

Louise Nevelson
(American, 1899–1988)
Composition, 1967
Silkscreen
Gift of Mr. and Mrs. Samuel Dorsky
1971.36

“I first wanted to give structure to shadow – now I want to give structure to reflection.”
(Louise Nevelson)

Nevelson began experimenting with printmaking in 1953, but the details of technique and production did not interest the artist. Instead, she turned to the media as a means by which to expand the ideas and forms already beginning to appear in her sculptures.

This print was Nevelson’s contribution to the portfolio, *Artists and Writers Protest against the War in Vietnam*, exhibited at the Association of American Artists (NYC) in April 1967. Composed of poets, visual and performing artists, and active 1965–67, the group was an outgrowth of the Greenwich Village Peace Center and the War Resisters’ League. They published manifestoes in the *New York Times* and organized a series of series of protests, exhibitions, and cultural events to object to the policy and engagement of the U.S. government in the military conflict in Vietnam.

Copley’s *Think* (nearby) is also part of the portfolio.

William Nelson Copley
(American, 1919–1996)

Think, 1967

Lithograph

Gift of Mr. and Mrs. Samuel Dorsky
1971.37

Copley's contribution to the portfolio, *Artists and Writers Protest against the War in Vietnam* (see Nevelson label, nearby), was a print from a larger series of satirical flag works. Based on the flags Germany, Switzerland, France, Spain, Japan, the USSR, Greece and the United States, the works satirized nationalism during a new phase of the Cold War. The works began as paintings, then turned into functional flags, and later reproduced at large scale for *Documenta 5* and in smaller scale prints, such as this work, based on his *Flag of the United States* (1962).

Red Grooms

(American, b. 1937)

Mango, Mango, 1973

Silkscreen

Gift of Frontline, NY

1980.2

“Red Grooms’ prints are scary. Produced at break-brain speed, they hurtle through the consciousness, skid into grotesquerie, fling themselves at life. They are harrowing, subversive, sudden and hilarious.”

(Brooke Alexander, *Red Grooms: A Catalogue Raisonné*)

This work is the second print in which Grooms, wanting to expand the technical possibilities of silkscreen printing, made maquettes using cutout pieces of brightly colored paper. Its effect is apparent in the floral patterns of the woman's dress. Commissioned by Kitty Meyer, whom Grooms called a "lively member" of the New York social scene, its sale raised funds to support victims of an earthquake in Nicaragua in December 1972. Meyer kept Nicaragua, her adopted country, close to her heart after her family settled there, fleeing the Romanian-Hungarian border region on the eve of World War II.

Warrington Colescott

(American, 1921–2018)

"Tadzio" from the portfolio *Death in Venice*, 1971

Soft-ground etching, drypoint, aquatint, and found letterpress photo plate, with vibrograver, and relief rolls through stencils

Gift of Jeremy B. Reifer

2015.13.3.e

"It fit my style, the kind of art that I make. I do a kind of satire. I deal with humor. And I mix various elements together. The (Mann) work has humor, but it also sometimes plays on tragedy, on dangerous subjects. That's the kind of mind I have and that's the kind of art I do. And I think that's the kind of art Thomas Mann does."

(Warrington Colescott)

Death in Venice (1912) by Thomas Mann features an aging, repressed writer, Gustav von Aschenbach, who suffers from writer's block and visits the floating city to seek relief from the stresses of his life. While there, he becomes obsessed with a beautiful Polish teen, Tadzio, who is in the city travelling with his family. His infatuation is unrequited, and Aschenbach dies alone on the beach, collapsing from a plague that ravages the city.

Warrington Colescott

(American, 1921–2018)

"Death on the Lido" from the portfolio *Death in Venice*, 1971

Drypoint, aquatint, and photoetching with vibrograver, and relief rolls through stencils

Gift of Jeremy B. Reifer

2015.13.3.g

In 1970, Aquaris Press (Baltimore) invited the Wisconsin-based printmaker, well-known for his innovative intaglio techniques, to submit a list of texts he might want to illustrate for a *livre d'artiste* – a tradition of matching artist and author that originated in Paris in the late nineteenth century. Colescott immediately named Thomas Mann's *Death in Venice* (1912), a novella that first captivated him while reading it in college, as his first choice. He spent a week in Venice, sketching the aging hotels along the Lido, the pigeons in the Piazza San Marco, and gondoliers as they wound their way through the canals. In the resulting ten prints, Colescott captures the genteel decline of the city.

Sigmund Abeles

(American, b. 1934)

Black Woman (Margo Jefferson), 1969

Drypoint

Gift of Gil and Deborah Williams

2016.4.8

“There is some kind of haunting quality to a look, I guess in some way I’m trying to hold onto that.”

(Sigmund Abeles)

With an emphasis on draftsmanship, Abeles’ work deals with the expressive and psychological aspects of the figure. In this print, Margo Jefferson’s look takes on an air of assurance and a spirit of self-determination. It is a visage that presages Jefferson’s later success as a Pulitzer Prize-winning cultural critic, professor of writing at the Columbia University School of the Arts, and author of the award-winning memoir *Negroland* – an important work on privilege, discrimination, and the fallacies of a post-racial America.

Mary Beth Edelson

(American, b. 1934)

Image of Goddess, 1974–76

Mixed media; mushroom collage, paint, and Xeroxes

Gift of John C. Copoulos ’73

2006.6

Edelson's interest in myths and goddess imagery dates to the late 1960s when she participated in a five-year Jungian seminar. While she later rejected Jungian theory, the experience catalyzed a sustained interest in cross-cultural iconography, universal aspects of human existence, and the collective unconscious. It also had a profound effect on her artistic development. In the 1970s, she began incorporating goddesses in her art, which she often presents alongside contemporary iconography of women, including art historical images and Hollywood femme fatales.

In this work, Edelson soaked wild mushrooms and attached them as a collaged mandala on the goddess' forehead, the center of which contains a Xeroxed image of the Virgin Mary. Xeroxed moths' wings radiate out from the mandala, as if rays of energy.

Leonard Baskin
(American, 1922–2000)
King Priam, 1961
Pen and ink on paper
Gift of Alfred Wolkenberg
1974.47.b

Doubled over in anguish at the death of his son, the legendary king of Troy, Priam, takes up the entire composition, with ink wash running down the composition, echoing his tears. He mourns his son, Hector, who had been killed by Achilles in the Trojan War. After first refusing to return the body to Priam, Achilles relented, taking pity on the bereft and tearful father.

This work is part of a larger series of watercolors by Baskin that function as contemplations on humanity's morality and the quest for the meaning of existence. In all these large-scale works, the figure dominates a composition, free of any sense of place. Baskin returned to this drawing in his print portfolio, *Drawings for the Iliad* (1962), which is also in the Binghamton University Art Museum collections.

John Baeder
(American, b. 1938)
"Market Diner" from the portfolio *Cityscapes*, 1979
Silkscreen
Gift of Susan and Louis Meisel
2010.45

Noel Mahaffey
(American, b. 1944)
"Night: Times Square, NYC" from the portfolio *Cityscapes*, 1979
Silkscreen
Gift of Susan and Louis Meisel
2010.40

Charles Bell
(American, 1935–1995)
"Little Italy" from the portfolio *Cityscapes*, 1979

Silkscreen
Gift of Susan and Louis Meisel
2010.47

C. J. Yao
American
"Building Reflection" from the portfolio *Cityscapes*, 1979
Silkscreen
Gift of Susan and Louis Meisel
2010.39

Louis K. Meisel coined the term “Photorealism” in 1969. Three years later he added additional requirement that photography must be used to capture an image, that a mechanical or semi-mechanical means was used to transfer the photograph to the canvas, and that the “Photorealist” artist have the technical ability to make the finished work appear photographic.

The portfolio, *Cityscapes*, gathers ten silkscreens by major figures in, or artists whose work contributed to, Photorealism. The process of painting a Photorealist work is painstakingly slow, and an artist can produce no more than four or five paintings over the course of the year. Beginning in 1968, the Photorealists became actively involved in printmaking processes, creating limited editions of silkscreens, lithographs, etchings, and aquatints – all of which allowed their work to be more accessible to a wider range of collectors.

Dom Sylvester Houédard

(American, 1924–1992)

successful cube transeptant in honor of chairman mao, 1970

Lithograph

Gift of Derwood S. Chase, Jr. (via Ackerman Foundation)

1981.24

“If, in the 1960s, experimental, improvised and electronic music were at the edges of British cultural life with most poets, as ever, struggling to be heard, then concrete and sound poetry at the further edges even of these outliers. And at the edgemost edges of these rarefied scenes floated Dom Sylvester Houédard (also known as dsh), in dark glasses and the monk’s habit of his Benedictine order either Sergeant Bilko in the unfolding scam or a beatnik from the Middle Ages, time-transported to the delicious of London’s avant-garde.”

(David Toop, *Notes from the Cosmic Typewriter: the Life and Work of Dom Sylvester Houédard*)

Houédard was a Benedictine monk, eminent theologian, scholar, and translator. He was also a pioneer of concrete poetry, a poetic form in which the arrangement of words and letters in a pattern on the pages relates to the meaning or impact of the poem. Using concrete poetry as a catalyst, Houédard developed a way of making more purely abstract or pictorial images with the keys of a typewriter, which he called ‘typestracts.’

This image was first conceived as a 'typestract,' but was later transferred to a lithograph for easier reproduction. It was published as part of a series of artist cards published by Openings Press, established in 1964 by Houédard and John Furnival.

Jimmy Ernst
(American, 1920–1984)
Untitled (Plate IV), (Plate I), 1974
Serigraph
Gift of London Arts Group
1978.19d,f

Resonances with indigenous art in Ernst's work can be tracked to a formative visit with his father, the Surrealist Max Ernst, in 1938 to the Hopi and Navajo reservations. He internalized what he saw as the stoicism and worship of nature embodied in Native American culture. Ernst saw indigenous art as a 'personal expression' that served an interpersonal and communal purpose. This duality became a theme in his art, attempting to achieve a similar synthesis of self and community, without sacrificing either or creating hierarchies.

Chryssa
(American, 1933–2013)
Automat, 1977
Watercolor or gouache and pencil on paper
Gift of Susan McTigue '72

2015.3

“America is very stimulating, intoxicating for me. Believe me when I say there is wisdom, indeed, in the flashing lights of Times Square. The vulgarity of America as seen in the lights of Times Square is poetic, extremely poetic. A foreigner can observe this, describe this. Americans feel it.”

(Chryssa)

Chryssa was a Greek-American artist who moved to New York City in the mid-1950s where, inspired by her surroundings, she discovered the artistic potential of neon. Many of her sculptures feature neon bent into words or letters, layered, elongated, folded, and fragmented in order to obscure meaning. In the 1970s, Chryssa executed a series of neon sculptures that focused on the word ‘automat,’ which she saw in neon through New York City’s urban environment. This drawing is likely a study for a sculpture in this series, as drawings were an essential part of her working process.

Larry Rivers

(American, 1923–2002)

“Black Revue” from the portfolio *The Boston Massacre*, 1970

Silkscreen, collage and embossing

Gift of Mrs. Nicolas Herpin via Ackerman foundation

1979.5

The Boston Massacre series began in 1968 as plans for two murals at the New England Merchants National Bank of Boston, located on the

grounds of the Boston Massacre. It evolved into thirteen mixed media prints that draw on imagery from Paul Revere's 1770 engraving *The Bloody Massacre* to comment on the social, political, and cultural violence that gripped America two-hundred years later, including the Vietnam War, the Civil Rights Movement, and the deaths of Black Americans at the hands of white supremacists. The works both unite fragmented narratives and signal relationships between historical and contemporaneous visual materials to remind viewers of the ongoing cost of freedom – in 1770, in 1970, and now.

In this print, Rivers links newspaper photographs of Civil Rights activist James Meredith, after he was repeatedly shot in 1966 while leading a peaceful walk-in supporting voting rights, to an imagined portrait of Crispus Attucks, a young dockworker of African and Native American ancestry, who was the first person killed in the Boston Massacre.

The museum holds only this print from *The Boston Massacre* portfolio.

R.B. Kitaj

(American, 1932–2007)

“The Plague” from the portfolio *In Our Time*, 1969

Screenprint

Gift of Alvin Haimes

1979.10h

Reflecting on these prints, Kitaj sees them as his giving into ‘Duchampism temptations,’ his ‘most extreme act of ordinary modernity,’ and his prints in general as ‘an area of only peripheral

interest in the context of his work as a whole.’ These reflections are part of his later rejection of collage and photography, a falling out with modernism, and a return to figure drawing.

The series, consisting of fifty screen prints of book covers chosen by Kitaj out of his library, was printed in 1969 by Chris Prater of Kelpra Studio, who had introduced Kitaj to screenprinting a few years earlier. Kitaj gave Prater ‘ready-made’ dust jackets that the printer then photographically enlarged to form the basis for screen prints. Prater’s immense skill in stencil-cutting is evident in his ability to recreate the book covers, down to their frayed edges. Surviving letters show that Kitaj was often delighted, and at times edited the original photographic reproductions for aesthetic and thematic reasons.

As ‘Duchampian’ as Kitaj considers this series, it is far from Marcel Duchamp’s readymades which were mass-produced manufactured materials, presented as found. Duchamp proclaimed to have a visual indifference to his readymades while Kitaj chose the covers for their visual appearance and for a personal associative value. The series, which was re-presented through screen prints, effectively constitutes a portrait of the artist.

R.B. Kitaj

(American, 1932–2007)

“Partisan Review” from the portfolio *In Our Time*, 1969

Screenprint

Gift of Alvin Haimes

1979.10y

“When I was an 18 yr old art student at the Cooper Union, I lived in a \$7 a week room in Ma Ellis’ rooming house on 16th st...Every day I’d walk the eight blocks to school along 4th ave, which as then the greatest book street in America; where I’d pick up these *Partisan Reviews*, that is, I picked up some of my peculiar education. I came later to represent this one, almost at random, in my print cycle because I think *PR* lay near the heart of one of New York’s great ages – a period I could still pass through myself, a New York which I believe touched me and my art forever in ways transient and enduring, fantastical and various. In those pages I first read Orwell, Borges, Hannah Arendt, Robert Lowell, Clement Greenberg, Meyer Shapiro, Camus, Wallace Stevens, Isaiah Berlin, Isaac Babel, Nabokov, Bellow, I.B. Singer...the list is endless. I had never heard of some of these people before...*PR* was a cicerone to the great modernist floodtide which I wanted to get to know. Here in this print it is my soupcan, my Liz, my electric chair...a relic, as those are for someone else, but my own relic.”

(R.B. Kitaj)

R.B. Kitaj

(American, 1932–2007)

“Edward Weston” from the portfolio *In Our Time*, 1969

Screenprint

Gift of Alvin Haimes

1979.10mm

“I’m not afraid of the word ‘literacy...I feel in good company. You might say that books have meant to me what trees mean to a landscapist.”

(R.B. Kitaj)

In 1968, Walter Benjamin's *Illuminations* was first published in English and contained the essay, "Unpacking my Library: A Talk about Book Collecting." Kitaj acknowledges it was an important influence for his portfolio *In Our Times*. Focusing on the delight of collecting and owning books, Benjamin claims that people acquire books not only for their information, but for their sheer physicality. The books themselves evoke memories for Benjamin of times, places, thoughts, and experiences of the past. He writes, "Every passion borders on the chaotic, but the collector's passion borders on the chaos of memories." These thoughts permeate Kitaj's portfolio. While not overtly political, *In Our Times* reveals a leftist, almost Utopian sentiment. It is an extraordinary document, redolent with memories and highlights from the contemporaneous moment or recent history.

Benjamin's influence on the series is also evident in the value Kitaj places on the aesthetic physicality of the book. Many of the screenprints in the series have a wonderful tangibility in their reproduction: complex textures, tattered edges, fading colors, and surfaces worn smooth with handling and age.

Robert Motherwell

(American, 1915–1991)

"Africa 10" from the portfolio *Africa Suite*, 1970

Silkscreen

Gift of Robert Green (via Ackerman Foundation)

1981.33

Motherwell's first sustained effort with printmaking in the mid-1960s had less to do with an interest in making multiple images than a desire to collaborate in an effort to break a creative stalemate the artist faced. He describes the time as a period of deep depression and an almost metaphysical loneliness. The camaraderie developed between the artist and the printmaker helped him break through this mental morass.

In 1964, Motherwell began a series of paintings which he entitled *Africa*, then in 1970 returned to the theme again in paintings and this print series, and again in paintings in 1975. This print, the last in a suite of ten silkscreens published by Marlborough Graphics was printed at Kelpra Studio, under the direction of Chris Prater, who also worked with R.B. Kitaj on his *In Our Time* series (on view nearby).

This is the only print from this portfolio in the Museum's collection.

Robert Motherwell

(American, 1915–1991)

“No. 6 (Blue)” and “No. 9 (Red)” from the portfolio *London Series I*, 1970–71

Gift of Mr. Ira Levy via Ackerman Foundation

1979.7.2,5

The *London Series I* was a suite of five silkscreens (of which the Museum holds four) that were published under the direction of Chris Prater at Kelpra Studio. Motherwell selected the colors of the series (orange, green, black, red, and blue) from thirty color working proofs.

Angelo Ippolito

(American, 1922–2002)

Endless Landscape, 1967

Oil on linen, 4 panels

Gift of Jon and Michael Ippolito in Memory of our Father

2009.43.a-d

“To categorize Angelo Ippolito is to misunderstand him. Ippolito was a full professor and a high-school dropout. He wore tailored European suits to flea markets; he listened to John Cage and Johnny Cash. He was quintessentially Italian but American at heart. As art historian Kenneth Lindsay writes in Ippolito's 1975 retrospective catalogue, ‘he plays out his life like a good jazz musician who “feels” the right point of entry and improvises a chorus within acknowledged limits of form.’”

(Irving Sandler, *Angelo Ippolito: A Retrospective Exhibition*)

Ippolito was known for his compositional rigor, ‘brilliant color’ and ‘joyous lyricism’ in his paintings, works on paper, and assemblages. Before coming to Binghamton, where he taught painting from 1971 until his retirement in 1995, Ippolito played a central role in reinvigorating the art scene of postwar New York City, co-founding the influential Tanager Gallery in 1952.

Responding to time spent in the Midwest, Ippolito began an exploration of the spatial qualities of abstract landscapes. His first experiment in 1962, *Corner Landscape* hinged two vertical panels together. In *Endless Landscape*, Ippolito inverts this experiment, turning the space inside-out, and recreating the boundless Midwestern horizon, but forcing the viewer look in, instead of out at the landscape.

Edward N. Wilson

(American, 1925–1996)

“The Invisible,” Seal No.6 from the series *Seven Seals of Silence*, 1967

Bronze

Gift of Ann and Arthur Weissman in memory of Adele and David

Bernstein

2016.22

Trained at the University of Iowa and faculty at North Carolina College (now North Carolina Central University), Wilson accepted an invitation in 1964 to develop a studio art program at Harpur College. An exhibition of his work at the College in 1966 paved the way for his commission to design a park in downtown Binghamton dedicated to the memory of John F. Kennedy. The president’s commitment to matters of justice, fairness, and civil responsibility were shared by the African-American sculptor. At the center of the triangular park rises Wilson’s sculpture, *The Seven Seals of Silence*, a three-sided column with twelve bas-reliefs which illustrate the ways in which people refuse to participate in actively solving the problems of their time.

This work, *The Invisible*, is the sixth seal for the monument. It shows five figures whose identities are literally scooped out, leaving hollow molds, waiting to hear their assessment on Judgement Day. A sixth figure strides in from the right, preparing to enter the realm of inactive non-existence with the others.

Elbert Weinberg
(American, 1928–1991)

Furies, 1963

Silvered bronze on a wooden base

Museum purchase

1966.179

Mythology, religion, and the Holocaust influenced the early works of Jewish-American sculptor, Elbert Weinberg. After winning a Rome Prize, a prestigious fellowship for artists and scholars, Weinberg worked for a time as an assistant to the sculptor José de Rivera at Yale. He found that his style dramatically clashed with the pure abstract mode of the department and his work found supporters at the Museum of Modern Art, which, in turn, brought him to the attention of Grace Borgenicht of the Borgenicht Gallery in New York, who began to represent the sculptor. The Binghamton University Art Museum (then, the University Art Gallery) purchased these sculptures in 1966 following their exhibition at Borgenicht.

The Furies are female goddesses of vengeance, and Weinberg depicts them with large, almost cartoonish, heads with vestigial or non-existent bodies. Four of the five seem to have serpents for hair, a symbol more akin to the Gorgons – a subject Weinberg addressed a year earlier in several sculptures of Medusa.

May Stevens
(American, 1924–2019)

Living Room, 1967

Oil on canvas

Gift of Leonard Bocour

1968.85

“Big Daddy is watching you, but with total incomprehension, with his phallic, bullet-shaped, bomb-shaped head, with his baby fat of useless age, himself a prick with the bulldog – his prick – secure on his lap. His eyes are blank and blindered. His costume varies, but his complacency, his passivity, his ‘male authoritarian figure’ remains the same. He is watching the world go by, the world for which he is responsible, and his expression does not change. Wars against defenseless villagers, the oppression of women, racist murders, economic discrimination against more than half the world, children not allowed in schools – ‘yes, yes,’ he nods sleepily (or shrewdly), ‘that’s the way it is.’”

(Lucy Lippard, “May Stevens’ Big Daddies”)

Stevens is well known for her images of Big Daddy, often draped in an American flag, wearing a military helmet, and even flanked by butchers and Klansmen. But she did not suddenly arrive at her iconography of Big Daddy. Though Tennessee Williams’ *Cat on a Hot Tin Roof* gave the figure his name, his visual form can be found in a series of paintings created in 1967 that reference her father. *Living Room* is one in this important series of works. Here, her father sits with her mother, the distance between the two perhaps a commentary on 1960s domestic life. Behind them, a TV screen shows a memory from a happier time: Stevens as a child reading while her brother sits on her father’s knee.

Richard Yarde
(American, 1939–2011)
The Mirror, ca. 1976
Acrylic on canvas
Gift of Leonard Bocour
1976.4

Yarde was the son of working-class Barbadian immigrants who settled in Boston's Roxbury neighborhood, a center of African-American life in the city. His mother was a seamstress, which he later recalled as a source of inspiration, noting that "there were patterns everywhere," evidenced in the ties flanking Yarde's self-portrait in the mirror. The lack of dimensionality of the objects surrounding the mirror draws the viewer's attention to the flat materiality of the canvas, which is intentionally irregular. Here Yarde pushes the viewer to look at this not as a window on the world, but to see it for what it is: paint on stretched canvases.

This work was made just before he switched to working mainly with watercolors. He used Aquatec, an acrylic made by Bocour Artists Colors and owned by Leonard Bocour, the donor of this work to the museum.

Ben Johnson
American
And Justice for All, nd
Oil on canvas
Gift of Sam Golden
1972.32

Ben Johnson
American
Slave and Save, nd
Acrylic on canvas
Gift of Leonard Bocour
1975.17

Not much is known about Ben Johnson. He was likely an African-American artist who lived in Bridgeport, Connecticut for most of his life, known by his family and friends as an accomplished artist, activist, and musician. These are two of the five works by Johnson in the Binghamton University Art Museum collections, donated by Sam Golden and his uncle Leonard Bocour, part of their large collections of works amassed through their paint companies' work with artists: Golden Paints and Bocour Artists Colors.

Mervin Jules
(American, 1912–1994)
Martin Luther King Jr., ca. 1968
Woodcut
Gift of Gil and Deborah Williams
2016.4.297

Born in Baltimore, and a student of Thomas Hart Benton at the Art Students League of New York, Jules saw his paintings and prints as social commentary. He is best known for his work that focuses on the displaced and struggling urban poor and seemingly intractable social ills. Jules taught at Smith College until 1969, and likely saw Martin

Luther King, Jr. speak at the College in 1961. In this work, Jules refers to King's famous "I Have a Dream" speech given on August 28, 1963 during the March on Washington for Jobs and Freedom. The television-like frame around King and the text nicely captures the way in which many first experienced King's iconic words.

Lynd Kendall Ward
(American, 1905 – 1985)
Mars, Venus, and Snare, 1968
Wood engraving
Gift of Gil and Deborah Williams
2017.6.55

"In 1970, I briefly met Lynd Ward at the opening of a small Binghamton, New York, gallery show of his prints. I was a twenty-two-year-old cartoonist and told him how much I admired his woodcut novels. As I recall, I was by far the youngest and scruffiest person at the opening (he was just a few years older than I am now), and he expressed surprise that I even knew the books."

(Art Spiegelman, "The Woodcuts of Lynd Ward")

Ward is best known for his series of wood-engraved wordless novels – seen by many as a major influence on the development of the graphic novel – as well as his illustrations for juvenile and adult books.

This work references America's ill-conceived involvement the Vietnam War through the metaphor of a tale told in Homer's *Odyssey* in which Vulcan (god of the forge) exposes the illicit love affair of his wife, Venus

(the goddess of love) and Mars (the god of war) by catching them in a net. Here, Mars takes on the visage of a U.S. soldier and the two are not caught in a net forged by Vulcan, but ensnared in barbed wire. Not a commentary on adultery, the metaphor instead turns to a critique of America's involvement in Vietnam, someplace they should not have been in the first place.

Mel Ramos with a poem by Walasse Ting

(American, 1935–2018)

“Señorita Rio” from the portfolio *1 CENT Life*, 1964

Color lithograph

Museum purchase

1965.104

“I wrote 61 poems in '61 in a small black room like coffin, inside room only salami, whisky, sexy photographs from Times Square. No Bible, no cookbook, no telephone book, no check-book. Two short fingers, typing talking about World & Garbage, You & I, Egg & Earth.”

(Walasse Ting)

Ramos' Pop paintings are well known: voluptuous female nudes with consumer products, satires that combine pin-up girls with brand-name emblems that critique the sexualization of advertising.

This work was Ramos' contribution to the landmark publication *1 CENT Life*, organized by the Chinese American artist and poet Walasse Ting. The portfolio stemmed from Ting's desire to capture the zeitgeist of a creative community caught between European abstraction (such as

CoBrA, with whom Ting was associated) and American Pop Art. The portfolio contains sixty-two lithographs, reproductions of French, Japanese, and American advertisements, postage stamps, photographs, Chinese seals, and sixty-one poems by Ting. It is a compact, visual manifesto of the sixties; a bright, psychedelic, pulsating collaboration. The genesis of the project was the 1961 creative outpouring mentioned by Ting in the quote above. His poems resonate with the classical Chinese poetry, as well as the Beat poets of the previous generation, and address a variety of subjects from racism and identity politics, to economic and carnal desire.

Philip Guston

(American, born Canada, 1913–1980)

Untitled, 1973

Oil on panel

Gift of Mrs. Musa Guston

1992.5

“This kind of spotlighting puts a lot of weight on individual images, and it becomes natural to think in terms of symbols....But Guston distrusted the symbol just as he distrusted the related concepts of purity and essence and the absolute, all of which he associated with modernist abstraction...One thing that saves many of the late works from symbolism is the physicality of the paint itself...another is their semantic ‘unfixing,’ the multiplicity of meaning for which each image is a vehicle...one set of marks can signify a book or a toaster or a sandwich depending on the other marks around it...These tally marks, these slot machines, so flexible in their signifying power because [they are] so

simple in their form, had run amok in the Marlborough show, signifying stitching on hoods, eye slits on hoods, fringe on a lampshade, wrinkles on fingers, sidewalls on tires, wrinkles on pants, paint stains on hoods, etc. It was semiotic mayhem.”

(Harry Cooper, *Philip Guston Now*)

Guston was a leading figure of Abstract Expressionism in the 1950s, and his exhibition in 1970 at the Marlborough gallery of thirty-three figurative canvases of cartoonish books, bricks, clocks, and figures in KKK hoods shocked the New York art world. The works in the decade that followed, including this, were less narrative and more iconic in their form. Given to the museum by Guston’s widow Musa, this painting recalls several other compositions from the same period. In it, a few ambiguous, phallic forms rest against a low brick wall. These forms might be interpreted as an easel and several canvases stacked perpendicularly to the wall, while a smaller canvas rests on the wall and another floats in space, perhaps affixed to a wall, in the background. Together, they reiterate Cooper’s words above: creating a series of resonances between and amongst the simple forms, but not settling on a specific meaning.

Allan D’Arcangelo

(American, 1930 – 1998)

"A Modern Super Highway Carried Through the Countryside" from the portfolio 69, 1969

Screenprint in colors with collage

Gift of Gil and Deborah Williams

2016.4.271

D’Arcangelo’s pared-down, distinctly American paintings and prints of highways and road signs toe the border between Minimalism and Pop art. They relate to his career-long fascination with the built environment and its archetypes. He once described himself as ‘searching for icons that mattered.’ His use of vernacular imagery seems not to be an attempt to glorify the built landscape, but to bring the spiritual significance of art to a more familiar context.

This is the only print from this portfolio in the Museum’s collection.

Charles Eldred
(American, 1938–1996)
Untitled, 1967
Oil on canvas
Gift of Claire Grinberg
2003.5

A Binghamton native and alumnus of Harpur College from the class of 1960, Eldred taught painting and drawing courses at Harpur and Binghamton University during the years 1962-1994.

Onni Saari
(American, 1920–1992)
Slo Trum, nd

Oil on canvas
Gift of Byrne Fone
2009.34

Saari was a Finnish-American born in New Hampshire who spent time studying at the Académie Julian in Paris and travelling Europe before he settled in New York in the 1970s. A private, shy man, he rarely exhibited his work, despite over fifty years of constant production.

Steve Poleskie
(American, 1938–2019)
“Aerobatic Sky Art Project for SUNY Purchase” from the portfolio *Atelier Project*, 1979
Screenprint
Gift of the Atelier Project, Visual Arts Division, SUNY Purchase
1987.13

“I stopped making studio art and decided I would just make my art in the sky, using it like a giant pencil or drawing tool...It destroyed my total sense of perspective.”
(Steve Poleskie)

A self-taught artist who originally worked in abstraction, Poleskie founded Chiron Press, New York City’s first screenprinting studio whose clients included Andy Warhol and Robert Motherwell. He sold the press in 1968 to accept a teaching position at Cornell University and focus more on his own artistic practice. While in Ithaca he developed a more daring mark-making strategy: learning to fly and creating his Aerial

Theater, work for which he is best known. In these performances, Poleskie flew an aerobatic biplane, trailing smoke (made by injecting oil into the exhaust), through a series of maneuvers to create a four-dimensional design in the sky. Musicians, dancers, and parachutists often accompanied these performances.

This print is part of the Atelier Project, organized by the Division of Visual Arts at SUNY Purchase. It is made of up sixteen prints produced by American artists from 1979 to 1986 while serving as visiting faculty at the college.

Robert Squeri
American, (1923 – 2018)
Night's Departure, ca. 1968
Aquatint
Gift of Claire Grinberg
2003.2

Squeri taught as a professor of fine arts at Buffalo State University (then State University College at Buffalo) and trained at several institutions both in New York and abroad. His prints often evoke a poetic, contemplative mood, as seen here.