Anderson Gallery: 45 Years of Art on the Edge

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ANDERSON GALLERY
45 Years of Art on the Edge
Raewyn Martyn, Day Folder (detail), April 2013
Partially peeled latex paint on floor, walls, ceiling, pipes, and radiator
MFA Thesis Exhibition, Anderson Gallery mezzanine

Raewyn Martyn makes site-responsive paintings composed during her attentive occupation of a particular space. In her peeled works, paint and surface become unstuck and materialize in three dimensions. This transformation shifts our perception of architectural surface and space as it destabilizes the boundaries between them. As the paintings change over time, they develop their own ecosystem of adaptive image and structure.

Born in 1981 in Oamaru, Aotearoa/New Zealand, Martyn received her MFA in painting from VCUarts in 2013. She is currently visiting assistant professor in visual arts at Antioch College in Yellow Springs, Ohio.

ENDPAPERS

Artist Folio I: Matt Spahr
Anderson Gallery Wall Excavation, July 2015

How we experience the history of objects and places contributes to the definition of their character. Events are recorded on objects like memory. Sometimes this phenomenon is very visible through use, damage, and restoration; but at other times, it is not easily perceptible. The Anderson Gallery’s history is held unobtrusively in its walls. Through excavation of these walls, this history is physically exposed.

Decades of programming compressed into eleven millimeters of wall thickness take the form of chromatic stratification. As the many layers of paint from past exhibitions appear, visual relationships to sedimentary rock and tree rings are suggested. A flutter of recognition between experiencing the artifact and one’s relationship to its history is immediate. While many of us can pinpoint moments in this excavated chronology with which we have connections (some having more moments than others), it extends beyond the experience of any one person, flirting with the geologic timeline it so neatly mimics.

—Matt Spahr

Photographs by Terry Brown
ANDERSON GALLERY
45 Years of Art on the Edge
Anderson Gallery, 45 Years of Art on the Edge

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ANDERSON GALLERY
45 Years of Art on the Edge

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School of the Arts
Virginia Commonwealth University
Richmond, Virginia
Anonymous Buildings for Best Products Gallery staff unloading crates

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Senior Lead Carpenter, 6 years

Tyler Freeland
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Electrician, Zone 100, 34 years
For the 38 years that I’ve been part of Virginia Commonwealth University’s School of the Arts, the Anderson Gallery existed as a hub of creativity—a place of deep inquiry, experimental exploration, and art that engaged and enriched our community.

Looking at the 45-year history—and legacy—of the Anderson Gallery, I can’t help but think that VCUarts and the gallery grew up together, influencing and shaping each other and contributing to the larger conversation about the importance of art in our city, in our community, and in our world. From its humble beginnings as a stable for Lewis Ginter’s mansion, the Anderson Gallery evolved into one of the most influential and important arts venues in the Mid-Atlantic region.

The first exhibition at the A. A. Anderson Gallery of Art, as it was known in the early 1930s before becoming the school’s library, featured the paintings of its namesake. Colonel Anderson was a visionary; he saw the potential for Richmond, VCU (known then as Richmond Professional Institute), and the School of the Arts to use the gallery as a springboard for national prominence. In a prescient moment, he wrote, “I vision a wonderful future for Richmond as an art center: the cities of the country will soon look to her with pride.”

The gallery’s directors—three of whom we hear from in this book—each contributed his or her own vision to the Anderson Gallery, shaping the trajectory of a curatorial program that can only be described as stellar. The works shown in this hallowed, if sometimes challenging, space ranged from feisty, exuberant, and fearless art by students, to emerging artists whose fresh and exciting work received early public exposure, to those artists who came to exhibit at the pinnacle of their success.

If these walls could talk, they would speak to the energy and commitment of all of those artists who enriched the cultural community of Richmond; they would speak of the hard work and dedication of the gallery’s staff; and they would speak about the students and faculty of the School of the Arts—who all contributed to the discourse about the art of the times. What an important and vital institution the Anderson Gallery has been.

As you move through this book chapter by chapter, decade after decade, those of you who had the good fortune to be part of the legend will have fond memories of the Anderson Gallery’s amazing scene. For nearly half a century, this stable turned artistic citadel was the gathering spot to see the reverent, the irreverent, the beautiful, and the art that made you shake your head and ask many questions. For those of you who did not have that firsthand experience, this book will give you a glimpse of a venue that changed the artistic fortunes of so many and made an indelible mark on the evolution of our city and our culture.
Stephen Cartwright, Fort Peck (detail), 2009 (foreground), and Janine Antoni, Touch, 2002, from the exhibition The Nameless Hour: Places of Reverie, Paths of Reflection, fall 2010. Photograph by Terry Brown.
Roundup: Taking Stock of a Long History and the Anderson Gallery’s Final Years

ASHLEY KISTLER

The process of comprehending and assembling archival material that traces the Anderson Gallery’s history from its opening in November 1970 to its closure in May 2015 presented a rather daunting challenge for Traci Garland, Michael Lease, and me. After all, the curious and uncommon act of closing an institution raises the difficult question: how best to commemorate and encapsulate its contributions and impact? We looked through countless institutional files, piles of ephemera, and many hundreds of photographs with an eye towards winnowing material that speaks most incisively to the Gallery’s accomplishments and character over 45 years. Our review of the numerous exhibitions and events making up this lengthy timeline reaffirmed the gallery’s pivotal role in the evolution of the VCU School of the Arts and its importance as a venue introducing contemporary art and artists to audiences both on and off campus, initially at a time when few such opportunities existed in the region. The various intersecting narratives that consequently emerge in this richly illustrated chronology and its accompanying commentary not only chart the school’s growth, but also illuminate significant developments in the larger cultural community of Richmond and beyond.

Recollections by former directors Marilyn Zeitlin and Steven High highlight many of these developments, as does Bernard Martin’s remembrance of Ted Potter, and recount exceptionally energetic periods when, despite a small staff and a meager budget, exhibitions rotated each month, incredibly, with wide regional, national, and international representation. Striving to uphold this hallmark of Anderson Gallery programming through its last seven years (though with less frequent turnover!), we maintained an ambitious schedule that featured innovative solo shows by Arlene Shechet, Nancy Spero, Lalla Essaydi, Francis Cape, Sanford Biggers, and Guy Ben Ner, among other notable artists, as well as significant thematic exhibitions like The Nameless Hour: Places of Reverie, Paths of Reflection (2011), co-curated by writer and critic Dinah Ryan; you, your sun and shadow (2012), organized by the gallery with sculptor, VCUarts professor, and guest curator Michael Jones McKean; and Forecast (2014), accompanied by campus visits with artists Adriane Colburn, Blane De St. Croix, Mark Dion, and Julie Heffernan. Especially complex installations by Pipilotti Rist, Janine Antoni, and Tatiana Trouvé were superbly realized with Michael Lease’s oversight. Among the timely shows traveling to the gallery from other institutions was Environment & Object, Recent African Art (2011), organized by the Tang Museum at Skidmore College, which offered Richmond audiences a first in-depth look at contemporary art from Africa and opportunities to hear directly from five of the exhibition’s sixteen artists, including Ghanaian sculptor El Anatsui. That same year, the over 40 works in Knock, Knock! From the Collection of Paul & Sara Monroe—many by nationally up-and-coming artists—underscored the value of developing the capacity to assess in an informed way one’s personal response to challenging art.

Exhibitions of work by VCUarts faculty, current and emeriti, also constituted an essential component in this overall mix. In contrast to the large group biennials of an earlier era, these presentations most often took the form of solo shows that offered faculty opportunities to realize new projects,
explored less familiar aspects of their work, and/or linked their installations thematically with other offerings at the gallery. This roster of artists included Amy Hauft, Brian Ulrich, Jack Wax, Bohyun Yoon, Ester Partegás, Stephen Vitiello, and Sonya Clark’s Beaded Prayers Project. The most expansive of these exhibitions was sculpture professor Siemon Allen’s twelve-year survey of his collection projects, *Imaging South Africa* (2010), in which he applied the concept of installation as architectural intervention to the entire building, creating a series of extraordinary encounters unfolding over three floors.

Equally memorable were retrospectives of the multifaceted careers of Richard Carlyon (2009) and Myron Helfgott (2015), highly influential teachers, pivotal figures in the Richmond arts community, and artists deserving of much broader attention. The city-wide Carlyon retrospective was organized as a series of thematically-curated exhibitions presented simultaneously at four venues, while the Anderson Gallery’s comprehensive showing of Helfgott’s sculptures and multimedia installations astonished even those viewers familiar with his work. I had long envisioned his retrospective as a fitting conclusion to our programming at the gallery and wholeheartedly concur with former staff member John Caperton’s comments later in this book, in which he emphasizes the importance of recognizing the contributions of significant local artists.

In keeping with another tradition, the gallery continued to devote the spring quarter to the undergraduate student shows, enlisting distinguished jurors from around the US recommended by our faculty advisory committee, and the MFA thesis exhibitions, representing eight design and visual art departments. The work, presence, and professionalism of the grads generate a palpable sense of energy and innovation on campus, giving real credence to VCUarts’ widespread reputation of excellence. Eagerly anticipated each spring, their impressive projects not only consumed every available space in the Anderson Gallery, but for four years also occupied the Carriage House, an early 20th-century structure next door that doubled as a fantastic installation space. In 2014, the student exhibitions inaugurated the VCUarts Depot, an expansive multidisciplinary facility housed in the...
nearby historic Broad Street trolley station. Using the newly renovated Depot in tandem with the gallery that year allowed us to accommodate a record 43 MFA exhibitors in one all-encompassing round, rather than two smaller rounds, and thereby offered the most comprehensive presentation of student creativity ever mounted by the School of the Arts.

Complementing our exhibitions were various public programs and special events that afforded fruitful occasions for further collaborations with different departments within the School of the Arts and also elsewhere in the university, as well as with colleagues at other arts institutions and community organizations beyond campus. In connection with the exhibition LaToya Ruby Frazier: A Haunted Capital (2014), for example, which traveled to us from the Brooklyn Museum, the gallery initiated Race, Place & Identity, a consortium that grew to include seven area arts and cultural organizations whose concurrent programming over several months addressed civil rights and social justice through the photographic image. With the launch in 2011 of Happy Hour, an evening series of gallery talks, performances, film screenings, live music, and social gatherings, attendance tripled during the summer months. This multifarious lineup of Happy Hour events, which continued for four summers, explored exhibitions in unexpected and interactive ways, showcased a truly impressive array of local talent, garnered many new partners from across the city, and included the Cool Spot Lounge, a performance space that also featured site-responsive works by VCUarts faculty.

With few dollars to spare, the success of these events was attributable in large measure to the ingenuity of the staff, which bolstered so many of our other projects as well. Since before I began my tenure as director, the gallery had been ineligible to apply for federal or state grants because of the facility’s lack of compliance with ADA standards—a most regrettable situation on both counts. On the other hand, Richard Toscan, dean emeritus of VCUarts, and Joe Seipel, his indefatigable successor, were unwavering in their support of our programming and receptive to project-specific proposals. We were fortunate to also receive corporate sponsorships for certain exhibitions and this book, as well as very generous contributions
from numerous individuals, which made possible among other projects the substantial catalogues that document the Helfgott and Carlyon retrospectives. Support from the Virginia Foundation for the Humanities allowed us to travel the exhibition *When Janey Comes Marching Home: Portraits of Women Combat Veterans* to six venues nationally (2010-2012), including both university art and military history museums; with the tour’s conclusion at Duke University’s Center for Documentary Studies, the body of work resulting from this extraordinarily prescient collaboration between scholar Laura Browder and photographer Sascha Pflaeging, which I initially organized as an exhibition for the Visual Arts Center of Richmond, became part of the Smithsonian Institution’s permanent collection in Washington, D.C.

A longer view brings with it the realization that much has changed at the School of the Arts since I began graduate studies in the Art History Department in 1981 and subsequently interned at the gallery during Marilyn Zeitlin’s directorship. At that time, to a far greater extent than now, different departments were housed in a motley array of buildings scattered across campus, an impromptu configuration that hardly encouraged contact and interaction between them. The Sculpture Department, for instance, was located in a decrepit rabbit warren of a building that formerly operated as a used-car dealership, where amazing work was nonetheless always underway, before it moved with the Departments of Painting & Printmaking and Craft/Material Studies in 1999 to a new fine arts building on Broad Street. Last year, just up the street, VCUarts opened the aforementioned Depot that, as it evolves, promises an unprecedented range of opportunities for students and faculty in both the visual and performing arts and, potentially, for their counterparts in other areas of the university. With the development of new degrees in interdisciplinary studies, and the growing interdepartmental
collaboration on programs and guest artists, surely the hermetic environment of the past will continue to give way to crucial cross-fertilization between departments and disciplines. Professor Hope Ginsburg’s Sponge HQ, an interdisciplinary workshop, project space, and classroom, supplies an excellent model that brought extra vitality to the gallery once it took up residence on our top floor in 2009. As the ever-inventive Richard Carlyon underscores in his video, A Saying of Sorts (2001), quoting the painter Kenzo Okado: “Any activity that releases art from its exclusive history in order to discover it everywhere is worthy of serious attention.”

Among the things that unfortunately have not changed are the physical limitations of the Anderson Building and its poor public access. Despite these liabilities, we sustained a robust contemporary program and determinedly transformed less-than-desirable aspects into assets, which engendered a special sense of satisfaction and even exhilaration. All the same, contending with the building’s drawbacks when staging exhibitions and events over a lengthy period can be exhausting and, with time’s passage, a bit disheartening. I well remember discussions twenty years ago about a new building that would house both an expanded gallery and other arts resources, which Steven High recalls in his essay, and how disappointing it was to learn of the university’s decision to establish instead the first School of Engineering facility on this Main Street site. Now, at long last, VCU’s forthcoming Institute for Contemporary Art, currently under construction, embodies this resolute vision of a new exhibition space in the most exemplary way. Like so many others, I am deeply vested in seeing the ICA finally come to fruition, not only because of my involvement early on in helping to plan Steven Holl’s remarkable building and an earlier iteration designed by Charles Gwathmey, but also as a consequence of developing and engaging audiences and supporters of contemporary art in the Richmond area for 30 years. While singular opportunities for catalyzing creative transformation and critical thinking among diverse artists and audiences will multiply exponentially with the Institute’s opening in 2017, this tremendous accomplishment connects to a long lineage whose legacy thus far is captured in these pages.
Facade of the gallery, ca. 1930.
Discovery of the Anderson Gallery’s “creepy” back stairwell has been a singular rite of passage for student workers in recent years. Flecked with chips of old paint and crumbling plaster, and definitely off limits to the public, this concrete passageway would make the perfect movie set, ripe for cheap thrills and spooky encounters. But from this nearly forgotten corner of the building, and others like it, a storied archaeology emerges. Subtle changes in the brick facade, hidden remnants of institutional green paint, false walls, and that abandoned stairwell are all evidence of an ever-changing structure—one shaped by convenience, opportunity, necessity, and progress. Like an archaeological site, this building, the A.A. Anderson Building, serves as physical evidence of human presence. Over time, layers of brick, plaster, and drywall have become interwoven with the stories of the many people who have occupied and used it in various ways.

Though it has since served more noble purposes for VCU and its institutional predecessor, the Richmond Professional Institute of the College of William and Mary (RPI), the Anderson Building had humble origins as a stable and carriage house. In an almost Duchampian twist of fate, the hayloft provided a readymade gallery to showcase the academic and creative rigor of a nascent institute of social work and its burgeoning art program. This transformation depended on the vision of two remarkable men—Dr. Henry H. Hibbs, the energetic founding director of RPI and a devoted art collector, and Colonel Archibald A. Anderson, a painter, outdoorsman, and philanthropist—as well as the convenient location of a striking home built by Major Lewis Ginter, one of 19th-century Richmond’s most illustrious citizens.

Like many other prominent Richmonders of the time, Ginter, a self-made man who earned his fortune in the tobacco business and real-estate development, built an imposing mansion and a two-story carriage house on West Franklin Street. Construction was completed in 1890. After Ginter’s death in 1897, his home became the main branch of the Richmond Public Library. As Dr. Hibbs recalled, RPI was founded in this particular part of Richmond because the “library was located directly across Shafer Street [from the site of RPI’s future administration building], where the students could use it both as a source of books and as a place to study.”

When the public library closed in 1929, RPI saw an opportunity to expand the campus and bought the Ginter mansion and its outbuildings, a purchase made possible in part by Colonel Anderson.

Though a New Yorker, Colonel Anderson’s philanthropic interests were geographically widespread. His honorary military rank was bestowed by President Theodore Roosevelt after Anderson donated the land that would become Yellowstone National Park. Anderson was also vested in the artistic life of Richmond. Strongly believing that the city would become an important hub of creative activity, he pronounced:

*I vision a wonderful future for Richmond as an as an art center; the cities of the country will soon look to her with pride. If in my small way by word or work, I can help Richmond to achieve this noble result, I shall consider that I have not lived in vain.*
With a gift of $10,000 from Anderson, along with additional funds provided by its citizen-funded foundation, RPI was able to buy and convert the Ginter carriage-house building and, within a year, opened the A. A. Anderson Gallery of Art. Its high-ceilinged gallery occupied the old second-floor hayloft and a two-thousand-volume library filled the downstairs stables. Many of the first exhibitions showcased the work of the gallery’s namesake. For over five years, the Anderson was Richmond’s only gallery exhibiting the work of modern artists. Paintings by notable European and American figures, including Wassily Kandinsky, Ferdinand Léger, and Pablo Picasso, delighted and scandalized Richmond visitors. Regular exhibitions featuring work by Virginia artists highlighted some of Richmond’s best artistic talents such as Theresa Pollak, the esteemed founder of RPI’s art program. Once the Virginia Museum opened in 1936, RPI focused more on developing a fully functional library, and over the next few years, exhibition programming in the building tapered off.

By 1939, the former carriage house had a federally-funded third-story addition and a fulltime librarian, Rosamund McCanless, who had grand bibliophilic ambitions but little space for artwork. Now with more than 16,000 volumes, RPI again converted the space, transforming the upstairs galleries into reading rooms. Following a national trend prominent in other university libraries, selected prints by well-known artists—many provided by Dr. Hibbs—were displayed above the upstairs bookshelves.

Throughout the 1940s and 50s, more alterations were made to the building. When the last of the major renovations was complete, the building had three full floors and a mezzanine in front, and a five-story addition in back that served as an extended book stack. This addition included new safety features such as two sets of fireproof stairs, one of which is now the aforementioned creepy passageway that thrilled curious student workers.

While necessary in many ways, these additions did not, as Dr. Hibbs observed, “improve the exterior appearance of the old Ginter stable, which had
been attractive and quite well designed... Nevertheless,” he continues, “at the time... the school simply had to get the space despite inconvenience, hardship and much ‘making do’ with ‘what you can get when you can’t get what you want.’”9 This resourceful spirit, driven by necessity and creativity, would not be lost in the decades to come.

In February 1969, just as the venerable Ms. Pollak had retired from her teaching post, RPI was on the verge of both building a new library and merging with the Medical College of Virginia (MCV) to form Virginia Commonwealth University (VCU). Dr. Hibbs, now retired and living in his native Kentucky, received a letter from Maurice Bonds, head of the art history department.10 In the letter, Mr. Bonds informs Dr. Hibbs about plans to acquire the Anderson Building for the School of the Arts after VCU’s new Cabell Library is opened.

By 1970, the Anderson Building was once again an art gallery, reviving Colonel Anderson’s original vision. Bookshelves and study tables were moved out, while false walls that carved out exhibition spaces and covered large windows were built in. For the next 45 years, gallery staff, students, and faculty contended with the building’s architectural idiosyncrasies through interior updates, ongoing repairs, and creative solutions. Each of these efforts added a new stratum, the next layer of human activity. Now every excavated detail—whether a nineteenth-century architectural element hidden in a closet, a Gothic arch peaking above a well-worn white gallery wall, or a creepy stairwell tagged with the names of past student workers—is evidence of the “making do” that has defined this site since the 1930s.

4. Hibbs, A History of The Richmond Professional Institute, 70.
7. In her autobiography, Theresa Pollak recounts a story of a “pompously dressed woman... bristling with disapproval” at a Kandinsky painting. Pollak reports the woman said, “I could dip my skirt in a bucket of paint and do something better than that and it is an insult to God and humanity for you to bring those innocent children to see these monstrosities.” Theresa Pollak, Art School: Some Reminiscences (Richmond, VA: Virginia Commonwealth University, 1969), 21-22.
8. “Library To Have Opening; Laning Murals in Prominence,” The Proscript, February 21, 1940, 1.
9. Hibbs, A History of The Richmond Professional Institute, 71. Hibbs notes that these alterations were made to satisfy the demands of the Southern Association of Colleges, RPI’s accrediting body.
Dr. Henry H. Hibbs, retired head of RPI, and his wife, Jessie R. Persinger Hibbs, 640 works of art on paper, officially donated by Dr. Hibbs in 1972, became the foundation of the Anderson Gallery Collection.
It was 1970, just a year or so after the summer of love. A loud murmuring about the Anderson Building was heard coming from the student body. The Anderson, no longer used as the library, was slated by the university to become faculty offices. Sharp kids that they were, the students quickly discovered that the Anderson Building was originally given to the School of the Arts as gallery space, and there developed a consensus of opinion among them and the faculty that it should once again become a gallery for the school. They also knew that every Thursday morning President Brandt had an open-office policy, for anyone who wanted to confer with him.

One Thursday morning, a large, rather loose and disorganized crowd of students and faculty gathered in front of President Brandt’s office, spilling over into Franklin Street. Since there were enough students to occupy the entire ground floor of the President’s house, a delegation was selected to enter his office and announce the intentions of the assembled group. Quickly word issued forth that this student delegation and several faculty members would be allowed in to present their concerns. I don’t remember who all went into the conference room, but we outnumbered the President’s team about two to one.

The students started by explaining who they were, why they were there, and what they wanted. The Administration countered by explaining its charge and grave responsibilities, its research and the need for faculty offices. The students were being pounded with numbers and percentages, the onus of school spirit and obligation to the greater good when sculpture professor José Puig broke into the dialogue. In his polite Spanish-spiced English, he eloquently explained the need for and the educational benefits of the facility, saying among other things that an art school without a gallery was like a chemistry program without a lab.

During José’s wonderful argument for the art gallery, I noticed the wandering attention of the execs and thought they were beginning to underestimate him. Suddenly José concluded by saying, “So you must understand how important and vital this gallery is to the students and faculty in the School of the Arts.” One of the administrators said, “We do understand, sir.” “You understand?” asked José. “Yes, we do,” he responded. “Great,” said José. Then standing and turning to the students, he said, “He understands, then we get the gallery.”

Pandemonium broke out in the room, which soon spread to the sidewalk, where there was yelling and cheering. “Not so fast,” said President Brandt, a bit red in the face, “we have great need for faculty offices and can’t shirk our responsibilities to other faculty.” José said, “We will find for you office spaces. How many do you need?” Colleague Chuck Henry and I quickly said that we would sacrifice our offices to the cause. (At the time, our offices were two school desks with under-the-seat storage, and José’s office was a picnic table in the courtyard!) José speculated that the School of the Arts faculty would gladly give up many offices for the gallery.

The meeting ended with no immediate resolution; time was up. Students and faculty left feeling that ground had been gained, pressure applied, and the battle opened. Their seriousness of resolve and depth of concern, and the just nature of their expectations were left dangling, looming over whatever path would be taken to resolve the fate of the Anderson Building. The students had glimpsed a future in which their education as artists would be greatly enhanced by a public exhibition space. And the administration realized the nature of the corner they occupied. The launch of the Anderson Gallery in November 1970 owes a debt of gratitude to José Puig’s championing of the cause.

Lester Van Winkle
Artist & Professor Emeritus of Sculpture
VCU School of the Arts
East side of the Anderson Gallery, VCU yearbook, 1971. Photograph courtesy of Special Collections and Archives, VCU Cabell Library.
If you want to see an exhibit of stimulating art, your best bet is the Anderson Gallery.

Aside from inheriting a building with unusual interior conformation, Bruce Koplin also inherited a university collection of artworks that had not been fully catalogued and, in some cases, not even seen in 30 years.... With the aid of some student assistants and a very limited budget for the much needed improvements, Koplin has succeeded in transforming the building into a respectable and increasingly attractive place to view art.

Library vacated Anderson Building, Sept; Anderson Gallery formally opened, Nov; VCU Student Exhibitions: painting, drawing, printmaking, crafts, sculpture.

Five Washington Sculptors; Paintings by Dr. Joseph Schwarz; Sculpture (students & faculty); Student Exhibition: Painting & Printmaking; Crafts (students & faculty); Virginia Craftsmen, Recent Paintings & Works on Paper (faculty); Selections from the Permanent Art Collection, VCU School of the Arts; Bart Seigel: Sculptures; Martha L. Fauntleroy: A Memorial Exhibition; Richard Kevorkian: Recent Paintings; Works by Eight New Faculty, William Lumpkins: Sculpture; official opening, Sales & Loan Gallery, sponsored by VCU Women's Club; John Pugh Collection of Oriental Art; Molas from the San Blas, from the F. Louis Hoover Collection of Cuna Art; Works by Three VCU Faculty.

Sculpture & Related Art Forms (students, faculty & out-of-state artists), University of Kentucky Student & Faculty Exchange Exhibition; Annual Foundation Program Student Exhibition; Painting: Senior Exhibition;
On August 24, 1971, Bruce Koplin, director of the Anderson Gallery, wrote to me in Boston where I was working that summer at the Museum of Fine Arts: “You have a job waiting for you when you return to Richmond. I plan for you to be one of my student assistants scheduled to work ten hours per week, possibly 15, at $1.60 an hour. We can discuss the details later, such as time schedule so we can avoid a conflict with your classes.”

I kept the letter knowing full well that it would be a primary resource one day, acknowledging the start of my illustrious career as a museum director. As a boy, I was often taken by my parents to the Virginia Museum of Fine Arts where I was inspired by the impact of Leslie Cheek, the museum’s brilliant director. Then, during college, accounts of how Thomas Hoving was enlivening the Metropolitan Museum of Art and “making the mummies dance” (as he liked to say) further kindled my interest in the field.

A first assignment at the Anderson was dismantling piles of wooden shelving that had recently held books when the building served as the university’s library. The boards were painted that unmistakable, dreadful shade of “government” green and strewn in the rabbit warren of spaces at the rear of the building, its many levels connected by M. C. Escher-like stairways. A few weeks later our focus shifted to painting the now-empty gallery walls white—a hard, cold icebox shade of white.

Occasionally, retired university librarian Rosamond McCanless stopped by to visit the spaces where she had worked beginning in 1938. (She lived nearby at the Chesterfield and often sat out front of the apartment building smoking cigarettes and engaging students in conversation.) Miss McCanless and Mr. Koplin enjoyed each other’s company immensely. He especially liked to recount how, when a General Assembly finance committee was coming to assess the need for a new library, she had students load piles of books in the center of the second-floor reading room. The terrazzo floors were pushed to the point of sagging.

Another frequent visitor to the gallery was Theresa Pollak, who founded the School of the Arts in 1928. Despite her advanced age, she was always alert, engaging, and quick with an intelligent and instructive observation.

On rare occasions, Mr. Koplin would receive a telephone call that Dr. Henry Hibbs was coming over to view his print collection. In 1917, Dr. Hibbs had founded the Richmond Professional Institute, which in 1968 merged with the Medical College of Virginia to become Virginia Commonwealth University. I was never quite sure what was included in the gallery’s permanent collection but knew that his prints formed its core. They were stored in archival boxes that were kept under lock and key on the third floor. Mr. Koplin usually allowed me to accompany them into the room, but I always stood back a respectful distance as the two men poured over and discussed in hushed voices works by Dürer, Daumier, and the American Ash Can School artists.

The glue that kept the Anderson together in the early days was the efficient and ebullient Alice McCabe, gallery secretary. She reigned from her desk, which faced the gallery’s main staircase so she could keep a sharp eye on all comings and goings. She was also part of the local avant-garde so there was a steady swirl of cognoscenti around her desk, some just back from New York City with accounts of the latest happenings in SoHo.

Mr. Koplin appreciated McCabe’s involvement with “the scene.” One weekend he granted her access afterhours so her friends could film a scene for a movie entitled Angel Thighs. Don’t ask. This caught my attention, and I volunteered to be a gopher on the set. My assignment was to help cook up vats of spaghetti on hot plates. The pasta was then piled in a heap in the middle of the main second-floor gallery so someone could wallow around in the mush. Butt naked, of course.

A bemused Mr. Koplin always kept a professional distance from such goings-on. And while Miss Pollak and Dr. Hibbs didn’t need to know all that the next generation of artists was up to, I suspect Miss McCanless would have been intrigued.

Edwin Slipek
Adjunct Faculty, VCU School of the Arts
Senior Contributing Editor, Style Weekly
Painting and Printmaking Department Student Show

V.C.U. Anderson Gallery Opening April 27 at 8:00 p.m. Till May 19

Winter Sun  Nobility  Sad Eyes
Mountain Stream  Sea and Sails  The Ballet
Kittens  Floral  Natural Beauty
The Birches  High Flight  Rugged Coast
PERMANENT COLLECTION

1970s

1972

Communication Arts & Design Photography Exhibition; Brighton Polytechnic (UK) Student Exhibition; Drawings: Senior Exhibition, Fashion Art & Design; Black Art (students); Crafts (students & faculty); Sophomore Painting & Sculpture; Faculty Print Exhibition; Our Town: Phil Megg’s Junior Design Class; Graduate Thesis Exhibitions; Alice Tangerini; Roslyn Ehrenhalt: Prints & Photographs; Barry Lewis: Prints; The Ubiquitous Sign, Environmental Graphics; Selections From VCU’s Permanent Art Collection; Barbara McDonald: Fabric Forms; Painting & Printmaking (faculty); Charles Oden; John K. Pugh Collection; Jade & Ivory; Sculpture: Italo Scanga; Harry Anderson; Art Education (students & faculty); Sister Gertrude Morgan: Paintings; VCU Student Drawing Exhibition; Photography, Communication Arts & Design, Crafts, Sculpture (faculty); Turid Huf Teague: Tapestries; Winslow Homer: Prints from the Permanent Collection; Willie Anne Wright.

Eugene Atget: Photographs: 1900–1925; Sculpture (students & faculty); Painting Biennial I; Old Dominion University Faculty; Theresa Pollak: Drawings; Communication Arts & Design (students & faculty);

1973

Highlights of the Gallery’s art collection were displayed for the first time in September with prints collected by Dr. Henry Hibbs, first provost of VCU’s parent institution, RPI, providing the core of the show. The exhibition included paintings by Theresa Pollak, first art professor here, who also displayed her drawings in a one-man show in March.

Art, April 1973

Above: Rembrandt van Rijn, Woman Bathing Her Feet in a Brook, 1658; etching, 6 7⁄16 x 3 3⁄16 inches. Gift of Henry Hibbs, Anderson Gallery Collection.

Right: Albrecht Dürer, Virgin and Child with Monkey, ca. 1498; engraving, 7 3⁄4 x 4 3⁄4 inches. Gift of Henry Hibbs, Anderson Gallery Collection.
Top to bottom: Theresa Pollak, Studio Table, 1968; oil on canvas, 47½ x 37½ inches. Gift of the School of the Arts. This painting was included in the School of the Arts' initial donation to the Anderson Gallery Collection in 1972.


REFRESHMENTS

OPENING

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Sub Total: 136.34
Unlike the members-only preview bashes the Virginia Museum stages for new exhibitions, this state facility doesn’t stand on invitations. About 400 persons show up unannounced to socialize and take in three floors full of new shows...

Best of all, virtually every artist involved in these Anderson Gallery shows is on hand to field viewer’s questions... attending an Anderson Gallery opening is stimulating because of the give and take involved.

1970s

- Student Exhibition; Art Education, Interior Design, Communication Arts & Design, Crafts (students & faculty);
- Joanne Fridley; Sculpture by Anthony Rice; Etchings & Sculpture by William Randall Schade;
- Graphics '72/Japan; Craftsmen's Biennial II; Three Student Printmakers; Student & Faculty Exhibition; New Acquisitions & Selections from the Permanent Collection; Allen Hurdle: Recent Works; Contemporary American Prints: From the Collection of Jack Broughton; Student Work/Summer 1973; Painting & Printmaking (faculty); University Graphics, USA; Sixteen Women Artists from Richmond; James Van Der Zee, Photographer; Jon Arceneaux; Paintings & Drawings; Photographs of Depue, IL; American Quilt Exhibition; National Jewelry Invitational; Bruce Brice: Paintings; MFA Thesis Exhibitions.

- Krazy Kat Kartoons; Richmond Artists Co-op; Student Exchange, Corcoran School of Art, Washington, DC; Sculpture (students & faculty); Carvings of Miles B. Carpenter; School of the Arts Foundation Program
- Student Exhibition; Art Education, Interior Design, Communication Arts & Design, Crafts (students & faculty); Joanne Fridley; Sculpture by Anthony Rice; Etchings by William Randall Schade;
The changes at Virginia Commonwealth University have been dramatic, most of them related to awesome growth. Only ten years ago, the students and faculty were something like a big family, however rudimentary the facilities and however ignored that art department was, both by the administration and by the city. Now the department is immense, flocks of new artists have been brought in as professors, and the arrival of the art majors in the fall is like an invasion. Whether their preparation as artists has improved is a matter that is open to question, but the school has certainly enriched us with its faculty artists, its graduates who remain (working alone or in groups like the Richmond Artists Co-op) and by the strong exhibits program, mostly in the contemporary field, of the Anderson Gallery.

Sometime between the afternoons of Sunday, February 7 and Tuesday, February 9, “Landfall,” a painting by VCU faculty Richard Carlyon, appeared to be stolen from the Anderson Gallery.... In place of Carlyon’s canvas, gallery staff found a forgery, reasonably identical in both color and proportion... the Gallery received an anonymous letter which led (Director Bruce) Koplin to a gallery storage room. There wrapped in canvas, was the original “Landfall”....

The typed letter stated in part that the author had not intended the switch and forgery as a “comment on Richard Carlyon or his painting.” The letter stated, “I greatly admire Richard Carlyon.” The intent was, the letter read, “to deceive the viewer.” Although Richard Carlyon was not available for comment, he was reported to be delighted with the recovery of his painting. To insure against future such instances, the Anderson Gallery and VCU police are increasing the Gallery’s security.

*Commonwealth Times, February 20, 1976.*
Marsha Polier, Prue Face; Gary Johnson: Recent Photographs; Steve McPeters: Drawings; Painting & Printmaking (faculty); Bill Wagner: Recent Works; Advanced Placement Student Workshop; Polish Graphics; Ida Trusch: Recent Sculpture; Art Deco in Richmond; Southeastern Society of Photography Education & VCU Photography Faculty; MFA Thesis Exhibitions.

Metals Invitational 1975; Richard Carlyon: Recent Works; Sculpture Department Exhibition; Leonard Kesi: Recent Works; John Brewer: Recent Works; Communications Arts & Design (students & faculty); Annual Foundation Program Student Exhibition; Interior Design (students & faculty); A Mask Of Reality; Theater Faculty & Students; Crafts (student & faculty); Annual Student Painting & Printmaking Exhibition; Selections from the Permanent Collection; Summer Invitational; Ron Snapp: Recent Works; Summer Advanced Foundation Workshop; Richmond Weavers Co-op Exhibition; VCU Graduate Invitational; Painting & Printmaking (faculty); Bernard Martin: Recent Works; Restoration of St. Cecilia, Strozzi; Drawing Contempo; Selections from The Permanent Collection; MFA Thesis Exhibitions.


Clockwise from above: Morris Yarowsky, Richard Carlyon, Myron Helfgott, Joe Seipel, and Bernard Martin.

Opposite page, from top: Gerald Donato (left) and Bernard Martin, Eleanor Rufty, Jewett Campbell, Sandra (left) and Shannon Livingston with James Bumgardner, Theresa Pollak, and James Bradford.
Forgive me for repeating myself on the subject of Virginia Commonwealth University’s Anderson Gallery: the fact is that this rather new institution has become in two years or so the focal point of local exhibitions of art. Our private galleries are plowing along with little support, and the Virginia Museum is seriously dormant. So, if you want to see an exhibit of stimulating art, your best bet is the Anderson Gallery.

Let me say that the arts faculty at VCU is rather miraculous, and no other school in this part of the country can touch it, and that in its own context, it has vastly surpassed its own standards of a few years ago.

Selected Anderson
Gallery print materials,
1972-78.

“I’m pleased that women are finally being recognized—even if they’re only being recognized together,” said Sandra Bremer, potter and weaver....

“We thought the idea of an all-women’s show was appropriate at this time,” Bruce Koplin, director of the gallery, said. “Many of these women [all wives of faculty members at Virginia Commonwealth University] have not exhibited in Richmond or at all. No one even bothered to ask them.”

1970s

Top: Exhibition poster, spring 1979.
Speaking for herself and an advisory committee, Director Harriet Dubowski says, “What we’d really like to see is for the Anderson Gallery to become a kind of laboratory for the visual arts.” As the only gallery in Richmond devoted to the contemporary arts, Dubowski plans to display not only the best of what is produced on campus by students and faculty but also the work of contemporary artists from around the country.”


Love it or hate it. Few who have followed the art scene at Virginia Commonwealth University over the years will be indifferent to the huge student exhibition now occupying all three floors of the university’s Anderson Gallery.

The main purpose of the Sydney and Frances Lewis Foundation Collection is to offer a glimpse at some of the most exciting art being created in the late 20th century. Unfortunately, many college students, and indeed whole communities, have no opportunity to see excellent contemporary art except in art books or projected on a screen in a large classroom. But only in the presence of a painting or sculpture can a piece of art really be seen, and the opportunity to see such works is what the collection gives this community.

The Lewises believe that looking—not talking or reading—is the key to understanding and appreciating visual art. Henry James once said, “No theory is kind to us that cheats us of seeing.” So, open your eyes and have a look at what artists are saying about themselves and us.

Susan L. Butler, Vice President, Sydney and Frances Lewis Foundation.

On the occasion of the first public showing of works from the Sydney and Frances Lewis Foundation.
“This building, the physical plant here has all sorts of potential,” [Director Michael] Walls said one recent morning as he led the way between the paint cans and the ladders. “It’s like having a wonderful singer, and somebody has stuffed a washcloth in his throat. You just pull out the cloth, and the singing is beautiful once again.”

He feels the Anderson has a lot to offer as a “window on the world.” “It’s a window through which one sees in two directions,” Walls noted. “Not only can it reveal the fruits of that which is taught in the School of the Arts, but also it can act as a principal source of knowledge of the most important and exciting work being done within the visual arts elsewhere.”

Selected Anderson Gallery print materials, 1977-79.
SAM GILLIAM: EXTENSIONS PART ONE

OUR AMERICA
Drawings by Abraham Rumer created during a trip with Henry Miller from NYC to New Orleans/LA 1951/4
Jan 23 through Feb 1992 / Public opening Fri Jan 23, 6:00 to 10 pm / Gallery hours Sat & Sun 1-4 Sun 2-5
Anderson Gallery, Virginia Commonwealth University 601 West Franklin Street, Richmond, Virginia 23220

ART OF THE KUBA
Anderson Gallery
Virginia Commonwealth University
Also intriguing are the circumstances surrounding a limestone angel... It is the work of Will Edmondson, a black tombstone cutter who practiced in Nashville, Tenn., earlier in the century.

Provost Hibbs bought it... in the early 1940s and placed it on a pedestal behind his house. There it remained until three years ago when Koplin spotted it unprotected, coated with ice and beginning to disintegrate.


There is an exhibit of paintings and drawings at Virginia Commonwealth University’s Anderson Gallery that is so powerful, and so close to doing what art is supposed to be doing (and seldom does) that I hesitate to take on the job of reporting on it in the medium of words. The artist is Sister Gertrude Morgan, a black woman in her seventies who calls herself a “retired” street preacher, but who is also a musician and painter of genius. The show is composed of a great number of her paintings, accompanied by a tape recording of her singing. I encountered it on a dark Monday last week and found the experience staggering.

This poster was made by Ric Bellizzi for L’Amour’s gig at the 1978 Student Fine Arts Show. I stole it from the 2nd floor of the Pollak Building and customized it before hanging it on the wall of my apartment.
My Jewelry Documentation, 1977 was not accepted into the student show at the Anderson Gallery, but I was on top of the world when L’Amour played at the opening reception.
Installation view, Francesc Torres: Tough Limo, fall 1983.
Remembering the Anderson Gallery, Remembering the 80s

MARILYN ZEITLIN

The 1980s were pivotal years in the art world. Traditions established in the 50s were still going strong. Third-generation Abstract Expressionism continued, as did work with political commentary that had run parallel to it, though without the media hype that made Abstract Expression controversial and marketable. Pop Art continued, but now content—both personal and social—as well as ways of working and new media gained prominence. Installation, often including video, artist collectives, and audience participation, offered artists and viewers new ways to experience art, bringing the edges of art and the quotidian into magnetic proximity. Memory of the Vietnam War was still fresh in the collective national psyche, and political-social content in works of art emerged more explicitly as the country tried to fit that conflict into the American dream.

For those of us working at the Anderson Gallery, these years were charged with possibility. Consciously or not, we took advantage of the relative obscurity of the place: tucked in an alley with no street presence and no parking, in a city often more moved by the past than the present and with no cultural critics to speak of, and a budget that was absurdly small. Somehow, the lack of visibility on the big stage made our platform a place in which we could experiment, see things that excited us and our audiences, and work with living artists in our own community of VCU and the city of Richmond, with access also to artists and what was happening in New York.

Working under the radar by no means equated with working in a small way, neither at the Anderson Gallery nor as an artist. Many of the staff included artists and art students at VCU. They brought freshness to everything we attempted, and guaranteed that what we did above all would be artist-centered, often inexplicable, and educative for anyone who attempted to understand how an artist worked, where idea and material come together.

Like many of the VCU art faculty, we took our working in an academic context as a green light to explore. We ventured into unknown territory, sometimes taking on more than we could handle with our staff of three (four after a few years) and student workers. The gallery often called on the sculpture department for reinforcements. Many of our staff came from there, bringing a can-do, can-lift, can-build attitude plus good spirits. Because we changed shows almost once a month in six spaces, there was no time for divas, anyone on autopilot, or a party out of office.

Of the staff, I best remember Kathy Emerson, who ran the office and managed a budget down to the last piaster. She has since had her own gallery, run programming for the Richmond farmers’ market, and made jewelry. She and I would walk to work together with Moonshine, my black beauty of a mutt, planning our day. Charlie Stainback was our preparator and registrar—a position so beneath his qualifications—but he made available his skills and knowledge and kept us crazy and on a nice productive edge. Cindy Neuschwander arrived to take over the registrarial work, coming from Texas with her wool gloves, marveling at radiators and clipped hedges. Both an artist and a museum professional, she brought to the gallery experience from the art
museum at the University of Texas, where she had been an assistant registrar. And she brought her delightful self. Her life as a successful painter evolved after I had left Richmond, but we stayed in touch until the end.

Sally Bowring did whatever we needed done: membership, funding proposals, party arranging, assisting wherever there was a gap. Another artist and dynamo. We had remarkable students working with us, too: Teresa Bramlette, who went on to have a career in museum work, Tony Cokes, Virginia Hubbard, Rhonda Lindberg, Thom Madison and, of course, Ashley Kistler, who became the director of the gallery, where she continued the tradition of doing brave work with limited resources. Conversation among staff, virtually constant, became our modus operandi, a way of working that maximizes total creativity by incorporating the ideas of everyone involved. I think we all felt privileged to be in touch with one another.

Community support came through our little museum store, a modest membership program, and our openings, which were dominated by our own students but reflected a broad spectrum of the Richmond population. We had at least one wonderful gala, the brainchild of the irrepressible Eddie Slipek. Through Ed, we benefited from the presence in Richmond of Sydney and Frances Lewis. Two exhibitions of contemporary architecture that the Lewises funded for the Museum of Modern Art in New York were shown at the Anderson Gallery.

External support came as we learned to write grants. The National Endowment for the Arts—before the culture wars took its toll—supported several projects. We applied for an Institute of Museum Studies award and, not only did we get the much-needed funds, we were also cited as first in our category of small museums. General operating support. Manna from heaven.

One way in which we linked VCU students to the larger art world was by bringing in an important critic to jury each annual student exhibition. Kay Larson, Peter Schjeldahl, Richard Flood, Robert Pincus-Witten, and Mitchell Kahn delivered fresh perspectives through their choices and public lectures. Pincus-Witten had a markedly different and more positive view of one graduate student’s work in painting. His committee, as I recall, hesitated to advance him to his final year. Pincus-Witten’s valorization of the student’s work boosted his motivation, and he did move on.

We programmed with some continuities and some quirks. Exhibitions of abstraction featured solo shows by Paul Rotterdam, Donald Cole, Frank Cole, Denise Green, Sharon Gold, Pat Adams, Stanley Whitney, Judy Rifka, and Bernard Martin. Work by minimalists like Richard Nonas contrasted with the opulent expressionism of Hunt Slonem and the engaging sculpture of Lester Van Winkle. We did a long series of solo drawing shows, sometimes coinciding with a larger project by the same artist. It included work by Dotty Attie, whose work is always drawing; Francesc Torres, running simultaneously with Tough Limo, his video installation referencing the assassination in 1981 of Egyptian President Anwar Sadat; Robert Stackhouse; Peter Berg; Douglas Higgins; and Wonsook Kim. The content spanned from political critique to domestic tensions and the scale, from the tiny frames of Dotty’s serial works to the monumental works of Torres. We showed John Baldessari’s work, and I remember going through that show daily to tune my brain, like a double espresso to start the day.

Since we had no money but some great space, installation was a natural for us. We showed paintings and sculptures that worked as a total environment, focusing on the artist’s personal history in Tough Ride around the City by Luis Cruz Azaceta. Terry Berkowitz did a dark, frightening...
installation, addressing an event that moved the world: the explosion of Flight 103 over Lockerbie, Scotland, which was perhaps an early instance of terrorism. Maybe it was the time, or maybe my age, but it really seemed as if new things were happening in art all the time. I loved the show of the work of Garnett Puett, Other Forces as Sources, in which he collaborated with bees. Coming from a family of beekeepers, Puett knew how to build bee furniture (a delightful phrase), tiny wood forms that the bees would accept as armatures upon which to deposit wax. We wanted a live piece-in-progress, so we removed a panel of the window in one gallery so that his bees could fly in and out to gather their materials. Beautiful and mysterious work.

Another amazing body of work came to our attention in the form of a package from Haiti. Kathy brought the padded envelope into my office, too curious to wait for me to get around to opening it. The stuffing fell to the floor and out came images of Haitian gods and goddesses. I told Kathy, “Get this guy on the phone.” I believe we gave Edouard Duval-Carrie his first exhibition in the United States. It was beautiful work, blending folk painting with sophisticated, educated technique. My encounter with Edouard resonated with me in the decades after and up to the present as I learned about the orishas that surface in so much Cuban art. Another project that offered a glimpse into another reality was SAMIZDAT: Underground Art by Soviet Artists, organized by Rimma and Valery Gerlovin. This was an eye-opener into the extremes of censorship and rigid control in the Soviet Union. The works were small enough to easily hide, commonplace objects torqued into art that could pass by the censor right under his nose. We became aware of how we squandered our freedom of expression and access to nearly any material we needed. To see how artists took risks in order to make art, finding the vocabulary and scavenging materials necessary to record their vision and experience, was sobering.

Shortly after I arrived at the gallery and met faculty, I was made aware of the Masonic Temple on Broad Street where many VCU faculty and local artists had had studios. We organized Alumni of the Masonic Temple and produced our first publication, one of many to follow. We parodied the forced affinities among artists in a group show with Nine Skinny Artists Working in Richmond. I remember Aggie Zed at the opening party, at the home of supporter and collector Jack Blanton, where she leapt into the pool. We presented retrospectives of Virginia artists Jewett Campbell, Nell Blaine, and Teresa Pollak. Days before the Pollak opening, I was in the office early and glanced up to see a huge rat silhouetted against the window. As if on cue, I screamed, scrambled onto my desk, and called Buildings and Grounds. The rats occupied the entire crawlspace under the old building, where they celebrated Virginia history and their role in the Civil War (that space had been used to store saltpeter for munitions, or so I was told). The governor’s wife, Lynda Johnson Robb, was coming to the opening, and we did not want her to be greeted by these varmints. Just as she was stepping inside, I reached out to shake her hand and saw the last of them scurry across the stone step. The opening was uninterrupted by further rodent incursions.

Komar and Melamid presented two installations. Their critiques spared neither the Soviet communism they had fled nor the capitalism of their adoptive country. One room was dominated by a guillotine topped with a phrase in Russian that suggested, in the imperative, the commission of
incest. The other was *Sale of Souls*. Todd Ayoung, then working for Ronald Feldman Gallery in New York, purchased my soul, at a very reasonable price. The artists’ spoof of the monetizing of everything was way before its time. This was 1983, long before Citizens United.

From another mainstream, we presented three exhibitions of folk art. VCU Professor of Art History Regenia Perry had amassed a remarkable collection of folk works by black artists. *What It Is* presented selections from her trove of improvisatory works by artists whose names were new to most of our audiences. We opened *96 Miles*, a retrospective of the sculptural carvings of Virginia artist Miles Carpenter just short of his 96th birthday and his death. Among my last and favorite shows was *Leslie Payne: Old Airplane Builder Homemade*, which depended for its realization on the collaborative efforts of Patricia Brincefield. Leslie, who died in 1981, lived on the Eastern Shore where Patricia had spent summers as a young girl. She met Leslie and was mesmerized by his fantasy that he could build planes and fly them. On the property where he had lived, we saw remnants of lawnmowers and some of the surviving planes. We climbed through a window into what he called “my little piece of house” and found among his papers a copy of his income tax; it was completed meticulously with a declared income of $1,000 that year. After Leslie died, Patricia gathered discards from his house, including his flying suit and helmet and made a video about him that is an homage to creativity and the imagination.

We took some chances and sometimes were rewarded with unpredicted results. My kvetching about storage evolved into *Works to Be Destroyed*. Some faculty, students, and local artists made works that were shown in the top-floor gallery. We scheduled a closing, during which the artists would destroy their works as performances. Among the pieces was a five-foot layer cake made by Virginia Hubbard. The opening was well attended. Near the end, viewers took the notion of interactivity into their own hands and decided to destroy the work right then. I remember some Vibram-sole footprints in yellow cake and white frosting. We left the show as it was for its brief duration.

Perhaps the project that summarizes the whole experience of the Anderson Gallery and the way we operated was the retrospective of the work of Larry Miller, *As If the Universe were an Object, Selected Works 1969–1985*. Larry was part of Fluxus in its heyday and adored collaboration with the unexpected. As his title reflects, the whole thing—the planet, all the galaxies, and everything...
microscopic to everything infinite—was ART. This was the perfect answer to the question, what is art? We used the entire building. We restored old pieces and remade ephemeral works. We punched through the skylight on the top floor to set up an anemometer to capture the speed of the wind that was then translated to sound. Larry would come to the gallery midafternoon, and we would often work into the next morning.

One night we sewed carrots together to make a series of works that duplicated the height and weight of the artist. I remember sculpture student Gregory Sale, now a prominent artist in Phoenix and a Creative Capital recipient, volunteering beside staff. We covered the floor with cardboard and then grass turf and placed these carrot works to grow, shift, and die. We made Spire, a vertical piece, and went home for some sleep. By the next morning, it had gracefully bent into an arc that rested its point on the ground. The pieces needed to be watered each day; we debated about whether the installation should also be weeded and, predictably, decided no, we would let it take its own course. We showed a piece that had been censored in Sweden. Suitcase was the result of Larry’s work in a men’s shelter on the Bowery. When one of the residents died, he took the suitcase holding all the man’s belongings home, not knowing what was inside. It contained a small box for an engagement ring and receipts for payments toward the purchase of a ring, a blowup sex doll, and a skirt and blouse for her. No text. It told a story almost too painful to absorb.

One of my last shows for the Anderson Gallery was Sue Coe: Police State. Sue’s confrontational paintings and prints convey her passionate exposure and condemnation of injustice. Her commitment went beyond the art. She sold prints at the opening, collecting cash in a coffee can, and then insisted I take her to a homeless shelter to donate the profits immediately. There was not a way to say “no” to Sue. The exhibition toured nationally, following me to my next position at the Contemporary Arts Museum Houston, where Sue again gave one of the best lectures I have ever heard, radicalizing more than a few attendees and collecting funds to get the water turned back on at a halfway house. Later, at Arizona State University Art Museum, which has an outstanding print collection, we established a comprehensive, ongoing archive of all her prints.

We all learned so much at the Anderson Gallery. “Work with what you have” was implicitly understood. Not a bad lesson. Good art was being made all around us, as I am sure it still is; we showed lots of it and brought in outside visions as well. It was all about education. I am grateful for the chance to have absorbed some of that education and to put it to use even after leaving VCU.

The Anderson Gallery continues to fill a Richmond art gap... with art from a more aggressively experimental realm.

Marilyn Zeitlin, director of Virginia Commonwealth University’s Anderson Gallery for the last 15 months, is exuberant in her enthusiasm about Richmond. Sitting in her office under a huge, imposing portrait of Colonel Anderson with her dog, “Moonshine” at her feet, she continued, “There’s such a high level of aesthetic awareness in Richmond. Everywhere you go there are expressions of it in people’s clothing, in their yards, in the architecture and even in paint colors, creating a personal level, an intimate level of excitement. I find Richmond a very comfortable place. There’s a lot going on that’s fun here—music, dance, etc. The art audiences seem to be so eager for more....”

“I feel the more places that can show contemporary art, the better. We feel a significant commitment to serving living artists by giving them the chance to show here and have public reaction to their art. We have mutual support in this effort from the Virginia Museum’s ICA Gallery, 1708 East Main Street Gallery and the Reynolds-Minor Gallery. First, there is the educational value... How can this art inform VCU and the whole community about what’s going on in contemporary art on the local, national, and international levels?”

SECOND FLOOR

THIRD FLOOR

Dates and hours of receptions:

First installation
Friday, 21 March, 8 to 10 p.m.
Please wear red to this reception.

Second installation
Wednesday, 2 April, 8 to 10 p.m.
Please wear yellow to this reception.

Third installation
Friday, 18 April, 8 to 10 p.m.
Please wear blue to this reception.

ANDERSON GALLERY
907/3 West Franklin Street
Richmond, Virginia 23284
(804) 257-1522

VIRGINIA COMMONWEALTH UNIVERSITY
Selected Anderson Gallery print materials, 1980-84.
End of an Epoch

The Temple studios developed into what was probably the largest group of professional painters and sculptors in one studio building in the Southeast. During the ten-year history of the building as a studio site, the large, raw spaces with their ample storage areas provided studios for more than 50 artists.

The Temple studios had a fluctuating population of young artists who had recently left art school and were beginning their professional activities as artists. Another group, comprised primarily of VCU faculty members, maintained their studios throughout all or most of the building’s term as a studio site. Interaction between the young artists and more mature professionals was an exceptionally rewarding aspect of the Temple experience.

As a result of plans to transform the building into some type of community arts center to be developed by the Richmond Federated Arts Council and its progeny organization, the Richmond Arts District, the building was finally closed to its artist tenants late in 1982. Many Temple artists argued with these organizations that art centers have a tendency to become concerned with the amenities of neighborhood development and that serious artistic production is not compatible with spaces designed for administrative offices and public studios. The artists working in the building felt that it would be unlikely that the proposed, massively renovated center could serve the needs of serious artistic production nearly as well as the semi-derelict site had for almost ten years.

It seemed that along with the planning of the arts center, a real estate ideology had been invoked. The Temple building housing a renovated art center was to be a crucial element in the envisioned gentrification of the contiguous areas of Broad Street and Jackson Ward. The executive director of the Richmond Arts District in a recent policy memo notes that the project implies “property development, zoning, commercial renters, revitalization, and massive support.” But can a genteel, brick-lined, planterd, and potted enclave engender a professionally active environment for visual artists?

There are obvious ironies in the eviction of the Temple artists by arts organizations whose mission is to be supportive of the arts. It is clear that the proposed arts district does not intend to replace what was lost in the closing of the Temple studios.

An aspect of this exhibition, beyond its important documentation of the work of artists in the Temple studios, is the demonstration of the quality and energy of the art produced there. The exhibition also points in a way to the serious and persistent conflict which exists between the public perception of art and the nature of artistic production itself.


Below: Gallery visitor at student exhibition, 1980.

Index 4: Francis Barth, Selected Works from a Russian Abecedary; Andy Warhol, Selected Paintings & Drawings from the Still Life Works of 1976; Seven Prints from the Permanent Collection; Three Artists in Richmond: Stefany Blyn, Richard Carlyon & Thomas Desmidt; Contemporary Art at Paine Webber; Index 5: Michael Howard; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Book Art; Joan Snyder; Works On Paper by Contemporary American Painters; Five Artists in Richmond, Summer; Figures in Interiors; Works On Paper from Richmond Collections; Eleven Directions at VCU; Prints: Bocner, Lewitt, Mangold, Marden, Martin, Renauf, Rockburne & Ryman; Index 6: Leon Polk Smith; Index 7: Contemporary Urban cultural Documentation; School of the Arts Faculty Show; Eros in the Embrace Of Xerox; Paul Staiger; Three Early Paintings; Alen MacWeeney: Photographs; Manuel Alvarez Bravo: Photographs; Juried Student Craft Sale; What We Learned At Art School, Four Seniors in Sculpture.

Index 9: Cecil Abish; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Senior Student C&D Show; Index 9: Alfred Jensen; We Just Work Here; Council Of Visitors PAP Exhibition; Outdoors in America;
The Anderson Gallery continues to fill a Richmond art gap that falls somewhere between the Virginia Museum’s Institute of Contemporary Art and the independent 1708 East Main art space. Each institution seems to have its role—the ICA with explorations of the art mainstream, 1708 East Main with a showcase for individual artists, and the Anderson with art from a more aggressively experimental realm.

Presented in conjunction with the Anderson Gallery’s exhibition,
Steve Poleskie: Drawings and Collages, May 26–June 30, 1985,
this performance united the aerobatic dance of Poleskie’s airplane with music by a brass quintet.
What it is:

Black American Folk Art
from the collection of Regenia Perry

FEBRUARY 15 – MARCH 20, 1983 ANDERSON GALLERY
SCHOOL OF THE ARTS, VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND, VIRGINIA
WALTER DUSENBERY

KATHY ROSE

“Primitive Moves”
A live performance of dance with animation
October 4, 8PM
Meadow/Student Commons
307 Floyd Avenue

alumni
27 artists

Buildings for
Another year has passed, and I am carving and making more and more things from wood. Roots, stumps, and limbs of trees which the good Lord put here for most people use the wood for lumber to build their houses, the roots, stumps, and limbs are pushed up on a pile and burned up. There still is a way to use the roots, stumps, and limbs in a way that they can be formed and worked into something that people can get enjoyment for many years. That's what I think and do.

That root! That limb! That stump! I see strange and beautiful things. Take that limb and shape it here and there. That's a perfect snake. Look at that part of the stump where the roots attached to it; there is a perfect new beautiful animal. Take this away and add another piece here. Look at that handsome dog panting with his tongue hanging out and his mouth looks like he wants to say something to you. The year 1977 just passed and in that year my mind and thoughts with my hands I have with a few tools made some wonderful and artistic piece of sculpture. All you need is a little imagination and the power of thinking which the Lord gave you and you can produce beautiful and lovely things...
M. B. CARPENTER

Dealer in ICE
ANTIQUES — BOTTLES
WOOD CARVING

From top, left: From the artist’s stationary.
Miles Carpenter, 1985. Photograph by Arthur Reed.
Miles B. Carpenter, Catfish, 1977; wood, nails, and enamel, 36 x 10 x 12 inches. Gift of Jeff and Jane C. Camp, Tappahannock, VA, Anderson Gallery Collection. Photograph by Terry Brown.

Exhibition brochure.


Facing page: Printout of Marilyn Zeitin’s catalogue essay.
Future Histories: the Impact of Changing Technology

Curated by Marilyn A. Zeitlin

Anderson Gallery / School of the Arts
Virginia Commonwealth University / Richmond, Virginia

November 14–December 15, 1985

Terry Berkowitz
John Fecker
Dieter Froese
Chuck Henry
Perry Hobberman

Nancy Klotz
Don Leicht
Clyde Lynds
Sonya Rapoport

This exhibition presents works of art that reflect the present concern with changes—material, societal, personal—wrought by the presence of new technology in every aspect of the environment; by the pace of change created by the introduction of new devices in a rapid turnover from novelty to obsolescence; and in the increasing secularization of human values that characterizes the time.

New technology promises to enhance the quality of life by eliminating drudgery, improving communications, making education universally accessible, and speeding progress in defining scientific truths. For science, industry, the military, and the privileged, the new devices are already available or are soon to be so. Yet their promise of comfort no longer is accepted untainted by compromise. The nineteenth-century notion of progress and the earlier eighteenth-century idea of the perfectibility of man is colored by skepticism. Progress brought pollution as well as material abundance; medical advances brought extended old age, not immortality; improved travel and communication has not elevated the level of human understanding either between individuals or between cultures. Convenience has been paid for in the loss of dignity that once accommodated the rites of passage in one’s life.

The works of art in this exhibition in some cases actually involve the new technology; in others, the artist comments upon the implications in human terms of the presence or even ubiquity of new technologies, but substitutes actual “high tech” with low tech parodies. Chuck Henry uses both sophisticated technology and common materials to construct a homemade robot that does not replace a worker on the assembly line. Rather he has created a mesmerizing dancing machine that makes music in response to light and responds to sound with motion. The piece is analogous to the interrelatedness of human senses. Presenting the senses linked only by the barest essentials of structure, Henry’s piece exemplifies Bergsonian humor as the mechanization of human behavior.

Sonya Rapoport applies computer analysis and computer graphics display technology to handle explicitly inappropriate data; she explores her own fetish for shoes, and asks the member of the


Top: Installation view, Luis Cruz Azaceta, October 14–November 6, 1986.

Left: Exhibition catalogue

*Untitled Sketch of a Woman* (from a series of portraits of bus riders), 1945; pencil on note paper, 5 x 2⅜ inches. Theresa Pollak Reference Collection, Anderson Gallery Collection.

*Fork Union*, 1935; pen, ink, and watercolor on paper, 9¼ x 11¾ inches. Theresa Pollak Reference Collection, Anderson Gallery Collection.

*Two Views of Washington from My Hotel Window*, 1950; graphite and charcoal on paper, 7¼ x 9¼ inches each. Theresa Pollak Reference Collection, Anderson Gallery Collection.
SEPTEMBER-OCTOBER 1984

- BALTIMORE
  EVOCATIONS, ESSENTIAL AND IRRATIONAL
  Maryland Art Place
  School of Art Center

- RICHMOND
  ADDING IT UP
  Anderson Gallery
  Virginia Commonwealth University

- WASHINGTON
  HISTORY AS CONTENT
  Washington Project for the Arts
SUE COE

POLICE STATE


Sunrise, Sunset with Airplane (detail), 1974. Collection of John Freimarck, Mechanicsville, VA. Photograph by Mitch Leistra.
[Interim Director William R.] Gaines sees more differences in the art students of today. “You just came to RPI and majored in art in 1950, but we were just as serious and hardworking then as today’s students. We had almost no money. Our time was limited. Many of us were on the G.I. Bill.

“The big difference now is that students are much more aware of national trends and international styles. They have more money. They see more art. They travel more. They’re more independent. They behave much more like artists when they’re still students.

“We were more regional in our outlook. Most of the students came from Richmond or Virginia. Now they come from all over the country, and nobody thinks anything about it. The world has changed, and so has Richmond.”

Hunt Slonem: Baroque Beatitudes; All the News That's Fit for Prints, MFA Thesis Exhibitions; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Donald Baechler, Paintings 1981–1987; Antonio Tàpies, Graphic Work 1947–1987; Thomas Floruschutz; Der Lauf Der Dinge: A Film by David Weiss & Peter Fischl; Art & The Law; Holiday Art Market.

Surface & Intent: Joseph Amar, Carole Seborovski & Ford Beckman; Clemens Weiss: Installation, No. 2; Emeriti Faculty Show; Mallory Callan: Works from the Permanent Collection; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Coastal Exchange; Juried Exhibition of Artists from Virginia, Georgia & Maryland; Bird Dogs & Surians: Larry Turner; Collecting, Organizing & Transposing: James Drake: The Border/ La Frontera; School of the Arts Faculty Exhibition: X-Rayed (Altered): Dorit Cypis; Argentina Print Show; Still Performances: Rimm & Valeny Gerlovín.
scher Handwerklei zu entkommen. Die in Reihungen, Block- oder Kreuzform angeordneten oder mit flächenhaften Arrangements gekoppelten Einzelfotos (je 50 x 50 cm) wirken auf mich wie die Spielweise eines Alpträumers. Von ihnen geht ein Sog aus, der das gleiche Kraftpoten-
zial hat wie es auch bei Florschuetz' Totalinanspruchnahme seiner Emotion bei Entstehung der Fotos gewirkt haben muß, nur umge-
kehrter Wirkungsrichtung, - als die Fernsehschirme und unsere dünnen Seelehäute platzten, Haut und Haare, unsere Selbstzerfleischung
preisgebend. Es ist durchaus verstellbar, daß Florschuetz just zum
fotografischen Schuß ansetzte als ihn der suchende Kopf (zu weit
vorgewagt ?) gegen die Linse klatschte. Wie im Leben so geht auch ein
Hasardspiel auch in der Kunst nicht ohne Blessuren ab. Wir sehen, daß
das Medium der vom Betrachter erhofften Wirklichkeitsnähe immer wieder
durch Eigenbewegungen zu entkommen versucht. Florschuetz unterstützt
dieses die Wahrhaftigkeit einer Fotografie hinterfragende Unserch-
heitsmoment indem er den an dokumentarische oder Reportagefotogra-
gewöhnten Betrachter irritiert mit einer Ästhetik, die in vielen
Punkten an die Sprache jener Malerei erinnert, in der das Fragmentar
sehen, die Kontrolliertheit der Brücke, die Sinnlichkeit des Bildes
von dem motivischen Inhaltstransport gewinnt. Die Fotografien von
Thomas Florschuetz visualisieren aber auch etwas, was beispielsweise
in John Cages Gedankengänge und seiner "Musik der Stille" einen
wesentlichen Steilerwert besitzt, nämlich nicht-gemessene Zeit,
Nicht-Wissen, Nicht-Schärfe, Zufallsoperationen, kurz: "Anarchie d
wo sie funktioniert" (John Cage), ohne daß sich Florschuetz eingel
mit dem Werk Cages beschäftigt hätte. Es fällt nur auf, daß ihm der
Kalkulation des Intuitiven viel bedeutet, die nachträgliche Aufbe
reitungphotografischer Abzüge dagegen überhaupt nichts. Während die
Fotografie in der Deutschen Dem-
republik, aus deren Umfeld Florschuetz ja stammt, ihre Hol
wege mit Vorbereitungsphasen, lackiert Florschuetz die Fass
sachlichen Objektbezug mit Hilfe einer das objektive Kalkül ze
nicht erfreulicher rigoroser Affektion. Der "Scheibe des Seins und sei
Sprache" (Artaud) verweigert Florschuetz dem Dienst. Abhängig
existieren für ihn nur in Bezug auf die Unfreiheit, in die ihn
ich zwingt. Mit Selbsthilfeprojekten, zwischen 1984 und 1986 in
ost-Berlin zum Teil gemeinsam organisiert mit seinem Malerfre
Walfram A. Schöffler, machte er diesen Unabhängigkeitsspruch
über das gesellschaftliche System auch öffentlich deutlich.
wie die revolvienden Körperteile gegen die Bildräder schli
opponiert Florschuetz‘ psychische Disposition gegen Normieru
As director of the Anderson Gallery, [Steven] High intends to continue the gallery’s strong commitment to contemporary art. “Richmond has a unique resource in the gallery,” he says. “I hope to make its programs of particular interest to VCU and the Richmond community.” Exhibitions under consideration for 1988–89 include East European photography, Antoni Tàpies’ graphic work, and contemporary minimal abstraction.

Installation view, Alfredo Jaar: Geography=War, fall 1991.
Writing this essay on the occasion of the Anderson Gallery’s closure is bittersweet. For me, the gallery was a space of innovation, creativity, experimentation, and celebration, despite being challenged by its limited accessibility, narrow and steep stairways, and its rather hidden location on campus. In 1996, after two years of architectural design (with department heads Joe Seipel in sculpture, Nancy Thompson in craft, Michael Drought in painting and printmaking, and myself), we came very close to creating a new facility for the Anderson Gallery within a larger center for the arts. But delays and budget eventually made it impossible for the gallery to be included in these expansion plans. This is why I am happy to celebrate its closing because, finally, the new Institute for Contemporary Art will have the space, technology, location, and stunning design to take the presentation of contemporary art at VCU into the twenty-first century. And with one of the finest art programs in the U.S., that is where VCU must be.

I became director of the Anderson Gallery in 1988, after two years of founding and directing a contemporary gallery at the Portland School of Art (now Maine College of Art). For the next eight years, I had the pleasure and challenge of programming the Anderson’s five (later six) galleries spread over three floors. We were required to present a juried student exhibition and a series of MFA thesis shows in the spring and periodic faculty shows and projects. Other than that, the galleries were free for me and my small staff to program. And we did! Over the eight years of my tenure at the gallery, we curated over 30 exhibitions, hosted another 26 exhibitions from other museums and galleries, published 15 catalogues and at least that many brochures. We also presented the MFA thesis project of nearly every MFA student, averaging around 20 a year.

My curatorial interest at the time was International art, particularly art from geographical areas under change or tension. I had the opportunity to work in Eastern Europe, Israel, South America (Peru and Argentina), and North Western Africa (Ethiopia and Uganda) in the late 1980s and early 90s. I happened to be in Berlin when the Berlin wall first opened, working with the artist Thomas Florschuetz, who had defected from East Germany the year before. Prior to my departure from the Anderson Gallery in 1996, I received a major grant to develop an exhibition on contemporary work from China; ultimately, that opportunity went to my successor.

The projects of which I am most proud often involved collaborations with other institutions. Alfredo Jaar’s Geography=War (1991) stands out not only for the exhibition’s powerful installations and subject matter, but also as the first official collaboration between the Anderson Gallery and the Virginia Museum of Fine Arts and my first opportunity to work with Ashley Kistler. This project was followed several years later by Repicturing Abstraction (1995), an exhibition that brought together for the first time the four major contemporary art venues in Richmond, including 1708 Gallery and the Marsh Art Gallery (now the Joel and Lila Harnett Museum of Art) at the University of Richmond. The Anderson Gallery also collaborated with the List Visual Arts Center at MIT (Rimma Gerlovina and Valery Gerlovin: Still
Performances, 1989) and the Emerson Gallery at Hamilton College (Abstraction in Contemporary Photography, 1990).

I collaborated with two artists who became colleagues and mentors for me several times during these years: the German artist Thomas Florschuetz and the late American sculptor/musician Terry Adkins. Thomas was one of the first artists I exhibited at the AG and also one of the last, as he was represented in the controversial 1993 exhibition Anonymity and Identity. Terry Adkins’s sculptures and musical instruments were exhibited in 1990 and, together, we received a significant USIA grant to create installations and study traditional musical instruments throughout Africa in the mid-90s.

But the exhibition of which I am most proud is Nightmare Works: Tibor Hajas (1990). This exhibition and its accompanying catalogue, powerfully designed by John Malinoski, introduced the full body of work of this important Hungarian conceptual/performance artist and underscored how global the desire was to embrace physical risk and chance in contemporary performance. It was a defining exhibition for me as a curator and my first major international project.

Memories of those people with whom I worked at VCU are still strong after 20 years. Dean Murry DePillars, my pipe-smoking boss during most of my tenure at the Anderson Gallery, was usually calm and hardly a micro-manager, for which I was grateful; but he was there for support when it was needed, which was most appreciated. At the height of the culture wars, our exhibition, Anonymity and Identity (1993), was publicly selected to be defunded by the NEA, apparently due to its content. Dean DePillars and VCU President Eugene Trani were actively involved during the media storm and, later, the Dean wrote a powerful overview of the issues for our exhibition catalogue.

Howard Risatti, professor (now emeritus) in the art history department, was a friend and mentor during and after my time at VCU. He and graduate student Mark Scala always had interesting insights and suggestions regarding our projects. Mark went on to become Chief Curator at the Frist Center for the Visual Arts in Nashville, and I will feature his latest exhibition, Phantom Bodies, at the Ringling in 2016. I enjoyed working with all of the department chairs in the School of the Arts and my constantly changing faculty advisory committee. I had a small but dynamic staff—Kathy Emerson, administrator; Leon Roper, preparator; Leslie Brothers, assistant curator and registrar; and Loretta Cooper, education and development (now a development director at the Smithsonian)—as well as a fantastic gift shop managed by Cindy Neuschwander and later, Cate Fitt.

I had the opportunity to work with two great designers, Phil Meggs and John Malinoski. I co-curated Tomas Gonda: A Life in Design with Phil, and had the luxury of many conversations on design history over the year-long development of this project, which ultimately traveled to Germany and Argentina. John Malinoski, professor in the Graphic Design Department, collaborated with me on the development of many of our exhibition catalogues. John loved to push the borders of design, and the exhibition catalogue became for him a great format for experimenting with these conventions.

Congratulations to everyone who joined together to raise the money and design a phenomenal new facility. The Institute for Contemporary Art culminates a long history of exploring the dynamic world of contemporary art that was the Anderson Gallery. Finally, I want to acknowledge Joe Seipel, chair of sculpture during my time at the gallery, a short-term colleague in Savannah, and now Dean of the School of the Arts. I aspire to his innovation, risk-taking, and pure pleasure in art.

VCU finds itself in the middle of the national controversy on public funding for the arts.

Steven High faces a lot of uncertainty as he brings VCU’s Anderson Gallery into a new decade. Following a semester of budget cuts (and with additional budget cuts lurking in a file cabinet in the president’s office) and recent political attention on the relationship between the funding of art and the perception of obscenity, High, director of the Anderson Gallery, is remarkably optimistic about the gallery’s new season, as well as its role in the university.

“We are a division of the School of the Arts,” High says, “and have an educational role. We try to bring in work from other cultures, work on the vanguard of visual art... It’s very important that we try to demystify the arts, and to show that there are real serious issues being dealt with by the art community.”

In Adkins’ work, Native American, African, and European cultures and traditions fuse with Western art context and style. Adkins would like the Western and non-Western forms to stand on equal footing. In the world of art and politics—even in his own work—the Western form and approach dominate. Cultures and countries may be aesthetically and morally equal, but in terms of economic and political realities, they are separate and unequal. For the brief and beautiful moments we spend in Adkins’ exhibition, though, we can imagine that poetry and music can heal the world.


...And ‘Nightmare Works’

If nothing else, an exhibition of Hungarian artist Tibor Hajas’ photographic collaborations that opened Thursday evening at Virginia Commonwealth University’s Anderson Gallery had an appropriate title — ‘Nightmare Works.’ The supposed objective of this “performance and body art” was to test the limits of tolerance, and not merely the human body.

Well, “Nightmare Works” does raise the question of just how much torture federal taxpayers should be asked to endure, because the National Endowment for the Arts provided a fat $15,000 grant to VCU and the Anderson Gallery to bring to Richmond this first-ever showing outside Hungary of Hajas’ work. What an artistic coup! Short of roaming the interstates in search of fatal car accidents, where could Richmonders go to relish the beauty of human flesh seared as though burned by multiple cigarettes?


A particularly riveting photograph shows the artist and a female model, both nude, suspended in the air by ropes tied to their arms and legs. The title of this particular nightmare work is “Image Whipping.” Wonderful. Other than in Robert Mapplethorpe’s collection, which also benefited from the NEA’s generosity, where could lovers of fine art find such an exquisite display of sadomasochistic photography? A local porno shop?

Naturally, gallery director Steven High, who is also curator of the exhibit, deems it “superficial” our interpretation of Hajas’ work as sadistic. He explains these photos in the context of an artist trapped by a repressive society: communist Hungary in the 1970s. In “Image Whipping,” he explained, the artist was depicting how he was “trapped and lied” by society; the image was enhanced by flashes of light. Mr. High, who made a three-week expedition to democratizing Eastern Europe on behalf of his gallery last year, noted that Hajas’ work has been heavily censored and the artist had even been imprisoned in the 1970s.

Judging from literature being distributed at the publicly funded Anderson Gallery characterizing NEA critics in Congress as “pro-censorship,” we gather that “Nightmare Works” may be on display to test the limits of tolerance before American-style “censorship” kicks in. But that is a false issue posed by the art community’s self-styled martyrs. The question is not the right of art galleries to exhibit work that seems to have no purpose other than to turn people’s stomachs. It is one of what art, if any, is worthy of being supported with tax dollars extracted from all Americans, even those who may never haunt an art gallery.
Voice of the People

Regarding Editorials on NEA and the Hajas Exhibit

As you stated in your editorial of Sept. 2 “Arts Myths,” the real issue involving the funding of the National Endowment for the Arts is not the support of controversial exhibitions or artists but government support for the arts in general. Charges of obscenity by anti-NEA lobbying groups have been consistently used to cloud what should be a serious discussion on the government’s role in supporting the growth of culture in our country. And it is a serious issue. Although government support for the arts in this country is small, only a fraction of what other industrialized countries in the world contribute to the arts, it is still an extremely important source of revenue.

I believe that it is the duty of good government to provide not only for our national security but to foster an environment for the free exchange of conceptual and aesthetic ideas. The endowments for the arts and humanities and the National Science Foundation all support scholarly research and presentations which help to create an educational and learning environment in our country. Research sponsored by these organizations often stimulates support in the private sector and thus encourages the growth of cultural and scientific programs nationwide. Though I do not philosophically agree with all the projects supported by these organizations, I certainly acknowledge their significance. I believe the loss of any of these programs would cause considerable damage beyond the loss of real dollars. In the arts, many programs and organizations would simply fold, others would reduce their programs dramatically. Practically every cultural institution in Richmond is supported to some degree by the NEA. Eliminate the NEA and the cultural vitality of Richmond, of which we are justifiably proud, would suffer dramatically.

Yes, “Nightmare Works,” discussed in the second editorial of Sept. 2, has some strong images, although nothing that could compare with the graphically violent imagery of this summer’s action movies. But what “Nightmare Works” does is exactly what government support fort the arts is all about. “Nightmare Works” introduces Tibor Hajas, who worked within a repressive society to create works which speak about that society in extremely personal terms. His work was censored in Hungary during his lifetime for its anti-state content, and he spent some time in jail for his activities. Isn’t this type of work, work which values the individual over uniformity and repressive control, what democracy is all about? And isn’t it perhaps one of the roles of good government to encourage the articulation and understanding of these ideas?

STEVEN HIGH,
Director, Anderson Gallery.
Richmond.
Above: These exhibitions featured work by artists Robert Beckmann, Barbara MacCallum, and Richard Kent Hough, as well as American Narrative Jewelry.
Selected Anderson Gallery print materials, 1990–95.

Anderson Gallery
School of the Arts
Virginia Commonwealth University

ABSTRACTION IN CONTEMPORARY PHOTOGRAPHY

VICKY ALEXANDER
ALAN BECHER
CINDY BERNARD
ELLEN BROOKS
ELLEN GABLE
JAMES CASEBERE
SARAH CHERLESTWORTH
JIMMY DE SABA
JOHN DIPIOLA
BARBARA ESS
ADAM FUSS
BILL JONES
DAVID LEVINTHAL
ALLAN MCCULLUM
MARK MORRIS
DAVID ROBBINS
BRIGITTA ROHRBACH
ELIOT SCHWARTZ
ANDRES SERRANO
CINDY SHERMAN
LAURIE SIMMONS
DOUG & MIKE STERN
SOOKY WAGNER
OLIVER WANG
JAMES WELLING

Organized by The Owens Museum of Art and made possible through the generosity of The New York State Council on the Arts, The Lemon Foundation, and The Robert Lehman Foundation.
Above: Paintings by Richard Kevorkian, Faculty Focus Exhibition, September 29–October 20, 1995.

Top: Sculptures by Lester Van Winkle, Faculty Focus I, October 17–November 9, 1997.
Left and bottom: Installation views, VCU Faculty Biennial Exhibition, August 31–September 24, 1995.

Middle: Installation view, VCU Faculty Biennial Exhibition, October 22–December 19, 1993. Sculpture by Elizabeth King in foreground.

“Without Words: Private Stories” explores the German obsession with racial typology... The artist has approached the subject of ethnic cleansing with an oblique yet piercing eye. On small canvases, he has painted children’s faces, copies from German mannequins of the 1920s and 1930s, and he’s given them names like Otto, Nina, Gitta and Karin... The exhibit creates a haunting vision—some kind of Frankensteinish freak show forever repeating. Except that in this case, the freaks were considered the ideal.

Sibella Conner, “Art of Hitler’ and the paradox of Evil, Good,” Richmond Times Dispatch, January 21, 1993, D4-S.
In a move that indicates a shift to a more restrictive grant-making policy, the acting chairwoman of the National Endowment for the Arts vetoed two grants for sexually explicit art projects yesterday.

Both grants had been strongly recommended by the endowment’s 26-member advisory panel, the National Council on the Arts. But Anne-Imelda Radice, the 44-year-old Republican administrator who became acting chairwoman of the endowment on May 1, said the two applications “did not represent the best use of the endowment’s funds.”

The second vetoed grant (of $10,000) was for a photography and video exhibition at the Anderson Gallery of Virginia Commonwealth University in Richmond, called “Anonymity and Identity.”

Steven High, the director of the Anderson Gallery and the curator of the show, said he was perplexed by the rejection since the grant had been unanimously supported by the council without discussion, but thought it might have been prompted by one work in the exhibition entitled “My Wishes” by the Parisian photographer Annette Messager. The work comprises more than 100 tiny photographs of faces, lips, hair and, in one case, a penis.

Unfortunately, VCU finds itself in the middle of the national controversy on public funding for the arts—a controversy being fueled, in my view, by political reaction and expediency.

It has always been our belief that public support of this function in the academic world is one of the best roles for government. Much of America’s future cultural legacy is being formed on campuses across the country right now. That is a major reason I am disturbed by the NEA’s decision this week.

I am also concerned about protecting the pursuit of ideas on the college campus—especially new, untried ideas in the humanities, in the sciences, in the professions, in the arts.

Without that sanctuary, higher education in the United States would not have developed into the most remarkable system in the world. And most of the new ideas would have languished.

It is part of the mission of Virginia Commonwealth University to bring the real working world to campus—in this case the working world of artists for the benefit of our students as well as the Richmond metropolitan community in which VCU plays a major cultural role. In addition to showcasing art, the Anderson Gallery helps to fulfill this vital educational function for our art students.

Virginia teachers will have an opportunity to see how different art forms, such as photography and dance, relate to AIDS education. A two-day symposium, “Innovative Strategies for HIV/AIDS Prevention,” ... is taking place in conjunction with the opening of a new exhibit at VCU’s Anderson Gallery. “Brian Weil: The AIDS Photographs” is a national touring exhibition that documents the many faces of the AIDS epidemic...” In addition to the symposium, the Anderson Gallery will sponsor during the course of the Weil exhibition a lecture series covering a variety of topics related to HIV and AIDS.


Bottom: Announcement for the symposium Perceiving the Body, September 24, 1993, held in conjunction with the exhibition Anonymity & Identity.


Morir Soñando / To Die Dreaming
Alfredo Ceibal

Lynne Cohen
16 October — 23 December, 1992
School of the Arts
Virginia Commonwealth University

Contemporary Czechoslovak Posters
January 15—February 28, 1993
STUDENT EXHIBITIONS

March 19 - March 22
Opening Reception March 19, 5 - 7 pm

April 9 - April 10
Opening Reception April 9, 5 - 7 pm

May 3 - May 4
Opening Reception May 3, 5 - 7 pm

May 7 - May 8
Opening Reception May 7, 5 - 7 pm

Anderson Gallery
2400 Main Street
Richmond, VA 23221

THE ARTIST

Exhibition: "The Artist"
March 19 - March 22
Opening Reception March 19, 5 - 7 pm

Virginia Commonwealth University School of the Arts

1990s

112
Exhibition announcements and installation views, undergraduate Juried Fine Arts and Design Exhibitions, mid-1990s.

Below, left: Phil Meggs, Leslie Brothers, and Steven High (left to right) with crated works by Tomás Gonda, readied for the exhibition’s international tour.


1995
- Repicturing Abstraction: The Politics of Space;
- Dwelling: Craig Pleasants; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions;
- Projects: New Work by Virginia Artists; Summer Champions: Up Against the Nagual; VCU Biennial Faculty Exhibition;
- Faculty Focus Exhibitions: Paper Prayers, The Rites of Science: Barbara MacCallum; Brilliant Stories: American Narrative Jewelry; Robert Beckmann; The Body of a House;

1996
- Lorenzo Pace: Honor Thy Father & Mother; Effective Sight: The Paintings of Juan Logan; Kendall Buster; The Shell That Remains; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Projects: New Work by Virginia Artists;
- Artchampions: Reparking Your Karma; The Mountain Lake Workshop: Artists in Locale; Sue Johnson: The Alternate Encyclopedia; Yoko Ono: Fly; Baldwin + Thompson: WRDZ; Once A Pack – Now A Cartan, Coffin;

1997
- Arnaldo Roche-Rabell: The Uncommonwealth; Monique Prieto; Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions; Hong Kong Now!; Faculty Focus Exhibition 1; Faculty Focus Exhibition 2.
In an unprecedented collaboration, four Richmond art institutions have joined forces to stage one show in four locations. “Repicturing Abstraction” promises to be more than the sum of its parts. The large exhibition of 75 works by 23 painters is unusual by any community’s standards. In Richmond, the collaboration between the Virginia Museum, 1708 Gallery, Anderson Gallery and Marsh Gallery [now the University of Richmond’s Joel and Lila Harnett Museum of Art] signals a healthy assertiveness on the part of the four institutions...

Does this consortium signal a trend? The curators await feedback to that question. Political soapboxes and dwindling financial support challenge non-profit arts organizations, but “Repicturing Abstraction” showcases the strength of Richmond’s visual arts community.

Artist Craig Pleasants uses found objects in his sculptures to address the problem of homelessness. As part of his previous work, Pleasants designed and built affordable shelters for homeless people to live in, invited the homeless to speak with gallery visitors who came to see his work, and asked viewers, as part of one piece, to distribute leftover supplies from the Persian Gulf War to homeless people. Pleasants said he is “wary of the pitfalls of didactic art” but “to be intimately involved with a tragic social problem, and with the people it affects, and not to plead their case” would be inexcusable.

“Honor thy Father and Mother” presents the personal interpretation of one artist’s family, but Pace has made the fragments of his family’s history into a powerful testimony of self-definition and emancipation... Pace is creating a tradition of his own.

Process photographs of Kendall Buster working with VCUarts sculpture students. Text by the artist from the exhibition brochure (top to bottom):

We began with a skeleton, assembling its frame by lashing each intersecting line and common edge until, section by section, these lines marked the rounded cage. When the exhibition opened, the sculpture was just a bare line drawing in space.

But in the days that followed, we began to fill in the empty spaces of the steel-rod outline with thin wire to make lines of increasing delicacy. Each of us drew the lines with a different rhythm, a different pattern.

When the weaving was done, we set ourselves the task of covering this dense handmade screen with bee’s wax. Five hundred pounds were scraped and pasted in first-sized portions until the skin slowly crept across the surface. The pair of rounded forms were then buffed to reveal the patterns of wire that held the wax.

Once completed, the sculpture looked like an empty husk, abandoned after some mysterious germination had taken place.

To suggest a profound philosophical and artistic connection between avant-garde composer John Cage and the outsider artist and Baptist minister Howard Finster may boggle the mind. Yet, such a connection exists—founded on a shared belief that art must be actively engaged with the world.

The connection between Cage and Finster is also geographical. Without their participation (at different times) in the Mountain Lake Workshops in Southwest Virginia, it is highly unlikely that either would have influenced the other or that they would belong to a group of artists and community members who created art based on collaboration, chance, a sense of place and the processes of nature.


FLY PIECE
Fly.
1963 summer

CLEARING FIELD
FLY '69

Make a numbered list of sadness in your life.

Place a stone corresponding to those numbers.

Add a stone each time there is sadness.

Burn the list and appreciate the amount of stones for its beauty.

Make a numbered list of happiness in your life.

Place a stone corresponding to those numbers.

Add a stone each time there is happiness.

Compare the amount of stones to the line of sadness.

Left: Cliff Baldwin (left) and Davi Det Hompson with Yoko Ono at their exhibition openings, October 18, 1996.
“The issues of identity are crucial in these works of art,” said Robert Hobbs, the Rhoda Thalhimer Chair in American art history at Virginia Commonwealth University. After two spring trips to the keenly watched Asian island, meeting with artists, historians and collectors, Hobbs has assembled North America’s only art show devoted to recent works by Hong Kong artists.


I worked at the Anderson Gallery from the mid-1990s until 1999, starting there as a volunteer, but eventually working fulltime. Since then, I've worked at a number of other art organizations and curated dozens of exhibitions, but the first show I curated on my own was an exhibition at the Anderson Gallery of work by Davi Det Hompson (1939-1996), a Richmond-based artist who had died suddenly of a heart attack three years earlier.

In tribute to this internationally admired artist, Howard Risatti, now VCU professor emeritus of art history, organized a citywide group of exhibitions of Hompson’s work. Early in his career, Hompson was associated with Fluxus and, in embracing that movement’s playful irreverence, had changed the spacing of the letters of his name, David E. Thompson, to create the nom d’art Davi Det Hompson. Beyond his early Fluxus experiments, Hompson’s practice was diverse, almost sprawling, and included artist books, mail art, video, installations, and paintings.

I was asked to organize the Anderson Gallery’s contribution, which focused on Hompson’s text-based works and included a number of his early Fluxus pieces. Our exhibition accompanied four other shows at 1708 Gallery, Visual Arts Center of Richmond, Reynolds Gallery, and Special Collections at VCU’s Cabell Library, each of which highlighted different aspects of his output.

The project’s overall impact was amazing. None of these individual institutions could have mounted such an expansive retrospective on its own. It was a terrific lesson in the potential for ambitious projects through collaboration, as well as a powerful reminder of the importance of documenting the achievements of significant artists in one’s own community. Risatti’s curatorial model later led to a similarly impressive, multipart overview of the work of artist Richard Carlyon. This spirit of collaboration and ambition, along with hometown pride, still colors my memories of working at the Anderson Gallery.

John Caperton
Jensen Bryan Curator
The Print Center, Philadelphia
As the new kid on the block at Virginia Commonwealth University, Ted Potter was looking for a can’t-miss solution to a problem of unfamiliarity. “It turned out to be a simple premise with a very serious educational component,” he said.

Hired as the director of the university’s Anderson Gallery in September, Potter was initially overwhelmed with the magnitude of the school’s art collection. To get acquainted quickly, he went through each of the 2,600 pieces and picked a sampling for a show… “Not only is this a showcase for our gallery, but it’s a way for students to see what the gallery has to offer and to build excitement among professors,” [exhibition co-curator Amy] Moorefield said. “Hopefully they will use us as a teaching tool.”

Above: David Hockney, Postit Note Doodles, 1991-93; ink and pencil on paper, 3 x 3 inches each. Gift of Jonathan and Janet Geldzahler, Anderson Gallery Collection. © David Hockney.

The school of the arts has needed this space for a long time, and the [new fine arts] building befits a program ranked as one of the nation’s top 20 art schools...

Richmonder Theresa Pollak taught the first art class in 1928 on the eve of the Depression at the request of Henry Hibbs, founder of the Richmond Professional Institute. Things grew from there. Pollak turned 100 this summer. Never in her wildest dreams could she have envisioned that the school she and Hibbs founded would one day have a $15.7 million building. Opening just weeks after her centennial, it’s a fitting present. Happy birthday, Miss Pollak.

Ted Potter (1933–2006) came to the Anderson Gallery as something of a hero to many members of the arts community for his uncompromising defense of artistic freedom of expression during the cultural wars of the 1980s. His was among the most articulate voices raised in opposition to attempts to defund, even abolish, the National Endowment for the Arts and efforts to set a precedent for censorship of any art organization that received public funding. These attempts, led by conservative Senator Jesse Helms of North Carolina, focused on the Southeastern Center for the Arts (SECCA) in Winston-Salem and Potter, specifically, for sponsoring Awards in the Visual Arts 7 (1988), a nationally traveling exhibition that included Andres Serrano’s Piss Christ (1987), a large color photograph of a plastic crucifix submerged in urine. Among the venues for this exhibition was the Virginia Museum of Fine Arts in Richmond.

Potter was seen as an ideal choice for director of the Anderson Gallery as it was making ambitious projections for the future. During his 25-year tenure at SECCA, he had, almost single-handedly, taken it from a small storefront gallery, the Winston-Salem Gallery of Fine Arts, to the Southeast’s leading contemporary arts center—an institution with exhibitions, publications, and financial support for artists that changed the national perception of regional art. After leaving SECCA in 1991, Potter served as director of the Atlantic Center for the Arts in New Smyrna, Florida, and later, as director of the Contemporary Arts Center in New Orleans. He arrived at the Anderson Gallery with an incredibly impressive résumé of major accomplishments.

The first goals for the Anderson Gallery under Potter’s directorship were quite ambitious: a $3 million addition to the gallery was planned, along with a full renovation of the existing structure to remedy its many physical problems and bring it into compliance with the standards of the American Alliance of Museums. Unfortunately, money never materialized for the more extensive improvements. While a number of changes were made, the limitations of the gallery’s facility would continue to impact not only its exhibition schedule, but also its attempts to obtain financial support from grants and private donors. An exhibition from the Hirshhorn Museum’s permanent collection in Washington, D.C., was cancelled because of security and climate-control issues; a generous private supporter of the arts declined to contribute because of access problems for disabled visitors; and many public and private sources of funding would not accept proposals from the gallery for these same reasons.

Working within these restrictions, however, Potter mounted approximately 60 diverse exhibitions, numerous student shows, and over 200 MFA installations during his tenure, and published more than a dozen catalogues to document the most significant projects. While he curated at least one major exhibition a year, conceived of others, found guest curators for some, and supervised all, he assigned a considerable number to junior members of his staff, helping them gain the experience necessary to advance their careers in arts administration. These exhibitions continued to advance the ongoing mission of the gallery: to support the educational efforts of the disciplines within the School of the Arts; to provide a venue
for student and faculty exposure; and to bring to the university and community the most innovative and thoughtful work obtainable.

Notable among the exhibitions overseen by Potter were: From the Collection of Jonathan and Janet Geldzahler (1999), a recent acquisitions show of works originally belonging to Henry Geldzahler, the Metropolitan Museum’s first contemporary art curator; Gregory Barsamian: Innuendo Non Troppo (1999), an exhibition of kinetic sculptures organized by the Contemporary Arts Center in Cincinnati, and one of the most popular shows ever hosted by the gallery; From Idea to Matter (2000), a sculpture show curated by renowned playwright Edward Albee; Into My Eyes: The Photographs of Thomas Daniel (2000), a retrospective of this widely-admired Richmond photographer and chronicler of the American South; Young + Brash + Abstract (2002), an exploration of contemporary abstract painting co-curated by poet and art critic John Yau; The George and Helen Spelvin Folk Art Collection (2002), artist Beauvais Lyons’s parodist installation of a fictitious folk art collection; Heide Fasnacht: Strange Attractors (2004), a major mid-career survey of work by this well-known New York-based artist; and solo exhibitions by David Freed (2001), Maurice Bonds (2003), and Theresa Pollak (2004), all productive artists and dedicated teachers who helped shape the School of the Arts and the wider arts community.

Before Potter became an accomplished arts administrator, he was a practicing artist. Often overlooked is the fact that he remained a prolific and dedicated painter his entire life. The series Inside the Ropes, which occupied him during the last six years of his life, reflects his 50 years of active involvement in the American art scene. As a satirist, a humorist, and sometimes a moralist, Potter observed this scene and its many participants—artists, patrons, dealers, collectors, museum and gallery administrators—with humor, wit, compassion, and serious insights. This commitment should not be marginalized in any assessment of his role in the arts for its impact on him was profound. The philosophical underpinnings for all of his activities were fundamentally studio-based, and he was always on the side of the artists.

Ted Potter’s directorship of eight years was among the longest in the history of the Anderson Gallery, and he holds the distinction of being its only director emeritus.
Viewing work from the annual Interior Environments MFA Thesis Exhibitions.
What makes the most sense for our students is exhibiting what’s new and unusual and not usually shown in the U.S.

VCUarts Dean Richard Toscan, in “Off the Wall” by Carrie Nieman, Style Weekly, September 7, 2005, 23.
The annual Juried Student Fine Arts Exhibition, which has become a rite of spring in the Anderson Gallery at Virginia Commonwealth University since it began in the early 1970s, has long been a prime look-see. This year, it’s doubly prime. The edition that opened Friday is the largest, by far, in the Anderson’s history....

This year’s juror, California ceramic sculptor Richard Shaw, threw caution to the wind. The Anderson is bulging with 280 diverse works—including a number of wonderful wall-size paintings—that Shaw picked from 541 entries.

Last year’s juror chose 123. In 1998, the juror selected 74. Even that number was generous when compared to the 23 works that a juror chose in the mid-80s. His stinginess so angered the students that they mounted their own “Sour Grapes Exhibition” in protest.

Overleaf and these pages: Exhibition announcements and installation views, undergraduate Juried Fine Arts and Design Exhibitions, 2000s. Photographs by Michael Lease.

Below: VCUarts Dean Emeritus Richard Toscan and his wife, Sharon, at opening.
Thomas Daniel’s “Into My Eyes” at Virginia Commonwealth University’s Anderson Gallery in February revealed the artist’s incredibly rich oeuvre of black-and-white photographs and attested to his technical finesse, documental objectivity and uncanny ability to be in the right place at the right time.... His predilection for shooting images of those people on the periphery had a disconcerting yet powerful ability to de-center the normative and rethink the “odd” and the “other.”

Like many Richmonders,
I was intrigued when the Anderson Gallery at Virginia Commonwealth University announced that Albee would be organizing a major sculpture exhibition there in October. Edward Albee, curator?...

He explains that he put together his first exhibition some 20 years ago and has built up his collection to roughly 500 pieces... When did he start collecting seriously?

He startles himself by saying Richmond. Albee was in town lecturing at the University of Richmond in the early 1960s soon after the debut of “Virginia Woolf.” He visited the Virginia Museum of Fine Arts and bought a painting by Richmond artist David Wurtzel...

“Richmond is conservative, isn’t it?” he asks, not necessarily expecting an answer. “I suppose the show will puzzle and offend. If it doesn’t, it is a failure.”

Installation views, MFA Thesis Exhibitions, mid-to-late 2000s.
Top to bottom: Exhibiting artists Josh Bonnett, Diana Al-Hadid and Brian Taylor, Maria Pithara and Akiko Jackson.
Installation views, MFA Thesis Exhibitions, mid-to-late 2000s. Exhibiting artists Julie Nagel (left) and Mia Feuer (below).
Photographs by Terry Brown.
Organized by the poet and critic John Yau, “Young and Brash and Abstract” seeks to ponder painting’s role through the fresh and brazen eye of a new generation of artists. As Yau puts it, “This exhibition focuses on younger abstract artists who have transformed what may have seemed like the end of painting into a beginning. They recognize that history isn’t over, that it is always open-ended, that it is always beginning, that it is always being both told and simultaneously revised.”


[David] Freed is renowned in the VCU School of the Arts not only as a celebrated artist but also as a great teacher and mentor....

“Every new generation comes along with its own set of problems, and I’ve learned far more from my students than they’ve learned from me,” [Freed] says. “I don’t like to make students work in the way I would work. I have a hard enough time making my own decisions regarding my own work, and I would not presume to tell students that they should work in a certain style.

“But there are certain things I’ve told students that have stood the test of time. I tell students that there are no new stories, but that they have to tell those old stories as if they’re telling them for the first time. In other words, they have to be true to themselves.”

Maurice Bonds had one of the most lasting effects on Richmond arts in the last 60 years. It began with a mural project he painted for the New Deal’s WPA at the Richmond Professional Institute, the precursor to Virginia Commonwealth University, where he graduated in 1940. He eventually returned to RPI to teach, becoming head of the fine arts department in 1953 and going on to become the first chairman of the art history department. A native of Mathews, Bonds died in 1995, leaving behind an incalculable legacy of teaching and a large body of work.

2003

- Origins: Works on Paper by Theresa Pollak; The Wondrous World of L-15: The Multiple Arts and Personae of Bernard G. Shatz;
- Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions:
- Round I; MFA Thesis Exhibitions, Round II; Maryann Harman: Paintings; The Society of Illustrators Traveling Exhibition, 2003-04; Selected Works from the Private Collection of a VCU Alumnus;

2004

- Islamic Calligraphy from the State of Qatar; Heide Fasnacht: Strange Attractors.

Origins
Works on Paper by Theresa Pollak
January 23 through March 7, 2004
Curated by Amy Moorefield
Virginia Commonwealth University, School of the Arts
Anderson Gallery

Selected Anderson Gallery print pieces, 2001-05.
Selected Anderson Gallery print materials, 2001-04.

Jim Campbell
Anderson Gallery
Virginia Commonwealth University
School of the Arts
01.26.01 - 03.04.01
co-curated by Bob Kaputof and Amy Moorefield
Islamic Calligraphy
from the State of Qatar
November 5 through December 5, 2004
Curated by Mohamed Zakaria

Virginia Commonwealth University
School of the Arts
Anderson Gallery

Fiber, Clay & Mixed Media
Three Master Artist/Craftsmen
Curated by Ted Potter
September 6 - December 1, 2002

Left: Works (clockwise from top) by Susan Iverson, Clifford Earl, and Thomas Suomalainen.


Participating poets: Gregory Donovan, Larry Levin, Elizabeth Seydel Morgan, Joshua Poteat, Dave Smith, and Laura Grey Street.

Making Faces
Portraiture in Photography from the Collection
Curated by Amy Moorefield

Pivot
Anderson Gallery
June 7 - August 10, 2002
By turning her attention to instability in all its realms—political, atmospheric, geologic, molecular, social, psychological—[Heide] Fasnacht has created, in the mediums of sculpture and drawing, a kind of poetics of catastrophe. This poetics has to do not so much with the wanton destruction that can attend explosions as with the behavior of matter under excessive pressure. Or perhaps, given this artist’s interest in scientific observation, it would be better to speak of a physics of catastrophe.

Raphael Rubinstein, “Heide Fasnacht: A Poetics of Catastrophe,” 
Encountering this exhibition organized by [Sculpture Department Chair] Amy Hauft is like entering the house of a peculiar person who, greeting you demurely, becomes increasingly eccentric the longer you stay. Emphasizing the fluidity of associative processes, each of the gallery’s four spaces features an idiosyncratic juxtaposition of new work by four emerging artists—SunTek Chung, James Davis, Jeannine Harkleroad, and Chris Norris—with works from the Anderson Gallery’s somewhat eclectic collection...

Harkleroad’s mechanical, room-filling installation looks thrillingly dangerous. It’s a tilting, miniature fun park with ramps and wheeled contraptions, a chicken costume, polka dots and ribbons, paint chip shingles, and sad, clown-faced miniature trees that recalls the seediness of locale much like some descriptions of Mose Tolliver’s home environment recall the way James Thurber’s Bateman Comes Home parodies the southern novel’s portrait of a degenerate culture.

“This is a very ambitious show for the Anderson Gallery,” said [co-curator Gregory] Volk. “And this is a special circumstance for Richmond, bringing in world-class artists for an unorthodox show. It’s a challenge for them and a risk for us.”

Richard Toscan, VCU’s vice provost of international affairs and dean of the School of the Arts, wanted a show that would re-establish the Anderson Gallery as a venue for international art. He turned to visiting VCU professor Volk. “I told him that I wanted something to put us back on the map,” said Toscan.... “We decided to import artists instead of art,” said Volk. The idea behind "Surface Charge" was to recruit 11 artists and assign each his own section of the gallery to create a piece directly on the walls.

“It’s the ‘wallness’ of the show that is important,” Volk said. “I’m interested how this might transform the space, how normal architecture will take on the level of the miraculous.”

Exhibition brochure and installation views, Surface Charge, September 23–December 4, 2005.

Above: Ragna Róbertsdóttir, Lava Landscape, 2005.

Left: Odili Donald Odita, Inside and Out (one of two parts), 2005.


Other participating artists: Karin Sander, Elana Herzog, Karina Peisajovich, Kim Schoenstadt, Katrin Sigurdardottir, Maix Mayer, and Sally Smart.

Photographs, both pages, by Katherine Wetzel and Travis Fullerton.
Curated entirely by graduate students, this practical experiment in museology ("From the Seat of Authority") is a unique event in the theory-heavy world of academia.

Ten students in Professor Peggy Lindauer’s museum studies course, part of the art history curriculum, chose themes, selected works, painted walls and wrote wall text and labels over the course of the semester. Sifting through works in the Anderson Gallery collection and negotiating 10 different visions of the end product proved to be tremendous challenges, but participants agreed that the result was worth the frustration and the long hours...

"Authority," named after a work by artist Robert Rauschenberg, is a gallery’s attempt at turning the camera on itself, exploring how exhibit design, wall labels and other forms of context inform the way we interpret works of art. A central theme is the responsibility of both curators and viewers to think beyond the standard wall text.

A Haunting Experience

I worked at the Anderson Gallery for three years as an undergraduate student (2000–03) and two years as a fulltime gallery associate (2005–08). Looking back now, five years doesn’t seem like a very long time, and it’s truly hard to believe that there was ever a time in my life when I wasn’t deeply connected to this place.

Within that half decade at the gallery, I managed to accumulate a treasure trove of stories, friends, colleagues, and adventures. I have literally crawled through most of the building’s walls and hidden passageways. I’ve taken millions of steps up and down its well-worn stairs, and even ventured into that odd concrete ventilation shaft (whatever it is?) in the ceiling behind the back staircase. I have heard and seen most of its many ghosts, only to become one myself (figuratively speaking).

Despite the very public presence of VCU and the gallery’s mission statement, I often felt like the Anderson Gallery functioned as a great campus secret, or at least it served as one in my life as a student. It always seemed to whisper out to me from the shadows of the alley, promising an opportunity to daydream a little, or a surreptitious glance at the art world (a new and exciting place for me at 19), or a peek into history through the lens of an old, enigmatic building—all of which I felt were a welcome respite from the frenetic energy of the city and the general aesthetic of a constantly evolving and expanding university campus.

Christopher Carroll
Artist & Program Coordinator
Skowhegan School of Painting & Sculpture
Madison, Maine

Photograph by Michael Lease.
Ixchel’s Thread
Maya Weavings from the Bowdler Collection

The Bad Boys of Photography
Selections from the Permanent Collection
Curated by Amy Moorefield

VCUarts Anderson Gallery
June 17 - August 6, 2005

The Human Touch
Selections from the RBC Dain Rauscher Art Collection

VCUarts Anderson Gallery June 16 - July 29, 2006

Disturbance
Video Installations by Bob Paris

VCUarts Anderson Gallery

Fall Exhibitions 2008

Opening Reception
Friday, Sept 19, 6-8 pm
From the moment I arrived at the Virginia Museum of Fine Arts in 1998, the Anderson Gallery was on my list of essential places to visit during rounds of Richmond galleries and museums. Whether under the directorship of Ted Potter, Amy Moorefield, or Ashley Kistler, there was always something worth seeing. I tried never to miss the MFA shows, which connected me to the work of one stellar VCUarts graduating class after another. I recall impressive survey exhibitions of established Richmond-based artists, including Jerry Donato, Richard Carlyon, and Myron Helfgott; innovative installations by VCU faculty such as Siemon Allen, Amy Hauft, and Ester Partegàs; and exhibitions of national and international artists, often in group shows by guest curators such as Gregory Volk.

I was delighted when Dean Richard Toscan invited me to mount a show at the Anderson Gallery in 2006, which became *Artificial Light* and traveled to Miami MOCA during Art Basel. Working in the gallery’s space gave me a firsthand feeling for how its quirky arrangement of varied rooms over three floors could be turned to curatorial advantage, lending distinctive character to an installation. Many others had their own similar experiences, including graduate students in the Art History and Museum Studies programs, who staged several innovative exhibitions.

Anticipation is building for the opening of the new Institute for Contemporary Art. It will make a magnificent contribution to VCU, the Richmond arts scene and, there is every reason to believe, to the national and international conversation about contemporary art. But at this time, before its doors open, it is entirely fitting to pause, remember, and reflect on the valuable contributions over many decades made by the Anderson Gallery.

*John B. Ravenal, Executive Director*
DeCordova Sculpture Park and Museum
Lincoln, Massachusetts
“[Donato] allowed me to open up and see the strange things that had been brewing and marinating in my head and helped me make them become visual reality,” says recent VCU grad and painter Maddie Hoch, who moved here five years ago from Philadelphia. Hoch says she’d like to stay in Richmond because she finds the local art scene stimulating.

That’s not how Donato initially felt about the place after arriving from the Midwest to teach at the newly hatched VCU in 1968. That was the year the university was established by an act of the Virginia General Assembly, merging Richmond Professional Institute with the Medical College of Virginia.

Says [wife Joan] Gaustad, whom he met soon after moving here, “I was an army brat and had lived many places all over the world. But I’d never been anywhere so impenetrable and uninteresting. There were no restaurants, few galleries—nothing. My mother called it ‘that dusty old town.’”

But the local art world soon knew that Donato had arrived. And it wasn’t just his dark good looks, Italian swagger and bad-boy attitude that made him stand out... It was his work ethic and his daring.

“Jerry helped open up everybody’s eyes in Richmond,” says [Joe] Seipel, a longtime friend who worked with Donato in establishing 1708 Gallery. “He’s always been a real mischief-maker, and that made 1708 in the early days a bastion of the outrageous and unexpected. He has always been an advocate for pushing the envelope.”


Facing page: Untitled (Mask), 1987 (left), and Untitled (Heatwave!), 1987 (right).

Photographs by Allen Jones, VCU University Marketing.

Top, center: Beach, 1999; acrylic on panel, 80 x 153½ inches. Gift of Pam and Bill Royall, Special Collections and Archives, James Branch Cabell Library, VCU Libraries.

Right, clockwise from top right: works by Frank Heller, David Brobst, Tom Papa, and Donato/Jack Gaustad.
Facing page, top left: Artist Na-Jung Kim using a lit incense stick to perforate silk organza; right: Kim Kamens, Ken (detail), 2006; nails and string on board. Familiar Faces, January 18–March 2, 2008.

Left: Artist Fiona Ross creating The Thread in the Labyrinth, June 20–August 2, 2008.


Above: Artist Guillermo Calzadilla installing Growth (Survival) for Artificial Light, September 15–October 29, 2006.

Top: VCU art history professor Babatunde Lawal wrote the exhibition catalogue. Photograph by Clement Britt, courtesy of Richmond Times-Dispatch.


The life and art of Richard Carlyon, who died in 2006, were guided by his ethos of “paying attention.” And so, it is appropriate that his career as an artist and teacher be given utmost attention by his home community of Richmond, Virginia, through a comprehensive and concurrent four-venue exhibition...

In every regard—selection of work, installation, documentation, programming—the five curators have echoed the tone of Carlyon’s practice of close, careful observation and listening. To see the show in its entirety is to understand the artist’s clarity of thought and execution, his exquisite craftsmanship, and his playful sense of aesthetic and conceptual balance.


Bottom, left to right: Reconstruction of the artist’s studio, Anderson Gallery; Richard Carlyon, 1998, photograph by Cade Martin; and exhibition catalogue, designed by John Malinoski.
Traci Garland: VCU students have always played a significant and vital role at the Anderson Gallery as visitors, gallery assistants, interns, volunteers, and exhibiting artists. From your perspective, how has student involvement impacted the gallery and offered real benefit to those who participated?

Amy Moorefield: Students have always been the life force of the Anderson Gallery. Their service permeated all areas of the gallery as workers and also as exhibitors in undergraduate and graduate shows, which often successfully launched their careers as professional artists. As an alumna who has moved on to work at other arts organizations, I have been struck not only by how students have been shaped by their experiences at the Anderson Gallery, but also by how they have formed an international fan club. In my conversations with museum colleagues and artists who had prior relationships with the gallery—including four art handlers who are de-installing an exhibition in the Taubman Museum of Art galleries as I write this—it is not uncommon to hear wonderful stories about the gallery that include the descriptives life-altering, transformative, validating, and career-starting.

Beginning in the early 1970s, annual undergraduate exhibitions, often selected by jurors who were nationally recognized artists or curators, were held each spring. What are some of the most interesting memories you have from your experiences working on student shows?

Given the Anderson Gallery’s small staff, mounting four student exhibitions with hundreds of artworks each year was impressive. Looking back on my tenure at the gallery, I realized that I played a role in developing and presenting nearly 60 of these shows. I will always remember the incredible intensity of the selection process, as well as the excitement that greeted the yearly arrival of the student exhibitions. I was constantly amazed by the gallery’s staff and its student assistants, who worked long hours to honor the visions of their exhibiting peers and support the departmental programs they represented. These experiences of installing work and mounting exhibitions went far in helping our assistants develop practical skills and professional practices. And it was always a big moment when students proudly brought their parents to the gallery to see their work on view.

The Anderson Gallery was fortunate to engage as jurors a number of well-known curators and artists, who looked at 400 to 1000 pieces of student art each year. If I had to select several jurors for specific praise, they would include sculptor and VCUarts alumna Teresita Fernández and John Ravenal, then the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts. Fernández spoke passionately with students about using their time at VCUarts to hone their skills. Ravenal’s thoughtfulness in looking deeply at each of the hundreds of works, combined with his infinite patience, left an indelible impression.

During your tenure, there were a number of exhibitions that featured works from the gallery’s collection. Some shows, like New Gifts (2000), Making Faces (2004), and The Bad Boys of Photography (2005), you curated. For others, including Highlights (2005) and Relativity (2005), you invited the curatorial participation of VCU faculty members. First, would you talk about curating from the permanent collection? What
work, or types of work, did you want to highlight and why? What were some of the unique challenges of working with a collection that was acquired almost entirely through donation?

The Anderson Gallery Collection is remarkable and quirky with some areas of depth, including a number of important works on paper and contemporary photographs. Cultivating the growth of a collection without acquisition funds is not easy; however, giving to the Anderson Gallery was appealing to many donors because the gallery’s collection served as a resource for students and faculty. One remarkable experience involved a substantial gift from the family of Henry Geldzahler, the first curator of contemporary art at New York’s Metropolitan Museum. The donation included, among other treasures, whimsical drawings by British artist David Hockney and significant photographs by Bruce Davidson. These works, often dedicated by the artists to Geldzahler, reflect the close relationships he established with artists who he championed.

In curating thematic exhibitions from the collection, which complemented our loan shows, I wanted not only to give the collection greater accessibility, but also to present selections that surprised visitors and gave them an opportunity to learn something new. Aaron Siskind: Surface Abstraction (1999), for example, presented the photographer’s work within the context of contemporaneous Abstract Expressionist paintings. These collection-based shows also honored the growth of the collection and the generosity of donors. For instance, Past/ Present Tense (1998) revealed the scope of the collection while also highlighting new gifts seen by the public for the first time. The photography collection was an especially rich resource, and I enjoyed curating sometimes playful thematic exhibitions and also expanding notions of traditional genres like portraiture through selections from it.

What was the experience like working with VCU faculty and engaging them with the collection? How did faculty members approach and interact with the collection? How do you think these exhibitions advanced the mission of the Anderson Gallery as an educational resource?

Artists can make great curators, and it was wonderful to have such talented faculty as printmakers David Freed and Barbara Tisserat, and sculptor Amy Haut exploring the gallery’s collection with their fresh and inspiring visions. My intentions were two-fold in inviting VCU arts faculty to create these exhibitions: their projects helped establish new friends for the Anderson Gallery and provided much needed scholarship on selected objects. The outcome of making the collection more accessible through exhibitions invariably benefitted everyone concerned—the gallery and its donors, the faculty and students, and the general public.
I don’t teach the visual arts, but there is an art to what I do teach: research and writing. I teach VCU’s Focused Inquiry class, a yearlong seminar to engage critical thinking and communication. It is the keystone of VCU’s Core Education requirement, so you know that I want to get it right.

I bring to it high expectations for myself and for students. Yet, my students don’t always come in thinking like I do. They think it’s just another required English class. The same reading. The same research. The same writing.

But there’s more to it than this. And for my class to work, I need to show it’s not just that.

Enter Anderson Gallery.

The Anderson Gallery put ideas in place. I brought my classes to the gallery as an exercise of not just responding to artworks but also walking through installations to experience relationships and connections between component parts, as one might also experience a written text. Exhibitions always incited lively topical discussions about ideas, but that wasn’t the only reason we were there. The arrangement of an exhibition drove conversations about order, organization, and placement. Students would not only respond to ideas contained in the art and say, “I think this,” or “I think that,” but could also point to how the exhibition’s composition contributed to why they thought “this” or “that.”

The experience of noticing a work’s physical location and exploring its relationship to other adjacent pieces led to talking about how, where, when, and why support in a researched essay needs to be configured. If we discussed why a photograph was next to a painting surrounded by a sculpture, considering each in the context of the other, we also talked about using a quote next to a number to explain a chart in a paragraph. In front of portraits, or in a recreation of someone’s office, or surrounded by pictures, cartoons, cut-outs, and kinetic images, we experienced composition in order to play around with the art of researching and writing.

The Anderson Gallery was a genuine space of education. The place opened up thinking.

Kirk Richardson, Ph.D.
Associate Professor, Department of Focused Inquiry
VCU University College

Classes from the VCUarts Department of Dance and Choreography often visited the Anderson Gallery. Back in the studio, students create work inspired by their exhibition tour of Myron Helfgott: An Inventory of My Thoughts, spring 2015. Photograph by Martha Curtis.
Selected views, student openings. Photographs by Tom Kojcsich, VCU University Marketing.
Sponge HQ (2010-) took up residence at the Anderson Gallery in 2009 at the invitation of Anderson Gallery director Ashley Kistler. The “HQ” is an interdisciplinary workshop, classroom and project space, organized around student collaboration. Having evolved from the participatory and pedagogical art project, Sponge (2006-), the HQ has “attached itself” to the university much the way a sea sponge (which has the distinction of being the only adult animal that doesn’t move) attaches itself to a marine reef. Sponge HQ has a ninety-gallon aquarium with a community of freshwater fish, a felting and dye studio and a library. The space has housed a functioning top-bar beehive with bees flying in and out of the third story window. Student monitors, who also work cooperatively on projects on-site and in a range of other contexts, open the space to the public during scheduled times.

Clockwise from top left: sign by Gavin Foster (Sponge Monitor), Photos by Terry Brown, Beeswax and foam cast sponges by Julia Hundley and Patrick Carter, needle-felted sponge by JoJo Houff (Sponge Monitors).
In the Spring 2010 and Fall 2011 semesters, Sponge HQ hosted Colablablab, an experimental curriculum in which art and biology students enrolled with their instructor in a biology lecture and lab section and simultaneously took a course in the context of the School of the Arts to interpret what they were learning in the Department of Biology. The class took a class. Colablablab was the “collaborative lab about the lab”. Participants presented work at Flux Factory in Long Island City, NY (among other venues), where they won a trophy for being “Most Empirically Rebellious”. The Colablablabbook and Sponge HQ Lab Book also emerged from the experiment.

Drawings L to R: John Gustafson, Hyunji Lee (Colablablaborators). Photo by Terry Brown. Colablablabook cover design by Olivia Ghian.
“Prototype for Preserving the Phylum Porifera” was a 2013 event for the exhibition “MoMA Studio: Common Senses”. Invited by kindred project Mildred’s Lane, the day included delivering a print archive, presenting a new video and offering a honey tasting from the HQ hive. The participants, the second generation of HQ monitors, conducted a public needle felting project replicating sea sponges by felting into foam casts. There were also sponges cast in bronze and in beeswax from the Sponge HQ. This group of monitors met for the first time when the HQ hosted the collaborative SP Weather Station the preceding spring.

Clockwise from top right: “Prototype 1 from Prototype for Preserving the Phylum Porifera”, Project announcement card, Event photo by Gavin Foster (Sponge Monitor), “Sisters and Workers and Foragers and Makers, We are a Social Species” (wool felt beehive box seats) photographed by Terry Brown, Event photo by S. Riley Duncan (Sponge Monitor), SP Weather Station poster by S. Riley Duncan.
For, “Weather Permitting”, the 2013 exhibition of the 9th Mercosul Biennial, the Sponge HQ and “biennial mediators” in the city of Porto Alegre, Brazil worked cooperatively on an installation comprising four species of Brazilian freshwater and marine sponges rendered in hand-felted wool, dyed by hand with plant and insect pigments. In the spring of 2014, the Sponge HQ was invited to design an installation for the exhibition “Thirst” at Proteus Gowanus in Brooklyn, NY. The student participants drove the ideation process and made a collection of hand-felted water adventure gear.

Chronology of recent exhibitions, identified by corresponding paint colors on gallery entrance wall. Photograph by Terry Brown.
The Anderson Gallery mirrors VCU’s entire evolution and holds the memories of how the School of the Arts evolved.

Spanning five decades, the Anderson consistently delivered two things: the new and the unexpected — and often the remarkable and beautiful. And the building’s 5,000-square-foot exhibition space was always tough enough to withstand the most aggressive of installations.

[T]he Anderson, under the stewardship of [Director] Ashley Kistler and a small but talented staff of professionals [Traci Garland and Michael Lease] and student assistants, has never looked better or operated at a higher level programmatically.


Facing page, top to bottom: Exhibiting artists Cynthia Henebry and Alex Bruni, Ginger Metzger and Janelle Proulx, Grace Weaver and Jessica Kain, and Leslie Rogers. Photographs, both pages, by Terry Brown.
I had many wonderful and exciting moments working at the Anderson Gallery. One event I’ll never forget is the opening night of the MFA Thesis Exhibitions in 2014. That was the evening it started pouring rain, and we built a “bridge” using a series of display platforms, so guests could cross the “moat” to the gallery’s front entrance. Talk about a crazy night, but it all worked out! The rain eventually stopped, the bridge was deinstalled, and the remainder of the night was great.

Aaron Ellrich
BA ’14
Installation views, MFA Thesis Exhibitions, Interior Environments, 2010s.
Above: Exhibiting designers Eman Al Sulaimani (top) and Caroline Eddy.
Facing page, top to bottom: Exhibiting designers Xuan Liu, Sarah Beth Basinger/photograph by Robert Smith, Jackie Tugman, and Jillian Chapin.
While Hauft’s work readily kindles other more speculative means of understanding, the viewer must first physically grasp the piece by moving around, through, and above it. Not only has this sort of interactive, kinesthetic experience long grounded Hauft’s installations and inspired her own involvement with handwork; it also constitutes the most fundamental way in which we fathom the topographic contours of any landscape and our relationship to it.

—Ashley Kistler, exhibition curator
If all [Francis] Cape did was take some pictures [of New Orleans neighborhoods, soon after Hurricane Katrina] and put them up, his work could be called opportunistic. What makes this way more than news is that Cape has hung these pictures over a wrap-around installation of his beautifully constructed wainscoting... This gesture—based on care, craft, attention to detail, and time—in such close proximity to things torn away in an instant has a soothing psychic effect and is a way of saying a sort of material prayer for all the loss. Cape is foregrounding something that has probably always been in his work. But never so movingly as now.


Photographs, both pages, by Allen Jones, VCU University Marketing, unless otherwise noted.
The thread that runs through all of these seemingly disparate practices is my need to reconcile my interests in the world of the political with the language of the aesthetic. I try to approach any given project with an attitude of detached research. I want the social critique that inevitably arises out of my work to operate subtly and to reflect what I see as the contradictory and complex nature of South African identity.

—Siemon Allen
When Janey Comes Marching Home

Portraits of Women Combat Veterans

Photographs by Sascha Pfeiffer
Interviews and essay by Laura Breuler

EXHIBITION TEAM
Trisha D. Wilcox, Reuter, Toledo Museum
Makoto Inoue
Katherine L. Kittredge
April 21 – May 7, 2011

ACKNOWLEDGMENTS
Our photographs are on loan from various institutions and individuals, and we would like to thank them for their generous contributions.

Summer Exhibition

Travelogue
May 29 – August 1, 2009

Opening Reception
Friday, May 29, 6–8 pm

Martin Parr
Michelle Van Parys
Olaf Breuning
Theresa Pollak

Virginia Commonwealth University


Below: Exhibition announcement, Social Skin, May 28–August 1, 2010, Organized by graduate students in the Museum Studies Program, VCU Art History Department.

Selected Anderson Gallery print materials, 2009-12.
The Nameless Hour explored the oneiric imagination through a variety of sculptural and projection-based installations. Featuring Janine Antoni, Pipilotti Rist, Stephen Cartwright, Spencer Finch, Sigalit Landau, Paul Pfeiffer, and Stephen Vitiello, the show drew its inspiration, as well as its title, from Gaston Bachelard’s *The Poetics of Reverie*. For Bachelard, reverie is not a condition of idle musing but a state that can invigorate the imagination and stir the soul. Collected within the context of the exhibition, the selected works were intended to function as stimuli for such active reverie.

With contemporary art, it’s very difficult to know what will stand the test of time; there are really no right or wrong answers. Although you may listen to dealers and other knowledgeable people, or read what critics think, which is often helpful, you must be open-minded and ultimately able to evaluate your own responses. So I try to listen to other people’s opinions with an open mind and then decide what is meaningful to me, what I feel I will continue to respond to over time. We’re all influenced by what other people think, but the most interesting aspect of this process is figuring it out for yourself.

The artists in *Environment and Object* champion this capacity of the found object to embed a geographic, economic, and social context in the work of art. Whether based in Africa, Europe, or the United States, these artists employ found materials to link their work directly to issues of personal, local, and ultimately global concern. At the same time, El Anatsui, Bright Ugochukwu Eke, Nnenna Okore, Romuald Hazoumé, and Viyé Diba all reveal the poetry of commonplace and humble materials, providing visual pleasures that please all the more for their economy of means.

Installation views, you, your sun and shadow, January 20–March 11, 2012.

Top to bottom: Ian Pedigo (left to right), The Universe was Halfway Shown, 2010; The Diaphanous Reflection of Aggregates, 2011; and Bloom, 2011.

Sarah Sze, Imposters, Fillers, and Editors (Liquid to Solid), 2010 (left); and Vices and Various Defects (Liquid to Solid), 2010.

Gallery talk (left) by Michael Jones McKean, January 25, 2012; exhibition opening (right) with works by Tony Matelli. Photographs by Tim Chumley.

Photographs, both pages, by Terry Brown, unless otherwise noted.
These objects offer up a subjective index of dimensional marks and moves, materials and meta-fictions silently opening inward, each volunteering distinctly eccentric versions of our thing-based world. Yet in another universe, only slightly altered from our own, the show would be an anthropology of ambient objects whose origins are unknown, an archeology of uncatalogued volumetric displacements, an abridged lexicon of alchemically formed things, a partial library of spatially feral mark-making techniques, an extended mediation on dimensional skins, a depository of shapes that happen not to be screens, an inchoate history of sculpture-objects as analog algorithmic registers.

—Michael Jones McKean, exhibition curator & VCUarts sculpture professor

Above: Dario Robleto, At War with the Entropy of Nature/Ghosts Don’t Always Want to Come Back, 2002. Cassette: carved bone and bone dust from every bone in the body; trinitite (glass produced during the first atomic test explosion from Trinity test site, c. 1945, when heat from blast melted surrounding sand); metal screws, rust, and typeset. Audio tape: an original composition of military drum marches, various weapon fire, and soldiers’ voices from battlefields of various wars made from E.V.P recordings (Electronic Voice Phenomena: voices and sounds of the dead or past, detected through magnetic audiotape). Collection of Julie Kinzelman and Christopher Tribble.


Right: Views of completed installation. Photographs by Terry Brown.

Other participating artists: Hany Armanious, Rashid Johnson, Pam Lins, Haim Steinbach, and Daniel Turner.
Anderson Gallery print materials for student exhibitions, designed by Michael Lease.
Thinking back over a more than three-decade academic career, I am struck by how many artworks in my home are by VCU students and faculty to whom I was introduced at the Anderson Gallery. For most of my years in Richmond, I was fortunate that the Department of History, where my office was located, stood directly across the street from the Gallery. The passageway beside it provided a shortcut to classes I taught in the Hibbs building. After far more classes than I can remember, I would stop by the gallery for an always illuminating experience that provided not only a relaxing diversion from the day’s challenges, but also an opportunity to probe the creative minds of artists.

Beyond the rewarding exhibitions and lectures I attended there, and the friendships I forged, the Anderson Gallery offered opportunities to acquire a rich range of works. During her tenure as director, Marilyn Zeitlin introduced me to the British artist Sue Coe. Her painting, *The John Walker*, which was shown at the gallery and provocatively captures the power of Malcolm X’s thinking, remains a cherished part of my collection. Following her graduate thesis exhibition, I purchased Donna Weis Nicholson’s *Fragments*, a mixed-media work embossed with the writings of the German-born American sculptor Eva Hesse that I continue to enjoy today. New York artist William T. Williams gave the School of the Arts a gift for fundraising purposes, to be sold through the gallery and, as a result, I was able to acquire his evocative print, *Blues for the Bauhaus*.

As a collector whose most passionate interest focuses on African and African-American artists, especially those working in abstract forms, I owe an enormous debt to the Anderson Gallery. While still a student at VCU, Ralph Raphael Fleming created—and continues to create—brilliant collages, a number of which I have purchased over the years. I first saw his work on the cover of a university publication announcing the upcoming student exhibitions. I bought that piece, *American Honeymoon*, and still find something new in it with each viewing. Discussions about art both in and outside the gallery also allowed me to develop friendships with art historians. Dr. Regenia Perry, my fellow VCU retiree, introduced me to black folk art through her private collection, which was shown at the gallery in the early 1980s. I often used the catalogue from her show, *What It Is*, in classes, and it continues to be an important document for understanding this genre.

While it is truly sad that the Anderson Gallery has closed, its legacy will live on. Although I knew Ashley Kistler long before she became the gallery’s final director, our friendship and my continued growth as an individual committed to the arts in general and the visual arts in particular were immeasurably enriched by her presence and programming on campus. Along with countless others, I will be forever grateful that the gallery offered young artists opportunities to show their work in a space shared by nationally and internationally acclaimed artists. The making of engaging art is not necessarily dependent on age or reputation, I’ve learned; the creativity of these young artists also provides boundless joy and enduring insights.

Norrece T. Jones, Jr., Ph.D.
VCU Associate Professor of History and African-American Studies (retired)
Philadelphia, Pennsylvania

THE INSIDERS GUIDE TO THE ANDERSON GALLERY OTHERWISE KNOWN AS ANDY OR AG.

a former gallery assistant's guide

- always run up stairs unless moving art work - you will always climb 12.5 times when in installation mode. Your best frenemy.
- 1 gallon of water weighs 8 pounds.
- almost every wall is fake or has been fake.
- paint everything white. when in doubt, paint it white. be careful with semigloss!
- you always need more paint than you think.
- only Michael knows the true number of ladders at the Gallery. 10? 18? ∞?
- actually arrange the food on platters for openings.
- Myron only drinks red when drinking wine.
- also always laugh at jokes about how small the bathroom is. 12 square feet.
- Leave a tag or more somewhere clever before your last day.

found under
Traci's desk

Tim Carroll
- Don't drink the coffee
- Don't throw keys at lights
- Don't open boss' mail
- Pet badge
- Write name everywhere
- Get cool nickname: like "Thunderdome"
- Go to Costco at any cost
- hide stuff in Leon's office

Don't bring in brass knuckles
There is a basement, they will lie about it 100%
- Access to roof in back of gallery GB
- This desk is sizeable but boring
- Being a gamer on weekends
- Hot chocolate does not make the coffee better
- Artists don't find farting as funny as most
- Clouds are full of rage and wind
- Stray cats outside are not happier in here
- Give me a dollar.
- Don't drink beer in refrigerator. Bring your own.
- The word "whale" will forever be cool.
Map of Anderson Gallery

1st Floor

2nd Floor

Mezzanine

3rd Floor

Not Pictured - The Loft between 1st floor and 2nd floor - storage for chairs, packing materials and Ultra Secret Booze vault for Electronics and "Booze".

LaToya Ruby Frasier: A Haunted Capital; Ester Partegás: You Are Here; Juried Fine Arts, Design & Kinetic Imaging Exhibitions; MFA Thesis Exhibitions (63 exhibitors); Guy Ben Ner: At Home; Imbricative: Drawings by Jack Wax; Forecast.

Myron Helfgott: An Inventory of My Thoughts; Juried Fine Arts, Design & Kinetic Imaging Exhibitions; MFA Thesis Exhibitions, Round I; MFA Thesis Exhibitions, Round II (35 exhibitors).

2013
2014
2015

Left, top to bottom:

Installation view,

Installation views,

Above and right:
Installation views, Bohyun Yoon: Neighbors, September 6–November 8, 2013.

Photographs, both pages, by Terry Brown.

Project 35: Volume 2; Hilary Wilder in the Cool Spot Lounge.

Left: Artist Judith Godwin in conversation with VCUarts Dean Joe Seipel, September 6, 2012. Photograph by Tim Chumley.

Below: Artist Arlene Shechet (right) with gallerist and VCUArts patron Beverly Reynolds. Photograph by Tim Chumley.
1. I watched Balinese dancers in a garden.

They were moving to the Gamelan Raga Kusuma, a community-based ensemble who were playing new and old Balinese music outside the Anderson Gallery. Which, as you might imagine, is a pretty amazing thing to experience on a very hot and long first day of summer. The dancers were positively bewitching; they moved different body parts for each and every beat of the music. And that includes facial gestures, fingers, eyebrows and eyes. Even smiles came and went with the music, although always controlled smiles, never showing any teeth. Impeccable timing with small movements allowed them to follow the fastest beat. In one piece, two dancers squared off trading gestures, even flicking the scarves that hung from their costumes, in a call and response to each other. And if it was sheen-inducing standing in the garden listening to a Gamelan orchestra play beautiful seven-tone melodies, the dancers in traditional costumes, which wrapped their bodies with heavy, jewel-covered fabrics, must have been sweltering. They never let on, always appearing placid and pretty in the Summer Solstice sunlight. Yet again, it was happy hour heaven thanks to the Anderson Gallery’s summer series.

Karen Newton, June 21, 2012, icouldgoonandon.blogspot.com
Happy Hour festivities with artist Hope Ginsburg and her Felt-Making for Nomads workshop, Slow Food RVA, the Indigenous Gourd Orchestra, and Gamelan Raga Kusuma, June-July 2011-14.

Left: A visitor completes his gallery scavenger hunt.

Facing page, left: Cool Spot Lounge with artwork (top to bottom) by Andrew Brehm, Hilary Wilder, Ron Johnson, and Michael Lease.

Photographs by Tim Chumley, Michael Lease, Tom Kojcsich, and Lindy Rodman, VCU University Marketing.
Facing page, top and middle: Exhibition catalogue, designed by Common Name, and installation views, Brian Ulrich, Close Out: Retail Relics and Ephemera, January 18–March 10, 2013. Photographs by Michael Lease and Tim Chumley.

Bottom, left to right: Brian Ulrich, Gurnee, IL, 2005, and Granger, IN, 2003, from Copia: Retail, Thrift, and Dark Stores, 2001-11, January 18–March 10, 2013. Organized by the Cleveland Museum of Art, Cleveland, Ohio.


I am interested in the periphery, in what marks a borderline between the civilized and the wild... Something very subtle happens there, in that borderline, which tells about who we are and how we construct ourselves socially.

—Ester Partegàs
A question that reverberates while encountering each of the striking black-and-white photographs included in the exhibition is: What might be uncovered or gleaned in the shadows? It is a question central to Frazier’s photographic practice, which blurs, blends, and bends the conventions of portraiture and social documentary to challenge investments in narratives of progress and, powerfully, to render present histories and realities that are often absented.


Bottom, right: Jack Wax at the opening. Photograph by Lindy Rodman, VCU University Marketing.
Above: Exhibition announcement, Brian Ulrich, Copia & Close Out, winter 2013.


2013 Fall Exhibitions
VCUarts Anderson Gallery

Ester Partegás
You Are Here

**Antarctica Magnet**

Vinyl-coated flexible magnet

**Minoru Nonaka**

Javen Island, Antarctica
66° 00′ S, 60° 01′ W
2011

"Dread Lightly – Leave No Trace – Keep It Clean – Think Green"

[ANTARCTICA COLLECTION]

7.15.9016

Non-James

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**Mango seed**

Matt Neagle

Fruits de Nature des Nourrisons, Dakar, Senegal
14°53′17″ N, 17°44′22″ W
2012

"Found next to the above Flag Bear bottle cap. By July most harvesting season is ramping up in Senegal and the price is rising. Apparently someone though the case was worth it & one day at the beach. It appeared that an animal of some sort had recently cleaned it off of any remaining bits of mango, noted above, it wouldn’t take much of a bite to access levels of this shallow bunch to be satisfied up."

[SENEGAL COLLECTION]

7.124055

Non-James
The German psychologist Michael Ermann has described “perverse thinking” as the “principle of the acceptance of coexisting incompatible realities,” and the unconscious belief that such contradiction is without consequence. The scariest thing about Forecast is the sense it conveyed that, despite the best efforts of many people, humans will continue to unconsciously—or willfully—inhabit contradictory realities, and that the last thought on our dying planet will be surprise.

Free to roam through the eclectic grove of works in the Anderson without being interrupted by a pair of headphones or a curtain/partition, viewers were subject to overlapping influences—a cross-pollination that drew visitors from one room to the next, but also rendered a multisensory, spatial complex in which meaning accrued in the gaps between the works. The diverse oeuvre presented in An Inventory of My Thoughts bespoke a fundamental, if restless curiosity about memory, order, imitation, and the self, and an attraction to the possibility of elucidating such conditions through what Helfgott has, in talks and conversation, called “the perceptible theater” of art.

Learning that the Anderson Gallery would soon close triggered a flood of fond memories. From my days as a graduate student in the School of the Arts Department of Photography and Film, through recent visits with my Governor’s School students, these recollections prompted me to reflect on the surprising vitality of that little chunk of a building.

While a student, I interned with the late artist Cindy Neuschwander, who was then the Gallery’s registrar. This experience showed me the world behind the white walls and provided an invaluable understanding of the diligence necessary to hang strong shows. The physical space was simultaneously challenging and elegant. The stairs were pinched; there was no elevator; and there were never enough lights, yet the galleries had a combination of spaciousness and intimacy where a wide range of work could shine, from presentations by international artists to those of first-year undergraduates. The persistence of exceptional programming in the face of physical and institutional challenges attests to the excellence of past and recent staff in achieving this impressive feat.

The roles of the Anderson Gallery will be divided and shared by other entities, but I find myself thinking that something ineffable and valuable is being lost. Hanging my MFA thesis exhibition came with an implicit stamp of approval, as it was on walls that had recently held the work of world-renowned artists. Where could this happen in the future? Special Collections at Cabell Library will care for the permanent collection, but will it receive much attention or exposure? I realize now how grateful I am to have experienced the Anderson Gallery before it was lost forever.

Georgianne Stinnett
Artist & Photography Teacher
Maggie L. Walker Governor’s School & VMFA Studio School

Wishes for Yoko Ono’s Wish Tree, written by visitors to her exhibition, Fly, fall 1996.
Happiness

I wish for

Perfect Reaction

To

Peace and love conquer

Surrender more.

I want to

Loy

Money

Taste I

But there lie

Peace and life

As the tree stands

In the table's

relationship

Thank you, God, that I

Lived, knowing


I

Brook Nov. 96

A

The brother

knows

Speedy

Loves

Him
MFA Graduates & Exhibitors

Craft/Material Studies, Graphic Design, Interior Environments, Kinetic Imaging, Painting & Printmaking, Photography & Film, Sculpture + Extended Media, Theater: Costume & Scene Design

1973
Etrell Callahan, Ron Magistro 1974
Jessica Love, Marianne Stikas, John Morgan, Robert Chance, Alice Musgrove, Stephen Althouse, Anita Stratton 1975
Terry Hirst, Karen Dale, James Coty, Rita Harris, Phil Chapman, Bud Diehl, Roberta Williamson 1976
Jackie Lambert, Randi Tamas, Chris Murray, Shelley Reizenstein, Pat Hall 1978
John Kuhn, William Parsons, Susan Schwartz, Brett Wilison, Raymond Martin, William Koch, Jo Ann Waller, Calvert Hand, Cate Fitt 1979
Kevin McGrath, Mark Scala, Don Coomes, Penny Baker, Jerome Collins, Joe Gerlock, Jane Margolis, Lanelle Newell, Adelisi Osiowunmi, Cindy Riple, Glen Yank, Deborah Stewart Cobb, Yoji Matsumoro, John Dillon 1980
Ann Chenoweth, Karen Dal Santo, Diana Detamore, Sally Keller, Charles Medlin, Judy Miller, Louise Norrell, Calvin Reed, Mary Montague Sikes, Seth Stem, Joanne Vernon, David White, Tamara Tomhosen 1981
Wayne Fitzgerald, Cynthia Fraula, Judy McLeod, Wolfgang Jasper, Roxanne Blanchard, Glen Downing, Mark Kloth, Carrie Ann Parks, Jeffrey Ruggles, Foon Sham, Beverly Yokely, John Figura, Jude Schlotzhauser 1982
Amy Hui, Stephanie Sabatia, Gabi Bach, Patricia Parks, Lesley Rykels, Jeffrey R., Joseph Lattuada, Walter Martin, Susan Mortell, Laurie Winters, Lisa Bateman, John Henley, Nansi Trent, Gряд David, Nancey Mclick, Cathie Calhoun, Mary Gaylor, Valerie Bates 1983
Lee James, Marian Hillsley, Brad Adams, Karen Cogar, Ian Farren, Mark Felcara, Kevin Kelley, David Kahan, Sally Lamb Bowring, Holly Sears, David Brown, Mark Sloan 1984
David Williams, Peter Beck, Tracey Taylor, Vance Gellert, Teresa Bramlette, Kenton Dean, Dixie Haggan, Brian King, Tony Rybak, Mike Funk, Donna Weiss Nicholson, Andrew Havenhand, Alyssen Schmuel 1985
David Stover, Tony Cokes, Thurston Woves, Susan Arnold, Cindy Becker, Lorraine Brevig, Jeff Dahlquist, Mary Holland, Catherine Nicely, Tom Daniel, Paula Hvode, Michele Van Parry, Caroline Harding, Charlie Panticello, Ivy Lee 1986
David Bromlek, Ike Steenaker, David Musler, Allan Rosenbaum, Terese Ross, Susan Schmals, Don Crow, Michele Edmonds, Tom Haggerty, Rick Kennedy, Sally Loyn, Wil Ryan, Emil Schie, Jane Betts, Tina Brubaker, Tina Chavanel, Justin Deiter, Yin Hoskins, Phyllis Kida, Harper McGowen, Patrick Monroe, Rosie Rizzie, Grace Tsu, Sandra Butler, Mark Pennell, Sam Caldwell, Barbara Hill 1987
Susan Pinkus, Steven Fishman, Michael Smith, Dianne Cable, David Epperson, Linda Loughran, Hsiieh Hong Da, Lynn Murphy, Graham Campbell, Ted Evagelakis, Robert Bailey, Regula B. Franz, Mike Purvis, Jim Respez, John Deeds, Nancy Seigler, Christopher Seiger, John Schofield, Andrew Jumonville, David W. Martin, Deborah Roth, Dan Thompson, Charles Laune Unsworth, Katherine Kaylor 1990
Walter Bowie, Deborah Eckbreh, Barbara Ames, Francine Blum, Walter Bowie, T. S. Bruce, Denise R. Bute, Mark Cline, Mary Conway, Paige Critchep, Stephen Ebben, Deborah Eckbreh, John Grott, Andrew Harper, John Hull, Kris Iden, Philip Knoll, Linda Laino, Mee H. Lee, Steven Lewis, Judy Little, Harry Lonergan, Sue Muskat, Elizabeth Neal, Patricia Neel, Joseph Scuderli, David She, Jeff Williams 1992
Haegee Kim, Roland Thompson, Melissa Pata, Bindu Mehra, Angel Nuñez, Grace Chang, Kristy Penningo, Timo Selvaraj, Kathleen McLauglin, Fleming Lunsford, Fiona Ross, Marni Rothschild, 222
After an extended period of planning and preparation in partnership with VCU Libraries, the Anderson Gallery’s permanent collection of approximately 3,200 works was moved this past summer to Special Collections and Archives (SCA) in the James Branch Cabell Library on the university’s Monroe Park Campus. Thanks to the foresight of University Librarian John Ulmschneider and VCUarts Dean Joe Seipel, and the provision of expanded SCA spaces resulting from the library’s new construction, this transfer strengthened an already close connection between these campus entities and substantially enhanced services that will be offered by the library to the university community. It also completed a full circle begun in the 1930s, when Dr. Henry Hibbs’ gift of artwork to what would grow into the gallery’s permanent collection shared facilities with the university’s first library.

The compilation and preservation of primary-source material documenting the history of VCUarts has long been a priority of SCA, which also houses a stellar collection of book and comic arts. These materials are consolidated for the first time with works by artists instrumental in this history, including such luminaries as School of the Arts founder Theresa Pollak, whose reference collection of 700 works now join her papers in one place. Last year, while we painstakingly reviewed the Anderson Gallery Collection—as it will continue to be known—in preparation for the move, I was reminded of the wealth of potential research projects just waiting to happen. The collection’s relocation to SCA greatly increases access to it, and this improvement, no doubt, will encourage those future projects. Also promising wider visibility are new public display spaces for the rotation of artworks from the collection, incorporated on multiple floors of the library’s nearly completed expansion.

Many individuals contributed to the success of this complex, multistage transfer, which was dependent first and foremost on the exemplary planning and resolve of Traci Garland and Michael Lease. In Special Collections and Archives, we are immensely grateful to Wesley Chenault, department head, and Yuki Hibben, assistant head, whose expertise and good humor ensured a smooth transition and truly enjoyable teamwork. For their generous help and guidance, we also thank Ray Bonis, SCA senior research associate; Sue Robinson, Cabell Library’s director of communications; Jodi Koste, university archivist; Dinkus Deane, VCUarts director of operations; and Cindy Myron, who provided excellent fiscal support during the gallery’s final years. A big shout out goes to the gallery’s veteran student assistants who ably helped prepare and make the move: Liesa Collins, Molly Flanigan, OJ Knight, Joe Shaffer, and Tiffany Vander Laan.

The distinctive character and content of this book hinges significantly on the recollections, observations, insights, and creativity of the 22 contributors listed on the title page. We are so pleased to include each of their voices, whether in word or artwork, and acknowledge their participation and perspective with deep gratitude. Funding from the Pollak Society, VCUarts’ major support group, launched the project’s research and development, while a grant from Altria Group partially underwrote the book’s printing. To both of these generous sponsors, we extend sincere thanks.
Kim Wolfe, an MA graduate of the Art History Department, doggedly pursued the difficult and dusty task of initially winnowing material from hundreds of archival files and piles of ephemera. Angela Parker, a graduate intern from the same department, also provided valuable help. Matt Charbeneau, VCUarts Graphics Lab manager and longtime staff in the Graphic Design Department, and Kyra Felton, a senior in this department and Graphics Lab assistant manager, readily offered essential support by scanning and preparing these materials for inclusion in the book. Once again, photographer Terry Brown supplied excellent images of artworks needed for publication.

Working with Charley Foley and Angeline Robertson of Scout Design on this, the fifth publication they have designed for the Anderson Gallery was an amazing journey. Angeline and Charley undertook the countless challenges of designing this complicated puzzle of a book with real vision and finesse. Their tireless commitment to the project extended their long connection with VCUarts, where both received degrees in Graphic Design, and with the Anderson Gallery itself, the subject of Charley’s thesis project, which required a rare familiarity with the building and its ghosts. Their love of this place sustained the long, sometimes arduous process of making this book.

Finally, much appreciation goes to Dean Joe Seipel, whose early and unstinting support made this project possible. Under his direction, the next reincarnation of the Anderson Building will surely excite as it propels VCUarts forward.

Caryl Burtner has collected objects and information for over 30 years that document the minutiae of her life and, by extension, popular culture. Her work is both intimate and institutional as she applies cataloguing techniques to everyday objects, always searching for connections and finding humor in the mundane.

Jasmine Calvert worked at the Anderson Gallery as a student assistant for three years while earning her BFA in sculpture, which she received in 2013. She recently completed a five-month internship in performing arts administration at MASS MoCA in North Adams, Massachusetts.

Traci Garland previously served as Gallery Coordinator and Collection Specialist at the Anderson Gallery. In addition to teaching for the VCU Department of Art History, she currently manages registration and policy development for administration and facilities at the university’s ICA.

Hope Ginsburg, VCUarts Associate Professor, makes project-based work that pivots around the production of live events and the images, objects and physical spaces they generate. Her pedagogical project, Sponge (2006–present), has been headquartered on the Anderson Gallery’s top floor since 2010.

Steven High is Executive Director of the John and Mable Ringling Museum of Art in Sarasota, Florida. He has also served as Director and CEO of the Telfair Museums in Savannah, Georgia, and the Nevada Museum of Art in Reno.

Ashley Kistler has served as Director of the Anderson Gallery, Curator of Exhibitions at the Visual Arts Center of Richmond, and Associate Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts.

Michael Lease is a photographer and installation artist who has worked on many solo and collaborative projects since receiving his MFA from VCUarts in 2005. Formerly the Head of Exhibitions and Design at the Anderson Gallery, he currently oversees facilities, exhibitions, and installation at the university’s ICA.

John Malinoski, Associate Professor of Graphic Design, co-founded mOb (Middle of Broad), an interdisciplinary studio of graphic, fashion and interior design students and teachers working with community organizations. He maintains a steady design practice that caters to the needs of non-profits and benevolent businesses.

Bernard Martin is Professor Emeritus at VCUarts, where he was the first Chair of the Department of Painting & Printmaking. Since 1969, his work has appeared in more than 250 solo and group exhibitions nationally.

Amy Moorefield is Deputy Director of Exhibitions and Collections at the Taubman Museum of Art in Roanoke, Virginia. She previously served as Director of the Eleanor D. Wilson Museum at Hollins University and as Assistant Director of the Anderson Gallery.

Scout Design is a graphic design studio founded by VCUarts alumni Angeline Robertson and Charley Foley. Conceptual rigor and meticulous attention to detail are hallmarks of their work. Since 2002, they have built a reputation for clear, resonant design across multiple platforms.

Joseph H. Seipel is Dean of the VCU School of the Arts. He previously served as Senior Associate Dean and Director of Graduate Studies, and as Chair of the VCUarts Department of Sculpture for 17 years.

Matt Spahr, Assistant Professor in the Art Foundation Program, has developed a wide-ranging, cross-disciplinary practice since receiving his MFA in sculpture in 2007. He often works collaboratively with Valerie Molnar to create complex time-based installations exploring the dynamic exchange of energy in nature.

Marilyn Zeitlin has held top executive and curatorial positions at the Arizona State University Art Museum in Tempe and the Contemporary Arts Museum in Houston, Texas. An active arts writer, she continues to lead groups to Cuba, where she first traveled in 1978-79.
One of the gallery’s annual buttons with logo designed by Michael Loose.