

EDWARD HALTER MENEELY

DREAM #2
1981
ACRYLIC ON WOOD
48" DIAMETER

The decade of the 1980's belongs to Ed Meneeley in a very unique and passionate way. His mark is being forged strongly and written large upon the 80's in a way that deKooning's was in the 50's, Rauschenberg's in the 60's and Frank Stella's in the 70's. For it is only at this time that the work of three previous decades is synthesizing to reveal one of the more remarkable, yet relatively unrecognized talents in the annals of world art. Historically, Meneeley is set in the second generation of the New York School, yet he is among the most international of his generation, having lived and worked in Europe from 1966 to 1977. London, where he settled, held a special lure for American film directors of his generation such as Stanley Kubrick, Richard Lester and Joseph Losey, but several other American painters lived there as well, including Jim Dine, Jo Baer and Richard Cottingham. The "Europeaness" of their work was more liberating and diverse than that of their fellow Americans such as Al Held, Sam Francis and Norman Bluhm, who had gone to Paris a decade earlier.

Meneeley received immediate public and critical attention in London. He moved easily in the cosmopolitan art world and developed close friendships in the studios of fellow artists. In particular, Patrick Heron, John Plumb and Brian Wall provided a rich dialogue of aesthetic theory which had not been as frequent or intense for Meneeley in New York. This transatlantic experience was pivotal to his development as an artist, providing his work with a striking new maturity and objectivity. However, after a decade in Britain, Meneeley realized that New York was the vital center and returned there.

Meneeley's paradoxical turn of mind is the key to his life as well as his art. Basically serious and bolstered with a Germanic meticulousness and sense of order, this proclivity is always peppered with unexpected bursts of playfulness and unbridled jubilation. His work hinges on a strong sense of inner structure and outward decorum, yet there is often something contextually outrageous and slightly out of kilter. Above all, color is the one constant component, the primary visual element, and the source of meaning in his work.

Life began for Ed Meneeley in Wilkes-Barre, the same energetic Pennsylvania city that sired Franz Kline. Although there was a seventeen-year age difference, they both spent their formative years in Wilkes-Barre, and began a path there that was eventually to lead to New York. Kline was a member of the first generation of the New York School of Abstract Expressionists of the 1940's and 1950's and died there in 1962. Both artists were of German descent on one side of their families and both suffered the tragic loss of the parent of German origin when they were seven. (Kline's father died in 1917 and Meneeley's mother in 1934.) Before eventually moving to New York, both artists lived for several years in Philadelphia and also in London. Kline moved to New York in 1938, having spent the three previous years in London. Ten years later the two artists met in New York and became close friends.

Wilkes-Barre provided Meneeley with an Americanized Dickensian childhood. His first artistic sensibilities were stimulated when his kindly German-born grandfather made his photographic darkroom and workroom available to the young boy. The family heritage included both Protestantism and Catholicism and although they both contributed to his spiritual and intellectual development they also contributed to childhood conflict. His navy duty in World War II and the Korean War provided Meneeley with experiences and training which were to contribute to his career as an artist. Serving in California as a male nurse during World War II, he began painting oils of nudes and landscapes when the Red Cross issued art materials to patients. After being discharged, he returned to Wilkes-Barre and enrolled at the Murray Art School where he studied with artist Alexander Murray, and guest teachers from New York. On weekly study trips to New York, he discovered two artists who at first enraged him, but soon became his major influences: Mondrian and Malevitch. The Korean War duty facilitated Meneeley's training and background in photography and also provided an introduction to a vast range of new plastic materials which resulted in his first semi-mobile constructions. Living in Philadel-

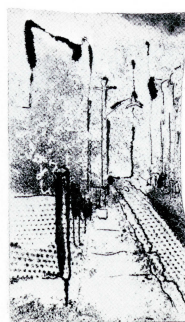
phia after his discharge, he had the first of many one-man exhibitions at the age of twenty-five at the Donovan Gallery. The constructionist works in this exhibit were strongly influenced by Mondrian and marked the real beginnings of a career which would encompass a large body of work spanning the emotionalism of Abstract Expressionist Movement to the cool intellectualism of minimalism.

Meneeley continued to paint after his release from the navy in 1947. Working in a realistic vein, his first portraits, such as "Jim Schiffhauer" (1948) reveal an early awareness of the subjective possibilities of color arrangements. His "Self-Portrait" (1952) examines his own facial features in a rather straightforward manner, yet just three years later another "Self-Portrait" shows how fast his art was progressing at this time. The 1955 portrait, painted the year he moved to New York, depicts a dark, expressionistic figure with emphasis on the anatomical components of arms, groin and legs and completely eliminates the head by having the outer edge of the frame cut off this feature. The paint application is thick and moving in the direction of total abstraction, which he would adopt a few years later. "Manning Street, Philadelphia", a watercolor of 1958, anticipates the work of both Robert Indiana and Roy Lichtenstein in its use of stencils and letters and also foreshadows Meneeley's own wide concern with print and reproduction techniques in the following decade.

"Yes, Irene" (1959) is a brilliant example of his absolute control and mastery of the Abstract Expressionist style. The dynamic, slashing brush work in broad, free sweeps of blues and whites captures the very essence of the idiom and places him in the forefront of the younger generation of painters of the New York School. Similar canvases were done with a heavy palette knife technique, paralleling concurrent work by Willem de Kooning and Helen Frankenthaler.

At the same time, in the late 50's, Meneeley was very involved with historical documentation and various technical aspects of art. Photographic experimentation, an outgrowth of his military duty, began to absorb more of his energies and for an extended period he ceased producing paintings altogether. However, rigid painting discipline under the tutelage of Jack Tworokv sharpened his technique for two years and he more than made up for the diminution in painting with solid achievements in other media. He did important photographic work for Jasper Johns and Robert Rauschenberg, and similar assignments for Philip Pavia on the avant-garde art periodical *It Is*. For 1½ years, Meneeley functioned as company photographer for Merce Cunningham and James Waring. Together with Albert Vanderberg, he orchestrated the marriage of Robert Indiana, Eleanor Ward and Virgil Thomson which resulted in a concert performance in 1960 of Gertrude Stein's **Capitals Capitals**, as well as the first excerpted concert reading of Thomson's **The Mother of Us All** at Eleanor Ward's Stable Gallery. Numerous special projects such as sets for performance pieces at the Judson Memorial Church, animation and color film work, and the setting up of an ambitious archive program of slides of contemporary artists, brought him into the 60's eager to take on renewed challenges in painting and sculpture.

PORTRAIT
1956
OIL ON CANVAS
3'x5'



MANNING ST. PHILADELPHIA
1958
WATERCOLOR
15" x 19"
COLLECTION DOUGLAS ALBERT

When he fully returned to painting in 1962, after the necessary stimulus of Monet's late paintings which he studied at the Metropolitan Museum of Art, his work took on a renewed color emphasis. Color has always been the one constant motif of his work. The linear forms of his later geometric configurations and even the broad brush work of his earlier paintings are both subordinate to the careful arrangements of complementary and contrasting color. Meneeley built a new color-based art by discarding layers of Mondrianesque geometrics, but retaining the structure to control the movement of color. The linear element thus provides the means which separate one part of the canvas from the next and consequently any two given spatial ingredients in the work serve only to denote the arrangement of a color in relation to its neighboring color. Meneeley's color areas are thus responsible for the structure of geometry, rather than the other way around. His most characteristic stripes and broad fields of color, although often somewhat surprising and off-key, never mismatch because the precise interaction of the hues is always carefully thought out and plotted in advance. These color-active paintings from the 60's through the 80's celebrate multi-chromatic harmonies in the same direct way that water fills the ocean or trees populate a forest.

Meneeley's drip paintings date from the early 60's and were achieved with the aid of a mechanical device rigged up with pulleys so that a trough of paint dripped down on the paper or canvas in fairly even rows. These long attenuated drips of paint on textured surfaces were indicative of the linear verticality which characterized his work for many years and were similar to works simultaneously being done by Morris Louis and Helen Frankenthaler. This innovative departure from Jackson Pollock's "action of the wrist" was used only as a point of departure from Pollock rather than as an end in itself. He further challenged the root of Pollock's technique by first painting a horizontal zip at the bottom of the vertical stripes and then achieving a similar effect with the use of masking tape. At this same time, he was constructing wood sculpture with predominantly vertical, tree-like forms with "branches" projecting into space. These constructions were direct extensions of the paintings, and throughout his future career he would simultaneously parallel work in two and three dimensions.

In 1964 he produced the first of three revolutionary folios of electrostatic prints. This pioneering achievement, which presaged the computer print by several years, was based on Gertrude Stein's **Tender Buttons**. Although of tremendous historical significance in itself, "Tender Buttons" and the two subsequent works, "IBM Drawings" (1966) and "Portraits, People, Objects" (1968) had a marked effect on the direction of his painting. Once again, his rich background in photography was to serve him well in these experiments with modern technical processes. The raw materials of "Tender Buttons" consisted of needles, pins, buttons, paper clips, and computer tape, which were laid on the glass of the xerox machine in a repetitive vertical arrangement. The overall vertical thrust was a carryover from his drip paintings, but here the bands or ribbon forms were thicker and placed with geometric precision. These parallel bands developed from machine application to hand painting and finally the utilization of masking tape. They also gradually moved to the sides of the can-



YES, IRENE
1959
OIL ON CANVAS
3'x5'

COLLECTION WAYNE ADAMS NYC



UNTITLED
1962
OIL ON CANVAS
3'x4'

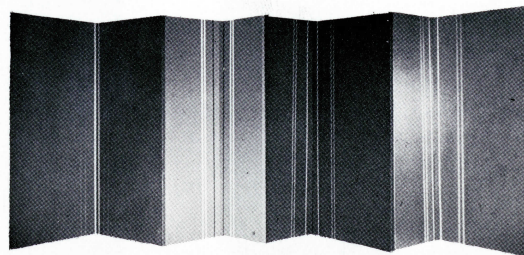
vas, leaving a more open color-field between them. The paint quality of the bands became more shimmering with a Flavin-like "electric" quality which was a subconscious result of having repeatedly experienced that split-second of light flash when the image was being recorded by the xerox machine. After thousands of light flashes and much experimentation, the reverberating light energization was translated into the painted stripes of his acrylics. This bleeding color or haloed effect is similar in quality as well as in shape to the single neon tube.

The other result of electrostatic experimentation was that the jumping relief effect given off by the machine during the printing process contributed to Meneeley's three-dimensional relief paintings from the mid-60's. These highly innovative paintings made use of stretchers several inches in depth, so that the painting surface was extended from the face of the canvas right over the stretchers. The paintings, with their sides as well as their fronts painted, projected themselves into space, often four or five inches from the wall. The edges of the canvas were emphasized as opposed to the center and the vertical stripes on the front were extended over the side edges. By stressing the lateral edges, the middle becomes simultaneously gripped and compressed, but, in contrast to other color-field painters, the central area of Meneeley's work always remains a vibrant field of magnificent color expressing the illusion of deep space. As compelling as the delicate tonal variations of the flickering bands are, they never become merely a frame for something that isn't there, but rather serve to heighten the dynamic tension already present in the animated, immaculately smooth central field. The evenly painted middle with its matte finish carries on an emotional dialogue with the jagged edges of the bands, often in formations of twos and threes near the sides of the canvas.

By leaning the painted surface heavily toward sculpture, Meneeley had an important impact on fellow artists such as Barnett Newman, who began formulating ideas for his own sculpture during discussions with the younger artist. Meneeley benefited from long interchanges with Newman over the possibilities of the vertical zip in space. However, he expanded the range of Newman's vocabulary and brought to his painting a more emotional, passionate, and Rothko-like feeling for color. Meneeley was freer and bolder in his rearrangements of the formal placement of the stripes and he thus unshackled the inherent possibilities of Newman's zip.

Meneeley's formal sculpture in bronze and aluminum during the 60's reduced the wide vertical bands of his paintings to slit-like openings in the wall of the metal. The delicate web-like arrangement of line in the background recalls Pollock, but here this overall surface decoration is accomplished in low relief. These works were planned as 40-foot-high monumental sculptures, which have yet to be realized. Another series of sculptures from the 60's were wood stick pieces covered with wax. The shafts were cut so that they were half round, each stick simultaneously curvilinear and rectilinear and thrusting in an ascending direction in space.

UNTITLED
1963
OIL ON CANVAS
6'x3'6"



PAINTED WALL #1
1963
ACRYLIC ON PLYWOOD
7'x30'
COLLECTION ARTIST

"Big Bertha", a Dada object from the 60's, is a portrait of an Ohio woman. The work consists of a long, full-length mirror with two orange acrylic stripes in the center and two flanking red stripes at the sides. The piece captures the exuberant personality of the woman and portrays the immediacy of her energy with an economy of means.

Paintings from the early 70's confront the viewer with pulsating, warm, dense color fields punctuated with vertical, jagged-edged shafts with the sides of one color blot affecting another. Works such as "Black Took" and "Purple Flyer", both of 1970, were the result of the "tape-bleed" method.

Meneeley's interest in prints continued throughout the 70's, and in 1972 he produced "Green Tea", his first print using traditional techniques. On a delicate green ground, linear divisions at the edges of the paper suggest tree forms and the center is suggestive of a clearing in a forest. The 1973 serigraph "Louina's Dream" consists of color-active stenciled dots built up in a grid-like format which bursts upon the eye in a brilliant optical assault.

In the later 70's, Meneeley took a studio on the Greek island of Lefkada, close to the studio of Stamos. Although both artists worked completely independently, they both painted canvases reflecting the sensuous colors of the island and surrounding sea and mountains. The exchange of ideas which occurred there must have recalled for Meneeley the many "artist conversations" with Kline, Frankenthaler and Newman two decades earlier. They shared an intuitive, deep-grained commitment to the exotic colors found in the natural surroundings of the Ionian Sea. While Stamos continued his exquisite Lefkada series, "Infinity Field", Meneeley worked on the "Ionian Reflections" series, which were breakthroughs of luminous color and light.

The late 70's paintings, bolstered by Meneeley's experiences with color in Greece, were supremely confident works by an artist at the height of his powers. The four paintings in the "Liverpool" (1977) series are extremely large in scale (8' x 6') with painted stretcher frames four inches deep. The off-angle bands painted on the stretcher sides and edges of the canvases complement and contrast with the central, dynamic fields of color. This was a truly environmental work, created for a special room in the Walker Art Gallery in Liverpool, England. The specific placement of the four paintings in relation to one another was a necessary ingredient in comprehending the sumptuous colors of the series fully, with "Blue" facing "Orange" and "Red" opposite "Pink".

In 1978, Frank Marino opened his new gallery with a retrospective of Meneeley's career, spanning 1956-1978. The following year, the aforementioned "Liverpool" series was again presented in an environmental setting.

Among the more complex, yet subtlest of all Meneeley's color harmonies are found in the shaped canvas, "Color Slide" (1978) with its two intersecting triangles converging from opposite directions. The cast shadows of various overhangs add mystery to the painting's clean lines of force in space.

CAST ALUMINUM
1963
16" x 12"
COLLECTION FRANK MARINO



PAINTED WOOD SCULPTURE
1959
5' HIGH

As was stated at the beginning of this piece, the 80's are Meneeley's decade and 1980-1981 has been one of this busy artist's most prolific periods. While his color harmonies are more arresting and subtler than ever, he has at the same time accelerated his free-form experimentation with geometric problems in three-dimensional space. The intricacy and complexity of folded forms, precarious planes creating actual apertures in the painting surface, and continuing development of the relief aspect – all these contribute to a new, shifting optical viewpoint in his recent work.

In the series of acrylics, "Dream No. 1", "2" and "3" (1981), he has brought together years of experimentation and refined technical ability. The brightly orange, central diamond field of "Dream No. 1" is surrounded by seven thin geometric bands of complementary colors which are in turn flanked by three looser non-geometric halos of color, several of which change in chromatic value on their course around the central image. These subtle contrasts continue over the deep stretcher frame in a breathtaking display of virtuosity. The complex color arrangements, with their sensual elements of surprise and sheer risk, give each of the paintings in this series a strong and precise personality of its own.

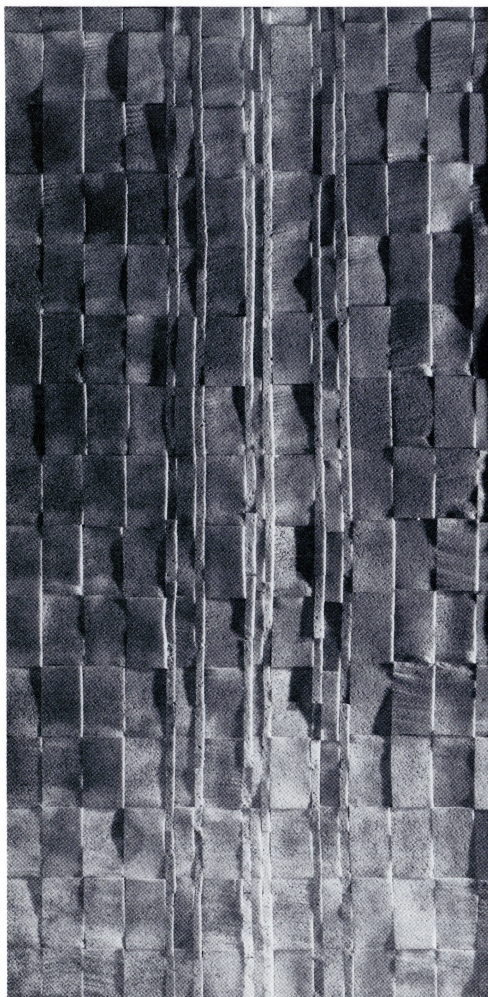
The absolute center of tonal values is revealed in "Dream No. 2" in which the compression of space between the central round aperture and the edge of the circular canvas is confounded by the geometric structure within the narrow space. It is as if Meneeley had taken only that part of the painting which continues over the stretcher edge in previous works and placed it on the face of the canvas in a circular motif. In this supreme work he also returns to the brush work of Abstract Expressionism, juxtaposing these areas with elements of minimal geometry. By placing the rectilinear structure within a curvilinear format, he has satirized geometric form to the distinct advantage of his mastery of color. His search for the center has been fully accomplished.

In "Dream No. 3", with its incredible depth of six inches, Meneeley has again succeeded in using a wide spectrum of colors, each of which reinforces the impact of the neighboring color.

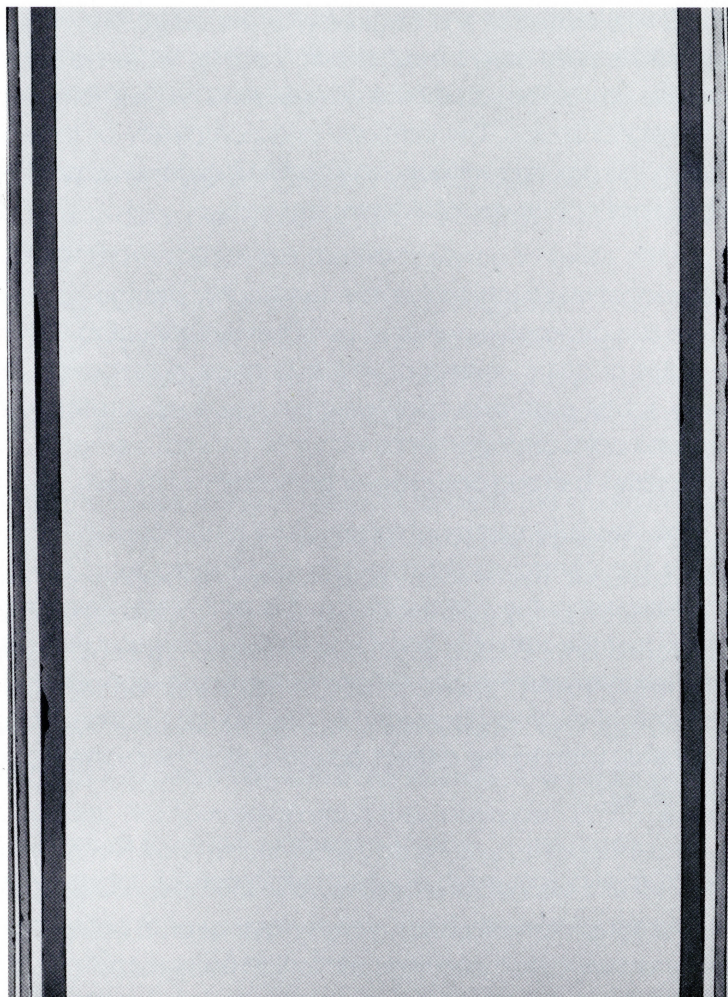
The long, vertical bands, which have been a Meneeley hallmark since the early 60's, have finally been shattered with such paintings as "Ionian Reflections" (1981). The narrow shifts are no longer exclusively vertical, but are placed in an arbitrary arrangement across the entire picture plane. These bands, many with jagged edges in a parody of the wide brush stroke, float about the surface without an anchor or awareness of gravitational pulls. The bands are now framed with parallel narrow stripes echoing the iridescent reverberations of his vertical ribbons in previous works.

Meneeley remains, in the present decade, a melding of opposites – geometric precision robed in calamitous color, rigid discipline living with child-like whimsy, audacious intricacy and lyrical simplicity, love and rage, lucidity and laughter, the poet and the beast – these are attributes which make Meneeley's art so rich an experience for the open and perceptive viewer.

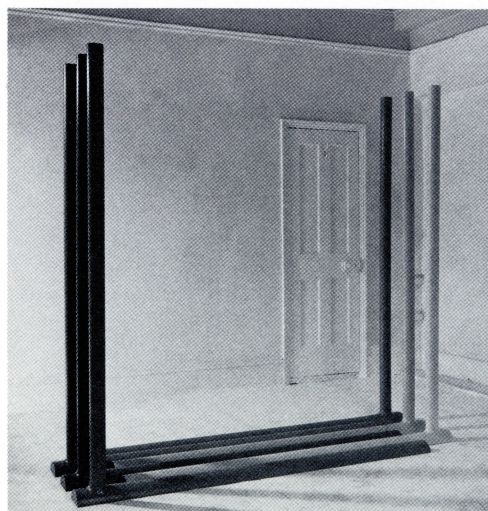
Dr. Robert P. Metzger
Director of Art
Stamford Museum



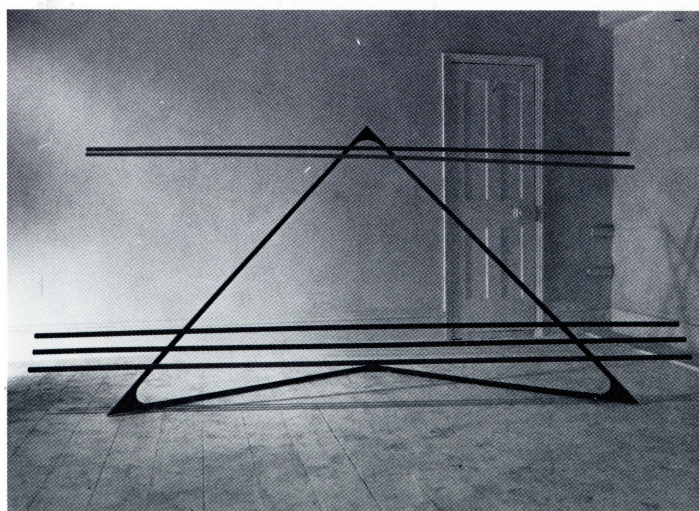
YELLOW SPONGE FEVER
1964
PLASTIC SPONGE ON WOOD
8'x4'
COLLECTION
ART STUDENTS LEAGUE



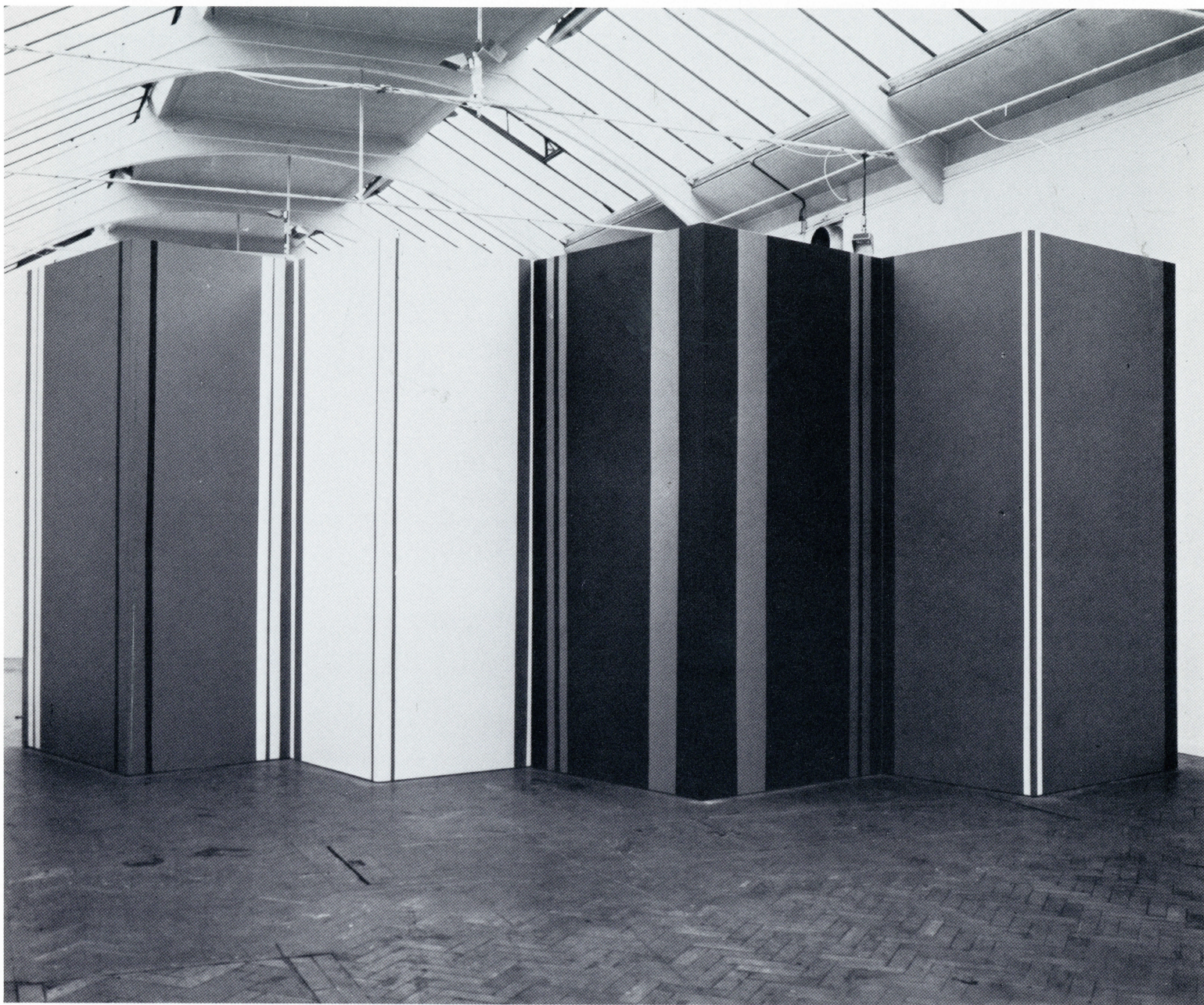
BLUE FLYER
1971
ACRYLIC ON CANVAS
7'6" x4'6"
COLLECTION
FRANK MARINO



LONDON BRIDGE
1971
COLORED FIBERGLASS
8'x6'x5'
COLLECTION ARTIST



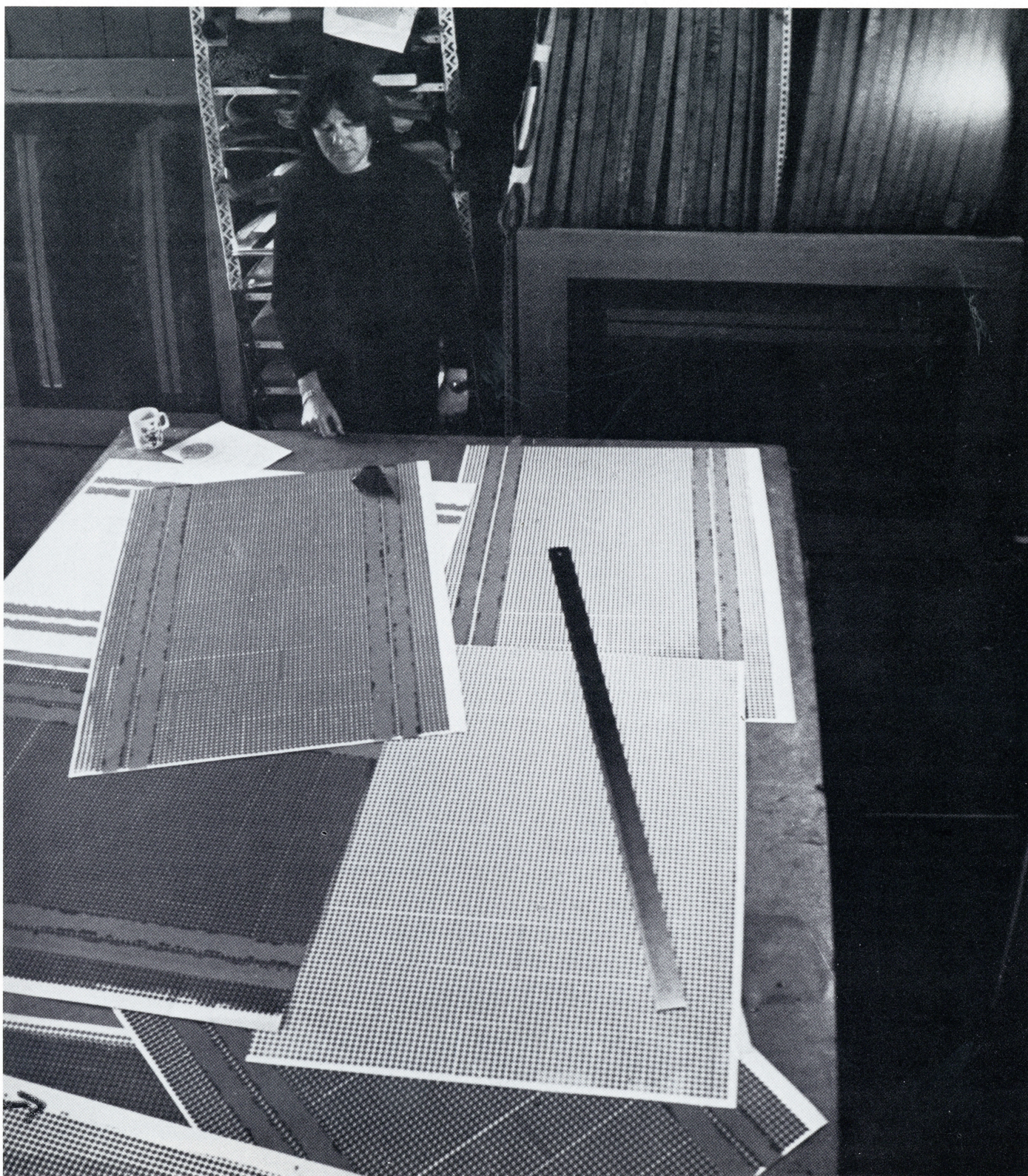
HIGH / LOW
1971
STEEL
12'x5'x5'
COLLECTION ARTIST



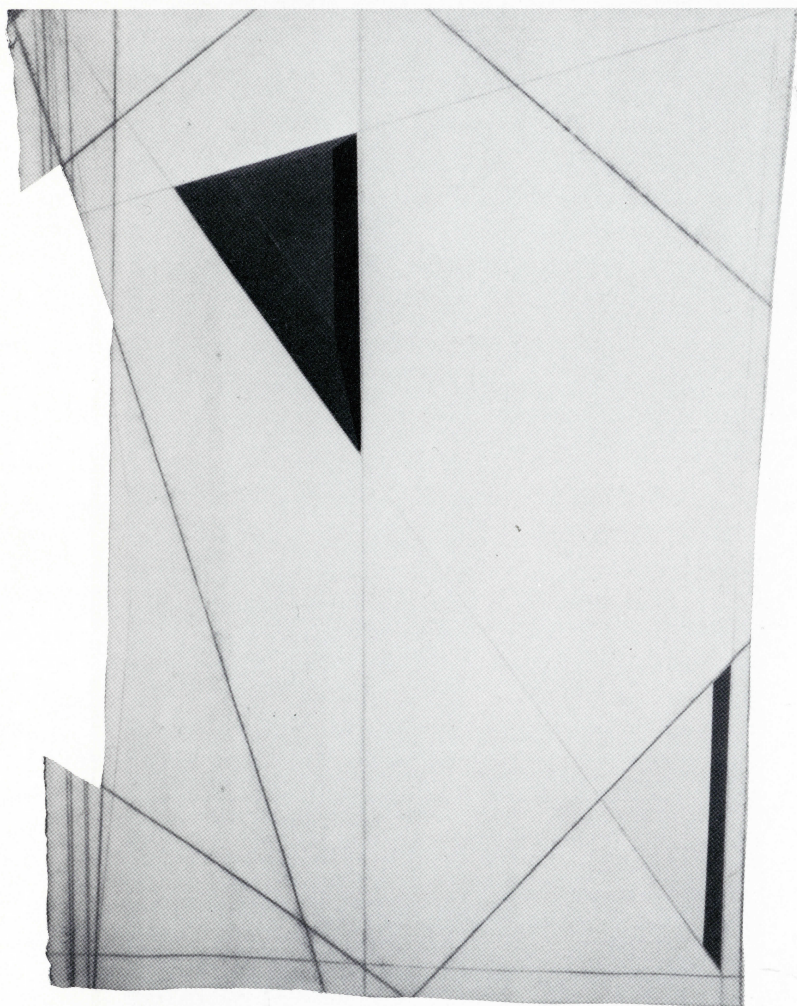
WHITECHAPEL WALL
1973
ACRYLIC ON PLYWOOD
10'x40'x5'
COLLECTION UNIVERSITY COLLEGE, DUBLIN



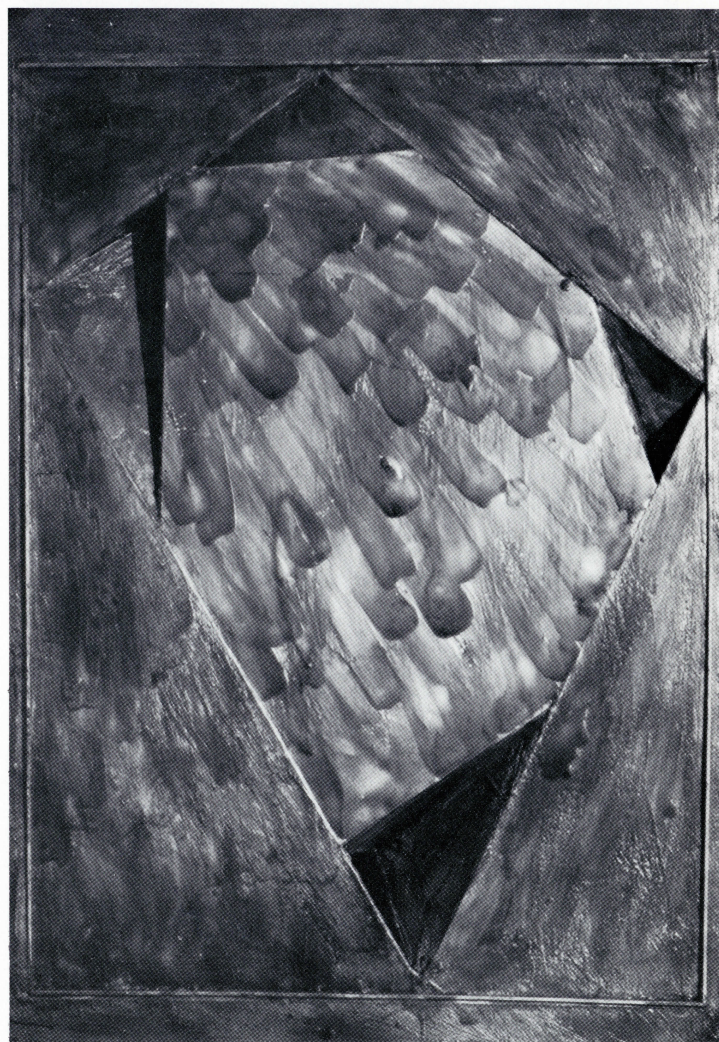
INSTALLATION VIEW FRANK MARINO GALLERY, NYC
1956-1978



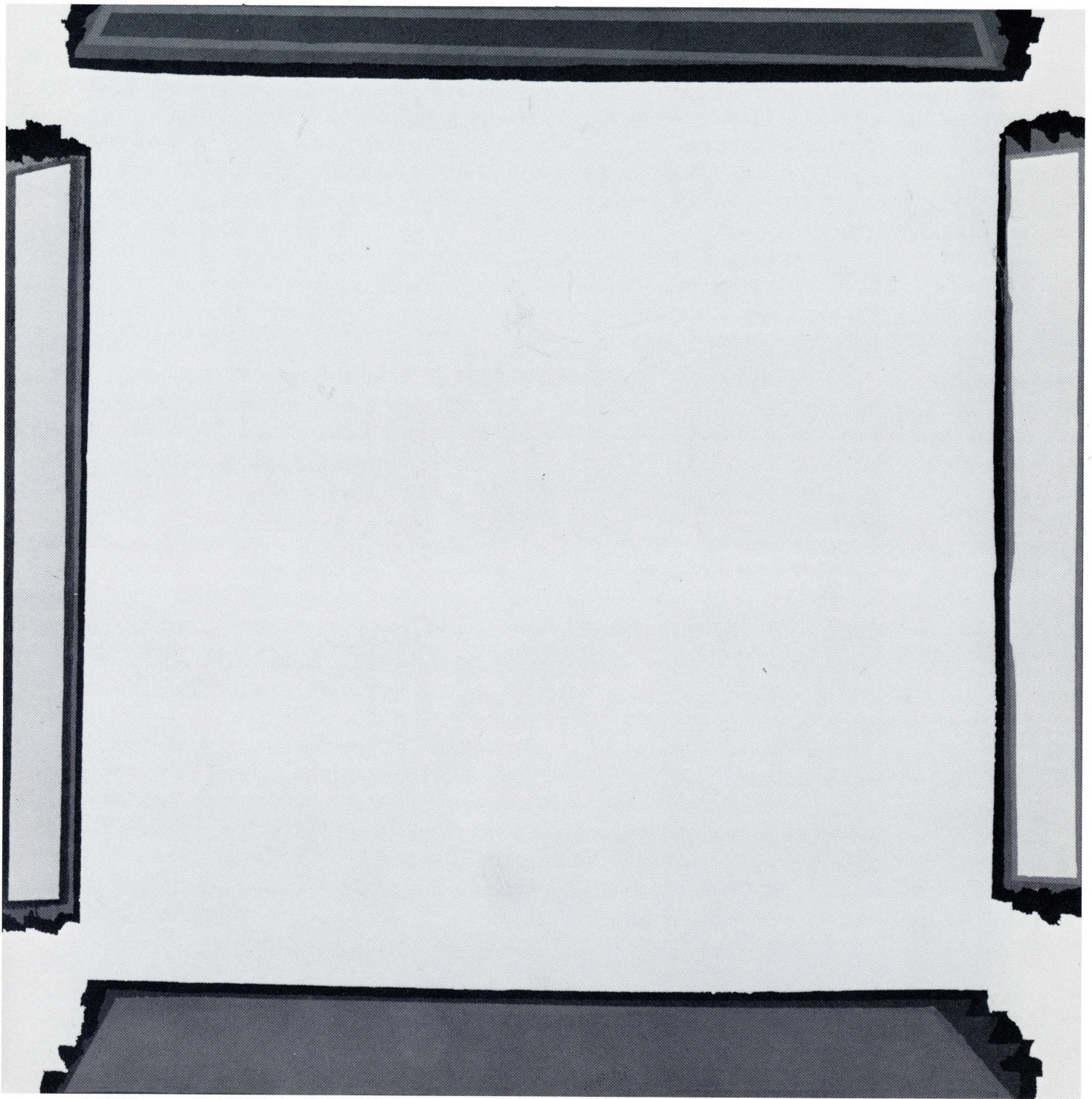
ALECTO PRINT PROJECT
1972
LONDON



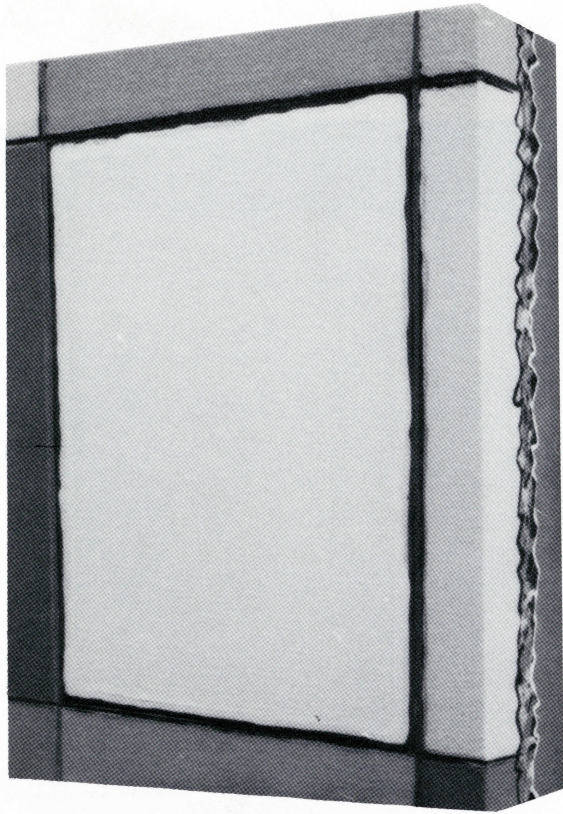
SURROGATE MASTERWORK
1979
CUT PAPER CONSTRUCTION
30" x40"
COLLECTION DR. M. REISNER, NYC



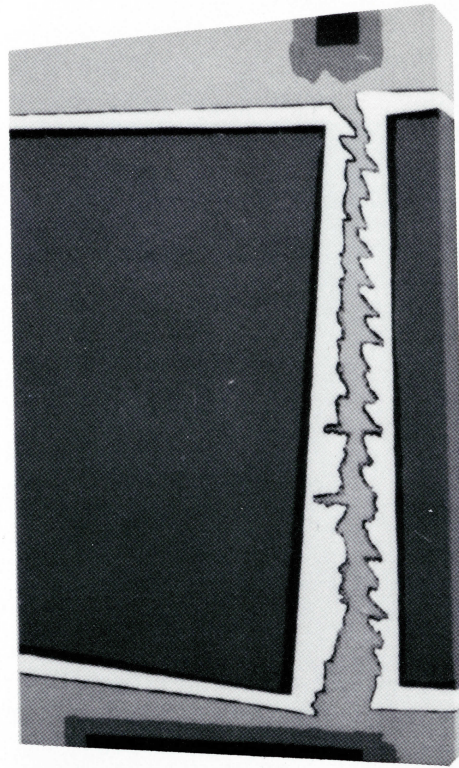
SURROGATE MASTERWORK
1980
CUT PAPER AND WAX
40" x60"
COLLECTION ARTIST



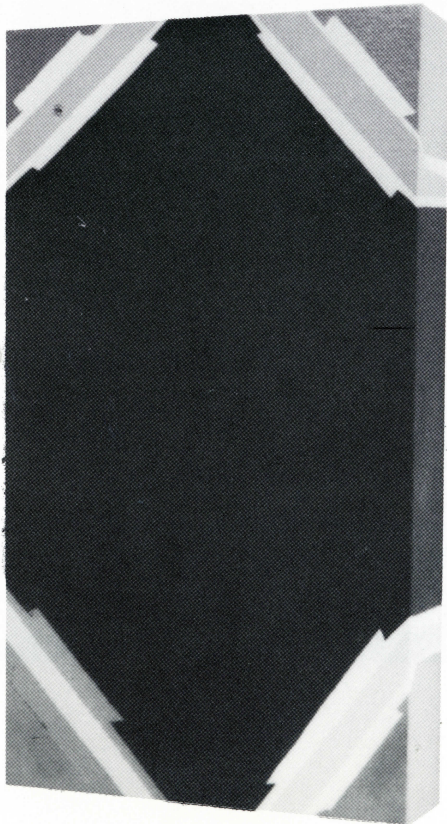
IONIAN REFLECTION
1980
ACRYLIC ON CANVAS
5'x5'



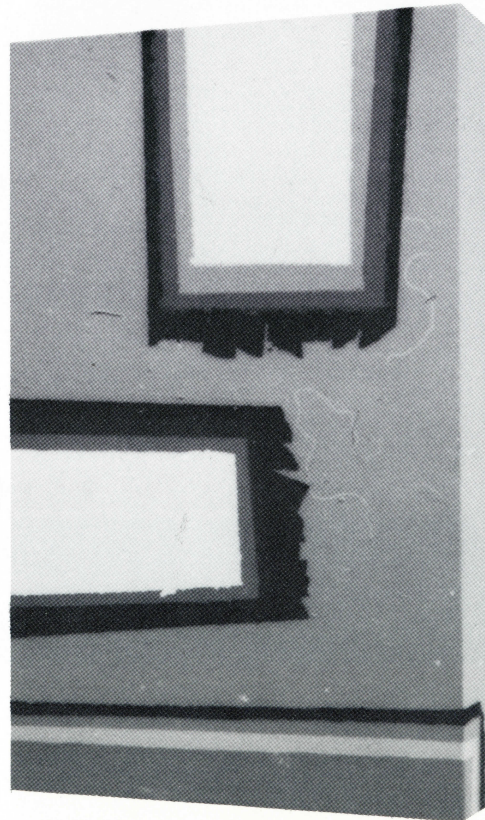
DREAM #3
1981
ACRYLIC ON CANVAS
22" x18" x6"



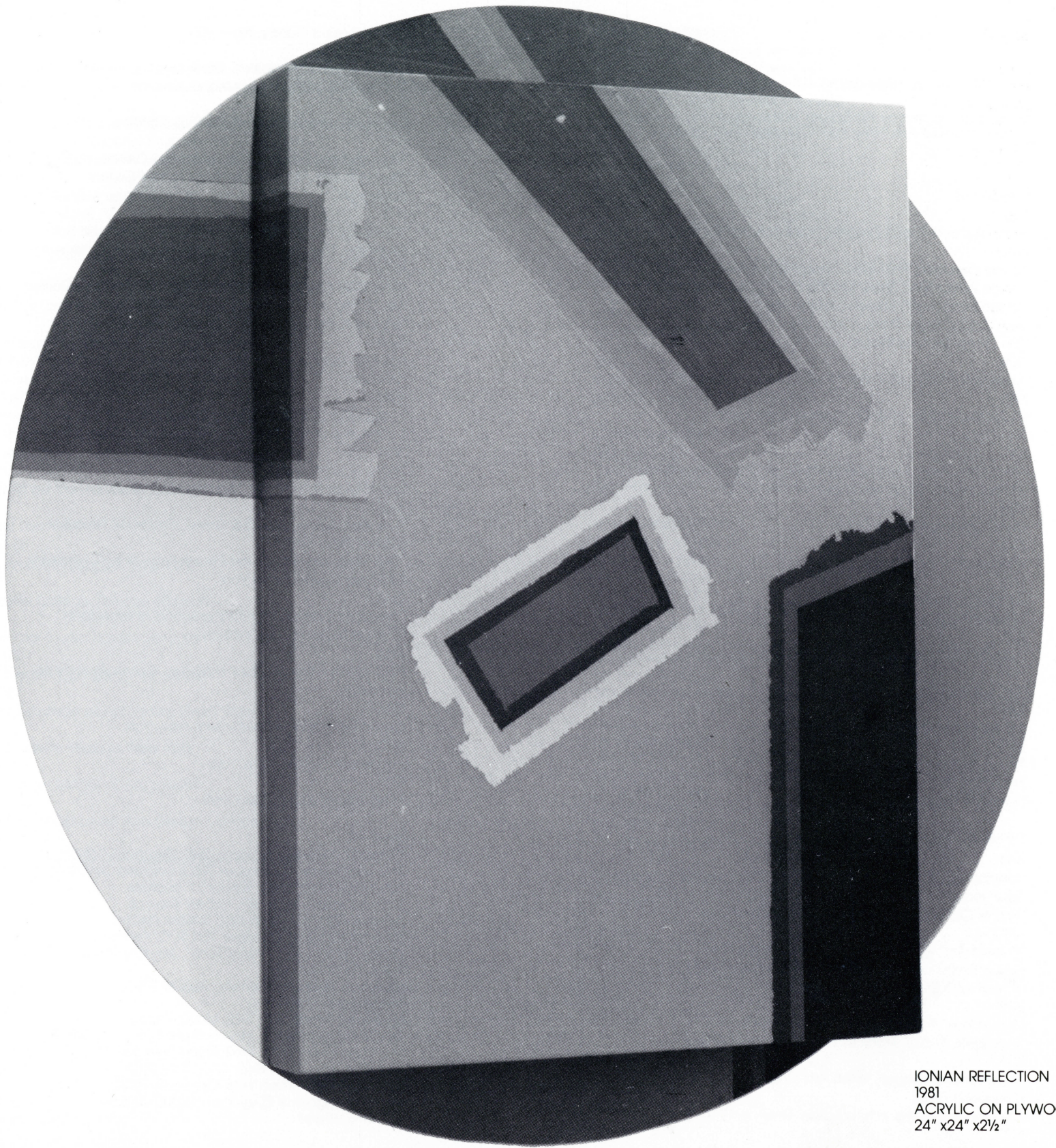
IONIAN REFLECTION
1981
ACRYLIC ON CANVAS
20" x15"



IONIAN REFLECTION
1981
ACRYLIC ON CANVAS
24" x18"



IONIAN REFLECTION
1981
ACRYLIC ON CANVAS
18" x14" x4"



IONIAN REFLECTION
1981
ACRYLIC ON PLYWOOD
24" x24" x2 1/2"

EDWARD HALTER MENEeley

Born:

1927, Wilkes-Barre, Pennsylvania, U.S.A.

Education:

Studied at the Murray Art School, Wilkes-Barre, Pa., the School of Visual Arts, New York City, and under Jack Tworkov.

Solo Shows:

1982

Ionian Reflection and Dreams, Frank Marino Gallery

1980

Survey Exhibition: 1959-1980, Vivian Brant, New York

"Ionian Reflection", Frank Marino Gallery, New York

"Ionian Reflection", Ericson Gallery, New York

New Colour Xerox Prints, Vivian Brant, New York

"Oh Those Glorious Nudes", (Loft Show), New York

1979

"Liverpool Paintings", Frank Marino Gallery, New York

1978

"A Retrospective: 1956-78", Frank Marino Gallery,

New York

1977

"Real Life", Peter Moores' Project No. 4, Edward Lucie-Smith, Curator, Liverpool, England

1976

Oliver Dowling Gallery, Dublin

1973

Whitechapel Art Gallery, London

1972

Grabowski Gallery, London

University of Sussex, England

1971

Institute of Contemporary Arts, London

1968

"Private View", (Loft Show), New York

1966

Frederick Teuscher Gallery, New York

1962

Parma Gallery, New York

1952 / 53 / 54

Donovan Gallery, Philadelphia

Group Shows:

1981

"Intimacies / Portraits", Barbara Glaberson Fine Art, New Jersey

"Paper Caper", Frank Marino Gallery, New York

1980

"Printed Art", Museum of Modern Art, New York

Group Exhibition, Art Students League, New York

"Paper Art", Ericson Gallery, New York

1979

"Paper Plus", Frank Marino Gallery, New York

"Highlights 79-80", Frank Marino Gallery, New York

1978

"Mechanized Image", British Arts Council,

(European Tour)

23rd Festival of the Arts, Lefkada, Greece

1977

Louis K. Meisel Gallery, New York

1976

Opening Group Exhibition, Oliver Dowling Gallery, Dublin

21st Festival of the Arts, Lefkada, Greece

1975

Contemporary Art Society Art Fair, London

1972

"Photography into Art", Camden Arts Centre, London

"Spring in the Air", Scottish Arts Council Gallery,

Edinburgh

1971

"Three Americans: Ed Meneeley, Don Judd, and Bob

Graham", The Victoria and Albert Museum, London

1970

West Side Artists, Goddard Riverside Community Center,

New York

"Machine Art", Museum of Modern Art, New York

1969

Recent Acquisitions, Whitney Museum of American Art,

New York

1968

"Language II", Dwan Gallery, New York

Invitational Group, Tibor de Nagy Gallery, New York

1967

"Light, Motion, Space", Howard Wise Gallery, New York,

and Walker Art Gallery, Milwaukee

1966

"The Red, White, and Blue Show", Frederick Teuscher

Gallery, New York

"The Mods Have Won the Peace From Each", Frederick

Teuscher Gallery, New York

1965

"The 20th Century: A Prototype and Antecedents",

Chrysler Museum, Provincetown

1964

International Watercolour Exhibition, Carnegie Institute,

Pittsburgh

1960

Group Exhibition, Stone Gallery, New York

1958 / 59

Poindexter Gallery, New York

1957

Tenth Street Group, New York

Reviews:

Christian Science Monitor, 1981, Theodore F. Wolff

Arts Magazine, December 1980, Barbara Cavaliere

Arts Magazine, 1980, Barbara Cavaliere

Art and Artists, April 1971, Robert Thomas

Art and Artists, August 1972, William Packer

Art International, October 1971, R. C. Kennedy

Catalogue, "Ionian Reflections", January 1980,

Ralph Pomeroy

Christian Science Monitor, August 1980,

Theodore F. Wolff

Financial Times, July 1972, Maria Vaizey

Studio International, March / April 1975, Irving Sandler

The New York Times, 1962, Stuart Preston

The New York Post, 1962, Irving Sandler

The New York Times, 1965, Grace Glueck

Vogue Magazine (England), August 1975,

Anthony Howell

Publications and Projects:

1978

"Notes on the Evening of September 27, 1978", catalogue for retrospective at Frank Marino Gallery, October, 1978.

1967

Founded **ESM Documentations Archives**, funded by grants from the National Endowment of the Arts, Washington, D.C. Research archives of contemporary art and artists.

"**Portraits: People and Objects**", published by Teuscher Editions.

1966

"**IBM Drawings**", published by Teuscher Editions.

1965

Illustrations for Gertrude Stein's "**Tender Buttons**", published by Teuscher Editions.

1963

Published "**The World's First Pop-Art Newspaper**".

1958-60

Published "**Portable Gallery Bulletin**".

1957-60

Photographer for "**IT IS**" for publisher Philip Povia, and collaborated with Jasper Johns and Robert Rauschenberg on special projects.

1957-67

Established the **Portable Gallery Press**.

Guest Lecturer:

1980-81

Arts Students League, New York

1979

Belleville College, St. Louis, Missouri

1977

New York Studio School, New York

1975-77

Wimbledon College of Art, London

1974-77

Cardiff College of Art, Wales, Great Britain

1973-79

Arts Students League, New York

1969-77

Winchester School of Art, London

1969-75

Central School of Art and Design, London

1981

Wilkes College Sordoni Gallery, Wilkes-Barre, Pa.

Public Collections:

Metropolitan Museum of Art, New York
Museum of Modern Art, New York
Whitney Museum of American Art, New York
Victoria and Albert Museum, London
Tate Gallery, London
Newark Museum, New Jersey
Art Students League, New York
Cornell University, Ithaca
Museum of Art, Rhode Island
Rhode Island School of Design
Chrysler Art Museum, Provincetown
Norfolk Museum of Arts, Norfolk
Virginia Hilton Collection
Gotham Book Mart, New York
Frederick Teuscher, Inc., New York
Otis Art Institute, California
Scripps College, California
University College, Dublin
University of Coleraine, Belfast
Staten Island Museum, New York
Belleville College, St. Louis
Wilkes College, Wilkes-Barre, Pa.

Corporate Collections:

IBM, London
Continental Insurance Corp., New Jersey
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WILKES COLLEGE
WILKES-BARRE, PENNSYLVANIA
1981



EDWARD MENEeley

SORDONI ART GALLERY WILKES COLLEGE

150 SOUTH RIVER STREET, WILKES-BARRE, PA 18766

EDWARD HALTER MENEELY

Painting & Sculpture
December 6, 1981 to
January 3, 1982

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3-5 P.M.

DREAM #1, 1981
ACRYLIC ON CANVAS, 20" x 14"