

DEVALS

Biography

I think size is the most unused quotient in the sculptor's repertoire because it requires lots of commitment and time. To me it's the best tool. With size you get space and atmosphere: atmosphere becomes volume. You stand in the shape, in the zone.

— Michael Heizer

Michael Heizer occupies a singular position in the history of postwar art: not as a provocateur of spectacle, nor as a romantic of wilderness, but as a disciplined constructor of absence. His work, excavated, erected, painted, or drawn, is governed by a rigorous investigation into the dialectic of positive and negative space, an inquiry pursued with the patience of an archaeologist and the exactitude of an engineer.

Born in 1944, Heizer was shaped early by an experience that quietly determined the ethical and intellectual core of his practice. At the age of twelve, with his parents' consent, he abandoned formal schooling for a year to join his father, Robert Heizer, a distinguished field archaeologist, on an excavation in Mexico. There, amid stratified architectures of ancient civilizations, the young Heizer learned to read and to feel land. As his father traced the geological origins of stones in pre-Columbian monuments, Heizer made site drawings: acts of attention that were already interpretive, translating observation into analytic line.

Archaeology taught him that scale goes beyond physical size to include moral and perceptual dimensions. He was struck by ancient structures designed on a scale that exceeded individual effort, blending human achievement with geologic time.

By the mid-1960s, Heizer had left the San Francisco Art Institute and relocated to New York. Far from the open terrains that would later define his oeuvre, he supported himself by painting apartments, among them that of Walter De Maria, with whom he formed an enduring friendship. Both artists came to believe that art must operate at the scale of experience itself rather than the scale of the object, that perception, was the true site of art.

The decisive rupture occurred in the winter of 1967, when Heizer traveled to the Sierra Nevada mountains and excavated two large pits in the forest floor, lining one with plywood and the other with sheet metal. He later described the gesture as "ultra-modern art," capturing a balance between restraint and boldness. Its true radicalism lay in its clarity: metaphor was removed, and the earth, free of symbolism, was presented simply as matter, emptiness, and measure.



Fig. 1 Michael Heizer, *Double Negative*, 1969, Museum of Contemporary Art, Los Angeles, installed at Mormon Mesa, Overton, Nevada © Michael Heizer. Photo: Michael Heizer

With *Double Negative* (1969), carved into the opposing edges of the Mormon Mesa in Nevada, Michael Heizer made a lifelong commitment. By removing 240,000 tons of sandstone and rhyolite to form two monumental cuts, each fifty feet deep, he produced a work whose principal substance is absence itself. *Double Negative* asserts that subtraction can be as expressive as accumulation, that meaning can reside not only in presence but in displacement. Awe and dread, those twin registers of the sublime, arise here without spectacle, through a confrontation with scale that exceeds the grasp of sight.

In 1970, Heizer began work on *City*, an immense, and enduring project set in the Nevada desert. Drawing upon the forms of Native American mound-building and the ritual urbanism of pre-Columbian civilizations, *City* fuses architecture, sculpture, and landscape into a continuous field of experience. Constructed largely from materials quarried on site, the work collapses the distinction between ruin and construction, permanence and erosion. It is less an object than a geography of intent. Gallery owner Virginia Dwan, who had financed *Double Negative*, secured the first parcels of land for *City*, enabling a vision that would occupy Heizer for more than two decades. Over successive years, he surrendered himself to the desert's temporal vastness, translating endurance into form. The result is a monument to measure, a human attempt to think in geologic time.



Fig. 2 Michael Heizer, *Horseshoe (West) and Horseshoe (East), City*, 1970–2022, Garden Valley, Nevada
© Michael Heizer. Photo: Ben Blackwell, courtesy Triple Aught Foundation

By the mid-1980s, Michael Heizer's work began to emphasize duration, with his construction projects, drawings, and land art operating as a unified exploration of measurement and materiality. As *City* progressed, Heizer launched new projects that addressed similar themes with different scales and materials.

Effigy Tumuli (1985–1989), created on a reclaimed mining site in Illinois, highlights this phase. The project introduced figural shapes inspired by Indigenous mounds, blending animal forms into the landscape through scale and material continuity. Here, form aligns with the environment, underscoring balance, spatial placement, and time.

This process of refining form culminated in a more compact and vertical approach in the *Altar* series (2015). Here, Heizer revisited the use of steel, creating upright structures that synthesize signification, load, and support. Drawing inspiration from pictographic traditions, such as petroglyphs, hieroglyphs, and livestock branding marks, these works articulate foundational visual systems where language, manual labor, and ritual intersect. Each altar functions simultaneously as tool and threshold, presenting meaning as an embodied experience.

Michael Heizer's work is represented in numerous major public and private collections worldwide, including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Los Angeles County Museum of Art; the San Francisco Museum of Modern Art; the Museum of Contemporary Art, Los Angeles; the Whitney Museum of American Art, New York; the Centre Pompidou, Paris; and Tate Modern, London.



Fig. 3 Michael Heizer, *Levitated Mass*, 2012, Los Angeles County Museum of Art
© Michael Heizer. Photo: Tom Vinetz

Selected Solo Exhibitions

2026

Michael Heizer: Negative Sculpture. Gagosian, West 21st Street, New York.

2022

Michael Heizer. Gagosian, West 21st Street, New York.

2018

Michael Heizer. Gagosian, Le Bourget, Paris.

2016

Michael Heizer: New Paintings and Sculpture. Gagosian Gallery, Beverly Hills.

Open Plan: Michael Heizer. Whitney Museum of American Art, New York.

2015

Michael Heizer: Altars. Gagosian Gallery, West 24th Street, New York.

2012

Michael Heizer: Actual Size. Los Angeles County Museum of Art.

2010

Michael Heizer: Works from the 1960s and 70s. David Zwirner, New York.

Michael Heizer Markings. Nohra Haime Gallery, New York.

2008

Michael Heizer. El Sourdogg Hex, Berlin.

2006

Michael Heizer. PaceWildenstein, New York.

Michael Heizer: Works from the 70s. Jablonka Galerie, Cologne, Germany.

2003

Michael Heizer. Peter Freeman, Inc., New York.

1998

Michael Heizer: Hard Edge Ejecta. Knoedler & Company, New York.

1996

Michael Heizer: Works 1972–1976. Galerie Frank + Schulte, Berlin.

Michael Heizer: Negative – Positive +. Fondazione Prada, Milan.

1994

Art Before Life: Michael Heizer. Ace Gallery, New York.

1990

Michael Heizer. Waddington Galleries, London.

Michael Heizer: Object Sculptures. Knoedler & Company Gallery, New York.

Michael Heizer. Hill Gallery, Birmingham, MI.

1989

Michael Heizer. Ochi Gallery, Ketchum, ID.

Michael Heizer: New Drawings. Akira Ikeda Gallery, Tokyo.

1988

Michael Heizer: New Sculpture. Knoedler & Company Gallery, New York.

Michael Heizer: New Sculptures. Akira Ikeda Gallery, Tokyo.

Michael Heizer. Ochi Gallery, Ketchum, ID.

1985

Michael Heizer: 45°, 90°, 180°: A Sculpture for Rice University. Libbie Rice Farish Gallery of the School of Architecture, Rice University, Houston.

Michael Heizer: Major Works, Painting, Sculpture, Drawings, Photographs. Xavier Fourcade, Inc., New York.

Michael Heizer: Dragged Mass Geometric. Whitney Museum of American Art, New York.

Michael Heizer: Drawings. Janie C. Lee Gallery, Houston.

1984

In Context: Michael Heizer: 45°, 90°, 180°/Geometric Extraction. Museum of Contemporary Art, Los Angeles.

Michael Heizer. Xavier Fourcade, Inc., New York.

1983

Michael Heizer: Paintings 1967. Oil & Steel Gallery, New York.

Michael Heizer: Monotypes and Drawings. Barbara Krakow Gallery, Boston.

Michael Heizer: New Sculpture and Drawing. Xavier Fourcade, Inc., New York.

Michael Heizer: Monotypes. Patricia Heesy Gallery, New York.

1982

Michael Heizer: Elevated, Surface, Depressed. Flow Ace Gallery, Venice, CA.

Michael Heizer: New Sculpture. Xavier Fourcade, Inc., New York.

Michael Heizer: Paintings. Ace Gallery, Los Angeles.

1981

Michael Heizer: Sculpture. Janie C. Lee Gallery, Houston.

1980

Michael Heizer: Negative Sculpture. Xavier Fourcade, Inc., New York.

Currents 7: Bill Kohn and Michael Heizer. St. Louis Art Museum.

1979

Michael Heizer. Gemini G.E.L. Gallery, Los Angeles.

Michael Heizer. Museum Folkwang, Essen, Germany. Traveled to Rijksmuseum Kröller-Müller, Otterlo, Netherlands.

Michael Heizer: New Works, Paintings, Drypoints. Xavier Fourcade, New York.

Michael Heizer: Paintings, Drawings, Sculptures. Richard Hines Gallery, Seattle.

1977

Michael Heizer. Galerie Im Taxipalais, Innsbruck, Austria.

Michael Heizer: Etched Glass Windows. Ace Gallery, Los Angeles.

Michael Heizer: Sculpture. Flow Ace Gallery, Venice, CA.

Michael Heizer: Seven Sculptures in Granite, Steel and Wood. Xavier Fourcade, Inc., New York.

Michael Heizer: Bilder von 1967–1977. Galerie am Promenadenplatz, Munich.

1976

Michael Heizer: New Works: Paintings and Sculpture. Xavier Fourcade, Inc., New York.

1974

Michael Heizer Windows. Ace Gallery, Los Angeles.

Michael Heizer: Recent Paintings. Fourcade Droll, Inc., New York.

1971

Michael Heizer: Photographic and Actual Work. Detroit Institute of Arts.

1970

Michael Heizer: New York/Nevada. Dwan Gallery, New York.

1969

Michael Heizer. Galerie Heiner Fredrich, Munich.

Group Exhibitions

2019

An Exhibition for Notre-Dame. Gagosian, rue de Ponthieu, Paris.

2017

We Are Everywhere. Museum of Contemporary Art, Chicago.

Deadeye Dick: Richard Bellamy and His Circle. Peter Freeman, New York.

2015

Beverly Hills 20-Year Anniversary Invitational Exhibition, 1995–2015. Gagosian, Beverly Hills.

Chamberlain, Frankenthaler, Heizer, Kiefer, Stella. Gagosian, West 21st Street, New York.

Prototypology: An Index of Process and Mutation. Gagosian Gallery, Rome.

2014

The Avant-Garde Collection. Orange County Museum of Art, Newport Beach, CA.

New & Recent Editions. Gemini G.E.L. at Joni Moisant Weyl, New York.

Allen Ruppersberg and New & Recent Editions. Gemini G.E.L. at Joni Moisant Weyl, New York.

A Inusitada Coleção De Sylvio Perlstein. Museu de Arte de São Paulo Assis Chateaubriand.

2013

When Attitudes Become Form: Bern 1969/Venice 2013. Ca' Corner della Regina, Fondazione Prada, Venice.

When Attitudes Become Icons. Häusler Contemporary, Zurich.

Not Yet Titled: New and Forever at Museum Ludwig. Museum Ludwig, Cologne, Germany.

Highways and Byways: Together Again. Daimler Contemporary Berlin.

2012

Poesie der reduktion: Minimal, Concept, Land Art. Museum Moderner Kunst, Vienna.

Transitions: Drawings from the Collection of mima. Mead Gallery, Warwick Arts Centre, Coventry, England.

2011

Sculpture In So Many Words: Text Pieces 1960–75. ZieherSmith Inc., New York.

Land Art. Hamburger Bahnhof Museum für Gegenwart, Berlin.

Künstler der Galerie. Jablonka Galerie, Cologne, Germany.

The Last Freedom: From the Pioneers of Land Art in the 1960s to Nature in Cyberspace. Ludwig Museum im Deutschherrenhaus Koblenz, Germany.

A painting show. Autocenter, Berlin.

Selections from the Archive. Nevada Museum of Art, Reno.

Plot: Plan: Process: Works on Paper from the 1960s to Now. Leslie Tonkonow Artworks + Projects, New York.

Line and Space. American Drawings and Sculptures Since 1960 from a Private Collection. Staatliche Graphische Sammlung, Pinakothek der Moderne, Munich; traveled to Museum Wiesbaden, Germany.

Auf den zweiten Blick, Werke aus der Sammlung. Kunsthalle Weishaupt, Ulm, Germany.

Light Years: Conceptual Art and The Photograph, 1964–1977. Art Institute of Chicago.

2010

The Original Copy: Photography of Sculpture, 1839 to Today. Museum of Modern Art, New York; traveled to Kunsthaus Zürich, Switzerland.

Robert & Ethel Scull: Portrait of a Collection. Acquavella Galleries, New York.

Earth Paint Paper Wood: Recent Acquisitions. Menil Collection, Houston.

Site Specifics. Spencer Museum of Art, Lawrence, KS.

Drawing in Progress. Middlesbrough Institute of Modern Art, England.

2009

In Sight: Selections from the Collection. Laumeier Sculpture Park Indoor Galleries, St. Louis.

1968. The Great Innocence. Kunsthalle Bielefeld, Germany.

The Presence of the Line: A Selection of Recent Acquisitions of 20th and 21st Century Art. Staatliche Graphische Sammlung, Pinakothek der Moderne, Munich.

Unlocking an Archive: Michael Heizer and Walter De Maria. Nevada Museum of Art, Reno.

Photoconceptualism, 1966–1973. Whitney Museum of American Art, New York.

Objects in the Mirror are Closer Than They Appear #4: From Walden to Vegas.

Maison d'Art Bernard Anthonioz, Nogent-sur-Marne, France.

2008

How Artists Draw: Toward the Menil Drawing Institute and Study Center. Menil Collection, Houston.

Artists Draw—Collectors Donate: 250 years of Staatliche Graphische Sammlung Munich. Pinakothek der Moderne, Munich.

Rhythmus 21: Positions of Abstraction from the Lenbachhaus. Städtische Galerie im Lenbachhaus und Kunstbau, Munich.

Las Vegas Collects Contemporary. Las Vegas Art Museum, NV.

For the Pleasure of Seeing: Mel Bochner, John Chamberlain, Alex Hay, Michael Heizer, Richard Serra and Frank Stella. Peter Freeman, Inc., New York.

Works on Paper. Akira Ikeda Gallery, Yokosuka, Japan.

Loveparade 2. Häusler Contemporary, Munich.

Imaginary Spaces: Selections from The Menil Collection. Menil Collection, Houston.

Drawings On Graph Paper. Leslie Tonkonow Artworks + Projects, New York.

Origins. Hudson Valley Center for Contemporary Art, Peekskill, NY.

Performing the City: Art Activism in Urban Space 60s and 70s. Lothringer13, Munich.

MAXImin: Maximum Minimization in Contemporary Art. Fundación Juan March, Madrid.

2007

Earthworks on Paper. Smith College Museum of Art, Northampton, MA.

Based on Paper: Die Sammlung Marzona, Revolution der Kunst 1960–1975. Kupferstichkabinett, Berlin.

Michael Heizer/Bryan Hunt: Inside/Outside. Jablonka Galerie, Cologne, Germany.

Before and After Minimalism: A Century of Abstract Tendencies in the DaimlerChrysler Collection. Museu d'Arte Espanyol Contemporani, Fundación Juan March, Palma de Mallorca, Spain.

Sculpture: Highstein, Cragg, Armajani, Heizer. Lucas Schoormans Gallery, New York.

Sculpture. James Kelly Contemporary, Santa Fe, NM.

Sculpture Exhibition by Amir Mobed. William Griffin Gallery, Santa Monica, CA.

2006

Twice Drawn: Part 2. The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY.

Fast Forward: Contemporary Collections for the Dallas Museum of Art. Dallas Museum of Art.

2005

American Landscape. Galerie Florian Walch, Munich.

Minimalism and After IV: New Acquisitions. Daimler Contemporary, Berlin.

Safe and Warm in L.A. Franklin Parrasch Gallery, New York.

2004

Behind the Facts: Interfunktionen 1968–1975. Fundació Joan Miró, Barcelona, Spain.

Attraversare Genova. Percorsi e linguaggi internazionali del contemporaneo. Anni '60–'70. Museo d'arte Contemporanea di Villa Croce, Genoa, Italy.

2003

The Daimler Art Collection at the Museum of Contemporary Art, ZKM Karlsruhe. Traveled to Detroit Institute of Arts.

Minimal to the Max: The Brownstone Collection. Norton Museum of Art, Palm Beach, FL.

2001

Imago Mundi. CAPC Musée d'Art Contemporain de Bordeaux, France.

Burn: Artists Play with Fire. Norton Museum of Art, West Palm Beach, FL; traveled to Columbia Museum of Art, SC.

2000

Von Albers bis Paik: Konstruktive Werke aus der Sammlung DaimlerChrysler. Museum Haus Konstruktiv, Zurich.

1998

Conceptual Photography from the 60s and 70s. David Zwirner, New York.

1997

47th International Art Exhibition – La Biennale di Venezia. Venice.

1996

Papier: Bestandsaufnahme XIII. Galerie m Bochum, Germany.

1994

Mapping. San Antonio Art Gallery, University of Texas; traveled to University of North Texas Art Gallery, Denton, and Art Museum of South Texas, Corpus Christi.

1993

Different Natures: Visions de l'Art Contemporain. Galerie Art 4 and Galerie de l'Esplanade, La Défense, Paris.

1991

Virginia Dwan: Art Minimal—Art Conceptuel—Earthworks. New York, Les années 60–70. Galerie Montaigne, Paris.

1990

Group Exhibition. Knoedler & Company Gallery, New York.

American Masters of the 60s. Tony Shafrazi Gallery, New York.

Pharmakon '90. Nippon Convention Center, Makuhari Messe, Tokyo.

1989

Group Exhibition. Lennon Weinberg, New York.

Group Exhibition. Tony Shafrazi Gallery, New York.

Objet, Objectif. Galerie Daniel Templon, Paris, France.

20 Jahre Internationale Kunstmesse Basel. Galerie Hans Mayer, Düsseldorf, Germany.

The Turning Point: Art and Politics in Nineteen Sixty-Eight. Cleveland Center for Contemporary Art; traveled to Lehman College Art Gallery, City University of New York.

The Innovators: Entering into Sculpture. Ace Gallery, Los Angeles.

For the Collector: Important 20th-Century Sculpture. Meredith Young & Company, Houston.

Sculpture: Andre, Heizer, Judd, Knoebel, Lewitt, McCracken, Nauman, Ruckriem, Serra. Fred Hoffman Gallery, Santa Monica, CA.

1988

Michael Heizer, Richard Serra, Robert Smithson. Tony Shafrazi Gallery, New York.

Vital Signs: Organic Abstraction from the Permanent Collection. Whitney Museum of American Art, New York.

The Artist's Hand. Sculpture Center, New York.

Drawings by Four Gallery Sculptors. Knoedler & Company Gallery, New York.

1987

New Acquisitions. John Berggruen Gallery, San Francisco.

1967: At the Crossroads. Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

American Drawing and Watercolors of the Twentieth Century. National Gallery of Art, Washington, DC; traveled to Cleveland Museum of Art, Achenbach Foundation, Arkansas Arts Center, and Whitney Museum of American Art, Stamford, CT.

Photography and Art: Interactions since 1946. Los Angeles County Museum of Art; traveled to Museum of Fort Lauderdale, Queens Museum, and Des Moines Art Center.

In Memory of Xavier Fourcade. A Group Exhibition. Xavier Fourcade Inc., New York.

1986

American Renaissance: Painting and Sculpture since 1940. Museum of Art, Fort Lauderdale, FL.

The Real Big Picture. Queens Museum, Flushing, NY.

Paintings, Sculpture, Collage and Drawings. Janie C. Lee Gallery, Houston.

Color on Paper. Knoedler & Company Gallery, New York.

Michael Heizer, Keith Sonnier. Tony Shafrazi Gallery, New York.

70s into 80s: Printmaking Now. Museum of Fine Arts, Boston.

Individuals: A Selected History of Contemporary Art, 1945–1986. Museum of Contemporary Art, Los Angeles.

1985

The Maximal Implications of the Minimal Line. Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, NY.

Cinquante ans de dessins américains 1930–1980. École Nationale Supérieure des Beaux-Arts, Paris.

Art. AREA, New York.

The Innovative Still Life. Holly Solomon Gallery, New York.

A Second Talent: Painters and Sculptors Who Are Also Photographers. Aldrich Museum of Contemporary Art, Ridgefield, CT.

1984

Collectie Becht. De verzameling Agnes en Frits Becht. Stedelijk Museum, Amsterdam.

The Skowhegan Celebration Exhibition. Hirschl & Adler Modern, New York.

Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection. Montreal Museum of Fine Arts; traveled to Vancouver Art Gallery, Nickle Art Museum, Seagram Building, and London Regional Art Gallery.

Sculpture. Xavier Fourcade, Inc., New York.

American Sculpture. Marco Levin Gallery, Los Angeles.

Contemporary Paintings and Sculpture V, 1957–1984. Oil & Steel Gallery, New York.

Gemini G.E.L. Art and Collaboration. National Gallery of Art, Washington, DC.

1983

The 1983 Sculpture Invitational. Orcasson Hood Gallery, New York.

American Accents. The Gallery, Stratford, Ontario, Canada; toured Canadian galleries and Musée d'Art Contemporain, Montreal.

Contemporary Sculptures, Paintings and Drawings IV: 1956–1983. Oil & Steel Gallery, New York.

Sculpture: The Tradition in Steel. Nassau County Museum of Fine Art, Roslyn Harbor, NY.

In Honor of de Kooning. Xavier Fourcade, Inc., New York.

Sculpture. Janie C. Lee Gallery, Houston.

Drawings. Xavier Fourcade Inc., New York.

1982

Prints by Contemporary Sculptors. Yale University Art Gallery, New Haven, CT.

Contemporary Painting and Sculptures II: 1950–1981. Oil & Steel Gallery, New York.

Sculpture. Xavier Fourcade Inc., New York.

Modern American Paintings: The Museum of Fine Arts, Houston. National Pinakothiki, Athens; traveled to Museum of Fine Arts, Houston.

PostMINIMALism. Aldrich Museum of Contemporary Art, Ridgefield, CT.

Group Show. Oil & Steel Gallery, New York.

1981

The Americans: The Landscape. Contemporary Arts Museum, Houston.

Mythos and Ritual. Kunsthaus, Zurich.

Drawing Acquisitions 1978–1981. Whitney Museum of American Art, New York.

Variants: Drawing by Contemporary Sculptors. Seawall Art Gallery, Rice University, Houston.

Nature/Sculpture. Kunstverein, Stuttgart, Germany.

Group Show. Oil & Steel Gallery, New York.

1980

Small Scale: Paintings, Drawings, Sculpture. Xavier Fourcade, Inc., New York.

Zeichnungen von Bildhauern des 20. Jahrhunderts. Graphische Sammlung Staatsgalerie Stuttgart, Germany.

Hidden Desires. Neuberger Museum, State University of New York, New York.

L'Amérique aux Indépendants, 1944–1980: 91ème Exposition, Société des Artistes Indépendants. Grand Palais, Paris.

Urban Encounters: Art Architecture Audience. Institute of Contemporary Art, Philadelphia.

91ème Exposition Société des Artistes Américains Indépendants. Grand Palais, Paris.

Artists in the American Desert. Sierra Nevada Museum of Art, Reno.

1979

Seventy-Third American Exhibition. Art Institute of Chicago.

1978

Large Scale Small Scale: Sculpture. Xavier Fourcade, Inc., New York.

Sculpture/Nature. Centre d'Arts Plastiques Contemporains de Bordeaux, France.

Painting and Sculpture Today: 1978. Indianapolis Museum of Art.

1977

1977 Biennial Exhibition. Whitney Museum of American Art, New York.

Documenta 6. Museum Friedericianum, Kassel, Germany.

Collecting the Masters. Milwaukee Art Center.

New in the Seventies. University Art Museum, University of Texas, Austin.

A View of a Decade. Museum of Contemporary Art, Chicago.

New York: The State of Art. New York State Museum, Albany.

Works on Paper, Small Format Object: Duchamp to Heizer. Xavier Fourcade, Inc., New York.

Probing the Earth: Contemporary Land Projects. Hirshhorn Museum and Sculpture Garden, Washington, DC.

Works on Paper: American Art 1945–1975. Washington Art Consortium Collection, Washington, DC.

Drawings for outdoor sculpture 1946–1977. John Weber Gallery, New York; traveled to Mead Gallery, Amherst College, and other venues.

Trois Villes: Grenoble, Marseille, Saint-Etienne. Musée Cantini, Marseille, France.

1976

Drawing Now. Museum of Modern Art, New York; traveled to Kunsthaus Zurich, Baden-Baden, Albertina Museum, Oslo, and Tel Aviv Museum.

Line. School of Visual Arts, New York; Philadelphia College of Arts.

Seventy-Second American Exhibition. Art Institute of Chicago.

200 Years of American Sculpture. Whitney Museum of American Art, New York.

1975

Thirty-Fourth Biennial of Contemporary American Painting. Corcoran Gallery of Art, Washington, DC.

USA Zeichnungen. Städtisches Museum Leverkusen, Schloss Morsbroich, Germany.

1974

Art Now '74. John F. Kennedy Center for the Performing Arts, Washington, DC.

Interventions in Landscape. Hayden Gallery, Massachusetts Institute of Technology, Cambridge.

Choice Dealers, Dealer's Choice. New York Cultural Center, New York.

Works on Paper. Diane Stimpson Gallery, Vancouver, Canada.

Seventy-First American Exhibition. Art Institute of Chicago.

1973

3D into 2D: Drawing for Sculpture. New York Cultural Center for the Performing Arts; traveled to Vancouver Art Gallery, National Gallery of Canada, Allen Memorial Art Museum, and University of California, Santa Barbara.

American Drawings: 1963–1973. Whitney Museum of American Art, New York.

Six Painters. San Francisco Art Institute.

1972

Projektion. Louisiana Museum of Modern Art, Humlebæk, Denmark.

Diagrams and Drawings. Rijksmuseum Kröller-Müller, Otterlo, Netherlands.

1971

Sixth Guggenheim International Exhibition. Solomon R. Guggenheim Museum, New York.

Second Biennale Nuremberg. Kunsthalle Nuremberg, Germany.

VII Biennale. Paris.

Earth, Air, Fire, Water. Elements of Art. Museum of Fine Art, Boston.

Dwan Gallery Group Show. Dwan Gallery, New York.

Sonsbeek 71. Sonsbeek Park, Arnhem, Netherlands.

1970

Evidence on the Flight of Six Fugitives. Galerie Montaigne, Paris.

Language IV. Dwan Gallery, New York.

Conceptual Art - Arte Povera – Land Art. Galleria Civica d'Arte Moderna, Turin, Italy.

XXXV Esposizione internazionale d'arte di Venezia. Venice.

Information. Museum of Modern Art, New York.

Prospect '70. Kunsthalle, Düsseldorf, Germany.

Troisième Salon International des Galeries-Pilotes. Musée Cantonal des Beaux-Arts, Lausanne, Switzerland.

Group Show. Galerie Yvon Lambert, Paris.

Against Order / Chance and Art. Institute of Contemporary Art, Philadelphia.

New York Group Show. Dwan Gallery, New York.

A Dialogue Series. School of Visual Arts, New York.

1969

Earth Art. Herbert F. Johnson Museum of Art, Ithaca, NY.

New Media: New Methods. Montclair Art Museum, New Jersey; organized by Museum of Modern Art, New York, and toured multiple venues.

Op Losse Schroeven: Situaties en Cryptostructuren (Square Pegs in Round Holes). Stedelijk Museum, Amsterdam; traveled as *Verborgene Structuren* to Museum Folkwang, Essen.

Live in Your Head: When Attitude Becomes Form. Kunsthalle, Bern, Switzerland.

Land Art: Long, Flanagan, Oppenheim, Smithson, Boezem, Dibbets, De Maria, Heizer. Fernsehalerie Gerry Schum Television Gallery, Berlin.

Language III. Dwan Gallery, New York.

Painting Annual. Whitney Museum of American Art, New York.

Letters. Long Beach Island New Jersey Foundation of the Arts and Sciences.

Other Ideas. Detroit Institute of Arts.

*557,087. Seattle Art Museum Pavilion.

Places and Process. Edmonton Art Gallery, Alberta, Canada.

Prospect '69. Städtische Kunsthalle, Düsseldorf, Germany.

Annual Exhibition: Contemporary American Painting. Whitney Museum of American Art, New York.

1968

Language II. Dwan Gallery, New York.

Earthworks. Dwan Gallery, New York.

Series of Photographs. Visual Arts Gallery, New York.

Sculpture Annual. Whitney Museum of American Art, New York; also Milwaukee Art Center.

Art on Paper. Weatherspoon Art Gallery, University of North Carolina, Greensboro; also Richard Feigen Gallery, Chicago.

Annual Exhibition: Contemporary American Sculpture. Whitney Museum of American Art, New York.

1967

The Annual Invitational Exhibition. Park Place Gallery, New York.

1966

F.A.X. Park Place Gallery, New York.

85th Annual Exhibition of the San Francisco Art Institute. San Francisco Museum of Art.

Berkeley Gallery, San Francisco.

1965

Berkeley Gallery, San Francisco.

Public & Institutionnal Collections

Addison Gallery of American Art, Phillips Academy, Andover, MA
Buffalo AKG Art Museum, NY
Centre Pompidou, Paris
City of Pasadena, CA
City of Seattle
Dallas Museum of Art
Dia Beacon, NY
Fondation Air & Art, Sierre, Switzerland
Fotomuseum Winterthur, Switzerland
Glenstone, Potomac, MD
Hall Art Foundation, Reading, VT
Harvard Art Museums, Harvard University, Cambridge, MA
Illinois Department of Natural Resources, Springfield
Jewish Museum, New York
Laumeier Sculpture Park, Sappington, MO
Los Angeles County Museum of Art
Margulies Collection at the Warehouse, Miami
Menil Collection, Houston
Metropolitan Museum of Art, New York
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
National Gallery of Art, Gemini G.E.L. Archive, Washington, DC
National Gallery of Australia, Canberra, Australia
Nevada Museum of Art, Reno
Oakland Museum of California
Pinakothek der Moderne, Munich
Prada Foundation, Milan
Rice University, Houston
Sheldon Museum of Art, University of Nebraska, Lincoln
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York