

John Chamberlain's pliability: the new monumental aluminium works

by DAVID J. GETSY

THE AMERICAN ARTIST John Chamberlain (b.1927) makes sculpture through crushing and fitting, 'squeezing and hugging', and compression and coupling. These tactics have been fundamental to his art for over five decades and have made his work a nodal or transitional point between traditions of constructed sculpture, assemblage, Abstract Expressionism, Pop art and (especially through his use of foam) Post-minimalism. His characteristic method of making, however, requires a particular breed of materials. He needs materials that react and resist, that bear the evidence of their use and re-use, and that can be fitted together. Chamberlain's career has been characterised by a relentless search for components that would provide the right medium for his practice, and he has included such industrially produced materials as auto-bodies, plastic and polyurethane foam. His artistic process and the resulting works are, above all, about the 'fit' he can achieve between disparate parts made from such industrial products that have been crushed – or, at least, that was the case until his recent late career move into monumental sculptures made from twisted aluminium.

Over the last five years, Chamberlain has been executing large, over-life-sized sculptures based on a series of small, hand-held aluminium foil works that he has been making for decades. These new works adapt the methods for which he has been known and signal a departure from his celebrated use of brightly coloured assemblages of auto-body parts. He has turned from fitting to twisting, reconsidering the ways in which he could achieve the balanced disparities of his earlier work. In what follows, I discuss the general characteristics of these monumental aluminium works. The ensuing analysis is more art critical than art historical, and I undertake a close formal account of a sculpture such as *ROSETUXEDO ONE* (2008; Fig.43) in order to examine the relation of such works to Chamberlain's earlier practice. For an artist who has been working in a fairly consistent and instantly recognisable mode for over five decades, such a bold redirection is significant. These sculptures seem, at first glance, highly uncharacteristic of Chamberlain's work, but I discuss how this major shift at this late stage resulted from the pliability of the terms of the mode and methods of his earlier work.

Before discussing any of these new works, it is helpful to have a sense of some of the priorities of Chamberlain's art. Simply put, there is no easy or straightforward way to capture what he does with his work or what his art means. This is intentional on his part, as he tactically confuses and doubles meanings in his works and in his elliptical way of talking about them. If there is one theme that could be used as a way into Chamberlain's art, it would be that of contingency. Every part, every word, every action that makes up his work relies upon its

relation to some other component, phrase or move for its meaning or use. No individual element is ever self-contained, self-reliant, self-explanatory or self-evident: they all depend on their combination with and proximity to other elements. While we might be able to say the same thing to some degree about other artists, Chamberlain takes it to the extreme. His sculptures are made by taking pre-existing industrially produced materials (fenders, the tops of vans, polyurethane foam, aluminium foil) that, in and of themselves, are unremarkable and common until he reforms, compresses and conjoins them. Despite the reactions of many viewers when they first see some of his sculptures, Chamberlain's works do not represent automobiles or anything of the kind. Cars have never been his medium. Rather, it is the scraps (found or made) from auto-bodies that, once crushed into new shapes, provide him with his raw material. These scraps become transformed into something new and unexpected by virtue of his fitting of the parts together.

Fitting, coupling and conjoining are the main processes of Chamberlain's art. This is not just a valid description of his intricately composed works and their incomprehensible geometries, but also extends to his titles and the words he uses to describe his works. In both, contingency is central, as each component becomes altered by virtue of its being coupled to another element. For instance, his most common way of titling his works is to make an arbitrary combination of two words in order to suggest new, as yet unconceived meanings. These do not map onto his sculptures easily but that is the point. The title does not describe the work but is another element fitted to it like the strips of metal that are woven together. In other words, the title's meaning is produced by the confusion it generates and the multiple ways of interpreting the unexpected collision of the words in relation to the sculptures. The same thing happens with the works themselves. Each bit of metal, each twist and turn all gain their energy from being part of the ensemble. Individually, they are just scrap and detritus. Together, they synergistically create one of Chamberlain's compositions. As he recently recalled: 'If I have a room full of parts, they are like a lot of words and I have to take one piece and put it next to another and find out if it really fits. The poet's influence is there, plus in my titles'.¹ While undoubtedly one may recognise the source of his materials or think about the connotations of a title, the sight of what he has done to them compels one to look at these raw materials differently. In other words, he may give us nudges and clues about meanings and references, but he always keeps us searching. His goal, he has said, is 'not to explain it so that you don't destroy the discovery angle'.²

¹ H.U. Obrist and J. Chamberlain: *Hans Ulrich Obrist and John Chamberlain: The Conversation Series*, Cologne 2006, II, p.69.

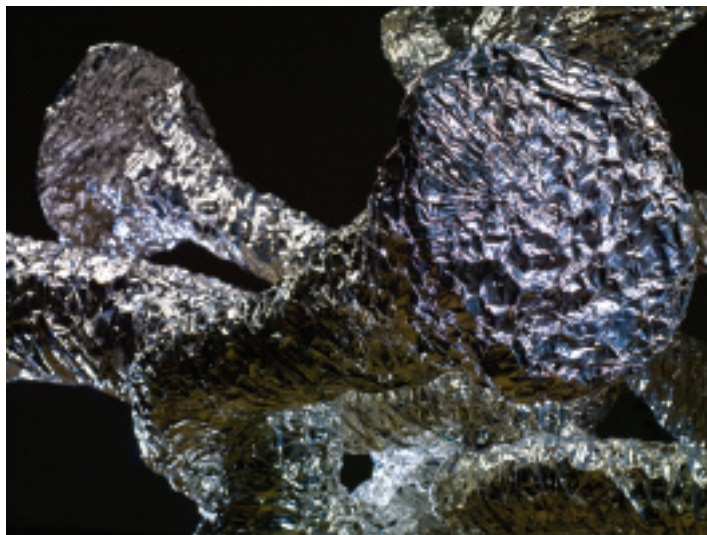
² Chamberlain quoted in B. Clearwater: 'John Chamberlain interview, 1991 Jan. 29–30'; Washington, Archives of American Art 1991, p.38.



43. *ROSETUXEDO ONE*, by John Chamberlain. 2008. Aluminium, 213.4 by 210.8 by 157.5 cm. (Private collection; courtesy of KM Fine Arts, Chicago). Photograph courtesy of Erik and Petra Hesmerg, Gallery Mourmans, Maastricht.



44. *NUEVOYOH ONE*, by John Chamberlain. 2008. Aluminium, 245 by 310 by 273 cm. (Private collection). Photograph courtesy of Erik and Petra Hesmerg, Gallery Mourmans, Maastricht.



45. Detail of Fig.44.

Holding all of this together in his sculptures is Chamberlain's remarkable compositional agility. His entire process hinges on the ways in which complex three-dimensional components can be fitted together to make a structurally sound whole. As a result, his sculptures often appear very different from each angle. Many times, they are organised around a hollow core, allowing each element to extend into space just as it seems to enclose it within itself. Early in his career Chamberlain worked as a hairdresser and make-up artist, and one can see even decades later the impact this early training has had in the ways in which he deploys volume and colour. The complex engineering and the intuitive feel for structure and balance he learned in that very different medium allowed him to think about sculpture differently, weaving together his crushed metal in a way previously unseen. As he told Michael Auping in 1981:

I use all parts of the car. I use other materials, too – foam, paper. But the point is understanding degrees of compression. The fundamental act of making sculptures is the act of compression. And everyone does it, even if they don't know it – breaking a pencil, how you wad your toilet paper, how you shake hands. Every material has a different density, different weight. And every person has a different nervous system. Every hand squeezes differently. In finding your place in sculpture, you need to find the material that offers you just the right resistance. As it turns out, car metal offers me the correct resistance so that I can make a form – not overform it or underform it. At one time, hair offered me the right resistance. I think I probably learned about resistance when I was cutting hair.³

Whereas Chamberlain had previously cut up auto-bodies and then compressed them to make the raw material for his

assembled art, in these tubular aluminium sculptures he has taken a different industrially produced material and crushed it to create their animated surfaces. These compressed tubes are then twisted around each other and knotted into complex compositions that seem to bear the evidence of both centripetal and centrifugal forces.

The genesis of these works comes from Chamberlain's small, hand-held sculptures. He has worked in a number of different scales, even though he is often associated with large, human-size works.⁴ The hand-held, however, has been central to his practice since the beginning. In the 1960s, patrons of the famed artists' bar Max's Kansas City, New York, would watch Chamberlain casually make intricate sculptural compositions out of crushed cigarette packs, and sometimes secrete them from the bar lest they be discarded. Chamberlain, in fact, made a series of works in the late 1960s based on the proportions of cigarette packs.⁵ The aluminium works result from his continuing investigation into the relationship between the intimate, tactile and hand-made composition and its possible expansion to a more public and interactive scale. As his long-time commentator Klaus Kertess recently noted: 'Ordinary daydreamy acts of the hand – such as crushing an empty pack of cigarettes, wadding paper before throwing it away, twisting aluminium foil – have figuratively and, occasionally, literally generated most of his sculpture'.⁶

Beginning in the mid-1980s, Chamberlain created a series of such small sculptures from common aluminium foil. Customarily, he would make these small works from twisting the foil into long tubes, which he would then bend, twist, fit and weave together into highly impractical compositions. It was such earlier works that provided the initial inspiration and the

³ Chamberlain quoted in M. Auping: *30 Years: Interviews and Outtakes*, Fort Worth 2007, p.97.

⁴ For a sensitive assessment of Chamberlain's hand-held works, see J. Wood: 'The Small-Scale Sculpture of John Chamberlain', in *idem*: exh. cat. *John Chamberlain: It's His Show*, Berlin (Buchmann Galerie) 2006, pp.32–37.

⁵ K. Kertess: 'Color in the Round and Then Some: John Chamberlain's Work,

1954–1985', in J. Sylvester, ed.: *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954–1985*, New York 1986, p.36.

⁶ K. Kertess: 'Chamberlain of Beauty', in exh. cat. *John Chamberlain: Recent Sculpture*, New York (PaceWildenstein) 2003, p.6.

⁷ On the foam works, see M. Stockebrand, ed.: exh. cat. *John Chamberlain: The Foam Sculptures*, Marfa (Chinati Foundation) 2007.



46. *WINGINGSATIRE ONE*, by John Chamberlain. 2008. Aluminium, 190 by 416.1 by 137.9 cm. (Private collection). Photograph courtesy of Angelo Piccozzi.

models for the recent monumental aluminium sculptures. He had wanted to make these on a large scale, but the extreme cantilevered compositions at this larger size posed major structural and material problems. As any sculptor knows, not all compositions or ideas that work in the miniature scale of the hand-held maquette can survive the translation to the monumental. This was the problem with aluminium. The decades-long gestation for these large works was the result of his need to find a fabrication process that could make them in such a way that they would convey the compositional complexity of his hand-held models. It was not until the last few years that he developed an effective solution of using compressed and squeezed flexible aluminium ductwork over an interior skeleton of rigid metal tubes (in collaboration with Ernest Mourmans). This allowed him to adapt the hand-held compositions to the bombastic, superhuman size of works such as *NUEVOYOHO ONE* (2008; Figs.44 and 45) or *WINGINGSATIRE ONE* (2008; Fig.46).

In front of all Chamberlain's sculptures, a common response has been to wonder just how they stand and are fitted together. This is no less true of these monumental sculptures in a single material, and much of Chamberlain's compositional effort here has been to create stable structures that nevertheless seem to result from impractically balanced parts. For instance, *ROSETUXEDO ONE* (Fig.48) is made up of four distinct components that wrap around a central space. It is anchored with a flared trunk that serves as a foot for the sculpture. Cantilevered out, the four extending appendages are countered by the knot of curves at the work's apex (Fig.49). The weight of the entire sculpture pivots on this one foot, and the composition has an active and multi-directional balance. It is this crucial balance that was so hard to achieve.

⁸ E. Baker et al.: 'Excerpts from a Conversation', in D. Waldman, ed.: exh. cat. *John Chamberlain: A Retrospective Exhibition*, New York (Solomon R. Guggenheim Museum) 1971, p.17.

⁹ Sylvester, *op. cit.* (note 5), pp.123–29. Chamberlain's most extensive discussion of his use of aluminium as an art material can be found in an unpublished interview (11th June 2008) conducted by L. Niemira and E.K. Whiting; KM Fine Arts (Chicago) records.

This dramatic pose is made possible in part through Chamberlain's canny choice of materials. In the late 1960s and early 1970s, he experimented with many materials other than auto-bodies, and he tried series of works in polyurethane foam, vacuum-formed plastic and industrial-grade aluminium foil.⁷ Throughout his career, he has been highly attuned to his materials, and the forms of his sculptures are indebted to the properties of things out of which he chooses to make them. Sheet metal, in particular, responds to crushing and compression, allowing the perfection of industrially produced products (cars, oil drums, ductwork) to be metamorphosed away from their utility to become more visually complex and, ultimately, unique. His crushing of metal is highly controlled but also has an element of chance and randomness in it. The materials themselves – in response to the pressure his crushing machines put on them – participate in the creation of the complex topographies that make up a Chamberlain sculpture (Fig.47). The artist, as he is so fond of saying, only 'fits' it all together. Some remarks from 1971 point to the importance of these methods:

I found that the particular principle of compression and wadding-up or manipulating with the fingers, so to speak, whether you use a machine or not, has a lot of application to a lot of different materials and I only use materials that deal with that. [. . .] So it all has to do with if it's sexual, it's squeezing and hugging. And if it's instinctive, it has to do with fit and balance; if it's emotional, it's presence, and I don't know how it gets to be intellectual.⁸

These methods, however, require materials that are both pliable and resistant. Aluminium was enticing to him for just this reason, and he created a series of aluminium foil pieces in 1972 (many of which were shown at Castelli Gallery, New York, in 1973).⁹ These were never wholly successful in his eyes, in part because of the kind of aluminium foil available to him at the time and the problems with spraying colour on them. They looked, for all intents and purposes, simply like large balls of foil (and completely unlike the twenty-first-century aluminium works or the small twisted foil maquettes). Speaking of his 1970s aluminium sculptures and related objects such as his paper bag sculptures, he said:

It was a good idea, but it didn't get pursued far enough. The same with the aluminium foil works. In order to make it just right, there was too much toxic material being used, like spraying them with resin without a spray booth, and no general production. [. . .] we really didn't do too many. But the process and the maneuvering of the material was very interesting.¹⁰

Decades later, Chamberlain has returned to aluminium, but this time he has used crushing and fitting in a new way. Whereas the earlier aluminium works were wadded up, the new monumental aluminiums deploy the lightness and strength of the material to achieve the dramatic cantilevered form.¹¹ The

¹⁰ John Chamberlain interviewed by Robert Creeley, 29th November 1991, unpublished MS, p.24; collection of the artist.

¹¹ It is interesting to note that the first large-scale statue to be cast in aluminium, Alfred Gilbert's *Eros* (1893) atop the Shaftesbury Memorial in Piccadilly Circus, London, also deployed a dramatic cantilevering made possible by the strength and lightness of the metal.



47. Detail of
Fig.43.

crushing occurs along the length of the ductworks, giving it a unique and varied surface from inch to inch. The process of shaping and bending it creates a record of dimples, peaks and valleys across its surface, making for a visually complex effect heightened by its high reflectivity. In effect, the new aluminium works operate in relation to compression and bending in two scales: first, in the hand-held scale from Chamberlain twisting the aluminium foil into tendrils to be bent, wrapped and tied into his elaborate composition, and, secondly, as the material surface of the final monumental sculpture, which is not just blown up to a big scale but translated into this new material (industrial ducts) that itself requires acts of compression and crumpling to bring the surface to life.

It would have been possible to fabricate these sculptures, with their crenulated surface variations, in a material like stainless steel in which one could achieve a seamless skin without the joins, overlaps and compressions that cut across the extensions of the work. One could contrast this assertive display of the roughness of the aluminium foil to someone like Jeff Koons's polemical transformation of stainless steel into a slick, high-art material in his works of the mid-1980s. By contrast, the surfaces of the aluminium works deliberately avoid being pretty and pristine. They are rough and broken rather than seamless, and they display the evidence of having been crushed and twisted and pieced together.

Since the late 1950s, Chamberlain has repeatedly deployed common materials (reduced to scraps) in order to make them something more than 'just junk' (to use one of Donald Judd's

precise phrases).¹² His sculpture is predicated on the transformation of the everyday, the discarded and the common material product into something wholly new and unexpected. He shows how the materials associated with planned obsolescence, with cheapness and with industry can, if combined and deformed correctly, be made into a new form. Throughout his career, he has consistently been interested in such transformations. In 1979 he declared:

I think of my art materials not as junk but as – garbage. Manure, actually; it goes from being the waste material of one being to the life-source of another. That is, if you acknowledge that, by their resistance and form, the cars have been re-invested by me with aesthetic power. That attitude – of recycling – spills over into my other subjects or materials – foam and glass.¹³

This is no less true with the aluminium works' somewhat mundane, almost tawdry (but nevertheless alluring) surface shine. We cannot avoid recognising the material as a kind of aluminium foil. Because of its reflectivity and variation, however, the surface is visually complex and seductive at the same time as its roughness and commonness is apparent. In effect, the rough yet slick surfaces he achieved with this industrial-grade foil prompt us to see such otherwise unremarkable materials differently – without, however, glossing over their cheapness or making them precious. As he once said: '[A]rt is the only place left where a person can go discover something and not have to be told by somebody else whether they discovered it or not'.¹⁴ With extended looking, the rough aluminium surfaces oscillates between opulent and common. This is even more true in the second, independent versions he has been creating of these compositions in coloured aluminium such as *ROSETUXEDO TWO* (2008; Fig.50). Colour is central for much of his sculpture, and these second adaptations of the works extend the transformation of the crushed commonplace aluminium into works that are both lurid and lush.

Similarly, the components of the sculpture seem to metamorphose as the viewer examines the work. The appendages are hard to follow through their interlaced weave with each other. Just as Chamberlain fitted auto-body parts together in his compositions, here he wraps these protuberances around each other, making it difficult to know where one starts and the other ends. As a whole, however, *ROSETUXEDO ONE* and the other works do not stabilise into easy, stable structures. All are different from every angle – so much so that it is sometimes hard to see how, for instance, *ROSETUXEDO ONE* stands on just one foot. Photographs from different sides reveal radically different compositional elements, as the work keeps active our process of viewing the more we look at it and walk around it.

As one circulates around *ROSETUXEDO ONE*, different resemblances begin to appear. Perhaps the strongest of these is the way in which, from some angles, the sculpture appears to be a walking figure. The supporting foot was necessarily capped to increase the stability, and Chamberlain chose to flare out one other, giving it a sense of striding legs. He referred to *ROSE-*

¹² 'The quality of John Chamberlain's sculpture, in contrast, involves a three-way polarity of appearance and meaning, successive states of the same form and material. A piece may appear neutral, *just junk*, casually objective; or redundant, voluminous beyond its structure, obscured by other chances and possibilities; or

simply expressive, through its structure and details and oblique imagery. The appearance of a mass of colored automobile metal is obviously essential'; D. Judd: 'Local History [1964]', in P. Gale *et al.*, eds.: *Donald Judd: Complete Writings 1959-1975*, Halifax 1975, pp.152-53. On the importance of Chamberlain and this



48. Fig.43 seen from a different angle.



49. Fig.43 seen from a different angle.

TUXEDO ONE as 'dancing' and said: 'I mean it just can't be a blob sitting there. It should be doing something'.¹⁵

Such anthropomorphism is not unprecedented in Chamberlain's *œuvre*, and he has often flirted with the representation of or allusion to the human form in many of his works. It can be seen in mildly figurative works like *Miss Lucy Pink* (1962; collection of the artist) to more blatantly figural compositions such as the 1982 *Line up (Dedicated to the Sarasota Police Department)* (Dia:Beacon) or the 1988 *Endzoneboogie* (Froehlich collection, Stuttgart). In *ROSETUXEDO ONE*, the resemblance to the figure is supported by the shape and scale of the limb-like appendages and the necessity of the supporting leg. Chamberlain allows for this playful, dancing figure to emerge as a way of highlighting the composition that pivots over that support. From other angles, however, this figure disappears to confound any resemblance to the normative human form. Humorous, bombastic and tumescent, the appendages sweep out at the viewer, always seeming different than they did just a minute before, from an alternative perspective.

Up close, however, the complexity of the compositions comes into focus as one follows the paths of the protuberances

to the knot at the core. Delicately wrapped around an empty space, the appendages of the aluminium works create multiple visual passageways to be looked through. In fact, it seems to me that *ROSETUXEDO ONE* is almost a different sculpture close up than from far away. From a distance, its humorous and figurative qualities seem overriding. The closer one gets, however, the more the surface variations start to compete with each other and break apart the solidity of the arm-like extensions. What seemed like a stable compositional form becomes, upon closer inspection, divergent visual geographies. Again, this is the effect of Chamberlain's new process of making modelli in the intimate, hand-held size from the flexible hand-rolled aluminium foil. Once this was perfected, the composition was fabricated on a larger scale. In its monumental size, it still demands intimacy, however, and creates a variety of visual possibilities along the paths of the appendages. In short, it is only in these late works that we can get a better sense of what Chamberlain himself sees and how he visualises his compositions. It is almost as if we have been shrunk down to view the composition from the inside rather than the modello having been enlarged to our size.

quotation for Judd, see D. Raskin: *Donald Judd*, New Haven and London 2010, pp.42–48.

¹³ 1979 statement reprinted in D. Schwarz, ed.: exh. cat. *John Chamberlain: Papier*

Paradisio, Winterthur (Kunstmuseum Winterthur) 2005, p.92.

¹⁴ *Clearwater*, *op. cit.* (note 2), p.16.

¹⁵ Niemira and Whiting, *op. cit.* (note 9).



50. *ROSETUXEDO TWO*, by John Chamberlain. 2008. Coloured aluminium, 209.6 by 195.6 by 172.7 cm. (Private collection). Photograph courtesy of Angelo Piccozzi.

When we are close up to *ROSETUXEDO ONE*, we are confronted with its undulations, its sensuality, and the ways in which one form metamorphoses into another. This sensuality and porosity are key to Chamberlain's works, despite the fact that he has often chosen hard metal as his material. Again and again, he has stressed how the sensual and erotic are central components of his work and his process of fitting. Looking back on his career he recently recalled, 'A lot of my work is very erotic'.¹⁶ The limb-like appendages of *ROSETUXEDO ONE* convey the sensuality of fitting and joining that is sometimes less immediately visible when we look at the more varied and multi-coloured metal pieces.

Chamberlain often plays with sexual themes in his work and titles, and the contradiction between the ragged, shiny surface of *ROSETUXEDO ONE* and its tumescent sensuality is indebted to his earlier investigations of this theme. For Chamberlain, sexual coupling is the central metaphor for his process of fitting disparate parts together to make a new whole.¹⁷ He is not coldly working out the engineering of the structure when he sculpts. Rather, he works to make distinct elements fit together to generate a new form from his source materials. As he has said, 'I deal with new material as I see fit in terms of my decision making, which has to do primarily with sexual and intuitive thinking'.¹⁸ While he frequently derails interviews and refuses to answer directly questions about what his work means, he has nevertheless always offered the sexual as the best analogy for the way he sculpts. For instance, he asserted that what 'is important for me about this work is what I've learned about assembly. The assembly is a fit, and the fit is sexual. That's a mode I'm working'.¹⁹

Chamberlain signals this comparison of his process to the metaphor of the sexual and the gendered again and again in his titles. 'Rosetuxedo' for instance, involves the oscillation of genders and the ways in which we can interpret it. 'Rose' could be a woman's name, the colour or the flower. The tuxedo, a garment associated with men, shifts when we modify it with any

of these possibilities. Does the tuxedo serve as the surrogate for or companion to the woman Rose or is it, perhaps, the image of the penetration of the tuxedo's buttonhole by the flower? Or, is it the not-very-masculine possibility of a pink formal suit? There is no single answer to these questions. (Indeed, the colour of *ROSETUXEDO TWO* heightens these contradictions.) Chamberlain delights in these fitted juxtapositions and their oxymoronic complexity in the same way as he couples together disparate pieces of metal to make his sculptures. In all these acts of fitting, it is the continuation of the search for meaningfulness that is the key, not the finding of some hidden code or final answer. Just as *ROSETUXEDO ONE* becomes increasingly complex and less singular the more we get close to it and move around it, so too does the title become less and less simple the more we think of it. Chamberlain gives us a nudge in the direction of the sensual and of gendered couplings with the title in order to clue us into his central and recurring metaphor for his process of fitting – that of the sexual act. Importantly, however, the work itself is not a direct representation of sexual activity, nor is there an easy way – from the sculpture or the title – to figure out the dimensions and particulars of the sexual couplings to which the work's contradictions allude. Equally, the coils – the dancers in this dance – cannot be disentangled from their coupling to be isolated components. The fit and the synergy are the thing.

In these ways, *ROSETUXEDO ONE* and the other new aluminium works draw upon the central themes of Chamberlain's earlier sculpture while giving them a wholly new form. He has always been a relentless investigator of materials and their properties, and his works are characterised by experimentation and variation. The new works do no less. By being enlarged from Chamberlain's intimate hand-held object, however, these sculptures give us room to see these themes more clearly. The expanded scale allows us to view how complex a Chamberlain composition is from the inside, and the appendages with their figurative allusions show us a more direct means of understanding his emphasis on coupling and the sexual fit as metaphors for his creative practice. He does this, however, while remaining consistent in his core concern of transforming everyday, industrially produced materials into something new. In so doing, he asks us to see what these materials can become and, ultimately, how we can think more openly about the things that surround us. Just as the collision of two words in the title offers new, unthought possibilities, so too does his approach to these everyday materials. Chamberlain once remarked: 'Art is a peculiar madness in which you use other means of communication, means that are recognisable to other people, to say something they haven't yet heard, or haven't yet perceived, or had repressed'.²⁰ This openness, this potentiality is what Chamberlain strives for with his 'peculiar madness', asking us to take the time to see the world differently and to visualise, from his altered, industrially produced source materials, new morphologies.

¹⁶ Obrist and Chamberlain, *op. cit.* (note 1), p.115.

¹⁷ For an analysis of the importance of the sexual metaphor Chamberlain consistently uses to characterise his practice, see D. Getsy: 'Immoderate Couplings: Transformations and Genders in John Chamberlain's Work', in D. Tompkins, ed.: *It's All in the Fit: The Work of John Chamberlain*, Marfa 2009, pp.166–211.

¹⁸ J. Chamberlain: 'Statement for Chinati Foundation', Marfa 1982, n.p.

¹⁹ From an unpublished interview (1st October 1981) with Michael Auping quoted in M. Auping: 'John Chamberlain: Reliefs 1960–1982', in *idem*: exh. cat. *John Chamberlain: Reliefs 1960–1982*, Sarasota (John and Mable Ringling Museum of Art) 1983, p.12.

²⁰ J. Sylvester: 'Auto/Bio: Conversations with John Chamberlain', in *idem*, *op. cit.* (note 5), p.11.