

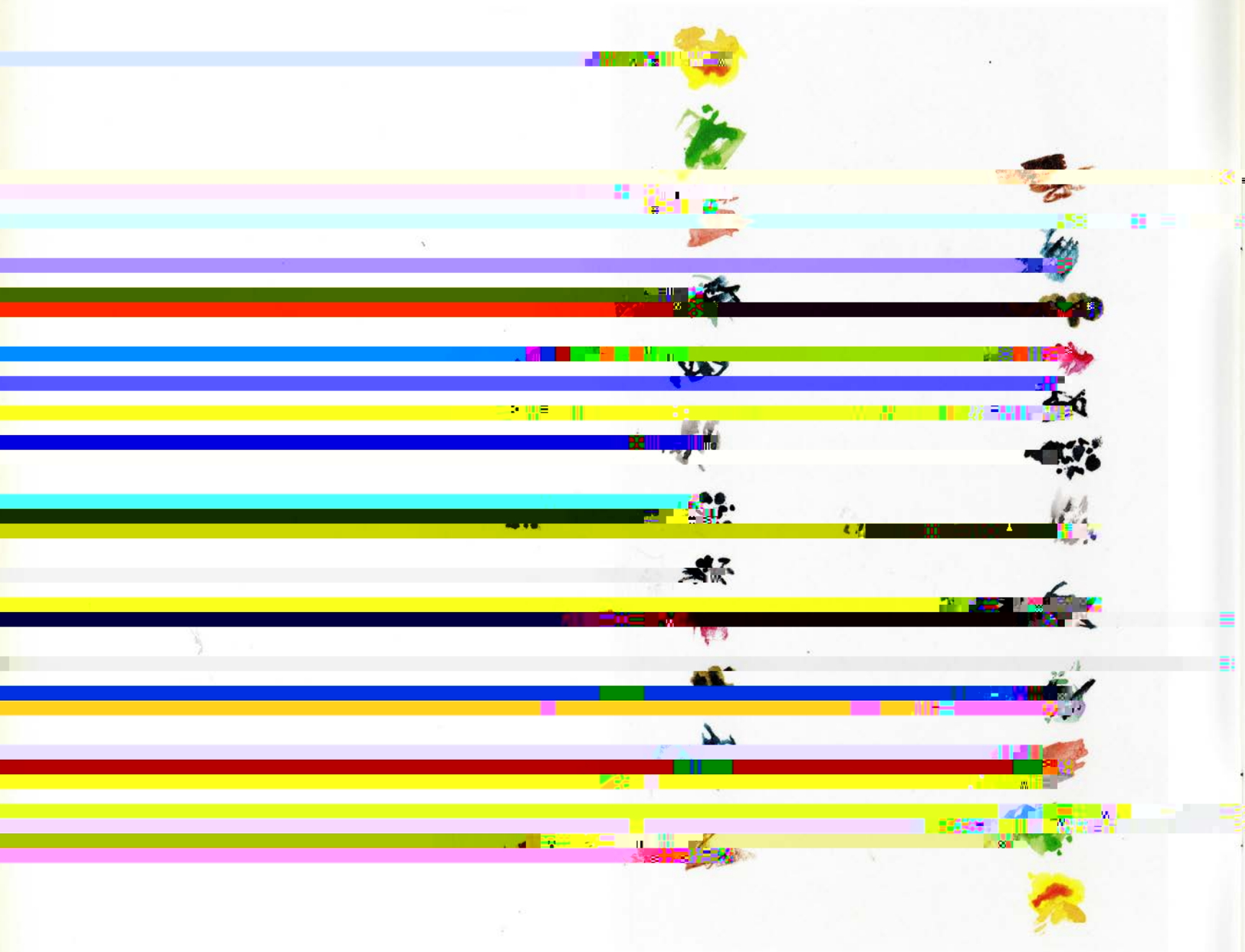
MELT



SORNO







## Introduction and Acknowledgements

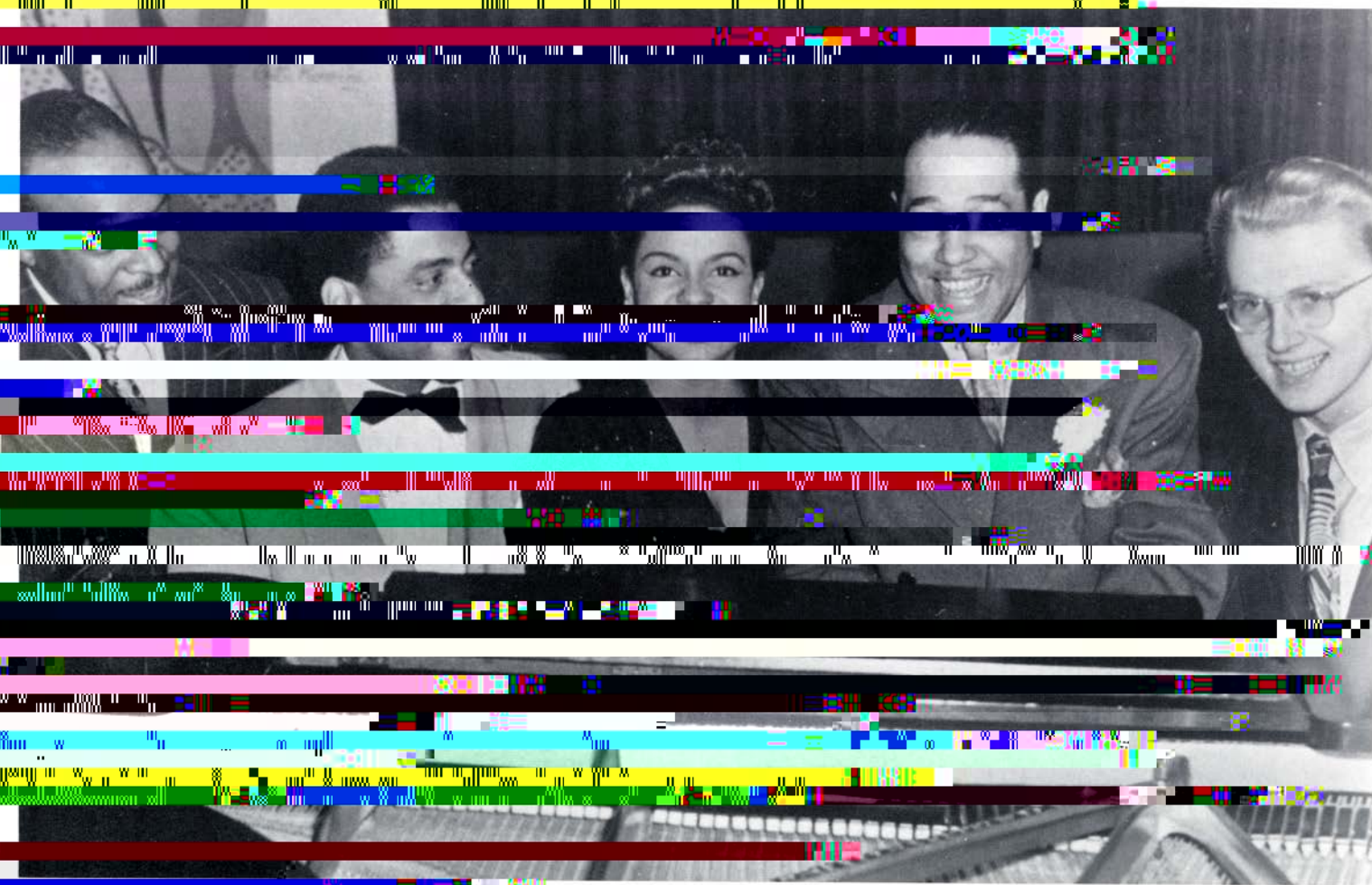
The third in an innovative series begun in 1984, this exhibition again pursues the theme of music inspired as visual artists. Throughout art history, they have often crossed with the other branches of the fine arts. Because they use the same tools — brushes, color, canvas — as the other disciplines, the line often falls heavily on the side of the visual. The excitement of the creative process to many creative people. It is in this way that Mel Powell's watercolors show the pure enjoyment of combining color and abstract form on paper. Inevitably, his pre-occupation with music also comes through in his images.

We are grateful to Hank O'Neal who, in his role as guest curator, provided an enlightening essay for this catalog. O'Neal interviewed Powell in the late Spring of 1987 during which time he recorded the quotations in the essay.

He monitored the planning phase for the exhibition and conceived. His collaboration was in arranging the selection of pictures from his collection and others.

Inc. have made this exhibition possible by initiating the *Art*. The lenders to the exhibition for their generosity in sharing pieces from their collection with the audience.

John H. O'Toole  
Director



August 1942)

## The Artistry of Mel Powell

gaining of musical talent at the uptown branch of Barney Josephson's legendary Cafe Society. Teddy Wilson was the pianist in town, and during the period from June, 1941 to August, 1942 he quickly only held down the piano chair with the big band and its various small ensembles, but also contributed many arrangements and original compositions to the band in that thirteen-month period. He also managed to secure a recording date for himself with Capitol Records. Goodman had released four exceptional sides were released, featuring Powell and some of his musical associates including the boys, happily participating as a sideman under the name "Shoeless John Jackson." Given Powell's status as a semi-professional baseball player, it is puzzling why he didn't make it Goodman as Shoeless Joe instead of Joe Mauer. He was a fine pianist, but he didn't know baseball... These months of crowded activity with Goodman led Powell to a third place finish in the Metronome All Star poll, finishing behind Jess Stacy and Count Basie, but ahead of his friend, Teddy Wilson. He had made a lasting impression, for he remained in the top five of the Metronome poll throughout the war years, even though he was part of the Glenn Miller Army Air Force Band, a group which never released a commercial recording during the years it was active in various venues or even countries where the average Metronome reader might encounter it. In 1987, Mel Powell gave a talk, one of the most profound statements of the Twentieth Century was made by the Czech composer, Ernst Krenek. Before Powell said, "What we understand no longer interests us and what interests us we no longer understand." The philosophical implications of Krenek's statement have obviously guided Powell's life for many years. In hindsight, it seems clear a simple lack of interest in the kind of

It was with the Benny Goodman Orchestra, the period from June, 1941 to August, 1942 he quickly only held down the piano chair with the big band and its various small ensembles, but also contributed many arrangements and original compositions to the

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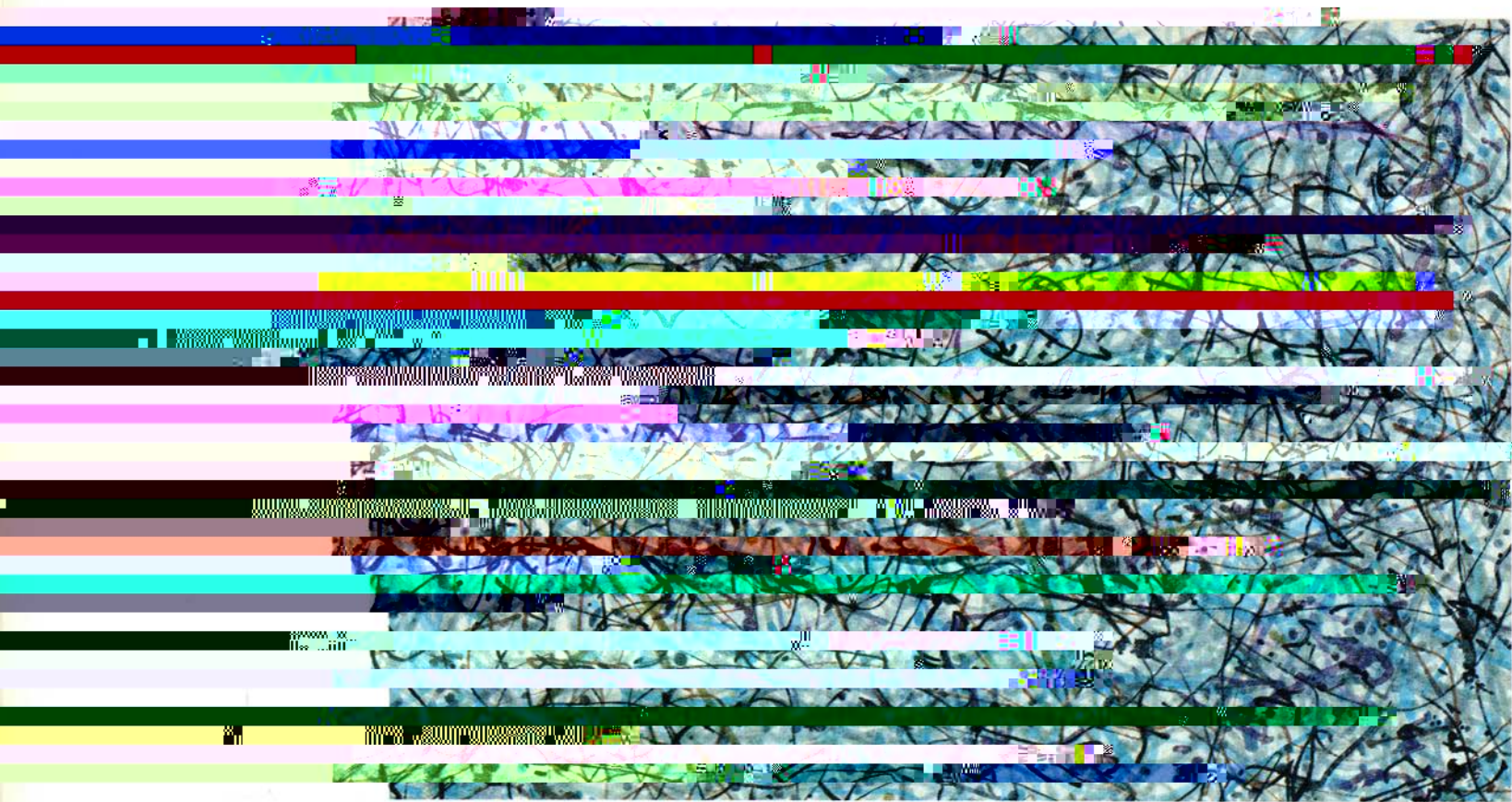
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Mel Powell was anything but an ordinary nineteen-year-old inductee; his prodigious talents were well defined by the time he became part of the

pianist since childhood. He had also heard Teddy Wilson around 1935, and had discovered it amusing to improvise on the themes of the Beethoven that he was studying. His teacher looked on such

stray listening carefully to the work of Jess Stacy and his lines. A few years of his production to found himself playing at Nick's in Greenwich Village, a club associated with that legendary jazz club.



2. *Little Pollock* (cat. no. 46)



directions in which jazz seemed to be evolving  
country that had not world war II inter  
Goodman. Powell might have ceased being a  
1942.

difficult and the skill and origins he brought to his  
compositions and arrangements appear to come to  
him with ease. Yet, even though it was surely an  
Kingston, it was not enough. Powell's life in jazz  
to feel any more like the same. It might have been  
Mission To  
Mars but it was not a serious challenge to play

Count?

them were equally exc... Powell had easily  
Bop, while... the new directions in  
jazz, particularly in terms of text  
modest amounts of musical substance. Where could  
he go?  
Powell's three years with the large... ensemble  
had provided him access to many non-jazz musicians.  
He... in writing modest chamber pieces for  
some of these players and this experience convinced

war. Yet within a few weeks after his return to the  
United States practical considerations led him back to  
Benny Goodman. He remained with the Benny  
Goodman band almost one year as pianist/  
leader, a large part in the process managed to  
his good standing in the Metronome poll.  
This was however, the last time Powell spent any  
music.

habbed at jazz for the next... years, creating a  
ent recordings, first for Capitol in the  
and then with Vanguard in the 1950's, as well as  
an exceptional 1955 concert to benefit the Lighthouse  
for the Blind which was released on record by  
onal forays with  
scemed that... his old boss had a  
special project, a motion picture such as Star Is  
a major television  
show; Powell would not get the call and he  
to forsake academic for a... The  
last time Goodman managed to do this was in 1957;  
of television  
nating with one with Perry Como. This  
a jazz context  
vo decades. In that same year I heard my first Mel  
Powell record and he taught his first classes at Yale.

for  
e submitted a piece to  
the renowned composer Paul Hindemith for his  
special attention. Hindemith was... with Yale  
of an accounts, an extraordinary  
teacher. He accepted Powell as a student; the student  
and when  
Powell became Chairman of Yale's  
Composition Department and a full professor as well.  
He remained there until the late 1980's when he was  
offered the opportunity of struc... and heading the  
Music Department at the newly founded California  
Institute of the Arts.  
The concept behind Cal Arts was stimulating to

...might be for a composer, they nevertheless  
...distracted focus on  
musical thought. Some felt a good deal of compassion

decided to undertake a series of lectures...  
...the  
terrible aggravation of political handholding. When...  
...atters,  
...is demoniacally  
crazy as any of them; probably that's why they wanted  
me to remain as Provost...

"With that as background, I decided to give a lecture  
...not many people  
know very much about serious new music and I  
...which would bring  
...est  
composers or what is popularly called "classical"  
...people who knew nothing technically. The painters  
...about it, nor did the writers or  
...discuss the twelve-tone system with non-musical  
assumptions.

...in my... wondering what to do...  
...illustrate what certain twelve-tone manipulations are  
transformations of serial... and while I was  
...designers had devised for his  
...over to

...I interact and inspire one  
another in a decidedly non-orderly, although  
structurally structured, environment. The Music  
Department at Cal Arts flourished under his guidance  
and he found increased opportunity for not only  
...become a serious amateur tennis  
player as well, accumulating a sheer raft of trophies to  
...it. Then disaster. In the early 1970's various  
political problems developed at Cal Arts and  
Powell found himself part of an institution facing  
serious vicissitudes on the brink of disintegration. No  
department escaped the turmoil and in 1972, at the  
urging of his peers, Powell assumed the responsibility  
... He aided in stabilizing the  
institution but at great personal sacrifice; he produced  
no new music until 1970. The administrative  
difficulties at Cal Arts had cost him nearly a decade of  
composition.

This tragedy, his loss of musical expression and the  
resulting intellectual frustration produced something  
totally unexpected. Shortly after he became Provost,  
Powell began to experiment with watercolor. He  
maintains he was not initially aware of what he was  
...is nonetheless fascinated by the work  
...because he didn't  
understand what would happen each time he put his  
brush to the paper or palette... just the joy of  
... In music, it was often a year or  
two before he might hear his new compositions  
played by others. Watercolor happened  
...n't have to rely on further  
expression or interpretation by others.

In 1977, Powell turned to his beginning as a  
watercolorist:  
"(The real reason I began painting was a shift in my  
... was asked to become  
Provost and I accepted because the place was  
... for what  
one should do, but I might have learned and that sort of  
thing seemed to me very easy to do, but I soon found  
... moved from composition, removed from

choreography might be for a composer, they nevertheless made it impossible to compose and sustain over an extended period of time an undistracted focus on musical thought. Some felt a good deal of competition for me at the day someone suggested that it might make sense for me to lecture to the institute as a Provost. I would undertake a series of lectures on the subject of music and the mind off that the people by painters, composers, and certainly by artists. I probably didn't know why they wanted me to remain as Provost.

"With that as background, I decided to give a lecture on some very technical matters normally people don't put serious new music and I thought I would give a lecture which would bring up-to-date the kinds of issues which interest composers or what is popularly called 'classical' music."

"The lecture was a good chance for me to talk to people who knew nothing technically. The painters and artists in my music seminars I am able to discuss musical concepts, but if I wanted to give a lecture on musical references or compositions."

"I sat at my desk in my office wondering what to do to illustrate what certain twelve-tone manipulations are and I was asked to become Provost and I accepted because the college was teetering. I didn't know what a Provost was or what that sort of thing would be easy to do, but I soon found myself removed from composition, removed from

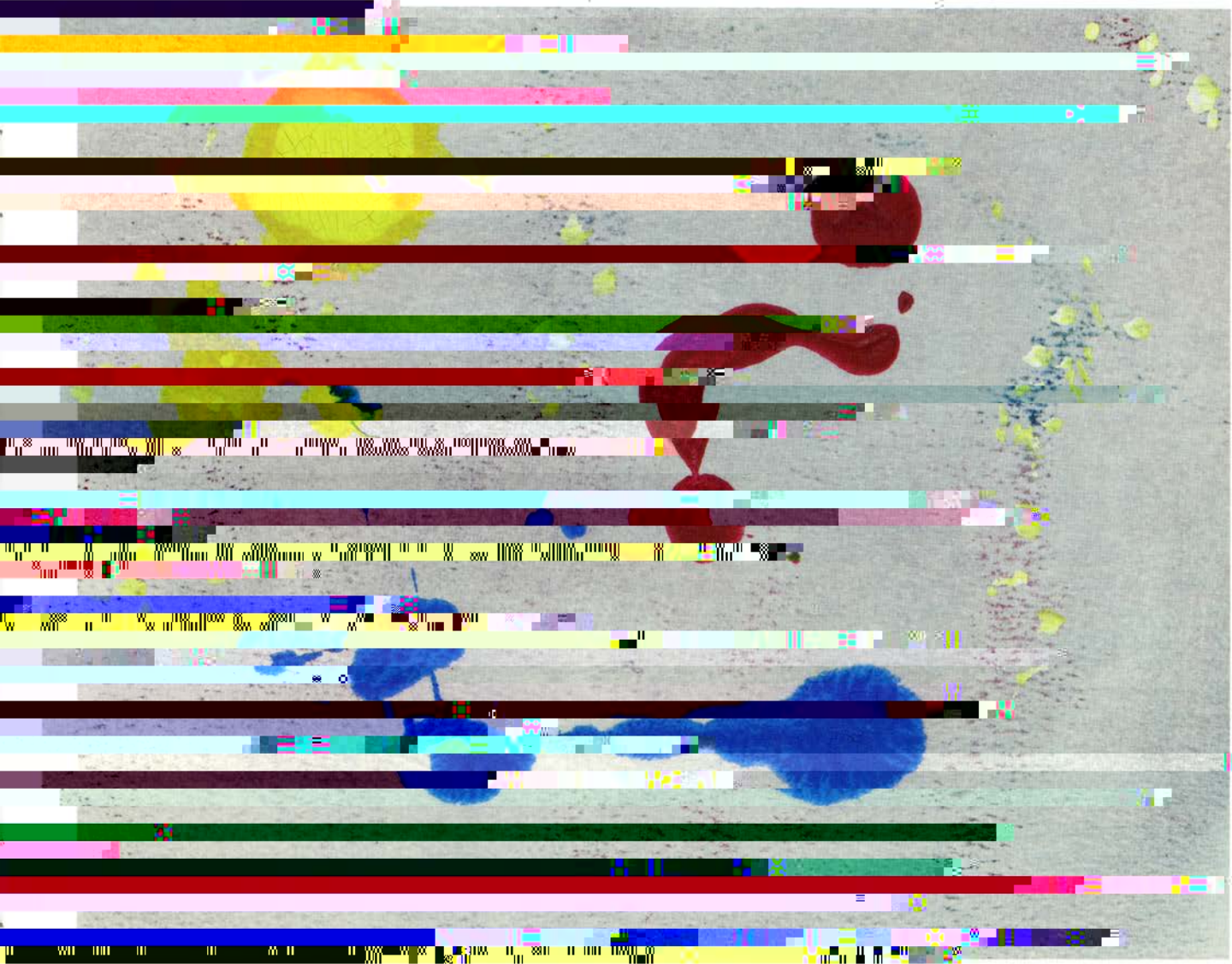
another in a decidedly non-academic, though academically structured, environment. The Music Department at Cal Arts flourished under his guidance and he provided opportunity for not only composition but to become a serious amateur tennis player as well, accumulating a shelf full of trophies to prove when disaster. In the early 1970's various clubs flourished and Cal Arts and Powell found himself part of an institution facing serious difficulties on the brink of disintegration. No department escaped the turmoil and in 1972, at the urging of his peers, he well assumed the position of Provost. He acted in stabilizing the institution at personal sacrifice; he produced no new music until 1979. The administrative duties of Cal Arts had cost him nearly a decade of his life.

For the first time on this page are transposed.

Lower began to experiment with watercolor. He maintains he was not initially aware of what he was doing, but he was nevertheless fascinated by the work he was creating. Perhaps it was because he didn't understand what would happen each time he put his brush to the paper or perhaps it was just the joy of instant gratification. In music, it was often a year or two before he might hear his new compositions played by others. Watercolor happened instantaneously and he didn't have to rely on further validation by others.

In 1972 Powell summed up his beginning as a watercolorist:

"The reason I began painting was a shift in my life. I was asked to become Provost and I accepted because the college was teetering. I didn't know what a Provost was or what that sort of thing would be easy to do, but I soon found myself removed from composition, removed from



2 Little Miro (cat. no. 48)

The same, "What is this? It's lovely. I can't look at it right, it is lovely." I was stunned because it had to do with the formal structures of music. This was the "business" (Fig. 1, cat. no. 1).

Color had a certain movement. He could almost spread his fingers along the surface of the paper. This technique and soon the frustrated... most simply for his own sake.

The small color... gain to attract some attention from the faculty at Cal Arts. One of the first to notice the work was the painter... cared that the unassuming... needed to explain to him what he was doing. In the end, she brought Powell a rubber plant and suggested that he use the plant as a model and paint it. Biro later said she never saw such a... was the extent of Powell's formal "training."

A very wise man once told me after I had prepared a... suggests that the Department of State was allowing their... information, that a preconceived notion... can be the most damaging influence in any intellectual or artistic endeavor. Someone probably said the same thing to Powell at some point, or at least he was aware of it relative to his painting.

It is clear Powell had no particular notion that a... of an upward order of things, with this... of the work of many other painters, some of whom he admired greatly. None of them exerted any particular

influence on him except when he chose to emulate one "Little Pollock" (Fig. 2, cat. no. 46) or his "Little Miro" (Fig. 2, cat. no. 40). The really important thing is that his favorite painters, in addition to Pollock, are Mondrian, Kandinsky, and Klee. He even produced a very... reminiscent of Klee's... the mid-1920's, such as "Abstract with Reference to A Flowering Tree" (1925).

primarily the Kandinsky of 1912-14. This is, of course, not surprising for in Powell's... of things, if Rembrandt and Rembrandt represent Mozart and Beethoven, then Kandinsky and Mondrian represent Schoenberg and Anton Webern.

Powell has worn many... his distinguished and happily continuing career. His many talents are presented in a modest, often... effacing manner. He has so many needs... endeavor, the scope of his imagination seems limitless and extraordinarily perceptive and whatever direction it takes... makes it difficult to consider any aspect of his work as less than very... despite his

His paintings are a case in point. The same mind which created the musical compositions, *Little Companion Pieces* (1979) and *Clarinade* (1945), also created a body of work in watercolor and... while one person might... *Clarinade* to be of far greater significance than *Little Companion Pieces*.... perceptive person might dismiss an... drawn only to his visual work.

In his modest fashion, Powell has stated: "The root of the word 'amateur', of course, betokens... which, as I know, may be practiced with no technical skill whatsoever). What an amateur is in any case free from the ineluctable requirements of professionalism; and, as a consequence, the pleasures yielded by an amateur's pursuit... an unclouded refreshment of spirit. Every serious composer knows

that each of the sister arts is as unyielding in its demands as its own. Powell's liv esteem for real

seriously, by invasion of their ain. Of course, it is

serious music is ce... ary to  
vess... e one can nupte to pub... auce

ap... out the fact while even Winston Churchill...  
at their art, neither he nor they could compose so

trarily regarded the structures  
... This is similar to... that collections of

erplay of... invariance and the transformation. I think I  
ed pictures more or less as I read words, or, indeed

ght to  
... if I had been born in Tel Aviv? This at once

that unfold in time... pose that are displayed in  
space, accordingly, to give enough to, say, ...

... are no special conceptual str...  
Powell's paintings, while each are distinctive, have

... on characteristics. They are...  
extremely delicate, optimistic, completely

... n... ings, ranging from an  
... ical consideration. Each painting was

at Cal Arts. He had no particular interest in investing  
the time or money required for a studio and he had no

... his cultured desk, therefore, was a necessity,  
...

The small scale of the work is also the result of other factors, which is that the size facilitated Powell's

... of the time detail in the paintings. He was  
fascinated... with the intricate lines and... ns he had

... w of color and random  
... his control. It is far more  
... of modest size,

... today, a decade after most were completed, he  
... the smallest details of the  
paintings.

There are, of course, far more complex matters  
involved. Powell is a leading figure among those of

our serious American composers who, for decades,  
... and practice) the  
very foundations of the musical language of

nontonality. And he has often asserted that for the  
... part the conditions of nontonality stand in

opposition to the conditions of the epic. If "nontonal  
music" is considered as a kind of analogue of

"non-representational art" (as many cultural  
historians have suggested), it is apparent that Powell's  
assertion has been carried over to govern his outlook

in the pictorial as well. His paintings are, therefore,  
small and it is interesting to note that in recent years

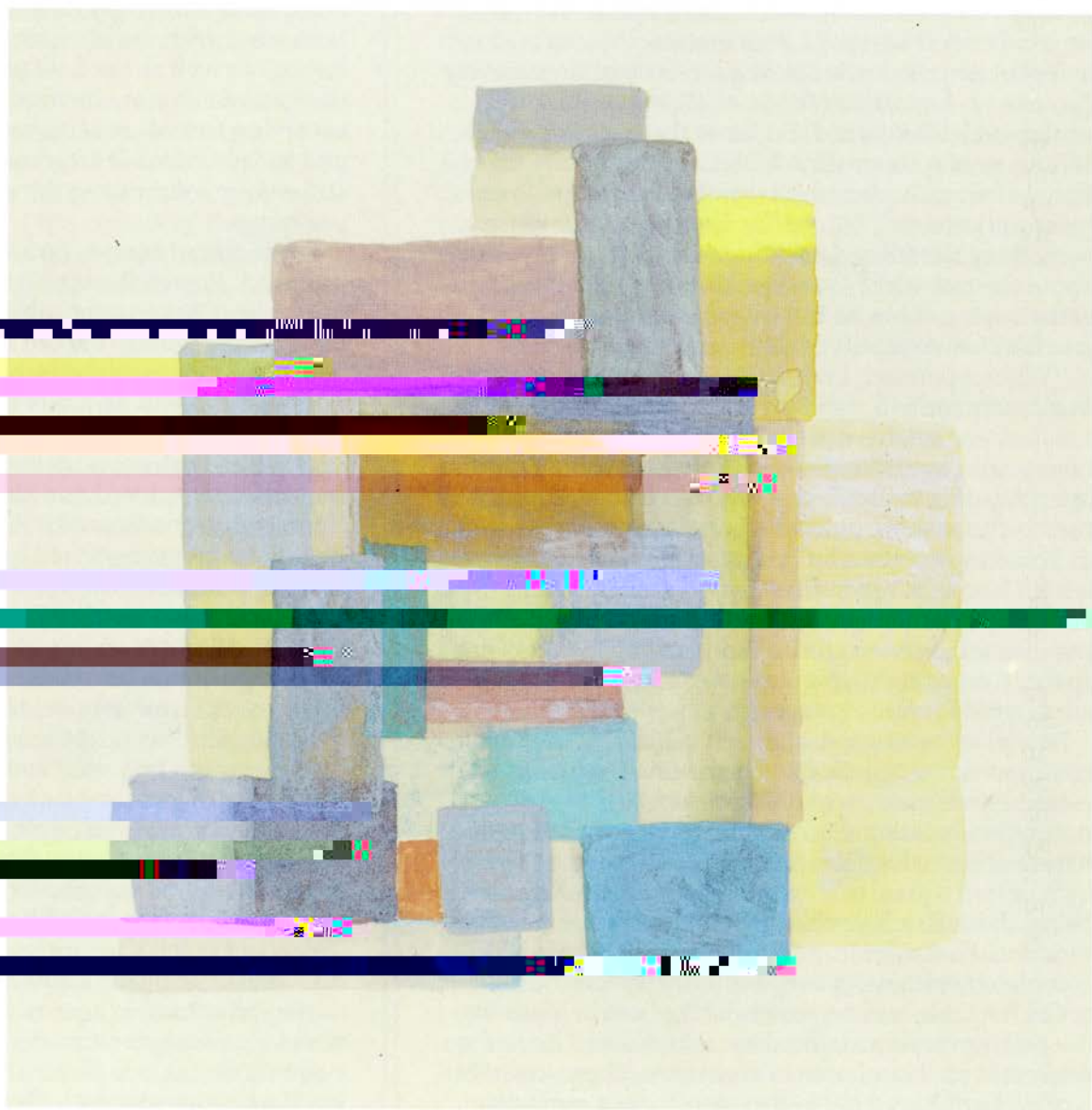
... composition has been in the general range of  
... ly difficult for him  
to accomplish his purposes with compositions of such

... but, with consummate skill, he has  
been able to do so and he has been able to do the same  
... ion can often

... plish much more than a massive  
... er a viewer many  
more intellectual possibilities.

... few of Powell's paintings have names, those which  
... iv names... s who happened  
to see something in a particular image. He feels that to

name a painting is to interfere unnecessarily. A certain  
painting might look like something to a certain viewer,  
but someone else look the time to look at it they  
... different. There is no need  
to restrict a painting with a verbal configuration, to



4. Klein (cat. no. 21)



5. *Here and There* (cat. no. 41)



as not consonant with  
intentions. Everything that may seem to be  
due to paint a piano piece  
Spanish dancer  
super plant experience, would not  
named but  
his paintings: one which he  
and there (Fig. 5, cat. no. 11) and is  
supposed to demonstrate a binary form in music. This  
rule.

The form and flow of his work is  
his work are equally evident in his paintings. The  
sation and  
his own imagination.  
tion, his imagination, is extremely  
significant.

an of the strategic of the  
level now in its waning years, is the  
struggle to transcend the imagination. It is clear that  
many of us are destined to live and work at the  
threshold of the incoherent — as reasonably good  
citizens addressing the epoch's crisis of intelligibility.

we welcomed a  
entitled *The Meaning*  
of Meaning? bergson p. 340

reality a very high order: the moment one grasps the  
principles of its organization of course it ceases to be  
chaos. Henry viewing at the slow  
er has gone off for the night.  
a program: an actual, actual, such and  
moment at which a particular point will appear or  
that, after all, reflects an important  
aspect of the random process. Still, in another point  
impres  
sive control and even  
in fact, reappear at

their respective positions within that square frame of  
the and  
end of maze,  
this interaction of what is known, what is expected,  
what is not known, what is not expected, what we  
understand and what things we do not — this  
house of mysteries is always at the heart of the  
not only for the strong perception theories we  
lack, but for deeper insights into the  
consistency of our notions of 'chaos' and 'order' as  
they connect in all of humanities enterprises."

the time for but a casual  
Within  
motifs and,  
as not much repetition and circular  
development. His paintings, possibly more than his  
musical compositions are affirmations of his belief in  
the stability of the circle, always changing, always  
the same and the remarkably mysterious effects of the  
perception of repetition on the human psyche.

Most of his paintings were completed shortly after  
he resigned as Provost of Cal Arts and he has  
and paintings since that time. His first new  
compositions appeared a year or so later, in 1979. The  
paintings have never been publicly exhibited. Two  
were used on record album jackets and except for

remain in Powell's possession except the handful  
which are treasured by the friends and relatives to  
whom he has given them.

Some of the paintings have a special meaning to him  
and often these are casually displayed in his California  
home. The one some call *Jelly Roll* (Fig. 6, cat. no. 12),  
formally affixed to a  
wall in his bedroom with a double-faced tape; the  
"little Pollock" leans on the wall of his study.  
Such as the abstract painting (Fig. 7, cat. no. 60) is  
casually on a wall in a small  
viewing room, mixed in with posters and



ward, related to Martina Scott's distinguished painting career. Others could have been so good about his music and art, but most of the paintings are kept in a large envelope, mixed in with musical scores and not forgotten, but they are at least ignored, a part of his life as but an interesting creative sidestep when the doors leading to other surprising most of the paintings are out of his mind. The past nor does he seem particularly concerned about it as a creative present is far too stimulating and continuation of the future is more important. Will there be more paintings? Powell is ambivalent. Sometimes he thinks yes, other times he feels no but, well, maybe. He has already had an idea of what he probably doesn't completely understand his own mind and perhaps this is why he continues to be fascinated by his own mind in the future. An interesting thing is now happening to Powell. In 1987, he agreed to play jazz for the first time in almost 20 years. He suddenly reappeared in the jazz world and performed with old friends like Ruby Braff and Buddy Rich and some of his "old" friends like Lesberg and Mel Lewis. Some younger new friends also gathered around his piano, Dick Hyman, Makoto Ohtsuka, and a matter of seconds he proved he could go home as a piper, have a happy public trailing after him. The ink spread from these

snubboard concerts in the Caribbean across the United States in all directions, to the Far East and Europe. It was the chance of a major personality after almost forty years of limited appearances, or none at all. There was nothing like it in the history of jazz; after all, when Bunk Johnson was brought back before the public he had only been absent about twenty years and, unfortunately, was unable to play at anything approaching his best. But here he was, playing better than ever. One noted that even Dmitri Shostakovich, even prepared a piece for *The New York Times* magazine entitled "What Ever Happened To Mel Powell?" Powell simply elected to do something he wanted to do, something he had to do. It was a puzzling decision to make, made even more complex because of the fact that he had been playing jazz with the most sophisticated and discerning jazz oriented listeners, while perhaps unfortunate, was of the opinion that the decision nor is it a consideration today. The same is true of the facts it appears he suddenly began painting, produced an extremely interesting body of work and then suddenly stopped. The fact is, going shows nothing particularly mysterious happened, but, rather, it is in progress. It is, of course, a fascinating story and one which is still unfolding. It is an interesting story which it is difficult to turn his back on so many smiling faces no matter how dedicated he is to his composition. The same thing happened once with his painting and public

exhibition may cause him to rethink his decision to  
abandon watercolors. He is certain far more people  
can derive pleasure from looking at his painting than  
listening to his recent woodwind quintet because it is  
psychologically far easier to look at a  
non-representational painting than it is to listen to

all it takes to shift a  
tiny percentage of his time in the direction of  
watercolors.

If Powell elects to never paint again, he has already  
done his work. If he chooses to never  
play another note of jazz, he has already produced an  
extraordinary body of compositions and

performances. To what he has  
created in either field, we will all be enriched by that  
decision.

----- Neal  
New York City  
July, 1987



Mel Powell (1987)

## Checklist of the Exhibition

(Checklist items precede width. All works  
 in inches unless otherwise noted.)

- |   |   |  |
|---|---|--|
| 1. <i>12 Tones</i><br>Watercolor, 14 × 11   | 13. <i>Untitled</i><br>Watercolor, 12 × 11  | 25. <i>Jazz House</i><br>Watercolor, 10 × 7 <sup>3</sup> / <sub>4</sub>  |
| 2. <i>Untitled</i><br>Watercolor, 11 × 12 <sup>1</sup> / <sub>2</sub>                                   | 14. <i>Untitled</i><br>Watercolor, 12 × 14  | 26. <i>Untitled</i><br>Watercolor, 6 <sup>1</sup> / <sub>2</sub> × 7   |
| 3. <i>Lilly Bell</i><br>Watercolor and ink, 8 × 8   | 15. <i>Untitled</i><br>Watercolor, 14 × 11  | 27. <i>Untitled</i> , 1975<br>Watercolor, 7 <sup>3</sup> / <sub>4</sub> × 5 <sup>1</sup> / <sub>2</sub><br>Courtesy of Jill Williams |
| 4. <i>Untitled</i><br>Watercolor, 11 × 11   | 16. <i>Untitled</i><br>Watercolor, 11 × 11  | 28. <i>Untitled</i><br>Watercolor, 4 × 9 <sup>1</sup> / <sub>4</sub>   |
| 5. <i>Untitled</i><br>Watercolor, 21 × 11   | 17. <i>Untitled</i> , 1974<br>Watercolor, 5 <sup>1</sup> / <sub>2</sub> × 11                                  | 29. <i>Untitled</i><br>Watercolor, 7 <sup>3</sup> / <sub>4</sub> × 11  |
| 6. <i>Untitled</i><br>Watercolor, 8 × 11  | 18. <i>Untitled</i><br>Watercolor, 11 × 11  | 30. <i>Untitled</i><br>Watercolor and ink,<br>12 <sup>3</sup> / <sub>4</sub> × 12 <sup>3</sup> / <sub>4</sub>                        |
| 7. <i>Untitled</i> , February 1974<br>Watercolor, 11 × 10   | 19. <i>Untitled</i><br>Watercolor, 12 × 12 <sup>1</sup> / <sub>4</sub>  | 31. <i>Untitled</i><br>Watercolor, 2 <sup>1</sup> / <sub>4</sub> × 2 <sup>3</sup> / <sub>8</sub>                                     |
| 8. <i>Untitled</i> , 1974<br>Watercolor, 11 × 10<br>Courtesy of Mary Powell                             | 20. <i>Untitled</i> , March 1974<br>Watercolor, 9 <sup>1</sup> / <sub>2</sub> × 9 <sup>1</sup> / <sub>8</sub> | 32. <i>Untitled</i> , March 1974<br>Watercolor, 6 <sup>3</sup> / <sub>4</sub> × 7 <sup>1</sup> / <sub>4</sub>                        |
| 9. <i>Untitled</i> , 1975<br>Watercolor, 11 × 15  | 21. <i>Untitled</i> , 1975<br>Watercolor, 8 <sup>1</sup> / <sub>4</sub> × 9 <sup>1</sup> / <sub>2</sub>       | 33. <i>Untitled</i> , March 1974<br>Watercolor, 8 × 8 <sup>3</sup> / <sub>8</sub>  |
| 10. <i>Untitled</i><br>Watercolor, 7 <sup>3</sup> / <sub>4</sub> × 7 <sup>3</sup> / <sub>4</sub>        | 22. <i>Untitled</i><br>Watercolor, 3 <sup>1</sup> / <sub>4</sub> × 2 <sup>3</sup> / <sub>4</sub>              | 34. <i>Untitled</i> (colored drawing)<br>Watercolor, 4 <sup>1</sup> / <sub>2</sub> × 6   |
| 11. <i>Untitled</i><br>Watercolor, 11 × 14  | 23. <i>Tango Dancers</i><br>Watercolor, 5 <sup>1</sup> / <sub>2</sub> × 4 <sup>1</sup> / <sub>8</sub>         | 35. <i>Untitled</i><br>Watercolor, 8 <sup>1</sup> / <sub>2</sub> × 12  |
| 12. <i>Untitled</i> , 1974<br>Watercolor, 5 <sup>3</sup> / <sub>4</sub> × 5 <sup>3</sup> / <sub>4</sub> | 24. <i>Untitled</i> , 1976<br>Watercolor, 6 <sup>1</sup> / <sub>2</sub> × 7 <sup>1</sup> / <sub>4</sub>       |  |

- |  |  |   |
|--|--|---|
| 36. <i>Untitled</i> , 1974<br>Watercolor, 10 <sup>3</sup> / <sub>4</sub> × 9 <sup>7</sup> / <sub>8</sub>   | 44. <i>Untitled</i> , 1975<br>Watercolor, 5 <sup>1</sup> / <sub>2</sub> × 3 <sup>1</sup> / <sub>4</sub>  | 56. <i>Untitled</i> , 1974<br>Watercolor, 12 <sup>1</sup> / <sub>2</sub> × 11 <sup>7</sup> / <sub>8</sub>       |
| 37. <i>Untitled</i> , 1974<br>Watercolor, 10 <sup>1</sup> / <sub>2</sub> × 14 <sup>3</sup> / <sub>4</sub>  | 45. <i>Untitled</i><br>Watercolor, 5 × 7 <sup>5</sup> / <sub>8</sub>                                     | 57. <i>Untitled</i> , 1974<br>Watercolor, 11 <sup>5</sup> / <sub>8</sub> × 15                                   |
| 38. <i>Untitled</i><br>Watercolor, 10 <sup>1</sup> / <sub>2</sub> × 15   | 46. <i>Little Pollock</i><br>Watercolor, 4 <sup>1</sup> / <sub>2</sub> × 6 <sup>3</sup> / <sub>8</sub>   | 58. <i>Untitled</i><br>Watercolor, 6 <sup>1</sup> / <sub>8</sub> × 10 <sup>1</sup> / <sub>8</sub>               |
| 39. <i>Untitled</i> , 1975   | 47. <i>Untitled</i> , 1973   | 59. <i>Untitled</i><br>Watercolor, 15 × 21  |
| 40. <i>Untitled</i><br>Watercolor, 8 <sup>1</sup> / <sub>2</sub> × 6 <sup>1</sup> / <sub>2</sub><br>Courtesy of Hank O'Neal                        | 48. <i>Little Mirr. December 1973</i><br>Watercolor, 12 × 7 <sup>1</sup> / <sub>4</sub>                  | 60. <i>Untitled</i> , March 1974<br>Watercolor, 13 <sup>3</sup> / <sub>4</sub> × 14 <sup>3</sup> / <sub>4</sub> |
| 41. <i>Untitled</i> , 1974<br>Watercolor, 12 × 16 <sup>1</sup> / <sub>2</sub><br>Courtesy of Hank O'Neal<br>and Shelley Shier                      | 49. <i>Untitled</i><br>Watercolor, 10 × 9 <sup>3</sup> / <sub>4</sub>                                    | 61. <i>Untitled</i><br>Watercolor, 19 <sup>1</sup> / <sub>2</sub> × 14 <sup>1</sup> / <sub>2</sub>              |
| 42. <i>Untitled</i><br>Watercolor, 3 <sup>1</sup> / <sub>4</sub> × 4 <sup>1</sup> / <sub>8</sub><br>Courtesy of Hank O'Neal<br>and Shelley Shier   | 50. <i>Untitled</i><br>Watercolor, 10 × 7  | 62. <i>Spanish Dancer</i><br>Watercolor, 12 <sup>1</sup> / <sub>2</sub> × 14 <sup>1</sup> / <sub>2</sub>        |
| 43. <i>Untitled</i><br>Watercolor, 12 <sup>1</sup> / <sub>4</sub> × 12 <sup>1</sup> / <sub>2</sub><br>Courtesy of Hank O'Neal<br>and Shelley Shier | 51. <i>Untitled</i><br>Watercolor, 13 <sup>7</sup> / <sub>8</sub> × 10 <sup>1</sup> / <sub>2</sub>       | 63. <i>Untitled</i> , 1974<br>Watercolor, 22 × 30   |
|  | 52. <i>Untitled</i> , 1974<br>Watercolor, 8 <sup>1</sup> / <sub>2</sub> × 11                             | 64. <i>Untitled</i><br>Watercolor, 12 × 30  |
|  | 53. <i>Untitled</i><br>Watercolor, 9 <sup>7</sup> / <sub>8</sub> × 7 <sup>5</sup> / <sub>8</sub>         |   |
|  | 54. <i>Untitled</i> , 1974<br>Watercolor, 8 <sup>1</sup> / <sub>2</sub> × 11 <sup>3</sup> / <sub>4</sub> |   |
|  | 55. <i>Untitled</i><br>Watercolor, 16 <sup>3</sup> / <sub>4</sub> × 12 <sup>1</sup> / <sub>8</sub>       |   |

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