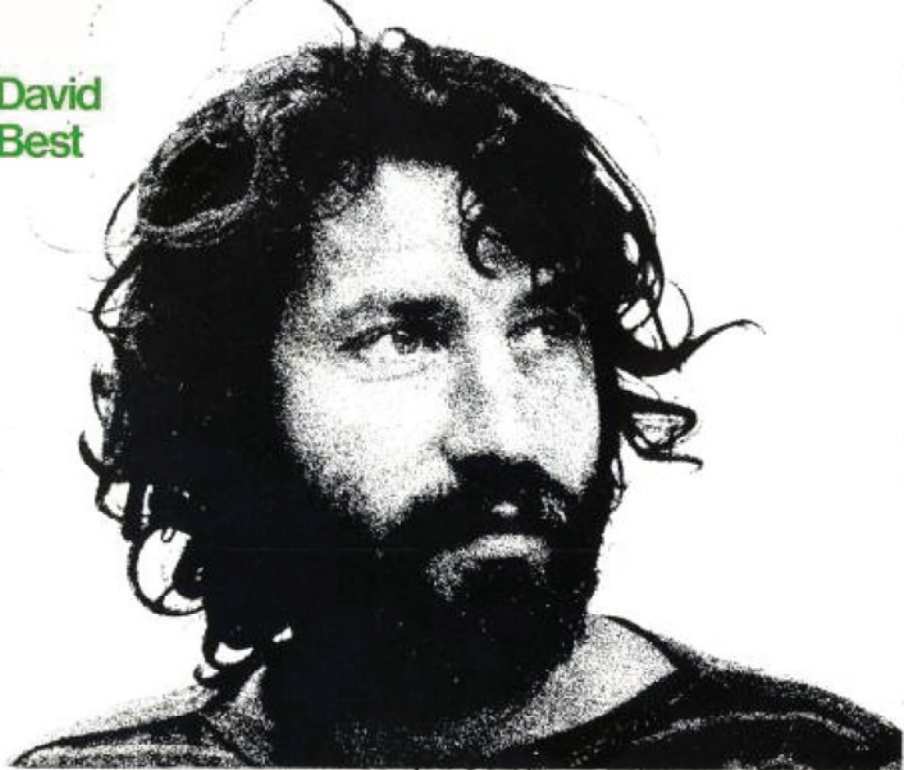


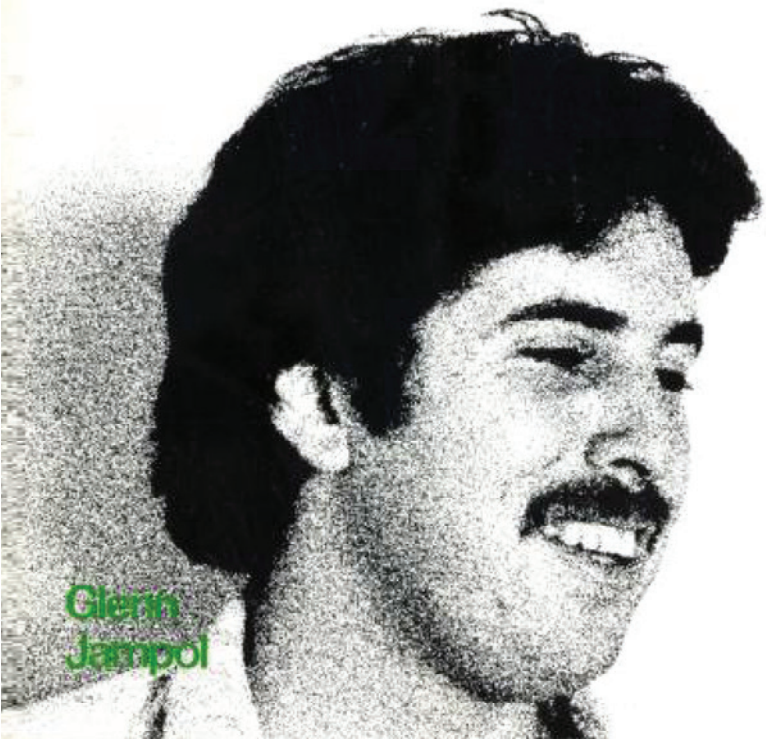
David
Best



Michael
Cooper



Glenn
Jampol



Miklós
Pogány



SECA Art Award 1977

David Best Michael Cooper Glenn Jampol Miklós Pogány

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November 18-December 31, 1977



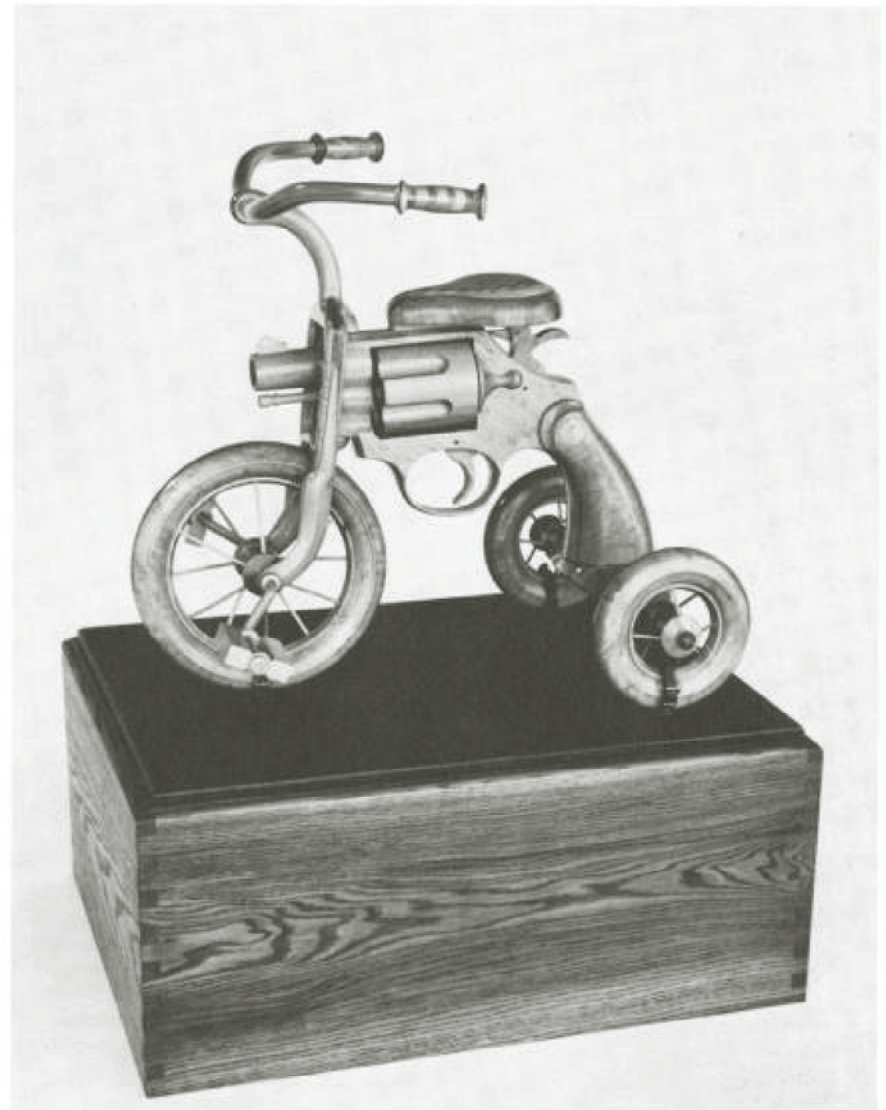
Michael Cooper

Like a good book that incorporates several levels of meaning, the sculptural pieces in Michael Cooper's gun series offer a variety of interpretations and levels for appreciation. First and foremost is the social commentary Cooper is making about guns, per se. Historically, pistols and other firearms have been equated with power and superiority. Cooper, however, has created pieces which both poke fun at this time-honored and stereotyped idea and, at the same time, make subtle and sardonic statements about the continuation of this social phenomenon. For example, his piece *Tex* is a three-foot long pistol with a genuine leather holster. This, of course, is a humorous commentary on the folklore of the fast-drawing Texas cowboy and the supremacy of the Western gun. *Trainer Tricycle*, on the other hand, is a life-size tricycle with a revolver as the main body part. What could be more out-of-place and incongruous than a gun on a three-year old's tricycle? Yet there is an ironic subtlety to this piece when one stops to think that, indeed, our children are raised in a society where the authority of the gun is still propagated and violence is not an uncommon daily happening to which they are exposed.

On another level, the sculptures focus on the sexual definitions we equate with guns. The phallic connotations related to male virility and potency are very wittingly displayed in *Fetish*, a small revolver composed of male and female genital parts. An even more effective statement is made in *Turbo*, a superbly designed and constructed life-size motorcycle made from over twenty types of wood and with two revolvers as the engine. Here the artist is toying with the masculine, *macho* qualities many people equate with choppers — they're fast, they're powerful, they look good. By creating this piece in wood rather than metal, and thus removing the object one step from reality, Cooper has provided the opportunity for us to appreciate the unique sculptural qualities of motorcycles as aesthetic objects in and of themselves. Similarly, by constructing the guns in this series in larger-than-life proportions, the artist draws to our attention their inherent sculptural qualities and detailing.

In all of these pieces, the artist has maintained a consistently high degree of refined workmanship which often belies his social statements. How could anything so beautifully made be such a menace to society? But this is the variety and wealth of meaning which commands our attention to his work. His sense of humor, combined with his social commentary and his outstanding craftsmanship and sense of design, results in works which are rich in quality and depth of meaning.

K T



5 *Trainer Tricycle*, 1976



6 *Armed Chair*, 1977



1 *Boy Scout Special*, 1976

Checklist of the Exhibition

In the listing of dimensions, height precedes width precedes depth. All works are lent by the artist unless otherwise indicated.

- 1 *Boy Scout Special*, 1976, machine anodized aluminum, fiberglass and steel, 65 x 36 x 28" (165.1 x 91.4 x 71.1 cm.)

- 2 *Fetish*, 1976, laminated hardwoods, aluminum and brass, 61 x 21 x 21" (154.9 x 53.3 x 53.3 cm.), including base

- 3 *Gun in Proper Perspective*, 1976, laminated vermillion and ash, 68 x 32 x 22" (172.7 x 81.3 x 55.9 cm.)

- 4 *Tex*, 1976, laminated mahogany and poplar, leather, zipper, thread, and buckle; gun: 18 x 34 x 5½" (45.7 x 86.4 x 14.0 cm.); holster: 28 x 40 x 6" (71.1 x 101.6 x 15.2 cm.)

- 5 *Trainer Tricycle*, 1976, laminated bird's eye maple, 32 x 25 x 39" (81.3 x 63.5 x 99.1 cm.), including base

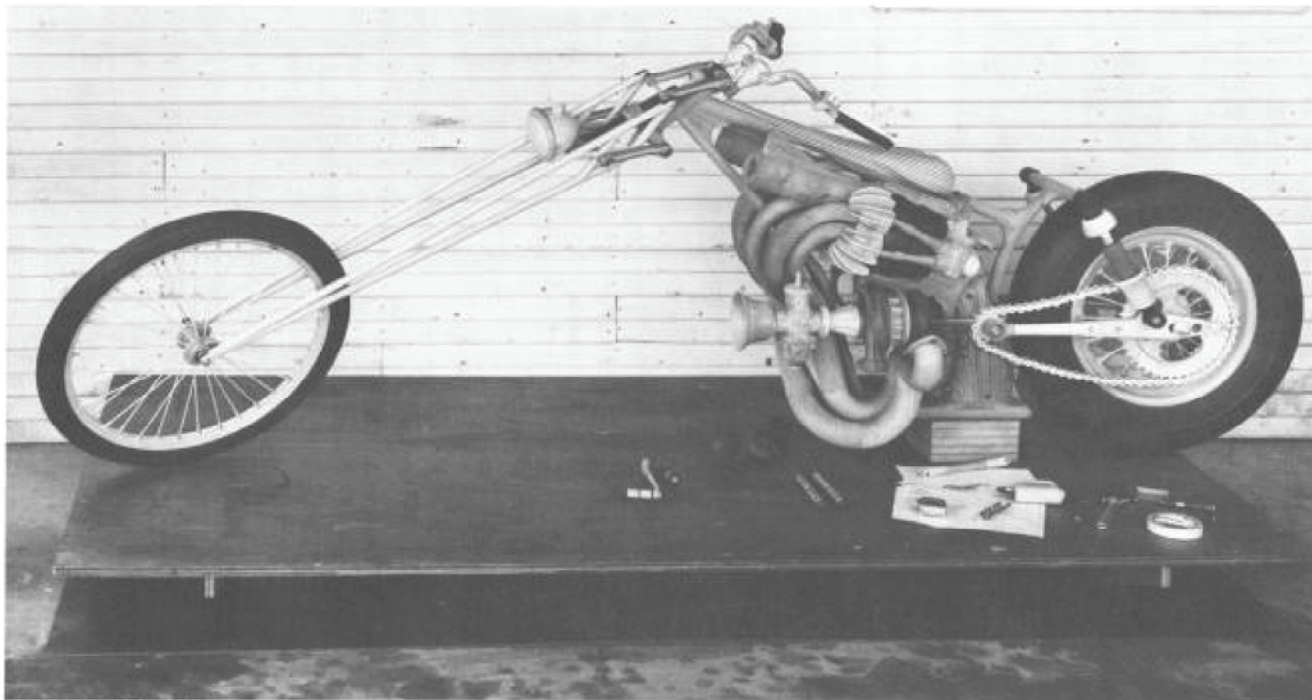
Collection Donna Hoffman, Redwood City, California

- 6 *Armed Chair*, 1977, laminated hardwoods, 57 x 48 x 52" (144.8 x 122.0 x 132.0 cm.), including base
Collection Mr. and Mrs. David P. Hatch, Los Gatos, California

- 7 *Contemporary Cookie Jar with Self-Defense Mechanism*, 1977, fiberglass, approx. 22 x 17 x 10½" (approx. 55.9 x 43.2 x 26.7 cm.)

- 8 *Turbo*, 1977, laminated hardwoods, 37 x 22 x 114" (94.0 x 55.9 x 289.6 cm.)

- 9 *Untitled*, 1977, machined aluminum, wood and feathers, approx. 48 x 22 x 36" (approx. 122.0 x 55.9 x 91.4 cm.)



8 *Turbo*, 1977 (work in progress)

Biography

Born: 1943, Richmond, California. Education: San Jose State College, California, B.A., 1966; M.A., 1968; University of California, Berkeley, M.F.A., 1969.

One-Man Exhibitions

Kinetic Sculpture, Arleigh Gallery, San Francisco, 1968; Union Gallery, San Jose State College, California, 1968 (with Howard Hack); *Smoothies and Bumpies in Kinetic Sculpture* (M.A. exhibition), Union Gallery, San Jose State Col-

lege, California, 1968; *Cooper Super Thing*, Oregon College of Education, Monmouth, 1969; *Kinetics*, Esther-Robles Gallery, Los Angeles, 1969; Boehm Gallery, Palomar College, San Marcos, California, 1976.

Selected Group Exhibitions

1968 Annual Exhibition: Contemporary American Sculpture, Whitney Museum of American Art, New York, 1968 (catalog published); *Contemporary Folk Art — The Hot Rod Esthetic*, San Francisco Art Institute,

1968; *Forty-Third Annual Crocker-Kingsley Exhibition*, E. B. Crocker Art Gallery, Sacramento, California, 1968 (catalog published); *The St. Jude Annual*, de Saisset Art Gallery and Museum, University of Santa Clara, California, 1968; *The Sculpture Bag*, Union Gallery, San Jose State College, California, 1968; *American Report — The Sixties*, The Denver Art Museum, Colorado, 1969; *Electric Art*, Dickson Art Center, University of California, Los

Angeles, 1969 (also shown at the Phoenix Art Museum, Arizona); Group exhibition, William Sawyer Gallery, San Francisco, 1969; *On Wheels*, San Francisco Museum of Art, 1969; *The Highway*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1970 (catalog published, also shown at Institute for the Arts, Rice University, Houston, Texas); *Kinetics*, Arts Council of Great Britain, Hayward Gallery, London, 1970 (catalog published); *Contemporary American Painting and Sculpture 1974*, University of Illinois at Urbana-Champaign, 1974 (catalog published); *Public Sculpture/Urban Environment*, The Oakland Museum, California, 1974 (catalog published); *The First Artists' Soap Box Derby*, sponsored by the San Francisco Museum of Art, McLaren Park, San Francisco, 1975 (catalog published); *American Crafts '76: An Aesthetic View*, Museum of Contemporary Art, Chicago, 1976 (catalog published); *Art That Rolls and Flies*, Helen Euphrat Gallery, De Anza College, Cupertino, California, 1976; *California Design '76*, Pacific Design Center, Los Angeles, 1976 (catalog published).