

Basic Detail Report

Introduction

This group of twelve "notepages" is the first attempt to put into more permanent form the scribbles and scratches that occur on any handy fragment of paper during the day; they were collected in binders to be used later as source-material for more finished drawings and sculptures. These "notes" differ from the originals in that they have been passed through the techniques of lithography and photography, and also in that sketches occurring on different sheets or at different times have been combined on one sheet. Both factors give an intensity to the page which is not found in the original note pages. It is not a matter of facsimile, but of concentrating and heightening the effect of flipping through the hundred or so pages which were done during this two months stay in Los Angeles - on the street, at parties, anywhere, when an idea struck. For me if an idea is not set down immediately, the *form* of it is lost (though the idea itself may remain). The exact correspondence to mood and situation is critical.

Ken Tyler designed a paper holder and discovered a ball-point pen technique that enabled me to transfer drawings done anywhere to the stone. But details of the Gemini shop, where I spent so much time during this period, serve as sources too - details not confined to the process of printmaking, but including, for example, the front teeth of the shop secretary.

In general, this is a suite of "monuments" which, in my work, may be defined as objects or parts of the body increased to colossal scale and set in a landscape. Aptness is important; the enlarged object *fits* the site imagined, or a comparison is made between the properties of a small and larger object. There is some unity among the images; a certain form or object, for some reason, in time/place, becomes obsessive and is metamorphosed into other forms and objects. An example of this is the drop-under-disk form of the Punching Bag, which appears in an enlarged version "asleep" against the Santa Monica Mountains, and later as a Gym Shoe, a Balloon, a pair of Legs under a Skirt, an enormous Nose, a Drum Pedal and as the intangible "wash" of illumination from a colossal flashlight. There are other changes - in viewpoint, in techniques of depiction and in changes of element and motion. These gymnastics, isolated in the notepages, are concentrated in the multi-referential finished work executed from them.

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Title Notes

Date 1968

Medium Color lithograph

Dimensions Sheet: $22 \frac{3}{4} \times 15 \frac{3}{4}$ in. (57.79 $\times$ 40.01 cm) Framed: $25 \frac{1}{2} \times 18 \frac{1}{2} \times 1 \frac{3}{8}$ in. (64.77 $\times$ 46.99 $\times$ 3.49 cm)

Credit Line Collection of the Modern Art Museum of Fort Worth, Museum purchase, The Benjamin J. Tillar Memorial Trust

Object number 1972.16.13

Markings recto, embossed Gemini and copyright mark

Signed recto, bottom (varying order) "Oldenburg 68 22/100"