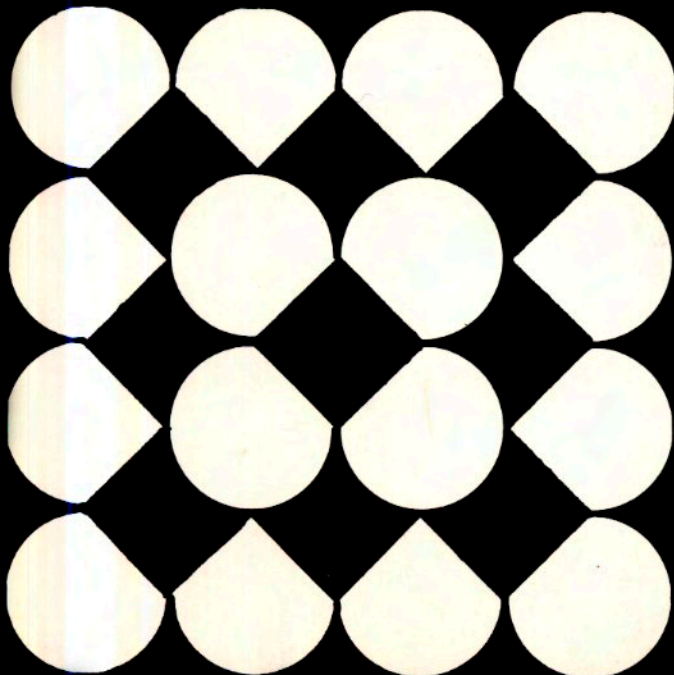
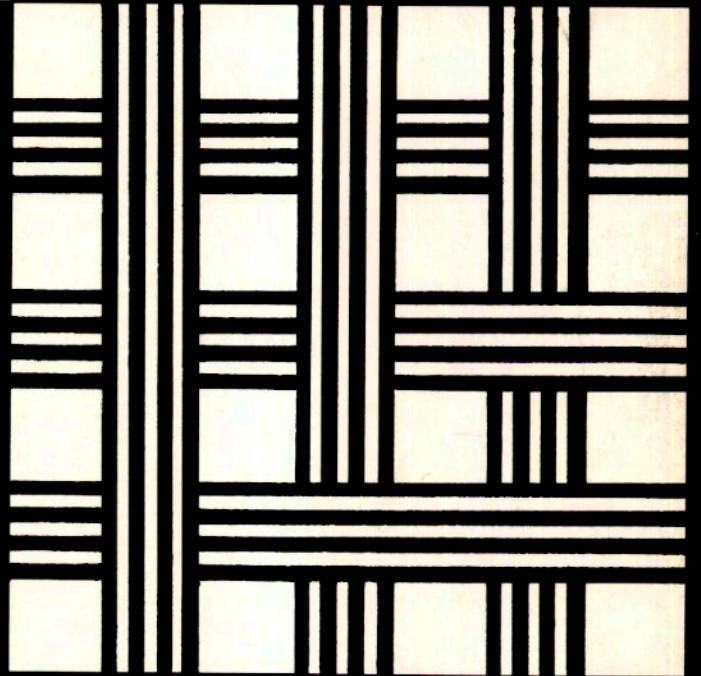


ANONIMA GROUP  
1966-1967



PERCEPTUAL  
INQUIRY 1:  
OVERLAP

## PERCEPTION AND PAINTING

Our interest in the study of visual perception does not arise from the impulse to create schemes that educate, persuade or influence general visual experience. These are the goals of Commercial Art, or as it is now called, Visual Communication. Beginning in 1959, visual perception seemed to be an area of study that offered a body of theory and experiments that helped to clarify and unify the formal visual problems of painting. It also offered fresh concepts and terminology with which to think through the vagueness and confusion of the current critical and art historical language. Since the psychology of perception attempts to account for all perceptual experience (painting is only concerned with that aspect of visual experience that can be structured on a two-dimensional surface), it is obvious that a study of this field is critical to painting, and an understanding of its history. E.H. Gombrich, in his important book, Art And Illusion, has proposed and demonstrated the relevance of perception to the historical study of art form and style. The justification for discussing a painting in terms of the psychology of perception rather than in art jargon, is an effort to shift the emphasis from a traditional critical concern with "style" to a critical examination of form and the consequent visual experience, its limits, and its possibilities in painting.

In this century there has been a great deal of research into the problem of the organization of the two-dimensional surface or field, and the other related perceptual organization tasks. On any two-dimensional surface, a minimum amount of information that is required for this task is called a threshold. The presentation of this "just noticeable difference" above the critical threshold is a popular preoccupation in current painting. A number of

artists work with these very close tolerances in color, texture, edge and other attributes. The fabrication of a homogeneous single attribute surface has also been attempted again (see Elsworth Kelly's recent show at Janis), but the physical materials, the environment and the psychology of the viewer are not conducive to this goal in painting. The canvas, pigment particles, varying amounts of binder, dust, dirt, fingermarks, cracks and the effects of diverse lighting all work to break the field and allow figures to emerge and be segregated from the ground. Even the specialists' willing suspension of dis-belief is not adequate to "blind" one to the obvious changes in the material.

There have been experiments with the effects of the presentation of a purely homogeneous field (Ganzfeld) to an observer. It has been discovered that without some inhomogeneity in the stimulating environment, perception as the registering of the stimulus ceases. A very intense color illuminating the Ganzfeld goes gray after a short viewing period. It is also curious that even under ideal conditions for stable perception, some instability will occur. It seems there must be some change in the field along with some continual change in the perception itself, for the experience to remain stable. The very slow change of color in a painting with no subsequent size alteration of the unit, allows one to study the critical points at which other changes are detected. It provides the painter with a method of control very similar to the psychophysical method of limits in psychology. In psychophysics, this method is the procedure whereby the stimulus is altered by successive, discrete serial steps until a critical point is reached. A point at which the viewer changes his judgement. We know that looking at a painting involves the integration of a number of small isolated glances over the picture surface. We do not perceive a single pattern, but we search through the picture with a

sequence of questions that are either confirmed or denied by the incoming visual information. There is, of course, an aspect of perception that is motivational and the viewer should not be characterized as a passive recorder of information. He is an active seeker of information and an energetic processor of it. This active scanning for cues or clues of ways to organize the field is an effort to reduce our visual uncertainties. Every piece of incoming information will either confirm or deny a prediction and hence remove or provoke further doubt. One psychologist, Robert Woodworth, has characterized all perceiving as "...schema with correction," that is, when matched against one's expectations. This notion of perception as "schema" is most important because it reveals the tentative and revisable possibilities for our guesses about what we paint or see.

Very basically, there are six kinds of perceptual tasks that are used in psychophysics and these could easily be said to be the methods of a section of the work of Anonima.

1. the relatively simple detection of a change
2. the detection of the change of a specific attribute
3. the detection of a change with attribute and direction specified
4. the detection of a change with amount specified
5. similarity judgements
6. recognition thresholds and identification thresholds.

This list is ordered in terms of the amount of information that is required for the detection to take place. Number one, the simple detection of change requires the least amount of information. One psychologist of perception, Dember (Psychology of Perception, 1960) has clearly stated the difference between detection and discrimination: "...detection, then involves reaction to a change in a single stimulus; discrimination involves reaction to two different stimuli." (p. 30)

Most all perceptual processes whether in the visual world, or in response to a painting, can be derived from the most simple response to a change.

It is from this fundamental detection or discrimination that the total is built. The painter has to measure his tolerances with his material and with his ability to judge differences between all the attributes of that material. He produces a difference in the material that satisfies his limit or condition for that particular problem. There is no question that this method and its tolerance is more crude and finally without the refinements of controlled measurement available to the psychophysicist. But it seems to be true of both methods that phenomenological judgements have to be made. The painter has the additional problem of having to structure the tolerance for another viewer beyond simply seeing it himself. This is the initial and final problem of the painter.

Detection involves only the idea that it is possible to notice that something has changed in the visual field without the viewer necessarily being able to say what changed or in which direction. When the attribute (eg., color, size, etc.) and direction (redder, smaller, etc.) are specified, the individual's predictions can either be confirmed or contradicted by the series. It is on the basis of these slow changes of attribute and direction that much valuable work has been done by both the painter and the psychologist in perceptual inquiry. A large section of the work done by Anonima in 1966-67 was based on just this kind of manipulation and control of some attribute or attributes to effect a study of the entire structure or grid undergoing the transformation that accompanies these demands. The reason for the introduction of area and color change was to demonstrate the way such changes altered the reading of the condition. The simple acceptance of contour adjustment, as it was toyed with in drawing, seemed to offer only the obvious and pedantic lessons of diagrams, whereas, the possibility of the alteration of the area and color seemed to reveal the added importance of context to shape.

It seems that the simple problems of shape and figure have been exhaustively investigated in the last forty years and it is difficult to propose anything new or interesting about that problem.

Another kind of perceptual task that is basic to making comparisons of various schemes, is the method of similarity judgements. After being aware of change itself, the viewer is also capable of comparing two changes allowing him greater sophistication and complexity of choice in the two dimensional field. After the minimal amount of information has been recognized, eg., "its green and square", we have passed the recognition threshold- that amount of information that is necessary to not only see the change but to identify it. This recognition threshold is by necessity much higher (that is: more change is necessary) than for a simple detection threshold. This identity, of course, comes from some associational possibility in the perception. It is immediately seen as similar to some color or figure previously encountered and dissimilar to others. Hence, it falls into certain categories (green, large, square) and not into others (red, small, circular). A figure that is perceived and identified is more capable of association with other identifiable units, whereas, one that does not have identity is recalled with greater difficulty or not at all. It is also more difficult to recognize in itself, and in its possible transformations. This fact continues to underlie the justification for using "standard" and easily identifiable shapes (geometrical figures) in Anonima painting.

One could argue that all of the promotion and discussion of the operation of the elementary perceptual tasks, however relevant to psychological testing, is irrelevant to painting. In painting, nothing is being tested or proven or verified. The possible visual situations are only demonstrated. This fact offers only a vacant hope for those that would want to change the spirit,

the perceptions, the ideas, the behavior or the testaments of a society or culture. Currently, both psychologists and artists seem to be preoccupied with the mission of reductionism. It is generally an effort to reduce the level of explication and explanation to lower perceptual and conceptual considerations. This level varies according to the demand of the factual, critical or theoretical context. Simple, obvious schemes and materials have provided release for much interesting recent work in both art and psychology. To summarize: these simple perceptual tasks and the organization of the nature of this inquiry in painting around these tasks seems to have been a productive method of planning schemes and examining results.

"Modern art, in an entirely intuitive and independent way, has arrived at the same results as modern science. Like science, it has analysed form towards its fundamental elements, to rebuild these according to the universal laws of nature. Thus they have both arrived at the same formula: Each form is the static instantaneous picture of a process."

El Lissitzsky in "Nasci, MERZ, issue 8/9, 1924.

Francis Hewitt

**"LIMITS"**

**Universe**

**World**

**North America**

**U.S.A.**

**New York State**

**Manhattan**

**40 W. 28th St.**

**5th Floor**

**15' X 8' room**

**4' X 3' drawing table**

**2' X 2' masonite panel**

**1" overlap**

**ART FUNCTIONS: Therapy, Education, Propaganda, Construction,  
Destruction, Information, Expression, History, Life, Entertainment,  
Play, Camouflage, Pornography, Investment, Magic, Archaeology,  
Criticism, Parody, Technique, Decoration, Subversion, Property,  
Status, Patronage, Uplift, Chance, Distraction, Spirit, Love,  
etc., etc... UNLIMITED**

**E.G.B. March, 1967**



## OUTLINE AND INTRODUCTION TO A PLAN FOR PAINTING

A great deal of work has been done in the psychology of perception on the basic problems of the organization of the two-dimensional spatial field. The Gestalt school and all the artists influenced by its extensive investigations into the principles of perception have produced many useful and interesting visual demonstrations. Certain principles of organizational tendencies that they outlined are relevant today. They are:

1. Grouping
  - a. proximity
  - b. similarity
  - c. symmetry or good figure
  - d. continuation
  - e. common fate
2. Figure - Ground
3. Contour
4. Closure

Gestalt psychologists and numerous artists, teachers and students continue to study these principles. There doesn't seem to be any purpose in elaborating on this work at this time; it is being over-covered.

However, depth perception, one of the earliest topics of interest in experimental psychology, and hence the subject of an impressive body of fact and principle, has really not been systematically explored by painters. If one accepts the limits of painting on a two-dimensional surface, which imposed the tradition upon painters, eliminates the relevance of binocular cues of convergence, disparity and motion parallax. From Brunelleschi's eye hole experiments and Durer's rather compelling images of the artist's "single stationary eye," it has been abundantly clear that implied depth in a picture is quite a different situation from seeing depth in the visual world of our environment. Dember has compiled this list as a summary of

those monocular cues that imply depth on a two-dimensional surface:

- proximal size - if the object can be classified and its size estimated, then its proximal size can become a cue to distance. p. 120
- proximal brightness - "other things being equal, the brighter the object, the closer it appears. Again, as with size, the relation holds only when the object is identifiable and when it characteristically has a relatively stable distal brightness." p. 171
- shading - "the non-uniform distribution of light on a surface of an object-as a consequence of its three-dimensionality." p. 171
- texture gradients - the texture density of the surface is defined as the number of proximal elements per unit area. p.171
- linear perspective - convergence of size
- interposition - partial blocking of one unit by another p. 171

Dember, Psychology of Perception, 1960

This list contains more exclusive categories than is warranted by the facts of perception. Dember, himself, mentions that both the textural gradient and the linear perspective cues are special cases of the size-distance relationship. Egon Brunswick (Perception and the Representative Design of Psychological Experiments, 1956) has tested these monocular cues and found some to be more "ecologically reliable" than others as distal cues. His investigations allows the possibility of listing the cues in order of their strength, predictability or reliability in organizing the visual field. Brunswick found interposition or overlap to be the most reliable indicator of depth in the visual field. Overlapping was also mentioned by Helmholtz as being so compelling that it would challenge and even overpower the stereoscopic experience of depth. Secondly, he found proximal size, of which the previously mentioned textural gradients and linear perspective are special cases. Then, he listed proximal brightness or brightness ratio. This notion of ratio allows one to consider the effects of the context on the unit. The greater the difference in brightness between the unit and its surrounds, the more it tends to separate into a pronounced figure-ground situation. As a

general principle, the greater the difference in brightness, the greater the implied separation in depth. Finally, the least reliable is the light and shade cue. It is more unpredictable because of the inherent possibility of various directions of light sources and the countless ways they influence surfaces and materials. Anonima decided to inquire into the possibility of isolating each of these four cues. The year 1966-67 has been focused on the problem of interposition or overlap. What follows are some remarks about the forms and functions of this cue.

One of the simplest and most basic perceptual processes is the segregation of the visual field into a figure and a ground. This primary perceptual activity immediately organizes certain elements into a category of figuredness and the surrounds into the field or ground. This ordering also carries with it the implicit placement of the figure on or in the field. This seems to be the most primitive interposition condition. By slowly changing the environment, or by changing the figural brightness or color, the roles or assignments of spatial priority can alternate, and the overlap reverses. If some quite obvious, some so close to threshold as to be barely noticed.

The figure-ground reversals, provided a method to demonstrate some of the basic conditions influencing the overlap phenomenon. Another obvious example of overlap is the simple superimposition condition; the unit which obscures, blocks or covers the other unit is judged as the closer, never the opposite.

"Hence the mind 'seizes' - if we may use the empiricistic modes of speaking - upon the interruption of one object at the boundaries of another as a criterion of the relative distance of the two objects. The interrupted object is further away.... The circumstances attending the recognition of this principle are lost in antiquity.... Although the principle is too obvious ordinarily to receive special mention as an artistic technique, it eventually got into the lists of secondary criteria for the perception of distance, as for example, Helmholtz's in 1866." Boring, Sensation and Perception in the History of Experimental Psychology, 1942, p. 264.

Transparency is also another condition of superimposition of a see-through element over another unit. Albers, in his Interaction of Color, has many examples that clearly demonstrate this phenomenon.

Then, these three conditions: figure-ground, simple blocking, and transparency constitute the basic overlap phenomena encountered on a two-dimensional surface. Certainly one year of inquiry in painting only poses the question of what more might be demonstrated about these conditions, if more time and more diverse groups and interests were directed at this limited problem.

Francis Hewitt

QUOTATIONS FOR 1967

The Mobilization of Culture

"In both camps (Free World & Eastern) non-operational ideas are non-behavioral and subversive."

Herbert Marcuse (1963)

"Even science, especially the magnificent science of our own day, has become one element of technique, a mere means."

Mauss (N.D.)

"The aesthetic philosophy of impressionism marks the beginning of a process of complete inbreeding in art. Artists produce their works for artists, and art, that is the formal experience of the world sub specie artis, becomes the real subject of art."

Arnold Hauser

"As the unity of the modern world becomes increasingly a technological rather than a social affair, the techniques of the arts provide a most valuable means of insight into the real direction of our own collective purposes. Conversely, the arts can become a primary means of social orientation and self-criticism."

Marshall McLuhan (1948)

"...the total mobilization of all media for the defense of the established reality has coordinated the means of expression to the point where communication of transcending contents becomes technically impossible. The spectre that has haunted the artistic consciousness since Mallarmé- the impossibility of speaking a non-reified language, of communicating the negative- has ceased to be a spectre. It has materialized."

Marcuse

"An army without culture is a dull-witted army, and a dull-witted army cannot defeat the enemy."

Mao Tse-Tung (1944)

"For example, if a statement on the importance of the arts to both the individual and the community were made by a person of high authority, by the President of the United States, the condition of art would be improved almost instantaneously."

Victor D'Amico (1965)

"We aren't going to spend a kopeck on this dog shit."

Khrushchev (1962)

Art and Food

"Art everywhere stands in contradiction to its own ethical purposes. What are we to do? Everywhere the ethical predicament of our time imposes itself with an urgency which suggests that even the question 'Have we anything to eat?' will be answered not in material but in ethical terms."

Hugo Ball (1917)

"It is high time to recognize at last that the problems of art and stomach are very far from each other."

Malevich (1915)

"An Oldenburger has more taste than the real thing."

E. Benkert (1967)

"What is happening now is not the deterioration of higher culture into mass culture but the refutation of this culture by the reality. The reality surpasses its culture."

Marcuse

"It is harder to shout louder than the War or the Revolution."

Trotsky (1924)

The New Left

"Cubism and Futurism were the revolutionary forms in art foreshadowing the revolution in political and economic life of 1917."

Malevich (1920)

"The prime virtue of avant-garde art used to be the ability to go against the grain of one's own time and follow one's own bent regardless of current fashion, acceptance or ideas of what art has to be. In the American art world of today, one of the few who embodies that virtue is Andrew Wyeth."

Frank Getlein (1967)

## SOME CONSIDERATIONS OF A CURRENT PROBLEM

There continues to be a difference between what art is doing to and for its audience and makers, and the role that critics and artists prescribe for it. The notion that a new disruptive radical art must come into public notice with every new disruptive radical generation (now with every new disruptive season) is a myth that has accompanied the artist and his audience since the middle of the 19th century. Recently, a rather curious and unusual function has been prescribed again for art. In three very separate styles and with very different implications, Arthur Koestler, Marshall McLuhan and Morris Peckham have proposed that art, rather than fulfilling our expectations with that classical "link to the familiar world of man," actually defies and confronts us with a "bisociation" (Koestler), an "early alarm system" (McLuhan) or a "discontinuity" (Peckham). All of these views suggest that art is in one sense psychic and social education for our eventual perceptual challenges. Art's function, for them, is to anticipate and prepare the individual for future conflicts with the environment. We develop the potential capacity to sort out the relevant from the irrelevant in future events by experiencing the problems that art proposes. McLuhan in Understanding Media says it most obviously: "Art as anti-environment becomes more than ever a means of training perception and judgement. Art offered as a consumer commodity rather than as a means of training perception is as ludicrous and snobbish as always. Media study at once opens the doors of perception." (p. viii)

Many complex and difficult problems arise if we propose any direct and effective transformation of the perceptual apparatus. We can not completely influence perceptual changes either in an individual's development or in the

outlook of his society. Indeed, one psychologist's work (R.L. Fantz, "The Origin of Form Perception", Scientific American, 204, 66, 1961) suggests that even without the intervention of learning, a very young baby finds structured visual displays (faces) the most meaningful. There is so much random exposure to visual information in the environment that the influence of structured difficult visual experience, i.e., good painting, is often important only to specialists. It seems that artists make object-schemes for other specialists and are usually most pleased when these specialists respond favorably.

One major difference between the view of McLuhan and those of Koestler and Peckham is that McLuhan persists in regarding art as a kind of communication, some transfer or transport of information from the artist to the audience. Peckham and Koestler both use the art work as a rupture in the normal course of transporting one bit of relevant information to another. Peckham's "discontinuity...is the violation of form or more exactly of the receiver's expectations." Both views imply an indication, if not a passion for the direct intervention and relevance of a view of the history of art. For a work of art to "communicate", a tradition of experience and an adeptness in the "language" is necessary, just as this same continuity is implied in any notion of "dis-continuity." The anti-art artist is being constantly hosed down and swept into the Tradition by critics and historians. It is their function to make the artist sensible, to force him to communicate and to break down his reluctance and resistance to participate in the game of "meaningful painting."

Herbert Marcuse, in a most important book (One Dimensional Man) has outlined the problem of the artist's ineffective opposition to the Pop culture of McLuhan. He believes that "...Today's novel feature is the flattening



out of the antagonism between culture and social reality through the obliteration of the oppositional, alien, and transcendent elements in the higher culture by virtue of which it constituted another dimension of reality. This liquidation of two-dimensional culture takes place not through the denial and rejection of 'cultural values' but through their wholesale incorporation into the established order, through their reproduction and display on a massive scale." (p.57) In Marcuse's view, this "wholesale incorporation" makes only one view of the Art World possible, and our perceptual, as well as our social and cultural alternatives are restricted. The "incorporation" of the whole critical art world seems to be as effective in eliminating the traditional antagonism between high and popular culture as does totalitarian repression and control in other societies.

It is most difficult in New York (perhaps anywhere) today to produce visual imagery that is insulting, aggressive, and demanding of the established power structure. One artist seems to feel that the only potency might lie once again in the cliché, the skull with dollar signs for eyeballs. America does look at the deaths in Vietnam through the eyes of the public accountant. "How many? how much? how soon? and then why?, should and will" are the order of business. Curiously enough, one of the most prominent dealers in painting, was characterized as "having dollar signs for eyeballs" by a scornful museum official in the 1950's. Even though many good artists are attempting to expose the horror of the war in Vietnam, and are on record as having warned the public of oncoming disaster, no one seems to be able to create an image that changes public opinion. No one can compete with the temporal media. It is really true that we will only "see" in time. All of our best propaganda arts are the time arts. It takes time to build a context of feeling and strong emotion. Isn't strong emotion the basis of propaganda? Perhaps this is why

films, novels and music have been more effective as "political" art forms than has painting or poetry, which seem to ask most but dictate little.

Image repetition, like any redundancy, deflates the power of the image to convince or inform the perceiver. Even the initial and powerful impact of the "full" color photographs in a recent issue of Ramparts of the burned and maimed Vietnamese children is blunted by multiple reproduction in the poster imates of protest marches or in the campaign to bring the wounded children to the U.S. for proper medical care.

The basic question Marcuse asks and others have tried to ask is, what happens when we have the merging of the mass and the high culture in American art? The artist's role is not to change or influence the perception of the general culture through any media or technique, or else he is educating or selling. He can not remain an antagonist and be used by the media, because it is the function of media to dispense, to spread, to dispel the power of the artist and others to antagonize and provoke society and culture. We all fear reproduction on a massive scale, but what else is Time, Life, Art News, Arts, or Art Forum or Art International?

It is rather curious that this basic difference was already seen by the Russian artists right after their Revolution at a time when their situation seemed multi-dimensional with progressive possibilities. On one side were those artists (Tatlin, Rodochenko) who thought that art should become "production art" and on the other a group led by (Malevich) who proposed a "laboratory art" (in this sense a pure art). The difference was that the former attitude advanced a utilitarian, popular, functional course for the development of art, whereas the latter attitude proposed a withdrawn, specialist studio art directed toward problem solving. Solving formal problems is actually only interesting to specialists or speculators. Mondriah in the

same spirit as Malevich, believed that only the special and remote problems of pure formal art would really and finally influence the course of society. Mondrian made it very clear in his writings and his paintings that a laboratory or "free pure form" bias was his hope for the enrichment and development of painting.

Francis Hewitt

THE 1967 NEW YORK PAINTER

The 1967 Painter knows that:

Technology has triumphed

Society is becoming increasingly totalitarian

Painting is becoming increasingly free and pure

Painting no longer has a subversive function

Society accepts the painter in his role as painter

The mobilization of culture in America is as complete, and more successful,  
than it is in Russia

The Russians will eventually get the message that pure art threatens nothing

The American Way of accepting and using it all is much more practical

Johnson will pass; someday America will have a President who has to do  
the same things as Johnson, but in a very hip way

It is easier to be an artist now than it was thirty years ago

An artist has friends everywhere, and is very grateful

Museums, galleries, and dealers have been around for a long time

Artists support the Status Quo

Artists protest the War in Vietnam

Artists make the kind of art they want

This is the way it is in America in 1967.

E. Benkert

## ART HISTORY

### Ten best painters, 1900-1920:

Braque, Duchamp, Gris, Kandinsky, Leger, Matisse, Malevich, Mondrian, Monet, Picasso

### Five best painters, 1920-present:

de Kooning, El Lissitzky, Mondrian, Klee, Miro

### Six best sculptors since 1900:

Boccioni, Brancusi, Calder, Gabo, Gonzales, David Smith

### Five artists with the most important ideas in the 20th century:

Duchamp, Gabo, Malevich, Mondrian, Picasso/Braque

### Five best American painters:

Stuart Davis, de Kooning, Gorky, Pollock, Reinhardt

### Five best paintings since 1900:

"Easter Monday" (de Kooning, 1956. Metropolitan Museum), "Tu m" (Duchamp, 1918. Yale University), "Proun 99" (El Lissitzky, Yale University), "Still Life" (Gris, 1911. Museum of Modern Art), "Broadway Boogie Woogie" (Mondrian, 1942-43. Museum of Modern Art).

### Most important artist's writings of the 20th century:

Futurist Manifestos (1909-1912), On the Spiritual in Art (Kandinsky, 1912), Plastic Art & Pure Plastic Art (Mondrian, 1937-1943), Realist Manifesto (Gabo, 1920), Pedagogical Sketchbook (Klee, 1925), The New Vision (Moholy-Nagy, 1929)

### Great Flops of the 20th century:

Braque, Chagall, Duchamp, Kandinsky, Picasso, Severini

### Seven most underrated artists:

Boccioni, El Lissitzky, Kupka, Malevich, Moholy-Nagy, Tatlin, Vantongerloo

### Best Place to live:

Paris 1900-1914, Holland 1915-1917, Moscow 1918-1921, Berlin 1922-25, Paris 1925-1939, New York 1940-

### Dud bombs:

Appel, Burri, Dubuffet, Gottlieb, Matta, Matthieu, Motherwell, Soulages, Tapies

### Phoney ideas:

Erotic art, Op art, Pop art, Tachism, Geometric art, Systemic art, Thick or Relief painting, Hard Edge painting, Color Field painting, Shaped Canvas Painting, New Technology/New Materials painting and sculpture, Happenings, Environments, The American Scale, Psychedelic art, Minimal art

### Most irrelevant idea.:

Artist's political protests

### Most successful idea:

New York: Creative Center of the World

## STATEMENT

This exhibition is the first in a series that will present the results of the Anonima Group's inquiry into basic visual cues which underlie the perception of depth on a two-dimensional surface. It was the Group's decision to investigate these cues in order of their tested relative strengths as indicators of spatial position in the visual field. The *overlap condition* is first in order of importance and this year's inquiry began there. The next problem will be the study of *relative size change*.

### EXHIBITION

APRIL 3—APRIL 29, 1967  
40 WEST 28th STREET, NEW YORK  
11-6 MON.-SAT. 889-5388