WAKE FOREST UNIVERSITY
STUDENT UNION COLLECTION OF
CONTEMPORARY ART
“The contemporary art collection was the single most significant contribution the College Union made to Wake Forest.”

Mark R. Deaver (60)
Founder of the Collection of Contemporary Art

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This catalogue is dedicated in memory of Mark H. Reece ('49), former Dean of Men and Dean of Students, without whose dedication, support, and guidance the Student Union Collection of Contemporary Art would have never come into being.

hat began at Wake Forest University in 1962 as an experiment has evolved into a major collection of contemporary art. A valuable and irreplaceable cultural asset, the Student Union Collection of Contemporary Art (formerly known as the College Union Collection of Contemporary Art) is comprised mostly of American prints and paintings, with a growing presence of sculpture and photography. It not only provides an excellent visual arts environment but serves as a teaching resource, supporting the University's educational mission of preparing "men and women for personal enrichment, enlightened citizenship, and professional life." It is due largely to the foresight of Mark H. Reece ('49), who started the collection, and Professor of Art Robert H. Knott, who has guided its development for the last thirty years, that this has now become a serious collection of contemporary art.

In planning this catalog, we asked ourselves whether to feature the highlights, the destination, or the journey, the evolution of the collection. Because of its uniqueness, the decision was quickly made to record the journey. Divided into student buying trips, the catalog illustrates the evolution of contemporary art through the latter half of the 20th into the 21st century. Although the art ranges from the lesser known to that of contemporary masters, all was selected with the same thought and care.

It has been a privilege to serve as the first curator of Wake Forest's Art Collections. After seven very exciting years, I now leave the collections in the stewardship of Heather Childress, our new curator. Although this catalogue is a culmination of my work, it is the beginning of Heather's, whose assistance in preparing it for publication has been invaluable and a promise of things to come.

Working with the Wake Forest Art Collections has been both a pleasure and a challenge. I am forever indebted to Professor of Art Margaret Supplee Smith for her guidance and support.

Kathryn O. McHenry
Curator, Wake Forest University Art Collections, 1997-2004
THE BIRTH OF A COLLECTION, 1962-1969

BY MARK H. REECE ('49)
Founder, Student Union Collection of Contemporary Art

The Student Union enlarged its program in the school year 1961-62 to include exhibitions of painting and sculpture. This was under the leadership of Jerry Markatos who was chairman of the Fine Arts committee that year. Our first exhibit was a One Man Show by THIE in the school year 1961-62 to include exhibitions of painting and sculpture. This was under the leadership of Jerry Markatos who was chairman of the Fine Arts committee that year. Our first exhibit was a One Man Show by THIE in the dimly lit lower corridor of the Library. Jerry was a very enthusiastic chairman and worked hard to arrange for renovations in the corridor which would make it more suitable for exhibitions.

On December 17, 1962, the governing board voted to establish an art collection with two objectives in mind: (1) to leave with the college examples of art which were being created during each student generation, and (2) to make students, faculty, and the administration aware of the College's commitment to the area of art; and thereby, they hoped, see a department of art established.

No funds had been allocated in the College Union budget in the year 1962-63 for the purchase of art. The committee had a small amount for exhibitions but that was not enough to even begin. The motion to establish the collection called for funds available from the Recreation Committee, the previous year's Movie Committee, the current year's Fine Arts Committee, and any other committee funds available at the end of the fiscal year to be put in a fund for the purpose of establishing the collection.

The first purchases were made approximately six months later in June 1963, when a committee went to New York for that purpose. Five made the trip: Dr. Allen Easley, Dean Ed Wilson, David Forsyth, president of the College Union; Ted Meredith, chairman of the Arts Committee; and myself. We went along to drive! Some work had been done in preparation for the trip and a friend in New York, Robert Myers, did a great deal of preliminary work before our arrival.

Most of the galleries we planned to visit were called on the first day and repeated trips were made, sometimes as many as four, during the remainder of our stay. We would go back to our hotel in the evenings and review our notes and discuss the paintings that had been seen. While everyone entered into the discussion and appraisal freely, the ultimate decision on every purchase was always left with the students. As it turned out, they were quite adept in the art of bargaining! As a matter of fact we came back with two extra paintings because of their persistence. Two dealers chose to give us another painting rather than further reduce their prices. They appeared to really enjoy dealing with the students.

Some of the purchases were made with the understanding that they would be paid for in September after the College had collected the College Union fees for the fall term. Our purchase fund was made up with the balance of the budget from the academic year 1961-62 which ended June 30, and the Committee's appropriation for the year 1962-63 which began July 1. The dealers were very willing to wait.

It was fun but hard work. Realizing that our time was very limited, we scurried about at a frantic pace, and by the end of the day, the pounding of the sidewalks really took its toll. I remember that on one day by 3:30 p.m. all except Dr. Easley had to go to the hotel to rest. We were completely worn out! But Dr. Easley was still in great shape, and he continued to survey the scene while we rested.

Our first purchase was a linoleum cut by Picasso (see page 6). It is signed and was one of an edition of fifty. We tried to get as much variety as possible in the first group we purchased. Representative works as well as abstracts were purchased. They included a collage, the linoleum cut, a color print, a watercolor, a polymer, and oils on canvas, paper, plywood, and masamine. On this, our first trip, we purchased nine works of art; two were given to us, and arrangements were made later to purchase one which the students particularly liked. The painting by Elaine de Kooning (see page 14) cut all that remained of our budget—$300. The painting was $500! The director of the gallery said that he would write the artist and explain to her that it was for a college collection and that the choice had been made by the students establishing a collection, so she permitted us to purchase it for the $300 we had left in our budget.

In the fall of 1963, the first College Union Purchase Award was presented by the Winston-Salem Gallery of Fine Arts. The amount of the award was to be up to $400. The Union actually secured three paintings from those nominated by the juror in the competition. Two were purchased and one was presented to us as a gift by Mrs. Ira Julian of Winston-Salem. Mrs. Julian's gift was the first in the collection. Students were involved and actually made the final decision in the selections for the Purchase Award at the gallery in the same manner as they had been involved in the purchases in New York. We participated in this program at the gallery until last year. Eight of the works of the Collection are the result of our Purchase Awards at the Winston-Salem Gallery, which is now the Winston-Salem Gallery of Contemporary Art. Three in the collection were in one man shows which were held in our own gallery. We have received two other contributions since that of Mrs. Julian. The North Carolina Museum of Art presented us with a limestone sculpture by Ogden Deal. It was one of the winners in state competition. The last gift was made by Mr. Wayland Jenkins, Jr. of Ahoskie. It is a seven-panel painting 21 feet wide, entitled The Creation (see page 22), painted by Walter Thrift of Virginia Beach.
HOW TO PURCHASE ART IN THE NEW YORK MARKET . . . AND SURVIVE

BY J.D. WILSON ('69)

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participating in the 1969 Student Buying Trip to New York was both surreal and like a dream. We were students—with buying power—and fully empowered by the University to make lasting decisions. It was both an honor and a heavy responsibility to spend wisely the student fees for art that generally was not fully appreciated—aesthetically or monetarily. As I look back, thirty-five years later, I can see clearly that this experience was but one example of how Wake Forest nurtured and mentored students to live in and make a difference in the real world.

To most students, Mark Reece was the Dean of Men—his salaried or “day job.” To those of us in College Union, he was a quiet and unassuming Renaissance Man. He was passionate about empowering students to develop leadership skills, and he gave us the latitude to make decisions knowing full well we might make mistakes. His vision to bring focus to the importance of art and its value to the human experience is a significant part of his legacy, and in turn, the University’s legacy. In many ways, the College Union art experience was the University’s “unofficial” art department in those early days.

Throughout the school year we did research on a variety of artists and the contemporary art scene. Once in New York we operated at a fast pace. Our days were filled with visits to galleries, examining works of art, talking to gallery owners, getting bio’s on artists and prices on their works, and taking copious notes. At the end of each day we would gather in Dean Reece’s hotel room to review our notes, give ratings to works, and develop a list of galleries where we wanted to make a return visit. Toward the end of our trip, we followed this same practice with the finality of making buying decisions and their impact on our total budget. In all of this, students were expected to lead the discussions and make the decisions.

Two people who were instrumental in facilitating our trip were Barbara Babcock Millhouse (president of Reynolda House, Museum of American Art) and Bob Myers (a New York architect from Winston-Salem). One night we were invited to Barbara’s Park Avenue apartment for dinner and, afterwards,
Picasso is perhaps the greatest artist of the twentieth century. During his long life he produced an enormous volume of work, experimenting with and mastering nearly every available medium. Picasso placed great importance on his drawings and prints, treating them as works of art in themselves and rarely simply as studies for a larger work. L'Ecuyère (opposite page), a lithograph, illustrates Picasso's fluid, energetic, and rather abstracted drawing style. Picasso was constantly experimenting, and it was not until fairly late in his career that he did his first linoleum cut. Portrait de Femme a la Fraise et au Chapeau from 1962 is one of the few works that he made in this medium.
L’Écuyère, 1960
lithograph, edition of 200
21" x 27"

Child with Flower, 1963
lithograph 1/30
23" x 17"

Robert Broderson is known for his surreal expressionism and his nightmarish portrayal of half-bestial figures and brooding atmospheres. In Child with Flower, Broderson transforms a cheerful image of a girl holding a flower into a chilling and foreboding vision. The girl’s eyes are averted and deeply shadowed, and she appears overwhelmed with tragedy or pathos. Her distorted proportions and rough contours contribute to the sense of unease Broderson achieves in the painting.
John Hartell creates a mood of emptiness and contemplative solitude with clouds of luminous color and light in *Vignette*. Hartell’s washes of color are abstracted from the motion and change of nature, and appear inspired by landscape. Mist or haze obscures details and concrete realities. Hartell achieves a sense of depth and volume by manipulating the soft fog of his atmosphere and light.

**Vignette**, 1962  
Oil on canvas  
30" x 36"

Gitte Kroncke evokes the hectic activity and towering architecture of New York in her 1963 *Manhattan*. Kroncke, a Danish-born artist, employs loose, highly textural brush strokes to create an almost cubist pattern of line, shape, and color. The busy surface and rhythmic patterning of *Manhattan* reflects the vitality and multifaceted character, as well as the overpowering chaos and dimension, of the city itself.

**Manhattan**, 1963  
Oil on canvas  
25" x 32"
Richard Anuszkiewicz
American b. 1930
Cleveland Institute of Art, BFA 1953; Yale University, MFA 1955

"Untitled," 1963
polymer on cardboard
18" x 18"

Richard Anuszkiewicz is primarily associated with a movement called Op (optical) Art from the 1960s. He is interested in perception and the creation of illusion through manipulation of geometry and color. Many of his works are concerned with light and seem to produce rather than reflect it. In this painting, Anuszkiewicz uses what he calls the "color-line mixer" technique creating an optical illusion in which the central circle seems to be emitting beams of light.
Reminiscent of his contemporaries, John Waddill's *Untitled* employs strong color and tactile surfaces to create an ethereal quality in his work. Days of the week emerge from the atmosphere surrounding the soft blue sphere, suggesting planetary forms and the passage of time. Throughout his career, Waddill participated in a variety of local, regional, and national exhibitions receiving 10 major awards including purchase prizes from South Carolina's Columbia Museum of Art and the Mint Museum in Charlotte, NC. This piece was acquired through a Purchase Award from the Winston-Salem Gallery of Fine Arts, Inc., now known as SECCA.

*Ruth Clarke*

American b. 1909

*University of North Carolina at Greensboro, BA, MFA; Hans Hofmann School, Art Students League; Columbia University*

Ruth Clarke simplifies a mountain landscape into a basic and fundamental impression of color and shape. In the style of the color field painters, Clarke applies large swaths of atmospheric color, modulated subtly by muted shadows and highlights. The stark contrast and crisp, well-defined contour of the mountain's ridge stands out against the nebulously treated color that comprises the rest of the painting. The purity of form and the simplicity of *Big Mountain* contribute to the tranquil, pensive mood of the painting. This painting was acquired with a Purchase Award from the Winston-Salem Gallery of Fine Arts, Inc., now known as SECCA.
Milton Resnick
American 1917-2004
Paris and New York

**Untitled**, 1960
oil on paper mounted on masonite
25" x 20"

Thick layers of paint and multi-dimensional surfaces characterize Milton Resnick's work. Resnick's color is subsumed to the total impression of his work. Although Resnick's paintings appear innovative and distinctive, he claims, "There is no eccentricity in the way I paint." He builds up crusted, tactile layers and scrapes out crevices to create a highly textural surface. Using literally pounds of paint to release his images from the canvas, he creates a dynamic, breathing world. "I try for a deliberate art where development and thought are possible," Resnick says. His carefully executed canvases reveal his cerebral approach to his work.

**Dream World**, 1963
oil on canvas
18" x 24"

J.W. Edwards suggests the artificiality of dreams with a disjuncted portrait of a young boy, suspended motionless in an impossible position. The vague, loose brushwork and hazily rendered background also evoke a dreamlike absence of detail.

J.W. Edwards
American b. 20th century
Indiana University, University of Alabama, BFA
Francis Speight
American 1896-1989
Wake Forest College; Corcoran School of Art; Pennsylvania Academy of Fine Arts

Holy Family Church, 1942
oil on canvas
24" x 30"

Francis Speight explored the Schuylkill valley in the 1940s and painted the small Pennsylvania towns he discovered. Speight observed the rural communities and landscapes in every season and light condition, and depicted the patterns of form and the interplay of light and shadow he had carefully studied.

In *Holy Family Church*, Speight presents a rural town veiled in snow and bathed in winter light with the Philadelphia skyline visible in the distance. The dark contours and angular lines of the church and its adjacent buildings contrast with the more nebulously defined natural elements of the painting. Speight was a Wake Forest graduate who continued his artistic work at the Corcoran School of Art and the Pennsylvania Academy of Fine Arts.
Joseph Heil
American b. 1916
Art Students League, NYC; Yale University School of Fine Arts

Autumn, 1961
watercolor and collage
6" x 7"

Joseph Heil captures autumn with delicacy and sensitivity in his collage. Multiple layers and veined, organic forms of trees and leaves reflect the changing nature of the season. The small size of Heil's Autumn provides an evocative glimpse at the personal sensations and fleeting impressions of fall.

Longing, 1962-63
oil on plywood
20" x 26"

George McNeil uses caked, rumpled pigment, bold design, and unadulterated color in his figurative Abstract Expressionist painting. McNeil's figures are gestural and phantasmagoric, floating on the canvas and dominating the painting; his surface is highly energetic and dynamically restless. McNeil says that he attempts to simplify his subject matter in order to distill his feelings, perceptions, and experiences. "I try to see the world as a child," McNeil says, "to push away as much sophistication as I can."
During the 1950s, Elaine de Kooning, along with her husband, Willem de Kooning, was associated with the Abstract Expressionist movement. From this background she developed a gestural way of capturing the attitudes and characteristics of her sitters. Characteristically, this small study, Portrait of Eddie (#2), does not rely on a precise rendering of physical attributes, but is instead a loose, sketchy study from which the likeness of Eddie emerges.
The portfolio of Anne Kesler Shields includes a variety of works from abstract urban wall murals to more realistic portraits. Her paintings from the 1960s show her interest in the optical effects of color popular with the Op Art movement of that period. *Red and Blue* is typical of this style in the way that it manipulates the viewer’s perception of color and shape. Long affiliated with Wake Forest University, Shields participated in the formation of the Student Union Collection and early buying trips to New York.

Charles Cajori manipulates space and the figure with a distorted reinterpretation of perspective in *Small Figure*. Although Cajori works in the Abstract Expressionist stylistic idiom, he refers to the figure, particularly the female form, in virtually all of his work. He creates a unique sense of space in his paintings that functions not as an inert void, but as a vital and dynamic medium. Cajori recognizes the tension he sets between the figure and the picture plane. He comments, “If the object is placed in space, there is difficulty grasping its identity,” but “if it is given identity the space tends to fail.” According to Cajori, the “uncertainty” arising from this tension becomes “unbearable,” and “the painting approaches suicide.”
“My approach to art,” Stanley William Hayter said, “is fundamentally experimental.” Hayter’s revolutionary reinvention of traditional gravure techniques effectively triggered a renaissance of the process in the twentieth century. Previously, artists had employed gravure as a means of reproduction; Hayter transformed the long-established technique with inventiveness and originality. Dozens of artists, including Calder, Chagall, Ernst, Miró, Picasso, de Kooning, Motherwell, Pollock, and Rothko, came to his famous Atelier 17 workshop to learn from Hayter. *Unstable Woman* reflects Hayter’s interest in color prints in the later decades of his career. The relationship between Hayter’s figure and the linear, spiraling background produce the “instability” of the woman, who appears to move counter-clockwise. Although Hayter abstracts the forms of a female figure, it maintains its figurative specificity. Hayter also uses jarring shades of red, yellow, and blue and creates rhythm with repetitions of line and shape. *Unstable Woman* won the Purchase Prize at the Brooklyn Museum Annual Print Exhibition in 1948.
Because there were few, if any, 'experts' on campus to set standards, we learned to look with our own eyes and learn on our own, and it was wonderful.”

Emily H. Wilson (MA ’62), writer

“I was delighted to help plant a seed that would grow for many years to come, thereby giving art its rightful place in the University.”

Robert Myers
Collection consultant and architect

Advisors
Edwin G. Wilson ('43)
Emily H. Wilson (MA '62)
Mark H. Reese ('49)

New York Advisor
Robert Myers

Students
Janet Gross Davidson-Hues
Mark Robinson
Gail Puzak Scott
**Study for Drinking Fountain**, 1947
oil on canvas
15" x 12"

Because of her subject matter, Isabel Bishop is usually associated with the Ashcan school of a generation earlier, whose work included representations of the working girl, street children, and beggars. Hers is not the obvious “slice of life” point of view of the Ashcan school but is concerned with the movement and fleetingness of the everyday scene. *The Drinking Fountain* provides a perfect example of this intent. Depicting the momentary act of taking water from a fountain, Bishop emphasizes this movement with her technique of treating the entire surface evenly with short horizontal brushwork and atmospheric colors.

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**William R. Lidh**
*American b. 1925*

*University of Wisconsin, Madison, BS 1950, MS 1951*

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**Garden of the Psyche**, 1963
woodcut, artist’s proof
60" x 26"

William R. Lidh illustrates the mythological story of Psyche in a compelling stylized woodcut. Psyche was so beautiful that she enchanted and married Cupid, the beloved son of the goddess Venus. Venus objected to the marriage, however, and Psyche was compelled to complete seemingly impossible tasks to prove her worthiness. The bats, skulls, and demons behind Lidh’s Psyche suggest the Underworld and death that she narrowly escaped during one such task. Lidh’s use of expressive line and abstracted shape give this piece a dreamlike or more accurately, nightmarish character.
By 1930, under the influence of Matisse, Milton Avery had become preoccupied with color and began to simplify his imagery by using large areas of flat color. He thinned his oils, giving them almost the liquidity of watercolor so that the paint's texture did not distract from color, but instead softened it and added to the overall harmony of the works. His later paintings follow two themes: the first is a lone bird expressing the loneliness felt in later life near death; and the second, daily scenes representing nostalgia for the simple things in life. *Morning News*, done late in his career, is representative of this second theme.
Sunday Morning, 1963
polymer tempera on board
17" x 35"

"My paintings have been said to have a lonely feeling about them," Darell Koons acknowledges. In Sunday Morning, Koons achieves a mood of tense and forlorn isolation. The gaping, dark window recesses of Koons' dilapidated and abandoned building, the skeletal winter trees, and the conspicuous lack of a human presence contribute to the desolation of the painting. "I am a realist," Koons insists when he is erroneously deemed a photorealist, and argues that he "simplifies" the details that photorealism incorporates. Sunday Morning reduces and distills the details of the forgotten building into basic shapes and patterns. Koons became famous in the Southeast for his nostalgic images, most often depicting deserted barns, which reflect a passing age.

Two Market Women, 1962
oil on canvas
50" x 36"

Claude Howell reveals his Southern heritage and sensibilities in Two Market Women. Howell's work, with its Southern focus and social awareness, has often been compared to the work of Robert Gwathmey. Howell's patterns of strong color, rhythmic designs, and linear emphasis give his work the effect of two-dimensional flatness. The emphasis on defined overlapping shapes instead of graduated contours evokes a pattern or patchwork quilt.
Paul Jenkins
American b. 1923
Kansas City Art Institute, 1938-41; Art Students League, NYC, 1948-52

*Phenomena September Morn*, 1964
acrylic on canvas
20" x 36"

Paul Jenkins uses cascading washes of color in waves of paint to create a breathing space and to evoke motion in *Phenomena September Morn*. Like Frankenthaler and Pollock, Jenkins did not paint in the traditional way with brushes. Overlapping veils of pure prismatic color were washed with great precision onto unstretched canvas evoking water, wind, flame, or smoke. Jenkins cites Gauguin’s use of color as influential in his own use of unmixed and unmuddied pigments. In 1959, influenced by I Ching, he began calling his paintings *Phenomena* accompanied by an identifying word, hence the name of this painting.
In the tradition of religious artists through the centuries, Walter Thrift attempts to imagine and depict the Biblical account of seven days of creation. Thrift's *The Creation* evokes the melodrama and emotionalism of German Romantic painters, in the style of Friedrich, for instance. Thickly applied paint, rumpled by irregular collage material, and luminous color add a glowing quality to the painting. Thrift's *The Creation* seems suffused with an otherworldly light. The large scale and many panels that comprise *The Creation* distill the essential natural elements into a comprehensive composition. This was a gift to Wake Forest University from Wayland Jenkins, Jr. (*53).

*Intruders*, 1965  
polymer on canvas  
48" x 42"

Born in Albemarle, North Carolina, Grace Cranford Freund spent most of her life in the southeastern United States where she painted and exhibited her art. Her colorful, abstract paintings are found in numerous private collections such as Arista Mills, Wachovia Bank, the Winston-Salem Foundation, and the Vincent Price collection.
Lucas van Leyden, 1963
etching 75/90
16 1/2" x 22 1/2"

Leonard Baskin first gained artistic recognition as a sculptor. As his work became more graphic and he became interested in the possibility of multiple images, he began making huge woodcuts and wood engravings. In the 1960s, he turned to etching, creating many works with a powerful psychological impact. This portrait of Lucas van Leyden shows a more subtle and sensitive side of his work and is a fine example of the economy of his drawing style.
Head of a Clown, c. 1960
sanguine ink on paper
24" x 20"

In this haunting and highly realistic ink drawing, Robert Vickrey creates an illusion of reality through the use of line and textural modeling. Better known for his unorthodox reinvention of the egg tempera, Vickrey achieves a remarkable degree of hyperrealism in the simplicity of his drawing.
"It was a great experience being in New York, looking at and acquiring art, especially because of the students, and the students were a necessity because it was their collection. We ended up buying some wonderful things, from Cadmus' academic drawing to Jasper Johns' flag to a Motherwell rug."

Sterling Boyd
Department of Art, First Chair, 1968-1978
Joe Lasker
American b. 1919
Cooper Union Art School, NYC, 1939; Escuela Universitaria, San Miguel de Allende, Mexico

Yucatan Holiday, 1962
oil on canvas
47" x 38"

Joe Lasker's Yucatan Holiday conjures whimsy and nostalgia. Textural brush strokes break up the geometric divisions of the painting. Deep shadows and luminous, expressive color set a tranquil mood. While Lasker's sleeping figure evokes a timeless quality, the immobility of the child suggests that time has merely been suspended for an instant. Lasker has also received renown as an illustrator and author of children's books, which he calls the "most rewarding" and "most satisfying" vocation.

Winter Slopes, 1965
oil on canvas
50" x 60"

Margit Beck abstracts aerial views of urban and rural landscapes, capturing seasonal specificity in Winter Slopes. Beck employs delicate, translucent layers and washes of color, along with rough markings, spots, and veins, and modulations of light and dark, to construct a swirling patchwork pattern. Texture from thick paint and visible brushstrokes further emphasize the two-dimensionality of her images. Beck creates her own system of space and dimension with her abstraction.

Margit Beck
Hungarian American 1918-1997
Institute of Fine Arts, Oradea Mare, Romania; Art Students League, NYC; McDowell Resident Fellowship

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Jasper Johns has often been thought of as one of the founders of Pop Art because of the simple direct images in his work. When he moved to New York in the early 1950s, he began painting flags, targets, and stenciled numbers. By allowing these images to fill the entire surface, he eliminated any other compositional elements and forced an awareness of the painting as the object itself. Johns painted his first flag in 1955 and said it was in this impersonal image that he found his self-identity. This seems rather paradoxical in that the American flag has since become an image associated with Johns. In this particular flag print, Johns invites the viewer to see familiar objects in a different way by utilizing an optical illusion. By staring at the white dot in the center of the top flag, and shifting focus to the black dot on the gray flag below, the familiar colors of red, white, and blue become visible.
Sidney Goodman
American b. 1936
Philadelphia Museum College of Art, 1958; Yale Summer School of Art, 1957

The Involvement III, c. 1967
woodcut and mixed media 7/10
39" x 28"

Antonio Frasconi claims that "Art is political," and reflects his social conscience and humanistic concerns in his work. The Involvement III depicts an American plane (with a conspicuous identifying symbol on its tail) releasing bombs onto the fractured ground beneath as an implicit critique of contemporary American military politics. Frasconi credits his Uruguayan heritage with motivating his expression of political concerns in his art. According to Frasconi, "an artist is really educated to communicate with society" not to "decorate the walls of corporations or museums." He began his career as a political cartoonist, critical of governments and power abuses but does not subordinate process to meaning in his work. He argues that the "physical involvement" in the printing process "provides major satisfaction," and says, "I love to do my own printing." The Uruguayan artist has been called the foremost woodblock artist of his generation.

White Gas Tank, 1968
charcoal drawing
25 3/4" x 40"

Sidney Goodman uses the urban and suburban landscape to express an oft-disquieting vision of lost humanism in contemporary America. Paranoia, anxiety, and a camouflaged ominous presence recur in Goodman's work, according to the artist himself. In spite of its unpopularity, he has maintained his representational style. "I believe in the individual working, not in movements," Goodman says. "When the hand touches the canvas, that's the real ball game." While Goodman acknowledges the enigmatic and brooding atmosphere inherent in much of his work, he denies any conscious effort to impose symbolism on his audience, insisting instead that levels of meaning exist independently in the mind of the viewer. White Gas Tank also reveals Goodman's exquisite level of draftsmanship.
Robert Motherwell was an early participant in the Abstract Expressionist movement and was one of its last survivors. Characteristic of that movement his paintings are large scale, non-figurative works striving to achieve a universal significance. For many years he repeated a familiar motif, first found in his famous Elegies to the Spanish Republic. By repeating these large simplified shapes in different contexts, Motherwell has given them many different associations. In the tapestry Blue/Green, the strong colors and the bold form of the organic green shape are typical of his work at this time. Motherwell often collaborated with his sister-in-law, widely-acclaimed tapestry producer Gloria F. Ross, to have his paintings rendered in fiber.
Harold Altman  
American 1924-2003  
The Arts Student League, NYC; The Cooper Union, NYC; L’Academie de la Grande Chaumiere, Paris  

Profile, 1969  
lithograph 30/50  
20" x 26"  

Like his earlier Impressionist landscapes, Harold Altman employs an abbreviated, confident line in his drawing of this solitary figure. Within this landscape of negative space, dense strokes and cross hatchings, a quiet, remote figure emerges through subtle tones of blue. As if in a dream, Altman enlightens the viewer with his simplicity of space and line.

Paul Wunderlich  
German b. 1927  
Landeskunstschule, Hamburg  

Joanna in a Chair, 1968  
lithograph 80/80  
19 1/2" x 25 1/2"  

Paul Wunderlich’s surreal images of disembodied, sometimes violently contorted women fuse eroticism and anguish, and evoke simultaneous lust and revulsion. In Joanna in a Chair, the stylized and sinuous contours of body and hair, and the claw-like feet, transform the female figure into a disturbingly demonic caricature. Despite Wunderlich’s depiction of the fantastic and the erotic, he preserves a wryness and a detached relationship with the subjects of his work. “I am not trying to reveal myself naked in public, submit the darkest recesses of my mind to close scrutiny,” Wunderlich claims. “In my job it’s wrong to speak too loudly or to be too shrill.” The artist also leaves interpretation of his unsettling work open to the viewer. “I have no message,” the artist maintains. “Whatever message you find is your own.”
Nathan Cabot Hale
American b. 1925
Chouinard Art Institute, Los Angeles; Art Students League, NYC;
Empire State College, BS; Union Graduate School, PhD

Paul Cadmus
American 1904-1999
National Academy of Design; Art Students League, NYC

Nathan Cabot Hale welds clusters of figures of men, women, and children suspended as they reach upward — in a shared moment of drama and emotion. Although the figures appear generic and inexpressive individually, their interaction contributes to the dynamism of the piece. The anatomies of Hale’s figures appear slightly rippled and rough-hewn but possess the suppleness of clay and the sinuosity of metal. Hale’s technique of welding directly in bronze, steel, and in Fire of Spring, in silver is unusual.

Male Nude NM59, 1968
welded nickel silver, direct welding technique
30” x 15 3/4” x 5 5/8”

The male nude figure is a favorite subject for Paul Cadmus. In his striving for perfection in these drawings, he shows his skill at rendering volume and giving life to the figures. Although these meticulous drawings are of stationary figures, they are never stiff, but breathe a sense of energy into the body. In many instances, Cadmus made etched versions of these sketches.

Male Nude NM59, 1968
crayon on hand toned paper
20” x 21”

Fire of Spring, 1969
welded nickel silver, direct welding technique
30” x 15 3/4” x 5 5/8”

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"I am a humanist," Robert Gwathmey wrote, and indeed the artist's passionate concern for social injustice shaped the themes and content of his work. Influenced by his upbringing in the rural South, Gwathmey used downtrodden and disenfranchised Southern black men and women as his subjects, often portraying them in scenes of toil, burdened not only by back-breaking manual labor but also by the power structure of white society that demanded labor. Line and drawing underpin Gwathmey's painting. Black lines outline and subdivide his figures, as in Untitled, and suggest gothic stained glass windows. After Gwathmey visited the cathedral at Chartres he said, "the stained glass there was the finest visual expression ever. I still think it can't be beat." Gwathmey's geometric rendering of anatomy transforms his angular and elongated figures into monumental icons of often-oppressed humanity.

In Le Couple Endormi, Hans Erni synthesizes draftsmanship and geometry, tradition, and modernism. Erni spins a web of thread-like contours to render his figures. Although multiple strokes define the forms, Erni's lines appear clean and supple, and his draftsmanship suggests studies of Old Masters. The couple lies enmeshed in a net of geometry that, combined with the sketchy treatment of the forms and selective crosshatched shading, abstracts the figures slightly. A Swiss artist, Erni is a skilled painter, illustrator, printmaker, and lithographer.
Adolph Gottlieb
American 1903-1974
Art Students League, NYC 1920-24; Académie de la Grande Chaumière, Paris; Cooper Union School of Art, NYC

Hopeless, Exhibition Poster
Kunsthalle, Bern, 1965
serigraph 51 x 36

Roy Lichtenstein was among the Pop Artists of the 1960s. He is best known for his cartoon-like images and his benday-dot technique which mimics the dots one sees in photo-mechanical reproductions. He began with a style based on cartoon images and gradually developed his benday-dot technique to encompass a wide variety of images and parodies of earlier art forms. Hopeless is representative not only of this technique, but also of the social commentary that he makes by his selective choice of words and images as he transforms cartoons into art.

Green Ground-Blue Disc, 1966
serigraph 34/75
24 x 18

Adolph Gottlieb was associated with the Abstract Expressionists. After a series of more rigidly structured early pictograph paintings, Gottlieb gradually reduced and simplified the basic shapes in his paintings. The Burst series is an example of this simplified style with these paintings often containing only several symbolic forms. This print, while much smaller than most of Gottlieb’s paintings, contains basically the same forms and emphasis on color as the Burst series.

Roy Lichtenstein
American 1923-1997
The Art Students League, NYC; Ohio State University, BFA 1946, MFA 1949
Robert Burkert commemorates the comedic art of classic Screen Comedians in his color screenprint series. Color, decorative elements, and sketchy lines, along with the juxtaposition of doll-like, disembodied and reassembled figures, allow Burkert to capture the essence of Hollywood’s great comedians with humor and sensitivity.

**Fractured City (Marx Brothers), 1966-1967**
serigraph 9/25
32" x 20 1/2"  

**Harold Lloyd, 1966-1967**
serigraph 9/25
21" x 30 1/2"  

**Buster’s World, 1966-1967**
serigraph 9/25
18 1/2" x 30"
### Fatty Arbuckle, 1966-1967
Serigraph 9/25
21" x 31"

### Harry Langdon, 1966-1967
Serigraph 9/25
20 1/2" x 33 1/2"

### The Street (with Mae West), 1966-1967
Serigraph 9/25
23" x 31"

### Chaplin, 1966-1967
Serigraph 9/25
18" x 33 1/4"

### The Interior (with Stan and Ollie), 1966-1967
Serigraph 16/40
21 1/2" x 31"

### William Claude Dukinfield, 1966-1967
Serigraph 9/25
30 1/2" x 22 3/4"
Ben Shahn could be described as a storyteller as well as an artist. Much of his subject matter deals with social realism depicting social injustice, tragedy, or war. His paintings, usually in tempera, convey their message in a clear and precise realism. While working in the lithography shop, Shahn developed an understanding and love for printmaking as a medium of expression. Thus, in addition to his paintings, Shahn did many prints, often colored by hand. *Wheatfield* was probably inspired by Shahn's childhood in Lithuania, and *Flowering Brushes* reflects on the artist's role in society. Both of these works are representative of this non-political side of Shahn's work.

For the Sake of a Single Verse, 1968
*(Not Pictured)*
portfolio of 24 lithographs 188/200
22 3/4" x 17 3/4"

This portfolio contains 24 lithographs printed in 1968 by the Atelier Mourlot Ltd. of New York from zinc plates. The lithographs are based on a passage written in *The Notebooks of Matte Laurids Brigge* by the German lyric poet Ranier Maria Rilke.
Reginald Marsh reveled in the raucous vitality and glorious vulgarity of urban life in New York City, and depicted "low" city life with a reporter's eye for detail in his work. The "great surrounding panorama of New York" and the profusion and diversity of the city population, according to Marsh, offered "enormous and endless material to paint." The figures of Bowery Group reflect Marsh's habitual interest in alluring, curvaceous female figures, and in the loafers and derelicts that loiter on the streets. Public displays of sexuality fascinated Marsh, and his standard voluptuous female figures demonstrate the magnetic power of the female body. At the same time, however, they appear unattainable and detached, refusing to interact with the other figures in the scene. Marsh used the skills of the Old Masters to portray contemporary urban scenes, and claimed that the figures he captured shared the "compositions of Michelangelo and Rubens." Yet Marsh also thought of himself as an illustrator instead of a painter. "Painting," the artist revealed, "seemed to me a laborious way to make a bad drawing." Marsh also rejected the modernism of abstract expressionism with his figurative, social realist art. When Bowery Group was reframed in 2000, a second complete signed drawing was found on its reverse, or verso, side.
Garo Zareh Antreasian
American b. 1922
Herron School of Art, BFA; studied with Stanley Hayden & Will Barnet; Indiana/Purdue University, Honorary BFA 1972

From the Silver Suite, 1968
lithograph 5/15
22" x 20"

Garo Zareh Antreasian creates a linear knot of dark contours in From the Silver Suite. The thick black contours overlap and intertwine, creating a paradoxical depth despite his emphasis on a flattened space and a two-dimensional picture plane. Antreasian's curving black stripes also break the image into a series of fractured segments, creating rhythm. Strong lines and sweeping curves contribute to the movement and dynamism of the piece. Antreasian served as the Tamarind Institute's first Master Printer at the University of New Mexico in Albuquerque.

Jack Sonenberg distills and orders pure geometric shapes to create a minimal but rhythmic composition in Dimensions No. 20. Although the placement of the plexiglass shapes appears haphazard, Sonenberg's formal organization is deliberate. His slanting component forms are carefully positioned, and interact in terms of shape, scale, and tonal variation. Sonenberg's composition gains a dynamic quality from its apparent instability; the piece threatens to deconstruct imminently because of the uneasy arrangement of its geometric forms.

Dimensions No. 20, 1969
printed on plexiglass
29" x 23"

Jack Sonenberg
American b. 1925
Ontario College of Art, Toronto, New York University; Washington University, BFA
“After the painting of *Vincent* was unveiled for the students, the student magazine ran a cover with *Vincent* spewing spaghetti out of his mouth. Controversial, but funny! I guess Wake Forest may not have been ready for Pop Art.”

Penny Griffin, Art Department

“It was a fortunate year, getting four major works, before the market went sky high.”

Anne Kesler Shields, artist

Advisors
Penny Griffin
Anne Kesler Shields
Mark H. Reece ('49)

Students
Lynn Roenecke Bradley
Elain Jessee Guth
Gail Love Jones
Denise LeFebvre
Many of Alex Katz's paintings are somewhat abstract representations of the human figure in contemporary settings. Large scale and flat areas of color are typical of Katz's simplified style. Though his paintings go beyond typical portrait painting, they do present a likeness of the person emphasizing strong patterns with color and shape. *Vincent with Open Mouth* is a representative work in which Katz combines realism and abstraction to create an overwhelming portrait of his son.
In 1952, Helen Frankenthaler, under the influence of Jackson Pollock, developed her soak-stain technique of painting. She thinned her oils and stained her images on the canvas. The canvas served much the same function as paper in watercolors and was usually left untouched in the “non-image” areas. By varying the amount of thinner, she manipulated the degree of transparency in the paint, and allowed this varying viscosity to help her to define the space of the work. In 1963, Frankenthaler began working almost exclusively with acrylics. Acrylics flood more than stain, thus producing a sharper line and less of a stained looking silhouette than oils. This painting, done in 1963, was among the first of Frankenthaler’s acrylics. It is typical of Frankenthaler in the relationships between color and shapes that she feels possess the associative power to hint at objects or situations.
Although Ray Prohaska started his career as a meticulous illustrator with an eye for detail, he painted abstractly as well. In *Floats and Markers*, Prohaska’s figure holds the floats and markers of the painting’s title and stands in the foreground, in front of an undefined void. Prohaska abstracted the sketchy form of the man to obscure the figure and to capture a fleeting and transient impression. This painting was purchased from the artist, who was Wake Forest’s first Artist-in-Residence.

A painter and graphic artist, Jackson drew and painted mostly faces and figures. He was best known for his Porch People series in which the subject matter, ordinary people in ordinary settings, consisted of the interplay of figures and architecture. In *Christ Head Tondo* (tondo is Italian for round), Jackson creates a rounded picture by placing a mat with a rounded opening over his drawing. Although only the nose and upper lip are clearly visible and brow and halo suggested, a brooding yet serene countenance emerges. Believing that an artist had a responsibility to the community at large, he showed his art in shopping centers as well as art museums.
Louise Nevelson's concern for structure in her early paintings and her interest in primitive objects led her from the abstracted figurative sculpture of the early 1940s to the large structures in the 1950s that have become her greatest contribution to modern sculpture. These works are large compartmental frameworks that incorporate found objects in a complex structural relationship. Painted flat black, white, and metallic gold, they have a strong resemblance to painting because of their frontality. Night Lag Ill is a small construction based on the same theme as her larger works using small spaces at varying depths to create a shattered cubistic picture plane. Her use of complex relationships of found objects and their cubic framework is not as evident as in the large scale works. The smaller scale, however, creates an intimacy which more than compensates for its more simplistic composition.
Olitski's work is largely about his love of paint and his inventiveness with its application. Working on rolls of canvas with buckets of paint, spray guns, and squeegees, he uses spray and impasto techniques to create rich textural color surfaces. *First Years* is a color field framed by the brushstroke which relates to the edge and defines the surface. Olitski applied the paint thickly leaving a tan surface broken by air bubbles. A pale, reddish spray covers some areas giving an added subtle play of light on the surface.
"There are always tough decisions to make. Somewhat to my chagrin, the students passed on what I thought was an incredible deal on a Richard Diebenkorn painting because it would have taken just about our entire budget for that year. On the other hand we got significant works by Jim Dine, Robert Rauschenberg, Alfred Leslie, Red Grooms, Ron Davis, Fairfield Porter, Robert Mangold, Ellsworth Kelly, William Wiley, and Jack Beal—not a bad list!"

Bob Knott, Professor of Art
Near the Red Pit, 1975
charcoal, conte crayon, and colored pencil
on paper
36" x 37"

William Wiley is well known for his association with the San Francisco Bay area Funk artists. His work characterized by free but meticulous drawing often contains a playful irony mocking the pretentiousness of both life and art. In Wiley’s drawing, Near the Red Pit, a rich variety of reddish-brown markings crowd into a square surrounded by a drawn border. These surface markings create a hidden landscape where water passes under a bridge and falls into a diamond shaped pit at the center. Typical of his fondness for allowing words to guide our visual response, “void” and “form” are written in cursive over the landscape, perhaps paralleling the abstract markings and the recognizable forms they create.

The Four Horsemen and the Soho Saint, 1976
screen print 41/80
38 1/2" x 35 1/2"

Most of Kleemann’s work from the mid-1970s is associated with Photo-Realism. The automobile has probably been his main image, with variations including machines and other sleek, shiny objects. Many of Kleemann’s works are close-ups allowing little room for anything but the central object. The Four Horsemen and the Soho Saint, a giant fire engine, makes reference to the fires in the Soho district in New York. This screen print, from an edition of 80, was done from an acrylic painting by Kleemann. It is typical of the increasing technical challenges found in contemporary prints in that it uses twenty-seven colors, each requiring a separate pull.
Ron Davis
American b. 1937
San Francisco Art Institute, 1964

Diamond in a Box, 1975
acrylic, dry pigment on canvas
114 1/2" x 133 3/4"

Ron Davis is a California artist who is known for his experiments in large shaped paintings made of fiberglass. Like these works, Diamond in a Box, painted on canvas, is a study of geometry that plays with visual perception. Because of the immense scale of the work, there is an immediate sensation of space. However, the ambiguous perspective created with the chalk lines creates a tension on the surface. This illusion is further enhanced by the indeterminate play between the surface and space due to textures he creates in his handling of the paint in different areas.
Ellsworth Kelly
American b. 1923
Pratt Institute, Brooklyn, NY; Boston Museum School

Colored Paper Images-XVI, 1976
colored pulp laminated to handmade paper 4/24
32 1/4" x 31 1/4"

Ellsworth Kelly's work, in both his paintings and prints, is characterized by large areas of unbroken color. The energy of the work derives from the interaction of these intense saturated areas. Of particular interest in this print is the technique of individually dyeing each area of color during the paper-making process, thereby giving added intensity to the primary colors.

Red Grooms
American b. 1937
Art Institute of Chicago; Hans Hofmann School of Fine Arts, Provincetown, MA

Picasso Goes to Heaven, 1973-76
etching and pochier 42/53
28 7/8" x 30"

Red Grooms is best known for assemblages and large painted installations of which Ruckus Manhattan is probably the most famous. Also known for his paintings, films, and prints, Grooms produces works which are usually brightly colored, witty, and crowded with personalities from the world around him. In Picasso Goes to Heaven, Grooms includes a parody of personalities influencing Picasso's life from Cezanne to Gertrude Stein.
Jim Dine
American b. 1935
University of Cincinnati; Boston Museum School; Ohio University, BFA 1957

Warm Drypoint Robe, 1976
etching 5/6
42" x 29 3/4"

During the 1960s, Jim Dine was associated with the Pop Art movement because of his use of everyday objects as subjects in his work. By limiting himself to a few simple subjects, he places greater emphasis on the actual process of the work. Throughout his career the image of the robe has been used as a self-portrait. In 1976, he produced a significant series of large-scale paintings and prints of the robe done in a very moody painterly style. Warm Drypoint Robe is an edition of six prints in dark green. In this print, Dine, who has always been recognized as a superior draftsman, uses an extraordinary variety of textures and marks to create a rich, warm surface.

Visitation II, 1965
lithograph, printer's proof, edition of 44
30" x 22 1/4"

Robert Rauschenberg is usually associated with the group of artists who were the first to use popular images in their works, the Pop Artists. Noted for using photographic images, he does not change or manipulate photos but integrates the images into the entire work, as straight-forward visual icons of the modern world. In Visitation II Rauschenberg combines these photographic images with the painterly qualities of a vigorous lithographic technique typical of the best of his mature lithographic work.

Robert Rauschenberg
American b. 1925
Kansas Art Institute; Academie Julian, Paris; Black Mountain College, NC; Art Student's League, New York City
Jack Beal
American b. 1931
The College of William and Mary; Virginia Polytechnic Institute, 1950-1953; Art Institute of Chicago with Briggs Oyer, Isobel MacKinnon, and Kathleen Blackshear, 1953-1956

Oysters, Wine and Lemons, 1974
color lithograph 36/91
12 1/16" x 16"

Study for Oysters, Wine and Lemons, 1974
pastel drawing on black paper
12" x 16"

Jack Beal, a realist painter, is known for his precise rendering of interiors, still life arrangements, and nudes. The pastel study and the lithograph of Oysters, Wine and Lemons both contain dramatic lighting which dictate the use of shadows as compositional elements, a technique Beal uses often. It is interesting to see both the color lithograph and the study from which it developed. Most of the elements remain constant from the study to the lithograph, but some changes do occur in the transition. The pastel study possesses all the textural interests that the medium allows and is more personal, while the lithograph becomes texturally simplified and slick, putting more emphasis on pattern and shape.

Bob Timberlake
American b. 1937

Near Boone
offset print 151/300
11 7/8" x 16 7/8"

Bob Timberlake’s painting reflects a kind of realism which is perhaps closest to that of Andrew Wyeth. His tempera paintings are characterized by precise renderings of the landscape and objects of his native North Carolina. Near Boone is a print after his painting by the same title. What he found especially intriguing in this scene was the farm’s twelve-sided wooden silo, and its references to earlier times when this kind of building expertise was a necessity and a way of life.
Philip Pearlstein
American b. 1924
NYU Institute of Fine Arts, MA 1955

Richard Bellamy, 1974
lithograph 11/50
40" x 30"

Beginning in the 1970s, Alfred Leslie attempted to bring an earlier heroic style to twentieth century portraiture. Often choosing family and friends as subjects, he depicts these people in a large scale and direct confrontational style. In both the large paintings and prints he typically eliminates all background detail and illuminates his figures with a strong direct light source. Richard Bellamy, a portrait of Leslie's New York art dealer, is typical of this stark brand of realism as the subject confronts the viewer directly. The dramatic lighting adds a psychological force to the print while the surface is enlivened by parallel lines scratched through the dark areas.

Nude on Striped Hammock, 1974
etching and aquatint 45/100
23 1/2" x 26"

Realism has been a common style for Philip Pearlstein throughout his career, even when it was not popular to be a realist. He is best known for his paintings and prints of nude models—usually one or two figures set against a stark background with only a piece of furniture and a patterned rug or blanket as props. Through his use of cropping (perhaps stemming from his early work as a layout artist at Life magazine), his figures are depersonalized and seen as objects, not as erotic or sexual. While adhering to this rather rigid format, Pearlstein paints the figures in an unidealized way and allows the life of the paintings and prints to come from the abstract two-dimensional patterns created by the positions of the figures and the rich play of shadows created by direct artificial lighting.
Robert Mangold is generally associated with the Minimalist artists who, during the 1960s, began responding in a cool strategic way to Abstract Expressionism. However, his art is in many ways too personal and lyrical to fit this category. The content of the work is always based on the underlying order and rhythm established through the relationships of pure abstract geometric forms. In Five Aquatints, there are subtle illusionistic changes which take place as the toned paper brightens through the sequence of five prints. The contrasting light and dark, straight and arcing lines set up complex geometric relationships which affect the way we perceive the total implied space in each square.

Under the Elms, 1971
lithograph, artist’s proof 6/8
32 1/4” x 24 5/16”

Throughout his career, Fairfield Porter was known for the sensitivity of his modestly stated paintings based on direct observations of nature. Sometimes referred to as a “painterly realist,” he began making lithographs late in his career. Under the Elms, begun in January of 1971, is similar to an oil painting from that same year. It depicts Porter’s daughter Katherine standing under a large elm tree near his Southampton studio which can be seen in the background. As in much of his work, an Impressionist influence can be seen in his emphasis on light and overall surface patterning produced by the dappling effect of the sun shining through the trees. Under the Elms was printed from seven zinc plates and is one of the six lithographs printed during the winter and spring of 1970-71.
We found a beautiful and magical piece, A Certain Great Angel, one of the first major pieces of sculpture in the collections. I also didn’t miss the fact that the artist, James Surls, was a fellow Texan.

Marvin Coats
First sculptor to teach at Wake Forest
Miriam Schapiro experimented with abstract expressionism and geometric abstraction for over twenty years. Her most noted and mature works, however, emerged after she took an active interest in the feminist movement. The “Femmages,” as these works are called, incorporate handiwork and collage elements establishing Schapiro’s connections with the tradition of domestic craft. *What is Paradise* illustrates the artist’s interest in feminine crafts through her use of applied fabric and stippled, stitch-like use of paint in the decorative floral subject of the work.
James Surls is a contemporary sculptor who works primarily with wood, mostly from trees on his Splendora, Texas, property. Through direct carving and burning of different varieties of wood, he creates a rich, textural appearance on the surface. Recent works like *A Certain Great Angel*, organic in form, follow the natural inclination of the trees he uses. The imagery, which is personal, shares a directness of form and vision with American folk art.
In the 1960s, Gladys Nilsson was a member of the Chicago-based art group, The Hairy Who, known for their tough urban imagery. Her own work, however, is inspired by a variety of sources including Indian miniatures, Piero della Francesca, and Paul Klee. While Nilsson has worked with collage and acrylic, the bulk of her work is in watercolor. With a fluid line she creates figures with loopy arms, legs, and necks that interact in a complex layering of space. *Course Line* is typical of her subtle use of watercolor in producing a wide range of rich tonal variations.
Early in her career, Jennifer Bartlett worked on large stretched canvases. She began using grids to break down the scale, and they eventually became an integral part of her work.

Bartlett often translates familiar subjects from her immediate environment into geometric forms. The house is one such object, and over the years Bartlett has presented it in a variety of ways. The three prints from the Graceland woodcut series combine both the house and the grid. In these five-color woodcuts, Bartlett abstracts the form of the house. In the first print, only the vertical lines are printed; in the second, only the horizontal; and the third contains both the vertical and the horizontal or the complete conceptualization of the form.
In 1972, Joseph Raffael painted *Landscape*, marking the beginning of a body of work for which he is probably best known. These paintings, frequently in watercolor, use as their starting point representational depictions of water scenes that often include lilies, fish, etc. By using transparent areas and patches of intense color, he develops a complex surface that emphasizes the variety of lighting. The lithograph *Pink Lily with Dragonfly* is consistent with this painterly style which does not give us a direct rendering of a specific place, but rather a more lively universal interpretation of it.

*Pink Lily with Dragonfly*, 1981
lithograph 18/77
41" x 29 1/2"

Allan Erdman explores themes of the shifting nature of physical and human forces in *Ives*. Erdman deliberately assembles electrical circuits that appear both utilitarian and vaguely artistic. The electrical system of this piece refers back to the complexity of other human and natural systems. Many of Erdman's pieces buzz and beep, interacting obtrusively with the viewer.

*Ives*, 1979
electronic sculpture
39 3/8" x 3 1/2" x 1 3/4"
"I was privileged to go on four buying trips: 1973, 1977, 1981, and 1985. The art world changed dramatically over those twelve years. In 1973, we bought paintings by Alex Katz, Jules Olitski, and Helen Frankenthaler, plus Louise Nevelson's sculpture, for about $20,000. By 1985 we could not have bought one for that price. The College Union budget could not possibly increase enough to keep up with the art market. So collecting "name" artists became more and more difficult. The committees had to depend on more research before going on the trips and more on our "eyes." We had to articulate why we liked a piece or why we thought it was not up to the collections' standard."

Anne Kesler Shields, artist
Howard Finster was a minister, musician, poet, and perhaps the most celebrated visionary folk artist in America. Untrained in the traditional sense, he had no concern for schools of art or current stylistic trends. He was one of the most prolific artists, almost literally turning everything he touched into art. For twenty years or so Finster worked on his Paradise Garden, a three-acre plot at his home in Summerville, Georgia. Within this garden every imaginable object from bicycle parts to broken glass was magically transformed into a sparkling fantasy world. As a self-described “Man of Visions” he used his art to convey his own highly personal visionary view of the universe. In individual works such as Heaven is Worth it All he gives us a complex layered view into this private world, which cannot be viewed in traditional aesthetic terms. If pondered and read down through its many layers, however, it conveys a powerful visual message.

Sandy Skoglund’s recent works are room-sized installations that are used as the subjects for large-scale color photographs. By arranging a few simple objects in visually complex and often surprising juxtapositions, she creates a dynamic interaction between the objects and the space they occupy. The repetition of these objects painted in a few carefully selected colors, brings a dreamlike feeling to an otherwise very mundane space. Hangers is typical of her use of pattern and color to create an exciting visual illusion.
Keith Haring's art evolved from subway graffiti. By 1980, baby and barking dog images began to appear all over New York City and his very graphic, hard-edge paintings soon were being shown in galleries. He worked on a variety of surfaces, with many of his pieces containing a modern form of hieroglyphics dealing with contemporary themes. Although his paintings are simple and direct in style, they are often witty or complex in meaning. In Untitled, Haring paints a break dancer in this simplified style. The energy is generated by his use of black paint against a neon yellow surface.
Ed Paschke
American 1939-2004

Art Institute of Chicago, BFA 1961, MFA 1970

Jane Dickson
American b. 1952

Boston Museum School, Harvard University, BFA 1976

Rouge Clair, 1984
oil stick on paper
40" x 60"

Ed Paschke's work concerns the human figure as it is experienced through modern media. While his earlier works incorporated images and clippings taken from newspapers and magazines, his more recent work focuses on television and video, frequently showing the violence that we have grown so accustomed to in the media. By using fluorescent colors that seem to glow, he creates the same almost eerie effect of television lighting. In his drawing, Rouge Clair, the abstracted faces are made up of parallel lines which resemble interference patterns on a video screen.

U-Dunk-Em, 1984
oil stick on canvas
64" x 100"

Jane Dickson is primarily a painter of urban environments and the types of people who inhabit these settings. Her paintings, filled with contrasts of light and dark, are often night themes around Times Square and other such lively spots. U-Dunk-Em is from a recent series centered around the carnival. Dickson achieves the neon lighting effect through the use of fluorescent oil stick on a black background. Applied rather lightly, the oil stick achieves a rich, fuzzy effect characteristic of most of Dickson's work.
Jody Pinto
American b. 1942
Pennsylvania Academy of Fine Arts, 1964–68; Philadelphia College of Art, BFA 1973

**Henri: Renaissance Clamming**, 1983  
watercolor, gouache, crayon, graphite on paper  
96” x 60”

Jody Pinto is a painter and sculptor whose work frequently includes a strong element of fantasy and highly personal imagery. Her recent series of paintings, including *Henri: Renaissance Clamming*, is based on Henri Lamothe, Pinto’s childhood hero. Lamothe was Pinto’s neighbor and something of a daredevil. Most of these gouache on paper works contain references to Henri, often seen in the air as if flying. As Pinto said, “I decided Henri would be my flying saint.” Often obsessive and dreamlike, the paintings move beyond the distinctions that we find in the rational mind. The dark silhouetted figures are set against the fireworks of a summer sky rendered in loosely painted bright primary colors.
Robert Longo is best known for his assemblages consisting of relief, drawing, and painting. The tension and energy of his work is generated by the way he places human figures in relation to objects and to one another. *Eric* is typical of his large-scale lithographs of single figures. Drawn in tones of black and gray, they are almost life size, stylishly dressed, and are captured in moments of ambiguous movement. Are they dancing or dying? is the question that is most often asked. Longo prefers to leave the question unanswered, and to let the viewer respond in terms of his or her feelings and experience.
"The art-buying trip extended the students' vision of the art world with its variety, its personality and its spiritual arena."

David Faber
Associate Professor of Art and printmaker

"What I remember most from the experience was finding my voice. During one discussion, I found myself an adamant minority proponent for a particular piece, a sculpture by John Monti. In that conversation I learned valuable lessons about civil discourse, compromise, and how to express my opinions while respecting the opinions of others."

David "Giz" Womack (’89)
Odd Nerdrum
Norwegian b. 1944
Art Academy, Oslo, Norway; studied with Joseph Beuys, Dusseldorf, Germany

The Baby, 1984
etching 12/25
44" x 33"

Odd Nerdrum began his career as an abstract painter under the tutelage of Joseph Beuys in Dusseldorf. Later he turned to a more realistic style, consciously mimicking an old master look with low light and dark glazes. In etchings such as The Baby, his strong chiaroscuro helps the viewer to focus on the mysterious isolation of this child set in a lonely and forbidding landscape.

Compulsive Log Cabin, 1986-87
Cotton, machine pieced, hand quilted
49" x 48"

Compulsive Log Cabin was given to the Student Union Collection of Contemporary Art by the North Carolina Quilt Symposium, hosted by Wake Forest's Student Union in 1987. It was selected by three members of the symposium steering committee, sponsored by the Forsyth Piescers and Quilters. Kathlyn Fender Sullivan uses past traditions in innovating for the future. Hand-stitched piecework quilting techniques were used creating in this piece.

Kathlyn Fender Sullivan
American b. 1943
Wagner College, Staten Island, NY; History and Secondary Education, BA 1985
Combining brilliant color and compositional skills with incisive racial parody, Robert Colescott has created an extremely important body of work that includes everything from facial “reworkings” of the great masters to jubilant life scenes like this painting. As a young man, Colescott studied under Fernand Leger in Paris, and then returned to the States to paint a distinctly American experience. *Famous Last Words* is similar in tone to Zora Neale Hurston’s “Their Eyes Were Watching God.” A poet lies on his deathbed immersed in vivid memories. While his memories are delightful and terrifying, secure and dangerous, they are distinctly his own, and therefore beautiful. It is a life filled with living. As with all of Colescott’s works, this painting is also about memory and racial intolerance. After only three years in the Benson University Center, *Famous Last Words* was vandalized. A white lover in the poet’s memory was colored with a black permanent marker, and the work had to be removed and restored. After years of directly confronting racial issues in his work, Colescott had to face the vandalization of his own work, and once again aid in the restoration process.
Hugh O'Donnell
British b. 1950
Falmouth School of Art, BA Honors, 1972; Birmingham School of Art, H Diploma AD, 1973; Kyoto University of Arts, Japan, 1974-1976; Royal College of Art, London, 1976-79

John Monti
American b. 1957
Portland State University, Oregon, BS 1980; Pratt Institute, Brooklyn, NY, MFA 1983

Stand In, 1988
charcoal and pastel on paper
62" x 27"

John Monti, primarily a sculptor, has created a number of “plans” that utilize the methods and talents of both the sculptor and draughtsman. Stand In is one in a set of two drawings which interact with each other, yet make a complete artistic statement independently. In these suggestive drawings there is a fusion of natural and mechanical forms. Like an architectural diagram, Monti’s work conveys meticulous edges and angles, yet the erasures put this steel hard figure into movement before our eyes.

Untitled III from ‘The San Giovanni Valderno’ Series, 1985
softground etching and sugarlift 3/60
19 1/2" x 26 1/8"

The explosion of color and activity in Untitled III illustrates Hugh O’Donnell’s style. Influenced by Frank Stella’s work in the 1970s and 1980s, O’Donnell characteristically overloads the picture space with geometric forms and a brilliant palette. O’Donnell has also used a sugarlift process which allows his expressive strokes to become more prominent in this print. Remarkably, Untitled III has achieved the illusion of both flat and three-dimensional space. It is the largest of the five pieces in the San Giovanni Valderno series.
While Richard Diebenkorn is best known for his rich expansive treatment of California light in his “Ocean Park” series of paintings, his prints represent a different aspect of his art. Diebenkorn began to draw playing cards when his mother’s health began to fail and he found his concentration flagging. Along with Diebenkorn’s strong sense of balance and color, Blue Club reveals a fine gestural line and sensitivity to surface.
These paintings by Dennis Potter provide some of the most haunting images in the Wake Forest University collection. These are supremely active paintings, and the energetic use of color, composition, and brush strokes emphasize that something is happening. Determining exactly what is extremely difficult and is further complicated by the absence of titles. Whether these paintings are about the threat of disease, book burnings, or the Holocaust, Potter has left the viewer free to discover amidst explosions of light and darkness.
“One particularly heated discussion revolved around whether the Rodney King/L.A. riots incident (the subject of a painting we were considering) would remain as an important event in the history of U.S. race relations. The decision was made to re-visit the painting the next morning. By chance, the artist, Carter Kustera, was there, and he made a very persuasive explanation about how the work was as much about the media manipulation of the public as it was about one specific incident.”

Rob Knox, Professor of Art
Glen Ligon
American b. 1960
Rhode Island School of Design, 1980, Wesleyan University, Middletown, CT, BA 1982;
Whitney Museum, Independent Study Program, 1985

Untitled: Four Etchings, 1992
softground etching, aquatint, spit-bite, and sugarlift 31/45
24" x 16" each

Glen Ligon is a young African-American artist whose work often deals with issues of black identity. In both his paintings and his prints, he frequently uses a “found text” with socially-charged meaning as the starting point for the work. In these prints he incorporates bits of text from Zora Neale Hurston’s essay “How It Feels to be Colored,” and from Ralph Ellison’s book Invisible Man. As the text moves down the page it gains power through repetition. At the same time the meaning becomes increasingly ambiguous as the letters are more and more smudged and eventually indecipherable. In the richly textured surfaces there is a constant play between meaning and aesthetic appeal. As Ligon says, “The prints play with the notion of becoming ‘colored’ and how that ‘becoming’ obscures meaning (obliterates the text) and also creates this beautiful abstract thing.”
Carter Kustera, best known as a performance and conceptual artist, has always shown a willingness to explore new materials and methods of working. In this work he has appropriated photographic and video images from the news media, and then collaborated with technical experts for their transfer to canvas. To this he has added his own hand-painted icon images. Mass Hypnosis: Rodney King/L.A. Riot is one of his ongoing series of works entitled, Based on a True Story, in which Kustera explores everything from the ordinary to the quirky to highly charged and confrontational social events such as the ones depicted in this painting. It is about both artistic media manipulation and manipulation by the news media. Through this layering of both techniques and images he has created a series of complex relationships in which, like the event itself, there are no clear-cut absolute answers. The artist is but one part of a continuing process, an open-ended dialogue in which both artist and audience participate.
Whitfield Lovell
American b. 1959
Parsons School of Design; Cooper Union School of Art, NYC, BFA 1981; NYU Study Program, Venice; Studied in Spain; Skowhegan School for Painting and Sculpture

Untitled (from the Empty Clothing Series), 1991
silkscreen print 26/30
30" x 22 1/8"

Whitfield Lovell’s Empty Clothing Series serves as a visual elegy. Lovell understands the powerful associations between a person’s clothing and their physical presence, and this print of a disembodied dress expresses the physicality of a young woman’s death. Enveloped in an embryonic-like sac, the dress floats, still conveying the general shape of the young woman’s body, in a bright pink fluid. The color itself announces a female birth, which may represent the birth of memory after the death of the remembered. It is the tension between life and death, activity and memory, that Lovell has developed in this, one of his first prints in the Empty Clothing Series. Later prints in the Empty Clothing Series include suits and other dresses. The silk screen process was facilitated by Andrea Callard, a fellow artist with whom Lovell worked at Art Awareness, an artist’s colony in the Catskill Mountains.

Ballade van der Judenhure Marie Sanders, 1991
lithograph on rice paper 57/70
21" x 48"

Like an illuminated manuscript or painted scroll, text and images collude in this work to accomplish a single didactic purpose. In Ballade, Spero made a stamp of a bound woman which she then imprinted onto a paper bearing Bertolt Brecht’s poem, Ballad of Marie Sanders, the Jew’s Whore. The pose of the woman captures the despair of stanza four in the poem which reads, “One morning, close to nine, she was driven through the town in her slip, round her neck a sign, her hair all shaven. The street was yelling. She coldly stared.” The stamps and printing process reveal Spero’s desire to find a new, potent voice that is capable of revealing the perennial tragedy of female victimization.
In Ida Applebroog's work there is a startling contrast between the delicate beauty of the surface and the feeling of anxiety that is conveyed in the images. Applebroog's works are compartmentalized and repetitious. The cartoon images of two seated children at the top suggest a series of four actionless film stills. The children are quiet and placid just as they may sit in public or at church. The isolation of the small characters in the central section of the work reinforces a feeling of isolation and evokes personal space and private lives. This is reinforced by a house, traditionally the seat of encouragement and love, looming blank and alone at the bottom. Finally, the two large figures on the right suggest that the tranquil veil often seen in public may in fact be wadded up and used as a gag in the privacy of the "home." This is a work filled with ambiguity and indefinite symbols that combine to make the viewer feel like a helpless witness to a crime.
Herbert Singleton
American b. 1945
Self-taught artist

Jesus at the Temple, 1992
painted wood relief
19 1/2" x 59 3/4"

Herbert Singleton's brightly painted wood carvings bear witness to the struggles that he has witnessed and experienced in New Orleans. His range of subjects includes Mardi Gras parades, funerals, "struggle pieces" about the oppression of blacks, and religious stories. Although he led an early life of crime, Singleton expresses his own personal religious philosophy, often giving the scenes a modern twist by introducing bits of New Orleans life into Biblical stories and parables. Despite his lack of formal training, his highly sophisticated compositions are filled with dynamic forms and intricately subtle figure relationships.
“Despite monetary constraints and availability issues, the students made outstanding choices for every facet of the collection.”

Page Laughlin, Associate Professor and Chair of Art

“While I was not fully aware of it at the time, I truly believe the art buying trip experience inspired my professional direction of owning a contemporary art gallery. What is remarkable to me now is that I know personally many of the artists in the collection and can professionally evaluate the cultural, aesthetic, and economic significance of this vital program. The fact that Wake Forest has world-renowned contemporary art in our Student Union, purchased with funds from student monies, is something uniquely tremendous to celebrate.”

Mary Leigh Cherry / 07
Gallery Owner, Los Angeles, California

Advisors
Page Laughlin
James Buckley

Students
Jennifer Bumgarner
Christine Calareso
Mary Leigh Cherry
Elizabeth Gray
Crystal Thomas
Curtis Thompson
Kiki Smith
German American b. 1954
Rhode Island School of Design, BFA

Untitled (Mouth), 1993
phosphorous bronze 7/10
6" x 4 3/4" x 5 1/4"

Kiki Smith’s work challenges the viewer to address cultural taboos and embarrassment. In Untitled, Smith coerces the viewer into an intimate and uncomfortable confrontation with a displaced and re-contextualized human mouth. Smith’s choice of a bronze medium is both deliberate and symbolic. Bronze, according to Smith, suggests instability because of its historic melting and recasting, often remade into weapons of war. Smith conflates scientific anatomy with politicized personal expression, and uses her interest in the human body to explore issues of gender, sexuality, and self. Untitled elicits a visceral response with its blunt scrutiny of the body, which is released in Smith’s work from its inviolable sanctity.
Bill Jacobson  
American b. 1955  

Brown University, BFA, 1977; San Francisco Art Institute, Photography, MFA, 1981

**Song of Sentient Beings #1600,** 1995  
silver print 1/9  
24" x 20"

Bill Jacobson calls his haunting photography "an ongoing meditation" of "desire, loss, and the role of photography as a vehicle for remembrance." Although Jacobson says that his work does not deal explicitly with AIDS, his connection to a community ravaged by the epidemic has allowed him, in his words, to "understand the transitory nature of existence." Jacobson's distinctive soft focus style mimics the fading of memory. The ghostly blurred features of the skull-like head, starkly juxtaposed to float on a deep black background, endow *Song of Sentient Beings #1600* with a nightmarish or supernatural quality. Jacobson's anonymous apparition hovers between dream and reality, life and death.

**Added Window Space,** 1996  
bronze 2/4  
6 1/4" x 4" x 2 1/4"

Rita McBride transforms abstract space into a discreet object and applies a traditional medium to a modernist concept in *Added Window Space.* McBride says that she does not "react much to work that doesn't deal with space." *Added Window Space* not only endows the concept of space with material sculpture, but also explores a relationship between object and surrounding space. Ironically, although the title proclaims that it enlarges the window space, the scale of the piece renders the "added space" minuscule, and it actually consumes space with its display. McBride's sense of irony features prominently in her work, often as a source of sardonic humor. "My sense of humor," McBride explains, "is infused in the sense of scale, the material, in the object itself." In *Added Window Space,* the artist deems her conceptualized sense of ironic humor "underdeveloped" and occupying a "simplistic level," but reveals that she relied instead on the material to add humor. The gestural quality and the drips and clumps of the bronze medium emphasize the corporeality of the window's added space as a museum object.

Rita McBride  
American b. 1960  

Bard College, NY, BA; California Institute of the Arts, MFA
Julie Heffernan
American b. 1956
University of California at Santa Cruz, BFA, 1981; Yale School of Art, MFA, 1985

Self-Portrait as Explosion, 1996
oil on canvas
36 1/4" x 37 1/4"

While Julie Heffernan evokes the traditional luster and detail of an old master painting in *Self-Portrait as Explosion*, she also juxtaposes unexpected and incongruent images to infuse her work with humor. Heffernan inserts fantastical vignettes into a traditional still-life scene, either enclosed within the meticulously painted fruit or sketched with a thin, barely visible line. Each colorful, often violent vignette charges the conventionally staid still-life genre with an unexpected contradiction and a dynamic ambiguity. Heffernan creates a fragmented yet coherent self-portrait that explores the inherent paradoxes of self and femininity with subversive humor and art historical allusion.
Lari Pittman  
**American b. 1952**  
California Institute of the Arts, BFA 1974, MFA 1976

**This Landscape beloved and despised, continues regardless,** 1989  
lithograph, silkscreen 10/45  
44" x 38"

Lari Pittman's work combines equally sinister and ebullient moods with Victorian and computer graphic images, juxtaposed in an aggressively irreverent kaleidoscope of color and flattened, artificial, and exaggerated forms. Pittman seeks to “fetishize the surface” of his paintings, and seduces the viewer with flamboyance, sensual visual stimulation, fantasy, and sheer excess, a surfeit which often obscures the more controversial thematic elements of his work, such as explicit but stylized sexual depictions. “I’m interested in putting in my painting what isn’t supposed to be there,” Pittman says. He deplores artificial distinctions between “high” and “low” art. Darker images also began to permeate Pittman’s work after he was shot in the stomach during a 1985 break-in, exemplified in the coffin-shaped forms in *This Landscape beloved and despised, continues regardless.*

Amy Jenkins  
**American b. 1966**  
Colorado College, BFA 1988; School of Fine Arts, NY, MFA 1990

**Untitled XXX (from the Fairytale Series),** 1990  
C-Print 2/7  
24" x 20"

Amy Jenkins probes the illusory nature of contemporary female liberation from the traditional prison of the Middle Ages in *Untitled XXX.* In the foreground, Jenkins presents a thematically medieval still life rich in color and texture. Jenkins renders two nude women with a grainy black and white video image in the background, and suggests that although modern, the figures are not liberated. The headless, faceless, and almost classical nude reflects the timeless sexual objectification inherent in the male gaze. The second woman holds a mirror to scrutinize her own body self-consciously and to acknowledge that she is also subject to examination. Between foreground and background, Jenkins creates tension with a visual void. The constancy of feminine repression and the persistence of oppressive ideals and behavioral norms, Jenkins suggests, spans this gulf in time and in her own image.
Vija Celmins' work reverberates with restrained energy, despite her monotone gray palette and the vacant scenes she renders in small, emphatically two-dimensional images. She depicts primal and elemental subjects, such as the ocean portrayed in *Untitled*, and captures time, freezing and suspending an instant into infinity. Celmins achieves a virtually photographic reality with her meticulous craft. To emphasize the dichotomy between the cosmic scale of her subjects and the controlled nature of her created objects, she keeps her pieces small in size and forces the viewer to, in her words, "grasp limits." Celmins recontextualizes symbols of vastness and timelessness in her small, flat, and organically rhythmic images, and compels the viewer to interact with a foreign interpretation of the familiar. According to the artist, her work is "about making, and about how an image can be flat and illusory." Celmins successfully conveys the illusion of a vast sense of scale in a very small format.

Meg Webster expresses her ecological concerns with minimalist vocabulary in *Bronze Bowl*. A "need to deal with our relationship to landscape" drives Webster to communicate her sense of environmental awareness. She emphasizes a theme of displacement, both displaying organic materials in pristine gallery space and repositioning traditional art forms in a natural setting. With this two-way recontextualization, Webster acknowledges the artificiality of "natural" landscapes. By melding the minimal form of *Bronze Bowl* into a living landscape, she seeks to rejuvenate her art with natural energy. Webster attempts to combine the dynamic "native landscape" with communal usage and "the idea of art." Webster designed *Bronze Bowl* to interact with its environment, and to oxidize and evolve over time as a manufactured but living element of its landscape.

*Bronze Bowl*, 1997
bronze
24" x 48" x 48"

Meg Webster b. 1944
Old Dominion University, BFA 1976; Yale University, MFA

*Untitled*, 1995
wood engraving 39/47
16" x 14"

Vija Celmins b. 1939
John Herron Institute, Indianapolis, IN, BFA 1962; UCLA, MFA 1965

*Bronze Bowl*
"The art-buying trip is such a uniquely rewarding experience. It is difficult to single out one memory from days made of memories. Each day was filled with amazing art. Each evening was filled with impassioned debate."

John R. Pickel, Associate Professor of Art
In *Bleeker and Wrisley*, Julie Moos explores the complexity of human bonds and the uneasy relationships between high school students. Moved by the brutal 1999 shootings at Columbine High School, Moos created a series of photographs of vaguely confrontational teenagers grouped in unspecified pairs. The violent context of the images infuses them with intensity, although the figures themselves do not appear to threaten the viewer. Moos leaves the viewer to speculate at the relationship between the two girls, who challenge the viewer with their stares, and mirror each other’s dress, stance, and ambiguous attitude. Are the girls friends or enemies? By compelling the viewer to judge the figures to determine the nature of their relationship and the reason for their juxtaposition, Moos forces the viewer to echo the superficiality inherent in high school cliques, social groups, and stereotypes.

**Friends and Enemies Series (Bleeker and Wrisley), 1999-2000**
C-Print 4/5
29 1/2" x 40"

Shahzia Sikander explores the overlapping issues of personal and cultural identity in *Maligned Monsters #2*, and dissects the Western ethnocentric disregard for Indian and Pakistani art and unjust Orientalist stereotypes. *Maligned Monsters #2* compares competing images of female beauty in the two figures, one depicted in traditional Indian garb, the other presented as a Greco-Roman nude. While the figures seem fundamentally opposed, they are nonetheless linked with calligraphic brush strokes. Sikander synthesizes ancient Indian and Pakistani techniques, particularly miniature painting, with contemporary methods. Although her cultural heritage contributes to the content of her work, Sikander resents the “identity lens” placed on her work and career, dismissing limiting cultural and gendered contexts as “simplistic, patronizing, and often offensive.”

**Maligned Monsters #2 (Double Standing Figures), 2000**
aquatint with sugarlift spitbite, drypoint and chine colle, 2/40
19 1/2" x12 1/2"

**Shahzia Sikander**
Pakistani American b. 1969
National College of Arts, Lahore, Pakistan, BFA; Rhode Island School of Design, MFA, 1995
Fred Tomaselli explores alternate realities in his 1996 *Escalante Warm Up*. At first glance, the piece suggests a topographical or thermal map, but closer examination reveals depths of color, texture, and meaning. Tomaselli incorporates a combination of mind-altering drugs, crushed hemp and pharmaceutical tablets, to comment on the modern phenomena of drug use and contemporary culture's quest for alternate realities. Encased in resin, the drugs can no longer affect the viewer chemically, but Tomaselli attempts to use the drugs to affect the viewer visually with art. He argues that he has merely “rearranged” the value of mind-altering drugs “from things that travel through your bloodstream” to “things that travel through your eyeballs and affect your consciousness.” He essentially seeks to alter the viewer’s consciousness through art, cleverly employing chemical mind-altering drugs to reference the Renaissance conception of painting as a portal into a new reality.
Robert Lazzarini's distorted telephone wavers between object and image, between the real and the unreal. Lazzarini deems the concept of distortion “disturbing,” evoking the idea of “a psychopath.” When “an object passes from us,” Lazzarini describes, “the memory of it is elusive.” His objective is “to explore that elusiveness in formal terms.” Lazzarini’s distortion technique provokes an unsettling vertiginous effect; his telephone appears to move with shifting viewpoints, poised to collapse on itself. Digital imaging techniques enable Lazzarini’s compelling distortions. The artist scans objects and distorts them digitally, but constructs a model of the digitally altered image with the original materials of the object. “I’m interested in the emotional capacity of an object,” he reveals. In telephone, Lazzarini transforms a recognizable object into an unsettling spectral image.

Luis Mallo conflates enduring religious iconography with modern images of urban decay in his Laminas series, a sequence of photographs of stained glass windows from churches, cathedrals, and holy spaces in New York City. Mallo recontextualizes antique holy images in a crumbling urban setting, evoking both historical continuity and the reality of sweeping transformation. The religious image of No. 20 radiates through the cracked and cloudy glass representative of the deteriorating metropolitan infrastructure. Symbols and faith endure, Mallo seems to suggest, even as the tide of modernity and progress sweep inexorably forward. Mallo also adhered the photograph to a sheet of Plexiglas, allowing his medium to echo his subject matter.
Do-Ho Suh
South Korean b. 1962
Rhode Island School of Design, BFA 1994; Yale University, MFA Candidate

Who Am We?, 1999
Iris Print on paper 8/10
35" x 47"

Do-Ho Suh explores the contradiction between the individual and a collective homogenous identity in *Who Am We?*. Do-Ho Suh also probes his own cultural displacement, as a Korean transplanted in the U.S., and confronted with stereotypes of "Asian" homogeneity. The creation of personal space also preoccupies the artist, who explores the tension engendered by spatial boundaries in his work. Self-defined space, according to Do-Ho Suh, is "protected, comfortable, and liberated," while imposed space "oppresses, confines, and alienates." A series of miniscule yearbook photographs comprise *Who Am We?* and attest to the futility of the individual's struggle to assert independence in the daunting context of vast world and immense population. With close examination, the portraits are visible; a step away from the piece, the portraits appear indistinct, and with more distance, become indistinguishable. The miniature scale and dissolving features of the yearbook portraits suggest systematic social regimentation and the empowerment of the group from the enforced suppression of the individual.
Phil Frost
American b. 1973
Self-taught artist

Ralph Tiger Jones, 2001
mixed media and collage on canvas, wooden chest
92" x 24" x 18"

"I hate clean paper," Phil Frost asserts. Art, according to the self-taught graffiti artist inspired by the rhythm, texture, and energy of the street, "doesn't have to be a pristine white wall." A former skateboarder, Frost sees his work not as entirely abstract, but as a "recording" of the "nonsensical language" of the people he paints. Frost channels urban vitality into his gallery work, employing distinctive private hieroglyphs and signs rendered in white-out on his highly decorative surfaces. Frost also experiments with a range of materials including house paint, enamels, spray, oils, and collage. In Ralph Tiger Jones, Frost memorializes a boxer he revered in his childhood. Like much of Frost's work, Ralph Tiger Jones evokes an unexpectedly profound sense of nostalgia and sentimentality.

Lazy Boy Crucifix, 1999
upholstered chair, embroidery
42" x 73" x 67"

Christopher Chiappa transfigures a used recliner into the ultimate Christian religious symbol in Lazy Boy Crucifix. Chiappa sets a carefully considered contradiction between subject matter and material. While the crucifix form implies sacrifice and suffering, the recliner medium represents comfort and lethargy. Chiappa's use of a mundane recliner reinvents the convention of a crucifix, and endows the traditional religious icon with modern significance and the contemporary meaning attached to a "La-zy-Boy" chair. Whether a sardonic criticism of indolent Sunday-afternoon Christians or an ironic conceptual juxtaposition, Lazy Boy Crucifix presents a synthesis of the sacred and the profane. Chiappa’s irreverently humorous body of work also includes, for example, a coffin embellished with eight thousand pink band-aids, and a crash helmet rendered in concrete.
"It was fascinating to hear the students personal opinions evolve into scholarly arguments during the course of their impassioned debates. Their well-researched, learned and spirited selections resulted in five magnificent additions to the collections."

Heather Childress, Art Collections Curator
James Casebere
American b. 1953
Minneapolis College of Art and Design; California Institute of Arts

In his first ever print, *Public Grain*, Yun-Fei Ji transports the viewer to ancient China through his signature style of delicate drawing. While he mimics traditional Chinese landscape painting, his work reveals distinctly modern images that often reference contemporary emblems of cultural significance. In *Public Grain*, Ji depicts Mao Zedong's economic program of 1957-60, The Great Leap Forward, which promoted Chinese autonomy from its Soviet superior. In an effort to achieve agricultural self-sufficiency, farms were forced to increase production to unsustainable levels. What was billed as a solution to social ills turned into one of the greatest famines in all of human history; twenty million people starved and Mao withdrew from public view.

*Public Grain*, 2004
etching 14/35
36 1/4" x 28 1/2"

Spanish Bath (Vertical), 2003
digital chromogenic print mounted to Plexiglas
Edition of 5 with 2 AP's
90" x 71 1/2"

James Casebere's provoking images rest somewhere between the realism of photographic documentation and the fantasy of artistic representation. *Spanish Bath (Vertical)* seemingly documents a historical site and spatial interior that is familiar in its relationship to architectural types. A close inspection however, reveals elements that intentionally subvert the assumed reality of the photographic medium. Casebere creates this tension between real and imagined space through the use of constructed model interiors that the artist himself designs, photographs, and then subsequently destroys. In this way, Casebere's work is easily relatable to the postmodern project in contemporary art, in which traditional references to an assumed reality give way to mere images without foundation.

Yun-Fei Ji
Chinese b. 1963
Central Academy of Fine Arts, Beijing; University of Arkansas
Carroll Dunham
American b. 1949
Trinity College, Hartford, CT

Hat on Shoulder, 2002
mixed media on linen
37" x 34"

Carroll Dunham has established a strong reputation as both a printmaker and painter, though he is probably most known as an imagist. Through comic narratives that combine elements of abstraction, figuration, surrealism, graffiti, pop, and cartoons, Dunham continually adds to and reworks each piece, resulting in surfaces composed of many layers. In his work Hat on Shoulder, Dunham explores the relationships and tensions between abstraction and figuration. This work features the lapel, shoulder, and hat of Dunham’s imaginary character, Mr. Nobody. Many of Dunham’s works feature Mr. Nobody in search of the orgone, or the so-called life source invented by psychoanalyst Wilhelm Reich (1897-1957) that is essential to sexual energy and permeates the universe.

Catch/Caught (A.C. & S.S.), 2002
C-Print 1/5
44 3/4" x 33 1/2"

Collier Schorr’s work emerges from a moment in photography that embraces the photograph as art-form and historical record. In Catch/Caught (A.C. & S.S.), the viewer steals a glimpse of a fleeting embrace. The composition is chiaroscuro and moody and does not reveal if the embrace is competitive or compassionate or if the figures are friends or foes. Through her artistry and fascination in the bodies of wrestlers, Schorr captures every reality of the sport, from the blemishes of past matches to the sinewy bodies shaped from hours of relentless training as well as the emotional and physical signs of triumph and defeat. It is this fascination that makes her work challenging by blurring the lines between admiration and lust, voyeur and fan.
Beatriz Milhazes' work represents a myriad of sources often suggesting her native Brazil. Her use of vibrant colors, evoke influences such as tropical flora, decorative folk designs, costumes, and parade floats of Carnival from her hometown of Rio de Janeiro. Comfortable as both a printmaker and painter, Milhazes combines a modernist style with more traditional designs representative of her cultural heritage. In *Havai*, ornate floral motifs are complemented by Baroque architectural scrolls in contrasting colors which result in a bold, decorative, and layered surface.
"The art endures and will continue to speak to future generations of students as that collected in the past speaks to us today."

Patrick Clingenger ('83)
Chair, Student Union Fine Arts Committee, 1982

The Wake Forest University Art Collections consist of more than 1,300 works of art in nine separate collections: Student Union Collection Portrait Collection General Collection Print Collection R.J. Reynolds Collection Student Art Collection Simmons Collection Middleton Collection Graylyn Collection

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