

Radford University

art 

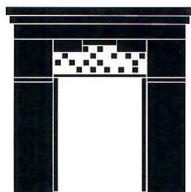
museum

Selections from the
Permanent Collection

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Flossie Martin Gallery and Gallery 205
February 19–April 18, 1999



You are about to embark on a journey. It is a journey through some of the finest art housed in Southwest Virginia, which has been carefully acquired, preserved, and now documented in this fascinating collection.

With the publication of this work, Radford University reaffirms its commitment to making fine art available to the community through education, publications, and exhibitions. RU's permanent collection is an invaluable educational resource, exposing students to all the diversity and joy that fine art can encompass.

This collection introduces RU students and others to a wide variety of subjects and styles in paintings, sculptures, prints, and photographs. Each piece of art has a story that goes beyond itself, opening an opportunity to study art movements, cultures, periods, styles, or individual artists.

It is the hope of this university that this book will kindle a strong interest in the fine arts within the local community, throughout Virginia, and beyond.

I invite you to experience these intriguing selections from the permanent collection at Radford University.

*Douglas Covington, President
Radford University*

History of the Radford University Art Museum

The Radford University Art Museum can trace its origins back to the Radford College Art Gallery in Founders Hall (now demolished). That gallery was built (literally) by art department faculty Dr. Paul Frets and George Jolly in 1964. When the art department moved to the newly built Powell Hall in 1969, the gallery moved with it. The new exhibition space was called the Kent Gallery after Janice Kent, an art department faculty member from 1937–1970. Plans for a larger gallery were launched in the early 1980s, and in the fall of 1985 the Flossie Martin Gallery was dedicated. It was named in honor of an inspirational high school teacher and mentor of Miles C. Horton, a major donor to the gallery. During the next decade additional exhibition spaces developed under the auspices of the gallery. To reflect these changes, the name University Galleries was instituted.

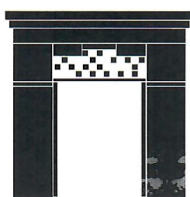
In 1990 the Corinna de la Burde Sculpture Court was created. Named after Radford University alumna, Corinna de la Burde, it is located just outside the Flossie Martin Gallery. This 16,000-square-foot sculpture garden was the first of its kind in the Virginia state university system. Actively supported by the student body, some of the sculptures were purchase awards from the Student Activities Budget Committee (SABC). Permanent display cases were installed in Muse Hall and Tyler Hall, and the Flossie Martin Gallery itself was modified to create the Spotlight Gallery at its entrance.

In 1997 the Bondurant family of Radford donated the Norwood Building in downtown Radford to the University Foundation. Two permanent display cases on the ground level then came under the auspices of University Galleries, and a space on the second floor was dedicated as the Radford University Art Department Gallery. The art department also had recently created a gallery space in Powell Hall called Gallery 205. In the summer of 1998 a 1,200-square-foot climate-controlled art repository was acquired for better conservation of art in the collection not currently on display.

In the fall of 1998 the Radford University Art Museum was established. It combined the exhibition spaces of the former University Galleries with those

of the art department. The Flossie Martin Gallery is still the main exhibition space, but it is hoped that a separate building will eventually be dedicated as a primary museum facility where major works in the collection can be permanently displayed.

Even more important than physical space was the major staffing reorganization that occurred just prior to the establishment of the new Radford University



Art Museum. Four art department faculty members with art museum experience were asked to serve as curators in their areas of specialization in art history: Dr. Steve Arbury, Dr. Arthur Jones, Dr. Dorothy Mercer, and Dr. Halide Salam. The main benefit of this reorganization is that the

works in the permanent collection can be studied by the curators and used more effectively for educational purposes. By maximizing the potential of the permanent collection as a useful resource for research and teaching, it can better serve Radford University students as well as the community. This exhibition is the first major result of the new partnership between the art museum and professors in the art department. Furthermore, with the new curatorial staff a serious attempt is underway toward better art conservation and other improved professional museum practices.

As a university resource, the art museum has strong educational components. It plays a vital role in the art department through exhibitions that complement academic courses. Student workers and interns also learn the basics of professional museum operations. The Art History and Museum Studies concentration offered by the Radford University art department is the only program of its kind in southwest Virginia. The art museum, in conjunction with the art department, co-sponsors visits by notable contemporary artists and art critics who interact with students. Among those who visited Radford University in recent years are Audrey Flack, Sam Gilliam, Christo, Ibram Lassaw, Suzi Gablik, Vicky Goldberg, John Cage, Elaine de Kooning, and Dorothy Gillespie.

The Radford University Art Museum is much more than a home for works of art. It is a cultural and educational center for southwest Virginia that serves both the university and the community.

Steve Arbury, Director

Introduction

This exhibition and catalog showcase 64 works from the Radford University collection. Works in various mediums (and from various cultures) are represented, including paintings, prints, photographs, sculpture, and textiles. For this exhibition a decision was made by the curators to emphasize works by artists who were nationally or internationally significant. Many of the artists featured were prominent figures in American and European art from the 1950s onward, and their work has important art historical value. Furthermore, a majority of the artists included in the exhibition still actively produce art. The curators have conducted careful research to provide biographical and interpretive essays for the artists and their works.

Radford University's permanent art collection owes its beginning to one person with a vision, New York artist and Radford University Distinguished Professor of Art, Dorothy Gillespie. First invited to campus by art department professor Paul Frets in the mid-1960s, her ties to the university were strengthened by Radford alumna and former member of the Board of Visitors, the late Anita (Anne) Lee. Dorothy Gillespie has remained a good friend of the university ever since. It was in the 1960s that the first of many works by Gillespie was donated to the university (then Radford College). That large untitled abstract painting now hangs in the lobby of the Heth Student Center.

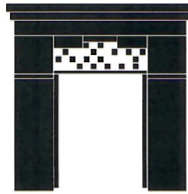
The accession records for the permanent collection begin in 1981. In that year eight works were donated: seven paintings by the Palette Art Gallery (now closed) in Christiansburg, Virginia, and a print from Fran and Gene Carson. It was Dorothy Gillespie, however, who inaugurated the campaign for a new gallery with a gift of 30 works from her and from family members and friends in 1982. By the end of that year the collection numbered 44 works of art. Now there are more than 600 works of art in the permanent collection. There are also over 200 student works in the museum's care. Most of the art in the collection is from the twentieth century, but there are several older pieces, such as a painting on silk that may date to as early as the twelfth century. Approximately half the collection consists of paintings and sculpture. Works on paper comprise another

third, while textiles, ceramics, and a few other art forms constitute the remainder.

The Radford University Foundation Collection includes donations from many people, but over half the collection resulted from the generosity of just several benefactors. Dorothy Gillespie has made possible the donation of over 60 works of her art. This is the largest collection of Gillespie's art anywhere, and most of the mediums she works in are represented. In addition, it was Gillespie who engineered the bequest in 1986 of over 250 works from the estate of Betty Parsons, an important gallery owner in New York. Many noteworthy American artists of the 1950s, 1960s, and 1970s are represented in this bequest. From 1986 to 1989 Virginia collector Roger de la Burd  donated 41 works of contemporary art by significant American artists. Some of these are permanently installed in the outdoor sculpture court. In 1991, de la Burd  made another substantial donation of 28 pieces of African art.

John Bowles is responsible for the Art Museum's Kolla-Landwehr Foundation Collection of Huichol Art. This collection, donated in 1992, consists of 60 Huichol yarn paintings. A large Huichol sculpture was donated later by Yvonne and Juan Negr n. Selected works from the collection are on permanent display at the university's retreat center at Selu Conservancy — located in Montgomery County, five miles outside Radford. The works from the Kolla-Landwehr Foundation Collection of Huichol Art are particularly fine examples of contemporary Native American art from Mexico. There is also an art department collection of 21 graphic works, seven of which are included in this exhibition. Finally, 33 photographs are on extended loan from Morgan Hough. Many of these are photographs by Richard Kent Hough; others are antique photographs from the late-nineteenth and early-twentieth centuries.

Donations continue to augment the Radford University Art Museum's collection. At the end of 1998, the art museum received the art and archives of the Women's Interart Center, which was a significant resource for women artists in New York during the 1970s. This valuable historical and artistic donation was made possible with the help of Dorothy Gillespie. In January of 1999, prominent



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New York artist Audrey Flack donated two large lithographs. The Art Museum also received a generous donation of 33 prints by Roanoke artist Harold Little from Gene Carson.

Many people are responsible for this exhibition. Special thanks go to the following people:

Charles Wood, Vice President for University Advancement, for his unwavering and enthusiastic support of this important project; Dr. Joseph Scartelli, Dean of the College of Visual and Performing Arts, for helping to bring about the staffing reorganization of the art museum that allowed this exhibit to develop; the staff of the Public Relations Office, especially Assistant Vice President for Communications Deborah L. Brown, Creative Services Director Kitty Irwin, graphic designer James Harman, publications editor Stephanie Hamill, and university photographer Lora Gordon; John Bowles and Juan Negrín for their assistance with Huichol materials; art professor Jim Knipe for his expert advice on antique photographic

equipment and processes; art professor Pam Lawson for imparting her knowledge of prints; Dr. Paul Frets, Professor Emeritus, for sharing his recollections; French professor Dr. Eric du Plessis, and also Maria Herrera Menchen and Elizabeth Calvera, for their help with translations; music professor Dr. Bruce Mahin for explaining musical terms and notation; art professor Jennifer Spoon for design advice; the art museum's intern, Angela Goad, for her valued assistance; and the Radford University students who helped with the exhibition's installation: Lynn Campbell, Heather Carter, T.K. Harvey, Michael McMahon, Cassie Perry, Jessica Piediscalzo, Sheilah Sites, Chris Stiles, Jaime Sullivan, Daniel Turney, Knic Umstead, Lauren Windham, and Marissa White. Finally, I would like to thank the art museum curators, Arthur Jones, Dorothy Mercer, and Halide Salam, for working with me in planning the exhibition, researching the works of art, and writing the catalog entries.

Steve Arbury, Director

Each catalog entry that follows is initialed by its author:

- SA** Steve Arbury
- AJ** Arthur Jones
- DM** Dorothy Mercer
- HS** Halide Salam

- F** Radford University Foundation Collection
- A** Radford University Art Department Collection

The catalog entries are arranged alphabetically by artist's last name. Anonymous works are listed under Unknown artist.

Four of the sculptures are permanently installed outside; the catalog entries for them indicate their locations.

All dimensions are given in inches; height is followed by width and, where appropriate, by depth. Some works are undated, and some donors are not known.

Below is a selected list of sources used for basic biographical information on the artists.

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- The artists themselves.



Herb Aach

American, 1923–1985

#17, 1972

Gouache on paper

41 3/4 x 30 inches

Gift of Herb and Doris Aach (F 84.005)

Plate 27

New York artist Herb Aach was born in Cologne, Germany. He studied at the Art Academy of Cologne (1936–37), and during the 1940s and into the early 1950s his study continued at Pratt Institute in New York, Stanford University in California, the Brooklyn Museum Art School, and the Escuela de Pintura y Escultura in Mexico City. Aach's work is included in several important museum collections including the Albright-Knox Gallery in Buffalo, New York, and the Metropolitan Museum of Art in New York.

Aach's geometric arrangements give emphasis to circular color shapes within asymmetrical compositions. Aach's interest in color is comparable to that of the renowned abstractionists Joseph Albers and John Ferren, although it also directly descends from his early fascination with Johann Wolfgang von Goethe's color theories. In addition to being a visual artist, Aach was the American editor and translator of a 1971 publication entitled *Goethe's Color Theory* (Van Nostrand Reinhold). AJ

William Anastasi

American, born 1933

Untitled, 1965

Acrylic on paper

Image size: 14 inches diameter

Gift of the Betty Parsons Foundation (F 86.205)

Plate 28

The career of New York artist William Anastasi extends nearly four decades. Anastasi was born in Philadelphia. He studied philosophy, French, and creative writing (but not art) at the University of Pennsylvania (1952–58). His works are included in the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; the Brooklyn Museum of Art; the National Gallery in Washington, D.C.; the Walker Art Center in Minneapolis; the Museum of Contemporary Art in Los Angeles; the Chicago Art Institute; and other collections.

Although his art evolved through several post-1960 trends such as Minimalism, Process art, temporary art installation, and even gestural nonrepresentation, Anastasi (like Joseph Kosuth, Piero Manzoni, and Lawrence Weiner) is usually identified as a pioneer of Conceptual art. While much of Anastasi's work from the mid-1960s onward stressed dematerialization of the art

object in favor of its idea, he also continued to use the traditional mediums of drawing, painting, collage, and photography.

In 1963, Anastasi executed dot drawings called *Constellations*. Done with his eyes closed, he thought they turned out much better than drawings made while looking at what he was doing. This erratic method was reapplied at various times in Anastasi's career. In the mid-1990s, for example, he executed a series of almost colorless, darkly hued oil and graphite paintings while blindfolded. Among Anastasi's best-known works of the 1960s were paintings exhibited at the Dwan Gallery in New York in 1967, which were in a sense realistic because they coolly depicted the white walls on which his paintings hung. These canvases, painted white (like the gallery walls), even mirrored the actual wall's electrical outlets and air vents.

In 1964 Anastasi had a chance meeting with the renowned painter Philip Guston, who took an immediate interest in the younger artist's work. It was through Guston that he met Betty Parsons, who soon bought some of Anastasi's work to include in her gallery's group exhibitions.

The art museum's untitled work, a gift from the Betty Parsons Foundation, relates to Anastasi's earlier *Constellations*. It proclaims his interest in developing a depersonalized approach toward the painting process. At the time it was executed, Anastasi had an antipathy toward using brushes and he wanted to liberate painting from its traditional methods. Using something other than a brush while trying not to compose, Anastasi dabbed red, yellow, blue, black, and white circular dots of varied sizes. The restricted color scheme of the De Stijl painter Piet Mondrian has been applied to randomly placed dots of color within a circular format, rather than carefully ordered within a rectangular composition. Anastasi's placement of color dots also induces an exciting, though unintended, pulsation of inward and outward movement. AJ

Karel Appel

Dutch, born 1921

Self-Portrait, 1978

Serigraph, artist's proof

Signed and dated at lower right

28 x 30 inches

Gift of Miles and Ruth Horton (F 91.009)

Plate 29

Dutch abstract painter and graphic artist Karel Appel was born in Amsterdam in 1921. Considered one of the most important European artists of the post-World War II generation, his works are found in many public collections including the Stedelijk Museum in Amsterdam, the Musée Royal des Beaux-Arts in Brussels, the Tate Gallery in London, the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, and the Boston Museum of Fine Arts.



Selections from the Permanent Collection

Appel studied at the Royal Academy of Fine Arts in Amsterdam (1940–43). There he met Corneille with whom he would later collaborate. In 1948 he cofounded the Experimental Group (and its journal, *Reflex*) with two other Dutch artists, Corneille and George Constant. This evolved into the more important and influential CoBrA group later that same year. (CoBrA is an acronym of Copenhagen, Brussels, and Amsterdam, the cities of the founding artists.) Appel and other CoBrA artists reacted against the geometric abstraction of Picasso and De Stijl and instead looked at traditional African and Oceanic art and at the art of children, admiring the freedom of abstract expressive forms. In this regard Appel shared an aesthetic of spontaneity with Jean Dubuffet, whose work he had seen during a trip to Paris in 1947. In the 1950s as his reputation became international in scope, Appel spent much of his time in the United States.

Appel's work displays violent colors and an agitated quality characteristic of northern European expressionism. Many of his abstract images suggest contorted humans, demonic masks, animals, or fantasy figures — a reflection of his interest in Nordic folklore and mythology. His images often have a paradoxical hint of terror mixed with childlike naiveté. These qualities apply to the self-portrait in the university's collection. The mask-like face is typical of his work of the 1970s. Appel has said that for him creating art is a fight with himself and his material, but it is a fight that reveals an inner evolution. In this work, the light blue band across the mouth area acts as a muzzle and suggests that inner struggle. SA

Alice Baber

American, 1928–1982

Rain Forest to Palenque, 1975

Oil on canvas

40 x 30 inches

Gift of Janet Solinger (F 82.002)

Plate 30

Alice Baber was born in Charleston, Illinois, and grew up on her family's farm before attending college. Although Baber cultivated a strong interest in art from early childhood onward, she received her first serious art instruction in painting at the University of Indiana in Bloomington (1948–51). She traveled to Europe in 1951 and studied at the École des Beaux-Arts in Fontainebleau, France. Baber lived in New York through most of the 1950s and in Paris through most of the 1960s before again making New York her main place of residence from 1969 until her death in 1982.

During her career, Baber often traveled and exhibited internationally in many countries in Europe, as well as in India, Iran, Japan, Kenya, the Caribbean, Mexico, Brazil, and elsewhere in Central and South America. Her works are included in the Whitney

Museum of American Art and the Museum of Modern Art in New York, the Corcoran Gallery of Art in Washington, D.C., and other collections in the United States, Europe, India, Israel, and Japan.

Baber was best known for her serial abstract imagery which favored organic, floating color shapes as seen in *Rain Forest to Palenque*. Bearing some affinities with the work of Paul Jenkins, to whom she was married and later divorced, Baber's approach can be related to the earlier nonrepresentational paint-soaked canvases of Jackson Pollock. While her paintings are also comparable to Helen Frankenthaler's paint-stained canvases, the lyrical feeling of Baber's compositions makes them appear uniquely hers. AJ

Banerjee

American, born 1939

#1 Motion of Whist, Suite #2 IV, 1980

Fumage, origami collage of Japanese rice paper, carbon,

eyeliner, lead and colored pencil, and mascara on

tea liquor-stained wood-imprinted Arches paper

Signed and dated at upper right

22³/₈ x 30 inches

Gift of the Betty Parsons Foundation (F 86.248)

Plate 31

Banerjee was born in Calcutta, India, where he received his DFA with first class honors at the Indian College of Art (1955–60). Later he studied in New Delhi at the College of Art (1965–67) and in Paris at the École des Beaux-Arts (1967–70). After arriving in New York in 1969, Banerjee studied at Pratt Institute, New York University, and Columbia University, where he received a doctorate in Education in 1988. Banerjee's art is included in museums throughout the world, such as the Musée d'Art Moderne in Paris, the Boston Museum of Fine Arts, the Brooklyn Museum of Art, the Museu d'Art Modern in Barcelona, and the National Gallery of Modern Art in New Delhi, India.

Banerjee has developed his artistic identity as a painter, sculptor, performance artist, poet, vocal musician, composer, and maker of musical instruments. The exhibition's work by Banerjee, *#1 Motion of Whist, Suite #2 IV*, was owned by Betty Parsons at the time of her death in 1982. Banerjee had exhibited in group shows at Parsons' gallery and he was preparing for a one-person exhibition which did not come about after Betty Parsons died.

The title of Banerjee's mixed-media work on paper refers to the card game whist. According to the artist, his exposure to a forty-mile-per-hour gust of wind inspired a series of works which includes this piece. Banerjee has likened the fast movements of the card game to a force of wind. His use of the word *Suite* in his title draws analogies between the abstract qualities of visual art and music, both of which are among Banerjee's passions. The work's lyrical qualities are induced through a resonance of lines and shapes, as well as through a variety of real and implied textures.



To enhance these effects, Banerjee invented a technique he calls *Fumage*. The process involves holding his work above smoke from mostly handmade lamps and burners with cotton wicks of varied thicknesses that are suspended in numerous types of fuels. Banerjee has discovered that kerosene, being the most dense of the fuel oils he employs, produces an effect comparable in value to a No. 6B pencil. On the other hand, chicken fat smoke, his lightest fuel, yields a tone more like that of a No. 00 pencil. Banerjee's value range includes smoke produced by linseed oil, corn oil, mustard oil, turpentine, and many other fuels. In order to adjust the effects of smoke rising from lamps and burners, pulleys were used to lower and raise the work. A similar method was used for large canvases as well as smaller works on paper such as the art museum's example.

Interestingly, the impetus behind Banerjee's invention of *Fumage* was his fascination with Jackson Pollock's earlier dripping technique, in which paint fell from midair, spattering the surface of the canvas placed on the floor. Challenged by Pollock's method, Banerjee reversed the whole setup for his procedure by placing himself (instead of the canvas) on the floor, while he looked upward toward the ceiling. Unlike Pollock's falling paint, Banerjee's smoke soars upward to meet its surface. Banerjee's process, unlike Pollock's, defies gravity. AJ

Rudolf Baranik

American, 1920–1998

Pearl Street Night Garage, 1974

Oil and collage on Masonite

Signed on back

47¹/₂ x 31³/₄ inches

Gift of Roger de la Burd  (F 87.007)

Plate 32

The Lithuanian-born American painter, Rudolf Baranik, was married to May Stevens, whose work is also featured in the exhibition. Baranik studied at the Art Institute of Chicago, the Art Students League in New York, and the Acad mie Julian in Paris. His works are included in the Museum of Modern Art and the Whitney Museum of American Art in New York, the Hirshhorn Museum in Washington, D.C., and other collections in the United States and Europe.

Baranik was well known within the art world as a political activist. During the late 1960s he initiated a series of *Napalm Elegies* in response to the Vietnam War. During the 1970s he was a founder of Artists Meeting for Cultural Change and in the 1980s an active member of Artists Call Against United States Intervention in Central America. Baranik's political activism may have stemmed from the influence of his Jewish parents, socialists killed by fascists during World War II.

Baranik's art, like his life, often involved an assertion of his political predilections. Yet his modernist style preferences,

which grew out of Abstract Expressionism, made the political intentions less obvious than those of many other politically-charged artists. For example, political causes are much easier to recognize in paintings by the Social Realists of the 1930s.

The title of Baranik's work in the exhibition makes reference to Pearl Street in lower Manhattan. At a quick glance, the painting's formal structure appears similar to the compositional arrangements of some Abstract Expressionists, such as Mark Rothko or Barnett Newman. Upon more careful observation, however, representational elements, though fragmented and compressed, are apparent. They are seen within the narrow horizontal band that lights and divides an otherwise black field into its upper and lower rectangular zones. The naturalistic facial features and clothed-figure references collaged within the narrow band reveal an interest in representational content distinct from that found in American Abstract Expressionism.

While the precise meaning of Baranik's title is unknown, May Stevens has conjectured the possibility that the band of light in Baranik's dark field might have been sparked by his night viewing of the illuminated level of a parking garage structure. AJ

Jos  Ben tez S nchez

Mexican (Huichol), born 1938

Irumari, 1979

Wool yarn and *campeche* (bee's) wax on plywood

48 x 48 inches

The Kolla-Landwehr Foundation Collection of Huichol Art at Radford University (F 93.063)

Plate 33

The Huichol people live in the mountainous regions of the western Mexican states of Nayarit and Jalisco. Known for their shamanic religion and rich artistic traditions, the Huichol have a vast pantheon of ancestor spirits who represent various aspects of the natural world. Their deities can manifest themselves as natural forms such as deer, corn, peyote, sun, fire, and water. Therefore, these things are sacred to the Huichol, and they often serve as symbols in their art. Shamans are the religious leaders of Huichol communities, and they have a great influence in Huichol society. The shaman is also the one who leads the devout on religious pilgrimages to sacred places. The peyote pilgrimage is considered to be the most worthwhile of all Huichol activities. The annual 300-mile trek in search of peyote (a type of cactus from which mescaline, a psychotropic, is extracted) is a long and arduous undertaking that takes weeks or even months to complete.

Jos  Benitez S nchez is one of the most prolific and best-known Huichol artists. His Huichol name is Yucauye Cucame (Silent Walker). At age nine, with no formal education past the first grade, his father decided that the boy should begin his



Selections from the Permanent Collection

training as a shaman. At age fourteen he was forced into an arranged marriage. Not long afterward, he ran away and found work — first as a laborer on coastal plantations, then as a janitor for government officials in charge of rural communities, and eventually as a Huichol interpreter and spokesperson.

Although he started creating yarn paintings in 1963, Benítez Sánchez feels his art really began to show great improvement years later, following his religious pilgrimage to the desert holy land of Wirikuta (where the Huichol ritually "hunt" and gather peyote). In this and other pilgrimages he was accompanied by the Mexican ethnographer Juan Negrin, who originally purchased this and all other works now in the art museum's Kolla-Landwehr Foundation Collection of Huichol Art. The collection documents Benítez Sánchez' stylistic evolution over many years from his early works of relative simplicity to his more recent extremely complex compositions.

In the upper central portion of this *tabla* appears a face with red eyes and variegated green yarns. This is Irumari, the androgynous trickster manifestation of Tamatsi Kauyumarie (Our Elder Brother Fawn of the Sun), who tests the devotion of Huichols engaged in sacred deer hunts and peyote pilgrimages. Winding throughout this *tabla's* composition is a serpentine path upon which a snare has been set to trap a deer. The success of the Huichol's sacred deer hunt depends on the hunters' proper devotion and offerings. Many of the figures shown throughout this *tabla* are presenting votive offerings or chanting prayers.

Note: For further discussion of Huichol art, please refer to the catalog entry for Guadalupe and Fermín González Ríos. SA

Betty Branch

American, born 1934

Torso Ombre, 1988

Carrara marble

Monogrammed on back

29 x 16 x 8 inches

Gift of the artist (F 91.010)

Located in the Corinna de la Burde Sculpture Court

Plate 1

Roanoke sculptor Betty Branch was born in Winchester, Virginia. She received her BA and MFA in studio art from Hollins College (now Hollins University) in Roanoke, Virginia. Before earning the MFA, she apprenticed at Miles and Generalis Sculpture Services in Philadelphia. She also studied independently in Greece and the Bahamas. Branch has exhibited in the United States and Europe. Her works are included in the collections of Hollins University, the Art Museum of Western Virginia, Brookgreen Gardens in South Carolina, and private collections in the Bahamas, Italy, and the United States. Branch began as a painter, but in the 1970s discovered that she could better communicate her ideas with sculpture. Branch is known for her

expressive female images that embody both power and grace. She has said, "As a sculptor I create images of woman in today's context that embody the self-generating characteristics of the goddess — strength and wisdom and dignity as well as beauty."

Branch dedicated *Torso Ombre* (Shadow Torso) to the memory of Anita Lee, a friend who was also a Radford University alumna and a member of the university's Board of Visitors. The work was originally conceived as part of Branch's *Fire Dancers* series, which evolved from a performance piece entitled *Ritual Fire*. The work has a soft sensuousness despite the hard material from which it is made. Branch chose to dedicate this sculpture in memory of Anita Lee because the subject and the fact that it is carved from the best Italian marble made it an appropriate memorial. SA

John Cage

American, 1912–1992

Haiku, 1952

Line block print

5 x 12³/₄ inches

Gift of the Betty Parsons Foundation (F 86.035)

Plate 2

Composer, philosopher, author, artist, and mushroom authority John Cage was born in Los Angeles. He was valedictorian when he graduated from Los Angeles High School in 1928. After attending Pomona College in Claremont, California (1928–30), a tour of Europe in 1930–31 allowed him to study art, architecture, and music. Upon his return to the United States he studied music with a number of important composers, including Arnold Schoenberg. Although he gave up abstract painting for music in 1934, Cage always remained connected with the visual arts, and he maintained friendships and collaborated with visual artists such as Max Ernst, Willem de Kooning, Robert Motherwell, Robert Rauschenberg, Jasper Johns, Joan Miró, and Marcel Duchamp.

In the 1940s Cage studied Zen Buddhism and Indian philosophy, which profoundly affected his music and art. In 1951 he was given a copy of *I Ching*, the Chinese Book of Changes. This gave rise to the element of chance in the creation of his music and art that became his hallmark. Cage substituted chance and environmental factors for conscious will, which kept him from being limited to established forms of music and art. For Cage, chance operations made all things new. This concept of chance closely parallels automatism and action painting in the visual arts. In 1952, the same year as *Haiku*, Cage wrote *4'33"*, a musical piece in which the audience listens to the ambient sounds of the concert hall for four minutes and thirty-three seconds while the pianist remains silent.

Cage frequently incorporated visual images or graphics in his musical scores from 1950 onward. His purely visual works consist mainly of limited edition prints. They can be found in many



prominent museums such as the Metropolitan Museum of Art and the Museum of Modern Art in New York, the Stedelijk Museum in Amsterdam, the San Francisco Museum of Modern Art, and Yale University Art Gallery.

In 1952 Cage organized an event at Black Mountain College that presaged the happenings of the 1960s. *Haiku* was created at that event. The title, *Haiku*, refers to a Japanese poetic form that consists of 17 unrhymed syllables arranged in three lines of five, seven, and five syllables. A Haiku poem attempts to capture the essence of a particular moment that is intensely experienced. It expresses much in the fewest possible words. Haiku also refers to non-Japanese adaptations of the form, especially those of early twentieth-century English and American Imagists such as Ezra Pound. This work can be considered the musical version of Haiku. It has three measures of music, which correspond to the three lines of a Haiku poem. The nontraditional element appears in the score with the tempo indication for *accelerando* ([to play] gradually faster), which is given where there are no notes to play. SA

Barbara Chase-Riboud

American, born 1939

Pressed Silk #1, 1975

Synthetic silk, pencil, and gouache on paper

Signed and dated at lower right

30³/₁₆ x 7⁷/₈ inches

Gift of the Women's Interart Center (F 98.042)

Plate 34

Barbara Chase-Riboud was born in Philadelphia where from the age of seven she attended museum art classes. Her early interest in art was undoubtedly affected by her father, an artist who felt that his artistic career had been stunted due to his limited opportunities as an African-American. After studying in Philadelphia at Temple University, which she attended as the school's only African-American art student, Chase-Riboud received a fellowship to travel to Rome for a year. Then, following a three-month visit to Egypt, she returned to the United States and received an MFA from Yale in 1960. Chase-Riboud's works are included in the Museum of Modern Art and the Whitney Museum of American Art in New York, the Newark Museum in New Jersey, the Beaubourg Museum in Paris, and other collections in the United States and Europe.

In 1961 she married the accomplished French newspaper photographer, Marc Riboud. After marriage, the next few years mainly involved traveling with her husband to the Far East and Africa before resuming her own career as a artist in the mid-1960s. Since then, she has continued to live in Paris while maintaining ties to the United States through exhibitions of her art.

Chase-Riboud's wide travels unquestionably contributed to her interests in mixing Western, Asian, and African elements. Such interests in turn led to formal concerns involving mixtures

of opposing textures and materials, such as combinations of metal and textiles within the same work. In this regard, Chase-Riboud is well known for her sculptures that combine bronze with wool and silk. The work selected for the exhibition combines synthetic silk pressed on paper with pencil and gouache. AJ

Corneille

Dutch, born 1922

Elle est fleur, 1972

Lithograph, artist's proof

Signed at lower left

25³/₄ x 19⁷/₈ inches

Gift of Ruth and Miles Horton (F 91.011)

Plate 35

Corneille (born Cornelis Guillaume van Beverloo in Liège, Belgium, of Dutch parents) is a painter, printmaker, ceramicist, and writer active mainly in Paris. He studied drawing at the Rijksakademie in Amsterdam (1940-43), etching in Paris (1953), and ceramics in Italy (1954-55), but he taught himself painting. Collections that own Corneille's work include the Stedelijk Museum in Amsterdam, the Palais de Beaux-Arts in Brussels, the Musée d'Art Moderne in Paris, the Solomon R. Guggenheim Museum in New York, and the Brooklyn Museum of Art.

In 1947 he spent several months in Budapest where he encountered the surrealist/fantasy style of Paul Klee and Joan Miró. Those artists became important sources of inspiration, but he was also influenced by children's art and the writings of the nineteenth-century French authors Arthur Rimbaud and Le Comte de Lautréamont. He cofounded (along with Karel Appel and George Constant) *Reflex*, the review of the Dutch Experimental Group in 1948. This led to the creation of the CoBra group later that year. CoBra (standing for Copenhagen, Brussels, and Amsterdam) was an important movement that formally lasted from 1948 to 1951. It rejected geometric abstraction in favor of an expressive gestural style based on spontaneity. Although the CoBra artists vocally repudiated Surrealism, they embraced the surrealist idea of free-flowing subconscious images. In 1950 Corneille and Karel Appel moved to Paris and took the CoBra movement with them. There Corneille hoped to further his art in a more stimulating and cosmopolitan atmosphere. He later participated in the Phases movement, which also had surrealist affinities.

Corneille's work is known for its brilliant color and simple yet expressive shapes. His color areas are often bounded by a bold contour in a contrasting hue. These characteristics are seen in *Elle est fleur* (She is flower). The woman can be viewed as one with nature, her connection with it emphasized iconographically by her nudity and compositionally by the red band of color across her face that echoes the red band behind the palm tree above. SA



Selections from the Permanent Collection

Honoré Daumier

French, 1808–1879

Vulgarités, 1843

Lithograph

Initialed at lower left

Image size: 14³/₈ x 10⁷/₈ inches

Gift of Marson Graphics (A 99.001)

Plate 3

Honoré Daumier was the most important early nineteenth-century French lithographer and editorial cartoonist. He produced his first lithographs in 1822 and is believed to have made over 4,000 during his career. His cartoons reached a wide audience in France through periodicals such as *La Caricature* and *Le Charivari*. He also made small sculptures. At the end of his career he focused on painting, which received more attention in the twentieth century. In his own time he was best known for his inflammatory political cartoons and caricatures that attacked the repressive conditions of French society in the 1830s and 1840s under the rule of Louis Philippe. He exposed the harsh social conditions of modern life and corruption in the political system, addressing through art the same changing conditions of contemporary life as the novelists Honoré Balzac in France and Charles Dickens in England.

Daumier was always an artist of the people and illustrated urban life with great seriousness as well as great humor when he satirized the customs and manners of the bourgeoisie, a subject to which he turned when his political satire was suppressed. *Vulgarités*, in which an old man cannot conceive of his friend's suggestion of a second marriage, is an example of his visual commentary of the comic aspects of Parisian life. The caption translates as:

It's you, my friend! How do you know that I am a widower after twenty years of a hard and long marriage? You can see that I am finally back in circulation and now you're talking about another marriage? Please Ragoulot, let go of me!

Daumier successfully captured the essence of his characters and their social situations with witty humor and an economy of expressive line that made his work appear effortless. *DM*

M. Davos (attributed)

Nationality unknown

Alpine Resort, late nineteenth century

Photographs

Image size: 2³/₈ inches diameter each

On extended loan from Morgan Hough

Plate 4

These photographs were probably shot with the new Kodak camera invented by George Eastman in 1888. This was a small, hand-held, single-lens camera with fixed focus that revolutionized

photography because it greatly simplified the taking of informal pictures. It used commercially produced paper roll film, which could be sent off to be developed and printed. The Eastman Company (later Eastman Kodak) was the first to commercially produce paper roll film. By 1895 transparent celluloid roll film with a paper backing made it possible to load the film in daylight. The Kodak camera and the new roll film began the billion dollar photo-processing industry we know today.

These two photographs depict an Alpine resort area, perhaps at the base of Mont Blanc, a range of several peaks in the Alps along the French-Italian border. One of the peaks, also called Mont Blanc, is the highest in France. On the northwestern slopes are numerous glaciers, including the Bossons glacier (see entry for Unknown photographer, page 29). There are many hotels along the base of Mont Blanc where these photographs may have been taken. A mask with a round opening was used to achieve the circular format. Because the focus could fall off at the corners of rectangular images, circular images were often preferred.

The attribution to M. Davos results from the pencil inscription, "Davos, M. Mont Blanc," on the reverse of one of the photographs. This inscription, however, could perhaps refer to Davos, Switzerland, another popular Alpine winter resort. *SA*

Elaine de Kooning

American, 1918–1989

Bacchus XV, 1980

Acrylic on board

Signed and dated at lower right

12 x 8 inches

Gift of Marjorie Luyckx (F 83.001)

Plate 36

Elaine de Kooning was born in New York City. From age seven-teen onward, she studied sculpture and painting at the Leonardo da Vinci Art School and the American Artists School in New York. She also undertook private study with Willem de Kooning, who became her husband in 1943. Although the de Koonings separated in the late 1950s, they were reunited in the mid-1970s. During her career, de Kooning also taught at prestigious academic institutions such as Carnegie-Mellon University, Pennsylvania State University, the Parsons School of Design, Pratt Institute, and Yale University.

Elaine de Kooning's works are included in the Metropolitan Museum of Art and the Museum of Modern Art in New York, the Corcoran Gallery and the Hirshhorn Museum in Washington, D.C., and many other collections.

Along with her more famous husband, she was one of the pioneering Abstract Expressionist painters of the 1940s. She also made figurative works, which distinguished her career in the 1950s and 1960s. The work in the exhibition, *Bacchus XV*, is from a series of works inspired by a statue of Bacchus in the



Luxembourg Gardens in Paris. The rapidity of de Kooning's brushwork overrides the subject as something tangible and solid. At first glance the painting may appear to be nonrepresentational. Upon careful observation, however, the painting's subject faintly rises from its abstracted web of brush strokes. AJ

Gustave Doré

French, 1832–1883

La Femme du lévite outragée (The Defiled Wife of the Levite), circa 1865

Wood engraving (engraved by Héliodore Pisan)

Signed on the plate by Doré at lower left and by

Pisan at lower right

Image size: 9¹¹/₁₆ x 8³/₄ inches

Gift of Marson Graphics (A 99.002)

Plate 5

Gustave Doré was the most celebrated graphic artist in mid-nineteenth century France. He is best known for his illustrations for literary works by Rabelais, Balzac, Dante, Cervantes, Milton, and the Bible. At the height of his fame, Alfred Mame et fils of Tours commissioned him to illustrate *La Sainte Bible* which was published in French in 1865. Its popularity precipitated a second edition after 3,000 copies were sold in the first month. Editions in all the major European languages and Hebrew followed within a few years. The English edition, known as *The Holy Bible*, contains 229 of the 241 engravings, including this one. Although the publisher employed over 1,000 workers and had a school of wood engraving, Doré preferred to use his own skilled craftsmen, who were extremely sensitive to the requirements of his style, to engrave his illustrations for this Bible. According to an essay by Millicent Rose (Dover, 1974), Doré drew on the wood blocks with pencil and brush, applying dark washes as necessary before the engraver began his work. He balanced the names of his engravers with his own at the bottom as he did here with Héliodore Pisan, the best of his engravers.

This engraving depicts a scene from a particularly brutal story in Judges in which a Levite, traveling with his wife and servants, found no place to spend the night in Gibeah in the land of the hostile tribe of Benjamin until an old man offered them hospitality. That night the sons of Benjamin came to the old man's house and demanded the stranger. To save his guest he offered his own virgin daughter and the Levite's wife to them to do with as they pleased. When they did not seem to listen, the Levite himself gave his wife to them. They raped her and "abused her all night and let her go at dawn." She fell dead at the door of the house where her husband had safely spent the night. This engraving illustrates the next scene described in Judges 19:27 when he opened the door the next morning and saw her lying there with "her hands upon the threshold."

Doré never visited the Holy Land, but his original and often dramatic illustrations formed the image of that setting in the minds of a broad, international public. To achieve authentic-looking biblical characters and their costumes, he used photographs as a reference, as well as the Egyptian collection in the Louvre. DM

Henri Théodore Fantin-Latour

French, 1836–1904

Apothéose, 1888

Lithograph

Image size: 10 x 6¹/₈ inches

Gift of Ferdiana Roten Galleries (A 99.003)

Plate 6

Henri Fantin-Latour is best known for his small, realistic still-life paintings of flowers; however, much of his later career was devoted to lithography. His mythological, literary, and musical subjects recall the earlier Neoclassical and Romantic movements more than the realism of his flower paintings or the Impressionist style of his contemporaries. Many of his lithographs memorialize famous artists, poets, writers, and composers, such as Richard Wagner, Robert Schumann, and the French composer, Hector Berlioz (1803-1869), who is memorialized in *Apothéose*. The title of this lithograph refers to the posthumous exaltation and elevation of Berlioz by his admirers to the highest level of musical fame — beyond the realm of mere mortals. Jean-Auguste-Dominique Ingres popularized the motif of apotheosis in the Neoclassical period with his *Apotheosis of Homer* and *Apotheosis of Napoleon*. Berlioz was a significant musical figure of the Romantic movement. During the 1830 Revolt in Paris, he aroused emotional patriotism in the French public with his arrangement of Rouget de Lisle's 1792 *La Marseillaise*, the French national anthem.

Apothéose is part of a series of lithographs entitled *Hector Berlioz*. Others in the series refer to the composer's works, among them *Symphonie fantastique* and *Harold in Italy*. In *Hommage*, a drawing related to *Apothéose* (1888) in the Musée de Luxembourg, muses surround a funeral monument bearing the names of writers, artists, and composers, including Hugo, Balzac, Delacroix, Millet, Wagner, and Berlioz, among others. Fantin-Latour produced at least three other lithographs memorializing Berlioz: *The Anniversary, A Berlioz (1895)*, and *A Berlioz (1897)*. An 1897 painting entitled *Apothéose* is actually the same composition as the 1897 lithograph in which Berlioz is seated in the center surrounded by three women holding a palm and a laurel wreath with which to crown him. That more typical image of apotheosis including the hero rather than his tombstone recalls Ingres' *The Apotheosis of Homer*.

Fantin-Latour recycled many stock classical motifs for his artistic tributes to famous men of arts and letters and sometimes



Selections from the Permanent Collection

mixed allegorical muses with real nineteenth-century figures as he did here with the mourners at the composer's grave. A real young woman with a bouquet of flowers swoons emotionally as others drape the tombstone with garlands and a wreath. A more classical figure approaches the tomb with a palm branch tribute. The only male mourner, perhaps meant to be Fantin-Latour, removes his hat in respect. This composition of figures with a weeping woman seated on one side of the funeral monument, a muse holding a scroll listing the composer's work, and another female figure laying a wreath at the tomb was his favorite motif for his memorials to musicians.

DM

Paul Feeley

American, 1913–1966

Untitled, 1960

Watercolor on paper

Signed and dated at lower right

17³/₄ x 11⁷/₈ inches

Gift of the Betty Parsons Foundation (F 86.182)

Plate 37

Paul Feeley was born in Des Moines, Iowa. He studied at the Art Students League and the Beaux-Arts Institute of Design in New York. Feeley's works were widely exhibited during his lifetime. In addition to his showings at the Betty Parsons Gallery, Feeley's work was included in such important exhibitions as the Los Angeles County Museum's *Post-Painterly Abstraction* in 1964, the Museum of Modern Art's *The Responsive Eye* in 1965, and the Solomon R. Guggenheim Museum's *Systemic Painting* in 1966.

Although Feeley worked in Bennington, Vermont, critics compared him with the Washington, D.C., painters such as Kenneth Noland and Morris Louis. The work of Feeley, like that of these other Color Field abstractionists, emphasized the primacy of color as an artistic objective. As others did in this trend of the 1960s, Feeley developed a painting technique that emphasized anonymity — resembling more industrial-styled painting than it did the more emphasized brush marks of earlier Abstract Expressionism.

Feeley's flatly applied paint was set down in compositions of symmetrically organized shapes. In Feeley's untitled work this arrangement takes on the character of a vases/faces figure-ground reversal between painted and unpainted areas of the paper. Inscribed by the artist above his signature on the work's lower right is "To Betty," indicating that it was a gift to Betty Parsons.

AJ

Howard Finster

American, born 1915

Empty Road, 1987

Lithograph, 56/155

Signed at lower right

40¹/₂ x 30 inches

Gift of Miles C. Horton (F 89.006)

Plate 7

Howard Finster was born in DeKalb County, Alabama. A self-taught artist, who has described himself as a "man of visions" and "messenger from God," Finster ended his formal education after completing the sixth grade. Finster recalls being "called" by God to become a preacher at about age 16, and he eventually became a pastor of several churches. In 1961 he moved to Pennville, Georgia, near Summerville. Shortly thereafter, a vision initiated his creation of the Plant Farm Museum on his property. After Finster was recognized as an environmental folk artist (or outsider artist), his yard — which was covered with fantastic architectural structures, sculptures, hand-printed signs, and painted visions — was renamed *Paradise Garden*. As Finster's recognition grew, his art was included in exhibitions at prestigious galleries and museums. By 1978, his work was shown at the Phyllis Kind Gallery and the Museum of American Folk Art in New York, and the Janet Fleisher Gallery in Philadelphia. By 1982, Finster had a one-person show at the New Museum of Contemporary Art in New York, and since then, his many achievements have led to increased national prominence. In December, 1995, a Finster exhibition was held at the High Museum of Art in Atlanta, followed by a *Paradise Garden* installation which opened in Spring, 1996.

Finster's lithograph, *Empty Road*, is from his enormous body of evangelical works which he began to number in 1976. Printed within this lithograph is the number 6000.350 (meaning the 6,350th work Finster completed since 1976). If the many words inscribed within the work are closely scrutinized, one discovers that Finster finished this piece at "3:10 past midnight" on February 27, 1987. Like many of his other works, this one becomes a sermon in the form of art. Many hand-written statements are interspersed within Finster's visionary image. He notifies the viewer that his subject involves "THE ART OF VISIONS' [sic] OF PROPHETS WHO SPOKE WHAT IS NOW HAPENING [sic] TODAY." Here one encounters celestial revelations (flying saucers, jet planes, and other airborne objects) and terrestrial ones (serpents, other life forms, mountains, and tower structures). Finster assures the accuracy of his vision because although he was "ONLY A 6TH GRADE STUDENT . . . MY WISDOM COMES FROM GOD."

AJ



Audrey Flack

American, born 1931

Self-Portrait, 1985

Color lithograph, 18/40

Signed at lower right

39¹/₂ x 23¹/₂ inches

Gift of the artist (F 99.001)

Plate 38

Spirit Dancer, 1985

Color lithograph, 32/40

Signed at lower right

39¹/₂ x 23¹/₂ inches

Gift of the artist (F 99.002)

Plate 39

Audrey Flack was born in New York City. She studied at Cooper Union in New York, Cranbrook Academy of Art in Michigan, Yale University, and New York University. Her works are included in the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York; the National Museum of Women in the Arts in Washington, D.C.; the St. Louis Museum of Art; the National Museum of Art in Canberra, Australia; and many other collections.

A major figure in painting during the era of the women's movement, Flack achieved international renown as one of America's most accomplished Photorealist painters in the late 1960s and early 1970s. Then, in the early 1980s, she shifted her career from painter to sculptor — astonishing her dealers, critics, and other artists.

Flack seeks to play a benevolent role as an artist focused on societal healing. Her method of working for social change is holistic within the community, and her art is imbued with a sense of positive spiritual uplift. Many of her sculptures involve re-creations of ancient goddess types. As contemporary symbols or metaphors they redress the balance between male and female power through a new brand of egalitarian feminism. Perhaps Flack's means of achieving her goals reaches its most profound manifestation in the form of public sculpture commissions that incorporate goddess-like figures, such as the gateway to the city of Rock Hill, South Carolina. Here Flack reinvented the classical heroic ideal, translating it into a contemporary iconic statue, *Civitas* (1990).

The two lithographs in the exhibition were gifts to Radford University from the artist. Like her recent sculptures, the colorful images of a Shinnecock Indian from Southampton, Long Island, and a self-portrait of the artist with halo (and white lilies in the border) can be understood within the context of Flack's desire to create contemporary icons. As such, these images are comparable to ancient deities or Christian saints. In a 1996 interview,

Flack said, "the god and goddess lives within each of us. And we . . . identify with these myths, or see ourselves either as a . . . male warrior . . . [the] Virgin, the Venus . . . etc." AJ

Futura 2000

American, born 1955

B-Boy, 1982

Enamel spray paint on aluminum

36 x 96 inches

Gift of Joseph K. Levene (F 86.027)

Plate 40

Futura 2000 (born Lenny McGurr in New York City) gained distinction as one of New York's art gallery "graffiti artists." At an early age Futura became involved in graffiti pursuits in train yards and subway tunnels. After high school, Futura attended New York City Community College and the City College of New York before joining the Navy in 1974. During his four years in the Navy, Futura gave up graffiti art, although he painted some insignias on jet planes. Following military service, he returned to New York briefly, but then went to Georgia where he worked as a disc jockey. Upon resettling in New York in 1979, Futura worked as a sign painter and also resumed his former graffiti operations.

As he became more serious about the issue of artistic quality in his images, he began to forsake his graffiti tag, as well as the use of words. A 1982 article in the October issue of *Art News* reported that Futura was gradually dropping the 2000 that had been part of the tag he had used when trespassing subway train yards to inscribe graffiti. During this time Futura's art became increasingly abstract as his distinctive style interspersed amorphous color designs with zigzags, geometric shapes, and other expressionistic configurations. Spray-painted works like *B-Boy* were included in numerous exhibitions, often at galleries that catered to the new youth culture of the 1980s. The Fun Gallery and the Tony Shafrazi Gallery were among those that exhibited his work in New York, and through the 1990s Futura's art has been exhibited widely in the United States and Europe.

Real graffiti was regarded by many, especially city officials and the police, as vandalism rather than art. The same type of spray painting, when done on a canvas or a sheet of metal, gained higher cultural status because it was made to be exhibited in an art gallery. Such post-graffiti art, although controversial within the art establishment, represented an era in which young artists, such as Jean Michel Basquiat, Keith Haring, and Futura, rapidly achieved recognition during the late 1970s and early 1980s. Their notoriety was sometimes comparable to that of rock musicians. By the early 1980s, Futura had attained this type of artistic stardom. AJ



Selections from the Permanent Collection

Dorothy Gillespie

American, born 1920

Sun Dance to the Gods, 1990

Enamel on aluminum

Signed at lower right

60 x 26 x 12 inches

Gift of the artist (F 98.038)

Plate 41

Lantern Series: Gala, 1991

Serigraph

Signed at lower right

30³/₄ x 23³/₈ x 3 inches

Gift of Mark Epstein (F 98.046)

Plate 42

Shadows on Scattered Forms, 1993

Enamel on aluminum

Signed at lower right

25 x 30 inches

Gift of the artist (F 96.116)

Plate 43

Dorothy Gillespie was born in Roanoke, Virginia. 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 well over 130 solo exhibitions. Her work can be found in numerous collections including the Solomon R. Guggenheim of Art in New York; the Brooklyn Museum of Art; the Albright-Knox Gallery in Buffalo, New York; 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.

Sun Dance to the Gods is one example. Works such as these 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. *Shadows on Scattered Forms* displays the familiar abstract forms and colors of Gillespie's earlier canvas paintings, but with a brilliance only achievable on metal. *Lantern Series: Gala* mimics in paper the cut-and-shaped metal works. In fact, cut and shaped metal is the source for the form of this work. The design is silkscreened onto paper, which is then cut, dampened with water, and shaped over an aluminum framework. When dry the paper retains the shape of the metal framework. This is the first of an edition of 250 sculptural prints. This limited edition will be sold to benefit the Radford University Art Museum. SA

Sam Gilliam

American, born 1933

Tied City, circa 1974

Mixed media

62 x 30 x 22 inches

Gift of Roger de la Burd  (F 87.010)

Plates 44 and 44a

The renowned American artist, Sam Gilliam, was born in Tupelo, Mississippi, but spent his formative years growing up in Louisville, Kentucky. Gilliam studied art at the University of Louisville where he received his MA degree in 1961. His works are included in the East Wing of the National Gallery, the Phillips Collection, and the Corcoran Gallery in Washington, D.C.; the Museum of Modern Art and Metropolitan Museum of Art in New York; the High Museum of Art in Atlanta; and many other collections.

Because Gilliam is an artist working in Washington, D.C., his art has sometimes been associated with that of Morris Louis. Gilliam, however, developed an approach which fused colorful abstract painting with sculptural form and environmental installation. As an abstract artist, Gilliam achieved attention in the art world when he invented new ways to install his paintings. They were hung unstretched from ceilings, draped over sawhorses, or crumpled on the gallery floor, thus constructing a new way for the public to view painting. As Gilliam emerged as an important American artist in the late 1960s and 1970s, his works were presented in ways that challenged traditional boundaries between painting and sculpture.

Tied City is a nonrepresentational sculpture that was made in Wisconsin as part of a series of mixed-media works, most of which



no longer survive. The large cardboard barrel used as a base (originally a container for purchased studio materials) was recycled into the art work. The main forms above the barrel consist of metal, wood, handmade paper, and string; paint has been expressionistically spattered over the framework of tied, stacked boxes. Recognizing the three-dimensional quality of his draped paintings led Gilliam to make *Tied City*. According to Gilliam, giving sculptural form to paper was another step in his development toward "working exclusively in sculptural terms."

When reading Gilliam's title, *Tied City*, the viewer might conclude that the artist intended to invoke associations between his vertical, stacked forms and architectural edifices. When asked about the title, however, Gilliam responded as follows, "I used the word city in a lot of the pieces that I made, even paintings that were made at that time. . . . The title comes more from the activity of tying the paper construction." AJ

Betty Gold

American, born 1935

Monumental Holistic XXII, 1983

Painted steel

Initialed at lower right

192 x 116 x 96 inches

Gift of Sidney Feldman (F 83.019)

Located at the double stairway

between Young and Preston Halls

Plate 45

Betty Gold was born in Austin, Texas. She studied at the University of Texas at Austin (1955–56) and undertook independent study in the Dallas studio of Octavio Medellín. Her works are included in the Phoenix Art Museum, the Palm Springs Desert Museum, the Delaware Art Museum in Wilmington, the Indianapolis Museum of Art, the Centro de Arte Reina Sofía in Madrid, Spain, the Walker Hill Museum of Art in Seoul, Korea, and other collections. Several of her sculptures are permanently installed at university campus sites, including the University of Texas at Austin and Fordham University in the Bronx.

In addition to sculpture, Gold produces works in other media. Her sculpture ranges from the small scale to the monumental because, in her own words, "I've always been interested in opposite ends of the spectrum, such as the contrast of my rugged, oversized, sandblasted outdoor steel sculptures with my indoor, delicate gold leaf icon visuals."

Gold's *Monumental Holistic XXII* on the Radford University campus involves her concern for redefining the rectangle. It is part of a series of sculptures that divide a large flat surface into smaller parts that are then reassembled in a different way than how they appeared originally. Works in this series utilized the same basic pattern of divided shapes that were reconfigured in various ways at several sites, including Radford University. AJ

Guadalupe González Ríos

Mexican (Huichol), born circa 1920

Fermin González Ríos

Mexican (Huichol), born circa 1965

Transformations of Our Mother Maize, 1997

Wool yarn and *campeche* (bee's) wax on plywood

24 x 24 inches

The Kolla-Landwehr Foundation Collection of Huichol Art at

Radford University (F 97.032)

Plate 46

The religious life of the Huichol is reflected in their art. Traditional Huichol objects include votive beaded gourd bowls, embroidered clothing, beaded jewelry, embroidered or beaded bags, and yarn paintings. Bead work and embroidery are usually done by women; yarn paintings are typically made by men. The yarn paintings are of two forms: *nierikate* and *tablas*. *Nierikate* (*nierika* in the singular) are votive offerings with a sacred design composed of colored wool yarn embedded in *campeche* wax (produced by a stingless bee) on an oval piece of wood. *Tablas* are a more contemporary form derived from the *nierika*.

The support for a *tabla* is a square or rectangular plywood board. The artist kneads a ball of *campeche* wax until it is malleable enough to spread on the plywood. Under the warm rays of the sun the wax remains pliable so that the artist can scratch a design into it. The design is then filled in with colored yarn that is pressed into the soft wax with the thumb nail. When the *tabla* is removed from the sunlight, the wax cools and hardens, binding the yarn in place. The technique of pressing yarn designs onto wax-coated surfaces can be traced back to the earliest ethnographic records on the Huichol, and probably has pre-Columbian origins.

Tablas made with plywood first appeared in the 1950s, and have undergone dramatic changes over the past half century. Although related in form and content to votive *nierikate*, *tablas* play no role in Huichol rituals and pilgrimages. They instead depict tribal mythology and oral histories according to each artist's personal experience, visions, and stylistic expression. It might be noted that a highly commercialized Huichol cottage industry of decorative *tablas* has developed in recent years, providing income to numerous craftsmen who imitate the work of master artists such as José Benítez Sánchez and Guadalupe González Ríos.

Guadalupe González Ríos is the son of an important shaman and a healing shaman himself. His Huichol name is Ketsetemache Teucariyeta (Godson of Iguanas Mounted Together). González Ríos produces simple yet elegant compositions inspired by Huichol religious beliefs and rituals. Fermin is his son. In *Transformations of Our Mother Maize* he placed the yarn in the wax according to his father's design. This *tabla* was made at Radford University when father and son were honored participants in the art museum's 1997 exhibition, *Bright Fields of Corn and Color*.



Through various symbols, this *tabla* refers to one of the stories about the daughter of the Mother of Maize who married Tamatsi Paritsika (Our Elder Brother, Master of the Hunt).

Note: For a brief discussion of Huichol culture, please refer to the catalog entry for José Benítez Sánchez. SA

Phoebe Helman

American, 1929–1994

Steel Construction No. 1, 1968

Stainless steel

95 x 163 inches

Gift of Roger de la Burd  (F 89.002)

Located in the Corinna de la Burd  Sculpture Court

Plate 8

Phoebe Helman was born in New York City. She studied at the Art Students League and Columbia University in New York and Washington University in St. Louis, Missouri, where she received her BFA in 1951. Her works are included in the Hampton Institute Museum in Virginia, the Solomon R. Guggenheim Museum in New York, and other collections. Helman was married to Jack Sonenberg whose work is also included in this exhibition. In addition to making art, she was a professor at Pratt Institute's School of Art and Design.

Helman's reputation grew from her monumental installations and sculpture constructed from abstract planar shapes, such as the work installed at Radford University. She was a painter prior to her involvement with sculpture, which became her dominant direction in the late 1960s. Her first exhibition of sculpture in 1974 for the Max Hutchinson Gallery in New York was a large installation work in which the dynamism of her arrangement was comparable to the energetic brushwork of an Abstract Expressionist painting. AJ

Richard Kent Hough

American, 1945–1985

Untitled, 1971–73

Photograph

Image size: 6¹/₈ x 6¹/₈ inches

On extended loan from Morgan Hough

Plate 9

Untitled, 1971–73

Photograph

Image size: 6³/₄ x 6³/₄ inches

On extended loan from Morgan Hough

Plate 10

Richard Kent Hough was born and raised in southwest Virginia. He graduated from Roanoke College in Salem, Virginia, in 1967 with a degree in Business Administration. It was at Roanoke College, however, that Hough was introduced formally to photography. His first photography class there changed his life. After

college, Hough did freelance photography and further honed his skills in photography workshops, including one at the Rochester Institute of Technology. In 1968 he set up the photography department at Virginia Western Community College in Roanoke, Virginia, and taught there for several years. He also co-owned a camera shop with his brother.

In 1971 he and his family moved to California so he could continue his studies in photography at the California Institute of the Arts in Valencia. There he was influenced by socio-documentary photography. He received his MFA degree in 1973. That same year the family moved to Scotland so his wife could continue her graduate studies. Hough taught part-time at Napier College in Edinburgh for over three years from the fall of 1974 until the beginning of 1978. To promote the concept of photography as art, he helped found the Scottish Photography Group. In 1977 the group established the Stills Gallery in Edinburgh with Hough as its director. By the end of his tenure there in 1982, the Stills Gallery was becoming known internationally. Hough had begun working with other galleries in Great Britain, and in 1983 he moved to London to be more conveniently located.

These two photographs are probably from Hough's California series produced from 1971 to 1973 when he was a graduate student at the California Institute of the Arts. Hough was fascinated by the relationship of trees to the city environment — how they were made to fit the environment or were eliminated. Trees became the focus of his photography and the crux of his graduate thesis, "L.A. Tree Line." In these two photographs carefully manicured trees take center stage and usurp our attention from the houses they adorn. Composed with the utmost attention to detail, alignment, and symmetry, both images show Hough's consummate skill as an art photographer. SA

K the Kollwitz

German, 1867–1945

March of the Weavers, 1897

Etching

Image size: 8¹/₂ x 11¹/₂ inches

(A 99.004)

Plate 11

K the Kollwitz was born in K nigsberg (then in Prussia, later in Germany, and now in Russia). She was an independent German Expressionist artist and one of the greatest printmakers of the modern age. The *March of the Weavers* is the fourth in a series of six images in her first important print series, *A Weavers' Rebellion*, on which she worked from 1893 to 1898. This series of prints brought Kollwitz to the attention of the art world, launched her art career, and resulted in a university position teaching etching at the School for Women Artists in Berlin.

The subject for the series was inspired by Gerhart Hauptmann's play, *The Weavers*, which Kollwitz saw in 1893. The play, temporarily banned by the German government, was inspired by an



actual uprising of Silesian linen weavers in 1844. She exhibited *A Weavers' Rebellion* in 1898 at the Women Artists' Exhibition at the Gurlitt Gallery and then at the Greater Berlin Art Exposition where the series received critical acclaim. Kaiser Wilhelm II vetoed the jury's decision to award her a gold medal for the series because he considered its content subversive. The other prints in sequence are *Poverty, Death, Council, Storming the Gate*, and *End*. Kollwitz illustrates cause, action, and effect with a more naturalistic, but still expressive style than in her later work.

Women play a strong role throughout. One grieves over an emaciated child in the first scene, another dies sitting upright in the next, and in this etching a woman tiredly marches with the men with her child on her back. One other woman is partially visible in the group of marching protesters. Women pry cobblestones from the street in the next scene for their men to use to batter the gates, and a wife's restrained reaction is barely visible as she watches her husband's body being carried into their cottage in the last etching.

The combination of lithography and etching in *A Weavers' Rebellion* is unusual in a series of prints. The first three are lithographs and the last three are etchings. Kollwitz made many studies of individual details, as well as compositions, for the prints in the series, including a 1896 study in charcoal, ink, and graphite of the final composition for *The March of the Weavers*. She experimented with printmaking techniques during the years she worked on this series, manipulating the surface of the plates in the etchings to create a slightly rougher tonality in keeping with the living and working conditions of the weavers. This contributes to the meaning in these scenes as the dark shadows and tenebrism do in the lithographs as Elizabeth Prelinger points out in a 1992 essay.

Kollwitz continued to champion the causes of the working class through her art and was particularly sympathetic toward women and children. Her subjects from German history gave way to pacifist themes during World War I which dominated her work from then on.

DM

Jack Lembeck

American, born 1942

Large Candy Landscape, 1987

Acrylic and glitter on canvas

84 x 84 inches

Gift of Louis K. Meisel Gallery (F 98.003)

Plate 47

Jack Lembeck was born in St. Louis, Missouri. Lembeck studied at Yale University receiving his MFA in 1970. He taught at Yale briefly before moving to Soho in New York. In 1986, he resettled in Florida. His works are included in the Solomon R. Guggenheim Museum in New York, the Hirshhorn Museum in Washington, D.C., the Virginia Museum of Fine Arts in Richmond, and other collections.

Large Candy Landscape is one of two donations of his work from the Louis Meisel Gallery in New York, which formerly

represented Lembeck when he lived there. Lembeck's painting is a good example of an American trend that began in the 1970s for which the term Abstract Illusionism was coined.

Abstract Illusionist paintings by Lembeck, James Havard, Michael Gallagher, and others are, on the one hand, a nonrepresentational parallel development to Photorealist painting. They are surreal in their illusions of the deep space in which abstract brush strokes appear to float while casting shadows within the picture space. On the other hand, Abstract Illusionist paintings such as Lembeck's are outgrowths of the earlier Abstract Expressionist tradition in that they are purely nonrepresentational and gestural, although the compositional flamboyance and surface glitter also seem to transform Lembeck's painting into an abstract form of Pop art. AJ

Les Levine

American, born 1935

Watergate Fashions, 1973–74

Watercolor and pencil on paper

Signed and dated at lower right

36 $\frac{1}{4}$ x 60 inches

Gift of Roger de la Burd  (F 86.002)

Plate 48

Les Levine was born in Dublin, Ireland. He studied at the Central School of Arts and Crafts in London (1953–56). Levine's works are included in the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art in New York; the National Museum of American Art in Washington, D.C.; the National Gallery of Canada in Ottawa; the National Museum of Art in Canberra, Australia; and many other collections.

Levine, who has described himself as a "media sculptor," was among the early art pioneers of the 1960s to use television as an art medium. In addition to hundreds of video tapes, Levine has also utilized many other art mediums, including ephemeral plastic installations for which he coined the term "disposable" art, meaning art to be experienced rather than possessed as an object. Levine has also addressed society's social and political issues via billboards, photographs, drawings, prints, and installations that combined a variety of materials.

Levine has expressed the view that television's subject is its medium. According to Levine, "The issue on television is always the image produced. Images do not happen on their own accord. They are made . . . as photo opportunities." The frames of Levine's cartoon drawings allude to the television screen from which his subject has sprung. The Watergate hearings were known to the American public primarily through television which literally brought the proceedings into people's homes. In Levine's amusing work, political issues become obscured, displaced by pictorial and written records about the colors of shirts, ties, and suits worn by those at the hearings as they appeared to television audiences. AJ

Seymour Lipton

American, 1903–1986

Oracle (maquette), circa 1966

Monel metal

14 x 4 x 3½ inches

Gift of Roger de la Burdé (F 88.006)

Plate 12

Seymour Lipton was born in New York City. He was educated at the City College of New York and at Columbia University where he studied dental surgery (1923–27). In 1932, while working as a dentist, he began to make wood and stone sculptures, even though he was not formally trained in art. His works are included in the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; the Brooklyn Museum of Art, the Hirshhorn Museum and the Phillips Collection in Washington, D.C.; the Albright-Knox Gallery in Buffalo, New York; and many other collections.

Lipton had his first one-person show in 1938, but his involvement as an Abstract Expressionist did not begin until the mid-1940s. His first one-person exhibition of abstract metal sculpture was held at the Betty Parsons Gallery in 1948. During the 1950s, Lipton became one of America's best-known Abstract Expressionist sculptors, along with David Smith, Ibram Lassaw, and others. Lipton's *Oracle* is a maquette for a larger sculpture in the collection of the Virginia Museum of Fine Arts in Richmond. AJ

Aristide Maillol

French, 1861–1944

Illustration for the *Georgics* by Virgil, 1943

Woodcut

Image size: 5¾ x 5 inches

Gift of Marson Graphics (A 99.005)

Plate 13

Aristide Maillol was born in Banyuls-sur-Mer, France. He studied at the École des Beaux Arts in Paris with Jean Léon Gérôme and Alexandre Cabanel in the 1880s and began his career as an academic painter. He was influenced early by Paul Gauguin, Émile Bernard, and Auguste Rodin. As early as 1902 at a time when almost all of his contemporaries were experimenting with expressiveness and abstraction in art, he developed a classical style in his sculpture. Although he is best known for his sculpture, drawings, and paintings of the female nude, Maillol also helped reestablish the art of the book in the 1920s and 1930s with his woodcut illustrations for ancient classical texts, many of which also feature nudes. He used this medium exclusively for book illustration beginning in 1910 with his first woodcuts for Virgil's *Eclagues* completed in 1912 and published in Latin and German in 1925 and in French in 1926.

Publius Vergilius Maro: Georgica (the *Georgics*) is the last of several classical texts that Maillol illustrated. The *Georgics* includes poems on an agricultural theme by the Roman poet Virgil (70–19 B.C.E.). Some illustrations depict agricultural labors, while this one evokes a classical scene from a golden age. Maillol's unmodeled nudes in a paradisiacal landscape are a twentieth-century link with the classical tradition. The firm, fluid outlines suggest the style of Greek vase painting, as well as the curving, decorative lines of Art Nouveau. Maillol's illustrations for the *Georgics* are the culmination of years of drawings of female nudes from the 1920s, 1930s and early 1940s. John Rewald distinguished "two different types among Maillol's drawings: those that were done from a model . . . and those done from memory." Dina Vierny was Maillol's model during the time he illustrated the *Georgics*, but the spontaneity and decorative quality of this book illustration suggest that he drew it from memory.

Maillol began the drawings for the *Georgics* in 1939 and by February had completed 15 of the 121 woodcuts. The book was first published by Philippe Gonin in 1943. *P. Vergili Maronis Eclagae & Georgica* was also published in Latin and German by the Cranach Press in Weimar, Germany. This woodcut contains no text and has no evidence of being bound into book form. The paper bears the Cranach Press watermark at lower right: a crouching, nude female figure drawing a billowing drape in the loose form of a capital C behind her and over her head. DM

Lowell Nesbitt

American, 1933–1993

Multiflower, 1979

Oil on canvas

Signed on back

41⅛ x 42 inches

Gift of Roger de la Burdé (F 88.008)

Plate 49

Lowell Nesbitt was born in Baltimore, Maryland. He studied at the Tyler School of Fine Art in Philadelphia where he received his BFA in 1955. He then studied stained glass and etching at the Royal College of Art in London (1955–56). His works are included in the Museum of Modern Art in New York, the Corcoran Gallery in Washington, D.C., the Cleveland Museum of Art, the Chicago Art Institute, the Bibliothèque Nationale in Paris, and other collections.

Nesbitt was best known for his close-up images of flowers and other still-life subjects. Since he initiated his process with photographic models, he was often grouped with the Photorealists who emerged during the 1960s. His approach to painting, however, was not done with the aid of projected images, nor did he slavishly copy photographic prints. During his career, attempts were made to distinguish Nesbitt's work from that of others in the Realist and Photorealist movements.



In the June, 1974, issue of *Arts Magazine*, an article went so far as to assess Nesbitt as an Expressionist. In December of the same year a show at the Norton Gallery in West Palm Beach, Florida, presented the works of Nesbitt and several others under the heading of "Imagist Realism." According to Richard Martin, this designation applied to realist painters who avoided the rather objective recording of subjects presumed to be found in photography. Although Nesbitt's approach was historically linked to Photorealism, his paintings revealed a more subjective response to the subject, somewhat comparable to Surrealism. AJ

Richard Nonas

American, born 1936

Second Clip and Third Clip, 1978

Iron

36¹/₈ x 4 x 14¹/₂ inches and 4 x 38¹/₂ x 19¹/₄ inches

Gift of Roger de la Burd  (F 88.009 and F 88.010)

Located in the Corinna de la Burd  Sculpture Court

Plate 14

Richard Nonas was born in New York City. Before becoming a sculptor, Nonas studied cultural anthropology and worked as an archaeologist and Native American ethnographer in the southern United States, Mexico, and Canada. A sculptor since 1967, Nonas has works in the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, the Moderna Museum in Stockholm, Sweden, and other collections.

Nonas' nonrepresentational sculpture, such as his *Second Clip* and *Third Clip* at Radford University, utilizes simple forms of weighty industrial metal. His earliest works were more expressive, however, and related more to the constructed sculptures of Mark di Suvero. Then Nonas evolved toward simplified use of slender, elementary, solid forms, favoring mostly horizontal orientations for his sited works. This Minimalist emphasis is apparent in the Radford sculptures which are permanently located outdoors. AJ

Ray Parker

American, 1922–1990

Untitled, 1959–60

Oil on canvas

Signed on back

81 x 79 inches

Gift of Roger de la Burd  (F 88.011)

Plate 50

Ray Parker was born in Beresford, South Dakota. He studied at the University of Iowa, where he received an MFA in 1948. During his career as a painter, Parker's work was included in major exhibitions, including the Los Angeles County Museum's *Post-Painterly Abstraction* in 1964 and the Solomon R. Guggenheim

Museum's *Systemic Painting* in 1966, that helped to define new painting movements of his day. Parker's works are found in the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York; the Cleveland Museum of Art; the Dayton Art Institute; the Chicago Art Institute; the Albright-Knox Gallery in Buffalo, New York; the San Francisco Museum of Modern Art; and many other collections.

The untitled work by Parker in the exhibition is a significant painting which was included in a solo exhibition of the artist's work held at the Guggenheim Museum in New York in 1961. Parker's recognition as a talented abstract artist, however, extended back to 1950 when his work was included in an exhibition at New York's Museum of Modern Art.

By the late 1950s, Parker developed what he referred to as the "simple painting," which was composed of fuzzy-edged, flat color forms as seen in the exhibition's example. Such works, which seem comparable to the color abstraction of Mark Rothko, played a transitional role in art historical developments from gestural Abstract Expressionism to the more depersonalized Color Field paintings that became dominant in the abstraction of the 1960s. AJ

Betty Parsons

American, 1900–1982

Seed of Spring, 1960

Acrylic on canvas

24 x 30 inches

Gift of the Betty Parsons Foundation (F 86.230)

Plate 51

Although Betty Parsons was a talented abstract painter and sculptor, she is best remembered as an important New York art dealer and collector. In fact, many works in this exhibition were donated to Radford University by the Betty Parsons Foundation, including *Seed of Spring*.

Parsons was born into a wealthy New York City family. During an eleven-year stay in France, she studied with Antoine Bourdelle, Ossip Zadkine, and Arthur Lindsey. Returning to the United States in 1933, she studied in California with Alexander Archipenko. In New York she worked at an art gallery and began to learn how to sell other artists' works. In 1946, she opened her own art gallery in New York. After Peggy Guggenheim closed her Art of This Century gallery in 1947, the Betty Parsons Gallery inherited Guggenheim's artists, among them Jackson Pollock, Clifford Still, and Mark Rothko. As a major showcase for Abstract Expressionism, Parsons' gallery also exhibited works by Lee Krasner, Barnett Newman, Robert Motherwell, and many others.

After opening her gallery, Parsons continued to make art. During this time her paintings evolved from landscape subjects to nonrepresentational ones while also becoming increasingly Abstract Expressionist in character, as is *Seed of Spring*.



Selections from the Permanent Collection

Art history scholars have been giving increasing attention to both Betty Parsons' art and her influence as an art dealer. An exhibition entitled *Shaping a Generation: the Art and Artists of Betty Parsons* opened in February 1999 at the Heckscher Museum of Art in Huntington, New York. AJ

Jesse Reichek

American, born 1916

1:15, 1957

Pen and ink wash on paper

Signed and dated at upper right

16 $\frac{1}{2}$ x 13 $\frac{3}{4}$ inches

Gift of the Betty Parsons Foundation (F 86.209)

Plate 15

Jesse Reichek was born in Brooklyn, New York. He studied at the Institute of Design in Chicago (1941–42) and at the Académie Julian in Paris (1947–51). Beginning in 1953 Reichek taught at the University of California at Berkeley, becoming a full professor in 1960. Reichek's works are included in the Museum of Modern Art in New York, the Chicago Art Institute, the Los Angeles County Museum, the Bibliothèque Nationale in Paris, and other collections.

As an artist working in California, Reichek was sometimes visited by Betty Parsons, who represented him in her New York gallery. The exhibition's drawing by Reichek is characterized by slowly-drawn biomorphic configurations rather than by a rapid process in execution.

Reichek, whose career has extended 60 years, remains quite active and in 1999 still works in his studio six or more hours each day. For the past decade he has based his work on the theme of myths, exploring through abstraction concepts of creation and paradise in different cultures. Reichek's art remains committed to nonrepresentation. He feels that ideas are inherently abstract and that if embedded in a representational format, "they lose their generalizing power, since art doesn't describe a condition, but a precondition. . . . A representation can show that a bird is on the branch, but what is the idea here?" AJ

Stephen Rosenthal

American, born 1935

Untitled 3, 1973

Shellac and graphite on canvas

38 $\frac{1}{4}$ x 36 $\frac{1}{8}$ inches

Gift of Roger de la Burdè (F 88.012)

Plate 52

Stephen Rosenthal was born in Richmond, Virginia. He studied at the Art Students League in New York and at the Tyler School of Fine Arts in Philadelphia where he received his BFA in 1960.

His works are included in the Metropolitan Museum of Art in New York, Yale University Art Gallery, the Stedelijk Museum in Amsterdam, and other collections.

Rosenthal's work in the exhibition reveals his reductivist concerns. While the artist's very simple application of shellac and graphite on a partially raw, white canvas stems from Minimalism, it might be better understood as Post-Minimalism. Rosenthal has described his work as "playing around the edges of painting" and "using process in the formation of an object." Therefore, his painting can be related to Process art of the late 1960s and 1970s. Furthermore, the fragility of the painting's surface makes it nearly impossible to conserve unless it is carefully stored and rarely (if ever) handled. This predicament relates Rosenthal's work to ephemeral art and Conceptualism.

The overall appearance of Rosenthal's canvas looks almost vacuous, except for its scattered smudges or stains. To make the painting, Rosenthal first stretched a portion of the inner section of the canvas to form an off-centered, diagonally positioned square. After creating the off-white color in this stretched area, the support was removed. Then the entire canvas was restretched before completing it. Through this method, the physical process yielded the form.

The off-centered and diagonally positioned off-white square within the larger square canvas is reminiscent of the early twentieth-century paintings of the Russian Suprematist Kasimir Malevich, who also executed a white-on-white series utilizing squares and rectangles. Unlike Malevich, however, Rosenthal considered his work to be less abstract and more concrete. Rather than being preconceived as a representation of a square within a square, Rosenthal considered his artistic result as the outgrowth of manipulating materials through time and space. AJ

Frank Roth

American, born 1936

Untitled, 1981

Acrylic on canvas

Signed on back

24 x 65 inches

Gift of Louis K. Meisel Gallery (F 98.002)

Plate 53

Frank Roth was born in Boston, Massachusetts, but grew up in New Jersey. He studied in New York at Cooper Union in 1954 and the Hofmann School in Provincetown, Rhode Island, in 1955. Roth has taught at the School of Visual Arts in New York since 1963. He has also taught for shorter periods at the University of Iowa and at the University of California campuses at Berkeley and Irvine.

His works are included in the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; the Albright-Knox Gallery in Buffalo, New York; the Walker Art Center in Minneapolis; the Baltimore Museum of Art; and other collections.



Roth's 1981 painting in the exhibition was donated from the Louis Meisel Gallery in New York, which formerly represented the artist. Roth employed a variety of techniques in the painting. He used masking tape to structure a hard edge around an organized arrangement of flat, rectilinear color zones. In contrast, he splashed circular drips of fluid paint, which were allowed to dry while the painting was lying flat. In some areas, heavy paint was placed over thinner washes causing a bleeding of color from beneath the surface. The resulting translucent qualities reflect the artist's interest in illusion. For the most part, however, surface texture has been de-emphasized.

Roth's elaborate process of layering color is a slow one, and his paintings take months to execute. He does not consider himself to be an Abstract Expressionist nor does he identify his work with any particular art movement. When asked about the influences on his art he replied, "Painting is not about influence, but about how I feel." AJ

Thomas Rowlandson

British, 1756–1827

Doctor Syntax, Losing His Way, 1817

Hand-colored etching

Image size: 4 $\frac{1}{2}$ x 7 $\frac{5}{8}$ inches

(A 99.006)

Plate 54

The English artist, Thomas Rowlandson, began his career as a painter but is best known for his caricatures and humorous, often ribald and erotic, cartoons. *Doctor Syntax, Losing His Way* is plate two in *The Tour of Doctor Syntax*, the first of three *Tours of Doctor Syntax*, illustrated by Rowlandson with a poem by William Combe. Originally titled *The Schoolmaster's Tour*, the series was published serially over a two-year period between 1809 and 1811 by R. Ackermann in London in *The Poetical Magazine*. Rowlandson submitted the original illustration for plate two on June 1, 1809, and it was published with seven others in volume one on November 1, 1809. This etching identifies February 1, 1817, as the date of publication by the original publisher. It was bound along the bottom side of the illustration facing into the book. The series evolved as a collaboration between Combe and Rowlandson via their publisher without any communication between them. Rowlandson produced three illustrations per month over a two-year period. The complete *Tour* had 31 illustrations and 10,000 lines of verse.

This *Tour* is a satire on William Gilpin's theory of The Picturesque in art in contrast to The Beautiful and The Sublime, all terms used to describe the treatment of landscape in art at the end of the eighteenth century. Gilpin had already published *The Wye Tour*, *Tour of the Lakes*, and *Scottish Tour* in the 1780s which dealt seriously with the observation of different kinds of landscape. He considered The Picturesque type more interesting

with its emphasis on the visual imagery of the wilder, natural course of Nature and encouraged artists to paint this type by manipulation, if not from direct observation. Rowlandson toured Cornwall and Devonshire in 1808, the same year that Gilpin's tours were republished.

Gilpin's three elements necessary for a picturesque experience are "art, nature and a man of sensibility and culture to link the first two." For this "man of sensibility" and as a parody of Gilpin himself on his tour of the lakes, Rowlandson created Doctor Syntax, the quintessential absent-minded professor. His "literary" name refers to his study of the terminology used to describe types of landscape. Like Don Quixote, this bumbling old man has many misadventures that are presented humorously by Rowlandson. He lost his way almost immediately after setting out on his tour of the lakes in the first illustration and then met a highwayman who tied him to a tree in the illustrations following this one. He searches in earnest but overlooks the obvious, rugged picturesque details which Rowlandson contrasts to smoother, curvilinear, "beautiful" forms in the landscape, such as the rolling hills in this scene. Along with architectural ruins, jagged rocks, gnarled trees and other irregular, time-worn elements of Nature, according to Gilpin's theory, a shaggy mule is preferable to a smooth horse in a picturesque landscape.

In this scene Dr. Syntax stands in his stirrups puzzling over a road sign wondering which direction he should take to find an interesting, rustic landscape when it is right in front of him. He ignores the picturesque mules in the pasture that his horse, Grizzle, obviously recognizes. The loosely-drawn doctor is himself the most picturesque element in most of the illustrations. DM

Toko Shinoda

Japanese, born 1913

Untitled

Japanese ink on paper mounted on wood panel

Artist's signature seal at lower left

26 x 26 $\frac{1}{4}$ inches

Gift of the Betty Parsons Foundation (F 86.010)

Plate 55

Toko Shinoda was born in Dairen, Manchuria, but grew up in Tokyo. Beginning at about age six, she studied traditional Japanese calligraphy and poetry, continuing these studies into her early twenties. Shinoda's first one-person exhibition, featuring calligraphy, was held at the Kyukyodo Gallery in Tokyo in 1940. In 1947 Shinoda began to make abstract works, which she exhibited in Japan and Europe prior to going to New York in 1956. During her two-year stay in the United States, Shinoda had several solo exhibitions in Boston, Chicago, and Washington, D.C., before returning to Japan in 1958.



Selections from the Permanent Collection

Shinoda's untitled ink on paper work in the exhibition was donated by the Betty Parsons Foundation. The artist had solo exhibitions at the Parsons Gallery in 1965, 1968, and 1977. Betty Parsons was known to have a special interest in artists from the Far East, such as Shinoda, whose art had affinities with American Abstract Expressionism. While Shinoda's ink drawing is somewhat comparable to the calligraphic style of Franz Kline, it is more delicate and it displays a greater economy of means in its execution. These qualities and its use of traditional Japanese materials set it apart from works by Shinoda's American contemporaries. AJ

Arlene Slavin

American, born 1942

Sui-Sen, 1979

Acrylic on canvas

Diptych: 60 x 60 inches each panel

Gift of Roger de la Burd  (F 88.013)

Plate 56

Arlene Slavin was born in New York City in 1942. She studied at Cooper Union where she received her BFA in 1964 and at Pratt Institute where she earned her MFA in 1967. Her works are included in the Metropolitan Museum of Art in New York, the Brooklyn Museum of Art, Harvard's Fogg Art Museum in Cambridge, Massachusetts, the Berkeley Art Gallery in California, and other collections.

Slavin's *Sui-Sen* is a diptych containing geometric shapes organized within the structure of a grid. Her application of color, however, was more intuitively applied over the underlying grid structure. While painting, she consulted representational Indian and Persian miniatures, as well as Japanese screens, for ideas about particular colors and their placements in her abstract panels.

The artist's interest in combining her romantic concepts of Eastern art with mathematical structures began during the mid-1970s. Slavin began to shift from geometry to more naturalistic imagery when she envisioned her painted triangles as birds flying over fields and through clouds.

Slavin's work in the exhibition from 1979 slightly predates the artist's longstanding preoccupation with Japanese-influenced screens which often incorporated elements with romantic references to the natural world. Today, Slavin is making public art in the form of sculpture and ornamental fences in steel. AJ

Sasson Soffer

American, born 1925

Birth, 1963

Lithograph

Signed at bottom center

17¹/₄ x 24¹/₄ inches

Gift of the Betty Parsons Foundation (F 86.117)

Plate 57

Sasson Soffer was born in Baghdad, Iraq. Soffer studied at Brooklyn College (1950–54) where one of his instructors was Mark Rothko. His works are included in the Whitney Museum of American Art in New York; the Indianapolis Museum of Fine Arts; the Butler Institute of American Art in Youngstown, Ohio; the Albright-Knox Gallery in Buffalo, New York; and other collections.

Soffer's lithograph, *Birth*, relates somewhat to Abstract Expressionism in its use of expressive, yet regulated, scribbled lines. Wedged within the mass of elegant, swirling black lines is an off-centered, bright red-orange biomorphic shape. Soffer's aesthetic sensibility, however, seems more in tune with refined European taste than with American Abstract Expressionist rawness. In fact, between mid-1962 and mid-1964 Soffer lived in Europe, where he exhibited his art and established relationships with European art dealers.

Soffer executed *Birth* in 1963 in Copenhagen, Denmark, and he later gave it to Betty Parsons as a gift. To the left of his signature, Soffer inscribed "To my dear Bierne," referring to Parsons by her middle name.

While Soffer is often referred to as an environmental artist and as a conceptualist, he was primarily an abstract painter until 1963. Then he began to produce ceramic wall panels, thereafter executing a series of abstract clay sculptures that were manipulated from sewer pipe forms while the clay was still wet. Soffer then turned to the use of stainless steel and glass in the production of his three-dimensional works. Despite his activity in sculpture, he also continued to paint. Even today, Soffer's identity as an artist straddles two worlds: painting and sculpture. AJ

Jack Sonenberg

American, born 1925

Perimeter III, 1978

Wood, metal, and Plexiglas

22¹/₂ x 22¹/₂ x 18¹/₄ inches

Gift of Roger de la Burd  (F 87.014)

Plate 16

Jack Sonenberg was born in Toronto, Canada. He studied at the Ontario College of Art in Toronto, New York University, and at Washington University in St. Louis, Missouri. Sonenberg's works are included in the Metropolitan Museum of Art, the Museum of



Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York; the National Gallery of Canada in Ottawa; and other collections. Sonenberg was married to Phoebe Helman, whose work is also included in the exhibition.

Perimeter III, which was exhibited at the Chicago Art Institute prior to its acquisition by Radford University, is a geometric construction of the 1970s. It is similar in form, but much smaller than another Sonenberg work, *Perimeter II* (1973), which is also part of Radford University's collection. Since *Perimeter II* consists of 26 panels and measures 78 x 144 x 61 inches, it was too large to include in the exhibition.

Both sculptures display a seemingly arbitrary arrangement of planks of varied sizes. After they were received by Radford University, Sonenberg provided statements about them (most specifically in reference to *Perimeter II*). These works of the 1970s reflected what he called his "disillusionment with earlier Constructivist and Neoplastic art," hence their "sense of abandonment and arbitrariness" and "strong emphasis on fantasy and deconstruction." AJ

Nicholas Sperakis

American, born 1943

Untitled, 1967

Woodcut

60 x 34 inches

Gift of Roger de la Burd  (F 86.024)

Plate 17

Nicholas Sperakis was born in New York City. He studied in New York at Pratt Institute, the National Academy of Design School of Art, the Art Students League, and the Pratt Graphic Art Center. His works are included in the Museum of Modern Art in New York; the Philadelphia Museum of Fine Arts; Yale University Art Gallery; the Fine Arts Museum in Bern, Switzerland; the National Museum of Art in Canberra, Australia; the Israel Museum in Jerusalem; and other collections.

Sperakis' large woodcuts were often aggressively carved into large wooden boards — sometimes doors taken from abandoned buildings. Typical of his woodcuts are the explosive boldness of lines, the restrictive use of black and white, and the emphasis on social and political themes. In form and content, his prints relate to the earlier graphic arts traditions of Francisco Goya, Edvard Munch, George Grosz, and Otto Dix.

From the onset of his career in the early 1960s, Sperakis' content-oriented images appeared out of tune with mainstream art trends that were more focused on formal matters. His works were often commentaries on war, religion, superstition, alienation within society, sexual inhibitions, or other issues pertaining to life and death. The untitled woodcut in the exhibition strongly addresses bigotry and human ignorance as its central themes. AJ

Nancy Spero

American, born 1926

L'appetit du ne pas  tre, circa 1970s

Mixed media

24³/₄ x 21¹/₄ inches

Gift of the Women's Interart Center (F 98.043)

Plate 58

New York artist Nancy Spero was born in Cleveland, Ohio. She studied at the Chicago Art Institute, where she received her BFA in 1949. She also studied at the Atelier Andr  Lhote and the  cole des Beaux Arts in Paris (1949–50). Her works are included in the Museum of Modern Art in New York; the Philadelphia Museum of Art; the Mus e des Beaux Arts in Montreal, Canada; the Australian National Gallery; and other collections in the United States and Europe.

Spero, a painter and collage artist, is strongly identified with the development of a new feminist imagery at the onset of the women's movement in the late 1960s and 1970s. During the mid-1960s, Spero became seriously involved in anti-Vietnam War activism, but after becoming disenchanted by the male leadership within this movement, she helped organize the Art Workers Coalition in 1968. Thereafter, Spero was very involved in feminist activities.

L'appetit du ne pas  tre relates to Spero's interest in the crazed writings of Antonin Artaud, the French Surrealist poet and playwright. Spero used Artaud's words to transplant her own feelings of anguish as a female artist who felt alienated within a male-centered art world. The use of hand-printed fragments of Artaud's quotations began in works produced in 1969, resulting in Spero's *Codex Artaud* series of 1972, which was done in a large scroll format. The Artaud quotation on Spero's mixed media work, *L'appetit du ne pas  tre*, can be translated into English as "the appetite of not being." In this work, Spero has included defiant faces with extended, licking tongues. Spero identifies the angry person who sticks out her tongue as herself, but she also compares the image to Artaud. AJ

Anita Steckel

American

Women Impaled on New York, early 1970s

Print from photomontage

Signed at upper right

Image size: 17 x 21³/₄ inches

Gift of the Women's Interart Center (F 98.044)

Plate 18

Painter and collage artist, Anita Steckel, was born in New York City. She studied in New York at Cooper Union and at the Art Students League where she currently teaches. Her works have



Selections from the Permanent Collection

been exhibited internationally, including showings at the Whitney Museum of American Art in New York, the Brooklyn Museum of Art, the Berkeley Museum in California, and at museums in Sweden, China, and Mexico.

A pioneer of women's iconography during the 1960s, Steckel's development was reinforced as the feminist movement advanced into the 1970s. Preoccupation with sexual politics has endured in Steckel's art through the 1980s and 1990s. In fact, in the twentieth-anniversary issue of *Ms. Magazine*, one of Steckel's works, *New Mona Takes the Brush* (titled *Mona Lisa* in the magazine), was used to illustrate a feature article on twenty years of women's art history. In that work Steckel set *Mona Lisa* against the New York City skyline with an exposed breast and a paintbrush in her hand.

Steckel's signed print, *Women Impaled on New York*, was formerly in the collection of the Women's Interart Center in New York, which was established in the 1970s as a women's art museum and archive. *Women Impaled on New York*, which is from a larger series of the early 1970s entitled *Giant Women on New York*, presents a photographic montage of the New York City skyline with its truncated "phallic" buildings juxtaposed with hand-drawn images of gigantic nude women hovering above them.

The first two words of the title, *Women Impaled*, draw associations with horrific atrocities as represented, for example, in Francisco Goya's *Disasters of War* series from the nineteenth century. But unlike Goya's grisly etchings that depict mutilated bodies of Spanish men impaled on poles, Steckel's theme is more symbolic and not overtly violent. The social and political implications of such an image may evoke varied and complex interpretations, among them allusions to a masculine-based power structure or perhaps the submissive role expected of women within a male-dominated society. Conversely, Steckel's colossal women may be perceived allegorically as powerful Amazons, perfectly designed to take on the city's ample offerings. When first exhibited, a reviewer referred to these women as "luminous vampires" arising in the quiet of night to possess the city. AJ

May Stevens

American, born 1924

Artist's Studio, after Courbet, 1975

Acrylic on paper

Signed and dated at lower right

8 x 15 inches

Gift of Constance and Francis D. Kane (F 83.002)

Plate 59

May Stevens was born in Boston, Massachusetts. She studied at the Massachusetts College of Art where she received her BFA in 1946. In 1948, she continued her study at the Art Students League in New York and at the Académie Julian in Paris. Her works are included in the Metropolitan Museum of Art, the Museum of

American Art in New York, the Brooklyn Museum of Art, the Boston Museum of Fine Arts, Washington University in St. Louis, Cornell University in Ithaca, New York, and other collections.

Stevens' art, like that of her late husband, Rudolf Baranik, has been overtly political throughout her career. During the 1960s, her *Freedom Riders* series paralleled her involvement in the civil rights movement. Also, during the 1960s, her *Big Daddy* series attacked both racism and sexism in American life. Stevens' *Big Daddy* motif, with his "phallic" head, was reused over the years in various works as a symbol of bigotry.

Stevens' small painting, *Artist's Studio, after Courbet*, is related to a larger painting of the same subject. Its autobiographical character paralleled a feminist preoccupation for self-referential themes, but it also harked back to Gustave Courbet, a renowned, nineteenth-century French male artist, whose *Artist's Studio: A Real Allegory Summing up Seven Years of My Life as an Artist from 1848 to 1855*, was painted in 1855. In Stevens' version of the subject, the artist appears surrounded by her male and female friends. These include, among others, her husband Rudolf Baranik and Nancy Spero, both of whom are represented by other works in the exhibition, as well as Spero's husband, the painter, Leon Golub. Stevens is seated in front of a canvas in which odd-looking men and bulldogs echo her earlier *Big Daddy* theme.

The Museum of Fine Arts in Boston has planned an exhibition of Stevens' work entitled *May Stevens: Images of Women Near and Far*, which will run from May 1 to August 8, 1999. AJ

Harold Stevenson

American, born 1929

Untitled, circa 1964

Oil on canvas

9 1/2 x 7 1/2 inches

Gift of the Betty Parsons Foundation (F 86.181)

Plate 60

Harold Stevenson was born in Idabel, Oklahoma. He studied at the University of Oklahoma in Norman, the University of Mexico in Mexico City, and at the Art Students League in New York. Stevenson's works are included in the Whitney Museum of American Art in New York, the Centre George Pompidou in Paris, and other collections.

Stevenson's untitled painting of a thumbnail is rather tame in comparison to some other themes for which he is known. The canvas' small size also separates it from Stevenson's larger better-known works such as his painting, *The New Adam*, which measures over 39 feet in width. During the 1960s, Stevenson's work was associated with Pop art, but its overt social commentaries separated it from the banality that was more typical of the movement. The paintings for which Stevenson is best known explore controversial issues of male sexuality and its associations with violence, death, war, concepts of male heroism, and homosexuality.



The artist recalls that his painting of a thumbnail was done in Paris about 1964. It was originally shown in a group exhibition of small paintings held at the Iris Clert Gallery in Paris. The image is a self-portrait because the only self-portraits Stevenson made were related to his hand.

An exhibition of works by Stevenson, entitled *Harold Stevenson: The New Adam and Other Paintings*, was held at the Andy Warhol Museum in Pittsburgh in 1998. AJ

Marjorie Strider

American, born 1939

Untitled, circa 1974

Color lithograph

Signed at lower right

19^{3/4} x 14 inches

Gift of the Women's Interart Center (F 98.045)

Plate 61

Marjorie Strider was born in Oklahoma. She studied at the Kansas City Art Institute where she earned her BFA in 1962. Her works are included in the Solomon R. Guggenheim Museum in New York; the Albright-Knox Gallery in Buffalo, New York; the Wadsworth Athenaeum in Hartford, Connecticut; The Aldridge Museum of Contemporary Art in Ridgefield, Connecticut; the Hirshhorn Museum in Washington, D.C.; and other collections.

During the 1960s, Strider evolved from painting to sculpture. Her cut-outs of pop bathing beauties of the mid-1960s were followed in the early 1970s by surreal brooms that exuded cloud-like forms of polyurethane foam onto the gallery floor. Similarly, this untitled lithograph by Strider also depicts a gushing forth of internal liquids or gassy blobs from within the female figure carved on an ancient Greek stele, which also oozes.

The source for the lithograph is a photograph of a fifth-century B.C. marble relief in the Acropolis Museum in Athens. In the relief Athena mournfully gazes at a pillar that might have contained a list of Athenian war dead. Strider's lithograph was part of a Greek series that the artist exhibited in New York in the mid-1970s. AJ

Michelle Stuart

American, born 1940

Town Creek Indian Mound, 1980

Earth from archaeological site in North Carolina on paper

Signed and dated on back of lower right panel

50 x 50 inches

Gift of Roger de la Burd  (F 86.016)

Plate 62

Michelle Stuart was born in Los Angeles where she studied at the Chouinard Art Institute. Later she was apprenticed to Diego Rivera in Mexico and she also studied at the New School for Social Research in New York. Her works are included in the Museum of Modern Art in New York, the Brooklyn Museum of

Art, the Walker Art Center in Minneapolis, and other museum collections in the United States, Europe, Asia, and Australia.

Stuart's art may be described as a form of personal archaeology. She has employed a wide range of mediums in a variety of forms, including site works and installations. Before and during the time Stuart studied art in Los Angeles, she worked as a cartographer and topographical draftsman. This activity helped to reinforce her early interest in geology and archaeology. Her concern for texture grew out of her fascination with geology. Beginning in the 1970s, Stuart traveled to sites where she gathered soil and other material to apply in her art. *Town Creek Indian Mound* is imbedded with earth taken from an archaeological mound site near Mount Gilead, North Carolina.

Since earth material is relocated into Stuart's work, it recounts Robert Smithson's earlier concept of the non-site from the late-1960s. The philosophical basis behind Stuart's art is, however, different from that behind Smithson's non-site. When asked to explain the difference, Stuart replied "mine's a site." While the artist does not dislike associations being drawn with Smithson's earlier work, significant distinctions separate the two artists aesthetically and conceptually. There is a coolness in Smithson's intellectual approach, but Stuart's art provokes a warmer effect which moves the viewer emotionally — while at the same time making a reference to the site from which the materials for her work of art were removed. In a sense, the Indian mound site has reemerged in the form of a wall installation that embodies its spirit. AJ

Richard Tuttle

American, born 1941

Constructed book

12 x 9^{3/4} inches closed

Gift of the Betty Parsons Foundation (F 86.123-124)

Plate 19

Richard Tuttle was born in Rahway, New Jersey. He studied at Trinity College in Hartford, Connecticut, where he received his BA in 1963. Tuttle's works are included in the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; Harvard's Fogg Art Museum in Cambridge, Massachusetts; the Seattle Art Museum; and other collections in the United States and Europe.

Tuttle emerged as a renowned artist during the Minimalist era. Because Tuttle's works evoked a different feeling than did more orthodox Minimalist art, his approach is often dubbed "Post-Minimalism." Unlike Donald Judd, Robert Morris, and most other Minimalist sculptors who utilized substantial materials such as steel, wood, or stone, Tuttle's art was more flimsy, frail, and less assertive in its physical character. The artist often utilized delicate materials such as paper, string, or dyed cloth. Tuttle also expressed his Minimalist-based aesthetic in the form of constructed books like the one included in this exhibition.



Selections from the Permanent Collection

Tuttle's preoccupation with the book as an art form has endured intermittently for more than three decades. Interestingly, while much of Tuttle's art has implied fragility and impermanence through the use of commonplace materials, his books, in contrast, may reveal a quest for permanence. A 1997 exhibition at the New York Public Library, entitled *Richard Tuttle: Books and Prints*, focused attention on this issue.

AJ

Unknown artist

Probably Tibetan

Lohan, Disciple of Buddha, Seated in Paradise,
possibly twelfth–thirteenth century

Paint on silk

40 x 28 inches

Gift of Mr. and Mrs. M. L. Gump (F 89.004)

Plate 63

According to lama Kunzig Shamarpa Rinpoche, head of the Kagyu school of Tibetan Buddhism, this temple painting probably dates to the twelfth or thirteenth century and represents one of the *arhats* (students) of the Shakyamuni Buddha (Siddhartha). The word, *arhat*, is derived from Sanskrit, and it translates as “Worthy One.” *Lohan* is the Chinese term. The cult of the *arhat* began to flourish in Tibet in the eleventh century. This painting is probably one of sixteen panels, each depicting a different disciple. An *arhat* is usually portrayed as a monk with a shaven head, elongated ear lobes (symbolizing wisdom), and a halo. This particular one has the attributes of the *arhat* Vajriputa: his right hand is in a teaching gesture (the *vitarka-mudra*) while his left hand holds a fly whisk. *Arhats* are basic to Buddhism from its origin and are often associated with the *yogin* (a practitioner of yoga), who tries to understand the meaning of life through meditation. In this sense, the Buddhist *arhat* and the Hindu *yogin* are similar because both seek liberation from the cycle of rebirths. The *arhat* differs from the mystic or *mahasiddha* (fully perfected one) since the *arhat* is interested in Nirvana while the mystic seeks eternal life.

The *lohan* is surrounded by an assemblage of other deities; guardians; attendants; Buddhas of Past, Present, and Future; and the Yellow Hat Lama. This monumental composition includes most of the main figures of the Tibetan faith. In Tibeto-Chinese iconography, figures of Buddhas, Bodhisattvas, and *arhats* often become stylized in conformity with objects for meditation. The figures, as well as the style and choice of colors, are influenced by Chinese paintings. A throne of clouds accentuated by plant ornaments suggests the heavens. The vertical structure of the composition, the delicate nuances of color, the guardians of faith, and the astral symbols all create an impression of quietude.

HS

Unknown artist

Democratic Republic of the Congo, formerly Zaire (Kuba)

Pile cloth, twentieth century

Embroidered raffia

25 x 18½ inches

Gift of Roger de la Burd  (F 91.023)

Plate 64

Raffia textiles of the Kuba people of the central area of the Democratic Republic of the Congo (formerly Zaire) are one of the great art traditions of sub-Saharan Africa. Since the sixteenth century, these textiles were used as clothing and currency among various societies in Central Africa. Today, however, one sees this form of fiber art mostly displayed in funerals. The deceased is buried with the raffia cloth, costume accessories, and other gifts. This funerary use of the raffia cloth is to ensure the continuity of Kuba cultural heritage, to reaffirm the interdependent efforts of the men and women who produce the textiles, and to acclaim the use of raffia as a resource that for centuries has symbolized wealth, continuity, and security for the community.

The base cloth is made by men in an eight-step process which includes stripping the bark from the branches of the raffia tree and weaving it into a cloth. Women embroider what appear to be geometric patterns but are in reality graphic symbols whose textual meaning includes protection. Kuba cloth is typical of other African funerary cloth in its use of angular and linear symbols based on horizontal and vertical lines.

HS

Unknown artist

Nigerian (Benin)

Three bells, twentieth century

Brass

Heights: 3⁵/₈, 6, and 6³/₄ inches

Gift of Roger de la Burd  (F 91.019, F 91.042, F 91.043)

Plate 20

The quadrangular shape of these bells is particular to the Benin in southwestern Nigeria. The stylized faces, geometrical designs, and flared sides with rope borders are typical of Benin ceremonial bells. Larger bells are associated with Benin ancestral memorial altars. At least one such bell is placed on the altar and rung to announce a service and summon the ancestors so that they can listen to the prayers of their descendants and receive the offerings made at the altar. Bells with more elaborate decoration are associated with altars of higher rank. Smaller bells are worn by chiefs during public festivals.

The smaller bells also have warrior associations. In the old days, warriors wore bells suspended from pectoral bands for protection in battle. Such bells may have referred to the larger altar bells and thus provided a link to the ancestor spirits.



Furthermore, the sound of the bells challenged the enemy, identified comrades, and announced the warriors' victorious return home. Originally (from about 1400 through the nineteenth century), Benin art was a royal art because only the king, or *oba*, could commission works in brass. SA

Unknown artist

Nigerian (probably Mumuye)
Ancestral figure, twentieth century
Wood
47 x 6¹/₄ x 6¹/₂ inches
Gift of Roger de la Burd  (F 91.025)
Plate 21

This piece was probably made by the Mumuye people who live near the Benue River in Eastern Nigeria. The Mumuye may be an amalgam of seven separate groups who were driven together by invaders. Mumuye society is divided into small family units. Wooden figures known as *lagalagana* represent Mumuye ancestors. Carved by blacksmiths or weavers, they tend to have elongated proportions with angular legs and ribbon-like arms. Also typical are body scarification, a perforated nasal septum (for the insertion of a piece of Guinea corn stalk), and exaggerated ear lobes that are pierced for the insertion of plugs. All these characteristics reflect Mumuye customs.

This piece displays these features, but the ear lobes are not pierced. Gender can best be ascertained by the ear lobes because only the Mumuye women distend their ear lobes. The *lagalagana* are said to have divination, apotropaic, and rain-making powers. They can also protect the household against enemies and diseases. As such they are prestige objects that are often housed in a separate hut under the care of a family member who has magical powers. They are sometimes brought out to welcome important guests. Figures such as this one were largely unknown before the 1960s and were usually attributed to another group of people, the Chamba, who live to the south of the Mumuye. SA

Unknown artist

Nigerian (probably Yoruba)
Headdress in the form of a bird, twentieth century
Wood
9¹/₂ x 8¹/₄ x 26¹/₂ inches
Gift of Roger de la Burd  (F 91.028)
Plate 22

Masks are an important aspect of religious life in many sub-Saharan African societies. They are often worn during ritual dances to represent or invoke ancestor spirits. These masks can also test the endurance of the wearer because they can be quite

heavy. This headdress in the form of a bird is probably Yoruba from southwestern Nigeria. It has holes at its base for rope or twine so that it can be worn on top of the head rather than as a mask over the face. One can make out remnants of red, yellow, and blue pigment on the geometric decoration of the piece. SA

Unknown photographer

Bossons Glacier, circa 1880s
Photograph (albumen print)
Image size: approximately 9¹/₂ x 6 inches
On extended loan from Morgan Hough
Plate 23

This photograph depicts three men on the Bossons glacier, which is on the northwest slope of the Mont Blanc mountain range in eastern France. Nearly three miles long, the glacier flows into the valley of Chamonix, a popular resort area. The glacier not only has deep crevasses, but also high seracs (ice needles), such as the one in this photograph. The glacier is known for its majestic beauty and is a popular tourist site. Nearby is the town of Chamonix, the site of the 1924 Winter Olympics.

To produce an albumen print, the paper was coated with egg white and a salt solution (ammonium chloride or sodium chloride) and allowed to dry. Prior to exposure, the paper was sensitized by coating it with a silver nitrate solution. The print was made by placing the negative in direct contact with the paper and exposing them to sunlight. SA

James Abbott McNeill Whistler

American, 1834–1903
The Doctor – Portrait of My Brother, 1896
Lithograph
10 x 7¹/₄ inches
(A 99.007)
Plate 24

James Abbott McNeill Whistler was born in Boston, but as an expatriate artist, he lived and worked in London where he exhibited with the most prominent artists of the late-nineteenth century. He is best known for his Impressionistic-style paintings, etchings of scenes along the Thames, and Japanese-inspired interior decoration, particularly the Peacock Room now with the collection of his paintings in the Freer Gallery in Washington, D.C. He added lithography to his media repertoire in the 1890s.

This sketchy, lithographic portrait of his brother Willie, a physician, is one of two works of art by Whistler and the only original lithograph published in 1896 in *The Pageant*. This hard-bound literary journal featured works by contemporary writers, poets, and artists including W.B. Yeats, Dante Gabriel Rossetti, Edward Burne-Jones, John Everett Millais, and Algernon



Selections from the Permanent Collection

C. Swinburne. Thomas Way printed Whistler's portrait of his brother for *The Pagaent*, and the lithograph appears without commentary within an unrelated short story by John Gray.

It is significant that Whistler chose a portrait of Willie for inclusion in this publication at that time since a break in their relationship had been weighing heavily on his mind for over a year. Whistler's relationship with his brother is recounted in Stanley Weintraub's book, *Whistler* (E.P. Dutton, 1974, 1988). Whistler's wife, Trixie, had been in failing health for some time. In 1895, Doctor Willie, as he was known in the family, diagnosed the cause as cancer. Whistler could not accept such devastating news and took Trixie to another doctor in London and then to France for surgery. Willie followed them across the channel to stop what he deemed a hopeless operation and unnecessary additional pain for her. Whistler, unable to accept the truth that she was dying, refused to see Willie after that, as if "shooting the messenger" would change the fatal diagnosis. When Trixie died in May, 1896, Willie heard the news from someone else. Whistler finally wrote to him during his period of mourning, but Willie died before they could see each other again.

Whistler could have made a drawing of his brother when he stayed with him in late 1895 while Trixie underwent additional tests from another doctor. In 1896, Whistler converted several earlier drawings to lithographs. This portrait of Willie was probably among them. It is visual proof that Willie was on Whistler's mind, and its selection for *The Pagaent* could be his way of coming to terms with the break in their relationship. DM

Hannah Wilke

American, 1940–1993
So Help Me Hannah, 1978
 Photograph
 13 x 8 1/2 inches
 Gift of Roger de la Burd  (F 86.020.09)
 Plate 25

Hannah Wilke was born in New York City. She studied at Temple University where she received her BFA in 1961 and her BS in 1962. Wilke's works are included in the Jewish Museum and the Metropolitan Museum of Art in New York, the Brooklyn Museum of Art, the Albright-Knox Gallery in Buffalo, New York, and other collections.

Wilke was a significant player in the evolution of the feminist art movement in the 1970s and 1980s. A pioneer of feminist sculpture, body art, performance, and photography, she was among the early feminists who made reference to female genitalia in sculpture. She also used her own body as a vehicle for artistic expression. The photograph in the exhibit is a good example of Wilke's photography along this line.

During the 1970s, she exhibited photographs as an artistic record of her mother's struggle with breast cancer. Later, after Wilke herself faced life-threatening illness, she executed another series documenting her own cancer-ravaged body. Wilke died at age 52, and a posthumous exhibition of this series of photographs, entitled *Intra-Venus*, was organized by the Ronald Feldman Gallery in New York, which had represented Wilke since 1972. AJ

Derrick Woodham

American, born 1940
Seven Geometric Solids Column (Venus de Milo), 1976
 Painted polyester resin
 112 x 24 x 24 inches
 Gift of the artist (F 96.005)
 Plate 26

Derrick Woodham was born in Blackburn, Lancashire, England. He studied at Southeast Essex Technical College School of Art (1957–60). Then his studies continued in London at Hornsey College of Art (1960–62) and at the Royal College of Art (1962–66). Woodham's sculptures are included in the collections of the Arts Council of Great Britain, the British Council, and the Tate Gallery in London; the Fort Worth Art Museum in Texas; the Nagaoka Museum of Art in Japan; and others.

Woodham was among the artists who spearheaded the Minimalist movement of the 1960s. Most significant perhaps was the inclusion of his art in the *Primary Structures* exhibition at New York's Jewish Museum in 1966. This important exhibition, which helped to establish the authority of Minimalism in the United States, also included the work of Donald Judd, Robert Morris, Carl Andre, and other major figures in the movement. In 1968, Woodham was featured as one of twelve painters and sculptors in the *British Artists* show at the Museum of Modern Art in New York. Then in 1969, he was given a solo exhibition at the Jewish Museum. Woodham left New York in 1970 to accept a college teaching position at the University of Iowa. Later he taught at the University of Kentucky, thereafter becoming director of the School of Art at the University of Cincinnati. In recent years, Woodham's art has increasingly shifted toward the use of computer technology.

The style of Woodham's *Seven Geometric Solids Column (Venus de Milo)* descends from his earlier Minimalist works of the 1960s. As a dynamic juxtaposition of seven stacked geometric solids, it illustrates Woodham's interest in what he has called the "expressive versatility of geometry." AJ



Betty Branch *Torso Ombre* (see page 10)

Handwritten musical score on a piece of aged paper. The text "H A I K U" is written vertically in the center. The score consists of two staves with various musical notations, including notes, rests, and dynamic markings. The first staff begins with a tempo marking of 1.60 and includes the instruction "ACCEL.". The second staff begins with a tempo marking of 112 and also includes "ACCEL.". The piece concludes with a tempo marking of 152 and the instruction "FOR FLUTE".

John Cage Haiku (see page 10)





VULGARITÉS



Cher Dauphin & Cyr de Couvent 16

Vous, mon ami ! comment vous savez que je suis veuf, après vingt ans de mariage, vous voyez que je commence à me refaire, et vous me proposez un second mariage. N'aurait-elle pas me lâché !



Plate 4





LA FEMME DU LÉVITE OUTHAGÉE.





YOU BETTER RE-TEACHING CAP. FOR HIS TO BE HEAVEN IS COMING ON EARTH

THE BIRD IN THE FLIGHT THIS YOUR ROAD EVERY AT APT ROAD EARTH TO HEAVEN GET WIT TO DAY

IF A CAN CAN CORN IT ITS SELF WHY DON'T YOU GET ONE STARTED THIS YOU CAN SOUP IN SPACE START HEAVEN UP THERE SEE IF IT WILL CORN IT SELF

LIFE ALWAYS PAYS BACK TO PUT THEM TO DEATH. IT IS NOW HAPPENING BOTH WAYS

PROPHECY OF PAUL OF THE LAST DAYS PESTILICES WILL COME LIKE THE KILLING BEES FRUIT FULL SPOTTED TICKS AND OTHER WEE PEST ON US NOW MORE TO COME

IN THE LAST DAYS THEY WILL TURN FROM THE TRUTH AND TURN TO FABLES. CAN YOU SEE THIS IS HAPPENING BRIGHT NOW IN YOUR OWN TIME

AS JESUS SPEAKS, I AM THE WAY THE TRUTH AND THE LIFE NO MAN COMETH TO THE FATHER EXCEPT BY ME. IF YOU TRY TO GET UP ANY OTHER WAY YOU ARE THE SAME AS A THIEF OR ROBBER. BE CURE READ JESUS'S MESSAGES IN BIBLE

SIAM, RUPHSEY WARS WILL BE WITH BURNING AND FUEL OF FIRE THATS WHAT WE HAVE NOW WARS WITH FUEL OF FIRE CAN'T YOU SEE THE PROPHECY OF THE LAST DAYS IS NOW FULL FILLING RIGHT IN YOUR OWN N. FACE IN YOUR OWN TIME NOW

THIS IS YOUR EMPTY ROAD FROM EARTH TO HEAVEN. IT CAN BE CLOSED ANY HOUR BY A MISSING HEART BEAT. WILL YOU PLEASE EXCEPT MY CALL AND GET ON YOUR ROAD WHICH IS YOUR LAST ROAD OUT GO TO JESUS HE CAN HELP YOU FIND THE BIBLE

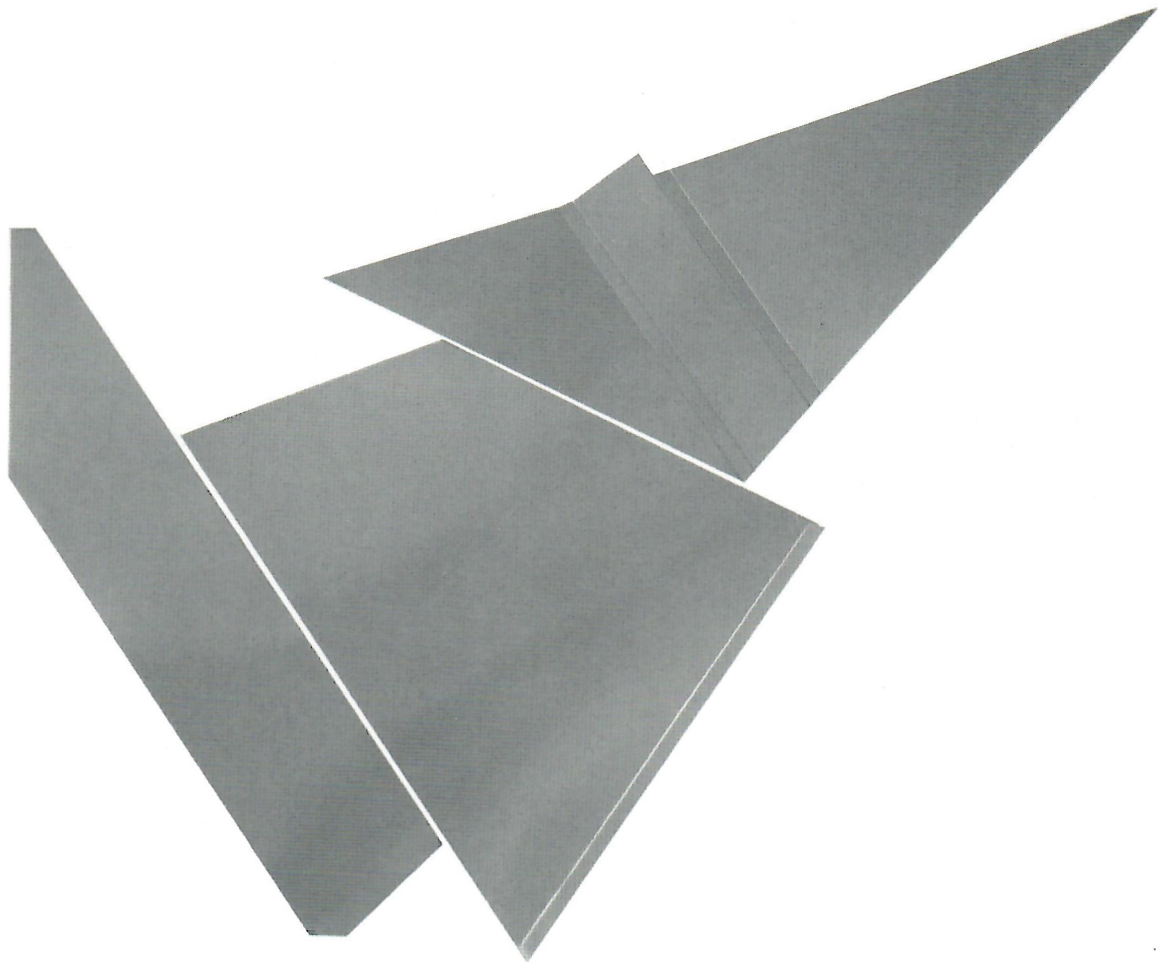
6000-353 WORKS OF ART OF THE LAST DAYS THE ART OF VISIONS OF PROPHETS WHO SPOKE WHAT IS NOW HAPPENING TO DAY

ONE PROPHECY SPOKE OF A GREAT APOCALYPTIC SORE WHICH IS AIDS AND LEUKEMIA. ONE PROPHECY SPOKE OF A FIERY WHIRL WIND RISING FROM THE COAST OF THE EARTH WHICH IS OUR TORNADOES WHICH IS ON US NOW

BY HOWARD FINSTER FROM GOD VISIONS OF OTHER WORLDS, BEYOND THE LIGHT OF THE SUN AS A SECOND NOAH OF THE AGE OF PEABLIUS TIMES I AM HERE TO PLEAD FOR THE PEOPLE OF THIS AGE TO PRINT THEM TO ANOTHER WORLD JESUS IS PREPARING FOR THOSE WHO WILL FOLLOW HIS WORDS AND BELIEVE.

EMPTY ROAD

Howard Finster Empty Road (see page 14)









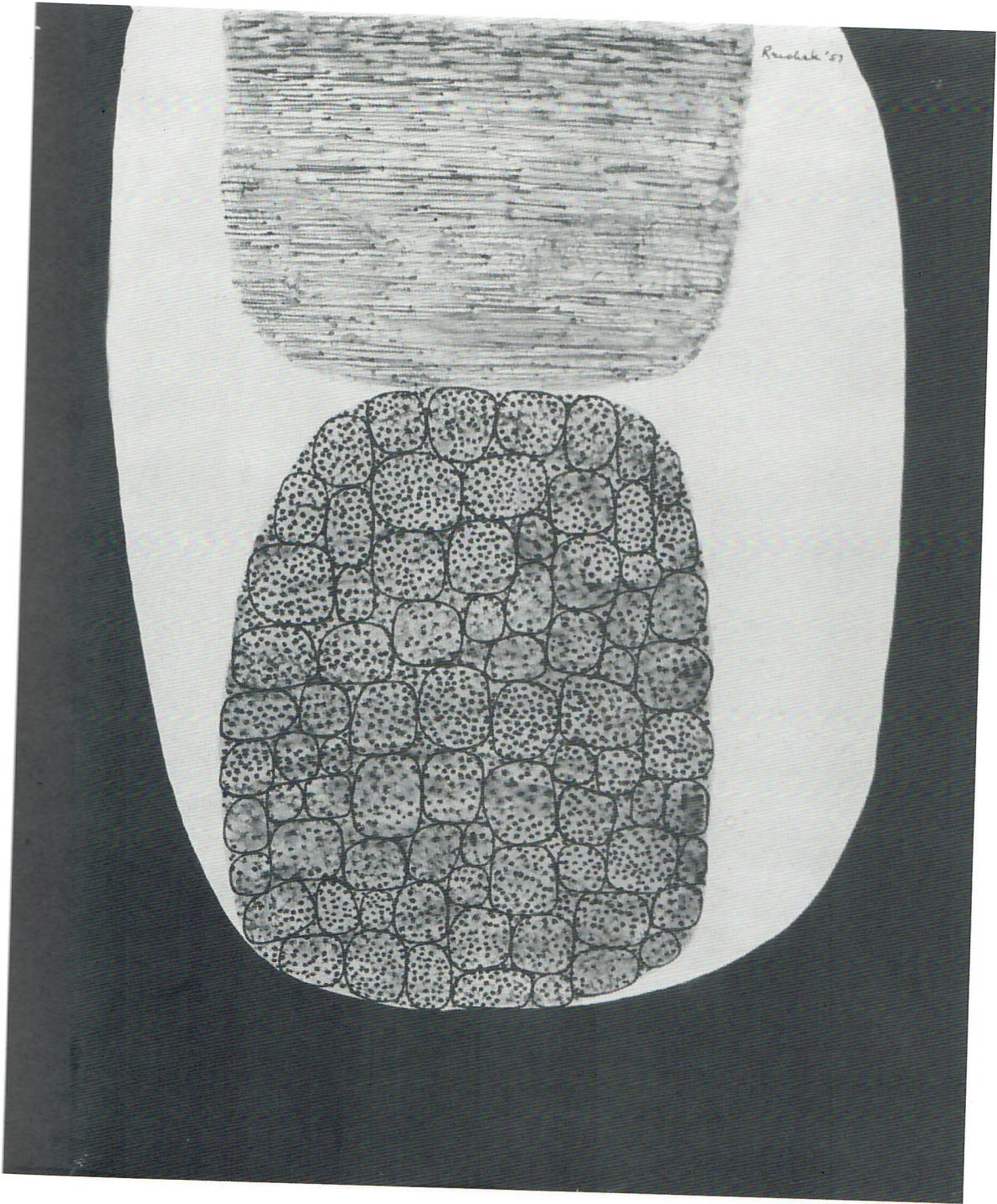
Käthe Kollwitz *March of the Weavers* (see page 18)





Aristide Maillol Illustration for the *Georgics* by Virgil (see page 20)



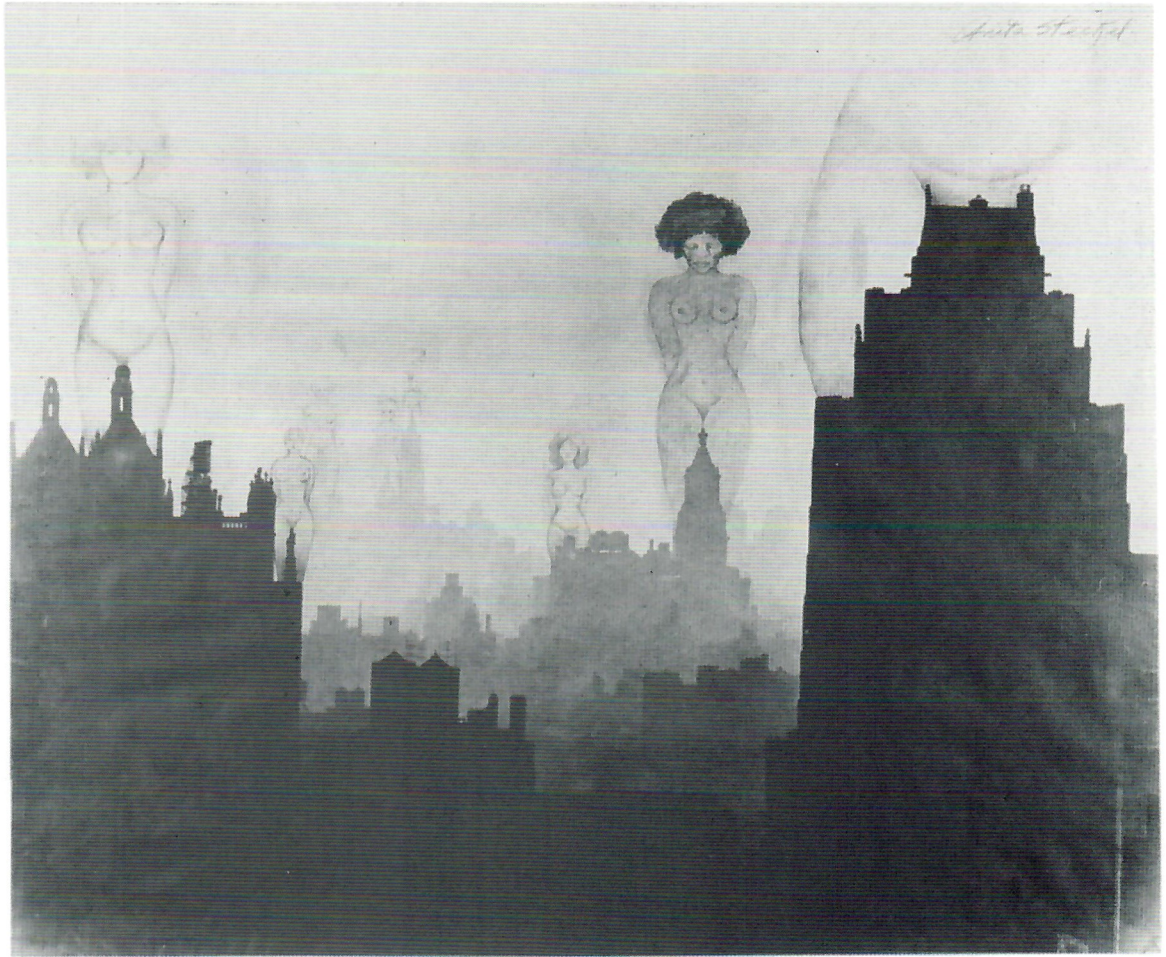


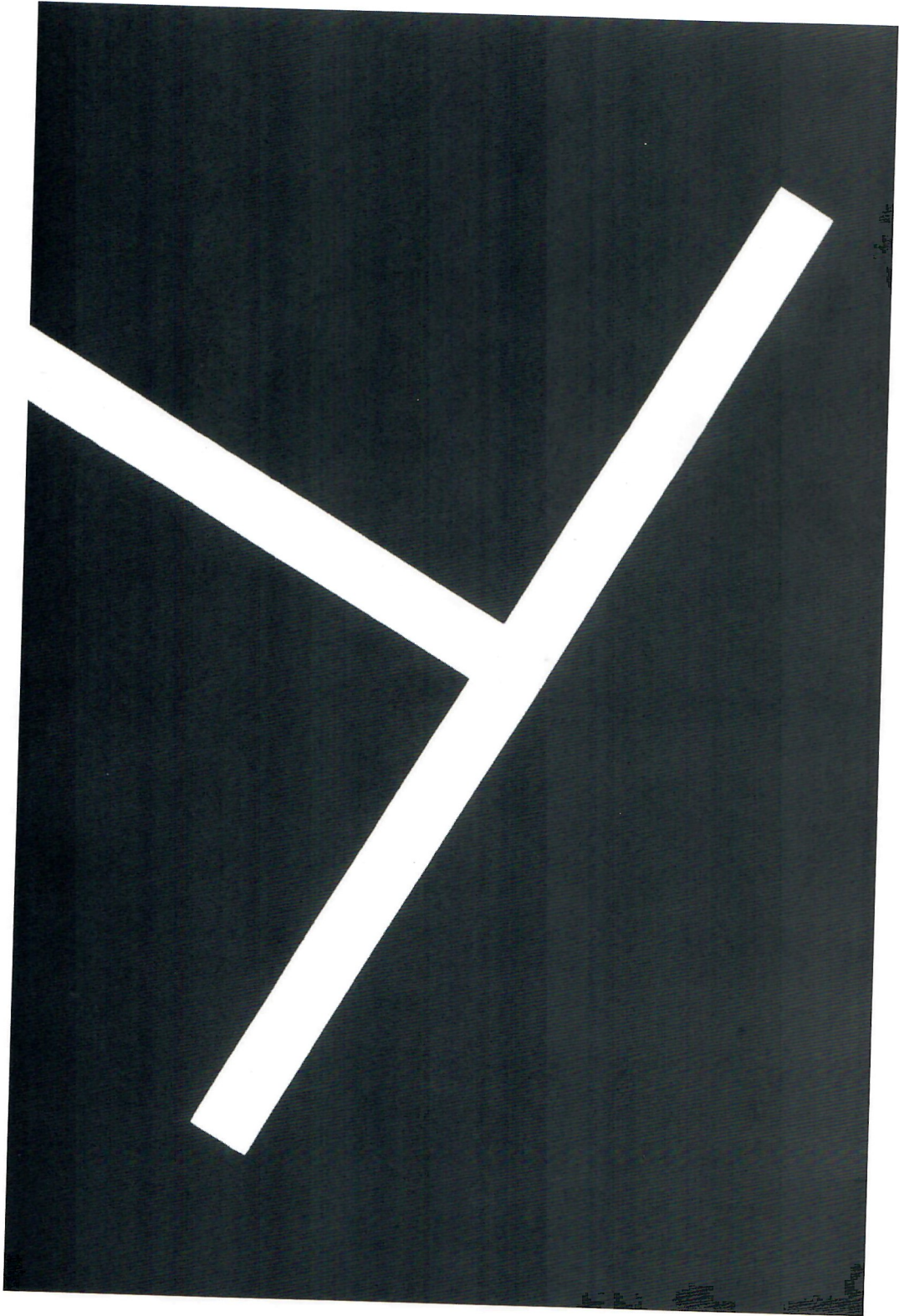
Jesse Reichek 1:15 (see page 22)



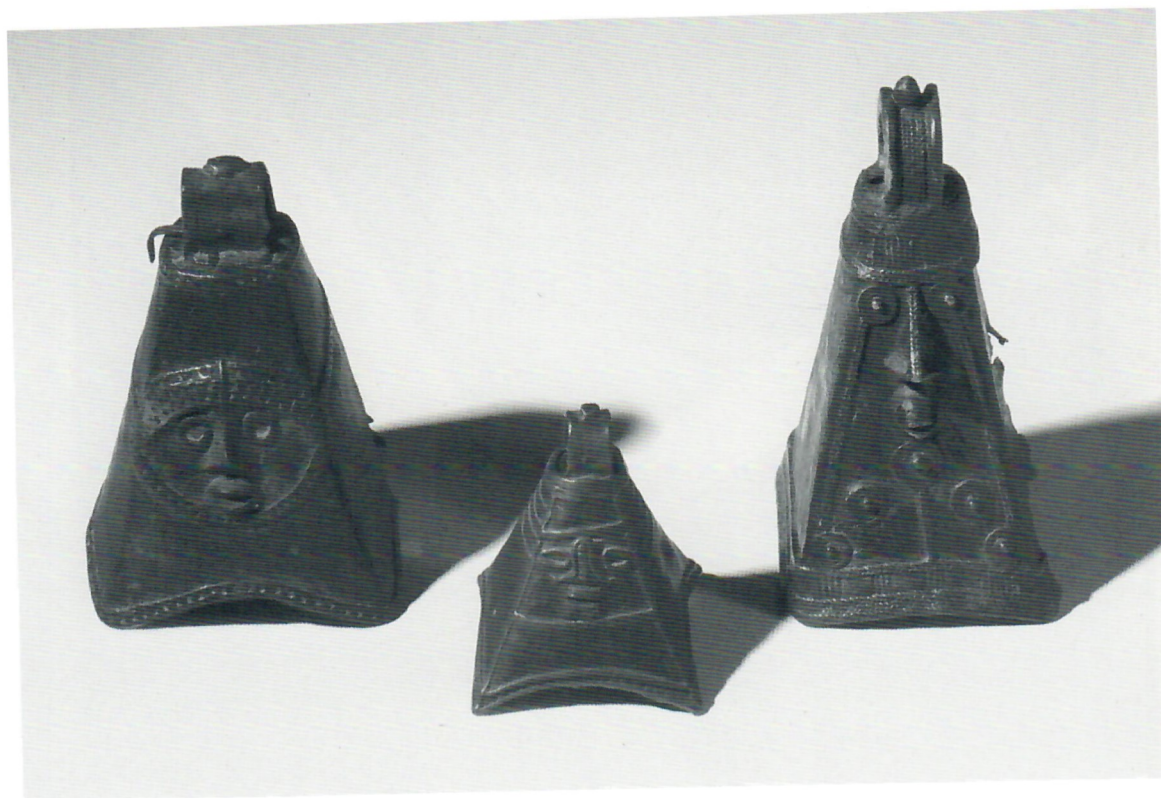


Nicholas Sperakis *Untitled* (see page 25)





Richard Tuttle Page from constructed book (see page 27)

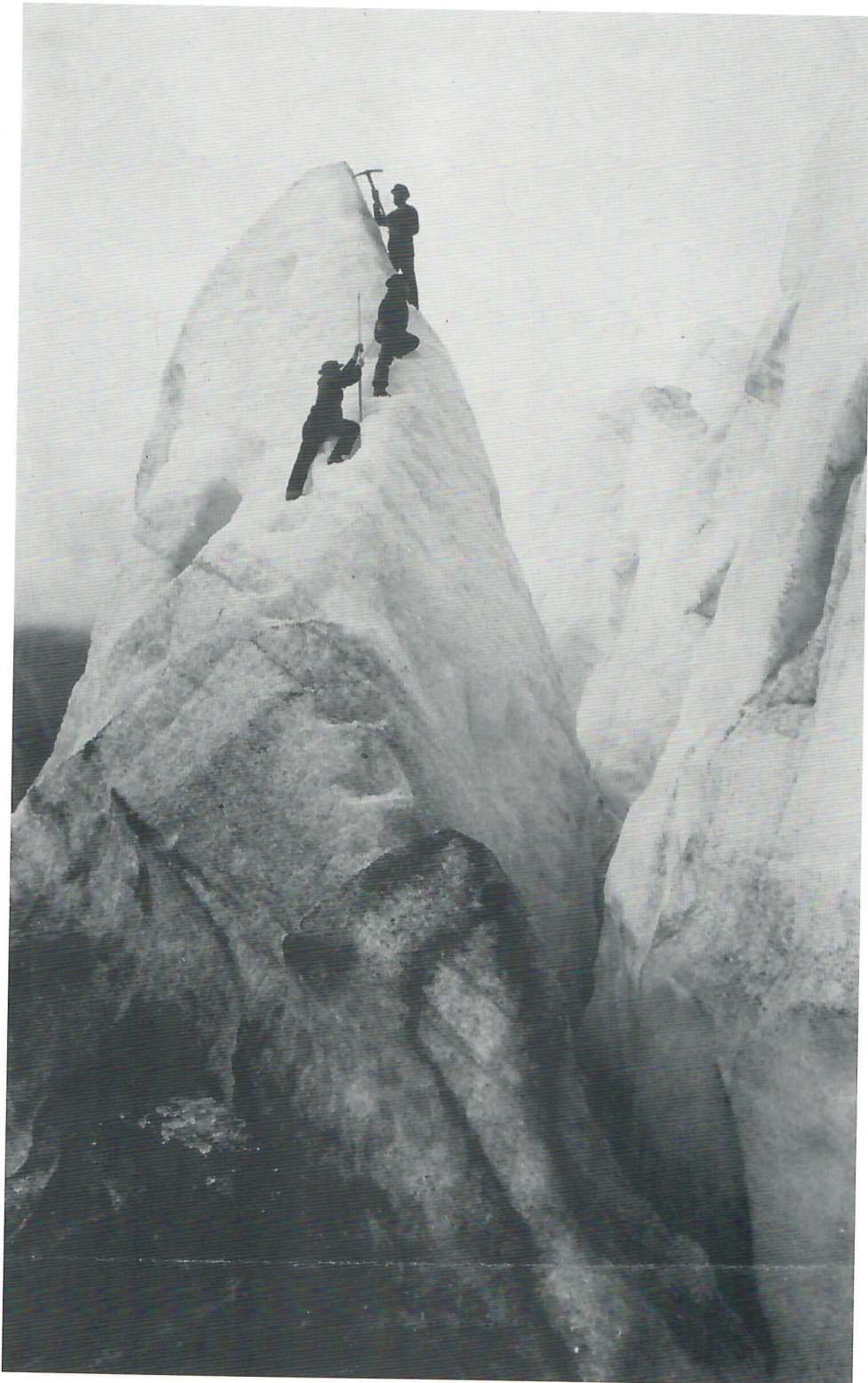




Unknown Nigerian artist Ancestral figure (see page 29)



Unknown Nigerian artist. Headress in the form of a bird (see page 29)

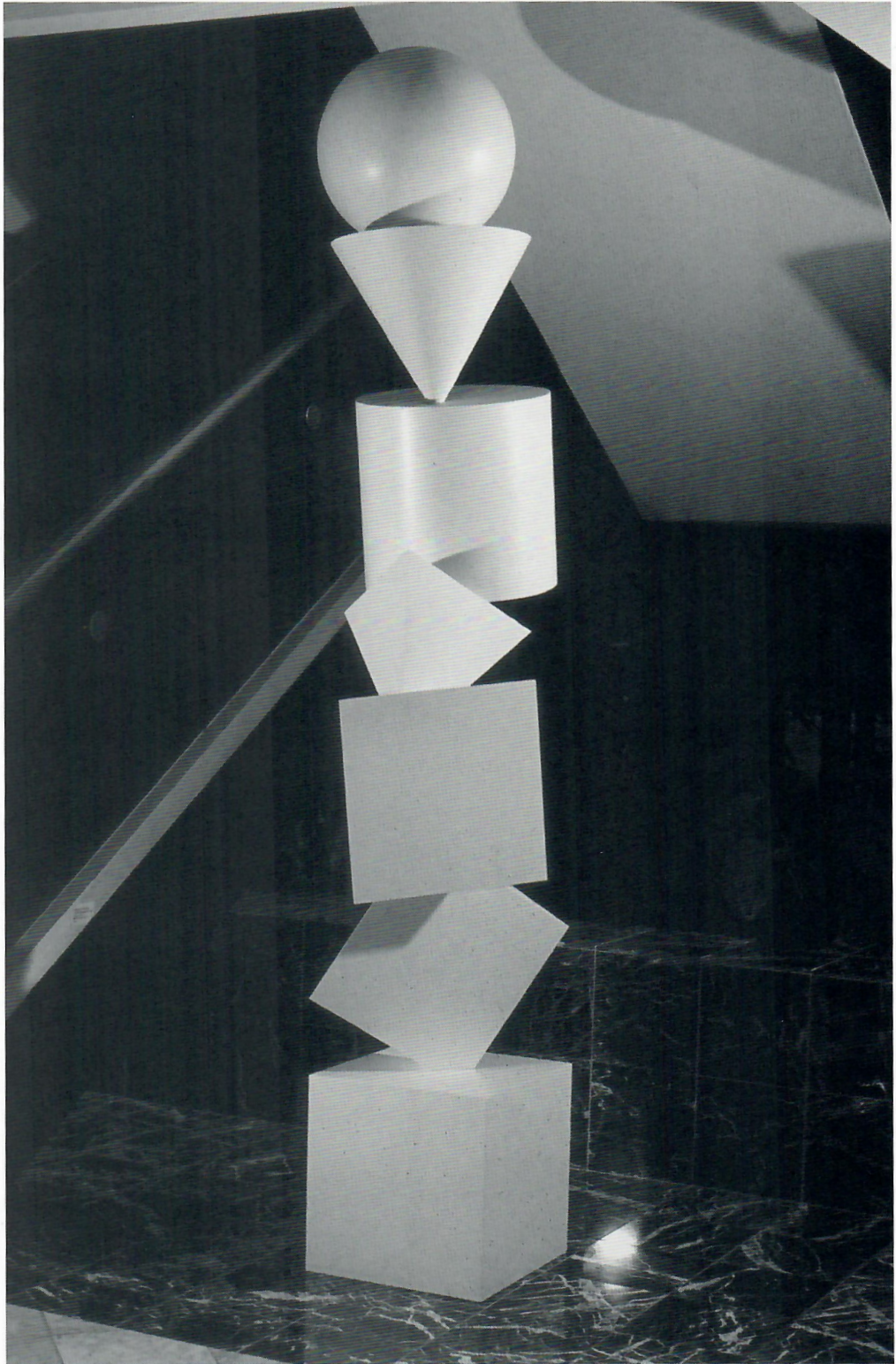


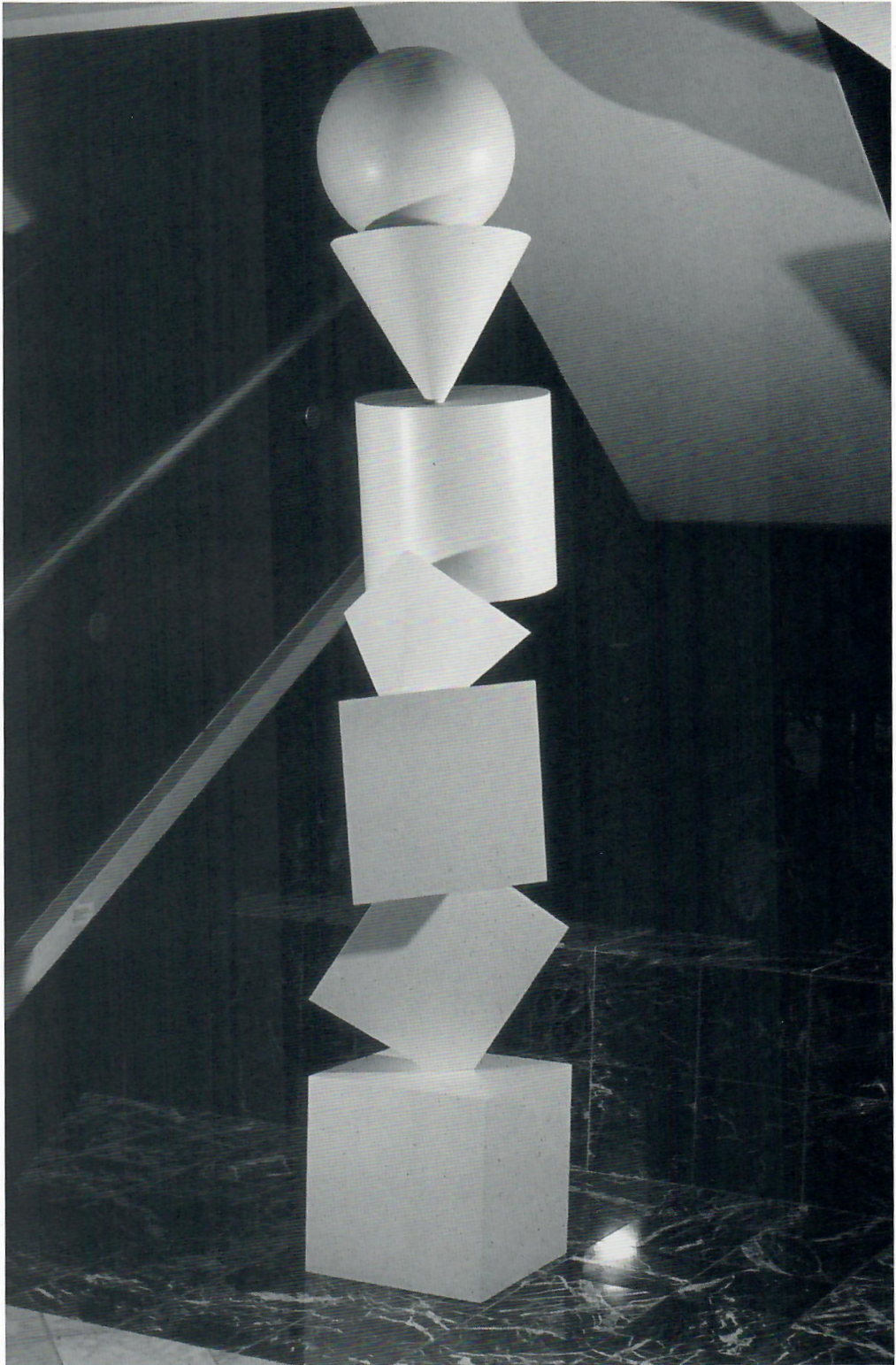
Unknown photographer *Bossons Glacier* (see page 29)





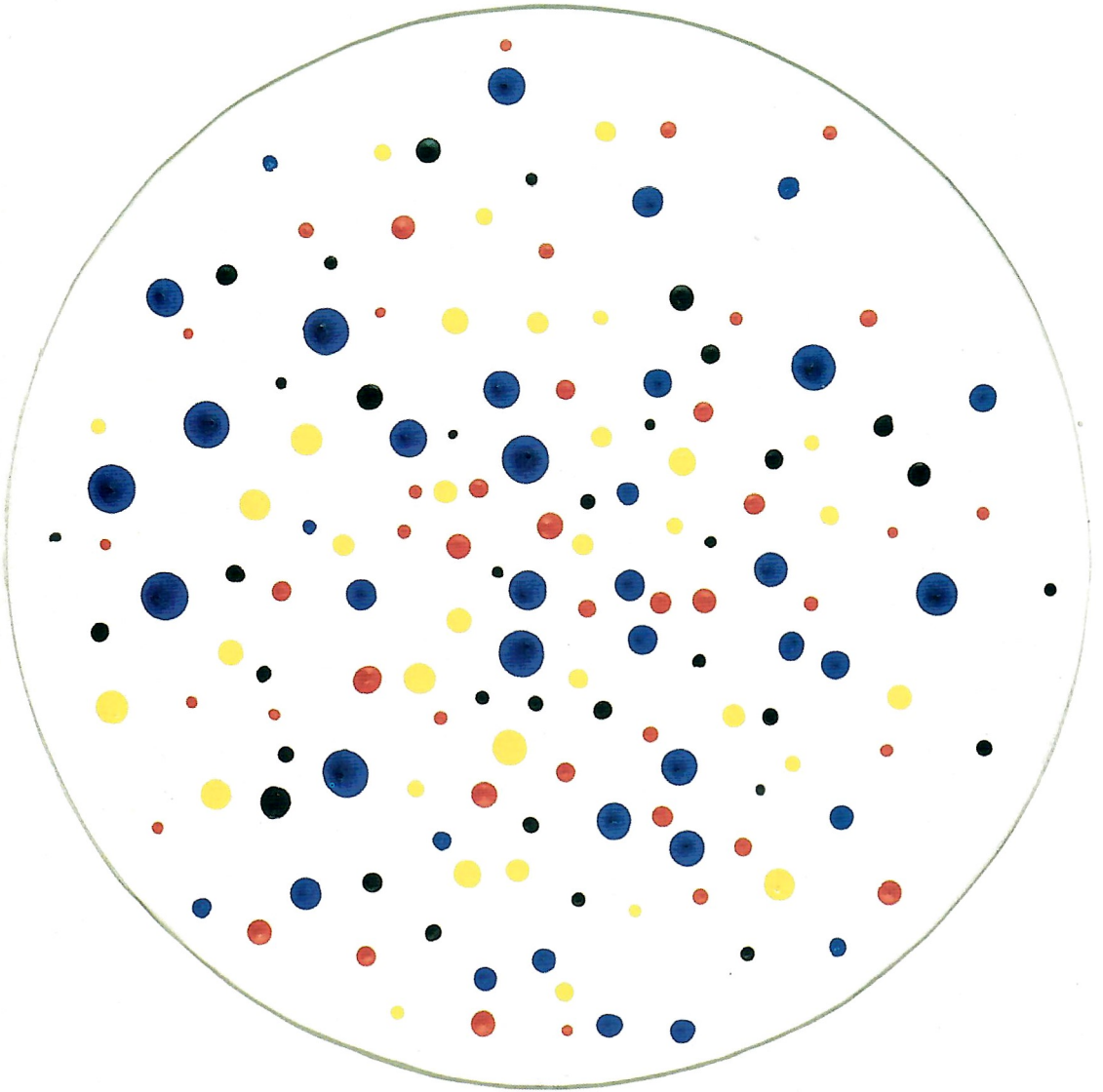
Hanna Wilke *So Help Me Hannah* (see page 30)







Herb Aach #17 (see page 7)





appel 76

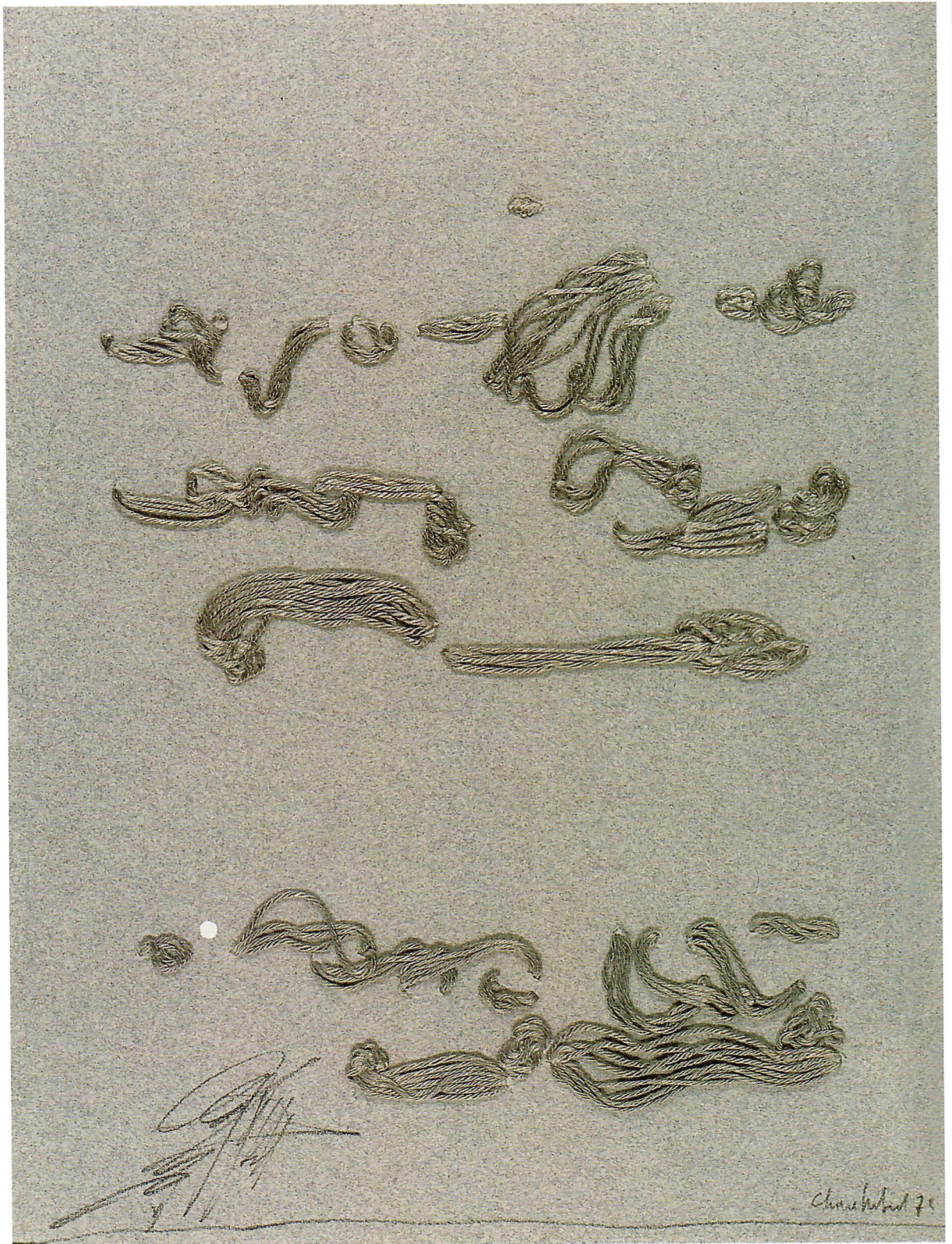




Banerjee #1 Motion of Whist, Suite #2 IV (see page 8)



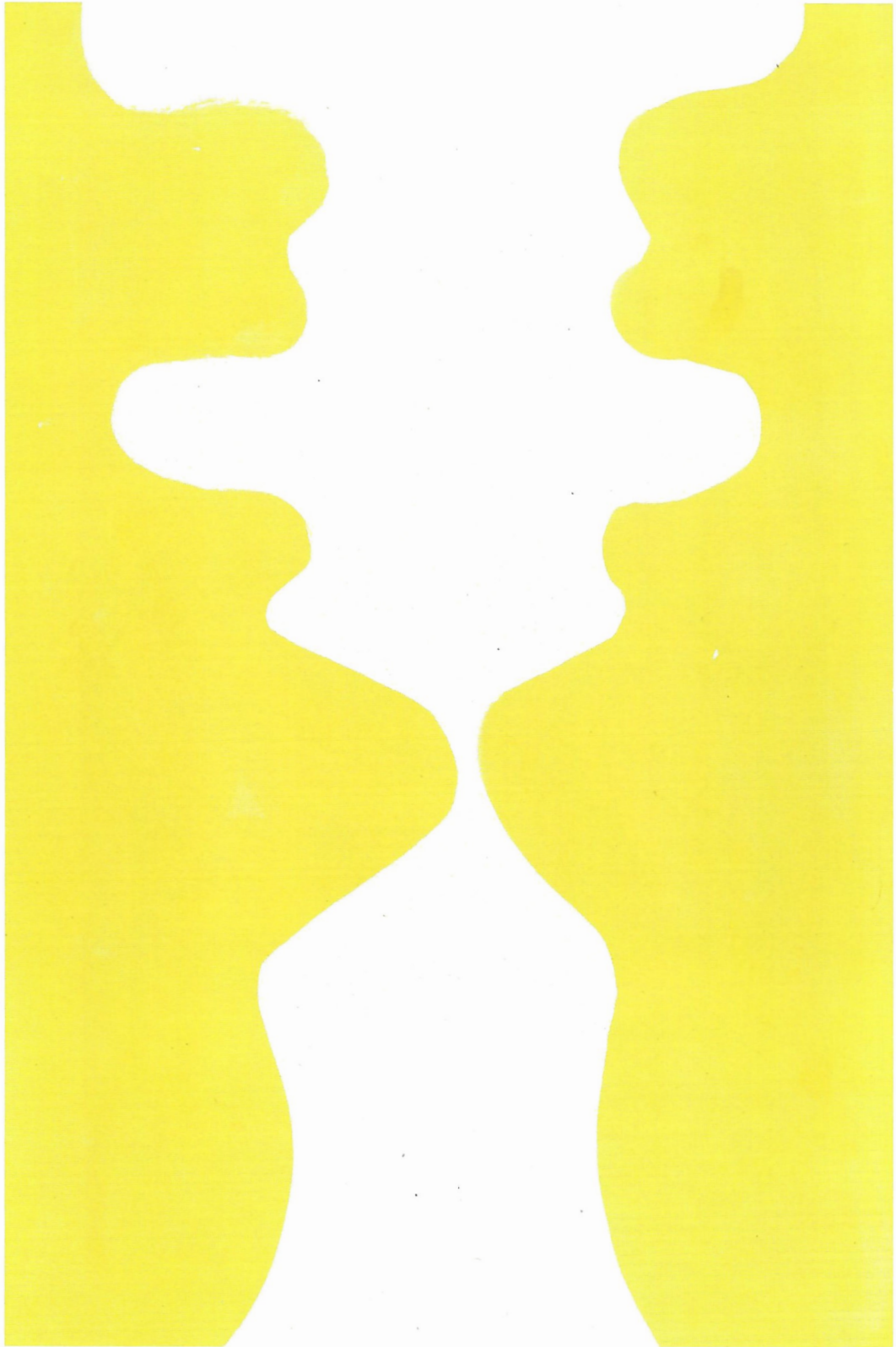






Corneille *Elle est fleur* (see page 11)





Paul Feeley *Untitled* (see page 14)

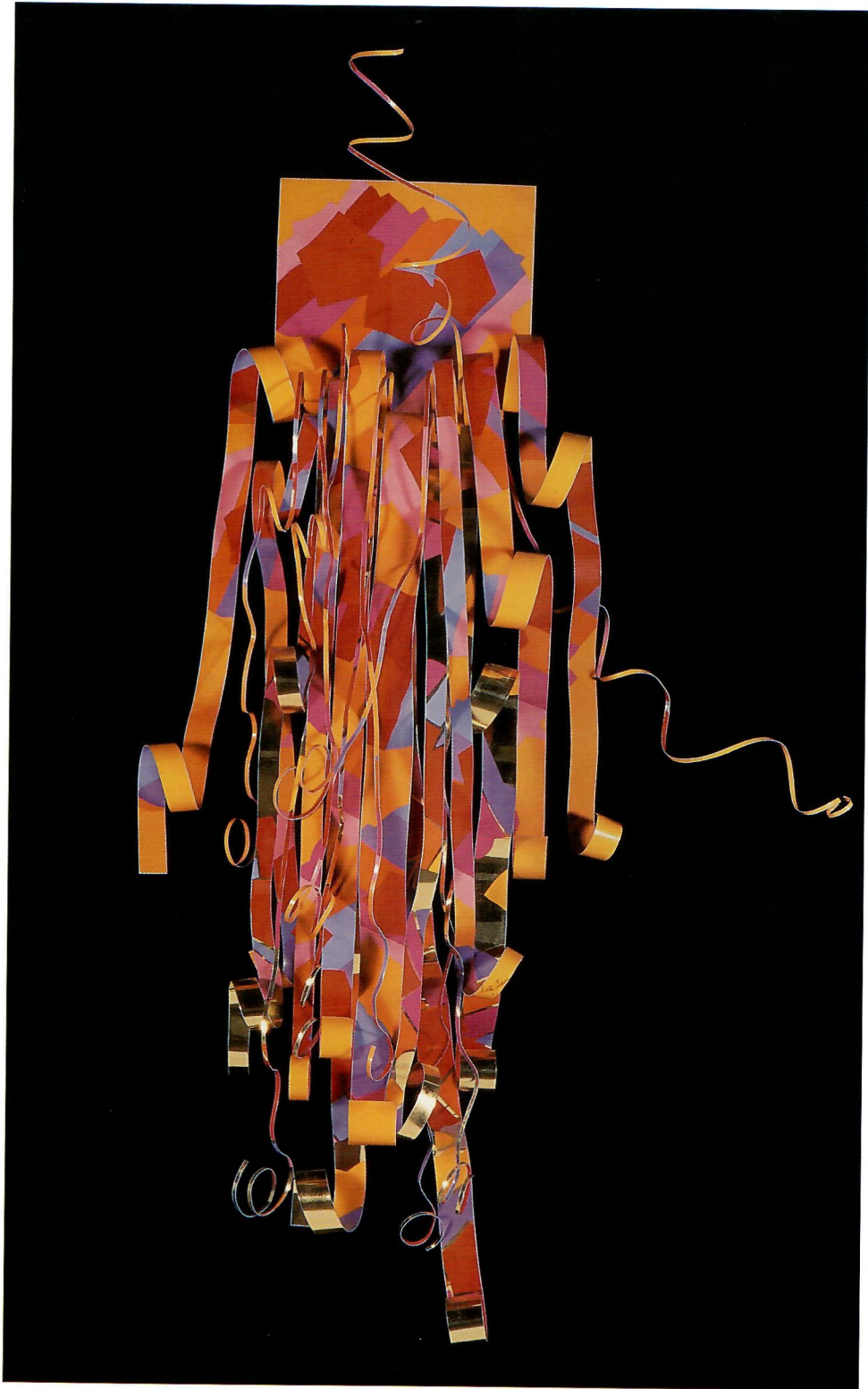




Audrey Flack Spirit Dancer (see page 15)



Futura 2000 B-Boy (see page 15)



Dorothy Gillespie *Sun Dance to the Gods* (see page 16)









Sam Gilliam *Tied City* (detail, see page 16)





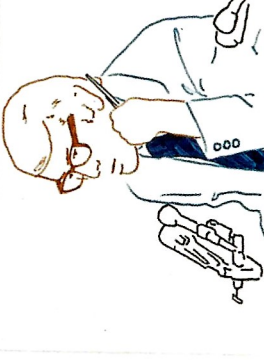

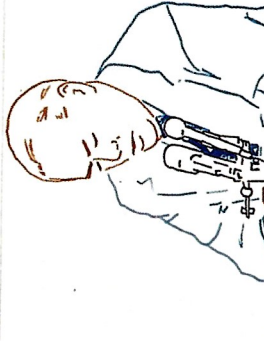


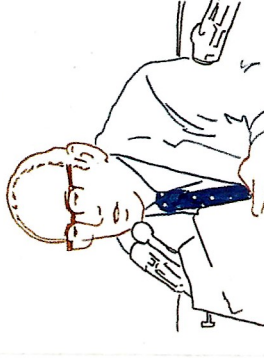
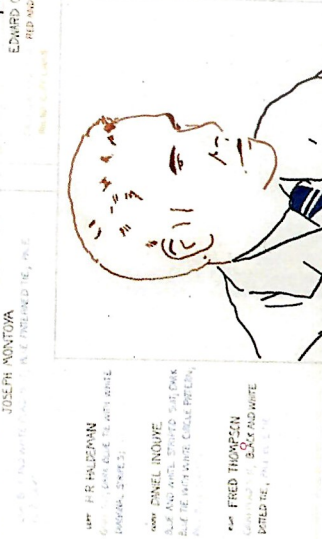


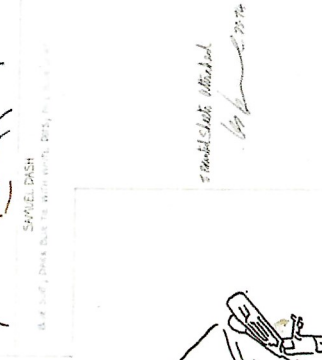
Guadalupe González Ríos and Fermín González Ríos *Transformations of Our Mother Maize* (see page 17)





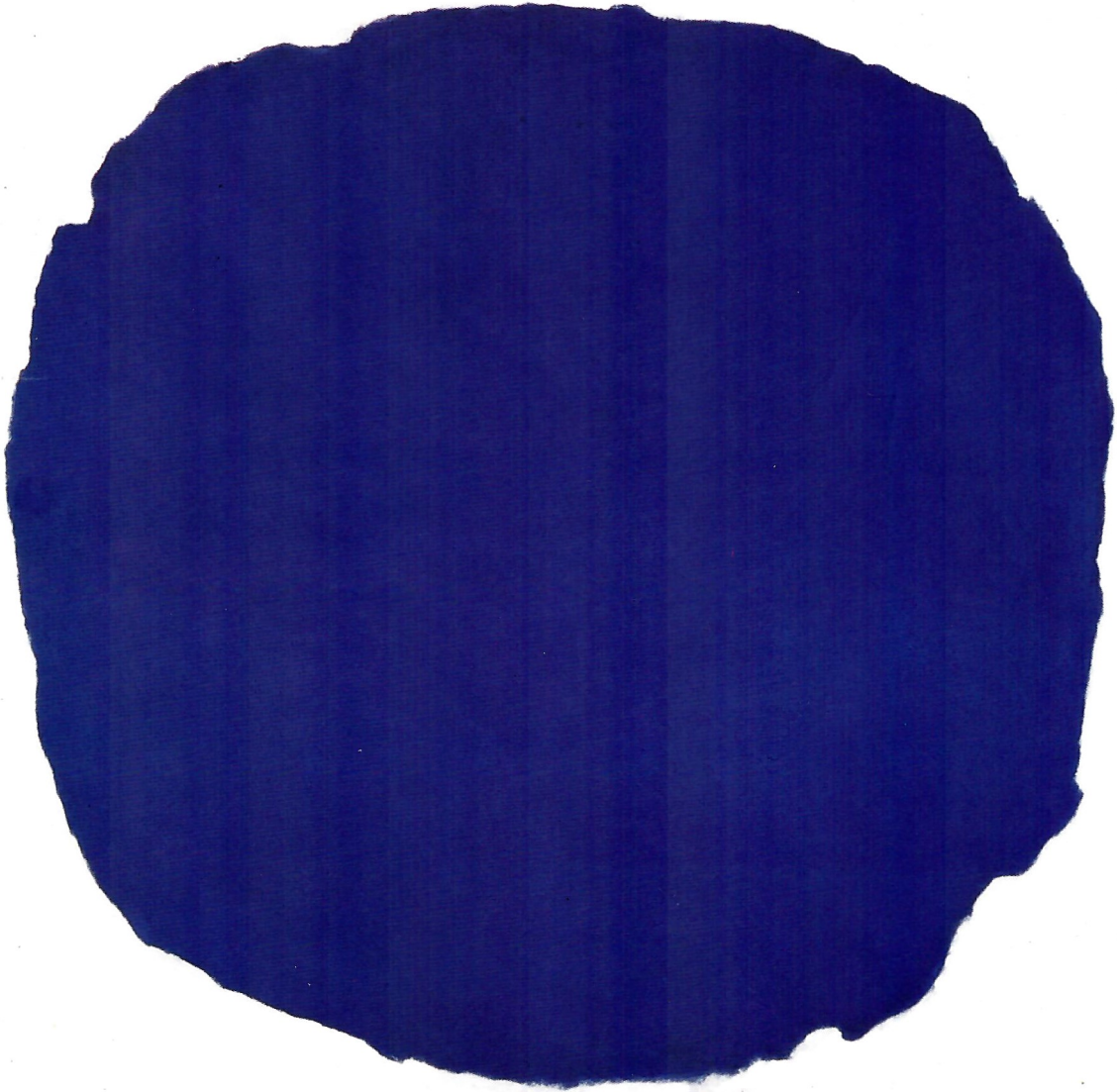
MONDAY, JULY 30, 1973

WITNESSES JOHN D. EHRICHMAN AND HR. HALDEMAN

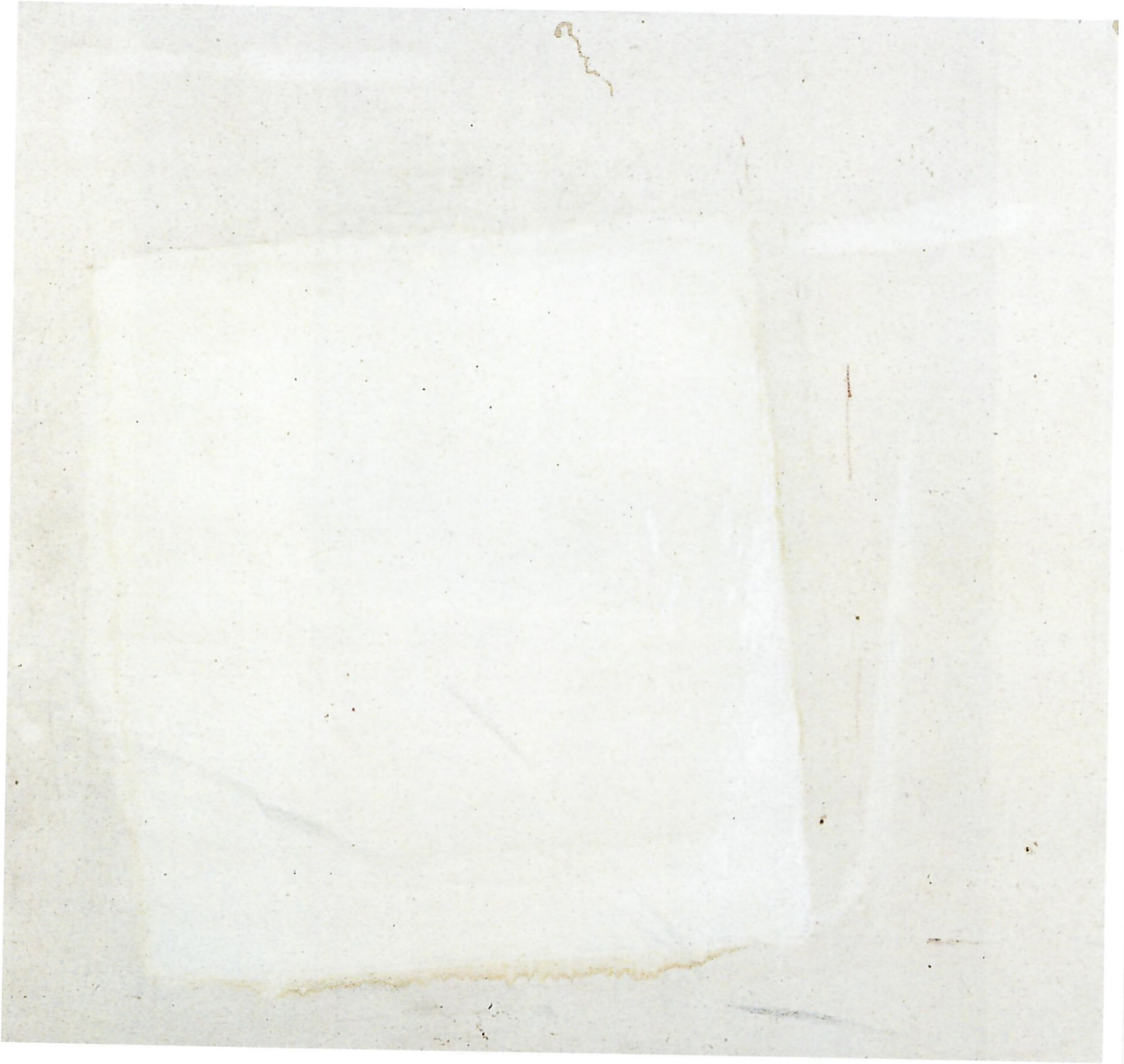
 <p>SAM ERVIN BUSHY, DARK HAIR, NO GOGGLES</p>	 <p>HOWARD BAKER TALL, BUSHY HAIR, GOGGLES, SUIT WITH 000</p>	 <p>JOHN D. EHRICHMAN BUSHY HAIR, SUIT WITH 000</p>	 <p>JOHN J. WILSON (ATTORNEY) BUSHY HAIR, SUIT WITH 000, GOGGLES</p>
 <p>JOSEPH MONTOYA BUSHY HAIR, SUIT WITH 000, GOGGLES</p>	 <p>EDWARD CURALEV RED AND GOLD INTERBRED TIE</p>	 <p>LOWELL WEICKER BLACK SUIT, BLACK AND WHITE DIAGONALLY STRIPED TIE</p>	 <p>SPAWLE DASH BUSHY HAIR, SUIT WITH 000, GOGGLES</p>
 <p>HR HALDEIMAN BUSHY HAIR, SUIT WITH 000, GOGGLES</p>	 <p>DANIEL INOUE BUSHY HAIR, SUIT WITH 000, GOGGLES</p>	 <p>FRED THOMPSON BUSHY HAIR, SUIT WITH 000, GOGGLES</p>	 <p>DANIEL CLUTE BUSHY HAIR, SUIT WITH 000, GOGGLES</p>

Les Levine Watergate Fashions (see page 19)











Frank Roth *Untitled* (see page 22)



Thomas Rowlandson *Doctor Syntax, Losing His Way* (see page 23)





Arlene Slavin *Sui-Sen* (see page 24)



To My Dear Babe with all my love
Jackson Pollock
1949 / 1943

Sasson Softer Birth (see page 24)



*l'appétit du ne pas
être Antaud*



Nancy Spero *L'appétit du ne pas être* (see page 25)

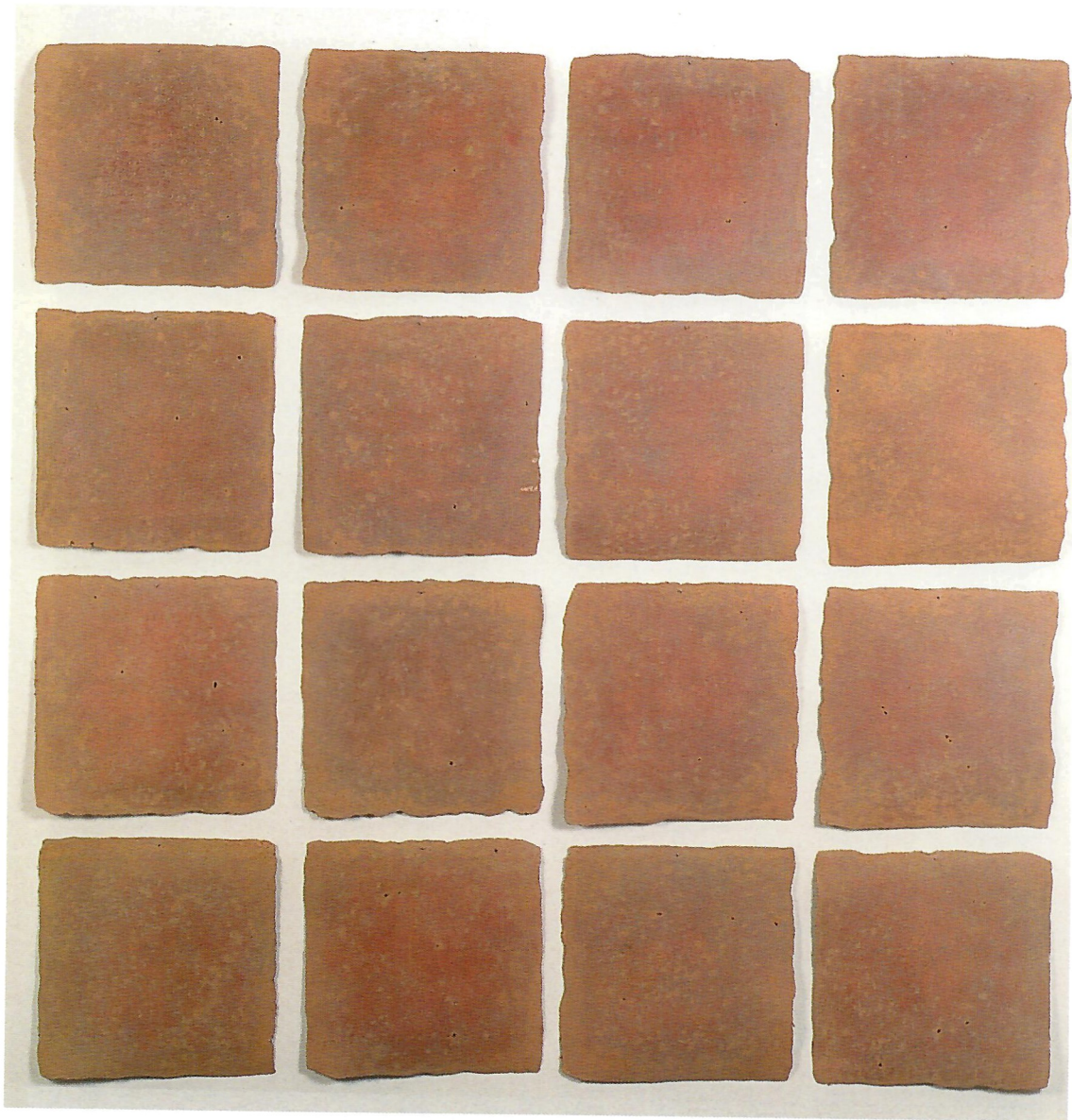


May Stevens *Artist's Studio*, after Courbet (see page 26)

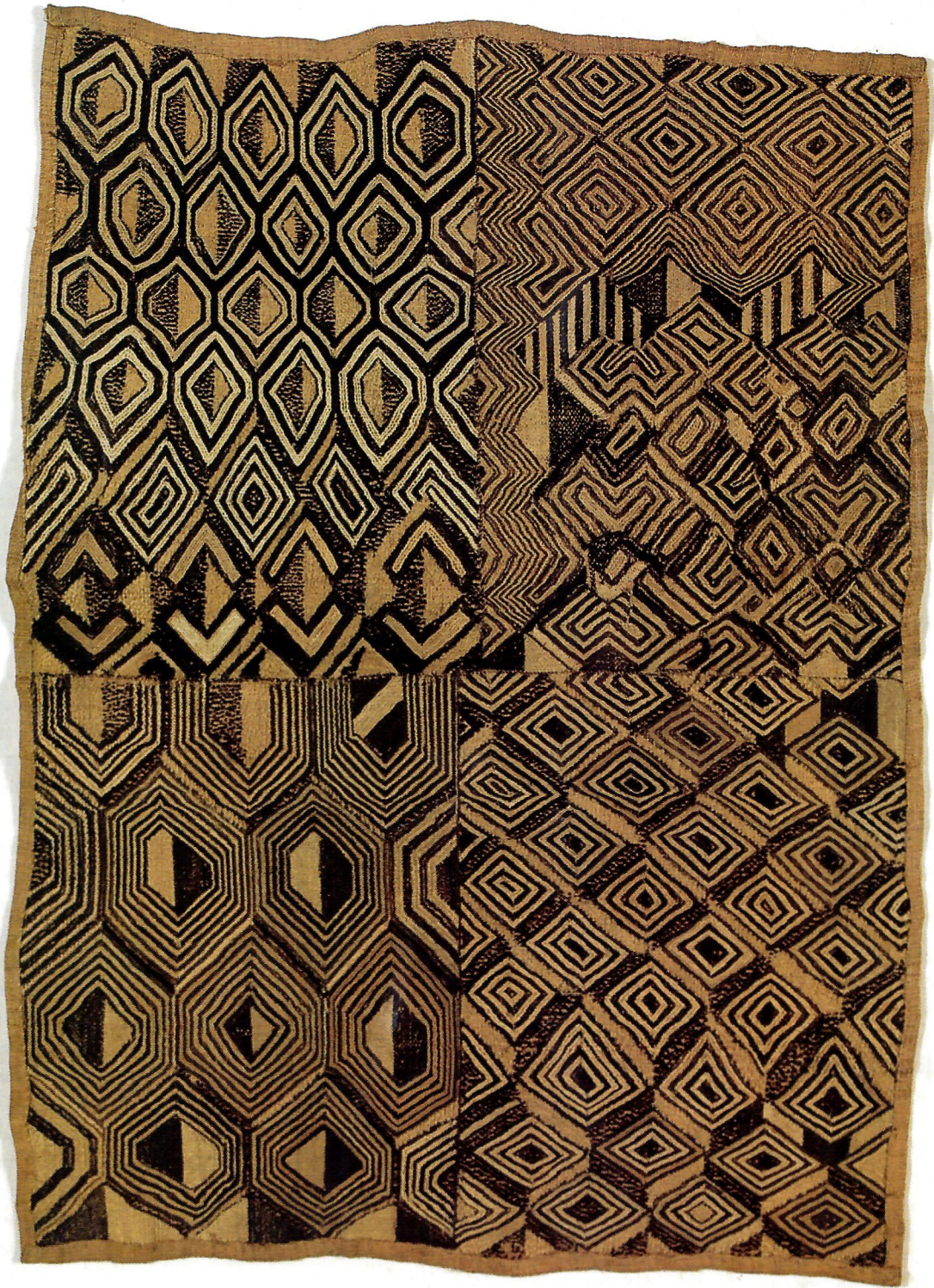


Harold Stevenson *Untitled* (see page 26)

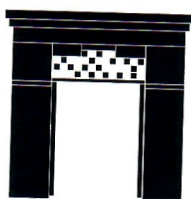








Unknown Kuba artist Pile cloth (see page 28)



- Herb Aachpage 7, plate 27
- African artpages 28-29, plates 20, 21, 22, 64
- William Anastasipage 7, plate 28
- Karel Appelpage 7, plate 29
- Asian artpage 28, plate 63
- Alice Baberpage 8, plate 30
- Banerjeepage 8, plate 31
- Rudolf Baranikpage 9, plate 32
- José Benítez Sánchezpage 9, plate 33
- Betty Branchpage 10, plate 1
- John Cagepage 10, plate 2
- Barbara Chase-Riboudpage 11, plate 34
- Corneillepage 11, plate 35
- Honoré Daumierpage 12, plate 3
- M. Davos (attributed)page 12, plate 4
- Elaine de Kooningpage 12, plate 36
- Gustave Dorépage 13, plate 5
- Henri Théodore Fantin-Latourpage 13, plate 6
- Paul Feeleypage 14, plate 37
- Howard Finsterpage 14, plate 7
- Audrey Flackpage 15, plates 38, 39
- Futura 2000page 15, plate 40
- Dorothy Gillespiepage 16, plates 41, 42, 43
- Sam Gilliampage 16, plates 44, 44a
- Betty Goldpage 17, plate 45
- Guadalupe and Fermín González Ríospage 17, plate 46
- Phoebe Helmanpage 18, plate 8
- Richard Kent Houghpage 18, plates 9, 10
- Huichol yarn painting — see José Benítez Sánchez,
and Guadalupe and Fermín González Ríos
- Käthe Kollwitzpage 18, plate 11
- Jack Lembeckpage 19, plate 47
- Les Levinepage 19, plate 48
- Seymour Liptonpage 20, plate 12
- Aristide Maillolpage 20, plate 13
- Lowell Nesbittpage 20, plate 49
- Richard Nonaspage 21, plate 14
- Ray Parkerpage 21, plate 50
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- Hannah Wilkepage 30, plate 25
- Derrick Woodhampage 30, plate 26

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