

Alexander Archipenko (1887-1964)

Torso in Space, 1936

Cast aluminum sculpture on wooden supports

Widmer Fund Purchase

Am11:Ar.1

Category: Landscape

"Reflection enriches the effect of the object. It can multiply lines; it can amplify or reduce the effect of forms, colors or line; it can transform shadow according to the positions of the planes or the concave or convex bending of the reflecting metal. Reflections express depth and space; they absorb the entire environment to which they are exposed; they magnify the brilliance of the color."

-Alexander Archipenko

Ukraine native Alexander Archipenko was impressed by the expressive power of Byzantine icons, frescoes and mosaics found in his birth town, Kiev, where he studied sculpture at the School of Art in 1902. He soon traveled and exhibited in Moscow and shortly thereafter moved to Paris. In Paris he attended the École des Beaux-Arts for two weeks until he rejected the popular contemporary sculptural styles of Rodin. At this point he independently studied the sculptures in the Musée du Louvre. By 1912, still in Paris, Archipenko opened an art school and joined the *Section d'Or*, a group that consisted of Georges Braque, Fernand Leger, Marcel Duchamp, Pablo Picasso, and many others. In 1914 Archipenko developed what he called 'sculpto-painting' which was concerned with representing the volumes of the body by interlocking convex and concave forms. By painting these forms he strove to define the structure and shape of his subjects in space. This period of his work was very much involved with the Cubist Movement.

Archipenko traveled and exhibited extensively across Europe in the early 1920s. He was represented in the New York Armory Show of 1913, as well as many international Cubist exhibitions. In 1923 he moved to New York where he immediately opened an art school; throughout Archipenko's American career he opened art schools and taught at universities across the country. By the 1930s and 40s, Archipenko took interest in classical naturalism and started using traditional materials like bronze and marble. The core of this work fuses Hellenism and Modernism to create female bodies whose sinuous lines modulate from solid to void with an elegant rhythm. In the 1950s his work concentrated on industrial materials that used bright polychromatic dimensions in their design. Throughout his prolific career, Archipenko remained dedicated to the potential tension posed by solid mass in space with particular attention to the voids left around a sculptural piece.

Sources/ Further Research:

Archipenko: *Archipenko Fifty Creative Years 1908-1958*

H. Hildebrandt: *Alexander Archipenko*

K. Michealsen and N. Guralnik: *Alexander Archipenko: A Centennial Tribute*

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<http://www.encyclopediaofukraine.com/pages/A/R/ArchipenkoAlexander.htm>

Eliza Barchus (1857-1959)

Untitled (Mt. Shasta), c. 1900

Oil on canvas

Gift of Les & Terry Anderson and Family

2002.5.1

Category: Landscape

"I painted and sold hundreds of oil paintings of Mt. Hood, Mt. Shasta, the Three Sisters, Crater Lake, Multnomah Falls, and Mt. Rainer, as well as the beauty spots of Alaska, Yellowstone, Yosemite, and other scenes of the West. But some how or another the business instinct does not seem to go with the artistic instinct, and while I have the joy of creation, those who have handled my work usually made most of the money. I presume I have painted several thousand pictures of Mt. Hood and of other beauty spots of Oregon and bring tourists here to see the originals of my paintings."

-Eliza Barchus

Eliza Barchus was born in Salt Lake City, Utah but moved to Portland, Oregon shortly after marrying her second husband, John Barchus, in 1880. In Portland she studied with William S. Parrot, who instructed his students by having them watch him paint instead of painting themselves. Barchus was able to learn from this method and by 1886 she had established herself as an art teacher. She placed ads in *The Oregonian* daily newspaper that read, "Painting class for young women...at a reduced rate of fifty cents per lesson."

During Barchus' married life, her husband was successful at business and encouraged her to pursue her artistic talent. In 1898 John Barchus died, leaving his wife to raise and educate their two children by her creative hand alone. Though (as her above statement suggests) she was not as financially rewarded as some, her paintings were very popular and helped create a mystic appeal around the western landscape. President Theodore Roosevelt and Woodrow Wilson bought paintings of hers and hung them in the White House during their terms in office. Eliza Barchus died on December 31, 1959; she was 102 years and 27 days old.

Sources/ Further Research:

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Rick Bartow (b.1946)

William, 1997

Pastel and graphite on paper

Museum purchase

1997:9.1

Category: Figuration

Quee Queg, 1996

Mixed media

Museum Purchase

2004:13.2

Category: Figuration

"I believe in the power of drawing as medicine."

"Using Coyote's tail for a brush and a Raven's beak to make my mark, I am blind to my destination. I begin to erase my marks, attempting to cover my tracks and, like a forgetful Coyote, I lose my way. Yet the record of my comings and goings is visible like the lines left by the tide as it advances and recedes."

-Rick Bartow

Rick Bartow is a contemporary artist, born in Newport, Oregon, where he continues to live and work. Bartow's work can be described as mythic expressions of deeply personal feelings that have to do with grief, agony, and recovery. At the age of five, Bartow's life was changed when his father died. Bartow's father descended from the Yurok Indians; this heritage plays a role in Bartow's work. However, it should not be overstated as the artist endeavors to seek knowledge in various cultural traditions. This search has inspired his many journeys to Germany, Japan, and New Zealand.

Bartow served thirteen months in Vietnam between 1970 and 1971. When he returned to civilian life, his art played a therapeutic role in helping him recover from the trauma of war. Bartow deals with his experiences in an expressionistic way that is severe, transformative, and relays glimpses of the artist's spiritual condition. Rather than ever drawing soldiers or scenes of combat, Bartow inserts bandaged bodies, bared teeth, and violent slashes into these works. Often the artist transforms human shapes into animals, and vice versa. By creating morphic images, Bartow converts his personal experiences into something mythic and universal.

Bartow creates layers of meaning in his 1997 drawing, *William*, as he meditates on the death of William Jameson, his good friend and agent of many years. The drawing deals with the "Stigmata of AIDS," as the artist phrases it. The theme is reinforced by the presence of the deer whose red antlers represent the painful period in its life cycle when it sheds the velvet of its antlers and grows new ones. While the experience is painful there may be some comfort in the natural cycle of life and renewal.

Sources/ Further Research:

Bartow, Rick, *Wings and Sweat*. Portland, Or., Jamison Thomas Gallery, 1992.

Dobkins, Rebecca, *Rick Bartow: My Eye*. Salem, Or., University of Washington Press, 2002.

<http://www.npr.org/programs/talkingplants/features/2003/bartow/>

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Harry Bertoia (1915 - 1978)

Diamond, 1950

Welded steel wire

Gift of Robert J. and Pauline Forsyth

Category: Innovation & Design

Monotype No. 47, n.d.

Monotype

Loan from the San Francisco Museum of Modern Art

SFMoMA 45.847

Category: Innovation & Design

Sounding Sculpture, 1968

Beryllium copper

Gift of Robert J. and Pauline Forsyth

1993:1.4

Category: Innovation & Design

Bertoia is known for his designs with Charles and Ray Eames, and for his furniture and sculpture for Knoll Associates. He is less recognized for producing an impressive body of monotype prints. His early prints of the 1940s composed vertical lines, dynamic diagonals, and repetitive rhythmic textures as ascribed by the tenets of modernism – line, form, color, and texture. Bertoia's concern for texture led to experimentation with brushes, sticks, blocks of wood, rags, fingers, thumbs, heel of his hand, and so on.

By mid-century, sculpture predominates in Bertoia's work, especially large scale site works for Dulles National Airport, Manufacturers Hanover Bank in New York, and the General Motors Technical Center in Michigan. In addition his small sculptures were being sold in Knoll showrooms throughout the United States and in several European cities including Amsterdam, Milan, and Paris.

The materials used by Bertoia for his sculptures were ordered from industrial metal suppliers. Whenever a large shipment of rods and wires was delivered to his studio, it was accompanied by the music of the clanging metals. As work proceeded with different rods gripped in a vise for brazing, welding, or polishing, an occasional twang would occur as metal struck metal inadvertently. These sounds intrigued Bertoia and culminated in a collaboration with his musician brother, Oreste. A gentle pluck of a single strand of copper sets in whirling motion the sound-sculpture.

Sources/ Further Research:

<http://bertoiaharry.com/>

<http://bertoiastudio.com/sound.html>

Chris Burden (b.1946)

The Atomic Alphabet, 1980

Photo and soft ground with acrylic, edition 14/ 20

Loan from the collection of Jordan D. Schnitzer

JSC 63

Category: Language

Born in Boston, Massachusetts, Chris Burden was one of the only “non-traditional” artists of the 1970s. While Burden was working on his MFA at the University of California, Irvine, he shut himself in a locker for five days. This was the first of several acts of self-inflicted physical endurance for Burden in the early part of his career. These acts were coined “Body Art.” In *Shoot*, 1971, Burden had himself shot in the arm, and in 1974 he nailed himself to the back of a Volkswagen engine while it ran at a pace that sounded like a howl of pain. These acts were part of a larger critique on the institutional definitions of art; they were also a response to the atrocities of the Vietnam War. The bulk of Burden’s work is concerned with the undercurrents of American life, in particular guns and money.

In 1978 Burden was appointed to a professorial position at University of California, Los Angeles. His later performances become less painful, yet equally critical. This is easily observed in *Atomic Alphabet*, 1980, which is a two dimensional version of a performance that he had given at least four times, beginning in 1978. This performance is best described in his own words:

“Like a street tough, dressed all in black, with a leather jacket and hat, I appeared spot lit in front of the audience. Raising my fist and stomping my foot to punctuate each word, I loudly and aggressively recited an alphabetical list of twenty-six words relating to atomic destruction: “A for Atomic, B for Bomb, C for Combat,’ etc. The crazed chant ended with the terse cry, ‘Yeh! Yeh! Yeh!’ The performance lasted thirty seconds.” –C. Burden

While the two-dimensional version(s) of *Atomic Alphabet* were created under Burden’s specifications, he did not actually touch any of it. This type of conceptual creation indicates the direction his art would take. Burden became increasingly interested in technology and the research, development, and production process. This investigation into the process of creation is not dissimilar from the factory-style production method of Andy Warhol; however, Burden’s are certainly more overt and aggressive.

Sources/ Further Research:

Chris Burden: A Twenty Year Survey (exh. Cat., ed. A. Aires and P. Schimmel; Newport Beach, CA, Harbor A. Mus.; Boston, MA, ICA: 1989)

Brown, Kathan. *Painters and Sculptures at Crown Press Ink, Paper, Metal, Wood*. San Francisco, Chronicle Books, 1996.

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When Robots Rule: The Two Minute Airplane Factory (exh. Cat., essay by F. Morris: London, Tate, 1999)

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George de Forest Brush (1855-1941)
Indian Hunting Cranes in Florida, 1887
Oil on canvas
Gift of Mr. and Mrs. Harold F. Wendel
Am31: Br1.1
Category: Early American Paintings

George de Forest Brush, a native Tennessean, began his formal artistic training at the National Academy of Design in New York where he first encountered the systematic and professional approach of the French Academy. In 1873 Brush traveled to Paris and entered the atelier of Jean-Lion Gerome. Gerome is known for his meticulous rendering of reality in a highly finished style; these characteristics are observed in Brush's work, too. Gerome is perhaps most famous for his exotic and somewhat fantastic visions of the Orient. Gerome's enthusiasm for an ethnographic quality may have inspired Brush to capture images of Native Americans once he returned to the States.

Upon his return, Brush traveled with the Arapahoe and Shoshone Indians, and also lived in Montana for several years painting the Crow Indians. For his time, Brush was unique in creating images of the west that idealized the noble lives of the natives. In many of these paintings he uses classical poses to create expressions of grandeur. His attention to the body and the detail of the environment is celebrated in a manner akin to Gerome. Some of these works were printed in *Harpers* and *Century* magazines as early as 1881.

By the late 1880's Brush moved away from his native subjects in favor of Italianate figural compositions. He painted several 'Mother and Child' works, as well as family groups for which his wife and children modeled. In 1898 Brush embarked on the first of many trips to Florence, Italy where he would continue to draw inspiration for his work for the duration of his career.

Sources/ Further Research:

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Mary "Blue Rain" Cain (b. 1916)

Untitled, n.d.

Ceramic, Santa Clara Pottery Vessel

Loan from collection of Jordan D. Schnitzer

JSC 1997.41

Category: Innovation & Design

Pottery of the Pueblo Indians of New Mexico has always served a purpose. But as early as the sixteenth century, when the Spaniards came into New Mexico, Pueblo craft was recognized for its beauty of form and delicacy of design.

Mary Cain is the granddaughter of Serefina Tafoya, and is a member of a prominent family of artists from the Santa Clara Pueblo. Learning from her family, Cain began making pottery in the 1930s and was a part of the revival of Pueblo pottery. Santa Clara is one of several pueblos responsible for reviving the potter's art.

Without the use of molds or a potter's wheel the Pueblo Indians perfected the use of the local red clay. This clay turned black when fired, giving Pueblo pottery an intrinsic quality that, with traditional motifs and shapes, gained broad acceptance as modern art.

Sources/ Further Research:

<http://www.blueraingallery.com>

<http://www.mnartists.org>

Alexander Calder (1898-1976)

Untitled, (spirals and flags), circa 1974

Color lithograph, edition 99/100

Bequest to the museum from the Elizabeth Butler Graphic Arts Collection, 2004

TN 00562.19

Category: Innovation & Design

“Simplicity of equipment and an adventurous spirit in attacking the unfamiliar or unknown are apt to result in a primitive and vigorous art. Somehow the primitive is usually much stronger than art in which technique and flourish abound.”

-Alexander Calder

Alexander Calder used a variety of mediums throughout his career. His early experience is marked by animal and circus drawings that he made for his first illustrated book, *Animal Sketching*, 1926. Prior to this, Calder had received a degree in mechanical engineering from Stevens Institute of Technology, Hoboken, New Jersey in 1919. The possible paradox of mechanical engineering and art dissolves as Calder matures in his artistic career.

In 1926 Calder traveled to Paris and attended classes at the Academie de la Grande Chaumiere, at which point he was introduced to the work of Paul Klee and Joan Miro. During his stay in Paris, Calder produced miniature circus performances in his left-bank apartment. His puppets were twisted out of wire and brimmed with witty, individual personalities. Shortly after his circuses, he invented a new kind of sculpture, *the mobile*, in which he applied his knowledge of kinetic energy into hanging-mobile pieces that were formed out of steel wire and had various biomorphic shapes attached. The playfulness of these works alludes to a spontaneous quality, which is then subverted by the delicate balance at which these pieces hang; these works could be described as three-dimensional “Miro’s.” In 1931 Calder was invited to join *Abstraction Creation*, one of the only Americans ever invited to join this Paris group.

Calder lived in Paris for the majority of the next ten years. However, by 1938 he bought a farm in Connecticut and spent more of his time in the States. During this period Calder expanded his interests in another new type of sculpture called *stabiles*. These were monumental abstract forms that were designed out of sheet metal. These sculptures became quite popular (especially in the 1960s and 70s) and have been commissioned for public places all over the world.

Throughout Calder’s career, his exploration and understanding of abstract shape and biomorphic line prevailed in his creations. Though he was inventive in constructing three-dimensional works, he also produced paintings, drawings, prints, book illustrations, jewelry, and tapestries continually using abstract shapes and bold, primary colors. The explorative and international nature of Calder’s career inspired many young American artists to experiment with space and abstraction.

Sources/ Further Research:

Causey, Andrew, *Sculpture Since 1945*. New York, Oxford University Press, 1998.

J. Marter. *Alexander Calder*. Cambridge, New York, and Melbourne, 1991.

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<http://www.aaa.si.edu/oralhist/calder71.htm>

William Merritt Chase (1849-1916)

Still Life with Fish, 1908

Oil on canvas

Gift of Mr. and Mrs. Harold Wendel

Am31: Ch.1

Category: Figuration

"I enjoy painting fishes: in the infinite variety of these creatures, the subtle color of the flesh, fresh from the water, the way their surfaces reflect the light, I take greatest pleasure...It may be that I will be remembered as a painter of fish..."

-William Merritt Chase

William Merritt Chase first trained in Indianapolis under the portrait painter, Barton S. Hayes (1826-1906). In 1869 he went to New York to study at the National Academy of Design. With the financial aid and encouragement of local patrons and friends, the young artist was able to study in Munich at the Konigliche Akademie in 1872. In Germany, Chase studied the works of Frans Hals (c.1580-1666) and Diego Velasquez (1599-1660). He mastered his own style of bravura brushstrokes and applied them to a dark and rich color palette. In 1878, with a fully matured style, the artist returned to New York to teach at the Art Students League.

Chase was very active in the 1880s. He continued teaching at the Art Students League, gave private lessons, and received an honorable mention at the Paris Salon in 1881. He traveled and exhibited often in Europe bringing him into contact with French Impressionism. He met James McNeill Whistler, who, in conjunction with the French Impressionists, acted as the driving force in a shift that occurred in Chase's style. Late in the 1880s Chase's palette significantly lightened. A soft modulation of lively but gentle brushstrokes dominate the atmosphere of these works that are described as simple, yet brilliant.

In 1891 Chase founded the Shinnicock Summer School of Art on Long Island, where the artist embraced American Impressionism. Chase would teach throughout his entire career, receiving numerous honors, and exhibiting his work regularly. He never embraced modernism and was known to speak out against the work of Henri Matisse. However, his teaching style allowed his pupils to explore their own style. Stated in the words of his former student, Georgia O'Keefe, "I think that Chase as a personality encouraged individuality and gave a sense of style to his students... I thought that he was a very good teacher. I had no desire to follow him, but he taught me a good deal."

Sources/ Further Research:

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http://www.butlerart.com/pc_book/pages/william_merritt_chase_1849.htm

Imogen Cunningham (1883-1976)
Crown-Zellerbach Building, 1960
Gelatin silver print
Gift of Patricia H. Noyes
2004:1.4
Category: Figuration

Morris Graves, 1950
Gelatin silver print
Virginia Haseltine Collection of Pacific Northwest Art
1967:16
Category: Figuration

“One must be able to gain understanding at short notice and close range of the beauties of character, intellect, and spirit so as to be able to draw out the best qualities and make them show in the outer aspect of the sitter. To this one must not have too pronounced a notion of what constitutes beauty in the external, and above all must not worship it. To worship beauty for its own sake is narrow, and one surely cannot derive from it that esthetic pleasure which comes from the finding of beauty in the commonest of things.”
-Imogen Cunningham

Imogen Cunningham first became interested in photography in the early twentieth century while studying at the University of Washington in Seattle. She had seen photographs by the international photojournalist, Gertrud Kasebier, reproduced in Alfred Stieglitz's journal, *Camera Work*. Cunningham began taking photos of her own around 1906 and soon became a professional photo-technician at the Edward Curtis Studio in Seattle. She worked there for two years and then went to Dresden on scholarship where she studied platinum printing, art history, and life drawing. Before returning she visited photographers in London and New York; once back in Seattle she was equipped to open her own portrait studio.

From 1910-1915 she worked as a commercial portraitist and in 1915 she married etcher, Roi Partridge. The couple had three boys and moved to San Francisco where Imogen found herself in good company and soon joined a community of like-minded photographers in *Group f/64*. *Group f/64* was founded by Ansel Adams and Willard Van Dyke; the members shared a common appreciation for straight photography with an emphasis on precise depth of field. In San Francisco, Imogen worked on magazine assignments, ran her own portrait studio, and for a time taught at the San Francisco School of Fine Arts. Her portraits, particularly of artists, writers, photographers, and other creative people have created a niche of their own within her body of work. It seems that she is able to connect her creative vision with her sitter's creative perception of themselves, causing a unique and honest image to emerge. Cunningham photographed into her nineties, revisiting many old friends and recapturing them as aged souls.

Sources/ Further Research:

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http://www.westongallery.com/artists/i_cunningham/imogen_cunningham.html

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Charles H. Davis (1856-1933)

Bay of Monterey, n.d.

Oil on canvas

Bequest from the Estate of William Heller Ehrman

70:17.2

Category: Landscape

American landscape painter Charles H. Davis is notable for his poetic compositions that are clearly indicative of the artist's mood in relation to specific landscapes. The simplicity of his compositions and the lack of focal point and narrative stimulate the viewer to contemplate the natural scenes, which come alive with the vibrant marks of Davis' brushstroke.

Davis attended the art school at the Museum of Fine Arts in Boston where he came into contact with the works of Jean Francois Millet, Theodore Rousseau, Jean Baptiste Camille Corot and Charles Daubigny. The French Barbizon painters and their Realist style would have a lasting effect on Davis' work. Around this time, a local carriage manufacturer took an interest in the young artist and funded him with one thousand dollars to continue his studies in Paris. There he enrolled in the Academie Julian where he found the task of drawing from plaster casts uninspiring. He left the school and began his own study of French landscapes. Davis remained in France for ten years and attained much success; he exhibited constantly and won medals at the Paris Salon. He exhibited and sold paintings in the Northeastern United States during this period. as well.

In 1890 Davis returned to the United States (along with a French wife and two children) and his popularity continued to soar. He received rave reviews for his sensitive and poetic understanding of composition. As Davis matured, so did his sense of essential elements resulting in simpler compositions. Simultaneously his brushstroke grew broader and more authoritative. His early "quiet melancholy" of the Barbizon inspired paintings was replaced with a looser and more expressive style.

Sources/ Further Research:

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Kornhauser, Elizabeth Mankin, 'Childe Hassam and Connecticut Impressionism,' in *American Art Review*, 16, 3 (July/ Aug. 2004), pp. 140-145.

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Richard Diebenkorn (1922-1993)

Ocean Park #122, 1980

Oil and charcoal on canvas

Loan from the San Francisco Museum of Modern Art, Charles H. Land Family Foundation Purchase
SFMOMA 80:389

Category: Landscape

Portland born Richard Diebenkorn was raised in San Francisco and received his first formal art training while attending Stanford University from 1940-43. The young artist had just been introduced to the works of American artist Edward Hopper, as well as works from the École de Paris, when his study was interrupted by service in the Marine Corps during World War II. While stationed in Quantico, Virginia, he made several visits to the Phillips Collection in Washington D.C., where he first saw works of Matisse from 1916 (*Studio* and *Quai Saint-Michel*). Matisse's style of painting exposed the raw canvas and brought attention to the painting process, which greatly impressed the young Diebenkorn, as did Matisse's bold way of aligning outdoor and indoor planes on the canvas.

Diebenkorn returned to San Francisco in 1946 and pursued his art education at the California School of Fine Arts (CSFA). This environment introduced Diebenkorn to numerous modernists including Miro, Picasso, Robert Motherwell, William Baziot, and Willem de Kooning. By 1947 he was offered a teaching position at CSFA, which launched two decades of art instructing at various institutions around the United States. While teaching in Albuquerque in the 1950's, Diebenkorn created abstract and seemingly aerial landscapes in tones of pink. His linear shapes were characterized by fluid line and biomorphic allusions. By the mid-50s he was experimenting with Abstract Expressionism, as many American artists were. His interest in working directly on the canvas to attain a higher sense of intimacy and control begin to manifest during this period.

Diebenkorn's *Ocean Park* series are his most famous and seem to balance his earlier fascination with abstracted plains and landscape with his desire to create a work that is a sensitive result of personal vision. Light, space, and structure are dissolved by a steady modulation of the surface paint. The illusion is one that keeps the space between the different planes in balance, yet unclear.

Sources/ Further Research:

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Newlin, R., *Richard Diebenkorn: Works on Paper*, Houston, Texas. 1987.

Stevens, M., *Richard Diebenkorn: Etchings and Drypoints, 1943-1980*. Buffalo, New York, 1976.

Walker Evans (1903-1975)

Child's Grave, 1936

Gelatin silver print

Gift of Dan Berley

2001:1.24

Category: Landscape

Before aspiring to become a photographer, Walker Evans hoped to be a writer. He moved to New York with his mother at a young age and spent time in Paris in 1926-27, where he sat in on lectures at the Sorbonne and visited museums and bookshops, which inspired him to become a writer. The reality of Evans writing career had not manifested upon his return to New York, so he decided to try his hand at photography. While on assignments to Greenwich Village, Evans met the writers Hart Crane (1899-1932) and James Agee (1909-1955), who introduced him to bohemian life and points of view that served as the earliest influences on his photographic career.

In 1935, Evans was shooting images in a collaborative project with Agee, *Let us now praise famous men*, which was devoted to the condition of Southern sharecroppers. Simultaneously Evans was involved with the Farm Security Administration (FSA) and took documentary style photos that elucidated the intense poverty caused by the Depression. The Museum of Modern Art, New York, recognized the power of his photography and exhibited work from this period along with the publication of *American Photographs*.

After a short stint at writing for *Time* magazine in 1943, Evans moved to *Fortune* magazine where he assumed the dual position of writer and photographer. Though commercial photography was not his preference, his relative autonomy allowed him to engage in his own style of work into the 30s. Evans retired from *Fortune* in 1965 only to accept a professorial position at Yale. During this period he created interior still-lives that recalled a similar provocative quality as his earlier, Depression era images.

Evans' impact on the future of documentary photography is immeasurable and his knack for framing the tattered and destitute in a clear and vivid light can range from the eerily beautiful to the mythically sorrowful.

Sources/ Further Research:

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Helen Frankenthaler (b. 1928)

Tahiti, 1989

Mixographia on paper, edition 45/45

Loan from the collection of Jordan D. Schnitzer

JSC 1994.29

Category: Landscape

"My paintings are full of climates...abstract climates, and not nature *per se*. But a feeling."

-Helen Frankenthaler

Painter and printmaker Helen Frankenthaler's work is pivotal in the development of abstract painting. Raised in New York City, she studied with Rufino Tamayo at the Dalton School, Paul Freeler at Bennington College, and privately with Hans Hoffman. She was associated with a circle of artists known as the Second-Wave New York School, whose work was influenced by the artists of the First New York School including Willem De Kooning, Franz Kline, Lee Krasner, and Jackson Pollock.

Of all the New York School artists, Frankenthaler was most influenced by Pollock's technique, dripping and pouring paint onto her canvas from above. She experimented with his style further by using thinned-down paint, which she poured directly onto unprimed canvas, developing her "staining" technique for which she has become known. In this way she plays with visible space: forms are created, and yet are transparent so that the media itself become part of the image.

Frankenthaler's later work includes sculpture, woodcuts, and color prints. Although her work after 1980 has been described as "calmer, the gesture less energetic, her range of colors more somber," *Tahiti* shows that this is not necessarily the case. Here we find an intensity of color, bold linear forms, and texture, which are reminiscent of earlier work. Staining has been replaced with a tangible surface, yet transparency still plays a role in her white swipes of paint on the left.

Sources/ Further Research:

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"After Mountains and Sea: Helen Frankenthaler 1956-1959" Solomon R. Guggenheim Museum Exhibit, January 16 to May 3, 1998

http://www.guggenheim.org/exhibitions/past_exhibitions/frankenthaler/

Helen Frankenthaler (exh. cat. by E. C. Goossen, New York, Whitney, 1969)

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Adolf Gottlieb (1903 - 1974)

Falling Star, 1956

Oil on canvas

Loan from The Detroit Institute of Arts

Bequest of W. Hawkins Ferry

DIA 1988.182

Category: Landscape

"We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth."

-Adolf Gottlieb and Mark Rothko, explaining Abstract Expressionism in a letter to the New York Times, June, 1943

Adolph Gottlieb was one of the few New York School painters actually born in New York. He traveled extensively, both in Europe where he studied art at the Academie de la Grande Chaumière in Germany, and in the American West, which became a great influence on his work. In New York he was a student at three prestigious schools: the Art Students League (under Robert Henri), Parsons School of Design, and Cooper Union Institute. In 1930, he held his first one-man exhibition, and exhibited regularly thereafter.

Gottlieb was well respected amongst his peers, and was instrumental in organizing and promoting the artistic community in New York. He was a founding member in such groups as the Ten and the New York Artist Painters, organized a protest of exhibition jury at the Metropolitan Museum of Art (and he and his colleagues became known as *The Irascibles*), and won numerous awards and accolades, including the Grand Premio, at the VII Bienal de Sao Paulo, Brazil, 1963.

The exiled European Surrealists, who came to New York during World War II, influenced Gottlieb. He was interested in their explorations with the subconscious, and began to experiment with symbols and archetypes as visual language. For his *Pictographs* series of the 1940s, Gottlieb invented symbols, reminiscent of archaic signs of North America and the Ancient Near East, in a quest for a sort of universal language. Indeed when he found that one of his symbols had an actual cultural precedent, he would discard it from his visual vocabulary. In the 1950s he continued to explore these ideas in his *Imaginary Landscapes* series, while also investigating issues of space.

Gottlieb's interest in iconic and space-related motifs can be seen in *Falling Star*. Using two different star signs, Gottlieb offers an opportunity to explore the nature of symbols, as well as their origins. The "landscape" represented is not a real place, but perhaps more a dreamscape, the symbols invoking the notion of deep space itself.

Sources/ Further Research:

Rand, Harry, "Adolf Gottlieb" *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005
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I. Sandler: 'Adolph Gottlieb', *A. Int.*, xxi/3 (1977), pp. 35–8

K. Wilkin: 'Adolph Gottlieb: The Pictographs', *A. Int.*, xxi/6 (1977), pp. 27–33 [on the exhibition at Edmonton, Alta, A.G.]

Adolph Gottlieb: Pictographs (exh. cat. by K. Wilkin, Edmonton, Alta, A.G.; Toronto, A.G. Ont.; 1977–8)

Morris Graves (1910 - 2001)
Hold Fast - Morning Star, 1941
Watercolor and gouache on paper
Autzen Foundation
1965:24
Category: Landscape

Fantastic Table with Double Serpents,
ca 1940
Gouache on paper
Graves at Oregon Collection
1968:6.75
Category: Figuration

Effort to Bloom, 1943
Tempera on paper
Virginia Haseltine Collection of
Pacific Northwest Art
1975:3.25
Category: Figuration

Waning Moon/Night, 1941
Mixed media with gouache,
Graves at Oregon Collection
1968:6.6
Category: Landscape

Painted Letters (Letter to Dorothy Schumacher), 1946
Watercolor on paper
Virginia Haseltine Collection of Pacific
Northwest Art
1965:26.1
Category: Language

Bird in Moonlight, 1937
Watercolor on paper
Nancy Wilson-Ross Collection
1986:115
Category: Figuration

A native of the Pacific Northwest, Morris Graves became known for paintings that expressed his metaphysical beliefs. Zen Buddhism and Taoism profoundly affected Graves, who was an avid student of Eastern philosophy. Though self-taught, he spent a great number of years studying Asian art while traveling to the Far East as a seaman, and in Seattle and Hawaii. He was also a companion of artists John Cage (with whom he is said to have engaged in "Dada antics") and Mark Tobey, whose experiments with language influenced his work.

Graves painted strikingly eloquent images that were not so much about living as they were symbolic representations of ideas. Graves stated, "I paint to evoke a changing language of symbols, a language with which to remark upon the qualities of our mysterious capacities which direct us toward ultimate reality." In the painting *Letter to Dorothy S.*, 1946, Graves' message is unknown. Its essence, however abstracted, is apparent. That this stylized primitive script text can be understood is a phenomenon of language.

Sources/ Further Research:

Cernuschi, Alberto, "Morris Graves" *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

The Estate of Morris Graves, www.morrisgraves.com

J. T. Soby: *Contemporary Painters* (New York, 1948), pp. 40–50

K. Rethroth: 'The Visionary Painting of Morris Graves', *Persp. USA*, 10 (winter 1955), pp. 58–66

S. Rodman: *Conversations with Artists*, intro. A. Eliot (New York, 1957), pp. 8–14 [interview]

“Effort To Bloom” was painted as an attempt to articulate a highly personal process of growth. The treasured plant in pre-flower stage was picked as a bouquet and put into a vase to protect and heighten the secret process of its flowering.

In our search here in the Western world the plant is tried in an Asian vase, a vase put in a secret and sympathetic environment. We discover that, for blooming, the plant must strike root in new soil. Thoughts stemming from the great, enlightened cultures of Asia transplanted in this way and nurtured in our Western environment. The plant tries again and again to re-find its deepest rhythmical process—its “rightness”—for continued growth. Only in this highly private intensification and clarification can the plant move into the light and air for a new flowering.

The poet-philosopher (the artist, the individual) cannot articulate and communicate the flowering until it has been seen. Once seen, he knows that it is a flowing in the personal space of the mind—the interior space of the spirit—and paint on paper of the physical world cannot contain it even though it can indicate it. Quite literally, any vital growth within the dimension of our phenomenal world is but a preliminary stage for flowing. Works of art can strive to clarify the processes of the spirit. Although I do not like the preachiness of the foregoing (I am a painter and not a writer), this is just what artists and “friends of art” are doing in Oregon. It is what humanity is doing everywhere in the world.

MORRIS GRAVES

November 5, 1963

James Lee Hansen (b.1925)

Ritual Dancers, 1965

Bronze

Gift of Rolf Klep

1980:18.18

Category: Figuration

“To me nothing can be so stirring as the once-given life, still and deathless, in an ancient bronze.”

-James Lee Hansen

James Lee Hansen was born in Tacoma, Washington in 1925 and studied at the Museum Art School in Portland in the 40s. By 1951, Hansen built a private studio where he could cast his bronze sculptures, a step in the process of lost-wax casting in which many bronze sculptors do not participate. In 1952 he won purchase awards from both the San Francisco Art Association National Exhibition and the Seattle Art Museum. In 1957 he spent time as a visiting professor at Oregon State University. Hansen is noted as one of the most successful northwest bronze sculptors of his age.

Throughout his career Hansen has created many series including *Ritual Series* (1968), *Shaman Series* (1970), *The Guardian Series* (1984), and *Equestrian Series* (1984). The names of these series indicate the sense of strength that Hansen endows within his work. Hansen's bronzes are abstract, often resembling animal or ladder-like forms that are oriented on a vertical axis. His use of organic shapes creates a language of form. His work is often the result of prodding into the forces of civilization, survival, and spirituality. His interest in Chinese sculpture interacts with the totemic quality of Native American sculpture and results in an original conception form and its inner power.

Sources/ Further Research:

Hansen, James Lee, *New totems and old gods*. Portland, Or., Surgo Publication, 1990.

<http://www.bryanohnogallery.com/private-indexes/past-exhibits/hansen-2002.html>

<http://www.ga.wa.gov/visitor/Shaman/Shaman.htm>

<http://www.art.pdx.edu/faculty/facultyhome/emeritus/Hansen/hansen.htm>

Marsden Hartley (1877 - 1943)

Black Duck No. 1, 1941

Oil on canvas

Loan from The Detroit Institute of Arts

Gift of Robert H. Tannahill

DIA 49.512

Category: Figuration

"I have lived the life of the imagination, but at too great an expense. I do not admire the irrationality of the imaginative life. I have, if I may say so, made the intellectual grade. I have made the complete return to nature, and nature is, as we all know, primarily an intellectual idea."

-Marsden Hartley, "Art and the Personal Life," 1928

Born in Maine, Hartley was a poet and painter known for his use of bold color and shape. He studied at the Cleveland School of Art and later at the National Academy of Design under William Merritt Chase. He was one of the many artists to come under the guidance of Alfred Steiglitz. He had already been influenced by the work of Impressionists and Post-impressionists such as Segantini and Cézanne.

In 1912 Hartley joined the expatriate community in Paris, where he cultivated a friendship with Gertrude Stein. His work from this period reveals the influence of artists in Stein's private collection, including Cézanne, Matisse, and Picasso. He also became increasingly interested in more mystical movements, such as the work of Kandinsky, Franz Marc, and the rest of the *Der Blaue Reiter* group. While in Berlin, he was exposed to the politically charged work of the Dadaists and the Futurists. Hartley, however, chose to explore pacifist Native American themes and synthetic cubism.

Hartley traveled throughout Europe, Mexico, the American West, and the Caribbean, but he always came back to his passionate love of the Maine seaside. *Black Duck No. 1* is a fairly late work in Hartley's career, and is a culmination of a prolific body of work that explored a wide sampling of subject matter and styles.

Sources/ Further Research:

Levin, Gail, "Marsden Hartley" *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

Spaulding, Karen Lee, *One Hundred Twenty-Five Masterpieces from the Collection of the Albright-Knox Art Gallery* (Buffalo Fine Arts: Albright Knox Art Gallery, 1987)

E. McCausland: *Marsden Hartley* (Minneapolis, 1952)

R. Burlingame: *Marsden Hartley: A Study of his Life and Creative Achievement* (diss., Providence, Brown U., 1953)

G. Levin: 'Marsden Hartley, Kandinsky and Der Blaue Reiter', *A. Mag.*, lii/3 (1977), pp. 156–60

Writings:

Adventures in the Arts: Informal Chapters on Painters, Vaudeville and Poets (New York, 1921/R 1972)

Twenty-five Poems (Paris, 1923)

Androscoggin (Portland, 1940)

Sea Burial (Portland, 1941)

H. W. Wells, ed.: *Marsden Hartley: Selected Poems* (New York, 1945)

W. I. Homer, ed.: *Heart's Gate: Letters between Marsden Hartley and Horace Traubel, 1906–1915* (Highlands, 1982)

G. R. Scott, ed.: *On Art by Marsden Hartley* (New York, 1982)

—: *The Collected Poems of Marsden Hartley, 1904–1943* (Santa Rosa, 1987)

Jenny Holzer (b. 1950)

Die Fast, n.d.

Cast metal

Loan from the collection of Jordan D. Schnitzer

JSC 1997.1

Category: Language

Born in Gallipolis, Ohio, Holzer has become known for her thought-provoking text installations. She was raised in Lancaster, Ohio and eventually settled in Hoosick, New York. In 1968, she attended Duke University and studied under abstract artist Vernon Pratt. She transferred to the University of Chicago, and in 1974, enrolled in summer classes at the Rhode Island School of Design. Her first major public work was her creation of *Truisms*, which were printed on posters, stickers, and other media and pasted onto the side street walls and fences of Manhattan from 1977-79. These provocative “slogans” offered cultural observation and commentaries such as *Money Creates Taste* and *Abuse of Power Comes As No Surprise*. Soon her *Truisms* were appearing on Times Square billboards, casino signs in Las Vegas, and in LED installations in prestigious museums such as the Guggenheim.

Holzer’s work also includes the *Inflammatory Essays* series, which were often carved into the surfaces of stone benches and are eerily reminiscent of sarcophagi. Holzer represented the United States at the 1990 Venice Biennale with an impactful display of her work: *Truisms* were carved into marble slabs on the floor, “sarcophagi” with *Inflammatory Essays* framed the space, and LED signs displaying both series ran dizzily upon the walls. In this way, text becomes more than visual language, but a multi-sensory experience as well.

Holzer’s conscious effort to communicate meaning through popular media challenges the notions of what art is, where it should be displayed, and to whom. Like her peer Barbara Kruger, she pushes the traditional stereotypes of “high” and “low” art. Holzer has been an important influence on contemporary media art.

Further Research:

Jenny Holzer: Signs (exh. cat., Des Moines, IA, A. Cent., 1986–7)

Jenny Holzer (exh. cat. by D. Waldman, New York, Guggenheim, 1989–90)

M. Auping: *Jenny Holzer* (New York, 1992)

Paul Horiuchi (1906 - 1999)

Winter Receding, 1981

Collage

Gift of the artist

1969:4

Category: Landscape

"I get my best paintings almost by surprise. There is that mysterious moment—everyone has them—when something magical happens. After more than 60 years, I still don't know how to get that moment more often,"

-Paul Horiuchi, age 79

Born Chikamasa Horiuchi on April 12, 1906 in Japan, he grew up on the shores of Lake Kawaguchi, facing Mount Fuji. He was the second son of Daisaku Horiuchi, a cabinetmaker and Kabuki singer, and his wife Yasu. When Horiuchi was just 40 days old, his father left for the United States; his mother followed him four years later. Horiuchi remained in Japan with his grandfather, studying the sumi technique of Japanese ink-painting with Iketani, "an artist of local reputation."

Horiuchi came to the United States in 1922 and worked with his father building railroads in the west. In December 1934, he took a leave of absence to go to Seattle to study with the artists Kenjiro Nomura and Kamekichi Tokita. There he met and married Bernadette Suda, converting to Catholicism for her, and taking the name Paul. They moved back to Wyoming and made a good living there for the next eight years, but in 1942 all Japanese were fired from the railroad industry, and he, his wife, and their small son were removed from their housing. Taking only what necessary items they could pack into their car, Horiuchi was forced to burn what they could not carry, including his art. He appealed to the government to place them in a relocation camp, but they were denied. On this, he said: "We envied the people in the camp. They could count on a place to sleep and food to eat." The next years were difficult, as they moved from place to place living off the kindness of friends, and staying wherever they could (including, once, a chicken coop shared with his brother's family). They eventually moved back to Seattle, where Paul began selling his artwork at the encouragement of a friend. He sold his first piece for \$100, and realized he could make more money selling one piece of art than they were making in an entire month.

While initially an oil and watercolor painter, Horiuchi began making collages in the 1950's from torn sheets of handmade rice and mulberry paper with various pigments. It is clear to see the influence of his traditional Japanese training in the abstract designs he produces. He was also influenced by the work of Picasso (after whom he took his name Paul) as well as his contemporaries, including his longtime friend Mark Tobey, whose work is also part of the Jordan Schnitzer Museum of Art collection. The two met in 1946 through the Zen Master, Takazaki, and shared an interest in Asian art and philosophy.

Paul Horiuchi is one of the most celebrated artists of the Pacific Northwest. His work is represented in the collections of several major museums, including the Museum of Northwest Art, San Francisco Museum of Modern Art, the Fogg Art Museum at Harvard University, and Cambridge University, England. Retrospective exhibitions of his work were held at the Tacoma Art Museum in 1967, and at both the University of Oregon Museum of Art and the Seattle Art Museum in 1969. He was the recipient of numerous awards and honors including designation as a Sacred Treasure, Fourth Class, by the Emperor of Japan in 1976, and a Lifetime Achievement Award from the Wing Luke Asian Museum in Seattle in 1995.

Sources/ Further Research:

Web site of the Northwest Museum of Art, <http://www.museumofnwart.org>

Ament, Deloris Tarzan, *Iridescent Light* (Seattle: University of Washington Press, 2002), reprinted in the online Encyclopedia of Washington History, http://www.historylink.org/essays/output.cfm?file_id=3829
Gordon Woodside/John Braseth Gallery, http://www.woodsidebrasethgallery.com/descrip_horiuchi.html

Jasper Johns (b. 1930)

Two Maps, 1966

Watercolor on paper, edition 24/30

Loan from the collection of the Jordan Schnitzer Family Foundation

JSC 2000.45

Category: Landscape

"I tend to like things that already exist."

-Jasper Johns

Johns was one of the leading figures of the Pop art movement. He has become well-known for his use of targets, maps, and flags in his work, reinventing them in creative and often humorous ways. A largely self-taught artist, Johns received inspiration from his love of history, poetry, philosophy, and art, as well as his close friendship with the artist Robert Rauschenberg (the two even lived in the same building).

Johns said he chose to work with flat things, such as maps, because they were "things the mind already knows. That gave me room to work on other levels." In addition to Rauschenberg, he was a close associate and collaborator with numerous other artists, including Bruce Nauman, Frank Stella, Andy Warhol, and the composer John Cage, for whom he was "artistic advisor".

Johns' work can be found in almost every major museum collection of the world. His groundbreaking work that combined popular images with technical mastery in printmaking, painting, and sculpture, makes him one of the most influential artists of the past 50 years.

Sources/ Further Research:

Crichton, Michael, "Jasper Johns", *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

"Jasper Johns". Website of the PBS American Masters Series, http://www.pbs.org/wnet/americanmasters/database/johns_j.html

Ellsworth Kelly (b. 1923)

Purple/Red/Gray/Orange, 1988

Color lithograph

Loan from the collection of Jordan D. Schnitzer

Category: Innovation & Design

Ellsworth Kelly (b. 1923)

Untitled (Two yellow squares), 1976

Unique pressed paper pulp

Loan from the collection of the Jordan Schnitzer Family Foundation

JSC 2000.57

Category: Innovation & Design

Kelly, like many of the other abstract expressionists, fell under the influence of the Surrealists in Paris. The notions of chance explored through their experiments with automatic drawing shifted Kelly's work from figural painting to the abstract work for which he has become known.

The two pieces in the museum collection are representative of Kelly's late work. They show the combination of his earlier exploration of flat fields of color and geometric shapes with a newer attention to curves. The sheer size of *Purple/Red/Gray/Orange* emphasizes Kelly's ideas about color and space. And what of these modulating colored forms floating across a horizon? Distinct shapes appear overtly fixed—exaggerated square, triangle, and circle create an optical diversion.

Untitled (Two yellow squares), although sparse at first glance, is crucial in discussing the interrelation of color and space in modern art. Appearing monochromatic, there is a subtle shift in hues and texture between the two yellow panels. And the use of two physical planes, rather than two compositions of colors on a single sheet of paper, also belies a change of focal length between the two squares and creates depth.

Sources/ Further Research:

"Ellsworth Kelly" Web Site of the Guggenheim, New York

http://www.guggenheimcollection.org/site/artist_bio_72.html

Sims, Patterson, "Ellsworth Kelly" *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

Lee Kelly (b.1925)

Bench, 1970

Steel

Museum Purchase

1971:4.21

Category: Innovation & Design

Lee Kelly is widely recognized in Oregon for his prolific career as a steel sculptor. Kelly, who was born in McCall, Idaho, first came to Portland to attend Vanport University from 1946-51. From 1954-59 he attended the Portland Art Museum School. Early in his artistic career he explored abstract expressionist painting but soon turned to steel sculpture. Kelly's sculptures are represented on college campuses all over Oregon. He has received many commissions in Portland and various locations in the Western States.

Throughout the late fifties and early sixties Kelly won a scholarship in textile design and received purchase awards regularly. He instructed art at Mt. Angel College, in Mt. Angel, Oregon from 1967-71 and was a visiting professor at Reed College from 1976-79; during this time he received an honorable mention from the Portland Art Museum.

In 1979 he took his first trip to Nepal and India and in 1985 he received the Oregon Arts Commission Fellowship to research traditional bronze casting methods of the Newari in Nepal. In 1987 he received the Governor's award for art. In the nineties he traveled to Cambodia and Thailand and in 1995 he was the visiting artist to Sapporo, Japan in the Sapporo-Portland sister city program. In 2000 he traveled to Burma and Nepal. He currently lives in Oregon City and is exhibited by various galleries, including but not limited to the following:

Linda Hodges Gallery

Seward Gallery

Elizabeth Leach Gallery

Oregon State University, Valley Library Gallery

Sources/ Further Research:

Bonansinga, Kate, 'Elegant Metal. The Art Gym, Marylhurst College, Or; exhibit,' in, *Artweek*, 25 (Dec. 1994), pp.18.

Smith, Tracy A., 'Lee Kelly at Elizabeth Leach, Or; exhibit,' in, *Art in America*, 83 (Oct. 1995), pp. 135-136.

<http://www.kpchr.org/public/sawardart/apps/Kelly.htm>

Leo Kenney (1925-1981)

Formation I, 1965

Oil on masonite

Virginia Haseltine Collection of the Pacific Northwest

Category: Innovation & Design

"I've never seen the world as others see it... Beaches always spoke to me. I like the feeling of emptiness. They used to remind me of ballrooms. On a beach you feel as you do in a desert—it changes all the time in its emptiness."

-Leo Kenney

As a child growing up in Seattle, Kenney copied images out of magazines. As he grew older he became impressed by prints of Giorgio de Chirico and Salvador Dali that were printed in the daily newspaper. In high school he was very enthusiastic about art and showed talent, however the event of his father's death in 1942, shortly followed by the death of his brother, caused him to temporarily drop out of school and go to Los Angeles, where he found work at Hollywood Athletic Club. Kenney returned to Seattle after six months, largely due to a severe case of the mumps.

Back in Seattle Kenney finished high school, got a job on an assembly line and continued to paint. His first exhibition was at Little Gallery in 1944 and only one year later he sold a painting to the Seattle Art Museum. During this period Kenney (by chance) met artists Morris Graves and Mark Tobey. Both impressed him as serious artists and inspired Kenney to take his own art more seriously. In 1949 Kenney, age 24, was given a solo exhibition at the Seattle Art Museum, a great honor for such a young artist. After the exposure he took a job as a display director, which he held until the sixties, during which period his art was on temporary hiatus.

In 1962 Kenney quit his job and started to paint again. Kenney experimented with mescaline at the age of thirty-seven, an experience which permanently changed his art. His images often consisted of concentric circles set in misty grounds. To Kenney, these were elemental forms and resonant symbols of source, as well as pure studies of light and form. According to Kenney these were not religious, though they did refer to a duality in the universe. The psychedelic era in Seattle was just taking off and Kenney's "frozen manifestations of light" fit in perfectly. In 1967 Kenney received national attention and exhibited in New York. The last period of Kenney's art experimented with geometric and angled shapes. It was important to Kenney not to become limited in a formula for creating art.

Sources/ Further Research:

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www.museumofnwart.org

http://www.historylink.org/essays/output.cfm?file_id=5350

Maude I. Kerns (1876 - 1965)

John Day Canyon, 1927

Oil on canvas

Gift of the Maude I. Kerns Estate

1969:8.8

Category: Landscape

Influenced by Abstract Expressionism, Synthetic Cubism, and the work and writings of Wassily Kandinsky, Maude Irvine Kerns experimented with a variety of styles, from realistic landscapes and portraits to abstract exploration of color and form. Her work was noted for its rich color and dynamic composition at a time when such art was scarcely known on the West Coast. Kerns was also a pioneer in the field of art education, an innovative teacher who used imaginative teaching techniques—such as painting to music—to convey the latest ideas in color theory and to introduce her students to new painting styles. She became a mentor to a generation of art teachers at the University of Oregon and was a major donor to the Eugene Art Center, later re-named in her honor.

Sources/ Further Research:

Web site of the Maude I. Kerns Art Center, <http://www.mkartcenter.org/>

Jacob Lawrence (1917 - 2000)

Confrontation at the Bridge, 1975

Screen print

Loan from the Seattle Art Museum

Anonymous gift in honor of Jacob Lawrence and Gwen Knight

SAM 92.10

Category: Figuration

Jacob Lawrence was born in Atlantic City in 1917. After his father abandoned the family, Lawrence's mother moved Jacob and his siblings to Harlem in 1930. There the artist enrolled in art courses for children and later studied under Charles Alston at the Harlem Community Center. In 1936 Lawrence began depicting Harlem street life. Lawrence's career was born of a desire to give voice and image to the social and cultural life of blacks.

Lawrence was the first African-American artist exhibited in the Museum of Modern Art, New York. He also taught at Black Mountain College briefly after World War II, where he met and was influenced by the artist Josef Albers. While his early work could be described as narrative of the "black experience" in America, his later work focused on contemporary social issues of all kinds. His work has been collected by over 200 museums worldwide, and he was the winner of several awards, including the National Medal of Arts, the National Association for the Advancement of Colored People's (NAACP) prestigious Spingarn Medal, three Julius Rosenwald Fund Fellowships, and more than two dozen honorary degrees.

Sources/ Further Research:

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"Jacob Lawrence: Exploring Stories" Website of the Whitney Museum
<http://www.whitney.org/jacoblawrence/index.html>

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Jacob Lawrence: Thirty Years of Prints (1963–1993): a Catalogue Raisonné (exh. cat., essays by P. Hills and P. Nesbett; Seattle, WA, Francine Seders Gallery and elsewhere; 1994)

P. T. Nesbett and M. Dubois, eds.: *Jacob Lawrence: Paintings, Drawings and Murals (1935–1999): a Catalogue Raisonné* (Seattle, 2000)

P. T. Nesbett and M. Dubois, eds.: *Over the Line: the Art and Life of Jacob Lawrence* (Seattle, 2000)

Roy Lichtenstein (1923 - 1997)

Reflections Series: Reflection on the Scream, 1990

Lithograph, screenprint, woodcut, and metalized PVC collage with embossing, edition 32/68

Loan from the collection of Jordan D. Schnitzer

JSC 283

Category: Innovation & Design

Lichtenstein has become famous for his use of comic book style and culture in his work. Once called "one of the worst artists in America" by a New York Times art critic, Lichtenstein has become one of the most beloved figures in American art, a figure as ironically iconic as the work he parodies.

Using the bold colors (and lines and dots) of comic book printing, Lichtenstein produces images that we at first glance expect to be humorous (and sometimes are), but are often disturbing or somehow disjointed. He also has applied this style to lampoon the history of art, creating images such as "still life" comic bowls of fruit. *Reflection on the Scream* is just such a work, a reference to the famous painting *The Scream* by the nineteenth century artist Edvard Munch.

Reflection on the Scream uses the comics as a subject that is perhaps more accessible than the earlier nineteenth century artwork by Edvard Munch titled *The Scream*. A bawling 'Sweet Pea' baby pops-out from the composition of bright colors and full tone dots that thin and thicken the image. A strong diagonal bar suggests another comic panel to come, or perhaps an architectural reference to Munch's bridge rail.

Sources/ Further Research:

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Web site of the Roy Lichtenstein Foundation, <http://www.lichtensteinfoundation.org>

'Is He the Worst Artist in the U.S.?', *Life Magazine* January 31, 1964

Roy Lichtenstein (exh. cat. by W. A. L. Beeren, Amsterdam, Stedel. Mus., 1967)

Roy Lichtenstein (exh. cat. by R. Morphet, London, Tate, 1968)

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Glen Lukens (1887 - 1967)

Square Platter with Knob Feet, 1952

Earthenware with monochrome glaze

Widmer Fund Purchase

Am22:Lu1

Category: Innovation & Design

Brightly colored glazes, pooling in the crevices of roughly textured, press-molded bodies, brought international acclaim for the work of pioneering California ceramist Glen Lukens. Through years of experimentation with local materials and study at the School of The Art Institute of Chicago, Lukens developed glaze formulas to achieve his personal pursuit of Egyptian blue, and consequently contributed to the contemporary developments of ceramic art.

Lukens' ceramics emphasized simple, straightforward forms and saturated glazes—a sharp contrast to the somber glazes and pictorial decoration prevalent in eastern studios in the 1930s.

Sources/ Further Research:

JSMA Archives

David McCosh (1903-1981)

Beach Things

Acrylic on paper

Virginia Haseltine Collection of Pacific Northwest Art

1975:3.1

Category: Figuration

"I believe that learning to paint is learning to see."

-David McCosh

David McCosh was born in Cedar Rapids, Iowa, and received his art education from the Art Institute in Chicago in 1926. He received the John Quincy Adams scholarship and was able to travel in Europe with the agreement that he would return and give a solo exhibition of his paintings from this period, which he did in 1929. By 1931 his works were exhibited in New York and Chicago and he would continue to show for the next forty years.

In 1934 McCosh was hired to teach at the Art Institute of Chicago and taught at the Stone City Art Colony in Iowa in the summers. During this time he met and married fellow artist, Anne Kutka. Shortly thereafter McCosh accepted a position teaching drawing, painting, and lithography at the University of Oregon in the department of Architecture and Allied Arts, where he influenced many young artists in the Pacific Northwest.

In Chicago, McCosh had worked in a modernist vein that focused on scenes of contemporary life. This all changed once he and his wife came out West. The shift centered on his new appreciation for the observation of nature, which marked the direction that his art would take for the remainder of his career. In 1949 McCosh and Kutka traveled to the remote coastlines of Washington State, followed by a trip to Mexico and New Mexico. This sabbatical proved to be a milestone in McCosh's career and he began to use color as the primary factor in the organization in his work.

Throughout the 1950's McCosh's work grew more abstract and he believed that his painting found its basis in observation of people, animals, and landscapes. He continued to exhibit in New York and Chicago, as well as many prominent West Coast organizations. McCosh lived in Eugene until his death in 1981.

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<http://www.karinclarkegallery.com/html/mccosh1.html>

László Moholy-Nagy (1894 - 1946)

Drawing with Ovals #2, 1939

Watercolor on paper

Widmer Fund Purchase

Hu30:Mo1.1

Category: Innovation & Design

To say that Moholy-Nagy's career was prolific would be an understatement. A painter, sculptor, photographer, designer, filmmaker, theorist, stage designer, typographer, and teacher, his importance in twentieth century American art and design is indisputable. Born in Hungary, his early artistic years were spent exploring the work of the post-impressionists. But it was the Dada experiments with collage, photomontage, and typography that would have the greatest influence on his artistic development.

He joined the faculty of the Bauhaus School of Design under Walter Gropius in 1922. Due to the political upheaval leading up to World War II, he left for Chicago in 1937, where he established the New Bauhaus. While this only lasted a year, he then founded the School of Design with other former faculty members, which became the Chicago Art Institute in 1944. His dreams of a new Bauhaus were being realized in this form, but he unfortunately died of Leukemia two years later, at the age of fifty.

Sources/ Further Research:

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M. Benedetta: *The Streetmarkets of London* (London, 1936/R 1972)

F. Kalivoda, ed.: *Telehor*, i (1936) [issue dedicated to Moholy-Nagy]

B. Fergusson: *Eton Portrait* (London, 1937/rev. 1949 as *Portrait of Eton*)

J. Betjeman: *An Oxford University Chest* (London, 1938/R 1970)

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Sample of Writings:

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'Lichtrequisit einer elektrischen Bühne', *Die Form*, v (1930), pp. 297–9; Eng. trans. in Passuth, pp. 310–11

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'Education in Various Arts and Media for the Designer', *National Society for the Study of Education: The Fortieth Yearbook* (1941), pp. 652–7

'Better than Before', *Technol. Rev.*, xlv/1 (1943), pp. 21–52

'Space-time and the Photographer', *Amer. Annu. Phot.: 1943* (1942), pp. 7–14

'New Education—Organic Approach', *A. & Indust.*, xl/237 (1946), pp. 66–77

Vision in Motion (Chicago, 1947)

Carl Morris (1911-1991)

Machine No. 2, 1951

Oil on canvas

Loan from the San Francisco Museum of Modern Art

Gift of Mrs. Ferdinand C. Smith

SFMoMA 51

Category: Innovation & Design

Calligraphy, 1985

Acrylic on canvas

Gift of the Carl and Hilda Morris Foundation

2003:2.3

Category: Language

“One listens to music and accepts the response. There is not the question: What does it mean? Yet the meaning is in the listening. Painting should be viewed with the same openness of mind and heart. Just experience the work. Don't try to explain it.”

-Carl Morris

Carl Morris was born to a citrus farming family in East Los Angeles in 1911. His interest in art was apparent in high school; in fact, he ended up instructing his teacher's ceramic class while he was out of town in the summer. After high school Morris attended the Art Institute in Chicago. With money saved from working with the Chicago Corps of Engineers as a wheelbarrow man, Morris was able to accept a scholarship from the Institute of International Education in Vienna. In Vienna he found work drawing sketches for architects until he arranged a fellowship to study in Paris.

When Morris returned to the States he spent a period teaching at the Art Institute of Chicago, and then at the University of Colorado in Boulder. He was directing the Works Project Administration (WPA) project in Spokane, Washington, when he met and married sculptor, Hilda Grossman. The couple moved to Portland where they spent the rest of their lives.

Morris became an accomplished artist who started from meager beginnings. Through his own hard work and cunning he propelled himself through a sometimes tumultuous profession. One could talk about the calligraphic and abstract expression in his work, but in the spirit of the artist, viewers should allow themselves to experience his work as they please.

Sources/ Further Research:

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Robert Motherwell (1915-1991)

Red Sea #1, 1976

Color etching and aquatint, edition of 100

Bequest to the Museum of the Elizabeth Butler Graphic Arts Collection, 2004

TN 00562.9

Category: Innovation & Design

“Every artist’s challenge is to invent himself.”

-Robert Motherwell

Robert Motherwell was a full-fledged modernist before he entered the art scene. Motherwell grew up in affluent society in the San Francisco Bay Area and was pressured not to pursue an artistic career. After attending prep school as a youth, he earned a Bachelors Degree in Philosophy from Stanford University. Then he pursued a Ph.D. at Harvard. However, in 1940, instead of returning to Harvard he went to Columbia University in New York, where he studied art history under the acclaimed Meyer Shapiro. Through Shapiro, Motherwell befriended Matta and then Duchamp, Ernst, Lam, Masson, Tanguay, and Breton. His personal background in philosophy and his familiarity with psychoanalysis put him in good company with these participants of the Surrealist movement.

Around this time Motherwell became fascinated with the concept of *automatism* in art, which intended to capture the subconscious impulses of the artist. American artists like Lee Krasner and Jackson Pollock maintained a freewheeling sense of automatism. Motherwell’s early works were pen and ink drawings that used automatic spontaneity, but he also applied clear structure and simple shapes. As Motherwell’s art matured into the 40s he developed a calligraphic style of applying his marks; works from this period are often dark and reflexive of the violence of the Second World War.

Motherwell remained a believer in the authenticity of Abstract Expressionism throughout his entire career, which consisted of teaching at various universities (including the University of Oregon in the summer of 1939), lecturing, and publishing essays involved with the evolution of modern theory. His process of creating art was always involved with his devotion to modernism and intellectual art, which resulted in profoundly abstract and personal creations.

Sources/ Further Research:

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Gertrud and Otto Natzler

Gertrud Natzler (1908-1971), Otto Natzler (b. 1908)

Untitled, 1936

Ceramic

1998:15.1

Category: Innovation & Design

Untitled, c. 1950's

Ceramic

1984:1

Category: Innovation & Design

Otto and Gertrud Natzler came to the United States in 1938. Gertrud Natzler's recognizable forms—bowls, vases, and jars—explored the foundations of form and functions. The interiors of her ceramics echo the exterior.

Throwing marks speak to her relaxed hands and light touch shaping each form. Gertrud formed the hand built shapes from clays from the Aberhill region in southern California. The glazes, developed by Otto, are part of the whole. "We do not use the glaze to hide the clay. For this reason the color of the clay is important."

Otto Natzler's glazes were usually monochromatic, complimenting the sculptural qualities of Gertrud's ceramics. This unique unity led to experimental forms and glazes establishing the Natlzers as among the more influential artists in the twentieth century.

Sources/ Further Research:
JSMA Archives

Bruce Nauman (b.1941)

Violent Incident— Man/ Woman, 1986

Video edition 93/ 200

Loan from the Jordan Schnitzer Family Foundation

JSC 2001.47

Category: Innovation & Design

"I was using my body as a piece of material and manipulating it...I think of it as going to the studio and being involved in some activity. Sometimes that activity involves making something and sometimes the activity is the piece."

-Bruce Nauman

Bruce Nauman is a conceptual artist and works in sculpture, photography, performance, and video. Nauman received his Masters in Fine Art in 1968 with an emphasis on fiberglass sculptures. Shortly afterward he moved to San Francisco and worked as an artist. Nauman's early work was concerned with the tactile experience and process, which is partially in debt to the Bay Area artist of the 1970's and 80's, Robert Arneson. During this time Nauman's art was concerned with the social and political condition of society. Along with creating video installations, Nauman is famous for his witty and seemingly artless neon signs, which have the ability to deconstruct modern language in a form (the neon light) that is befitting and sardonic.

Nauman's passion for the force of language is further identified in his interest in new forms of literature and music. The structures of language and the paradoxes that he finds are revealed in strange word juxtapositions and witty quips. He has also used his own body as a template to conceive of new translations of the English language.

Sources/ Further Research:

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Fineberg, Jonathan. *Art Since 1940 Strategies of Being*, second edition. New York, Harry N. Abrams, Inc. Publishers, 2000.

Bruce Nauman: Work from 1965 to 1972 (exh. cat. By J. Livingston and M. Tucker, Los Angeles, CA, Co. Mus. A.; New York, Whitney: 1972)

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<http://stuartcollection.ucsd.edu/nauman/>

Alice Neel (1900 - 1984)

Thanksgiving, 1965

Oil on canvas

Loan from Jonathon and Monika Brand

Category: Figuration

"My choices perhaps were not always conscious, but I have felt that people's images reflect the era in a way that nothing else could."

-Alice Neel

Neel is renowned for her honest and intimate portraits of friends, loved ones, and the many acquaintances acquired during a long life devoted to scrutinizing and painting the human figure. A New Yorker born and bred, Neel spent her early years painting cityscapes and street scenes before settling into portrait painting. She was increasingly drawn to the portrait genre for its emotional and psychological appeal, preferring to paint her sitters in the nude so as to get at the true essence of the individual. A self-proclaimed "collector of souls," Neel often referred to her portraits as "monuments" to the people she depicted.

In *Thanksgiving*, Neel treats the subject of a Thanksgiving turkey, thawing casually in a sink, as she does her depictions of specific individuals—naked, stripped of pomp and circumstance, as raw and intimate as Manet's *Olympia*, yet more familiar for its sheer domesticity. Neel endows this unique "sitter" with two distinctly human qualities, an inherent sense of worth, and a bittersweet vulnerability, thereby expressing a deeply compassionate view of all life.

Sources/ Further Research:

Alice Neel (exh. cat. by E. Solomon, New York, Whitney, 1974)

Alice Neel: The Woman and her Work (exh. cat., essay by C. Nemser; Athens, U. GA Mus. A., 1975)

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E. Munro: *Originals: American Women Artists* (New York, 1979)

Harris, Ann Sutherland, "Alice Neel" *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

Harris, A. Sutherland and L. Nochlin: *Women Artists, 1550–1950* (New York, 1977), pp. 323–4

Richard Notkin (b.1948)

Heart Teapot: Within/Without, 1989

Stoneware

Loan from the Seattle Art Museum

Purchased with funds from the Anne Gould Hauberg Northwest Craft Fund and the Northwest Arts Fund

SAM 89.186

Category: Innovation & Design

“We have stumbled into the twenty-first century with the technologies of Star Wars and the emotional maturity of cavemen. The problems of human civilization are far too complex to be solved by means of explosive devices.”

-Richard Notkin

Richard Notkin's ceramic works have been greatly influenced by Yixing pottery of China, where he traveled several times to help foster this connection. Born in Chicago, Notkin received his bachelor of fine arts (BFA) from the Kansas City Art Institute in 1970 and then continued to earn his master of fine arts (MFA) from the University of California, Davis, where he studied under Robert Arneson. Notkin currently operates a studio in Helena, Montana and is active in the Archie Bray Foundation.

Notkin believes that artwork should be socially active, and that his work in particular is an extension of his own social conscience. In the last ten years his work has specifically called into question foreign policy around the world with regards to nuclear power and energy. In this period, he has used the format of the teapot as the vehicle for his inquiry.

The Seattle Art Museum has been especially devoted to Notkin's work and has organized two traveling exhibitions: *Strong Tea* of 1990 and *Passages* of 1999. Notkin's ceramic work resides in museums around the globe, including but not limited to the Metropolitan Museum of Art, New York; Carnegie Museum of Art, Pittsburgh; Montreal Museum of Decorative Art; the Stedelijk, Amsterdam; the Shigaraki Museum of Ceramic Art, Japan; and the Victoria and Albert Museum, London.

Sources/ Further Research:

Notkin, Richard, *Strong tea: Richard Notkin and the Yixing Tradition*. Seattle, Wash., Seattle Art Museum, 1990.

http://www.asu.edu/asunews/arts/beyondbounries_091203.ht,

<http://www.garthclark.com/Artists/RichardNotkins/shortbio.htm>

Frank Okada (1931-2000)

Fog Dog, 1977

Oil on canvas

Jordan Schnitzer Museum of Art Collection Purchase

2004:7.1

Category: Landscape

Born in Seattle in 1931, Frank Okada attended the Cranbrook Academy of Fine Art and received his bachelor of fine arts (BFA) in 1957. Shortly thereafter he was awarded Whitney, Fulbright, and Guggenheim Fellowships. In 1969 Okada accepted a professorial position at the University of Oregon. Okada lived in Eugene for the next thirty years, painting, instructing, and contributing to collections and exhibitions across the nation.

In Okada's work, there are references to the experience of Japanese Americans from his parents' generation. With lament and anguish he identifies stoic emotions that were the result of interment during the Second World War. Many of these paintings translate deep feelings of melancholy through monotone color fields that come alive in their vibrancy of small and quick brushstrokes. Such is the case with *Fog Dog*, which uses abstract expressionist devices to evoke a sense of the inner state of the artist. In other works, Okada uses literal devices to incorporate his Japanese heritage.

Sources/ Further Research:

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<http://www.aaa.si.edu/oralhist/okada90.htm>

http://www2.eugeneweekly.com/2000/11_16_00/special.html

C.S. Price (1874 - 1950)

Wolves, 1944

Oil on board

Loan from Brooklyn Museum Gift of the Edith and Milton Lowenthal Foundation, Inc.

Brooklyn 76.71

Category: Figuration

The Fisherman, late 19th/20th century

Oil on canvas

Founders Society Purchase, Loan from The Detroit Institute of Arts, General Membership Fund

DIA 43.432

Category: Figuration

Clayton S. Price was born in Bedford, Iowa and grew up in Wyoming, working as a cowhand and rancher. He attended the St. Louis School of Fine Arts in 1905 and worked in Portland, Oregon as an illustrator for *The Pacific Monthly* from 1909-1910. It was not until 1918 that Price began to work full-time as an artist of the American West. After living and painting in Monterey, California for ten years, Price moved back to Portland in 1928. He worked on the Works Project Administration (WPA) Federal Art Project intermittently from 1935 to 1940. Two of the murals Price completed for the WPA can be seen at the Timberline Lodge at Mt. Hood, Oregon.

Sources/ Further Reading:

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Allen and Klevit: *Oregon Painters: The First Hundred Years (1859-1959)*

Portland Art Association: *C. S. Price, 1874-1950: A Memorial Exhibition*

C. S. Price, 1874-1950: a memorial exhibition initiated by the Portland Art Museum and the Walker Art Center [Portland, Or.] : Portland Art Association, 1951

Nellie Mae Rowe (1900 - 1982)

Murrel Berry Tree, 1978

Pencil on paper

Anonymous gift

2003:1.1

Category: Figuration

Nellie Mae Rowe was a prolific self-taught artist from the American South. Her body of work includes paintings, drawings, doll constructions, and sculptures made out of chewing gum. Born in Fayetteville, Georgia, Rowe began to piece together dolls out of her family's laundry as a young child. After her second husband's death in 1945, Rowe began to more fully explore her artistic impulses. She described her home in Vinings, Georgia as her "playhouse," filling both house and yard with collected found objects as well as her own drawings and sculptural creations.

Rowe's drawings and paintings are characterized by vivid color and organic, patterned composition. The people, animals, and everyday objects depicted in her works inhabit a world of simultaneous fantasy and reality, and she often includes text as narration or description. Rowe worked most frequently in pencil, pen, and tempera on paper and cardboard, although she used almost any surface available to her.

Sources/ Further Research:

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Kogan, Lee, *The art of Nellie Mae Rowe : Ninety-nine and a half won't do* (Mississippi: University of Mississippi Press, 1998)

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Edward Ruscha (b. 1937)

Vanish, 1982

Lithograph

Loan from the San Francisco Museum of Modern Art

Fireman's Fund American Foundation Fund Purchase

SFMoMA 73.48

Category: Language

While still at school in Oklahoma City, Ruscha developed an interest in Surrealism. Moving to Los Angeles in 1956, Ruscha came to prominence there in the late 1950s when he began making small collages similar to those of Jasper Johns and Robert Rauschenberg. Soon he began to refine his collages, isolating and recombining words and images in increasingly subtle and unique ways. Because he drew upon sources from the real world and embraced the vulgar techniques and imagery of commercial culture, his work is associated with Pop art. However, unlike some Pop painters, Ruscha seldom seemed to be making art about other art. Ruscha used unconventional materials in his graphic work of the late 1960s and 1970s: he drew with gunpowder and painted and printed with foodstuffs and with a variety of organic substances such as blood and the medicine Pepto-Bismol. He was well known for his depiction of words and phrases (e.g. *Three Darvons and Two Valiums*, *Very Angry People*, *He Enjoys the Co. of Women*) and for the books he published of his series of deadpan photographs, including *Twentysix Gasoline Stations* (1962), *Some Los Angeles Apartments* (1965) and *Thirtyfour Parking Lots in Los Angeles* (1967). Such work was influential for the development of conceptual art, although Ruscha's pieces have a characteristic low-key humor. In the 1980s Ruscha's work was characterized by a further exploration of the image.

A major traveling retrospective was organized by the San Francisco Museum of Modern Art in 1982–3, and in 1985 Ruscha was commissioned to design a series of murals for the Miami–Dade Public Library in Florida, designed by architects Philip Johnson and John Burgee (b 1933).

Photographic Publications:

Twentysix Gasoline Stations (Los Angeles, 1962)

Some Los Angeles Apartments (Los Angeles, 1965)

Thirtyfour Parking Lots in Los Angeles (Los Angeles, 1967)

Sources/ Further Research:

E. A. Foster: *Edward Ruscha (Ed-Werd Rew-shay), Young Artist: A Book Accompanying the Exhibition of Prints, Drawings and Books of Edward Ruscha* (Minneapolis, 1972)

Graphic Works by Ed Ruscha (exh. cat., ed. E. Ruscha, intro. A. Bogle; Auckland, C.A.G., 1978)

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Edward Ruscha (exh. cat. by P. Hulten and D. Cameron, Paris, Pompidou; Rotterdam, Mus. Boymans–van Beuningen; Barcelona, Cent. Cult. Fund. Caixa Pensions; and elsewhere; 1989–91)

Livet, Anne, "Ed Ruscha", *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

Kiki Smith (b. 1954)

Blue Lake, 1995

Photogravure, lithograph, edition 26/41

Loan from the collection of Jordan D. Schnitzer

JSC 2002.80

Category: Figuration

Kiki Smith was born in Germany, raised in New Jersey, and attended Hartford Art School, Connecticut (1974-1976). A sculptor, draughtsman, and printmaker, she has exhibited on an annual basis since 1982 at the Fawbush Gallery, New York. She received significant acclaim for her exhibition in the Projects Room at the Museum of Modern Art, New York, in 1990. Although her father was minimalist sculptor Tony Smith, her greatest influences were his female contemporaries Louise Bourgeois, Eva Hesse, and Lee Bontecou. By manipulating everyday materials such as glass, ceramic, fabric, and paper—often considered feminine “craft” materials—Smith’s work examined the dichotomy between the psychological and physiological power of the body. In addressing issues of gender and the body, Smith broke from the classical portrayal of women in art as harmonious and self-contained; Smith defined the female in terms of a woman’s lived experience in such works as *Lilith* (silicon bronze and glass, 1995; e.g. New York, Met.), whose crouching, defecating body both threatens and cowers.

Sources/ Further Research:

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Interview with the artist from the *Journal of Contemporary Art Online*, 1991

<http://www.jca-online.com/ksmith.html>

Kiki Smith (exh. cat., Amsterdam, ICA, 1990)

Projects 24: Kiki Smith (exh. cat., New York, MOMA, 1990)

Kiki Smith (exh. cat., Montreal, Mus. F.A.; Fort Worth, TX, Mod. A. Mus.; 1996–7)

Kiki Smith: Convergence (exh. cat., Dublin, Irish MOMA, 1997–8)

Kiki Smith: All Creatures Great and Small (exh. cat., Hannover, Kestner-Ges., 1998)

Mark Tobey (1890 - 1976)

The Middle West, 1929

Oil on canvas

Loan from the Seattle Art Museum

Gift of Mrs. Thomas D. Stimson

SAM 42.20

Category: Landscape

Cubist Vertical, n.d.

Gouache on cardboard mounted on panel

Loan from the San Francisco Museum of Modern Art

SFMOMA 83.64

Category: Innovation & Design

Mark Tobey was born in Wisconsin and began studying oil and watercolor painting as a high school student in Indiana, traveling to the Art Institute of Chicago on weekends. After his family moved to Chicago in 1909, Tobey found work as a fashion illustrator. By 1913 he was splitting his time between Chicago and New York, maintaining his illustration work while developing a reputation as a portraitist in charcoal. After a three-year teaching stint in Seattle, Tobey traveled widely throughout Europe and the Middle East, returning to the United States for a brief period before departing once again for a teaching job in Devon, England. Tobey continued to relocate and travel, notably taking a period of study and meditation at a Zen monastery in Japan, before finally settling in Basel, Switzerland.

Tobey's introduction to the Bahá'í faith in 1918 had a marked impact on his successive work as an artist. Bahá'í emphasizes the spiritual unity of all mankind, and this underlying tenet of concordance is found in Tobey's work. The influence of Cubism gave way to experimentations with Chinese calligraphy and the development of Tobey's "white writing," in which he used swift calligraphic brushstrokes in white against a colored background. His works have often been compared to those of Jackson Pollock for their gestural qualities, but it is argued that his painting in fact holds closer ties to the abstractions of European artists such as Kandinsky and Mondrian, firmly rooted in spirituality and metaphysics.

Sources/ Further Research:

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Contemporary Artists, Joann Cerrito, ed. (Detroit: St. James Press, 1996)

Toshiko Takaezu (b. 1922)

Untitled (Bottle), n.d.

Stoneware

Loan from The Detroit Institute of Arts

Founders Society Purchase Prize, 13th Annual Exhibition for Michigan Artists-Craftsmen, 1958

DIA 58:375

Category: Innovation & Design

Toshiko Takaezu studied pottery in her native Hawaii, but her emergence as an artist came after her association with Maija Grotell at the Cranbrook Academy of Arts beginning in 1953. During her studies with Grotell, she created spouted biomorphic forms. By the end of the 1950s Takaezu created simple, rounded vases terminated with diminutive spouts. Her calligraphic decorations and subtle palette of ash glazes were characteristic of these smaller vessels and monumental cylinders reaching up to eight feet in height.

Her artistic explorations brought her back to Cranbrook as a faculty member in ceramics. Her teaching contributed to appreciation of contemporary ceramics as an art form.

Sources/ Further Research:

JSMA Archives

Bill Viola (b. 1951)

The Reflecting Pool, 1977-79

Video

Museum Purchase

1998:5.1

Category: Innovation & Design

Video and sound installation artist Bill Viola began working with electronic media as a student at Syracuse University in the early 1970s. His earlier works highlight innovative technologies and an interest in theories of perception. Travels to the South Pacific and the Himalayas exposed Viola to religious mysticism and Zen Buddhism, and he subsequently began to explore questions of meaning in his work. Recent explorations have focused on the fundamentals of human existence and on the individual's inner versus outer realities. Viola's installations utilize closed-circuit processes, differing video running speeds, slow motion, time lapse and proportional changes, with sound occupying a special role as a "sculptural material."

Sources/ Further Research:

Stonard, John-Paul, "Bill Viola", *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005) <<http://www.groveart.com>>

Peter Voulkos (1924 - 2002)

Sculptured Container, 1952

Ceramic

Widmer Fund Purchase

Am24:Vo1

Category: Innovation & Design

Voulkos emerged at a time when ceramics was searching out different traditions, especially Japanese. It was also when American painting and sculpture were becoming abstract. After earning his MFA at the California College in Arts and Crafts and successfully producing high quality dinnerware with fellow classmate Rudy Autio, in the 1950's he became in essence an Abstract-Expressionist artist and led the movement to bring ceramics from craft traditions to fine arts.

Sources/ Further Research:

JSMA Archives

James Washington (1909 - 2000)

Chief Little Thunder, 1965

Stone

Virginia Haseltine Collection of Pacific Northwest Art

1974:31.68

Category: Figuration

James W. Washington, Jr. began his career as a painter before moving into sculpture. He was born in Gloster, Mississippi and traveled widely throughout Europe, Mexico and the Middle East. Washington taught for the Works Project Administration (WPA) Federal Art Project in Vicksburg, Mississippi before settling in Seattle in the mid-1940's.

Sources/ Further Research:

JSMA Archives

William Wegman (b. 1943)

Green Blue Green Blue, 2001

Polaroid

Loan from Collection of Jordan D. Schnitzer

JSC 2002.94

Category: Innovation & Design

Best known for his Weimaraner dog photographs, William Wegman is also a painter, draughtsman, video artist, sculptor and conceptual artist. Wegman earned his BFA in 1965 at the Massachusetts College of Art and his MFA in 1967 at the University of Illinois at Urbana-Champaign. His early works include Minimalist sculptures and paintings as well as documentations of his often humorous and satirical conceptual works using video and photography. Wegman began his well-known dog photograph and video works in the 1970s, capturing his dog Man Ray (and, later, his new dog Fay Ray) in highly contrived poses and costumes. Wegman's work has been criticized for a lack of artistic sincerity as well as noted for the use of humor in examining the nature of perception and of humor itself. In the mid-1980s Wegman returned to painting, excluding the elements of humor so often associated with his work but retaining juxtaposition as an expressive tool.

Sources/ Further Research:

"William Wegman", *Grove Art Online*, (Oxford University Press, Accessed 5 January, 2005)

<<http://www.groveart.com>>

Cerrito: *Contemporary Artists*

Kunz: William Wegman: Paintings, Drawings, Photographs, Videotapes