

Recently Acquired: New Art in the Collection

UW Art Museum 2008 Gallery and Study Guide

Observe

The first step in understanding any work of art is to take the time to look closely. Here are some questions to consider when looking at the exhibition, *Recently Acquired: New Art in the Collection*.

Question

- What are the different media you see in this exhibition?
- Which media are you drawn to and why?
- Which works are you drawn to because of colors, textures, lines, marks, light, shadow, shapes and forms?
- Which works are you drawn to because of subjects and objects?
- How would you describe the lines and marks or forms that you see?
- What concepts or ideas are represented by these art works?
- Do any of the works make you think of something you have never thought of before?

About the artists in the exhibition: **Larry Zox, *Untitled*, Silkscreen on paper**

A native of Des Moines, Iowa (born 1936, died 2006) Larry Zox was an abstract artist who utilized color and space in a unique way referencing nature, music, or the city that surrounded him. Often there is a black section that is placed in the work for the sake of the paintings aesthetic alone. The work ranges from the harmonious to the unexpected. All of the work demonstrates a tremendous amount of technical control.

- AskART

Enrique Castro-Cid, *Dragonfly*, Lithograph on paper

Enrique Castro-Cid (born in 1938, died 1992) studied in Chile until the early 1960s when the Organization of American

States awarded him a grant to study in the United States. Castro-Cid was awarded two Guggenheim Foundation Fellowships and won the William Copley award. He later served as a Fellowship juror for the Guggenheim Foundation. The University of Illinois appointed Castro-Cid "visiting artist" in 1968. Enrique Castro-Cid was one of the first artists to use computer-aided design. He designed the robot hound seen in the film *Fahrenheit 451* directed by Francois Truffaut.

- AskART

John Koegel, *Untitled*, Pencil on paper

John Koegel was born in 1946 in the industrial town of Cumberland, Maryland, in the mountains near the Western Pennsylvania border. He attended the Art Institute of Chicago and received his B.A. from Warren Wilson College, Swannanoa, North Carolina, in 1969. After a few years as a high school teacher of English, Koegel abandoned that career and went to Mexico to study for his Master's Degree at the Instituto de Allende, San Miguel de Allende. In 1978, he was awarded a Hayes-Fullbright Grant for study and travel in India. Since 1980, Koegel has lived in Atlanta,

returning to Warren Wilson College frequently to teach art, arrange exhibitions, and direct theatrical productions.

The strong narrative quality of his work invites comparison with Southern fiction, particularly that of the late Flannery O'Connor who also depicted emotionally-charged characters in fantastic situations, often called grotesque. To that label, Koegel replies - as O'Connor may well have done, "But that's the way I see the world."

- Ethel Moore, Athens, Georgia, July, 1986

Tad Savinar, *Untitled*, Pencil on paper

Savinar was born in Portland, Oregon in 1950 and educated at Colorado College, where he received his BA degree in studio art. Savinar is a conceptual artist and playwright who has been featured in dozens of one person and group exhibitions over the years and is included in numerous public and private collections. Savinar's work ranges from printmaking and installation pieces to urban design and design of memorials. As an artist who has chosen his brain as his tool of choice, Savinar feels it is of value for students and others to be exposed to the variety of options that are open to one who gets an "art education" or becomes an "artist."

- *Willamette University News*

Sue Fuller, *String Composition #202*, Plastic thread

Constructivist and printmaker Sue Fuller was born in 1914 in Pittsburgh, Pennsylvania, gaining her B.A. degree in 1936 from Carnegie Institute of Technology. She studied printmaking for a year at Columbia University's Teachers College in 1939. Perhaps of even greater importance in forming her artistic character was her exposure to two leading abstractionists, one essentially an expressionist (Hans Hofmann), the other the producer of the geometric "Homage to the Square" series, Josef Albers. Fuller studied with Hofmann at the Thurn School of Art during the summer of her sophomore year at Carnegie Tech; later with Albers in 1944 at a Bauhaus class in the U.S. She served as the assistant to Stanley William Hayter, an important figure in the world of etching in the 1940s. Together, at Atelier 17 in New York City, they printed the work of such artists as Andre Masson, Marc Chagall and Hayter himself. String was Fuller's medium of choice, whether used in three-dimensional constructions or titled with numbers and embedded in plastic. She also studied glassmaking, calligraphy and lace-making. She taught for periods of a year or two from the 1940s through the 1960s at major institutions such as the Museum of Modern Art. She exhibited her work at the major New York City museums. She died in 2006 in South Hampton, New York.

- *AskART*

Edwin Ruda, *Untitled*, Liquitex on canvas

Edwin Ruda was born in New York on May 15, 1922. He attended the Art Students League in New York, Cornell University and the Teachers College at Columbia University in the 1940s. Ruda then studied at the School of Painting and Sculpture in Mexico City from 1949 to 1951 and received his MFA from the University of Illinois in 1956. After teaching at the University of Texas, Houston, from 1956 to 1959, the artist returned to New York where he held his first solo exhibition at the Globe Gallery in 1961. He was included in Systemic Painting at the Solomon R. Guggenheim Museum in

1956 and has been represented in numerous other survey exhibitions. In New York Ruda exhibited at the Park Place Gallery in 1966-7, then with the Paul Cooper Gallery from 1959 to 1975. In 1971 he was included in the group show *8 from New York*, held at Gallery A in Sydney, with a solo exhibition at the same venue in 1973. He exhibited with the Max Hutchinson Gallery in New York in 1978 and in Houston in 1979. Since 1987 the artist has been affiliated with the June Kelly Gallery in New York. Ruda lives and works in New York.

- *International Paintings and Sculpture*

**Augusto Marin, *Armonia Campestre*,
Oil on canvas**

Augusto Marin was born in 1921 in Santurce, Puerto Rico. He first studied art under the Spanish artist Alejandro Sanchez Felipe. He studied at the Art Student's League in New York and at the Oris Art Institute in California. In addition to his studies in drawing, painting and mural work, he learned the technique of stained glass with Arnaldo Maas and then completed his studies in Holland with Henri Mesterom. Lastly he studied lithography at the University of Notre Dame, Indiana. He was also a teacher at the school of "Artes Plasticas del Instituto de Cultural Puertorriquena" and at the "Colegio Regional de Carolina" of the University of Puerto Rico. Marin's body of work has evolved throughout the years.

- *OBRA Galeria Alegria Gallery*

Debbie Fleming Caffery, *Seventh Day of Hell*, gelatin silver print,

Debbie Fleming Caffery's photos shot in black and white, are overly pictorial, yet psychological and sometimes darkly beautiful. Caffery's images deal with what she calls "shades of mystery and shadow," . . . For Caffery, even bright daylight doesn't dispel mystery. Most of the time Fleming Caffery deliberately blurs her pictures, for atmospheric effect, but sometimes she focuses them so sharply they become hyper-real.

- *Tucson Weekly: Arts, 2002*

Explore and Reflect

- What is art? Is it an idea? A process? A product? All three?
- What is a concept?
- How does an artist take a concept and create art from it?
- Why do we make art?
- How do we find our creative processes?
- Do our human needs and wants motivate this process?
- Is it in response to personal thoughts and desires?
- How does a viewer recognize a concept in the artwork?
- What are examples of concepts?
- How do the paintings, sculptures, prints, drawings you view in this exhibit express ideas?
- Why do you think artists choose to work in a particular medium (e.g. abstract painting) to express their ideas?
- If the artist selected a different medium to convey that idea, would it change the way the viewer responds to the concept presented?
- Can viewing art and thinking about the concepts behind the artwork change the viewer's perceptions, thoughts, and feelings? How so?
- What do we mean by *style* when we speak of art?
- Do these works present the culture, the social and political climate of a particular time period? How so – what clues or details provide that information?

Fleming Caffery is most comfortable in the shadows, drawn to movements, patterns and deep tonality. Caffery's photography has garnered praise for over twenty years, and has been included in exhibitions from the Smithsonian Institute in Washington D.C. to the Photo Gallery International, Tokyo. Her work is in the collections of the Metropolitan Museum of Art, New York; the George Eastman House, Rochester; and the Bibliotheque Nationale, Paris, France. Before Debbie Fleming Caffery received the Katrina Media Fellowship in 2006, she received the prestigious Guggenheim Fellowship for 2005.

- Trudy Wilner Stack: *Debbie Fleming Caffery.com*

Kaarina Kaikkonen, *Dancing Shoes from Queen of Night, Leather and silver*

The Finnish artist Kaarina Kaikkonen (born, 1952) is a visionary sculptor who uses found objects such as second-hand clothing, toilet paper, women's shoes, and potato sacks to create moderate to large-scale installations that articulate the architectural or open space that contains her work.

She has created site-specific installations indoors and outdoors in unusual places in her native country and throughout the western world. The visual impact of these large sculptural projects is extremely dramatic, almost theatrical, because of their scale, the materiality of the jackets – the softness, textures, muted colors, different styles – and the meanings conveyed by their presence in the absence of their wearers. Kaikkonen has painstakingly sewed fragments of material by hand to form a horizon line in the middle of the wall. The line creates an unexpected illusion of depth and perspective traditionally associated with classical painting and drawing . . .

- *Empty Jackets: The Presence of Absence*, Julia P. Herzberg

Richard Misrach, *Battleground Point #6, Chromogenic print*

Richard Misrach, a native Californian, has spent most of his career photographing the American desert and is considered one of this century's most internationally acclaimed photographers. Misrach graduated from the University of California, Berkeley in 1971. He first started photographing with a 35 mm camera to foster social change. Since the late 1970s he has photographed using an 8X10 camera and color film. Misrach lives in Berkeley, California. His works are represented in more than fifty major museum collections around the world. Selections from his groundbreaking Desert Cantos series have appeared in previous books, including *Desert Cantos*, which received the 1988 Infinity Award from the International Center for Photography; *Bravo 20: The Bombing of the American West*, which was awarded the 1991 PEN Center West Award for a nonfiction book; *Violent Legacies' Three Cantos*; and *Crimes and Splendors*.