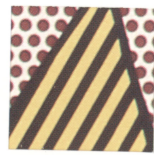
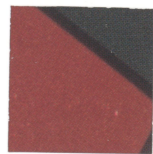


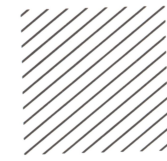


**American Art Since WWII
from The
Maslow Collection**



Sordoni Art Gallery
Wilkes College
Wilkes-Barre, PA





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from The
Maslow Collection**

April 10 through May 8, 1988
Sordoni Art Gallery, Wilkes College

Interviews by Judith H. O'Toole with Richard Maslow
and Anthony J. Sorce

Essays on the selected works by Deane Berger

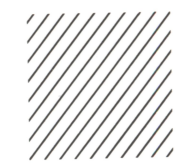
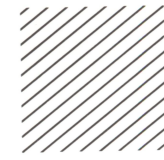


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by Deane Berger



Introduction and Acknowledgments

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Corporate art collections are not a new idea these days. Some of the granddaddies were established in the 1930s — IBM began its collection in 1939 — but the majority of collections listed in the *Directory of Corporate Art Collections* were started in the 1960s when the concept really took hold in American board rooms. The collections were started for a variety of reasons, among them prestige and sound financial investment. On rare occasions more altruistic factors — like love of the objects — are interjected.

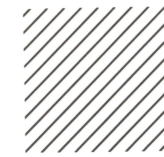
This is the case with InterMetro's Maslow Collection in which CEO Richard Maslow and his wife Marilyn are key forces. The Maslows have educated themselves in the field of contemporary art through hours of looking in galleries and artists' studios. They have shown a personal interest and initiative in the collection that is highly admirable in these days of "art for investment." The Maslows are advised by their artist/friend Tony Sorce who has served as their guide and consultant from the start. Tony's access to galleries and artists, and his second nature as teacher, are the reasons the collection has advanced so rapidly since the first purchase in 1982.

We are grateful to the Maslows for agreeing to share part of their collection with us. Normally the collection is housed in the renovated Guthrie School which serves as the corporate offices for InterMetro. Our thanks are also extended to those employees of InterMetro who may be staring at bare walls during the exhibition here.

Particular thanks go to Deane Berger, Curator of The Maslow Collection, for her help in organizing every aspect of this exhibition from planning to completion. Her knowledge of the collection and inquisitive attitude toward issues in contemporary art stimulated many good ideas. The advice and input of Anthony Sorce were also invaluable. He assisted in the planning and selected the works to be included here to represent the collection.

This is the first in a two-part presentation, the second half of which will be included in our 1988-89 season. As we enjoy this exhibition of works on paper by established artists, we look forward to the sequel which will highlight the work of a newer generation whose members are continuing the investigations begun by the artists represented here.

Judith H. O'Toole, Director



Interview: Richard Maslow and Judith H. O'Toole

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The following interview took place in January of 1988 with Judith H. O'Toole (JHOT), Director of the Sordani Art Gallery, and Richard Maslow (RM), Chairman and Chief Executive Officer of InterMetro.

JHOT: *How did The Maslow Art Collection get started?*

RM: The collection was the result of three separate events which coincided with each other. My wife, Marilyn, and I attended a seminar on collecting and found our interest piqued by the idea of collecting art. At about this same time, I was involved in the renovation and adaptive re-use of the Guthrie School Building, a four-story, 40,000 sq. ft. building which is an ideal place in which to display art. We also met and developed a friendship with Anthony and Gloria Sorce. He is a practicing New York artist, while Gloria works in the art consulting field. We asked them for help and everything fell into place.

We spent over a year and one-half just visiting galleries, looking at art, and studying, before we made a single purchase. We also developed the direction and approach we wanted to take and decided on Contemporary Art as one of the few remaining art areas in which a collector can select quality work at reasonable cost.

JHOT: *What are your goals and objectives in developing this collection?*

RM: There are a number of goals and objectives. First, there is the personal enriching of one's own life through looking, learning about, and collecting art. Then, we wish to create an opportunity to share these discoveries with the InterMetro employees and others in the local community for their education and enjoyment. Long-term, I'd like to build a significant collection which can be added to the area's cultural resources and be available to the public.

JHOT: *How have you changed as a collector, over the past five years?*

RM: When I was just starting the collection, I saw an exhibition of John Chamberlain sculptures at the Dia Foundation on Vestry Street in Lower Manhattan. To anyone who is not familiar with contemporary art, his works look like auto wrecks — which is exactly what they looked like to me six years ago.

A short time ago, I visited the Xavier Foucade Gallery which was exhibiting his work and now felt that these were indeed beautifully crafted pieces of art. Brainwashed? No. Improving my eye for works of contemporary art; familiarity; education: something happened over those six years to expand my appreciation and perception of contemporary art. There are still some works which are difficult to understand, but enjoying contemporary art is not always easy — and that's what makes it challenging! The more you look, the more you develop an eye for quality.

JHOT: *What are the roles of you, the collector, your art consultant, and the art curator?*

RM: We work as a team. His [Tony Sorce] is the role of any consultant, to advise on technical matters, to preview and screen art, make recommendations, and develop an overall approach. However, all final decisions are made by my wife and me, and all works of art purchased for the collection are personally viewed and approved by us prior to their purchase. Purchases are made mostly through galleries and from artists' studios.

The role of Deane Berger, Curator of the collection, is administrative and educational. She is in charge of all the administrative aspects, such as insurance and documentation, and she is responsible for the educational efforts, arranging group tours and conducting educational sessions for our employees. She makes frequent tours of museums and galleries, and continues to update and expand on her Art degree background.

JHOT: *How have you educated yourself in the field of Contemporary Art?*

RM: Marilyn and I have done some reading, initially some very basic primers on art, and now many art magazines, but mostly our education has been a hands-on one, viewing art on a monthly basis at art galleries, museums, and artist studios.

JHOT: *What are your future long-range plans for the collection?*

RM: I hope to continue to build the collection, concentrating more on original paintings of high quality emerging artists, and one day to open the collection to the general public. In the meantime, art has become a very important part of our lives, changing the way we view everything. It has literally opened up our eyes.

JHOT: *Finally, what advice do you have for a person thinking of becoming a collector?*

RM: Take your time, and look often before you buy. Buy what you like, but buy quality works. Get the best advice you can. And enjoy yourself!



Interview: Anthony J. Sorce and Judith H. O'Toole

The following interview took place in January of 1988 with Judith H. O'Toole (JHOT), Director of the Sordani Art Gallery, and Anthony J. Sorce (AJS), Consultant to The Maslow Collection.

JHOT: *Why was the decision made to collect American works made after World War II?*

AJS: Our decision was based on our interest in Contemporary Art, that is, Post War art to the present. This dynamic period marked the highest years of American influence on world culture and the first time American art and artists dominated the world art community. It was during the Second World War that the center of the art world moved from Paris to New York. After the war, New York's pre-eminence was firmly established by the New York School of Action Painters, better known as the Abstract Expressionists. America retained its leadership through the mid-50's with the audacious works of Jasper Johns and Robert Rauschenberg. These were followed in the early 60's by the Pop and Minimal artists, and then the Conceptualists of the late 60's. The Photo-Realists surfaced in the 70's until the early 80's when the Neo-Expressionists, who were mostly Europeans, regained some world attention.

JHOT: *What do you see as the educational value of the collection?*

AJS: The educational value that The Maslow Art Collection offers is an opportunity to come to a better understanding of contemporary times through the exposure to a body of art containing notable works by major artists from important stages of contemporary art. Betty Parsons, an early dealer of contemporary art, put it simply when she said, "Art is the record of mankind." It is possible for one to walk through the collection and recount the evolution of Post War art to the present, although in a condensed format, much in the same way one might walk through a contemporary art museum.

JHOT: *Why are prints such an important part of the collection?*

AJS: Prints are currently an important part of the collection for several reasons. In starting The Maslow Art Collection, the acquisition of prints allowed us to assemble notable works by important artists, while simultaneously documenting the chronology of contemporary art. Prints as a medium also have

had an important position in the history of Post War art. Tatyana Grossman, who founded Universal Limited Art Editions (ULAE) on West Islip, Long Island, in 1957 and June Wayne at the Tamarind Lithography Workshop in Los Angeles played formative roles in the graphic renaissance in America. During the early 60's, prints became and still remain a central preoccupation with many leading contemporary artists such as Jasper Johns, Frank Stella, Robert Rauschenberg, Claes Oldenburg, Jim Dine, James Rosenquist, and the late Andy Warhol. For Warhol in particular, his career as a printmaker and painter were inextricably intertwined in that he employed the same images and silkscreen technique in both media. Many of the images from Warhol's large size editions of prints of the mid-60's are based on images from his paintings. The *Campbell's Soup Can* in this exhibit is an example. No other image is more closely associated with Warhol, nor was any other image more famous as a Pop art emblem of the 60's than the *Campbell's Soup Can*.

JHOT: *What do you consider to be the strengths and weaknesses of the collection?*

AJS: There is no question that the major strength of the collection is the quality of the works that Dick and Marilyn have selected. As you know, the collection is young and often a developmental characteristic of such collections is the limited number of works representing some stages. While some may refer to this as a weakness, I wouldn't, because quality is more significant than quantity.

JHOT: *Is there a two-pronged emphasis to the collection?*

AJS: I think what you might be referring to is the recent attention we are giving to paintings by artists just beginning to get recognition, rather than to prints by more established artists. I do not see this as a separate direction, but rather the result of growth within the collection. All the media represented in the collection — drawings, prints, paintings, photographs, or sculpture — have the common focus of documenting the art of our times.

JHOT: *Has the recent sharp escalation of prices in American art closed certain areas to you?*

AJS: It has closed some doors and opened others. We have always been able to acquire the prints and photographs we wanted, and when it came to purchasing paintings, a decision was made to purchase works of high quality by artists who were just beginning to get recognition rather than by artists whose careers and prices had already escalated.

JHOT: *How does one judge quality when selecting art?*

AJS: Much has been written and many opinions given on what constitutes quality, both subjectively and objectively. However, a short answer will have to suffice here. It is through exposure that one begins to comprehend aspects of quality. I believe this is what Willem de Kooning meant when he said, "If I have no precedent, I can't judge." If one wanted an example on how a collector should

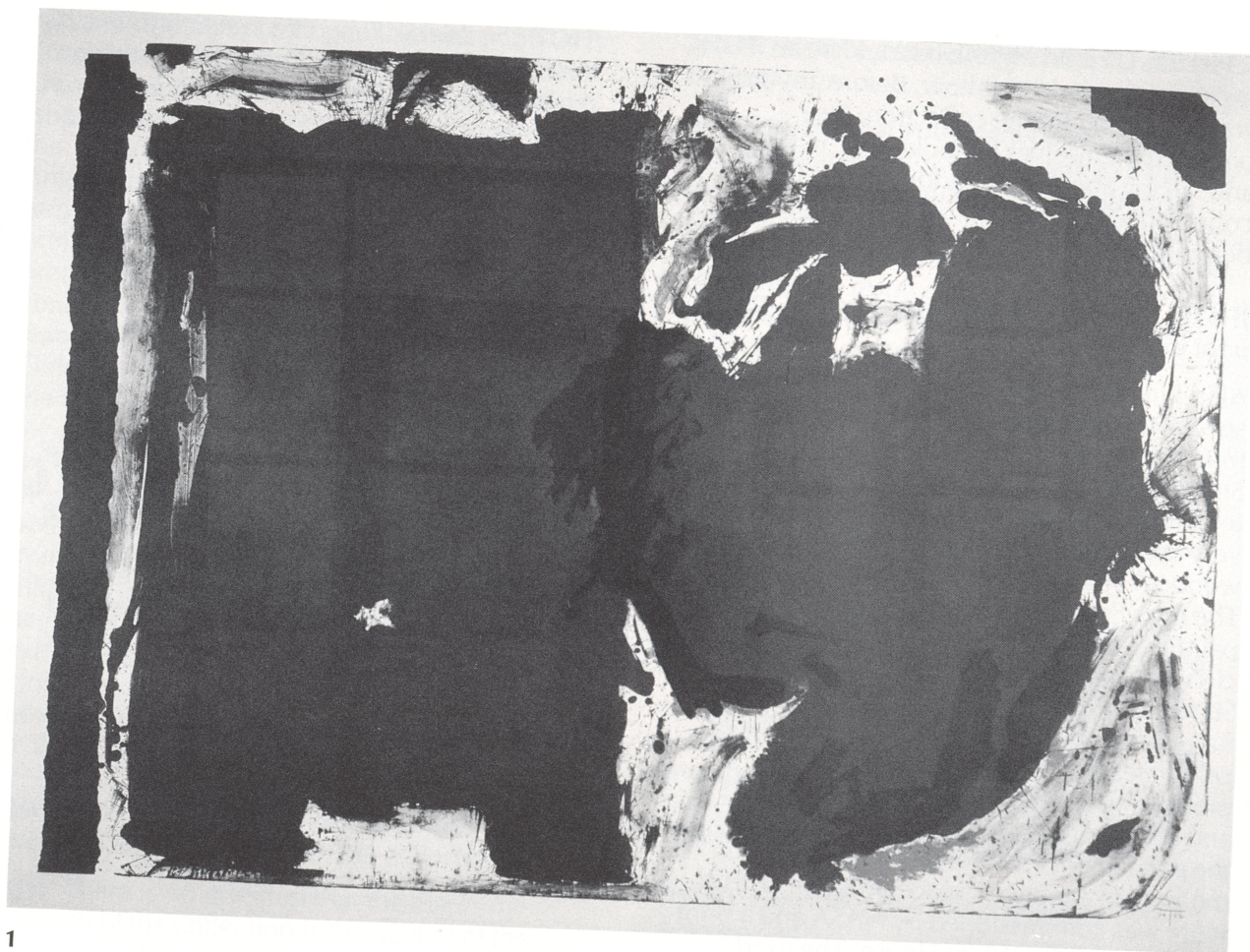
select art, Dick and Marilyn would be an excellent example to follow. Before any art was purchased for the collection, they prepared themselves by looking at, reading and talking about art. In addition, most collectors should seek professional counsel, direction and advice.

JHOT: *Do you have any favorite works in this print exhibit?*

AJS: I like them all, for each has its own very special attraction. Three, however, come to mind for different reasons. One is Frank Stella's *Perqusa Three - State I*. I find the technical innovation and monumental scale very appealing. It is relief-printed etching and woodcut on multi-colored handmade paper. The title, *Perqusa*, comes from Stella's paintings of the Circuit Series which identify circuits or auto racing tracks in the United States and Europe. The second is Robert Rauschenberg's *Hotshot*. The subject matter celebrates the Columbia space shuttle program. It is a montage of the participants' and spectators' perceptions which conveys the excitement and wonder of a very proud moment in America's space program. This work was commissioned by NASA and a print also hangs in the White House. The third is Jasper Johns' *Four Panels from Untitled 1972*. In this work, Johns presents us with three themes: cross-hatching, flagstones, and body parts. Each plays off the other but all are also held tightly together by Johns' brilliant manner of handling formal problems. Jasper Johns' device of having a work wrap around itself is seen here by embossing the image of each panel on the adjacent panel.

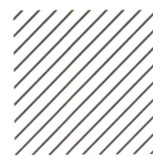
JHOT: *In closing, Tony, as a practicing New York artist, please comment on the following: What it is like working as an artist today; the art of our times; and was there a previous period in history that paralleled the climate of contemporary art?*

AJS: I would say that having the profound art accomplishments of the start of this century and the beginning of Post War art as milestones is simultaneously humbling and inspiring for artists working today. The first decade-and-a-half in Paris was a hotbed for new ideas and expressions in art and the harbinger for the break-through mentality that pervaded the art in America after World War II. The benchmark works from these periods are both enlightening and challenging, as is the passion to push on. Both the heritage to go forward, and the Muse of enlightenment and challenge, are residents in my studio, as they are for many contemporary artists.



1

1. Robert Motherwell
Lament for Lorca, 1982
 Lithograph, 40 x 58 inches



Robert Motherwell

Robert Motherwell, an original member of the Abstract Expressionists, began to work extensively with printing techniques after 1960. The processes of printmaking had been improved sufficiently to accommodate the large scale of Abstract Expressionism. Motherwell's work depends on free association and metaphor to craft an abstract language. Repetition of images with slight variations is an attempt to communicate small differences in emotional response to a stimulus. For Motherwell, making art is making language that is both intelligible and unique. The artist's personality is revealed by his unconsciously repeating shapes and colors. Both convey his specific sense impressions. Yellow ochre is often associated with Spain. "Black is death, anxiety; white is life, eclat." Motherwell's struggle and success continue to reconcile innovation with tradition in what he sees as an international language.

The poet Federico Garcia Lorca was shot in 1936 by Franco's fascist soldiers early in the Spanish Civil War. Motherwell's memorial to the poet is a logical result of the artist's deep immersion into philosophy during his formal academic years and of his attraction to southern lands and Spanish culture. Granada, Lorca's native city, is famous for its Easter processions which are religious reminders of death and tragedy. Motherwell was inspired by the rhythms of the chanting during these public displays. This print affirms his recognition of Lorca as a fellow artist who used words instead of images.



3 (detail)

2. Jasper Johns
Target with Four Faces, 1979
Etching, 22¼ x 30 inches
3. Jasper Johns
Four Panels from Untitled 1972
1973-74
Lithograph
each panel 41 x 32 inches



Jasper Johns

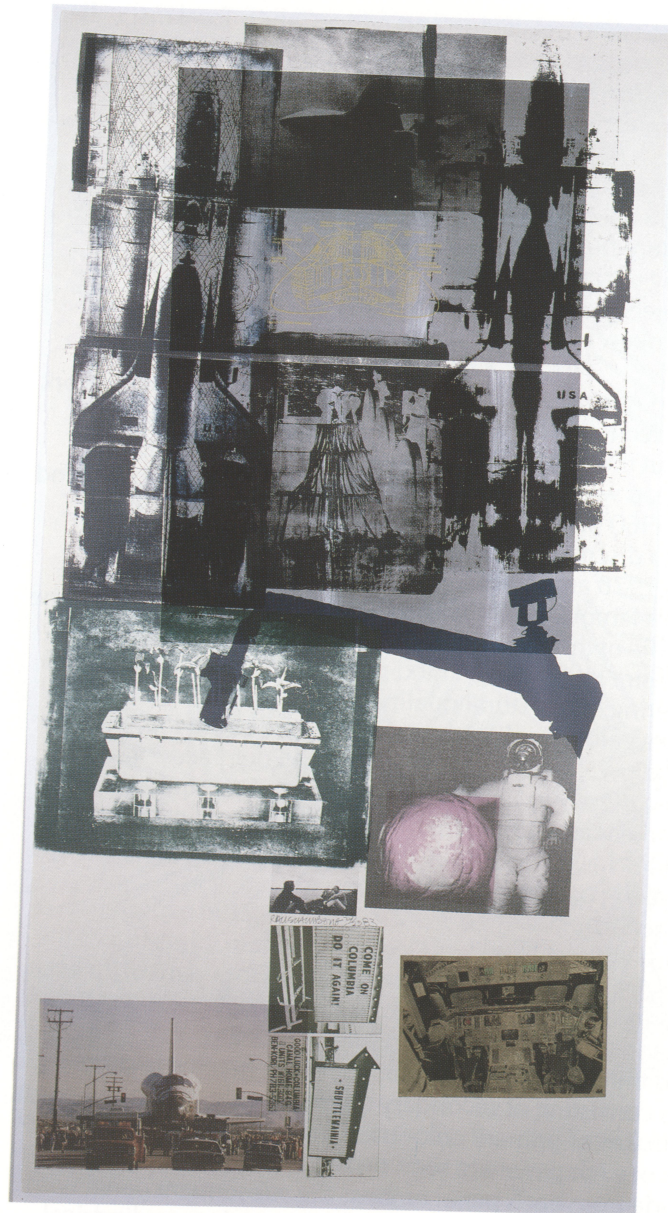
The "New Yorker" magazine's art critic, Calvin Tomkins, called Jasper Johns "the greatest graphic artist of our time", a generally accepted judgment.

Johns was given his first solo show by Leo Castelli in 1958 and hailed as a Pop Artist along with Oldenburg, Dine and Rosenquist. Soon, however, perceptive critics began to understand that Johns was not making statements about our popular culture but investigating the many possibilities of experiencing visual imagery. A constant concern is the space between object and surroundings which he tackles with painterly strokes. He aims to define changes that occur when focus shifts.

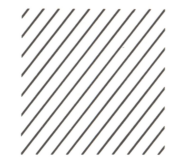
Unlike the Abstract Expressionists, however, Johns' brush work is not intended to expose his feelings. Biographical images are repeated, but their meanings are private. Largely self-taught, Johns has read widely in the fields of psychology, philosophy and poetry. By 1960 he was experimenting with lithography and continues to discover new aspects of the print medium.

Between 1978 and 1980 Johns completed a number of prints based on his famous early painting, "Target With Four Faces." The muddy colors of this 1979 print, which are unusual for Johns, serve his desire to suggest a tinted photograph. The image needs no deciphering; the textural quality of the print is the extent to which he reveals himself, trompe l'oeil wood at the top, incisive scratches below. Johns' 1955 "Target With Four Faces" uses real wood, three dimensional fragments of faces consisting of noses and lips and encaustic on paper for the target. In this work the facial features have been replaced by the word "face" perhaps a play on making paintings into prints.

Four Panels from Untitled 1972 is a lithographic exploration of the earlier painting called *Untitled, 1972* where Johns forces the viewer to seek the wholeness of this work in four parts. The two middle panels are related by the black and red flagstone shapes. The left-hand third of the second panel is repeated in the right-hand third of the third panel. The cross-hatch strokes of the first panel consisting of secondary colors, purple, green, orange, overlay strokes of primary color used in the other panels. Hints of the edges of each panel are seen on the adjacent one and relief plates made from each panel emboss the subsequent panel with the fourth plate embossing the first demonstrating a cylindrical concept for the work as a whole.



4. Robert Rauschenberg
Hot Shot, 1983
 Lithograph, collage
 80⁷/₈ x 32¹/₄ inches



Robert Rauschenberg

"Painting relates to both art and life. Neither can be made. I try to act in the gap between the two." This often quoted statement by the artist continues to describe his production. Turning from the esthetic principles of the Abstract Expressionists, Rauschenberg's works which he called "combines" were shown at Castelli Gallery in 1958 causing a sensation by including everyday throwaway objects such as stuffed birds, pillows and tires.

In spite of the three dimensional quality of the combines, Rauschenberg soon moved on to paper, canvas, and emphasis on the flat surface. He pioneered the use of transfer drawings which widened his supply of images and provided a "Pop" sensibility. His versatility is prodigious including mastery of photography, lithography and silkscreen.

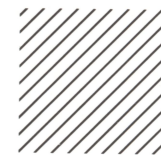
In the late sixties, Rauschenberg was invited by NASA to observe launchings at Kennedy Space Center. Fascinated by technology, Rauschenberg created a series of prints related to the space theme entitled "Stoned Moon." "Hot Stuff" reverts to the earlier subject matter — space — and includes a billboard notice of the Columbia shuttle, a space-suited man and transfers of instrument boards and engineering drawings for the space program. In contrast, a small photograph of two male figures relaxing on the shore of a body of water offers reflections of an everyday, uncomplicated side of life. Rauschenberg wants to prick the viewer's conscience and force him to question his responsibilities to this globe on which he lives.

Rauschenberg is an internationalist touring the world to revive native arts and provide interchanges among countries. He explained this latest global project by saying, "Art is educational, in all languages at once, provocative and enlightening even when first not understood."



5

5. Andy Warhol
Campbell Soup I, 1968
 Screenprint, 35 x 23 inches each



Andy Warhol

In a 1963 interview, Andy Warhol commented that in the United States everyone was beginning to think and look alike and explained that he started painting soup cans, "Because I used to drink it. I used to have the same lunch every day for twenty years."

Suddenly in 1960, Warhol, an advertising illustrator, began to paint replicas of what he enjoyed most to look at — images of commercial art — without any awareness of the "happenings" and "environments" in the downtown art community of New York. He was not consciously making comments on the values of our society; the viewer evaluated later. He said, "The reason I'm painting this way is that I want to be a machine." The machine became an internationally famous character.

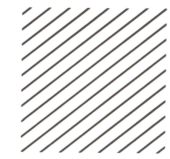
Warhol's repetitive images of soup cans, celebrities, and car wrecks seemed to be of equal importance, suggesting that our society views all media exposure with equal distance and few emotions. Visually, Pop Art presented the sixties' icons with the forceful style of advertising.



6

6. Roy Lichtenstein
Huh!, 1976
Lithograph, 41¼ x 29½ inches

7. Roy Lichtenstein
Two Paintings, 1984
Woodcut, lithograph, screenprint
and collage
44½ x 37½ inches



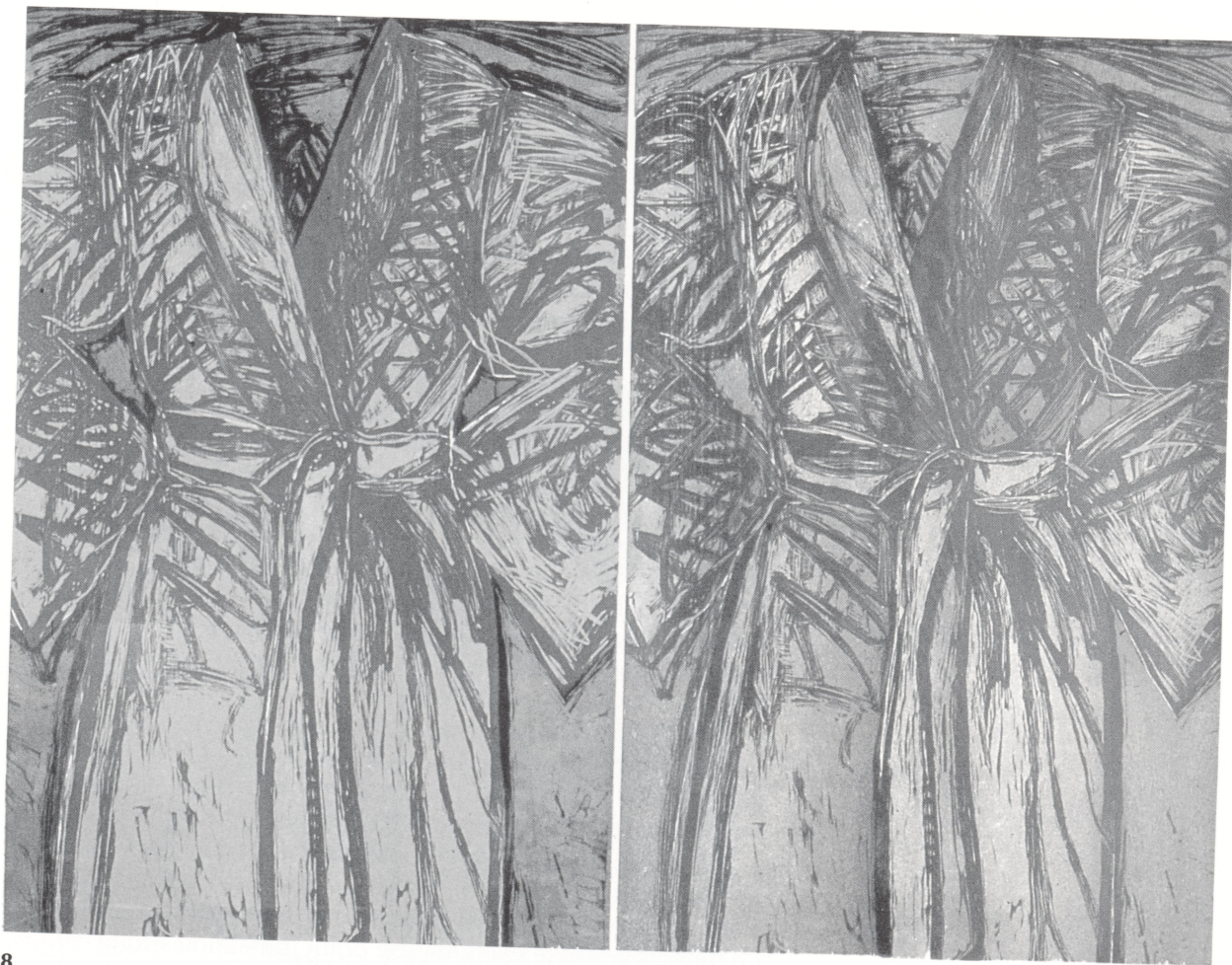
Roy Lichtenstein

When asked in 1963 whether Pop Art was American, Roy Lichtenstein replied, "... it's actually industrial painting... I think the meaning of my work is that it's industrial, it's what all the world will soon become..." In those early days Lichtenstein and his fellow "Pop" artists made no attempt to form a school; in fact, few of them knew each other. Nevertheless, as has happened before in art history, the Zeitgeist of the post Abstract Expressionist years created the artistic exploration of commercialism.

Lichtenstein's first painting depicting a cartoon was made in 1961 when he enlarged a bubble gum wrapper he had copied to amuse his children. Continuing to work in this new style, he incorporated a heavy outline enclosing flat color application with dots and stripes to simulate shading. Lawrence Alloway characterized the work as, "an original art work pretending to be a copy."

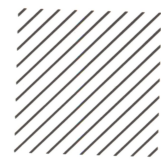
Over the years of his very successful career, Lichtenstein has shown his mastery of art history as well as originality. Among his subjects have been other artists and their styles. "Two Paintings" has all the Lichtenstein elements we recognize: flat painted areas without expressive brush strokes, dark outlines, Benday dots and diagonal striping. The main element, however, is the tribute it pays to Jasper Johns. The flagstone motif at the top immediately recalls Johns' acclaimed "Four Panels." The lower section is another partial picture showing a cubist face, rococo frame and Benday dots.

"Huh!", a 1976 lithograph, can be enjoyed on two levels. The cartoon balloons are used to set up a dramatic dialogue. The conversation suggests contention between two unseen characters with the exclamation point indicating strong feeling. The imagined event might be taking place in the morning over a cup of coffee while pale light enters through the window. On another level we see a mastery of drawing, forcefully rendered with a sure hand guiding compositional unity.



8

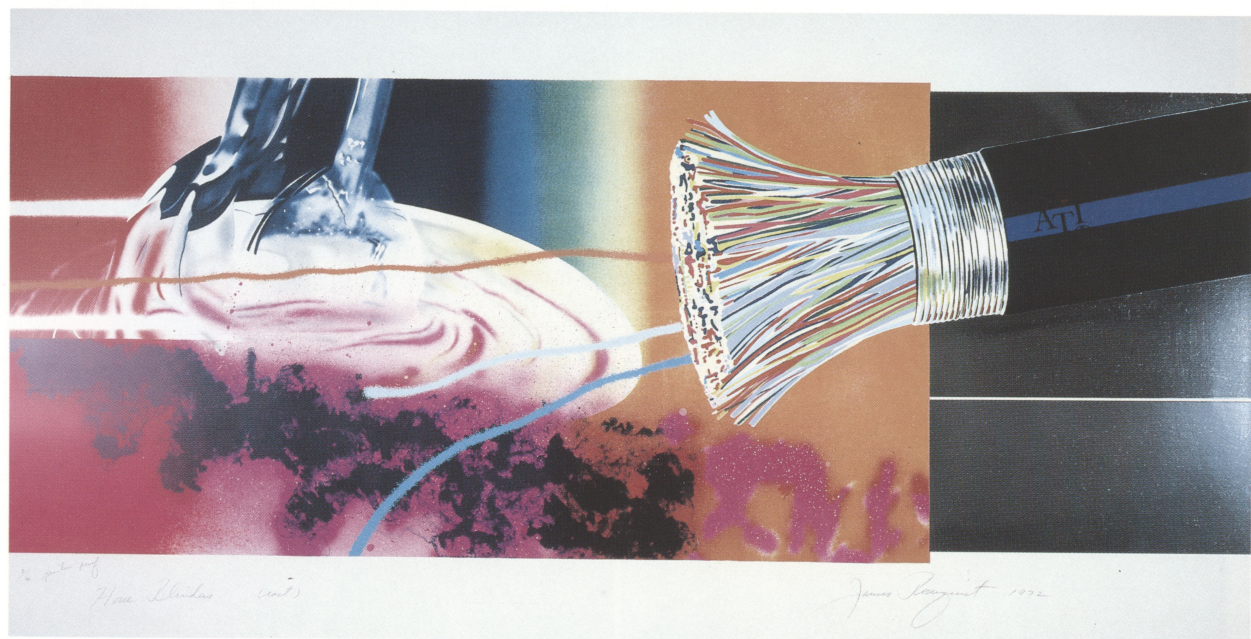
8. Jim Dine
The Kindergarten Robes, 1983
 Woodcut, 60 x 75 inches



Jim Dine

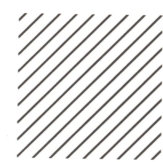
Jim Dine was among the experimental artists of the late fifties searching for an art more related to life than that made by the Abstract Expressionists. His early work consisted of found materials creating an "environment" which led to involvement in the "Happenings" of the sixties. Later, calling the "Happenings" immature, he returned to painting as a more permanent method to bring art back into the real world. He used everyday items such as shoes, ties, and sinks as subject matter but retained the expressive brush strokes of Abstract Expressionism forming a true bridge between the latter movement and Pop.

Kindergarten Robes of 1983 repeats a familiar motif of Dine's. His skill with woodcutting is apparent, and the work reveals his commitment to everyday subject matter in a fashion that clearly reveals the artist's hand.



9 (detail)

9. James Rosenquist
Horse Blinders, North, 1972
 Lithograph, screenprint
 36¼ x 64 inches
Horse Blinders, East, 1972
 Lithograph, screenprint
 36¼ x 68 inches

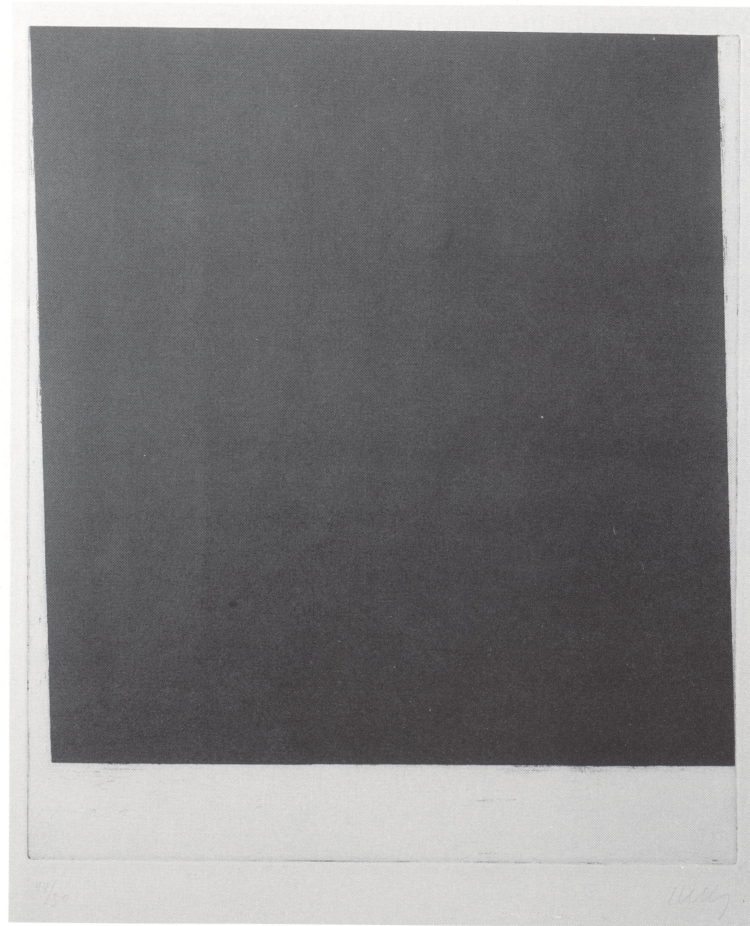


James Rosenquist

While attending the University of Minnesota as an art student in the fifties, Rosenquist began to paint billboards. Only a scholarship to the Art Students' League in New York lured him from this lucrative occupation in the mid-West.

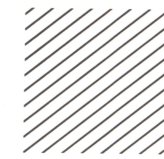
Once in New York, he was not inclined to follow the route of the Action Painters but began to make small abstract paintings. Soon he was incorporating methods and subject matter from the billboards: popular images, fragmented views, equivocal space, inconsistent scale. These elements continue to be seen in his output.

Rosenquist does not judge popular culture but directs the viewer to investigate how all varieties of media have influenced our response to our surroundings. In fact, he has stated that popular images are not the subject matter of his paintings. In "Horse Blinders" careful study reveals the source of much of the imagery but contributes little to deciphering the whole.



10

10. Ellsworth Kelly
Wall, 1979
 Etching, aquatint, 31½ x 28 inches



Ellsworth Kelly

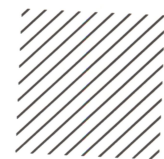
From the beginning of Ellsworth Kelly's career, he rejected using his art to express personal experience. Instead, he attempted to engage the viewer in examining his own responses to Kelly's imagery. After World War II when Kelly was in his mid-twenties, he worked in Paris and studied Constructivist painting. Returning to New York in the fifties, he enlarged the scale of his paintings to match the size of the New York School's work producing prime examples of "hard-edge", geometric paintings.

In "Wall", a 1979 etching and aquatint, Kelly forces inquisitive viewers to question the effect of a slight deviation from a ninety degree angle on their grasp of space and motion. What is taking place? Is there action behind the wall? Like other true modernists, Kelly keeps the image up close to the surface of the paper but draws us into the structure of which the wall is a part.



13

11. Frank Stella
From *Black Series I*, 1967
Lithograph, 15 x 22 inches
12. Frank Stella
From *Eccentric Polygons*, 1974
Lithograph, screenprint
17¼ x 22¼ inches
13. Frank Stella
Pergusa Three - State I, 1983
Etching, woodcut
66⅜ x 51½ inches



Frank Stella

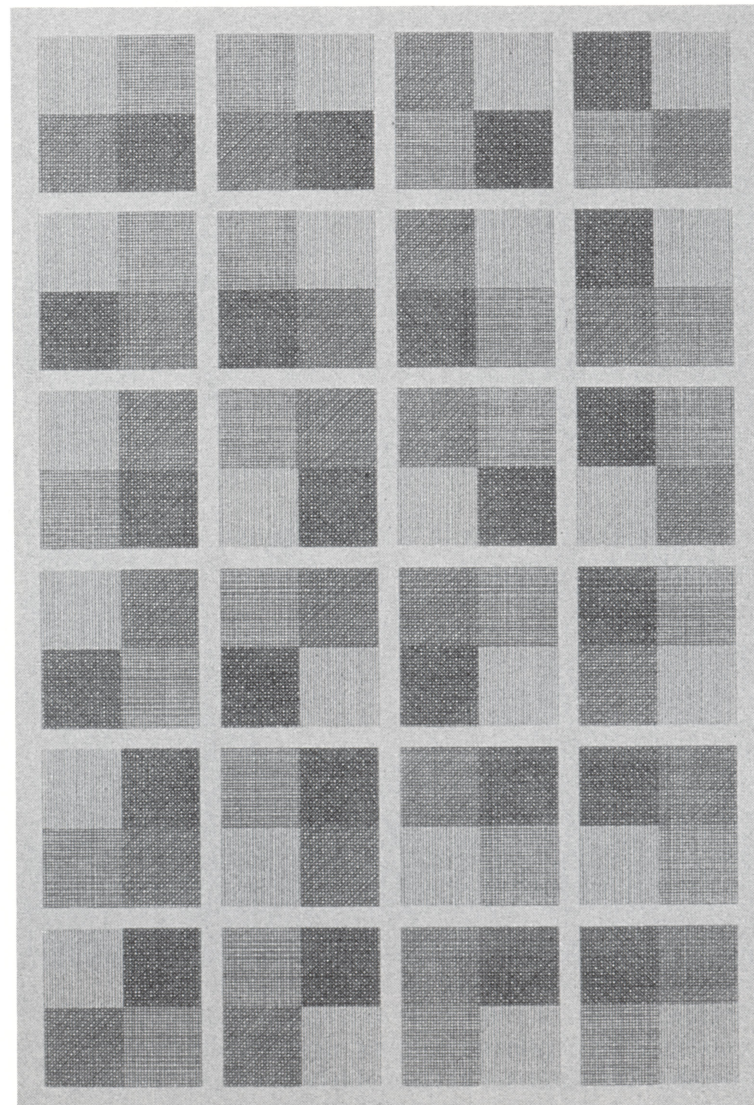
Discontent with the emotionally subjective tenets of Abstract Expressionism produced many reactions. In 1958 Frank Stella began painting geometrically composed monotone works and said in an interview, "My painting is based on the fact that only what can be seen there *is* there. . . . What you see is what you see." Stella rejected balanced composition as a remnant of European relational painting often with philosophical underpinnings. He also rejected drawing with a brush. Instead, his aim was to make an attractive image which could be seen all at once without confusion or illusions of space.

The motifs of the prints "Clinton Plaza" and "Bethlehem's Hospital" are reminiscent of the monumental "Black Series", the first paintings Stella exhibited professionally. Stella associates the titles with places he knows but does not mean them as descriptions.

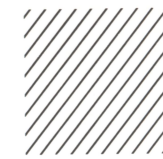
The 1961 MOMA show of Matisse's cut-out gouaches inspired Stella to use large areas of intense color. He was still striving for the impact of the single image, however. "Flatness, two-dimensionality, was the only condition painting shared with no other art, and so modernist painting oriented itself to flatness as it did to nothing else," Clement Greenberg wrote in 1965.

By the seventies, Stella was making small prints from his 1966 painted "Irregular Polygon Series." These images retained the importance of the plane but suggested space by the colors chosen.

From the early seventies, a stunning change in Stella's painting and prints occurs. The rich colors are there but not the severe geometry. Instead he begins to experiment with sinuous line and varieties of pattern to create texture. "Pergusa," a print of 1983, is an example of that shift. Rich in combination of print techniques, dramatically evoking movement and surprises in spacial relationships, "Pergusa" is a two-dimensional example of the huge, complex, three-dimensional pieces Stella is now showing.



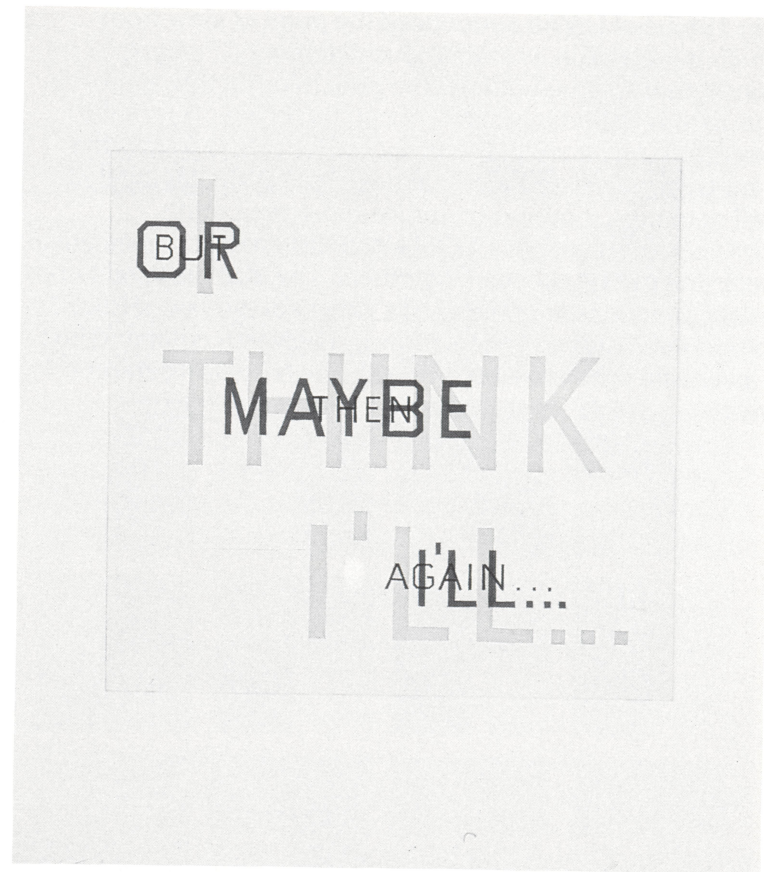
14. Sol LeWitt
Serial Systems, 1977
 Screenprint
 19 $\frac{1}{4}$ x 14 $\frac{3}{4}$ inches each



Sol LeWitt

In 1967, Sol LeWitt announced the point of view from which he works. In a now famous statement, "Paragraphs on Conceptual Art," he outlined the principles for this approach. The artist is important in the conception of a work, not the execution. Any good assistant should be able to follow the plan. Using serial and modular devices, LeWitt has created wall drawings, modular sculpture and screen prints.

In "Serial System" of 1977, LeWitt designed a mathematical piece that can be executed by others. The idea of straight lines in four directions are printed in a variety of directional and color combinations. The relationship between color and line is an artistic problem which LeWitt solves by using colored lines.



15

15. Ed Ruscha
Indecision, 1982
 Etching, 24 x 22½ inches



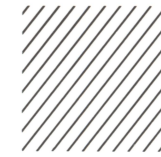
Ed Ruscha

Unlike LeWitt's modular images, Ed Ruscha's are frequently composed of language in a vernacular that is accessible to "everyman." A resident of Los Angeles, this transplanted Nebraskan was inspired by the billboards surrounding his studio. Sometimes his phrases are straightforward printing press type. At other times they are trompe l'oeil script appearing to be spilled paint or curled paper. Ruscha enjoys the freedom from referential size which letters and numbers allow him.

"Indecision," an etching of 1982, makes the viewer smile, then search. Pleasing colors and an arresting message set off a reaction of personal evaluation.



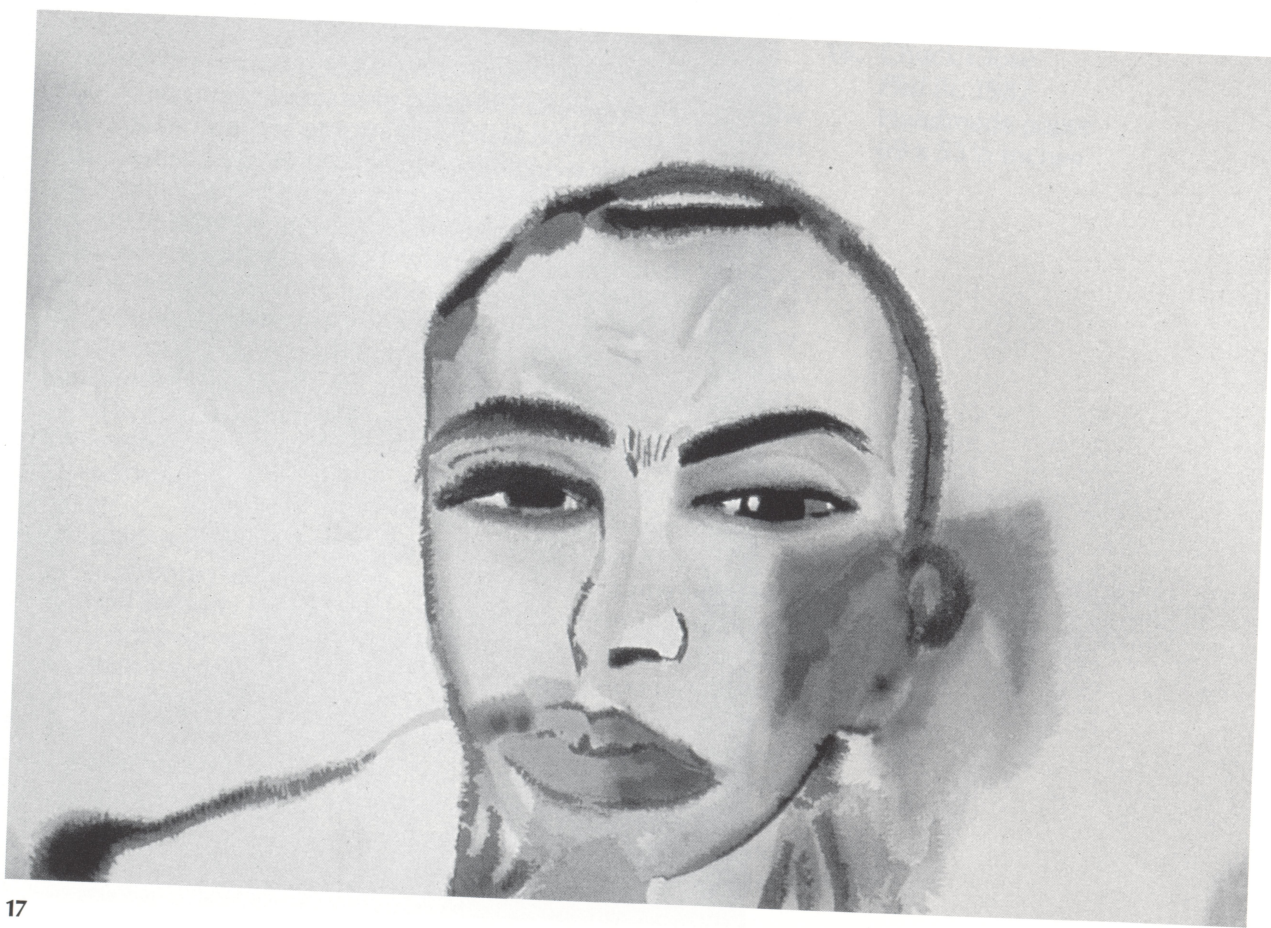
16. Chuck Close
Phil III, 1982
 Handmade paper
 69 x 53½ inches



Chuck Close

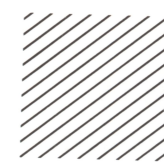
Chuck Close is a leading artist searching for new approaches to realism in painting. After graduation from Yale with an MFA degree in 1964 and time spent in Europe, Close returned to the United States and imposed several arbitrary limitations on his work to guarantee a complete change. One was to use photographs and a grid and paint only shapes that were included in the photo. This discipline resulted in his painting shapes new to his hand. The second restriction was to use black and white only. Third, he allowed himself only very little black acrylic or water color, no white paint. In addition, he discarded old tools and bought an air brush. The resulting paintings were large, usually seven by nine feet, roughly corresponding to a four by five inch snapshot. They are invariably of friends or relatives. Close says his interests are similar to those of Sol LeWitt which are to explore the simplest means to communicate.

"... I've always held to the notion that one of the things that I wanted was to make every square inch of the painting as important as every other square inch." Close chooses frontal poses for his portraits because he believes they give the greatest amount of information. Because the subject matter is predetermined and the color is limited, the artist can concentrate on "how to do it." In this portrait of the composer Philip Glass he uses a grid and twenty-two tinted shades of handmade paper. "Phil III" shows the influence of mechanical processes like enlarged newsprint or the transmission of television images.



17

17. Francesco Clemente
Untitled (Self Portrait), 1984
 Woodcut, 16³/₄ x 23 inches



Francesco Clemente

Born in Naples in 1952, Francesco Clemente's quick rise in the art world allows him to live and work in cities on three continents: Rome, Madras, and New York. Growing up in Italy provided a childhood surrounded by figurative art. Clemente continues the tradition using historical elements combined with images arising from his own memories. But most of all he is his own subject producing autobiography.

"What I do is like a game," says Clemente. "It is a rational but ritualistic game, comic and sensual, about elements in life. If I could explain more, I would be a writer, not a painter."

For this 1984 woodcut, Clemente traveled to Kyoto to work with masters of a traditional Japanese style called *ukiyo-e*. Twenty-two blocks, forty-nine separate impressions and fourteen colors were used to achieve this poetic portrait, extraordinary for this medium. Woodcuts usually result in distinct colors abutting each other rather than blending like watercolor as in this case.



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