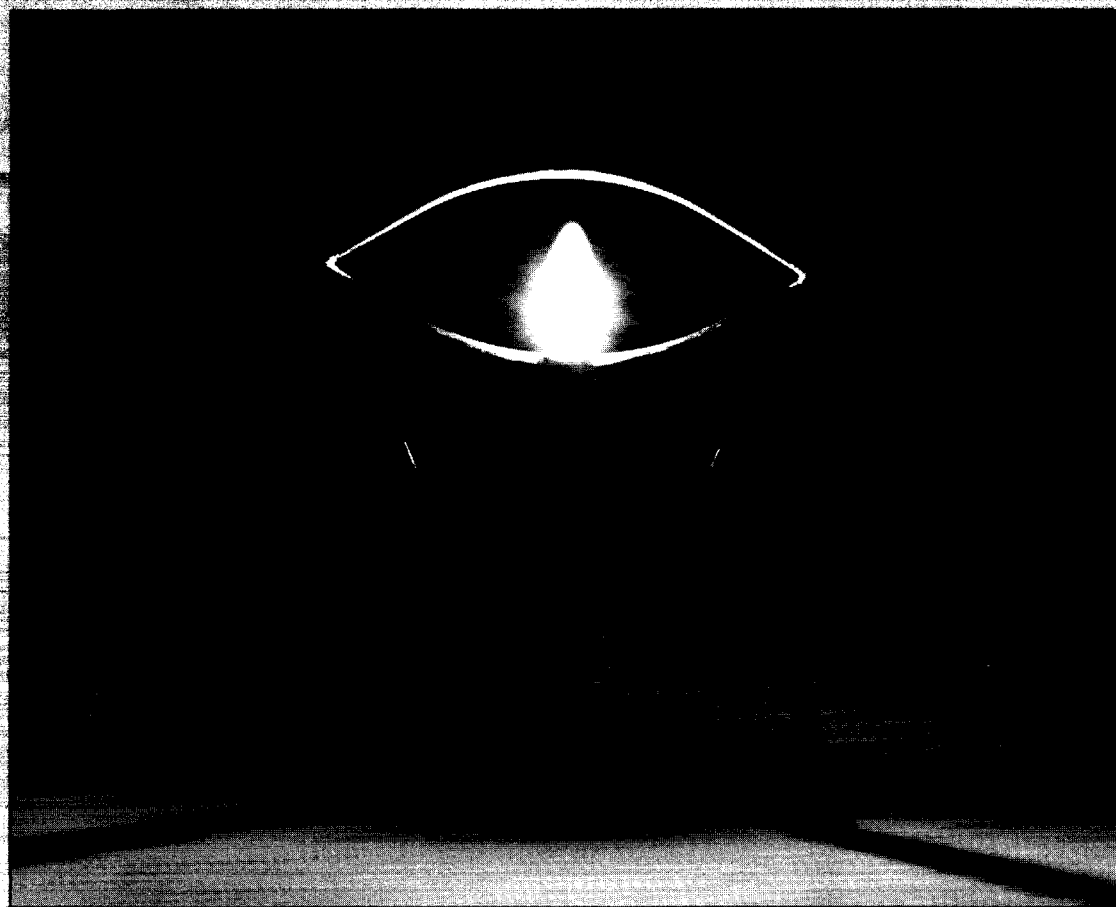


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MAGIC



IN THE MIND'S EYE

Parts I & II

MEADOW BROOK ART GALLERY



The exhibition and publication of the catalog are supported by grants from



**Michigan Council
for the Arts**

The Stroh Foundation

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MAGIC IN THE MIND'S EYE



October 4 - November 8, 1987



November 22 - December 27, 1987

Featuring the collection of
Kempf Hogan

Archives

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PREFACE

As an institution of higher education, Oakland University embraces the triune mission of teaching, research and public service. In particular, we have chosen as a major element of our public service outreach the presentation of a diverse array of cultural programs, many of which are linked to our instructional programs.

The exhibition "Magic in the Mind's Eye" is a splendid example of the unique opportunities open to the art gallery in a university setting. Students and faculty benefit, not only as a viewing audience, but as active participants in organizing an exhibition and conducting academic research within the disciplines represented in the exhibition. Thus, the community which supports and enjoys the exhibition is at the same time fostering an academic endeavor.

Another cardinal aspect of a university gallery is the freedom to be innovative and experimental. "Magic in the Mind's Eye" is certainly provocative and perhaps controversial from the point of view of established aesthetic tradition. Without bold experiments, however, there is no progress. It is by exposing our senses and our minds to a panoply of new, particularly unconventional, ideas that we ourselves grow as imaginative people. Oakland University is proud to be an institution that develops, encourages and supports innovative programs to fulfill this potential.

Keith R. Kleckner
Senior Vice President
for University Affairs and Provost
Oakland University
Rochester, Michigan



Plate I
Knarl
Gregory Amenoff

ACKNOWLEDGMENTS

The two-part exhibition, "Magic in the Mind's Eye," is the result of the collaborative efforts of several outstanding individuals and institutions.

First, we acknowledge the generosity of Kempf Hogan and especially his willingness to share with the public, in the form of this exhibition, his private living environment. The exhibition personifies Mr. Hogan's creative spirit and sensibility. Without his devotion of time and energy at every step along the way, "Magic in the Mind's Eye" never would have materialized into the present visual tour de force. Mr. Hogan is a member of the law firm of Butzel Long Gust Klein & Van Zile. We express our appreciation to the firm for its understanding and support.

Secondly, we congratulate Kiichi Usui, our curator, Suzanne Stroh, our guest exhibition coordinator, cataloger and essayist, and our staff for a difficult task well executed. With their innovative ideas and accomplished skills they developed and transformed an intriguing concept into a hauntingly beautiful and provocative exhibition and catalog.

Richard P. Wunder, distinguished scholar, author and museum director, contributed an insightful essay on the Hogan collection from the standpoint of a professional, friend and fellow collector.

Kris Jefferson has a wide range of experience in the art world, from professor, lecturer and critic to art dealer, curator and artist. She has benefited the exhibition and catalog with her analytical profile of a unique collector, written in her magical style.

Merry Silber, noted quilt authority, collector and benefactress, donated her valued ideas and assistance in the installation of textiles and adornments for Part II of "Magic in the Mind's Eye."

All of the images of art works and objects reproduced in the catalog are credited to the expert photographer, Dirk Bakker.

The catalog design was created by the talented Lynn Metzker.

We are grateful to the Detroit Institute of Arts, Samuel Sachs II, director, and Jan van der Marck, curator of 20th Century art, for their cooperation in arranging for Italo Scanga's seminal sculpture, *Disintegration of the Circle* (Plate 6), to be included in the exhibition. We also thank James P. Hogan and Florence Potter Robb for

loaning works to the show.

The exhibition and publication of its catalog are made possible by grants from the Michigan Council for the Arts and The Stroh Foundation. We gratefully acknowledge their generosity.

The Stroh Brewery Company has funded a synchronized slide presentation, directed by Mark Scherer Higbie, with original sound score, by Steve Cohen, to accompany the opening of "Magic in the Mind's Eye." It has donated the video and sound track of the presentation and all related rights to Oakland University. We accept and acknowledge this gift, a work of art in its own right, with great appreciation.

Finally, Oakland University joins Kempf Hogan, Kiichi Usui and the Meadow Brook Gallery Associates in dedicating "Magic in the Mind's Eye" to our great State of Michigan in honor and celebration of its Sesquicentennial. Happy 150th Birthday, Michigan!

Robert A. Dearth
Director, Cultural Affairs
Oakland University
Rochester, Michigan

INTRODUCTION

Analogy and Juxtaposition

Meadow Brook Art Gallery, Oakland University, opens its 1987-88 season with "Magic in the Mind's Eye," a two-part exhibition featuring an eye-dazzling and mind-striking array of art works and objects from the collection of Kempf Hogan.

An alumnus of the University of Michigan and a practicing attorney, Mr. Hogan's collecting instincts first appeared when he was a child in the 1940s. His interest in modern art developed during the 1960s, and he began seriously collecting contemporary art five years ago.

The Hogan collection developed without regard to conventional categorization or chronology. The product of an extraordinarily discerning eye, it was shaped as a purely visual experience, one that took sensual delight and intellectual satisfaction in the form of the collection itself, almost apart from the individual objects that comprised it. Guided by a unique, instinctive sensibility, Mr. Hogan often purchased objects strictly to create his own personal environment based on analogy and juxtaposition of the objects concerned, just as a painter might select objects for a still-life composition. The conventional use and intended purpose of the objects were disregarded by Mr. Hogan as criteria for selection. The collected objects simply responded to his own sense of aesthetic rightness.

This exhibition is a testimony to the validity of an attitude exemplified by a unique collector. The viewer will be intrigued by the display of familiar objects, such as old farm implements and crudely made whirligigs and whimsical wind toys, juxtaposed with contemporary works by Jay Wholley and sculptures by Mark di Suvero, old Amish and Mennonite quilts with the geometric abstraction of Irish-born, American painter Sean Scully, and a 1902 clock by Gustave Serrurier-Bovy (fig. 10) next to the dynamic 1983 painting, *A Clock in Every House*, by Katherine Porter (plate 10).

On one hand, contemporary paintings and sculptures — formal works of art — are the expressions of an artist's conscious vision and technical skill; while by contrast, objects not formally intended to be taken as "art" often are products of an accumulation of

common human aesthetic experience and wisdom. Yet, no one who sees this exhibition will deny the elusive analogies among works and objects in both categories. Perhaps one can say that the aesthetic resonances are simply coincidental in their similarity and ought not to be systematically scrutinized. Obviously, Mr. Hogan did not collect these objects to prove any art historical connections and cultural sources of the works in his collection; nor does this exhibition intend to explore the origins of the creative inspiration of contemporary artists. The impact and the great influence of the various tribal arts on the development of 20th Century art has received extensive scholarly examination in the exhibition and catalog of "Primitivism in 20th Century Art," by the Museum of Modern Art. Our viewers will realize that the wall sculptures by John Duff and Terry Adkins immediately remind us of certain aspects of the form of African tribal masks, but there is no need to prove which particular masks were the impetus for these artists to create their sculpture because we now accept these works as personal expressions of John Duff and Terry Adkins. Further historical inquiry is not necessary. In the same vein, the three vertical wire and bronze wall pieces by Bard Breivik, *Untitled*, *Joan of Arc* and *Inca* (fig. 16), and the helmet-like shape of the wall piece by Tom Bills, *Horse Collar* (fig. 14), evoke weighty medieval characteristics when juxtaposed with the metalwork of the Russian Cossack and Turkomen belts and Iranian helmet. The joyful colors of the humorous *Dr. Brain's Unpleasant Surprise* and *Street Diver* by Don Shields (plate 12) provide perfect backdrops for the marvelous, brightly painted toy automobiles and boats.

The bold and vibrant depiction of farm landscape, *Knarl* by Gregory Amenoff (plate 1), the heavily painted stripes of *Cradle* by Sean Scully (plate 2), the almost crudely torch-cut steel pieces, *African Script* and *Queen's Rook* (fig. 4), by Mark di Suvero, and the enigmatic canvases of Ron Gorchov are all superb examples of contemporary American art.

One wonders what induces a collector to organize his living environment as a mixture of formal works of "high" art with those

Plate 2
Cradle
Sean Scully





Plate 3
Wedge Weave Eye-Dazzler Blanket
 American Indian, Navaho Tribe

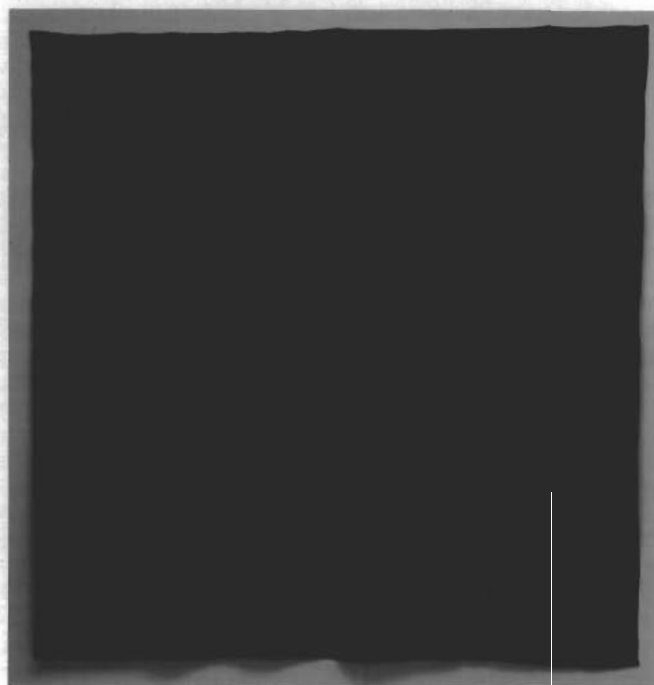


Plate 4
Amish Bars Quilt
 LP 1892

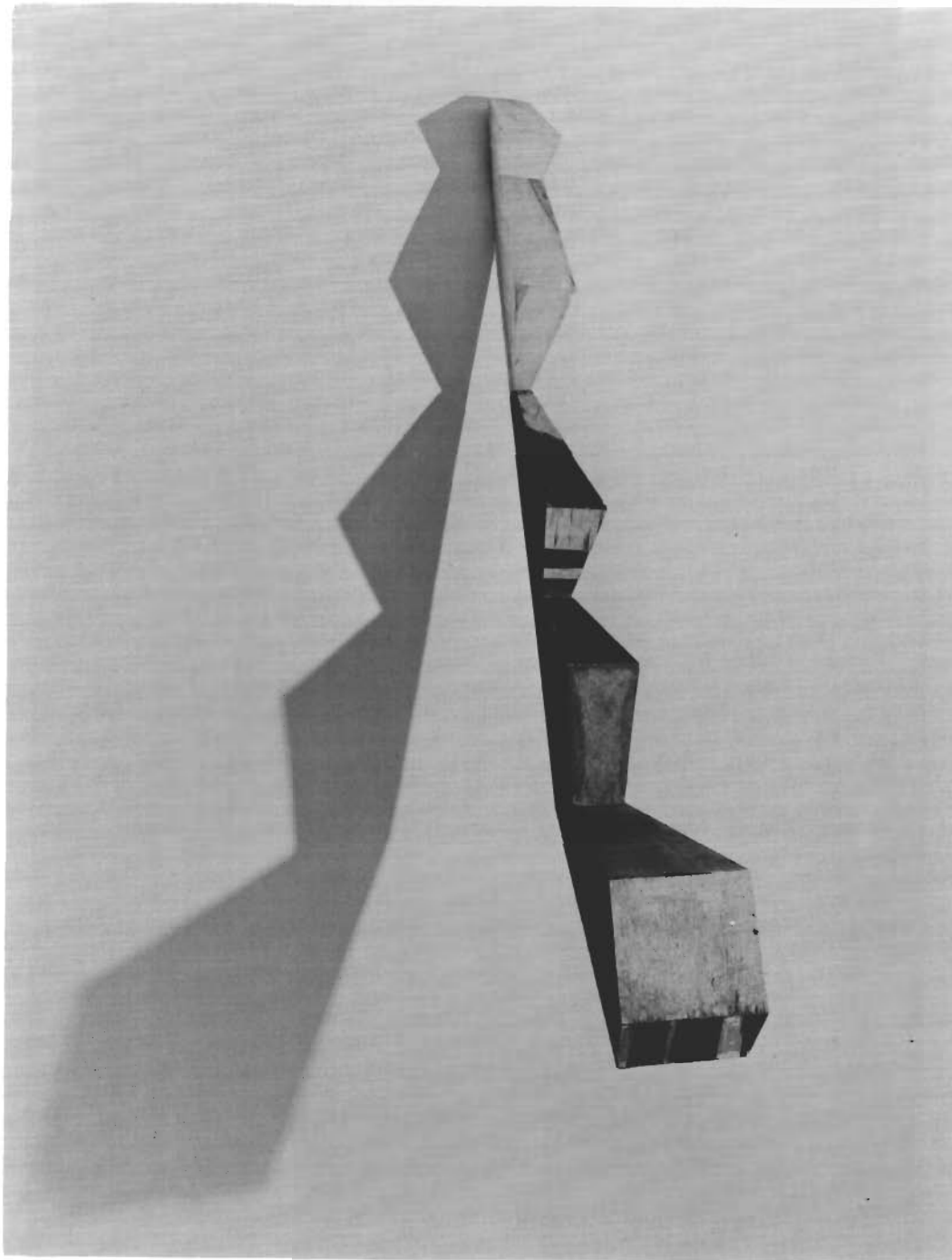


Fig. 1
Black Serrated Wedge
John Duff

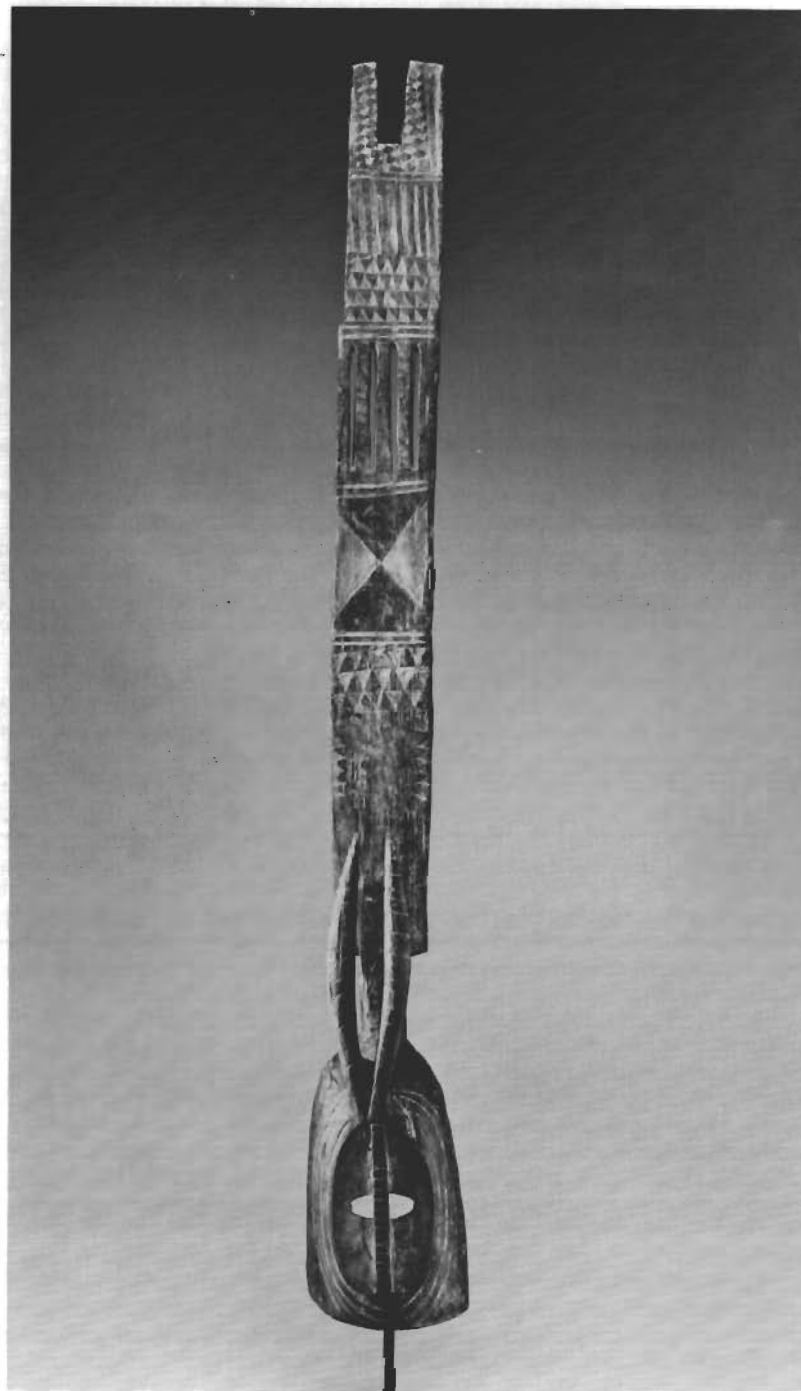


Fig. 2
Mossi Plank Mask Sudan, Africa
Burkina Faso, Mossi People, Wango Society



Plate 5
After Work
David Humphrey

of "folk" art, old farm implements and country furnishings? In fact, this trend is becoming rather popular among collectors of contemporary art in the metropolitan Detroit area and elsewhere.

Is it an instinctive rebellious reaction to the art of the 1960s and 1970s? Are we searching for more emotional and empirical visual encounters rather than the cerebral reproductive attitude exemplified by minimalism and conceptual art? Or, is it because both artists and collectors are fed up with the daily bombardment of slick commercialism and its flood of merchandise, and yearn for the unadulterated quality in naively handsome objects to appease our assaulted sensibility? Perhaps it is a combination of all these feelings and forces.

In the early part of the 20th Century, Cubist and Surrealist artists liberated the principal creative process of painting from imitation of the visible world and invented a visualization of invisible images. Since then, the revelation of dreams, hallucinations and anxieties — realms of the bizarre, the grotesque and the fantastic — have become important elements of artistic expression. *After Work* by David Humphrey (plate 5), *Common Distance* by Richard Hull (plate 11), *Transpacifica No. 6* and *Transpacifica No. 9* by John Walker draw our attention to these formal and psychological breakthroughs in contemporary art.

During my research in organizing this exhibition, I encountered a painting created by a blind person. Helen Sheathelm of Mason, Michigan, has painted all her life and taught painting to children. In her old age she lost her sight but continued to paint with the simple assistance of a friend who pointed to the surface of the paper and gave her brushes dipped in color. "Wisteria" by Helen Sheathelm was created from memory rather than from direct

perception. In other words, her creation is prompted by her mind's eye, not by her sight.

In the same sense, Kempf Hogan responds to objects in ways most of us do not. His aesthetic sensibility ignores the intention of the artist or the artisan in the making of an object. Instead it vibrates to the object's naked beauty alone. Beauty may indeed be in the eye of the beholder; but it is the magic in the mind's eye that conceives as it perceives the beauty in all things.

Kiichi Usui
Curator
Meadow Brook Art Gallery
Oakland University
Rochester, Michigan

INSIGHTS ON THE HOGAN COLLECTION

Collecting for oneself differs totally from collecting for a museum or any other public institution. Free to select what appeals to his instinct, the collector is rarely aware that the objects of his choice form an image of his most intimate self. And, he meets himself, perhaps for the first time, when the public assesses an exhibition of his treasures.

It gives me great pleasure to say a few words about my friend, Kempf Hogan, a distinguished attorney and son of Michigan, and to remark upon the scope of his collection.

By nature, Kempf Hogan is endowed with a remarkable eye for style, shape, pattern, color, texture, and particularly for discernment of quality. On these premises he has founded a varied and unexpected assemblage of objects of diverse cultures and periods. Fine American furniture of the 18th Century, exquisite Russian enamels and porcelains and Art Nouveau objects of superior craftsmanship have not escaped his eye. These items, together with important contemporary American paintings and sculpture and classic works of Cranbrook and Wiener Werkstätte designers, have been given equal emphasis with whimsical whirligigs and toys, quilts, farm implements and neon trade signs, as well as American Indian, African and Afghan tribal artifacts and adornments. Even objects of everyday use that to him display outstanding beauty, exceptional design or like distinction have not escaped his notice.

Virtually all the works on view have been drawn from the rich resources of the Hogan collection. In enjoying the variety and quality present in the exhibitions, the message so powerfully expressed is that what gives life and meaning to an object must come from within, brought to fruition through a synthesis of years of accepting and rejecting what all of us may have seen and experienced. Call it eye-mind coordination; it is a natural skill practiced and mastered by Kempf Hogan.

The back-to-back exhibitions at Oakland University's Meadow Brook Art Gallery — "Magic in the Mind's Eye," Parts I and II — celebrate the enlightened spirit of a renegade collector; but more

important, these striking shows will evoke spontaneous, provocative and creative reaction of lasting impact in the mind's eye of the viewer.

Richard P. Wunder
New York

Richard P. Wunder, a graduate of Harvard University, is an art historian and art administrator. He is a former director of the Cooper Hewitt Museum of Design in New York City.



Fig. 3
Philadelphia Chippendale Side Chair
Unknown

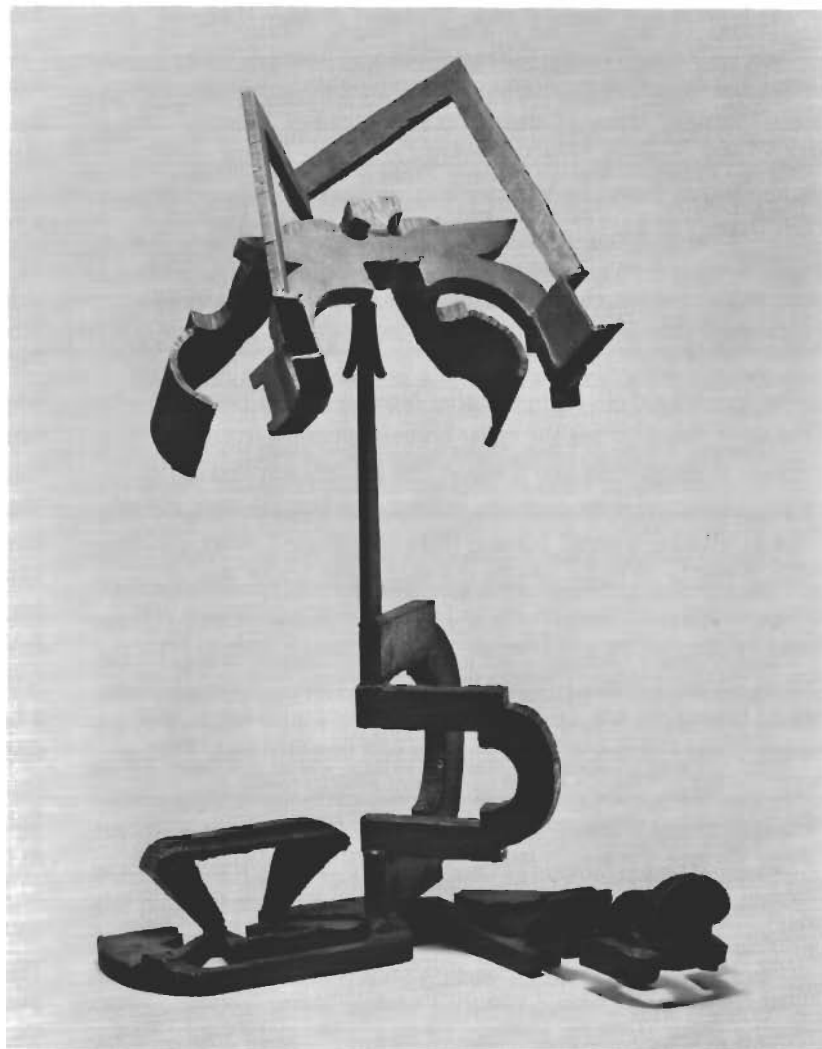


Fig. 4
Queen's Rook
Mark di Suvero

THE ALCHEMY OF COLLECTING

Magic has always played a part in collector Kempf Hogan's life. He was born in East Grand Rapids, Michigan, in May 1939, the year Germany invaded Poland. As a result of supplying arms to Europe, the American economy was booming. 1939 was the year baseball was first televised and nylon stockings first appeared. The movies were showing "The Wizard of Oz"; while the art world was applauding Grandma Moses.

On December 7, 1941, Japan bombed Pearl Harbor. The following day the United States declared war on Japan. Kempf's father enlisted in the Army Air Corps as a commissioned officer. Shortly thereafter, Mr. and Mrs. Hogan and their two sons, Jim and Kem, boarded the Santa Fe *Super Chief* for San Diego. There, while playing touch football, Kempf's father broke his collar bone. An Army heart specialist set the collar bone improperly, requiring Mr. Hogan to undergo extended therapy. The therapy resulted in his release from active duty overseas. Instead, the Hogans were moved to the El Mirador, a resort hotel in Palm Springs. Like other luxury hotels, it had been taken over by the military to house special personnel and their families. As part of his on-going therapy, Mr. Hogan began making small wooden toys. These he gave to his sons as much treasured Christmas gifts, for metal toys had been banned during the war. So in 1942 — the year Enrico Fermi split the atom, the first automatic computer was invented and "That Old Black Magic" became a hit — Kempf Hogan began his collection with a handmade wooden car and boat.

After the war the Hogan family returned to Michigan. By 1947 they had settled for good in Birmingham. That was the year the Dead Sea Scrolls were discovered, that Thor Heyerdahl rafted from Peru to Polynesia, and that flying saucers were reported in the United States. Soon, Kempf was busily mowing lawns and shoveling snow. With his earnings he purchased metal Dinky Toys from the Cheer Shoppe and Bleazby's, his favorite Birmingham stores. Forty years later, these same cars and trucks are still winding their way through his life — bumper-to-bumper along imaginary roads on his living room floor.

By 1948, Kempf's father was successfully involved in a sales

career in the booming post-war automotive industry. Every football Saturday Mr. and Mrs. Hogan entertained business friends in Ann Arbor for lunch. They then attended the Wolverines game, followed by dinner at the Town Club in the old Allenel Hotel. Because the Hogan boys were too young to participate in these all-day activities, they were sent to Mrs. Beals' popular Saturday art lessons. There, with much hands-on assistance, Mrs. Beals honed Kempf's aesthetic sensibilities. Several of these collaborative works hang in his kitchen even today.

In 1949 the Samba was in fashion, "South Pacific" opened on Broadway, and Orwell's "1984" was first published. In nearby Royal Oak, Hedge's Wigwam, a family restaurant on Woodward Avenue, was feeding Kempf's growing appetite for collecting. The restaurant was a large teepee-shaped building. It was filled with totem poles, cigar store Indians and rustic tables with wildlife dioramas under their glass tops. It also had a waterfall cascading over a rock formation into a pool filled with goldfish. Truly a child's fantasyland! It was from Hedge's Wigwam's gift shop during the late '40s and early '50s that he purchased small plaster figures by P. W. Baston. Figures such as the Headless Horseman, Thomas Jefferson and Mr. and Mrs. Rittenhouse Square (she contemplating a bust of Benjamin Franklin) were among his favorites and are displayed side by side with major works in his collection today. Four decades later, whimsical portraits of Thomas Jefferson, Benjamin Franklin and George Washington appear in the collection in the form of contemporary whirligigs by Janice Fenimore (fig. 7).

Throughout his high school days and for most of college there were few notable additions to Kempf's collection. But in 1960, the year that Kennedy was elected, that 85 million televisions were purchased in the United States, and that Picasso was having a major show in London's Tate Gallery, Kempf bought his first formal work of art. He was then a senior at the University of Michigan. From the university's art museum, Kempf purchased for \$35 *Petite Corrida*, a Picasso color lithograph. It captured the elegance, color and brutal excitement of the bullfights he had watched with awe in Seville, Spain. Back at the "Beta" house, Kempf showed his

new purchase to a fraternity brother who laughed, saying that the print looked like chicken scratch. For the rest of his senior year the lithograph was hung and viewed in his closet, foreshadowing his penchant for filling all available space with his artistic talismen.

In 1963 the Guggenheim Museum had its famous Pop Art exhibit featuring soup cans, comic strips and inflatable sculpture. Kempf was in graduate school. On weekends, with encouragement from his older brother, he visited galleries and museums in Ann Arbor, Birmingham and Detroit. During this period, Kempf earned his law degree and MBA from the University of Michigan. He also acquired a few paintings, prints and antiques. These works decorated his apartment at the Jeffersonian. It overlooked the Detroit River and Indian Village with the city's skyline as a backdrop. The apartment was featured in a Sunday supplement of the Detroit News in the fall of 1969.

In 1970 the price of gold fell below its official price of \$35 an ounce; archaeologists in Guatemala unearthed a five-foot Buddha-like statue thought to date from 700 to 300 B.C.; and Giacometti's bronze statue, *Femme de Venise*, sold at Parke-Bernet in New York for \$150,000. For Kempf, this was the year he became intrigued with three-dimensional objects. Initially, this interest was stimulated by his exposure to the wonderful furniture and porcelain owned by clients in Bloomfield Hills. Out of his appreciation for this collection grew a love of decorative arts resulting in the purchase of Russian Imperial porcelain and Chinese Exportware. Eventually, Kempf's interest in the added dimension of depth would culminate in the mid-'80s with his acquisition of major pieces of contemporary sculpture. Open, barrier-free sculpture is the ultimate in art collecting for Kempf, e.g., Mark di Suvero's *African Script* and *Queen's Rook* (fig. 4), Italo Scanga's *Disintegration of the Circle* (plate 6) and Joseph Wesner's *Clothes Bag* (fig. 19).

In the fall of 1974, Kempf's vision of three-dimensional art forms led him to build a home in Birmingham. He acquired a lot in the neighborhood where he had grown up, overlooking the Rouge Ravine. On the site he built a replica of a historic house, the image of which had always stuck in his mind's eye. The house with its inviting, symmetrical facade was "The Ann Arbor House," sometimes called "The Robert Frost House" because Frost lived there when he was poet-in-residence at the University of

Michigan. It had been moved to Greenfield Village in Dearborn, Michigan, by Henry Ford as a perfect example of 1830s Midwestern Greek Revival architecture. When Kempf moved into his new home in January, 1976, he brought with him his collection of toys, porcelains, antiques and art. Shortly thereafter, his home was featured in both the Detroit News and the Birmingham Eccentric. Asked about the art in his home at that point, Kempf says the pictures and objects he then owned were used primarily for interior decoration. He did not think of himself as a collector.

The significant turning point occurred in March of 1983 at the Ann Arbor Antique Show held in Chrysler Arena. While there, the wife of one of his law partners urged him to purchase a spectacular 1760 Philadelphia Chippendale side chair (fig. 3). The high style chair with its flowing lines, strong carving and majestic stance was the first of the major purchases which were to follow.

Throughout the early '80s Kempf took stock of the collective influences and fruits of his past. The result of this assessment was a craving for a more individually expressive future. He began to transform his relationship to the past in order to discover, recognize and express his individual identity. One tangible result of this process was the sale in 1985 of the award-winning house he had built. Kempf then moved into a downsized condominium. The purity of its empty space was taken as a challenge to freely release his creative energies. And, without his conscious awareness, a truly personal statement began to evolve. The collection took on a life of its own. Each new piece addressed or elaborated on a different aspect of his aesthetic. Each demanded a specific relationship to the other pieces in the collection. Kempf tells of his struggle to find the right place for every object. He selects a place for each piece before it arrives. When delivered, he places the piece in the preconceived location. He may, then, experiment by setting it in a variety of sites. Each move may involve relocating several other objects. The objects are leisurely pondered, from key vantage points. Finally, Kempf arrives at what he feels is the proper placement — at least until a new piece arrives to upset the delicate balance the collection maintains. The entire process then begins again. Kempf calls this process the ecology of his collection. He quotes Lord Tennyson: "The old order changeth yielding place to new."

The collection grew at a pace that suggested a quest — a quest

to find the magical kingdom of one's self. For Kempf each empty space on walls or floors, in closets or sinks was an undiscovered aspect of himself. Each new sculpture, painting, textile or toy was an uncovered facet changing from one form to another, composing a group, then dissolving it, transformed but still the same.

"Magic in the Mind's Eye" is Kempf's conceptual art piece. It embodies the premise that the process is more important than the product. In fact, in talking with Kempf, one gets the feeling that when he attends the exhibition opening, he will have entered the kingdom for the first time. He will have the opportunity to objectively discover the individual works and their relationship to one another. He will, perhaps, be able to experience the unique spirit that animates the collection, and along with all of us, sneak up on the ethos of the collection — catch it as if by surprise.

I first met Kempf two years ago in New York. He had come for an auction at Christie's and was staying nearby at the University Club. His style was impeccable, with no leaning towards ornament or gratuitous color. He had a quiet authority and a propriety that suggested law as a profession. The absence of metaphor in his speech pointed to a cultivated clientele. His personal warmth was not hidden by his Midwestern reserve; instead it hinted at a private rather than a public practice.

I knew nothing of the size and quality of Kempf's collection but made assumptions about its nature on the image he projected. American art, I thought; and of the Americans I would guess the traditionalists such as Eakins, Hopper and Wyeth. An Andrew Wyeth quote: "It's not what you put in but what you leave out that counts," even popped into my head. I was sure I had Kempf pegged.

A year or so later, having agreed to contribute to this catalog for the exhibit of his art, I found myself en route to Birmingham to see the collection for the first time. It was a steamy June Saturday and Kempf met me at the airport. From the air-conditioned comfort of his car, Kempf proudly discussed the notable sights visible on the long drive to his home. It was my first visit to the Detroit environs and I was struck by the serenity that blanketed the Birmingham area. Having come from New York, I was jolted by the lack of noise; taken with the cleanliness; and amazed by the absence of people on the streets. Kempf lived in one of the few condominium buildings sprinkled amongst the sprawling private

homes which defined the area. Its common spaces, i.e., the lobby and hallways, were decorated in classic '50s style. They evoked memories of more peaceful and uncomplicated times. Nothing there to alert one to what might lay beyond his apartment door.

From the moment I crossed Kempf's threshold, the magical ambiance engulfed me. The collection was sensuous and lush, abounding with color, texture and ornamentation. The individual works were densely layered in and on every available surface. It was, at first, impossible to focus on any particular object, for the collective energy was palpable. I felt outside of time and space; my eyes danced through a whirlwind, to a rhythm specific to nowhere but here. The apartment and the collection formed a collage of which Kempf was an integral element as well as its creator.

The contrasts between Kempf's private and public worlds are compelling. They are the "yin" and "yang," the opposite but always complementary forces in Chinese dualistic philosophy. Both are contained in the circular symbol for "Tao" — often translated as "the way." In this regard, Kempf feels by contrast that if he lived in Manhattan his apartment decor would be minimalist.

He lives, however, in Birmingham and functions as a lawyer. The well-ordered, rational "yang" principle is clearly emphasized in his life. What the collection has fostered is the integration into his life of the "yin" qualities found in the psyche. His instincts, feelings and intuitions have been developed and expressed in the acquisition and the hanging of the collection. It has forged a bond between his inner and outer natures. The resulting synthesis is manifest and lives on in the collection.

As a whole, Kempf's collection is a metaphor for the alchemy involved in claiming his kingdom. Saint Germain, the master alchemist, states that, "The inner meaning of alchemy is simply all-composition, implying the relation of All of creation to the parts which compose it." The parts which compose Kempf's collection are extraordinarily wide-ranging, and confound categorization. It is only through a unitive vision that the alchemy, necessary to understand the relationship of the parts, can be performed. In its home setting, Kempf's vision was singularly unitive. In its gallery setting, a new alchemy had to be found which would additionally absorb the curator's vision and the constraints of the space. As a result, the collection is now presented in a new way. When asked about this, Kempf says he finds it exciting to see in what other

contexts the works of art and objects in his collection might be viewed. Clearly, he has already embraced the alchemy of his collection, so his art works and objects have been freed, to be shown as they are now presented in this exhibit.

"The exhibition is a harkening of the end of a cycle," Kempf tells me wistfully. For Kempf, this quest is over. Its alchemy is complete. But, he assures me, with magic in his mind's eye, that in his next quest — the alchemist in him will prosper.

Kris Jefferson
New York

Kris Jefferson is an independent art dealer specializing in non-Western art and adornments. A former professor of art and art history at City University of New York, she is a graduate of Hunter College in New York.

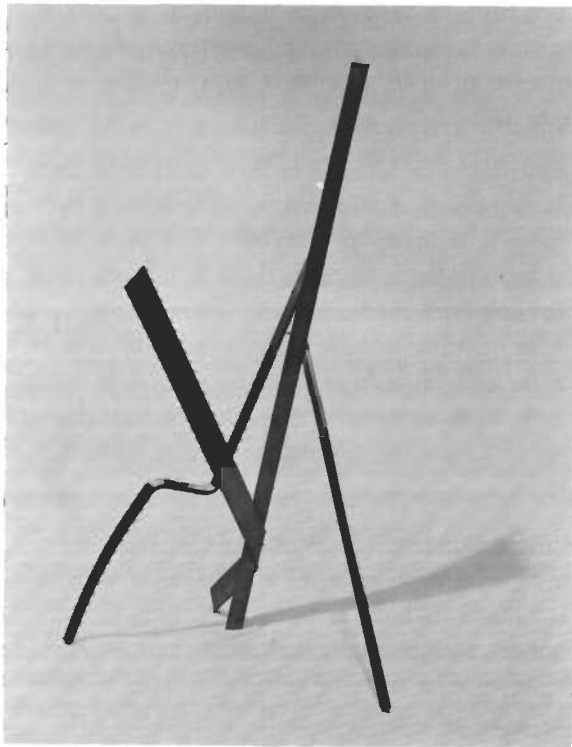


Fig. 5
Plowshare
Michael Hall



Fig. 6
Grain Cradle
Farm implement

After Work: Art, Impact and Culture

Scenes from the Life of an Exhibition

I. Inspiration

"The collecting is about done," says Kem Hogan as he gives an overview of his career as a collector. It is January 13, 1987. We're talking about a theme for this exhibition at the collection site, Hogan's Birmingham apartment. Sitting in the Bertioia Bird Chair, gesturing toward the Afghan cloak (plate 9) on the wall, Hogan could be Prospero leading a tour of his cell. He says, "If anything, I collect magic."

A few days later; the scene is the collector's office on Telegraph near Fourteen Mile, where he practices law. Work is an extension of Hogan's life, his particular vision. The Ziggy's Superette neon hums, buzzes and zings as the collector answers my question. "What I would hope would come from this exhibit is to throw everybody off-base. Whether it be a toy or the Scanga, people should look and open their eyes and open their minds."

While a work of art is really nothing more than a tangible object, the impact of art is a different matter. As sculptor Joseph Wesner puts it, "By touching life, art automatically has its own life." Art invites comment, and it fosters inspiration.

Of course, Wesner's view presumes that art, at least art made by living artists, exists fundamentally outside life, fashioned in the cell of the artist's imagination and then, later, brought to life — to form — in the studio.

All the information we can gather about an art object — what we see, feel or sense, as well as what we can learn — contributes to our overall art experience and influences the success of the experience, provided we allow art into our lives in the first place: provided we allow ourselves to be affected by it; engaged with it.

The impact of art depends on four basic variables. Any one of them, or a combination of them, can be dominant.

Maybe it's how we react to the *form* of the object that holds our attention and stamps it in our memory. It could be the color, the size and scale, the texture and the materials, or what is depicted in shapes or figures. Or maybe the *content* interests us: the subject

matter and the artist's perspective on it, what has been chosen and what's been left out. Perhaps what fascinates us is the *context* of the object: where it was made, and when, by whom for whom, why and how. Finally, impact can depend on the artist and his particular *vision*, his point of view, style or argument: what he set out to achieve by making art and how successful he has been at achieving it.

We remember works of art, not only for what they looked like or reminded us of, but also for how we responded to them. Even when the object is inaccessible, or when our memory for detail fades or fails, we can easily recall landmark art encounters. Works of art which strike us as particularly inspired have a way of passing on inspiration. They compel us to reconsider our orientation and perspective, and even our taste.

A sweltering summer afternoon. Bundles covered with bubble wrap crowd the floor, awaiting transport. After Work, an oil painting by David Humphrey (plate 5), is among the first pieces to be taken down from the apartment and shipped to Meadow Brook Art Gallery. It will be one of the last to come back in January 1988. The exhibition process has passed like a cyclone through Hogan's apartment. Strewn on the bed beneath the wall where After Work hung, are three articles of clothing: a suit coat, white dress shirt and tie. The discarded clothes bring back the image of the painting, begging the question, "Which is the echo, art or life?"

After Work, like the cyclone in "The Wizard of Oz," has the stormy, heat-lightning electricity of dreams and desires. It snatches the man on his way home from work, his house, his heart, and even his bed, in one fell swoop; it puts them down on canvas, someplace far, far away from reality; it entertains fantasies of never going back to work again, of the promise of uninterrupted sleep. And yet, where the jagged form — it could be a face, or an inflamed heart — cradles the bed, the painting affirms that there really is no place like home.

Humphrey, a young painter living in New York, says that, above all, he paints atmospheres, charged environments, electric situations sparking with promise. His aesthetic embraces ambiguity — uncertainty — as a main ingredient in understanding. Tension in human relationships promotes inspiration for Humphrey, which comes to him during the times when he's not painting.

It is important that viewers, not just artists, allow themselves inspiration time. Art after work, in whatever form, can be as fun as it is educational or enlightening. Because, when we engage ourselves with art and ideas, we free ourselves to enhance our own environments, whether at home, work or play. Looking at objects, discerning among them, learning about them, we develop the expression of the mind's eye. Which speaks to how we see, not just to what we see.

Joseph Wesner comments: "I am more inspired, usually, early on in the day and sort of ebb out, as a result of running out of gas. I get inspired in weird ways. I'll hear something, like in a song, and things will just come together. The general theme (of my work) is the same, but I'll hear something that will lock on, or get hit by a phrase that I read, and I'll think, 'That's a beautiful phrase that really supports what I'm trying to do.' That's a kind of a common prescription, I think, about what inspiration does for a lot of people, and for a lot of art. Fills it up with something."

II. Form

In May we begin serious talk about the upcoming exhibition and its details, forming and reforming checklists. At least four titles and themes are born and die in the process. Whereas most museums proceed quickly to present art in an ordered, logical and intellectual manner, our process seems boundless, intuitive, emotional. Exhibiting a body of art which does not cohere systematically defies traditional roles and patterns. The three of us — Kempf Hogan, Kiichi Usui and I — see alternately from different perspectives, focusing on forms, their content, or their contexts, almost as three pairs of eyes might gleam in the darkness from inside three open doors. There is no central, primary access to this art. Each object calls out in a different voice, whether timid or brash or sonorous or rattling.

Art and culture are bound in a changing equation, each remaining constant in an infinite set of relational circumstances.

What is variable is how art is perceived by different cultures at different times, or how much value a society assigns to a given object.

The equation relating art and culture affects what painter Ron Gorchov calls our "sense of life," our interaction with the world around us. Sense of life, according to Gorchov, requires engagement.

Is contemporary culture isolating itself from art? Losing its sense of life? Bombarded by so much visual imagery every day, we have become skilled at insulating ourselves from objects or ideas which have too high an impact, so that we risk becoming as numb to ideas and insensitive to objects as we are to disasters on the evening news. As television, film and music find more democratic and convenient forms, are the fine arts and everyday life moving farther apart?

There may be many more questions than there are answers about art and its role in our time. But more art is being made than ever before, and the success of each piece relies heavily on its unique form.

Either you like it, or you don't. Maybe you're not sure. But you have to look first.

Sculptor Forrest Myers highlights the importance of form by describing one of his pieces (fig. 12) in the Hogan collection. In Denise Domerque's book, *Artists Design Furniture*, Myers writes:

Park Place . . . part of a series of tables designed for small apartments, is a tension/compression structure. The two tetrahedrons are welded inside one another without touching. They are held apart by a single stainless steel wire that connects the two at opposite points. The six remaining wires bring the structure into compression so it becomes rigid. The visual tension and the formidable strength-to-weight ratio become a main part of its aesthetic (p. 128).

Surfaces are very important to Joseph Wesner, who says that the patina paint on his steel sculptures is "not about skin; it's about a feeling of a form that's dense. I'm trying to pull the whole thing together with other ingredients (besides steel), with color and texture; otherwise it will look *applied* on the surface, and I'm not interested in that. I think that color is form, and so is form. So

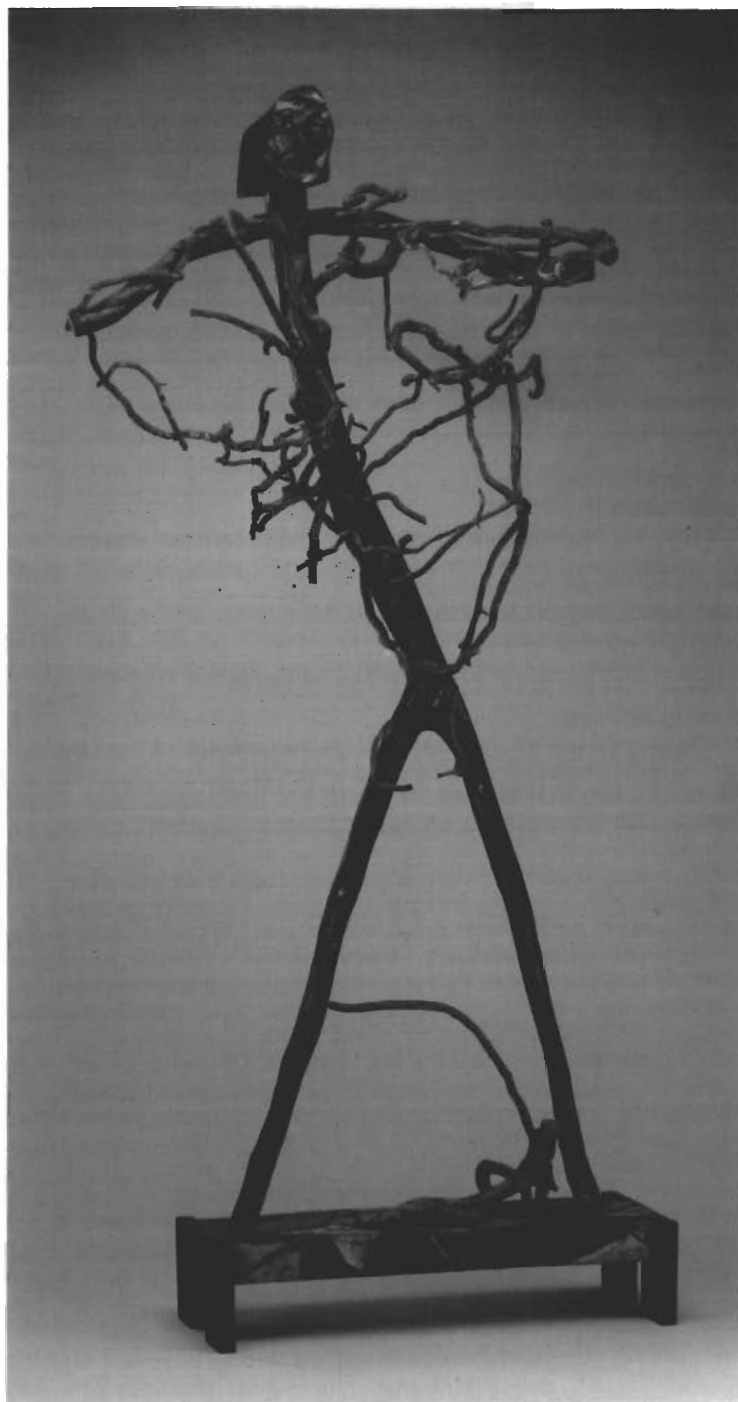


Plate 6
Disintegration of the Circle
 Italo Scanga



Fig. 7
Young George Washington
 Janice Fenimore



Plate 7
Noah's Ark
Carl McKenzie

I use both. And hopefully I can produce twice as powerful a response to my work. It (the patina) also gives a sense of history. I'm not interested in high-technology objects, in something that reeks of having been made last week."

He explains how he finishes the surfaces of sculptures like the wall piece, *Verona Alto Study*. First he applies layers of house paint. "I build it up the way a painter underpaints. Then I overpaint." Later, after drying, the steel surface is heated with torches to open up the layers of paint so that lost colors reappear. Sometimes he uses lacquer thinners to wear down the painted surface in order to bring underlayers to light. Finally, rough, scratchy materials like steel wool will be used to create the final patina, the finished "look." Wesner brings his painter's background to sculpture and combines them, giving predominance to neither.

June 6th. With Tom Bills at his gallery in Soho, Manhattan. He gestures toward a wall piece he made in a transition period, "to keep busy." The complementary visual and tactile qualities of steel and lead attracted Bills and led him from the experiment with *Horse Collar* (Large Lead Helmet) (fig. 14) to make the current floor pieces he is best known for, which in their austerity and primitiveness look remarkably like tribal statues. He denies any tribal connection with his work, which he fabricates in a Brooklyn studio, and instead hearkens to his grounding in minimalism as a source for his work. "These are shapes," he says, "that come up out of the floor, take the floor with them, grab onto the floor. They have ambiguous titles on purpose. I like the idea of taking something very simple — a shape — and only adding a little bit to it to make something. I guess these aren't really sculptures so much as they are images supporting one another."

There are only three wall pieces like *Horse Collar*. They were made from leftover materials, discarded steel cutouts. He runs his hand along the rough, beveled edge of the wall piece, fingering the striations, or drag marks, made from cutting into steel with his forty-year-old torch. "I created my own found objects," says Bills, who now makes two sculptures for every idea, the "positive" or conceived piece, and the "negative" or resulting piece.

The sparse interior of the Anne Plumb Gallery shows off Bills' work: although each piece has a different, often narrative, title, the work shown collectively seems to complete itself. Forms and their opposites stand quiet as sentinels, permitting any content the viewer might assign according to his particular reading of their titles.

III. Content

More and more, over the summer, as the form of the exhibition begins to reveal itself, new relationships are born between objects which at first seemed to clash, to compete, or maybe even to cancel each other out. A sudden, clear affinity between a three-year-old ceramic vessel and a tribal fetish statue might jump out at us while these objects are left next to one another for five minutes during packing. It becomes clear that discovering these affinities — each viewer for himself — is the content of the exhibition.

In July, going over a few catalog details in the still-empty gallery, we wonder if there is a way of installing the show so that there is a minimum of academicism, allowing for the maximum creativity on the part of the viewer. If we teach anything through exhibiting so much diverse art, says Usui, it is "finding art in your mind, through your eye. The innovative, independent, creative eye is the most important thing in fulfilling oneself in art."

Content is a combination of the subject matter and the way it is treated. There are some who contend that all the possible themes have long since been used up, and that contemporary art is nothing but a reinterpretation of old ideas through new, or at least current, events. If the only issue in content were which person to depict or which story to tell, such a view might well be accurate.

But content, especially in contemporary art, is so much more than simply stories, symbols, iconography or allegories.

Artists no longer have to rely completely on figures, narratives or symbols to get their point across. Society has become used to abstractions, and often the viewer will abstract what he sees naturally, assuming that there is more to the work of art than literally meets the eye. Artists like Gregory Amenoff, Sean Scully, Italo Scanga and Janice Fenimore can concentrate on depicting states of mind — like tension, empathy, disillusion or delight — as the full content of the piece, above and beyond its subject matter. In the case of two abstract painters, Amenoff and Scully, no longer feeling obliged to represent real people, places or events frees the artist to evoke mood successfully by addressing it directly.

SS: (Into the receiver and voice recorder) This is a conversation with Gregory Amenoff. Today is August 6th, 1987. Hello? Gregory?

GA: Yes. Good evening.

SS: Your painting *Knarl* (plate 1) is included in the exhibition, "Magic

in the Mind's Eye." . . . Could you spare a few moments to talk about your work? We're putting together a catalogue of the exhibition and we are interested in statements by living artists.

GA: OK. Let me get the catalog with Knarl in it. I know what it looks like in my mind, but it would be helpful to look at it while we're discussing. Wait just a minute.

SS: What, in this painting and other paintings that you make — what's their origin? What leads you to paint what you paint? What's your intention for the painting, how it communicates? What is the subject matter?

GA: I'm interested, to some degree, in that ambiguous or that netherworld between perceived reality — or, in this case, natural forms and realistic space (which we see on canvas and recognize, remember from life) — and forms which are abstract, vaguely familiar, but not the way we remember them, the way we usually see them. . . . None of the forms have any specific references. I think in more or less abstract terms.

. . . This painting, and the others subsequent to it, represent a step to introduce a man-made order, i.e., geometry, into paintings which are basically organic with amorphous forms. It took a long time; I had to go back into it and rework the paint, which you can see. When I did it, I was in it. Sometimes you've got to go backwards to go forwards, and I was dipping backwards, pulling out some of the elements (like the geometric shapes in the corners) that I'd used in the past, and reintroducing them in the new work.

. . . One other thing about this painting is that the last two and a half years, since January of '85, I've been preoccupied with the notion of a knot, the way a knot is literally twisted and convoluted up into itself but appears as a form, and holds some inner tension. . . . That black form that's floating in the center has very much to do with that kind of tension. There's a certain amount of speed to it. If you can sense that (tension), then I'm being clear. Clarity is what I strive for, the clarity that makes the painting say in its environment, this is what it is, even though you may not be able to translate the experience of viewing it to anything else in reality.

Sean Scully was exhibited earlier this year along with Amenoff in the 40th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, D.C. Scully is another of what curator Ned Rifkin has tagged an "endangered

species" of painters dedicated to clarity and control of their medium. Like Amenoff, Scully investigates color, geometry and composition in his paintings; his content chiefly has to do with empathy. He writes: "I want my paintings to be obvious so that when you see them you feel that I have painted something that you were thinking yourself, as if I have stolen the thought from you. This is what I mean by empathy."

Italo Scanga and Janice Fenimore are two figurative sculptors for whom the subject matter is not always as important to the success of the piece as the emotional content.

Scanga's colossal *Disintegration of the Circle* (plate 6) is inspired by the story of the death of Archimedes. His treatment of the classical text goes beyond the narrative to elicit feelings of disillusionment. A brilliant mathematician and, ironically, a warmonger, Archimedes was mistaken on the beach for a spy by a soldier who stabbed him in the back as Archimedes drew equations in the sand. Scanga freezes the story at the moment Archimedes falls dead to the ground; waves erase the circle Archimedes had been working on, the last traces of his life. What struck Scanga about the story was the irony of Archimedes being victimized, as well as the loss to humanity that resulted from his death. Although this is a narrative piece, Scanga points out: "Not everything about art should tell stories. It (the sculpture) is about the disintegration of humanity. About disillusion."

The content of Janice Fenimore's sculpture may be less intense than Scanga's, but it is just as evocative. Whirligigs that show Young George Washington (fig. 7) cutting down the cherry tree, Ben Franklin sneaking a peek at the cleavage of *une grande Parisienne*, or Thomas Jefferson popping up from under the dome of Monticello are, in Fenimore's words, "pure whimsy." Their historical subject matter complements their form, appealing to anyone with a hankering for Americana or a love of folk art. Driven by the power of wind (or the nearest local fan), the sculptures delight as they revolve, pivot and rotate. "I want it to be fun," says Fenimore. "When somebody looks at something I do and smiles, I feel a sense of accomplishment. . . . That's what matters to me, that somebody really gets a kick out of what I do."

IV. Context

Society tends to mythify art and artists. The general view is that art has to be incomprehensible to be good, and that artists are like



Plate 8
Man's Hide Shirt
American Indian, Hidatsa Tribe



Plate 9
Yellow Kurteh (Woman's Mantle)
Tekke Turkmen Tribe, Afghanistan

monks, living on the fringe of society: oracles speaking in tongues through their dealers, objects themselves of curiosity, but not involved with our everyday lives.

"Artists withdraw from life to develop an inner language," explains painter Ron Gorchov. Their after-work regimen typically focuses on plugging back into the energy socket of popular culture, which is both a playground and a laboratory, where inspiration and empiricism come together.

It's this mixture of the working process and the life an artist chooses to lead after work which influences the context of the objects he or she makes. An artist's way of seeing, like the viewer's way of seeing, depends on what the mind's eye has been trained on, and how it seeks out and fixes on objects or ideas in everyday life.

Although many of the artists interviewed visit museums regularly, keeping current with the news, people and trends was by far the most common answer to the question: "Since art is your work, what do you do for fun and fulfillment after work?" For Joseph Wesner, staying in touch with contemporary culture is a top priority. He is concerned about the daily isolation of making steel sculptures — isolation which has as much to do with his ties to the schedule of the steel factory where he fabricates the pieces as it has to do with a personal regimen of going to work in his studio (the converted garage behind his Birmingham house). Wesner makes it a point to read the paper cover to cover in the mornings, to stay fit by exercising after work, and to keep in touch with new literature (he is a devotee of David Mamet's writings) and music, which particularly inspires him. Striving for an art which "connects ourselves to ourselves," Wesner himself, like many of his colleagues, fosters inspiration through personal connection to the people, places and things which surround him.

An artist's work day, however, generally isolates him from his peers, if not from everyone. A typical day for Ron Gorchov begins before sunrise and is filled with large blocks of self-structured time spent alone producing a unique object for which there is no sure market.

Where he works and his process of making art give a young artist a sense of security in himself and his vision. Often this is the only security he will have until he is taken on by a gallery and begins to sell work. But even after commercial success confirms

his talent, location and process — the context in which the art is made — continue to be foremost in the artist's analysis of himself and his progress.

Bård Breivik, Norwegian sculptor, spends much of his time in a diabase quarry in southern Sweden. Many of his recent pieces are made of heavy black granite blocks, cut by pneumatic hammers, sanded carefully, and polished.

Breivik is known for his exacting technical standards and his commitment to the integrity of the materials he uses. The central issue for Breivik is whether the piece is *finished*. What he says about stone applies equally to bronze pieces like *Inca* and *Joan of Arc* (fig. 16): "I don't want it too high-polished. When it's done too much, it's not stone for me anymore. You can't get hold of the density. And this is the most profound stone, hard and clear. When you hit it, it sounds like a deep bell."

V. Vision

Joseph Wesner makes sculptures about many things — rowing, for example, or tension and release, or Biblical subjects. Today he answers questions over the phone about Study Related to Tempus, a steel sculpture inspired by Shakespeare's last play, "The Tempest." The sculpture seems one minute totally abstract, a mass of steel filaments and tubes and bent planes. The next minute it is clearly the form of a man, of Prospero, standing disrobed on the stage of the mind's eye, his staff broken in two.

Wesner speaks about the discovery of "coming upon the figure," of having a vision that permits the eye to see, finally, what it could not perceive before. "I like to watch people dealing with me working — particularly the steel workers at the plant, who see the work as an abstraction. They work with it long enough and then they say, 'Hey, that's kind of like a guy doing this,' and the other guy says, 'Yeah, or like a guy doing that.' They come upon the figure."

Artists acknowledge the mystery of inspiration, but they know that the bottom line — whether a piece succeeds or fails — depends on whether there's a magic in it. It takes the vision and discipline of the artist to produce an object which not only appeals to the vision of the viewer, but engages it. Does this object engage the viewer's attention? Does its simple presence force an audience to react, instead of walking around it or looking

away? Finally, is there a connection, or charge, that results between this art and someone who is hit by it, stopped in his tracks by raw beauty, or truth, or understanding? In such a connection, there is no "art barrier." Art becomes a bridge between the vision of the viewer and that of the artist. It conducts the electricity of ideas and emotions.

Which brings me back to Hogan's apartment, bare now in late August. After seven months of work, this exhibition is finally beginning to allow the artistic freedom of gallery installation to its curators. Doing some last-minute research in Hogan's apartment, I recall that first conversation with the collector in January.

He had in his hand the Hirschl & Adler Modern catalog of Chris Wilmarth's solo show and turned to a page he had marked with a paper clip. Kempf read Wilmarth's statement as if the artist had read his mind: "After all," he said, "If it's not magic — it's merchandise."

Suzanne Stroh
Detroit

Suzanne Stroh is a graduate of Wellesley College and has studied at Newnham College at Cambridge, England. She was the exhibition coordinator of "Ten Years of Collecting Contemporary American Art: Selections from the Edward R. Downe, Jr. Collection."



Fig. 8
Yoruba Pot Lid Africa
Yoruba People, Western Nigeria

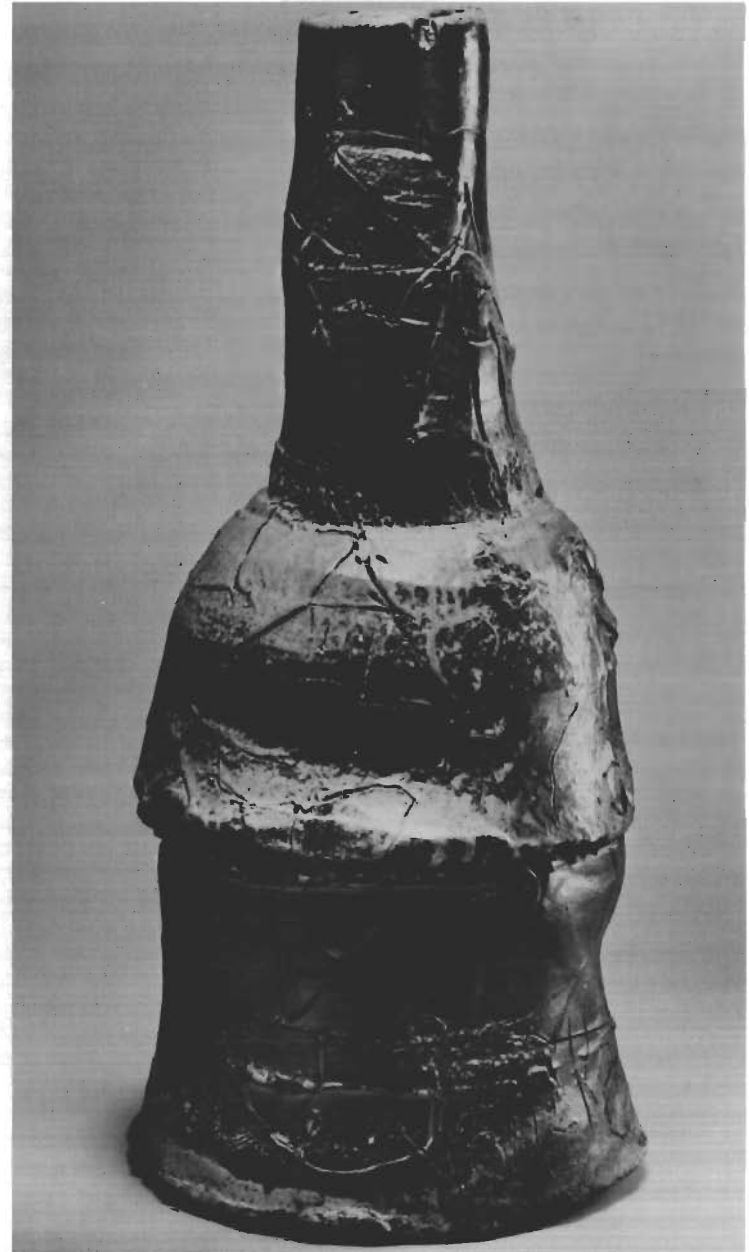


Fig. 9
Untitled
Peter Voulkos



Plate 10
A Clock in Every House
Katherine Porter

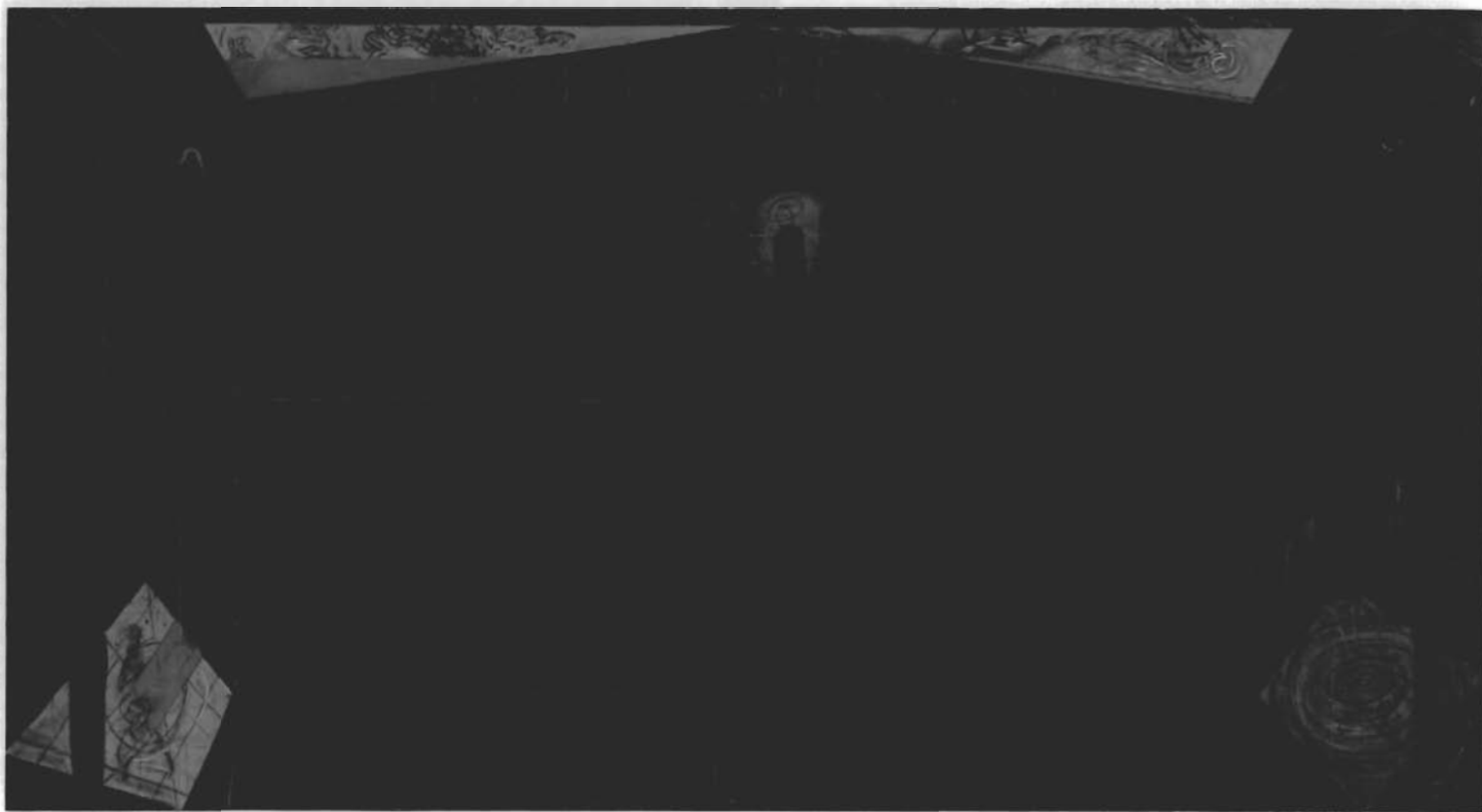


Plate II
Common Distance
Richard Hull

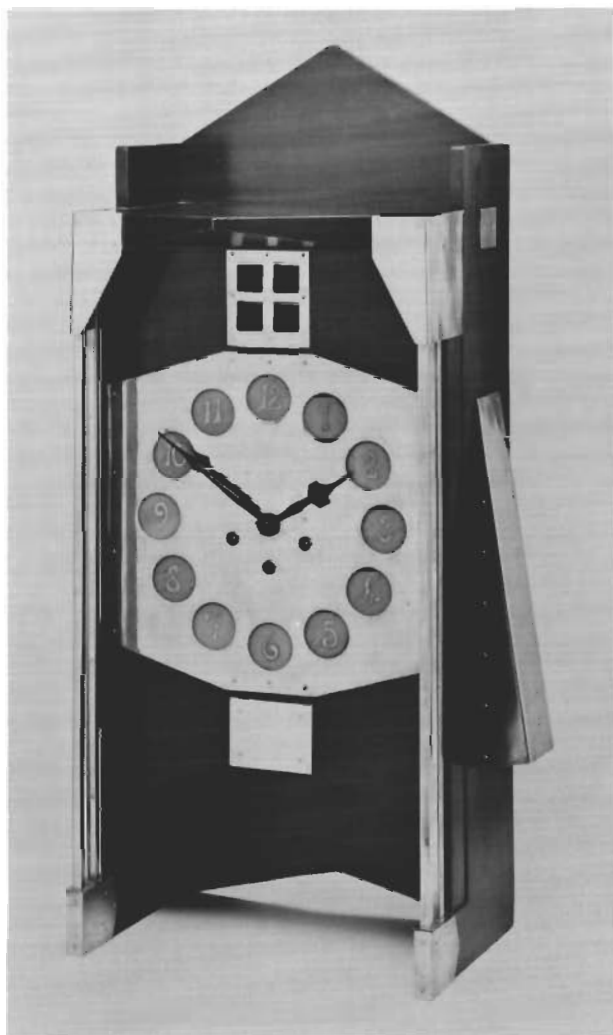


Fig. 10
Clock
Gustave Serurier-Bovy



Fig. 11
Statue of Liberty
Weather vane



Fig. 12
Park Place Café Table and Mainliner Chairs
Forrest Myers



Plate 12
Street Diver
Don Shields

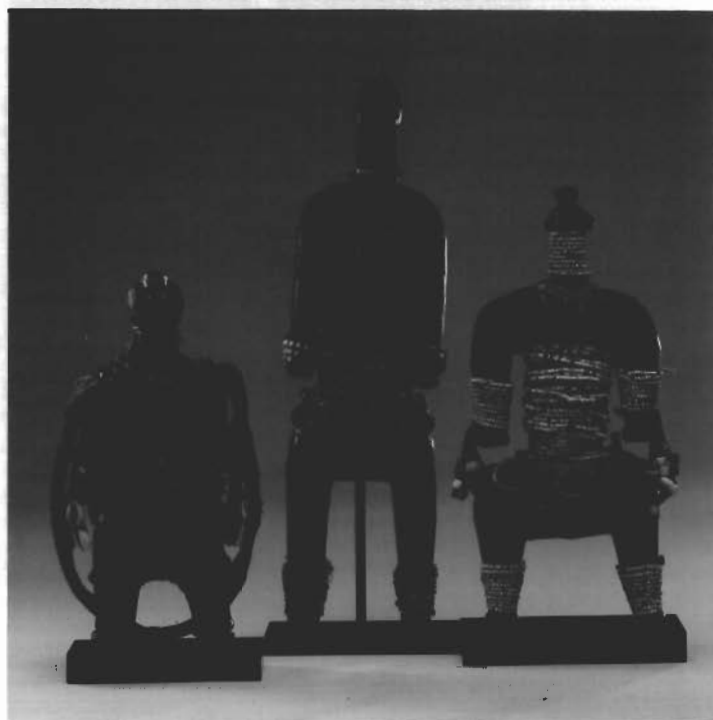


Plate 13
Namje Dolls
 Namje People, North Cameroon, Africa

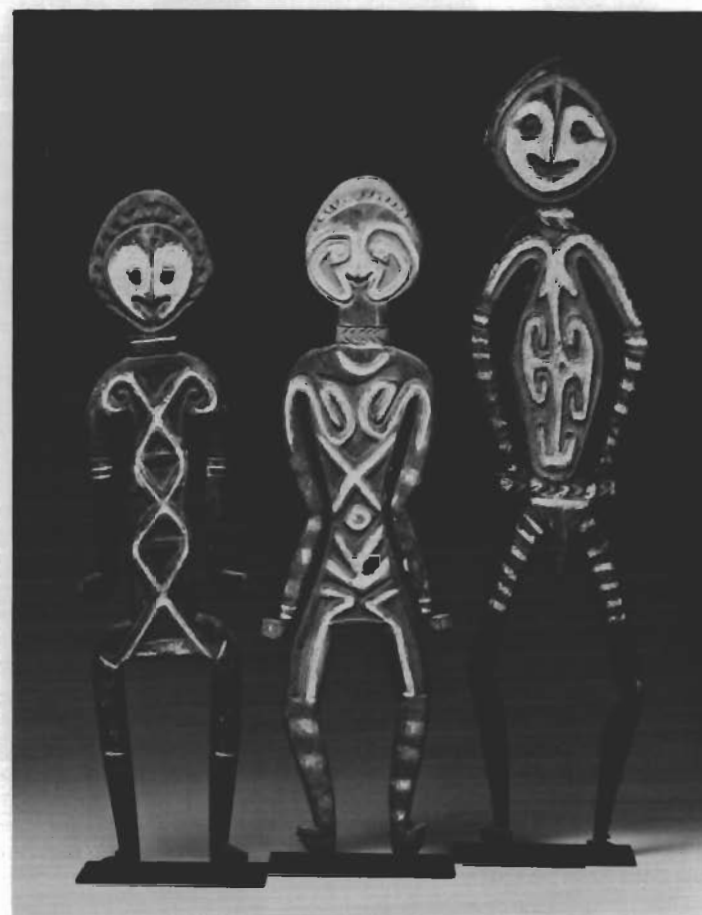


Fig. 13
Standing Figures
 The Sepik District, New Guinea



Fig. 14
Horse Collar (Large Lead Helmet)
Tom Bills



Fig. 15
Persian (Qajar) Helmet
Iran

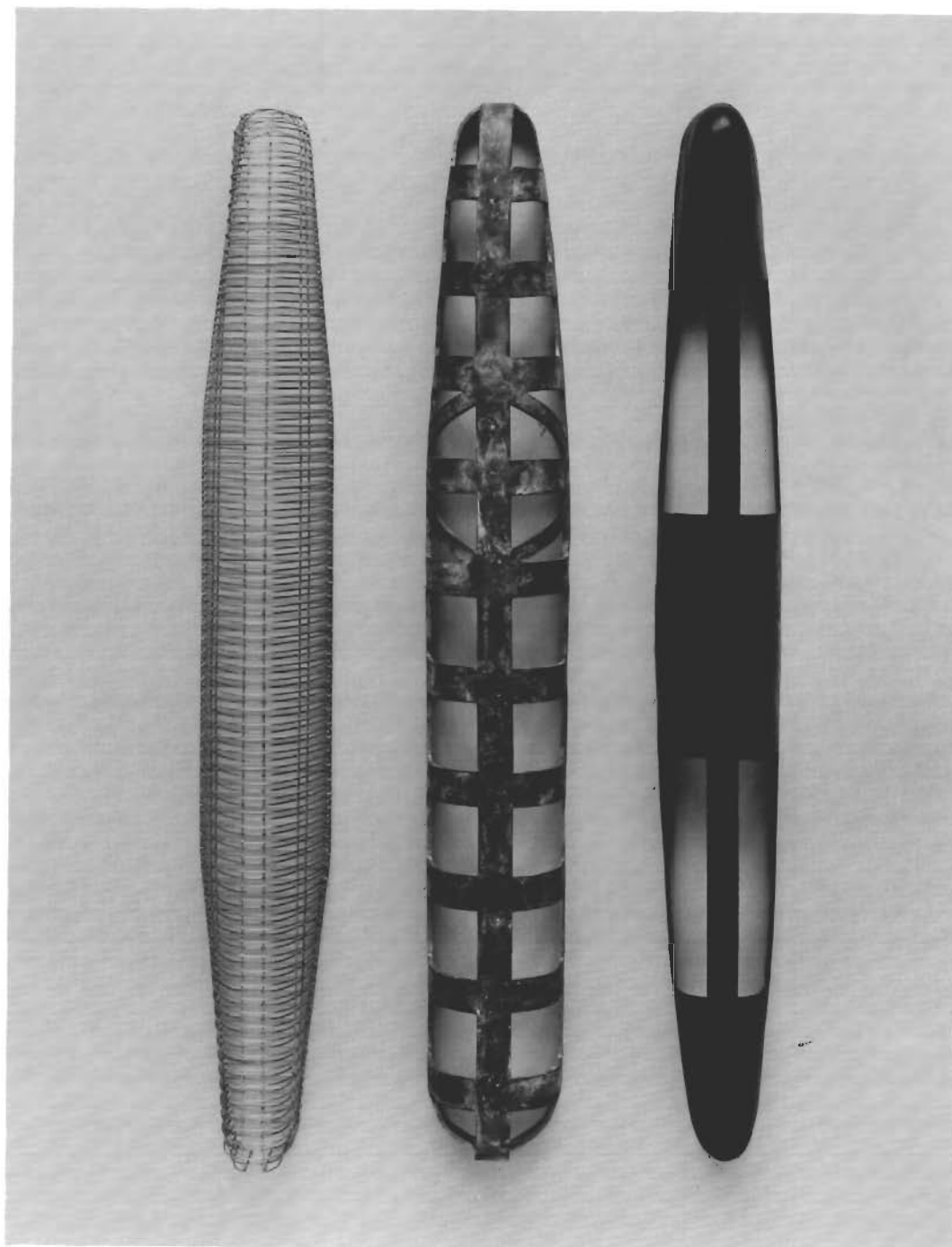


Fig. 16
Untitled, Inca, Joan of Arc
from *Parts of a Score*
Bård Breivik

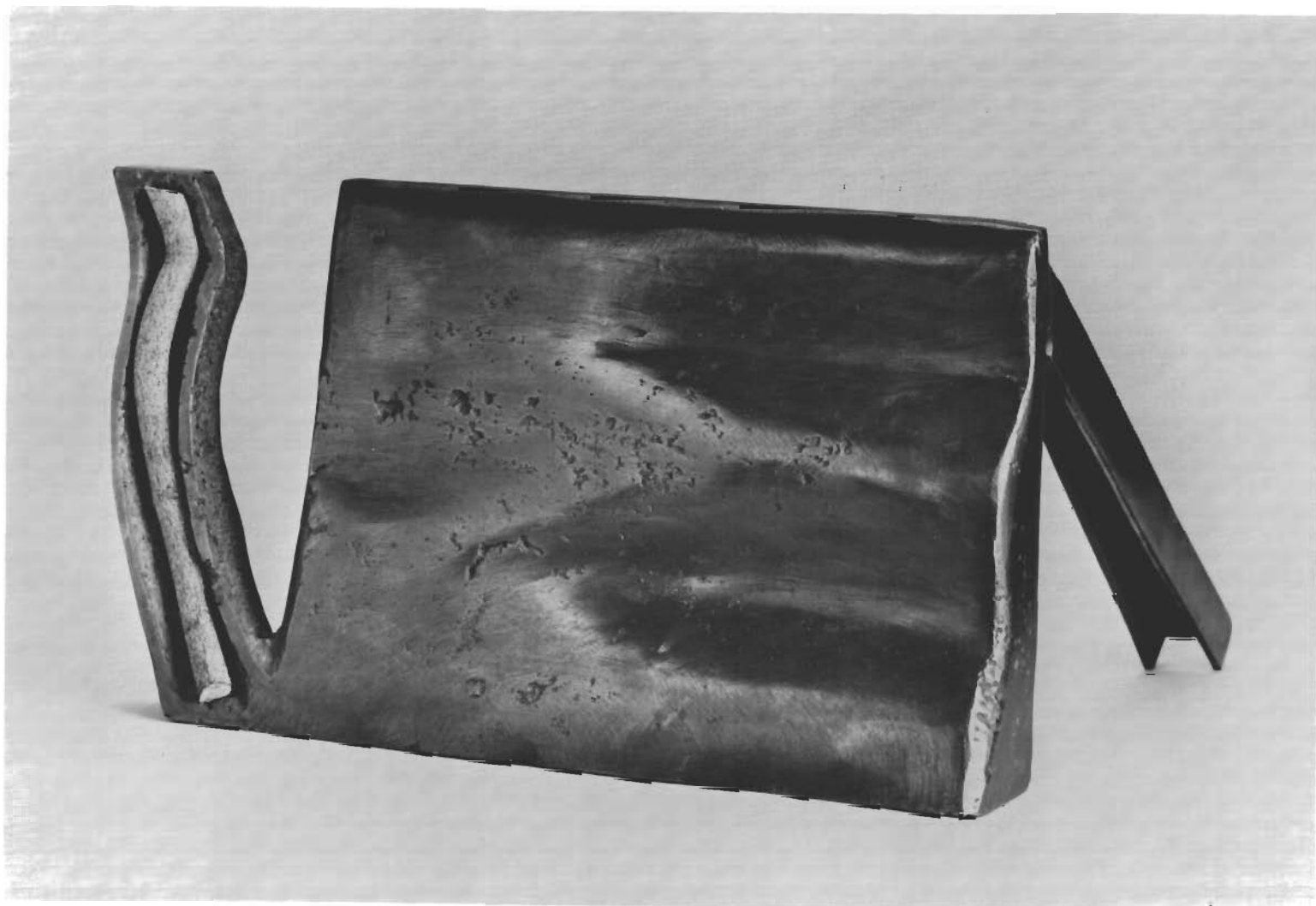


Fig. 17
No Exit
Jay Wholley



Fig. 18
Moses
Tony Smith

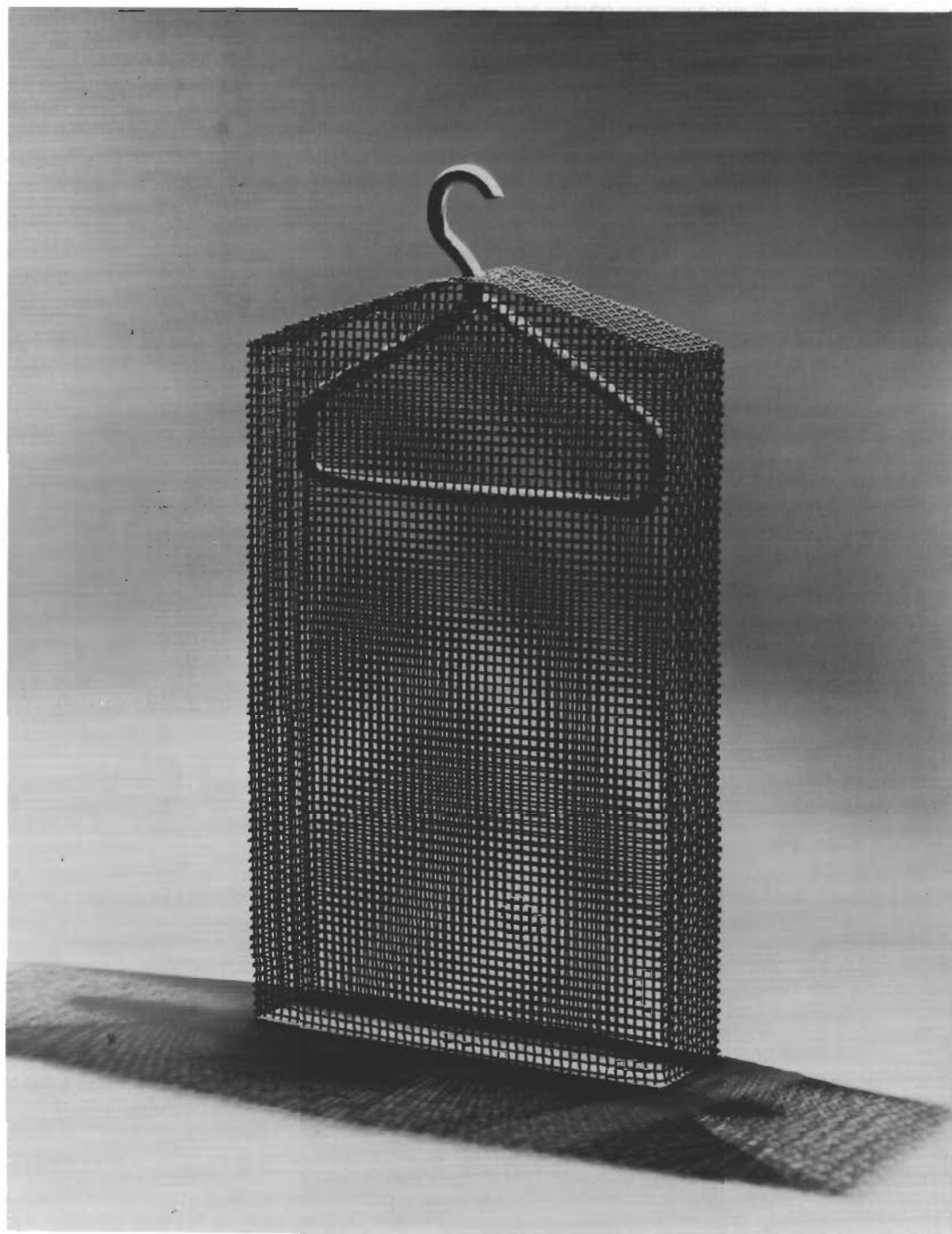


Fig. 19
Clothes Bag
Joseph Wesner

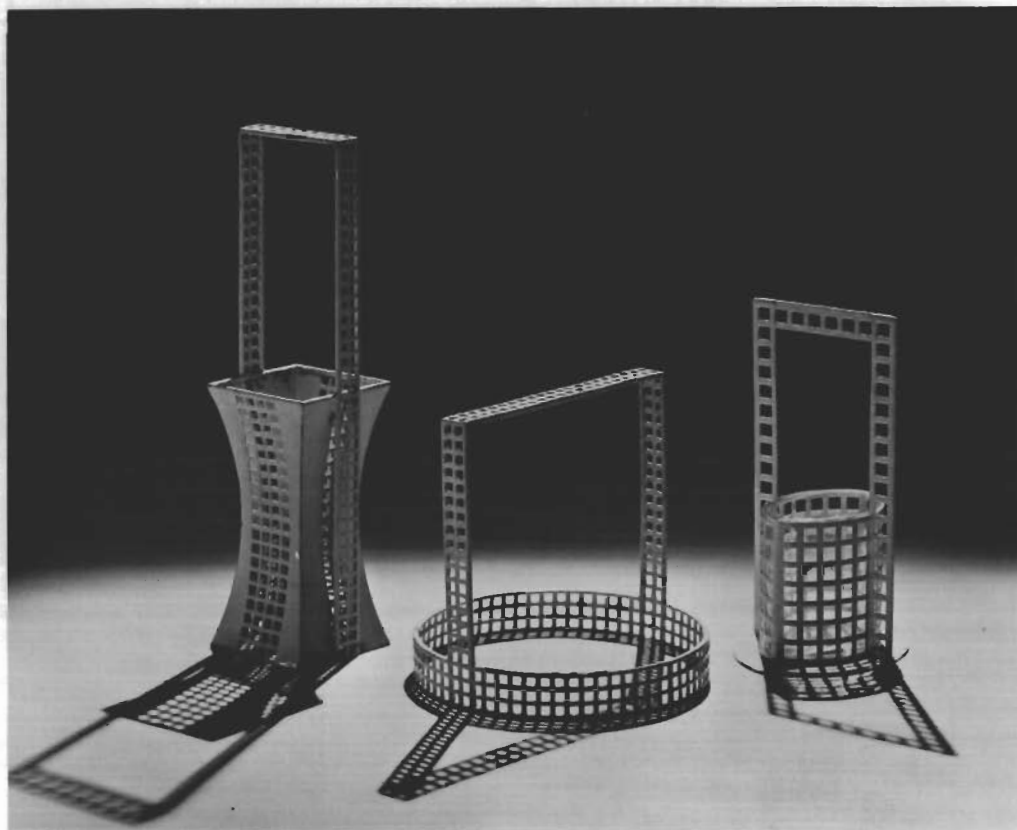


Fig. 20
Three Baskets with Handles
Josef Hoffmann



Fig. 21
Child's Chair
Harry Bertoia

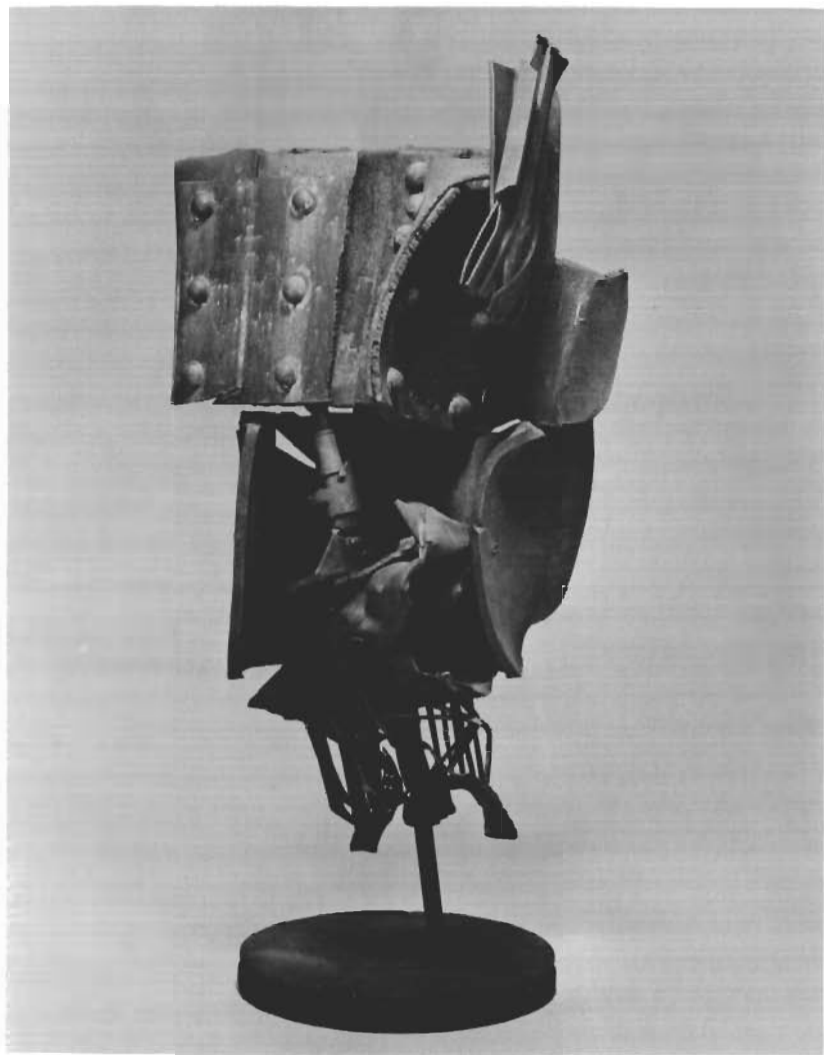


Fig. 22
Untitled #RS 69
 Richard Stankiewicz



Fig. 23
Winter Coast Platter
 Susanne Stephenson

WORKS EXHIBITED

Additional works will be displayed in Parts I and II of the exhibition. A complete list of works exhibited is available at Meadow Brook Art Gallery.

PAINTINGS AND DRAWINGS

1. AMENOFF, Gregory
Knarl 1986
Oil on canvas
90" h x 78" w
2. GORCHOV, Ron
Procession 1983
Oil on linen
65" h x 81" w x 11" d
3. HULL, Richard
Common Distance 1984
Oil and wax on canvas
42" h x 78" w
4. HUMPHREY, David
After Work 1983
Oil on canvas
42" h x 91" w
5. PORTER, Katherine
A Clock in Every House 1983
Oil on canvas
79" h x 97" w
6. SCULLY, Sean
Cradle 1984
Oil on canvas
64" h x 48" w x 4" d
7. SHEATHELM, Helen
Wisteria 1987
Watercolor on paper
16" h x 22" w, as matted
8. SHIELDS, Don
Dr. Brain's Unpleasant Surprise 1986
Oil on canvas
86" h x 62" w

9. SHIELDS, Don
Street Diver 1986
Oil on canvas
71" h x 63" w
10. WALKER, John
Transpacifica #6 1984
Oil on canvas
20" h x 16" w
11. WALKER, John
Transpacifica #9 1984
Oil on canvas
24" h x 18" w
12. WHOLLEY, Jay
Leap of Faith 1983
Sculptural drawing, graphite and wood
16" h x 21" w x 2" d
13. WHOLLEY, Jay
McLain Flats Magician 1983
Sculptural drawing, graphite and wood
60" h x 21" w x 2" d
14. WHOLLEY, Jay
Quetzalcoatl's Disguise 1983
Sculptural drawing, graphite, paper and masonite
35" h x 42" w x 2" d

SCULPTURE

15. ADKINS, Terry
Cepheus 1986
Redwood, masonite, wax and tempera
35" h x 5" w x 11" d
16. ADKINS, Terry
Thuban 1986
Redwood, masonite and enamel
34" h x 7" w x 21" d
17. BILLS, Tom
Horse Collar (Large Lead Helmet) 1985
Lead and steel
15" h x 19" w x 2" d



Fig. 24
Shinto Temple Altar Cloth Chest
Japanese, Tokugawa Period



Plate 14
Procession
Ron Gorchov

18. BREIVIK, Bård
Untitled from Parts of a Score 1986
Brass and copper wire
47" h x 6" w x 6" d
19. BREIVIK, Bård
Inca from Parts of a Score 1987
Bronze, lost wax process
47" h x 6" w x 6" d
20. BREIVIK, Bård
Joan of Arc from Parts of a Score 1987
Bronze, lost wax process
48" h x 6" w x 6" d
21. DI SILVERO, Mark
African Script 1983
Cut and welded steel
67" h x 35" w x 28" d
22. DI SILVERO, Mark
Queen's Rook 1983
Cut and welded steel
51" h x 35" w x 26" d
23. DUFF, John
Black Serrated Wedge 1984
Wood, graphite and shellac on fiber glass
57" h x 10" w x 28" d
24. HALL, Michael
Plowshare 1972
Bronze
32" h x 24" w x 13" d
25. OSIP, Sandra
Untitled 1986
Riveted sheet steel
29" h x 39" w x 21" d
26. SCANGA, Italo
Disintegration of the Circle 1983
Wood, oil paint and wire
105" h x 51" w x 25" d

27. SMITH, Tony
Moses 1975
Cut and welded steel
34" h x 44" w x 24" d
28. STANKIEWICZ, Richard
Untitled #RS 69 1959
Welded steel
44" h x 24" w x 18" d
29. WESNER, Joseph
Clothes Bag 1980
Steel mesh and iron
59" h x 30" w x 8" d
30. WESNER, Joseph
Study Related To "Tempus" 1986
Steel
27" h x 7" w x 21" d
31. WESNER, Joseph
Verona Alto Study 1987
Painted steel
35" h x 32" w x 12" d
32. WHOLLEY, Jay
No Exit 1986
Cast iron and steel with wood insert
6" h x 11" w x 9" d

CERAMICS

33. BASTON, Prescott W.
An assortment of small, handcast and hand-painted plaster figures of various dimensions:
 - a. *The Headless Horseman* 1950
 - b. *Thomas Jefferson* 1949
 - c. *Mr. and Mrs. Ritterhouse Square* 1948
34. STEPHENSON, Susanne
Winter Coast Platter 1986
Fired and glazed terra cotta
2" h, 22" diameter

35. VOULKOS, Peter
Untitled (Stacked Vessel) 1981
Fired and glazed clay
41" h, 18" diameter

TEXTILES AND ADORNMENTS

36. *Amish Bars Quilt*
Initials "LP" and date "1892" sewn on quilt
Lancaster County, Pennsylvania
Pieced and quilted wool challis
78" h x 80" w
37. *Mennonite Bars Quilt*
Pennsylvania c. 1930
Double-sided, pieced and quilted cotton
83" h x 84" w
38. *Wedge Weave Eye-Dazzler Blanket*
American Indian, Navaho Tribe, Arizona c. 1910
Wool
81" h x 41" w
39. *Man's Hide Shirt*
American Indian, Hidatsa Tribe c. 1875
Collected by U.S. Army Major Gerome Clark at Fort
Berthold, North Dakota, last quarter of the 19th Century
Hide with wide beaded strips and long hide fringes
45" h (with fringe) x 49" w, as displayed
40. *Yellow Kurteh (Woman's Mantle)*
Tekke Turkmen Tribe, Afghanistan c. late 19th Century
Woman's cloak with dummy, vestigal sleeves
Cotton and silk with silk embroidery
50" h x 24" w
41. *Russian Cossack Belt*
Soviet Union 19th Century
Leather studded with Russian 19th Century silver coins
and silver cone-spiked buckle and catch
4" h x 34" w x 2" d
42. *Turkmen Man's Belt*
Soviet Union (Central Asia) Late 19th-early 20th Century

Leather inlaid with carnelians set in brass fittings and
surrounded by clusters of brass nodes on the front. The
back is dressed with a continuous panel of metal lattice
work and a dangling circular metal lattice piece.
6" h (with pendant) x 54" w x 1" d

43. *Persian (Qajar) Helmet*
Iran Late 18th Century-early 19th Century
Watered steel with traces of gilding over a hunting scene
in relief and fine steel mesh
24" h (with stand), 8" diameter

FURNITURE AND DECORATIVE ARTS

44. BERTOIA, Harry
Child's Chair 1950s
Black painted metal, wire and rod construction with white
plasticized coating on seat and back
20" h x 13" w x 13" d
45. BUMM, Stephan
"Argos" Lamp Prototype 1985
Metal, electrified with candle lightbulb
15" h x 13" w x 6" d
46. HOFFMANN, Josef
Three Baskets with Handles c. 1905
Wiener Werkstätte, Vienna, Austria
Painted metal, one with original glass liner
Various dimensions
47. MYERS, Forrest
Park Place Café Table 1984-85
Welded steel and stainless steel rods and wires, with glass
top
29" h, 38" d
48. MYERS, Forrest
Pair of Mainliner Chairs 1984-85
Each constructed of a single bended and welded stainless
steel rod for base and a cut and bent patinized steel sheet
for seat and back
35" h x 16" w x 16" d

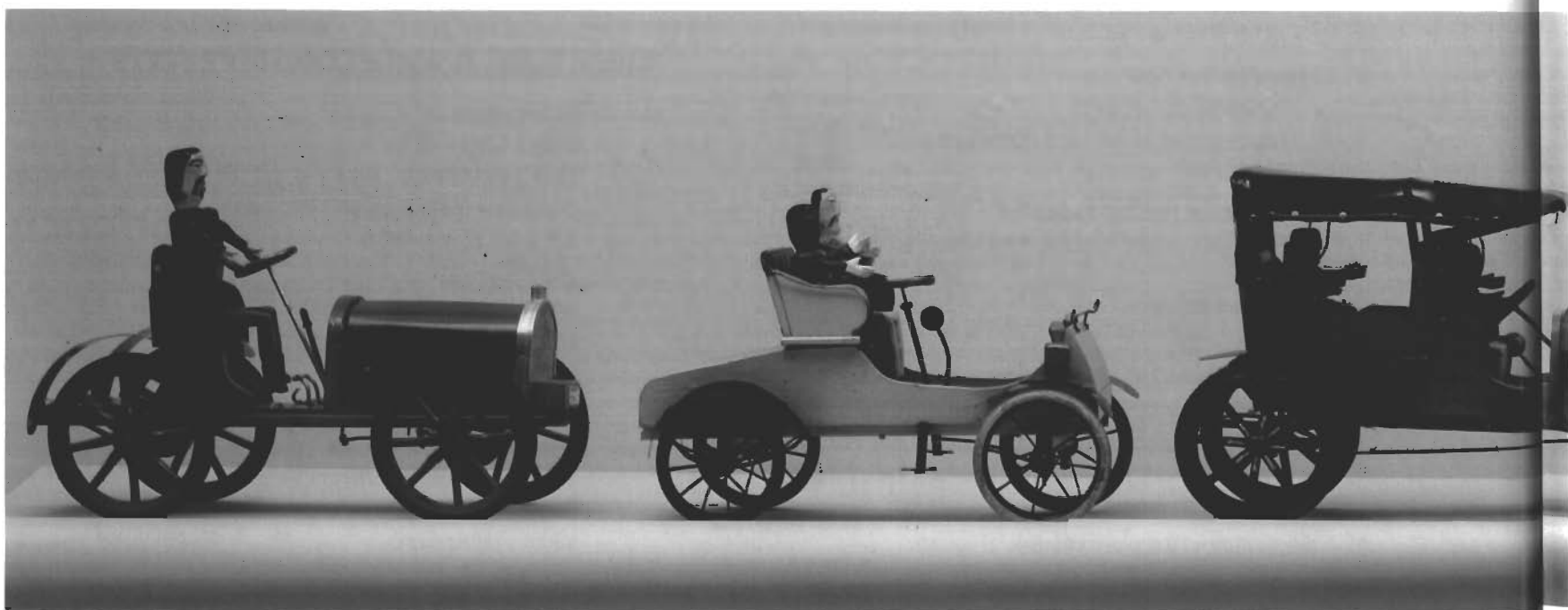
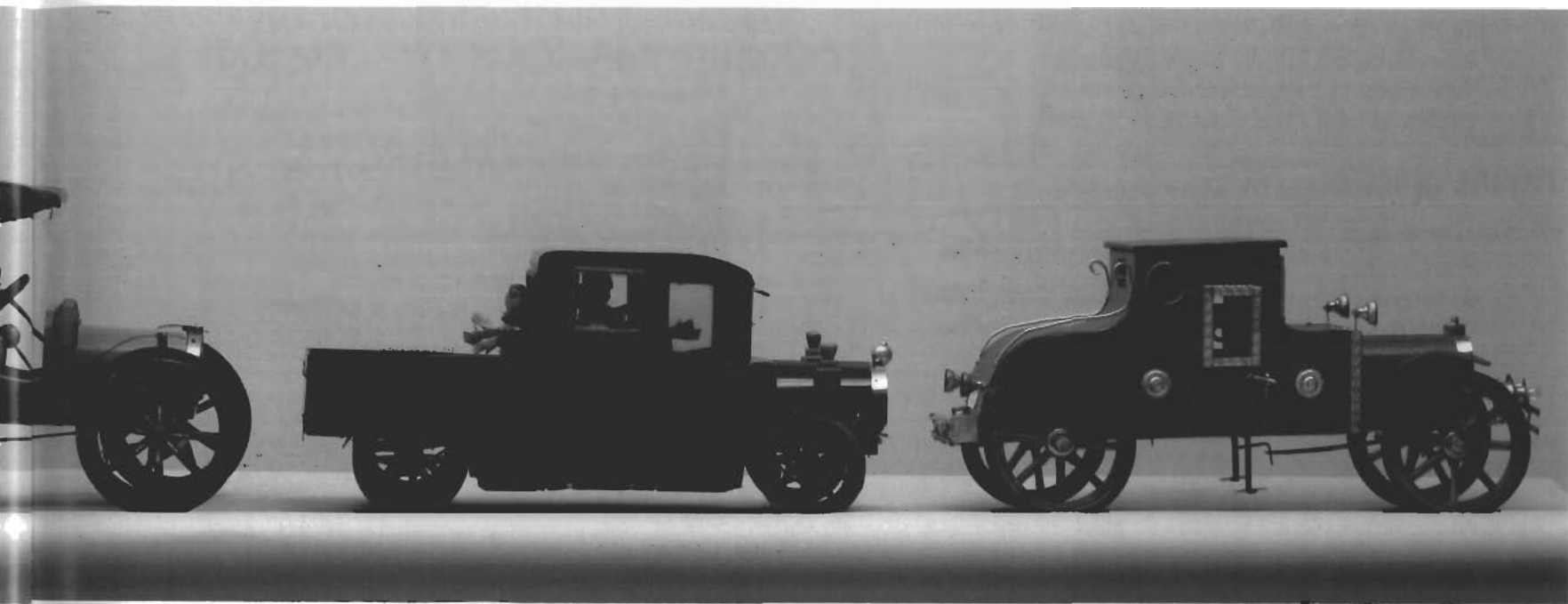


Plate 15
Procession of cars
Félicien Levesques



49. *SERRURIER-BOVY, Gustave*
Clock c. 1902
 Mahogany, brass and blue glass, brass label on verso:
 Paris-Serrurier-Bovy-Nice 24 rue de joie 10 rue
 Gudule Liege Bruxelles
 28" h x 15" w x 8" d
50. *Philadelphia Chippendale Side Chair*
 c. 1760-1770
 Mahogany with fabric upholstered seat pad
 40" h x 25" w x 22" d
51. *Shinto Temple Altar Cloth Chest*
 Japan (Tokugawa Period) Late 18th Century
 Wood, lacquer, brass, cloth and rope
 29" h x 39" w x 28" d

TRIBAL OBJECTS

52. *Mossi Plank Mask*
 19th Century
 Burkina Faso, Mossi People, Wango Society, Sudan, Africa
 Wood, brown patina and traces of polychrome; oval face
 combines human and animal traits, including antelope
 horns
 59" h (with stand) x 7" w x 6" d
53. *Namje Dolls*
 Early to mid-20th Century
 Namje People, North Cameroon (Nigerian Border), Africa
 Grouping of three carved wooden dolls dressed with
 beads, burlap, brass rings and cowrie shells
 Various dimensions
54. *New Guinea Standing Figures*
 The Sepik District, New Guinea c. 1900
 Three carved and painted wooden figures with stands
 Various dimensions
55. *Yoruba Pot Lid*
 Yoruba People, Western Nigeria, Africa Late 19th
 Century
 Head on a figured crown lid (*Omori*) for an Erinle vessel.
 The form of the lid resembles a Queen Victoria figure.

The snake on the front of the dress may be a reference to
 the water goddess Mammy Wata
 Terra cotta with camwood coloring
 14" h, 14" d

FARM IMPLEMENTS

56. *Farm Implement Assortment*
 19th and 20th Century American implements, unless
 otherwise stated
 Primarily wood with iron, steel and wire fittings and
 supports
 Various dimensions
- Two-prong wooden hay fork
 - Three-prong wooden hay fork
 - Four-prong wooden hay fork France
 - Wooden rake
 - Wooden wheat shovel
 - Wooden framed box saw
 - Painted wooden yoke for team of animals
 - Wooden yoke for carrying buckets of water
 - Iron ice tongs
57. *Cheese Drainer*
 Central Pennsylvania 19th Century
 Wood
 13" h x 32" w x 32" d
58. *Grain Cradle*
 19th Century
 Wood with iron blade and supports
 42" h x 29" w x 22" d

FOLK ART — SCENES

59. *McKENZIE, Carl*
Noah's Ark 1987
 Wood construction with carved and painted wooden
 figures
 21" h x 24" w x 6" d

FOLK ART — WEATHERVANES

60. *Statue of Liberty*
New York State c. 1910-1930
Sheet iron
42" h (on stand) x 26" w
61. *Rooster*
Mid-19th Century
Molded copper body, sheet-iron tail and comb, painted, on
old wooden stand
32" h (on stand) x 18" w x 3" d (for body of rooster)

FOLK ART — WHIRLIGIGS AND WINDTOYS

- Whirligig and Windtoy Assortment*
Early to mid-20th Century
All three whirligigs were made by the same farmer in the
Bridgehampton area of Long Island, New York
Painted wood and sheet metal, wire and glass
Various dimensions
62. *Windtoy*
c. 1930
Original red, white and blue paint on rotary blade and tail
63. *Barnyard Carousel*
64. *Cranking Up the Car*
65. *Blacksmith*
- 66-68 FENIMORE, Janice
Madison, New Jersey
Three contemporary whirligigs depicting George
Washington, Benjamin Franklin and Thomas Jefferson
Carved and painted figures with stained bases, columns
and blades; various woods and other materials
Various dimensions
66. *Young George Washington* 1986
67. *Our First Ambassador to France* 1986
68. *T.J. At Home* 1987

TOYS

69. *A Dinky Toy Traffic Jam*
Made in England by Meccano Ltd. 1945-50
Painted metal with rubber wheels
Various dimensions
- a. "Foden" truck carrying three blue coupes and three
green roadsters
 - b. "Aveling-Barford" Diesel Roller
 - c. "Land Rover" and trailer
 - d. "Jaguar" roadster
 - e. Motorcycle and sidecar "Supertoy"
 - f. Traffic light post
 - g. "Round-About" road sign
 - h. Petrol tank and pump
70. HOGAN, R.G. "Doc"
"Woody" Station Wagon and Speedboat 1942
Carved wood, painted, stained and varnished, and clear plastic
Various dimensions
- 71-76. LEVESQUES, Felicien
Riviere du Loup, Quebec, Canada
Painted sheet metal, wood, vinyl, rubber, plastic, paper,
wire, hooks and chains, with carved and painted wooden figures
Various dates
Various dimensions
71. *Big Boat* (HMS Vieille Bennington)
With passengers and crew, toy cars and plane; electrified
by an interior light and two colored Christmas bulbs at
top of boat
72. *Big Red Car and Driver*
License plates: "America 1901"
73. *Yellow Car*
74. *Blue Touring Phaeton*
License plates: "1910 H"
75. *Red Coupe*
License plates: "Ford 1904 Quebec 80"
76. *Black Pickup Truck*
License plates: "1930"

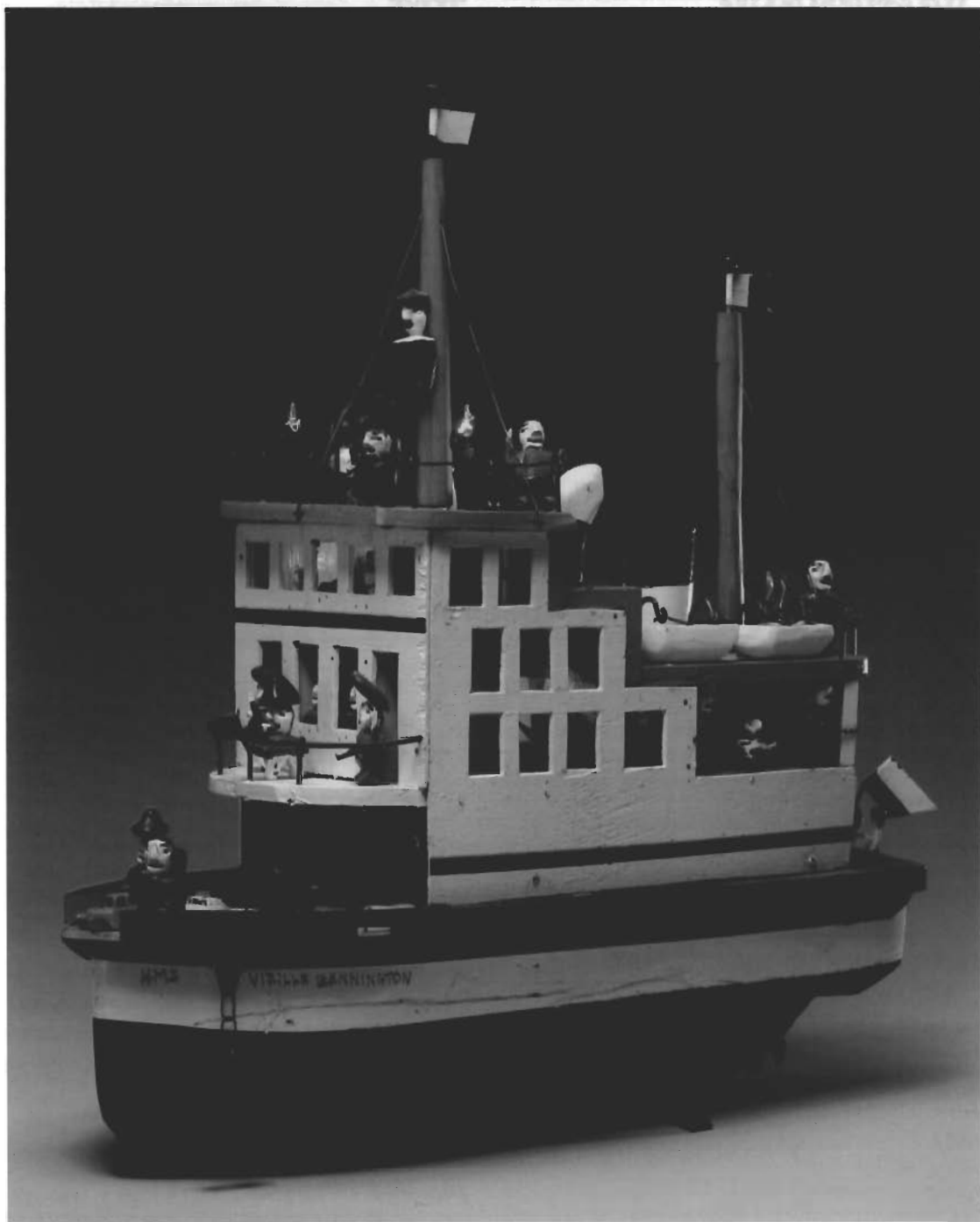


Plate 16
Big Boat
Félicien Levesques



Fig. 25
Untitled
Sandra Osip

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