



SELECTIONS FROM
**THE MARK AND ORA HIRSCH
PESCOVITZ COLLECTION**

OAKLAND UNIVERSITY ART GALLERY

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September 10 – November 21, 2021

Curated by Dick Goody

OAKLAND UNIVERSITY ART GALLERY

on cover:
Samuel Felrath Hines, Jr.
Parrot, c. 1952-8
watercolor | 23 x 16.5 inches

THE MARK AND ORA HIRSCH PESCOVITZ COLLECTION

To view someone’s art collection is an entree into a private realm made public. An intimate exchange occurs when the collector’s personal choices are shared universally. Interests are revealed, beliefs disclosed, and preferences combine to become physically manifest. Seeing a private collection in a public space facilitates a new layer of cultural discourse surrounding the artworks. Distinctive connections are contextualized in this collective rediscovery. This exhibition reassembles the private collection of Dr. Ora Hirsch Pescovitz, President of Oakland University, from where it resides at her current home at Sunset Terrace into a gallery context.

Hirsch Pescovitz has been collecting contemporary art for forty years. Professionally, a pediatric endocrinologist, she was formerly the Eli Lilly Company’s Senior Vice President and U.S. Medical Leader for Lilly Biomedicines, and before that, Executive Vice President for Medical Affairs and Health System CEO at the University of Michigan. However, prior to her various professional and academic leadership roles, she was a student at Northwestern University. It was there that she met her husband, Mark Pescovitz, in 1974.

Ora Hirsch Pescovitz states: “I was a musician and I loved the arts: literature, theatre, music – but I don’t think I expected to collect art. But, my husband, who was only one year older than me, was already collecting.” Mark Pescovitz, the son of an artist and a surgeon, had found a way to forge his interests while also reflecting on his parents’ paths. By the time these two aspiring scientists were married in 1979, he had already begun amassing a small art collection.

Dr. Mark Pescovitz, who died in 2010, was a Professor of Microbiology/Immunology and the Director of the Transplant Immunology Laboratory at Indiana University School of Medicine. Together, Hirsch and Pescovitz built a life together in Indianapolis and raised three children. Dedicated to the exploration of curiosity, investment in community, and stewardship of education, their united commitment to science, art, and culture lays at the intersection of this exhibition and is strongly reflected in the works they chose to acquire.

Supporting the artists where they lived and worked was an imperative. This fueled many of their early acquisitions. It was during this time that they met Mark Ruschman, an art dealer in one of the new galleries opening up in Indianapolis. Ruschman, who is now

Senior Curator of Art and Culture at the Indiana State Museum, guided their early acquisitions. In conversation, Ruschman stated, “I believe Mark and Ora took a great deal of pride and satisfaction in supporting local artists. They enjoyed the camaraderie, the intellectual stimulation, and the sense that they were supporting the careers of the artists in the community. They would host events at their residence and invite artists to attend, meet with their colleagues and friends, and engage with prospective patrons. While the inclusion of works by international artists in the collection was facilitated by the merits of the individual pieces, it also demonstrated that work by local and regional artists stood up very well in comparison. Artistic diversity in a collection can be a huge asset.”

The range of work here is epitomized by a painting by James Cunningham. Meeting at the intersection of art and science, *Winter Solstice Cloud* embraces the artist’s background in astronomy, cosmology, literature, music, and science fiction. In 1975, Cunningham became an integral part of the NASA Art Program, which gave artists access to spacecraft, liftoffs, astronauts and scientists. Cunningham, like several artists in the collection, studied at the Heron School of Art, which is now part of Indiana University-Purdue. Hirsch Pescovitz states, “I think many scientists have an artistic side.” Other artists in the collection that exemplify this junction between art and science include Yaacov Agam, Michael Berman, Miquel Gilabert, and Ivan Sizonenko.

Ruschman recalls, “They brought the same discipline and passion to collecting as they brought to their medical professions.” Further, *the process was not a passive endeavor for Mark and Ora, it was up close and personal. They approached it with passion and something of a quest for knowledge. It was something they truly enjoyed, but they wanted to really understand the work and the artists’ intent.*

Art collections blend the disposition of their collector’s proclivities, but at the same time, they are a microcosm of their epoch. A nude by Robert Mapplethorpe, which says so much about the promising tolerance, audacity, and diversity of the 1980s, flourishes next to a Christo and Jeanne Claude drawing, which speaks volumes about environmentalism and the paradox of commodification. Hirsch Pescovitz recalls, “I preferred abstract work, Mark liked figurative and landscapes.” Collecting, much like a marriage, requires collaboration and compromise to achieve harmony.

The letter by Louis Pasteur, for example, was a birthday gift for her husband. Although not a work of art, it is a curiosity, which seamlessly integrates into the collection’s scientific sector. And the Kurt Vonnegut self-portrait speaks to the collectors’ embrace of literature and the author’s prescient, provocative blend of artistry and science.

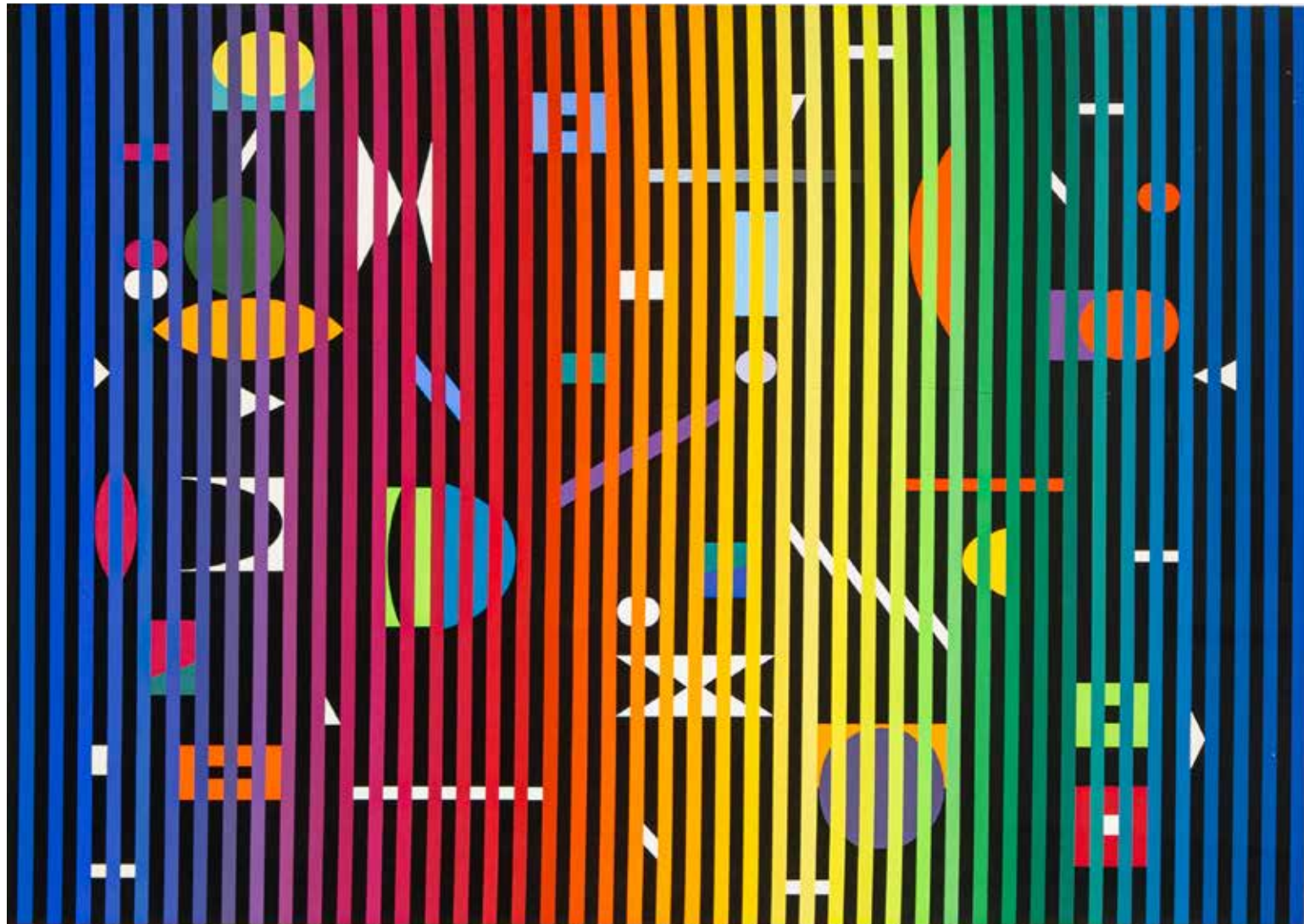
Some of the earliest works acquired from Ruschman were several large, vividly-colored paintings by Philip Campbell, a celebrated Indianapolis painter then working in a post-pop idiom. “I love color (including black) – I think I am bold and daring and bold colors awaken the senses,” says Hirsch Pescovitz. Similarly, strident hues can also be seen in the works of James Wille Faust, John Torreano, Judy Pfaff, and Chuck Close.

Over the years, the collection grew until it was housed in a distinct postmodern architectural space designed by Hirsch Pescovitz in metropolitan Indianapolis. When Dr. Hirsch Pescovitz became President of Oakland University in 2017, the collection traveled from

Indianapolis to its current home at Sunset Terrace, the 11,000 square foot, mid-century modern home that Matilda Dodge Wilson, heiress to the John Dodge fortune, built in 1953.

Seeing the collection today, occupying nearly all 22 rooms of Sunset Terrace, one could almost imagine that the space had been created with the sole purpose of housing it. This particular collection, with its various focuses and affinities, with its demarcations between abstraction and figuration, activates the vast ambulatory transitions and logical domestic compartments that comprise the house. These spaces are animated and beautifully introduced in the large photographic work *De Las Dos Aguas*, by the Cuban artist Maria Magdalena Campos-Pons. It is the first thing one sees upon entering the house. Comprising twelve photographs arranged in a symmetrical grid, it conjures the beguiling realm of the artist’s Afro-Chinese heritage, welcoming the viewer into a dominion full of further revelations and enchantments. In short, the collection dovetails perfectly into its grand circles and quieter cuboid rooms and annexes.

The paradox between the intimacy of personally curating the Hirsch Pescovitz installation at Sunset Terrace and, now, in the exhibition and in this catalogue reveals the pedagogical nature and true intent of this collection. The commitment to stewardship is, in fact, deepened by the work of two independent individuals whose choices intersected and now interact in an instructive, continuous journey through art and time that encompasses empathy, commitment, and optimism. ■



YAACOV AGAM

B. 1928, RISHON LEZION, ISRAEL

Magic Rainbow, 1983

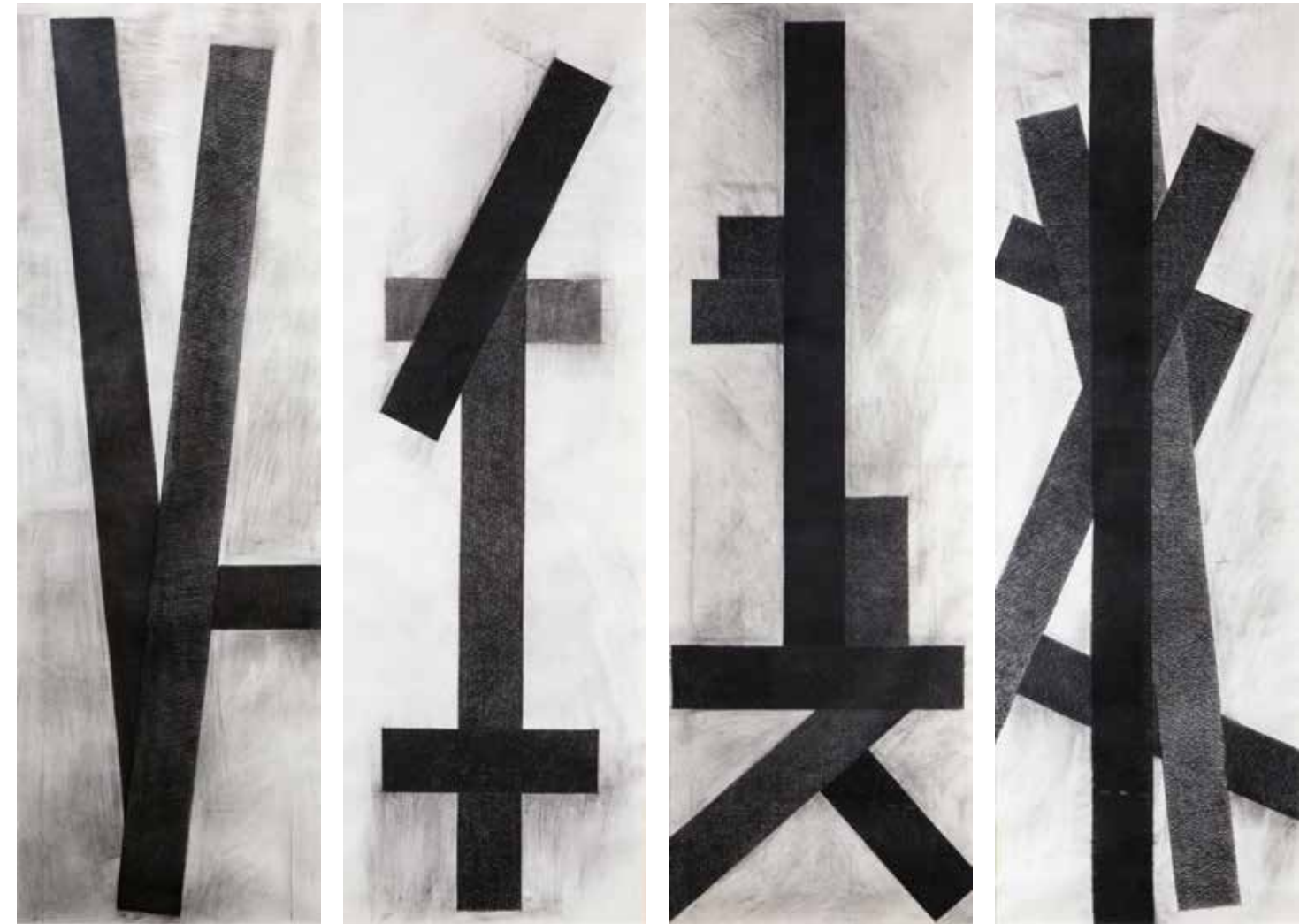
Serigraph | 24 x 36 inches

Considered by many to be the father of kinetic art, Agam's abstract, optically engaging forms challenge the viewer with his use of light, color, and sometimes sound. Active since the 1950's, his first retrospective took place in 1972 at the Musée National d'Art Moderne, Paris. He has since had retrospectives at over a half dozen international museums.

The monumental scale of his environmental artworks, such as *Fire and Water*, 1986, installed at the center of Dizengoff Square in Tel Aviv, utilizes a mechanism that shoots fire and jets plumes of water,

as it plays music. In 2019, the Yaacov Agam Museum of Art (YAMA), dedicated to the artist's work, opened in Agam's hometown of Rishon LeZion.

His work can be seen in the collections of the Guggenheim Museum in New York, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Pompidou Center in Paris. A lifelong educator, he has lectured at Harvard University and created a visual education program for children that has been celebrated by UNESCO. He holds an honorary Ph.D. from Tel Aviv University.



GARO ZAREH ANTRESIAN

B.1922, INDIANAPOLIS, INDIANA | D. 2018, ALBUQUERQUE, NEW MEXICO

Signals, 1992

charcoal on paper | 56 x 19.25 inches

A founding member of the Tamarind Lithography Institute of Los Angeles (now a division of The University of New Mexico College of Fine Arts), Antresian was a master printer responsible for creating a program to preserve lithography as methods of mechanical reproduction were shifting towards digital platforms.

A war artist with the Coast Guard during World War II, Antresian depicted action in the invasion of Manila, Iwo Jima, Okinawa, and the early occupation of Japan. In 1964, he joined the faculty in the

Department of Art at the University of New Mexico, where he taught until he retired in 1986.

Antresian was the recipient of many grants and honors, such as a Fulbright Fellowship and an Honorary Doctor of Fine Arts degree from Indiana/Purdue University, Indianapolis. His work has been exhibited and collected by the Metropolitan Museum of Fine Art, the Museum of Modern Art, and the Guggenheim Museum in New York.



UNKNOWN ARTIST (POSSIBLY F. FICHI)

LATE 19TH, EARLY 20TH CENTURY, ITALIAN

Untitled (Girl Reading Racconto), c. 1920
marble | 14.75 x 13.75 x 14 inches



NANCY MORGAN BARNES

B. 1960, SOUTH BEND, INDIANA

Juggling Oranges, 2002
oil on canvas | 36 x 30 inches

Barnes attended St. Mary's College in South Bend, Indiana, and earned a graduate degree from Indiana University, Bloomington in 1971. She has taught at DePauw University and Indiana University Bloomington. Her subject matter comprises intimate personal

pictorial narratives. Her work can be found in the permanent collections of the Indiana University Art Museum and Indiana State Museum. She lives and works in Searsport, Maine.



ROBERT BERKSHIRE

B. 1932, INDIANAPOLIS, INDIANA | D. 2010, INDIANAPOLIS, INDIANA

Scott, 1995
charcoal on paper | 43.5 x 30 inches

Berkshire received a scholarship to attend the John Herron Art Institute, and in 1958, he earned his MA from Florida State University. He was awarded a Fulbright Fellowship to study in Italy. Afterwards, he returned to Indianapolis to teach at the Herron Art Institute until

his retirement as Professor Emeritus in 1996. Often referred to as one of Indianapolis' best-known painters, Berkshire left not only an artistic legacy but a philanthropic one as well, funding scholarships and support for the university gallery that is now named in his honor.



MICHAEL P. BERMAN

B. 1956, NEW YORK CITY

Dunes (Pinacate, Mexico), 2004
silver gelatin print | 18 x 22.25 inches

Originally specializing in biology, specifically studying peregrine falcons, Berman left college in Colorado to focus on black and white landscape photography, eventually earning his MFA in photography from Arizona State University. His landscape photographs depict man's impact on ecosystems. Using the southwest as his primary source material, he explores the timeless and universal intersection between humans and their natural environment in nature.

Berman's work can be found in the collections of the Cleveland Museum of Art, the Metropolitan Museum of Art, and the New Mexico Museum of Art. He has been awarded numerous fellowships from organizations such as the Wurlitzer and Guggenheim Foundations, and the Arizona Commission on the Arts.



CHRISTYL BOGER

B. 1959, EL PASO, TEXAS | D. 2018, BLOOMINGTON, INDIANA

Off Shore, 2004

glazed earthenware | 22.5 x 22.5 x 20 inches

Boger was a sculptor and a professor at the School of Art, Architecture, and Design at Indiana University, Bloomington. She earned her BFA at Miami University and her MFA at Ohio University.

Raised in East Lansing, Boger spent summers at her grandfather's family cottage in Elk Rapids, Michigan. Her oeuvre features 1/3 life size, earthenware naiad-like figures. The anatomically precise forms (created using live models) display classical motifs such as filigree,

gold enameling, and traditional western patterns such as flowers, fruits, and motifs associated with Delftware.

Her work was included in the Smithsonian's prestigious exhibition *Staged Stories: Renwick Craft Invitational 2009*. This yearly program features artists of distinction working in traditional craft media that exemplify innovative approaches to contemporary practice.



PHILIP CAMPBELL

B. 1965, INDIANAPOLIS, INDIANA

Afternoon Escape, 1991

acrylic on canvas | 53.3 x 78 inches

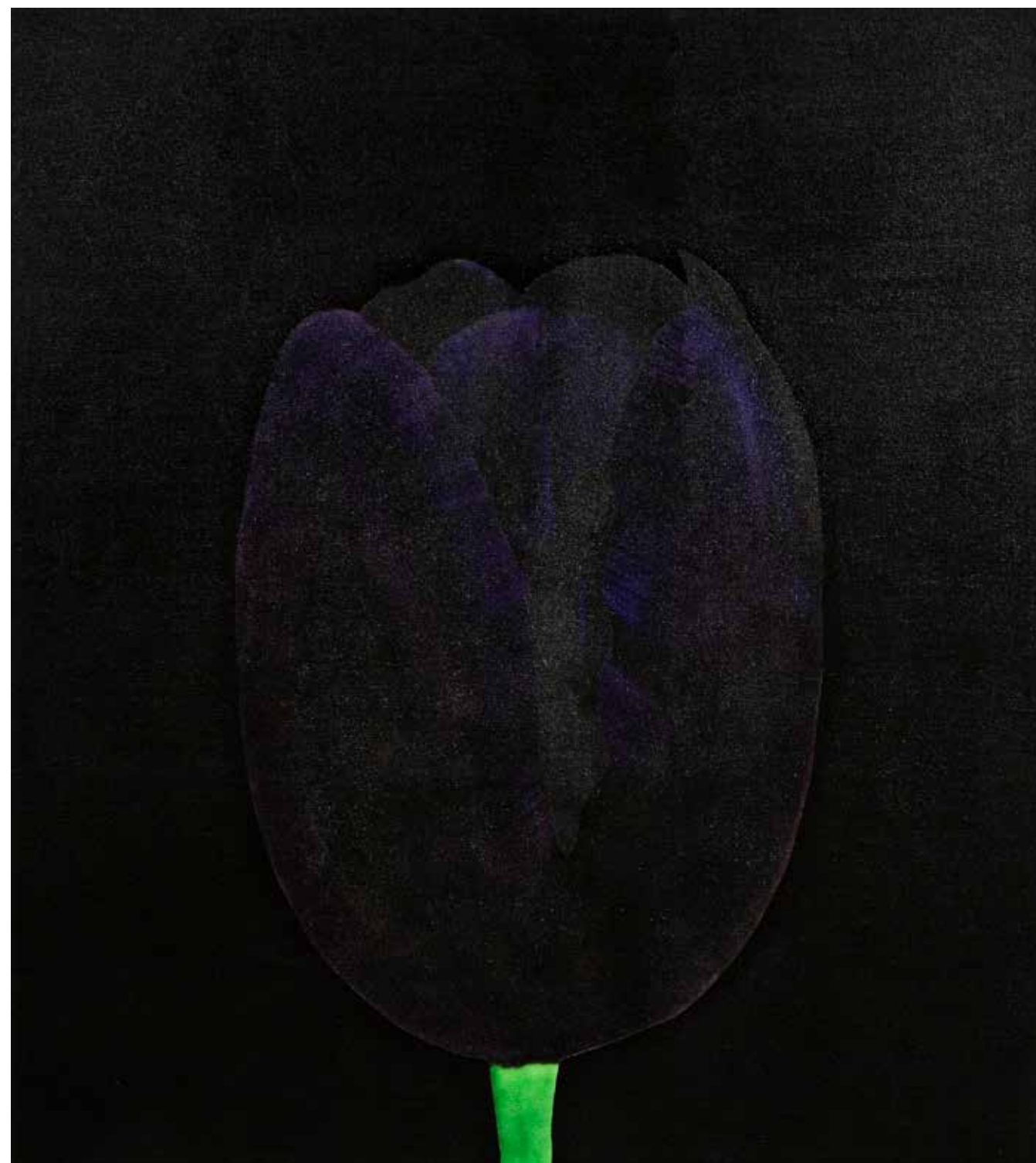
Campbell received his BFA from the Herron School of Art. His work has been exhibited and collected in public and private collections throughout the world. Additionally, he has received prestigious fellowships, grants, and awards, such as Indianapolis's Creative Renewal Arts Fellowship and the DeHaan Artist of Distinction Award.

Campbell stated that in the 1990's his work dramatically changed after witnessing a woman being chastised by museum security

guards for touching a piece of art on display at a Frank Stella exhibition. This experience refocused Campbell's intention to create objects that are more physically accessible. While self-identifying as a painter, Campbell creates work utilizing wood, paper, and cloth. His recent objects encourage audience interaction rarely encountered with fine art: touching (relief), immersion (forts), and participation (donation of clothes).



PHILIP CAMPBELL
Chri, 1990
 acrylic on canvas | 47.75 x 48 inches



PHILIP CAMPBELL
Tulip, 1996
 acrylic on canvas | 41 x 37 inches



MARIA MAGDALENA CAMPOS-PONS

B. 1959, LA VEGA, CUBA

De Las Dos Aguas, 2007

Polaroid Polacolor Pro photographs | 24 x 20.5 inches

Considered the premier post-revolutionary Cuban artist, Campos-Pons' artworks have been featured in more than 30 museums across North America, including the Smithsonian, the Whitney Museum of American Art and the National Gallery of Canada. Her autobiographical works investigate themes of history, memory, gender, and religion, and how they inform identity.

Born on a sugar plantation in the province of Matanzas, Campos-Pons mines her ancestral heritage of Nigerian, Hispanic and Chinese roots. Her Nigerian ancestors were brought to Cuba as slaves in the 19th century, passing on their traditions, rituals, and

beliefs. These profoundly influenced Campos-Pons' artistic practice, which combines media including photography, performance, painting, sculpture, film, and video.

Campos-Pons is the Cornelius Vanderbilt endowed Chair of Fine Arts, Drawing, Performance, and Installation. In 2019, she delivered Oakland University's Braun Lecture and was most recently awarded the Pérez Art Museum Miami (PAMM) annual \$50,000 Pérez Prize.



CHRISTO AND JEANNE-CLAUDE

CHRISTO VLADIMIROV JAVACHEFF

B. 1935, GABROVO, BULGARIA | D. NEW YORK CITY, 2020

AND

JEANNE-CLAUDE DENAT DE GUILLEBON

B. 1935, CASABLANCA, FRENCH MOROCCO | D. NEW YORK CITY, 2009

Package on Radio Flyer Wagon (Project), 1993

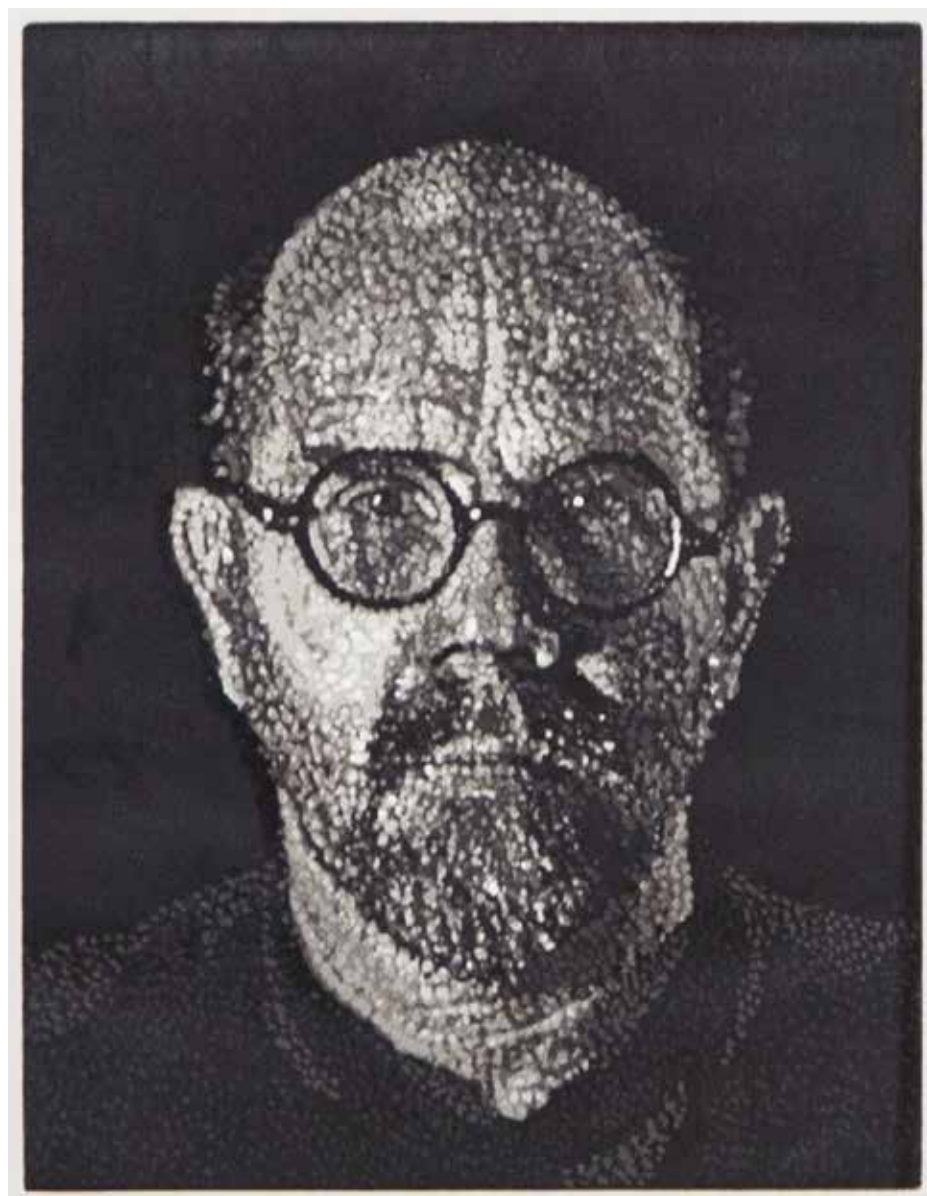
lithograph and silkscreen | 19 x 21.5 inches

Christo enrolled at the Sofia Academy of the Arts, Bulgaria in 1953. In 1956, as a political refugee, he took classes at the Vienna Fine Arts Academy, Austria, but did not graduate; rather, he networked with activists, artists, and museums, which became his sources of inspiration. He met his muse and lifelong creative partner, Jeanne-Claude, when he was commissioned to paint a portrait of her mother in 1958. Shortly thereafter, the two artists would exhibit together, in what would eventually become *their* signature leitmotif: wrapped objects. These objects, removed from their original context, became unique forms that could be viewed abstractly, absent of their intent, and instead transformed into a synthesis of form and nature.

Christo and Jeanne-Claude developed a manner of presenting their work in developmental stages, much as an architect would do, to garner interest in funding future projects. Small models, drawings,

and collages used for preliminary planning would become initial artworks in larger, usually environmentally-focused land or sea projects. From conception to completion, these became multi-year projects.

The couple moved to New York in 1964 and began working collaboratively, expanding from domestically-scaled objects to monumental works that included, most famously, Germany's Reichstag Building (1995), and *The Gates* in Manhattan's Central Park (2005). Inseparable in art and love, they exhibited together until her death in 2009. First conceived by Christo in 1961, the Christo and Jeanne-Claude team completed the *L'Arc de Triomphe, Wrapped in 2021*. Christo had wished this Paris-based project to be realized after his death.



CHUCK CLOSE

B. 1940, MONROE, WASHINGTON – D. OCEANSIDE, NY, 2021

Self Portrait I, 1997

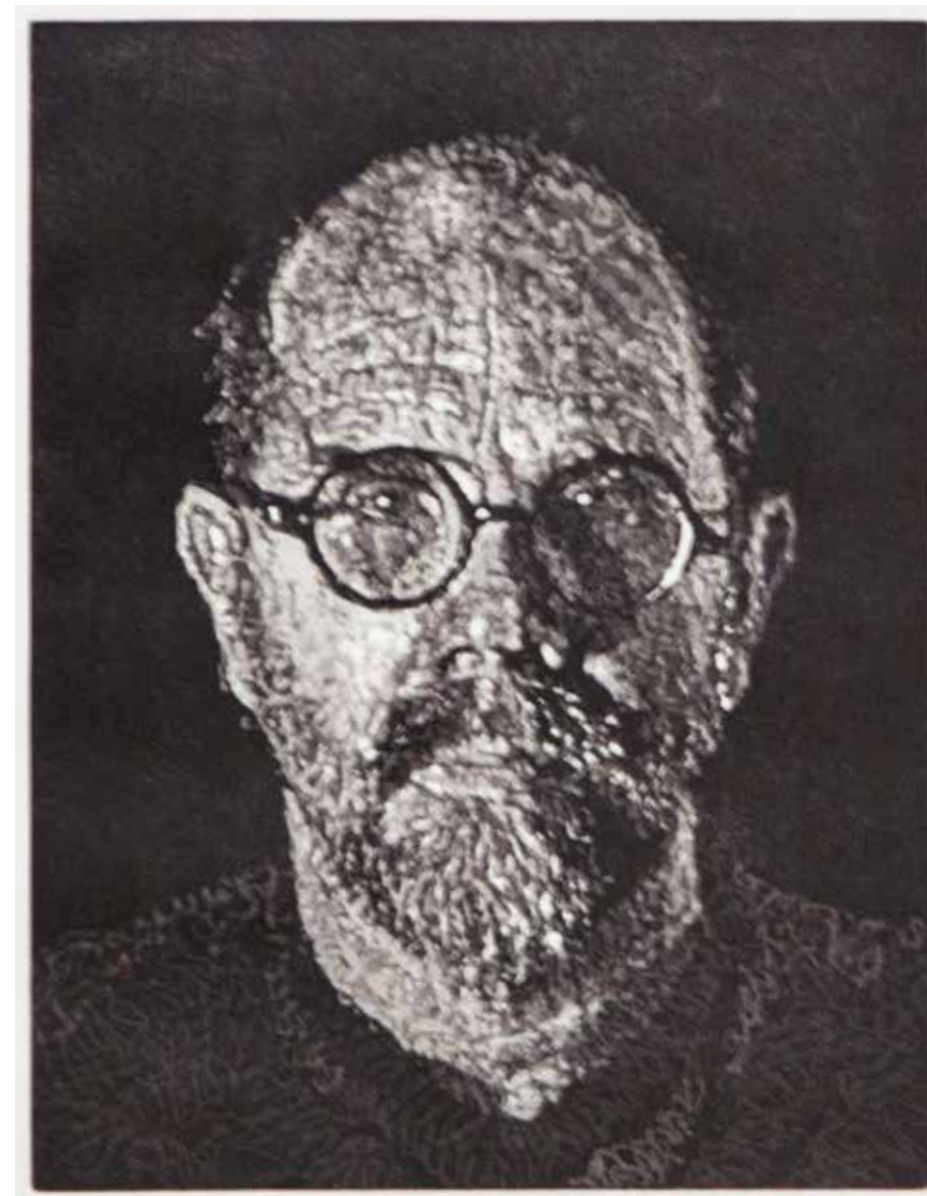
linocut | 11 x 9 inches

Close, who died in August 2021, earned a BFA from the University of Washington, and in 1964, an MFA from Yale. After graduation, he received a Fulbright award and studied in Vienna. Upon his return to the United States, he briefly taught at the University of Massachusetts.

Since the 1970's, Close has utilized a grid-based scheme to replicate unique photographic realism onto the canvas. Over the decades, he has created a visual vocabulary that utilizes the modernist framework of a grid to create abstract, colorful forms that, when viewed in composite, coalesce from individual mosaic squares into large scale portraits. This technique is often achieved with bright, bold colors or monochromatic tones. Close utilizes numerous mediums: etching, lithography, painting, photography, silkscreen, and tapestries. His work is in museum collections worldwide.

In 2017, Close came under scrutiny for alleged misconduct with women, hired as models, visiting his studio. This has resulted in a public conversation, in the post #Metoo environment, regarding the validity of artists accused of exploitation and misogynistic, racist, or other practices of bias. Days after his death, writing in the New York Times, Roberta Smith reported:

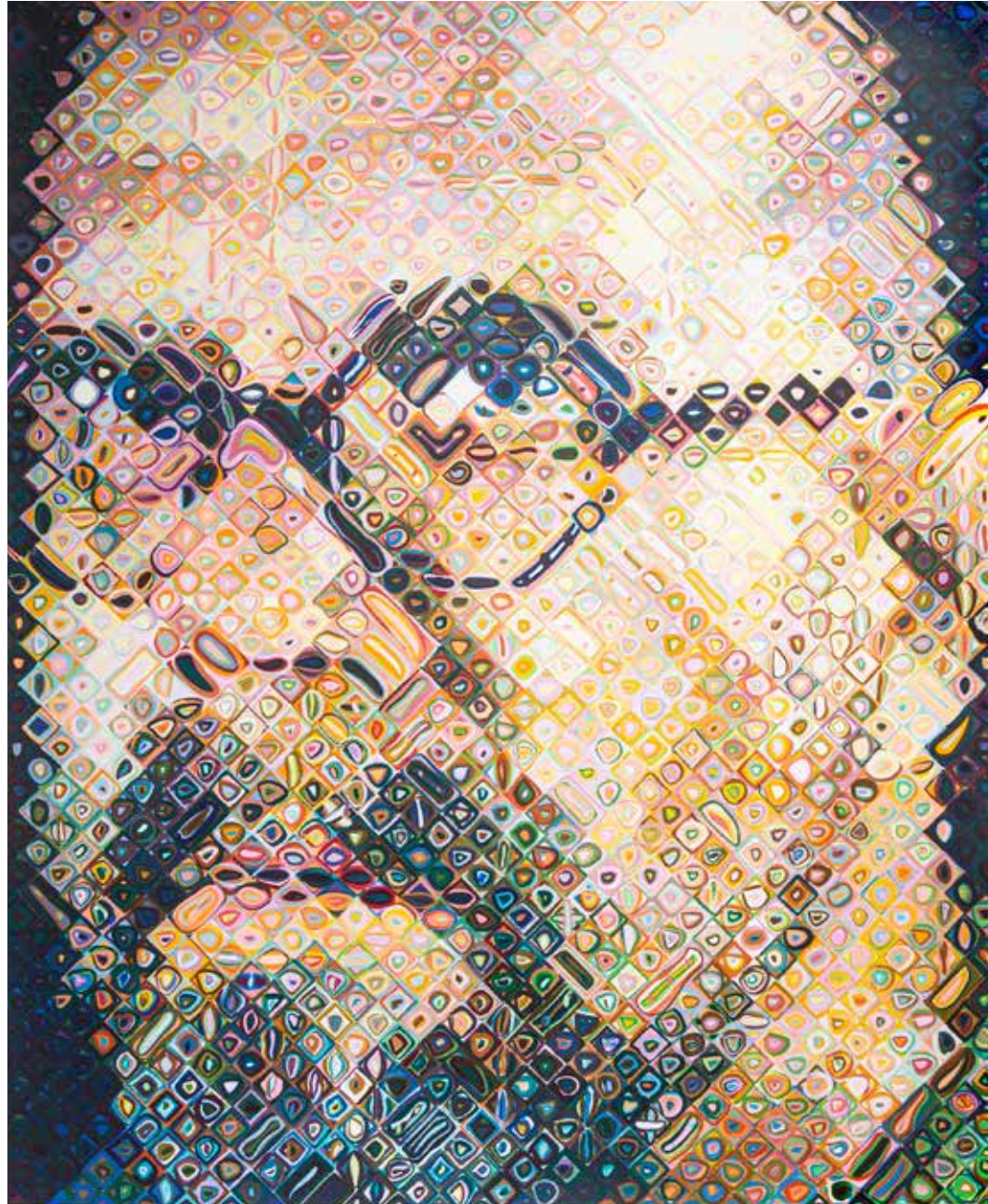
Now it will be interesting to see when and how Close's career is rehabilitated and whether it will garner an "asterisk," a label warning viewers of the less savory aspects of his life... I suspect his paintings will not be out of sight for long. And who knows, maybe asterisks aren't so bad. There are scores of male artists who qualify, maybe some female ones too. It's healthier to see them — and their work — without the rose-tinted glasses.



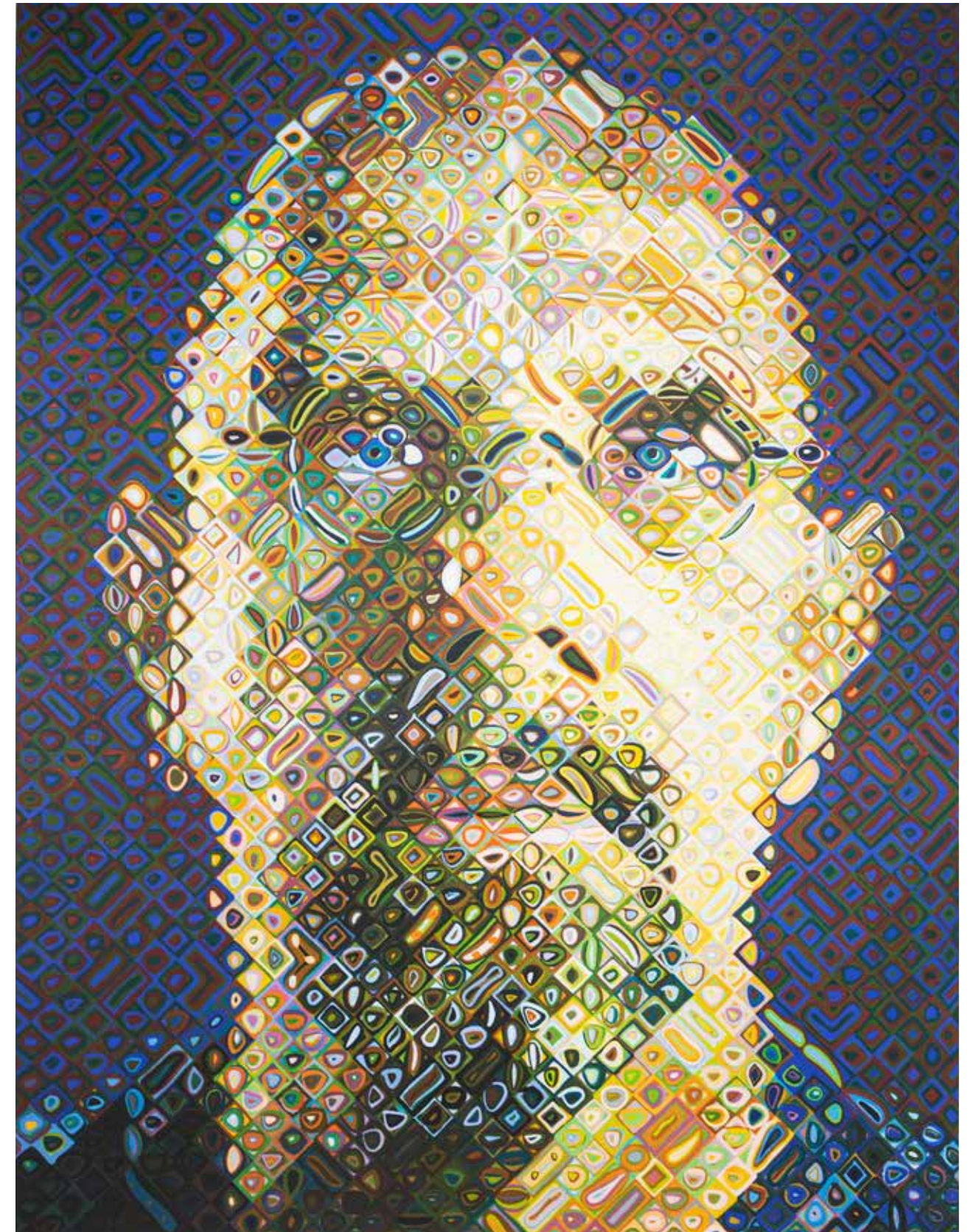
CHUCK CLOSE

Self Portrait II, 1997

linocut | 11 x 9 inches



CHUCK CLOSE
Self Portrait I, 2000
 silkscreen print on paper | 65.5 x 54 inches



CHUCK CLOSE
Self Portrait, 2007
 silkscreen print on paper | 60 x 50 inches



JAMES CUNNINGHAM

B. BLOOMINGTON, INDIANA, 1948 | D. 1991, WINE COUNTRY, CALIFORNIA

Winter Solstice Cloud, 1991

acrylic on canvas | 45 x 72 inches

From childhood, Cunningham fused his interest in art and science, embracing astronomy, cosmology, literature, music, and science fiction. Educated at the Herron School of Art, he exhibited widely in Indiana. In 1975, he was invited to participate in the NASA Art Program that provided access to spaceship launches, equipment

and facilities, as well as astronauts and scientists. His commitment to these interests and their motifs would continue throughout his painting practice. Cunningham died in a helicopter crash in southern California.



JAMES WILLE FAUST

B. LAPEL, INDIANA, 1949

Encounter, 1992

acrylic on canvas | 36.25 x 36 inches

Faust attended the Herron School of Art and the University of Illinois Champaign-Urbana. Nationally renowned and widely exhibited, his work combines hard-edged geometric shapes with biomorphic forms. Faust's oeuvre consists of paintings and mixed media works ranging in size from maquettes to large scale outdoor installations. Many of his objects and paintings are depicted in relief, juxtaposing sharp edges and soft shapes.

The Arts Council of Indianapolis awarded a Creative Renewal Arts Fellowship to Faust in 2008, and again in 2018. For this most recent project, *Dark Sky Destination*, he traveled to Sedona, Arizona to experience the night sky devoid of light and noise pollution.

Faust's monumental installations have been installed at the Indianapolis International Airport and the Herron School of Art and Design at Indiana University.



JAMES WILLE FAUST
The Magic of the Moment, 1989
 acrylic on canvas | 47.75 x 41.75 inches



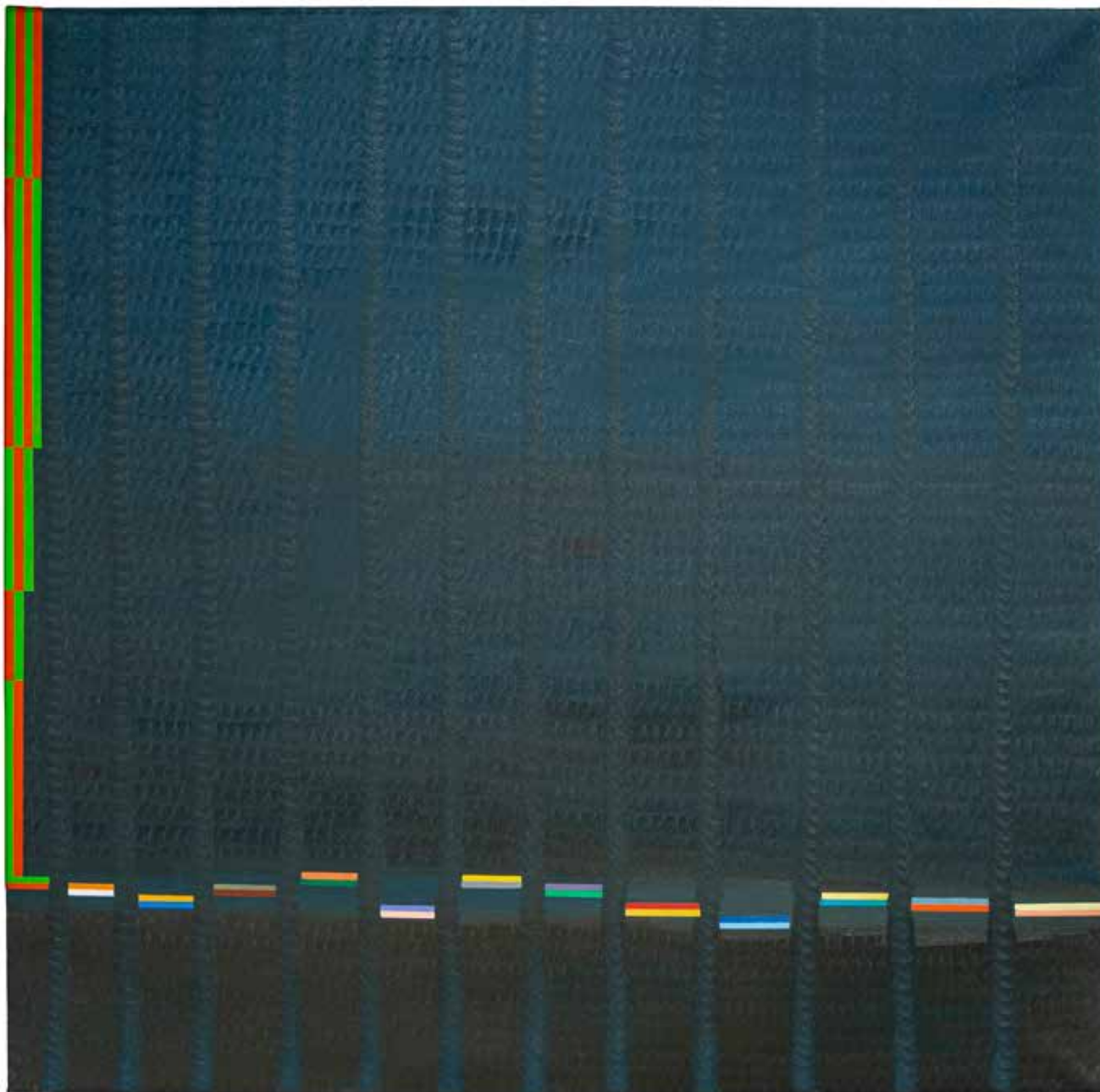
MARK FLICKINGER

B. 1965, LINWOOD, CALIFORNIA

Early Spring Lawrence County, 2005
 oil on canvas | 36 x 50.25 inches

Flickinger earned his BFA in painting and drawing from Wichita State University and his MFA in painting from the Henry R. Hope School of Fine Arts, Indiana University, Bloomington. Currently a professor of painting, drawing, and art history at Cowley College in Arkansas City, Kansas, he has been the chairperson of the department since 2015.

Flickinger creates plein-air studies where he collects objects on site to later use in the studio. His landscapes on canvas capture the essence of the richness and sublimity of isolated natural locales. His large-scale murals explore matters of civil rights and industrialization. His work can be viewed in corporate, public, and private collections, including the Anthem Building, Indianapolis, Indiana University, and the Governor's Residence in Topeka, Kansas.



MIQUEL GELABERT

B. 1979, BLANES, SPAIN

Land and Space, 2012
oil on canvas | 51x 51.25 inches

Since graduation from the University of Barcelona in 2005, Gelabert has exhibited his paintings all over the world. Influenced by the European avant-garde and American abstraction, he utilizes color and form to produce work that represents elements of sea, land, and light.



SAM GILLIAM

B. 1933, TUPELO, MISSISSIPPI

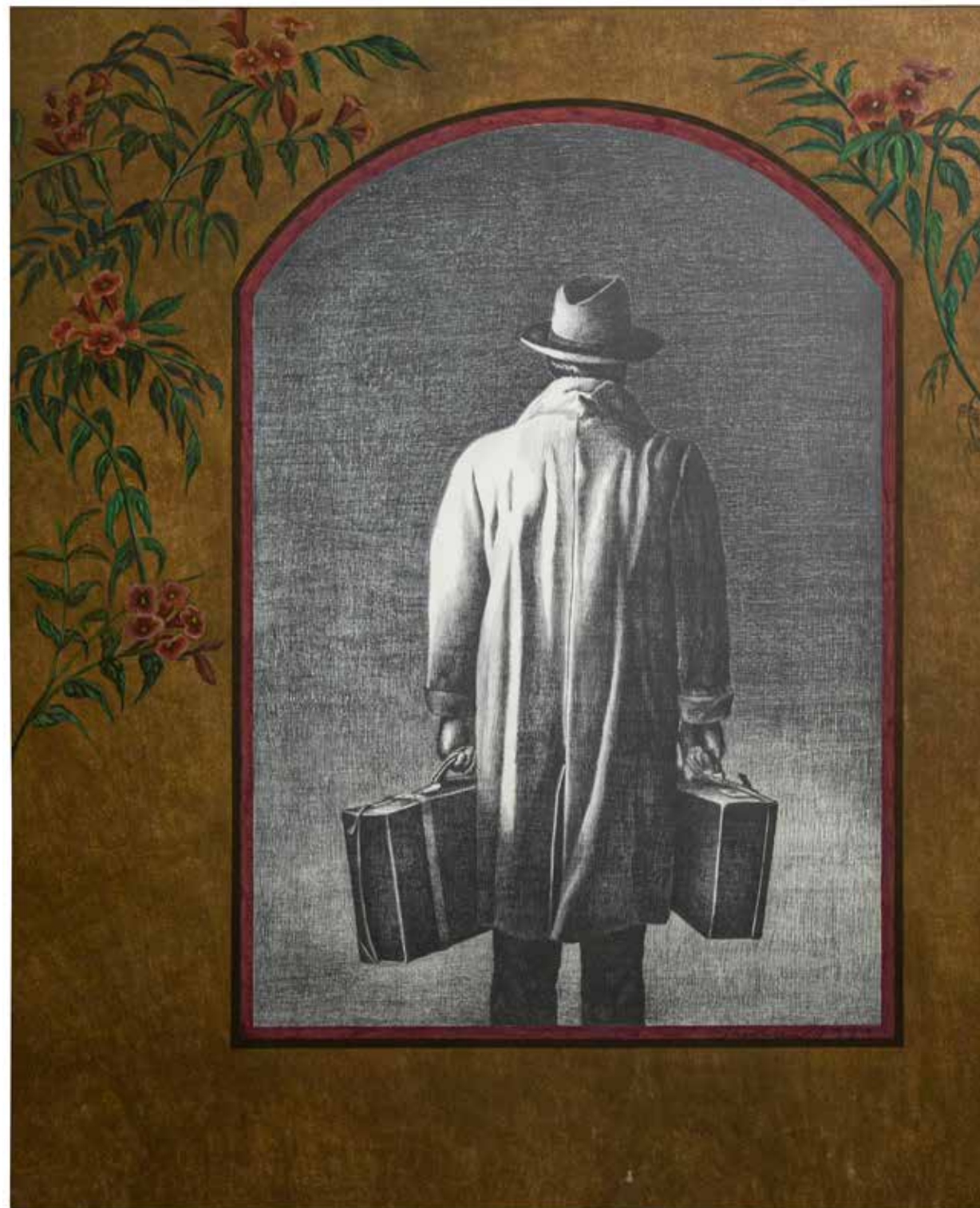
Castle Banner 2, 2004
relief print on wood, collage | 48 x 36 inches

Recognized for being the foremost living Color Field Painter, Gilliam has received critical acclaim for his work as a Lyrical Expressionist. The use of spontaneous color application using process-based techniques allows for experimentation resulting in controlled, but not calculated, results. His painting process entails staining or pouring acrylic paint straight onto the canvas. He often cuts up his paintings into geometric divisions and stitches them together into a patchwork mosaic. Unencumbered by the restraints imposed by a rectangular stretcher, his paintings can then be hung like draperies, utilizing the inherent materiality of canvas. Gilliam's process also expands the possibility of painting by gleanig inspiration from architecture, allowing him to render his work in three dimensions.

Gilliam received his B.A. in 1955 from the University of Louisville, Kentucky. After serving in the army from 1956-1958, he returned to Louisville to complete his M.A. in 1961. Shortly thereafter, he moved

to Washington, D.C. and became a member of the Washington Color School, whereupon he began receiving critical acclaim for his work. His experimentation with, and ultimate abandonment of, the traditional canvas stretcher frame led him to become the first painter to introduce the use of unsupported canvas in 1965.

A recipient of multiple National Endowment for the Arts Awards, the first being in 1967, Gilliam has received considerable success, including eight honorary degrees, representing the United States at the Venice Biennale, and a Guggenheim Fellowship. His work can be found in museum collections such as The Metropolitan Museum of Art and The Museum of Modern Art, New York, and The Tate Gallery in London. Gilliam will be the subject of his first retrospective in two decades in 2022 at the Hirshhorn Museum in Washington, D.C.



JANIS G. GOODMAN

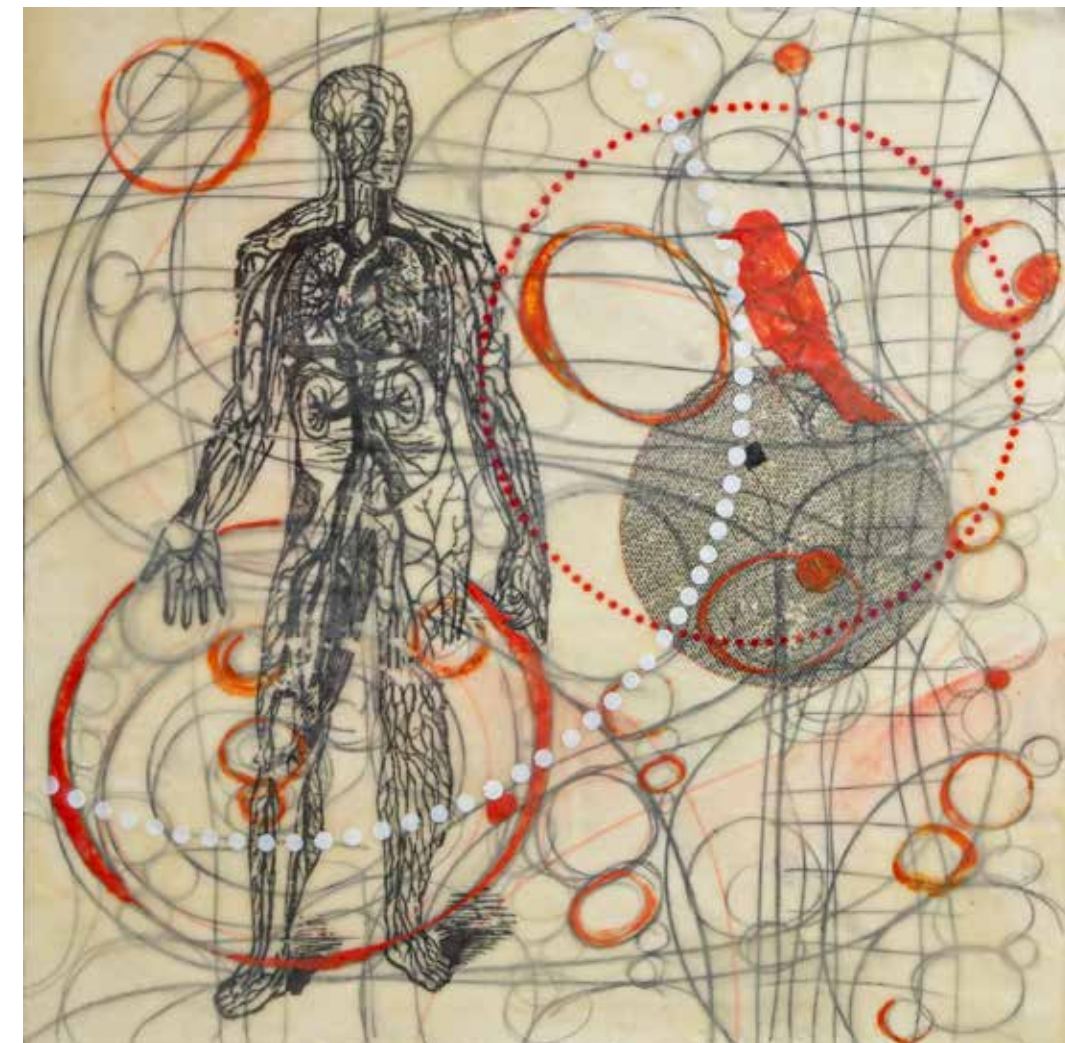
B. 1951, NEW YORK CITY

Hour of Departure, 1993

graphite and tempera on panel | 60.75 x 48.75 inches

Goodman earned her BA in printmaking from Queens College and her MFA in painting from George Washington University. Her work has been exhibited widely and is held in private and public collections, including the National Gallery of Art in Washington, D.C., and Fondazione Fremantle in Fiesole, Italy. She has been the recipient of a National Endowment for the Arts support grant and numerous other awards, including multiple Washington, D.C. Commission on the Arts grants.

Goodman is a founding member of the three-person D.C.-based artist group "The Workingman Collective". Formed in 2005, the collective pursues social interventions to create positive public discourse. Currently a Professor of Fine Art at the Corcoran College of Arts + Design at George Washington University, Goodman is also an Arts Reviewer for PBS/WETA, Around Town, Washington, DC.



ELIZABETH GUIPE HALL

B. 1965, INDIANAPOLIS, INDIANA

Maybe Sparrow, 2009

encaustic collage | 24 x 24 inches

Hall has a MA in ceramics from the University of Indianapolis. However, due to what seems now a fortuitous lack of a kiln, she found her way into making alternative work that could mimic the tactile nature of clay by using pigmented beeswax to create paintings. These utilize collage techniques that incorporate

photographs and found images. Her paintings have more recently utilized gold foil layered atop her signature circular shapes. Working on various substrates, Hall explores themes of dichotomy related to control and spontaneity, disorder and unity.



SAMUEL FELRATH HINES, JR.

B. 1913, INDIANAPOLIS, INDIANA | D. 1993, SILVER SPRINGS, MARYLAND

Parrot, c. 1952-8
watercolor | 23 x 16.5 inches

As a young man in Indianapolis, Hines won a scholarship at the Herron School of Art Saturday School. After working in the Civilian Conservation Corps, he attended the Art Institute of Chicago and then he moved to study at New York University and the Pratt Institute.

Hines was one of sixteen members of the ground-breaking African American art collective, Spiral. Inter-generational and varying in artistic styles, the members were united in civic activism and cultural advancement of equality.

In addition to painting, Hines became renowned for his conservation skills and opened his own business in 1964, with prestigious clients such as the Museum of Modern Art and the Whitney Museum of American Art. In 1972, Hines became the Chief Curator of the Smithsonian Institution's National Portrait Gallery and, later, the Hirshhorn Museum and Sculpture Garden, a job from which he retired in 1984.



TOM KEESEE

B. 1954, CRAWFORDSVILLE, INDIANA

Dunes, 2005
oil on canvas | 43.75 x 57.75 inches

A graduate of the Herron School of Art, Keesee earned his M.A. in painting from Miami University in Oxford, Ohio. Often referred to as a "local" painter by those in Indianapolis, Keesee captures the ethos of his locale in his landscapes of Indiana. Thick, impastoed forests and expansive skies dominate his oeuvre.

As a young man, Keesee's family owned a construction company and, by profession, he became a rough carpenter. He used his skills to work as an installation specialist for the Indianapolis and Fort Wayne museums of art. Since 1994, Keesee has been an adjunct instructor at the University of Saint Francis in Fort Wayne.



TOM KEESEE
Late Afternoon Shadows, 2009
 oil on canvas | 21.75 x 35.75 inches



ROBERT MAPPLETHORPE
 B. 1946, FLORAL PARK, NEW YORK | D. 1989, BOSTON, MASSACHUSETTS
Thomas, 1986
 silver gelatin print | 23 x 19 inches

Mapplethorpe's iconic black and white photography, and his untimely death at age 42 of AIDS, made an everlasting impression on the art of the 20th century. While attending Pratt Institute for Graphic Arts, he lived with fellow student and musician Patti Smith. Relationships were of central importance to the artist; throughout his career, he had many friends and lovers who became muses and supported his artistic and personal pursuits.

The Robert Mapplethorpe Foundation maintains the artist's estate as well as functions as a non-profit that has raised millions for AIDS and HIV medical research.

Mapplethorpe's work is historically cited for its controversial nature regarding the evolution of queer aesthetics and critical discourse regarding race, power, and sexuality. The artist's work has been exhibited worldwide and is held in numerous private and public collections.

"We also pondered and concluded: We do not see babies as socialized human beings, as Aplysia or Equisetum, as future sewage workers . . ." He was going to say "future World controllers," but correcting himself, said "future Directors of Bacterias," instead.

© Jeanette May, 2008



The book had been launched in 1980 with the immediate goal of changing mankind and reversing evolution. . . . The Nobel sperm bank kids, I realized, were messengers from our future. We are on the brink of the age of genetic expectations. Soon—maybe not in five years, but probably in fifty—fertility doctors will be able to identify and manipulate genes for “intelligence” and “beauty.”

© The Unborn Future, 2008

JEANETTE MAY

B. 1963, MCHENRY, IL

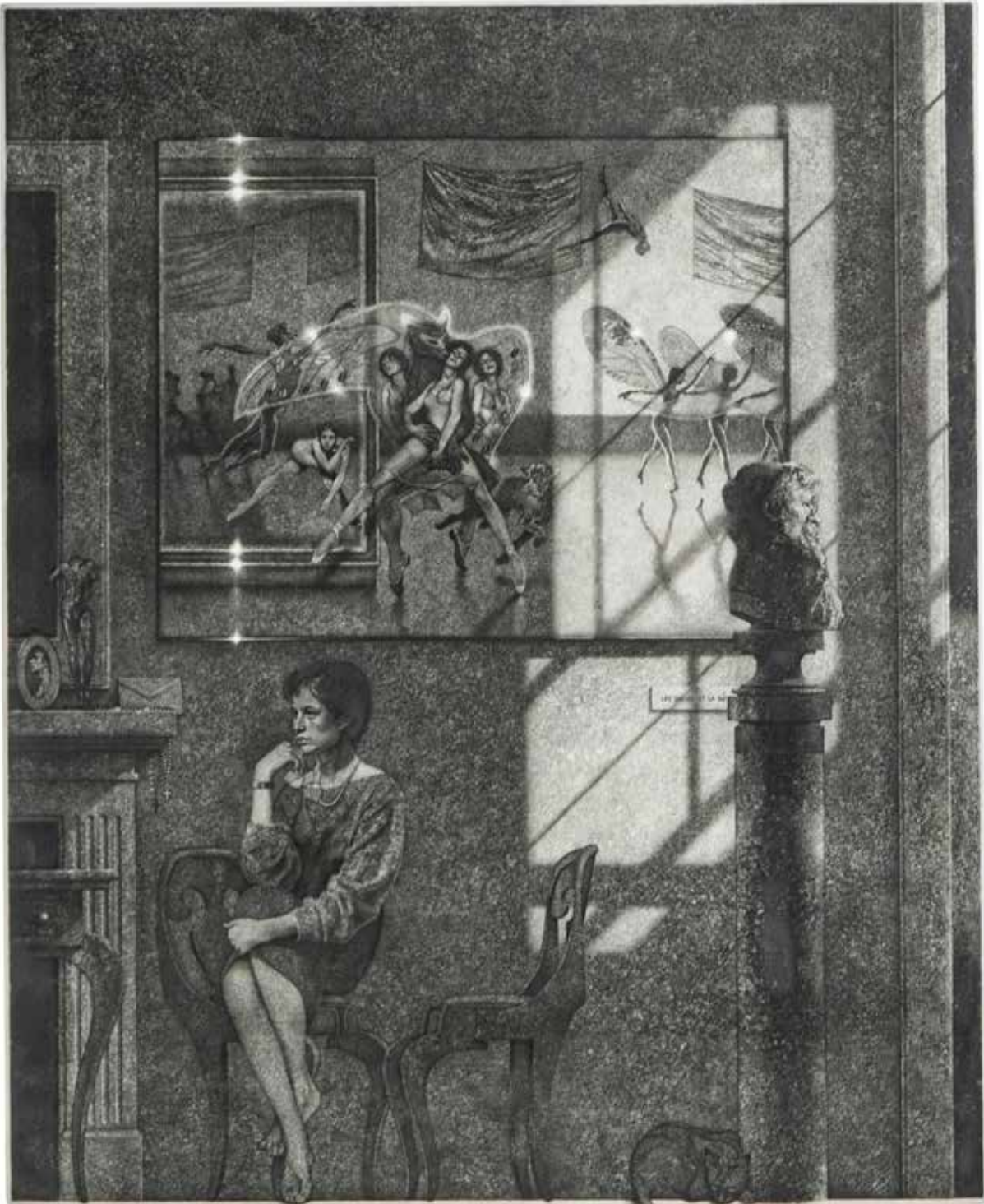
O Brave World, 2008
archival pigment print | 20 x 40 inches

May earned her BFA in painting from the University of Illinois, Urbana-Champaign, and MFA in photography from the California Institute of Arts. She makes photographs using artificial environments, still lifes, appropriations, and controlled lighting.

May's most recent body of work, *Fertility in the Age of A.R.T.*, uses photography inspired by cookbooks and advertising, along with text

referencing assisted reproductive technology to create a discourse surrounding scientifically enhanced birth options.

Currently, May teaches at the International Center of Photography in New York.



PETER MILTON

B.1930, LOWER MERION, PENNSYLVANIA

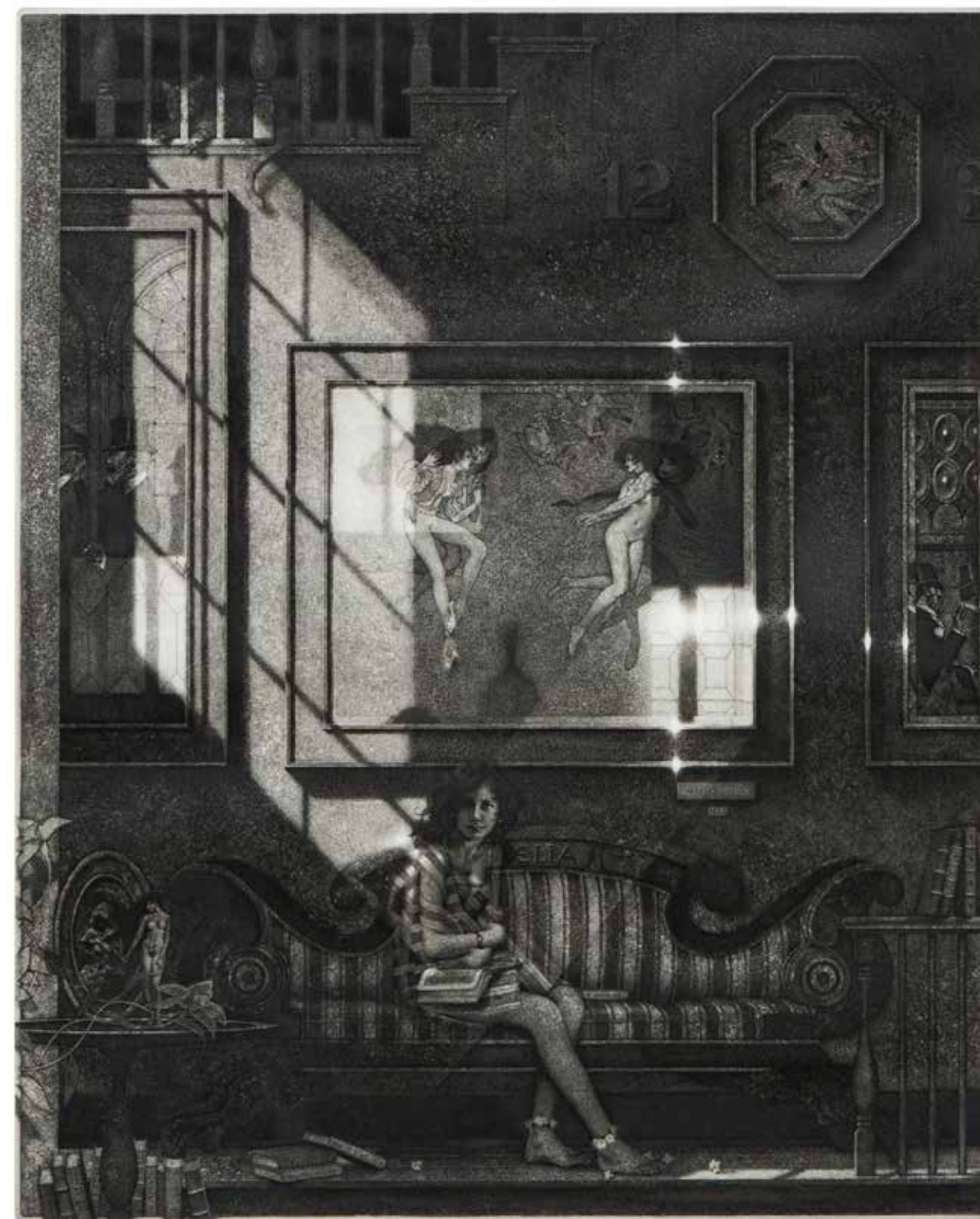
Stolen Moments, 1986
etching and sugar lift | 29.25 x 23.75 inches

A master printmaker, Milton uses complex layers of etching, aquatint, and sugar lift in his intriguing narrative scenarios. He attended Virginia Military Institute and Yale University, earning his M.F.A. in 1961.

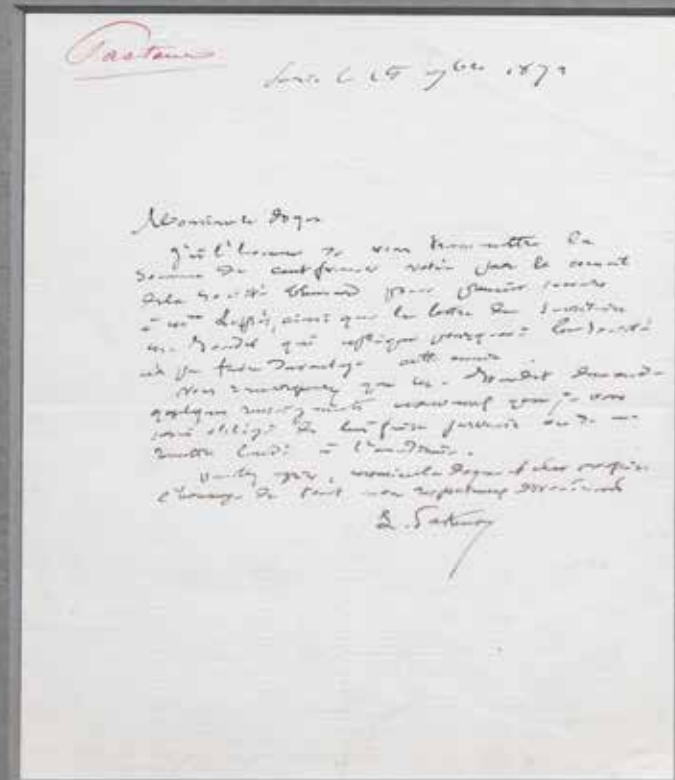
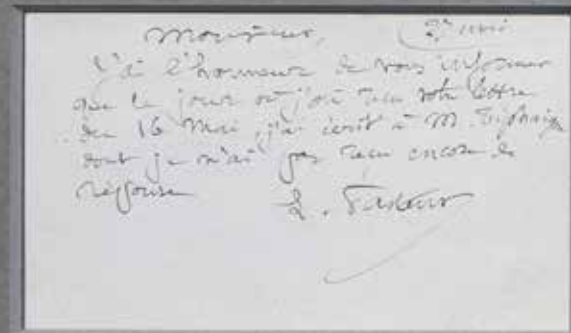
His work is held in many public collections, such as the British Museum, the Museum of Fine Arts, Boston, the Museum of Modern Art, New York, and the National Gallery, Washington, DC.



PETER MILTON
Family Reunion, 1986
 etching and sugar lift | 19.75 x 35 inches



PETER MILTON
Time with Celia, 1986
 etching and sugar lift | 29.25 x 23.75 inches



LOUIS PASTEUR

B. 1822, DOLE, JURA, FRANCE | D. 1895, MARNES-LA-COQUETTE, FRANCE

Correspondence, c. 1870
ink on paper | 14.25 x 16.75 inches

Dr. Ora Hirsch Pescovitz acquired this letter as a gift for her husband's birthday. Dr. Mark Pescovitz, who died in 2010, was Professor of Surgery and Microbiology / Immunology and director of the transplant immunology laboratory at Indiana University School of Medicine. He was also an avid photographer. This Pasteur correspondence meets at the intersection of medicine and philanthropy and, as such, underscores the personal interest and legacy of the Hirsch Pescovitz Collection.

Pasteur was responsible for discoveries in microbiology, immunization, fermentation, and pasteurization. One of the leading minds of the 19th Century, Pasteur's work is responsible for the protocols we use today for hygiene, sterilization, vaccination, food safety and preservation techniques. Many of his theories on

virulence are still utilized today to understand and combat viruses like COVID-19.

According to the translation of this letter, Pasteur is writing to inform a French surgeon, Eugène Doyen (b. 1859–d. 1916), of a 100-franc grant awarded by a scientific society. The correspondence reveals support for first aid assistance for a female patient. Doyen, a fascinating and controversial character, is known for his pioneering work in electrosurgery and electrocoagulation. He was interested in early photography applications such as microcinematology and stereoscopic films of medical procedures that he had performed, most notably the separation of conjoined twins Radinka and Dudhika Nayak in 1902.



JUDY PFAFF

B. 1946, LONDON, ENGLAND

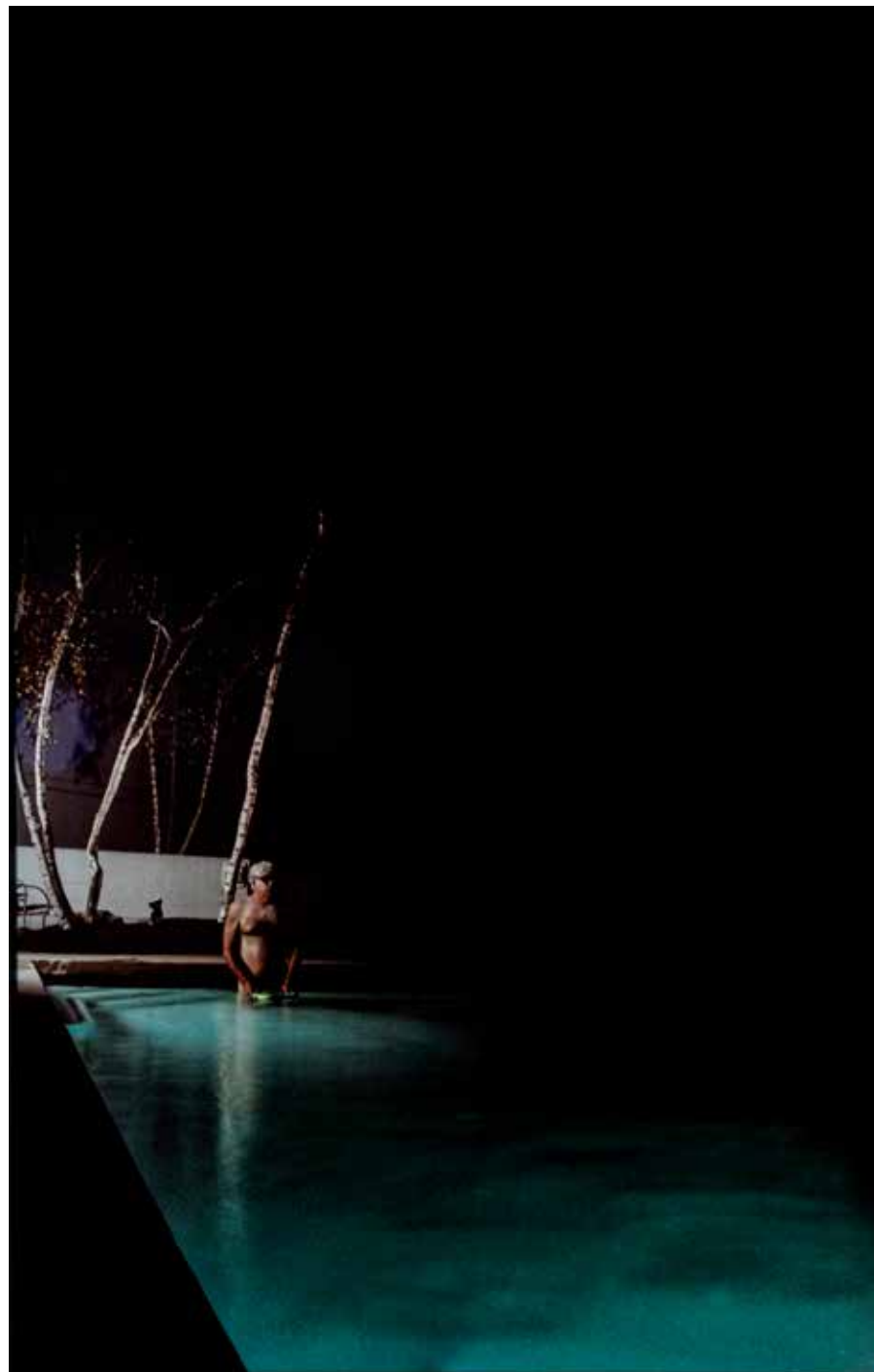
Green's Garden, 2002
Lithography on toned Kodolith | 14.5 x 89 inches
Courtesy of the artist and Tandem Press

After a childhood in England, Pfaff moved to Detroit, where she attended Cass Tech High School and later Wayne State University. She received her BFA from Washington University in Saint Louis, Missouri, and her MFA from Yale University in 1973. In 1999, she was awarded an Honorary Doctorate from Pratt Institute in Brooklyn, New York.

As the pioneer of installation art, Pfaff creates environments that utilize materials and architecture. She also works in photography,

printmaking, and sculpture. She began teaching at Bard in 1994, where she is currently co-director of the studio arts program.

She was included in the Whitney Biennials of 1975, 1981, and 1987. Her work can be found at the Museum of Modern Art, the Whitney Museum of Art, Tate Gallery, and the Detroit Institute of Arts. Pfaff received the 2014 Lifetime Achievement Award from the International Sculpture Center, a MacArthur Foundation Award, and a Guggenheim Fellowship.



MARK PESCOVITZ

B. 1955, CINCINNATI, OHIO | D. 2010, JACKSON, MICHIGAN

Untitled (self-portrait pool), c. 2008

archival digital print | 48.25 x 31.75 inches

Ora Hirsch and Mark Pescovitz met in 1974 as students at Northwestern University. Mark's mother was an artist and he acquired artworks from a young age. In high school, amongst his various interests, Mark made documentary photographs. Later, as he traveled the world on professional trips, he would always find time to explore his passion for photography. This work exemplifies his economic expertise in composition and conceptuality.

Professionally, Pescovitz, like his father, was a surgeon. He and Ora were married in 1979 and have three children: Aliza, Ari and Naomi.

This collection was built and grew under the joint stewardship of these inseparable collectors. This collection mirrors their polymathic passion for the arts and sciences. While Mark's life was tragically cut short in an auto accident in 2010, his legacy lives on through this

collection and evolves as a manifestation of the Hirsch Pescovitz's commitment to culture and their community.

This self-portrait has a particularly poignant story. It was originally taken with 35mm film as the final exam for an undergraduate photography class Mark was taking at the Herron School of Art at Indiana University (IUPUI) to fulfill his lifelong fascination with photography. Wryly posed wearing sunglasses in the darkness, he modeled his stance on that of the figure in Robert Mapplethorpe's photograph, *Thomas*, 1986, which is part of the collection. Heartbreakingly, when Mark died the night before the final class, his fellow students were so moved that in homage they had this print enlarged and printed for the final photography exhibit entitled: "We Often Shoot Ourselves."



MARK PESCOVITZ

Untitled (Cappadocia, Turkey), 2008

archival digital print | 48.25 x 31.75 inches



RONALD COHEN ROZENCOHN

B. 1948, PHILADELPHIA, PENNSYLVANIA

Song and Ardor, 1996

oil and canvas | 80 x 88 inches

Rozencohn earned a BFA in sculpture from the Philadelphia College of Art and his MFA in painting from Queens College, CUNY.

His narrative paintings depicting figures in landscapes, in the expression of allegorical scenarios.

He is a recipient of the Ingram-Merrill Foundation Fellowship Award in Painting, an artist's grant from the National Endowment for the Arts, an Illinois Arts Council individual artist grant, and a Fulbright-Hayes Fellowship Grant. He is currently an Associate Professor of Painting and Drawing at Iowa University.



RONALD COHEN ROZENCOHN

The Ostrich, 1996

oil and canvas | 36 x 36 inches



IVAN SCHWEBEL

B. 1932, WEST VIRGINIA | D. 2011, ISRAEL

Samuel, 1989

oil on canvas | 65.25 x 59 inches

While serving in the Korean War, Schwebel studied under a Zen master-painter in Kyoto, named Kimura Kyoen. Upon returning to the US, he studied art history on the G.I. Bill and earned his BA from New York University. In 1963, he moved to Israel, where he lived and worked for the rest of his life.

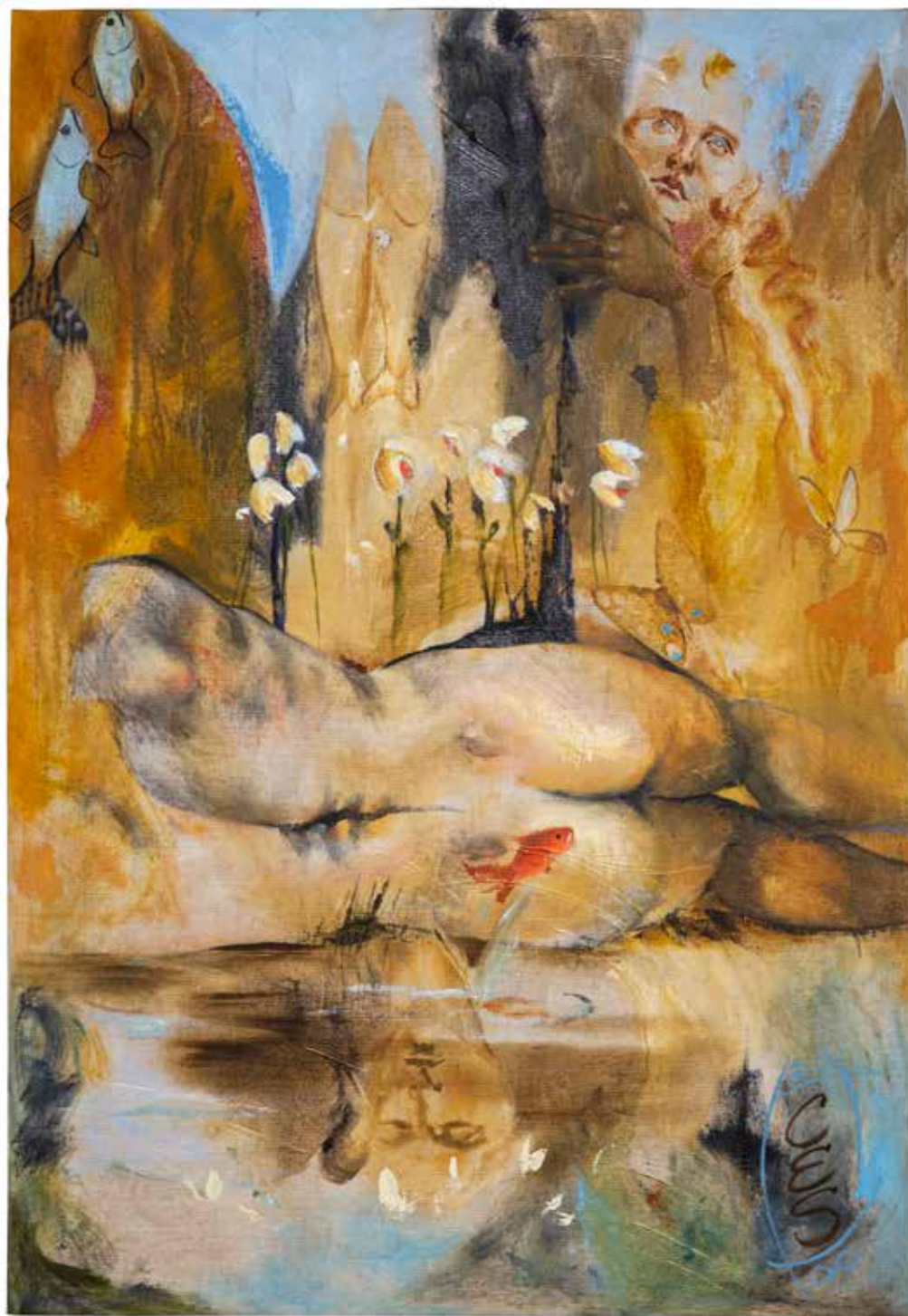
Schwebel's paintings depict biblical themes across non-traditional environments and historical periods. He utilized live models and himself in situational narratives, real and imagined, to guide his viewers to question the outcomes and perception of events.



IVAN SCHWEBEL

Jerusalem Politics, 1989

oil on canvas | 28 x 31 inches



CONSTANCE EDWARDS SCOPELITIS

B. 1955, INDIANAPOLIS, INDIANA

Death of Narcissus, 2000

oil on canvas | 48.5 x 33.5 inches

Scopelitis earned her BA from the Herron School of Art and studied at the Art Students League in NYC in 1993 and 1995. A versatile and prolific painter, her oeuvre is driven by relationships, psychology, locale, and the creative possibilities engendered by an openness to using a variety of materials. Her artistic practice includes large scale

paintings, portraits, drawings, collages, and, of late, a synthesis of drawing, sound, and animation.

Recently, she received the DeHaan Artist of Distinction Award from the Arts Council of Indianapolis.



IVAN SIZONENKO

B. 1960, PARIS, FRANCE

Spirale No. 5, 2000

oil on linen | diptych, 24.5 x 15 inches

Sizonenko, who has lived in Geneva, Switzerland, since 1969, has a background in science and philosophy. He graduated with a MA in Physics at the Swiss Federal Institute of Technology in Lausanne,

Switzerland in 1983. Sizonenko utilizes the Fibonacci sequence, similar to the golden ratio, in many of his paintings. This mathematical progression creates motifs of symmetry and striking color contrasts.



JOHN TORREANO

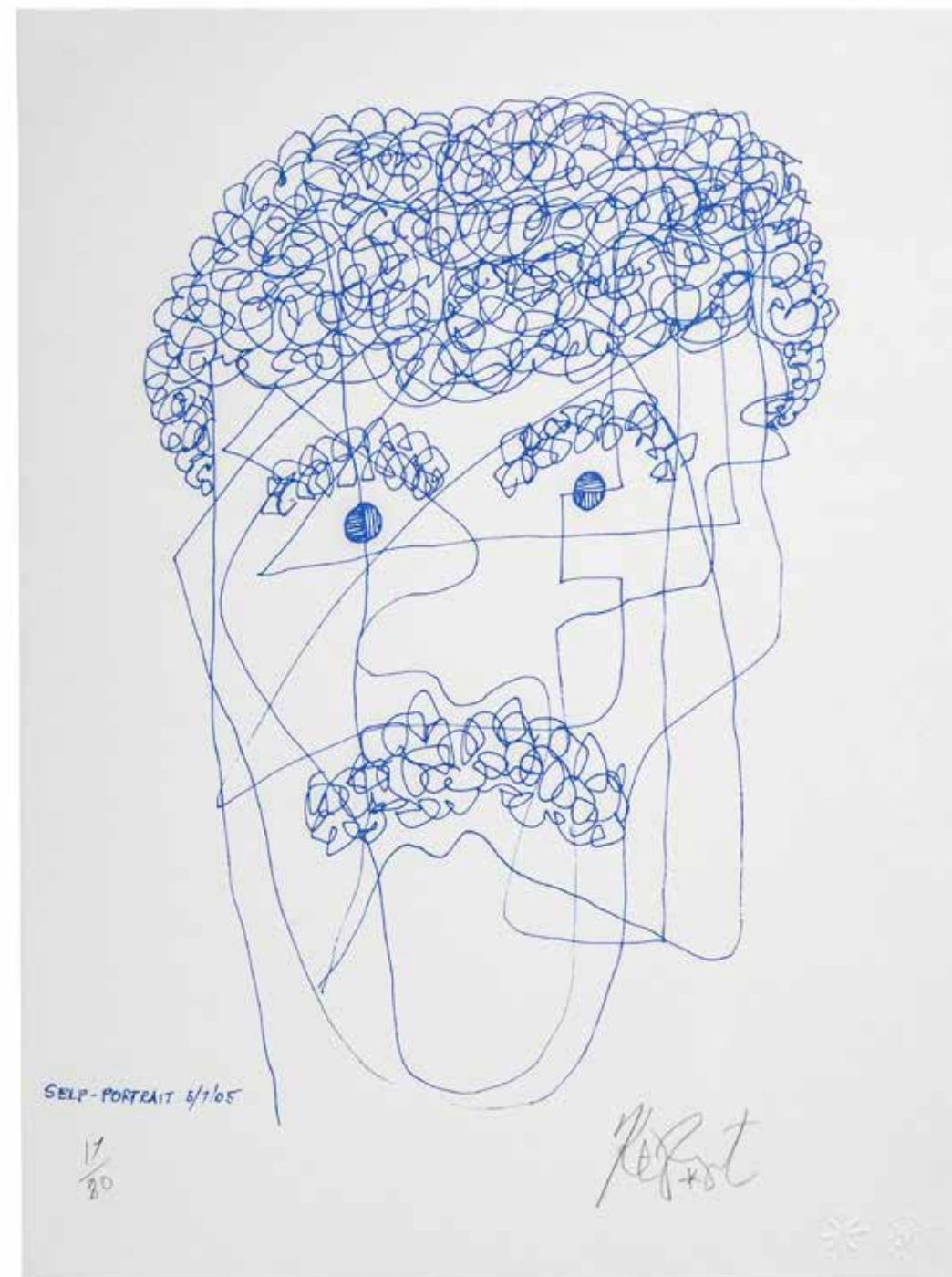
B. 1941, FLINT, MICHIGAN

Glass Diamond, 1997

glass | 16 x 12 x 12 inches

A student of fine arts at Cranbrook, Torreano earned his MFA from Ohio State University in 1967. His oeuvre mines the geometry and representation of gemstones. Influenced by Catholicism, and the use of ritual and pageantry of vigil lights, the artist investigates concepts of the universe. Torreano creates iconic three-dimensional glass sculptures that utilize smooth reflective surfaces and lush color to capture the unique refracted illumination from the object's interior.

Torreano is currently Clinical Professor of Studio Art at the Steinhardt School of Culture, Education, and Human Development at New York University. He has exhibited at the Whitney Museum of American Art, Museum of Modern Art, New York, Museum of Contemporary Art Chicago, Corcoran Gallery of Art, D.C.



KURT VONNEGUT, JR.

B. 1922, INDIANAPOLIS, INDIANA | D. 2007, NEW YORK CITY

Self Portrait, 2005

lithograph | 15 x 11 inches

As an American soldier during WWII, Vonnegut was captured by the Germans during the Battle of the Bulge. Held as a POW, he miraculously survived the Dresden firebombing. After returning to the US, Vonnegut studied anthropology at the University of Chicago. Soon after, working as a technical writer for General Electric, in his spare time, he wrote short stories, which were published in Collier's magazine.

Besides being a writer, Vonnegut was always an avid drawer. His line drawings began appearing in his novels, such as *Slaughterhouse-Five* and *Breakfast of Champions*. Often using a felt-tip pen, his playful compositions have been compared with the work of Paul Klee and Alexander Calder, influences which can be seen in this self-portrait.

IVAN SIZONENKO
Histoire Musicale No. 1 Blues, 2001
oil on canvas | 15 x 93.75 inches



MARY LOU DOOLEY WALLER

B. 1956

Yellow and Violet, 2004
oil on canvas | 21.75 x 26 inches

Waller earned her BFA from the Kansas City Art Institute and School of Design and her MFA from the University of Michigan in 1982. Her abstract work blends softened forms with harmonious color. She has exhibited throughout Indiana.

Her husband, Aaron Bret Waller, was a museum educator and administrator who retired as the Director Emeritus of the Indianapolis Museum of Art. Together, they amassed a collection of art featuring many Indianapolis artists.

SELECTIONS FROM THE MARK AND ORA HIRSCH PESCOVITZ COLLECTION

September 10–November 21, 2021

Oakland University Art Gallery
College of Arts and Sciences
Department of Art and Art History Wilson Hall
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on back cover:
Judy Pfaff
Green's Garden, 2002 (detail)
Lithography on toned Kodalith
Courtesy of the artist and Tandem Press

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