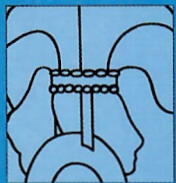


inside and out



**MAITLAND
ART
CENTER**

RADFORD UNIVERSITY

art
museum

An Artist Collects
Selections from the Private
Collection of Dorothy Gillespie

Garden Sculptures by Dorothy Gillespie

**Maitland Art Center
Maitland, Florida
April 27 - July 8, 2001**

**Radford University Art Museum
Radford, Virginia
October 18 - November 20, 2001**

Catalog authors

Steve Arbury
Arthur F. Jones
Dorothy Mercer

with comments by Dorothy Gillespie

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Maitland Art Center
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Alan C. Spence



Marc Chagall *Aesop Explains the Will* (see page 7)

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One hears the word “collector” used often and in many ways. Some collect coins or stamps, others collect shells, toy trucks, books, memorabilia connected to special persons — actors, movie stars, musicians. How and when does one begin to collect? What is it that makes anyone want to collect?

There are other questions, usually, “Why would anyone collect *that!*”

Why do people collect art? Why, and what, do artists collect for their own personal enjoyment? Are they finer collectors because of their artistic talents, interests, abilities, creative ability and training? Most everyone collects because something about the work moves them — color, texture, subject matter, or even because of *who* created the artwork.

Dorothy Gillespie has created and collected for more than 30 years. This exhibition is a selection of some of Gillespie’s personal favorites, and she shares her comments on each piece with us. We are grateful for this glimpse into the thought process she experienced. And she continues to collect and create!

This exhibition could not have been made possible without the generous support of **The Epcot International Flower and Garden Festival; Radford University Art Museum** and **Steve Arbury**; and **Alan C. Spence**. Special thanks are also extended to **Dale Carmen, Tom Hicks, and Jack Hulen** for their assistance in all aspects of this project under the guidance of Ms. Gillespie.

But most of all, we are grateful to Ms. Gillespie for sharing her personal collection and recent sculptures with the Maitland Art Center. We invite you to view these works in the galleries and to wander the garden to enjoy the riot of color and design that flows throughout the center.

James G. Shepp, Executive Director
Maitland Art Center

One question often asked about artists is, “What kind of art do they collect?” This selection of works answers that question with regard to one artist, Dorothy Gillespie. The 57 works on view represent over 30 years of collecting.

This unique exhibition, which illuminates Dorothy Gillespie’s taste as an art collector, includes works by 50 artists, many known personally by Gillespie. The works exemplify many stylistic trends of the twentieth century from Realism to Abstract Expressionism to Postmodernism. They range from the naturalistic nude in an etching by Renoir to the graffiti-inspired figures in prints by Keith Haring.

The latter artist’s works give some insight into Dorothy Gillespie’s collecting methods. When offered a print by the then little-known Keith Haring for \$250, Gillespie bought it even though she was not sure she liked it. But after living with it for a while, she grew to realize what a good artist Haring was and began to treasure her purchase. Gillespie did not hesitate when some years later another work by Haring was offered to her even though it cost many times the amount of the first one.

The organization of a traveling exhibition and the publication of an accompanying catalog are complicated undertakings that require a great deal of team effort. First and foremost, I thank **Dorothy Gillespie**, the collector and artist. I also acknowledge the following people at Radford University whose dedication helped bring this project to fruition: Vice-President for University Advancement **Charles Wood**, Assistant Vice-President for Communications **Deborah Brown**, Art Museum curators **Dr. Arthur F. Jones** and **Dr. Dorothy Mercer**, Creative Services director **Kitty Irwin**, designers **James Harman** and **Colin Kemsey**, editor **Kathie Dickenson**, and registrar/preparator **Chris Stiles**.

Inside and Out is a rare exhibition that allows the viewer to encounter art *created by* and art *collected by* a talented artist and discerning collector. We hope it will be a unique experience for everyone.

Steve Arbury, Director
Radford University Art Museum



Photo: David Malnyre

Dorothy Gillespie

My belief is that the most important common thread going through the universe by way of human beings is the desire and ability to teach. The satisfaction in showing someone how to do something for the first time seems to be treasured in all cultures and satisfaction results in the handing down from generation to generation the traditions, rituals, and religious beliefs of those cultures. Parents are masters of the art of teaching, enabling their children from an early age to be receptive to the experiences and wisdom of others. Collecting, like teaching, contributes to learning.

The desire and ability to collect is another common thread going through our universe by way of human beings. It has been a joy for me to watch my children and now my grandchildren collect all sorts of things. Over many years of watching all kinds of collectors, I'm convinced that art collectors come from parents who collect something. It may have been a collection of rocks, china, old cars, clocks, matchbooks, theatre programs, seashells or jewelry, but they were all influenced by other collectors.

Wonderful rewards await the beginning art collector. The passion involved is certainly the catalyst for continued collecting. Many opportunities will appear with unexpected pleasures for the art collector because art itself is universal.

I never talk about the monetary value of an art collection because each collector has his or her own reason to collect. One thing that collecting art can teach the collector is that the art is lent to us to take care of for a short time before going on to another owner — be that a person or an institution. A work will have many owners in its lifetime, and a contemporary art collector is privileged to be among the first of those owners.

My collection is not a pure one, nor is it a rare or an important collection. I consider it a modest collection of works by wonderful, dedicated artists, some of whom I have even known as personal friends. I am proud to share it with you.

A handwritten signature in black ink, reading "Anthony Gillespie". The signature is written in a cursive, flowing style with a large initial 'A'.

An Artist Collects Selections from the Private Collection of Dorothy Gillespie

All dimensions refer to the image size and are in inches with the height given first. Comments by Dorothy Gillespie follow her initials (DG). Each catalog entry is initialed by its author(s).

SA = Steve Arbury, Director, RU Art Museum
AJ = Arthur F. Jones, Curator, RU Art Museum
DM = Dorothy Mercer, Curator, RU Art Museum

Josef Albers (1888-1976). German. *Intaglio Solo VIII*. 1958. Intaglio (embossed print), 4/30, 11¹/₂ x 14¹/₈. See illustration on page 18.

DG: "There is something paradoxical about a piece of work by the great color artist that has no color."

Prior to his immigrating to the United States in 1933, Josef Albers was formerly a student and later an instructor at the Bauhaus in Germany. Albers helped to introduce Bauhaus design principles into American art training, especially as a teacher at Black Mountain College in North Carolina and at Yale University. He strongly affected the development and theory of geometric abstraction, Hard Edge painting, Post-Painterly Abstraction, and Optical Art.

In *Intaglio Solo VIII*, no ink was used to delineate the image. Instead, rectilinear shapes are formed by raised lines, embossed in the paper. Optical effects flip the perspective views of boxes inside out. AJ

Richard Anuszkiewicz (b. 1930). American. *Blue Square*. 1965. Screenprint, 18/50, 21³/₄ x 21³/₄. Inscribed lower left: To Kay Hillman; signed lower left: Richard Anuszkiewicz; and dated lower right: 1965. Formerly in the Kay Hillman Collection in New York City. See illustration on page 21.

DG: "Richard and I still share some mutual collectors, mutual friends, mutual art galleries and mutual exhibitions."

Anuszkiewicz studied at the Cleveland Institute of Art, Kent State University, and Yale University. As a student of Josef Albers at Yale, Anuszkiewicz developed a strong interest in color interactions — especially those that cause pulsating optical vibrations. During the 1960s, Anuszkiewicz became one of the major painters in the Op Art Movement. Op Art (also called Optical Painting or Retinal Painting) was very unlike Pop Art in that the former emphasized nonrepresentation. It was also unlike most other abstract painting of the 1960s because Op Art emphasized optical illusion rather than formalism and the nonillusionistic qualities favored in Abstract Expressionism and Post-Painterly Abstraction.

In *Blue Square*, linear patterns and afterimage complementary color effects create optical illusions. This is especially evident in the alteration of the original color of the central square. The triangular and chevron-shaped areas are also affected by this optical phenomenon. AJ

Ida Applebroog (b. 1929). American. *Gulf + Western Plaza*. 1987. Lithograph with hand coloring, 44/45, 32³/₄ x 24. Signed and dated lower right: Ida Applebroog 1987. See illustration on page 20.

DG: "In the early 1970s, Francine de St. Amand, director of the gallery at the Women's Interart Center, installed an exhibition of the work of Ida Applebroog, and I saw it every day for over a month. In the late 1980s, I bid on this piece at an auction and got it."

Born in the Bronx, Applebroog studied at the New York State Institute of Applied Arts and Sciences and later at the Chicago Art Institute. She moved to the West Coast in the late 1960s and briefly taught at the University of California at San Diego, returning to New York in the mid 1970s. As Applebroog's career evolved, she worked as a sculptor, maker of artist's books, performance and video artist, and painter. Her painting development moved from formalist abstraction toward social commentary. Applebroog's prints, like her paintings, are known for their cartoon-like style and their psychologically potent, though often ambiguous, multi-paneled imagery. AJ

Alice Baber (1928-1982). American. *The Three Maypoles of the Jaguar*. 1981. Oil on canvas, 30 x 50. Signed and dated lower right: Baber 81. See illustration on page 22.

DG: "A very best friend who had a great influence on me. I still miss her. She was beautiful like her paintings."

Baber studied art at Indiana University and at the École des Beaux Arts in Fontainebleau, France.

Her gentle, abstract imagery favored organic, floating color shapes — as seen in *The Three Maypoles of the Jaguar*. Bearing some affinities with the work of Paul Jenkins, to whom she was married and later divorced, Baber's approach bears a relationship to the earlier nonrepresentational, paint-soaked canvases of Jackson Pollock. While her paintings are also comparable to Helen Frankenthaler's paint-stained canvases, the soft and lyrical feeling of Baber's compositions makes them appear uniquely hers. AJ

Fran Barkas. American. *Leonard Bernstein*. Photograph, 13¹/₂ x 10¹/₂. Inscribed lower right: To Dorothy — a woman with beautiful music in her heart and in her work! See illustration on page 25.

DG: "I had seen this wonderful photograph on the cover of a program at Lincoln Center, I believe, not realizing that the photographer was by my friend Fran Barkas. At that time she was the official photographer for the Cleveland Ballet and had documented beautifully the ballet, *Summerscape* (choreography by Dennis Nahat, costumes by David Guthrie, music by Shostakovich, sculpture by me). This is my favorite photograph of the glorious Leonard Bernstein."

Ohio-born Fran Barkas is known for her photographs of the performing arts, especially the ballet. In this photograph she skillfully captures world-renowned composer, conductor, and musician Leonard Bernstein at the precise moment of exultation. SA

Thomas Hart Benton (1889-1975). American. *Swampland*. 1941. Lithograph, 17¹/₂ x 12¹/₂. Signed lower right: Benton. See illustration on page 29.

DG: "For ten years, I taught in the Thomas Hart Benton Mural Room at the New School for Social Research in New York City."

I became an avid admirer of Benton's work and jumped at the chance to buy this print when my good friend Constance Kane called me from a collector's home to ask if I wanted it. She convinced the collector that I should have it."

Thomas Hart Benton was a Regionalist who made his reputation in the 1930s painting scenes of rural America, particularly the Midwest. Benton studied at the Chicago Art Institute and spent three years in Paris where he tried and then rejected the latest abstract styles before returning home to work in his distinctive, narrative, sculptural painting style. Among his best-known murals is *America Today* (1930-31) for the New School of Social Research in New York City. Benton's popularity waned with the advent of Abstract Expressionism; however, he continued working in his recognizable narrative style, completing his last commission for *The Sources of Country Music* in 1975 moments before he died of a heart attack in his studio at the age of 86.

Benton was still at the top of his career when he received the commission from Twentieth Century Fox Film Corporation for a limited edition (100) series of six prints, of which this is one. The series promoted *Swamp Water* (1941), the first American film by Jean Renoir (1894-1979) which was based on the novel of the same name by Vereen Bell. This film is about a manhunt in the dense, dangerous environment of the Okefenokee Swamp. Benton captured the dark stillness of the swamp in the deep shadows of the cypress forest, the mirror reflections in the brackish water, and the limp Spanish moss. A sense of loneliness, foreboding, and death pervade in details like the skull atop the makeshift cross, the abandoned boat, and the broken, dead tree. This print exhibits Benton's sculptural style in the solid landscape forms strongly modeled in light and dark. *Swampland* is not the first time that Benton depicted the deep South. He painted *Cotton Pickers, Georgia* in 1928. However, this region of the country is a departure from his usual subject matter of the Midwest. DM

Alexander Calder (1888-1976). American. *Two Pyramids*. Lithograph, 15/100, 22³/₄ x 30¹/₂. Signed at right of bottom center: Calder. *See illustration on page 26.*

DG: *"A truly unique artist whose work is always a delight, especially to live with. A couple of weeks before he died, he told a reporter that he always felt like a child going out to play when he went into his studio."*

Calder's education included training as an engineer before studying painting at New York's Art Students League. Thereafter, Calder gravitated toward sculpture, the discipline in which his reputation was built. During the 1920s, Calder sojourned in Paris, where he was influenced by both Constructivism and Surrealism. His move toward nonrepresentation was sealed in 1930 when he visited the studio of Piet Mondrian (1872-1944). Calder's best-known works were his kinetic sculptures called "mobiles."

Compositions with pyramids and circular forms are found in Calder's works as early as the 1930s, such as in his standing mobile, *Object with Red Disks (Calderberry Bush)*, from 1932. This print, however, relates to a number of pyramid-theme lithographs executed late in Calder's career. It features two black pyramid shapes and numerous ellipses (foreshortened circles) drawn with black outlines and filled in with the three primary colors. In contrast to the stable forms of the pyramids, the elliptical shapes seem to float in space. Diminishing in size as they are arranged upward, their positioning creates the illusion of spatial recession. The shapes are reminiscent of the wired-metal forms typically used in Calder's mobiles, while the color limitation to red, yellow, blue, black, and white reveals Calder's indebtedness to Mondrian. AJ

Barbara Campbell (b. 1935). American. *Untitled*. Color pencil on paper, 21¹/₈ x 21¹/₈. Signed lower right: Barbara Campbell. *See illustration on page 21.*

DG: *"An American artist married to an Australian Diplomat. A very sensitive artist as anyone can see."*

An internationally exhibited artist, Barbara Campbell studied at the University of Colorado, George Washington University, the New School for Social Research, and the National Academy of Design. She has lived and worked in Australia and in Italy since 1993. In this work, light pink and beige squares are filled in with delicate hatched and cross-hatched pencil markings. Perceived as dominant in the composition is the arrangement of upright squares, forming a checkerboard pattern. Crossed rows of diagonally-positioned squares counteract the stability of the upright squares. Shifting rhythmic patterns create light and sensitive optical effects. Too subtle to be classified as Op Art, Campbell's composition is more comparable to the work of Agnes Martin (b. 1912). AJ

Marc Chagall (1889-1985). French (Russian born). *Aesop Explains the Will, 1927-30*. Etching (from an edition of 200), 12¹/₂ x 10³/₄. Signed upper left: Chagall. *See illustration on page 2.*

DG: *"A very dear friend, Regine Ginsberg, gave me this black-and-white print — probably because she knew I saw brilliant color where there was only black and white."*

Marc Chagall worked in Paris in the dynamic years before World War I (1910-14) where he was exposed to Fauvism, Cubism, and the work of Robert Delaunay (1885-1941). After spending time in Germany and Russia, he worked in Paris until World War II. Chagall spent the war years in the United States, returning to France in 1948. He is best known for his oil paintings featuring figures and buildings as part of a dreamlike narrative content and suggestive of Russian folk art.

In 1927 Ambroise Vollard decided to publish an edition of Henri de La Fontaine's *Fables* (1668-94), and he commissioned Chagall to illustrate it. *Aesop Explains the Will* is number 27 of 100 etchings Chagall executed for the project between 1927 and 1930. The two-volume book was not published, however, until 1952. This particular image illustrates the story of Aesop explaining an old man's will (Book II, Fable XX), which stated that his three daughters would inherit equal shares, but also that his wife would inherit three equal shares. When the wise legal men could not interpret the will's meaning, it was the slave Aesop who figured out the old man's intent. He gave each daughter the third she did not want, so each daughter then gave her portion to the mother.

In the etching process Chagall covered the surface of the copper plate with a stopping-out varnish that allowed moderate acid penetration yielding painterly effects. The three figures are soft and flexible, floating surrealistically in a shadowy environment. They relate to his other works influenced by folk art and memories of Russia. DM / SA

Sonia Delaunay-Terk (1885-1979). French (Ukrainian born). *Untitled*. Lithograph, 14/125, 19¹/₂ x 15¹/₂. Signed lower right: Sonia Delaunay. *See illustration on page 20.*

DG: *"I had suspected that Sonia was the more creative of the Delaunays, but it was not until I saw an exhibition of Robert and Sonia's work together that I knew that I had been right. She was the better — in my opinion of course."*

Sonia Delaunay studied in Germany in the opening years of the 20th century and went to Paris in 1905, the year that Fauvism

burst on the scene. She exhibited her work in Paris in 1908 but not again in public until 1953. In the 1920s Delaunay made a name for herself as a fabric and fashion designer.

This print contains arcs of color arranged concentrically into a broken circle. It seems to pulse with light and movement characteristic of the style for which she and her artist husband, Robert Delaunay (1885-1941), were best known in the years prior to World War I. They both worked in an abstract style influenced by Fauve color, the Futurist movement, and broken Cubist forms with an emphasis on curved forms at the same time in 1912. In this print she added texture to the arcs and cubes with quick parallel lines and energetic crosshatching. She called her style Simultanism because she experimented with the color theory of simultaneous contrast in which complementary colors placed next to each other become more vibrant and intense. DM

Eleanor Dickinson (b. 1931). American. *Portrait of the Artist's Mother*, 1979. Charcoal on velvet, 32¹/₂ x 25¹/₄. Signed and dated lower right: Dickinson 79. *See illustration on page 18.*

DG: "A fabulous draftsman and a totally unique person. It has been a delight to have this portrait on velvet of the artist's mother."

Eleanor Dickinson is a widely exhibited artist whose works can be found in numerous public and private collections. She studied at the University of Tennessee, the San Francisco Art Institute, the Académie de la Grande Chaumière in Paris, the University of California, and Golden Gate University. Her studies included not only studio art, but also film and video and art law. Dickinson has also been a teacher, gallery director, and television producer.

Dickinson began to explore the medium of velvet in 1973 when working with economically disadvantaged people in the lower Appalachian Mountains. Every summer Dickinson documented their Pentecostal services via drawing, videotape, and photography. Visiting their homes, she discovered mass-produced images on black velvet, such as the Last Supper or Elvis.

Dickinson was amused at first, but soon discovered that velvet was a perfectly good medium cursed with a bad reputation. She found that the problems of working on black velvet are not technical but aesthetic — any strong color will appear gaudy and must be used very sparingly. After mastering black velvet, Dickinson tried using white velvet. Feeling challenged to experiment with a wide range of materials, Dickinson has said, "The important thing about materials or techniques is the ease and harmony felt in their use so that one may get down to the real task of the artist and say with them what needs to be said." This painting in the exhibition is a realistic and probing yet sensitive and sparse portrait on white velvet of the artist's mother. SA

Jean Dubuffet (1901-1985). French. *Untitled*. Lithograph, 7¹/₂ x 10. *See illustration on page 21.*

DG: "The imagery is quite beautiful, and since Dubuffet is one of my very favorite artists, I grabbed it. I have to decide what to do about the fold that shows across the background. It can be restored perfectly if I feel it necessary. The fold makes me wonder what happened."

Although Dubuffet studied briefly at the Académie Julien in 1918, visual art making did not dominate his life until his first solo exhibition at age 43. After this time, from 1944 onward, Dubuffet became an extremely prolific artist. Dubuffet's work of the 1940s and 1950s was often characterized by expressive graffiti-like forms and strong textural effects, reflecting his fascination with the

art of the mentally ill and children's art — which he called *Art Brut* (raw art). During the 1960s, Dubuffet's work underwent a stylistic change, which resulted in the use of what he called "hourloupe" forms. This lithograph relates to that development. Like other compositions of this period, it lacks reference to spatial depth (although it makes reference to human figures), and it consists of self-contained, interlocked biomorphic shapes, sometimes filled in with parallel lines. AJ

Helen Frankenthaler (b. 1928). American. *Grey Fireworks*, 2000. Screenprint, 38/108, 28 x 46. Signed lower left and lower right: Frankenthaler. *See illustration on page 25.*

DG: "It's wonderful to have a Helen Frankenthaler in any art collection, and I'm thankful to have one in my collection."

Helen Frankenthaler was a significant figure in Abstract Expressionism. She is best known for her large paintings using an innovative technique in which she allowed very fluid oil paint to stain unprimed canvas and controlled the direction of the flow of the paint to achieve desired organic forms inspired by nature. Abstract forms float in space in her early paintings unlike the overall coverage of the paint overlaid with solid drips in this work. This aspect of *Grey Fireworks* is reminiscent of a softer Jackson Pollock technique but without the surface texture denied by the screenprint process. Produced for List Art Posters and Lincoln Center for the Performing Arts, this screenprint reproduces a 6' x 9' 10¹/₂" acrylic painting on canvas from 1982. The print was hand-screened in 63 colors by Fran K. Editions Ltd. In the original painting, the soft warm and cool greys were composed of washes of colors overlaid onto each other. A few drips of color manipulated to make them run through a wet ground seem to drift through the space like the sparks of fireworks falling slowly through a dawn sky. Other accents of solid red and white suggest bursting fireworks. DM

Paul Frets (b. 1935). American. *Starry Night*, 1987. Acrylic on board, 6³/₄ x 4⁷/₈. Signed lower right: Frets. *See illustration on page 19.*

DG: "A painter's painter — no more need be said."

Paul Frets is Professor Emeritus at Radford University. He studied at Arkansas State University, the University of Missouri, and Carnegie-Mellon University where he received his Doctorate of Arts. He taught painting at Radford University from 1964 to 1996. Bold, energetic brushwork characterizes Frets' abstract expressionistic style. Although he normally works on a large scale, this painting is quite small. *Starry Night* was a study for a much larger painting of the same name now in a private collection. SA

Françoise Gilot (b. 1921). French. *Sur la Pierre* (image no. 8), 1972. Lithograph, 8/50, 12³/₄ x 9³/₄. Signed lower right: Françoise Gilot. *See illustration on page 20.*

DG: "I first saw this print in the home of my dealer in Chapel Hill, NC. I asked him to let me know if he ever wanted to sell it. A few years later, I received it as a gift from my dear friend and dealer, Joseph Rowand."

Françoise Gilot earned a degree in philosophy from the Sorbonne and a degree in English from Cambridge University. She was an established artist when she worked with Picasso between 1946 and 1953. Although they never married, she and Picasso had two children. In 1970 she married Dr. Jonas Salk. This work is the eighth of twelve color lithographs for *Sur la Pierre* (*On the Stone*),

a portfolio of 23 poems and twelve lithographs by Gilot that was published in a limited edition of 168 (in three separately numbered groups). Having written poetry since she was a child, Gilot had long desired to create a book of her poetry accompanied by her own color lithographs.

Gilot does not show a strong influence of Picasso's style in this print despite her close connection to him. Her organic forms, soft contours, and emphasis on the dominance of the female figure compared to the male indicate a feminist approach not seen in Picasso's work. It is closer to the style of Matisse with whom she also worked. In this print the stylized, nude dancers hover in space over an organic flat form laced with an undulating heavy blue line. The bright colors and attitudes of the figures exhibit vitality as though frozen in the motion of their dance. The female figure clearly dominates in placement and scale. Although the two do not physically connect, Gilot holds them in close proximity against their abstract setting within the boundaries defined by the blue line. DM / SA

Lynn Gordon (b. 1937). American. *Dee's Still Life*, 1981.

Watercolor, 14¹/₂ x 17. Signed and dated lower right: Lynn Gordon — 81. See illustration on page 19.

DG: "A ceramist who knows how to use watercolor brilliantly."

Lynn Gordon is Professor Emeritus at Radford University. He studied at Wittenberg University and The Pennsylvania State University where he received his Doctorate in Education. He taught ceramics, watercolor, and art education at Radford University from 1968 to 1996. *Dee's Still Life* refers to Gordon's wife, Dee, and it demonstrates his use of bold colors and outlines. SA

Nancy Graves (1940-1994). American. *Lincoln Center Print*, 1980. Screenprint, 108/144, 24 x 29³/₄. Signed and dated lower right: N.S. Graves 11-'80. See illustration on page 22.

DG: "A beautiful artist who made beautiful art."

Nancy Graves studied art at Vassar College, Yale, and in Paris before living and working in Florence in 1966. This vibrantly colored print exhibits characteristics of several other series of her works of the 1970s. It also suggests the work of the Pattern and Decoration movement of the same time, most often represented by the work of Miriam Schapiro and Judy Chicago who used fabric as a medium. The bright colors, decorative patterns, and composition of four rectangles enclosed by a patterned rectangular ground suggest a section of a quilt in design and scale. In this print Graves presents the idea of fabric rather than using it as her medium. Some of the decorative surface patterns seem grounded in the natural world, perhaps plants floating in water found in her paintings in gouache of undersea creatures. In 1971 Graves began using painted dots to form abstract undersea "maps." In the later 1970s she created gestural paintings featuring calligraphic lines that appear in this print also.

Commissioned to benefit Lincoln Center for the Performing Arts, this screenprint is closely related in composition and style to a series of paintings from 1980 (*Ergo*, *Quadra*, and *Where-There*). Graves' primary motif of bold, dynamic brush marks in the four quadrants of this composition also allude to Roy Lichtenstein's Pop Art paintings of enlarged brush strokes from 1965-1966. Graves' marks seem to float in layers on or under the surface surrounded or covered by curvilinear organic forms suggesting threads or seaweed floating in water. Graves experiments with the effects of warm and cool colors juxtaposed against each other in two blocks, as well as the orange and blue complementaries in another. The vibrant colors and organic floating forms inform this print with life and energy. DM

William Gropper (1897-1977). American. *Witness*, c. 1960s. Etching, 78/100, 3³/₄ x 5³/₄. Signed lower right: Gropper. See illustration on page 18.

DG: "An old favorite — when I was in art school his name was in the art magazines all the time."

Gropper studied painting under Robert Henri (1869-1925) and George Bellows (1882-1925), but he worked mainly as a political cartoonist. As a painter, Gropper translated his cartoon style and leftist political themes into color, and he became associated with the Social Realist movement in the 1930s. Gropper's etching, *Witness*, is Social Realist in character. The figure is rendered with expressive emphasis given to the enlarged clasped hands, grimacing facial features, and an enlarged ear. As an illustrator, Gropper was known to have held a strong admiration for the caricatures of the nineteenth-century political satirist, Honoré Daumier (1808-1879). AJ

Keith Haring (1958-1990). American. *Untitled*, 1982.

Lithograph, 5/40, 25³/₄ x 36. Signed and dated lower left: K Haring 3.82. See illustration on page 26.

DG: "Price was the determining factor in purchasing this black-and-white print, but after living with it for a short time, I realized that it's good art. An education for me!"

Keith Haring (1958-1990). American. *Silence = Death*, 1989. Screenprint, 141/200, 33 x 32¹/₂. Signed K. Haring 89 lower right. See illustration on page 26.

DG: "After a couple of months of living with the black-and-white Haring, I wanted a more important piece. I ordered this pink triangle before it had been printed. I was shocked to learn that the gays in concentration camps in Germany were forced to wear little pink triangles on their clothing. Haring did this print to raise money for AIDS victims — quite a statement!"

Although Haring studied at the School of Visual Arts, he became associated with the self-taught graffiti artists who often marked up New York City's subways. While making designs in empty advertising boards and other spaces, Haring developed an easily understood set of cartoon-like symbols that are recognizably his. In doing so, he attempted to create signs through which he, as a trained artist, could communicate his ideas with the mass public.

Both works by Haring feature graffiti-like figural images. In the 1982 work (published in a series of six untitled black-and-white lithographs), a cross appears in the middle between two dancing animal figures. The pink triangle in *Silence = Death* alludes to a symbol used in Nazi Germany to label homosexuals (note: the triangle also forms half of the Star of David, which the Nazis required Jews to stitch on their clothing). The figures surrounding the pink triangle are the three monkeys who gesture with their arms and hands to see, hear, and speak no evil. Done a year before the artist's death from AIDS, the work criticizes society's prejudices and its refusal to come to terms with serious social problems. AJ

Claude Howell (1915-1997). American. *Stacking Tobacco #4*, 1948. Ink on paper, 5¹/₄ x 7¹/₂. Signed and dated lower right: Howell 48. See illustration on page 18.

DG: "Claude's drawings are especially wonderful. He was truly a North Carolina treasure. I considered him a fine artist and a dear friend."

A talented artist, writer, and educator, Howell was noted for his imagery of life on the coast. He constantly explored the effects of

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light upon the subject matter he painted: "I see things other people don't see. An artist has to look." Howell helped found the art department at Wilmington College and later at the University of North Carolina at Wilmington. He firmly believed that art has a place in education. *Stacking Tobacco* illustrates one of the many common scenes in North Carolina that Howell observed. SA

Sheila Isham (b. 1927). American. *Gray Myth*, 1984. Mixed media, 27/8 x 43/4. Signed and dated lower right: Sheila Isham 9/84. See illustration on page 27.

DG: "A very dedicated artist whose work is in many important collections — a pleasure to know her and her work."

Sheila Isham studied at the University of Geneva (Switzerland), Bryn Mawr College, the Berlin Academy of Fine Arts, and the University of Hong Kong. Widely exhibited in many countries, Isham's work is found in many public collections. Through her wide travels, Isham has acquired a world vision that is reflected in her art with references to multi-cultural spiritualism, mythology, and traditions. Animals, birds, and mythical landscapes emerging out of abstract forms figure in much of her work.

Isham paints in translucent layers of overlapping color glazes. Subtle transitions between colors create a harmonious effect. Many works are large — some over eight feet in length. Others are quite small, as is *Gray Myth*, which shows a large red sun over water. She employed metallic silver to create a shimmering effect. SA

Ellsworth Kelly (b. 1923). American. *Blue and Green Over Orange*, 1964-65. Lithograph, 70/75, 17 x 23 1/4. Signed lower right: Kelly. See illustration on page 28.

DG: "A typical Ellsworth Kelly."

Kelly's formative development occurred in Paris after World War II. When he returned to the United States in 1954, Kelly became identified with a group of abstract artists in New York who opposed the authority of Abstract Expressionism, which was the dominant direction in American art. Kelly's approach stressed flat, unmodulated color shapes, often set against flat grounds of contrasting colors. Denying any evidence of the artist's hand, his depersonalized works were sharply differentiated from the more individualized brush marks and gestural movements often found in Abstract Expressionist painting. During the 1960s, art critics often referred to Kelly's Color Field paintings as "Hard Edge" because of the crisp linear boundaries of his color shapes. Because the artist did not draw sharp distinctions between painting and sculpture, Kelly also produced three-dimensional works that are freestanding, flat-surfaced color shapes that resemble his paintings. These Primary Structure sculptures also contributed to the Minimal Art movement of the 1960s.

Kelly's print, *Blue and Green Over Orange*, closely resembles his paintings in its coolness and appearance of anonymity. Relying on figure-ground relationships and simultaneous contrast of color, it sets flat blue and olive shapes against a field of vibrant red-orange. AJ

Paul Pierre Lemagny (1905-1977) and Pablo Picasso (1881-1973). French and Spanish. *Portrait of Picasso*, 1956. Etching, 24/32, 16 1/2 x 11 1/2. Signed lower right of the Picasso portrait: Lemagny; signed lower right: Picasso. See illustration on page 24.

DG: "I couldn't resist the absolutely unique and delightful event that must have taken place when Picasso worked on the plate of the etching that had been done of him and now was half by him. In my apartment, I showed this next to the *Gilot*."

Paul Lemagny studied at the École des Beaux-Arts in Paris. He received the *Grand Prix de Rome* in 1934 and became a professor at the École Nationale Supérieure des Beaux-Arts in 1939. He is noted for his illustrations and postage stamp designs.

Lemagny's portrait of Picasso is executed in a detailed, realistic style, which contrasts with the two small bust portraits by Picasso below. Picasso has depicted himself as the "beast" along with his last partner, Jacqueline. Between these two portraits Picasso wrote "Picasso 20 Mar 1956 Nîmes," but it is reversed because he did not take into account the printing process, which reverses what appears on the plate. SA

Nicholas B. Martin (b. 1916). American. *Open Window — Temple of Israel*, 1984. Photograph, 11 1/2 x 7 1/2. See illustration on page 25.

DG: "When I visit a city to lecture, exhibit or install, I usually buy something, a sort of give-back idea. In 1985, after jurying an exhibition in Wilmington, N.C., I decided to buy this photograph. Doing this was a perfect example of putting my money where my mouth is. We (the three jurors) had just given this photograph the 'First Prize.'"

Nicholas B. Martin taught photography in North Carolina. This photograph shows two windows of the temple — one from the exterior and one from the interior. SA

Ezio Martinelli (1913-1980). American. *Sherry*. Lithograph, 15 1/4 x 9 1/2. Signed lower right: Ezio Martinelli. See illustration on page 21.

DG: "A painter who later became a sculptor. I met him in 1941. This print was of his first wife, Sherry. Ezio was a wonderful person and a most dedicated artist."

Born in West Hoboken, N.J., Ezio Martinelli studied at the Academy of Fine Arts in Bologna, Italy, and in New York at the National Academy of Design. He evolved from a painter into a sculptor known for abstract styles. Aluminum was one of his favorite mediums. From 1947 to 1975 he was professor of art at Sarah Lawrence College, and from 1956 to 1962 he had a Guggenheim Foundation Fellowship. This full-length seated figure illustrates the American Regionalist style of the 1930s as also seen in the works of Raphael (1899-1987) and Moses Soyer (1899-1974). SA

Emily Mason (b. 1932). American. *River Run*, 1969. Mixed water media, 12 x 12. Signed and dated with location lower right: Emily Mason '69 nyc. See illustration on page 19.

DG: "The daughter of an artist, Alice Trumbull Mason, and a marvelous artist herself. I've enjoyed this piece for many years."

Emily Mason evolved in a family of artists, and even as a child she knew that she, too, would be one. Her grandmother was a painter who studied in Paris; her mother, Alice Trumbull Mason (1904-1971), was a noted abstract painter, and her husband is artist Wolf Kahn (b. 1927). Emily Mason has said of her art, "When I start a picture I like to use the medium as directly as I can. . . . I try to use paint for its brilliance, transparency, opacity, liquidity, weight, warmth and coolness. . . . All the while I work to define spatial relationships, resulting in certain kinds of places. I cannot name them but know intuitively when they appear." This can be seen in *River Run*, in which the composition is more structured in the upper portion with clearly defined bands of color, whereas the pigment has been allowed to run in the lower portion. SA

Fred Messersmith (b. 1924). American. *Early Spring*, 1998. Watercolor, 7 x 10 $\frac{1}{2}$. Signed lower right: Messersmith aw. See illustration on page 19.

DG: "Fred and I were both in the 1963 publication Prize Winning Paintings. Our paths have crossed several times since then. It's like seeing an old friend every time I look at this wonderful little watercolor."

A respected artist and teacher, Fred Messersmith was chair of the art department at Stetson University from 1959-1989. He remains an artist-in-residence at that university. A member of numerous watercolor organizations, such as the American Watercolor Society and the Watercolor USA Honor Society, he has received numerous awards for his work. He is a director of the Old Sculpin Gallery in Edgartown, Mass., where he maintains a studio during the summer months. *Early Spring* is a landscape with water and leafless trees depicted in bold colors. SA

Robert Motherwell (1915-1991). American. *Untitled*, c. early 1940s. Color ink on paper, 17 $\frac{1}{2}$ x 23 $\frac{3}{8}$. See illustration on page 17.

DG: "This unique piece was done in the early 1940s and it showed what was to come from this very special artist. He was the spokesman for the Abstract Expressionists. In 1947, I moved into a fifth floor walkup at 33 West 8th Street from a fifth floor walkup at 31 West 8th Street. Robert Motherwell and his wife had just vacated the studio — it was then that I knew that I would one day own a piece of his work. This is a little jewel."

Robert Motherwell (1915-1991). American. *In Celebration*, 1975. Offset lithograph (artist's proof), 23 $\frac{3}{4}$ x 12. Signed lower right: Motherwell. See illustration on page 25.

DG: "Another piece of work by the same artist always enhances both."

Unlike the other major painters identified with the New York School after World War II, Motherwell's early background involved studies at Stanford, Harvard, and Columbia in art history, literature, and philosophy, rather than in studio art. Although his formal art training was limited, he emerged as a major figure within the fine art world of the Abstract Expressionists. In fact, Motherwell was a leading spokesperson and theorist for the movement. Affected by both Abstract Surrealism and Geometric Abstraction throughout his career in art, Motherwell's work tended toward reconciling automatist intuition with reasoned structure.

This watercolor features abstracted male and female figures in an interior setting. Picasso-like cubist figurative structure and Matisse-like abbreviated architectural perspective of the interior are combined with more arbitrary and loose watercolor splashes and drips that obscure the figurative references. In contrast, the 1975 offset lithograph is a reproduction of *In Celebration: Stanford Collage*, a work commissioned for the new Stanford Law School building in 1975. The composition is typical of Motherwell's non-gestural approach to Abstract Expressionism. Unlike the earlier work, it is entirely nonrepresentational. AJ

Mario Murua (b. 1952). Chilean. *Untitled*, 1989. Mixed media, 6 $\frac{1}{2}$ x 5 $\frac{1}{2}$. Signed and dated lower right: Murua 89. See illustration on page 27.

DG: "I bought this small but beautiful piece of art from the Carone Gallery in Fort Lauderdale. I believe it's the most surreal of all the art in my collection."

Mario Murua's work is full of iconographic references depicted in loud, strongly contrasting colors. There is a dream-like, or even nightmarish, quality to his imagery. His style combines Bosch-like surrealism with Cubism. He is known for weird figural forms, often accompanied by sexual imagery, as can be seen in this work. A green figure kneels before a green cactus form with an animal head on top. A bird swoops down from the upper right while a phallus appears to the left of the cactus. SA

Alice Neel (1900-1984). American. *Nancy*, 1966. Screenprint, 29 $\frac{1}{2}$ x 22. Signed and dated lower left: Neel 66. See illustration on page 24.

DG: "Alice's daughter-in-law, Nancy, was a favorite model; this was produced at the Women's Interart Center in the early seventies. Alice painted my portrait in 1976."

Alice Neel (1900-1984). American. *Olivia*, 1973. Screenprint, 31 x 22 $\frac{1}{2}$. Signed and dated lower left: Neel 73. See illustration on page 24.

DG: "Alice's granddaughter Olivia was the subject of this print. It was produced in the silkscreen workshop at the Women's Interart Center during the early 1970s."

Alice Neel studied art at the Philadelphia School of Design for Women in the early 1920s where she gained a foundation in figural art. She is best known for her bold, expressive portraits in a limited palette drawn or painted with an economy of line on a blank ground. By focusing on the figure in the 1950s she defied the current dominant style, Abstract Expressionism.

Neel chose her own portrait subjects, often family members and friends in the art world, and painted them in her own studio, not in their own environment as was the tradition in portraiture. These two portraits are typical examples of her distinctive style using contour drawing with little or no modeling to capture the form and personality of the sitter without any unnecessary details. She painted her daughter-in-law, Nancy, nude as she did many other sitters, including herself. We can see some of the artist's thought process in Nancy's right forearm and left breast where Neel changed the contour but left the earlier lines. Neel posed her granddaughter, Olivia, in a relaxed position in casual clothes. Olivia appears inquisitive as she tilts her head to one side as if she is listening to someone. DM

Louise Nevelson (1899-1988). American (Russian born). *Black Cryptic IV*, 1984. Wood painted black, 3 $\frac{3}{4}$ x 9 x 6 $\frac{1}{2}$. See illustration on page 23.

Louise Nevelson (1899-1988). American (Russian born). *Black Cryptic VI*, 1984. Wood painted black, 4 $\frac{1}{2}$ x 7 $\frac{3}{4}$ x 7. See illustration on page 23.

Louise Nevelson (1899-1988). American (Russian born). *Black Cryptic XVIII*, 1984. Wood painted black, 4 $\frac{1}{2}$ x 8 $\frac{1}{8}$ x 5 $\frac{1}{4}$. See illustration on page 23.

DG: "Louise was on my advisory board at the New School for Social Research and actively participated in the Art & The Community Institute that I did every other year at the New School. I love these little black 'treasure chests' — my name for them."

Louise Nevelson, one of the most important sculptors of the 20th-century, is best known for her monumental assemblages made of found pieces of wood arranged in wooden boxes

stacked in architectural compositions and painted a uniform color. Her use of small pieces of wood is related to childhood memories of her father's lumber yard. Nevelson made her reputation with this distinctive form of sculpture in the mid-1950s, and by the mid-1970s she was designing similar outdoor sculpture in Corten steel with openings in the back. Black was the first color that she painted her wooden assemblages, and she returned to that color for these small boxes. They are like isolated compartments of her earliest large sculptures with fragments of milled lumber, small chunks of jagged, rough wood, and pieces of architectural molding, turned furniture, and other manufactured objects like clothespins, dowels, thread spools, and drawer knobs arranged in precise compositions within rectangular boxes. She usually arranged objects of similar shape and varying sizes in orderly compositions.

These boxes differ from her better-known works because they are much smaller. They are also viewed from a different perspective looking down onto and into them instead of at a vertical plane of stacked boxes resembling a wall. They display reliefs of wooden objects on the box tops which open to reveal another assemblage inside. *Black Cryptic XVIII* also contains an assemblage inside the lid, as well as on top and inside the box. The extremely rough-textured pieces of wood inside this box look as if they were gathered from a wood pile in contrast to her usual pieces of milled lumber and objects manufactured of wood. It is a surprise to lift the lid of this box and see this mass of sharp, irregular wood packed tightly into the space. These jagged pieces look more like shards of coal when painted black. The impressed names, Coronas and Te-Amo-Toreros, are visible on the cigar boxes Nevelson used for *Black Cryptic IV* and *Black Cryptic VI*. DM

Claes Oldenburg (b. 1929). American (Swedish born).
***Striding Figure*, 1971.** Screenprint, 98/150, 21 x 14. Signed lower right: Oldenburg. See illustration on page 29.

DG: "I saw this print in the collection of an important collector in Texas, so when one became available I was already familiar with it."

Claes Oldenburg is often classified as a Pop artist because of his emergence to prominence in New York during the early 1960s and his emphasis on commonplace themes. His subjects have ranged from Good Humor bars, pieces of cake, and other various food items to clothespins, toilets, and other popular culture artifacts. Beginning in 1960, Oldenburg also presented performances (also referred to as "Happenings") in the context of common unaesthetic objects situated within art environments. Characterizing Oldenburg's sculptures was his transformation of textures from hard to soft (as in his soft vinyl toilets, for example) and his enlargement of everyday objects into giant versions (for example, a colossal clothespin sited as a public monument).

Oldenburg's screenprint revives an earlier dripped enamel-on-paper drawing from which a 1962 offset lithographic poster was produced for an Aileen Passloff Dance Company performance. The 1971 screenprint image was used politically, however. It was included in a portfolio that contained works by several other artists entitled, *Conspiracy: The Artist as Witness*. Proceeds from the sale of this portfolio were used to defray costs of the highly publicized and controversial "Chicago Seven" trial.

Striding Figure emphasizes a spontaneous drawing process. Throughout his career, Oldenburg's drawing technique has frequently involved reliance on intuition and visual free association, and he has aimed to translate the energy and directness of his free-hand drawings into his printed works. Although, in contrast, many of Oldenburg's sculptural creations have mechanically-engineered appearances,

his drawings (even preliminary sketches for sculptural works to be actualized as depersonalized and smooth) are often loose and expressively flowing in technique, as in this print. AJ

Betty Parsons (1900-1982). American. *Untitled*, 1976. Color marker on paper, 23 x 14³/₈. Signed and dated lower right: Betty B. Parsons 1976. See illustration on page 19.

DG: "A great in the art world, Betty was the first art dealer to show the work of the Abstract Expressionists. Jackson Pollock's Blue Poles hung in her gallery first. She was a fine artist who exhibited her work all over the world (but never in her own gallery) and avidly collected other artists' works."

Betty Parsons (1900-1982). American. *Landscape*, 1978. Watercolor, 3⁷/₈ x 5⁷/₈. Signed lower left: Betty B. Parsons. See illustration on page 19.

DG: "Collector, artist, and art dealer — Betty Parsons chose that order to describe her being. She thought of herself as a collector first because as a child she had collected things while walking on the beach. Later, that hobby would turn out to be an important part of her own work — using items, usually wood that had been made into objects by machines, that had washed ashore. She would paint on these objects and arrange them to make them into Betty Parsons sculptures."

Although Betty Parsons was a talented abstract painter and sculptor, she is best remembered as an important New York art dealer and collector. As a major showcase for Abstract Expressionism, Parson's gallery exhibited works by Jackson Pollock (1912-1956), Mark Rothko (1903-1970), Lee Krasner (1911-1974), Willem de Kooning (1904-1997), Robert Motherwell (1915-1991), and many others. After opening her gallery, Parsons also continued to make art. During this time her paintings evolved from landscape subjects to nonrepresentational ones while also becoming increasingly Abstract Expressionist in character.

While the 1976 work by Parsons might be related to Abstract Expressionism, it also references the female figure. Bright and decorative in color and pattern, its style descends from Matisse (1869-1954) and the earlier paintings of the Fauves, while it also parallels the emergence of Pattern and Decoration Painting in the 1970s. In contrast, Parson's 1978 watercolor reverts to a more traditional landscape subject, featuring Fauve-like patches of arbitrary colors. AJ

Philip Pavia (b. 1912). American. *Untitled*, 1964. Watercolor, 14¹/₄ x 16. Signed and dated lower right: Pavia '64. See illustration on page 26.

DG: "The publisher of *It Is*, which appeared during the time of the Abstract Expressionists. Philip is a natural-born sculptor."

Pavia's main commitment to art has been abstract stone sculpture. The son of a stonecutter, Pavia undertook art training in Florence, Italy (at the urging of his father). He also studied in Paris, France, and the United States (Yale and the Art Students League). Pavia was very active in the Abstract Expressionist movement from the time of its beginnings in the 1940s. In 1948 Pavia was one of the organizers of The Club (whose members included many of the major artists of the New York School), helping to arrange symposia and other group activities for the organization. In 1956, Pavia became the editor and publisher of *It Is*, a magazine intended as an outgrowth of the ideas expressed by members of The Club. Then, in 1960, Pavia returned to full-time involvement as an artist.

The abstract composition of Pavia's watercolor is similar to forms arranged in his carved and constructed (which he calls "collaged") stone sculptures. In the watercolor, Pavia creates an arrangement of blocky and rough geometric shapes. Focused on the improvised compositional structure, Pavia utilized a limited range of primarily pale colors. AJ

Robert Rauschenberg (b. 1925). American. *Untitled*, 1984.

Photomontage (artist's proof), 32³/₄ x 26. Signed and dated lower right: Rauschenberg 84. *See illustration on page 20.*

DG: "I bought this for a very simple reason. If I didn't buy it, chances are, I would never see it again."

Rauschenberg, like Jasper Johns (b. 1930) is often called a Neo-Dadaist (or sometimes even a Pop artist) because of his appropriation of real objects and photographic images as art materials. After growing up in Texas and serving in the Navy during World War II, Rauschenberg studied art in the United States and Paris. In 1948, he also took his first of several sojourns to Black Mountain College in North Carolina where he studied with Albers. During the 1950s at Black Mountain, he also developed his associations with musical composer John Cage (1912-1992) and dancer/choreographer Merce Cunningham (b. 1919) — both of whom would later enter into collaborative performance works with Rauschenberg. Interested in bridging real life with artistic production, Rauschenberg challenged the prevailing tradition of Abstract Expressionism, which in the 1950s marked clear distinctions between high art and popular culture.

Drawing associations between art and life, the photographic montage includes such subjects as Pope John Paul II, classical antique sculpture, a military monument, a pile of bricks, clouds viewed downward from space and upward from the ocean, the painter at work outdoors, and cars. The work's asymmetrically shaped format (which resembles the shapes used in Rauschenberg's 1981 *Photems* series) departs from the more standard rectangular convention for pictorial art. AJ

Jesse F. Reed (b. 1920). American. *Market at Latacunga, Ecuador*, 1988. Colored aquatint (from an edition of 50), 8³/₄ x 12. Signed lower right: Jesse F. Reed. *See illustration on page 21.*

DG: "I had visited this market, so when I later saw the etching I bought it. I met Jesse Reed when I was a Woodrow Wilson Visiting Fellow."

Jesse F. Reed (b. 1920). American. *Stonehenge View*. Colored aquatint (from an edition of 50), 4³/₄ x 6¹/₂. Signed lower right: Jesse F. Reed. *See illustration on page 21.*

DG: "Amazing that I would see this, since I had also visited Stonehenge — it was meant to be that I own this."

Born in West Virginia and educated at the Grand Central School of Art and the Art Students League in New York City, Jesse Reed is a painter and etcher of people and places, a world traveler, and formerly the chair of the Department of Art at Davis and Elkins College. Both these works are images from Reed's travels. The market scene emphasizes the people, the Stonehenge scene the place. The latter's romantic view of the ancient stones is enhanced by the soft aquatint technique. SA

Pierre-Auguste Renoir (1841-1919). French. *Baigneuse Debout, a Mi-Jambes*, c. 1910. Etching, 6¹/₄ x 4¹/₄.

See illustration on page 24.

DG: "My friend George Bolge wrote the foreword for The Graphic Work of Renoir, a *catalogue raisonné* by Dr. Joseph G. Stella. How nice to have a print that Dr. Bolge recognized when he saw it in my collection."

Renoir was one of the major French Impressionists and is best known for his oil paintings in the Impressionist style featuring young, middle-class young people at leisure, landscapes, and nudes in a landscape setting like this one. The nude female bather is a constant theme in Renoir's work throughout his career.

In this etching a full-figured young woman stands beside the water in a still pose with her hands placed in the manner of classical sculpture of the modest Venus at her bath. It reflects the classicism in Renoir's work of the late 1880s. Classicism also characterizes the sculpture made from his paintings of nude bathers by an assistant under his supervision in his last years. By that time, he was physically unable to model with his own hands, which were severely affected by rheumatoid arthritis. He suffered the first attack of the disease in 1888 and by the time he was 70 his hands were so deformed that he could not grip anything. He continued to paint and even draw in pastels with great effort in spite of his handicap. Consequently, the roughness in execution of some details in this etching is probably a result of his limited dexterity.

This is the only state of this etching, which is one of only ten in that medium out of the 59 known prints in his oeuvre, the majority of which are lithographs. He made his first print, also of a bather, in 1889, late in his career when printmaking was enjoying a revival among his fellow artists, but he did not supervise the printing of his work as they did, nor did he own his own press. He produced other etchings of bathers in the late 1890s. DM

Victor Richardson (b. 1952). Irish. *Sargent Cherry*, 2000.

Pastel on paper, 7³/₄ x 7. Signed lower right: Victor Richardson. *See illustration on page 27.*

DG: "Since pastels were my first medium as a child, I am naturally attracted to them. I thought this pastel by Victor Richardson would be a splendid addition to my collection."

Born in Belfast, Northern Ireland, Victor Richardson now lives in County Cork in a cottage near the sea. He is a self-taught artist who has worked as a professional painter since 1980, exhibiting widely in the British Isles and America. Adapting components of Impressionism and Pointillism, Richardson uses a mixture of pastel and dry pigment to build up layer upon layer of dots of color to give his compositions depth and translucence. Atmosphere and design are the most important aspects for him. SA

Marilynne Roland (b. 1922). American. *Discovery*, 1998.

Watercolor and mixed media, 3¹/₂ x 3¹/₂. Signed lower left: Roland. *See illustration on page 25.*

DG: "I bought this piece in 1998 because I saw that the spirit of the artist comes through in this wonderful little 'Discovery.'"

A noted Florida artist, Marilynne Roland creates dramatic watercolor paintings of abstract forms and beautiful colors. She is a member of several watercolor societies, and she has won prizes in numerous juried exhibitions. The State of Florida has purchased her work for its Art for Public Places program. *Discovery* is typical of her work with its abstract areas of pastel colors and gold. SA

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James Rosenquist (b. 1933). American. *Rouge Pad*, 1978. Etching/aquatint/embossing with pochoir, 30/78, 17½ x 35¾. Signed and dated lower right: James Rosenquist 1978. See illustration on page 28.

DG: "I think he is my favorite Pop artist."

Before his development as a painter in the early 1960s, Rosenquist studied art at the University of Minnesota and worked summers as a sign painter. Arriving in New York in 1955, he briefly studied at the Art Students League and then worked as a commercial billboard painter. Working on a colossal scale high up on scaffolding in Times Square greatly affected his emergence as a Pop artist. Rosenquist became best known for his large paintings composed of freely associated, fragmented images.

Rosenquist's lithograph, *Ring Pad*, is pluralistic in its stylistic handling and imagery. It references a variety of artistic techniques: from cool geometry to Action Painting, Post-Painterly Abstraction, and Pop Art. Popular culture references to carpenter's nails and extended fingers (at the image's left side) are combined with a more precisely rendered, white circle (in the middle) that overlaps a Pollock-like arrangement of orange drips and splatters and a softly rendered, multicolored spiral at the right. AJ

Susan Rothenberg (b. 1945). American. *Spinning*, 1986. Lithograph, 17/38, 38¾ x 30¾. Signed and dated lower right: S Rothenberg / 86. See illustration on page 29.

DG: "I've always wondered if Susan purposely made the spinning dancer in this 'spinning' print three-dimensional — or was it all accidental?"

After receiving an undergraduate degree from Cornell, Rothenberg settled in New York in 1969. There she studied dance and performance while getting acquainted with the visual art scene. Her first painting series to receive major critical attention was initiated in 1974 and featured images of horses. Imprecisely drawn, the horse was set against a nonrepresentational color field. While Rothenberg's awkwardly rendered figurative reference challenged an ongoing Minimalist aesthetic, it did not indicate a return to traditional figure painting. For this reason, in 1978, Rothenberg's works were included in the Whitney Museum of Art's New Image Painting show, which focused attention on ten painters whose work included recognizable images, but who were still primarily dedicated to an abstract aesthetic.

In the mid 1980s, Rothenberg began to develop more complex compositions, including images of dancers and spinning figures. In her lithograph, *Spinning*, human figures revolving in space are represented in the lower third of the otherwise expressively rendered, nonrepresentational field. Spiraling lines of green and black dominate the picture's middle zone, and a funnel formation of heavy black lines appears in the upper third of the composition. Radiating sweeping movements unite the composition from bottom to top. AJ

Angelo Savelli (1911-1995). American (Italian born). *The City Going Moon*. Intaglio (embossed print), 3/10, 14¾ x 20. Signed lower left: Savelli. Formerly in the Kay Hillman Collection, New York City. See illustration on page 18.

DG: "He's famous for these forms."

An internationally exhibited artist, Savelli was an Abstract Expressionist painter and printmaker. He taught art at the Liceo Artistico in Rome in the 1940s and early 1950s. After immigrating to the United States in 1954, he taught at the New School for

Social Research in New York, the University of Pennsylvania, Cornell University, and the University of Texas. He is known for enhancing the whiteness of the paper rather than creating explosive forms. *The City Going Moon* exemplifies this technique with various moon-like shapes embossed into the paper. SA

Jeanne Schubert (b. 1932). American. *Sun Spots*, 1989. Monoprint, 7½ x 7. Signed lower right: Schubert. See illustration on page 27.

DG: "Artists cross paths as much as actors working on films or in plays. Artists' crossings are exhibits. It was when we were both in an exhibit that I knew I wanted to own this delightful monoprint."

An active artist and respected teacher in Florida, Jeanne Schubert's works are included in public, private, and corporate collections in the United States and abroad. Her paintings combine aspects of Impressionism and Abstract Expressionism to create a liberating sensation of texture, light, and color. *Sun Spots* depicts circular and square forms with radiating lines that allude to numerous suns. SA

David Shapiro (b. 1944). American. *Chapter & Verse*, 1978. Lithograph, 36 x 30. Signed and dated lower center: David Shapiro © 1978. See illustration on page 25.

DG: "Our studios are in the same building. Actually, we see each other mostly in the elevator."

Born in Brooklyn and a well-known and respected New York artist, Shapiro studied at the Skowhegan School of Art in Maine, Pratt Institute, and Indiana University. He has exhibited widely across the United States, and his work is found in numerous public collections. The composition of *Chapter & Verse* is a mixture of discreet geometric forms and patterns, both solid and in outline, combined with more painterly, drip-like forms. SA

Bob Shelton (b. 1939). American. *Window*. Graphite and colored pencil, 8½ x 7. Signed lower right: Shelton. See illustration on page 27.

DG: "An exceptional teacher who makes very special art."

A respected regional artist and recipient of numerous awards, Bob Shelton taught printmaking and design at Birmingham-Southern College in Alabama. In this work, one gets a sense of looking out a double-sash window with open venetian blinds and seeing a tree through the upper part and an octagonal form in the lower part. SA

Jennifer Spoon (b. 1950). American. *Blackberry Canes*, 2000. Computer montage ink jet on kozo paper, 7 x 4¾. See illustration on page 27.

DG: "I was visiting Virginia where I attended the opening of an exhibition at the Altered Space Gallery in Floyd, Virginia. I saw this piece and decided I wanted it in my collection."

Jennifer Spoon studied at Randolph-Macon Woman's College, Michigan State University, The University of Michigan, and Kyoto Seika University. She is Associate Professor of Art and Curator of the Art Computer Studio at Radford University where she teaches graphic design and computers for graphic design. Spoon photographs and scans her imagery and makes her own paper. While her work ranges from images montaged completely on the computer to complex combinations of images merely planned on the computer, she likes evidence of the computer to disappear in her work.

Blackberry Canes plays with the textural patterns and values created by a combination of digital photographs from two different locations and three seasons. Spoon's purpose is to meld the computer medium with handmade paper and the traditional techniques of drawing and collage. SA

Mark Tobey (1890-1976). American. *Untitled*, 1955.

Lithograph, 21/30, 12¹/₄ x 9¹/₄. Signed and dated lower right: Tobey 55. See illustration on page 26.

Mark Tobey (1890-1976). American. *Untitled*, 1962. Mixed

media, 9 x 6³/₈. Signed and dated lower right: Tobey 62. Provenance: Helen Serger la boetie, Inc., New York. *Plate 26*.

DG: "It was said in the 1940s and 1950s that the work of this artist was more spiritual than that of other Abstract Expressionists, and gradually his work was separated into its own niche. It's great to have two works — one figurative work and one abstract. They are both spiritual."

The composition of Tobey's 1955 lithograph relates to the style of abstract painting for which he is best known. Often compared to Pollock's overall technique and New York Abstract Expressionism, the abstract painting style of Tobey (who resided mainly in Seattle and Europe) was more an outgrowth of Zen Buddhist philosophy. During the 1930s, Tobey traveled to Japan and studied Zen calligraphy at a Buddhist monastery. His distinctive abstract style and international reputation were established during the 1940s.

Tobey's 1962 work is very different in character from his lithograph. In the mixed-media work, a rose pigment appears to be applied through a frottage (rubbing) process, and the figures appear to be drawn by pressing a pen over gold leaf, causing lines of gold to adhere to the paper's surface. The subject of the mixed-media work is uncertain, but it might relate to Greek mythology. References to classical figures, the use of gold, and the possible references to the ears of an ass on a human head and/or to Pan might suggest the Midas myths. AJ

Abraham Walkowitz (1878-1965). American (Russian born). *Isadora Duncan*. Watercolor, 10¹/₄ x 8. Signed lower right: A. Walkowitz. Formerly in the collection of Kay Hillman, New York City. See illustration on page 29.

DG: "This watercolor is a double delight, a famous dancer done by a wonderful artist."

Abraham Walkowitz was one of America's first modern artists. He was in Paris when Picasso and Matisse were on the cutting edge of the art world in the first decade of the 20th century, and his expressive, economic use of line in his many representations of Isadora Duncan shows the influence of both of these artists. Isadora Duncan (1878-1927) was a pivotal figure in the history of

modern dance. She broke all the rules of traditional dance with her uninhibited barefoot performances wearing loose, revealing Grecian costumes as Walkowitz shows her in this print. He met her in 1906 in Auguste Rodin's Paris studio. He saw her dance in Paris and later when she performed in 1908 in Carnegie Hall in New York and other venues, including Boston, in the United States. Her last tour in America was in 1922-23. He drew and painted thousands of images of her dancing, "more Isadora Duncans than I have hairs on my head," he said in 1958 in an interview with Bartlett Cowdrey and Abram Lerner. Duncan died tragically in 1927, and in 1930 she was memorialized in a large exhibition in Paris of Walkowitz's images of her.

To Walkowitz, Isadora Duncan was movement personified, "a body electric." He captured the essence of Isadora's expressive dance form in the sketchy lines of this drawing. The freedom of movement and flowing drapery characterized her revolutionary dance style. The pale wash of watercolor enhances the spontaneity of her dance and his interpretation of it. Janet Gardner Broske, curator of the 2000 exhibition at the University Gallery (University of Delaware), *Line Dance: Abraham Walkowitz's Drawings of Isadora Duncan*, remarked that "Walkowitz and Duncan were moving in parallel pathways," and she suggests that Duncan represented to him the "physical embodiment of his aesthetic and artistic philosophy." DM

June Wayne (b. 1918). American. *Feather II*. Lithograph

(artist's proof), 2³/₄ x 2³/₄. Signed lower right of image: June Wayne. Inscribed at bottom: "for Dottie with love, June."

See illustration on page 18.

DG: "A little jewel. A brilliant woman and a fabulous artist."

June Wayne is well-known and respected in the art world as a creative and productive artist and as the founder of Tamarind Lithography Workshop. She began working in lithography in 1948 and quickly became known for the quality and variety of her technique. In 1958 she opened the Tamarind Lithography Workshop. Under Wayne's expert direction, and with a series of generous grants from the Ford Foundation, the Tamarind Lithography Workshop became one of the most important centers for reviving the art of lithography in this country and establishing the legitimacy of printmaking in general.

Wayne has participated in most of the post-World War II art movements, and she has remained an innovative artist whose art is especially stimulated by science, in particular space exploration. She is also an award-winning filmmaker and a writer. Her visual artworks demonstrate a superb technique and an intellectual subject matter that is usually symbolic, often with anamorphic effects. *Feather II* depicts a realistic white feather tinged with blue and purple. It hovers against a black background with green plant forms at the bottom. SA

Garden Sculptures by Dorothy Gillespie

Dorothy Gillespie was born in Roanoke, Virginia, in 1920. By age five she knew she wanted to be an artist, but her formal training did not begin until she attended the Maryland Institute College of Art in Baltimore where she graduated in 1941. In 1943 she moved to New York and continued her studies in painting, drawing, etching, and sculpture. As an active artist, Gillespie has had over 140 solo exhibitions. Her work can be found in numerous collections including the Solomon R. Guggenheim Museum of Art in New York, the Brooklyn Museum of Art, the Albright-Knox Gallery in Buffalo, and the Virginia Museum of Fine Arts in Richmond.

In addition to being an artist, Gillespie was well known for her involvement in the Women's Movement in New York during the late 1960s and 1970s when she devoted much of her energies helping to organize exhibitions of works by other women artists. As an artist, Gillespie's development was generally one of increasing abstraction and varied media. Her paintings became more Abstract Expressionist in character during the 1950s. In the 1960s she expanded her media range with films, multimedia installations, environments, and happenings. She has also worked innovatively with paper, fiberglass, celluloid, silkscreen, cloth, vinyl, Plexiglas, steel, aluminum, and precious metals. Gillespie's work varies greatly in size and complexity. Her smallest pieces are wearable cut or cast (and often enameled) metal sculptures. The largest are colossal environmental works such as her 1998 six-story, sited installation in Orlando, Florida. This commission was assembled from over 1000 cut, shaped, and hand-painted pieces of aluminum.

In the 1970s, Gillespie began painting on metal cut into strips and shaped. The result, painted sculptures which blur the distinction between painting and sculpture, became one of her trademarks. These works begin as a flat sheet of aluminum, which is then painted, cut, and shaped. The result is a colorful and joyous work that interacts with the space around it and actively involves the spectator. SA

List of Gillespie Works in the Exhibition

Note: Not all of these works will be exhibited at the Radford University Art Museum.

Future Encounter, 1989-2000. Enamel on aluminum, 38 x 64 x 7. See illustration on page 30.

Future Encounter II, 1989-2000. Enamel on aluminum, 38 x 64 x 7.

Spring Encounter, 1989-2000. Enamel on aluminum, 38 x 32 x 7.

Royal Image, 1996. Anodized brilliant, Florentine, and brushed gold aluminum, 71 x 26 x 26. See illustrations on page 31.

Twilight Memory, 1989. Enamel on aluminum, 56 x 27 x 16. See illustration on page 30.

Celestial Adventure, 1997. Enamel on aluminum, 44 x 22 x 8. See illustration on page 30.

Ebony Sentinel, 1991. Enamel on aluminum, 86 x 76 x 32. See illustration on front cover and page 31.

Cloud Series: Approaching Storm, 1997. Enamel on aluminum, 76 x 19 x 9.

A Ribbon for Her Hair, 1994. Enamel on aluminum, 81 x 4½ x 12.

Prearranged Ribbon I, 2000. Enamel on aluminum, 98 x 8½ x 5½.

Prearranged Ribbon II, 2000. Enamel on aluminum, 95 x 8 x 5½.

Ascending Sky Ribbon, 1999. Enamel on aluminum, 95 x 8 x 6.

Color Crest with White, 1998. Enamel on aluminum, 15 x 38 x 6.

Fire Dragon, 2001. Enamel on aluminum, 12 inches x 30 running feet. See illustration on page 31.

Water Dragon, 2001. Enamel on aluminum, 12 inches x 30 running feet.

Magic Dragon, 2001. Enamel on aluminum, 9 inches x 40 running feet.

Spring Dragon, 2001. Enamel on aluminum, 11 inches x 60 running feet.

Circled Ribbons, 1995/2001. Enamel on aluminum, 6 inches x 40 running feet. See illustration on page 32.

Gentle Ribbons, 1995/2001. Enamel on aluminum, 4 inches x 60 running feet. See illustration on page 32.

Blossom, 2001. Enamel on aluminum, 4 inches x 30 running feet.

Disney Totems, 2000. Enamel on aluminum, 5 inches x 50 running feet. See illustration on back cover.



Robert Motherwell *Untitled* (see page 11)

ILLUSTRATIONS



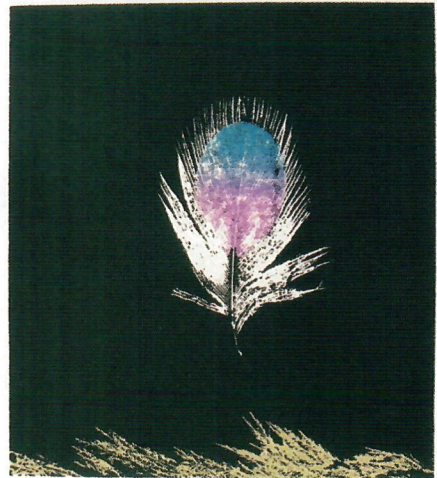
Eleanor Dickinson *Portrait of the Artist's Mother* (see page 8)



William Gropper *Witness* (see page 9)

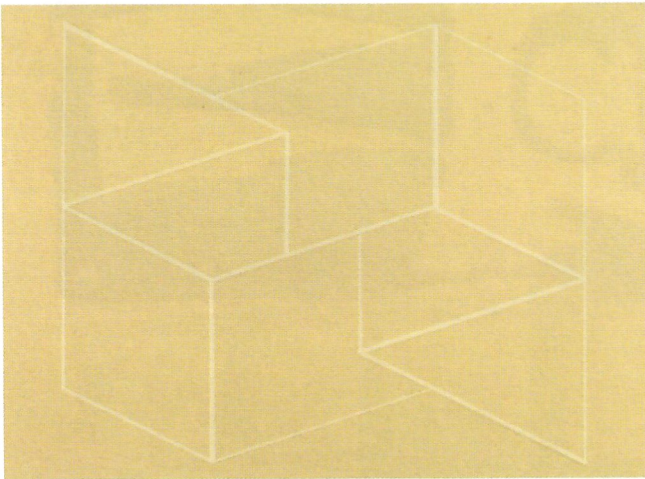


Claude Howell *Stacking Tobacco #4* (see page 9)



A.P.O. Feather II June Wayne

June Wayne *Feather II* (see page 15)



Josef Albers *Intaglio Solo VIII* (see page 6)

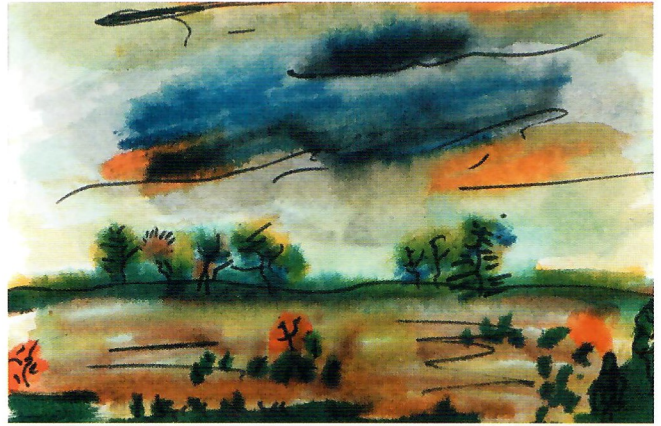


Angelo Savelli *The City Going Moon* (see page 14)

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Betty Parsons *Untitled* (see page 12)



Betty Parsons *Landscape* (see page 12)



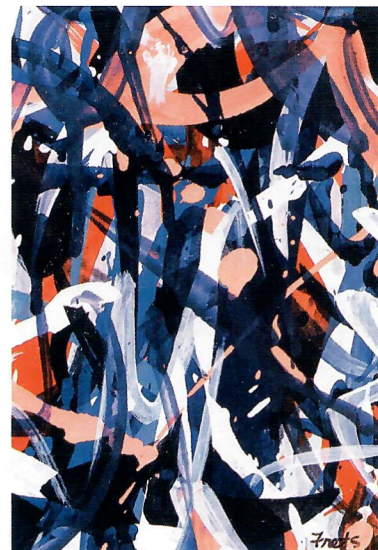
Fred Messersmith *Early Spring* (see page 11)



Emily Mason *River Run* (see page 10)

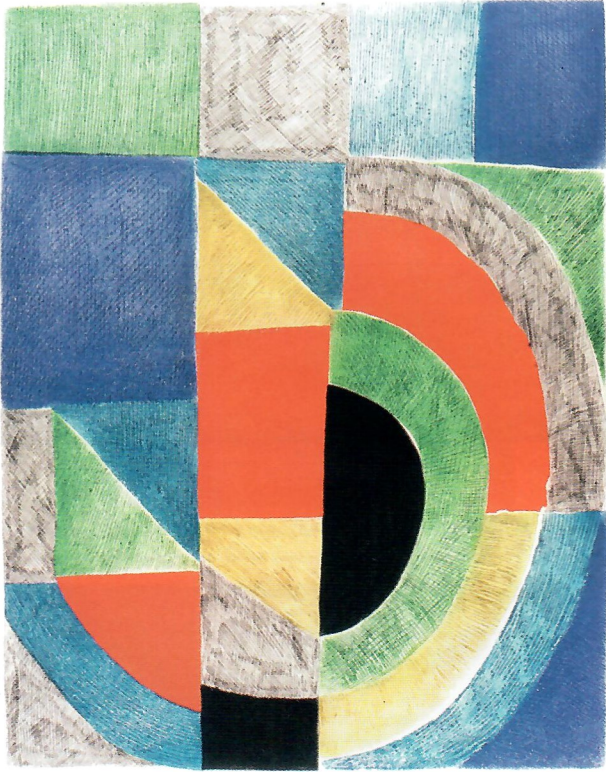


Lynn Gordon Dee's *Still Life* (see page 9)



Paul Frets *Starry Night* (see page 8)

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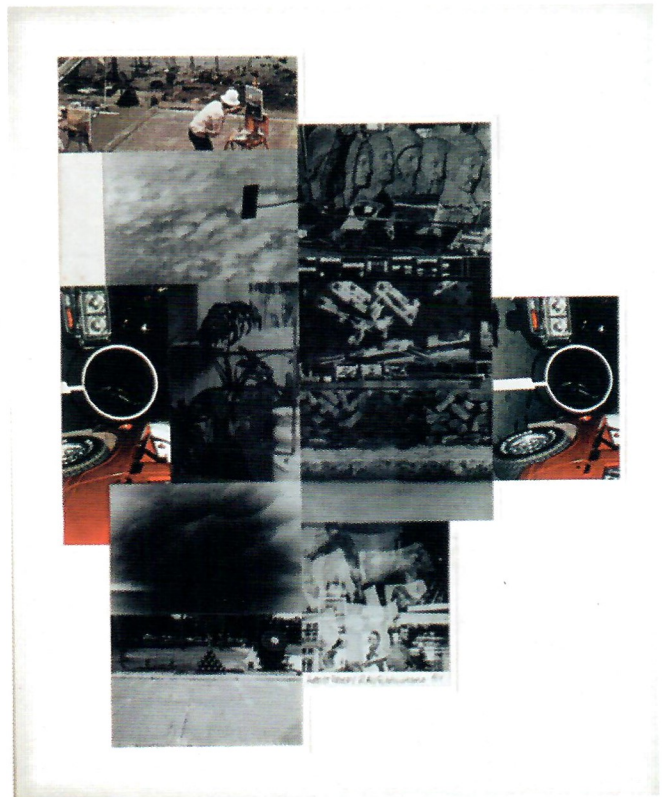
Sonia Delaunay-Terk *Untitled* (see page 7)



Françoise Gilot *Sur la Pierre* (see page 8)



Ida Applebroog *Gulf + Western Plaza* (see page 6)



Robert Rauschenberg *Untitled* (see page 13)

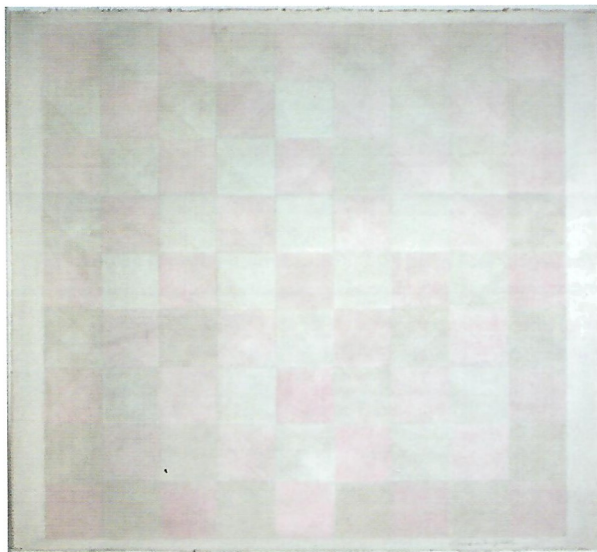
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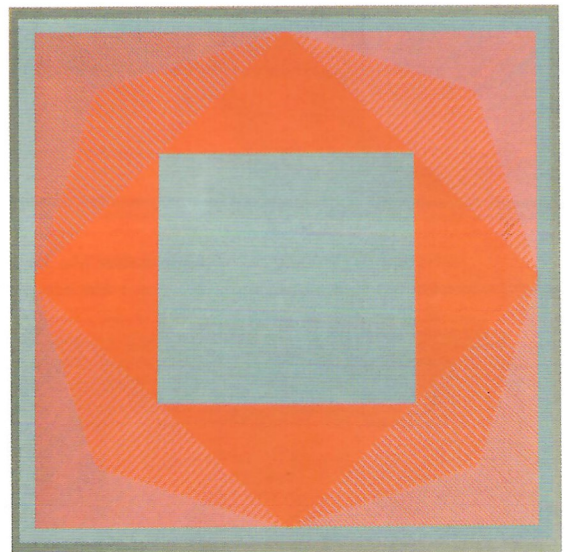
Jesse F. Reed *Market at Latacunga, Ecuador* (see page 13)



Jesse F. Reed *Stonehenge View* (see page 13)



Barbara Campbell *Untitled* (see page 7)



Richard Anuszkiewicz *Blue Square* (see page 6)



Ezio Martinelli *Sherry* (see page 10)



Jean Dubuffet *Untitled* (see page 8)

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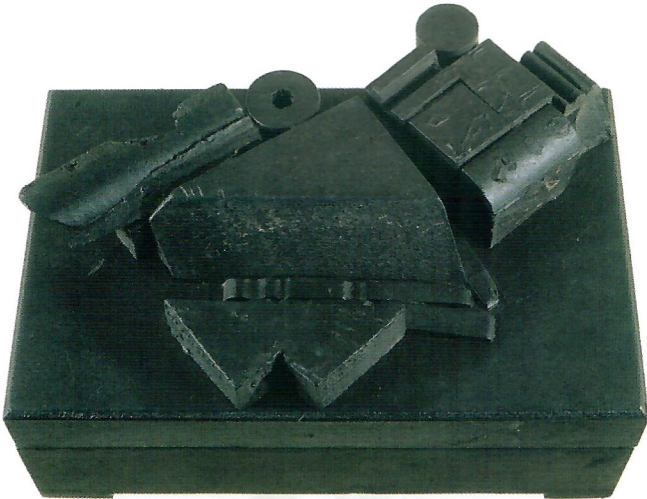


Alice Baber *The Three Maypoles of the Jaguar* (see page 6)



Nancy Graves *Lincoln Center Print* (see page 9)

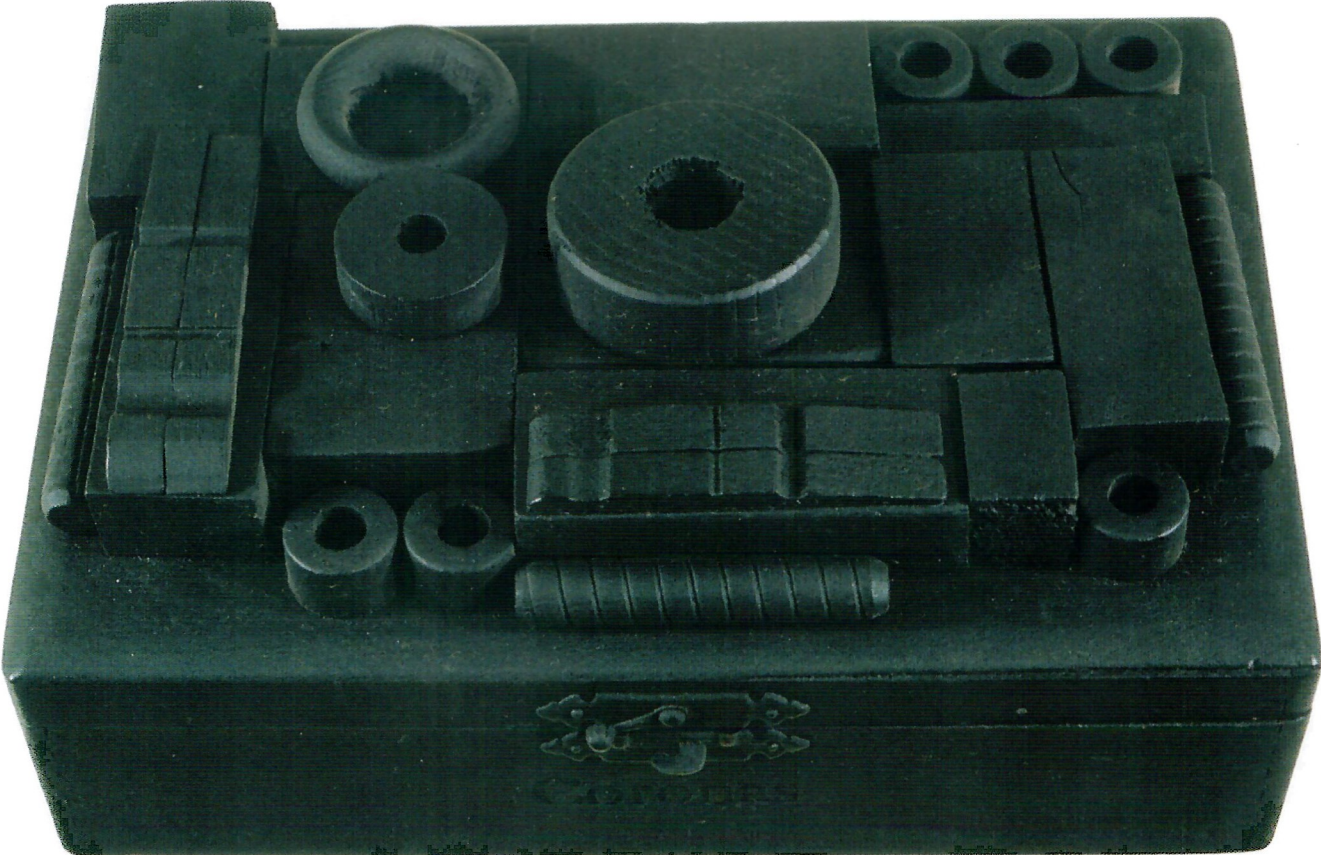
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Louise Nevelson *Black Cryptic XVIII* (see page 11)

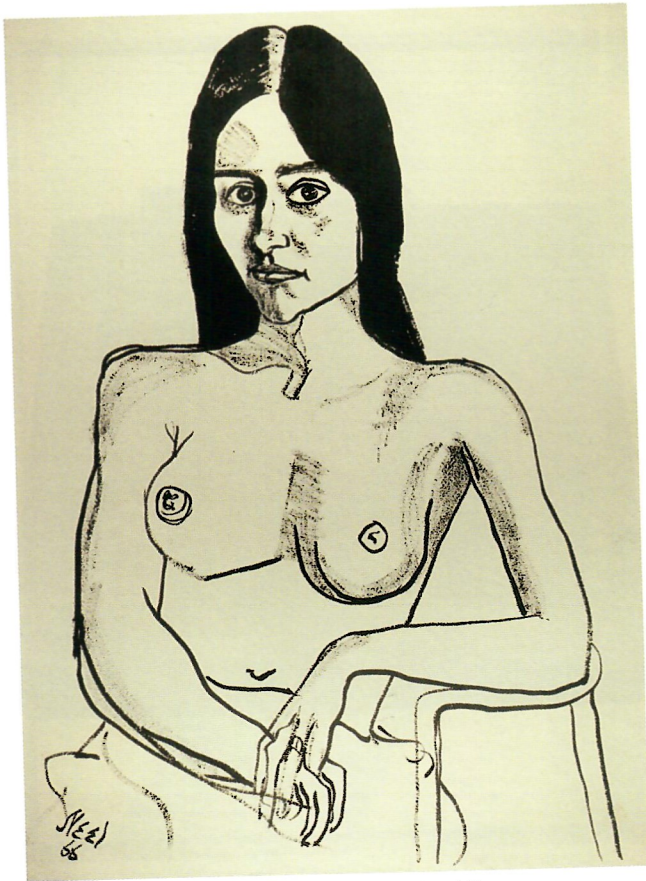


Louise Nevelson *Black Cryptic VI* (see page 11)



Louise Nevelson *Black Cryptic IV* (see page 11)

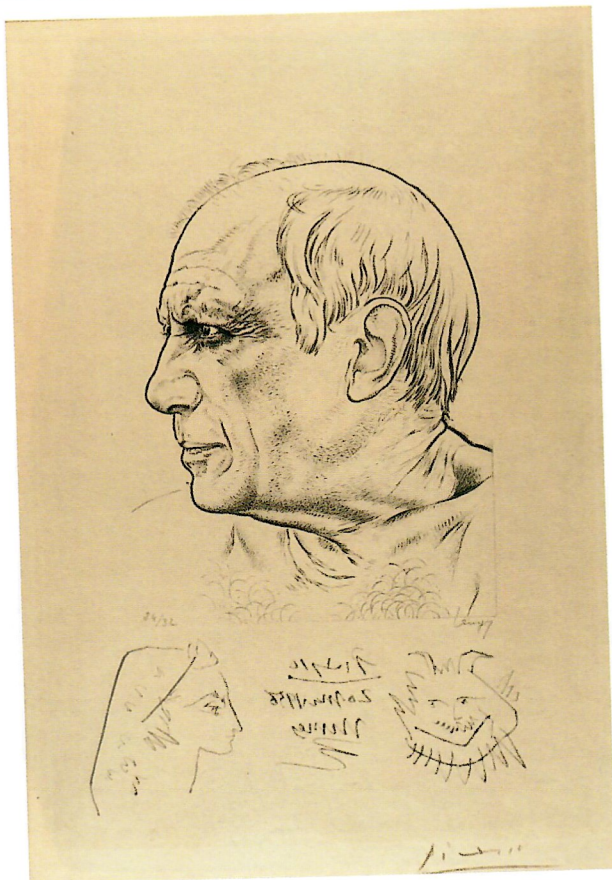
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Alice Neel *Nancy* (see page 11)



Alice Neel *Olivia* (see page 11)

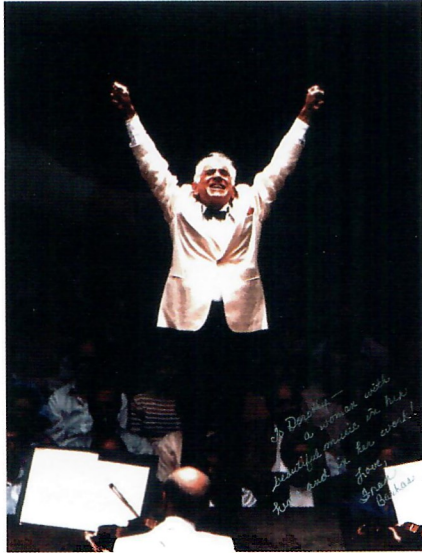


Paul Pierre Lemagny and Pablo Picasso *Portrait of Picasso* (see page 10)

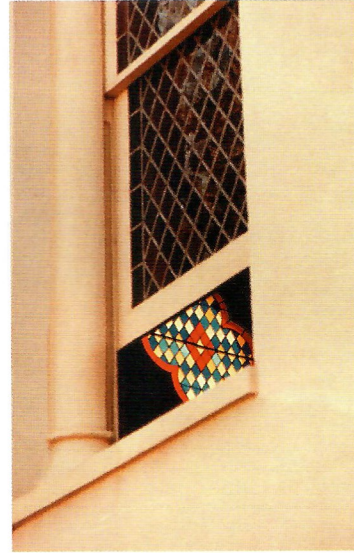


Pierre-Auguste Renoir *Baigneuse Debout, a Mi-Jambes* (see page 13)

ILLUSTRATIONS



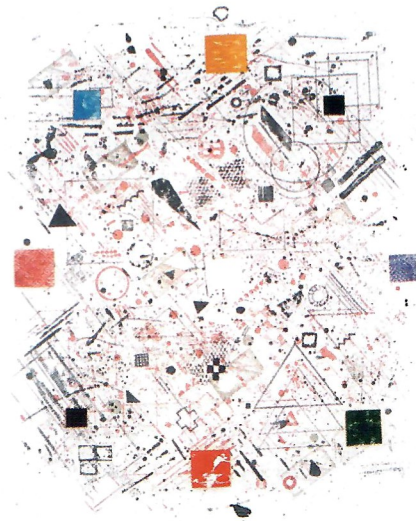
Fran Barkas *Leonard Bernstein* (see page 6)



Nicholas B. Martin *Open Window — Temple of Israel* (see page 10)



Marilynne Roland *Discovery* (see page 13)



David Shapiro *Chapter & Verse* (see page 14)

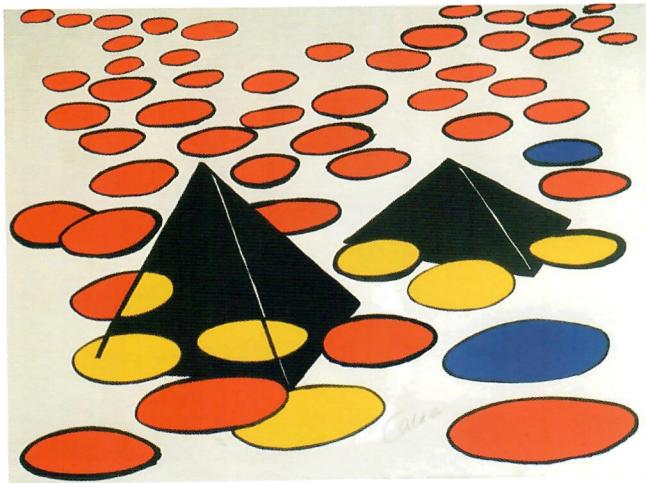


Robert Motherwell *In Celebration* (see page 11)

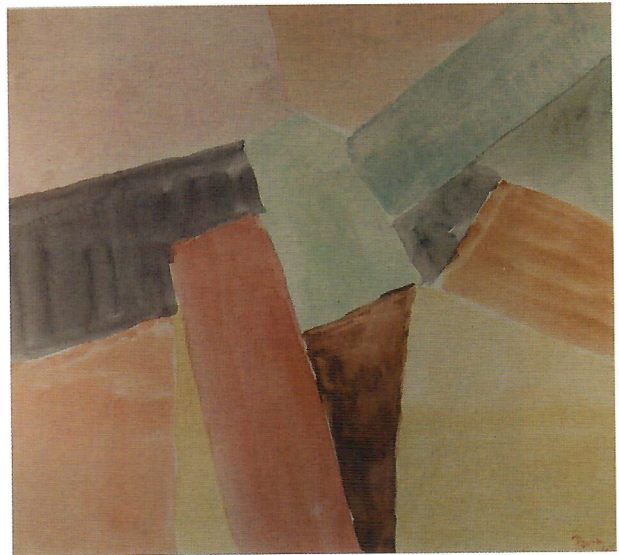


Helen Frankenthaler *Grey Fireworks* (see page 8)

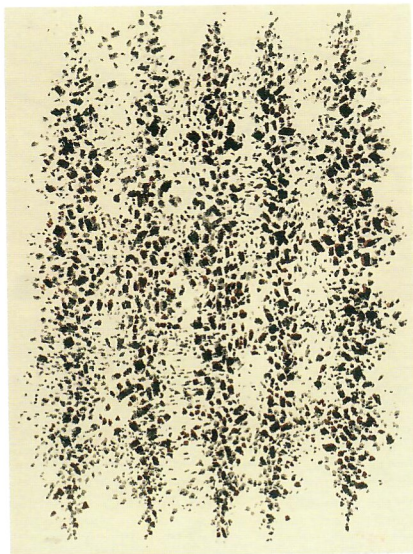
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Alexander Calder *Two Pyramids* (see page 7)



Philip Pavia *Untitled* (see page 12)



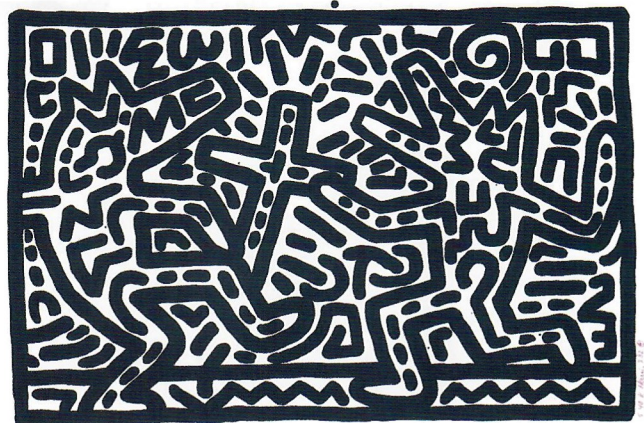
Mark Tobey *Untitled* (see page 15)



Mark Tobey *Untitled* (see page 15)

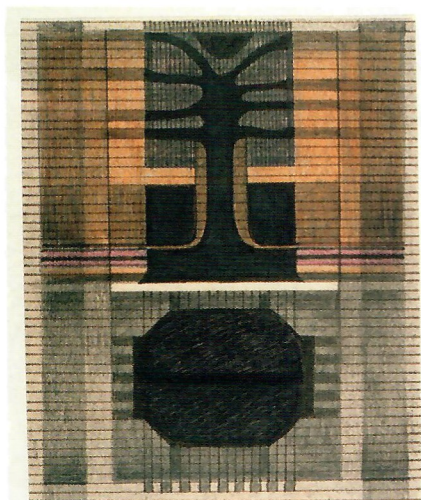


Keith Haring *Silence = Death* (see page 9)



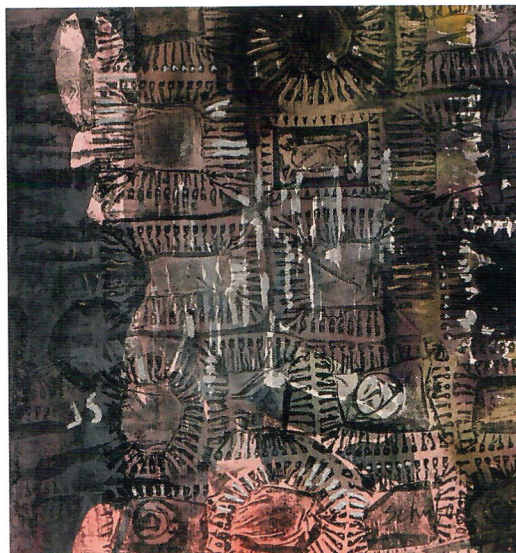
Keith Haring *Untitled* (see page 9)

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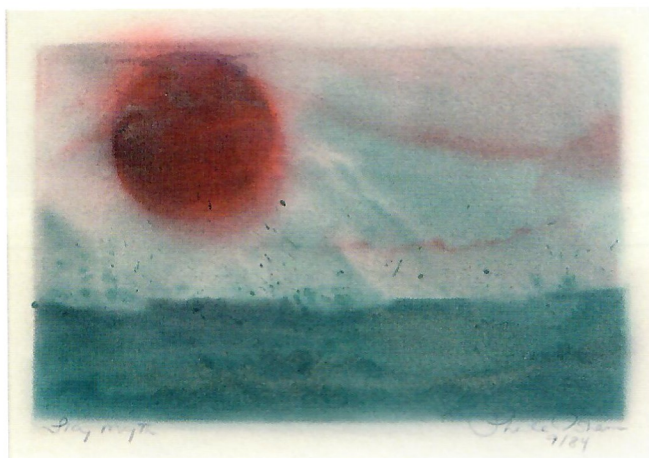


Windows Shelton

Bob Shelton *Window* (see page 14)



Jeanne Schubert *Sun Spots* (see page 14)



Sheila Isham *Gray Myth* (see page 10)



Mario Murua *Untitled* (see page 11)

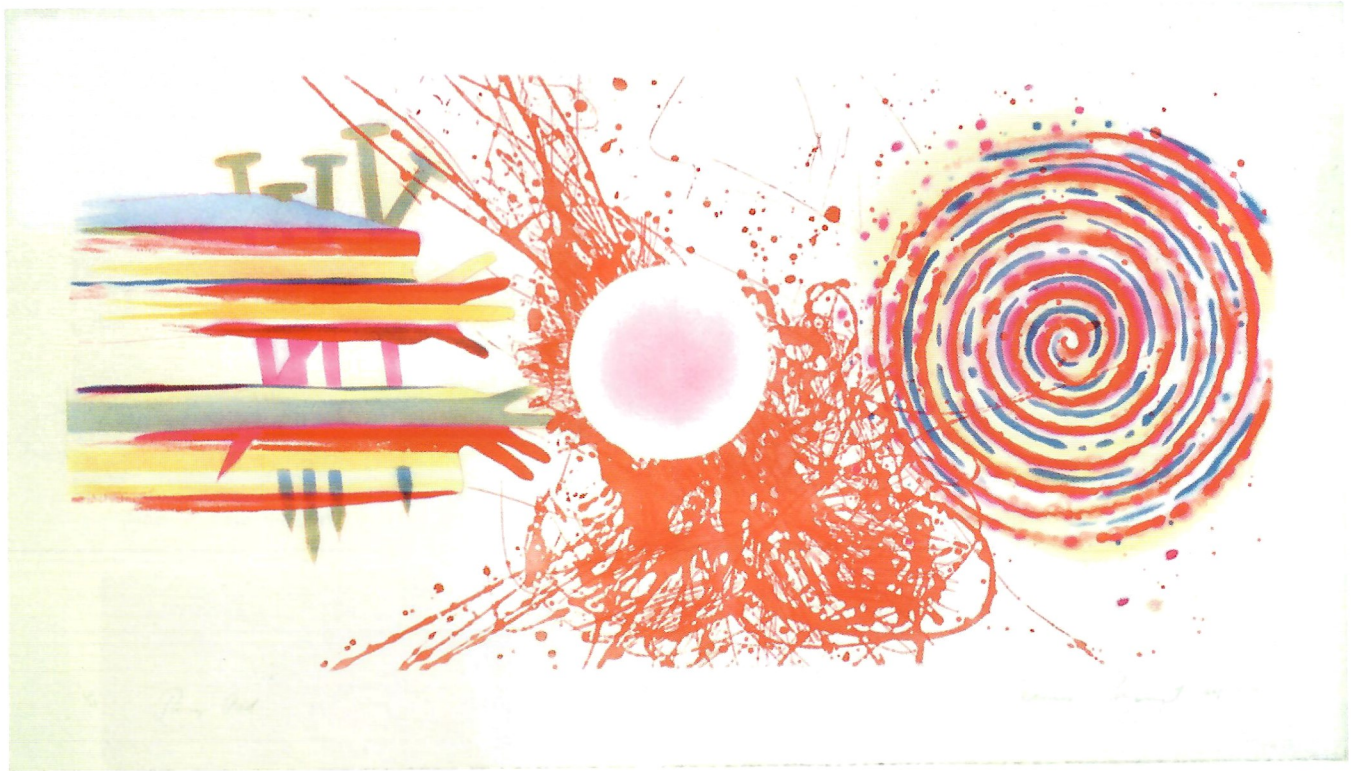


Victor Richardson *Sargent Cherry* (see page 13)

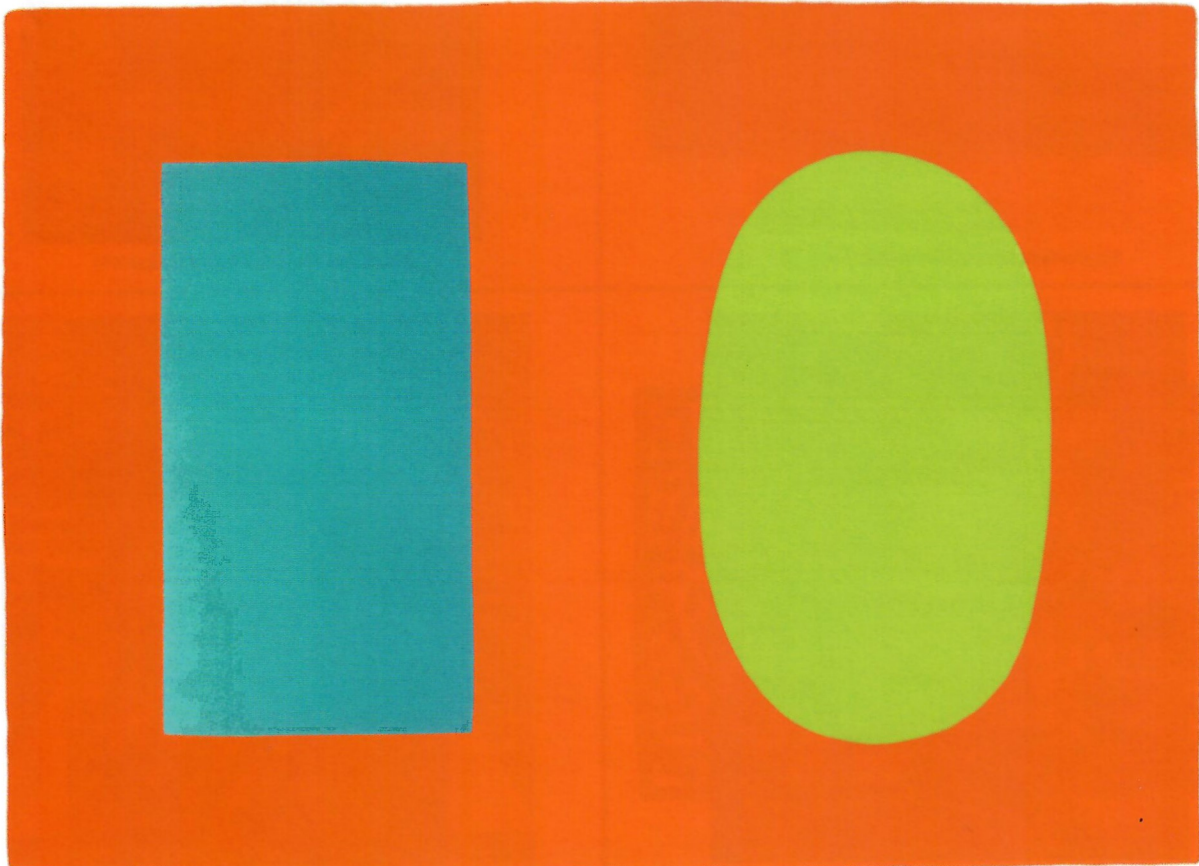


Jennifer Spoon *Blackberry Canes* (see page 14)

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James Rosenquist *Rouge Pad* (see page 14)

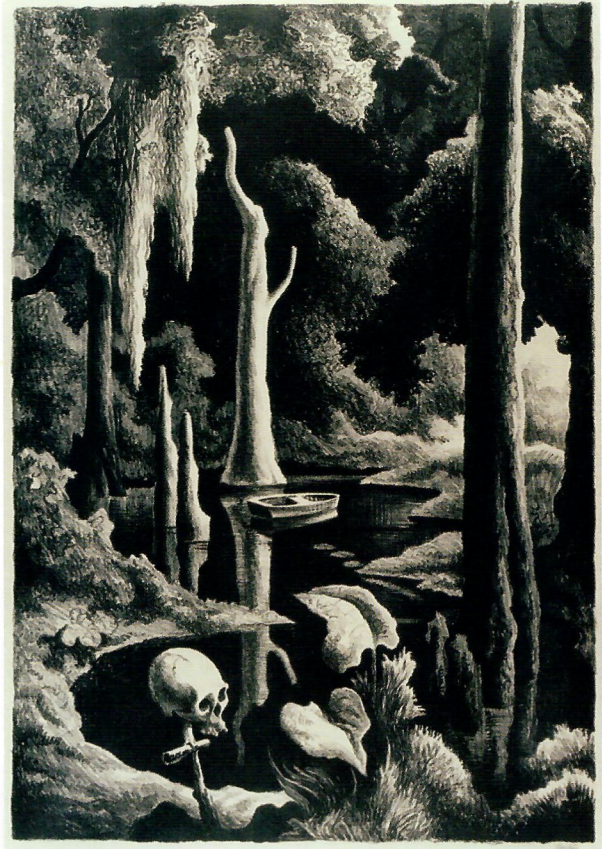


Ellsworth Kelly *Blue and Green Over Orange* (see page 10)

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Abraham Walkowitz *Isadora Duncan* (see page 15)



Thomas Hart Benton *Swampland* (see page 6)



Claes Oldenburg *Striding Figure* (see page 12)



Susan Rothenberg *Spinning* (see page 14)

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Dorothy Gillespie *Celestial Adventure* (see page 16)



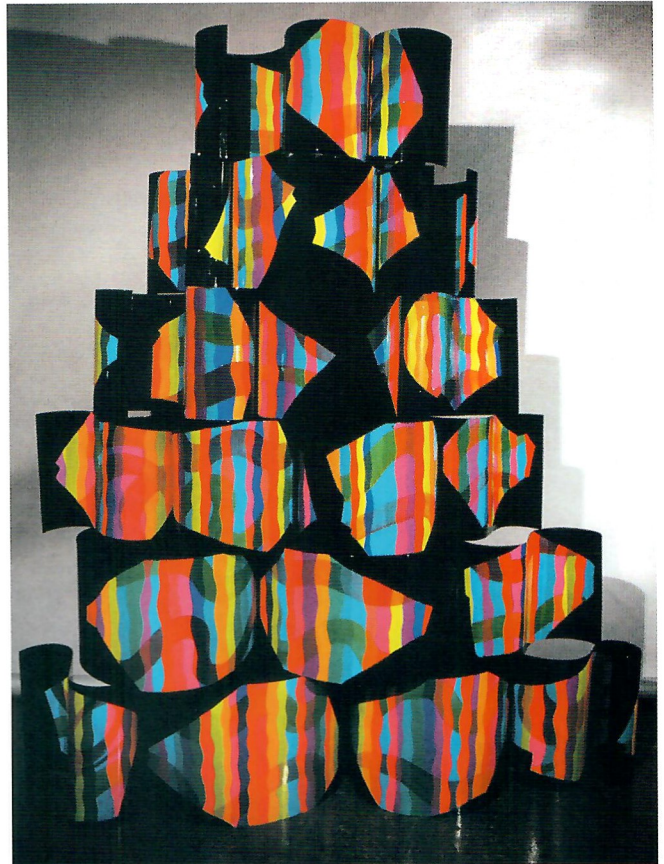
Dorothy Gillespie *Twilight Memory* (see page 16)



Dorothy Gillespie *Future Encounter* (see page 16)



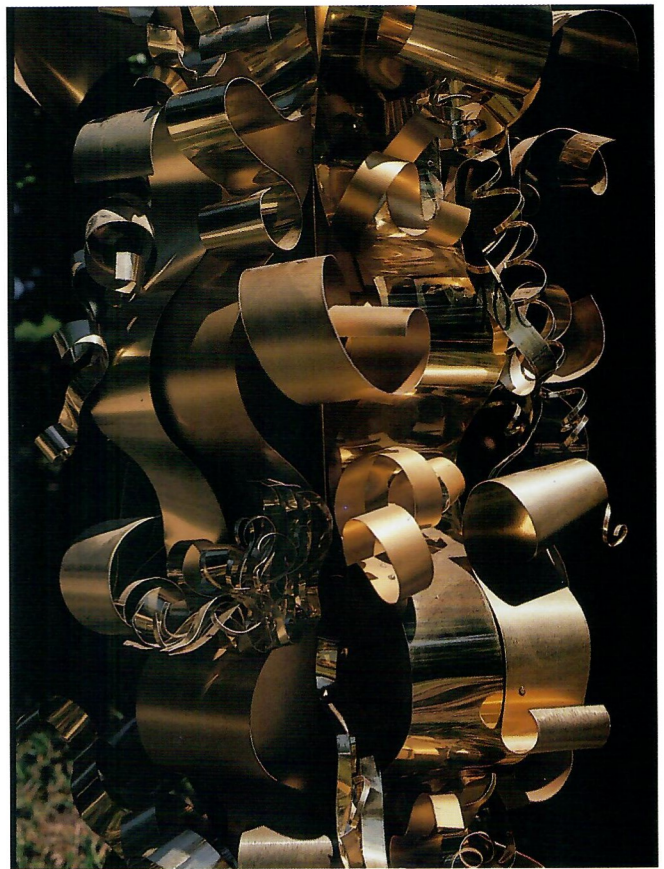
Dorothy Gillespie *Fire Dragon* (see page 16)



Dorothy Gillespie *Ebony Sentinel* (see page 16)



Dorothy Gillespie *Royal Image* (see page 16)



Dorothy Gillespie *Royal Image*, detail (see page 16)



Dorothy Gillespie *Circled Ribbons* (see page 16)



Dorothy Gillespie *Gentle Ribbons* (see page 16)



Dorothy Gillespie *Disney Totems* (see page 16)



April 20 through June 3, 2001