



**Permanent Collection Research
For Docent Tours
3/25/2019**

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Josef Albers, *FGa*, 1968
Silkscreen (2006.027.001)
Prepared by Ursula Johnson

The screen print measures 11x11 inches and shows three layered squares. The middle seed square is yellow, the outside square is grey and the middle one appears to be an semi-transparent overlay of ochre. Colors are of similar intensity, the middle a bit brighter. The squares are weighted towards the bottom, with slight increases on the side and the largest margin upwards. These diversions create a sense of floating perspective, movement into the square or out, up or down. It is balanced through the weight and vertical symmetry, the brightness of the seed square directs the eye to the center. Repetition of square shapes calms down the effect, the choice of color cools it to an objective distancing. Lines are clear but unobtrusive.

The lithograph is part of a series called "Homage to the Square", Alber's signature design of the last 24 years of his life. It consists typically of three or four planes of color. The dimensional relationship between the squares always stays the same but the color, medium and overall size changes. His objective of the shape is to be both two and three dimensional, grounding and floating, objectively cold yet emotional with its pull into the perceived depth. The color scheme changed from similar hues in the early to more earthy/cosmic colors in his later work. Color can be both, opaque and transparent, keeping the hue, value and intensity flawlessly constant. He explored the interrelationship of color, showing that the color of the seed square seems to reappear at the outside boundary of the middle square, and the color of the outside square on the inside of the middle square. He is the author of "Interaction of Color", looking for equanimity, balance and transformation, movement and stillness in the impersonal absorption of a visual phenomenon.

Albers was born in 1888 into a family of craftspeople. His father taught him to paint walls flawlessly and Albers was skilled in a number of crafts. He is reported to have expressed that "discipline+technical skills= artistic purity". He wanted perfection and abhorred wide and wild strokes, worked on minimizing lines to a haze. Albers trained and worked as a school teacher to support his studies at the Berlin Art School before joining the Bauhaus, first as a student then as a teacher of glass art, then becoming the chair of design. He worked with Gropius, Klee and Kandinsky and was married to the Bauhaus weaver Anni Albers. When the Nazi forced the closure of the Bauhaus Albers and Anni (who was Jewish) were the first immigrants to the US in 1933 to teach at the Black Mountain College in North Carolina. Later he became the dean of design at Yale and they moved to Connecticut. He died in 1976 and his modest home was turned into an impressive museum.

Source for reference: Nicholas Fox Weber: The Bauhaus Group, Random House 2009



**Jiří Anderle, *Portrait of a Girl after Veneziano*, 1979,
Drypoint, mezzotint, print, wire brush 27/80 (1991.010.002)**

Prepared by Carol Taberski

This work measures 26 x 19 ½. It's curious the work is titled *Portrait of a Girl after Veneziano* since the artist is from Czechoslovakia.

This work uses subtle colors with only shades of black and brown on white. The art looks like it is in transition and shows flow, as if the girl is aging before our eyes, going from a young woman in the upper left-hand corner through the right and then down and then to the left-hand lower corner becoming an old woman. Not all transitions appear to be pleasant as the woman's mouth was open and eyes closed as she transitions. This work gives the impression of a ghostly etching of life, as many of this artist's work does.

The woman appears to be affluent as shown in her dress with elaborate detail and wearing a hat. Even her posture shows good bearing. The flow is also accentuated with the drawn lines with arrows both at the top of the art and along the bottom following the progression of age, as if the artist was still trying to determine where the art was going.

Jiří Anderle is a Czechoslovakian painter and graphic artist best known for his delicate and ghostly etchings of the human form. He studied at the Academy of Fine Arts in Prague from 1955-1961 while under communist rule. Working in an aesthetic that recalls the sketches of Leonardo da Vinci, Anderle depicts human existence and mortality with works that appear to be medical drawings from some eccentric 18th-century surgeon. Born on September 14, 1936 in Pavlíkov, Czechoslovakia, he studied under Antonín Pelc and Vladimír Silovsky at the Academy of Fine Arts in Prague. With his rigorous formal training, he was able to apply Older Master techniques to his contemporary work and achieve a high level of anatomical realism. Today, his works are in the collections of The Museum of Modern Art in New York, the Uffizi Gallery in Florence, the Victoria and Albert Museum in London, the Stedelijk Museum in Amsterdam, the Centre Georges Pompidou in Paris, and the Albertina in Vienna, among others. Anderle lives and works in Prague, Czech Republic.



Thom Bohnert, *Trois Cirques Woman*, 1996

Powder coated metal (1996.007.001)

Prepared by Michele Westcott

This sculpture consists of orange, yellow, red, and blue painted metal rods that form an outline of a figure. It stands on a circular base that also holds a metal shape that resembles a megaphone.

The drawings and sculpture of Flushing, Michigan artist Thom Bohnert (born St. Louis, Missouri, 1948) range from lyrical to poetic, playing with tension and balance in a kind of whimsical theatrical arena. They have been reviewed as reminiscent concepts of dada, cubism, futurism, surrealism, symbolism, minimalism, and postmodern. His ceramics, sculptures and drawings are compositions incorporating a variety of mixed materials.

Fascinated with drawing at an early age, Bohnert was discouraged from pursuing an education in art for practical reasons and entered Southern Illinois University at Edwardsville in 1965 to major in mathematics. Within a few years, his interest in exploring the nature of abstraction led to art courses where he found his strength in three-dimensional work and began to focus on sculpture, finding clay and glazes as his best means of expression. In 1961, Bohnert entered the prestigious Cranbrook Academy of Arts where he became interested in challenging traditional ideas of space and acquired his MFA under the instruction of acclaimed ceramicist Richard Devore. "I wanted to get inside the form," Bohnert says. "Most ceramic vessels are a containment of closure decorated on the outside—the inside is a mystery. I was interested in bringing the inside out."

He is the recipient of awards from the National Endowment for the Arts, John Simon Guggenheim foundation, Michigan Council for the Arts, Arts Foundation of Michigan, Creative Artist-Michigan Council for the Arts. Selected museum collections include, Minneapolis Art Institute, Detroit Institute of Art, Mint Museum of Craft and Design, Flint Institute of Art, Racine Art Museum, Jinro Foundation-South Korea, and Museum Boijmans Van Beuningen, Rotterdam. His work has been included in over 200 exhibitions and numerous books/catalogs/reviews nationally and internationally. As an educator, he has been a college Professor of Art, visiting artist, lecturer, and conducted workshops both in the U.S. and abroad. He currently teaches at Mott Community College Flint, MI.

Taking a minimalist and linear approach, Bohnert sculpts three-dimensional 'drawings' of vessels in wire, visually implying volume while exposing the inside of the pot, to address the space inside the form. His challenge to the viewer is to consider what is absent. Bohnert's art has been described as "drawings in space," and "performance space". In the late 80's he began a series of large-scale sculptures titled *Trois Cirques*, which reference the concept of three rings. **The translation of three rings refers to the human experience: the spectator, the performer, and the void, which exists and implicates time and space.**

ARTIST STATEMENT

I remember being told a story. Since that time I have never forgotten it. The question of real or fantasy does not cross my mind. The story I imagined is now a myth. The thoughts and beliefs I have about it add to the collage of my being. Reading, writing, and arithmetic are continually creating new arrangements in the story.

Stories and myths present life's drama. They instill faith. Some stories last through the existence of time. They realize the power of a universal space. Such is the force of an art object. A reflective image that possesses a difference made by the human spirit for meaningful introspection.

My work has been sympathetic in its attempt to convey a sense of humanity and express emotions with reference to a human condition. The questions they arouse attempt to open one's comprehension of 'real truths'. With each piece, the void opens and self-discovery beyond the limits of the visible are fostered. New meaning is evoked for each of us. Fantasy and reality playing a harmonious song about man and nature's co-existence. Perhaps the work is simply an expression of purity that is commonplace in our soul.

We see the dangers of our way with the world when we recognize the 'endangered'. Stories remain as a testimony of the fruitful and lost bounty for a people's survival. The artist acts upon observation, interpretation, and reflections of stories to present a visual representation with the documentation of time. Maybe the role of my art is 'keeper of the story'. Remember... everyone has a story.



Jef Bourgeau, *Slippery When Wet (Chappaquidick)*, 1994
Acrylic and collage (2008.008.001)

Prepared by Patricia Mallon

In *Slippery When Wet (Chappaquidick)*, a triangular traffic sign alerts the viewer of the risks of driving on a bridge. The triangle is outlined in bold red and inside are three flat black geometric figures. A quadrilateral positioned at the left side of the triangle. Three parallel wavy lines run from this figure to the right side of the triangle. Together these depict a bridge next to water. A car appears to be falling off the bridge: its back wheels are sitting on top of the bridge, but its front end is tilted down close to the water. On the left side of the painting, under the triangle, the word “Chappaquidick” is printed in black capital letters.

On July 18, 1969, after leaving a party, Senator Ted Kennedy drove his car off a one-lane bridge on Chappaquidick Island, Massachusetts. Kennedy swam free of the accident and left the scene and his passenger, Mary Jo Kopechne, who was trapped inside the fully submerged car. Kennedy did not report the accident for 10 hours, just minutes after a diver recovered the car with Ms. Kopechne’s body inside. Kennedy later pleaded guilty to leaving the scene of an accident causing personal injury. He received no jail time.

Jef Bourgeau, Detroit, 1950. Mr. Bourgeau is a photographer, painter and conceptual artist. An undiagnosed dyslexic, Bourgeau never finished his education. He spent his teen years working at a box factory in his home town of Detroit. During that time, utilizing the materials at hand, he began to make and experiment with several pinhole cameras. Bourgeau has since remarked that he can only see 'right' through a camera lens. He founded Detroit’s Museum of New Art of Detroit’s artCore (empty storefronts to galleries), in 1966, and is a co-founder of the Detroit Center for Contemporary Photography. He has been described as willfully provocative for his works such as “Bathtub Jesus”, “Nigger Toe”, “Van Gogh’s Ear”, and his exhibition “Fear No Art”.

Bourgeau lives in Arcadia, Michigan, where he is an artist in residence at the Art Garage, a gallery outpost of the Museum of New Art.



Dale Chihuly, *Cobalt Blue Venetian*, 1990
Blown Glass (1993.007.001)

Prepared by Marnie Gossett

When first approaching the glass sculpture the powerful cobalt blue color may be the first to demand our attention. This is enhanced by the natural daylight from the windows in the gallery. In addition, the active energizing movement of the green spirals continues to keep us curious as they seem a contrast against the classical form of the vase. Looking further, we see five organic darker shaped forms pushing their way up and out. Our human brain may tell us that this is a solid hard piece of glass yet we are experiencing movement, energy, and possibly a growing developing change. And it is just that organic component of movement and variety that Chihuly and his team are working to express. This is an example from his Venetian series in which he attempts to show the vegetative and biomorphic forms of living things in nature. Some of his earlier series include: Sea Forms, Macchia, and Persian.

Dale Chihuly started working with glass while pursuing a degree in Interior Design at the University of Washington in 1964. He added small pieces of glass in a tapestry as part of a weaving class. Gradually on his own he continued to experiment, first by melting glass in a kiln and using a found pipe from his basement he blew a small bubble. And from there his fascination continued to grow. He attended graduate school at the University of Wisconsin before moving on to the Rhode Island School of Design. From those early years he continued to be inspired by the fluid movement of the molten glass. Using few tools and with the understanding that the piece is always moving, decisions had to be made quickly while working with the molten substance. The end product being a “frozen fluid thought - - as direct as a drawing “.

After graduating from RISD in 1968 he spent one year working on the island of Murano in Venice, Italy. Glass blowers there had been refining the art since around 1000 AD. While there he came to fully embrace the true meaning and the advantages of teamwork. When he returned to RISD he also worked with students as a creative team.

Dale Chihuly founded the Pilchuck Glass School near Seattle in 1971. And he continued to favor a team approach with his students. He, with confidence, feels no need to define his sculptures as either art or craft but rather a balance of both.



Louis de Niverville, *Untitled*, 1974
Acrylic and mixed media on board (2000.003.009)
Prepared by Barb Backus

A quadriptych / tetrptych, the 4 boards have been painted black upon which colored pieces have been glued in a seamless way creating an overall effect of a painting. Even the pale reflections of forms are glued to the black board. Many of the colored glued pieces appear to be painted with color then stenciled with black (sprayed?) paint. See the lace and various grids in the painted collage. Some of the glued pieces look as if they are made from rubbings of furniture, having a crinkled paper appearance, a trompe l'oeil, as they are, in fact, flat surfaces.

The scene appears to be a covered veranda with a blue wall in the background and a garden of ferns, flowers and palms behind the wall. A bronze piece of furniture, a birdcage (?), around which both trapped birds and free flying birds are positioned, provides a central focus, though it is in the 3rd panel of the work. On either side of the central birdcage are seated humans suggested only by legs and hands in a chaise on the left and a chair on the right. Might the positioning of the seated humans refer back to iconic female forms, the Madonna Enthroned on the right, and an Odalisque on the left?

The surreal presentation of realistic forms in illogical ways create a dream/nightmare impression. A sense of menace is produced by the skull image in the hands of the reclining human, and by the pig skull with teeth on the corrugated box and teeth slung like a pearl necklace, both under the birdcage, or by the unnatural twist of the bird caught in the birdcage's grate. The lack of heads on the humans, one head veiled and the other head replaced by a hole in the black surface, adds mystery. Why are the human faces hidden?

Louis de Niverville was born in 1933, in Andover, England, where his father, an Air Vice-Marshal of the Royal Canadian Air Forces, was stationed. In 1934, he came to Canada, with his parents. De Niverville's brightly coloured works have origins in his childhood, when he was bedridden for four and a half years and concocted escapist tableaux from cutouts he took from the comics. He spent thirty years in Toronto where he established himself as a nationally recognized artist. Louis de Niverville received considerable encouragement from his brother Georges, a trained artist, to pursue a career in art. Self-taught, de Niverville worked as a graphic designer for the Canadian Broadcasting Corporation in Toronto (1957-63). The turning point in his work, when he considers he really started to paint, was with a mural for Expo Theatre in Montréal (1966-67). After that he developed a formidable technique, particularly with collage. In 1988 he moved to Vancouver, where he lived until 2005 when he moved to Oakville, Ontario. (The Canada Encyclopedia)

He uses oil, acrylics, collage, ink, watercolor, gouache, pastel, lithography and mixed mediums. He mastered techniques using spray paint. His subjects are fantasy, fables, dreams, mystery,

visions, iconography, symbolism, nightmares, and folk art. His styles are surrealism, symbolism and primitivism. (AskART)

Collage is his principle working method, working as if they are paintings. He combines techniques of printing, painting before gluing down papers. (Canadian Art in 20th C., Joan Murray)



Lyonel Feininger, *Church of St. Johannis in Luneburg*, 1947
Drawing, Mixed Media (2005.007.001)
Prepared by Lynn Jacobson

This work is an abstract representation of St. Johannis church using mainly diagonal lines which give it a feeling of rapid movement and quick illustration. The background is very subdued created with pastels in light tans and soft greys with smudges of dark brown and light blue indicating shadows and light.

The few colors in this work have no edges but are soft and organic in shape while the lines representing the subject matter are in contrast straight and completely nonorganic. Much tension is created by this contrast. Most lines of the subject matter are connected to each other and unifying the whole even though they look disjointed. At first when you look at it you don't even see the church but only the lines as they are very bold, sharp and jagged appearing. As you look at it longer the church comes into focus. You begin to wonder if the Church is very large with several wings or if the church is just the building in the background with two other buildings in the foreground. It is clear after some research that this is a church with many naves, so this picture appears to be of just the church. There is a great deal of depth shown with these lines using a one point perspective view from a slightly elevated position. The lines lead to the lower center where the emphasis is enhanced by the darkest smudges. This is an asymmetrically balanced work. The overall texture is a combination of soft verses sharp and expressing a great deal of energy.

This work was created by Feininger at the age of 76 after he had become a well-established artist. He was particularly focusing on cityscapes and churches at the time and living in New York. Lines and dark smudges in the sky could indicate a rainy or cloudy day possibly even a storm approaching. Feininger, also a pianist and organist, was very much influenced by Bach in creating many of his paintings. Bach has an association with this particular church in Germany. As a young man he was given organ lessons on the amazing Baroque organ in St. Johannis, which could very well be the reason Feininger wanted to use it as a subject. The dark feeling and jagged and vibrant bold lines used by Fenninger could be representing Bach's Toccata and Fugue in D Minor. The quick, sharp and short lines abstractly representing this church really do mimic this organ piece.

The church was erected in the 14th century in German Brick Gothic and the outer structure was rebuilt in 1765. The striking steeple is one of the highest, and is well represented in Feininger's work. The Gothic style is subtly visible, even in this very abstract depiction of it. The viewer gets a dark and frenzied feeling with maybe a possible sense of something foreboding about to happen.

Lyonel Feininger was born to a German-American violinist and composer, Karl Feininger and to an American singer Elizabeth Feininger. He was born in New York City but moved to Germany at age 16, where he studied music and art. He worked as a caricaturist and comic strip artist for 20 years and was published in magazines in the US and Germany. He also published a weekly

satirical comic strip in the Chicago Sunday Tribune. He began pursuing a fine arts career at the age of 36. He also produced a large body of photographic works but only distributed the photos to his friends and family. Not only was he a pianist and organist but also a composer. Several of his compositions were performed for the public. He was married twice and had two daughters and three sons.

Several stylistic features are associated with Lyonel Feininger. While in Paris Feininger made contact with cubism. His architectural compositions incorporated cubist fragments opening up new dimensions in his work. His first solo exhibition was in Berlin in 1917 where he became a leading exponent of Expressionism and the Bauhaus movement. Bauhaus was originated by Walter Gropius in Germany from 1919 to 1933, by setting up a school to train artists, architects, designers and all types of craftsman in this new style, which became a highly influential current of modern design. Feininger was invited by Gropius to teach at the school, which he did, and some sources attribute Feininger to be a founder of this movement.

When the Nazi party came into power in 1933 they declared this style art to be “degenerate art”, as Hitler did not approve of Modern art or Expressionism. That same year more than 400 of Feininger’s works were confiscated by the Nazis, causing his family to move to America where he continued his art. It wasn’t until 1944 that he got his breakthrough as a US artist. That year he had an exhibition at the Museum of Modern Art in New York, including art from his entire body of work. His texts and later his watercolors set a trend for the development of Abstract Expressionist painting in the US.

His power as an illustrator was a balance for his abstract side. Feininger credited Bach with having been his “master in painting.”

Ways to engage viewers in looking at this work:

For any age viewer I would play a section of Bach’s Toccata and Fugue in D Minor at some point in the discussion and ask how this could have been the inspiration for this ink and pastel work. With older students you could ask how the artist has shown depth and then discuss perspective drawing. It could also be used in a tour for Kindergarteners studying line or third graders learning about describing art through adjectives. This involves distributing cards with one simple adjective to each student who will have the opportunity to find and describe works of art using there adjective.

Some helpful Sources:

- Wikipedia
- The Art Story, Modern Art Insights
- Guggenheim Collection Online
- Gardner’s Art Through The Ages



Robert Henry, *Bravo*, 1998

Oil on canvas

Prepared by Kristine Simpson

The setting of this painting is the stage of a large theater, including two levels of balconies on the right side and a large arch in the background. The central figure is a man in a black suit with his hands folded and head bowed. Just behind him is an easel with a painting that is indistinguishable. To the right is another man in a black suit. He is gesturing toward the central figure, as in presenting him to the crowd. There are crowds of people on the stage to the left, in the balconies on the right, and on the floor at the front of the stage. All are in poses of applauding or hands up in cheers. The colors in the painting are mostly shades of greys and blacks, with some browns added.

Robert Henry was born in Brooklyn, NY in 1933. He earned his Bachelor of Arts at Brooklyn College, where he subsequently taught and lectured. He is now Professor Emeritus of Art there. He studied under Ad Reinhardt and Kurt Seligman. He also spent three years studying with Hans Hofmann in New York and Provincetown. Mr. Henry has devoted his life to making art. He spent many hours painting, almost reclusively, in a wooded studio on Martha's Vineyard. He paints daily and his work is ever changing. He has stated, "I hate to repeat myself. The meaning does not come first, the drawing does". As a figure painter he is most interested in groups of figures in relationship, how they interact. He explores the possibilities through drawing. He is a visual choreographer, and as such he must observe the laws of physics in composing the movement of his figures as he takes them through theme and variations. This painting explores the relationship between artist and audience.

He currently lives and works in New York City and Provincetown, Massachusetts. He is best known for his figurative work, but his work can range from abstract to representational as well. He posts his work daily on social media at *bobhenryart*.

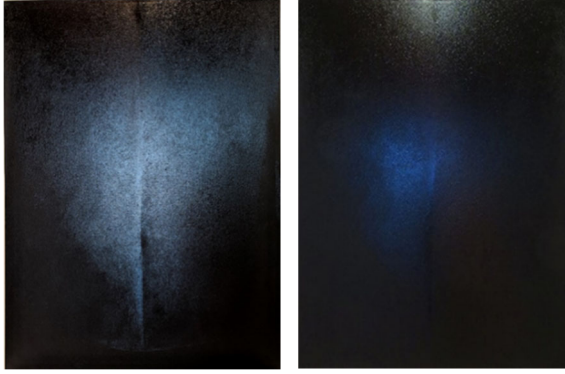


James Houston, *Ice Hunter*, 1972
Crystal, Sterling silver and rhodium plating (1999.006.001)
Prepared by Sue Kessler

Ice Hunter, in flawless crystal, depicts an Inuit hunter afloat in a kayak on the surface of icy, clear water, beneath an arch of frosty glacial ice. Below, we see the prey. This magnificent gem greets visitors to the Inuit gallery, capturing the imagination of an artist who devoted much of his life to the people of the Arctic.

As an artist, James Houston was known for his prints and glass works depicting Arctic subjects. Well known to us at the Denos Museum Center, he was instrumental in creating a market for Inuit artwork and establishing the West Baffin Eskimo Cooperative. Houston instructed the Inuit artists on printmaking, a skill he had learned while studying in Japan, in the 1940's. His education spanned three continents, studying in his birth nation, Canada, France and Japan. James Houston spent 12 years in the Arctic, among the indigenous artists. There, he painted and wrote a number of books on the Arctic. Over his lifetime, Houston wrote many books for children and adults. A film "White Dawn,"

Houston served as a lead designer for and as associate director of Steuben Glass, in Corning, New York for over 40 years. Beginning there in 1962, he likely would have known glass designer, Angus McDougall.



Sheldon Iden , *Canyon Light I & II*, 1971-72
Oil on canvas (1998.001.001 & 002)

Prepared by Michele Westcott

This is a work that must be viewed from different angles and distances. At first glance, it looks like a black canvas. Stepping back, you see the light reflected from the surface revealing iridescent blue surrounded by the dark black resembling a canyon, cave or abyss. Are you looking in or out?

On close inspection of the work, there are layers of paint, textures and a shimmering glaze-like surface.

These works are sometimes displayed singularly, but are part of a diptych.

A native Detroit, Sheldon Iden studied at Wayne State University and Cranbrook Academy of Art and taught at Eastern Michigan University.

Birth place: Detroit, MI 1933-1993

Studied: AIC; Wayne State Univ. (B.F.A.); Cranbrook Acad. Art (M.F.A.), with Zoltan Sepeshy.

Exhibited: PAFA, 1960; Detroit Mus. Art, 1960; Michigan Artists Ann., 1960-70 & 1972 & Other Ideas, 1969, Detroit IA; Drawing & Sculpture Ann., Ball State Univ., 1962; All Michigan Show, Flint Mus. Art, 1972. Awards: Fulbright fellowship to India, 1962; museum purchase award, 1970 & Gertrude Kastle Award for painting, 1971, Detroit IA

Work: Detroit IA; Cranbrook Acad. Art, Bloomfield Hills, MI; Ball State Univ., Muncie, IN; Wayne State Univ., Detroit; Macomb Community College, Warren, MI

Comments: Preferred media: oils, graphics, charcoal, pastels.

Positions: artist-in-residence, Michigan Council Arts, 1969. Teaching: instr., Wayne State Univ., 1963-68; asst. prof., Eastern Michigan Univ., 1968-on.

About this work:

Iden was inspired while in India; he visited dark cave shrines of Ajanta which instilled in him a search for the meditative quality of light. After his return from India, Iden created immense works of art with thick, glossy surfaces. The reflective surfaces became mystical mirrors, transporting the viewer into the internal depths of the painting, allowing the viewer to participate in the actual work of art. These paintings were created by a complicated process, requiring layers of underpainting followed by a series of glazes of transparent color. In this manner, he created the shimmering quality of his work, the feeling that there is light and form just below the surface. Through his technique, Iden offers us a canvas that is obscure and mysterious through its incomprehensible quality, revealing his mastery of his materials.



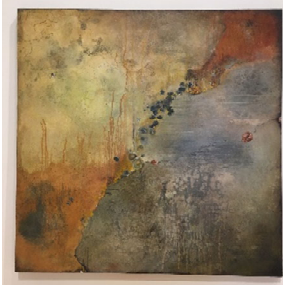
**Käthe Kollwitz, *Das Volk (The People)*, 1922/23
Woodcut (2016.1.1)**

Prepared by Ursula Johnson

This woodcut is about 14x12 inches and about 80 percent is pitch black. It shows three adult faces towards the top, and a child's face sheltered behind an adult hand at the bottom. In between there is lots of black space. The central adult has a detached stoic face, whereas the other two adults have a downtrodden and tormented expression. Although those two look androgynous, they are the widows and the left behind injured women leaning on the central figure, connected by a few lines: the mother who has to keep life together. Her strong, large hand shelters a scared, wide eyed child.

Lines are few and are rough cuts, very expressive and open. The shapes form an inverted triangle creating a unity of overall shape. The black negative space is the dominant power of this picture, making it more intense. Texture is the somewhat brutal roughness of the woodcuts and the thick layer of ink. The vertical line between the mother and the child draw the emphasis to the child, supported by all adults looking down, only the child looks up. The hand sheltering the child is protective, not tender, showing strength, but also pointing downward. The hand is also rather proportionally large, emphasizing its importance. Balance is created by the two side figures and their reaching or leaning towards the middle figure. This wood print is #7 out of a series called "the War", showing the after effects of war on the people. Widows, mothers and children are central figures in all but one print in this series. This series was first exhibited in the Anti-War museum in Berlin in 1924.

Kollwitz was born in 1867 into a German intellectual, liberal family in Königsberg, now Lithuania. She started attending an art school in Königsberg as her family encouraged her artistic ability from a young age. She then moved on to Berlin and Munich, attending art schools for ten years until her marriage to a physician in Berlin in 1891. She started out with drawings, lithographs, aquatint, then did sculptures until she found her medium of woodcuts after seeing the expressionist Barlach's works. Her works are black and white in all mediums, typically stark, dramatic and expressing emotions, always depicting the human condition. She exhibited with socially critical expressionists like Dix, Grosz, Nagel and Zille, all based in Berlin in the 1920ies. Kollwitz was exposed to socialist thinking from a young age and well read. Her husband practiced in a poor working class neighborhood of Berlin. Her subjects were workers, the poor, the hopeless, the starving, and the grieving. Although most of her art depicted misery and pain she also created some very tender drawings of love, parental affection, hope and tenacity. She was an activist for pacifism- she lost her son in WW1, her grandson in WW2. She also advocated against nutritional deprivation in children and for reproductive rights of poor women in posters and pamphlet illustrations in support of leftist politics. She describes her art as art with a purpose, never art for art sake. During the Nazi times she was interrogated by the Gestapo and forbidden to exhibit. Her studio in Berlin was bombed in 1943 and much of her works lost. She died in 1945.



Jean Larson, *Permanence VI*, 2016

Oil on canvas (2017.11.1)

Prepared by Karen Fritz

The artist says her Iceland paintings are inspired by the myriad species of lichen that cover the coasts and mountains of the island...worlds within worlds with each its own universe of colors and textures.

This painting looks at landscape with a close eye to see colors and textures that are not immediately apparent. The astute viewer is permitted to see what the casual looker cannot. The artist has the ability to enlarge the scale of that which she sees to display the scope and glory of what nature has created. The richness and movement of the painting is not confined by a frame which might limit it, but because of the self-edge one can imagine further movement beyond.

There is a strong diagonal line almost dividing the composition with warmer colors on one side balanced by cooler colors on the other. Looking closely the viewer can see and appreciate nearly every color in the artist's palette melting into one another. Streaks or dribbles of orange feed into the blast of color on the lower left – or are they arising from it. Texture is added by the streaks and the dots of deep color near the center. The variety of organic forms draws the eye to examine the intricacies of the forms in the foreground and the billowy shapes in the upper portion.

This is a painting one could never cease to find fascinating.

Jean Larson is a native of Ishpeming, MI who grew up in Traverse City, where she lived and worked until moving to Boston in 1984. Within five years her work gained recognition both in the US and around the world. In 1992 she settled in France, where the environment of the countryside inspired her. In 2010, she began spending time in Iceland where she used photography to develop her work. She says she seeks to connect the natural world and the built environment where they intersect and collide. She has also traveled to the Democratic Republic of Congo, where the children particularly provided inspiration for her work.



Lorraine Chambers McCarty, *Stretch Eight Two*, 1978
Acrylic on canvas (1993.013.001)

Prepared by Ellen Meeker

Stretch Eight Two is an acrylic painting approximately 48" x 36" of an airplane wing. The painting views the wing as if looking out of the window of the aircraft. The wing forms a strong diagonal line across the painting. This diagonal is further emphasized by the darker lines of the flaps and slats of the wing which lead the eye from the lower left corner of the painting to the upper right corner. Two strong triangular shapes cut into the diagonal where the flaps of the airplane wing extend. These flaps which are used to bank an airplane also create an upward & downward movement in the painting. The colors are pale yellow on the upper or leading edge of the wing with muted orange and coral towards the wing flaps. The sky receding in the background is a pale watery blue.

The warm but subdued colors suggest that a sunrise or sunset is reflecting off the wing. The overall composition focuses our attention on the beauty of the wing while hinting at its strength and function. The title of the painting likely refers to a DC 8 which had a stretched fuselage which was a revolution in air travel greatly increasing the capacity for passenger and transport.

McCarty was born in 1920 in Detroit, MI and resided in Royal Oak, MI for the majority of her life. She attended Wayne State University in Detroit and Stephens College Columbia, MO where she studied art. She married Howard McCarty in 1942.

McCarty painted primarily in oils and acrylics and was known for her abstract skies. She was both a teacher and frequently a jurist for art shows. She has a painting in the Smithsonian and won many art awards and patented a number of art related inventions.

McCarty designed and built her own home in Royal Oak which was featured in Better Homes and Gardens. She also was instrumental in the design of the International Women's Air & Space Museum in Cleveland.

Obtaining her pilot's license in 1962 McCarty went on to fly in the All Woman Transcontinental Air Race commonly known as the Powder Puff Derby. She also won the International Air Race for Women and was a member of the Ninety-nines an international organization of women pilots.

Sources:

AJ Desmond & Sons Obituary page

Ninety-nines website

Powder Puff derby website

International Women's Air & Space Museum website



**Angus McDougall, *Apple*, 1940
Glass (2007.010.011)**

Prepared by Sue Kessler

The flawless brilliance of the Steuben piece reflects an inverted image which initially drew my attention. *Apple* quietly sits, centered among other pieces, sparkling, holding an image of the trees beyond the window, and awaiting our gaze.

The artist was born in England in 1892. He studied sculpture in Boston in the 1920s and later in Italy. He returned to England where he enrolled in the Royal College of Art's Sculpture School. Then, in 1938, he reentered the US, where he was employed by Steuben Glass, in Corning, New York as a designer. Later, he moved to Durham, N.C, to teach sculpture. He died in 1982 in North Carolina.



Charles McGee, *Mother with Child*, 1969

Charcoal on paper (1995.001.001)

Prepared by Linda Koebert

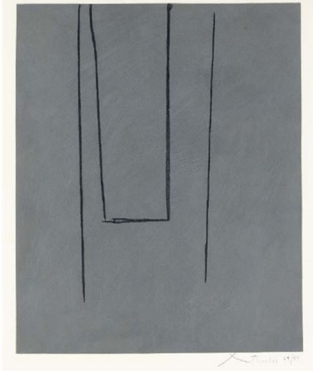
A gift from Dr. and Mrs. Sherwin Lutz in 1995 made this work by Charles McGee part of the permanent collection. It is one of at least 2 studies of mother and child, both done in charcoal after studying in Spain. McGee describes his narrative work, completed in the late 60's, as including many of his favorites. After that phase, he turned to a more abstract style all inspired by nature and his search for meaning in everyday life. This particular work uses his trademark black and white imagery to reveal a mother and child connected, but also separating with the young boy looking boldly outward. The tension of the mother's calm and the child's stretch make the piece engaging and reveals the beginning of a style of bold lines and contrasts.

McGee doesn't describe himself as a Detroit artist, though his life has been shaped by the city and its history. He was born on a sharecropper's farm near Clemson, South Carolina, where he worked in the cotton fields. Until the family moved to Detroit, he didn't go to school or know how to read. At age 10, he was placed in the fourth grade to sink or swim; he swam. He taught himself to draw and paint, soaking up whatever instruction he could get. He served in the Marine Corps during the Second World War and was on the ground in Nagasaki weeks after the atomic bomb was dropped. He returned to Detroit, where he experienced the upheavals of the late sixties. By then he was an important artist in the city. He spent 1968 in Spain studying the work of Miró and Picasso. When he came back to Detroit, he organized a landmark show, "Seven Black Artists," at the Detroit Artists Market. He ran his own gallery, Gallery 7, for many years. He taught art classes at Eastern Michigan University and then at Birmingham Bloomfield Art Center into his late 80's.



Unity mural (2017) by McGee

28 W. Grand Avenue, Detroit



Robert Motherwell, *Slate Gray Pintura*, 1975
Aquatint, Etching, Collograph (2017.24.1)

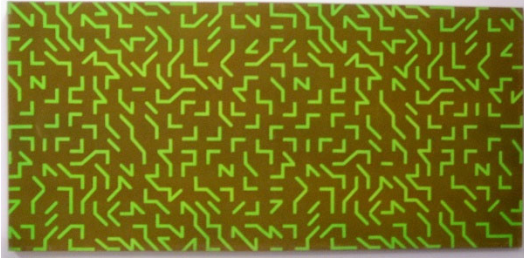
Prepared by Ursula Johnson

The lift ground etching by Robert Motherwell measures 23 x 19 inches. A textured slate grey is divided by 4 black vertical lines and a short connecting horizontal line hanging from the top of the print four fifth down into empty grey space.

This is from a series called OPEN, developed in the last 20 years of his life. It is a pared down, minimalist abstraction that offers itself up to the interpretation of the viewer as a swing, a door, a cave or a tunnel, possibly in continuation of his previous series of "Walls and Windows". Motherwell is best known for his series of "Elegy to the Spanish Civil War" with dominant black ovals on bright color backgrounds. Mortality was a recurring theme, black a dominant color. Yet he also opens spaces as an invitation to move in. The image of the possible swing implies motion into the experience. Motherwell identified in a 1976 interview how moved he was by the Altamira murals, seen in flickering candle light that made the animals move. He also stated that he did not like series because it implies lack of closure with a subject. Of course there is no closure to openness or mortality.

Motherwell was born 1915 and grew up as a sheltered, medically frail child in California. The colors and spaces of the landscape imprinted in his preference for earth colors. He attended the California School of Art in San Francisco, then studied literature (symbolist) and philosophy at Stanford and got a PhD in philosophy from Harvard. Teaching at Columbia he switched the emphasis from academics to painting, drawn to the surrealist automatic painting of his mentor Matta. He became acquainted with other surrealist painters teaching at Hunter College and Black Mountain College in South Carolina. He wanted to move away from European "copying" and formed with the abstract expressionists Pollock, De Kooning Rothko, Kline New York School. As the intellectual of the group he became the spokesperson for the American Avant Garde. He also continued writing and teaching at Columbia.

He was married 4 times, his 3rd wife was Helen Frankenthaler, a renowned abstract expressionist. He died in 1991. His oeuvre is preserved in the Daedalus Foundation and in museums and collections all over the world.



Hiroshi Murata, *Untitled*, 1969
Acrylic on Canvas (2010.013.001)

Prepared by Mike Cotter

The horizontally formatted painting measures 40 x 84 inches. The primary backdrop of the canvas is a solid overall ground of burnt umber with an overlay of yellow green angular, circuit board like broken lines. At first viewing, even though all the lines appear to convey a variety shapes, there is a definite continuity in the rhythmic patterns presented. With closer study of the work, one becomes aware that “L” shaped lines predominate the left, and right sides as well as the center of the canvas. The repetition of over fifty “L” fragmented lines gives a firm cohesiveness to the work that at first might appear totally random and maze like.

Murata’s work from 1969 can be classified to reside within the school of Hard Edge painting. Starting in the in the late 1950’s artists were eager to be part of a general tendency to move away from the expressive qualities of gestural or painterly work exemplified by such Abstract Expressionist artists such as Jackson Pollock or Willem deKooning. Hard Edge painting is an approach that combines the clear composition of geometric shapes with intense color and bold unitary forms. Originally first identified with several California artists, it is now a universally accepted term to describe one of the most distinctive characteristics in abstract painting throughout the United States in the 1960’s.

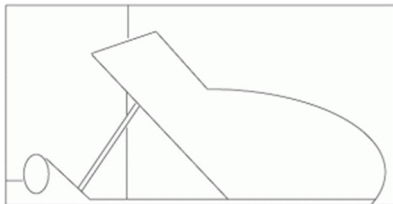
Those familiar with the seminal work of the artist, Frank Stella, can see a definite influence of Stella on Murata’s painting. This is exhibited in Murata’s use of only two paint colors along with the same dimension of lines that Stella used in his work from the late 1950’s and early to mid-1960’s. The lines Stella painted in his “Black”, “Aluminum” and “Copper” series of paintings are unbroken and consistent. However, Murata did break away from this theme and made use of broken lines to create pattern. Lastly, it is important to note that both artists are united in their overriding belief of rejecting any sense of depth for the flat, physical presence of the canvas.

Hiroshi Murata was born in Tokyo, Japan in 1941. He received his BFA from the Rhode Island School of Design in 1964 and his MFA from The Yale University School of Art & Architecture in 1966. He was on the faculty of the Art Department of Western Michigan University in Kalamazoo, Michigan from 1966 to 1970 and The College of New Jersey in Trenton, New Jersey from 1972 to 1991. In addition to the Denno Museum, Murata is represented in the collections of the Metropolitan Museum of Art, The Whitney Museum, The Museum of Modern Art, New York, The Museum of Fine Arts, Boston and the National Museums of Modern Art in Tokyo, Kyoto and Kamakura, Japan. Since 1991 Murata has resided in Santa Fe, New Mexico where he also has a studio.



Arnold Newman, *Igor Stravinsky* , c 1946
Silver gelatin print (2003.022.002)
Prepared by Harriet Wall

Titled as a portrait of the composer and pianist, Igor Stravinsky, the photo shows relatively small image of the subject seated in the lower left corner, while the lid of the piano takes up most of the space in the work. The background consists of two rectangular shapes, one uniformly white and the other uniformly gray (perhaps 18% gray). Superimposed on these backgrounds are the forms of the musician and his piano. For the most part, there is little shading within the shapes or any shadowing, suggesting instead flatness and several distinct shapes defined by high contrast and distinct edges. One can see four triangles, two of them formed by the edge of the piano lid and the border between the two background rectangles, another formed by the bent at the elbow form of Stravinsky's arm, and a fourth formed by the support bar of the piano lid and the top of the piano. In addition, repeated ovals are formed by Stravinsky's bald head, and a partial oval of the piano lid. The piano lid itself with its tilt unites oval and rectangular shapes to form larger form reminiscent of a musical note, as does Stravinsky's head and his tilted lower arm. Balance between these two note-like forms provides a pleasing structure. The following website shows an illustration of the photo structure:



https://iconicphotos.files.wordpress.com/2009/05/stravinsky_photo.gif?w=300&h=156

Newman's photography, mostly done with a large format camera and tripod, is noted for its "environmental" portraits in which the subjects are embedded into the situations for which they are famous. So, it is no surprise to see Stravinsky seated at the piano in a pose and composition that evokes recognition of his excellence as both a musician and composer. But, Newman also has cleverly used extreme black and white contrast and echoing, repetitive shapes to remind us of aspects of music scores, and the use of repetition in much of Stravinsky's compositions. This work is considered one of Newman's most iconic images and is in the photography collections of most major museums.

Arnold Newman is considered one of the great portrait masters of the 20th and 21st centuries. He was born in New York City in 1918, and grew up in New Jersey. He moved to Miami and studied photography at the University of Miami but had to leave in 1938, after two years due to financial reasons. At that point, he moved to Philadelphia and did studio portrait work for several years before returning to Miami in 1942 to open his own studio. He developed a style known as Environmental Portraiture that incorporated important images of the subject's life into his photographs. While his best known work is of famous individuals, he argued that careful

composition of subject and environment should make an interesting photo image regardless of the fame of the person. His work won acclaim, won many awards, and his work is included in the photography collections of the Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The Chicago Art Institute; The Los Angeles Museum of Art; The Philadelphia Museum; The Tate and the National Portrait gallery, London; The Israel Museum, Jerusalem. Newman was a contributor to publications such as New York, Vanity Fair, LIFE, Look, Holiday, Harper's Bazaar, Esquire, Town and Country, Scientific American, New York Time Magazine, and many others. There are numerous books published of Newman's work in addition to countless histories of photography, catalogues, articles and television programs. He received many major awards by the leading professional organizations in the U.S. and abroad including the American Society of Media Photographers, The International Center of Photography, The Lucie Award, The Royal Photographic Society Centenary Award as well as France's "Commander of the Order of Arts and Letters." In 2005, Photo District News named Newman as one of the 25 most influential living photographers. In 2006, Newman was awarded The Gold Medal for Photography by The National Arts Club. He is the recipient of nine honorary doctorates and has lectured and conducted workshops throughout the country and the world.

Igor (Feodorovich) Stravinsky (1882-1971) was a great Russian-born French, later American composer, one of the supreme masters of 20th century music, whose works exercised the most profound influence on the evolution of music through the emancipation of rhythm, melody, and harmony.



Seungmo Park, 16-heo 1116, 2015
Aluminum wire over fiberglass (2017.028.1)

Prepared by Marilyn Ueno

From his Heo series this is a small sculpture of a nude female figure, wrapped completely in fine, silvery aluminum wire over a fiberglass form. It is draped face-up as if over an invisible table-like shape. Only the tip of her topknot and toes touch the ground, forming an upside-down 'U.' The figure has an elongated torso and arms held close to the body with hands on the upper thighs. Except for the head, breasts and calves, most of the form is slightly sunken or deflated. The wire has been hand-wrapped painstakingly around each contour of a fiberglass core and is tightly wound so that none of the underlying fiberglass casting is visible. The facial features, ears, breasts, hands, and feet are delineated. The light reflects off every curve, dip and mound. The wire wrapping creates contour lines that move over the entire figure, which one critic likened to fingerprints. There is a feeling of fluidity: the draping of the figure, the stretched-out arms, the liquid reflection of light on the metallic surface. The sunken surfaces seem almost melted. The resulting irregularity gives the light even more area to play over. This deflation suggests that the essence and internal structure have been removed.

In light of the current women's movement the piece could suggest the social and emotional position of women: pliant, compliant, even surrendering, having given everything inside. And yet the material is rigid, non-corrosive, and enduring; the metal could be armor. The light reflects off it, does not penetrate, as a mirror reflects the observer and not what's below the surface. Or it could be the discarded sloughing of an old, outgrown shell, and the true self has moved on.

SeungMo Park: born in 1969, BFA in Sculpture, Dong-A University, Busan, Korea, 1998. Lives and works in Seoul and New York. Early in his life, he realized that his art was only an act to be seen—a fabrication of ego. Park chose to then go to India for five years to practice meditation and ascetic exercises to find his true self. Upon his return to Korea, Park invented exquisite methods to create works with layers of wire mesh as well as fiberglass life-castings wrapped with aluminum wire.

Regarding his choice of aluminum wire for his art, Park has said, "It is similar to the action painting by Jackson Pollack...the completion is not the goal in itself; rather it is the actual process of bodily action that is important. And aluminum wires were the most suitable medium and process to present my intention. Initially, I drew the lines with a pen and afterward I started to understand the physical characteristic of the aluminum wire." – L'Artiste, negsy1wixsite.com. His work has been exhibited nationally and internationally, including London's Saatchi Gallery, MAD (New York), MOCA Taipei, Yu-Hsui Museum of Art, Taipei Fine Art Museum, Posco Art Museum (Korea), Gwangju Museum of Art (Gwangju, Korea), Changwon Sculpture Biennale (Korea), Dennon Museum, Marshall M. Fredericks Sculpture Museum (University Center, MI), Kalamazoo Institute of Arts (Kalamazoo, MI) and among numerous others. He is currently working on projects at Nike's World Headquarters Oregon and an artistic collaboration with Swarovski Group in Austria.



Sally Rogers, *September, 2017*
Cast glass, forged and fabricated steel, mahogany
(2017.25.1)

Prepared by Kristine Simpson

The outer edge of the sculpture is a ribbon of black steel ranging from 10 inches wide on the right side and tapering clockwise to an inch at the top. It is approximately 41 inches in diameter. The lower half is comprised of solid black steel in a semi-crescent shape. In the crook of the crescent is a brown piece of carved mahogany, with seven arced lines flowing down from a solid piece of clear frosted glass. (Perhaps they are the folds of a royal robe.) The glass shows the profile of a woman looking upward. She appears to be wearing an Egyptian style headdress. The upper half of the circle is open. The top of the circle is a wreath of eight paired leaves, with one pair jutting above the circle at the eleven o'clock position. There is one red apple hanging between a pair of leaves at the top of the circle.

Sally Rogers grew up in the Traverse City area and took her first college pottery class at the age of 15 at Northwestern Michigan College. She continued to take several more college classes while still in high school. She earned her Associates Degree in Liberal Arts from NMC in 1981, majoring in ceramics. She went on to study at the Center for Creative Studies – College of Art and Design (CCS-CAD) in Detroit, where she earned her Bachelor of Fine Arts in 1984. She began to work intensively with hot glass (glass-blowing and glass-casting) while there. Upon graduating she spent two years as a Faculty Assistant at CCS-CAD and completed an intensive welding certificate course in Royal Oak in 1985. Her initial plan was to use the skill to build her own glass shop equipment. However, she found that she loved steel fabrication for its sculptural potential and began to combine steel forms with glasswork. She has an enduring fascination with integrating multiple materials into sculptural forms. She then spent two years at Kent State University as a Graduate Assistant teaching glasswork classes and earned her Masters of Fine Arts there in 1989. She took up an Artist in Residence position at the Penland School of Crafts in North Carolina in 1989 and spent three years there. During that time she purchased land and built her glass and sculpture studio. In 1995 Ms Rogers became an independent, full-time professional artist in North Carolina. She has earned many awards and accolades for her work and her art has been featured in many magazines.

She was an abstract artist until a 2004 trip to Paris, where she spent a lot of time in the Egyptian and Etruscan wings of the Louvre. Her impression of strength and the power of suggestion, along with the power of leaving some things unsaid, led her to create art that walks the line between conscious and subconscious or the defined and the undefined. She began to use readily identifiable components for their line and color, but also their ambiguity of meaning. She said, "The mind of the individual is then the instrument of 'completing' the work. I have my own definite ideas about the meaning...and yet, I want them to be interpreted by the individual viewer."

In the past fifteen years she has completed a number of large-scale public art commissions, created with combinations of stainless steel, glass, and granite.



Selina Trieff, *Preparation*, 1990
Charcoal Drawing (2005.016.002)
Prepared by Marilyn Ueno

In this large monochromatic charcoal sketch four figures appear almost ghostly, clustered together in the foreground on a flat, dark background, possibly a stage or perhaps theater backstage. They are similar in size with the tallest and heaviest being second from the right. Their stances are quiet, without movement, as if posing or waiting. The lines of sketching are loose and free with feeling of speed. The two outer figures each have a hand on the next person, elbows crooked at right angles and the inner left one has arms crossed. The line and direction of the arms leads to the tallest figure.

The figures are heavily outlined and somewhat flattened with little detail and only a little shading to give some depth to the figures, hands and masks. They appear to be costumed in a medieval masque style; the two outer figures wearing large ruffs around their necks, one in a white dress and the tallest one in a dark bodysuit. All seem to have on tights and flat slippers. They are wearing white Pierrot-style masks or heavy make-up with exaggerated noses, and head-hugging caps. Although one figure seems to be wearing dress and all have rounded forms, the figures seem to be neither male nor female.

The eyes are clearly defined, which makes them compelling. The left two figures face to the right, one gazing downward, one outward, and the far right figure faces left but looks out toward the viewer, as does the taller figure. Their expressions are neutral, neither sad nor happy, but perhaps pensive with a feeling of waiting or resignation. The outward gaze of the figures feels somewhat challenging but without aggression, as if inviting or encouraging introspection, imagination, or questions.

The title *Preparation* could mean they are waiting to perform, or that this is the beginning of something. The blankness of the background gives you freedom to imagine a setting and time. The androgynous and vague quality of the figures, and the similarity and neutrality of the masked faces, which could be anyone, evoke mystery and a call to create a story. The costumes and mask-like faces could be a reminder that all of us wear a persona like a costume, or even clothing as a costume (as in a uniform or business suit), that we peer out from inside ourselves and sometimes peer inside as well.

Selina Trieff (1934–2015) was a Brooklyn-born artist who painted and exhibited for over fifty years. She studied in the 1950's under the instruction of some of the leading mid-century artists (abstract expressionists) at The Art Students League, Brooklyn College and other art institutions on the east coast. Trieff said, "From [Ad] Reinhardt and [Mark] Rothko I learned that art is a philosophical exploration and that art-making involves a mysterious process of self-discovery...From [Hans] Hofmann I learned how to construct a painting... I think the solutions to my paintings are abstract. I will use a figure or a bird or animal, but it could be a square or a rectangle if I were a different kind of painter." Although she considered herself to be an abstract

artist, she once said, “As much as I liked abstract expressionism...I never felt part of any major movement.” She is known for her vibrant paintings of androgynous, iconic figures and animals. Trieff taught at numerous schools such as the New York Institute of Technology, Pratt Institute, Kalamazoo Art Institute and New York Studio School. She exhibited across the United States and in Europe, including solo exhibitions at the Long Beach Museum of Art, CA, The Hudson River Museum, NY, The Provincetown Art Association and Museum, and The Brooklyn Museum, of Art, Brooklyn, NY, and her work is included in such public collections here and abroad, including The Brooklyn Museum, New York Public Library and Provincetown Art Association and Museum. She and husband Robert Henry worked side-by-side throughout their long marriage. They are the subject of a documentary film by Marjory and Robert Potts. *Their Lives in Art: Robert Henry & Selina Trieff* was filmed over a 10-year period in New York, the Vineyard, and Provincetown.



Carol Wald, *The Music Lesson*, ca 1988
Oil on canvas (1991.024.001)

Prepared by Christina Hill

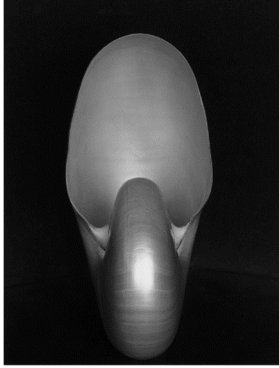
The Dennon Museum purchased Wald's "The Music Lesson" in 1991 and in 2018 it hangs as part of their Permanent Collection. This work in oil on canvas about a lesson provides the viewer a lesson: in the styles of those European modernists that Wald took in avidly during her student years. At Arts and Crafts she studied under Armenian born artist Sarkis Sarkisian, made director of the school in 1947, and well-known for the formality of his teaching method which contrasted to his lively, colorful—often very charming—portraits and still-lives. Wald also studied at an art camp in Maine under Lithuanian born artist, Ben Shahn. These immigrant men, born near the turn of the century, who had fled Europe for freedom in the United States, obviously introduced Wald to the work of artists with similar biographies; such as Arshile Gorky born in the Ottoman Empire; Polish/French born artist Balthus; and Russian born Mark Rothko. She reveals her in her work the love she has for their work.

"The Music Lesson" can be described simply as a scene of a young girl practicing her singing, accompanied by her teacher on the piano and a giant cat. Yet Wald's strongly expressive style, with its blatant influences of those artists who spread European modernism in America through their teaching to many young artists like Wald, brings drama, color, theatricality, mystery and ambiguity to what might be just a plain narrative. Darkness contrasts with light. Lucidity with muddiness. Naturalism with abstraction. Details with simplification. Tightness with looseness. Drawing with painting. Color with shadow. Dichotomies abound: the girl's face is drawn with delicate features; his is gruesomely blackened, crudely indistinct and unreadable. She is dressed in white and with her pink skin, is a picture of innocence. His all-enveloping cloak of darkness—does he have a beard? What does his body look like under all that black?—reads ominously, as danger, a Balthus-like undercurrent of possible pedophilia. Or a dark Fairy Tale narrative, if one is interested.

From Gorky, Wald has taken the combining of a clear representation of the girl's face and clothing, with coarseness in depiction; as in the girl's slab-like hand or the crude image of the sheet music or the utter indecipherability of the man's garments. His hand is oversized, as is the cat. To this mix Wald adds Rothko-influenced color fields that leaven the darkness and provide some air: strips of lavender, lines of papaya orange, gold and some blobs of feminine sky blue. But the mix goes on: the background of the room makes almost no sense—windows? drapes? paintings?—but there is this obvious landscape. And although the buildings are slab-like, the lay of the land is readable, although the space is flattened. And the mix? Scribbly, painterly black clouds (?) above clear sky. The unlikely mix is held together, however, by a strong construction. The unraised piano lid provides a sharp diagonal and other enigmatic lines behind the man on the piano bench hold everything in the mix together.

Carol Wald was born in Detroit and won a full scholarship at a young age to Society of Arts and Crafts (now known as College for Creative Studies). The Detroit Institute of Arts purchased one

of her works when she was just 25 years old. But looking to broaden her influence, at 36, she left Detroit for New York City, where she rapidly developed a reputation as a talented illustrator whose work was in many notable magazines and journals and won several prizes. In 1981, however, having reconnected with a high school friend, she returned to Detroit, was married and remained in Michigan.



Edward Weston, *Shells 1 S*, 1927
Gelatin silver print (2015.005.001)
Prepared by Amy Wilks

Simple, sharp image, still life, shell, standing on its end. The nautilus shell image has smooth texture and monochromatic values of white, gray and black. The photograph reflects oval shapes with curved lines and in a centered composition. The eye focuses on the lightest oval shape in front and moves back to the contrast between light and dark in the background. The single shell dominates the composition “making the commonplace unusual” (quote by Edward Weston).

Is it an art form or just a recorded image, a photograph? The single shell dominating the space is not just a recorded image of a commonplace object in nature. Edward Weston has used camera and darkroom technology to creatively enrich the object. Taken out of the context of the shell’s natural place and into the photography studio the close up studies of the shell becomes an art form. Our eyes focus only on the shell’s form, texture, and shapes and our minds imagine other interpretations. “Is Weston saying we should see things around us not only as what they are but also what they could be?” (Post by Adam Welch)

Edward Weston was born in Highland Park, Ill., March 24, 1886 and died Jan. 1, 1958 in Carmel, California. He was given his first camera by his father, when he was 16. He enrolled at the Illinois College of Photography in 1907, after realizing he needed more professional training. In 1910, Weston opened his own business called "The little Studio" in Tropic, Calif. His shell photo has been called "one of the most famous photographs". Using an 8x10 view camera with 12 sheet film holders, Weston in his studio, took multiple close up shots of the still life shell with massive exposures of 4 1/2 hrs. Then in the darkroom, he placed the 8x10 negative directly on top of the printing paper printing a contact print. This technique enriched the print with sharp focus and contrast between light and dark.

In 1932, he helped form the “Group f/64” with Ansel Adams, Imogen Cunningham, and Williard Van Dyke. Weston received the 1st Guggenheim Fellowship for Photography in 1937.

“Weston’s work helped photography gain recognition as an art form in its own right.” (Encyclopedia of World Biography) Edward Weston is the most influential American photographer of the 20th century.



Robin Winters, *Untitled*, 1985
Acrylic on canvas (2007.017.002)
Prepared by Fran Alfs

What would Robin want viewers to say about his large body of artistic work? This is impossible to answer. All we have in front of us at the Denmos is a very large installation of 72 individual faces. Each one has a distinct feel. It draws the viewer's eye to a closer examination of each person and makes one wonder, "Who were they? What are they thinking? How many faces do we see every day and not even consider what is going on? Did he want us to start looking?"

What art form is going to be next is the constant theme for Robin Winters. He has always employed a wide range of mediums: video, painting, ceramic sculpture, metal sculpture, performing arts, poetry, prose, photography, installation art, printmaking, drawing, glassblowing. Questions bring more questions and maybe there are no answers as to his intent or meaning of his art. His persistent need to constantly change, explore, experiment, and engage his own deep curiosity is a given. His intense movement towards rejuvenation of his own soul seems to be his north star. He dives into each new project with seeming abandon, not fearful of mastery, just avoidance of complacency.

Some prevailing objects do appear in many works: faces, boats, cars, bottles, hats, fools. Art exists for Robin because it is necessary. Survival through art exploration: CONCEPTUALIZATION is his life line for his creative existence.

As a young man he had diverse experiences from a Quaker high school, counselor for autistic students, leathery tannery, utility factory making wire baskets, and a member of several workers' unions: International Association of Machinists and Aerospace Workers, International Union of Painters and allied Trades, and a Butchers Union.. Formal art education included the San Francisco Art Institute and the Whitney Independent Study Program in New York City. Artists who mentored him were Terry Fox and Howard Fried.



**Dorothy Zilka, *Boys and Their Toys*, 1985
Acrylic on paper (2004.018.009)**

Prepared by Virginia Anderman

The work is entitled “Boys and Their Toys” and is an acrylic and pencil work on paper. It was painted in 1985 by an American artist, Dorothy Zilka. It is an abstract type of work. There is very little biographical information available for this artist other than that she was active in New York during the 1980’s and is considered an abstract painter of landscapes.

The work is roughly 4 feet x 16 inches and has a horizontal orientation. It is predominantly in shades of blue with a jagged line which separates the darker blue background, which is 2/3 of the canvas and appears to be the sky, from a lighter blue, almost white background, which may be the sea or ocean. Thus, the jagged lines separating the two parts of the work appear to be waves. There are some broad strokes of paint that have some dimension and rise slightly above the canvas.

There are objects that are projecting from the lower section into the upper section, one of which is obviously a stylized version of an American flag. There are other items which are not clearly distinguishable, but all appear to be moving and bouncing, almost like buoys on water. Both on the far left and right of the work are poles projecting upwards, and there appears to be some similar objects on top of the poles. These may be pilings from a dock consistent with the water theme. The artist has used a pencil to make some broad swirls across the upper dark blue sky-like section, including one imperfect circle, yet it does not look like a legible word or image.

There is an obvious sense of movement, even turbulence, in the scene. The painting evokes water, boats and waves, and one senses a sarcastic meaning to the title of the work, “Boys and Their Toys.” However, no human shapes are apparent in the work.

This painting appears typical of her work as described by Lawrence Campbell in a 1985 review from the New York Times’ feature “Art in America:”

“Her brilliantly inventive ... paintings are impressions as well as expressions of panoramic viewpoints of disorder, billboards, garbage, ruined houses - mobile visions as if seen from an automobile traveling rapidly along an elevated highway. Sometimes it is the sea she rushes by with masts of boats showing above the coping bordering the highway. The views and visual events that she passes seem to vanish so quickly that we are unable to give names to most of them. Zilka expresses what David Hockney has called “the pictorial flow,” a portrayal of perceptual experiences that bypasses the narrow zone of classical perspective. Zilka’s solution to the difficulty of doing this is not a restatement of Futurism, but an assembling of different layers of space and time together. We feel we are inside the experience of the painting, not merely looking at it from the outside.”

Also from the New York Times, Jan 1985, are comments by Art Critic Grace Glueck:

“Dorothy Zilka in her generalized landscapes, made with oil or acrylic on paper and partly inspired by the New Jersey coast, builds up wonderful surface "skins" with heavily worked paint and collage material. The views themselves are long horizontal readings that typically make use of a straight road as divider, with a good deal of turbulence in the sky and on land the suggestions of trees, bridges, houses, as we see lonely, unfrequented stretches. They are small works, but full of painterly felicities and feeling for light and space.”