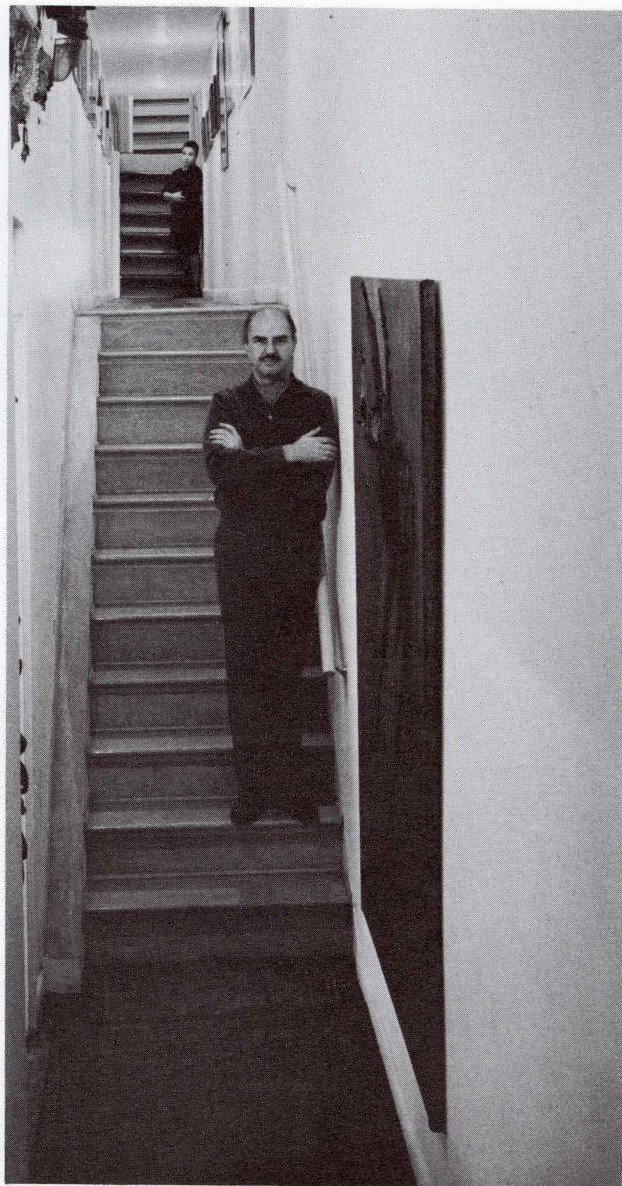


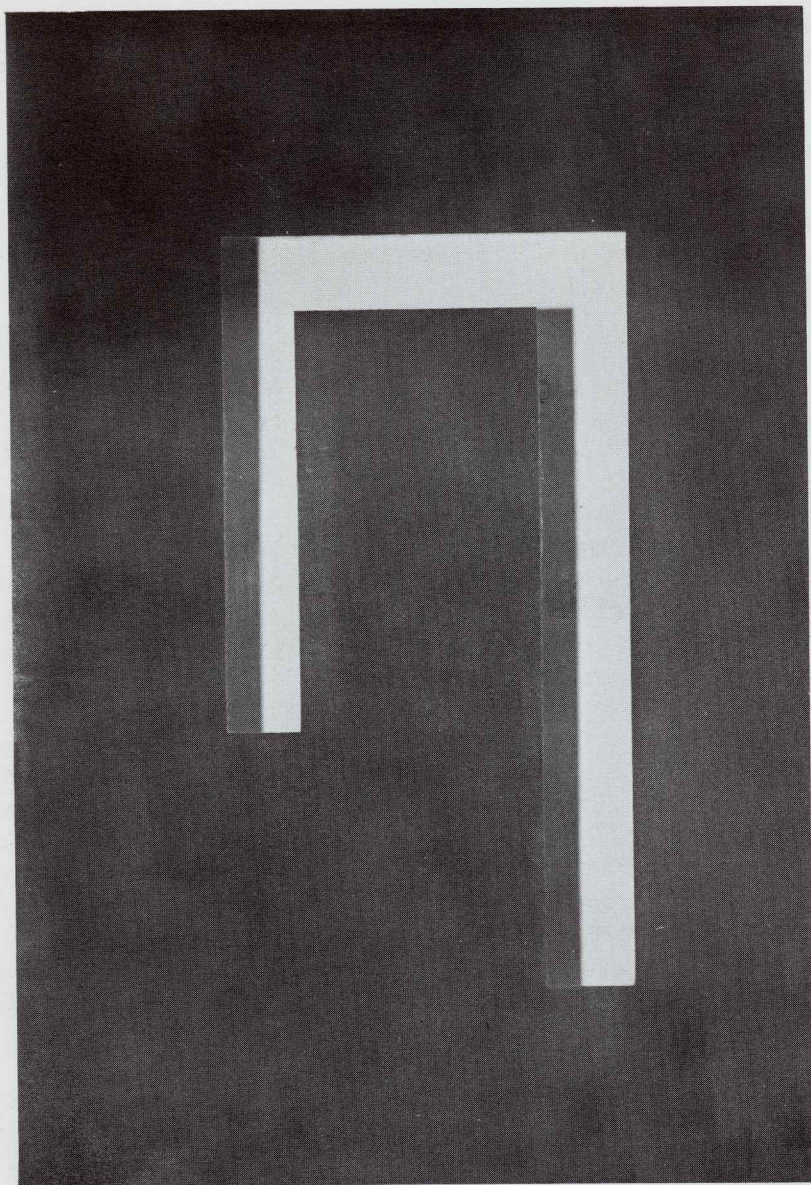
**Leo Rabkin: Paintings
and Shadow Boxes
as Sculptural Images**

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**May 3 – July 12, 1970
Storm King Art Center
Mountainville, New York**



Portrait of the Artist by H. Landshoff



Flock Box. 1969. acrylic sheet with flocking

Catalogue Copyright 1970 by Una E. Johnson

Introduction

To walk into the high-ceilinged studio of Leo Rabkin is to venture into a world where light and shadows and luminous colors glow in large translucent sculptures, paintings, watercolors and in the secret interiors of small shadow boxes. On a far wall a superb collection of whirligigs and carved wooden figures fashioned by unknown American artists of the preceding century become a logical and engaging part of this contemporary milieu. Their naive directness and capricious patterns are a delightful foil for pristine materials and sophisticated expressions of a twentieth century artist. They have in common a sense of fantasy and whimsical illusion that chart a world of make-believe.

But what of the artist, Leo Rabkin, whose large studio holds such visual riches, and whose basement workshop holds an array of tools, electrical wires, storage bins, great bottles of dry pigments, stacks of paper and textiles and, most recently, flocking equipment of formidable efficiency. A reticent and shy man, he is much more inclined to speak of his fellow artists' work than of his own. Well organized, he carries on his work with dispatch and seeming ease. An accomplished and extensive oeuvre has been achieved in spite of the fact that he maintains a full time teaching schedule in the difficult and demanding field of remedial reading. Nevertheless he and his wife, Dorothy, enjoy and find time to entertain their friends, attend art exhibitions and to collect early American crafts and Shaker furnishings.

Born in Cincinnati, Ohio in 1919 Leo Rabkin began playing the violin at the age of seven and spent thirteen years studying music with the intent of becoming a professional violinist. After completing academic work at the University of Cincinnati he served in the U. S. Army. In 1946 he received a Master's degree from New York University. In 1948, having given up his music, he turned to serious and concentrated work in the visual arts. He studied with Baziotes, Hale Woodruff and Robert Glehart in New York. Thus he embarked on a long and eventual exploration of forms and color and their changing intensities, tensions and movements in space and light. New materials in the arts and their special and often unknown possibilities held his imagination and enlarged his skills. He has remarked:

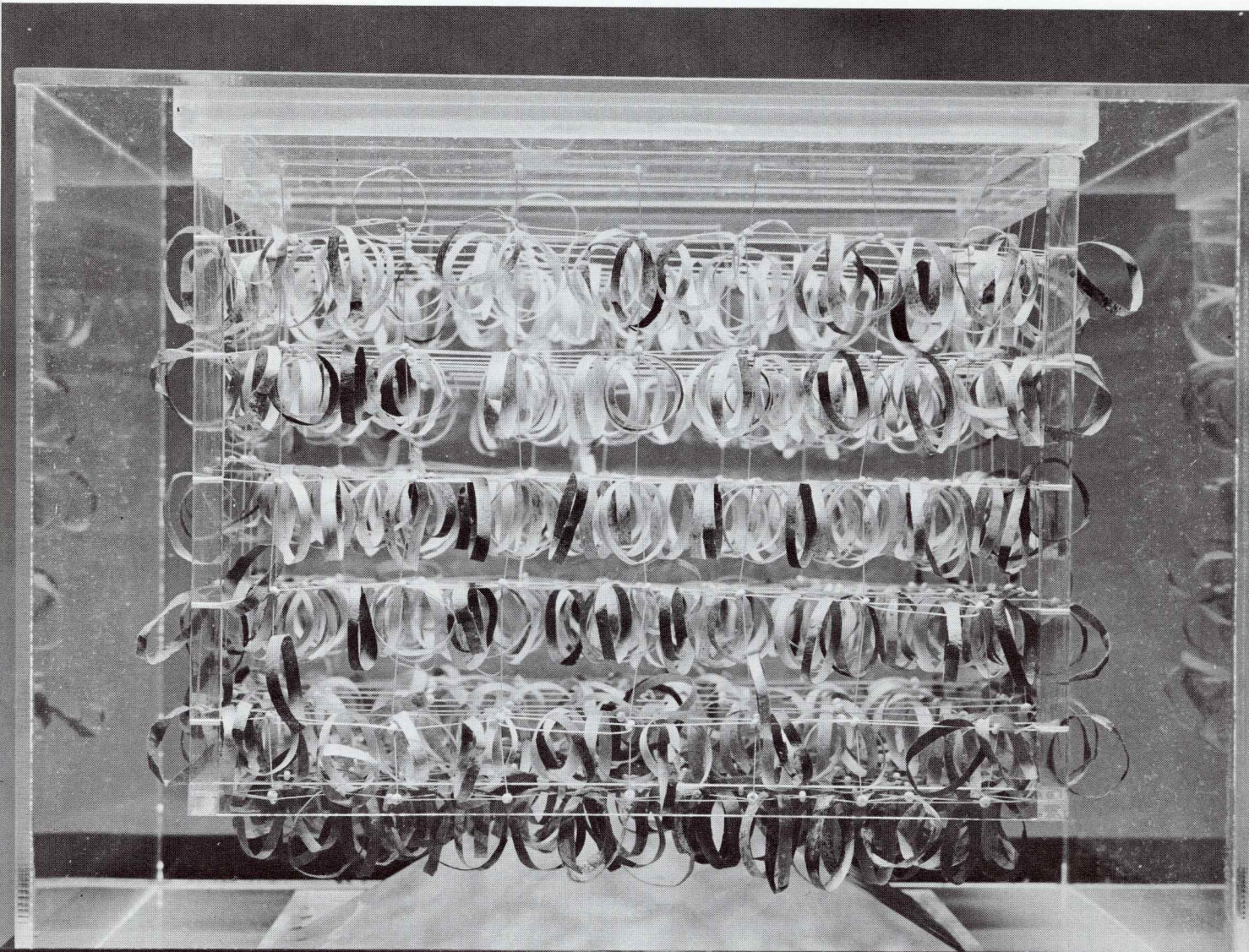
"When I came to understand art as an adult I considered Cézanne to be a true master. He boxed in light, space and forms abstractly. By comparison all other links with artists of the past seemed too remote. These artists were beloved for what they had accomplished in distant age and different idiom. My own commitment as an artist came at the time of American Abstract Expressionism. Although this movement was a true explosion, kindled by European refugees during World War II, it was developed by a strong group of American artists, schooled in America, who pursued and boldly brushed onto their canvas a new vision of art. But, somehow, I could never make this freedom of expression my own. As Cézanne's boxed light,

for me, seemed to disappear into mere flat surfaces of positive and negative colors, I discovered a new relationship with the German artists, Nolde and Schwitters. Nolde made light shine through his thin papers; Schwitters made inner light appear in his Merz-boxes. And in addition there were the remarkable rope drawings of Arp.”

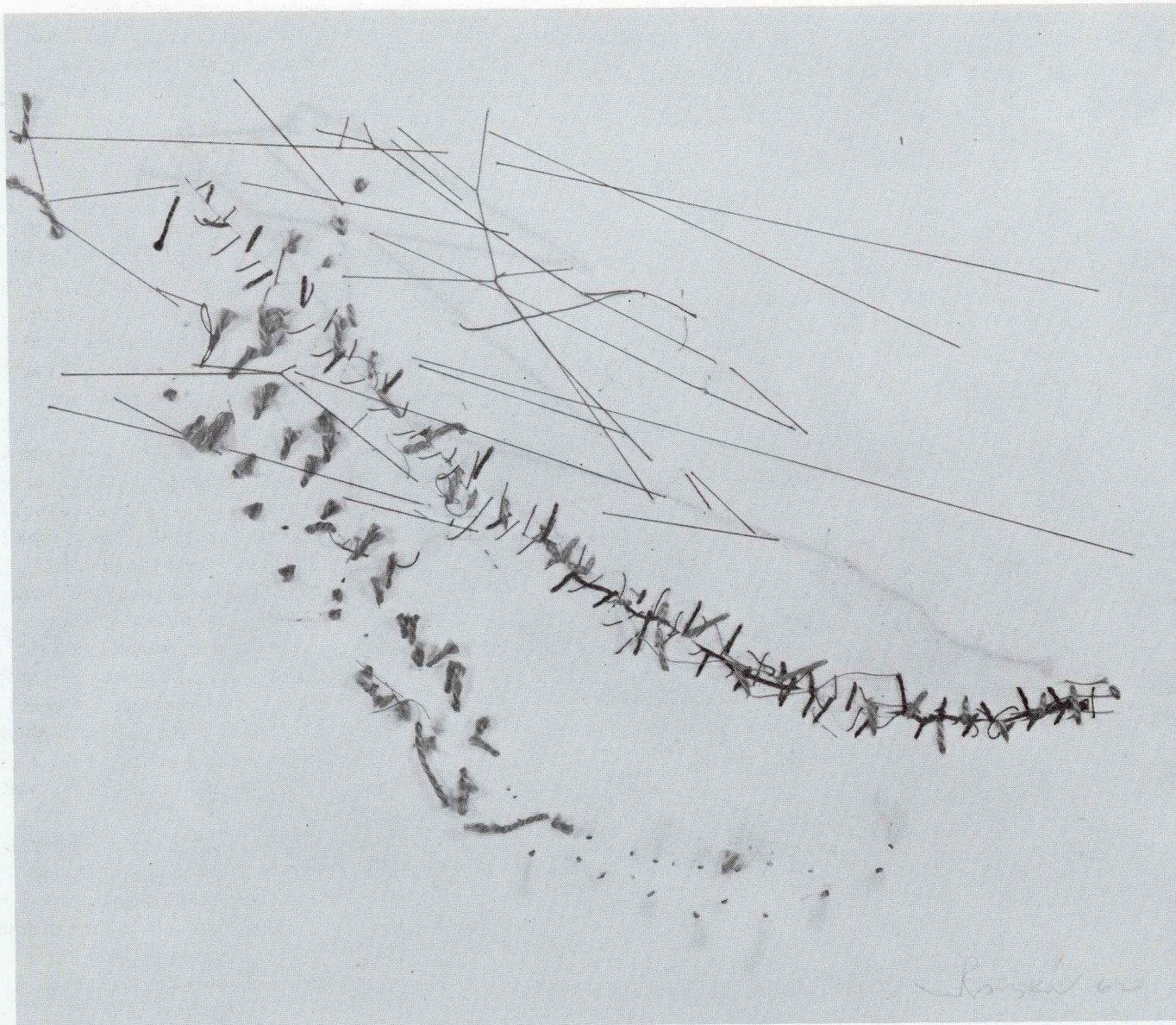
In his painting he found that acrylic colors were more adaptable to his needs than traditional oil based pigments. However, the strictly two dimensional canvas also seemed confining and incapable of transmitting the mysterious changes in color and light that floated in undefined space. His search for an adequate expression of the third dimension led him to a form of collage — canvases stretched on wood slats, molded metal forms and canvases raveled and pierced. To these were added large uneven stitchings and seemingly haphazard patches. The strategic cuts or openings through which were inserted strings, small pieces of canvas combined with the clear brilliance of his colors served to create unexpected tensions and an illusionary sense of space. The sculptural elements in the paintings assumed considerable importance. Rabkin’s first approach to the visual third dimensional concept is to be noted in the painting on canvas and wood ribbing entitled *Black and White* completed in 1953. Other large paintings were carried out in a similar manner including the impressive composition, *Black Line with Color* of 1953-58, *Deep Blue with Shadows*, and *Desert Yellow and Red*, completed in 1962. He also designed a number of wall hangings in which the canvas — although not stretched over a frame — holds enough weight or “pull” to give the onlooker a sense of inner tensions which are re-emphasized by sudden openings and taut strings.

Early in the 1960s Leo Rabkin turned from canvas as a supporting surface for his colors to the soft rich papers of the watercolor medium. He recalls: “Even in the earliest paintings light was a dominant part in my work — for example, I never used opaque oils, I preferred clear watercolor pigments. The very translucent quality of watercolors provides a special light as it flows into the paper, especially thin mulberry paper. I experimented with the dry pigments. As my watercolors are always mixed by hand, I can maintain their clarity and freshness of tone and thus obtain an unique iridescent luster.” In his watercolors great amorphous clouds of color move in many levels of space. Their richly veiled colors, literally stained into the thin mulberry papers carry within their fluid forms luminous light and mysterious shadows. They reveal to the observant onlooker not only an illusionary world filled with color and movement, but an enchanting vision that is often romantic, sometimes nostalgic and always imaginative.

These papers with the stitched drawings and collages of paper and plastic gave



Calligraphy Box. 1969. acrylic sheets, paper loops, beads and light



Untitled. 1962. drawing

a new spatial direction to the artist's three-dimensional work. Leo Rabkin continues: "Along with my watercolors I began constructing boxes — shadow boxes whose interiors when opened, held fanciful visions and unexpected surprises. Hidden mirrors often were used to draw in natural light from the outside. Sometimes small electric lights were added to let the illumination escape from the boxes through tiny openings. Other times light was incorporated with lenses as well as mirrors. For me light always carries a special mystery."

Over a span of ten years, from 1959-69, Leo Rabkin has evolved a series of special boxes which he designates as *City Boxes*. Perched on thin wire legs they are small explosions, ominous and dark. Their grotesque exteriors and forbiddingly black interiors exude an eerie feeling of disaster and arrested violence. No light shines from their desolate interiors. They stand like gloomy sentinels surveying an abandoned domain. They are a unique expression in his otherwise elegant and engagingly affable work. Although he occasionally returns to them to make changes in their color and textures, their dark mood does not re-appear in his subsequent work.

In 1964 the artist completed a large *Hanging Sculpture* constructed with canvas stretched over a cone-like steel mesh form. Its varied earth tones of yellow ochre and its upward thrust hangs against the wall and its large form creates a sense of suspended animation like a great cocoon. Since this time Rabkin has completed many splendid works that combine plastic materials and mirrors including *Double Tetrahedron* and *Indian Head*. Other small as well as large pieces have been completed within the past year. A special example is *Calligraphy Box*, an acrylic cube with painted paper loops strung on thin nylon threads. Several others designated as *Bead Boxes* are of pristine delicacy. Rows of beads strung on taut nylon threads create fragile tensions that are hypnotic in their effect. His large sculptural shadow boxes of frosted acrylic sheets and veiled amorphous forms hang from the ceiling and are illuminated from the outside. They have a mysterious presence revealed in many forms as the onlooker changes his own position in relation to the sculpture itself.

During the past few years Leo Rabkin has carried out in his sculptural shadow boxes new visual explorations. He has found plexiglass to be a most enticing material, sometimes recalcitrant but always full of unexplored mysteries and illusionary visions. He fashions it into clear cubes of translucent brilliance or into large three dimensional squares and rectangles. Within these embracing forms he combines mirrors, thin aluminum strips and other reflective materials and surfaces whose translucency reflects the light from outside the work itself. The artist's intent is not to deceive the eye itself but to "point away from the reality

of the sphere that surrounds the object itself to its illusionary reality screened through the onlooker's own intellect and visual capabilities." Thus is opened up a small universe of fantasy. Rabkin explains: "To me all art must have illusion. It must be partial, accidental, intimate and humane. I suppose these shadow boxes and watercolors are really private experiences. Certainly I do not plan them to result in specific achievements and they evolve from no defined purpose or plan."

Still another facet of his large sculptural shadow boxes brings into juxtaposition great acrylic sheets onto which is flocked uncompromisingly geometric forms in brilliant reds. Constructed to hang some ten inches from a lighted white wall, the red forms cast deep shadows. Again the artist is interested in the total illusionary effect of light, color and shifting shadows. Rabkin is one of the few artists working in crystal-like material of plexiglass who fashions it into warmly glowing forms and subtle colors, qualities already fully evident in his watercolors. His own lively imagination, his disciplined yet unobtrusive skills and the wide range of his visual perception have created a magic world full of surprises that deftly reveals many new and wondrous enchantments. The artist makes his own brief summation: "In my boxes and paintings I attempt to emphasize, through the suspension of weight, gravity and the variability of color and light, the intricate complexity of today's values and visual realities."

Una E. Johnson



Black Line with Color. 1953-58. painting

Catalogue: 1953-1970

Unless otherwise noted all works in the exhibition are on loan from the artist.
All measurements are given in inches, height preceding width.

PAINTINGS

- Black.** 1961. string and black cloth. 58 x 96"
- Black and White.** 1953. gesso on canvas and wood ribbing. 63 x 71" (beginning of three dimensional works)
- Black Line with Color.** 1953-58. acrylic paint on canvas and wood ribbing. 63 x 70"
- Black Velvet.** 1963. gesso with stitching. 51 x 63½"
- Blue Textile.** 1962. acrylic gesso. 52 x 30½"
- Desert Yellow and Red.** 1962. acrylic paint on canvas with stitching. 36 x 55 x 2½"
- Fore-ordained.** 1960. awning canvas and string. 20½ x 35"
- Gesture in Orange with Blue.** 1962. canvas and stitching and bamboo ribbing. 36 x 55 x 2½"
- Layer of White over Grey Blue.** 1958. canvas on wood ribbing with stitching. 73 x 47½"
- M. J.** 1960. canvas with stitching. 42½ x 29½ x 2"
- Ochre and Pink Layers with Stitching.** 1962. 21½ x 54¼ x 2¾"
- Ochre with Deep Shadows.** 1959. acrylic paint on canvas with stitching. 60 x 43 x ¼"
- Orange Overlay.** 1962. gesso on canvas with stitching. 48 x 73". Collection of Mrs. Louis-Alexander Cohn, Ossining, N. Y.
- Screen Door with Canvas Panes.** 1962-64. assorted canvas and stitching collage. 81 x 29½"
- Stitched Brown Painting.** 1963. acrylic paint on canvas with stitching. 75½ x 48½"
- Ties in Black.** 1960. assorted canvas and stitching. 46 x 34". Collection of Ruth Vollmer, New York, N. Y.
- Trees.** 1954. gesso on canvas and wood ribbing. 59¼ x 40½"
- White Circular Image with Orange Wedge.** 1962-69. acrylic paint with stitching and orange flocking. 64 x 50"
- White Covered Door with Two Sides.** 1962. acrylic paint on canvas, wood with stitching. 32 x 55 x 1⅛"

WALL HANGINGS

- Mood in Black and Gold.** 1958. acrylic paint on canvas stitching. 68 x 30"
- Open and Closed.** 1960. acrylic paint on canvas with stitching. 69 x 39½"
- Silver with Blue and Red.** 1959. gesso and acrylic paint on canvas with stitching. 68 x 37¾"

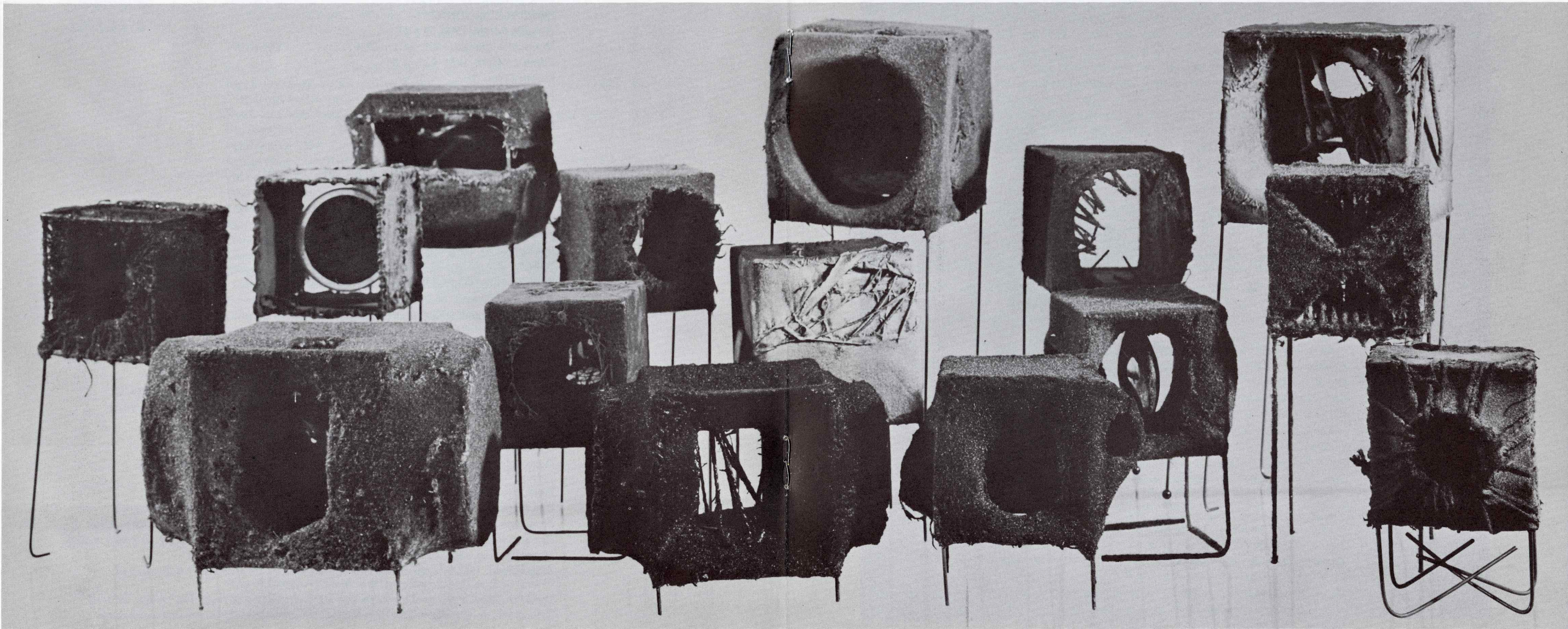
WATERCOLORS

- Black Gesture on Pink.** 1962. 25 x 35"
- Black Ink with Blue Accent.** 1964. 19¾ x 19¼"
- Blue to Green.** 1960. 38 x 24"
- Browns No. 5.** 1962. 23 x 27"
- Chinese Coral with Jade.** 1964. 31½ x 25"

Dark Verticals. 1959. 18 x 24"
Earth. 1960. 24 x 15½"
Merging Forms. 1960. 39 x 24"
Monocolor Orange. 1969. 29½ x 22¾"
Primary Colors. 1967. 23½ x 30"
Purple Earth. 1967. 25 x 30½"
Red Image. 1965. 29 x 23"
Red Jawlensky. 1963. 10 x 14"
Red-Purple 7. 1962. 19½ x 24½"
Room for Red. 1962. 24½ x 31½"
Said Reds — To Bed. 1969. 29¾ x 23"
Swift Lines with Blue on Quince Color. 1962. 24 x 38½". Collection of Dr. Charlotte Weidler, New York
Tertiary Colors. 1962. 24 x 38½"
Through Blue. 1969. 38 x 25"
Two Rooms Four Beds. 1961. 35½ x 23¾"
Untitled. 1963. 23½ x 35"
Yellow. 1964. 26¼ x 21"
Yellow Ochre with Red Gesture. 1966. 25 x 31¼"

SHADOW BOXES AS SCULPTURAL IMAGES

Beaded Box with Long Beads. 1969. acrylic sheets with white beads. 9 x 7½ x 7½"
Beaded Box with Antique Beads. 1969. acrylic sheets with white beads. 11¾ x 10¼ x 10¼"
Black Paper Box. 1963. corrugated paper. 49 x 26 x 12"
Calligraphy Box. 1969. acrylic sheets, paper loops, beads and light. 11½ x 10 x 10"
City Boxes (Series of 15). 1959-69. painted canvas and flocking. from 5" to 7" cubes
Complement. 1954-68.
 1. Hanging Box. sewn black canvas on steel frame. 49½ x 25½ x 13"
 2. Standing Box. sewn black canvas on steel frame. 35 x 55 x 31"
Double Tetrahedron. 1965. acrylic sheets and convex mirrors 32 x 32 x 32"
 New York University Art Collection
Flock Box. 1969. flocked acrylic sheet hung 10" from white wall. 74¾ x 50"
Red Flocked Box. 1969. flocked acrylic sheet hung 10" from white wall. 69¼ x 50"
From Two to Three Dimensional. 1958-69. canvas with black flocking. 2¼ x 35¼ x 16"
Hanging Sculpture. 1964. steel mesh frame with canvas and yellow ochre. 48 x 30¼ x 16½"
Harlequin Box. 1965. antique mirrors and black enamel. 18 x 18 x 18"
Indian Head. 1965. acrylic sheets and convex mirrors. 26 x 26 x 26". Collection of Mrs. Charles G. Stachelberg, New York
Inside Out Box. 1968. acrylic sheets and acrylic paint. 7½ x 7½ x 7½" (cube, on end)
Jena. 1970. acrylic sheet. 50½ x 72 x 10½" (made especially for present exhibition)



City Boxes (Series of 15), 1959-69, painted canvas and flocking

Mirror Box. 1965. fourteen mirrored old glass rounds and squares. 14 x 10½ x 10½"

Printed Box. 1968. egg crate and acrylic. 24 x 24 x 2¼"

Rabbit Ears. 1965. clear plastic and convex mirrors. 13 x 26" (diameter)

Red and Orange Shadow Box. 1965. acrylic sheet with lenses and lights. 21 x 34 x 7½"

Ribbon Box. 1964-69. canvas over steel mesh, flocked in red. 24 x 36 x 12½"

Shadow Box with Nine Hidden Orange Tetrahedrons. 1966. acrylic sheets. 35¾ x 35¾ x 5½"

Study for Plastic Mural. 1967. acrylic sheet with lenses and light. 9½ x 26 x 4½"

Sphere Box. 1968. acrylic sheets with acrylic spheres. 22¼ x 22¼ x 3½"

Thistle Box with red, blue, black and yellow. 1968. acrylic sheets and antiques mirrors.
21 x 13" radius

Twenty Nervous Triangles. 1965. paper, beads, convex mirrors, acrylic sheets. 5 x 5 x 5"

White Box in Layers. 1962. stitching on canvas. 55 x 36 x 5"

Wiggle Box Double Stacked. 1966. acrylic sheets with steel foil and wire. 21¼ x 10½ x 1½"

COLLAGES/DRAWINGS/STAMPINGS

Beaded Drawing. 1968. black ink with pink beads. 5 x 5¾"

Black and Red Thread. 1961. stitched drawing. 7 x 5½"

Blue Stamping. 1969. stamped print (acrylic). 38 x 21½"

Brush and Ink Drawing. 1964. chinese ink on mulberry paper. 12 x 9"

Cat's Cradle in Grandma's Patch Quilt. 1970. stitched drawing with collage. 2½ x 4"

Collage with Stamping and Plastic. 1965. 5 x 8"

Collage with Acrylic and String. 1967. 4½ x 3½"

Collage with String and Stamping. 1964-67. 5 x 5"

Continuum Collage. 1958. stitching, collage, canvas, 5½ x 15"

Cork Top Stamp. 1969. 8¼ x 6¾"

Dark Blue. 1963. collage and thread. 3½ x 3¾"

Drawing with Green Silk String. 1965. 5 x 4"

Orange Center. 1969. collage and molded paper. 6¼ x 5½"

Red-Yellow-Blue. series of four drawings. 1965. 2 x 1" each

Series of Four Working Drawings for Shadow Boxes:

1. **Collage Triangle** (yellow, silver, black). 1966. 13½ x 12"
2. **Collage Triangle in blue and white.** 1967. 18 x 13½"
3. **Stamped Drawing on China Paper with Vinyl over Sheet.** 1967. 9 x 6"
4. **Sketch for Triangles of the Field.** 1967. collage, molded paper. 7 x 9"

Yellow Wheat Field. from series of seven. 1968. 5 x 5"

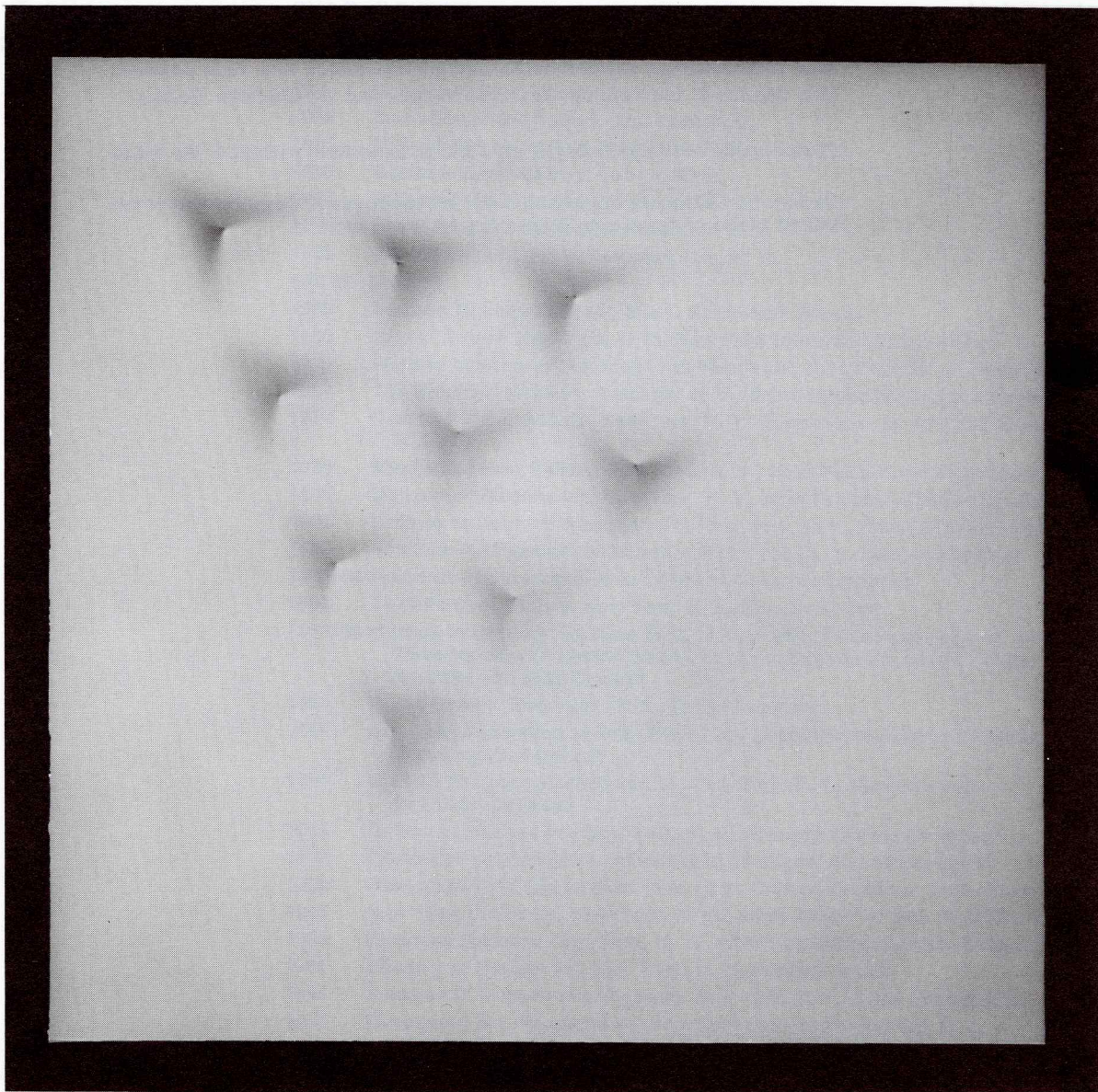
Stamping with Blue Ink Blots. 1968. stamps and non-woven art fabric. 35 x 25"

Stamping with Plastic Bubble. 1967. 8 x 5½"

String Drawing with Pencil. 1964. 9¼ x 5½"

Three Triangles. 1968. stitching and stamping. 4 x 8"

Untitled. 1962. stitched thread on mulberry paper. 11½ x 13¾"



Shadow Box with Nine Hidden Orange Tetrahedrons. 1966. acrylic sheets

Acknowledgments

Special acknowledgments are made to the artist and his wife, Leo and Dorothy Rabkin. Acknowledgments also are made to the following Lenders: Mrs. Louis-Alexander Cohn; New York University Art Collection, through its Curator, Mrs. Ruth Bowman; Mrs. Charles G. Stachelberg; Mrs. Ruth Vollmer and Dr. Charlotte Weidler.

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Exhibitions

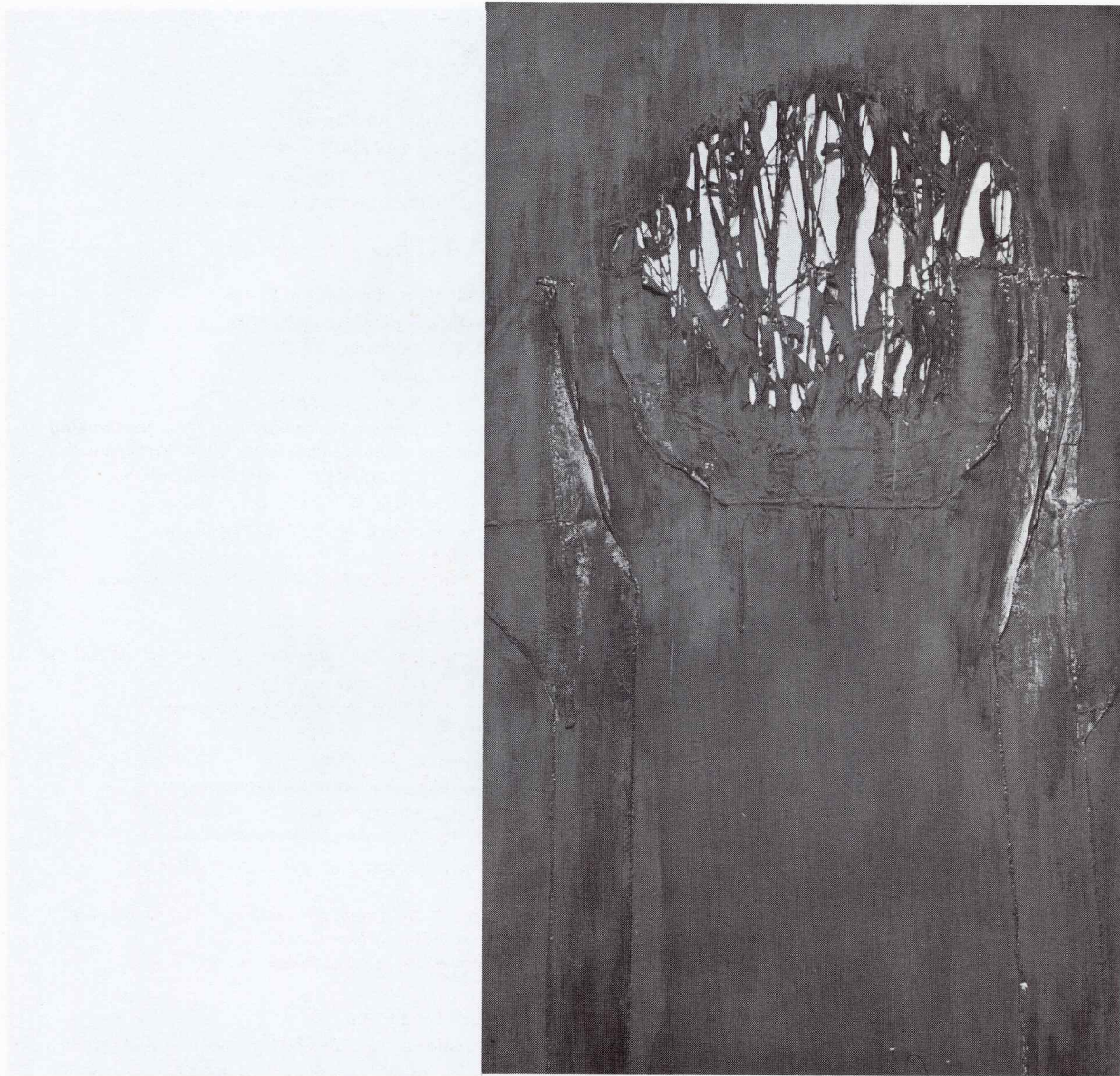
ONE MAN SHOWS

- 1954 Stairway Gallery, New York, N. Y.
- 1961 Latow Gallery, New York, N. Y.
- 1961 Gotham Gallery, New Hope, Pa.
- 1962 Louis-Alexander Gallery, New York, N. Y.
- 1965 Richard Feigen Gallery, New York, N. Y.
- 1965 Gertrude Kasle Gallery, Detroit, Mich.
- 1967 Richard Feigen Gallery, New York, N. Y.
- 1970 Storm King Art Center, Mountainville, N. Y.
- 1970 Benson Gallery, Bridgehampton, L. I., N. Y.

GROUP SHOWS

- 1950 Addison Gallery, Andover, Mass., *Art School Annual*
- 1950 Laurel Gallery, New York, N. Y., *New York University Group Show*
- 1959 Whitney Museum of American Art, New York, N.Y., *Biennial of American Painting*
- 1959 The Brooklyn Museum, Brooklyn, N. Y., *International Watercolor Biennial*
- 1959 Hirschl & Adler Gallery, New York, N. Y., *Experiences in Art I and Experiences in Art II*
- 1960 Martha Jackson Gallery, New York, N. Y., *New Media I and New Media II*
- 1960 Museum of Modern Art, New York, N. Y., *New Talents — Three-Man Show*
- 1961 Whitney Museum of American Art, New York, N. Y., *Biennial of American Painting*
- 1962 Solomon R. Guggenheim Museum, New York, N. Y., *New Acquisitions*
- 1962/63 American Federation of Arts *Affinities* Traveling Exhibition
- 1963 Betty Parsons Gallery, New York, N. Y., *Toys by Artists*
- 1963/66 Museum of Modern Art, New York, N. Y. *Abstract Watercolors by 14 Americans*
Traveling show in United States, England, Yugoslavia, Greece, India, Ceylon, Australia and New Zealand
- 1964 Byron Gallery, New York, N. Y., *Group Exhibition*
- 1964 American Federation of Arts. Three Year Exhibition in American Embassy, Copenhagen, Denmark
- 1964 Whitney Museum of American Art, New York, N. Y., *Contemporary American Sculpture*
- 1965 Gallery of Modern Art, New York, N. Y., *Drawing Society Exhibition*
- 1965 Cranbrook Art Academy, University of Michigan, Ann Arbor, Mich.
- 1965 Manhattanville College, New York, N. Y., *College Teachers' Collections*
- 1965 New York University, New York, N. Y., *Artist Alumni of New York University*
- 1965 Riverside Museum, New York, N. Y., *American Abstract Artists Exhibition*
- 1965 Museum of Modern Art, New York, N. Y., *Editions in Art*
- 1965 Solomon R. Guggenheim Museum, New York, N. Y., *Some Recent Gifts*
- 1965 Museum of Art, Rhode Island School of Design, Providence, R. I.,
Contemporary Boxes and Wall Sculpture
- 1965 Whitney Museum of American Art, New York, N. Y., *Biennial of American Paintings*
- 1965 Graham Gallery, New York, N. Y., *Artists for Core*
- 1965 Finch College, Museum of Art, New York, N. Y., *Recent Acquisitions*

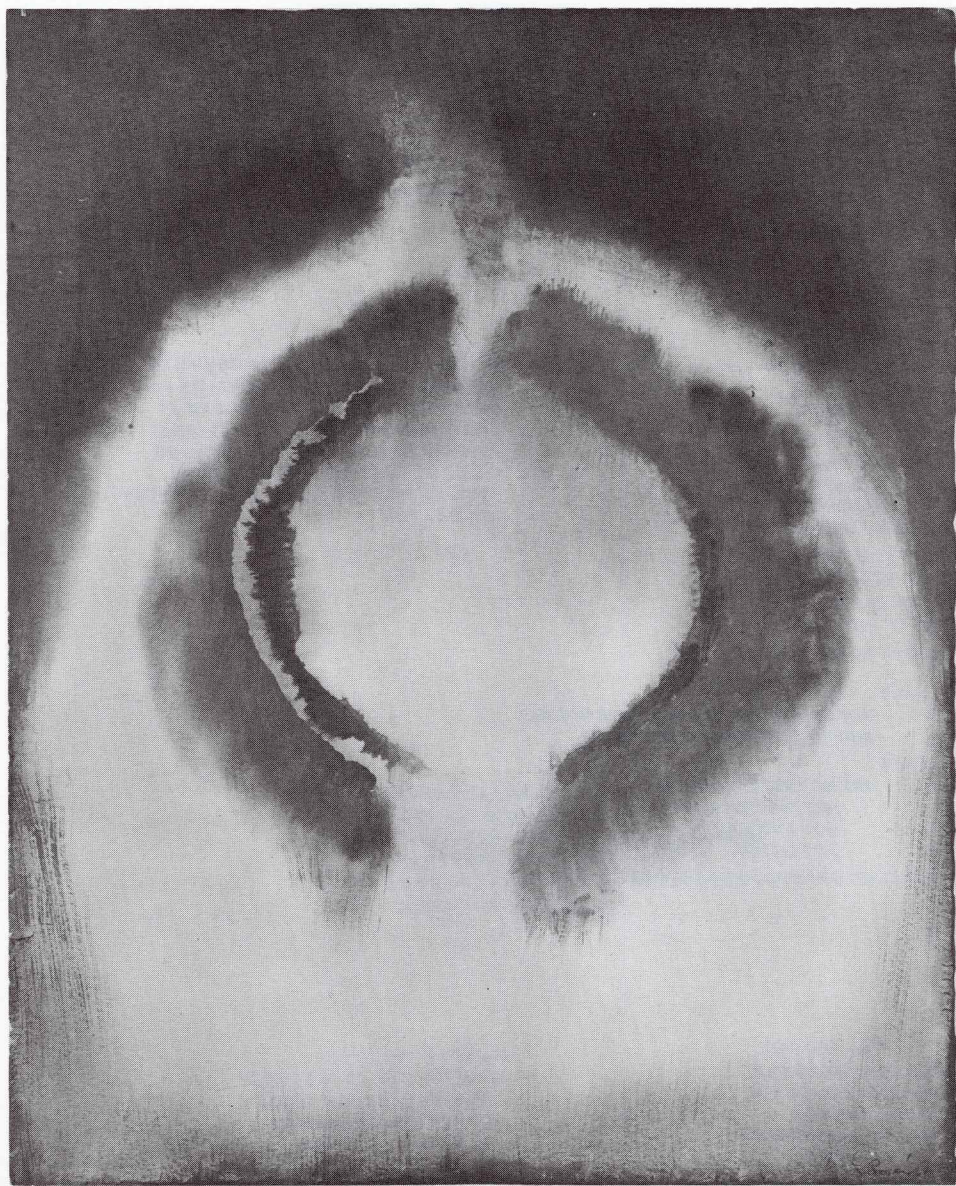
- 1965 The University of Michigan Museum of Art, Ann Arbor, Mich., *One Hundred Contemporary American Drawings*
- 1966 Flint Museum, Flint, Mich., *Group Show*
- 1966 Drew University, N. J., *Two-Man Show*
- 1966 Galerie Eleana Sonnabend, Paris, France, *Art Electric*
- 1966 Stedelijk Museum, Eindhoven, Holland, *Art Light Show*
- 1966 Larry Aldrich Museum, Ridgefield, Conn., *The John Powers Collection*
- 1966 Riverside Museum, New York, N. Y., 30th Anniversary Exhibition of the *American Abstract Artists*
- 1966 Whitney Museum of American Art, New York, N. Y., *Contemporary American Sculpture*
- 1967 Howard Wise Gallery, New York, N. Y., *Light/Motion/Space*
- 1967 Walker Art Center, Minneapolis, Minn., *Light/Motion/Space*
- 1967 New Jersey State Museum, Trenton, N. J., *Focus on Light*
- 1967 Henry Gallery, Washington, D. C., *Group Exhibition*
- 1967 N. Y. State Fair Exposition, Syracuse, N. Y., *Art Exhibition*
- 1967/70 Smithsonian Institute, Washington, D. C., *New Expressions in Fine Printmaking* (traveling through Germany, Belgium, France, Switzerland and Yugoslavia)
- 1968 The Brooklyn Museum, New York, N. Y., 16th *National Print Exhibition*
- 1968 Museum of Contemporary Crafts, New York, N. Y., *Plastic as Plastic*
- 1968 Whitney Museum of American Art, New York, N. Y., *Contemporary American Sculpture*
- 1968 University Art Museum, Berkeley, Calif., *Selection 1968 — Recent Accessions to the University Art Collections*
- 1968 Finch College Museum of Art, New York, N. Y., *Destructive Art*
- 1969 North Carolina Museum of Art, Raleigh, N. C., *American Abstract Artists Exhibition*
- 1969/71 Smithsonian Museum, Washington, D. C., *Plastic as Plastic*
- 1969 Whitney Museum of American Art, New York, N. Y., *Contemporary American Paintings*
- 1969 Jewish Museum, New York, N. Y., *Plastic Presence*
- 1970 Milwaukee Art Center, Milwaukee, Wis., *A Plastic Presence*
- 1970 San Francisco Museum of Art, *A Plastic Presence*
- 1970 Sculptor's Guild, New York, N. Y., *Group Show*
- 1970 New York University, New York, N. Y., *Group Show/American Abstract Artists Exhibition*
- 1970 Martha Jackson Gallery, New York, N. Y., Chase Manhattan Bank sponsored *Exhibition and Sale-Benefit for the Studio Museum of Harlem*
- 1970 Randolph-Macon College, Lynchburg, Va., *Group Show*
- AWARDS**
- 1961 Silvermine Guild Watercolor Award First Prize
- 1962 Ford Foundation Award for Watercolor shown at Whitney Museum of American Art
- 1967 Artists of N. Westchester, N. Y., 15th *Annual Art Exhibition*, Popular Award for Sculpture



Blue Textile. 1962. acrylic gesso

Collections

Chase Manhattan Bank, New York, N. Y.
Finch College, Museum of Art, New York, N. Y.
Geigy Chemicals Company, Ardsley, N. Y.
Solomon R. Guggenheim Museum, New York, N. Y.
Museum of Modern Art, New York, N. Y.
New York University Art Collection, New York, N. Y.
North Carolina Museum of Art, Raleigh, N. C.
Philadelphia Museum of Art, Philadelphia, Pa.
Savings Bank Association of the State of New York
Singer Company Inc., New York, N. Y.
U.C.L.A., University Museum, Berkeley, Calif.
Whitney Museum of American Art, New York, N. Y.
The Woodward Foundation, Washington, D. C.
Mrs. Ruth Bowman, New York, N. Y.
Mr. B. H. Friedman, New York, N. Y.
Mr. John Gordon, Palm Beach, Fla.
Mr. Isadore Levin, Palm Beach, Fla.
Mrs. Alfred A. List, New York, N. Y.
Mr. Sy Newhouse, New York, N. Y.
Mr. Alfonso Ossorio, Easthampton, L. I., N. Y.
Mrs. Betty Parsons, New York, N. Y.
Mr. John G. Powell, New York, N. Y.
Mr. and Mrs. David Saranoff, Jr., New York, N. Y.
Mrs. Charles Stechelberg, New York, N. Y.
Mr. and Mrs. Burton Tremaine, Meriden, Conn.
Mr. Donald Weisberg, New York, N. Y.
Mr. and Mrs. George Wittenborn, Scarsdale, N. Y.



Chinese Coral with Jade. 1964. watercolor

Observations by the Artist

I WORK IN THE ABSTRACT
BECAUSE MOST OF THE
OBJECTIVE-SUBJECTIVE IMAGES
I SEE IN ART SEEM
SUPERFICIAL AND SLIGHT.
I HAVE MUCH MORE REGARD FOR
THE DEEPER POETICAL IMAGE
THAT AN ABSTRACTION CONVEYS.

M. SEUPHOR, IN WRITING OF MONDRIAN,
REMARKED THAT TRUE ORIGINALITY IS
DEEP WITHIN ONE'S BEING, HIDDEN BY
THE "COMMONPLACE OF LIFE. IT ONLY
APPEARS LITTLE BY LITTLE, REVEALING
ITSELF AT FIRST ONLY TO ATTENTIVE
EYES. TO EVERYONE ELSE, IT WILL APPEAR
MUCH LATER."

MANY
ARTISTS LEARN TO TURN FROM NATURE
AND BUILD SYNTHETIC PICTURES.

A FEW
ARE NOT RETURNING TO
NOT DISCOVERING
NOT ABSORBING
NOT LIVING.....N A T U R E
BUT THEY ARE PRODUCING POETIC IMAGERY.

COPY THE CHILD? NO.
WE MUCH TURN TO THE CHILD
TO UNBURDEN OUR SOULS
TO CAPTURE HIS DREAMS
TO RETAIN HIS FEARS
TO REDISCOVER HIS FREEDOM
TO TREASURE HIS TINY UNIVERSE.

ATTIC AND CELLAR BOXES ARE
FOR DISCOVERY WHEN ALONE.
PRIVATE VIEWING
UNFAVORABLE LIGHTING
GENERATING FAKE NOSTALGIA
BOREDOM, ENDLESS MOVEMENT

RHYTHM
ROCKING

AROUND-N-AROUND-ROUND-N-

WHY LITTLE BOXES

IN GENERAL, WHY IS MY WORK
FOR PRIVATE RATHER THAN
PUBLIC VIEWING?

USUALLY HIDDEN—VEILED?

OFTEN A FEELING OF SOMETHING
BEHIND?

BEYOND?

UNDISCLOSED INSIDE?

FACETED OR IN PIECES TO BE
EXPLORED OR TIED UP?

COVERED AND SILENT IN A DRAWER,
WAITING TO BE FOUND AND ACTIVATED?

ENJOYED BY ONE AND HATED BY ANOTHER?

MY WORK CANNOT BE PHOTOGRAPHED
CANNOT BE MASS-PRODUCED
CANNOT BE EXHIBITED TO MASS GROUPS
CANNOT BE LIGHTED BRIGHTLY
CANNOT BE USEFUL ITEM FOR DISPLAY
AND NOT FOR CHILDREN

MIRRORS ARE
FOR THOSE WHO HATE TO SEE THEMSELVES REFLECTED.
MY MIRRORS ARE ALWAYS CONVEX, CONCAVE
OR CUT IN VERY SMALL SEGMENTS.
ARE MEANT TO CAST A NEW MULTIPLE WORLD,
CHANGING INSIDES INTO OUTSIDES AND
OUTSIDES INTO INSIDES.

MINIATURES CANNOT BE SMALL ENOUGH
SO SMALL TO REQUIRE ANTICIPATION,
IMAGINATION AND POSSESSION.

WILD FLOWERS SPEAK BEAUTIFUL WORDS
OF THE INTRICATE. THEIR "AFTER-WORD"
SEEDS MURMUR EVEN MORE.

MY FAVORITES—THISTLE & MILKWEED

WHY ROUND
SEEMS TO BE A TRUISM: LIFE IS ROUND
MORE SO THAN ANY TIME BEFORE
MAN IS ISOLATED
ALONE
LIVING IS A SHELL

O
MAYBE I HAVE FOUND MYSELF
IN THE PRESENCE OF A FORM
THAT UNCONSCIOUSLY CONTROLS MY EARLIEST DREAMS
AND IT IS FREE
(LA FONTAINE SAID A WALNUT MADE HIM QUITE ROUND)

A
TRIANGLE
TETRAHEDRON—
THOSE WONDERFUL
LECTURE-DEMONSTRATIONS
AT COOPER UNION
DELIVERED BY
BUCKMINSTER
FULLER

INSIDE—OUTSIDE
TOO MUCH SPACE CAN
SMOTHER US
MUCH MORE THAN IF THERE
WERE NOT ENOUGH.
WIDE OPEN SPACES
CAN BECOME A PRISON
MORE THAN
SMALL CONFINEMENTS

SECRETS ARE OFTEN WHITE
THEY PROTECT THE DREAM
AND THE PRIVATE IMAGE

