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Cover:
Adolph Gottlieb
Catalog Number 8
Fringe
1967
Oil on canvas
48 x 36

Creative Encounters

Gertrude Kasle Collection of Contemporary Art

October 2
through
November 14, 1976

Meadow Brook Art Gallery
Oakland University
Rochester, Michigan 48063

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Gertrude Kasle

Born: New York City

Education: New York University; University of Michigan; Wayne State University, B.S. Art Education.

Art Schools: Art Students League, New York; Society of Arts and Crafts, Detroit.

Opened the Gertrude Kasle Gallery in the Fisher Building, 1965; consultant to United States Steel Corporation for the Detroit Automotive Art Exhibition,

1966; Art Alumni Award from Wayne State University for professional accomplishments in the field of art, 1968; member of the Art Dealers Association of America, 1970-1976; Co-Chairman New Detroit Committee of Living with Art; member of the Michigan Council for the Arts (Visual Arts Advisory Panel); president, Detroit Art Dealers Association, 1974-1976; Wayne State University Headliner Award, 1976.

Married to Leonard Kasle.

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Foreword

The Meadow Brook Art Gallery and the Office of Cultural Affairs of Oakland University are pleased to present "Creative Encounters" — Gertrude Kasle's personal collection of Contemporary Art. All of us who work in the fields of the arts face the challenges of detecting the true pulsation of creative activities of our time. Discovery of young and unknown talent or introducing established major artists to one's community with proper perspective through professional judgment is an important part of our responsibility. Public museums, community art centers, college and university art education programs all strive to achieve this goal. However, free spirit and individual ventures of commercial art galleries often play the important role of the front runner in this encounter. A decade of endeavor in this spirit by Mrs. Gertrude Kasle certainly deserves public acknowledgment and we are happy to share her dedication through the exhibition "Creative Encounters".

Robert Dearth,
Director of Cultural Affairs

Acknowledgment

One of the main goals of the Meadow Brook Art Gallery has been presenting exhibitions reflecting scholastic discipline with the community's active involvement in support of the gallery programs. The Meadow Brook Gallery Associates, a group of forward-looking patrons of the arts, successfully brought exhibitions of outstanding private collections of Contemporary Art. It is most appropriate for the Meadow Brook Art Gallery to honor Mrs. Gertrude Kasle and her decade of cultural contribution to this community through her gallery in Detroit. We are grateful to Mr. and Mrs. Leonard Kasle for making their private collection available for public viewing. Our special thanks and appreciation are also extended to Dr. G. Stuart Hodge, Director of Flint Institute of Art, a long time friend of Mrs. Kasle and mine, for writing the introduction for this catalog. Another valuable assistance was given by Ms. Emmy Rothschild in providing detailed information of the art work.

Kiichi Usui, *Curator*
Meadow Brook Art Gallery

Robert Motherwell
Catalog Number 32
Splurge #2
1974
Acrylic on canvas
78 x 30



Introduction

Many of us actively involved in the art scene in Michigan the last 20 years watched with great interest as serious contemporary art galleries in Detroit came on the scene. Modern art became the enfant terrible to the public a century ago with the first showing of Impressionism in Paris. The abstract art inherent in Impressionism of course spawned greater abstract and expressionist movements in this century, which make the innovations of Impressionism pale in comparison. The general public usually bristles when new ideas appear in the art world. It is against such resistance that a new contemporary art gallery must contend.

I remember my four years of art school in Boston in the late 30's. The large faculty there never mentioned the work of Picasso, Matisse, or the German Expressionists. Yet the revolutionary work of these pioneers was already thirty years old. Nor did I find a much different approach at the Yale School of Art in the years which followed. Later, during the summer of 1945, following three years overseas in the war, I remember seeing private collections of contemporary abstract art in Paris which I found electrifying. On my return home modern art had preceded me. Not only were the great modern European masters becoming better known—largely through the influence of important artists fleeing Nazism, America herself at this period

gave birth to one of the major art contributions of the century—Abstract Expressionism. The Gertrude Kase Collection includes many fine examples.

Gertrude Kase watched with fascination the same evolution in the 20th century art world. Her New York upbringing gave her a ringside seat. She had early discovered there the wonder of the art world in the great museums and galleries. The excitement of the changing contemporary art scene especially caught her interest and awoke an ardor that she brought with her to Detroit.

To establish a major contemporary art gallery takes the patience of Job, much courage, and depth of knowledge in the field. In all this Gertrude Kase succeeded brilliantly. Her gallery during the decade of its existence brought to the public's attention the work of nationally known artists, and artists-on-the-rise both locally and nationally. Her search took her to many famous artists' studios. Among her artist friends include Robert Motherwell, Jack Tworkov, Larry Rivers, Philip Guston, Grace Hartigan,

Jack Tworkov
Catalog Number 66
Crossfields II
1969
Oil on canvas
80 x 70



Robert Goodnough, and the late Adolph Gottlieb. Many of these artists came to the Gertrude Kasle Gallery to attend openings of their exhibitions and to meet the public.

It is through the diligent work of the best commercial galleries that important new artists are usually first noted. Art museums may do similar work, particularly those comparative few exclusively devoted to modern art. But it is the commercial dealer especially who puts new talent to the fore, helping to launch an artist's career through gallery showings. Purchases of the artist's work from the gallery exhibition result in increasing private and public collections in the area. Intelligent and meaningful selectivity of artists' work by the art dealer therefore is of the utmost importance. The Gertrude Kasle Gallery excelled in such work. The Flint Institute of Arts, among other art museums in the area, benefited from Mrs. Kasle's efforts, as have many private collectors—many of whom began their contemporary collections because of Mrs. Kasle's leadership and expertise.

Although no first-rate commercial gallery can financially survive on the educational aspect of its exhibitions, the fact remains that its presentations inform and excite the public and local artists. A progressive art gallery attracts the serious student and amateur of all ages. I have often seen such students in the Gertrude Kasle Gallery singly, in groups or

with a professor. Also on the premises on many occasions were museum colleagues and collectors.

Mrs. Kasle like all art aficionados has assembled her own excellent collection. It is not surprising to find many examples of leading artists from her gallery. They are nearly all well-known American artists of the so-called New York school. Principal styles are those dominant on the scene in the last two decades—Abstract Expressionism and Pop Art. There are mostly paintings plus outstanding prints for which the gallery was equally noted.

G. Stuart Hodge, *Director*
Flint Institute of Arts



Willem DeKooning
Catalog Number 1
Woman and Water
1972
Oil on canvas
59½ x 54¾

Creative Encounters

To be surrounded with the creative expression of artists is as natural as reading books and listening to music. It is difficult to think of the art we have in our home in the formal structure of a collection.

Its leaning toward abstract expressionism comes out of a conviction that that movement is the basis for the great surge of creativity experienced in this country after the second world war. It was the free expression of a free society in direct contrast to the rigid art of the totalitarian regimes.

The Hungarian-born English author, Arthur Koestler wrote: *"The creative act is the defeat of habit by originality."*

This is really the quest, not imitation, not duplication but the step beyond. This ability to make progress separates us from the animal and is to be revered, encouraged and cherished.

Freedom, growth, progress, creativity mean a great deal to me personally and I have wanted to share the work of artists committed to these principles with the community through my gallery in Detroit. Now that the gallery is closed, I can share some of the work kept out of all those busy burdened years through this exhibition.

It was with a great deal of pleasure that I responded to Kiichi Usui's request to loan the art in our home to Meadow Brook. Mr. Usui

had come to Oakland University two years after I opened the gallery and I had welcomed a kindred spirit. He brought a great deal of knowledge and an educated eye to his position. The exhibitions he has arranged have been of a consistently high quality and I admired his dedication and integrity.

At my husband, Leonard Kasle's insistence, the work is shown through me, but it is only because of his faith in me that I could bring it all together.

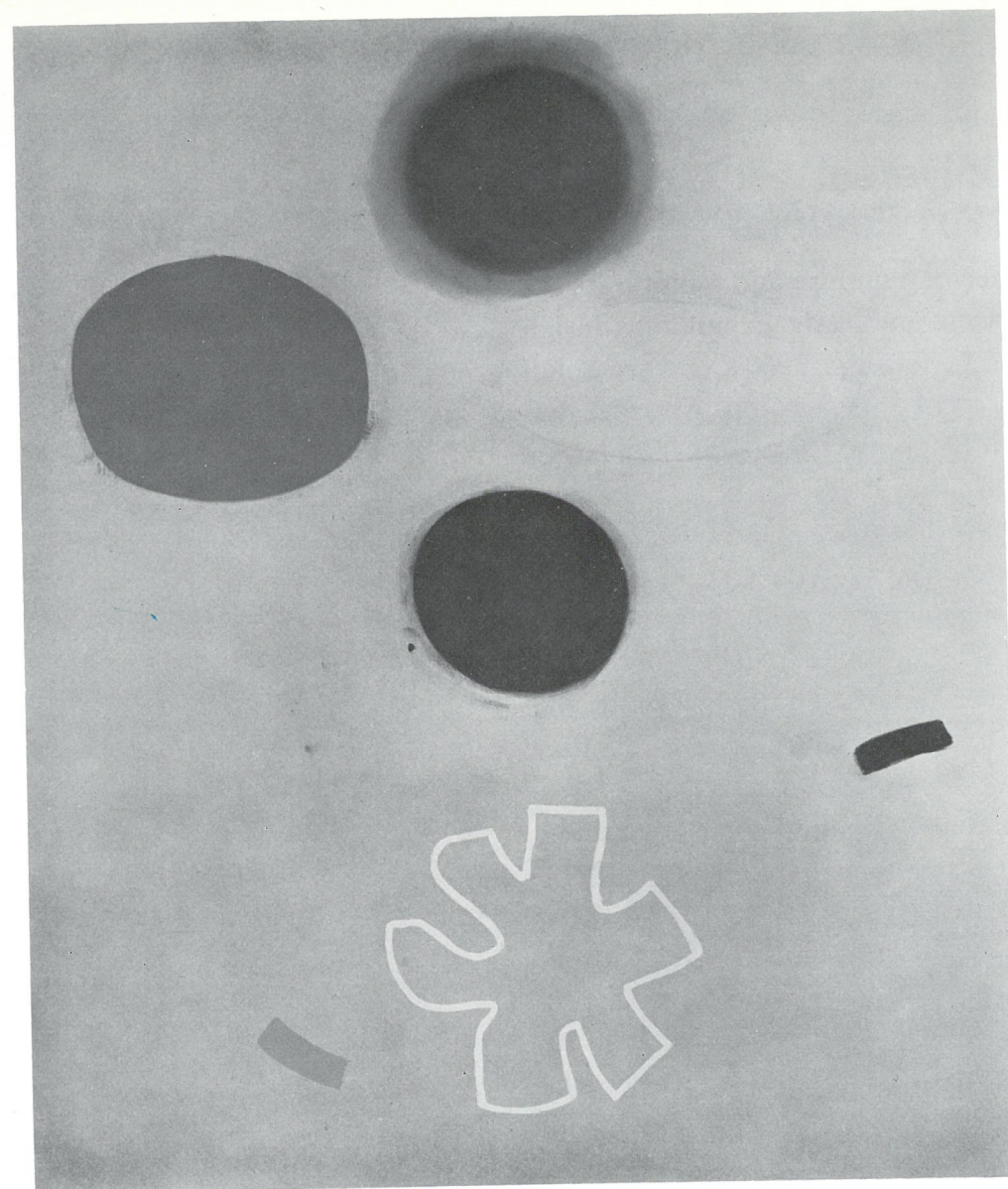
Gertrude Kasle

Grace Hartigan
Catalog Number 15
Sunbathers
1966
Oil on canvas
72 x 50





Philip Guston
Catalog Number 11
Stranger
1964
Oil on canvas
71 x 78



Adolph Gottlieb
Catalog Number 9
White Line
1968
Oil on canvas
78 x 66

About Universal Limited Art Editions

While the size of paintings and sculptural constructions seem endlessly expanding during the late 1950's through 1960's, a very small number of second generation Abstract Expressionists, namely Larry Rivers, Jasper Johns, and Robert Rauschenberg, were captivated by the charm of a century old printing technique, lithography, which uses a sensitive surface of limestone, at a modest frame house in West Islip, Long Island. The person who is responsible for this rather unpretentious but quality conscious artistic venture was the Russian born, soft spoken woman, Tatyana Grosman. Unlike the brilliant success of training young master printmakers at Tamarind Lithography Workshop in Los Angeles, Mrs. Grosman's Universal Limited Art Editions kept an extremely small number of artists producing very limited number of editions to keep its high quality of artistic standard. The artists that worked in her workshop included: Larry Rivers, Fritz Glarner, Sam Francis, Grace Hartigan, Jasper Johns, Helen Frankenthaler, Robert Rauschenberg, Jim Dine, Lee Bontecou, Barnett Newman, Marisol, James Rosenquist, Cy Twombly, Edwin Schlossberg, Claes Oldenburg, and R. Buck-



Robert Rauschenberg
Catalog Number 49
Tanya
1974
Litho, 14/50
22½ x 15½



Robert Rauschenberg
Catalog Number 48
Centennial Certificate
1969
Litho, 3/45
43½ x 32¼



Jasper Johns
Catalog Number 28
Decoy II
1971-73
Litho, 10/31
41½ x 29½

minster Fuller. Obviously, her selection of the artists shows her extraordinary ability to seek true talent for the art of lithography as well as, most innovative and influential artists of our time. The first number of every edition printed by Universal Limited Art Editions is acquired by the Museum of Modern Art. Fortunately, for our viewers, the close friendship of Mrs. Kasse with Mrs. Grosman has given her unusual opportunity to enrich her collection with major prints by these artists. Most well-known and represented here are Johns'; "0 through 9," "Ale Cans," "Target"; Robert Rauschenberg's early photo serigraphs "Stuntman Series," and appropriately the portrait of "Tanya" Grosman.

Exhibition Catalog

Willem DeKooning

1. "Woman and Water", 1972
Oil on canvas, 59½ x 54¾
2. "Figure Drawing II", 1968
Charcoal on paper, 13½ x 16½

Born: Rotterdam, Holland, April 24, 1904. To USA in 1926.

Education: Academy Beeldende Kunsten ed Technische Wetenschappen, Amsterdam, 1916-24.

One Man Exhibitions: Charles Egan Gallery, 1948, 51; Arts Club of Chicago, 1951; Sidney Janis Gallery, 1953, 56, 59, 62; Boston Museum School, 1953; The Goodman Gallery, Buffalo, 1964; Smith College, 1965.

Group Exhibitions: New Horizons in American Art, 1936; Abstract Painting and Sculpture in America, 1951; Chicago/Art Institute, 1951, 54; Carnegie, 1952, 55; Guggenheim International, 1964; Two Decades of American Painting, Melbourne National, 1967; Frankfurter Kunstverein, Kimpass New York, 1968; retrospective, Stedelijk Museum, Amsterdam, 1968; retrospective, 1968, and the New American Painting and Sculpture, 1969, Museum of Modern Art; Whitney Museum of American Art Annual, 1969, 70.

Awards: Silver Medal, Academy of Plastic Arts, Rotterdam; Mr. and Mrs. Frank G. Logan Medal, Art Institute of Chicago, 1951; President's Medal, 1963.

Commissioned: murals, New York World's Fair, 1939 and French Line Pier (with Fernand Leger), New York City.

Teaching Positions: instructor, Black Mountain College, 1948; instructor, Yale University, 1950-51.

Jim Dine

3. "Night Palette", 1965
Litho, 8/11, 26½ x 20½
4. "Eleven Hearts", 1969
Etching/watercolor, 33/50, 23 x 31¾

Born: Cincinnati, Ohio, June 16, 1935.

Education: University of Cincinnati; Boston Museum School; Ohio University, 1957, BFA.

One Man Exhibitions: Judson Gallery, New York City, 1959 (2 man with Claes Oldenburg); Reuben Gallery, New York City, 1960; Martha Jackson Gallery, 1952; Ileana Sonnabend Gallery, Paris, 1963, 69; Sidney Janis Gallery, 1963, 64; Oberlin College, 1965; Amsterdam/Stedelijk, 1967; Cornell University, 1967.

Group Exhibitions: Cornell University, Young Americans, 1960; Sidney Janis Gallery, The New Realists, 1962; Six Painters and the Object, Guggenheim Museum, New York, 1963; 23rd International Venice Biennial, Italy, 1964; International Biennial Exhibition of Painters, Tokyo; Art of USA, 1670-1966, Whitney Museum of American Art, New York, 1966; Documenta IV, Kassel, Germany, 1967; Corcoran Annual, 1967.

Awards: Norman Harris Silver Medal and Prize, Art Institute of Chicago, 1964.

Teaching Positions: visiting professor, Oberlin College, 1965 and Cornell University, 1967.

Helen Frankenthaler

5. "Yellow, Southwest", 1969
Acrylic on canvas, 96 x 48

Born: New York City, New York, December 12, 1928.

Education: Horace Mann, Brearley and Dalton Schools; Bennington College, BA, 1949; also with Rufino Tamayo, Wallace Harrison, Paul Feeley and Hans Hofmann.

One Man Exhibitions: Tibor de Nagy Gallery, 1951, 1952-54, 1956-58; Andre Emmerich Gallery, 1959-63, 1965-66, 68; Everett Ellin Gallery, Los Angeles, 1961; Bennington College, 1962; Galerie Lawrence, Paris, 1961, 63; David Mirvish Gallery, 1965.

Group Exhibitions: Nature in Abstraction, Whitney Museum of American Art, New York, 1958; American Abstract Expressionists and Imagists, Guggenheim

Museum, New York, 1961; The Kootz Gallery, New York City, New Talent, 1951; Ninth Street Exhibition, New York City, 1951; Carnegie, 1955, 58, 61; Sao Paulo, 1958; Documenta II, Kassel, 1959; Chicago/Art Institute, 1961; 63; Post Painterly Abstraction, Los Angeles County Museum of Art, California, Walker Art Center, Minnesota and Art Gallery Ontario, Toronto, 1964; Detroit/Institute, 1965, Color, Image, Form, 1967; Corcoran Biennial, 1967; Museum of Modern Art, Two Decades of American Painting, 1967; Metropolitan Museum of Art, New York, 1969-70; Abstract Painting in the 1970's, Museum of Fine Arts, Boston, 1972.

Awards: First Prize, I Paris Biennial, 1959; Commune of Catania Gold Medal, Third Biennial International Grafica d'Arte, 1972; Garrett Award, 70th American Exhibition, Art Institute of Chicago, 1972.

Teaching Positions: instructor, contemporary painting semester, Yale University, spring 1970; instructor, contemporary painting semester, Princeton University, 1970 and Hunter College, 1962.

Robert Goodnough

6. "Quiet Variation", 1972
Acrylic and oil on canvas, 36 x 36
7. "Vari-Color on Blue", 1973
Acrylic on canvas, 44 x 72

Born: Cortland, New York, October 23, 1917.

Education: Syracuse University, Hiram Gell fel, 1940, BFA; New York University, MA; New School Social Research; Ozenfant School of Art; Hans Hofman School of Fine Arts.

One Man Exhibitions: (first) Tibor de Nagy Gallery, 1952, and annually thereafter; Dwan Gallery, 1959-62; Jefferson Place Gallery, 1960; Ellison Gallery, Fort Worth, 1960; Nova Gallery, Boston, 1961; University of Minnesota; University of Notre Dame, 1964; Arts Club of Chicago, 1964; National Institute of Arts and Letters, 1964.

Group Exhibitions: The Kootz Gallery, New York City, New Talent, 1950; Sidney Janis Gallery, Four

Younger Americans, 1956; Museum of Modern Art, The New American Painting and Sculpture, 1969.

Awards: Ada Garrett Award, Art Institute of Chicago, 1961; Ford Foundation Purchase Prize, 1963.

Teaching Positions: instructor, painting, Cornell University, New York University and Fieldston School, New York.

Adolph Gottlieb

8. "Fringe", 1967
Oil on canvas, 48 x 36

9. "White Line", 1968
Oil on canvas, 78 x 66

Born: New York City, New York, March 14, 1903.

Education: Art Students League, New York, 1919 with John Sloan, Robert Henri; Academie de la Grande Chaumiere, 1921; Parsons School of Design, 1923.

One Man Exhibitions: Dudensing Gallery, New York City, 1930; Uptown Gallery, New York City, 1934; Theodore A. Kohn Gallery, New York City, 1934; Artists' Gallery, New York City, 1942, 43; The Kootz Gallery, New York City, 1947, 1950-54; Williams College, 1954; Galerie Rive Droite, Paris, 1959; Sidney Janis Gallery, 1960, 62; Galleria dell' Ariete, 1961; Walker Art Center, 1963; Arts Club of Chicago, 1967.

Group Exhibitions: Chicago/Art Institute, Abstract and Surrealist Art, 1948; Carnegie, 1952, 55, 58, 61; Documenta II, Kassel, 1959; Seattle's World's Fair, 1962; Flint/Institute, I Flint Invitational, 1966; Corcoran, 1966, Biennial, 1967; Winnipeg Art Gallery, 1967; Museum of Modern Art, The New American Painting and Sculpture, 1969.

Awards: winner of Dudensing National Competition, 1929; US Treasury Department, mural competition, 1939; Brooklyn Museum, first prize, 1944; University of Illinois, 1951; Carnegie, third prize, 1963; Amer-

ican Academy of Achievement, 1965; Flint Institute, 1966.

Teaching Positions: Pratt Institute, 1958; UCLA, 1958.

Philip Guston

10. "Pink Light", 1963
Gouache, 30 x 40

11. "Stranger", 1964
Oil on canvas, 71 x 78

12. "Roma", 1971
Oil on paper, 19½ x 27½

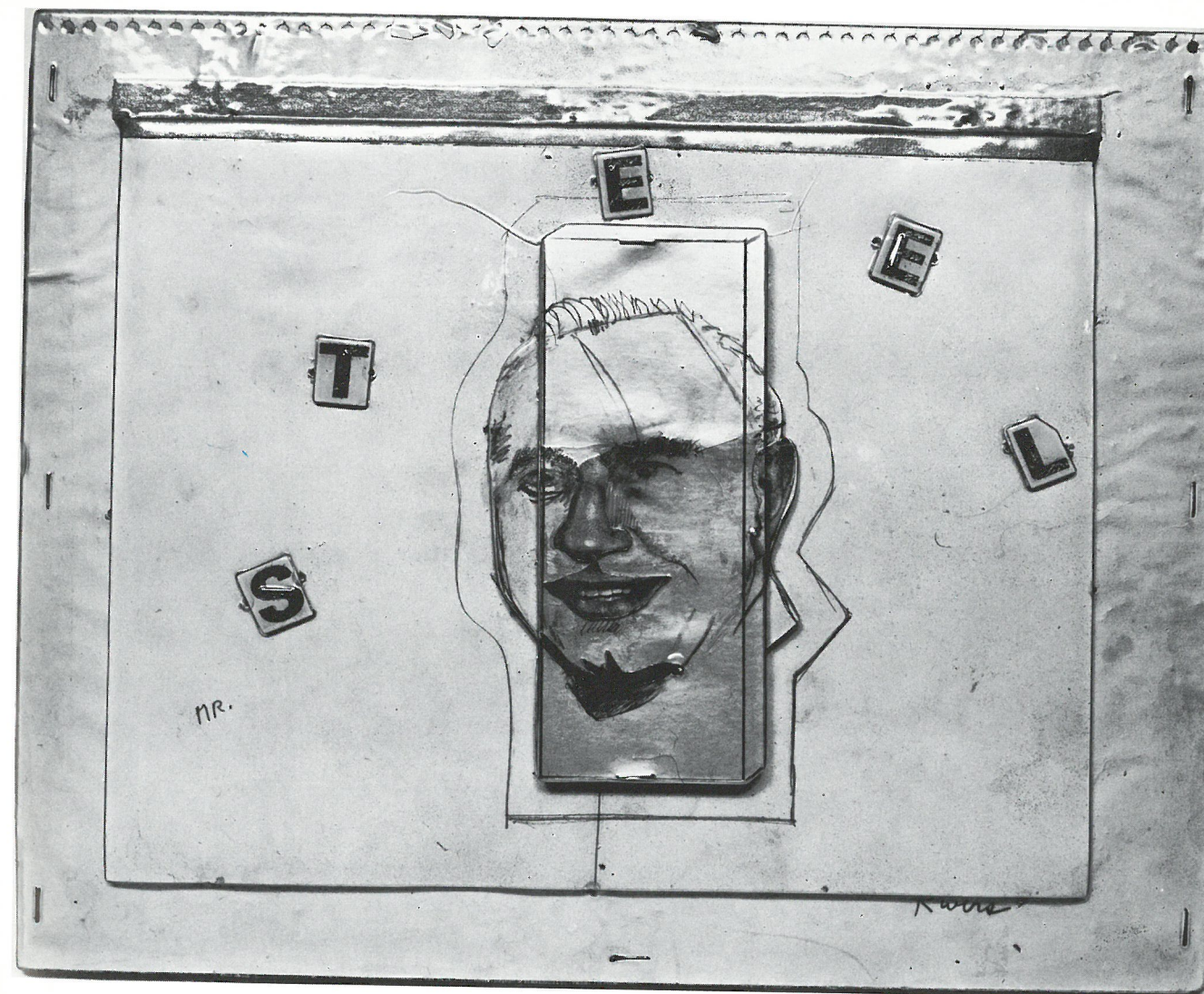
13. "Maverick Sun", 1972
Oil on canvas, 51 x 91

Born: Montreal, Province of Quebec, June 27, 1913; to USA in 1916, US citizen.

Education: Boston University, honorary, DFA, 1970; Otis Art Institute, Los Angeles (3 months), 1930.

One Man Exhibitions: (first) Midtown Galleries, 1945; Boston Museum School, 1947; University of Minnesota, 1950; The Peridot Gallery, 1952; Charles Egan Gallery, 1953; Sidney Janis Gallery, 1956, 58, 60, 61; Jewish Museum, 1966; Marlborough Gallery, New York, 1970. Retrospectives: 5th Biennial, Sao Paulo, Brazil, 1959; 30th Biennial, Venice, 1960; Guggenheim Museum, Stedelijk Museum, Amsterdam, Museum Beaux Arts, Brussels, Whitechapel Gallery, London and Los Angeles County Museum of Art, 1962.

Group Exhibitions: University of Illinois, 1944, 1967; Walker Art Center, Contemporary American Painting, 1950; University of Minnesota, 1940, American Painters, 1940-50, 1951; Museum of Modern Art, Abstract Painting and Sculpture in America, 1951; Sao Paulo, 1957; I International American Paintings and Prints Biennial, Mexico City, 1958; St. Louis/City, Modern American Painting, 1959; Tate, Painting and Sculpture of a Decade, 1954-64, 1964; Carnegie, 1964; Los Angeles County Museum of Art, 1965; Museum of Modern Art, The New American Painting and Sculpture, 1969.



Larry Rivers
Catalog Number 54
Mr. Steel
1971
Mixed media
14 x 17

Awards: first prize, Carnegie Institute, 1945; Guggenheim Foundation Fellowship, 1947, 68; Prix de Rome, 1948; Ford Foundation Grant, 1959.

Commissioned: murals, facade of WPA Building, New York World's Fair, 1939, US Treasury Department, Forestry Building, Laconia, New Hampshire, 1941; Social Security Building, Washington, DC, 1942; illustrated Art News Annual, 1944.

Teaching Positions: State University of Iowa, 1941-45; artist in residence, Washington University, 1945-47; University of Minnesota, 1950; adjunct professor of painting, New York University, 1951-58; guest critic/painting, Columbia University, 1969-70, 72-73; university professor, Boston University, 1973- Position: artist in residence, Brandeis University, spring 1966; member of the board of trustees, American Academy of Rome, 1970-, artist in residence, 1970-71.

Grace Hartigan

14. "What Fire Murmurs Its Sediton", 1952
Oil on paper, 48½ x 38½
15. "Sunbathers", 1966
Oil on canvas, 72 x 50
16. "Untitled"
Watercolor wash/collage, 34½ x 24

Born: Newark, New Jersey, March 28, 1922.

Education: private art classes with Isaac Lane Museum; Moore College, Philadelphia and Maryland Institute of Art, Baltimore, honorary, DFA.

One Man Exhibitions: (first) Tibor de Nagy Gallery, 1951; 1952-55, 1957, 59; Vassar College, 1954; Gres Gallery, Washington, DC, 1960; Chatham College, 1960; Carnegie, 1961; Martha Jackson Gallery, 1962, 64, 67; University of Minnesota, 1963; Franklin Siden Gallery, Detroit, 1964; Kent State University, 1966; The University of Chicago, 1967; Maryland Institute, 1967; Gertrude Kasle Gallery, 1968; Grand Rapids, 1968 (two man).

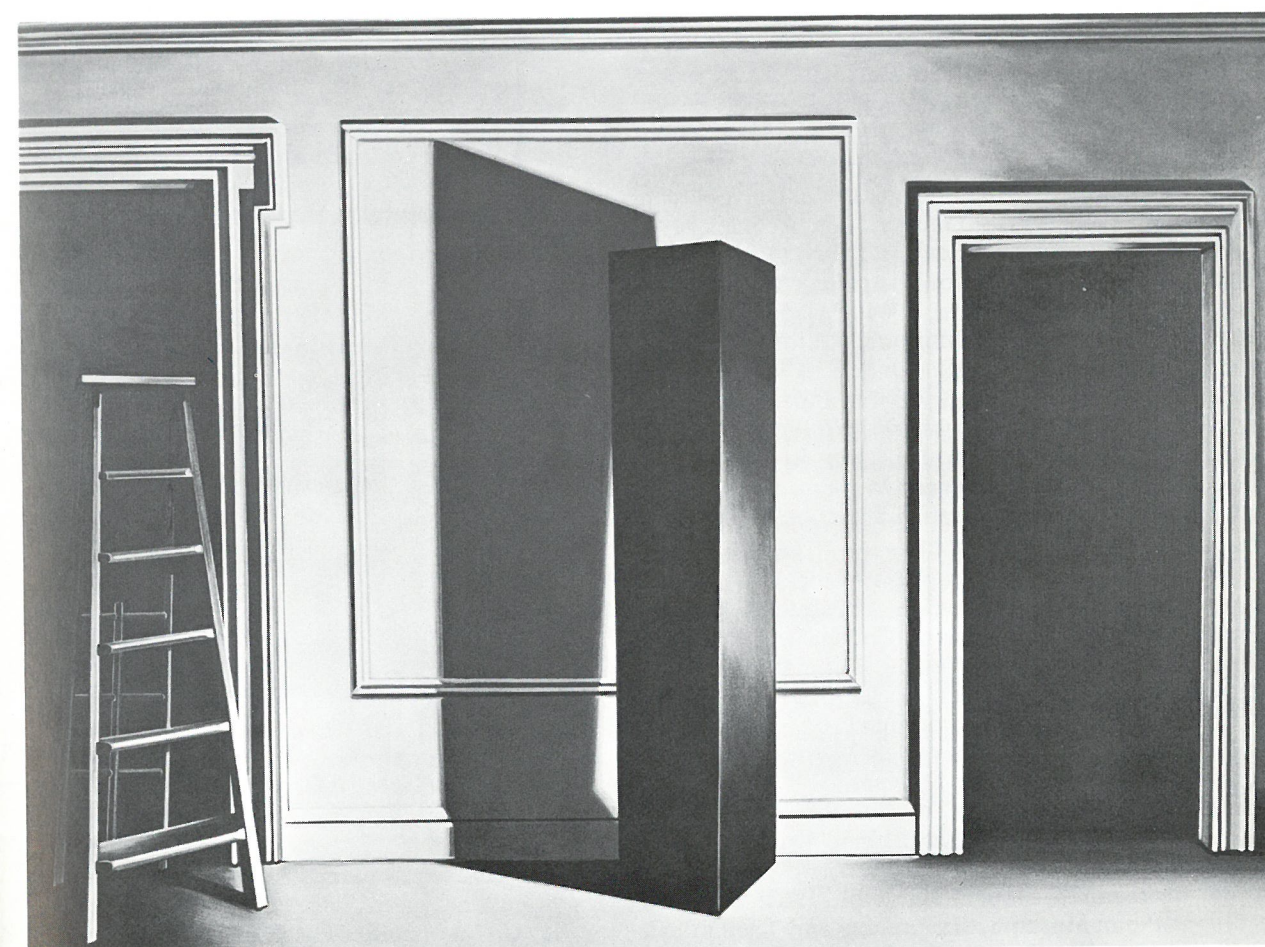
Group Exhibitions: Ninth Street Exhibition, New York City, 1951; University of Minnesota, Rising Talent, 1955; Museum of Modern Art, Modern Art in the United States, 1955-56; Museum of Modern Art, Twelve Americans, 1956; Jewish Museum, The New York School, Second Generation, 1957; International Biennial Exhibition of Paintings, Tokyo; IV Soa Paulo Biennial, 1957; Brussels World's Fair, 1958; Documenta II, Kassel, 1959; Walker Art Center, 60 American Painters, 1960; Ghent, The Human Figure since Picasso, 1964; White House Festival of the Arts, Washington, DC, 1965; Flint/Institute, 1966; University of Illinois, 1967; 69.

Awards: Mademoiselle Magazine Award for Art, 1957.

Teaching Positions: resident artist, Maryland Institute of Graduate School of Painting, 1965-75.

Jasper Johns

17. "Pinion Hand", 1963-66
Litho, 5/36, 40 x 28
18. "Ale Cans", 1964
Litho, 16/31, 22¾ x 17¼
19. "0 Through 9", 1967
Litho, 15/50, 26¼ x 21¼
20. "Target", 1967
Litho, 6/28, 24 x 24
21. "Flags", 1967-68
Litho, 36/43, 34 x 25
22. "Targets", 1967-68
Litho, 12/42, 35½ x 27¼
23. "White Target", 1967-68
Litho, 4/34, 30½ x 22½
24. "Figure 4", 1968
Etching, 9/12, 17 x 13½
25. "Target, II", 1967-69
Etching, 24/29, 11¾ x 7¾
26. "Light Bulb", 1970
Litho, 4/40, 21½ x 13



Lowell Nesbitt
Catalog Number 36
Studio Wall Scene
1966
Oil on canvas
60 x 80

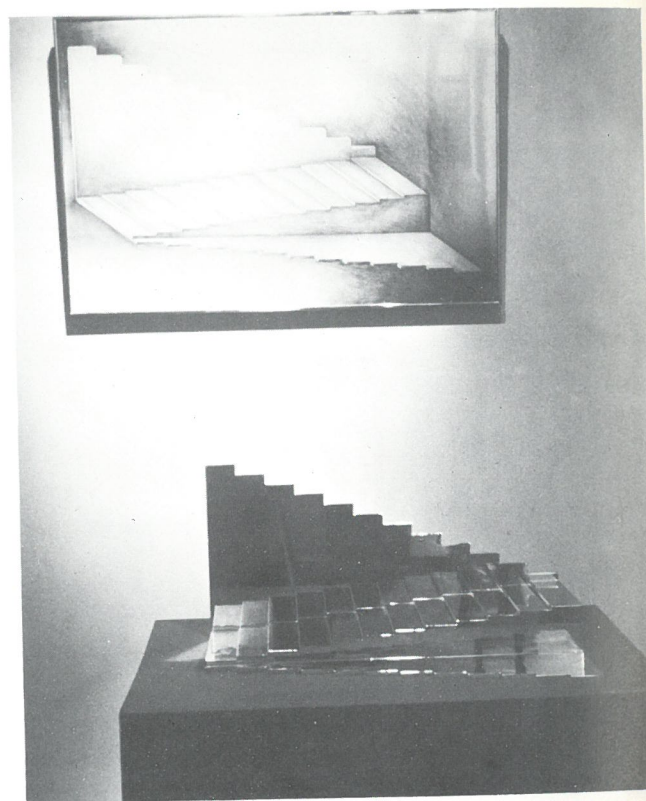
27. "Decoy", 1971
Litho, 14/55, 42 x 29 1/4
28. "Decoy II", 1971-73
Litho, 10/31, 41 1/2 x 29 1/2

Born: Augusta, Georgia, May, 1930.

Education: University of South Carolina.

One Man Exhibitions: Leo Castell Inc., 1958, 60, 61, 63, 66, and 68; Galleria d' Arte del Naviglio, Milan, 1959; Galerie Rive Droite, Paris, 1959, 61; Columbia, South Carolina Museum of Art, 1960; University of Minnesota, 1960; Ferus Gallery, Los Angeles, 1960 (two-man); Illena Sonnabend Gallery, Paris, 1962; Everett Ellin Gallery, Los Angeles, 1962; White Chapel Art Gallery, London, 1964; Pasadena Art Museum, 1965; Ashmolean Museum, Oxford, England, 1965; American Embassy, London, 1965; Minami Gallery, 1965; National Collection of Fine Arts, Washington, DC, 1966; Museum of Modern Art (circulated other museums), 1968; Eva de Buren Gallery, Stockholm; Castelli Gallery, Whitney Museum of American Art, 1969; Retrospective: Jewish Museum, 1964.

Group Exhibitions: Jewish Museum, The New York School, Second Generation, 1957; American Federation of Art Collage in America (circulated), 1957-58; Houston Museum of Fine Art, Collage International, 1958; XXIX and XXXII Venice Biennials, 1958, 64; Carnegie International, 1958, 61, 64, 67; Daniel Cordier, Paris Exposition International de Surrealisme, 1959; Martha Jackson Gallery; New Media-New Forms, I and II, 1960, 61; Whitney Museum of American Art Annuals, 1960, 61, 62, 64; The Solomon R. Guggenheim Museum, New York City, 1965; American Vanguard, circulated in Europe; Seattle World's Fair, 1962; Berne, Switzerland, Four Americans, 1962; Solomon R. Guggenheim Museum, Six Painters and The Object, 1963; WGMA, The Popular Image, 1963; Musee Cantonal des Beaux Arts, Lausanne, I. Salon International de Galeries Pilotes, 1963; Albright Knox Art Gallery, Buffalo, Mixed Media and Pop Art, 1963; Jewish Museum, Black and White, 1963; Hartford/Wadsworth, Black, White, and Gray, 1964; Tate, Painting and Sculpture of a Dec-



Lowell Nesbitt
Catalog Number 37, 38
Impossible Stairway
1968
Pencil drawing and
chrome sculpture

ade, 1954-64; Documenta III and IV, Kassel, 1964, 68; Museum of Modern Art, Art in the Mirror, 1966; Expo '67, Montreal, 1967; IX Sao Paulo Biennial, 1967; Gallery of Modern Art, Ljubljana, Yugoslavia, VII International Exhibition of Prints, 1967; Museum of Modern Art, Pada, Surrealism and Their Heritage, 1968.

Awards: Gallery of Modern Art, Ljubljana, Yugoslavia, VII, International Exhibition of Prints, first prize, 1967, IX Sao Paulo Biennial, 1967.

Robert Motherwell

29. "The August Sea III", 1972
Acrylic on canvas, 72 x 36
30. "Open Study with Blue and White, #1", 1972
Acrylic/charcoal on board, 18 x 23 1/2
31. "Scarlet and Gauloises #16", 1972
Acrylic, collage on paper, 25 3/4 x 21 3/4
32. "Splurge #2", 1974
Acrylic on canvas, 78 x 30
33. "Summertime with Blue", 1974
Acrylic and paper on board, 43 x 31 1/2

Born: Aberdeen, Washington, January 24, 1915.

Education: Stanford University, BA, 1936; Harvard University Graduate School of Philosophy, 1937; Columbia University, 1940 with Meyer Schapiro.

One Man Exhibitions: (first) Art of This Century, New York City, 1944; Arts Club of Chicago, 1946; The Kootz Gallery, 1946, 47, 49, 52; Sidney Janis Gallery, 1957, 59, 61, 62; Bennington College, 1959; Berggruen, Paris, 1961; Sao Paulo, 1961; Galleria Odyssia, Rome, 1962; Galerie der Spiegel, Cologne, 1962; Smith College, 1963; Duke University, 1965; Walker Art Center, 1965; University of Utah, 1966; Houston/Contemporary, 1966; Baltimore/Museum of Art, 1966; Indiana University, 1966; Amsterdam/Stedelijk, 1966; Whitechapel Art Gallery, London, 1966; Marlborough Gallery d'Arte, Rome, 1969. Retrospective: Phillips, 1965; Museum of Modern Art, 1965-66.

Group Exhibitions: Venice Biennial; Sao Paulo Biennial; Brussels World's Fair, 1958; American Painting and Sculpture, Moscow, 1959; Documenta II & III, Kassel, 1959, 64; Tate, Dunn International, 1964; University of Illinois, 1967; Winnipeg Art Gallery, 1967; Chicago/Art Institute Annuals; Carnegie, 1968.

Awards: American representative Sao Paulo VI Biennial, Museum of Modern Art, 1961; American Prize, Guggenheim International, 1964; Belgian Art Critics Prize, Brussels, 1966.

Commissioned: mural, JF Kennedy Federal Building, Boston, 1966; diptych, S. Edelstone, Chicago, 1971; A la Pintura (suite of aquatints), Universal Art Edition, Long Island, 1972; mural, University of Iowa Art Museum, Iowa City, 1973.

Teaching Positions: instructor, painting, Black Mountain College, 1945; 51; professor, painting, Hunter College, 1950-58, distinguished professor, 1971-72. Position: Conroy Fellowship, St. Paul's School, New Hampshire, 1970; educational advisor, John Simon Guggenheim Foundation; advisory educator, American Scholar, Washington, DC, 1968-; ed, Documents of 20th Century Art, 1968-.

Robert Natkin

34. "Evening", 1965
Acrylic on canvas, 60 x 60

Born: Chicago, Illinois, November 7, 1930.

Education: Art Institute of Chicago, BA, 1952.

One Man Exhibitions: Wells Street Gallery, Chicago, 1957, 58; Poindexter Gallery, 1959, 61, 63, 65, 67, 68; Ferus Gallery, Los Angeles, 1960, Fairweather-Hardin Gallery, 1963, 64, 66, 68; Gertrude Kase Gallery, 1966, 68; Meredith Long Houston Galleries, Houston, Texas, 1968.

Group Exhibitions: Chicago/Art Institute, Exhibition Momentum, 1950, 56, 57, also 1955, 57, 59, 62; Young America, Whitney Museum of American Art, 1960, Annual, 1966 and 68; Carnegie, 1961; International Biennial, Japan, 1963; Museum of Fine Arts, Houston, 1963.

Position: Ford Foundation artist in residence, Kalamazoo Institute of Arts, formerly.

Lowell Nesbitt

35. "Tulip '65", 1965
Oil on canvas, 80 x 65
36. "Studio Wall Scene", 1966
Oil on canvas, 60 x 80
37. "Impossible Stairway", 1968
Chrome sculpture

38. "Impossible Stairway", 1968

Pencil drawing, 25 x 34½

Born: Baltimore, Maryland, October 4, 1933.

Education: Tyler School of Fine Arts, Temple University, BFA, 1950-55; Royal College of Art, London, England, 1955-56; US Army, 1957-58.

One Man Exhibitions: Baltimore Museum of Art, 1958, also 1959-69; Bader Gallery, Washington, DC, 1963; Corcoran, 1964; Rolf Nelson Gallery, Los Angeles, 1966; Henri Gallery, 1965-67; The Howard Wise Gallery, 1965, 66; Gertrude Kasle Gallery, 1966-69; Jefferson Gallery, 1967; Temple University, 1967.

Group Exhibitions: Ridgefield/Aldrich Museum, 1965; Flint/Institute, Realism Revisited, 1966; University of Illinois, 1967; Milan, 1967; Los Angeles County Museum of Art, 1967; International Biennial of Paintings, Tokyo, 1967; Sao Paulo, Biennial, Brazil, 1967; Whitney Museum of American Art Annual, New York, 1967; International Art Fair, Basel, Switzerland, 1970, 74; Museum of Modern Art, Paris, 1974.

Awards: Purchase Awards for Oils and Prints, Baltimore Museum of Art, 1956; award for Ben Berns Studio (oil), National Collection Fine Art, 1969; reproduction of Vab Bay (oil), Eyewitness to Space, NASA and Abrams, 1971; The Ruins (film), John Huzar Production, 1971.

Commissioned: Oil of Northern Trust Company commissioned by Mr. and Mrs. Solomon Smith, Chicago, 1967; poster, List Foundation, New York City Center, 1968; Apollo 9 and 13 (oils), NASA, 1969 and 70; poster of Renwick Museum, Smithsonian Institute, 1971; Clearing Sky 1972 (oil), Environmental Protection Agency, Washington, DC, 1972.

Teaching Positions: instructor, printmaking, Towson State College, 1966-77; instructor, printmaking, Baltimore Museum of Art, 1967-68; honorarium lecturer, University of Miami, University of Richmond and Baltimore Museum of Art, 1968, 69 and 71; instructor, painting, School of Visual Arts, 1970-71. Positions: assistant set designer, Ogunquit Playhouse, Maine, 1953, 54; art director TV, Walter Reed Medical Center, 1956-60.

Barnett Newman

39. "Canto VI", 1963

Litho/ 3/18, 16½ x 13

40. "Canto XII", 1964

Litho, 3/18, 17¾ x 14½

41. "Canto XIV", 1964

Litho, 3/18, 16¼ x 13¼

Born: New York City, New York, January 29, 1905.

Died: New York City, July 3, 1970.

Education: City College of New York, BA, Cornell University, New York, 1922-26, Art Students League of New York with Duncan Smith, John Sloan, William Von Schlegell. (hors de concours: Dunn International, Tate Gallery, London, 1963. AIC, 1964. Guggenheim Museum, 1964; Sao Paulo Biennial, 1965).

One Man Exhibitions: University of Saskatchewan, 1959; University of Pennsylvania, 1962-64; Betty Parsons Gallery, 1947, 50, 51, 55; Bennington College, 1958; French and Company, 1959; Allan Stone Gallery, New York (with Willem DeKooning) 1962; Guggenheim Museum, New York, 1966 and Knoedler Gallery, New York, 1969; Retrospective: Museum of Modern Art.

Group Exhibitions: Art Institute of Chicago, 1947, 64; Walker Art Center, Minneapolis, 1950; Minneapolis Institute of Art, 1957; Carnegie Institute, 1958; International Council Museum of Modern Art, New York; European Tour, 1958-59 (hors de concours); Documenta II, Kassel, Germany, 1959; Gallery Kimura, Tokyo, Japan, 1959; Columbus Gallery, FA, 1960; Galerie Newtville, Paris, 1960; Ellin Gallery, Los Angeles, 1960; USLA Exhibition, Yugoslavia, Austria, Poland, 1961; SRGM, Abstract Expressionists and Imagists, 1961; Guggenheim Museum, 1961, 64; Galleria dell' Ariete, Milan, 1960; Ferus Gallery, Los Angeles, 1960; Onsbroom A. Gallery, Frederickton, Canada, Tate Gallery, London, 1963; Sidney Janis Gallery, New York, 1963, 64; Poses Institute, Brandeis University, New Directions in American Paintings, 1963; Dilexi Gallery, San Francisco, 1963; Kunsthalle, Basle, Switzerland, 1964; Chicago/Art Institute Annual, 1964; In-

stitute of Contemporary Art, University of Pennsylvania, 1965, Los Angeles Museum of Art, 1965; Sao Paulo Biennial, 1965.

Betty Parsons

42. "Horizontal Ears", 1971

Wood collage, painted weathered wood, 26 x 17

Born: New York City, New York.

Education: studied with Bourdelle, Paris; sculpture with Archipenko and Zadkine; summers in Brittany studying watercolor with Arthur Lindsey.

Group Exhibitions: Pennsylvania Academy Fine Arts Jury Meeting, 1957; National Council of Women of the US, 1959; American Abstract Artists, 1962; Social Four Arts, 1964; Artists of Suffolk County, Part II; Abstract Tradition, Heckscher Museum, 1970.

Teaching Positions: creativity semester, Sarah Lawrence College, spring 1972.

Position: owner and director, Betty Parsons Gallery.

Robert Rauschenberg

43. "Stuntman I", 1962

Photo serigraph, 34/37, 23½ x 18½

44. "Stuntman II", 1962

Photo serigraph, 27/35, 23½ x 18½

45. "Stuntman III", 1962

Photo serigraph, 24/36, 23½ x 18½

46. "Breakthrough II", 1965

Litho, 13/34, 49¼ x 35½

47. "Water Stop", 1968

Litho, 13/28, 54¾ x 32¾

48. "Centennial Certificate", 1969

Litho, 3/45, 43½ x 32¼

49. "Tanya", 1974

Litho, 14/50, 22½ x 15½

50. "Treaty", 1974 (diptych)

Litho, 3/31, 28¼ x 41½ each

Born: Port Arthur, Texas, October 22, 1925.

Education: Kansas City Art Institute and School of Design, 1946-47; Academy Julian, Paris, 1947; Black

Mountain College with Josef Albers, 1948-49; Art Students League with Vaclav Vytlacil and Morris Kantor, 1949-50.

One Man Exhibitions: Betty Parsons Gallery, 1951; The Stable Gallery, 1953; Galleria d' Arte Contemporanea, Florence, Italy, 1953; Charles Egan Gallery, 1955; Leo Castelli Inc., 1958-61, 63, 65, 67-69; La Tartaruga, Rome, 1959; Galerie 22, Dusseldorf, 1959; Galleria dell' Ariete, 1961; Contemporary Arts Society, Houston, 1965; Walker Art Center, 1965; Paris/Moderne, 1968.

Group Exhibitions: Carnegie, 1958, 61, 64, 67; I Paris Biennial, 1959; Six Decades of American Painting, 1961; Abstract Expressionists and Imagists, 1961; Seattle World's Fair, 1962; III International Biennial Exhibition of Prints, Tokyo, 1962; The Popular Image, 1963; Corcoran, 1963, 65, Kansas City/Nelson, Sound, Light, Silence, 1966; Flint/Institute, I Flint Invitational, 1966; Dada, Surrealism and Their Heritage, Museum of Modern Art, 1968; Directions 1: Options, Milwaukee Art Center, 1968; Arts Council of Great Britain, 1968; Whitney Museum of American Art Annual, 1969, 70, and 73; Guggenheim Museum, 1972.

Awards: winner, Venice Biennial, 1964; Corcoran Biennial Contemporary American Painters, 1965 and Art Institute of Chicago, 1966.

Ad Reinhardt

51. "Abstract Painting, Blue", 1953

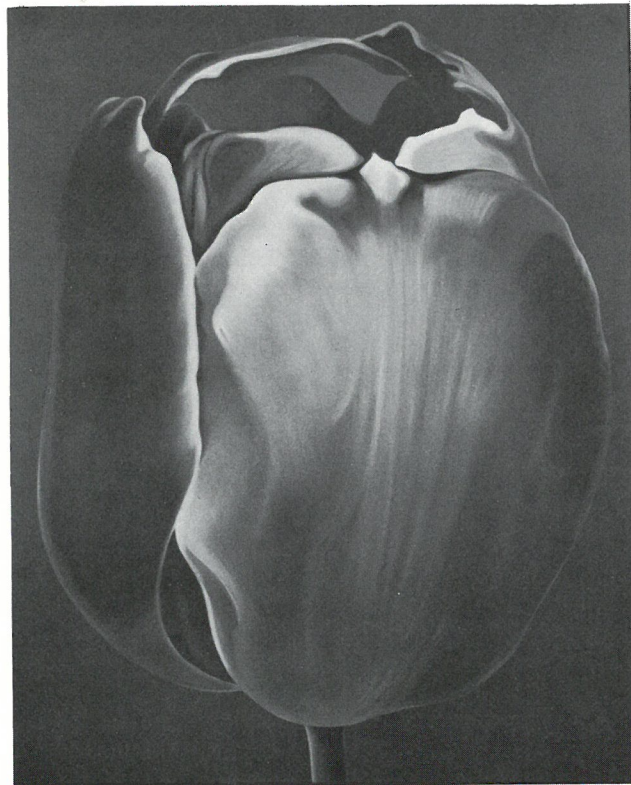
Oil on canvas, 30 x 25

Born: Buffalo, New York, December 24, 1913.

Died: New York City, August 30, 1967.

Education: Columbia University with Meyer Schapiro, 1931-35, BA, 1936-37; NAD, 1936-37 with Francis Criss, Carl Holty; New York University, Institute of Fine Arts, 1945-51 with Alfred Salmony, US Navy photographer, 1944-45.

One Man Exhibitions: (first) Columbia University, 1943; Artists' Gallery, New York City, 1944; Mortimer Brandt, New York City, 1945; Brooklyn Museum School, 1946; Betty Parsons Gallery, 1946-53, 55, 56,



Lowell Nesbitt
Catalog Number 35
Tulip '65
1965
Oil on canvas
80 x 65

59, 60; Syracuse University, 1957; Leverkusen, 1961; Dwan Gallery, 1961, 63; Iris Clert Gallery, 1963; ICA London, 1964; Retrospective: Jewish Museum, 1967.

Group Exhibitions: New York World's Fair, 1939; American Abstract Artists Annuals; Museum of Modern Art, Abstract Painting and Sculpture in America, 1951; Whitney Museum of American Art, The New Decade, 1954-55; Brussels World's Fair, 1958; SRGM, Abstract Expressionist and Imagists, 1961; Seattle World's Fair, 1962; Museum of Modern Art, The New American Painting and Sculpture, 1969.

Teaching Positions: Brooklyn College, 1947-67; California School of Fine Arts, 1950; University of Wyoming, 1951; Yale University, 1952-53; Syracuse University, 1957; Hunter College, 1959-67.

Larry Rivers

52. "Seated Red Painting", 1956-57
Oil on canvas, 32 x 37

53. "Diane", 1971
Cut paper/collage on paper, 16½ x 11

54. "Mr. Steel", 1971
Mixed media, 14 x 17

55. "Portrait of DeKooning", 1973
Pen, crayon on paper, 14 x 17

Born: New York City, New York 1923.

Education: Hans Hofmann School of Fine Arts, 1947-48; New York University.

One Man Exhibitions: Jane Street Gallery, New York City, 1949; The Stable Gallery, 1954; Martha Jackson Gallery, 1960.

Group Exhibitions: nine shows, Whitney Museum of American Art, 1954-64; Carnegie, 1958, 61; Pennsylvania Academy of Fine Arts, 1963; Retrospective: Jewish Museum, New York, 1965; Flint/Institute, I Flint Invitational, 1966; Marlborough Gallery, 1968; Gotham Gallery, 1968; Documenta IV, Kassel, 1968.

Awards: Corcoran Gallery Art Award, 1954.

Commissioned: outdoor billboard, First New York Film Festival, 1963.

Teaching Positions: artist in residence, Slade School of Fine Arts, London, 1964; Maryland Institute College of Art.

James Rosenquist

56. "Night Smoke", 1969-70
Litho, 14/18, 20½ x 30¾

57. "Night Smoke II", 1969-72
Litho, 8/27, 22½ x 31

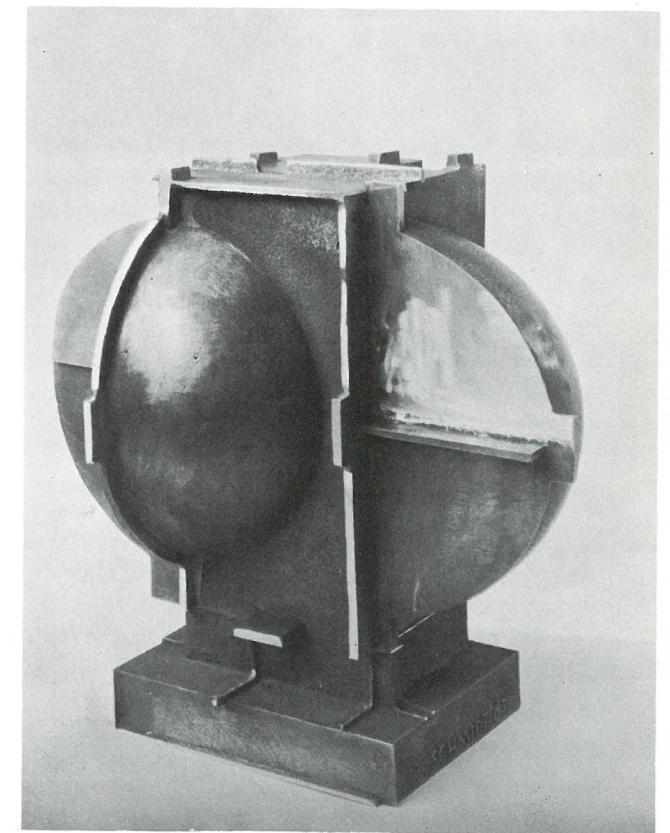
Born: Grand Forks, North Dakota, November 29, 1933.

Education: University of Minnesota with Cameron Booth; Art Students League of New York.

One Man Exhibitions: (first) Green Gallery, New York City, 1962 and 1964; Dwan Gallery, 1964; Ileana Sonnabend Gallery, Paris, 1964, 65, 68; Galleria d'Arte Contemporaneo, Turin, 1965; Leo Castelli Inc., 1965, 66; Stockholm/National, 1966; Amsterdam/Stedelijk, 1966; Berne, 1966; Humlebaek/Louisiana, 1966; Staatliche Kunsthalle, Baden-Baden, 1966; Ottawa/National, 1968; Galleria Sperone, Turin, 1968; Museum of Modern Art, 1968.

Group Exhibitions: WGMA, The Popular Image, 1962; Chicago Art Institute, 1962, 66; SRGM, Six Painters and the Object, 1963; Buffalo, Albright Knox Art Gallery, Mixed Media and Pop Art, 1963; Institute of Contemporary Art, University of Pennsylvania, The Atmosphere of 1964, 1964; Salon du Mai, Paris, 1964; Tate Dunn International, 1964; Amsterdam/Stedelijk; American Pop Art, 1964; New York State Pavilion, New York World's Fair, 1964-65; Museum of Modern Art Around the Automobile, 1965; Kansas City/Nelson, Sound, Light, Silence, 1966; Flint Institute of Art, Flint Invitational, 1966, Expo '67, Montreal, 1967; IX Sao Paulo Biennial, 1967; Museum of Modern Art, The 1960's, 1967; Eindhoven, 1967; Palazzo Grass, Venice, 1967; Whitney Museum of American Art Annual, 1967; Documenta IV, Kassel, 1968.

Awards: Torcuato di Tella, Buenos Aires, International Prize, 1965.



Julius Schmidt
Catalog Number 60
Cast Nickle Silver Unique
1967
Cast nickle silver
13½ hgt. x 14 lgth. x 10 wdt.

Bernard Rosenthal (Tony)

58. "Shattituck", 1967

Bronze sculpture, 9 ft. high

Born: Highland Park, Illinois, 1914.

Education: University of Michigan, BFA, 1936; Cranbrook Academy of Art with Earl Milles; Corps of Army Engineers, 1942-46.

One Man Exhibitions: (first) Pat Wall Gallery, Monterey, 1947; AAA Gallery, Chicago, 1947; Scripps College, 1948; San Francisco Museum of Art, 1950; AAA Gallery, New York, 1950; Santa Barbara Museum of Art, 1952; Long Beach Museum of Art, 1952; Catherine Viviano Gallery, 1954, 58, 59; The Kootz Gallery, New York, 1961; 63; 66; M. Knoedler and Company, 1968.

Group Exhibitions: Sao Paulo Biennial; Brussels World's Fair, 1958; Sculpture in Environment, New York City Wide Exhibition, 1967.

Awards: Honor Award, American Institute Architects, 1959; Ford Foundation Purchase Prize, Krannert Art Museum, 1963; Outstanding Achievement Award, University of Michigan, 1967.

Commissioned: Cube, Alamo, New York, 1966; Large Cube, University of Michigan, Ann Arbor, 1968; Bronze Disk, Rondo, New York Public Library, 1969; Sun Disk, Financial Center Pac, Honolulu, Hawaii, 1971; Police Plaza Sculpture, New York, 1974.

Teaching Positions: California School of Art, 1947-48; UCLA, 1953.

Mark Rothko

59. "Untitled", late 1940's

Drawing, ink on paper, 17 x 12^{3/4}

Born: Dvinsk, Russia, September 25, 1903, to USA in 1913.

Education: Yale University, 1921-23; Art Students League with Max Weber.

One Man Exhibitions: Portland, Oregon, Art Museum, 1933; Betty Parsons Gallery, New York, 1947, 48, 49, 50, 51; Rhode Island School of Design, Providence,

1954; Chicago/Art Institute, 1954; Sidney Janis Gallery, 1955, 58; Contemporary Arts Museum, Houston, 1957; Washington, DC, Phillips Gallery, 1960.

Group Exhibitions: Pennsylvania Academy of Fine Arts, 1940; Neumann-Willard Gallery, New York, 1940; Whitney Museum of American Art, 1945; Egan Gallery, New York, 12 Works of Distinction, 1946; Sidney Janis Gallery, Young Painters in the US and France, 1950; Museum of Modern Art, Abstract Painting and Sculpture in America, 1951; Museum of Modern Art, 15 Americans, 1952; Institute of Contemporary Arts, London, 1958; XXIX Biennial, Venice, 1958; Museum of Modern Art, The New American Painting, 1958; Institute of History and Art, Albany, Recent American Painting, 1959; Documenta II, Kassel, 1959; American National Exhibition, Moscow, 1959; Galleria Nazionale de Arte Moderna, Rome, 1960; Gallery of Fine Arts, Columbus, Contemporary American Painting, 1960; Galleria dell'Ariete, Milan, 1960; Walker Art Center, Minneapolis, 60 American Painters, 1960.

Teaching Positions: Center Academy, Brooklyn, New York, 1929-52; California School of Fine Arts, San Francisco, 1947, 49 (summers); Art Department, Brooklyn College, 1951-54; visiting artist, University of Colorado, Boulder, Colorado, 1955; visiting artist, Tulane University, New Orleans, Louisiana, winter, 1956.

Julius Schmidt

60. "Cast Nickle Silver Unique", 1967

Cast nickle silver, 13^{1/2} hgt. x 14 lgth. x 10 wdt.

Born: Stanford, Connecticut, 1923.

Education: Oklahoma Agricultural and Mechanical College, 1950-51; Cranbrook Academy of Art, BFA, 1952 and MFA, 1955; Zadkine School of Sculpture, Paris, France, 1953; Academy Belle Arti, Florence, Italy, 1954.

One Man Exhibitions: Silvermine Guild, 1953; Kansas City Art Institute and School of Design, 1956, 1965-66; Santa Barbara Museum of Art, 1961; Otto Gerson Gallery, New York, 1961, 63; Franklin Siden Gallery,

Detroit, 1964; Gertrude Kasle Gallery, 1965, 67; University of Arkansas, 1966; Talladeger College, 1966; Marlborough-Gerson Gallery, 1966.

Group Exhibitions: Sixteen Americans, Museum of Modern Art, New York, 1959; Claude Bernard, Paris; Aspects of American Sculpture, 1960; The Hirshhorn Collection, Guggenheim Museum, New York, 1962; 7th Biennial, Sao Paulo, Brazil, 1963; Sculpture in the Open Air, Battersea Park, London, International Sculpture Exhibition, 1963; Biennial, Middleham, Belgium, 1971.

Awards: Cranbrook, Mid-American Biennial, first prize; Guggenheim Foundation Fellowship, 1963.

Teaching Positions: chairman, Department of Sculpture, Kansas City Art Institute, 1954-59; instructor, sculpture, Rhode Island School of Design, 1959-60; visual artist, sculpture, University of California, Berkeley, 1961-62; chairman, Department of Sculpture, Cranbrook Academy of Art, 1962-70.

Babe Shapiro

61. "Lulu Vamp", 1976

Acrylic on canvas, 75 x 50

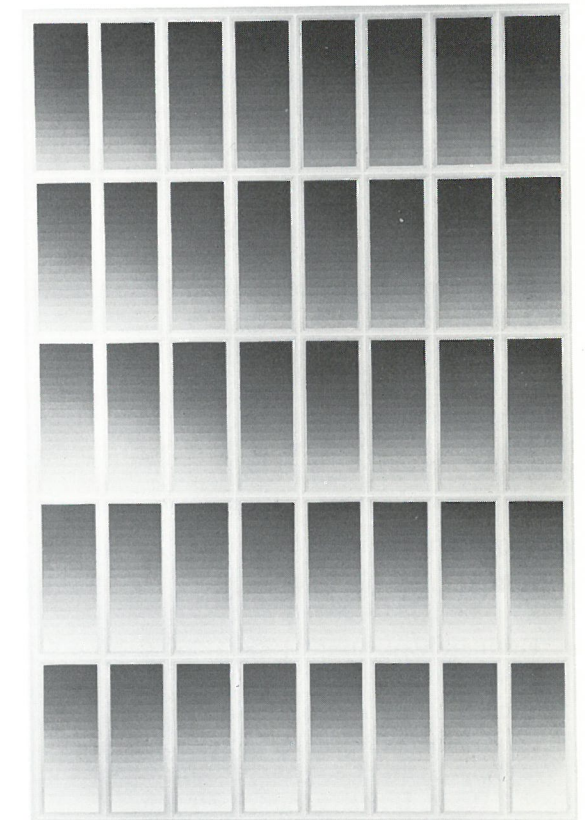
Born: Irvington, New Jersey, 1937.

Education: New Jersey State Teachers College, Newark, BS; Hunter College with Robert Motherwell, MA.

Exhibitions: Biennial Exhibit of Contemporary American Painting, University of Illinois, 1963; New York World's Fair, 1965; Cincinnati Art Museum, 1966; Indianapolis Museum of Art, 1970.

Awards: Newark Museum Triennial Purchase Prize Award, 1958, 61; First Prize in Painting, Monmouth College, New Jersey, 1963.

Teaching Positions: Ford Foundation artist in residence, Quincy Art Club, Illinois, 1966; director and artist in residence, Graduate School, painting, Maryland Institute College of Art, Baltimore, currently.



Babe Shapiro
Catalog Number 61
Lulu Vamp
1976
Acrylic on canvas
75 x 50

Style and Technique: perceptual abstractions built into volumes and planes from stripes arranged in systemic, regularly ordered values from light to dark.

Michael Todd

62. "Alba 1", 1968

Acrylic on wood, 19 x 23 1/4

Born: Omaha, Nebraska, 1935.

Education: University of Notre Dame, BFA, 1957; University of California, Los Angeles, MA, 1959.

Exhibitions: Whitney Museum of American Art Sculpture Annual, 1964-70; Sculpture of 60's, Los Angeles County Museum of Art, 1965 and Philadelphia Museum, 1966; Living American Art, Maeght Foundation, France, 1971; Exhibits Large Scale Sculpture, Lippincott Corporation; Zabriski Gallery, New York, 1974.

Awards: Woodrow Wilson Fellowship, 1959; Fulbright Fellowship, France, 1961.

Teaching Positions: instructor, sculpture, Bennington College, 1966-68; assistant professor, sculpture, University of California, San Diego, 1968-.

Cy Twombly

63. "Note II", 1967

Etching, 12/14, 26 3/4 x 21 7/8

64. "Untitled Mezzotint", 1968

Dry point mezzotint, 5/12, 21 1/4 x 17

Born: Lexington, Virginia, 1928.

Education: Boston Museum School of Fine Arts, 1948-49; Washington and Lee University, 1950; Art Students League, 1951; Black Mountain College, 1952 with Franz Kline and Robert Motherwell.

One Man Exhibitions: The Kootz Gallery, New York, 1951; The Stable Gallery, 1953, 55, 57; Galleria del Cavallino, Venice, 1958; Galleria d'Arte del Naviglio, Milan, 1958, 60; La Tartaruga, Rome, 1958, 60, 63; Galerie 22, Dusseldorf, 1960; Leo Castelli Inc., 1960, 64, 66, 67, 68; Galerie J. Paris, 1961; Galerie Rudolf Zwirner, Essen, 1961; Cologne, 1963, 69; Notizie

Gallery, Turin, 1962; Galleria del Leone, Venice, 1962; Brussels/Royaux, 1962, 65; Galerie Anne Abels, Cologne, 1963; Galerie Bonnier, Lausanne, 1963; Galerie Handschin, Basel 1964; Galerie Friedrich and Dahlam, Munich, 1964; Amsterdam/Stedelijk, 1966; Milwaukee, 1968; Nicholas Wilder Gallery, 1969; Herron Institute of Art, Indianapolis, 1969.

Group Exhibitions: Gutai 9, O Saka, Japan, 1958; Festival of Two Worlds, Spoleto, 1961; Amsterdam/Stedelijk, Art and Writing, 1963; Salondum Mai, Paris, 1963; L'Aquila, Aspetti dell'Arte Contemporanea, 1963; New York University, 1967; Whitney Museum of American Art Annual, New York, 1967.

Awards: Virginia Museum Fine Arts Fellowship for Travel in Europe and Africa, 1952-53.

Teaching Positions: Head of Department Art, Southern Seminar and Junior College, Buena Vista, Virginia, 1955-56.

Jack Tworck

65. "R.W.B. #3", 1961

Oil on canvas, 64 x 80

66. "Crossfields II", 1969

Oil on canvas, 80 x 70

67. "#15", 1958

Pencil on paper, 16 3/4 x 13 3/4

68. "Two Figures"

Ink/pencil on paper, 12 x 16

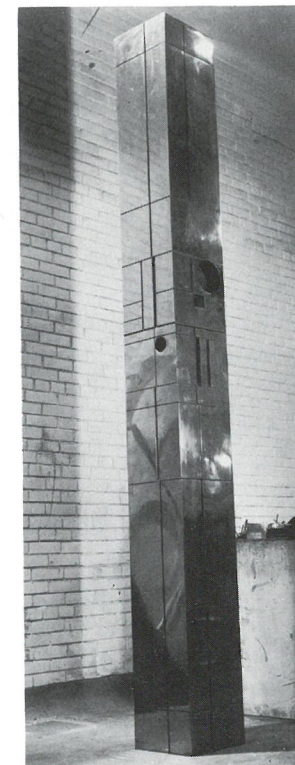
Born: Biala, Poland, 1900, to USA in 1913, became US citizen.

Education: Columbia University, 1920-23; National Academy of Design, 1923-25 with Ivan Olinsky, C.W. Hawthorne; privately with Ross Moffett, 1924-25; Art Students League, 1925-26.

Exhibitions: New American Painting, circulated in Europe, 1958-59; Documenta II, Kassel, Germany, 1959; Carnegie International, 1961; Abstract Expressionists and Imagist, Guggenheim Museum, 1961; Whitney Museum of American Art Annual, 1969-71.

Awards: William A. Clark Prize and Corcoran Gold Medal, Corcoran Gallery Art, 1963; Guggenheim Fellowship, 1971.

Teaching Positions: Leffingwell professor of art and chairman of department, Yale University, 1963-69; visiting professor, painting, Cooper Union, 1970-72; visiting professor, painting, Columbia University, spring, 1973.



Bernard Rosenthal
Catalog Number 58
Shattituck
1967
Bronze
9 ft. high