillard's *Portrait of Misia Natanson with Félix Vallotton and Thadée Natanson*, 1899.



REFLECTING ON THE FACE OF FRANCE

A two-century survey of French portraiture is hardly the freshest or most riveting idea for an exhibition. But however flimsy the concept, it provides a great pretext for marshaling some worthy paintings and portrait busts that deserve to be seen anew. And that's precisely what Houston's Museum of Fine Arts has done in its current show, "A Magic Mirror: The Portrait in France 1700-1900," through January 25. The 46 artists range from Hyacinthe Rigaud, whose grandiose images of Louis XIV made him the most sought-after portraitist of his era, and Ingres, who conferred lasting fame upon the nineteenth-century *haute bourgeoisie*, to Toulouse-Lautrec, who caricatured the habitués of fin-de-siècle café society.

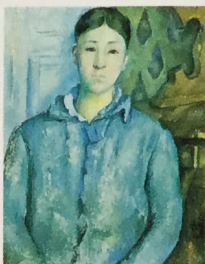
The exhibition is noteworthy for some outstanding loans: Rigaud's portrait of a duke as well as Chardin's *Boy with a Top* came from the Louvre, and



Seurat's *Young Woman Powdering Herself*, 1889.

the superb Ingres was borrowed from the Musée Granet in Aix-en-Provence. Moreover, the show enables the Houston museum to show off seven works from its own collection, including Seurat's portrait of his mistress and Cézanne's likeness of his wife. Many of the faces on view are attached to names that are now legendary: the empress Josephine (modeled in terra-cotta by Chinard), Paganini (by Delacroix), Balzac (Rodin), and Madame de Pompadour (Boucher). To be able to see these celebrated folk as they were viewed by the leading artists of their time is reason enough for such a show.

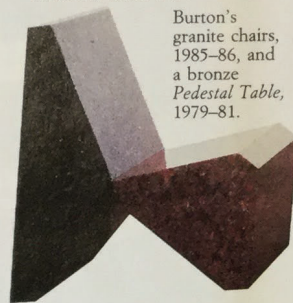
David Bourdon



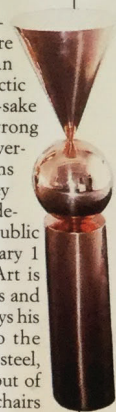
Cézanne's *Madame Cézanne*, 1885-87.

GREAT SCOTT

Burton's granite chairs, 1985-86, and a bronze *Pedestal Table*, 1979-81.



New York artist Scott Burton, 47, makes sculpture in the guise of furniture. An avowed populist with a didactic bent, he scorns art-for-art's-sake theories and sees nothing wrong with producing usable art. Several museums and corporations evidently agree, because they have commissioned him to devise artful furniture for their public spaces. Now through February 1 the Baltimore Museum of Art is showing 35 of Burton's tables and chairs in an exhibit that surveys his furniture art from 1973 to the present. Fabricated in wood, steel, or acrylic and often carved out of granite, gneiss, or lava, the chairs embody Burton's distinctive sculptural style—a chunky Tony Smith-type Minimalism with a Postmodernist overlay of Egypto-Deco mannerisms. Some of Burton's pieces are witty takeoffs on classic seating, such as the Adirondack lawn chair, the sling chair, the lounge chair, and the chaise longue. No wonder that Burton's sophisticated art is fast becoming popular furnishing for museum gardens, corporate lobbies, and public parks. D.B.



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Vanity Fair Dec 86

ARTS FAIR

Cinémathèque Française has long been a dream palace by the Eiffel Tower.

—STEPHEN SCHIFF

ARCHITECTURE

Isozaki's Splash

Why is this man smiling? Could it be because this month sees the opening of his first building in the U.S., L.A.'s Museum of Contemporary Art (MOCA), a delicious confection of textures and geometries? Is it that his polished drawings are on show at the Max Protetch gallery? Perhaps it's that "Tokyo: Form and Spirit," now at the IBM Gallery, continues to focus our attention on this tsunami of architectural talent.

There's no telling with Arata Isozaki. He meets the conflicting demands of colorful post-modernism and spare machine-age design with the same ease



ETHAN HOFFMAN

Arata Isozaki, sitting pretty.

with which his buildings juggle their globes, cylinders, and pyramids. He's taken the best of the West and added an Eastern edge. *Max Protetch, New York. (12/3-1/3) IBM Gallery, New York. (12/9-2/7)*

—H. ALDERSEY-WILLIAMS

ANNIVERSARY

Silent Heights

MOMA fêtes Cinémathèque Française at fifty

To movie buffs Cinémathèque Française has long been a gleaming treasure trove, a dream palace by the Eiffel Tower where all day every day you can see the movies no one else will show you. America has nothing like it, but New York's Museum of Modern Art



Fescourt's *Les Misérables*.

often comes close. And starting this month MOMA's energetic Adrienne Mancia and Stephen Harvey are tipping their hats to their overseas progenitors with "Cinémathèque Française: Treasures," a program of French silents featuring such long-buried booty as Jean Renoir's medieval drama, *Le Tournoi* (1928); the rare René Clair film *Le Proie du Vent* (1926); André Antoine's *L'Hirondelle et la Mésange* (1920); Ivan Mozhukhin's *Le Brasier Ardent* (1923); and, just in time for the Broadway musical, two different versions of *Les Misérables*—Henri Fescourt's six-hour rendition (from 1925) is the series's glittering prize.

MOMA, New York. (12/12-3/13)

—STEPHEN SCHIFF

SCULPTURE

Stone Sober

A seat-smart retrospective of Scott Burton's art-cum-furniture

Scott Burton is the artist who makes sculpture that could pass for furniture, or maybe it's the other way around—which is the point, or one of them anyway. His public art gets most of the attention these days; there are his quiet, curving benches in M.I.T.'s Pei-designed art building and his granite tables and chairs in the plaza alongside Equitable's new Manhattan headquarters. And Burton's taken to telling interviewers that he's really interested in function, not expression, that "the social questions interest me more than the art ones." Don't believe it: it's Burton's anxious inability to burn off the "art" in his experiments in usefulness—to rid his seats and such of metaphor and poetic resonance—that makes him one of the most fecund sculptors at

work today. Hard evidence of this is most obvious in his studio pieces of the last fifteen years. Thirty-five of these will be on display this month and next at the Baltimore Museum of Art, where curator Brenda Richardson has had the courage and plain street-smarts to organize a mid-career retrospective of Burton's art-cum-furniture work. Included are the early *Lawn Chair*, with its Fitzgeraldian evocation of faded summer, and one of the recent rock chairs—huge, daunting boulders chiseled only enough to reveal smooth seat and back. The show—which for reasons not good enough is *not* traveling—will be one of the most thoughtful and engaging of the season. Do not sit this one out.

Baltimore Museum of Art. (12/7-1/31)

—GERALD MARZORATI



STEPHEN BARKER

Granite principles: Scott Burton with two of his rock chairs.

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Brenda

THE SUN

MONDAY, DECEMBER 8, 1986

ART

Furniture as sculpture

By John Dorsey
Sun Art Critic

For about a decade now the art of Scott Burton has received wide recognition and serious attention. His sculpture-as-furniture, or, as some might prefer, furniture-as-sculpture, has been included in museum exhibitions from Berlin to Los Angeles.

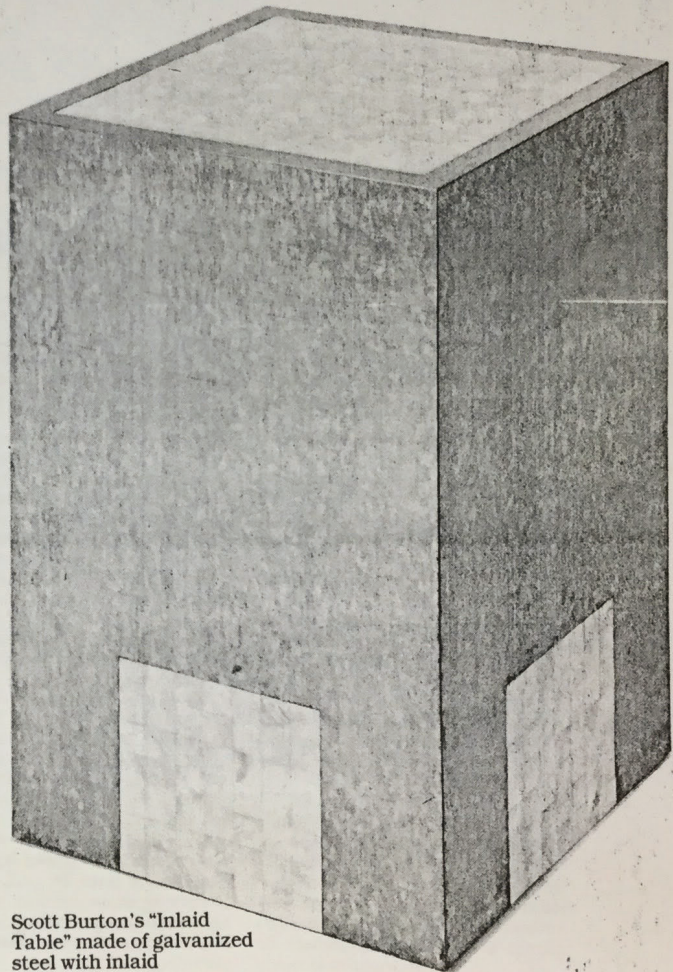
Given his stature, it is exciting to have in town the major exhibition of his work, titled simply "Scott Burton," that opened at the Baltimore Museum of Art yesterday and continues through Feb. 1. Once again the museum, and its curator of painting and sculpture, Brenda Richardson, have brought the city a challenging show of contemporary art.

For Burton's work is challenging, and the issues that surround it have made it more so. In fact, those issues, articulated by the artist and by critics and scholars, can almost tend to obstruct one's vision of the work by layering it with societal import and art-historical associations.

Burton, as those who visit the museum show will see, creates sculpture that can also be used — and indeed much of which is used — as furniture: chairs, tables, pedestals, storage cubes. To make the point of their utility the public is invited to sit in some of the chairs at the show. (The public also can use Pearlstone Park in Baltimore, which Burton designed.)

Burton calls his reason for creating art that is also usable an ethical one. Art today, he has said, must be for more than an art-educated public. It must relate in different ways to different segments of the public, and if some of the public relates to it

See **ART**, 3B, Col. 4



Scott Burton's "Inlaid Table" made of galvanized steel with inlaid mother-of-pearl.

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SUN

TODAY 3B

Burton creates attractive, usable art

ART, from JB

by sitting on it and never thinking of it as art, that serves part of the artist's purpose.

That is what can be called the societal purpose of the work. Its art-historical, and in addition design-historical associations are manifold, as elucidated by Ms. Richardson in her essay in the show's catalog. In various ways it is related to such varied sources as constructivism, minimalism and the history of French and American furniture design.

The problem with giving a work of art so much external meaning, pertinent as it undeniably is, is that it tends to obscure one's vision of the thing itself. And if it *needs* all that explanation, one finds oneself thinking, can it stand alone?

In this case the answer is that much of it can, though it stands alone better as art than as furniture. One isn't invited to use the tables, but they would appear to serve their purposes adequately. But the chairs, with which one has to come into direct and lasting bodily contact, cannot be called comfortable.

There are degrees here: for instance, in the gallery containing

Burton's recent geometric work, the "Two-Granite Chair" (1985) is much more sittable than the "Two-Part Chair" (1986), which has a too-short seat and a too-straight back. But they are all hard — one doesn't want to sit on any of them long. Elsewhere, one is not invited to sit in the "Lawn Chair" (1979) or the "Sling Chair" (1982) but the former looks as if it would be almost as congenial as the Adirondack chair upon which it was based, while the latter is obviously unsuccessful as a seating piece. The "Slat Chair" (1985/1986) really is more chair in the abstract than the functional sense.

And many of the chairs, including the "Rock Chairs" (early 1980s) and the geometric chairs, are so heavy — they weigh up to thousands of pounds — that they are inflexible as pieces of furniture. This, then, is furniture more in the sense of the theoretical and the possible than in that of practical utility.

As art — and it is as art that one will of course primarily think of it in a museum setting — the work is a different story. Much of it, and especially the simpler, more geometric, more minimalist-inspired work, has great presence, at times power, and at times elegance. The geometric

seating furniture placed sparingly in the show's largest gallery is massively impressive as a group. It looks like a hierarchical assemblage of thrones for the gathering of gods in some great saga.

The "Slat Chair" leaves the impression of the "Lawn Chair" reduced, abstracted and attenuated to its essential form. The "Inlaid Table" (1977-1978) is a beautiful work in its simplicity of form and in its contrasting and oddly complementary materials, galvanized steel and mother-of-pearl.

Other works don't succeed. The "Sling Chair," despite the ingeniousness of its continuous steel tubing, looks like nothing so much as a failed version of a Breuer "Wassily Chair." The "Plywood Tripod Table" (1979-1980) may be an exercise in geometry, with its round top and half-round base elements, but it looks clunky.

The ultimate impression this show leaves is that Burton, although his work takes the *form* of furniture, is more an artist than a creator of furniture in any utilitarian sense, and that his art is best at its most spare and minimal, when it displays an elemental power and a classic sense of proportion.

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Washington Post Monday, January 12, 1987

Art

Burton's Stony Forms With a Function

By Paul Richard
Washington Post Staff Writer

BALTIMORE—Scott Burton is a minimalist who's done something that those awed by the perfect, august beauty of the cone and cube and sphere would never have thought possible. He's made minimalism endearing. His sculpture is on view at the Baltimore Museum of Art.

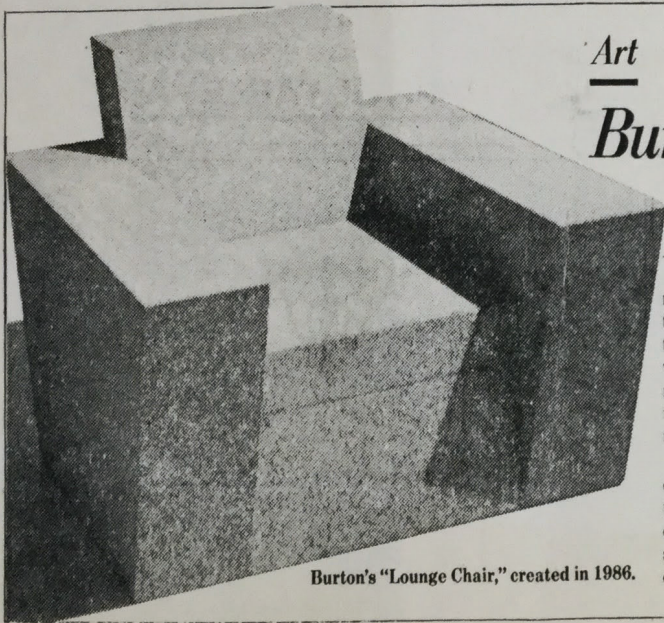
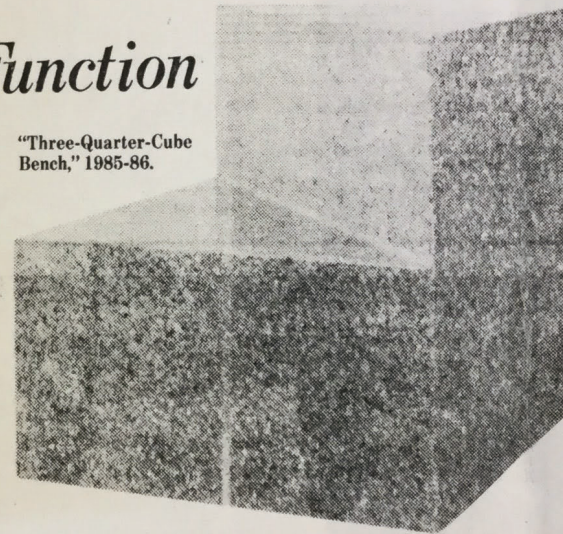
Its elegance is crystalline. It is also oddly charming. Somehow he has lured that most austere of styles into realms of ease and gentleness. He works with stone and steel, with crispnesses and clarities, yet his art is kind, not cold.

Imagine trying to smile at a metal box by Donald Judd, at a steel slab by Richard Serra or a window wall by Mies. Serra's art is scary; Judd's is almost arrogant. Smiling at their work would be like grinning at a grid. Yet one can smile here. Most minimalist sculpture seems to carry with it a mood of cold authority, a sense that art ends here. Perhaps it is no wonder that so many younger sculptors, having bounced off minimalism's implacable purities, have fled into the wilds of messiness, facetiousness or gut-spilling self-indulgence. Absolutes intimidate. But they do not do so here.

Consider, for example, the three-

See ART, D3, Col. 1

"Three-Quarter-Cube Bench," 1985-86.



Burton's "Lounge Chair," created in 1986.

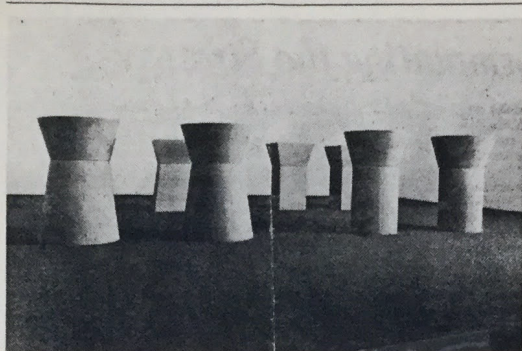
The Museum of Modern Art Archives, NY

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Scott Burton's "Concrete Tables," on exhibit in Baltimore.

Minimalism With Heart

with heart

ART, From D1

quarter-cube of solid granite—it is 30 inches high and must weigh a ton—in the first room of Burton's show. Its speckled blue-gray stone (azul guanabara granite) has been cleanly cut and highly polished. It is chilly to the touch. But it does not chill the eye. For that block of polished stone, while it may be read as a first-rate piece of abstract sculpture, is also nicely humble. It's useful. It's a bench.

Every object on display is an object with a function—a chair or desk or table. Burton's art is not just Art. It is furniture as well.

Memories of leisure, of living rooms and lawns, and of the humblest of actions—say, picking up a drink or resting for a moment—drain these objects of pomposity. The other day a little girl, no more than 4 or 5, ran up to that granite bench and, announcing to her mother, "This one is just right for me," happily sat down.

Burton's art invites such use. The action of that little girl instantly and easily brought that partial cube of polished stone an aura of the cheery. Such cheerfulness, such friendliness, is felt throughout.

The show was organized by the Baltimore Museum's Brenda Richardson. It is remarkably good looking—as are most of her exhibits. Richardson's displays of contemporary art have made Baltimore's program one of the finest in America. She's shown the Black Paintings of Frank Stella and Barnett Newman's drawings, England's Gilbert and George, and Mel Bochner of New York. She is impatient with the sloppy. She prefers works of art made with clear intention. All her artists think.

Burton's objects—his chairs made out of boulders, his tables made of steel or plywood or concrete—have, in addition to their beauty, a kind of misleading obviousness. The closer you consider them, the stranger they appear.

Their materials, for example, are not those one expects to find in contemporary furniture—or in minimalist art. One small table on display dated 1977-1978 is made of gray galvanized steel inlaid with mother-of-pearl. The steel evokes rustproofing, mass production, factories. The table's opalescent inlay, meanwhile, suggests pearl divers and preciousness and Louis XIV opulence. These two opposed materials work beautifully together, though you'd think they would clash.

It is just as difficult to get your mind around the thought of a lounge chair made of granite. One is on display. Made of grayish Sierra granite cut to look like hard-edged cushioning, it is an object that in many ways seems to contradict itself. And yet its contradictions hover somewhere in the distance. Long before the viewer has bothered to consider ancient mountain rock and quiet hotel lobbies, or the point where strict geometry acknowledges the human form, or how hardness has been used to evoke thoughts of softness, one has accepted that stone chair's easy invitation and sat down.

Burton's Rock Chairs (a number are on view) could not be more simply made. First the artist chooses, from a mountain slope, a lava flow, a stream bed or a lake shore, a boulder whose rough surfaces and shape and color please. Then he cuts it thrice. One horizontal cut provides the chair's flat seat; a second, at a right angle, gives the chair its back; and last, a horizontal cut gives the chair its base. Nothing could be simpler, and yet the object that results makes one think of

nature tamed, of intersecting planes and of heavy regal thrones.

Burton, who was born in 1939 in Greensboro, Ala. (and who spent his high school years in Washington, where he studied painting with Leon Berkowitz), has called himself a "public sculptor." He has said he wants his art to serve an audience that is wider than

a "public sculptor." He has said he wants his art to serve an audience that is wider than just the fine-art audience, and that he wants his chairs to shed art's usual self-importance, and that his "user-friendly" work is not to be read merely as pure sculpture. "I couldn't do a quote, sculpture, quote, if you asked me to," he has said.

But nobody who sees this show will be able to believe that Burton is content with fabricating tables, desks or thrones or chairs. Richardson, who unlike many curators of contemporary art is unwilling to accept everything her artists say (her Barnett Newman catalogue, for instance, suggested that the painter sometimes cheated when dating works of art), is clearly somewhat troubled by some of Burton's claims.

She writes, for example, that "although Burton has suggested that Serra's art, brilliant and powerful as he acknowledges it to be, expresses only 'a personal esthetic' derived from 'the private history of its maker,' in contrast with his own art theoretically derived from an 'operational' resonance with its popular audience, it is evident that the public response to each is virtually indistinguishable."

And Burton's furniture, though usable, is in many ways less functional than it pretends to be. "Despite frequent surprised protests that Burton's rock chairs, granite settees, or steel furniture are 'comfortable,'" notes Richardson, "the fact is that they are comfortable for seating only in relative terms . . . 'Comfortable' really means that they do not hurt . . . And since each piece weighs between 800 and 3,000 pounds, they do not lend themselves to flexible placements in a living situation (the pieces are in fact so impractical to move that once placed, they tend to stay placed)."

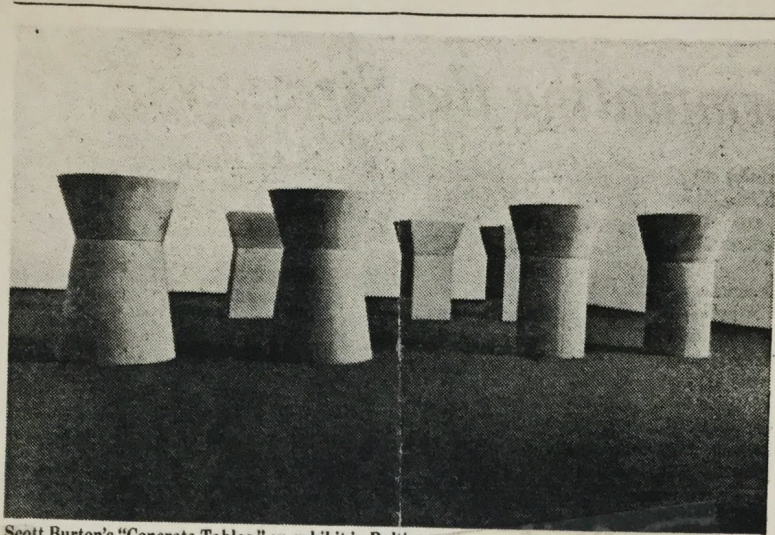
One other contradiction seems to linger about them. Burton's clean-cut objects seem to me so beautiful I think they would discourage the humble, common uses that they seem to invite. If I owned his solid plywood cubes, I would hate to see drink stains on their perfect surfaces. I doubt that I could drop a shirt, without a touch of guilt, on one of his stone chairs. "While it is conventional to ask whether furniture can be sculpture," writes Richardson, "Burton's work poses a much more interesting question: . . . Is the work so definitive and accomplished as sculpture that it fails as furniture?"

She is right to ask that question. But it has no single answer. The strangest thing about this work is the way its evocations—of Adirondack lawn chairs, of playroom furniture and ancient thrones—somehow coexist with the timeless, pristine certainties of minimalist geometry. Burton's art is grand and yet suggests humility. It is not really all that functional, though its functionalism is essential to the way it is read.

Burton's art is beautiful, yet the thoughts that swirl around it call the mind away from contemplating beauty. His work, despite its clarity, somehow fills its audience with anxiety-less doubt. The show closes Feb. 1.

The Baltimore Museum is also showing "Nineteenth-Century French Drawings From the Museum Boymans-van Beuningen," Rotterdam. Though this three-room exhibition is particularly strong in sheets by Delacroix and Ingres, Degas, Daumier and Cézanne, its one landscape by Seurat is enough to justify a visit to this small gem. It was organized by the International Exhibitions Foundation of Washington and will travel to Los Angeles and Fort Worth after closing in Baltimore Jan. 25.

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Minimalism With Heart

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WILL BURTON

ART, From D1

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The Baltimore Museum of Art
Art Museum Drive
Baltimore, Maryland 21218

SCOTT BURTON

M _____

_____ will attend the dinner

_____ will be unable to attend on December 6.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Burton</i>	<i>II. 102</i>

The Director and Board of Trustees of
The Baltimore Museum of Art
cordially invite you to a preview of

SCOTT BURTON
FURNITURE SCULPTURE 1973 – 1986

Saturday, December 6, 1986
9:00 p.m. until midnight

Cash Bar
Music & Dancing
Zamoiski Entrance

This invitation admits two and is non-transferable.

The exhibition, which continues through February 1, 1987, is made possible through the support of the Alvin and Fanny Blaustein Thalheimer Exhibition Endowment Fund; National Endowment for the Arts; Jack Pearlstone Charitable Trust; The Equitable; Joseph Holtzman; and the Samuel J. Holtzman Family Foundation.

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Books
Movies
Theater

THE
Arts & Ent

**JESSICA LANGE:
BEAUTY AND . . .
I FORGET**

By Stephen Hunter
Sun Film Critic

Let's talk beautiful. Let's talk catch-in-the-throat, kick-in-the-heart beautiful. Let's talk Jessica Lange. OK, the latest revised New Official Rules in the culture have declared that beautiful isn't important any more. Beautiful is just a freak roll of the gene dice that maybe gets you in the door. *Talent* is important. *Intelligence* is important. *Character* is important. Beautiful is just the package it's wrapped in, something you dig through to get to the good stuff.

And if you believe that, you believe pigs fly, bears write symphonies and men's thoughts don't scatter like dry petals in a hot wind when they run into a beautiful woman.

Let's talk beautiful. Let's talk long and blond and thin. Let's talk legs like Yeatsian lyrics, a body dreamed up by Andrew Marvell and executed by Botticelli, with accessories chosen by some dude lounging on the fender of his big Caddy ragtop with a .44 Ruger in his armpit. Black stockings. Black leather boots. Leather mini-skirt. This is beginning to sound disgusting. I know, but I can't stop it. I'm sitting about three feet from her and my mind is empty as a lunch pail in the afternoon.

"We all didn't know each other very well," Jessica Lange, is explaining earnestly, the subject being set culture and politics in regards to the making of "Crimes of the Heart," in which Lange co-stars with Sissy Spacek and Diane Keaton. "We'd all met maybe once or twice over a number of years. You never know what to expect. Every film you come into it, it has a different type of personality. It's like another character itself."

Sissy who? I'm thinking.

Diane what? I'm thinking.

Jessica Lange is three feet away.

"But I just had a real good feeling as soon as we all started working together," she says, "that there was something that was going to click between us. There was some kind of familiarity; we all had the same kind of sense of ease, which was nice. You can go into a situation where there's so much tension or there's so much ego that it makes the work difficult. I never felt that with Sissy or Diane, ever. Once we started working on the characters it was interesting, because I absolutely had no idea how Diane was going to play Lenny or how Sissy would play Babe."

She crosses her long legs.

"You sit down for the first reading," says Jessica Lange to my tape recorder "and everybody feels a little awkward, especially because you're jumping into a deep Southern accent right away — you've got this drawwwwwlllll! — think of hot honey running off the crust of a shoo-fly pie next to a half-gone bottle of Dr. Pepper losing its bubbles in the warm Georgia sun — but the biggest key is the fact that if actors are truly relaxed in

An artist
SCOTT

"I just want to create beautiful things. Some wanted to be rich and derful."

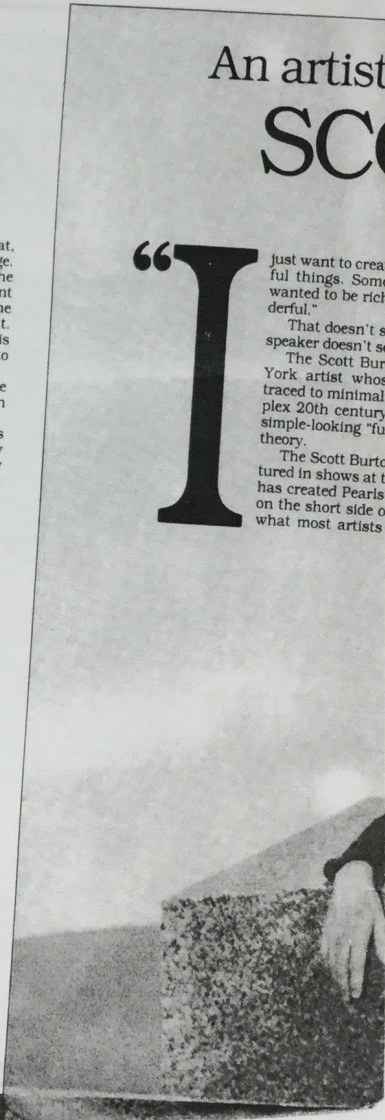
That doesn't speak doesn't se

The Scott Burto York artist whos traced to minimal plex 20th century simple-looking "fui theory.

The Scott Burto tured in shows at t has created Pearl on the short side of what most artists



See LANGE, 6N, Col. 5



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SUN

entertainment

SECTION

N

SUNDAY,
DECEMBER 7, 1986

striving for form and function: SCOTT BURTON

By John Dorsey
Sun Art Critic

Wonderful things to sit on. Wonder-
body asked Marilyn Monroe if she
and she said no, not rich, just won-

und like Scott Burton, but then the
em like Scott Burton either.
on one has read about is the New
e sculpture-as-furniture has been
sm, pop and constructivism, a com-
lineage that freights his otherwise
niture" with the weight of massive

n one has read about has been fea-
he Guggenheim and the Hirshhorn,
one Park in Baltimore and is now,
50 (he was born in 1939), having
do not achieve in a lifetime — a

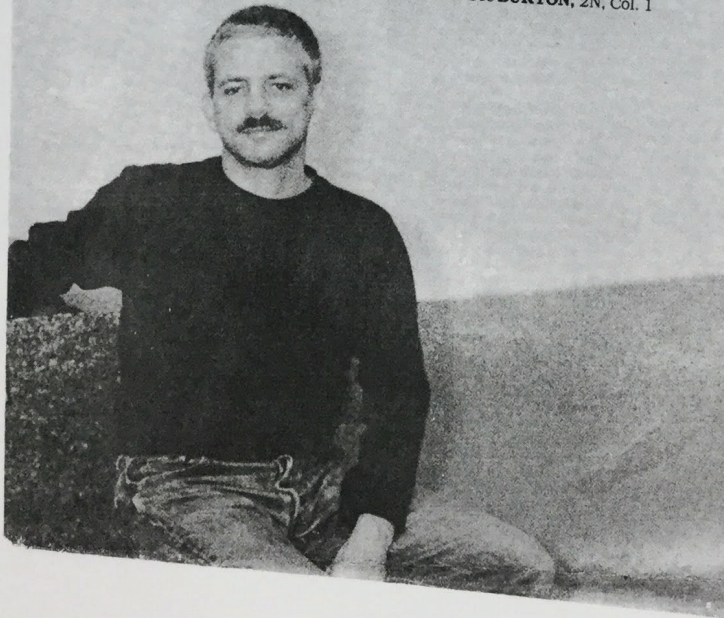
major museum exhibition devoted to his work that
opens today at the Baltimore Museum of Art.

The Scott Burton one has read about is a formidable
mind, a daunting intellect.

But this Scott Burton in front of you is like . . . a
little boy. In the temporary exhibition galleries of the
Baltimore Museum, where his chairs and tables that
are more than chairs and tables sit quietly awaiting the
crowds, he's like a child surrounded by Christmas
presents. Small, compact, dressed in a blue shirt and
jeans and a sort of shapeless coat, he's a barrage of
enthusiasm.

I sit in one of his chairs, the 1977/1983 "Lounge
Chair" which actually looks like a lounge chair —
except that it's granite instead of upholstered, hard

See **BURTON**, 2N, Col. 1



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Burton's art works look, function like furniture

BURTON, from 1

instead of soft, and has angles instead of curves. It's deep, too. I keep pushing back until I'm resting against the back.

"It's deep," he says, "especially for me, but it's *sittable*." Yes it is, and people will be able to sit in it during the exhibition, and in other pieces, too, he says. Works of art that you can not only touch, you can — in a sense — use.

He takes me over to the "Sling Chair" (1982), a tubular steel and leather chair reminiscent of Marcel Breuer's famous "Wassily" chair. "What I want to do," says Burton, "is make a chair that can be produced commercially."

"Actually this didn't work out," he adds disarmingly. "The leather seat throws you forward, and the rail on the front isn't good for your knees. We could have bent the bar under the knees, but it wouldn't have been as good a design then. I'm going to make a chair completely with myself, with my ass and my spine. I want to make something for comfort and production: real furniture that's sittable sculpture is what I want to make."

He proceeds from piece to piece, from the "Circle Square Triangle Table" (1978) to the "Three-Part Storage Cubes" (1979-1980), talking about their artistic qualities but emphasizing that they're usable, too. And making unexpectedly simple statements about them. The storage cubes are red at the top, yellow in the middle and blue at the bottom because of the relationships between and relative dominance of the colors, but also, "One reason I made it that way is because that's the way you usually say it: red, yellow, blue."

"Come on," he says after a while, like a kid who's just remembered a present that's someplace else. "Let's go look at the 'Rock Chairs.' They've just come in and they're getting cleaned."

It all seems rather uncomplicated when he talks about it, but it isn't.

Or rather, it is and it isn't. Scott Burton's work can be as simple or as complex as one wants to make it, and that's the way he wants it.

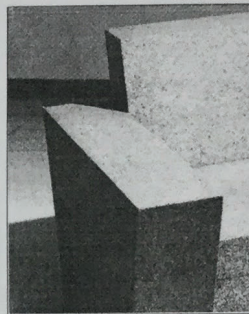
Burton makes works of art that look like furniture, and that can be, and in some cases actually are, used as furniture. Some of these works he makes for public places, or places used by the public, such as a combination of railing and seating for the Wiesner building at the Massachusetts Institute of Technology, or Pearlstone Park between the Mount Royal Station building and Meyerhoff Hall here.

At Pearlstone, the entire park, its walkways and plantings (the latter in consultation with a landscape architect) were designed by the artist as well as the benches and lights. So Pearlstone Park might be thought of as works of art within and adding up to a total work of art. But most people who use Pearlstone Park don't think of it in art terms, nor does Burton intend that they should.

"My own identity is not a question here," he says. "In the public places most people are not aware that what they're sitting on is a work of art, much less that it's a Scott Burton work of art. Those who are aware tell me how much they love it, but I don't have to have that. My personality is not the primary thing."

What he wants as an artist, he has said, is that his work should relate to that part of the public which is not interested in art as well as that part of the public which is — and he regards relating to a non-art public as of ethical importance to the modern-day artist.

He has observed, "I feel the world now is in such bad shape that the interior liberty of the artist is a pretty trivial area. . . . Communal and social values are now more important. What office workers do in their lunch hour is more important than my pushing the limits of my self-expression. . . . I think that the moral, the ethical dimension of art is mostly gone, and only in a newly significant relationship with a non-art audience



Scott Burton's lounge chair (left) o

can any ethical dimension come back into art." So if you take your lunch to Pearlstone Park and never think of it as a work of art, that's all right. The artist has achieved his aim if you merely use his art.

Burton also makes works of art as "studio" pieces, and these pieces are often seen in a gallery or museum context. These pieces also look more or less like furniture, and their genesis was furniture. Back in the 1970s, he first started using found pieces of furniture in arrangements. Then he had one of these found objects, an old Queen Anne-style chair, cast in bronze as "Bronze Chair" (1975).

From there he proceeded to designing such works as "Lawn Chair" (1976-1977), which looked like a lawn chair except that in one of its forms it was covered with Formica; and the "Lounge Chair" in whose form one could see a resemblance to a lounge chair but couldn't possibly mistake it for a traditional upholstered lounge chair.

More recently he has experimented with different materials — aluminum, steel, plastic — but has continued to work in stone as well. Two important series of the 1980s have been the "Rock Chairs" — in which an actual natural boulder is made into a chair form by means of making three straight cuts in the rock, one for the base, one for the seat and one for the back — and a geometric series ("Three-Quarter-Cube-Bench," 1986, for instance), which, as the name implies, are far smoother and more rectilinear in form than the partly natural rock chairs.

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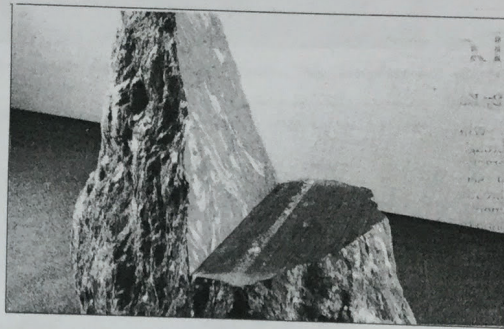
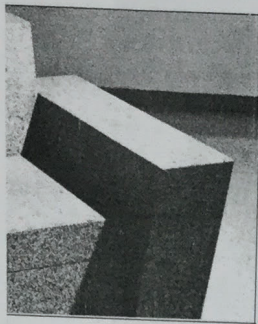
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SUN

SUNDAY, DECEMBER 7, 1986



unpolished Sierra granite, and his rock chair made of gneiss.

All these works are in some way functional — they can be put to a functional purpose and from time to time are. But, critics and scholars have pointed out, they also refer to and confront a variety of art historical issues and movements. On a broad general level, these can be as basic as the distinction he draws — looking at the "Rock Chairs" being washed down in the receiving area of the museum — between these and the geometric pieces.

Pointing to the three chairs, in which the natural flow of the rock is preserved behind and around their cuts, he says "They're romantic. They have to be [found] in nature." He finds them in such places as the foothills of the Alps. "It's an act to choose a particular boulder, and an artistic decision where to cut it, but they have to keep looking like rocks. I love nature — and Wordsworth and Keats. Nature is very important to me."

The geometric furniture, on the other hand, "is more classical. I love classicism, too — I'd love to have the atrobe pavilion outside [the small orticoed Benjamin Latrobe spring house on the museum grounds]," he adds, "classicism without the post-modern s—."

On a more specific level, however, the Burton works are seen as relating to various 20th century art movements. Brenda Richardson, the museum's curator of painting and sculpture who organized the present exhibition and wrote its catalog's essay on Burton's works, identifies a number of these movements.

She points out, for instance, that

they are related to the Russian constructivism and Dutch de stijl movements of the early part of the century in their "vision of art in the service of society." As objects which refer to objects in the real world, they can also be seen as related to pop art works such as Jasper Johns' bronzed ale cans — one distinction being that they are actually usable, while the ale cans are purely an art object.

And they are indebted to such minimalist artists as Sol Lewitt and Carl Andre. Ms. Richardson mentions specifically Andre's "metal plate sculptures . . . [which were] to be placed directly on the floor, without traditional sculpture pedestals or protective barriers, and to be experienced . . . through tactile as well as visual connection with the observer." The difference here, too, Ms. Richardson points out, is that "Andre did not conceive his 'Plates' to function as flooring," while a Burton piece "is technically usable."

There are more associations, including to design as well as art movements. The "Sling Chair" (1982) and "Acrylic Chair" (1981-1982), Ms. Richardson writes, "refer to design experiments of the De Stijl and Bauhaus artists," such as Breuer.

Burton's work, thus, has been perceived in complex relationships to art historical movements. But right now at any rate, he seems to want to emphasize something else: their relationship, more simply, to furniture. The sources of his art, he says, should be viewed not so much in art historical terms but "in furniture. I love architecture very, very much, but tables and chairs even more, their wonderful scale and relationship to the body, and the fact

that they are between you and the world. It's a primary art form. I suppose cooking is the primary art form, then clothing and furniture."

It's not that he wishes to deny the art component of his work. On the contrary, "I'm an artist, and one of my motivations is to change art." And it's not that he doesn't want people to think about his art. "The more you know the more you can perceive. If you read 'Oliver Twist' now, you get so much more out of it than you did in school."

But at the same time, he emphasizes that "I want [the work] to be looked at, but not necessarily as art." When art is looked at necessarily, or totally, as art, it gets too involved with art history and with the artist himself, and that tends to destroy his desire that it should also be able to relate to a non-art public, a public which doesn't even think of the work as art or of the artist at all. That, he says, is where the ethical aspect of his work comes in.

"From Caspar David Friedrich through Courbet, Picasso, Jackson Pollock, we've had art that was something expressive of your personality. And that was useful. But we've seen the upside of that, and now we're seeing the downside. I'm trying to find a new way of conceiving things, and the ethical component is in not making myself the star of the show."

In the end, then, his message seems to be to just go and look at the chairs and tables. If you want to take along the art historical baggage, fine, but it's not necessary. If you want to just go and look — and yes, sit — then do that. Get out of it what you want to get out of it, and whatever that is, Scott Burton, for one, will not find fault with it.

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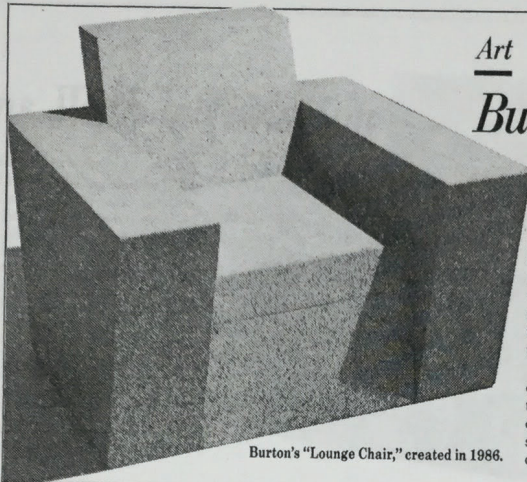
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Steven Brill: "The second our editorial product falls and loses its edge... then this whole house of cards falls down."



Burton's "Lounge Chair," created in 1986.

Art *Burton's Stony*

By Paul Richard
Washington Post Staff Writer

BALTIMORE—Scott Burton is a minimalist who's done something that those awed by the perfect, august beauty of the cone and cube and sphere would never have thought possible. He's made minimalism endearing. His sculpture is on view at the Baltimore Museum of Art.

Its elegance is crystalline. It is also oddly charming. Somehow he has lured that most austere of styles into realms of ease and gentleness. He works with stone and steel, with crispness and clarities, yet his art is kind, not cold.

TV Preview

NBC's Milk of Amnesia

'Stranger in My Bed': The Acting's the Thing

By Trustman Senger
Special to The Washington Post

It's easy to determine if you have what it takes to be a successful network executive. Simply answer the following question: What would you title a fact-based movie about a mother who suffered total amnesia after being hit by a car?

A. "The Emotional and Physiological Effects of Amnesia."

B. "A House Full of Strangers."

C. "Stranger in My Bed."

If you paused before going for the groin, your general future looks promising but you can forget about a job in TV. If the topic of amnesia intrigues you, however, by all means tune in "Stranger in My Bed" tonight at 9 on Channel 4. It's an opportunity to see Lindsay Wagner in full-tilt emote. The movie probably should

have been called "Stranger on My Couch," which is where hubby Armand Assante is sent to sleep when the mildly hysterical Wagner comes home from the hospital with total unrecall.

Both Wagner and Assante deliver first-rate performances—no small feat considering the material they have to work with. Assante (best known for his performance as Goldie Hawn's errant French lover in "Private Benjamin") is totally believable as a tough-talking construction worker complete with Don Johnson-style 'do. And Wagner makes the most of her scenes, which send her spinning from wide-eyed stares to convulsive sobs and back again.

The script can be commended for refusing to simplify matters by depicting one spouse as saintly and the

See TV PREVIEW, D4, Col. 1

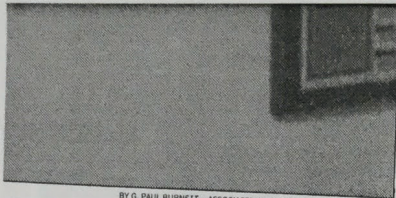


Armand Assante and Lindsay Wagner in "Stranger in My Bed."

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BY G. PAUL BURNETT—ASSOCIATED PRESS FOR THE WASHINGTON POST

man Reich.

As a reporter, Brill made his reputation by giving the doggedly mute the disconcerting gift of speech. Though he has turned his energy to building a magazine, and then a news business, around the same concept, evidently he has not lost his touch. He somehow persuaded Reich, who pleaded guilty to two counts of fraud and awaits sentencing, to talk through the series of rationalizations and ethical compromises that led to his devil's bargain with investment banker Dennis Levine.

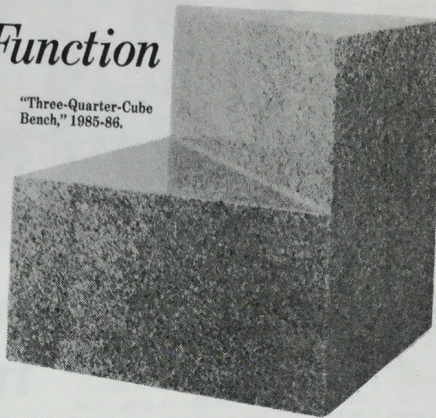
Brill wrote the story at home, he says, in the on-
See BRILL, D4, Col. 1

Forms With a Function

Imagine trying to smile at a metal box by Donald Judd, at a steel slab by Richard Serra or a window wall by Mies. Serra's art is scary; Judd's is almost arrogant. Smiling at their work would be like grinning at a grid. Yet one can smile here. Most minimalist sculpture seems to carry with it a mood of cold authority, a sense that art ends here. Perhaps it is no wonder that so many younger sculptors, having bounced off minimalism's implacable purities, have fled into the wilds of messiness, facetiousness or gut-spilling self-indulgence. Absolutes intimidate. But they do not do so here.

Consider, for example, the three-
See ART, D3, Col. 1

"Three-Quarter-Cube Bench," 1985-86.



Thumbs Up for Wells and Stovall

By David Saltman
Special to The Washington Post

The only pressure that artist and teacher James L. Wells ever exerted on his students was an appropriately witty thumbprint in a corner of each of their works.

Wells would "come over and put his thumb on the corner to hold the work down," recalled Stephanie Pogue, who studied printmaking under Wells at Howard University in the early 1960s. "I used to tease that someday someone would unearth these prints, and they would

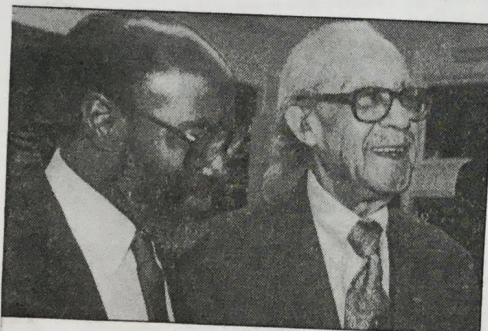
think that they had all been done by the same artist."

Pogue, now a printmaking teacher herself, gathered with about 100 others at the Washington Project for the Arts last night to celebrate both the career of Wells—called by many the dean of Afro-American printmaking—and the 50th birthday of another of his students, Washington printmaker and silkscreen artist Lou Stovall.

Stovall, bearded, with a bald pate and wearing a navy blazer, mingled with guests as they bore down on him with birthday greetings. The mustachioed Wells, 84, dressed in a brown suit and carrying a walking stick, also mingled early in the party, but later retired to a chair placed in the middle of the room. Friends came by to talk with him, bending down to hear him speak in tones that barely registered above a whisper.

As a teacher, Stovall explained, Wells "not only had all the information I needed to be a printmaker, but he also had the time for me. I came

See TRIBUTE, D3, Col. 1



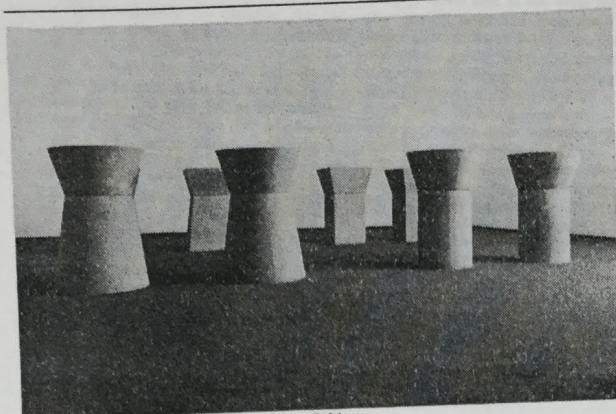
Stovall and James Wells at last night's benefit.

BY DARREL ELLIS—THE WASHINGTON POST

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D6 MONDAY, JANUARY 19, 1992

THE WASHINGTON POST



Scott Burton's "Concrete Tables," on exhibit in Baltimore.

Minimalism With Heart

ART, From D1

quarter-cube of solid granite—it is 30 inches high and must weigh a ton—in the first room of Burton's show. Its speckled blue-gray stone (azul guanabara granite) has been cleanly cut and highly polished. It is chilly to the touch. But it does not chill the eye. For that block of polished stone, while it may be read as a first-rate piece of abstract sculpture, is also nicely humble. It's useful. It's a bench.

Every object on display is an object with a function—a chair or desk or table. Burton's art is not just Art. It is furniture as well.

Memories of leisure, of living rooms and lawns, and of the humblest of actions—say, picking up a drink or resting for a moment—drain these objects of pomposity. The other day a little girl, no more than 4 or 5, ran up to that granite bench and, announcing to her mother, "This one is just right for me," happily sat down.

Burton's art invites such use. The action of that little girl instantly and easily brought that partial cube of polished stone an aura of the cheery. Such cheerfulness, such friendliness, is felt throughout.

The show was organized by the Baltimore Museum's Brenda Richardson. It is remarkably good looking—as are most of her exhibits. Richardson's displays of contemporary art have made Baltimore's program one of the finest in America. She's shown the Black Paintings of Frank Stella and Barnett Newman's drawings, England's Gilbert and George, and Mel Bochner of New York. She is impatient with the sloppy. She prefers works of art made with clear intention. All

nature tamed, of intersecting planes and of heavy regal thrones.

Burton, who was born in 1939 in Greensboro, Ala. (and who spent his high school years in Washington, where he studied painting with Leon Berkowitz), has called himself a "public sculptor." He has said he wants his art to serve an audience that is wider than just the fine-art audience, and that he wants his chairs to shed art's usual self-importance, and that his "user-friendly" work is not to be read merely as pure sculpture. "I couldn't do a quote, sculpture, quote, if you asked me to," he has said.

But nobody who sees this show will be able to believe that Burton is content with fabricating tables, desks or thrones or chairs. Richardson, who unlike many curators of contemporary art is unwilling to accept everything her artists say (her Barnett Newman catalogue, for instance, suggested that the painter sometimes cheated when dating works of art), is clearly somewhat troubled by some of Burton's claims.

She writes, for example, that "although Burton has suggested that Serra's art, brilliant and powerful as he acknowledges it to be, expresses only 'a personal esthetic' derived from 'the private history of its maker,' in contrast with his own art theoretically derived from an 'operational' resonance with its popular audience, it is evident that the public response to each is virtually indistinguishable."

And Burton's furniture, though usable, is in many ways less functional than it pretends to be. "Despite frequent surprised protests that Burton's rock chairs, granite settees, or steel furniture are 'comfortable,'" notes Richardson, "the fact is that they are comfortable for seating only in relative terms. . . . 'Comfortable' really means that they do not hurt. . . . And since each piece weighs between 800 and 3,000 pounds, they do not lend themselves to flexible placements in a living situation (the pieces are in fact so impractical to move that once placed, they tend

By Chuck Conconi
Washington Post Staff Writer

Former Washington writer Leamer is off on another big sub planning a life story of Johnny television's most enduring figure. Leamer said yesterday, will also development of television and comedy. Leamer's most recent biography of Ingrid Bergman, "Goes By"; an earlier one on Pre Nancy Reagan was titled "Make

Leamer said he signed with W row for a six-figure advance in but was quiet about it while he so far unsuccessfully, to get agree to be interviewed. Cars has been burned before and is people who want to write about been on top for nearly 25 years said, "so it's surprising how little written about him. I think he part of our culture that we do about him." Leamer said he whether Carson's three ex-able to talk to him or are pr doing so by their divorce agre

Out and About

These just don't seem to for Senate Republicans. This lost the Senators Cup Tenn at John Gardner's Tennis R dale, Ariz. The tournament \$1 million mark in raising Hospice of the Valley. One at the auction that was part was a dinner for 20 giv Ambassador Wilhelm Wach wife Ulla at the ambassade sold for \$8,000. And Basel er Peter Ueberroth donat the commissioner's box fo Series. They went for \$5,0 Wachtmeister and Ueber rity players included FBI Webster, columnist FBI F secretary of state Alexan tors, including John Wa ings, Pete Wilson, Edwa

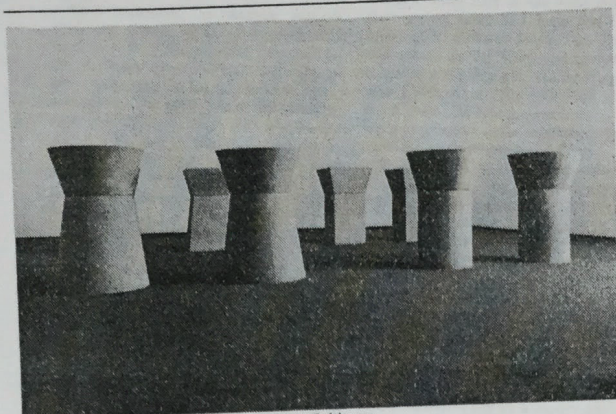
By G.B. Trudeau



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ART, From D1

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Every object on display is an object with a function—a chair or desk or table. Burton's art is not just Art. It is furniture as well.

Memories of leisure, of living rooms and lawns, and of the humblest of actions—say, picking up a drink or resting for a moment—drain these objects of pomposity. The other day a little girl, no more than 4 or 5, ran up to that granite bench and, announcing to her mother, "This one is just right for me," happily sat down.

Burton's art invites such use. The action of that little girl instantly and easily brought that partial cube of polished stone an aura of the cheery. Such cheerfulness, such friendliness, is felt throughout.

The show was organized by the Baltimore Museum's Brenda Richardson. It is remarkably good looking—as are most of her exhibits. Richardson's displays of contemporary art have made Baltimore's program one of the finest in America. She's shown the Black Paintings of Frank Stella and Barnett Newman's drawings, England's Gilbert and George, and Mel Bochner of New York. She is impatient with the sloppy. She prefers works of art made with clear intention. All

nature tamed, of intersecting planes and of heavy regal thrones.

Burton, who was born in 1939 in Greensboro, Ala. (and who spent his high school years in Washington, where he studied painting with Leon Berkowitz), has called himself a "public sculptor." He has said he wants his art to serve an audience that is wider than just the fine-art audience, and that he wants his chairs to shed art's usual self-importance, and that his "user-friendly" work is not to be read merely as pure sculpture. "I couldn't do a quote, sculpture, quote, if you asked me to," he has said.

But nobody who sees this show will be able to believe that Burton is content with fabricating tables, desks or thrones or chairs. Richardson, who unlike many curators of contemporary art is unwilling to accept everything her artists say (her Barnett Newman catalogue, for instance, suggested that the painter sometimes cheated when dating works of art), is clearly somewhat troubled by some of Burton's claims.

She writes, for example, that "although Burton has suggested that Serra's art, brilliant and powerful as he acknowledges it to be, expresses only 'a personal esthetic' derived from 'the private history of its maker,' in contrast with his own art theoretically derived from an 'operational' resonance with its popular audience, it is evident that the public response to each is virtually indistinguishable."

And Burton's furniture, though usable, is in many ways less functional than it pretends to be. "Despite frequent surprised protests that Burton's rock chairs, granite settees, or steel furniture are 'comfortable,'" notes Richardson, "the fact is that they are comfortable for seating only in relative terms. . . . 'Comfortable' really means that they do not hurt. . . . And since each piece weighs between 800 and 3,000 pounds, they do not lend themselves to flexible placements in a living situation (the pieces are in fact so impractical to move that once placed, they tend

By Chuck Conconi
Washington Post Staff Writer

Former Washington writer Leamer is off on another big sub planning a life story of Johnny television's most enduring figure. Leamer said yesterday, will also development of television and comedy. Leamer's most recent biography of Ingrid Bergman, "Goes By"; an earlier one on Pre Nancy Reagan was titled "Make

Leamer said he signed with W row for a six-figure advance in but was quiet about it while he so far unsuccessfully, to get agree to be interviewed. Cars has been burned before and is people who want to write about been on top for nearly 25 years said, "so it's surprising how little written about him. I think he part of our culture that we do about him." Leamer said he whether Carson's three ex- able to talk to him or are pr doing so by their divorce agre

Out and About

These just don't seem to for Senate Republicans. This lost the Senators Cup Tenn at John Gardner's Tennis R dale, Ariz. The tournament \$1 million mark in raising Hospice of the Valley. One at the auction that was part was a dinner for 20 giv Ambassador Wilhelm Wach wife Ulla at the ambassade sold for \$8,000. And Basel er Peter Ueberroth donat the commissioner's box fo Series. They went for \$5,0 Wachtmeister and Ueber rity players included FBI Webster, columnist Art F secretary of state Alexan tors, including John Wa ings, Pete Wilson, Edwa

By G.B. Trudeau



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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her artists think.

Burton's objects—his chairs made out of boulders, his tables made of steel or plywood or concrete—have, in addition to their beauty, a kind of misleading obviousness. The closer you consider them, the stranger they appear.

Their materials, for example, are not those one expects to find in contemporary furniture—or in minimalist art. One small table on display dated 1977-1978 is made of gray galvanized steel inlaid with mother-of-pearl. The steel evokes rustproofing, mass production, factories. The table's opalescent inlay, meanwhile, suggests pearl divers and preciousness and Louis XIV opulence. These two opposed materials work beautifully together, though you'd think they would clash.

It is just as difficult to get your mind around the thought of a lounge chair made of granite. One is on display. Made of grayish Sierra granite cut to look like hard-edged cushioning, it is an object that in many ways seems to contradict itself. And yet its contradictions hover somewhere in the distance. Long before the viewer has bothered to consider ancient mountain rock and quiet hotel lobbies, or the point where strict geometry acknowledges the human form, or how hardness has been used to evoke thoughts of softness, one has accepted that stone chair's easy invitation and sat down.

Burton's Rock Chairs (a number are on view) could not be more simply made. First the artist chooses, from a mountain slope, a lava flow, a stream bed or a lake shore, a boulder whose rough surfaces and shape and color please. Then he cuts it thrice. One horizontal cut provides the chair's flat seat; a second, at a right angle, gives the chair its back; and last, a horizontal cut gives the chair its base. Nothing could be simpler, and yet the object that results makes one think of

to stay placed.

One other contradiction seems to linger about them. Burton's clean-cut objects seem to me so beautiful I think they would discourage the humble, common uses that they seem to invite. If I owned his solid plywood cubes, I would hate to see drink stains on their perfect surfaces. I doubt that I could drop a shirt, without a touch of guilt, on one of his stone chairs. "While it is conventional to ask whether furniture can be sculpture," writes Richardson, "Burton's work poses a much more interesting question: . . . Is the work so definitive and accomplished as sculpture that it fails as furniture?"

She is right to ask that question. But it has no single answer. The strangest thing about this work is the way its evocations—of Adirondack lawn chairs, of playroom furniture and ancient thrones—somehow coexist with the timeless, pristine certainties of minimalist geometry. Burton's art is grand and yet suggests humility. It is not really all that functional, though its functionalism is essential to the way it is read.

Burton's art is beautiful, yet the thoughts that swirl around it call the mind away from contemplating beauty. His work, despite its clarity, somehow fills its audience with anxiety-less doubt. The show closes Feb. 1.

The Baltimore Museum is also showing "Nineteenth-Century French Drawings From the Museum Boymans-van Beuningen," Rotterdam. Though this three-room exhibition is particularly strong in sheets by Delacroix and Ingres, Degas, Daumier and Cézanne, its one landscape by Seurat is enough to justify a visit to this small gem. It was organized by the International Exhibitions Foundation of Washington and will travel to Los Angeles and Fort Worth after closing in Baltimore Jan. 25.

Student & Mentor

TRIBUTE, From DI

to a slow realization over a period of years . . . I realized I owed a great debt as I became an accomplished printmaker." Stovall's workshop on Newark Street NW has been a center of printmaking activity in Washington since he began it in the late 1960s.

It was Stovall's idea to make his own birthday party a tribute to Wells, and to make it a benefit that would raise nearly \$10,000 of the \$15,000 needed to send Wells' retrospective exhibition at the WPA, "James Lesesne Wells: Sixty Years in Art," to the Studio Museum of Harlem next year.

Wells, who taught at Howard University from 1929 to 1968, called Stovall one of his "best students." He credited himself with introducing Stovall to the medium of printmak-

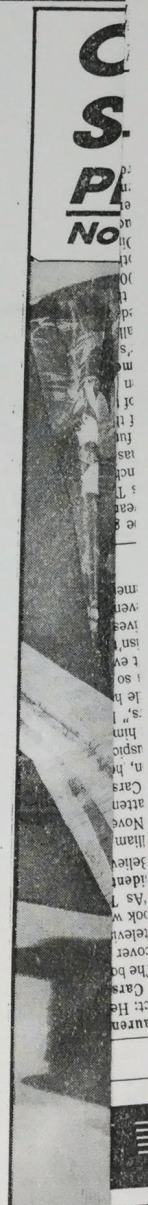
ing, but no more than that. "He grasped it so quickly," the teacher remembered.

Wells was always in the studio. Painter Yvonne Pickering-Carter, another Wells student, observed his dedication firsthand one Sunday at Howard, when she "drifted" into the studio that day to find Wells cleaning up water that had leaked two inches deep all over the studio floor. It had begun to seep into the gallery below the studio, and Wells had decided to stop the water any way he could.

"It was really touching that here he was sopping up the water with these newspapers," said Pickering-Carter. "Mr. Wells was probably the most giving and most caring person at Howard University."

The crowd at the party formed a semicircle around Stovall and Wells as WPA Director Jock Reynolds, one of the curators of Wells' retrospective, told the crowd that the exhibition's journey to Harlem would bring "full circle Mr. Wells' work." Then everyone sang "Happy Birthday" to Stovall.

Stovall said: "People like Mr. Wells taught me to share. Most of all I wanted you to know what a terrific bunch of friends I have."



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RECEIPT

Receipt No. 11734.1-5
Page 1 of 1 pages

THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218 TELEPHONE 301-396-6326
MUSEUM
OF ART

Date December 8, 1986 (pcs. rec'd 11/20-11/23/86)

The objects described below were received, subject to the conditions printed on the back of this receipt, from:

- Scott Burton
86 Thompson Street
New York, NY 10012

for: Exhibition: SCOTT BURTON
12/7/86-2/1/87

BMA to insure

Melanie F. Harwood
Registrar

Number	Description	Condition	Insurance Valuation
<u>ALL WORKS BY SCOTT BURTON:</u>			
11734.1	Table II (Cat. #3) Painted and textured pine 22" high		\$20,000.00
11734.2	Inlaid Table (Cat. #9) Galvanized steel with mother-of-pearl 22 x 15½ x 15½"		
11734.3	Lounge Chair (Cat. 11b) Granite 30 x 36½ x 40"		
11734.4	Sling Chair (Cat. #42) Leather and stainless steel rod 35 x 21 x 26"		\$35,000.00
11734.5	Square and Cube Table (Cat. #64) Lacquered steel 21½ x 24-5/8 x 24-5/8"		

CONDITION OF THE PIECES IS SATISFACTORY - FULL REPORTS ON FILE WITH BMA REGISTRAR

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CROZIER FINE ARTS, INC.

STORAGE-CRATING-TRANSPORTATION-INSTALLATION
630 WEST 26TH ST. NYC 10001
212/741-2024

DATE Monday 11/17/86

INVOICE # _____
MC-183895

CALLER	PHONE			(CIRCLE)
SHIPPER'S ADDRESS		SPECIAL INSTRUCTIONS		CRATING
Scott Burton 115 West 28th Street 4th Floor Front N.Y.C., N.Y. Mr. Burton or his assistant 244-1184		Scott will have piece wrapped in a soft blanket. Bubble thouroughly.		STORAGE
CONSIGNEE'S ADDRESS		Mid Afternoon Pick up		XMEN
CROZIER FINE ARTS XXXXXXXXXXXXXXXXXX attn: MICHAEL DAMES 541 West 21st Street New York, N.Y. 10011				WRAP
BILLING INFORMATION		CHARGES DUE		PLASTIC
BARRETT/BALTIMORE MUSWEUM PREPAID _____ CASH ON PICK UP _____ COD _____		TRANSPORTATION _____ CRATING _____ WRAPPING/PACKING _____ INSURANCE _____		GLASSINE
		TOTAL AMOUNT DUE _____		C PADS
				BUBBLE
				CARDBOARD
				FOAM
				BLANKET
				FOLD
				TUBE
				HANG

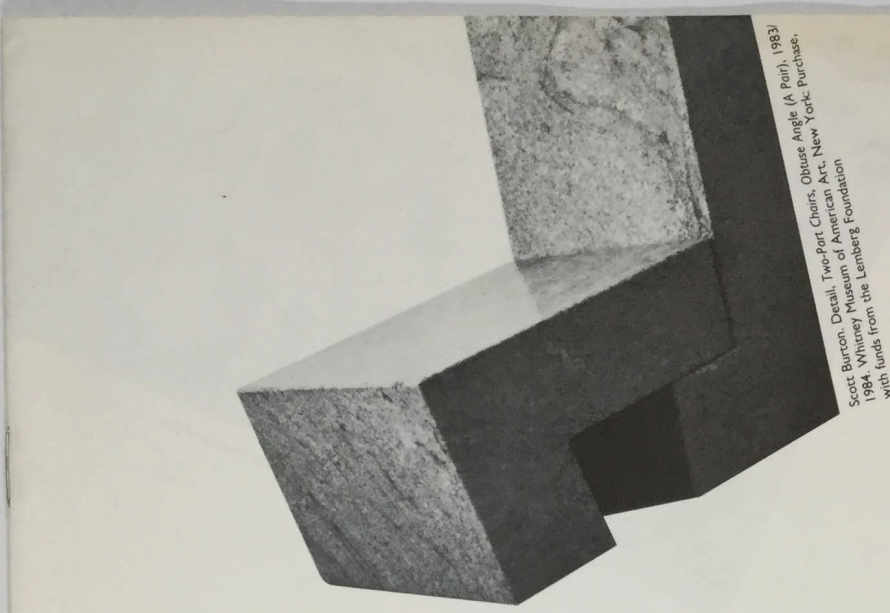
QUANTITY—DESCRIPTION	BIN #
.. SQUARE AND CUBE TABLE (laquered steel)	
d 22" High by 25" Square	
TOTAL NUMBER OF PIECES	

CONDITION AT POINT OF ORIGIN _____ AS NOTED ABOVE _____ NORMAL WEAR
 _____ WRAPPED BY SHIPPER (CONTENTS/CONDITION UNKNOWN) _____ ANTIQUE CONDITION

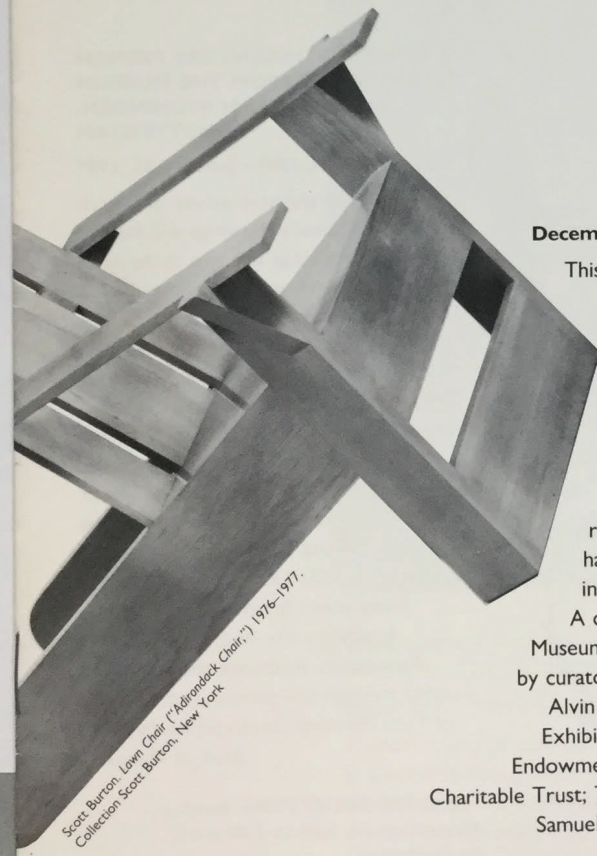
SHIPPER'S RELEASE	LIABILITY LIMITED TO \$25.00. UNLESS GREATER VALUE DECLARED PURSUANT TO AND SUBJECT TO AGREEMENT ON REVERSE SIDE.
DATE <u>Thomas Adams-Murray</u>	
RECEIVED IN GOOD ORDER BY CONSIGNEE	DECLARED VALUE _____
DATE _____	SHIPPER _____
RECEIVED BY CROZIER FINE ARTS	DATE _____
DATE <u>11.17.86/Dan W. Poller</u>	

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Scott Burton. *Obtuse Angle (A Pair)*, 1983/
Detail, *Two-Port Chairs*, 1984. Whitney Museum of American Art, New York. Purchase with funds from the Lemberg Foundation



Scott Burton. *Lawn Chair* ("Microdeck Chair"), 1976-1977.
Collection Scott Burton, New York

■ SCOTT BURTON

December 7, 1986 – February 1, 1987

This first major museum exhibition of the furniture sculpture of Scott Burton will feature thirty-five of the artist's objects dating from 1973 to 1986. Designed both to be seen as art and used as furniture, Burton's objects, in materials as diverse as lava rock, bronze, and painted wood, have been integrated in domestic interiors and outdoor parks alike.

A catalogue will be available in the Museum Shop. Organized for the BMA by curator Brenda Richardson. Sponsors: Alvin and Fanny Blaustein Thalheimer Exhibition Endowment Fund; National Endowment for the Arts; Jack Pearlstone Charitable Trust; The Equitable; Joseph Holtzman; Samuel J. Holtzman Family Foundation.

MEMBERS PREVIEW:
Saturday, December 6,
9:00 p.m. until midnight,
by invitation.

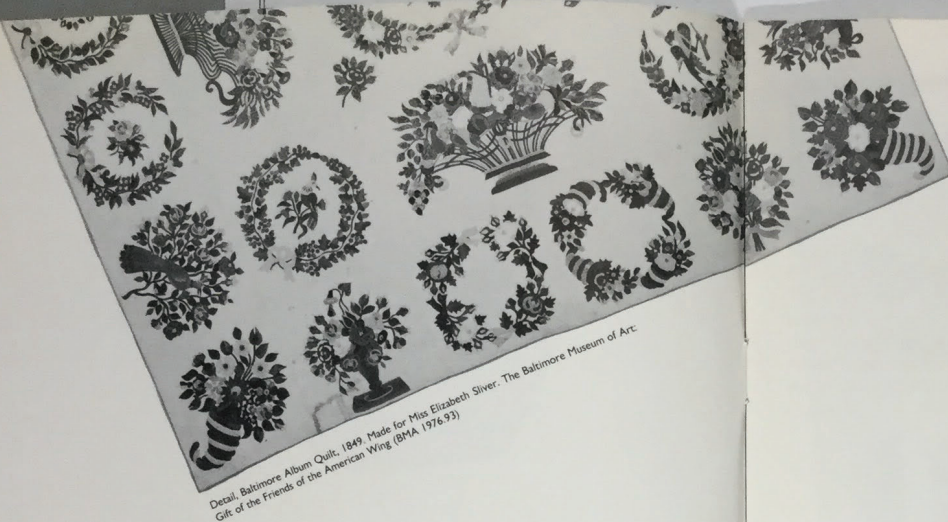
DECEMBER 1986

THE BALTIMORE MUSEUM OF ART MEMBERS CALENDAR

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EXHIBITIONS



Detail, Baltimore Album Quilt, 1849. Made for Miss Elizabeth Silver. The Baltimore Museum of Art. Gift of the Friends of the American Wing (BMA 1976.93)

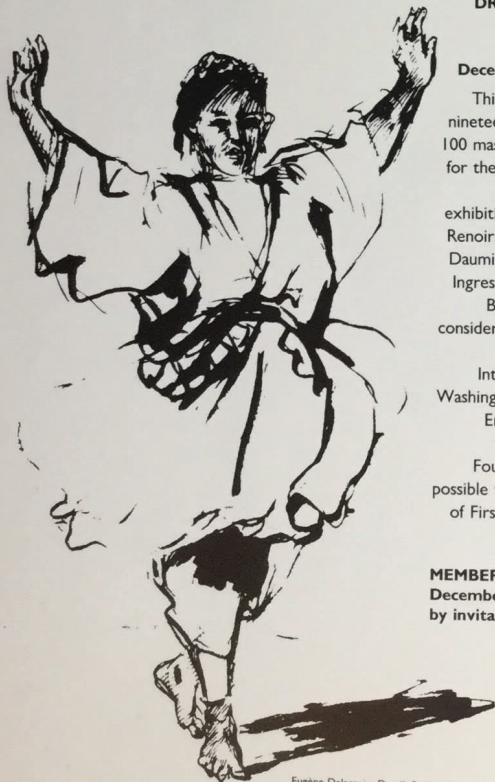
■ NINETEENTH-CENTURY FRENCH DRAWINGS FROM THE MUSEUM BOYMANS-VAN BEUNINGEN, ROTTERDAM

December 14, 1986 – January 25, 1987

This comprehensive survey of French nineteenth-century drawings will feature 100 master drawings brought to America for the first time, and to Baltimore from its sister city of Rotterdam. The exhibition includes drawings by Cézanne, Renoir, Degas, Manet, Toulouse-Lautrec, Daumier, Courbet, Delacroix, Géricault, Ingres, and others, all from the Museum Boymans-Van Beuningen collection, considered one of the finest in the world.

Organized and circulated by the International Exhibitions Foundation, Washington, D.C.; funded by the National Endowment for the Arts; catalogue funded by the Andrew W. Mellon Foundation. Baltimore showing made possible through the generous sponsorship of First Maryland Bancorp/First National Bank of Maryland.

MEMBERS RECEPTION: Sunday, December 14, 5:00 to 7:00 p.m., by invitation.

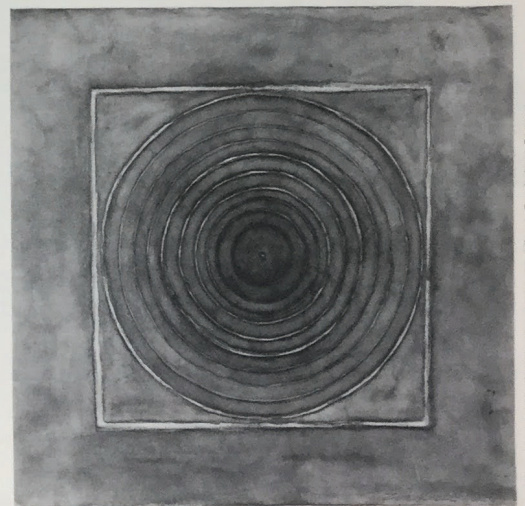


Eugène Delacroix. Detail, Dancing Arab. Collection Museum Boymans-Van Beuningen, Rotterdam

■ BALTIMORE ALBUM QUILTS

December 2, 1986 – March 1, 1987

The album quilt was the textile equivalent of the nineteenth-century friendship album. In Baltimore these quilts developed into a distinct artistic entity featuring sophisticated designs and needlework techniques. The exhibition will feature a select group of Baltimore album quilts chosen primarily from the Museum's collection. Organized for the BMA by assistant curator Anita Jones. Made possible by a generous gift from the interior design firm of Jesse Benesch and Associates, Inc., in commemoration of their twenty-fifth anniversary.



Eva Hesse. Untitled, 1967-1968. Purchased in Honor of Tom L. Freudenheim, Director, The Baltimore Museum of Art, 1971-1978, with funds contributed by his Friends (BMA 1978.133)

■ CONTEMPORARY DRAWINGS FROM THE BMA COLLECTION

December 7, 1986 – February 15, 1987

A wide variety of approaches to the art of drawing is represented in this exhibition of some twenty contemporary works on paper recently acquired and being exhibited together for the first time in the Vivian Benesch Gallery for Drawings. Some are preparatory studies for sculpture or paintings, others are finished works in themselves. Among the artists represented are William Allan, Mel Bochner, Deborah Butterfield, Jackie Ferrara, Nancy Graves, Eva Hesse, Sol LeWitt, Dorothea Rockburne, William T. Wiley, and Terry Winters. Organized for the BMA by curator Janice Howard.

EXHIBITIONS

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MUSEUM SHOP'S HOLIDAY STORE

In addition to the Museum Shop's wide selection of art books, holiday cards, ornaments, and calendars, there will also be baskets, glass, ceramics, and items of exceptional modern design in the Museum Shop's first-ever holiday store now open in the McCall Gallery. Make this the season to take advantage of your 10% members discount.

MEMBERS NIGHT IN THE MUSEUM SHOP

Thursday, December 4
7:00 to 10:00 p.m.

Join us for an evening of holiday shopping. Members receive an additional 5% off (a total of 15% discount) on all items and free stocking stuffers with the purchase of gift memberships. Music and light refreshments will make this one of the season's most enjoyable shopping experiences.

SALES & RENTAL GALLERY HOLIDAY SHOW

Feast of Art, the Sales & Rental Gallery's holiday show opens Sunday, December 7. The exhibition features works in a variety of media by March Avery, Gifford Beal, Sondra Freckelton, Steve Hawley, Elizabeth Murray, Stephen Pace, James Rosenquist, and Andy Warhol. Works are available for rental or sale to Museum members; for sale only to the public.



Andy Warhol, *Feast*, Pig, 1979

HOLIDAY PROGRAMS

The following programs are free with regular Museum admission, and are held in the Joseph and Rebecca Meyerhoff Auditorium unless otherwise noted.

Winter Yarns Friday, December 26, 1:00 p.m. The Garden Room

Storyteller Martha Ruff will tell stories about the winter season including an African version of the Christmas story, and "The Riddle of the Round Red House."

Sundays 3:00 p.m.

December 14
The Baltimore Mandolin Orchestra performs a varied program of holiday music.

December 21
The Puppet Factory performs the delightful tale of "The Firebird," for children ages 5-11.

December 28
The Josquin Choir of Baltimore presents a program of choral music.



The Puppet Factory (photograph by Michael Brown)

MEMBERS DAY Tuesday, January 20, 10:30 a.m. \$5 (free for BMA members)

The Members Volunteer Committee announces Members Day in conjunction with the exhibition *Nineteenth-Century French Drawings from the Museum Boymans-Van Beuningen, Rotterdam*. Included will be impressionist music by an ensemble from the Peabody Conservatory, a lecture by Charles F. Stuckey, Curator of Modern Art at the National Gallery of Art, and a gallery talk on the exhibition by Jay M. Fisher, Curator of Prints, Drawings, and Photographs.

CASINO BALL 1987 Saturday, January 31 9:00 p.m. to 1:00 a.m.

Mark your calendars now for the event of the season! The Museum Affiliates present the fourth annual Casino Ball—music, dancing, games, and fun.

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LECTURES

LECTURE
Wednesday, December 17
7:30 p.m.
Joseph and Rebecca
Meyerhoff Auditorium

Robert F. Johnson, Curator of the Achenbach Foundation, California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco, will present a special lecture on the exhibition *Nineteenth-Century French Drawings from the Museum Boymans-Van Beuningen, Rotterdam*. This event is sponsored by the Print and Drawing Society.



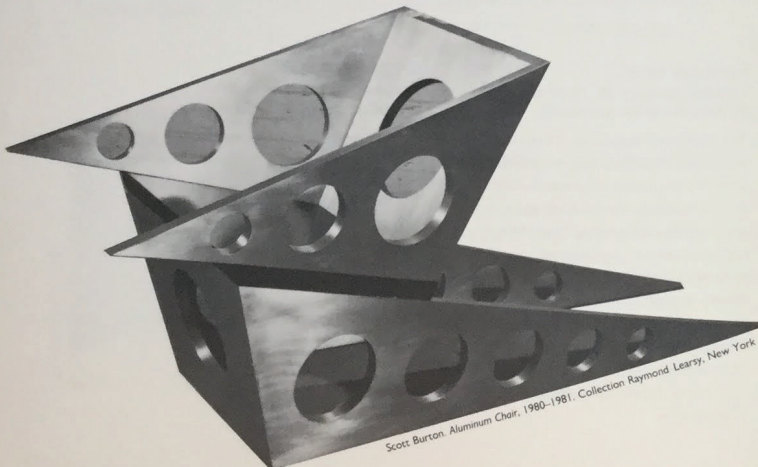
Paul Cézanne. Portrait of Hortense Cézanne. Collection Museum Boymans-Van Beuningen, Rotterdam

GALLERY TALKS

Sunday, December 7, 2:00 p.m.
Modern Art

Thursday, December 11, 11:00 a.m.
Scott Burton
Brenda Richardson, Curator of Painting and Sculpture

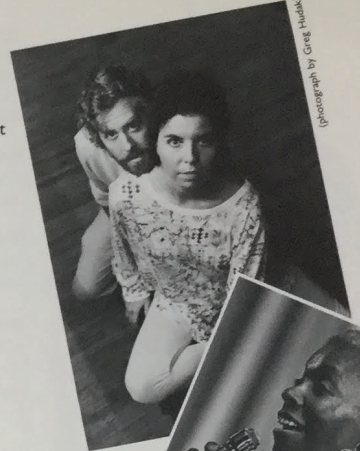
Sunday, December 14, 2:00 p.m.
Scott Burton



Scott Burton. Aluminum Chair, 1980-1981. Collection Raymond Leary, New York

RES MUSICA BALTIMORE, INC.
Sunday, December 7, 3:30 p.m.
\$6 (\$5 BMA members, senior citizens;
\$3 students)

Under the direction of Vivian Adelberg Rudow, Res Musica Baltimore will present a program combining dance, dialogue, music, and sculpture. For more information, call 788-2124.



(photograph by Greg Hubbs)

CHRISTMAS WITH THE FOLGER CONSORT
Friday, December 12, 8:00 p.m.
\$13 (\$12 BMA members)

A holiday program of old and new world masterpieces by The Folger Shakespeare Library's early music group together with America's renowned vocal sextet, The Western Wind. For more information, call 212/544-7077.

Both concerts will be held in the Joseph and Rebecca Meyerhoff Auditorium. Advance tickets for both programs available at the Museum Shop.



Composer McGregor Boyle and choreographer Juliet Forrest (top) and jazz stylist Ruby Glover (bottom), all part of the Res Musica program.

MUSIC/ACTIVITIES

SINGLES SUNDAY
HAVE A SEAT: SCOTT BURTON'S
FURNITURE SCULPTURE
Sunday, December 14, 3:30 p.m.
\$10 (\$6 BMA members)

The December Singles tour will highlight the Scott Burton exhibition. Reservations required.

CHILDREN'S CLASS
OBJECTS FOR LIVING
Saturdays, December 6,
13, and 20
10:00 a.m. to 12:00 noon
\$20 (\$15 BMA members)

Art classes for children are offered throughout the year. Call the Education Department for a schedule of additional classes.

CHILDREN'S WORKSHOP
TINSEL TIME
Sunday, December 21, 2:00 p.m.

Free for Museum visitors between the ages of 6 and 12 on a first-come, first-served basis. Meet at the Information Desk in the USF&G Court.

Registration: Send check, payable to The Baltimore Museum of Art, to Education Department, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Maryland 21218. For the Children's Class, please give name and age of child. For more information on Singles Sundays or Children's Classes, call the Education Department at 396-6320.

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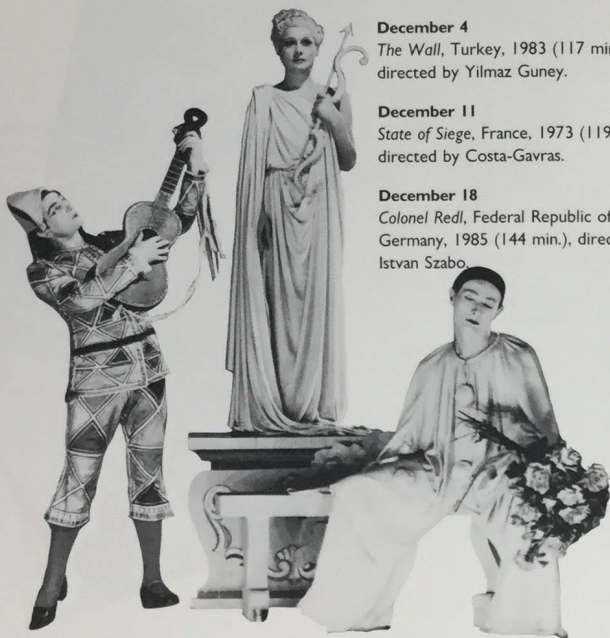
FILMS

**THE BALTIMORE FILM FORUM
"POINT OF VIEW:
POLITICS IN CINEMA"**
Thursdays, 8:00 p.m.
\$3.50 (\$2.50 BMA, BFF members)

December 4
The Wall, Turkey, 1983 (117 min.),
directed by Yilmaz Guney.

December 11
State of Siege, France, 1973 (119 min.),
directed by Costa-Gavras.

December 18
Colonel Redl, Federal Republic of
Germany, 1985 (144 min.), directed by
Istvan Szabo.



"Children of Paradise" (photograph courtesy The Museum of Modern Art Film Stills Archive)

"SPECIAL HOLIDAY FEATURES"
Fridays, 8:00 p.m.
\$3.50 (\$2.50 BMA, BFF members)

December 5
Hitchcock: The Thrill of Genius, Italy, 1986
(90 min.), documentary.

December 19
Children of Paradise, France, 1943-1945
(188 min.), directed by Marcel Carne.

All foreign films are in the original language
with English subtitles. For more information,
call 685-4170 or 396-6314.

FILMS ABOUT ARTISTS
Saturdays, 12:00 noon
Sundays, 1:00 p.m.

December 6
Impressionism and Neo-Impressionism
The Precursors: Cézanne, Gauguin,
Van Gogh

December 13 and 14
Daumier: Paris and the Spectator
Degas Dancers

December 20 and 21
Eugène Delacroix
Monsieur Ingres

December 27 and 28
Renoir
Seurat Drawings
Manet, an Innovator in Spite of Himself
(courtesy of FACSEA, French American Cultural
Service and Educational Aid)

All programs are approximately one hour.

HOLIDAY FILMS
1:00 p.m.

Tuesday, December 23
The Great Toy Robbery and
Cricket on the Hearth, classic, animated
tales.

Wednesday, December 24
Lights, an animated telling of the
Hanukkah story.
A Christmas Carol, the 1954 musical
adaptation.

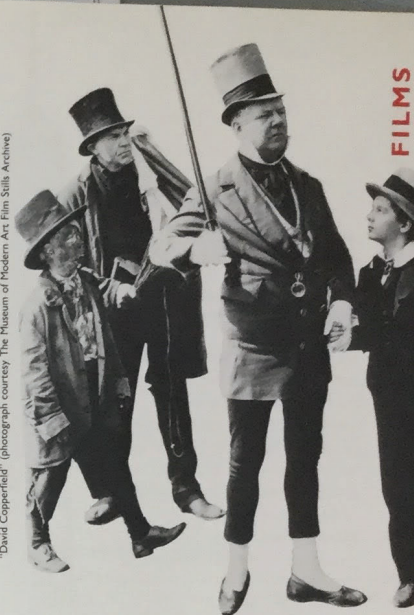
Tuesday, December 30
David Copperfield, the 1934 film
adaptation with W.C. Fields.

Wednesday, December 31
Benjamin and the Miracle of Hanukkah
The Toymaker
The Christmas Deer: A Legend Retold
The Merry-Go-Round Horse

Friday, January 2
Oliver, the 1968 musical version
(148 min.).

All programs approximately 90 minutes unless
otherwise noted.

"David Copperfield" (photograph courtesy The Museum of Modern Art Film Stills Archive)



FILMS

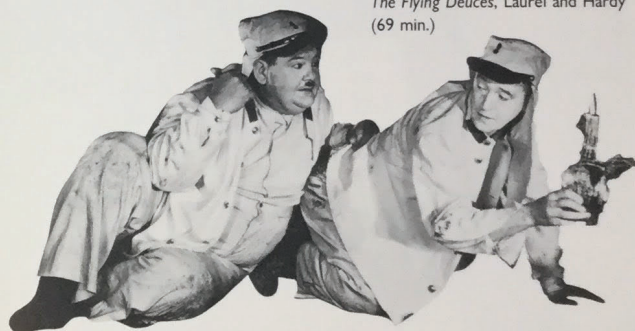
FAMILY FILMS
"TRIOS & DUETS"
Saturdays, 2:00 p.m.

December 6
Rockin' in the Rockies, the Three Stooges
(65 min.)

December 13
Abbott and Costello Meet Captain Kidd
(70 min.)

December 20
At the Circus, the Marx Brothers (86 min.)

December 27
The Flying Deuces, Laurel and Hardy
(69 min.)



"The Flying Deuces" (photograph courtesy
The Museum of Modern Art Film Stills Archive)

All films will be shown in the Joseph and Rebecca Meyerhoff
Auditorium.

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TRAVEL

MEMBERS VOLUNTEER COMMITTEE BUS TRIP: NEW YORK
Wednesday, December 10
\$60 (\$50 BMA members)

See *Van Gogh in St. Rémy and Auvers* and *Treasures of the Holy Land* at the Metropolitan Museum.

Admission by ticket only; purchase by calling 800/233-4050. Make sure tickets allow you to see both exhibitions between the hours of 11:30 a.m. and 2:30 p.m.

Depart: 6:30 a.m. from middle parking lot, Cathedral of Mary Our Queen

Return: 8:30 p.m.

Cost includes morning snack and light supper

To make reservations, send check payable to The Baltimore Museum of Art, to New York Trip, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Maryland 21218. Please include your name, address, and telephone number on your check. Cochairmen Sherrill Nash, 377-4934, and Vicki Caloger, 833-6697, reserve the right to cancel trips if response or weather dictates.

TRIPS ABROAD

Art Treasures of the Lowlands
 December 26, 1986 - January 4, 1987

Voyage to the Islands of the South Pacific
 March 6 - 22, 1987

Voyage to Scandinavia and the Baltic Shores
 June 28 - July 12, 1987

Voyage to China and Japan
 October 9 - 24, 1987

For more information on these trips, call the Programs Department at 396-6314.

Northern Italy
 March 1 - 13, 1987

Paris
 March 12 - 22, 1987

The Canyonlands
 August 22 - 29, 1987

Northern India and Nepal with optional extension to Sikkim
 October 4 - 24, 1987

For information on these trips, call Barbara St. Martin at 727-7500.

THE BALTIMORE MUSEUM OF ART

GENERAL INFORMATION

Admission:
 Museum members and age 21 and under, free
 Age 22 and over, \$2
 No admission charge on Thursdays

Museum Hours:
 Tuesday-Friday, 10-4
 Thursday evenings, 6-10
 Saturday and Sunday, 11-6
 Closed Mondays, Christmas Day, and New Year's Day

Library:
 Tuesday-Friday, 10-4

Telephone Numbers:
 Recorded Information: 396-7100
 General Information: 396-7101
 Education: 396-6320
 Library: 396-6317
 Membership: 396-6323
 Museum Shop: 396-6338
 Programs: 396-6314
 Sales & Rental Gallery: 396-6351

Sales & Rental Gallery:
 Tuesday-Friday, 11-4
 Saturday, 12-5
 Sunday, 1-6

Museum Cafe:
 Tuesday-Thursday, 11-9
 Friday and Saturday, 11-10
 Sunday, 11-8; brunch 11-3
 Reservations and catering: 235-3930

YOUR GIFT IS PART OF THE PICTURE

December is a good time to give! It may be advantageous for you to consider an Annual Gift to the Museum before year's end, or a Deferred Gift which would provide you with income during your lifetime.

For making your Annual Gift, or for more information on the tax and income consequences of a Deferred Gift, please return the form below to Development Office, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Maryland 21218.

- Enclosed is my 1986 gift.
- Send me information on ways to help the Museum and still receive a life income.

Name _____
 Address _____
 City _____ State _____ Zip Code _____

GIFT MEMBERSHIPS

Solve your gift giving problems with gift memberships in The Baltimore Museum of Art. Student membership is only \$15; individual, \$25; and participating, \$40. To order your gift memberships, return the form below or call the Membership Office at 396-6323.

Gift to _____
 Address _____
 City _____ State _____ Zip Code _____
 Membership Category _____
 Message _____

Mail membership card to me recipient
 Gift from _____
 Address _____
 City _____ State _____ Zip Code _____
 Telephone (day) _____ (evening) _____

Check to The Baltimore Museum of Art enclosed
 MC VISA Choice Exp. _____

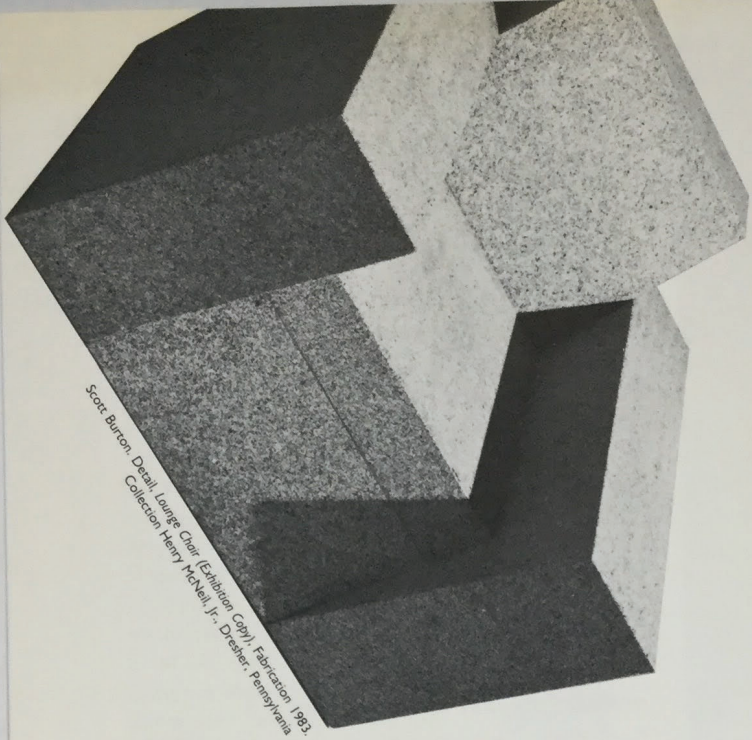
Please complete the above form and return with payment to: Membership Committee, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Maryland 21218.



design: Alex Castro, FOLIO PRESS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 102

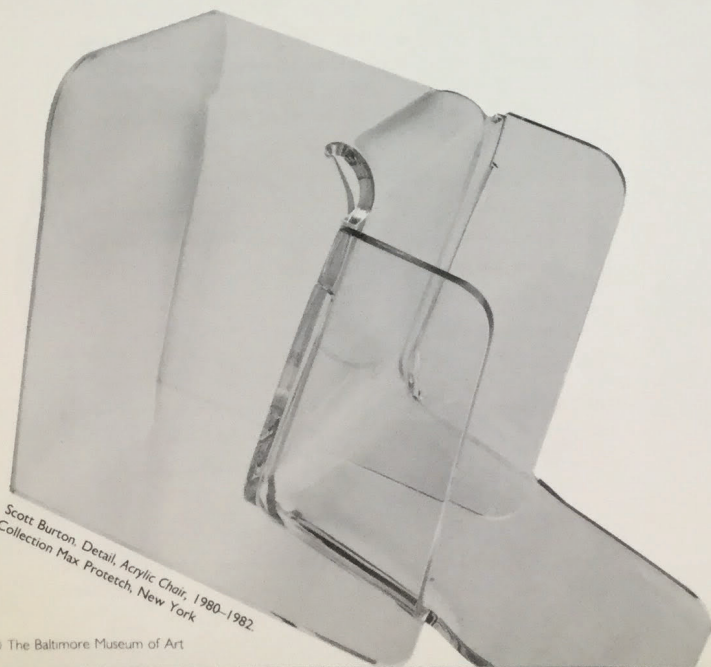


Scott Burton. Detail, Lounge Chair (Exhibition Copy). Fabrication 1982.
Collection Henry Moe, Jr. Dresher, Pennsylvania

THE BALTIMORE
MUSEUM OF ART
ART MUSEUM DRIVE
BALTIMORE MD
21218-3898



Baltimore's Art Address



Scott Burton. Detail, Acrylic Chair, 1980-1982.
Collection Max Protetch, New York

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	Burton	II. 102

HB TODAY

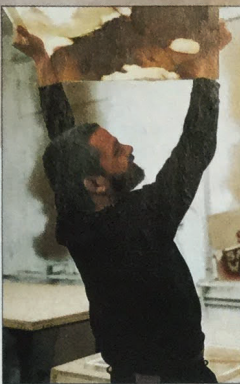
House Beautiful Dec 86



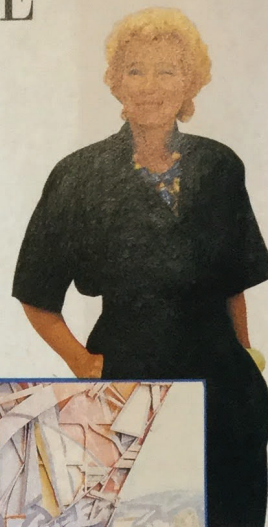
UNRESERVED SEATING

"I'm trying to stretch people's perception of sculpture," says artist Scott Burton, whose monumental arc (*above*) doubles as seating for NYC's new Equitable Tower. Furniture, which he describes as "my passion," has been his artistic subject matter for 14 years. Works range from a craggy chair cut out of a boulder to a table made of thin onyx (such as the piece he's holding above) and illuminated from inside. "My one-man shows tend to look like group shows," says Mr. Burton of his diverse work. A case in point is the show at The Baltimore Museum of Art, Dec. 7 to Jan. 31. How do collectors use his sought-after pieces? As outdoor sculpture . . . or should one say outdoor seating? Look for Scott Burton's public sculptures at the N.O.A.A. Center, Seattle, WA; Pearlstone Park, Baltimore, MD; and M.I.T.'s Wiesner Building, Cambridge, MA.

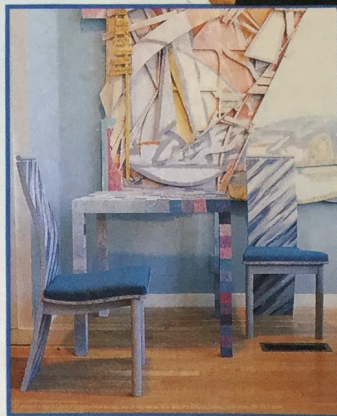
JEAN-FRANCO GORGONE



PEOPLE



JOHN VAUGHN



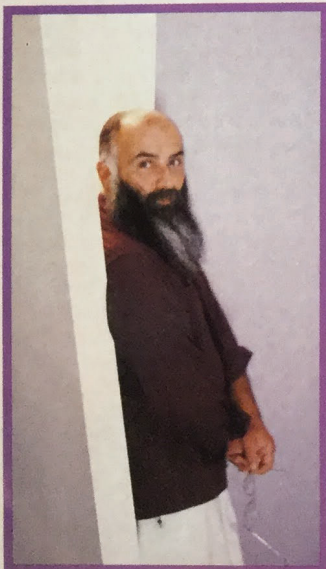
SHOPPING SITE

When in San Francisco, we usually head directly to Virginia Breier's marvelously personal, somewhat quirky craft and contemporary folk art store. There we might find cat-topped teapots, huge New Mexican carved fish sculptures or the table (\$1,600) and chairs (\$1,300 each), above, painted by Patricia Dreher, an artist who's extended her brushwork to furniture. Long a cultivator of the best craft talents, Mrs. Breier had been a partner in a gallery but began "to tire of being pure. A friend suggested, 'Open a shop that looks like your living room.' So I did." At her 3091 Sacramento St. store she only stocks what she likes. And somehow, as she says, "the most unlikely pieces end up working wonderfully together." ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

DESTINATION SPACE

"We are moving into a whole new design language," Michael Kalil says about his work for NASA on the interior design of one of the first U.S. space stations. "In zero gravity there is no up or down, only out, so geometry is not applicable." Moreover, such everyday objects as tables and beds are obsolete. To replace the table, Mr. Kalil has designed a ring onto which things may be clamped; to fashion a bed, he stretched two sheets of fabric tightly in a frame so that one can sleep securely without being bound. He reports that NASA has already developed a new series of building materials that he predicts will have a major impact on the look of architecture on earth.



MICHAEL DATOLI

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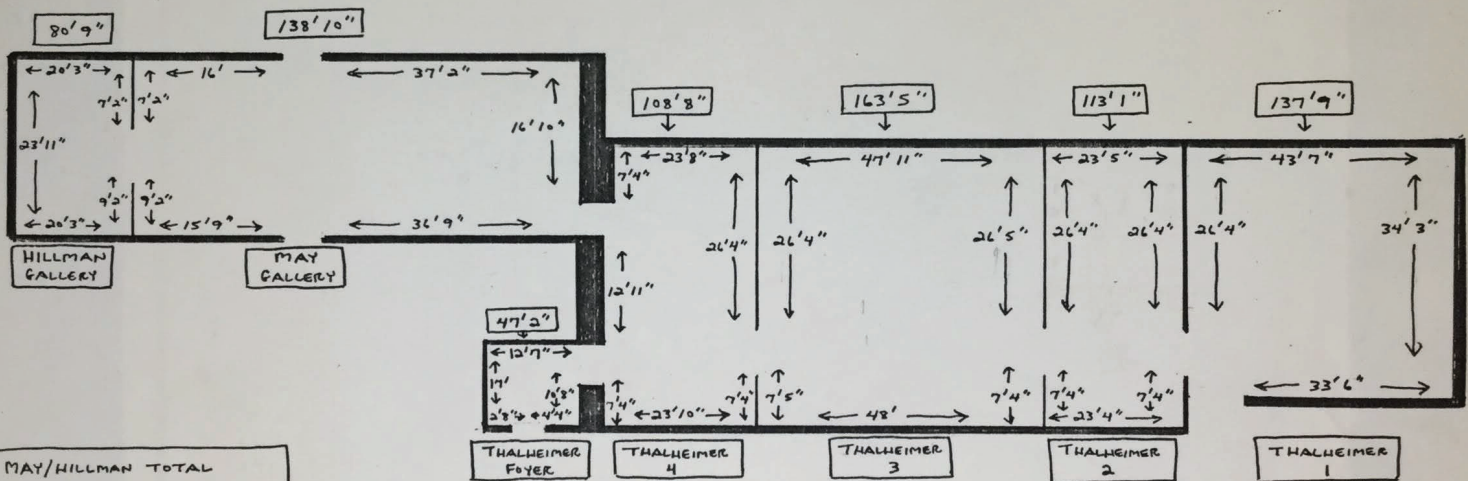
SCOTT BURTON

Please join us for a Buffet Dinner
preceding the Scott Burton
exhibition preview
Saturday, December 6, 1986
6:30 p.m.

Zamoiski Entrance
Respond by November 17

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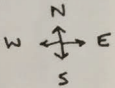
MAY/HILLMAN TOTAL
RUNNING FEET: 219'7"

THALHEIMER TOTAL RUNNING FEET: 570'2"

CEILING HEIGHTS:

THALHEIMER 1 : 30'
 THALHEIMER 2 } : 17'
 THALHEIMER 3 }
 THALHEIMER 4 }
 MAY } : 14'
 HILLMAN }

WALL SURFACES ARE
 PAINTED DRYWALL OVER PLYWOOD
 FLOORS ARE CARPETED IN
 NEUTRAL GRAY
 THALHEIMER 1 HAS SKYLIGHT
 THALHEIMER 2,3,4 HAVE
 NORTH WALL SKYLIGHTS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SCOTT BURTON
BMA Meeting July 30, 1985
Burton, Richardson, Nicholl, Waters

1. Confirm exhibition title: Scott Burton: Furniture
2. Reconfirm exhibition dates. Discuss interest of The Museum of Modern Art in possible showing for spring 1987.

BMA: September 14-November 16, 1986
Preview reception: Saturday, September 13, 1986

Hypothetically, Burton could be switched with Matisse on Paper at BMA. Matisse would then be September 6-October 26, 1986 (7 weeks), and Burton December 6, 1986-January 31, 1987 (8 weeks), permitting a MOMA opening in early March 1987.
3. Review floor plan of Thalheimer Galleries.
4. Review funding prospects. Names and addresses of possible corporate contacts with established Burton interest (e.g., Equitable Life Assurance Company). NEA: \$35,000. Pearlstone: possible return inquiry for \$80,000 support of catalogue.
5. Discuss installation requirements: Fine Arts Express to ship and handle? Load limit for floors? Platform display? Visitors allowed to touch/sit?
6. Catalogue will discuss early Burton "performance" work, as well as more recent park designs and outdoor commissions. Need good photographs of completed commissions, as well as good photographs of drawings/studies/blueprints.
7. Make preliminary selection of contents of exhibition. Determine lender sources. Remember Max Protetch offer to fabricate certain pieces in edition, in order to make available for exhibition artist or dealer version, rather than public or private version. Saatchi loans? Milwaukee table?
8. Review BMA bibliography material. Jane Nicholl to provide updated biography/bibliography?

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THE
BALTIMORE
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MUSEUM
OF ART

7 September 1985

Linda Shearer
Artists Space
223 West Broadway
New York, New York 10013

Dear Linda:

I am writing to let you know that, after much deliberation (both in-house and with Scott), we indeed shifted our forthcoming exhibition, "Scott Burton," from its original dates (September-October 1986).

The exhibition is now scheduled in Baltimore from December 6, 1986-January 31, 1987. As it happened, it was an easy shift for us to make, with an exhibition of Matisse works on paper from our own collection. It was not a significant issue to Scott, though he is admittedly eager for the show to happen! He readily granted, however, that if such a shift might permit a form of collaboration with MoMA, which could prove financially beneficial both to MoMA and to The Baltimore Museum of Art, he had no objection.

I understand that there is every possibility that this shift in schedule may have no concrete effect on MoMA's scheduling, or not, of our Scott Burton exhibition. At the same time, I recognized that if such a scheduling should be a serious possibility, it was not viable on the basis of current MoMA space commitments. With this new schedule, it is at least perhaps feasible that a continuous "circulation" might be arranged between Baltimore and New York, thus precluding the need for expensive outside storage and multiple handling of the works, as well as duplicate loan requests. If MoMA is to do a Burton show, it makes financial sense for us to collaborate....

I am just getting to final exhibition selection. It would be helpful to have a more concrete notion of any potential collaborative terms before sending out formal loan requests, and, significantly, before appealing for substantive corporate support. A show at MoMA, as well as in Baltimore, would enhance our posture in regard to corporate interest, needless to say. We do have an NEA grant of a modest \$35,000, but it is crucial that we supplement that for both the exhibition and its accompanying publication.

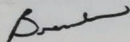
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Linda Shearer
7 September 1985
page 2.

I have not spoken with Bill Rubin for several weeks, and I have never discussed the Burton project with him directly. As you know, all of my communication in this regard was with Kynaston. Perhaps now that the summer is over, and you are getting closer to "official" MoMA employment, you and Bill will have an opportunity to firm up your plans in regard to a possible Burton collaboration?

I look forward to hearing.

With best regards,



Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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THE
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5 June 1986

Scott Burton
86 Thompson Street
New York, New York 10012

Dearest Scott:

I can certainly understand why you feel that I am neglecting you! (And, please, no protest is needed -- I know that your feelings were not to be construed as critical!) The truth is that I am not a curatorial collaborator in the same way I was even five years ago. My administrative responsibilities are such that I simply don't have the luxury of spending a week in NYC enjoying the company of my artist "subject." That schedule is compounded, of course, by the Cone Wing opening on June 14. If the Cone Wing had moved forward on schedule (originally planned to open on May 3), I would have had May and June to spend with you....

Still, I don't want you to think I am neglecting the exhibition, just because I am neglecting you. Trish and I work on the project every day (logistically-speaking), and I work on the project every evening (conceptually-speaking). When I first sent the preliminary list of contents, catalogue illustrations, etc., I expected to hear from you with whatever wild objections or enthusiasms you felt. I now understand (and very much appreciate) that you felt it was not your place to initiate such a dialogue, and were waiting to hear from me! I should have known. In any case, in terms of the specific pieces that will be in the exhibition, please do relax in the knowledge that all is subject to revision. I was eager to get formal loan requests in the mail for anything I was considering, because time was getting so short (time is relative in museum terms!). I did so with the full knowledge that certain lenders would say no, and we would move to "alternates." And also that, if I changed my mind, I could defer from borrowing by simply reporting logistical or space problems. When something happens like Saatchi declining to lend the Onyx Table, I immediately have to rethink my vision of the exhibition's contents in any case....

As I mentioned when we were together in New York, I have a very clear vision of how I want the exhibition to look. It will be very spare, with lots of room for visitors to relate to individual works (physically or otherwise). I am eager to situate works so that there is a dialogue from one to another. Yet to be resolved are the specific load-limit

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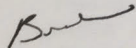
Scott Burton
5 June 1986
page 2.

issues, which will certainly affect exhibition contents. I will be meeting with our structural engineers to determine whether we need to build a wall-to-wall false floor in order to distribute the weight for the granite room. (Maybe also for the steel room?) In many ways, this installation vision combined with the structural restrictions are the mandates which circumscribe contents.

As for the catalogue, I also have a clear vision of how it should look, and once Alex Castro has even a rough layout in mind we will want to sit with you to forge our graphic approach together. In the meantime, the text contents are coming toward final form. As for my introduction, which I want to be very clear and simple, I am struggling! This is the only instance I have personally experienced as a curator where a writer before me (in this case, Charlie) has done such a good job that I feel slightly preempted. Therefore, I am taking quite a different tack -- not looking at the work as individual pieces with certain historical sources or as unique evolutions in form, but rather as a body of work that comprises a philosophical and social statement. (That's not to say that my approach won't alter in the course of the coming weeks as I rewrite and rewrite.)

Anyway, I wanted to write to tell you how much you are on my mind, and to apologize if you have felt neglected. There is no question that we must move along very speedily on the catalogue! My infallible publications director tells me that if we are to have on-time delivery, all the text must be keyboarded well before the end of June! But I wonder if we could arrange a good time (after June 15) for you to come to Baltimore so that we can spend some time together in the gallery spaces? It's a good time because the Cindy Sherman show is in there and the galleries are very open and spacious. We could then share our respective visions of the exhibition and how we want it to look. Let's talk by phone and set a good day?

With much love,



Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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THE
BALTIMORE
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May 19, 1986

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

The Baltimore Museum of Art will host a major exhibition of the work of SCOTT BURTON from December 7, 1986-January 31, 1987. The exhibition, a comprehensive survey of Burton's studio work from 1973 to the present, will include approximately thirty-five of Burton's sculptures representing his innovative conception of "functional" art (tables, chairs, settees) in various mediums.

In conjunction with the exhibition, the Museum will publish a catalogue in which all works in the exhibition will be illustrated, along with careful documentation of both Burton's studio and commissioned work. The catalogue's essay, which I am presently preparing, will include discussion of the integral relationship between Burton's studio concepts and those specifically designed for a more public context in which certain sociological implications are forcefully presented.

The exhibition will be on view in Baltimore only; it is not scheduled to circulate, in large part because of the daunting logistical requirements of travel for many of these weighty and fragile stone mediums. Accordingly, the loan period will be limited to approximately twelve weeks, from time of collection to time of return. Needless to say, all costs of the loans will be borne by The Baltimore Museum of Art. Handling will be carried out by firms experienced in transport and installation of Burton's work. Loans will be fully insured, at owner's stated valuation, through the Museum's fine arts insurance coverage with Huntington T. Block.

Although Burton's work has been widely exhibited in various group contexts in American and European museums, as well as in solo exhibitions limited to a few works, this will be the first Burton exhibition in which the full spectrum of his work has been presented. The exhibition has been made possible through support from the National Endowment for the Arts, The Pearlstone Foundation of Baltimore, and The Equitable.

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Scott Burton
page 2
May 19, 1986

We would very much like to include in the exhibition your Table II, Lawn Chair (pine), Aluminum Chair, Lounge Chair (both in progress), and Sling Chair, and in anticipation of your cooperation, we are enclosing our formal Loan Agreement documents. I would be grateful if you could complete the form and return one copy to me at your earliest convenience. Our Registrar's Office will be in contact at a somewhat later date to make specific arrangements regarding transport. In the meantime, if you have any questions concerning the loan request, please do not hesitate to contact me (301/396-6309) or Trish Waters, Curatorial Associate (301/396-6034).

We believe this will be an exceptionally beautiful exhibition, and one which will prompt important consideration of Burton's contribution at a significant "mid-career" moment in his development. We are very much hoping that you will agree to participate as a lender.

With ~~best~~ personal regards,

Love!
Burt

Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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THE
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April 23, 1986

Scott Burton
86 Thompson Street
New York, NY 10012

Dear Scott:

It was great seeing you again last week and plowing through all the material for your Baltimore exhibition and catalogue. It was very helpful to us to sit down with you and to have you explain the progress of your career by focusing on your individual works.

Enclosed is Brenda's draft of the checklist for the contents of your Baltimore exhibition. I have sent copies of the checklist to Nina and Larry as well so everyone can read the draft simultaneously and know what details need to be worked out. I have marked with a yellow highlighter those bits of information I assume you will be able to supply. By the way, anything in brackets is missing data, as you will figure out once you start reading the list. I have often annotated the list with questions that do not necessarily pertain to the format of the entries but do relate to the overall project. I am also assuming that Larry will have more of the exact details (dimensions, addresses of owners, etc.) at his finger tips but if you can supply information which I have not highlighted for you specifically, please do.

As you can see, Brenda has come up with a format which clearly illustrates the difference between true editions (i.e., cat. no. 14, Steel Furniture) and versions (i.e., cat. no. 7, Lawn Chair).

The Chronology of Commissioned Work is a bit more problematic due to our inclusion of those works previously described as Studio Work but which you prefer to consider as commissions. That list is a bit less refined than the list of Studio Work but, for our immediate purposes, we just want to be sure we have all the commissions correctly cited.

We are trying to track down a book entitled The Marbles and Granites of the World (by Maurice H. Grant, 1955) to help us sort out the granite descriptions. We want to mention the color of the granite in the description but are not sure how to do that successfully. Also, we need you to straighten out the issue of polished or unpolished granites. Should we mention that the work is polished or only mention the work(s) which are not polished? I'm sure you will let us know how you would like to handle this.

Please do call either Brenda or me (301-396-6309/396-6034) if you have any questions or answers.

Sincerely,

Trish

Trish Waters
Assistant to Brenda Richardson

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THE
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June 6, 1986

Scott Burton
86 Thompson Street
New York, NY 10012

Dear Scott:

Nina and Larry Shopmaker have both been in close contact with me, ironing out the details of the chronologies of your work. It's coming along very well and I feel good about its progress.

I've enclosed a copy of a rather lengthy bibliography which I have compiled from the list you gave me and various lists found in the catalogues in which you are mentioned. Obviously, not all the articles/entries are worth mentioning in our "Selected Bibliography." I would appreciate it if you could look over the list and cross out the entries which you think the readers can do without.

Page 9 is a list of references which I cannot find in any of the local (Baltimore-DC) libraries to xerox for our file and to see for myself if they are worth mentioning. I'm sure they mean more to you than they do to me and I am hoping you will be able to tell me if you want them to be in the bibliography or not.

I know this is a pretty tedious task but I am hoping that just the citation, rather than the full article in front of you, will be enough for you to judge its merit.

Thank, Scott. Hope to see you soon.

Sincerely,

Trish Waters
Curatorial Associate

TW:tw
enclosure

cc: Nina Felshin

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THE
BALTIMORE
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May 19, 1986

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

Enclosed is our formal loan agreement letter and forms, of which a similar version was sent to all the potential lenders to the exhibition. Please do read it, sign it, and return a copy to us. And, of course, please do excuse our impersonal formality in this gesture but I am sure you understand the situation.

After going over the lists of studio and commissioned works with a fine-toothed comb, I realize I have a miscellany of issues to bring to your attention:

- 1) We would like to receive from you quality black and white photographs of the following pieces in your collection: Table II; Rustic Table; Lawn Chair (pine); Inlaid Table; and your Aluminum Chair and Lounge Chair in progress. Of course, we can always use existing photographs of Learsy's Aluminum Chair and de Menil's Lounge Chairs if your new works are not ready to be photographed in time for the catalogue. We would also like a transparency of the new, plated (plating to be determined) Pedestal Tables, again, if they are ready in time to be photographed for the catalogue. We are aiming to have all our photographic material in hand by mid-June so our catalogue designer may begin to work on this project.
- 2) What are the exact measurements for Table II? By the way, rest assured that we are changing the wording of the copy for that entry.
- 3) We have sent our formal letter to Christophe de Menil asking only her permission to cite her collection and your two chairs in it. We are hoping/presuming that you will be fabricating another single Lounge Chair, to be loaned to the exhibition, and, therefore, are not approaching her for a loan. If, in fact, you discover in the next few weeks that the fabrication of another chair is unlikely by the time of the exhibition, we will then approach Ms. de Menil directly.

3 Items
13.4.5

?

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Scott Burton
page 2
May 19, 1986

- 4) Have you yet had an opportunity to check the granite types of Halff's and Shapiro's Bench and Table's?
- 5) Brenda agrees that if you believe your Table of Inverted Triangles and Figurative Chaise will be fabricated in time for the exhibition, we should include them in the list of your works. Was I correct in relaying the information to Brenda that you felt these two works are more in progress (and, therefore, more likely to be completed by November) than the New Chair? Please do let us know measurements, materials, edition information, etc. of each of these two new works.
- 6) In a telephone conversation with Brenda, Emily Pulitzer mentioned that you will be fabricating a third Chaise Longue. Is this so? We want to be sure to have this information accurate in the catalogue. Mrs. Pulitzer also wants to know if the angle of the photograph of her chaise (photocopy enclosed) is the angle you would recommend in photographing the piece.
- 7) Please remember to let us know when you determine the plating of the two pairs of Pedestal Tables (one new pair, one pair being replated).
- 8) On a different subject...I've placed a request through our Museum photographer to photograph the Tony Smith painting as it is installed in our gallery. I hope to have the photograph very shortly and will forward it to you.

yes
dimensions
in stone

I hope all of these details did not sour you on the exhibition! I feel that the catalogue raisonné part of the publication is really shaping us nicely and that you will be pleased when it is a reality.

I was so pleased to be able to see your new works in their installation at Max's. They look stunning and are everything you told us they would be!

Sincerely,

Trish

Trish Waters
Curatorial Associate

TW:tw
enclosure

cc: B. Richardson
N. Felshin

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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
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23 August 1984

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

You've been much on my mind this morning! I must admit even as I write this, I know you to be with our Mayor, and I am dying to know what is transpiring.... I am confident all has gone well, and I will learn soon enough.

In the meantime, I just want you to know how very much I enjoyed our dinner together. It is inexcusable that we have not arranged to spend more time before this, and I have every intention of seeing that we spend more time in future.

I just want to confirm, too, the dates we have for our show on the Museum calendar: September 14-November 16, 1986 (9 weeks), with a preview reception on Saturday evening, September 13, 1986. I'm sending along a copy of our in-house calendar, so that you can see the sequence of shows programmed in the coming years. (You will note that the exhibition which overlaps yours, in adjoining galleries, is a retrospective of the photographs of Minor White.) For the moment, I'm carrying the show under the title "Scott Burton: Furniture." That is not etched in stone, however, and can be adjusted as we proceed to a more definitive notion of contents.

I will of course let you know what I hear from Kynaston, and I will also write Richard Francis, as we discussed. It occurred to me late in the evening to worry that Saatchi might be sufficiently annoyed by a Tate collaboration that he would be disinclined to lend from his collection. Do you think that is a genuine concern? In any case, I will write Richard in a tentative manner, without suggesting a commitment. And I will certainly plan to see Saatchi in November when I am in London.

I will hope to arrange a visit with you in New York in October. I will be in Florida working on G & G from September 16-October 6. And I must visit Milwaukee (also on G & G) in October. So my schedule will be hectic, as usual.

Much love,

Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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	<i>Burton</i>	<i>II. 102</i>

THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

1 November 1983

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

As you might have guessed, my failure to be in closer contact is due to overriding crises on my Gilbert & George project. As you know, the show opens in February, and I have been back and forth to London (and, still again, next week!) trying to resolve differences over my catalogue text.

With all of this running behind schedule, I am writing to suggest that we adjust your Baltimore exhibition dates somewhat (not dramatically, but just enough to give me the extra time I need to do it properly).

Instead of opening the show in February 1985 (only one year after the G & G opening), I propose we re-schedule the show for September 22-November 17, 1985 (with the opening on Saturday, September 21, 1985). I hope very much this does not conflict with any scheduling commitments you've already made, and that you are able to sympathize with my wish to delay the show by a few months.

Frankly, I think it is also for the best, to get us a bit further away from the exhibition and press on the Chairs show. I don't want any sense that this is not a "new" project. Incidentally, I just received a copy of the Chairs catalogue (I've not had a chance to read it yet, but I liked the way it looked -- though I know you were not thrilled with it). My assistant brought it to me from Fort Worth! I look forward very much to reading Charlie's text.

Let me know if this all sounds alright to you. I really am looking forward to working with you!

As ever,

Brenda

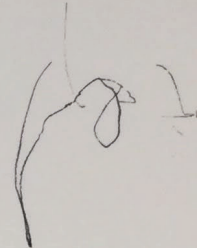
Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART



16 September 1982

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

First, this is a very belated thank you note for your special effort in visiting Baltimore to meet with me and look at our exhibition spaces in regard to our projected exhibition of your work. It was really very good of you to make the trip. I promise on your next visit that we will have more time, and we will be able to relax a bit -- see the Social Security building, have dinner, etc. I look forward to it!

More importantly, I am in the process of confirming our exhibition schedules for 1984-1985, and I want to propose specific dates for the exhibition. The dates that seem most suitable and best balanced for our schedule are February 17-April 14, 1985 (with a preview reception on the evening of Saturday, February 16, 1985). I have slotted the exhibition in a way that will allow us sufficient time both before the opening and after the closing for installation and deinstallation of what will clearly be a logistically difficult project.

If you have any difficulties with these dates, please let me know as soon as possible so that I can consider any adjustment.

The pace here has become ever more frantic as October 14 draws closer. There remains a great deal yet to do, but on the whole everything is going well. I must admit that we are all very excited about the opening and most optimistic about the public response to our "new" museum!

I will look forward to hearing from you.

As ever,

Burton

Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

3 June 1981

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

A belated note to thank you for your warm and enthusiastic response to our exhibition invitation.... I am very pleased at your willingness to have The Baltimore Museum of Art sponsor such a project!

I am beginning to look at our exhibition schedule for 1984, with the hope of assigning firm dates for our many pending exhibition commitments, including yours. We have been forced to table so many projects during the course of our renovation that we are now facing an abundance of riches for the 1983-1984 exhibition seasons. In any case, I will stay in close touch with you on a proposed time slot. Is there any time in 1984 when you would find an exhibition inconvenient, that is, do you have other pending commitments that might be a schedule conflict for you?

Please come to visit me any time on your way from New York to Washington! A telephone call a day or two in advance is perfectly suitable. My schedule has been very hectic, as I prepare for the opening of the Mondrian drawings here on July 11. But I have no plans to be away from Baltimore for any extended time, and I would love to see you. I would especially like to show you our new (under construction) spaces, where your show would be located.

Stay in touch....

Best,

Burton

Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

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THE
BALTIMORE
MUSEUM
OF ART

9 April 1981

Scott Burton
c/o Max Protetch Gallery
37 West 57th Street
New York, New York 10019

Dear Scott:

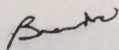
For a very long time now I have been hoping to be able to schedule an exhibition of your work for The Baltimore Museum of Art. It seems past time to contact you to inquire about your willingness to consider such a proposal....

I must immediately confess that because of our extensive and ongoing renovation and expansion program (scheduled for completion not before the fall of 1982), I am not able to propose a specific date nor, for that matter, even a definitive year! With our many backed-up exhibition commitments, I suspect we would be looking at a exhibition date in 1984. It is not quite as far away as it seems.

I conceive of such a project as being comprehensive in scope (that is, not a show of only recent work) and thus providing an overview of your sculpture/furniture (principally). We would of course wish to do a catalogue. And I envision it as an exhibition that could travel to perhaps two other museums. It is possible that we would ultimately decide to preclude circulation, if the works included did not lend themselves, practically speaking, to travel.

I wonder if you would mind getting together at some point in the not too distant future to discuss exhibition prospects? At present I am on a rather hectic pace of work due to the show of Mondrian drawings coming here in July, but do let me know your projected schedule for the next few months and perhaps it will allow us to overlap in New York sometime in the late spring?

Best,



Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture