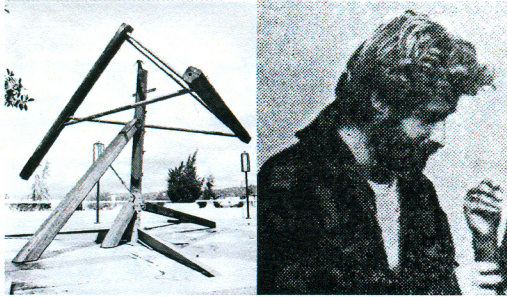


WHITE FLAG

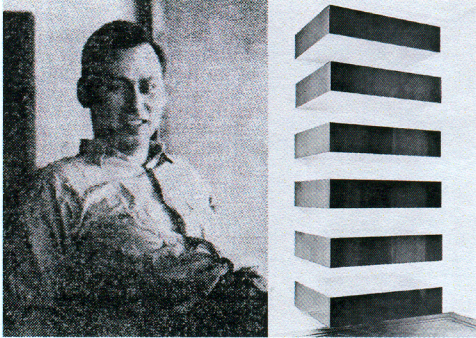
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7 FOR 67

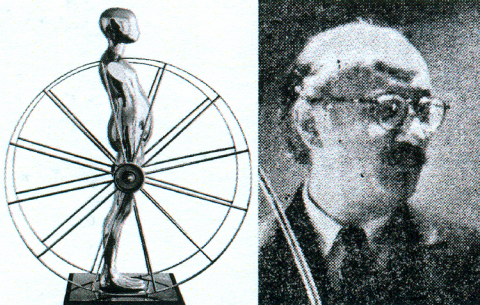




Mark Di Suvero at the opening reception for *7 for 67*, and his work *ELOHIM ADONAI*.



Donald Judd circa 1967, and an untitled work included in *7 for 67*.



Ernest Trova at the opening reception for *7 for 67*, and his work *STUDY/ FALLING MAN (WHEELMAN)*.

WHITE FLAG PROJECTS
PRESENTS

7 FOR 67 REDUX

IN ASSOCIATION WITH THE MUDDY WATERS THEATRE COMPANY
DIRECTED BY JERRY McADAMS

CAST

Artist Mark di Suvero - Hal Scharf
Artist Donald Judd - Ben Richie
Artist Ernest Trova - Josh Thomas
Curator Emily Rauh (Pulitzer)- Sara Renschen
Audience member - Kate Frisina
Audience member - Julie O'Neal
Audience member (Rodney Winfield) - John Wolbers
Audience member - Emma Jackson
Child in Audience - Mitchell McAdams

PROGRAM

This evening's reenactment is read from the verbatim transcript of the symposium originally held October 1, 1967 at the City Art Museum in St. Louis, as part of the exhibition *7 FOR 67*. The exhibition featured work by symposium participants Mark di Suvero, Donald Judd, and Ernest Trova, as well as Christo, Claes Oldenberg, Lucas Samaras, and George Segal. The exhibition was curated by Emily Rauh. This evening's program is not endorsed by or affiliated with The Saint Louis Art Museum or any of the individuals depicted.

CAST MEMBERS ARE NOT PREPARED TO ANSWER UNSCRIPTED QUESTIONS.
PLEASE REFRAIN FROM INTERRUPTING THE PERFORMANCE.

This event is made possible by a generous founding grant from Mrs. Mary Strauss.
Special thanks to Jerry McAdams, Muddy Waters Theatre Company, Bob Miano, and Technisonic Films.

White Flag Projects is a 501(c)(3) not-for-profit alternative art gallery established to improve the viability of contemporary visual arts in St. Louis by facilitating meaningful events and exhibitions of quality work by progressive local, national, and international artists.

7 FOR 67 REDUX
AT WHITE FLAG PROJECTS
OCTOBER 1, 2007

MASS FRUSTRATION
AT ART SYMPOSIUM

By MARY KING

A symposium involving three artists, moderated by City Art Museum curator Miss Emily S. Rauh, became the scene yesterday afternoon of mass frustration and mutual antagonisms, punctuated by laughter, applause, boos, hisses and, after a while, a conspicuous stream of people leaving—hippies and squares alike.

The symposium was in the museum's auditorium and marked the official opening of the sculpture exhibition "7 for 67," organized by Miss Rauh. The three artists, who have worked in the show, from left to right as the audience saw them, were Ernest Trova, Donald Judd and Mark di Suvero. Miss Rauh was on the right.

Trova, born and reared in St. Louis and once a Life magazine "young artist" prodigy, is 40 years old and looks older. He is balding, gray, with fine features and a big moustache, wears glasses and has a smiling pleasant manner. Some of his work on the "falling man" theme has been seen here before.

Rejected SIU Post

Judd, a big man, has graying curly hair and slanted blue eyes. He is also an art critic and was invited to teach at Southern Illinois University last year but refused to take a loyalty oath. He appears to be contemplative and controlled.

Di Suvero looks like a delicate wild man, bearded and disheveled, with flaming blue eyes. He has more temperament than either of the others. His largest piece, "Elohim Adonai," is on the traffic island outside the auditorium.

It all began calmly. A little too calmly—nobody could hear the artists' replies to questions put to them by Miss Rauh. There were three microphones for the four speakers, who, with the exception of the moderator, ignored them.

Switched From Painting

Miss Rauh's opening remarks were an attempt at dialogue with the panel on why each had changed from painting to sculpture.

Judd had found painting "increasingly restrictive, I wanted to find something in which I could work more loosely." His sculptures are series of large boxes with precisely calculated intervals.

Inconclusive remarks about scale and color led to a loud complaint from the front row: "Being here is a waste of time if we can't hear!"

To which Di Suvero replied, "I'm sitting up here and I can't understand either." There was sympathetic laughter and scattered applause.

The dialogue went something like this:

Miss Rauh: Do you conceptualize before you look for materials, or as you find them? What's the progression of material and idea?

Di Suvero: In abstract art it doesn't make any difference what the materials are, you see only the skin.

Miss Rauh to Trova: How does the external relate to your image?

Trova: What you use depends on what's available. If nothing is available, you paint.

Miss Rauh: . . . If everything were available?

Like Disney

Trova: We'd build cities, like what Disney is doing in Florida.

Miss Rauh to Judd: If work can be mass-produced, as with castings for example, and can be made more widely available and therefore cheaper, is this a desirable goal?

Judd: I don't care, the market is the dealer's problem.

Miss Rauh: Of course, there aren't many houses that can house your big sculptures.

Judd: People should live in larger houses.

Di Suvero: Everything that's said about art, especially on these platforms, becomes like a lie, a real denial of the art process, one of the horrors that artists end up being subjected to . . . (wild applause).

Miss Rauh invited the audience to ask questions.

The first question was inaudible.

Di Suvero: Judd's series of brown boxes is the most radical piece in the show. It's totally negative. It throws off all your judgments about what sculpture should be. Everything that you've ever learned about sculpture, it isn't. They deal with space and a kind of blank refusal in a powerful way. The first time I saw them, they left me nonplussed.

Question: Where do you think about your work as being placed?

Judd: I don't think about it since I can't control it.

Question to Trova: Why is your man falling?

Trova: Why not? (Later): The artist must have some grace in exercising his idiosyncratic activity (a w k w a r d pause).

Rodney Winfield in audience: What would you people really like to talk about?

Judd: Nothing.