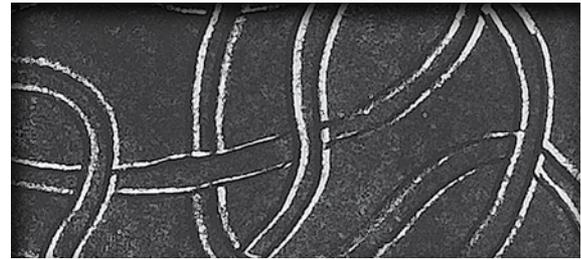
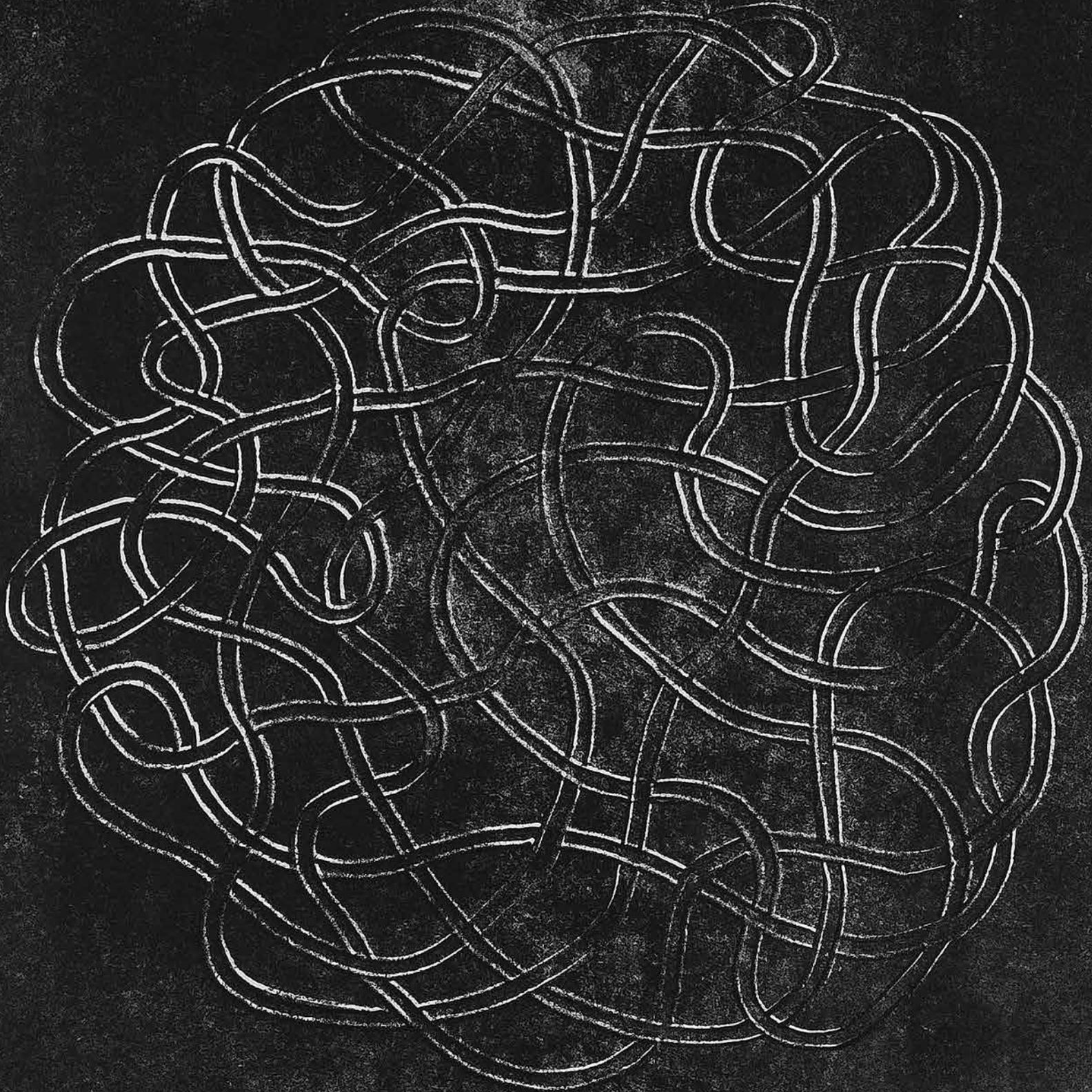


STILL, MOVING



FEATURING WORKS FROM
THE CORCORAN LEGACY COLLECTION

Still, Moving.



American University Museum

Previous page: Anni Albers, detail of *Line Involvement VI* from the *Line Involvements* portfolio, 1964.
Lithograph in black on Arches paper, 19 3/4 x 14 5/8 in. Gift from the Trustees of the Corcoran Gallery of Art
(Gift of Olga Hirshhorn).

STILL, MOVING

Featuring Works from the Corcoran Legacy Collection

Curated by Virginia Apperson, Juhianna Boeye, Gary Caudill, Kayla Conklin, Grace Edson, Kaelee Hess, Tyler Hirshon, Elizabeth Ho-Sing-Loy, Isabel Iem, Marie-Claire Kent, Amy Kruse, Karly Lainhart, Milo Mayfield, Grace McCormick, Annabelle Renshaw, Alexis Shulman, Hannah Spears, and Lacey Wilson

Organized as part of Dr. Andrew Wasserman's
Spring 2023 Curatorial Practices Course

April 8 – May 21, 2023

American University Museum at the Katzen Arts Center
Washington, DC

INTRODUCTION

Still. Moving.

Still moving.

Still, moving.

Each arrangement proposes a different relation between the two terms and between the states of being offered by these terms. The first—Still. Moving.—indicates separate categories. The period signals a binary sorting of the world: there are those things that stay in place and maintain their form and those things that resist staying put and reject fixity. In other words, something is either still or it is moving. The second—Still moving—proposes an altogether different relation. Still is not in opposition to movement. It is no longer an abbreviated term for stillness, but rather clarifies a condition of moving. A course of continued action is being described. This description can be further nuanced and inflected. For example, is something matter-of-factly still moving or surprisingly still moving, or, to an exasperated party wishing something would stop, frustratingly or against all odds still moving? The third—Still, moving—offers a bridging of and between states. The comma is only a temporary pause. Even as the meaning of still once again suggests stillness, this third relation lacks the definitive separation of the first. It also lacks the kind of defined continuity of the second. Still, moving holds both stillness and motion together. It recognizes that these are not opposing terms but are instead linked conditions. One is necessary for seeing and understanding the other.

The exhibition *Still, Moving* was collaboratively organized by students for my spring 2023 graduate-level Curatorial Practices seminar. The works on view, spanning the 1950s through the 1980s, come from the museum's permanent collection. The exhibition draws together works from the Corcoran Legacy Collection and those separately acquired by the museum. This is the third exhibition since 2019 in which the museum has invited American University's

students to look to the Corcoran Legacy Collection not only as a source of exhibition content but as source of provocations about this content. For the current exhibition, the students ask: How is the relation between stillness and motion registered within individual works of art and across works of art set in dialogue with one another? How is it registered in the multiple processes that go into the creation of a work of art and the creation of an exhibition? How is it registered in the laboring bodies of artists and the laboring bodies of curators, registrars, preparators, and the full team of individuals that contribute to an exhibition? And how is it registered in the assembling of a permanent collection, marked by moments of donation and interpellation, and in the assembling of this specific permanent collection?

In the gallery, the exhibition is structured by the triad of Past, Present, and Potential. These categories ask visitors to consider a temporal dimension that further informs any relation between stillness and motion: e.g. to track artists' past activities in long-finished works, to respond to invitations to move and pause their own bodies as they navigate through the gallery, and to assess proposals that instigate future movements. In the brief essays that follow, each written by one of this exhibition's curators, the authors elaborate upon many of the works on view. These essays are, in part, a record of their authors' own shuttling between states of stillness and motion, as well as the shuttling of the objects about which they write between these same states. These related actions took place in classrooms, libraries, museum storage facilities, and the gallery itself. The results of these actions are now recorded in the space of this catalogue. The curators invite you, the reader, to consider your own movements as you turn the printed pages or scroll through the digital file.

How are you still, moving?

— ANDREW WASSERMAN
PROFESSORIAL LECTURER, AMERICAN UNIVERSITY

Dorothy Dehner, *Bird Machine I*, 1952

Marie-Claire Kent

Heavy/light, smooth/stilting, mechanical/organic, moving/still: Dorothy Dehner (1901-1994) superimposed these opposing adjectives in her etching *Bird Machine I* (1952). The work is reminiscent of an origami crane taking flight, the three-dimensional, sculptural image transposed onto a two-dimensional plane. The work is composed of delicate, striking black lines that form areas of negative space, interspersed with segments filled in with marks of varying lengths and shading, creating stark contrasts of light and dark sections in the composition. The resulting planar geometric forms interlock to create a sense of volume. Cross-hatching in the bottom register suggests shadowing, but also seems to restrict the implied motion of the composition, as if the birds in flight are suspended in motion, statically hanging rather than soaring. Vertical striations that create a gray wash across the background of the composition call to attention the print-making process, which would have necessitated the artist to crank a handle that would pass the paper and plate through the press. Lines of black smudges creep from the edges of the composition. The black ink used to fix the image has escaped the confines of the work itself, seeping into the white paper matting used to frame the image, permanently tying the resulting image to the mechanical process behind its origin.

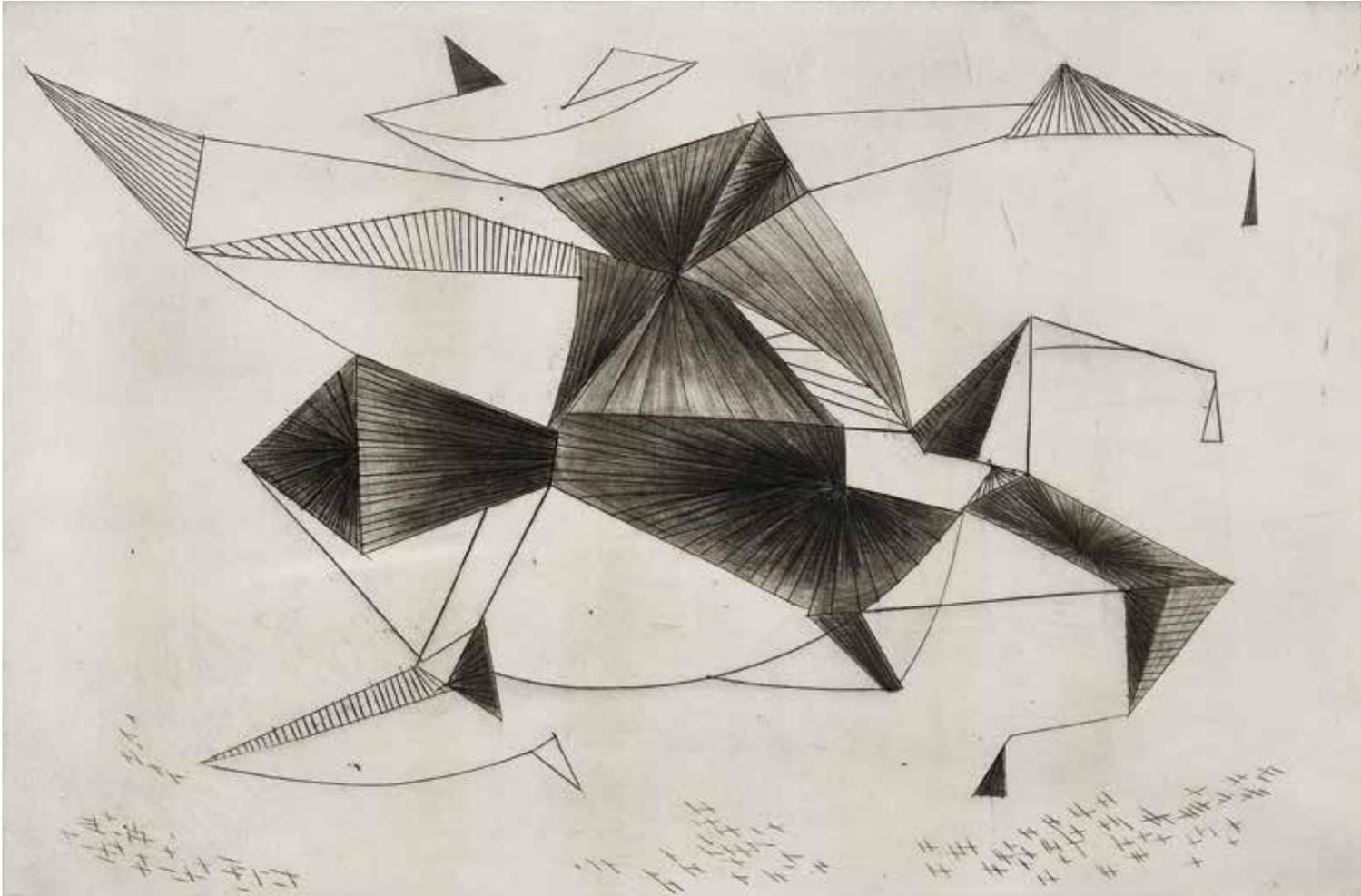
Dehner's career spanned across several forms of visual expression, beginning with dance and theatre, which took her to New York City in 1923. A trip to Europe in 1925 introduced her to Cubist and Fauvist art, inspiring her ambitions to paint and her enrollment in the Art Students League upon her return to New York. There, she met the sculptor David Smith, who she would go on to marry. Together, they settled in New York, moving between apartments in Brooklyn and a farm in the Adirondacks, where Dehner would develop her career as a painter. However, Dehner's own career would come second to that of Smith, and it was not until their divorce in 1952 that she felt she could fully engage with her work, no longer hindered by the tense competition that had underscored her relationship with Smith.¹ Dehner joined Atelier 17 in New York City, a studio focused on experimental approaches to printmaking. However, critics held different expectations for the men and women of Atelier 17. They praised Dehner's prints for their "neatness" and "control" and her adherence to academic protocols, qualities that clashed with the avant-garde experimentations that her male contemporaries were simultaneously praised for.² However, *Bird Machine I*'s smudges and splotches negate the neatness that critics expected of Dehner. Perhaps this disregard for neatness was Dehner's way to remind

the viewer that she too was a member of the avant-garde.

Bird Machine I invites the viewer to consider several aspects of movement. The title of the work invokes the idea of a mechanical action that might power the wings of the machine. The black marks along the edge of the print reference a chain of actions: Dehner's incising her design onto a metal plate with acid, spreading ink across its surface, wiping away the excess, and fixing the image onto paper. However, despite these implied movements, the work itself is static. This *Bird Machine* is permanently fixed on the page, forever suspended in flight.

¹ Elizabeth deBethune and Dorothy Dehner, "Dorothy Dehner," *Art Journal* 53, no. 1 (Spring 1994): 35.

² Christina Weyl, *The Women of Atelier 17: Modernist Printmaking in Midcentury New York* (New Haven: Yale University Press, 2019), 147.



Dorothy Dehner, *Bird Machine I*. 1952. Etching on paper, 8 7/8 x 11 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mildred Constantine).

Anni Albers, *Line Involvement VI* from the *Line Involvements* portfolio, 1964

Grace Edson

In 1963, Anni Albers (1899-1994) discovered that lithography offered her a certain freedom of expression that she could not find on a loom. Paper allowed her to let lines roam. This could be either a single line exploring space or a set of loosely woven threads, threatening to unravel but remaining suspended on the picture plane for eternity. For one of the twentieth century's most influential weavers and textile designers, prints offered Albers a medium to deviate away from definable notions of order towards a continuous cycle of contained chaos.

Albers entered the Bauhaus weaving workshop in 1923.¹ She spent the next several years experimenting with new technologies and techniques. While weaving, Albers emphasized the element of order, so much so that she began to use the triple weave, a three-ply method that allowed for more experimentation and precision. In addition, she developed a number system derived from a factor of twelve as a means of enhancing order and repetition in the composition.² Emphasizing the clarity of shapes and colors within a vocabulary of abstraction, Albers counteracted the uncertainties of a world unraveling around her: for example, the economic turmoil of hyperinflation in 1923 and the political turmoil of Hitler's rise to power with the establishment of the Nazi party. Albers took

these fundamental principles of order and balance with her when she and her husband Josef were forced to flee Germany and emigrated to the United States to teach at Black Mountain College.³ In 1963, Albers accompanied her husband while he worked as a fellow at the Tamarind Lithography Workshop in Los Angeles. Tamarind's Director Jane Wayne encouraged her to try lithography. It was during this serendipitous trip that Albers turned away from the loom.

In *Line Involvement VI* (1964), one of six lithographs in the series *Line Involvements* that Albers executed at Tamarind, interlaced and knotted thread-like lines traverse the two-toned lithograph. There is no beginning and there is no end. Threads twist and turn without an obvious direction. These looping knots produce the image of a tangle of structured fluidity made up of a single thread woven over itself loosely. As the background becomes striated and cloudy, the billowing wash of the ground contrasts with the dynamic arabesques weaving through the contained space. The boundless possibilities of their unraveling evoke a distinct dichotomy through which freedom and chaos exist. The repetition of threads, working in tandem, echoes Albers' additive approach to her tapestry works as the "building up out of a single element, to building a whole out

of single elements."⁴ Each thread, as a distinct element, participates in the creation of the "whole."

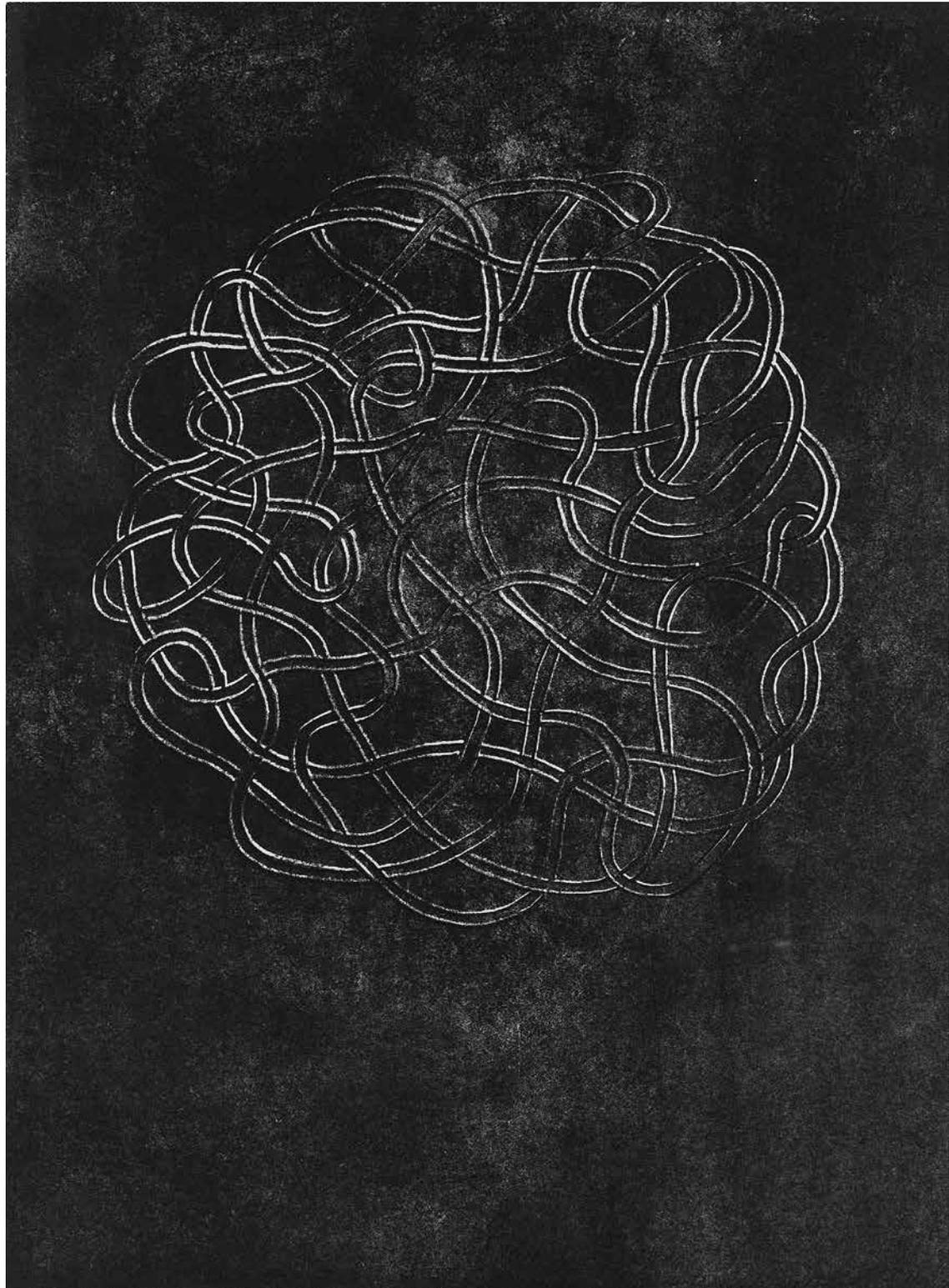
Through the convergence of interwoven and interconnected lines, Albers permits the viewer to grapple with the ways in which she visualized dynamism. The planned unpredictability evoked in *Line Involvement VI* destabilizes the artistic principle of order that became synonymous to Albers' works for much of her career. Still, one can parse the traces of the fundamental principles that initially shaped Albers' practice. Threads are contained within the picture plane, yet the threat of a potential unravelling overpowers the work. Viewers are presented with an image of autonomous universe in the form of a knotted net endlessly turning over on itself.

¹ Nicholas Fox Weber, Pandora Tabatabai Asbaghi, and Anni Albers, *Anni Albers* (New York: Guggenheim Museum, 1999), 28–35.

² Hyunsoo Kim, "Re-Framing Anni Albers and Bauhaus," *International Journal of Art & Design Education* 41, no. 3 (2022): 414.

³ *Ibid.*, 415.

⁴ Oral History Interview with Anni Albers, 1968 July 5, Archives of American Art, Smithsonian Institution.



Anni Albers, *Line Involvement VI* from the *Line Involvements* portfolio, 1964. Lithograph in black on Arches paper, 19 3/4 x 14 5/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn).

George Rickey, *Peristyle III*, 1966

Karly Lainhart

George Rickey's (1907-2002) *Peristyle III* (1966) is in constant movement. Twenty-one stainless steel blades rest gingerly across six metal hinges, unsecured, allowing for a subtle, perpetual laceration of the air around the sculpture. Its sway is juxtaposed against the solid eight-and-a-half-foot walnut block that forms its base, grounding it in stillness. *Peristyle III* ensures that viewer and preparator alike are aware of themselves and their environment in relation to the piece. The slightest brush against its steel blades or a draft from an adjacent vent unsettle a delicate equilibrium.

Peristyle III, a smaller iteration of his larger works that border sculpture gardens across the United States, represents Rickey's commitment to line as an independently viable communicator of movement. "Since the design of the movement is paramount," he remarked in Berlin in 1979, "shape, for me, should have no significance of itself; it merely makes movement evident."¹ Rickey's work is not devoid of shape: his oeuvre is bookended by pieces that boast geometric and organic forms. Yet, he continually returned to the manipulation of line to convey movement. Moving in concert, the uncanny sway of

Rickey's works prompt a new understanding of motion and form for the viewer.

Upon Rickey's death in 2002, Ken Johnson of *The New York Times* noted his lack of "significant artistic heirs," pointing to the artist's preeminence in kinetic sculpture.² Despite this external recognition, some argue that Rickey's influence is undervalued in the art historical canon. According to scholar Reiko Tomii, whose 1988 dissertation focused on George Rickey, kinetic art, and constructivism, the artist's impact had historically been overshadowed by that of his artistic predecessor, Alexander Calder. Despite Rickey's earliest sculptures sharing similarities with Calder's work, Calder's organic mobiles were heavily criticized by Rickey for their replicability and mass market appeal.³ Rickey's study of Calder was in the interest of improvement and seeking greater artistic complexity.⁴

A constructivist at heart, Rickey found purity in a simple and methodical approach to design. After serving in WWII as an aircraft weaponry engineer, which inspired his later implementation of movement in sculpture, Rickey created his first kinetic sculpture in 1949 during an associate professorship at

Indiana University.⁵ He later claimed that "a single line moving through space" or two lines moving in conjunction offered a more distilled, truer representation of motion to the human eye.⁶ Rickey's sculptures were not intended to be abstractions or representations of life.⁷ Instead, he prioritized the physical presence of his pieces and stressed their inherent ability to capture the spectrum of movement through performance.⁸ With simple, delicate movements, *Peristyle III* puts on a show.

¹ George Rickey, *George Rickey: The First Movement*, Kasmin Gallery, March 2021: <https://www.kasmingallery.com/artist/george-rickey/viewingroom/basel-pioneers>.

² Ken Johnson, "George Rickey, Sculptor Whose Works Moved, Dies at 95," *The New York Times*, July 21, 2002.

³ Reiko Tomii, "Between Two Continents: George Rickey, Kinetic Art and Constructivism, 1949–1968," ProQuest Dissertations Publishing, 1988, 45–46 and Alex J. Taylor, "The Calder Problem: Mobiles, Modern Taste, and Mass Culture," *Oxford Art Journal* 37, no. 1 (2014): 43.

⁴ Tomii, 44–45.

⁵ Johnson.

⁶ Tomii, 163.

⁷ George Rickey, "Life by Decade: 1950," George Rickey Foundation: <https://www.georgerickey.org/life/life-by-decade?tab=tab-6>.

⁸ Rickey, "Life by Decade: 1950."



George Rickey, *Peristyle III*, 1966. Stainless steel, 40 x 102 1/4 x 5 1/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Friends of the Corcoran).

Sue Fuller, *String Composition #144*, 1967

Virginia Apperson

Sue Fuller's (1914-2006) *String Composition #144* (1967) is the result of intense labor, meticulous attention, and strict control of motor movements. It also shows the dependency between stillness and motion. Through abstraction and the sculptural medium of string, Fuller created a dynamic work that visually engages the eye while remaining motionless. The work is visually arresting while being at rest.

String Composition #144 displays an intricate network of stiffened strings. Underneath a piece of square framed Plexiglas, Fuller created a geometric construction of string that suspends above an orange background. Each string is taut; at no point throughout the composition do the pieces of string dangle or droop. Fuller dipped the pieces of string into synthetic plastic to ensure they remained stiff.¹ Throughout the composition, strings overlap, with some creating a web-like structures while others form grid-like patterns, similar to lines made when diagramming linear perspective. In the lower left half of the work, overlapping strings create helix-like forms that converge at a point, as if the strings were turned onto their underside, and then continue to radiate outwards. Fuller likened the strings to rays of light, as seen in the middle on the far-right side of

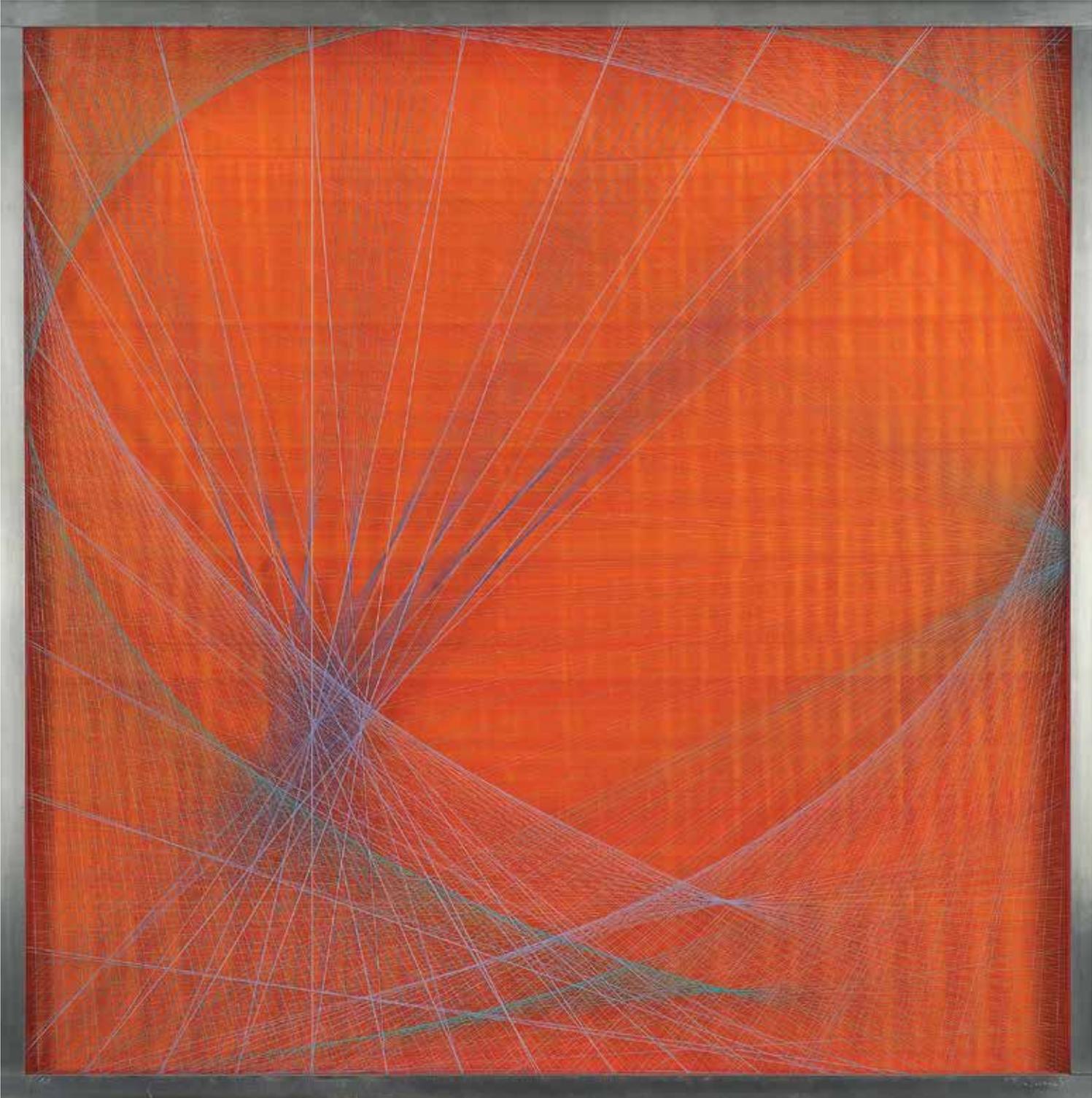
the composition, where several diagonally arranged strings project outward from specific points. The strings vary in color, from periwinkle to teal. Darker colors brighten where multiple strings converge, guiding the eye through the composition.

Similar to how Fuller's works are suspended between stillness and motion, *String Composition #144* is also caught between painting and sculpture: neither one nor the other, but both. Fuller first became interested in this notion in 1943, when she went to New York and became affiliated with the printmaking studio Atelier 17.² During her two years at the studio, Fuller created an innovative technique in which she collaged directly on top of printing plates.³ Fuller's experimentations in fiber, textiles, and prints at Atelier 17, in which she became interested in the effects of collage between three- and two-dimensional planes, led directly to the creation of her wrapped string compositions.

¹ Sue Fuller, "String Composition #534," Smithsonian American Art Museum: <https://americanart.si.edu/artwork/string-composition-534-8723>.

² Atelier 17 was an avante garde printmaking studio that originated in Paris, France in 1927. The studio relocated to New York City 1945 before returning to Paris in 1950, and remained active until 1988. The studio served as a center for artistic experimentation in the graphic arts. Fuller was affiliated with the studio for two years, in which she experimented with collaged printmaking techniques. Fuller's experimentations in printed media and collage directly led to her creation of string constructions in later years. For more information, see Christina Weyl's writings on Atelier 17 and Sue Fuller in her book *The Women of Atelier 17: Modernist Printmaking in Midcentury New York* (New Haven: Yale University Press, 2019) and Weyl's essay "The Printed Collage," In *Focus: String Composition 128* (1964) by Sue Fuller (London: Tate Gallery, 2018): <https://www.tate.org.uk/research/in-focus/string-composition-128/printed-collage>.

³ This technique was inspired by Mary Cassatt's printing techniques in which impressions of texture were presented in prints. For more information, see Weyl, "The Printed Collage."



Sue Fuller, *String Composition #144*, 1967. Nylon threads under Plexiglas, 32 1/2 x 32 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. Emerson Crocker).

Thomas Sills, *Black Snow*, 1968

Kaelee Hess

Black Snow (1968) stands out among African American artist Thomas Sills' (1914-2000) artworks. Instead of brightly colored abstract forms that softly merge into one another, a more muted color palette of black and blue ink is used to create an arrangement of distinct shapes. This separation of shapes is at odds with a typical Sills painting in which there are no empty spaces, with each colored form closely saddled up to the next. Sills often applied oil paint onto his canvases with a rag instead of a brush, which resulted in a layered, luminous effect of colors blending together.¹ This trademark of his is strikingly absent in *Black Snow*. Though he rarely talked about or elaborated on the specifics of his works, making art was deeply personal and reflective for Sills.² As he stated, "I don't fight it but let whatever is there, come out."³

Set against slightly off-white paper, the splotches of black ink in *Black Snow* move across the page in rhythmic sequences that interrupt and cross into one another in all directions. Each ink mark sprays out on one side. There is a lack of smudging, indicating the careful maneuvering and placement of each application of ink. Blue ball-point pen was also used to separate and distinguish groups of ink marks, surrounding each section and ultimately creating a border that

connects nearly every cluster. These pen marks are light and do not gouge into the paper surface. Despite the jagged directions these marks take as they surround the inky spots, the lines themselves are smooth and deliberate. A majority of these lines were done in one pass, with only a handful of areas receiving overlapping, repeated marks. The steady line work and deliberate ink marks suggest the time and commitment given to this work during its creation.

Born in rural North Carolina and forced to work from a young age, Sills was mostly oblivious to the world of art until he was in his thirties. His wife, Jeanne Reynel, is credited for Sills' introduction and subsequent venture into an art career. Reynel herself was a mosaicist and associated with many of the New York Abstract Expressionist artists, including Willem de Kooning and Mark Rothko.⁴ This circle encouraged Sills to develop his artistic style and pursue art professionally. In the beginning, he experimented with various materials and application methods, letting himself learn and develop a style through experience.⁵ Sills enjoyed a successful career spanning roughly three decades. He was drawn to the idea of evoking his feelings through his art. The artist and art critic Lawrence Campbell wrote

that Sills "has pulled art out of his own innards," highlighting the personal, intimate nature of Sills' process and work.⁶

Black Snow exemplifies the freedom that Sills relished as an artist, something that might not have been always given to him as a Black man with limited formal arts education in the twentieth century. From his early days of using his wife's mosaic cement, to his use of black and blue ink in a work like *Black Snow*, to his late "White Paintings" series of monochromatic oil paintings, Sills was constantly building from and upon his experiences. This creative process was crucial to him and his art, and these experiments with color, form, and medium were the foundation of his artistry.

¹ Lawrence Campbell, "The Flowering of Thomas Sills," *ARTNews* 71 (March 1972): 49.

² *Ibid.*, 66.

³ Jennifer Samet, *Thomas Sills: Variegations Paintings 1950s–70s* (East Hampton: Eric Firestone Press, 2022), 5.

⁴ *Ibid.*, 4.

⁵ Campbell, "The Flowering of Thomas Sills," 48.

⁶ Lawrence Campbell, "Thomas Sills," *ARTNews* 66, no. 2 (April 1967): 15.



Thomas Sills, *Black Snow*, 1968. Black ink and blue ballpoint pen on off-white paper, 18 x 23 3/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Juan Downey, *The White Box: 68*, 1969

Elizabeth Ho-Sing-Loy

The early work of Chilean-born artist Juan Downey (1940–1993) reacts to the political turbulence of the Cold War.¹ Cold War politics brought about an increased urgency for technological advancements, including those in weaponry and space technology. This spurred the study of cybernetics, which is a study of how systems, both technological and living, communicate and interact with each other.² Military powers saw cybernetics as a way of improving the control and communication of weapons systems, while civilians were concerned with technology and communication systems in everyday life. Cybernetics created space to study the benefits, risks, and potential impacts technology could have on privacy, the environment, and human interactions.³ While living in Paris in 1963, Downey was steeped in artist communities exploring concepts of cybernetics in order to question who is included in systems of

communication and control, both in regard to Cold War politics and to the viewing of art.⁴ Downey highlighted the relationship between people and technology while raising awareness of the illusion of control technology provided users through his electronic sculptures, some of the earliest of which date to 1965 and coincide with his move to Washington, D.C.⁵

The subject of *The White Box: 68* (1969) is Downey's electronic sculpture *The White Box* (1968). The sculpture was displayed at the Corcoran Gallery of Art in Washington, D.C. in 1969 as part of the exhibition *Electronically Operated Audio-Kinetic Sculptures*.⁶ Movement and audience interaction were central to the operation of the exhibition's objects.⁷ Clapping twice near the pedestal triggered *The White Box* to produce sound and the projection of a polarized image onto a nearby wall. Additionally, the sculpture

consisted of photocells on each side that viewer-participants used to change the color of the image and the pitch of the sound.⁸ This challenged the hierarchical relationship between artist, viewer, and art object by leveling the playing field of who participates versus who is a silent observer.⁹ In his essay accompanying the exhibition, Downey highlighted the “illusion of participation” these sculptures create. The sculptures give the impression to viewers that they have control over the outputs. However, the outputs were already predetermined. Downey wrote, “we are still spectators mystified by the order that makes the world grow and move, although, we pretend that we are determining what happens to us.”¹⁰

The White Box: 68 presents three views of its corresponding electronic sculpture. In the upper left corner sits a photograph of the sculpture. Overlaying the image are typed

¹ Julieta González and Javier Rivero Ramos, “Early Years,” in *Juan Downey: 1940–1993*, edited by Julieta González and Javier Rivero Ramos (Mexico City: Ediciones MP, 2019), 9 and Nicholas Holt, “Reimagining Energy in the Information Age: Juan Downey’s Electronic Sculptures,” *Afterimage* 49, no. 2 (2022): 57.

² Stafford Beer, “What is Cybernetics?” *Kybernetes* 31, no. 2 (2002): 211.

³ Michelle Demeter, “Advancing an Optimistic Technological Narrative in an Age of Skepticism: General Electric and Walt Disney’s Progressland at the 1964–196 New York World’s Fair,” in *World’s Fairs in the Cold War: Science, Technology, and the Culture of Progress*, edited by Arthur P. Molella and Scott Gabriel Knowles (Pittsburgh: University of Pittsburgh Press, 2019), 89, 91.

⁴ These groups included the Groupe de Recherche d’Art Visuel and the Situationist International. The Groupe de Recherche d’Art Visuel (GRAV) was a French artist collective known for integrating new forms of media and technology into interactive environments to explore the relationship between technology, communication, and society. GRAV argued that technology provided an opportunity to eliminate hierarchies in viewing and engaging with art. Robert Crouch and Ciara Ennis, “Juan Downey: Radiant Nature,” in *Juan Downey: Radiant Nature*, ed by Robert Crouch and Ciara Ennis (Claremont: Pitzer College Art Galleries, 2017), 12. See also Ciara Ennis, “The Politics of Play in the Early Work of Juan Downey,” in *Juan Downey: Radiant Nature*, edited by Robert Crouch and Ciara Ennis (Claremont: Pitzer College Art Galleries, 2017), 50. The Situationist International (SI), however, disagreed with GRAV that these interactive environments liberated participants. Instead, SI created temporary events that placed all participants in unfamiliar situations to “disrupt conditional behavior. Ennis, “The Politics of Play,” 50.

⁵ Robert Crouch and Ciara Ennis, “Electronic Sculptures 1967–1971,” in *Juan Downey: Radiant Nature*, edited by Robert Crouch and Ciara Ennis (Claremont: Pitzer College Art Galleries, 2017), 17. While living in Washington, D.C., Downey also co-founded The New Group, which organized Happenings. These Happenings often centered around communication and “energy transformation.” Julieta González, “Juan Downey’s Communications Utopia,” in *Juan Downey: 1940–1993*, ed. Julieta González and Javier Rivero Ramos (Mexico City: Ediciones MP, 2019), 474.

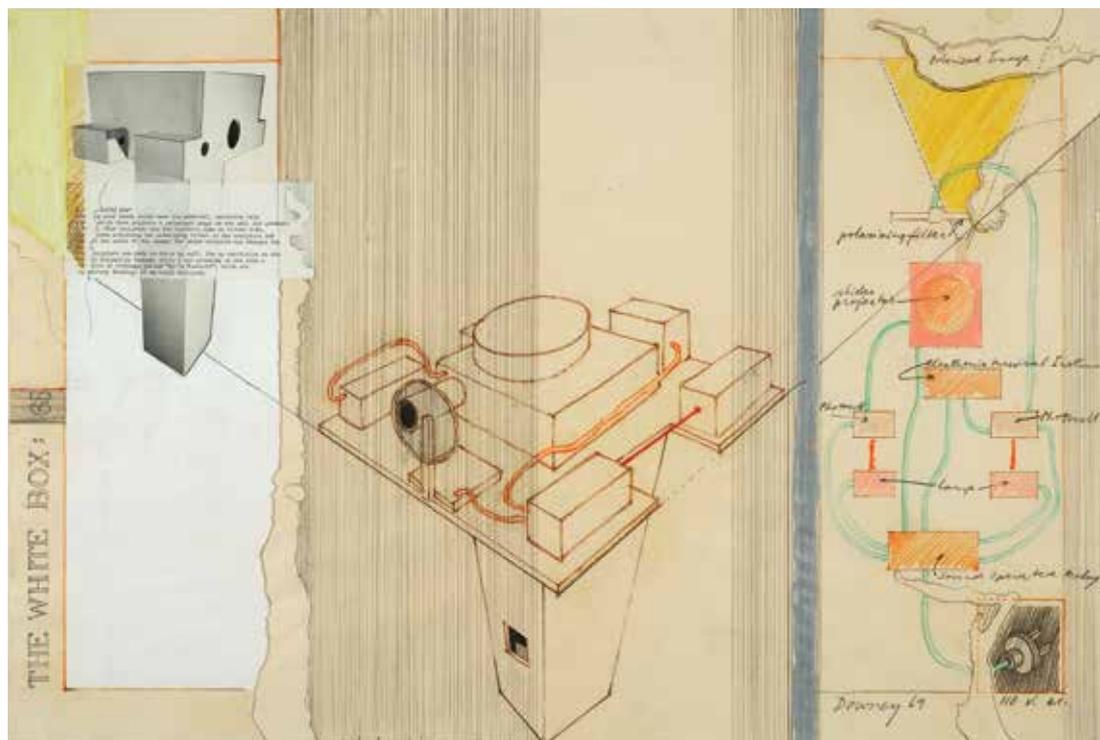
⁶ González, “Early Years,” 9.

⁷ In Downey’s essay “Electronically Operated Audio-Kinetic Sculptures,” the artist explains why he continues building electronic sculptures. One reason is that “[T]hey imitate aspects of movement in life.” See Juan Downey, “Electronically Operated Audio-Kinetic Sculptures, 1968,” *Leonardo* 2, no. 4 (1969): 404.

⁸ Downey, “Electronically Operated Audio-Kinetic Sculptures,” *Leonardo* 2 (1969), 405 and Ennis, “The Politics of Play,” 52.

⁹ Crouch, “Electronic Sculptures,” 17.

¹⁰ Downey, “Electronically Operated Audio-Kinetic Sculptures,” 403.



Juan Downey, *The White Box: 68*, 1969. Acrylic paint, metallic paint, pencil and wax crayons, with cut and glued, printed and typed paper on cream paper, 20 x 30 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. and Mrs. Barrett M. Linde).

instructions about how to operate *The White Box* and how the sculpture came together. The typed text aligns *The White Box: 68* with Downey's *Do it Yourself* (1967-1968), a portfolio of "explanatory drawings" of some of his earliest electronic sculptures. The second view, centered on the paper, is a three-dimensional sketch of the sculpture that shows how the unlabeled mechanics were arranged on a pedestal. The final view is drawn along the right edge of the work. Rather than a full illustration of the sculpture, Downey sketches how the mechanics were connected to each other. He labeled each element that created the visual and audio outputs.

Although Downey's *The White Box: 68* may not move viewers with the same immediate physicality of his electronic sculpture, the work on paper is both still and moving. Downey described electronic sculptures as "ephemeral."¹¹ However, by providing blueprints, Downey extends the longevity and movement of cybernetic ideas past the lifespan of *The White Box*. The viewer is challenged to recreate the sculpture, become the artist and engineer, and engage with the building of systems of communication even after the existence of *The White Box*. Downey continues to critique roles within systems of communications by obscuring elements of

this blueprint. Vertical pencil lines cover half of the central sketch. He hides select parts of the instructions with wax crayon and white paint. *The White Box* was the only sculpture in the *Audio-Kinetic Electronic Sculptures* exhibition that was designed by Downey alone, without the consultation of an engineer, continuing to construct the illusion that anyone can create the sculpture.¹² *The White Box: 68* questions the viewer's relationship to technology, shifts their role from silent observer to active participant, and challenges them to become the creator.

¹¹ Ibid., 403.

¹² Ibid., 404.

Otto Piene, *Looping (Sky Art IV)*, 1969

Juhianna Boeye

Otto Piene's lithograph *Looping (Sky Art IV)* (1969) vividly captures the artist's utopian Sky Art vision of art, humanity, and technology. Both the text and the arrangement of the kinetic bodies reinforce the idea of transforming his Sky Art dream into a reality. This work features a complicated display of several geometric bodily forms. The conjoined figures consist of angular legs, fingers, arms, hands, torsos, and bulbous heads. Altogether, the figures demonstrate a sense of energy, balance, and dynamism. The accompanying text reads, "The flying machine: a flying jumping board. A moving easel that holds the canvas, sky to fly – gymnastics of the body and mind art into the sky where it belongs as much as Pan American -heading beyond the age of dreams: flying men, things, apparitions, constellations, dramas, comedies. Visible to all on a flying carpet. Huge breathing flowers. Not listed in the Wall Street Journal." The repeated use of "fly" and "flying" in the text brings out Piene's utopian fantasies about the future of humanity. The text of this "working draft" for Sky Art shows how Piene envisioned a world that prioritized technology that could only be possible with community participation.

Piene created *Looping (Sky Art IV)* after the formation of the Group Zero movement in 1957 in Germany.¹ This movement, of which Piene was a part, examined and exchanged ideas about human perceptions of light, space, and color.² The main goal of the Group Zero movement was to fuse art and technology in hopes of achieving a newly reformed and harmonious society. The increased mechanization of the WWII and its consequences drove Piene and other Zero members to critically examine technology in productive ways. They explored bringing together art and technology in ways that resisted the government support of commodification and the commercialization of art.³ *Looping (Sky Art IV)* reorients art as technologically progressive while incorporating the language of motion.

Piene's Sky Art serves a utility. In other words, art was a tool that could advance society in the same way that technology can. Piene writes that "art provides the means to understand oneself and the rest of the world intuitively, and to act accordingly, to aim for a balance of body and soul and harmony among men, nature, and technology."⁴ Art and technology were meant for all people to

see rather than for elite groups of people. He turned to engineering to expand this vision. His perspective was that engineers could design apparatuses of movement and artists could design the forms.⁵ Piene was particularly interested in both the formal qualities of technology—light, color, and shape—and the vastness of nature—for example, the sky.

¹ Karlyn De Jongh and Sarah Gold, "Light, Sky, and Fire: A Conversation with Otto Piene," *Sculpture* 6 (2014): 40–45, 41.

² *Ibid.*, 41.

³ Otto Piene texts. Proposals, Group Zero history, circa 1960s–1980s, MC-0745, Box: 40, Folder: 11. Otto Piene Personal archives. Massachusetts Institute of Technology. Libraries. Department of Distinctive Collections. 11.

⁴ More Sky Sketches, Drawings, Notes, 1973, MC-0745, Box: 76, Folder: 1. Otto Piene Personal Archives, Massachusetts Institute of Technology. Libraries. Department of Distinctive Collections. 11.

⁵ *Ibid.*



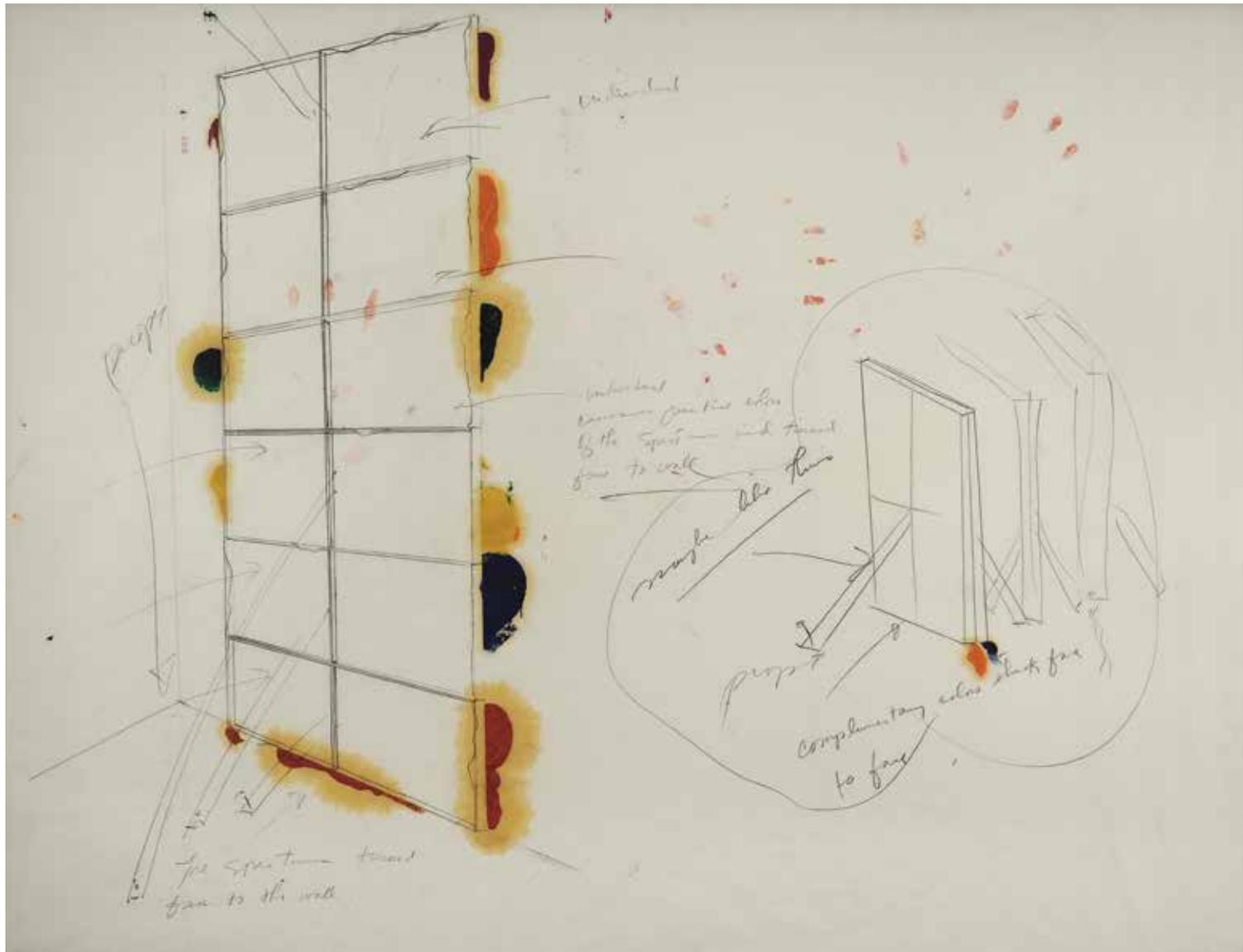
LOOPING

THE FLYING MACHINE: A FLYING JUMPING BOARD
A MOVING EASEL THAT HOLDS THE CANVAS, SKY
TO FLY - GYMNASTICS OF BODY AND MIND
ART INTO THE SKY WHERE IT BELONGS AS MUCH AS PANAMERICAN
- HEADING BEYOND THE AGE OF DREAMS:
FLYING MEN, THINGS, APPARITIONS, CONSTELLATIONS,
DRAMAS, COMEDIES
VISIBLE TO ALL ON A FLYING CARPET
HUGE BREATHING FLOWERS
NOT LISTED IN THE WALL STREET JOURNAL

Otto Piene, *Looping (Sky Art IV)*, 1969. Lithograph on paper, 35 x 25 in. Gift of John W. Lowe.



Helene Dawson Fesenmaier, *Untitled*, 1970. Pastel and acrylic paint on heavy black paper, 25 1/4 x 31 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).



Richard Jackson, *Untitled*, 1970. Pencil and oil paint on off-white tracing paper, 41 3/8 x 53 3/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase).

Carroll Sockwell, *Untitled*, 1970

Lacey Wilson

Once referred to as “one of the finest artists who has ever lived and worked in Washington,” Carroll Sockwell (1943-1992) started and ended his career in Washington, DC.¹ While some critics have called Sockwell’s style “hard to label,” Sockwell referred to himself as a “Black artist that happens to be an abstractionist,” inspired by his love of jazz music and his interest in rhythm and movement.² These inspirations are evident in his *Untitled* (1970) as the viewer’s eyes cannot help but dance along the surface of the drawing, tracking lines, geometric shapes, and subtle use of color. Following Sockwell’s movement and his use of different mediums across a surface provides insight into the artist’s practice. It offers a view of his mind and body bouncing from idea to idea. As his friend Wil Brunner described, for Sockwell, making art was a compulsory “raw nerve” that he could not ignore.³

Fluid lines skate across the paper, easy for the viewer to skim over, following their curved, zig-zagged, and straight paths. While some of these lines have clear beginnings and endings, others are cut off by the bottom edge of the paper, perhaps implying that there is something beyond the page. The dark, harsh intensity of the lines also varies throughout the piece, as Sockwell played with the boldness of each shape and line, causing the viewer’s eye to direct toward some more than others. While the majority of these lines are in

black charcoal, many others come in a variety of colors such as red, yellow, blue, and purple, with, perhaps, the most noticeable being a shading of orange in the center of the piece. Because of their subtle presence against the harsher black elements, these colors invite a new sense of movement. The viewer must move closer to and away from the work to see the details.

Sockwell interrupts movement by pairing elements with their formal opposites. For example, the most evident of these interruptions is in the center of the piece. There, Sockwell has drawn two parallel lines that are then cut off in the middle by two angular, bracket-like shapes. Another example of an interruption would be on top right of the piece where Sockwell has a straight line heading down the page that is then cut off by a curved set of lines that almost resemble a clothes hanger. These interruptions are jarring for the viewer, halting what had been an easy sweep across the page with an abrupt stop.

A closer look at the piece also shows evidence of Sockwell’s creative process. The paper started as white but was covered by the artist in a gray shading. The white of the paper still comes out in ripples over various parts of the paper, almost like stretch marks, perhaps from Sockwell changing the direction of his tool or his hand brushing over a still freshly shaded spot. Throughout the

piece, smudges appear. If the viewer looks at the brackets in the center of the piece, one notices the dark lines pulling away from the initial shape. This almost gives the illusion that the brackets are moving on the page, but also shows the artist’s hands at work, dragging his hand across the still fresh charcoal to attend to another shape or line, or to grab another pencil.

¹ Judith Weinraub, “The Artist Who Should be Famous,” *Washington Post*, June 13, 1992.

² Weinraub, “The Artist Who Should be Famous” and Michael Welzenbach, “At WPA, the Nuanced Craft of a Master,” *Washington Post*, July 13, 1992.

³ Weinraub, “The Artist Who Should be Famous.”



Carroll Sockwell, *Untitled*, 1970. Charcoal, graphite, and acrylic on paper, 59 x 39 in. Gift of Mr. and Mrs. Mackenzie Gordon.



Harriett Feigenbaum, *Unbaled Hay I, 'Day'*, 1971. Pencil and charcoal on off-white paper, 26 7/16 x 40 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

HOW IS THE RELATION BETWEEN STILLNESS
AND MOTION REGISTERED WITHIN INDIVIDUAL
WORKS OF ART AND ACROSS WORKS OF ART
SET IN DIALOGUE WITH ONE ANOTHER?

Louise Nevelson, *Untitled*, 1971

Hannah Spears

Fitting Louise Nevelson (1899-1988) into a box is perhaps apt considering her most well-known works revolved around the cubic form. However, despite scholars' desire to fit her with the Neo-Dadaists, Surrealists, or Minimalists, or to read feminist or queer politics into her work (even though Nevelson said her work was *feminine* not *feminist* and never addressed her own sexuality), Nevelson defies being boxed in.¹ This refusal was even translated to Nevelson's persona, evident from the many photographs taken of the artist. Through minx falsies and antique clothing, Nevelson's eccentric and theatrical displays of femininity defied expectations of how an artist should present herself. Similarly, Nevelson's work should not be read in black and white terms, despite many of her works being monochromatically coated in these colors. Instead, her work has a quality of liminality, or an in-betweenness.

To box her in would equate her work with that of other artists rather than acknowledge her unique viewpoints about medium and color, what she called "an essence."² Nevelson's essence touches on the idea of something, or of many things, but never encompasses the whole of anything. Nevelson credited her study under Hans Hofman

(1880-1966) in the 1930s with introducing her to the fourth dimension.³ This idea of the fourth dimension can best be explained in the artist's own words: "I am an architect. Of Light. And Shadow." and "I've come to recognize that the way I think is collage."⁴

Untitled (1971) falls in the in-between. *Untitled* hangs flat on the gallery wall like a painting. It also protrudes outwards the slightest amount, like a sculpture, where it hinges at its two folds. The gradient tones of grey separated into three sections changes as one moves forwards or backwards in the gallery space. When standing as close as possible to the work, one notices the surface, which appeared smooth from faraway, is full of texture. The impression of the work changes as one moves around the object as well. This is necessary because of the work's case, which adds a glare to the object. To avoid the glare, one must move.

The work's material departs from Nevelson's traditional use of wood. *Untitled* is made from lead intaglio plates, typically used in the printmaking process, on a rag board. The intaglio plates reference the process of printmaking, just as the lead's grey color is in between white and black. Encased, the plates used in the printing process, tactile in nature,

are now untouchable.⁵ The case, while an exhibition and conservation choice guided by best practices, nonetheless changes our experience of *Untitled*. It changes how we view Nevelson.

¹ Jennifer Wulffson Bedford, "The Whole Show: Louise Nevelson at the Rose in 1967" in *I Must Recompose the Environment* (Los Angeles: Inventory Press, 2018), 34 and John Gordon, "Louise Nevelson" in *I Must Recompose the Environment* (Los Angeles: Inventory Press, 2018), 59; See Julia Bryan-Wilson, "Keeping House with Louise Nevelson," *Oxford Art Journal* 40, no. 1 (2017): 109-131.

² Nevelson quoted in *Louise Nevelson Atmospheres and Environments* (New York: Whitney Museum of Art, 1980), 55, 105 and Nevelson quoted in Krystyna Gmurzynska and Mathias Rastorfer, eds. *Louise Nevelson: The way I think is collage* (Zurich: Galerie Gmurzynska, 2012), 34.

³ Edward Albee, "Louise Nevelson: The Sum and the Parts," in *Louise Nevelson Atmospheres and Environments*, 23 and Nevelson quoted in *Louise Nevelson: The way I think is collage*, 134.

⁴ Nevelson quoted in *Louise Nevelson: The way I think is collage*, 12, 66.

⁵ Grace McCormick (Graduate Student), in conversation with the author, February 27, 2023.



Louise Nevelson, *Untitled*, 1971. Lead intaglio plates on ragboard. Gift from the Trustees of the Corcoran Gallery of Art.



Patrick Ireland, *Dots*, 1972. Ink drawing on paper. 29 x 23 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn).

HOW IS THE RELATION BETWEEN STILLNESS
AND MOTION REGISTERED IN THE MULTIPLE
PROCESSES THAT GO INTO THE CREATION
OF A WORK OF ART AND THE CREATION OF
AN EXHIBITION?

Heléne Aylon, *Brown Light #4: Floating*, c. 1973–1975

Grace McCormick

“Object is *evolving*; as such it should be allowed to deteriorate as it will.” This is what the object file reads for Heléne Aylon’s (1931–2020) *Brown Light #4: Floating*, (c. 1973–1975). The work comes from the series *Paintings That Change in Time* in which Aylon poured an oil emulsion onto the back of a Masonite board. Aylon then let the oil slowly absorb, spread, and transform the front of her painting on its own. Later she added a Plexiglas panel, and the chemical reaction continued underneath. Over the years, these paintings develop cracks, stains, and air pockets as the reaction persists.¹ In *Brown Light #4: Floating*, slow trails of oil have seeped to the surface and tones of warm browns have speckled and bloomed through the support. Over time air pockets have bubbled around the edges of the Plexiglas and the Masonite has buckled and wrinkled underneath.

Art history is often the story of finished products, of paintings that took years to complete and are then preserved for posterity. This is abundantly clear in the language we use to talk about objects and the habits we enact to show care toward them. We say works are stable when the paint is securely attached to the canvas and changes are meticulously marked and tracked in condition reports and filed away in our databases. We want artworks to be fixed and invariable, yet despite our efforts, they are forever

subject to environmental changes, new gallery and storage conditions, and new eyes and ideas about the work. No matter how hard we try, paintings are not static. Aylon, a Jewish eco-feminist artist working during the 1960s and onwards, created artworks that made this very fact impossible to ignore. Her work *Brown Light #4: Floating* is forever spreading, cracking, and changing, no matter how hard we may try to stop these developments. Aylon’s paintings remind us that everything, including paintings, are in a constant state of evolution, questioning our notions of permanence.

Across her process-based artworks, Aylon developed methods to create artworks that would form through processes beyond her control. This mode of working later gave rise to her larger scale works called “The Breakings,” in which she would pour gallons of oil onto panels on the floor of her studio. After the oil created a thick skin over itself, she would invite a group of women to hoist these massive works upright and the sacks of oil would eventually rupture. These works bear the marks of their making: not only how they have been lifted, moved, poured or painted on by the artist and her assistants, but also how they continued to develop.² Dates attached to paintings often mark their completion, but for Aylon’s works they function more as a birthdate, marking a beginning rather than

an end.³ When exhibited, a photo of these artworks prior to the display would accompany the label to act as a reference point for the painting’s progress.

Like many of her contemporaries, Aylon thought quite specifically about painting as a medium and as a practice. In her oil emulsions, she would use linseed oil, the mineral substrate used to suspend pigments in oil painting. She thought through the perceived fixity of painting. Looking back at her work in her memoir, Aylon recalled, “In part, the work was a test: to see if oil would eventually rot the paper or preserve it. I was recklessly gambling away a decade of work just to see if that work would last, or maybe if I would last.”⁴ She was testing our, and even her, ability to understand the life of a painting, one that is a continual process of evolution. Contemporary critics of her work often struggled with this notion. One critic concluded his praise of Aylon’s process art by writing, “Eventually these pieces will completely disintegrate as the usual case with an oil on paper medium thus completing the theoretic sequence. It’s genuinely a pity they warrant preservation in more stable materials.”⁵ Yet for Aylon, although they were not static, these works were permanent. Rather than attempting to fix her work in a moment, Aylon asks us to see the persistent presence of change.

¹ Heléne Aylon, *Whatever is Contained Must be Released: My Jewish Orthodox Girlhood, My Life as a Feminist Artists* (New York: Feminist Press at the City University of New York, 2012), 152–160.

² *Ibid.*, 152–165.

³ Lawrence Alloway, *Helene Aylon: Painting That Change in Time* (New York: Susan Caldwell Gallery, 1975), 2.

⁴ Aylon, 152–153.

⁵ R.F. Stepan, “Six Bay Area Artists,” *Artweek*, September 6, 1975, 5.



Helène Aylon, *Brown Light #4: Floating*, c. 1973–1975. Variable oil emulsion between Plexiglas and Masonite, 13 15/16 x 37 3/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Daniel Brush, *Painting #2*, 1973

Amy Kruse

Daniel Brush (1947-2022) ate the same meals every day for twenty years: Cheerios for breakfast and pea soup for lunch.¹ Then he swept the floor of his home for two hours a day every day because he enjoyed the ritual. Surprising or absurd as it may be, his dedication to ritual, labor, and the passage of time is at the root of his artistic practice.

Born in Cleveland, Ohio in 1947, Daniel Brush was an American painter, sculptor, and jeweler. He attended the Carnegie Institute of Technology in Pittsburgh in 1965 and received his Masters in Fine Arts from the University of Southern California. A self-appointed recluse, Brush remained on the edges of significant art world recognition, frequently avoiding selling his work or publicly displaying it. Nonetheless, throughout his career, Brush exhibited at the Phillips Collection, the Museum of Arts and Design, the Renwick Gallery, and the Corcoran Gallery of Art. In the 1970s, at the height of his practice as a painter, he was a tenured professor at Georgetown University, where he was a twenty-something-year-old teaching other twenty-year-olds. Infamously he requested his art students to sweep the leaves in Rock Creek Park for thirty years to occupy them in a ritual of ordinariness for the rest of their lives.²

The use of lines became a central and crucial element in his paintings in 1973. His *Painting #2* (1973) is the result of a ritual of ordinariness practiced by an unordinary artist. Brush's paintings demanded physical labor and mechanical exactness from both the artist and the viewer. The eight-foot-long beige work requires close looking. The canvas splits into three vertical sections. The middle portion is precisely horizontally striped with alternating tan and beige hues with a stripe of greenish grey every twenty-five lines or so. The lines are not perfectly straight, and waiver in thickness. The repetition and attention to detail create a rhythm for the viewer's eye to follow.

Each painting by Brush was completed under strict criteria: all his striped artworks have the same number of lines, are the same size, and were created in the exact same time frame. Despite this, no sketches were ever created before Brush would attempt a work.³ Rather, he would ruminate for days, weeks, and years on an idea for a work before inspiration hit. He would set his paints and brushes out for when inspiration would strike. In some cases, these materials would eventually grow mold, which he would incorporate into his canvas.⁴ Brush created *Painting #2*, and all his other painted works,

by painting every line in order from the top of the canvas to the bottom of the work. To save time and fit his own criteria, the artist would hold a paintbrush in both hands working simultaneously. One can imagine Brush hunched over the canvas and barely moving his hand while he carefully painted line by line on the canvas. One line after another, the artist was still but still moving.

In the search for exactness, repetition, and ritual, Brush's career took a turn when he moved to New York and focused on goldsmithing. The physical toll line-making took on his body no longer made large-scale works possible. Nonetheless, his paintings echo in his later gold work. The precision used in line-making resembled the granulation of gold, which would eventually be his calling card as an artist. The lines are records of an ordinary ritual, like pea soup for lunch, that coursed a still movement throughout the life and artistic career of an unordinary artist.

¹ Paul Theroux, "Daniel Brush: 'It's About Time,'" in *Daniel Brush: Gold Without Boundaries*, edited by Daniel Brush and Ralph Esmerian (New York: Harry N. Abrams, 1998), 35.

² *Ibid.*, 37.

³ *Ibid.*, 41.

⁴ *Ibid.*, 41.



Daniel Brush, *Painting #2*, 1973. Acrylic on canvas, 96 x 8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Women's Committee of the Corcoran Gallery of Art).

Ronnie Elliott, *Hommage a Charlie Parker*, 1973

Alexis Shulman

New York artist Ronnie Elliott's (1910-1982) *Hommage a Charlie Parker* (1973) pays tribute to the American saxophonist Charlie Parker (1920-1955).¹ Parker, nicknamed "Bird" and active from 1937-1955, was a contemporary of Elliott.² *Hommage a Charlie Parker* follows from the model set by the works in Elliott's 1967 one-woman exhibition at the Rose Fried Gallery, "The Eye Listens," in which the artist translated the music of different jazz masters into lyrical brushwork. She captured the melodies of John Coltrane, Thelonius Monk, and Louis Armstrong in her paintings through lines and dots.³

Hommage a Charlie Parker represents Elliott's use of abstraction to portray her responses to music. Elliott created her work using only a black pen and black and gray wash on white paper. The white paper provides a stark contrast to the black ink. The monochromatic black and gray color scheme makes it hard to differentiate the lines and dots or follow any sort of path she may have created with her linework. Earlier in her career, Elliott was known for her colorful collage work, in which she emphasized not only material placed on surfaces but the negative space and texture of the canvas or paper.⁴ Her use of monochromatic black in this work marked a change and is possibly representative of her attempt to translate audio into a visual medium. This process has the same purpose as a music staff. Her choice

to use only the negative white space of the page and shades of black heightens associations to a music staff. In addition, some of the lines call into mind the shape of a treble and a bass clef. Her large black square-shaped dots recall a musical symbol for a beat of rest.

The black lines and dots appear like bodies that Elliott has conjured up, dancing alongside her to the music, mixing and meshing on a dance floor. The dynamic nature of the work calls into mind Elliott's own motion while she inked lines onto the paper. While creating, she would have played Parker's music and used the sounds of his saxophone to dictate her strokes. The lines and dots on the paper indicate the flows and breaks in the music.⁵ Her varying pressure on the pen creates different thicknesses within the line, modulating between opaque where she is pushing down hard and almost fully transparent where her pen barely touches the paper. It is as though she was flicking her pen the same way that Parker would have crescendoed his music notes.

Elliott's piece has no single focal point. Her lines fill the entire page, barely leaving a white border around the paper. There is no right place to begin to look at the work. The viewer's eyes follow the contours of the lines around the paper as if dancing right alongside Elliott. Her pen starts and stops with the music.

¹ Gary Giddins, *Celebrating Bird: The Triumph of Charlie Parker* (University of Minnesota Press, 2013), 119 and Federico Suro, "Ronnie Elliott: A Restless Spirit," *Woman's Art Journal* 15, no. 1 (1994): 11

² Giddins, 111.

³ Suro, 13.

⁴ *Ibid.*, 12.

⁵ *Ibid.*, 13.



Ronnie Elliott, *Homage a Charlie Parker*, 1973. Black felt-tip pen and black and gray wash on white paper, 24 1/8 x 18 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Peter Pinchbeck, *Sketch for Large Scale Freestanding Color Planes*, November 6, 1973, 1973

Anabelle Renshaw

The artist Peter Pinchbeck (1931-2000) lived and died with his art. Whether his home was his studio, or his studio was his home, his artwork filled the space of the New York loft. Not just the artist's hand but the artist's life is found in Pinchbeck's *Sketch for Large Scale Freestanding Color Planes, November 6, 1973* (1973), from rushed brushstrokes and the handwritten dimensions to the drink stain in the lower left corner. The smudges and warping of the paper suggest the lived-in space of the studio/home that Pinchbeck's son recalls sleeping in, surrounded by his father's works.¹

Pinchbeck was born in England, but found his way to New York City in 1960. A survivor of the bombings of World War II, the artist felt called to bring color back to a world he saw as gray. Pinchbeck started as a painter, and painted throughout his life, but did not confine himself to two dimensions. In both painting and sculpture, he was interested in the presence of shapes, imagining the possibility of three-dimensional form even in two-dimensional paint.² With the 1960s came his interest in New York Minimalism and his participation in a significant Minimalist exhibition in 1965. The 1970s brought Pinchbeck his first solo exhibition at the Paley and Lowe Gallery in New York. According to his son, the artist was deeply interested in physics, philosophy, and "quantum weirdness."³ Later in his career, Pinchbeck moved

to painting expressionist works with bold, mottled colors and expressive brushstrokes largely rejecting the smoother colored planes seen in *Sketch for Large Scale Freestanding Color Planes, November 6, 1973*.

Sketch for Large Scale Freestanding Color Planes, November 6, 1973 presumably shows the viewer the artist's plans for a three-dimensional construction involving three colorful elements grouped together. One can imagine the artist, brush in hand, mid-process, applying paint to the three sketchy planes of color as it drips down the paper. It is unclear whether this work was ever constructed, so the modern viewer is left to imagine the work translated into the world. A magenta shape is placed between a rust-toned plane and a black plane. Pinchbeck's handling of the surface of these planes leaves the viewer to wonder whether the variations in color are intentional decisions—like the multicolored shapes present in his painted works—or if these hints of contrasting color are edits made to a work-in-progress. The scale of the work would have been quite large, given the 20-foot length of the rust-colored surface included in the artist's drawing. While there is no indication that the brown and black shapes are anything more than walls of color, the magenta shape between them is more complicated. The differing angles of the top and bottom of the magenta

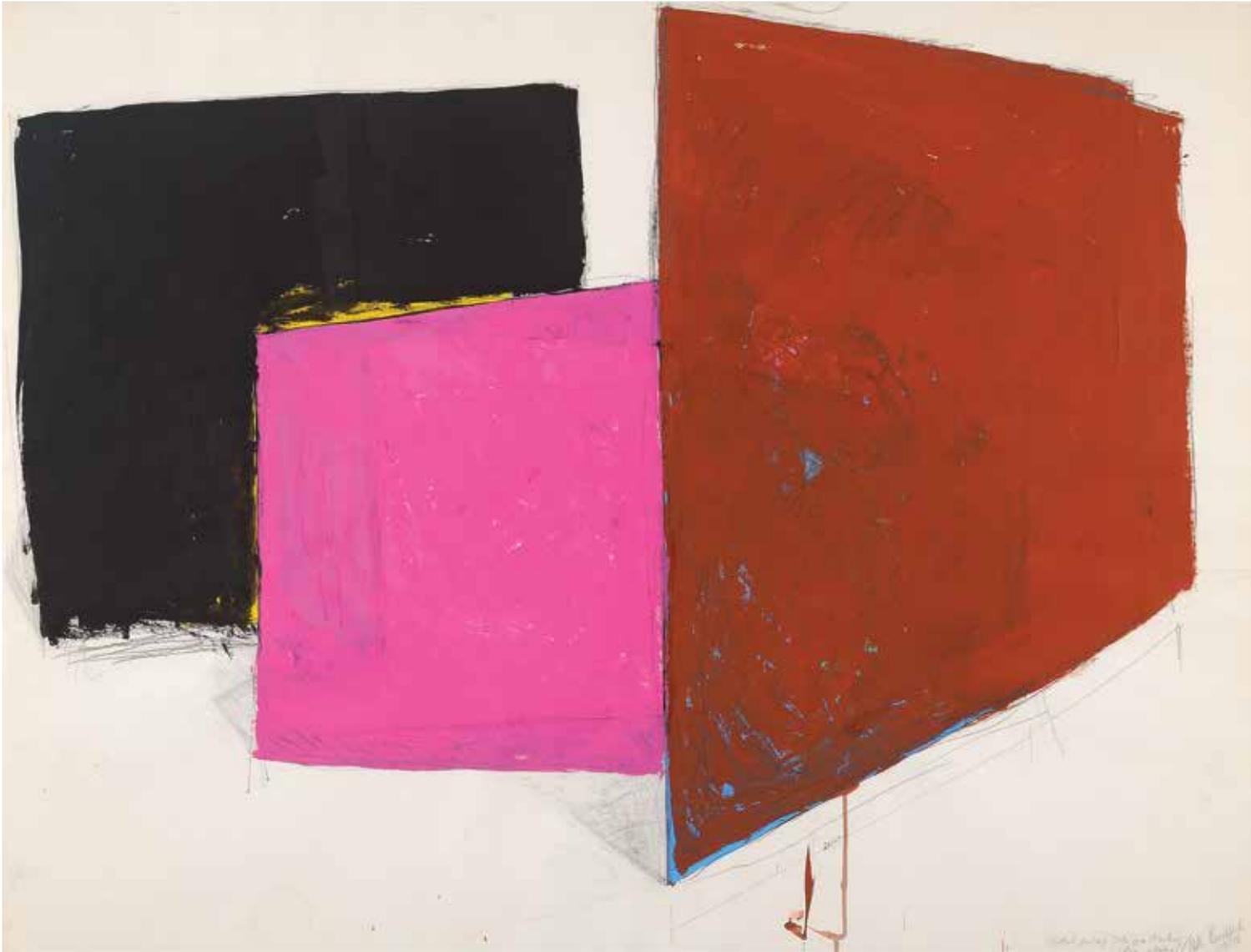
shape suggest volume, separating it from the flat planes of color on either side. The overlapping of the shapes, along with the graphite shadows, indicate the space the piece would take up. Also suggested is the ability of the viewer to move through the space of the work.

This work existed as an idea for Pinchbeck, then as a plan in his studio, and now as a site of imaginative possibility for the viewer. In the absence of the artist, the viewer is left to wonder about certain details. What material would Pinchbeck have used in the construction? Canvas? Metal? How much of the sketch would have ended up in the construction and how much was merely a part of the sketching process? Finally, is this work a plan for something that never came to be, or in the absence of the construction, a work in itself? *Sketch for Large Scale Freestanding Color Planes* exists as a slice of Pinchbeck's active imagination, frozen in a state of possibility.

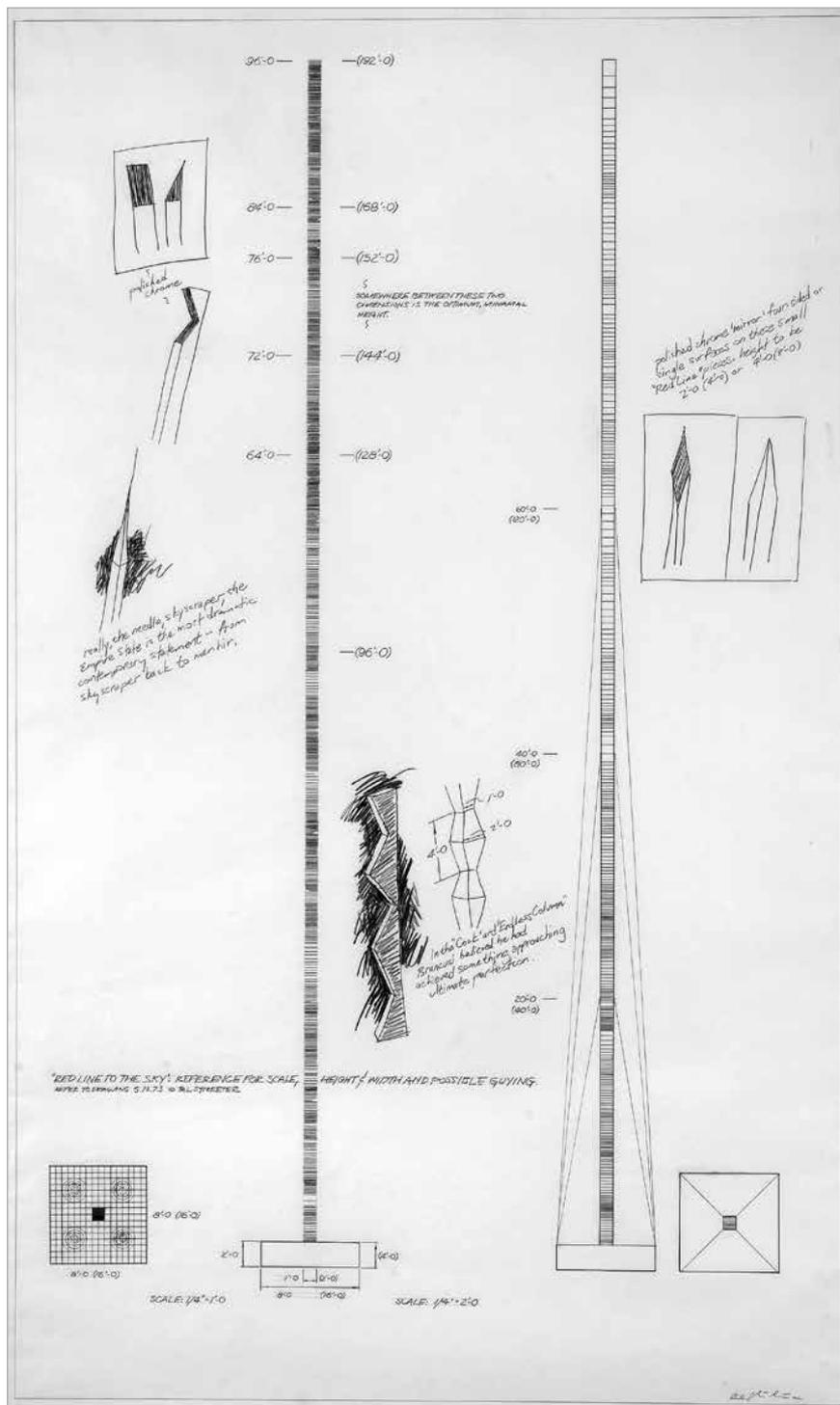
¹ Daniel Pinchbeck, "Daniel Pinchbeck on Peter Pinchbeck," *Artforum International Magazine* (June 1, 2002).

² Donald Goddard, "Peter Pinchbeck (1931–2000): A Memorial Exhibition," *New York Art World* (2001): <https://www.newyorkartworld.com/reviews/pinchbeck.html>.

³ Daniel Pinchbeck, "Daniel Pinchbeck on Peter Pinchbeck."



Peter Pinchbeck, *Sketch for Large Scale Freestanding Color Planes*, November 6, 1973, 1973. Acrylic paint, pencil, and painted cut paper on off-white paper, 36 x 48 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).



Tal Streeter, *Red Line To The Sky*, 1973. Pencil on white tracing paper, 30 3/8 x 18 1/4 in.
 Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald,
 Desmond FitzGerald, and B. Francis Saul II).

HOW IS THE RELATION BETWEEN STILLNESS
AND MOTION REGISTERED IN THE LABORING
BODIES OF ARTISTS AND THE LABORING BODIES
OF CURATORS, REGISTRARS, PREPARATORS,
AND THE FULL TEAM OF INDIVIDUALS THAT
CONTRIBUTE TO AN EXHIBITION?

Anne Truitt, *Summer Snow*, 1974

Kayla Conklin

Every viewer of Anne Truitt's (1921-2004) *Summer Snow* (1974) experiences the Minimalist sculpture differently. Truitt crafted the sculpture with eight-foot-tall wooden panels that tower just above the able-bodied standing viewer and demand a gentle gaze upward. A horizontal base supports a vertical columnar form jetting toward the sky. The result is a crowbar, or "L"-shaped sculpture that appears, at first, unrelentingly geometric and sturdy. When photographed, the sculpture is a bland corporate board-room gray, and the texture is even and smooth. However, when viewed in person, amidst the unsteady streams of light and dancing dust particles in the air, the work animates and the color changes. A closer encounter reveals that Truitt's choice of acrylic pigment is not gray but an icy blue with a glossy finish. The texture is not smooth but cross-hatched. The subtle cross-hatching bears the memory of the artist's coarse brushes working against the horizontal grain of the wood. Even so, Truitt explained, "I see in [the sculptures] no trace of the hours and hours of intense labor by way of which they were made."¹ Even though not a precise document of the labor of an "action artist," as Truitt self-identified

in an interview conducted two years after completing *Summer Snow*, the sculpture demands another kind of action, located in the body of the viewer.² As the viewer circumambulates the sculpture and their retinas dash from edge to edge, light pirouettes in the gloss of the paint, vogues in the crisscross patterns of the wood grain, and veers around ninety-degree corners. The light, air, angle, height, and environment are the object's media as much as wood and acrylic.

With its paradoxical title, *Summer Snow* presents a subjective encounter with flux.³ Truitt explained that her sculptures "look so objective. Yet each one sprang from the very core of my subjectivity."⁴ Through her poetic title, Truitt renders impossibility possible. By visualizing icy flurries in the balmy summer heat, Truitt depicts a sense of stability amidst contradiction. One may never encounter a summer snow in nature but does encounter *Summer Snow* in the gallery. The work wavers between colors like the title wavers between seasons. The cold, snowy connotation of the blue is fleeting and deeply dependent on the beholder's senses, memory, and psyche.⁵ Bodies as sensorium are not fixed but vary based on previous encounters.

Thus *Summer Snow* highlights a plurality of subjectivities: that of the artist and of each viewer.

What explains the impulse to invest in subjectivity? When Truitt completed the sculpture, the United States experienced rising distrust in political infrastructure following the Watergate scandal in 1972 and ongoing Cold War and Vietnam War-era tensions. This historic moment of heightened socio-political anxieties and distrust toward the government spurred an artistic investment in redefining truth.⁶ Furthermore, Truitt's spouse, James Truitt, was an active journalist, and, in her own words, that "meant a lot of time-consuming entertaining and being entertained" by other journalists in Washington, D.C.⁷ Truitt's prioritizing the plural subjective truths perhaps acknowledges a distrust in "objective truth" and honors the variability of perception.

¹ Anne Truitt, *Prospect: The Journal of an Artist* (New York: Scribner, 1996), 45.

² Anne Truitt, interviewed by Howard Fox, "Sun and Moon 1 (1976)," 46. This interview is referenced in Anne Middleton Wagner, "The Threshold: Language and Vision in the Art of Anne Truitt" in *Anne Truitt: Threshold* (New York: Matthew Marks Gallery, 2013).

³ For more information on Truitt's poignant choice of titles, see Miguel de Baca, *Memory Work: Anne Truitt and Sculpture* (Oakland: University of California Press, 2016), 11. de Baca writes, "Unlike other artists who pay little attention to titling, Truitt was deliberate; she titled and retitled her sculptures, sometimes many years after their completion."

⁴ Anne Truitt, *Prospect*, 45.

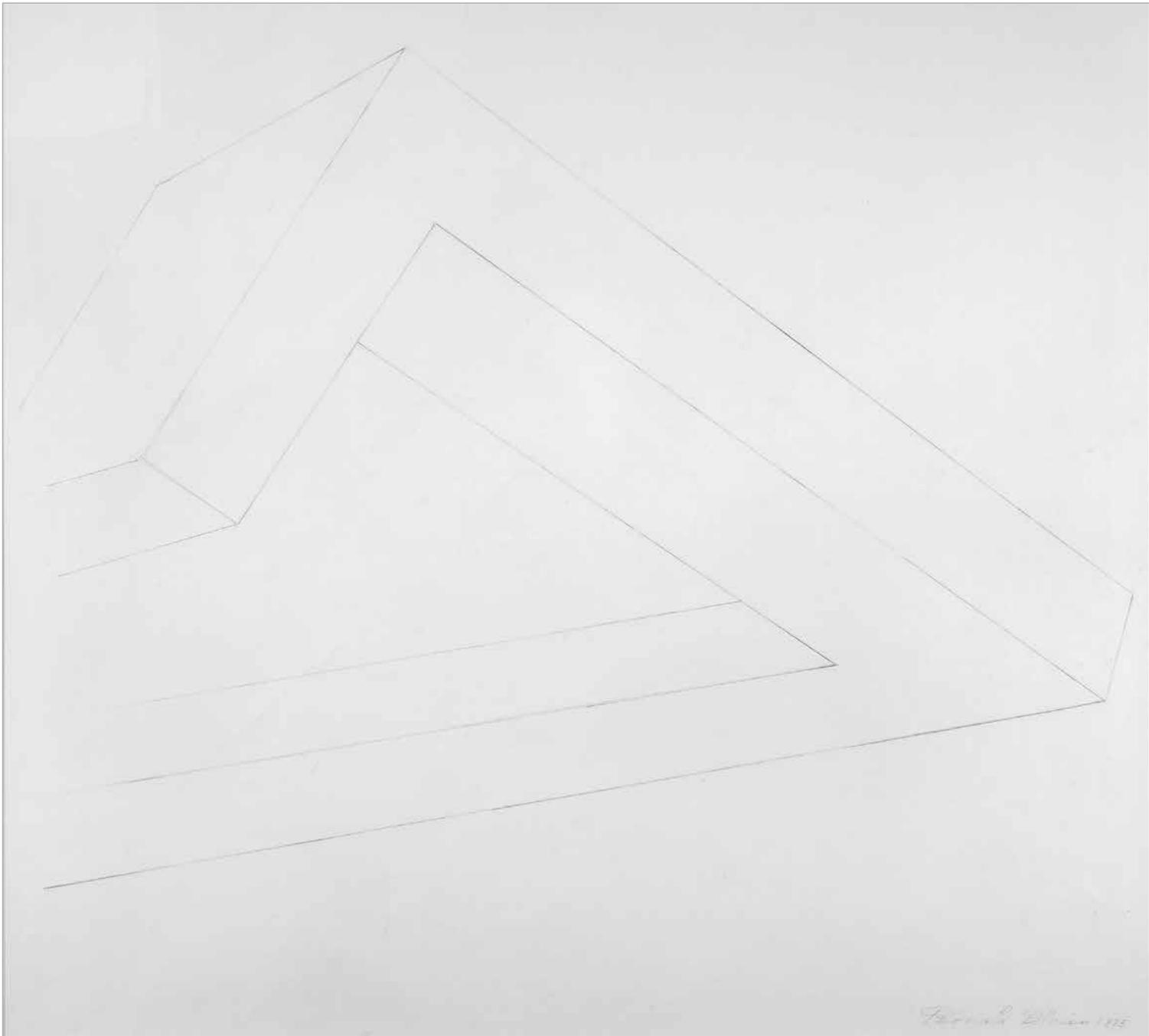
⁵ de Baca, *Memory Work*, 12, 39.

⁶ Joshua Shannon, *The Recording Machine: Art and Fact during the Cold War* (New Haven: Yale University Press, 2017).

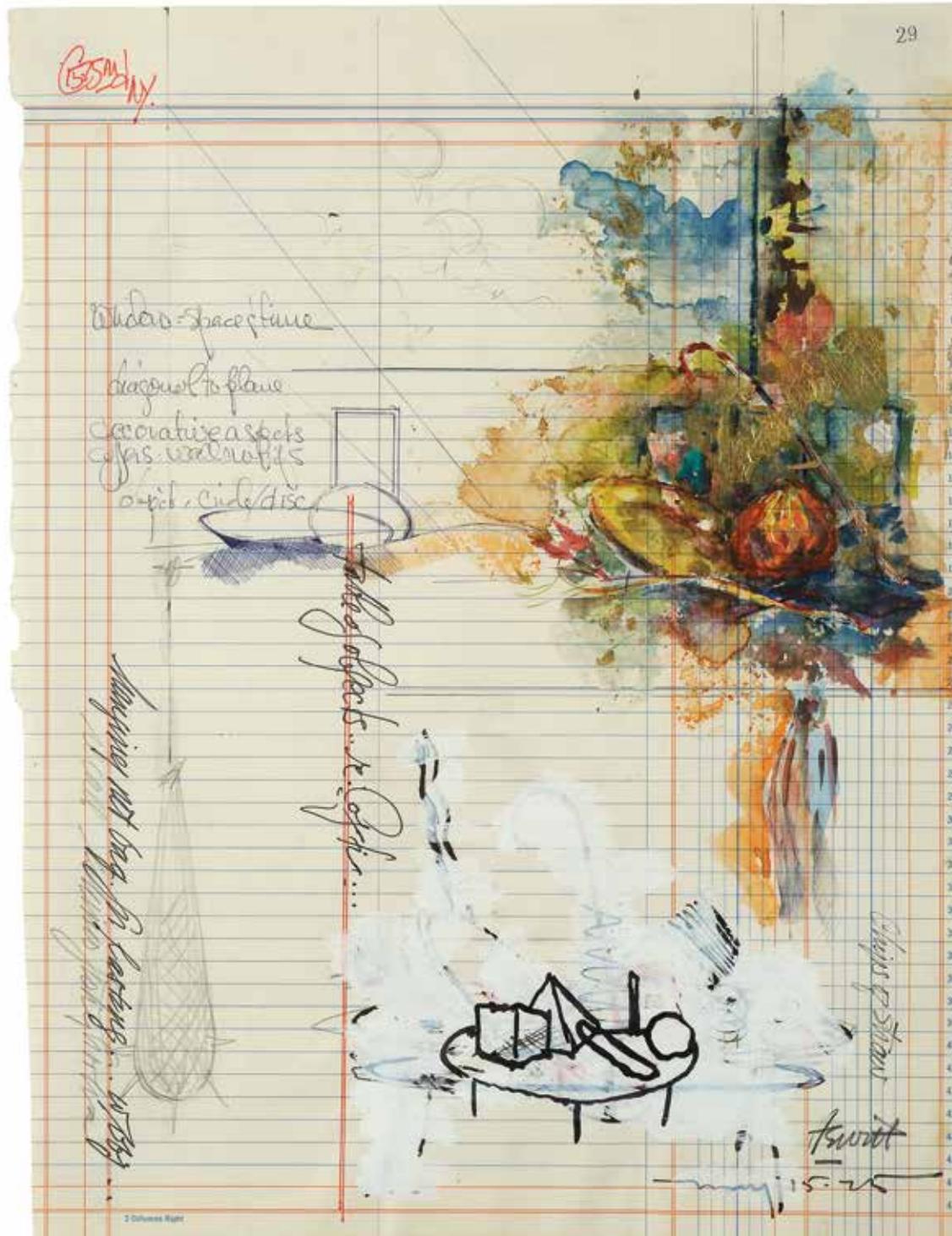
⁷ Anne Truitt, "Lecture, February 2, 1975" in *Anne Truitt: Threshold*, 86–87.



Anne Truitt, *Summer Snow*, 1974.
Oil on plywood, 31 1/4 x 8 x 100 1/2 in.
Gift of Mark Sandground.



Ronald Bladen, *Untitled*, 1975. Pencil on white paper, 32 7/8 x 34 1/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).



Charles Hewitt, *Untitled*, 1975. Black ink, pen, blue ballpoint pen, watercolor, gold paint, and pencil on ledger paper printed with horizontal-vertical grid of lines, 10 1/2 x 13 3/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Richard Tuttle, *Print*, 1976

Milo Mayfield

“For in Mr. Tuttle’s work, less is unmistakably less. Less has never been less than this.”

—Hilton Kramer¹

For an artist like Richard Tuttle (b.1941), exploring ideas of Minimal and Post-Minimal art, Hilton Kramer could not have afforded higher praise in his otherwise scathing critique of Tuttle’s solo exhibition at the Whitney Museum of American Art in 1975. Though *Print* (1976) was not included in that exhibition, the black stripe on the plain white page seems, at least upon first glance, a beautiful field of “nothing.”

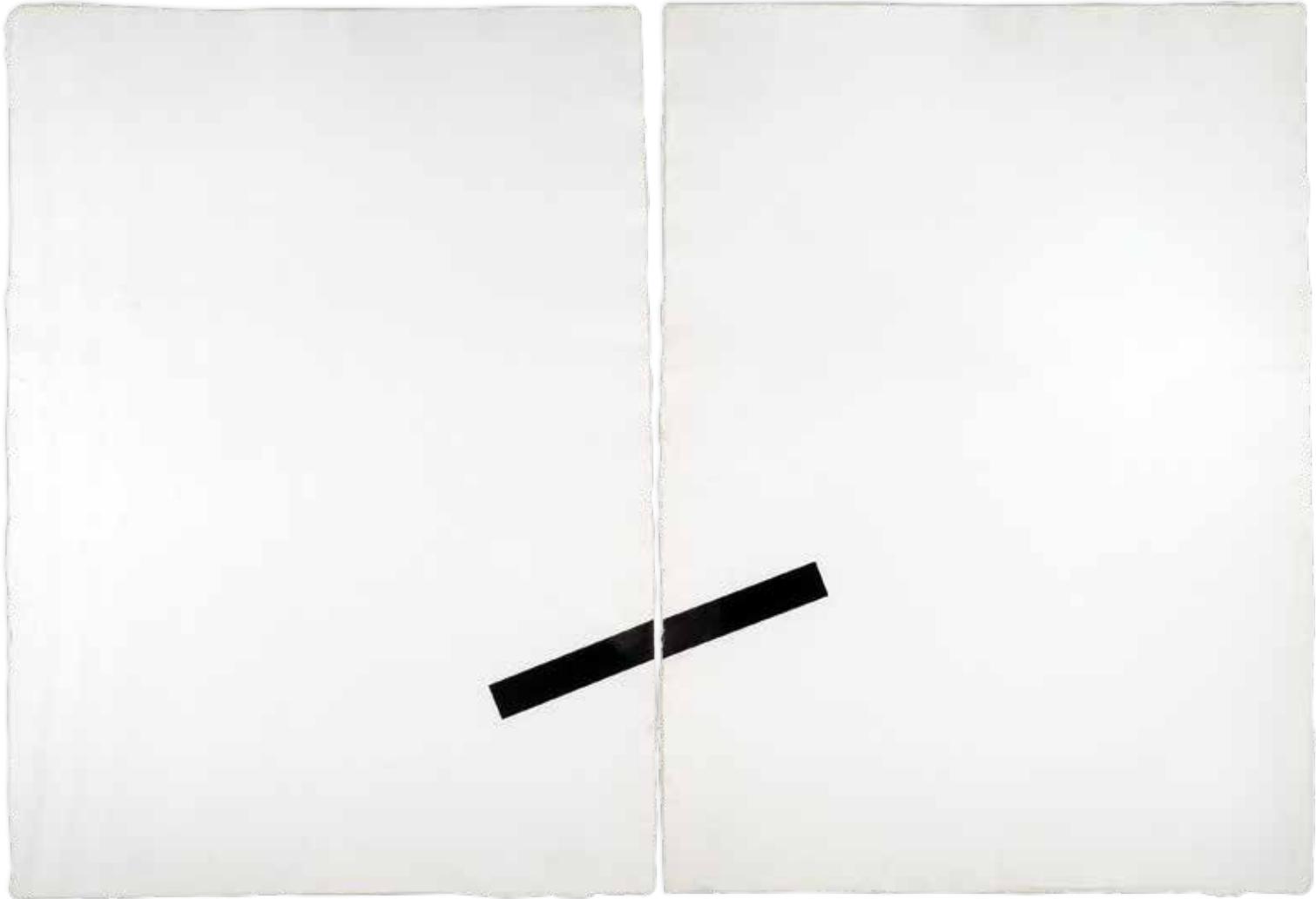
Print is composed of two sheets of hand-made watercolor paper with a screen printed black rectangle in the lower register. The line was likely printed over the two separate pages of paper at the same time, rather than printed and then torn. This is supported by studying the raw edge of the right sheet of paper: the edge curls and the ink does not fill. The seemingly effortless appearance of *Print* masks the labor necessary in creating a work such as this. The stillness of the print belies the hours spent over the materials themselves. Making the paper would have been a multi-step process long before ink was ever applied to the page.

Throughout his career, Tuttle has blurred the line between art and not-art, often challenging the viewer directly in the process. *Print* aligns with Tuttle’s work of the 1960s

and 1970s that explores line as pure form. The primary foci of the image are the paper and the ink. The untrimmed edges of the paper contrast against the sharp lines of the printed block. The details in the paper itself, rather than the material printed upon it, challenges the viewer to reevaluate what is more important in the piece: the ink or what the ink is set upon. When reminded that the paper is handmade, the challenge only deepens. The hierarchy of material—paper or ink—is disrupted.

The diagonal line is often a direction of action or movement. It is used in art and design to help lead the viewer from one part of a scene to the next or to indicate a forward or backward momentum. Tuttle’s printed line could accomplish the same action. Though bifurcated by the split between the papers, the line guides the eye from one page to the next while drawing attention to the folds, curls, and roughness of the paper edge. These small details, the results of the manual process of paper-making, are an impression on the page in much the same way an engraving plate would leave its own mark. Though the dark line across two white pages seems static, it reveals a hidden range of motion if one follows the direction in which the line takes them.

¹ Hilton Kramer, “Tuttle’s Art on Display at Whitney,” *New York Times*, September 12, 1975.



Richard Tuttle, *Print*, 1976. Serigraph on paper, 31 1/4 x 22 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Brenda and Robert Edelson).

Rockne Krebs, *Sun Dog Green*, 1977

Tyler Hirshon

Rockne Krebs (1938-2011) was an American artist best known for his innovative explorations into the interaction between light and architectural space. Born in Kansas City, Missouri, Krebs studied at the University of Kansas and the University of California at Berkeley before moving to Washington, D.C. in the 1960s. Across his career, he designed large-scale installations that transformed entire rooms and buildings with color and light. Krebs described one of his own exhibitions as “sculpture minus object.”¹ His fascination with the effects of light within an environment are reflected in *Sun Dog Green* (1977). The title of the piece refers to a meteorological phenomenon in which bright spots appear in the sky, often due to the refraction of sunlight through ice crystals in the clouds. This refraction of light causes colored spots to appear 22 degrees above, below, or to the sides of the sun, depending on where ice crystals are in the sky.²

Sun Dog Green is a print that displays schematics for Krebs’ laser sculpture *Sun Dog* (1976), a work intended to bridge art and science rather than present these fields as diametrically opposed. This project was commissioned by the National Endowment for the Arts and displayed at the U.S. Bicentennial Exposition on Science and Technology in Cape Canaveral, Florida. The exposition was an effort by the United States government to

use “applications of science and technology to advance the narrative that the US economy, military, and technological industries were intact and poised to rebound in the very near future.”³ Krebs carefully arranged the acrylic panels in *Sun Dog* to create a visual effect that was both geometric and organic. The angles and intersections form prisms and an intricate web of shapes and colors that seem to shift and change as the viewer moves around the space. The colors used in the installation range from vibrant oranges and yellows to cooler blues and greens, creating a rich and varied palette as viewers moved around it.

Translated into a work on paper, *Sun Dog Green* is a dynamic and energetic composition, conveying a sense of movement and radiance. It features a circular shape composed of thin straight lines radiating outward from a central point. The lines vary in length and are arranged in a symmetrical pattern, creating the impression of a starburst or a solar flare. The print has been vibrantly colored with green pastels and acrylic paint, creating a rich oversaturated tone for the piece. The contrast between the dark background and the white lines creates a strong visual impact, and the use of symmetry and repetition adds to the overall harmony of the piece. The circular shape and the radial arrangement of the lines suggest the presence of a

central force or energy, while the thinness of the lines creates a delicate and ethereal effect. The print’s use of illusion of movement and depth plays with the viewer’s overall perception of the artwork. The radial lines create an optical effect that suggests a sense of depth, while the circular shape and color gradation produce a sense of movement.

¹ Matt Schudel, “Rockne Krebs, Innovative D.C. Laser Artist, Dies at 72,” *Washington Post*, October 27, 2011.

² US Department of Commerce, NOAA, “What Causes Halos, Sundogs and Sun Pillars?” *NOAA’s National Weather Service* (November 16, 2019); https://www.weather.gov/arx/why_halos_sundogs_pillars.

³ Katy Shenk, “Visions of the Future for ‘Third Century America’ at the 1976 Bicentennial Exposition on Science and Technology,” *Washington College Review* 28, 4 (2021); <https://washcollreview.com/2021/10/08/visions-of-the-future-for-third-century-america-at-the-1976-bicentennial-exposition-on-science-and-technology>.



Rockne Krebs, *Sun Dog Green*, 1977. Pastel and acrylic paint over a printed poster on white paper, 36 7/8 x 28 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Women's Committee of the Corcoran Gallery of Art).

Taro Ichihashi, *Wajima II*, 1980

Isabel Iem

A small metallic right triangle sits in the bottom corner of a section in a dark gray grid. The grid is split into eight rectangular sections with thin light lines, two spaces across and four down. The white paper has been made completely black, with no hint of the original color underneath. Against this dark field, the triangle floats alone, the singular source of bright color. Yet it also somehow remains rooted within the grid. The bronze powdered shape is both still and moving. This is Taro Ichihashi's (b. 1940) *Wajima II* (1980).

Ichihashi was born on Sado Island, Japan. Committed to abstract art and rejected from a Japanese academy, Ichihashi moved to the United States in 1973. He hoped that a new country would lead to success in the art market. Initially settling in Washington D.C., he proceeded to show in galleries throughout Washington, D.C., Maryland, Virginia, New York, and Japan. While Ichihashi remained in United States and was inspired by contemporary American abstractionists, much of his art referenced his Japanese heritage.¹ After all, *Wajima* is the name of a Japanese city. The kind of reference to his home country is not unique to *Wajima II*. In 1999 and 2000, Ichihashi created a series of works that he categorizes as "Another Kind of Painting – Sumi & Water Color."² Although sumi

originated in China, this calligraphic ink continues to be produced in Japan and is used by Japanese artists to evoke continuity with a rich artistic tradition.³

Ichihashi calls to Japan through not only his work's title but also his stylistic choices. *Wajima* is known for its lacquerware which is often characterized by blacks and metallic golds. This lacquerware usually has large fields of black and is also known for its gold inlay, similar to the coloring of *Wajima II*.⁴ The dark black field dominates *Wajima II*, making the work appear like a void. *Wajima II* is noticeably more geometric and has a more limited color palette than many of his works. The singular luminous element the void is the metallic triangle. The grid itself is a strange, almost textured gray. This is most likely due to Ichihashi's use of pencil and aluminum powder.

Through his work, Ichihashi was able to exist in two places at once. The artist, and his art, continued to move between two countries: the country where he grew up and the country where he sought success as an artist. His work moves between Japan and America, embodying the immigrant journey. It offers an experience which inhabits the chosen country but continues to reach back toward home. The immigrant body is one which is always in motion: torn between two places,

somehow embodying both. *Wajima II* relates to a body still moving even after it has settled in one land.

¹ Corey Kilgannon, "An Artist Emerges From His Brooklyn Sanctuary," *New York Times*, December 29, 2016.

² Taro Ichihashi, "Another Kind of Painting – Sumi & Water Color," last modified 2023, http://tarochihashi.com/art/cat_series/another-kind-of-painting-sumi-water-color/.

³ Shozo Sato, "Sumi-e: All You Need to Know About Japanese Ink Painting," *Japan Objects*, last modified August 9, 2019, <https://japanobjects.com/features/sumie>.

⁴ Keiichi Shimaguchi, "The history and characteristics of *Wajima-nuri* lacquerware," *Lacquerware in Asia, today and yesterday* (2002): 118.



Taro Ichihashi, *Wajima II*, 1980. Acrylic, bronze powder, aluminum powder, and pencil on heavy white paper, 30 x 22 7/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase).

Richard Hunt, *Mountain Shift*, 1985

Gary Caudill

Richard Hunt's (b. 1935) color lithograph *Mountain Shift* (1985) demonstrates a turbulent shift in tone and setting. The mountain is the most prominent element in a landscape shifting both literally and figuratively. Hunt's color choices allude to natural elements that ground the form within the land. The thick shades of green are reminiscent of lush forests that tend to grow at the base and along the sides of mountains. The quick angular strokes of blue down the side of the mountain could portray a stream coming down from the peak. The mountain casts a vast shadow to the left, which Hunt represents in a blue-gray tone. The mountain is actively erupting. Red and yellow jagged lines break through the mountain as though lava and fire burst from the rock. This violent event finds a counterpoint with the possible purple lightning storm above. This abstracted physical eruption can also relate to an emotional eruption. The shifting environment gestures to the shifts in the United States' socio-political landscape.

Richard Hunt was born on September 12, 1935, in Chicago's predominantly Black South Side. He is the youngest of two children of Howard and Inez Henderson Hunt, a barber and a librarian respectively. Hunt acquired an early interest in politics from the conversations he overheard while working in his father's barbershop. Hunt began drawing

early in his childhood, enrolling in summer programs at the Junior School of the Art Institute of Chicago. By 1950, Hunt had his own studio in his bedroom, and within two years he had taught himself to master metal welding. Hunt went on to have a prestigious career at the Art Institute, being awarded the Logan, Palmer, and Campana prizes.¹ Over his long career, Hunt has become the foremost African American abstract sculptor, with over 160 public sculpture commissions in prominent locations in 24 states.² Recently he was commissioned by the Obama Foundation to create a piece for the Obama Presidential Center on Chicago's South Side.³ Hunt's work often engages conversations about social justice and representation. His public sculptures allow him to express his personal message to the public and comment on political and social issues, such as combating racial inequity and advancing social justice, while taking inspiration from nature and naturalistic forms. Hunt often relates his works on paper to his sculptural projects, as with his drawing *I Have Been to the Mountain* (1977) and sculpture *I Have Been to the Mountain Top* (1977).

In the lithograph, one feels the ferocity of the shifting landscape. This setting erupting brings into conversation the shifting tensions felt in America at the time Hunt created this work, and that continue to the present day.

This work offers a message that, although these divides are visible, they do not entirely destroy the landscape and instead signal a way to move forward. The clear turbulence of the work helps facilitate a conversation about what is shifting. The work itself, like the eruption it depicts, can spark a conversation about current or previous shifting points.

¹ "Richard Hunt," Smithsonian American Art Museum: <https://americanart.si.edu/artist/richard-hunt-2357>.

² "Richard Hunt," National Endowment for the Arts: <https://www.arts.gov/stories/podcast/richard-hunt>.

³ Natalie Moore, "Chicago Sculptor to Produce the Obama Center's First Commissioned Artwork," *WBEZ Chicago* (February 28, 2022): <https://www.wbez.org/stories/chicagos-richard-hunt-to-create-a-sculpture-for-opc/22937766-df81-4bf9-ab23-54db31bcfff8>.



Richard Hunt, *Mountain Shift*, 1985. Color lithograph on paper, 22 1/4 x 28 1/2 in. Gift of Barrett Linde.

CHECKLIST

Anni Albers, *Line Involvement VI* from the *Line Involvements* portfolio, 1964. Lithograph in black on Arches paper, 19 3/4 x 14 5/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn).

Helène Aylon, *Brown Light #4: Floating*, c. 1973-1975. Variable oil emulsion between Plexiglas and Masonite, 13 15/16 x 37 3/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Ronald Bladen, *Untitled*, 1975. Pencil on white paper, 32 7/8 x 34 1/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Daniel Brush, *Painting #2*, 1973. Acrylic on canvas, 96 x 8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Women's Committee of the Corcoran Gallery of Art).

Dorothy Dehner, *Bird Machine I*, 1952. Etching on paper, 8 7/8 x 11 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mildred Constantine).

Juan Downey, *The White Box: 68*, 1969. Acrylic paint, metallic paint, pencil and wax crayons, with cut and glued, printed and typed paper on cream paper, 20 x 30 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. and Mrs. Barrett M. Linde).

Ronnie Elliott, *Hommage a Charlie Parker*, 1973. Black felt-tip pen and black and gray wash on white paper, 24 1/8 x 18 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Harriett Feigenbaum, *Unbaled Hay I, 'Day'*, 1971. Pencil and charcoal on off-white paper, 26 7/16 x 40 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Helene Dawson Fesenmaier, *Untitled*, 1970. Pastel and acrylic paint on heavy black paper, 25 1/4 x 31 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Sue Fuller, *String Composition #144*, 1967. Nylon threads under Plexiglas, 32 1/2 x 32 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. Emerson Crocker).

Charles Hewitt, *Untitled*, 1975. Black ink, pen, blue ballpoint pen, watercolor, gold paint, and pencil on ledger paper printed with horizontal-vertical grid of lines, 10 1/2 x 13 3/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Richard Hunt, *Mountain Shift*, 1985. Color lithograph on paper, 22 1/4 x 28 1/2 in. Gift of Barrett Linde.

Taro Ichihashi, *Wajima II*, 1980. Acrylic, bronze powder, aluminum powder, and pencil on heavy white paper, 30 x 22 7/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase).

Patrick Ireland, *Dots*, 1972. Ink drawing on paper, 29 x 23 1/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn).

Richard Jackson, *Untitled*, 1970. Pencil and oil paint on off-white tracing paper, 41 3/8 x 53 3/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase).

Rockne Krebs, *Sun Dog Green*, 1977. Pastel and acrylic paint over a printed poster on white paper, 36 7/8 x 28 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Women's Committee of the Corcoran Gallery of Art).

Louise Nevelson, *Untitled*, 1971. Lead intaglio plates on ragboard. Gift from the Trustees of the Corcoran Gallery of Art.

Otto Piene, *Looping (Sky Art IV)*, 1969. Lithograph on paper, 35 x 25 in. Gift of John W. Lowe.

Peter Pinchbeck, *Sketch for Large Scale Freestanding Color Planes, November 6, 1973*, 1973. Acrylic paint, pencil, and painted cut paper on off-white paper, 36 x 48 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

George Rickey, *Peristyle III*, 1966. Stainless steel, 40 x 102 1/4 x 5 1/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Friends of the Corcoran).

Thomas Sills, *Black Snow*, 1968. Black ink and blue ballpoint pen on off-white paper, 18 x 23 3/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Carroll Sockwell, *Untitled*, 1970. Charcoal, graphite, and acrylic on paper, 59 x 39 in. Gift of Mr. and Mrs. Mackenzie Gordon.

Tal Streeter, *Red Line To The Sky*, 1973. Pencil on white tracing paper, 30 3/8 x 18 1/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II).

Anne Truitt, *Summer Snow*, 1974. Oil on plywood, 31 1/4 x 8 x 100 1/2 in. Gift of Mark Sandground.

Richard Tuttle, *Print*, 1976. Serigraph on paper, 31 1/4 x 22 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Brenda and Robert Edelson).

The Corcoran Gallery of Art, one of the first private museums in the United States, was established in 1869 by William Wilson Corcoran and expanded in 1880 to include the Corcoran College of Art and Design with the mission 'dedicated to art and used solely for the purpose of encouraging the American genius.' In 2014, the Corcoran transferred this college to the George Washington University. Along with other DC-area museums, the American University Museum received 9,000 artworks from the Corcoran Art Collection in 2018. This once-in-a-lifetime gift now comprises the museum's Corcoran Legacy Collection.

First published in conjunction with the exhibition

Still, Moving

April 8–May 21, 2023

American University Museum

at the Katzen Arts Center

Washington, DC

American University Museum

Beth Bright, *Registrar*

Alexandra Schuman, *Assistant Registrar*

Kristin E. Howard, *Marketing & Publications Specialist*

Jack Rasmussen, *Director & Curator*

Deborah Hanselman, *Associate Director*

Kevin Runyon, *Preparator*

Curated by Virginia Apperson, Juhanna Boeye, Gary Caudill, Kayla Conklin, Grace Edson, Kaelee Hess, Tyler Hirshon, Elizabeth Ho-Sing-Loy, Isabel Iem, Marie-Claire Kent, Amy Kruse, Karly Lainhart, Milo Mayfield, Grace McCormick, Annabelle Renshaw, Alexis Shulman, Hannah Spears, and Lacey Wilson

American University Museum Collection photography by Gregory R. Staley

Design by Lloyd Greenberg Design, LLC

Vida Russell and Lloyd Greenberg, *Designers*

© The American University Museum

ISBN: 979-8-9866153-8-7

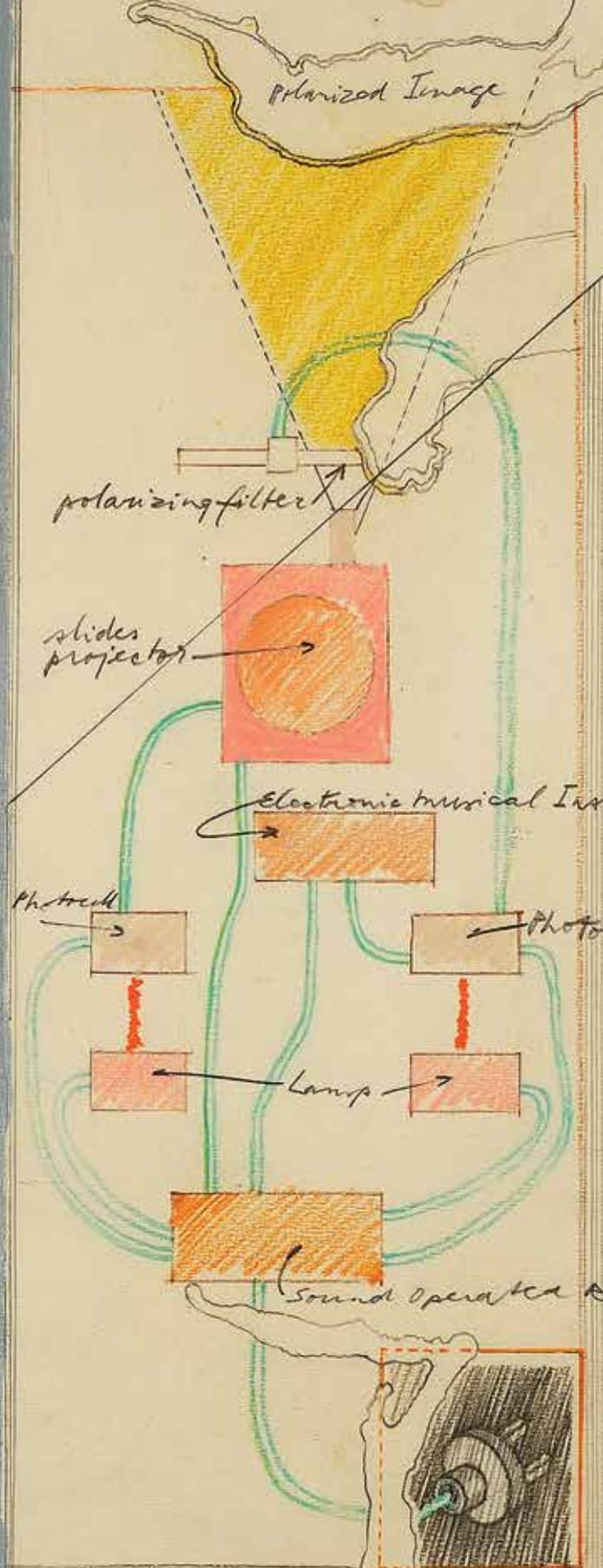
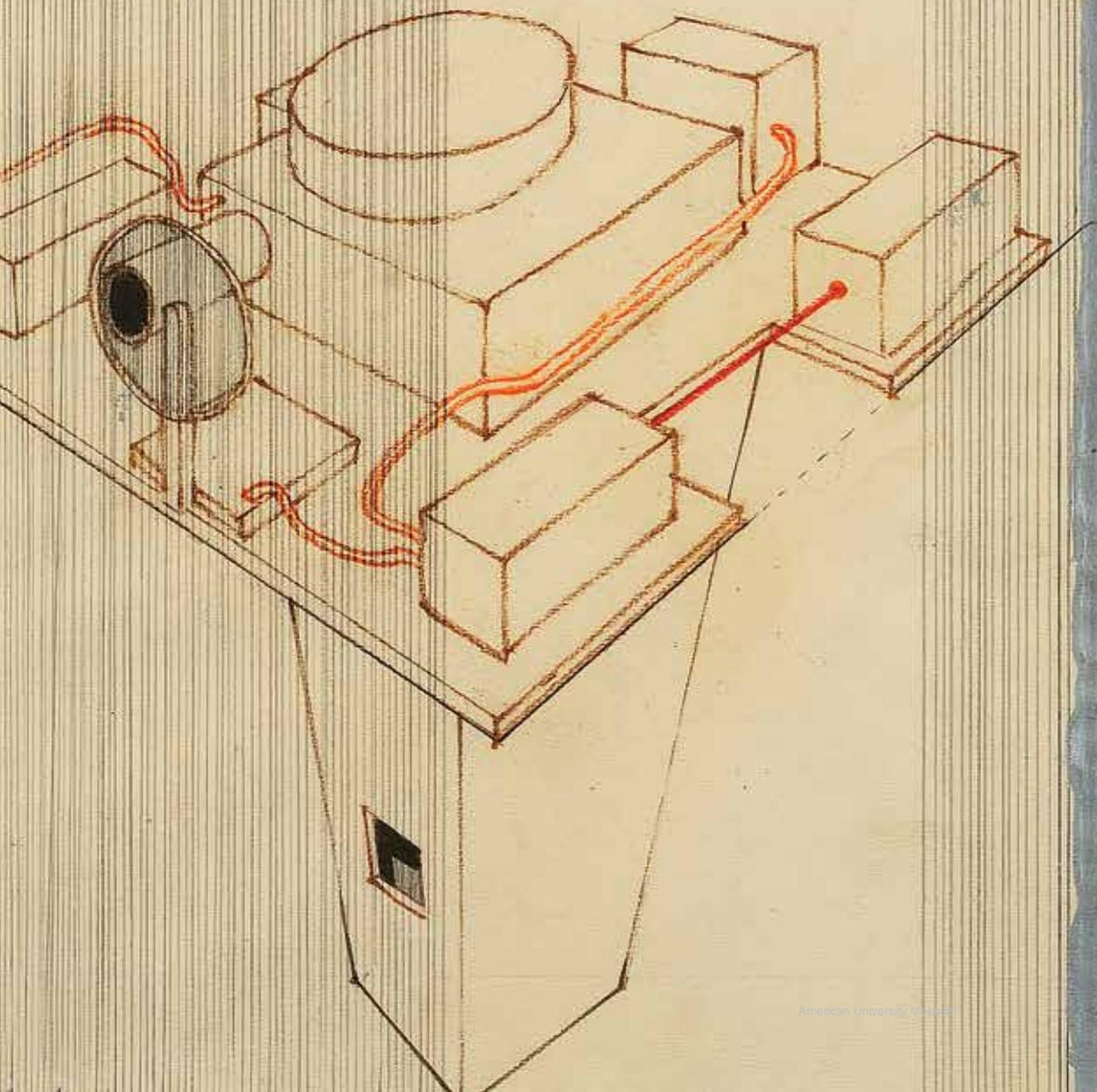
Back cover: Juan Downey, detail of *The White Box: 68, 1969*. Acrylic paint, metallic paint, pencil and wax crayons, with cut and glued, printed and typed paper on cream paper, 20 x 30 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. and Mrs. Barrett M. Linde).



AMERICAN UNIVERSITY MUSEUM
COLLEGE of ARTS & SCIENCES

4400 Massachusetts Ave NW, Washington, DC 20016

american.edu/cas/museum



Downey 69

110 V. A.C.