Selections from the Collection of Edward R. Broida

National Gallery of Art, Washington
September 3 – November 12, 2006

The works of art in this exhibition, all gifts from collector Edward R. Broida, are part of a larger donation made to the National Gallery of Art in 2005. Together, they contribute to the ongoing dialogue between abstraction and representation in modern and contemporary art. Mr. Broida, a Los Angeles architect and real estate developer who began his collection in 1978, chose art that boldly forged independent paths. His method of selecting works paralleled the inventive practices of the artists he admired: both followed instinctual preferences and celebrated individual creativity over prevailing trends. Thus Mr. Broida focused on a distinctive group of artists, assembling an in-depth collection rather than a broad survey. This exhibition is a tribute to the discerning taste of the collector, who passed away earlier this year.

The Broida gift substantially enriches the National Gallery's collection of modern and contemporary art. It adds great depth to the Gallery's holdings of works by Philip Guston and Vija Celmins, including exceptional examples from each phase of these artists' careers. The donation also brings the Gallery its first sculptures by Wolfgang Laib and David Nash as well as its first works by Jake Berthot. In all, the Broida collection at the National Gallery comprises sixty-two paintings, sculptures, and works on paper by twenty-three artists. These diverse works testify to the important historical legacy of abstraction and its continuing relationship with representation in the period after 1945.

In the 1940s and 1950s the New York School of so-called abstract expressionist artists developed a nonrepresentational painting style of loose, spontaneous brushwork that was influenced by the surrealist exploration of the subconscious. Many of these artists were seeking alternatives to the more geometric and rationalized style of abstraction pioneered in the early part of the century by modern artists in Germany, the Soviet Union, and The Netherlands. Geometric abstraction, as it was known, was criticized for its associations with a utopian faith in technology. By contrast, abstract expressionism affirmed the painter's instinctual creativity as well as the physical act of painting.

Although the majority of abstract expressionists purged their compositions of representation, the paintings and drawings exhibited here by Franz Kline and Willem de Kooning demonstrate that figurative content could still coincide with the aims of postwar American abstraction. De Kooning, whose large-scale, purely abstract paintings had already won critical praise, thrust the female nude back into the spotlight in his work of the late 1940s to early 1960s. At first glance his *Figure at Barnes Hole* of 1962 (**fig. 1**) appears wholly abstract, but closer inspection reveals the central form as a nude made up of broken contours and pastel

brushstrokes: the head of a blonde is visible at the upper right, while the legs extend toward the lower left. Thanks to de Kooning's loose handling of color and form, the female figure is barely differentiated from the Long Island beach scene against which it is shown. In his abstraction of this subject the classical motifs of the nude and the landscape become fused.

Franz Kline's use of a Bell-Opticon projector to enlarge a detail from one of his early figurative drawings resulted in his discovering the type of painterly abstraction for which he would later become famous: broad, slashing strokes of black across white. His subsequent paintings and drawings can be understood as enlargements, in paint, of the physical process of drawing: the artist's own hand is evident in the movement it traces across paper or canvas (**see fig. f**). Kline's use of abstract, painterly brushstrokes that record the artist's gesture are thus linked to the magnifying capacity of photography and bear witness to its impact on traditional artistic techniques of painting and drawing.

Although the above works recall genres of landscape and the nude borrowed from classical painting or photography, the work of de Kooning and Kline remained predominantly abstract. The abstract style of their contemporary Philip Guston is exemplified in the drawing *Summer* of 1953 (**see fig. d**), where the artist incorporates a tension-filled structure using intimate, energized strokes of quill pen and ink. Guston in the late 1960s renounced the abstract style in which he had established his reputation and began to depict familiar objects and figures in strangely flattened and distorted settings. His later work embraced the arts of political

caricature and underground comic books, in part to introduce a subversive commentary on the legacy of modernist abstraction. Looking back later in life, Guston described the reasons for this shift: "When the 1960s came along, I was feeling split, schizophrenic. The [Vietnam] war, what was happening to America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything—and then going into my studio *to adjust a red to a blue?*"[1]

Guston initially lost favor in the art world because of this change in his style, yet when Edward Broida began collecting contemporary art in 1978, these were the first works to attract his attention. The collector was fascinated by the powerful content and forceful expression of works like *Rug* of 1976 (**cover**), one of his first acquisitions. With its pile of pinkish red human legs and shoes, *Rug* typifies Guston's works of this period. The artist explained that the crowded and tangled heap of legs referred to the idea of "the masses," with all of its political connotations. The image brings to mind the civil rights marches and protests in the United States during the 1960s and 1970s, when the works were painted. At the same time, critics have compared Guston's paintings of shoes to the grim photographs of piles of shoes discovered in Nazi concentration camps.

Spindly legs also appear in *Ladder* (**see fig. e**), where they are impossibly twisted around the rungs of a ladder, thwarting escape to the wide world. Just visible behind a high wall is the top of a lurking head. Similar heads—a recurring motif in Guston's work—populate the artist's studio seen in *Midnight Pass Road* (**fig. 2**). Here, a clutter of timepieces, paints, ruler, and the remains of a meal suggest the
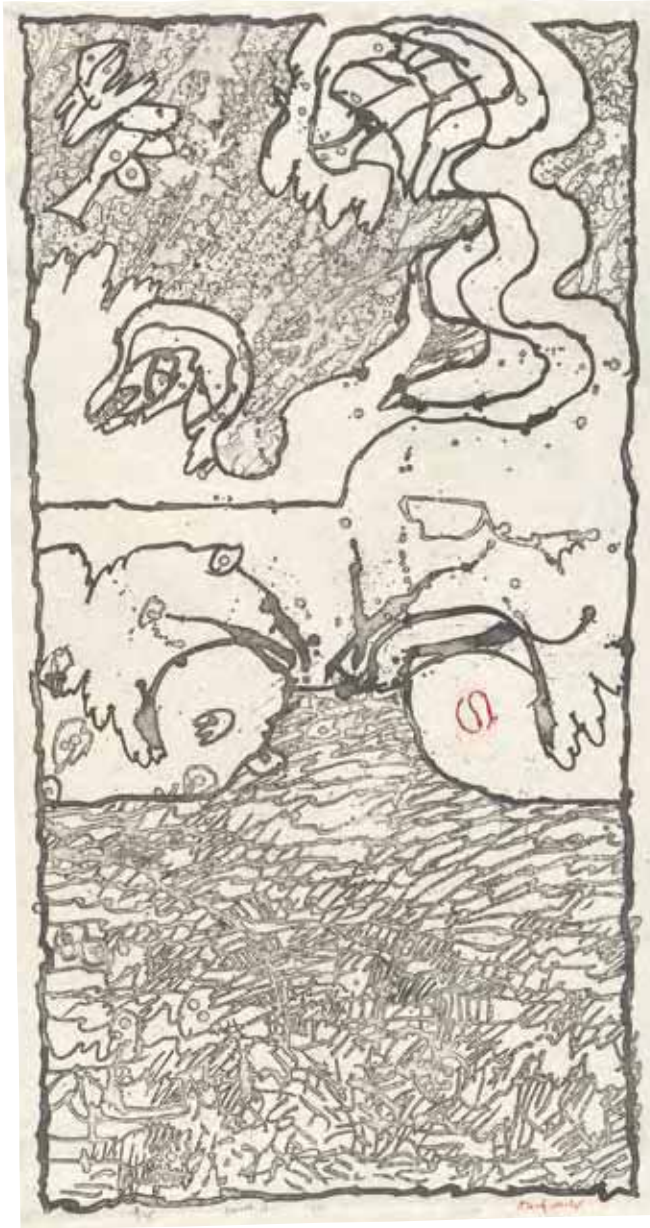
disarray of an artist's life. Commenting on the challenge of any artistic endeavor, Guston stated: "There are so many things in the world…so much to see. Does art need to represent this variety and contribute to its proliferation? Can art be that free? The difficulties begin when you understand what it is that the soul will not permit the hand to make."[2]

In the late 1960s Neil Jenney began to paint figures and landscapes in a deliberately simplified style modeled on the art of children and amateur painters. For these paintings the artist designed his own frames, which include stenciled ironic titles that hint at the collapse of utopian faith in social and technological progress. The title *Them and Us*, for instance, recalls the ingrained oppositions of Cold War politics, which Jenney represents with American and Soviet fighter jets (**fig. 3**). The ostensibly limitless expanse of space is now divided between "them" and "us" by advanced military and visual technologies, including the aerial photograph on which this painting is based. The stenciled titles—frequently calling attention to tense relationships—are intended as the primary subjects of his art, which the artist describes as "allegorical truths."[3]

Like Guston and Jenney in the United States, the Belgian painter Pierre Alechinsky comments on the legacy of abstraction, but through satirical means. Alechinsky's print *Nouvelle île* ("New Island") of 1979 (**fig. 4**) is organized around a large central image of an erupting volcano, caricaturing the surrealist view of art as an impulse that bursts forth spontaneously from the unconscious in a powerful liberation of fantasy and desire. For Alechinsky and other European artists of his generation, surrealism did indeed give birth to a "new island," populated with

fantastic creatures; nonetheless, this paradise remained a remote and inaccessible dream, cut off from the rest of the world.

The emergence of minimalism and pop art in the 1960s signaled a shift in artistic practices, with long-lasting effects. Artists adopted industrial methods of fabrication and mechanical reproduction to create paintings and sculptures that seemed more like worldly objects than works of art. Pop artists produced works of art that were essentially copies of real things: comic strips, newspaper advertisements, fashion photography, and consumer products. Minimalist artists abandoned painting for large-scale sculpture to emphasize the reality and physicality of the artwork. Paradoxically, this same concreteness also lent these sculptures figurative associations through their reference to human scale and architecture.

Robert Morris's sculptural exploration of so-called primary forms, including boxes, fallen columns, and slabs, followed directly from his work as a prop and stage set designer for modern dance performances in New York City in the 1960s. Morris often participated in these performances, many of which explored themes of confinement, and some of his first minimalist sculptures evolved from the boxlike structures he had built for the stage. Works like *Untitled* of 1967/1986 (**fig. 5**), a cagelike construction that sits on the floor, retain these associations with detention and incarceration.

In the early 1970s Susan Rothenberg introduced primitive images of horses into her expressive, tactile canvases. After a long period in which abstraction dominated, the appearance of this figurative element was a bold turning point in postwar art. By the end of the decade she brought the human figure into her work. While human subject matter increased the emotive capacity of her art, Rothenberg still pursued the anti-illusionist tendencies of postwar abstraction. For example, one of her earliest paintings to include a human presence, *Head within Head* of 1978 (**fig. 6**), is gesturally painted and highly abstracted, while the two-dimensionality of the canvas is underscored by a thin line down the middle. Rothenberg described the heads at that time as "quite geometric; they tried to have the same lines through the eyes, down the center of the head."[4] Recalling cave drawings or glyphs, the heads do not so much imply specific figures as they do emblems.

Like Rothenberg, Jake Berthot reintroduced figurative art while remaining in dialogue with abstraction. Geometric shapes that had initially appeared in his paintings gave way to greater realism in the 1980s, as skulls, heads, trees, and other natural forms began to appear. Careful examination of *Untitled* from 1981 (**see fig. a**), for instance, reveals a central motif that resembles both a head and a leaf. Never fully decipherable, Berthot's marks may be seen as either an elaborate scheme of scientific notation or random, meaningless scrawls. As such, his

drawings not only strike a balance between abstraction and representation, but they also hover between legibility and chaos.

Joel Shapiro's sculpture combines figurative content and the rigid geometries of minimalism. *Untitled* of 1983 (**fig. 7**), like many of his constructions, suggests a human figure in motion, arms out-flung, teetering precipitously or landing gracefully on one leg. Shapiro's sculptures tread a line between pathos and whimsy, simultaneously evoking the exuberant athleticism of dancers and bodies knocked off kilter. The artist has commented, "I am interested in movement, in dislocation of mass, I am interested in dance, in the way I'm interested in sports. I'm interested in the dislocation of the body from the ground."[5]

Sculptor Christopher Wilmarth also combines the procedures of minimalism with an expressive handling of materials. Whereas Shapiro models his forms on movement, Wilmarth thinks about sculptural surface in terms of light and transparency, enclosure and confinement. Mounted horizontally, *Little Bent Memphis* of 1971 (**see fig. 9**) is a steel and etched-glass construction that protrudes from the wall on which it hangs. This horizontality encourages the viewer to walk back and forth along its lateral expanse, playing hide-and-seek with his or her own reflection in the glass. At the same time, the treated glass surface both reveals and obscures the mechanism of its installation. From one end, the sculpture hangs in a way that suggests it has freed itself from the wall; but at the other end, it is nailed in place. In this play of liberation and restriction, exposure and concealment, the sculpture may be seen as a trap for the body as well as the gaze of the viewer.

The German artist Wolfgang Laib, who studied to be a doctor before he began making art, uses organic substances such as pollen, marble, milk, and rice in his works. The purity of color and simplicity of these substances affirms the legacy of abstract painting, with its focus on the primacy of colors and shapes. *Rice House* of 1988 (**fig. 8**), a sculpture made of red sealing wax and wood that contains a symbolic meal or offering of rice within, prompts associations with spiritual or religious practices and the timeless rituals of hospitality. It also echoes the universal structures of social existence, including houses, barracks, tombs, and medieval reliquaries. Describing his work, Laib has said, "instead of the bones of saints, they contain food. For me, that's very close, so I turned bones into food."[6]

Just as Laib turns to ancient forms and natural substances as an alternative to industrialized modernity, other artists examine the connection between

9 Jacob El Hanani,
The Little Triangle,
1999/2000
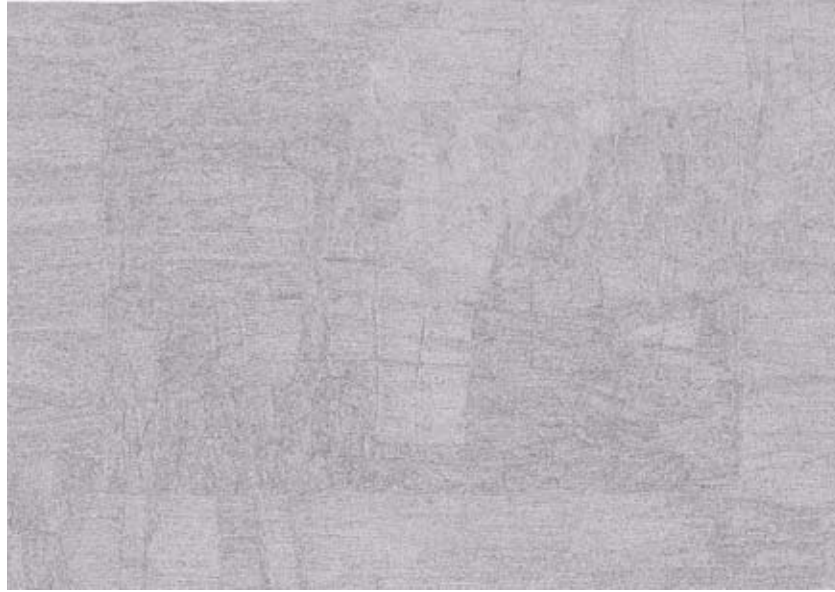
ancient and modern visual technologies. Israeli artist Jacob El Hanani, for instance, weaves sequences of tiny marks or letters into patterns using a process that recalls the technique of micrography used by medieval Jewish scribes, in which entire compositions were constructed out of tiny letters that spell out repeated words or names. While El Hanani's process has ancient roots, his drawings, such as *The Little Triangle* of 1999/2000 (**fig. 9**), often resemble contour maps or views obtained by electron microscopes. They also suggest parallels to modern digital technologies that encode and miniaturize information.[7]

Vija Celmins, born in Riga, Latvia, was ten years old when she relocated to the United States with her family. In the 1960s Celmins began to make paintings that replicated black-and-white photographs with meticulous accuracy. *Tulip Car #1* of 1966 (**fig. 10**), for example, recreates a well-known news photograph from Pearl Harbor of a passenger slumped over in the driver's seat, his car riddled with bullet holes. Discussing her process, the artist has stated, "I'm re-describing the image…through my body and through my sensibility, through everything I know really, about how to make a painting…. I'm not really copying an image."[8]

Unlike contemporaries producing "photorealist" and pop works, Celmins discovers qualities of abstract painting, including flatness and allover patterning, in photographs of the natural environment. Her drawings, paintings, and prints often reproduce photographs with no visible horizon lines or other markers of spatial depth, as in the painting *Untitled (Comet)* of 1988 (**fig. 11**). In an interview the artist emphasized the abstract quality of her work: "I have long been interested in building a form in the painting…. I wanted to make a work that was multidimensional and that went back and forth in space yet remained what it was: a small, concentrated area that was essentially flat."[9]

10 Vija Celmins,
Tulip Car #1, 1966

Celmins' lifelike sculptural reconstructions of real objects such as *Pencil* and *Eraser*, created in 1966 and 1967, simulate these ordinary artist's tools notwithstanding their outsized scale and function (**see figs. b and c**). Blown-up versions of everyday things, these sculptures refer to surrealist René Magritte's enlargement of objects and their dislocation from their usual context.

With respect to scale, Celmins' sculptures recall the work of another artist, Claes Oldenburg, who likewise experimented with size and materials as a way to subvert notions of sculptural proportion and monumentality. Separating every-

11 Vija Celmins,
Untitled (Comet),
1988

12 Claes Oldenburg, **Standing Mitt with Ball, Half Scale, 6 Feet**, 1973

All works of art listed here are the gift of Edward R. Broida (2005.142.1 – 62). Asterisks indicate works in the exhibition.

Pierre Alechinsky
Belgian, born 1927
Colloque Ecologique, 1972
acrylic on paper on canvas
114.9 x 154 cm (45¼ x 60⅝)

Pierre Alechinsky
Belgian, born 1927
Hokusai's Ghost, 1976
acrylic on paper on canvas
99.7 x 153 cm (39¼ x 60¼)

*Pierre Alechinsky
Belgian, born 1927
Nouvelle île, 1979
color etching and aquatint on rice paper
166 x 89 cm (65⅜ x 35¹⁄₁₆)

Pierre Alechinsky
Belgian, born 1927
Ephémérides brouillées, 1980
color etching and aquatint on rice paper
170.8 x 92.8 cm (67¼ x 36⁹⁄₁₆)

Pierre Alechinsky
Belgian, born 1927
Verrerie allégorique, 1981
acrylic on paper on canvas
65.4 x 104.1 cm (25¾ x 41)

Pierre Alechinsky
Belgian, born 1927
Pont à Mousson, 1985
acrylic on paper on canvas
191.5 x 94 cm (75⅜ x 37)

Carl Andre
American, born 1935
64 Steel Square, 1967
hot rolled steel, 64 units
overall size: 1 x 162.6 x 162.6 cm
(⅜ x 64 x 64);
each unit: 1 x 20.3 x 20.3 cm (⅜ x 8 x 8)

Horst Antes
German, born 1936
Female Figure, 1980
watercolor, charcoal, and collage on paper
97 x 69.5 cm (38³⁄₁₆ x 27⅜)

Richard Artschwager
American, born 1923
Exclamation, 1994
wood and acrylic paint
overall size: 203.2 x 38.1 x 38.1 cm
(80 x 15 x 15)

*Jake Berthot
American, born 1939
Untitled, 1978
enamel and graphite on paper
76 x 56.7 cm (29¹⁵⁄₁₆ x 22⅝)

Jake Berthot
American, born 1939
Winter Sea, Belfast, Maine, 1981
enamel and graphite on paper
57.2 x 76 cm (22½ x 29¹⁵⁄₁₆)

fig. a Jake Berthot, **Untitled**, 1981

*Jake Berthot
American, born 1939
Untitled, 1981
enamel and graphite on paper
56.9 x 76.2 cm (22⅜ x 30)

Jake Berthot
American, born 1939
Untitled, 1983
enamel and graphite on paper
76.9 x 57.4 cm (30¼ x 22⅝)

*Jake Berthot
American, born 1939
Untitled, 1983
enamel and graphite on paper
76.8 x 57.1 cm (30¼ x 22½)

Jake Berthot
American, born 1939
Untitled, 1984
ink on paper
48.3 x 49.5 cm (19 x 19½)

Jake Berthot
American, born 1939
Untitled, 1984
ink on paper
45 x 56 cm (17¹¹⁄₁₆ x 22¹⁄₁₆)

Jonathan Borofsky
American, born 1942
I Dreamed I Could Fly at 2,893,007, 1984
urethane foam and oil paint
157.5 x 91.4 x 68.6 cm (62 x 36 x 27)

day objects from their usual textures, materials, and functions, his sculptures play on a sense of touch and movement as well as vision. Oldenburg's 1973 *Standing Mitt with Ball, Half Scale, 6 Feet* (**fig. 12**) presents an enormous adaptation of an ordinary catcher's mitt. Instead of soft leather, Oldenburg has fashioned the mitt out of lead sheet metal; the ball is sculpted from laminated wood. The artist commented, "Recently, I saw a broken-off hand of a Buddha figure which was almost the same size as the six-foot model. I think of the *Mitt* as [the] object version, a mechanical version of the hand. It's my form of figure sculpture!"[10]

As this exhibition reveals, Edward R. Broida had a gift for identifying the significant art of his time. Just as important, he had a passion for conveying his discoveries to others. The range and selection of the works displayed here testify to his exacting eye as an art collector and patron. His generous gift affords the National Gallery the opportunity to share this vision with the nation.

*Vija Celmins
American, born Latvia, 1938
Rhinoceros, 1965
oil on canvas
40.6 x 68 cm (16 x 26¾)

fig. b Vija Celmins, **Pencil**, 1966

*Vija Celmins
American, born Latvia, 1938
Pencil, 1966
oil on canvas on wood with graphite
11.4 x 85.1 x 11.8 cm (4½ x 33½ x 4⅝)

*Vija Celmins
American, born Latvia, 1938
Tulip Car #1, 1966
oil on canvas
40.6 x 68.6 cm (16 x 27)

fig. c Vija Celmins, **Eraser**, 1967

*Vija Celmins
American, born Latvia, 1938
Eraser, 1967
painted wood
10.2 x 53.3 x 20.3 cm (4 x 21 x 8)

Vija Celmins
American, born Latvia, 1938
Airplane Disaster, 1968
graphite on paper prepared with acrylic ground
image: 32.2 x 44.9 cm (12¹¹⁄₁₆ x 17¹¹⁄₁₆);
sheet: 35.2 x 46.9 cm (13⅞ x 18⁷⁄₁₆)

*Vija Celmins
American, born Latvia, 1938
Glacier Bay, 1975
graphite on paper prepared with acrylic ground
73.5 x 148.5 cm (28¹⁵⁄₁₆ x 58⁷⁄₁₆)

*Vija Celmins
American, born Latvia, 1938
Alliance, 1982
aquatint, mezzotint, and drypoint on paper
top plate: 12.5 x 18.7 cm (4¹⁵⁄₁₆ x 7⅜);
lower plate: 12.8 x 17.7 cm (5¹⁄₁₆ x 6¹⁵⁄₁₆);
sheet: 60.7 x 49.1 cm (23⅞ x 19⁵⁄₁₆)

*Vija Celmins
American, born Latvia, 1938
Concentric Bearings D, 1984
mezzotint, aquatint, drypoint, and
photogravure on paper
plate, left: 11.7 x 9.4 cm (4⅝ x 3¹¹⁄₁₆);
plate, center: 20.7 x 13.7 cm (8⅛ x 5⅜);
plate, right: 24.2 x 17.9 cm (9½ x 7¹⁄₁₆);
sheet: 45.7 x 57 cm (18 x 22⁷⁄₁₆)

*Vija Celmins
American, born Latvia, 1938
Untitled (Comet), 1988
oil on canvas
40.3 x 47 cm (15⅞ x 18½)

Dorothy Dehner
American, 1901 – 1994
Blue Sky Buckets, 1953
pen and ink with watercolor on paper
39.5 x 51 cm (15⁹⁄₁₆ x 20¹⁄₁₆)

Dorothy Dehner
American, 1901 – 1994
Untitled, 1953
pen and ink with watercolor on paper
46 x 58.5 cm (18⅛ x 23¹⁄₁₆)

Dorothy Dehner
American, 1901 – 1994
Untitled, 1969
pen and ink with watercolor on paper
45.9 x 58 cm (18¹⁄₁₆ x 22¹³⁄₁₆)

*Dorothy Dehner
American, 1901 – 1994
#3 Vertical, 1971
pen and ink and watercolor
over graphite on paper
78.2 x 58 cm (30¹³⁄₁₆ x 22¹³⁄₁₆)

Dorothy Dehner
American, 1901 – 1994
Green Window, 1973
pen and ink with watercolor crayon on paper
78.4 x 54.1 cm (30⅞ x 21⁵⁄₁₆)

Mark di Suvero
American, born 1933
Boober, 1965
welded steel
152.4 x 154.9 x 116.8 cm (60 x 61 x 46)

*Jacob El Hanani
Israeli, born 1947
The Little Triangle, 1999/2000
pen and ink on paper
image: 28 x 39.8 cm (11 x 15¹¹⁄₁₆);
sheet: 58.5 x 70.2 cm (23¹⁄₁₆ x 27⅝)

*Jacob El Hanani
Israeli, born 1947
Ashshur, 1986
pen and ink on paper
image: 29.2 x 28.9 cm (11½ x 11⅜);
sheet: 47 x 47 cm (18½ x 18½)

Klaus Fussmann
German, b. 1938
Self in Mirror in Landscape, 1981
gouache on paper
70.7 x 71.4 cm (27¹³⁄₁₆ x 28⅛)

Klaus Fussmann
German, b. 1938
Window Rock, 1983
gouache on paper
28.8 x 40.9 cm (11⁵⁄₁₆ x 16⅛)

*Philip Guston
American, 1913 – 1980
Ascent, 1952
pen and ink on paper
30.5 x 45.6 cm (12 x 17¹⁵⁄₁₆)

fig. d Philip Guston, **Summer**, 1953

*Philip Guston
American, 1913 – 1980
Summer, 1953
quill pen and ink on paper
58.1 x 45 cm (22⅞ x 17¹¹⁄₁₆)

*Philip Guston
American, 1913 – 1980
Untitled, 1953
ink on paper
45.6 x 60.7 cm (17¹⁵⁄₁₆ x 23⅞)

Philip Guston
American, 1913 – 1980
Untitled, 1963
brush and ink on paper
66.1 x 101.5 cm (26 x 39¹⁵⁄₁₆)

Philip Guston
American, 1913 – 1980
Untitled, 1963
brush and ink on paper
66.2 x 101.6 cm (26¹⁄₁₆ x 40)

*Philip Guston
American, 1913 – 1980
Untitled, 1968
charcoal on paper
61 x 45.9 cm (24 x 18¹⁄₁₆)

*Philip Guston
American, 1913 – 1980
Head II, 1969
charcoal on paper
60.5 x 45.5 cm (23¹³⁄₁₆ x 17¹⁵⁄₁₆)

*Philip Guston
American, 1913 – 1980
Midnight Pass Road, 1975
oil on canvas
171 x 246.1 cm (67⁵⁄₁₆ x 96⅞)

*Philip Guston
American, 1913 – 1980
Rain, 1975
pen and ink on paper
48.4 x 61 cm (19¹⁄₁₆ x 24)

*Philip Guston
American, 1913 – 1980
Rug, 1976
oil on canvas
203.2 x 280.7 cm (80 x 110½)

fig. e Philip Guston, **Ladder**, 1978

*Philip Guston
American, 1913 – 1980
Ladder, 1978
oil on canvas
177.8 x 274.3 cm (70 x 108)

*Neil Jenney
American, born 1945
Them and Us, 1969
acrylic and graphite on canvas
with painted wood frame
149.2 x 342.9 x 9.5 cm
(58¾ x 135 x 3¾)

*Franz Kline
American, 1910 – 1962
Untitled, 1947
brush and ink with oil on paper
43.3 x 67 cm (17¹⁄₁₆ x 26⅜)

fig. f Franz Kline, **Untitled**, c. 1955

*Franz Kline
American, 1910 – 1962
Untitled, 1955
brush and ink on paper
27.9 x 37.7 cm (11 x 14¹³⁄₁₆)

*Franz Kline
American, 1910 – 1962
Untitled, c. 1955
oil with collage on paper
mounted to paperboard
31.3 x 23.1 cm (12⁵⁄₁₆ x 9⅛)

*Willem de Kooning
American, 1904 – 1997
Figure at Barnes Hole, 1962
oil and monotype on paper
77.8 x 57.3 cm (30⅝ x 22⁹⁄₁₆)

*Wolfgang Laib
German, born 1950
The Rice Meals for a Stone, 1983
graphite and oil on paper
43 x 61.2 cm (16¹⁵⁄₁₆ x 24⅛)

*Wolfgang Laib
German, born 1950
Rice House, 1988
sealing wax, wood, and rice
19.1 x 113 x 20.3 cm (7½ x 44½ x 8)

*Robert Morris
American, born 1931
Untitled, 1967/1986
steel and steel mesh
78.7 x 274.3 x 274.3 cm (31 x 108 x 108)

David Nash
British, born 1945
Rising Boat, 1986
oak
183 x 50 x 228 cm (72¹⁄₁₆ x 19¹¹⁄₁₆ x 89¾)

*Claes Oldenburg
American, born 1929
**Standing Mitt with Ball,
Half Scale, 6 Feet**, 1973
lead, steel, and laminated wood
193.04 x 119.38 x 66.04 cm (76 x 47 x 26)

Martin Puryear
American, born 1941
Jackpot, 1995
canvas, pine, and hemp rope over rubber,
steel mesh, and steel rod
233.7 x 274.3 x 208.3 cm (92 x 108 x 82)

*Susan Rothenberg
American, born 1945
Head within Head, 1978
acrylic and Flashe on canvas
193 x 152.4 cm (76 x 60)

*Joel Shapiro
American, born 1941
Untitled, 1987
charcoal, chalk, and pastel on paper
109.7 x 77.9 cm (43³⁄₁₆ x 30 ¹¹⁄₁₆)

*Joel Shapiro
American, born 1941
Untitled, 1983
mahogany, bass, and poplar
228.6 x 152.4 x 139.7 cm (90 x 60 x 55)

fig. g Christopher Wilmarth, **Little Bent Memphis**, 1971

*Christopher Wilmarth
American, 1943 – 1987
Little Bent Memphis, 1971
glass and steel cable
overall size: 106.7 x 233.7 x 12.7 cm
(42 x 92 x 5)

Notes
1 Musa Mayer, *Night Studio: A Memoir of Philip Guston* (New York: Knopf, 1988), 171.
2 Philip Guston, "Faith, Hope, and Impossibility," in Michael Auping et al., *Philip Guston Retrospective,* exh. cat., Modern Art Museum of Fort Worth (London: Thames & Hudson, 2003), 93. Originally printed in *Art News Annual* 31, 1966 (October 1965).
3 Neil Jenney and Mark Rosenthal, *Neil Jenney: Paintings and Sculpture 1967 – 1980,* exh. cat. (Berkeley: University Art Museum, 1981), 11.
4 Susan Rothenberg, quoted in Joan Simon, *Susan Rothenberg* (New York, 1991), 58.
5 Joel Shapiro, in *Joel Shapiro: Tracing the Figure,* exh. cat. (Des Moines: Des Moines Art Center, 1990), 60.
6 *Journal of Contemporary Art Online,* accessed 14 July 2006 at *www.jca-online.com/laib.html.*
7 Norman Kleeblatt and Gerard C. Wertkin, *The Jewish Heritage in American Folk Art* [exh. cat.] (New York: Jewish Museum, 1984), 54 – 55.
8 Public television interview with the artist, "Art:21 — Art in the Twenty-First Century," season 2, episode 7. Accessed 24 May 2006 at *www.pbs.org/art21/series/index.html.*
9 Vija Celmins, interview with Chuck Close, in William S. Bartman, ed., *Vija Celmins* (New York: Art Press, 1992), 14.
10 Claes Oldenburg, in *Oldenburg: Six Themes,* introduction by Martin Friedman and interviews with Claes Oldenburg, exh. cat. (Minneapolis: Walker Art Center, 1975), 95.

General Information
Hours: Monday – Saturday 10:00 am – 5:00 pm, Sunday 11:00 am – 6:00 pm
www.nga.gov

For information about accessibility to galleries and public areas, assistive listening devices, sign-language interpretation, and other services and programs, inquire at the Art Information Desks, consult the Web site, or call 202.842.6690 (TDD line 202.842.6176).

Admission to the National Gallery of Art and its programs is free of charge, except as noted.

cover: Philip Guston, **Rug,** 1976