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From Warhol to Bartlett: Contemporary Prints from the Collection of Michael J. and Mary Tatalovich

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From Warhol to Bartlett

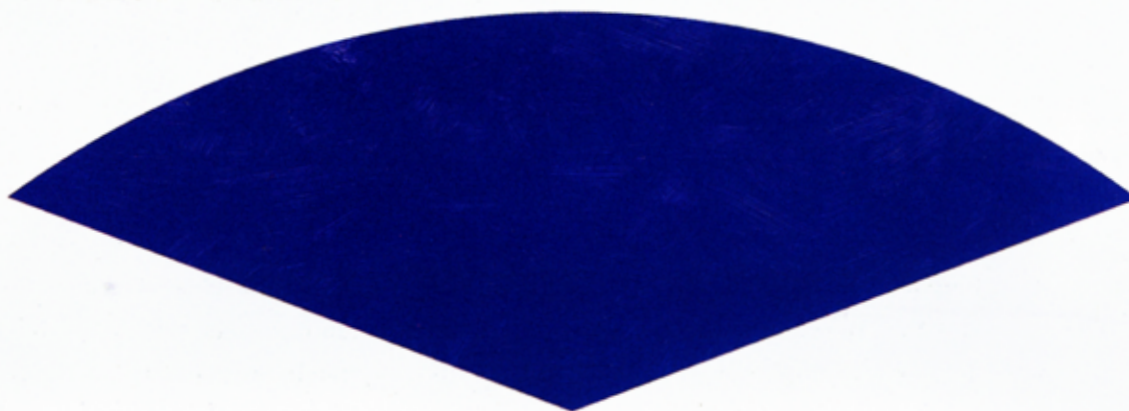
**Contemporary Prints from the
Collection of Michael J. and Mary Tatalovich**



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Patrick and Beatrice Haggerty Museum of Art
Marquette University, Milwaukee, Wisconsin



From Warhol to Bartlett: Contemporary Prints from the Collection of Michael J. and Mary Tatalovich
December 12, 1997-February 15, 1998

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Tatalovich collection photographs by Murray Weiss

Additional photographs:

Edward Hopper, *New York Movie*, 1939, oil on canvas, 32 1/4 x 40 1/8 in. The Museum of Modern Art, New York.
Given anonymously. Photograph © 1997 The Museum of Modern Art, New York.

Georgia O'Keeffe, *Evening Star, III*, 1917, watercolor on paper, 9 x 11 7/8 in. The Museum of Modern Art, New York.
Mr. and Mrs. Donald B. Straus Fund. Photograph © 1997 The Museum of Modern Art, New York.

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Cover: Andy Warhol, *Mao Tse-Tung* (cat. no. 43)

Title page: Jennifer Bartlett, *The Four Seasons: Winter* (cat. no. 3)

Above: Ellsworth Kelly, *Blue Curve* (cat. no. 16)

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Acknowledgments

Some years ago I became aware of the collection of contemporary prints assembled by Michael J. and Mary Tatalovich and have since relished the idea of featuring it in an exhibition. It is the work of two serious collectors whose lives have been devoted to public school education in Milwaukee and represents the careful workings of two minds acting in tandem. One can imagine their thoughtful deliberations as they pondered the selection of prints. Their individual tastes diverge—Michael favors works featuring abstract geometric forms and technical elegance, while Mary is attracted to more psychological images expressing the mystical/spiritual dimensions of experience. Both had to agree on a purchase.

Assembled over three decades, the Tataloviches' collection includes representations of major mid-to-late-twentieth-century schools: Pop art, Minimalism, Surrealism, abstraction, and the New Figuration. Among the artists included are Andy Warhol, James Rosenquist, Roy Lichtenstein, Jasper Johns, Ellsworth Kelly, Elizabeth Murray, Kiki Smith, Robert Longo, Frank Stella, and Jennifer Bartlett. The selection of works from among these schools and artists is necessarily personal, and consistently reflects a standard of excellence in the art of printmaking. The quality of works shown here will assure viewers that the art of printmaking continues to thrive, while the technical advancements will surely amaze those unfamiliar with recent developments in printmaking.

Richard H. Axsom of the University of Michigan-Dearborn has contributed a thoughtful essay to the exhibition catalogue, exploring the Tataloviches' collection in relation to two major themes in American art. Siri Endberg of the Walker Art Center has provided the Tataloviches with important research materials on many works in the collection. Bruce Knackert of Michael H. Lord Gallery in Milwaukee has assisted with the transportation and framing of many of the works.

The exhibition is sponsored in part by the Stackner Family Foundation Haggerty Museum Endowment Fund.

Members of the Haggerty Museum staff were closely involved in all aspects of the exhibition. Steven Anderson, assisted by Jason Rohlf, designed and installed the exhibition; Eugene Thompson handled the details of registration; Lee Coppernoll organized educational programs, tours, and the symposium and workshop; Paula Schulze coordinated exhibition production and edited and designed the catalogue; Maria Kangas provided administrative support; and Katy Richter promoted the exhibition.

Michael and Mary Tatalovich are to be congratulated on their shared vision and commitment to assemble a body of work that mirrors not only personal taste, but a standard of excellence for the medium. The Haggerty Museum is pleased to have been chosen as the vehicle for the first public presentation of this fine collection.

Curtis L. Carter
Director



James Rosenquist,
Gift Wrapped Doll (cat. no. 36)
Frank Stella,
Polar Co-ordinates V (cat. no. 39)

The American Portrait

Portraiture holds a place of honor in the history of American art, effectively defining American painting from the colonial period to the second decade of the nineteenth century. Since its inception, the portrait has had two guises: the commissioned social portrait and the artist's self-portrait. The social portrait records likeness and class standing. The American portrait painter John Singer Sargent, for example, brilliantly visualized a privileged high society with standard conventions of stylish setting, resplendent finery, and idealized features. Thomas Eakins, on the other hand, brought a candor to his assessments of human character, which is caught in the expressions and poses of his subjects. Eakins also projected his own temperament onto his sitters, who, imbued with a world weariness, became vehicles for the expression of the painter's deeply reflective nature. The more traditional format for this concern is the self-portrait. As a record of personal analysis, it reveals the artist's estimation of his or her own character.

A modern corollary to the self-portrait is the image of the single figure, isolated for the artist's attention. The lonely individuals in Edward Hopper's seacoast and city scenes come to mind, with eyes looking inward or out toward open stretches of space. The "extended portrait," as this type of presentation might be called, and the self-portrait have characterized the most native current of American portraiture, especially as a means for exploring complexities of temperament and for delving into the recesses of mind.

In the Tatalovich collection, Leonard Baskin and Andy Warhol take celebrated figures from art and political history and make portraits of them. Baskin's intaglio print of the Norwegian modernist Edvard Munch (1964) isolates the artist's head and suspends it, as though decapitated, against a dense aquatinted ground of black ink—much in the way American artists as different as John Singleton Copley and Thomas Eakins contrasted, for dramatic effect, their spot-lighted sitters

with dark backgrounds. The emotional effect in the portraits of Copley and Eakins and in the Baskin print is the focusing of our thoughts on the interior states of the individuals portrayed. Baskin seeks out the troubled mind of his subject in an image that makes references to both Munch's discomfiting figure studies and self-portraits and to the familiar striations of line in his woodcuts. In *Mao Tse-Tung*, from a portfolio of ten screenprints (1972), Warhol, in a deceptively light-hearted mood, alters a famous

Edward Hopper, *New York Movie*





Kiki Smith, *My Blue Lake* (cat. no. 37)

photograph that was the frontispiece of *Quotations from Chairman Mao Tse-Tung*. By adding bright, charismatic coloring to the image, particularly the sharp red to Mao's face, Warhol mischievously declares the "red" identity of the venerable leader of the People's Republic of China and gives him an aggressive make-over. Co-opting a serious ideological portrait for caricature and capitalist merchandising, the artist's prank carries the sophistication and high wit of Marcel Duchamp's "mustaching" a reproduction of Leonardo da Vinci's *Mona Lisa*. In a countermove, Warhol at the same time disturbingly universalizes the Communist Mao by transnationalizing (e.g., anglicizing, Native-Americanizing, Africanizing) and, even, transgendering his features with a wild assortment of face colors.

Baskin's and Warhol's unorthodox portraits of historical luminaries give way to portrayals of single figures at more immediate, if enigmatic, risk in three "extended portraits" by Robert Longo, David True, and James Rosenquist. In his lithograph *Frank* (1983), Longo separates a young, professionally dressed male from his urban setting. In his black suit and tie, printed in harsh contrast to the white paper, he twists his body and flails his arms in an ambiguous dance of life and death. Featureless, he is de-personalized. If in lethal straits, he will be just another statistic. As a proxy for the human figure, Rosenquist's toy doll in the lithograph *Gift Wrapped Doll* (1993) and



Robert Rauschenberg, *5:29 Bay Shore* (cat. no. 30)

True's mannequin-like swimmer in the intaglio print *Open Channel* (1987) are threatened by forces that may overwhelm them. Like Longo's image, these prints also pose disturbing riddles. Does the clear cellophane protect the doll, or does it, more cruelly, suggest restraint and suffocation? For whom is it a gift? Is True's rowboat on an open sea a benevolent escort for our brave swimmer or an ineffectual aid? Do boat and man confidently cut through the water, or are they imperiled? Our attention is caught by the unanswerable and unsettling questions Rosenquist and True ask.

The artist's self-portrait has a prominent place in the Tatalovich collection. It presents itself, however, in unusual plays upon traditional expectations. The only recognizable features of an artist in self-portrait are those of Kiki Smith in her photogravure, etching, and lithograph *My Blue Lake* (1995). The photographic image was created by a remarkable "periphery camera," which can encircle an object and shoot it from a 360° perspective, mapping something round in a single exposure. Before photography, artists looked into mirrors to record their features, the act itself associated with introspection. Smith looks inward and is documented by the camera's generous lens which allows her a special contemplation of her physical and psychological self. Front, side, and back come together to produce opposing profiles that seamlessly bracket the features of her face. In addition to aquatinted washes of deep brown-red, Smith streaks her body with lithographic smears of blue ink. Drawing upon ancient metaphor, her "blue lake" is her inner spirit. In Smith's words, relayed to this writer, she "looks into the depths of my big soul, into its infinite possibilities."

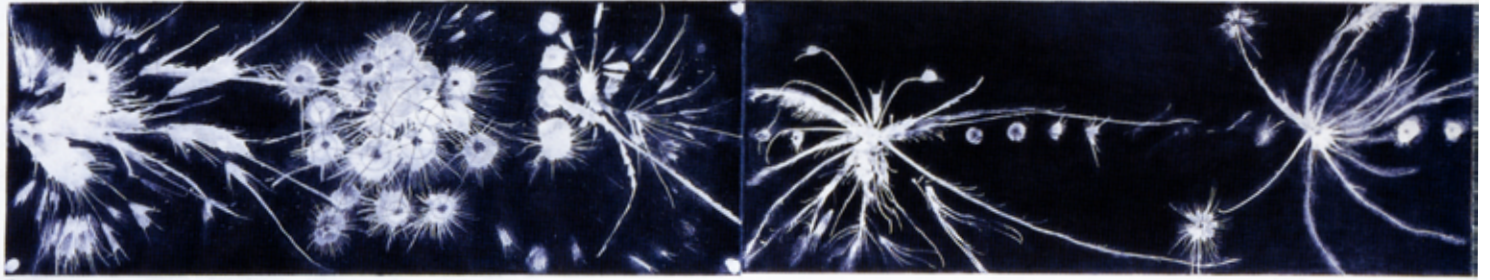
The concept of self-portrait also takes on new understandings in the prints of Robert Rauschenberg, Jasper Johns, Elizabeth Murray, and Jim Dine. We do not see the individual, only

associated objects. In effect, these artists personalize the medieval and Renaissance device of the conventional attribute for indicating the identity of a figure in an image. The most moving precedents for this innovation in modern art are Vincent Van Gogh's boots and reading chair, which he used in his paintings as proxies for himself.

Rauschenberg relies upon the incorporation of photography in his paintings, sculpture, and prints. As he brings into a collage what are often his own photographs, further uniting them with abstract gestures of color and shape, he records things in the world that interest him. Personalized as objects, they are further made private by associations that elude the viewer. They represent what, in fact, remains finally inaccessible to all of us: another human being's deepest thoughts. Rauschenberg's large-scale lithograph and collage *5:29 Bay Shore* (1981) tells us of the last train the artist routinely took back to Manhattan from West Islip on Long Island, the home of Universal Limited Art Editions where he made the print. But the discontinuity of imagery—for example, the engine numbered 255 and the Mallard ducks (which figure elsewhere in Rauschenberg's art)—confounds any attempt to literalize the print. Like the repeated double-casement windows in the lithograph, the occupants behind which we can never know, Rauschenberg's "self-portrait" mystifies.

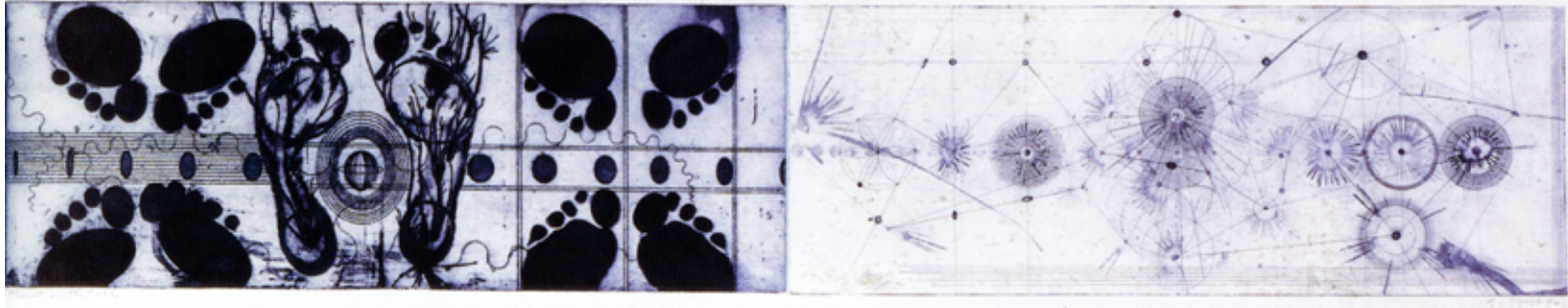
Murray and Dine present themselves through domestic objects. Murray's lithograph *Down Dog* (1988) sports about in near-abstract component parts with the high spirits of an animated cartoon. Murray calibrates the whimsical and demonic energies of her pet canine so that they are harmoniously balanced. The artist's family life becomes autobiography. Dine's robe, too, comes from the artist's private life. One of his most recurring themes, first appearing in the 1960s, the robe functions as an alter ego for the artist. Emptied of human form, the angled sleeves suggest the robe's presentation on a hanger, or its phantom wearer's confident pose, with legs astride and clenched fists at the waist. Through endless variations of color and gesture in different media, Dine invests each of his robed self-portraits with a near-endless diversity of mood and psychological nuance. His *Red Etching Robe* (1976) is specter-like, daunting. Placed over a forbidding black aquatinted ground, the robe confronts us, its whiteness stained by spills of blood-red ink. Although Dine's robes can be effusively lyrical in color, *Red Etching Robe* is tough and menacing.

Allied in spirit is Johns's lithograph *Leg*, where an object refers back to the artist. Taken from a print series entitled *Casts from Untitled* (1974), it excerpts a section from one of four panels that constitute the painting *Untitled* (1972). The panel presents seven crisscrossed wooden splats, to each of which is attached a wax cast of a body part. Johns, like Kiki Smith, whose physical self constitutes the subject matter of her art, uses his body for personal scrutiny, in an enigmatic anatomy lesson where body parts serve as surrogates for the artist. His figurative self-dissection is akin to a catalogue of religious relics that triggers thoughts on mortality. The philosophical reflection on life's brevity has been a Christian habit of mind since the Middle Ages. With its moralizing implications, it came to a culminating moment in the visual arts with the seventeenth-century *vanitas*



still-life painting. In these works, the transient nature of human life and the inevitability of death were touchingly evoked by sumptuous meals left at mid-course and by such objects as hourglasses, dying flowers, and fleeting butterflies. One of the most familiar artifacts to caution the faithful was the human skull placed on the scholar's desk as a *memento mori*, or reminder of death. Dine, in the etching *The Side View* (1986), takes a skull and similarly employs it for personal meditation made more insistent because it is his own. Dine's exquisite draftsmanship lends to his self-portrait, to what might be in lesser hands a grisly image, both an unflinching acknowledgment of death's finality and a conciliatory lyricism.

A separate but related theme that speaks to life's passage from birth to death is *The Four Seasons*. Traditionally personified by four figures, it is nearly universal in world cultures. The four screenprints that comprise Jennifer Bartlett's *The Four Seasons* (1990–93) also pertain to the American tradition of the scrutinized self. We see Bartlett personalizing the theme not with images of herself, but with an assortment of objects that carry private as well as timeworn meaning. Bowls, vases, boxes, plaid patterns, and pet dog take their place as favored things alongside traditional signposts of life's cycle, particularly those that remind us of its end: butterflies, flowers, games of chance and good fortune and, seen from the front, back, side, and in the horizontal, a human skeleton. A leftover from anatomy classes? Bartlett's own? To seal the allegorical year as her own, the artist "signs" three of the seasons with the imprint of her hand, suggesting human presence as such marks do in paleolithic cave paintings. Fingers that are tightly closed in *Spring* become splayed in the ghostly white hand in *Winter*. Although open-ended in meaning, Bartlett's hand gestures seem to signal greetings and, perhaps, farewell.



Judy Pfaff, *The Planet on the Table* (cat. no. 27)

The American Landscape

At the beginning of the nineteenth century, the almost complete hold of portrait painting over American audiences was challenged by other genres: everyday scenes and landscape. With no interest in the elevated subjects of history painting, which was perceived as undemocratic and a European import, Americans turned to themselves for subject matter—to daily routines and the lay of their new land. The popularity of painted and printed images of the quotidian in the nineteenth century was matched only by a passion for landscape paintings, which from the start were understood as accessible metaphors for Manifest Destiny.

The expressive content of early twentieth-century abstraction dovetailed with these American interests in landscape. Georgia O'Keeffe's first abstractions, in the spirit of European developments, aspired to reveal nature's underlying rhythms and structures in equivalences of pure color and shape. Such images were sources for the viewer's intimate meditations on the greater scheme of things and for his or her spiritual and moral betterment. This impulse in American painting comes to a remarkable head in the large-scale works of Jackson Pollock, where the issues of epic nineteenth-century landscape art were transfigured into monumental abstraction. As the century continued, this conceptual and poetic diagramming of nature remained valuable to American artists. Gravitating toward abstraction, the Tataloviches have gathered prints that not only testify to this major theme in contemporary American art, but also to its diversity of expression.

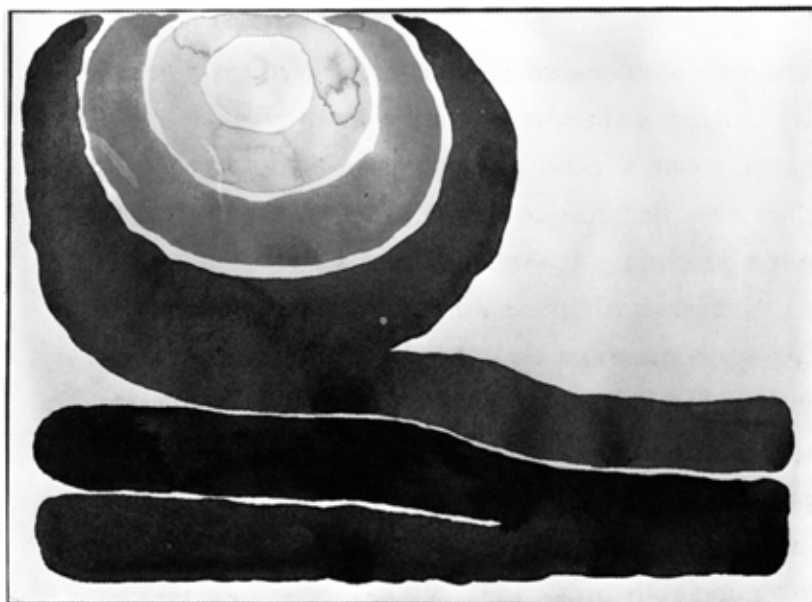
From Hudson River School landscapes of the early nineteenth century to twentieth-century abstraction, light carries transcendental meaning. Universal as an archetype, radiance is equated

with the spiritual. Light makes visible the mystical and is a bridge to it. In the Tatalovich collection, Richard Anuszkiewicz, Sam Francis, Frank Stella, and John McCracken use centered focal points to induce contemplative states. Two screenprints from 1972, Francis's *Ariel's Ring* and Anuszkiewicz's *Sequential VI*, cluster splattered and geometric forms, respectively, around white voids that suggest light. In the Francis, light emanates from a loosely circular space, in the Anuszkiewicz from a vertical slit; both are made luminous by the strength of color surrounding them.

McCracken and Stella adopt square formats and centralize their compositions with forms that pivot about a point. McCracken, in his untitled screenprint (1973), establishes two such focal points at the center of adjacent squares that house concentric bands of color. Stella, in his mixed-media *Polar Co-ordinates V* (1980), pinpoints a quatrefoil form of intersecting protractors. Light in these two prints does not issue from a central point as it does in the Francis and Anuszkiewicz. Rather, it seems to undulate from the color bands in the McCracken and to spin off Stella's protractor blades into a reflective silver field of parabolic grids. Circular forms within squares are conventionalized formats for the Asian mandala, notably in Tibet's visionary images of the Buddhist universe. So configured, they induce a fixed, contemplative stare in the viewer, as do the McCracken and Stella, which, if not doctrinal, still chart the mysterious visual links of our consciousness to the infinite.

Geometry, as well as radiance, has been a pathway to the mystical. In many cultures, geometrical shapes and systems of linear proportions divulge the natural laws of the universe. Ellsworth Kelly's *Colors on a Grid, Screenprint 1976* takes its choice of color squares from chance techniques that precluded the artist's conscious decisions. As the calculated grid of intersecting verticals and horizontals becomes a brace for nature's randomness, the print functions as an interface between the rational and irrational. Kelly, in another print, the lithograph *Blue Curve* (1988), and Al Held, in the aquatint *Magenta* (1990), center and float geometric shapes. Kelly emblazons a

Georgia O'Keeffe, *Evening Star, III*



deep blue fan shape, derived from a greater circular form, on a large horizontal stretch of white paper. Held centers a predominantly cobalt blue circle, which is, in fact, the interior face of an open cylinder that projects into deep space. Any clarity of shape, however, is confounded by other intersecting forms, themselves three-dimensional projections into space of circles, triangles, and squares. Kelly admits, as well Held might, that his shapes are "mysterious objects" which, if drawn from predictable geometry, allude to the ineffable.



Terry Winters, *Untitled* (cat. no. 44)

In addition to motifs of light and geometry, the organic form is at the heart of another important branch of abstraction that addresses nature. Although adopting previously discussed compositions—centered shape, squared format, doubled image, and circular form—John Newman, Terry Winters, Joan Mitchell, and Stella (in another print) traffic in fluid forms that exude an inner vitality. Imagery suggests natural processes of growth and movement. Spontaneity becomes emblematic of universal law. Newman's lithograph *Sotto voce* (1990) and Winter's *Untitled* (1996) give us biomorphic and crystalline forms in flux. Centered, large-scale, and conveying a sense of an internal symmetry, no matter how elusive shapes may be, these prints are endowed with the magical and primal.

If Newman's and Winter's prints appear to derive their forms from microscopic worlds, Stella's intaglio and relief print *The Cabin. Ahab and Starbuck* (1991) and Mitchell's lithograph *Sunflowers II* (1992) procure the dynamic forces of their abstractions from a more immediately experienced nature: flowers and the sea. Mitchell, with the controlled abandon of informal East Asian calligraphies, delineates in forceful and delicate scrawls the felt energies of the sunflower, a symbol for life itself as it follows the daily course of the sun. As though suggesting this temporal dimension, Mitchell doubles her image on two separate but abutted sheets of paper. Related to each other but different in the subtle massing and positioning of colored linework, they suggest a moment of change in space and in time. Stella, in an extended series of one hundred and thirty-five paintings, reliefs, collages, and prints from the early 1990s, addressed Herman Melville's epic

novel, *Moby Dick*. Each work in Stella's grand project is named after one of the chapters of Melville's book. *The Cabin. Ahab and Starbuck* incorporates a centered Chinese maze, with fragments of others about it, and parabolic forms generated by computer. It unleashes associations with churning seas, dark depths, breaching forms, tarpons, and twisting movements through water. Its emotional forces are epic and sweeping, a fitting visual counterpart to the character of Melville's novel, and a tribute to the sublime and horrific forces of nature.

Afterthoughts

Looking back over the Tatalovich collection, having admired its quality and thoughtfulness, and organizing my thoughts on the resonance of its themes in American art, I discerned special relationships between two prints: Carol Summer's *Ponope* (1969) and Judy Pfaff's *The Planet on the Table* (1996). One was acquired by the Tataloviches at the beginning of their collecting, the other very recently. In part, they form chronological brackets for the collection as a whole. Having features in common, they furthermore broach the possibility that the Americanized themes of portraiture and landscape can mingle and play off each other.

One of the first prints the Tataloviches purchased was Summer's woodcut *Ponope*. Although representational, in an expressionist style that recalls Marsden Hartley's glowering downeast landscapes of the early twentieth century, it argues that the mystical strain of twentieth-century abstraction can also be voiced in the recognizable forms of nature. Four peaks, whose very number evokes symbolic significance, are set against a white sky. The irregular arc of a rainbow embraces them in forms suggestive of concentric bands of light. Like a halo, the circle of light confers a sanctity to the landscape we behold. Associated with that strain of abstraction so dominant in the Tatalovich collection, Summer's woodcut may also be seen as a self-portrait. If so, our thematic categories are not so fixed that exchange is prohibited. The artist's landscape is, in a special way, his own. The print describes a hilly volcanic island in the Caroline Islands of the western Pacific. At the time the woodcut was made, Summers used the motif of the volcano in two other prints. One of these took Volcán Fuego as subject, the "volcano of fire" in Guatemala that earlier in the history of the region had destroyed the capitol city of Antigua. While there in the late 1960s, Summers witnessed a mild eruption of Volcán Fuego. If not catastrophic, its display of primal forces transfixed him. Although never in the western Pacific, Summers was drawn to the terrain of *Ponope* because of its impressive volcanic formations. For him, volcanoes are metaphors for unleashed creative energies that poeticize the genesis and crafting of the work of art. *Ponope*, then, falls within the tradition of the American self-portrait, extended beyond the physical features of the individual to permit objects, here nature, to become visible evidence of the artist's soul.

Twenty-seven years after *Ponope* was editioned, Pfaff brought *The Planet on the Table* to conclusion. A four-part etching extending nearly ten feet in horizontal dimensions, it is one of a series of ten prints. Imagery is varied and diverse: in two panels incandescently white sprays of



Carol Summers, *Ponope* (cat. no. 41)

flowers, which also resemble shooting stars, illuminate a nocturnal, dark blue aquatinted ground; in a third panel, precisely drafted gears and circles abound, both mechanical and astronomical in effect; and, finally, Pfaff's own footprints and toeprints stamp a fourth section as well as the print's silver-tinted frame. All elements seem to allude to mytho-poetic texts, to histories of the universe, to Asian sources both medical and sacred. Pfaff's natural history also includes herself, thereby joining the artist to all creation. With its compendium of radiant biomorphic and geometric forms, its blend of the abstract with figurative references to the artist's body, Pfaff's etching, along with Summer's woodcut, read as lyrical synopses of the Tatalovich collection, of its continuity, intelligence, and character.



Jim Dine, *The Side View* (cat. no. 9)

Checklist of the Exhibition

Dimensions are for sheet size unless noted. Height precedes width precedes depth.

Josef Albers

American, b. Germany (1888-1976)

1. *White Line Square IX*, 1966
Lithograph on Arches paper
21 x 21 in.
Edition: 34/125
Printed and published by Gemini G.E.L.,
Los Angeles

Richard Anuszkiewicz

American (b. 1930)

2. *Sequential VI*, 1972
Screenprint on 4-ply Studio Bristol
28 x 21 in.
Edition: 51/200
Printed by Seri-Arts, New York
Published by Sanmore Editions Ltd., New York

Jennifer Bartlett

American (b. 1941)

3. *The Four Seasons*, 1990-1993
Four screenprints on Kurotani Hosho paper
33 1/2 x 34 3/4 in. each
Edition: 38/62
Printed and published by Simca Print Artists, Inc.,
New York

Leonard Baskin

American (b. 1922)

4. *Edvard Munch*, 1964
Etching and aquatint
11 3/4 x 17 5/8 in. (image size)
Artists Proof

Alexander Calder

American (1898-1976)

5. *Trois Oignons*
Lithograph on Rives paper
21 1/2 x 29 1/2 in.
Edition 23/90
6. *Phrygien et Fer*, 1969
Lithograph
29 3/8 x 43 1/8 in.
Hors de commerce

Gene Davis

American (1920-1985)

7. *Black Watch Series*, 1974
Three screenprints
72 x 45 in. each
Edition: 23/150
Published by Pace Editions, Inc., New York

Jim Dine

American (b. 1935)

8. *Red Etching Robe*, 1976
Etching and aquatint on Copperplate Deluxe paper
42 1/2 x 30 in.
Edition: 15/36
Published by Pace Editions, Inc., New York
9. *The Side View*, 1986
Etching, soft ground and drypoint on Heritage
paper
47 x 44 1/2 in.
Edition: 17/20
Printed by Niels Borch Jensen, Copenhagen
Published by Pace Editions, Inc., New York

Sam Francis

American (b. 1923)

10. *Ariel's Ring*, 1972
Screenprint on Special Arjomari paper
41 x 51 in.
Edition: 23/80
Printed and published by Gemini G.E.L.,
Los Angeles

Al Held

American (b. 1928)

11. *Magenta*, 1990
Aquatint and spitbite aquatint on Somerset
white paper
39 x 53 1/2 in.
Edition: 6/50
Printed and published by Crown Point Press,
San Francisco

Robert Indiana (Robert Clark)

American (b. 1928)

12. *Two* (from Numbers), 1968
Screenprint on white Schoellers Parole paper
25 9/16 x 19 5/8 in.
Edition: 82/125
Printed by Domberger KG, Bonlanden bei Stuttgart
Published by Edition Domberger, Bonlanden bei
Stuttgart and Galerie Schmela, Düsseldorf

Jasper Johns

American (b. 1930)

13. *Leg* (from Casts from *Untitled*), 1974
Lithograph on Laga Narcisse paper
30 3/4 x 22 3/4 in.
Edition: 40/50
Printed and published by Gemini G.E.L.,
Los Angeles

Ellsworth Kelly

American (b. 1923)

14. *Green/White*, 1971
Lithograph with embossing on Special Arjomari paper
27 1/2 x 44 3/8 in.
Edition: 41/60
Printed and published by Gemini G.E.L.,
Los Angeles
15. *Colors on a Grid, Screenprint 1976*, 1976
Screenprint and offset lithograph on white Arches 88 paper
48 1/8 x 48 1/4 in.
Edition: 17/46
Printed and published by Tyler Graphics Ltd.,
Bedford, New York
16. *Blue Curve*, 1988
Lithograph on Arches 88 paper
37 1/2 x 84 in.
Edition: 20/25
Printed and published by Gemini G.E.L.,
Los Angeles
17. *Untitled*, 1997
Lithograph
16 x 19 1/2 in.
Edition: 27/47
Printed and published by Gemini G.E.L.
Los Angeles

Nicholas Krushenick

American (b. 1929)

18. *Untitled*, 1967
Screenprint
25 1/2 x 19 5/8 in.
Edition: 26/80

Roy Lichtenstein

American (1923-1997)

19. *American Indian Theme VI*, 1980
Woodcut on white Suzuki handmade paper
37 1/2 x 50 1/4 in.
Edition: 47/50
Printed and published by Tyler Graphics Ltd.,
Bedford, New York

Robert Longo

American (b. 1953)

20. *Frank*, 1983
Lithograph on Arches paper
68 x 39 in.
Edition: 15/28
Printed by Derrier L'Etoile Studios, New York
Published by Brooke Alexander Gallery, New York

John McCracken

American (b. 1934)

21. *Untitled*, 1973
Screenprint
74 x 39 3/4 in.
Edition: 85/144

Joan Mitchell

American (b. 1926)

22. *Sunflowers II* (from the Sunflower Series), 1992
Lithograph on 2 sheets of white Rives BFK paper
57 1/4 x 82 in.
Edition: 15/34
Printed and published by Tyler Graphics Ltd.,
Mount Kisco, New York

Robert Motherwell

American (1915-1991)

23. *The Highlands* (from Summer Light Series), 1973
Lithograph and collage on Hawthorne of Larroque handmade paper
36 x 18 in.
Edition: 47/56
Printed and published by Gemini G.E.L.,
Los Angeles

Elizabeth Murray

American (b. 1940)

24. *Down Dog*, 1988
Lithograph on Arches paper
41 x 50 3/4 in.
Edition: 53/65
Printed and published by Universal Limited
Art Editions, Inc., West Islip, New York
25. *Shack*, 1994
Lithograph on white Rives BFK paper with
Saunders backing
63 x 51 in.
Edition: 38/60
Printed and published by Universal Limited
Art Editions, Inc., West Islip, New York

John Newman

American (b. 1952)

26. *Sotto voce*, 1990
Lithograph on white Saunders paper
57 1/2 x 57 1/2 in.
Edition: 19/42
Printed and published by Tyler Graphics Ltd.,
Mount Kisco, New York



Joan Mitchell, *Sunflowers II* (cat. no. 22)

Judy Pfaff

American, b. England (1946)

27. *The Planet on the Table*, 1996
 Etching and aquatint on Crown Kozo paper
 14 1/4 x 114 5/8 in.
 Edition: 20/20
 Printed and published by Tandem Press,
 Madison, Wisconsin

Clayton Pond

American (b. 1941)

28. *Ionthian Involute Upwardium* (from Capital Ideas), 1974
 Screenprint
 31 x 24 in.
 Edition: 67/150

Robert Rauschenberg

American (b. 1925)

29. *Glacial Decoy Series: Lithograph IV*, 1980
 Lithograph on white wove Arches paper
 66 1/16 x 40 1/8 in.
 Edition: 4/25
 Printed and published by Universal Limited
 Art Editions, Inc., West Islip, New York

30. *5:29 Bay Shore*, 1981
 Lithograph with collage and chine collé on
 ivory wove Arches 88 paper
 45 3/16 x 93 3/16 in.
 Edition: 14/30
 Printed and published by Universal Limited
 Art Editions, Inc., West Islip, New York
31. *Hot Shot*, 1983
 Lithograph and collage
 81 x 42 in.
 Edition: 4/29
 Printed and published by Universal Limited
 Art Editions, Inc., West Islip, New York
32. *Intermission* (from Ground Rules), 1996
 Intaglio on T.H. Saunders paper
 63 x 51 3/4 in.
 Edition: 28/44
 Printed and published by Universal Limited
 Art Editions, Inc., West Islip, New York

James Rosenquist

American (b. 1933)

33. *Strawberry Sunglasses*, 1974
Lithograph on white Arches Cover paper
36 1/2 x 74 1/8 in.
Edition: 19/79
Printed by Styria Studio, Inc., New York
Published by Multiples, Inc. and Castelli Graphics
34. *Electrical Nymphs on a Non-Objective Ground*, 1984
Lithograph on plastic laminate adhered to plywood
40 x 40 x 9/16 in.
Edition: 16/30
Printed and published by Universal Limited Art Editions, Inc., West Islip, New York
35. *Night Transitions*, 1985
Lithograph on white Arches Cover paper
53 x 34 1/2 in.
Edition: 21/35
Printed and published by Universal Limited Art Editions, Inc., West Islip, New York
36. *Gift Wrapped Doll*, 1993
Lithograph on white Rives BFK paper
30 x 28 1/2 in.
Edition: 86/100
Printed by Tyler Graphics Ltd., Mount Kisco, New York for Medicins du Monde, Paris

Kiki Smith

American (b. 1954)

37. *My Blue Lake*, 1995
Photogravure and lithograph on En Tout Cas paper
43 1/2 x 54 3/4 in.
Edition: 16/41
Printed and published by Universal Limited Art Editions, Inc., West Islip, New York

Frank Stella

American (b. 1936)

38. *Nowe Miastro (IV)* from Paper Reliefs, 1975
Dyed and hand-colored paper-pulp relief and collage on white HMP handmade paper
26 x 21 1/2 x 1 3/4 in.
Numbered IV-20, edition of 26
Printed and published by Tyler Graphics Ltd., Bedford, New York
39. *Polar Co-ordinates V* (from Polar Co-ordinates for Ronnie Peterson), 1980
Offset lithograph, screenprint and letterpress on Arches Cover paper
38 x 38 1/2 in.
Edition: 50/100
Published by Petersburg Press, New York

40. *The Cabin. Ahab and Starbuck* (from Moby Dick Engravings), 1991
Etching, aquatint and relief on white TGL handmade paper
74 3/4 x 52 1/2 in.
Edition: 10/32
Printed and published by Tyler Graphics, Mount Kisco, New York

Carol Summers

American (b. 1925)

41. *Ponope*, 1969
Woodcut on Japanese paper
48 x 37 1/2 in.
Edition: 60/75
Printed and published by the artist and Castelli Graphics, New York

David True

American (b. 1942)

42. *Open Channel*, 1987
Aquatint and roulette on Somerset paper
29 1/2 x 51 5/8 in.
Edition: 13/50
Printed and published by Crown Point Press, San Francisco

Andy Warhol

American (1928-1987)

43. *Mao Tse-Tung* (from the portfolio Mao Tse-Tung), 1972
Screenprint
36 x 36 in.
Edition: 96/250
Printed by Styria Studio, Inc., New York
Published by Castelli Graphics and Multiples, Inc., New York

Terry Winters

American (b. 1949)

44. *Untitled*, 1996
Offset lithograph
33 3/4 x 48 in.
Edition: 22/48
Printed and published by Universal Limited Art Editions, Inc., West Islip, New York

Paul Wunderlich

German (b. 1927)

45. *The Eyeball Is as Wide as the Nostrils on the Christ of Bremen* (from Homage to Dürer), 1970
Lithograph
33 x 24 3/4 in.
Edition: 41/75

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