ATOMIC ART



SCULPTURES BY

T. A. PRICE

NOTICE

TO PREVENT THE INTRODUCTION OF UNAUTHORIZED PERSONNEL, FIREARMS OR OTHER WEAPONS, EXPLOSIVES, INCENDIARY DEVICES OR OTHER PROHIBITED ARTICLES, ALL PACKAGES, BRIEFCASES AND OTHER CONTAINERS AND VEHICLES ENTERING THIS AREA ARE SUBJECT TO SEARCH

TO DETERMINE IF UNAUTHORIZED PERSONNEL ARE PRESENT OR GOVERNMENT – OWNED PROPERTY IS BEING REMOVED WITHOUT PROPER AUTHORIZATION, ALL PACKAGES, BRIEFCASES AND OTHER CONTAINERS AND VEHICLES LEAVING THIS AREA ARE SUBJECT TO SEARCH

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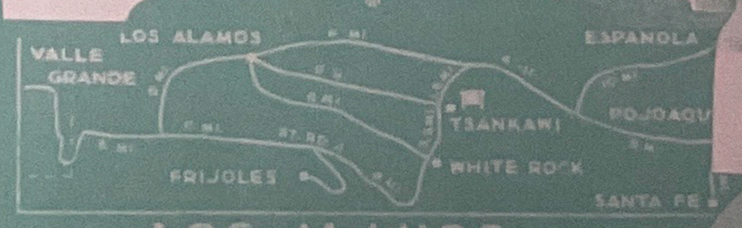
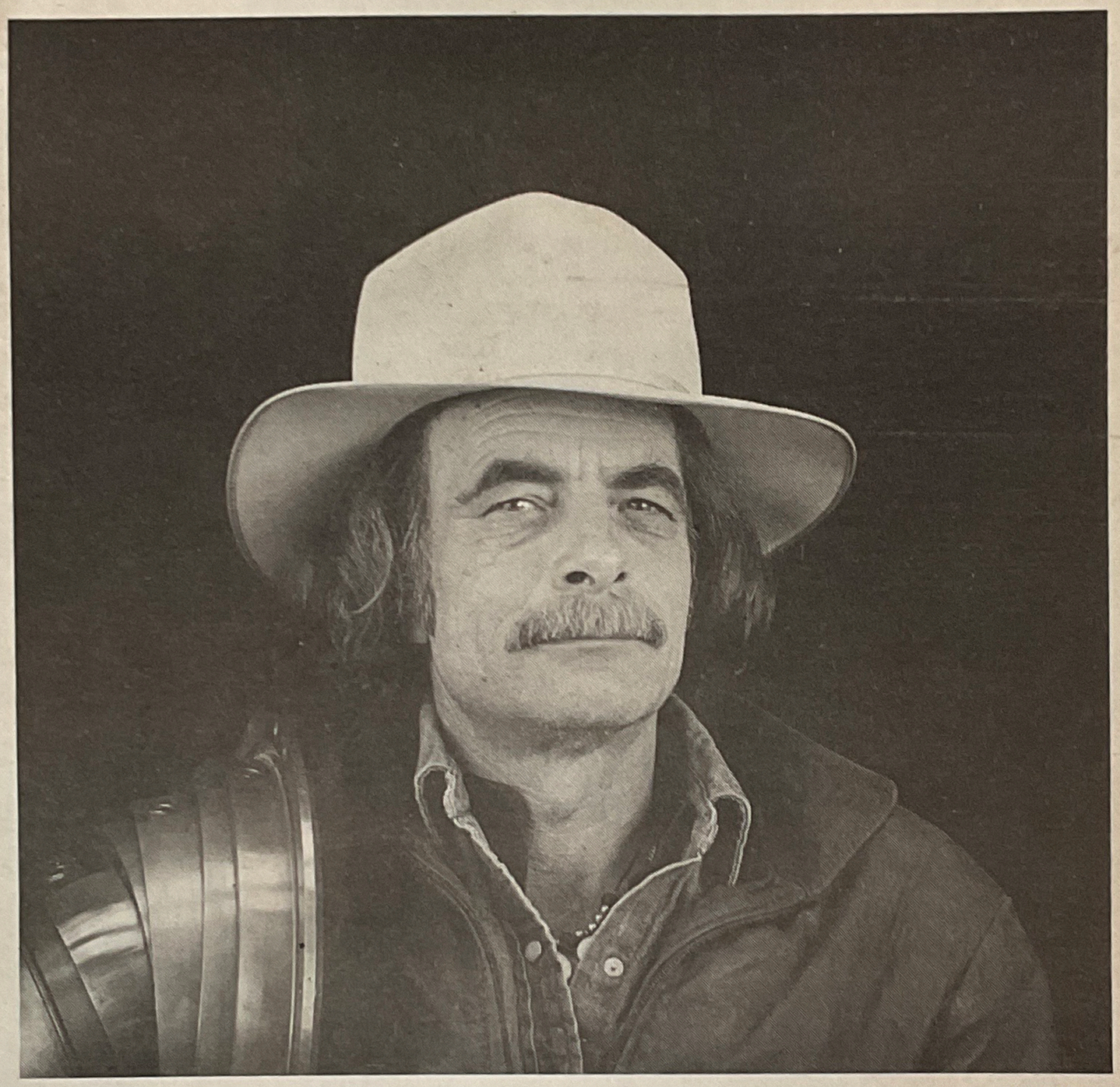


LOS ALAMOS 6 MILES →
THE "ATOMIC CITY"
BIRTHPLACE OF THE ATOMIC AGE
SCIENTIFIC LABORATORY AND MUSEUM
GAS – FOOD – LODGING · GOLF COURSE

BANDELIER NATIONAL MONUMENT
TSANKAWI RUINS 0 MILES
← FRIJOLES CANYON 14.5 MILES
PREHISTORIC INDIAN RUINS
← VALLE GRANDE 22.5 MILES
LARGEST EXTINCT VOLCANIC CRATER

NUKE

ATOMIC ART



TONY PRICE, *PRIMITIVE NUCLEAR SCULPTOR*, 1988

© MARIANA COOK

SCULPTURES BY

T. A. PRICE

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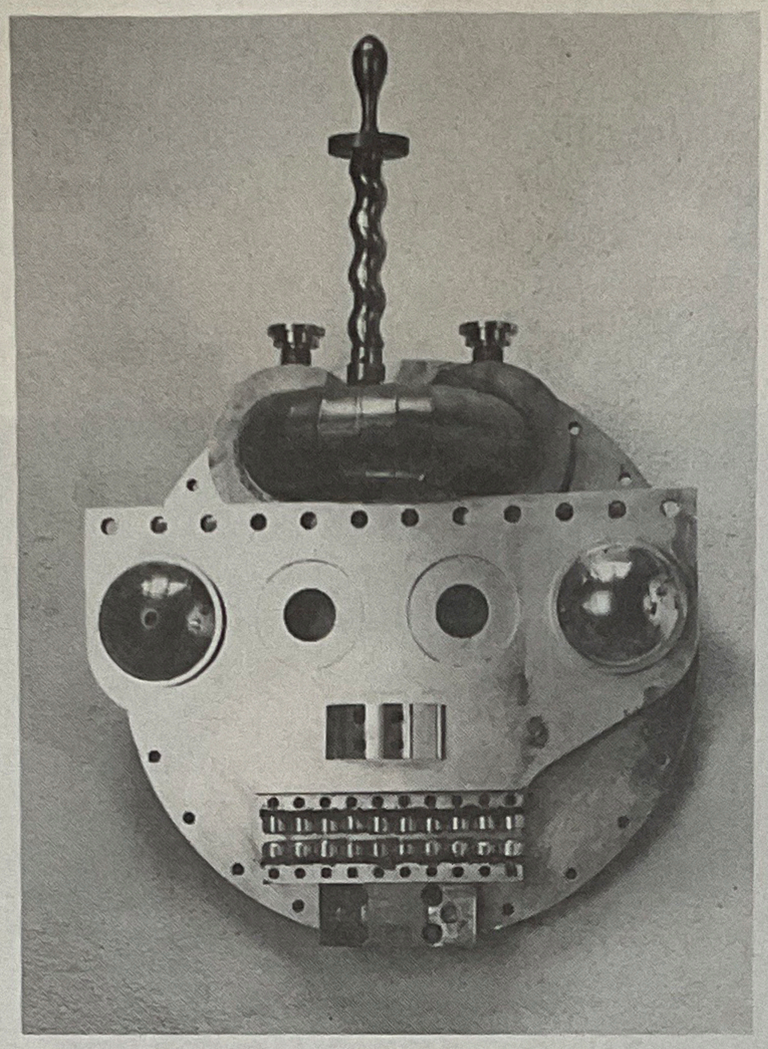


"... I am become death,
destroyer of worlds ..."

Vishnu from The *Gita*
J. Robert Oppenheimer

Everything pertains to
the laws of degrees
of humor.

Tony Price

PRINCE YAMA, GOD OF DEATH ONLY WINNER
ALUMINUM, STAINLESS STEEL. 32" x 23" x 14"

ATOMIC ART: SCULPTED FROM OUR NUCLEAR NIGHTMARE

When I was about three years old the concept of nuclear energy took hold of men's minds. Man became obsessed, driven by a few dark hearts to create a death machine using the laws of creation. Such were the times.

By the time I was eight, these men achieved their success, and almost instantly put these weapons to use on their enemies. Hundreds of thousands died. That day all of mankind became nuclear hostages. For forty years now, as the technology developed into its awesome present display, thousands of these devices have been exploded all over the world.

My life for the next twenty years, having found out I had the soul of an artist and being pressed by the tremendous dark cloud of nuclear destruction constantly hanging overhead, led me through a maze of self-discovery tearing away the veils of imagination to reveal a state of objectivity. This concept of objectivity rests in eternity. A difficult thing to explain, it allowed me to see that I was really going on from a vibrational point of view. It showed me that I was a link in the chain of all life. I had become you, and all mankind.

I now saw the world quite differently. Almost everyone was as if in a deep sleep, as if dead, stumbling within their own dream-making. But some of these men in their dreams had built devices that would end life on this planet forever and totally, amen. To awaken these men to what they had done seemed an impossible task. Anyhow, it was much too late, for the energy bubble of the negative nuclear weapons system was growing larger each day.

My travels led me to New Mexico to the Labs of Los Alamos, birthplace of a demon "A" bomb. Here, somehow, I would face this task of demon neutralization.

So, armed only with Art plus a sense of extreme urgency and a sense of objectivity, a plan was formulated. Not to confront or attack this demon "A" bomb, but on another level, an energy level, I would try to deflate and balance these dark forces within our weapons system. The idea was to plug into these dark forces using the forces of light, and let them balance themselves.

For a generation behind the Concept of Atomic Art I set about this task: twenty years of waiting in line, with whatever monies I could scrape together to buy the gleaming shards of our weapons development programs, sold through the Los Alamos Zia Salvage Company. Now I have my hands on real weapons, parts taken from the heart of this nuclear beast.

Objectively, I knew that there exists vast energy banks of super-good energy available. For each religion is like a giant capacitor in the fourth dimension, holding and dispersing the energies of its followers. Now all I had to do was to create symbols corresponding to the energy banks of these religions, using the material of the nuclear weapons energy system. When the vibrations of the nuclear scrap have been shaped into spiritual energy images, a vibrational tunnel or bridge is formed from the religious energy banks to the nuclear weapon banks, and an automatic balance of energies would be established.

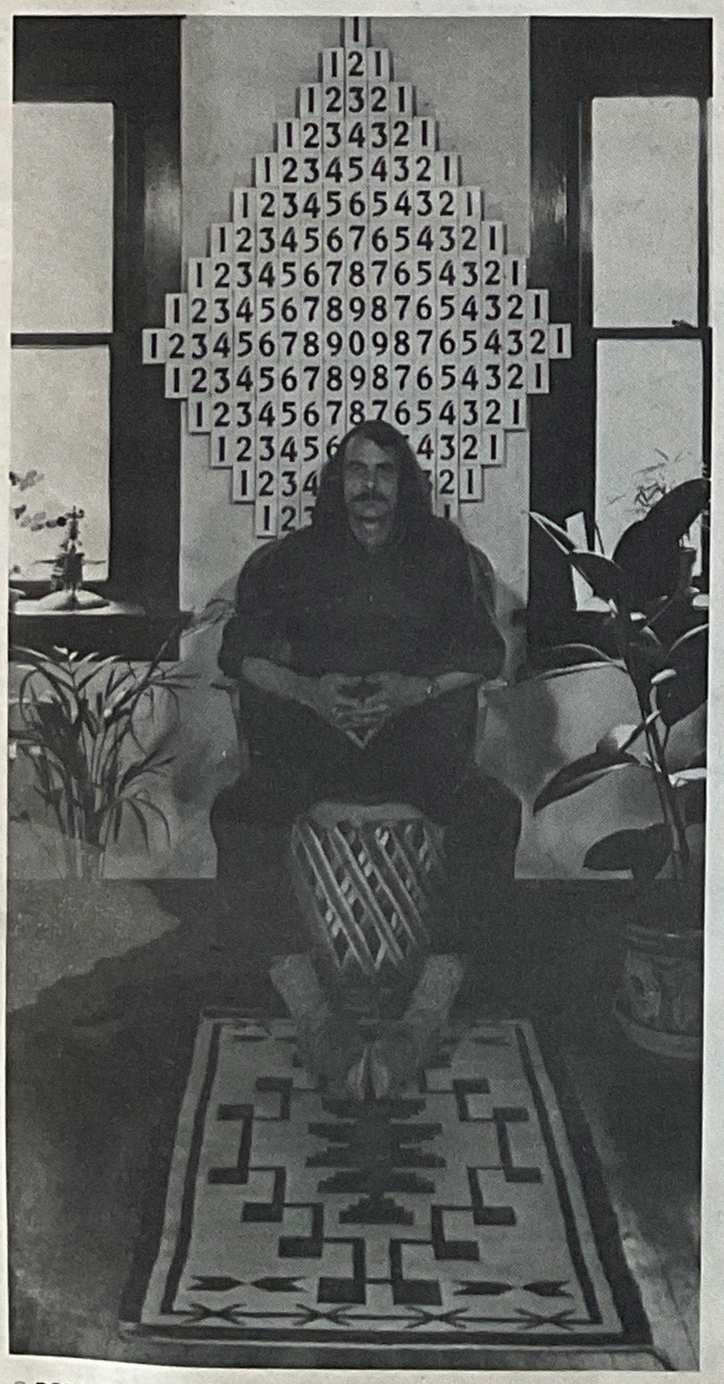
An example, the nuclear sculptures shaped into our Native American Indian kachina masks: these spiritual energy images plug into the vast amounts of native Indian energy lying stored up in the Americas for centuries. I have sculpted these objects over the years corresponding to the different rays or religious banks of energy. Thus these sculptures act as a vibrational tunnel in energy transference, allowing the two energy systems to become doorways to each other. These sculptures act as valves bringing the dark and light energies together to balance and thus help to hold the peace.

It is my prayer that all nuclear energy systems be dismantled and the technology of such be forgotten. For radioactivity is a dead end channel to nothingness. God has given us a nuclear system to use, but his wisdom has placed it beyond our reach in the sun, not on our earth.

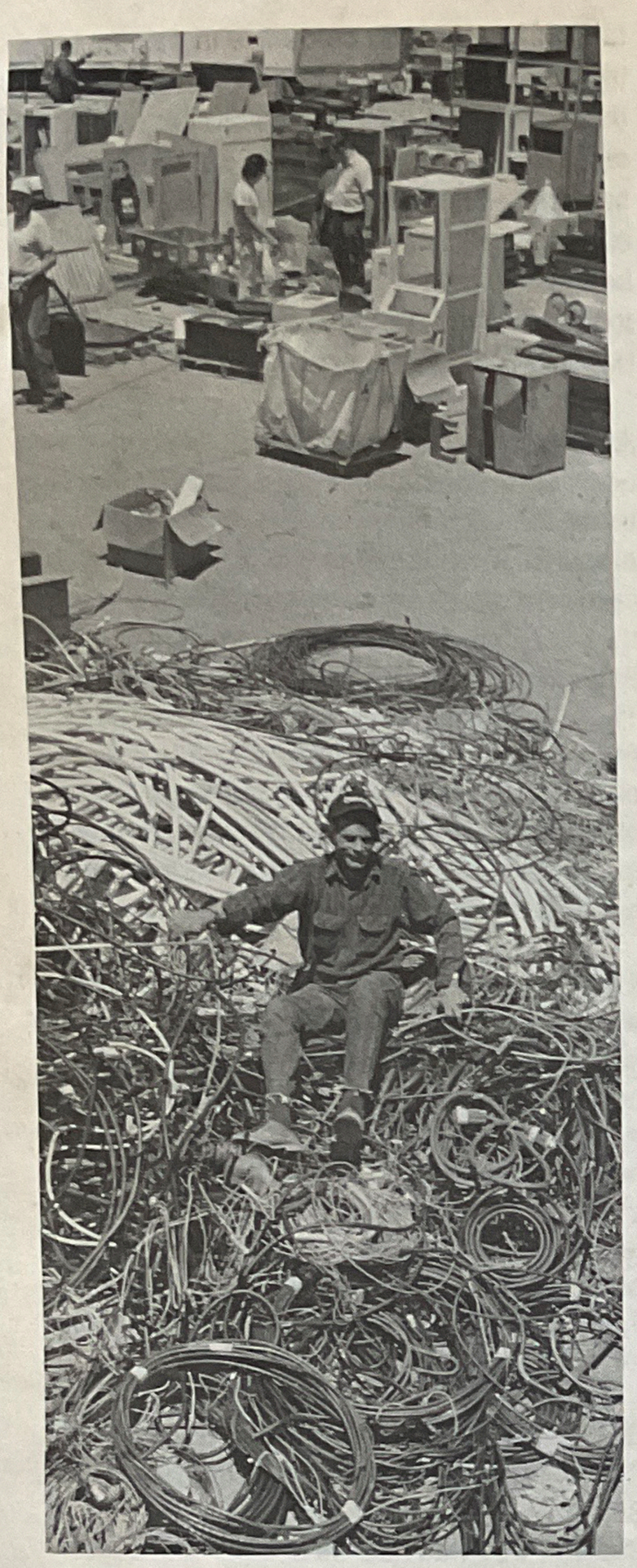
So it seems a big test is at hand. Can we put away our fear of each other? Can we become earthlings? If we can become earthlings, a fantastic prize awaits us . . .

God bless us all, and may He awaken a few of us so that we will know we have been blessed.

Tony A. Price Atomic Art July 16, 1985
(40th Anniversary of the First Atomic Bomb Test)

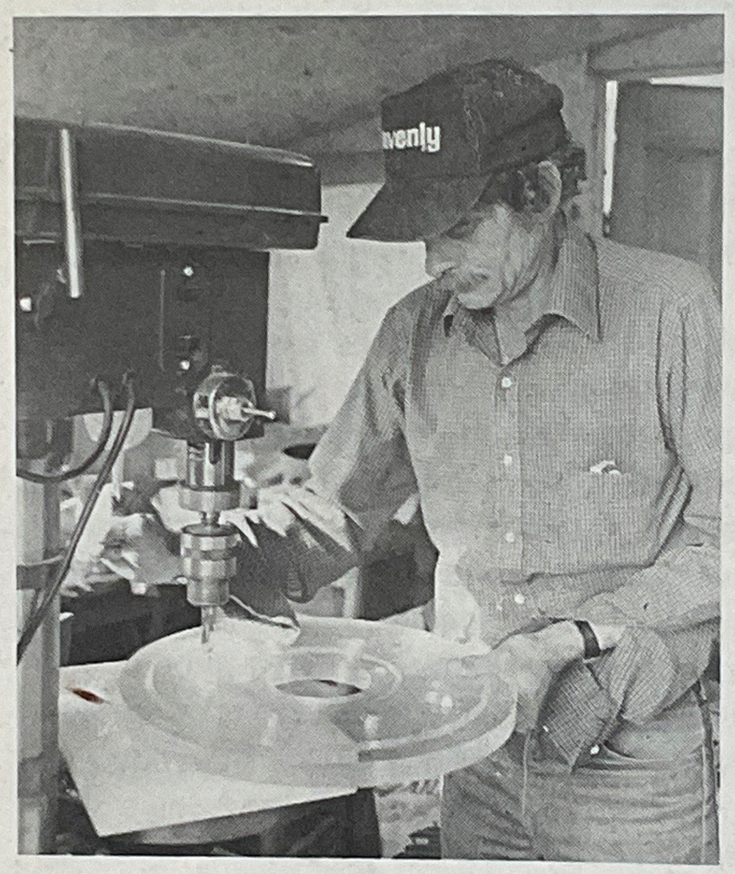


© DONALD WOODMAN



© PETER MENZEL

Okay, here we are at the yard, You never know what you're going to find. I've seen everything from a house to a baseball glove. The regulars who come here are a mixture of scientists, tinkerers, resalers. When the doors open at noon, these guys race in here, put what they want in a pile, and you're supposed to respect the other guy's pile. It's like old ladies at a dress sale. Low level gentleman's greed.



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DALAI LAMA'S VISIT TO TENGAM GALLERY APRIL 4, 1991

© ROBERT SHAW

In New York, I was painting and doing sculpture, and also I'd made some magnetic toys. I was in a buyer's office one day, and he asked what I called my productions, and I didn't have a name but I saw the word "magnet" reflecting off one of the toys in a mirror, and it read "tengam." So I said, "Tengam." Years later, when I moved my collection into the Project Tibet complex, I used the name for the gallery. Later, a contingent of monks from the Dalai Lama came through, and they looked around at my work and one of them said, 'Yes, this is a great tengam!' I learned that the word tengam *is Tibetan for the box which holds the religious objects of a temple!*

DAVEY JONES' TRANSATLANTIC ART SHOW

It was probably the early sixties. And I was at one of those New York cocktail parties where everybody's there and I was shoulder to shoulder with some chap who turned and introduced himself as so and so, this Greek shipping owner. And being really impressed as I was at the moment, I said to him, "Well, since you're a Greek shipping owner, why don't you get me a ride to Europe? That's not too much to ask." And he was just bombed enough to pull out his little book and take my number down, and I think it was about a week later the phone rang and it was this certain Greek shipping owner, with an offer to go to Europe the next morning, tomorrow morning, and it was, like, would I like this trip on this — I think it was a Turkish ship or it could have been a Greek ship. There were a lot of Turks on it. But it was carrying scrap metal to Genoa and it was leaving the next morning from New Jersey.

I spent the whole night trying to raise some funds and by that morning I'd come up with $100, and so I decided I'd get aboard, since it was a free shot to Europe. And so when I got on board ship they gave me the hospital room to stay in. And right away, by the end of the first day, I could see that it was going to be a horrendously horrifying trip because the food was so bad and there were roaches the size of my foot and rats the size of my head running around in the ship. And the food was just ghastly. But I happened to notice that the Captain ate well. He was eating regular food every night. Wine. Cooked steak. Whatever he wanted. While the crew ate this kind of mush.

And so I decided I'd best eat with the Captain as much as I could, and I went to the Captain. I said, "Look, Captain, how would you like your portrait painted, since I'm an artist?" which they knew that there was some freak artist aboard the ship who'd been given free passage. So the Captain was tickled to death that I'd agree to paint his portrait. So every night at dinner I'd have him put his uniform on , his stripes and his medals, his hat, and then he'd stick his napkin in there under his chin, and we'd have dinner together. So at dinnertime, I would start doing sketches of him. I had a little easel rigged up. I was starting to block out this painting of his portrait. And so the Captain was, you know, aghast that I would do this for him, but he wanted to know what I would want for this besides eating with him.

So grabbing the opportunity I said, "All's I want for doing this whole thing is the use of your welding equipment in the daytime so I can take a little of the scrap metal and fashion it into sculpture." Oh, he loved the idea. And so every morning I would pull out this cable . . . about 400 feet of, you know, hose, cutting torches and electric welding stuff, and I'd work it all the way up on the top deck and there I'd proceed to build a sculpture from all this scrap metal, thousands and thousands and thousands of tons of scrap metal. So every day for the whole day I'd work on sculpture. By the end of the day and by the time we'd eat with the Captain, which was only once a day, I would have finished a pretty decent size sculpture, some four or five hundred pounds . . . some maybe a thousand pounds.

And after dinner, when it got dark, I would go down on deck and unhook the chain and take the sculpture I'd made during the day and slide it overboard. Whoosh! And this was kind of one of these trips that, I don't know, it seems like the entire ocean was just glass. There wasn't a wave to be seen. And midway through the trip the engine breaks down and we're stranded for three days while they repair the engine. And still I keep . . . still every day making a fantastic piece — some of these pieces were fantastic, great stuff. And every night after dinner with the Captain . . . unhook the chain, slide it into the ocean. So I must have shoved at least a dozen pieces down there into Davey Jones' Locker.

And during this whole thing, I kept finding springs all different sizes in the hulls, and some of them I couldn't get and some of them I could get. And I was just collecting the different springs, thinking of making a huge serpent out of springs. And by the time the ship had docked I had this serpent that was probably about 40, 50 feet.

Well, it was — I think it was about the 14th day that the ship actually pulled into port. And by that time I had assembled maybe a dozen real interesting-looking springs and so, as they started unloading the ship, I understood that there were more springs in there. So every time I could spot a spring I'd have them pull it out.

Meanwhile, the ship had docked and the Captain had really, really loved his portrait and, having dinner with him each night, we'd grown friendly and, by the end of the trip, he had actually invited me to come live in his house on his island, where I could paint if I wished or do whatever I want, marry one of his daughters and carry on life in Greece. But the ship had stopped and as they kept pulling out these things I kept locating smaller springs, and the springs I'd already gotten I had already welded together into this — it was several tons by now — I'd already made the serpent's head and affixed it to some springs, just waiting for smaller and smaller springs to finish off the serpent, which was grown by now to at least 60 feet long.

And finally I'm getting the last of the springs and welding them to the thing and the crew all had been, you know, looking for springs for me and we'd become great friends. And so as the last of the two or three springs appeared — they were real small ones that I needed — I welded them onto my serpent and then upon completing the serpent — it was oh, about mid-day one day, they were into unloading and they had broken for lunch and just as they were going back to work I had them affix, I think it was either two or three hoists to hoist up my serpent, and they hoisted the serpent up and they were kind of all going by my direction of hand, not knowing what I was going to do.

So I told them to take it way up and then swing it out over the edge of the ship, which they did, they swung it out over the edge, and then I kept motioning for them to drop it, cut it loose. And they all kind of hesitated, wondering what I wanted to do with this thing that I wanted to actually drop in the sea off the other side of the ship where it was anchored.

But as I looked up, three decks above was the Captain, who was now watching. And suddenly as I motioned for them to drop it, I saw the Captain just start turning red and he got redder and redder and redder and he burst out in total screaming about "What the hell are you doing?" You know. And I had already informed the crew of what I wanted . . . to have them just drop it in the ocean.

And suddenly the Captain realized that "Good, God," this is you know, like several, five or six tons of metal being dropped in the ocean, which was part of what he was selling. And I looked up at him and I could see in his face that he was just realizing that throughout the whole voyage his metal was being dumped. He would come down like once a day and see the sculpture I had made during the day, you know, and we'd talk about it. But he never kind of asked me what happened to it.

And then he finally kind of put the whole thing together that I had been throwing these things into the ocean. And he went just bananas, which led me to get off the ship as quickly as I could, flee out of Genoa and grab the train for wherever it was going. And that's about it. ☐ T.A. Price

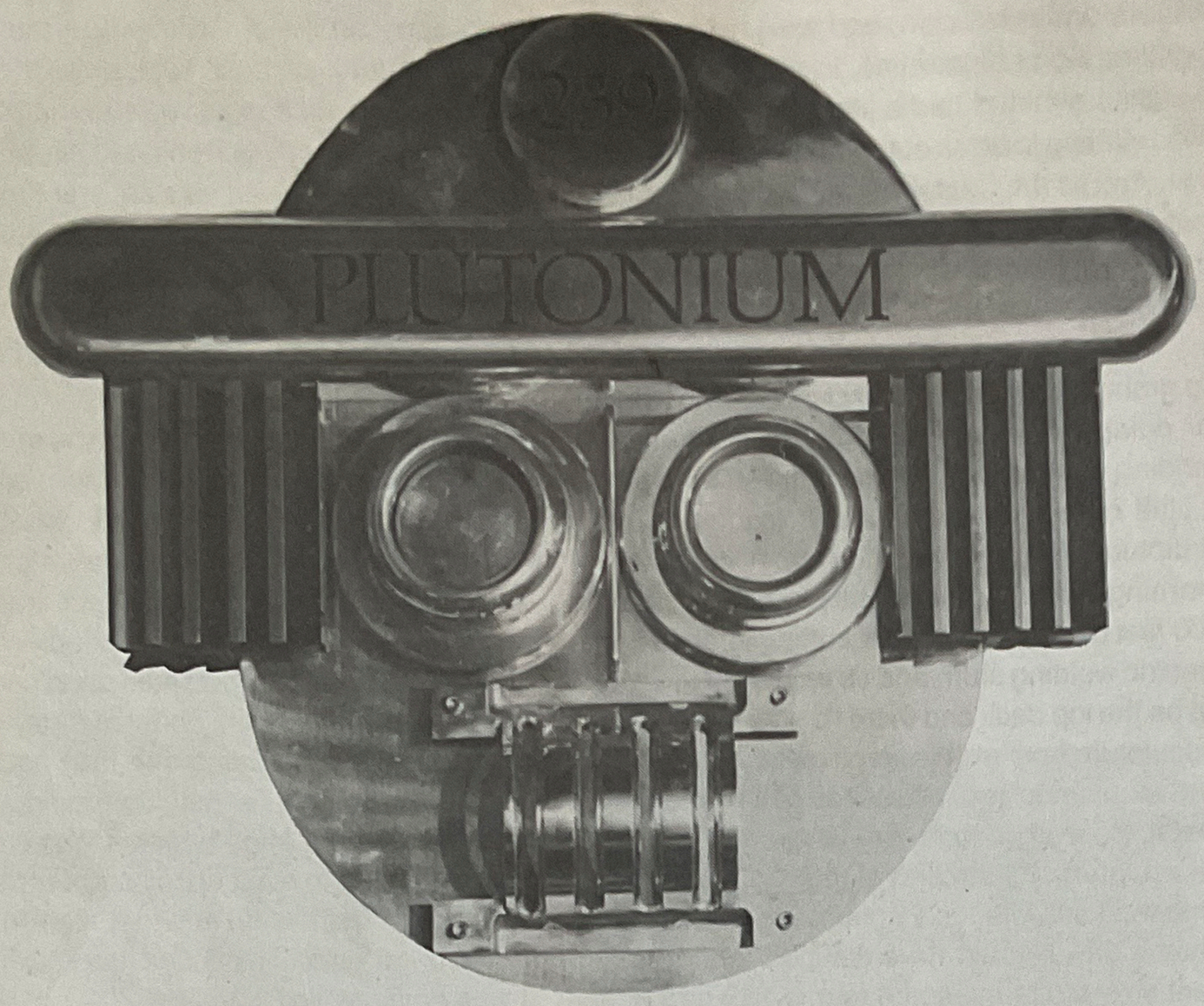
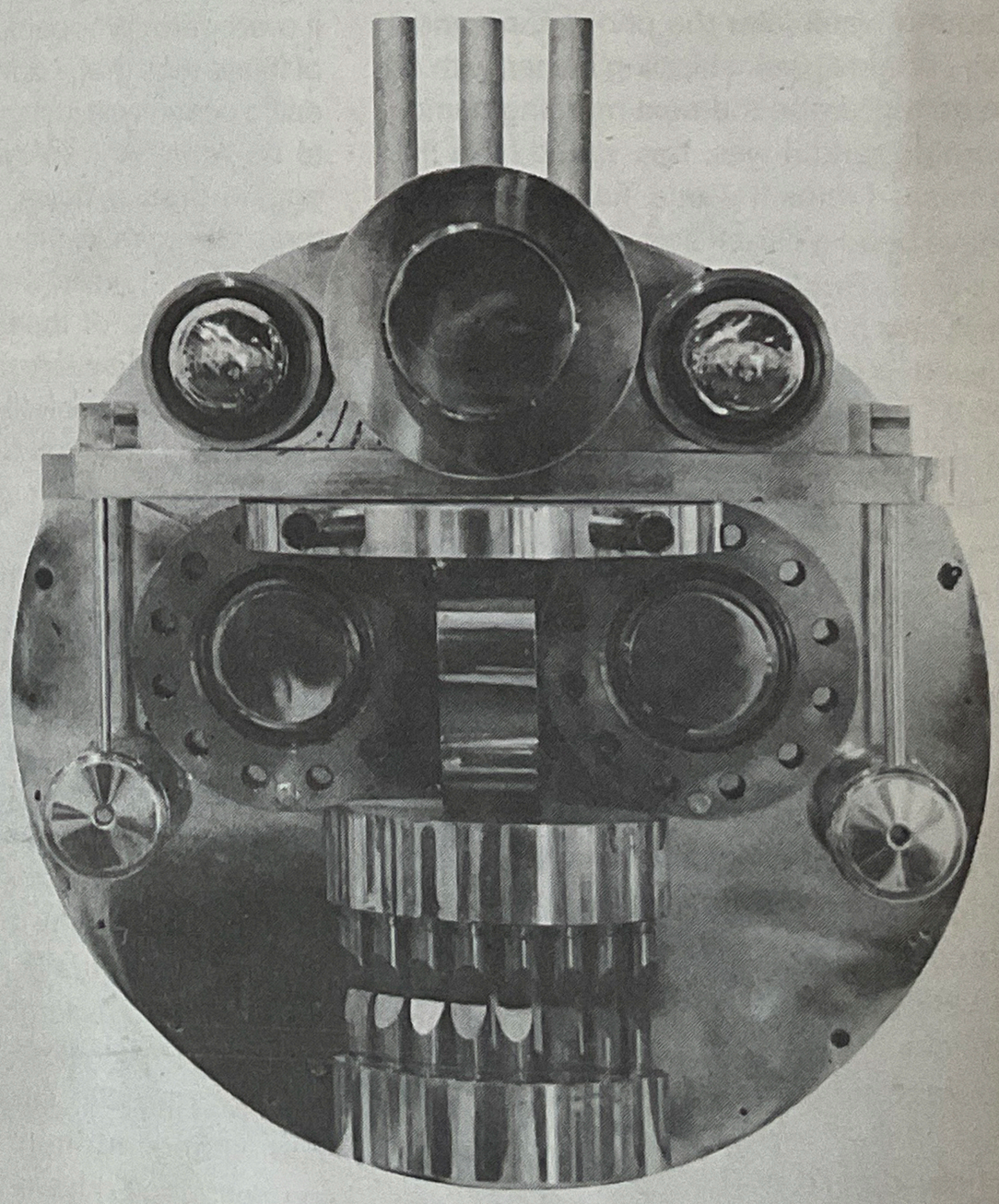


IMAGE OF PLUTONIUM
ALUMINUM, BRASS, COPPER
20½″ x 25″ x 5″

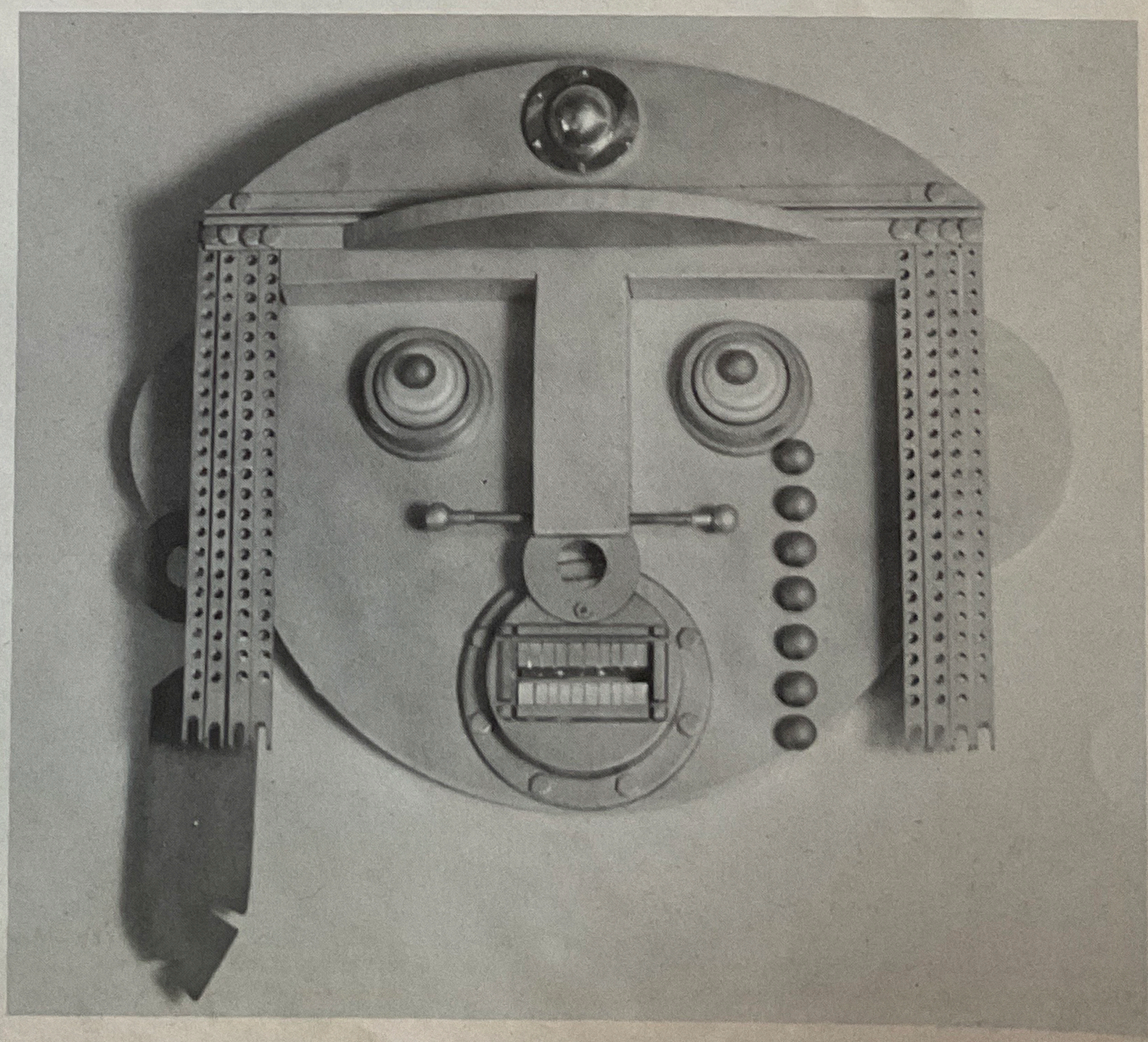


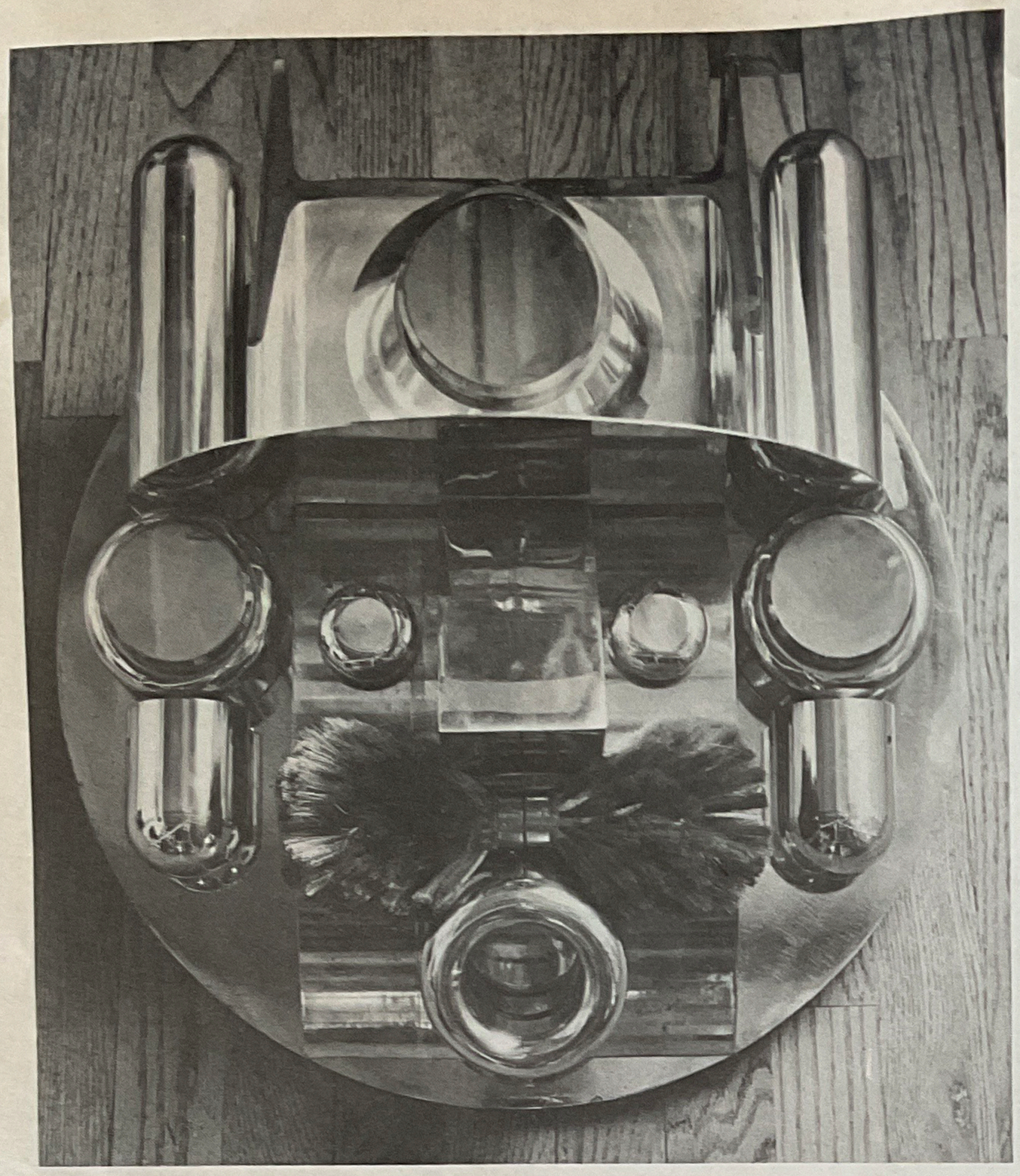
URANIUM 235, IMAGE OF URANIUM
ALUMINUM, COPPER, STAINLESS STEEL
23″ x 21″ x 8″



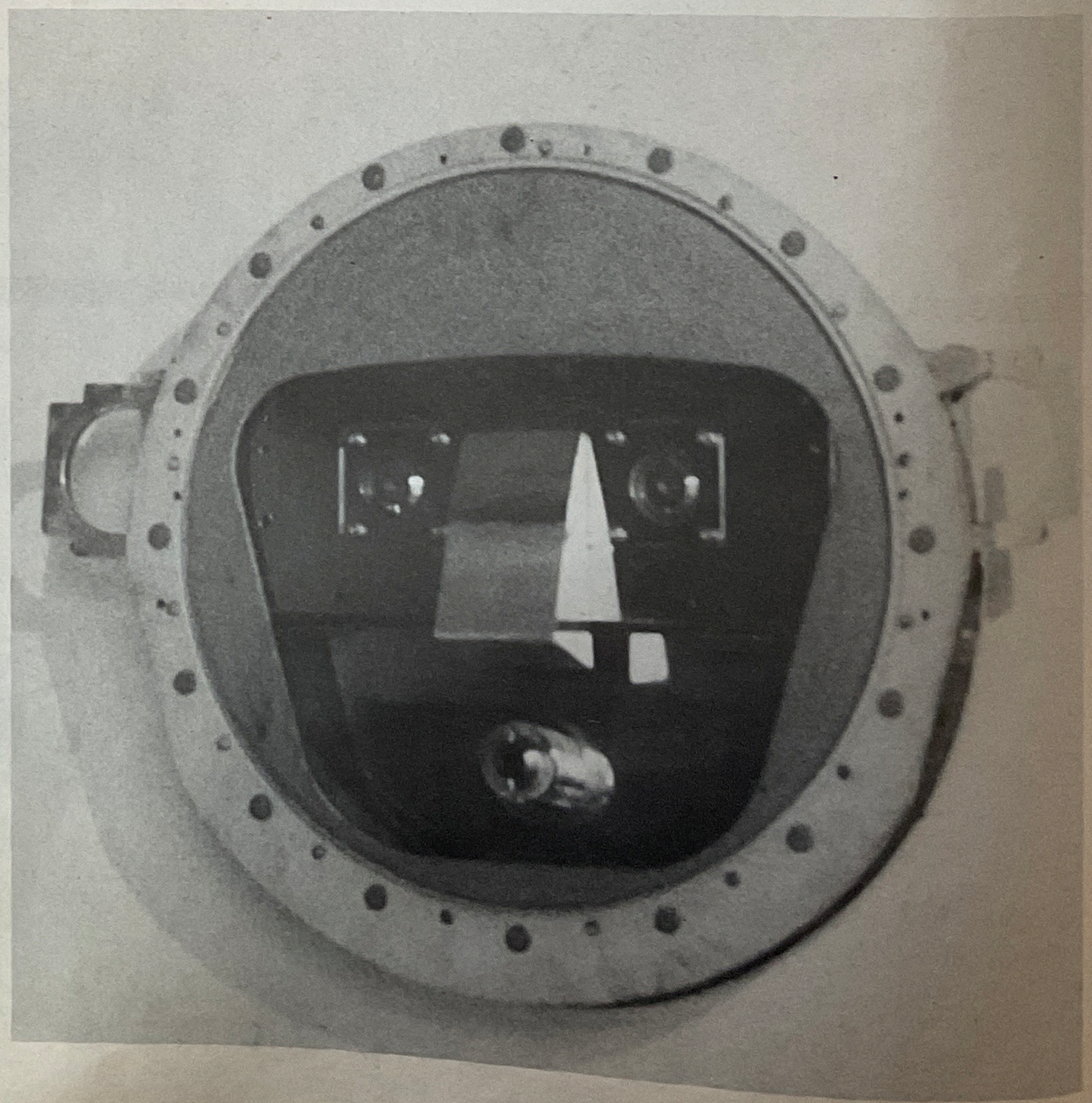
IMAGE OF THE LAB
ALUMINUM, BRASS
25" x 17" x 16"

NATIVE WHO SOLD HIS ISLAND FOR NUCLEAR TEST
ALUMINUM, BRASS, COPPER
16" x 20" x 6"

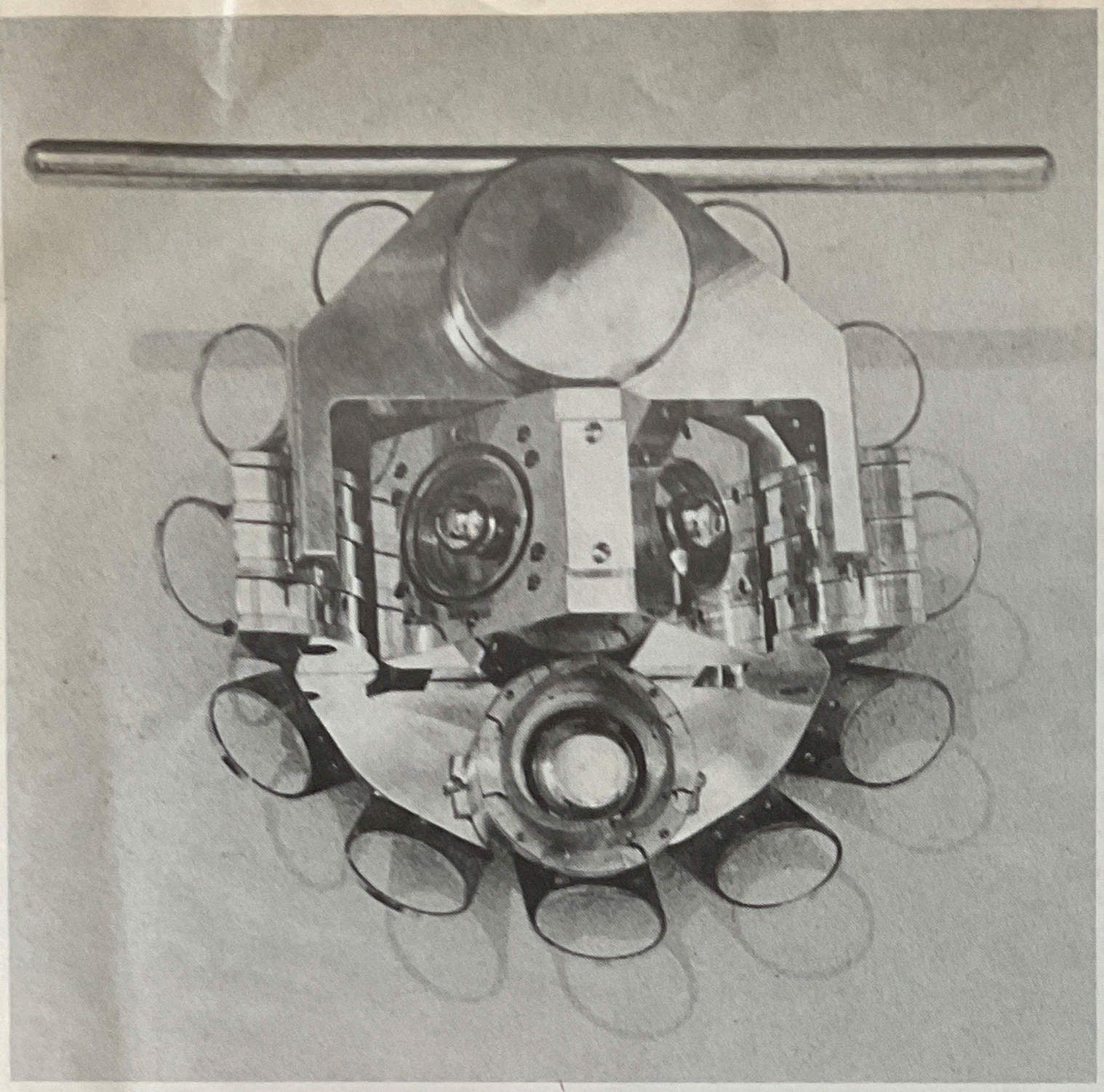




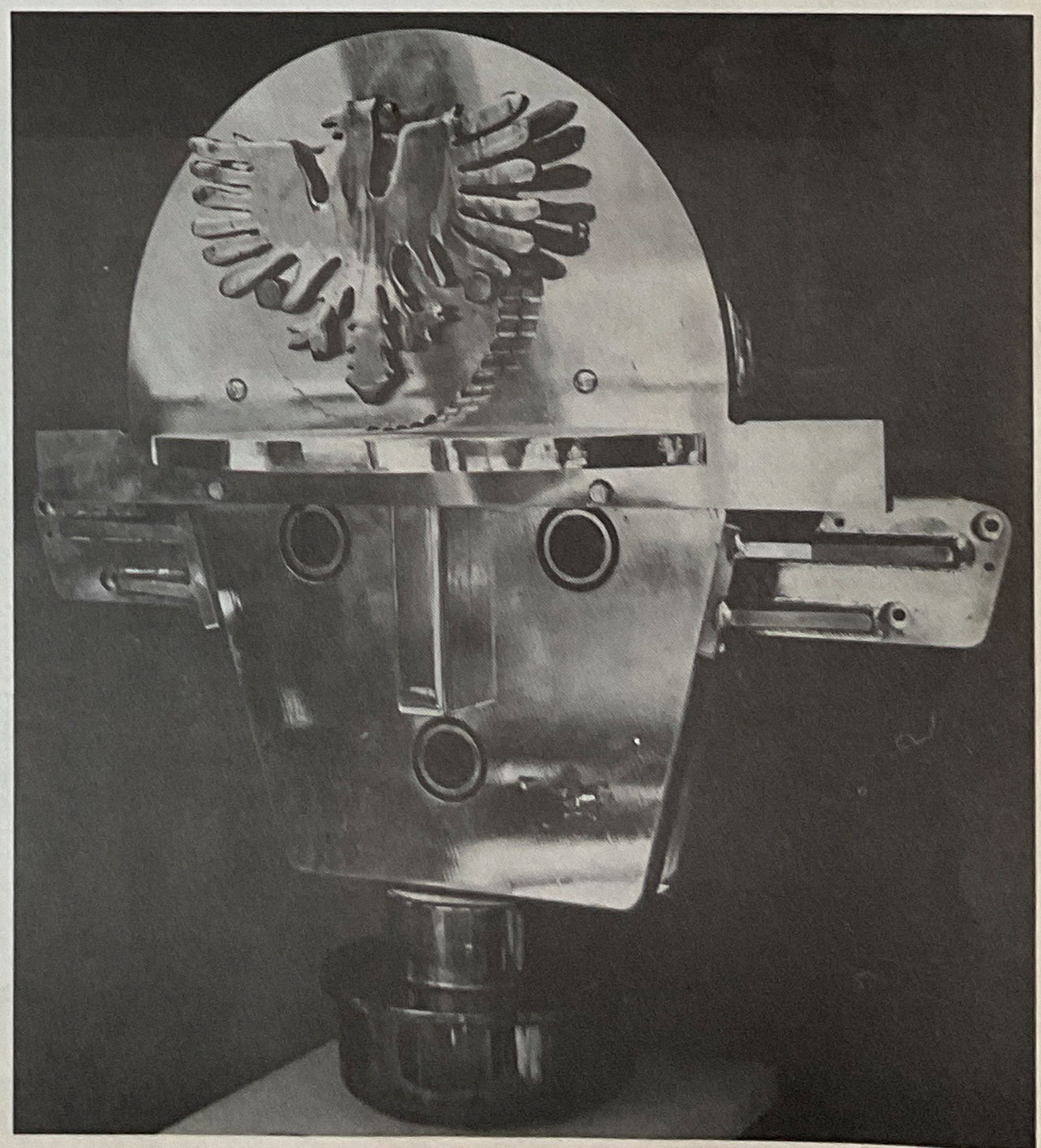
BEWARE OF MAD GENERALS
ALUMINUM, BRASS, COPPER
22″ x 19½″ x 14″



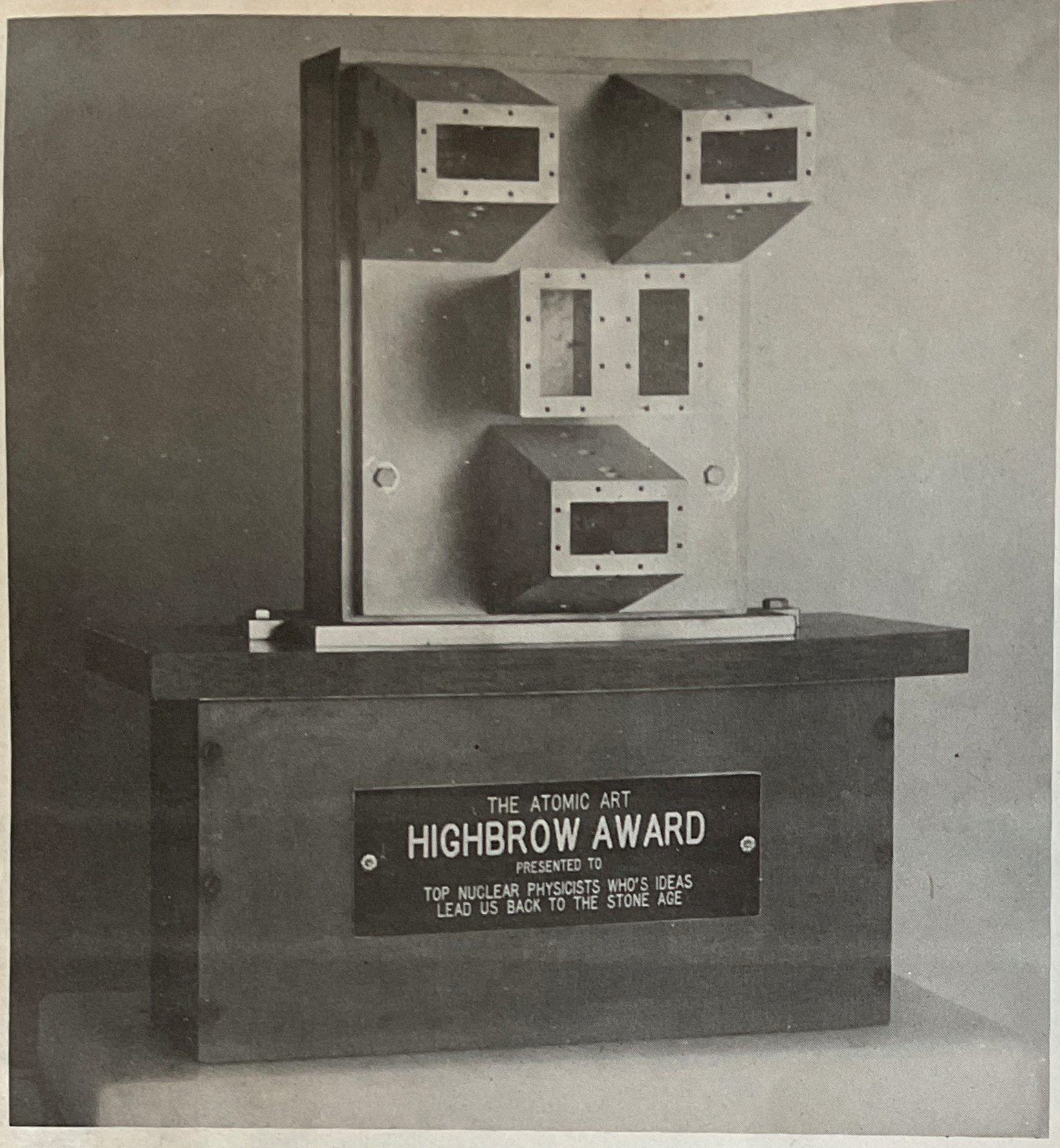
WHISTLING THROUGH THE GREENHOUSE EFFECT
ALUMINUM, BRASS, STAINLESS STEEL
21½″ x 26″ x 5″



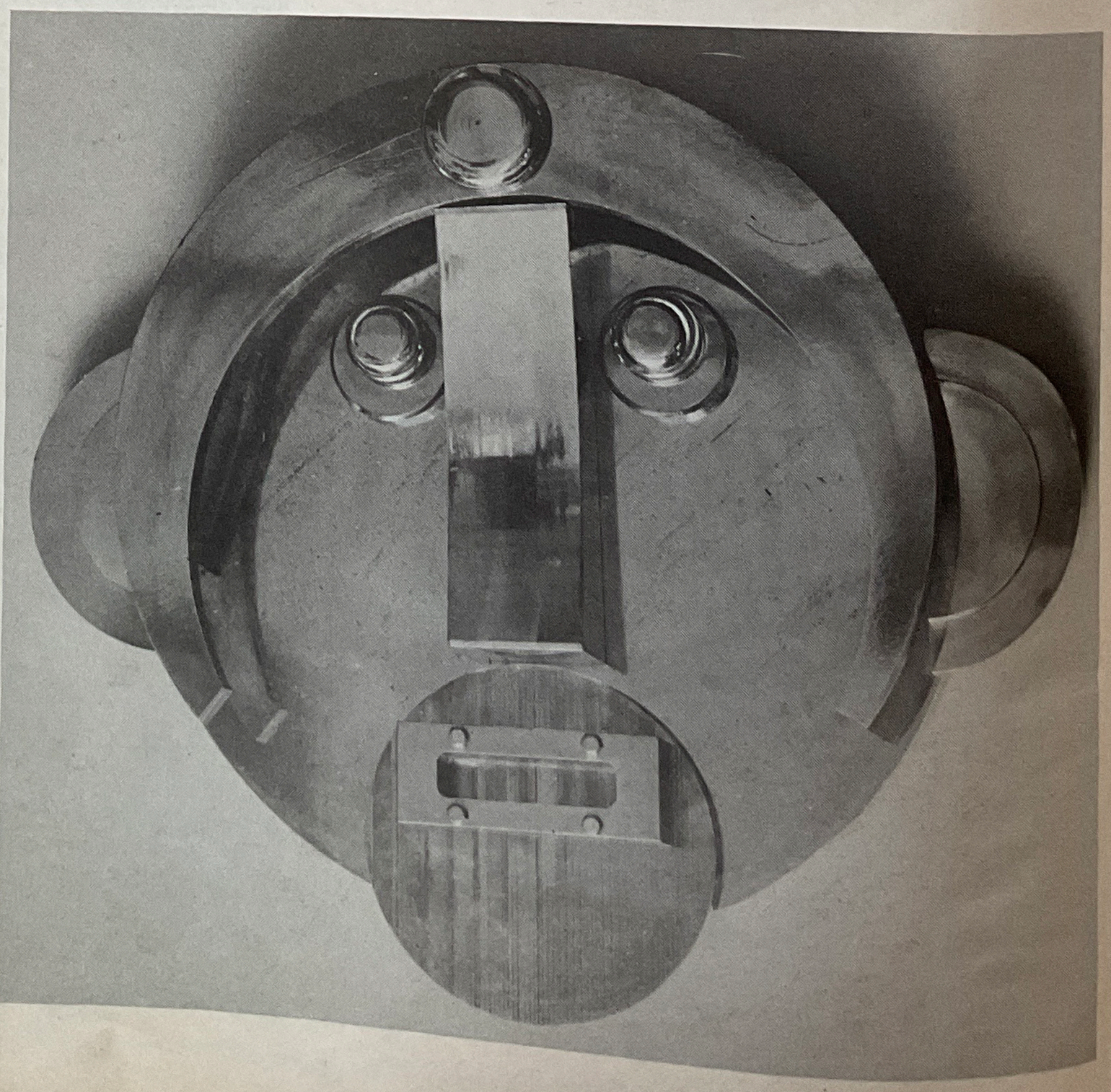
NUCLEAR CROWN PRINCE
ALUMINUM, BRASS, COPPER
14" x 14" x 6"



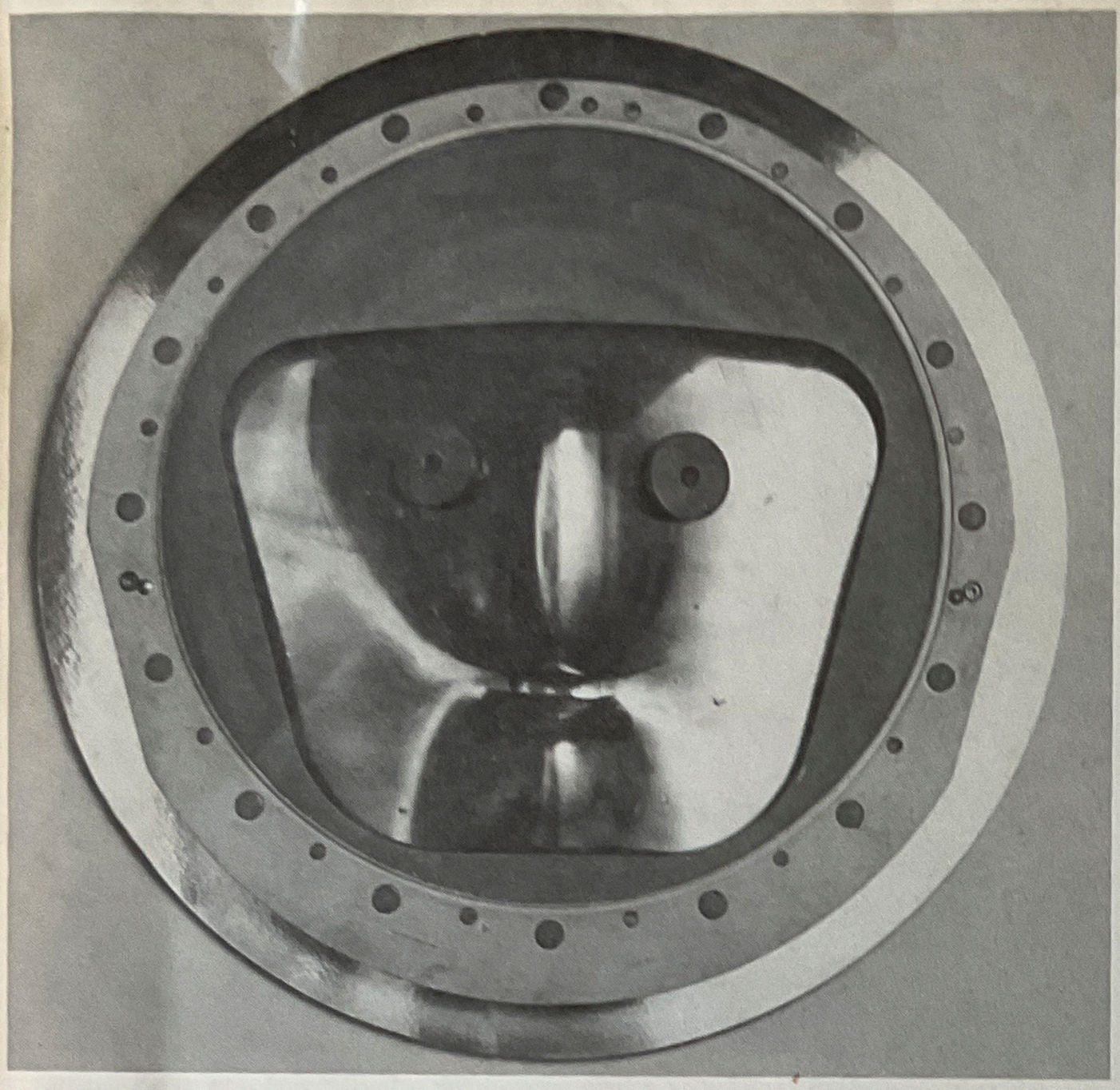
MUTATED NUCLEAR FED
ALUMINUM, BRASS, STAINLESS STEEL
57" x 28" x 7¼"



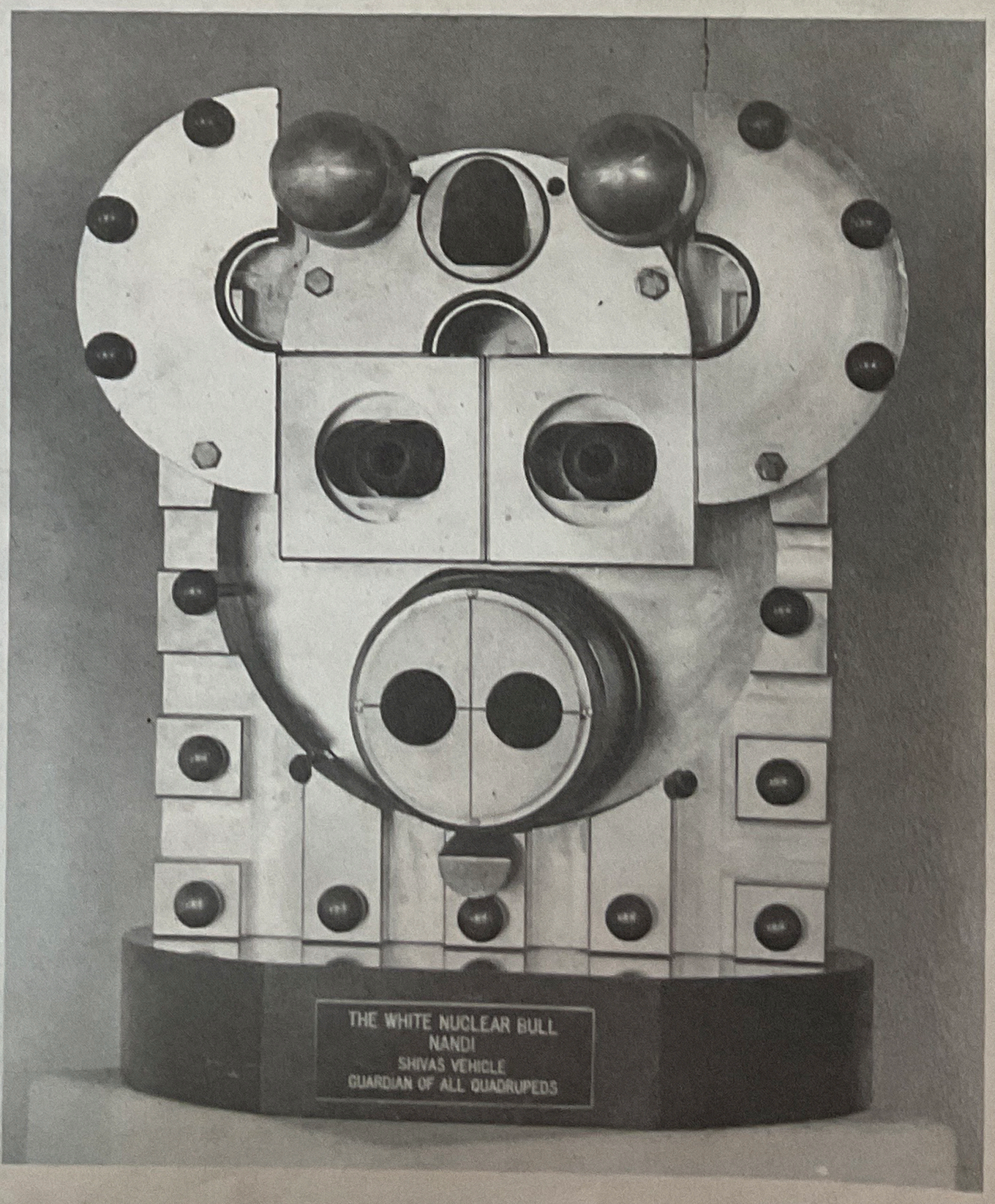
HIGH BROW AWARD
ALUMINUM, BRASS, PLASTIC
23″ x 20″ x 14½″



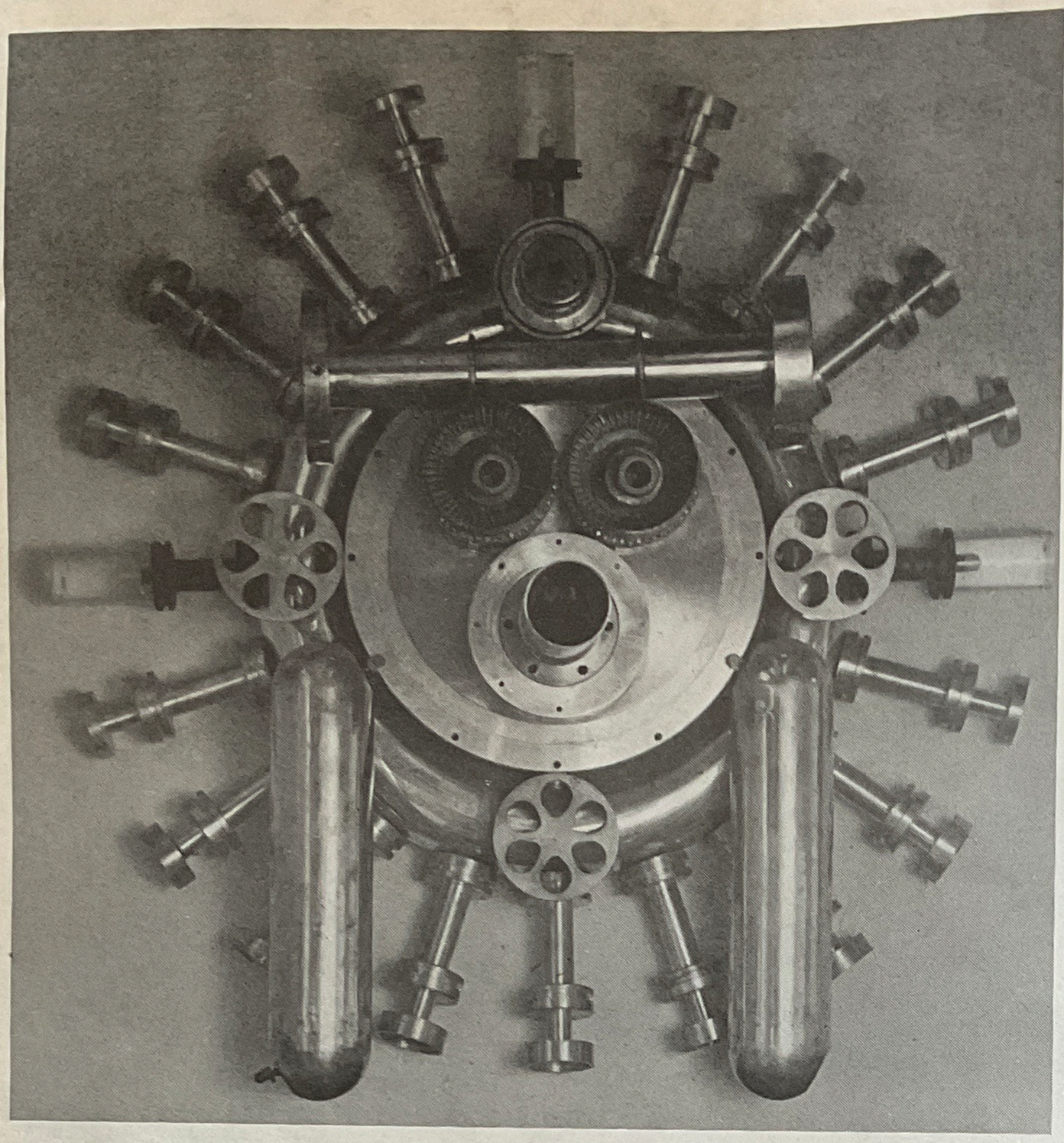
NUCLEAR CRISTO
ALUMINUM, BRASS, COPPER
21″ x 24″ x 4½″



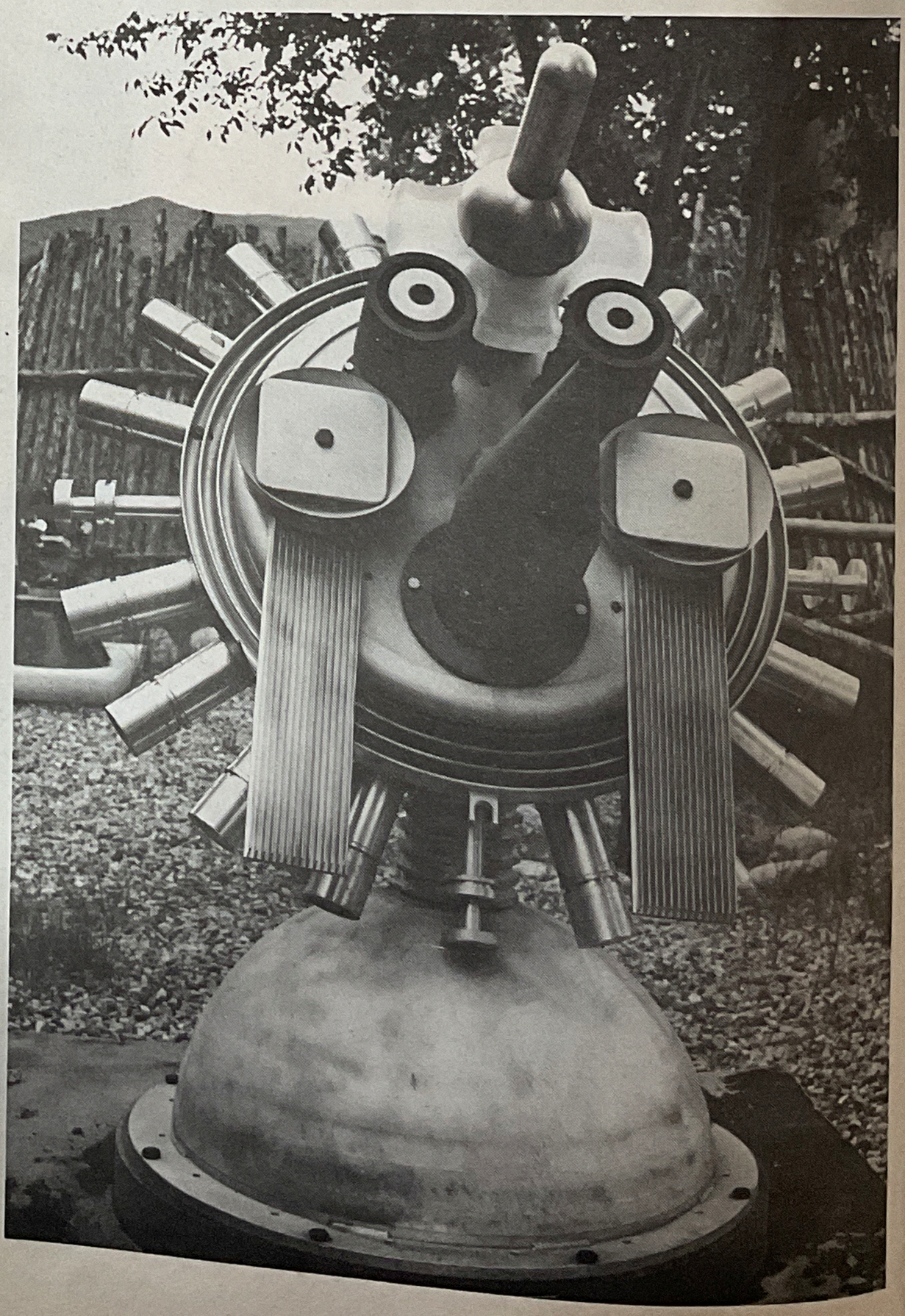
FIRST MUTANT MAN BORN WITHOUT AN ASSHOLE
ALUMINUM, BRASS, STAINLESS STEEL
24" x 24" x 3½"
COLLECTION SPACE BIOSPHERES VENTURES



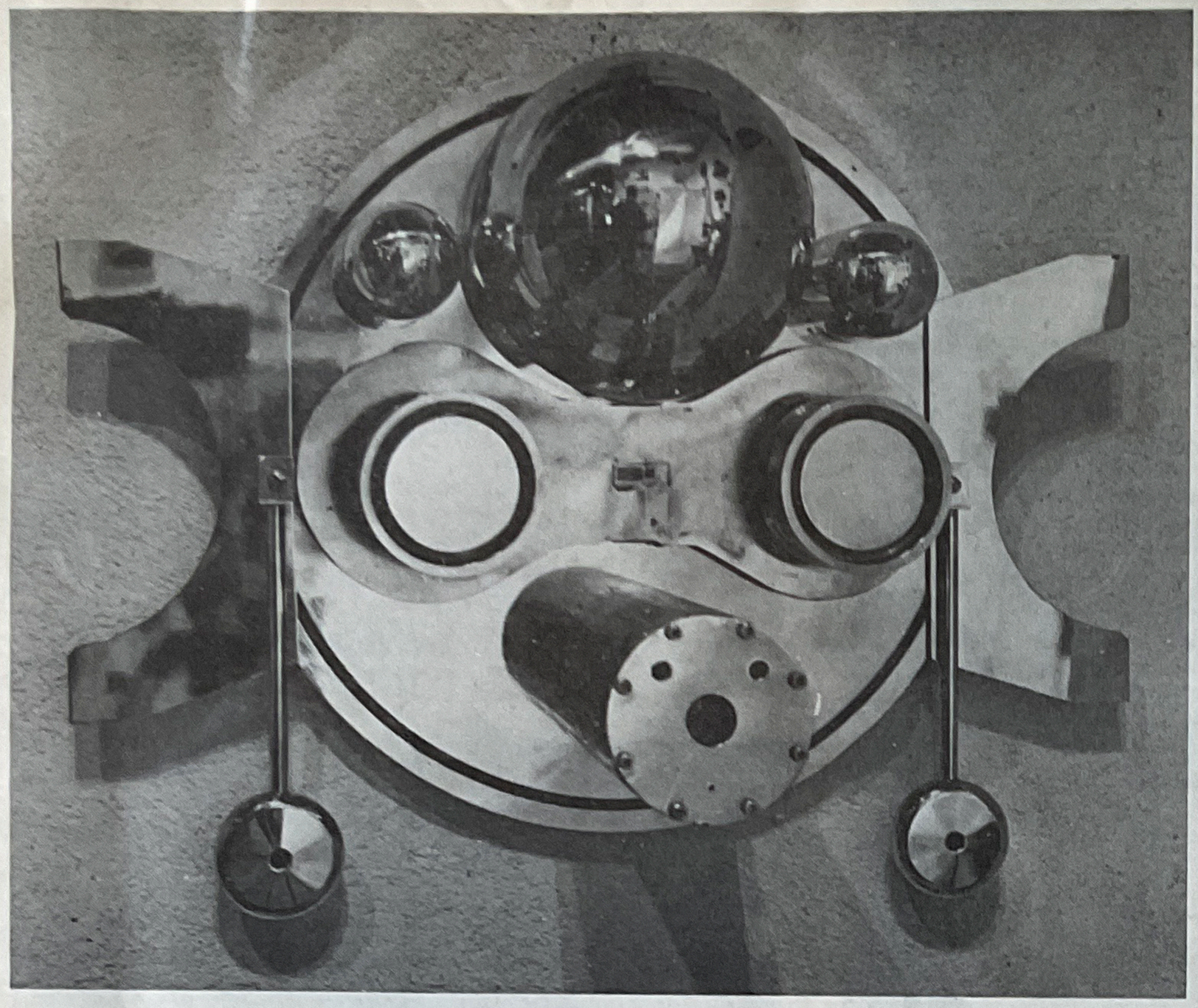
THE WHITE NUCLEAR BULL NANDI —
SHIVA'S VEHICLE, GUARDIAN OF ALL QUADRUPEDS
ALUMINUM, BRASS, COPPER, PLASTIC, STAINLESS STEEL
21" x 17¼" x 15"



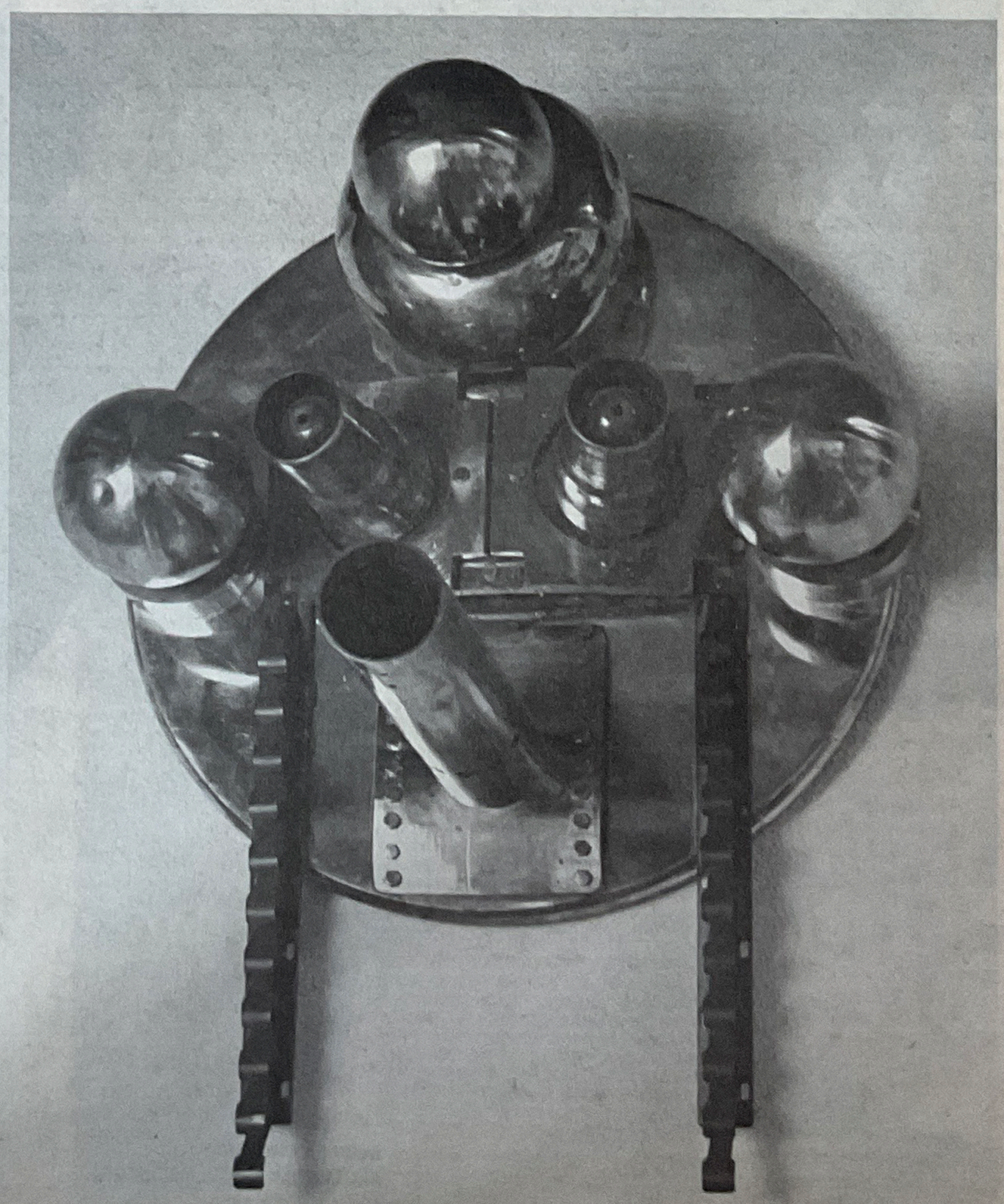
ANTI NUKE WARRIOR KACHINA MASK
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
42″ x 42″ x 26″



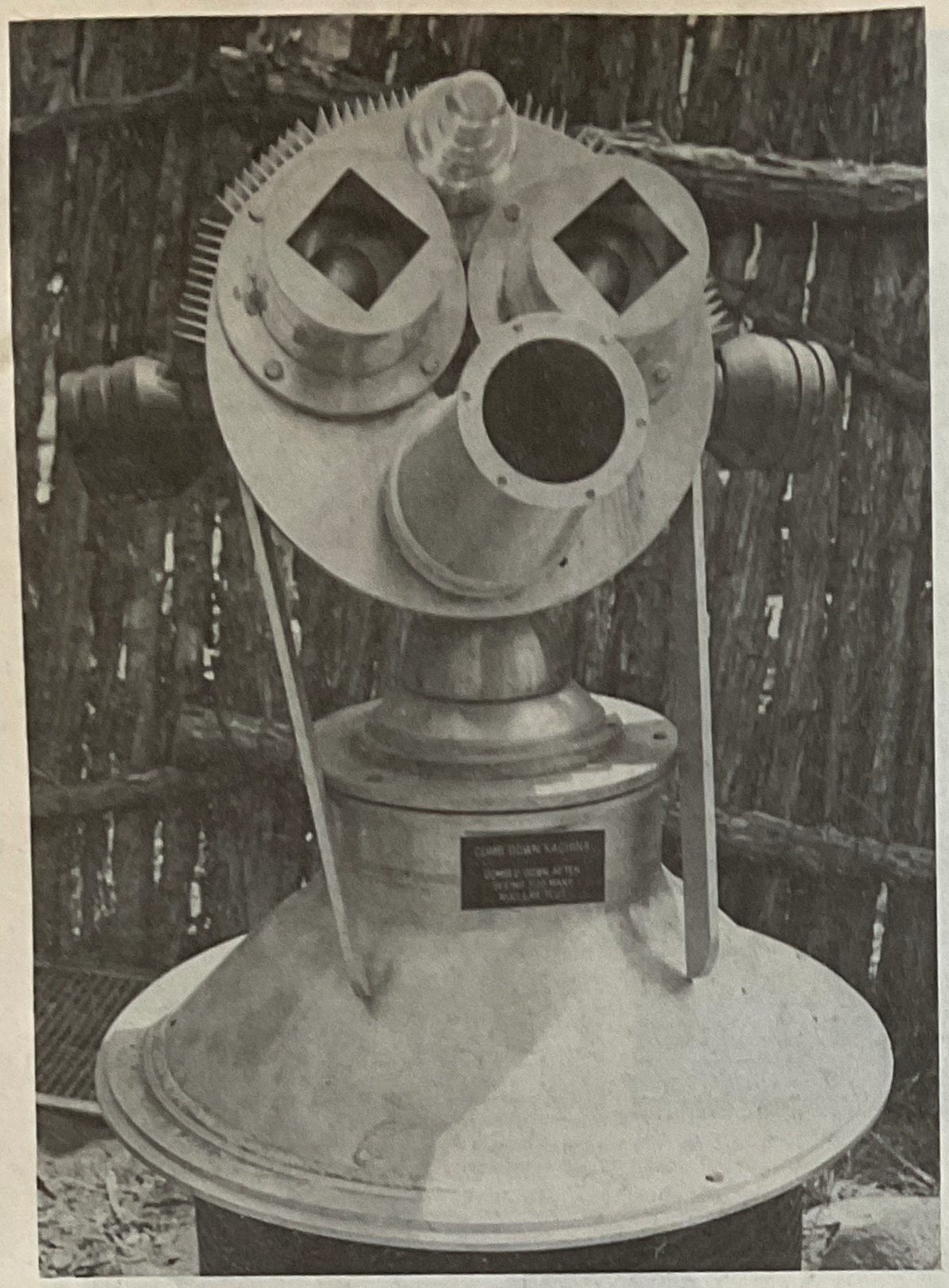
STAR GAZER KACHINA
ALUMINUM, BRASS, COPPER, PLASTIC
55½″ x 40″ x 36″



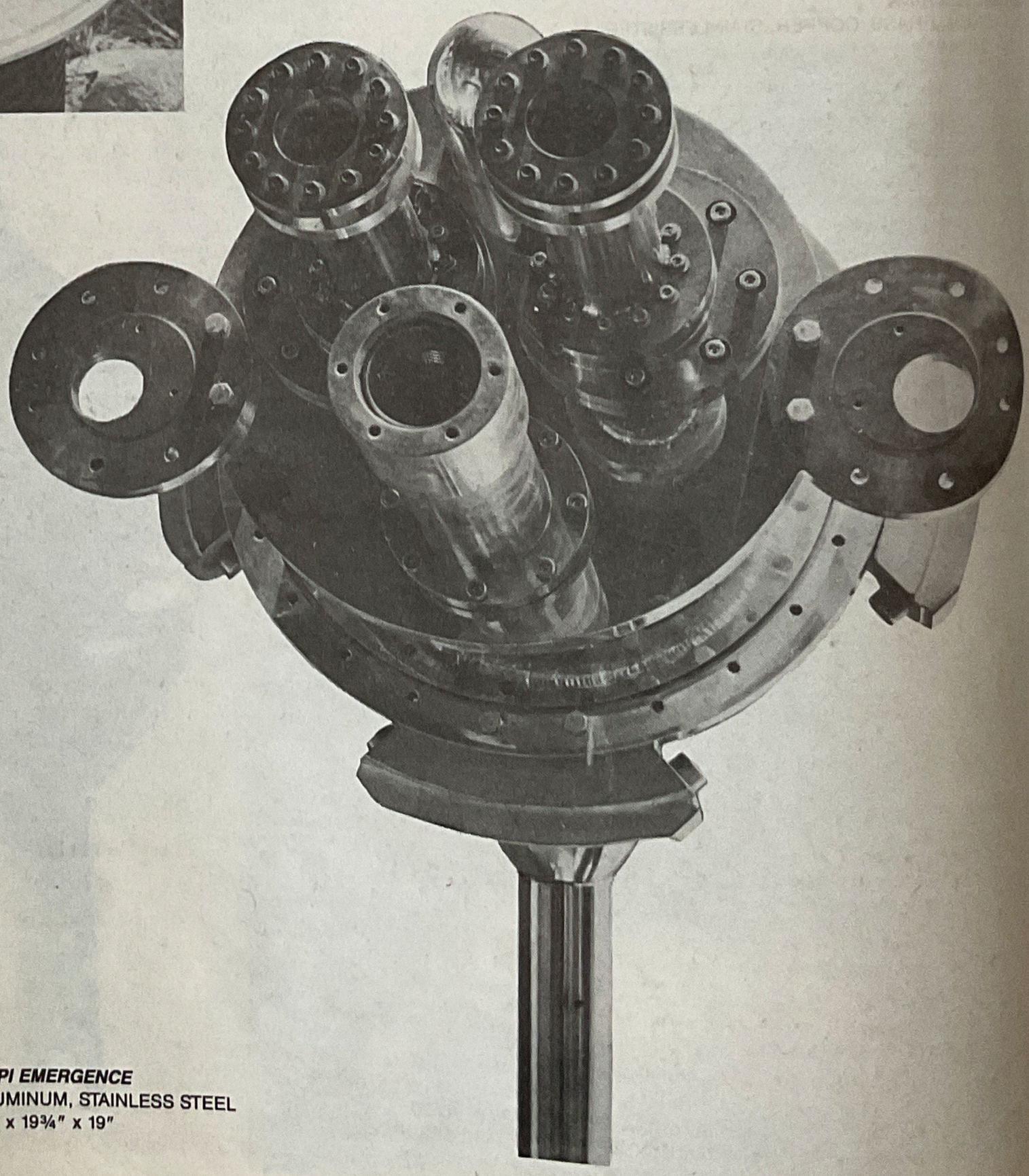
ATOMIC KACHINA
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
17″ x 24″ x 8″



KACHINA PROTECTOR OF FOOD
ALUMINUM, BRASS, STAINLESS STEEL
27″ x 25″ x 17″

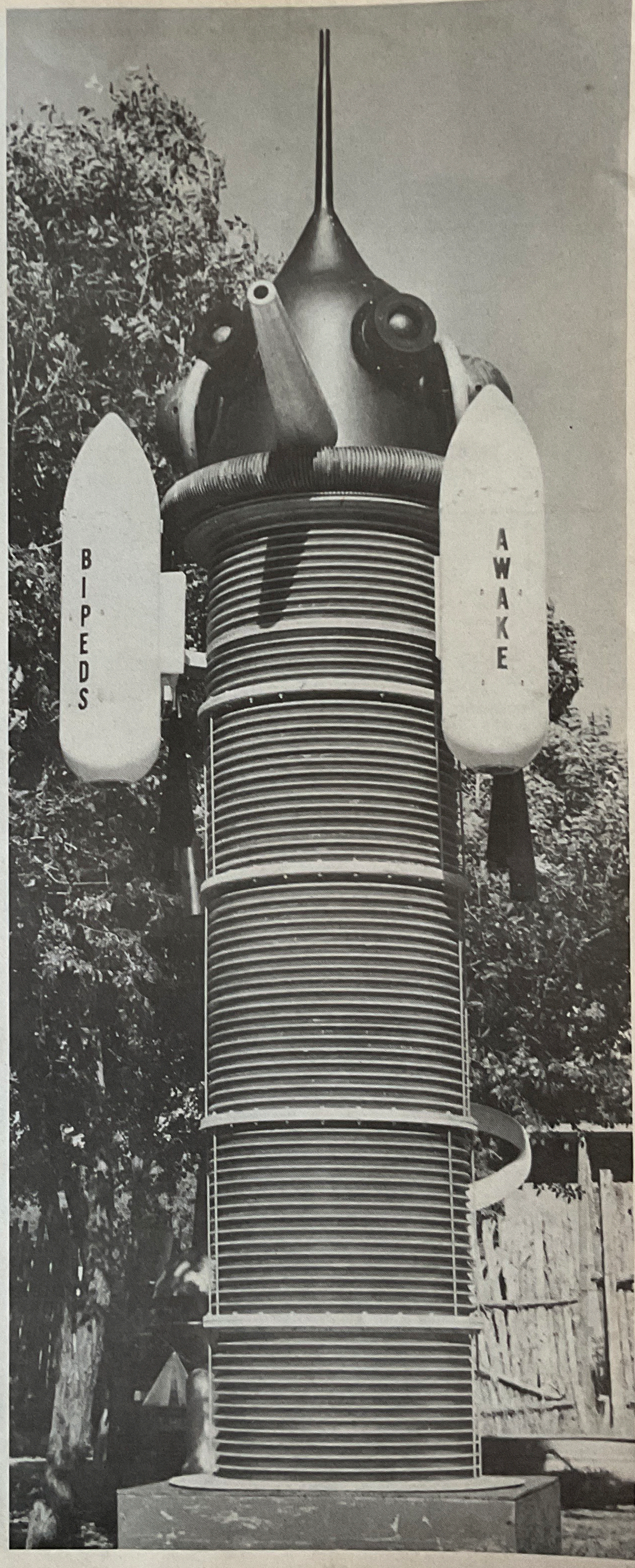


COMB DOWN KACHINA
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
64″ x 35″ x 37″

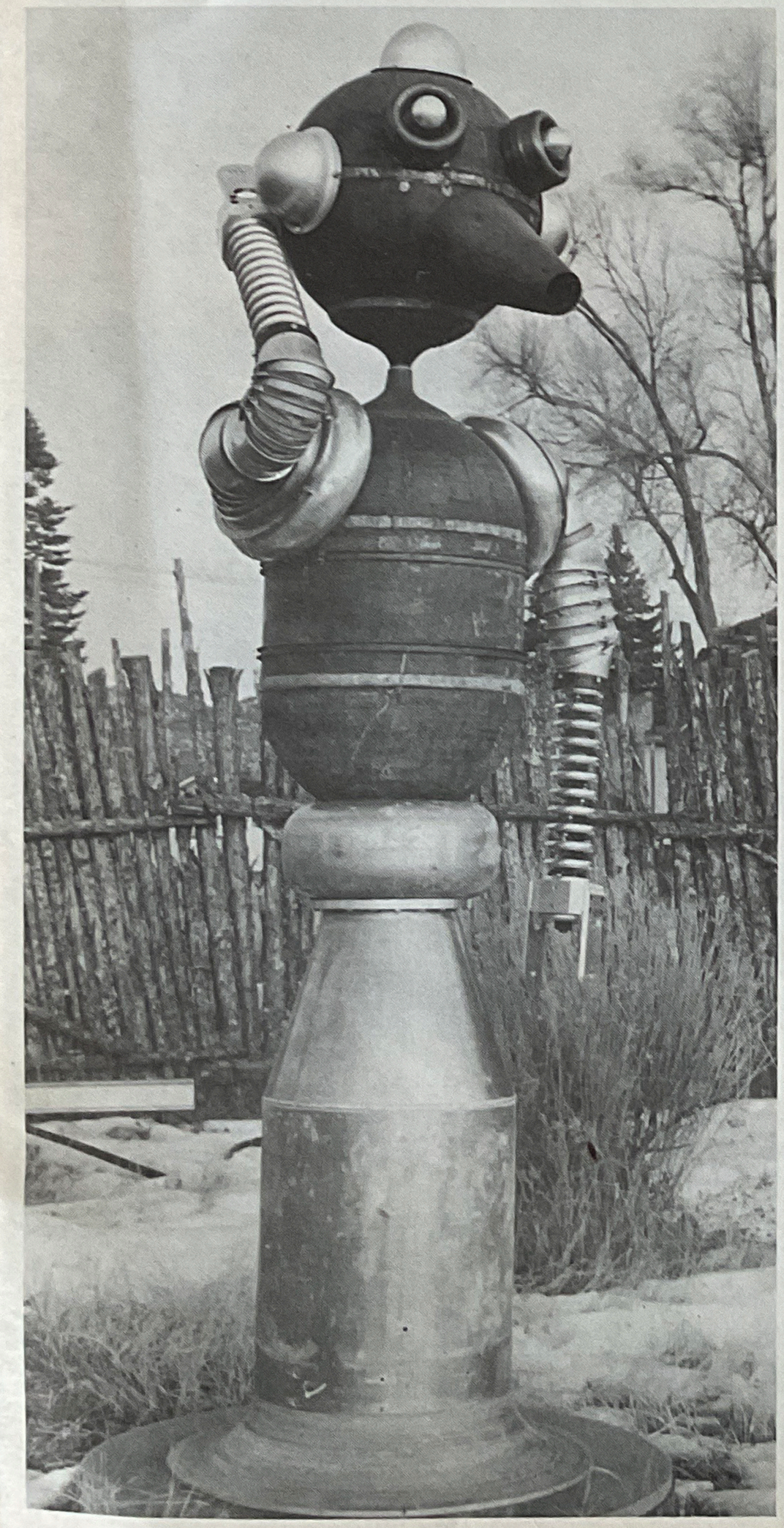


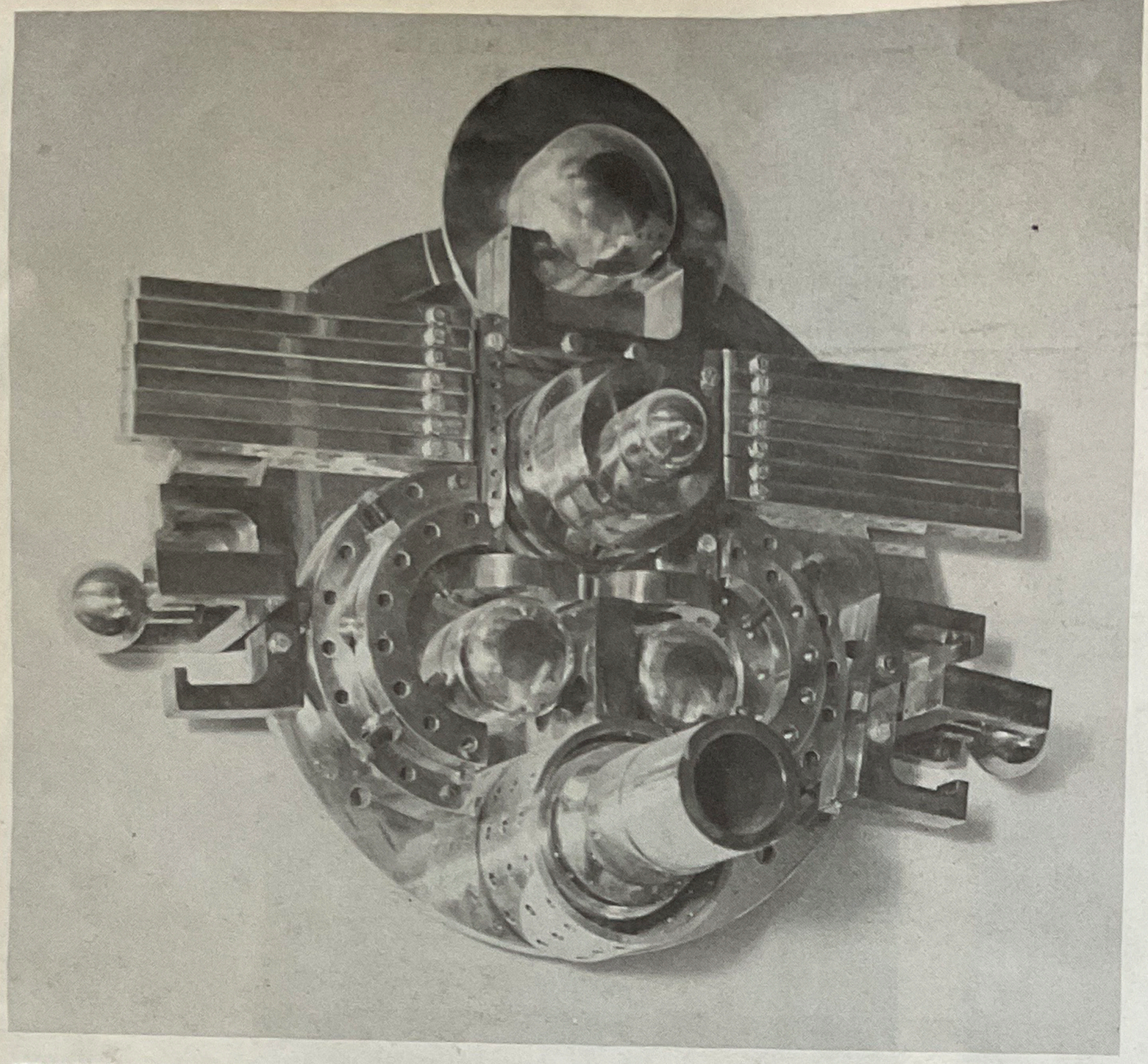
HOPI EMERGENCE
ALUMINUM, STAINLESS STEEL
50″ x 19¾″ x 19″

LARGE KACHINA OUTDOORS: BIPEDS AWAKE
ALUMINUM, BRASS, PLASTIC
16′ HIGH

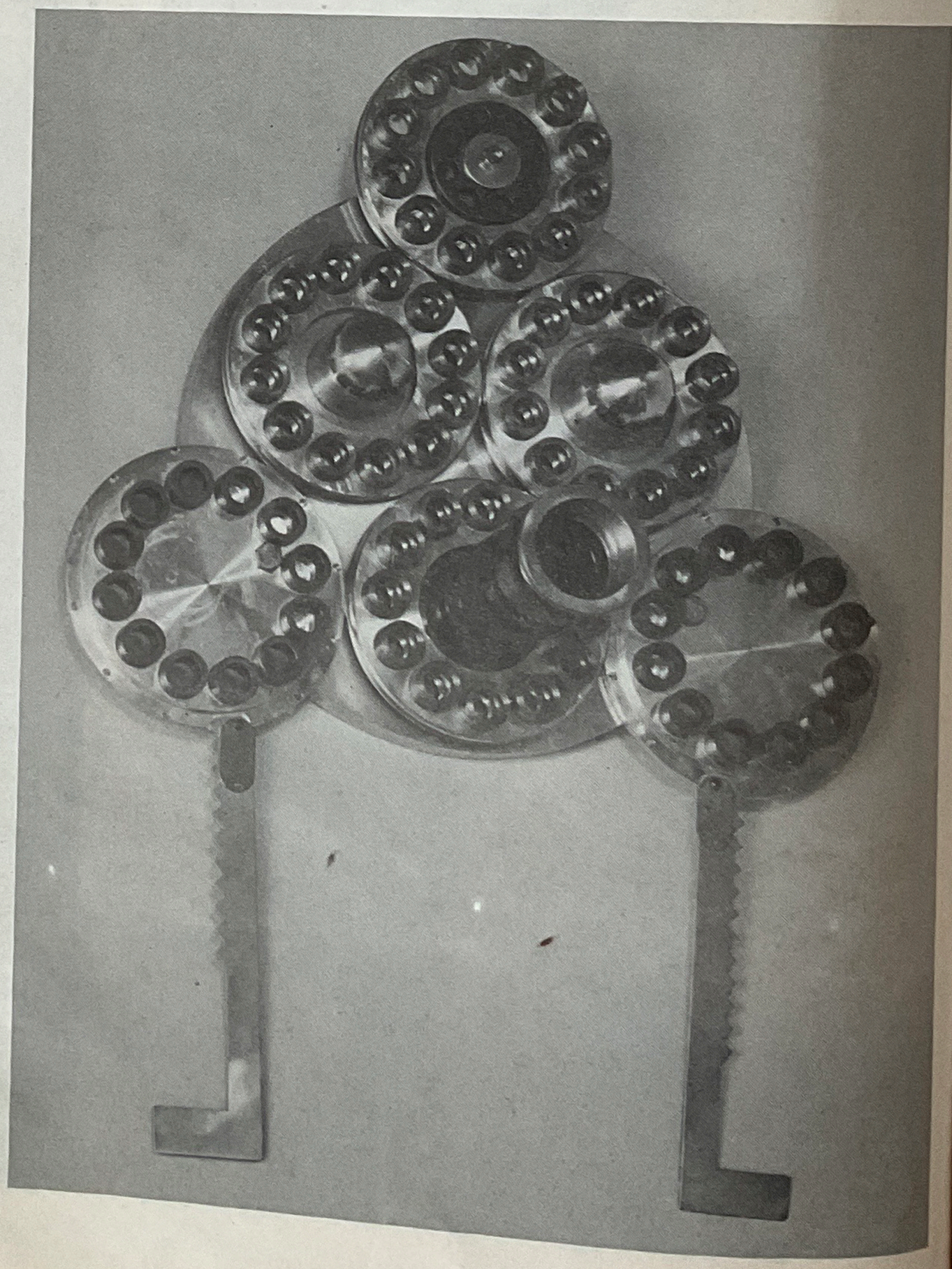


LARGE KACHINA, WINNER OF KACHINA WARS
ALUMINUM, COPPER
9′ HIGH

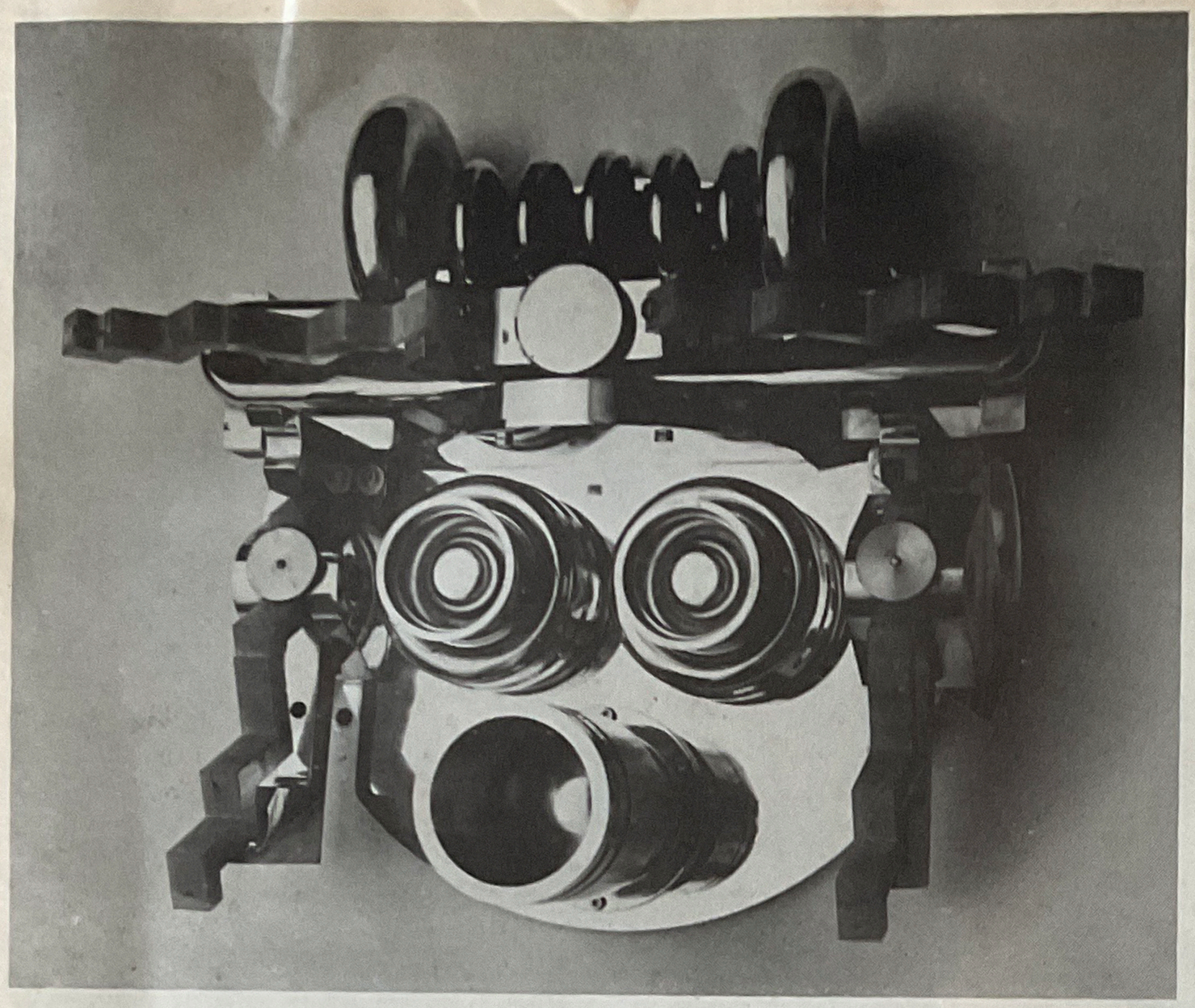




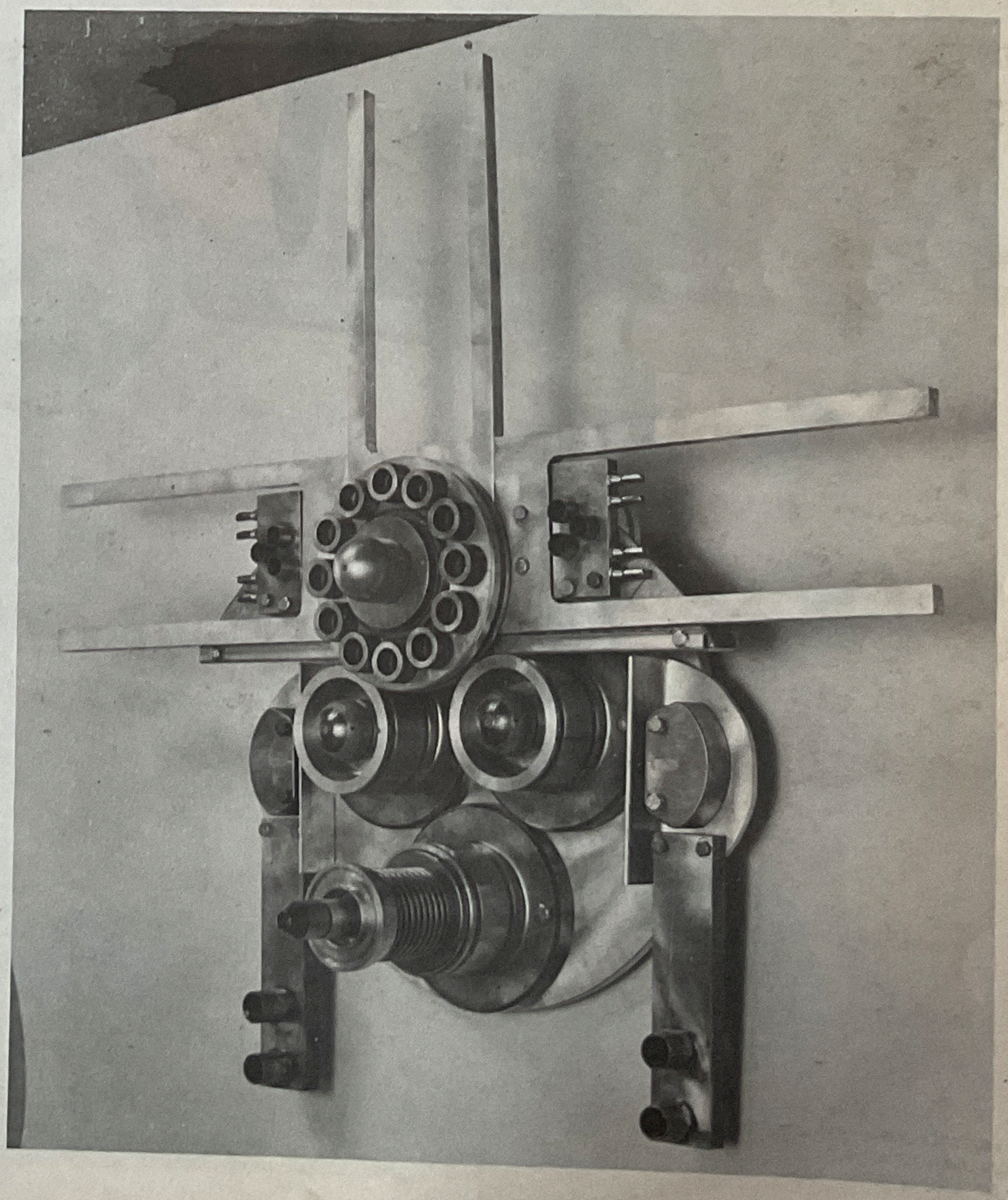
ATOMIC THUNDERBIRD
ALUMINUM, BRASS
22″ x 24½″ x 10″



HOLY KACHINA WARRIOR
ALUMINUM, BRASS
32″ x 23″ x 12″

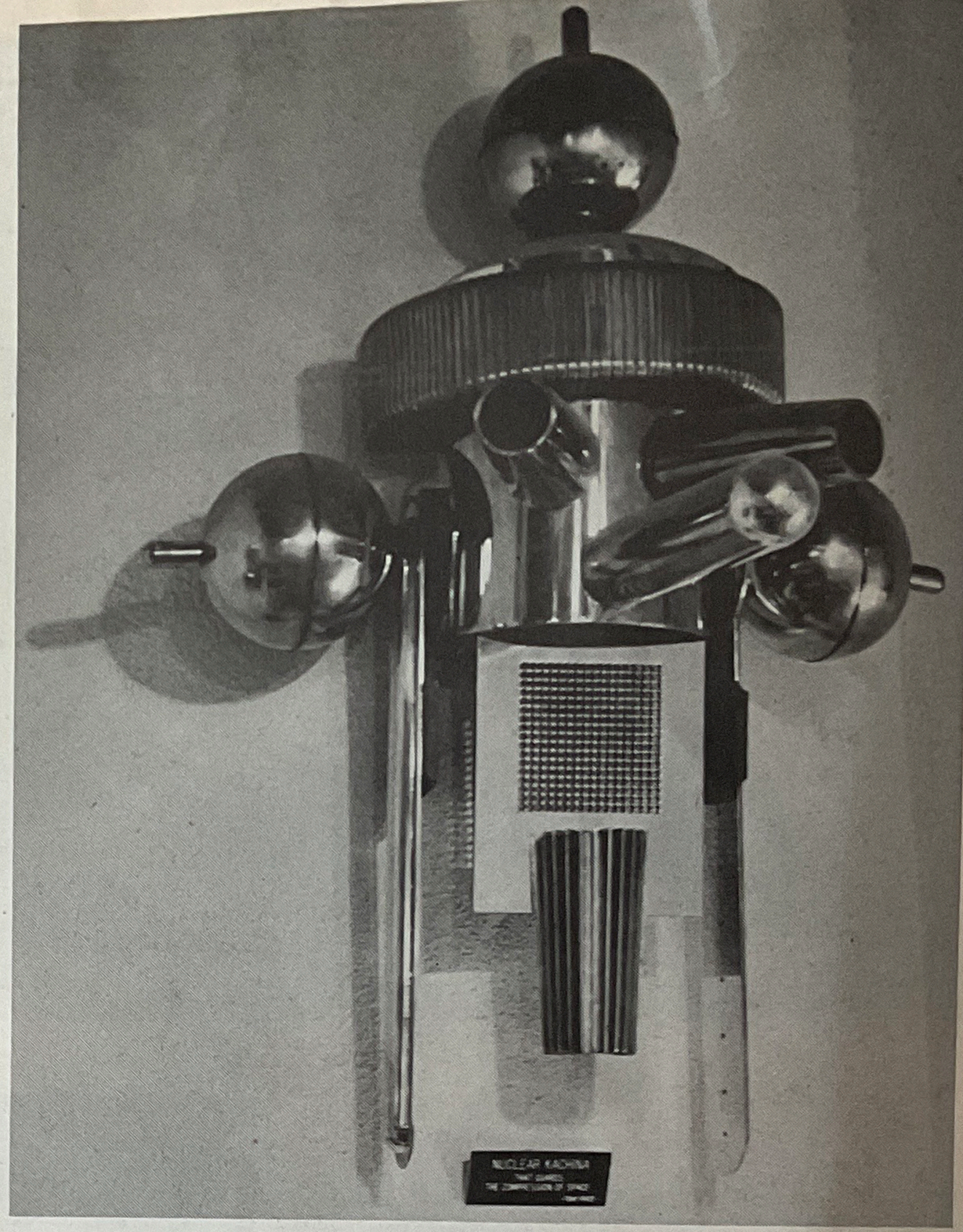


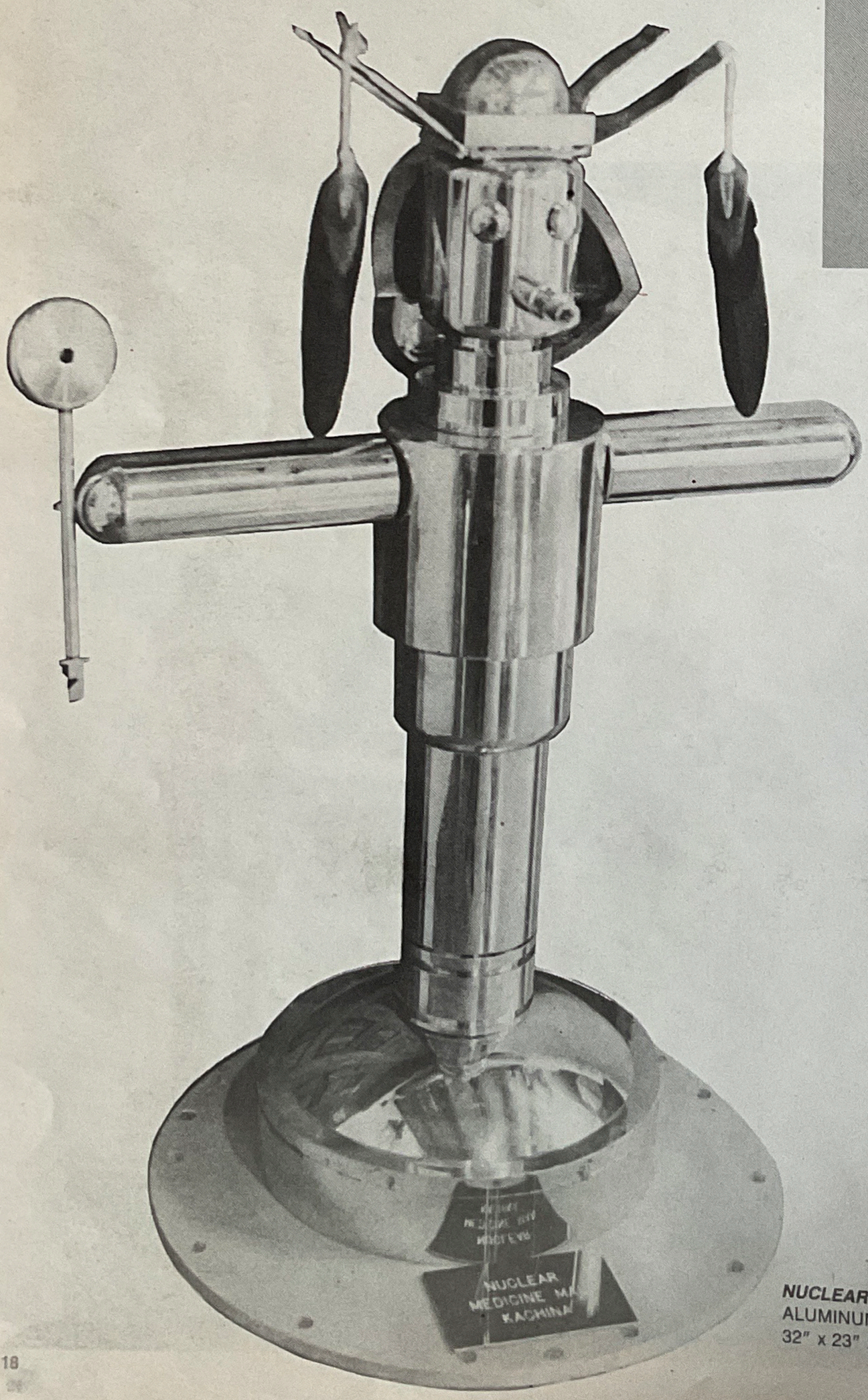
ELECTRON KACHINA
ALUMINUM, BRASS, COPPER, PLASTIC
22″ x 28½″ x 8″



ZIA KACHINA
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
52½″ x 34″ x 11″

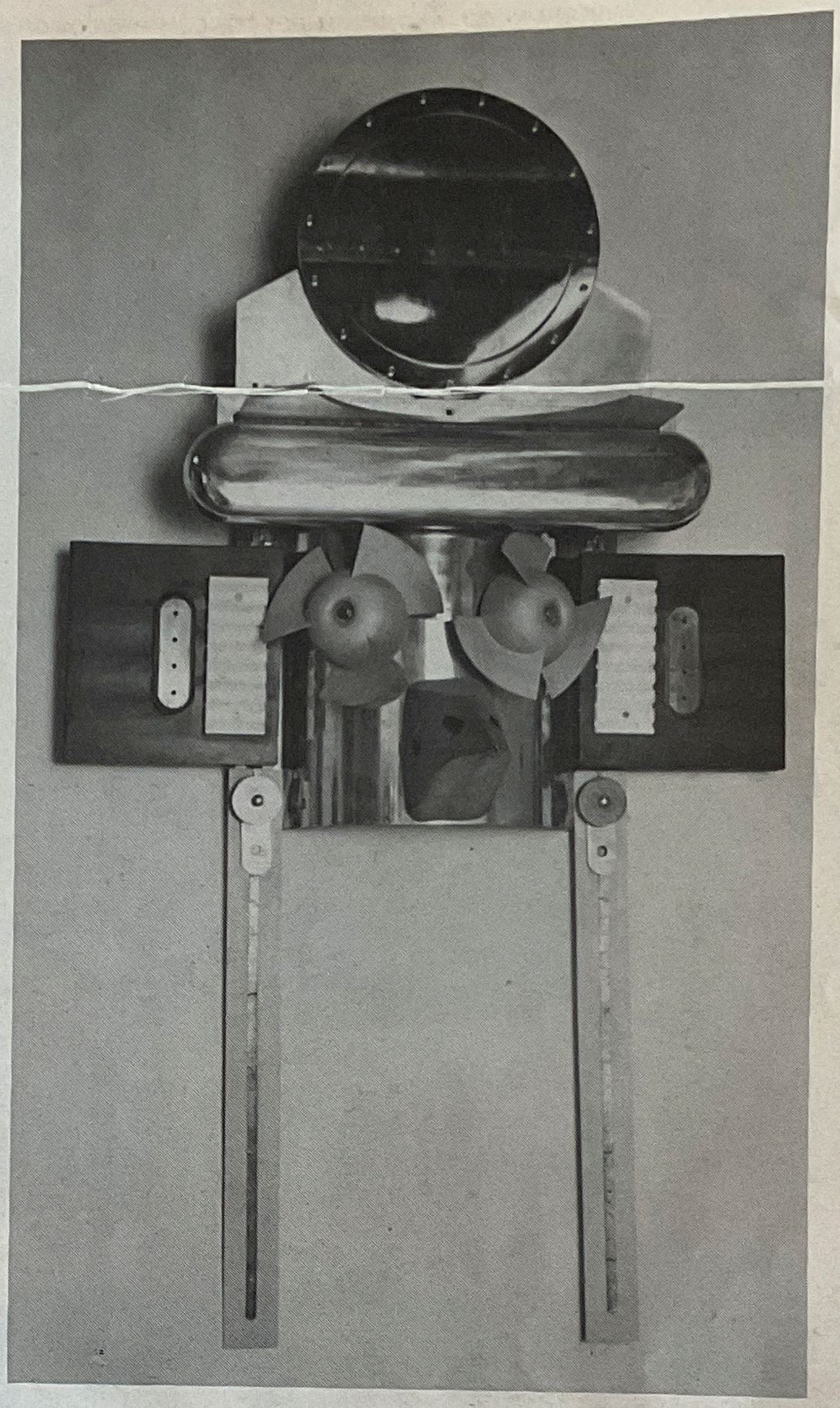
NUCLEAR KACHINA THAT GUARDS THE COMPRESSION OF SPACE
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
40″ x 33″ x 23″



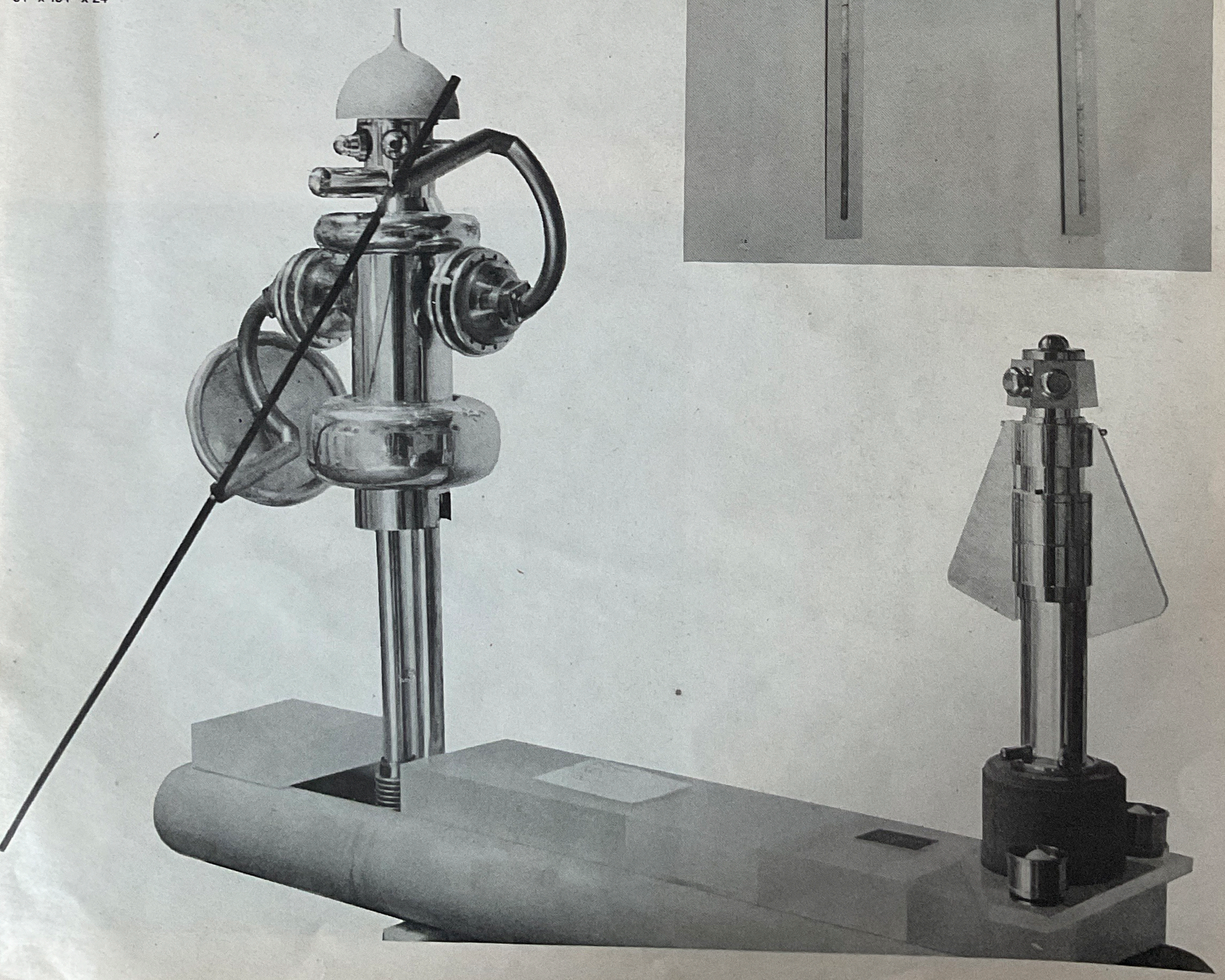


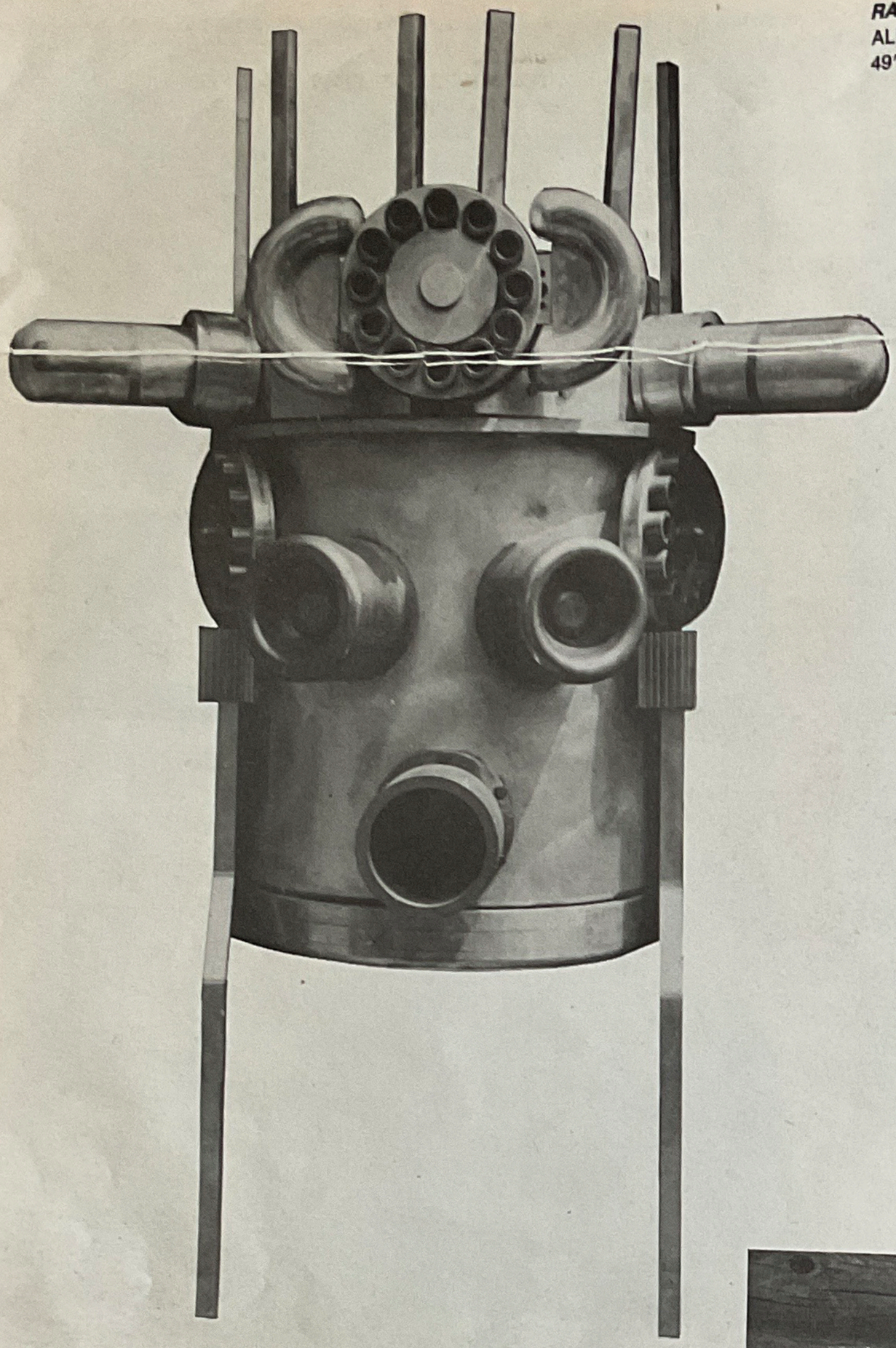
NUCLEAR MEDICINE MAN KACHINA
ALUMINUM, BRASS, FEATHERS
32″ x 23″ x 12″

SUN EAGLE KACHINA
ALUMINUM, COPPER, PLASTIC, STAINLESS STEEL
60″ x 36½″ x 13″

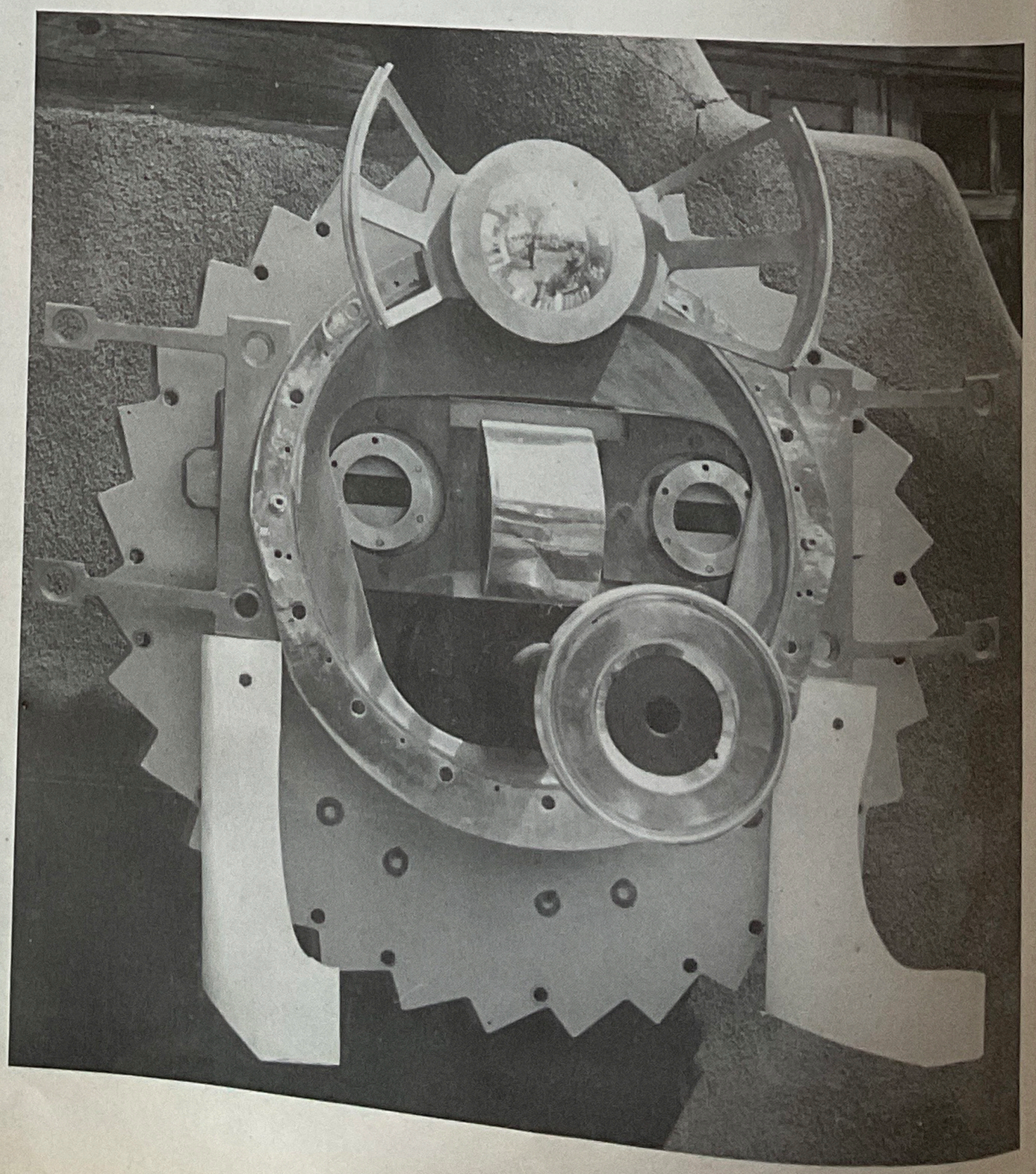


FERRY MAN NUCLEAR KACHINA HUNTER
BRASS, COPPER, PLASTIC, STAINLESS STEEL
84″ x 134″ x 24″

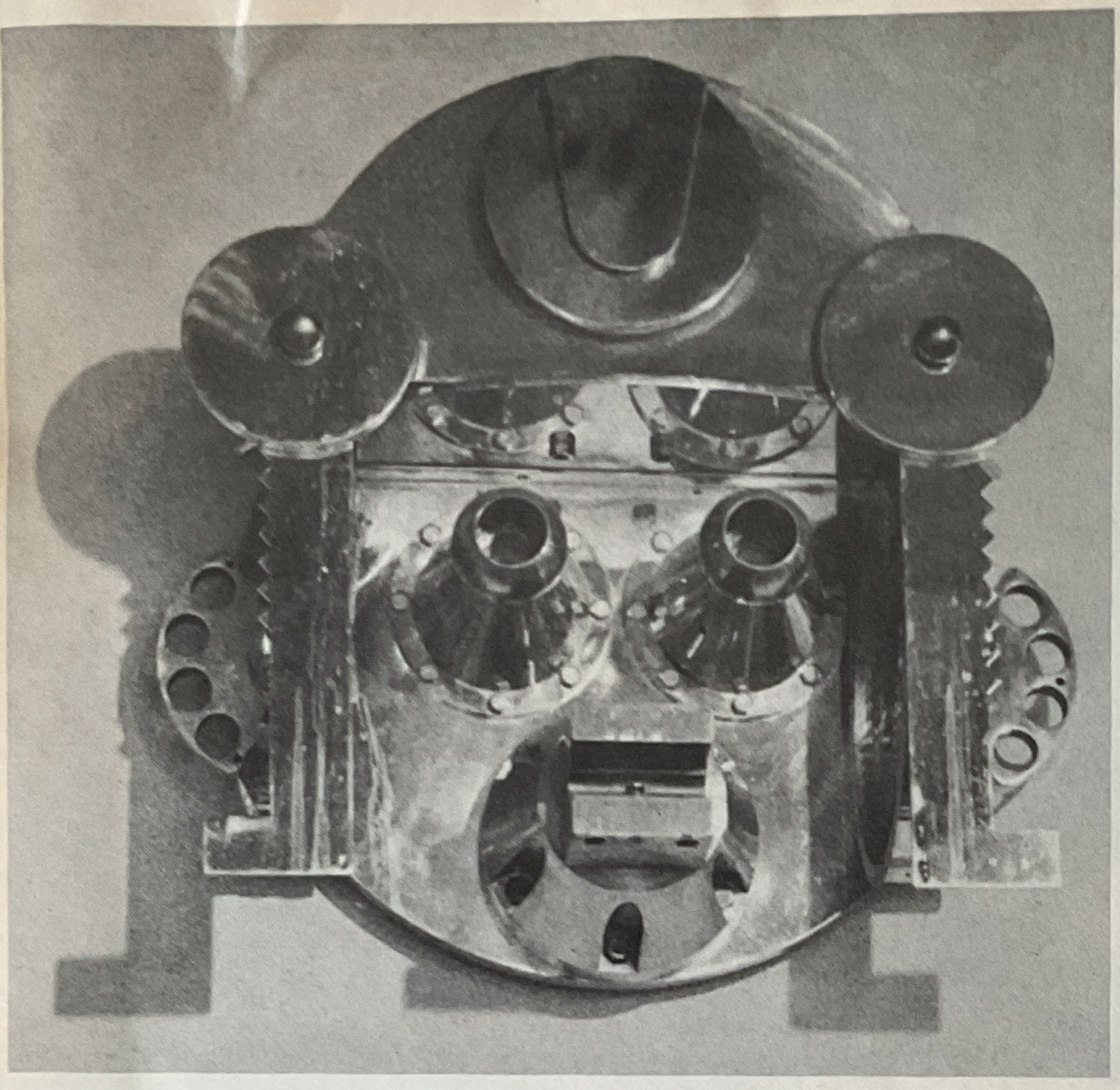




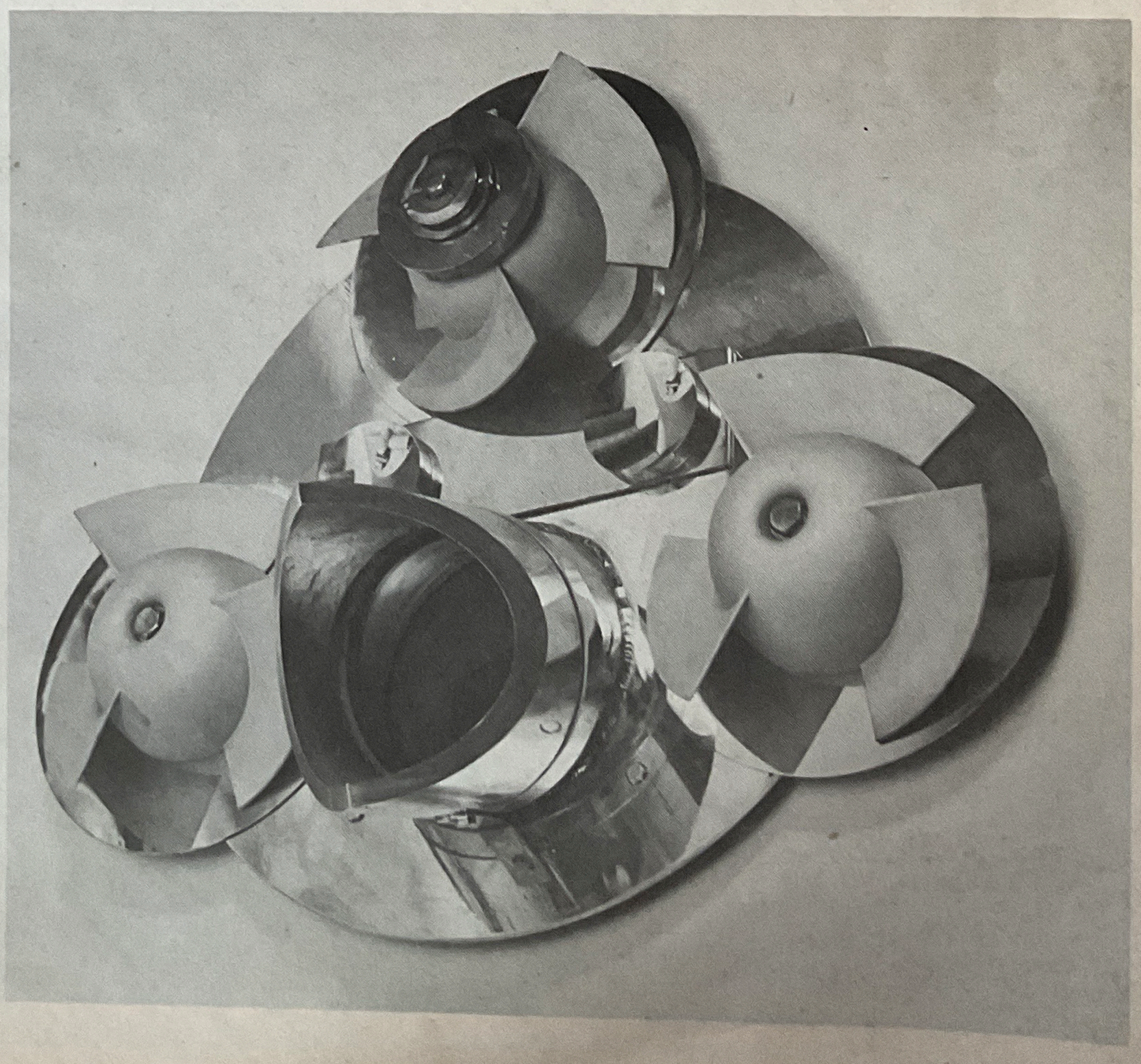
RAGING NUCLEAR BULL
ALUMINUM, BRASS, PLASTIC
49″ x 33″ x 20½″



EAGLE KACHINA MASK
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
31″ x 30½″ x 19″



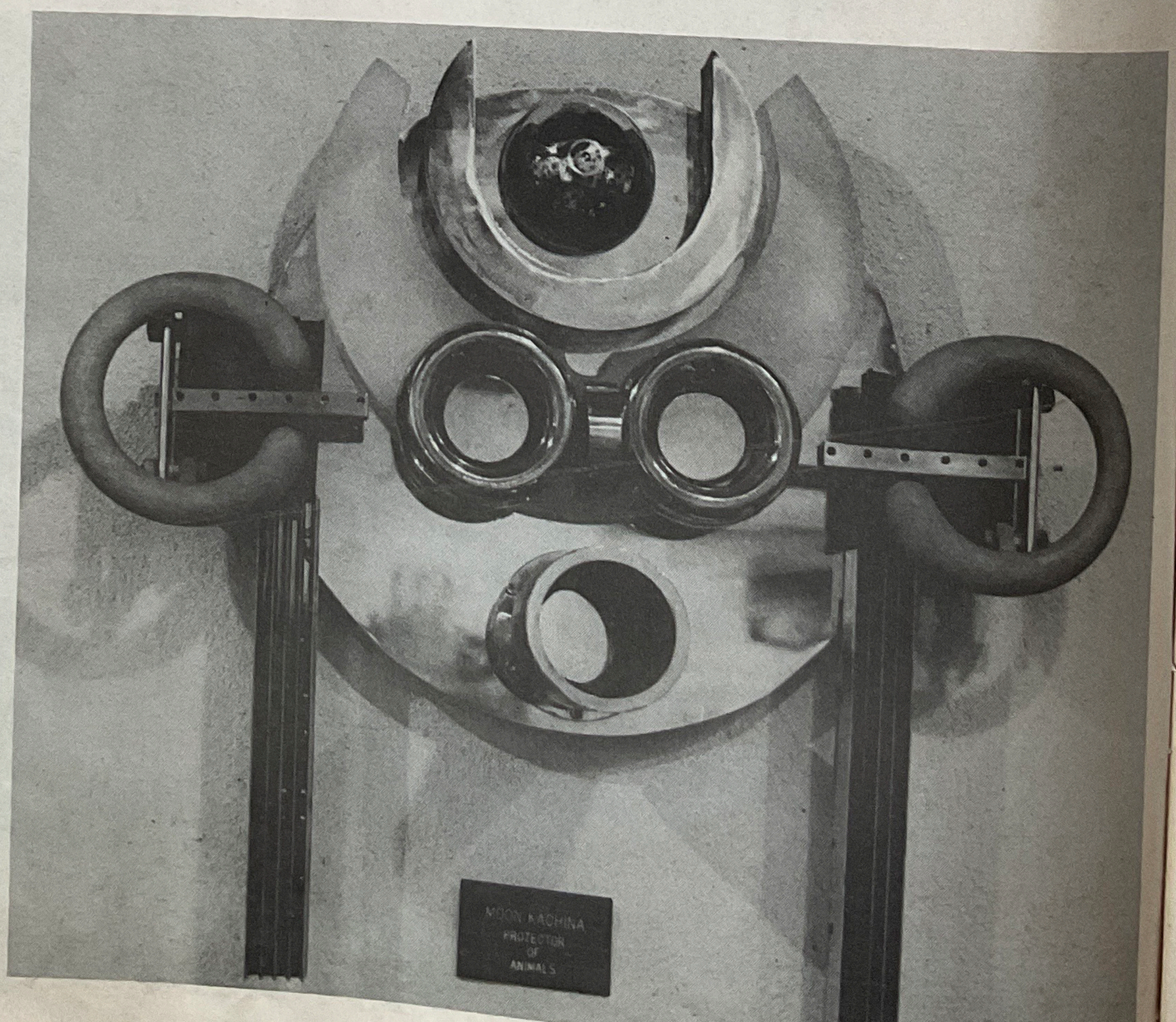
NUKE DUCK KACHINA
ALUMINUM, BRASS, STAINLESS STEEL
19″ x 17¾″ x 8½″



SCREAMING EAGLE NUCLEAR KACHINA
ALUMINUM, COPPER, STAINLESS STEEL
22″ x 27″ x 10″

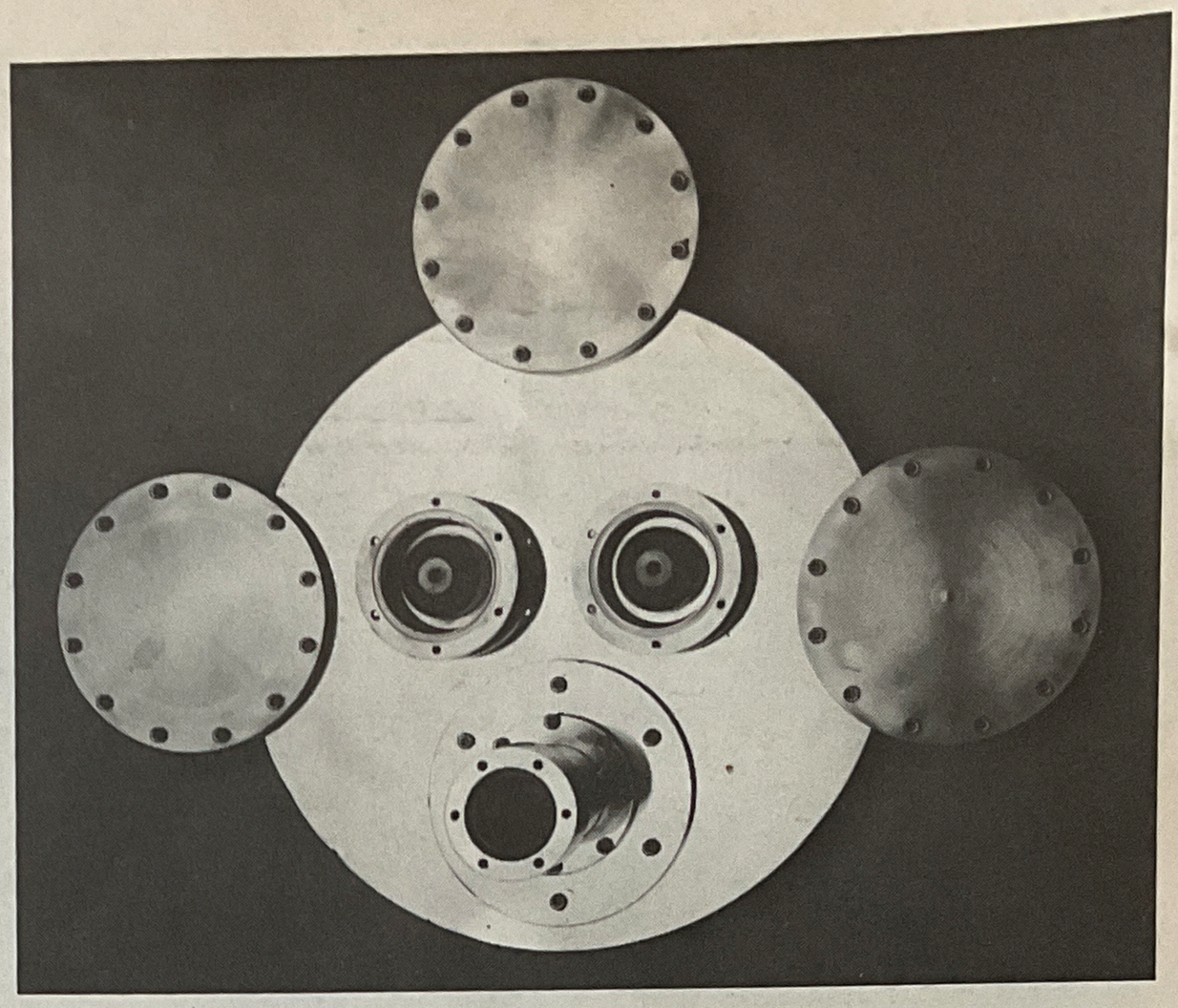


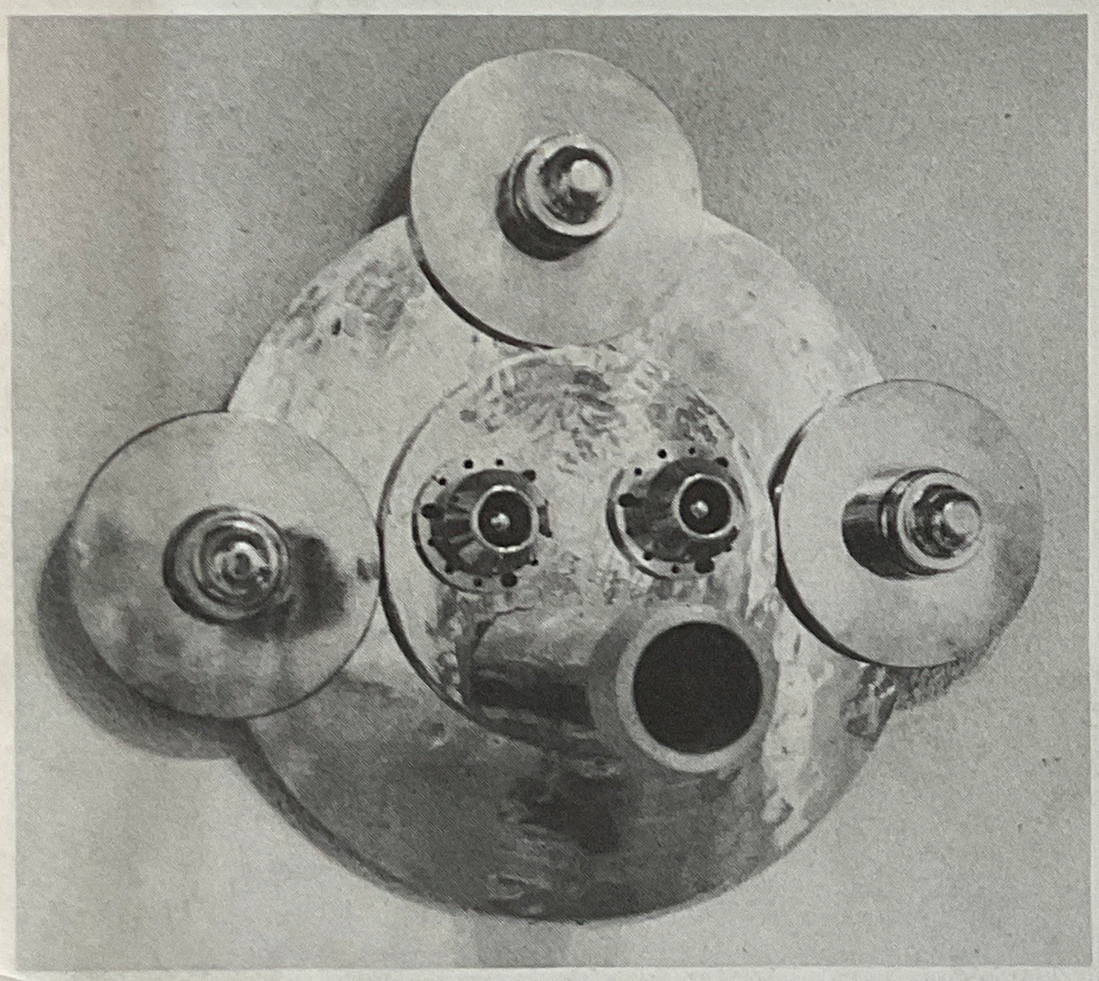
NUCLEAR KACHINA THAT FENDS OFF LOWER VIBRATIONS
ALUMINUM, COPPER, STAINLESS STEEL
20″ x 18½″ x 27″



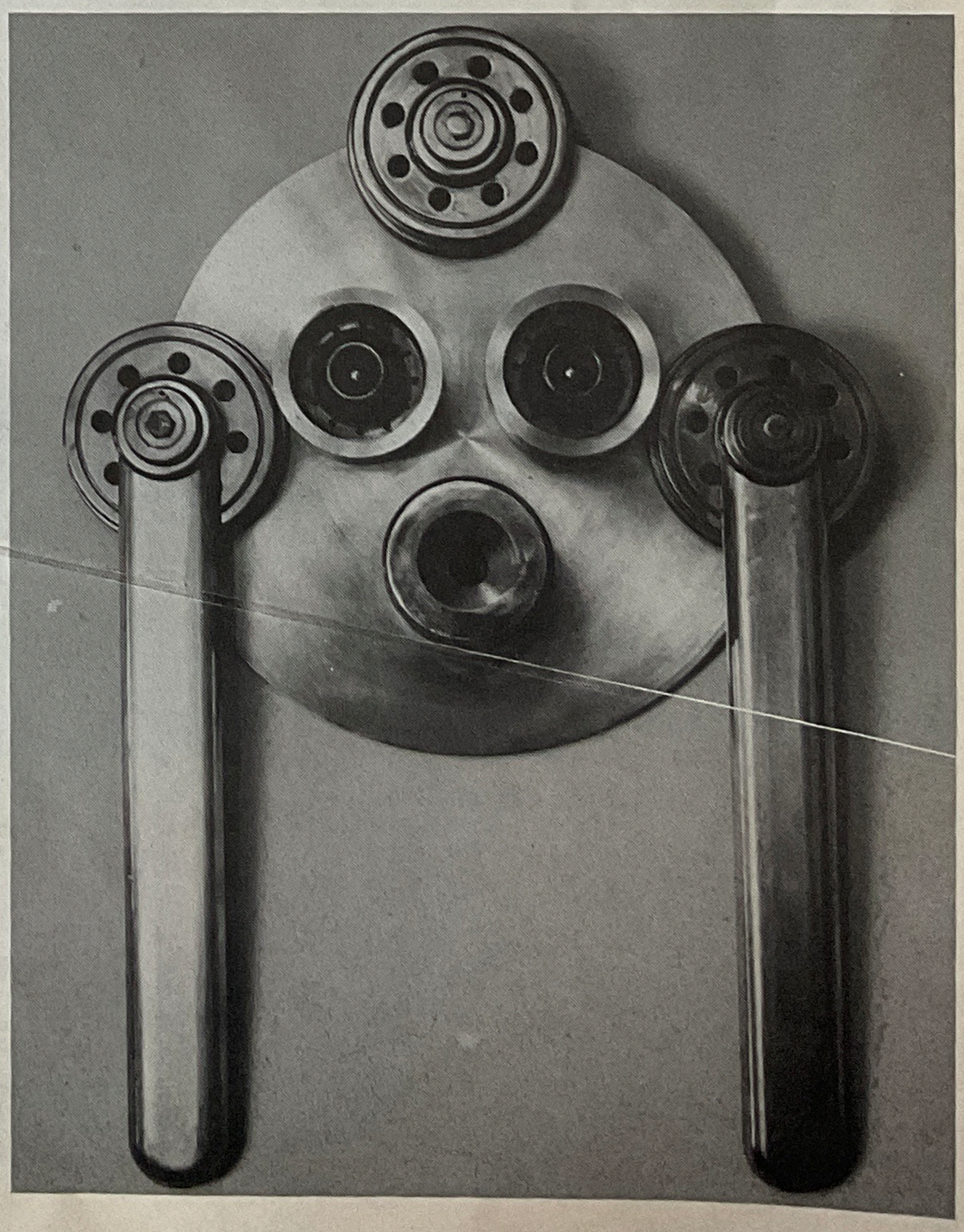
MOON KACHINA: PROTECTOR OF ANIMALS
ALUMINUM, BRASS, COPPER, PLASTIC
17″ x 23″ x 8½″

MUDHEAD
ALUMINUM, STAINLESS STEEL
25½" x 20½" x 9"



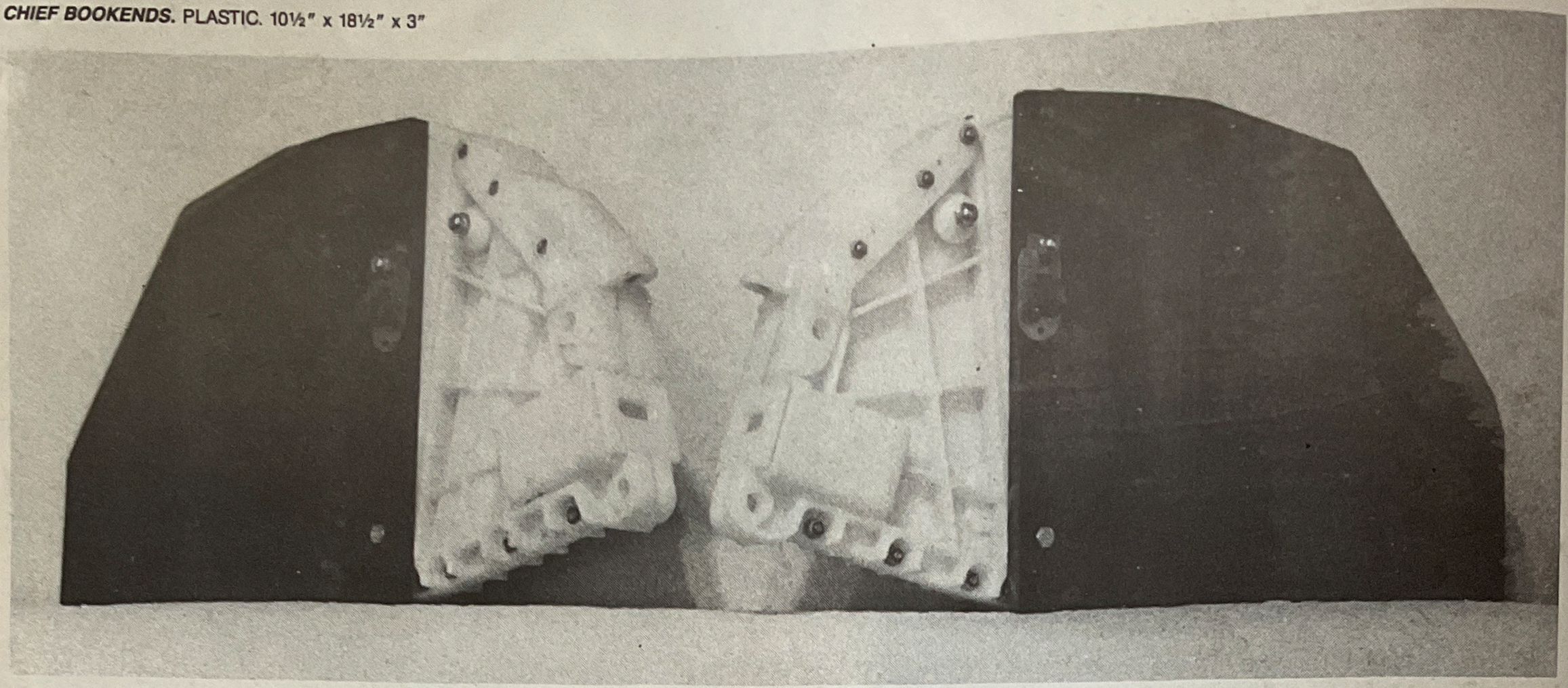


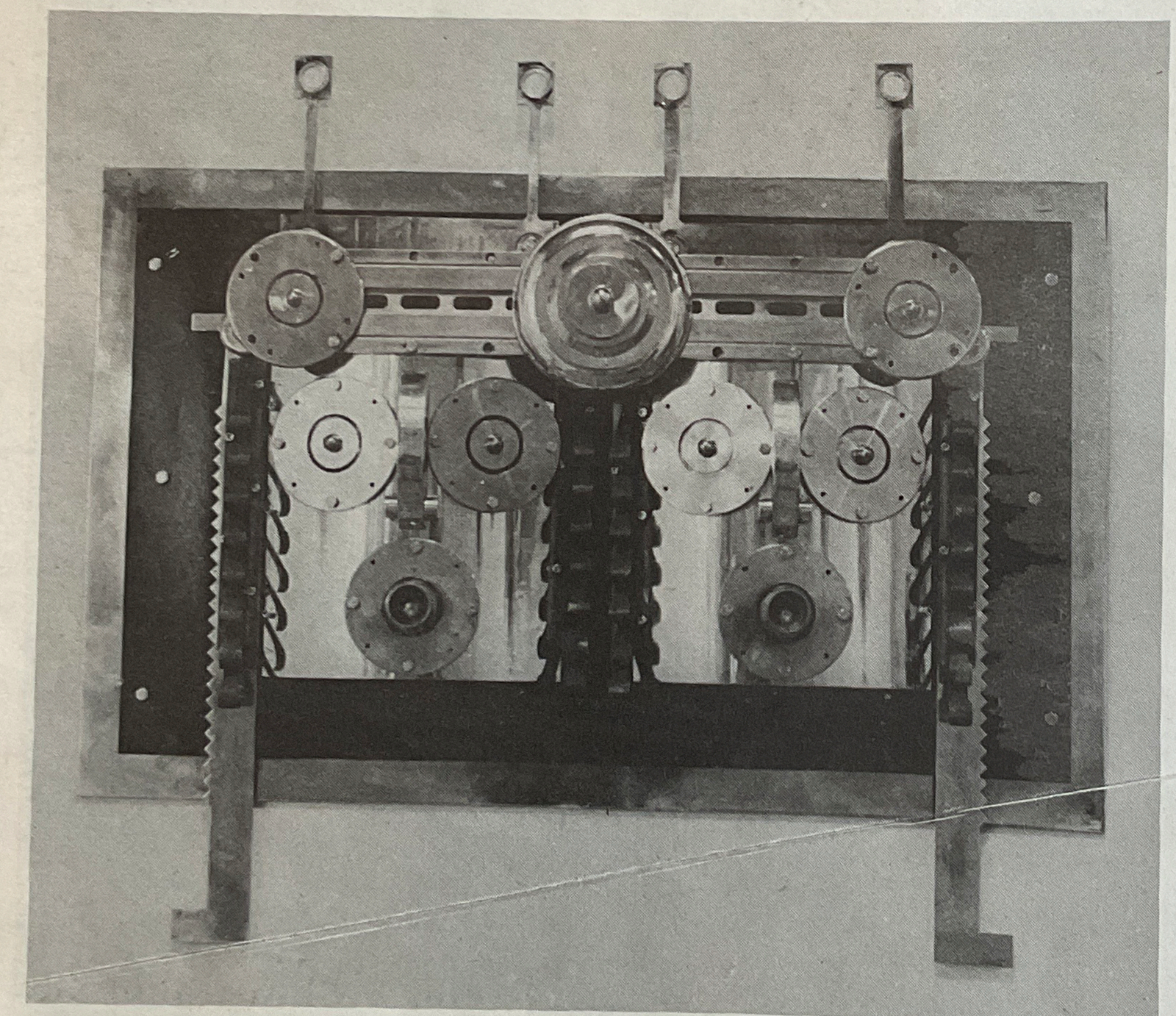
MUDHEAD
BRASS
24" x 28" x 11"



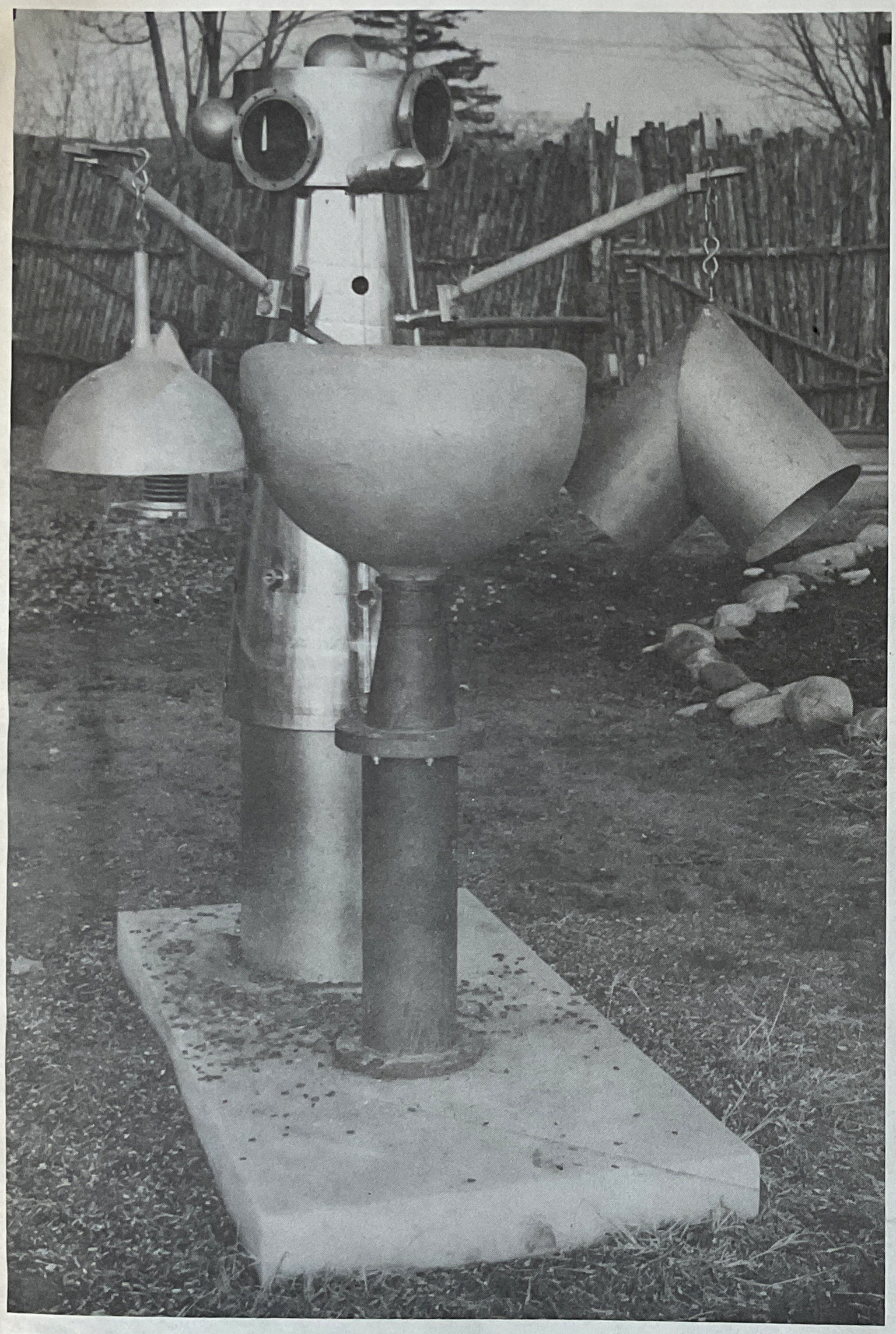
HOPI MUDHEAD
BRASS
36" x 24" x 8"

CHIEF BOOKENDS. PLASTIC. 10½" x 18½" x 3"

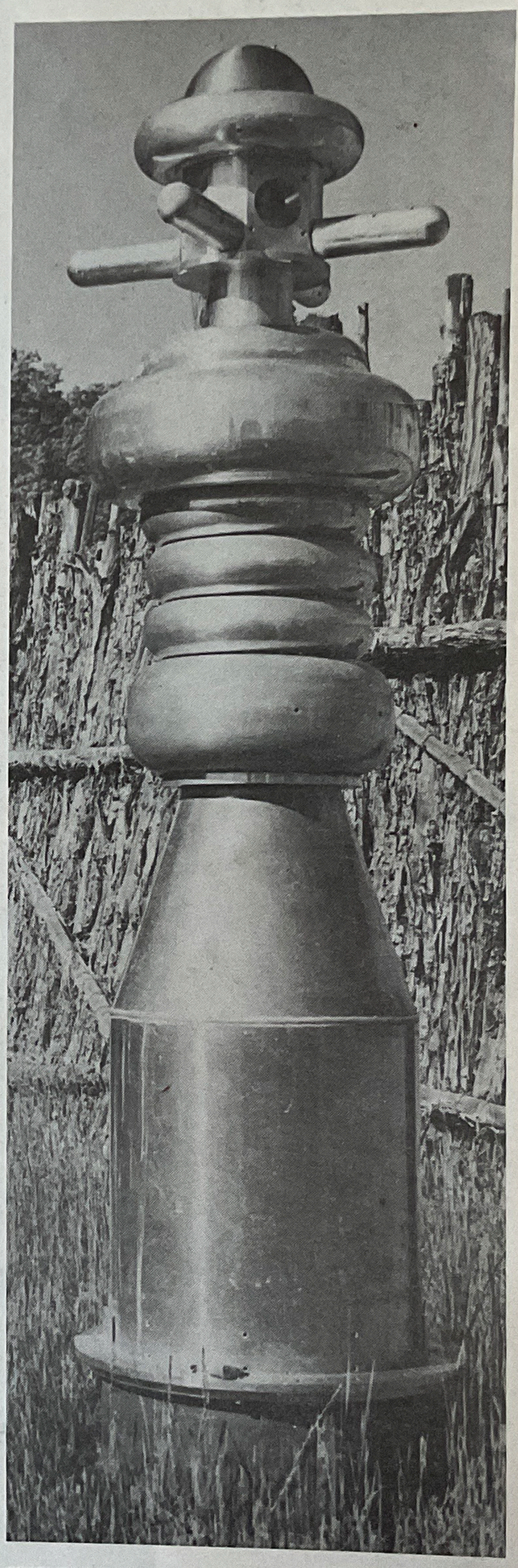




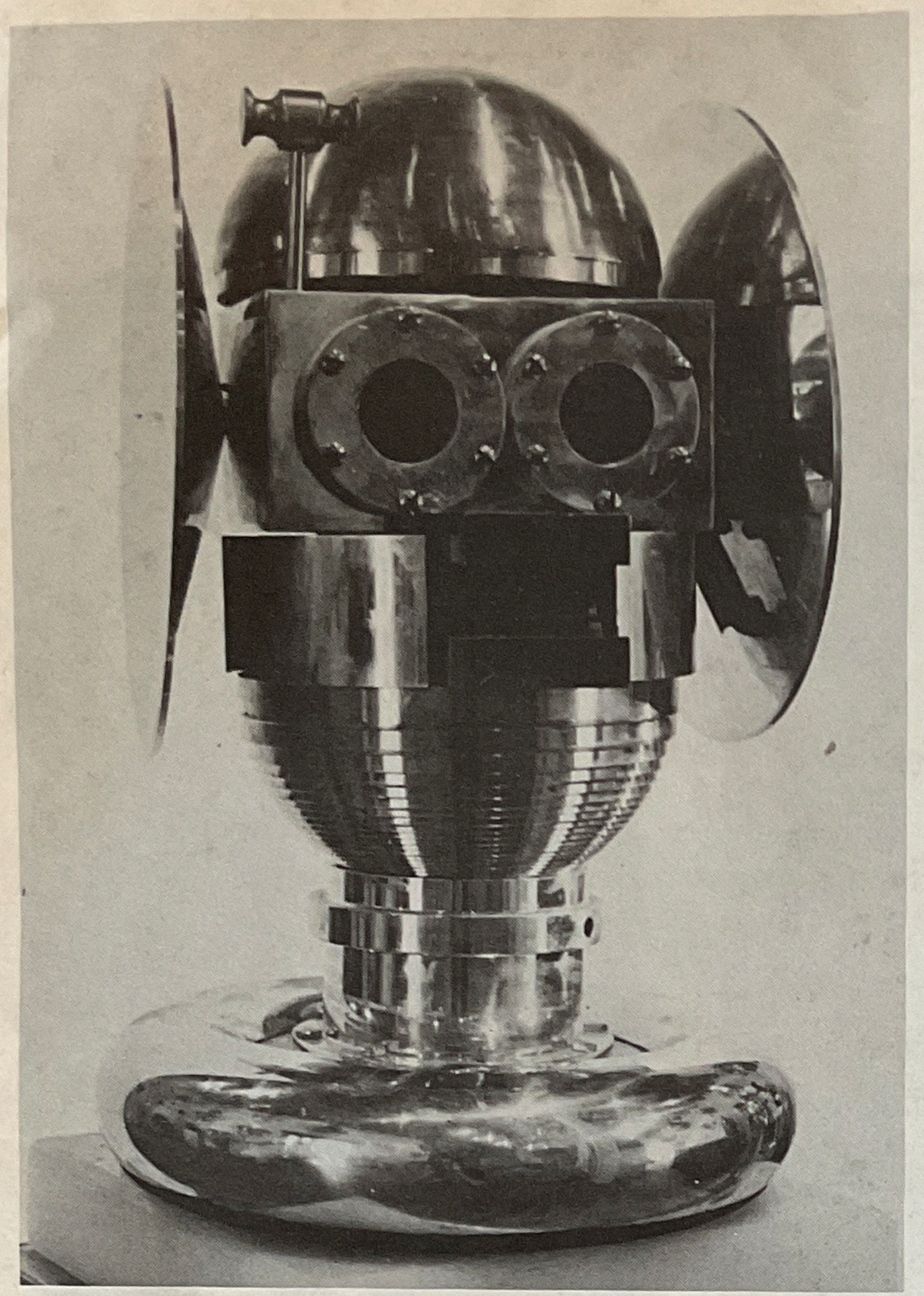
NAVAJO TWINS
ALUMINUM, BRASS, COPPER, PLASTIC
36" x 40½" x 8"



COCK-EYED KACHINA BIRD FEEDER
ALUMINUM, PLASTIC, STAINLESS STEEL
58″ x 24½″ x 48½″

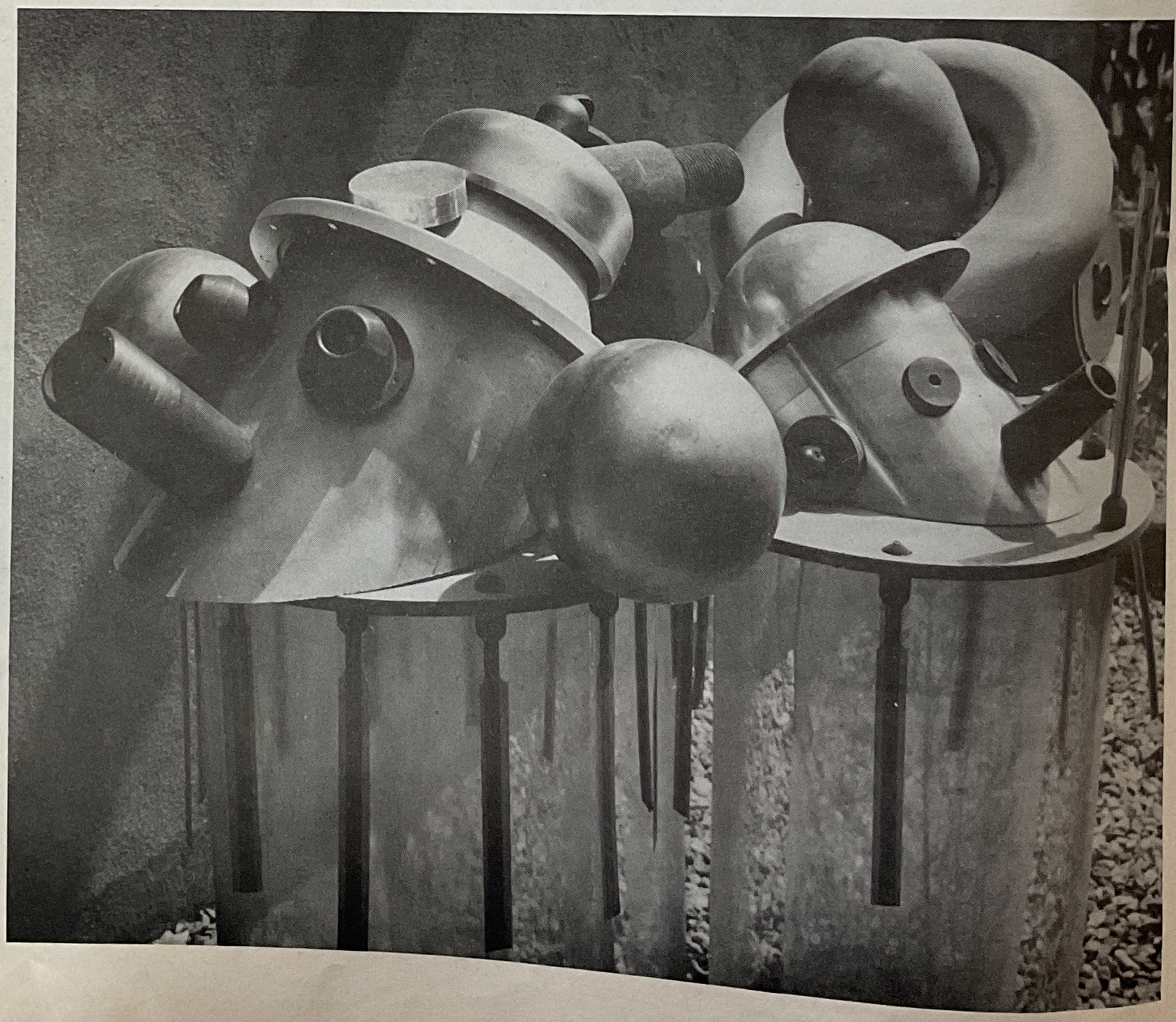


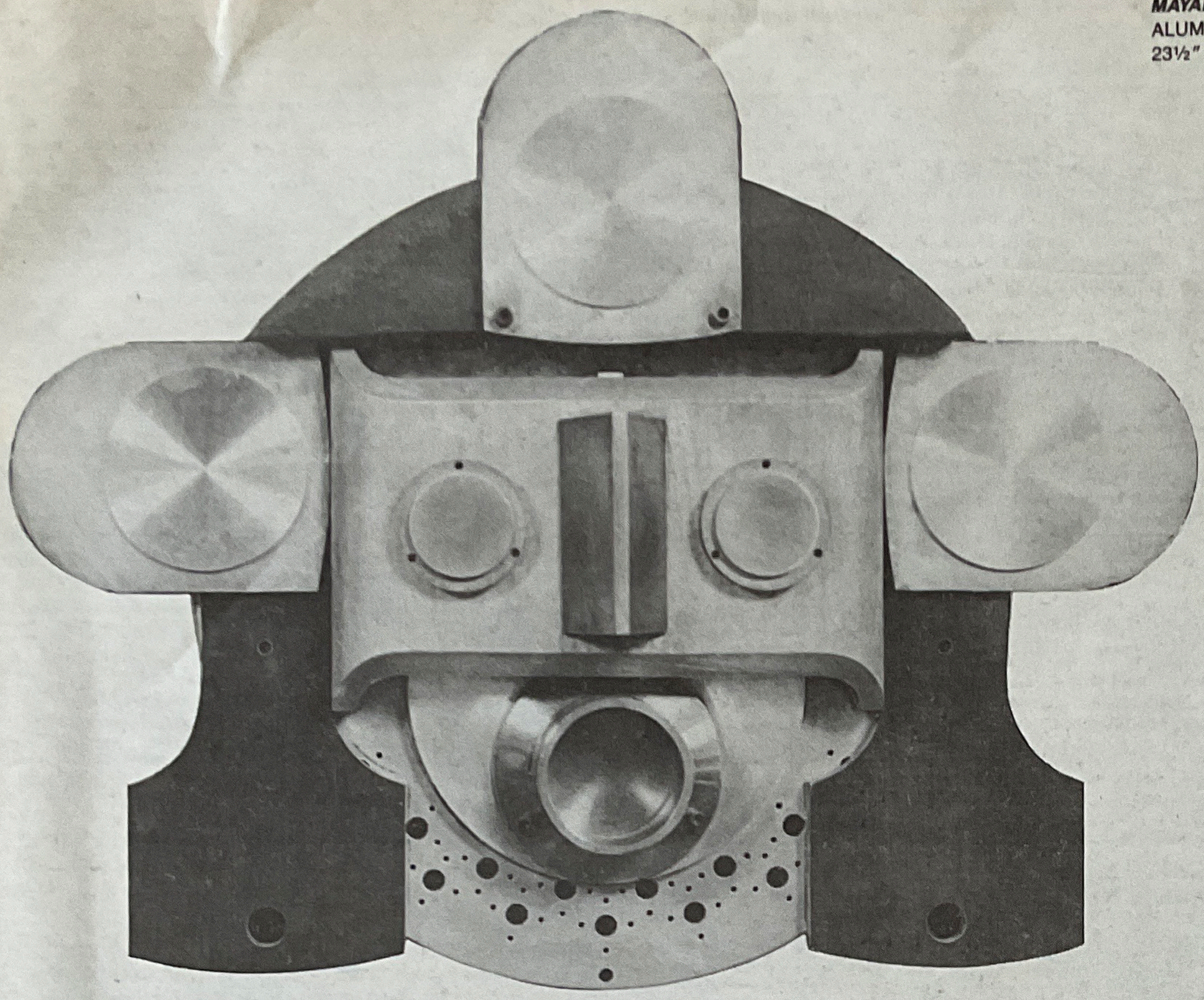
NUCLEAR KACHINA BIRD FEEDER
ALUMINUM
90″ x 25″ x 25″



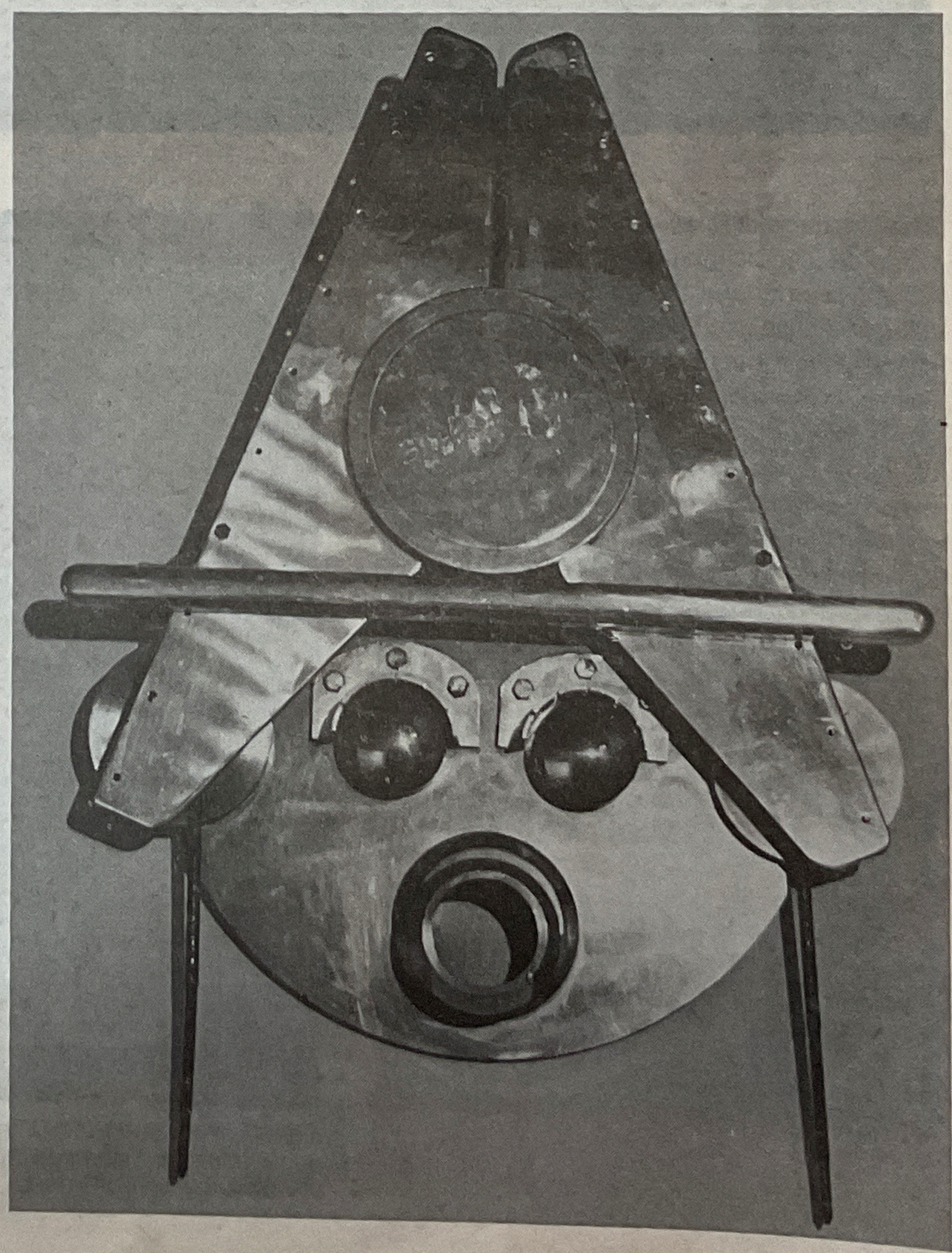
NUKE BONG GONG HOPI MAIDEN
ALUMINUM, BRASS, STAINLESS STEEL
20″ x 11″ x 12″

FOUR WIND KACHINAS OF THE FOUR DIRECTIONS BLOWING ABOUT THE VAPORIZED NUCLEAR POWER PLANT OF CHERNYOBL
ALUMINUM, BRASS, COPPER, PLASTIC, STAINLESS STEEL
52½″ x 63″ x 43″





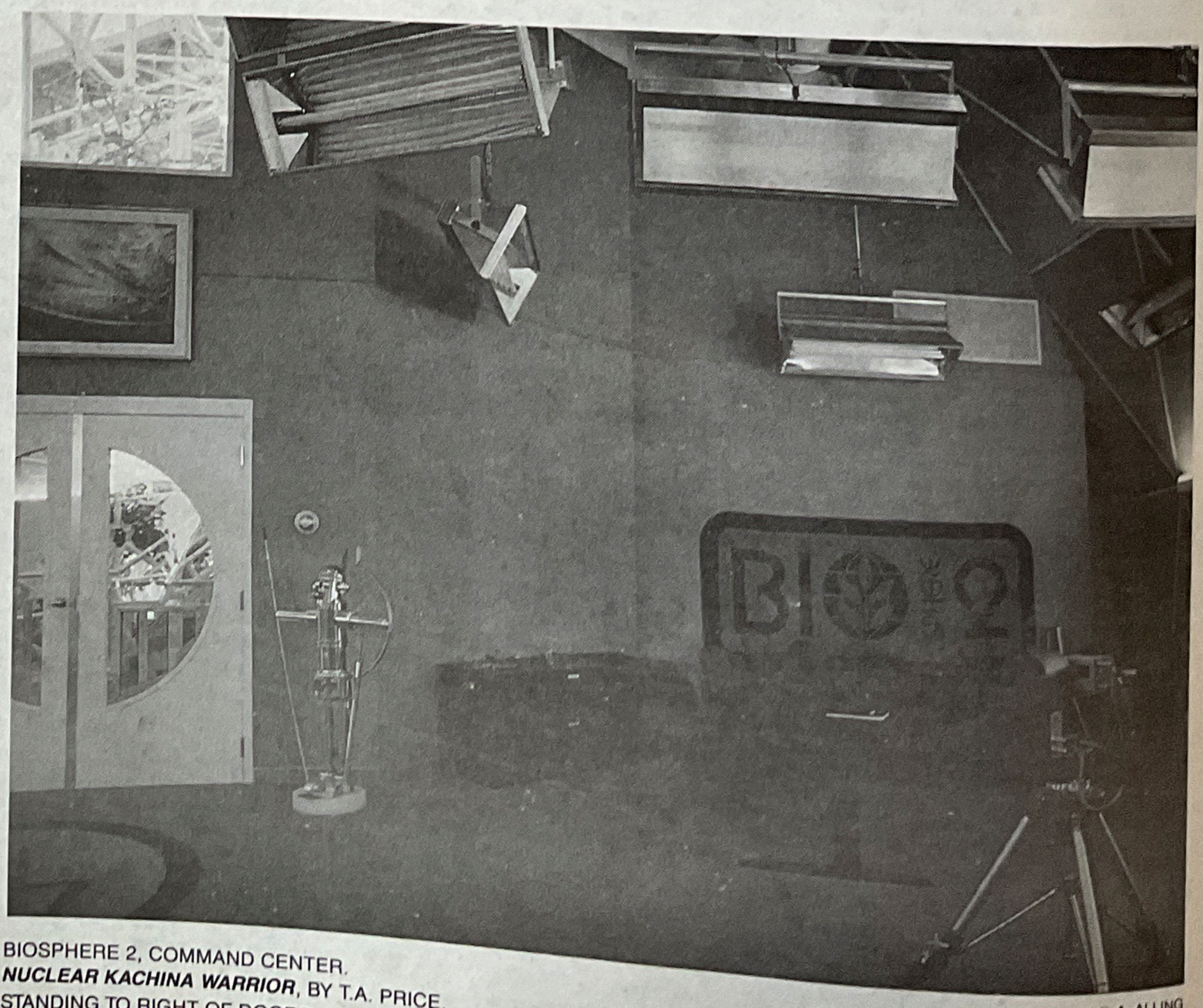
MAYAN SUN BREATH
ALUMINUM, BRASS, COPPER, PLASTIC
23½" x 18" x 6"



MAYAN SUN CHANTER
ALUMINUM, BRASS, COPPER, IRON
28½" x 24" x 6"

The Marriage of Heaven and Hell: Tony Price's sculptures in Biosphere 2. Tony Price's Atomic Sculptures ring out their message of warning (literally as well as figuratively as their perfect stainless steel parts move and clang in the wind). Sentinels of peace, these formidable guardians are fashioned from atomic bomb pieces from the Los Alamos scrap yard. Often kachina-like, they mock and warn against mankind's frantic efforts to dominate the biosphere of planet Earth. Biosphere 2, near Oracle, Arizona, is guarded by several large pieces and houses a number of these "Warriors for Peace" in its Human Habitat.

(See page 53 and back cover.)

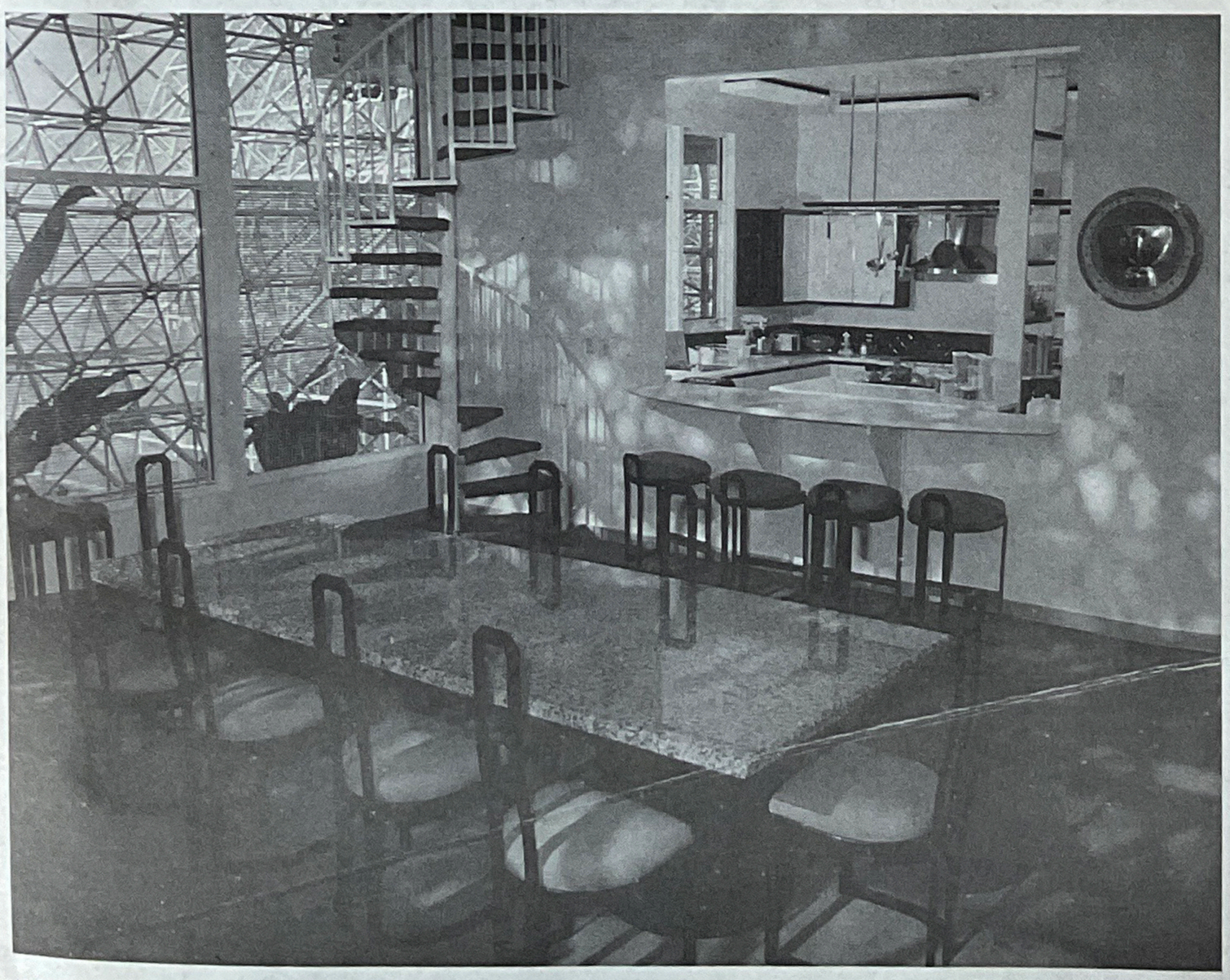


BIOSPHERE 2, COMMAND CENTER.
NUCLEAR KACHINA WARRIOR, BY T.A. PRICE,
STANDING TO RIGHT OF DOORS

© A. ALLING

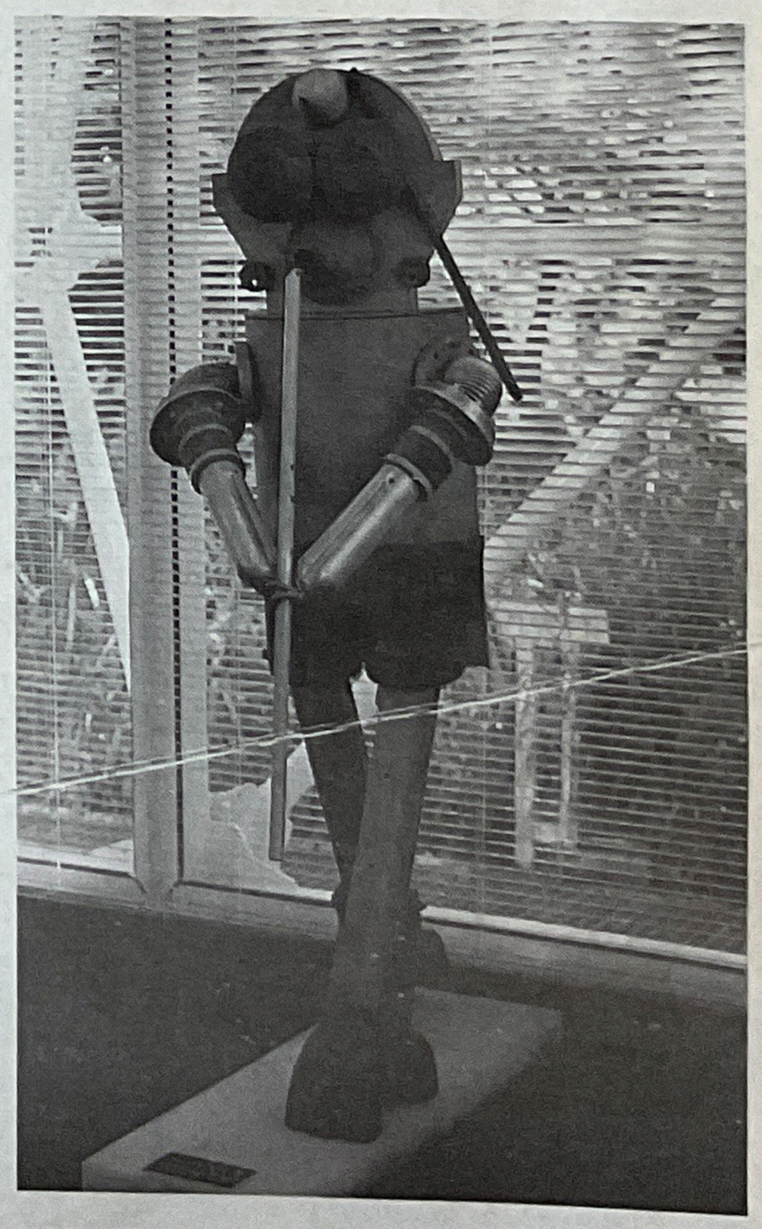


© SKEET McAULEY



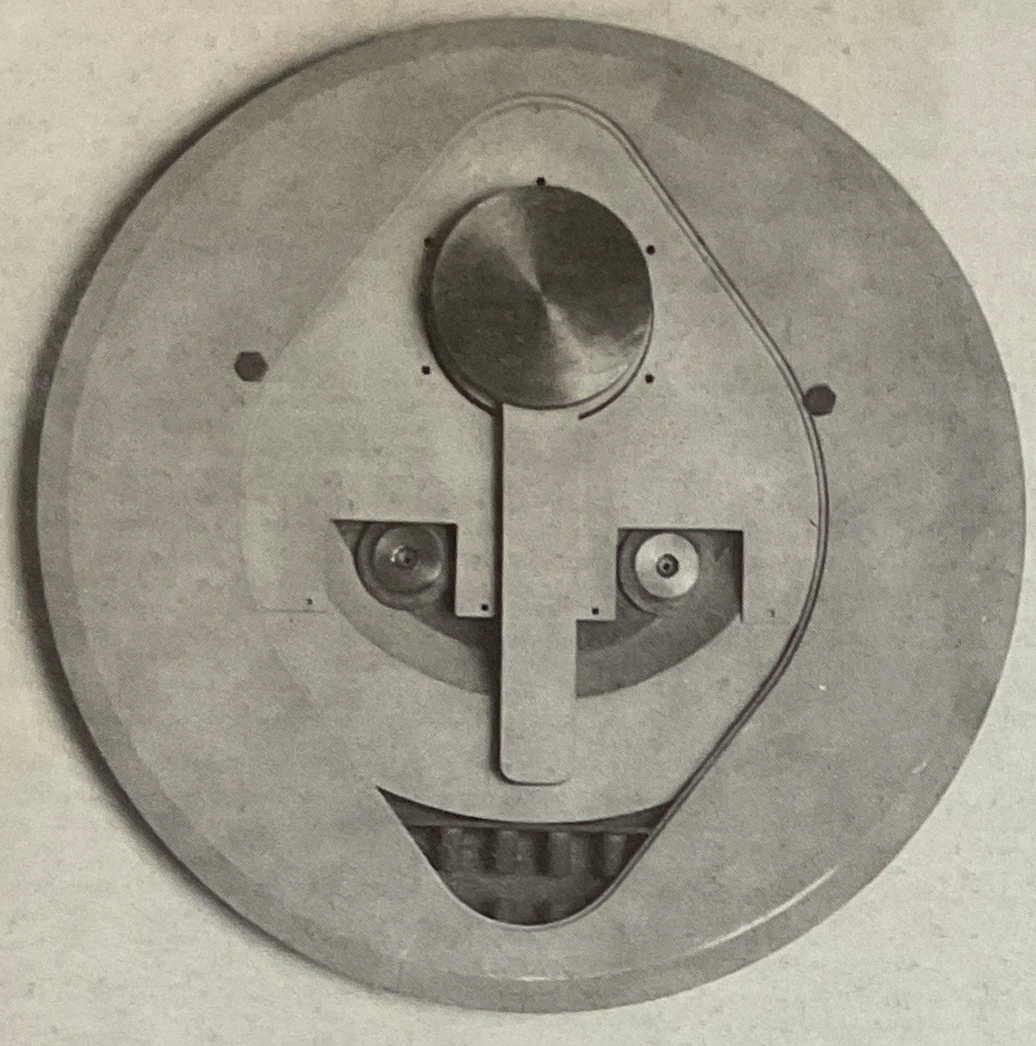
BIOSPHERE 2, HABITAT DINING ROOM.
FIRST MUTANT MAN BORN WITHOUT AN ASSHOLE,
BY T.A. PRICE, ON BACK WALL

© MIKE STOKLOS

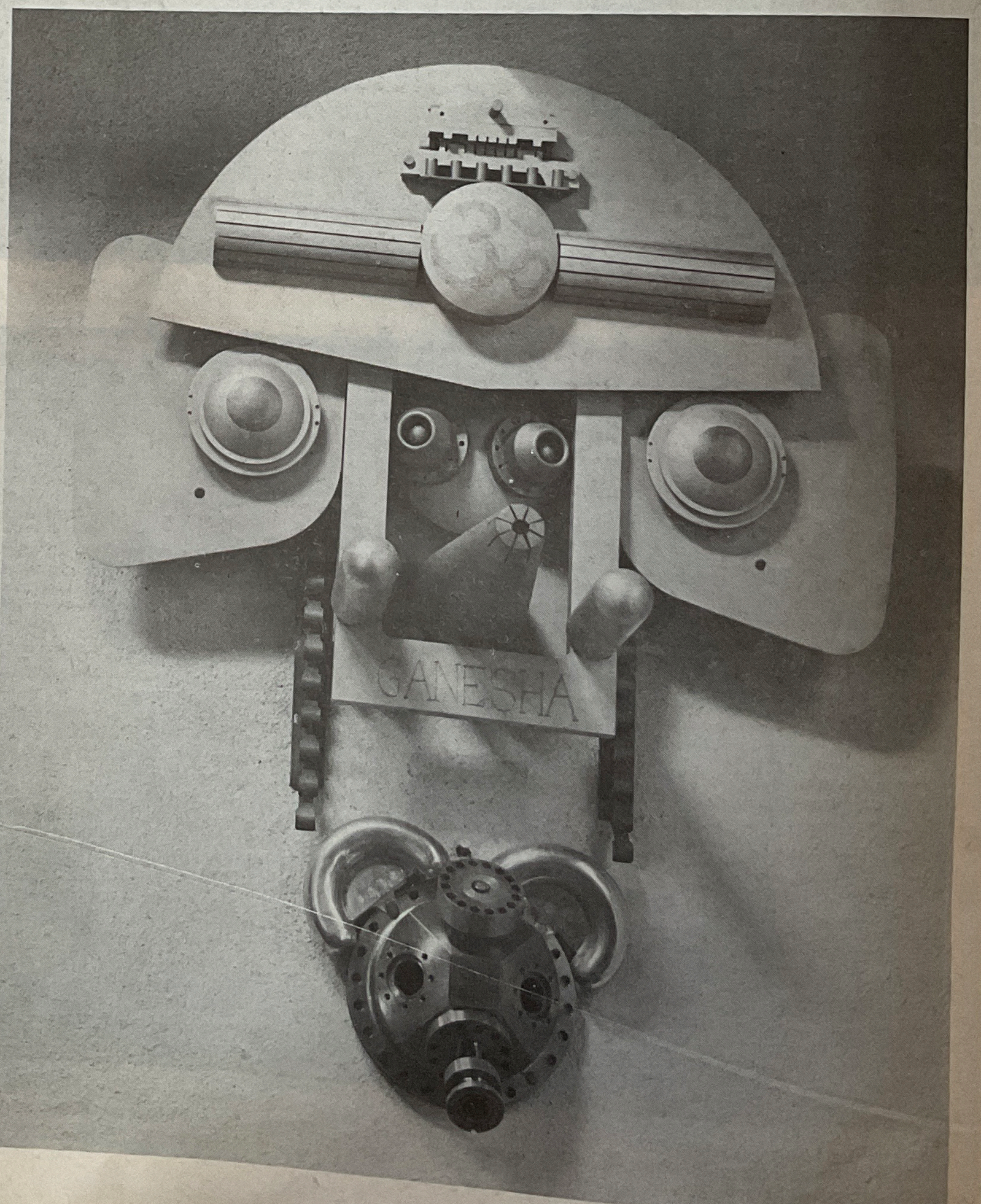


BIOSPHERE 2, HABITAT DINING ROOM.
NUCLEAR KOKOPELLI, BY T.A. PRICE

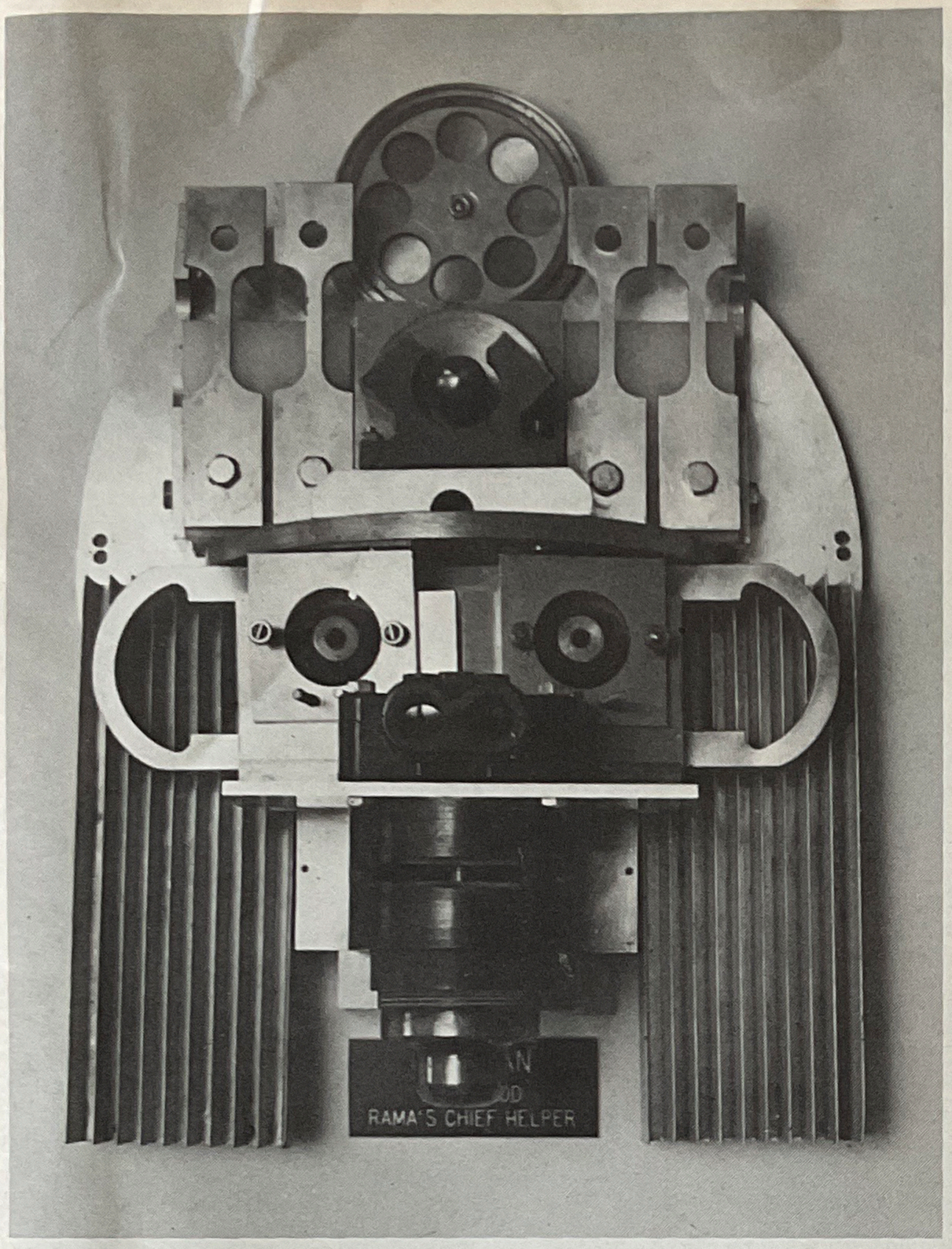
© D.P. SNYDER



EARLY ESKIMO NUCLEAR JOKER
ALUMINUM, BRASS
20½" x 20½" x 4"

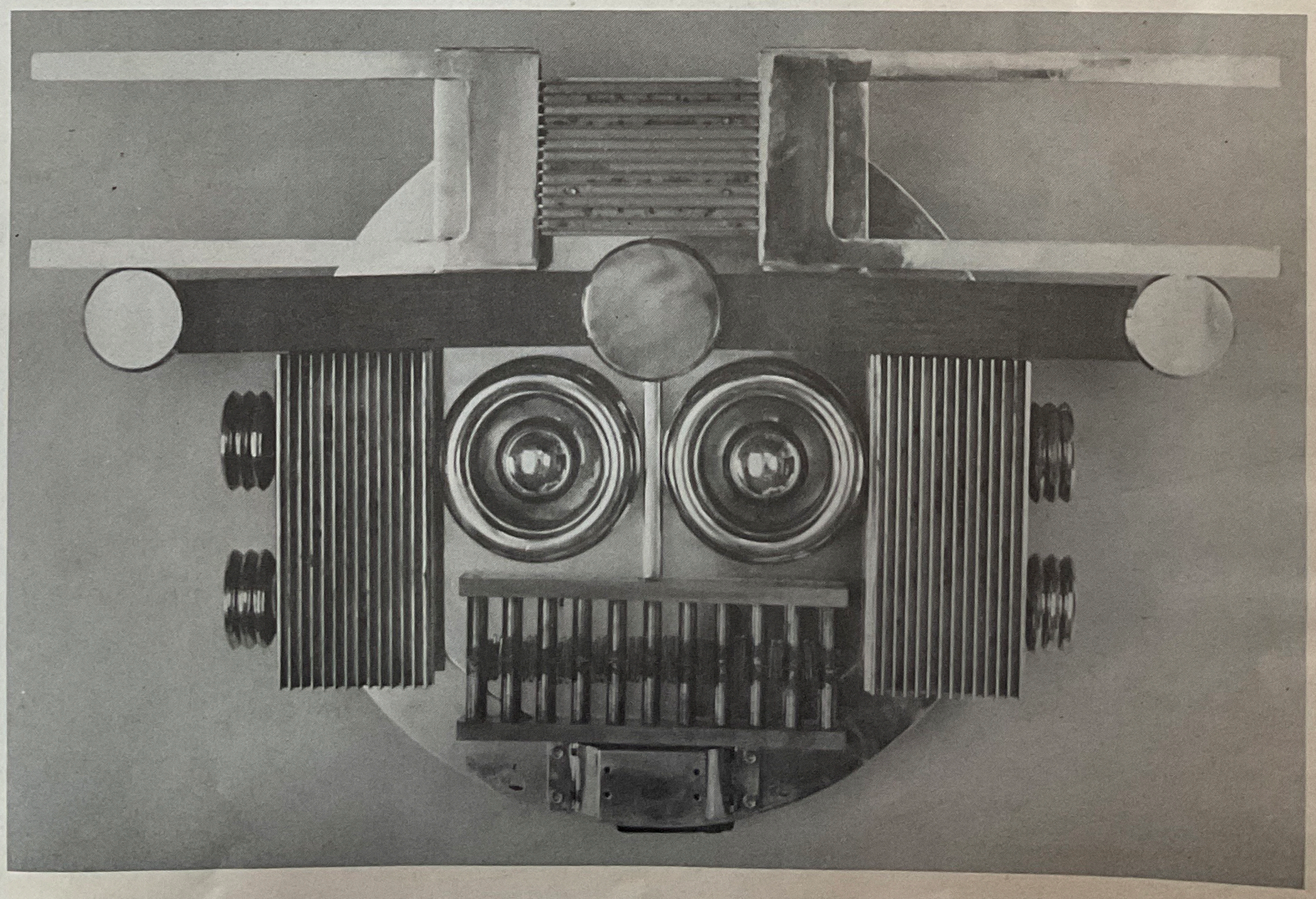


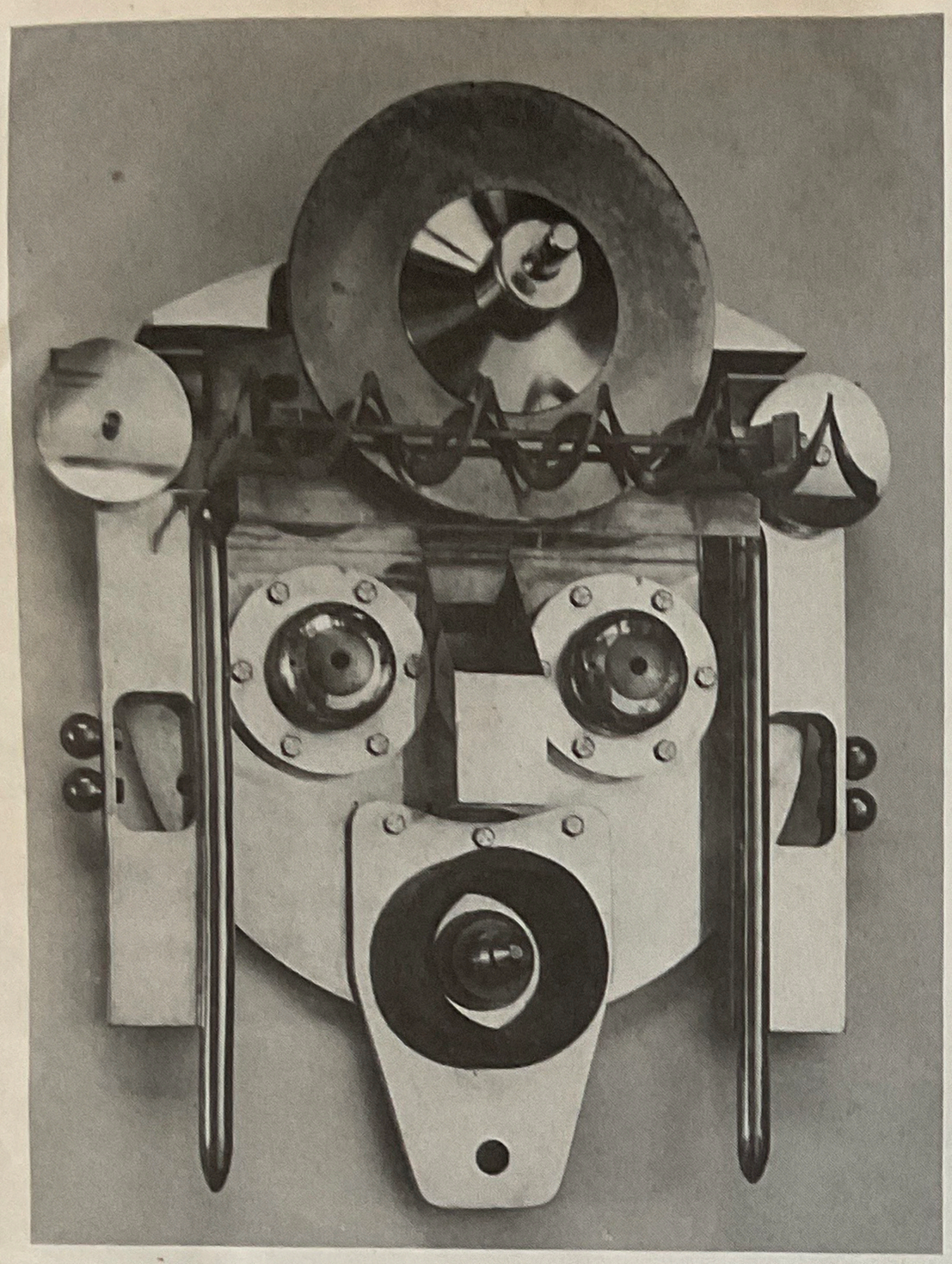
GANESHA E. RAT
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
46¼" x 36¼" x 19"



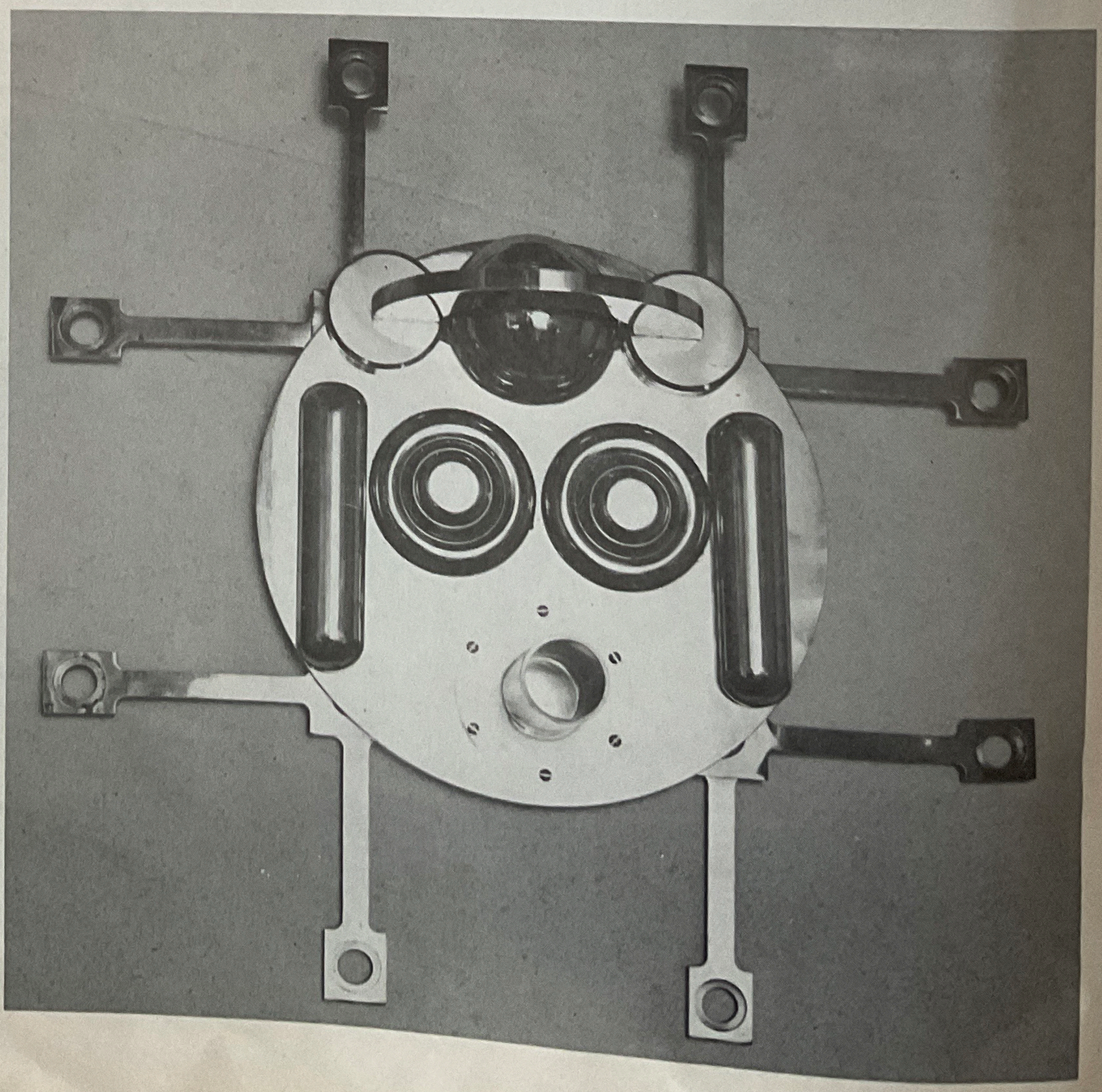
HANUMAN HINDU MONKEY/
GOD RAMA'S CHIEF HELPER
ALUMINUM, BRASS, PLASTIC
21″ x 14¾″ x 11″

MASK: TIBETAN GUARDIAN IMAGE
ALUMINUM, BRASS, COPPER
21½″ x 34″ x 8½″

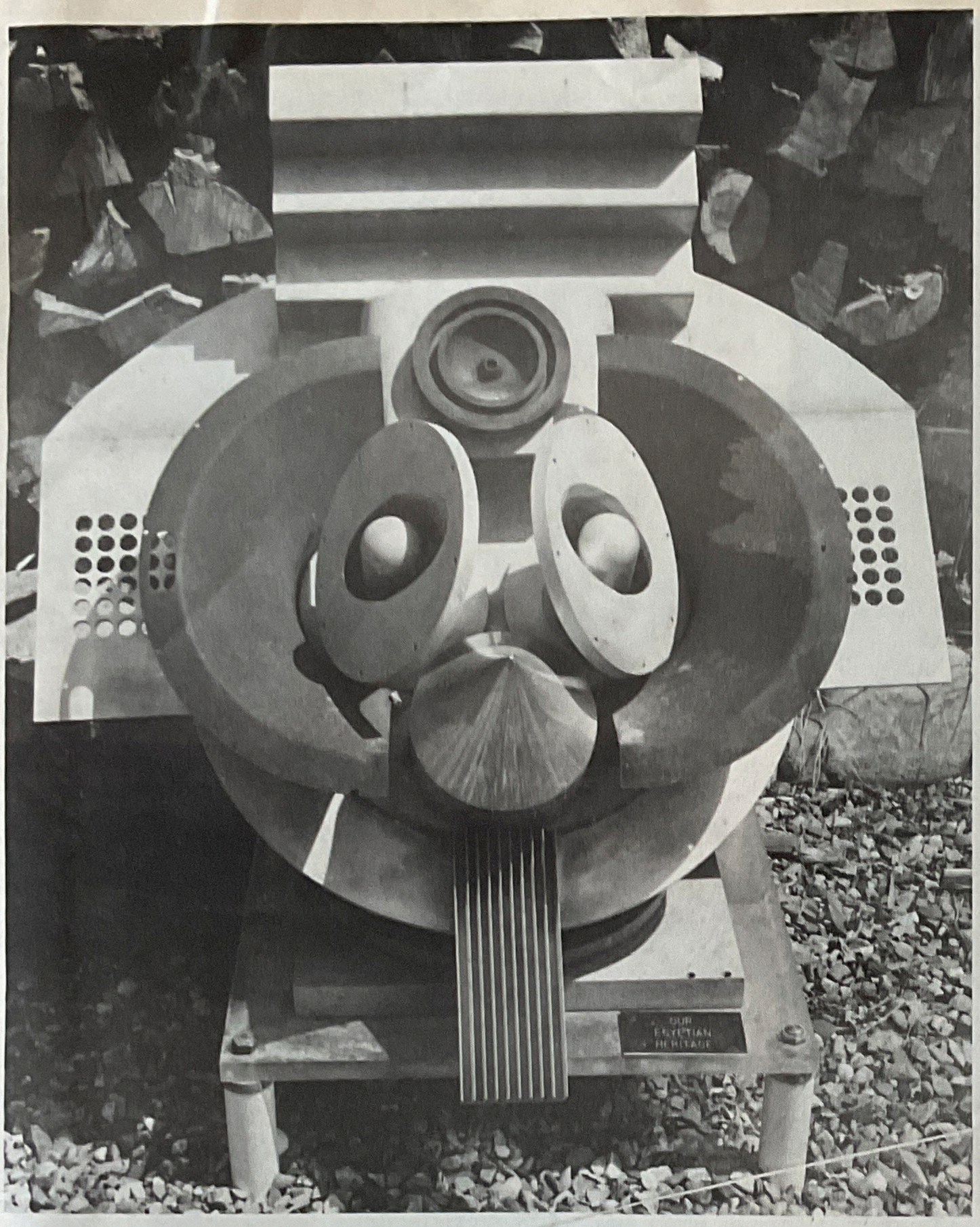




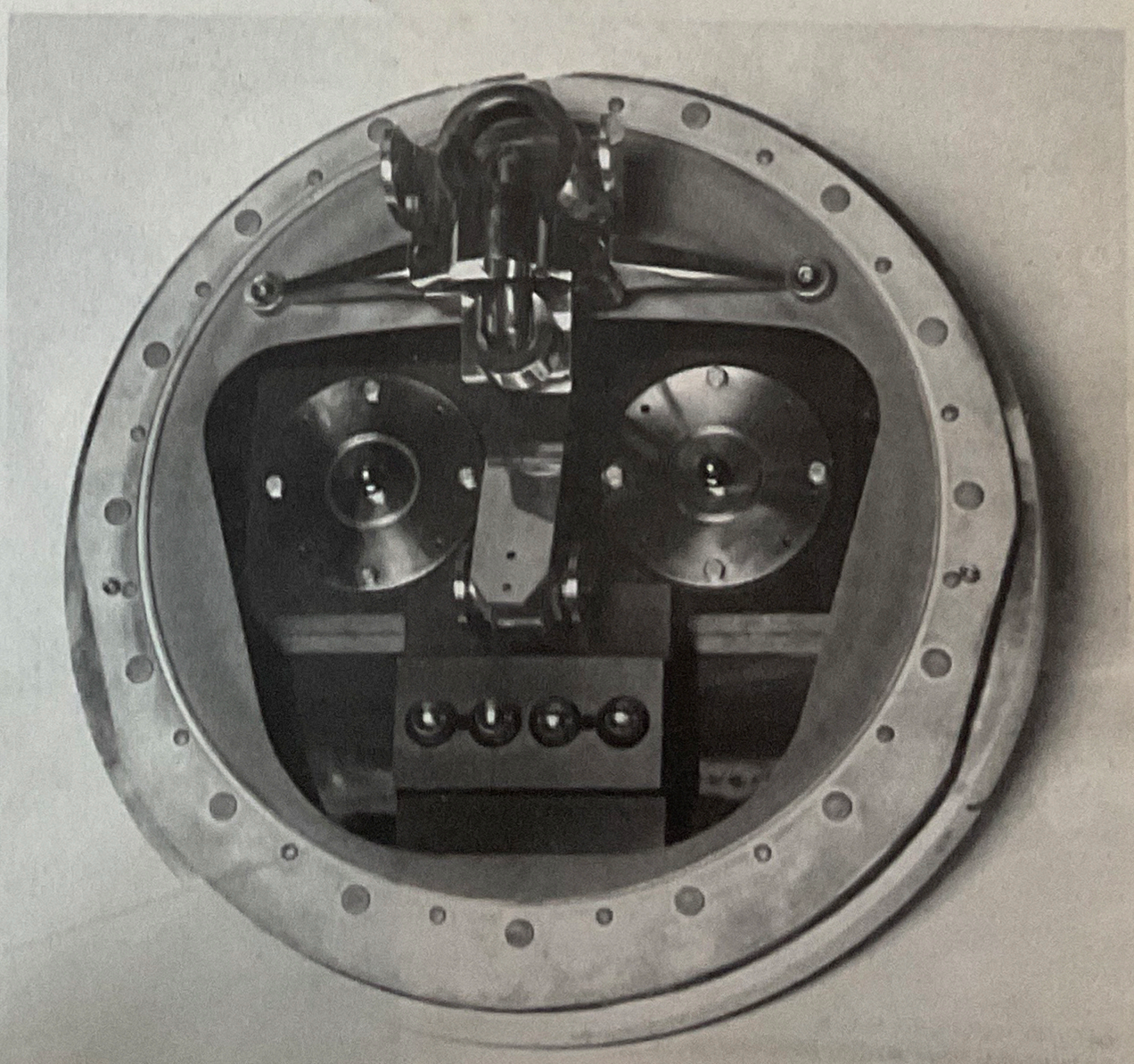
PRINCE MOSES SPEAKS OUT ON NUCLEAR WASTE
ALUMINUM, BRASS, STAINLESS STEEL
23″ x 19½″ x 9½″



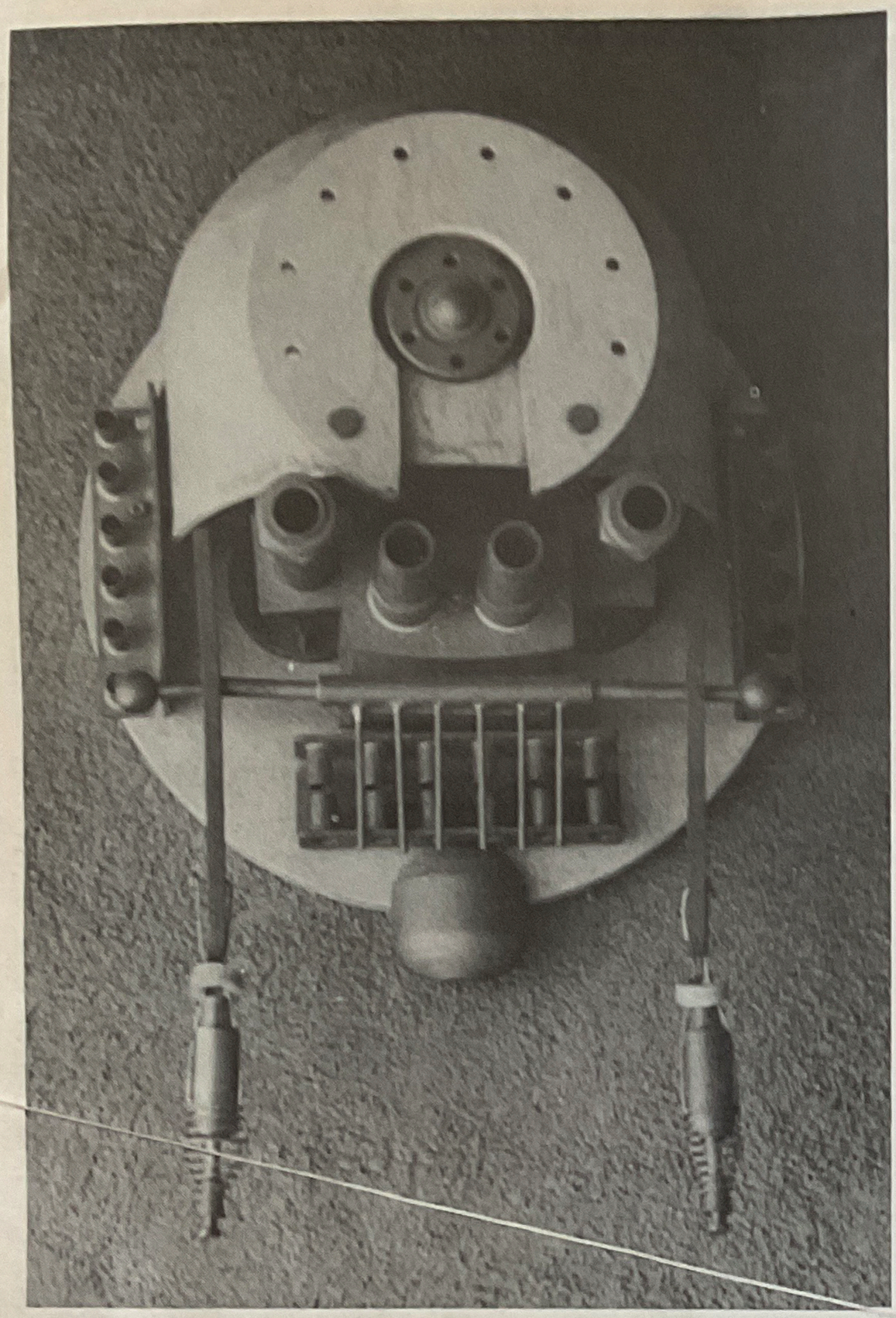
SATURN NUCLEAR MASK
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
24″ x 24″ x 6″



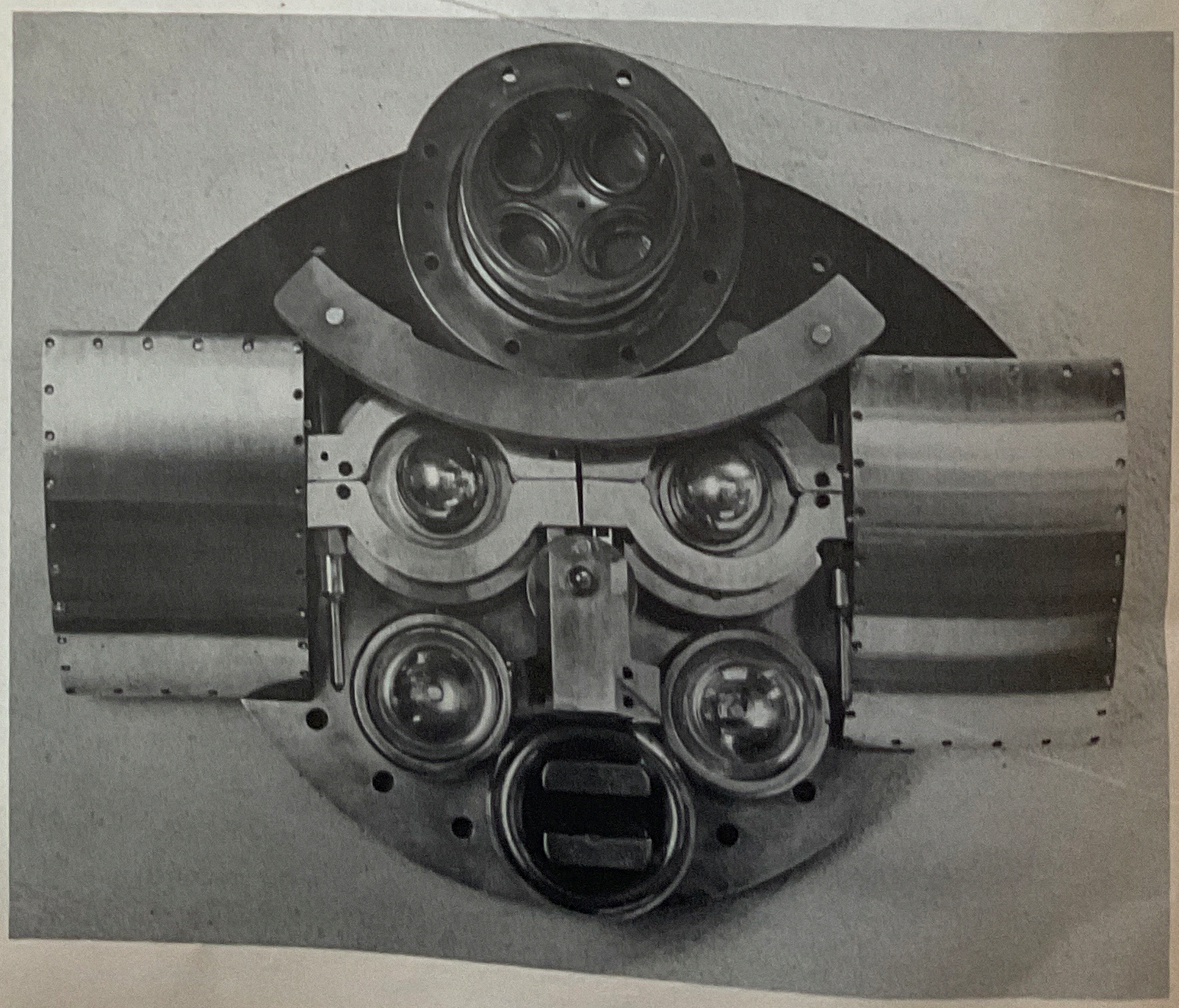
OUR EGYPTIAN HERITAGE
ALUMINUM, COPPER, PLASTIC
43" x 38" x 24"



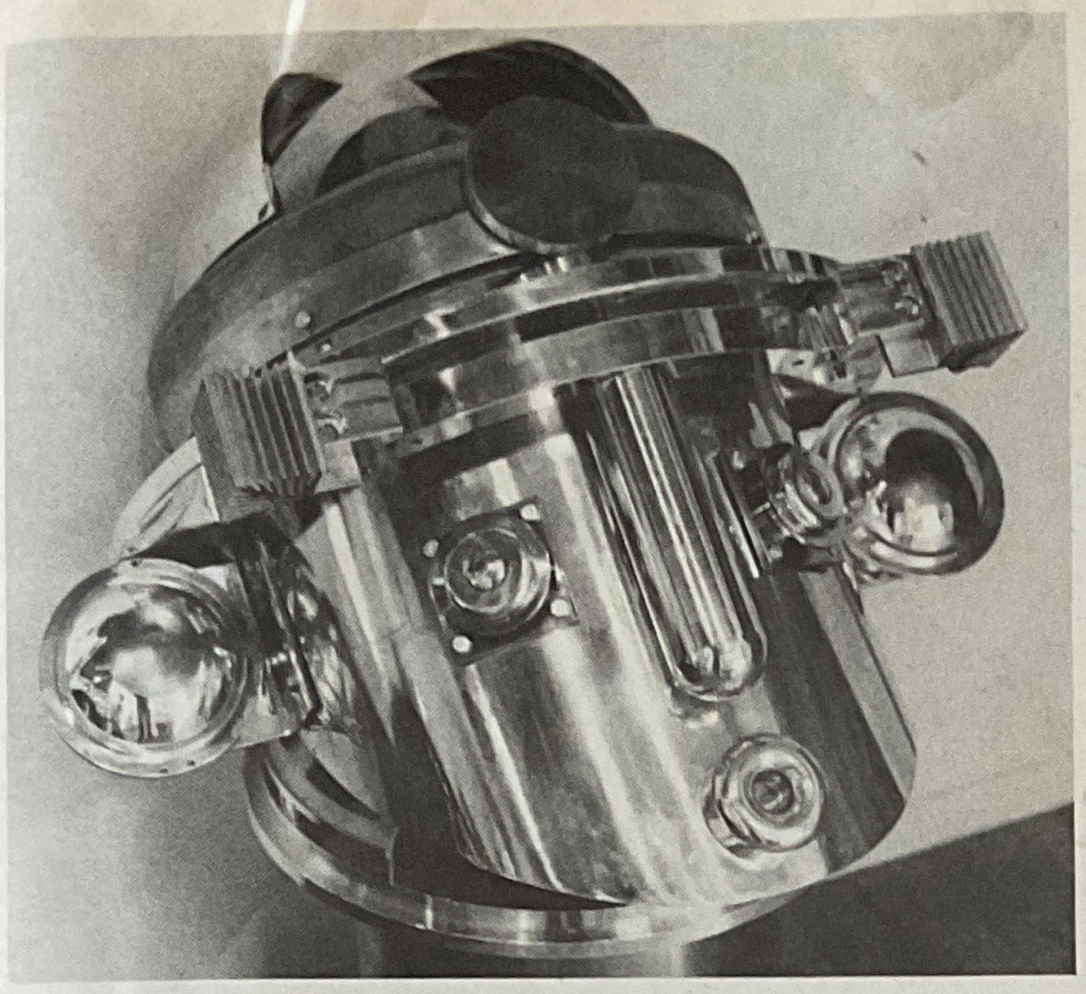
PHARAOH'S CURSE
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
22" x 22" x 8"



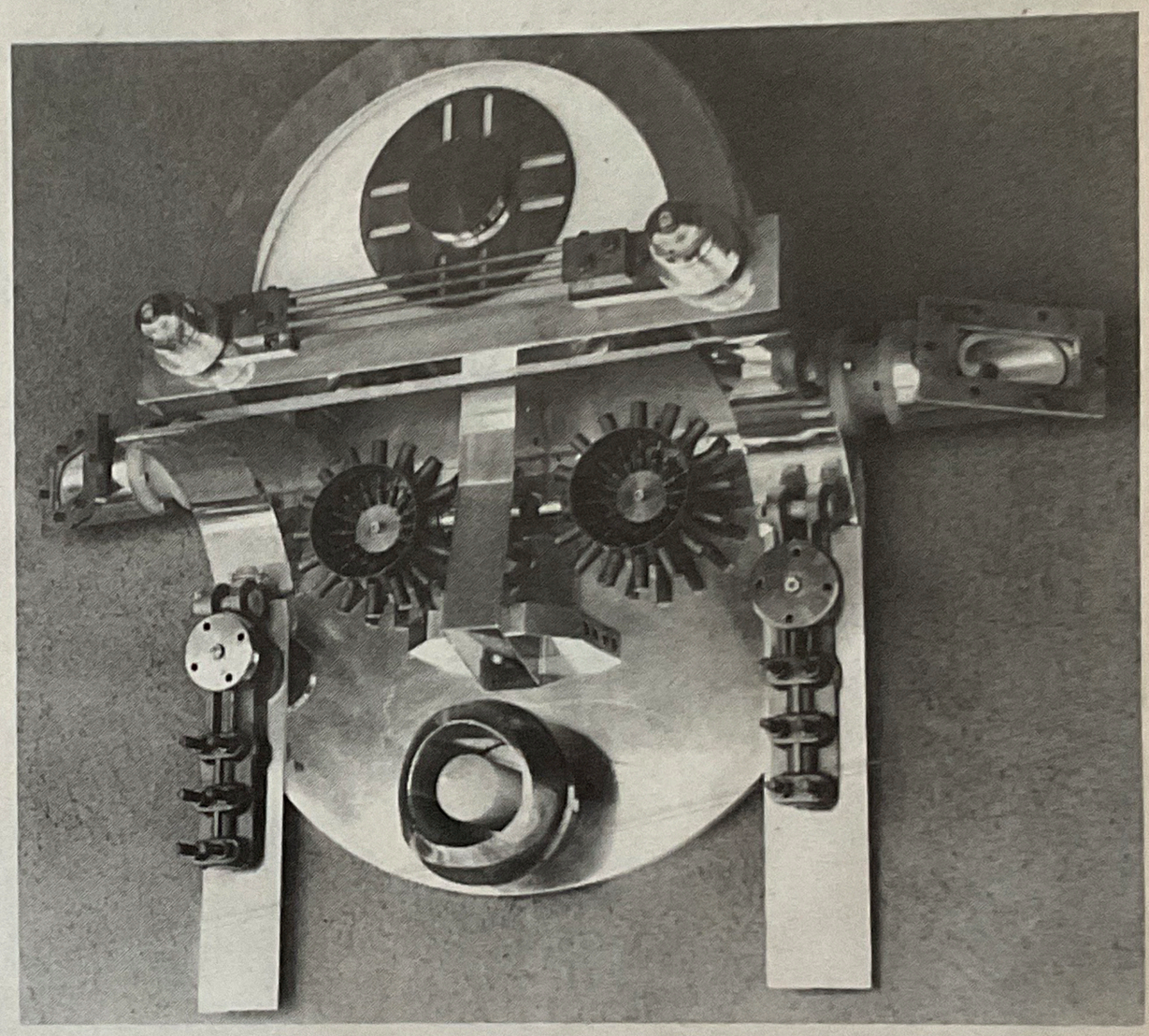
SAMURAI SPIRIT MASK: HIROSHIMA
ALUMINUM, BRASS, COPPER
24" x 15" x 8"



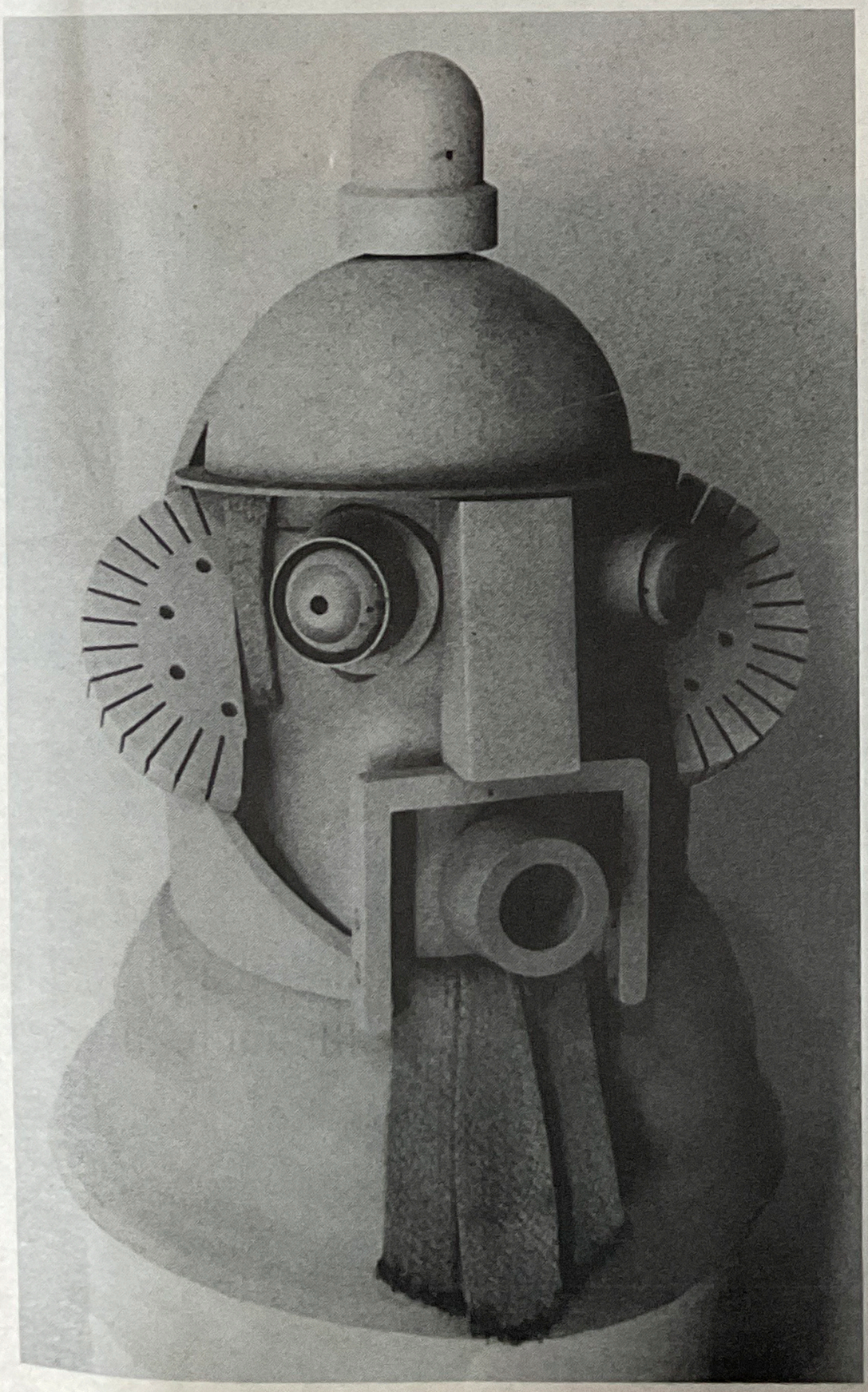
SAMURAI SPIRIT MASK: NAGASAKI
ALUMINUM, BRASS, PLASTIC
23" x 29" x 12"



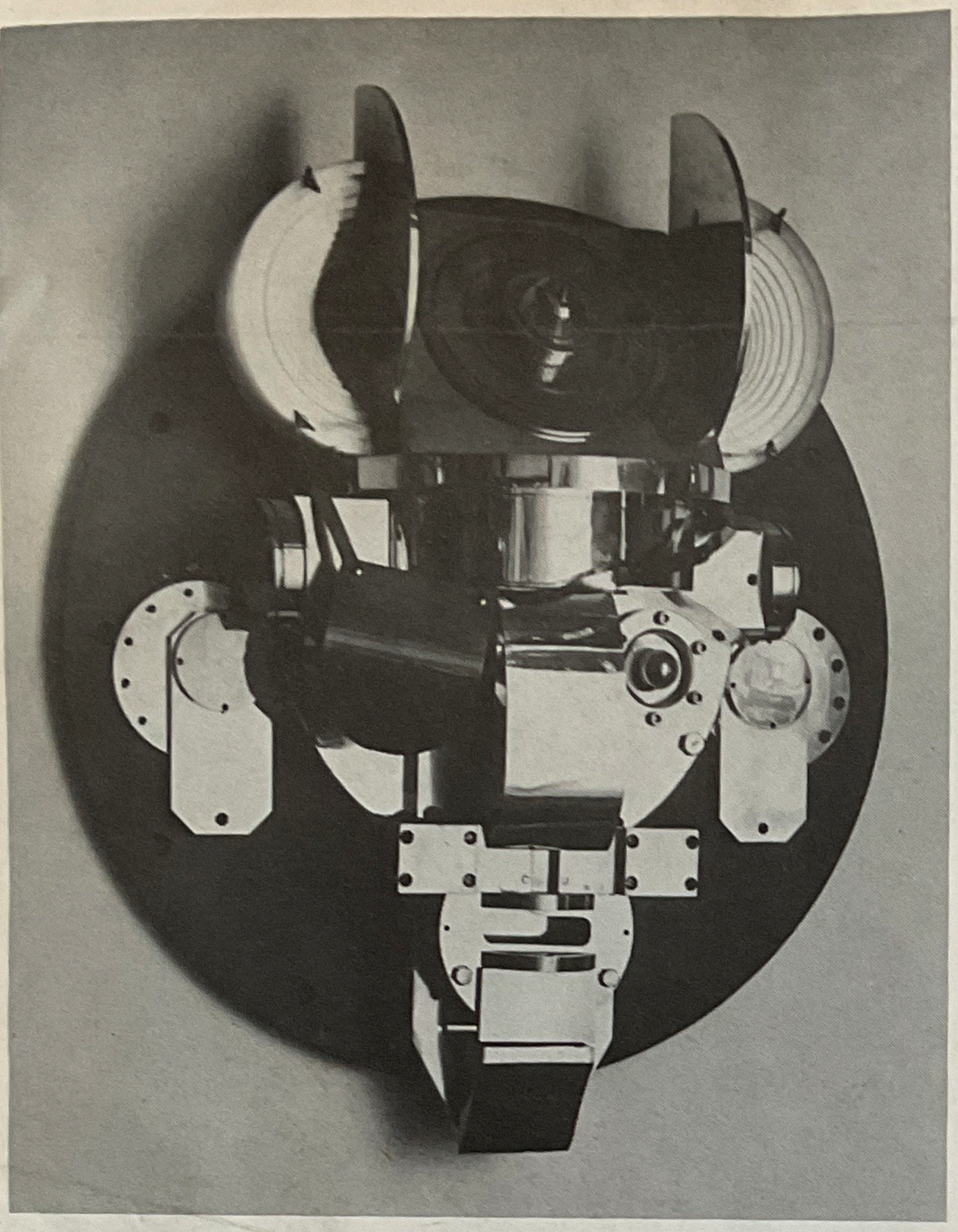
MERCURY, COMMUNICATION GOD
ALUMINUM, PLASTIC, STAINLESS STEEL
39″ x 28″ x 28″



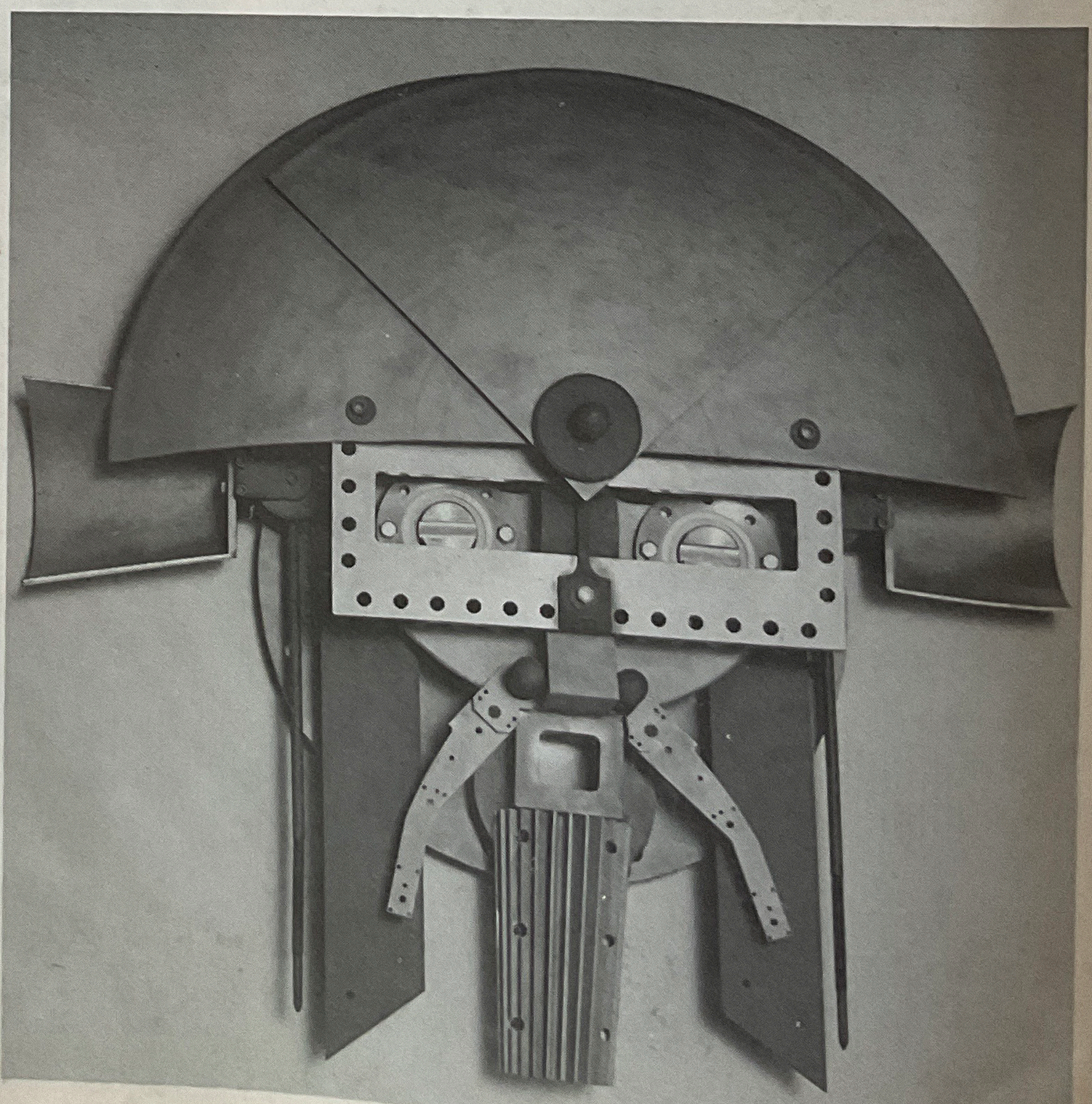
QUETZACOATL
ALUMINUM, BRASS, COPPER, PLASTIC, STAINLESS STEEL
32″ x 36″ x 10½″



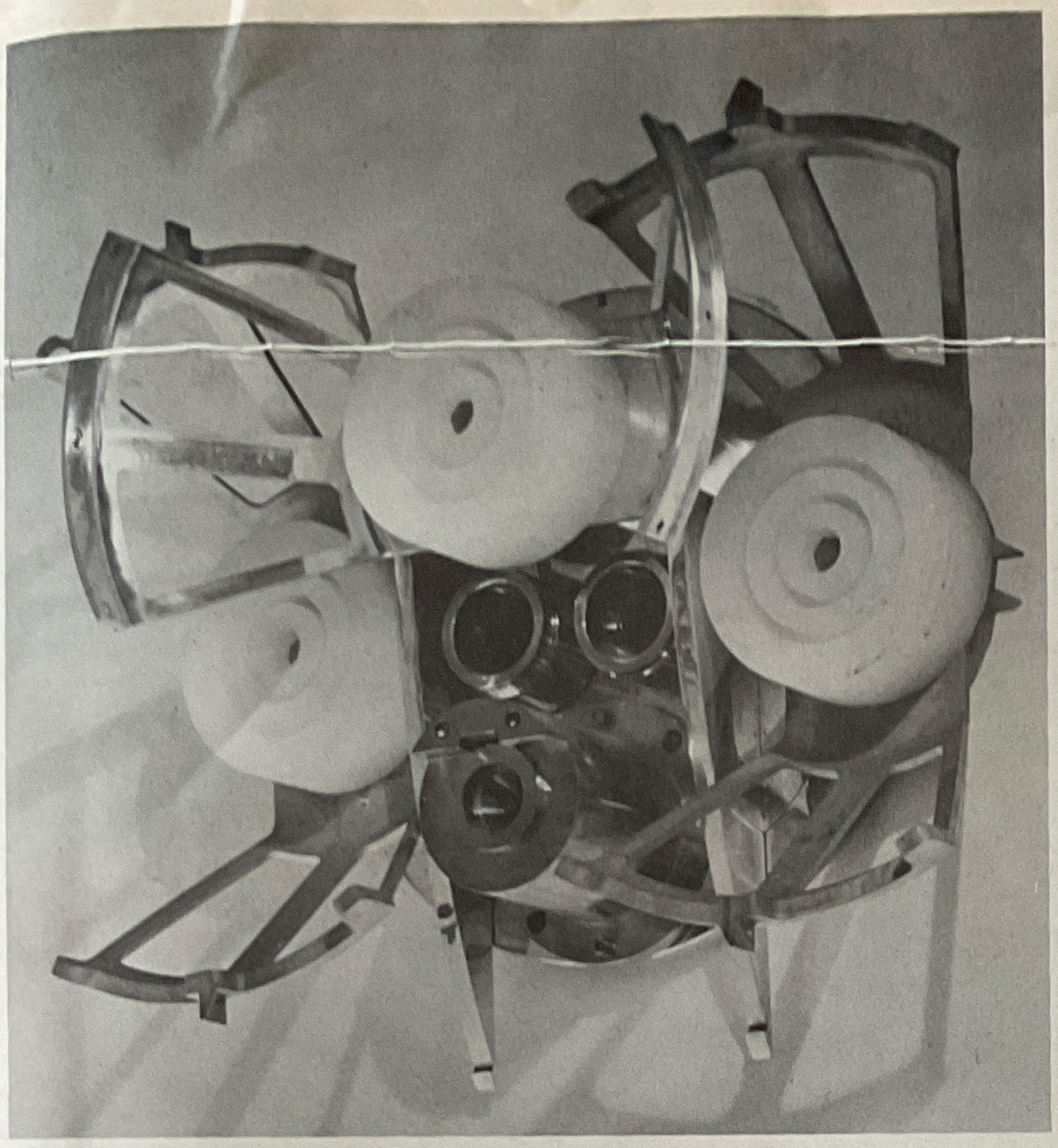
THE GREAT FU SAYS NO TO NUCLEAR SNOW
ALUMINUM, BRASS, COPPER
23″ x 15″ x 15″



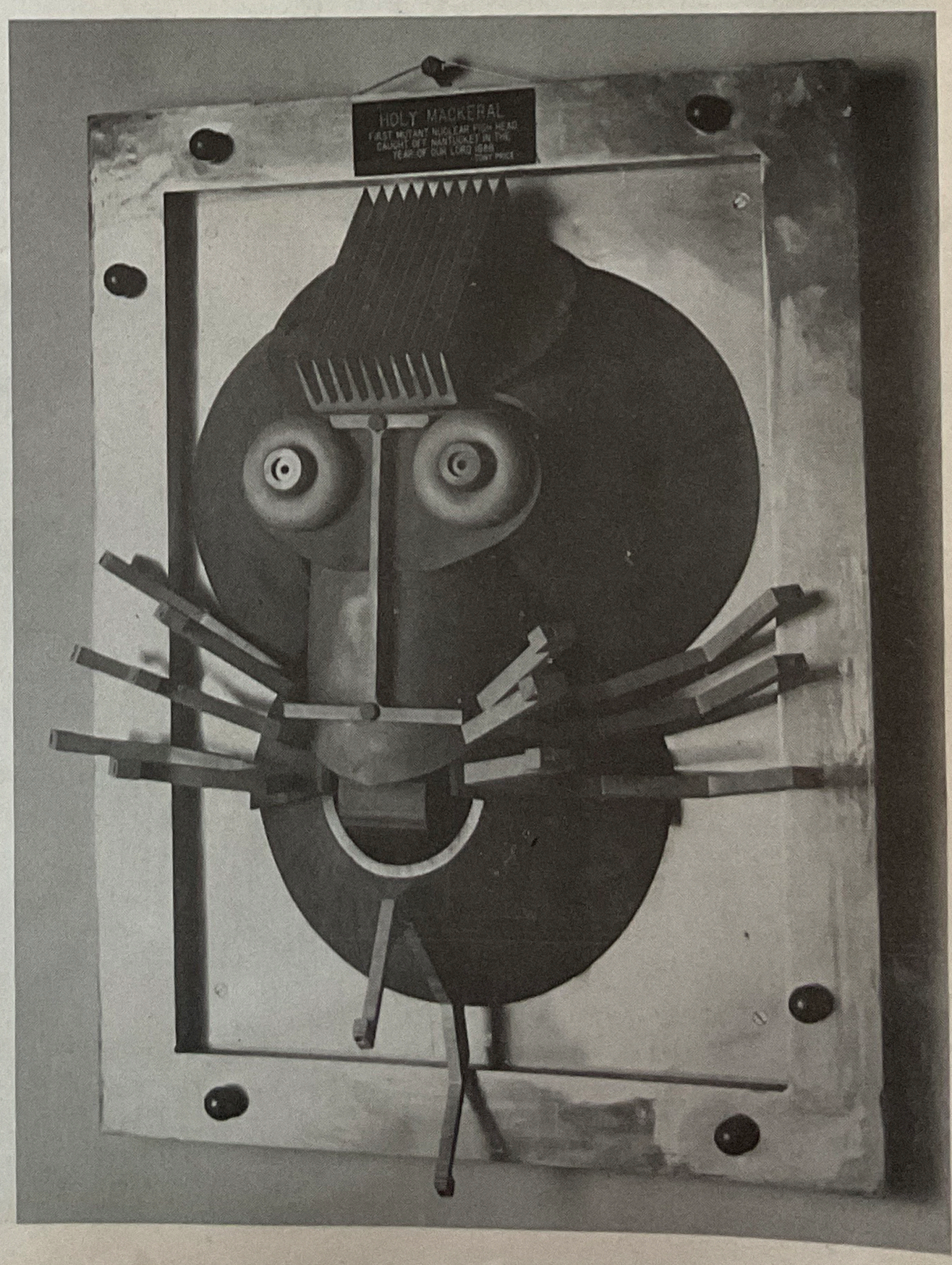
ODIN, CHIEF NORDIC GOD
ALUMINUM, BRASS, COPPER, PLASTIC, STAINLESS STEEL
40″ x 28″ x 37″



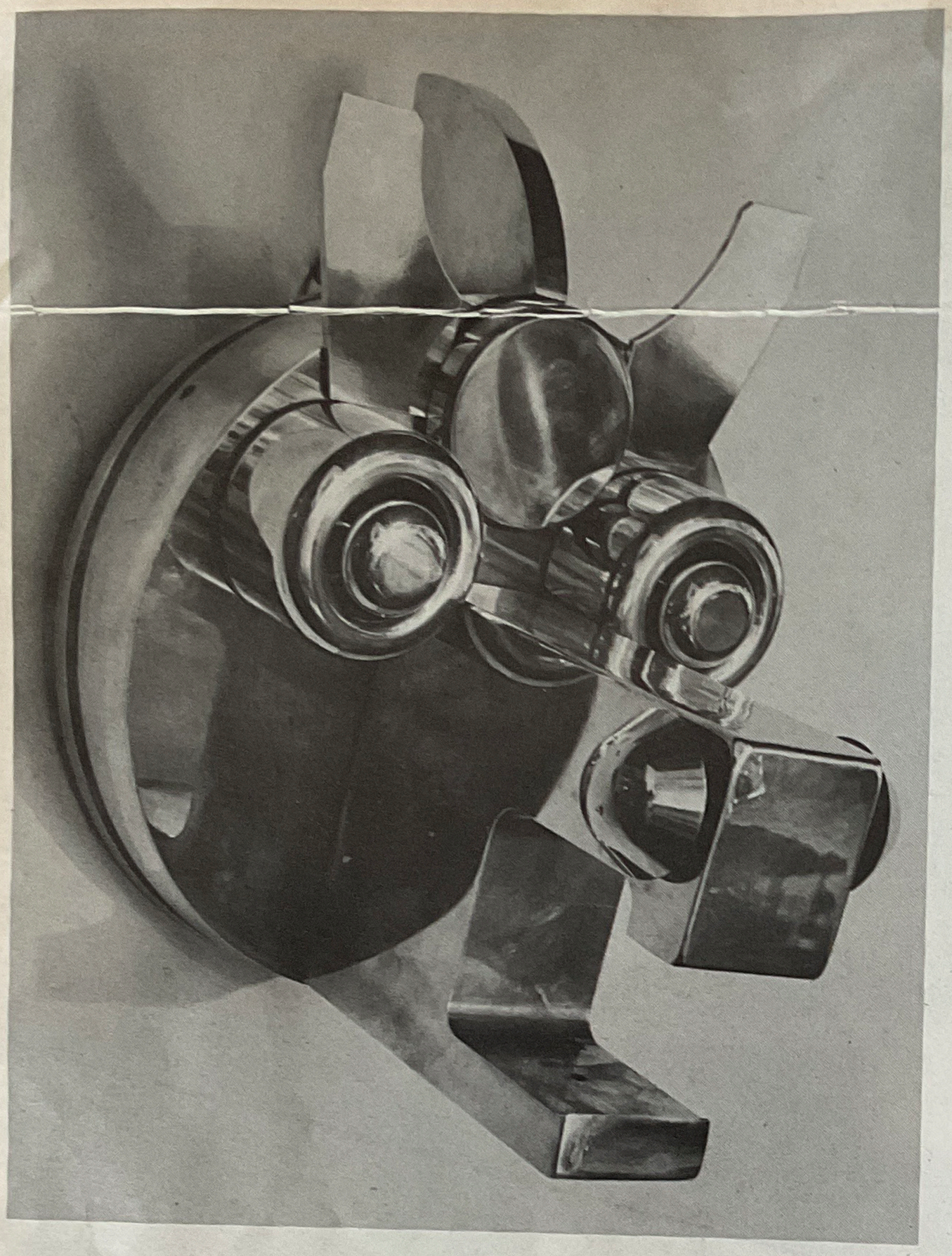
THOR, THUNDER GOD
ALUMINUM, BRASS, COPPER
33″ x 34″ x 8″



DEER SPIRIT MASK
ALUMINUM, PLASTIC, STAINLESS STEEL
22″ x 18″ x 9″

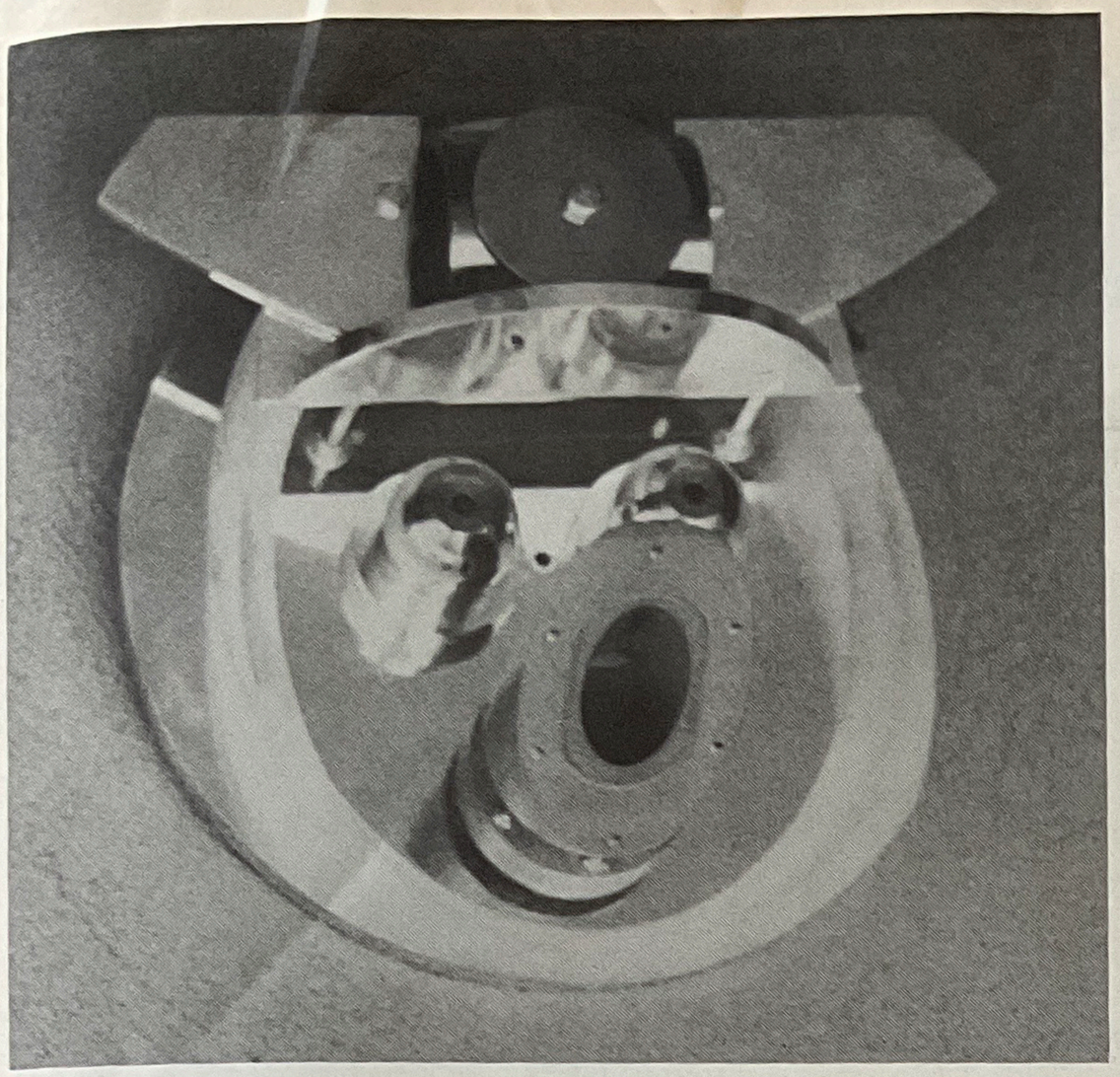


HOLY MACKEREL
ALUMINUM, BRASS, COPPER, STAINLESS STEEL
31″ x 23″ x 11″



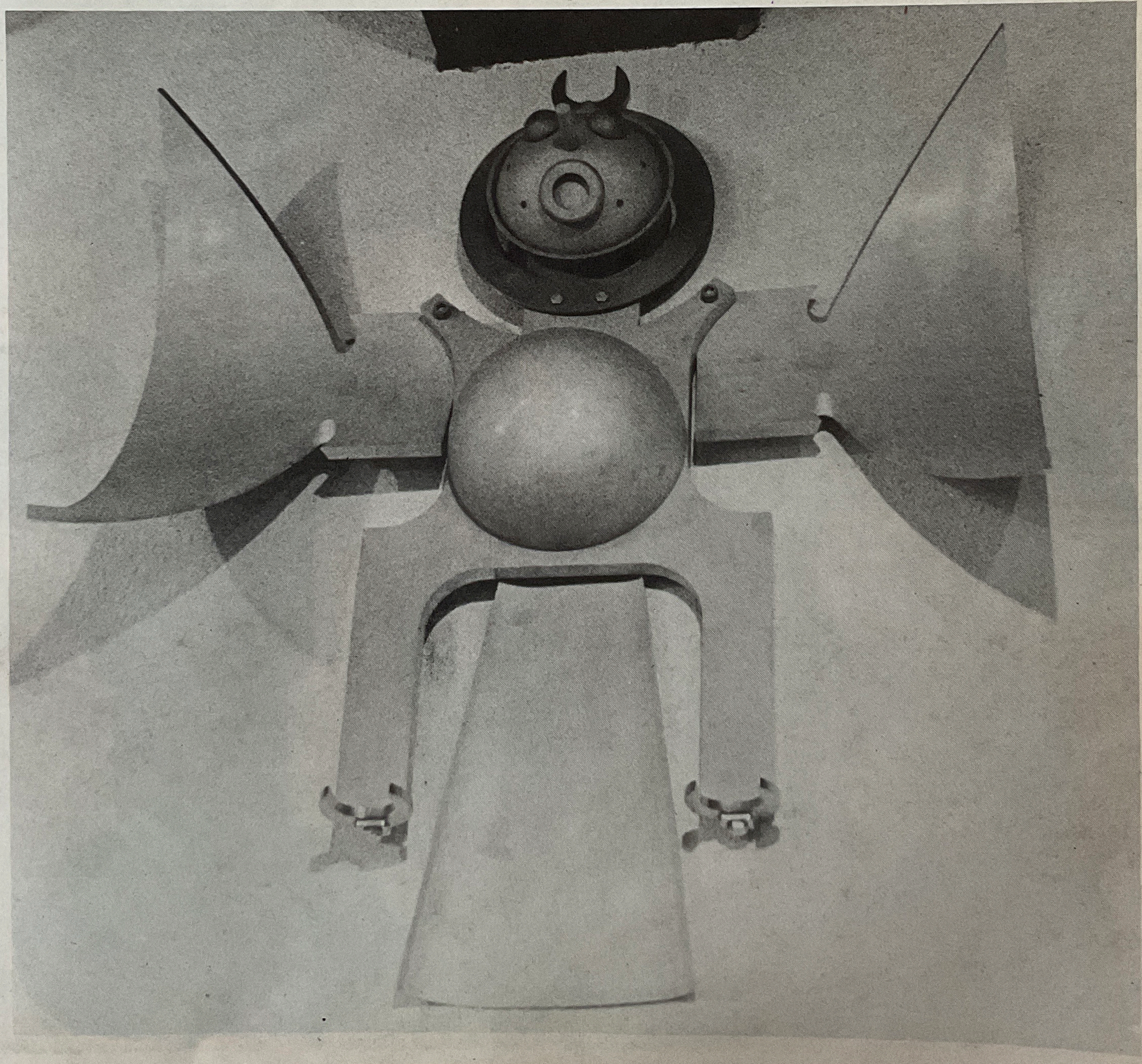
NUCLEAR DONKEY ATOMIC ASS
ALUMINUM, BRASS, COPPER
20″ x 16″ x 14″

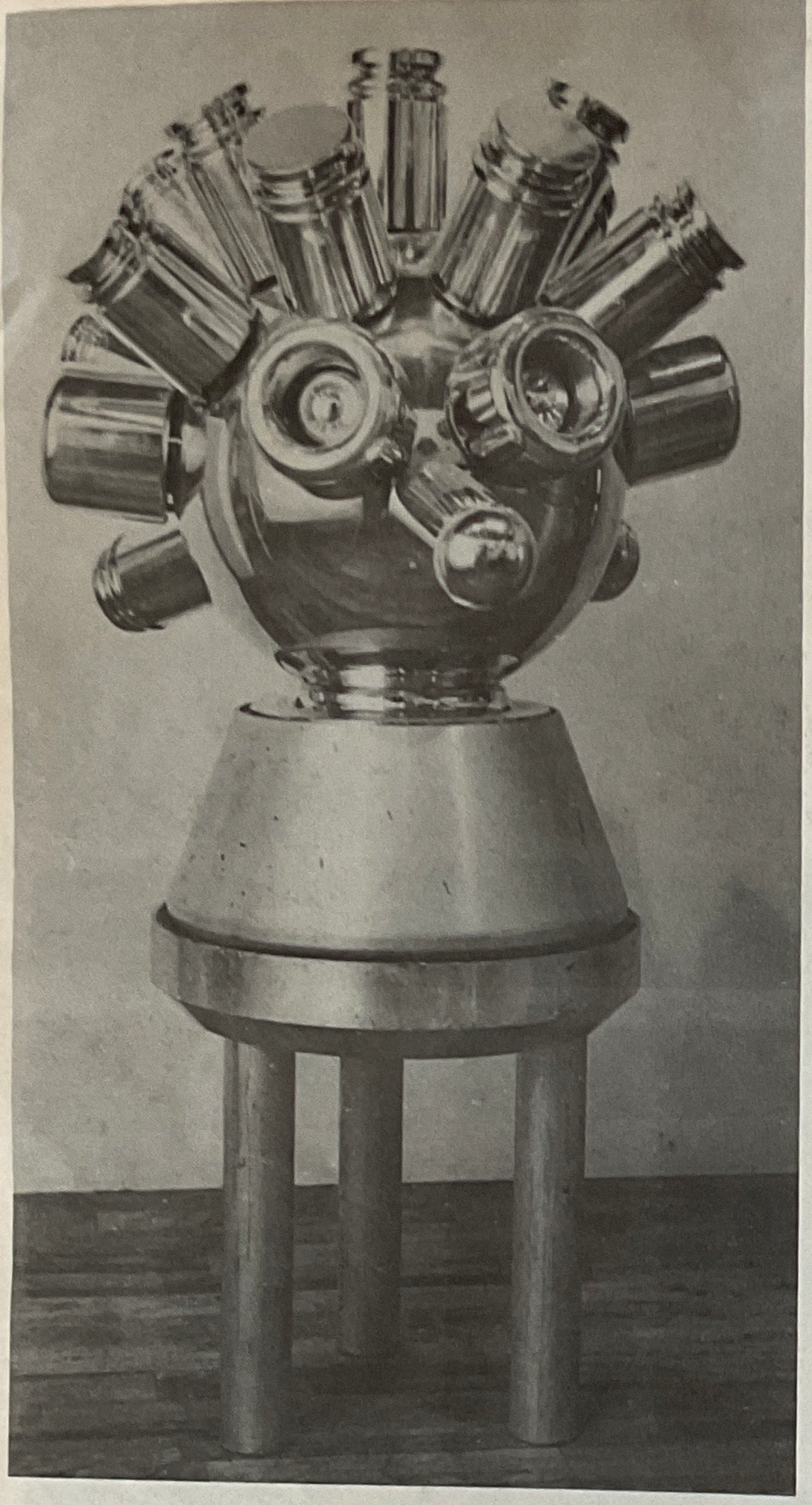
NUCLEAR MICKEY MOUSE
ALUMINUM, BRASS, COPPER
26″ x 36″ x 10½″



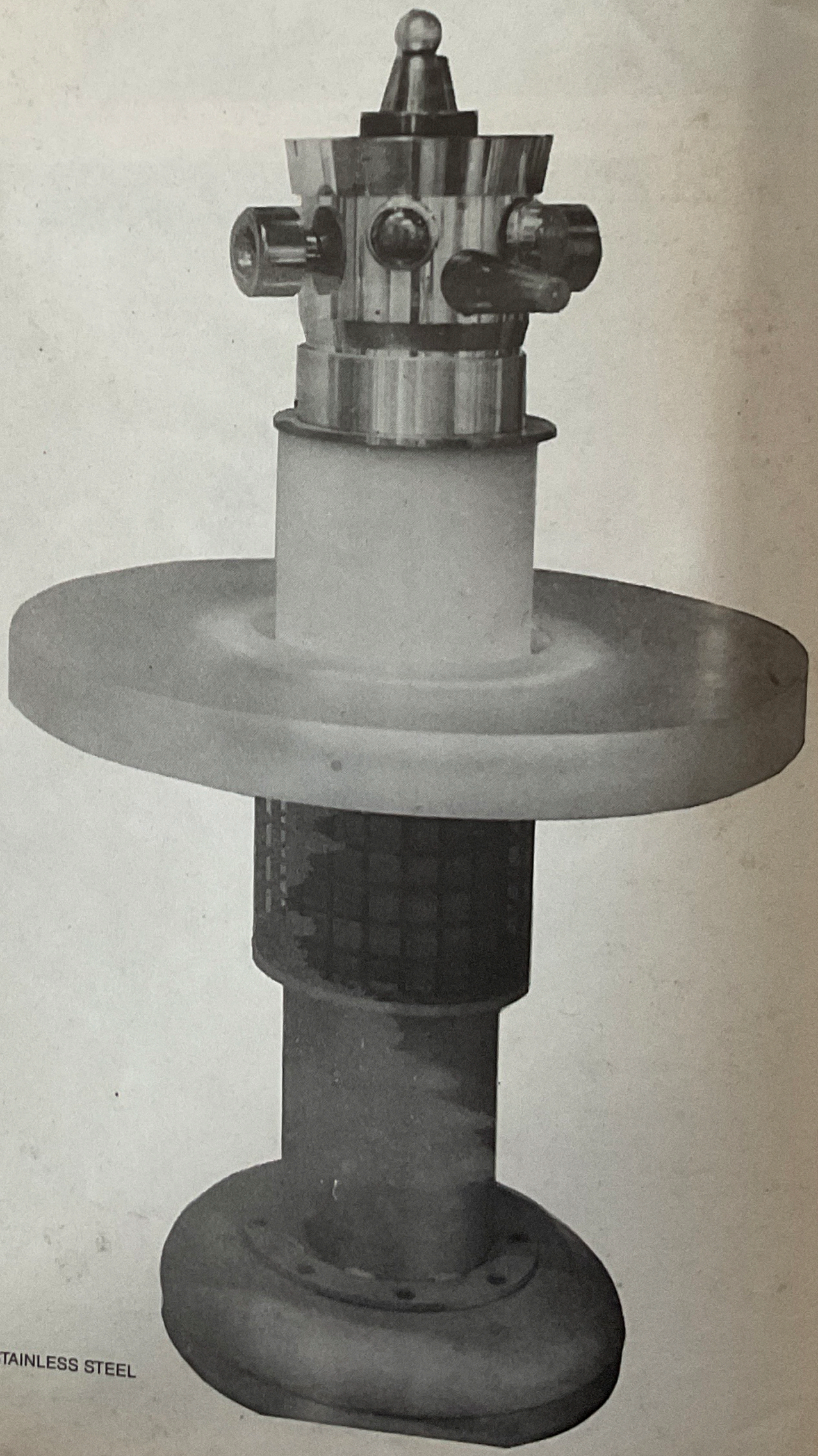
DAISY DUCK
ALUMINUM, BRASS, PLASTIC
14″ x 15″ x 7″

NUCLEAR BATMAN
ALUMINUM, BRASS, STAINLESS STEEL
35″ x 31½″ x 7½″

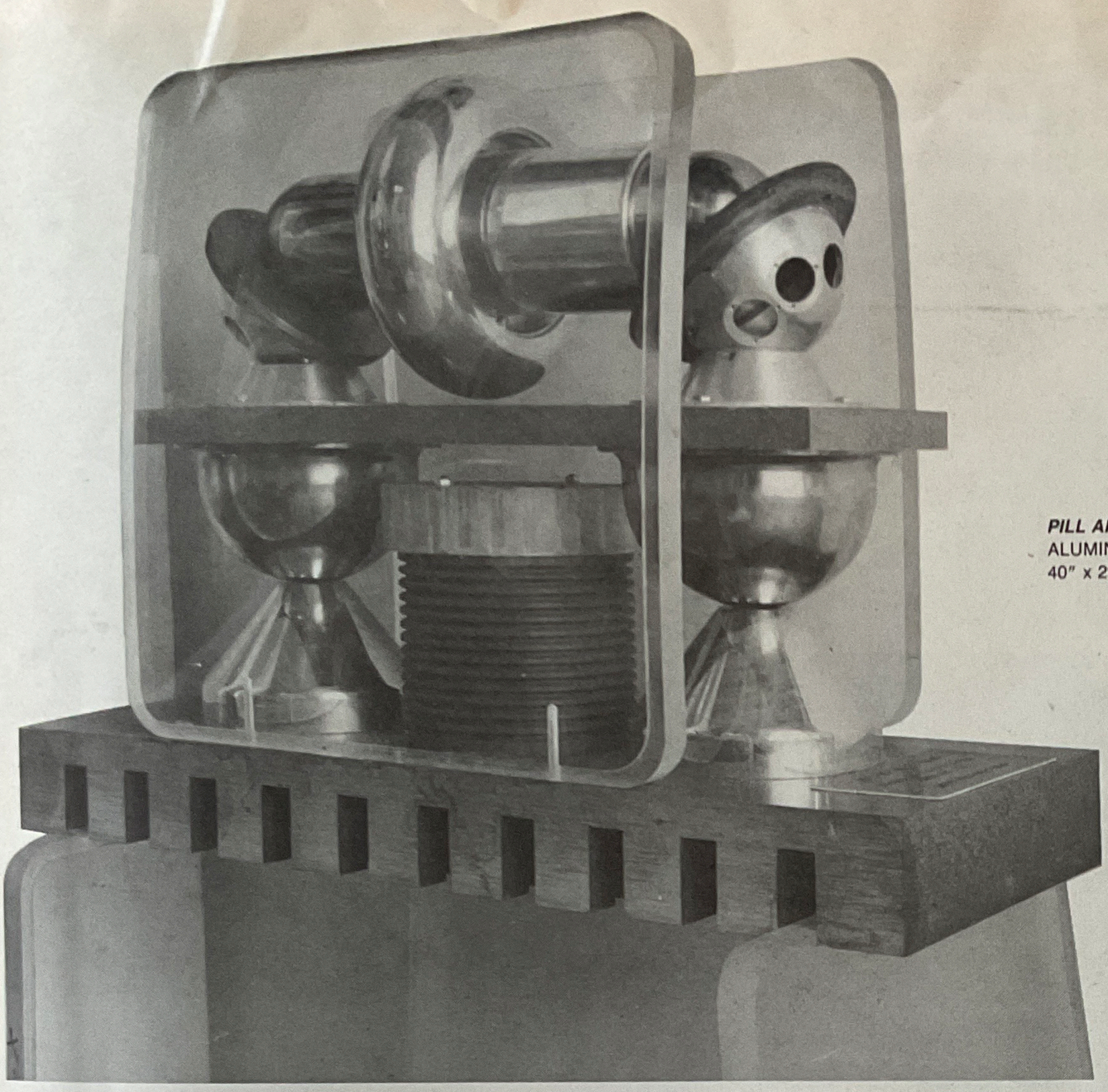




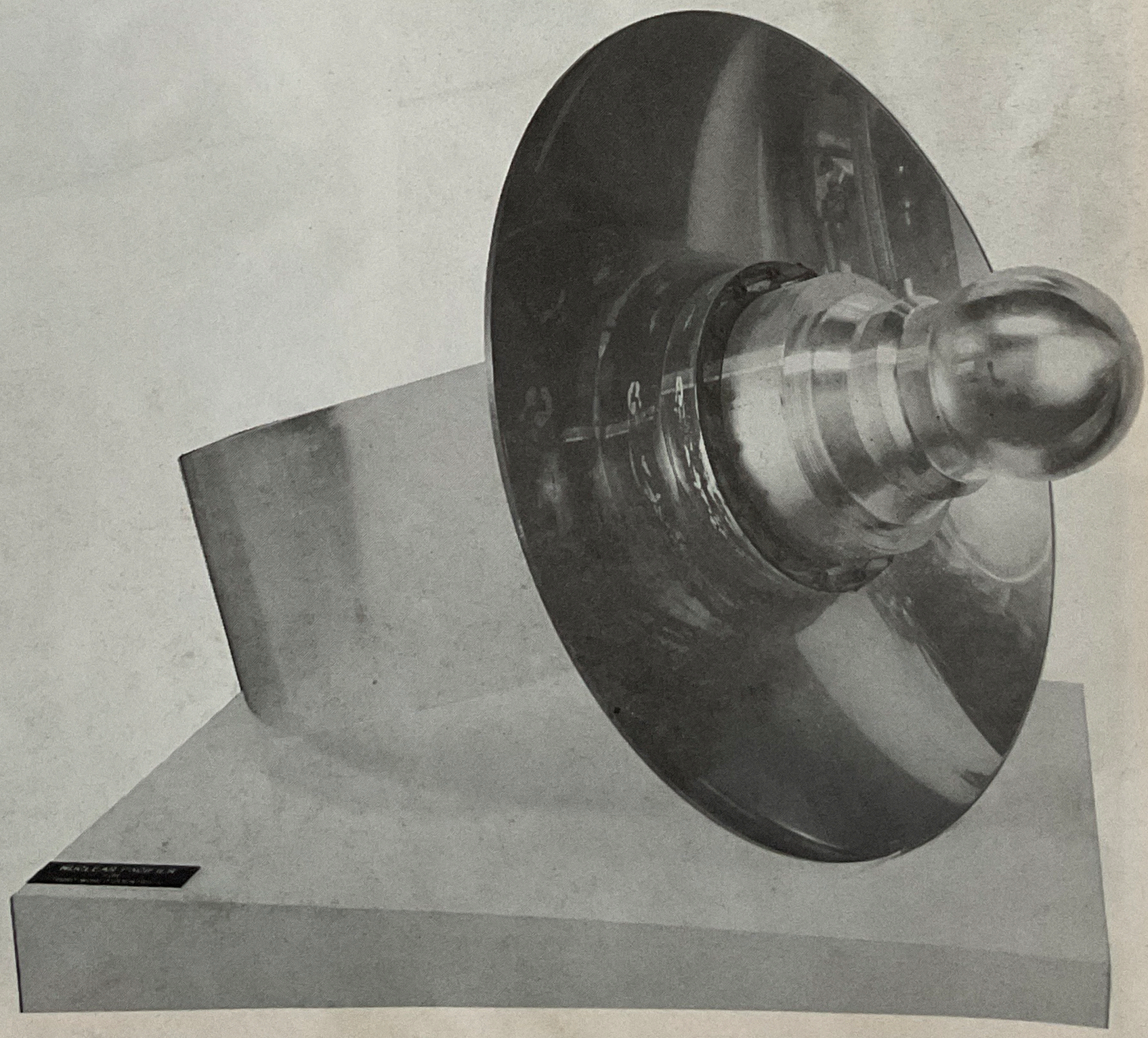
HOUSEWIFE KACHINA BRAINS
ALUMINUM, BRASS, COPPER
37½" x 17" x 22"



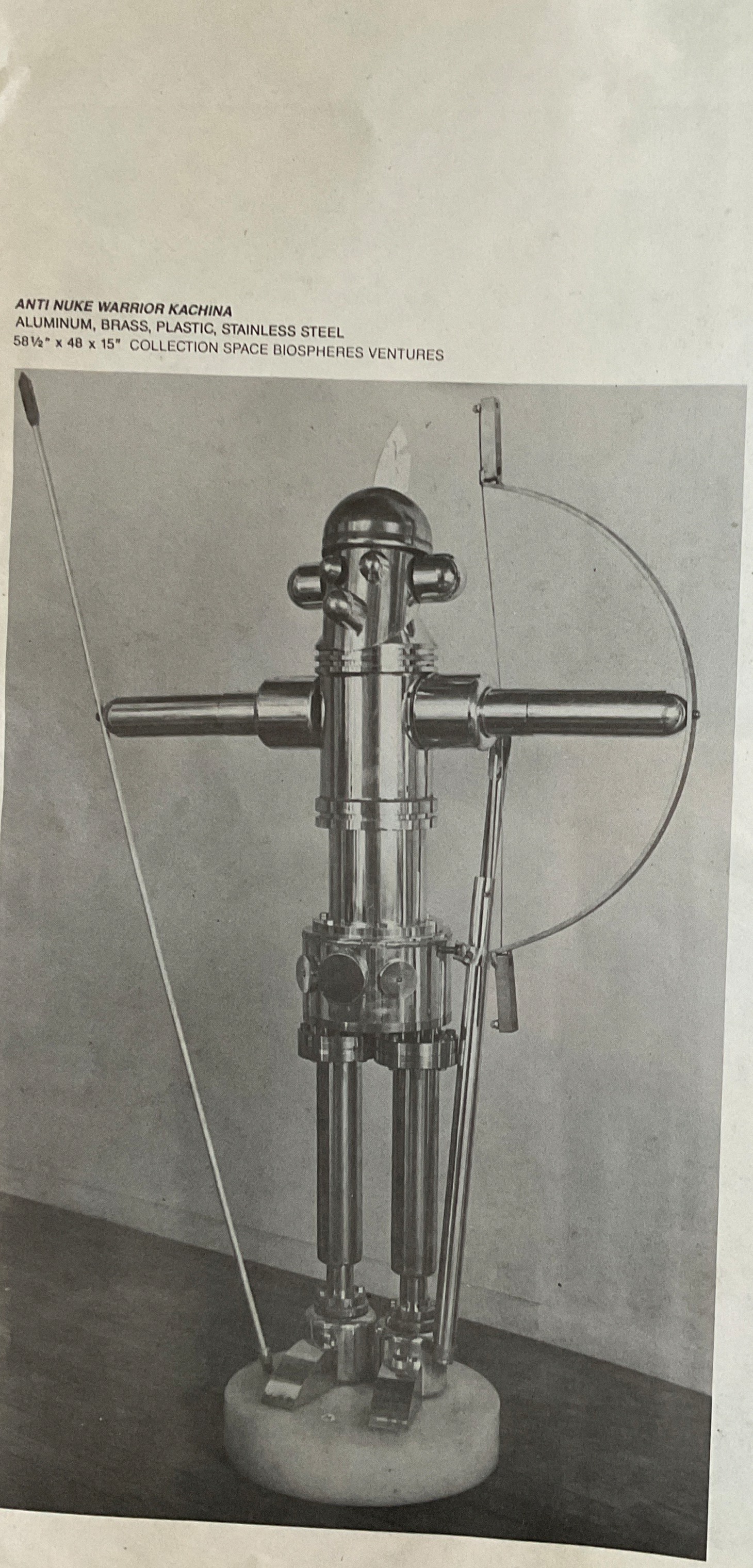
BLUE CORN KACHINA BAR
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
65" x 38" x 38"



PILL ANTI NUCLEAR M.I.
ALUMINUM, BRASS, PLASTIC
40″ x 29½″ x 18″



NUCLEAR PACIFIER FOR THIRD WORLD COUNTRIES
ALUMINUM, PLASTIC
25″ x 25″ x 34″

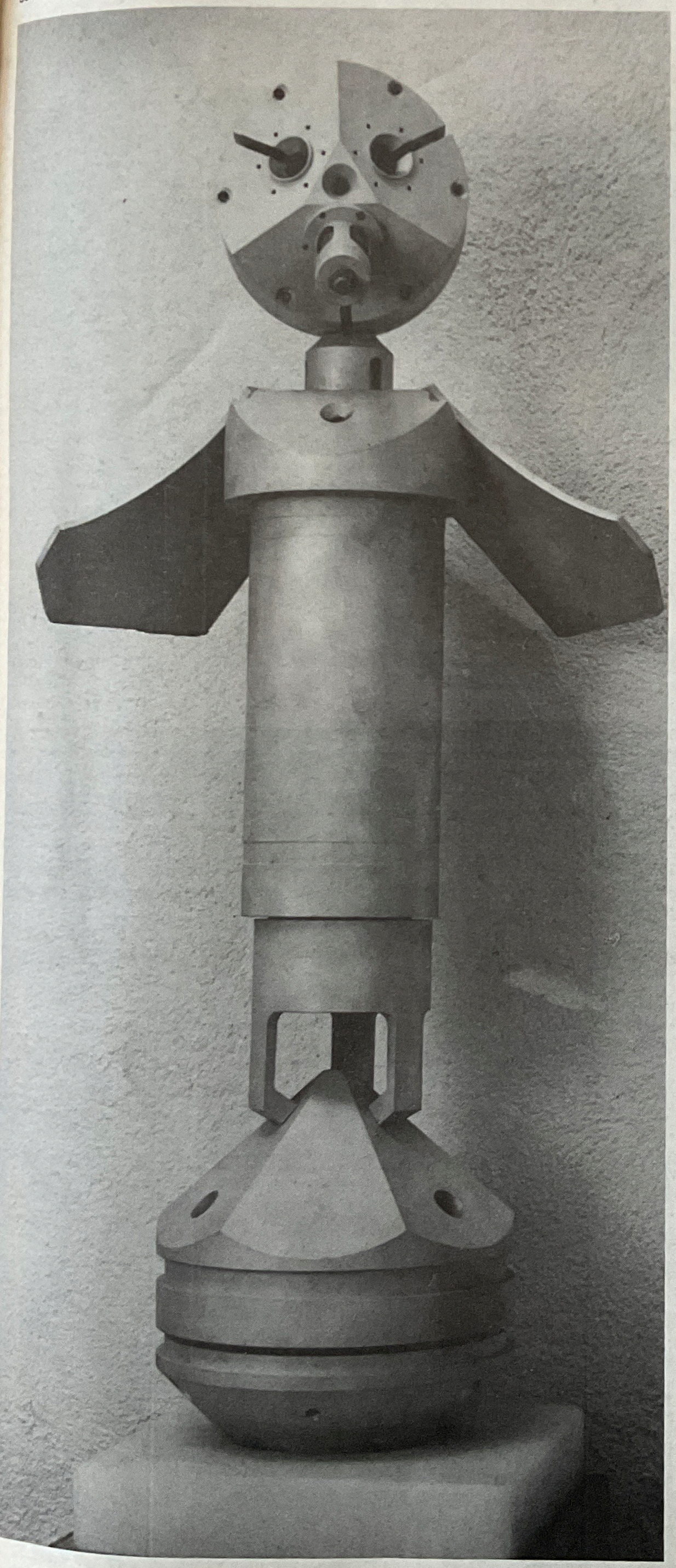


ANTI NUKE WARRIOR KACHINA
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
58½" x 48 x 15" COLLECTION SPACE BIOSPHERES VENTURES

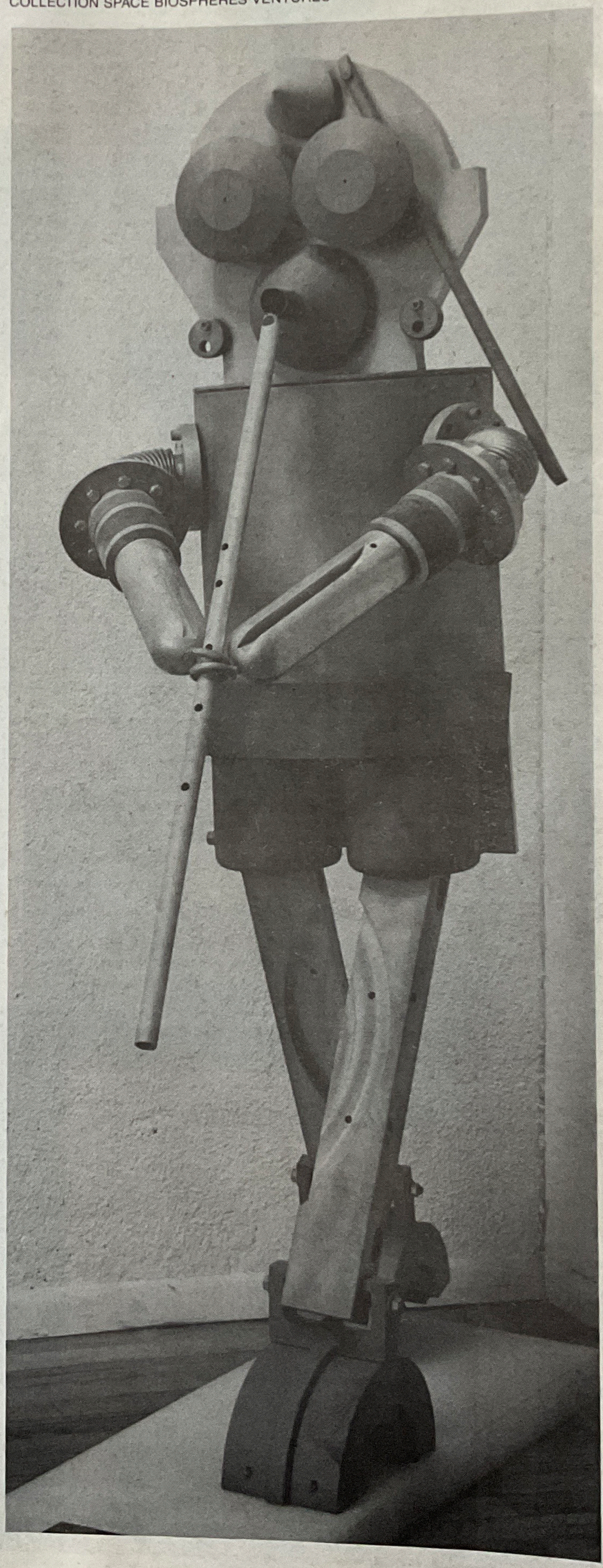


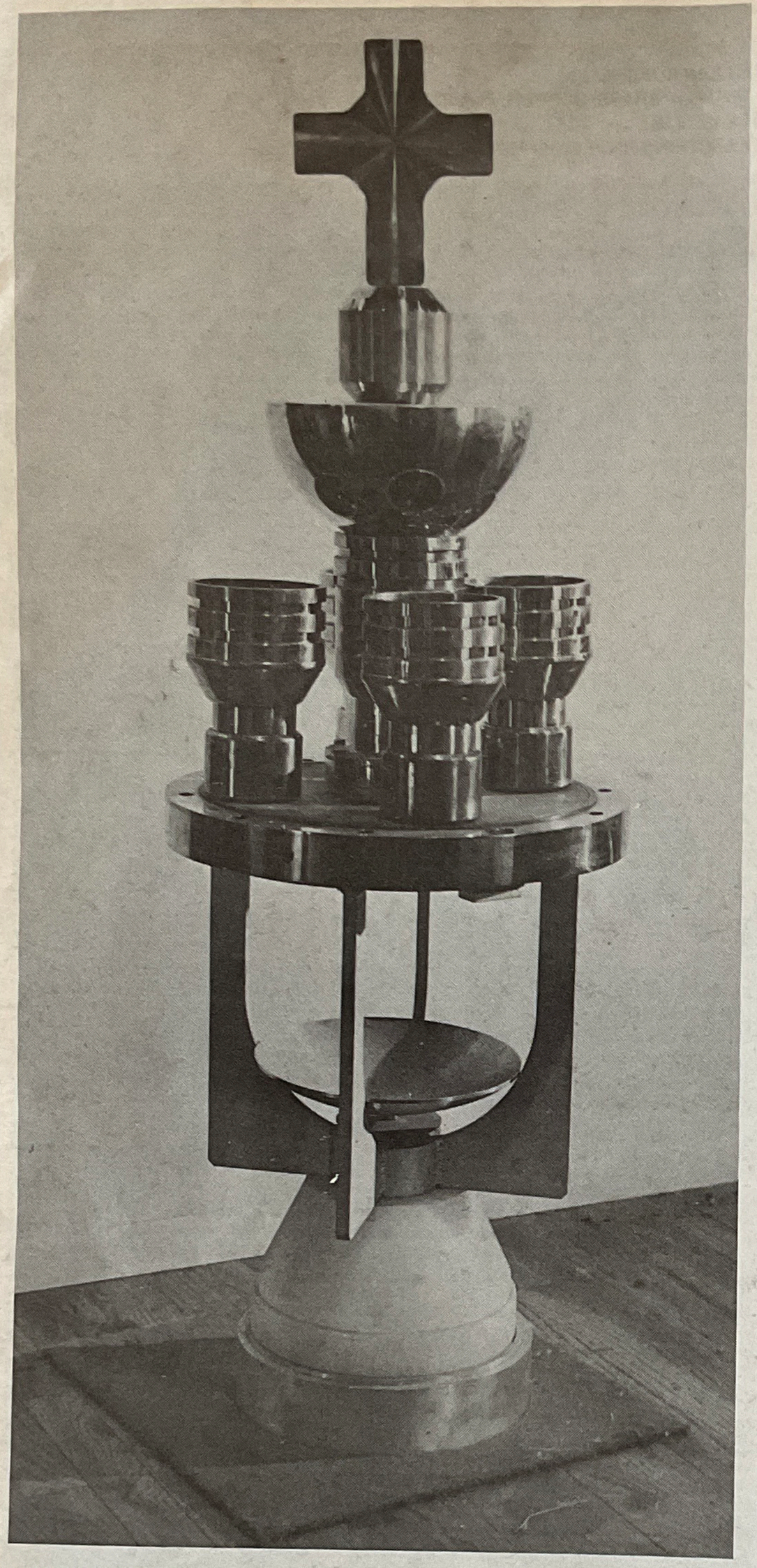
ROCKETTE NUCLEAR KACHINA
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL
86" x 50" x 23"

OWL OF NUCLEAR WISDOM
ALUMINUM, COPPER
58″ x 18″ x 13″



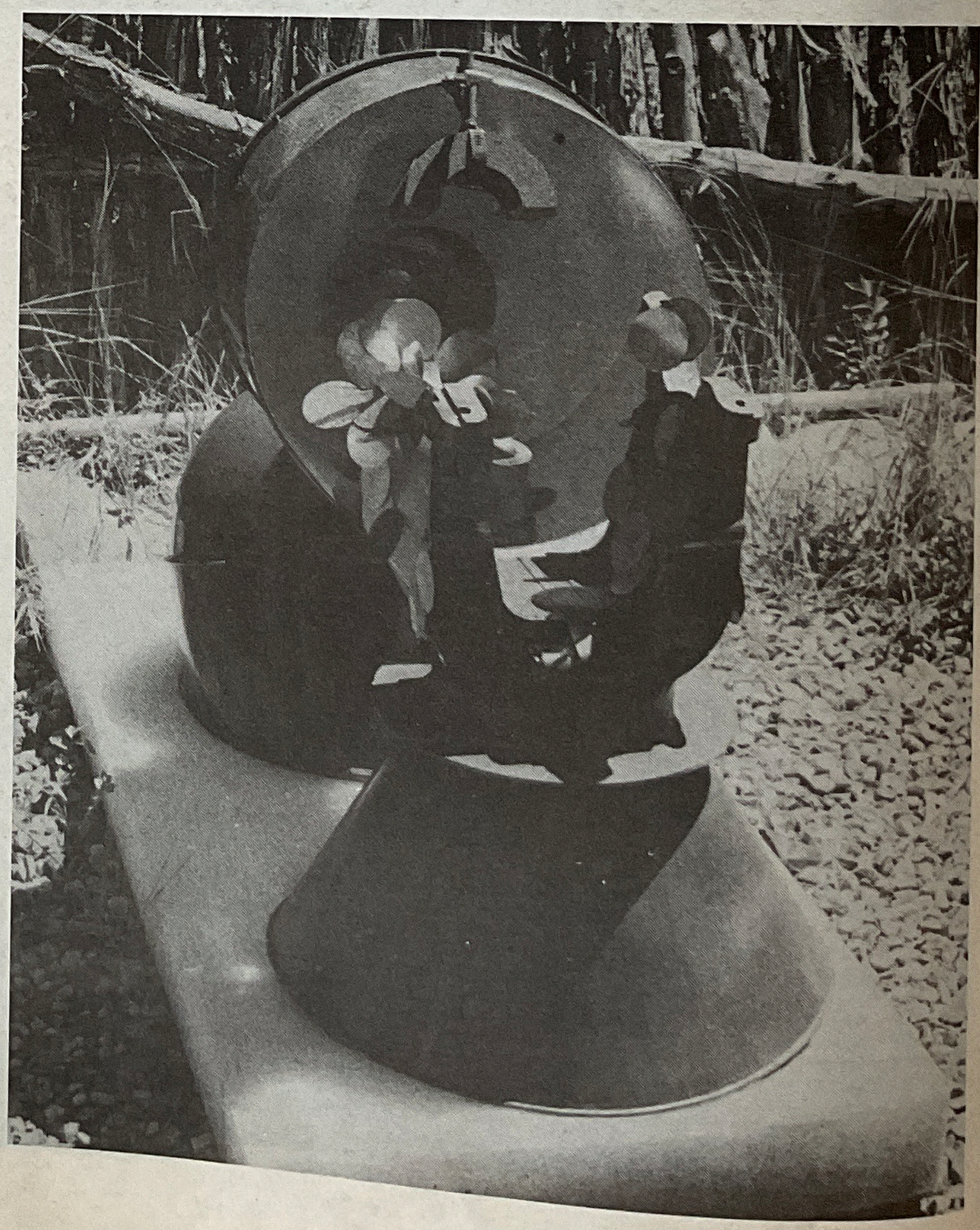
NUCLEAR KOKOPELLI
ALUMINUM, BRASS, COPPER, PLASTIC
56″ x 18″ x 35″
COLLECTION SPACE BIOSPHERES VENTURES



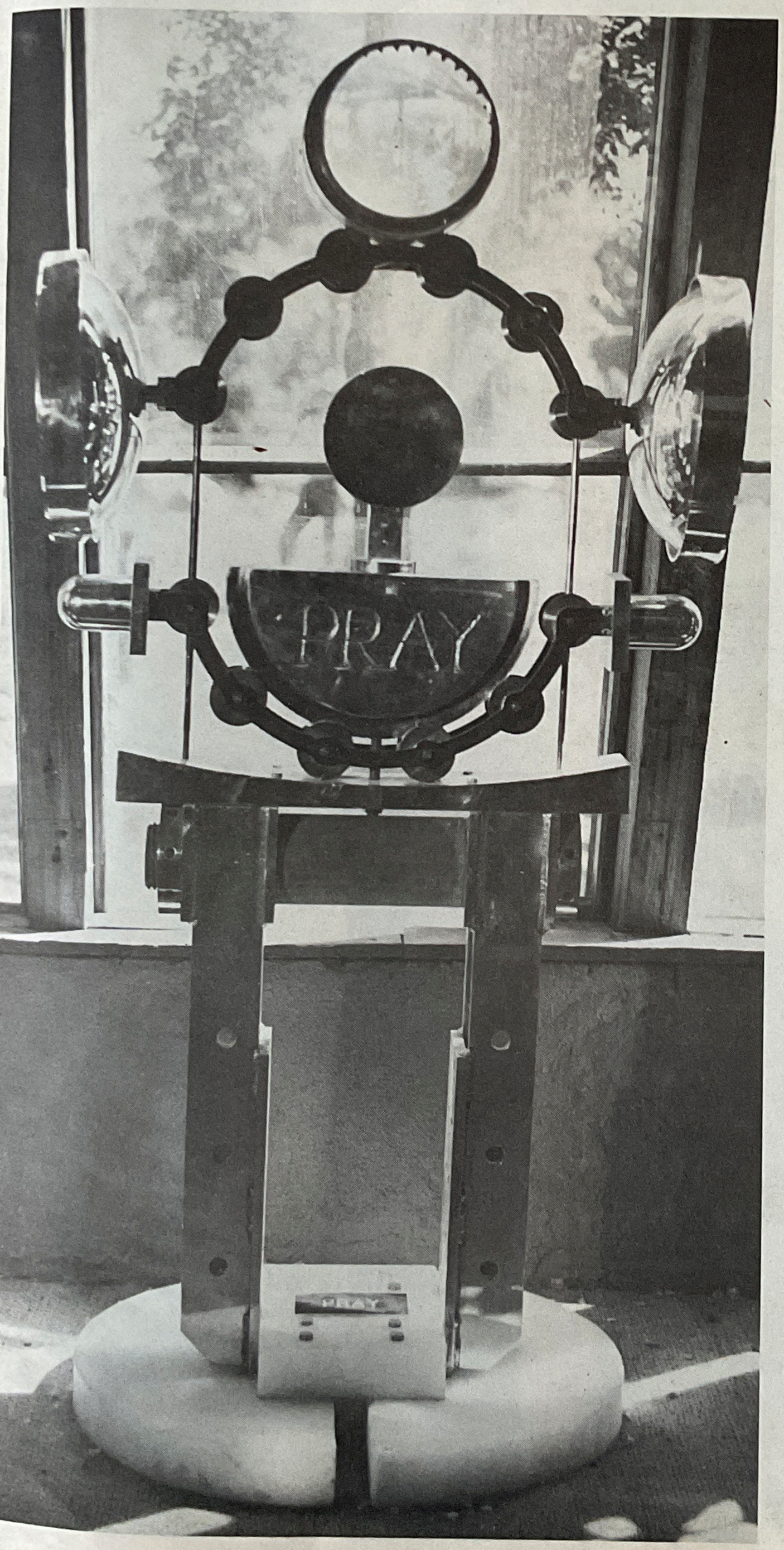


ALCHEMIST TABLE IN THE NAME OF GOD
ALUMINUM, BRASS, COPPER, PLASTIC, STAINLESS STEEL
50″ x 17″ x 17″

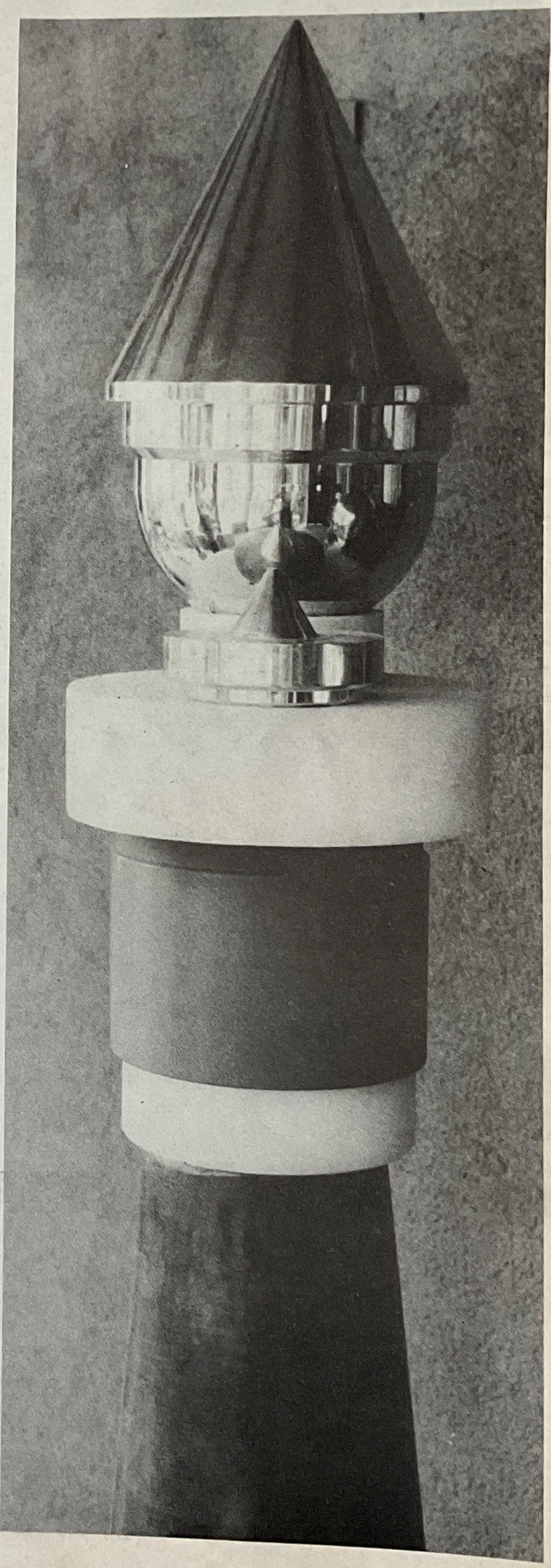
CHUCK-A-DISC
IRON, PLASTIC
32″ x 16″ x 38″

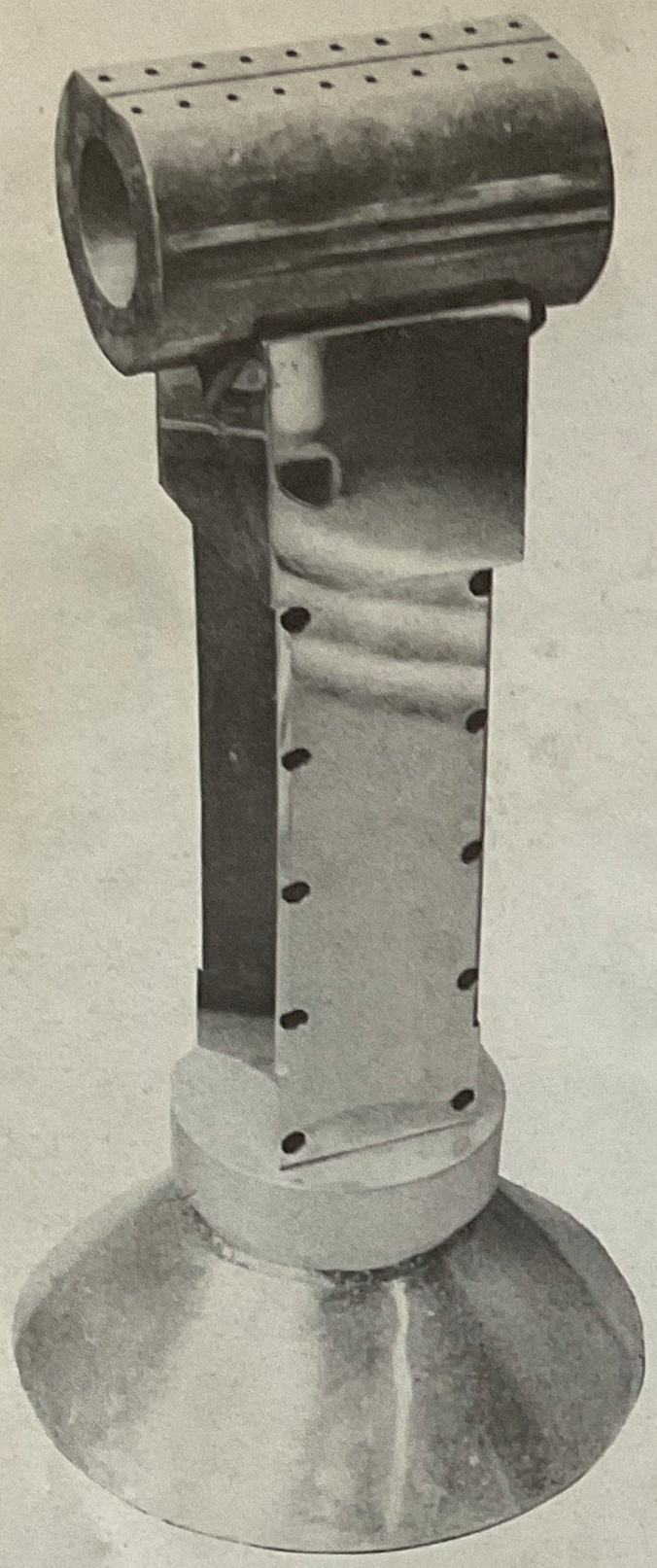


PRAY
BRASS, GLASS, IRON, PLASTIC
60″ x 29¼″ x 24″

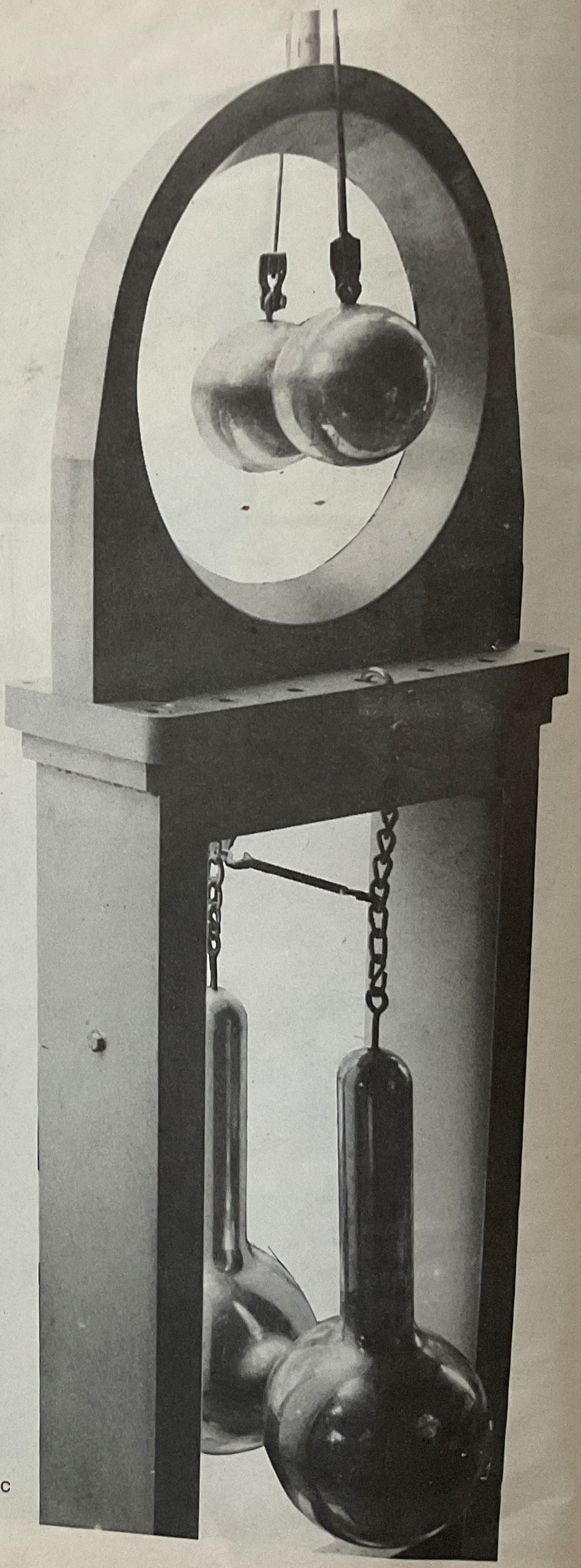


BODHISATTVA
ALUMINUM, BRASS
73″ x 29″ x 29″





NUCLEAR BRASS GONG
ALUMINUM, BRASS
53″ x 15″ x 15″



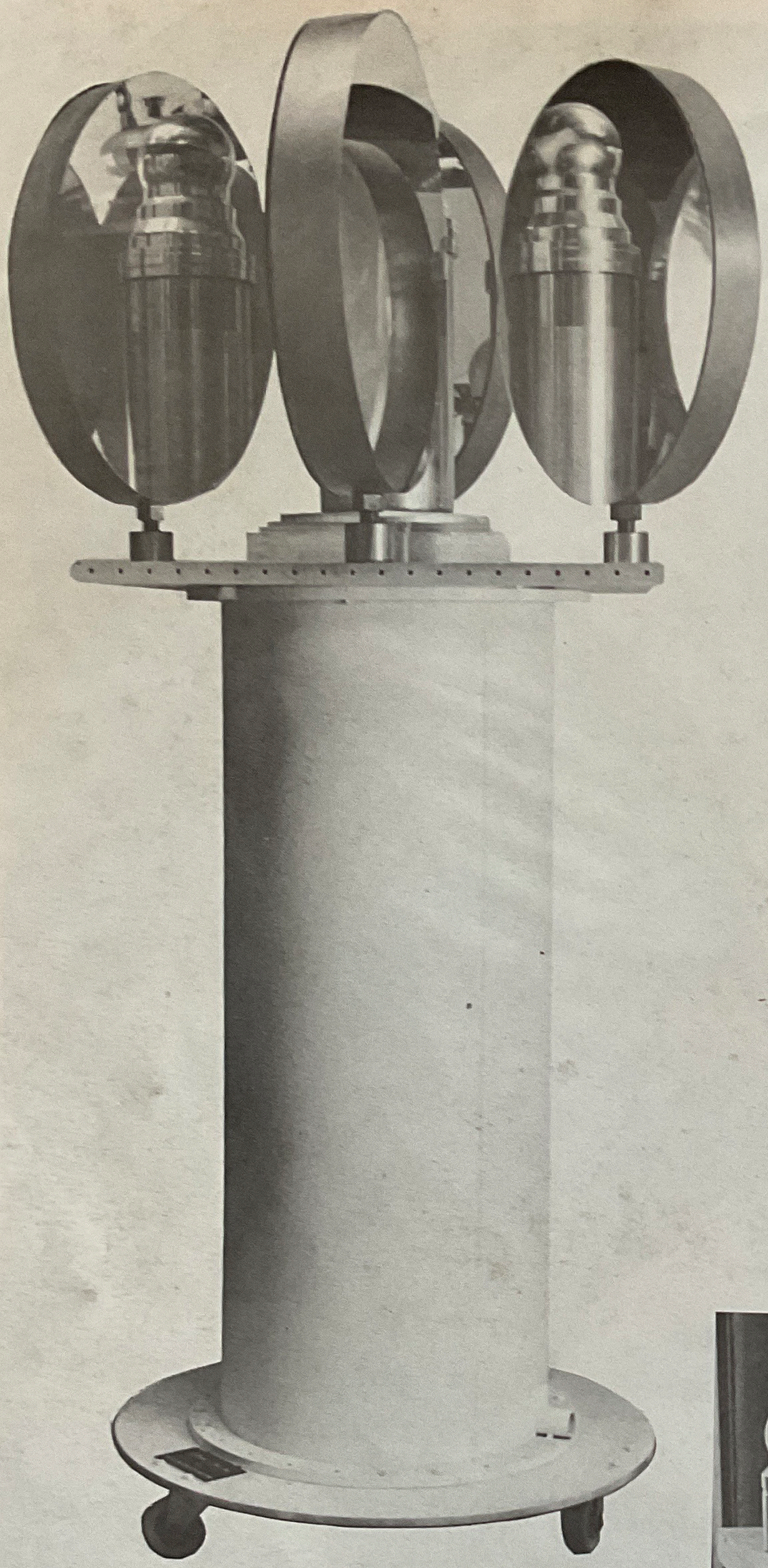
TIBETAN INNER SOUND
ALUMINUM, IRON, PLASTIC
71½″ x 29″ x 16″



A STUDY OF IMPLOSION
ALUMINUM, BRASS, COPPER
55″ x 14″ x 14″



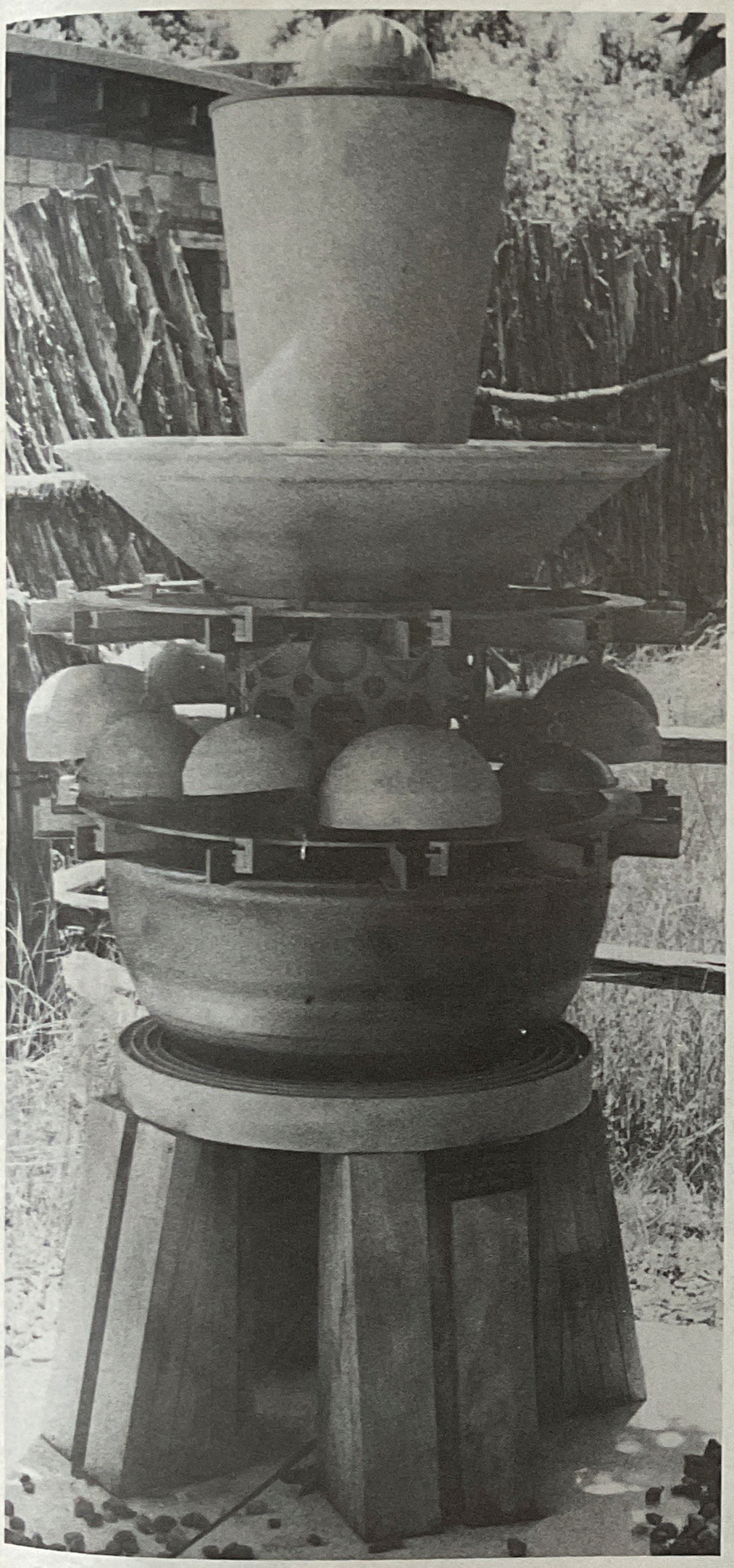
ATOMIC TEARS
ALUMINUM, COPPER, STAINLESS STEEL
78″ x 28″ x 28″



ATOMIC LINGUM OF NUCLEAR PROLIFERATION
ALUMINUM, COPPER, GLASS, IRON, PLASTIC
80″ x 43″ x 43″

THE LAST NUCLEAR SUPPER
ALUMINUM, BRASS, COPPER
42″ x 51½″ x 51½″

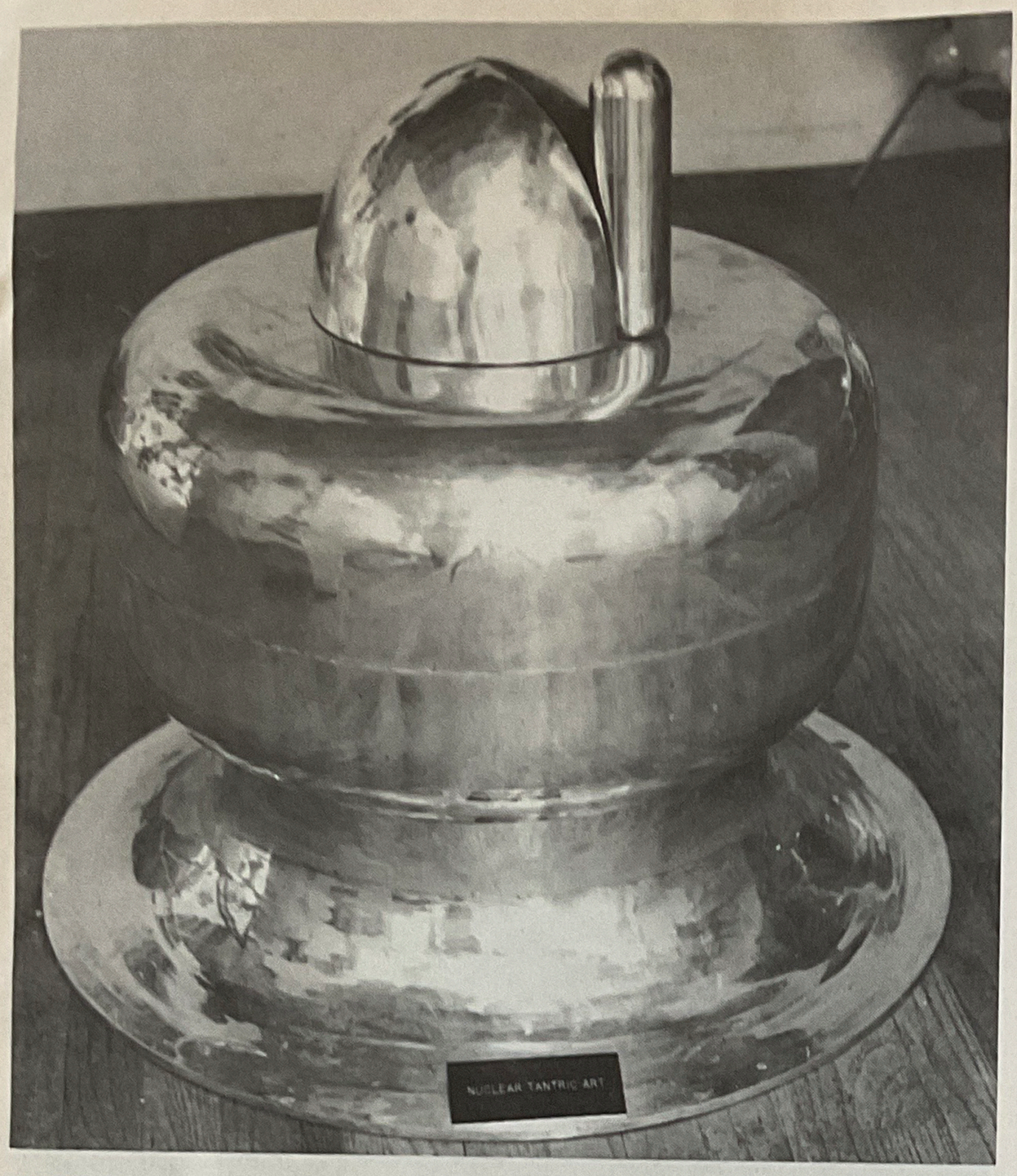




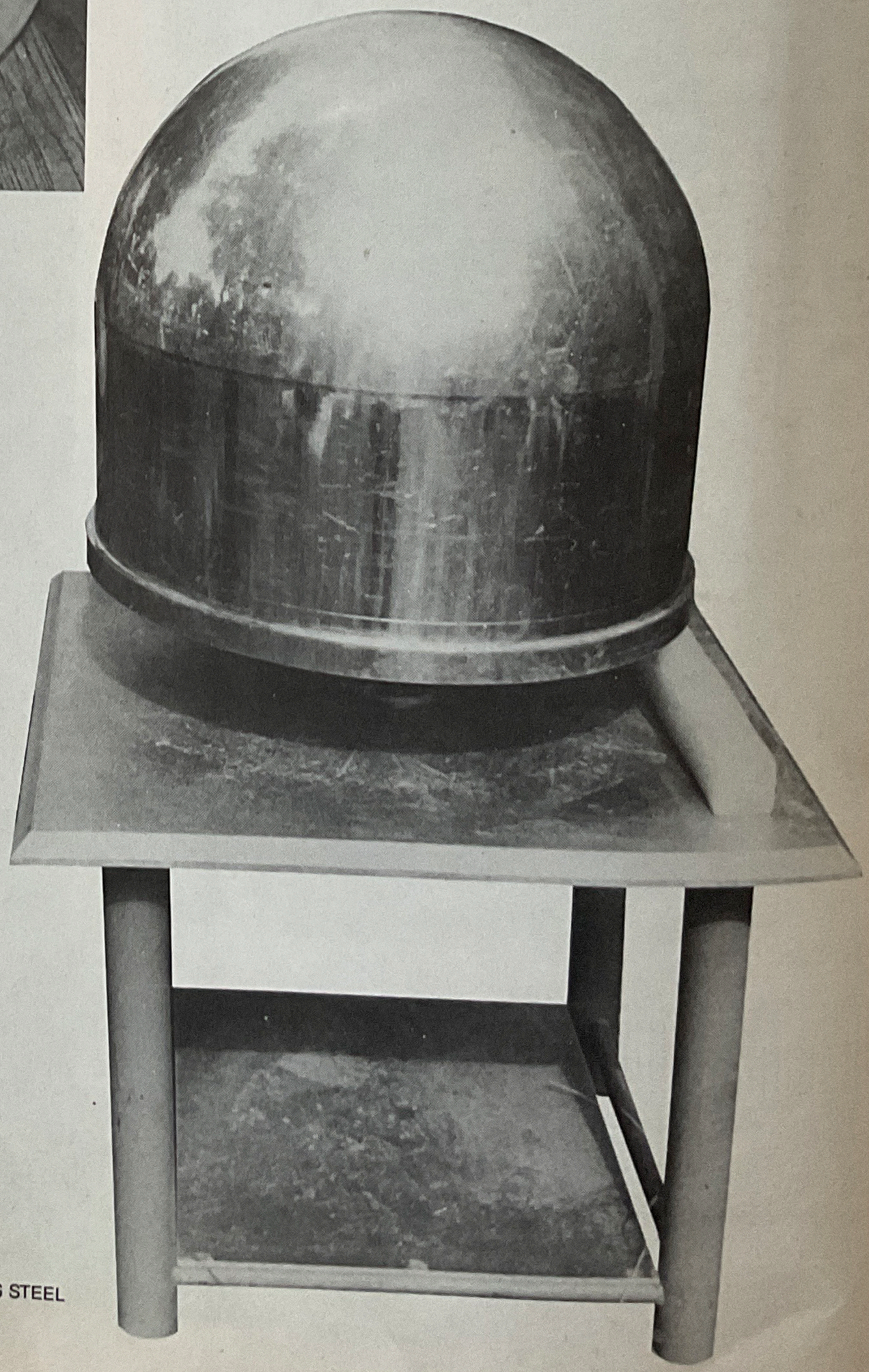
EARLY CHINESE ANCESTRAL BIRD BATH
ALUMINUM, COPPER, STAINLESS STEEL, WOOD
83″ x 32″ x 32″



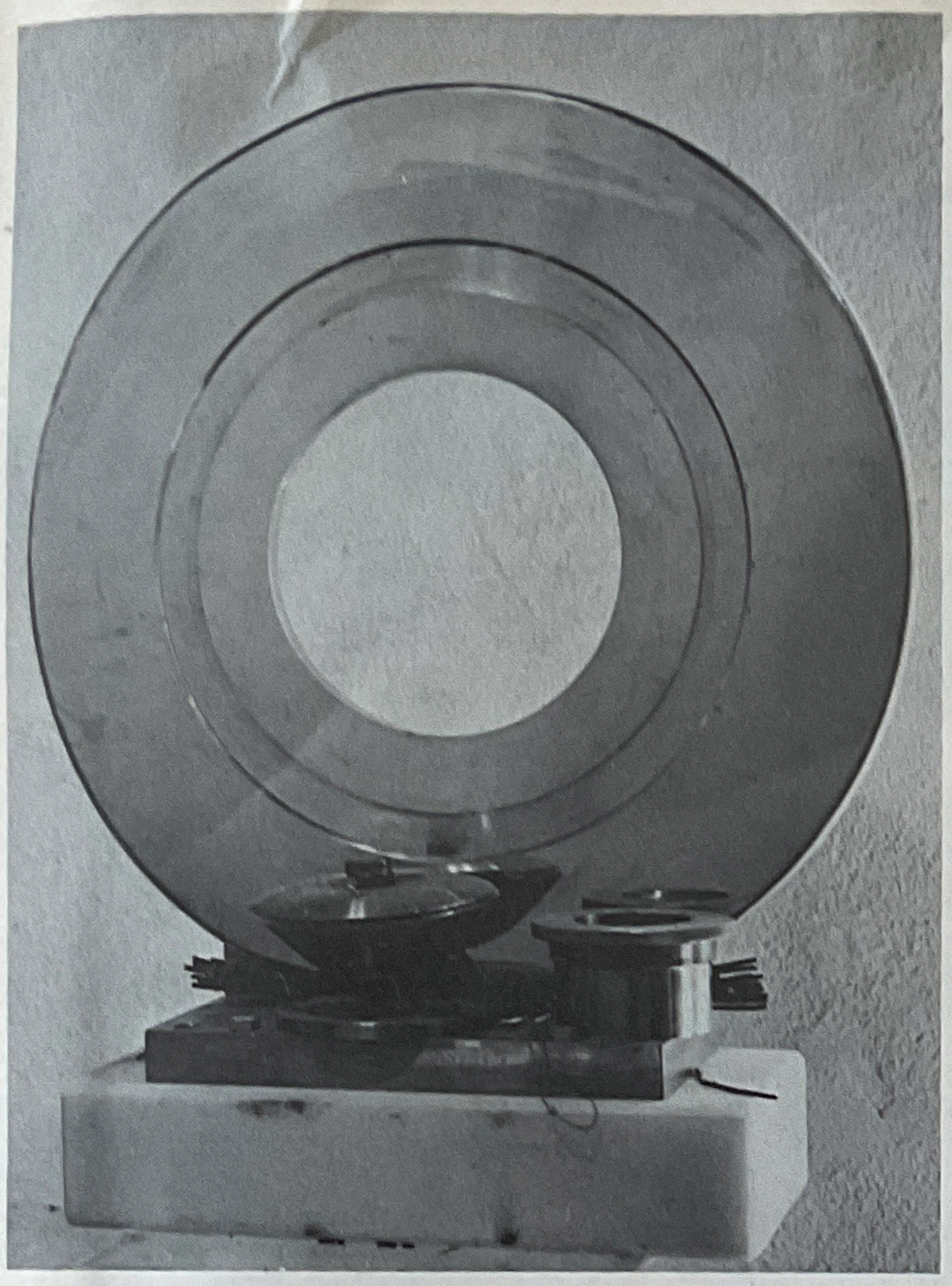
DORJIE FOUNTAIN
IRON, PLASTIC, STAINLESS STEEL
15′ x 4′ x 4′ COLLECTION SPACE BIOSPHERES VENTURES



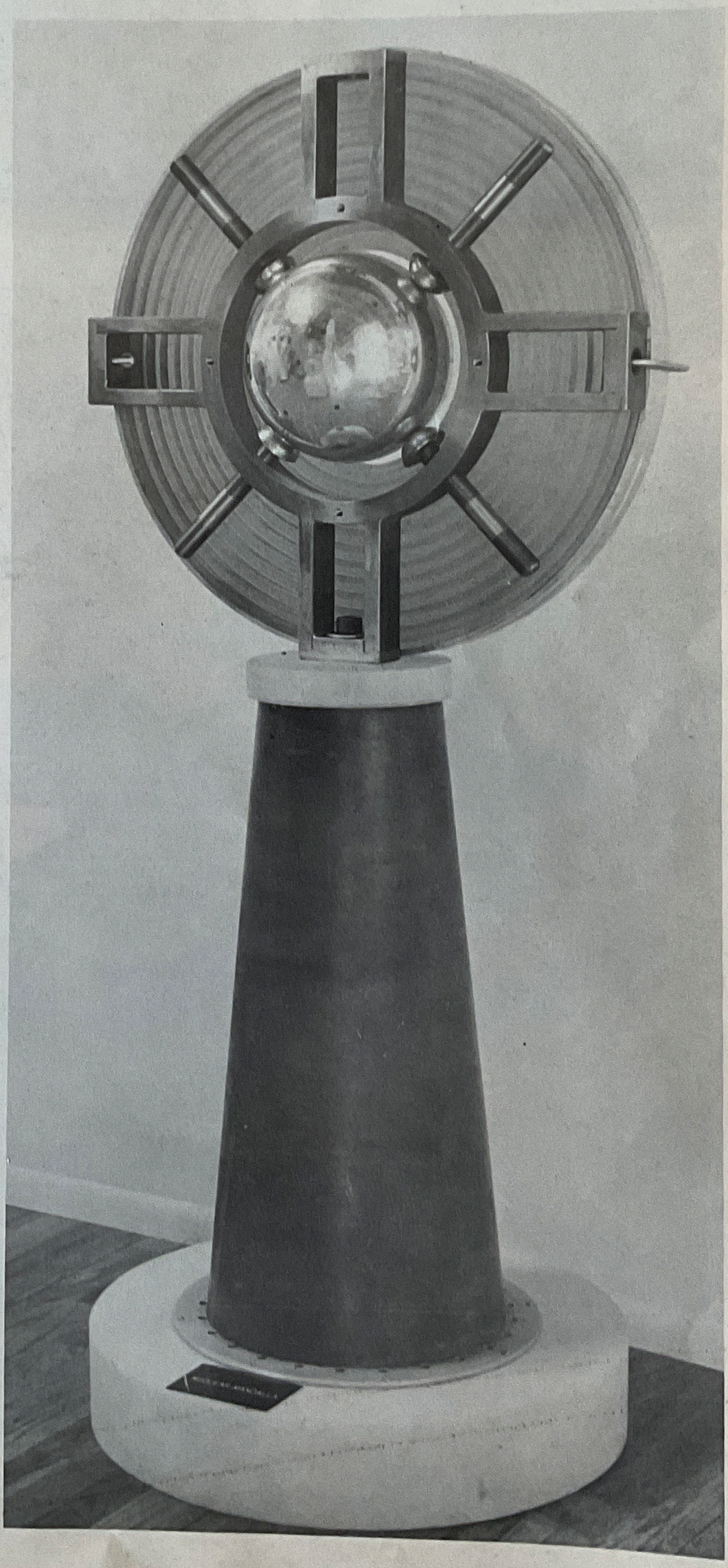
NUCLEAR TANTRIC ART
ALUMINUM
27" x 28" x 11"



BELL MEDITATION
ALUMINUM, IRON, STAINLESS STEEL
31½" x 42" x 42"

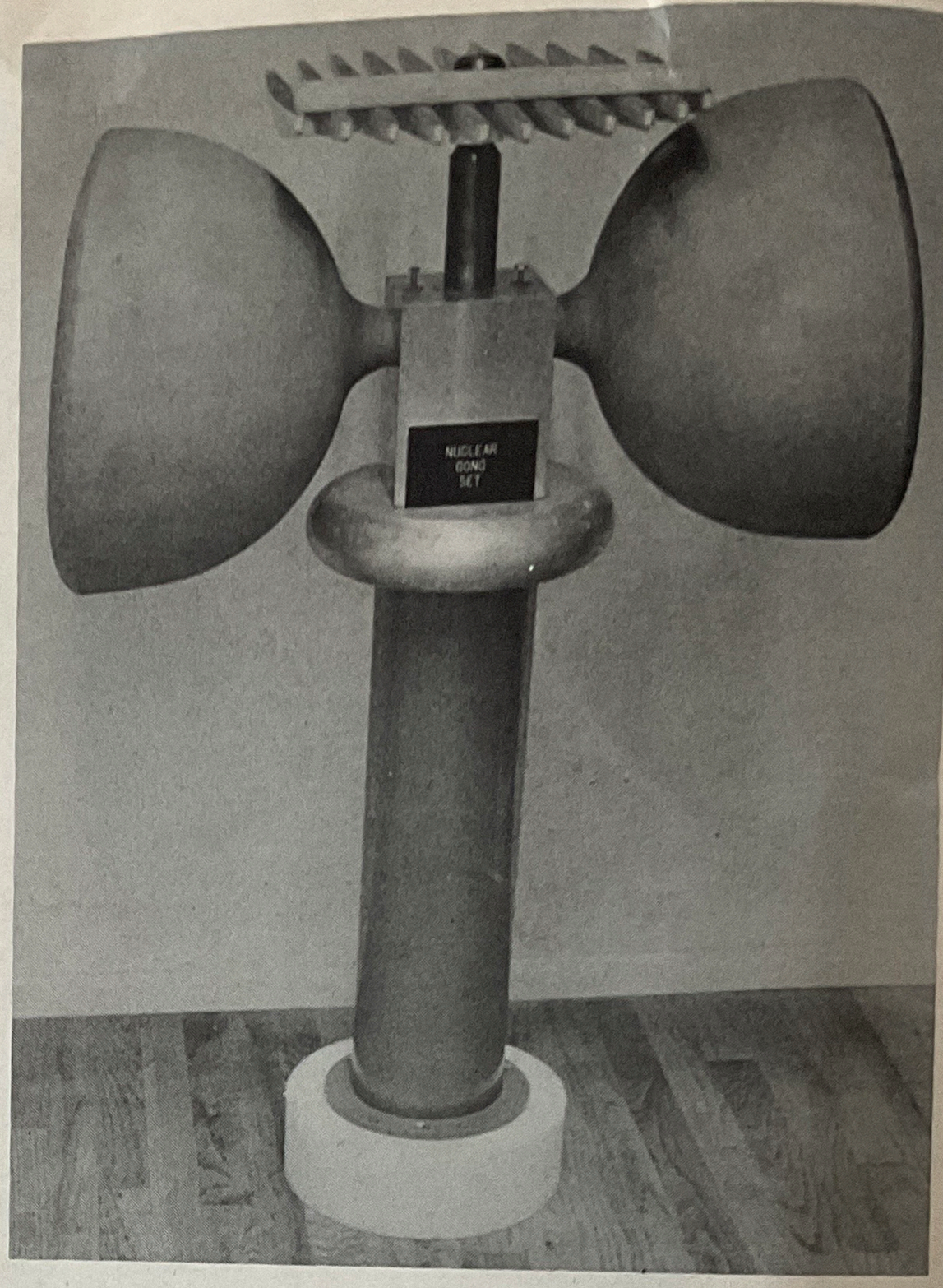


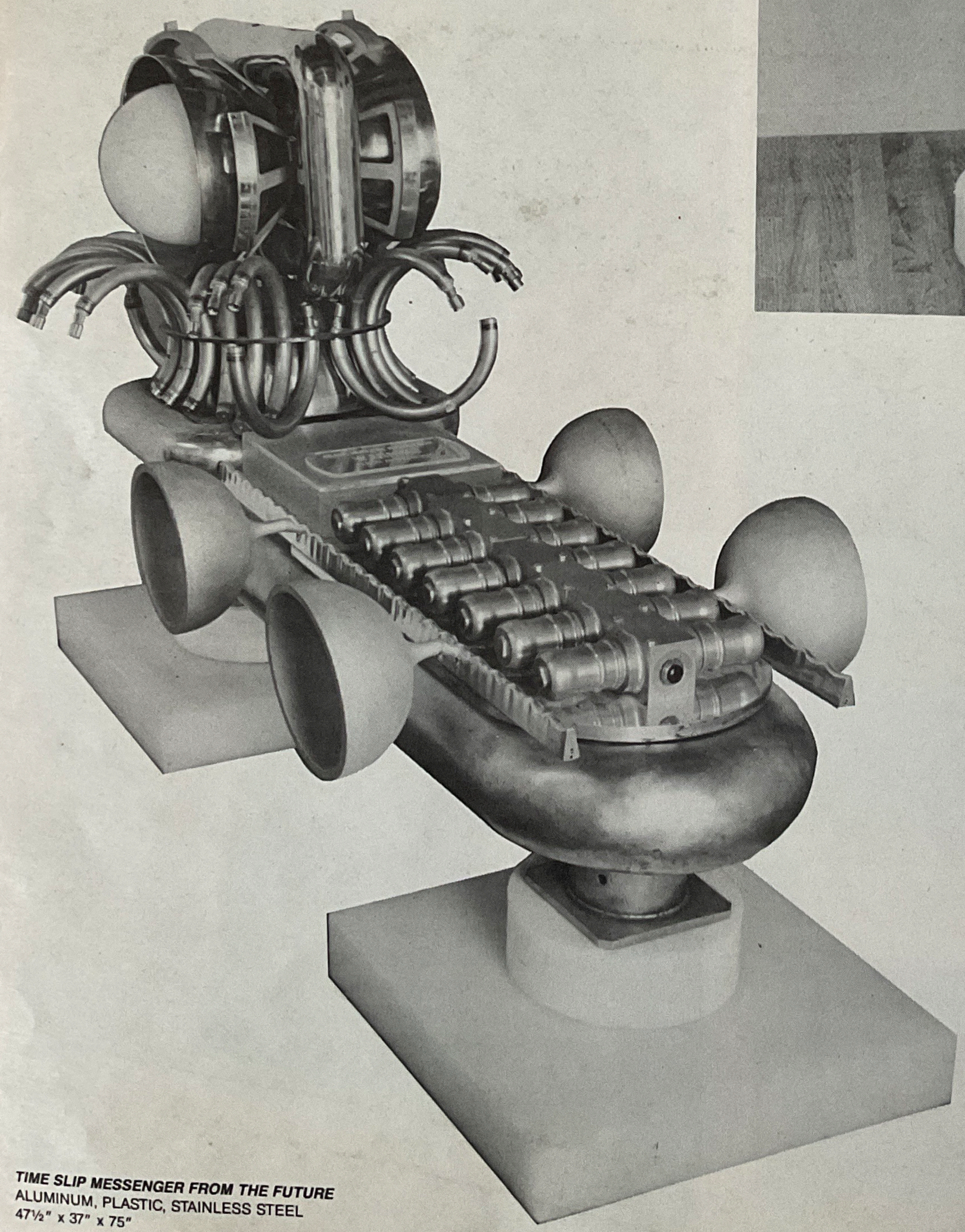
PI: CHINESE SYMBOL OF HEAVEN, INCENSE BURNER
STAINLESS STEEL
27" x 26" x 8"



ZIA MANDALLA
ALUMINUM, PLASTIC, STAINLESS STEEL
60½" x 28½" x 24"

NUCLEAR GONG SET
ALUMINUM, BRASS, IRON
47½" x 33" x 21½"





TIME SLIP MESSENGER FROM THE FUTURE
ALUMINUM, PLASTIC, STAINLESS STEEL
47½" x 37" x 75"

▶

THE LAST SALT TALKS
ALUMINUM, BRASS, COPPER, PLASTIC, RUBBER, STAINLESS STEEL. 30′ DIAMETER

CLOCKWISE FROM TOP:

MAJOR POWER

ONE MAJOR POWER

THE ANGELIC UMPIRE WITH FORKED TONGUE

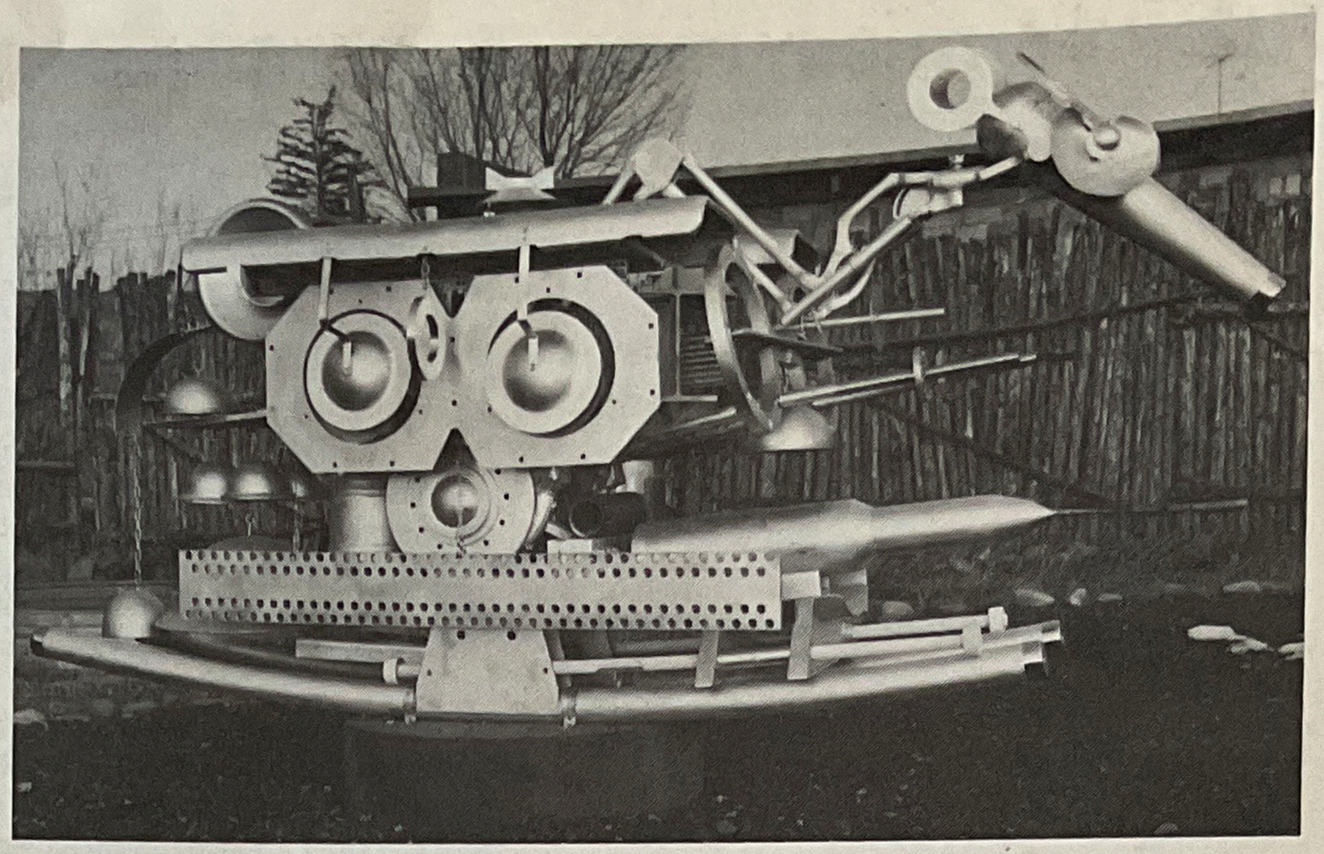
NUCLEAR ORACLE PHOENIX

NOSE CONE NUCLEAR MONOLITH

DETAIL: ***NUCLEAR ORACLE PHOENIX***

THE MONITOR

COLLECTION SPACE BIOSPHERES VENTURES

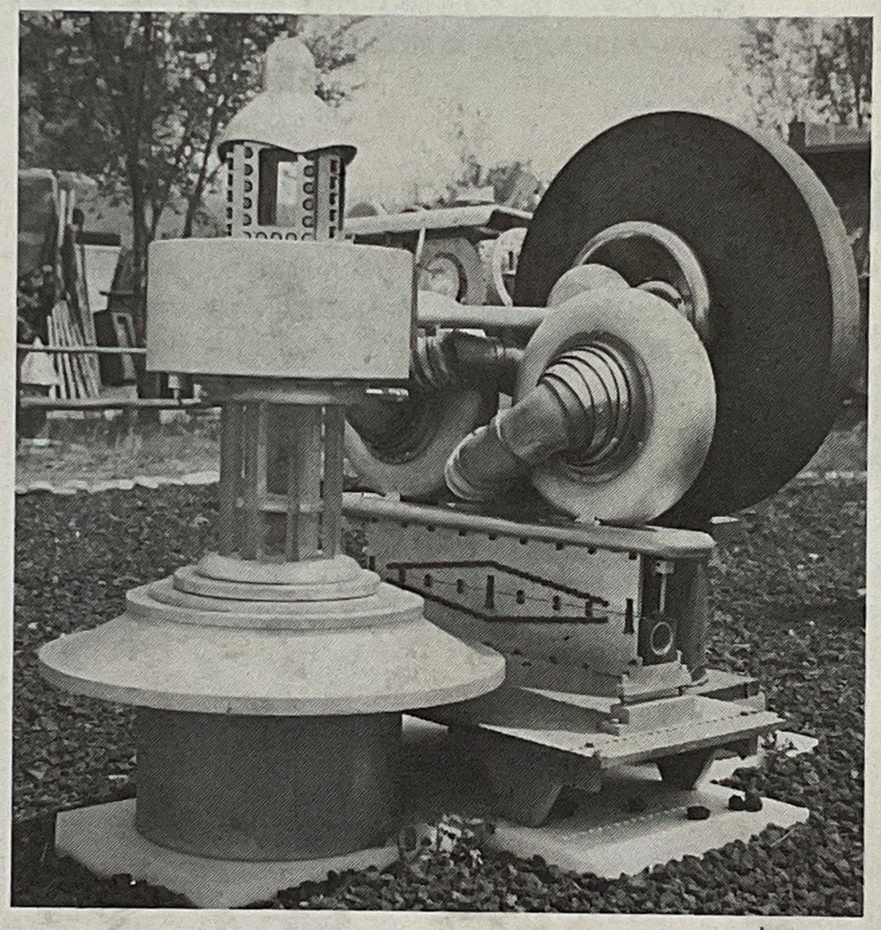


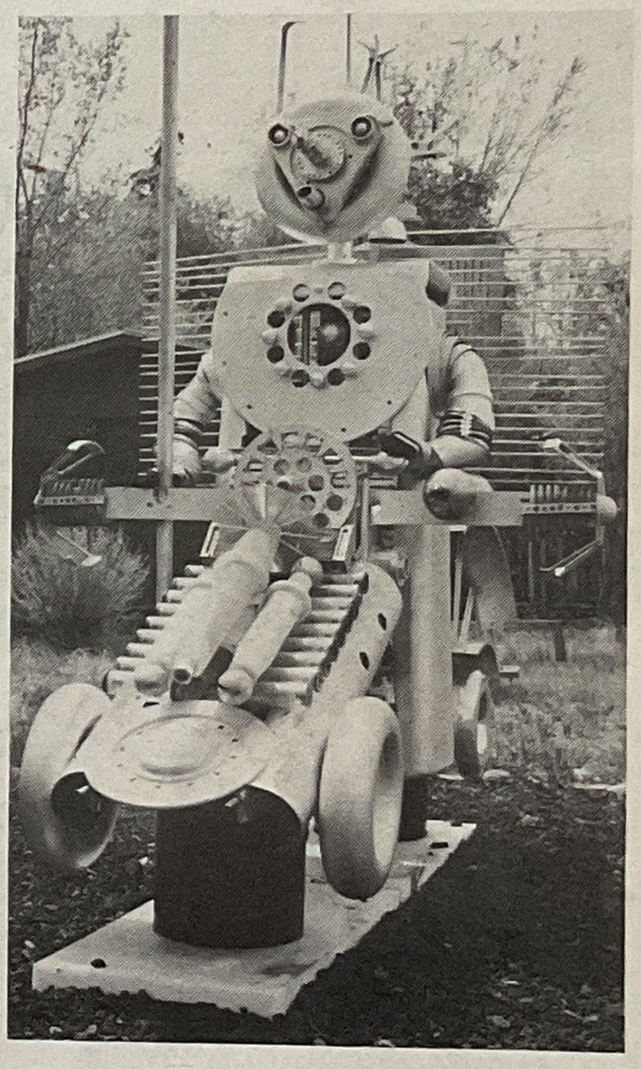
A TROPHY FOR THE WINNERS OF THE NEXT NUCLEAR WAR

THE LAST SALT TALKS

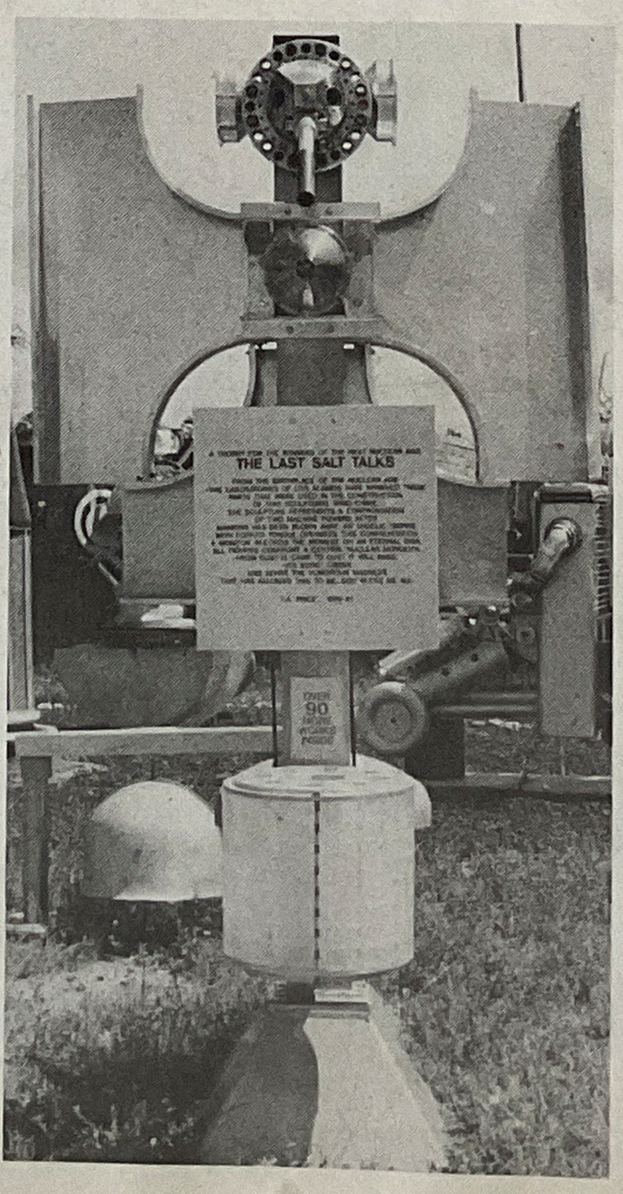
FROM THE BIRTHPLACE OF THE NUCLEAR AGE
-THE LABORATORIES OF LOS ALAMOS HAVE SPAWNED THESE
PARTS THAT WERE USED IN THE CONSTRUCTION
OF THIS SCULPTURAL WIND CHIME.
THE SCULPTURE REPRESENTS A CONFRONTATION
OF TWO MACHINE POWERS AFTER
MANKIND HAS BEEN BLOWN AWAY. AN ANGELIC UMPIRE
WITH FORKED TONGUE OVERSEES THIS CONFRONTATION
A MONITOR RECORDS THE MOMENT ON AN ETERNAL DISK.
ALL FIGURES CONFRONT A CENTRAL NUCLEAR MONOLITH.
FROM DUST IT CAME TO DUST IT WILL PASS.
-ITS SONG- LISTEN
AND SENSE THE HUMOROUS MADNESS
THAT HAS ALLOWED THIS TO BE...GOD BLESS US ALL.

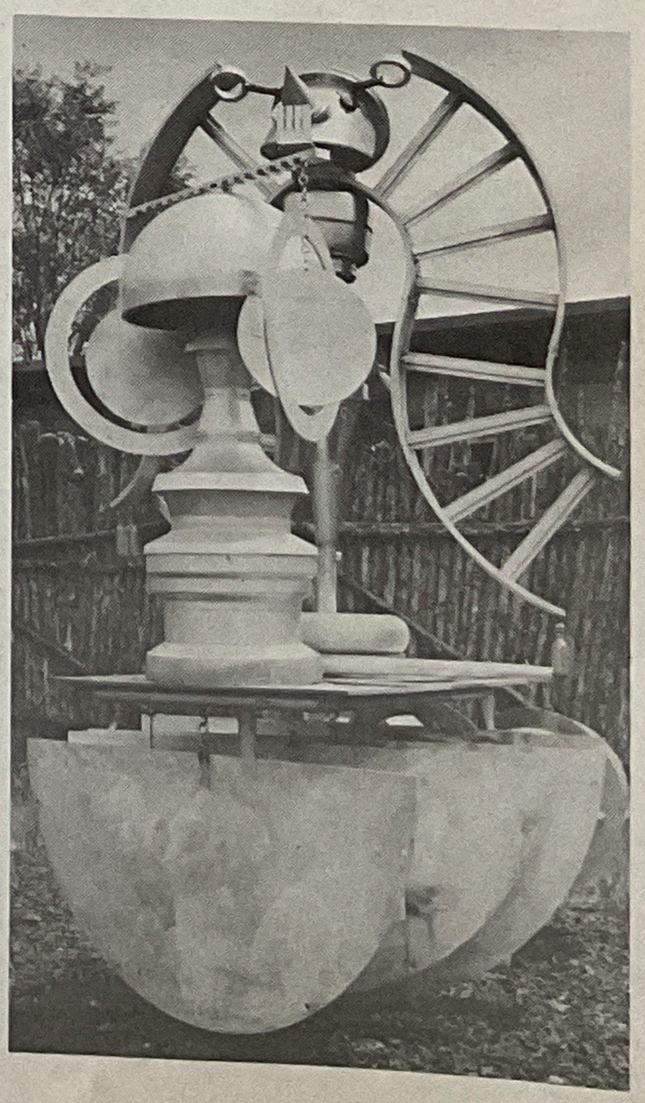
T.A. PRICE 1976-81











THOMAS ANTHONY PRICE

Thomas Anthony Price was born in Brooklyn, New York, in 1937. He began his art career in the Marine Corps, painting sixty-foot murals and portraits of generals. After his stint in the marines, 1955-57, he painted and illustrated books, poetry and magazines in New York City and Mexico. Price then worked from 1962-3 as an art director and set designer in films and television for Studio 30 in New York and Brazil. In 1963, Price left for Paris and Rome to paint. While there he exhibited his works in the Oblisco Gallery in Rome and sold to many private collectors in Rome, Paris, Holland, Germany and Spain. In 1964 he returned to New York and began sculpting in stone, metal and electronic materials. Since his move to New Mexico in 1965, Price has worked with nuclear scrap materials exclusively from Los Alamos (birth-place of the atomic bomb) from which he has created icons of world religions.

Mr. Price intends his future work to demonstrate the principles of how we are packaged in the different dimensions, showing how each of us is the center of the universe. He also proposes a peace monument as a Tengam project to stand deep in the desert, with five or six battleships poised on their tail ends and joined together like pieces of pie—a monument to all servicemen killed in wars.

ABOUT TENGAM

Tengam opened its doors at the Project Tibet Compound in Santa Fe, NM in February, 1989. Overseen by a volunteer board of directors, and maintained through the generous donations of numerous individuals and organizations, the facility featured an ongoing display of works by T.A. Price. Tengam attracted visitors from throughout the world, including a visit by His Holiness the Dalai Lama in April, 1991. The facility remained open through September, 1991, when a large body of Mr. Price's work went on permanent display at "Biosphere II" in Oracle, AZ. Mr. Price is currently represented by Copeland/Rutherford Fine Arts Ltd. in Santa Fe.

EXHIBITIONS & GALLERIES

1962 NUMEROUS AVANT GARDE GALLERIES IN NEW YORK AND WOODSTOCK
ELECTED A MEMBER OF THE ARTIST ASSOCIATION IN WOODSTOCK
OBLISCO GALLERY; ROME, ITALY
1963 UFO GALLERY; SAN FRANCISCO, CA
1964 ATLANTIS RISING; SANTA FE, NM
RIVERSIDE MUSEUM; NEW YORK, NY
1969 CONTEMPORARY CRAFT MUSEUM; NEW YORK, NY
LIQUID WEDGE GALLERY; NEW YORK, NY
1973 CONTEMPORARY ART GALLERY; TAOS, NM
PIE TOWN EXPRESS GALLERY; PIE TOWN, NM
1974 HILLS GALLERY; SANTA FE, NM
1975 GALLERY OF NEW MEXICO; SANTA FE, NM (THROUGH 1978)
1976 THE SCULPTURE GARDENS; LAMY, NM
MUSEUM OF FINE ARTS; SANTA FE, NM (TO PRESENT)
1981 SHIDONI GALLERY; TESUQUE, NM (TO 1986)
1982 HEYDT BAIR GALLERY; SANTA FE, NM
1983 BATTERY PARK; NEW YORK, NY
GREEN STREET GALLERY; NEW YORK, NY
1984 ATOMIC ART GALLERY: NEW YORK, NY (TO 1985)
NAKHAMKIN GALLERY; NEW YORK, NY
1986 GOVERNOR'S GALLERY; SANTA FE, NM
1988 WORLD UPLINK; SANTA FE, NM
1989 TENGAM FOUNDATION; SANTA FE, NM (TO 1991)
1991 COPELAND/RUTHERFORD FINE ART; SANTA FE, NM

REVIEWS

1969 NEW YORK MAGAZINE
NEW YORK TIMES
LOOK MAGAZINE
VILLAGE VOICE
EAST VILLAGE OTHER
PLAYBOY MAGAZINE
HOME FURNISHING DAILY
1971 TAOS NEWS
1974 SANTA FE NEW MEXICAN
1975 CRAFT HORIZONS
1976 THE SAN JUAN RECORD; SAN JUAN, UT
1979 READ STREET
1981 INDUSTRY & COMMERCE
1983 NEW YORK TIMES
1985 OMNI MAGAZINE
1988 SANTA FE NEW MEXICAN
1989 LIFE MAGAZINE
SANTA FE SPIRIT
1990 DENVER POST
ACTUEL MAGAZINE
SANTA FE NEW MEXICAN
ALBUQUERQUE JOURNAL NORTH
1991 SANTA FE REPORTER
MTV TO GO
ACTUEL MAGAZINE
SANTA FE NEW MEXICAN
ALBUQUERQUE JOURNAL NORTH

FOR FURTHER REFERENCE . . .

TENGAM SHOW: THE GENERIC ATOMIC ART VIDEO
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CREDITS

FRONT: ***NUCLEAR CRUCIFIX***
ALUMINUM, BRASS, PLASTIC, STAINLESS STEEL, 16′ x 8′ x 28″

BACK: TONY A. PRICE ON THE GROUNDS OF BIOSPHERE 2 WITH HIS SCULPTURAL INSTALLATION ***THE LAST SALT TALKS***

DESIGN: GINNA SLOANE. PHOTOGRAPHY OF ARTWORKS: WALTER CHAPPELL, ALLAN GOULD, PETER MENZEL, JACK PARSONS, T.A. PRICE. PHOTOS OF BIOSPHERE 2 COURTESY SPACE BIOSPHERES VENTURES.
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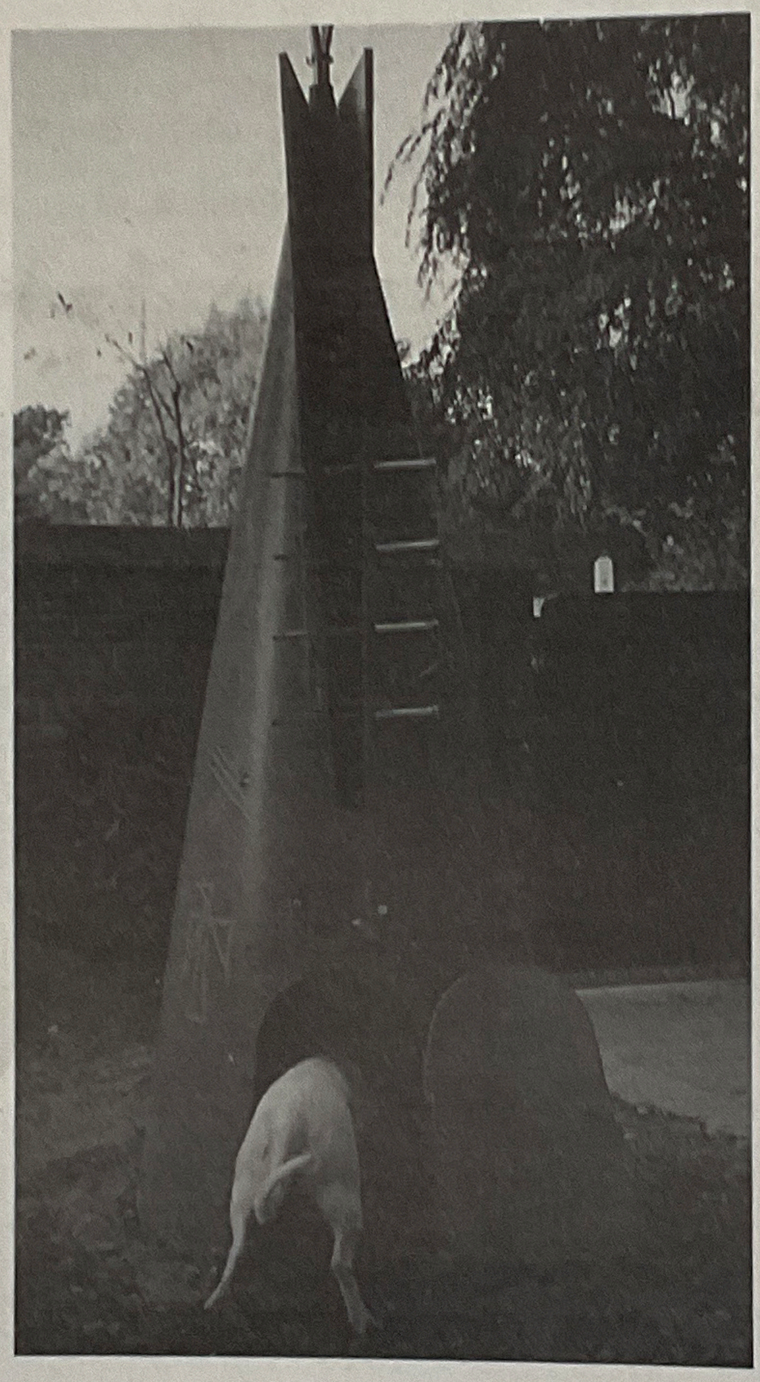

THE END

NUCLEAR DOG HOUSE
ICBM NOSE CONE
7′ x 3′, PRIVATE COLLECTION


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THE LAST SALT TAKES