

NEW EDITIONS

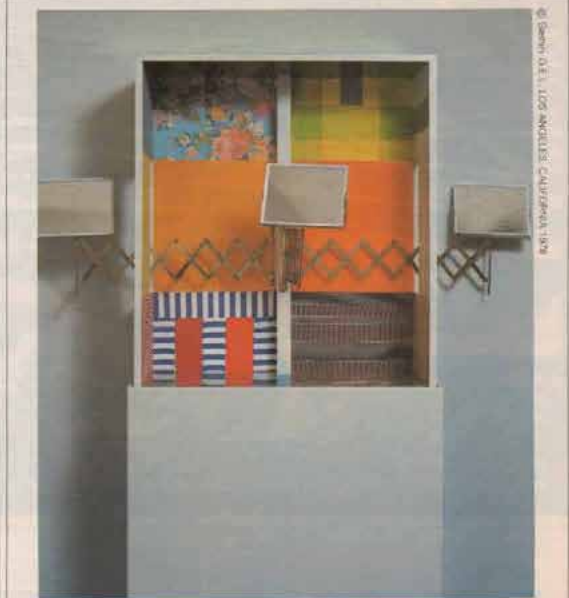
ROBERT RAUSCHENBERG's series of six "Publicons"—spirited, engaging, elegant and full of complications and contradictions—are in their final stages of production at Gemini. These "icons for the public" or "public icons"—numerous interpretations are possible—are open to personal exploration and reconstruction. Panels slide out, doors open, pieces can be removed and shifted to new locations within the assemblage. We are invited to participate in that serious game of construction and recombination which many of us have silently played with Rauschenberg's work, while we have imagined the artist's enjoyment in the process.

There are six different "Publicons," each with its own character and its own set of surprises. It is impossible to see the work without getting involved—they beg to be handled in a spirit of physical inquiry. The largest measures 59 by 30 by 12 inches unopened, the smallest, 18 by 36 by 8 inches. Each of the six "Publicons" will be produced in an edition of 30.

Early stages of the process were completed at Rauschenberg's Captiva Island studio with a crew sent from Gemini's Los Angeles offices carrying supplies of cloth and other materials. Each work is constructed of wood coated with automotive lacquer, while some surfaces are covered with silk and cotton fabric. Many of the fabrics are familiar ones used in everyday clothing; Rauschenberg deftly casts pale stripe against pale stripe, paisley against bright solid until these commonplace surfaces successfully vie with the silk and gold leaf used elsewhere in the work.

Station I is the largest: a triangular box protected by two doors, which open to reveal a lighted interior and a wooden gold-leafed paddle suspended at its center. Formal and—yes—iconic, it is the most elaborately wrought and the most static work of the series. *Station III* is the most playful, hiding small hinged shaving mirrors which emerge from the austere white rectangular box as a raucous interior of patterned fabric is revealed. When fully opened, three floating mirrors pick up fragments of the room's interior and add reflected images to the high-spirited complexity of the box.

Rauschenberg's title for the series prompts one to ask, "How public can an icon really be?" In his hands these constructions, although made of bottle caps, shaving mirrors, cloth and wood, inevitably become "objects de luxe." They require careful handling, intimacy and time to savor their varied positions and physical surprises. They remind one of altarpieces unfolding to reveal interior imagery, works that create a sense of reverent intimacy by requiring the assistance of a person who handles and reveals the exterior and interior. Rauschenberg's "Publicons" do not necessarily inspire reverence, but they do make



Robert Rauschenberg, *Publicon-Station III*, wood coated with automotive lacquer, 37 by 31 by 15 inches closed, 69 by 64 by 15 inches open. Gemini G.E.L.

exquisite use of long-standing attitudes toward the icon and the iconic. Human in scale, they do not overwhelm, but seduce, and their pleasures are real. Published by Gemini G.E.L., Los Angeles, 1978.

CHANNA HORWITZ's work explores a visual-numerical system based on a constant set of eight units. Movements of these eight are plotted in space and time, within a numerical matrix which provides the work with its logic. She describes each successive shift of position as a "beat." Like the steady rhythm of a heartbeat and pulse, or the widening and descending curve of a wave, her work charts the action of movement in space seen in sequential linear projections. Mathematical and conceptual, her work is evocative of other rhythms, for example those of music, described schematically.

Horwitz has just produced a new edition of lithographs entitled *8*, each print folded in eight parts and measuring, unfolded, 22 inches by 192 inches. Units move along in ever-widening configurations, developing fluid linear diagrams—eight of them—each a continuation of the one that precedes it. Through the device of folding and overlapping, the eight major segments of this enor-

mous drawing have been condensed within a 22-by-20-inch piano-hinged plexiglass box. Happily, in its folded state the print also suggests sequential stages while allowing the entire work to be seen at once if one chooses to unfold it.

Printed in an edition of 30 by Ed Hamilton in Los Angeles, and hand-hinged in segments, Horwitz's *8* is achieved with an exquisite precision which neatly underscores the grace and clarity of her work. Published by the artist, 1978.

—Susan C. Larsen

SOL LEWITT's silkscreens—two new series of them—would brighten up any place on a cold winter's day. The prints use combinations and permutations of the three primary colors and of lines, which depart from corners, the midpoint of the sides and the center of the print for a strong and, naturally, logical effect. "Lines in Color on Color to Points on a Grid" includes ten prints, three on a ground of each primary color, with lines in the other two colors. In this series, all blue lines go from the corners, red from the sides and yellow from the center. The tenth print depicts the other nine and announces the title in bold black type. A