

TOM MARIONI

Out-of-Body Free-Hand Circles



marioni '07

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Out-of-Body Free-Hand Circles,
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ON THE COVER: #48 *Revolution*, 2007,
colored pencil on paper, 21 x 22 3/8"

Out-of-Body Free-Hand Circles

Marcia Tanner

The Year of the Circle

Commemorating the 100th anniversary of Picasso's invention of Cubism in 1907, Tom Marioni has devoted himself in 2007 to drawing circles only. In typically mischievous yet serious fashion, Marioni declared 2007 his "Year of the Circle."

Marioni's project was inspired by Giorgio Vasari's story of how Pope Benedict XI sent an envoy to Giotto¹ requesting samples of his work. Giotto dipped his brush in red pigment and, using his arm pressed against his side as a compass, with one continuous stroke painted a perfect circle. On seeing it, the pope instantly recognized Giotto's genius and hired him. Marioni's circle drawings comment obliquely on that legend. Despite their eloquence, the artist has asked me to offer words on their behalf. Accordingly I speak not *for* them but *around* them, in a circle dance of language with Marioni's drawings at its center.

Out-of-Body

Marioni's *Out-of-Body Free-Hand Circles* combine his interest in the circle with his long-term practice of making action drawings that document his body's measurements and motions.

The phrase "out of body" usually describes rare and extreme instances when individual human consciousness seems to detach itself from and hover over the body, observing it at a distance—as in a near-death experience, trance state, or mystical vision. Marioni, while certainly familiar with that connotation, employs the phrase literally. His out-of-body drawings emerge directly from his body.

They are the result of repeated physical actions and record his bodily dimensions, natural movements, and endurance. Marioni likens them to doing yoga with a pencil. They frequently are realized in public drawing performances incorporating sound as an element.

Marioni's *Drum Brush Drawing and Drawing a Line as Far as I Can Reach* were performance actions first presented at the Demarco Gallery in Edinburgh, Scotland in 1972. His first "flying drawing," *Bird, Running and Jumping with a Pencil, Marking the Paper While Trying to Fly*, was performed at the Reese Palley Gallery in San Francisco that same year. These engendered three ongoing series of drawings—some performed in public, some produced in the privacy of his studio—and inspired new ones, including self-portrait shadow drawing performances in the 1980s and a *Walking Drawing* series begun in 2000.

Unlike the gestural abstractions by action painters whose art proclaims the heroism of its makers alone in their studios, wrestling with the Muse to invoke The Sublime, Marioni's action drawings make modest claims. One critic described the flying drawings as "almost a parody of action painting."²

As a Catholic altar boy and later an avid jazz fan, Marioni noticed how the priest's or musician's focused manipulation of materials and virtuosic handling of visual and auditory stimuli can heighten participants' awareness. Those lessons, and his study of Zen Buddhist teachings, inform his notions of art-making.

Marioni's action drawings are built up rhythmically and slowly from many repetitive gestures, with total concentration, accompanied by the hypnotic sounds of their own making. Creating them becomes a meditative, ritualistic activity for the artist and his audience if the work is done in performance. Trance-state out-of-body episodes might well ensue.

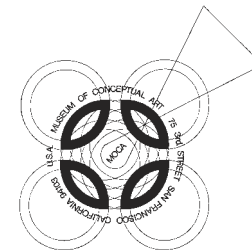
Marioni's out-of-body drawings demonstrate how anyone may make art by engaging in physical and communal actions that arise from everyday life, providing one brings mindfulness, intention and persistence to the process. (Some of Marioni's drawings are produced collaboratively with others: e.g. *Flying With Friends*, 1999.) The idea that ordinary mortals can create art—advanced by Zen Buddhism and Marioni's artistic mentors Joseph Beuys, Marcel Duchamp and John Cage—adds one more dimension to the out-of-body concept.

Free-Hand

"Free-hand" like "out-of-body" in Marioni's exhibition title is a *double entendre*. The drawings are done without the aid of mechanical devices, and so are free-hand. At the same time, to have a free hand is to be given *carte blanche* to do what you will: artistic license. As a child, Marioni was hugely impressed by a Joan Miro mural in a Cincinnati hotel restaurant. "I looked at it and thought, This guy is really getting away with something. That was another seed that made me want to be an artist."³

One of the things Marioni "got away with" as an artist involves the circle in its cultural and personal connotations as a group of people, specifically a social circle brought together by common interests. His ongoing weekly salon, continuing his 1970 signature work of social sculpture *The Act of Drinking Beer with Friends is the Highest Form of Art*, is a circle he has redrawn continuously for nearly forty years in museum exhibitions and every Wednesday in his studio.

The logo he designed for the Museum of Conceptual Art (MOCA)⁴, which he founded in San Francisco in 1970, is a confluence of circles. Four circles radiating out like sound waves from a central circular source include a diagram of the eye, symbolizing MOCA's mission to present multidisciplinary works incorporating visual art, performance, and sound.



Marioni has drawn circles since his student days—a 1957 example is illustrated (see page 7). While traveling in Japan and China in the 1980s, he was inspired by Asian brush drawing to make calligraphic drawings and prints, many of them relating to Zen enso⁵ circles. Also during that time he made several drawings of the symbol pi, which denotes the ratio of the circumference of a circle to its diameter.

What Goes Around Comes Around

Marioni usually draws his circles with his right hand (he's right-handed) although he draws some with his left. He attaches a colored pencil to a

two-foot-long bamboo stick, grasps the stick, stands sideways to the wall close enough to reach it with the sharpened pencil tip (he draws directly on the wall or on a sheet of paper attached to it) and, using his body as his compass point, rotates his arm from the shoulder joint—clockwise with his right, counterclockwise with his left. These are the directions his arms naturally want to go and, as Aristotle pointed out, an organism is happiest when it moves in the way it was designed to move.

Despite the uniform process that creates them, the drawings vary enormously in size, color, shape, texture, accidental marks, composition, use of space, and quality and density of line. Lines may be ethereal, assertive, feathery, staccato, scratchy, fluid, tentative, dynamic, or bold. Some drawings are made with different colored pencils, some are monochrome, others use lighted matches instead of pencil as the drawing medium and leave burn marks on the paper.

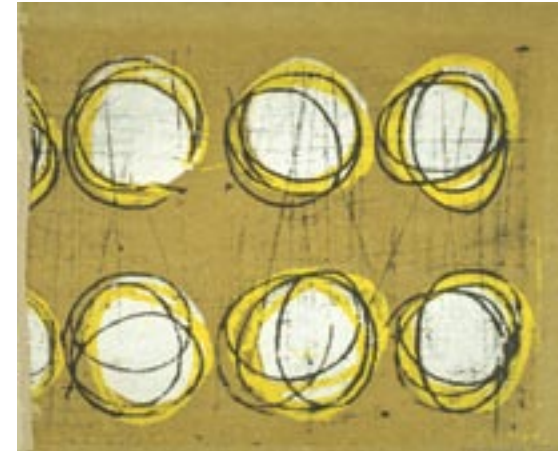
While a few come close to describing perfect circles (33 *RPM*; *Circulatory System*) perfection seems not to be the point of the exercise. Most of these images are *circular* rather than circles; there are incomplete circles, overlapping ovoids and partial circles, circles with embellishments. Produced not with a single decisive gesture but composed of numerous repetitive gestures, they are provisional, open-ended, successive approximations: process drawings that persistently approach an ideal shape but never quite achieve it.

That is perhaps the point. Marioni, whose work frequently pays homage to the ideal mathematical proportions of Classical geometric figures like the Golden Rectangle, seems to be pointing elsewhere with these compelling images of tenuous wholeness. In form and spirit, his circle drawings are closer to the individually distinctive, expressive enso circles brushed in black ink by Japanese Zen masters than to Giotto's perfect scarlet circle painted to impress a pope.

"I believe art is a poetic record of the culture with the power to inspire people to a spiritual awareness," Marioni wrote at the close of his 2003 memoir *Beer, Art, and Philosophy*. "Art can become serious again. Even art with wit and art with beauty should have political content, have a subject, make a point, and not be an ornament. Picasso said when he painted his

Guernica in 1937 that 'painting is not done to decorate apartments; it is an instrument of war . . . against brutality and darkness.'"⁶

As an archetypal image the circle symbolizes wholeness, unity, perfection and the soul across many cultures. Marioni's drawings both enlarge and subvert those meanings, presenting us with flawed, intensely human circles in various conditions of dissolution, stasis, dynamic change, and beauty.



Untitled Silkscreen Print, 1957

(Footnotes)

¹ Giotto di Bondone (c. 1267-1337), Florentine painter and architect.

² David Bonetti, "Art Through the Eye of a Beer Glass," *San Francisco Examiner*, June 8, 1990.

³ Tom Marioni, *Beer, Art, and Philosophy: A Memoir*, San Francisco, Crown Point Press, 2003, p. 54.

⁴ With Marioni as its director/curator, MOCA flourished in San Francisco from 1970-1984 as a singularly influential, supportive and defining production/exhibition space for the work of regional, national, and international practitioners of conceptual art.

⁵ "Zen circles, enso...are symbols of teaching, reality, enlightenment, and a myriad of things in between. Seemingly perfect in their continuity, balance, and sense of completeness, and yet often irregular in execution, enso are at once the most fundamentally simple and the most complex shape. They seem to leave little room for variation, and yet in the hands of Zen masters, the varieties of personal expression are endless." Audrey Yoshiko Seo, *Enso: Zen Circles of Enlightenment*. Boston and London, Weatherhill, 2007, pp. 1-2.

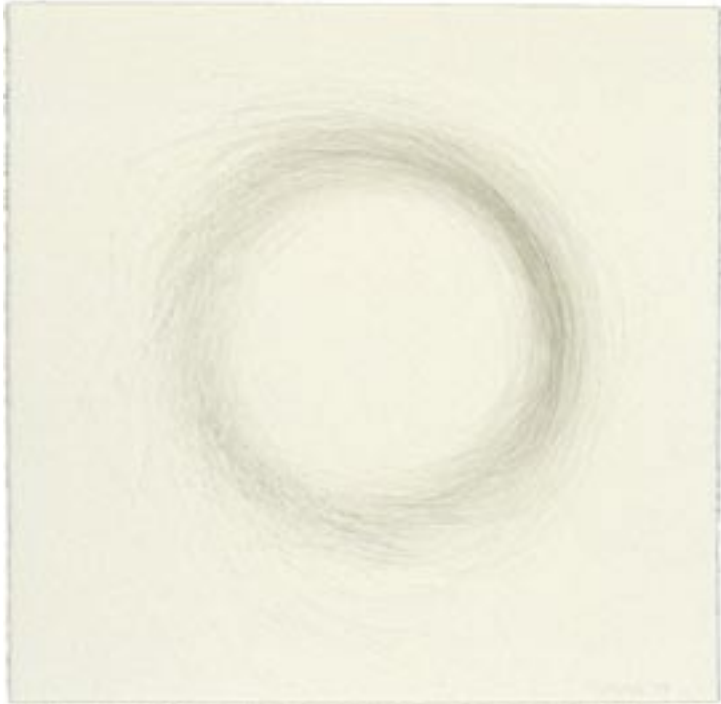
⁶ Marioni, op.cit., p. 205



#19 *Enlightened Circle*, 2007, hand colored etching, 27 1/4 x 30 7/8"



#5 *Enso Circle*, 2007, colored pencil on paper, 17 3/4 x 18 7/8"



#26 *Circulatory System*, 2007, colored pencil on paper, 22 x 22 3/8"



#40 *My Circle*, 2007, colored pencil on paper, 21 x 21"



#37 *Wishing Well*, colored pencil on paper, 22 3/8 x 22 1/4"



#47 *A Rose is a Rose is a Rose*, 2007, colored pencil on paper, 15 3/8 x 14"



#53 *Giotto Circle*, 2007, colored pencil on paper, 22 1/2 x 24 1/8"



#62 *Race Track*, 2007, colored pencil on paper, 30 x 29 1/4"



#32 *Rotation*, 2007, colored pencil on paper, 24 3/8 x 24 7/8"



#2 *Shanghai Circle*, 2007,
colored pencil on paper, 12 1/8 x 11 1/2"



#23 *Sphere of Influence*, 2007, colored pencil on paper, 18 3/4 x 22 3/8"



#15 *Bird's Nest*, 2007, colored pencil on paper, 30 x 31 5/8"



#16 *33 RPM*, 2007, colored pencil on paper, 30 1/8 x 27"



#33 *Eye*, colored pencil on paper, 26 1/2 x 24 1/2"



#64 *Cup of Tea*, 2007, colored pencil on paper, 20 1/2 x 19 1/2"



#28 *Fire in the Hole*, 2007, colored pencil on paper, 22 1/4 x 22 1/2"

Artist's Statement

These circle drawings are the logical next step in the out-of-body action drawings I have been doing since 1972. I began with drum brush drawings, making them with both my left and right hands at the same time using steel wire drum brushes on large sheets of fine sandpaper. This natural rhythmic movement creates a pictorial record of the drumming activity. The second drawing series that I began in 1972 is called *Tree, Drawing a Line as Far as I Can Reach*. Sitting on the floor and reaching up with a pencil in my hand I draw lines over and over until the pencil is used up. In the same year, I made *Bird, Running and Jumping with a Pencil, Marking the Paper while Trying to Fly*. The horizontal paper was high on the wall and I circled the room, jumping as I approached the paper, marking it while in flight. In 1990 I started repeating the running and jumping drawing with the help of others and called this series *Flying with Friends*.

In 2000 I started making the series called *Walking Drawing*. Holding a pencil at my hip against a long piece of paper, I walk repeatedly from one end to the other, always starting at the same spot. This creates a wavy line of many colors recording the movement of my body while walking.

Now, in 2007, I am making *Out-of-Body Free-Hand Circles*. Using my body and arm as a compass and with the pencil attached to a piece of bamboo about three feet long, I draw circles. All these circles are abstract except for a group in the exhibition that are influenced by the work of artists I admire. In this catalog they are illustrated together, and in the exhibition I will make a salon-style wall installation of them, although they are individual works of art. *Circle Picasso* is taken from a bronze sculpture head. *Circle Duchamp* comes from a 1942 collage called "In the Manner of Delvaux." In *Circle John Cage* I use the chance effects of fire. In *Circle Klein* I use Yves Klein blue IKB (International Klein Blue); the blue circle represents "The Void." *Circle Brancusi* comes from a 1916 bronze sculpture called "Newborn." And finally, *Circle for Sol* refers to the star series by my friend Sol LeWitt who died this year. I made the artist-inspired drawings in the same way, with the same circular action, that I used to make the abstract drawings.



#35 Duchamp Circle, 2007,
colored pencil on paper, 30 3/8 x 27 1/2"



#34 Picasso Circle, 2007,
colored pencil on paper, 24 x 22 1/8"



#38 *Klein Circle*, 2007,
colored pencil on paper,
21 1/2 x 18 1/2"



#49 *Circle for John Cage*, 2007,
sulfur on sand paper,
19 1/2 x 14 3/4"



#39 *Brancusi Circle*, 2007,
colored pencil on paper, 22 1/4 x 25"



#44 *Circle for Sol*, 2007, colored pencil on paper, 30 x 29"

TOM MARIONI
<http://www.tommarioni.com>

SELECTED INDIVIDUAL EXHIBITIONS

- 1963 Bradley Memorial Museum of Art, Columbus GA [Sculpture, Drawings]
 1968 Richmond Art Center, Richmond CA [Sculpture]
 1970 The Oakland Museum, Oakland CA
 "The Act of Drinking Beer with Friends is the Highest Form of Art" [Installation]
 1972 Richard Demarco Gallery, Edinburgh Scotland [Drawings, Sculpture]
 DeSaisset Museum, University of Santa Clara CA, "My First Car" [Installation]
 Reese Palley Gallery, San Francisco CA, "A Seven Day Performance" [Installation]
 1975 Galeria Foksal, Warsaw Poland, "Thinking Out Loud" [Installation]
 1977 M H deYoung Museum of Art, San Francisco CA, "The Sound of Flight" [Installation]
 1979 "The Museum of Conceptual Art at the San Francisco Museum of Modern Art," San Francisco CA [Installation with Free Beer]
 Grita Insam Gallery, Vienna Austria, "The Power of Suggestion" [Installation]
 1980 Felix Handschin Gallery, Basel Switzerland [Drawings]
 Matrix, University of California, Berkeley Art Museum [Drawings]
 1981 Site, Inc., San Francisco CA, "Paris, San Francisco, Kyoto" [Installation]
 1984 Gallery Paule Anglim, San Francisco CA [Drawings]
 Le Consortium, Dijon France, "Cutting the Mustard" [Installation]
 1986 New Langton Arts, San Francisco CA, "The Back Wall of MOCA" [Installation]
 1987 Museo ItaloAmericano, San Francisco CA,
 "The Germans, the Italians, the Japanese"
 Yoh Art Gallery, Osaka Japan [Drawings, Sculpture]
 1988 Margarette Roeder Gallery, New York NY, "Astronomy Piece" [Installation]
 Marin County Civic Center, San Rafael CA, "Observatory Bird"
 [Public sculpture commission]
 1990 Fuller Gross Gallery, San Francisco CA [Sculpture, Photograms]
 Capp Street Project A.V.T., San Francisco CA
 "The Artist's Studio (Starting Over)" [Installation]
 1993 Gallery Paule Anglim, San Francisco CA, "Seascapes" [Sculpture, Drawings]
 Crown Point Press, San Francisco CA, "Landscapes" [Prints] and "By the Sea"
 [Installation]
 1996 Gallery Paule Anglim, San Francisco CA, "Elegant Solutions" [Sculpture]
 1999 Y-1 Gallery, Stockholm Sweden, "Beer with Friends, Etc, 1970" [Installation]
 Mills College Art Museum, Oakland CA, "Trees and Birds 1969-1999" [Drawings, Prints]
 2000 Margarette Roeder Gallery, New York NY [Sculpture, Drawings]
 Gallery Paule Anglim, San Francisco CA [Sculpture, Drawings]
 2004 Yerba Buena Center for the Arts, San Francisco CA, "Golden Rectangle"
 [Sculpture Installation]
 2006 Lois and Richard Rosenthal Center for Contemporary Art, Cincinnati OH,
 "Tom Marioni: Beer, Art and Philosophy (The Exhibition) 1968-2006" [Retrospective]
 Margarette Roeder Gallery, New York NY, "Mindless Drawings"
 2007 Gallery Paule Anglim, San Francisco CA, "Out-of-Body Free-Hand Circles" [Drawings]

SELECTED GROUP EXHIBITIONS

- 1970 Museum of Conceptual Art (MOCA), San Francisco CA, "Sound Sculpture As"
 1971 DeSaisset Museum, University of Santa Clara CA, "Fish, Fox, Kos"
 Newport Harbor Art Museum, Newport Beach CA, "The San Francisco Performance"

- 1975 Biuro Wystaw Artystycznych, Poland, "Kontra punkt"
 1977 Museum of Conceptual Art, San Francisco CA, "A Tight 13 Minutes"
 1979 Salzburger Kunstverein, Austria, "Art as Photography"
 San Francisco Museum of Modern Art, San Francisco CA, "Space/Time/Sound"
 1980 Academy der Kunst, Berlin Germany, "For Eyes and Ears"
 ACR Museum of Modern Art, Paris France, "For Eyes and Ears"
 Stedelijk Museum, Amsterdam Netherlands, "Music/Sound/Language/Theater"
 1981 Museum of Contemporary Art, Chicago IL, "California Performance"
 1982 Biennial II, San Francisco Museum of Modern Art, San Francisco CA,
 "TwentyAmericans"
 Oakland Museum, CA, "100 Years of California Sculpture"
 Rimini, Italy, "Sonorita Prospettiche" (Sound Art)
 Los Angeles Institute of Contemporary Art, Los Angeles CA, "Sound"
 Belca House, Kyoto Japan, "Elegant Miniatures from San Francisco"
 San Francisco Museum of Modern Art, San Francisco, CA,
 "Elegant Miniatures from San Francisco and Kyoto"
 The Sculpture Center, New York, NY "The Sound Art Show"
 1984 San Antonio Museum of Art, San Antonio TX; Lockhaven Art Center, Orlando FL;
 Cranbrook Art Museum, Bloomfield Hills MI, "Awards in Visual Arts"
 1985 Kunsthalle, Bern Switzerland, "Alles und Noch Viel Mehr"
 Stuttgart Staatsgalerie, West Germany, "From Sound to Image"
 Oakland Museum, CA, "Art in the San Francisco Bay Area: 1945-1980"
 Otis Art Institute of the Parsons School of Design, Los Angeles CA
 "The Marriage of Art and Music for LA" [Installation for "New Music America Festival"]
 1987 Walter Phillips Gallery, Banff Center, Alberta Canada, "Object Lesson"
 1989 UCLA, San Jose CA, Fresno CA, Omaha NB museums
 "Forty Years of California Assemblage"
 1990 University of Massachusetts, Amherst MA, "In Site"
 Sandra Gering Gallery, New York NY, "Drawings" organized by John Cage
 1993 Museum of Contemporary Art, Los Angeles CA, Guggenheim Soho NY, Houston TX,
 Philadelphia PA, and Tokyo Japan museums, "Rolywholyover A Circus"
 [Traveling show organized by John Cage]
 1994 Artists Space, New York NY, "Conceptual Art from the Bay Area"
 [Tom Marioni and David Ireland Installations]
 1995 Index Gallery, Osaka, Japan [Benefit for the Kobe earthquake victims]
 Exit Art/The First World, New York NY, "Endurance"
 Museum of Contemporary Art, Los Angeles CA, "1965-1975,
 Reconsidering the Object of Art"
 1996 Musees de Marseilles, France, "The Art Embodied"
 1998 Museum of Contemporary Art at The Geffen Contemporary, Los Angeles, CA
 "Out of Actions: Between Performance and the Object 1949-1979" traveling to
 Austrian Museum of Applied Arts Vienna; Museo d'art Contemporani, Barcelona Spain;
 Museum of Contemporary Art, Tokyo Japan; Centre George Pompidou, Paris
 1999 M.H. de Young Museum, San Francisco CA, "Museum Pieces"
 Landesmuseum, Linz Austria, "Die Kunst Der Linie"
 2000 Generali Foundation, Vienna Austria, "Replay: The Beginning of Media Art in Austria"
 Los Angeles County Museum of Art, Los Angeles CA, "Made in California"
 2002 Krannert Art Museum, Champaign IL, "Drawings of Choice" [Traveling exhibition]
 Pasadena Museum of California Art, "Bay Area Conceptual Art of the 1970's"
 Independent Curators International, New York, "Walk Ways" [Traveling exhibition]
 Baltimore Museum of Art, "Work Ethic" traveled to the Wexner Center, Columbus. OH
 Wesleyan University CT, "Unexpected Dimensions, Works from the LeWitt Collection"

- 2005 Lyon Biennale d'Art Contemporain, Lyon, France
The Drawing Room, London, England, "Sounds Like Drawing"
- 2006 Margarete Roeder Gallery, New York NY, "Now Playing"
Thomas Solomon Solo Projects, Los Angeles CA, "1968"
- 2007 Orange County Museum of Art, "Art Since the 1960's, California Experiments"

PERFORMANCE/ACTIONS

- 1966 Worked in night club, sketching nude model, San Francisco CA
- 1969 "One Second Sculpture," San Francisco CA
"Abstract Expressionistic Performance Sculpture," San Francisco CA
- 1970 "Sound Sculpture As," Museum of Conceptual Art (MOCA), San Francisco CA
- 1971 "Chain Reaction," DeSaisset Museum, University of Santa Clara CA
- 1972 "Sunday; Scottish Landscape," Richard Demarco Gallery, Edinburgh Scotland
"Sound Actions," Whitechapel Gallery, London England
"The Creation: A Seven Day Performance," Reese Palley Gallery, San Francisco CA
- 1973 Concert, St. Mary's Cathedral, Edinburgh Scotland
Concert, MOCA Ensemble, St. Mary's Cathedral, Edinburgh Festival, Scotland
Concert, Institute of Contemporary Art, London England
Concert, San Francisco Museum of Modern Art, San Francisco, CA
Demonstration, University of California, Berkeley Art Museum
Radio performance, KPFA, Berkeley CA
- 1974 "A Sculpture in 2/3 Time," Student Cultural Center, Belgrade Yugoslavia
"One Minute Demonstration," Gallery of Contemporary Art, Zagreb Yugoslavia
- 1975 "Morning Action," Salon of the Museum of Contemporary Art, Belgrade Yugoslavia
"East/West," (with Petr Stembera), Prague, Czechoslovakia
"Thinking Out Loud," Galeria Foksal, Warsaw Poland
- 1976 "Bird in Space: A Psychic Sculpture," and/or Gallery, Seattle WA
- 1977 "Yellow is the Color of the Intellect," Portland Center for the Visual Arts, Portland OR
"The Sound of Flight," M H deYoung Museum of Art, San Francisco CA
- 1978 "Now We'll Have a Party," International Performance Festival, Vienna Austria
- 1979 "Freibier (free beer)," Vienna Performance Biennial, Vienna Austria
"A Social Action," Dany Keller Galerie, Munich Germany
"Action," Krinzinger Gallery, Innsbruck Austria
"Liberating Light and Sound," Pellegrino Gallery, Bologna Italy
"A Theatrical Action to Define Non-theatrical Principles," Santa Barbara Museum of Art, CA.
- 1980 "Studio Bern," Kunst Museum, Bern Switzerland
"Studio Basel," Kunsthalle, Basel Switzerland
"Bending Light," Berner Gallery, Bern Switzerland
"Atelier," Centre George Pompidou, Paris France
"Studio Berkeley," University of California, Berkeley Art Museum CA.
"Spirit in the Dark," Crown Point Press, Oakland CA
"Studio Berlin," Akademie der Kunst, Berlin West Germany
"Word of Mouth," conference, Crown Point Press, Ponape Island, Pacific Ocean
- 1981 "Studio," Tea House of the Saito Family, Kamakura Japan
"Studio Chicago," Museum of Contemporary Art, Chicago IL
"International Performance Festival," ELAC, Lyon, France
"Performance Festival," Kunstlerhaus Bethanien, Berlin Germany
- 1982 "Studio," Folkwang Museum, Essen Germany
"Studio," Kölischer Kunstverein, Cologne Germany
"Social Action," Intersection Theater, Performance Festival, San Francisco, CA
"Studio Kyoto," Ohara Shrine, Kyoto, Japan (sponsored by Belca House)

- 1996 "Studio," WDR Radio, Acoustic Festival, Cologne Germany
- 1997 The Art Orchestra, California Palace of the Legion of Honor, San Francisco CA
- 1998 "Studio Berkeley 1980," University of California, Berkeley Art Museum
"A Social Action, 1978," Austrian Museum of Applied Arts, Vienna Austria
- 2004 "Buddhist Band", Yerba Buena Center for the Arts, San Francisco CA
- 2005 "Beer with Friends etc. 1970" Lyon Biennale, Lyon France

AWARDS, GRANTS AND FELLOWSHIPS

- 1976 National Endowment for the Arts: Sculpture
- 1980 National Endowment for the Arts: Sculpture
- 1981 John Simon Guggenheim Memorial: Conceptual Art
- 1984 National Endowment for the Arts: Sculpture
Awards in the Visual Arts: Sculpture
- 1986 Asian Cultural Council: Travel Grant/Japan
- 1998 Flintridge Foundation: Sculpture
- 2002 Fleishhacker Foundation: Sculpture

BOOKS & PUBLICATIONS

- "Invisible Painting and Sculpture," Richmond Art Center, Catalog 1969
- "The Return of Abstract Expressionism," Richmond Art Center, Catalog 1969
- "Sculpture Annual," Richmond Art Center," Catalog 1970
- "Vision," Editor, Crown Point Press: #1 California, 1975; #2 Eastern Europe, 1976;
#3 New York City, 1976; #4 Word of Mouth, 1980; #5 Artists' Photographs, 1981
- "Tom Marioni Sculpture and Installations 1969-1997," self published
- "See What I'm Saying," 1978, self published
- "Writings on Art: Tom Marioni 1969-1999," Crown Point Press, 2000
- "Beer, Art and Philosophy A Memoir," Introduction by Thomas McEvilly, Crown Point Press, 2004

PUBLIC COLLECTIONS

- Oakland Museum, CA
Santa Barbara Museum of Art, CA
Orange County Museum of Art, Newport Beach, CA
San Francisco Museum of Modern Art, CA
Le Consortium, Dijon, France
Museum of Modern Art, New York, NY
Städtische Kunsthalle, Mannheim, Germany
Chase Manhattan Bank, New York, NY
Bank of America, San Francisco, CA
Wilhelm Lehmbruck Museum, Duisburg, Germany
M.H. de Young Memorial Museum, San Francisco, CA



Studio: Left, Pencil on Canvas; Right, Pencil on Paper