

COLLEEN BROWNING



1918 - 2003



The Early Works

Bellarmino Museum of Art



A Brush with Magic

Thomas J. Walsh Art Gallery

January 24 - March 24, 2013

Fairfield University

One of the greatest pleasures I enjoy in my capacity as director and chief curator of the Bellarmine Museum of Art is the opportunity to step into the very lives of the artists whose works we exhibit here. This is certainly the case with Colleen Browning (1918-2008). Though her name was not terribly familiar to me before our colleague, Dr. Philip Eliasoph, proposed an exhibition devoted to Browning several years ago, I soon grew to appreciate her critical importance in the constellation of painters working in America in the second half of the 20th century. Along the way, I developed a parallel fascination with this enigmatic artist's chameleon-like character.

Colleen Browning surged onto the American art scene in 1949, arousing the attention and admiration of fellow artists and landing squarely in the media's crosshairs. The vicissitudes of taste, however, meant that realist painters like her were soon eclipsed by adherents of Abstract Expressionism and other non-figurative, non-narrative art movements. Yet Browning stood her ground. Despite modifying or modulating her aesthetic as she matured and evolved, the artist maintained her commitment to realism. Browning's clear technical prowess, coupled with her extraordinary capacity to continually reinvent herself within the bounds of the representational tradition, mark her as a painter worthy of our attention. That she was a woman – meaning that, by default, she faced substantially more obstacles than her male counterparts in the testosterone-fueled world of contemporary art – only increases our admiration.

Browning's name might not have endured were it not for the commitment of the Southern Appalachian Museum of Art (SAMA) to preserve, protect, and promote her rich artistic legacy. Under the dedicated leadership of Director Gary Moyers, SAMA has not only honored Browning but also saved her from the veiling mists of time by assembling, and traveling, the extraordinary monographic show that we are proud to have mounted jointly with Fairfield University's Thomas J. Walsh Art Gallery. To Mr. Moyers and his entire staff – above all, Ms. Bobby Moore and Dr. Scott V. Diamond – we extend our sincerest thanks for their collegiality and their gracious assistance at every step along the way.

Dr. Eliasoph, too, has insulated Browning from oblivion through his fine monograph, *Colleen Browning: The Enchantment of Realism* (2011), which provides readers with a 360° look at the life and work of this talented, yet redemptive, figure. We are indebted to him not only for this important contribution to the art historical literature but also for generously sharing his time and knowledge in support of this show; above all, through the compelling essay, *Colleen Browning: 'Through A Glass, Darkly' – A Revisionist Light*, that follows.

The Bellarmine Museum of Art relies on the beneficence of its supporters, who enable us to offer high quality exhibitions and related programming to the public, free of charge. This show is no exception: *Colleen Browning: The Early Works* would not have been possible were it not for the generosity of Whole Foods Market, *Vand* magazine, and the National Endowment for the Humanities, all of whom we thank sincerely. We are similarly indebted to the Robert Lehman Foundation and to Maritime Motors (Fairfield), who helped to underwrite our programming. Additional thanks are extended to Fairfield University's president, the Rev. Jeffrey von Arn, S.J., together with Senior Vice President for Academic Affairs, the Rev. Paul Fitzgerald, S.J., and College of Arts and Sciences Dean Robbin Crabtree, Ph.D.; all of whom have, in their own ways, made their commitment to the arts very clear indeed. Last but assuredly not least, we thank our colleagues at the Thomas J. Walsh Art Gallery, Gary Alan Wood and Dr. Joon Lee, for their collaborative spirit, as well as those institutions and private collectors whose willingness to share their works made this show complete; above all, the National Academy Museum, the Coleman Barkin Family, and several anonymous lenders.

Jill Deupl J.D., Ph.D.
Founding Director and Chief Curator, Bellarmine Museum of Art



Gerdner Gley, 1951. Watercolor and graphite on paper, 18 1/2 x 16 inches. Gift of the Estate of Geoffrey Wigman, Collection of Southern Appalachian Museum of Art (2010-045)

The Walsh Art Gallery has an extensive 22-year history of showcasing contemporary art in exhibits and experiences that are both meaningful and memorable. It's a place that brings together people of every background – on campus and in the community – to discover, learn from, and be touched by art.

Innately, contemporary art compels us to confront novel views of objects and scenes, where we can see the essence of the artist in each work. This is surely true of Colleen Browning: *A Brush with Magic*. In mounting this exciting show – jointly with the Bellarmine Museum of Art – we are the beneficiaries of this unique opportunity to access her genius and gain a fresh perspective on her important contributions in a career spanning more than 60 years.

Perhaps it is the fact that she found inspiration in her work from everyday life that provides a sense of immediacy, curiosity, connection, and even affection for what she has created. It serves to stir our deepest curiosities as art lovers, and causes us to appreciate the powerful capacity of her work to turn our heads – and our imaginations – as we rediscover the world around us.

The artist herself bore witness to this, stating: "I attempt to interpret my world, the world surrounding me, as clearly as possible; and as I live in and see new places or things, it reflects itself in my work." (Philip Eliasoph. *Colleen Browning: The Enchantment of Realism*. Hudson Hills Press, LLC. 2011)

The works displayed in the Walsh Gallery – which represent Browning's career post-1960 – make possible our deeper understanding of her intentions, life experiences, and the artistic legacy she leaves for us to enjoy.

The Walsh Art Gallery recognizes the many contributions of support and expertise in organizing the exhibit: our partners Gary Moyer and his staff at the Southern Alleghenias Museum of Art, Carey Weber and Dr. Jill Deupl of Fairfield University's Bellarmine Museum of Art, and Dr. Philip Eliasoph, for his expertise and generosity of insight, as well as our exclusive magazine partner, *Vand* magazine.

Gary Alan Wood
Director, Quick Center for the Arts



Hobby, 1961-62. Oil on canvas. 13 1/2 x 22 1/2 inches. Collection of the Coleman Earlen Family

COLLEEN BROWNING: 'THROUGH A GLASS, DARKLY' – A REVISIONIST LIGHT



Browning preparing studio set designs for J. Arthur Rank Organization, spring 1947

It is a riddle, wrapped in a mystery, inside an enigma, but perhaps there is a key.

– Winston Churchill, assessing the USSR's duplicity in 1939

On June 14, 1949 at Pier 92, next to Manhattan's newly constructed West Side Highway, H.M.S. Queen Elizabeth slipped effortlessly into her wide berth. Among the passengers disembarking that morning was 31-year-old Colleen Browning (1918-2003), an aspiring British painter of Irish ancestry. With an unshakable confidence in her artistic powers, movie-star looks, and the love of her life waiting for her on the other side of the Customs desk, Browning was ready for her "rendezvous with destiny."

Through Fairfield University's dual-platform retrospective of this remarkable female artist, we learn how a thoroughly British subject came to observe, assimilate, and even assume a brief leadership role in the narrative of American art in the second half of the 20th century. Although Browning's name today lacks household recognition, her story dramatically illustrates the principal movements – and related tensions – in American art in the years after 1950.

This landmark retrospective provides critical tools for peeling away the layers of Browning's astonishingly rich artistic legacy, a decade after her death. Her artworks have never shined forth with such luminosity; but her impenetrably obscured biography, inscrutable character, and willful deceptions prompt our understanding of these images "through a glass, darkly." (1 Corinthians 13:12)

By mid-century in America, the ascendant New York School had officially triumphed, spawning wall-sized paintings devoid of recognizable subject matter and stripped of discernible images. The aim was to create what critical demagogue Clement Greenberg termed "art about art," that is to say, art liberated from the compulsive need to create an ersatz reality. The work of someone like Colleen Browning – with its tightly rendered, narrative-driven realism – was eclipsed by Abstract Expressionism, whose adherents derided figurative painters as *outré*.

With the benefit of hindsight, however, we realize that the wholesale dismissal of proponents of an art that ultimately traces its roots back to the centuries-old academic tradition was not only biased but also myopic, as Colleen Browning's diversely rich oeuvre makes clear. Her biography, too, was its own epic romantic adventure.

The daughter of one of England's most highly-decorated major generals in World War II, Langley Browning, she often cloaked her identity, her artistic intentions, and even her age behind a beguiling series of illusionistic images, deceptive clues, and inspired veils. Browning was aloof, keeping herself at arm's length from any meaningful friendships, snubbing neighbors in her apartment building for 40 years, and flatly telling a young college newspaper reporter: "I am a recluse." And she was an enigma. Hailed as one of America's most sensitive painters of adolescents caught in the web of gritty urban blight and soulless ghetto tenements, Browning admitted she "did not particularly like children."

But there is hope, or a "key" as Winston Churchill would have it. Recent discoveries amongst primary source materials by this author have shed new light on this mysterious artist and her carefully curated persona, revealing along the way that Browning intentionally falsified critical biographical

details throughout her lifetime; details that worked their way into a number of scholarly articles and media reports about the artist both while she was still alive and posthumously.

For decades it had been assumed that Colleen Browning was born in Fermoy, County Cork, Ireland in 1929. As I exposed in my recent monograph, *Colleen Browning: The Enchantment of Realism* (Hudson Hills, 2011), however, she was actually born on May 16, 1918 on an English military base at Shoeburyness, Essex (where her father, a gunnery officer, was stationed at the end of WWI after being injured by German artillery). With a wink, we might dismiss this as a trivial transgression.

Indeed, a plausible Feminist context permits Browning's sleight of hand as a response to the nefarious trifecta of an impenetrable glass ceiling, fleeting youthfulness, and enduring vanity. But a more nuanced interpretation reveals that Browning had constructed an existence that metaphorically replicated her own exceptionally clever illusionism. As she herself had stated: "I am always a realist, an illusionist if you prefer." (Howard DaLee Spencer, *Colleen Browning: Recent Paintings*, exhibition catalogue [Wichita, KS: Wichita Art Museum, 1966].)

Ambitious to a fault, endowed with an arsenal of artistic abilities, and armed with a fistful of prestigious awards and competitive scholarships, Browning was still basking in the critical acclaim engendered by her first solo exhibition at a Piccadilly Square gallery only a month earlier when she alighted down the gangplank in 1949. She was right to be optimistic, for her talent was soon arousing the attention of critics and fellow artists alike. Within three years of her arrival, the completely unknown immigrant artist had gained impressive reviews in the national press, including coveted placements in *TIME*, *Newsweek*, *The Nation*, *ARTnews* and *Art Digest*.

The art Establishment and fellow artists also took note. American master painter George Tooker, an early colleague and friend of Browning (they often exhibited consecutively in the same gallery), was just one of many to recognize her talents, noting: "I have such pleasant memories of [her] . . . I admired her work and I told her so." (personal communication with the author, 2010)

Lyrical poetic images of African-American children and Hispanic street waifs painted from life on the street below her fourth-floor East Harlem walk-up earned Browning entry into the Whitney Museum of American Art's Annual exhibit, won her second prize in Pittsburgh's Carnegie Art Institute International Art Exhibition, and secured a purchase prize at San Francisco's Legion of Honor Competition. Her rapid ascent to the top was capped by the critical assessment of John Canaday (the often acerbic yet uncannily insightful and undeniably influential *New York Times* art critic), who stated in 1965: "Colleen Browning is an artist worth noticing because she is a painter of talent who works against the current fashion and has the technical skill to do whatever she wants, in whatever way."

Her personal life, too, was brimming with promise, thanks to her dashing handsome fiancé, Oxford-educated, English Romantic literature professor, Dr. Geoffrey Wagner.



Wagon Wheel (1961). Oil on canvas. Gift of the Estate of Geoffrey Wagner, Collection of Southern Alleghenese Museum of Art (2011.04)



File:Eltassoph (1952) Oil and Gas Industry. Collection of the Oil and Gas Industry

Author of over 30 academic studies, romantic novels, and bodice-ripping "pulp" novellas, Wagner also published the WWII classic *The Sands of Valor* (1967), a first-hand account of tank warfare with his Welsh Guards unit pitted against Rommel's Afrika Korps.

Browning and Wagner met by happenstance in August 1948 on a volcanic beach on the island of Ischia, just off the coast of Naples. From that moment on, they were besotted with one another, as the torrid letters they exchanged during their nine-month separation make clear: "My darling, my darling," began one of Wagner's daily epistolary declarations of unfettered devotion, "I adore you ... God knows we have waited too long – surely we will be rewarded by Fate for being the most patient lovers, though I am desperately restless ... I'd known you all my life and hundreds of lives previously and I truly believe I have."

That the soon-to-be-wed Browning-Wagners chose the United States as their new home is not surprising. A wave of post-war exiled artists and writers from their generation was magnetically attracted to the almost boundless promise of mid-century America. Newly crowned the world's super-power, the States were still basking in the afterglow of defeating totalitarianism on a global stage. The road ahead, however, was not all smooth for Browning: realist painting was about to be eclipsed by Action painting's bridge to the future.

Just a few months after the young artist arrived in Manhattan, sculptor Philip Pavia made a New Year's Eve toast at a Greenwich Village "beatnik" gathering of abstract painters, poets, and "pink diaper baby" dissidents, predicting: "The first half of this century had belonged to Paris, but the second half will be claimed by New York!" With the champagne officially uncorked, American art for the remainder of the 20th century was to be dominated by abstraction, avant-gardism, and anti-formalist post-modernism. Narrative art was dead.

The headline in *LIFE* magazine's August 8, 1949 color spread featuring Jackson Pollock asked the provocative question: "Is He the Greatest Living Painter in the United States?" Meanwhile Barnett Newman predicted a new age with "1,000 years of non-representational art," while a generation of classically-trained artists from London's Slade School (from which Browning graduated in 1939 on a full scholarship), New York's National Academy, and the Art Students League were being lambasted as "hackers," "compone illustrators," or worse still, crypto-fascists in step with Nazi era official propaganda or Soviet-styled Socialist Realism. The hard-core academic realists saw the handwriting on the wall: their gig was up. Browning may well have fallen off the radar screen like her less fortunate colleagues – Isabel Bishop, Henry Koerner, Bernard Kribel, John Koch, or Priscilla Warren Roberts – had we not intervened to rescue and sustain her identity into the present.

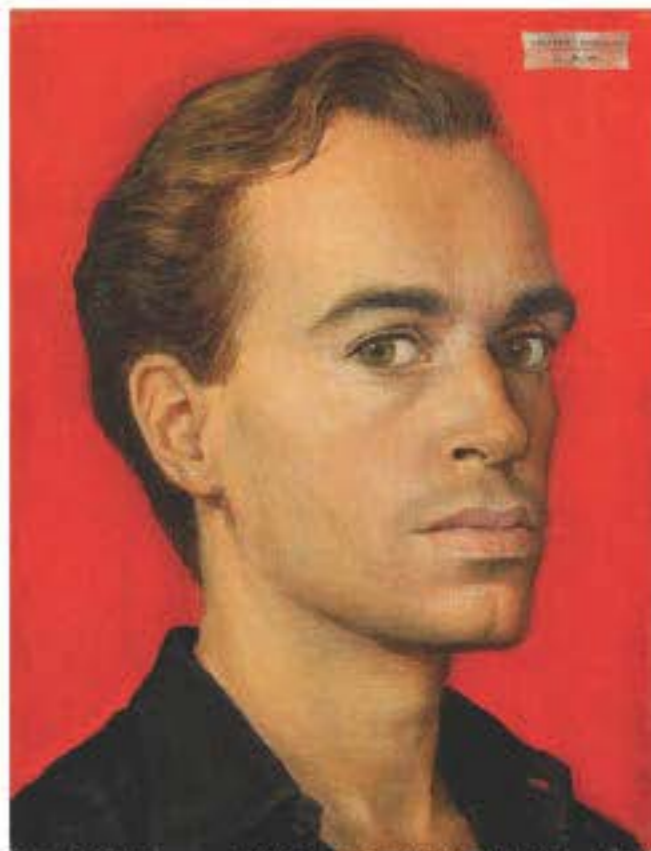
Swiftly adapting to the American scene, Browning proved just how protean – and quick – she could be. Each decade reveals a thoughtful process of art-world surveillance, altered replication, and, in small instances, perfectly distilled images finally achieving a hard-earned artistic autonomy. She transitioned from a plum job as a British stage and film studio set designer between 1946 and 1949, to an American studio painter with major credentials by the 1950s. Her stage-set illusionism resonated deeply in her work, which showcased an uncanny ability to, chameleon-like, imitate any artistic style or mannerism with fluidity.

To wit, Browning showcased a virtuoso's skill for capturing "the look" of established artists like Ben Shahn, Joseph Hirsch, and Robert Vicky; the introspection of painters like Edward Hopper and Andrew Wyeth; and, in her later years, the motifs of Jasper Johns, Andy Warhol, Audrey Flack, and J. M. Basquiat; American painters at the forefront – and on the front pages of the glossy art magazines – in their day. There are glimpses of genius in her career, particularly when she foregrounds her own voice and vision.

Fortunately Colleen Browning's legacy has been preserved through the diligent efforts of the Southern Alleghenias Museum of Art (SAMA) in southwestern Pennsylvania. Far from the critical and commercial trends of the art world's epicenter in Manhattan, this regional museum serves as the chief repository, and principal champion, of Browning's artistic legacy. Her importance was made abundantly clear at a webcast symposium (streamed live across the nation in September 2012) where the eminent art historian and Edward Hopper scholar Dr. Gail Levin congratulated SAMA for vigilantly protecting Browning's estate, and shielding her from "the ranks of erased women artists."

In a prolific professional career spanning seven decades, Colleen Browning donned many identities while experimenting with several artistic styles. Responding like quicksilver, she became a visual thermometer of painting styles between frozen academicism and a newly evaporating dematerialization. Towards the end, in 1989, she told *American Artist Magazine*: "Art is magical and astonishing." Now, as we visit the Bellarmine Museum of Art and the Thomas J. Walsh Art Gallery the wonderment of it all continues to enchant, amuse, and beguile us.

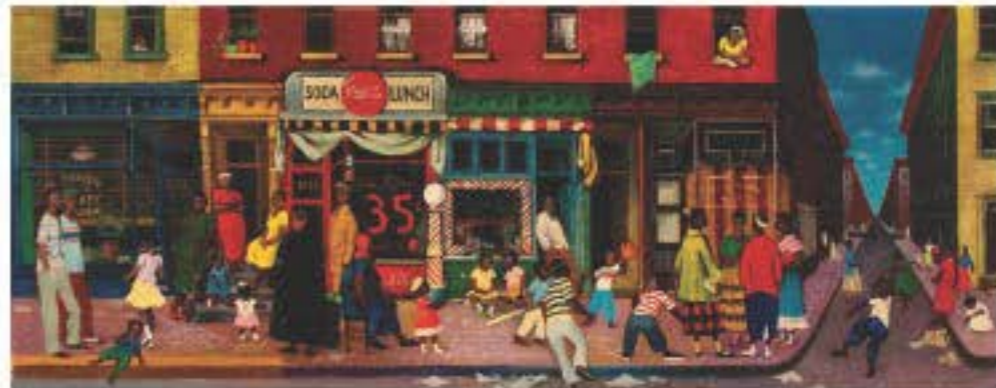
Philip Eltassoph, Ph.D.
Professor of Art History
Department of Visual & Performing Arts



Head, ca. 1950-54. Oil and casein on panel. 10 1/4 x 16 inches. Collection of the National Academy Museum, New York.



Turner, ca. 1847. Oil on canvas, 23 1/4 x 23 1/4 inches. Collection of the National Academy Museum, New York.



Christy, 1921. Oil on canvas, 15 1/2 x 42 inches. Private Collection, New Jersey.



Rauschenberg, 1962. Oil on canvas, 21 x 47 inches. Gift of the artist, Collection of the Southern African Museum of Art (97.111).

Colleen Browning: The Early Works
 Ballarmino Museum of Art, Fairfield University, Fairfield, CT
 January 24 - March 24, 2013

Checklist

Examples of the Application of Perspective to Pictorial Composition (Image 1), n.d.
 Watercolor and graphite on paper
 9 1/2 x 10 1/2 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [2011.037]

Examples of the Application of Perspective to Pictorial Composition (Image 2), n.d.
 Watercolor and graphite on paper
 8 1/2 x 12 1/2 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [2011.038]

Examples of the Application of Perspective to Pictorial Composition (Image 3), n.d.
 Watercolor and graphite on paper
 8 1/2 x 13 1/2 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [2011.039]

Garden of Eden, 1931 (page 5)
 Watercolor and graphite on paper
 18 1/2 x 14 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2010.045]

Untitled [Balloon Festival], n.d.
 Gouache, watercolor, ink, and graphite on paper
 22 1/2 x 30 3/4 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.036]

Untitled [History of a City], n.d.
 Graphite, ink, and gouache on paper
 16 1/2 x 14 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2010.048]

Untitled [Drapery Study], n.d.
 Colored chalk on dark gray-brown board
 18 1/2 x 8 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.114]

Untitled Figure Study, n.d.
 Colored chalk on dark gray-brown paper
 22 x 15 1/4 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.115]

Untitled Head Study, n.d.
 Watercolor wash, graphite and chalk on paper
 9 1/2 x 7 1/4 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.043]

Untitled Fantasy Scene, 1931
 Watercolor, graphite, and ink on paper
 7 x 9 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.112]

Portrait of an Officer [General Browning], n.d.
 Graphite on paper
 14 x 10 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2012.062]

Portrait, ca. 1938-1939
 Oil on canvas
 23 7/8 x 21 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.019]

Baptism: Homage to Piero della Francesca, 1941 (page 9)
 Watercolor and gouache on paper
 14 1/2 x 12 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.041]

Resurrection, 1941
 Gouache on paper
 13 1/2 x 22 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.053]

Salisbury AD 1942, 1942
 Gouache and graphite on paper
 18 1/2 x 25 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.042]

Untitled Study for Stage Set Design [Orchestra], 1945
 Watercolor, gouache, ink, and graphite on cardboard
 19 1/2 x 24 1/2 inches (board)
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art

The Bathers, 1945
 [Study for Stage Set Decoration]
 Oil and ink on paper
 9 1/2 x 10 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [1999.192]

The Dance, 1945
 [Study for Stage Set Decoration]
 Oil and ink on paper
 10 x 9 1/2 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [1999.190]

Gathering Water, 1945
 [Study for Stage Set Decoration]
 Oil and ink on paper
 10 x 7 inches
 Gift of the artist
 Collection of Southern Alleghenies Museum of Art
 [1999.191]

Untitled [Theatrical Scene 1], ca. 1947-1949
 (back cover)
 Gouache, watercolor, ink, and graphite on paper
 19 1/2 x 29 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.047]

Untitled [Theatrical Scene 2], ca. 1947-1949
 (inside front cover)
 Gouache, watercolor, ink, and graphite on paper
 17 1/2 x 30 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.048]

Crucifixion, ca. 1948-1949
 Watercolor on paper
 11 1/2 x 20 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2010.051]

No Bamba Restaurant Mural Study 1, 1950
 Watercolor, gouache and graphite on paper
 8 1/2 x 9 3/4 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.051]

No Bamba Restaurant Mural Study 2, ca. 1950
 Watercolor, gouache and graphite on paper
 8 1/4 x 9 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art
 [2011.052]

Holiday, 1951-52 (page 7)
 Oil on canvas
 13 1/2 x 22 1/2 inches
 Collection of the Coleman Barlin Family

First Communion, ca. 1952
 Oil on board
 23 1/2 x 8 1/2 inches (right)
 Gift of the Estate of Janet Liebowitz
 Collection of the Southern Alleghenies Museum of Art
 [2012.065]

Elizabeth and Child, 1952
 Oil on linen canvas mounted on board
 11 x 23 inches
 Private Collection, Connecticut

Five Escape II, 1953 (page 10)
 Oil on linen canvas
 30 1/2 x 8 1/2 inches
 Collection of the Coleman Barlin Family

East Harlem Street Scene, 1953 (page 13)
 Oil on canvas
 15 1/2 x 40 inches
 Private Collection, New Jersey

Self-Portrait, n.d. (cover)
 Oil on board
 7 x 7 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Southern Alleghenies Museum of Art

Head, ca. 1955-56 (page 11)
 Oil and casein on panel
 10 1/2 x 8 inches
 Collection of the National Academy Museum, New York

At Macaul, 1956
 Oil on canvas
 20 1/2 x 35 1/2 inches
 Private Collection, New Jersey

Goyave, ca. 1956-57 (page 12)
 Oil on canvas
 23 1/2 x 23 1/2 inches
 Collection of the National Academy Museum, New York

Self-Portrait, 1965 (back cover)
 Oil on canvas
 24 x 20 inches
 Collection of the National Academy Museum, New York

Colleen Browning: A Brush with Magic
 Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, CT
 January 24 - March 24, 2013

Checklist

Protest II, n.d.
 Oil on canvas
 26 1/2 x 29 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of the Southern Alleghenies Museum of Art
 [2010.045]

Roof View, 1965
 Oil on canvas
 28 1/2 x 36 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.118]

Stonefront, 1965 (page 13)
 Oil on canvas
 21 x 47 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.119]

The Cemetery, 1967
 Oil on canvas
 27 x 50 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.121]

Mooded Field, 1968
 Oil on canvas
 23 1/2 x 40 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.123]

Wet Evening, 1969
 Oil on canvas
 30 1/2 x 48 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.128]

Black Umbrella, 1970 (page 18)
 Oil on canvas
 18 1/2 x 30 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.126]

Nine Times One (Self Portrait), 1970
 Oil on canvas
 25 x 19 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.127]

Wet, 1971
 Oil on canvas
 35 x 46 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.135]

Minicaps, 1973
 Oil on canvas
 28 1/2 x 36 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.129]

Breakfast Garden, 1977
 Oil on canvas
 28 x 36 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.136]

Chewon, 1977
 Oil on canvas
 17 x 23 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.131]

Door Window, 1977
 Oil on canvas
 20 x 23 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.132]

J.R.T. Eye, 1977
 Oil on canvas
 33 x 40 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.133]

Portrait in F, 1977
 Oil on canvas
 45 x 50 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.152]

Question Mark, 1977
 Oil on canvas
 18 x 21 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.134]

WCW Car, 1977
 Oil on canvas
 36 x 54 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.154]

The Archer, 1983
 Oil on canvas
 29 x 46 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.138]

Clairvoyant, 1984
 Oil on canvas
 31 x 41 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.137]

Clairvoyant II, 1984
 Oil on canvas
 28 1/2 x 46 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.138]

The Adept, 1984
 Oil on canvas
 27 x 34 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.078]

Astrologer, 1985
 Oil on canvas
 14 x 13 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.179]

Iguazu II, 1985
 Oil on canvas
 39 x 60 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.139]

The Letter, 1985
 Oil on canvas
 26 x 38 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.141]

Walk to the Beach, 1985
 Oil on canvas
 36 1/2 x 46 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.157]

Ave Maria, 1987
 Oil on canvas
 44 1/2 x 66 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.183]

Ceremonies, 1987
 Oil on canvas
 41 x 54 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.142]

Jubilee, 1988
 Oil on canvas
 49 x 62 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.152]

Picture of a Pairing of the Great Circus Parade, 1988
 Oil on canvas
 42 1/2 x 66 1/2 inches
 Gift of the Southern Alleghenies Museum of Art Auxiliary
 Courtesy of Harmon-Meek Galleries, Naples
 Collection of the Southern Alleghenies Museum of Art
 [96.009]

Poss Volcano, 1991
 Oil on canvas
 48 x 62 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.162]

Fracture, 1993
 Oil on canvas
 24 x 30 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.181]

Being Told, 1994
 Oil on canvas
 35 1/2 x 40 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.164]

The Impossible Shore, 1994
 Oil on canvas
 34 1/2 x 47 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [2012.060]

Uncertain Applause: In Two Minds, 1994
 Oil on canvas
 22 x 34 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.146]

Looking for Lucy, 1995
 Oil on canvas
 36 1/2 x 40 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.147]

Schoolgirls, 1995
 Oil on canvas
 28 x 40 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.148]

Sun and Daughters, 1997
 Oil on canvas
 25 x 32 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [99.169]

The Astrologer of Chantrelle, 1997
 Oil on canvas
 44 1/2 x 52 1/2 inches
 Gift of the artist
 Collection of the Southern Alleghenies Museum of Art
 [2012.059]

Calling Back a Dream, 2002
 Oil on canvas
 18 1/2 x 28 1/2 inches
 Gift of the Estate of Geoffrey Wagner
 Collection of Fairfield University



Black Unbrake, 1970. Oil on canvas, 19 1/4 x 20 1/4 inches. Gift of the artist, Collection of the Southern Alleghenies Museum of Art (19.126).

Cover: Self-Portrait, n.d. Oil on board, 7 x 7 1/4 inches. Gift of the State of Georgia, Collection of Southern Alleghenies Museum of Art.

Inside Front Cover: Unbrake (Theatrical Scene 2), ca. 1967-1969. Gouache, watercolor, ink, and graphite on paper, 17 1/4 x 20 1/4 inches. Gift of the State of Georgia, Collection of Southern Alleghenies Museum of Art (19.156).

Inside Back Cover: Unbrake (Theatrical Scene 1), ca. 1967-1969. Gouache, watercolor, ink, and graphite on paper, 19 1/4 x 29 1/4 inches. Gift of the State of Georgia, Collection of Southern Alleghenies Museum of Art (19.157).

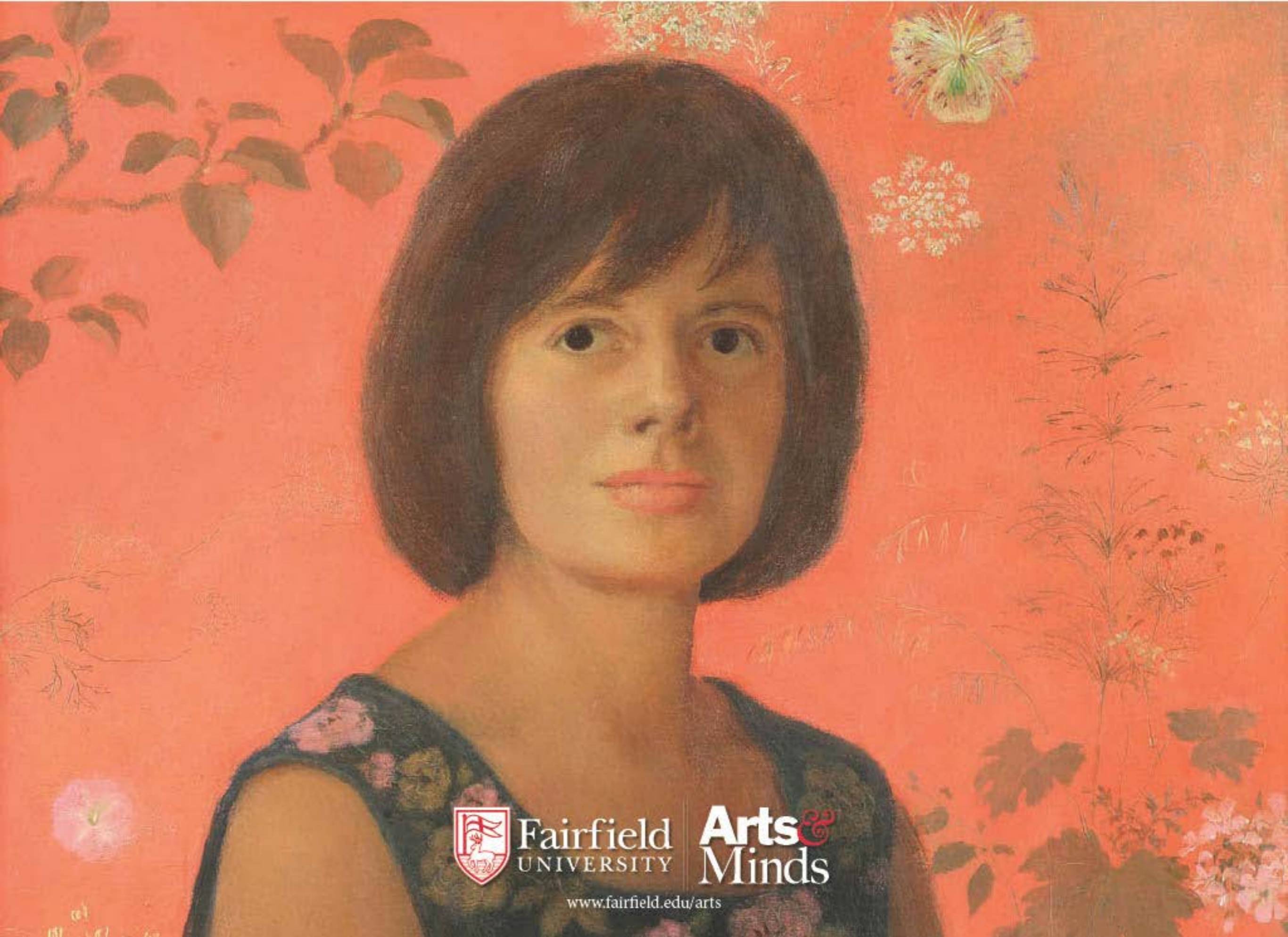
Back Cover: Self-Portrait, 1966. Oil on canvas, 28 x 28 inches. Collection of the National Academy Museum, New York.

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