

# **Post-War American Art**

THE NOVAK/O'DOHERTY COLLECTION







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It is my pleasure as Director of IMMA to accept the magnificent gift to the nation of the Novak/O'Doherty collection of post-war American art. These 76 works cover a significant period, mainly the 1960s and 70s, which is not fully represented in our collection. Last year, thanks to The American Ireland Fund, IMMA acquired works by Edward Hopper, Marcel Duchamp, George Segal and Jasper Johns. Some works from the collection were included in the recent IMMA exhibition *Vertical Thoughts: Morton Feldman and the Visual Arts* – appropriately, since Morton Feldman was a close friend of the two donors.

The works included in this book and the accompanying exhibition were the result of friendships with outstanding artists in the New York *milieu*. We can imagine the lives of Barbara Novak and Brian O'Doherty over forty years – they married in 1960 – through these paintings, photographs, drawings, sculptures and prints. Most of the pieces were exchanged for works of their own, others were gifts, some were purchased. Through them we see that Barbara and Brian were central figures in the art community of the 1960s and 70s and beyond. Among artists in their circle and in their collection we find figures as celebrated as Eva Hesse, Ruth Vollmer, Peter Hutchinson, John Coplans, Dan Graham, George Segal, Sol LeWitt, Robert Rauschenberg and Mel Bochner. Both donors had the gift of crossing generations with their friendship – as with Edward Hopper, Mark Rothko (unfortunately not yet represented) and two very distinguished and equally elusive figures, William Scharf and Joseph Cornell.

Barbara Novak is an enormously influential academic and art historian as well as an artist and novelist. Brian O'Doherty showed at the RHA Annual Exhibitions in Dublin before moving to the United States in 1957, where he became, with his friends, a pioneer in the development of Conceptual Art. His box/magazine *Aspen 5+6* is justly famous, while his 1976 essay series, *Inside the White Cube*, later expanded and published in book form in 1999, continues to cast its influence on galleries and all who visit them.

Brian O'Doherty's career has been closely linked to Dublin galleries. His first Dublin retrospective, in 2006, was the opening exhibition in the newly refurbished Dublin City Gallery The Hugh Lane, while IMMA is fortunate to have been able to collect some of his key works. For thirty-six years he worked under the name of Patrick Ireland, a name and persona taken in an act of public performance art in Dublin in protest against the Derry massacre of 1972. He kept that name until the British army left Northern Ireland and 'all citizens were given their civil rights'.

At my invitation, the persona of Patrick Ireland was formally buried in the grounds of IMMA in 2008 in a well-attended and widely reported ceremony. A simple flat stone now marks the spot where his effigy is interred.





Again, I want to thank Barbara and Brian for this splendid gift. It allows us not only to share in their lives so far, but also to feel and understand something of the excitement of the art scene of the 1960s and 70s, when New York became such a powerhouse. They have annotated nearly every work in this gift with their comments, providing information and invaluable personal insights. I believe they will agree with me when I say that the essential and most important component of a museum or art gallery is its collection; thanks to them, the Collection at IMMA is now most handsomely enriched.

I would particularly like to thank Kieran McLoughlin and William McNally of The American Ireland Fund, through whose auspices the donation of the Novak/O'Doherty works to the IMMA Collection is facilitated.

An introductory essay has been written by Christina Kennedy, Senior Curator, Head of Collections, who has curated the exhibition and edited the book with her usual care and thoroughness, assisted by Marguerite O'Molloy, Assistant Curator, Collections.

The writing and compiling of the catalogue entries and biographies has been a combined effort within the Collections Dept and I would like to thank Marguerite O'Molloy, Assistant Curator, Georgie Thompson, Assistant Curator, Seamus McCormack, Assistant Curator and Brian Cass, Curatorial Co-ordinator, and also voluntary research assistant Hannah Brogan (UCD).

I would like to thank the following artists who have assisted with our enquiries: Ellsworth Kelly, Mel Bochner, Stephen Antonakos, Phong Bui, George Tatge, Rae Blakeney, Mieko Chiomi, Joseph Masheck, Dan Budnik, Donald Lokuta, Les Levine, Mark Roeyer and Lucy Hilmer. For his scholarly expertise with the catalogue entries for the Marcel Duchamp works in the donation, I would like to thank James W. McManus, Professor Emeritus, Art History, Department of Art and Art History, California State University Chico. I am grateful also to Nuria Carballeira, Collections Registrar (acting); to Oonagh Young for a beautifully designed publication; and for technical support from Cillian Hayes, Antoinette Emoe and team.





*The Burial of Patrick Ireland, 8th May 2008, IMMA*  
Left to right: Barbara Novak, Patrick Ireland,  
Brendan Earley, Robert Ballagh and Brian Duggan.



Every philanthropic act is, by its nature, suspicious. Particularly in Ireland where hidden agendas conceal other agendas. That's our nature. How can I seek absolution for this seeming act of generosity? Perhaps if I lay it at the feet of a remote self, growing up in a Dublin bereft of visual culture – no modern museum, no courses in art history, no modern art, except for a few examples caught in transit in *Living Art* exhibitions. Yes, yes, there were artists. Jack B. Yeats, of course. And Louis le Brocquy and Anne Madden, and Pat Scott who, I am happy to say, are still with us.

I felt frustrated that there wasn't art around for me to see then. Through mail order and scrounging in old bookstores, I assembled a formidable library. To read Burckhardt on the Renaissance was a revelation. Still is. But not a Matisse in sight. Picasso was a rumour; Moscow, unheard-of. I – or rather that remote kid (how tempting to patronise one's former self!) – developed a hard kernel of desire: 'When I grow up...' I'll do what? Get some art to Dublin that young kids and artists can see.

So it has come to pass. When it's no longer necessary. Dublin is on the international circuit now. Its young artists are afire with potential. I remember writing in 1971: 'Ireland's visual artists occupy the gate-house to the literary mansion, listening to the traffic up and down the avenue.' Now the artists are building their own mansion. It will be stocked by Fergus Byrne, Brendan Earley, and many others who are my new friends.

This collection is a record of more than forty years of friendships. For us each work has an aura, a memory often provoking a smile. It's personal in the best way – set in the matrix of stirring times in the 60s, 70s, and after. When it goes into a museum, the personal odour that wafts around each work leaks away into the cold. Rothko said that art lives and dies depending on who takes care of it. Art can die of indifference. The one who inspired the gift of this collection is Enrique Juncosa, Director of IMMA, who had the courage and enterprise to bury Patrick Ireland in these grounds. The collection is here because of him. And because of Christina Kennedy, whose vision and rare patience gives this collection some of her glow. The works are here and will go on. The rest of us leave. We cast the collection into the future with more hope than trust.

Post-war Ireland was dark. I had to leave. That was the story for many of my generation. I didn't realise that I'd brought some of Dublin with me. My repatriation was slow, effected by remarkable people who always drew me back – the passionate Dorothy Walker, the brilliant Noel Sheridan. More recently, Bobby Ballagh, the perfect Dubliner. More recently again, the extraordinary Máirtín Ó Muilleoir. And my far-flung Irish family, of course. The name of this collection honours my Irish and my American families.

I have had a companion in assembling these works over nearly half a century. Barbara Novak, though a passionate Hibernophile, didn't want her name on this gift. I can't think of it without her. Barbara was part of every dinner, every party, every opening, every review (good and bad), every argument in those years when one great tradition fell and another, sharper and harder, began. In those halcyon days in New York, every work was an argument, every idea had to be defended.

We're sending these arguments to Dublin, since every good work of art argues to make its case. Arguing, of course, is something Dublin uniquely understands.



As the Irish Museum of Modern Art approaches its twentieth anniversary in 2011, it is its good fortune to receive a most generous gift of artworks from the personal collection of Brian O'Doherty and Barbara Novak. Their gift to IMMA of 76 artworks of post-war American art fulfils a longstanding wish of Brian O'Doherty, supported by Barbara Novak, to provide Irish audiences with a collection of American art of their time.

While there are individual works from the period already in the IMMA collection such as those by Joseph Kosuth and Dennis Oppenheim, this gift launches a whole new area of collecting and focus for the museum, expanding its horizons to include an immensely rich seam of American art, in particular that of New York artistic life of the 1960s and 70s. The gift comprises paintings and sculpture as well as a large body of works on paper including watercolours, drawings, limited-edition prints, multiples and photographs. The collection has been formed over the past fifty years mainly through the donors' personal friendships and interactions within the New York arts community. In a way it is their biography, a reflection of their friendships and connections as they have journeyed through time. As well as signifying some key moments in art developments of the day, each work is a compendium of social history.

Many works have come into their collection through artists' exchanges or are tokens of friendship inscribed with dedications or personal notes; some have been purchases, while others reflect their interchanges and correspondence, such as the postcards sent by Sol LeWitt over the years which carry sketches.

This catalogue has been conceived in such a way that it provides a base from which to view the whole collection in the context of their lives – lives which were touched by many great figures such as Edward Hopper, Marcel Duchamp, Mark Rothko and Morton Feldman, all of whom were friends. Almost every work is accompanied by a personal account by Novak and O'Doherty.

An already important relationship is further cemented by this donation: IMMA in recent years acquired two superb examples of O'Doherty's Conceptual work, *In the Wake (of)*, 1963-64, and *A Modest Proposal*, 1980. Even more powerfully, since 2008 IMMA is the location of *The Burial of Patrick Ireland*. Patrick Ireland was an identity which Brian O'Doherty assumed in a performance enacted in 1972 called *Name Change*, whereby, as a gesture of patriotic protest at the Bloody Sunday killings of thirteen civil rights marchers, he pledged to sign his artwork Patrick Ireland 'until such time as the British military presence is removed from Northern Ireland and all citizens are granted their civil rights'. In 2008, in a remarkable ceremony, an effigy of Patrick Ireland was interred in the formal gardens at IMMA. 'We are burying hatred,' announced the artist, 'in a ceremony of reconciliation celebrating peace in Northern Ireland. The artist now joyfully retrieves his birth name.' In her recent book, *Brian O'Doherty/Patrick Ireland: Between Categories*, Brenda Moore-McCann explores this event in-depth in the context of the artist's unique vision and prodigious career.



BRIAN O'DOHERTY

*Untitled*, 1954-55

Oil on board

42 x 52 cm

Gift, from the Artist in honour of Enrique Juncosa, 2007



This donation is something that has long occupied the thoughts of Brian O'Doherty. Growing up as a teenager in Bray in the 1940s and later as a medical student at UCD, when he took a deep interest in art, he found he had to educate himself. He began by studying the collections of the National Gallery of Ireland and Dublin City Gallery The Hugh Lane (then The Municipal Gallery), which he got to know extremely well. While he was a great admirer of some of his peers such as Louis le Brocqy and Patrick Scott, it seemed to O'Doherty that most of what passed for innovation on the Irish scene derived from the School of Paris, with the influence of Gleizes and Lhote still strong. O'Doherty's interest was in Moscow – 'I was a Tatlin man from the start' – and he loved the work of the Russian women artists such as Natalia Goncharova and Aleksandra Exter. His only recourse was to built up an extensive library of books.

While still a student doctor, O'Doherty began to develop his own painting and variously exhibited in the *Irish Exhibition of Living Art*, the RHA and the Oireachtas exhibitions from 1950 to 1956. IMMA's *Untitled, 1954-55*, is a superb example of his early abstract painting. He also began his writing career with reviews for the *Irish Monthly* and the *Dublin Magazine* on new exhibitions that came to Dublin. Director of the National Gallery of Ireland, Thomas McGreevy, was an important mentor. In 1957 O'Doherty left Ireland for the US to continue his medical studies at Harvard. However, the memory of his frustration in Ireland at the lack of access for art students and general public alike to new art trends remained strong. He resolved that, if he were ever in a position to do so, he would do something about it.

When Brian O'Doherty and Barbara Novak first began their American Art for Ireland project in the late 1960s, they had the support of many great artists; gifts were promised from Rothko, Barnett Newman, Jack Tworokov and many others. However, although much goodwill had accumulated in the US, the situation in Ireland in the late 1970s did not move apace. Despite the efforts of the redoubtable Michael Scott and the energy and commitment of Dorothy Walker, the aspirations of O'Doherty and Novak ultimately came to nothing, as there was no national museum of modern art to receive such a donation. Now, some thirty years later, although O'Doherty feels that the urgency has passed due to recent developments here for artists and audiences, the fruits of their efforts have finally come to pass and the Irish Museum of Modern Art is honoured to accept this significant donation to the national collection.

When they moved from Boston to New York, Novak in 1958, O'Doherty in 1961, one of their early residences was a small apartment on West 13<sup>th</sup> Street. It was there that they began the first of their gatherings of artists and poets. Among their guests were Edward Hopper and his wife Jo, with whom, over the years, they built up a special connection and regard. Novak particularly remembers how the Hoppers 'settled themselves on the little couch, sort of towards the entrance but not deep into this tiny apartment, they sat there and a space formed around them like a Hopper space, nobody entered it and at a certain point as a hostess I kept going around telling people please go and talk to the Hoppers'.

A beautiful early double-sided drawing, which forms part of the donation, is a memento of their friendship. In 1980 O'Doherty made a film, *Hopper's Silence*, which premiered at the New York Film Festival and in 1981 was awarded the Grand Prix at the Montreal Festival of Films on Art.

They moved to their current address at West 67<sup>th</sup> Street in 1960, and have been based there since, providing O'Doherty with his studio and Novak with a base from which her seminal writings on American art have emanated. Novak recalls how they first heard about West 67<sup>th</sup> Street from poet Robert Lowell at one of Stanley Kunitz and Elise Asher's parties: 'I remember him telling me about this wonderful historic block where Rudolf Valentino and Edna Ferber lived, Stuart Davis was in the building and Duchamp had lived down the street at number 33 – the Arensberg apartment which was the centre of New York Dada.' US poet laureate Stanley Kunitz was married to the poet/painter Elise Asher. One of her dreamlike abstract paintings, with its brush-jotted words, invoking the myth and memory of her poem *Moment in July*, is included in this donation.



Composer Morton Feldman, Brian O'Doherty and Barbara Novak, Houston, 1971, on the occasion of the premier performance of Feldman's *The Rothko Chapel*.

Among the earliest and closest friendships that O'Doherty and Novak enjoyed in New York was with composer Morton Feldman, whom they met on an almost daily basis from 1964 until 1973 when he moved to a professorship at the State University of New York at Buffalo. One of the most influential composers of the 20<sup>th</sup> century, Feldman claimed that he learned more from painters than composers. In a recent essay for IMMA entitled 'Morton Feldman: The Burgacue Years', O'Doherty recalls how Feldman, along with Stanley Kunitz, was his bridge to the Abstract Expressionists. In 1971, two years after Rothko's death, Feldman was asked by the Menil Foundation to compose *The Rothko Chapel*, scored for soprano, alto, mixed choir and instruments, to be performed in the building of the same name in Houston, Texas, built to house Rothko's specially commissioned paintings.

The donation includes a page from an original score by Morton Feldman, with the composer's highly visual script, and the dedication, 'For Brian O'Doherty - a page from *Chorus and Instruments* to help celebrate your birthday, Morton Feldman, May 4, 1965'.

During the 1960s the apartment on West 67<sup>th</sup> Street was the scene of many memorable gatherings of artists, poets, and filmmakers. Mark Rothko, Lee Krasner (Jackson Pollock's widow and Barbara's close friend) and Robert Rauschenberg were regular visitors, as were Irish artists who were sometimes in New York, such as Micheal Farrell and Noel and Liz Sheridan.

Both O'Doherty and Novak evolved their mindscapes in the Conceptual Art flow, of which O'Doherty himself became a pioneer. They were among the few people who were able to move easily across the generations - spanning the Abstract Expressionists and the Minimal/Conceptualists - and maintain friendships in the midst of what were felt to be huge paradigm shifts.

Novak reflects: 'I will say that when our ideas started germinating in the mid-60s and we would come home, I was so filled with minimal conceptual ideas it was sometimes hard for me to see the Abstract Expressionist pieces we had around us. I wouldn't believe that I could have been so deeply into the minimalist conceptual aesthetic that I could have displaced the pleasure which I always had in Abstract Expressionism, and I think the one person who escaped for me was Mark Rothko. Mark remained just what he was.'

Their immediate group included Eva Hesse, Peter Hutchinson, Robert Smithson, Sol LeWitt, Mel Bochner, Dan Graham and Ruth Vollmer. Peter Hutchinson, a land artist, whom Novak and O'Doherty admire greatly, had introduced them to Robert Smithson. They introduced Morton Feldman to the group. Eva Hesse and Sol LeWitt, particularly, were delighted to meet him.

During 1967 Brian O'Doherty, as guest editor, compiled and curated a double-edition of *Aspen 5+6*, known as The Minimal Issue, which substituted for the magazine format a box containing essays, fiction, reels of 8mm film, vinyl records and other printed material from some of the most radical thinkers and artmakers in the fields of literature, art, dance, film and music. Now recognised as the first exhibition of Conceptual art that dispensed with the gallery space, O'Doherty's *Aspen* was a seminal achievement of the Conceptual art era.

*Aspen 5+6* gathered in one place all of those people whose work was right at O'Doherty's point of interest and whose works would become synonymous with a paradigmatic moment in 20th-century art. Among those represented were Samuel Beckett, William Burroughs, Susan Sontag, Roland Barthes, Merce Cunningham, John Cage and Marcel Duchamp. Those members of his own group he included in *Aspen 5+6* were Mel Bochner, Sol LeWitt, Dan Graham, Robert Rauschenberg, Hans Richter and Morton Feldman, all of whom are represented by potent works in this donation.

Another presence in their lives and in this donation is Marcel Duchamp. Brian O'Doherty first met Duchamp in 1958 and began a friendship that continued until Duchamp's death in 1968. O'Doherty and Duchamp shared



Brian O'Doherty *Aspen 5+6*, 1967

an abiding interest in chess, and they exchanged artworks that reflect that interest. O'Doherty gave Duchamp a piece for his chess foundation and Duchamp swapped a print he made after a study he did for *Portrait of Chess Players*, 1911. That print is part of this donation, along with two other important works: a version of the Dada masterwork in which he drew a moustache and beard on a colour reproduction of Leonardo da Vinci's *Mona Lisa*, in this case a copy of *L.H.O.O.Q. (rasée)*, and a 1953 edition of the optical discs, *Rotoreliefs*.

In a counter move to Duchamp's declaration that all art begins to die when it enters the museum, as well as engaging with the era's vexing question of the notion of authorship, and in an ingenious take on the idea of the *Readymade* (invented by Duchamp), O'Doherty made a hugely significant work entitled *Portrait of Marcel Duchamp*, 1966-67, in a manner that reflected the enquiries and experiences informed by his training as a medical doctor. He took the older artist's electrocardiogram to create a composite 'Portrait' of sixteen parts, including three oscilloscopes with animated heartbeat and associated drawings and studies.

Of the three oscilloscope 'portraits', one gives Duchamp's resting pulse rate, the second has slowed the pulse down to eight beats per minute while the third tracks the traces of the other leads. Duchamp's belief that the work of art dies in the museum is challenged by a work of art that maintains life, the slow heartbeat portrait extending the lifespan by innumerable years. After Duchamp's death, his widow Teeny Duchamp and John Cage saw the version of the piece in Dieter Keller's collection, while they were in Germany. One of the thirteen constituent drawings is in the IMMA Collection, a donation by Joseph Masheck, who is also the ultimate source of another of the artworks presented through the Novak/O'Doherty gift.

In *American Masters: The Voice and the Myth*, 1974, O'Doherty wrote about the art of Joseph Cornell to draw attention to a remarkably gifted but reclusive artist and establish him as a master. He and Novak received from Joseph Cornell two gifts of works, the first from 1967, a tiny box assemblage, entitled *A Box for Brian O'Doherty*, encompassing a universe in poetic microcosm, typical of Cornell's extraordinary inventiveness. A second piece, although accounted for by Cornell as a work by his younger disabled brother Robert, carries also the imprint of the artist. A further work in the collection, a letter with collage elements by pioneering mail artist Ray Johnson, quotes Cornell's aesthetic, and references a passage in Brian O'Doherty's aforementioned essay about Cornell.

Johnson and another artist in this collection, Sonja Sekula, interestingly are both artists whose careers are being reprised in recent years, in Sekula's case, thanks to the early detective work of O'Doherty. Sekula was a Swiss-born painter and poet in the burgeoning years of Abstract Expressionism, whose associates included André Breton, Max Ernst, Jackson Pollock and Robert Matta. Her work was widely known and respected in New York in the 1940s and 50s, though she fell into obscurity in the decades that followed. Suffering from psychiatric problems throughout her life, she committed suicide in 1963 at the age of forty-five. The donation contains *A Small, Small Talk Book*, a sketch book of some twenty watercolours in a biomorphic abstract style inscribed with her poetry.



BRIAN O'DOHERTY,  
*Portrait of Marcel Duchamp*,  
lead 1, slow heartbeat, 1966  
Wood, glass, liquitex, motor  
43 x 43 x 10 cm  
Collection, the artist

Novak and O'Doherty are passionate about the paintings of William Scharf, two of whose works are in the donation. They describe Scharf as 'one of the hidden glories of New York painting'. Scharf was a former studio assistant of Rothko, who loved his work. A fantastic colourist with surreal sensibility, he creates work as multi-dimensional and multi-referential as Joyce's, in their estimation, in terms of allusion, complexity and richness of thought. Another Irish connection is that Scharf and Charles Brady were acquainted. Brady, an American, came to Ireland in 1956. They had met when both worked as museum guards in the Metropolitan Museum for a spell and also through the Ab Ex circle.

Robert Rauschenberg and Jasper Johns, who continue and subvert some Abstract Expressionist practices, are represented in the magnificent prints made at Tanya Grosman's Universal Limited Art Editions. The Pop fascination with the everyday and popular American culture is referenced in prints by Roy Lichtenstein, James Rosenquist, Ed Ruscha and many others, the result of Sandra Rusch's gift to O'Doherty of an edition of the portfolio *America: The Third Century*. There are prints by Romare Bearden, also by Benny Andrews, Emma Amos and other African-American artists who worked at the legendary Blackburn Print Studios run by African-American artist and master printer Robert Blackburn.

The gift also contains a number of photographs by a variety of well-known photographers with whom Novak and O'Doherty came into contact, such as Arnold Newman, John Coplans, Max Kozloff, Dan Budnik and Diana Michener. There is also work by the gifted American photographer George Tatge, who is based in Florence and Todi, Italy, and is a former director of the Alinari Archive.

John Coplans figures prominently in O'Doherty's spectrum of activity in the mid-1970s. It was he who, as editor of *Artforum*, in 1976 published the seminal 'White Cube' series of essays by Brian O'Doherty – *Inside the White Cube: The Ideology of the Gallery Space* – which reviewed the history behind Post-Modernism's break from Modernism, when artists began to use the gallery walls, floor, ceiling as part of their art. The essays were a signal event in the art world. Their impact continues to be discussed today. *White Sight*, 1969, the Conceptual work by New York-based Irish artist Les Levine, is cited in the final chapter of O'Doherty's analysis, 'The Gallery as a Gesture'. Levine is represented in this donation by the work *Group Shows Cut-Up the Group*, 1989.

As well as her writing achievements, Barbara Novak is a legendary lecturer. Once when Rothko and O'Doherty entered one of her lectures at the University of California in Berkeley, O'Doherty recalls Rothko's stepping back and saying 'She's so intense!' Rothko was happy with Novak's comparison of him to Albert P. Ryder in her first book, *American Painting of the Nineteenth Century*. He had wanted to do a portrait of her but she declined. She did, however, sit for George Segal. The donation contains two Segal works, one a wonderful head of Novak, mummified in plaster. There are some documentary photographs of the process. She and O'Doherty are also included in the full-length piece, *Street Crossing*, in the Segal Room in the Montclair Museum. O'Doherty swapped with Segal for his early pastel *Untitled (Seated Nude)*, 1961, wonderfully expressionistic in colour and handling, closely tied to the historical tradition of Degas and Bonnard.



Barbara Novak being cast by George Segal. Photograph by Donald Lokuta, 1993.

Brian O'Doherty has maintained ties with Ireland down the years, most profoundly in the gesture, *Name Change*, at the Project Arts Centre in 1972. In 1971 he curated for the ROSC exhibition *The Irish Imagination (Irish Art 1959-71)*, which toured to several venues in the United States. Two of his rope drawings were included in ROSC 77. For several years David Hendriks of the David Hendriks Gallery was his friend and gallerist in Dublin and the artist held a number of solo shows there. Gordon Lambert was another great supporter, friend and patron. When he donated his collection to IMMA in 1993 it included two drawings by Brian O' Doherty/Patrick Ireland. It was Gordon who lent the white coat for the *Name Change* performance. He preserved the green and orange post-performance coat in his collection, which, in time, also came to IMMA.

During his editorship of *Art in America* in the early 1970s, O'Doherty commissioned articles on art in Ireland, many penned by art critic and ally Dorothy Walker. He also kept up his contact with young and emerging art as an external examiner in sculpture for the National College of Art and Design from 1994 to 1998, when Noel Sheridan was Director. He was a member of the Board of IMMA from 1995 to 2000.

Currently O'Doherty is working on a large-scale outdoor permanent labyrinth, planned for the Falls Road, Belfast, commissioned by Máirtín O'Muilleoir as a post-Troubles landmark. The labyrinth has been an archetypal form in O'Doherty's work since the mid-1960s. The donation also includes *Small Glass Labyrinth (Brigid's Cross)*, 1967, which is associated with another important work of the same year, *Vertical Labyrinth*. O'Doherty's labyrinths do not threaten the visitor like the labyrinths of the ancient myth but rather suggest an experience that involves a discourse between mind and body. His mazes of 1967 were the first minimal labyrinths.

It is fitting to consider another, even earlier, work by O'Doherty which has newly arrived into the IMMA Collection with this gift. That is *Self Portrait*, a drawing in pencil on paper which he made in 1958, a year after he left Ireland. It echoes another portrait, a small oil, *Transitional Head*, 1958, now in the National Portrait Gallery, Washington. The composite of two drawings on the same side of the single sheet, both presenting different views, fragments, perhaps foretell the figure of the artist and his tendency to slip behind a multiplicity of forms, of personae, where future portraits are brought to life in an embodiment of intertextuality.

Throughout their careers O'Doherty and Novak have had an open-door policy in assisting newly arrived Irish artists and curators make their way in the New York art scene. I first came to know Brian O'Doherty and Barbara Novak in 2001 when working with Barbara Dawson on a major retrospective of the artist's work which took place in 2006 at Dublin City Gallery The Hugh Lane and which later travelled to New York University's Grey Art Gallery. Thus began a rich experience that continues to unfold and which has affected my thinking about art ever since. Seven years on, I was able to assist in the realisation of a long-cherished dream of Patrick Ireland: the freedom after thirty-six years to dispense with his symbolic persona. On this occasion, I find myself again in the timely and privileged position of facilitating another personal and critically important milestone of their lives, careers and relationship with Ireland.

*All quotations by Brian O'Doherty and Barbara Novak are from conversations with this writer in New York, July 2009.*

Brian O'Doherty/Patrick Ireland  
with Gordon Lambert at the  
collector's home, June, 1997.







## Works



Painter, printmaker and weaver Emma Amos was born in 1938 and grew up in Atlanta, Georgia, where she attended segregated public schools. On a BA programme at Antioch University, Ohio, she studied at the Central St Martin's College of Art, London, where she also completed a diploma in etching in 1959. She later worked in Leo Calapai's New York atelier

and Bob Blackburn's Printmaking Workshop. Amos's first solo exhibition was in the New Arts Gallery, Atlanta, in 1960. That same year she moved to New York, in 1961 she was hired by Dorothy Wright Liebes as a rug designer/weaver. In 1964 Hale Woodruff invited Amos to become a member of Spiral, a group of black artists including Romare Bearden and

Norman Lewis, who met to discuss civil rights issues and the plight of blacks in America. Spiral's First Group Showing was subtitled *Works in Black and White*. Bearden had suggested the exhibition's black-and-white theme because it addressed both socio-political and formal concerns. Amos was the youngest, and only female, member of the group.

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*American Girl*, 1974 from the portfolio, *Impressions: Our World 1*

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Etching with aquatint, A/P X

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57 x 76 cm

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The Novak/O'Doherty Collection

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Born in Georgia, USA in 1930, Benny Andrews was an American painter, printmaker, collage artist and educator. After service in the Korean War until 1954, he moved to Chicago where he gained a BFA in 1958 at the Art Institute. Working in a representational style contrary to the dominant Abstract Expressionist teachings of the college, Andrews drew inspir-

ation from realist painters such as Edward Hopper. Moving to New York, he illustrated children's books and advertisements for local theatre companies; and designed album covers for Blue Note and other record labels. In 1959 his work was exhibited at the Philadelphia Academy's Bi-Annual Exhibition and the Detroit Institute of Arts Biennial of

Painting and Sculpture. In 1960 he had the first of his many solo exhibitions at the Paul Kessler Gallery and in 1962 held an exhibition at the Forum Gallery, New York. In 1968 he participated in *New Voices: 15 New York Artists*; the first major exhibition of African-American Artists in the US, which toured extensively.

Andrews joined the faculty at Queens College

NY in 1969. From 1983 to 1984 he was visual arts director for the National Endowment for the Arts. In 2000 he established the Benny Andrews Foundation to assist young African-American artists and institutions dedicated to African American art. Benny Andrews died in 2006 aged seventy-five.

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*Growing Up*, 1973, from the portfolio, *Impressions: Our World Volume 1*

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Etching with aquatint, A/PX

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57 x 76 cm

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The Novak/O'Doherty Collection

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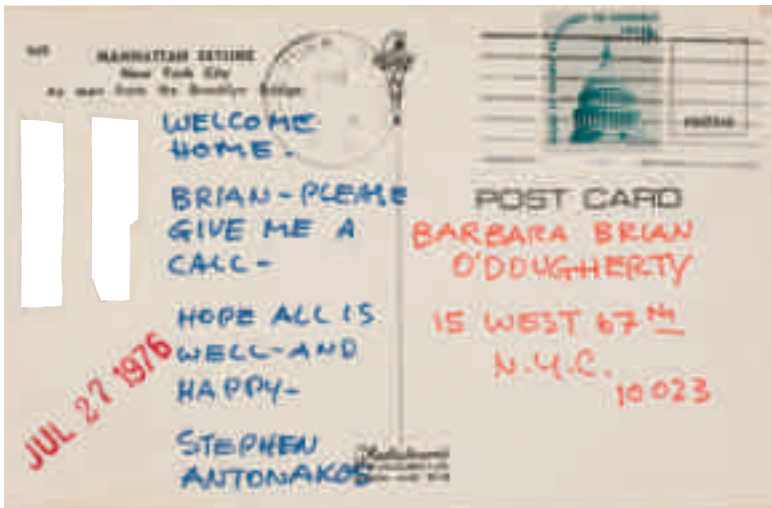
Born in Laconia, Greece in 1926, Stephen Antonakos now lives and works in New York. He is primarily known for his neon installations which he has been making since the 1960s.

*Spring Series* is from an ongoing series of delicate coloured pencil drawings on vellum, which are cut and slashed by the artist, adding depth and movement. Speaking of his postcards, the artist recalls, 'I sent altered

postcards to friends mostly when I was away working on shows. Sometimes I sent them from New York too, when I wanted to reach someone in that way. I think they are about letting light in and about making something concrete. They are not about the images, which were mainly something to respond to formally. Architectural space fits right in with the geometric shapes that I work with. A postcard's identification with their place

was important, and so was the recipient. I did them very quickly.'<sup>1</sup>

O'Doherty recalls receiving 'a series of postcards of New York, each with a part of the scene carefully excised. In one postcard, the two towers of the World Trade Center were prophetically removed. Held up, the light streamed through. Indeed these altered postcards were light-works of a sort.'<sup>2</sup>



Steve is a pioneer of light, 'light buried in translucent substance,' as D'Annunzio put it. Steve has the courage to tackle any site, indoors and out, positive and negative corners, all graced with colours he wrings from his luminous tubes. He is a subtle poet of light and a great gentleman. His wife, Naomi, is a formidable reader. No novel, however obscure, is safe from her.



*Spring Series (#90), 2006*

Pencil on vellum with three cuts

35 x 28 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010

*World Trade Center, 1976*

Modified postcard

8.8 x 13.8 cm

The Novak/O'Doherty Collection



Elise Asher was an American poet, painter and sculptor. Her works have a fantasy quality recalling the gesture of Abstract Expressionism and the dreamlike qualities of Surrealism. Her paintings blend images and poetry, in oil on canvas or acrylic on plexiglass, connecting word and image through colour and calligraphy. Brush-jotted words and bits of text

appear among the paint, striving to invoke the myth and memory in her poems. At times she incorporated in her works lines from the poetry of her husband, Stanley Kunitz. *Moment in July* was inspired by a poem of the same title, written in 1948, which was published in Asher's first collection of poetry *The Meandering Absolute*, 1955. Asher traded it

with words Brian O'Dohery for his *Infinity Box* in 1964. Among the words the painting holds are 'I am she the blade of grass'. The language flashes in and out amidst the brushstrokes, which have a certain Rococo *jouissance*, while the rhythmic disposition of lights and darks recalls synthetic Cubism.



I swapped one of my early boxes with Elise. Elise was a poet as well as a painter. Her life was lived among poets and artists. Her husband was the poet Stanley Kunitz, a man of great kindness and courage. If Abstract Expressionism taught us that painting was often a kind of writing, then Elise fused both in her painted lyrics. The poem in this painting is taken from her book, *The Meandering Absolute*. You can read the opening lines in the painting: *Moment in July, 1962/3*. I wrote about Elise in a piece I called 'Ut Pictura Poesis', the old idea from Horace. At Elise and Stanley's we met Robert Lowell, Elizabeth Hardwick, Jack Tworkov, Richard Eberhardt, Carolyn Kizer, many others. A great house to visit. What happened to my box, now that they're both gone? Floating out there somewhere. Along with an early ogham sculpture called *Porlock*, which I thought was appropriate for Stanley.

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*Moment in July, 1962-1963*

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Oil on gesso

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128.2 x 62.2 cm

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The Novak/O'Doherty Collection

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Part of a series of works by Japanese artist Ay-O, *Finger Box*, 1964, is one of a limited edition of 50, which he sold through Flux Shop Mail Order Warehouse for \$1.98, and also distributed by mail to announce the two larger versions of the box: *Tactile Finger Box* and *Orange Box*, a tactile box, 6 ft<sup>3</sup>, exhibited at Smolin Gallery, East 71<sup>st</sup> Street in 1964.

Employing a humorous approach laden with sexual innuendo, Ay-O made a number of variations on the same idea: a box filled with an undisclosed material, with a hole through which a finger could poke and discover the contents only by feeling them.

This is now a rare museum object, so cannot be handled – it contains foam, one of the more

benign materials which filled the *Finger Boxes*; others held nylon stockings, feathers or even drawing pins and nails.

George Maciunas worked from Ay-O's prototype to produce a set of 15 boxes inside a briefcase; he also designed the paper labels on *Finger Box*, 1964.

Ay-O lives and works in Japan and New York.

In the early 60s, little boxes, each identical, showered down on the New York art community. Ay-O was a member of that fascinating, loose federation of artists and thinkers, Fluxus. Fluxus was a semi-underground international 'movement' not confined to visual art which 'privileged' (as they say) thinking as the big AbEx guns and those of their followers were going off. I was at the *New York Times* then, and somehow the chief critic's box, addressed to John Canaday (a great opponent of AbEx) became mine. I think I gave my box away. I was happy to have John's. The box has a hole for a finger. No more need be said.




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*Finger Box*, 1964

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 Cardboard box, with mixed media and printed paper labels

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 Labels designed by George Maciunas, special edition of 50, unnumbered

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 9.5 x 9.2 x 8.3 cm

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 The Novak/O'Doherty Collection
 

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African-American Romare Bearden is primarily known for his 'photomontage projections', using cut-outs from magazines collaged with his own painting and later photographically enlarged, depicting scenes from his childhood and from Harlem, including jazz musicians. He adapted the collage technique to the medium of print.

This print appears somewhat uncharacteristic of Bearden's larger body of work; however, its universal theme of the traveller searching for a way home is one Bearden frequently explored. It was inspired by one of a series of twenty collages he based on Homer's epic tale, Bearden's *Black Odyssey*. The original collage incorporated an inverted African flag, not

seen in the print. The image was on the cover of *The Harvard Advocate Special Issue: Black Odyssey; A Search for Home*, 1974.

'When I begin a work now, I first put down several rectangles of color, some of which, as in a Rembrandt drawing, are the same proportion as the canvas. Slanting directions I regard as tilted rectangles, and I try to find

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some compensating balance for those relative to the horizontal and vertical axis of the canvas. I like the language to be as classical as possible, but I don't want complete reductionism.<sup>3</sup>

*Untitled (Black in America)*, 1974

Lithograph in colours, Ed. 13/50

90 x 64 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



American artist, critic and author Rae Blakeney's *Portrait of the Therapist as a Project Artist*, 1982, was one of the works exploring the meaning of the underlying geometric structure of visual works of art she created in the 1980s, while working on her interdisciplinary doctoral degree in art history, linguistics and psychology. By combi-

ning a photograph of a well-known artwork and using text to explain the more abstract element of visual structure she could exploit the pathways of cognition that were common to both. She chose a photograph of René Magritte's *Le Thérapeute* for Patrick Ireland because Brian O'Doherty (aka Patrick Ireland) studied medicine before turning to art. The

work's underlying structural element is a large 'X'; at Wright State University campus, Dayton, Ohio, in 1975, Patrick Ireland made a large X-configured rope drawing installation. The text is from a French troubadour, who moved from court to court (as a project artist moves from site to site). Its language describes metaphorically both the creative process

and the viewer's apprehension of the work. It speaks also of perception, a particular concern in Patrick Ireland's work. The giving of self in acts such as art-making is, thereby, equated with deeds of chivalry.<sup>4</sup>

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*Portrait of the Therapist as a Project Artist, Homage to Patrick Ireland, 1983*

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Drawing and collage on paper

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76.5 x 57 cm

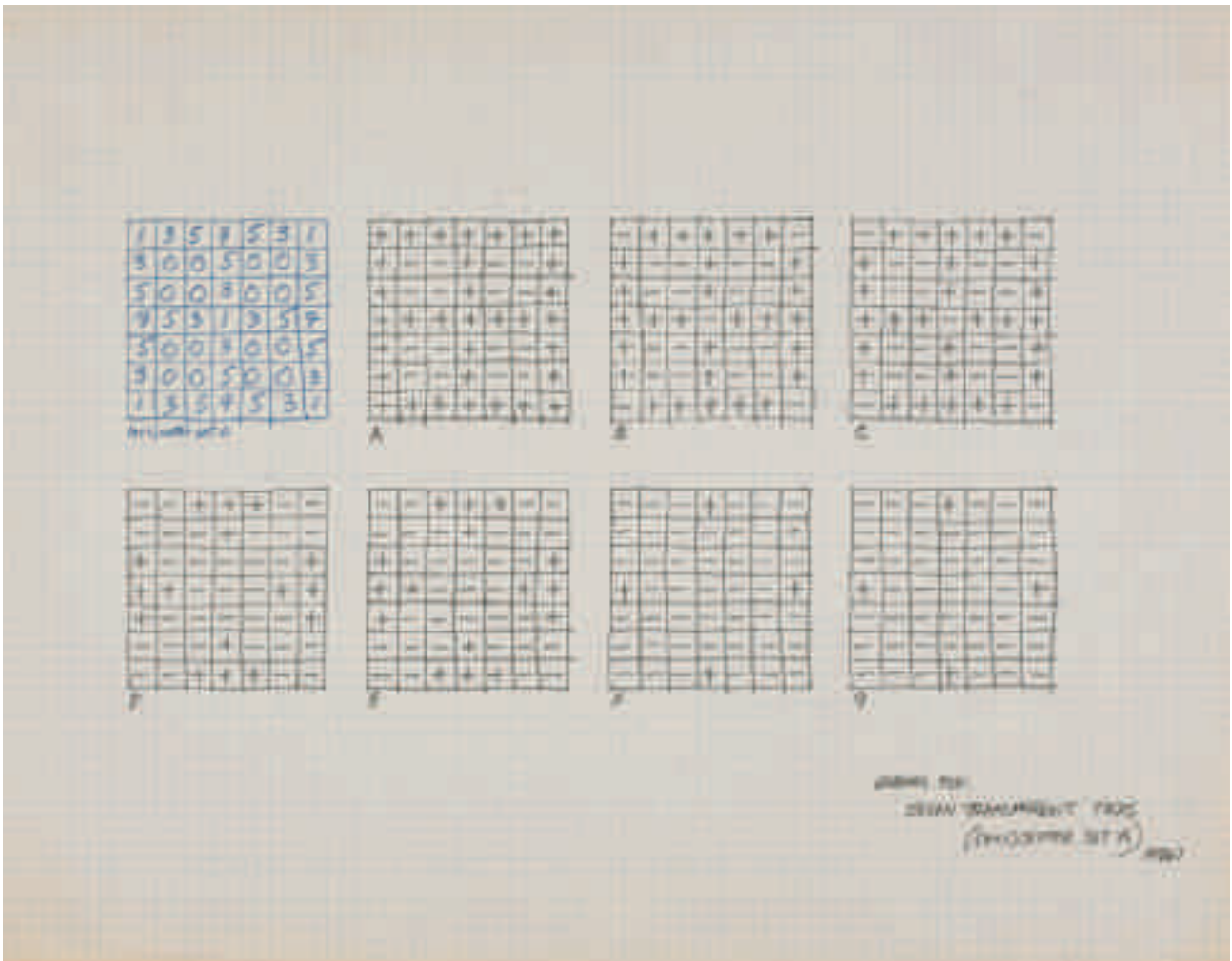
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Inscription: *R. Blakeney 4/82 for Brian 4/14/83*

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The Novak/O'Doherty Collection

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In the 1960s Mel Bochner disassociated himself from the art 'object', moving towards the notion of art as procedure. He began to explore organised systems of thought such as language, word drawings and number systems, through artistic practices that used minimal aesthetics. The artist describes the work: 'This drawing is a study for *Seven Translucent Tiers* ( $[N+2]$  Center

*Sets Odd*), 1967, the piece that Brian O'Doherty commissioned from me for the issue of *Aspen Magazine* that he edited. (The title was changed from "transparent tiers" to "translucent tiers" because the printer was unable to print on a completely transparent material). I consider the pluses and minuses to be "sculptural objects". They are the thickness of

a layer of ink. The sculpture comprises seven sheets of vellum stacked one on top of the other, until the pluses and minuses equal the numbers on the diagram. The dimensions of the work are 8" x 8" x 1/32. It was, at the time, the thinnest possible sculpture I could imagine making.'



Mel in the 1960s was a glamorous figure, handsome, witty, energetic, ironic, full of ideas. When I went to his studio after our first meeting, I was taken with a little museum of minimal models – inventive and ingenious. Mel quickly abandoned this excellent minimal work. It was a shade too late – a deadly thing about avant-gardes. If you miss a beat at the crucial moment, your chance at history is gone. And history, of course, is the illusion we're all dreaming. Same with Warhol. When he found Lichtenstein was doing comic strips he abandoned his, and went on to the Campbell soup cans. Mel became Mel – one of the founding figures as Conceptualism got itself born. We'd talk on the phone frequently during these early days. I remember when we both decided we didn't care about the object. A radical notion. I remember the silence on the phone after we swept the object into oblivion. I was working on *Aspen 5+6* all through the summer of 1967 at U. of Cal. in Berkeley where Barbara and I were both teaching, along with Rothko, whom we saw a lot of, and Ron Kitaj, whom we didn't see at all. We'd been invited by a fascinating figure, Peter Selz, director of the University Art Museum where I later did a room-within-a-room installation. I had invited Mel to do a piece for *Aspen 5+6*. When we got back from Berkeley, he gave me his drawing for the project. Then he did the project, *Seven Translucent Tiers*, a beautiful piece. The drawing is in the gift.

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*Seven Transparent Tiers ([N + 2] Center Set A) MB67, 1967*

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Pencil on paper

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43.1 x 55.7 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Marianne Boers was an American Realist painter who specialised in using watercolour. In *Reynolds Wrap*, 1972, Boers depicts a semi-unfurled roll of one of North America's leading brands of aluminium foil, Reynolds

Wrap. The subject is sensitively painted using watercolour, the graphic packaging vibrantly contrasting with the subtle reflections and shadows of the undulating metal foil. Boers, a student of the American Photorealist painter

Robert Bechtle, was one of the first Bay Area Photorealists to specialise in watercolour and frequently depicted rows of packaged goods singly or on supermarket shelves as her subject matter.

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*Reynolds Wrap*, 1972

Watercolour on paper

76.9 x 76.5 cm (framed)

The Novak/O'Doherty Collection



Varujan Bogoshian is known primarily for his assemblages and low reliefs, composed of a variety of materials and ephemera and possessed of a distinctly surreal and often psychically dark character.

*A Book Sculpture for Patrick Ireland*, 1975, is composed of four 19th-century books specially selected because of their Irish-related

titles and references. There is something macabre in the way all four books are secured together by being pierced through with a bolt. A playing card, the four of diamonds, inscribed in pencil with the words 'strange table', is inserted bookmark-fashion within the pages of one of the volumes which, together with two other lettered gaming cards, spell out

the dedication '4 P.I.' Bogoshian's creativity is mostly concerned with the exploration of psychological states of mind. A romantic sensibility in his use of period forms and materials reveals a kinship with the boxes of Joseph Cornell, although the narrative is more abrupt and bleak.

I met 'Bogie', as we used to call him, through Steven Trefonides, the artist/photographer who did the double portrait of Barbara and myself back in 1950s Boston. Steven, gentle as a child, looked like Rocky Marciano. When you walked with him in a tough area, people gave us lots of space. Bogie, saturnine and intense, made enigmatic assemblages from bald wooden dolls, dressmaker's dummies and various found mannekins. He skewered some 19th-century Irish classics to commemorate an opening I had at Dartmouth College where, as far as I remember, he taught. I see his *4 P.I.* as a brilliant epigram.



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American artist James Brooks was one of the first generation of Abstract Expressionist painters. He began as a Social Realist painter but became part of the Abstract Expressionist movement, one of the most advanced currents of the avant-garde in post-war New York.

Many of Brooks's early works in the Abstract Expressionist style retained Cubist influences,

in particular those of Picasso and Braque. A comrade of Philip Guston, Jackson Pollock and Lee Krasner, Brooks shared these artists' experimental nature, and was one of the first to use staining as a technique; and realise the importance of painterly accidents. He developed a more fluid and abstract style derived from the shapes that formed on the back of

his canvas works, where the paint and glue mediums had become visible.

Brooks experimented with staining, dripping, overprinting, and direct application to create his compositions. As in Brooks's other print and painting works, *Concord* conveys an undeniable energy and an abstract language unmistakably its own. In a bold palette of

greens, reds, yellows and blues, Brooks created vibrancy and movement, and it is interesting to note that the viscous-looking print was originally commissioned and financed by an oil corporation.

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*Concord*, 1974, From the portfolio *America: The Third Century*

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Silkscreen print, Ed. 106/200

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76.1 x 56 cm

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The Novak/O'Doherty Collection

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The American photographer and photojournalist Daniel Budnik shot this photograph of Navak and O'Doherty on the occasion of Brian O'Doherty/Patrick Ireland's first Rope

Drawing installation *Phonic Grid*, 1973, at 112 Greene Street, Soho—one of the earliest alternative sites for installation and performance art in New York City.



I met Dan when I was editing *Art in America* in the early 70s. He did a fearless piece on the rape of Native American lands around The Four Corners (where four states meet). I had done a special issue of the magazine on Native Americans as the most neglected minority in the US. Barbara's long-term interest in Native American culture resulted in a key chapter in *Voyages of the Self*. Dan had a special talent for photographing artists with originality and insight. In this photograph he got Barbara's energy right on. When I was leaving the magazine in early 74, Dan came to me with his photographs of David Smith's sculptures from which the color had been removed at the request of Clement Greenberg, one of the executors of the Smith estate. My successor as editor, Betsy Baker, who is also fearless, picked up on this. She published the photographs, with a text by Rosalind Krauss, who is also fearless. Thus began an erosion of Greenberg's once unassailable reputation. Greenberg was known for suggesting to his chosen artists what they should do.

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Barbara Novak and Brian O'Doherty at 112 Greene Street, 1973

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Photograph

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20.4 x 25.1 cm

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The Novak/O'Doherty Collection

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Daniel Budnik shot this image, *No More Storms* in '75, while working with Donald Dale Jackson and Peter Wood on an American Wilderness book of the Sierra Madre region for *Time-Life Books* in August 1974. In it he captures a lightning storm in Chihuahua, Mexico's biggest state. This image of the fleeting lightning against the expanse of

storm clouds with a hint of sunlight breaking through is testament to Budnik's skill and experience as a photographer. To photograph lightning demands great skill in setting exposures; and a combination of dexterity, patience and chance in order to capture the momentary natural phenomenon. As well as being renowned for his intimate portrayals of

Abstract Expressionist artists of the New York School and major figures and events in the civil rights movement, Budnik is known for his activism on a number of environmental issues, including strip mining on lands sacred to the Hopis and Navajos, the Hudson River Ecology Project and *Big Mountain: Hopi-Navajo Forced Relocation*.

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*No More Storms in '75*, 1974

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Colour photograph

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39.8 x 51 cm

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Inscription: *For Barbara and Brian*, "No more storms in '75". *With all love and good wishes, Dan B,*  
*Chihuahua, Mexico - August 1974*

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The Novak/O'Doherty Collection

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Phong Bui is an installation artist, writer and independent curator based in Brooklyn, New York.

In *Study for Tatlin Installation*, 2004, a cubist-type landscape is unbalanced by the diversity of colours and lines. One of a hundred studies for his site-specific installation, *An Installation for Tatlin*, this references Modernist and Constructivist conventions yet moves beyond

such classifications. Created using vast lines, planes of colour and three-dimensional elements, Bui's installations exist between painting and sculpture, often pointing to his engagement with Modernism and the History of Art. In a site-specific installation at the Sarah Bowen Gallery, *Hybrid Carnival for St. Exupery #2*, 2005, Bui underlined this engagement by including the names of artists with whom he feels an affinity.

Bui's grandmother once said, 'If you live in a long tube, be thin. If you live in a barrel, be round,' and his ability to adapt is visible in his practice. When developing a site-specific installation, Bui usually spends the first day drawing on the walls until he is familiar with the given space and only then begins to form other aspects of the installation such as three-dimensional parts. When the exhibition ends he destroys the whole installation.<sup>6</sup>

## PHONG BUI

I first met Phong in Dorothea Rockburne's studio. I quickly became acquainted with the capacious brilliance of his mind, as befits a former protégé of the legendary Columbia professor, Meyer Shapiro. Phong and I have a kind of unspoken sympathy that makers of temporary installations quietly share. His work opens its wings widely, supported by struts and lines that have Leonardoesque echoes. Every month, in a publishing tour-de-force, Phong produces and co-edits *The Brooklyn Rail*, named for a former Brooklyn resident, Walt Whitman.

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*Study for Tatlin Installation, 2004*

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Gouache, watercolour, and collage elements on paper

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31.2 x 57.4 cm

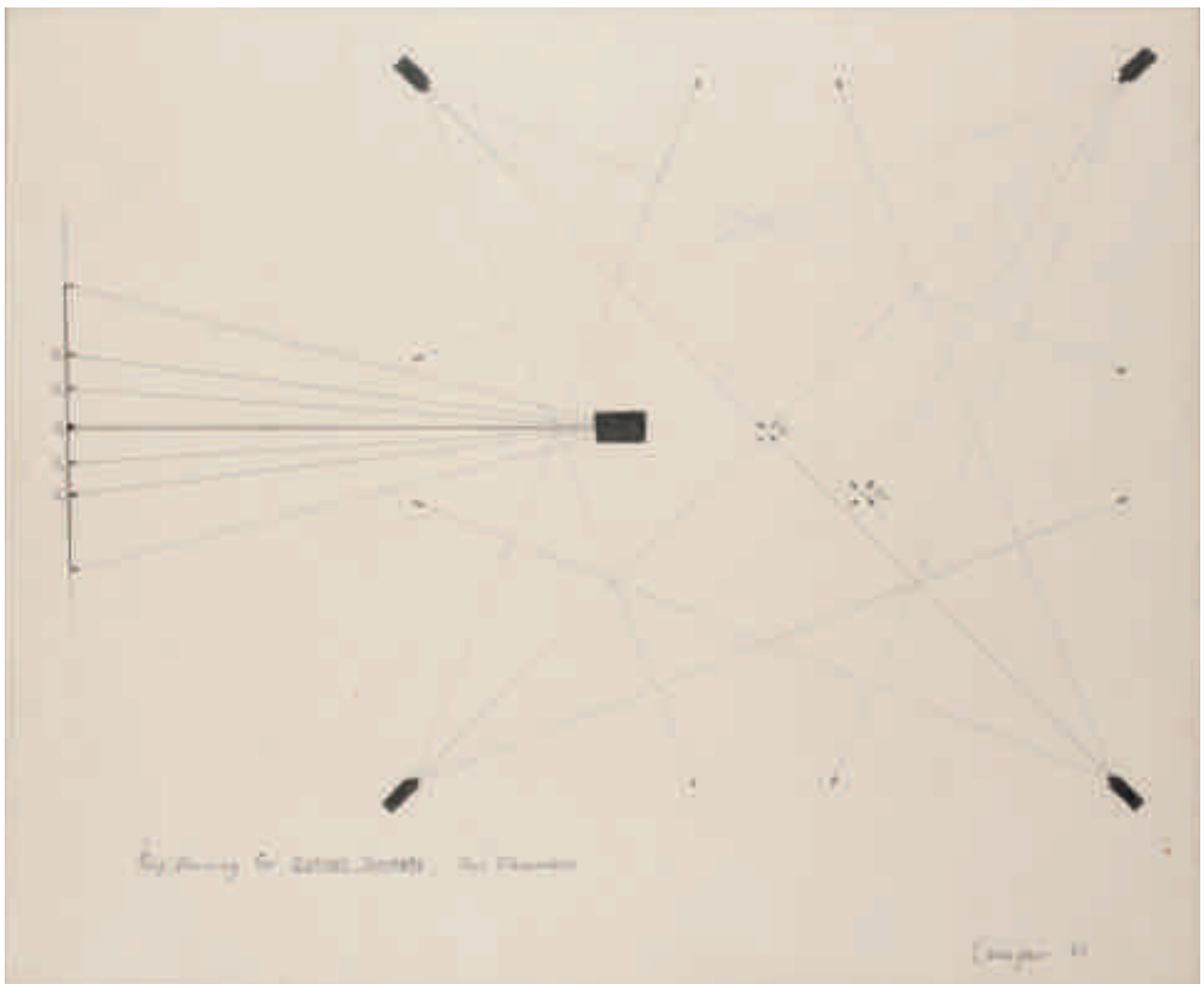
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Inscription: 2B pencil lines for Brian O'Doherty with admiration and respect xx Phong

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The Novak/O'Doherty Collection

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Peter Campus was crucial to the early development of video within the gallery space. He considers his drawings as diagrams after the fact. This drawing relates to a seminal video work by Campus entitled *Optical Sockets*, 1972-73. *Optical Sockets* is a closed-circuit installation which utilises four video cameras and four monitors set up in a square in order to create four images of the viewer. Standing

in the exact centre provides a single image composed from four simultaneous viewpoints. This interest in multiplicity, in the *Doppelgänger*, and the dissolution of material reality underlies all of Campus's work. In this instance the drawing references two 'observers'.

'For me *Optical Sockets* was a way to understand the original ideas behind geometry. The

relationship of the mind-body to structures. Ideally, you would be aware of your presence in the space, defined by the camera in the corners (the sockets) of an imaginary pyramid; the loci of the interaction determines the three-dimensional form, but only if you make a temporal summation of your actions and those of others in the space.'<sup>7</sup>

## PETER CAMPUS

Peter, along with Dan Graham, was one of the pioneers of video art. We had both studied experimental psychology and had a brief but intense friendship. Peter produced some of the earlier classics of video art, particularly *Three Transitions* – all done at Boston’s experimental TV lab at WGBH-Channel 2 in Boston, directed by the great enabler of early video, Fred Barzyk, who also produced my only video works, *Barbara One* and *Barbara Two*.

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*Ray Drawing for Optical Sockets, Two Observers, 1973*

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Pen on paper

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35.6 x 43.2cm

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The Novak/O’Doherty Collection

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During the 1960s Christo embarked on a series of works entitled *The Store Front Project*, in which he created architectural-scale sculptures in the form of commercial store façades. The glass windows were partially covered from the inside with fabric, paint or wrapping paper, thereby obstructing one's view from the outside, alluding to the politics

of public and private spaces. The potential of the vacant commercial units with this disturbance of their original function is recognised by Christo. The symbolic purpose of windows and doors is subverted by the artist, and the fact that they are architectural exteriors displayed indoors, compounds their multiple metaphors. Before building a life-size Store

Front, Christo always made preparatory sketches, collages, drawings and scale models. The collaged brown wrapping paper on this lithograph mimics the use of the material in the sculptural works. Christo and Jeanne-Claude continued to propose and develop ambitious large-scale projects located in the public domain. The large costs of realising



I don't remember how we acquired the Christo *Pink Storefront*. That was the first exhibition of his I saw, his *Store Front* at Leo Castelli's. Around 1965. Later, without seeing a lot of each other, Jeanne-Claude and Christo and the two of us became friends. Christo would do anything for you. I once had an audition for CBS cable and needed a celebrity to interview. He obliged immediately. When he was doing *The Running Fence* in California in 1975, he asked me to come out and give evidence on the value of his work at a hearing. When the Smithsonian American Art Museum did a great exhibition documenting *The Running Fence*, the director, Betsy Broun, asked me to write a long essay, which I did. Betsy wrote very movingly about the Christos. I met Christo at the opening. We embraced. It was just after Jeanne-Claude's death. A sweet, sad moment. Later we and hundreds of others went to Jeanne-Claude's memorial at the Metropolitan Museum. It was an extraordinary gathering. The Christos' benign penetration of New York culture was deep and wide. Jeanne-Claude's flame-haired presence is still with us. Barbara and I used to call her Jean-Claude and she would get mad: 'I'm not a boy.'

their elaborate projects were raised through the sale of their drawings, prints and collages in which various elements of their projects were visualised, and previous projects were revisited in two-dimensional formats.

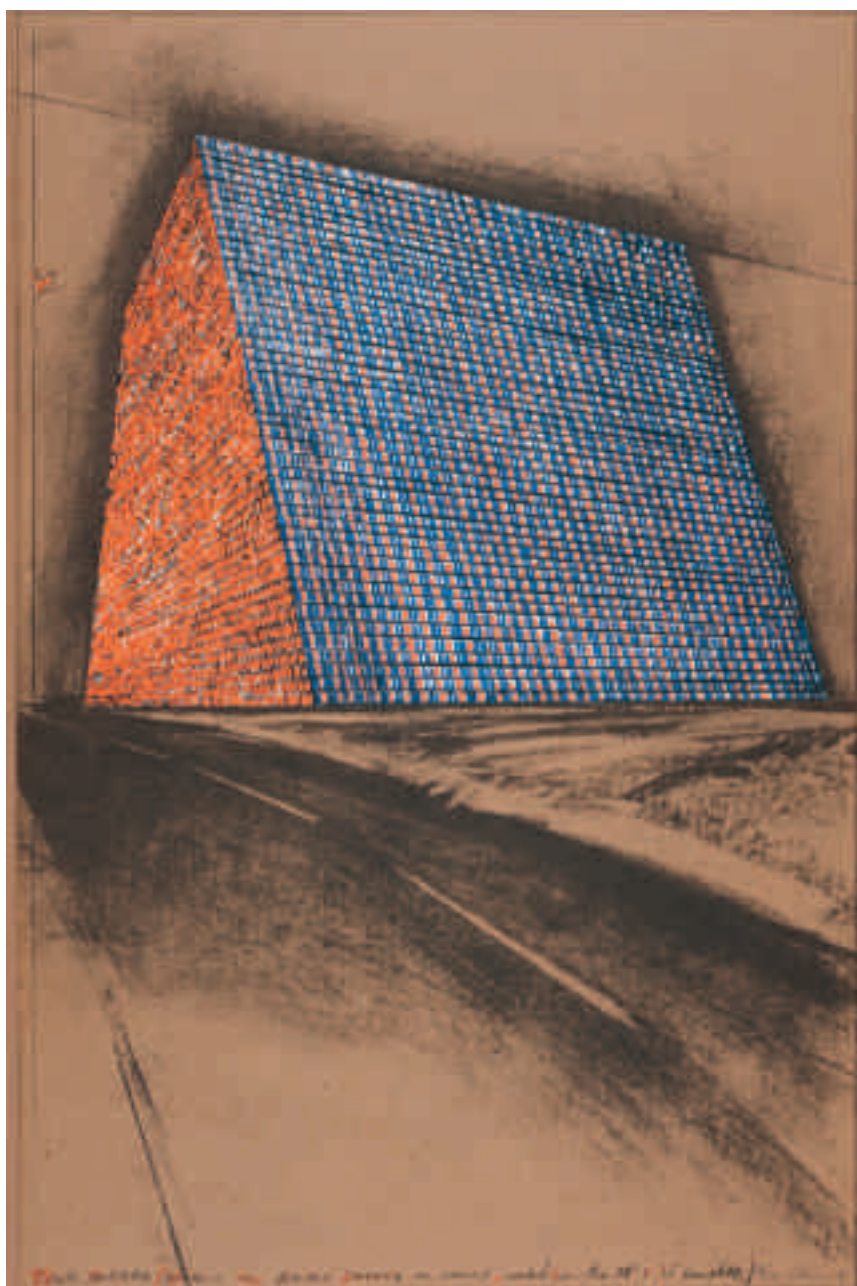
*Pink Store Front (project)*, 1980

Colour lithograph with collage of brown wrapping paper, A/P 4/30

57.2 x 45.7 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



Bulgarian-born artist Christo first came to prominence with his *empaquetages*, sculptures of packed and wrapped everyday objects. From the late 1950s Christo began working with oil barrels, mainly because of their inexpensive and sturdy nature. First he began wrapping the barrels then moved to creating structures and environmental obstructions

by stacking numerous barrels, creating free-standing forms. In 1958, after moving to Paris, Christo met his partner and life-time collaborator Jeanne-Claude Denat de Guillebon. In 1961 they created their first collaboration, *Stacked Oil Barrels, Docksides Packages at Cologne Harbor*. Their first temporary outdoor environmental work, it was also the first in a series of

works composed of oil drums. The stacks of barrels were assembled to suggest architectural forms. In this lithograph, Christo has created a preparatory drawing for a proposed project that was never realised (*Texas Mastaba, Houston, 1968-70*), to create an assemblage in the arrangement of a Mastaba. Mastabas, originally constructed of mud-bricks or stone,

were a type of Ancient Egyptian tomb in the form of a flat-roofed, rectangular structure with outward-sloping sides, marking the burial site of eminent Egyptians. The name comes from the Arabic word for 'bench'.

*Texas Mastaba, (Project for 500,000 Stacked Oil Drums), 1975*

from the portfolio *America: The Third Century*

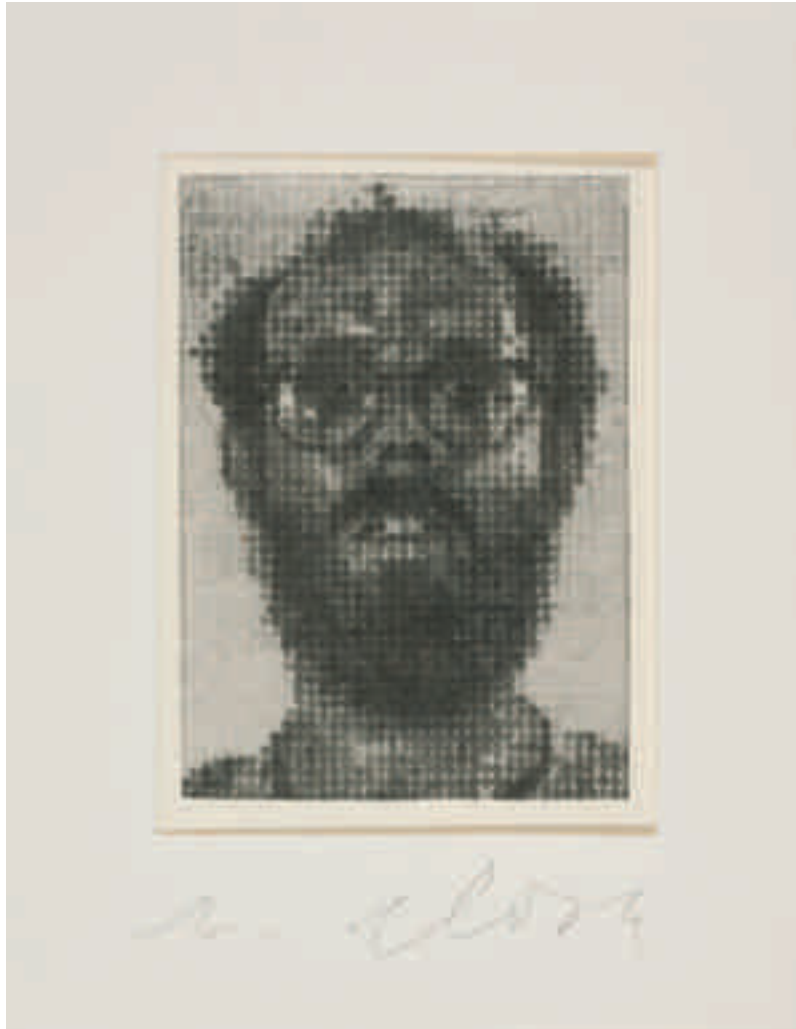
Lithograph and screenprint in color with collage on cardboard

Ed. 106/200

75.9 x 56.6 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



American printmaker, painter and photographer Chuck Close makes portraits of family members, friends, other artists or himself. Evidence of an art practice deeply motivated by process is integral to *Self-Portrait*, 1966, a photograph engraved on silk tissue mounted on Hahnemuhle paper. Close derives his imagery from past photographs, and here

he looks younger than we would expect. *Self-Portrait*, 1988, seems to derive from the same photograph – there are many examples of this, where the image of the subject remains the same or similar but the process has evolved. Close often uses a grid to copy elements of an image from a photo to a canvas or plate, thereby facilitating similarity in rendering

the images. Relatively small in scale by comparison with Close's other works, this self-portrait nevertheless retains the optical effect Close frequently draws from the grid system: close-up the image seems ill-defined, but at a distance it becomes clear.

Close's artwork displays such an obvious involvement in process that 'the means by

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which the image takes shape can constitute the work's true subject, equal in import to the subject actually depicted'.<sup>8</sup>

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*Self Portrait*, 1996

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Photograph engraved on silk tissue mounted on Hahnemuhle paper, Ed. 51/200

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15.2 x 10.8 cm

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The Novak/O'Doherty Collection

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British artist Harold Cohen initially built a career as a painter, gaining international recognition. At Stanford University in 1973 he authored the AARON software programme which allows production of art using autonomous machine intelligence. Using this, Cohen has produced thousands of unique drawings, mostly monochromatic.

These drawings are not copies of works and do not exist as images in his mind before the machine completes them.

This drawing depicting three figures in a botanical garden was made by AARON in 1986. The original drawings are produced by the programme, using its repository of knowledge of image-making and of the physical world.

Cohen describes AARON as a 'research tool, but also something very like an artist's assistant, capable always of enacting, without human aid or interference, the understanding of art embodied in its structure...The goal of this research is to understand the nature of visual representation. AARON helps to address questions [such as] What do

In the 80s I frequently ran into Harold's smiling face as he amiably extolled the virtues of computer-generated art and advised me that I should forget the hand and use the computer instead. Persuasive as he was, I held on to my hand. Harold generated artworks by the minute depending on the premises he fed into his machine, and he generously gave Barbara and myself some of the results. They don't look machine-made to me. Intention and randomness seem to fight each other to a draw. A nice look if you can get it. As Harold made a habit of doing.

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computer programs – and, paradigmatically, human beings – need to know about the external world in order to build plausible visual representations of it? What kind of cognitive activity is involved in the making and reading of those representations?’<sup>9</sup>

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*Computer Drawing*, 1986

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Ink on paper

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56.5 x 76.5 cm

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Inscription: for Barbara & Brian, Harold Cohen, 1986

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The Novak/O'Doherty Collection

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After a career as painter, writer, editor and curator, John Coplans turned to photography. Depicting his own aged naked body, he recorded every inch of his flesh in any pose it could assume without props. His images focus on hands, fingers, knees, arms, feet,

genitals, navel, back. Initially he conceived them as individual images but later as combinations of separate frames, often creating a wilfully disjointed whole. His pictures are without beauty or sentiment. In designing his poses, Coplans drew on his extensive

knowledge of art history, including ancient Egyptian, Greek and Roman art as well as his thorough awareness of contemporary abstract and performance art.



I can't think of John without smiling. We were rivals for a while – both of us new editors at competing magazines, *Artforum* and *Art in America*. We both tried to commission work from William Seitz who had been an historic curator at MoMA and had the freshest of eyes, the clearest of prose. Poor Bill was in the middle, which he handled with his usual grace. Both of us were artists who had become editors. I needed money to help buy our apartment on West 67<sup>th</sup> Street. John had abandoned his painting (it was good) and eventually became a completely original photographer of his own ageing corpus. His unlikely success gave me enormous pleasure. When his collected criticism was published, long after he'd left *Artforum*, I was asked to review it. His expectation was that I would slam it. Nothing of the kind. It was wonderful stuff. He was so tickled we became friends.

He gave me this splendid photograph of his back, with the marginal hands. That back has some of the magic of a Rothko rectangle. John married a splendid photographer, Amanda Means. John had an unsuccessful relation with one of my alter egos, Mary Josephson. At that point nobody knew we were one and the same. She wrote a long piece for me on Warhol, quoting John among others. John wanted to meet her. He insisted. I think he thought she was a beautiful blonde. He was going to send her to Paris to review some show, maybe go with her. Finally, I got a friend of Barbara's to pose as Mary and regretfully decline his invitation to write for him. 'Nothing personal', 'she' said, 'I rarely write and just for Brian.' I don't think John ever found out. Years later, Mary was outed.

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*Self Portrait (Back and Hands)*, 1984

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Gelatin silver print, A/P

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60.2 x 50.5 cm

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Inscription: *To Brian with warmest regards, John*

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Joseph Cornell is renowned for his Box constructions, poetic microcosms assembled from everyday objects and ephemera. Brian O'Doherty's description of this enigmatic little box and thoughts about some of its possible meanings appeared in a 1989 essay: '...a reproduction Sung painting...showing women and children watching something unseen to the left. Inside, also cut down to fit...

a postcard of Times Square at night. Beneath, a card bearing an inscription (as seen in the above image); turning this card over showed it to be a visiting card, with the "Joseph" and "Cornell" separated widely; typed in red above the name: "Thank you for your news"; below: "kindly overlook terseness". In the box: stapled in transparent acetate, a narrow piece of paper, red and white, like a barber's

pole, that might have sheathed a straw, tied into a loose knot, leaving a ring of space in the middle.

I still haven't a notion what the personal message is, if there is one.

The puns obligingly turn their double faces: Sung (a period in Chinese painting) and sung (as in *Lied*); Time/Time's Square, the Square of Time (a mathematical fancy), Timeor Square,

We had long conversations on the phone. I'd drop everything when he called and slow down. Joseph was in every sense extraordinary. When he died his sister wanted to give me one of his boxes, but through some perversity I turned it down. I don't like post-mortem gifts. We had a correspondence. I sent him mineral crystals. His letters usually came with a mystery enclosed. Once a little box arrived, which I wrote about – it's in this gift. Joseph was so erudite he was a one-man civilization. The culture of the past was all present tense to him. His mind was a magic box. Some thought him simple, even child-like. He understood children very well. His brother was disadvantaged. That's how Joseph may have started – making things to entertain his brother. He sent me a work by his brother – a mouse playing a cello. I could see Joseph's hand in it too. The writing on the back is full of Joseph's rich thinking. He offered this as a great treasure, and so I have always kept it. In *American Masters: The Voice and the Myth*, I projected Cornell as a great master, the equal of Rothko and de Kooning. I think this has finally happened. He is our Mallarmé.



with 'e' crossed out, a suggestion of *Timeo*, "I fear" in Latin, reminding you of Cornell's inversions of the schoolboy Latin – *Timeo Danaos ut dona ferentes* (I fear Greeks bearing gifts). But that brings us away from the possibilities of Timor, an island. Should we also think of Timaeus, Plato's cosmologist?<sup>10</sup>

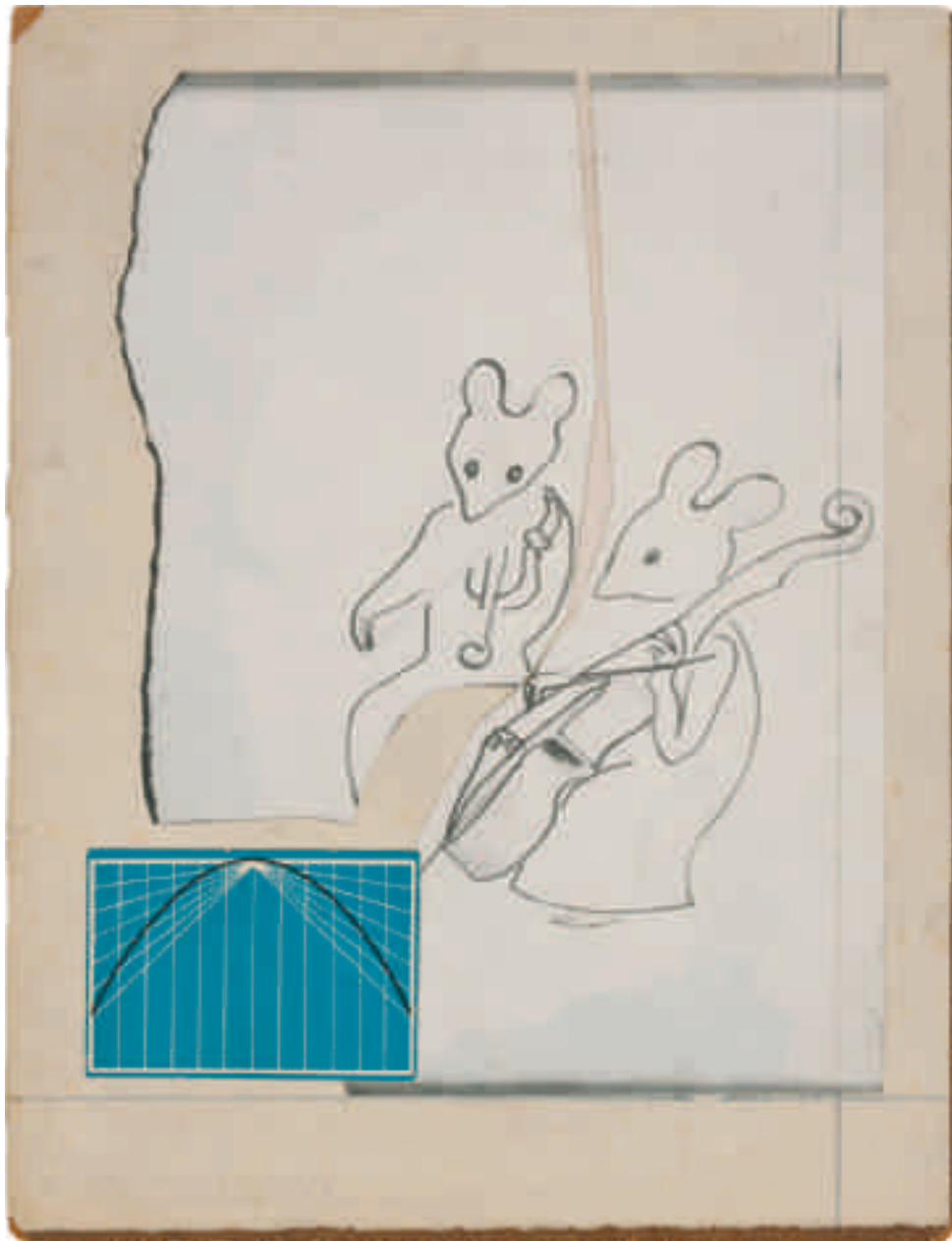
*Box for Brian O'Doherty*, 1967

Mixed media

6 x 9 x 3.5 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



Named after one of Mozart's most popular serenades, *Eine Kleine Nacht Musik* is a collaged work incorporating a photocopied drawing of two mice playing musical instruments, by Robert Cornell, brother of Joseph. The inscription on the reverse in Joseph Cornell's hand includes the title of the work and indicates that the original drawing was made circa 1960.

Several words, most of which are difficult to decipher, follow the edges of the paper. They include 'Mozart' and the letters 'WNCN' which refer to a local radio station.

Joseph Cornell lived almost all his life in a small house on Utopia Parkway, in Queens, where he looked after his sick mother and his disabled brother Robert. In 1973, shortly after

Joseph Cornell's death, John Bernard Myers wrote the following: 'One must not forget the inspiration which provided Cornell with his own bright, particular reprieve. There was his brother Robert...an invalid, totally dependent on others, a permanent child...Joseph had, throughout most of the 46 years Robert lived, sought to provide an endless entertainment

## JOSEPH AND ROBERT CORNELL

Barbara remembers visiting him in his modest house on Utopia Parkway:

‘We entered a small windowed porch, hung with translucent blue curtains, and as the light shone through, I felt as though I had entered one of his blue boxes. The entire space was filled with blue light. Then he ushered us down into his basement, filled with boxes and cartons of the small bits and pieces of glass, marbles, china, fabrics, seashells, maps, watch parts and so on that comprised his palette. It was a wizard’s workshop. Afterwards, we sat in the small garden behind the house and ate his sister’s fruitcake.’



for his “little” brother. One of the most elaborate was a toy landscape that filled a large part of the living room. Best of all, for Robert, were the hours spent drawing and making collages. About a year after his death Joseph organised a delightful exhibition of Robert’s drawings – his favourite animals – at the Schoelkopf Gallery on Madison Avenue.<sup>11</sup>

*Eine Kleine Nacht Musik*, 23 April, 1965

Collage on Ingres paper laid on board

30.5 x 22.9 cm

Signed verso ‘Robert Cornell’, with inscriptions by Joseph Cornell

The Novak/O’Doherty Collection

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Allan D'Arcangelo, one of the first generation of Pop artists, made iconic paintings of road signs and highways which redefined how the American landscape was depicted. His style was essentially flat, with simplified shapes and forms, resolved with a stylised treatment. He embraced popular culture, and in fact became part of it, questioning notions of

culture, taste and art as commodity.

Created as part of the United States Bicentennial celebrations, *Beginning* illustrates the reverse of the Great Seal of the United States. The seal is used to authenticate official documents issued by the federal government, including passports and military insignia. The reverse of the seal also appears on the

one-dollar bill. In the zenith of an unfinished pyramid lies The Eye of Providence, or the all-seeing eye of God. The pyramid is composed of thirteen steps, representing the original thirteen states, watched over by the Eye, which favours the prosperity and development of the United States. The embossing used on the lithograph is representative of the

imprint of the seal, and the limited colouring is monochrome, in keeping with the physical seal as affixed to paper. The seal is fragmented by areas of screen-printed blue and brown, while sweeping navy and grey X's intersect the image.

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*Beginning*, 1975, from the portfolio *America: The Third Century*

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Lithograph with silkscreen and embossing, Ed. 106/200

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76.5 x 56.8 cm

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The Novak/O'Doherty Collection

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In 1919 Marcel Duchamp created the Dada masterwork and icon of 20th-century art when he drew a moustache and beard on a colour reproduction of Leonardo da Vinci's *Mona Lisa*. He gave his creation the irreverent title *L.H.O.O.Q.*, which, when spoken quickly, sounds like the French for 'she has a hot ass'.

During the course of Duchamp's career he would re-visit this work several times and make copies or alterations. On this occasion it is seen on a playing card mounted on the preview dinner invitation for the exhibition entitled: *Not Seen and/or Less Seen* by Marcel Duchamp / Rose Selavy organised by the

Cordier & Ekstrom Gallery on 19 January 1965.

Here, Duchamp has come full circle, shaving (rasée) his initial 1919 conception and leaving *Mona Lisa* as she was.

One of about 100 copies, this invitation is addressed to Mr & Mrs Brian O'Doherty.



During Abstract Expressionism  
– the ascendancy of painting  
– Duchamp was rather neglected, I  
feel, though he always had powerful  
supporters – John Cage, Jasper  
Johns, George Heard Hamilton,  
Douglas McAgy. He saw me on  
television and when he was up for  
an interview, he asked for me. It  
didn't work out, but we became  
friends. He was great company. We  
didn't talk about art. He'd say the  
things that are now part of his myth:  
'Artists? Egomaniacs!', and 'Je suis un  
respirateur'. My first meeting with  
him was unpromising. I came down  
from Boston around 1958 where I  
was doing 'Invitation to Art' for the  
Museum of Fine Arts on Channel  
2, and asked him to come up for  
an interview. In refusing, he said  
'How can we tell ourselves from the  
bath-water?' Not as elegant as Yeats's  
'How can we tell the dancer from  
the dance?' But an effective check to  
interpretive self-consciousness.

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*Rasée L.H.O.O.Q.*, 1965

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Photographic reproduction on invitation card for the exhibition *Not Seen and/or Less Seen*

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Curated by Marcel Duchamp/Rose Selavy, 1965

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Signed Marcel Duchamp

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36.5 x 43.6 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Duchamp produced four editions of the *Rotoreliefs*, the first in Paris in 1935, the second in New York in 1953, the third in Paris in 1959 and the fourth in New York in 1963.

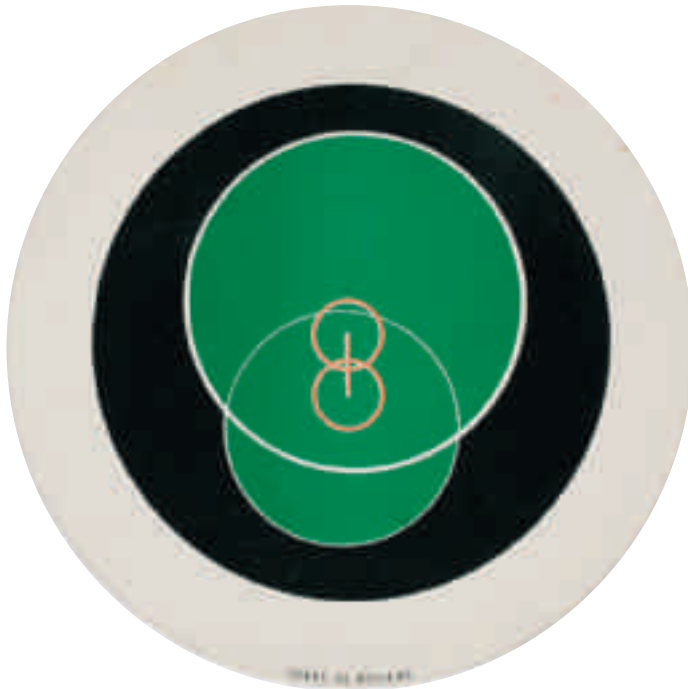
In this edition the six discs are contained within a circular black cardboard holder and held in place by a cardboard sleeve that, when folded into a square, also serves as a stand on which discs are placed, raising them above

the record player's turntable. The sleeve also serves as the instruction sheet for operating the *Rotoreliefs*. On one of the four panels is an image of the functioning *Rotorelief* turntable.

Another features the following information: *12 Rotoreliefs: These discs, turning at an approximate speed of 33 revolutions per minute will give an impression of depth and the optical illusion should*

*be more intense with one eye than with two. The 12 drawings will be best seen kept in their black frame, the larger ones through the larger side of the frame. In order to make use of the turntable of the long-playing record machine, see drawing showing how to place the pack of discs above the pin, on white cardboard.*

Duchamp had a longstanding interest in optics. He understood perception as a skewed



He was benign when we knew him, but I upset John Cage once by saying how charismatic, even demonic, he must have been in his youth. His wife was the delightful, voluptuous Teeny. When they came to dinner in April 1966, I recorded his heartbeat, the beginning of *The Duchamp Portrait*. Barbara fed him from her Julia Child cookbook. Rose Fried, a generous dealer, gave me the *Rotoreliefs*; the *Mona Lisa Rasée* was the signed announcement from Arne Ekstrom's Duchamp exhibition, *Not Seen and/or Less Seen*; he gave the participating artists a signed print and asked me to give a piece to his chess foundation, which I did.



representation of 'reality' and devoted a number of exercises to considering that point.

As well as the various editions of the *Rotoreliefs*, other key works from his *oeuvre* which demonstrate his ongoing interest in the subject include *Rotary Glass Plates*, 1920; *Anemic Cinema*, 1926, and his last great work *Étant donnés* 1946-66.<sup>15</sup>

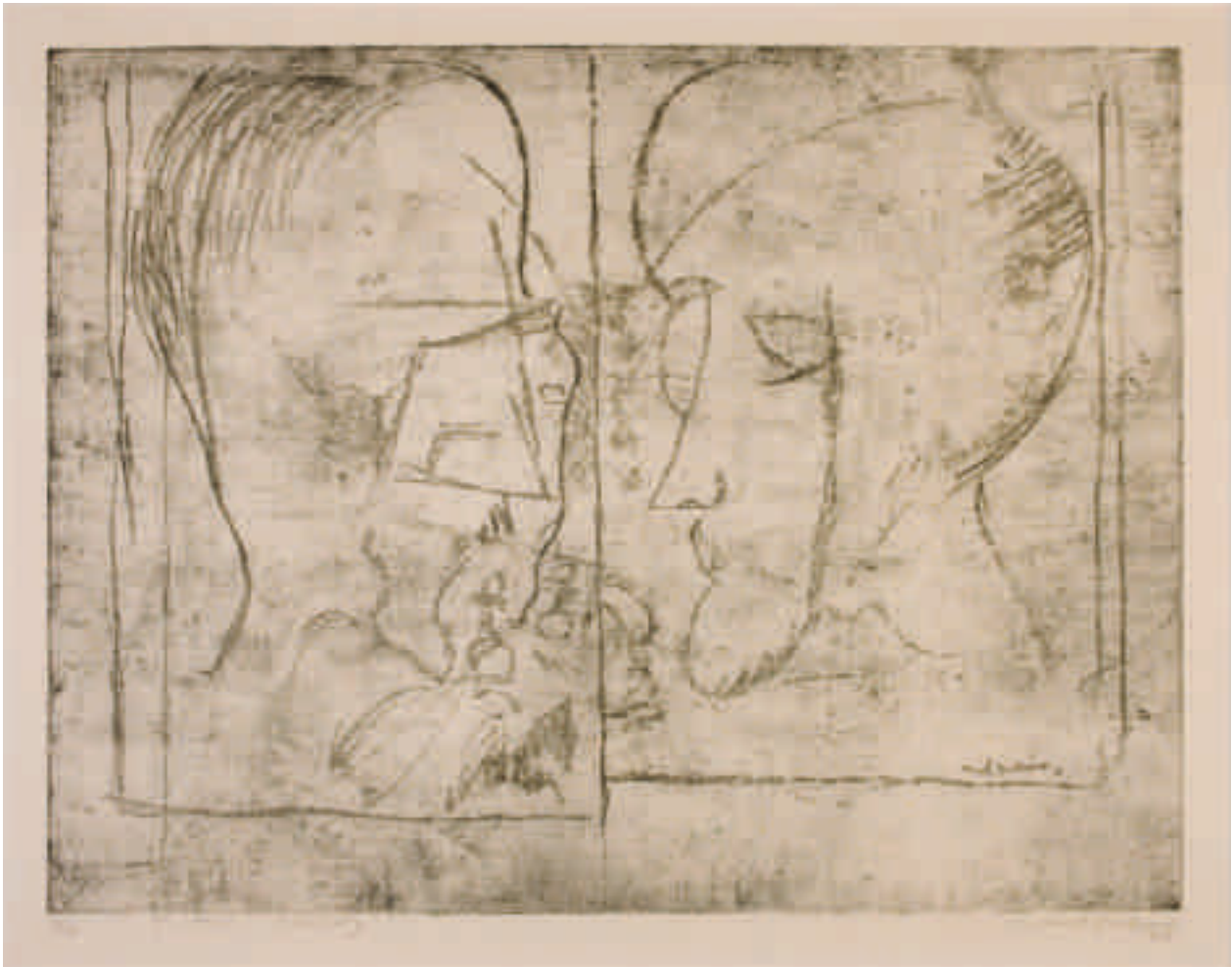
*Rotoreliefs (Optical Disks)*, 1953

Set of 12 offset lithographs in colours, on both sides of six cardboard disks, in original plastic holder

Diameter: 20.3 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



Chess was a lifelong passion for Marcel Duchamp. As a subject it appears in numerous works throughout his long career. In 1965, working at William Stanley Hayter's Atelier 17 in Paris, he revisited his 1911 *Study for Portrait of Chess Players*, in which his brothers Jacques Villon and Raymond Duchamp-Villon are pictured.

Later that year, back in New York, the copperplate served as a basis for his etching of the same composition. An edition of 50 proofs was printed in black ink on handmade paper. A print was given to each artist who contributed a work to the 1966 group exhibition *Hommage à Caissa*, held at the Cordier & Ekstrom Gallery, for the benefit of the Marcel Duchamp Fund of

the American Chess Foundation.

Appropriately, Brian O'Doherty chose to donate one of his constructions, *Knight's Box*, 1965, to the exhibition. In exchange he received the etching numbered 4/50, signed by Duchamp and inscribed in the lower left hand corner 'To Brian O'Doherty'.<sup>12</sup>

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*The Chess Players*, 1965

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Etching 4/50

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50.1 x 66 cm

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Signed: Marcel Duchamp, 1965

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Inscription: *To Brian O'Doherty*

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2008

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In the summer of 1973, the American photographer James Enyeart took this photograph in a small village in eastern Kansas. It is part of a body of work from that period when he travelled the back roads of Kansas, often with his wife, the artist Roxanne Malone, and their three daughters. During this time, Enyeart was struck by the architectural biography of the

people who made up this historically agrarian, geographic centre of America: 'It was a time when suburbia and its cookie-cutter architecture was overwhelming the senses and I was drawn to the directness, if not at times ironic honesty, of small town America. In the same year that I made the photograph of the simple stone church invaded by a mobile

American icon, I was also photographing for Allan Kaprow one of his *Happenings* a few miles away. This particular Kaprow event was devoted to awareness of things that were about more than themselves. *The Church* and all of my photographs from this period are about the elegant simplicity of life told in the artifacts of necessity.<sup>23</sup>

America's Bicentennial in 1976 came up when I was with the National Endowment for the Arts. Thinking of the great surveys by Roy Striker and the Farm Security Administration in the 30s, I felt we should have a national photographic survey, a portrait of the US in all its diversity at every social (and, be it said, problematic) level. A big idea that got off the ground when Jim Enyeart agreed to direct the project. I left the Visual Arts department so I wasn't there to shepherd it through. But Jim strove mightily, the White House paid attention. Then opposition gathered; eventually money dried up. Jim's fine photograph is a memory of those strenuous times. He was the right man for the job. But how often do very ambitious ideas work out?

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*The Church*, 1973

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Time-lapse photograph

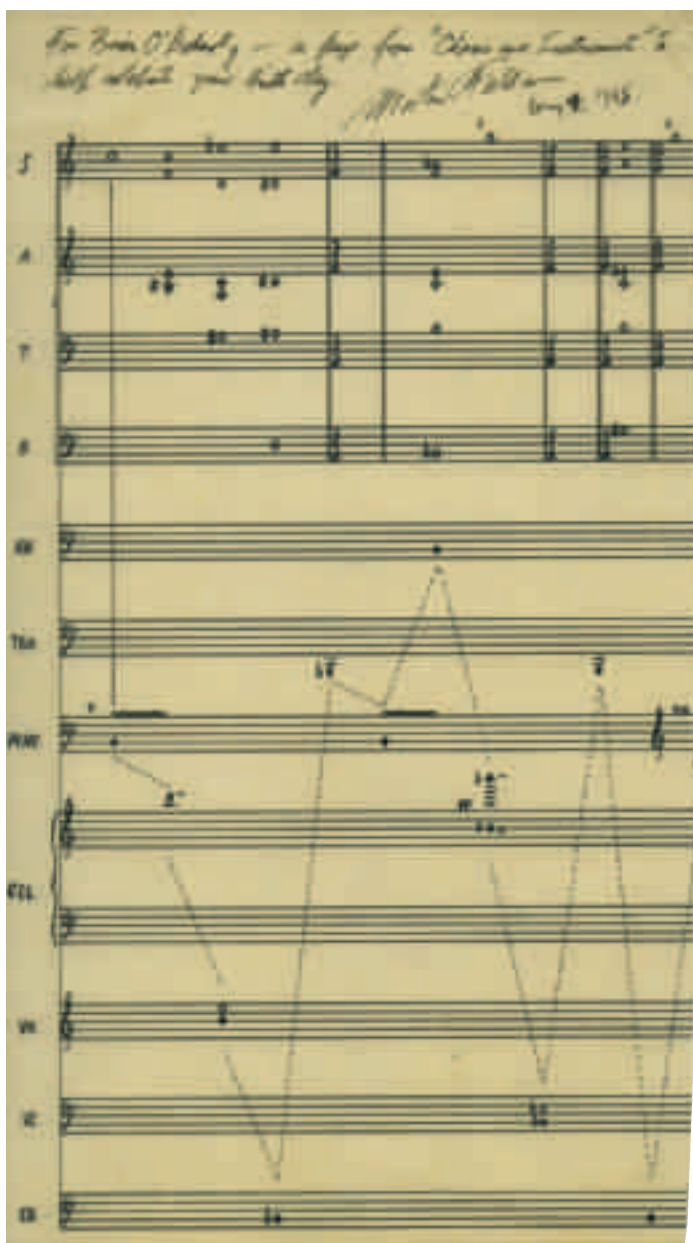
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20.1 x 25.2 cm

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The Novak/O'Doherty Collection

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Morton Feldman was one of the most influential composers of the 20th century. His music was inspired by the strong affinities he felt with the visual arts, especially the artists associated with the New York School.

O'Doherty considered that Feldman saw music as a kind of sound-painting. Feldman's approach proposed a general area of sound

as each instrumentalist's feeling dictated. The reflection of this, visually, in his scores, shares many similarities with the serial mark-making of Conceptual art.

In 1967 O'Doherty included Feldman's composition, *The King of Denmark*, as one of the vinyl records in the magazine/box *Aspen 5+6* which he edited in 1967. Feldman was

particularly taken with one of the thematic categories in *Aspen 5+6* which O'Doherty had titled 'Between Categories'. He used it to title a new musical work and an essay referencing his discussions with O'Doherty about 'surface' in music and the notion of the auditory plane.



Barbara, Morty and I had some great years together. We met for lunch nearly every day in the 60s and 70s at the Burgacue on Third Avenue around 33<sup>rd</sup> Street. We exchanged ideas at a mile a minute. Morty had complete confidence in his music's immortality. Some found this confidence, this magnificent ego, offensive. He was a great reader, particularly of biographies. Morty loved the *bon mot*. At a show of my ogham sculptures at Betty Parsons in 1970 he entered, looked around and said 'You describe your silence without breaking it'.

He had a profound understanding of painting. One of his closest friends was Philip Guston. He understood Abstract Expressionism, with its reciprocal play of contingencies held together long enough to make a painting, profoundly. Though his own work was often minimal in form, he did not warm to the minimalism in sculpture. I introduced him to Eva Hesse and Sol LeWitt, who were delighted to meet him.

Barbara remembers: Being with Morty was like being with a force of nature. You felt as if his expansive body would explode with his energy, such a paradox since his music was all about silence and stillness. What I liked best about him was his sense of connection with the great composers who had preceded him. We would be sitting and eating at the Burgacue and Morty would be talking about Beethoven as though he was at the next table, eating a pastrami sandwich.

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Page from *Chorus and Instruments*, 1965

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Musical score

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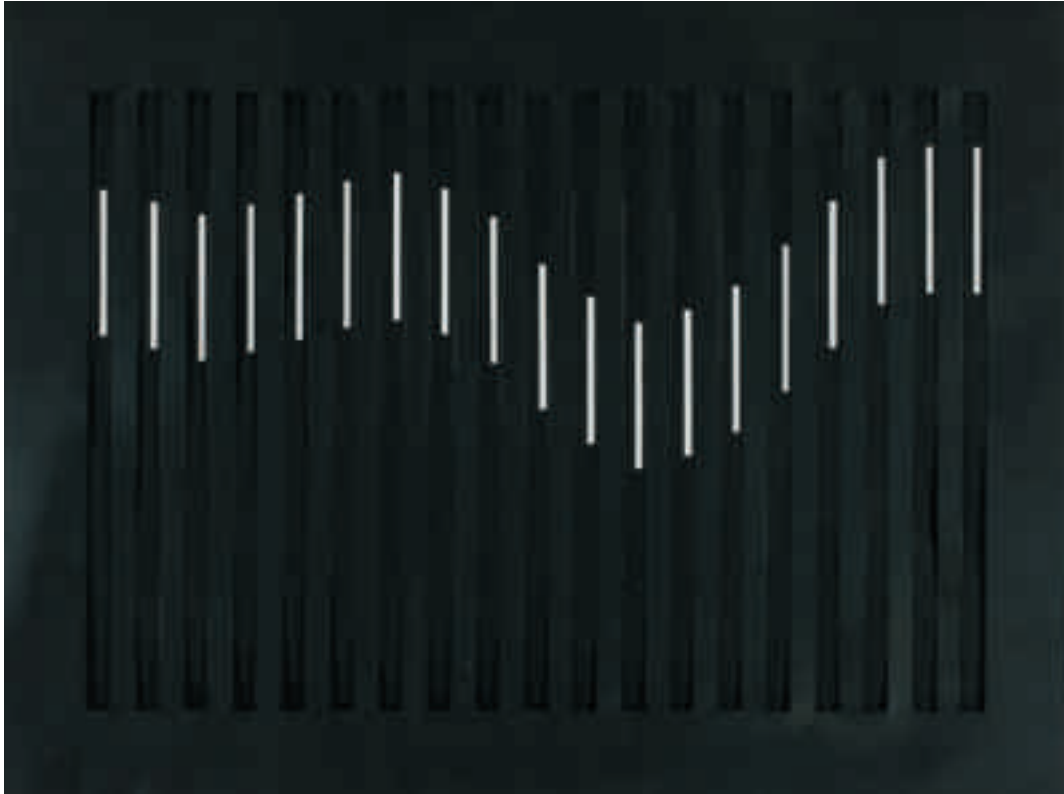
29.72 x 21.59 cm

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Inscription: For Brian O'Doherty – a page from “Chorus and Instruments” to help celebrate your birthday, Morton Feldman, May 4, 1965

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Donation, The Novak/O'Doherty Collection, 2008



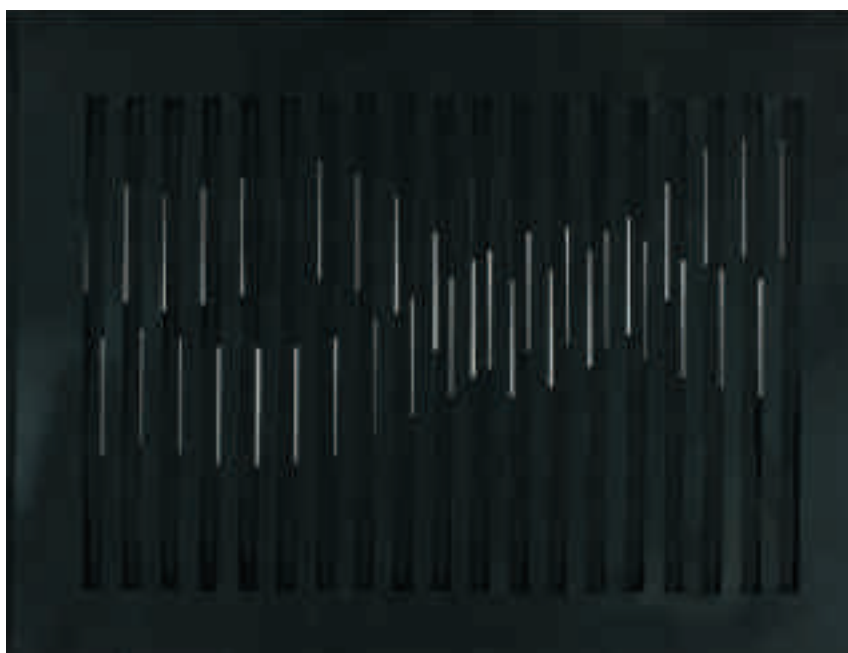
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This work is the Artist's Proof for the print edition which formed part of the New York International Portfolio, a portfolio of ten prints by ten artists, published by Tanglewood Press, New York in 1966.

John Goodyear's *Two Sided Movement* comes complete with instructions for the installation of the piece. Taking advantage of clean smooth surfaces that can be achieved on

almost any material with silk-screen printing, Goodyear has printed a flat regular pattern onto a piece of vinyl which is fixed, unframed, to the wall. A second panel, with a row of parallel cut-out slots is suspended from the ceiling about 13 cm (5 inches) in front of the first panel. This creates a vibrant optical effect as the image comes into view and changes depending on the position of the viewer

or as it glides back and forth in response to air currents. Goodyear's work explores the effect of moiré patterns through the inexact superimposition of two or more sets of parallel lines. *Two Sided Movement* can be seen as an example of Op Art that developed in the mid-1960s concurrently with Pop. This term (an abbreviation of Optical Art) refers to a type of geometrical abstraction that exploited



perceptual ambiguities and optical devices to produce retinal sensation. Often traced to the developments of Josef Albers at Bauhaus, much Op Art is considered an artistic elaboration of the visual illusions found in the practice of perceptual psychology, its impact resting on tricking the eye. Goodyear's work is essentially three-dimensional or at least

exists on two planes in space (rather than *trompe-l'oeil* illusionism on a flat surface). The work has a kinetic aspect with the movement of the suspended panel itself as well as the position of the viewer producing the visual sensation.<sup>14</sup>

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*Two Sided Movement*, 1965

Photographic paper with gouache, A/P

42.7 x 53.9 cm

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The Novak/O'Doherty Collection



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This photograph is from the series *Homes for America*, inspired by Graham's New Jersey upbringing and his interest in serial settlements. It first existed as a Conceptual piece in *Arts Magazine*, 1966/67. Graham often used the medium of the magazine or newspaper – sometimes using classified advertisements – to disseminate his ideas about the public/private divide.

In 1964 Graham established the John Daniels Gallery in New York, and was the first to show work by fellow Conceptual artist Sol LeWitt. The realisation that 'Sol was (re)making New York's orthogonal grid', and his interest in Donald Judd's work drawing on the suburban façade, inspired Graham to photograph the serial housing developments commonly found in New Jersey. Based on a model of

mass production devised in California at the end of World War II to accommodate large numbers of defence workers, the houses, as seen here, often consisted of a shell concealed by fake brick walls.

'In 1966 I was also reading Michel Butor's *La Modification*, the masterpiece of the French Nouveau Roman, which spoke about cities as labyrinths. All of this was much more

Dan was the youngest of our group – ‘group’ being people who saw a lot of each other and talked, argued, clarified while defending their work in those distant 60s, a period to which each subsequent decade is indebted. Of all of us, Dan and I were the most interested in words and language. I remember his positive response when I read some of my structural plays to him at that Burgacue on Third Avenue where Barbara, Morton Feldman and I met every day. During that lunch Dan showed me a puzzle in which all the units were movable, and he had stuck ‘one’ over each, so that any change was always to one or another. Dan was intense and very bright indeed – as was every member of that group, each in his own way. I was taken with Dan’s photographs of tract houses fresh from the builder’s hand (I recommended them to Gregory Battcock for his *Minimal Art* book). Dan gave Barbara and myself one of his photographs and I gave him ‘O-N-E’ in ogham – strips of mirror you attach to the wall. Dan advised Elayne Varian, one of the great curators of the 60s at Finch College in New York, to include a blown-up version of the Bishop from my chess set in a show called *Schemata 7*. Tony Smith, who was great to me, was in that show. When I was doing *Aspen 5+6*, I wanted something from Dan, and he provided his mysterious Conceptual ‘poem’.

interesting than the white cube used in galleries and I realized that I could establish a relation between art and town and suburb planning. Here lies the secret of Minimalist art, the secret that is never told and that was suppressed by its very authors: the city grid.<sup>15</sup> Graham’s *Schema* was included in Brian O’Doherty’s *Aspen 5+6*.

*Split Level. Two House Home. Jersey City, New Jersey, 1966*

Gelatin silver print

16.1 x 20.2 cm

Inscription verso: *For Barbara and Brian, Dan 1/12/68*

The Novak/O’Doherty Collection

Loan, The American Ireland Fund, 2010



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Far Rockaway, New York City is a neighbourhood in the borough of Queens.

John Harrington's photograph *Far Rockaway* is an image of serial housing typical of the kind of vacation bungalows to which New York City dwellers retreated in the summer to escape the heat and enjoy the beach and ocean. In the 19th century, people like Walt

Whitman and Margaret Fuller visited the Rockaways.

Harrington's image is a view of Rockaway houses as though glimpsed from a train, their modular silhouettes evoking the minimalist grid, itself reflective of urban fringe developments. The dating of the houses is uncertain. They pre-date the 1960s but do represent the

kind of modular repetition that interested the Minimalists. There are resonances with Dan Graham's *Homes for America*, 1966, one of the photographs from which is also in this donation.

Harrington made a series of photographs for 'Highway to Las Vegas', a feature by O'Doherty in *Art in America*, Jan./Feb. 1972, also the year

John Harrington came to the United States as a teenager. He continues to be an inveterate traveller, always on the move (Iran, North Africa, Israel, Russia, etc.). I first met him when editing *Art in America* in the early 1970s and have had intermittent contact with him since then. The last I heard from him was when he was en route to Nepal. I found the *Far Rockaway* photograph in his portfolio and bought it.

John is one of those people who appear like an apparition in your life, then disappear, then materialise unexpectedly years later. I bought this view of serialised summer homes in Far Rockaway, N.Y., in part because Barbara's family lived in the town. The great physicist Richard Feynman was born there and Barbara has been enchanted by his paradoxical mind. These mass-produced homes were catering to the post-war boom as people wanted to move out from the steaming city in the summer. This was a beach area. Walt Whitman used to come and stay in a house by the beach.

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of the publication by Robert Venturi and Denise Brown Scott of their radical critique of modernism, *Learning from Las Vegas*, which addressed commercial architecture with seriousness rather than scorn. Harrington's photograph of the 'Stardust' sign was used for the cover of the issue.

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*Far Rockaway, N.Y.C.*, 1967

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Black and white photograph

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15.6 x 23.8 cm

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The Novak/O'Doherty Collection

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*Nude*, c.1920, is a double-sided drawing presenting three figure studies. Edward Hopper's informal drawings and those he made in an early phase in Paris, 1906-07 and 1909, were a complete surprise when they were first included in the artist's retrospective at the Whitney in 1964, three years before Hopper's death. O'Doherty wrote an article in response, from which the following

excerpts provide a context within which to consider these studies. The drawings 'mainly fall into two categories: nude studies made at the Whitney Studio Club sketch class, which was started about 1923, and preliminary studies for his etchings and paintings...Many of the drawings of female nudes, often in strained "life class" poses...exhibit an almost angry sensuality that places them in the same

psychological quarters as some drawings by Degas, whom Hopper admired...These life studies illuminate Hopper's view of women. This is a large subject, but is acutely focussed by one woman, his wife, Josephine Hopper, who must receive considerable attention in future Hopper studies.'<sup>16</sup>

In a further article in 1971 reviewing an exhibition at the Whitney Museum, from



I wrote a long piece for *Art in America* in 1964 about Edward Hopper. Barbara and I had full access to him, which was rare. His formidable wife Jo was quite unusual. She'd often answer a question you asked him but she was frequently kind in her rather violent way. She loved and resented her husband. Not unusual, I suppose. After I finished the piece I went down to Washington Square and read it to the two of them. She was intensely attentive, a gift she had. When I finished, there was a long pause. Then Hopper said in a three-foot spondee, 'You-got-me'. A very rewarding moment. On a later visit he brought me into the little bedroom at the front looking out over the Square. There were several drawings on the bed. He invited me to select one, which I did. There are drawings on front and back. Then he said, 'Take one for Barbara'. A great gentleman he was surely.

The Hopper Bequest, O'Doherty noted: 'The Bequest reveals that the sinewy, female bodies in the paintings all belonged to Hopper's wife, who devoted herself to ensuring that her husband's exposure to womankind in general (of which she had a low opinion) would be kept within the boundaries of her own person.'<sup>7</sup>

*Nude*, c. 1920 (recto)

Charcoal on paper, double-sided

29 x 45 cm

Inscription: *To Brian O'Doherty, from Edward Hopper*

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2008



In 1980 O'Doherty made the documentary film *Hopper's Silence*. Hopper's grave was one of the locations for the making of the film.

Gathered around the headstone in Lucy Hilmer's photograph (above) are John Clancy (Rehn Gallery), Brian O'Doherty, Barbara Novak and Lloyd Goodrich (former Director of the Whitney Museum). Close inspection

of the headstone shows Hopper's birthdate to have been altered. This was arranged by Hopper's wife Jo, who changed it from 1883 to 1882, making him a year older than she (they were both born in 1883). This act was not out of keeping with the climate of their marriage, of which O'Doherty wrote in 1964, making no bones about the tension there: 'He and

she were so opposed to each other in temperament that they were a continuous source of life and dismay to one another...opinions are divided as to her role. One holds that Mrs Hopper persecuted her husband. Another claims that she stung him to life.'<sup>18</sup>



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*Nude*, c. 1920 (verso)

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Charcoal on paper, double-sided

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29 x 45 cm

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Inscription: *To Brian O'Doherty, from Edward Hopper*

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2008

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Hutchinson



*Botanical Gardens*, 1970. Oil on canvas. 100 x 150 cm. The artist's collection.

British artist Peter Hutchinson, part of the early minimal-conceptual group of artists in New York, has extended his work into ephemeral interventions in the landscape.

His actions in the landscape are often executed in remote locations without spectators: at the Parícutin volcano in Mexico in 1970 he hauled 450 pounds of bread to the rim of the volcano, laid it in an arc and photographed the

colour changes of the resulting mould. His photographs at the site and accompanying text are combined after the event to generate an artwork; this continues to be the artist's methodology, as seen here in *Botanical Gardens*.

Hutchinson's work often employs organic materials and Brian O'Doherty recalls: 'he took a clipping from a plant given to me by John Canaday, then the critic of the *New York*

*Times* and not known for his generosity to new art. Hutchinson regrew that plant and gave it to several other artists. This underplayed wit (quite typical of Hutchinson) is clear to me now: the critic's plant (words?) clipped (edited) and transplanted (relocated) in an inimical context (the studio) where it flourished in the hands of artists.'<sup>19</sup>



I met Peter, a young English artist living in New York, when I was asked to do an exhibition for the American Express Pavilion at the New York World's Fair in 1965. I decided to do an exhibition of *Lesser Known and Unknown Artists* (a title adapted from a recent show of Duchamp's at Ekstrom's Gallery, called *Not Seen and/or Less Seen*). I included an unknown young artist named Robert Smithson in the show, also Robert Ryman. There were others who became names later, including Peter, who, like Smithson and Bochner, wrote important texts in arts magazines in the 60s. That was the year I met Dan Graham, Eva Hesse and others. We hung around together for several years. I still see Peter and Dorothea Rockburne, sometimes Dan Graham. I bought a yellow painting of Peter's which still looks extraordinary to me. Peter's sensibility was organic. He is a superb gardener. I wrote a catalogue for Peter's retrospective and he gave me this collage of mountains and flora he had photographed all over the world to produce this magisterial geographical collage. Peter's eternal summer does not fade. Barbara loves this work of Peter's; she wasn't keen on giving it away. Peter was a great friend of Teeny Duchamp, Marcel's widow.

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*Botanical Gardens, 1994*

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Colour photographic collage

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81.3 x 119.4 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010



Jasper Johns helped break the hold of Abstract Expressionism on modern American art and cleared the way for Pop Art. He was influenced by Dada and particularly by Marcel Duchamp, whom he met in 1960.

This print was produced at ULAE, New York, an important print studio established in 1957 by Tatyana and Max Grosman, where Johns

first worked in 1960, initially in lithography, producing print versions of his iconic flags, maps and targets from his paintings. Having produced some 300 prints since 1960, he later expanded his repertoire to etching in 1967.

Here Johns experiments with oil and soap (both greasy), imprinting his hand and capturing the sweeping gesture of his forearm,

creating a Vitruvian arc. The arc, perhaps indicating a direction or passage of time, disrupts the horizontal/vertical bands in the background of the print, partially obscuring the stencilled words RED, YELLOW, BLUE in this monochrome work.

*Hatteras* is one of a series of works created in tribute to the American modernist poet Hart

I met Johns just a few times, once at Si and Victoria Newhouse's. Victoria told me that he had read and liked my Mesmer novel *The Strange Case of Mlle. P.* Of course he wouldn't tell me directly, just stayed a few feet away while Victoria conveyed this information. Johns is an elusive, complex, enigmatic artist and person. Barbara Rose wrote brilliantly on his prints. When I was writing *The Voice and the Myth* book, I didn't do a Johns chapter, but introduced him here and there so that he inhabits the book in a rather ghostly way, which I think is appropriate. With her usual generosity, Tanya Grosman gave me a big Johns print.

Somewhere we acquired a Johns multiple<sup>oo</sup> – a paintbrush and three colours, red, yellow, blue. It's often been remarked that there's something schoolboyish about Johns' concerns – simple, obvious, with a quotient of carefully admitted nostalgia. But then the simplicities in children's books are drawn over the profound mysteries of numbers, images, words.

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Crane (1899-1932) and is titled after his poem *Hatteras*, 1963  
*Cape Hatteras*, about an area of turbulent waters  
 on the coast of North Carolina, where major  
 Atlantic currents collide.

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Lithograph

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104 x 75 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2008

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RAY JOHNSON  
44 WEST 5 STREET  
EAST VALLEY  
NEW YORK 10014

Del. 20

Dear,

This page could be called to be delivered in person to or whatever  
some person in town (Doherty).

Truth is at 15 West 57 Street, phone 347-1101,

in his book "American Masters", page 258,

on Cornell - "Anita Bryant or Hedy Lamarr;"

Ref: 1



COLLAGE BY JOSEPH CORNELL

From the 1950s, Ray Johnson began to send by mail, or arrange delivery of, artworks as gifts to friends, acquaintances and strangers, inviting them to 'add to' his work and to 'please send to' or to 'return to' Ray Johnson. This letter, sent to O'Doherty in the 1970s, contains a collage element cut from a medical book of a schematic drawing of the heart.

Stamped beneath are the words 'Collage by Joseph Cornell'.

Johnson quotes from page 258 in O'Doherty's book *American Masters: The Voice and the Myth*, and we are led to expect in his next line of text that it comes from O'Doherty's essay on Cornell and contains the reference to 'Anita Bryant or Hedy Lamarr'. However, page 258 is

in the Rauschenberg essay, the page where the author begins to talk about modes of perception and what he describes as Rauschenberg's 'vernacular glance', which gives this enigmatic letter another dimension. The Bryant/Lamarr reference occurs on page 326 of the Cornell essay. The heart collage has multiple readings: for instance it may refer to O'Doherty's early



Ray was one of New York's most elusive presences. Here, there, then not here or there. With his indeterminate appearance, gentle high voice and nondescript clothes, he seemed in disguise from himself. He had a capacity for meaningful drift. When you were with him, he was hard to focus on. He was very important in my view. He connected a whole community through his mail, always with the bunny-logo, ears making a V-sign. His mail would tell you to do something, or send it to someone else; it might refer to odd coincidences and contiguities. Everyone got a letter or a card from Ray. He was a wonderful artist when he wanted to be. We were both with the Betty Parsons' Gallery at one stage in our careers. Mary Josephson, one of my alter egos, wrote about him sympathetically. He wanted to meet her. So again, as with John Coplans, I had to hide Mary. Ray's self-imposed departure was quiet, unobtrusive and very, very sad.

career as a doctor, to the portrait that he made of Marcel Duchamp from a cardiogram he took, or to Johnson's admiration, shared with Cornell, for film stars such as Hedy Lamarr. 'Brian' is misspelt twice as 'Brain'.

*Untitled*, c.1975

Type-written letter with collage

27.9 x 21.7 cm

The Novak/O'Doherty Collection



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Wolf Kahn is a landscape painter working primarily in oil and pastel. Kahn's training with the Abstract Expressionist painter Hans Hofmann and moreover, his great admiration of artists prioritising colour and nature such as the Impressionists, Matisse and Rothko, are evident in his practice. *Sea Blue*, 2000, a seascape dominated by a swathe of luminous

cobalt blue, is an example of his own powerful affinities to colour and nature. Recently he abandoned landscapes which include man-made structures or objects such as barns or farmhouses, concentrating on landscapes which prove to be untraceable; they could be anywhere and appear uninhabited. The coastal landscape of *Sea Blue* is one such work,

where the location is familiar yet impossible to place. At the age of eighty Kahn developed macular degeneration, a visual impairment which he believes has made him a much better painter, as it has allowed him to be less careful and precise.<sup>20</sup>

## WOLF KAHN

I first met Wolf Kahn (says Barbara) when he was on the artists' board of the National Academy of Design, an institution I always valued because it was founded in about 1825 by the 19th-century American artists I write about. As a member of the New York School, he trained with Hans Hoffmann and served as his assistant. Wolf and his wife, Emily Mason, also a superb artist, have studios in New York, but spent summers and autumns in West Brattleboro, Vermont, where they make homemade jam to bring back as Christmas gifts, of which we are delighted recipients. My own feeling for nature painting has always made me a fan of Wolf's work. I wrote a catalogue for his well-known pastels and he allowed me to choose my favourite when I told him it was destined for Dublin. The blue here has always reminded me that nature and art could find a sublime fusion.

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*Sea Blue*, 2000

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Pastel on paper

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33.7 x 43.8 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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The American artist Ellsworth Kelly spent his late twenties in France where, influenced by European Modernism, he turned from figuration and abstract expressionism to abstraction.

Using a basic grammar of line, shape, mass, colour and curvature, he has explored the potential of the abstract form to create paintings, sculptures and prints. *Blue Curve*, 1999, a lithograph, is an example of how Kelly inverts

emphasis, boldly using colour to give importance to the sweeping line of a work. In doing so he also illustrates his strength in making visible the negative space. Although abstract in form, his works always derive from close observation of nature and the surrounding world.

Early in his career, Kelly began to make compositions in a reduced colour range such as white and one other colour, often black.

Throughout his career he has worked with these combinations, sometimes making modular artworks, to develop new arrangements and geometries in painting, print and sculpture.

*Blue Curve*, an edition of 200 prints, is a result of working with Gemini G.E.L. in Los Angeles, the master printmaking workshop.

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*Blue Curve*, 1999

One colour lithograph

Printed on Rives BFK, Ed. 123/220

20.3 x 15.2 cm

The Novak/O'Doherty Collection



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In the mid-1970s Max Kozloff began working as a photographer, finding his subjects in the streets. Initially he photographed shop windows, intrigued by their compromised surfaces, allowing contents to be viewed while interrupting their visibility with reflections.<sup>21</sup>

In his portrait of Brian O'Doherty, the subject sits inside his home, on the stairs

below Jacques Henri Lartigue's photograph, *Carriage Day at the Races at Auteuil, Paris, 1911*. In Lartigue's photograph three women, finely dressed in black and white, as was fashionable at the beginning of the 1910s, promenade along the edge of the racing track. As an art and photographic historian, Kozloff has written on the affinities between portraiture

and street photography and the composition and elements in *Brian O'Doherty at home, New York, 1989*, underline this affinity. For Kozloff as photographer, critic and art historian, portraiture has always been a concern. He considers it a 'high art and practices it with devotion and nervousness, using an old 6 by 7 Pentax, a piece of optical artillery.'<sup>22</sup>

## MAX KOZLOFF

Max is one of the outstanding generation of university-trained art historian/critics that arrived on the New York scene in the 60s – a generation that included Barbara Rose, Rosalind Krauss, Michael Fried, Lucy Lippard, who wrote so well about my work. Bob Smithson called Max an ‘intimist’, which fitted up to a point, because Max was the prose stylist of the group, all of whom, I should say, wrote very well indeed. Max wrote a searching piece about politics and Abstract Expressionism as used by the US Government. Max did this portrait as I sat on the steps of my studio with the photograph by that miraculous child, Lartigue, on the wall behind – a birthday gift from Barbara. I’m told this is the photograph Cecil Beaton studied when he was designing the costumes for the Ascot scene in the movie of *My Fair Lady*. Max, by the way, recently wrote a magnificent book on portrait photography.

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*Brian O’Doherty at home, New York, 1989*

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Photograph

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46.5 x 38.5 cm

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The Novak/O’Doherty Collection

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The process of Sol LeWitt's artmaking has been to devise systems to generate his art. They are always simple and easily understood. He always maintained the importance of the concept or idea and wrote several incisive articles about his work. Much of his practice, such as wall drawings and screen-printing, may be executed by assistants following the artist's concept and his clear and precise instructions. Brian O'Doherty and Barbara Novak got to

know Sol LeWitt during the 1960s when their shared interests in Conceptual art brought them into contact. O'Doherty included LeWitt in *Aspen 5+6*, a box/magazine which he guest-edited in 1967.

LeWitt remained in contact over the years, sending seasonal greetings by postcard, the three in this donation dating from 1983, 2002 and 2003. Each carries a line drawing that is a quintessential expression of his minimal

aesthetic. LeWitt would frequently select cards that reflected Barbara Novak's 19th-century American art interests, for example *Boston Harbor* by Fitz Hugh Lane. The others are an image from one of Max Ernst's collaged novels, *Une Semaine de Bonté, ou les sept éléments*, *Capitaux*, and a view of the New York Crystal Palace, 1853, from a colour plate by George Baxter, London.



## SOL LEWITT



Sol was very steady. No drama. He flourished in Virginia Dwan's gallery, as did Bob Smithson; Lucy Lippard was his great champion. Sol's early work is particularly wonderful – when he evolved the notion that the idea makes the work and the execution can be carried out by others. He pioneered many things – others carrying through his ideas, keeping prices on his work down so that it was accessible to those who weren't wealthy, devising infinite applications of lines (he was always a line-man), using language to describe, locate, invent, exactly fitting the work to the site, and writing some of the key texts of Conceptualism. He was particularly fond of Barbara and sent her many of those famous little cards with drawings on them. When I brought Morty Feldman down to his studio he gave me two drawings – calculations for his famous cubes – that I simply can't find.

*Untitled*, 2003

Ink on postcard

12.5 x 15.75 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010

*Untitled*, 1983

Ink on postcard

10.5 x 14.75 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010

*Untitled*, 2004

Ink on postcard

10.75 x 15 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



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Sol LeWitt was seminal in the way he initiated certain categories concerning Conceptual art. He made everything about his work simple and transparent, eschewing traces of his hand and personality, to allow the viewer to become aware of their own thought processes and responses. LeWitt brought his conceptual

aesthetic to every medium he explored, from sculpture to wall drawing, to his prolific work as a printmaker.

Prints and portfolios were a very productive vehicle for the artist to explore his core strategies and became integral to his overall approach. *Brushstrokes in All Directions*, 1994,

is an example of his later more fluid, curving forms and overlapping rich hues, here shimmering through a diaphanous interlace of dark paint. He completed almost 300 editioned print projects and more than fifty artist's books.

## SOL LEWITT

Barbara writes: 'Sol and I shared a birthday (along with Tolstoy). While I was writing my first book, *American Painting of the Nineteenth Century*, I mentioned to him that I felt American art was Conceptual from the very outset. He replied, "I've been thinking about writing something about concept". His famous paragraphs on Conceptual art followed soon after. I ended my book with a work by Sol, who especially admired my chapter on William Sidney Mount, with his beautiful perspective drawings. Sol was a gentle and sweet man. I always enjoyed getting his postcards.'

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*Brushstrokes in All Directions*, 1994

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Silkscreen print on FolioWhite, 250gm, Ed. 273/500

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50.7 x 50.4 cm

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The Novak/O'Doherty Collection

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**LES LEVINE**  
30 EAST 20 STREET  
NEW YORK, NY 10003-1816  
212-477-8873

**GROUP SHOWS CUT-UP THE GROUP**

Dear Friend,

I hope you'll accept the complimentary work enclosed because I want everyone to know about your concern for art.

This work of art entitled **Group Shows Cut-Up The Group** is part of our continuing effort towards group show elimination. This elimination once considered impossible now appears feasible within the next decade. Group show elimination is no longer a fearful procedure and may save the sight of more than 20 million Americans yearly. We make this effort to halt stupid and misleading group shows.

Caring art lovers like you can help by condemning group shows that simply act as a test for artists. This work is just one of our initiatives to inform the art-loving public about the cruel and useless experiments on artists and to persuade the art world to work and use alternative methods of exhibition. We want to end these notoriously cruel, archaic and misleading group shows. We all know of the competition and silliness it causes, but what many don't know is that group shows have rarely led to important artistic breakthroughs.

In fact, group shows are often the cause of additional pain and psychological suffering without affecting any artistic purpose. We just can't depend on brutal group show experiments that yield little or no artistically useful purposes. We have to develop alternative activities designed to abolish group show experimentation.

The work of art enclosed, **Group Shows Cut-Up The Group**, is the result of an artist scratching on the surface of the film emulsion which is a metaphor for the useless cultural scraping which group shows represent. The image is of William Burroughs and Brion Gysin, the inventors of the so-called cut-up technique.

Our primary goal is to stop group show exploitations before they happen.

**Group Shows Cut-Up The Group** is aimed at stopping and eliminating all future group show activities.

**Let's make the 90's a decade without group shows.**

I know you care deeply for the well-being of all art. Please help us carry this message to others so that we can find a cure and all exploitive group shows will be eliminated soon.

Thank you.

Sincerely,

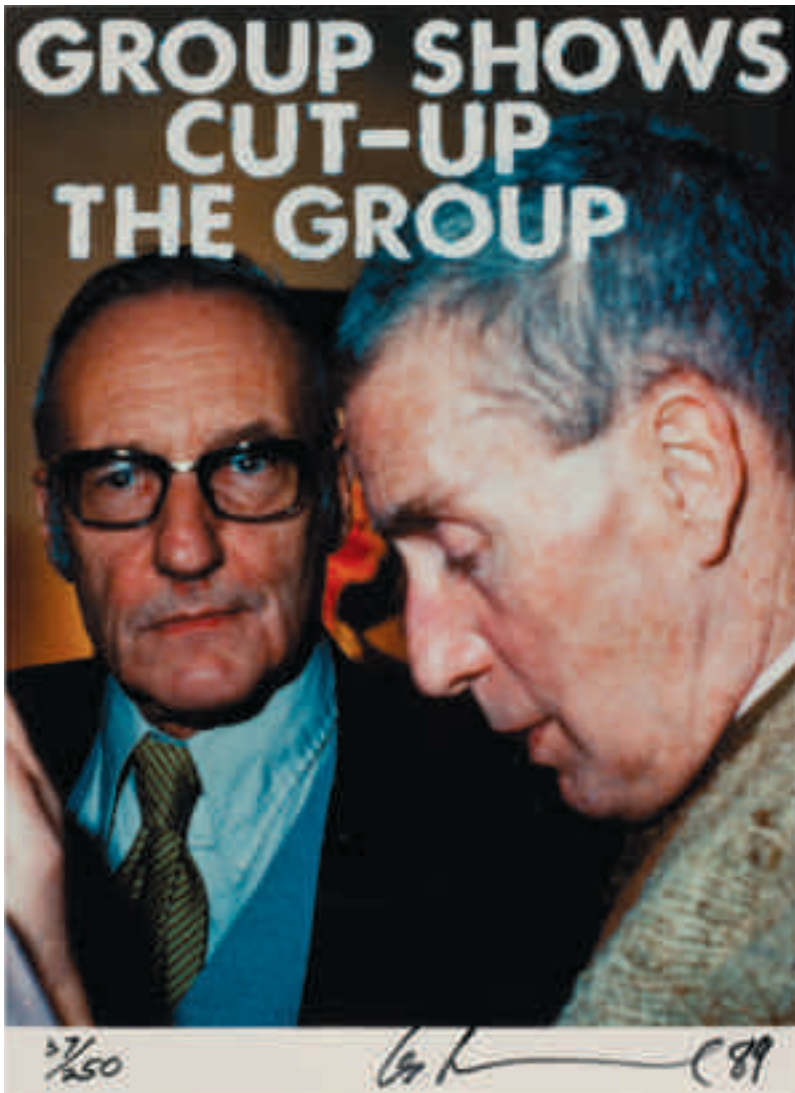


**GROUP SHOWS CUT-UP THE GROUP**

Interdisciplinary artist Les Levine was born in Dublin in 1935. He regards himself as a *media sculptor*, and in the 1960s was one of the first artists to utilise the moving image for his artistic output. His conceptual practice is realised in various formats including painting, photography, print, installation and, as exemplified here, Mail Art. This modified photograph and the accompanying

humorous letter, were sent to colleagues and acquaintances of the artist, denouncing the merits of group exhibitions. The photograph was taken by Levine, and presents legendary artistic and literary collaborators William Burroughs and Brion Gysin. These two are noted for having developed the cut-up technique, employing this aleatory system to create literary, audio, and visual compo-

sitions. The technique is said to have been conceived originally by the Dadaists. Levine employs various tactics in the dissemination of his artworks and is particularly recognised for his billboard works. Informed by the language of mass advertising, this photograph uses the same aesthetic strategy, with its punchy slogan and solid typeface.



Les is from Dublin originally. He was a major provocateur and inventor of ideas in the 1960s and 70s. You never knew what he would do next. He opened an Irish-Jewish-Canadian restaurant; he invited New York's art critics to address a video camera and explain why they were critics – high seriousness turned into (unconscious) high comedy – he had that indispensable iconographic sign for outrageous acts – a poker face. A remarkable presence on the New York scene.

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*Group Shows Cut-Up the Group*, 1989

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Modified photograph reproduced on photographic paper, and printed letter. Ed. 37/250

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17.25 x 12 cm

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The Novak/O'Doherty Collection

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One of the central figures of American Pop Art, Roy Lichtenstein is synonymous with the techniques and strategies of commercial printing. His work was heavily influenced by both popular advertising and the comic-book style. The artist created paintings, prints and sculptural works, and developed a signature style and an ability to traverse mediums.

Printmaking was integral to Lichtenstein's practice and professional print workshops were keen to work with him. His work played an active role in the renaissance of American printmaking in the 1960s. Throughout his career he created some 350 printed works, primarily with imagery and motifs that echoed his work in painting. This printwork

was part of a portfolio created as an observance of the Bicentennial of the United States (1776-1976) and, in keeping with the celebratory tributes, is an eruption of colour and motion. The work is typical of Lichtenstein's output, characterised by a highly simplified colour scheme, stylised forms and black outlines.

Though we met only once, we had a turbulent history. When I was at the *New York Times*, I wrote a totally negative review of an early Lichtenstein show at Castelli's. I didn't want art to be comic strips. The review became (in)famous. Lichtenstein, who had a sweet nature, held no grudge. Occasionally, you get a chance to right a wrong. Years later, I wrote a sympathetic review of his career for, of all places, *Vogue* magazine. *Vogue* didn't publish it. The editor who had commissioned the piece sent it to Roy. He wrote back a charming and thoughtful letter, thanking me for my altered opinion, adding that he hoped it would be true decades from now. I also learned that when you hand it out, you have to learn to take it. I have.

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*Bicentennial Print*, 1975, from the portfolio *America: The Third Century*

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Lithograph with silkscreen, Ed. 106/200

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76 x 56.7 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Joseph Masheck is an American art critic, art historian, and former editor-in-chief of *Artforum* (from 1977–1980). 'Plovarius' was painted in Dublin, fulfilling what Barbara and Brian knew as a hope to return. In the 60s, between being Barbara's student and writing for Brian's *Art in America*, I had done research in art history, issuing not in a

degree but in material for my dissertation. This image now swamps me, emotionally. Barbara and Brian knew how I romanticised Dublin, wanting to love it. It took years to accept that something was wrong with the city of fact: a local distaste for my name, requiring repeated punishing corrections; my Irish half was merely maternal, hence

insufficient; I was "Other." (What might the author of *Labour, Nationality and Religion* say?) Returning because my Irish half never gives up, I found a home-from-home in philosophy. Under William Lyons, like a personal trainer happily not "slow to chide and swift to bless", I wrote an M.Litt on Cézanne's aesthetics (now *C's Aesthetics: Philosophy in*



Joe's prevailing trait was an open, resourceful curiosity. He turned his bright gaze on virtually everything – a brilliant piece in *Artforum* on MoMA's design department, a careful study of Irish neo-Gothic architecture – and he was the first to write about *The Duchamp Portrait*. Joe illuminated everything he touched from an oblique and original angle.

*the Painting*, 2004). I forget what besides rain *Plovarius* connoted in Trinity Term of 1994, but see in a Cézannean spirit the painting's anti-naturalism: a comfy cliché of wet spring foliage overruled by a single form atop, one shaped and constructed, with independent positive and negative identity.<sup>23</sup>

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*Plovarius*, 1994

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Oil on board

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20.32 x 24.6cm

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The Novak/O'Doherty Collection

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Ann McCoy places great significance on dreams, incorporating their imagery into her artworks as a means of linking to nature. In this lithograph *Serpens II*, 1979, one of fifteen prints on the theme of the *Night Sea*, various sea-creatures are represented among the landscape of the seabed.

The artist elaborates '*The Night Sea Journey* is a trip to the bottom of the sea in the belly of

the whale. A version of this tale exists in many cultures. The hero emerges changed, with a limp, and a transformed spirit. The descents into the depths of the psyche, going to the darkest parts of ourselves, take us into a new landscape. These depths have their own life forms which come out to feed in the moon light. During a terrible period of depression, I had a dream that sea turtles took me to an

island. The turtles pulled me through the waves until I reached safety. I was able to find meaning in the depths of my despair. The following month I got an award from the Australia Art Council. I went night diving off Heron Island with the sea fans and serpents. I used the photographs and the experience to create a series of lithographs of the underwater realm.<sup>24</sup>

Annie, as I call her, came out of the West (Los Angeles) trailing clouds of glory – a new talent with plentiful gifts. She is amazingly erudite about many things, including alchemy. She is an authority on Jungian philosophy. Barbara hired her to teach at Barnard; she was a great teacher there. She had a friend who had been a cannibal and brought him to class. Her exhibitions had wide imaginative references – ranging from Egypt (a wonderful show of sculptures) to Irish Celtic iconography, which she has studied closely. Annie can turn up anywhere, making art – India, China, Eastern Europe. She has a very unusual trait: she likes to help other artists.

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*Serpens II*, 1979

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Lithograph

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53.2 x 74.4 cm

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Inscription: *Serpens II*, for Barbara and Brian, Ann McCoy 79

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The Novak/O'Doherty Collection

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Richard Merkin, painter, illustrator and writer, was born in Brooklyn, New York, in 1938. He graduated from Syracuse University with a BA in Fine Art in 1960 and completed Master's degrees at Michigan State University, 1961, and the Rhode Island School of Design in 1963, where he taught for nearly forty years, meanwhile building

his reputation in New York. An avid collector, he was interested in vintage pornography books; he also co-authored and illustrated two books on the subject, *Velvet Eden*, 1979, and in 1997, *The Tijuana Bibles*, which were small eight-page pornographic comic books by anonymous artists produced in the US between the 1920s and 1960s. Generally

circulated 'under the counter', they depicted well-known comic strip characters, celebrities and politicians in an explicit manner satirising contemporary life. Inspired by this genre, Merkin's own works, using handmade pastels on handmade paper, are brightly coloured, humorous and cartoon-ish, depicting film stars, comic book heroes, sports

I was on a visiting committee at the Rhode Island School of Design and met this fascinating character, Richard Merkin. I was polite enough not to mention what ‘merkin’ meant. He was a dandy with moustache, brilliantined hair – Groucho Marx in a spotless white suit. I also brushed against a dark silent presence who turned out to be Dieter Roth; he was working with ants and moulds. Later he became famous. Richard was an encyclopedia of comic book culture – he lived it. I felt he had a big pop future. He did work for the *New Yorker* and then we lost touch. In 1965 I commissioned the picture we’re giving to IMMA. It’s a marvellous compendium of classic comic-book characters, an anthology of pop culture. Many of these characters later became megamovies: *Little Orphan Annie*; *Batman*; *Superman*. Strangely, the Shadow didn’t make it into the movies. On radio, the Shadow’s voice was Orson Welles, with organ accompaniment by the great Rosa Rio, who just died at 107. I always thought this pastel was a fine teaching picture. Richard’s visual sophistication was very rich: the buckled field, the powdery colour, the handy composition – and, of course, the words.

personalities and writers. *Little Orphan Annie is Forty* is a composite of a number of wooden panels onto which he pasted a pastel drawing on paper. It was painted in 1965, the year after the *Little Orphan Annie* cartoon celebrated its fortieth year in print.

‘I use, both directly and obliquely, books, magazines, photographs, newspapers and printed ephemera of every nature. R. B. Kitaj’s remark about using books as a landscape painter would use trees is lyrical and it is accurate.’<sup>25</sup>

*Little Orphan Annie is Forty*, 1965

Pastel on paper on board

74.7 x 96.5 cm

The Novak/O’Doherty Collection



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The American photographer Diana Michener is known for her tenderly observed images which frequently evoke conflict in the viewer as they explore complex themes of mortality, identity and serenity. Although *Bed #5* is not as obviously unnerving as some of her other subjects, which have included

slaughtered cows, human corpses, wrestling figures and fires, it does engender a certain disquiet in the viewer. The square photo is almost filled by the black bulk of the covered bed and pillow. This is typical of Michener's images, in which the subject often fills the frame, preventing the viewer from gathe-

ring a context for it. Michener's photographs are often distorted and blurred, suggesting memories or dreams. This device of distortion is used in *Bed #5*, perhaps to give a sense of movement, making it seem more real and intensifying the air of unease.

Barbara writes: 'Diana is a daring photographer admired by many, including Richard Avedon. Her work is risky, original and frequently has a dark side, as in her series on bell-jar fetuses caught in the vicissitudes of genetic roulette. She works in series, among them her *Leda and the Swan*, specially enacted with props of her own devising. This work from the *Bed* series is understated, contemplative and minimal. A friend of Dorothy Walker, who admired her work, she has shown in Dublin. Diana was a student of mine at Barnard, and has been a friend ever since.'

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*Bed* #5, 1981

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Black and white photograph

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36.8 x 36.8 cm

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The Novak/O'Doherty Collection

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One of America's most distinguished photographers, Arnold Newman is credited with pioneering a style known as the environmental portrait. In his pictures the subjects, including many of the most illustrious cultural and intellectual figures of the 20<sup>th</sup> century, are contextualised in their surroundings and with carefully chosen symbolic environmental detail to suggest the essence of their life and work.

This 'environmental' approach distinguishes Newman's portraits from those of his contemporaries, such as Irving Penn and Richard Avedon, who preferred to work with neutral backgrounds and, despite their careful formal arrangements, his methods are connected with the photojournalistic style of portraiture developed by Henri Cartier-Bresson and Alfred Eisenstaedt.

His famous portrait of German industrialist Alfred Krupp, who had used slave labour in his factories during the Nazi regime, is illustrative of how Newman used both subject and environment to convey an impression of his sitters' personalities. Photographed against a backdrop of factory trains, the harshly side-lit face is made to look chillingly malevolent.

Newman developed his portrait style by



Arnold lived down the street (67<sup>th</sup> Street) from us. He had a great studio at number 33, which was once the centre of New York Dada (Duchamp lived there in a room given him by Arensberg, the great patron of Dada). He photographed everyone from Krupp – an amazing image of overwhelming power – to Mondrian. Mondrian gave him some pencil studies for *Broadway Boogie Woogie* that aroused in me thoughts of lustful possession. He let me use his photograph of Edward Hopper to open my Hopper film. Arnold was a lover of celebrities. He got to them. No one was safe from Arnold. How did he get to us? A film was being done on his working method. He said, if you pose for me while they're filming, I'll give you the photographs. So we did. And he did.

experimenting with photographing artists that he admired, beginning with the Abstract Expressionist painters he met in New York in the 1940s. He continued to specialise in photographing artists throughout his career. This photograph of Brian O'Doherty, Barbara Novak and their dog Flann O'Brien was taken in Brian's studio at their home in West 67<sup>th</sup> Street in 1984.

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*Brian and Barbara and their dog Flann O'Brien, 1984*

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Black and white photograph

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59 x 42 cm

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The Novak/O'Doherty Collection

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Barbara Novak has painted flowers since childhood, long before her immersion in art history. She took watercolour classes from the age of ten at Parsons School of Design and later worked at the Art Students League, New York. Years later Lee Krasner asked her why she didn't paint something beside flowers: 'But I had found my subject and never wanted to paint anything else.'

In 1979 John Russell, reviewing a group show at the Drawing Center, New York, which included a number of Novak's paintings, compared her flowers to those of Erte and Redouté. The following is an excerpt from a previously published statement by Novak about her flower painting: 'Nature and art...have different requirements, which war within the picture. The flowers press

for an exact delineation...The paintings have their own needs. How do the flowers dispose themselves on the two-dimensional surface? What are the interrelations on that surface plane? What rhythms are set up between the flowers and their winding stems on the white surface of the paper that stands for light and space at the same time? How are the colours orchestrated between the flowers, or

even within a single flower, with its range of tones and hues? Sometimes I find the flowers themselves so insistent that I have to pull back and think of the needs of the picture. At other times, when I am more compelled to let the paint take control, I end up with something more abstract in feeling.<sup>26</sup>

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*Red, Yellow and Blue*, 2004

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Watercolour on paper

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49.7 x 45.6 cm

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Inscription: *For Brian with Love*

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The Novak/O'Doherty Collection

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*Self Portrait* is a composite of two drawings on a single sheet which O'Doherty made in 1958 after his first year in the United States. It echoes another portrait, a small oil, *Transitional Head*, 1957, now in the National Portrait Gallery, Washington, and an earlier three-quarter-length painting, *Portrait of the Artist as a Naked Young Man*, painted in 1953

when the artist was still a student doctor in Dublin. While still in Ireland he was also painting in an abstract mode, an example of which, *Untitled*, 1954-55, he donated to IMMA, dedicated to Enrique Juncosa (illustrated p.16) Apart from some early drawings in the US, he stopped making art for a few years, during which time he built a career as a

television presenter and art critic. In 1963 he began to make his first Conceptual artworks. Perhaps this early drawing, presenting different views and fragments, foretells the figure of the artist and his tendency to slip behind a multiplicity of forms, of personae, where future portraits are brought to life in an embodiment of intertextuality.

Throughout his subsequent career a number of self-portraits of the artist have emerged, implicit in a range of Conceptual artworks, the most tangible of which is the life-long project, *The Transformation, Discontinuity, and Degeneration of the Image*, begun in 1969.

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*Self Portrait, 1958*

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Pencil on paper, double-sided

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35.5 x 27.5 cm

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The Novak/O'Doherty Collection

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The Labyrinth is an archetype in O'Doherty's work, from his earliest mazes of 1967 to the current large-scale permanent *Labyrinth* under way on the Falls Road, Belfast. Labyrinths are also to be found in the games of chess which fascinated the artist since childhood. The moves of the chess pieces trace an invisible diagram that has a labyrinth-like quality.

The artist's familiarity with Joyce's labyrinthine novels, *Ulysses* and *Finnegans Wake*, was another source. His early mazes were the first minimal labyrinths in Conceptual art.

Derived in part from the swastika-like form of St Brigid's cross, *Small Glass Labyrinth (Brigid's Cross)*, 1967, is painted on mirrored glass, where the mirror has been removed,

leaving the track of the labyrinth. Reflective slivers which remain at the edges of the track glisten as the viewer moves around the piece. In 1967-68 O'Doherty created numerous versions of labyrinths such as *Blue Labyrinth*, 1968. The much larger, related *Vertical Labyrinth*, 1967, also in a St Brigid's cross form, floats on a transparent sheet of glass, over a mirror,

in which the track of the labyrinth echoes endlessly downwards.

O'Doherty created a conceptual labyrinth, *Labyrinth as a Straight Line*, 1967, which indicates the right and left turns along the line with the letters R and L, which necessitate 90°

turns, a mental exercise in which knowledge pre-empts experience. Performed blindfolded, on a raised line, a plank, the piece is memory-dependent. It also recalls the semiotic-mimetic principle of his *Structural Plays*.

*Small Glass Labyrinth (Brigid's Cross)*, 1967

Mirror, paint

30.48 x 30.48 cm, signed: Brian O'Doherty

The Novak/O'Doherty Collection



Betty Parsons studied art at the Académie de la Grande Chaumière, Paris, with Archipenko and Zadkine and had her first exhibition in Paris in 1933. Returning to New York in 1935, she took up art dealing, while continuing to exhibit. In time she became legendary as a champion of post-war New York avant-garde art. When she opened the Betty Parsons Gallery in 1946 she presented a number of

major artists that she had inherited from Peggy Guggenheim's Gallery *Art of this Century*, including Mark Rothko, Jackson Pollock and Barnett Newman, in time adding Robert Rauschenberg, Ellsworth Kelly and many others. She represented Brian O'Doherty from 1969 to 1974, during which time he adopted the name Patrick Ireland.

*Fragments* presents a randomly brushy field

broken by shards of colour. Parsons' technique may have acquired something from the stained surfaces of Newman and Rothko, or the patchiness of Still's, as well as African and native American art. However, her pieces have a quirky, ironic touch that is all her own. Towards the end of her life she began to make constructions, abstract wall sculptures, made up of what she called



Betty – brusque, sensitive, with eerie insights – was one of the great dealers in New York, though she appreciated your work rather than sold it. She took over Pollock and Rothko from Peggy Guggenheim. So I was delighted to be in her historic gallery at 20 West 57<sup>th</sup> Street, a small space Tony Smith designed. She was an artist too, which must have made dealing difficult. I think if you started to sell, it lessened you in her eyes. She kept meticulous journals, full of wonderful observation and sketches. Barbara and I took her around Ireland in 1975, and brought her out to Skellig. She was enchanted with the countryside. I bought one of her little paintings and she bought one of mine. She thought I would come to something, but I had to leave her because sales were few. I had two shows with her. Of one rope drawing she said ‘If I had a daughter, I’d like to have her married under that piece.’ She won your heart but not your loyalty. I upset her when I developed the idea that artists shouldn’t go to their own openings – they’re superfluous furniture. Sol LeWitt agreed. I missed my own opening. She didn’t like that. What dealer would? Insanity occasionally visits us.

‘carpenter’s throwaways’, bits of wood and other materials that would wash up on the beach near her studio home in Southold, Long Island, that she hammered, glued together, then painted. One such piece, *Flash*, 1975, was donated to the IMMA Collection by friend and collector Gordon Lambert.

*Fragments*, 1968

Gouache on cardboard

32.6 x 24.7 cm

The Novak/O’Doherty Collection



Rauschenberg began making lithographs at the Universal Art Print Workshop in 1962, where he developed techniques to dissolve and transfer photographic images from newspapers and magazines onto his lithographic prints. Nearly a decade earlier he had challenged the introspective canvases of the abstract expressionists with works he called

'combines', mixed-media collages incorporating discarded objects and found images to reflect the urban environment in its totality. These unprecedented objects not only brought the materials of the city into the gallery but necessitated a new mode of viewing, which Brian O'Doherty termed 'the vernacular glance'. He coined the latter for a kind of looking that

'carries us through the city every day', defined by its lack of discrimination and its wandering attention.<sup>27</sup> In *Front Roll*, Rauschenberg merges mechanically reproduced found images of the Statue of Liberty with his own gestural marks, in a manner that produces multiple and simultaneous combinations. This print represents a second method that Rauschenberg

We saw a lot of Bob in the 60s. He was larger than life, all energy and delight. Everything seemed possible. He was working with Billy Kluver on EAT (Experiments in Art and Technology). Steve Paxton, Alex and Deborah Hay, many others took part in the climax of that adventure, the *Nine Evenings* at the 69<sup>th</sup> Street Armory. Bob came around, probably in 1961, when I was working at the *New York Times*. He wanted to see discarded photographic plates. I watched as he picked from the tray illustrations that became famous in the silk screens. He wanted images that didn't have specific meanings, with open, non-specific associations. Later, we all went on a plane to Billy's town, Stockholm. Tanya Grosman asked me to write a catalogue for Bob's entry to the Ljubljana Graphic Biennial in 1963, which as far as I remember, he won. After that, Tanya gave me a wonderful Rauschenberg print. Bob was the most generous artist I ever met. Every Christmas he'd send you something. I wrote about him in *The Voice and the Myth* and invented what I called 'the vernacular glance' to fit his rapid scans of the metropolis. Bob had an antic mind that made impossible connections – like Bill de Kooning's, though Bill was more epigrammatic. No wonder he rubbed out (with Bill's permission) one of Bill's drawings – a great gesture – destroying his paternity even as he acknowledged it. Two extraordinary orders of intelligence, far from accepted orders of thinking.

devised for transferring existing images onto lithographic stones. In this case, commercial photo-screenprints were prepared from Rauschenberg's own photographs and other images. Lithographic tusche, a liquefied inky substance, was screened directly onto the printing stone, which was then prepared in the normal manner.

*Front Roll*, 1967

Lithograph in colours, H.C. 7/8

104.5 x 75.4 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



Based at her home in Long Island, New York, Russian *émigré* Tanya (Tatyana) Grosman established Universal Limited Art Editions in 1957. Although she had no previous printing experience, she set out to emulate the great print ateliers of Europe in her desire to attract the finest artists to printmaking. She convinced some of the leading avant-garde artists of the

day – including Robert Rauschenberg, Jasper Johns, Lee Bontecou, Barnett Newman, and many others – to try their hand at this unfamiliar and reputedly old-fashioned medium.

The first project was a collaborative series of prints entitled *Stones* by painter Larry Rivers and poet Frank O'Hara. Rauschenberg began his first lithographs at the workshop in 1962,

developing techniques to push the medium to meet his aesthetic ambitions. In 1963 his lithograph *Accident* – titled because the stone broke during printing thereby leaving a jagged white gash through the composition – won first prize at the prestigious Ljubljana Graphic Biennial. This brought Rauschenberg's printmaking – and the output

Tanya Grosman was one of the great people – rare in her quiet integrity, patient in her understanding. She had a great feeling for the artist’s process. When I was at the *New York Times*, Bill Lieberman, the modern art curator at the Met (Metropolitan Museum of Art) called me and said you must do something about Tanya Grosman’s Universal Limited Art Editions. We went out to Islip in Long Island where she had her print workshop. Bob R. was there, Maurice, her husband, also an artist, many others. There was lobster and wine and joy. I wrote about her and her unfailing standards. She never forgot it. She sent me several prints, including some in this exhibition. She made extraordinary marriages between poets and artists. That’s history now. She and her husband were refugees. Larry Rivers used to call her ‘this Siberian chick’. She and Maurice had walked across Europe to Portugal and freedom. Barbara Rose made a film about her. Tanya came to my studio lugging some lithographic stones. This was a great compliment. I never did anything with them. Stupid.

of the Universal Limited Art Editions – to international attention. Rauschenberg made this print, *Tanya Grosman*, in celebration of the workshop’s fifteenth anniversary.

*Tanya Grosman*, 1974

Lithograph, Edition of 50

68.2 x 56.1 cm

The Novak/O’Doherty Collection



The central methodology underlining Rauschenberg's work is collage, the medium invented by Picasso and Braque in 1912, and later advanced with Dadaist assemblage. Rauschenberg reinvented these practices, changing it from a medium that combines readymade materials to create a new singular image, to a process of layered image sequences

in which there is no hierarchy, where each element maintains its own integrity and cannot be subsumed into a definable whole.

He used these elements in a way that mirrors our experience of mass media or the urban environment. As such, it demands a different kind of looking – a casual mode of vision that jumps from one subject to the

next, sometimes making connections, sometimes not. While this fragmentation of the composition is akin to the multiple viewpoints of Cubism, it has been compared more eloquently by John Cage to watching 'many television sets working simultaneously, all tuned in differently.'<sup>28</sup>

The silk-screened facade of *Deposit*, 1975, reveals Rauschenberg's mastery of collage, incorporating, amongst others, images of military personnel, mechanical drawings and lush green images of the natural environment, which underscore his commitment to the latter.

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*Deposit*, 1975, from the portfolio *America: The Third Century*

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Silkscreen with hand colour, Ed. 106/200

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Unframed: 76.2 x 56.4 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Rauschenberg would send something to Brian O'Doherty and Barbara Novak every Christmas, and in 1977 he sent this black and white photograph, signed 'Merry Xmas Rauschenberg'. Before Rauschenberg became a painter and sculptor, he considered becoming a photographer, picking out ordinary objects that would later figure in his collages and paintings. As a student at Black Mountain

College in the 1950s he received his first photography instruction from Hazel Larsen Archer, the college's first full-time teacher of photography, and his first work to enter a public collection was a pair of black and white photographs purchased by Edward Steichen for the photography department of the Museum of Modern Art, New York. Though he continued to take photographs, found

images were what predominated in his visual vocabulary. This candid photograph of a closed door and a front porch, vacant apart from boxes containing what appear to be Christmas decorations, is nevertheless a characteristic image, recording the ordinary things one could see while walking down the street and simultaneously considering life's enigmas.



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*Merry Xmas Rauschenberg, 1977*

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Photograph

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25 x 19.8 cm

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The Novak/O'Doherty Collection

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Though best known for his contribution to avant-garde cinema, German Modernist and founding member of the Zurich Dada, Hans Richter, first worked as a painter. His early works reflect the influence of German Expressionism and Cubism. After joining up with the Zurich Dadaists in 1917 he made his first abstract paintings, such as *Study for Orchestra*, 1917, in which he attempted

to develop the structural ideas of musical composition, particularly counterpoint, into a visual code to control the form and rhythm of painting. This early interest in rhythm and movement would form the basis for much of his later work and continued into his experiments with film in the 1920s. His early film *Rhythm 21*, 1921, considered to be the first completely abstract film, uses visual rhythm

to control the interaction of shapes moving in contrast and in relation to each other across the screen. His later paintings and graphic works display similar concerns. This serigraph with collage, from the *Simple Gestures* series of work of the 1960s, uses variations of calligraphic lines and colour within a simple tripartite column to combine movement and structural cohesion in the composition.

He was a gallery-mate in the 60s (at the Byron Gallery). For me he trailed memories of Dada's great beginnings with him. He made superb films both early and late in his career. I was taken with *Rhythmus 21* and we went back and forth about it quite a bit (I included it in *Aspen 5+6* as a distant cousin of Bob Morris's film). He was courteous and delightful. I wrote the catalogue for his retrospective at Finch College Museum where the curator, Elayne Varian, was, as Harold Rosenberg insisted on telling me, 'the best curator in New York'. She was. Hans gave me this print with a collage component.

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*Simple Gestures*, c. 1960

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Seriograph with collage

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89 x 29.5 cm

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Inscription: for Brian O'Doherty, affreusement, Hans Richter

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Donation, The Novak/O'Doherty Collection, 2008

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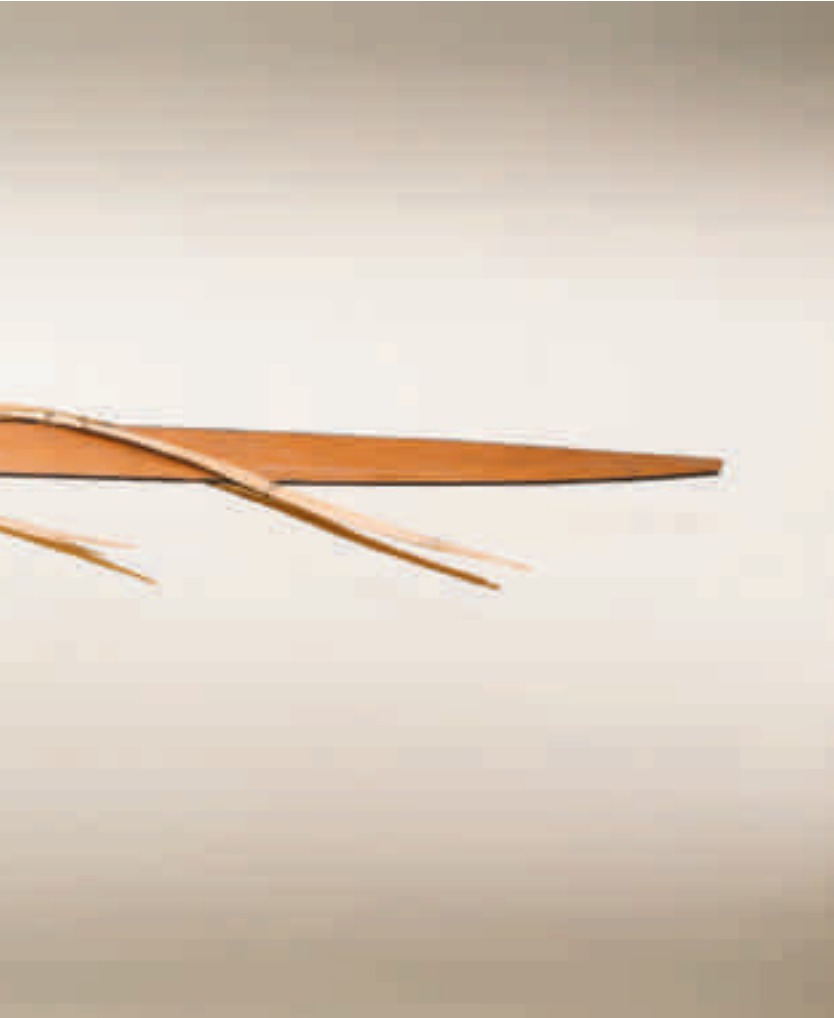


Mark Roeyer's sculptures are based on boats and notions of sailing. *Hull #4, 1980, for Brian and Barbara* is a suspended sculpture, eight feet long, made of redwood, oak and applewood. Making boats as art in Kansas is not the dislocation it might seem: 'Here, as at sea, the sky commands and often brings dangerous weather. At night, being on the plains is like being at sea - distant lights appear and

disappear and the stars go clear down to the horizontal.<sup>29</sup> Roeyer first became friends with Brian O'Doherty/Patrick Ireland and Barbara Novak in 1980 while installing Ireland's Red Room at the Spencer Museum of Art, University of Kansas, where he worked as exhibition designer for twenty years. He followed their advice not to go to graduate school. Instead, he used his shipwright experience and a life-long

interest in woodworking to inform the shapes, materials and structural possibilities of his sculptures. In 1985, Roeyer gave this piece to his friends in gratitude for their support: 'I will never forget the sea, learning about boats by working on them and having Brian and Barbara as guides.'<sup>30</sup>

## MARK ROEYER



In 1980, I gave the Franklin Murphy Lectures at the University of Kansas at Lawrence. At the same time, I installed the *Red Room* at the university's Spencer Museum. Sartre had just died. The head of the French department wanted to hold a memorial and asked if he could use *Red Room*. Which he did. My 'helper' for the installations was a young man named Mark Roeyer. He was thinking of going back to graduate school. I asked him to show me his work. It knocked me out. He was far beyond graduate school. He had built a perfect canoe; so perfect you could imagine the water whispering underneath. Mark then began a series based on boats, held together without nails, all suspended in mid-air. He began a new career as an exhibiting artist. He sent me this boat. It was much admired in New York, particularly by Nancy Graves, a tough critic and very original artist who died too young. Mark turned craft into art and art into a lean, swift poetry. The lectures I gave were *Studio and Cube*, which were published as a book over twenty years later. The other lecture was *The Gallery as a Gesture*. The first part was published in *Artforum* in 1976. I lost the manuscript for the second part. The first part was included in a later edition of *Inside the White Cube*, which was first published by Sam Francis's Lapis Press at the suggestion of Ann McCoy, whose work is also in this collection. Ann is the kind of friend every artist should have.

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Hull #4, 1980, for Brian and Barbara, 1980

Redwood, oak, apple, copper wire

30 x 235 x 33.2 cm

The Novak/O'Doherty Collection

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Typical of Rosenquist's experimental print-making methods, which have incorporated airbrushes, wallpaper rollers and stencils, *Miles* depicts a fragmented image, seemingly an American coin imposed over a tyre, with an attached rope, and the pattern of tyre treads. The fractured image of the coin bears the familiar motto *In God We Trust*, appearing to be

a commemorative coin produced for the 200<sup>th</sup> anniversary of the signing of the Declaration of Independence. Although the print was made in 1975, the coin surface reads '76' as coins for both years were dated '1776 -1976'. Rosenquist's choice of images is familiar, but their combination is typically ambiguous. His imagery frequently incorporates reference

to machinery and mechanics, such as in his famous monumental wraparound painting *F-111*, depicting an airplane bomber. His interest in mechanics was shared by his father, an airplane mechanic who also temporarily ran a Mobil station.

Jim Rosenquist is the happy warrior. Of all the Popmen he was the one who could always provoke you with the unexpected. He is an enormously gifted image-maker. His work always carries a wallop. Yet he himself is unpretentious. I remember being on a TV show in the 60s with him and this collector/patron lady. When we finished Jim said, 'I got to go make more Pop art!' A book on Jim came out recently by David Dalton. David was the one who invited me to do the *Aspen 5+6*. So there's another (half-closed) circle.

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*Miles*, 1975, from the portfolio *America: The Third Century*

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Silkscreen with airbrush, Ed. 106/200

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76.2 x 56.7 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Ed Ruscha is best known for his paintings in which words, phrases and imagery appropriated from post-war vernacular culture of the American West Coast are isolated and combined in elegant and unique ways. Responding to the cityscape of Los Angeles, his billboard-like paintings brought him to prominence as a leader of West Coast Pop Art by the early 1960s. While his use of popular

culture and vernacular text align him with the Pop Art movement, his word/image combinations have much in common with language-orientated Conceptual artists.

The lithograph print, *America Whistles*, created for the 1975 portfolio *America: The Third Century*, is illustrative of Ruscha's career-long commitment to using text in his work, not only for the meanings the words suggest but

as figures, or abstract symbols, in a landscape. Appropriating graffiti typography, the phrase 'America Whistles' is set on a background of randomly clustered coloured musical notations. As in much of his work, there is tension between the visual and the verbal, which makes perception and interpretation challenging. This is further complicated by the onomatopoeic word 'whistles'.



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*America Whistles*, 1975, from the portfolio *America: The Third Century*

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Lithograph in colours, Ed. 106/200

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76.3 x 57 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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A younger member of the generation of Abstract Expressionism, William Scharf has been painting for over fifty years. His work combines the gestures of Abstract Expressionism with a deep vein of Surrealism. His abstract compositions seem spontaneous

and mysterious, conveying emotion through the choice of colour, vigorous and fluid brushstrokes. His language of forms seems to draw on some Jungian unconscious and the images of dreams. The title of this mesmeric work, *A Wagina of Smiles*, might be the outcome of a

surrealist word game. It is a paradoxical work in which biomorphic forms jostle with hard-edged details, depth challenges the shallowest of surfaces, and the eye is carried restlessly on, keeping the viewer unsettled and curious.

I wrote about Bill to join him to his peers, as an equal to de Kooning, etc. Bill completed the surrealist aims outlined in the early work of his close friends, Rothko and Adolph Gottlieb. Rothko thought very highly of Bill. So do we. We both wrote catalogues for Bill. Bill's a retiring type but full of fire and no compromise if you scratch. His wife Sally was a Broadway actress, and a friend of Shumlin's. Shumlin did Rolf Hochhuth's play, *The Deputy*, on Broadway. A long electric process runs through Bill's work, alert, shape-shifting, tingling your nerves, delivering a shock. When you look again the work has changed. Indeed it often physically had. Bill's process is often detained within a picture which repeatedly transforms itself. Bill works like a poet, constantly editing, substituting, reforming. Some paintings lie dormant in his studio to be retrieved later, then re-thought through addition, substitution and subtraction.



The composition of *The Tablet was Touched*, 1993, might almost suggest two separate paintings, with the pure, colour-field nature of the upper section giving way to an organic flux at the bottom. Scharf's works reveal a deep knowledge of the power of colour to evoke

mood and meaning. Scharf was a former studio assistant of Rothko, who held his work in high esteem.

In a recent essay Barbara Novak describes Scharf's vision as seeking 'origins in what look like seeds, pods, winding roots,

the interior channels of human bodies and plants – and reciprocally pondering stars and moons, planets and galaxies. He subsumes the darkness of night in a pervasive richness of colour – there is no better colourist – that radiates, glows, and burns with an inner light.'<sup>31</sup>

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*The Tablet was Touched*, 1993

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Acrylic on canvas

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178 x 89.5 cm

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The Novak/O'Doherty Collection

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George Segal made a cast of Barbara Novak's head, following her pose for a full-length piece, *Street Crossing*, 1992, which is now in the Segal Room in the Montclair Art Museum, New Jersey, and which also features Brian O'Doherty.

Although he had used other forms of casting in the intervening period, here Segal returned

to the process which launched his career as a sculptor in 1961: the unprecedented technique of wrapping the sitter in plaster bandages and then wetting them so that they set to form casts. Removed in sections when dry, they were then re-assembled, the form was adjusted and the surface treated. The pure white colour of most of Segal's works, as the artist himself claimed,

did away with details which could distract the onlooker's attention. Segal has always sought in his work to evoke a feeling of revelation and of psychological truth. Here, the plaster head is strikingly disposed against a background comprising a section of an old door and its adjacent frame, a fragment of a real-life architectural setting and small-scale relation of the

George has been described as the nicest person in the New York art community. He was. Both of us posed for two of the figures in his seven-character piece *Street Crossing*. Barbara often describes her experience:

I was a bit frightened to pose for George because I knew that Thomas Jefferson had almost been strangled by a 19<sup>th</sup> century American sculptor named J.H.I. Browere who used similar methods in casting portrait heads. But I loved George, with whom I often discussed ideas from the Kabbala, and felt honoured to be a figure in one of his group pieces. First he covered you all over with Vaseline and then wrapped you in some kind of Johnson and Johnson bandages. Then he added the plaster. He did each figure in sections, starting with the lower trunk. When he got to my head, the plaster tightened on my throat as it dried, and I began to feel like I was choking. My eyes were covered, and all I could make were choking sounds. Brian, Helen and George had retreated to the far end of the long studio and I heard someone ask indignantly, 'What's wrong with her?' George answered, 'She's scared', and came over and held my hand, telling me with great gentleness that my ordeal would not last much longer. When it was over, I breathed a sigh of relief, and took a shower to wash all the gook off. When I returned to the studio he said: 'Now, if you'll pose for the head again, I'll give it to you'. So, of course, I gulped, and I did.

large architectural environments he created for his life-size tableaux. Segal salvaged household hardware and fittings and discarded bedroom furniture which he cut up and incorporated into his sculptures.

*Barbara Novak, 1993*

Wood, plaster

46.9 x 53.2 x 15.2 cm

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2008



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American sculptor George Segal first began exhibiting paintings, drawings, and pastels at the Hansa Gallery, an artists' cooperative, in New York in 1956. In common with other members of the New York School's so-called second generation, Segal's preference for representation over abstraction meant taking

Willem de Kooning's *Women* paintings as a point of departure in the search for a style of their own. This drawing in its wonderfully expressionistic colour and handling shows the influence of Bonnard and Matisse. Segal continued to explore pictorial concerns in pastel drawings, such as this, of the female

model in interior settings and one can trace the genesis of his emerging sculptural style. The date of this pastel, 1961, coincides with the year that Segal began his innovative casting process using plaster bandages.



## GEORGE SEGAL

Brian recalls: We'd often visit George and Helen at the old chicken farm at New Brunswick turned into a studio – a long, long building, serially extended. On our last visit, we went through all those rooms crowded with George's work with George – unfolding work by work, period by period. Memorable. Helen would have a feast laid out back at the house. Rothko once said to me about George: 'He does walk-in Hoppers.' Everyone liked George. Didn't mean he wasn't exacting and tough. I wanted Barbara's portrait to go to the National Portrait Gallery in Washington where Barbara was on the board for twenty-five years. She insisted it go to Dublin with the rest of our gift. She said the Portrait Gallery already has a drawing of her (by me, of course)... Friends die and so did George. His absence, in the curious reciprocal paradox of loss, is a positive presence with us. We miss him.

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*Untitled (Seated Nude)*, 1961

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Pastel on paper

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64 x 50.5 cm

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Sonja Sekula was a Swiss-born, New York-based, Abstract Expressionist painter and poet who associated during the 1940s with André Breton and the Surrealists.

*A Small, Small Talk Book* is an intimate collection of writings and watercolours which the artist carried out around 1950 to 1952. Pencilled words and phrases flow over and

around the paintings. Forms are reminiscent of the biomorphic abstraction of Matta and Picasso, countered by classicising lines. The result is a confluence of instinct and constructed inner space, central to the aims of the Abstract Expressionists.

*A Small, Small Talk Book* coincides with a particularly nomadic period in the artist's

perennially unsettled life. After extensive travel in Europe from 1949 to 1951, including an exhibition in London with Max Ernst, 1950 and her third exhibition in New York with Betty Parsons Gallery, 1951, she suffered a breakdown and spent most of the rest of that year in a psychiatric clinic.



Once I came across a marvellous painting in Betty Parsons' storage when I was looking for something else. I was haunted by it. It was by someone named Sonja Sekula. No one seemed to know anything about her. Morty Feldman remembered her. I wanted to know more. I sent my friend Nancy Foote out into the great metropolis to find traces of her. Nancy did a great job with reminiscences from John Cage, Richard Lippold, several others, including, of course, Morty, who saw Sekula as a kind of Dietrich figure – dressed in black, part of Betty's Gay circle. I wrote about her in *Art in America*, and published Nancy's researches. Elayne Varian did a show at Finch College. That began her retrieval. Barbara and I went to Zurich to see her mother, in whose basement she had done away with herself. Sekula was at the centre of things in 40s and 50s New York, knew André Breton, everyone. She had great gifts.

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*A Small, Small Talk Book*, circa 1950-1952

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Pencil, watercolour, gouache. Hamilton Bond paper, 19 pages folded

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30.4 x 19.1 cm each

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The Novak/O'Doherty Collection

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Loan, The American Ireland Fund, 2010

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Composer Morton Feldman, whose work is also in this gift, gave his impressions of Sonja Sekula as part of the special feature on her work commissioned by Brian O'Doherty for *Art in America*, Sept.-Oct. 1971, when he was editor.

'She was totally charming, beautiful, witty, tiny; the silent movie star type. She had a fantastic, unusual facility with words. She was unusually gifted; her work had a conviction, an authenticity, that made you

wonder who this person is and what is going to happen to all this talent.

She was an addition to that world, that whole cast of Hemingway characters; she was very gifted, that little spice that added to the scene tremendously'.



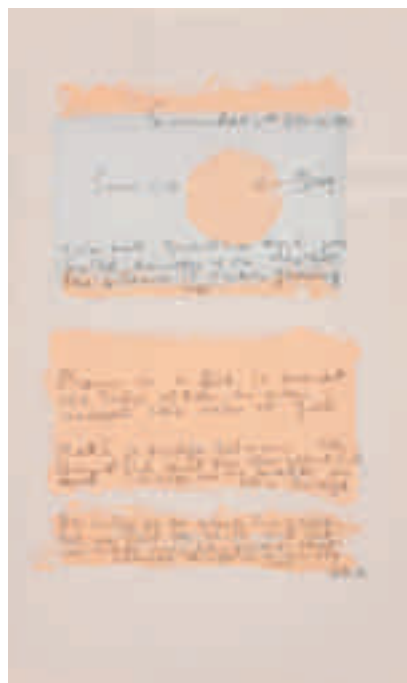
*A Small, Small Talk Book*, circa 1950-1952

Pencil, watercolour, gouache. Hamilton Bond paper, 19 pages folded

30.4 x 19.1 cm each

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010



In the same publication Betty Parsons, and Sonja Sekula's dealer, observed:

'She saw everything as a sort of a riddle. It showed in the way she painted, the way she

wrote, the way she talked. She always had some new idea about something. Very poetic. A great sense of beauty. Terrific individual. A lone wolf.

She painted constantly – it was an obsession. She had a reality side and an imaginative side – they were often in conflict. Any pressure emotionally unbalanced her.<sup>32</sup>



She wrote beautifully in a personal, often obscure, semi-philosophical manner. Everything she wrote or drew had a razor's edge, as if intensely felt poetry could cut. The museum in Zurich produced two books on her which reclaimed her for Switzerland. Her mother sent me several of her drawings. Roman Kurzmeyer, a great curator/writer, did a splendid exhibition of her work and I gave him what Sekula's mother had sent me. I felt these works should be in Switzerland. I kept a tensile, scribbled drawing and several watercolours, which are now in this gift. Sekula can tell you more about what was going on in the 50s in New York than almost anyone – that strange mix of poetry, surrealism, philosophical anxiety, and the sense of a great verge about to be crossed.

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*A Small, Small Talk Book*, circa 1950-1952

Pencil, watercolour, gouache. Hamilton Bond paper, 19 pages folded

30.4 x 19.1 cm each

The Novak/O'Doherty Collection

Loan, The American Ireland Fund, 2010

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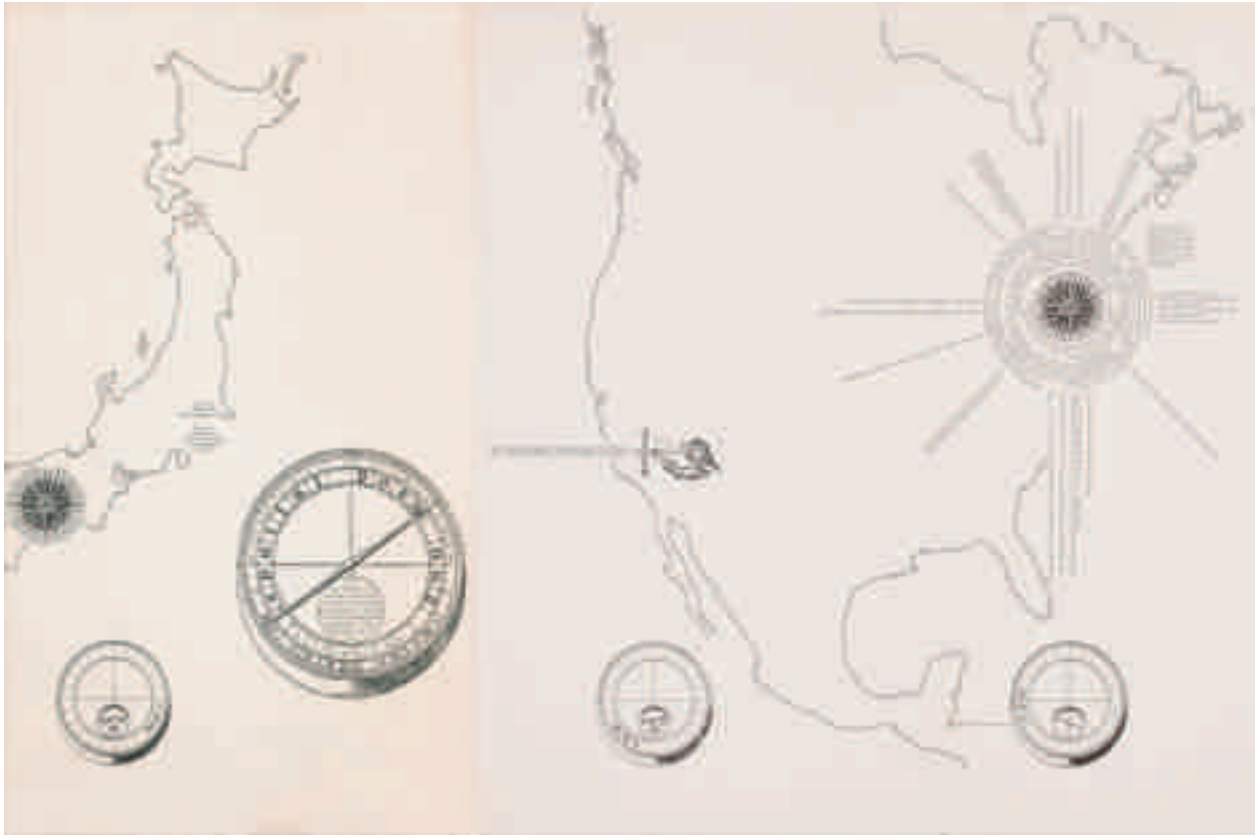
*Drawing 19*, 1957

Pencil and ink on paper

12 x 6 cm

The Novak/O'Doherty Collection

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Mieko Shiomi is a Japanese musician and visual artist who was part of the Fluxus group. In 1960 she founded the group Ongaku (Music) and began to extend the radius of her own music to include improvisation and action.

On the invitation of George Maciunas in 1964, Shiomi went to New York, where she took part in the Fluxus events taking place

there. Shiomi initiated a series of events known under the title *Spatial Poems*; there were nine in total, of which this is number two. For these events Shiomi treated the globe as her stage. Using the mail, she invited artists world-wide to make minimal gestures, actions or interventions in their own environment. In *Spatial Poem II* Shiomi asked the

artists to record what they were doing, and what direction they were facing, at 10:00 pm (GMT) 15 October 1965. The accounts range from comical to factual to poetic.

'George Maciunas was spinning himself on a spinning chair in a freight elevator which was going up in N.Y.'<sup>33</sup> Shiomi collated this information onto a printed map, with design





input from Maciunas. The event was orchestrated so that the record was made by the different participants simultaneously across six time zones, indicated across the lower edge of the map.

This piece is an example of Concrete Poetry and uses text not only for narrative purposes, but also for spatial and aesthetic effects; Maciunas's action is typeset in a spiral fashion. It also falls into the genre of Mail Art, of which Ray Johnson was the main exponent.

*Spatial Poem II*, 1965

Printed paper

38 x 82.8 cm

The Novak/O'Doherty Collection



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Since 1973 the photographer George Tatge has lived in Italy, where he took this photograph, *Lucca*, 1984, depicting the old town walls of the Tuscan city. Tatge finds that, if caught in a certain light, an ambiguous situation or

object can be transformed into something revelatory.<sup>33</sup> He explains that 'It is paradoxical that I am often forced to work with great speed to catch that light while working with a very slow and cumbersome technique, that

of the view camera. I work with a 5 x 7-inch Deardorff folding camera which requires a tripod and dark cloth to view the image reversed and upside down on the ground glass.<sup>34</sup>

## GEORGE TATGE

George Tatge is one of Italy's premier photographers and one of our oldest friends. An American, born in Istanbul, he has lived his life, with his wife Lynn, in Florence and Todi, Italy. He has turned his prodigious gifts on his adopted country, which he has photographed intensely. Ancient cities have yielded light-struck weights and geometries, untidy nature has revealed fragile intimacies as well as dark openings into the earth – all in the silvery gradations of the master-printer. Sometimes, as in this photograph, his work has a quirky, dangerous edge. The marriage of an eager eye, a contemplative nature and a subtle taste for unexpected contrasts gives each work an epigrammatic frisson and a proto-iconic authority. He makes looking, into a form of thinking.

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*Lucca*, 1984

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Black and white photograph

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11.6 x 16.8 cm

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The Novak/O'Doherty Collection

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Ruth Vollmer was a designer and sculptor fascinated by mathematical forms and the principles of geometry. In *Archimedean Spiral*, 1973, she presents the spiral form named after the Greek mathematician, carefully mapped in red on 'x' and 'y' axes, the spacing emphasised by green concentric rings. Archimedean spiral shapes are seen occasionally in ammo-

nite shells. Vollmer had a particular interest in the forms of shells and in 1973 had a solo show at the Betty Parsons Gallery in which she showed several works dealing with the spiral. Having spent much of her earlier career designing toys and models for children and window displays, her sculptures were often made with materials experienced in these

roles and were interactive and made to be touched.

Sol LeWitt, a friend who shared her passion for mathematical ideas, admired her work, stating that it was not sculpture but 'ideas made into solid forms. The ideas are illustrations of geometric formulae; they are found ideas, not invented, and not changed'.<sup>35</sup>

Ruth was one of our group, older, German – I think her husband had been a psychiatrist. She did thoughtful little nuggets of sculpture. She was very close to Eva Hesse. She heroically saw Eva through her last illness. The last time we saw Eva was outside the Whitney Museum. Eva wanted to swap for one of my ogham sculptures, but I didn't like what she was doing then – the 'sausages' at the end of strings. A big mistake. Looking at an ogham sculpture's gleaming reflections, she said 'I hope you don't get too pure'. No danger of that. Ruth is an elusive figure. Waves of forgetting wash over periods and names are lost, often for good. I had the opportunity to effect a little rescue. I was lecturing on the Duchamp portrait in Karlsruhe and mentioned her name. They didn't know her. In the best German fashion, they researched her intensely and found a niche for her in history. We swapped and she gave me this *Archimedean Spiral*. I like the handmade way she constructed it by gliding perilously between concentric circles.



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When Yunkers came to New York in 1947, he was already recognised as one of the world's leading wood-cut artists. His early influences include Emile Nolde, Wassily Kandinsky and the German Expressionists; later influences were Picasso, Malevich and the Surrealists' use of metaphor and myth. His woodcuts were generally technically complex and on a

large scale and he experimented with colour plus technique, often adding pigments during the printing process, resulting in multiple variations within an edition; occasionally he even modified the blocks during printing, while wire-brush work sometimes added texture to the prints. While Yunkers did not consider himself to be part of a

particular movement, his work is associated with Abstract Expressionism and the New York School. Abstract Expressionism rejects subject matter and upholds the primacy of the medium: a painting is an object to be experienced solely in terms of its own laws; it must never be an illustration.

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This untitled work is from a series of torn paper collages which were exhibited in *Adja Yunkers: To Invent a Garden*, a travelling retrospective organised by the Bayly Art Museum at the University of Virginia, 2000-2002.

*Collage*, 1969

Gouache and paper on board

15.4 x 20.7 cm

The Novak/O'Doherty Collection





# Artists' Biographies

## EMMA AMOS

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Painter, printmaker and weaver Emma Amos was born in 1938 and grew up in Atlanta, Georgia, where she attended segregated public schools. In 1954 she entered the five-year BA programme at Antioch University, Ohio, spending her fourth year of the programme at the Central St Martin's School of Art, London. Amos returned to St Martin's to complete a diploma in etching in 1959 and later worked in Leo Calapai's New York atelier and Bob Blackburn's Printmaking Workshop. She received her MA in Art Education at New York University in 1966.

Amos's first solo exhibition was in the New Arts Gallery, Atlanta, in 1960. That same year she moved to New York, where she taught at the Dalton School and continued making prints. In 1961 she was hired by Dorothy Wright Liebes as a rug designer/weaver.

In 1964 Hale Woodruff invited Amos to become a member of Spiral, a group of black artists that included Romare Bearden and Norman Lewis. The group met at Bearden's downtown Canal Street studio to discuss political events related to the civil rights movement and the plight of blacks in America. Spiral's first group showing was subtitled *Works in Black and White*. Bearden had suggested the exhibition's black-and-white theme because it addressed both socio-political and formal concerns. Amos was the youngest, and only female, member of the group.

In 1974 she began teaching at the Newark School of Fine and Industrial Arts, and in 1977 developed and co-hosted *Show of Hands*, a crafts show for WGBH Educational TV in Boston. In 1980 Amos took a post as Assistant Professor at the Mason Gross School of Art, Rutgers University, earning tenure in 1992. She was later promoted to Professor II, retiring in 2008.

Amos's work has been exhibited internationally and is included in the collections of the Museum of Modern Art, New York; the Wadsworth Atheneum; the New Jersey and Minnesota state museums; and the Dade County and Newark museums.

## BENNY ANDREWS

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Benny Andrews was an American painter, printmaker, collage artist and educator. Born in Georgia, USA in 1930, he attended Fort Valley State College from 1948 to 1950, supported by a scholarship. He served with the US Air Force during the Korean War until 1954 when he moved to Chicago and attended the Art Institute. Working in a representational style contrary to the dominant Abstract Expressionist teachings of the college, his approach was frowned on by the Institute. He completed his BFA in 1958 and moved to New York. He supported himself by illustrating advertisements for local theatre companies and designing album covers for Blue Note and other record labels. Andrews' illustrations also appear in children's books: *Pictures for Miss Josie*, *Sky Sash so Blue* and *The Hickory Chair*.

In 1959 his work was exhibited at Philadelphia Academy's Bi-Annual Exhibition and the Detroit Institute of Arts Biennial of Painting and Sculpture. In 1960 he had the first of his many solo exhibitions at the Paul Kessler Gallery and in 1962 held an exhibition at the Forum Gallery, New York. In 1968 he participated in *New Voices: 15 New York Artists*; the first major exhibition of African-American Artists in the US. The exhibition later expanded to include 30 artists, and travelled extensively throughout the United States.

In 1966 Andrews took a teaching position at New York's New School for Social Research; he joined the faculty at Queens College NY in 1969. From 1983 to 1984 he was visual arts director for the National Endowment for the Arts. In 2000 he established the Benny Andrews Foundation to assist young African-American artists and institutions dedicated to African-American art.

His work is included in the collections of the Detroit Institute of Art; The High Museum of Art in Atlanta, Georgia; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and the Philadelphia Academy of Art.

Benny Andrews died in 2005, aged seventy-five.

## STEPHEN ANTONAKOS

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Stephen Antonakos was born in Laconia, Greece, in 1926; at the age of four he moved to New York, where he now lives and works. He was encouraged in art from an early age and attended Brooklyn Community College where he gained a certificate in art. His work developed from early drawings and painting in architectural settings to collages and assemblages incorporating found materials. It shows the influence of Joseph Cornell, Franz Kline, Barnett Newman and Lucio Fontana. After a visit to his native Greece in 1956, Antonakos was impressed by the intense light there and on his return to the US in 1959 he abandoned easel painting. For the first time, he introduced neon into his works and is now primarily known for his indoor and outdoor neon installations.

Antonakos's work with neon since 1960 has lent the medium new perceptual and formal meanings. Since the late 1970s he has completed almost fifty large-scale commissions, permanently installed public works and site-specific works in neon throughout the United States, Europe and Japan. Coloured pencil drawings on paper and vellum, often in series, have been an equally rich practice since the beginning.

In the early 1970s he made a series of works involving participants contacted by mail – *Packages Meant to Be Opened* and *Packages Meant Never to Be Opened* – with resulting exhibitions in Fresno, 1972, and New York, 1973.

There have been more than a hundred one-person shows of Antonakos's work, including a recent fifty-year retrospective seen in Greece and the United States, and more than 250 group shows including *Documenta 6*, Kassel, 1977.

## ELISE ASHER

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Elise Asher was a poet, painter and sculptor. Born in Chicago at the height of the Chicago Literary Renaissance, she began her creative career writing poetry. She studied at the Art Institute of Chicago and the Simmons School of Social Work in Boston before moving

to Greenwich Village in New York in 1947. There she turned to painting and sculpture and immersed herself in the artistic community. In New York she began to paint, creating mystical landscapes in a vivid palette. She had her first solo show at the Tanager Gallery, New York in 1953 and her first collection of poetry, *The Meandering Absolute*, came out in 1955. She married the painter Nanno de Groot in 1949; they divorced two years later. In 1952 she married Stanley Kunitz, a former poet laureate of the United States, whom she met through painter friends and whose work she often illustrated.

She alternated between Greenwich Village, New York, and a studio and summer home she kept in Provincetown, Massachusetts. During her career she shared friendships, and corresponded by letter about art, with many of the more prominent artists of the mid-20<sup>th</sup>-century, including Helen Frankenthaler, Philip Guston, Hans Hoffmann, Norman Mailer, Robert Motherwell, Louise Nevelson, Mark Rothko, Theodoros Stamos, Jack Tworkov and Kurt Vonnegut.

Her work is in several public collections in the US, including the National Academy of Sciences and the Corcoran Gallery of Art, Washington DC; New York University Art Collection; Finch College Art Museum, New York; and Rose Art Museum, Brandeis University, Mass. The Fine Arts Work Center in Provincetown held a retrospective of her work in 2000.

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## AY-O

Ay-O (Takao Iijima) was born in Japan in 1931. He started his artistic career in Demokrato, an avant-garde artists' association led by the artist Ei Q, that promoted artistic freedom and independence in making art. He was also involved with Sōzō Biiku, a movement which challenged the traditional Japanese Master-Student relationship. He is one of the leading Japanese-born artists of the post-war period. He represented Japan at the Venice Biennale in 1966 and at the São Paulo Art Biennial in 1971.

Ay-O moved to New York in 1958. In 1961, Yoko Ono introduced him to George Maciunas. He formally joined

Fluxus in 1963. Ay-O was known for his iconic *Finger Boxes* and for his performance events when he was active in Fluxus. Employing a humorous approach laden with sexual innuendo, Ay-O made a number of variations on the same idea: a box filled with an undisclosed material, with a hole through which a finger could poke. The boxes, on a variety of scales, contained material such as foam, Vaseline, nylon stockings, feathers, old clothes or even thumbtacks and nails. He worked closely with fellow Fluxus artists George Maciunas, Emmett Williams, Dick Higgins and Nam June Paik.

At the 26th Berlin Arts festival in 1976, for the Fluxus Collective work *Fluxlabyrinth* initiated by George Maciunas, Ay-O made the installation *Tactile Entrance*. He lined the doorway of the exhibition space with foam-mattress material which the viewer had to push through. He is known in his native Japan as 'the Rainbow artist'; as his practice evolved he used rainbow colours on canvases and installations such as *Tactile Rainbow* at the Osaka World's Fair in 1970. Continuing his interest in involving the viewer physically in his work, his rainbow-striped paintings often have a sculptural element, borrowing from the tradition of 'Comic Foregrounds' – life-sized cut-outs where people can literally place themselves within a hole in the picture, for a comic photograph.

Ay-O lives and works in Japan and New York. His work is represented in the collection of the National Museum of Modern Art, in Tokyo and Kyoto. A retrospective exhibition was held in the Fukui Art Museum in 2006, accompanied by a bilingual book *Over the Rainbow: Ay-O Retrospective, 1950-2006*.

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## ROMARE BEARDEN

Romare Bearden was born in Charlotte, North Carolina, in 1911. His family soon moved to New York City's Harlem and in 1920 they relocated to Pittsburgh. His mother Bessye was a respected community leader and activist. In 1922 she was the first black woman elected to a local school board, serving on the New York City School Board No. 15 until 1939. She was editor of the *Chicago Defender*.

Bearden studied at Lincoln University Philadelphia, Boston University and New York University. From 1936-37 at the Art Students League, he studied under George Grosz and learned that art could be a tool of social criticism. He attended Columbia University before serving in World War II until 1945. Taking advantage of the GI Bill, he studied art history and philosophy at the Sorbonne. Unable to paint on his return, he turned to songwriting; his one big hit *Sea Breeze* was recorded by Billy Eckstein and Dizzy Gillespie. Married to the dancer Nanette Rohan in 1954, he worked for New York City Department of Social Services until 1971.

A life-long friend of the artist and printmaker Robert Blackburn of the Blackburn Printmaking Workshop, New York, he was one of the workshop's founding trustees. They met in Harlem around 1936 at the informal artists' group, 306 studio.

In 1963 Bearden and Hale Woodruff invited other artists, later calling themselves the Spiral group, to his studio to discuss events related to the civil rights movement.

Bearden's cartoons were published in *LIFE*, *Judge*, *The Saturday Evening Post* and *Colliers*. He died in 1988.

## RAE BLAKENEY

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Rae Blakeney was born in 1941, in Topeka, Kansas. She attended Union Institute for Advanced Studies, Cincinnati, Ohio, and in 1987 completed an interdisciplinary doctoral degree in art history, linguistics and psychology.

Between 1975 and 2000, while living in America, Blakeney exhibited visual works, wrote books, exhibition documents, papers on scholarly research and articles of art criticism; and held various teaching positions in art history and art studio. Since 2001, she and her husband, William Spurlock, have been living in La Rochefoucauld, France.

## MEL BOCHNER

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Born in Pittsburgh in 1940, Mel Bochner is a Conceptual artist who lives in New York. He received his BFA from the Carnegie Institute of Technology in 1962. In the 1960s he disassociated himself from the art 'object', moving towards the notion of art as procedure. In 1966 Bochner curated an exhibition in the School of Visual Arts in New York, entitled *Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art*. The exhibition which comprised a number of artists' books displayed on plinths, has been described as the first exhibition of Conceptual art. He began to explore organised systems of thought, such as language, word drawings and number systems, through artistic practices that used minimal aesthetics; and was one of the first exponents of the photo-documentation artwork, along with Bruce Nauman and Joseph Kosuth.

He is best known for installations and paintings that probe the abstract concept of measurement, in particular measurements of the exhibition space. He has also used sculptural pieces to explore basic properties of measurement, weight and gravity. From 1965-67 he made drawings and photograph pieces based on sets of simple rules such as reversal, permutation, rotation and progression. He has made several films including *Walking a Straight Line through Grand Central Station*, 1965. Bochner began making paintings in the late 1970s, and his paintings range from extremely colourful works containing words to works more clearly connected to the Conceptual art he pioneered.

## MARIANNE BOERS

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The American Realist painter Marianne Boers was born in 1945 in Modesto, California. She studied at the Immaculate Heart College, Los Angeles, 1963, and at San Francisco State University, 1969-75. She had solo exhibitions at the John Berggruen Gallery, San Francisco, in 1974, 1976, and 1983; Santa Ana College, 1975; Hayward State University, 1976; Chico State

University, 1982; and at the Hunsaker-Schlesinger Gallery, 1982. Group exhibitions included Hoffman Gallery, University of Nevada, San Francisco Institute, Margo Leavin Gallery, Tuah Museum of Fine Arts, Suzanne Saxe Gallery, Sunne Savage Gallery, Helen Euphrat College, and the Fullerton State University. She died in San Francisco in 1984.

## VARUJAN BOGOSHIAN

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Varujan Bogoshian was born in New Britain, Connecticut in 1926. The son of an émigré Armenian cobbler, Bogoshian joined the Navy during World War II. After the war he attended the Vesper George School of Art in Boston. In 1953 he received a Fulbright grant and went to Italy to study. When he returned he became a student of Joseph Albers at Yale School of Art and Architecture. Now retired, he has taught widely, his most extended tenure being at Dartmouth College, Hanover, New Hampshire, for almost 40 years, where he was Professor of Sculpture.

Bogoshian is known primarily for his assemblages and low reliefs, in which he uses a variety of incongruous objects such as parts of weathered barn doors, antique dolls' heads, tools, boxes, old leather, marbles, photographs and ephemera, and beachcombed relics. The origins of all his works derive from a love of poetry and he has extensively explored the theme of the Orpheus legend. Many of his works, which are often strongly surreal and with a psychically dark character, relate to medieval themes of Knighthood, Death and the Devil.

His work is in the public collections of Brooklyn Museum; the Metropolitan Museum of Art; Museum of Modern Art, New York; the Whitney Museum of American Art; the Provincetown Art Association and Museum; and many others. He has received awards from the American Academy in Rome, the National Institute of Arts and Letters and the Guggenheim Foundation, among others.

## JAMES BROOKS

James Brooks was born in St. Louis, Missouri, in 1906. He studied at the Southern Methodist University, Dallas, and after college took classes at the Dallas Art Institute with artist Martha Simkins. In 1926 he moved to New York City where he enrolled in a night course at the Art Students League. After service in the US Army during World War II he returned to New York, and began his career as a Social Realist painter. However, like his friends Jackson Pollock, Lee Krasner and Philip Guston, Brooks became one of the first generation of Abstract Expressionist painters and became associated with part of one the most advanced currents of the avant-garde in post-war New York. He developed a unique style, based on his experimentation of pouring paint directly onto unprimed canvas, relying more heavily on automatism and free brushwork; and creating images that showed the influence of Pollock's action-painting methods.

Throughout his career Brooks held teaching posts at various institutions, including Columbia University, New York; Pratt Institute, New York; New College, Miami Art Center, Florida; Queens College, New York; and the University of Pennsylvania, Philadelphia. He was awarded a Guggenheim Fellowship in 1969.

Brooks was diagnosed with Alzheimer's disease in 1985 and died in Long Island on 9 March 1992. Examples of the artist's work are in the collections of the Solomon R. Guggenheim Museum, the Museum of Modern Art and the Whitney Museum of American Art, all in New York; Dallas Museum of Art, Texas; and the Tate Gallery, London.

## DANIEL BUDNIK

Daniel Budnik was born in 1933 in Long Island, New York. He studied with Charles Alston at the Art Students League of New York in the 1950s, before being drafted into the army in 1953. Between 1957 and 1964, he worked for Magnum, the international photographic co-operative, in various roles, eventually becoming a member.

He has photographed for many leading journals including *LIFE*, *Fortune*, *Newsweek*, *Sports Illustrated* and *Vogue* magazines and been a major contributor to six *Time-Life* books. Budnik's photographs illustrate numerous other books, including *The Book of the Elders: The Life Stories of Great American Indians*, 1994, and *Dan Budnik: Picturing Artists, 1950s-1960s*, 2007.

Budnik is known for his intimate and sympathetic portrayals of prominent artists, particularly the Abstract Expressionist artists of the New York school; of the key figures and events surrounding the civil rights movement of the late 1950s and 60s; and of environmental issues such as strip mining of lands sacred to the Hopis and Navajos. He has received awards from the National Endowment for the Arts, 1973; Polaroid Foundation, 1980; and the Honor Roll Award from the American Society of Media Photographers, 1998.

A selection of his one-man shows includes the Pollock-Krasner House and Study Center, 2007, Kemper Museum of Contemporary Art, Kansas City, 2007, and the Hyde Collection, New York, 2007. His work is in the collections of the Center of Creative Photography, University of Arizona; George Eastman House, Rochester; and the Museum of Modern Art, New York.

Budnik lives in Tucson, Arizona.

## PHONG BUI

The artist and writer Phong Bui was born in 1964 in Hue, Vietnam, and in 1980 moved to the United States. He studied at the University of the Arts and The New York Studio School and now lives in Brooklyn. He has had solo exhibitions at the Wooster Arts Space, New York, 2006; Sarah Bowen Gallery, Brooklyn, 2005; Sideshow, Brooklyn, 2001; and the University of the Arts, Philadelphia, 2003. Bui has participated in group shows at Pierogi, Brooklyn Museum of Art, and the North Dakota Museum of Art. He has been presented with numerous awards, including the Award in Art from the American Academy of Arts and Letters; the Eric Isenburger Annual Prize for Installation from the National Academy Museum; an

Arcadia Travelling Fellowship; a Hobenberg Traveling Fellowship; and a Pollock-Krasner Foundation Fellowship. Bui has taught and lectured at Skowhegan School of Painting and Sculpture, Columbia University, Cooper Union, Bard College, Haverford College and the School of Visual Arts. From 2007 to 2010 he was a curatorial advisor at P.S. 1 Contemporary Art Center, an affiliate of MoMA. He is also the co-founder, editor and publisher of the monthly journal *The Brooklyn Rail* and The Brooklyn Rail/Black Square Editions publishing press, as well as the host and producer of *Off the Rail* on Art International Radio. He is a member of the Artists Advisory Committee of the Marie Walsh Sharpe Foundation and of the International Association of Art Critics United States Section.

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## PETER CAMPUS

Peter Campus's early experimentation opened up a vast new set of tools for art-making and advanced the concept and potential of video as an art form. His studies included experimental psychology at Ohio State University, Columbus, 1955-60 and film at City College Film Institute, New York, 1961-62. The former particularly influenced the interest he developed in placing the visitor in the key role of 'activator' of the artwork, thus subverting the traditional viewer/artwork relationship.

Between 1971 and 1976 Campus produced a series of important single-screened works that explore the parameters of video space and time, in performances that contain a psychological shock even today. Produced mainly at the WGBH in Boston, which ran the innovative New Television Workshop set up in 1968 by Fred Barzyk, the best known of these is the seminal work *Three Transitions*, 1973, a startling video exploration of the artist's own body. This video tape presents three short episodes, each of which shows sequences of the artist initially contemplating his own image. The images then proceed to

eradicate themselves by the agency of video imaging mixing techniques and chromakey.

During the later 1970s Campus abandoned video to concentrate on slide projection and black-and-white photography. In the 1980s he merged the two to examine how projected light alters our perception of images, by this time, too, moving away from the depiction of the human figure in favour of images of natural and man-made landscapes. Since the mid-1990s he has returned to to the electronic moving image.

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## CHRISTO

Christo Javacheff later known as Christo, was born in Gabrova, Bulgaria in 1935. He first trained at the Academy of Fine Arts in Sofia from 1953 to 1956, after which he spent six months in Prague, where he became interested in the monumental structural potential of Russian Constructivism. This interest in art as a practice directed towards social purposes would continue to inform his work. In 1957 he spent a semester studying at the Akademie der Bildenden Künste in Vienna; in the following year he moved to Paris, where he met his life-time partner and collaborator Jeanne-Claude Denat de Guillebon.

Christo sought to provoke new insights into ordinary objects by wrapping them. Initially modest in scale, these empaquetages evolved to become ambitious monumental projects that explored the historical, geographical and political context of particular locations and sites. Despite the complex logistics involved, all of their works are temporary. Some of the most celebrated realisations include a project in 1969 where Jeanne-Claude and Christo, with the aid of 130 workers, wrapped the coast of Little Bay in Sydney with 9,300 square metres of synthetic fabric and 56 kilometres of rope. In 1977 with *Wrapped Walk Ways*, the duo covered 4.5 kilometres of footpaths in Loose Park, a park in Kansas City, Missouri. In 1983, the eleven islands in Miami's Biscayne Bay

were surrounded with 603,850 square metres of pink polypropylene floating fabric. *The Gates, Central Park, New York*, 1979-2005, consisted of 7,503 gates made of saffron-coloured fabric placed on the park's paths, with a combined length of 37 kilometres.

In 1976, when Christo was invited to participate in ROSC, he proposed a project for wrapping the walkways in St Stephen's Green, Dublin. While visiting the Far East he had become aware of the ceremonial use of gardens, noticing how individuals were attuned to their surroundings, particularly to surfaces underfoot. The project was never realised.

Jeanne-Claude died in New York City in 2009. Christo continues to live and work in New York, and is currently working on a project entitled *Over The River*, due in 2013, a proposed temporary suspension of 5.9 miles of fabric over the Arkansas River, Colorado.

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## CHUCK CLOSE

Chuck Close was born in 1940 in Monroe, Washington. He studied at the University of Washington, Seattle, and in the early 1960s at Yale University, where he served with master printer Gabor Peterdi. By 1970 he had captured the attention of the art world with a series of monumental painted canvases of himself and his friends. He has exhibited in many solo and group exhibitions in America and internationally. His work is represented in many public and private international collections. In 1992 Close was elected a member of the American Academy and Institute of Arts and Letters, New York. Close has received honorary doctorates in Fine Art from Yale University, New Haven, Connecticut; Rhode Island School of Design, Providence; and University of Massachusetts, Amherst. Chuck Close lives in New York.

## HAROLD COHEN

Born in 1928 in London, Harold Cohen is the elder brother of the painter Bernard Cohen. He studied at the Slade School, 1948-52, and travelled to Italy in 1952, funded by an Abbey Scholarship; he was the first Fellow in Fine Arts at Nottingham University, 1956-59. His early solo shows were at the Ashmolean Museum, Oxford, 1951, Gimpel Fils, London, 1954, and Whitechapel Art Gallery London, 1965. In the US on a Harkness Commonwealth Fellowship, 1959-61, he exhibited at the Allan Stone Gallery, New York, 1961. He contributed to the exhibitions *Situation* at the Royal Society of British Artists Galleries, London, in September 1960 and 1961, and taught at the Slade School, 1962. Cohen was selected for the Paris Biennale, 1959; the Tokyo Biennale, 1963; *Documenta 3*, Kassel; and the British Pavilion at the XXIII Venice Biennale, 1966. The Tate has numerous examples of Cohen's work from 1958-65.

In 1968 Cohen accepted a one-year visiting lecturing position at the University of California, San Diego, where he began research that was to lead his career in a new direction. As visiting scholar at Stanford University's Artificial Intelligence Laboratory in 1973, he authored the AARON software programme, which allows production of artistic images using autonomous machine intelligence.

Since 1973 Cohen has exhibited at La Jolla Museum, California, 1973, the Art Department Gallery, Berkeley, California, 1974, the Stedelijk Museum, Amsterdam, 1977; and the Arts Council of Great Britain organised a touring exhibition of his work in 1978-79. He had solo shows at the De Cordova Museum, Lincoln, Mass.; the Brooklyn Museum, New York; the National Museum of Wales, Cardiff; Tate Gallery, London; and the Arnolfini Gallery, Bristol (all 1983); the Computer Museum, Boston, 1994; and San Diego Museum of Contemporary Art, 2007. He lives and works in California.

## JOHN COPLANS

John Coplans worked as a painter, writer, editor and curator and latterly as a photographer. He grew up in both London and South Africa. After World War II, in which he fought, Coplans began his career as a painter and in 1957 was included in the first survey of British post-war abstract art. He moved to San Francisco in 1960 to teach at the University of California, Berkeley. He was one of the founding editors of *Artforum*, 1962, becoming its Editor-in-Chief, 1972-77. During the 1960s he also developed his career as a curator and in 1963 organised the exhibition *Pop Art USA* at the Oakland Art Museum; and from 1967-78 numerous important exhibitions including James Turrell, 1967, Robert Irwin, 1968, Roy Lichtenstein, 1968, Andy Warhol, 1970, Richard Serra, 1970 and many others. He became Director of the Akron Museum in Ohio in 1980.

In 1984 at the age of 64 he found his signature theme: his own naked body – the depiction of his ageing body a provocative leitmotif in contrast to society's perpetual youth cult. Coplans published some twenty books of photographs of his body, including volumes devoted to pictures of his feet and hands. There are works in MoMA, the Metropolitan Museum of Art and the Albright-Knox Art Gallery, New York.

## JOSEPH CORNELL

Joseph Cornell is renowned as a pioneer of assemblage and also as an avant-garde experimental film maker. In spite of his lack of artistic training, he was very *au fait* with art history and had contact with many of the art figures of the day. Although he never regarded himself as a Surrealist, he admired the work and technique of Max Ernst and René Magritte. In the early 1930s he began making collages; later in the decade he began to make his *Box* constructions, but produced fewer boxes in the 1950s and 60s. His work was included in the exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art, New York, in 1936 and his first solo exhibition was in the Julien Levy Gallery in 1939.

His boxes are composed of a variety of objects and ephemera, including maps, toys, photographs, Victoriana, ballet- and movie-star paraphernalia, arranged in compositions varying in size from the miniature to a size that could be easily held in both arms. His interest in science, history and the arts was often driven by his fascination with researching the lives of historical and contemporary people, both famous and obscure.

Cornell was at least as influential a filmmaker as he was a visual artist but his films have only in the last decade begun to receive sustained critical attention. This may have been the result of a *contretemps* with Salvador Dalí at the former's first ever public screening, in 1936, of his film *Rose Hobart*. A jealous Dalí overturned the projector and attacked Cornell, claiming it was as if he (Cornell) had stolen his idea. Traumatized by this event, the shy and retiring Cornell rarely showed his films thereafter, although he continued to experiment with film until his death in 1972.

## ALLAN D'ARCANGELO

Allan D'Arcangelo was born in Buffalo, New York, in 1930, and attended the University of Buffalo, the City College of New York and the New School for Social Research. He later studied painting with artist John Golding in Mexico City, where his first exhibition was held in 1958.

His reputation as a Pop artist was established by his first New York one-man exhibition in 1963, where he showed his first paintings of the American highway and industrial landscape.

Some of the features of Pop Art are visible in his acclaimed highway paintings, particularly the use of expanses of flat colour and popular brand name logos. However, as the highway paintings developed, the artist progressed to create much more abstract works, with a desire to draw his personal visions into simple imagery.

D'Arcangelo taught throughout his career, most consistently at the School of Visual Arts and at Brooklyn College, both in New York. He has been the subject of solo exhibitions at museums including the Albright-Knox Art Gallery, Buffalo; the Institute of Contemporary Art, Chicago; and the Virginia Museum of Fine Arts. D'Arcangelo also designed the poster for the 1972 Olympic Games in Munich. His works are included in the collections of the Metropolitan Museum, the Museum of Modern Art, and the Guggenheim Museum, all in New York; the Walker Art Center, Minneapolis; the Centre Georges Pompidou, Paris; and the Museum Ludwig, Cologne; among many others. D'Arcangelo died in New York in 1998.

## MARCEL DUCHAMP

Marcel Duchamp, French painter, sculptor and writer, was born in 1887 in the French town of Blainville-Crevon. He was the younger brother of the painter Jacques Villon, Cubist sculptor Raymond Duchamp-Villon and Suzanne Duchamp, who was a painter. Having studied at the Academie Julian, in 1911 Duchamp evolved his own brand of Cubism, combining it with a depiction of movement akin to that explored by the Italian Futurists. His *Nude descending a Staircase No. 2*, 1912, was a *cause célèbre* at the 1913 New York Armory Show. Abandoning painting after 1912, he immersed himself in physics and mathematics. He began his *Readymades*: ordinary, found objects with very little intervention by the artist, such as *Bicycle Wheel*, 1913, a wheel mounted on a stool. The best-known piece, which was rejected from an exhibition in 1917, is the everyday urinal entitled *Fountain*, 1917, and signed 'R. Mutt'. The ensuing debate caused by this work about the nature and status of art and the right of the artist to designate something manufactured as his artwork, is now seen as a turning point in the history of Modernism.

Duchamp moved to New York in 1915, where he remained until 1923. With Man Ray, he helped to create the

Dada movement in New York (and later Paris). During this period he produced *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*, which he considered his most important work. Shown at the Brooklyn Museum International Exhibition of Modern Art in 1927, the glass was shattered on its journey to Paris, damage which Duchamp incorporated into the piece. He also created a female alter ego named Rrose Selavy, to subvert the notion that artworks are created by single, unchanging individuals.

In the last twenty years of his life he claimed to have given up art and devoted himself to competitive chess. However, he was secretly working on *Etant donnés*, now in the Philadelphia Museum of Art. Having made New York his home from 1942, Duchamp became a cult figure among 1950s and 60s avant-garde artists in the USA and Europe. He died in Neuilly-sur-Seine, France, in 1968 but his pioneering ideas about art continue to reverberate today.

## JAMES ENYEART

James Enyeart, photographer, photographic historian, author and museum director, was born in 1943 in North Lake, Washington. He has undertaken roles as curator and professor, and served as director in numerous American museums of photography, including the Spencer Museum, University of Kansas, 1968 to 1976; Friends of Photography in Carmel, California, in the mid-1970s; Center for Creative Photography, University of Arizona, 1977 to 1989 and George Eastman House: International Museum of Photography and Moving Images, 1989 to 1995. He was founding Director of the Anne and John Marion Center for Photographic Arts at the College of Santa Fe, New Mexico, 1995 to 2002, where he is the Anne and John Marion Professor Emeritus.

He has received a number of international awards and honours, including a National Endowment for the Arts Photography Survey grant and a curatorial fellowship; a John Simon Guggenheim Memorial Fellowship; the Josef Sudek Medal

from Czechoslovakia; the Photographic Society of Japan Achievement Award; and the Photokina Obelisk from Cologne, Germany. He is the author of numerous books on photography, including monographs on photographers such as Willard Van Dyke, Edward Weston, Daniel Budnik, Jerry N. Uelsmann and Judy Dater. Enyeart's photographic works are held in American and international collections, including the Smithsonian American Art Museum; George Eastman House, Rochester, NY; the Bibliothèque Nationale, Paris; Sheldon Memorial Gallery, University of Nebraska-Lincoln; and the Kitasato Museum of Photography in Japan.

### MORTON FELDMAN

Considered one of the most influential composers of the 20th century, Morton Feldman, born in New York in 1926, was a pioneer of indeterminate music, a development associated with the experimental New York School of composers which also included John Cage, Christian Wolff and Earle Brown. Cage was instrumental in encouraging Feldman to have confidence in his instincts, which resulted in totally intuitive compositions. He never worked with any systems that anyone has been able to identify, working from moment to moment, from one sound to the next. He felt strong affinities with the visual arts, especially the artists associated with the New York School, whom he met through John Cage in the 1950s. They included Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg. He later claimed that he learned more from painters than from composers. He also related closely to the diffuse New York school of poetry which included John Ashbery and Frank O'Hara.

Throughout the 1970s Feldman wrote a number of pieces around twenty minutes in length, including *The Rothko Chapel*, 1971, written for the building of the same name which houses paintings by Mark Rothko, and *For Frank O'Hara*, 1973. In 1977, he wrote the opera *Neither*, with words by Samuel Beckett. From the late 1970s his compositions expanded in

length to such a degree that the second string quartet could last for up to five-and-a-half hours. In June 1987 Morton Feldman married the composer Barbara Monk. Three months later he died of cancer at his home in Buffalo, New York, aged 61. In 2010 a major exhibition, *Vertical Thoughts: Morton Feldman and the Visual Arts*, was presented at IMMA.

### JOHN GOODYEAR

Born in South Gate, California, in 1930, John Goodyear won a scholarship to study art at the University of Michigan where he was awarded the degrees of Bachelor of Design, 1952, and Master of Design, 1954. Following graduate work he was drafted into the US Army and stationed in Japan, 1954-56, which influenced his thinking on aesthetic design. In 1960 Goodyear participated in the group survey exhibition at New York's Martha Jackson, *New Media-New Forms 1 and 2*, and in 1964 he had his first solo exhibition at the Amel Gallery, New York. In a review of the exhibition for the *New York Times* Brian O'Doherty wrote that Goodyear 'sets in motion a series of relativities so interdependent that they establish a new union between object and eye.'<sup>36</sup> The following year, 1965, his work was included in MoMA's seminal survey of Op Art, *The Responsive Eye*. Since then his work has continued to range widely, from 3-D and kinetic painting, through heated, earth-curved, negative sculpture and isomorphic objects. Manifestations of these approaches appeared in shows such as *Contemporary American Sculpture*, the Whitney Annual, 1968; *Plus by Minus*, Albright-Knox Gallery, 1968; *Interaction*, MIT, 1973; *Cracks in the Modern*, Art Gallery of Hamilton, Canada, 1994; and in solo exhibitions in the Inhibodress Gallery, Sydney, Australia, 1972; the New York State Museum, Trenton, 1981; and the Museo Snyder Fine Art, New York, 1992.

His work is represented in public collections including the Walker Art Center, Minnesota; Smithsonian Institution, Washington, DC; the Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York City; San Francisco Museum of Modern Art; Museum of



Modern Art, New York; Biblioteca di Galleria Nazionale d'Arte Moderna, Rome, Italy; Museum of Contemporary Art, Barcelona, Spain; Stiftung fur Konstruktive und Konkrete Kunst, Zurich, Switzerland; the British Museum, London; Solomon R. Guggenheim Museum, New York; Macedonian Center for Contemporary Art, Thessaloniki, Greece; Musée des Beaux Arts d'Ontario, Toronto, Canada; Museum of Fine Arts, Houston, Texas.

## DAN GRAHAM

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Conceptual artist, critic and theorist Dan Graham is based in New York. Born in Urbana, Illinois, in 1942, he moved in 1945 with his family to New Jersey, where he later found inspiration for his series *Homes for America*, 1967.

In 1969 Graham began to use film, video and performance to explore the relationship between audience and artist. His interest in how public and private architecture affects our behaviour, first evident in *Homes for America*, led to the development of his famous glass and mirrored pavilions which integrate the viewer into the reflective surfaces of the structure, such as *Two-Way Mirror Cylinder inside Cube and Video Salon*, 1981-91, Dia Center, New York.

In 2001-02 he had a major retrospective (with catalogue raisonné) at the Museu de Arte Contemporanea de Serralves, Portugal; the Musée d'Art Moderne de la Ville de Paris; Kröller-Müller Museum, the Netherlands; Kunsthalle Düsseldorf, Germany; and Kiasma, Museum of Contemporary Art, Helsinki. He has had solo shows in 2009 at the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; Castello di Rivoli; Museo D'Arte Contemporanea, Torino, Italy, 2006; Fundació Antoni Tapies, Barcelona, Spain, 1998; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 1987. His work has also been included in numerous biennals including, the 51st Venice Biennale, 2005; the 9th International Exhibition of Architecture, Venice, 2004; the Whitney Biennial, New York; Skulptur Projekte Münster, Germany; and Documenta 10, Kassel, Germany (all 1997).

He won the Coutts Contemporary Art Foundation Award, 1992; the Skowhegan Medal for Mixed Media, New York, 1992; and the French Vermeil Medal, 2001.

His work is represented in major international public collections including Tate; MoMA, New York; SFMOMA, San Francisco; and Whitney Museum of American Art, New York.

## JOHN HARRINGTON

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John Harrington, photographer, was born in 1935 in Yorkshire, England.

## EDWARD HOPPER

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Edward Hopper (1882-1967) is considered to be one of America's greatest modern painters. Throughout his life he created realist paintings which have become iconic representations of American life from the Jazz age to the post-war years. While a student at the New York School of Art he was particularly influenced by Robert Henri's teaching of the primacy of the artist's feelings over the subject itself and Emerson's writings about individual consciousness. Visits to Paris in 1906-09 allowed him to study works by European artists and French culture; and symbolist literature had a lasting impact.

Working in New York City from 1913, where he lived for over fifty years, he began to introduce motifs that he would continue to address throughout his career, such as brownstone houses, New York restaurants, automats, drugstores, and bridges. Other works capture momentary glances, as though from a passing train, glimpses into the lives of people in their homes and offices, intriguingly positing stories that will never be resolved.

From 1930 he and his wife Jo spent summer and early autumn in the quiet town of Truro on Cape Cod and his paintings of that area immortalised its humble houses and its lighthouse.

Famously reticent about his work, Hopper was a life-long devotee of the cinema and the theatre, both of which became subjects for his

paintings and whose forms influenced his compositional methods. His paintings, especially of architecture, are often cropped in a way to increase psychological tension and heighten the feeling of isolation, often underscored by his preference for bright, shadow-casting light. Among his most important works are: *New York Movie*, 1939; *Girlie Show*, 1941; *Nighthawks*, 1942; *Morning Sun*, 1952; and *Intermission*, 1963. Hopper's paintings are included in public collections worldwide. The Hopper Bequest, at the Whitney Museum, New York, contains over three thousand works.

## PETER HUTCHINSON

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Peter Hutchinson was born in London in 1930 and raised near Margate in rural England where he was educated at a private school. Growing up in the country, he developed a love and knowledge of plants. To finance his college education and emigration to the US, Hutchinson worked at the UN in London, Geneva and Korea for several years in various clerical positions including typist and conference officer. He emigrated to the US aged 23. He attended the University of Illinois, initially intending to study plant genetics, but after one semester he switched to art. He continued to take contract positions with the UN in New York, taking breaks from his college education to do so. He received his BFA in 1960. After graduating, he spent nine months in Italy, where he painted and exhibited, before moving to New York in 1961. Peter Hutchinson was part of the early minimal-conceptual group of artists in New York, including Brian O'Doherty, Robert Smithson, Sol LeWitt and Dan Graham. He was represented for a short period by the John Daniels Gallery in New York, which was founded in 1964 by Dan Graham and showed artists like Donald Judd, Sol LeWitt and Robert Smithson. Along with these artists Hutchinson began writing artist's texts as a complement to his artwork.

Hutchinson began making minimalist structures and canvases and later his work extended into the

landscape, where he made ephemeral interventions. In 1969 he worked with Dennis Oppenheim on a series of projects which were shown at MoMA that year under the title *Ocean Projects*, executing his work underwater off Cape Cod, using local plants and fruit.

Hutchinson currently lives and works in Provincetown where he is a dedicated gardener. His garden is registered as a wildlife habitat.

## JASPER JOHNS

Born in Augusta, Georgia, in 1930, Jasper Johns studied art in South Carolina before an apprenticeship as a commercial artist in New York. In the US Army, 1951-52, he served in Sendai, Japan, during the Korean War. In 1954, Johns met Merce Cunningham and John Cage, began a relationship with Robert Rauschenberg and painted his first 'flag' picture. His 'flags' and 'targets', 1954-1959, heralded Pop Art. Other recurring motifs, of beautifully delineated numerals, letters and maps of America, continued into the 1960s.

At Johns's first one-man exhibition, in 1958 at the Leo Castelli Gallery, New York, Alfred Barr, the founding director of MoMA, acquired four works for its collection. He was subsequently selected for MoMA's *Sixteen Americans* exhibition. At the Venice Biennale in 1958, and in 1964, his work was part of a group exhibition which helped introduce Pop Art to Europe. Returning to Venice in 1988, Johns represented America and won the Golden Lion International Prize. His work was included in *Documentas* 3, 4, 5 and 6. His picture *Grey Numbers* won the Carnegie Prize at the Pittsburgh 1959 Biennial. In 1989 he became an honorary member of the Royal Academy. Artistic Adviser for composer John Cage and Merce Cunningham's Dance Company until 1972, he collaborated with Robert Morris, Frank Stella, Andy Warhol and Bruce Nauman.

A 1977 retrospective at the Whitney Museum, New York, was shown in 1978 at the Museum Ludwig, Cologne, Musée National d'Art Moderne, Paris, Hayward Gallery, London, and Seibu Museum of

Art, Tokyo. The 2005 touring exhibition *Past Things and Present: Jasper Johns since 1983* was shown at IMMA; Walker Art Center, Minneapolis; Greenville County Museum of Art, South Carolina; Scottish National Gallery of Modern Art, Edinburgh, Scotland; Institut Valencià d'Art Modern, Valencia, Spain.

His work is in public collections including the Metropolitan Museum of Art, New York; MOCA, Los Angeles; Los Angeles County Museum of Art; MoMA, New York; Kunstmuseum Basel; Musée d'Art Moderne et d'Art Contemporain, Nice; Vancouver Art Gallery and Tate, London.

Jasper Johns lives and works in New York and Saint Martin, France.

## RAY JOHNSON

Regarded today as a pioneer of Mail Art, Ray Johnson was born in Detroit in 1927. He studied at Black Mountain College from 1945 to 1948, where his fellow students included Willem de Kooning, John Cage and Merce Cunningham. By 1954 he had abandoned painting and begun to cut up his canvases to make collages. He developed the technique of the 'moticos' – a term he coined and used for several different elements of his work including the collages and early poetic works. Like Warhol, whom he befriended in the 1950s, his day job was in commercial design. He began to incorporate portraits of celebrities and popular film stars such as James Dean, Elvis Presley and Marilyn Monroe, as well as comic strips; and words and images from advertising, such as the Lucky Strike cigarette logo.

Throughout his career he repeatedly returned to collages, palimpsestically reworking and overlaying them and precisely recording the date of the revision directly onto the collage. He also drew pictograms onto his collages, inspired by silhouettes from previous works.

From the 1950s onwards, he began to mail artworks as gifts to friends, acquaintances and strangers, or inviting them to 'add to' his work and to 'please send to' or to 'return to' Ray Johnson. This Zen-inspired interest

in collaborative indeterminacy and chance arose from his friendship with John Cage, who lived across the hall. He had much in common with the Fluxus artists, using rubber stamps or instructions and sharing the idea of art as network.

In 1962 he founded the New York Correspondance [sic] School of Art. He inspired a group of artists to make images for distribution through the mail, eventually generating a vast international network.

His co-practitioners celebrated Mail Art's erosion of authorship but for Johnson it simply served his own interest which was collage. Having become increasingly reclusive, he committed suicide in 1995.

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## WOLF KAHN

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The painter Wolf Kahn was born in Stuttgart, Germany, in 1927. He moved to the United States in 1940 due to the threat of the Nazi regime, enrolled at the High School for Music and Art, New York, graduated in 1945 and subsequently joined the US Navy. Under the GI Bill he studied with the teacher and Abstract Expressionist painter Hans Hofmann, eventually becoming Hofmann's studio assistant.

Following these studies, Kahn briefly abandoned painting, enrolled at the University of Chicago, completed a degree in under a year and then worked in the North West, logging trees. Returning to New York, Kahn was determined to become a professional artist. He and other former Hofmann students established The Hansa, a cooperative gallery where Kahn had his first solo exhibition. In 1956, he joined the Grace Borgenicht Gallery and exhibited frequently with this gallery in solo shows until 1995. He is now represented by the gallery Ameringer, McEnery & Yohe in New York. Kahn has received many prestigious awards including a Fulbright Scholarship, a John Simon Guggenheim Fellowship, an award in art from the American Academy of Arts and Letters, and has been appointed to the New York City Commission. His work is represented in many public collections including

the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Museum of Fine Arts, Boston; Hirshorn Museum, Washington, DC; and the Los Angeles County Museum. He has had numerous solo exhibitions, participated in group shows, some associated with Hans Hofmann and his students, and has taught and lectured at many universities.

At the age of eighty Kahn developed macular degeneration, causing some visual impairment, but he states that this has assisted him with his art practice.

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## ELLSWORTH KELLY

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The American artist Ellsworth Kelly spent his late twenties in France where, influenced by European Modernism, he turned from figuration and Abstract Expressionism to Abstraction.

Using a basic grammar of line, shape, mass and colour, he has explored the potential of the abstract form, to create paintings, sculptures and prints. *Blue Curve*, 1999, a lithograph, is an example of how Kelly inverts emphasis, boldly using colour to give importance to the sweeping line of a work. In doing so he also illustrates his strength in making visible the negative space. Although abstract in form, his works always derive from close observation of nature and the surrounding world.

Early in his career, Kelly began to make compositions in a reduced colour range such as white and one other colour, often black. Throughout his career he has worked with these combinations, sometimes making modular artworks, to develop new forms in painting, print and sculpture.

*Blue Curve*, an edition of 200 prints, is a result of working with Gemini G.E.L. in Los Angeles.

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## MAX KOZLOFF

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Max Kozloff was born in 1933 in Chicago, Illinois, and in 1953 graduated with a BA in History of Art at the University of Chicago. Following two years' service in the US Army,

he studied for an MA at the University of Chicago and a PhD at the Institute of Fine Arts, New York University. In the 1960s Kozloff was art critic at *The Nation* and New York Editor at *Art International*. In 1964 he began working for *Artforum*, first as Associate Editor, then in 1972 as Associate Editor of Books, and between 1974 and 1976 as Executive Editor. He was awarded a Fulbright Scholarship, 1962-63; Pulitzer Prize for Critical Writing, 1962-63; Frank Jewett Mather Award for Art Criticism from the College Art Association of America, 1965; and the Guggenheim Fellowship, 1968-69.

In 1989, he became one of the founding faculty of the Master's Program in Photography and Related Media at the School of the Visual Arts, New York; and in 1990 received the Infinity Award for Writing at the International Center of Photography.

He has written many seminal texts, including *The Theatre of the Face: Portrait Photography Since 1900*, 2007; *Photography & Fascination: Essays*, 1979; *Cubism/Futurism*, 1973; and two volumes on Jasper Johns, 1967 and 1972. In 2002, Kozloff curated and wrote the catalogue for *New York: Capital of Photography* at the Jewish Museum, New York.

In 1976 he started working as a photographer, initially photographing shop windows. He continues his photographic practice in the street, interested in the rich diversity of urban life, especially festivals and street fairs. He has exhibited his work in galleries and museums in America and internationally, including the Marlborough Gallery, New York, and Holly Solomon Gallery, New York. He is married to the painter Joyce Kozloff.

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## SOL LEWITT

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A founding figure of both Minimal and Conceptual art, Sol LeWitt was born in Hartford, Connecticut, in 1928. He completed a BFA at Syracuse University in 1949 then served in the United States Army in Korea and Japan during the Korean War. In 1953 he moved to New York, where he took classes at the Cartoonists and Illustrators

School and did production work for *Seventeen* magazine. In 1953 he moved to New York, where he worked as a draughtsman for the architect I. M. Pei. During the first half of the 1960s, LeWitt supported himself by working as a night receptionist at the Museum of Modern Art, where he met future critic Lucy Lippard and fellow artists Dan Flavin, Robert Mangold and Robert Ryman. He began making serial works in 1965 and began drawing on the wall in 1968.

LeWitt had his first solo exhibition at the Daniels Gallery, New York, in 1965, and the following year Dwan Gallery, New York, mounted the first in a series of solo exhibitions. He participated, during the late 1960s and early 1970s, in several significant group exhibitions of Minimalist and Conceptual art, including *Primary Structures* at the Jewish Museum, New York, in 1966, and *When Attitude Becomes Form* at the Kunsthalle Bern, Switzerland, in 1969.

His renowned essay 'Paragraphs on Conceptual Art' was published in *Artforum* in 1967. LeWitt's work was included in *Documentas* 6, 1977, and 7, 1982, in Kassel; as well as the 1987 *Skulptur Projekte* in Münster and the 1989 Istanbul Biennial. There have been many museum shows of his works since the first in 1978 by the Museum of Modern Art, New York; including that at the San Francisco Museum of Modern Art in 2000. *Drawing Series...*, a presentation of LeWitt's early wall drawings, was installed at Dia:Beacon in 2006. Sol LeWitt died on 8 April 2007 in New York City.

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## LES LEVINE

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Les Levine was born in Dublin in 1935. He studied at the Central School of Arts and Crafts, London, before moving to Toronto in 1958, where he continued his studies at the New School of Art. Levine's artistic practice has been explored through various means including painting, sculpture, installation, performance work, and artist books. In the 1960s Levine was one of the first artists to work with video and television, coining the term 'media sculpture'. His work was to become a precursor to the new

generation of experimental artists who were exploring the possibilities of the moving image, including Dan Graham, Gary Hill and Bruce Nauman.

In 2000 Levine was included in an exhibition entitled *Critic as Grist*, at White Box, New York. Curated by Michael Portnoy, Levine exhibited a video work in which he warns viewers that *Group Shows Twist the Truth*. In his works it has been noted that 'Levine entered the vanguard of what has been called the art-life project: the use of art itself to break open the art system and interpenetrate it with the world outside.'<sup>37</sup>

Solo exhibitions of his work include the Walker Art Centre, Minneapolis; the Museum of Modern Art, New York; National Gallery of Victoria, Melbourne; Albright-Knox Gallery, Buffalo; Marian Goodman Gallery, New York; and the Vancouver Art Gallery, Vancouver. Les Levine's work is part of many international public art collections including Musée d'Art Moderne et Contemporain, Strasbourg; National Gallery of Canada, Ottawa; Everson Museum of Art, New York; and the Netherlands Media Art Institute, Amsterdam. Levine continues to live and work in New York.

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## ROY LICHTENSTEIN

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Pop Artist Roy Lichtenstein was born in Manhattan, New York, in 1923. He studied with the painter Reginald Marsh at the Art Students League in 1939. With the outbreak of World War II, Lichtenstein was conscripted to the US Army. After the war, he received his BFA degree from Ohio State University, followed by a MFA degree, graduating in 1949. Until 1963 he held various teaching positions including at Oswego State College in New York and Rutgers University in New Jersey.

Lichtenstein's initial interest in cartoon imagery stemmed from 19th-century illustration; he saw similarities between the devices used by cartoonists and the works of such painters as Picasso, Miró and Klee. Previously Lichtenstein had translated his source material of comic strips and advertising material into a

cubist or constructivist style. However, in 1961 he began appropriating not only the content but also the style, an approach that would continue for the rest of his career.

In 1987, the Museum of Modern Art in New York mounted the first major retrospective exhibition of Lichtenstein's drawings. Organised by Bernice Rose, it was the first show of drawings by a living artist ever presented by the museum. A travelling exhibition, one of its venues included the Douglas Hyde Gallery, Dublin. His work is held in many international museum collections, including the Albright-Knox Art Gallery, New York; Museum of Modern Art, New York; Denver Art Museum, Colorado; Solomon R. Guggenheim Museum, New York; Moderna Museet, Stockholm; the Tate, London; and the Museum of Contemporary Art, Tokyo. Lichtenstein died in 1997 in New York.

## JOSEPH MASHECK

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Joseph Masheck is an eminent American art critic and art historian. Born in Manhattan, he studied art history at Columbia under Meyer Schapiro and proceeded to his doctorate under Rudolf Wittkower and Dorothea Nyberg, with his dissertation, *Irish Church-Building Between the Treaty of Limerick and the Great Famine*. From this derives an essay on Dublin Pro-Cathedral in his *Building-Art: Modern Architecture Under Cultural Construction* (Cambridge, 1993). A former editor-in-chief of *Artforum* (1977-80); and contributing editor of *Art in America*; he has taught at Columbia (where he belonged to the Society of Fellows in the Humanities), Harvard, and Hofstra. Masheck completed an M.Litt in aesthetics at Trinity College Dublin in 2001. Since 2005 he has been Centenary Fellow and Visiting Professor of History of Art, at Edinburgh College of Art – affiliated with the University of Edinburgh – where he is founding editor of *ECA Occasional Papers in Architectural Art*. Recent publications include Meyer Schapiro's 'Einstein and Cubism: Science and Art' (1977), edited on his

widow's invitation for *The Unity of Picasso's Art* (Braziller, 2000); *Marcel Duchamp in Perspective* (ed.), 2nd ed. (Da Capo, 2002), with new introduction, 'Where Were We?'; 'Painting in Double Negative: Jonathan Lasker', in D. Ryan (ed.), *Talking Painting: Dialogues with Twelve Contemporary Abstract Painters* (Routledge, 2002); *C's Aesthetics: Philosophy in Painting* (Slough Foundation and Bryn Mawr College Visual Studies Center, 2004); 'Don't Trust Anybody Dressed in Black', in J. Elkins and M. Newman (eds.), *The State of Art Criticism* (Routledge, 2008); *The Carpet Paradigm: Integral Flatness from Decorative to Fine Art* (Edgewise Press, 2010; French trans. by J. Soullou forthcoming from Musée d'Art Moderne et Contemporain, Geneva); 'Kuspit, Kant, and Greenberg', in D. Craven (ed.), *Donald Kuspit's Philosophical Art Criticism* (Liverpool; in prod.); *Texts on (Texts on) Art* (Black Square Editions; in prod.).

## ANN MCCOY

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The American artist Ann McCoy was born in 1946 in Boulder, Colorado. She now lives in New York and met Barbara Novak and Brian O'Doherty in the 1970s when she was writing her thesis on Frederic Church, as Novak has carried out significant research on Church. McCoy studied at the University of Colorado, Boulder, and at the University of California, Los Angeles. She has shown internationally from the one-person and group shows and received numerous awards including Asian Cultural Council, 2005; Trust for Mutual Understanding, 2003 and 2002; the Pollock-Krasner Foundation, 1998 and 1993; the Adolph and Esther Gottlieb Foundation, 1996; Award in the Visual Arts, 1989; the Berliner Kunster Program, DAAD, 1977; and from the Art Institute of Chicago, 1976. She taught at Barnard for about twenty years and has lectured internationally. In 2002, she curated an exhibition of four photographers called *The Ethers* in Trynitaraska Tower Museum of Contemporary Spiritual Art, Lublin, Poland. She has also designed costumes, scenes and

projections for theatre and dance companies. Her work is represented in numerous public international collections.

## RICHARD MERKIN

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Born in Brooklyn, New York, in 1938 and educated in public schools, Merkin graduated from Syracuse University with a BA in Fine Art in 1960. He completed Master's degrees at Michigan State University, 1961, and the Rhode Island School of Design (RISD) in 1963. Merkin began teaching at RISD in 1963 and remained there for nearly forty years, during which time he built his reputation in New York.

He contributed drawings and designs to the *New Yorker*, *Harper's* and *The New York Times* and was contributing editor of *Vanity Fair* and a former style columnist for *GQ magazine* (1988-91). He co-authored and illustrated two books on vintage pornography: *Velvet Eden*, 1979, and *The Tijuana Bibles*, 1997, and illustrated *Leagues Apart: The Men and Times of the Negro Baseball Leagues*.

He was awarded a Tiffany Foundation Fellowship in Painting, 1962-63, and the Richard and Hinda Rosenthal Foundation Award from the National Institute of Arts and Letters, 1975.

Richard Merkin appears on the 1967 album cover of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Merkin appears in the back row, right of centre, between Fred Astaire and a Varga Girl. This came about after he struck up a friendship with Peter Blake, the British Pop Artist, on a visit to London. He is represented in the permanent collection of the Smithsonian Institution, Washington; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museum of Art, Rhode Island School of Design, the Brooklyn Museum and the Massachusetts Institute of Technology, Cambridge, MA. He showed for many years at the Terry Dintenfass Gallery.

Richard Merkin died on 5 September 2009, after a long period of declining health. He was seventy years old.

## DIANA MICHENER

Diana Michener was born in Boston in 1940, and gained a degree in Art History at Barnard College, New York. In 1973, she attended a workshop with Ansel Adams, Paul Caponigro and Wynn Bullock in California, and in the following year she studied with Lisette Model at the New School for Social Research, New York.

Michener is represented by Pace/MacGill Gallery in New York and her photography has been shown in solo and group exhibitions in America and internationally. In 2001, the Maison Européenne de la Photographie, Paris, organised a retrospective of her work, *Silence Me*, which then travelled to the Gallery of Photography, Dublin, 2001. Michener's work is included in the collections of the Denver Art Museum; the Maison Européenne de la Photographie, Paris; the Princeton University Art Museum; and the Whitney Museum of Modern Art, New York.

*Cecilia*, a film written, directed and photographed by Michener, was screened at the New York and Baltimore film festivals. She has worked as a special photographer on a number of films, including *Popeye* (Robert Altman, 1980), *My Dinner with Andre* (Louis Malle, 1981) and *The Designated Mourner* (David Hare, 1997).

Michener has written a number of publications: *Dogs, Fires, Me*, 2005; *Silence Me*, 2001; and *3 poems*, with her husband, the artist Jim Dine.

Michener lives and works in New York City and Paris.

## ARNOLD NEWMAN

Born in Manhattan on 3 March 1918, Arnold Newman grew up in Atlantic City and Miami. He studied painting at the University of Miami but left after two years to pursue a burgeoning interest in photography, moving to Philadelphia in 1938 to work for a chain of portrait studios. In his time outside work Newman began photographing

people on the streets, inspired by Farm Security Administration photographs of America's Depression years.

By the 1940s he had begun experimenting with photographing artists he admired, producing what came to be known as his environmental portraits, although he never endorsed this description of his style. Among his subjects were Marc Chagall, Marcel Duchamp, Piet Mondrian and a number of the Abstract Expressionist painters whom he met in his frequent trips to New York. On these trips he also met Alfred Stieglitz, Beaumont Newhall and Ansel Adams, then the most influential figures in art photography, which led to exhibitions and work for publications, advertising and political reportage. He had his first exhibition in 1941 at the AD gallery in Manhattan and in 1945 the Philadelphia Museum of Art organised an exhibition of his portraits of artists entitled *Artists Look Like This*.

In 1946 Newman relocated to New York, opened the Arnold Newman Studios and worked as a freelance photographer. He was an important contributor to publications such as *Newsweek*, *The New Yorker*, *Vogue*, *Vanity Fair*, *LIFE*, *Look*, *Esquire*, *Holiday*, *Harper's Bazaar*, *Travel and Leisure*, *Town and Country*, *Scientific American* and many others.

His portraits of American presidents, British leaders, and global celebrities such as Pablo Picasso, Igor Stravinsky, Raphael Soyer, Piet Mondrian, Marc Chagall, Max Ernst, Marilyn Monroe, Woody Allen, Ronald Reagan, Truman Capote and Georgia O'Keeffe, have resulted in many awards, exhibitions and books on his work.

His photography is collected, and has been exhibited, in major museums around the world including the Philadelphia Museum of Art, the Metropolitan Museum of Art in New York, The Art Institute of Chicago, the National Portrait Gallery and the Victoria & Albert Museum in London.

Arnold Newman died on 6 June 2006 in New York City. He was 88 years old.

## BARBARA NOVAK

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Barbara Novak is one of America's premier art historians. Born in New York, she graduated *summa cum laude* in 1950 from Barnard College, Columbia University, New York, where she was trained by Julius Held, the great Rubens and Rembrandt scholar. She pursued her graduate work at Harvard, where she was influenced by the teaching of Jacob Rosenberg and Benjamin Rowland, and produced her doctoral dissertation on the Hudson River artists, Thomas Cole and Asher B. Durand. She joined the faculty of Barnard College in 1958 and married Brian O'Doherty in 1960.

After a long and highly distinguished career, she retired in 1998 as Helen Goodhart Altschul Professor of Art History Emerita at Barnard College, where a chaired professorship was named in her honour. Long respected as an exceptionally influential theorist of American art, Professor Novak's ground-breaking *American Painting of the Nineteenth Century: Realism, Idealism and the American Experience*, was published in 1969 by Praeger Press, New York. This was followed by *Nature and Culture: American Landscape and Painting 1825-1875* in 1980 (New York: Oxford University Press) which was chosen as one of the Ten Best Books of the Year by the *New York Times*.

*Voyages of the Self: Pairs, Parallels and Patterns in American Art and Literature* appeared in 2007; this pioneering study of American culture has been described as 'a *summa* of [the author's] thoughts and feelings over half a century'. All three books were published as a trilogy on American art and culture by Oxford University Press in 2007. According to one commentator, 'her wide erudition and knowledge of art and literature, philosophy and religion, has enabled her to cross interdisciplinary borders with ease; she examines their cultural significance and contributes many fresh insights and unexpected revelations.'

Barbara Novak's 1987 novel *Alice's Neck* explored attitudes to the Holocaust.

The subject of her second novel, *The Margaret Ghost* (2003), was the nineteenth-century feminist and transcendentalist, Margaret Fuller. Her play *The Ape and the Whale: Darwin and Melville in their own Words*, was produced at Broadway's Symphony Space in 1987.

In addition to her critical and theoretical practice, she is an accomplished watercolour painter of florals, having studied at the Art Students League of New York, Parsons School of Design and the Brooklyn Museum. Her work has been shown at New York's Drawing Center, and at P.S. 1; she has had seven one-person exhibitions. Her work is in private and public collections. She is the recipient of many distinguished awards and medals, including the Woman of Achievement Award from the Barnard Alumnae Association; the Archives of American Art Fleischman Award for Scholarly Contribution to American Art; and the Teaching of Art History Award from the College Art Association.

She received a Fulbright Award for study in Belgium in 1953 and a Guggenheim Fellowship in 1974. She served on the boards of the *American Art Journal*, the *College Art Journal*, the National Academy of Design, and the New York Historical Society.

The Smithsonian's National Portrait Gallery, for which she served as a Commissioner for twenty-five years, recently established the Barbara Novak Acquisition Fund. She received an Honorary Doctorate from Columbia University in 2006 and an Honorary Doctorate in Humane Letters from Marymount Manhattan College, New York, in 2010.

## BRIAN O'DOHERTY

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Brian O'Doherty, described in the *New Yorker* as 'one of New York's most beloved artist/intellectuals' emerged as a highly influential figure on the American art scene of the 1960s. In addition to his work as a visual artist, he is a renowned writer and critic and

a significant cultural figure on both sides of the Atlantic. His contributions, from an influential position at the National Endowment for the Arts, to visual art and film/video in the United States, are widely recognised.

Born in Ballaghaderreen, Co. Roscommon in 1928, he studied medicine at University College Dublin and graduated MB, BCh (1952), DPH (1955). His career began in Dublin, where he exhibited paintings at the Royal Hibernian Academy, the Oireachtas and the Irish Exhibition of Living Art, 1950-57, as well as publishing art criticism in the *Irish Monthly*, *Dublin Magazine*, and *Studies*. In 1957 O'Doherty received a Nuffield Fellowship to Cambridge University, UK, to research visual perception under Alan T. Welford. His mentor, Thomas McGreevy, was Director of the National Gallery of Ireland (1950-63). O'Doherty donated his portrait of Jack Yeats, made six weeks before his subject's death in 1957, to the Yeats Museum in the National Gallery of Ireland in 2000. Both McGreevy and Yeats recommended him for a Smith-Mundt Fellowship to the School of Public Health at Harvard in Cambridge, Mass. from which he graduated M.Sc. (1958). The same year, he gave the Lowell Lectures in Boston.

In 1958 he succeeded Barbara Novak, whom he married in 1960, as television lecturer at the Museum of Fine Arts, Boston. His programme was broadcast nationally by WGBH-TV. In 1961, he was invited to join the staff of the *New York Times* and at the same time offered a programme, *Dialogue*, on WNBC TV, New York. He left both jobs in 1964 to pursue his own art.

He taught film and art criticism for 25 years at Barnard College. In 1997 he was appointed University Professor of Fine Arts and Media at Long Island University. He was editor of *Art in America* (1971-74) and is author of a number of books, including *Studio and Cube* (2007) and *American Masters: The Voice and the Myth* (1974). The seminal essays *Inside the White Cube: The Ideology of the Gallery Space*, first appeared in 1976 in *Artforum*. His novel, *The Strange*

*Case of Mademoiselle P.* (1992), received a prize from the British Society of Authors. *The Deposition of Father McGreevy* (2000) was shortlisted for the 2000 Booker Prize and cited by Doris Lessing as one of the best books of the year.

From 1969 to 1996 he was part-time Director at the National Endowment for the Arts; as Director of Visual Arts Programs (1969-76) and as Director of Film, Video and Radio Programs (1976-96). He served under the most effective leaders of the agency, the legendary Nancy Hanks then the brilliant Frank Hodson. Among the many programmes he originated were Aid to Special Museum Exhibitions, Grants to Alternative Artists' Spaces, and numerous programmes to bring the arts to the public through broadcast. He found a special vocation in promoting and funding independent filmmakers.

O'Doherty has always explored the multiple nature of identity and has, in the course of his work, adopted various personae: Sigmund Bode, Willam Maginn and Mary Josephson, the most notable being Patrick Ireland. He adopted the name Patrick Ireland in a public performance at the Project Arts Centre, Dublin, in 1972, as a protest at the events of Bloody Sunday in Derry. Under this identity, which he maintained for thirty-six years, he exhibited in numerous group and one-person exhibitions here and abroad, including *Documenta*, the Venice Biennale, and ROSC. He has had retrospectives at the Smithsonian American Art Museum, the Elvehjem Museum, and P.S.1, New York. The new wing of Dublin City Gallery The Hugh Lane, was inaugurated with the exhibition, *Beyond the White Cube: A Retrospective of Brian O'Doherty/Patrick Ireland*, in 2006. The exhibition was seen in New York at New York University's Grey Gallery in 2007. With the establishment of all-party government in Northern Ireland, the identity of Patrick Ireland, in a coffin effigy (death mask by Charles Simonds) was waked and buried at the Irish Museum of Modern Art, Royal Hospital, Kilmainham in 2008, joyfully 'burying the hatred that gave birth to Patrick Ireland'.

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## BETTY PARSONS

Born in 1900, at the age of 13 Parsons visited the 1913 New York Armory Show and was deeply impressed by the works of Matisse, Picasso and Marcel Duchamp. Enrolling at the Académie de la Grand Chaumière, she studied with Bourdelle, Alexander Archipenko and Ossip Zadkine. From an affluent family, she moved to Paris as a young woman, and for three years was married to Schuyler Livingston Parsons. The couple divorced in 1923, but Betty kept her married name. She lived in Paris for the next decade where her milieu included Gertrude Stein, Sylvia Beach and James Joyce. She had the first exhibition of her work in Paris in 1933, shortly before the Great Depression severed her income and forced her to return to the US. Initially living in California, she moved back to New York in 1935.

She got a job with Midtown Galleries, where she also exhibited, and where she started her career as an art dealer. In 1946 she opened her own gallery called The Betty Parsons Gallery and became a legendary dealer who championed the New York avant-garde in the years after the war. She represented the leading names in modern American art, showing work by Abstract Expressionists like Barnett Newman, Jackson Pollock, Mark Rothko and Clyfford Still; as well as the work of succeeding generations of innovators such as Ellsworth Kelly, Agnes Martin and Richard Tuttle. She also represented the work of Sonja Sekula, the Swiss-born Abstract Expressionist painter, some of whose work is represented in the Novak/O'Doherty Collection. Towards the end of her life Parsons made abstract wall sculptures. Betty Parsons died in 1982.

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## ROBERT RAUSCHENBERG

Born in Port Arthur, Texas, in 1925, Robert Rauschenberg studied pharmacology at the University of Texas and served in the US Navy during World War II, before deciding to study art. He studied at the Kansas City Art Institute, the Académie Julian in Paris, the Black Mountain College with Joseph Albers, and the Art Students League in New York. From his earliest



works, Rauschenberg has been highly experimental in his use and combinations of media, investigating the use of photographic blueprints, and incorporating the widest variety of items into his compositions. In 1951 he had his first one-man show at the Betty Parsons Gallery, New York.

In 1952 Rauschenberg developed what he called 'combine-paintings', beginning with his series of *Black Paintings* and *Red Paintings*, in which large, expressionistic passages of painting were combined with collage and non-traditional found objects attached to the canvas. These 'combines' evolved to include objects such as bedding material, clocks, a stuffed eagle, a stuffed ram and an automobile tyre, breaking down traditional boundaries between painting and sculpture. At the start of the 1960s, Rauschenberg's paintings were beginning to incorporate not only found objects but found images as well. In 1964 Rauschenberg was the first American artist to win the Grand Prize at the Venice Biennale. He spent much of the remainder of the 1960s dedicated to more collaborative projects including printmaking, performance, choreography, set design, and art-and-technology works. In 1966 he established Experiments in Art and Technology (E.A.T.) with scientist Billy Kluver, to promote interaction between artists and scientists.

Rauschenberg's first retrospective was at the Jewish Museum in New York, 1963. Major exhibitions include those organised by the Whitechapel Gallery, London, 1964; Walker Art Center, Minneapolis, 1965; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1976; Staatliche Kunsthalle, Berlin, 1980; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1981; Contemporary Art Museum, Houston, 1984; the Whitney Museum of American Art, New York, 1990; Solomon R. Guggenheim Museum, New York, 1997; and the Metropolitan Museum of Art, New York, 2006.

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## HANS RICHTER

Experimental filmmaker, painter and graphic artist Hans Richter, was an important figure in developing many of the major advances of the early 20th-century avant-garde. Born in Berlin in 1888, Richter commenced his art training at the Academy of Art in Berlin; and began his career as a painter influenced by German Expressionism and Cubism. Following a period of military service, during which he was wounded on the Russian front, he travelled to Zurich. There he became closely involved with the Dada movement. In 1918 he met the Swedish artist Viking Eggeling. Their collaborative experiments with geometric composition and scroll drawings led to the development of Richter's pioneering experimental films, *Rhythm 21* (1921) *Rhythm 23* (1923) and *Rhythm 25* (1925). During this period his interests were quickly moving in the direction of International Constructivism. In 1941, following the outbreak of World War II, Richter left Europe and emigrated to the United States, where he was an important conduit between European and American artists and ideas. He was a member of the American Abstract Artists Group; and from 1942 to 1956 taught and served as director at the Institute of Film Techniques at the City College of New York. He directed three feature-length films during his time in America, including *Dreams That Money Can Buy* (1944-47), in collaboration with Marcel Duchamp, Max Ernst, Fernand Leger, Man Ray, and Alexander Calder. This won a special award at the 1947 Venice Film Festival. He received countless other prizes, including one at the Berlin International Film Festival (1971). He was awarded the Cross of Merit and the Grand Cross by the German government in 1964 and 1973 respectively. Richter's work may be found in the collections of The National Gallery, Berlin; Museum 20 Jahrhunderts, Vienna; Galeria Nazionale d'Arte Moderna, Rome; Musée National d'Art Moderne, Paris; and The Museum of Modern Art, New York – among many others. Richter died in Locarno, Switzerland, in 1976.

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## JAMES ROSENQUIST

The artist James Rosenquist was born in 1933 in Grand Forks, North Dakota. He studied at the University of Minnesota, 1953, then at the Art Students League, New York, 1955-56. As a student, Rosenquist worked as a sign painter and made commercial billboards, returning to this field when he finished his studies. Quitting his job in 1960, Rosenquist dedicated himself to his art and moved to Coenties Slip, New York, where his neighbours included Agnes Martin, Ellsworth Kelly, Robert Rauschenberg and Jasper Johns.

His earlier paintings were influenced by Abstract Expressionism. However by 1961 he began to prioritise materials and methods used in his previous work, adopting commercial painting techniques and fragmented advertising imagery. In 1962 Rosenquist had his first solo exhibition at the Green Gallery, New York, and from 1964 was included in a number of groundbreaking group exhibitions that established Pop Art as a movement. In 1965 he received international acclaim for his piece *F-111*, 1964-65, a painting of an airplane bomber which wrapped around the walls of the gallery, which was shown in New York, toured to eight major European museums through 1967 and was shown in the 38<sup>th</sup> Venice Biennale, 1978. Since Rosenquist's first retrospective at the National Gallery of Canada, Ottawa, in 1968, he has had numerous solo exhibitions in American and international galleries and museums.

He is the recipient of prestigious honours including membership of the American Academy, and Institute of Arts and Letters, New York, 1987; the Golden Plate Award from the American Academy of Achievement, Tennessee, 1988; and an award from the Fundación Cristóbal Gabarrón, Spain, 2002.

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## MARK ROEYER

The American sculptor Mark Roeyer was born in 1943 in Kansas City. He served with the US Navy in the late 1960s before working as a shipwright at a yacht repair shop from 1972 to 1975.

In 1972 he studied painting at the University of Kansas, Lawrence, and was awarded the Ward Lockwood Fellowship, 1972, and the H.L. Cooke Foundation Grant, 1986. Roeyer worked as an exhibition designer at the Spencer Museum of Art, University of Kansas, Lawrence, for twenty years and it is there that he first met Brian O'Doherty (then working as Patrick Ireland) and Barbara Novak in 1980 while installing Ireland's *Red Room*. Subsequently, he assisted Patrick Ireland on installations of *Rope Drawings*.

He has exhibited in solo and group exhibitions in America and his sculptures are held in public and private collections including the Smithsonian American Art Museum; Spencer Museum of Art; University of Kansas; and the Wichita Art Museum.

## ED RUSCHA

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Born in 1937 in the American mid-west and raised in Oklahoma, Ed Ruscha moved to Los Angeles in 1956 to attend the Chouinard Art Institute. Frustrated by the ideas of the Abstract Expressionism taught in the classroom, he embraced the aesthetics and content of the popular culture of America's west coast, producing billboard-like paintings and graphic works in which words, phrases and images are isolated into ambiguous slogans, photographs and artist books.

In the 1960s he was associated with the Ferus Gallery, and his images of Standard gas stations and other commercial logos brought him to prominence as a leader of West Coast Pop Art. He was included in Walter Hopps's landmark show *New Painting of Common Objects*, at the Pasadena Art Museum in 1962, which was the first museum survey of American Pop Art.

Beginning in 1963, Ruscha began systematically photographing aspects of Southern California's built environment and compiling them into artist books which would become important in the development of Conceptualism. Endlessly reporting banal urban environments, these books, such as *Twenty-six Gasoline Stations*, 1963, and *Every Building on Sunset Strip*, 1966, were

conceived as multiples open to mass distribution.

Ruscha has been the subject of numerous museum retrospectives that have travelled internationally, including those organised by the San Francisco Museum of Modern Art in 1982, the Centre Georges Pompidou in 1989, the Museo Nacional Centro de Arte Reina Sofia in 2002, the Museum of Contemporary Art in Sydney in 2004, and the Hayward Gallery in London in 2009. In 2005 Ruscha was the United States representative at the 51st Venice Biennale. In 2001 Ruscha was elected to the American Academy of Arts and Letters as a member of the Department of Art. *Leave Any Information at the Signal*, a volume of his writings and interviews, was published by MIT Press in 2002.

## WILLIAM SCHARF

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William Scharf was born in 1929 in Pennsylvania. He studied painting at the Pennsylvania Academy of Fine Arts under the guidance of the noted illustrator, N.C. Wyeth. During World War II, Scharf served in the Army Air Corps. Returning to his studies, in 1948 he won a scholarship from the Pennsylvania Academy of Fine Arts to go to Paris, where he studied at the Académie de la Grande Chaumière for a year with travels to Italy, Belgium and England. In 1950 he returned to the Pennsylvania Academy of Fine Art, where he had a solo show. At this time he began sketching in jazz clubs, befriending Dizzy Gillespie. In 1952 he moved to New York and began work as a guard, first at the Metropolitan Museum of Art along with artists John Hultberg and Charles Brady; then at MoMA. In 1953, at the Cedar Bar, he became acquainted with Abstract Expressionists including Franz Kline, Willem de Kooning and Stuart Davis. De Kooning, Jackson Pollock and Hans Hofmann were seminal influences. He became a studio assistant of Mark Rothko and a lifelong friend. Rothko was best man at his marriage to actress Sally Kravitch. In 1970 he visited Leningrad and Moscow to study icons.

As a teacher at several art schools throughout the US since the 1960s, Scharf has influenced numerous

younger artists. He currently teaches at the Art Students League in New York, where he has been since 1987. Throughout his career Scharf has had numerous solo exhibitions including at the High Museum, Atlanta, 1978, and at the University of Michigan Museum of Art, Ann Arbor, 1984. In 1994 the Phillips Collection acquired the first of his works and in 2000 held a major retrospective exhibition: *William Scharf: Paintings 1986-2000*. His work is represented in numerous museums including the Brooklyn Museum of Art, the Museum of Modern Art, New York; the Philadelphia Museum of Art and the Weisman Museum of Art, Malibu, California.

## GEORGE SEGAL

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George Segal was born in New York in 1924. He completed art studies in New York City at Cooper Union School of Art and Pratt Institute of Design, followed by a degree in art education from New York University. In 1946 Segal married Helen Steinberg, settled on a chicken farm in New Jersey and began teaching art. He resumed making art after meeting Allan Kaprow in 1953 and was influenced by his 'Happenings', the first of which was sited on Segal's farm in 1958. Initially painting and concentrating on expressionist, figurative themes, in 1958 Segal began to make sculpture, experimenting with materials from around the farm such as chicken-wire, burlap and plaster. He had a one-man show at the Green Gallery in 1960, featuring several plaster figures. His discovery of plaster bandages in 1961 allowed him to cast directly from the body, in sections, which he then assembled with more plaster, keeping the hollow core and the marks of the bandages on the surface.

His first major work, *Man Sitting at a Table*, was made from an assemblage of Segal's own cast body parts, for which the artist provided a real-life environment of found objects such as a table, chair and window frame. Because of Segal's interest in the everyday world, this work was included in the first group exhibition of Pop Art,

which was organised by Leo Castelli. However, unlike the Pop focus on slick surfaces and detachment, Segal was interested in the human condition, its solitude and fragility.

He created many real-life tableaux, placing his sculptures in modern, everyday settings and situations which gave them an eerie feeling of isolation. Segal kept the sculptures stark white, but a few years later he began painting them, usually in bright, monochrome colours. He also cast some in bronze, sometimes patinated white to suggest the original plaster. Many of his later works are more explicitly political. Segal's sculptures are in major museums and public spaces, throughout the United States in particular.

## SONJA SEKULA

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Sonja Sekula was born in Lucerne in 1918 of a Hungarian father and a Swiss mother. She came to the United States in 1936 at the age of 18 when her father, a philatelist, moved his business to New York. She attended Sarah Lawrence College where she started out studying philosophy and literature. There she also studied painting with Kert Roesch. After two years (during which she first attempted suicide) she left college and in 1941 entered the Art Students League, studying first with George Grosz and then with Morris Kantor. During the 1940s she met André Breton, Robert Matta, Marcel Duchamp, Max Ernst, Robert Motherwell and others of the Surrealists; and contributed to the Surrealist Magazine *VVV* in 1943. In Mexico in 1945 she met Frida Kahlo and Leonora Carrington, with Kahlo visiting her in New York the following year. In 1947 she lived in the same building as John Cage, Merce Cunningham, Morton Feldman and Ray Johnson.

In May 1946 she had her first solo show at Peggy Guggenheim's gallery, *Art of this Century*. Two years later she had the first of three solo shows with Betty Parsons, where she exhibited until 1957. In 1949 she showed at Betty Parsons with Jackson Pollock and

Barnett Newman. Returning to New York in 1951 after a two-year period in Europe, she suffered a series of nervous breakdowns. She returned home with her parents to Switzerland and remained there, in and out of sanatoria, until her suicide in 1963.

Her work was shown in Zurich in 1964 and 1966; and in 1967 in Lausanne. The Swiss Institute, New York, presented *Sonja Sekula (1918-1963): A Retrospective* in 1996. A major exhibition was held in 2008 at the Aargauer Kunsthaus, Switzerland, *Dunkelschwestern – Annemarie von Matt und Sonja Sekula*.

## MIEKO SHIOMI

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Also known as Chieko, Mieko Shiomi was born in 1938 in Okayama, Japan. She grew up in a musical family and received a classical musical education at an early age. She began to study musical theory and music at the Tokyo National University of Fine Arts and Music in 1957, completing a BA thesis on Webern. In 1960, together with Takehisa Kosugi and others, she founded the group *Ongaku* (Music) and began to extend the radius of her own music to include improvisation and action.

On the invitation of George Maciunas in 1964, Shiomi went to New York, where she took part in the Fluxus events taking place there. Shiomi was welcomed to New York by the Asian Fluxus coterie already installed there: Ay-O, his wife Ikuko Iijima, Nam June Paik and Takako Saito. Shiomi's tourist visa ran out after a year in New York. She returned to Japan, with only her mail art projects to keep her in touch with the wider art world.

Her musical releases include *Requiem For George Maciunas*, 1990, which formed part of a Fluxus retrospective at the Venice Biennale; and *Fluxus Suite: a Musical Dictionary Of 80 People Around Fluxus*, made to mark the 40<sup>th</sup> anniversary of Fluxus, 2002. Her work is included in many private collections; in the Museum of Modern Art, New York; and in the Musée d'Art Contemporain de Lyon, France.

## GEORGE TATGE

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The photographer George Tatge was born in Istanbul in 1951. He is of Italian and American descent and spent most of his youth in Europe and the Middle East. He studied English Literature at Beloit College in Wisconsin, where he also began photographing under the guidance of the Hungarian artist Michael Simon. In 1973 he moved to Italy, working as a freelance photographer and writer. He has held workshops and exhibitions throughout the world and his photographs can be found in major museum collections in the US and in Europe, including the Metropolitan Museum of Art, New York; Maison Européenne de la Photographie, Paris; and the Centre Canadien d'Architecture, Montreal. He has been awarded the Premio Friuli Venezia Giulia Photography Prize, 2010, and nominated for the Swiss Prix Pictet, 2010. From 1986 until 2003 he worked as Director of Photography at the Alinari Archives. He now lives in Florence.

## RUTH VOLLMER

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Ruth Vollmer, a sculptor and designer fascinated by mathematics, was born in Munich in 1903, the daughter of Ludwig and Philippine Landshoff, a Jewish conductor and an opera singer. Her brother, the fashion photographer Hermann Landshoff, produced most of the photographic documentation of Vollmer's artwork and a series of photographs of working artists, including Vollmer's close friend Eva Hesse.

While living in Berlin in the early 1930s, Vollmer met and married a paediatrician, Hermann Vollmer. Due to the pressure of the Nazi regime, the couple moved to New York in 1935, where Ruth, although not formally trained as an artist or designer, began designing window displays for Bonwit Teller, Tiffany's and Lord & Taylor among others. In 1940, she met and began to consult Erna Herrey, professor of physics at Queen's College, regarding mathematical ideas, particularly geometry. She was later to introduce Sol LeWitt to Erna; he also discussed mathematics with her.

Vollmer had many design commissions, including learning tools, models and toys for MoMA; the interior of the Persian Room at the Plaza Hotel; a mural for the lobby of 575 Madison Avenue; the US display for the *International Samples Exhibition*, 1957, which travelled to Milan and Barcelona; and the US Pavilion, World's Fair, Brussels, 1958. While she participated in numerous group shows it was not until 1960 that she had her first solo show, *Ruth Vollmer: Sculpture* at the Betty Parsons Gallery. She continued to show with the Betty Parsons Gallery until her death in 1982 following a long struggle with Alzheimer's disease. Her collection of over 100 artworks by various artists such as Carl Andre, Mel Bochner, Eva Hesse, Patrick Ireland, Sol Le Witt, Paul Klee, Agnes Martin, Matt Mullican and Robert Ryman, was bequeathed to MoMA.

## ADJA YUNKERS

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Born in Riga, Latvia, in 1900, Adja Yunkers was raised in St Petersburg. After fighting in the Russian Revolution, he fled to Germany where he lived in Berlin; he later spent fourteen years living in Paris. At the outbreak of World War II Yunkers moved to Sweden where he edited and published the arts magazines *ARS* and *Creation*. Adja Yunkers studied art in Leningrad, Berlin, Paris and London. His first solo exhibition took place in Hamburg in 1921. After he settled permanently in the United States in 1947, important exhibitions of his woodcuts, lithographs and paintings were held at the Smithsonian Institution, the Corcoran Gallery, the Art Institute of Chicago and the Los Angeles County Museum of Art.

Examples of Yunkers' work are included in major collections including the Victoria and Albert Museum, London; the Brooklyn Museum, New York; the Rijksmuseum, Amsterdam; the Museum of Fine Arts, Boston; the Corcoran Museum, Washington; the Museum of Modern Art, New York; Whitney Museum of American Art, New York; the Smithsonian Institution Hirshhorn Museum and Sculpture Garden; and the Smithsonian American Art Museum.

Yunkers died in New York in 1983.





## Endnotes

- 1 Stephen Antonakos, email to Marguerite O'Molloy, 10 June 2010.
- 2 Brian O'Doherty, 'Antonakos: The Poetics of Neon', in Katerina Koskina (ed.), Stephen Antonakos: A Retrospective, The J. F. Costopoulos Foundation, p. 46.
- 3 Romare Bearden, A Graphic Odyssey: Romare Bearden as Printmaker, Gail Gelburd (ed.), University of Pennsylvania, 1992, p. 46.
- 4 Rae Blakeney, artist's statement, July 2010.
- 5 Mel Bochner, artist's statement via email to Christina Kennedy, 28 July 2010.
- 6 Phong Bui, email to Georgie Thompson, 16 July 2010.
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## List of Works

Throughout this catalogue dimensions given are unframed and h x w, or h x w x d unless otherwise stated.

The following works from the Novak/O'Doherty Collection at IMMA are not illustrated. Works in the exhibition are indicated with \*

\*STEPHEN ANTONAKOS

*Manhattan Skyline*, 1976  
Modified postcard  
8.8 x 13.9cm

\*STEPHEN ANTONAKOS

*Sears Tower*, 1976  
Modified postcard  
8.75 x 19.25cm

WILLIAM BAILEY

*Still Life with Eggs, Candlestick and Bowl*, 1975  
From the portfolio *America: The Third Century*  
Collotype, Ed. 106/200  
76.2 x 55.8 cm

VIVIAN E. BROWNE

*Horseman*, 1974  
From the portfolio, *Impressions: Our World Volume I*  
Etching with aquatint, A/P X  
76 x 56.2 cm

HAROLD COHEN

*Computer Drawing*, 1983  
Ink on paper  
56.7 x 76.5 cm

ELDZIER CORTOR

*Compositional Study No. III*, 1974  
From the portfolio, *Impressions: Our World Volume I*  
Etching with aquatint, A/P X  
57 x 76 cm

\*LUCY HILMER

*Photograph of Brian O'Doherty and Barbara Novak with Lloyd Goodrich (former Whitney director) and John Clancy (Rehn Gallery) at Edward Hopper's grave, during filming of Hopper's Silence*, 1980  
Photograph  
20.32 x 25.4 cm

JASPER JOHNS

*Paint your own "Target 1970"*, 1971  
Offset lithograph and mixed media collage with exhibition catalogue in white plastic presentation case  
Lithograph: 26.9 x 22.7 cm  
This multiple is included with exhibition catalogue for *Technics and Creativity: Gemini G.E.L.*  
Edition of 22,500 produced by Graphic Press, Los Angeles.

NORMAN LEWIS

*Carnaval*, 1974  
From the portfolio, *Impressions: Our World Volume I*  
Etching with aquatint, A/P X  
57 x 76 cm

CONSTANTINO NIVOLA

*City*, 1975  
From the portfolio *America: The Third Century*  
Lithograph with silkscreen  
Ed. 106/200  
76.2 x 56 cm

ROBERT ANDREW PARKER

*Sunrise*, 1975  
From the portfolio *America: The Third Century*  
Lithograph, Ed. 106/200  
76.2 x 56.7 cm

\*AD REINHARDT

*Art Comics and Satires*, 1976  
Exhibition Catalogue for *Ad Reinhardt: Art Comics and Satires*, Truman Gallery, New York, October 2–30, 1976.  
43 x 30.3 cm

RAYMOND SAUNDERS

*Duck Out of Water*, 1975  
From the portfolio, *America: The Third Century*  
Lithograph with silkscreen and collage,  
Ed. 106/200  
76.3 x 56.5 cm

BEN SHONZIT

*Yankee Flame*, 1975  
From the portfolio, *America: The Third Century*  
Collotype, Ed. 106/200  
76.5 x 56.8 cm

VINCENT SMITH

*The Triumph of B.L.S.*, 1974  
From the portfolio, *Impressions: Our World Volume I*  
Etching with aquatint, A/P X  
57 x 76 cm

VELOX WARD

*The Home My Daddy Built*, 1975  
From the portfolio *America: The Third Century*  
Collotype, Ed. 106/200  
76 x 56.2 cm

JOHN WILSON

*Dialogue*, 1973  
From the portfolio, *Impressions: Our World Volume I*  
Etching with aquatint, A/P X  
75.6 x 56.2 cm

KARA ELIZABETH WALKER

*Freedom, a Fable*, 1997  
Pop-up book  
23.8 x 21 cm

Lent by Brian O'Doherty and Barbara Novak for the exhibition only:

Photography of Brian O'Doherty and Barbara Novak with Morton Feldman (illustrated p.18)

Photograph of Brian O'Doherty with Edward Hopper and his wife Jo in their house at Truro, Cape Cod, Massachusetts, by Hans Namuth, 1963



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