



VASA

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COVER IMAGE:
Sculpture #2854
1987
Rectangular panel, 2 13/16" × 64 15/16" × 49"
Laminated acrylic
PHOTO: VICTORIA MIHICH

PAGE 6
CLOCKWISE FROM UPPER LEFT:

Sculpture #1933
1981
Rectangular panel, 3 15/16" × 46 7/8" × 34 13/16", detail
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH

Sculpture #1471
1979
Triangle, 2 15/16" × 16 7/8" × 13 1/16"
Laminated acrylic
PHOTO: VICTORIA MIHICH

Silkscreen print
Detail
1970
PHOTO: SCOTT HUTCHINSON

Painting #066 - N
1988
64" × 48", detail
Acrylic and texture paste on canvas
PHOTO: SCOTT HUTCHINSON

PAGE 7
CLOCKWISE FROM UPPER LEFT:

Painting #150 - N
1989
48" × 64", black and white detail
Nova gel, acrylic, texture paste and sawdust on canvas
PHOTO: SCOTT HUTCHINSON

Painting #006 - N
1988
20" × 16", black and white detail
Oil and acrylic on canvas
PHOTO: SCOTT HUTCHINSON

Sculpture #2848
1987
Rectangular panel, 2 1/16" × 64 3/8" × 48 3/8", detail
Laminated acrylic
PHOTO: VICTORIA MIHICH

Sculpture #1649
1980
Parallelogram, 4 1/8" × 37 1/16" × 50 1/4", detail
Laminated acrylic
PHOTO: VICTORIA MIHICH

PAGE 8
CLOCKWISE FROM UPPER LEFT:

Sculpture #1548, 1537, 1558, 1543, 1556 E/75 (left to right)
1979
Multiple parallelograms, detail
Laminated acrylic
PHOTO: VICTORIA MIHICH

Sculpture #831, “Sphere 831”
1976
Sphere, 24" diameter, detail
Laminated acrylic
PHOTO: VICTORIA MIHICH

Painting #258 - N
2004
64" × 48", detail
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

Painting #164 - O
1964
20" × 20", detail
Oil on canvas
PHOTO: SCOTT HUTCHINSON

PAGE 9
CLOCKWISE FROM UPPER LEFT:

Painting #219 - N
2004
20" × 15", detail
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

Painting #111 - N
1988
68" × 48", detail
Acrylic and texture paste on canvas
PHOTO: SCOTT HUTCHINSON

Sculpture #439, “Ruth K Diagonals”
1971
4 Rectangular columns, 3 9/16" × 11 3/16" × 58" each
Laminated acrylic
PHOTO: TOM BROSTERMAN

Painting #027 - N
1988
40" × 32"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

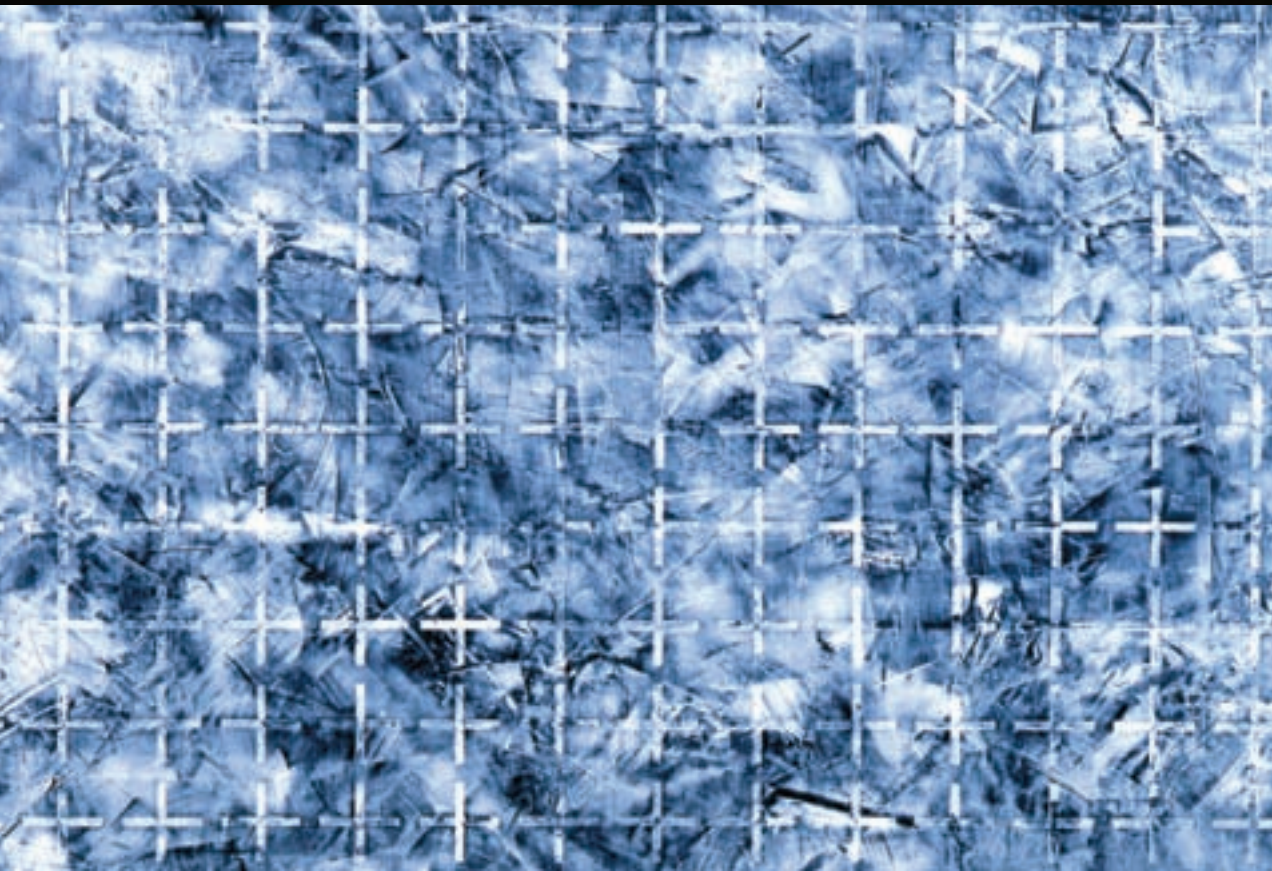
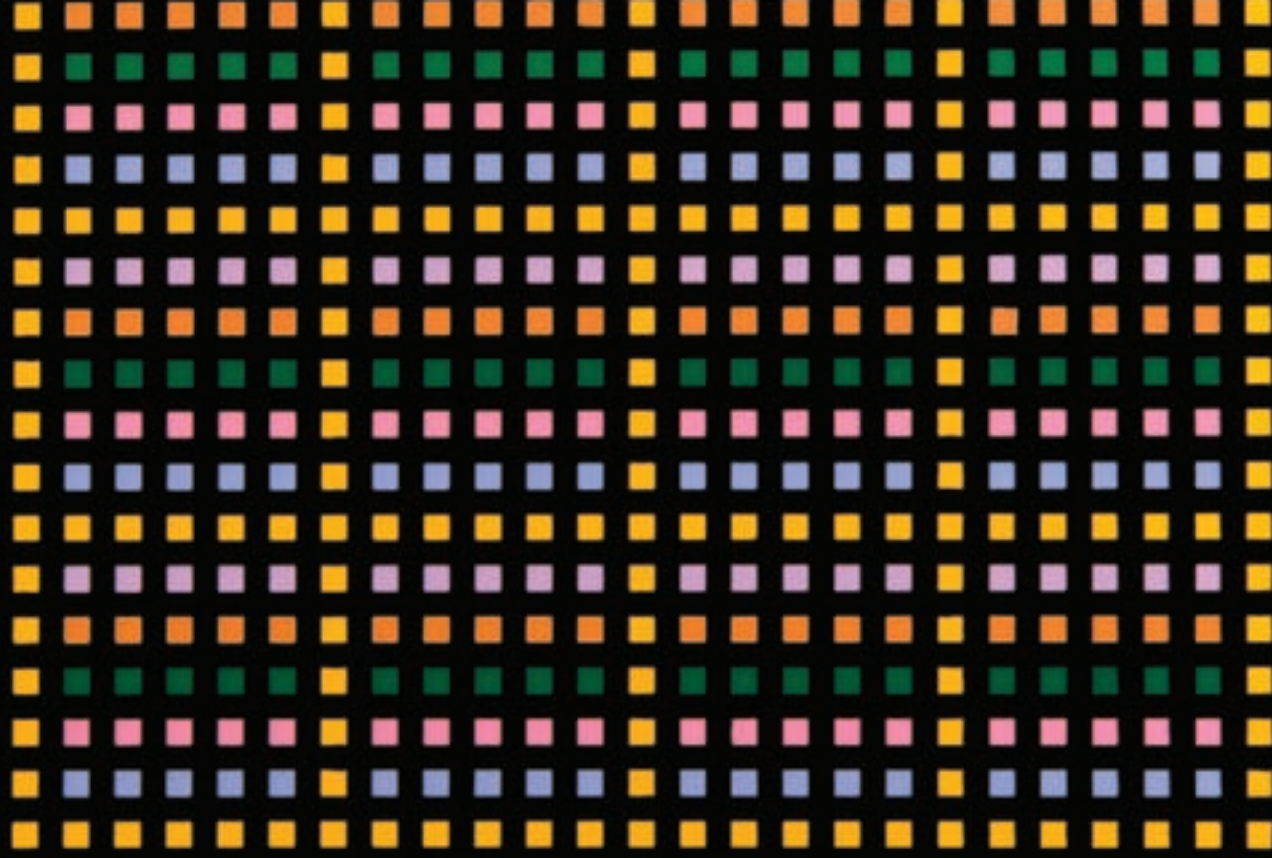
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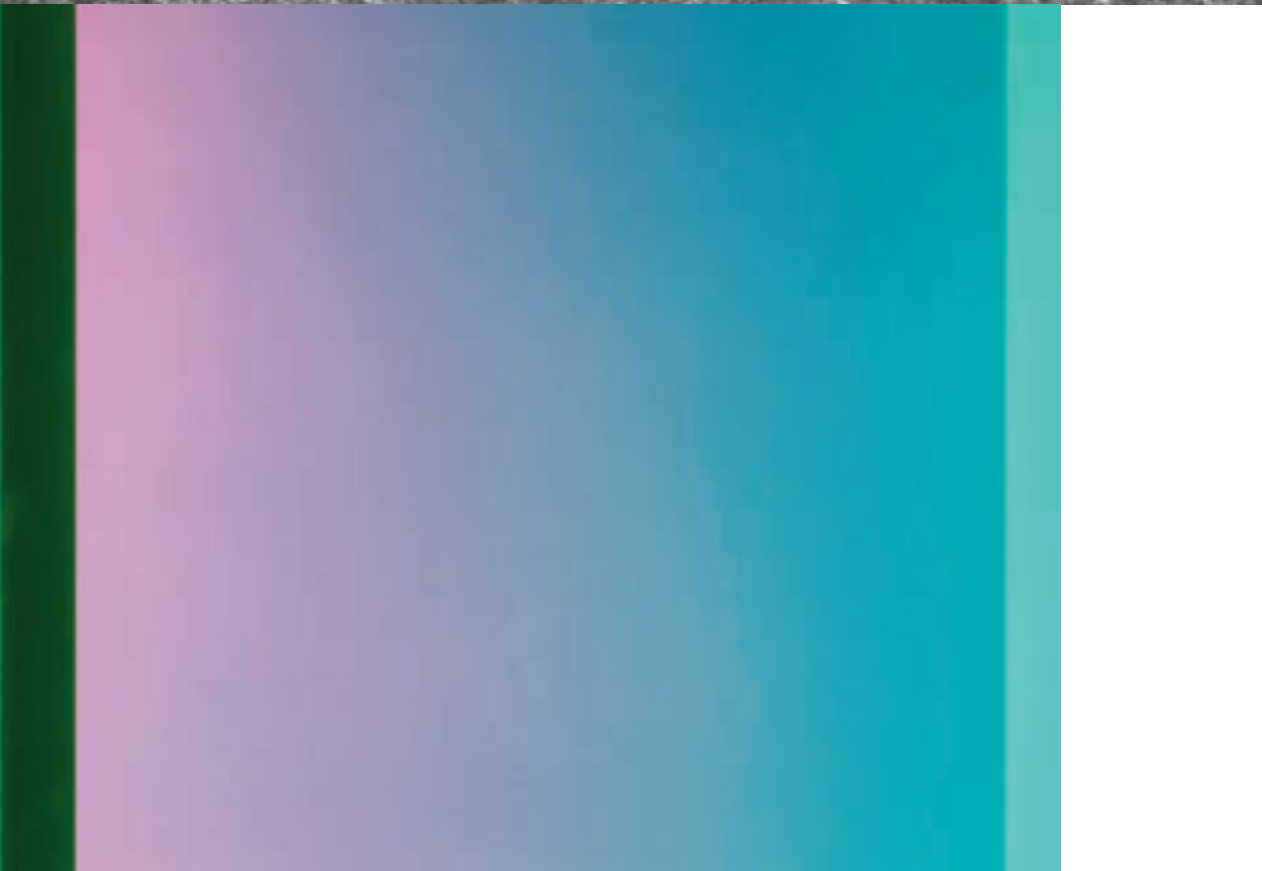
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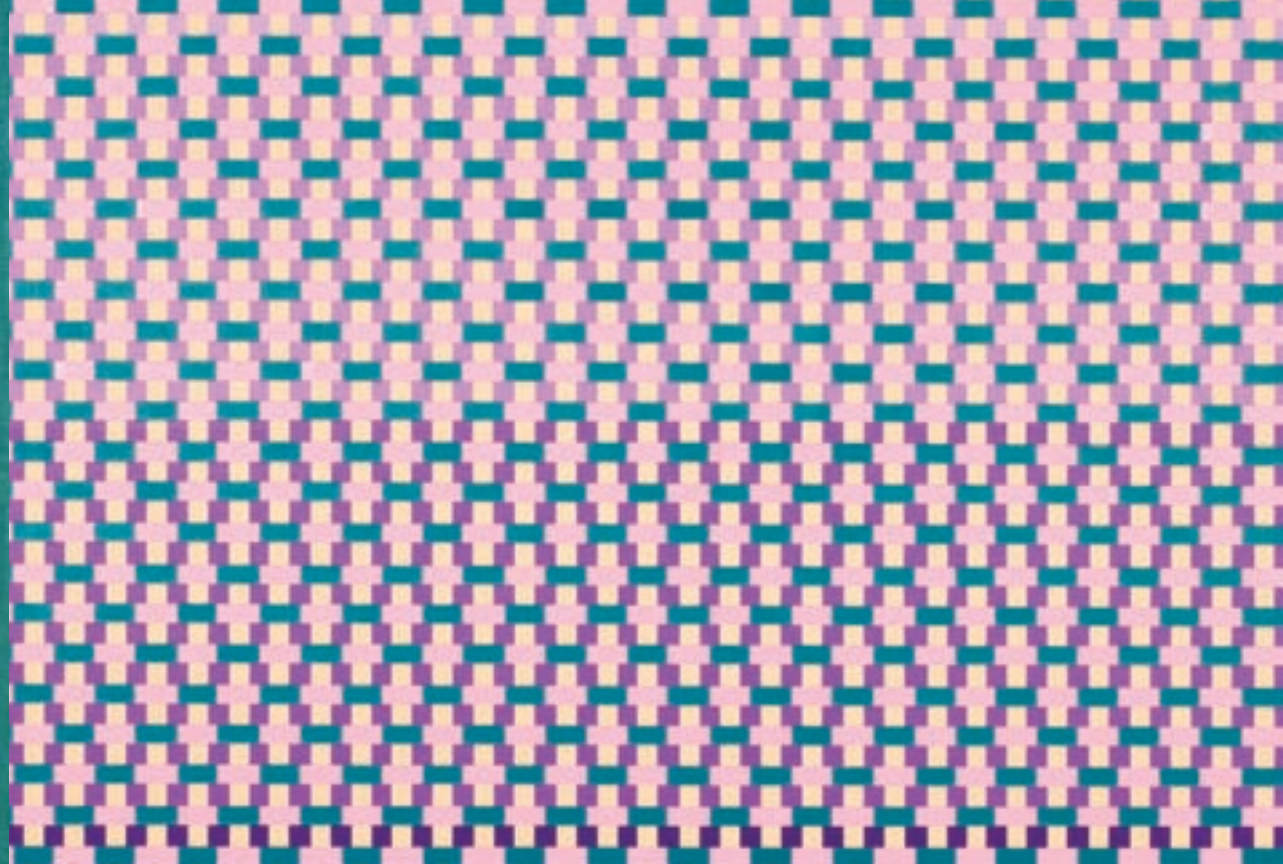
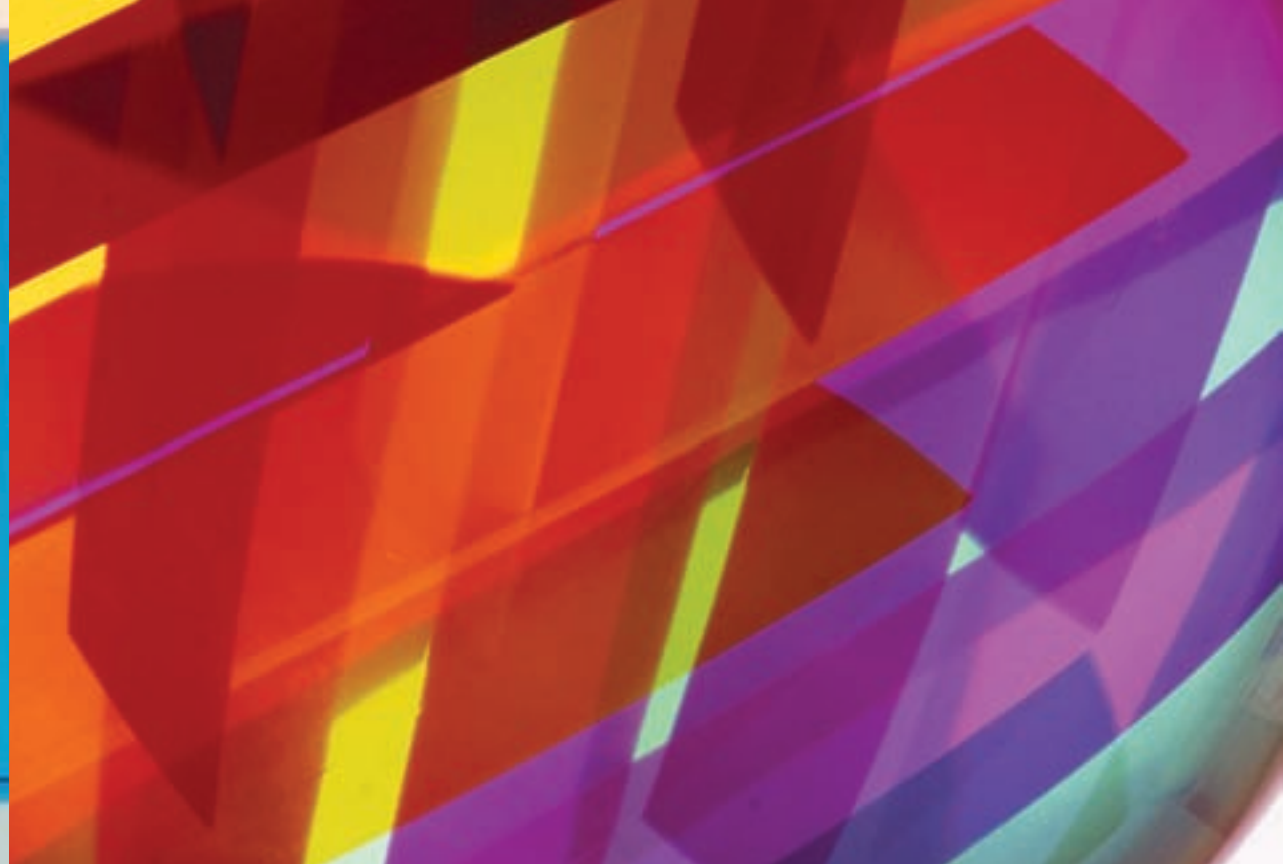
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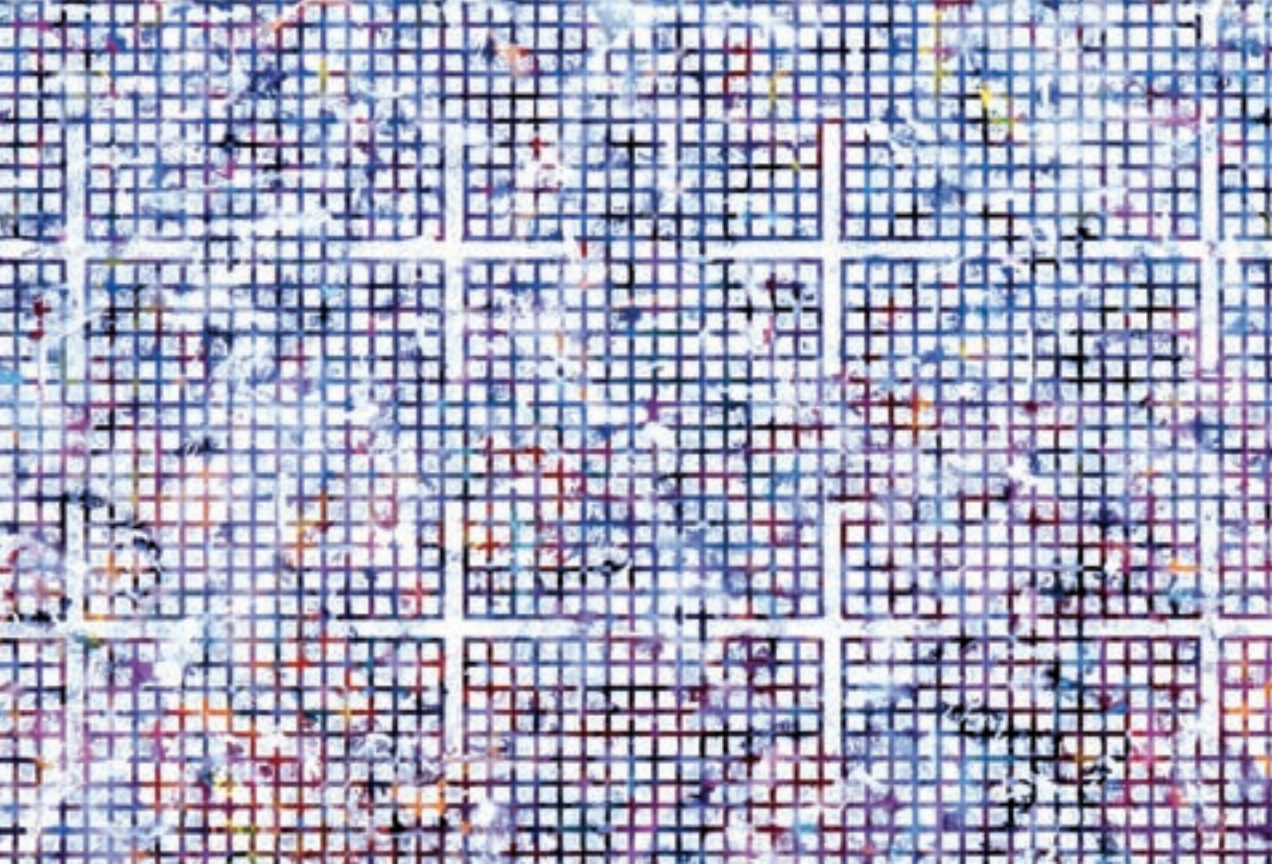
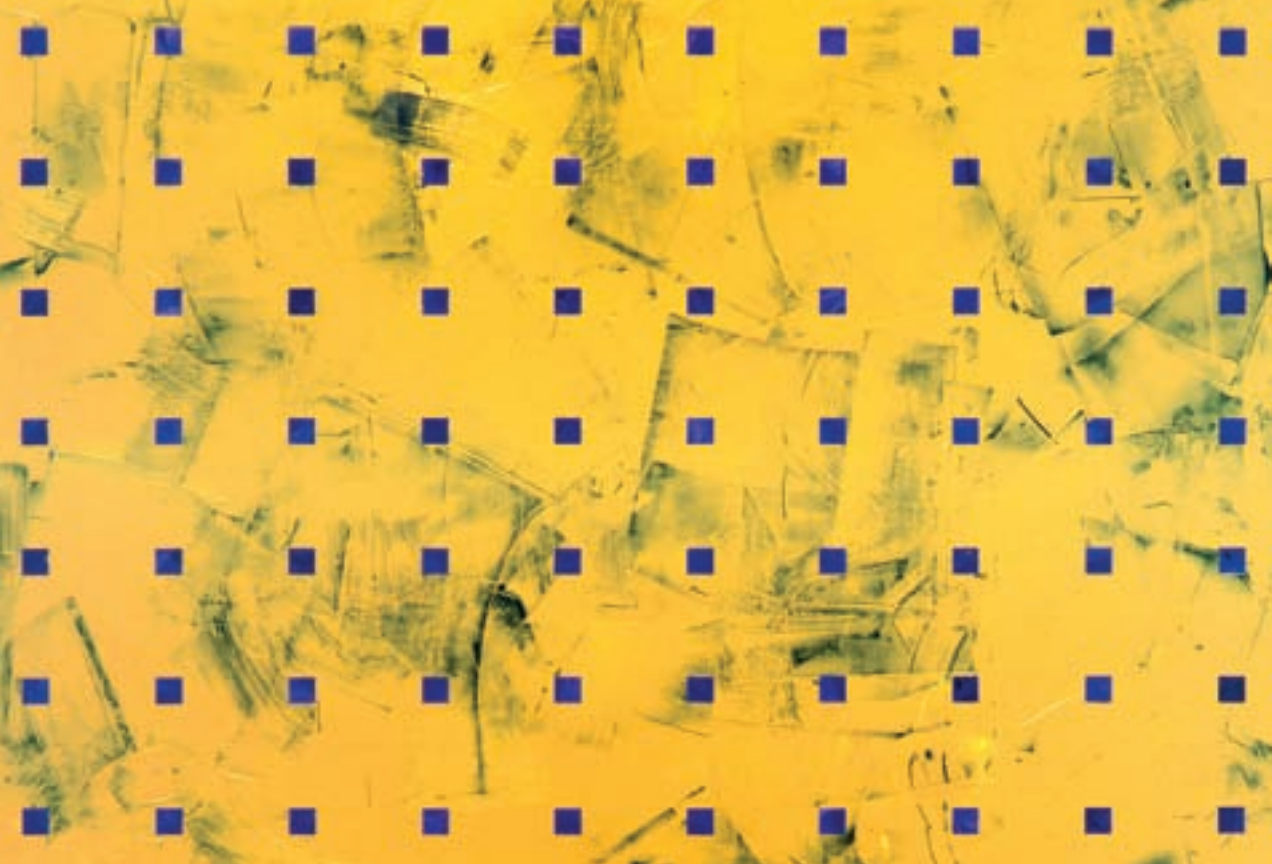
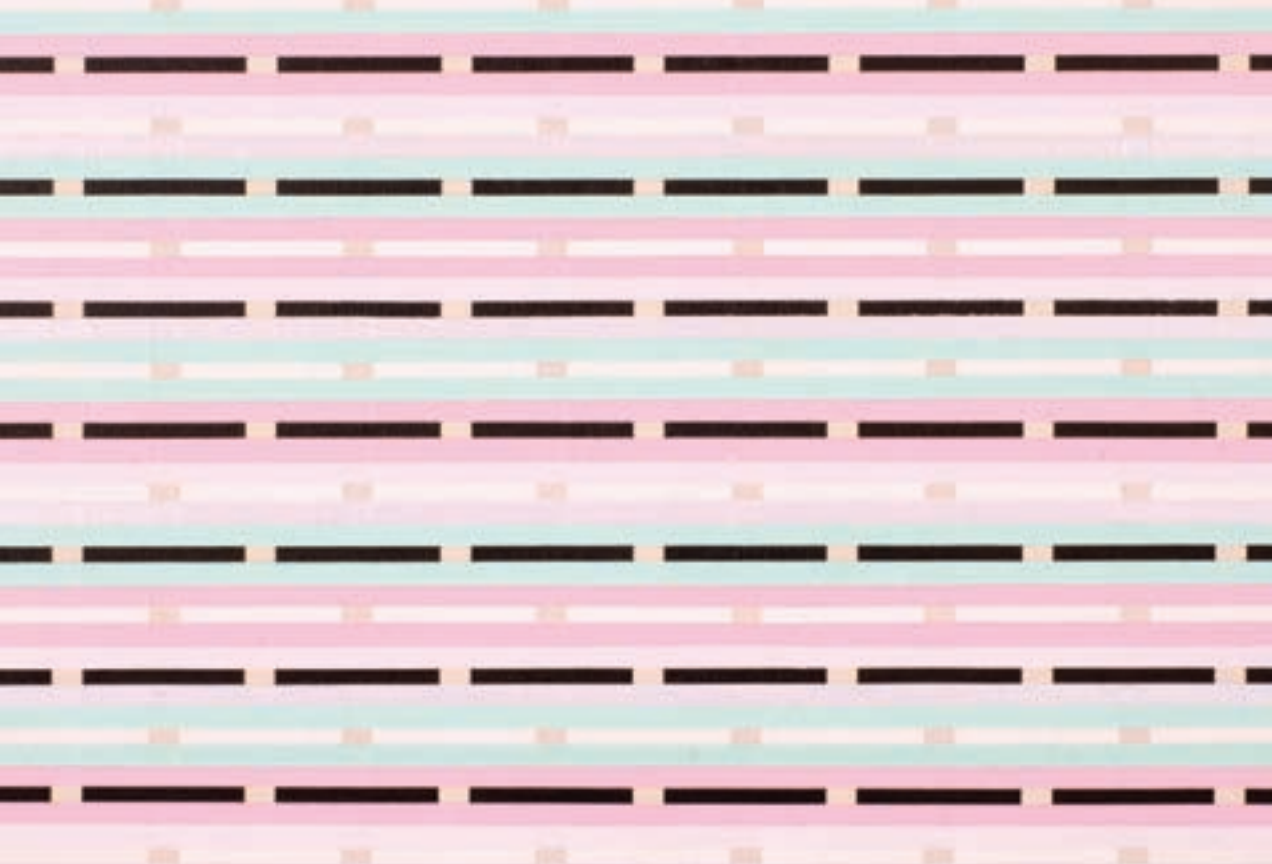


Vasa and Deborah Sussman
Second opening for Vasa in the U.S.
Palmer Gallery, Los Angeles, California
1967





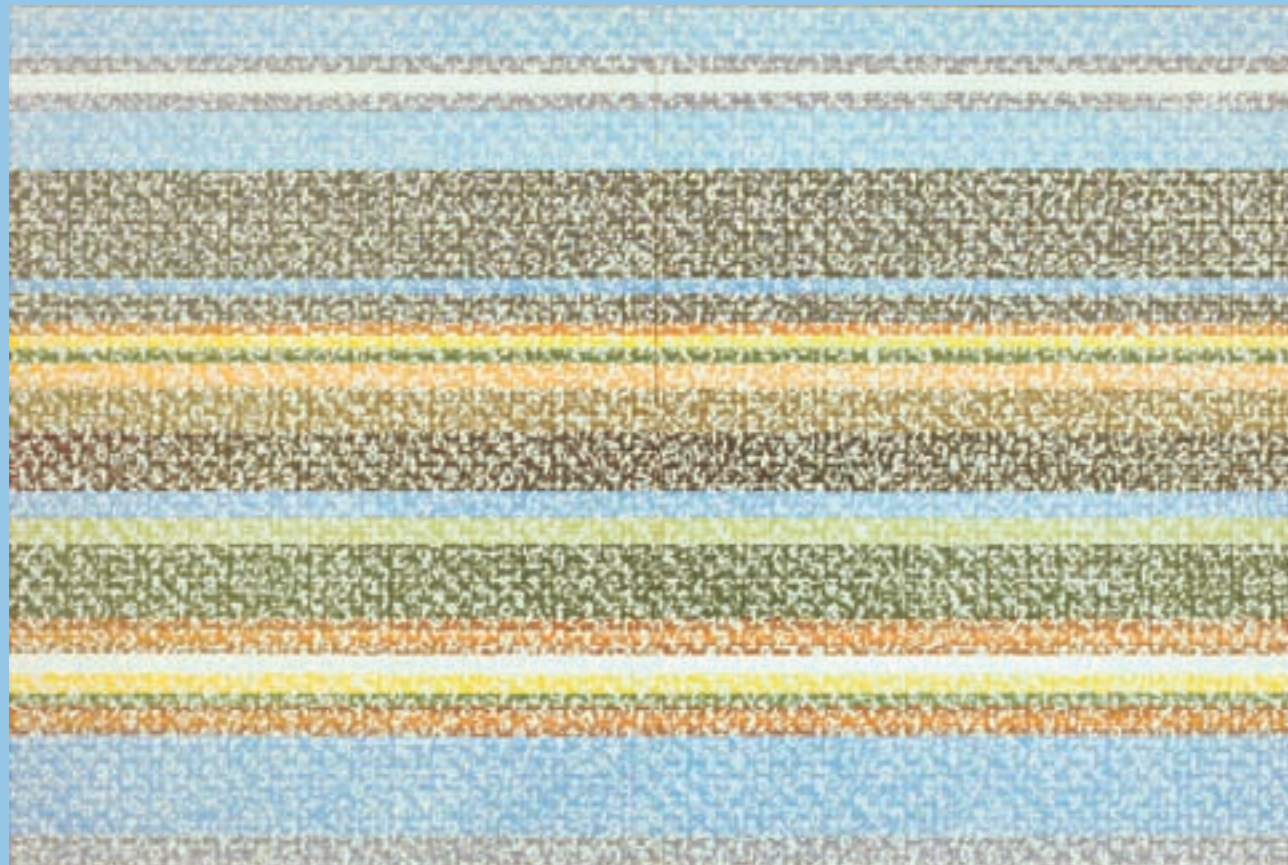




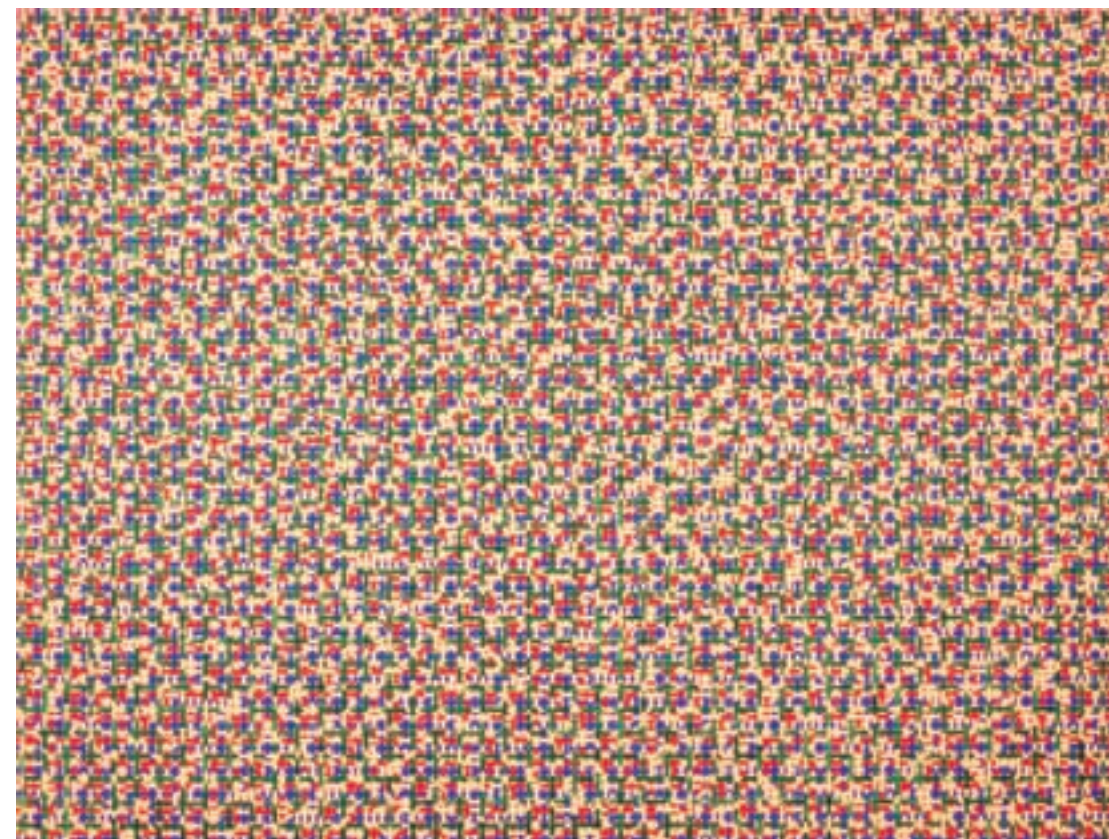


Inspiration for *Painting #182 - N*
Le Pont d'Argenteuil by Claude Monet
Color reproduction

I WISH I WERE BORN IN
THE TIME OF IMPRESSIONISM.



Painting #182 - N
2003
Inspired by Claude Monet's painting,
Le Pont d'Argenteuil, 1874
96" x 64"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Painting #189 - N
2003
36" x 27"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

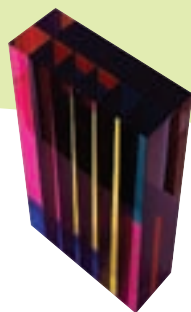
Painting #188 - N
2003
36" x 27"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

I LOVE L.A.

Sculpture #2515
1985
Triangle, $2 \frac{9}{16}$ " \times $25 \frac{5}{16}$ " \times $20 \frac{1}{16}$ "
Laminated acrylic
PHOTO: VICTORIA MIHICH



Sculpture #2620
1985
Rectangular column, $3 \frac{9}{16}$ " \times $9 \frac{7}{16}$ " \times $17 \frac{13}{16}$ "
Laminated acrylic
PHOTO: VICTORIA MIHICH



3D Computer Reconstruction
from 1966 drawing
2006



Sculpture #1942
1981
Rectangular column, $2 \frac{5}{16}$ " \times $8 \frac{1}{2}$ " \times $23 \frac{15}{16}$ "
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH



Sculpture #1955
1981
Rectangular column, $7 \frac{3}{16}$ " \times $2 \frac{3}{8}$ " \times $74 \frac{3}{8}$ "
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH





MAR 9 2006

IT'S THE LIGHT, THE PEOPLE, AND THE SPACE.



"Palms"
1960
17" x 14"
Pencil on paper





LEFT:
Modified Los Angeles image
1985

RIGHT: Sculpture #2484
1985
Shaped rectangle,
 $2\frac{3}{4}'' \times 9\frac{3}{4}'' \times 27\frac{1}{2}''$
Laminated acrylic
PHOTO: VICTORIA MIHICH



HERE, I FEEL LIKE A FISH IN WATER.



IN 1972, Reyner Banham's documentary, *Reyner Banham Loves Los Angeles*, was made for the BBC documentary series *One Pair of Eyes*. It featured Banham touring iconic Los Angeles landmarks. He visited my Venice studio.



The following text excerpt and film stills are from *Reynor Banham Loves Los Angeles*, 1972.
© BBC, *One Pair of Eyes*

Reynor Banham Loves Los Angeles
1972



REYNER BANHAM: Drawn from the city of Los Angeles and his life there, these are the inspirations for decades of work.

It's not a factory. It's the studio of Vasa Mihich, a Yugoslav sculptor now settled in Venice, where a number of artists have discovered that a big old shed is a good place to work. Out of this workshop comes some of the most beautiful abstract sculptures I've ever seen.

To produce that kind of art, Vasa uses the sort of craftsmanship that goes with power tools, advanced plastics and space-age chemistry—the sort of craftsmanship that now seems mated to Los Angeles. Those transparent columns of yours are really fantastic. Now could you have done this outside Los Angeles?

VASA: I don't think so. Everyone thinks it's technology, and maybe I'm wrong, but I think it's the town. See, in this town, you feel really feel—at least me, being European by background—you really feel kind of like free, you know. You can do crazy things and get away with it.

[In Los Angeles], this kind of freedom—artistic freedom—to be specific, you just find it here. It's the light. It's the people. It's the space. It's a wild town. I just like it. I just like it.

RB: You mean there are even people mad enough to . . . ?

v: Here, I feel like a fish in the water. I mean, I am not afraid of anything.



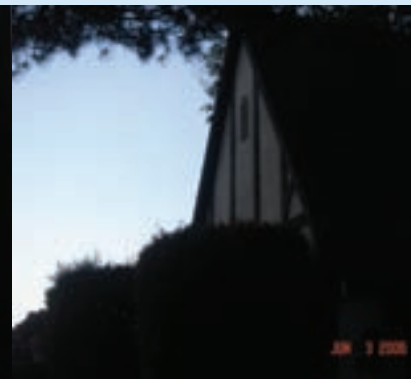
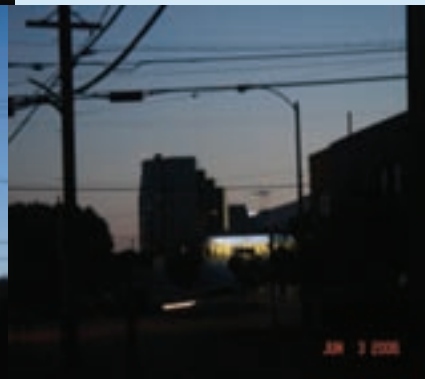
Vasa



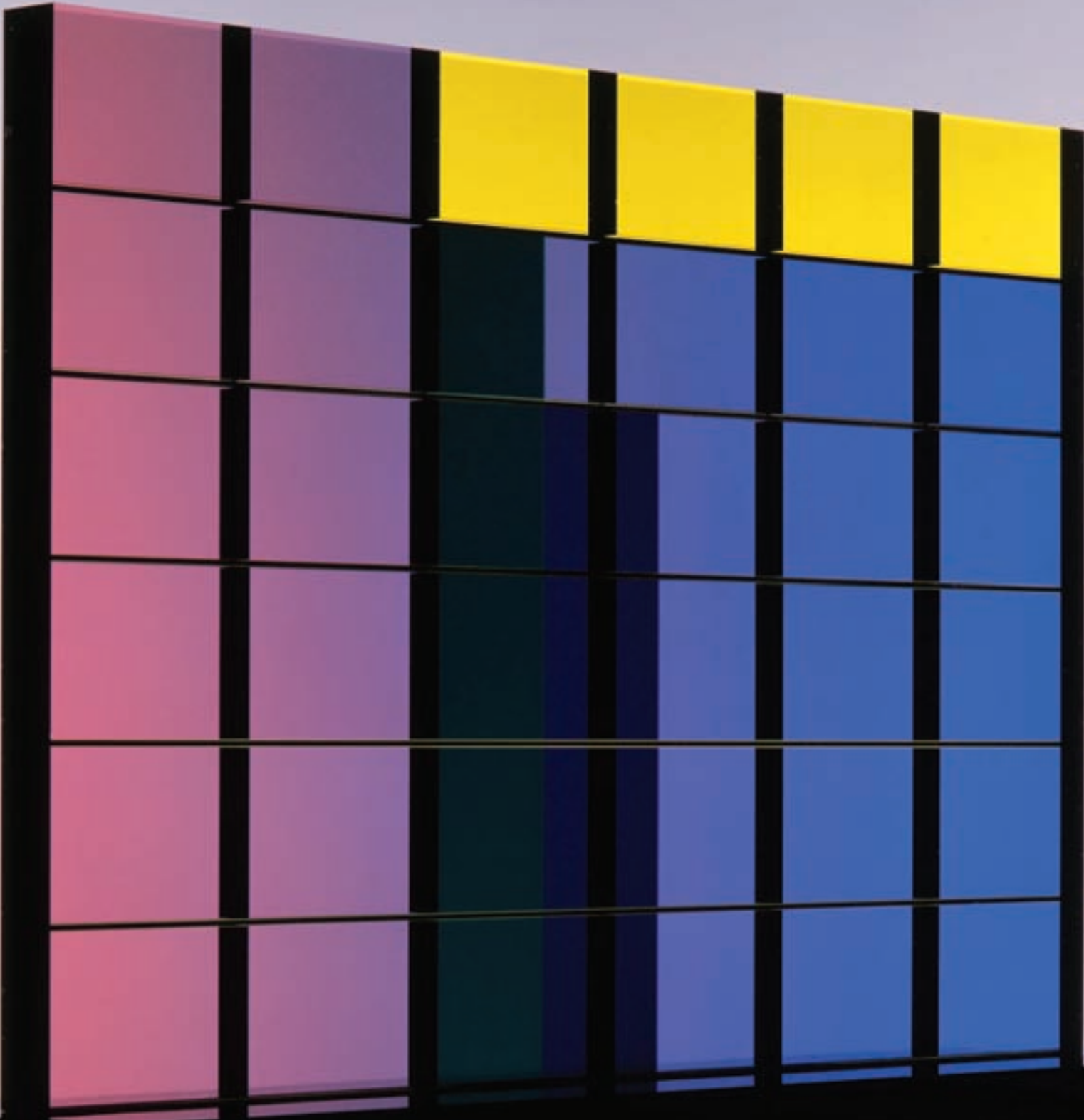
Reyner Banham



OPPOSITE: *Painting #088 - O*
1961
50" x 66", detail
Oil on canvas
PHOTO: SCOTT HUTCHINSON





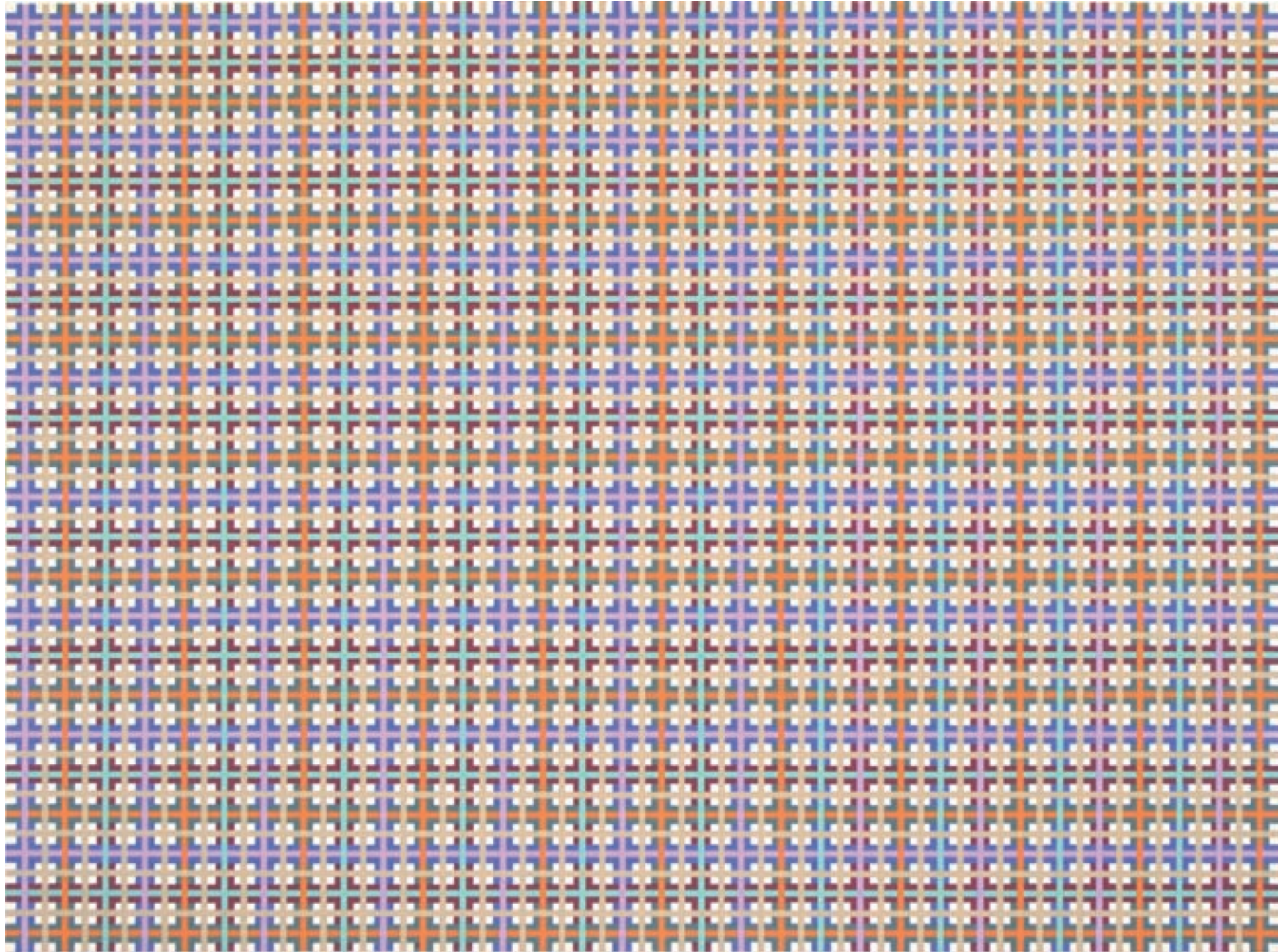


Sculpture #2937
1989
Rectangular panel, $2\frac{1}{4}'' \times 48'' \times 32\frac{9}{16}''$
Laminated acrylic
PHOTO: VICTORIA MIHICH

OPPOSITE: *Sculpture #2233*
1983
Set of 10 cubes, 8" sides, detail
Laminated acrylic
PHOTO: VICTORIA MIHICH



I prefer non-representational art.
I am drawn to abstractions.





Vasa with Mother [left] and Mrs. Rot [right]
Otocac, Yugoslavia
1936

HERE IS HOW MY LIFE AS AN ARTIST BEGAN

I was born Velizar Mihich on April 25, 1933 in Otocac, a small Croatian town in Yugoslavia.

In 1941, during World War II, my father, Vitomer, moved my mother, Erika, my brother, Alex, and I to Belgrade for safety, while he went into hiding to avoid being taken prisoner of war.

In 1945, I began painting.

Two years later, I was accepted to Belgrade's School for Applied Arts, where my colleagues nicknamed me Vasa, after a Russian professor had difficulty remembering my name. Graduating in 1951 with a degree in Frescoes, I remained in Belgrade to continue my studies at the Academy of Applied Arts. In 1953, my mother and brother immigrated to the United States to live with my father. In 1954, alone in Belgrade, I earned a second degree in Roman Mosaics and Poster Design.

I then received an appointment as Assistant Professor at the University of Belgrade School of Architecture, and my first solo show of drawings and prints took place in 1956.

In 1957, I traveled to Paris, where I discovered that the main influence in Contemporary Art was coming from the United States. I began thinking about a move to America. I arrived in New York in 1960, but settled in Los Angeles, where I opened a painting studio on Sunset Boulevard in Echo Park.

My first one-man show in America was held in 1966 at the Feigen Palmer Gallery. In 1967, I accepted full-time teaching positions at both USC and UCLA. At USC, I became an associate professor in the School of Architecture, teaching design, and in 1970, had my first public exhibition of laminated acrylics at USC's Fisher Gallery. 1970 was also the year I opened my studio in Venice Beach, where I maintained my workshop for eleven years. By 1971, I returned to teach exclusively in UCLA's Art Department, as an associate professor of Design. In 1972, the Museum of Contemporary Art in Belgrade mounted a one-man show of my acrylic work.

My son, Justin, was born in 1976, and my daughter, Felicia, two years later. In between these important moments in my life, I was awarded full professorship at UCLA.

My first European solo show outside of Yugoslavia took place in 1980, at the Olivetti Cultural Center in Ivrea, Italy. I purchased a Los Angeles studio space the following year, hiring accomplished architect and colleague, Helmut Schultiz, to rehabilitate the building on the premises.

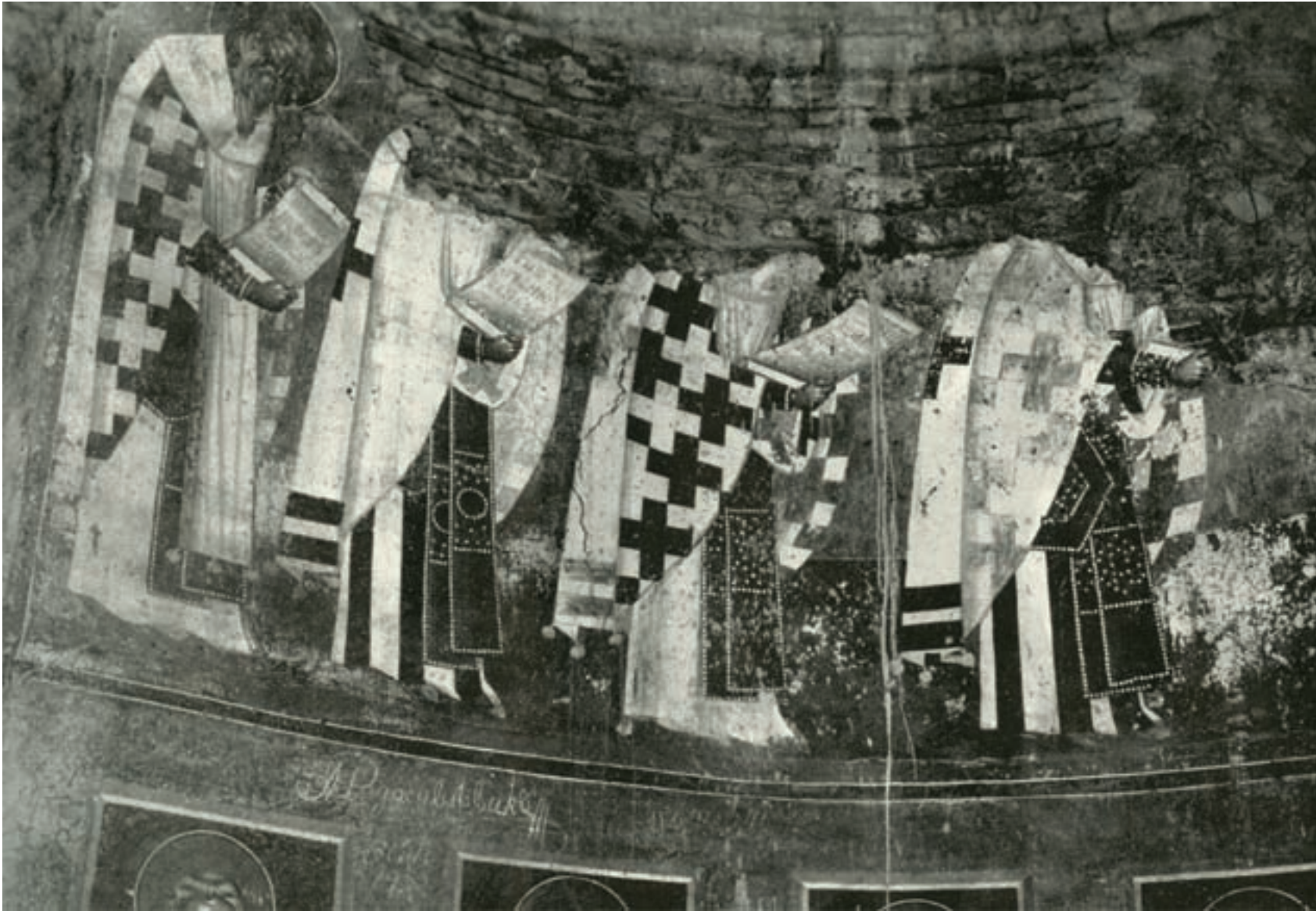
After a 24-year hiatus, I returned to painting in 1988.



1945 I've been making art since I was 12, when I made my first outdoor painting of a red brick wall that was rebuilt by German prisoners after having been destroyed during the war.

1948 At the School of Applied Arts, a professor chose me as his assistant in copying medieval Serbian frescoes for a show at the Palais Chaillot in Paris. I studied medieval artwork closely for the first time, concentrating on textures, fragments and details unrelated to the narrative components. Since then, I have often subconsciously revisited this memorable experience in my work.

Painting #004 - O, "Baranjska 1, Beograd"
1945
5 1/4" x 5 1/2"
Oil on canvas
PHOTO: SCOTT HUTCHINSON

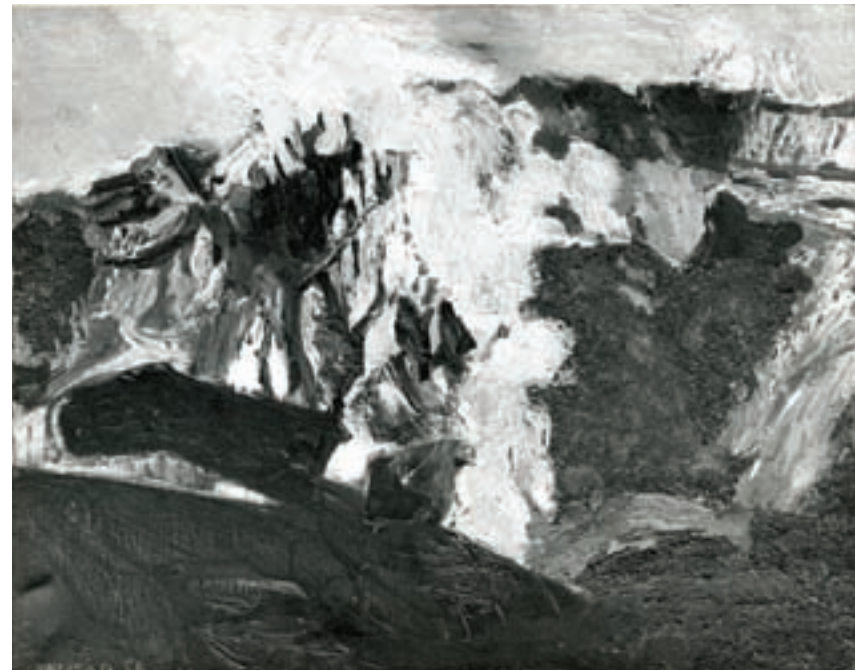


Medieval Serbian Fresco

I value my life as an artist more than art itself.
This book reflects upon my life as an artist.



Painting #010 - 0, "Ada Ciganlida, Beogad"
1953
10 1/2" x 8 1/2"
Oil on cardboard
PHOTO: SCOTT HUTCHINSON



"Crater"
Painting from photography
1959
25 1/2" x 21 1/2"
Oil on canvas, black and white photo



"White Forest"
1958
25 1/2" x 21 1/2"
Oil on canvas,
black and white photo



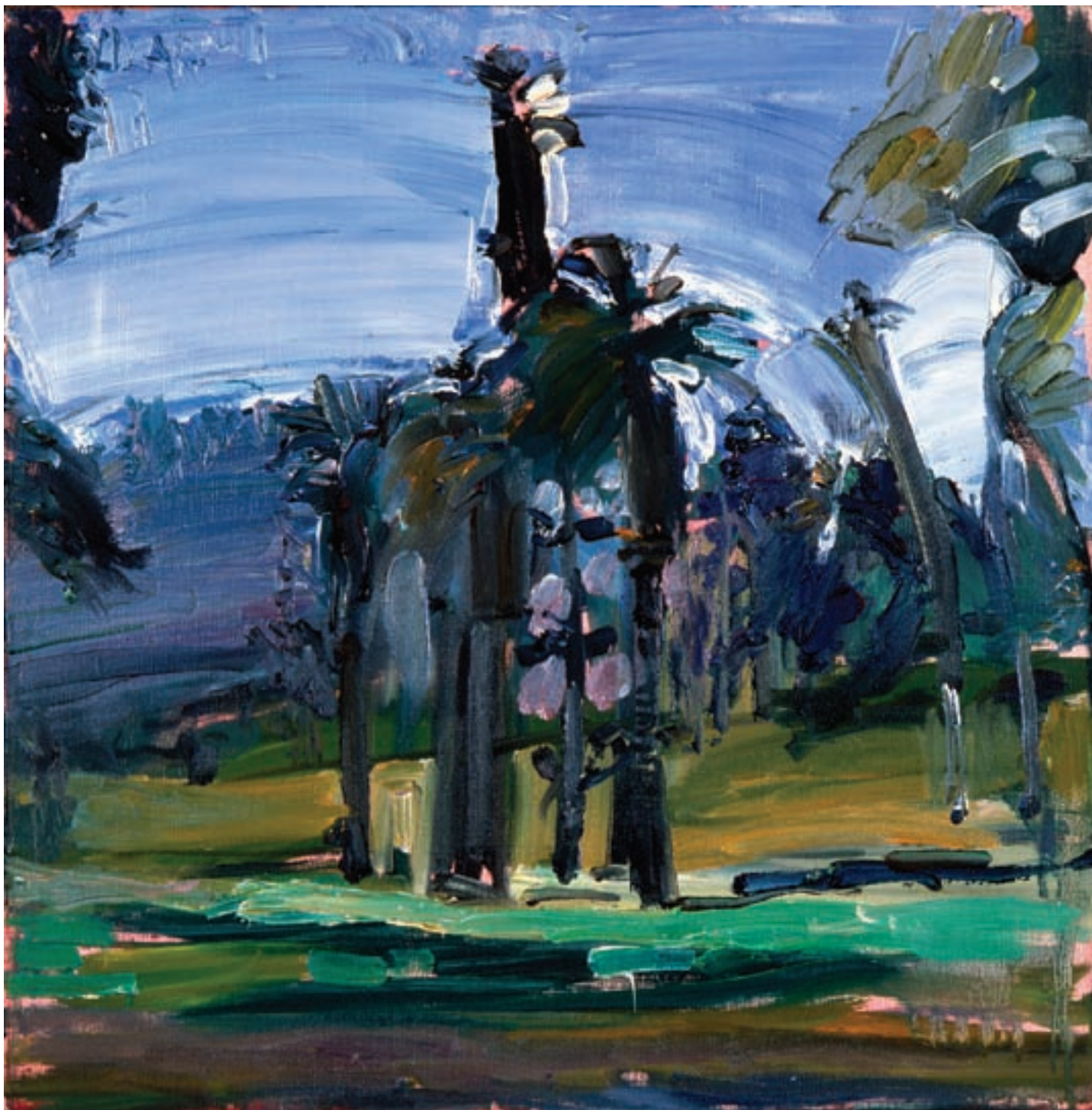
When I came to L.A. in 1960, I painted my first impressions of Los Angeles.

LEFT: *Painting #202 - O*
1960
18" x 18"
Oil on canvas
PHOTO: MICHAEL FORESTER

RIGHT: *Painting #203 - O*
1960
20" x 20"
Oil on canvas
PHOTO: MICHAEL FORESTER



Painting #108 - O, "Echo Park II"
1960
20" x 20"
Oil on canvas
PHOTO: SCOTT HUTCHINSON

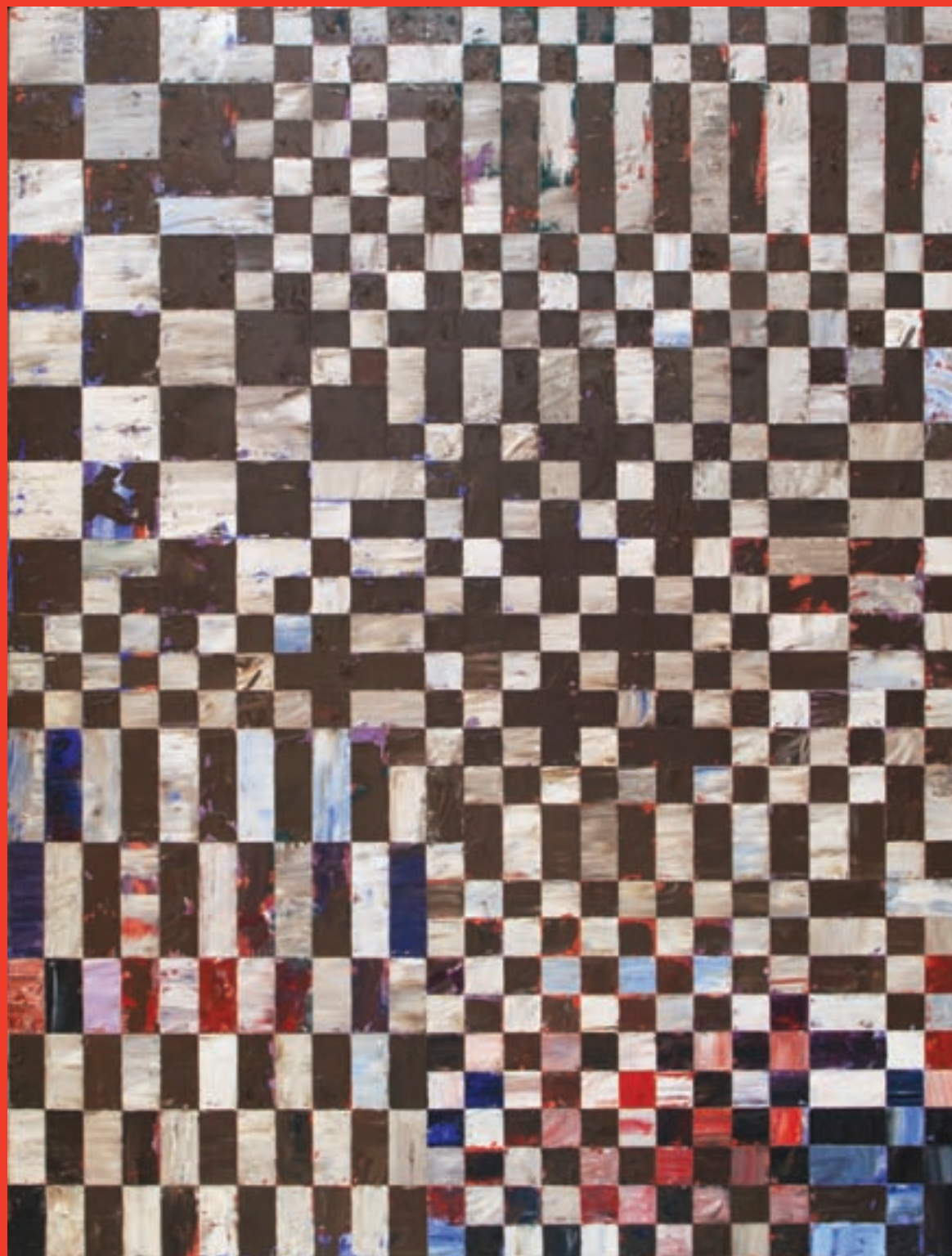


Painting #107 - O, "Echo Park I"
1960
20" x 20"
Oil on canvas
PHOTO: SCOTT HUTCHINSON

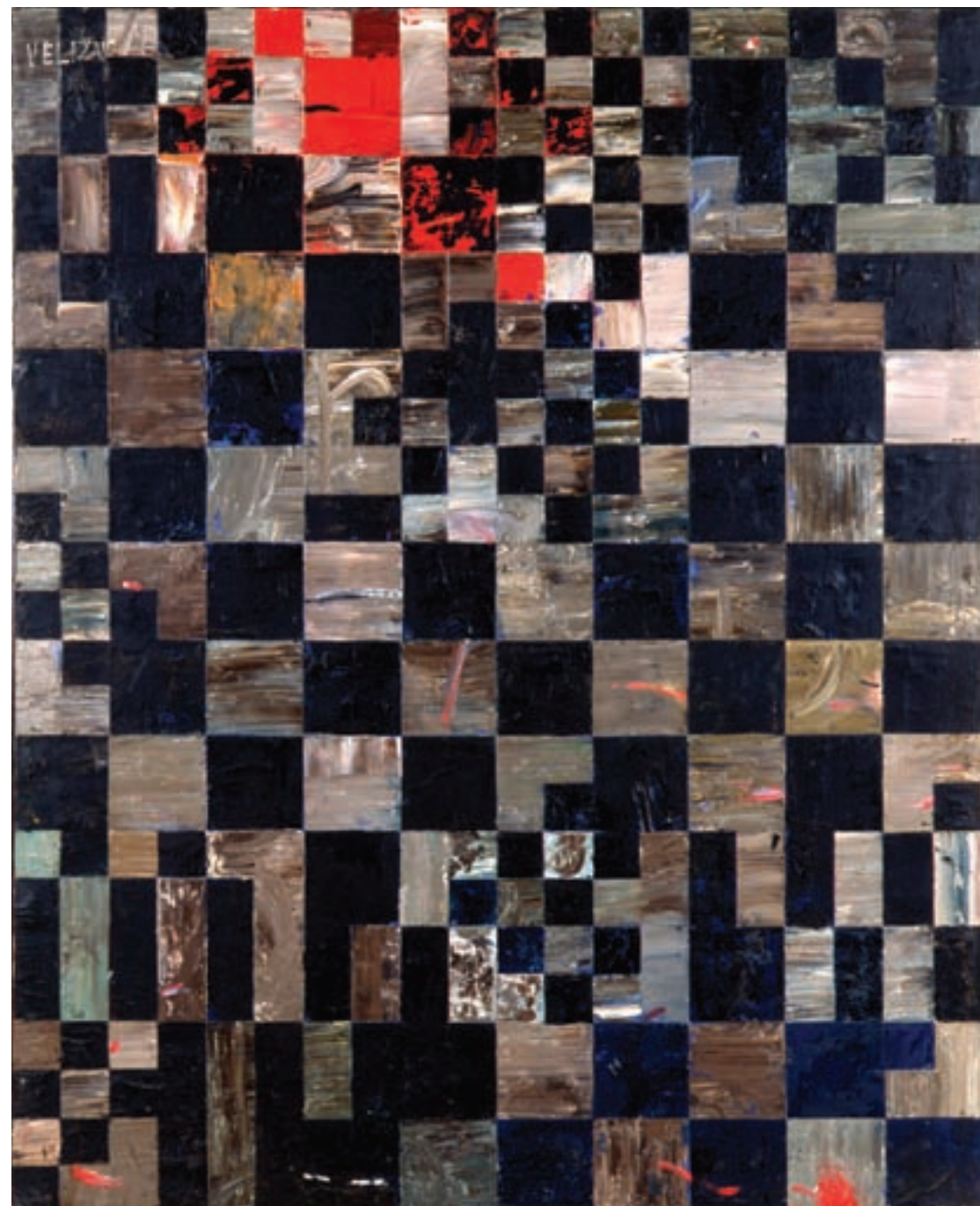
I came to the United States
because of
Abstract Expressionism.

Instead,
I found Minimalism, and more.

It took me four years to
adapt to and appreciate this
important new art.



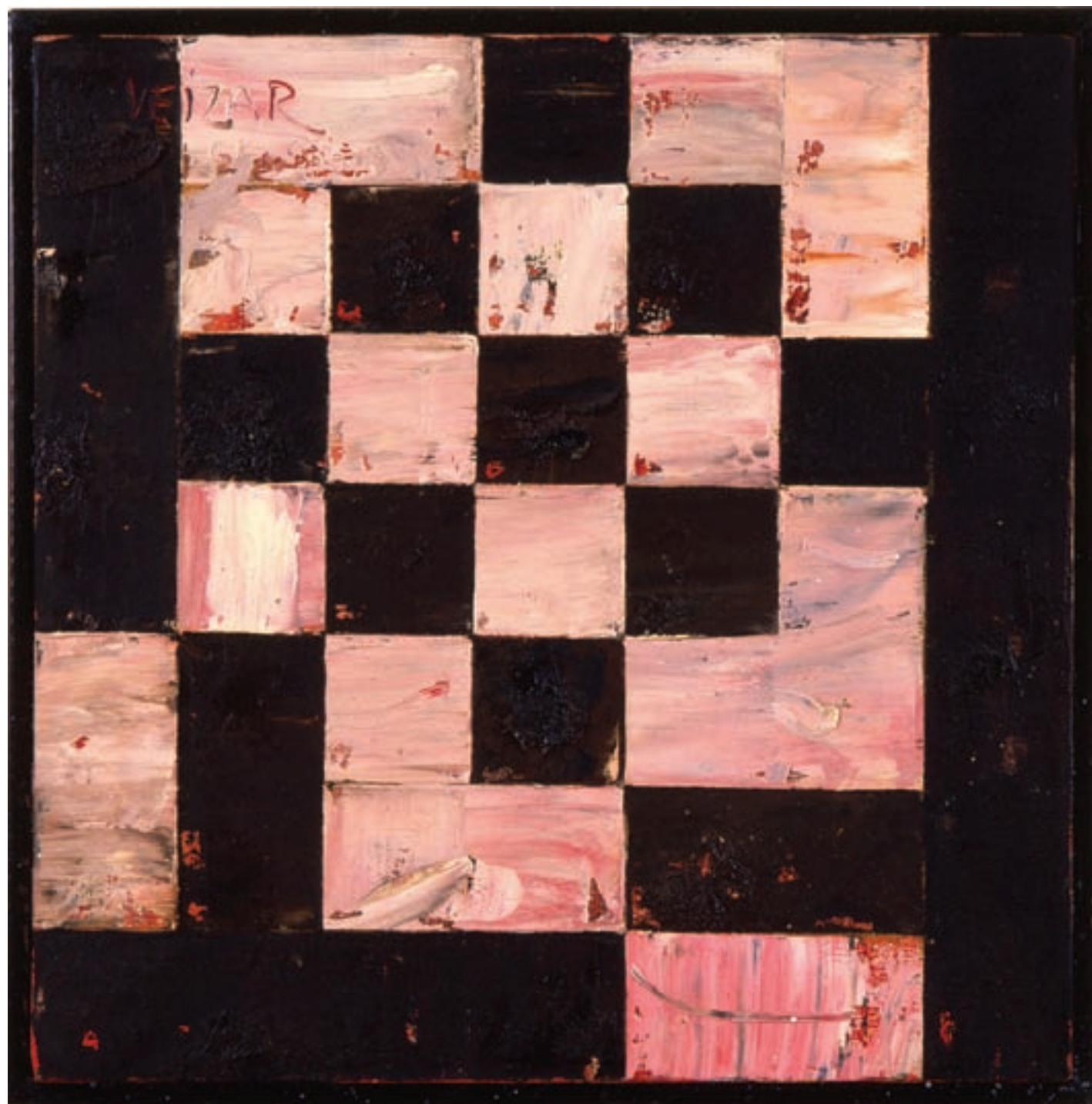
Painting #082 - O
1961
50" x 66"
Oil on canvas
PHOTO: MICHAEL FORESTER



LEFT: *Painting #084 - O*
 1961
 40" x 50"
 Oil on canvas
 PHOTO: SCOTT HUTCHINSON

RIGHT: *Painting #085 - O*
 1961
 40" x 50"
 Oil on canvas
 PHOTO: SCOTT HUTCHINSON

Painting #204 - O
 1961
 14" x 14"
 Oil on canvas
 PHOTO: VICTORIA MIHICH



1961



Vasa in Echo Park Studio,
Los Angeles, California
1961
PHOTO: MILOJKO LAZOVICH

RIGHT: *Painting #094 - O*
1961
36" x 36"
Oil on canvas
PHOTO: SCOTT HUTCHINSON



I deliberately avoid meaning in my work, although I enjoy the challenges that recognizable symbols pose. A cross, for example, becomes an unintentional religious reference.

1962



Painting #119 - 0
1962
16" x 16"
Oil on canvas
PHOTO: SCOTT HUTCHINSON



Painting #122 - 0
1962
16" x 16"
Oil on canvas
PHOTO: SCOTT HUTCHINSON



Painting #125 - 0
1962
20" x 20"
Oil on canvas
PHOTO: SCOTT HUTCHINSON



Painting #128 - 0
1962
16" x 16"
Oil on canvas
PHOTO: SCOTT HUTCHINSON

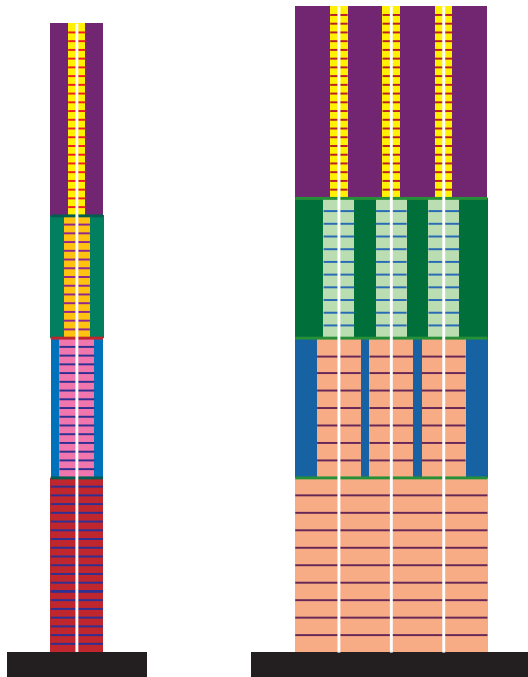
1961–1965

It was during this period that I was the most influenced by other contemporary artists.

1963

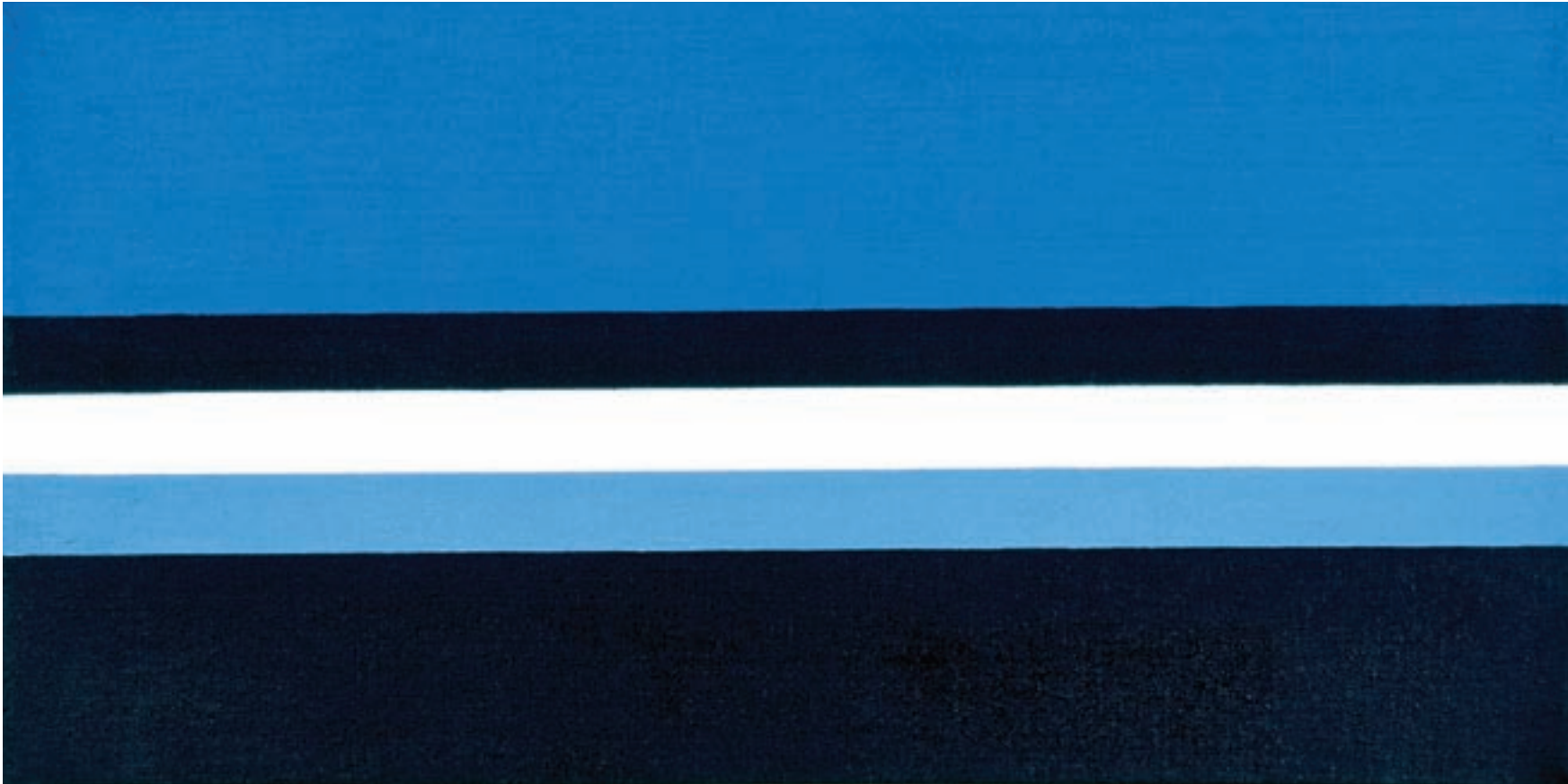
John McLaughlin,
a California hard-edged
painter, deeply
impressed me.

Computer sketches
of acrylic sculptures
2003

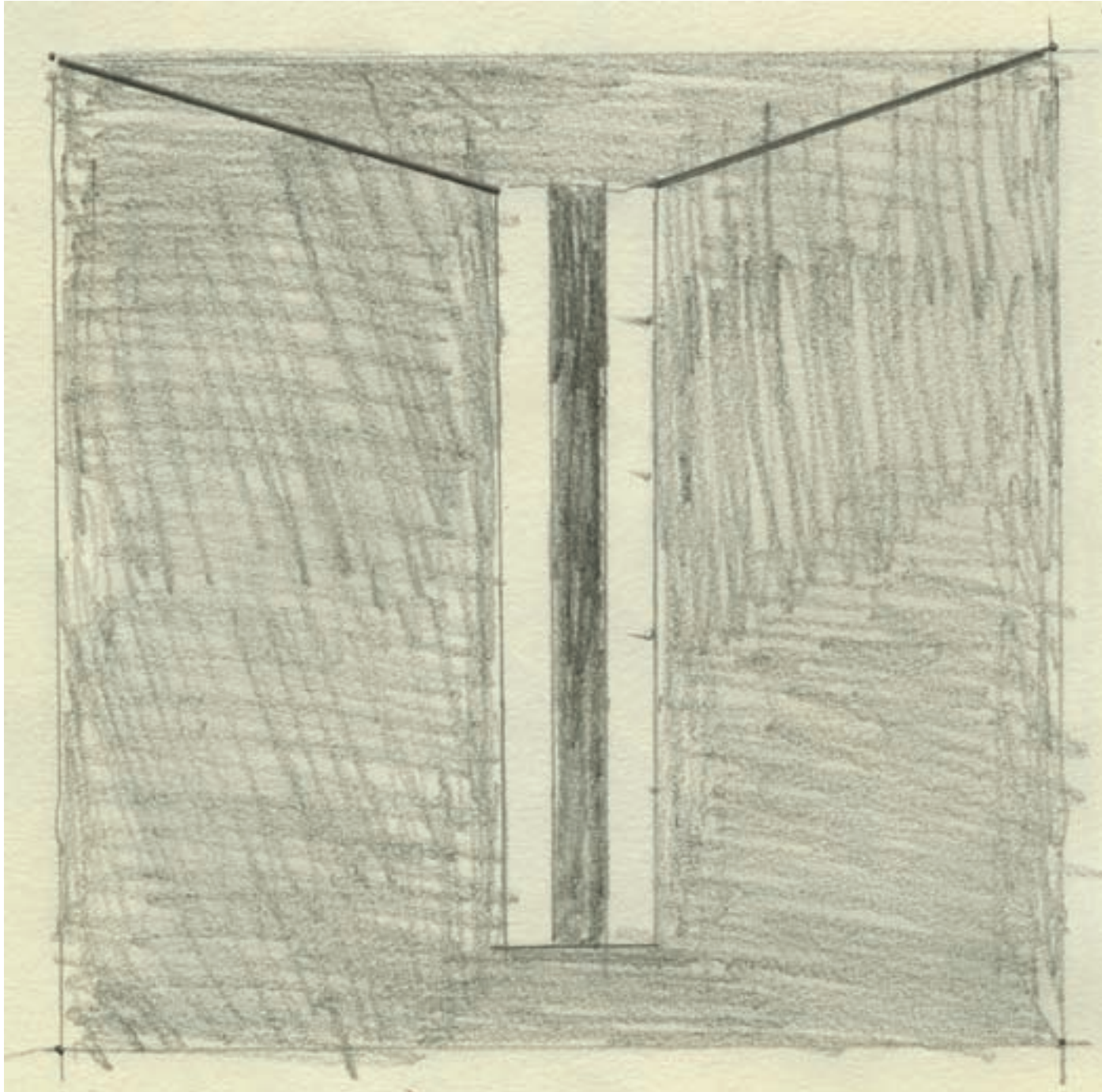


Painting #152 - O
1963
34" x 36"
Oil on canvas
PHOTO: MICHAEL FORESTER

1964



Painting #170 - O
1964
20" x 10"
Oil on canvas
PHOTO SCOTT HUTCHINSON



Sketch for Painting #193 - O
1964
Pencil on paper

FORMULA PAINTINGS

Colors are prepared prior to the painting process, according to a formula based on values. The colors remain the same while compositional structures are changed.



Painting #176 - 0
1964
24" x 24"
Oil on canvas

Painting #191 - 0
1964
20" x 20"
Oil on canvas
PHOTOS: SCOTT HUTCHINSON



Painting #175 - 0
1964
24" x 24"
Oil on canvas
PHOTOS: SCOTT HUTCHINSON



Painting #179 - 0
1964
24" x 24"
Oil on canvas



Painting #185 - 0
1964
24" x 24"
Oil on canvas

1965



Sketchbook
1965
Gouache on paper



Computer reconstruction of 1965 drawing
2006

1965–1967 I enjoyed the three-dimensional format although I remained relatively unconcerned with sculptural issues.

Conceptual thinking was essential. Color became form. My art was finally in the company of artists I respected, and drew the attention of critics and art collectors.

Vasa
North Kingsley Dr., Hollywood, California
1965
Painted construction
Lacquer on wood
PHOTOS: MILOJKO LAZOVICH



VASA, Feigen-Palmer: A promising first sortie into striped box-making. The majority of pieces are rectangular solids. Their major virtue is an impeccable glassy surface. No one in the spray-booth set, has to my knowledge, refined their finish to this pitch. Vasa has, in most cases, used colors that reflect our technological society. They look okay but his departures into subtler, more refined hues strike one as being more comfortably his own.

Much of the work fails to dramatize dimensional character. Vasa has been a painter up to now and he has understandably conceived his work like one accustomed to composing in two dimensions. That he is learning rapidly reflects in his latest pieces. "Silver Tower," while still a bit awkward, is distinctive and strong. Its sense of muted atmosphere is remarkable for work of this type, suggesting that Vasa might become a sort of Barnett Newman in three dimensions. In any case he has struck fruitful ground. W.W.

Vasa Mihich review by William Wilson
© Artforum, March 1966.





Vasa (Velizar Mihich) Born in Yugoslavia, 1933. Studied at the School of Applied Arts, Belgrade, and the Academy of Applied Arts, University of Belgrade. Lives in Los Angeles. Dealer: Feigen/Palmer Gallery, Los Angeles.

Artist's comment: "For me painting and sculpture are combined. Shades and shadows are not important. I am achieving plasticity and illusion of form by painting.

"I am working with mechanically applied industrial finishes, because no classical medium can give me this fine surface. Through this process I am eliminating the presence of the artist in his work, leaving only the idea and the concept to be experienced by the observer without other distractions."

Vasa: Partial view, exhibition of painted constructions at Feigen/Palmer Gallery, Los Angeles, winter, 1966. Clockwise, starting with wall piece: Emblem I, 1966; Blue Mantle, 1965; Red, White and Blue Baby, 1966; Blue Edge, 1966; Blue Shaft, 1965.

Excerpt and full-page reproduction from *Art in America*, Volume 54, No. Four, July-August 1966, pp. 60-61. Brant Publications, Inc.

1965

By 1965, I had abandoned traditional painting techniques and materials in favor of those primarily for industrial use. The 1966 Feigen Palmer exhibit consisted of my hard-edged paintings and striped boxes inspired by industrial 3-D street design graphics. This work encouraged New York collector, Larry Aldrich, to include me in his *Art in America* article, "New Talent USA," alongside Robert Morris, Donald Judd, Stephen Antonakos, Julian Stanczak, R.B. Kitaj, Charles Hinman, Robert Grosvenor, Robert Bart, George Baker, Ron Davis, Robert Graham, John McCracken and Max Finkelstein.

1966

In 1966, my work was included in "New Modes in California Painting and Sculpture," an exhibit at the La Jolla Museum of Art. Curator Donald Brewer wrote in the exhibition catalogue, "These artists share certain common ideas and methods. Most prevalent of these are: simplicity of structure and organization achieved with a minimum of visual elements; an intense commitment to refinement of craftsmanship; a serious respect for technological competence; and, for the most part, an exploitation and focus upon

surface significance. The latter is realized in a variety of ways: by unrelieved color that has little or no variation; by lack of textural manipulation, or by specific configurations employed repeatedly, without interval. Individual character in the work of these artists is primarily evident through conception and design...the intuitive gesture has vanished...more common...is a desire to engage in the possibilities of using new materials, new fabrication techniques in new combinations and relationships." This show featured the work of 20 artists including Larry Bell, Ron Davis, James De France, Tony De Lap, John McCracken, David Simpson and Norman Zammitt.

Later that year, art collectors Gifford and Joanna Phillips invited me to exhibit my work in "Some Continuing Directions" at the Balboa Pavilion in Balboa, California. This show included works by Mark Tobey, Lee Mullican, Arshile Gorky, John McCracken, John Altoon, Kenneth Price, Emerson Woelffer, George Herms, Edward Kienholz, Ron Davis, John McLaughlin, Morris Louis, Kenneth Nolan and me.

Unnamed sculpture
1965
Painted construction, 96" x 10" x 20"
Lacquer on wood
PHOTO: MILOJKO LAZOVICH



1967

was a busy year. My work was included in "Critics, Curators and Collectors" at A.M. Sachs Gallery in New York, and "Contemporary American Painting and Sculpture" at the Krannert Art Museum, University of Illinois.

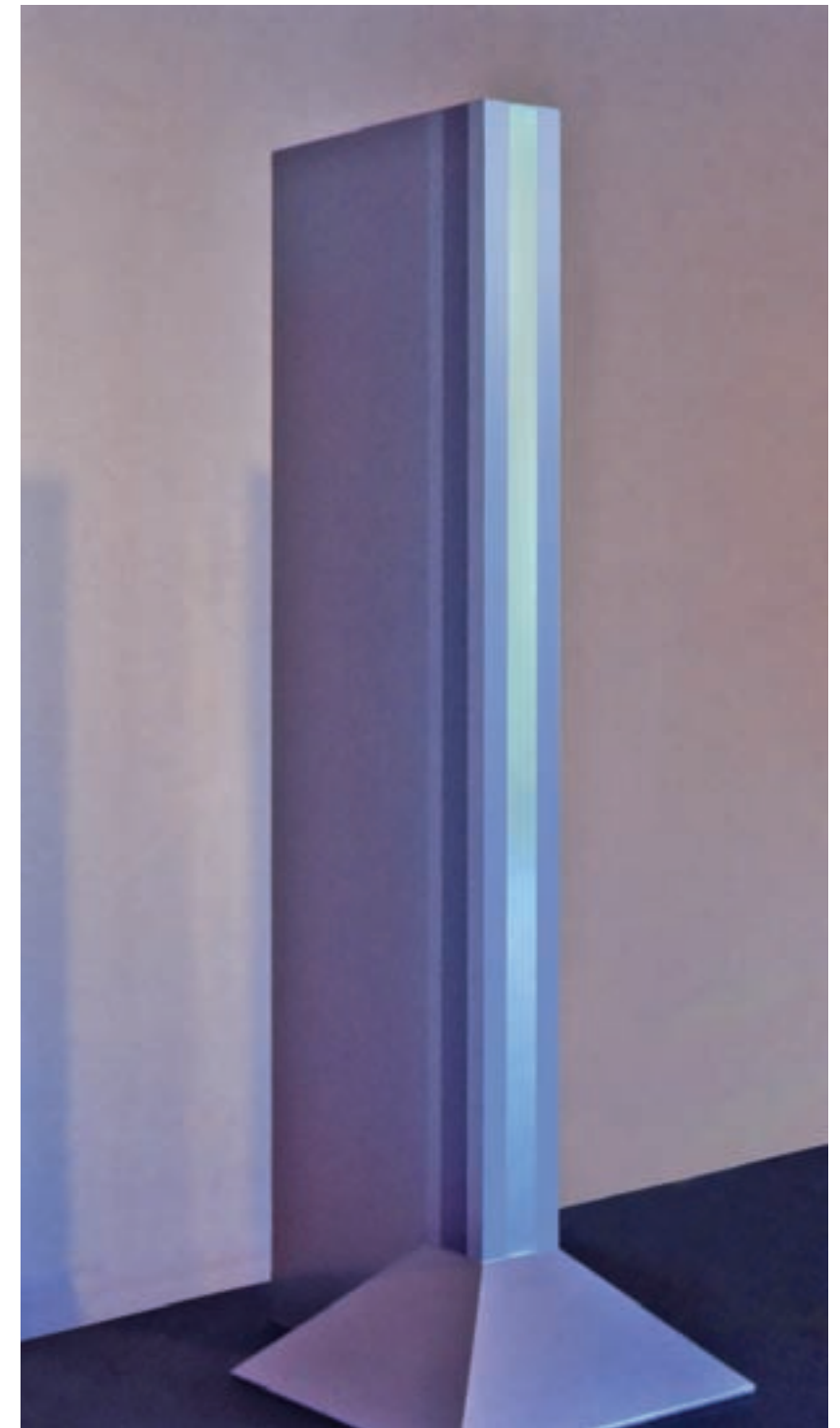
I started working on pieces featuring suspended, high-gloss, lacquer-painted horizontal planks overlapping at different angles, some of which were included in "New Sculpture and Shaped Canvas," at Cal State L.A.'s Fine Arts Gallery. Curator John Weber also included works by Robert Morris, Kenneth Snelson, Mark di Suvero, David Grau, Tony De Lap, Carl Andre, Judy Gerowitz, DeWain Valentine, Lloyd Hamrol, Sven Lukin, Frank Stella, Neil Williams, David Novros and Ron Davis.

Curator Maurice Tuchman selected my work for "American Sculpture of the Sixties" at the Los Angeles County Museum of Art. Tuchman wrote, "American Sculpture of the Sixties is an anthology of the most ambitious and interesting sculpture that has developed in the present decade. Since the exhibition is basically a survey, nothing is specifically declared, although implicit in its conception is the belief that our decade has witnessed the quite unanticipated emergence of a genuinely independent American sculpture.

Common to virtually all the sculptors here is a fresh grappling with formal and thematic ideas and a receptivity to the possibilities opened by new material and processes." Other artists participating included Anthony Caro, Walter DeMaria, Dan Flavin, Donald Judd, Ellsworth Kelly, John McCracken, Edward Kienholz, Robert Morris, Bruce Nauman, Claes Oldenburg, Robert Rauschenberg, George Rickey, George Segal, David Smith, Tony Smith, Carl Andre, Larry Bell, John Chamberlain, Tony De Lap, Mark di Suvero, John Mason, Isamu Noguchi, Kenneth Price, Robert Smithson, Peter Voulkos and Norman Zammitt.

In May, I held my second one-man show at the Herbert Palmer Gallery (formerly Feigen Palmer). By the end of 1967, although I enjoyed my painted lacquer constructions, I was no longer sure that my focus should be on this kind of Minimalist work. When my gallery closed, I reconsidered my art, and started working with plastic.

"Silver Tower"
1965
Painted construction, 4" x 14" x 52"
Lacquer on wood
PHOTO: JAY THOMPSON





"Silver on Top"
1966
Painted construction,
48" x 70" x 20"
Lacquer on wood
PHOTO HARVE BERGMAN

12 Part IV—MON., MAY 1, 1967 Los Angeles Times

IN THE GALLERIES

Works of Visual Interest

BY WILLIAM WILSON

One of the most outstanding features of late art is that it only comes in two kinds—good and bad. Artists like Vasa, who is currently showing at the Herbert Palmer Gallery, have thrown out every element that is not visually functional in making objects as sophisticated as a printed-circuit computer.

Vasa makes wall hanging relief sculpture. At their worst they bear a suspicious resemblance to display cases for formica tabletops. Happily Vasa is only at his worst once in the seven large trys cantilevered from Palmer's walls. The other six times produce works of visual interest and growing individuality.

Vasa makes two kinds of things. One consists of a series of painted, plank-like structures suspended horizontally and overlapping at angles. Each plank is a different color and finish. Suspension of elements lends them interest as sculpture, they occupy space. Various hues and densities of surface gives them the aspect of color paintings. Among their most interesting effects are their employment of

polished blacks and silvers whose properties as color create ambivalent areas combining solidity and recession in composition.

The second type is newer and, in my judgement, more rewarding on account of being more integrated and less reminiscent of the work of John McCracken, another California artist who more-or-less started this kind of glass-finish sculpture. Vasa's more recent pieces are of silvery metal horizontally pleated in a variety of widths. These employ color as a metallic tint that plays atmospherically against the folded form.

The art of Vic Smith is so good I can't understand why it isn't more famous. He paints squarish compositions of close-valued hues in which a central vertical column is echoed to the lateral edges. Paintings are overlaid with a texture of oil pastel that creates a pulsating veil of color. It suffuses and softens the image. It is work that resembles other work, but in an art that plays such a close game of distinctions Smith's work seems to me very much his own. Unlike Rothko, Smith does not really lose form in atmosphere. It

remains solid as a suggestion of volume and paint. His mysticism is not orientalized like Tobey's, nor his imagery agonizingly demanding like the dark squares of Ad Reinhardt. Well, those men gained their recognition by sticking with plankton-like tenacity to their vision. One hopes doggedness will do so much for Smith.

One of the tests of worthy art is to imagine it in an atmosphere. If it seems to dictate an environment to go around it then it has character and solidity. The kinetic sculpture of Fletcher Benton certainly does that.

Recent pieces have grown in size but they still employ sleek metal frames that enclose transparent shapes of various colors. The works are motorized in such a way that these shapes pass by one another creating other colors in the overlap.

I can't help imagining that they would look very appropriately placed in the Herman Miller furnished reception room of a color TV studio. The building, of course, would have to be by Mies Van der Rohe.

Fletcher Benton's work is admirable, interesting and refined. I like it, but I also must confess that the

second part of the environment-test consists of realizing that if the work suggests an already existing environment then it is less visionary and less original than it might be.

If the big ceramic sculpture of Michael Arntz were a little more beaten up we might imagine it to be the remains of a race of giants who lived on Crete and worshipped octopi. If it were somewhat smaller it might be taken for pots and ashtrays from one of our better department stores.

The best thing about the Fleisher Anhalt Gallery showing is its authentic Mediterranean flavor. One is strongly attracted to its undulating forms and decorative muted greens and blues. The problem is that it appears too polished and too archeological.



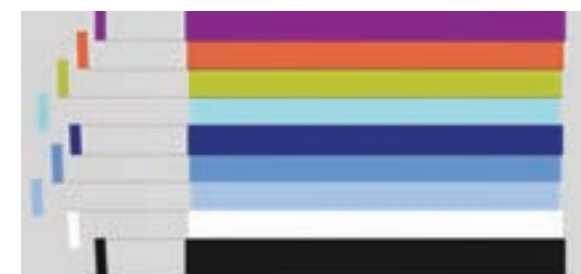
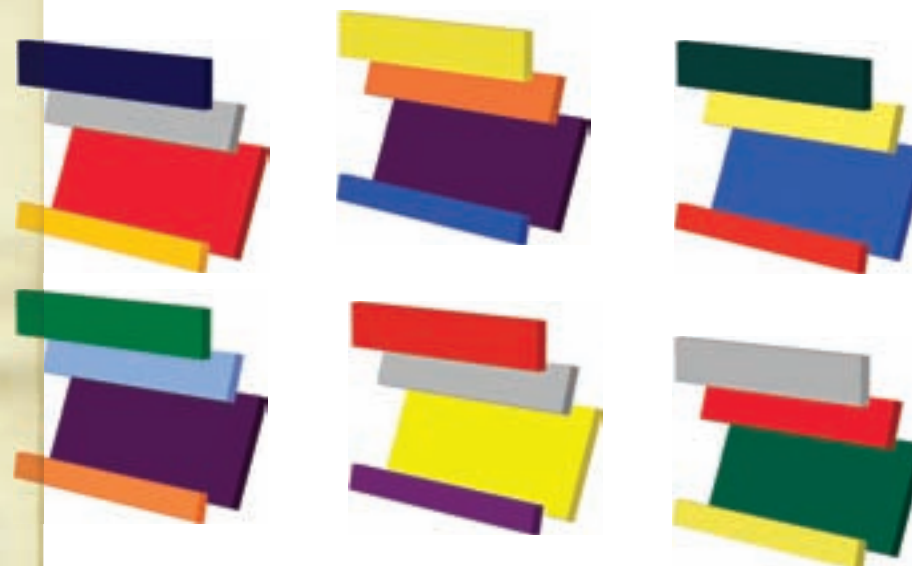


Herbert Palmer and Vasa
1966
PHOTO: HARVE BERGMAN



L.A. critic, Jules Langsner, described my work in the May 1st, 1967 edition of Art News.

“On view at Herbert Palmer Gallery, are huge, louver-like reliefs of horizontal slats, in contrasting, high-gloss colors, suspended from the wall. The slats overlap in changing forward and inward tilts, giving to the sculptures a spatial push and pull akin to that of painting. As might be expected, Vasa’s skill is flawless.”

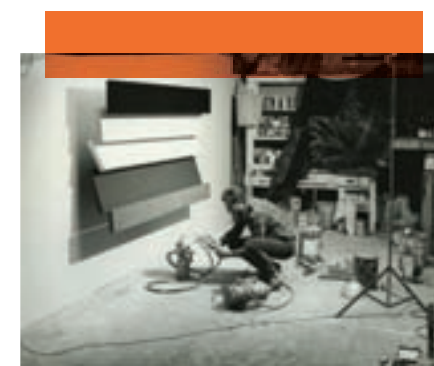


Sketchbook
1966
Gouache on paper

ABOVE RIGHT: 3D Computer Reconstructions from 1966 drawings
2006

RIGHT: Vasa, Hollywood Studio
North Kingsley Dr., Hollywood, California
1966
PHOTO: HARVE BERGMAN

OPPOSITE: “Yellow, White, Blue, Red”
1966
Painted construction, 84" × 48" × 16"
Lacquer on wood







Sculpture #397, "Creative game for adults #3"
Designed by Vasa and Lois Boyce Smirnoff
1967
Blocks, 1 1/4" x 1 1/4" x 3" each
Laminated acrylic
PHOTO: LOIS BOYCE SMIRNOFF

1967

is the year

I started working with

plastic.

This was a very important year for me.

My teaching colleague, Lois Smirnoff, and I collaborated on an interactive game for adults. We selected cast acrylic plastic for its optical properties. This project inspired me to revisit ideas implicit in my previously painted sculptures, to then reintroduce them using a new material format.

Suspending transparent layers of color in open space suited me, though it created complex technical tasks. I resigned myself to time-consuming issues such as laminating the plastic layers, machining, and polishing, and was fulfilled by the resulting work. Initially, I had planned to dedicate three to four years to working with acrylic, but forty years later, I am still working in this medium.



(left to right) Sculpture #413, "Creative game for adults #1"
Sculpture #419, "Creative game for adults #2"
Designed by Vasa and Lois Boyce Smirnoff
1967
Set of 25 blocks, $5 \frac{13}{16}'' \times 5 \frac{13}{16}'' \times 1 \frac{5}{8}''$;
Set of 25 blocks, $4 \frac{11}{16}'' \times 4 \frac{11}{16}'' \times 2 \frac{3}{4}''$
Laminated acrylic
PHOTO: LOIS BOYCE SMIRNOFF



Sculpture #410
1969
Set of 4 columns with slanted tops,
approximately $4'' \times 4'' \times 11''$
Laminated acrylic
PHOTO: TOM BROSTERMAN

Los Angeles Times
Part IV—Mon., Apr. 13, 1970

Sculpture by Vasa in USC Show

BY WILLIAM WILSON
Times Staff Writer

No matter how great a fan of modernist art one may be, he grows weary of perpetual multiple-exposure of works by a few gifted artists or the constant dilution of their ideas by less original people. It seems to get harder and harder to find fresh ideas or worthwhile interpretations in galleries since many of the most gifted younger artists are out digging trenches, signing buildings or dropping corked concepts into the ocean.

It has to be admitted up front that this context may add lustre to USC's exhibition of minimal sculpture by L.A. artist Vasa, but all things considered, the exhibition is as heartening as a rainbow in a smog alert.

New Defunct

Vasa was born in Yugoslavia in 1933. He turned up here in 1963 at the now defunct, much-missed Herbert Palmer Gallery. He switched from hard-edge painting to hard-edge sculpture, evidently influenced by John McCracken.

After three local exhibitions of variations on shiny plank-shapes, Vasa disappeared from public view. His rematerialization at USC shows us an artist of more breadth and poetry than we had suspected.

The Fisher Gallery showing consists of two radically different kinds of work. One gallery contains large, leather-covered, accordion pleated wall hangings, the other arrangements of clear, colored standing square columns of plastic.

Painters' Ideas

It would be easy enough to dismiss these works as mere sculptural variations on the ideas of two painters. The leather works are relief variants of Frank Stella's black paintings, the plastics are like three-dimensional versions of Morris Louis' pillar paintings. Yet Vasa transforms these ideas into experiences with a kind of assertive sensuousness that has been typical of the best Southern California art for more than a decade.

The wall hangings seeped, on the whole, tentative. Only one, the large "Othello," seemed to me to come off, visually, with a quality of massive, soft breathing. The others seemed unable to make up their minds whether to function visually on their basic premise of opening and unfolding or to become the kind of static fetish objects suggested by their coverings of pink, black or brown leatherette.

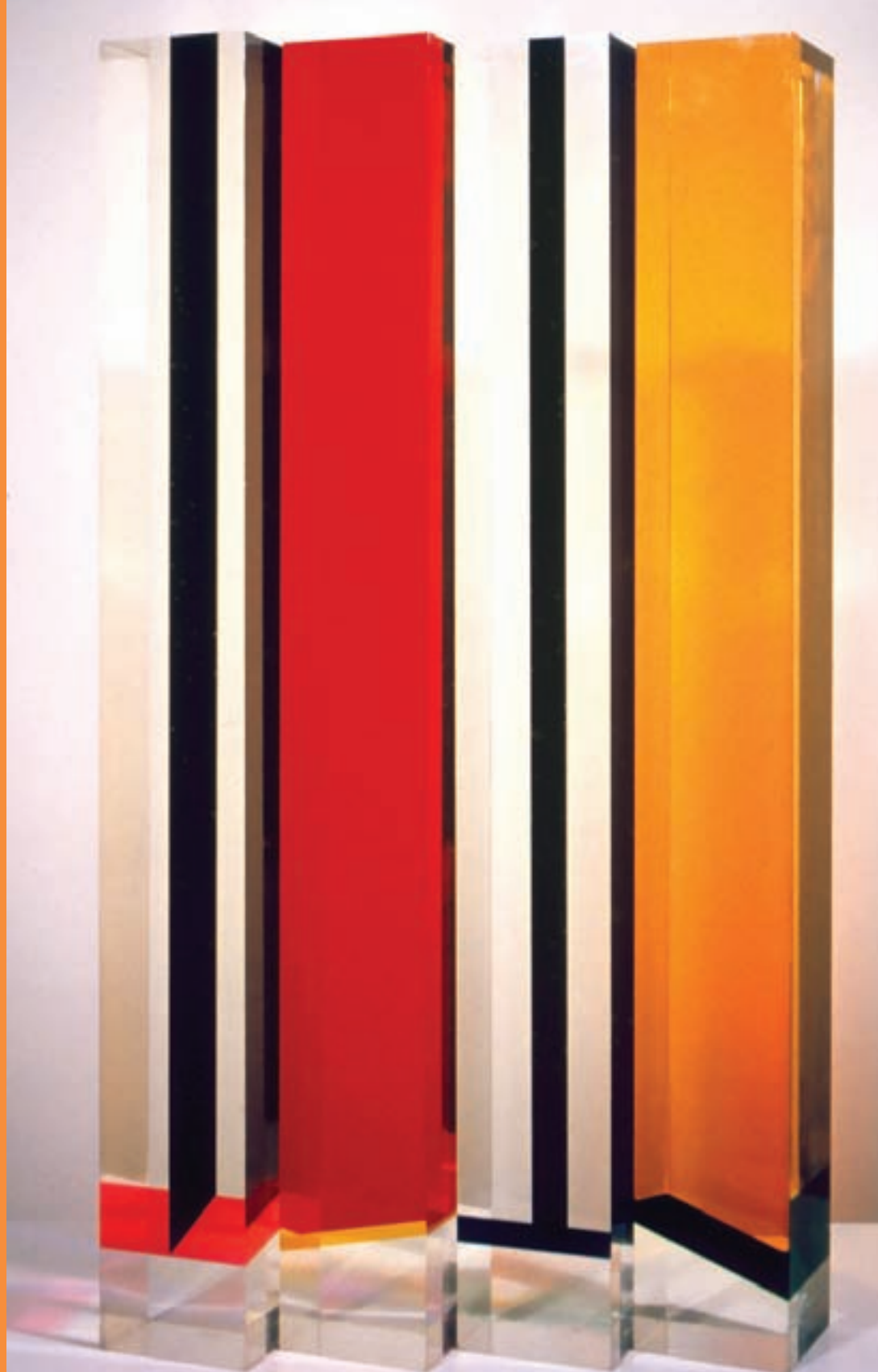
Visual Clarity

Plastic works, on the other hand, all work beautifully within the upper range of visual clarity and intention. Each work consists of from three to nine plastic columns, arranged symmetrically. Columns are basically "clear," colorless plastic, but each has a thin layer of colored material laminated through its center, squared with the top and ending with an oblique cut near the bottom.

As we move around the works, we are presented with a constantly changing vertical pattern of stripes, overlaps, transparencies and clear places.

Anybody would admit they are artistically sophisticated and exquisitely crafted. But are they emotive, human?

I think so. They possess the kind of optimistic charm we used to feel as kids when we stood enchanted before a huge apothecary jar full of green stuff.



LEFT: Excerpt from Los Angeles Times
April 13, 1970
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Sculpture #415, "FW-2-69"
1969
Set of 4 square columns,
4 3/8" x 4 3/8" x 37 1/2" each
Laminated acrylic
PHOTO: TOM BROSTERMAN

INTERACTIVITY

My interest in the interaction between the viewer and my artwork has been of importance since I started making sculptures. These multiple unit pieces, typically between four and eighty sections, extended formal possibilities. In his catalogue essay for my 1972 show at the Museum of Contemporary Art in Belgrade, Donald Brewer said of these works,

“The multiple arrangements immediately and almost astronomically multiply the complexity of the total piece. Combinations of color planes and volume shapes enormously increase the variations and their inner relationships. He has wisely kept the single units as simple as possible, knowing that in multiple arrangement, they could very quickly become too complex and overstated.”



Sculpture #439, "Ruth K Diagonals"
1971

Set of 4 rectangular columns,
3 $\frac{9}{16}$ " \times 11 $\frac{13}{16}$ " \times 58" each
Laminated acrylic

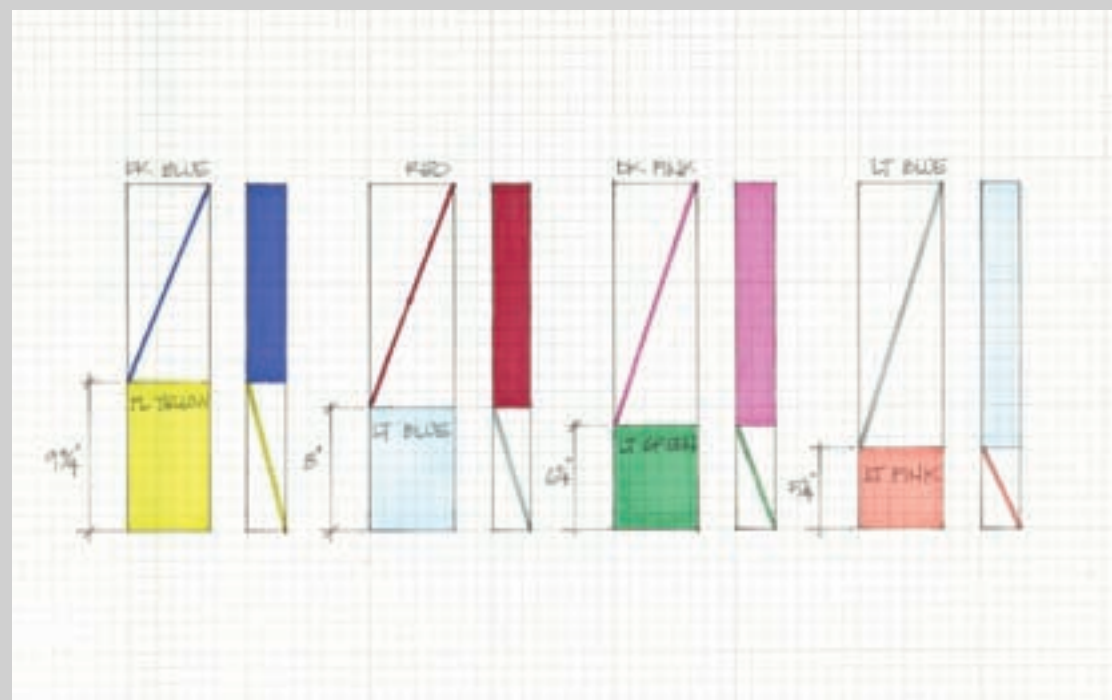
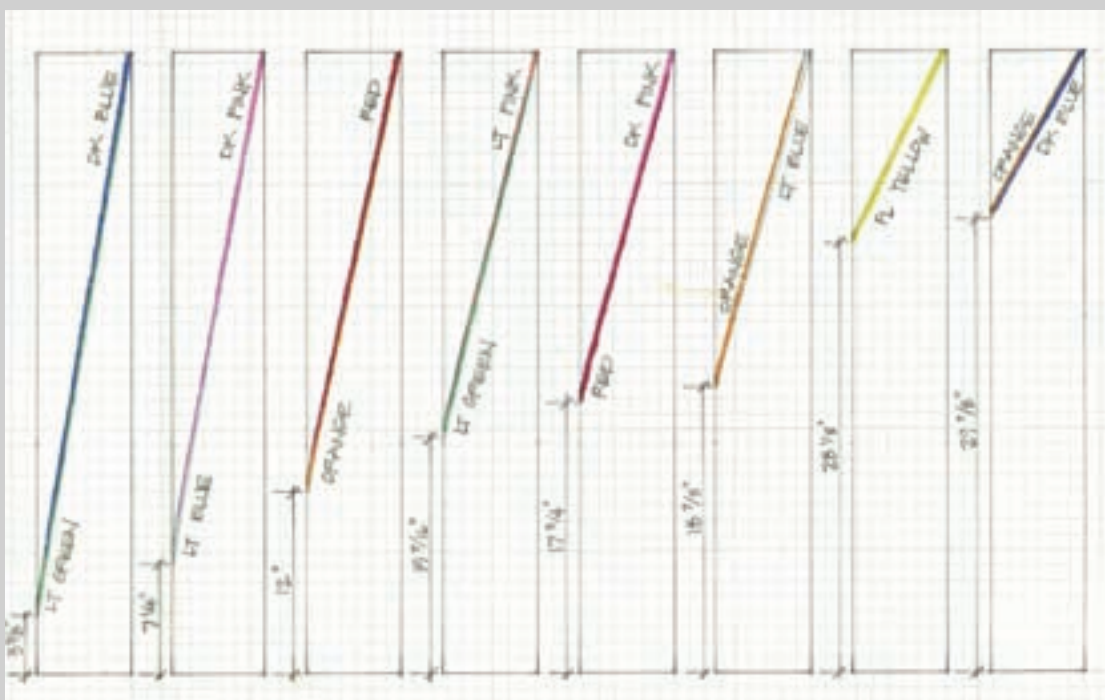
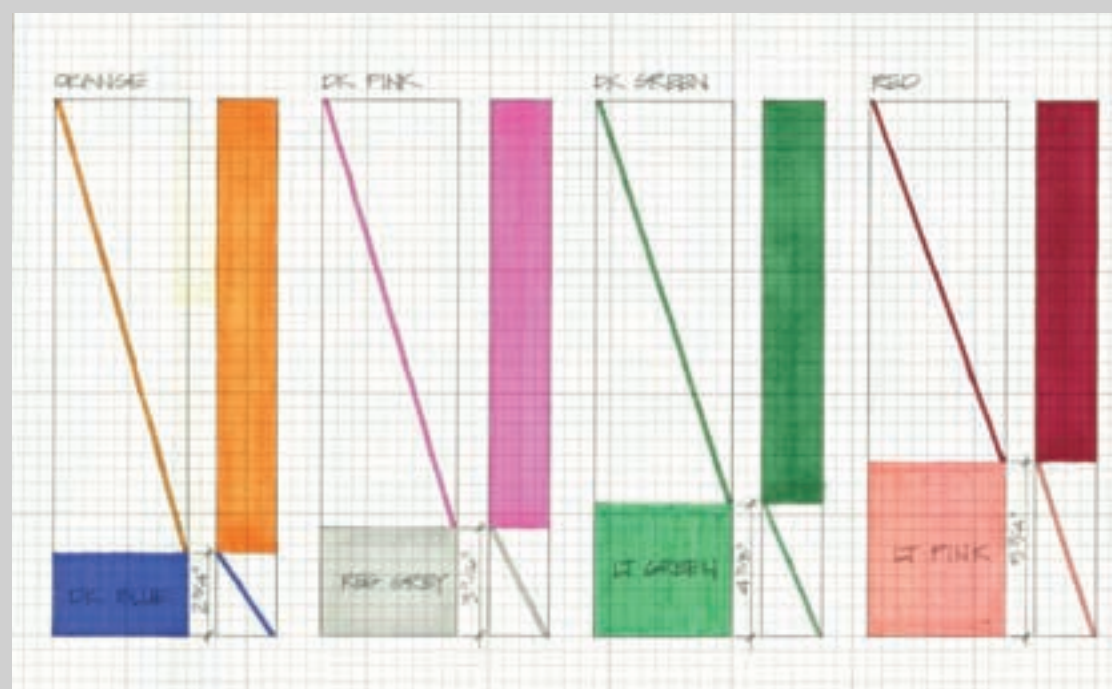
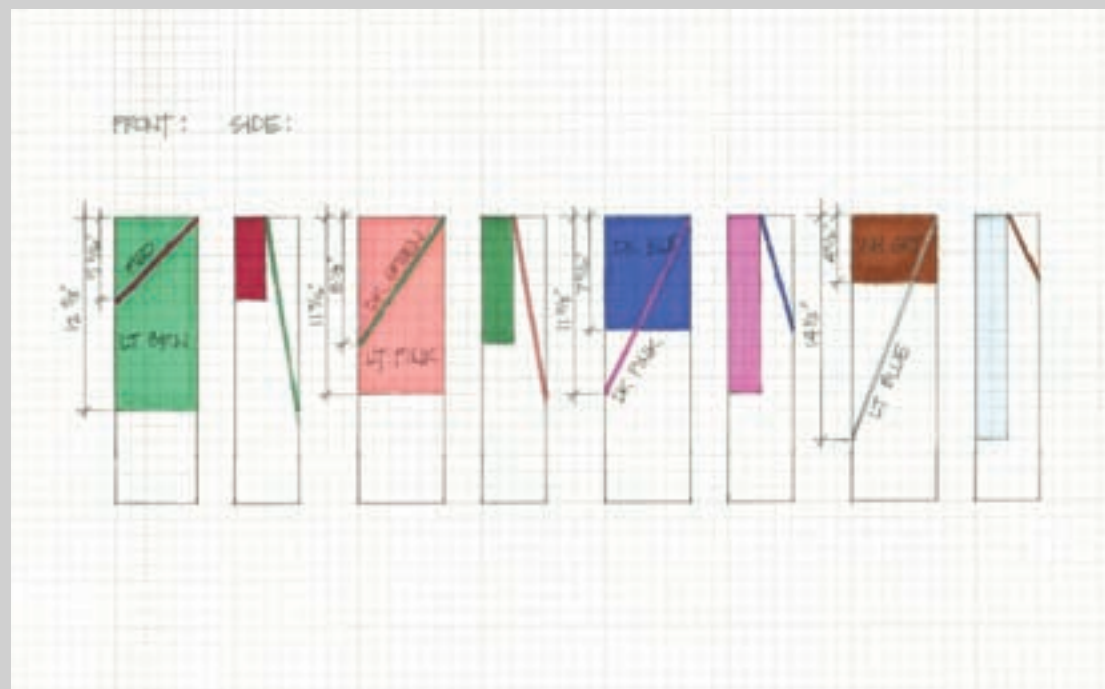
PHOTO: TOM BROSTERMAN

Sculpture #408, "Bouquet III"
1971

Set of 4 rectangular columns,
4 $\frac{1}{8}$ " \times 5 $\frac{7}{16}$ " \times 18 $\frac{7}{16}$ " each
Laminated acrylic

PHOTO: TOM BROSTERMAN





In 1970, I made my first large-scale acrylic works

when I was commissioned by Fred and Marcia Weisman to create a set of nine 8-foot columns. Later that year, I met architect Craig Ellwood, who was designing a Palm Springs home for Max Palevsky. They commissioned me to make the largest sculpture I have made to date.



Vasa in front of Sculpture #411, "Nine Columns"
at the Max Palevsky Palm Springs Home
1970

PHOTO: TOM BROSTERMAN



Sculpture #412, "MWSG"
1970
Set of 9 rectangular columns, 5" x 6 1/2" x 96" each
Laminated acrylic

PHOTO: TOM BROSTERMAN

RIGHT: Sculpture #411, "Nine Columns"
1970
Rectangular column, 5" x 6" x 104" each
Laminated acrylic

PHOTO: TOM BROSTERMAN

OPPOSITE: Fred Weisman and Vasa next to Sculpture #412, "MWSG"
at the Fred and Marcia Weisman Beverly Hills residence
1970

PHOTO: TOM BROSTERMAN







My medium is cast acrylic. Laminations are made with a polymerized adhesive known as Weld-On 40. I get cast acrylic in hard form, as large slabs with various thicknesses, then cut them into the required dimensions. Often, I sandwich clear acrylic with transparent, colored sheets of the same material. After stirring together the adhesive's components, I have only 20 minutes to pour the glue between cast acrylic parts before the polymerization of the adhesive is complete. I make the sculpture parts separately, but put them together before machining and polishing. Working with acrylic is not a solitary activity. I very much depend on my experienced studio assistants to help me complete this work.

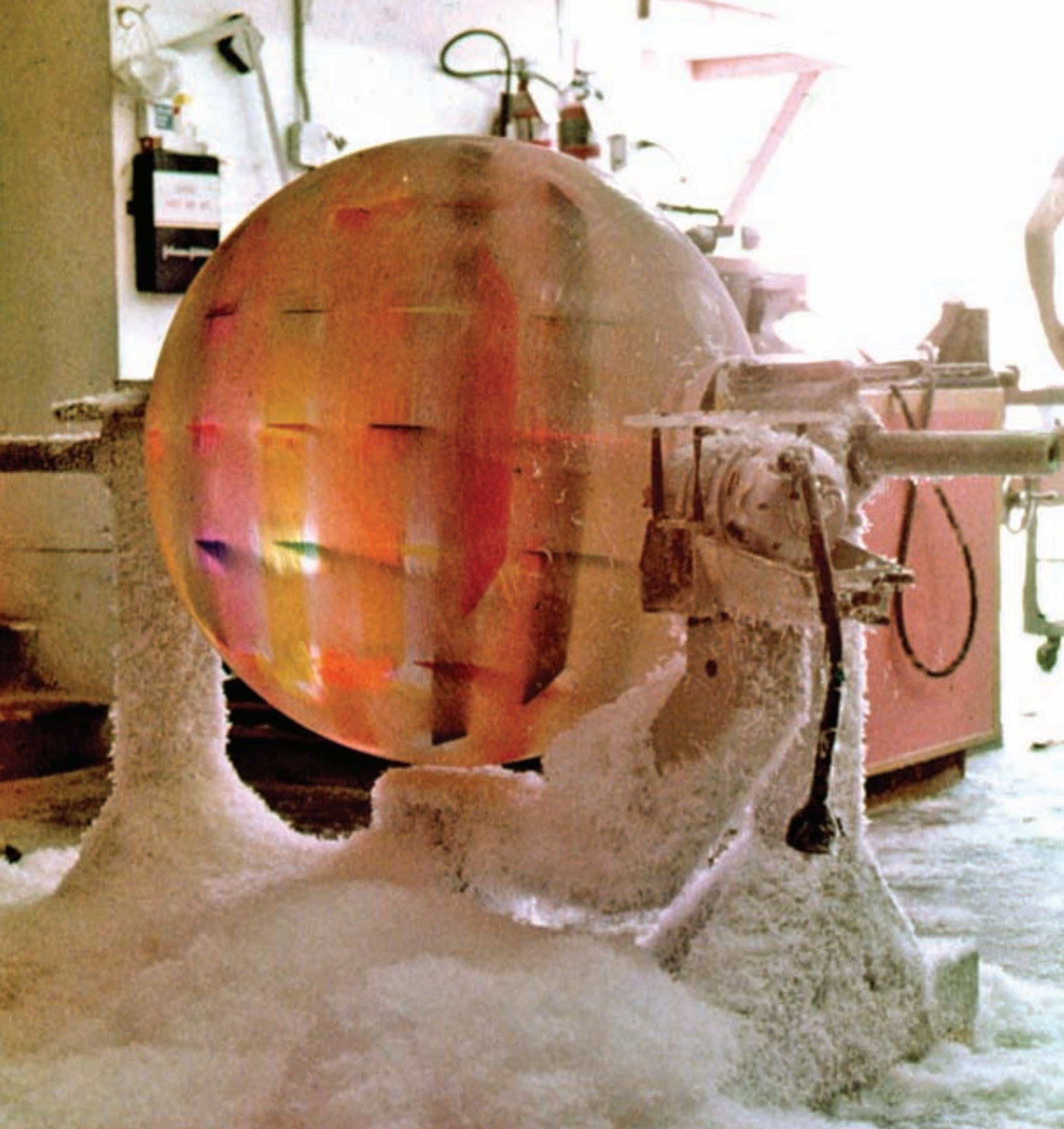
"Early, Vasa discovered several basic functions of the acrylic media: one, its ability to delineate volume while remaining almost transparent; two, its high light transmitting characteristics; three, that lamination was a more flexible, controllable and less limiting fabrication process than casting. His first pieces, which he created intuitively, but with the exactness of an engineer, physicist and jeweler, were tall, clear, solid rectangular volumes, approximately four inches square, with two interior planes of $\frac{1}{8}$ " thick colored sheet acrylic. From the right viewpoint, the color planes literally color the clear material in which they are imbedded. The result is a sensuous revelation of pure colors transmitted and contained within the clear block volume form. This color is the very thing that keeps these works from becoming sums of mathematical formulae."

"Since the Belgrade exhibit, the artist has concentrated on globes or spherical pieces, increasing their size and complexity. They present different problems and results than the rectangular pieces. Vasa has managed to compress more activity into the spherical solid...It is uncanny that from one view point to another, the range of inner illumination can go from roughly 10% to 90%. The same effect holds true in color range as well as in color orchestration. The spherical surface obviously adds new optical dimensions, which, although requiring increased participation and patience, always seem enriching and rewarding in the final analysis."

Donald Brewer, *Currant* magazine,
February–April 1976



Vasa Venice Studio,
Venice Beach, California
1974
PHOTO: VICTORIA MIHICH



Unfinished Sculpture #734
Vasa Venice Studio,
Venice Beach, California
1974
PHOTO: VICTORIA MIHICH



Sculpture #734, "Dragan"
Hirshhorn Museum and Sculpture Garden Collection in Washington DC
1974
Sphere, 31 5/8" diameter
Laminated acrylic
PHOTO: FRANK THOMAS

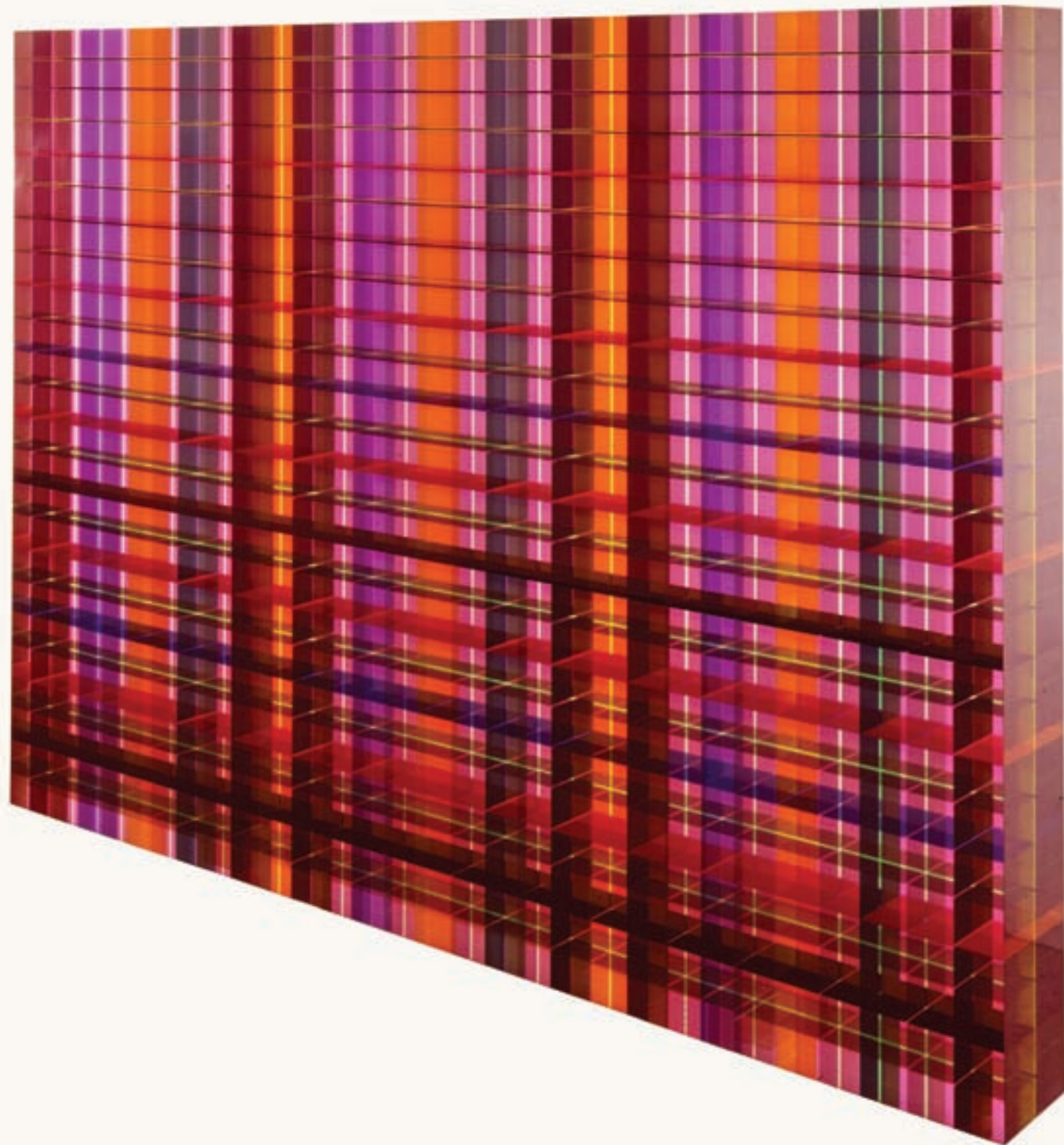


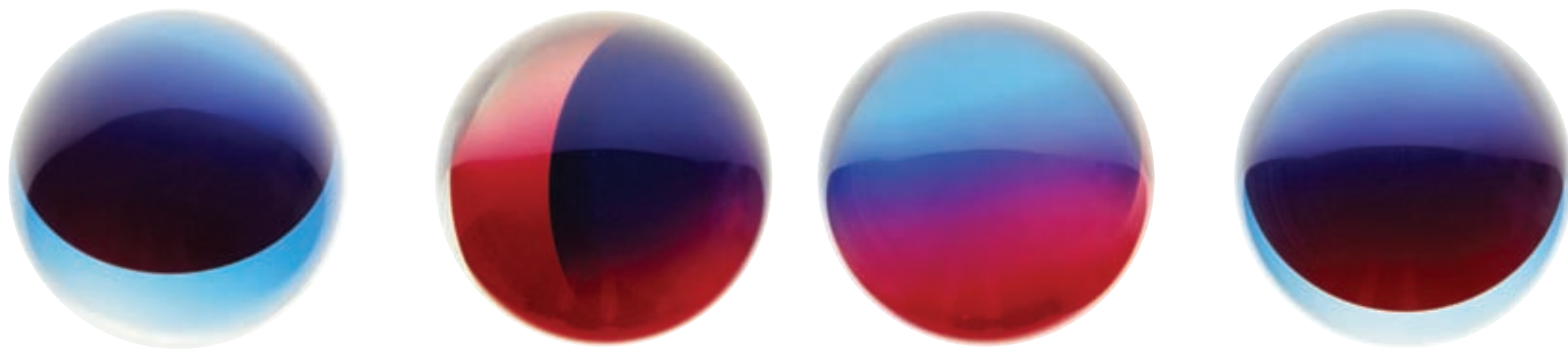
OPPOSITE: Vasa Venice Studio,
Venice Beach, California
1975

PHOTO: VICTORIA MIHICH

RIGHT: Sculpture #741, "Big Block"
1975
Rectangular block, 6 1/2" x 70" x 51"
Laminated acrylic

PHOTO: MALCOLM LUBLINER





Five views of *Sculpture #523*
1972
Sphere, 7" diameter
Laminated acrylic
PHOTO: VICTORIA MIHICH

Art Walk

Los Angeles Times

Fri., Feb. 14, 1975—Part IV 9

A Critical Guide to the GALLERIES

By Henry J. Seldis and William Wilson

LA CIENEGA AREA

New colored plastic balls by Vasa feed the compartment of the imagination labeled Technological Science Fiction. It takes a few minutes to get it past their pinched perfectionism.

Vasa, among the solidest local talents outside the reigning aristocracy, works so hard at these marvels of lamination they almost perish. Sections of colored discs form into solid globes ranging in size from softball to medicine ball. Eventually their pristine chilliness suggests poetic images of planets possessed of a distant and self-absorbed glamor. Their aura of precision engineering makes the imagination think they ought to serve some purpose. A single large slab might be a future computer for sorting moods according to their color. The globes look as if they could serve as receivers for ESP communications after science has discovered how to make it a branch of AT&T. (Esther Robles Gallery, 665 N. La Cienega Blvd., to March 1).

—W.W.



I developed sculptural shapes gradually.
One shape inspired the next.

LEFT: Sculpture #788, 792, 787
1975
Cylinder,
7" diameter x 79" high each
Laminated acrylic
PHOTO: MALCOLM LUBLINER

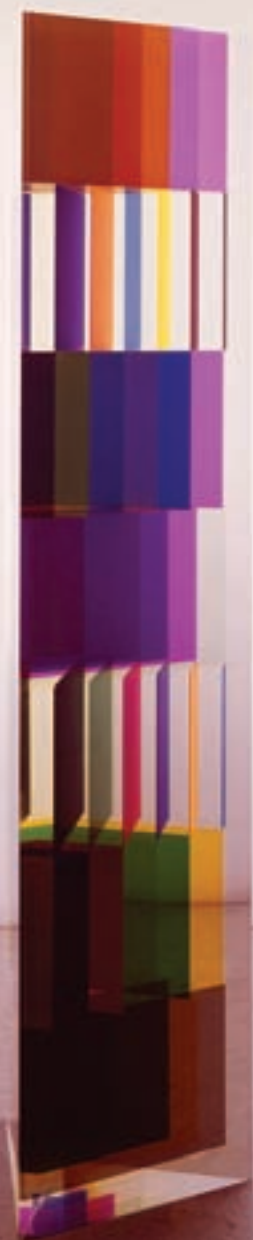
RIGHT: Sculpture #867
1976
Triangular column,
11 1/2" sides x 80" high
Laminated acrylic
PHOTO: MALCOLM LUBLINER



Spheres preceded cylinders, and
cylinders led to triangular columns.

LEFT:
Two views of Sculpture #841
1976
Triangular column,
19 $\frac{3}{8}$ " sides \times 80" high
Laminated acrylic
PHOTO: MALCOLM LUBLINER

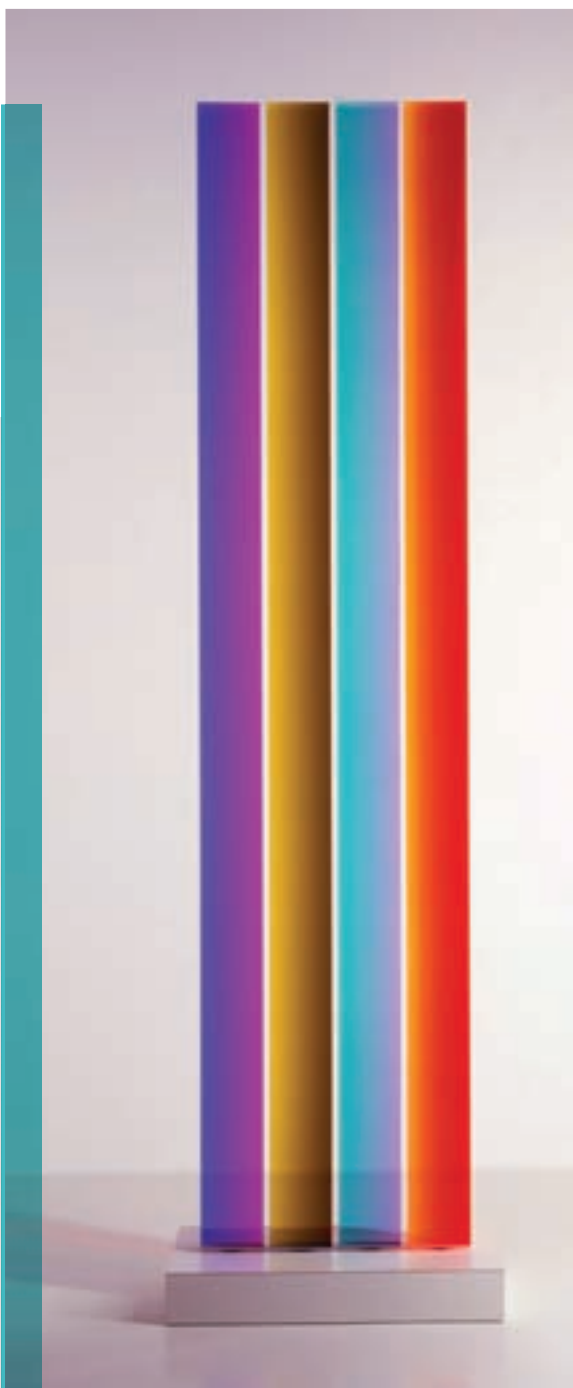
RIGHT: Sculpture #824,
"Guatemalan cylinder"
1976
Cylinder,
7 $\frac{3}{8}$ " diameter \times 84 $\frac{1}{2}$ " high
Laminated acrylic
PHOTO: MALCOLM LUBLINER



BELOW: *Sculpture #1153*
 1977
 Sphere, 11 1/4" diameter
 Laminated acrylic
 PHOTO: VICTORIA MIHICH

CENTER: *Sculpture #1636*
 1980
 Set of 4 rectangular columns, 2 7/16" x 5 1/4" x 96" each
 Laminated acrylic
 PHOTO: VICTORIA MIHICH

RIGHT: *Sculpture #1589, 1582, 1579, 1576 (left to right)*
 1979
 Triangular column, 2 1/4" x 10", 2 5/8" x 12", 3 1/16" x 14", 3 1/2" x 16"
 Laminated acrylic
 PHOTO: VICTORIA MIHICH



Excerpt from Art Walk in the *Los Angeles Times*, Jan. 21, 1977
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Art Walk

6 Los Angeles Times 2★

Part IV— Fri., Jan. 21, 1977

A Critical Guide to the GALLERIES

By Henry J. Seldis and William Wilson

THE VALLEY

The sleeper exhibition of the week is, for sure, a small selection of laminated plastic sculpture by Vasa. The Yugoslavian-born artist was a late entry in a group of '60s minimalist and polyurethane sculptors including John McCracken, DeWain Valentine, Fred Eversley and the masterful Peter Alexander. Vasa, obviously gifted, got a bit lost in the shuffle, only partly because of a certain bloodless, mechanical quality. Vasa kept at it and, if nine small works on view are any criteria, succeeded by really trying. Work maintains mechanical perfection. Surfaces are flawless, color laminations absolutely seamless. What is new is harmonic simplification that allows technique to function aesthetically. The works are unrivaled as traps for ambient light. Whole plinths of plastic glow as if wired for electricity. Laminated edges look like neon. As we move around the works, colors blend and change surprisingly, gracefully. Vasa deftly gets away with gorgeousness. (Contemporary Art Forms, 17200 Vermont Blvd., to Feb. 3.)

—W.W.

Sculpture #1649
1980
Parallelogram,
4 1/6" x 37 1/6" x 50 1/4"
Laminated acrylic
PHOTO: VICTORIA MIHICH





Vasa's son, Justin
1986
PHOTO: VICTORIA MIHICH



Vasa's daughter, Felicia
1983
PHOTO: VICTORIA MIHICH



Sculpture #979
1977
Parallelogram, 2 7/16" x 13" x 23"
Laminated acrylic
PHOTO: VICTORIA MIHICH

To me, simplicity and
minimal art are different.

In 1979, my first edition series, “128 Editions of Multiple Sculptures,” was exhibited at Gallery West in Los Angeles.

The catalogue for this exhibit covers two sets of editions. The first series was comprised of 108 editions, each containing 75 sculptures, and the second series contained 20 editions, also containing 75 sculptures.

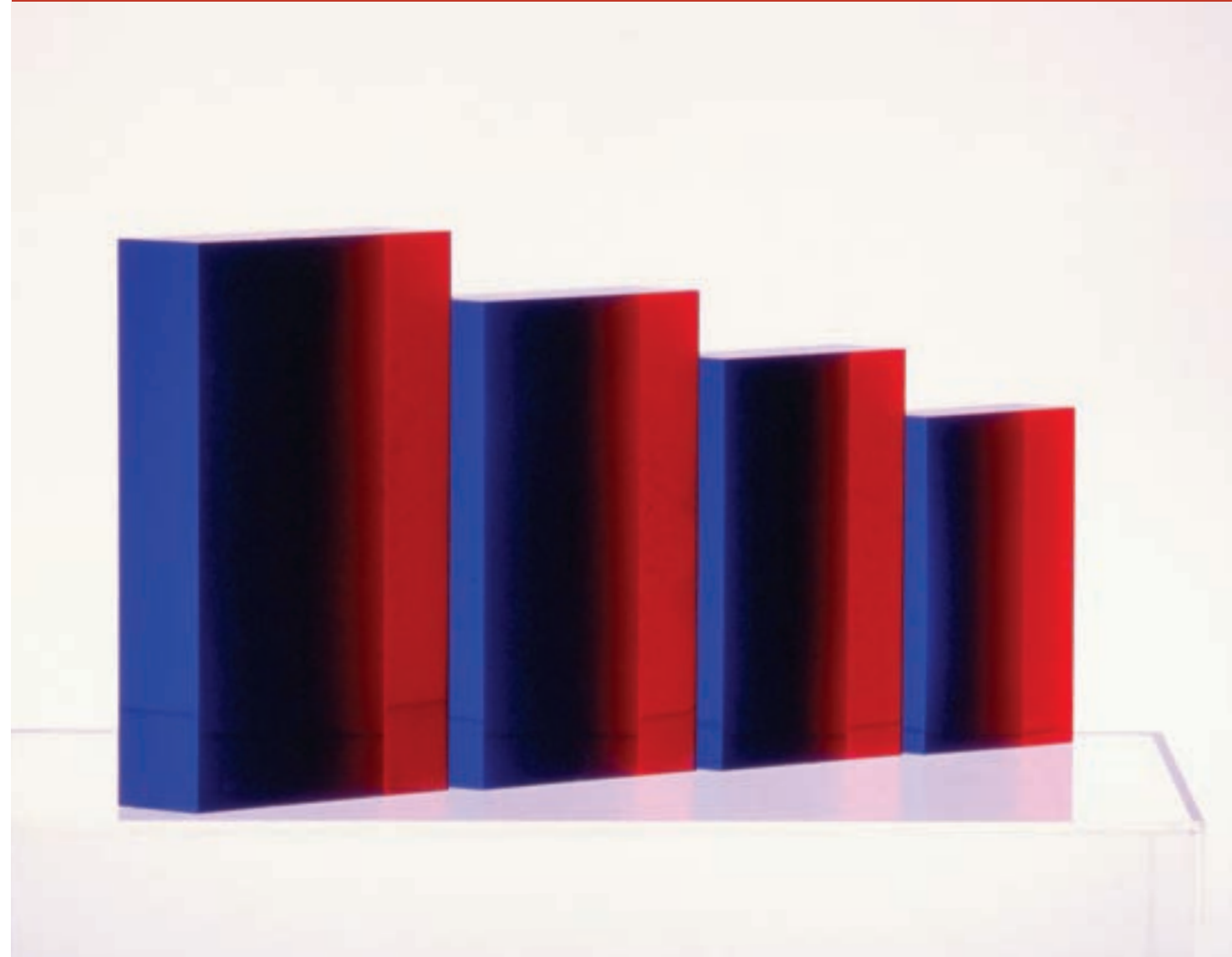
The first series of editions contemplated four shapes: triangle, parallelogram, triangular column, and the sphere. These shapes were made in four sizes. Each sculpture employed two colors. Nine color combinations were generated from the triangles and parallelograms. The triangular columns had five color combinations, and the spheres had four.

The second series was composed entirely of multi-planed spheres. Whereas spheres in the first series contained gradients of two colors in one plane, these consisted of multi-planed, solid colors. This series came in four sizes that corresponded to the previous edition’s sizes, and each size had five color combinations. One combination contained two colors, three contained four colors, and one contained five colors.

Multiple Parallelograms Edition 75
1979

#1569 - $1 \frac{3}{8}'' \times 4 \frac{1}{2}'' \times 7 \frac{1}{2}''$
#1570 - $1 \frac{1}{2}'' \times 5 \frac{3}{16}'' \times 9''$
#1571 - $1 \frac{1}{8}'' \times 6 \frac{1}{8}'' \times 10 \frac{1}{2}''$
#1572 - $1 \frac{3}{4}'' \times 6 \frac{13}{16}'' \times 12''$

Multiple parallelograms
Laminated acrylic
PHOTO: VICTORIA MIHICH



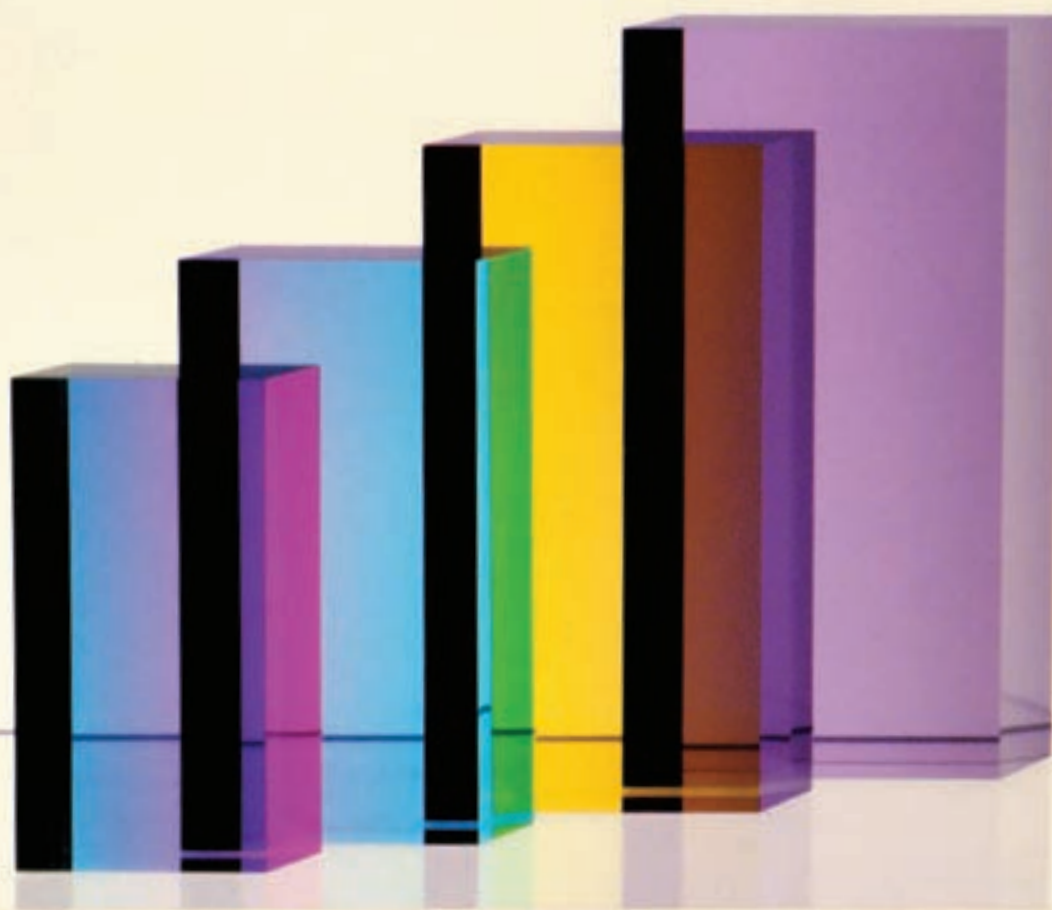
Multiple Parallelograms Edition 75
1979

#1537 - $1 \frac{3}{8}" \times 4 \frac{1}{2}" \times 7 \frac{1}{2}"$
#1554 - $1 \frac{1}{2}" \times 5 \frac{5}{16}" \times 9"$
#1547 - $1 \frac{3}{8}" \times 6 \frac{1}{8}" \times 10 \frac{1}{2}"$
#1560 - $1 \frac{3}{4}" \times 6 \frac{15}{16}" \times 12"$

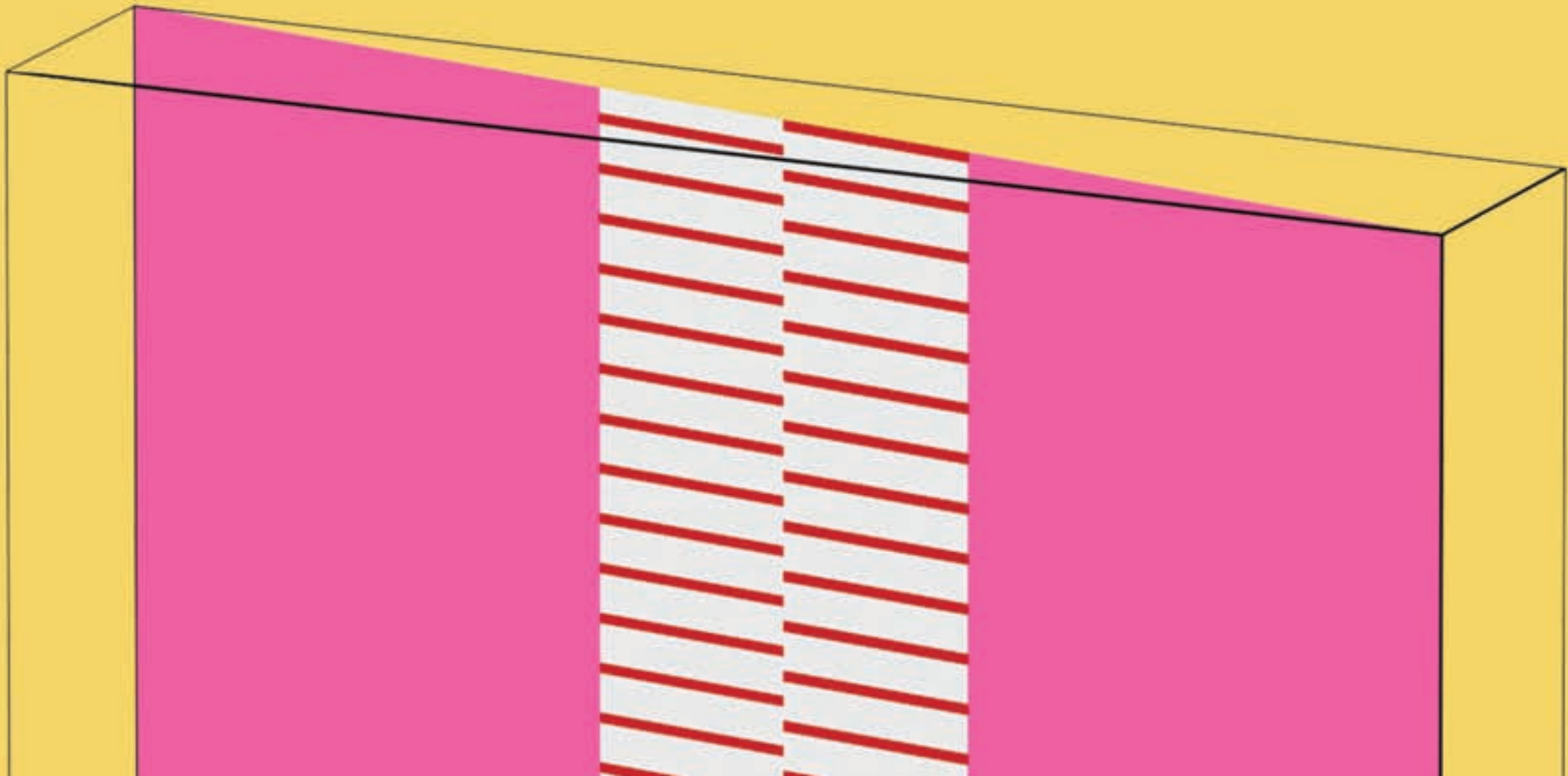
Multiple parallelograms
Laminated acrylic
PHOTO: VICTORIA MIHICH

All the sculptures were made of laminated acrylic plastic, and were signed and numbered E/75. In addition, each sculpture was numbered according to its size, shape, and color.

This series was made in four different sizes—corresponding precisely to the sizes in the first series. Each size in this series came in five different color combinations. One of the combinations contained two colors, three contained four colors, and one contained five colors.



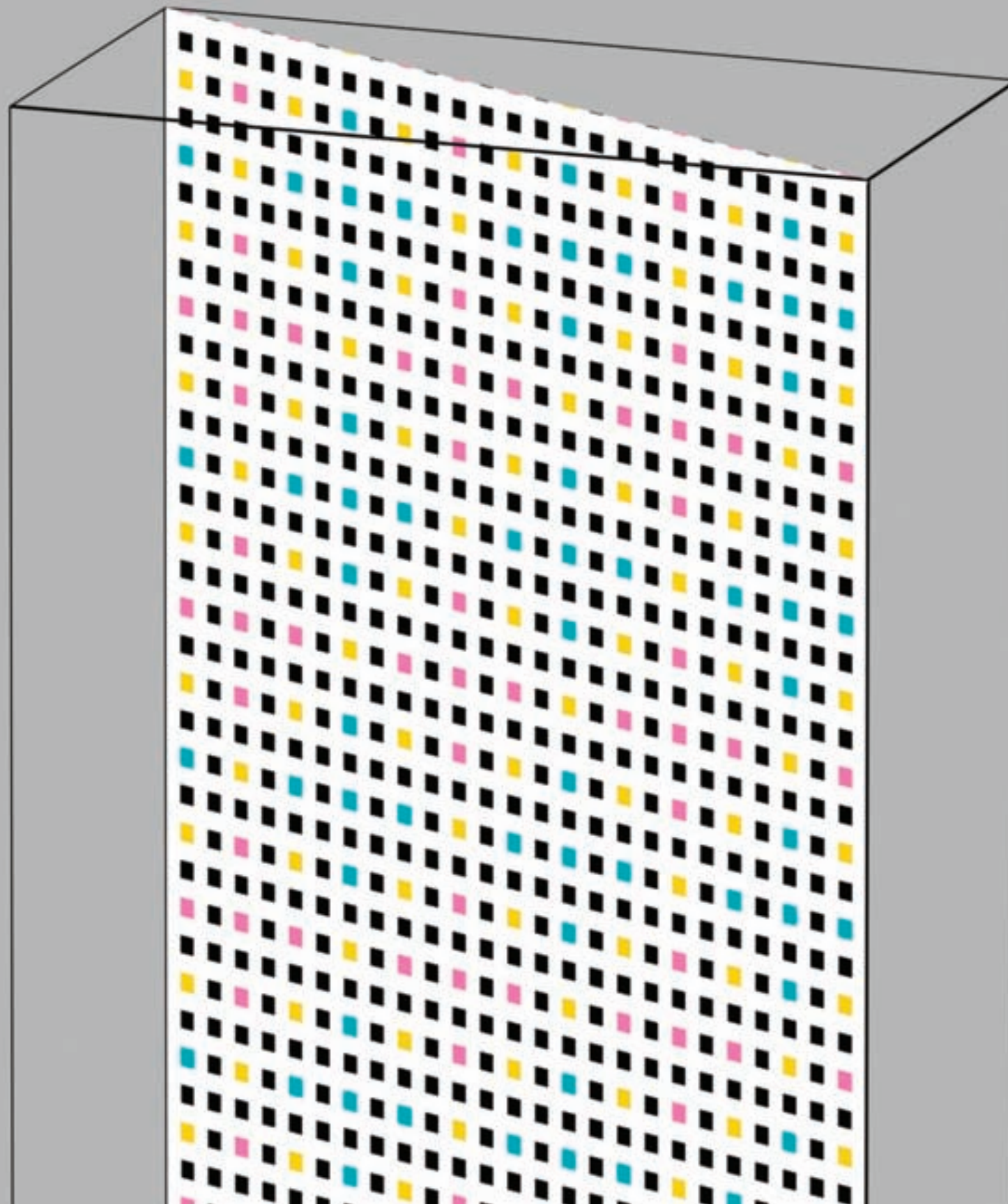
This clear acrylic slab, intercepted diagonally by a single plane, foreshadows my future paintings.

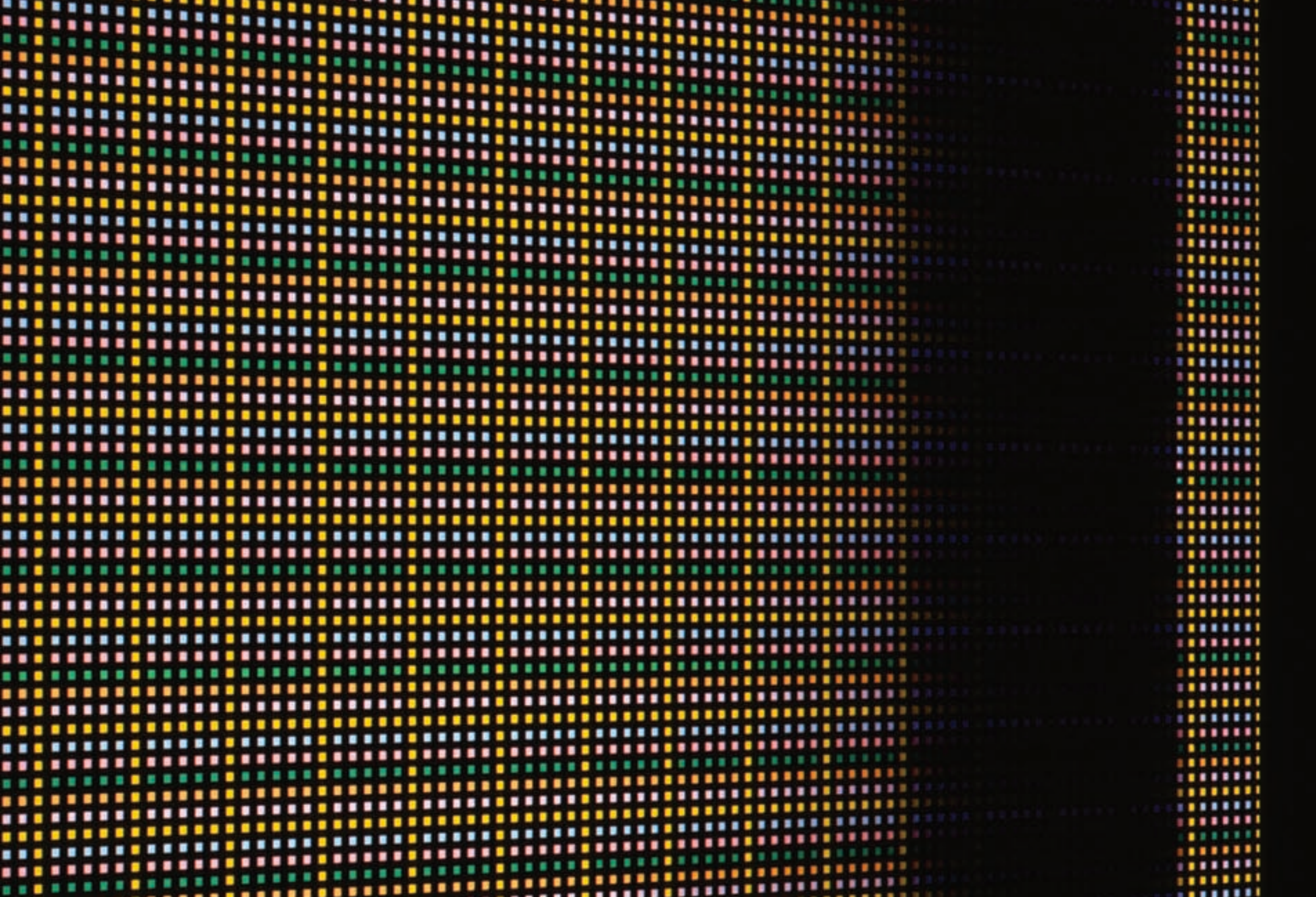




3D Computer Reconstruction of *Sculpture #1966*
 1981
 Rectangular column, $5 \frac{13}{16}$ " \times $2 \frac{7}{16}$ " \times $17 \frac{1}{16}$ ",
 Laminated acrylic and polyester resin

OPPOSITE: 3D Computer Reconstruction of *Sculpture #1826*
 1981
 Rectangular column, $1 \frac{13}{16}$ " \times $9 \frac{9}{16}$ " \times 17 "
 Laminated acrylic and polyester resin





Artist employs modern plastics to beautiful effect

By Robert Iglehart

ART CRITIC

The Alice Simsar Gallery at the corner of Main and Miller is presenting its second showing of the sculpture of Vasa, a Yugoslavian-born artist who has been working in this country since 1960.

Vasa is an artist not easy to categorize and not easy to review.

His current work is extremely limited, generally repetitious, and undeniably very beautiful. He is, it seems to me, one of the few contemporary artists who has been able to employ modern plastics as an art medium.

It is a truism that technology has given us a whole range of new materials, and it is also evident that artists have made surprisingly little use of these materials. Stone, bronze and wood continue as the familiar media of sculptors, and paint, brushes and canvas are the standard means of our painters.

AT FIRST glance, the new synthetic plastics would seem to offer limitless possibilities — and perhaps this very malleability is a problem. Wood, stone and welded or cast metal all have their own demanding character, but their very limitations are richly suggestive concerning form. Con-

fronted by a synthetic plastic which can be made to assume any form, the artist is cheated of part of his problem.

Vasa, working in acrylics, has evaded the difficulty by constructing his own rigid limitations and imposing them upon his material. This series of sculptures, although they vary in size, are in the same form: a clear rectangular slab. Diagonally embedded in each slab is a thin sheet of plastic which carries color and a geometric grid pattern.

Under the gallery lights these slabs, exquisitely fabricated and polished, take on a luminous iridescence which softens their geometry; both the internal color and the colors of their surroundings are sympathetically reflected. Closer examination reveals optical illusions and distortions which add further interest.

DESPITE THE simple geometry of these forms, there is a surprising warmth of effect. But these pieces are altogether impersonal, like the work of artists from another planet.

Perhaps a better analogy would compare them to crystalline forms in nature to which we must bring our own meaning.

This is a very handsome and re-

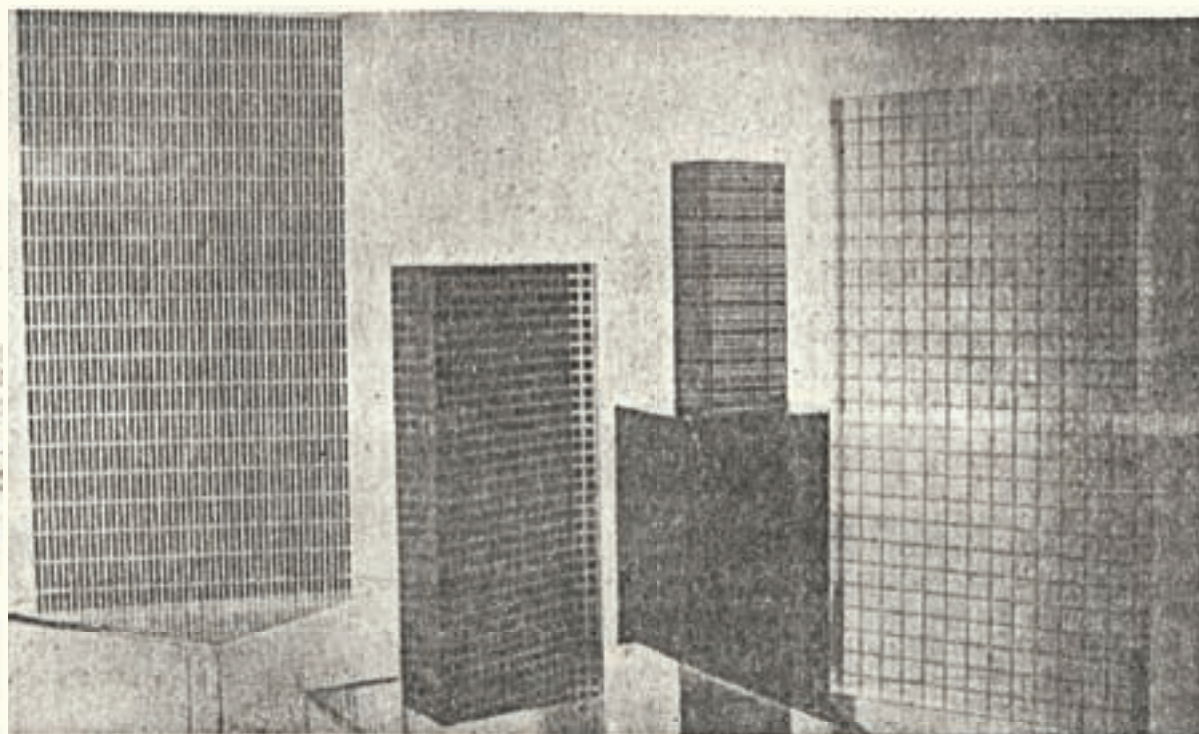
warding show, gaining from the fact that we are currently inundated with painting and sculpture in which the principal effort is toward a strained revelation of self at the expense of form.



ALICE
SIMSAR
GALLERY

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NEWS PHOTO BY JACK STUBBS

Vasa's sculptures — luminous, rigid forms which are hard to classify

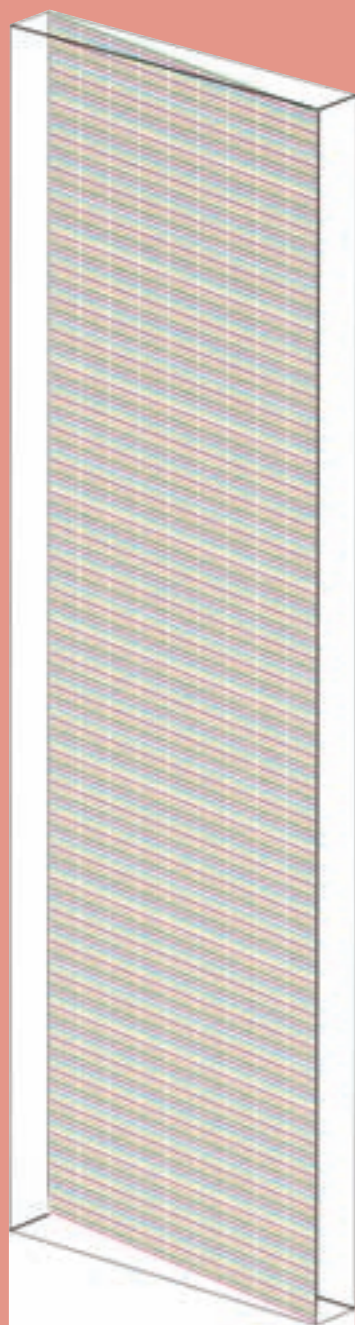
OPPOSITE: Sculpture #1933

1981

Rectangular panel, 3 1/16" x 46 7/8" x 34 1/16", detail
Laminated acrylic and polyester resin

PHOTO: VICTORIA MIHICH

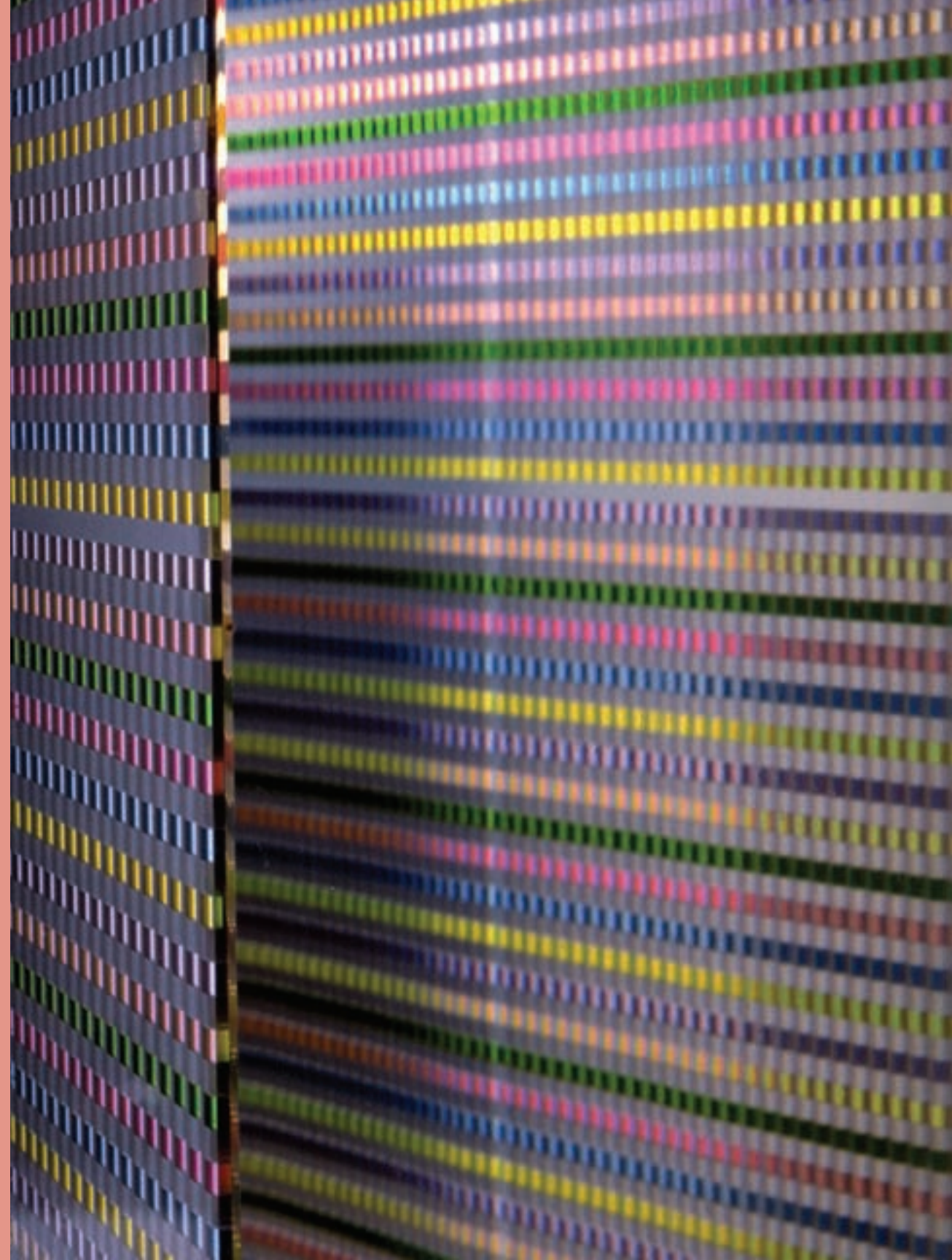
Excerpt from *The Ann Arbor News*
April 26, 1981

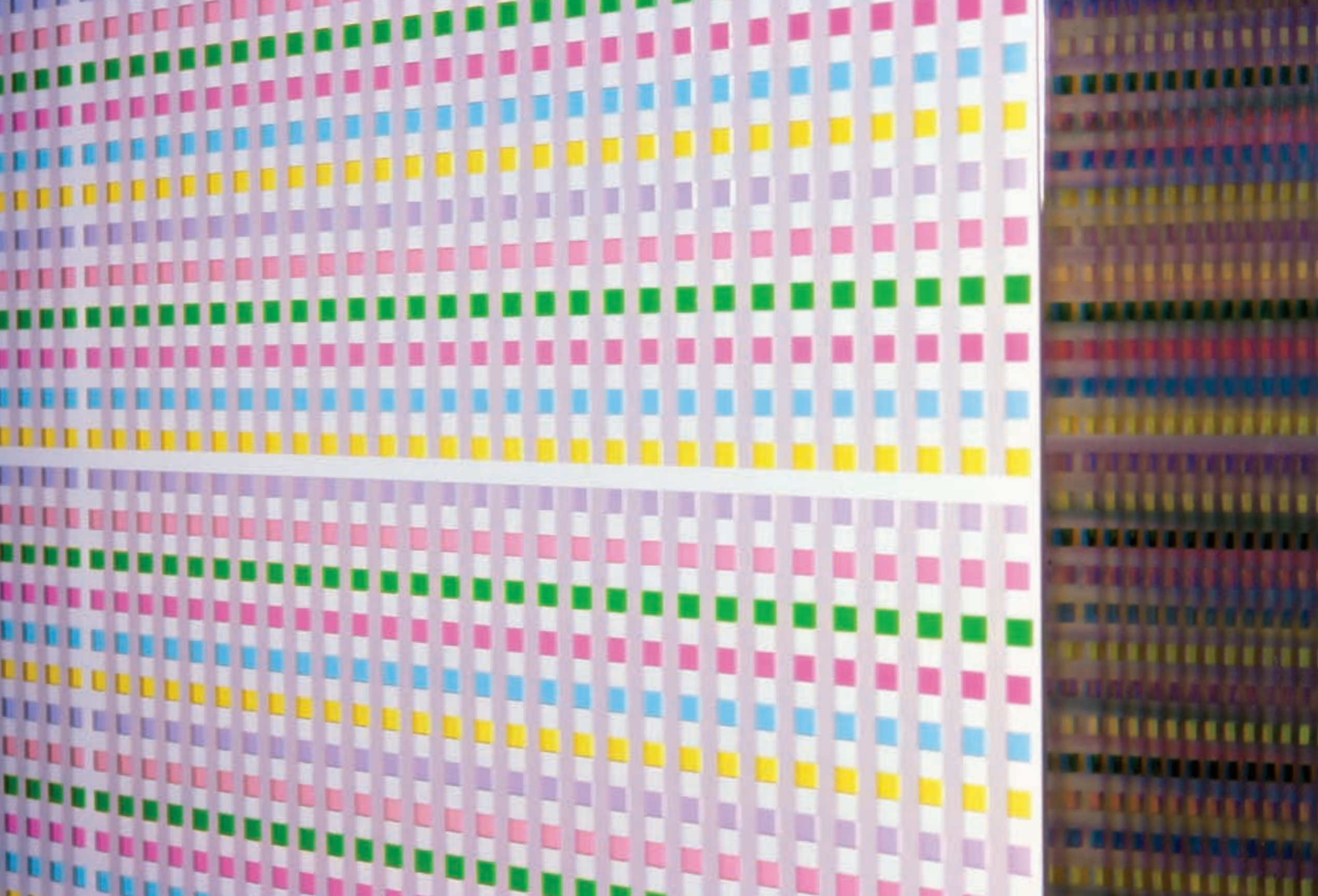


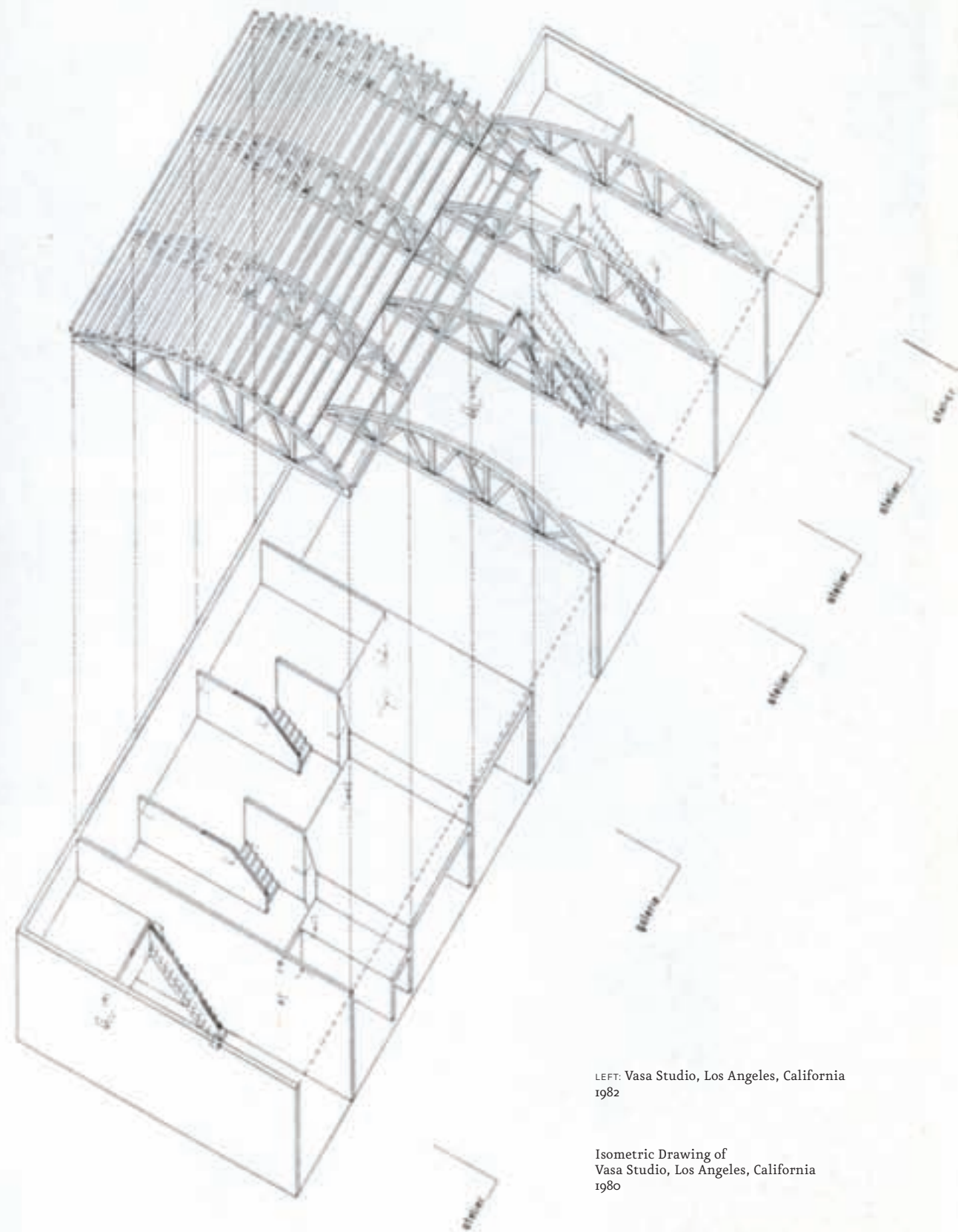
3D Computer Reconstruction of *Sculpture #1947*
1981
Rectangular panel, 23" x 3 7/16" x 73 1/2"
Laminated acrylic and polyester resin

RIGHT: *Sculpture #1947*
1981
Rectangular column 3 7/16" x 23" x 73 1/2", detail
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH

OPPOSITE: *Sculpture #1947*
1981
Rectangular column 3 7/16" x 23" x 73 1/2", detail
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH







LEFT: Vasa Studio, Los Angeles, California
1982

Isometric Drawing of
Vasa Studio, Los Angeles, California
1980

1981

My production equipment and ventilation system needed updating, so rather than further invest in my rented space, I bought a building. Artists were generally relocating from Venice to Downtown, but I was lucky enough to find an old industrial building in South Central L.A., closer to my home.

Architect Helmut Schulitz masterminded the remodel. I founded an art complex by constructing four additional studios to complement my own studio and exhibition space.

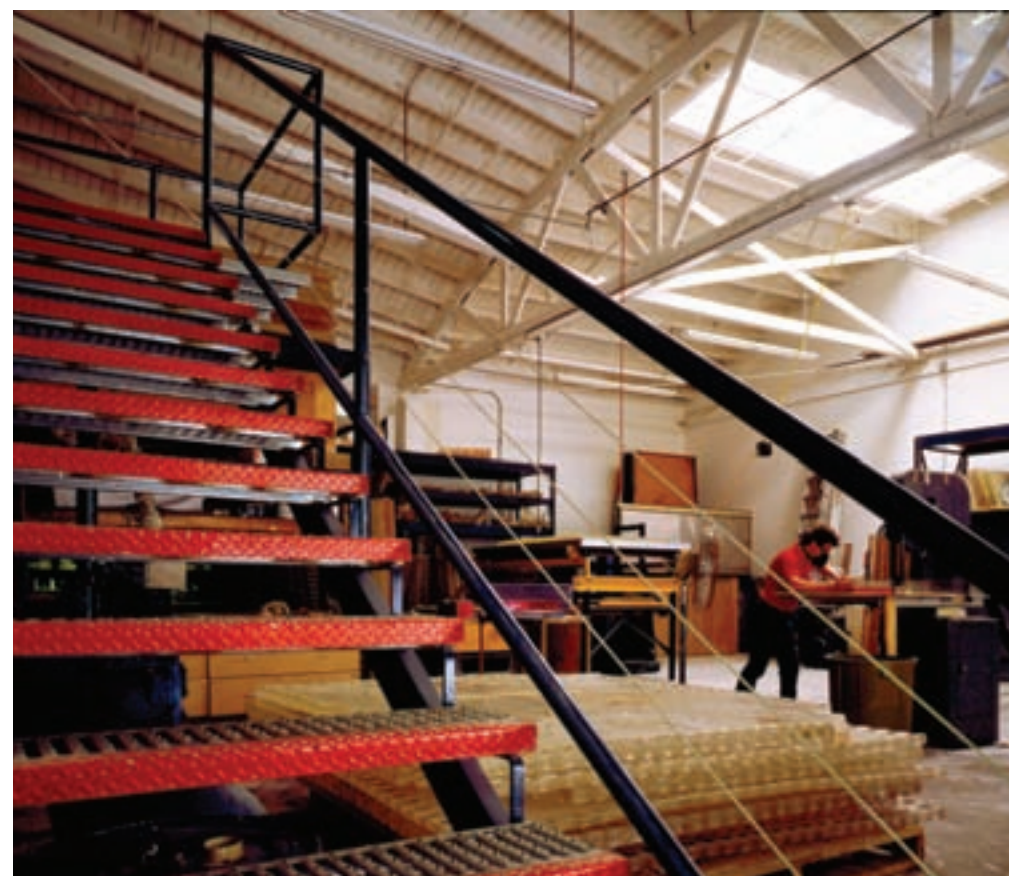
Machine shop at Vasa Studio,
Los Angeles, California
1984
PHOTOS: VICTORIA MIHICH



Vasa Studio, Los Angeles, California
1982



Renovation of Vasa Studio, Los Angeles, California
1981



NUMBER 2222

NAME FOUNTAIN FOR FREDERICK WEISMAN

DATE MADE NOVEMBER 1983

MEDIUM LAM. ACRYLIC & POLY RESIN

DIMENSIONS EACH $3\frac{3}{8}$ " THICK x $100\frac{3}{4}$ " HIGH

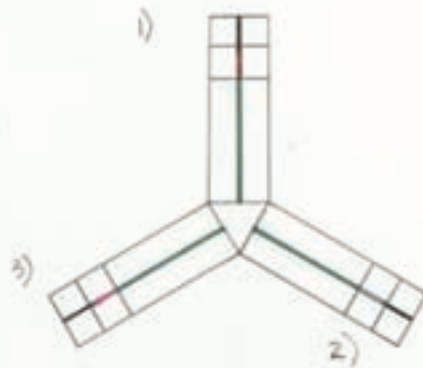
OWNER FREDERICK WEISMAN

DATE SOLD JANUARY 13, 1984

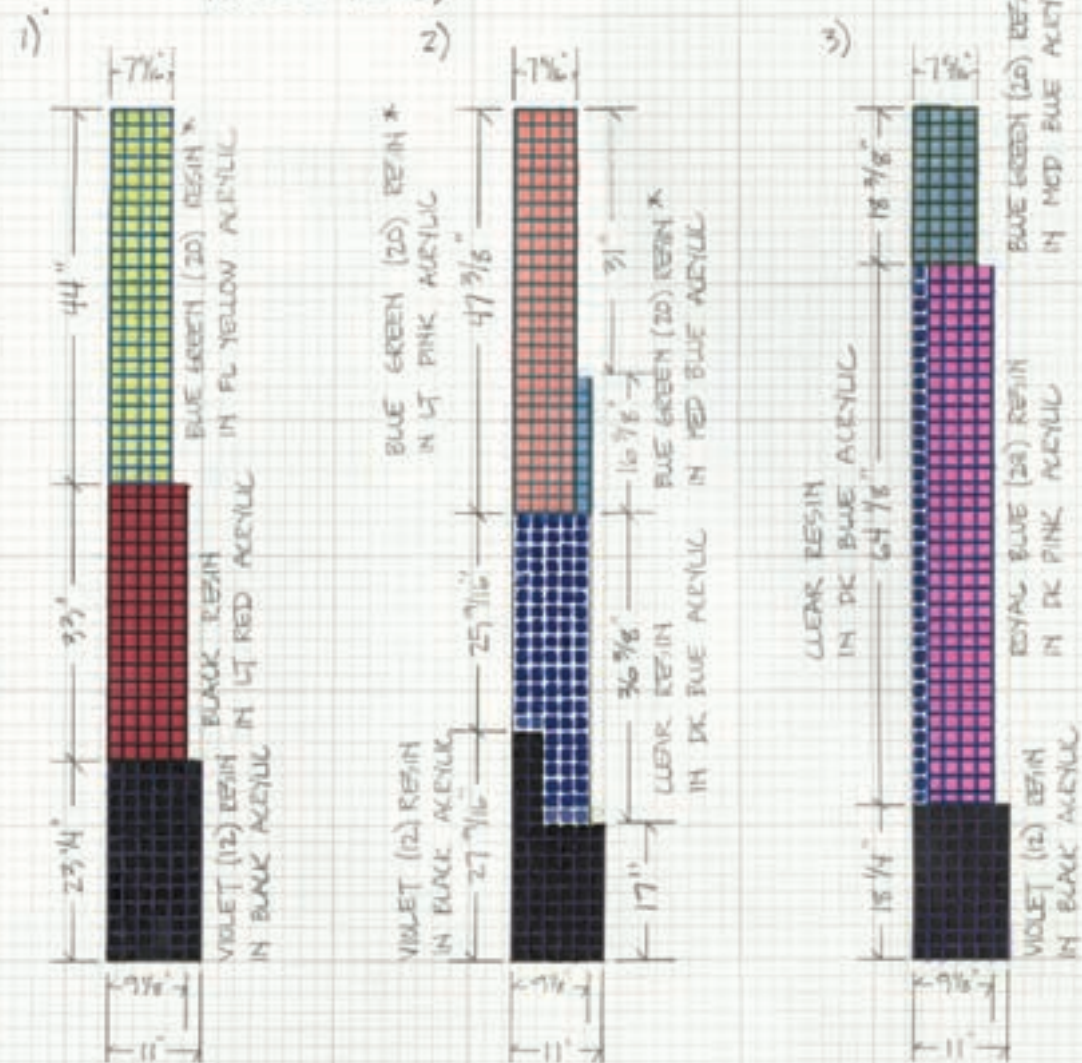
SOLD BY

COMMENTS

*NOTE: THE SCULPTURE SECTOR IS CHANGING
OUT OF SEQUENCE BECAUSE IT WAS
NOT ACID CORRECTLY FOR THIS SCULPTURE

TOP VIEW: SCALE: $\frac{1}{8}$ " = 1"

ALL GRIDS $1\frac{3}{16}$ " SQUARE ON CENTER
ALL GROOVES $\frac{1}{8}$ " WIDE
 $\frac{1}{8}$ " GROUT PLANES



* BLUE GREEN RESIN IS MADE OF KELLY GREEN (4) + PM BLUE (6)

SCALE $\frac{1}{16}$ " = 1"

1983

Frederick Weisman, an art collector, invited me to breakfast in his Beverly Hills home. "Vasa," he said. "Look at this pool. Can you make something for me to look at?"

I made a fountain.

OPPOSITE: Drawing for Sculpture #2222, "Fountain"
1983

TECHNICAL DRAWING: TINA GRUEN

Sculpture #2222, "Fountain"


1983

3 shaped rectangles, each $3\frac{3}{8}" \times 11" \times 100\frac{3}{4}"$

Laminated acrylic and polyester resin

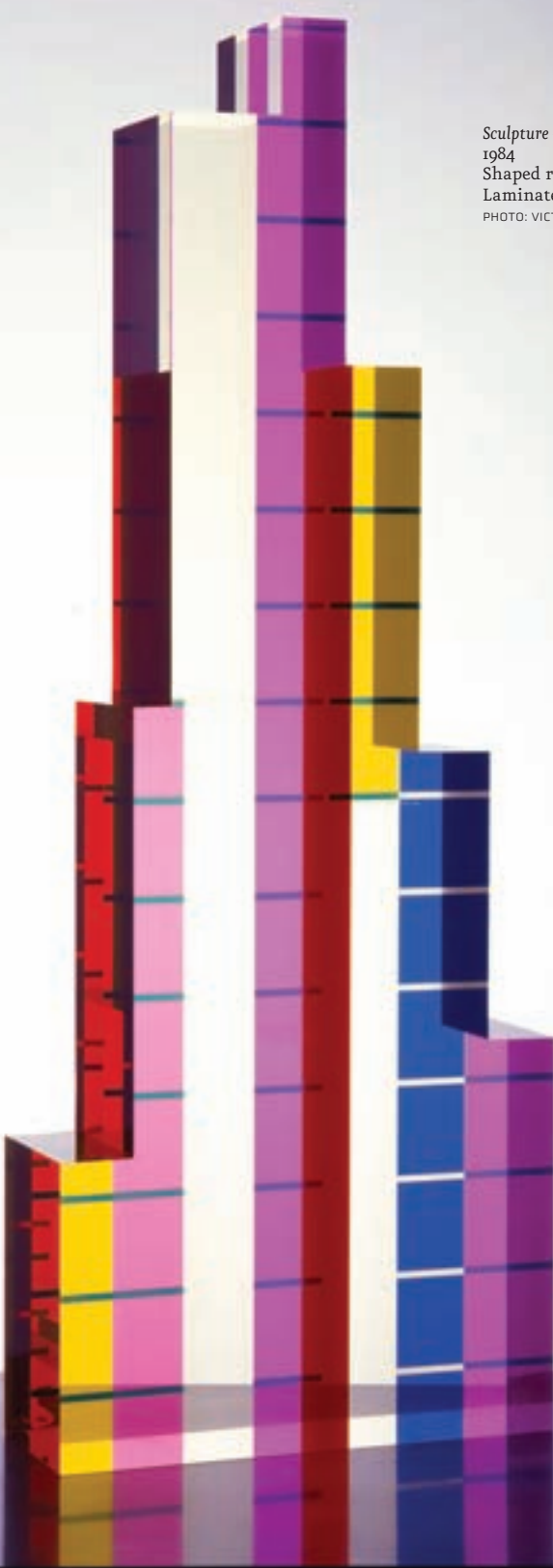
PHOTO: VICTORIA MIHICH





Sculpture #2457
1985
Shaped rectangle, $3 \frac{1}{8}" \times 13 \frac{5}{8}" \times 28 \frac{3}{4}"$
Laminated acrylic
PHOTO: VICTORIA MIHICH

This abstract sculpture is composed of several vertical rectangular blocks of varying heights and widths, laminated together. The colors are vibrant and saturated, including deep red, bright blue, magenta, and black. The blocks are arranged in a stepped, asymmetrical fashion, creating a sense of dynamic balance and geometric complexity.

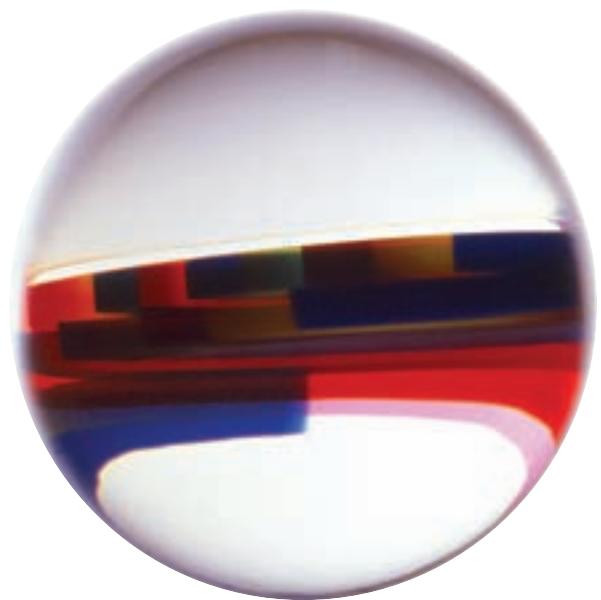


Sculpture #2425
1984
Shaped rectangle, $3 \frac{1}{2}" \times 9 \frac{13}{16}" \times 26 \frac{11}{16}"$
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH

This abstract sculpture features a series of vertical rectangular blocks of different heights and widths, laminated together. The colors are more muted and varied, including shades of purple, pink, yellow, blue, and white. The arrangement is stepped and asymmetrical, similar to the first sculpture, but with a different color palette and material composition.

Sculpture #2199
1983
Set of 10 cubes, 3 3/4" sides
Laminated acrylic
PHOTO: VICTORIA MIHICH





THIS PAGE AND OPPOSITE RIGHT:
Three views of *Sculpture #2483*
1985
Sphere, 12 $\frac{3}{8}$ " diameter
Laminated acrylic
PHOTOS: VICTORIA MIHICH

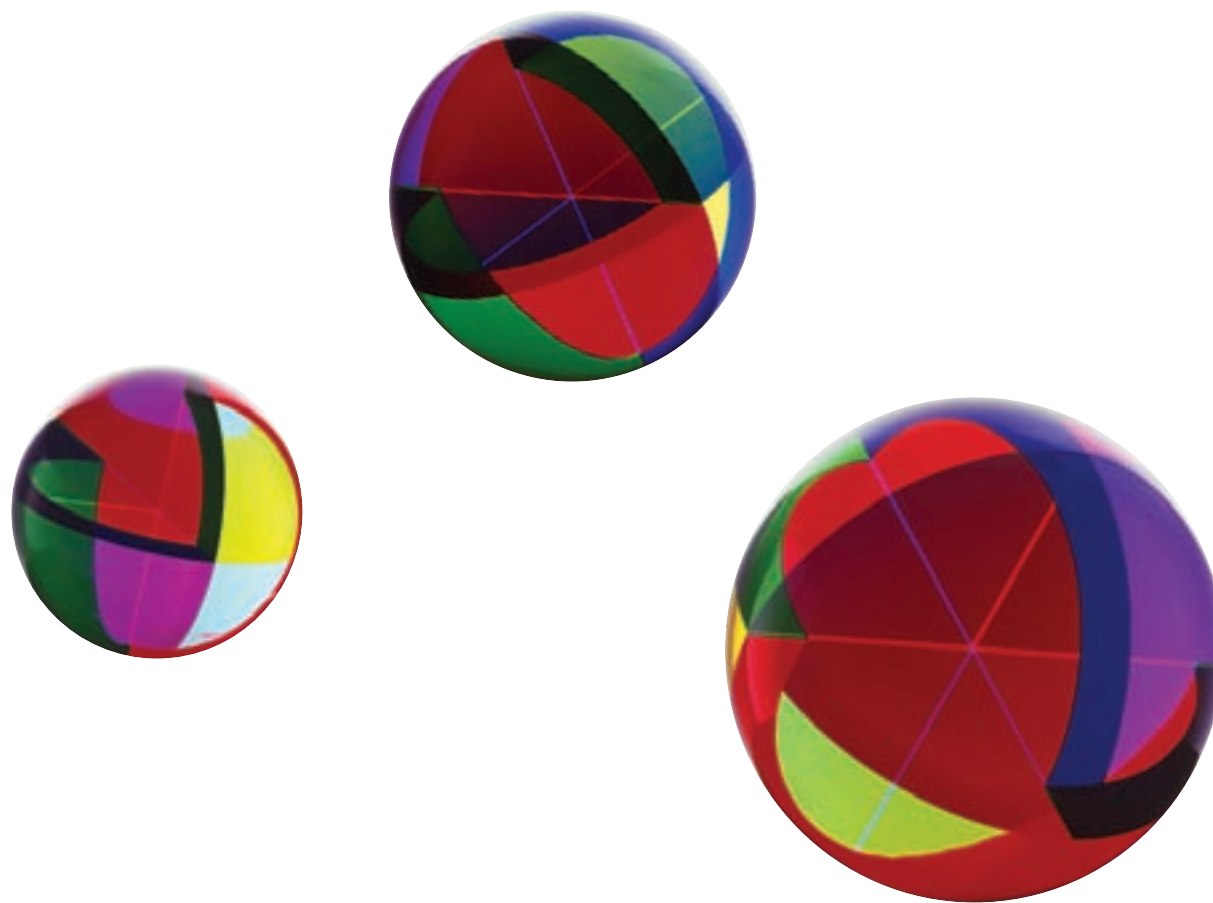


3D Computer Reconstruction
from 1966 drawing
2006

I was tackling conceptual issues related to color separations on two-dimensional painted surfaces. I attempted to free color from a common surface by breaking the surface into independent units, conceiving a vertical arrangement of horizontal planks floating free in overlapping fashion, each at a successively sharper angle to the wall. Visually

dissatisfied with the metal armatures that not only attached the units to the wall but also gave each plank independent support, I discovered that with clear acrylic support, I could engage color in open space in a less distracting manner.

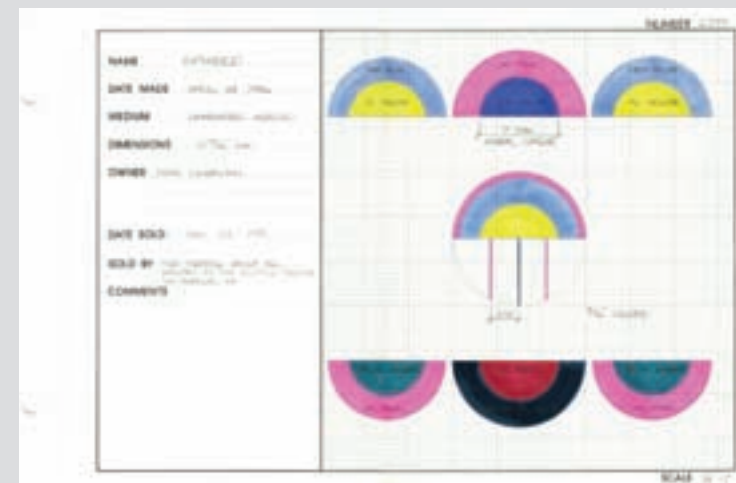
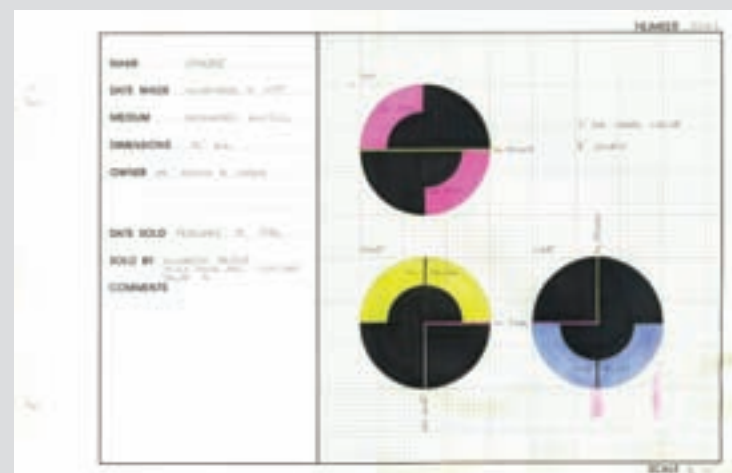
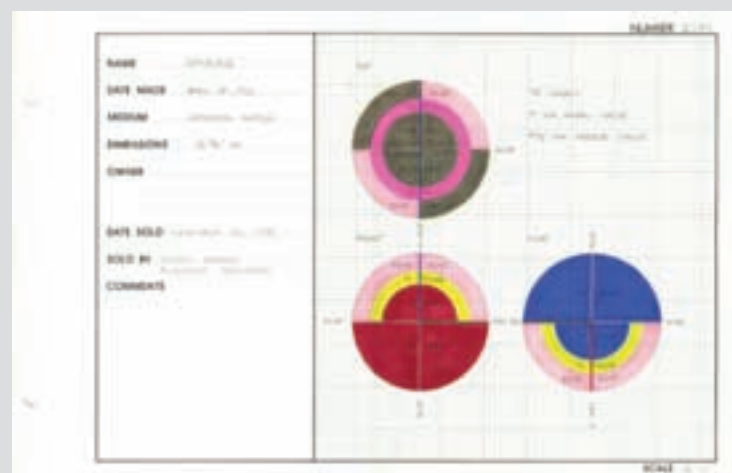
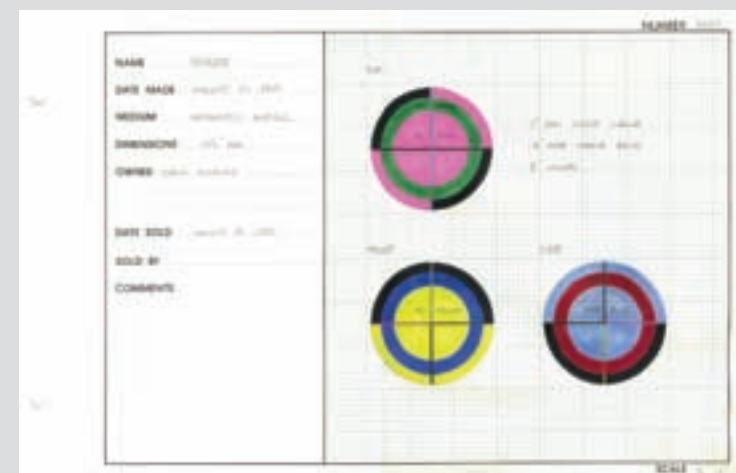
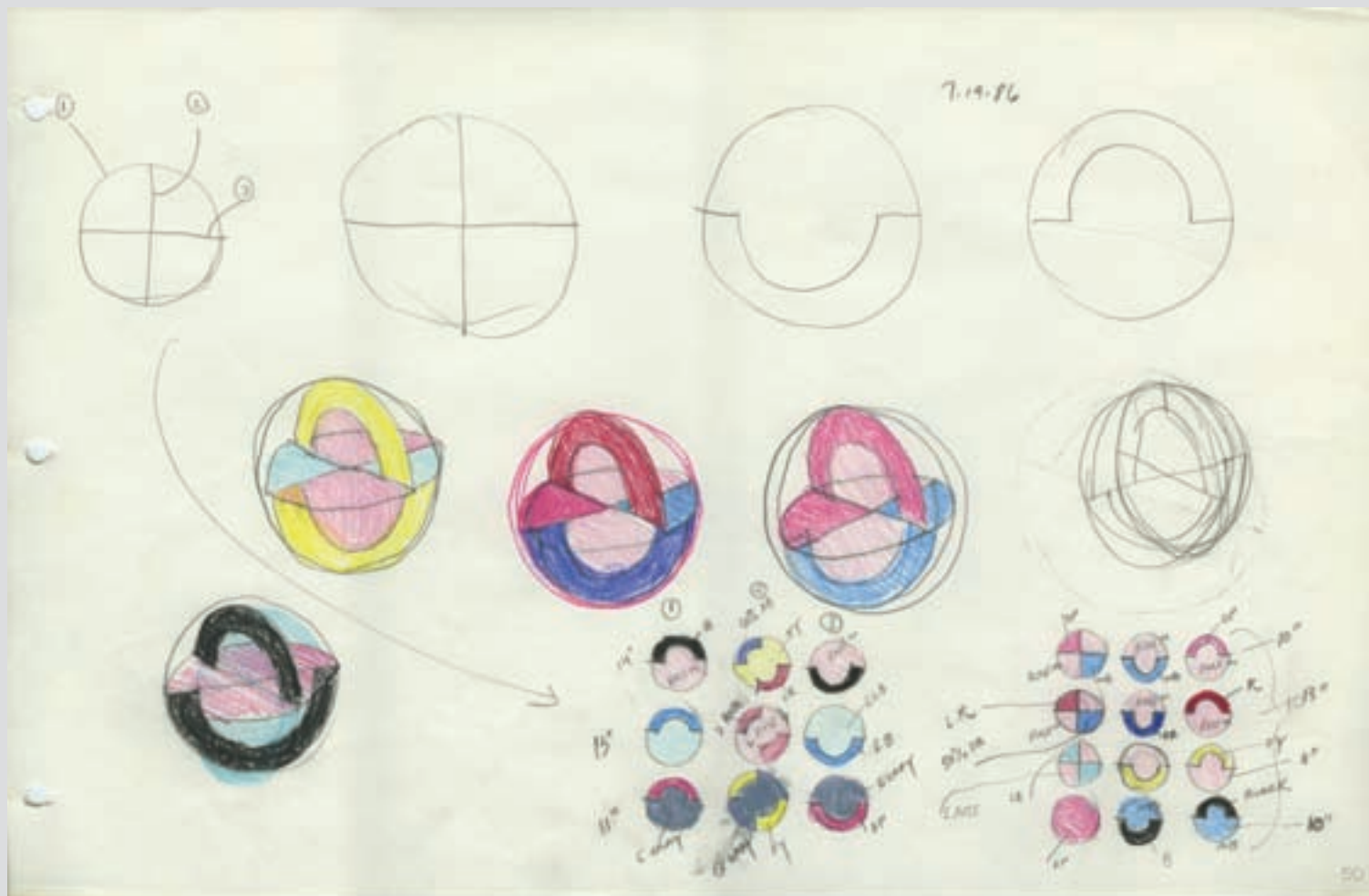




Three views of *Sculpture #2593*
1985
Sphere, 18" diameter
Laminated acrylic
PHOTO: VICTORIA MIHICH

OPPOSITE:
Sketch
1986
11" x 17"
Color pencil on paper

TECHNICAL DRAWINGS: TINA GRUEN





OPPOSITE:
Two views of *Sculpture #2772*
1986
Rectangle, $2\frac{1}{4}" \times 28\frac{5}{8}" \times 41\frac{13}{16}"$
Laminated acrylic
PHOTOS: VICTORIA MIHICH


Exhibition opening of Vasa sculptures at Museum of Contemporary Art, Belgrade
October 24–November 25, 1985
left to right: Dunja Blazevic, Director of Student Cultural Center, Belgrade; Jesa Denegri,
Curator of Museum of Contemporary Art, Belgrade; Vasa





Sculpture #2666, "DRZ2666"
Vasa Studio, Los Angeles, California
1986
Set of 3 rectangular columns,
3 1/2" x 11 1/2" x 180" each, base 84" x 42"
Laminated acrylic and anodized aluminum
PHOTO: VICTORIA MIHICH






“We selected Vasa for the commission because Olivetti sees him as an international artist with roots in Europe and who is also established in the United States. His work represents the high technology and sense of advanced design that Olivetti is known for.”

—Dr. Renzo Zorzi, Director of Olivetti’s Division of Industrial Design, Publicity and Cultural Relations

Sculpture #2666 in Olivetti headquarters in Ivrea, Italy
2006
PHOTO: IVAN GASPARINI



1988



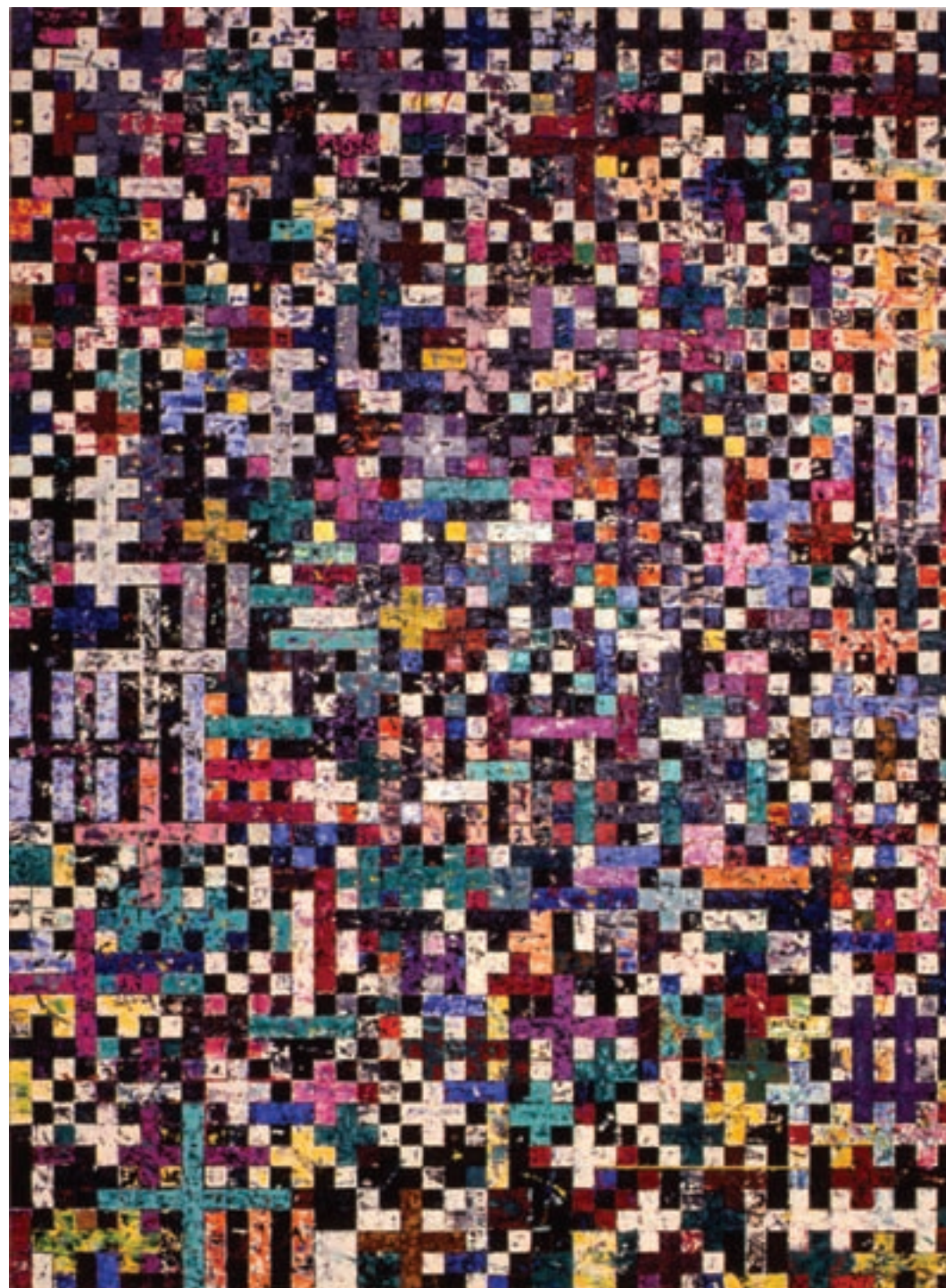
Vasa Studio, Los Angeles, California
1988
PHOTOS: VICTORIA MIHICH



My children, Felicia and Justin
PHOTO: VICTORIA MIHICH







OPPOSITE:
Painting #125A - N
1994
66" x 90", detail
Oil on canvas
PHOTO: SCOTT HUTCHINSON

Painting #125A - N
1994
66" x 90"
Oil on canvas
PHOTO: SCOTT HUTCHINSON





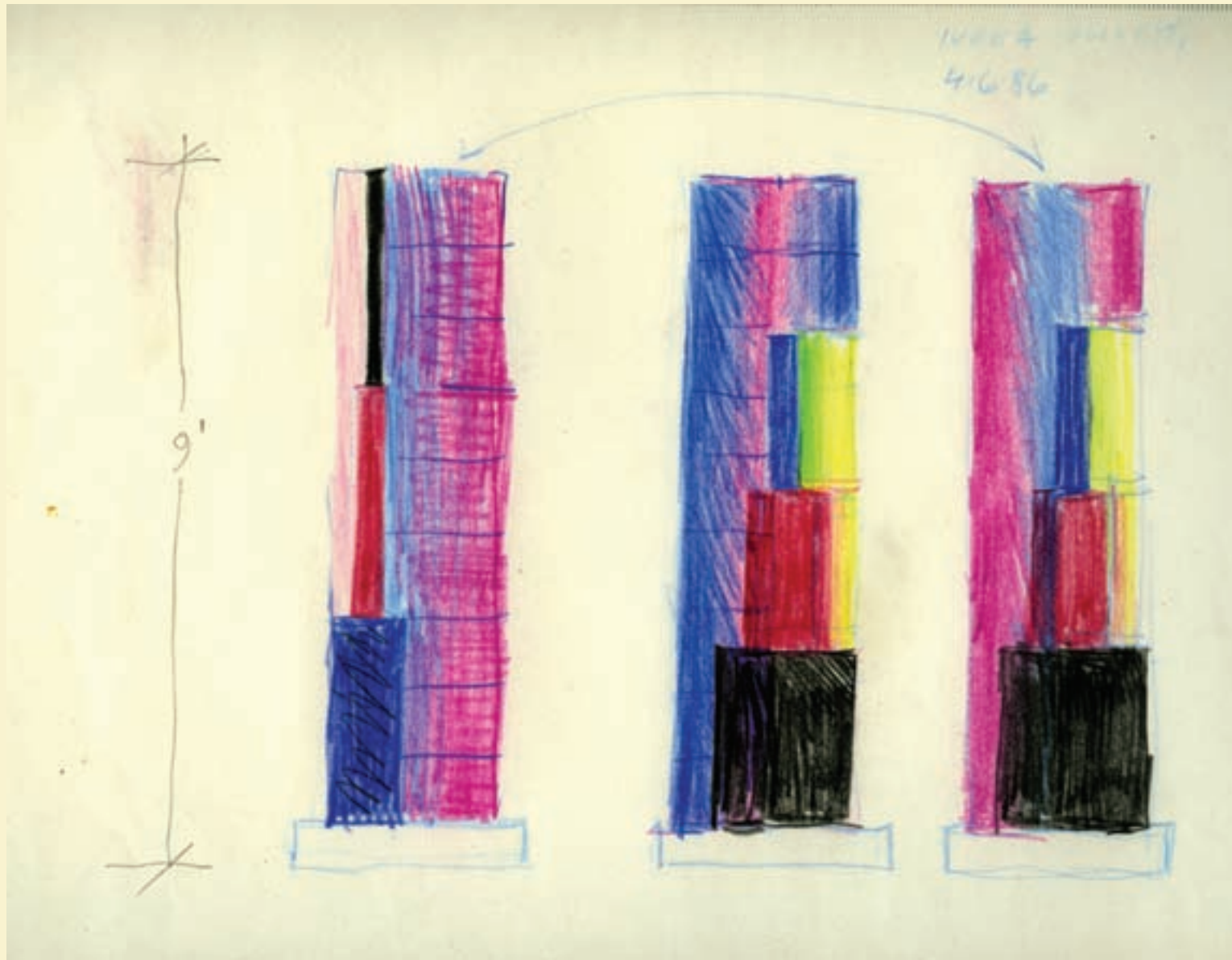
My mother, Erika Mihich, at the
Los Angeles studio, with Painting #108 - N
1989

PHOTO: VASA

OPPOSITE: Painting #073 - N
1988

64" x 48", detail
Acrylic on canvas

PHOTO: SCOTT HUTCHINSON



Sketch for Sculpture #2958
1986
Pencil on paper

Sculpture #2958
1990
Rectangular column,
 $3\frac{1}{2} \times 21\frac{15}{16} \times 91\frac{1}{2}$ "
Laminated acrylic
PHOTO: SCOTT HUTCHINSON





ABOVE: 3D Computer Reconstruction from 1966 drawing
2006

RIGHT: *Sculpture #2983*
1991
Rectangle panel, $2 \frac{3}{8}'' \times 50'' \times 80 \frac{15}{16}''$
Laminated acrylic
PHOTO: SCOTT HUTCHINSON





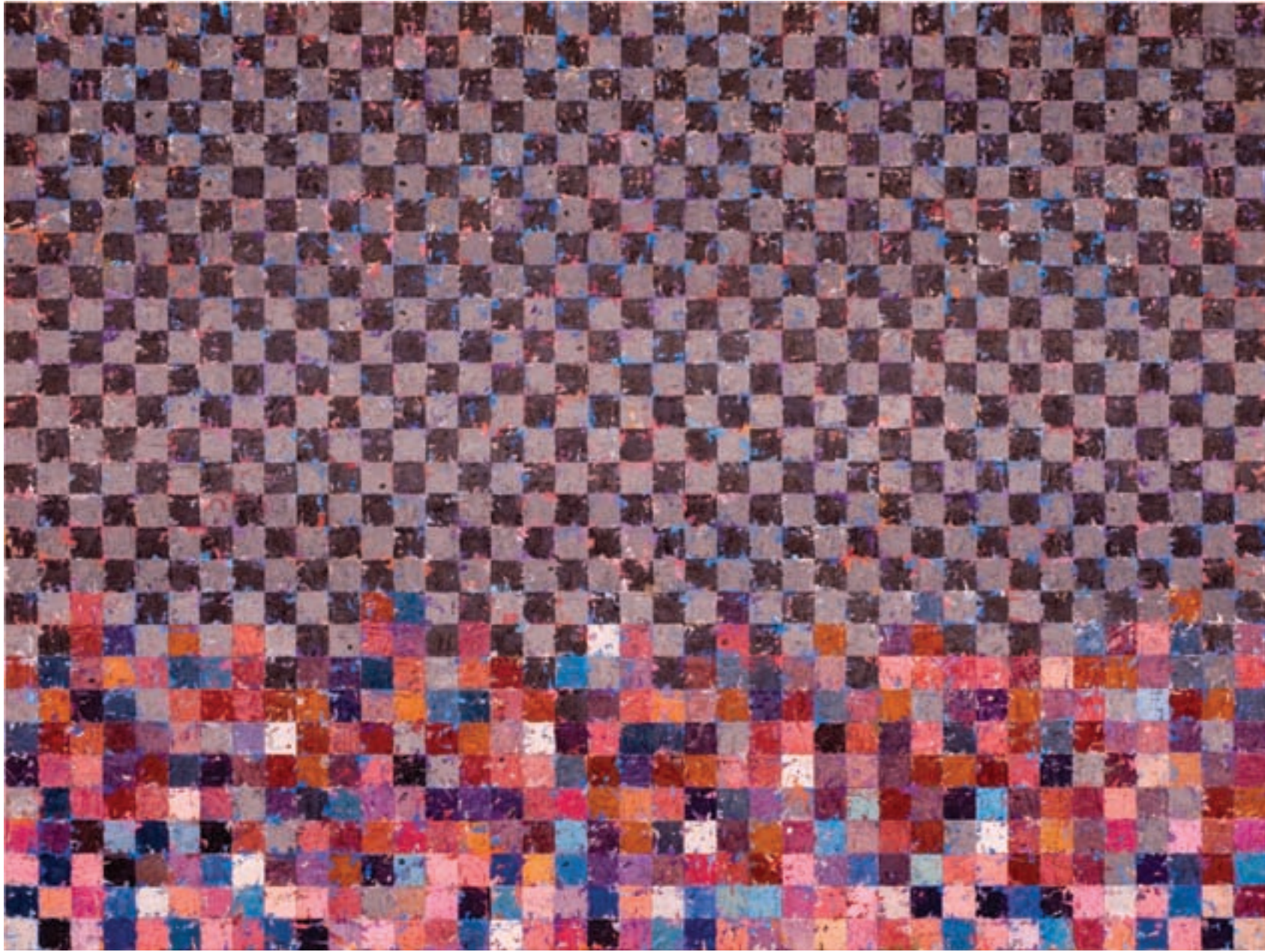
Friends Dr. Ted Goldstein, Dr. Keith Agre and Dr. Fred Singer at my 1993 housewarming.
PHOTO: VASA



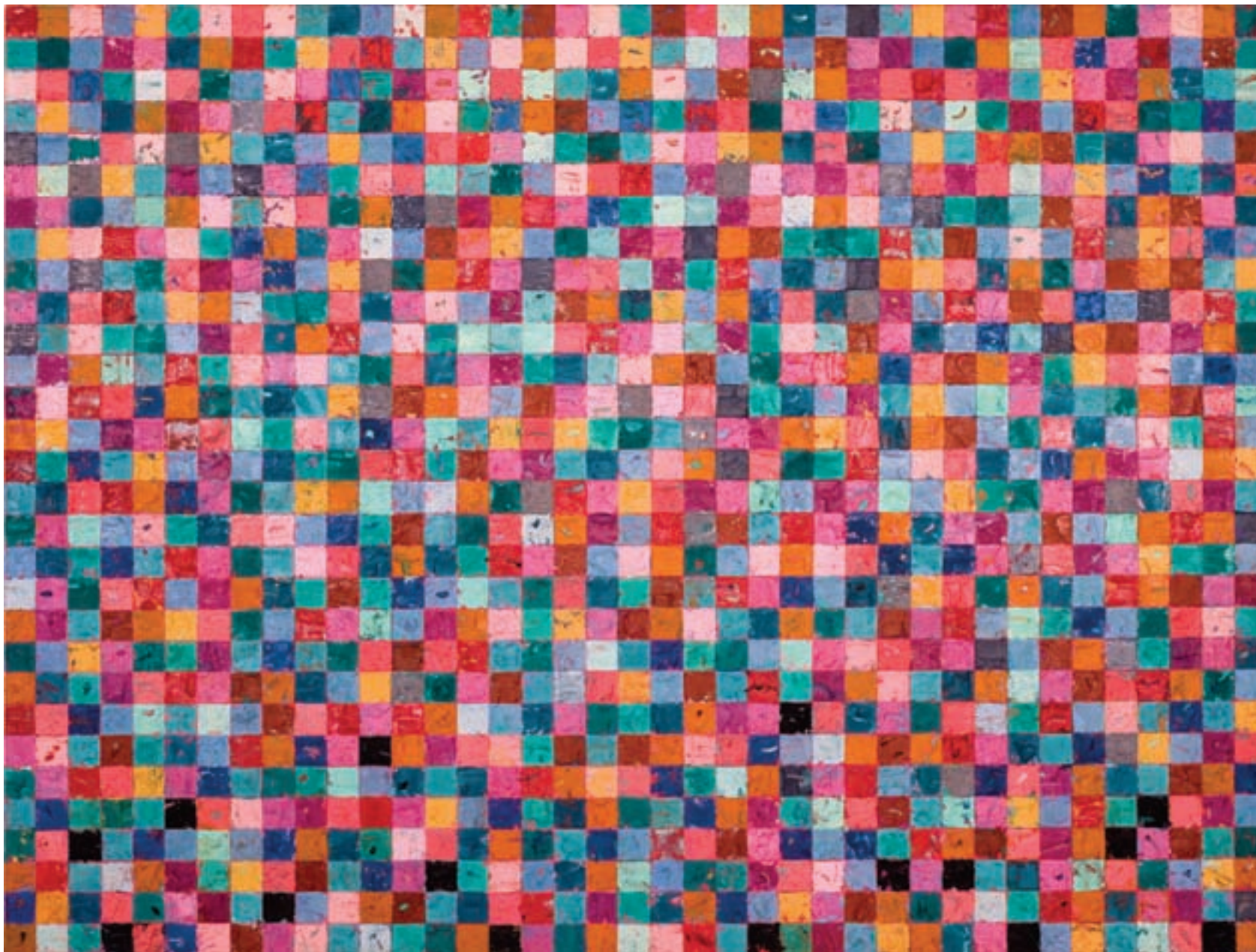
A cake I designed for my mother's 86th birthday.
1997
Cake, 12" x 16" x 4"
White chiffon cake with fresh strawberries
PHOTO: VASA

Unnumbered sculptures
1995
Hexagonal columns, $\frac{1}{2}$ " \times 3" \times 20" each
Laminated acrylic
PHOTO: SCOTT HUTCHINSON



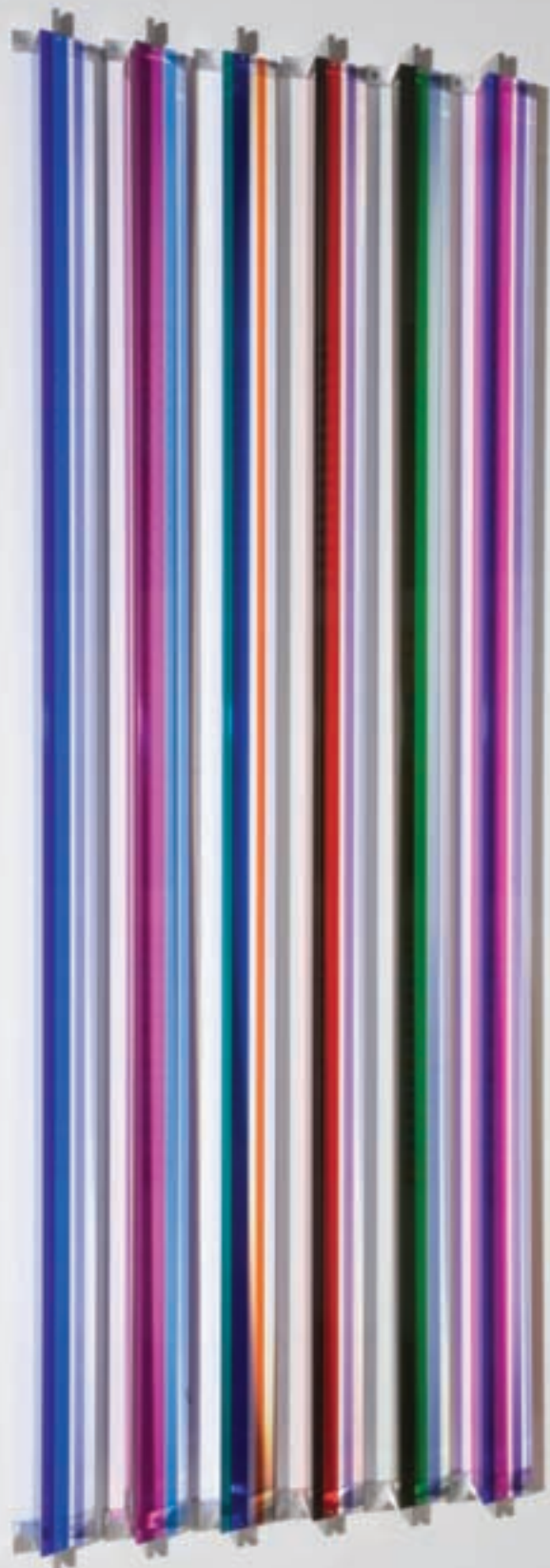


Painting #165 - N
1998
64" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Lines between my teaching and my work are often blurred. In 1988, my student, Jason Moscovitz, assisted me with sketches made using new computer graphics programs. For the next several years, I used these methods for painting studies.

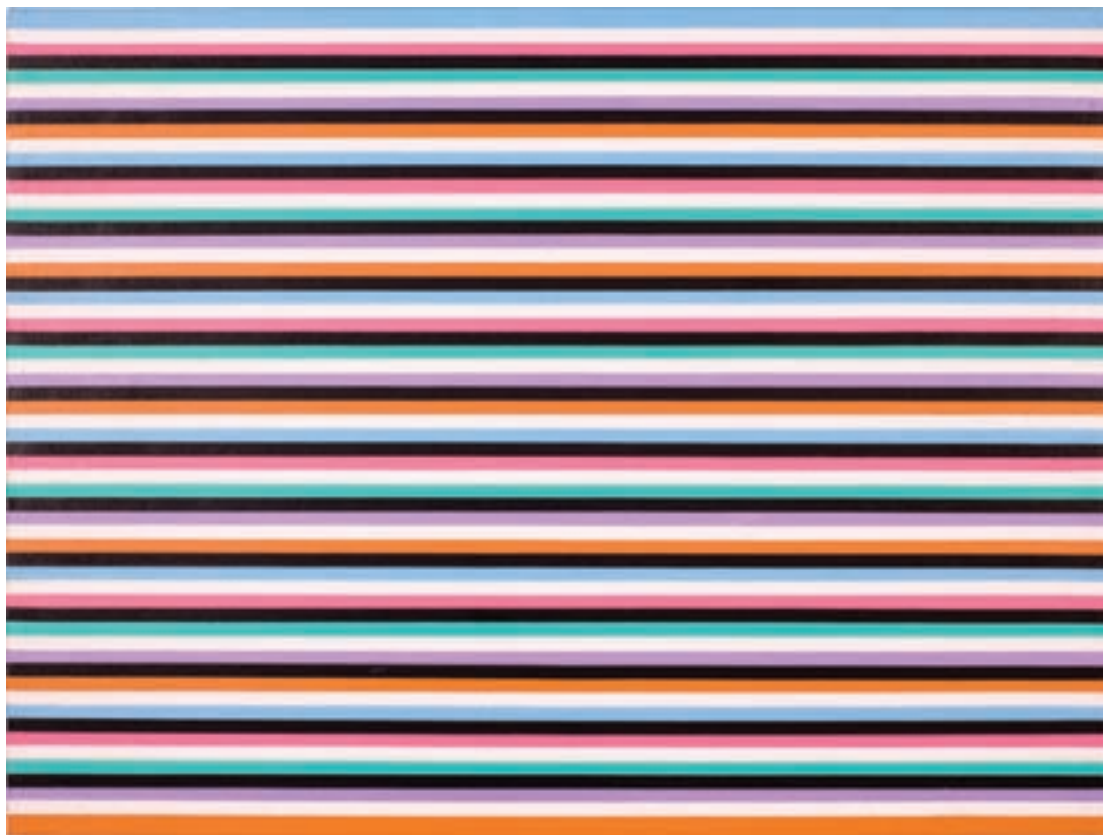
Painting #164 - N
1998
64" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



LEFT: *Sculpture #3108*
 2006
 Set of 6 triangular wall-mounted columns,
 3 1/2" x 3" x 72" each
 Laminated acrylic

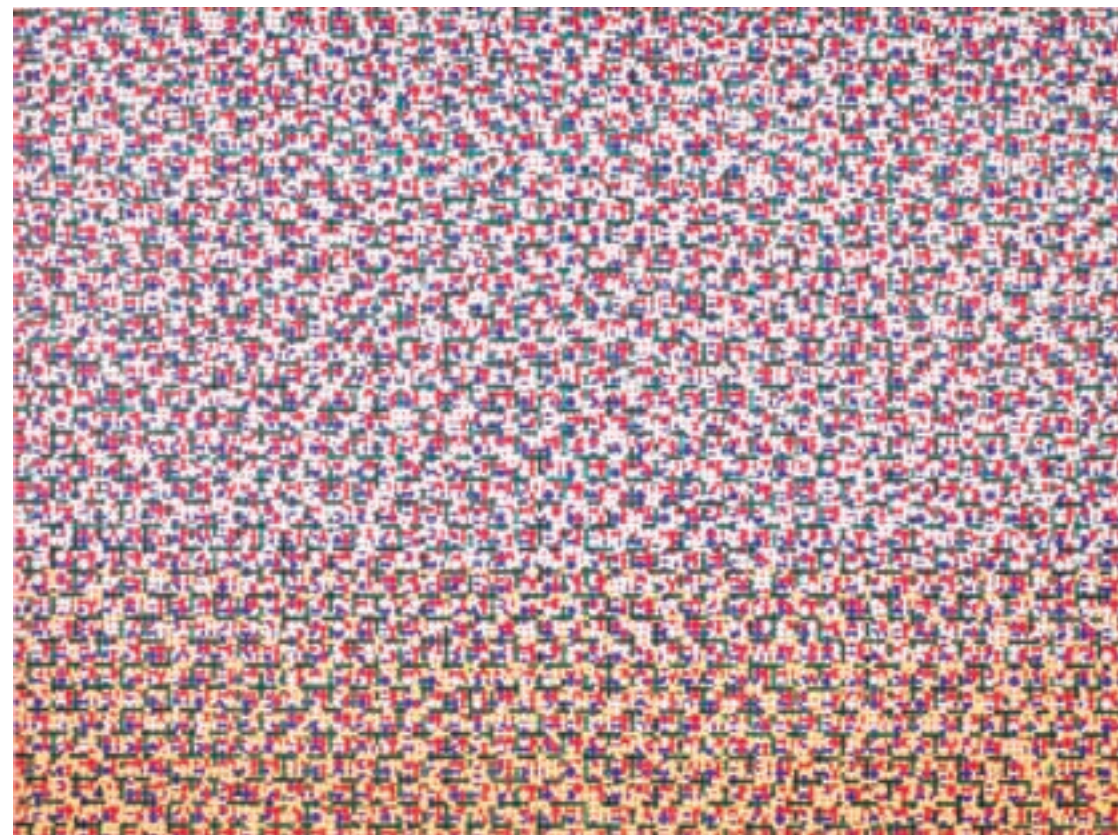
Vasa
 2005
 PHOTO: DEBORAH DEVRIES





Painting #220 - N
2004
20" x 15"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

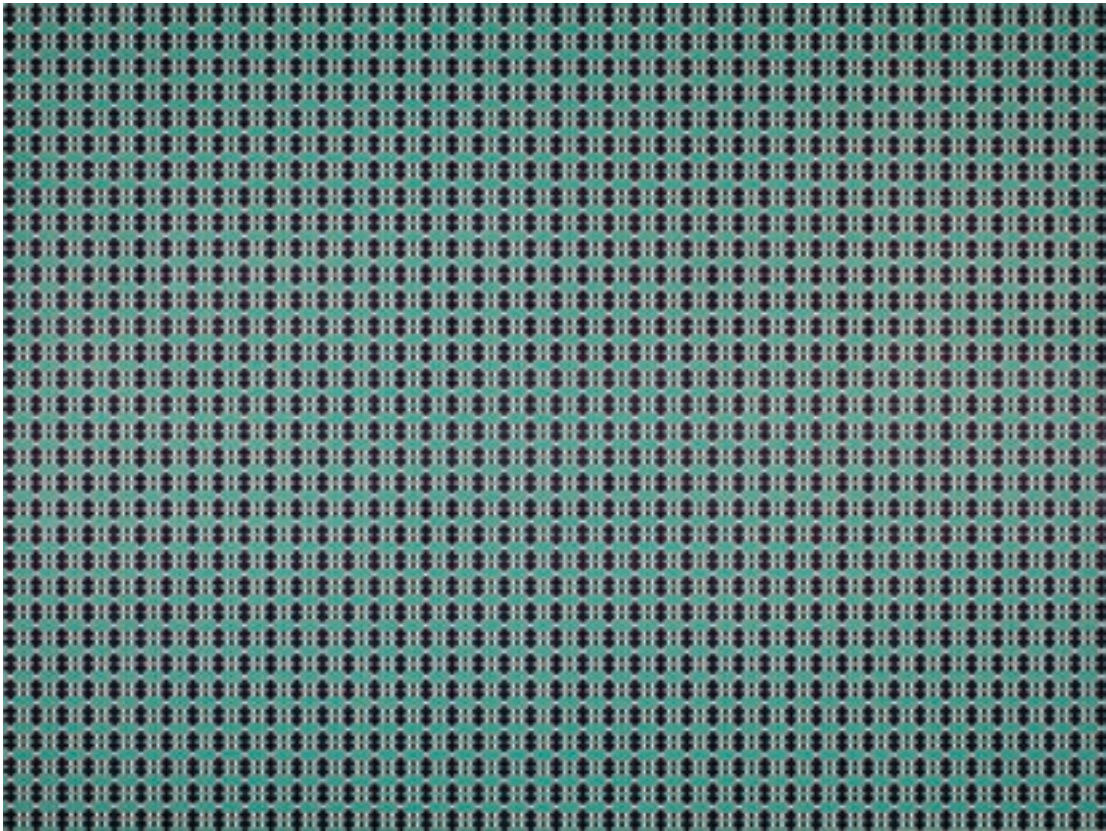
“Vasa Mihich’s cast acrylic sculptures, made from clear and colored sheets of acrylic plastic laminated with polymerized glue, create visually complex structural planes with ever-changing appearances. The sculptures are based in exploration of optics and perception, the behavior and properties of light. Enveloping clear with colored plastic or vice versa, Mihich creates optical illusions of transparency of color: what may be perceived as solid color may be mostly clear plastic—sandwiching a thin slice of color—and what is seen as transparent may be reflection.



Painting #190 - N
2003
36" x 27"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

Optics and perception are also at the core of Vasa Mihich’s paintings, many of which explore possibilities of “fighting the grid.” The grid is deconstructed in seemingly endless variations, for example through the use of lines in different hues that may have the same value of grey and are offset with white or black lines of varying thickness that override the color.”

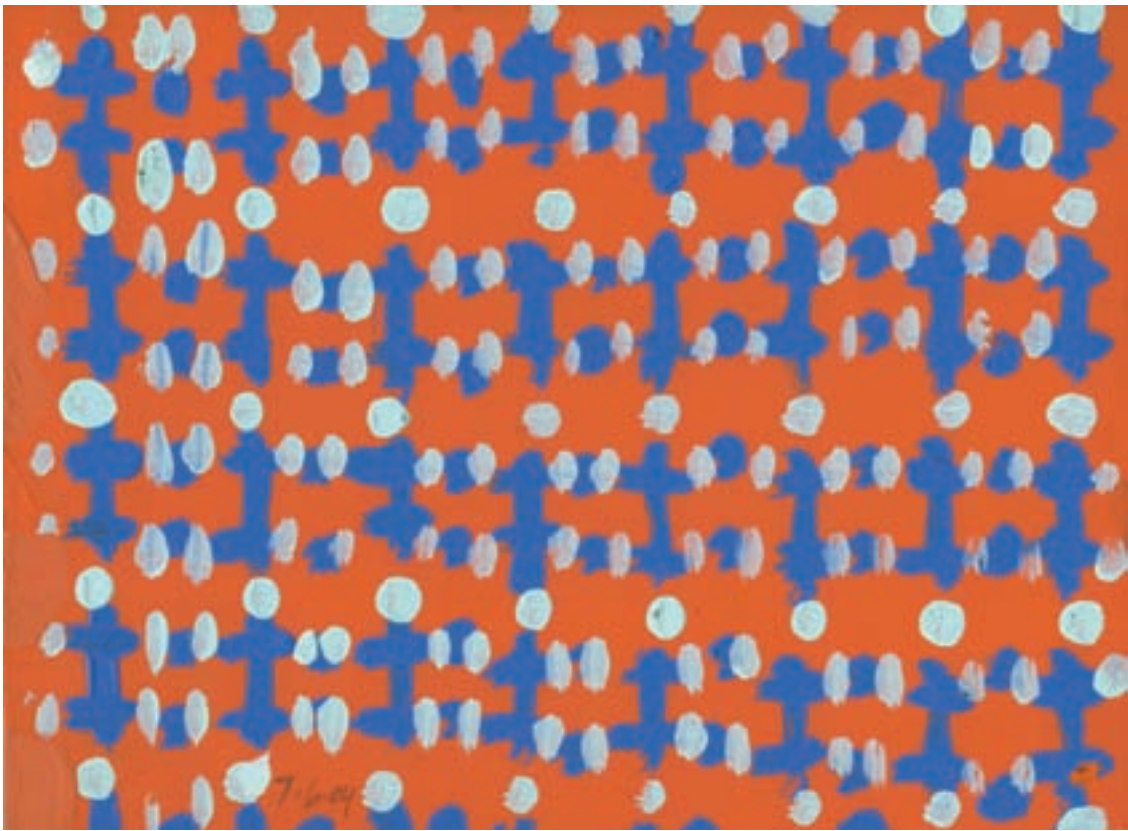
—Christiane Paul, in the “Second Natures” catalogue for the UCLA Exhibition of Design Media Arts Faculty. Paul is an Adjunct Curator of New Media Arts at the Whitney Museum of American Art.

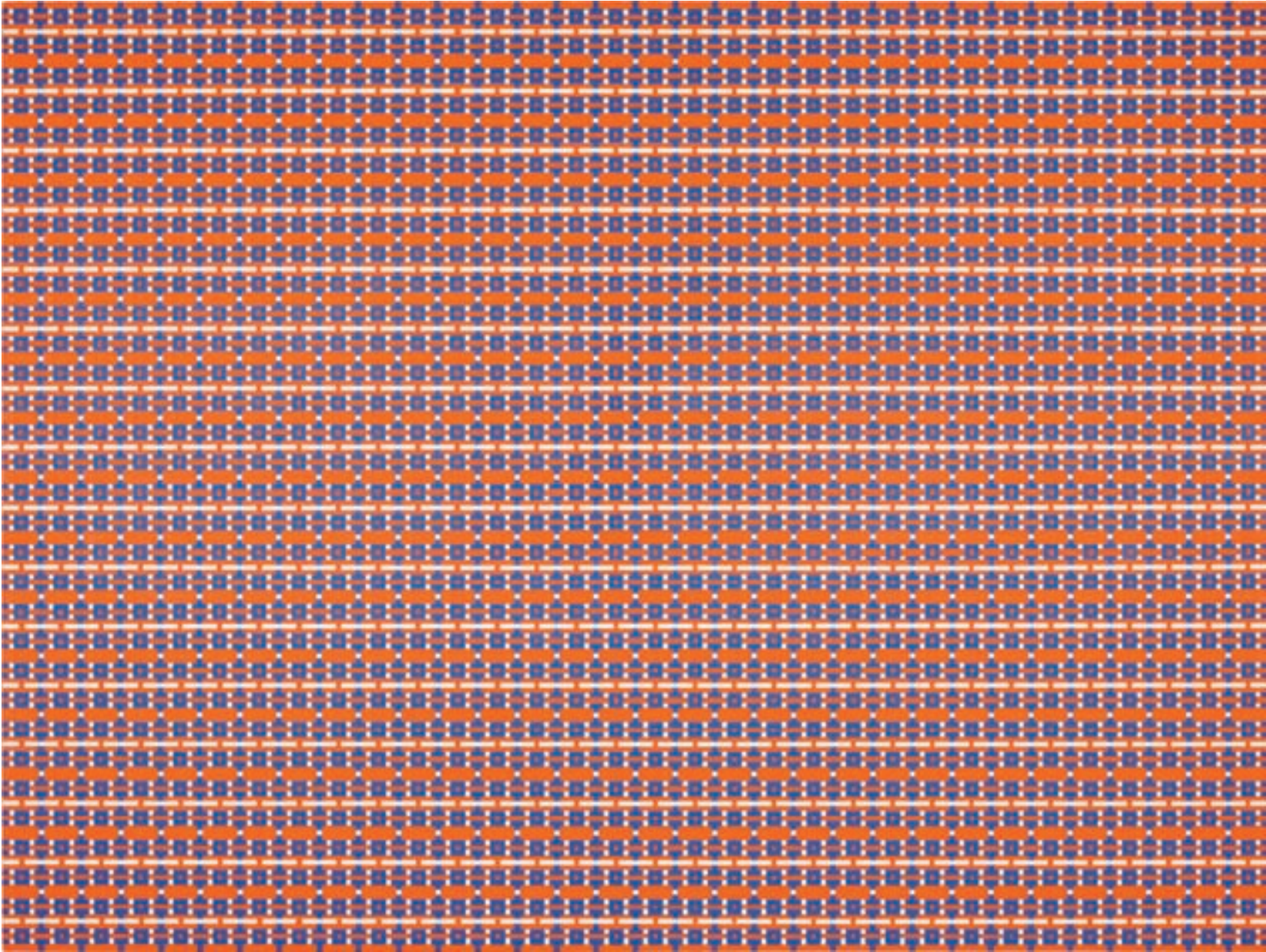


Painting #216 - N
2004
48" x 36"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

CENTER: Sketch
2004
12 3/4" x 8"
Acrylic on foamcore

RIGHT:
Vasa
2001
PHOTO: CHRISTIAN MOELLER



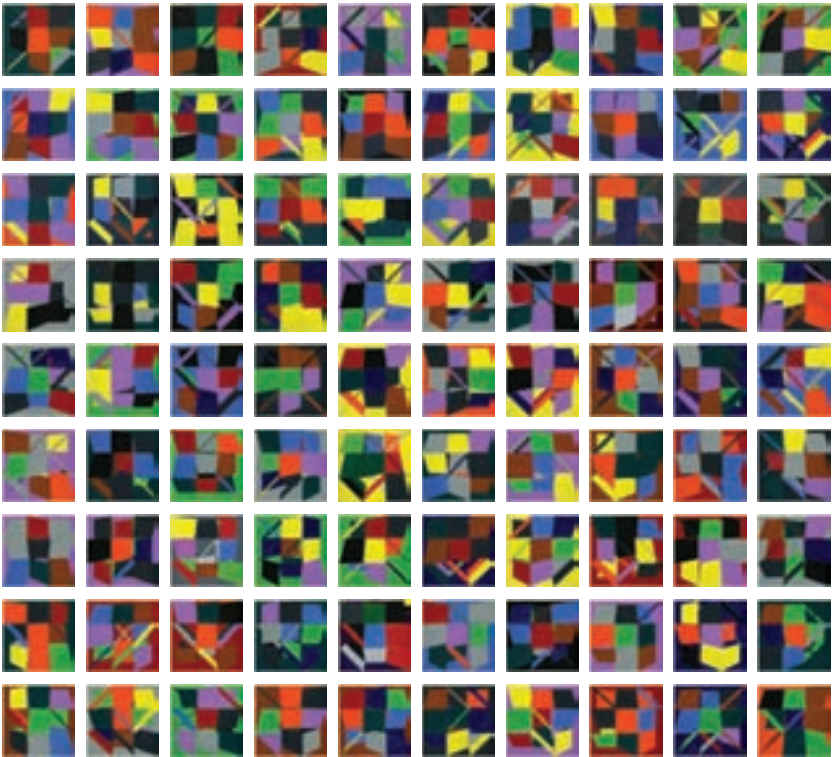
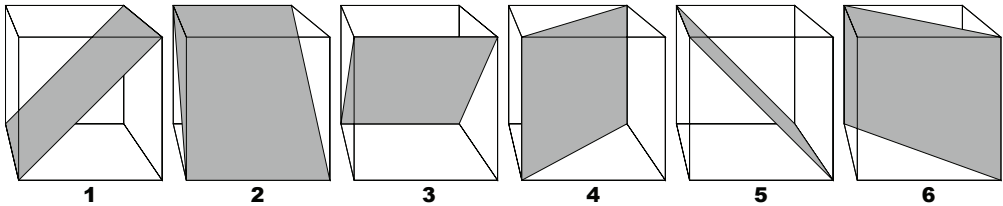
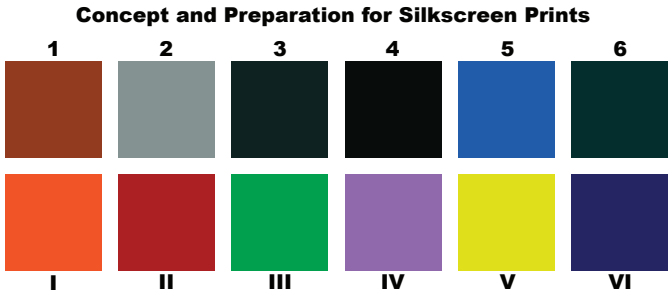


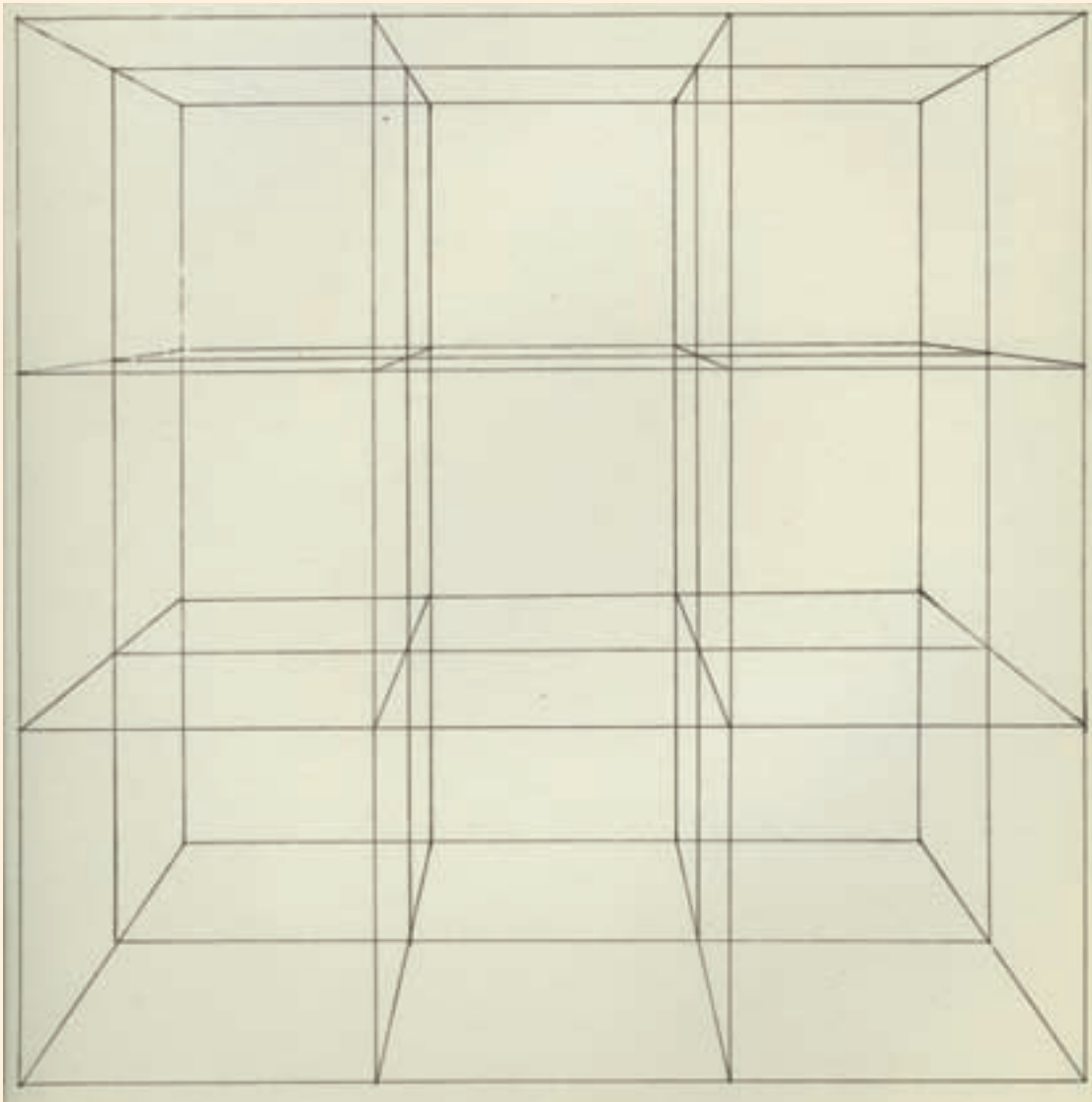
Sometimes I use elements of chance to generate ideas. I feel satisfied when randomness counterbalances a firmer, pre-determined structure.



RIGHT: 4 Silkscreen prints
1970
PHOTO: SCOTT HUTCHINSON

BELOW:
90 preliminary permutations
1970
8" x 8" each
Acrylic on paper



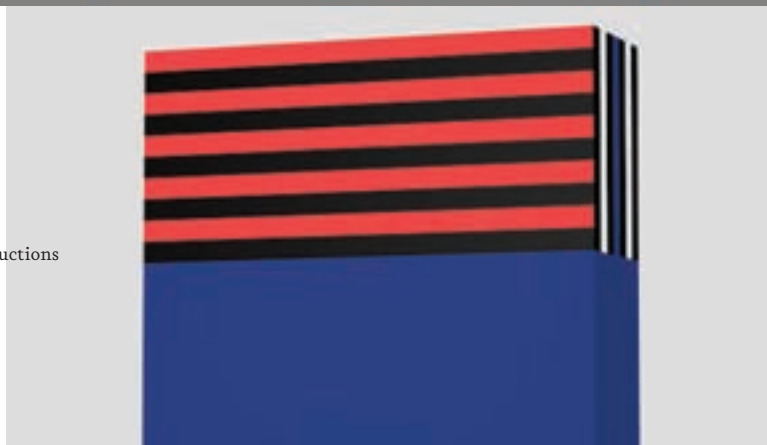
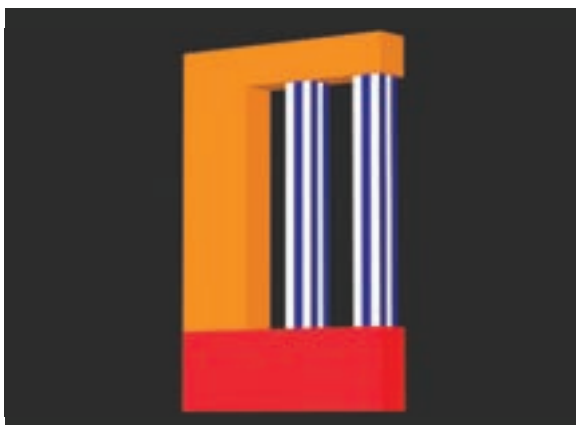


COMPOSTION PROCESS, 1970

Twelve colors were randomly placed on opaque diagonal planes of eighteen cubicles drawn in central vanishing point perspective. Each cubicle allowed a maximum of six possibilities for placement of diagonal planes. Orientation of those planes and the placement of color were determined by

the roll of the dice and the flip of a coin. Ninety possibilities were considered, four of which were selected for publication by Felix Landau Gallery and printed in an edition of fifty by the Cirrus print shop in Los Angeles.

Silkscreen print
1970
22 1/2" x 22 1/2"
PHOTO: SCOTT HUTCHINSON

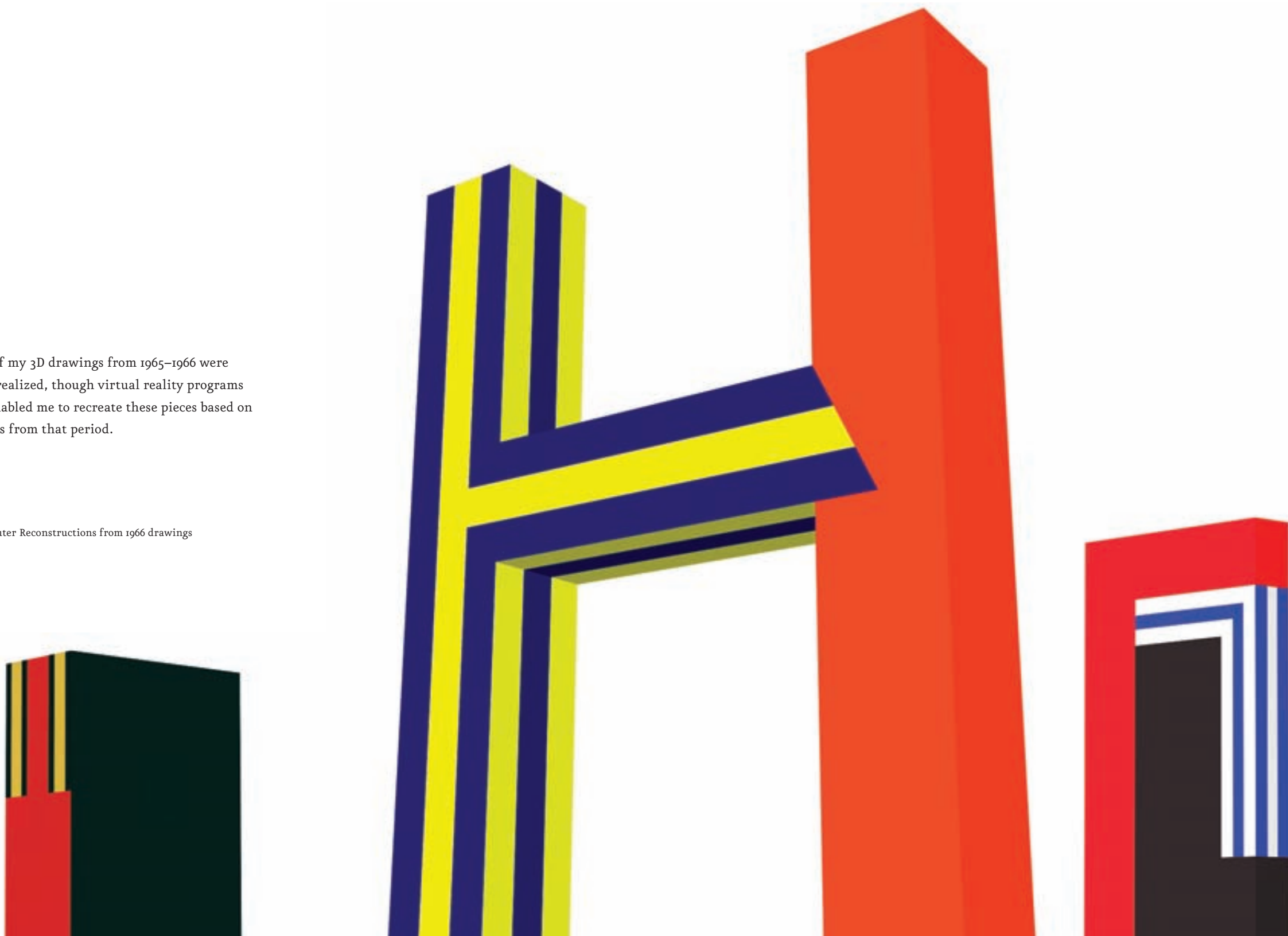


3D Computer Reconstructions
from 1966 drawings
2006



Many of my 3D drawings from 1965–1966 were left unrealized, though virtual reality programs have enabled me to recreate these pieces based on sketches from that period.

3D Computer Reconstructions from 1966 drawings
2006





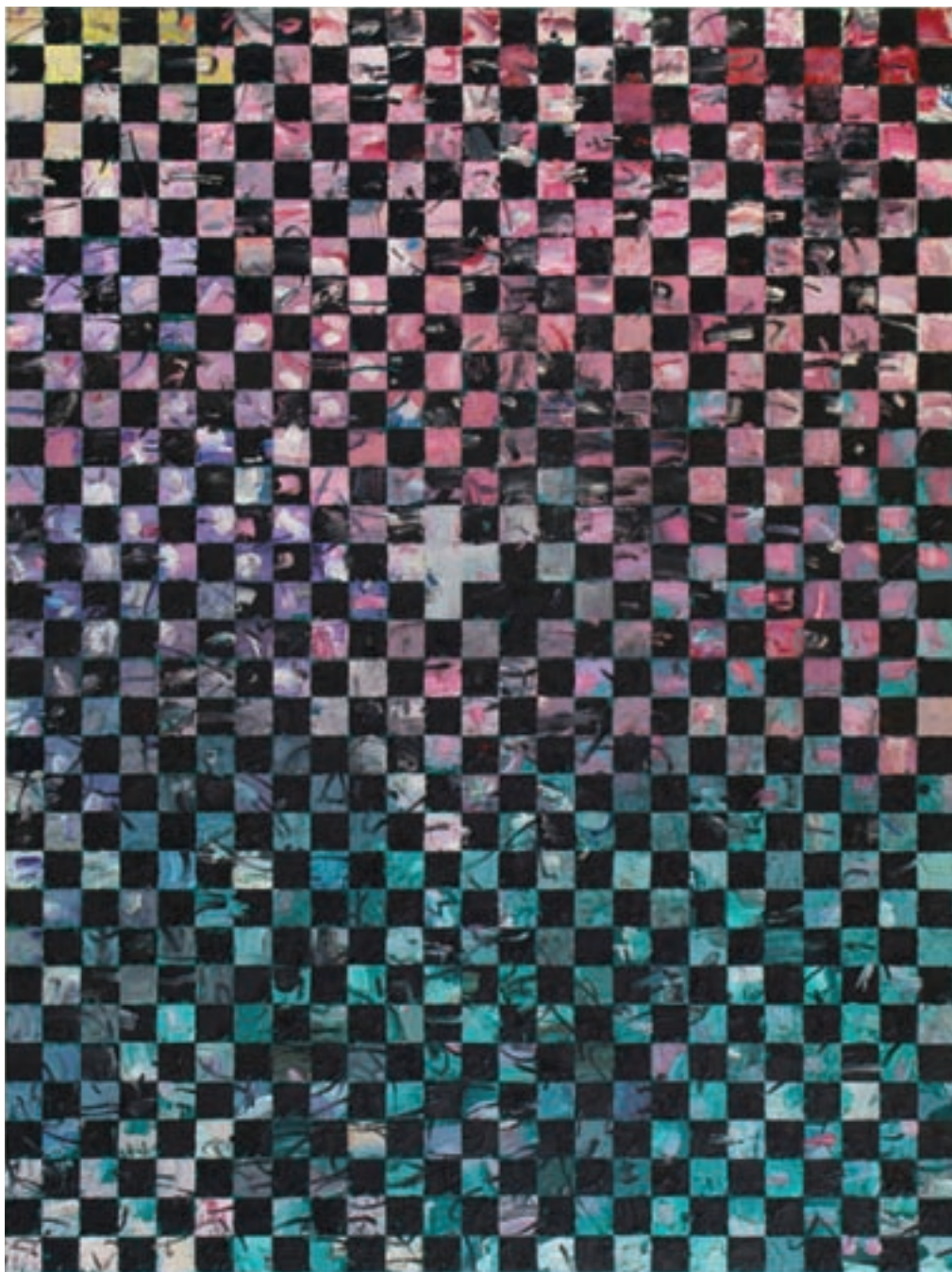
Vasa in Los Angeles Studio
1988
PHOTO: VICTORIA MIHICH

RETURN TO PAINTING, 1988

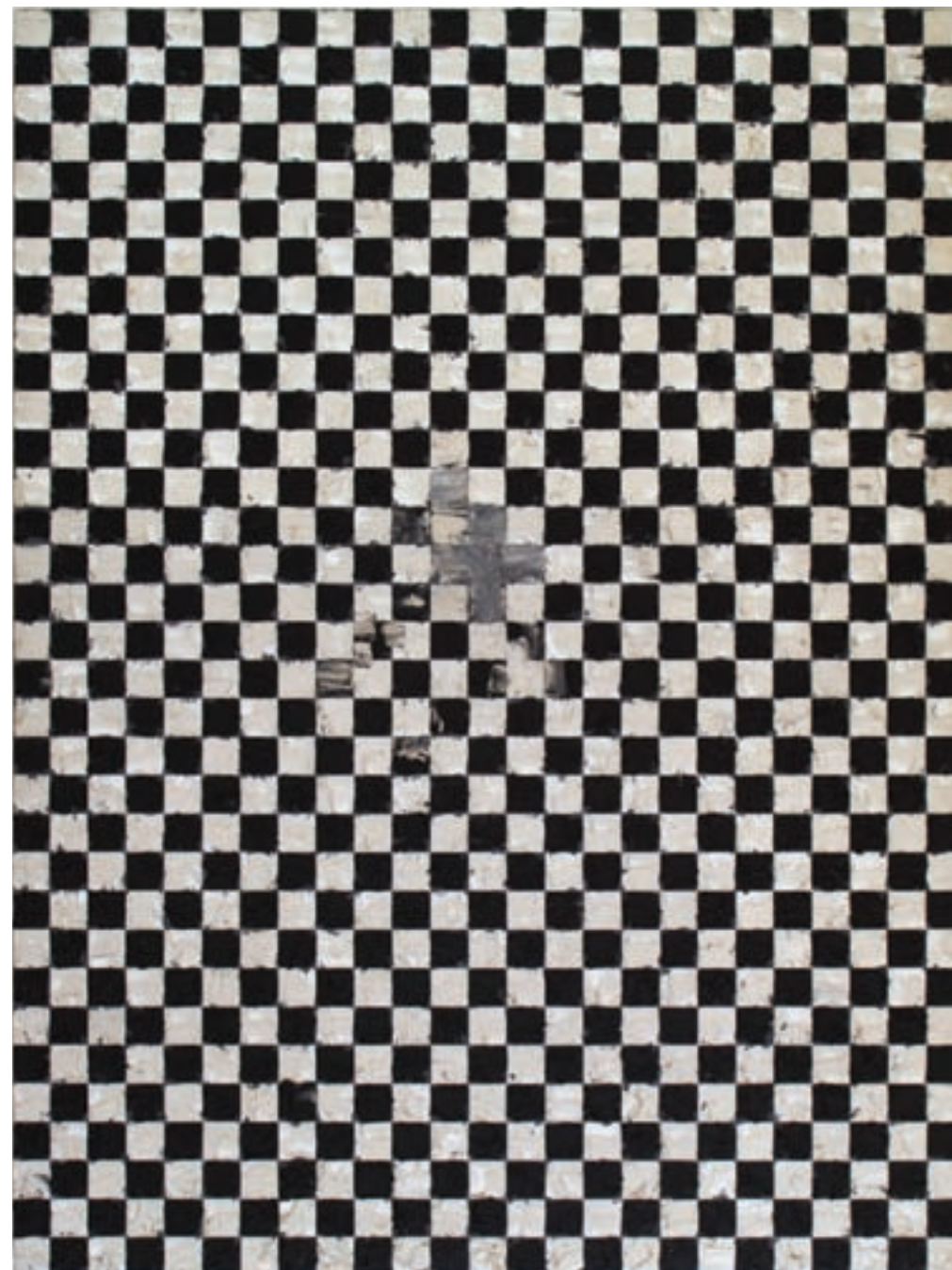
After 24 years, I just needed to paint.

In contrast to the public world of my sculptures, I welcomed the freedom and privacy that painting afforded me. As a start, I returned to work I was making in the early 1960s.

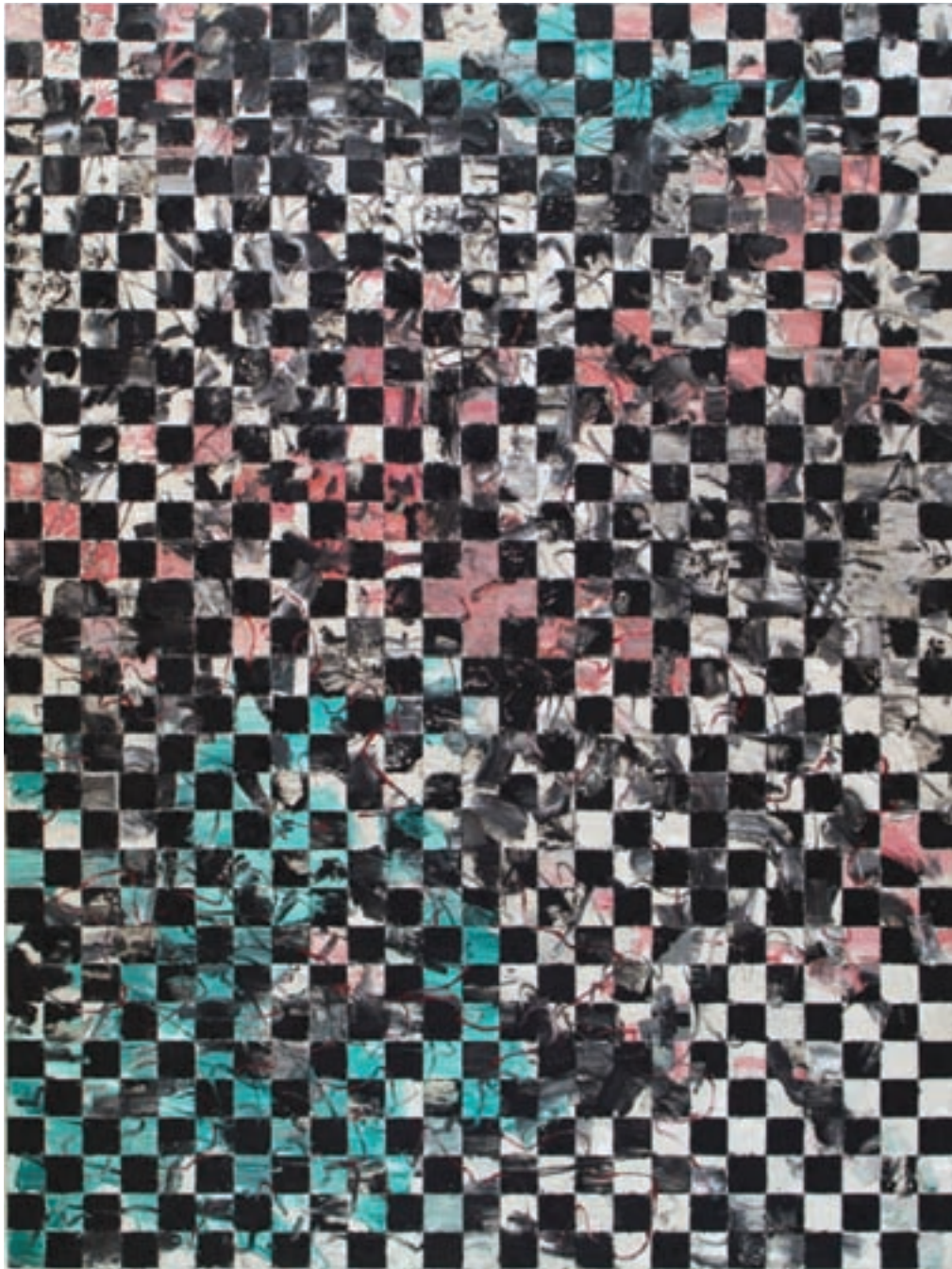
After many years of working with the smell of plastic, I enjoyed the smell of oil paint. I started with oil paint; soon after, I began to use acrylic as heavy texture, and mostly worked on black and white paintings as a relief from the colored work I had done in my sculptures. I also avoided the issue of composition by borrowing from graphics in the newspaper. By eliminating the concerns of color and composition, I was in the place I needed to be at that time.



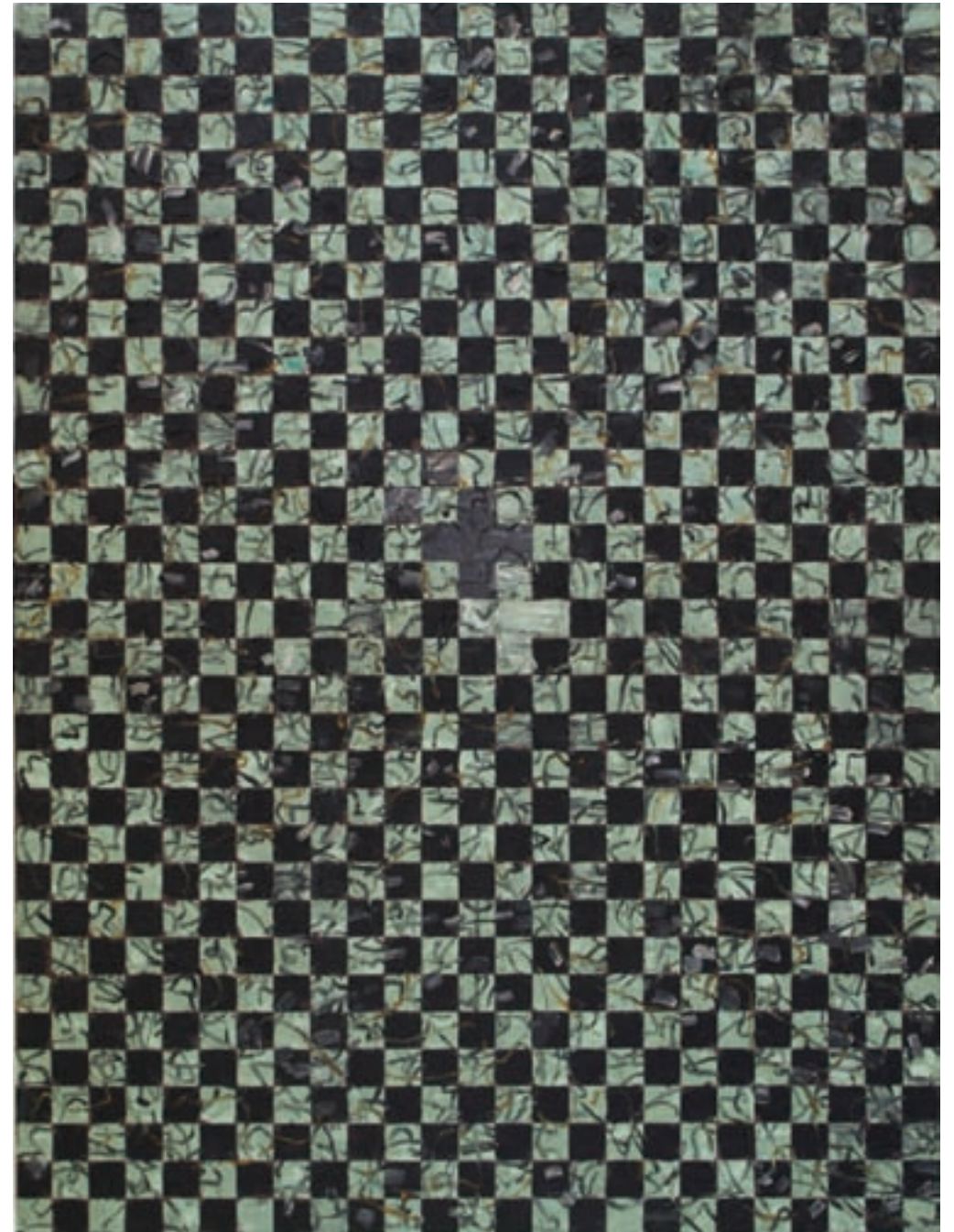
*Homage to Billy Al Bengston #1,
Painting #126 - N
1989
48" x 64"
Oil on canvas
PHOTO: MICHAEL FORESTER*



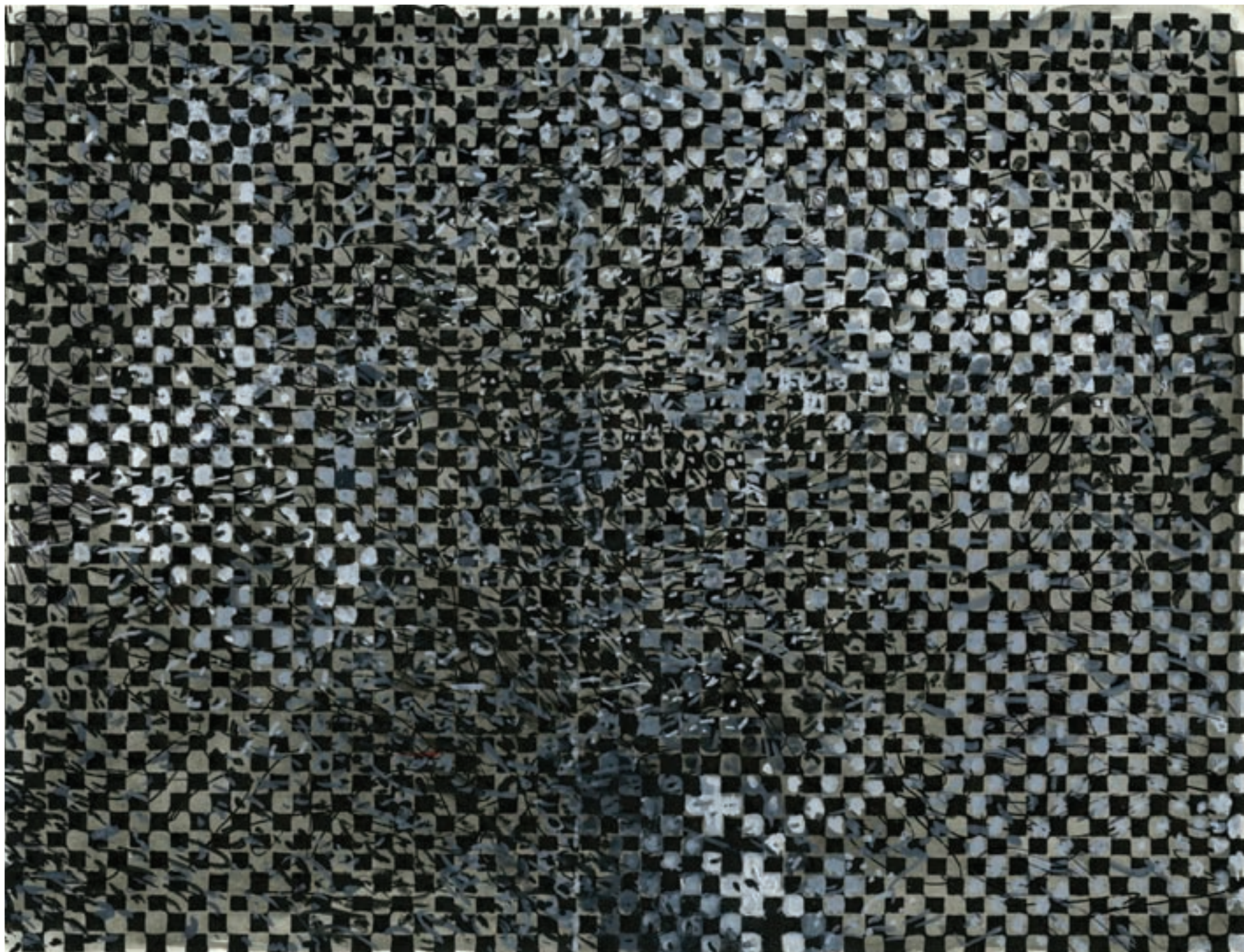
*Homage to Billy Al Bengston #3,
Painting #133 - N
1989
48" x 64"
Oil on canvas
PHOTO: MICHAEL FORESTER*



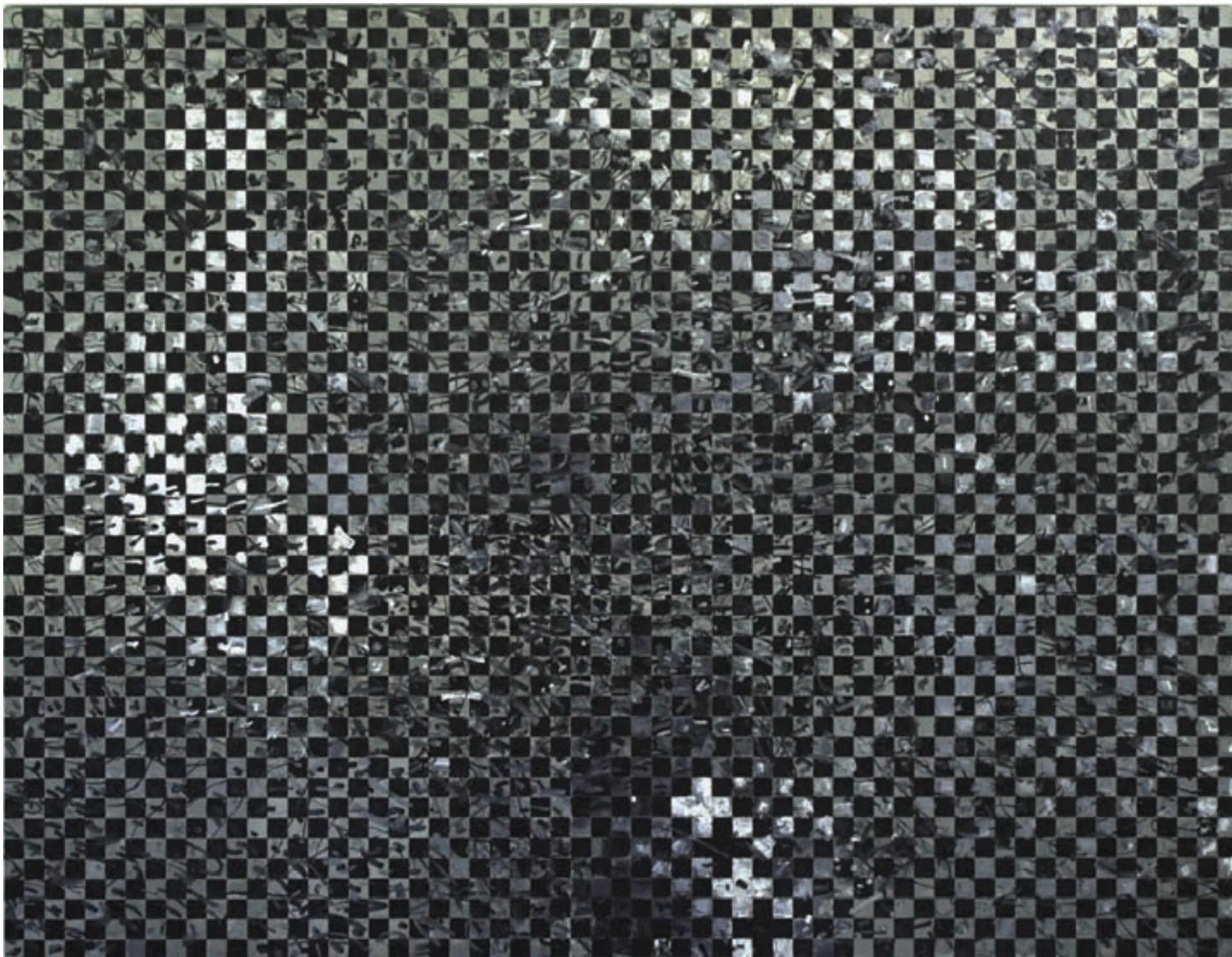
Homage to Billy Al Bengston #4, Painting #134 - N
 1989
 48" x 64"
 Oil on canvas
 PHOTO: MICHAEL FORESTER



Homage to Billy Al Bengston #2, Painting #128 - N
 1989
 48" x 64"
 Oil on canvas
 PHOTO: MICHAEL FORESTER



Sketch
1988
11" x 8 1/2"
Ink on paper



Painting #262
1988, Finished 2001
122" x 94"
Oil on canvas
PHOTO: MICHAEL FORESTER

Sometimes
recollecting
specific
imagery
hinders
my efforts
to make
abstract art.



I came across this reproduced detail of a medieval Serbian fresco several years after I completed the painting on the right. I realize how much I was affected by medieval art.

OPPOSITE: *Painting #095 - N*
1988
64" x 48"
Acrylic and texture paste on canvas
PHOTOS: MICHAEL FORESTER







Painting #095 - N
1988
64" x 48"
Acrylic and texture paste on canvas
PHOTO: VICTORIA MIHICH

OPPOSITE: *Painting #095 - N*
1988
64" x 48", detail
Acrylic and texture paste on canvas
PHOTO: VICTORIA MIHICH

1988



I met choreographer Minsa Craig through my friend and mentor, Bob Houston. Minsa was the wife of Italian painter Alberto Burri, whose work I greatly respected. Minsa introduced me to Burri, and I remained friends with him until he passed away.

Vasa and Alberto Burri at Burri's Hollywood Studio
1988
PHOTO: VICTORIA MIHICH



Painting #114 - N
1989
68" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Newspaper clipping
1988



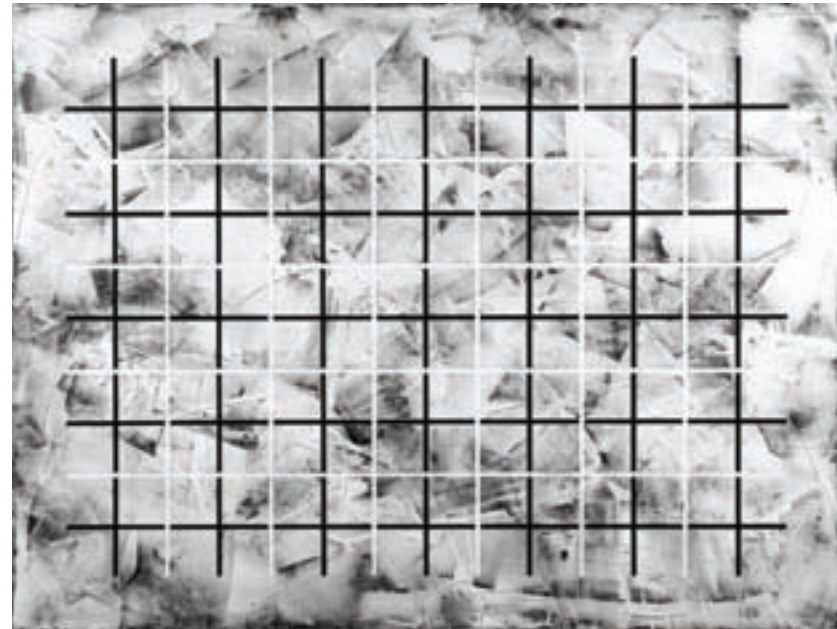
Newspaper clipping
1989

RIGHT:
Painting #137 - N
1989
48" x 64"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



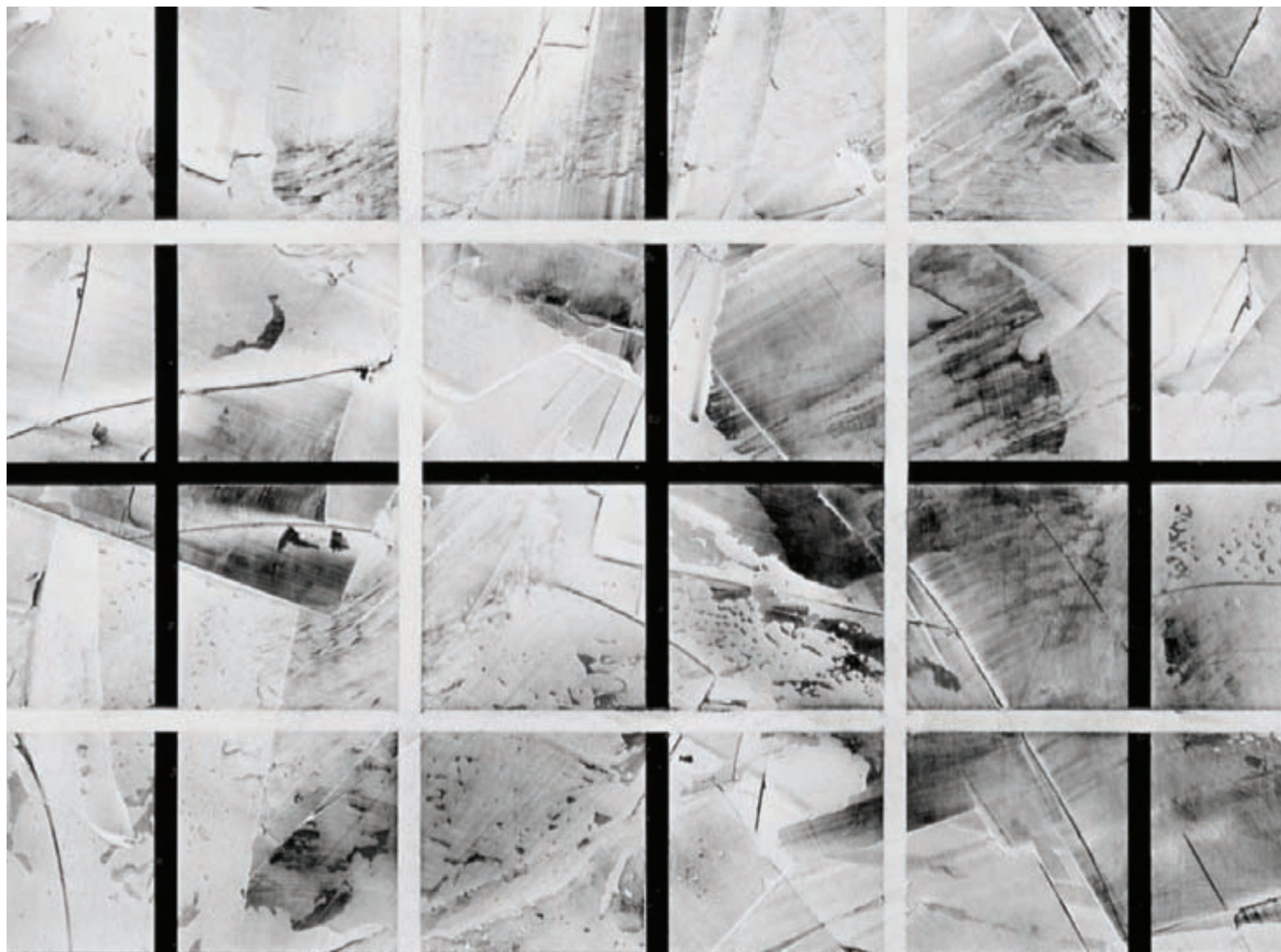
This painting is not expressionistic,

though it is deliberately gestural. I use grids to provide a context for the gestural aspects of the painting. I once saw a documentary in which archeologists started a dig. To begin, they stretched a grid over the site, to provide a frame of reference for their work. Sometimes, I do the same in a painting.



Painting #069 - N
1988
64" × 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

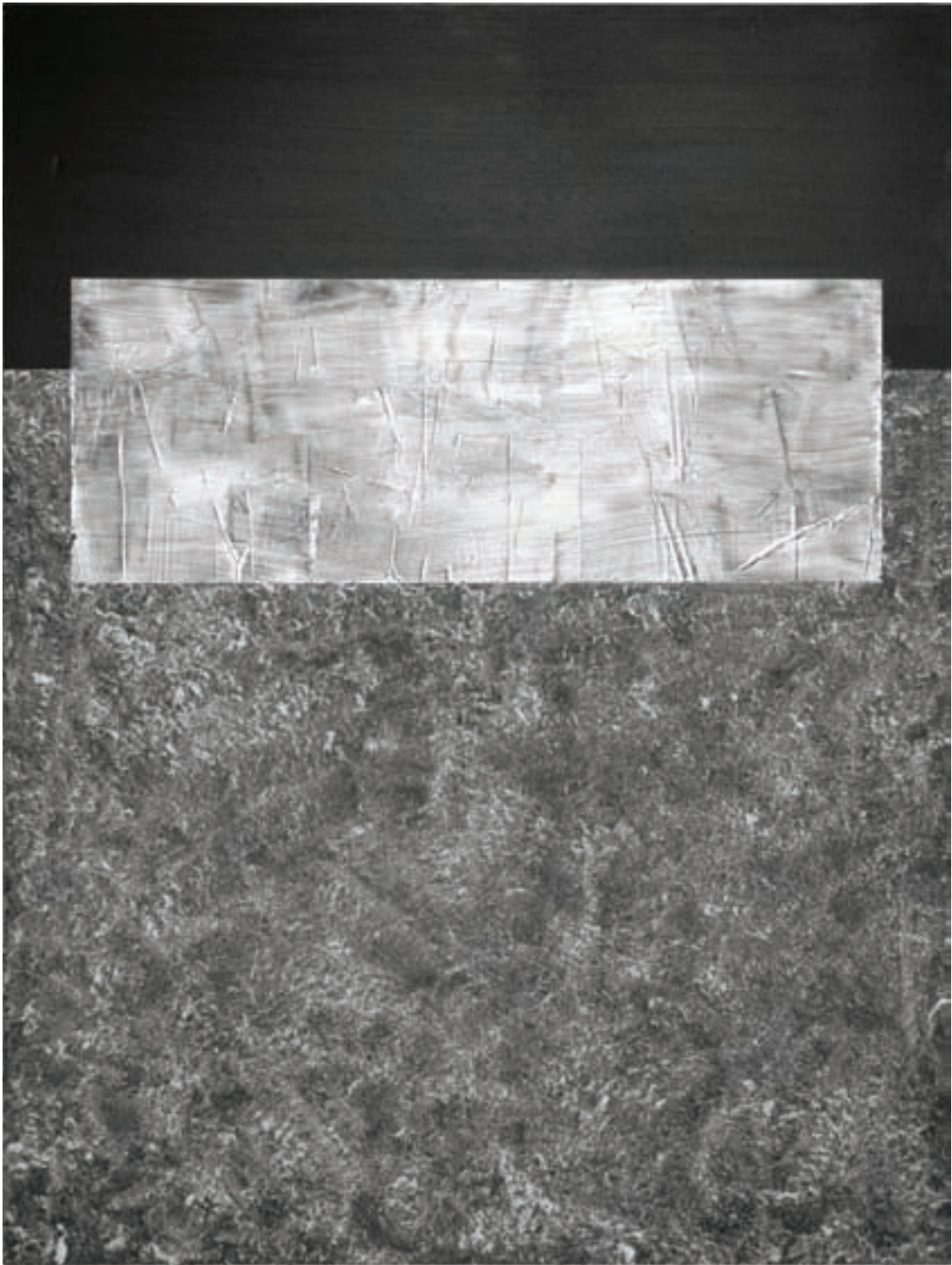
Painting #069 - N
1988
64" × 48", detail
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON





Newspaper clipping
1989

RIGHT:
Painting #150 - N
1989
48" x 64"
Nova gel, acrylic, texture paste and
sawdust on canvas
PHOTO: SCOTT HUTCHINSON





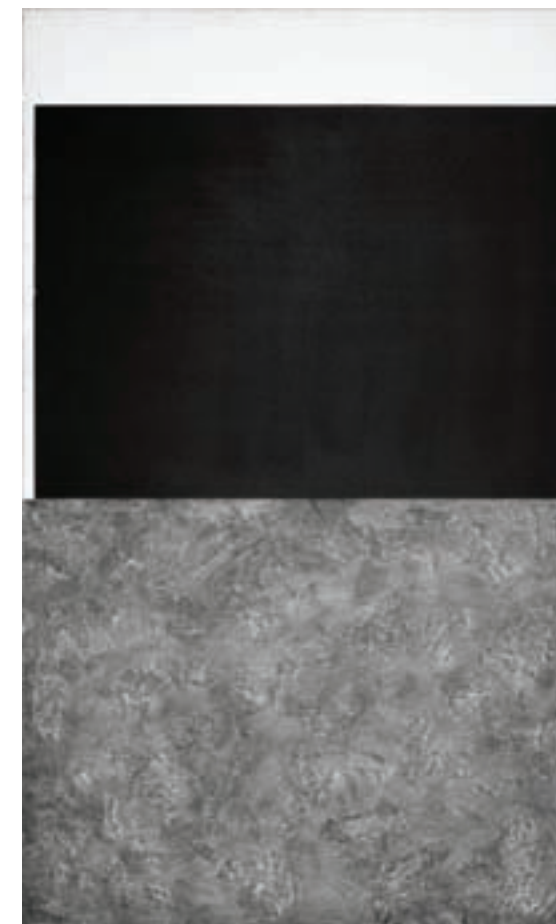
Painting #160 - N
1990
48" x 64"
Nova gel, acrylic, texture paste
and sawdust on canvas
PHOTO: SCOTT HUTCHINSON



Newspaper clipping
1988



Painting #140 - N
1989
48" x 80"
Nova gel, acrylic, texture paste
and sawdust on canvas
PHOTO: SCOTT HUTCHINSON



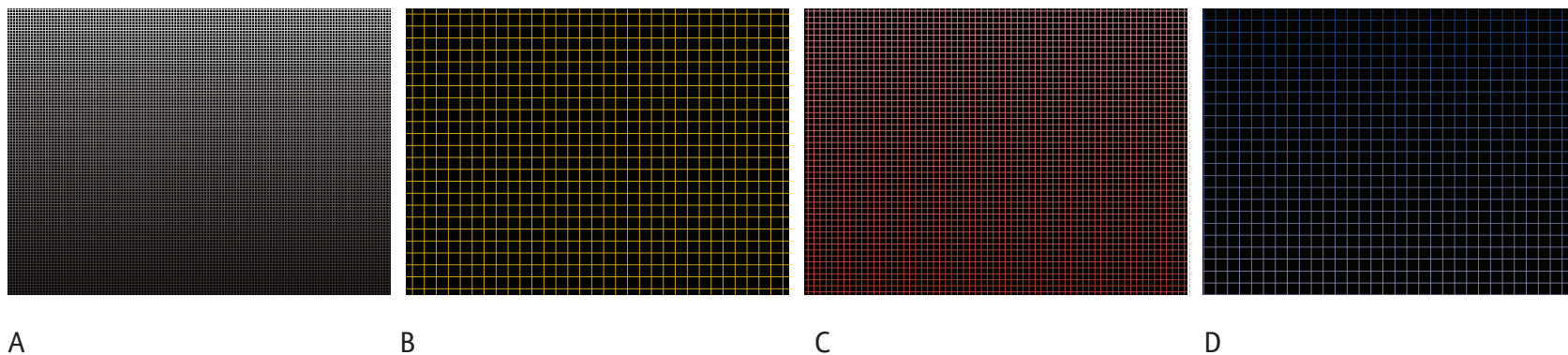
LEFT:
Newspaper clipping
1989

Painting #122 - N
1989
64" x 48"
Nova gel, acrylic, texture paste and sawdust on canvas
PHOTO: SCOTT HUTCHINSON





Painting #118 - N
1988
68" x 48"
Acrylic, texture paste and nova
gel on canvas
PHOTO: SCOTT HUTCHINSON



2000

**COMPUTER GRID
ACRYLIC PAINTING**

This painting was composed of four grids with black backgrounds.

These four grids, from the top, are described below.

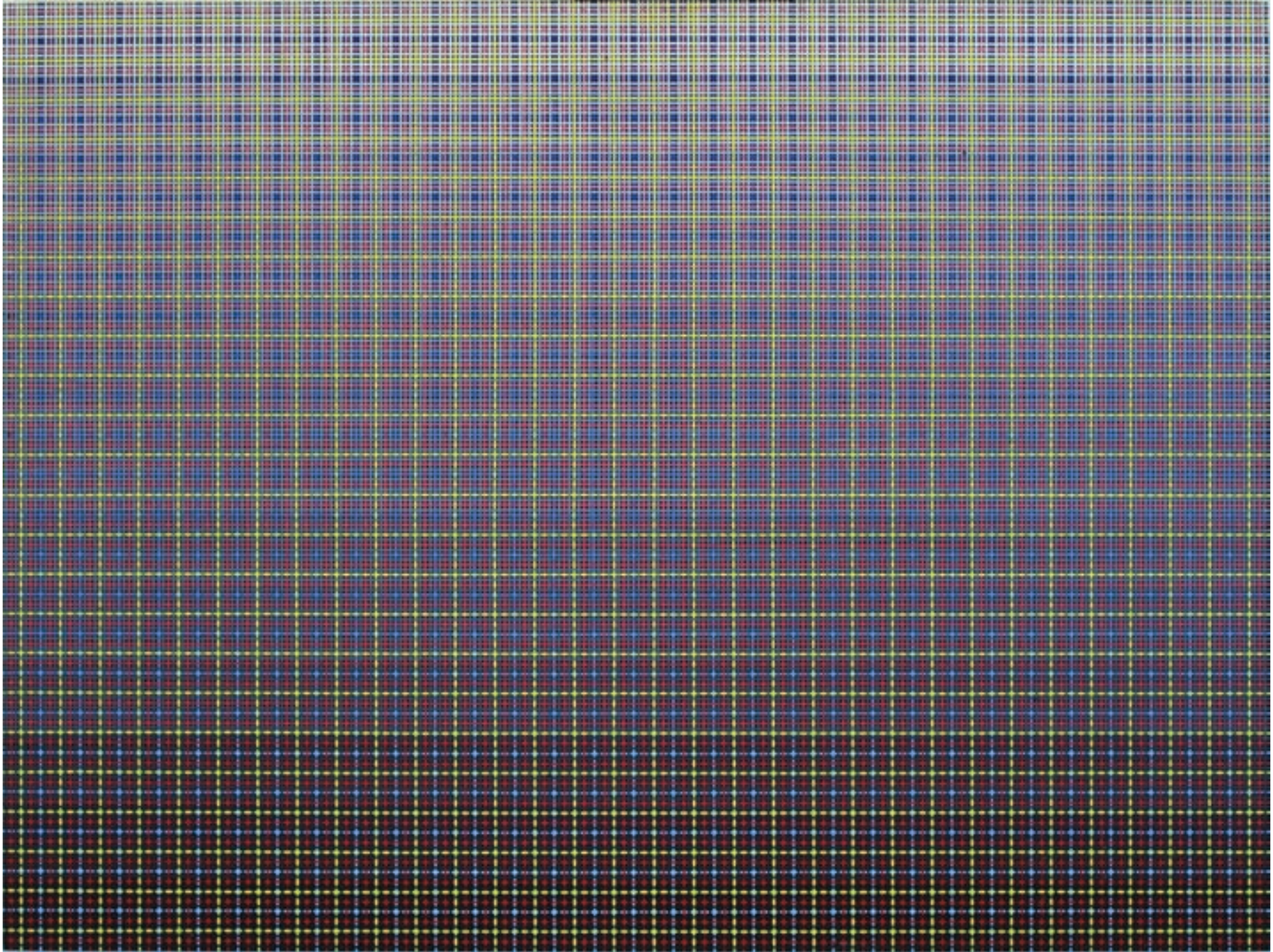
A: The first layer on the 1/2-inch grid fades from 95% to 9% black.

B: The second layer on the 2-inch grid is 100% yellow.

C: The third layer on the 1-inch grid fades from 100% to 9% red.

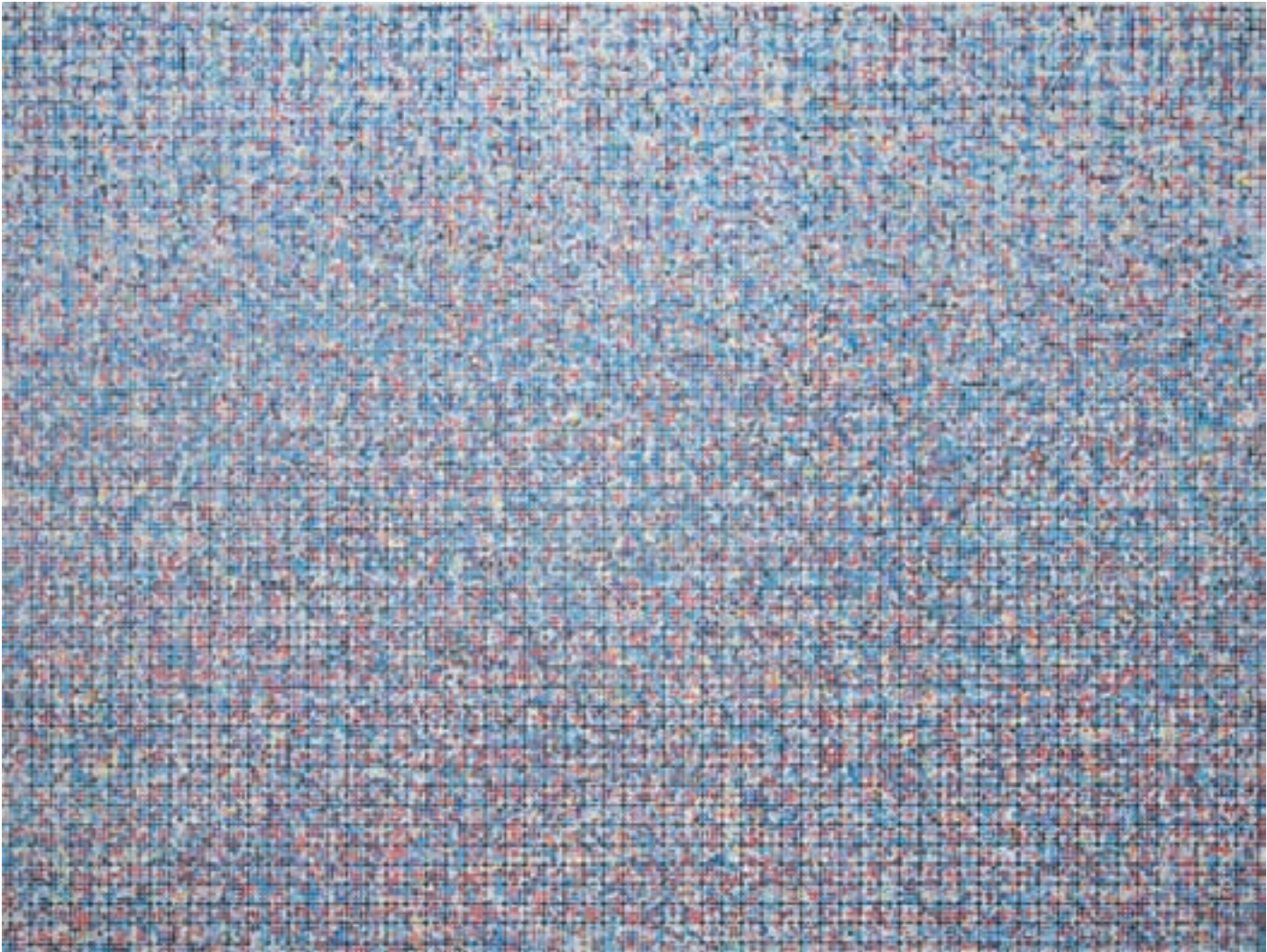
D: The last layer on the 2-inch grid fades from 100% to 9% blue.

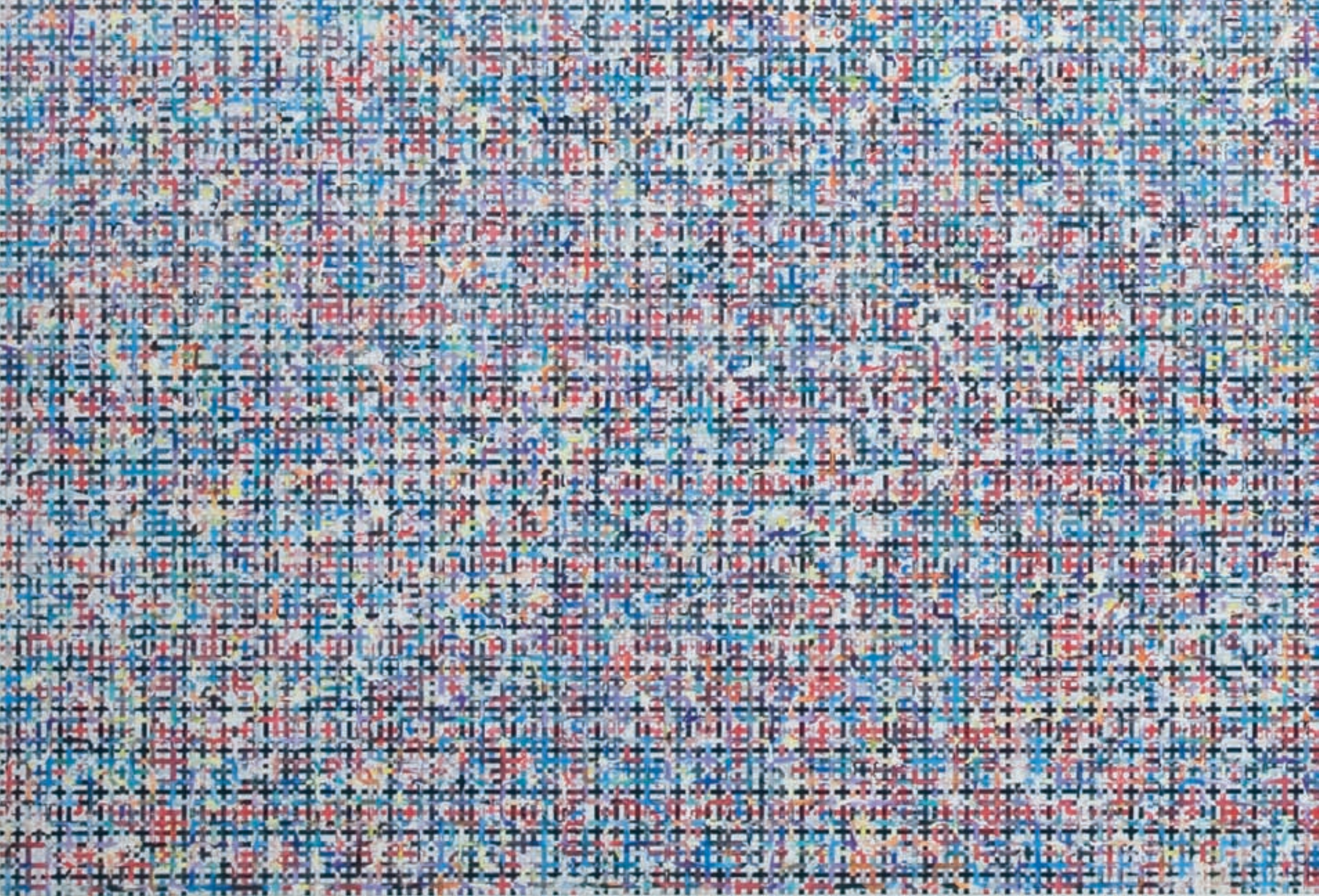
Painting # 167 - N
2000
64" x 48"
Acrylic on canvas
PHOTO: MICHAEL FORESTER

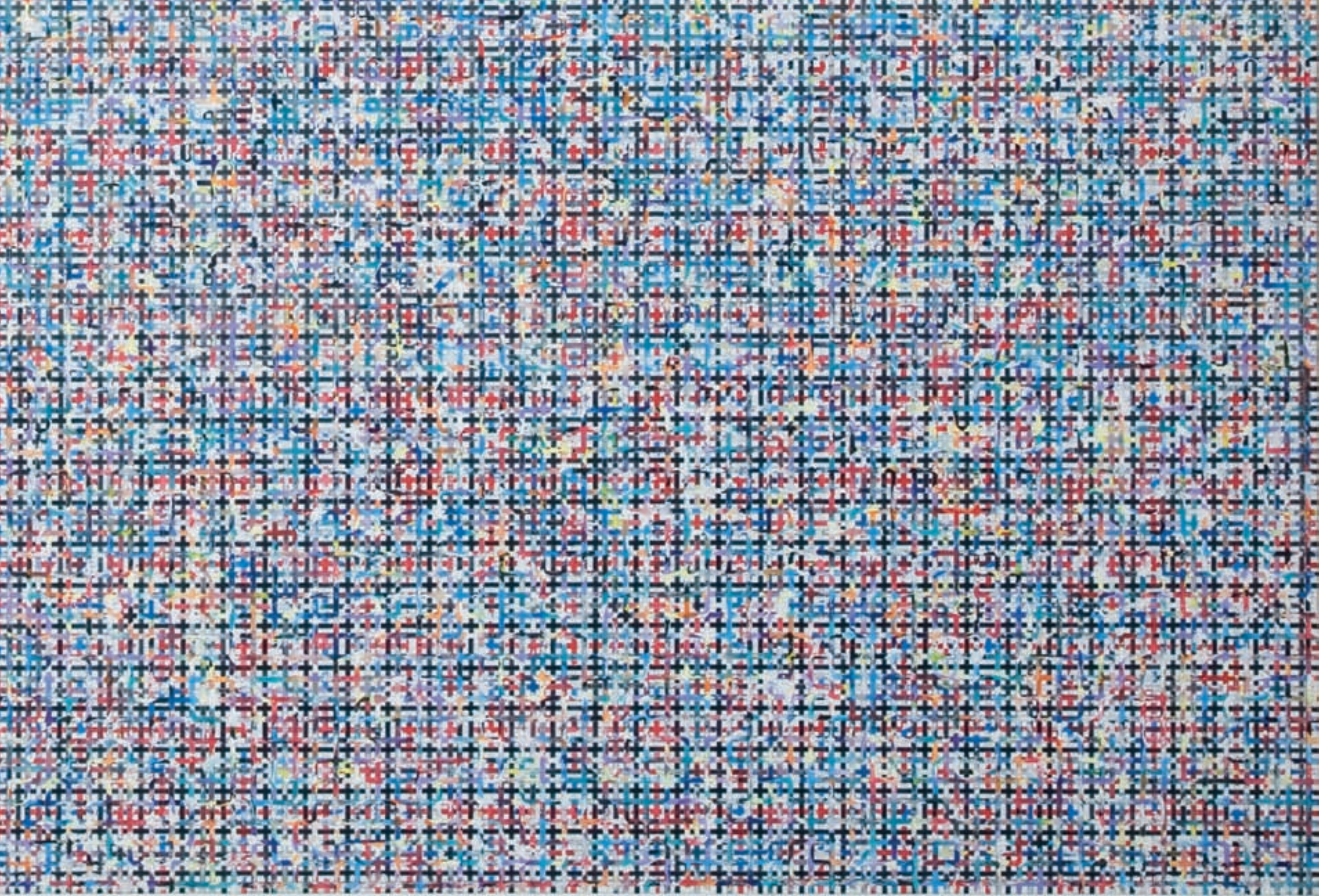


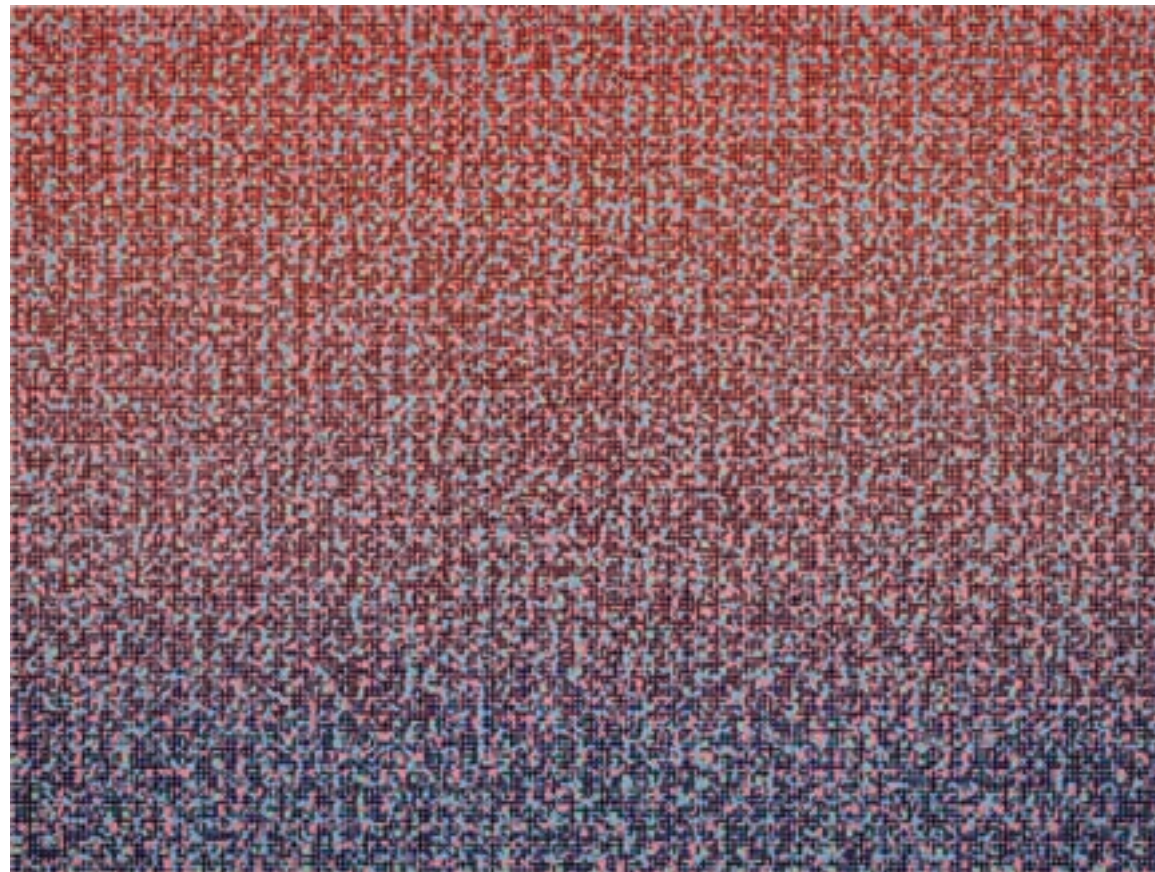
From 1998 to 2002, my sketches were generated by computer. By the end of 2002, my computer experiments were complete.

Painting #168 - N
2000
64" x 48"
Acrylic on canvas
PHOTO: MICHAEL FORESTER

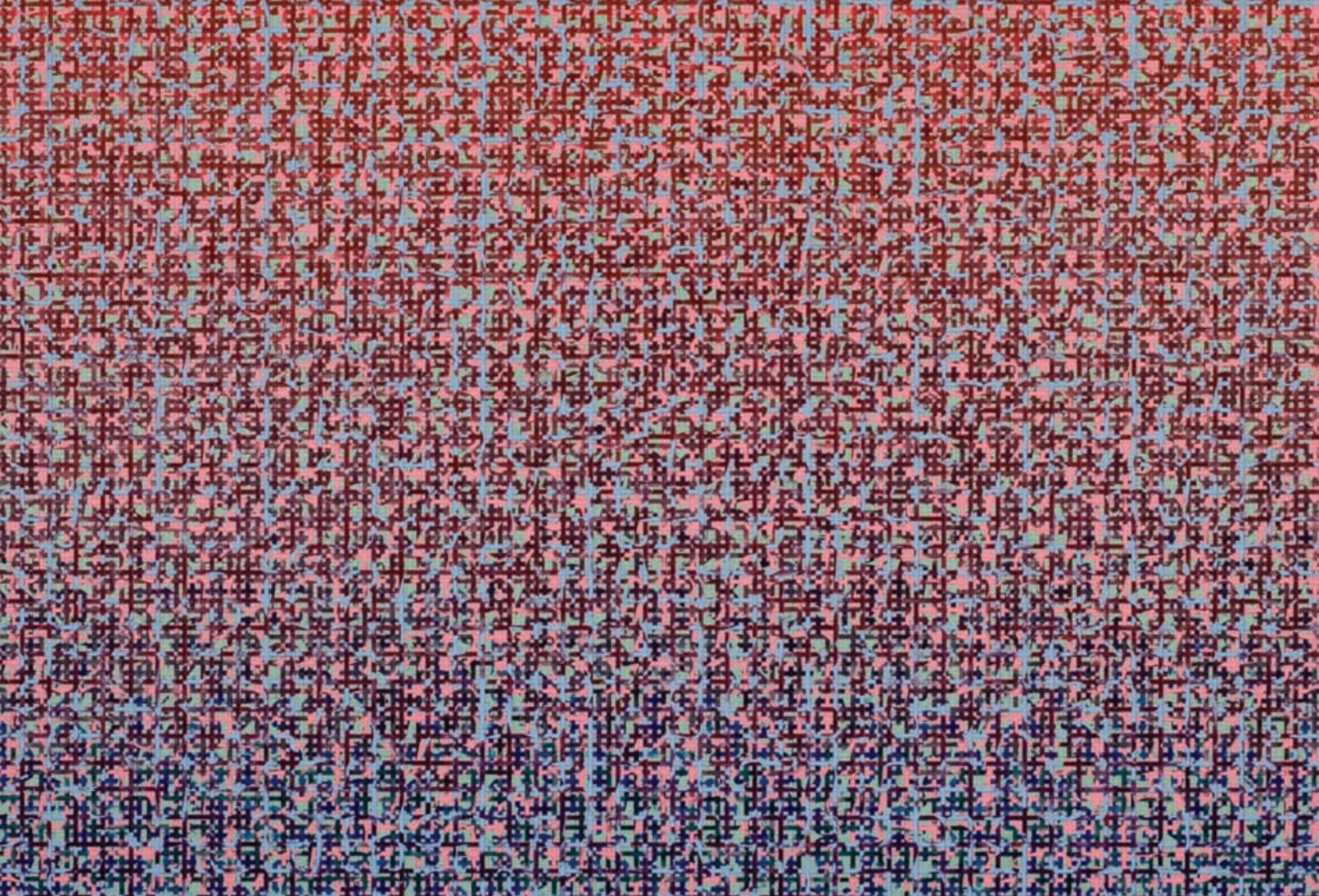


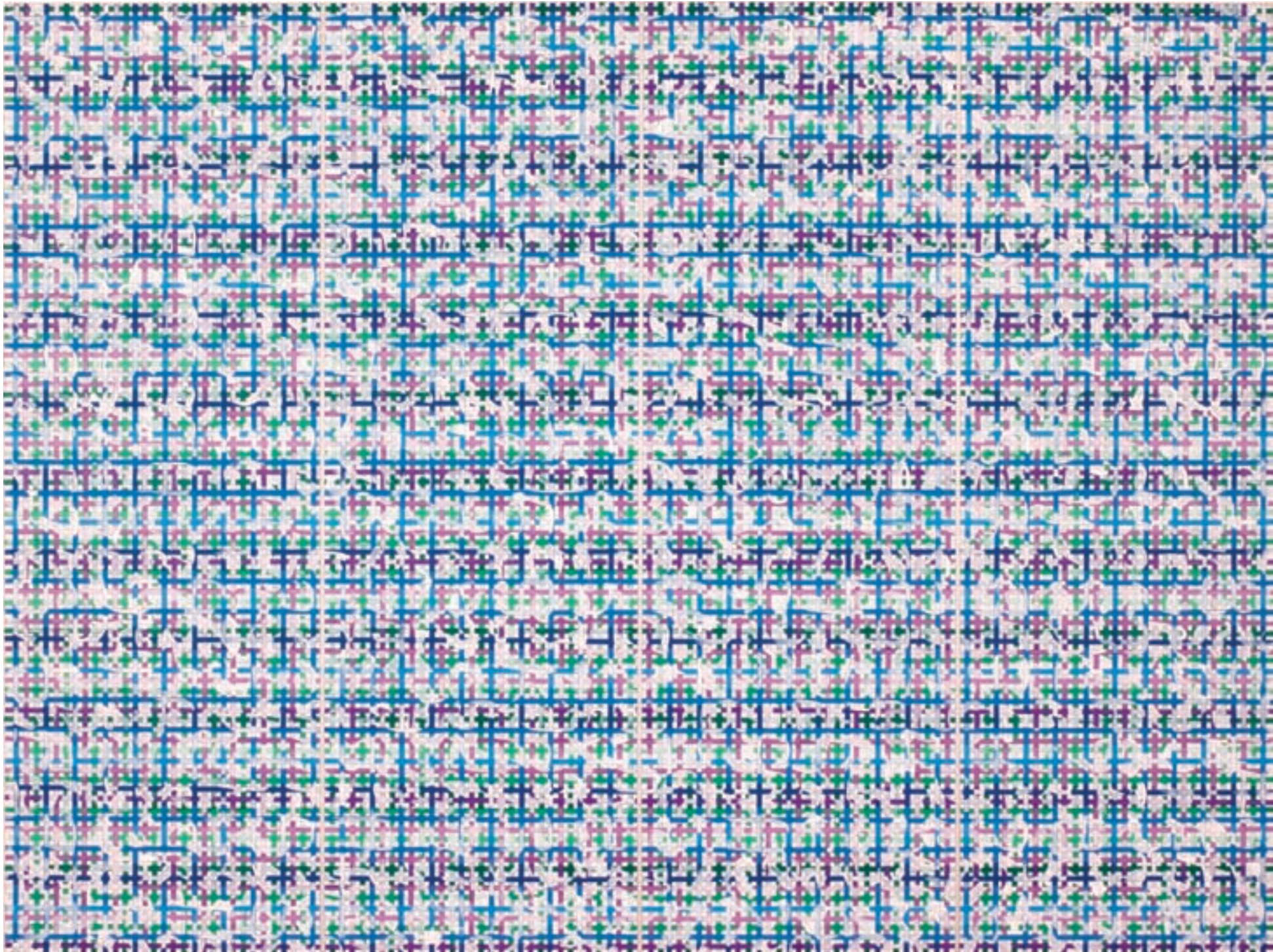




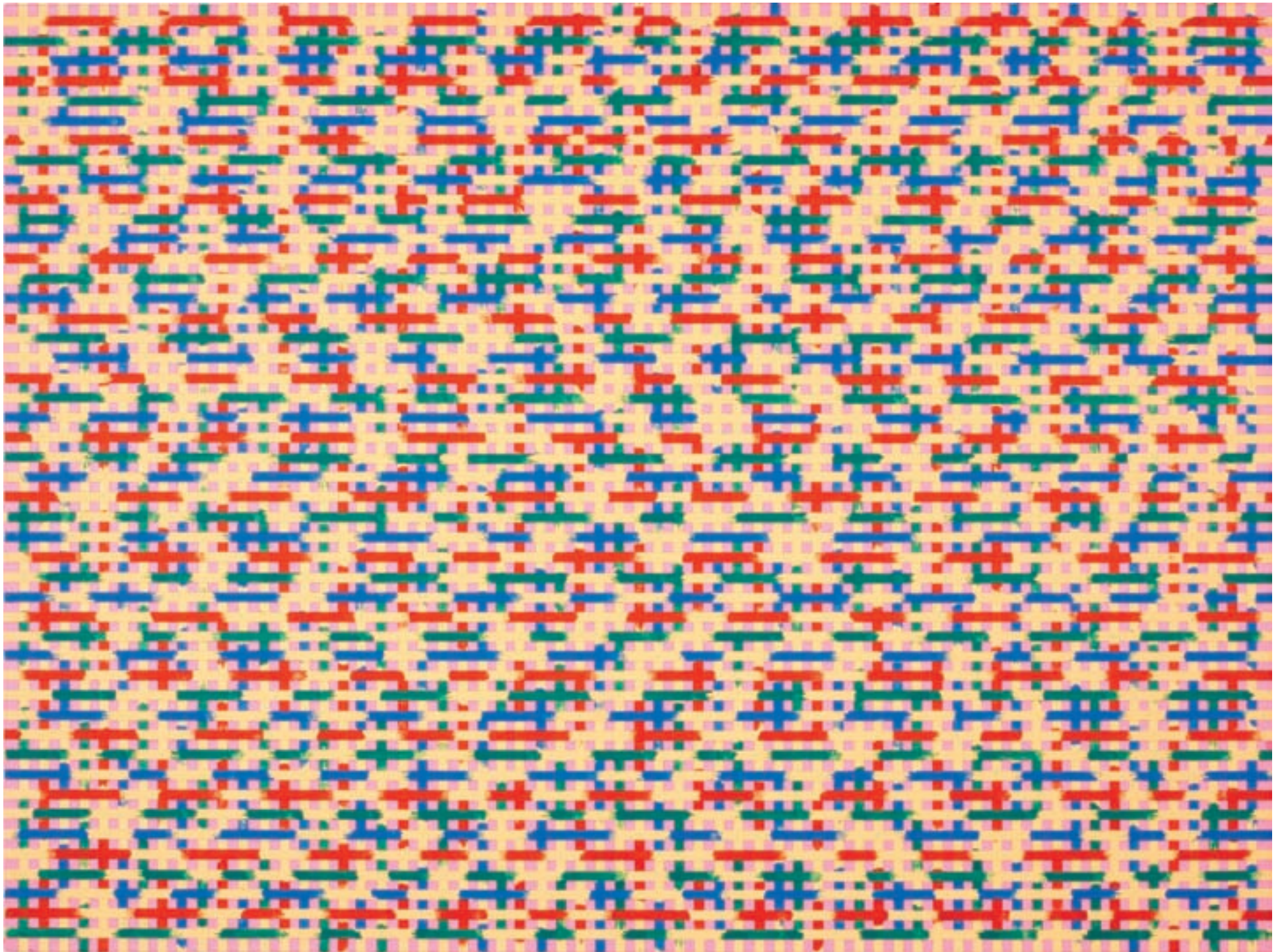


Painting #173 - N
2002
64" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

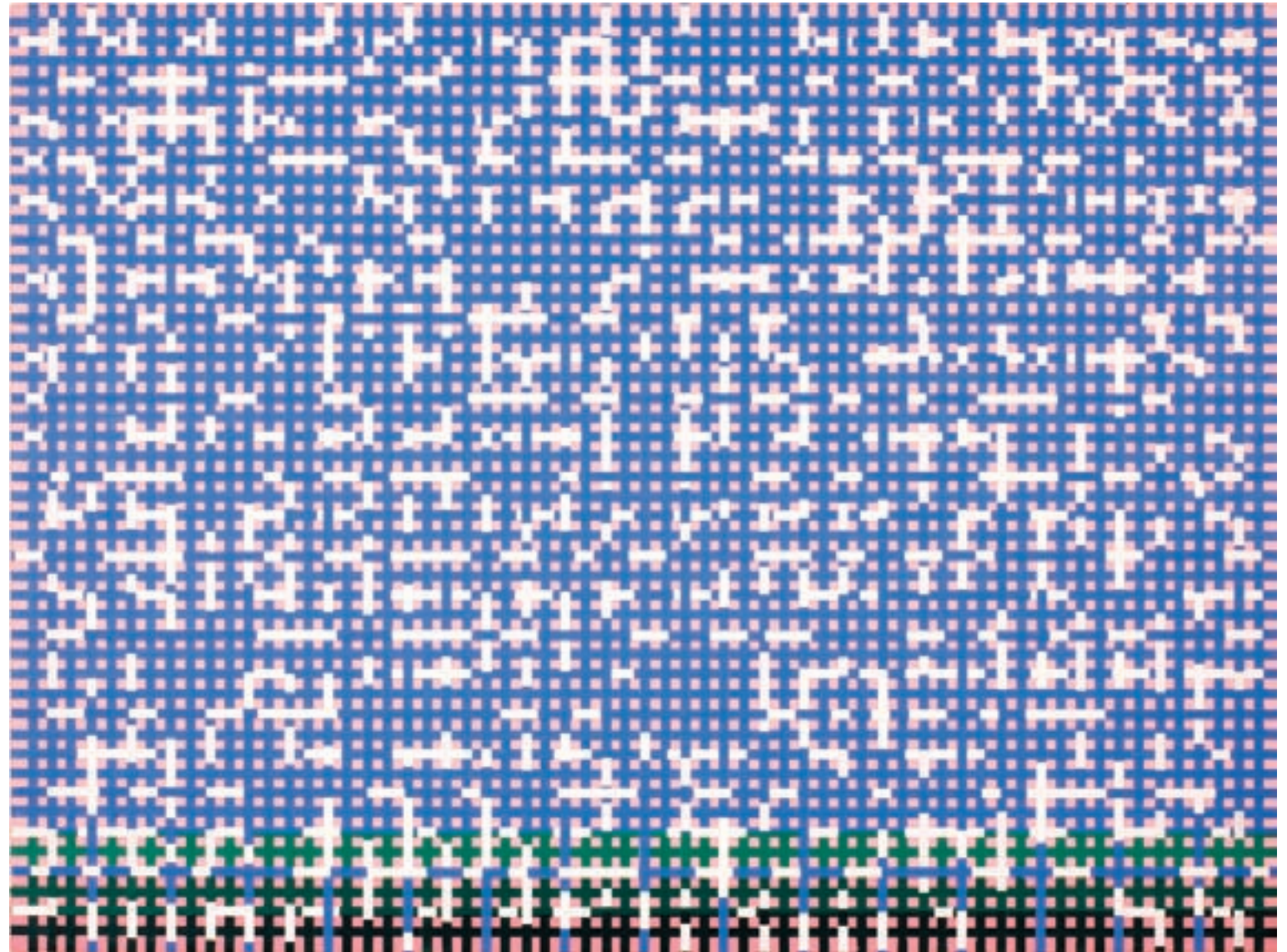




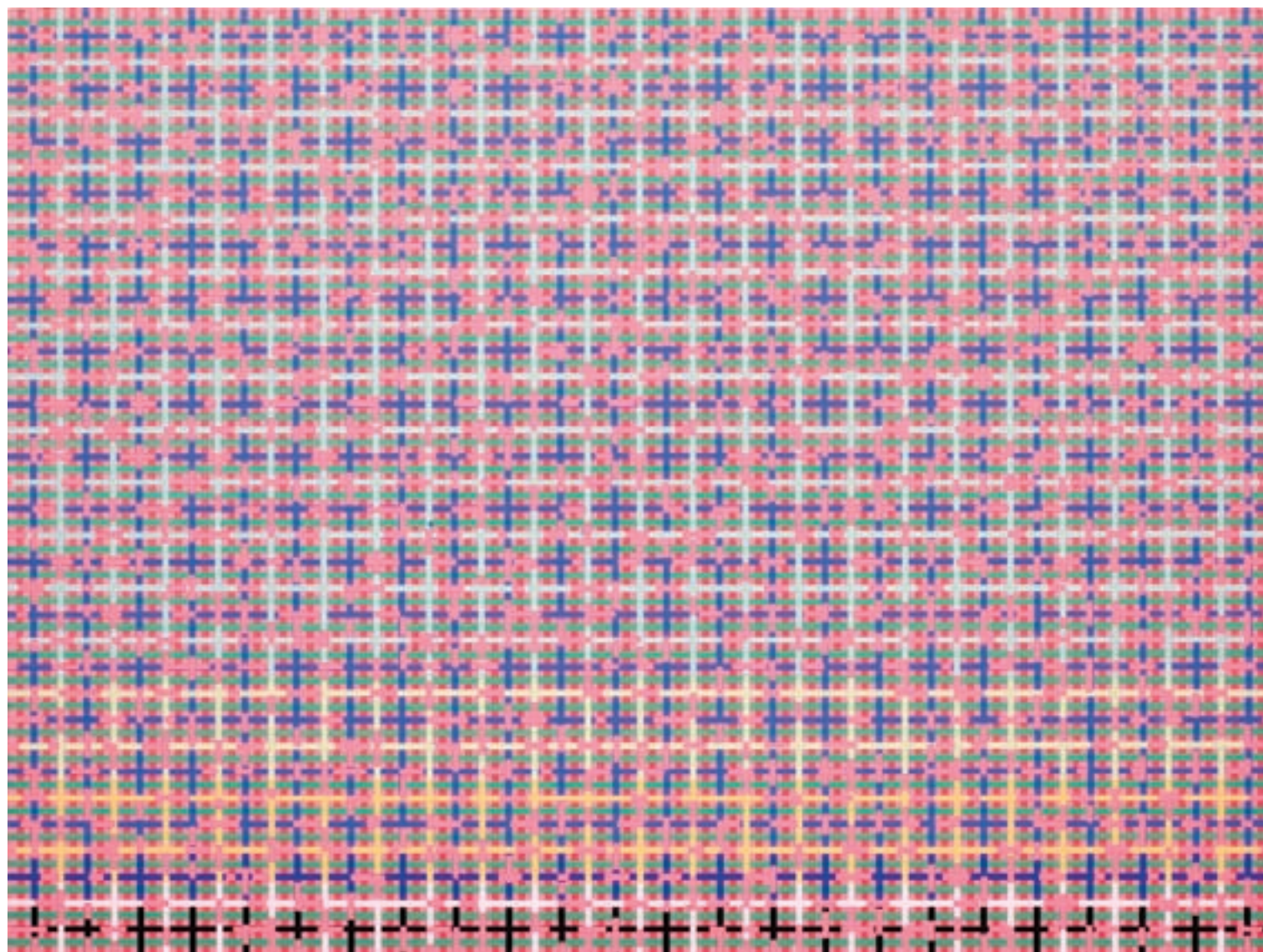
Painting #178 - N
2002
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



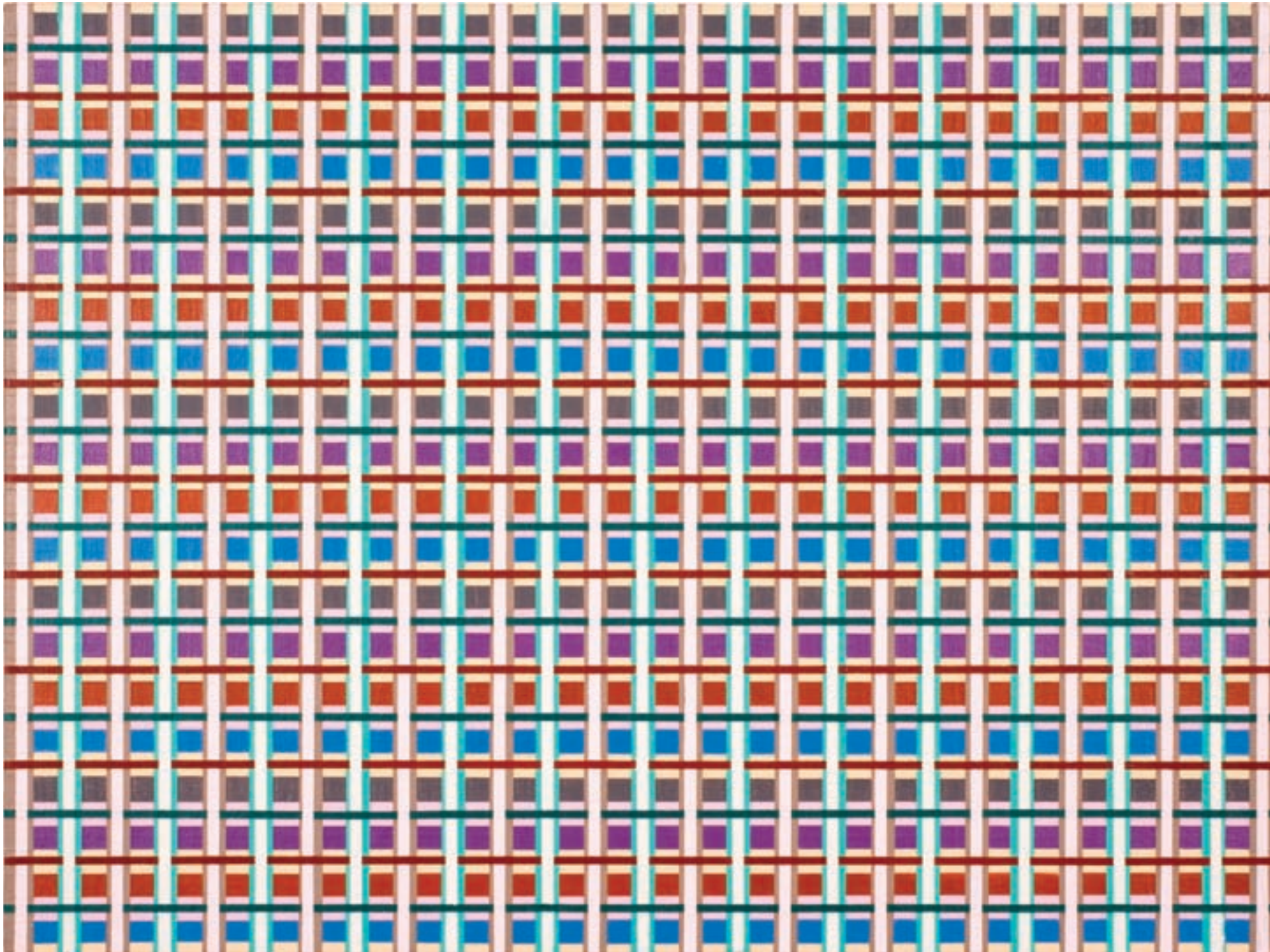
Painting #202 - N
2004
36" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



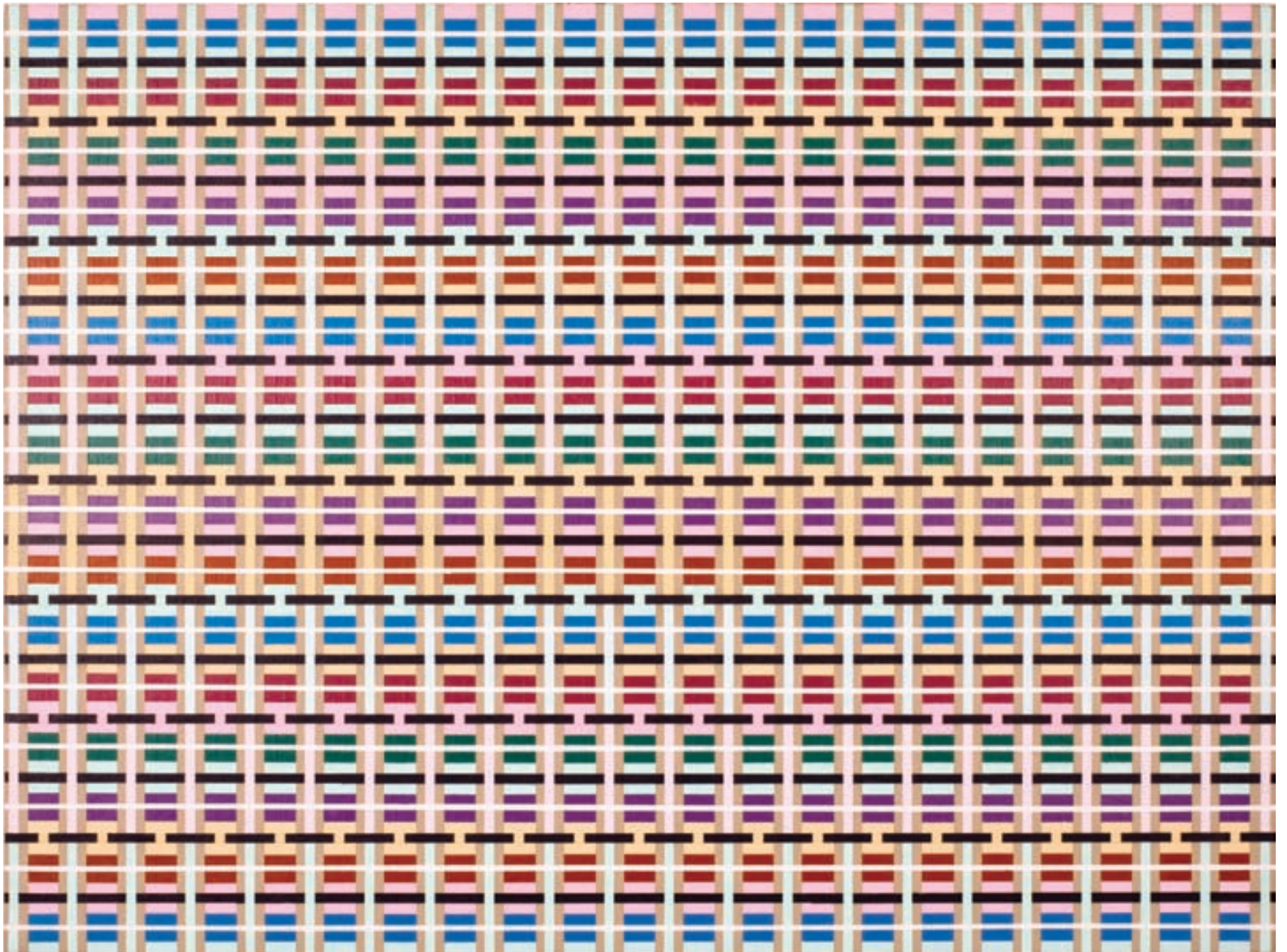
Painting #194 - N
2003
36" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



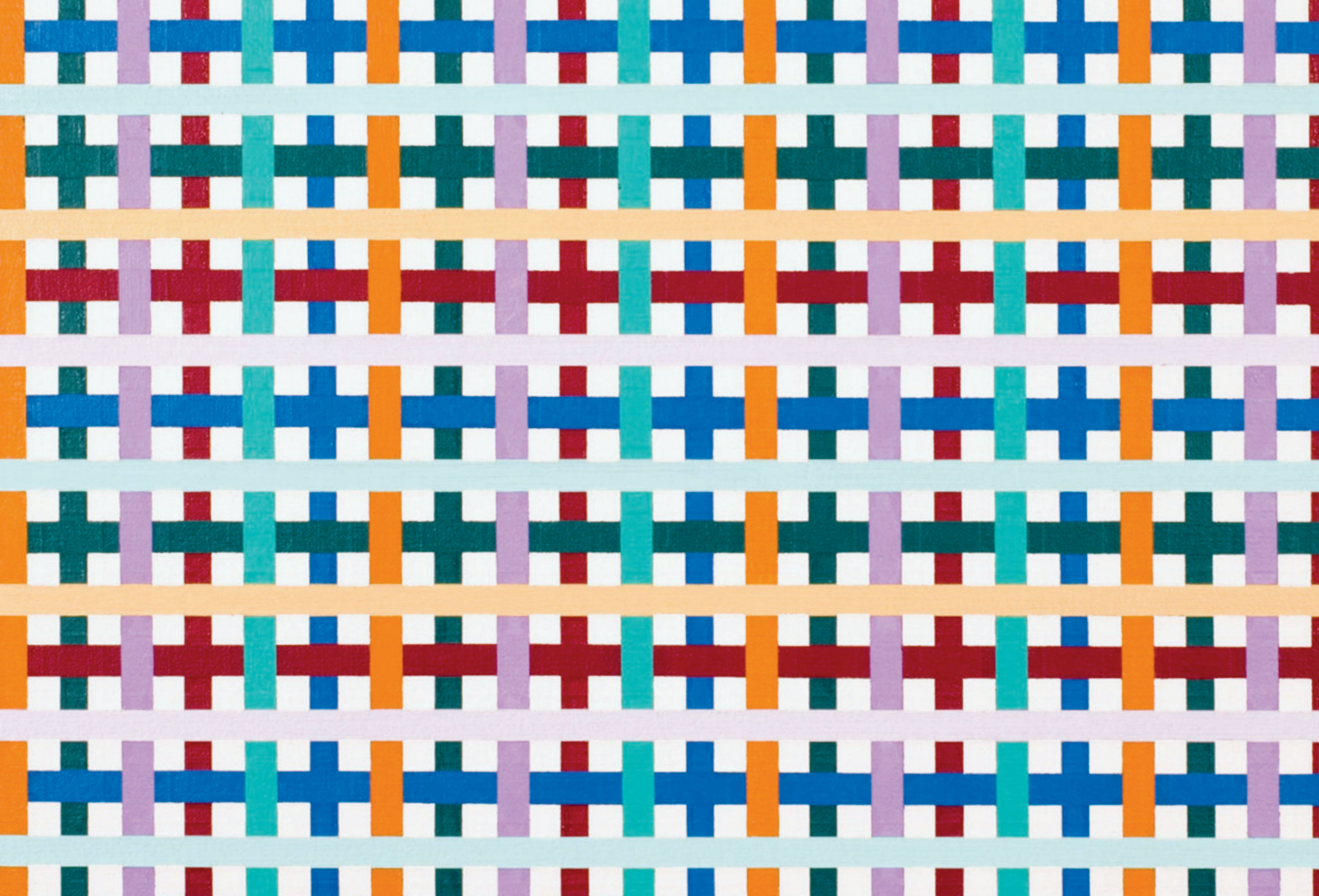
Painting #196 - N
2003
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

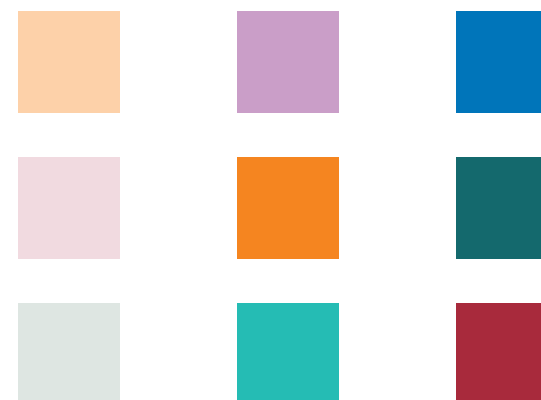
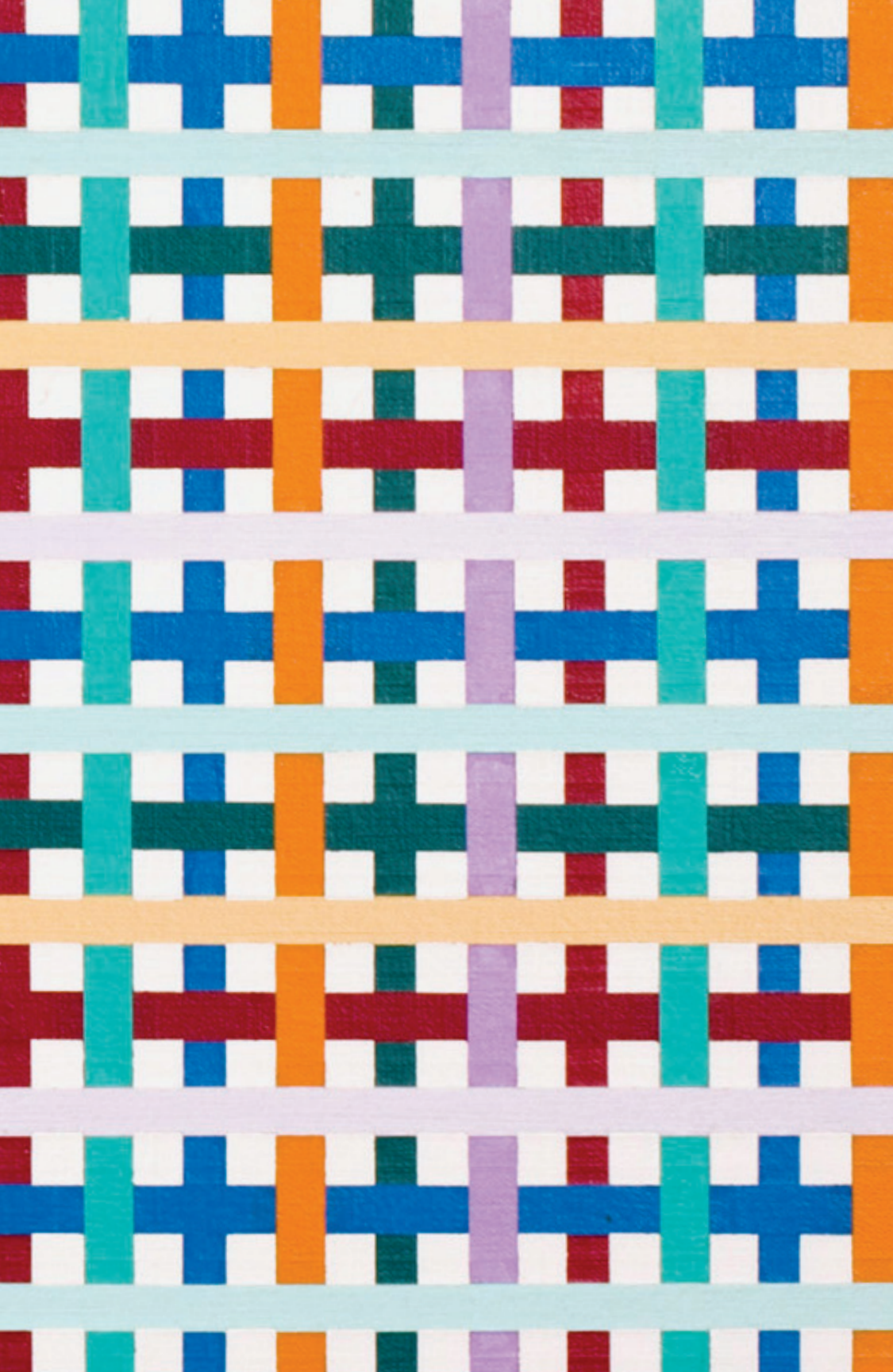


Painting #215 - N
2004
20" x 15"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Painting #210 - N
2004
36" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



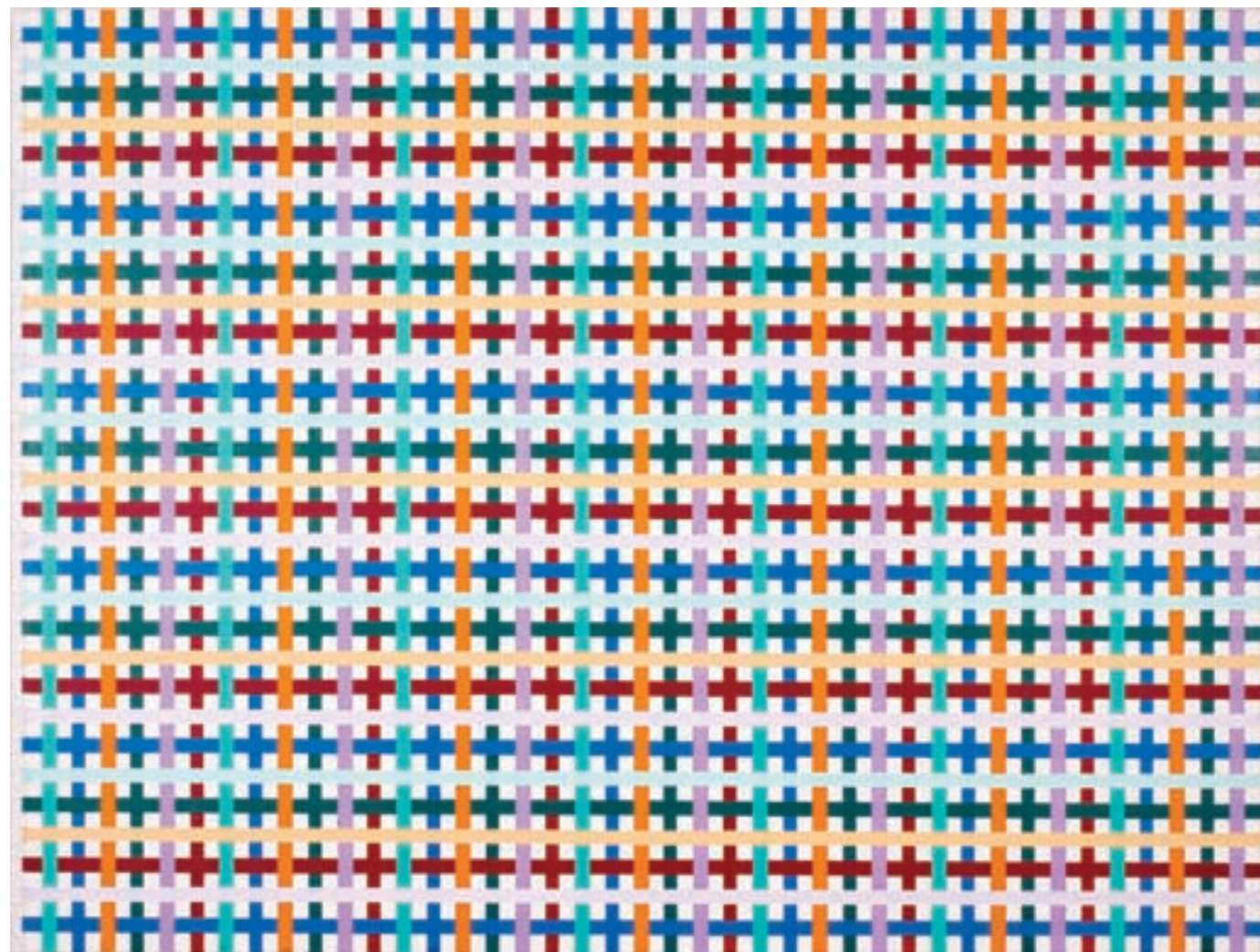


COMPOSITION PROCESS

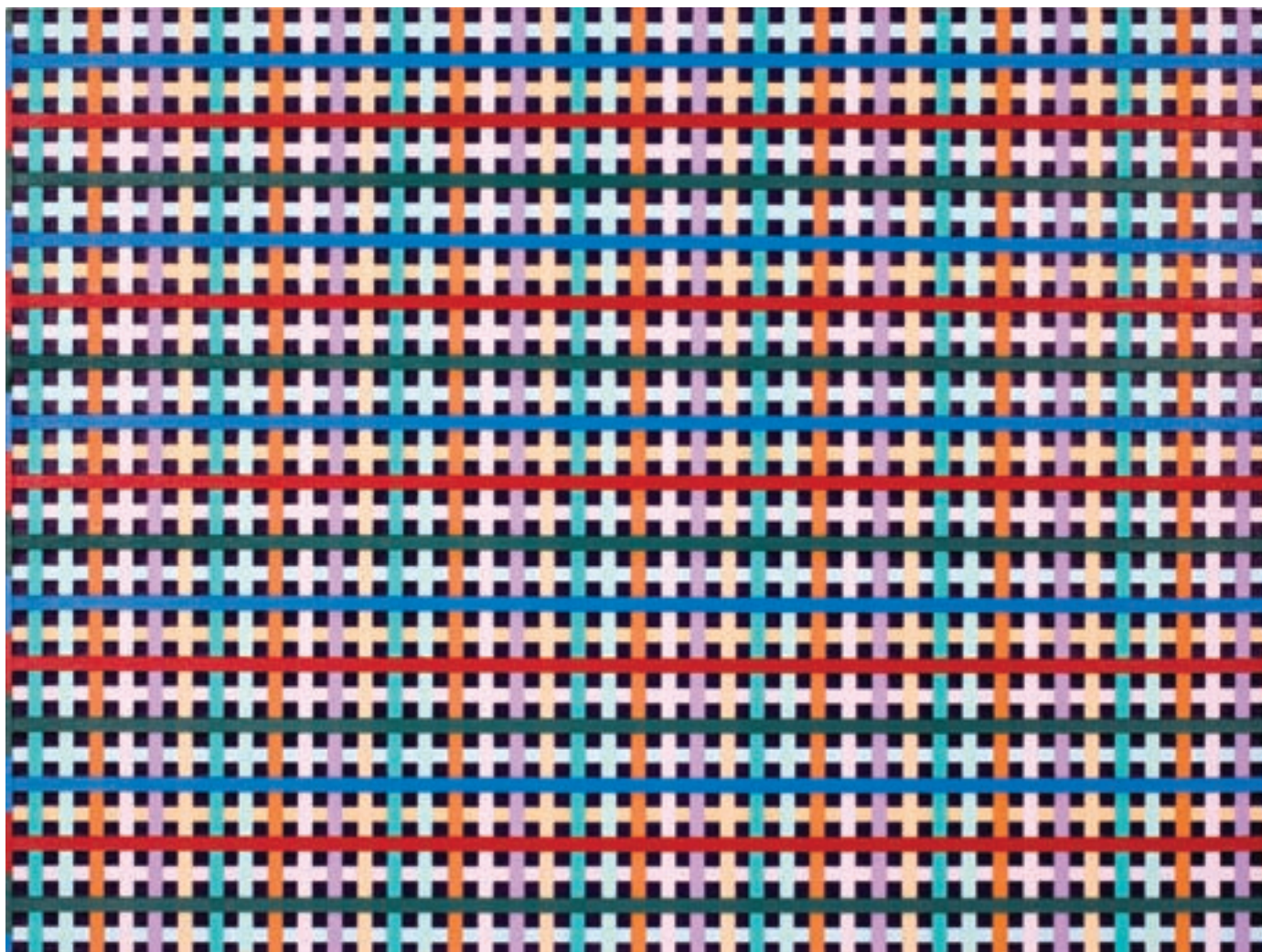
Nine colors were divided into three value groups: blue/green/red, violet/orange/turquoise, and light orange/light violet/light blue.

Red was first. Blue was second. Green was third.
Violet, orange, and turquoise were arranged vertically.
Light orange, light violet, and light blue were arranged horizontally.

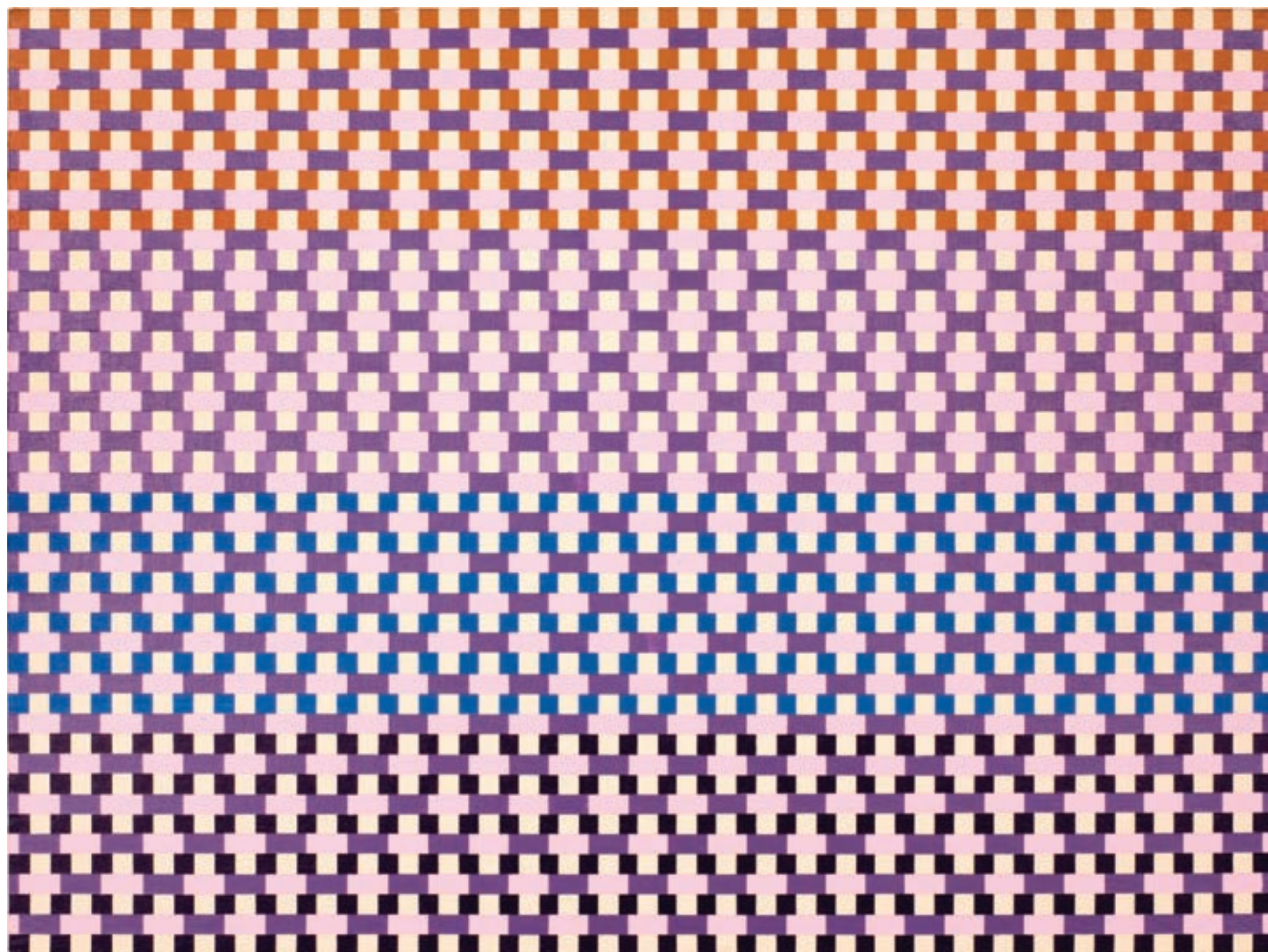
Painting #207 - N
2004
32" x 24", detail
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Painting #207 - N
2004
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

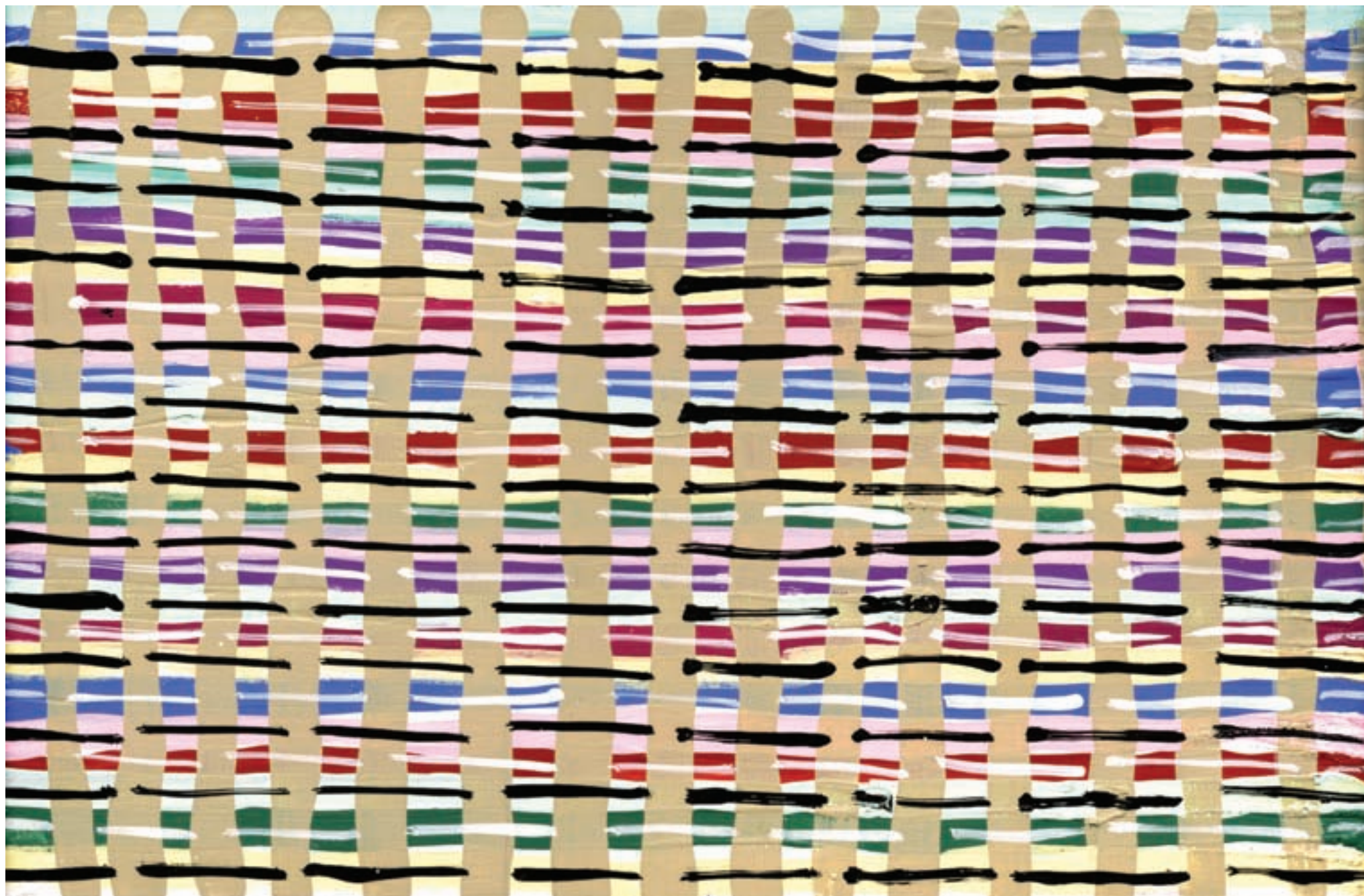


Painting #251 - N
2004
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

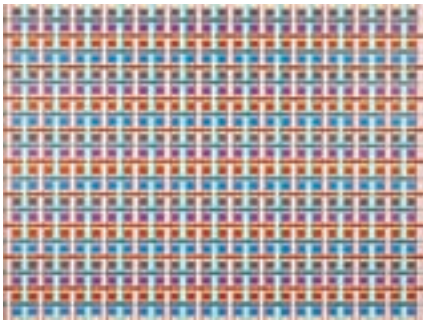
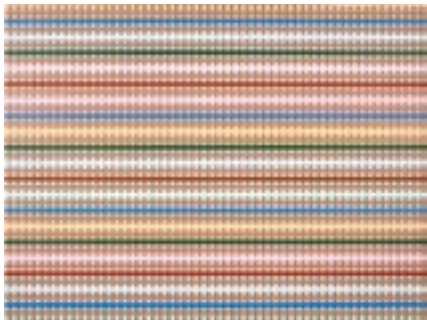
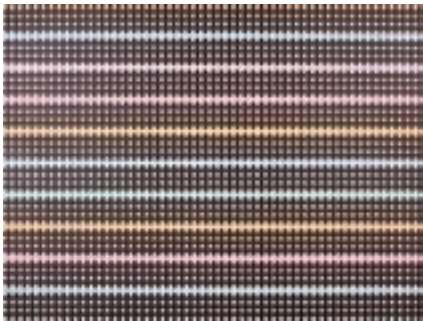
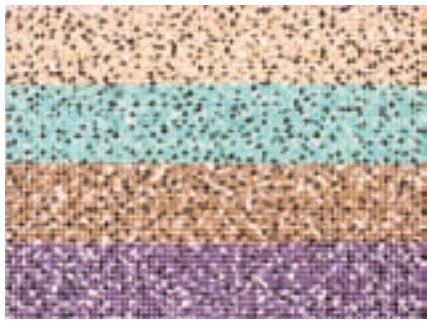
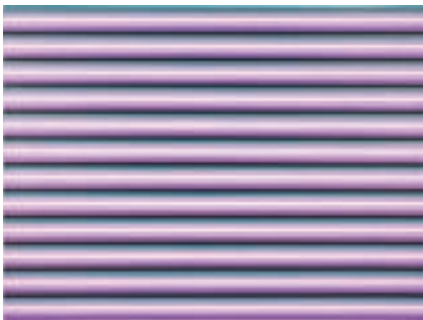
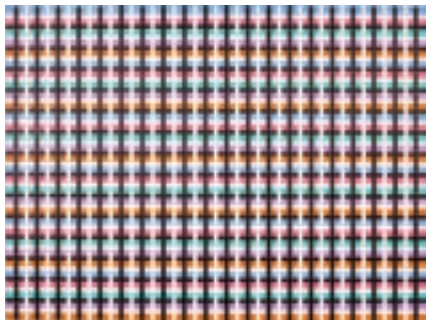
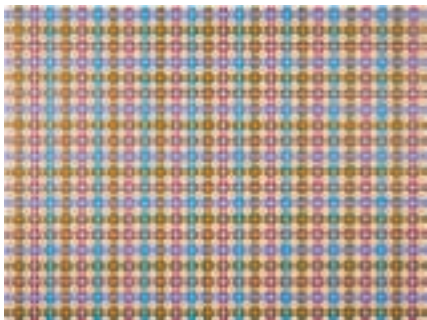


2004 My work is only about itself.

Painting #255 - N
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



Sketch
2004
12 $\frac{3}{8}$ " x 8"
Acrylic on foamcore



Painting #211 - N
2004
20" x 15"
Acrylic on canvas

Painting #218 - N
2004
20" x 15"
Acrylic on canvas

Painting #229 - N
2004
20" x 15"
Acrylic on canvas

Painting #221 - N
2004
20" x 15"
Acrylic on canvas

Painting #219 - N
2004
20" x 15"
Acrylic on canvas

Painting #232 - N
2004
20" x 15"
Acrylic on canvas

Painting #220 - N
2004
20" x 15"
Acrylic on canvas

Painting #234 - N
2004
20" x 15"
Acrylic on canvas

Painting #215 - N
2004
20" x 15"
Acrylic on canvas

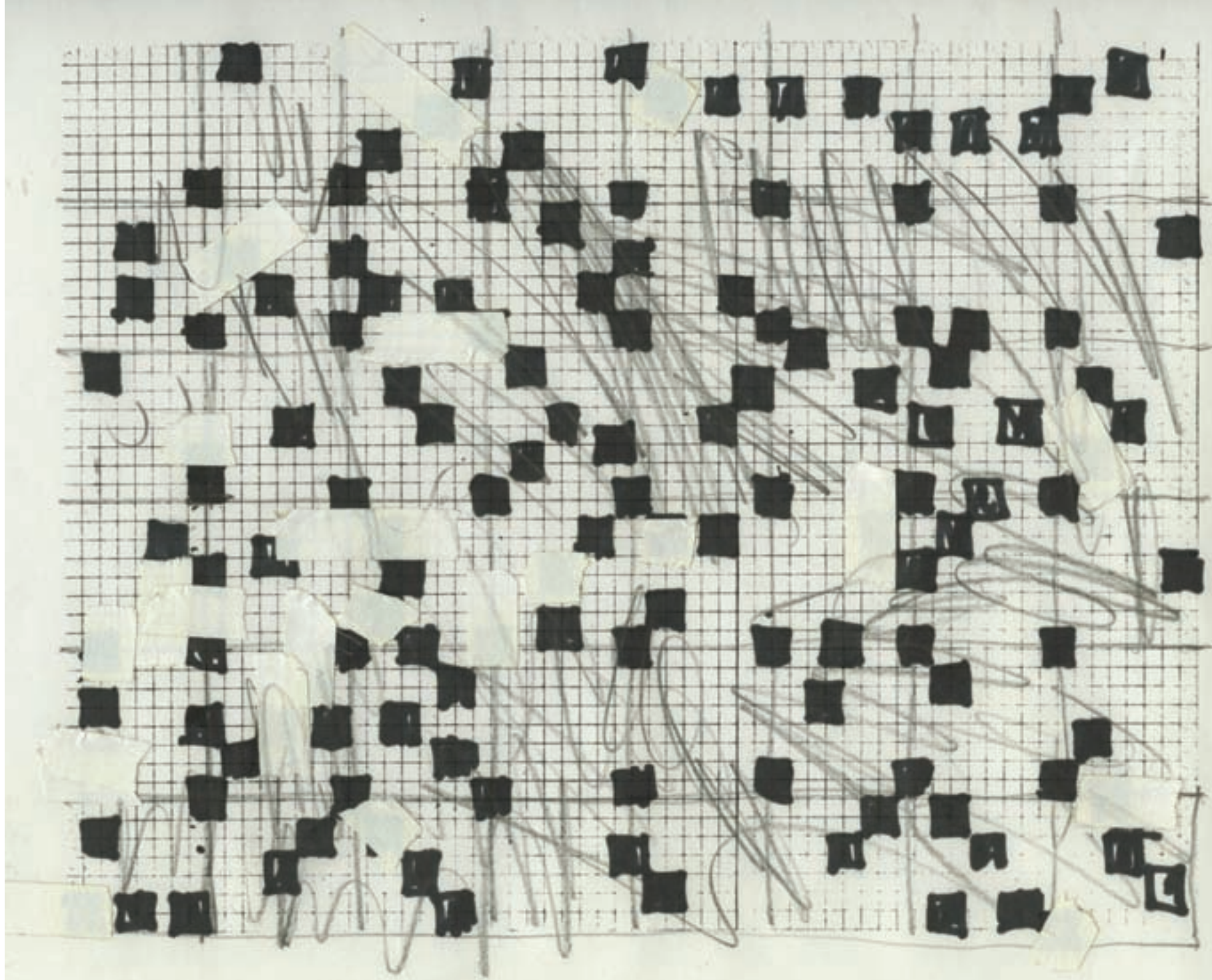
Painting #212 - N
2004
20" x 15"
Acrylic on canvas

Painting #228 - N
2004
20" x 15"
Acrylic on canvas

Painting #215 - N
2004
20" x 15"
Acrylic on canvas

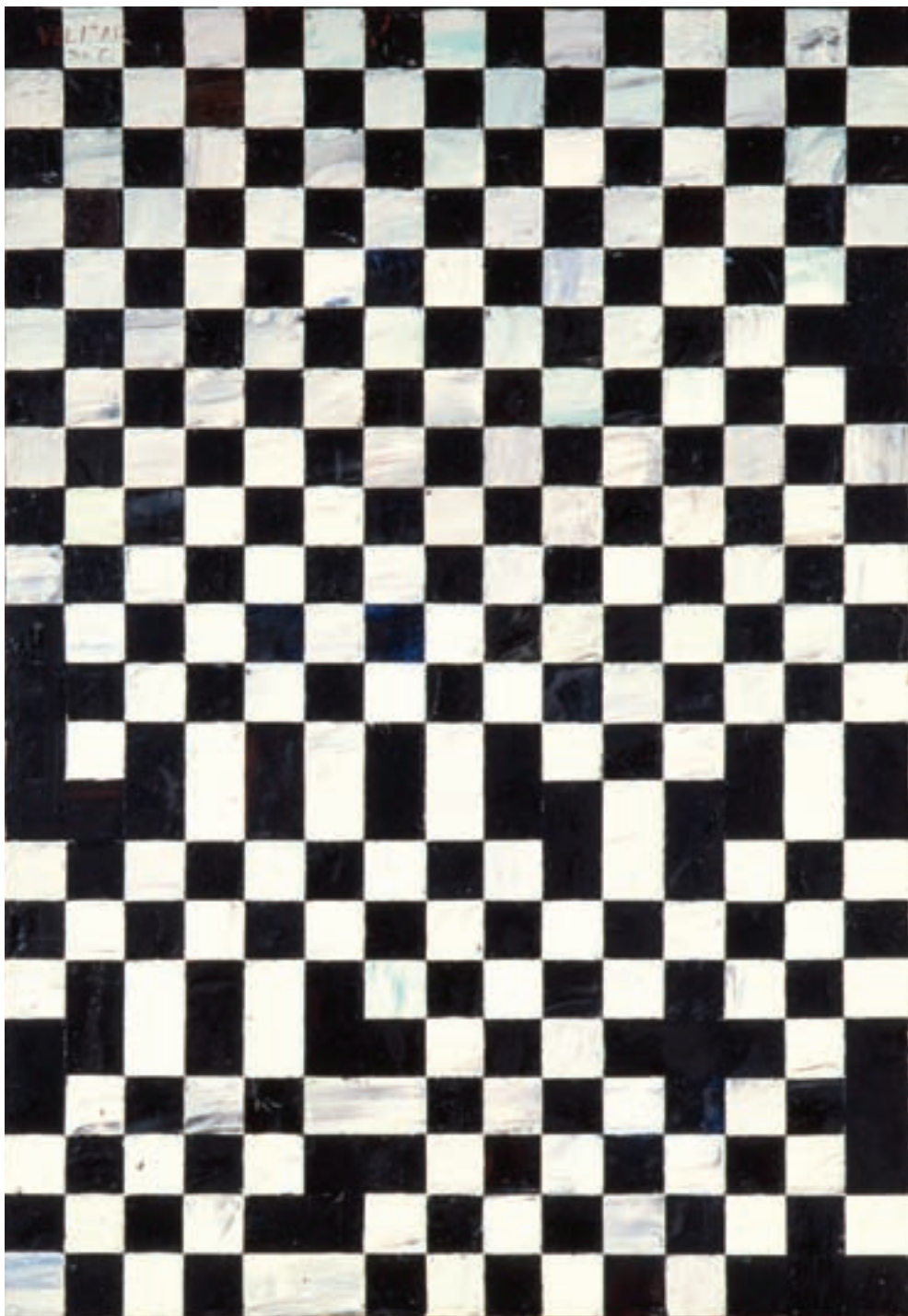


Painting #237 - N
2004
63" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



6-30-88

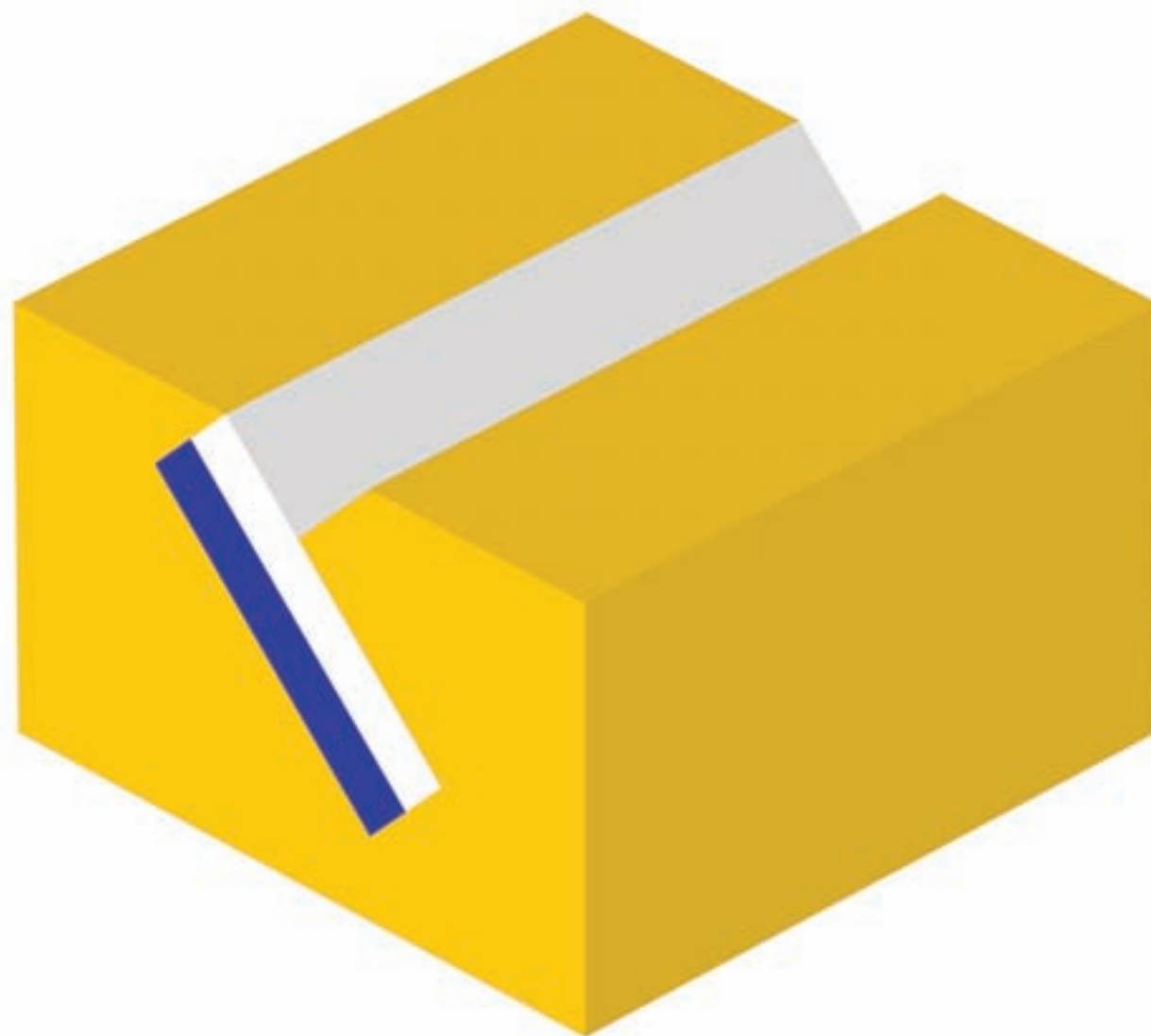
Sketch
1988
Marker and pencil on paper



Painting #077 - 0
1961
30" x 44"
Oil on canvas

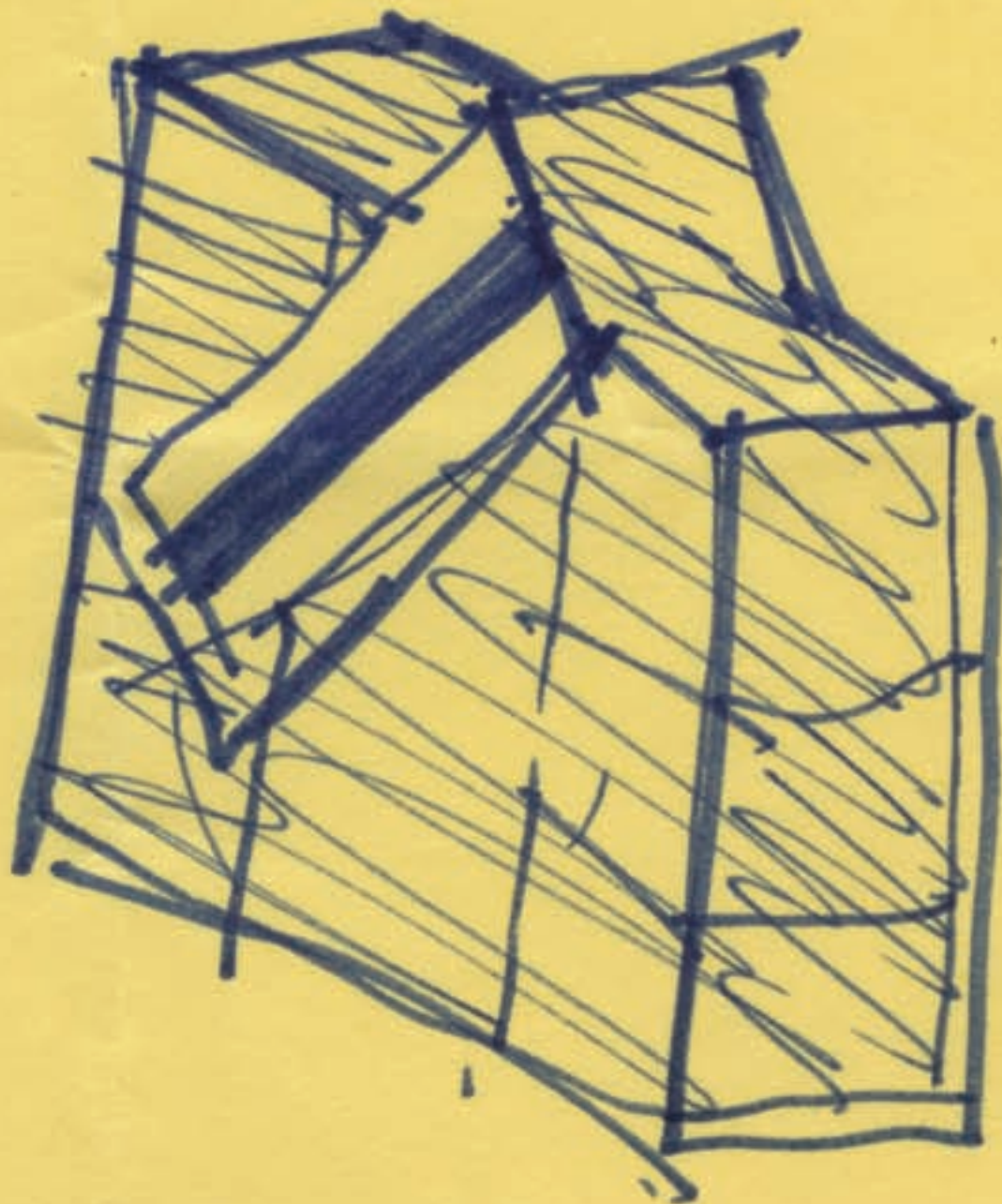
RIGHT: Painting #071 - 0
1960
28" x 42 1/4"
Oil on canvas





3D Computer Reconstruction from 1966 drawing
2006

OPPOSITE:
Sketch of painted construction
1966
Marker on paper

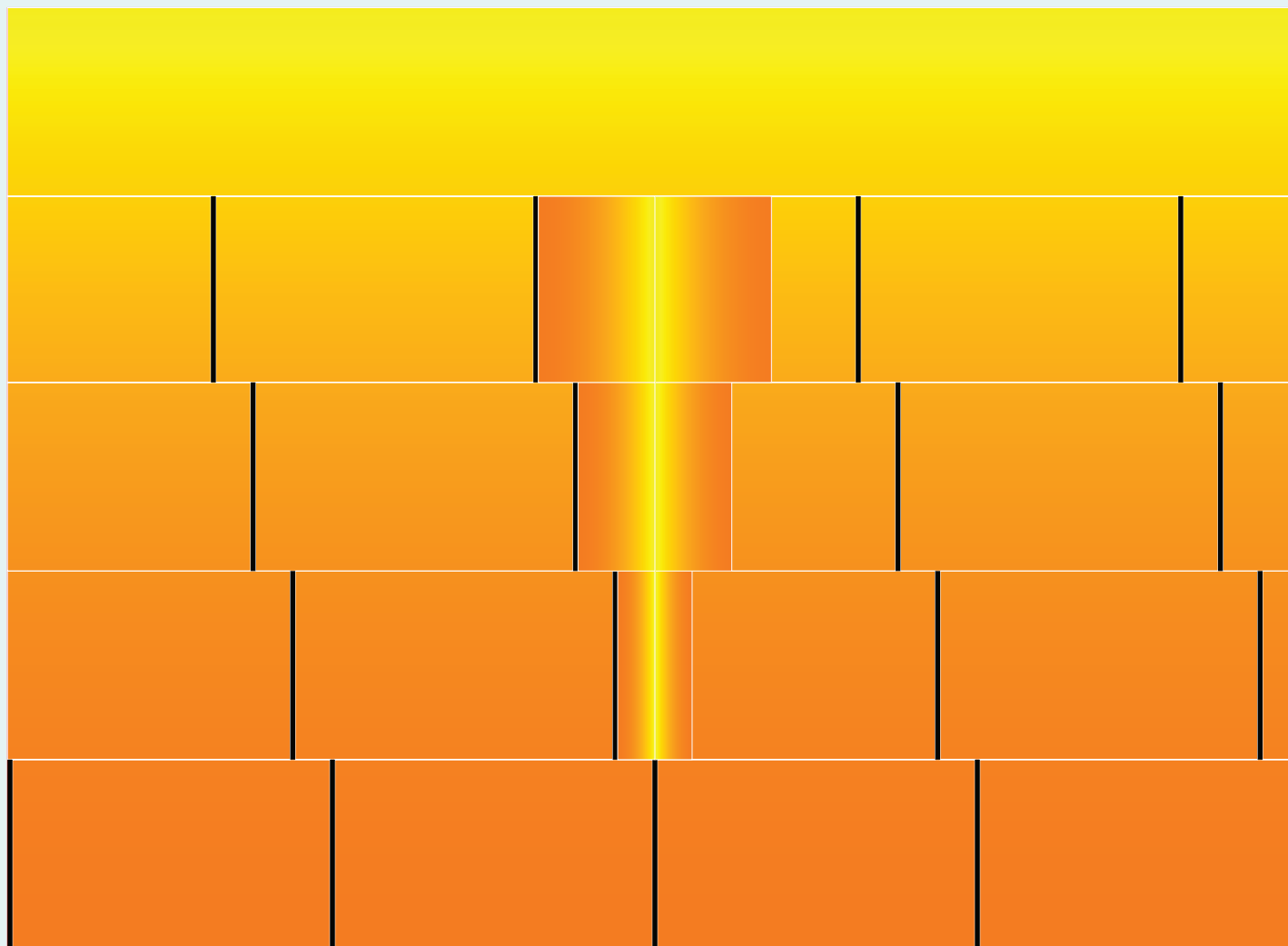


JANUARY 1966



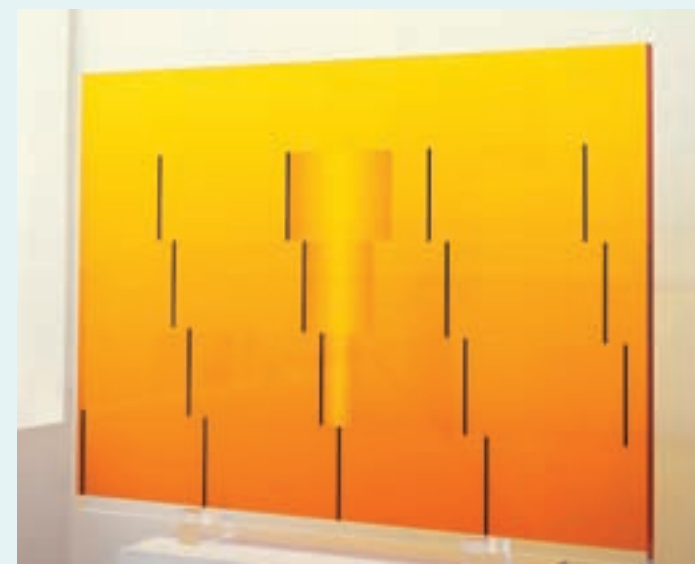
In 1986, I saw frescoes mid-restoration at the Brancacci Chapel in Santa Maria del Carmine, Florence. A small portion of one fresco had for centuries been well preserved, and radiated with brilliant color. I was so affected by this experience that, upon returning to Los Angeles, I began work on panel sculptures as harbingers of my return to painting.

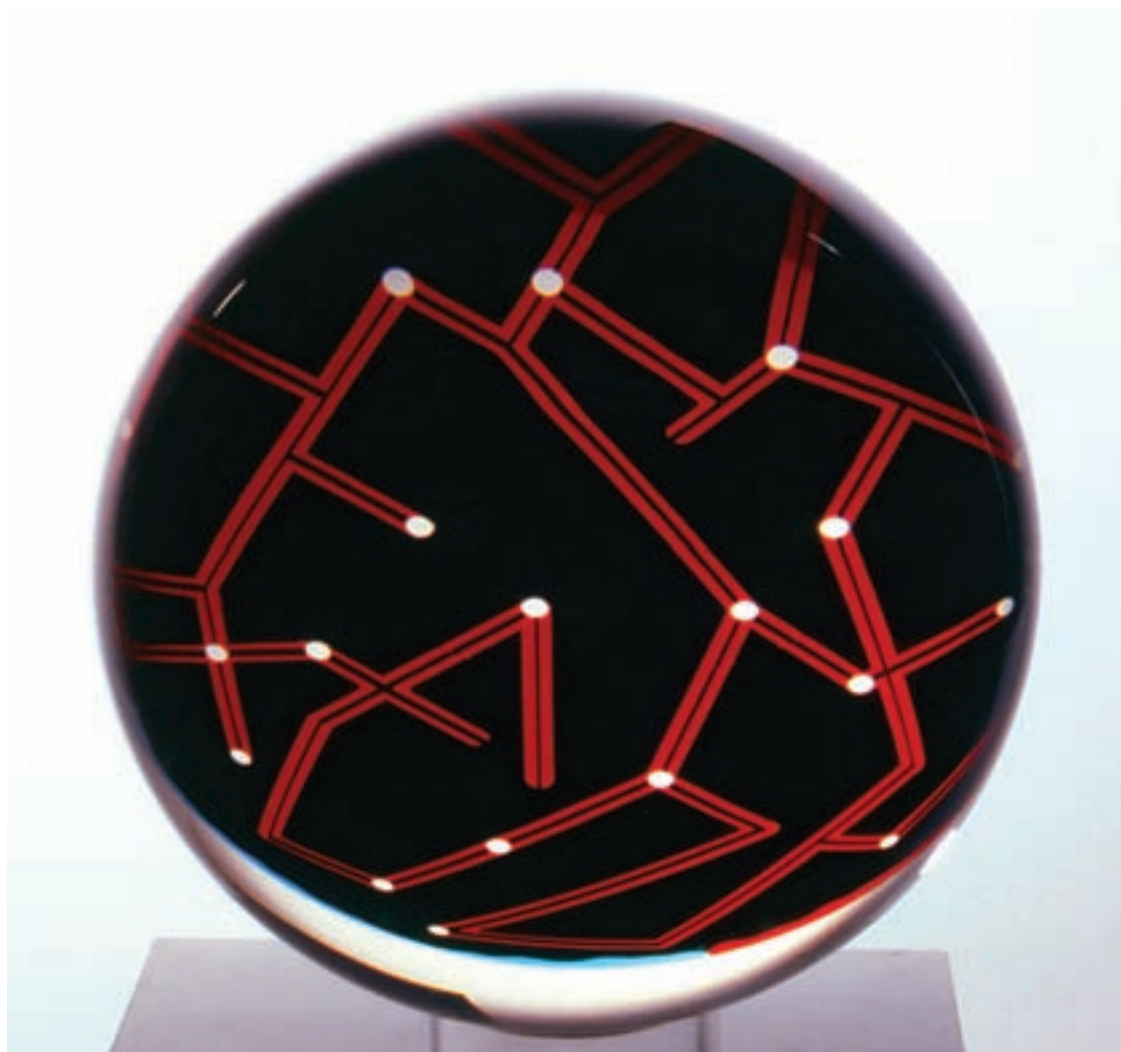
Sketch made during *Air Italia* flight
1986
Color pencil on paper



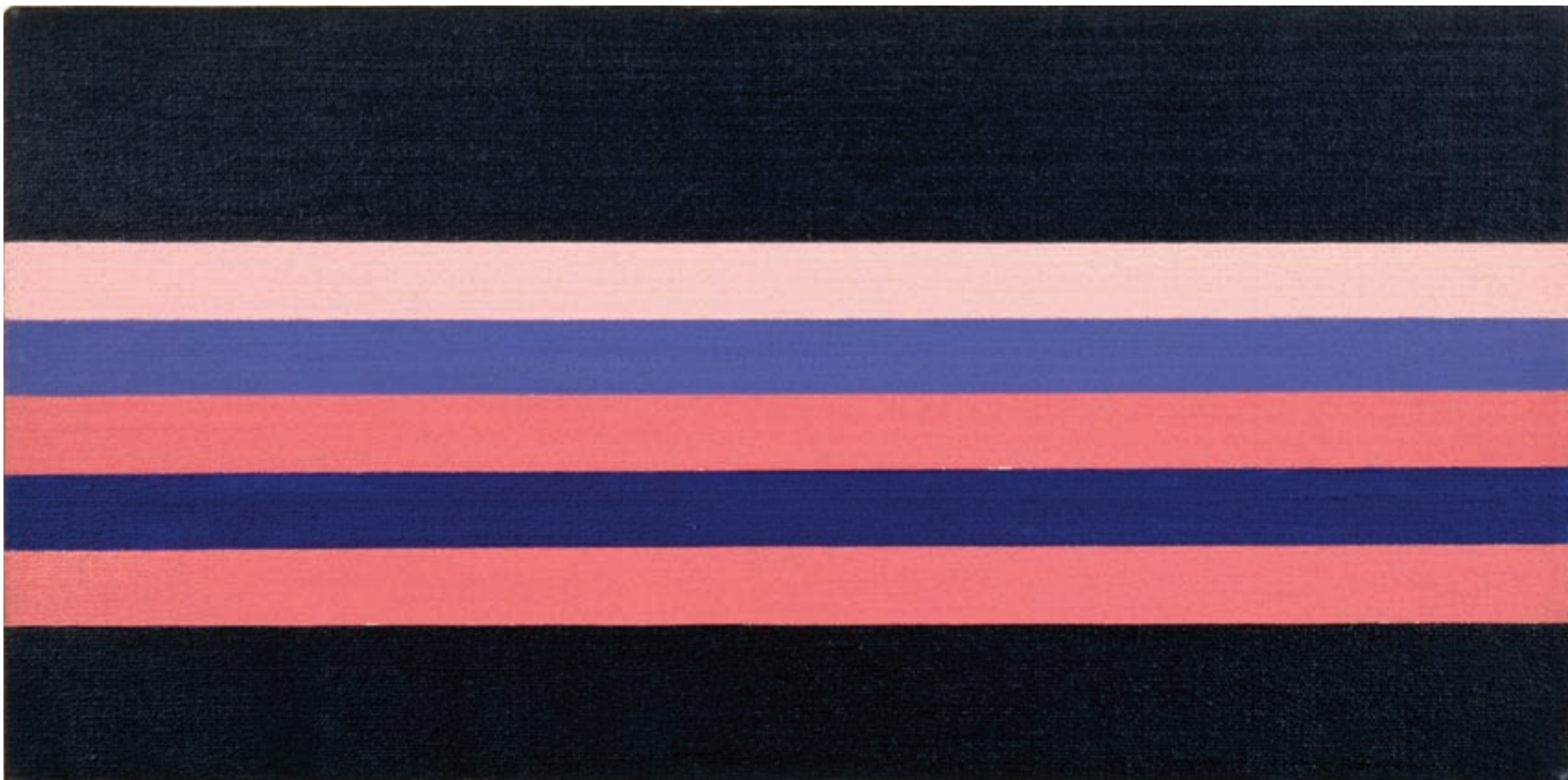
Computer reconstruction of
Sculpture #2854
2006

Sculpture #2854
1987
Rectangular panel, $2\frac{3}{16}$ " \times $64\frac{15}{16}$ " \times 49"
Laminated acrylic
PHOTO: VICTORIA MIHICH

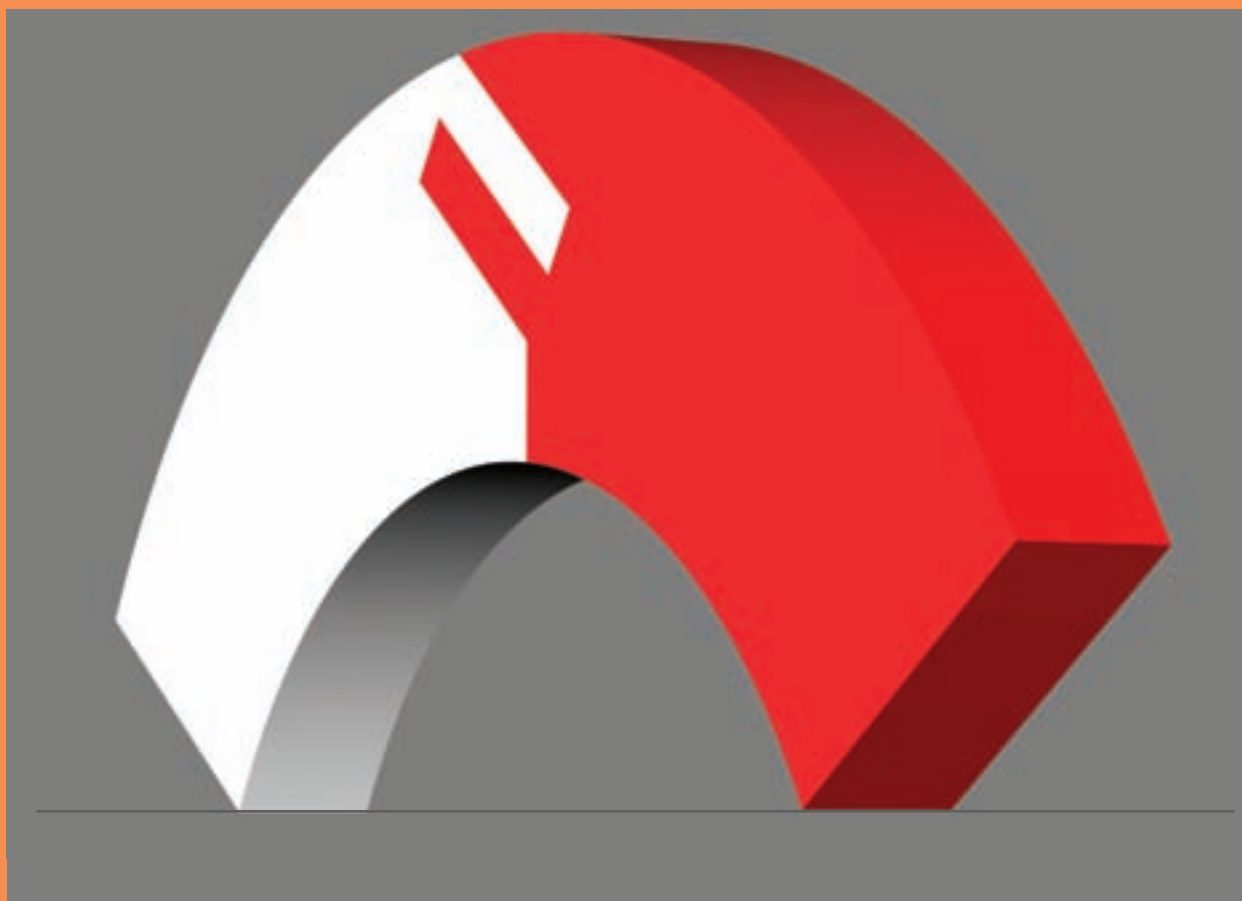




Sculpture #2526
1985
Sphere, 12 1/4" diameter
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH

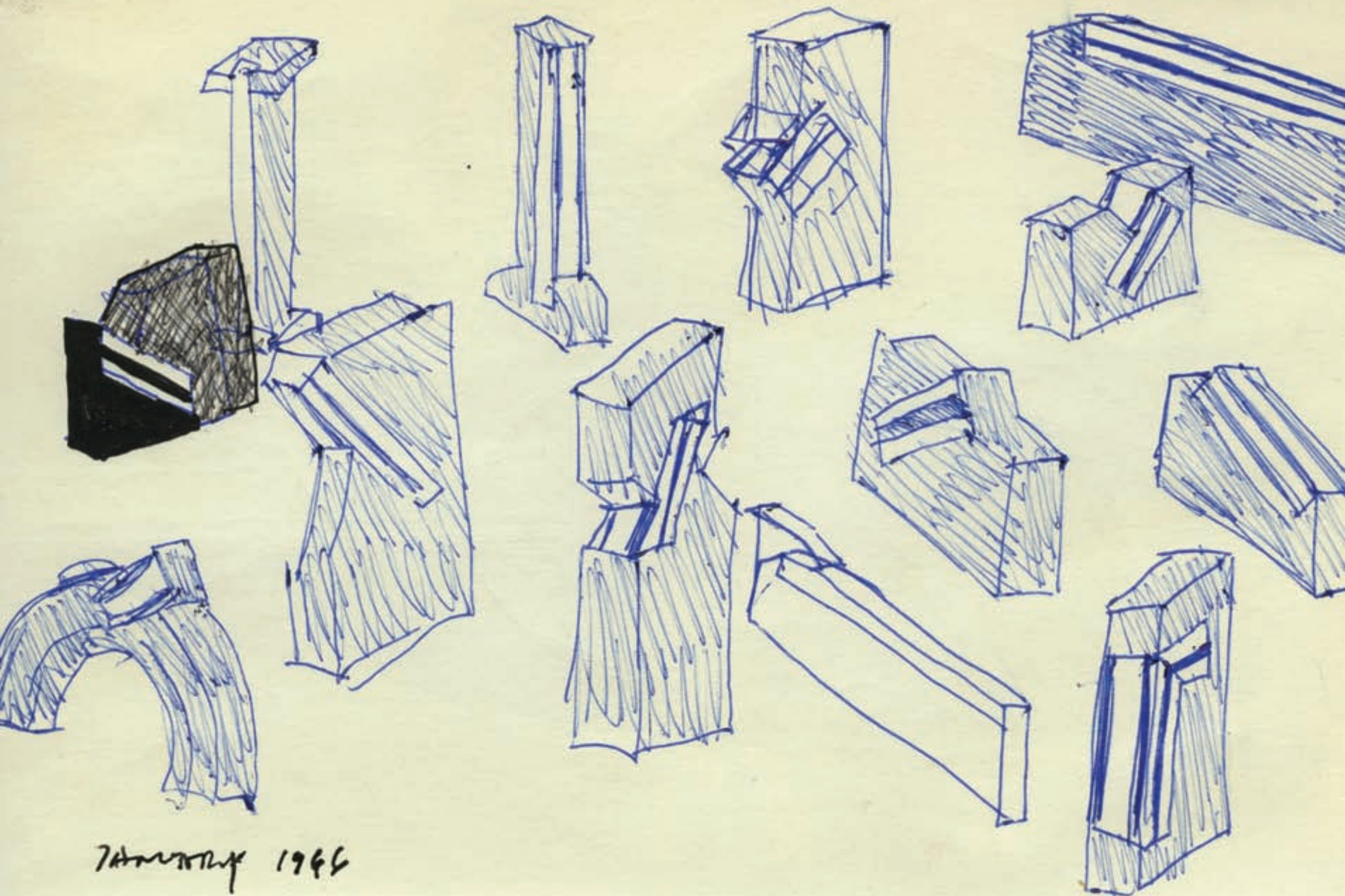


Painting #169 - 0
1964
20" x 10"
Oil on canvas
PHOTO: SCOTT HUTCHINSON



3D Computer Reconstruction from 1966 drawing
2006

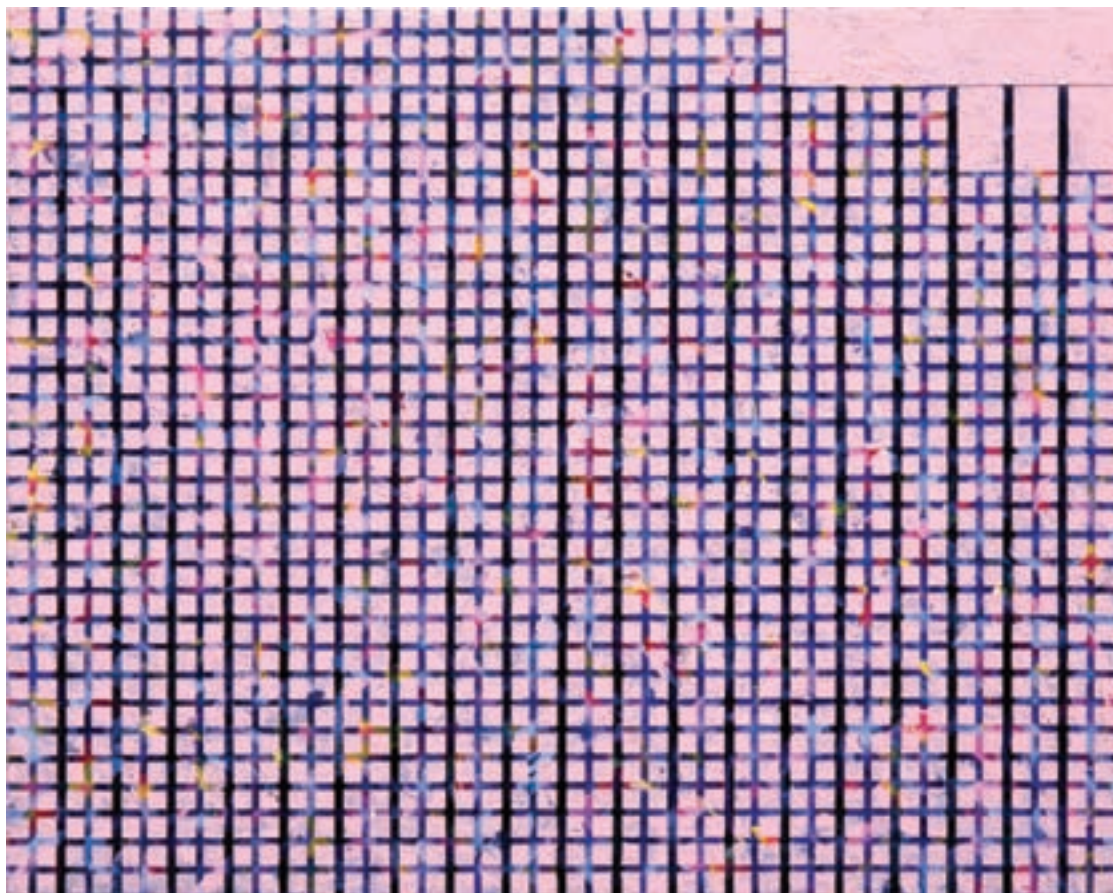
OPPOSITE: Sketch
1966
Ink on paper



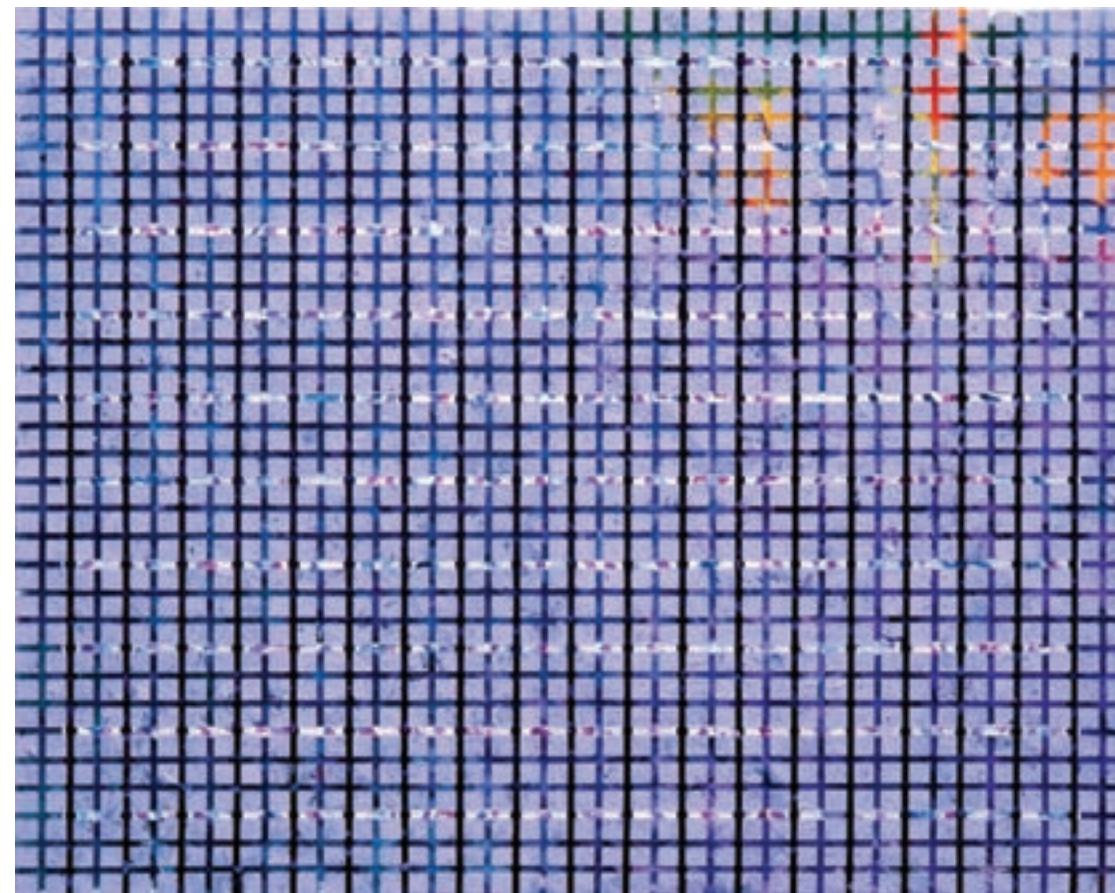
January 1966



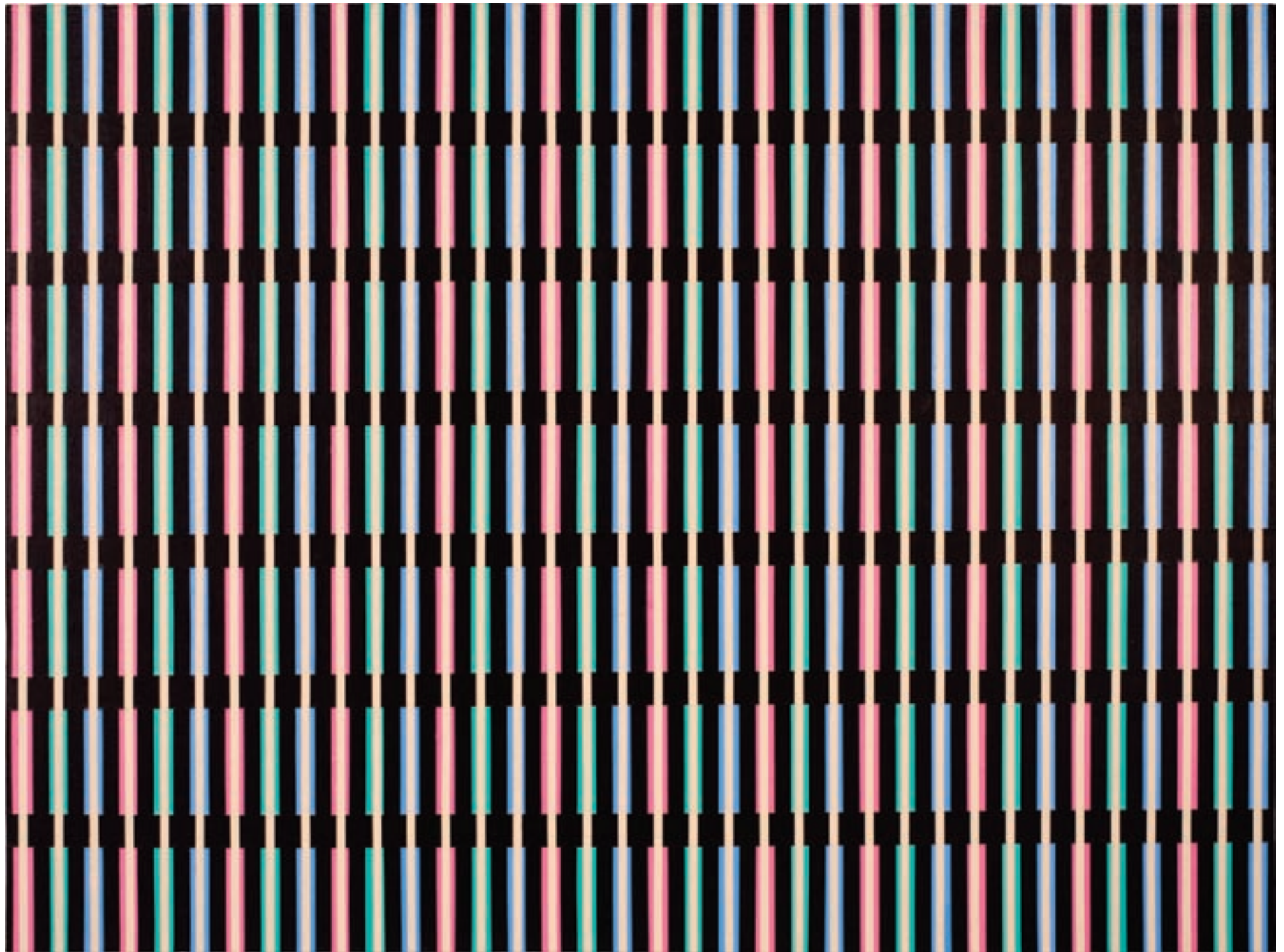
Sculpture #1346
1978
Triangle, 2 1/2" x 20 1/2" x 15 3/4"
Laminated acrylic
PHOTO: ALBERT WATSON



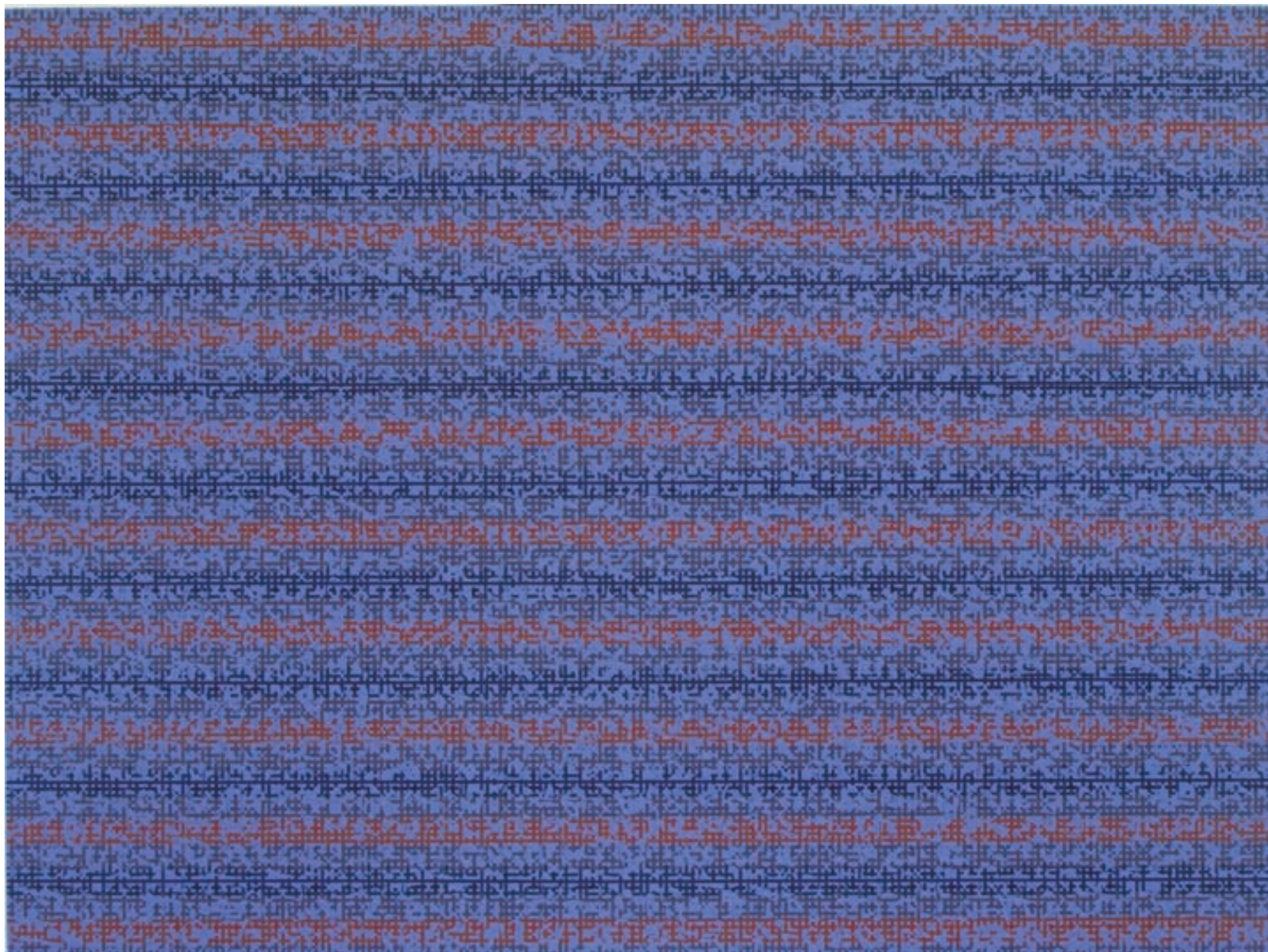
Painting #030 - N
 1988
 20" x 16"
 Acrylic on canvas
 PHOTO: SCOTT HUTCHINSON



Painting #029 - N
 1988
 20" x 16"
 Acrylic on canvas
 PHOTO: SCOTT HUTCHINSON



Painting #204 - N
2004
36" x 27"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON



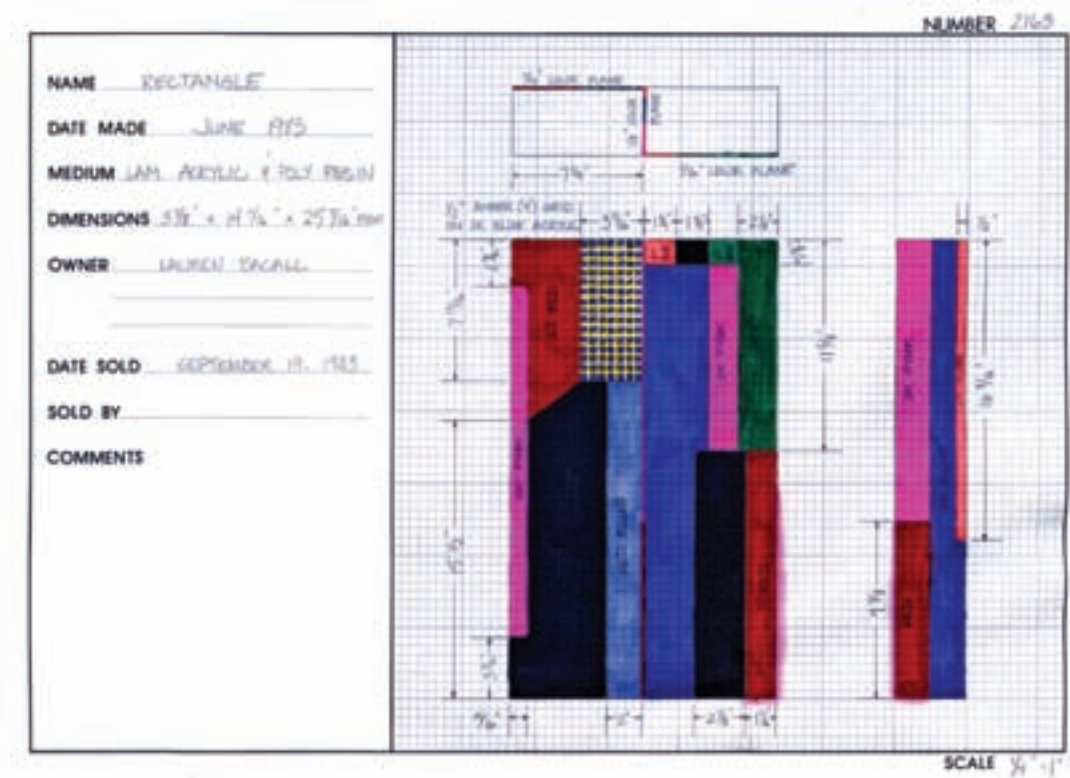
Painting #179 - N
2002
48" x 36"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

In 1955, I was on a brief leave from my mandatory service in the Yugoslav army. I saw *Young Man with a Horn* in a Belgrade theatre, starring Kirk Douglas and Lauren Bacall. As Douglas's character was driven to play an instrument, I was compelled to draw. The film inspired me. Little did I know that one day I would meet Kirk Douglas at a Los Angeles function, where he was presented with one of my sculptures. Nor did I ever dream of meeting Lauren Bacall, until she visited my studio to purchase a

sculpture for her collection. We sat together on my studio staircase, sipping champagne. I later learned that certain scenes in *Young Man with a Horn* were filmed in UCLA's Royce Hall arcade. As a professor at the University, I often stroll through that very arcade.

BELOW: Drawing for Sculpture #2163
1983

Sculpture #2163
1983
Rectangle, 3 7/8" x 14 1/16" x 25 7/16"
Laminated acrylic
PHOTO: VICTORIA MIHICH

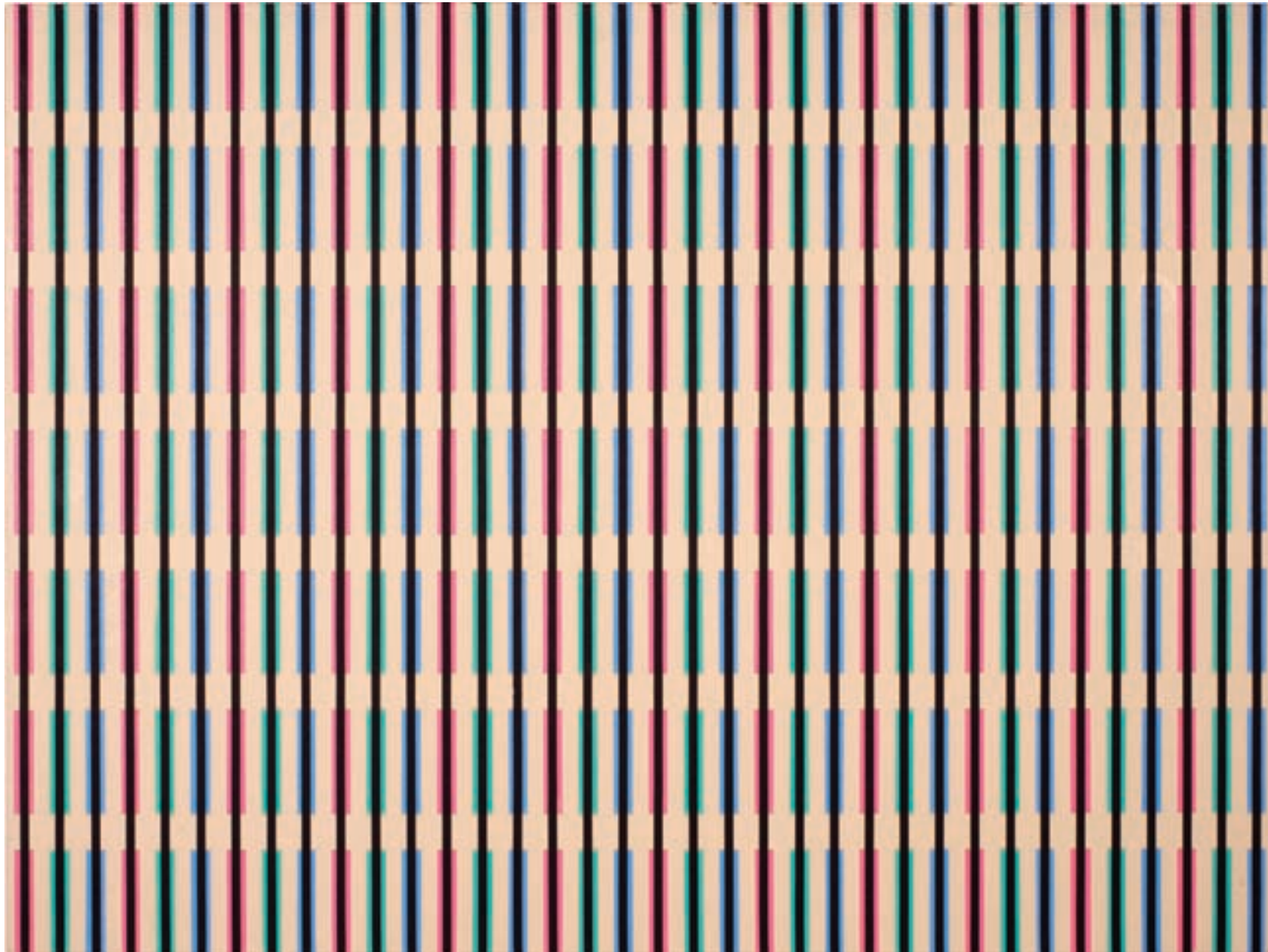


TECHNICAL DRAWINGS: TINA GRUEN



Sculpture #2200, "CP"
1983
3 shaped rectangles, 84" high each
Laminated acrylic
PHOTO: VICTORIA MIHICH





Painting #203 - N
2004
36" x 27"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

Sculpture #2994
1991
Irregular curved shape,
2 7/16" x 26 1/2" x 12 7/16"
Laminated acrylic
PHOTO: SCOTT HUTCHINSON

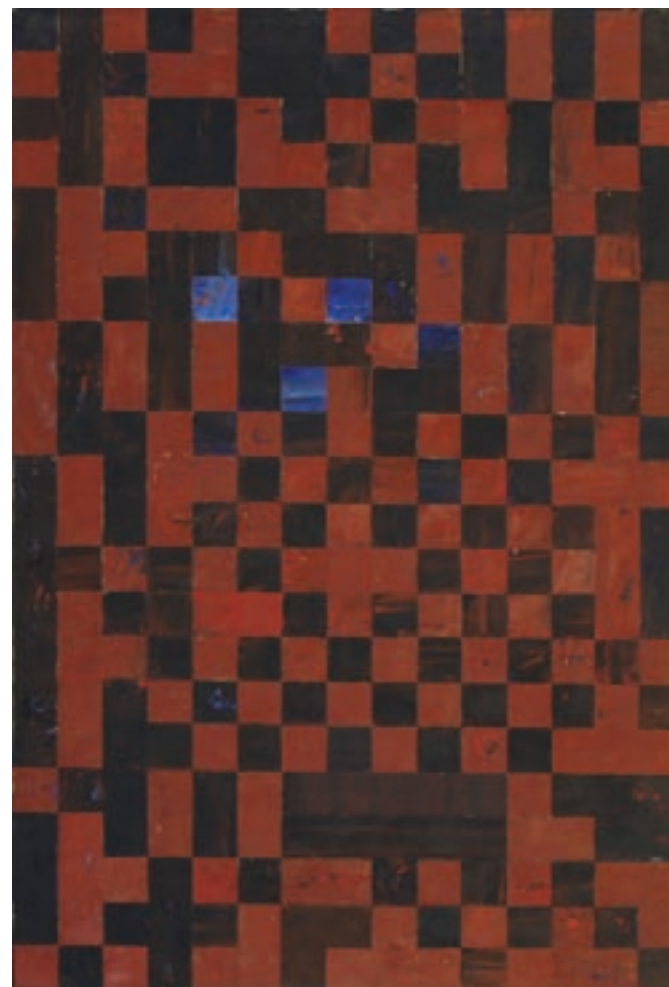
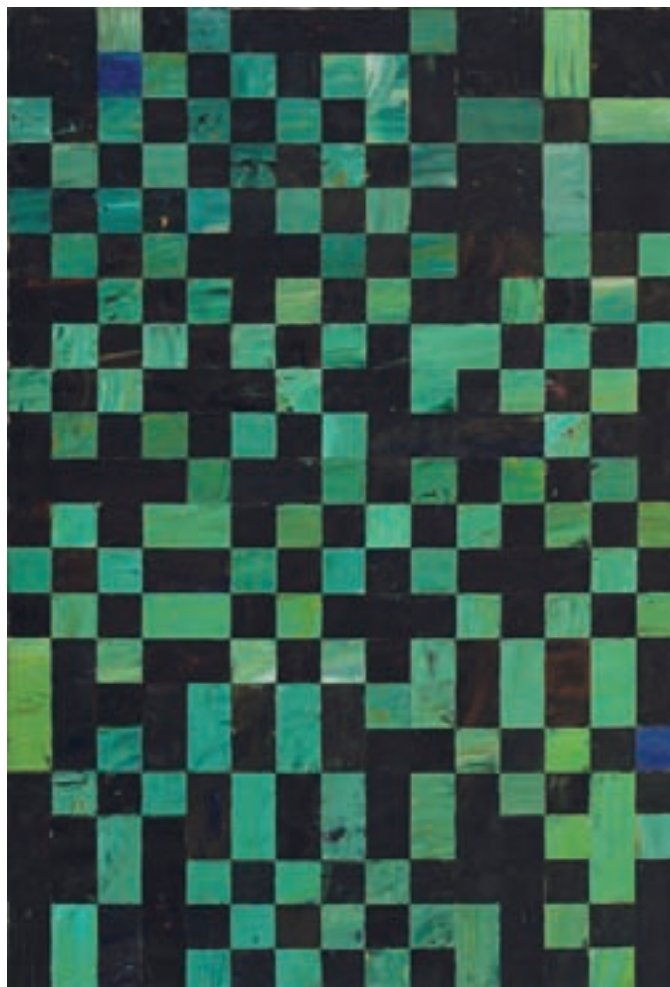


Sketch
2003
Color pencil on paper





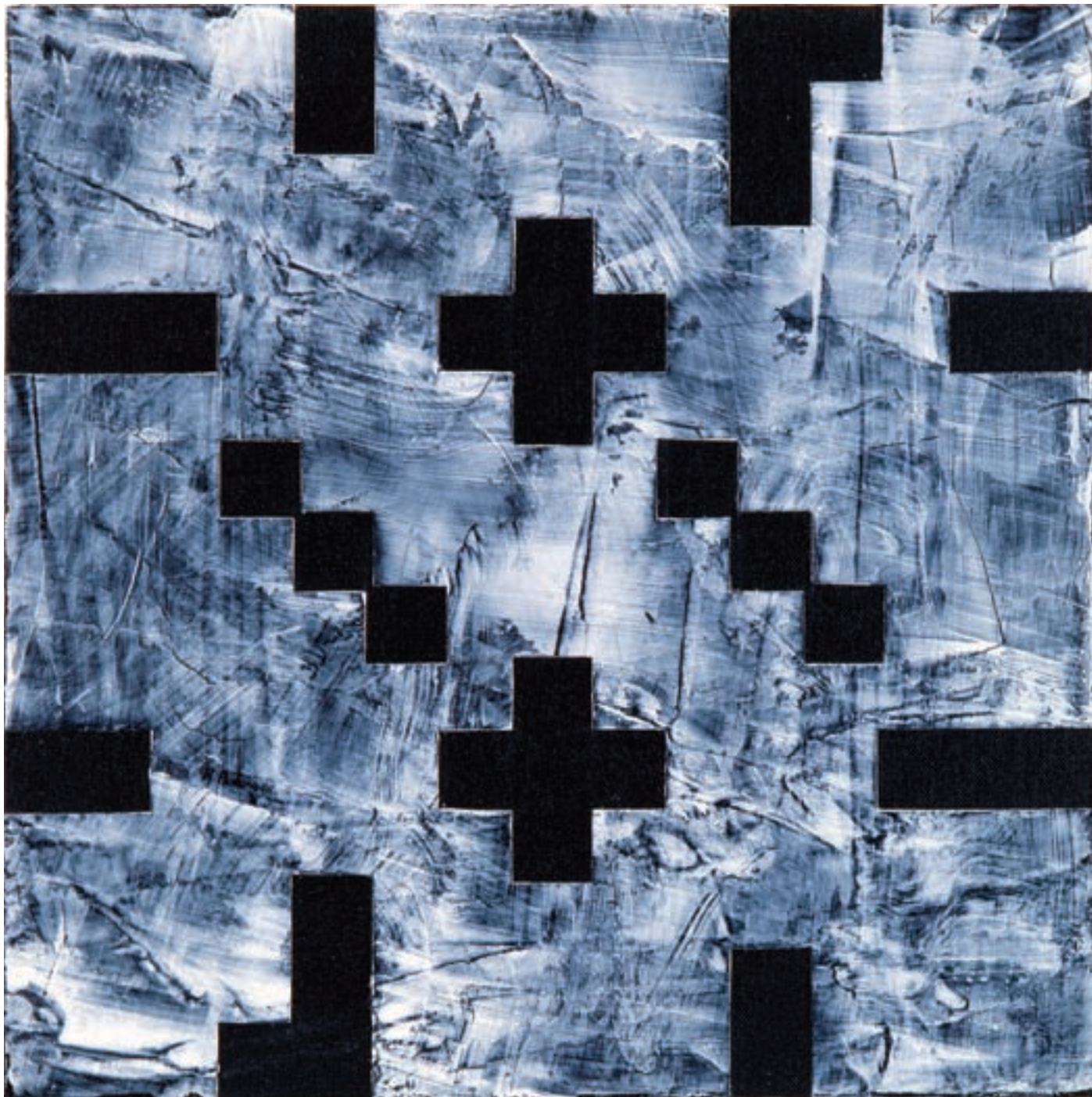
"Alpine Street, L.A."
1960
17" x 14"
Gouache on paper
PHOTO: SCOTT HUTCHINSON



Painting #079 - 0
1961
30" x 44"
Oil on canvas

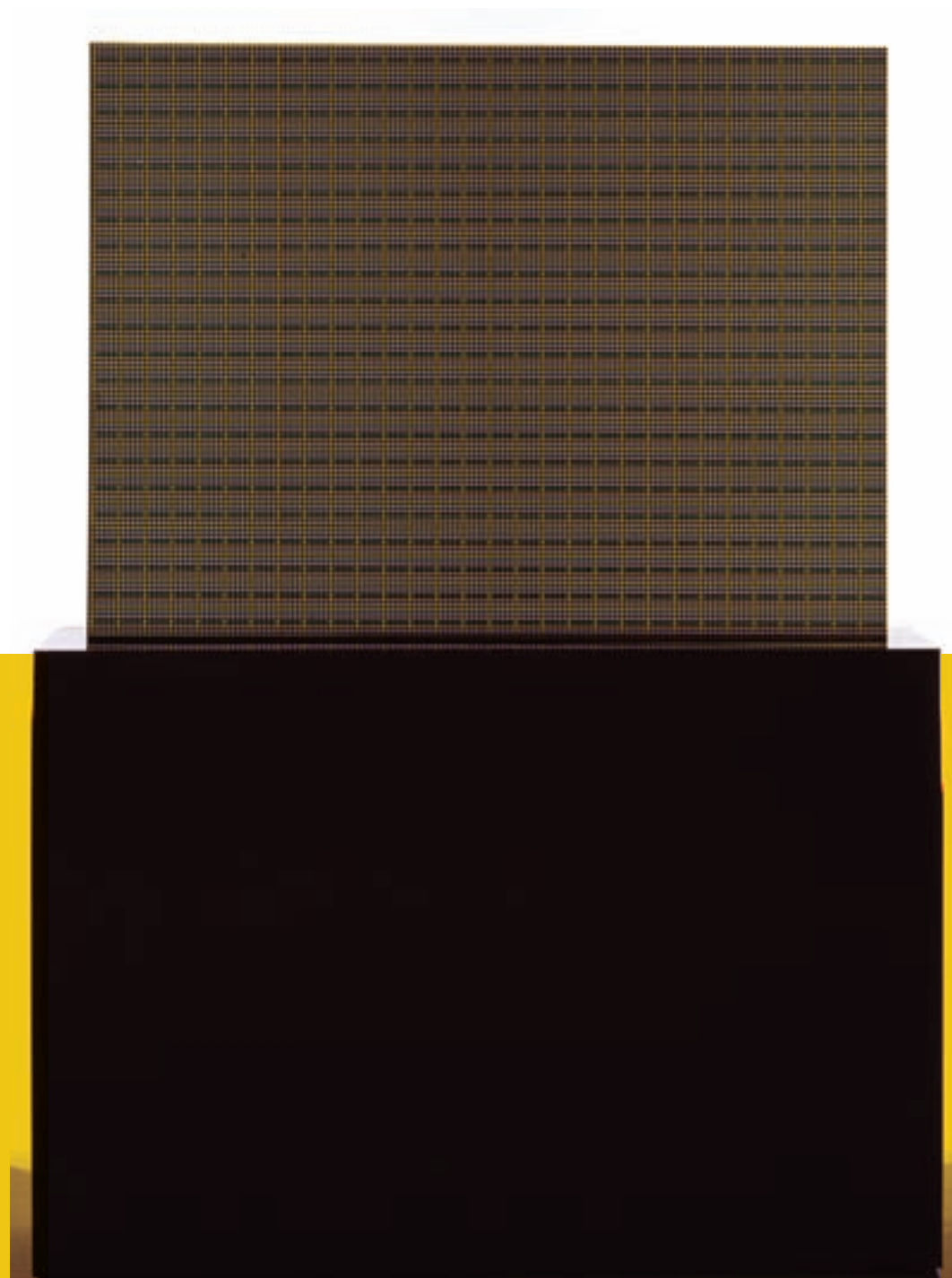
RIGHT: Painting #080 - 0
1961
30" x 44"
Oil on canvas

PHOTOS: MICHAEL FORESTER



Painting #077 - N
1988
15" x 15"
Acrylic and texture paste on canvas
PHOTO: SCOTT HUTCHINSON

ABOVE: Newspaper clipping
1988

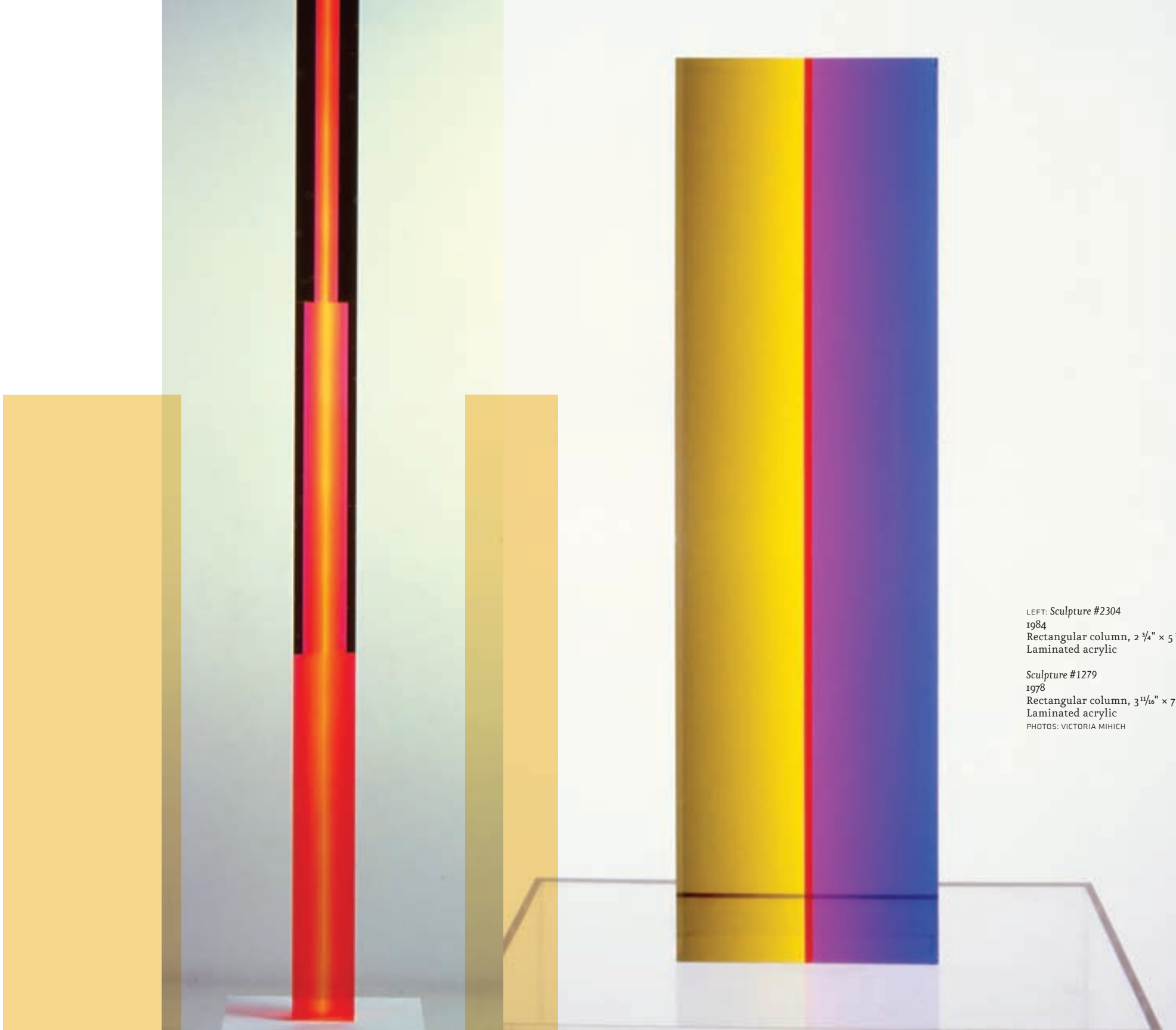


Sculpture #1933

1981

Rectangular panel, $3 \frac{1}{16}$ " \times $46 \frac{7}{8}$ " \times $34 \frac{13}{16}$ "
Laminated acrylic and polyester resin

PHOTO: VICTORIA MIHICH

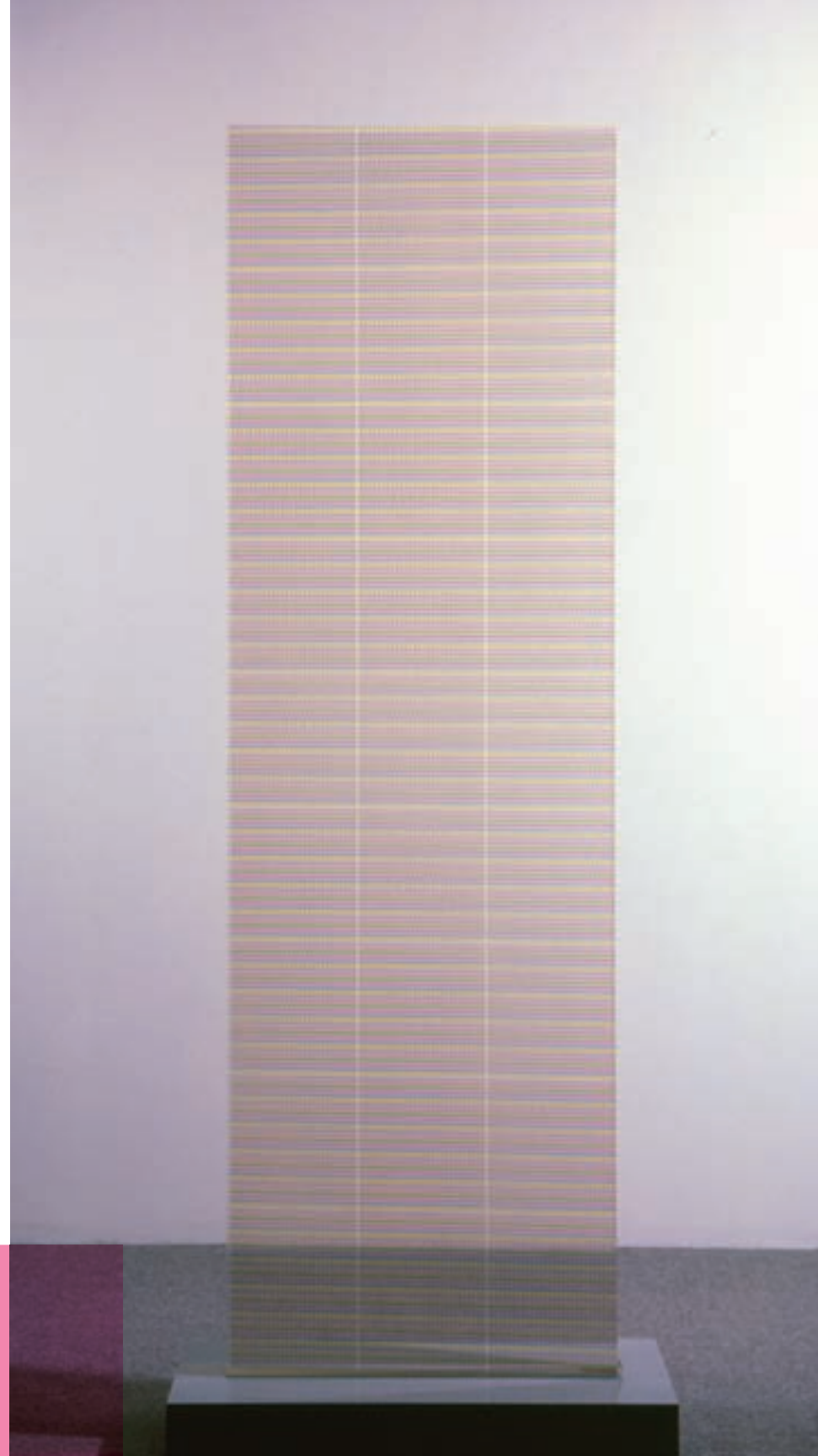
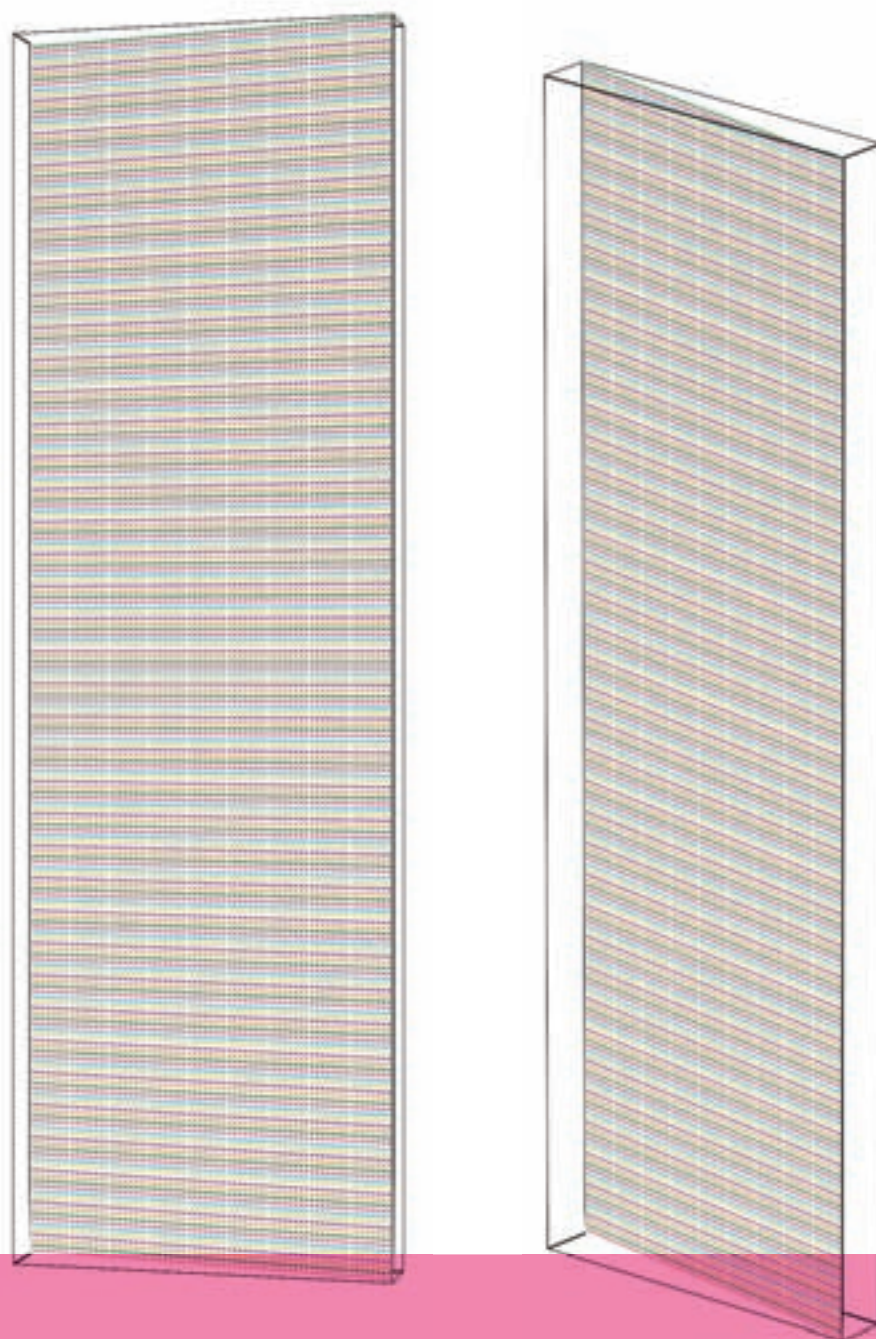


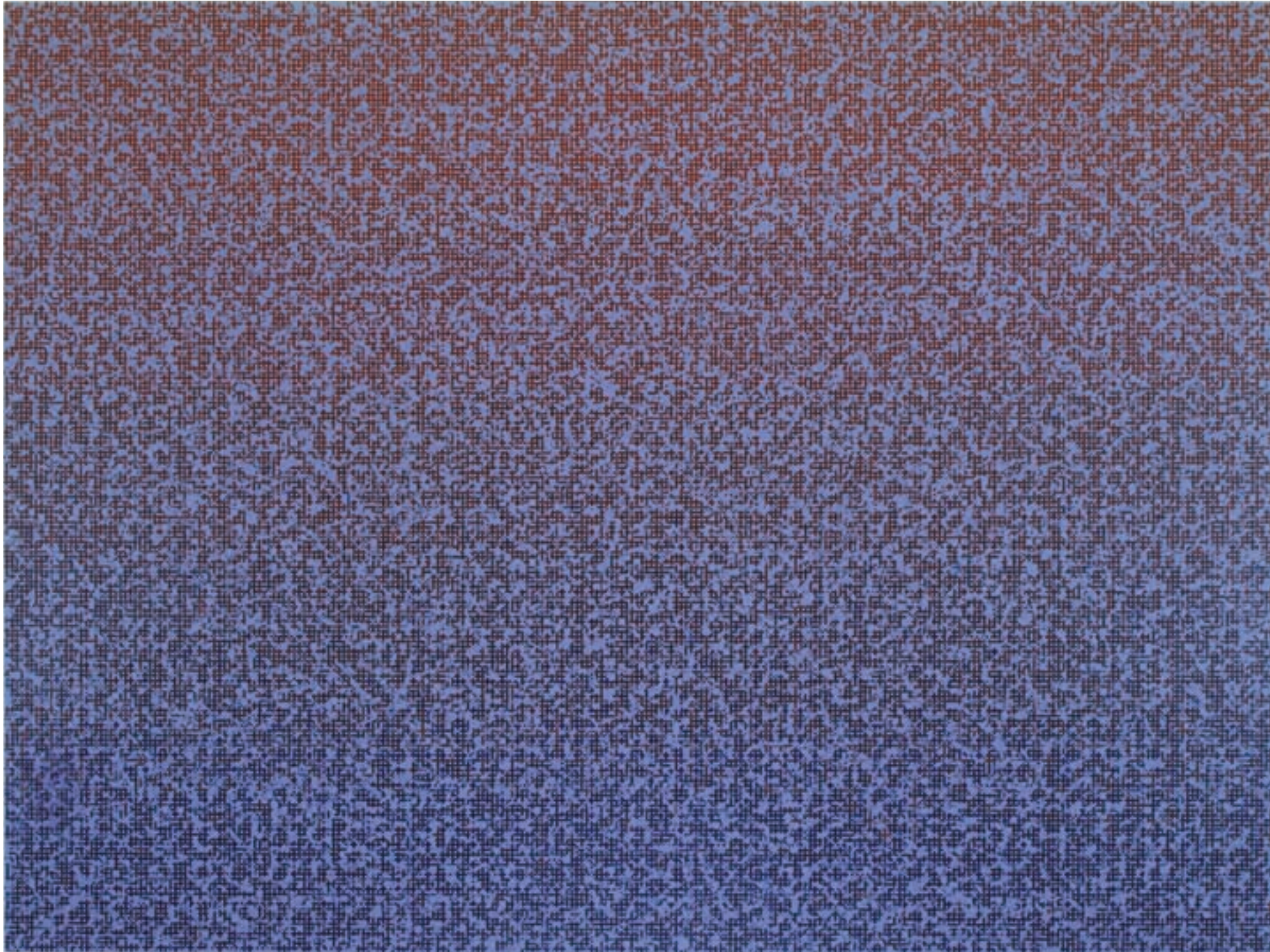
LEFT: *Sculpture #2304*
1984
Rectangular column, $2\frac{3}{4}$ " \times $5\frac{11}{16}$ " \times $96\frac{1}{16}$ "
Laminated acrylic

Sculpture #1279
1978
Rectangular column, $3\frac{11}{16}$ " \times $7\frac{7}{16}$ " \times $25\frac{9}{16}$ "
Laminated acrylic
PHOTOS: VICTORIA MIHICH

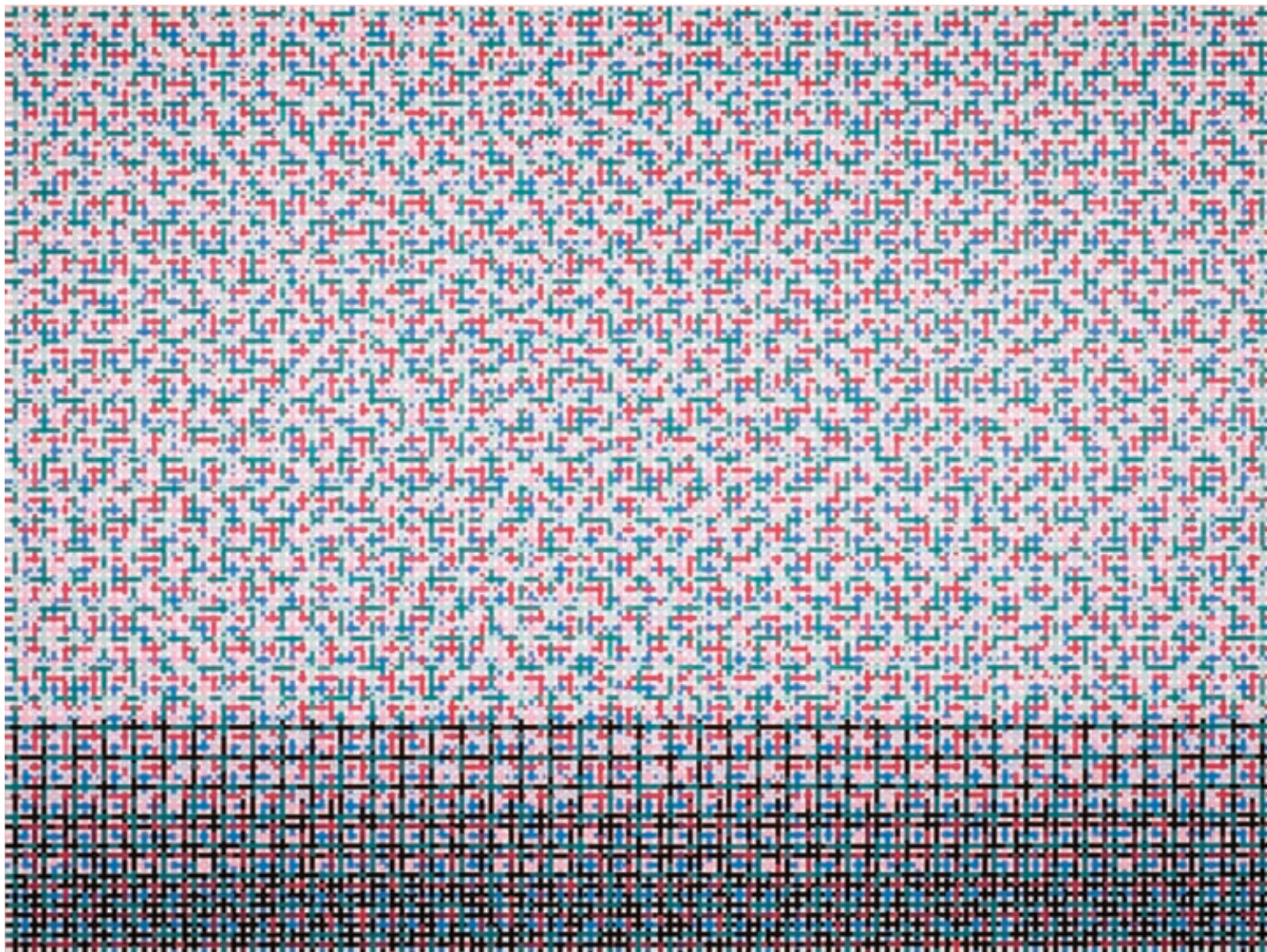
3D Computer Reconstruction
of *Sculpture #1947*
2006

RIGHT: *Sculpture #1947*
1981
Rectangular column,
3 7/16" x 23" x 73 1/2"
Laminated acrylic and
polyester resin
PHOTO: VICTORIA MIHICH

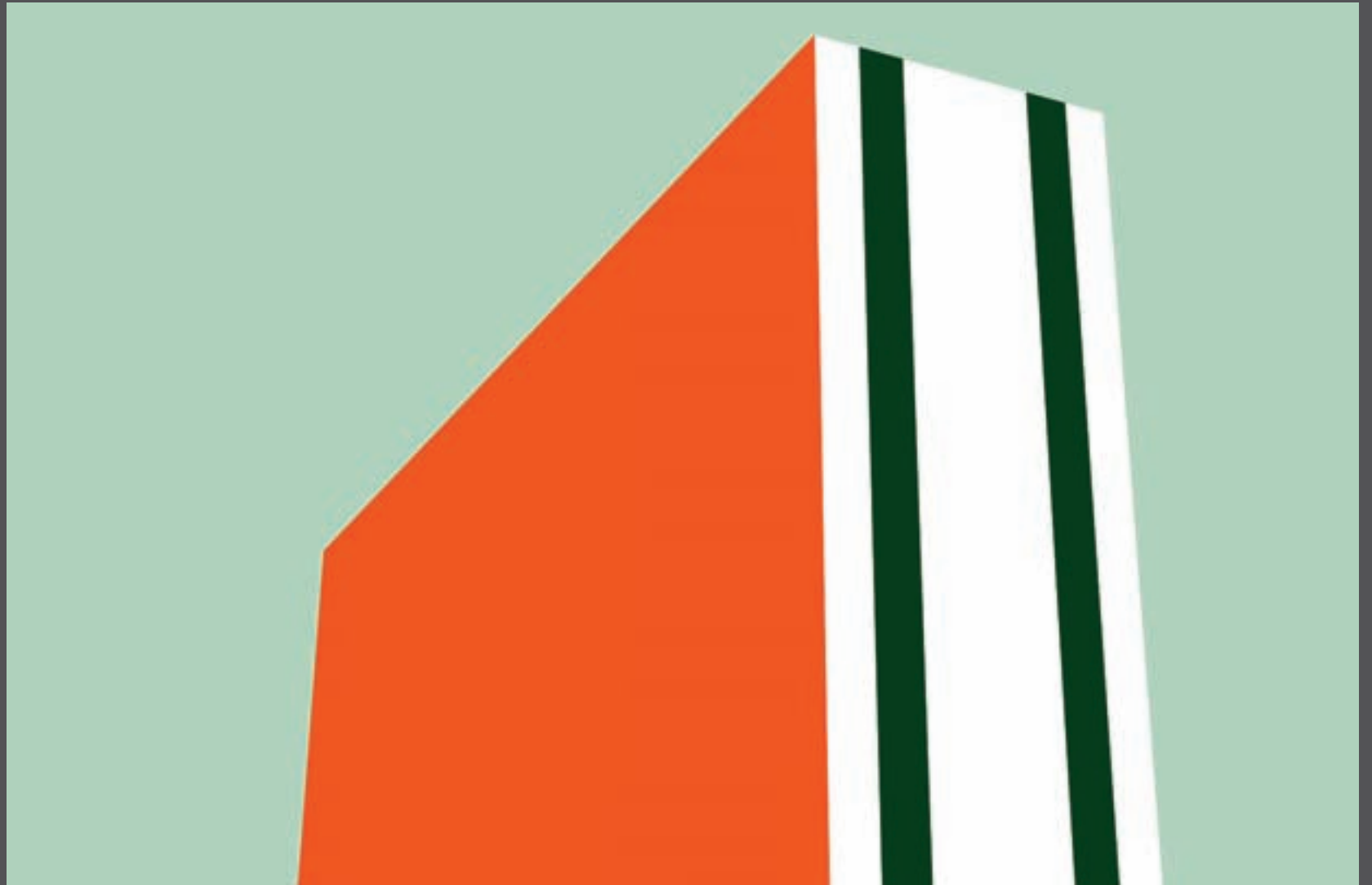
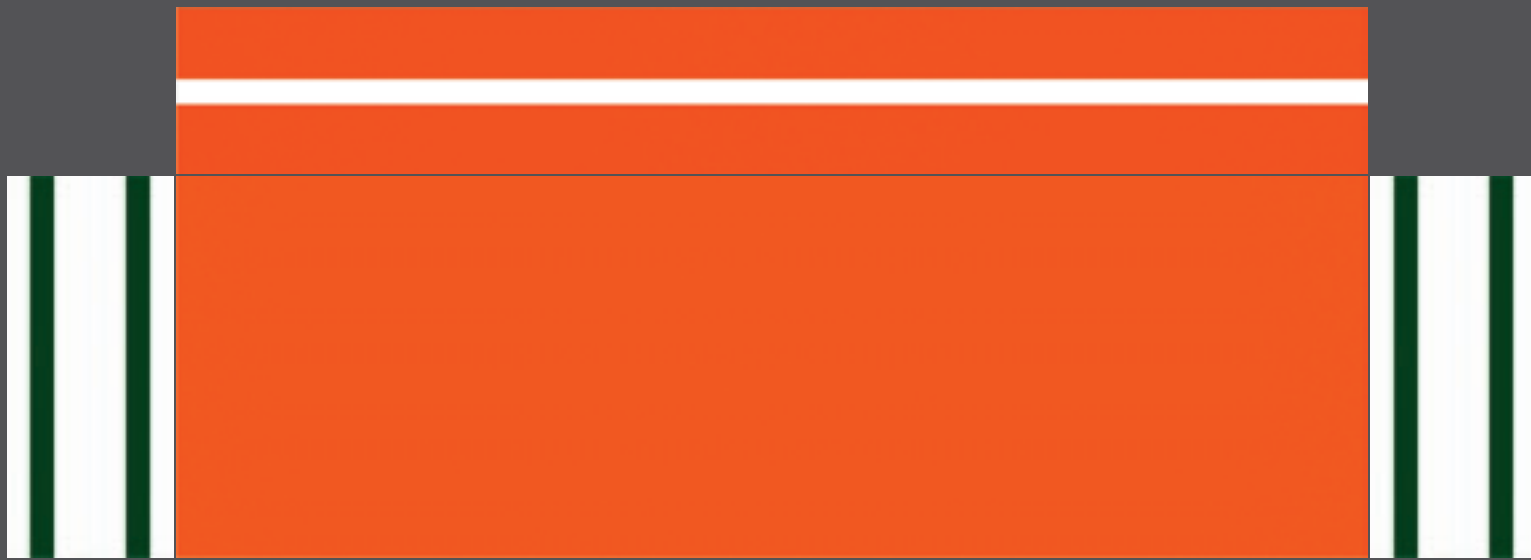




Painting #173 - N
2002
64" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

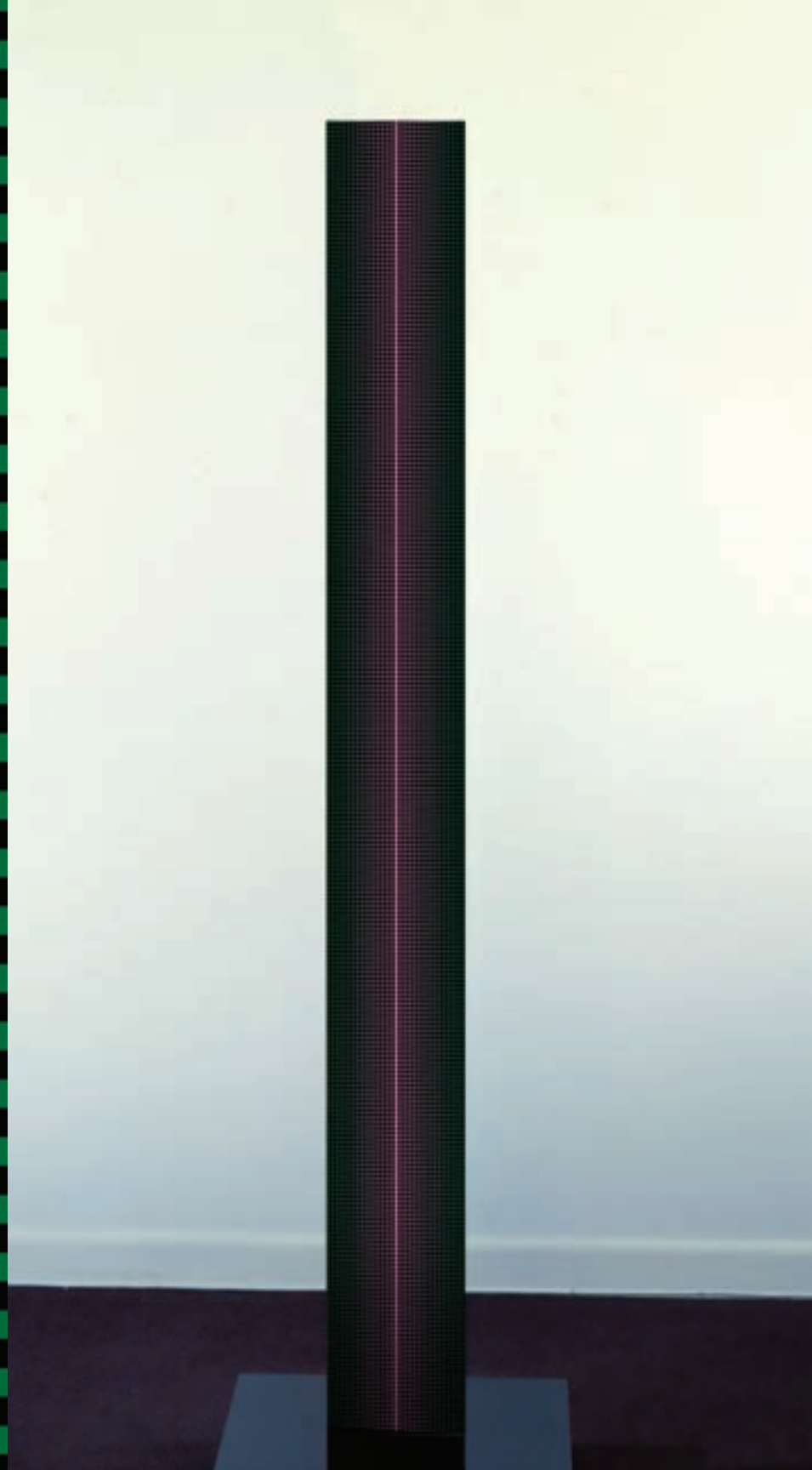
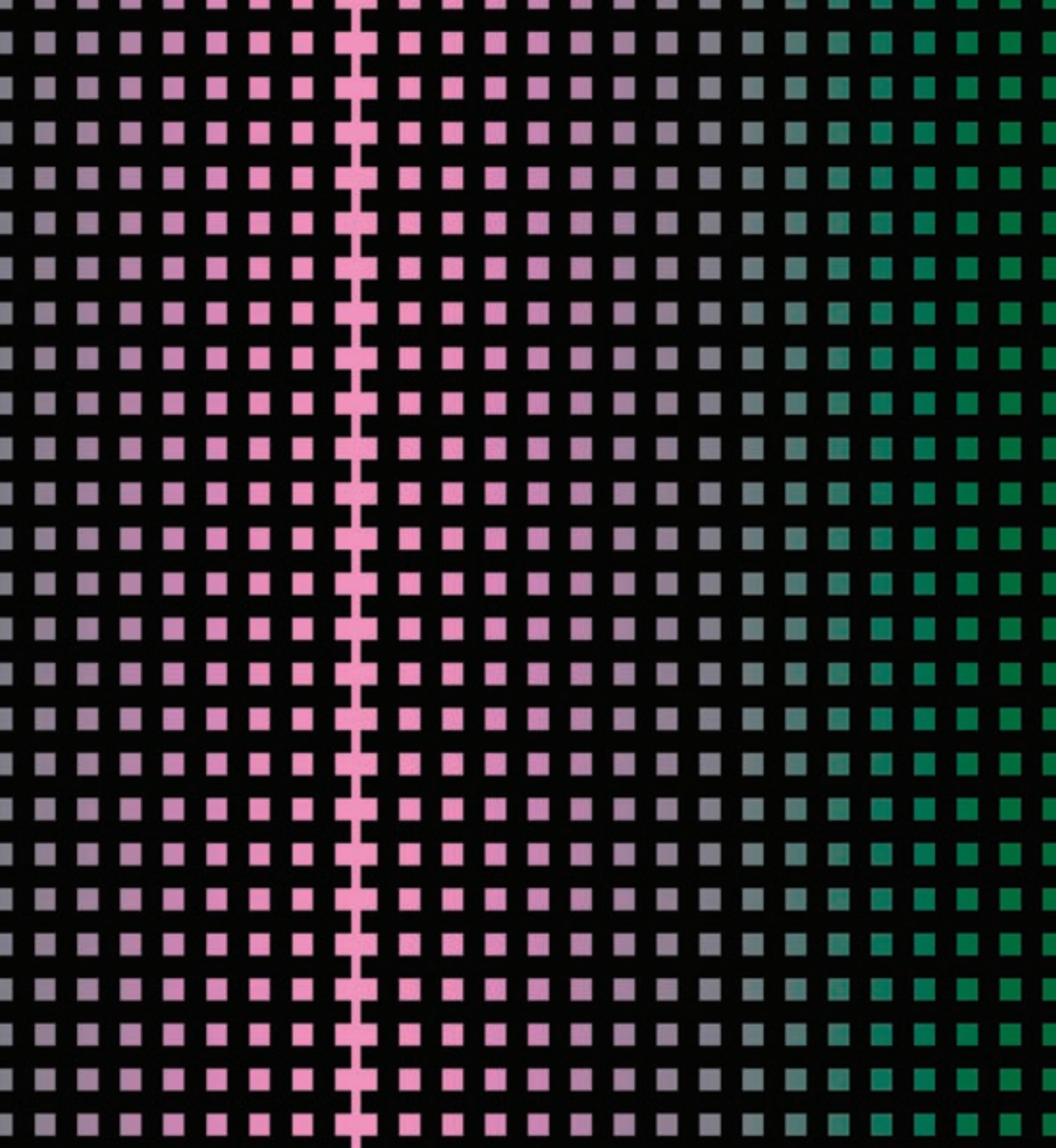


Painting #192 - N
2003
64" x 48"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON





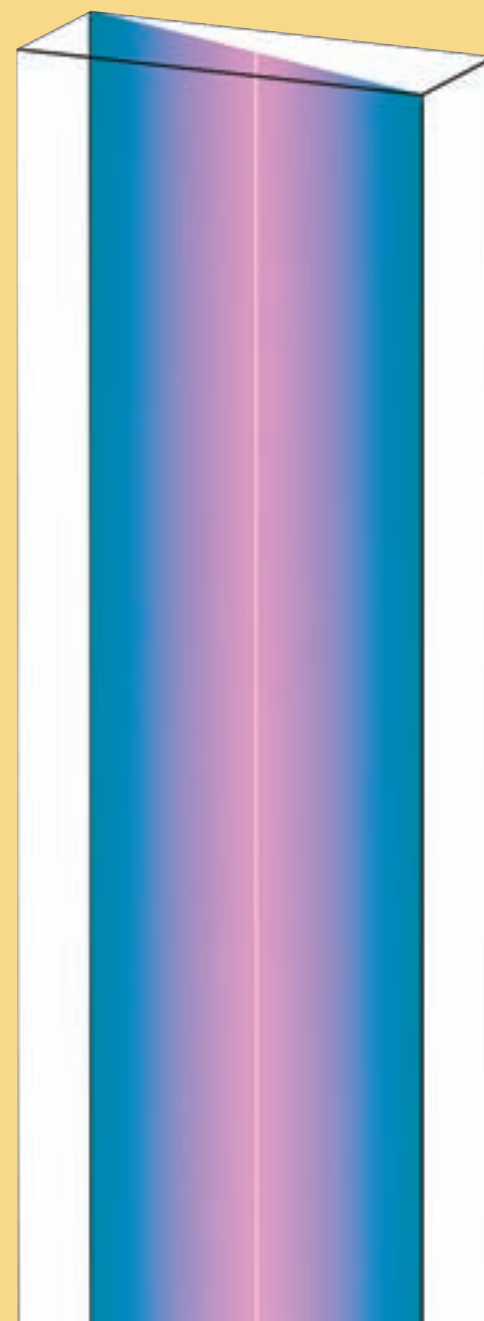
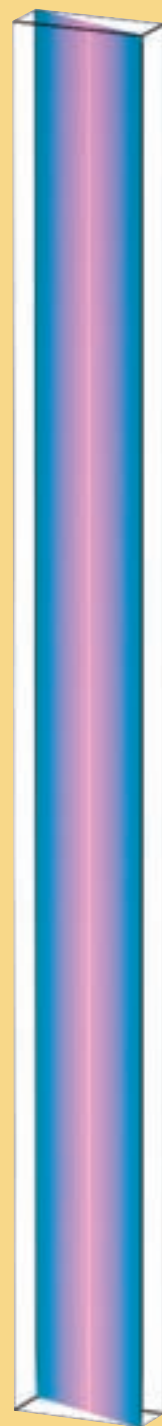
"Butterfly 5"
1966
84" x 48" x 18"
Lacquer on wood
PHOTO: HARVE BERGMAN

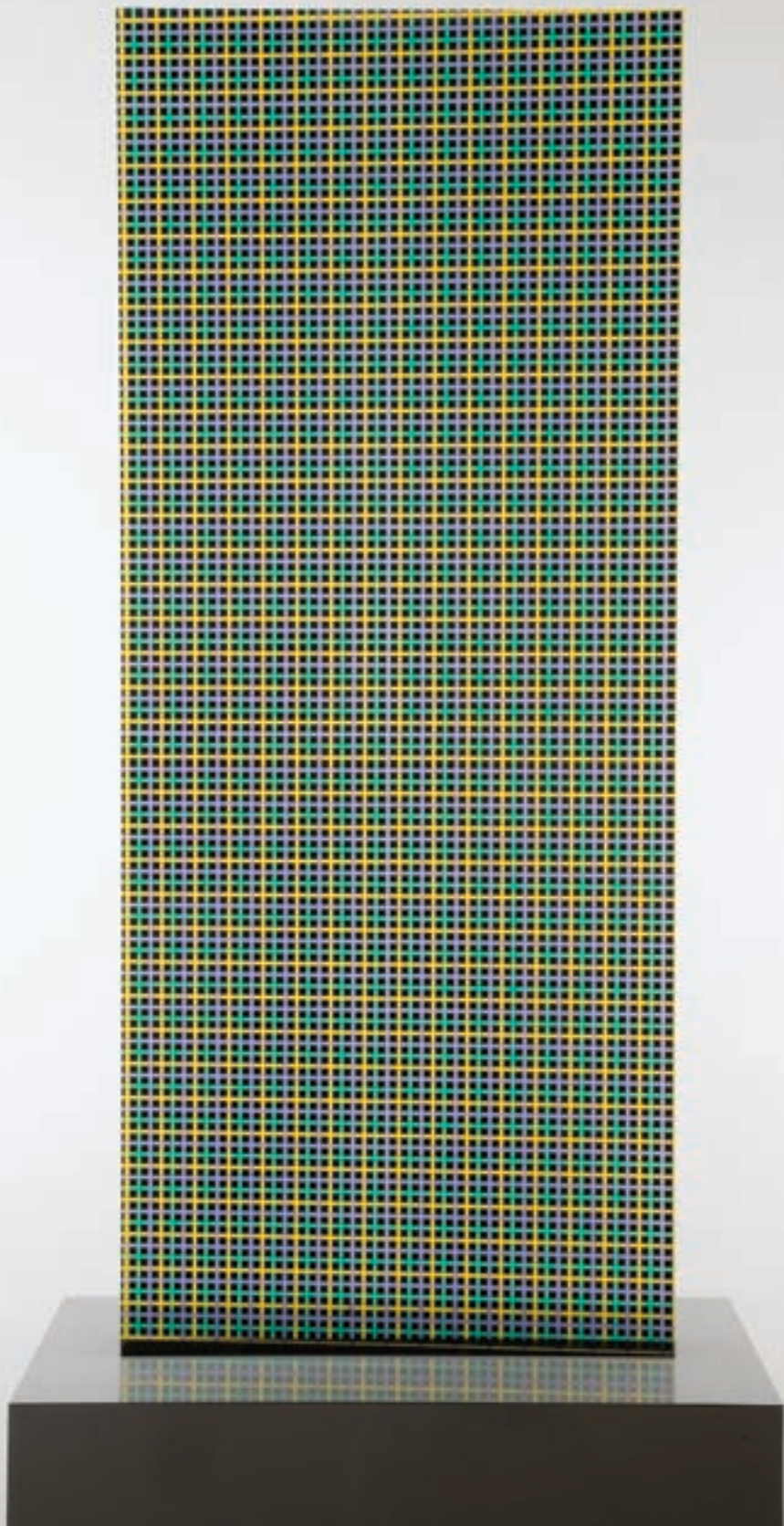


OPPOSITE:
Computer Reconstruction of
Sculpture #1986, detail
2006

Sculpture #1986
1981
Rectangular column,
 $2 \frac{3}{16}$ " \times $7 \frac{3}{16}$ " \times $74 \frac{3}{16}$ "
Laminated acrylic and polyester resin
PHOTO: VICTORIA MIHICH

RIGHT:
3D Computer Reconstruction of
Sculpture #1971
1981
Rectangular column, $3 \frac{5}{16}$ " \times $8 \frac{3}{16}$ " \times $85 \frac{1}{4}$ "
Laminated acrylic and polyester resin





Sculpture #1940
1981
Rectangular column,
19 $\frac{1}{8}$ " x 2 $\frac{7}{16}$ " x 45 $\frac{1}{16}$ "
Laminated acrylic and polyester
resin
PHOTOS: SCOTT HUTCHINSON



Sculpture #831, "Sphere 831"
1976
Sphere, 24" diameter
Laminated acrylic
PHOTO: VICTORIA MIHICH



Sculpture #2615, 2613, 2614

1985

Rectangular columns, 48 $\frac{1}{16}$ " high, 72 $\frac{1}{32}$ " high, 59 $\frac{23}{32}$ " high

Laminated acrylic

PHOTO: VICTORIA MIHICH

"Star of David"

1989

PHOTO: VICTORIA MIHICH



Temporary installation at
Alan Sieroty Wedding,
Beverly Hills, California
1984
Triangular column, 96" high
Laminated acrylic
PHOTO: VICTORIA MIHICH





Sculpture #404, "5 Rectangular Columns"

1972

Rectangular columns, $2\frac{1}{16}$ " \times $3\frac{3}{4}$ " \times $96\frac{5}{16}$ " each

Laminated acrylic

PHOTO: VICTORIA MIHICH



LEFT TO RIGHT:
Sculpture #1632
1980
Rectangular column, $3\frac{1}{4}'' \times 13\frac{7}{16}'' \times 95\frac{1}{2}''$
Laminated acrylic

Sculpture #1475
1979
Triangular column, $10\frac{3}{8}''$ sides $\times 79''$
Laminated acrylic

Sculpture #1635
1980
Rectangular column, $3\frac{1}{2}'' \times 20\frac{1}{2}'' \times 74''$
Laminated acrylic

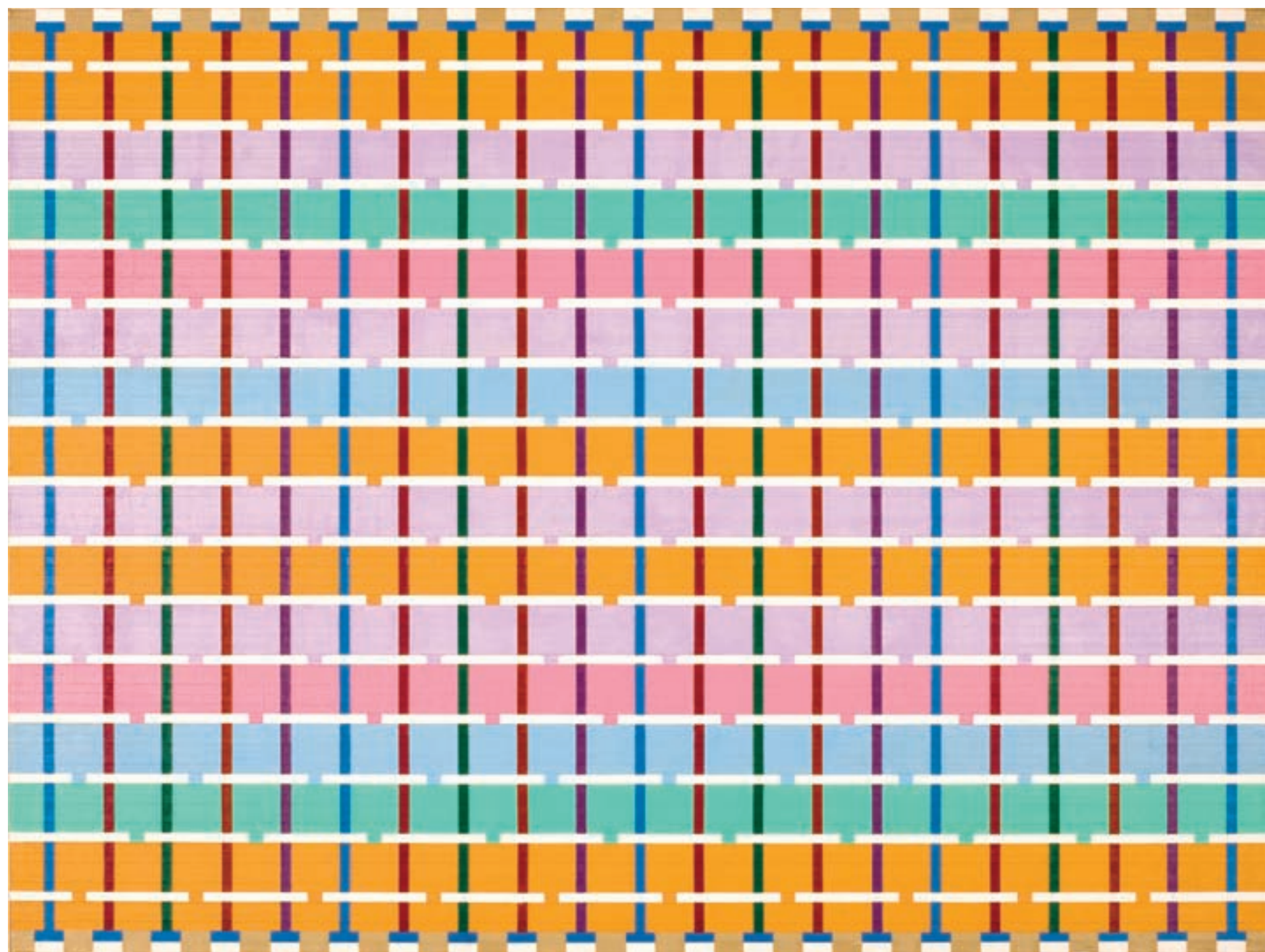
PHOTOS: VICTORIA MIROSHNIKOV

"Rhombus"
1999
Rhombus, $4\frac{1}{2}" \times 7\frac{3}{4}" \times 15"$
Laminated acrylic
PHOTO: VICTORIA MIHICH



Sculpture #1497
1980
Set of 4 rectangular columns,
 $3\frac{5}{16}" \times 5\frac{3}{16}" \times 84\frac{1}{8}"$ each, detail
Laminated acrylic
PHOTO: VICTORIA MIHICH





Painting #223 - N
 2004
 32" x 24"
 Acrylic on canvas
 PHOTO: SCOTT HUTCHINSON

Sculpture #3086
 2003
 Rectangular column,
 3 $\frac{3}{8}$ " x 9 $\frac{1}{4}$ " x 76 $\frac{1}{4}$ "
 Laminated acrylic
 PHOTO: SCOTT HUTCHINSON






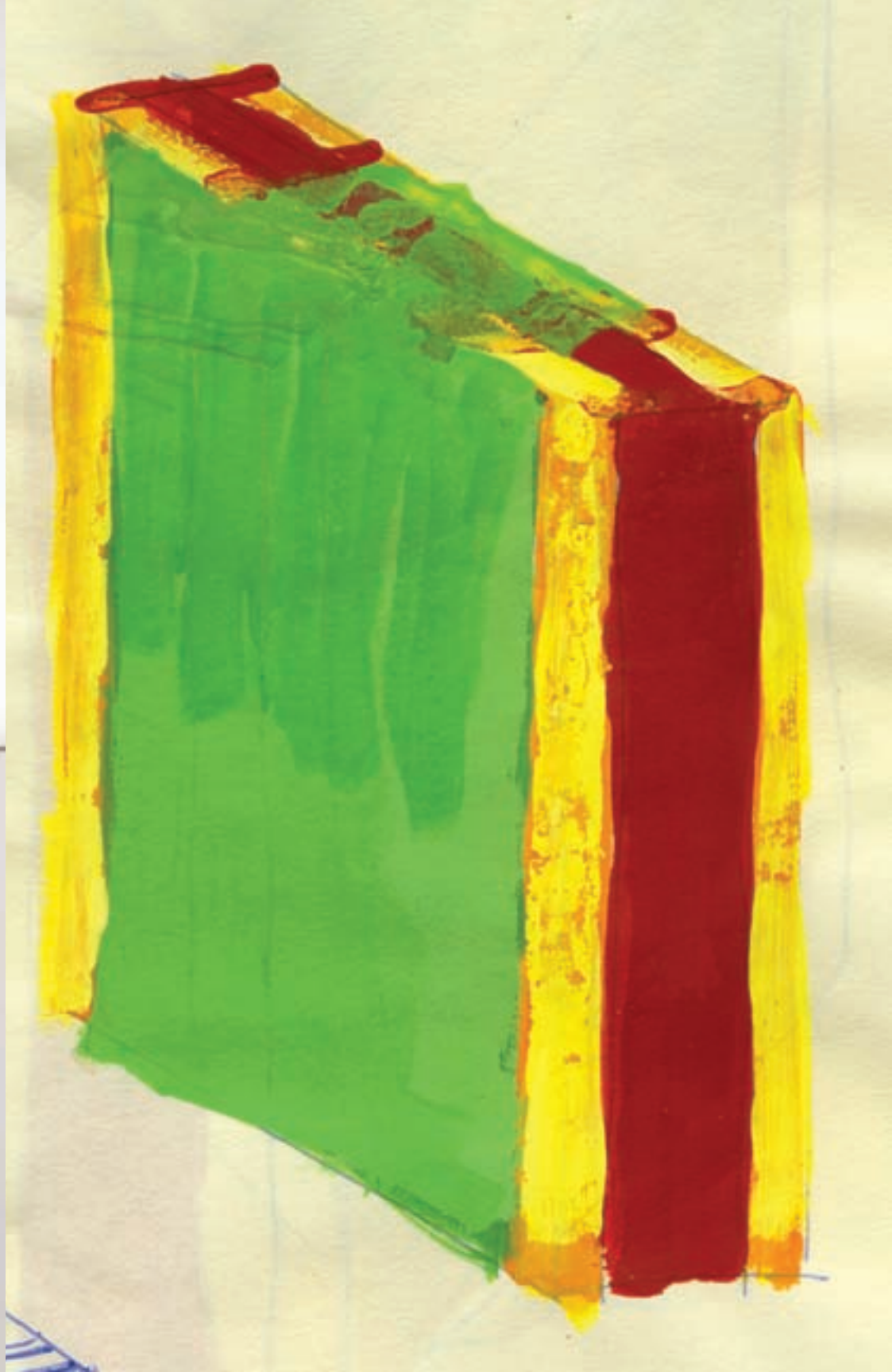
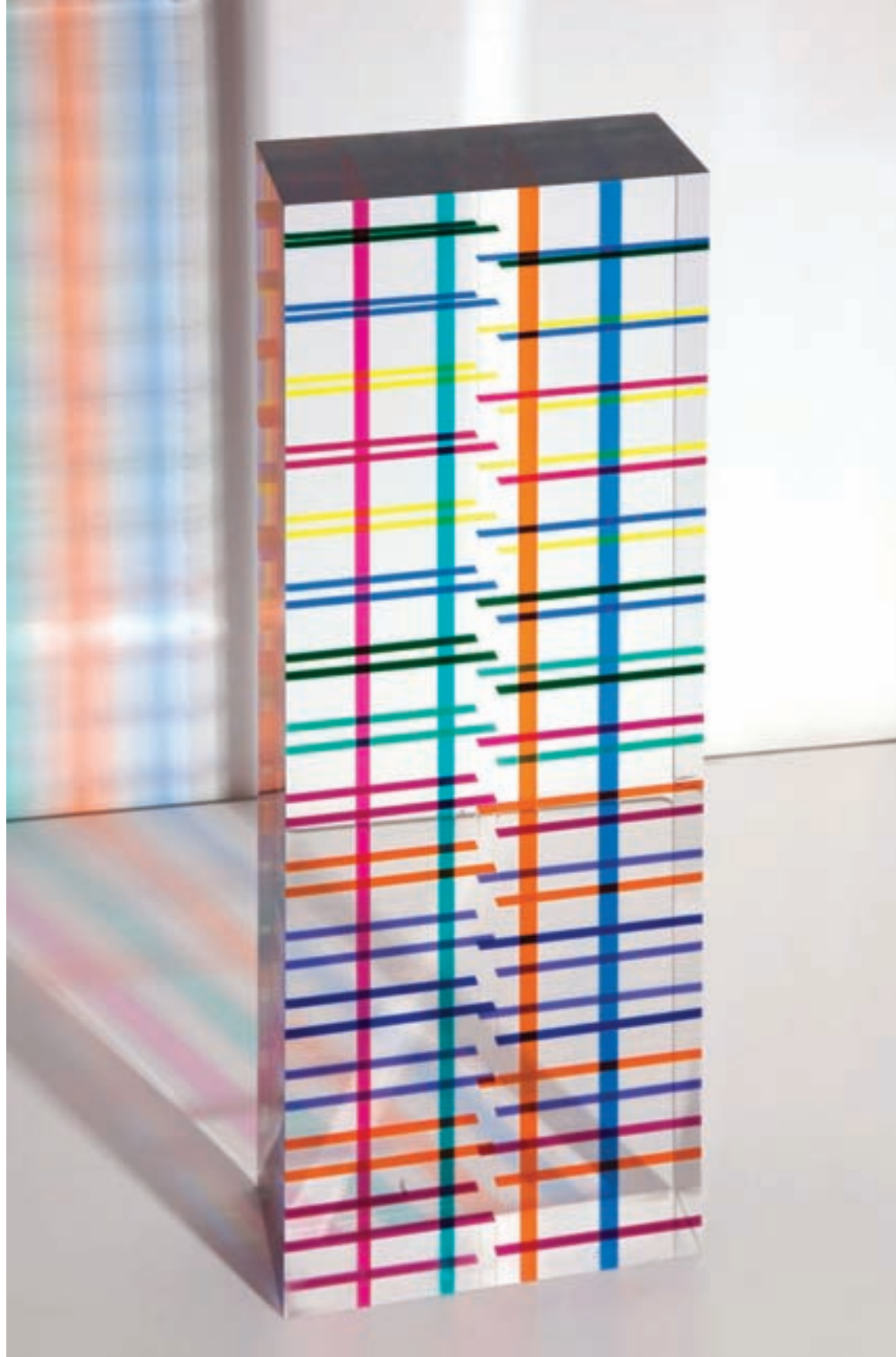
"Irregular Shape II"
1999
Irregular shape, 2 $\frac{5}{8}$ " \times 13 $\frac{5}{8}$ " \times 28 $\frac{7}{8}$ "
Laminated acrylic

RIGHT: *"Irregular Shape I"*
1999
Irregular shape, 2 $\frac{3}{4}$ " \times 10" \times 16 $\frac{1}{4}$ "
Laminated acrylic
PHOTOS: SCOTT HUTCHINSON





Sculpture #IR31
1992
Irregular shape, $2\frac{1}{2}'' \times 19\frac{3}{16}'' \times 16\frac{9}{16}''$
Laminated acrylic
PHOTO: SCOTT HUTCHINSON



A PARTIAL LIST OF THOSE TO WHOM VASA'S SCULPTURES HAVE BEEN
PRESENTED IN RECOGNITION OF DISTINGUISHED SERVICE INCLUDES

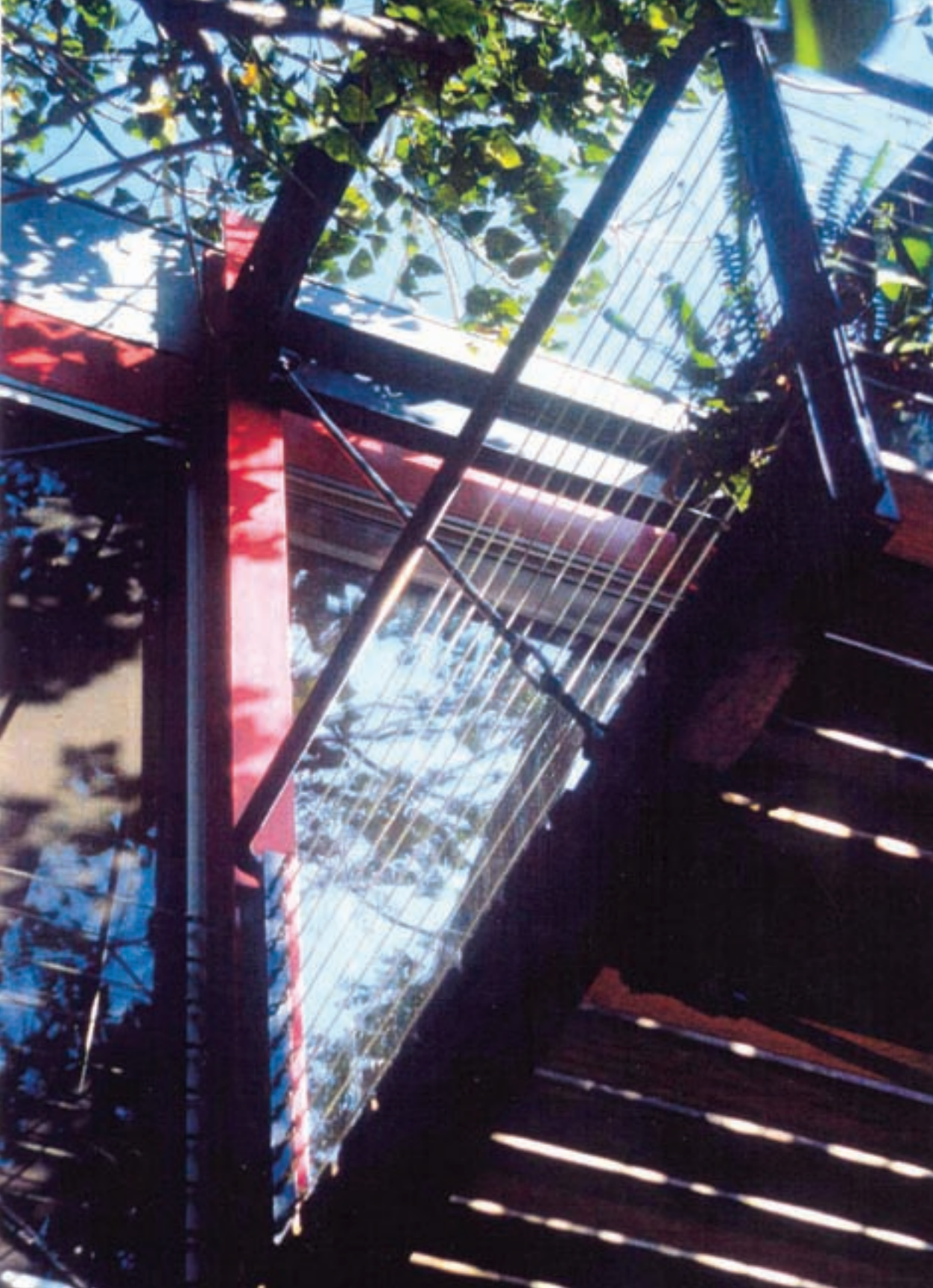
Secretary-General of the United Nations Kofi Annon • Kareem Abdul Jabbar • Brenda Levin & David Abel •
Frank Agrama • Alvin Ailey • Byron Allumbaugh • Charles Anderson • Dame Judith Anderson •
John Hornall & Jack Anderson • Laurie Anderson • Danny Arnold • Bill Badalato • Joan Baez • Joseph Ball •
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Armand Hammer • Patrick Hasburgh • Chick Hearn • Michael Hirsh • Bill T. Jones • Sheldon L. Kadish •
Jeffrey Kahane • Dame Kiri Te Kanawa • Gene Kaplan • David Kelly • Mrs. Joan Kroc • Jack Lenor Larsen
• Bella Lewitzki • Robert Longo • Daniele Lorenzano • Murray Louis • Dr. Leonard Makowka •
Karl Malden • Ginny Mancini • Marcel Marceau • Bobby McFerrin • Cecilia Metheny • Ricardo Montalban
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Rocco Siciliano • Her Majesty Queen Silvia of Sweden • Robert Silverstein • Lloyd Smith • Ken Sokil •
Patrick Groenendaal & Stanley Steinberg • Joan Argetsinger Steitz • Richad Stoltzman • Irving Stone
• Jean-Yves Thibaudet • David Tisdale • Mel Torme • Susan Troy • Michael Tucker • Bill Walton •
Mike Wallace • Denzel Washington • Maxine Waters • Marty Weiss • Beatrice Wood • John Wooden •
Chancellor Charles Young • Paul Ziffren

FAR LEFT:
Unnumbered sculpture
2003
Rectangular column, 24" high
Laminated acrylic
PHOTO: SCOTT HUTCHINSON

Sketch of painted construction
1965
Acrylic on paper



My current residence, completed in 1993, was built and designed by Yurg Lang, UCLA Professor of Architecture.
1995
PHOTOS: YURG LANG





Ever since a 19th Century French count named Alexis de Tocqueville wrote a book called *Democratie en Amerique* around 1831 certain Yanks have adhered to the notion that foreigners have better insight about us than us.

The reminder nudged me inadvertently recently when veteran L.A. artist Vasa was kind enough to mail me a DVD version of an upcoming book about his geometric art. Made out of everything from French Impressionist canvas-cum-conceptualism to modern-design sculpture dreaming of being Popsicles in high tech come home.

His gesture of sending the DVD was particularly thoughtful considering we'd been out of touch for years. (When we did communicate it was via me reviewing his exhibitions for the *L.A. Times*. I was their art critic. I retired several years back.)

Vasa's book makes a point of his birth in Yugoslavia, his escape from the Nazis, his art education in

Belgrade and eventual adoption of L.A. as the place of his life and heart.

Waxing whimsical I wondered if his foreignness had turned into his version of de Tocqueville's literary wisdom translated into visual art about Lotusland.

Abstract as Vasa's art is there's always a kind of sub-visual emotional content that might be taken as his correction of one of those stereo clichés like, say, "Lotusland is full of mindless narcissism."

Vasa refuses to answer a stereotype with it's equally lame opposite. He makes cast acrylic sculpture that have all the vulgar frankness of a pretty girl that says "She's wonderful." He openly shows us a mysterious pattern then visually confesses he swiped it from a crossword puzzle.

A guy that might have been taken for a hip operator in the '60's is gently revealed as a man who loves gentle mystery and large smiles.

William Wilson



I WOULD LIKE TO THANK

MY STUDIO ASSISTANTS:

Richard van Daalen Wetters
Richard was my assistant at the studio for 21 years, 1976–1997. Richard’s help was integral to the manufacturing of some of the most important and difficult sculptures. Without his talent and expertise, some work would have been seemingly impossible.

Connie Utterback
Abigail Smith Lawrence
Stephanie de Lange
Tina Gruen
Marianne Nemes

Luis Orellana
Jose Luis Zelaya
Sune Bajramovic
Rolando Vega

Damir Biocina
Malcolm Jones
Jason Moscovitz
Sue Huang

MY REPRESENTATIVES

Herbert and Lillian Palmer
Roberta Feuerstein
Judy Posner
Sue Lapin
Sue Semokaitis

MY COLLEAGUES

Krsta Andrejevic
Mileta Andrejevic
Alexsandar Jeremic-Cibe
Mitz Kataoka
Bernard Kestler
Roger Heuman
Nathan Shapiro
Jennifer Steinkamp

MY TEACHERS

Jefta Peric
Vladimir Predajevic
Vinko Grdan
Jovan Korca

SUPPORT WITH MY BOOK

Scott Hutchinson
Michael Agbuya
Gail Swanlund
Special thanks to my friend, collaborator, and graphic designer of this book. Gail supported my ideas about how this book should/could look. I want to thank her especially for her patience during this complicated process.

Penny Olsen
David Bagrolov
Donald Mills
Diane Davisson

PATRONS

Judy Thomas Stark
Fred Weisman
Marcia Weisman
Billie Weisman
Alan and Wendy Hart
Fred Notehelfer

IN MEMORY OF MY FRIENDS
AND MENTORS

Nebosa Mitric
Robert Houston



MUSEUM COLLECTIONS

Larry Aldrich Museum, Ridgefield, Connecticut
Denver Art Museum, Denver, Colorado
Museum of Contemporary Art, Belgrade, Yugoslavia
University Art Museum, University of New Mexico, Albuquerque, New Mexico
Wilhelm Lehmbruck Museum, Duisberg, Germany
Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Oakland Museum of Art, Oakland, California
Fort Lauderdale Museum of Art, Fort Lauderdale, Florida
University Art Museum, University of California, Santa Barbara, California
Miami Museum, Oxford, Ohio
Phillips Collection, Washington, DC
Honolulu Academy of Art, Honolulu, Hawaii
Milwaukee Art Center, Bradley Collection, Milwaukee, Wisconsin
Contemporary Graphics Center, Santa Barbara Museum of Art, Santa Barbara, California
Musees Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels, Belgium
San Francisco Museum of Modern Art, San Francisco, California
Palm Springs Desert Museum, Palm Springs, California
Frederick R. Weisman Art Foundation, Los Angeles, California
UCLA Grunwald Center for the Graphic Arts, Los Angeles, California
San Diego Museum of Art, San Diego, California
Orange County Museum of Art, Newport Beach, California
Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California

ONE MAN EXHIBITIONS

1956 Salon of Graphic Arts, Belgrade, Yugoslavia
1959 Salon of Graphic Arts, Belgrade, Yugoslavia
1966 Feigen Palmer Gallery, Los Angeles, California
1967 Herbert Palmer Gallery, Los Angeles, California
1970 Fisher Gallery, University of Southern California, Los Angeles, California
1972 Esther Robles Gallery, Los Angeles, California
Museum of Contemporary Art, Belgrade, Yugoslavia
1973 Henri Gallery, Washington, DC
Gimpel-Weitzenhoffer, Ltd., New York
1974 Wenger Gallery, San Francisco, California
Lantern Gallery, Ann Arbor, Michigan
1975 Esther Robles Gallery, Los Angeles, California
1976 Wenger Gallery, La Jolla, California
1977 Contemporary Art Forms, Encino, California
Alice Simsar Gallery, Ann Arbor, Michigan
Zara Gallery, San Francisco, California
Wenger Gallery, San Diego, California
1978 Herbert B. Palmer and Co., Beverly Hills, California
The Art Package Ltd., Highland Park, Illinois
1979 Zara Gallery, San Francisco, California
Gallery West, Los Angeles, California
Wenger Gallery, San Diego, California
Brena Gallery, Denver, Colorado

1980 Contemporary Gallery, Dallas, Texas
Palm Springs Desert Museum, Palm Springs, California
Olivetti Cultural Center, Ivrea, Italy
2RC Gallery, Milan, Italy
Brunnier Gallery, Iowa State Center, Ames, Iowa
1981 Alice Simsar Gallery, Ann Arbor, Michigan
Gallery West, Los Angeles, California
Medici-Berenson Gallery, Bay Harbor Islands, Florida
1983 Wenger Gallery, San Diego, California
1984 Galerie Ninety-Nine, Bay Harbor Islands, Florida
1985 Posner Gallery, Milwaukee, Wisconsin
Joseph Chowning Gallery, San Francisco, California
Museum of Contemporary Art, Belgrade, Yugoslavia
1988 Hokin Gallery, Bay Harbor Islands, Florida
1989 Goldman-Kraft Gallery, Chicago, Illinois
1991 Gallery West, Los Angeles, California
Hokin Gallery, Bay Harbor Islands, Florida
1992 John Mallon Gallery, Indianapolis, Indiana
Imago, Palm Springs, California
1995 Space TRY, TRYangle Gallery, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

1966

La Jolla Museum of Art, La Jolla, California, “New Modes in California Painting and Sculpture.” Invitational.

San Francisco Museum of Art, San Francisco, California, “85th Annual Exhibition of the San Francisco Art Institute.”

Balboa Pavilion, Balboa, California, “Some Continuing Directions.” Invitational.

1967

Krannert Art Museum, University of Illinois, Urbana, Illinois, “Contemporary American Painting and Sculpture,” Invitational.

Larry Aldrich Museum, Ridgefield, Connecticut, “American Art of 1964, 1965, 1966.”

Los Angeles County Museum of Art, Los Angeles, California, “American Sculpture of the Sixties.”

Philadelphia Museum of Art, Philadelphia, Pennsylvania, “American Sculpture of the Sixties.”

A.M. Sachs Gallery, New York, “Critics, Curators, and Collectors.”

Occidental College, Los Angeles, California, “Primary Structures,” Invitational.

Fine Arts Gallery, California State University, Los Angeles, California, “New Sculpture and Shaped Canvas.”

1968

Fine Arts Gallery, California State University, Fullerton, California, “Transparency/Reflection,” Invitational.

1969

La Jolla Museum of Art, La Jolla, California, “Affect/Effect.”

1969

Museum of Contemporary Art, Belgrade, Yugoslavia, “Fourth Belgrade Triennial of Yugoslavian Visual Art.”

University Art Museum, University of New Mexico, Albuquerque, New Mexico, “Annual Purchasing Exhibition.”

1971

Modern Gallery, Ljubljana, Yugoslavia, “Post War Serbian Art.”

October Salon, Belgrade, Yugoslavia, “Critics’ Selections 1970.”

Denver Art Museum, Denver, Colorado, “The 73rd Western Annual,” Invitational.

University of Iowa Museum, Iowa City, Iowa, “Living with Art: Selected Loans from the Collection of Mr. And Mrs. Walter J. Netsch.”

1972

California Institute of the Arts, Valencia, California, “The Last Plastics Show.”

Museum of Contemporary Art, Belgrade, Yugoslavia, “Yugoslavian Graphics 1965-1972.”

1973

United States Information Service Traveling Show, Tokyo, Japan, “Creative America—Forty-Five Sculptors.”

1975

Museum of Contemporary Art, Belgrade, Yugoslavia, “Fifth Belgrade Triennial of Yugoslavian Visual Art.”

1977

Los Angeles Institute of Contemporary Art, Los Angeles, California, “100+ Current Directions in Southern California Art.”

Museum of Contemporary Art, Belgrade, Yugoslavia, “Fifth Belgrade Triennial of Yugoslavian Visual Art.”

1978

Museum am Ostwall, Dortmund, Germany, “Tendenzen in der Jugoslawischen Kunst von Heute.”

Staatliche Museen Preubischer Kulturbesitz, Berlin, Germany, “Tendenzen in der Jugoslawischen Kunst von Heute.”

Art Museum and Gallery, California State University, Long Beach, California, “Selections from the Frederick Weisman Company Collection of California Art.”

Kunsthalle Nuremburg, Nuremberg, Germany, “Tendenzen in der Jugoslawischen Kunst von Heute.”

1979

Musees Royaux des Beaux-Arts de Belgique, Brussels, Belgium, “Tendances de l’Art en el Yugoslavie.”

Galleria Nazionale d’Arte Moderna e Contemporanea, Rome, Italy, “Tendenze dell’Arte Jugoslava d’Oggi.”

Denver Art Museum, Denver, Colorado, “The Reality of Illusion.”

University Galleries, University of Southern California, Los Angeles, “The Reality of Illusion.”

Honolulu Academy of Art, Honolulu, Hawaii, “The Reality of Illusion.”

Oakland Museum of Art, Oakland, California, “The Reality of Illusion.”

Museum of Contemporary Art, Belgrade, Yugoslavia, “Jugoslovensko Slikarstvo Seste Decenije (Yugoslavian Paintings of the Sixties).”

Herbert F. Johnson Museum of Art, Cornell University, New York, “The Reality of Illusion.”

1980

Toledo Museum of Art, Toledo, Ohio, “The Reality of Illusion.”

1983

Alice Simsar Gallery, Ann Arbor, Michigan, “Recent Works: Neda Al-Hilali, Sherry Smith, Vasa.”

San Diego Art Museum, San Diego, California, “Insight: A Selection from San Diego Collections.”

Gallery of Contemporary Art, Zagreb, Yugoslavia, “Minimalism in Yugoslavia.”

1984

Palm Springs Desert Museum, Palm Springs, California, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

Albuquerque Museum of Art, Albuquerque, New Mexico, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

San Francisco Institute of Art, San Francisco, California, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

Musees Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels, Belgium, “Opening Exhibition.”

1985

Offices of Senators Pete Wilson and Alan Cranston, Washington, DC, “California Art from the Frederick R. Weisman Foundation.”

Chicago International Art Exposition, Chicago, Illinois.

Israel Museum, Jerusalem, Israel, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

Alice Simsar Gallery, Ann Arbor, Michigan, “New Works: Garo Antreasian, Ellen Stavitsky, Vasa.”

Museum of Contemporary Art, Belgrade, Yugoslavia, “Jugoslovenska Grafika 1950–1980 (Yugoslavian Graphics 1950–1980).” This show traveled through October 1986 to the following locations in Yugoslavia: Art Gallery BIH, Sarajevo, Gallery of Contemporary Art, Novi Sad, Museum of Contemporary Art, Skopje Art Gallery, Pristina Gallery of Contemporary Art, Zagreb Modern Gallery, Ljubljana Art Museum of SR Crne Gore, Cetinje

1986

Laforet Museum, Tokyo, Japan, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

N-1 Gallery, Nagoya, Japan, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

Chicago International Art Exposition, Chicago, Illinois.

Navio Museum, Osaka, Japan, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

SOGO, Yokohama, Japan, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

National Museum of Modern Art, Seoul, Korea, “Frederick R. Weisman Foundation Collection of Contemporary Art.”

Wight Art Gallery, University of California, Los Angeles, California, “Teaching Artists: The UCLA Faculty of Art and Design.”

Herbert Palmer Gallery, Los Angeles, California, “California Masters.”

Hong Kong Museum of Art, Hong Kong, “Frederick R. Weisman Collection of Contemporary Art.”

1988

Residence of the American Embassy, Moscow, “American Art of the 20th Century.”

Gensler and Associates/Architects, Los Angeles, California, “Art for All Seasons.”

1990

Rubiner Gallery, Bloomfield, Michigan, “Introductions.”

1991

Posner Gallery, Milwaukee, Wisconsin, “Vasa / Judith Wolfe.”

1994

Editions Limited Gallery, Indianapolis, Indiana, “Marko Spalatin / Vasa.”

1995

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, “Selections from the Frederick R. Weisman Collections.”

1996

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, “California Art from the Frederick R. Weisman Collections.”

1997

Saline Royale d’Arc et Senans, Doubs, France, “Passion Plastiques.”

Editions Limited Gallery, Indianapolis, Indiana, “New Works by Michael Lue and Vasa.”

2002

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, “10th Anniversary Celebration: California Art From the Frederick R. Weisman Art Foundation.”

2003

Contemporary Arts Center, New Orleans, Louisiana, “Made in California: Selections from the Frederick R. Weisman Art Foundation Collection.”

Doré Theatre Complex/Todd Madigan Gallery, California State University, Bakersfield, California, “Made in California: Selected Works from the Frederick R. Weisman Art Foundation.”

2006

Beverly Hills Municipal Gallery, Beverly Hills, California, “L.A. Art Scene, Selected Works by Local Artists from the Frederick R. Weisman Art Foundation.”

Riverside Art Museum, Riverside, California. “Driven to Abstraction: Southern California and the Non-Objective World, 1950–1980.”

UCLA Eli & Edythe Broad Arts Center, Los Angeles, California, “Second Natures: Faculty Exhibition of the UCLA Design and Media Arts.”

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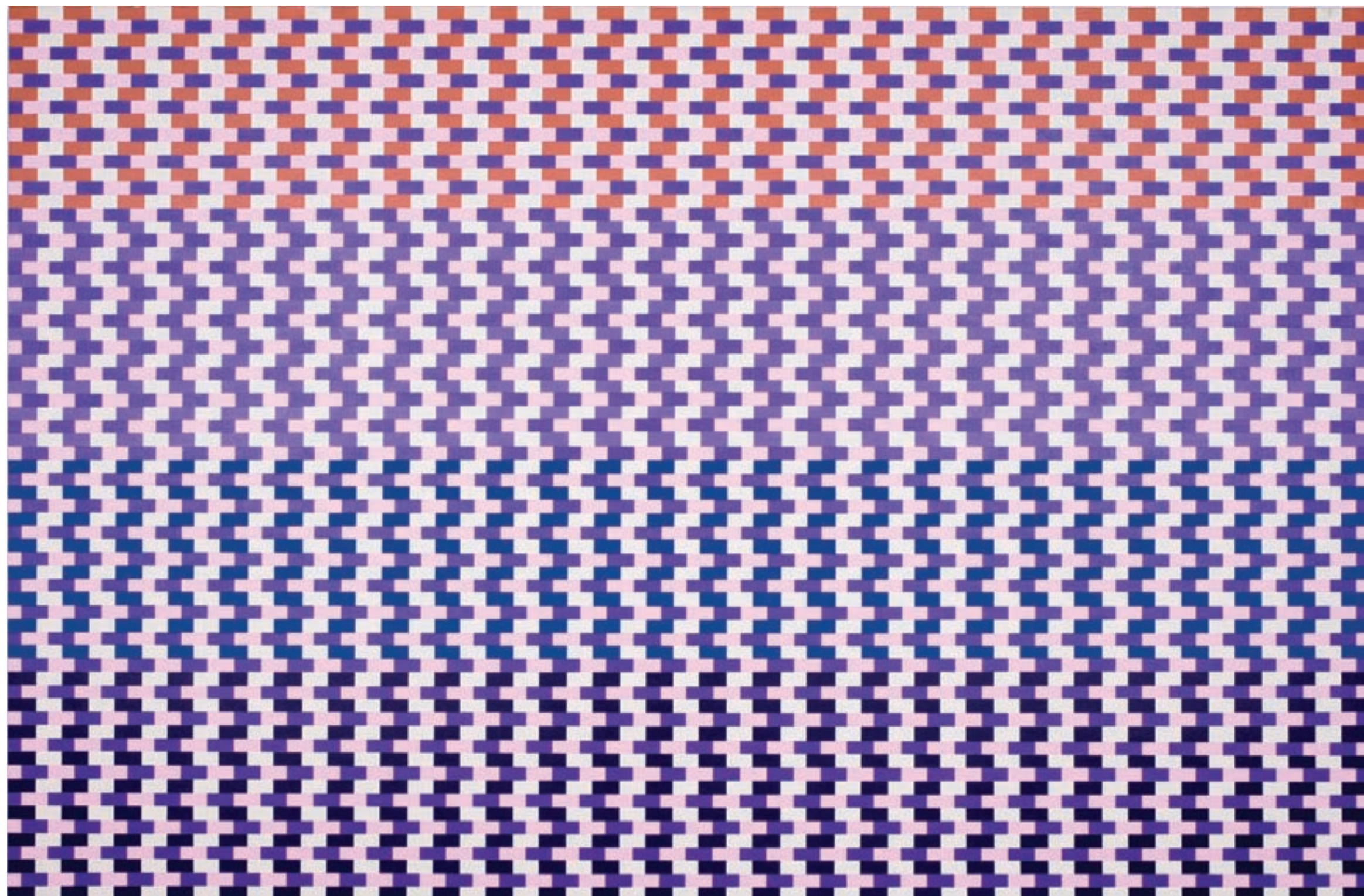
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OPPOSITE PAGE:
 Painting #261 - N
 2007
 77" x 50 1/2"
 Acrylic on canvas

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TEACHING

1955–1960	Belgrade University
1967–1968	University of Southern California School of Architecture
1970–1971	University of California at Los Angeles Department of Art
1970–1971	University of Southern California School of Architecture <i>Associate Professor</i>
1971–1972	Goddard College <i>Vermont Field Faculty Advisor</i>
1971– present	University of California at Los Angeles Department of Design <i>Professor</i>

Painting # 243 - N
2004
32" x 24"
Acrylic on canvas
PHOTO: SCOTT HUTCHINSON

