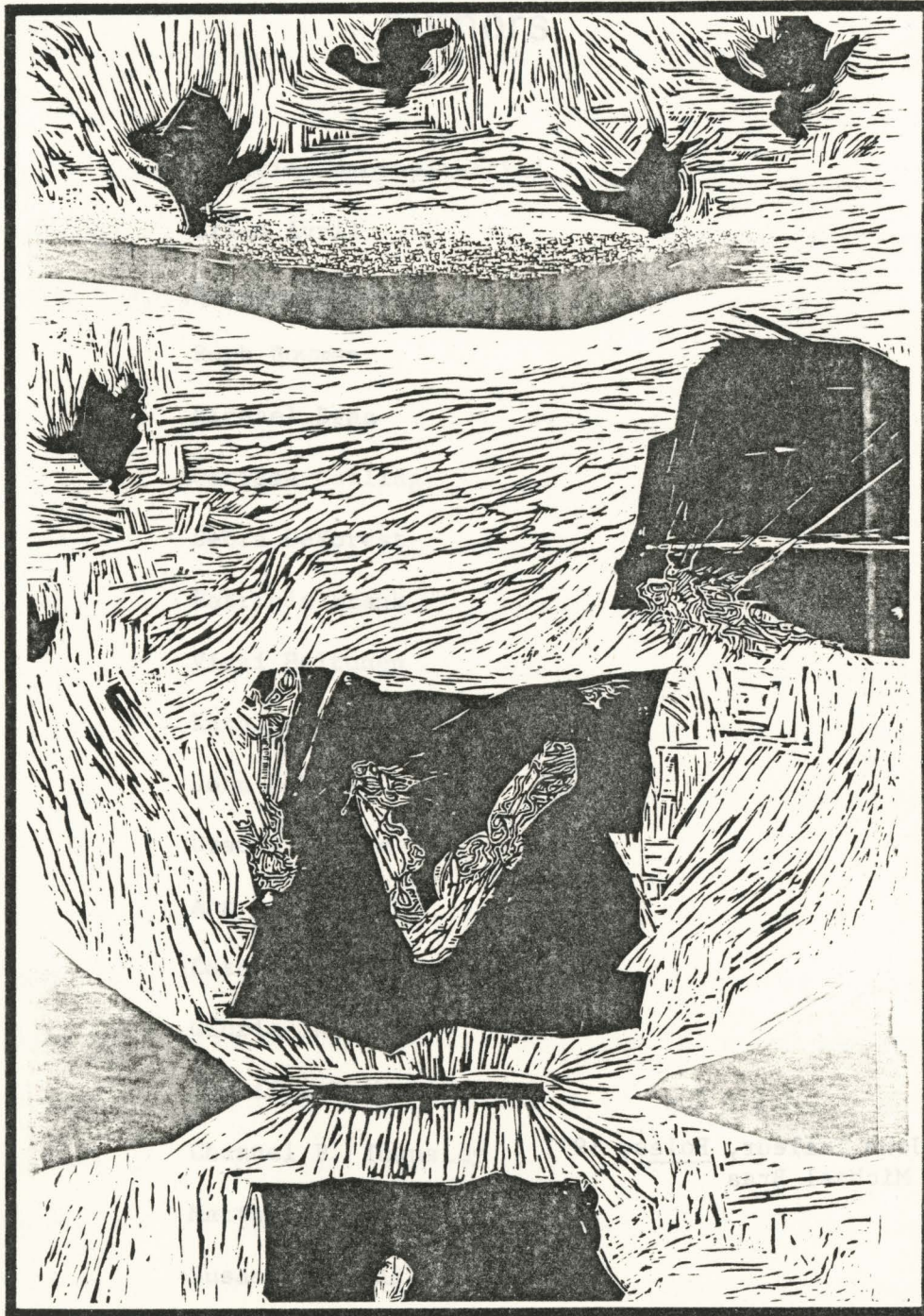


# Graphic Reflections of the 60's and 70's



**Kansas Union Gallery  
University of Kansas  
May 3 - 18, 1981**

Graphic Reflections  
of the 60's and 70's



Cover: John Talleur, Poles, 1977  
Design: Michael Braa

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# Acknowledgments

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## Acknowledgments

This exhibition and catalogue originated in a course entitled Art Museum Methods and Techniques offered by the Kress Foundation Department of Art History. Twenty graduate students from various departments within the University selected forty objects from the Spencer Museum to be included in the exhibition, and wrote the accompanying catalogue entries. The author of each contribution is identified by initials following the text.

The staff of the Spencer Museum of Art has been unfailing in its support of these endeavors. Professor Elizabeth Broun, Curator of Prints and Drawings, and her assistants, Jan Howard and Ann Ehrbacher, have made the resources of their department available and have also matted and framed these objects. Julie Fenno, Michelle Ayres, Richard Wilson and P.M. Smith have all contributed to the production of the catalogue, as have Larry Schwarm and Colleen Gregoire.

Katherine Giele, Assistant Director of Programs at the Union, originated the idea of the exhibition and has offered advice and assistance since then. Lil Svec and the Union Gallery Committee secured the exhibition space and provided the financing for the catalogue. John Talleur, Cima Katz and Michael Ott of the Art Department have loaned graphic implements for display and have assisted students in their research. Lastly, Lucinda Friend, Teaching Assistant for the course, has worked closely with the class and is to be commended for her activities.

# Introduction

Although some editing has taken place, most entries reflect the actual contributions made by each student, and reveal a wide variety of backgrounds and scholarship. It is hoped that this type of project, the first to be undertaken in many years, will become an annual event as it represents a valuable experience for all participants.

Douglas Hyland, Editor

Kress Foundation Department

of Art History

## Introduction

The forty works in this exhibition are all from the permanent collection of the Spencer Museum of Art, and they are all contemporary works on paper-- and that is where their similarities end. This assortment of works is amazingly diverse in every aspect, from style and subject to technique and medium.

Although most of these artists have worked primarily in the mid 20th century, their dates of birth range from 1886 (Oskar Kokoschka) to 1949 (Cima Katz). The works were created during the fifteen years between 1963 and 1978. Most of the artists are American, but several other nationalities are included, such as David Hockney and Richard Smith of England, Karel Appel of Holland, Juan Genovés of Spain, and Francisco Zuñiga of Costa Rica. The artists range from relatively unsung local and regional artists to internationally known names such as Jasper Johns and Andy Warhol.

Eight of the works are from the Gene Swenson Collection, an outstanding array of works by the Pop artists. Indeed, the Roy Lichtenstein Crying Girl and Hexagon by Robert Indiana are textbook examples of the Pop Art style. Among the other styles exemplified here are Op Art (Richard Anuszkiewicz), Photorealism (Robert Cottingham), Abstract Expressionism (Robert Motherwell), and Minimalism (Brice Marden). Judging from these works, it would seem that there is still a substantial split in contemporary art between traditional, representational styles and the more unconventional, non-objective trends. On the one hand there is the traditional portrait format in the etching Thomas Eakins by Leonard Baskin; at the other extreme

is the modern, stripped down experimentation with line and shape of Richard Smith's Proscenium VII. Of course, the majority of the objects fall between these extremes combining elements of traditional art with modern handling and interpretation.

To say that the range of media represented here is also diverse would be an understatement, as the exhibition includes works of nearly every conceivable graphic process. There are all the varieties of printmaking--etching, aquatint, woodcut, lithography, and silkscreen,--in both black and white and color. In addition, there are drawings of many kinds--ink, pencil, charcoal, crayon, and pastel. There are works with collage, one watercolor, one with gold leaf, and one with a piece of sculpture attached.

The subjects encompassed in this exhibition range from unidentifiable to flowers, signs, and portraiture. The human figure is still a popular artistic subject, as it appears in one form or another in several of these works--Jim Dine's realistic Self-Portrait without Glasses, Andy Warhol's deadpan Pop icon Elizabeth Taylor, and Warrington Colescott's satirical jibe at American woman hood, Mother's Day. There are many different approaches to abstraction here, as well. Some of the works are preoccupied mainly with color as in Jules Olitsky's Untitled; and some are concerned more with patterns such as Ann Foley Wilson's Lachesis Mountain.

Traditionally, graphic arts have been an arena for experimentation. The artists represented in this exhibition have given free rein to their imaginations and creative energies. Although some may be experimental in nature, all the works in this show are finished works of art. The diversity of styles, themes, techniques, and innovative approaches certainly make these works appropriate reflections of the modern environment in which they were created.

Kathleen Mason

Gloria Throne

## Index to Artists

Richard Anuszkiewicz, <u>Blake Suite #7</u> , ca. 1970	1
Karel Appel, <u>Child with a Pretend Animal</u> , 1971	2
Leonard Baskin, <u>Thomas Eakins</u> , ca. 1964	3
Jack Beal, <u>Doyle's Glove</u> , 1969	4
Thomas Coleman, <u>Cropduster</u> , 1964	5
Warrington Colescott, <u>Mother's Day</u> , 1966	6
Robert Cottingham, <u>Showboat</u> , 1972	7
Jim Dine, <u>Self-Portrait Without Glasses</u> , 1978	8
Dale Eldred, <u>Monumental Construction</u> , ca. 1965	9
Juan Genovés, <u>El Lugar y El Tiempo</u> , 1971	10
David Hockney, <u>Jungle Boy</u> , 1964	11
Robert Indiana, <u>Hexagon</u> , 1964	12
Jasper Johns, <u>Flags</u> , 1967-68	13
Alex Katz, <u>White Petunia</u> , 1969	14
Cima Katz, <u>Fallen Angel</u> , 1977	15
R.B. Kitaj, <u>The Most Important Film Ever Made</u> , 1974	16
Oskar Kokoschka, <u>King Lear</u> , 1963	17
Roy Lichtenstein, <u>Crying Girl</u> , 1963	18
David Ligare, <u>Sand Drawing #9</u> , 1971	19
Brice Marden, Three prints from <u>Adriatics</u> , 1974	20



Edward Moses, <u>Wedge Series #3</u> , 1926	21
Robert Motherwell, From <u>Madrid Suite</u> , 1965-66	22
Stuart Nielsen, <u>Folding Screen Drawing</u> , 1975	23
Jules Olitski, <u>Untitled</u> , 1970	24
Phillip Pearlstein, <u>Pearlstein Suite: Nude Standing by Easel</u> , 1974	25
Larry Poons, <u>Untitled</u> , 1964	26
Joseph Raffael, <u>Belts and Forehead</u> , 1965	27
Robert Rauschenberg, <u>Untitled with Death's Head</u> , 1967	28
James Rosenquist, <u>For Love</u> , 1965	29
Richard Smith, <u>Proscenium VII</u> , 1971	30
Pat Steir, <u>Large Line</u> , 1976	31
Frank Stella, <u>Noguchi's Okinawa Woodpecker</u> , 1977	32
Tal Streeter, <u>Kite: Red Lines in the Sky</u> , 1970	33
John Talleur, <u>Poles</u> , 1977	34
Joe Tilson, <u>Ho Chi Minh</u> , 1970	35
Andy Warhol, <u>Elizabeth Taylor</u> , 1963	36
John Wells, <u>Untitled</u> , 1970	37
William T. Wiley, <u>Scarecrow</u> , 1975	38
Ann Foley Wilson, <u>Lachesis Mountain</u> , ca, 1965	39
Francisco Zuñiga, <u>Dos Mujeres Sentadas</u> , 1963	40

RICHARD ANUSZKIEWICZ

1

Born: 1930, Erie, Pennsylvania

Richard Anuszkiewicz graduated from the Cleveland Institute of Art in 1953. He was awarded a Pulitzer scholarship by the National Academy of Design in 1953 and then studied with Joseph Albers at Yale, receiving his M.F.A. in 1955. From 1963-1965 Anuszkiewicz taught at The Cooper Union, New York. In 1967 he settled in Engelwood, New Jersey, where he now lives and maintains a studio.

Anuszkiewicz was the first Op Artist on the American scene. His work juxtaposes sharply contrasting colors in calculated geometric compositions, provoking an equivocal response in the eye of the observer, so that colors shift and shimmer and forms reverse themselves, creating a sometimes stimulating, sometimes disturbing effect.

Blake Suite #7, ca. 1970

Color lithograph, 26" x 20"

Purchase: 71.87

Provenance: Roten Galleries, Baltimore, Maryland

Condition: Excellent

In Blake Suite #7, Anuszkiewicz juxtaposes three discordant colors of equal saturation. Within the radiating triangles, the observer's eye unsuccessfully seeks to resolve the figure ground relationship; the result is a fluctuation between figure and ground, producing a throbbing quality as each color seems to assert itself. The Blake Suite #7 creates a pictorial space depending not upon formal elements in the picture alone, but on the inability of the eye to organize and interpret the information received by it. The color interaction takes place primarily where the colors meet, along the lines or edges of the triangles. The colors begin to mix optically creating an illusion of increased hue, as the distances between the lines decrease.

R.B.

Born: 1921, Amsterdam, Holland

Karel Appel studied at the Academy of Art in Amsterdam from 1940 to 1943. Subsequently, he became a founder of the International Association for Experimental Art and of the COBRA group in 1948. In 1950 he moved to Paris, where he is still living. In 1960 he won the International Guggenheim Prize.

Appel is a member of the Nordic School of Abstract Expressionists, who paint in a style derived from Jorn and de Kooning. Appel himself produces ghostly fantasy pieces, using strong, vital colors. Like many of the COBRA artists he is fascinated by the art forms of primitive peoples. Appel has also been influenced by the Dutch Expressionists, although he is far more revolutionary in his disregard of formal structures. For a while he incorporated objects (found objects, puppets, etc.) into his pictures but soon abandoned the practice in favor of two-dimensional compositions. The two dimensionality of his art manifests itself in his lithographs, where vibrant colors and simple shapes determine his print compositions. Appel is also a sculptor and has produced occasional works in this medium throughout his entire career.

Child with a Pretend Animal, 1971

Color lithograph, 26 1/8" x 40 1/8"

Gift of John Horne, 78.137

Inscribed: In pencil, dated and numbered with stamp of publisher, London Arts

Condition: Excellent

Child with a Pretend Animal captures the essence of Appel's abstract impressionism. Rich in imagery as well as in color, the print suggests a half-humorous, half-frightening creature, presumably evolved from the unconscious mind of the infant. Like the suggested child, Appel begins anew with each work. "Sometimes", notes Appel, "my work looks very childish, or child-like, schizophrenic or stupid. I find my imagination and go on to represent it. I depict the imagination I find in the flat two-dimensional colors of the print itself."

In Child with a Pretend Animal, Appel is a creator of forceful images even when he uses two dimensional patches of color. The lithographic medium embodies the free-wheeling act of creation that Appel manifests in all of his art work. The viewer (like the artist and the "child") is left to his imagination. And, like his fellow Cobrists, Appel is a creator of forceful images. They are born of his affections for the primitive and folkloric and his belief in spontaneous, instinctive, unplanned and uninhibited art. His art is free and unfettered, filled with simple child-like visions.

P.B.

LEONARD BASKIN **3**

Born: 1922, New Brunswick, New Jersey

Baskin was involved in special study with Maurice Glickman 1937-1939. In 1939 he enrolled at the New York University School of Architecture and Allied Arts, from which he transferred to the Yale University of Fine Arts in 1941. He remained at Yale until 1945. In 1949 he received a B.A. from the New School for Social Research. The following year Baskin studied at the Academie de la Grande Chaumiere at Paris, and in 1951 he attended the Academy of Fine Arts at Florence. The artist taught printmaking at the Worcester Art Museum from 1952 to 1953, and thereafter became associate professor in printmaking and sculpture at Smith College. Among his numerous awards and prizes are the John Simon Guggenheim Memorial Foundation Fellowship for printmaking in 1951, the Society of American Graphic Artists Erickson Prize in 1951, and the Philadelphia Print Club Atwood Prize in 1954. Baskin has worked in various graphic techniques as well as in sculpture. His works have been shown in many exhibitions in the United States and abroad, and may be seen in such collections as the National Gallery of Art in Washington, D.C.

Thomas Eakins, ca. 1964

Etching (Artist's proof), 17 3/4" x 13 3/4" (plate)

Purchase: Watkins Fund 64.7

Provenance: The artist

Condition: Excellent

Baskin pays homage to Thomas Eakins with this etching. He creates a dramatic contrast between the head and the background. This is achieved through the division of the background into three registers against which the profile head is juxtaposed. Between two horizontal layers of soft ink tones lies a field of strongly hatched horizontal strokes. The linework is reminiscent of Kaethe Kollwitz. Baskin is a master in the manipulation of the plate. He places emphasis on the head by careful wiping of the plate, creating an interesting scale of tonalities. With controlled biting he receives exciting, non-descriptive surface patterns. Baskin says that his prints "passed from inelegantly simple to complex in a short time and directly so, as if an inevitable line had been plotted for their progression." He insists that "there is little of technical interest" distinguishing his etchings. As a draftsman he uses the line to explore surface patterns. His line has life of its own and only accidentally forms a man, a flower, or a bird. His composition is concerned with the image alone. The background is of little importance to the artist, showing an affinity to his sculpture. He believes his work to be "unthinkable" without Ensor, Kokoschka, Barlach, early Picasso, Munch, Kirchner as well as others who influenced him. However, he maintained that no influence came from Thomas Eakins "except deep vibrations, radiating waves," implying a "plain-dealing, rugged honesty." In 1959, explaining his obsession with the image of man, he wrote: "Man has been incapable of love, wanting in charity and despairing of hope. He has not molded a life of abundance and peace and has charred the earth and befouled the heavens more wantonly than ever before. He has made Arden a landscape of death. In this garden I dwell, and in limning the horror, the degradation and the filth, I hold the cracked mirror up to man. All previous art makes this course inevitable." <sup>1</sup>

<sup>1</sup> Leonard Baskin. Sculpture, Drawing & Prints, George Braziller: New York, 1970, p. 9.

JACK BEAL 4

Born: 1931, Richmond, Virginia

Beal, a resident of New York City and Oneonta, New York, studied at William and Mary College, Virginia Polytechnic Institute, the Chicago Art Institute, and the University of Chicago. He is primarily known as a leading painter in the figurative style. The artist has taught at a number of schools including the Universities of Indiana and Wisconsin, Cooper Union, the San Francisco Art Association, and Stanford. In addition to group shows throughout the United States, he has had one-man shows in New York, Chicago, and Stanford. His works can be found in the Whitney Museum of American Art, The Bruce Museum, San Francisco Museum of Art, the Museum of Modern Art, The Delaware Museum of Art, and many other prominent collections.

Doyle's Glove, 1969

Color lithograph, 12" x 13"

Purchase: 70.40

Provenance: Brooke Alexander, Inc., New York

Inscribed: Signed, titled and numbered 43/60

Condition: Excellent

Doyle's Glove, a five-color lithograph developed from a pastel drawing, was, in the artist's words, his first "real" print. It is a careful study of the subtle shadows, curvilinear details and relationships that form a common glove. The graphic works of Jack Beal are consistent with his figurative painting style. He was exposed to a wide range of printmaking techniques at the Chicago Art Institute, and may have been influenced by the University of Wisconsin Graphics Workshop run by Warrington Colescott, when Beal taught there in 1967 and 1969. He executed a number of plates and blocks between 1962 and 1969, but failed to issue them in multiples until Doyle's Glove was published by Brooke Alexander, Inc.

M.B.

JACK REAL 4  
Born: 1911, Richmond, Virginia  
THOMAS COLEMAN

5

Born: 1935, Wichita, Kansas  
Died: 1971, Lincoln, Nebraska

Coleman studied and taught at the Wichita Art Association. He later earned bachelor's and master's degrees at the University of Kansas where he studied printmaking with John Talleur. His works are included in the permanent collections of many museums including the Library of Congress, The Nelson Gallery of Art, The Sheldon Art Gallery, and The Spencer Museum of Art. He explored many techniques of printmaking and exhibited his works widely in almost two dozen one-man shows. He established the printmaking department of Nebraska University where he was associate professor of art until his untimely death in 1971.

Cropduster, 1964

Gift of Mrs. Thomas Coleman and family

Provenance: Mrs. Thomas Coleman

Inscribed: Signed by artist and entitled Cropduster, final proof

Condition: Excellent

Cropduster shows the figure of a brave, goggled pilot maneuvering his plane between the forces of life and death themselves: the growing trees in the lower right-hand corner and the skeletal parts in the lower left. The pilot with his stiffly straightened sinewy arms conveys strength and control. Coleman's use of both etching and engraving enables him to create an extremely varied and interesting texture of overlapping lines with a full range of clarity and distinction. Beneath one surface level of lines emerge other lines and images from a greater depth and numerous upward-sweeping lines almost mask the reclining abstract figure in the lower central area of this artist's final proof. Certain forms reappear: the curve of the propellers, the rib-like curves above the propellers, and the curves of the bone parts in the lower left. A tremendous sense of movement is felt in the upward sweep of lines and the flowing grasslike forms that follow the plane.

G.T.

WARRINGTON COLESCOTT 6

Born: 1921, Oakland, California

Colecott, professor of Art at the University of Wisconsin, was educated at the University of California, Berkeley, receiving his B.A. in 1942, and his M.A. in 1945. In addition to his training with Obata and Margaret O'Hagen, he was a self-taught serigrapher. He also worked with Anthony Gross at the Slade School of Art in London, and studied at the Academie de la Grande Chaumiere in Paris. He returned to London with a Guggenheim Fellowship in Graphic Arts in 1965-66 and has had major one-man shows in New York, Philadelphia, Dusseldorf, and Paris. His 1952 show at the Galerie Hiut, in Paris, was the first one-man show in the medium of serigraphy to be seen in that city. He had numerous other one-man and group showings throughout the United States. Colecott has also been the director of the University of Wisconsin Graphics Workshop since 1949.

Mother's Day, 1966

Color intaglio 16" x 20"

Gift of William M. Ittmann, Jr., 68.12

Inscribed: Signed, titled, and numbered 25/30

Condition: Good

Colecott denies any claim to serious political concern in his works. However, Mother's Day is exemplary of his many humorous and critical looks at American society. This print satirizes the sacred ideals of our way of life; at the same time, harsh realities are manifested in the American couple dominating the picture. Multiple images and symbolic messages abound in this print, begging the eye to search deeply into the layers of overprinted line and color. Colecott's works are reactions to the world he sees, and these reactions are recorded in cartoons of comedy and tragedy. The strength of his prints rely upon the frolicking energy of the images and the self-examinations that his audience shares with him.

M.B.

Born: 1935, Brooklyn, New York

Cottingham's reputation as a Photo-Realist or New Realist artist has been firmly established. He began his career as an advertising director, and he, along with other Photo-Realist artists, was influenced by Pop Art. This influence may derive from common scenes from everyday life seen in Photo-Realist art. Cottingham has had several exhibitions both in New York and in London, and he has works in several museums throughout the country, including the Spencer Museum of Art. Cottingham now resides and works in London.

Showboat, 1972

Pencil on tracing paper, 14½" x 18"

Purchase: National Endowment for the Arts, 78.156

Provenance: Morgan Gallery

Condition: Excellent

Showboat is a preparatory sketch from photographs taken by the artist. The sketch served as a way of reworking what he felt was lacking or misplaced within the photograph.<sup>1</sup> Within the sketch there is no sense of color, pattern, contrast between light and shadow, or crisp, sharp edges, which are so prevalent in the painting. The overwhelming impact of a commercial neon sign in bright sunlight, which is so prevalent in the painting, is again absent in the sketch. The sketch does not retain the same vantage point as the painting and the same strong diagonal which helps to create energy and movement within the composition, which is enhanced in the sketch by short, hard lines.<sup>2</sup>

This sketch clearly speaks of Cottingham. It is devoid of figures, as is all of his work. It represents an image blown-up in scale and stature, and it is focused on a sign or written imagery. Cottingham has always been fascinated by the composition and meaning of signs. Many of the signs which he focuses on date from the 30s and 40s due to their texture and activity, which appears to be absent in signs of a later date.<sup>3</sup>

1. "The Real and Artificial Painting of the New Environment," Art in America, November, 1972, p. 77.
2. Robert Findlay, "Moses and Cottingham; Signs of Shifting Artistic Sensibilities in the 1970s," Register of the Spencer Museum of Art, Spring 1979, pp. 57, 59.
3. Art in America, p. 77.



JIM DINE 8

Born: 1935, Cincinnati, Ohio

Dine studied at University of Cincinnati and Boston Museum School in 1953, and received a BFA from Ohio University in 1957. His first one-man exhibition was staged at the Reuben Gallery in New York in 1962. Two years later, he was awarded a Norman Harris Silver Medal from the Art Institute of Chicago. In 1965, he was a guest lecturer at Yale University. While the avant-garde artists in his generation were faced with the crisis of subject matter, Dine boldly and innovatively established his reputation as the maker of tools, bathrobes, nudes and figures.

Being surrounded with tools in his grandfather's hardware store since his childhood, and having worked with them in his father's store since he was nine, Dine found tools uniquely fascinating and meaningful. Brushes, wrenches, pliers, bolts, and colorcharts are to him the functioning objects enabling a dream to be fulfilled. They represent the ideal of craftsmanship. In his early works, therefore, he incorporated them into his paintings. Though his idea of using objects to create art is not a novelty, it marks a point of departure from the Pop movements in 1959. However, in the late seventies, his drawings of nudes or human figures were distinctive because of Dine's extensive use of mixed media. Working against the dominant tide of abstract art, Dine is still able to give new interpretations to representational art and find new possibilities for his artistic means.

Self-Portrait Without Glasses, 1978

Etching, 11 3/4" x 9" (plate)

Purchase: Friends of the Art Museum and the National Endowment for the Arts, 78.88

Provenance: William Struve

Condition: Excellent

After 13 years of extensive exploration in the graphic techniques, Dine's Self-Portrait Without Glasses undeniably reveals the artist's great mastery in the graphic arts. The idea of portrait making was, probably, inspired by the portrait of the French symbolist poet, Arthur Rimbaud (1854-1951), which he saw on the front cover of a magazine in Paris in 1970. Since then, he focused his attention on making Rimbaud's portraits and his self-portraits. His first series of self-portraits were executed in drypoint in 9 varying plates in 1971. Four years later, they were followed by the Dartmouth Portraits which were reworked from these old plates by means of effacement. This experiment enabled Dine to achieve the utmost in expressive quality through the simplification of design and the economy of lines. This self-portrait of 1978 is, as a result, closely related to those earlier etchings. The lines that define the head of the artist are swiftly and beautifully drawn with great draftsmanship and firmness. They are reduced to the essential minimum, and they contrast highly with those which define the artist's dense beard. Such manipulations of varying qualities of lines also result in a dramatic tension between the void of the white surface where the paper remained unprinted and the black silhouettes. Significantly, these crisp lines are reminiscent of his well-known series of Paintbrushes. Besides, Dine found his method of tracing the photographic drawing onto the plate very effective for maintaining the sitter's verisimilitude and personality.

C.A.

DALE ELDRED

9

Born: 1934, Minneapolis, Minnesota

Eldred has received much attention nationally, but he is especially well known in the Midwest as an environmental sculptor. He did his graduate studies at the University of Michigan, where he studied science and architecture. It was there that he came into contact with Eero Saarinen. Eldred is well known for his fabricated environmental sculptures such as Sisu (1964, Olathe, Kansas), Kansas City Art Institute Piece (1967, Kansas City, Missouri), Mankato Piece (1968, Mankato, Minnesota), and he was the designer for the City Center Mall (1970, Kansas City, Kansas). Currently, the artist is the chairman of the Department of sculpture at the Kansas City Art Institute.

Monumental Construction, ca. 1965

Collage, 8" x 10 3/4"

Gift of the Artist, 68.56

Provenance: The artist

Condition: Excellent

Monumental Construction is an original collage which illustrates the first step in a concept which Eldred worked on in the '60's: imaginary graphics. Imaginary graphics consist of landscape photographs with cut-outs of fabricated sculpture superimposed on the photograph. The four-stage process, beginning with the color collage and ending with a silver-toned photo-print mounted on mylar, shows Eldred's great depth of imagination and creativity. Another unique feature of this collage is that he had the bridge sculpture specially constructed for this image. The photographic source is from Arizona Highways magazine, which served as a source for several of these imaginary graphic designs. This unusual juxtaposition of the bridge sculpture and the color photograph serve to stimulate and trick the viewer's awareness, and presents a monumental construction within nature.

V.H.

JUAN GENOVÉS 10

Born: 1930, Valencia, Spain

Genovés studied at the Escuela Superior de Bellas Artes in Valencia until 1950. His reputation as a painter and graphic artist was established in his native country in the late 50's through a series of one-man exhibitions, and internationally in 1966 after an impressive showing at the 1966 Venice Bienale. He is best known for his imagery of black and white crowd scenes with tiny ant-like figures, usually involved in riots, battles, or some type of conflict.

El Lugar y El Tiempo, from Series, El Lugar y El Tiempo (Time and Place), 1971  
Aquatint, 12 3/4" x 17 1/2"

Gift of Mr. James W. Dye, 79.119

Provenance: Marlborough Graphics, New York

Inscribed: Genovés '71/ 42/92

Condition: Excellent

This work is both rich in socio-political content and formal artistic manipulation. The anonymity of the charging crowds of figures, having no reference to purpose or cause, implies that the conflict here is bigger than any one specific time and place. The stark use of black and white gives a journalistic feeling of an enlarged newspaper photograph or segment of film footage. The carefully balanced tripartite composition, the graded tonal areas of aquatint, and the stencil-like outlines recall the works of Goya.

K.M.

DAVID HOCKNEY 11

Born: 1937, Bradford, Great Britain

David Hockney studied painting at Bradford College of Art and the Royal College of Art in London. He began to make prints in order to carry out his interests in book illustration and literary subjects. Since his first trip to New York in 1961, Hockney has travelled widely and has returned to the United States at various times to live and teach. His first one-man show was at the Kasmin Gallery in London in 1963, followed by one at the Alan Galley in New York in 1964. Numerous awards and exhibits, including retrospective exhibitions of his work at the Whitechapel Gallery in London in 1970 and at the Musée des Arts Décoratifs in Paris in 1974 have consolidated his reputation in Europe and America. Hockney's body of work now includes drawings, photographs, stage sets, costume designs, graphics, and paintings.

Jungle Boy 1964,

Color etching and aquatint, 15 3/4 x 19 3/4

Purchase: Letha Churchill Walker Fund, 79.42

Provenance: Sotheby Park-Bernet, New York

Inscribed: Artist Proof, lower left corner; David Hockney '64, lower right corner

Condition: Excellent

Hockney made Jungle Boy in New York in 1964 on his way to live in Los Angeles. The snake's obvious allusion to Adam and Eve, and the aroused red flush of the sexually depicted palm tree seem to refer to his personally anticipated temptation and exotic, erotic ideas of life in Los Angeles.

This etching came at a pivotal point in Hockney's career. He was tired of England, and his struggles with connecting modernism to his personal impulses were coming to a head. References to his prior work are seen in his use of words to introduce literary content, his primitive drawing style, flat space and wry wit. The culling of subject matter, elimination of extraneous images and a move toward observed detail shows the beginning of transition to a more naturally rendered pictorial content.

A.R.

Born: 1928, New Castle, Indiana

Given the name Robert Clark at birth, Indiana's pseudonym is taken from his native state. He received his B.F.A. from the Art Institute of Chicago. A painter and printmaker, Indiana belongs to the branch of Pop art concerning itself with hard edge paintings evoking the signs and symbols of American life. He paints in bold, contrasting and frequently clashing colors. Words are central to the entire body of his work although he concerns himself more with the play of composition, forms and shapes than with typography. Among the hard-edge painters he comes closest to the earlier American precisionist painting tradition, specifically that of Charles Demuth. As a colorist he is not interested in tonal gradations, but especially admires the vivid colors and simplicity of Ellsworth Kelly, the artist he considers to have been most influential in his work.

Hexagon, 1964

Color Silkscreen, 5 1/6" x 4 5/8"

Gift: Gene Swenson Collection, 70.124b

Provenance: Gene Swenson, New York

Inscribed: lower right, RI '64

Condition: Good

Hexagon is representative of the autobiographical nature of most of Indiana's works and of his use of sequential symbols. The circle, referring back to his childhood experiences attending the Church of Christ, Scientist, symbolizes eternal life as well as illustrating a fondness of geometry and geometric form. His intrigue with numbers began as a child; he lived in 21 houses before the age of 17 and referred to each by its respective number. The digit 6 has special significance as a memorial to his father who was born in June (6th month) into a family of six children, worked for Phillips 66, and left his mother for California on Highway 66. Hexagon can also be seen to refer to the hex signs often found on barns throughout rural America, giving universal impact to the commonplace.

E.A.

1. Kirk H. Solomon, Alex Katz Prints, Whitney Museum of American Art: New York, 1972, p. 8.
2. Richard S. Field, Alex Katz Prints, Whitney Museum of American Art: New York, 1974, p. 10.

JASPER JOHNS 13  
Born: 1930, Augusta, Georgia

Jasper Johns is among the most influential of American artists who followed Abstract Impressionism, and who reacted against it. The era of Pop art is often dated from John's first one-man show early in 1958, which included paintings of flags, targets, numerals and letters of the alphabet-- all simple, common, and two dimensional.

Like many artists of his generation, Johns was concerned with not only the materials of art but also the meaning of the act itself. He has brought painting to a point at which we are forced to alter all of our preconceptions.

Johns completed his undergraduate work at the University of South Carolina. He is the recipient of numerous awards, including recognition of his prints in the VII International Exhibition of Prints, where he won first prize in 1967. Major collections of his works are maintained at the New York University, U. of Illinois, U. of Michigan, U. of New Mexico, Yale U. Archives, U. of Texas, International Nickel Co., Ciba-Geigy Corporation, Santa Barbara Museum of Art, and the Baltimore Museum of Art.

Flags, 1967-68

Color lithograph, 34" x 25½" (sheet)

Purchase: Friends of the Met Art Museum and the National Endowment for the Arts,  
76.61

Provenance: William Struve

Inscribed: Signed J. Johns '67-'68 33/43

Condition: Excellent

Johns' mature work begins with his first Flag, painted in 1955. He chooses to have his identity, feelings and intentions completely detached from the work. This attitude reveals a deeply committed philosophical position. His paintings cannot be considered personal or sentimental. According to Johns, they should never convey subjective meanings or associations which might involve the viewer in anything but the expressive potential and the isolated existence of the objects themselves.

Johns' astounding production of flags includes at least 15 paintings and 38 works in other media. He has tested the viewer's interest in a traditional humanistic mode of creativity that draws on one's past knowledge and experiences. As a simple painted object, the flag carries no political overtones. The print (painting) only uses, according to Johns, one of those tangible "things the mind already knows". He has created a curious and psychologically powerful art, one which will challenge the minds of the most inquisitive for generations to come.

ALEX KATZ 14

Born: 1927, Sheepshead Bay, Brooklyn

Katz studied from 1946 to 1949 at the Cooper Union School of Art, New York. He soon changed his major from commercial art to fine arts. From the year of his graduation, he received a series of scholarships for summer study at the Skowhegan School of Painting and Sculpture at Skowhegan, Maine, where he studied with Henry Varnum Poor. His first one-man show took place in 1954 at the Roko Gallery, New York. Since then Katz has exhibited in the United States and abroad. He taught painting at the Brooklyn Museum School, the Skowhegan School of Painting and Sculpture, and at the Pratt Institute, New York. In 1960-63 Katz was the visiting critic at Yale University School of Art, New Haven, Connecticut. In 1971-72 he taught at the University of Pennsylvania Graduate School of Art, Philadelphia, also in the position of the visiting critic. Among his numerous awards is the John Simon Guggenheim Memorial Fellowship for Painting, which he received in 1972. Katz's works are executed in various media such as painting, paper collages, free-standing cut outs, designs for theatre sets and costumes, and graphics. In 1965 he first began to experiment with printmaking.

White Petunia, 1969

Four-color lithograph, 30" x 22"

Purchase: 70.42

Provenance: Brooke Alexander, Inc., New York

Condition: Excellent

White Petunia is the translation of an oil painting on canvas into a color lithograph. Executed in 1968, the painting is now in the collection of the Cincinnati Art Museum, and measures 72x95 inches. Despite a considerable reduction in scale, the print retains the monumental effect of the canvas. This is primarily due to the skillful manipulation of space. The image seems to rise from a flat, ambiguous background in a relief-like fashion. Shapes and colors, although sensuous, remain essentially flat. Elke M. Soloman, associate curator at the Whitney Museum of American Art, likens Katz's prints to those of Ellsworth Kelly in being "inseparable from their corresponding paintings." She points out that in the flower prints "all the parts maintain contact with the surface plane," and emphasizes that "the stamens appear as close to the viewer as does the lower petal."<sup>1</sup> All elements are given equal importance. The overall mood is that of great tranquility achieved through a unity of forms. Richard S. Field, curator of Davison Art Center at Wesleyan University, suggests that Katz is "typically American in his holding out for his own vision, his resistance to easier, literary solutions, to seductive brushwork or lyrical color." He says that, "Informing his best work is a consistency that feels direct, large-scaled and single-purposed, even when the content is tinged by caution and withdrawal." Field calls White Petunia a print in which "color and shape are perceived by turn as light, organic form, sensuous shape and ink on paper."<sup>2</sup> The white of the paper provides the color for the flower petals. Katz used a separate stone to produce the soft grey shading which he gently hatched with a litho crayon.

1. Elke M. Solomon, Alex Katz Prints, Whitney Museum of American Art: New York, 1972, p. 6.
2. Richard S. Field, Alex Katz Prints, Whitney Museum of American Art: New York 1974, p. 10.

CIMA KATZ 15

Born: 1949, New York, New York

Katz has been a professor of lithography at Kansas University since 1978. She has studied at the Tyler School of Art in Rome, Italy 1969-70, and in 1971, she recieved her B.F.A. in printmaking from Carnegie-Mellon University and her M.F.A. from Indiana University in 1974. Her prints have received awards and special purchases, and are housed in numerous locations throughout the world. She has shown her work in solo, invitational, and juried exhibitions since 1971.

Fallen Angel, 1977

Color lithograph, 23" x 23"

Purchase: 81.37

Provenance: The artist

Inscribed: Cima Katz, 6/10

Condition: Excellent

Fallen Angel is a single print reflecting the artist's general interest in color lithography. The print contains personal iconography, the forms of which can be seen repeated in her other work. Many of the objects depicted in her prints have been found by the artist and become autobiographic in nature.

C.T.

1. Eric M. Solomon, Alex Katz Prints, Whitney Museum of American Art, New York, 1977, p. 6.

2. Richard S. Field, Alex Katz Prints, Whitney Museum of American Art, New York, 1974, p. 10.



R.B. KITAJ 16

Born: 1932, Cleveland, Ohio

R.B. Kitaj studied at the Royal College of Art at the same time as Allen Jones and David Hockney. In his painting and prints he has interpreted the Pop movement through a wide variety of subjects derived from many sources including current and historical events, literature, sports and films. He has been called a literary artist because he is scholarly and well informed, but the observer can also appreciate the purely aesthetic qualities of his work.

The Most Important Film Ever Made, 1974  
Screenprint and collage, bleedprint, 27½" x 41"  
Gift of Mrs. Gordon Abrams, 79.194  
Inscribed: Lower right Kitaj 1/70  
Condition: Excellent

Kitaj began making silkscreen prints in order to increase his productivity and to create a means of realizing many of his complex ideas. The Most Important Film Ever Made includes covers of monthly movie pamphlets with an intricate, superimposed grid pattern. The work illustrates the artist's fascination with images drawn from popular culture, especially his pre-occupation with actors and their lives. It also demonstrates his reliance on the technical skills of his printer, Christopher Prater, who brings the artist's ideas to realization.

E.A.

Born: 1886, Pochlarn on the Danube, Austria  
Died: 1980, Montreaux, Switzerland

Kokoschka received training in drawing at the Vienna Kunstgewerbeschule between 1905 and 1909 and experimented on his own with oils. His first exhibition was held in 1908 at Kunstschau, Vienna. After being badly wounded in 1915, Kokoschka painted many scenes of war. The misery of the war years remained with the artist and affected his attitude toward painting in which he attempted to bring some security into a world of chaos, painting mostly portraits during his teaching position at Dresden Akademie, 1919-1924. As a result of the attack on 'degenerate' art all of Kokoschka's works in German public galleries were confiscated during the Nazi period. More recently, Kokoschka was internationally honored on the occasion of his seventieth birthday in 1956, and his ninetieth birthday in 1976.

King Lear, 1963

Lithograph, 14 7/8" x 13 7/8"

Purchase: 79.112

Provenance: Spencer Library, University of Kansas

Inscribed: Signed and numbered, 1 of 7 illustrations in an edition of 275 lithographs

Condition: Excellent

Kokoschka began his series on King Lear by working through the play. The lithographs are his testimonies to the realism of Shakespeare's poetry. The inner destruction menacing Lear becomes plastic and alive through the violence of Kokoschka's images. This uncanny portrait brings out the true nature of Lear's feelings.

C.C.

DAVID LIGARE 19

Born: 1945, Oak Park, Illinois

Ligare attended high school in Redona Beach, California and studied at the Art Center College of Design. His work is often fanciful, and demonstrates a sensitivity that embraces a poetry suggesting the Japanese haiku approach. He is the recipient of many awards and his work has been acquired by many museums throughout the country.

Sand Drawing #9, 1971

Pencil drawing on paper, 11" x 9"

Purchase: Friends of the Art Museum and the National Endowment for the Arts, 72.1

Provenance: ACA Galleries, New York

Condition: Excellent

Ligare is a young realist painter who carefully selects his idiom using isolated events to express universal concepts. Rocky beaches, derelict cars, lone cedars and battered chairs on dilapidated porches are some of the symbols of Ligare's world, which he paints with consummate care and sensitivity.

Sand Drawing #9 is a photographically exact pencil rendering of a beach landscape, and is one artwork in a series begun around 1971. Executed in acrylic, pencil and colored pencil on canvas and paper, Ligare's affinity with environmental and process art is clearly evident. Although the drawing might seem to be documentary in nature, the works originate in an environment-altering process which is photographed and then reproduced in pencil and certain distinctions are readily apparent. We are not given information on the event, on its process and context. Instead we are presented with the remains of the event, rendered permanent through the painstaking effort of reproduction. In its original state, the sand drawing would have been relatively small. In the finished work the context of size or space has effectively become undefined through the unavailability of the wider landscape: ocean and sky. The viewer's perception of the image is engaged in continual expansion and contraction as he reads through the surface of the work. The finished, controlled quality of the work stands in ironic relationship with the image: Sand is itself an ancient metaphor for change, and the fingermarks convey a sense of tentativeness. Transience is implied everywhere.

This contrast is representative of Ligare's work in general and serves to heighten its contending dramas. Ligare's more recent works deal with similar relationships between time and timelessness, space and infinity, weight and weightlessness; concerns of the conscious, perceiving mind.

C.P.T.

Born: 1923, New York City

Roy Lichtenstein began his first formal training at sixteen at the Art Students League under Reginald Marsh. He received his B.F.A. and M.F.A. degrees from Ohio State University. He taught at Ohio State, and held a assistant professorship at Rutgers University. Since 1973, the artist has been living and working in New York. His first one-man show was held in 1949. Lichtenstein is best known for his contributions to Pop Art through his comic strip works, which he first created in 1961.

Crying Girl, 1963

Offset lithograph, 18" x 24"

Gift: Gene Swenson Collection, 70.162

Provenance: Leo Castelli Gallery, New York, to Gene Swenson, New York

Inscribed: Signed in pencil

Condition: Excellent

Crying Girl is an example of Roy Lichtenstein's experimentation with the comic strip. He transforms the comic strip into a powerful art form by isolating frames and greatly enlarging the scale. He also uses the various themes of comic books, such as love and romance, as subjects for such prints as Crying Girl. The force of this work is heightened by benday dots, cropped face, and bright colors, but the biggest impact is felt through the use of stereotypes. The girl and her tears represent a common, human emotion reduced to a schematized, cool depiction.

J.Y.

Born: 1938, Bronxville, New York

Marden received a BFA degree from Boston University in 1961, spent the summer at the Yale Summer School of Music and Art, and then entered Yale, earning an MFA in 1963. He moved to New York City where he currently resides. His preferences for aligning shapes with the edge and for simple axial divisions of space began while at Yale. The grid influence of the work of Jasper Johns was apparent in Marden's early drawings and prints. Following his first one-man exhibition in New York City (Bykert Gallery 1966) Marden became an assistant to Robert Rauschenberg and later taught at the School of Visual Arts in New York City and Skowhegan School of Painting and Sculpture in Maine. Marden's work has been shown in numerous one-man exhibitions including the Guggenheim Museum in New York City (1975). Marden is fundamentally concerned with the interplay of color and shape and the way in which the presence and perception of one influences the other.

Three prints from Adriatics, 1973

Etching and aquatint, 23 3/4" x 14 3/4"

Purchase: Friends of the Art Museum and the National Endowment for the Arts, 79.25 1-3

Provenance: Douglas Drake Gallery, Kansas City

Condition: Excellent

Adriatics is a portfolio of seven etchings which "presents the artist's continuing investigation of surface densities and linear or sectional permutations within a panel perimeter." These three etchings are each halved vertically, the upper section an apparent square revealing a white ground with occasional shallow markings or a few lines drawn the length from opposing sides. The lower section is a dense black aquatint of a dull, mat veneer on which lines are randomly cross-hatched or, taking their cue from the upper section, divide the lower square in a more ordered manner. These lines possess a slick, glazed surface and provide a rich contrast to the less resonant black aquatint.

K.W.

EDWARD MOSES 21

Born: 1926, Long Beach, California

Ed Moses began his career and made a name for himself in the west coast as an Abstract-Expressionist painter. Although his work became more minimal in the 1960's, a continuing involvement with sensitive linear statements is apparent throughout his work. He lives and works in Santa Monica, California, was educated at UCLA (M.A., 1958), and has taught at the University of California, Irvine, since 1969.

Wedge Series #3, 1973

Color lithograph on 4 sheets of silk tissue, 24" x 18"

Purchase: 79:24

Provenance: Cirrus Editions, Los Angeles

Condition: Excellent

This third print of the Wedge Series is printed on 4 sheets of delicately transparent silk tissue in five colors: lime green, light and dark grey (front and back of one sheet), pink and fire red. It is composed of parallel lines of varying widths and intensities that combine to form a zigzag pattern.

Because the layers are superimposed on each other they form a set of subtle grids in an ambiguous illusion of space, somehow denying their actual three-dimensionality.

Wedge Series is illustrative of Moses' explorations begun in the 1960's, of repetitious marks, soft delicate colors, subtle optical illusion, and the compression of multiple, transparent fields into single ambiguous planes. His prints are strongly related to his series of resin-coated canvasses in their repetitive linear striations and sensuous colors. Much of Moses' work has been influenced by textile traditions, especially those of the American southwest. In his resin paintings and his multiple layer prints, the surface is treated as a kind of fabric.

S. W.

ROBERT MOTHERWELL 22  
Born: 1915, Aberdeen, Washington

Robert Motherwell is an outstanding American artist, critic, and historian. He received an A.B. degree in philosophy from Stanford University in 1937, and furthered his graduate study in philosophy at Harvard University. At Columbia University, through Meyer Schapiro, he had an opportunity to meet the Surrealist artists living in exile in New York. As a result, he decided to devote himself professionally to painting in 1941. He had his first one-man exhibition at Peggy Guggenheim's Art of This Century Gallery in 1944, and received the American prize from the Guggenheim International Award Exhibition in 1964. His works have been frequently exhibited in the U.S. and throughout the world.

Motherwell has created more than two hundred prints in two decades. This is a very rare and outstanding aspect of his work, for very few Abstract Expressionists work in graphic media due to the limitness of the techniques. However, Motherwell has proved himself to be able to create the same effect of violent and spontaneous gestures on the plates. Significantly, the prints reveal a close affinity to his paintings, collages and drawings.

From Madrid Suite, 1965-1966

Lithograph, 22½" x 30"

Purchase: 67.76

Provenance: Plunkett Gallery

Inscribed: Signed, lower right in brown crayon

Condition: Excellent

In terms of composition and technique, Motherwell's Madrid Suite, a series of ten prints, characteristically follow the discovery made in his group of drawings, Madrid Drawings in 1958. Inspired by the rough surface of the cave painting at Altamira during his summer trip in Spain, Motherwell started working on the Madrid Drawings by drawing on the paper attached to the stucco wall of his hotel's room in Madrid. This resulted in a glossy graphite texture which consisted of thousands of pencil strokes surrounding the triangular shape. When working in lithography, he used the same composition and technique of the Madrid Drawings. But this time, the prints were rubbed on transfer paper attached to the coarse walls of the artist's studio. The outcome is the rich messiness of free calligraphic lines which reflects vividly the vitality of his mood and his manner of execution. Such a primitive technique for printmaking expresses dramatic qualities of crudeness and atavism which are his main goals in his art. Significantly, the triangular shape containing two ovals is reminiscent of his Je t'aime paintings (1955-1957). For Motherwell, the oval or the egg shape symbolically represents living form, the instability of which contrasts with the triangular shape. At the same time, this triangular form can also be transformed into the figure 4, Motherwell's recurring motif. In terms of colors, black is a symbol of death, while white is a symbol of life. The interplay of the two contrasting forces and the idea of metamorphosis are all Motherwell's hallmarks.

C.A.

STUART NIELSEN 23

Born: 1947, Chicago, Illinois

Nielsen received a Bachelor of Fine Arts degree from the University of Minnesota in 1969. In 1973 he was awarded a fellowship grant from the Minnesota Arts Council, and in 1977 he was the recipient of a Bush Foundation Fellowship. He has exhibited at the Walker Art Center in Minneapolis and at the Whitney Museum in New York.

Folding Screen Drawing, 1975

Pastel and gold leaf on paper, 30" x 42½"

Purchase: Letha Churchill Walker Fund, 77.19

Provenance: The artist

Condition: Excellent

At first glance, Nielsen's Folding Screen Drawing appears highly decorative with shimmering squares of gold leaf playing off a deep red fixative and panels of varying patterns rendered in soft but vibrant pastels. However, it is through these traditionally accepted modes of "decorativism" that Nielsen has accomplished a coherent and markedly successful drawing. The motif of the folding screen has been utilized to lend structure to his varying designs in pastels, while at the same time suggesting spatial recession and progression through the forward and backward folding of the screen. The spatial illusion thus created is effectively countered by the gold squares bordering the edges of the screen which serve to hold the surface and, in fact, deny the space created by the screen by omitting the spatial atmosphere in which it must exist. Further, the brilliance of the gold perfectly balances with the pastel patterning. The result is a sumptuous decorative drawing that is indeed more than the sum of its parts.

M.W.



Born: Jevell Demikovsky, 1922, Snovsk, Russia

Olitski, who came to the United States in 1923, studied at the National Academy of Design, New York, the Ossip Zadkine School, Paris, and with Chaim Gross. He received his B.A. and M.A. degrees at New York University. He is considered among the vanguard minimal artists, and color field painters.

Untitled, 1970

Color silkscreen (79/100), 35" x 26"

Purchase: 71.58

Provenance: Brooke Alexander, Inc., New York City

Condition: Excellent

Jules Olitski, in his initial attempts at silk-screen printing, has broken with a current trend among painters to make prints that derived directly from their paintings or are treated with the same weightiness as artists Stella and Johns, for example. In this sense, he seems to have returned to a more traditional European mode of treating the print in a light vein. Not that they aren't related to his recent paintings in their colors (the new flesh, sand and blue-violet tints) and in their suggestion of textural surface (achieved by first spraying colors separately on acetate), but by comparison to the paintings, the prints are lighthearted; a few run the risk of downright frivolity. Part of this results from the handling of his well-known structural device -- the streaks diffused and embedded near the framing edge in his paintings have become clearly defined, rapidly executed lines that run all the way around the rectangle, becoming motifs in themselves and rather arbitrary ones at that. Occasionally, two opaque patches of contrasting colors adjoin them that look collaged (they're not) and bring to mind shapes that appeared in Olitski's paintings in the early '60s. The fields of color, which seem to be all about color contrast, concentrated in small works, are particularly lush and vibrant.

K.W.

Born: 1924, Pittsburgh, Pennsylvania

Philip Pearlstein received his B.F.A. from Carnegie Institute of Technology, 1949, and his M.F.A. from New York University, 1955. Upon arriving in New York during the development of Abstract Expressionism, Pearlstein immediately began to work toward reasserting the principles of logical experience to re-establish the importance of figurative illusionism without sacrificing subjective gains. He received a Fullbright Fellowship, 1968, and the American Academy of Arts and Letters award, 1973. Since the time he began exhibiting his work in 1952, he has been represented in major galleries and museum exhibitions and collections throughout North and South America and Europe. He has taught and lectured at universities, colleges, and schools of art throughout the United States and is currently Distinguished Professor of Art at Brooklyn College, New York City.

Pearlstein Suite: Nude Standing by Easel, 1974

Color lithograph, 30" x 20"

Gift of Mr. and Mrs. Ronald B. Grais, 81.30

Provenance: Landfall Press, Chicago, Illinois

Inscribed: 3/50 Philip Pearlstein 1974, bottom center; on reserve side, Copy-right 1974, Landfall Press, 63 W. Ontario St. Chicago, IL 60610  
PP74-467, bottom left; Landfall Press' impression, lower right

Condition: Good

The use of loose transparencies of brown, red green and gray washes and delicate crayon marks to define and heighten the fullness of the figure in Nude Standing by Easel creates a feeling of freedom not seen in Pearlstein's previous work. His use of the figure as a definition of form, and a creator of space without literary or narrative content is evident in the placement of the figure within the structure of the easel, and by cutting off her head with the edge of the paper. Using complex patterns of light and shadows, Pearlstein works to slow the viewer's eye, letting him define the space for himself, and this increases his involvement with the total composition.

LARRY POONS 26  
Born: 1937, Tokyo, Japan

Poons moved to New York in 1938. He studied composition at the New England Conservatory of Music in Boston and then painting at the Boston Museum School of Fine Arts from 1955-1957. Poons currently lives in New York. After only two years of art studies, Poons emerged not only as a young painter fluent in the traditions of Abstract Expressionism and neo-Plasticism, but as an artist capable of minimalizing universal concepts explored by earlier works and emphasizing the singular human aspect of the painting through system and routine. Since that time, the style has progressed in a manner that mirrored both his personal interests and those of the art world at large. Poons' work has been exhibited and collected widely, including the Museum of Modern Art, the Art Institute of Chicago, the Carnegie Institute of Art, the Whitney Museum of American Art, the Pasadena Art Museum, plus many others.

Untitled, 1964  
Silkscreen, 20" x 22"  
Gift: Gene Swenson Collection, 70.15914  
Provenance: Gene Swenson, New York  
Condition: Excellent

This print is one of ten in a series published in 1964 entitled "Ten Works by Ten Painters" by the Wadsworth Atheneum, Hartford, Connecticut. The portfolio was conceived in an attempt to extend as much of the visual impact as possible of ten artists to paper.

Although Poons is respected for his sensitivity to color, this print is black and white and reflects the aims of his early works. From the beginning Poons used a specific formulation, based on the marking off of intervals on a grid. Dots, then later circles, and eventually colored discs and ellipses move up, down, or across columns, activating the ground on which they are placed. In his replication and multiplication of small, intrinsically uninteresting elements, and with accent on phase, sequence and measurement, the relationship between dots and background can be read like a music score with an awareness of passing time. Poons might be seen as carrying on the disrupting tradition of Neo-Plasticism, but he tends to paint over his guidelines, covering the whole network. However constructive the work may appear, it is important to note that relationships are found in such compositions only after the application of arbitrary formulae.

In Poons' more recent work colors are more varied and complex, textured surfaces become important and the underlying grids disappear, but Poons' characteristic ellipsoid shapes play an important, though subtle role.

C.P.T.

JOSEPH RAFFAEL 27  
Born: 1933, Brooklyn, New York

Raffael studied at the Cooper Union Art School from 1953 to 1954. In 1955, Raffael attended Yale School of Fine Arts under Josef Albers and received his BFA in painting in 1956. He studied abroad in Florence and Rome as a Fulbright student from 1958 to 1959. Raffael's strong influence in abstract painting from Cooper Union and Yale left him confused about his own personal style or form of expression in painting. In 1965 Raffael had his first one-man show at the Stable Gallery in New York, and accepted the critical label of "epicene" (Saturday Evening Post) realism style. Raffael taught at the School of Visual Arts in New York from 1967 to 1969. In 1969 Raffael left New York and moved to California to paint and teach at the University of California, Berkley, and then at California State University at Sacramento until 1974. Raffael's mid-sixties style changed; he became more of an illusionistic painter, and in his compositions of California nature, the boundaries between realism and abstraction seem tenuous. Raffael's work is represented in a number of major public collections, including the Hirshorn Museum and Sculpture Garden, Library of Congress, Metropolitan Museum of Art, Chicago Art Institute, and Whitney Museum of American Art.

Belts and Forehead, 1965  
Watercolor, 22½" x 30"

Gift: Gene Swenson Collection, 70.137  
Provenance: Stable Gallery, New York, to Gene Swenson, New York  
Condition: Good

Gene Swenson purchased Belts and Forehead in 1969 and it was donated to Spencer Museum in the Fall of 1970. It was painted by Raffael during the time he was exploring his consciousness in terms of sexual overtones. Raffael's work during this period was almost always presented in a (photographic realism) collage effect with the images being surrounded by white space. Raffael stated, "I look at it as forms, a big white form fitting in, as in Arp's jig-saw type relief. 'The Images' go beyond the visual attributes which things have, they also have their own identity." Critic Gene Swenson wrote "The sexuality of the images is not self-conscious nor voyeuristic. It takes Freud not through, but beyond parlor games, and presents things matter-of-factly as varieties of sensual stimuli. This in itself might be insufficient, but the artist uses the content of the images-- their inherent sexual tactility-- as an abstract artist might use gradations of a color scale. Their size, their placement on the canvas, their groupings are fairly traditional; formally, the whole of each painting belongs to the genre of the well-made picture. But Raffael's work is richer and more surprising than that." (Sept. 1965.)

J.P.

ROBERT RAUSCHENBERG 28

Born: 1925, Port Arthur, Texas

Rauschenberg studied at the Kansas Art Institute under the G.I. bill from 1947-1948. In 1948 he left for Paris and enrolled in Academie Julian. There he frequented museums and galleries and saw for the first time paintings by artists such as Picasso and Matisse. In 1949 he attended Black Mountain College and studied with Josef Albers, whose disciplined approach to art deeply impressed him. At Black Mountain College, he became acquainted with composer John Cage and choreographer Merce Cunningham with whom he would collaborate on future dances and performances. He studied at the Art Students League through 1952. Rauschenberg has received numerous awards and world-wide recognition for his paintings, combines and prints. He is a major figure in the second generation New York School.

Untitled with Death's Head, 1967

Color lithograph, 23" x 31"

Purchase: Gene Swenson Collection, 70.139

Provenance: Gene Swenson, New York

Inscribed: Signed and numbered by the artist, Robert Rauschenberg, 15/71

Condition: Excellent

Since 1964, lithography has been a major area of exploration for Rauschenberg. From that time he has attempted much in the medium, both aesthetically and technically. In Untitled with Death's Head he has typically employed a rich complex of imagery which in turn creates a rich complex of associations. The images derive from newspapers and magazines. He transferred the photographs onto a lithograph stone and has drawn over and around them. Thus the images are further removed from their original meaning and content and gain an elusive quality. This print is representative of his other work in that it demands an explanation, yet there are no easy answers. The viewer is forced to look and in this simple fact its real meaning is contained. The more we look the more we are faced with complexities of meaning.

C.T.

Born: 1933, Grand Forks, North Dakota

Rosenquist studied painting at the University of Minnesota under Cameron Booth. He worked as a billboard painter both in the midwest and in New York City after moving there in 1955. In 1960 he left the sign painting company, rented a studio, and began painting for himself among a circle of friends including Robert Rauschenberg, Ellsworth Kelly, and others. In 1963 he was chosen to paint a mural for the New York World's Fair, and participated in several important exhibitions which made his work widely known. Since then he has continued to paint, make prints, and also experiment with constructed environments and filmmaking. Rosenquist is often associated with the Pop Art movement of the 60's, because of his use of commercial advertising motifs and techniques.

For Love, 1965

Color silkscreen, 36" x 27"

Purchase: Gene Swenson Collection, 70.142

Provenance: Gene Swenson, New York

Inscribed: For Love Artist's proof James Rosenquist

Condition: Excellent

This print is from an edition of 200 published by Original Editions, New York. For Love is a typical Rosenquist composition - an enigmatic combination of fragmentary images, with abrupt reversals of scale, space and direction. Specifically, this work features an outstretched hand made up of green benday dots, fish swimming through reeds, an upside-down pipe bowl, a faintly recognizable telephone receiver and some amorphous finger-like shapes. Though each of these images is only a fragment, the viewer instinctively completes the fragments in his mind's eye, making the imagery even richer, more complex. Rosenquist has said that his images come from personal associations, and as such are meant to evoke "feeling states", not to stand as specific symbols.<sup>1</sup> The vague, anonymous quality of the images used here allows the viewer to supply his own meaning or content, based on his individual experience. To quote Rosenquist, "I don't think of my work ever as a complete thing. I think of it as a tool to get someone off into their own vision."<sup>2</sup>

1. Tucker, Marcia. James Rosenquist, New York: Whitney Museum of American Art, 1972, p. 16.
2. Ibid., p. 26.

K.M.

Born: 1931, Letchworth, Hertfordshire, England

Richard Smith studied at the Luton School of Art 1948-1950, St. Albans School of Art 1952-1954, and the Royal College of Art 1954-1957. He was employed at Hammersmith College of Art, 1957-58 and St. Martins School of Art, 1961-63. In America, the artist has taught at the University of Virginia, Charlottesville, 1967, the University of California, Irvine, 1968 and the University of California, Davis, 1975. He lived and worked in New York City from 1963-1965 and has received numerous awards, including the 1957 Royal College of Art Scholarship for travel in Italy, the Mr. and Mrs. Robert C. Scull Award, the Venice Biennale 1966, and the Bradford Print Biennale First Prize, 1976.

Proscenium VII, 1971

Etching, 23" x 23"

Purchase: 71.156

Provenance: Waddington Gallery, Montreal, Canada

Condition: Excellent

Throughout his career Richard Smith has been concerned with the synthesis of shape and imagery. His early paintings were successful experiments with shaped canvases. From these a transition was made to his more recent "kite" paintings which are primarily three-dimensional constructions emphasizing the confluence of shape and imagery. Richard Smith's graphics, of which Proscenium VII is a good example, relate to his shaped canvases while at the same time they also create an illusionistic three-dimensional space, a space which is emphasized in his "kite" paintings.

D.DeF.

Born: 1938, Newark, New Jersey

Pat Steir's reputation as a serious and promising artist was acknowledged as early as 1964 when she was asked to exhibit her work at the Museum of Modern Art in New York. Other major exhibits include the New York Cultural Center, 1973; Indianapolis Museum of Art, 1976; Art Institute of Chicago, 1977; Whitney Museum of Art, 1972, 1973 and 1977; and the Museum of Modern Art in 1972, 1973. In 1974 she was chosen for the National Endowment for the Arts Award.

Large Line, 1976

Hand colored intaglio, 19 3/4" x 19 7/8"

Purchase: Friends of the Spencer Museum of Art and the National Endowment for the Arts, 78.126

Provenance: Landfall Press, Inc., Chicago

Condition: Excellent

Steir establishes the line as the fundamental mark on an empty field. Many of her works are squares within squares, one of which has usually been heavily filled in. Words are also important in her prints, as they are connections between her thoughts and the motions of her hand. Line is very characteristic of the work of Pat Steir, in thought as well as in composition. It is an example of her creative process taking visible form, showing us the equivalence of words and images. Her objective is to show us that all lines are pictures.

D. DeF.

L. Tucker, Journal of the American Museum of Natural History, New York: Whitney Museum of American Art, 1972, p. 15.

Ibid., p. 21.

K.M.



Born: 1936, Malden, Massachusetts

Stella studied painting at the Phillips Academy, Andover, with Patrick Morgan, and later at Princeton University with William Seitz and Stephen Greene. He was awarded first prize in the 1967 International Biennial Exhibition of Painting, Tokyo.

Noguchi's Okinawa Woodpecker (Exotic Bird Series), 1977

Color lithograph and screenprint, 33 7/8" x 45 7/8"

Purchase: Friends of the Art Museum Fund and the National Endowment of the Arts, 78.124

Provenance: William and Deborah Struve Contemporary Prints, New York

Inscribed: Frank Stella, and numbered 32/50, lower left.

Condition: Excellent

Frank Stella entered the limelight of the artistic world in 1960 when his black pinstripe paintings were exhibited at Manhattan's Castelli Gallery. These paintings came to exemplify the minimalistic or reductionistic tendencies of the 60's through their clean, balanced repetition of pattern. He continued in this vein for the majority of the next ten years, and while certain variations on the theme exist, Stella maintained the strict geometrical clarity of the pinstripe paintings.

During the 1970s however, Stella began to experiment with constructions. This was due in part, if not totally, to his deep interest in Russian Constructivism. The definition of shapes and clear separateness of parts of a constructed painting suddenly allowed for greater color intensity without the risk of becoming decorative. In the Exotic Bird Series, Stella has pushed the constructivist nature of his work to the limit. With clearly differentiated shapes intersecting on different planes, he is able to indulge in flamboyant displays of color, glitter, and vigorous scribbling, and yet maintain the strength and formality of his earlier work.

In Noguchi's Okinawa Woodpecker Stella has succeeded in preserving the separateness of the parts in spite of the non-sculptural format of a print. The work is a successful flourish of sensuous color, glitter and energy, but it is also sufficiently formal through the use of a graph background, clearly delineated forms, and shapes common to the engineer i.e., the French curve and variations. The result is an exotic and powerfully dramatic work whose formal structural qualities preclude its interpretation as mere decoration.

M.W.

TAL STREETER 33

Born: 1934, Oklahoma City, Oklahoma

Streeter received his B.F.A. and M.F.A. at the University of Kansas where he was awarded Honorary Recognition from the Department of Design. He left Kansas in 1956 to study with the sculptor, Seymour Lipton, in New York City. Streeter's sculpture is concerned with large, minimalist objects displayed in the open. His Endless Column, New York City, is a sixty-five foot zig-zagging line which the sculptor has described as a drawing in space that will take your eye in a staccato movement to the top and onto the sky. In 1970 Streeter went to Japan to study traditional kite building methods. Later he published The Art of the Japanese Kite.

Kite: Red Lines in the Sky, 1970

Colored pencil on paper, 11 $\frac{7}{8}$ " x 8 $\frac{1}{2}$ "

Gift of the artist, 70.200

Provenance: The artist

Condition: Excellent

Streeter describes his Kites as flying paintings. His Kite: Red Lines in the Sky is a working sketch which he creates to envision how it would look when constructed. The color red in the drawing would be in sharp contrast to the color of the sky.

R. B.

Born: 1925, Chicago, Illinois

John Talleur received a B.F.A. from the University of Chicago and he attended Iowa State University for his M.F.A. in painting. At Iowa State, he was influenced by Maurico Lasansky, an intaglio process printmaker. After receiving his degree and teaching for a year, Talleur went to France (1952-1953) on a Fulbright scholarship. Due to a lack of facilities for intaglio printing in France, he began to produce woodcuts. He joined the Kansas University faculty in 1953, and continues to print in both woodcut and intaglio processes.

POLES, 1977

Color woodcut, 46" x 30 3/4"

Purchase: 79.41

Provenance: The artist

Inscription: Signed, titled, and "AP" in pencil on sheet

Condition: Excellent

Poles, a two-color woodcut like much of Talleur's work, is aggressive and forceful. However, unlike his early work, the power of Poles comes from the design and composition itself, rather than from any sort of symbolism. Many of his early works feature religious iconography, but Poles conveys its vitality by a more abstract use of composition, the juxtaposition of two woodblocks, and the strength of the actual woodcut marks themselves.

J.T.

Born: 1928, London, Great Britain

In his youth Tilson was trained as a cabinet-maker, but attended the Royal College of Art, London from 1952-1955. He won the Prix de Rome Scholarship in 1955 and has been a visiting artist at the Slade School (University College, London), Kings College (University of Durham, Newcastle upon Tyne), and the School of Visual Arts in New York during the 1960's. Tilson has been exhibited widely in galleries and museums both as a member of the British Pop movement and as an individual. His first major retrospective was held at Museum Boymans-Van Beuningen, Rotterdam (Nov.1973-Jan. 1974). Tilson presently resides in London.

Ho Chi Minh, 1970

Screenprint and collage, 27 5/8"

Gift of Mr. Anthony Harris, 79.185

Inscribed: At upper right, 52/70 Joe Tilson 1970

Condition: Excellent

As a member of the first Pop-oriented generation at the Royal College, Tilson assimilated the phenomena of the printed word and mass-media into art. The artist translates mass-communication symbols, which express contemporary themes- violence, murder, and war-into ink, paint and canvas to create a new experience while retaining the initial "reality" of the images.

The formal composition of the of the print Ho Chi Mihn as an icon plays on the audience's dual reaction to this political figure as a human and to the implications of Vietnam. The nightmareish, neon garishness of the color, combined with the silkscreen techniques, based on Ben Day dots and actual newspaper images of Ho Chi Minh as a protector of young girls with his praises sung by birds, calls attention to the transient images deadened by visual saturation. The casual attachment of the wooden fish by string, a device used by Tilson on other works, forces stress as the sub-conscious recalls from past input the significance of fish to the Vietnam issue as all of Tilson's work demands time and consideration different from the experience of visual journalism.

ANDY WARHOL 36 38  
Born: 1931, Pittsburg, Pennsylvania

Warhol first studied at Carnegie Institute of Technology in 1945, and received his B.A. in pictorial design in 1949. Warhol, then twenty-one, moved to New York and worked in the commercial art field until 1960. Warhol did illustrations for shoe designs, shampoo, lipstick and perfume ads, and Christmas cards and stationary design for a number of major companies. In 1962, he created a sensation in Los Angeles at the Ferus Gallery with his Campbell Soup Can Series. Warhol has held many one-man shows in New York where critics likened him to Marcel Duchamp for his impact on the pop art scene.

Elizabeth Taylor, 1963

Color lithograph, 23" x 23"

Gift: Gene Swenson Collection, 70.176

Provenance: Leo Castelli Gallery, New York, to Gene Swenson, New York

Condition: Good

Elizabeth Taylor is an offset lithograph print from an unnumbered edition, published by Leo Castelli Graphics. The print was purchased by Gene Swenson and it was donated to Spencer Museum in the Fall of 1970. Warhol described the style of this print in relationship to that of a machine; an image or print could be mass produced to express the values he placed on society. This makes the portrait of Elizabeth Taylor significant in this terminology because we get a nonconventional look at a plastic society of fame and fortune. John Leonard of the New York Times wrote, "Elizabeth Taylor is a commercial property, as commercial as a can of Campbell's Soup, albeit turned out by a different type of machine. She is a thing of our day, and whether we like her, or wish for the Old National Velvet girl, we cannot escape her, as we cannot escape soup or death. Miss Taylor is the person become machine product --commercial property-- and Warhol's portrait of her is the final reduction of the theme of the machine, the central concern of all his work." (1968)

J.P.

JOHN WELLS **37**  
Born: 1944, Washington, D.C.

Wells attended Moses Brown School in Providence, Rhode Island, and Lawrence University in Appleton, Wisconsin. He worked with George Sugarman in New York during the early 1970s and presently resides there.

Untitled, 1970

Acrylic, pencil and crayon on gesso ground on paper, 40" x 30"  
Purchase: Gift of funds from the National Endowment for the Arts and the Friends of the Museum, 72.2  
Provenance: The artist  
Condition: Excellent

John Wells' Untitled dates from the time he studied with George Sugarman. Sugarman introduced the ideas of disassociation and "extended space" to create a new kind of sculpture divergent from concurrent Abstract-Expressionist work. Independent of mainstream traditions, Sugarman's work inspired the younger artist. For Untitled, Wells balances an improbable looking vocabulary of cut-out shapes, color, gesture and line on a lateral structure. The play of vacant space occupied by gestural marks of pencils and rich areas of paint define expansive open forms and fluctuations of space that reflect Sugarman's emphasis on great formal inventiveness.

P.F.

Born: 1937, Bedford, Indiana

William T. Wiley earned his BFA degree from the San Francisco Art Institute in 1960, where he was working mostly in a late abstract expressionist style. His first one-man show was held in the same year at the San Francisco Museum of Modern Art. In 1962, Wiley received his MFA degree from the same institute and taught at the University of California at Davis. While at Davis, Wiley's art took on the more metaphysical aspect of the Dada-Surrealist tradition. The artist's mature style emerged in 1967 after undergoing a dramatic change, in part due to his acceptance of Zen Buddhist philosophy into the concept of his work. Wiley's subjects are everyday encounters which he expresses through puns and double meanings. His work is autobiographical and much of the imagery represents the artist as magician. William T. Wiley is one of the few artists based outside of New York to gain national prominence.

Scarecrow, 1975

Color etching with aquatint, 22½" x 18" (sheet)

Purchase: Letha Churchill Walker Memorial Fund, 80.141

Provenance: Frumkin and Struve, Chicago

Inscribed: Signed and numbered 23/60 in pencil by the artist.

Condition: Excellent

Scarecrow is one of Wiley's works where he depicts himself as his alter-ego, Mr. Unnatural. Usually dressed in a Japanese kimono and sporting a magician's cap, Wiley is wearing the clothes of a scarecrow as he stands in a field illuminated by moonlight. The symmetrical composition varies from the artist's usual diagonal dynamism, but lends itself to the symbolism of the artist spreading his magic around the world. Wiley's initials are concealed in a barbed-wire configuration which sets off the corner symbols representing the four directions.

C.C.

ANN FOLEY WILSON

39

Born: 1931, Pittsburgh, Pennsylvania

Ann Wilson has been active in the New York City art scene since the 1950s. From 1957 to 1960 she lived in the artist community at Coenties Slip in lower Manhattan. There she worked with and was influenced by such artists as Robert Indiana, Ellsworth Kelly, James Rosenquist, Lenore Tawney and Agnes Martin, the group which began the Pop Art movement. At this time Wilson's style matured; along with two other women at the Slip, she prefigured later developments in New York arts, the Minimalist organizational scheme of the grid and the feminist esthetic of craft media and techniques. Wilson has continued her activity with feminist art movements. She has exhibited frequently in New York and around the United States, and is represented in the permanent collection of the Whitney Museum of American Art. She has taught at a number of art schools including the Parsons School of Design in New York.

Lachesis Mountain, ca. 1965

Black and red pencil on paper, 16" x 16"

Gift: Gene Swenson Collection, 70.157

Provenance: Gene Swenson, New York

Inscribed: At top left, paper embossed with maker's name

Condition: Excellent

Lachesis Mountain is a small, delicately detailed drawing of pieces of fabric and fibers. It is representative of much of Wilson's early imagery (1950s-1960s) which derives from American folk-art sources, especially quilts. Many of her works incorporate actual quilts or quilt fragments partially over-painted with patterns-dots, asterisks, lettering, and even some of her own writings - and arranged in grid-like patterns on stretchers. Related to these quilt-paintings are her quilt-drawings, represented by Lachesis Mountain. They are extremely sensitive drawings containing strong references to women and their traditional activities and expressive media.

Lachesis Mountain is composed of representations of a variety of fabrics pieced diagonally into three vertical bands. The ruler placed to the left of the center band and small red dots are reminiscent of the tools and techniques used in sewing. The rich, active surface, although composed only of gray tones, conveys the warmth and vitality of the American patchwork quilt tradition.

S.W.



Born: 1913, Costa Rica

Zuñiga spent his early life in Costa Rica, where his interest in the human figure began as he carved santos alongside his father. He studied Pre-Columbian art objects in Costa Rica and from publications studied the works of Rodin, Maillol, and Barlach. In 1936 he immigrated to Mexico, where he discovered the art of Olmec, Mayan, and the Aztec worlds. In Mexico he became fascinated with the enduring image of the mestizo woman, a constantly reappearing theme of his work. He now lives and works in Thalpon, a suburb of Mexico City.

Dos Mujeres Sentadas (Two Seated Woman), 1963

Charcoal and pastel on paper, 19½" x 25½"

Gift of George and Lois Monto, 76.75

Provenance: Mrs. Burham Hoyt, to Galeria Bryna, Mexico City, to George Monto, 1967.

Inscribed: Signed lower right, ZEG, 1963 -

Condition: Excellent

Dos Mujeres Sentadas is an original charcoal and pastel drawing of two Mexican woman seated on the ground. These pensive, quiet women are typical subjects of Zuñiga's drawings, prints, and sculptures. Ronald Kutchta, director of the Everson Museum, wrote of Zuñiga's women, "His women are rather like the arch-typal mothers of ancient America with Indian features and powerful bodies... Zuñiga's women are expressive with self-control; they exude weighty ponderous repose, natural poise and self evident worth. They are timeless, fecund women."<sup>1</sup> The two figures in Dos Mujeres Sentadas seem as enduring as the ground on which they sit.

1. "Zuñiga His Subjects...the Common People of Mexico,"  
National Sculpture Review, Spring 1979, p.17.

G.T.