



THE SCHOOL: The Graduate Theological Union

Founded in 1962, the Graduate Theological Union is the largest ecumenical consortium for the graduate study of religion and theology in the United States. The GTU encompasses six Protestant and three Roman Catholic member schools; twelve centers, institutes, and programs are affiliated members of the Union, including the Center for Jewish Studies and the Institute of Buddhist Studies.

As an accredited graduate school, the GTU offers the Ph.D., Th.D. (Doctor of Theology), and M.A. degrees. It has the second largest number of doctoral candidates enrolled in theology and religion in North America. The nine member schools of the GTU offer professional degree programs (in particular, the Master of Divinity or M.Div.), preparing clergy to serve throughout the United States.

Size alone does not distinguish the Union and its programs; studies at the GTU are conducted in an interreligious environment remarkable for its cooperative spirit. The nine member schools provide faculty for GTU academic programs; the schools also encourage their students to cross-register. Another notable cooperative effort at the GTU is the Union's affiliation with the University of California, Berkeley. Thanks to this association with the University, UCB faculty members participate in the formulation of GTU Ph.D. students' programs and examinations; course work is routinely done at the University as well as at the GTU.

The Graduate Theological Union embodies the ageless longing of all peoples to move toward the goal of "one amidst diversity." Students at the GTU are encouraged to grow within a whole which is greater than the sum of its separate parts. Our mutual aims are:

- to become the leading center for theological education in the world;
- to continue to build a distinguished faculty capable of achieving the highest standards in both professional and academic education;
- to continue to attract the best qualified students for all of our programs;
- to provide the best and most efficient common services required to administer an eminent educational institution;
- to continue to develop our library collection so that the Graduate Theological Union Library can offer the finest and most inclusive theological collection in the world;
- to encourage the growth and influence of affiliated organizations which enhance the importance and value of theological study for the human enterprise; and
- to exemplify the highest ethical and moral standards as an independent institution within our local and world community to the end that we may be an appropriate corporate model of the values we teach.

During its first quarter century, the Graduate Theological Union has laid a strong foundation of cooperation among its founding member schools and affiliated organizations. Those who have pledged themselves to the success of our venture have resolved to work together in mutual openness, both in sharing their own cherished traditions and in learning from the wisdom of others. This has enabled us to achieve results which would have been impossible in institutional isolation: a doctoral program, the completion of our library, as well as our ever-closer ties to the University of California, Berkeley. With often differing approaches to common problems, we achieve consensus by rethinking and revising our individual procedures to meet the needs of our mutual aims:

The ideal of "one amidst diversity" is elusive. Such an ideal is nothing, if not a guide for practical conduct in the toil and confusion of daily life. To achieve our aims, we will need to conceive new ways of mobilizing our resources and new perceptions of opportunities for achieving our common purpose. Amidst the confusion of a diverse and bewildering world, we will continue to proclaim by word and deed, the universal and healing message of world religions.



THE SITE: The Flora Lamson Hewlett Library

If cooperation and sharing of resources are the overarching themes of the GTU, the Flora Lamson Hewlett Library is its most significant representation. The Library brings together the bibliographic resources of the nine Member Schools of the GTU, housing over 355,000 volumes and nearly 200,000 periodicals, slides, LPs, films and tapes.

Pooling the schools' resources has enabled them to enjoy a library of greater size and collection depth than any one school could afford on its own, while paying from one-third to one-half less than they each might for separate libraries. The Flora Lamson Hewlett Library is central to the ongoing research of the GTU's 135 full-time faculty members and plays a vital part in the academic programs of the GTU's 1500 students. Students and faculty of the University of California, Berkeley have also come to rely on the GTU Library, and the GTU and UCB have developed a program for coordinating new acquisitions.

The completion of the GTU Library thus concretizes the vision of ecumenical education that gave birth to the GTU 25 years ago, and embodies a spirit of cooperation and communication fostered for over 40 years among the many religious groups gathered in the Bay Area.



THE IDEA: GTU & Christo: Theology & Art

The site for the Christo exhibit is the GTU's Flora Lamson Hewlett Library, which houses one of the largest theological collections in the nation. The Christo show is the most recent in a series of GTU art exhibits which began with a showing of five Chagall lithographs in May 1979.

The GTU in the past 26 years has become the leading theological center in the western United States. The variety of religious traditions represented at the Union make it a distinctly diversified ecumenical center, one of the most inclusive in the world.

The GTU has developed a doctoral program in theology and the arts that is unique to North America. The combined course offerings of Protestants, Roman Catholics and Jews create an ecumenical educational environment that enables students to transcend any religious parochialism in their approaches to the arts.

The Christo exhibit demonstrates an important example of the inseparability of the religious, the spiritual, and art. Few artists have surpassed Christo's ability to point to the transcendent, the ineffable and the sublime. The GTU exhibit honors Christo and art historian Peter Selz. Dr. Selz served as Project Director for "Running Fence." For many years, he also has acted as advisor and instructor for GTU students participating in the GTU/UCB cooperative programs. On the occasion of his retirement from the University of California at Berkeley, the GTU expresses its gratitude to Dr. Selz.

The Flora Lamson Hewlett Library's Christo/Peter Selz exhibit will be open to the public from April 16 to May 8.



THE EVENT: Christo and Peter Selz:
The "Running Fence" Project Revisited

April 8, 1988

MEMO TO THE PRESS

Contact: Mark Sydow (415) 649-2420

The Graduate Theological Union announces a press conference:

CHRISTO

Saturday, April 16, 1988

11:30 AM

Richard S. Dinner Board Room, 3rd Floor

Flora Lamson Hewlett Library

2400 Ridge Road, Berkeley, CA

Christo's appearance at the Graduate Theological Union highlights the opening of the latest in a continuing GTU exhibit series honoring theology and the arts: "Christo and Peter Selz: The 'Running Fence' Project Revisited."

Christo will be available to answer questions about "Running Fence" as well as his newest project, "The Umbrellas." Thousands of fabric umbrellas, each 18 feet high by 24 feet in diameter, will run alongside roads, villages, and river banks, crossing rural areas, fields and intersections in a valley 60 miles north of Los Angeles. Simultaneously, a valley north of Tokyo, Japan will also be covered with umbrellas as part of this international project.

Christo describes art in these terms: "I think all the power and force of art comes from real life, that the work must be so much part of everyday life that it cannot be separated." In its own efforts to integrate art, everyday life and theology, the Graduate Theological Union appreciates Christo's sentiments. The Graduate Theological Union is pleased to host Christo and his wife Jeanne-Claude on the occasion of the opening of "Christo and Peter Selz: The 'Running Fence' Project Revisited."



Peter Selz & Christo's "Running Fence Project"

The Graduate Theological Union, one of the largest theological consortia in the world, announces the exhibition "Christo and Peter Selz: "The Running Fence Project Revisited" to be held in the Flora Lamson Hewlett Library, 2400 Ridge Road, Berkeley California 94709 (415) 649-2400, from April 15 to May 8, 1988.

The Graduate Theological Union presents this exhibition on the occasion of art historian Peter Selz' retirement from the University of California, Berkeley. Through a cooperative arrangement with the University of California, candidates in eight areas of doctoral study at the Graduate Theological Union also work with academic advisors at the University and take a significant portion of their classes at the University. The area of "Religion and the Arts" at the Graduate Theological Union contains the largest number of doctoral candidates and it is in this area that Peter Selz has been actively involved as an advisor and professor of Graduate Theological Union students.

Professor Selz has earned a fine reputation for his work in museums, scholarly research, and the classroom. He served from 1958 to 1965 as the Curator of the Department of Painting and Sculpture Exhibitions at the Museum of Modern Art in New York, and he was the founding Director of the University Art Museum in Berkeley from 1965 to 1973.

His scholarly work is extensive and includes the first comprehensive history of German Expressionist painting, as well as monographs on Ferdinand, Holdler, Emil Nolde, Max Beckman, Alberto Giacometti, Mark Rothko, Jean Dubuffet, Sam Francis, and Eduardo Chillida. As the editors of UMI Research Press have said of Dr. Selz, "it is apparent that he is willing to make valuable critical commitments and that he looks at art as a moral act."

In addition to these notable accomplishments, Dr. Selz has worked actively with a number of artists in their realization of some of their most important artistic expressions. The most famous of these artworks was Christo's "Running Fence, Sonoma and Marine Counties, California, 1972-1976," for which Dr. Selz served as Project Director from 1974 to 1976. On the occasion of his retirement from the University of California and as an expression of gratitude for his active participation in UN/GTU programs, the Graduate Theological Union will present the exhibition "Christo and Peter Selz: The Running Fence Project Revisited," curated by Religion and the Arts doctoral candidate Terrence E. Dempsey.

Few artworks have involved so many people in their realization, and few artworks have provoked such intense admiration and hostility as "Running Fence." The vision of one man, Christo, Running Fence would eventually involve thousands of people during its long gestation period. Ranchers, lawyers, judges, environmentalists, textile workers, engineering firms, construction workers, artists, the media, art institutions, volunteers, and the general public all became part of this project that involved 17 public hearings, 3 court appearances, and a 280 page environmental impact report (making it the first art work in the world to have such a report).

When Running Fence was finally put up in September 1976, all but the most obstinate critic sensed the incredible beauty that Christo had envisioned, as this "ribbon of light" darted across 24 1/2 miles of land to interact with the hills, the sky, people and animals, and finally the Pacific Ocean. The fog, early morning mists, sun, moon, and winds all contributed to the ever-changing nature of the Fence. At times it was as taut as sails on tall ships in a heavy wind, at other times it was slack, and still at other times it billowed to echo the cumulus clouds in the sky above. The Fence also underwent color modulations - from white, to gold, to pink, to silver - in response to the shifting light of the sun and moon.

This exhibition, to be held at the Flora Lamson Hewlett Library, will consist of original drawings and collages by Christo, photographs and two films (the highly acclaimed, hour-long film by Maysles Films and news coverage by NBC), together with the documents collected by Peter Selz while serving as Running Fence Project Director. Through special arrangements with the Smithsonian Archives of American Art, the Graduate Theological Union has borrowed over 60 documents donated to the Archives by Peter Selz that pertain to Running Fence, and it is through these documents that we will tell the story of the Fence. The documents include personal correspondences, letters of support and opposition, newspaper articles, technical data, and legal records, many of which have never before been seen by the public. While these documents are only a tiny portion of the thousands of correspondences and reports that were written during the four years of the Running Fence project, they will give the viewing public a better understanding of the great complexities that this project involved.

Furthermore, this is the first exhibition on Running Fence to be held in the Bay Area since the completion of the project, and we are pleased to announce that Christo and his wife, Jeanne-Claude, will be attending the opening along with Peter Selz. This event will also be a time of reunion marking the first time since the late 1970s that many of the people significantly involved in Running Fence will be together in one place.

For further information, please contact Terrence E. Dempsey (415) 849-1031.



Honoring Peter Selz: A Symposium & Two Exhibitions

April 15-16, 1988 • with tentative schedule attached

You are cordially invited to join in a celebration honoring Peter Selz on the occasion of his retirement from the Department of Art History at the University of California. A group of Peter's former and present students has organized this tribute to him in his roles as teacher and mentor, as spirited founding director of the University Art Museum, and as a major contributor to the intellectual and political life of the campus and community.

The weekend celebration will begin on the evening of Friday, April 15, with the opening of an exhibition entitled *Christo and Peter Selz: The Running Fence Project Revisited* at the Flora Lamson Hewlett Library of the Graduate Theological Union, UC Berkeley's neighboring theological consortium. As a tribute to Peter for his years of participation in the cross-registration doctoral programs at the Graduate Theological Union and the University, the GTU will present the first exhibition on the *Running Fence* held in the Bay Area since the completion of the project. The exhibition will consist of original works by Christo, photographs, and the documents collected by Peter when he served as the Running Fence Project Director and which are now in the Smithsonian Archives of American Art. The GTU will also host an exhibit of Peter's books and catalogues from *German Expressionism* to the recent *Chillida* monograph. A reception for Christo, Jeanne-Claude Christo, and Peter will take place that evening.

On the morning of Saturday, April 16, nine students whom Peter has directed will present 20-minute papers on a wide range of topics dealing with many aspects of 20th century art. In the afternoon, Peter's colleagues will offer reflections on his writings, and his years at Pomona, New York and Berkeley.

A major part of the celebration will be an exhibition at the University Art Museum of works of art selected by Peter from among the numerous acquisitions he made during his tenure as Director. Entitled *A Tribute to Peter Selz*, the exhibition will run from March 30 to April 17 and will be augmented by a display of UAM exhibition catalogues that appeared during the years that Peter served as Director.

On the accompanying page is a tentative schedule of activities for the weekend. We hope that you will be able to join us in making this two-day event a festive and memorable one for Peter.

For the Committee to Honor Peter Selz

(Bruce Radde)

P.S. For further information, please contact:

Terrence E. Dempsey
2517 Virginia Street, #4
Berkeley, California 94709
(415) 849-1031

**HONORING PETER SELZ:
A SYMPOSIUM AND TWO EXHIBITIONS**

Tentative Schedule

FRIDAY, APRIL 15, 6:30-8:30 PM - Opening of *Christo and Peter Selz: The Running Fence Project Revisited*, Flora Lamson Hewlett Library, Graduate Theological Union, 2400 Ridge Road, Berkeley 94709, (415) 649-2400, (Located two blocks north of U.C. campus at intersection of Ridge Road and LeConte and Scenic Aves. Parking for reception in the lot behind the Pacific School of Religion, 1798 Scenic Ave.)

Reception for Christo, Jeanne-Claude Christo, and Peter Selz.

SATURDAY, APRIL 16, 9:00 AM-4:30 PM - Symposium and Exhibition *A Tribute to Peter Selz* at the University Art Museum, 2626 Bancroft Way, Berkeley, (415) 642-1297. (Parking: Pay in advance [75cents per hour] at U.C. Lot #1 [corner of Durant and College] or U.C. Underhill Lot [Channing between College and Bowditch] or pay as you exit [75 cents per hour] in Berkeley Public Parking Building, 2420 Durant [just west of Telegraph Ave.])

PACIFIC FILM ARCHIVES AUDITORIUM AT THE UAM

8:30-9:00 AM	Coffee and Donuts
9:00 AM - 1:00 PM	Morning Session-Papers by Former Students
9:00 AM	Bruce Radde: Introduction
9:05 AM	Ida Rigby: <i>Pioneers of the Lost Paradise: German Expressionist Printmakers and their Publishers, 1914-1922.</i>
9:30 AM	Brigid Barton: <i>The Making of a Reputation: Otto Dix and "Der Schützengraben."</i>
9:55 AM	Sara Henry: <i>Klee's Cycles and Seasons: The Life of Nature.</i>
10:20 AM	Celeste Connor: <i>The Most American Place: A Search for Cultural Identity.</i>
10:45 AM	Merrill Schleier: <i>Art Front: Marxist Thought and American Aesthetics in the 1930's.</i>
11:00 AM	Kathy O'Dell: <i>Art Since 1945 and the Ideology of the Star System: de Kooning's Marilyn Monroe and Hawk's Gentlemen Prefer Blondes.</i>

- 11:25 AM Michael Morris: *Natacha Rambova: The Woman, the Art, the Symbols.*
- 11:50 AM Nan Hill: Fellini's *La Dolce Vita* and Pasolini's *Accattone: Utterances on Modernism by the Pre- and Post-Modern Culture of Italy in 1960.*
- 12:15 PM Rob Jensen: *Damaged Speech: On the Nature of Political Art.*

LUNCH:

- 12:40-2:00 PM Many restaurants are within a short distance of the UAM. The UAM restaurant is also open.

AFTERNOON SESSION:

2:00-5:00 PM FRIENDS AND COLLEAGUES

- Bruce Radde: Introductions
- Jeanne-Claude and Christo: Looking Back at *Running Fence*; Looking Ahead to *The Umbrellas*
- Kristine Stiles: *Peter Selz: Art Historian and Critic: An Overview of His Writings*
- James Grant: *Selz at Pomona*
- Dore Ashton: *Selz in New York*
- Tom Freudenheim: *Selz at Berkeley*
- Charles Liu: *Selz in China*
- Walter Horn: *Personal Recollections*
- Jesse Reichek: *A Summing Up*

- RECEPTION:** 5:00-6:30 PM, UAM.

Exhibition *A Tribute to Peter Selz* open for viewing



Christo: The Umbrellas

PRESS RELEASE

Embargoed for Japan Times, July 18, 1987
2:00 pm

UMBRELLAS

Joint Project for Japan and the USA

Thousands of umbrellas, 18 feet (6 meters) high and 24 feet (8 meters) in diameter, will meander in the landscape simultaneously for about 12 miles (18 kilometers) in Japan and 16 miles (25 kilometers) in the United States.

The fabric umbrellas will be blue in Japan and yellow in California. They will be placed sometimes in clusters and covering an entire field, or deployed in a line, or randomly spaced from each other. They will occasionally tilt slightly according to the slope on which they stand.

The octagonal umbrellas will run alongside roads, villages and river banks, crossing rural areas, fields and intersections in suburban places in two valleys, one located 72 miles (120 kilometers) north of Tokyo, in the province of Ibaraki, around route 349, and the other one 60 miles (96 kilometers) north of Los Angeles, in Kern and Los Angeles Counties, around Interstate 5. This Japan - USA joint art project will reflect the similarities and differences in the ways of life in the two valleys.

Various prototypes are being built in order to advance the engineering feasibility studies. Completion date for this temporary work of art is projected for Mid-October 1990. Negotiations with the local authorities and land owners will start in July 1987.

As I have done for all my other temporary works of art, *The Umbrellas* shall be entirely financed by me, with C.V.J. Corporation (Jeanne-Claude Christo-Javacheff, President) through the sale of my preparatory drawings, studies, collages, scale models and early works. For a period of three weeks *The Umbrellas* may be seen, approached and enjoyed by the public, either by car from a distance and closer as they border the roads, or on foot in a promenade route under *The Umbrellas* in their luminous shadows.

Christo
New York, 1987



Christo: Biography

- 1935 Born Christo Javacheff, June 13, Gabrovo, Bulgaria.
- 1952-56 Studies at Fine Arts Academy, Sofia. 1956, arrival in Prague.
- 1957 One semester's study at the Vienna Fine Arts Academy.
- 1958 Arrival in Paris. *Packages* and *Wrapped Objects*.
- 1961 Project for the *Packaging of a Public Building*.
Stacked Oil Barrels and *Dockside Packages* in Cologne Harbor.
- 1962 *Iron Curtain-Wall of Oil Barrels* blocking the Rue Visconti, Paris.
Stacked Oil Barrels in Gentilly, near Paris.
Wrapping a Girl, London.
- 1963 *Showcases*.
- 1964 Establishment of permanent residence in New York City.
Store Fronts.
- 1966 *Air Package* and *Wrapped Tree*, Stedelijk van Abbemuseum, Eindhoven.
42,390 cubic feet Package, Walker Art Center, Minneapolis School of Art.
- 1968 *Packed Fountain* and *Packed Medieval Tower*, Spoleto.
Packaging of a public building *Packed Kunsthalle Berne*.
5,600 cubic meters Package, Documenta 4, Kassel, an Air Package 280 feet high, 33 feet diameter, supported by cables anchored in six concrete foundations arranged in a 900 feet diameter circle.
Corridor Store Front, total area: 1,500 square feet.
1,240 Oil Barrels Mastaba, and *Two Tons of Stacked Hay*, Philadelphia Institute of Contemporary Art.
- 1969 *Packed Museum of Contemporary Art* Chicago.
Wrapped Floor, 2,800 square foot drop cloths, Museum of Contemporary Art, Chicago.

- Wrapped Coast, Little Bay, One Million Square Feet, Sydney, Australia,*
Erosion Control fabric and 36 miles ropes.
Project for stacked Oil Barrels *Houston Mastaba, Texas, 1,249,000 barrels.*
- 1970 *Wrapped Monuments, Milano: Monument to Vittorio Emanuele, Piazza
Duomo; Monument to Leonardo da Vinci, Piazza Scala.*
- 1972 *Wrapped Reichstag, project for Berlin, in progress.*
Valley Curtain, Grand Hogback, Rifle, Colorado, 1970-72. width: 1,250-1,368
feet. height: 185-365 feet; 200,00 square feet of nylon polyamide; 110,00
lbs. of steel cables; 800 tons of concrete.
- 1974 *The Wall, Wrapped Roman Wall, Via V. Veneto and Villa Borghese, Rome.*
Ocean Front, Newport, Rhode Island; 150,000 square feet of floating
polypropylene fabric over the Ocean.
- 1976 *Running Fence, Sonoma and Marin Counties, California, 1972-76.* 18 feet
high, 24 1/2 miles long. Two million square feet of woven nylon fabric.
90 miles of steel cables. 2,050 steel poles (each: 3 1/2 inch diameter,
21 feet long).
- 1977-78 *Wrapped Walk Ways, Loose Park, Kansas City, Missouri, 1977-78.* 15,000
square yards of woven nylon fabric over 4.5 kilometers of walkways.
- 1979 *The Mastaba of Abu Dhabi, project for the United Arab Emirates, in
progress.*
- 1980 *The Gates, project for Central Park, New York City, in progress.*
- 1980-83 *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83.* 6.5
million square feet pink woven polypropylene fabric.
- 1985 *The Umbrellas, Joint project for Japan and the U.S.A., in progress.*
The Pont Neuf Wrapped, Paris, 1975-85. 440,000 square feet woven
polyamide fabric. 42,900 feet of rope.

Married: Jeanne-Claude de Guillebon. Son: Cyril, born 1960.