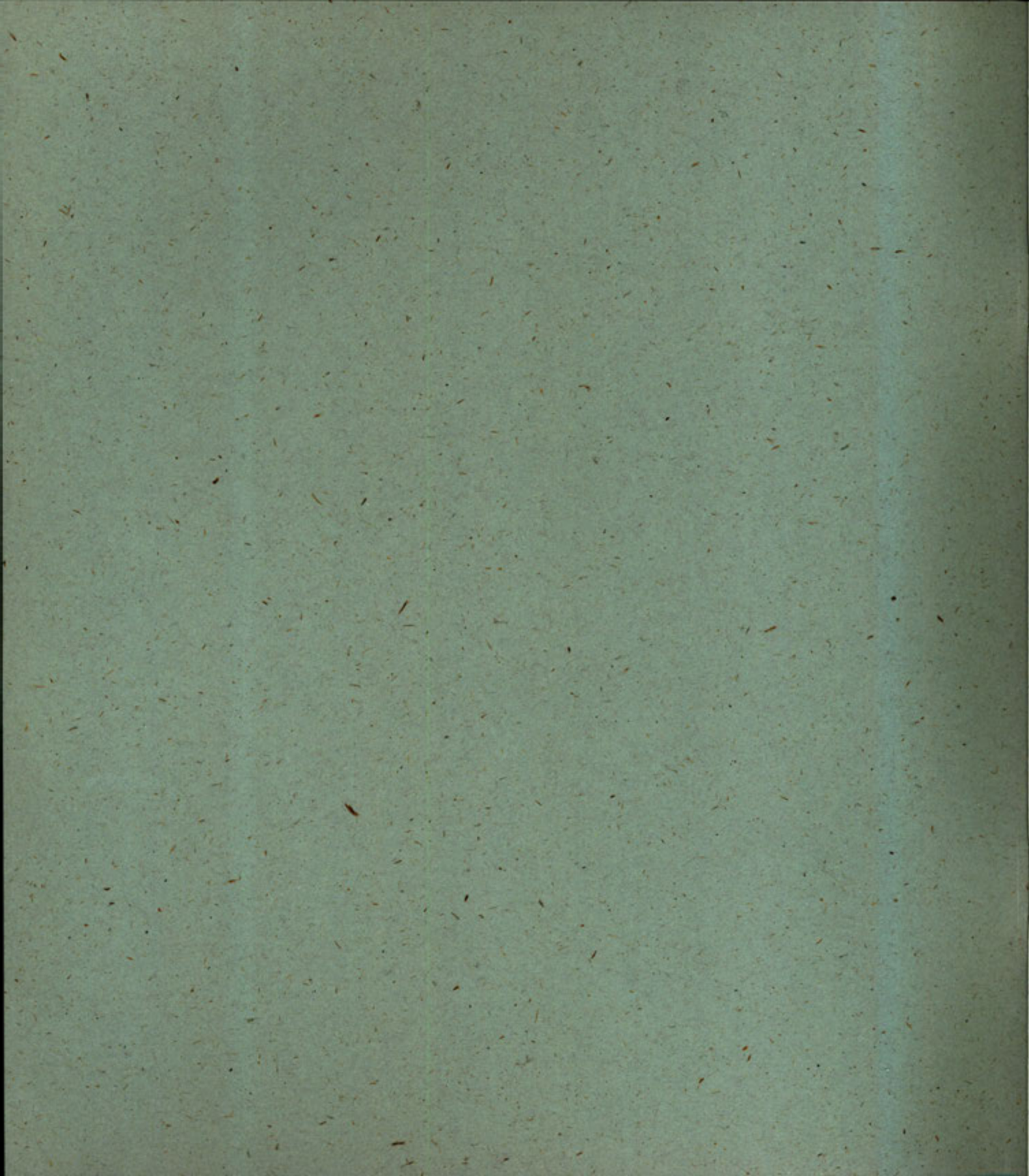


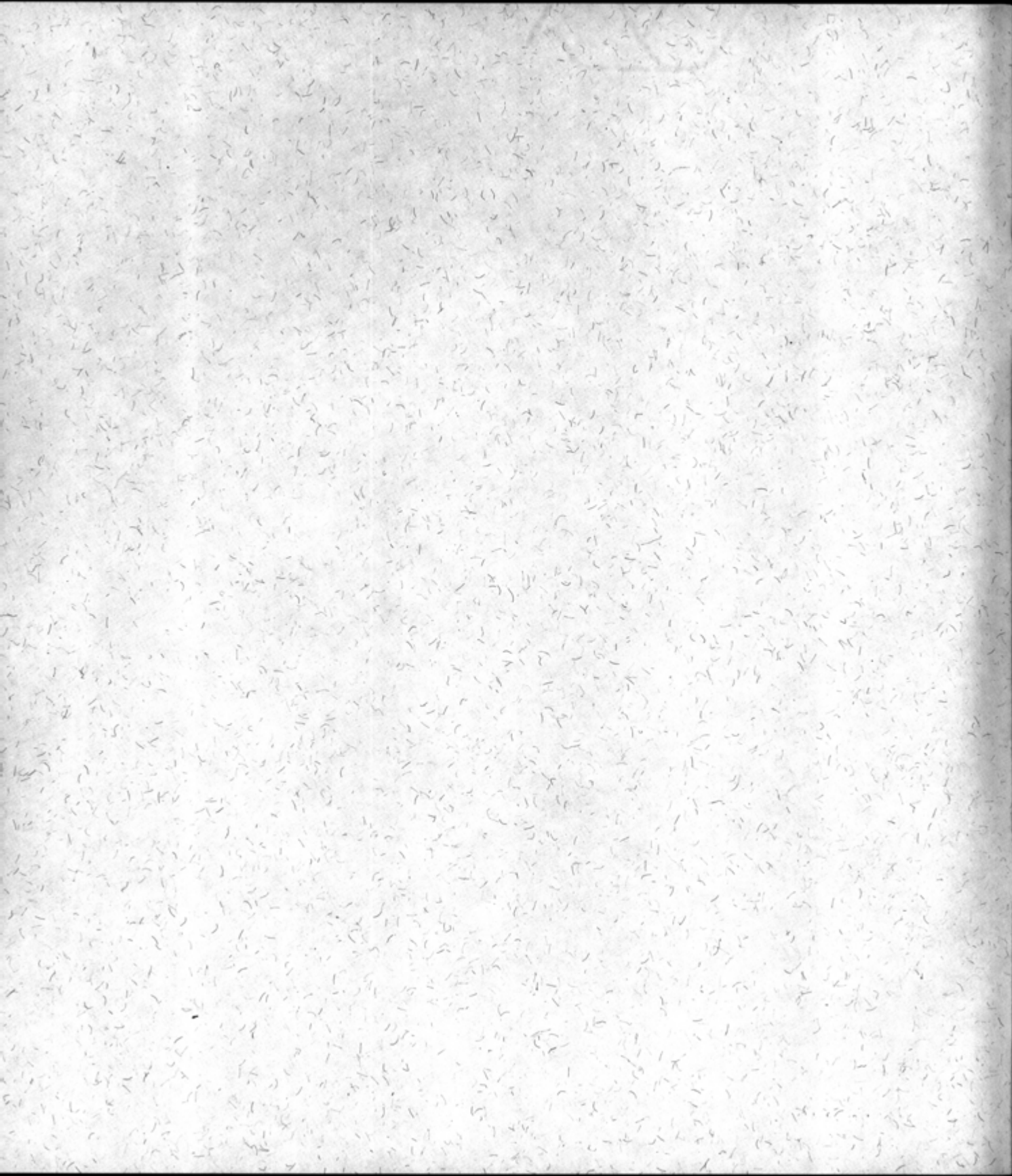
JULIUS TOBIAS

WORK 1965 - 1992



JULIUS TOBIAS

THE ARTS AND CRAFTS MOVEMENT
IN AMERICA
A STUDY IN THE HISTORY OF
DESIGN
BY
JULIUS TOBIAS
NEW YORK
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University Art Gallery
Staller Center for the Arts
State University of New York at Stony Brook, New York
March 7th through April 18th, 1992

The Artemesia Gallery, Chicago, Illinois
May 1st through May 30th, 1992

New Arts Consultation Services at
The Gallery at the Painted Bride Art Center, Philadelphia, Pennsylvania
October 21st through November 21st, 1992

The Frank Martin Gallery
Center for the Arts
Muhlenberg College, Allentown, Pennsylvania
December 10th through January 21st, 1993

Acknowledgements

I would like to express my thanks to the following persons who helped make these exhibitions possible. They include James Carroll, Rhonda Cooper, Sandra Ericson, Nancy Hild, Karen Hoover, Buzz McCall, Ron Morosan and Mel Pekarsky.

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Foreword

by James F.L. Carroll

To understand the art world, like the real world, one has to come to terms with the collective process. Through this process, each artist must work to perceive and develop their own persona, their own universe. Not only is the perception of the artist to be considered, but its social and political juxtaposition within his/her own time. Since 1965 Julius Tobias has worked in sculpture for eighteen years and in painting for the past eight years. His present work is figurative, however, in the much larger picture it is also part of his social and political life which has permeated his work since the 60's. In his sculptures he used not only the divisional quality in/and of the space but also the psychic and expressionistic activity of the viewer. In viewing his sculpture, the public became involved by observing and in many cases participating in the work, walking through and around the installations. With his paintings, the viewer is not physically able to participate but can observe and experience Julius' painting subject of "stacking." Whereas his sculpture had to do with participation and the work's material rawness, his paintings are very immediate in their singularity of "stacking" and tactility of the surface.

Julius has expressed his concerns, his understanding and his needs through his sculpture and painting. These current works are life's extension, inherent in what is, from what was. His paintings are a surface built of layers for the viewer to stand outside and look up, down and across, as opposed to through. His compassions are his insights of and to himself, his life history as observer of wars and social conflicts.

Julius will not compromise his art making; if there is a difficulty, it is that people have not allowed themselves to come to terms with his sharing and understanding of people. He is interested in how people feel, react and share, the interchangeable aspects of his work and life. The art world as well as the world of Julius is small, but those who know his work know it to be larger than life. He is an artist who is well respected by his peers but not understood. Julius presents his complex concerns in the simplest form. This complexity comes more from a literary reference than from a formal training. His gray color is not cold, his cement is not cold and his concrete is not cold. What it is, is what the material is. In his use of gray, Julius is not using a Renaissance color, he is using a hue for a contemporary reference. Michelangelo was a craftsman and was referred to as such. What skill Michelangelo acquired was from working with the process. To make something one has to acquire their own way of perceiving, their own way of understanding, their own way of handling the situation. Julius is a craftsman not from training, but from the process.

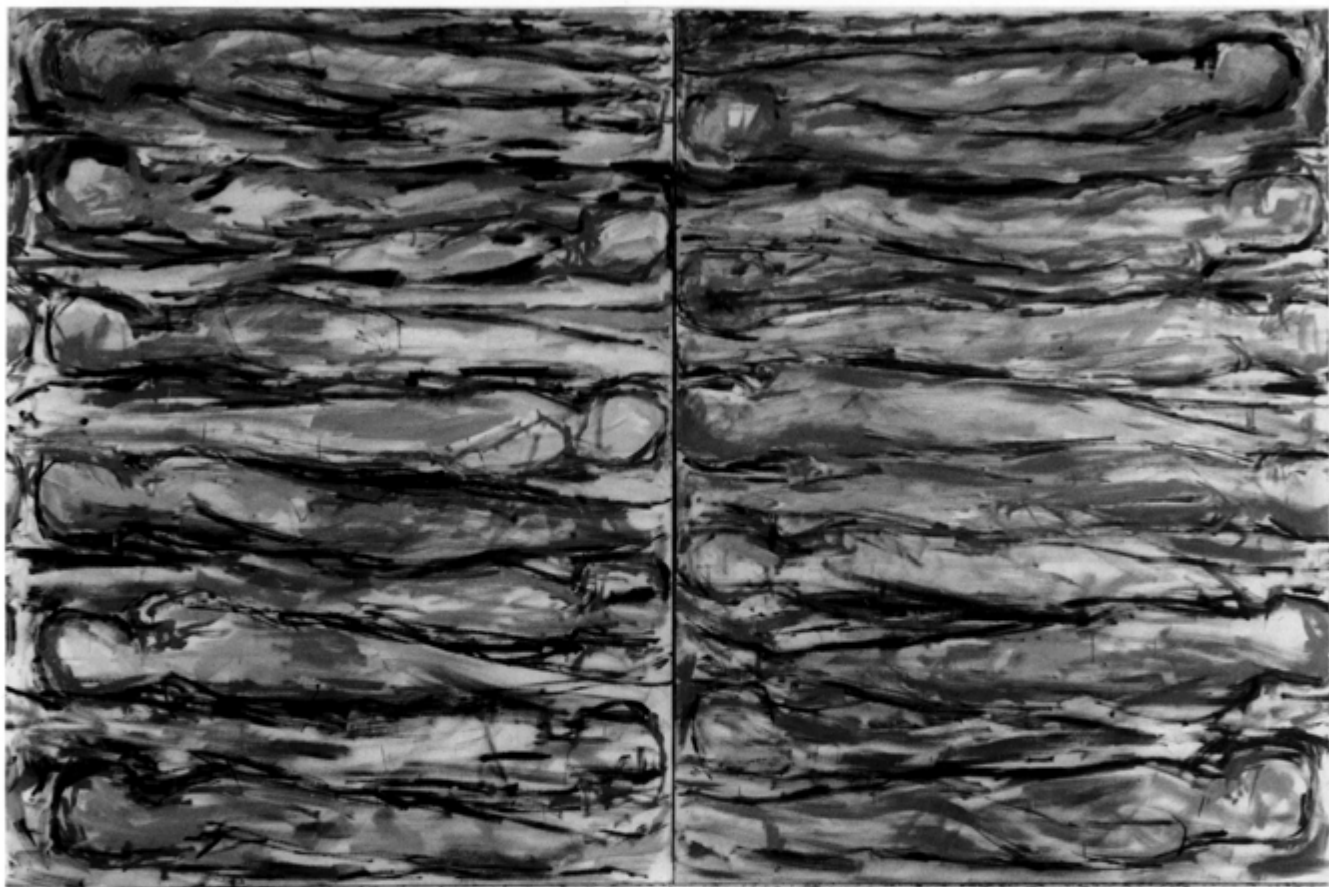
Like many of the sculptors in the 60's and 70's, Julius came to sculpture through painting. His concern was how to create a new vocabulary pertaining to his time and situation. His process of perception in art has moved from painting to the use of cement and concrete as physical materials, to paint both as a material object and as a conceptualized subject. For Julius, the subject here is one of the cultural experience of "stacking" individuals — like their ideas — lost in our time.



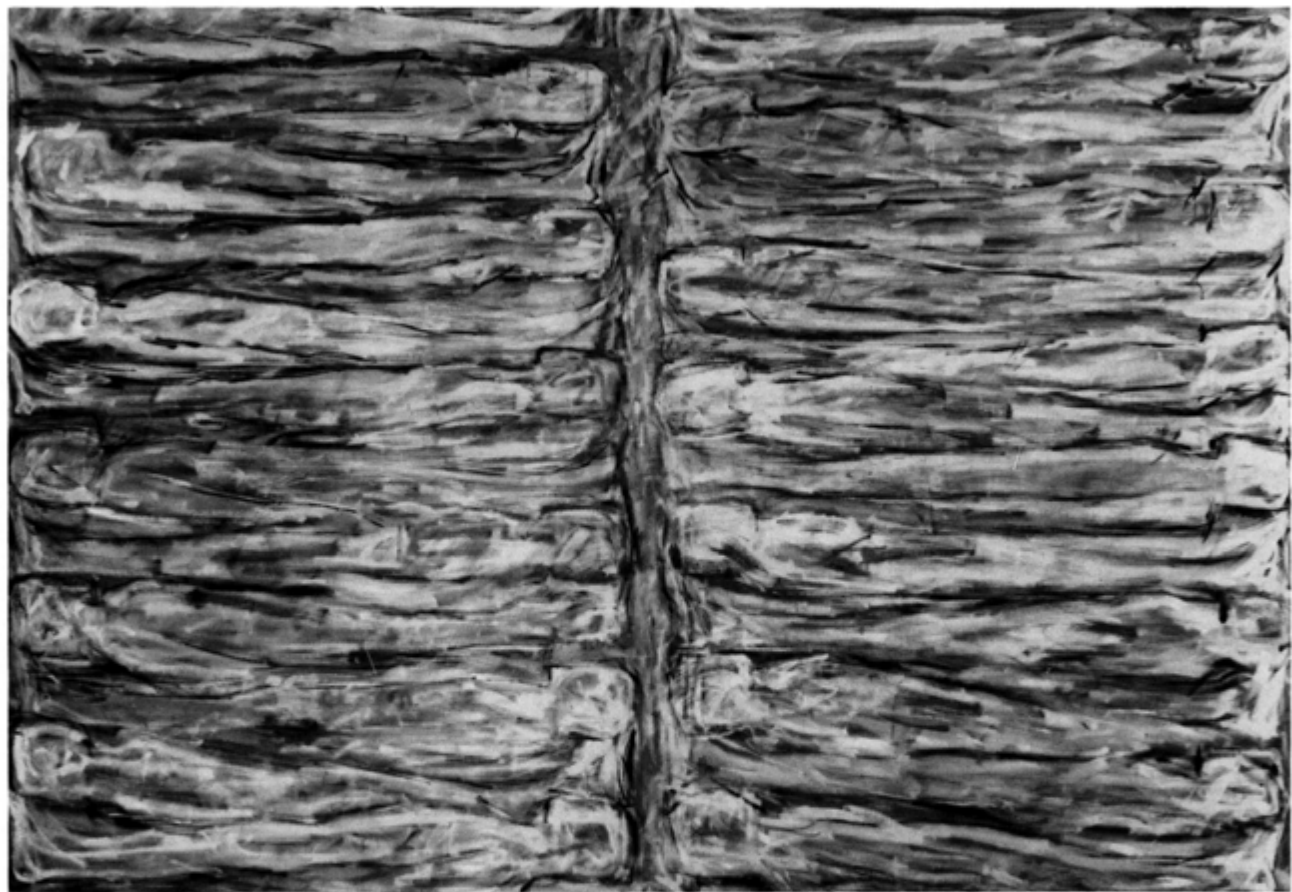
Three Figures, 1988,
84" x 65", oil on canvas.



Myth-Dream #1, 1989,
90" x 132", oil on canvas.



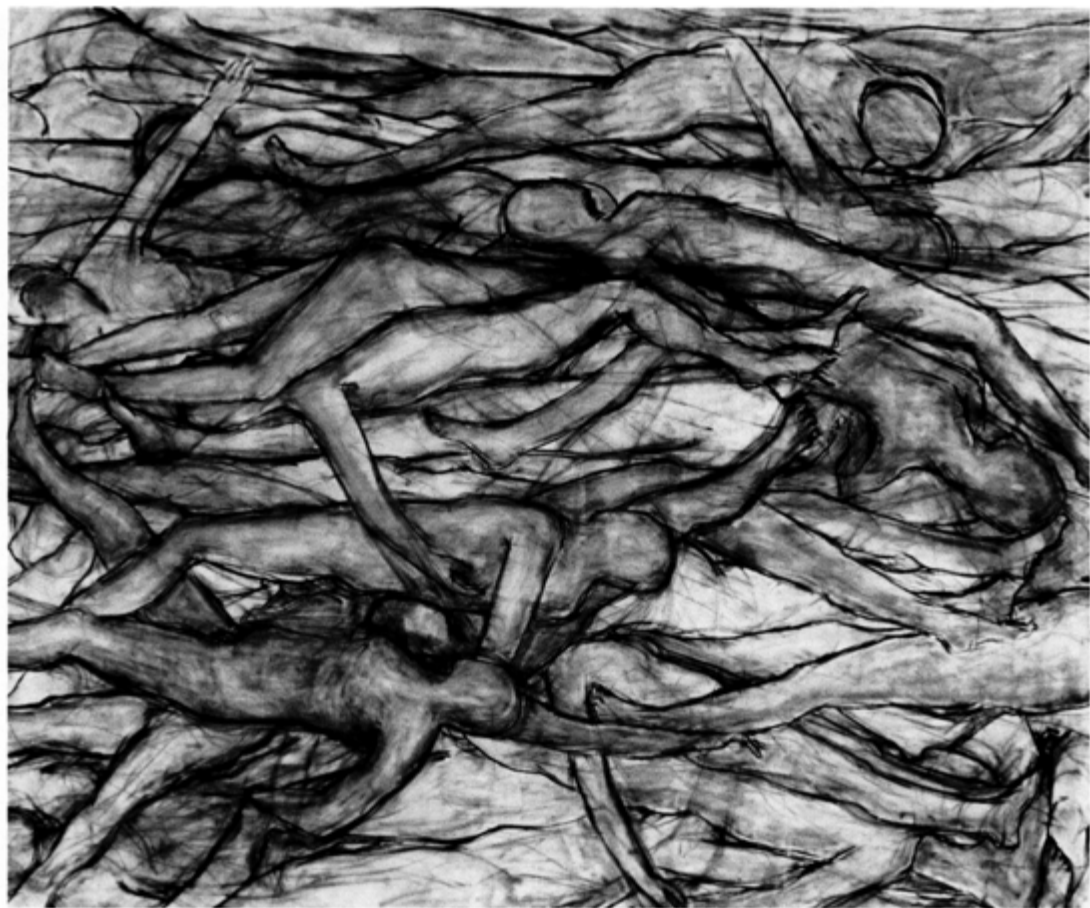
Stacking # 1, 1988,
90" x 134", oil on canvas.



*Stacking # 2, 1989,
96" x 132", oil on canvas.*



Stacking #3, 1989,
96" x 132", oil on canvas.



**Pile #1, 1989, 96" x 113",
charcoal on canvas.**



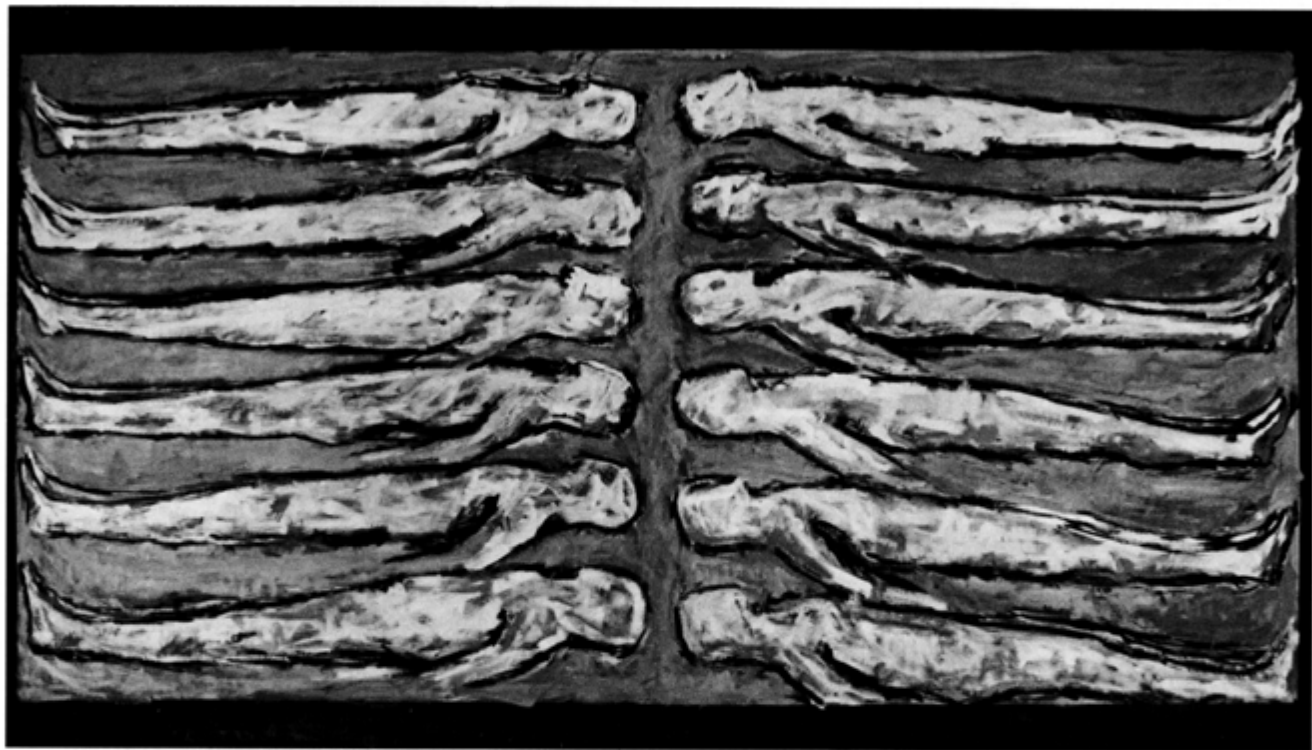
*File #2, 1989, 96" x 113",
oil on canvas.*



*Pleasures of the 20th Century,
1990, 93" x 108", oil on canvas.*



*The Wall, 1991, 76 1/2" x 114",
oil on canvas.*



*Commentary, 1992,
84" x 144", oil on canvas.*

Julius Tobias: A Boulder in the Mainstream¹
By April Kingsley

The history of art, and of the individual artists who create it, swings slowly like an enormous and weighty pendulum: the painter turned sculptor returns to painting; the Constructivist turned Expressionist becomes a Minimalist who later reverts to Expressionism; the artist who studies with a Socialist-Marxist becomes a maker of pure, "primary" sculptures, then suddenly, late in life, finds himself making socially-conscious art. All of these transformations have occurred in the career of Julius Tobias as he has circled and recircled through forty years of making art. Most of the work in these exhibitions dates from the past decade, but it reflects a long lifetime of other artworks and other thoughts. Certain constants run through the drawings and prints, the paintings and the conceptual models: austerity and sincerity, a feeling for solid form but not for color, for insistent rhythms, forced separations, symmetry, and serried ranks.

Always in tune with the temper of his time but never locked in step with it, Tobias has continually managed to maintain the unenviable position of being an outsider within his own art world. From sculptures that were closed environments too big for private ownership, he moved on to sculptures that barred your entrance, trapped you or controlled you. His idea now is to build sculptures so vast that they are on a scale of inches to yards, maybe even to miles, instead of inches to feet. Beginning to paint again, Tobias made pictures so dark they are barely viewable. Now the paintings are easy to see, but their subject matter — death — erects a different kind of barrier to your sight. Nothing from this artist is ever easy to take and, for him, nothing is or ever was easy, either.

Julius Tobias was born in New York City seventy-six years ago. He suffered through the Great Depression as a school drop-out and spent the war years as a reluctant Air Force bombardier. (When forced by his commanding officer to explain why he refused to attend target recognition briefings, he gave such an eloquent description of the churches and children in baby carriages he knew would also be hit at each of those targets that he never heard another word of complaint about his absences.) After a crash landing he was interned in a Swiss prisoner-of-war camp where American prisoners were relatively well-treated. He was free to wander about the countryside as far as he could walk between meals. However, when he was forced to "escape," crossing the border was dangerous. He got to Lyon just after the Americans had arrived and was flown back to England. One thing he recalls about the experience which relates to the imagery of his recent work was being told that the Lyon aerodromes were filled with the bodies of hostages.

Like many other American servicemen whose art studies were interrupted by the war, Tobias chose to study in France; the Atelier Fernand Léger in Paris was his home-away-from-home between 1948 and 1952. Though Léger had been politically allied with Communism since its inception, his late forties paintings are the most blatantly worker-oriented of his entire career. Léger's Russian friend Mayakovsky said the following of him in 1923, but it was never more relevant to Léger's work than in his 1950 painting, *The Constructors*:

He considers his work to be a trade comparable to the others. It is a pleasure to see the beauty of his industrial forms, his lack of fear when faced with the most brutal realism.²

Léger was obsessed with the idea of making paintings which the workers he was depicting could understand, and he even held the first exhibition of *The Constructors* in an automobile factory canteen. In part because of Léger, Tobias was deeply interested in Marxist Socialism around this time, and although his involvement with the ideology has diminished precipitously over the years since then, his concern that his art have social significance has intensified.

Thus did Julius Tobias start out as a painter in the humanistic, Constructivist mode of Léger, who saw the realities of urban existence — the neon signs and illusionistic billboards thrusting images into public spaces — as abstract pictorial elements to be manipulated at will. Once Tobias recovered from a spate of painting Abstract Expressionist-influenced "black" paintings on his return to New York in 1952, he moved gently back into painting neo-plastic configurations. Abstract, Léger- or Mondrian-like rectangles and bars moving in and out of space predominated, first in gray canvasses, then, by the mid-sixties, in white, wall-sized paintings. Suddenly between 1965 and 1966, the wall paintings became painted walls which he joined at the corners to make open-topped, open-fronted, room-like three-dimensional structures. He was literalizing, physicalizing, the illusions he had been painting. Now a *real* shadow created a dark gray rectangle, a *real* white surface created a plane of white light moving through space.

As one might expect, Tobias' new work was considered sculpture, though the artist still thought of himself as a painter. At the time other creators of large, physical objects, such as Salvatore Romano, Robert Grosvenor and Ronald Bladen were also more involved with painted surfaces and planar movements than they were with traditional sculptural concerns such as mass and density. In fact, their works tended to be literally hollow and their emphasis was always upon the "painterly" qualities — the light and shadows in particular. In the middle of the sixties so many painters-turned-sculptors were working in this overscale, hard-edged, elemental-environmental manner that Kynaston McShine was able to mount a huge exhibition at the Jewish Museum of this work which he termed "Primary Structures." This 1966 exhibition simultaneously identified and created a movement in art, a movement which, in its larger, more inclusive sense, became known as Minimalism.³

In 1981 Tobias welded small steel models based on those white "room," "box" or "Interior Space" sculpture/paintings of 1965-68 (or on the plans for them, since not all were executed). One of the "white rooms" contained a single rectangular beam thrusting out toward you from the back wall; in another the beam angled up from the rear of the "floor" toward you like a gun barrel. Three horizontal beams, low and far, mid-distance, and high and near, cross one box to bar one's access, while in an other entrance is restricted by a single horizontal beam. More elaborate and ceremonial spaces — such as the one in which six diagonal elements in a row running down the center of the "floor" angle up to the top of a side wall — were apparently never executed in full scale. Unfortunately, few of the room-boxes which were realized are still extant. In any event, they all had an innately elusive presence, a sort of now-you-see-it-now-you-don't quality despite their implacable physicality. Perhaps this reaction stemmed from the fact that all the action took place inside the boxes. Viewing them, one felt almost like a voyeur peeping into their interiors, looking for the whys and wherefores of their meaning, somewhat the way surgeons now use laser lights to scan our innards for the causes of our problems. Unlike most sculptors of the past, Tobias seemed unconcerned with the contours, surfaces or massings of his pieces' outsides, which were simple, uninflected white walls. In contrast his preoccupation with the insides seemed nearly perverse. The absolute frontality of the "white boxes" aligned them decidedly with painting, but, in another sense, one can view this work as an early manifestation of large-scale, environmental-conceptual art. Tobias certainly had a precocious understanding of the effect its physical, exhibition context had on a work of art. First the early paintings became walls which configured small "rooms" or cubicles to house the sculptural elements. Then, in the 1970s, the gallery walls became the containers for the physical objects he

placed within them. Nineteen concrete slabs, propped up at various slight angles from the floor, took up the entire gallery space in 1971, and five low lines of poured concrete "curbstones" crossed and closed-off another space in 1974. None of the small cement models for the large concrete "barrier" pieces that Tobias poured on site in his exhibition spaces during the seventies are included in these exhibitions, but a few of the steel "maquettes" for futuristic, architecture-scale, versions of them are on view. Two thick walls, quarter-rounded at top and situated in parallel, provide a passageway that curves infinitely away above you as you make your way between them in your imagination. They can be easily envisioned on a vast scale, miles long.

Seen in the light of Tobias' socialist bent, his unorthodox use of the commercial exhibition spaces and art institutions as a part of his art work undermined their normal functions as elitist selling and showing places for *objets d'art*. Like the white boxes, they existed outside of the normal purview of the art market by being both site-specific and unpurchasably oversized. The problems created by trying to mix concrete in the gallery space for his 1971 exhibition at Max Hutchinson's gallery achieved one level of anti-artmarket negativity; a second level was reached with his "barrier" installations at 55 Mercer Street in the mid-seventies. "My abrasive attitude was at its apex at this time," he said a decade later⁴, and at the Alessandra Gallery in 1976 he used stainless steel to "divide the gallery space in such a way as to deny access to a portion of the gallery in which I had placed out-sized drawings." Again Tobias' art was

functioning in a perverse manner, but in this case the viewer was on one side of a wall or barrier and therefore literally, though not necessarily willingly, *inside* the piece instead of peering into its interior. The denied-access pieces function similarly to the channeling constructions in that you are literally in or out of them, but the psychological effect of walking between the waist-high walls of the channels in *Runners*, 1976, or *Six Concrete Units*, 1978, is more powerful. The psychological fallout is like that of mazes and enforced line-ups such as those that occur in stockyards or took place in concentration camps. In fact, not long afterward in 1981, when he was working in wood, he created a piece at Artpark in Lewistown, New York which was titled *Homage to the Cows of the Sioux Falls Stockyards* in deliberate dedication to the steers he once saw being brutally processed out west. Clearly the piece had wider significance concerning life-damaging brutality in all of its modern forms.

Three major room-size installations executed in the years just prior to the Artpark piece relate to it and to the "barriers" but are distinguished from them by a definite religiosity, a sense of the sacramental or ceremonial. Tobias' 1979 installation at the Zriny-Hays Gallery in Chicago, in fact, had a configuration like that of church pews flanking a central aisle. One enters it between two low walls which rise on a diagonal to meet the first set of two foot-high horizontal walls, five of which then run twenty feet to the end of the forty-six foot wide room in evenly spaced ranks on either side of the aisle. He also built two cruciform "channel" structures of plywood, one at the Myers Fine Arts Gallery in Plattsburgh, New York, which he painted silver, the other, at 55 Mercer Street, which he left in its natural state. The opening into one arm of the crossing channels is centered on the gallery entrance and the results are particularly dramatic when it opens into the long axis. Coming into the piece in the short arm creates a feeling more maze-like than controlled and processional, but in both cases the emotion generated by these formal configurations is one of being within a sacred precinct.

The tenor of this work prepares us to some degree for the images of death and disaster to occupy him later in the eighties, if not for his shift away from abstraction. Only those soulful photo-etchings of his eyes that he used from some exhibition announcement cards during the seventies and eighties hinted at a possible rekindling of an interest in the human form. Even though a number of artists "returned to the figure" in the eighties when representational art made a comeback, Julius Tobias' post-1983 figure paintings should not be viewed as a smart marketing move of the kind commonly termed "selling out," "going with the flow," or "playing the game." There are a number of reasons why not. First, Tobias' paintings were in part forced into existence by circumstance: he began painting because he could only buy art materials, not tools, with a research grant he received from Kutztown University in 1983. Sculpture was therefore out of the question for that period of time. Second, the images in his paintings came out of a septuagenarian's foreboding dreams stimulated by anxiety over his age and precarious health and by a potentially disastrous world situation. Also, to put it most gently, Tobias did not paint seductive, ingratiating paintings. His first works are so dark and finely nuanced they are barely visible. They were followed by paintings like *Three Figures*, 1988, and the very spare, untitled, outline-figure on white ground in which the figures face resolutely away from the viewer as though marching or being drawn irrevocably into a bleak future. They read as powerful nuclear-age images of humanity, though at least the figures are standing, i.e. alive. But then came the "Wall," "Pile" and "Stacking" paintings of dead bodies, the leavings of a violence-crazed culture that seems to have had little trouble avoiding responsibility for destruction en masse. From the machine gun to the nuclear bomb, the major twentieth century weapons of destruction do not permit the kind of personal, pin-point targeting that brings a moral weight to killing. (The Nazi death camps were yet another way of de-individualizing death.)

"What a century!" he found himself thinking. "Slaughter by the millions. Every time you open the paper you see more death and destruction." Unbearable memories, especially for a Jew, of the photographs taken in the process of liberating the concentration camps came flooding back. *Pile #1*, a 1989 charcoal drawing on canvas, clearly recalls those photographs because of the dangling limbs and the way the physiognomically and sexually undifferentiated bodies are intertwined. The pallid bluish-white of *Pile #2*, the oil painting made from *Pile #1* in the same year, serves to add more coldness to the bodies and to remove the ameliorating touch of tradition provided by the use of charcoal lines in the earlier version.

Massed against the sky and filling most of the space, the bodies in *The Wall*, a more recent painting, seem partially disintegrated, their individualities as "things" even denied them. One can pick out head shapes and hair-like tangles, the lines of a torso or limb here and there, but the particulars within this ashen-gray pile are difficult to discern. A hint of a desolate burning plain and of distant fires behind the bodies adds to a future-less sense of devastation and waste. Even Beckett seems optimistic by comparison, as does Philip Guston with his stacks of gorgeously painted, inert limbs. Never a compromiser, Tobias allows no simple esthetic pleasures into his pictures, not of the feel of paint, nor of sensuous lines, or color, or even of compositional connections to past art. They are nevertheless, profoundly moving canvases.

But the "Stacking" paintings came first and they may be even more anguished than the others despite their studied calm. The personal knowledge that as a WW II bombardier he must have wrought a great deal of the very slaughter he now decries has surely added to the weight of this image-burden that he is laying down in paint. Recollections of the stacks of corpses in the aerodromes of France during the war probably also came to mind when he saw the tarmac arrangements of filled body-bags that appeared on television in the eighties. Newsprint images of the bloated bodies in Jonestown and of the fallen figures melting into the jungle terrain of Viet Nam after years of exposure to the elements probably also made their impact. The fact that arranging bodies in serried ranks links the imagery to Henry Moore's wartime drawings of figures snuggled together in rows as they slept in the London underground during the air raids is purely co-incidental. Moore's drawings have a surreal, bizarre quality while Tobias' paintings make powerful statements in opposition to humankind's self-destructiveness. Tobias' parallel, symmetrical compositions — so unlike those of Moore — were also shared by his previous sculptures. The lack of hierarchy or of emotional stressing through composition in Tobias' paintings greatly enhances their frightening fusion of anonymity and devastation.

Stacking # 1 seems closest to life in that the bodies, outlined in dried-blood red, are somewhat differentiated as to gender and are irregularly (naturally) disposed. The reds are buried under a covering of white and gray in *Stacking # 2* and a clear channel runs between the bodies putting one in mind of the catacombs of the past and the cryogenic chambers of the future. In *Stacking # 3*, one is more aware of the rhythms of large to small, round to squared-off, long to short as your eye swings back and forth along the units, some of which are now barely recognizable as bodies. And in *Stacking # 4* the figures seem chiseled out of stone; it is like a painting of a monument to death, to humanity's inhumanity. The "Stacking" paintings recall the words of Maurice Blanchot: "The calm, the burn of the holocaust, the annihilation of noon — the calm of the disaster."

One additional constant can now be seen in Julius Tobias' work: a certain quiet sadness that affirms the timeless, lamentable lot of humankind. What one had previously seen in his eyes, both in life and in his photo-etched images of them in repeated rows, now appears to be the soul of his art — a no-compromise profundity that faces the facts of life — and death — without blinking. The enormous sculptural complexes he envisions as vast ceremonial spaces for the meditative, contemplative activities of large numbers of people are likewise a humanist statement, though not of the same heart-rending intensity as the paintings.

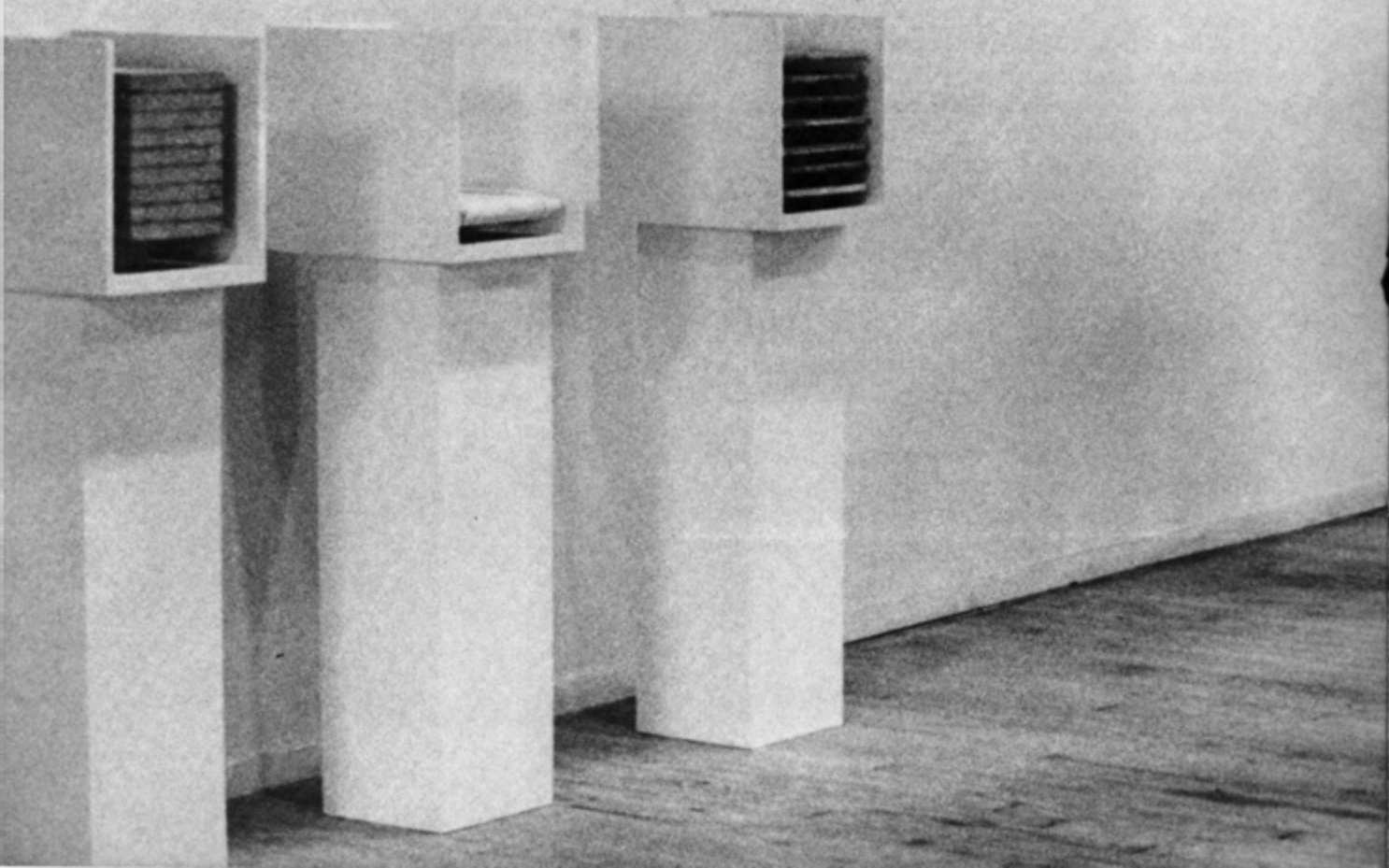
Close to the end of the Cold War, Tobias found himself near where he began at the end of the hottest war of all, the one that ended in mass annihilations, both mechanical and atomic. At the end of World War II few artists or writers could bear to take on the immensity of its implications in their art. Gertrude Stein, herself near death at the time, responded typically in the following quote:

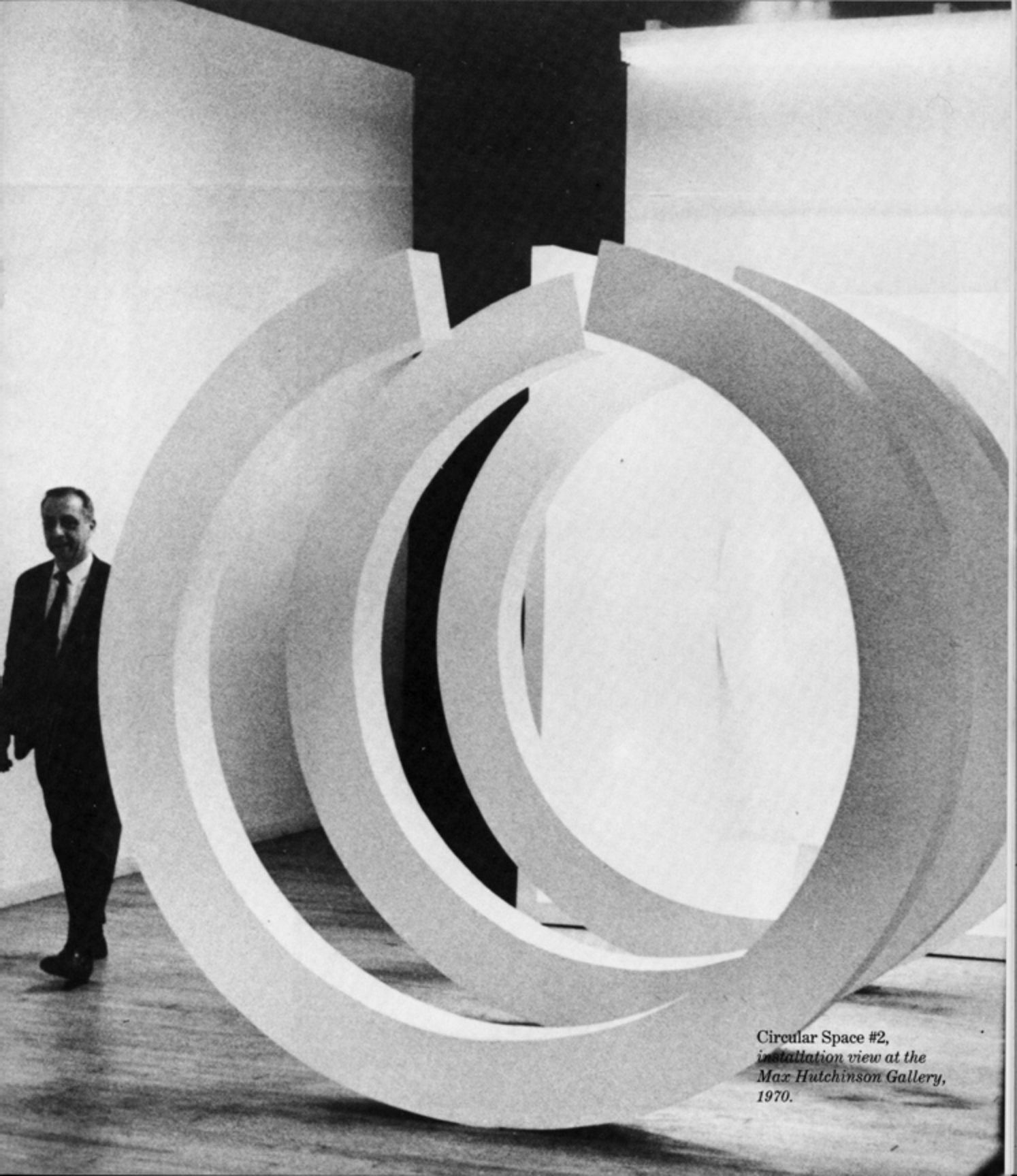
They asked me what I thought of the atomic bomb. I said that I had not been able to take any interest in it . . . What is the use, if they are really as destructive as all that there is nothing left and if there is nothing there [is] nobody to be interested and nothing to be interested about . . . So you see the atomic [bomb] is not at all interesting, not any more interesting than any other machine . . . Sure it will destroy a lot, but it's the living that are interesting not the way of killing them.⁶

Tobias' powerful visions of death express what at an earlier time Stein and Faulkner, Pollock and de Kooning and all of the other great mid-century artists couldn't present in such a literal way. Perhaps it is possible now because we are beginning to see a glimmer of hope for a world at peace in the darkness, the grayness, that has been around us for so long.

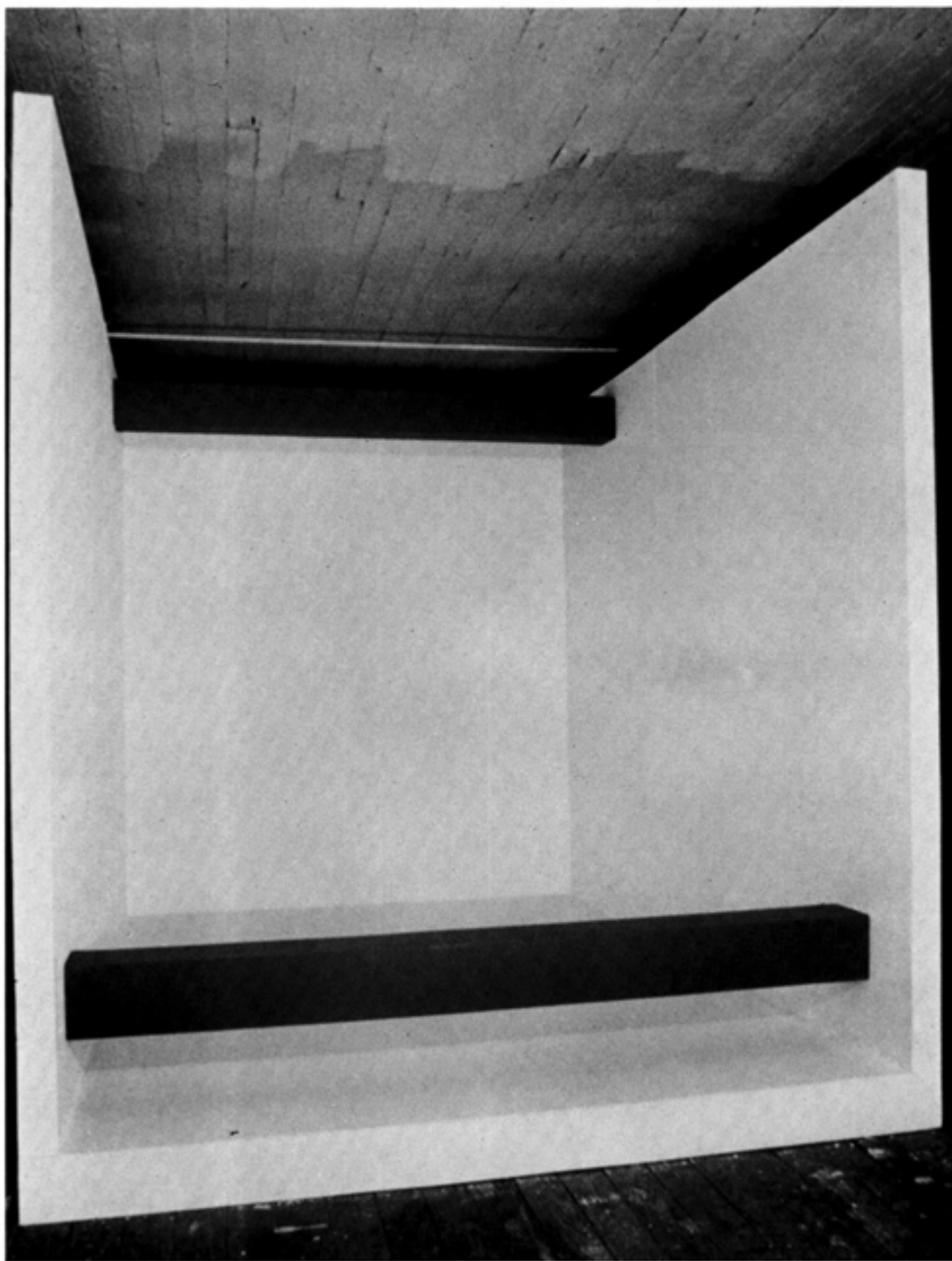
1. The title is taken from Ron Morosan's conversation with Julius Tobias published in *Julius Tobias, Bits and Pieces, Was and Is* by the B4A Gallery in 1991: "Where ever in the future our efficient and ever so smart art industry takes art, it is going to have to go back and look at those stones in the main stream that don't get rolled along the bottom and simply hold their ground."
2. Jean Cassou and Jean Leymarie, *Fernand Léger, Drawings and Gouaches* (Greenwich, CT: New York Graphic Society, 1972), p. 179.
3. Though he was one of the pioneer Minimalists, Tobias was not included in this exhibition.
4. He told this to interviewer Karen Hoover in 1983.
5. The look of the barnsiding used in the wedge-shaped elements comprising this piece is surprisingly similar to that of the "stacked-body" paintings which he began to paint a couple of years later.
6. Gertrude Stein, "Reflections on the Atomic Bomb," *Yale Poetry Review* 7, (1947), p. 3-4.

Work 1965 - 1983



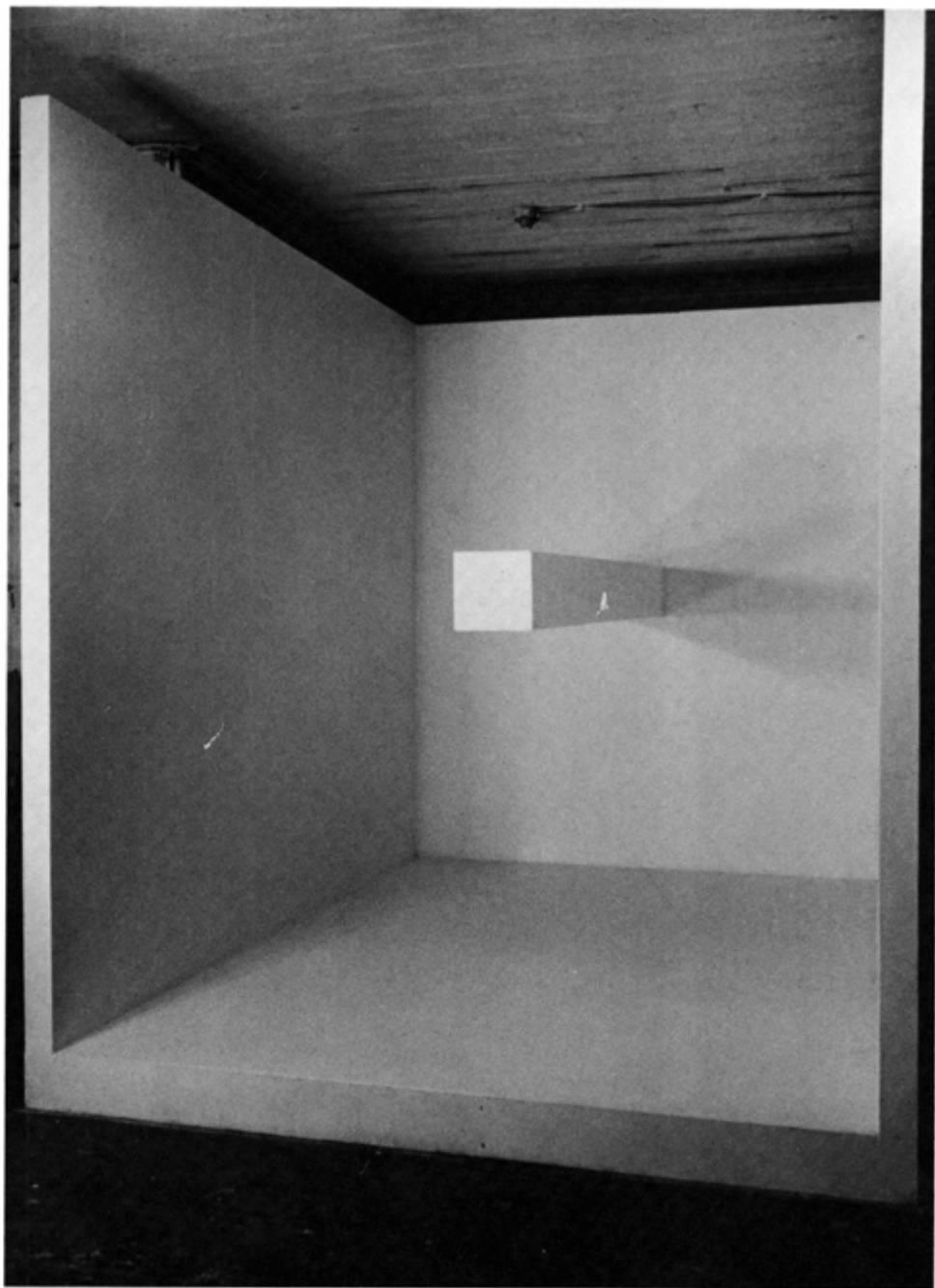


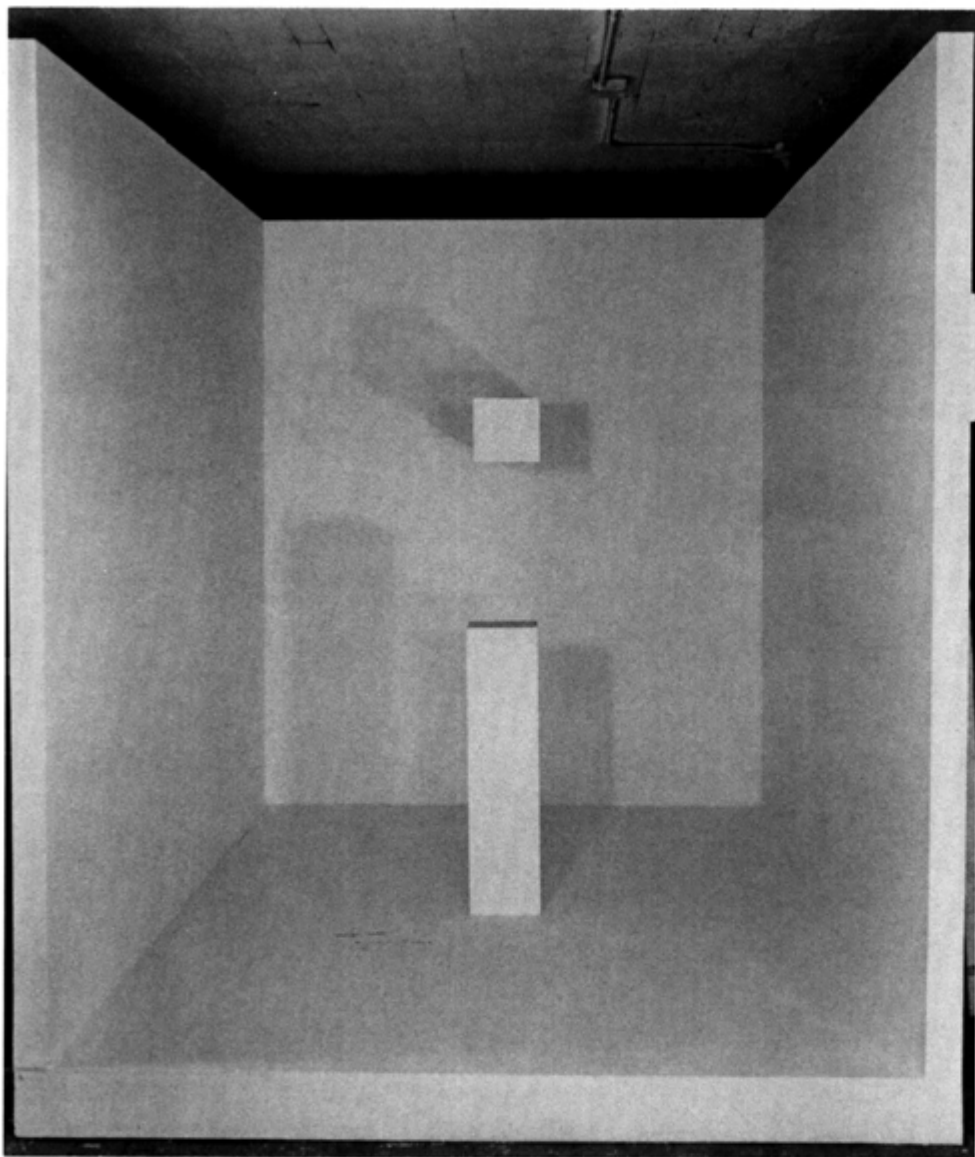
*Circular Space #2,
installation view at the
Max Hutchinson Gallery,
1970.*



*Interior Space #1, 1965,
8'6" x 90" x 10', masonite
on wood painted white
with earth red horizontal
bars.*

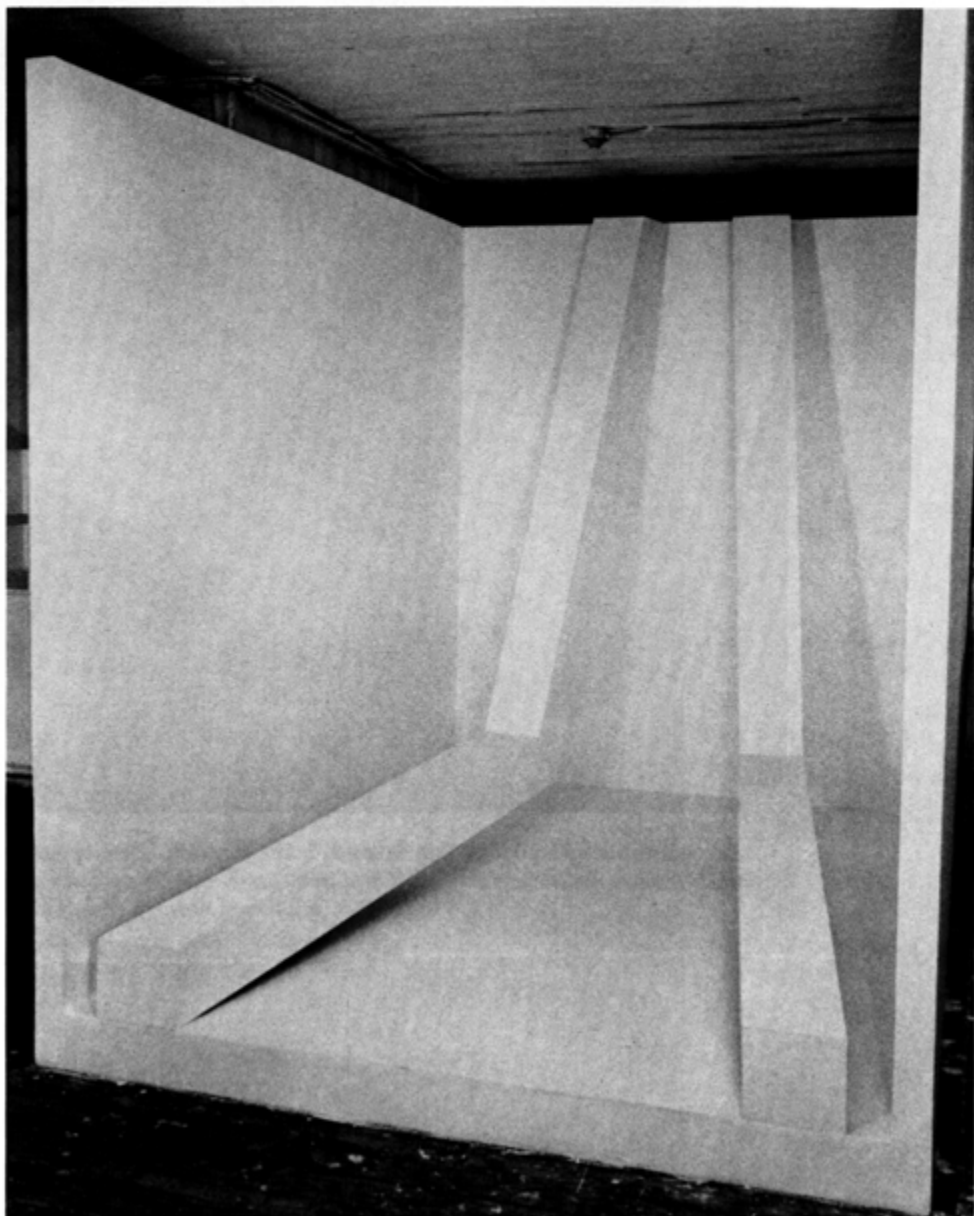
Interior Space #2, 1966,
8'6" x 87" x 10', masonite
on wood painted white.

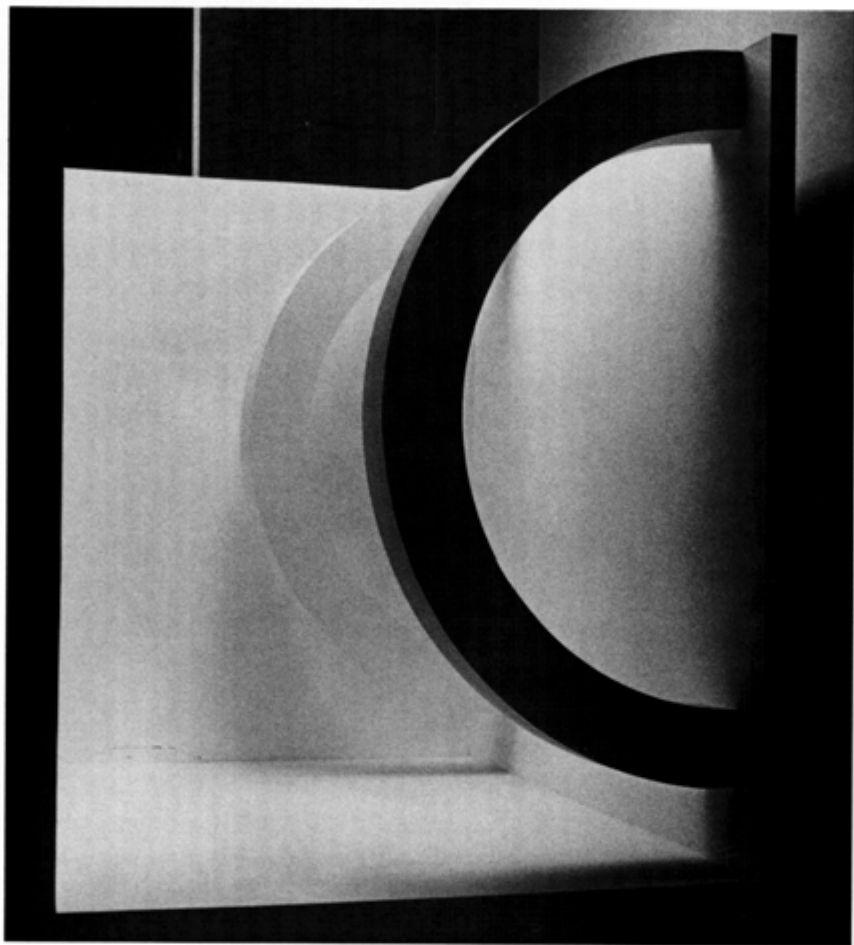




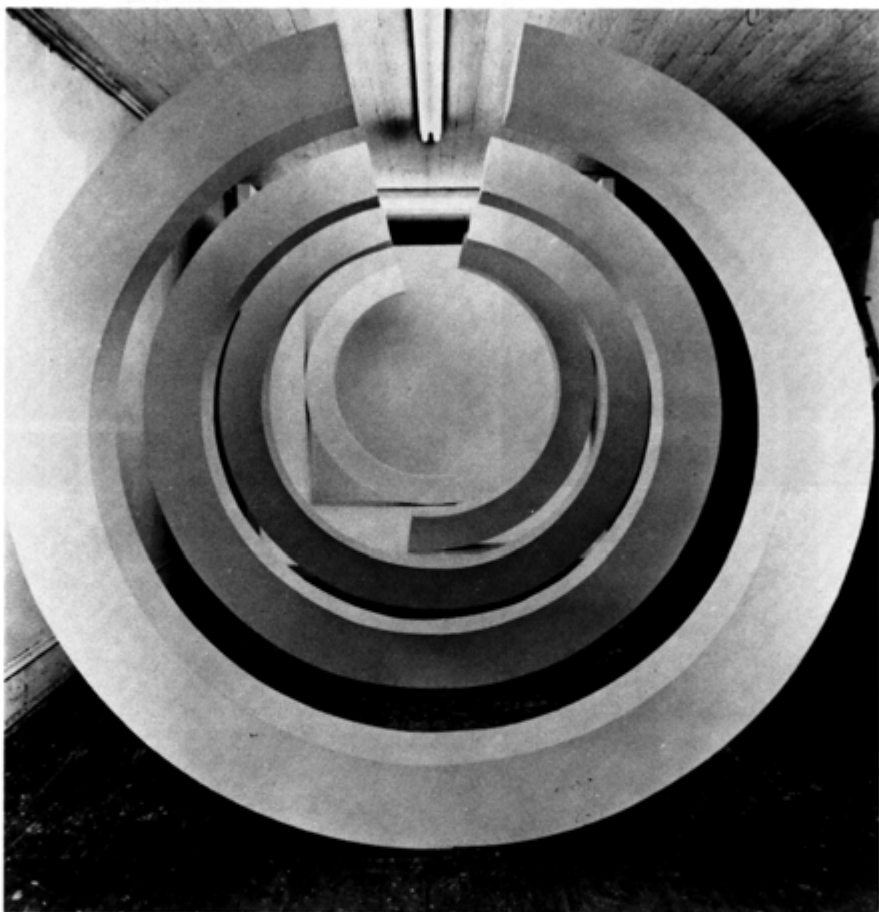
*Interior Space #3, 1967,
8'6" x 87" x 10', white
formica. Exhibited at The
Whitney Museum of
American Art Annual,
1968.*

*Interior Space #4, 1967,
8'6" x 90" x 10', masonite
on wood painted white.
Collection of The
Pasadena Museum of Art,
Pasadena, California.*

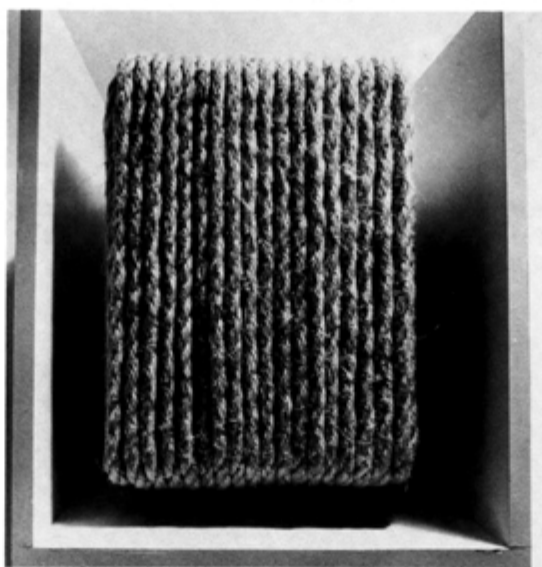
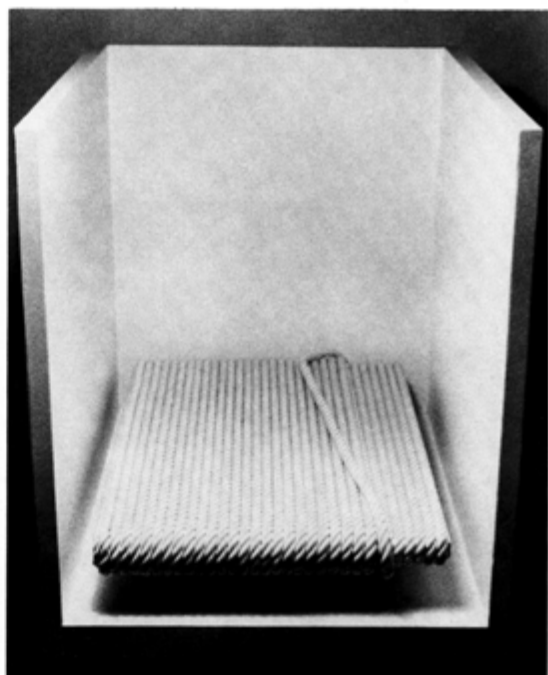
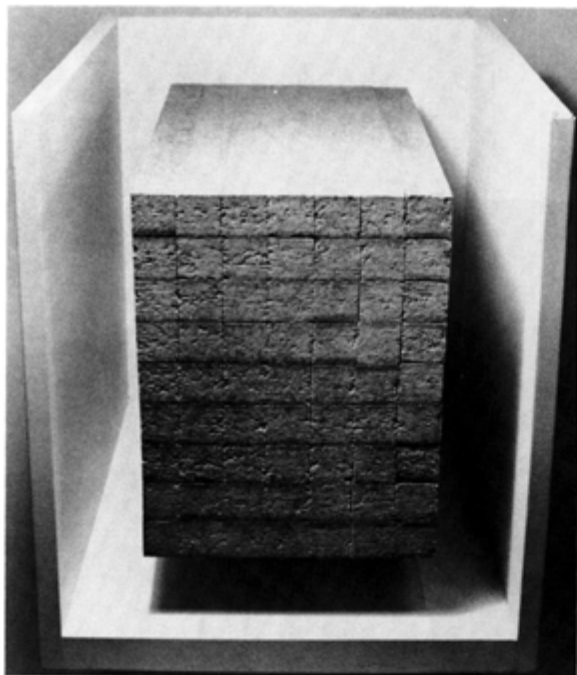




Circular Space #1, 1968, 8'6" x 90" x 10', white formica. Exhibited at the Max Hutchinson Gallery, New York City, in 1970.



*Circular Space #2, 1968, 8'6" x 90" x 22', masonite on wood painted white.
Exhibited at Phillips Exeter Academy, New Hampshire in 1969, and Max
Hutchinson Gallery in New York City, 1970.*

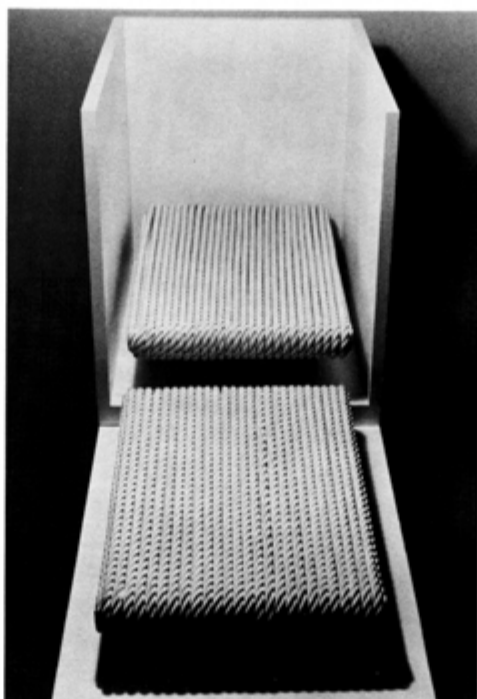
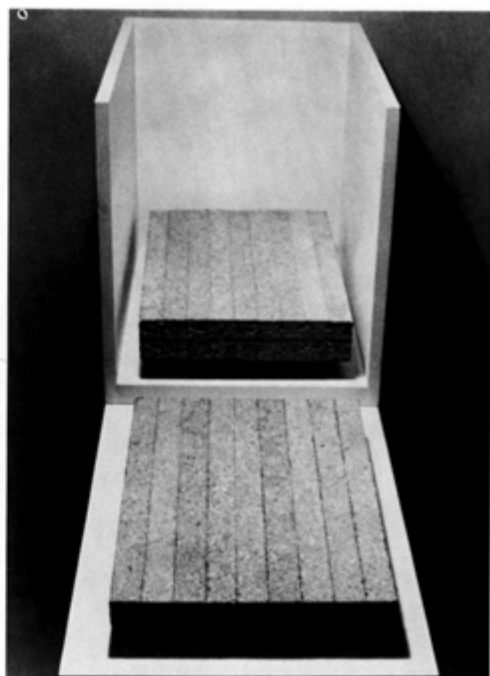


*Upper Left: Maquette,
1970, 16" x 14" x 19",
novaply and formica.
Edition of two.*

*Collections of the
Brooklyn Museum of Art
and the Albright-Knox
Gallery, Buffalo, New
York.*

*Upper Right: Maquette,
1970, 16" x 14" x 19",
nylon
rope and formica .*

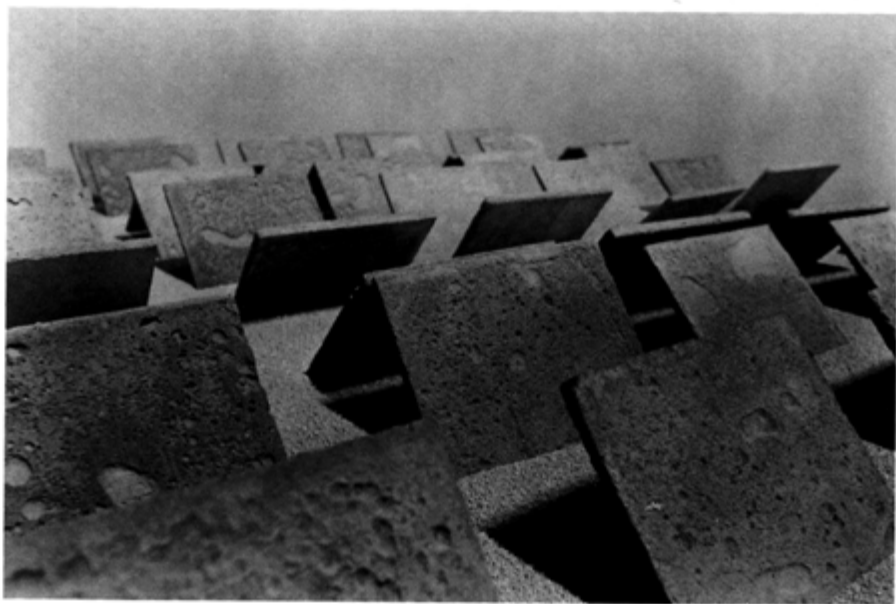
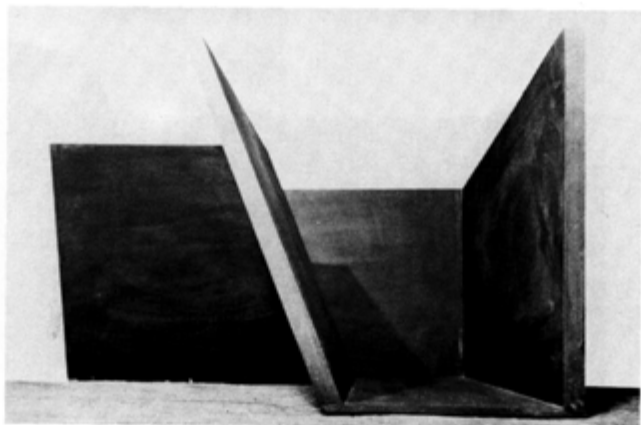
*Bottom: Maquette, 1970,
16" x 14" x 19", sisal rope
and formica.*



*Upper left: Maquette, 1970, 16" x 14" x 38", cement and formica.
Upper Right: Maquette, 1970, 16" x 14" x 38", novaply and formica.
Bottom: Maquette, 1970, 16" x 14" x 38", nylon rope and formica.*

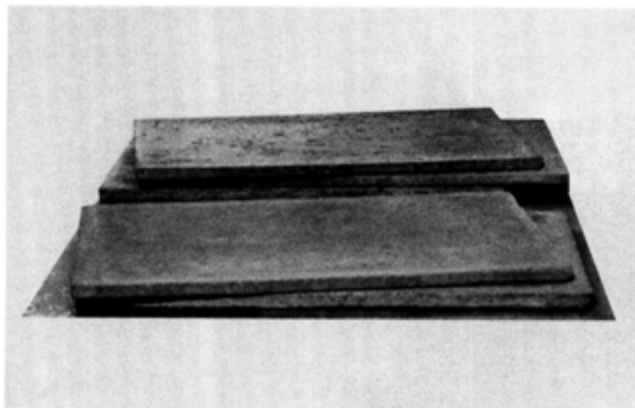


*The High and the Low, 1971, 6" x 22' x 36', concrete.
Installation at the Max Hutchinson Gallery, New York
City, 1971.*



*Above: From Nowhere to Nowhere, maquette, 1968,
20" x 40" x 40", hot-rolled steel.*

*Below: Slab City, maquette, 1971, 6" x 72" x 72", concrete.
Collection of Herbert F. Johnson Museum of Art, Ithaca,
New York.*

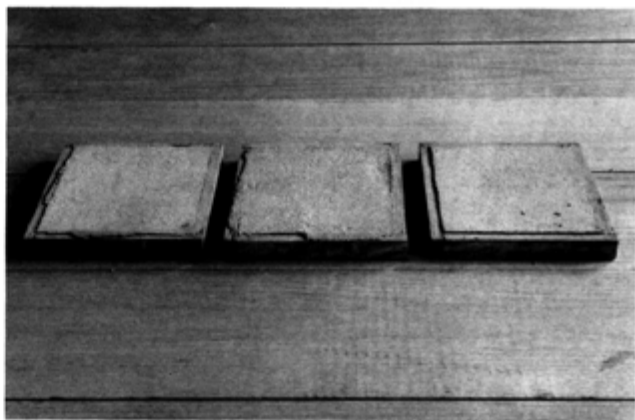
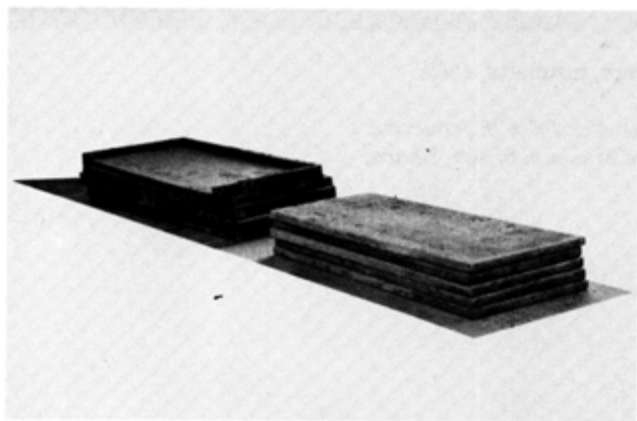


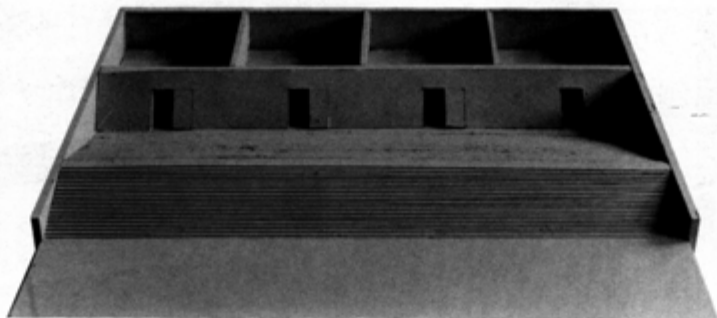
*Upper left: Maquette, 1972,
2 1/4" x 3 1/4" x 2 1/4", concrete.*

*Upper Right: Four Wedges, 1978,
7 1/2" x 13" x 13", cement.*

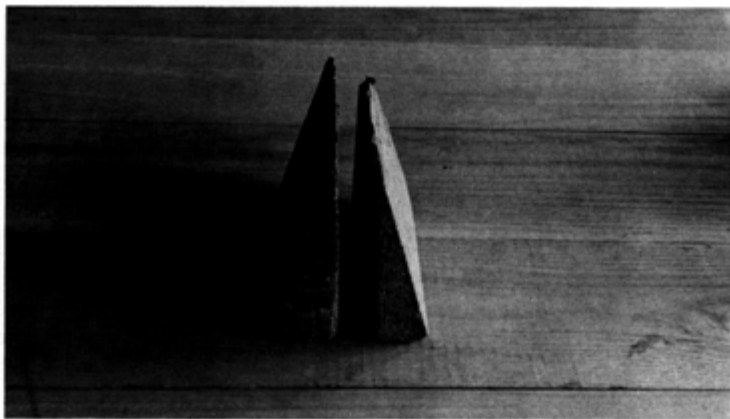
*Lower left: Maquette, 1974,
5" x 10 1/2" x 52 1/2", cement and
plywood forms.*

*Lower right: Three Units, 1978,
1 1/4" x 9" x 26", cement and plywood
forms.*





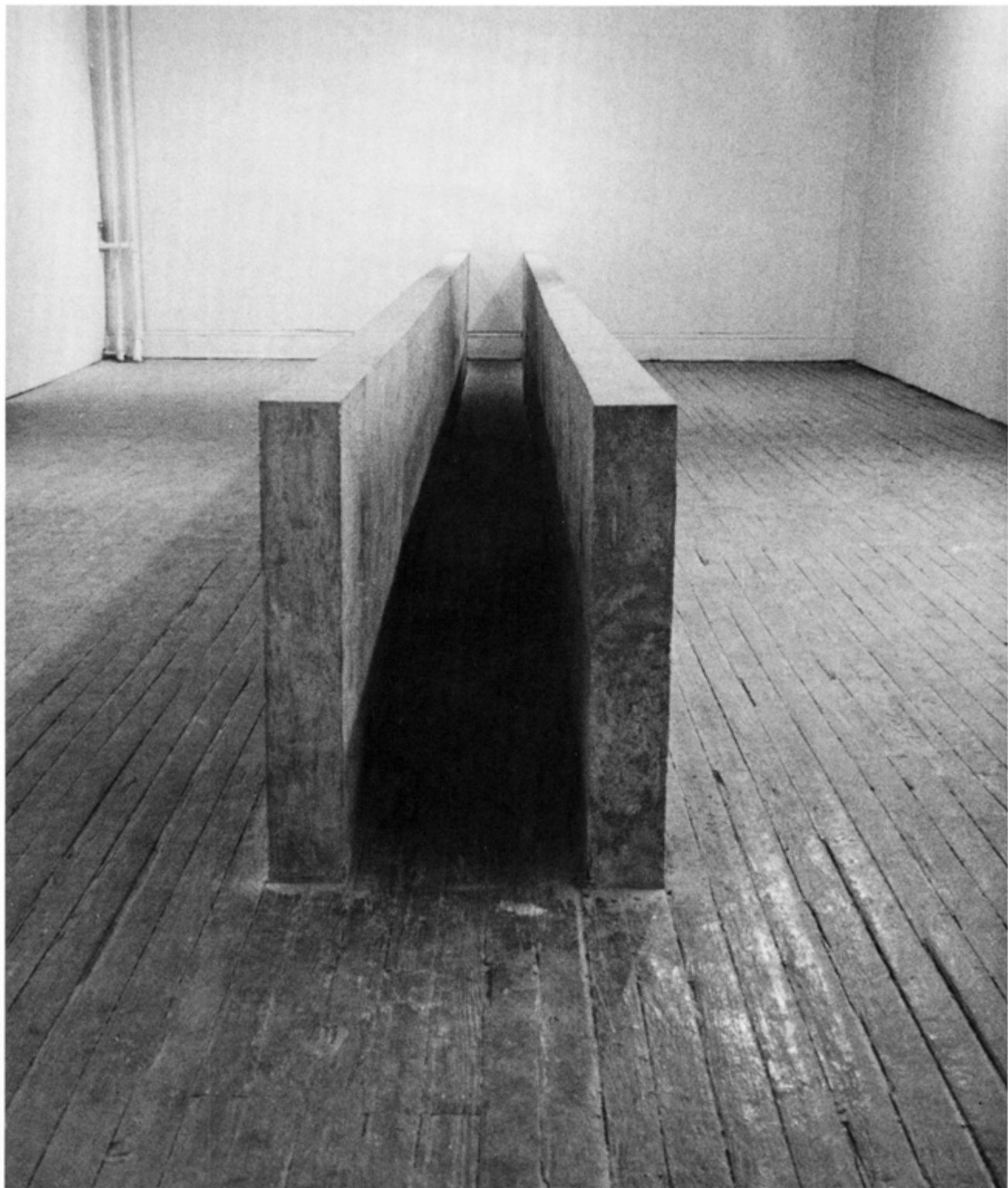
*Above: Maquette for a large
outdoor work, 1979,
4" x 36" x 41", backboard.
Below: Two Wedges, 1978,
7 1/2" x 5" x 8", cement.*



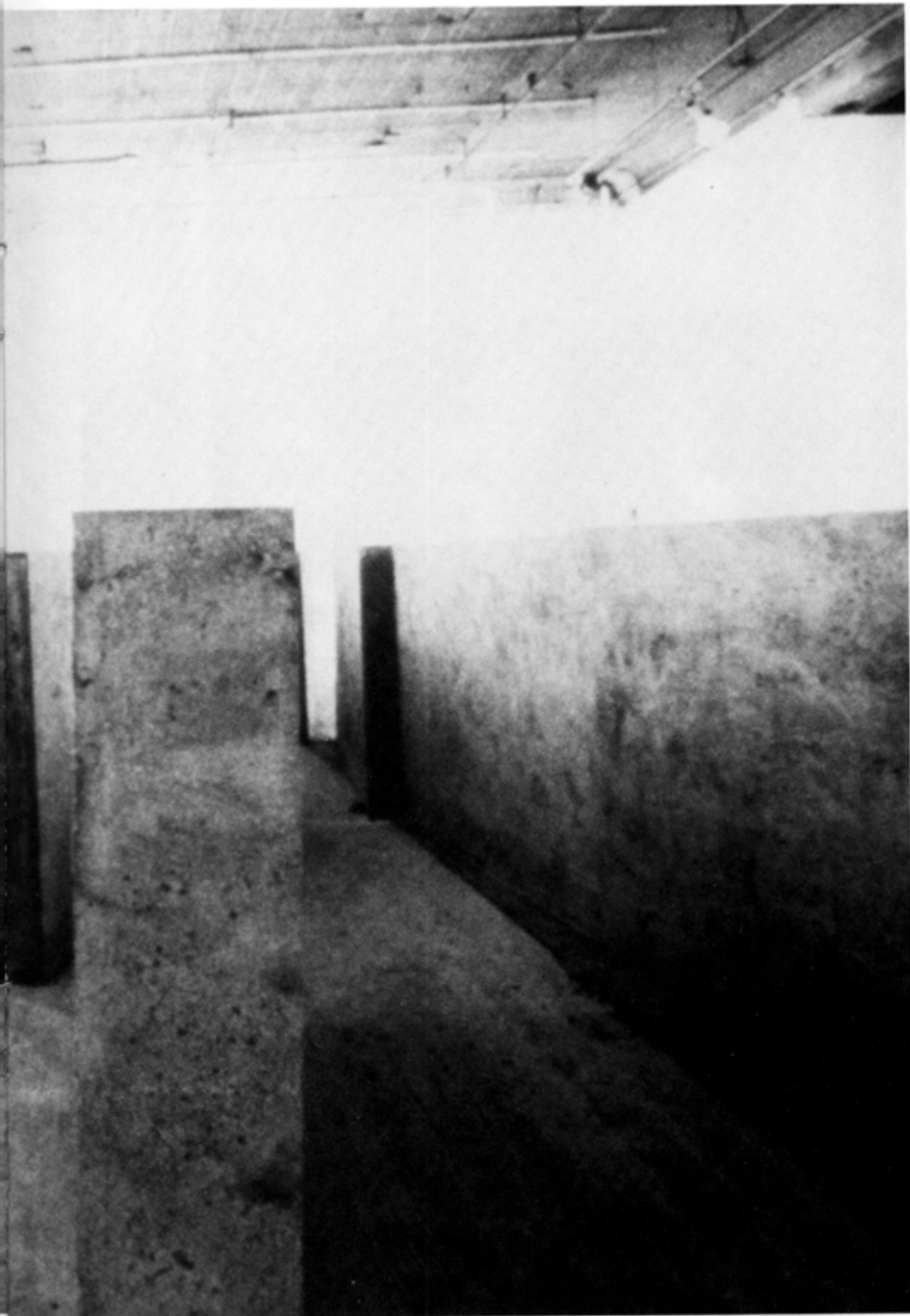


*Alice's Work is Worth It,
1974, 5 units, 6" x 22' x 23',
concrete. Installation at 55
Mercer Street Gallery,
New York City, 1974.*

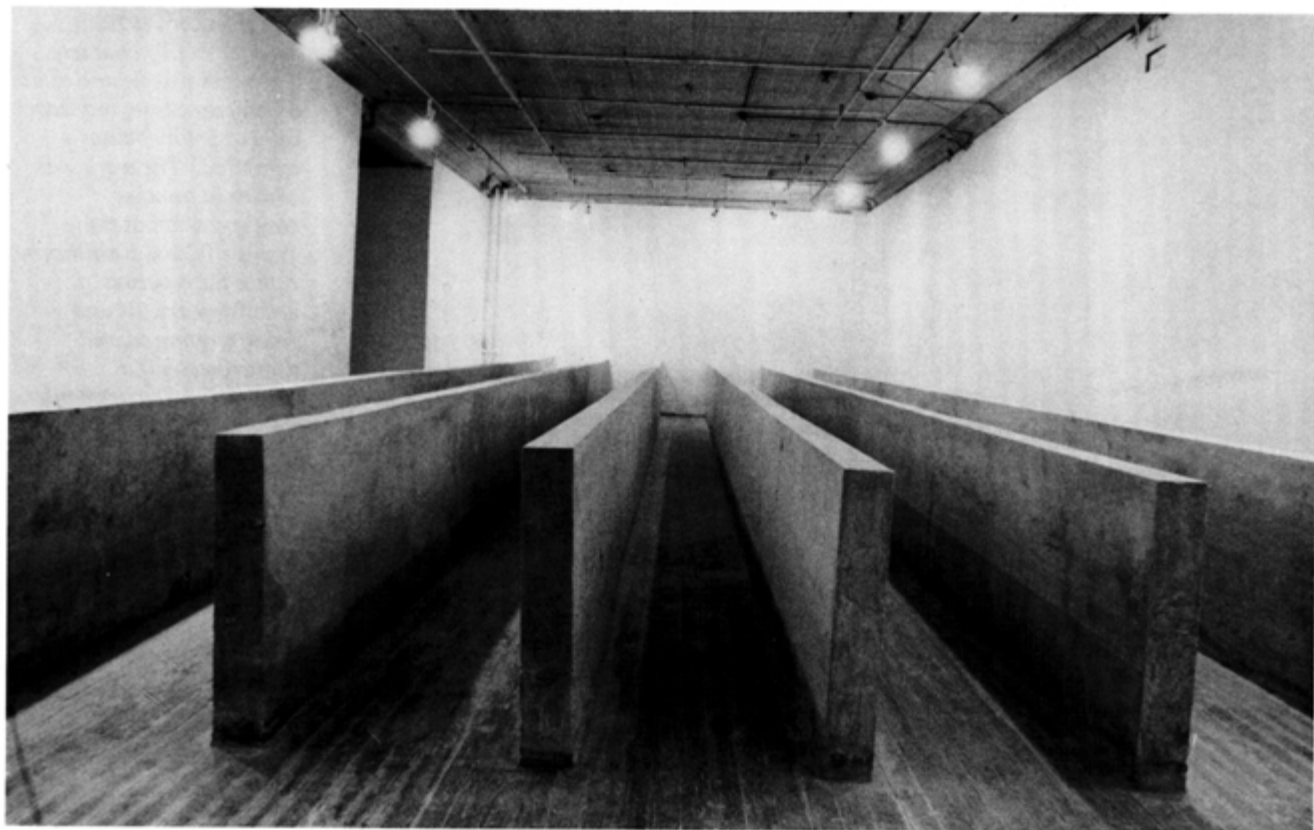
*Right: Runners, 1976,
36" x 31" x 44', concrete.
Installation at 55 Mercer
Street Gallery, New York.*





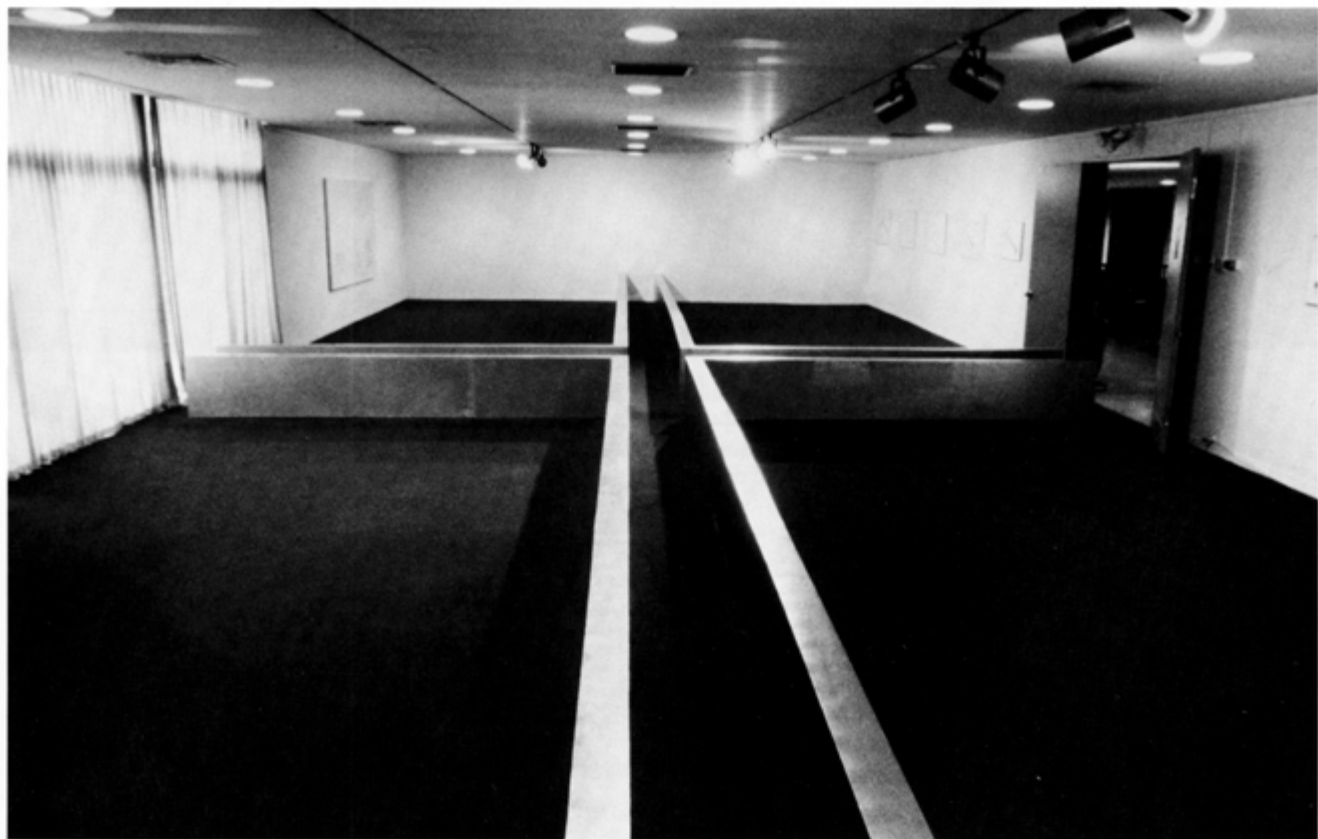


*Fragmented, 1978,
36" x 22' x 44', concrete.
The piece was installed at
55 Mercer Street but was
altered before being
exhibited. The work was
shown in another
configuration at the
Ward's Island Exhibition
Space for a period of
several years. It was
finally removed and
discarded by the
Sanitation Department.*



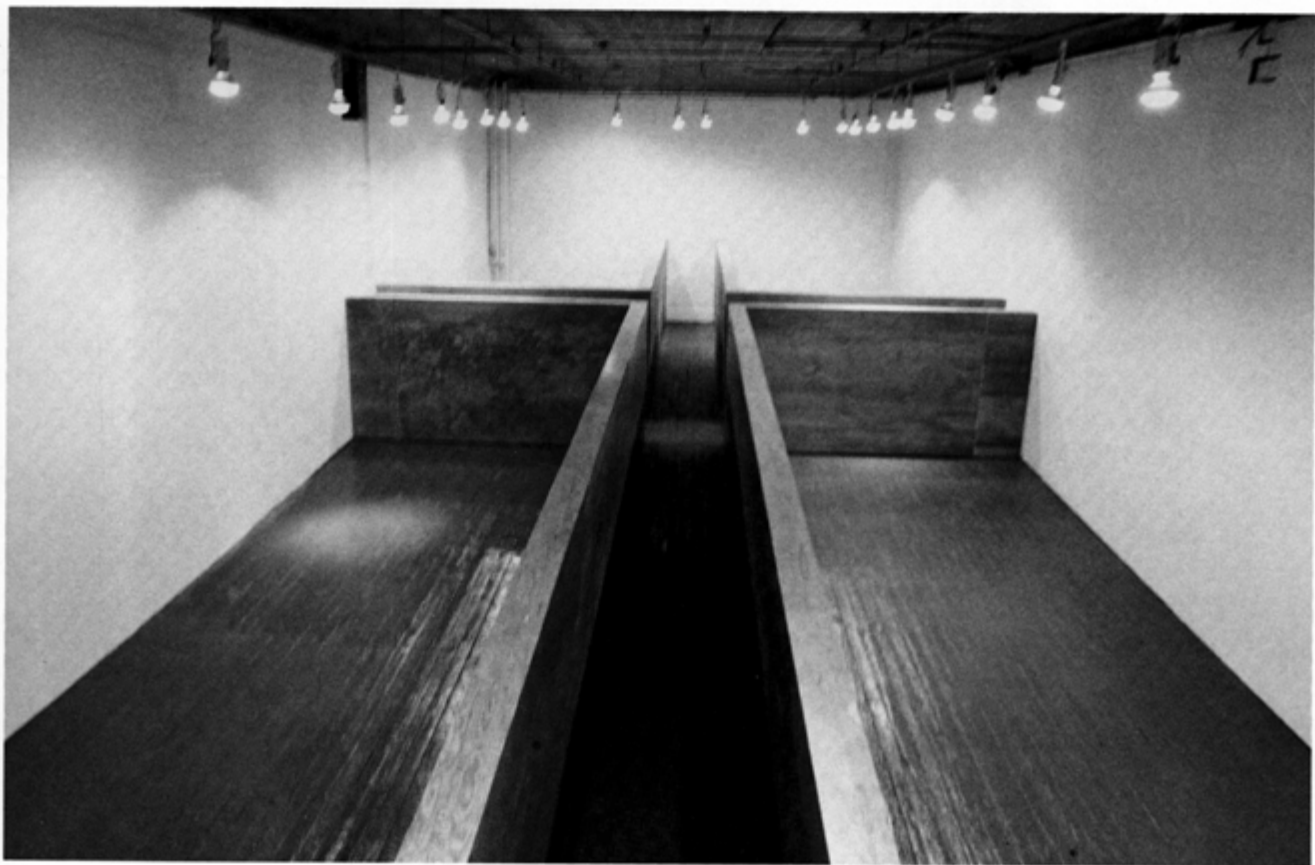
*6 Concrete Units, 1978,
36" x 22' x 44', concrete.
Installation at 55 Mercer
Street Gallery, New York
City, 1978.*

Installation, 1980,
24" x 29' x 64', plywood
painted silver. Exhibited
at Myers Fine Arts
Gallery, Plattsburg, New
York, 1980.

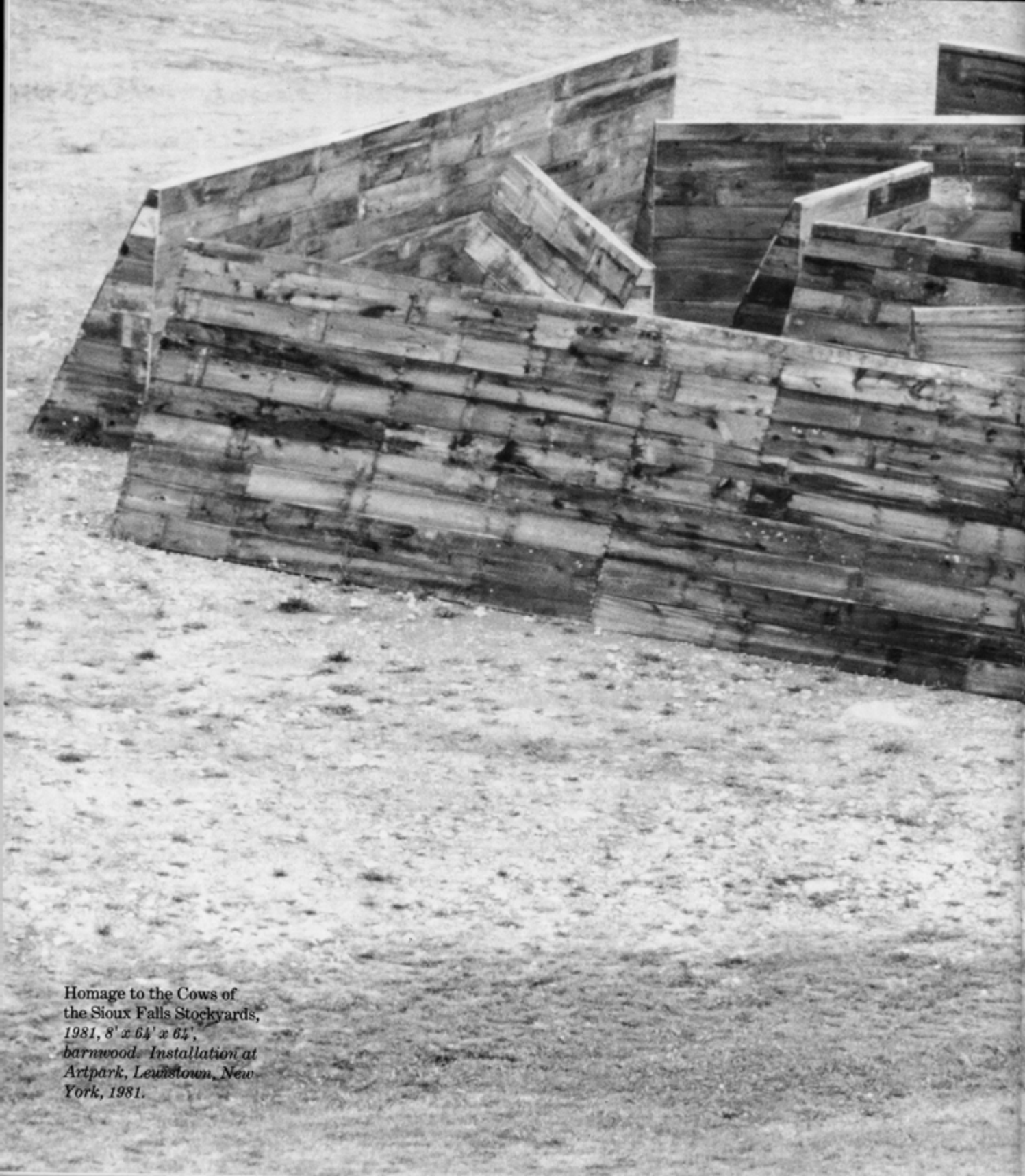




*Installation, 1979, 24' x 28' x 46',
plywood. Exhibited at the Zriny-
Hayes Gallery, Chicago, Illinois,
1979.*

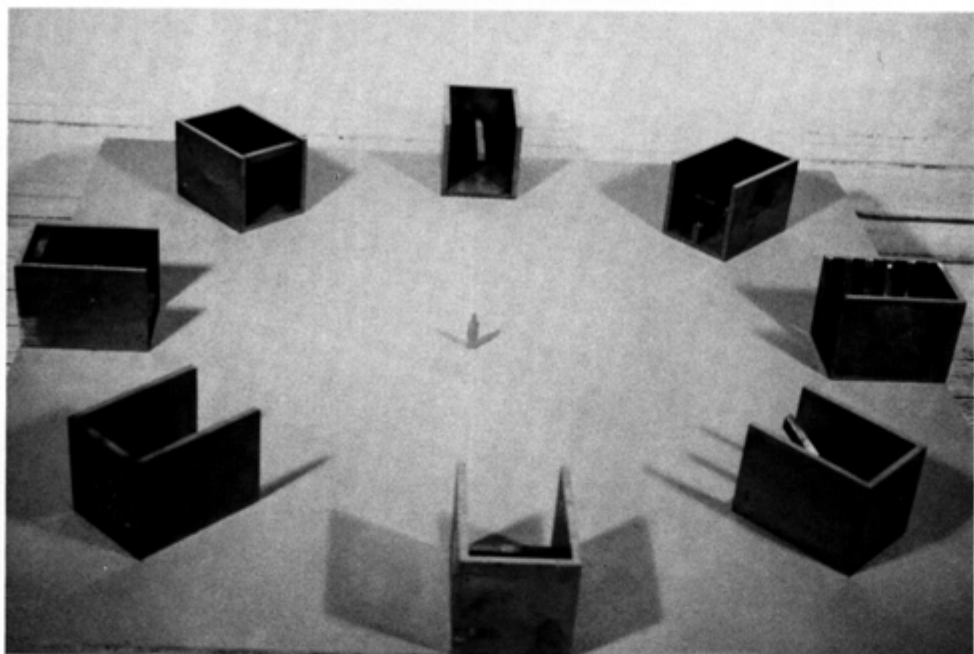


Head high, eye level, chin high,
shoulder level, or Cruciform,
1980, 57" x 22' x 50'. Installation
at 55 Mercer Street Street Gallery,
New York City, 1980.

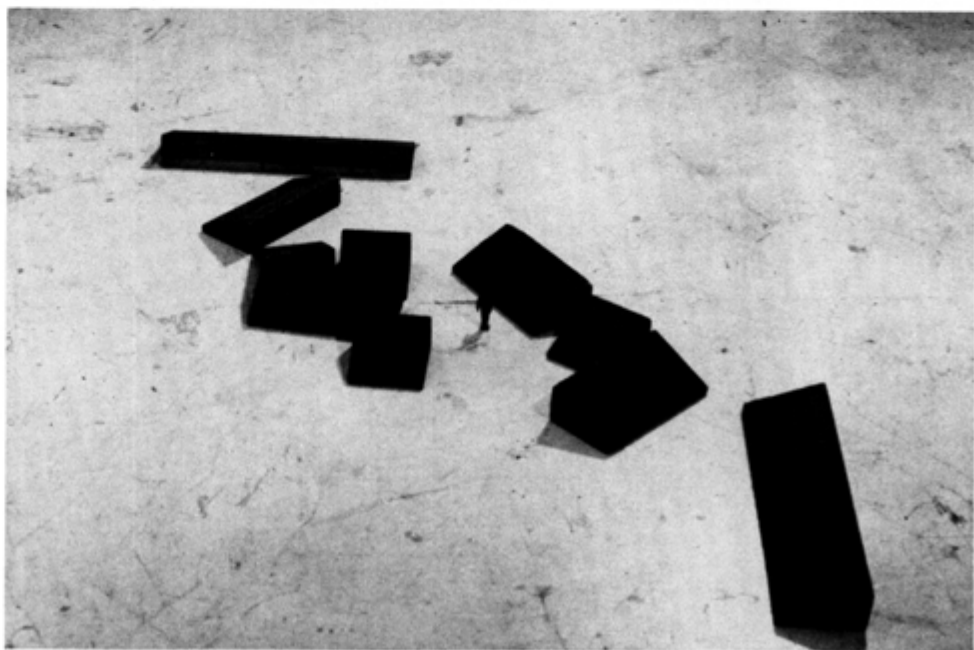


Homage to the Cows of
the Sioux Falls Stockyards,
1981, 8' x 64' x 64',
barnwood. Installation at
Artpark, Lewistown, New
York, 1981.





*Maquette, 1983, each unit
4 7/8" x 4 3/4" x 6 1/2", steel.
Eight units as installed,
4 7/8" x 48" x 48".*

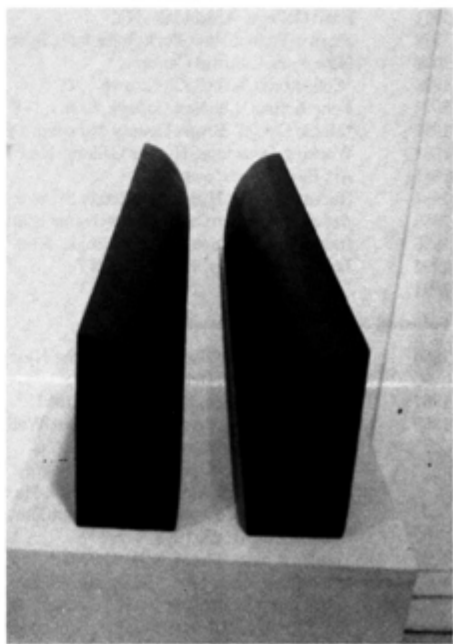
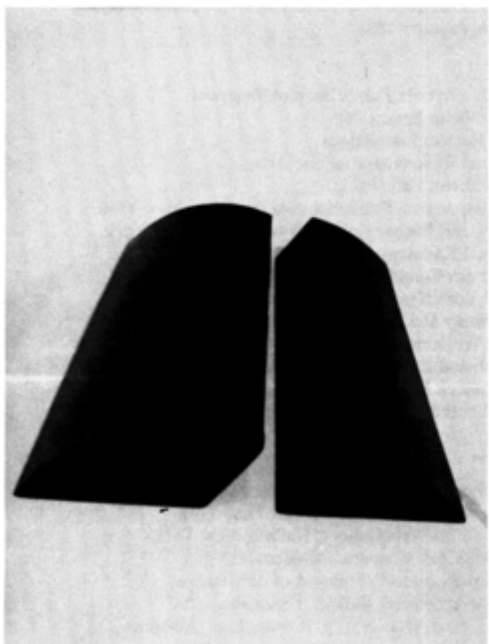
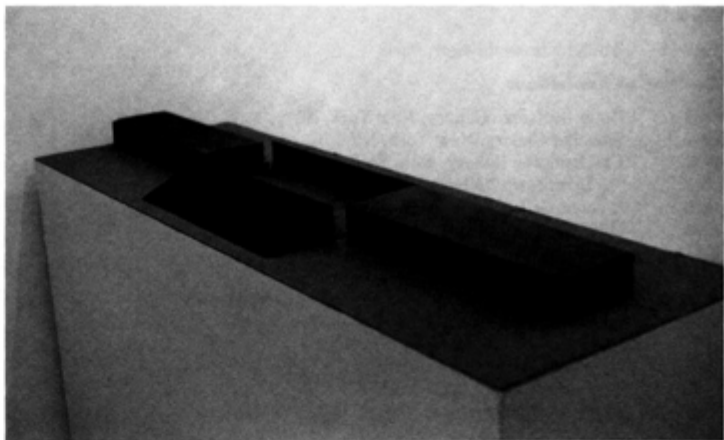


*Maquette for a large
outdoor work, 1982, 10
units, 4" x 21" x 57", steel,
painted black.*

Right: Maquette for large outdoor work, 1982, 2 3/4" x 17" x 5 1/2", steel, painted black.

Below left: Maquette for a large outdoor work, 1982, 3" x 11 1/2" x 18 1/2", steel, painted black.

Below right: Maquette for a large outdoor work, 1982, 6" x 7 1/2" x 24", steel, painted black.



Education

1949-52 Atelier Fernand Léger, Paris

One Person Exhibitions

1959 Ester Stuttmann Gallery, New York, NY
 1961 Bleecker Gallery, New York, NY
 1962 Easthampton Gallery, New York, NY
 1968 "10 Downtown," New York, NY
 1969 Lamont Gallery, Phillips Exeter Academy, New Hampshire
 1970 Max Hutchinson Gallery, New York, NY
 1971 Max Hutchinson Gallery, New York, NY
 1972 Max Hutchinson Gallery, New York, NY
 1974 55 Mercer Gallery, New York, NY (two-person exhibition)
 1976 University of Rochester, Rochester, NY
 1976 Alessandra Gallery, New York, NY
 1976 55 Mercer Gallery, New York, NY
 1977 55 Mercer Gallery, New York, NY
 1978 55 Mercer Gallery, New York, NY
 1979 Zriny-Hayes Gallery, Chicago, IL
 1980 55 Mercer Gallery, New York, NY
 1980 Myers Fine Arts Gallery, Plattsburgh, NY
 1991 B4A Gallery, New York, NY

Selected Group Exhibitions

1946 Provincetown Art Assoc., Provincetown, MA
 1957 Art USA, New York NY
 1958 Pennsylvania Academy of Fine Arts, PA
 1958 Gallery Creuze, Paris, France
 1959 Brata Gallery, New York, NY
 1959 Museum of Modern Art, Tokyo, Japan (traveling exhibition)
 1959 Knoedler Gallery, New York, NY
 1960 New England Exhibition, Silvermine, CT
 1962 Staten Island Museum, New York
 1967 Park Place Gallery, New York, NY
 1968 Sculpture Annual, Whitney Museum of American Art, NY
 1968 Tibor De Nagy Gallery, New York, NY
 1970 Indianapolis Museum of Art, Indianapolis, IN
 1970 Parker Street 470, Boston, MA
 1971 Max Hutchinson Gallery, New York, NY
 1971 Bard College, Annandale, NY
 1972 Enviro-Vision, New York State Fair, Syracuse, NY
 1972 New York Cultural Center
 1976 "Collectors Choice", Clocktower, NY
 1977 Four Artists, Lehman College, Bronx, NY
 1977 "Magic Circle", Bronx County Museum, Bronx, NY
 1981 Working Drawings, Hunter Gallery, New York, NY
 1981 Art Park, Lewistown, NY
 1984 Recent Trends, Munson-Williams-Proctor Institute, Utica, NY
 1985 Art Against Apartheid, Pennsylvania State University, PA
 1986 Indoor-Outdoor Sculpture, El Bohio, New York, NY
 1990 Jan Weiss Gallery, New York, NY
 1991 Jan Weiss Gallery, New York, NY

Selected Articles and Reviews

1965 Arts Magazine, "Six Artists and the New Extended Vision," Corinne Robins, October, 1965
 1967 The Village Voice, p. 13, June 29, 1967
 1968 Art in America, "A Gallery Without Walls," Barbara Rose, March-April 1968
 Arts Magazine, "Open Studios," Gregory Battcock, April 1968
 Art News, "Loft Aloft," Amy Goldin, May 1968
 The New York Times, "Art Without Elevators," John Canaday, April 28, 1968
 The New York Times, John Canaday, April 27, 1968
 Manhattan East, "Art," Marjorie Welish, January 10, 1969
 Art and Artists, "New York," Gregory Battcock, March 1970
 1970 The Christian Science Monitor, Christopher Andreae, Review,

February 25, 1970

Art News, Natalie Edgar, Review, March 1970

Art in America, "Boston-New Directions," Christopher Andreae, May-June 1970

Art International, "New York Letter," Bitite Vinklers, April Prentice Hall, The Urban Reader, 1971

The New York Times, "Two Sculptors Worlds Apart," James R. Mellow, January 31, 1971

The New York Times, David L. Shirey, Review, Jan 23, 1971

Art News, "Review," April Kingsley, April 1972

Arts Magazine, "In The Galleries," Ellen Lubell, May 1972

Craft Horizons, "Letter from New York," Barbara Schwartz, June 1972

Art-Rite #4, January 1974

New York Times, Peter Schjeldahl, January 19, 1974

1976 Soho Weekly News, "Uptown Downtown," April Kingsley, March 25, 1976

Arts Magazine, Review, Nancy Grove, May 1976

Art in America, Reviews, Susan Howe, May 1976

Soho Weekly News, "Fall Roundup: Part Two," April Kingsley, November 25, 1976

1977 Arts Magazine, "Julius Tobias: A Decade of Spatial Dialogue," Corinne Robins

Art Forum, Review, pp. 69-70, Judith Lopes Cardozo, Dec 1977
 Craft Horizons, Reviews, pp. 70-71, Lindsay Stamm Shapiro, December 1977

Arts Magazine, Reviews, pp. 36, 27, Tiffany Bell, Dec. 1977

Art News, Reviews, p. 142, Nina French Frasier, Dec. 1977

Contemporary Artists, St. Martins Press, NY, pp. 964-965

1978 Soho News, Art Picks, John Perreault, p. 78, Sept 21, 1978

Soho News, p. 55, Sept. 28-Oct. 4, 1978

Village Voice, Voice Choices, p. 95, October 2, 1978

Village Voice, Prepositional Space, p. 121, Peter Frank, October 2, 1978

Art News, Review, p. 196, Madeline Burnside, November 1978

1979 The New Art Examiner (Chicago), Reviews, p. 12, Mason Nye, February 1979

1980 The Downtown Review, Vol. 2, No. 3: An Installation, p. 37, Cynthia Hollis, Fall 1980

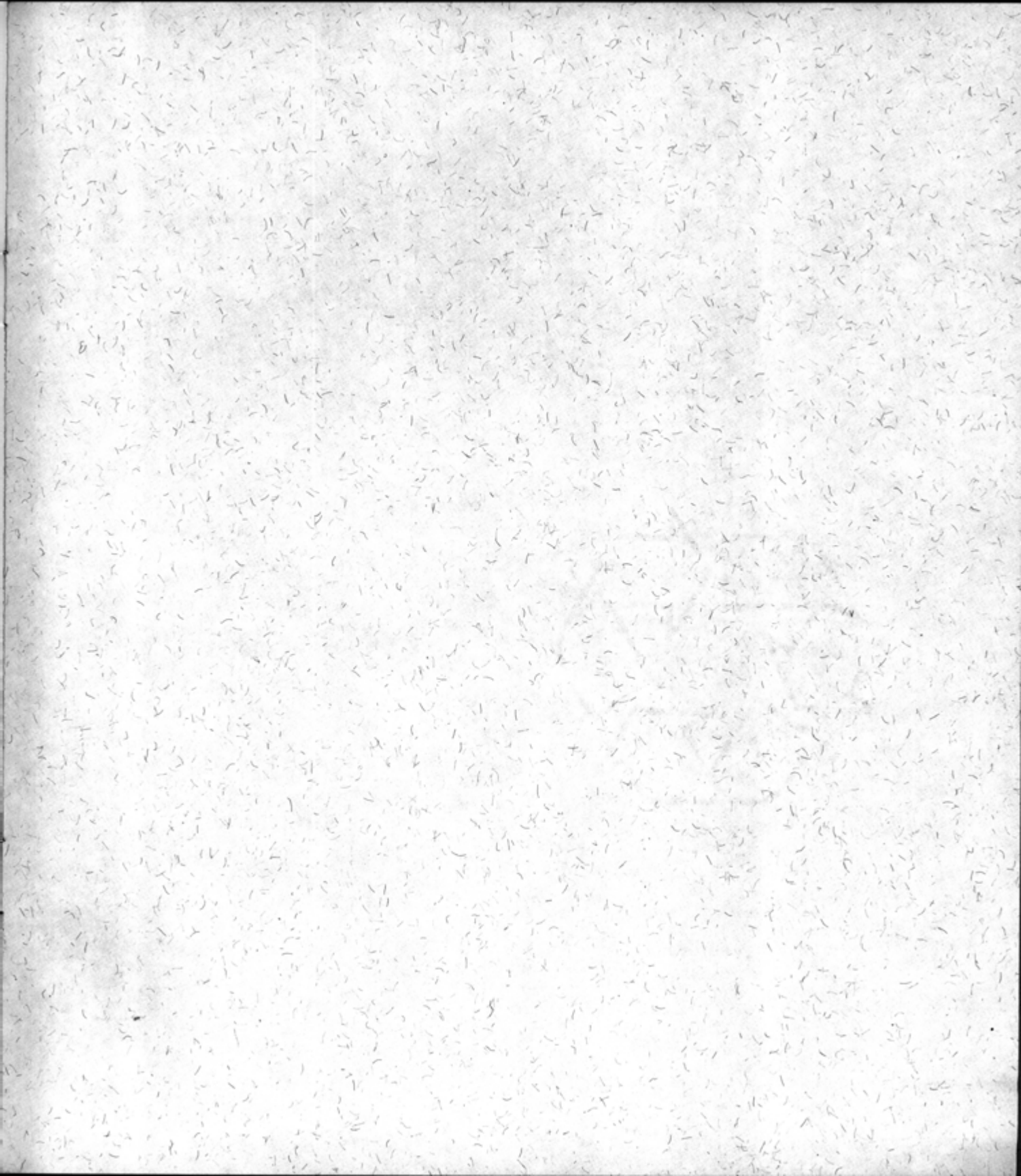
1981 Art In America, Review of Exhibitions, p. 130, Marjorie Welish, January 1981

Grants

1971 Creative Artists Public Service Program
 1972 Guggenheim Fellowship
 1973 Mark Rothko Foundation
 1975 National Endowment for the Arts
 1978 Guggenheim Fellowship
 1978 Creative Artists Public Service Program, New York
 1980 Adolph and Esther Gottlieb Foundation, New York
 1981 National Endowment for the Arts
 1985 New York Foundation for the Arts
 1986 The Pollock Krasner Foundation
 1988 The Penny McCall Foundation
 1989 Oscar Williams and Gene Derwood Award
 1991 Adolph and Esther Gottlieb Foundation, New York
 1991 The Pollock Krasner Foundation
 1991 The Richard Florsheim Art Fund, Tampa, Florida

Public Collections

Brooklyn Museum, Brooklyn, New York
 Albright-Knox Gallery, Buffalo, New York
 Buffalo Fine Arts Gallery, Buffalo, New York
 Pasadena Art Museum, Pasadena, CA
 Herbert F. Johnson Museum of Art, Ithaca, NY
 Weatherspoon Art Gallery, Greensboro, NC
 UAB Visual Arts Gallery, Birmingham, Alabama



Appendix

1. Introduction

2. Literature Review

3. Methodology

4. Results

5. Discussion

6. Conclusion

7. References

8. Appendix

9. Glossary

10. Index

The following table provides a detailed overview of the data sources and methods used in this study. It includes information on the sample size, data collection period, and the specific instruments used to measure the variables of interest.

The data was collected from a representative sample of the population, ensuring that the findings are generalizable. The study employed a mixed-methods approach, combining quantitative surveys with qualitative interviews to gain a comprehensive understanding of the research topic.

The results of the study indicate a significant positive correlation between the variables examined. These findings have important implications for policy-making and practice in the field.

The study's limitations and future research directions are discussed in detail. It is noted that the cross-sectional design of the study may limit the ability to establish causality. Future research should aim to address these limitations by using longitudinal data and more diverse samples.

The authors express their gratitude to the funding agencies and participants who made this research possible. The study was supported by the National Science Foundation and the Department of Education.

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\$ 10