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Anderson Gallery: 45 Years of Art on the Edge

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ANDERSON GALLERY

45 Years of Art on the Edge





COVER

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

Made possible with generous support from Altria Group, the Pollak Society, and the Office of the Dean, VCUarts.

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ANDERSON GALLERY

45 Years of Art on the Edge

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OA: EX: VCU: AG: 82: MAR: BUILDINGS

Anonymous

Buildings for Best Products

Gallery staff unloading crates



GALLERY STAFF
UNLOADING CR

Source: Anderson Gallery Exh. "Buildings for
Best Products", March 1982

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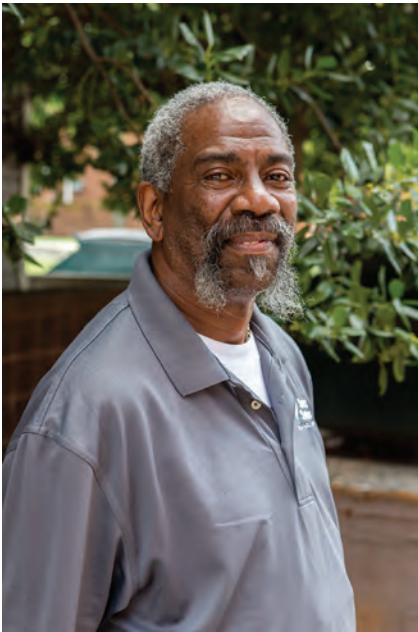
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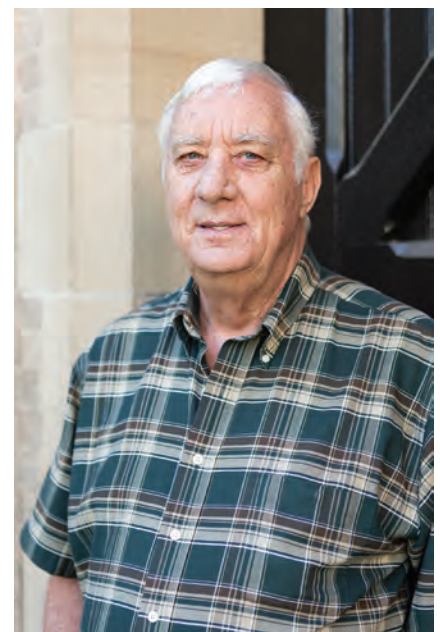
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Joe and Suzanne Seipel with Tony Matelli's sculpture, *Josh*, 2010, at the exhibition opening of *you, your sun and shadow*, January 20, 2012. Photograph by Tim Chumley.

Foreword

VCUarts Dean JOSEPH H. SEIPEL

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,



Stephen Vitiello, *Wildlife, The Sound of Red Earth*, 2010; one of two multichannel sound installations with lighting design by Jeremy Choate, from the exhibition *The Nameless Hour: Places of Reverie, Paths of Reflection*, fall 2010. Photograph by Terry Brown.



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 Hautt, 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



Jennifer Smith, MFA Thesis Exhibition, Carriage House, May 2011. Photograph by Terry Brown.



Musician Eric Stanley and poet Rob Gibsun—both VCU students—performing at Happy Hour, June 2013. Photograph by Michael Lease.

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



Gideon Mendel, *Drowning World*, 2007-ongoing, from the exhibition *Forecast*, fall 2014. Photograph by Lindy Rodman, VCU University Marketing.



Panel for In the Groove: Collecting and Curating African Music, September 29, 2010. Left to right: Bill Lupoletti, Siemon Allen, David Noyes, and Darryl Harper, chair of the VCUarts Music Department. Photograph by Michael Lease.

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.

Excavating the Anderson: The Early History of a Building and its Gallery

TRACI GARLAND

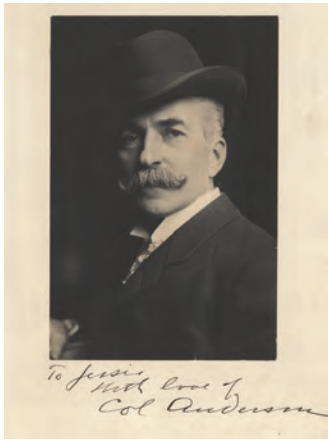
Discovery of the Anderson Gallery's "creepy" back stairwell has been a singular rite of passage for student workers in recent years. Flecked with chips of old paint and crumbling plaster, and definitely off limits to the public, this concrete passageway would make the perfect movie set, ripe for cheap 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."¹ 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.² 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 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.³



Photograph of Colonel Anderson with inscription to Jessie Hibbs, wife of founding RPI Director Dr. Henry Hibbs.

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.⁴ Many of

the first exhibitions showcased the work of the gallery's namesake.⁵

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,⁶ delighted and scandalized Richmond visitors.⁷ 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 McCaless, 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.⁸

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



The RPI Library, Anderson Building, second floor, 1964. All photographs courtesy of Special Collections and Archives, VCU Cabell Library.

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 22. *Small Oil, No. 4*
 23. *Small Oil, No. 5*
 24. *Gouache, No. 24*
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 25. *Parisian Landscape*
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ROLAND OUDOT
 26. *Le Repas*

PABLO PICASSO
 27. *Ex Cathedra*
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PEDRO PRUNA
 28. *Nude Reclining*
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29. *Sereine*
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 30. *Venus et l'Amour*
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VALENTINE PRAX
 31. *Le Nid*
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JEAN SOUVERBIE
 33. *Les Moissonneurs au Repos*

M. UTRILLO
 34. *La rue Girardon a Montmartre*
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MEDARD VERBURGH
 35. *Still Life*
 36. *Street in Uccle*
 Loaned by Marie Sterner

M. VLAMINCK
 38. *Still Life*
 Loaned by M. Knoedler & Co.

Gallery brochure, early 1930s.

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.

1. Henry Hibbs, *A History of The Richmond Professional Institute* (Richmond, VA: RPI Foundation/Whittet and Shepperson, 1973), 47.

2. "A Gift to the School," *The Atlas*, Volume 1, May 1930, 13.

3. "Col. Anderson Dies in N.Y.," *The Proscript*, May 8, 1940, 1.

4. Hibbs, *A History of The Richmond Professional Institute*, 70.

5. "Distinguished Artist Exhibits Paintings in Gallery Bearing Own Name," *The Atlas*, December 7, 1934, 1.

6. *Exhibition of Paintings of the Ecole de Paris*, exhibition brochure, 1931.

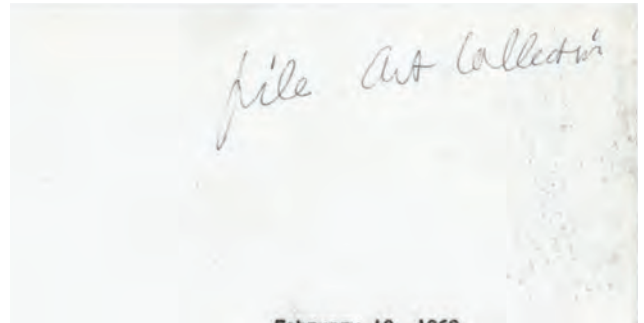
7. In her autobiography, Theresa Pollak recounts a story of a "pompously dressed woman...bristling with disapproval" at a Kandinsky

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.

10. Reproduced on page 22.



February 10, 1969

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.

Dr. Henry H. Hibbs
111 Rebel Ridge
Lexington, Virginia 24450

Dear Dr. Hibbs:

I can't bear the idea of your taking Rubens and Whistler out of your bedroom. I feel that I should send them back to you. Thank you very much, and you may be sure that they will be all properly catalogued and put in the college collection.

I would like to tell you at this time that we have extensive plans all worked out for acquiring the old Anderson Gallery for an art gallery-museum when the new library is built. We have completely planned this with work rooms, storage rooms, and so forth. We do not know whether we will get it or not, but we certainly should as it is disgraceful for a university with an art school like this one not to have such facilities; and it is a shame that the art collection has to be stored in a vault where it benefits nobody. We have some very grand plans, and I do hope they will go through.

You will be hearing from us later this spring, as Miss Pollak will be retiring and we are planning several events to honor her; one of which will be a large retrospective of her work in Rhoads Hall, and another, a dinner somewhat similar to the one we had for Ruth. She is also publishing her memoirs, which she wrote partially for you many years ago. She has added to these, and I think they are an interesting, as well as rich, account of the development of an art school.

Please give my regards to Mrs. Hibbs, and I do hope we will see you both at the several things we are planning for Miss Pollak.

Yours very truly,

Maurice Bonds, Head
Art History Department

pj

cc Dr. Burgart
Mr. Lumpkin

A Somewhat Vague Rememberance

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.

F. D. Cossitt, "Anderson Sets Pace,"
Richmond Times-Dispatch, April 18, 1976, G-4.

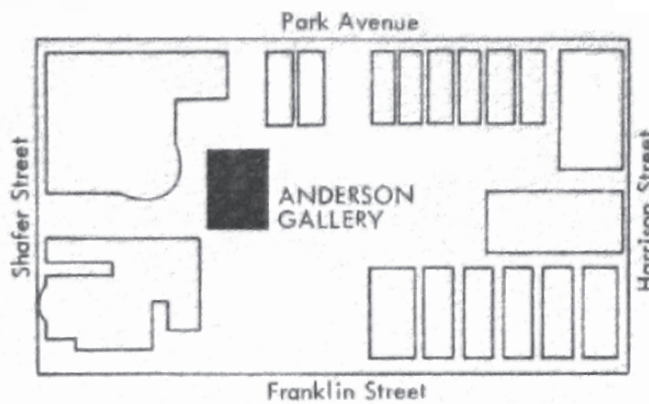
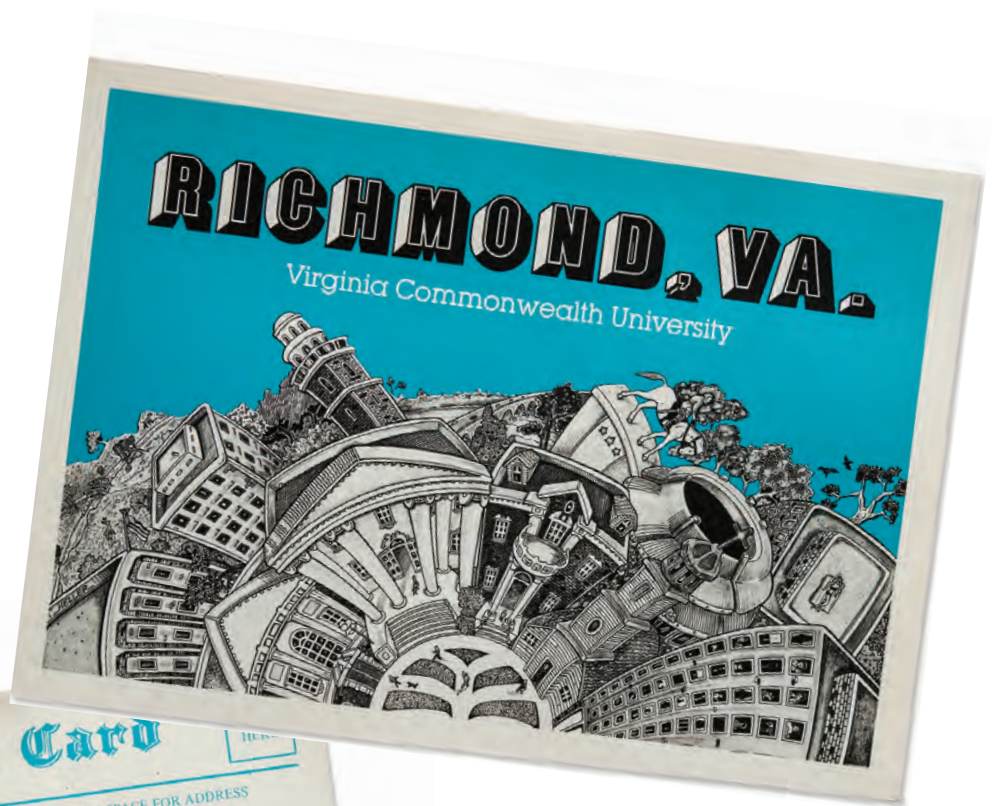




Aside from inheriting a building with unusual interior conformation, Bruce Koplin also inherited a university collection of artworks that had not been fully catalogued and, in some cases, not even seen in 30 years.... With the aid of some student assistants and a very limited budget for the much needed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

Left: Director Bruce Koplin and Mrs. F. Edward Lund opening the Anderson Gallery's art sales gallery, sponsored by the VCU Faculty Women's Club, September 1971.

Right and below: From a set of postcards promoting the Anderson Gallery's 1975 fall exhibitions. Illustration by Frank E. Heller.



1970

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

1971

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. Fautleroy: 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**,

1972

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**;

The Anderson Gallery

On August 24, 1971, Bruce Koplín, 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. Koplín 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. Koplín 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. Koplín 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.

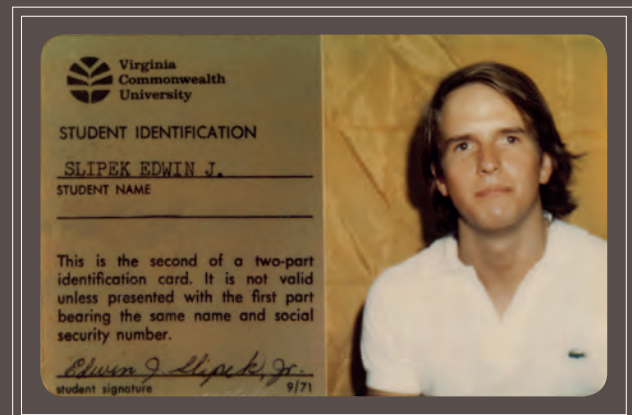
The glue that kept the Anderson together in the early days was the efficient and ebullient Alice McCabe, gallery secretary. She reigned from her desk, which faced the gallery’s main staircase so she could keep a sharp eye on all comings and goings. She was also part of the local avant-garde so there 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. Koplín 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. Koplín 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*





Winter Sun



Nobility



Sad Eyes



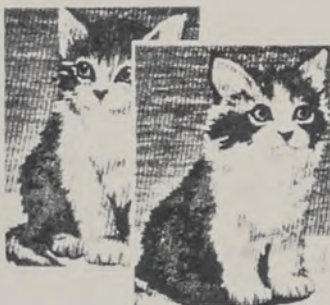
Mountain Stream



Sea and Sails



The Ballet



Kittens



Floral



Natural Beauty



The Birches



High Flight



Rugged Coast

Painting and Printmaking Department Student Show

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



Above: Rembrandt van Rijn, *Woman Bathing Her Feet in a Brook*, 1658; etching, 6⁷/₈ x 3³/₄ inches. Gift of Henry Hibbs, Anderson Gallery Collection.

Right: Albrecht Dürer, *Virgin and Child with Monkey*, ca. 1498; engraving, 7¹/₂ x 4³/₄ inches. Gift of Henry Hibbs, Anderson Gallery Collection.



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

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



This group of drawings was originally assembled for showing at Limestone College in Gaffney, S.C. In making the selection I tried in no way to achieve a unity of time, style or theme. Rather, I worked more toward diversity, believing that for the student a wide range of subject, media and approach would be more advantageous.

Theresa Pollak

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.

Theresa Pollak, 1970. Photograph by Bob Hart, Assoc. Photogras, Ltd.

Artist's statement for the exhibition **Theresa Pollak: Drawings**, March 21–April 9, 1973.

Theresa Pollak, *Afton Pond*, 1961; crayon on paper, 11 x 13⅞ inches. Theresa Pollak Reference Collection, Anderson Gallery Collection.





REFRESHMENTS

OPENING

8, ½ gallons Bourbon,	
@ 12.60 per gal.	100.80
Candles	2.00
Food	19.40
Ash Trays	2.94
Ice	6.20
University Silver	
Rental	5.00
	<hr/> Sub Total 136.34



Facing page, below:
Painter Grace Hartigan,
juror of **Painting Biennial I, February 22–March 15, 1973**, at the exhibition opening; top, far left: Exhibition catalogue.

Left and right: Installation views, **VCU Alumni Exhibition, June 13–August 4, 1978**.



VCU STUDENTS' FINE ARTS EXHIBITION

Gala public opening on Friday, April 14 8-10 pm / Exhibition dates April 16-May 4, 1978. Jurors: Allan Frumkin, Allan Frumkin Gallery, NY and James Melchert, Director Visual Arts Program, NEA. With special thanks for prizes and awards to Dominion National Bank, Federal Reserve Bank of Richmond, First and Merchants Corporation, and United Virginia Bankshares Inc., Richmond, VA. Anderson Gallery, Virginia Commonwealth University, 907 1/2 W. Franklin St., Richmond VA 23220. Gallery Hours: 10 am-4 pm Monday through Friday, 2-5 pm Sunday and by appointment.

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.

Roy Proctor, "Parties for Art's Sake," *Richmond News Leader*, March 5, 1977, A-42.



1973

Annual Foundation Program Student Exhibition; Davi Det Hompson: An International Cyclopedia of Plans & Occurrences; Crafts & Interior Design (students & faculty); Two from the Mid-West: Ken Holder & Harold Gregor;

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.

1974

Krazy Kat Cartoons; 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 & Sculpture 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.

F. D. Cossitt, "Galleries in Trouble," *Richmond Times-Dispatch*, November 30, 1975, J-6.



Exhibition poster, fall 1978, and installation views, VCU Faculty Show, January 13-28, 1979.

1975

Sculpture by Eleanor Taylor; Jewett Campbell: Paintings; Milo Russell: Paintings; Photography (faculty); Three Contemporary Student Printmakers; **Tribute to the Mid-West Show**; Recent Works from the West Broadway Co-Op

Gallery, NY; **Student Photography Exhibition**; Daumier Prints from the Permanent Collection; **New Acquisitions from the Permanent Collection**; Jane Lyon: Recent Serigraphs; **Student Work/Summer**

1974; Painting & Printmaking (faculty); Glenn Scarborough: **Recent Photographs**; Fay Zetlin: Recent Paintings; **Recent Works By New Studio Faculty**; Five from Fashion Design; **National Photography Invitational**; MFA Thesis Exhibitions.

Sculpture (students & faculty); Chair Show; **Communication Arts & Design (students & faculty)**; Recent Paintings: Thomas Desmidt, Durwood Domissee, Michael Wheatley; **Charles Roques: Recent Works**; Recent Works:

Davi Det Hompson, David Sucec; **Heather Holden: Recent Drawings & Videotapes**; Crafts & Interior Design (students & faculty); **Jewish Art, Collection of Beth Ahaba Synagogue**; James Baumgardner: Recent Paintings;

Annual Student Exhibition: Paintings, Prints & Drawings; Three Graduating Printmakers; **New Washington Women**; Graduate Students, Sculpture: Rob McCurdy, Bob Boyce, Tom Chenoweth; **Recent Photographs**:

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] Koplun 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.





VCUarts faculty at the exhibition opening, **Richard Carlyon: Recent Works, January 13–February 12, 1976.** Photographs courtesy of Eleanor Rufty.

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.



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 Kesl: 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, Strozziã;** Drawing Contempo; **Selections from The Permanent Collection;** MFA Thesis Exhibitions.

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.

F. D. Cossitt, "Anderson Sets Pace," *Richmond Times-Dispatch*, April 18, 1976, G-4.

Below: Exhibition catalogue, *Craftsmen's Biennial*, May 13-June 16, 1973.

新芸術

Graphics 72 Japan

A loan exhibition under the patronage of his excellency
Nobuhiko Ushiba
Ambassador of Japan
in Washington, D.C.
April 22 - May 13, 1973
Anderson Gallery
907 1/2 West Franklin
Virginia Commonwealth
University

THE NEW ART



Another Opening.

Another Show.

VCU Graduate Student Invitational Enjoy Sep 14 - Oct 8 Opening 8-10 pm Sep 14	Group Show Richmond Weavers Co-op Enjoy Sep 14 - Oct 8 Opening 8-10 pm Sep 14	Oriental Print Sale Sun Sep 19 1-5 pm Marson Ltd Baltimore Maryland
--	--	--

Anderson Gallery 9075 West Franklin Street 770-6910 Mon-Fri 10am-4pm Sun 2-5pm



POLISH GRAPHICS

October 2-30
 Pietsch, Kung, Haska, Kaczorowski, Gaj, Szmatoch, Boruch, Ziembicka, Jura, Cuprys, Dunikowski, and Stoklosa.
 Organized by Ms. Greta Anderson through the Academy of Fine Arts at Cracow.
 Recent Additions to the Anderson Gallery Art/ Research Collection
 Recent Sculpture/ Ida Trusch

October 15-30
 Graduate Thesis Show/Rita Harris, Department of Painting and Printmaking
 Anderson Gallery, 907 1/2 W. Franklin Street
 Monday-Friday, 10 a.m. - 4 p.m.

ANDERSON ART for APRIL

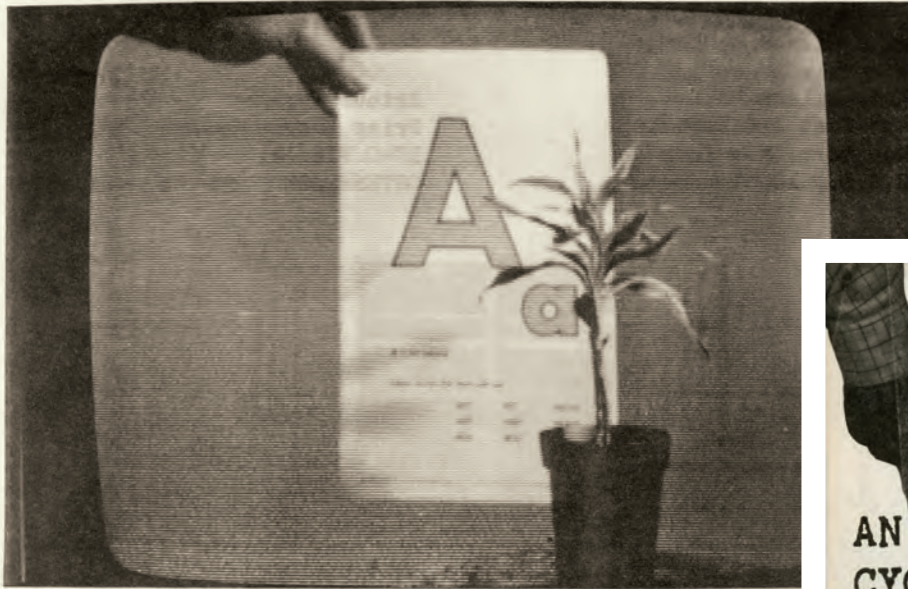
ART EDUCATION DEPARTMENT EXHIBITION
 CRAFTS DEPARTMENT EXHIBITION
 THE SIXTH ANNUAL FOUNDATION PROGRAM STUDENT EXHIBITION
 PHOTO 76: ROCHESTER INSTITUTE OF TECHNOLOGY STUDENT PHOTOGRAPHY EXHIBITION
 OPENING MARCH 30, 8-10PM AND REMAINING ON VIEW IN OUR GALLERIES UNTIL APRIL 22
 COME AT YOUR CONVENIENCE. RAIN OR SHINE.
 THE ANDERSON GALLERY
 907 1/2 WEST FRANKLIN ST
 RICHMOND, VIRGINIA 23220
 GALLERY HOURS:
 10AM-2PM MONDAY THROUGH FRIDAY AND 2-5PM SUNDAY
 CLOSED SATURDAY AND HOLIDAYS
 PHONE (804) 770-8910

DESIGN: GENE RUDY UNIVERSITY GRAPHICS TYPE: RIDDICK ADVERTISING PRINTING: DIETZ PRESS, INC.

Selected Anderson Gallery print materials, 1972-78.

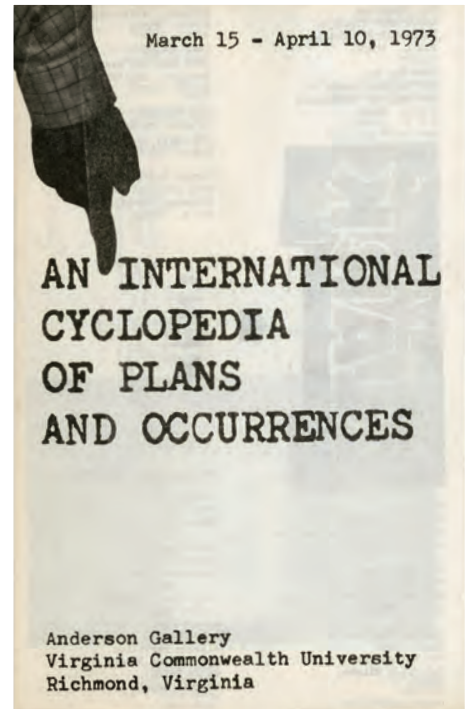
Lange Lakenstraat 25
Haarlem
NEDERLAND

Imre Bak
Nagybanyai U.34
1025 Budapest
MAGYARORSZAG



John Baldessari
2405 Third Street
Santa Monica, California
U.S.A. 90405

Josef Bauer
Promenade 37
4020 Linz
OSTERREICH



March 15 - April 10, 1973

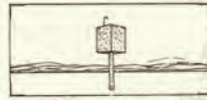
AN INTERNATIONAL
CYCLOPEDIA
OF PLANS
AND OCCURRENCES

Anderson Gallery
Virginia Commonwealth University
Richmond, Virginia

Details from the publication for
Davi Det Hompson's exhibition,
An International Cyclopedia of
Plans and Occurrences, March
21-April 9, 1973.



An adjusted version of Paul
Woodrow's "Tadpole Quartet"
is performed during the
(Musical) Occurrences.



2-305 90
SVERIGE

Ivan Strnad
Roosewelta 49
Praha 6
CZECHOSLOVAKIA

David Sucec
1716 Grove Avenue
Richmond, Virginia
U.S.A. 23220



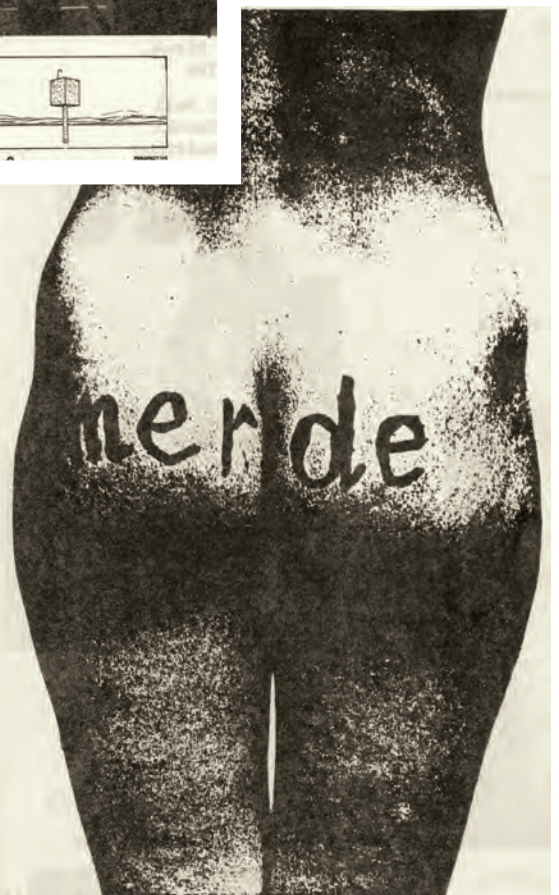
C.R. Stecyk III
2005 Main Street
Santa Monica, California
U.S.A. 90405

Sztuka Aktualna
KZ MPK Plac Solny 18/19
Galeria Inwroca
POLSKA

Dubrosław Baginski
Anna Bolcewicz
Wojciech Brzazewski
Pawel Duda
Pawel Freisler
Zbigniew Jez
Jerzy Kiernicki
Romulad Kutera
Pawel Kwiek

Techne
Eugenio Miccini
Via Dei Neri, 4
50122 Firenze,
ITALIA

Balestrini
Bentivoglio
Bonito Oliva
Carrega
Iagro
Mazzoni



Artists in Richmond's first all-women exhibition [*Sixteen Women Artists: Richmond*, October 24–November 12, 1973] disagree about the all-women concept. "I disapprove, basically," said Jane Bedno, who nevertheless entered three pencil and acrylic works.

"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."

Marsha DeGenaro, "16 GAL-lery Show Proves Feminine Art," *Richmond News Leader*, October 17, 1973, 32.



Above: Exhibition poster, *Fourteen Women Artists*, September 14–October 7, 1977.



Above: Installation view, *The Discount Store*:
Red Grooms, March 28–April 19, 1979.

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."

"Did You Know...", *VCU Magazine*, Summer 1978, 21.



Photograph courtesy of Special Collections and Archives, VCU Cabell Library.



Above: Director Harriet Dubowski in the Anderson Gallery's top-floor exhibition space during the **First Annual Student Fine Arts Exhibition, April 14–May 3, 1978.** Photograph courtesy of *VCU Magazine*.

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.

Roy Proctor, "New Student Work at VCU," *Richmond News Leader*, April 29, 1978, A-46.

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.



1977

Bruce Barton: Recent Works; New Faculty Exhibition; **Four from Maryland;** Sculpture (students & faculty); **Tactile Exhibition;** Susanne Arnold & Mimi Golub Scalin; **Communication Arts & Design, Interior Design, Art**

Education, Crafts (students & faculty); Annual Foundation Program Student Exhibition; **Photo '76, Rochester Institute of Technology;** Annual Student Painting & Printmaking Exhibition; **See Bath In Ink, Jon**

Bowie; 14 Women Artists; **Michael Christopherson: Sculpture;** British Printmaking: Contemporary Directions; **MFA Thesis Exhibitions.**

1978

Our America, Drawings by Abraham Rattner; **Ruth Abrams: Microcosms;** Sam Gilliam: Extensions Part 1; **Charles Schmid: The Mechanical Landscape;** Juried Student Design Show; **First Annual Student Fine Arts**

Exhibition; Tom Lewis: **Bee Sculpture;** **Morris Yarowsky: Recent Paintings;** Donato: **Recent Works;** **Valerie Perkinson: The Light of Color;** VCU Alumni Exhibition; **Manipulative Photography;** Naive Visions; **The American**

Comic Strip; The Unclassified Section: Three Artists from New York; **Mota Mail: 1976–1978;** Manuel Alvarez Bravo: Images of Mexico; **New Faculty '78;** Nancy Strube: **Creativity, Art & Science; Artists' Portraits of Artists;**

Michael Walls at the Anderson Gallery, September 1979. Photograph by Don Long, courtesy of *Richmond Times-Dispatch*.



“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.”

Robert Merritt, “Anderson Gallery’s Michael Walls Brings Excitement to His Job,” *Richmond Times-Dispatch*, September 16, 1979, J-1.

Left: Installation view, **Late 20th Century Art from the Sydney and Frances Lewis Foundation, December 5, 1978–January 8, 1979**. Left to right: Gilbert and George, *The Tree*, 1978; Robert Cottingham, *Optic*, 1973; Gregory Gillespie, *Landscape with Birch Tree*, 1976; Roy Lichtenstein, *Still Life with Folded Sheets*, 1976; Alfred Jensen, *Negative Optic Electric Force*, *Positive Optic Electric Force*, 1975.



1979

Late 20th-Century Art from the Sydney & Frances Lewis Foundation; MFA Thesis Exhibitions.

Faculty Show; **Ring Exhibition**; Eucalyptus Tree Studio; **Juried Student Design & Fine Arts Exhibitions**; The Discount Store; Red Grooms; **The Lamp Show**; Carol Catherine Steinke, 1940–1978; Women Smoking;

The Permanent Collection; **Life of the Anderson Gallery**; Gary Winogrand: Photographs; **Ten Works on Paper from the 70s**; Lester Van Winkle: An Installation; **Advanced Placement Workshop Exhibition**; Three

Bravura Painters of the Human Figure: William Beckman, Jillian Denby & James Valerio; **American Printmaking Invitational**; Index 1: Jake Berthot; **Portraits: Seven Prints from the**

Permanent Collection; Index 2: Allen Moore: Paintings; **Lester Van Winkle**; Time To Show: Graduate Sculpture; **Art of the Kuba**; Five in Fiber; **Index 3: Stephany Brodie Lederman**; MFA Thesis Exhibitions.



Selected Anderson Gallery print materials, 1977-79.



1970s
46

The Unclassified Section: three artists from New York
October 18-November 16, 1978
The works of Louis Lieberman, Rodney Ripps and Jack Solomon expand our notions of two-dimensional painting and three-dimensional sculpture within the contemporary art context.

MOTA Mail: 1976-1978
October 18-November 16, 1978
On view are examples of small press magazines and newspapers, postcard art and correspondence art by artists including such leaders in the field as Ken Friedman and Ray Johnson. On loan from the Museum of Temporary Art, Washington, D.C.

Manuel Alvarez Bravo: Images of Mexico
October 18-November 16, 1978
An exhibition of fifteen photographs which span from the nineteen twenties to seventies by this renowned Mexican Photographer. The portfolio is on extended loan to the VCU Anderson Gallery Permanent/Research Collection.

New Faculty '78
October 18-November 16, 1978
An exhibition of recent works by new VCU School of the Arts faculty.

Fall Exhibition Calendar

Anderson Gallery
907 1/2 W. Franklin St.
Richmond, VA 23220
(804) 257-1522
Harriet Dubowski, Director
Gallery hours:
Monday-Friday, 10am to 4pm
Saturday-Sunday, 2-5pm

September 13-October 12, 1978
Opening previews:
Tuesday, September 12, 8-10pm

MANIPULATIVE PHOTOGRAPHY
Twelve internationally recognized photographers: William Larson, Duane Michals, Lucas Samaras, Sonia Sheridan, Jerome Stephens, Richard Stevens, Doug Stewart, Evon Streetman, Charles Swobland, Michael Ternes, Jerry Uelsmann and Todd Walker exhibit works which reflect their distinctive artistic investigations and experiments. Methods include chemical staining, reticulation, six-screen, multi-image, SX 70 Polaroid, VCC and Color-In-Color I computer, dry silver, sound transmission, cliché-verre, etc.

NAIVE VISIONS
An exhibit of painting, drawing and sculpture by seven artists who have never received formal training yet whose visionary art inclinations are manifested in unique and unusual artistic creations. Works by Miles Carpenter, Howard Finster, Joseph E. Yoakum among others.

September 13-26, 1978

THE AMERICAN COMIC STRIP
A brief overview of the history of comics. Curated by Thomas Inge, Professor of English, Virginia Commonwealth University.

October 18-November 16, 1978
Opening previews and reception:
Wednesday, October 18, 8-10pm

THE UNCLASSIFIED SECTION: THREE ARTISTS FROM NEW YORK
The works of Louis Lieberman, Rodney Ripps and Jack Solomon expand our notions of two-dimensional painting and three-dimensional sculpture within the contemporary art context.

MOTA MAIL: 1976-1978
On view are examples of small press magazines and newspapers, postcard art and correspondence art by artists including such leaders in the field as Ken Friedman and Ray Johnson. On loan from the Museum of Temporary Art, Washington, DC.

MANUEL ALVAREZ BRAVO: IMAGES OF MEXICO
An exhibition of fifteen photographs which span from the nineteen twenties to seventies by this renowned Mexican Photographer. The portfolio is on extended loan to the VCU Anderson Gallery Permanent/Research Collection.

NEW FACULTY '78
An exhibition of recent works by new VCU School of the Arts faculty.

October 18-27, 1978

CALVERT HAND: MFA THESIS SHOW
Department of Crafts

Sunday, November 12, 2-5pm
ERICKSON FINE PRINTS SALE

December 5, 1978-January 8, 1979
Opening previews and reception:
Monday, December 4, 8-10pm

LATE 20TH CENTURY ART FROM THE SYDNEY AND FRANCES LEWIS FOUNDATION
The exhibition contains outstanding examples of contemporary art. Among the major artists represented in the collection are Raphael Ferrer, Al Held, Chuck Close and Red Grooms.

Photograph and Design by Memara Fulanick University Graduate Communication Arts and Design

MARSON ORIENTAL PRINT SALE

OPENING PREVIEW
November 9, 1977
8-10 PM
The public is invited to attend

ANDERSON GALLERY
Virginia Commonwealth University
907 1/2 West Franklin Street
Richmond, VA 23220

SAM
GILLIAM:
EXTENSIONS
PART
ONE



OUR AMERICA

Drawings by Abraham Rattner created during a trip with Henry Miller from NYC to New Iberia, La 1940/41
Jan 23 through Feb 8, 1978 / Public opening: Mon, Jan 23, 8:30 - 10 pm / Gallery hours: Mon thru Fri 10-4 Sun 2-5
Anderson Gallery, Virginia Commonwealth University 907 1/2 West Franklin Street Richmond, Virginia 23220

ANDERSON GALLERY
Virginia Commonwealth University
cordially invites you to attend
the opening preview of
**BRITISH PRINTMAKING:
CONTEMPORARY DIRECTIONS**
Wednesday, November 6, 1977
Eight to ten PM

IMPORT

Anderson Gallery
907 1/2 West Franklin Street
Richmond, Virginia 23220

IMPORT

ANDERSON GALLERY
Virginia Commonwealth University
907 1/2 West Franklin Street
Richmond, Virginia 23220

GALLERY HOURS
10 AM-4 PM
Monday through Friday
2-5 PM Sunday



ART
OF
THE
KUBA

Anderson Gallery
Virginia Commonwealth University



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.

F. D. Cossitt, "Sister Gertrude, Artist, Musician," *Richmond Times-Dispatch*, November 26, 1972, K-5.

Right: Sister Gertrude Morgan, *Jacob's Well*, no date; tempera on cardboard, 16¼ x 20¼ inches. Gift of the School of the Arts, Anderson Gallery Collection. Photograph by Terry Brown.

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 Koplín spotted it unprotected, coated with ice and beginning to disintegrate.

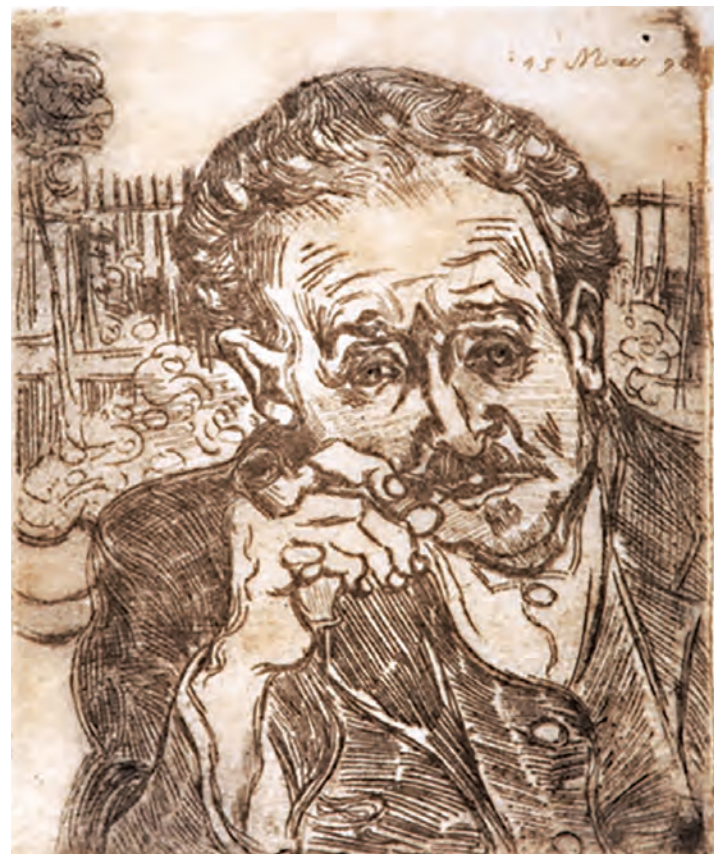
Roy Proctor, "Hidden Treasure at the Anderson," *Richmond News Leader*, August 24, 1974, 17.

In 1974-75, Dr. Hibbs donated additional works to the Anderson Gallery Collection, including these three pieces:

Left: William Edmondson, *Angel*, 1940s; limestone, 24 x 6 x 8 inches. Photograph by Terry Brown.

Facing page, bottom right: Vincent van Gogh, *Portrait of Dr. Gachet*, 1890; etching on Japanese tissue, 7¼ x 5¾ inches; bottom left: Henri Toulouse-Lautrec, *Le Jockey*, late 19th century; lithograph, 14½ x 9½ inches.

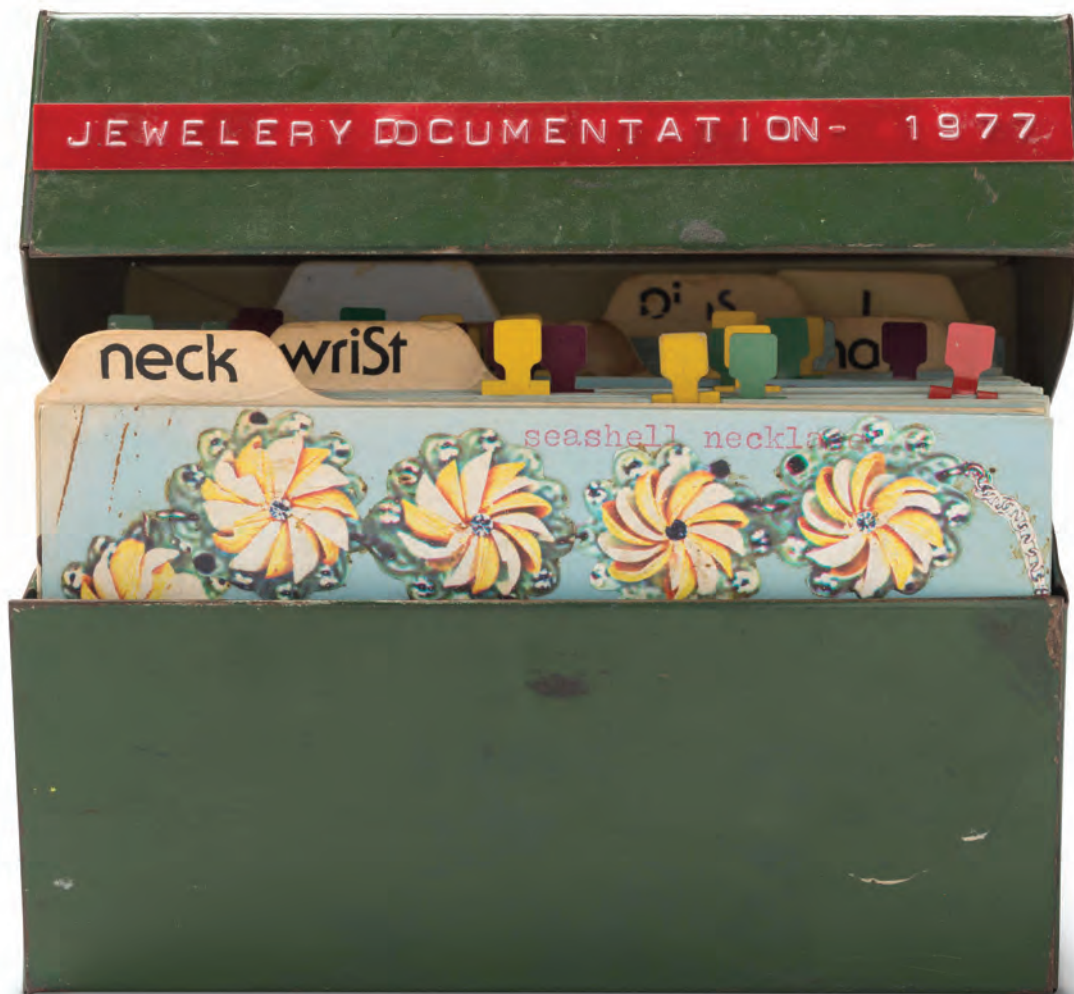
Gifts of Henry Hibbs, Anderson Gallery Collection.



Artist Folio III: Caryl Burtner



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



Detail, installation by Terry Berkowitz, in *Future Histories: The Impact of Changing Technology*, fall 1985.



Artist Judy Rifka installing her exhibition, *Major Works 1981–1984*, fall 1984.

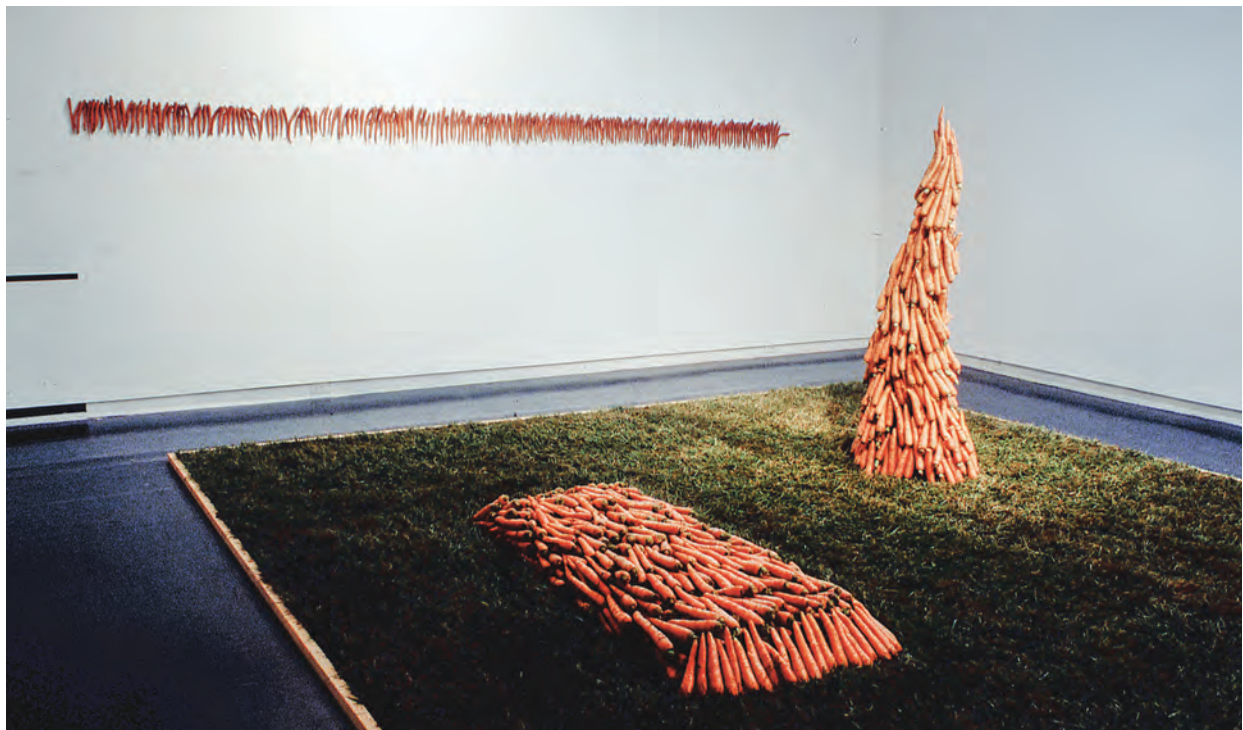
installation, addressing an event that moved the world: the explosion of Flight 103 over Lockerbie, Scotland, which was perhaps an early instance of terrorism. Maybe it was the time, or maybe my age, but it really seemed as if new things were happening in art all the time. I loved the show of the work 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



Installation view, Larry Miller: *As If the Universe were an Object, Selected Works 1969–1985*, winter 1986.

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.



Howard Finster, *Paradise Garden*, 1978; enamel on metal, 14¾ x 20¾ inches. Gift of Jeff and Jane Camp, Anderson Gallery Collection. © 2015 Howard Finster / Artists Rights Society (ARS), New York. Photograph by Terry Brown.



Anderson
Gallery

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

SOLO

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?"

Carlie Collier, "Profile," *Arts Voice*, November-December 1982.

Director Marilyn Zeitlin and gallery crew. Clockwise from left: Rig Terrell, Andy Colvin, Paula Graham, John Wilson, Cindy Neuschwander, Marilyn Zeitlin, Kentley Dean, and David Stover, 1984. Photograph by David Stover.





1980 School of the Arts Faculty Exhibition

28 October - 16 November

opening: Tuesday, 28 October, 8-11 P.M.

program of film and video

A program of film and video works by Cliff Dixon, Chuck Henry, Vibeke Sorensen, and Joan Strommer, lasting approximately thirty minutes, will be shown twice daily from Tuesday, 28 October, through Sunday, 2 November, on an announced schedule in Gallery 3, on the first floor.

ninety minute survey of video

A survey of the video works of Vibeke Sorensen, lasting approximately ninety minutes and introduced by the artist, will be shown in the same space at 7 p.m. on Wednesday, 29 October, and at 4 p.m. on Sunday, 2 November.

participating artists

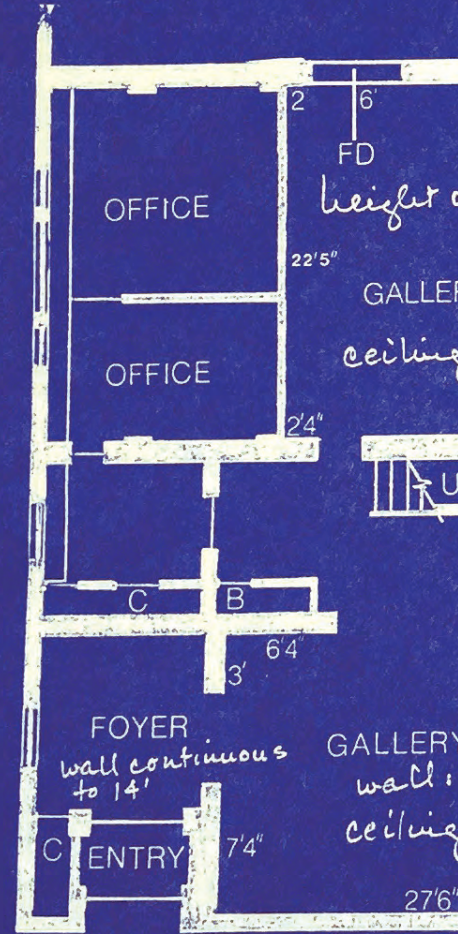
- | | |
|------------------------|----------------------------|
| Anne Andersen | Marc Katz |
| Nicolas Appar | Richard Kevorkian |
| Charles Bleick | Bruce Koplin |
| Stefany Blyn | Alan Landis |
| James Bradford | Nancy Lensen-Tomasson |
| David Bremer | Marilyn Lerner |
| Lindsay Agnew Brinks | Craig Marlow |
| James Bumgardner | Bernard Martin |
| Mallory Callan | Robert Meganck |
| Jewett Campbell | James Meyer |
| Richard Carlyon | James Miller |
| Loran Carrier | Allen Moore |
| Robert Carter | George Nan |
| Patricia J. Chester | Harold North |
| Meredith Davis | Patricia Pape |
| Thomas DeSmidt | Theresa Pollak* |
| Cliff Dixon | Kathleen Franck Quarterman |
| Darwood Domisse | Curtis Ripley |
| Gerald Dosato | Nancy Roeder |
| Michael Drought | Chuck Scalin |
| Karen Edelmann | Alan P. Schantz |
| Michael Ferris | Joe Seipel |
| David Freed | Chris Stillman |
| William Hammersley | Vibeke Sorensen |
| Robert Hawkes | Joan Strommer |
| John Hawthorne | Nancy Strube |
| Myron Helligott | Barbara Tisserat |
| Chuck Henry | Lester Van Winkle |
| John Henry | Frances Wessells |
| Daniel Hill | Philip Wetton |
| H. Gilda Hinter-Reiter | Otti Y. Windmueller |
| Kent Ipsen | Jim Wright |
| Susan Iverson | Morris Yarowsky |

*Professor Emerita

dance and choreography

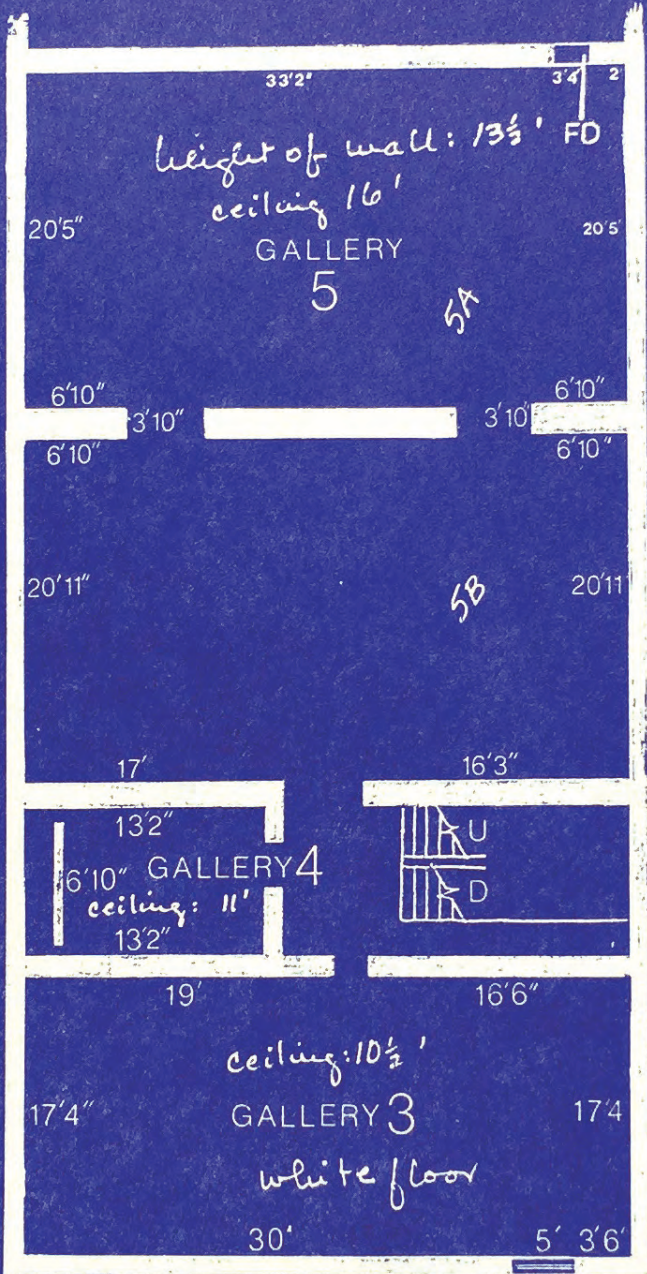
The Department of Dance and Choreography will present two Faculty Concerts on Sunday, 9 November, at 3 p.m. and at 7 p.m. These programs will last approximately one hour and will include works by Anne Andersen, Frances Wessells, Patricia Pape and Marc Katz. These will be presented in Gallery 5, on the second floor. Information on reserving tickets for the two performances may be gained by telephoning (804) 257-1522.

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62

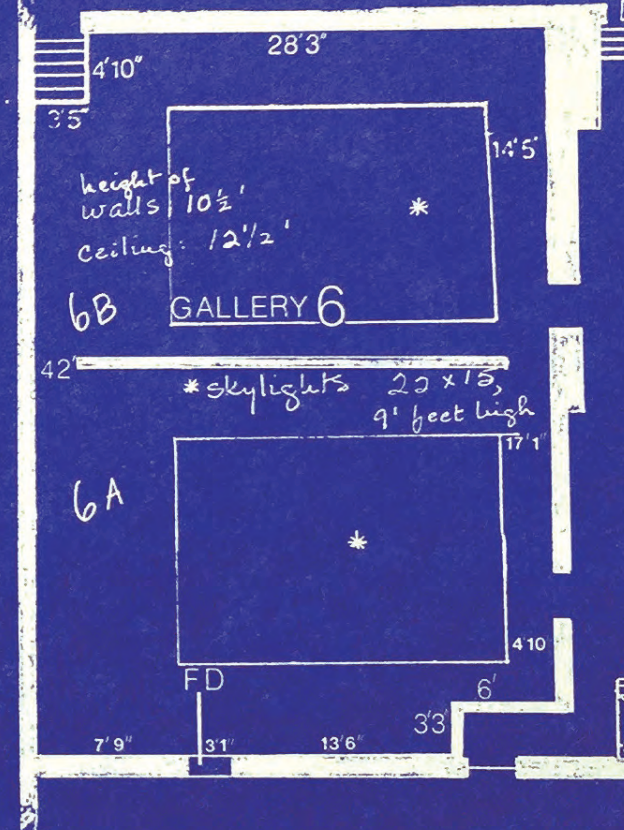


SECOND FLOOR

1ST FLOOR



THIRD FLOOR



Dates and hours of receptions:

- | | |
|---------------------|--|
| First installation | Friday, 21 March, 8 to 10 p.m.
Please wear  to this reception. |
| Second installation | Wednesday, 2 April, 8 to 10 p.m.
Please wear  to this reception. |
| Third installation | Friday, 18 April, 8 to 10 p.m.
Please wear  to this reception. |

ANDERSON GALLERY
907 1/2 West Franklin Street
Richmond, Virginia 23284

VIRGINIA COMMONWEALTH UNIVERSITY
(804) 257-1522



JOAN SNYDER SAN FRANCISCO ART INSTITUTE NOVEMBER 2-DECEMBER 14, 1979
 GRAND RAPIDS ART MUSEUM JANUARY 15-FEBRUARY 24, 1980
 THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO MARCH 9-APRIL 12, 1980
 ANDERSON GALLERY, VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND MAY 7-MAY 28, 1980

March 19-April 3

Opening:
Thursday,
March 19,
8 to 10 p.m.

Virginia
Commonwealth
University
907 1/2 West Franklin Street
Richmond, Virginia
23284

1981 STUDENT

design

E X H I B I T I O N S



JURORS

Communication
Arts and Design

Faculty:
Communication
Arts and Design,
Virginia
Commonwealth
University

Crafts
Department

Faculty:
Crafts
Department,
Virginia
Commonwealth
University

Interior
Design

Milo Hoots,
Milo Hoots
Associates, Inc.,
Washington, D.C.

Theatre
Department

David Weiss,
Chairman
Department
of Theatre,
University
of Virginia

Outdoors In America

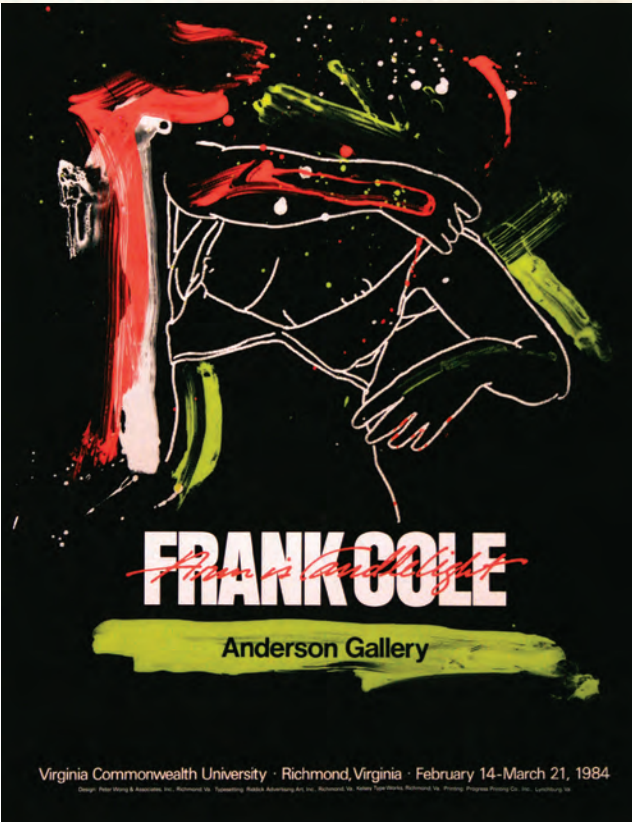
11 Photographers

- Ansel Adams
- Robert Adams
- Lewis Baltz
- William Christenberry
- Bevan Davies
- William Eggleston
- Lee Friedlander
- Len Jenschel
- Art Sinsabaugh
- Kid Utah
- Henry Wessel, jr

Lenders to the exhibition:
Castelli Graphics, New York City; Charles
Cowles Gallery, New York City; Robert
Freidus Gallery, New York City; Lum Gallery,
Washington, D.C.; Sander Gallery, Washington,
D.C.; Sonnabend Gallery, New York City; Kid
Utah, Los Angeles; Daniel Wolf Gallery, New
York City

Exhibition organized by **Michael Walls, Director**

design: **leonard collier, design center**
communication arts and design department, vu



Virginia Commonwealth University · Richmond, Virginia · February 14-March 21, 1984



RUSSIA



William Wegman and Man Ray (Photo by Ana Busto.)

WILLIAM WEGMAN

VIDEOWORKS
 Institute of Contemporary Art of the Virginia Museum
 January 18 - February 6, 1983

PHOTOGRAPHS AND DRAWINGS
 Anderson Gallery
 School of the Arts, Virginia Commonwealth University
 January 11 - February 4, 1983

20 January-15 February 1981 *Anderson Gallery*

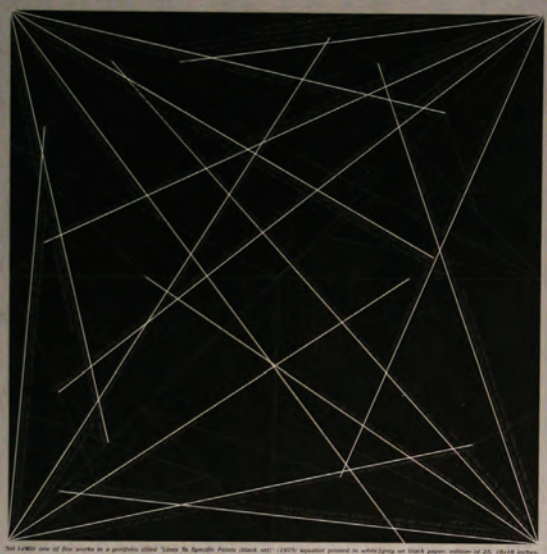
Opening: Tuesday, 20 January, 8 to 10 p.m.
 Virginia Commonwealth University
 907 1/2 West Franklin Street
 Richmond, Virginia 23284

ANDERSON GALLERY
 907 1/2 WEST FRANKLIN STREET
 RICHMOND, VIRGINIA 23284
 (804) 257-1522

OPENING: TUESDAY, 23 SEPTEMBER, 8 TO 10 P.M.

**BOCHNER
 LEWITT
 MANGOLD
 MARDEN
 MARTIN
 RENOUF
 ROCKBURNE
 RYMAN**

PRINTS



Not a 1981 work of fine art in a portfolio titled 'Lines by Specific Points' (1977) aquatint printed in white/gray on black paper, edition of 25, 16x18 inches.

**BOCHNER
 LEWITT
 MANGOLD
 MARDEN
 MARTIN
 RENOUF
 ROCKBURNE
 RYMAN**

ANDERSON GALLERY
VIRGINIA COMMONWEALTH UNIVERSITY
907 1/2 WEST FRANKLIN STREET
RICHMOND, VIRGINIA 23284
(804) 257-1522
23 September - 12 October 1980
Opening Tuesday, 23 September, 8 to 10 p.m.

A survey of etchings and aquatints printed at Crown Point Press, Oakland, California, and published by Parasol Press, Ltd., New York City, with the portfolio of screenprints by Agnes Martin printed at Domberger KG, Stuttgart, West Germany, and published by Parasol Press.

This exhibition was originally organized by Ms. Nancy Tausley for Art Gallery of Ontario, where it was installed from 18 December 1975, to 18 January 1976. A catalogue was published by Art Gallery of Ontario on the occasion of the exhibition.

All works are lent by Parasol Press, Ltd. The assistance of Mr. Robert Feldman is gratefully acknowledged.



Selected Anderson Gallery print materials, 1980-84.



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, plantered, 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.

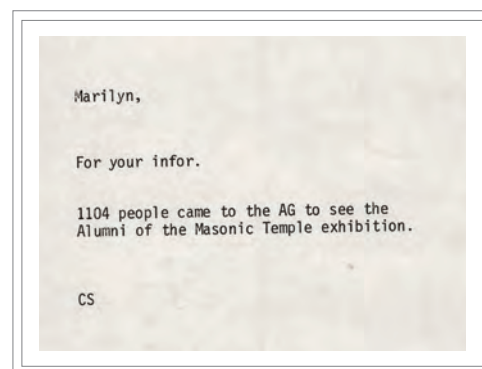
Morris Yarowsky, catalogue introduction to the exhibition *Alumni of the Masonic Temple, June 18-July 23, 1983*.

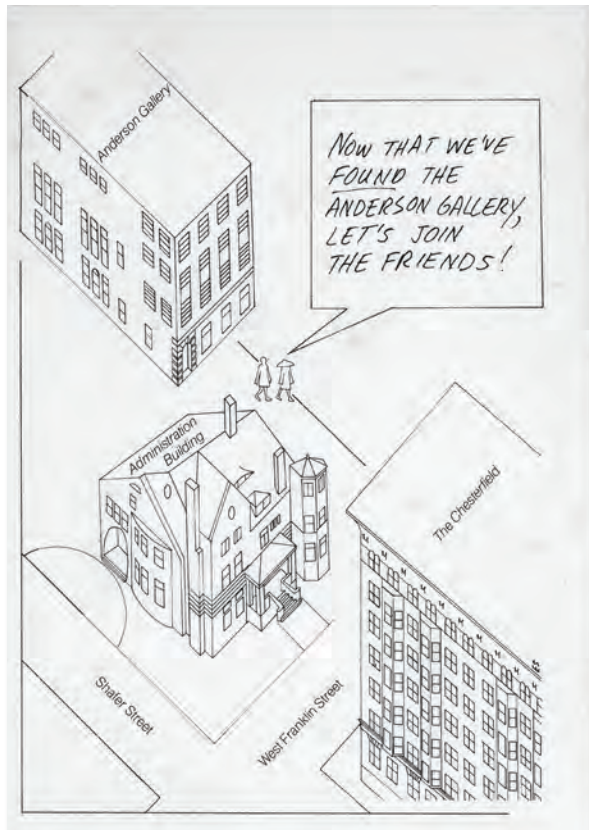
End of an Epoch

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.

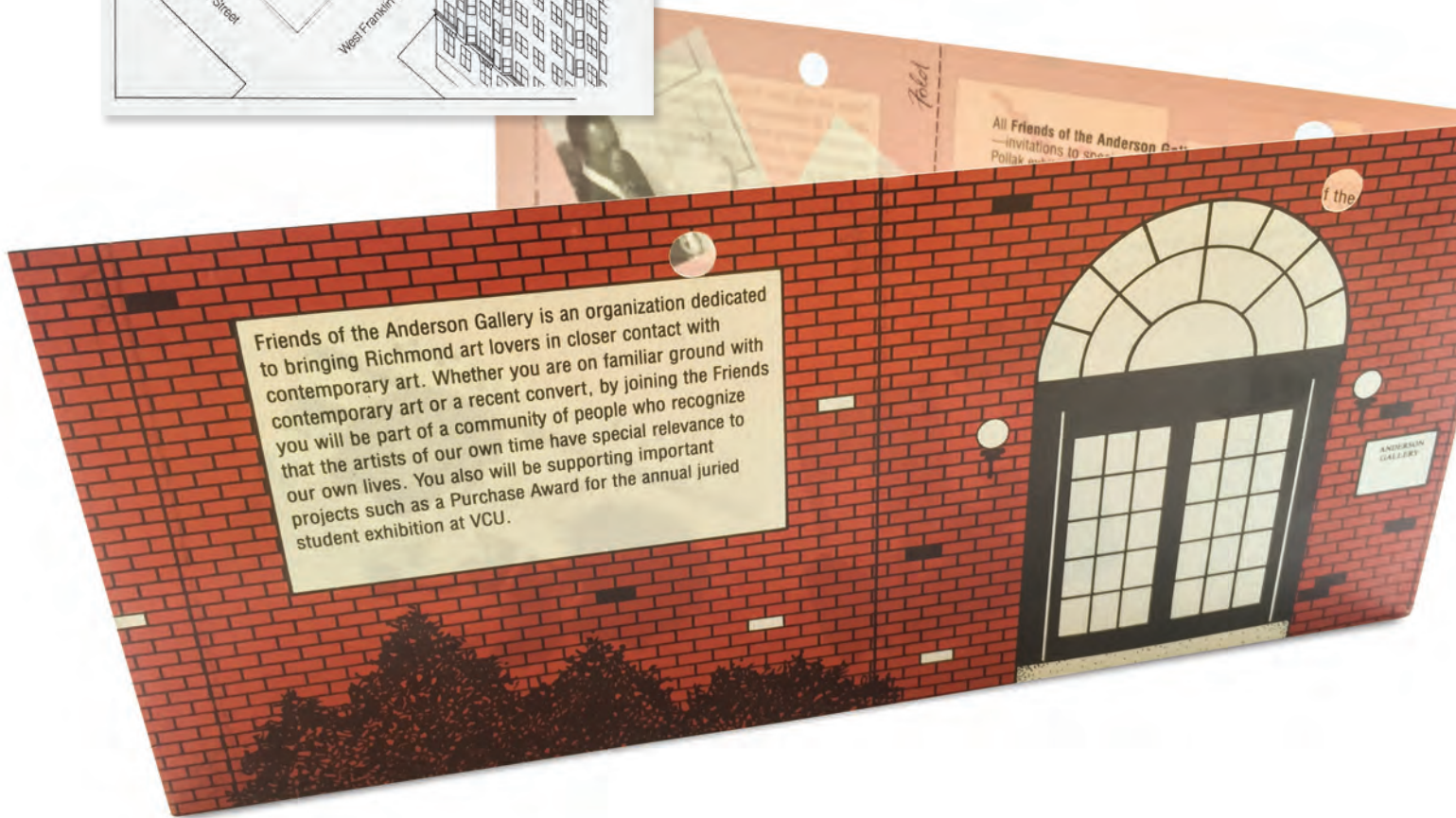
As a result of plans to transform the building into some type of community arts center to be developed by the Richmond Federated Arts Council and its progeny organization, the Richmond Arts District, the building was finally closed to its artist





Promotional materials for Friends of the Anderson Gallery, 1986-87. Left: Illustration by Edwin Slipek.

Below: Gallery visitor at student exhibition, 1980.



1980

Index 4: Francis Barth, Selected Works from a Russian Abecedar; 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: Bochner, Lewitt, Mangold,

Marden, Martin, Renouf, Rockburne & Ryman; **Index 6: Leon Polk Smith;** Index 7: Contemporary Urbi-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.**

Outdoors in America; **Index 9: Cecil Abish;** Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions;** Senior Student CA&D Show; **Index 9: Alfred Jensen;** We Just Work Here; **Council Of Visitors PAP Exhibition;**

1981



Andy Warhol, *Mao Tse-tung*, 1972; screenprint, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches. Gift of Mallory Callan, Anderson Gallery Collection. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

1982

A Point Of Departure, Sculpture Seniors; **Four Painterly Painters**; Schoenberg, Memorabilia; **Alumni Exhibition**; Central Asian & Contemporary Ikats; **David Schirm: Drawings**; Jeff Davis: Large Paintings; **Schemes: A Decade**

of Installation Drawings; Donald Cole: Paintings, Drawings & Sculpture; **Sam Wiener & Evangeline Tabasco**; La Joie De Vivre: Prints from the Permanent Collection; **Paul Rotterdam: Drawings & Paintings**; Works

to be Destroyed; **Denise Green: Ellipses**; Craig Kauffman: Comprehensive Survey, 1957–1980; **Carolyn Montague: Sculpture**; Nine Skinny Artists Working in Richmond; **Japanese Prints Today**.

Jud Fine: Works from Shime/Stone; **Kent Floeter: The Golden Calf**; Terry Berkowitz: The Albino Room; **Sharon Gold: Paintings**; Selections: Student Crafts; **Nature Transformed**; Messages: Words & Images; **The Good**,

The Bad & The Ugly, Juried Student PAP Exhibition; Buildings for Best Products; **Post-Modernist Design**; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions**; Senior CA&D Show; **Coverlets, Carousel**

Figures & Cigarstore Indians; Nancy Lensen-Tomasson & Willie Ann Wright: Photographs; **Lee James: Ghosts**; An Alumni View; **Common Sense**; Marnie Hillsley: An Installation; **Helge Jorgensen: An Installation**;



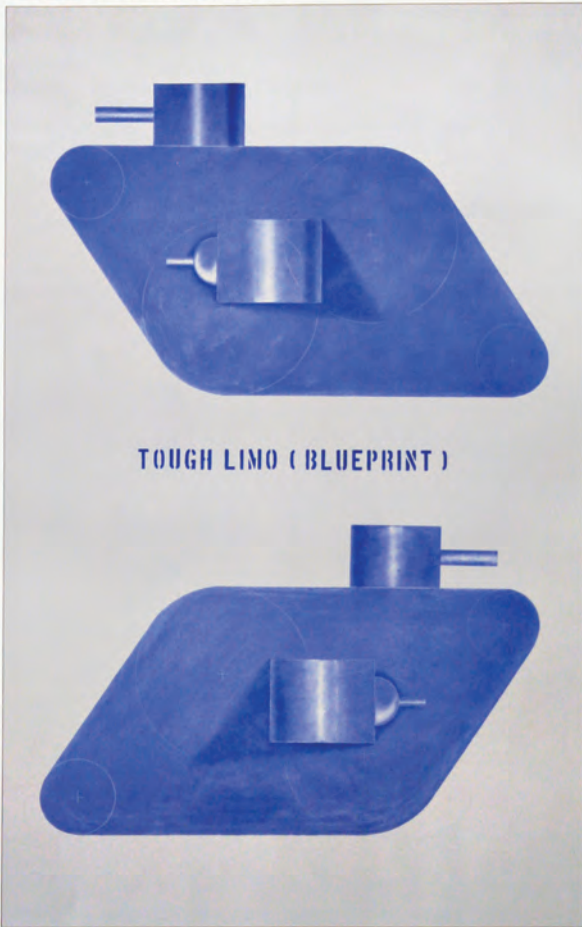
Clockwise from top: Garry Winogrand, *New York*, 1967; gelatin silver print, 11 x 14 inches. Gift of Ivor Massey, Anderson Gallery Collection. © The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco • Elliot Erwitt, *Jackie Kennedy at Funeral*, 1963; gelatin silver print, 16 x 20 inches. Gift of Ariel Halpern, New York. © Elliot Erwitt and Magnum Photos • Danny Lyon, *Prisoner Rodeo* from *Conversations with the Dead*, 1967-68; gelatin silver print, 14 x 11 inches. Gift of Dr. Stanley Kogan, Anderson Gallery Collection. © Danny Lyon and Magnum Photos.



Right and bottom detail: Installation views, **Francesc Torres: Tough Limo**, October 11–November 3, 1983. Photographs by David Stover.

Below: Exhibition brochure, **Masters of Contemporary Drawing I: Francesc Torres**, October 11–November 3, 1983.

FRANCESC TORRES



TOUGH LIMO (BLUEPRINT)

FRANCESC TORRES: TOUGH LIMO
OCTOBER 11- NOVEMBER 9, 1983

ANDERSON GALLERY
VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

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.

Robert Merritt, “VCU’s Anderson Gallery Survives despite Cuts,” *Richmond Times-Dispatch*, February 27, 1983, J-4.





Steve Poleskie, *Aerial Theater Event*, Richmond, May 26, 1985. 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.

1983

Pat Adams: Paintings; **John Baldessari: Art as Riddle**; Fred Escher; **Marcy Edelstein**; Joan Gaustad; **Tony Shriver**; What It Is: Black American Folk Art from the Collection of Dr. Regenia Perry; **Photographs: Edouard Boubat &**

Robert Doisneau; Drawing VCU, A Juried Student Show; **Teresa Bramlette: Dying Field**; Aspects of Perception; **Visual Arts Faculty, Recent Work.**

Corinne Bronfman: Shades of Gray; **William Wegman**; Michael Goldberg; **Gary Burnley**; Reni Gower: Bless This House; **Student Sculpture Show**; Walter Dusenbery; **Luna Garcia**; Divola, Henkel, Parker &

Pfahl; **Samizdat: Underground Art by Soviet Artists**; Privileged Access, Student Book Art; **Senior CA&D Show**; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions**; Alumni of the Masonic

Temple; **Site: Highrise of Homes**; Imagined: Photographs by John Heroy, Barbara Kasten, Nancy Rexroth & Joanne Ross; **Southern Fervor: Contemporary Religious Iconography**; Personal Domains, Student Proposal Show; **Komar & Melamid**;

Masters of Contemporary Drawing I: Francesc Torres; **Francesc Torres: Tough Limo**; Aid to the Injured, Student Proposal Show; **On The Move: Transportation Toys from the Lawrence Scripps Wilkinson**

What it is:



Black American Folk Art
from the collection of Regenia Perry

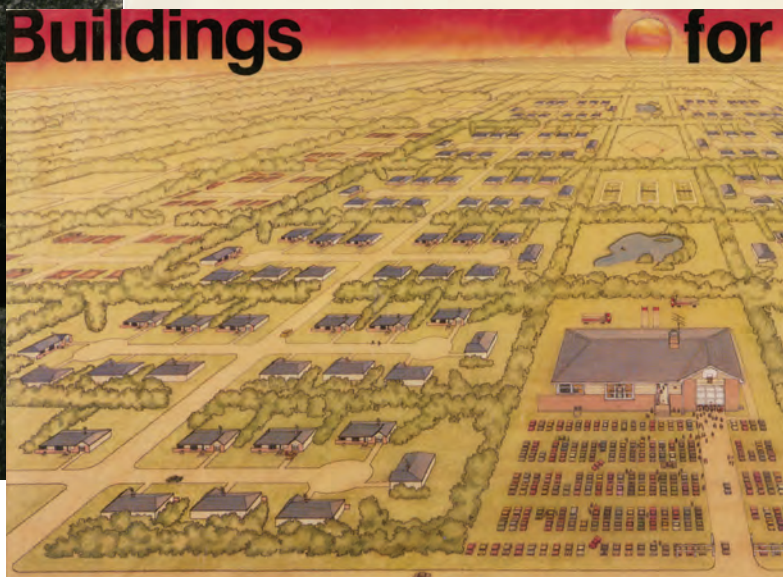
FEBRUARY 15 – MARCH 20, 1983 ANDERSON GALLERY
SCHOOL OF THE ARTS, VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND, VIRGINIA

WALTER DUSENBERY



KATHY ROSE
"Primitive Movers"
A live performance of dance with animation
October 4, 8 p.m.
Theater/Student Commons
907 Floyd Avenue

alumni **82**
27 artists



The Basel School of Design and Its Philosophy: The Armin Hofmann Years, 1946-1966
An Exhibition of Posters



Selected Anderson Gallery print materials, 1982-86.

**Personae:
Sculpture from New Guinea
and Africa**



March 21, 1984

Best Products
Anderson Gallery



March 16 - April 7

ANDERSON GALLERY
VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

KOMAR & MELAMID

OCTOBER 11 - NOVEMBER 9, 1983

PERFORMANCE LECTURE
WEDNESDAY, OCTOBER 13, 9 A.M.
BETH ABRAHAM GOLDBERG AUDITORIUM
1111 W. FRANKLIN STREET

PERFORMANCE LECTURE
WEDNESDAY, OCTOBER 13, 8 P.M.
RECTORIAL HALL
1015 GROVE AVENUE

Look at this bull-frog. he wants to jump
the pond of water, why? because - see
is trying his my mi

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 some
thing 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 with the
roots attached to it, there is a perfect and
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 past
and in that year my mind and thoughts
with my hands, I have with a few tools,
made some wonderful and artistic pieces
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.

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M. B. CARPENTER
Dealer in ICE
ANTIQUES — BOTTLES
WOOD CARVING



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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, Tappahanock, VA, Anderson Gallery Collection. Photograph by Terry Brown.
Exhibition brochure.

Left: Excerpt, correspondence from Miles Carpenter in exhibition file, 1977.



Anderson Gallery
School of the Arts
Virginia Commonwealth University
907 1/2 West Franklin Street
Richmond, Virginia

Meadow Farm Museum
Courtney and Mountain Roads
Henrico County
Glen Allen, Virginia

May 26-June 30, 1985

May 12-July 7, 1985



Installation by Terry Berkowitz, **Future Histories: The Impact of Changing Technology**, November 14–December 15, 1985.

Facing page: Printout of Marilyn Zeitlin's catalogue essay.



1983

Collection; Masters of Contemporary Drawing II: Douglas Higgins; **Albrecht Durer: Prints from the Permanent Collection**; Eric Lipman Collection; **New Paintings:** Stephen Ellis, John Borden Evans, Ron Morosan & Dona Nelson.

1984

Richard Nonas: Drawings & Sculptures; **Masters of Contemporary Drawing III: Peter Berg**; Adjacent Quarters: Sculpture by Katherine Nicely, Sandra Butler, Charles Ponticello & Cinthia Becker; **Hil Scott: Elaborations**; Words

& Images, Student Proposal Show; **Mallory Callan: The Figure and Stylistic Manifestoes**; Lester Van Winkle: New Work; **Kevin Kelley: Doppelganger**; Masters of Contemporary Drawing IV: Stanley Whitney;

Masters of Contemporary Drawing V: Dotty Attie; Personae: Sculpture from Africa & New Guinea; **Frank Cole: Arm Is Candlelight**; Senior CA&D Show; **Juried Student Design & Fine Arts Exhibitions**; MFA Thesis Exhibitions;

Fill In the Blanks I; Fill In the Blanks II; **Judy Rifka: Major Works 1981–1984**; Masters of Contemporary Drawing VI: Wonsook Kim; **Adding It Up**; Open and Disclosed: Contemporary Books; **Off Center: Seven Birmingham Artists**; Masters of

Contemporary Drawing VII: Robert Stackhouse; **Three Approaches to Abstraction: Harriet Korman, Bernard Martin & Bill Richards**; Visiting Artists' Prints from the Permanent Collection & PAP Department; **Jim Dow: Stadium Panoramas**;

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 Fekner
Dieter Froese
Chuck Henry
Perry Hoberman

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 perfectability of man is colored by skepticism. Progress brought extended old age, not material abundance; medical advances brought pollution as well as 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 accompanied 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 technology, but substitutes actual "high tech" with low tech parodies. **Chuck Henry** uses both sophisticated technology and common materials to constructs 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

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Above: Installation view, Judy Rifka: Major Works, 1981-1984, September 6–October 7, 1984.

Top: Installation view, Ida Applebroog: Silences, November 27–December 14, 1987.



Above: Installation view, Davi Det Hompson's *Wall Heads, Fill in the Blanks II*, June 21–July 1, 1984.



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



Above: Hunt Slonem, *Damien and Cosimo*, 1985; oil on canvas, 49 x 49 inches. Gift of C. E. Slonem, Newport, RI, Anderson Gallery Collection. Exhibited in **Hunt Slonem: Baroque Beatitudes**, January 21–February 21, 1988. © Hunt Slonem.

Left: Exhibition catalogue

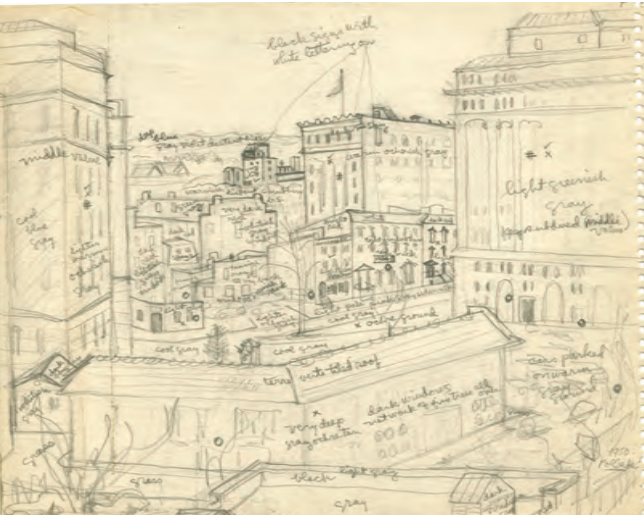


From top, left: Theresa Pollak at the preview of her retrospective, **An Artist's World, Paintings & Drawings, 1924-1986, September 9–October 5, 1986.**

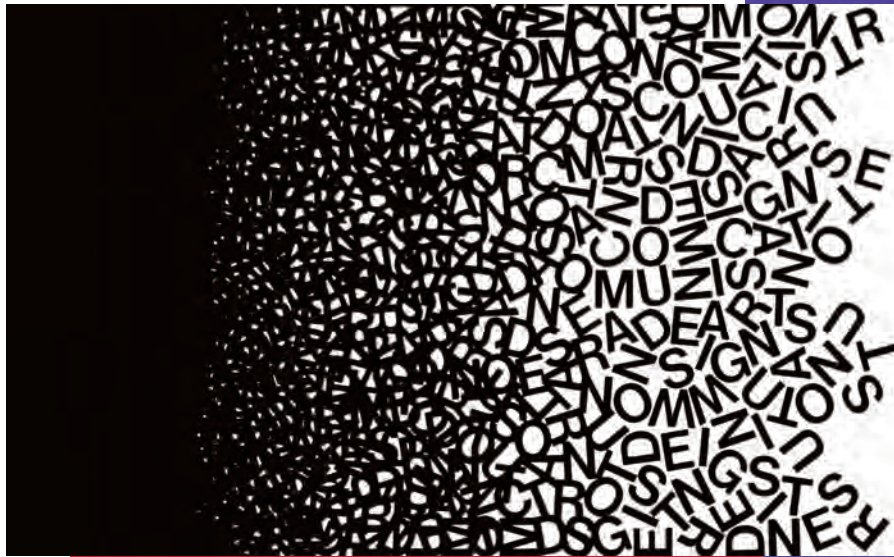
Untitled Sketch of a Woman (from a series of portraits of bus riders), 1945; pencil on note paper, 5 x 2⁵/₁₆ inches. Theresa Pollak Reference Collection, Anderson Gallery Collection.

Fork Union, 1935; pen, ink, and watercolor on paper, 9¹/₂ x 11¹/₁₆ inches. Theresa Pollak Reference Collection, Anderson Gallery Collection.

Two Views of Washington from My Hotel Window, 1950; graphite and charcoal on paper, 7⁷/₈ x 9⁷/₈ inches each. Theresa Pollak Reference Collection, Anderson Gallery Collection.



FACUL



Communication
Arts
And
Design

Student
And
Faculty
Exhibition

Anderson
Gallery
March 17
April 2

Opening
At
8:00 pm
March 17

SEPTEMBER-OCTOBER 1984

• B A L T I M O R E

**EVOCATIONS:
ESSENTIAL AND IRRATIONAL**

Maryland Art Place
School 33 Art Center

• R I C H M O N D

ADDING IT UP

Anderson Gallery/Virginia
Commonwealth University

• W A S H I N G T O N

HISTORY AS CONTENT

Washington Project for the Arts

Anderson Gallery
School of the Arts
Virginia Commonwealth University
907½ W. Franklin Street
Richmond, Virginia 23284

SHOW

ANDERSON GALLERY

September 6-October 2, 1983
Reception: Tuesday,
September 6, 8-10 pm

Virginia Commonwealth University
907½ West Franklin Street
Richmond, VA 23284
(804) 257-1522

Gallery hours:
10 am-6 pm, Tuesday-Friday
1-5 pm, Saturday and Sunday

IMAGINED

Photography by John Heroy
Barbara Kallen Joaquina Rojas
Nancy Raxroth

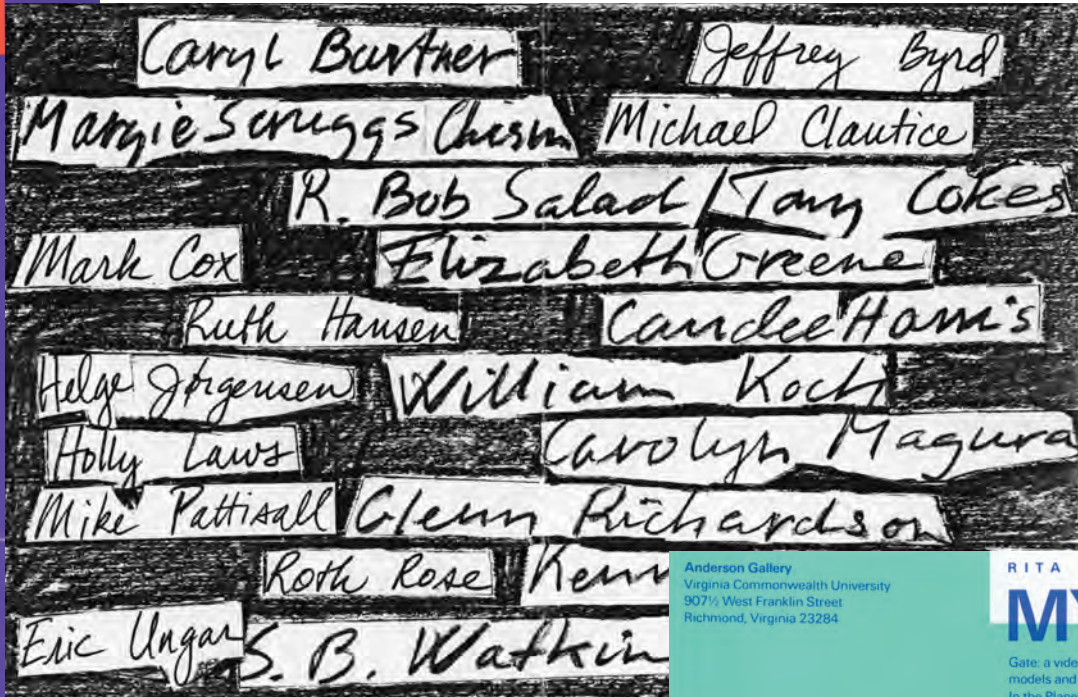
SOUTHERN FERVOR

Curated by Teresa Bramlette
Contemporary religious
iconography by
Stephen Althouse Romare
Bearden Richard Booth Tony
Cokes Holly Laws Judy
McWillie Mary Nash Andy
Nasisse Jerry Noe Wayne
Paige Art Rosenbaum Margo
Rosenbaum Lewis Thompson
Russ Warren
Performance, "Sounds Like Rain
from Here," by Tom Adair
Thursday, September 8, 8 pm
Recital Hall, 1015 Grove Avenue
Admission \$3, free with VCU
student ID

M.F.A.

David Brown
Department of
Printmaking

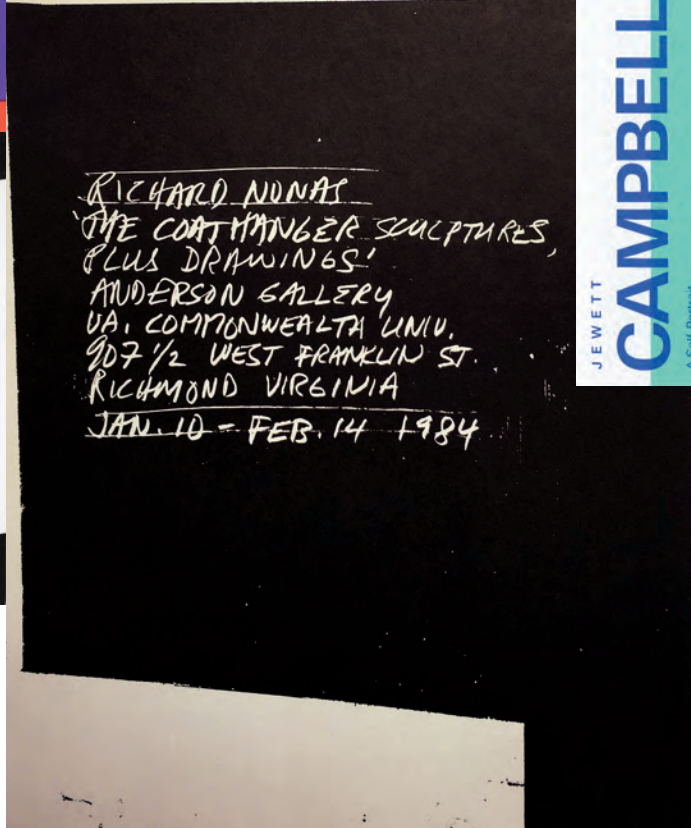
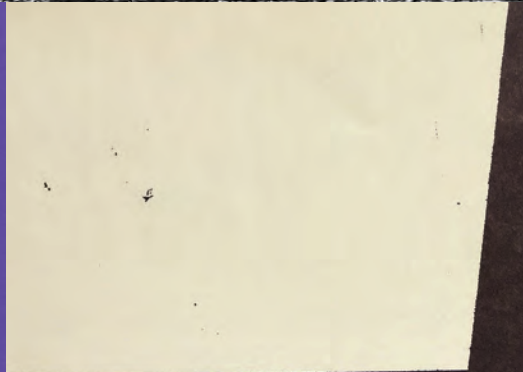




Anderson Gallery
Virginia Commonwealth University
907 1/2 West Franklin Street
Richmond, Virginia 23284

RITA
MYERS

Gate: a video installation
models and drawings from
In the Planet of the Eye
January 4-25



RICHARD NUNAS
THE COATHANGER SCULPTURES
PLUS DRAWINGS!
ANDERSON GALLERY
VA. COMMONWEALTH UNIV.
907 1/2 WEST FRANKLIN ST.
RICHMOND VIRGINIA
JAN. 10 - FEB. 14 1984

JEWETT
CAMPBELL

A Self-Portrait
a retrospective exhibition
January 4-25

David Stoves / Photography
January 4-14

Tony Cokes / Sculpture
January 15-25

Thurston Howes / Photography
January 15-25

MFA
thesis exhibitions

Selected Anderson Gallery
print materials, 1983-85.

SHOW

**HIGHRISE
OF HOMES**

Lecture by James Wines,
director of SITE
Thursday, September 22, 2 pm
Recital Hall, 1015 Grove Avenue

Painting and

SUE COE



POLICE STATE

Texts by Mandy Coe Essays by Donald Kuspit and Marilyn Zeitlin

Exhibition catalogue, **Sue Coe: Police State**,
January 20–March 6, 1987.

1984

Doll Houses from the Collection of Joanne Levay; **Prints from the Permanent Collection**; Graphics to Go; **Ida Applebroog: Silences**; Mark Sullivan: Mimic, Studies in Light & Shadow; **Carbon Dioxide & Women with Titles**, Student Proposal Shows.

1985

Jewett Campbell: A Self Portrait; **Rita Myers: In the Planet of the Eye and Gate**; Variations on a Theme, Student Proposal Show; **Robert Rauschenberg: Landscapes**; Solo Shows: Carlie Collier, Aggie Zed, Saul Ostrow, Ted

Victoria & Gerald Wolfe; **Four Corners of Representation**, Student Proposal Show; Ralph Raphael Fleming: The Artist Working on the Day After; **Juried Student Design & Fine Arts Exhibitions**; MFA Thesis Exhibitions; **Nell Blaine: Work**

from Richmond Collections; Miles B. Carpenter: 96 Miles; **Steve Poleskie: Art Flyer**; MFA ½, First-Year Graduates' Show; **VCU Faculty Exhibition**; Eikoh Hosoe: BA.RA.KEI / Ordeal by Roses; **John Dickson: Christmas**; Jay Musler: Glass

Sculpture; **Catherine Roseberry & Rob Womack: Bravura Coloratura**; Un Idea Meccanica: A Project Drawing; **Future Histories: The Impact of Changing Technology**; We Like To Watch: Video Shorts Selected by Terry Berkowitz;

Holiday Art Market; Juried Student Drawing Show.

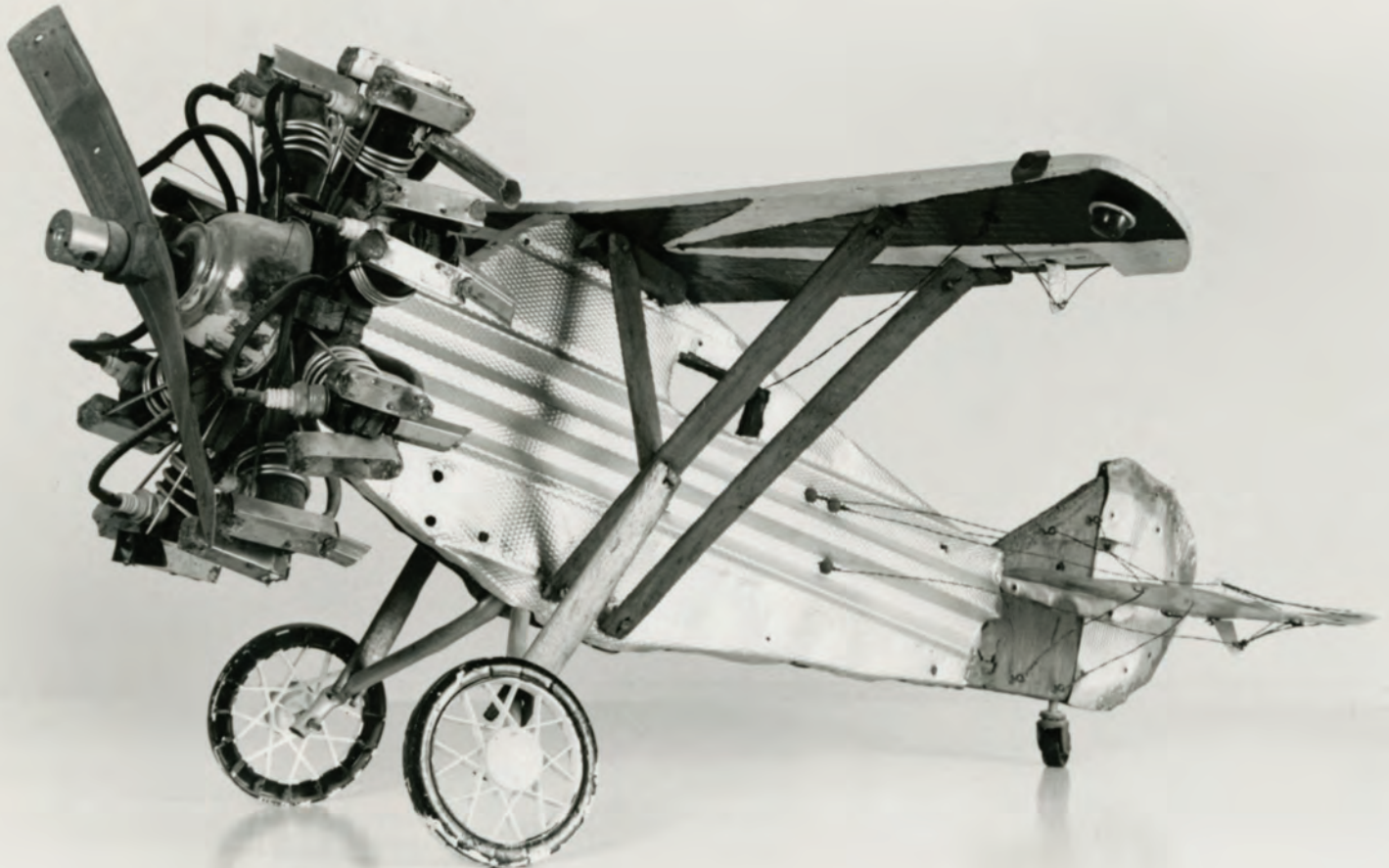


From the exhibition **Old Airplane Builder Homemade: The Art of Leslie J. Payne**, June 7–July 25, 1987.

From left: The artist's flight suit.

Leslie J. Payne, 1972. Photograph by Bob Jones, Jr.

Sunrise, Sunset with Airplane (detail), 1974. Collection of John Freimarck, Mechanicsville, VA. Photograph by Mitch Leistra.





Left: Installation view, **Juried Student Design Show, February 26–March 10, 1988.**

Below: Installation view, **Juried Student Fine Arts Show, March 31–April 14, 1988.**

[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 wstudents. 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.”

Roy Proctor, “Artistic Individuality is an Old Tradition at VCU,” *Richmond News Leader*, September 12, 1987, A-50.



1986

Larry Miller: **As if the Universe were an Object, Selected Works 1969–1985**; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions**; Three Heads Are Better Than One, Student Proposal Exhibition; **Senior**

CA&D Show; **Fill in the Blanks I**; **Fill in the Blanks II**; Theresa Pollak: **An Artist’s World**; **John Pfahl: Altered Landscapes, Power Places & Missile Glyphs**; Edouard Duval-Carrie, **Paintings**; **Luis Cruz Azaceta, Paintings & Drawings**; Garnett

Puett, **Sculpture & Installation with Bees**; **MFA Seminar Drawing Exhibition**; Holiday Art Market; **Winslow Homer: Prints from Harper’s Weekly**; You Send Me, Postal Art Exhibition; **Eugenia Balcells: From the Center.**

Sue Coe: **Police State**; **Robert Lobe, Sculpture**; **MFA Candidates from Cornell**; Do Not Touch, Student Proposal Show; **A Resting Place: An Installation by Ralph Eaton**; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions**;

Leslie Payne: **Old Airplane Builder Homemade**; **Tom Rybak: We’ve Been Had, Brother**; Ralph Fleming: **New Visuals**; **Faculty Show**; Jerry N. Uelsmann: **A Portfolio of Photographs**; **An Exhibition of Posters: The Basel School of Design &**

Its Philosophy, The Armin Hofmann Years 1946–1986; Three Redlists from the Fendrick; **Faces Figures.**

1987



Clockwise from upper left: Volunteer with items from the gallery shop, early 1980s.

From the invitation to the Anderson Gallery's party, Tropical Madness, February 5, 1983.

From the invitation to a party for Laurie Anderson, cosponsored by the Friends of the Anderson Gallery and the Institute of Contemporary Art, Virginia Museum of Fine Arts, April 28, 1984.

1988

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 Tapiés,

Graphic Work 1947–1987; **Thomas Florschuetz**; *Der Lauf Der Dinge: A Film* by David Weiss & Peter Fischl; **Art & The Law**; Holiday Art Market.

1989

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**

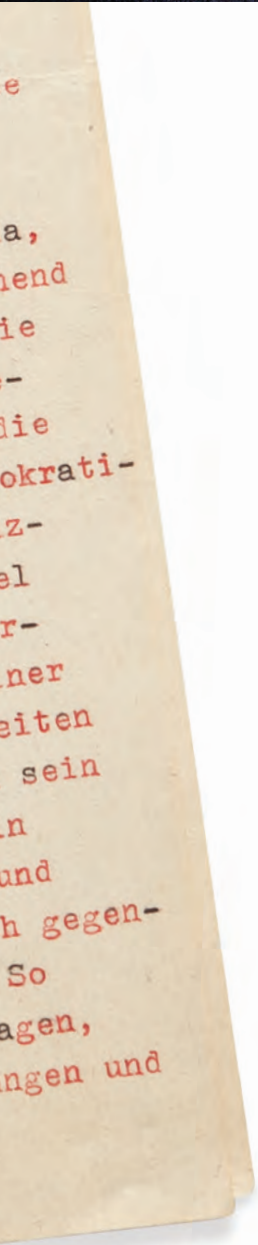
Exhibition; X-Rayed (Altered): Dorit Cypis; **Argentina Print Show**; Still Performances: Rimma Gerlovina & Valeriy Gerlovina.

scher Handwerkelei zu entkommen. Die in Reihungen, Block- oder Kreuzform angeordneten oder mit flächigen Arrangements gekoppelten Einzelfotos (je 50 x 50 cm) wirken auf mich wie die Spielwiese eines Alpträumers. Von ihnen geht ein Sog aus, der das gleiche Kraftpotential hat wie es auch bei Florschuetz' Totalinanspruchnahme seiner Emotion bei Entstehung der Fotos gewirkt haben muß, nur mit umgekehrter Wirkungsrichtung, - als die Fernsehschirme und unsere dünnen Seelenhäute platzten, Haut und Haare, unsere Selbstzerfleischung preisgebend. Es ist durchaus vorstellbar, daß Florschuetz just zum fotografischen Schuß ansetzte als ihm der suchende Kopf (zu weit vorgewagt ?) gegen die Linse klatschte. Wie im Leben so geht solch 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 Unsicherheitsmoment indem er den an dokumentarische oder Reportagefotografie gewöhnten Betrachter irritiert mit einer Ästhetik, die in vielen Punkten an die Sprache jener Malerei erinnert, in der das Fragmentarische, die Kontrolliertheit der Brüche, die Sinnlichkeit des Bildes vor dem motivischen Inhaltstransport gewinnt. Die Fotografien von Thomas Florschuetz visualisieren aber auch etwas, was beispielsweise in John Cages Gedankengebäude und seiner "Musik der Stille" einen wesentlichen Stellenwert besitzt, nämlich nicht-gemessene Zeit, Nicht-Wissen, Nicht-Schärfe, Zufallsoperationen, kurz: "Anarchie d'wo sie funktioniert" (John Cage), ohne daß sich Florschuetz eingehend mit dem Werk Cages beschäftigt hätte. Es fällt nur auf, daß ihm die Kalkulation des Intuitiven viel bedeutet, die nachträgliche Aufbereitung fotografischer Abzüge dagegen überhaupt nichts. Während ~~die Fotografie in der Deutschen Demokratischen Republik~~ Fotografie in der Deutschen Demokratischen Republik, aus deren Umfeld Florschuetz ja stammt, ihre Wege mit Verbohrtheit asphaltiert, lockert Florschuetz die Fesseln sachlichen Objektbezugs mit Hilfe einer das objektive Kalkül zertrümmernden rigorosen Affektion. Der "Scheiße des Seins und seiner Sprache" (Artaud) verweigert Florschuetz den Dienst. Abhängigkeit 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 Malerfreund Wolfram A. Scheffler, machte er diesen Unabhängigkeitsanspruch über dem gesellschaftlichen System auch öffentlich deutlich. Wie die revoltierenden Körperteile gegen die Bildränder schlupponiert Florschuetz' psychische Disposition gegen Normierung



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.

VCU Today, January 27, 1988, 5.

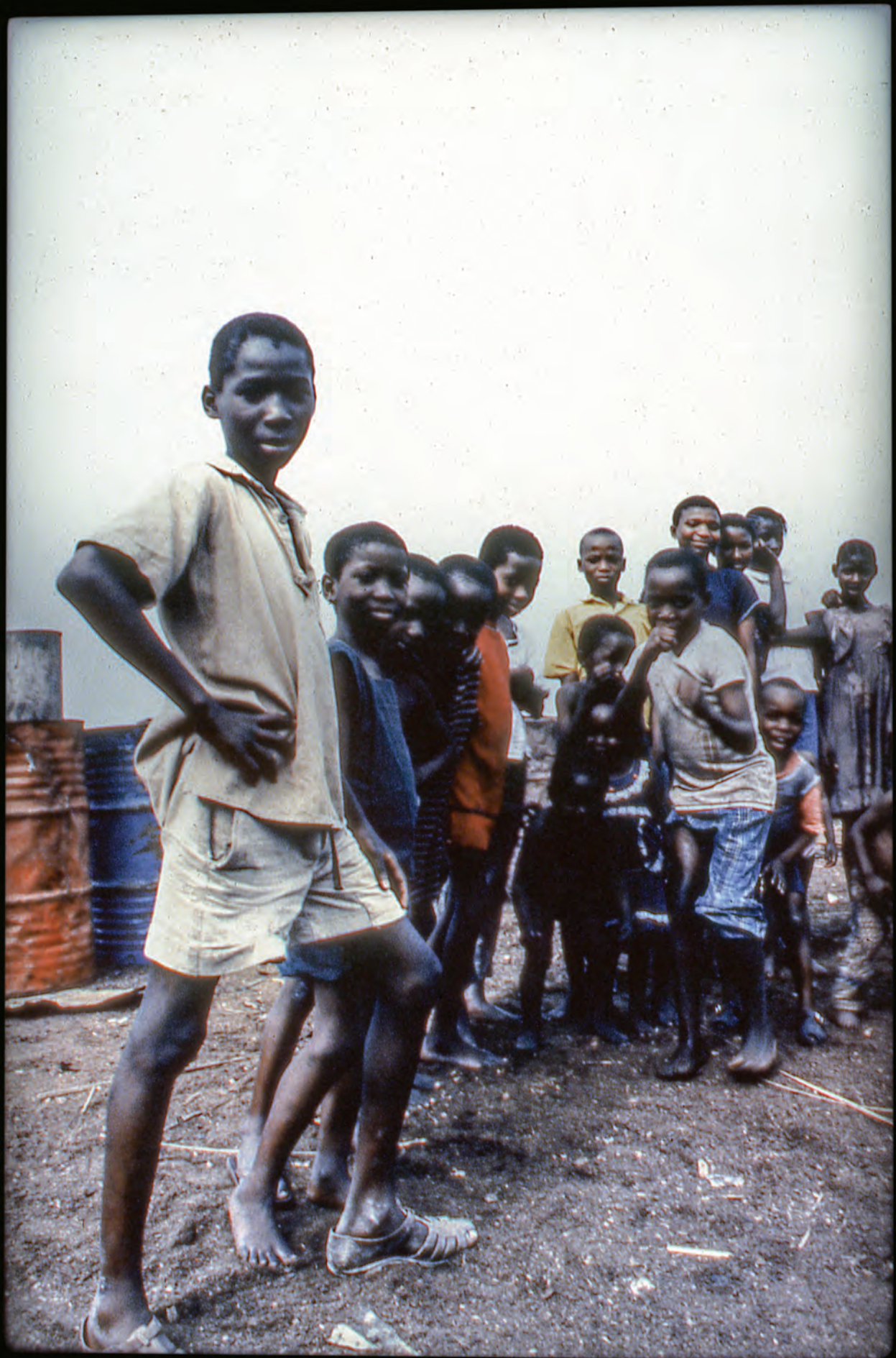


Left: Page from the manuscript *Das aufgesplitterte Universum in uns* ("The Fragment Universe Within Us") by Christoph Tannert, 1988; published in the exhibition catalogue for Thomas Florschuetz, September 1–October 17, 1988.



Above: Rimma Gerlovina and Valeriy Gerlovin, *Aqua Vitae* (left) and *Real* (right), 1989. From *Still Performances*, November 21, 1989–January 14, 1990.

Top: Installation view, Thomas Florschuetz.



Installation view, *Alfredo Jaar: Geography=War*, fall 1991.

The Anderson Gallery, 1988-1996

STEVEN HIGH

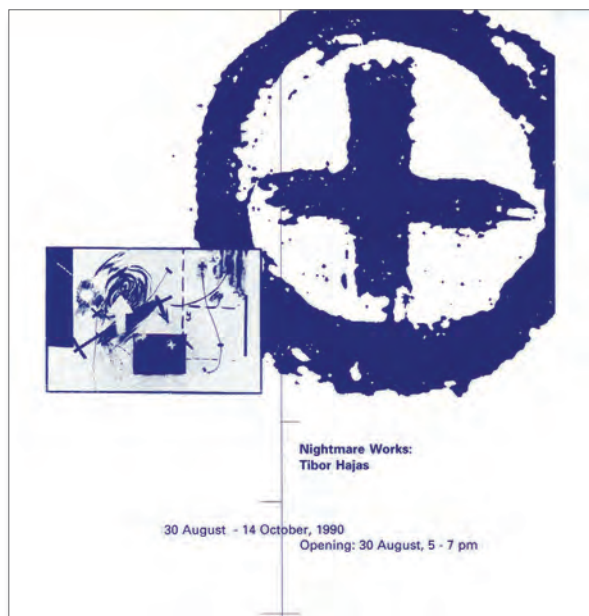
Writing this essay on the occasion of the Anderson Gallery's closure is bittersweet. For me, the gallery was a space of innovation, creativity, experimentation, and celebration, despite being challenged by its limited accessibility, narrow and steep stairways, and its rather hidden location on campus. 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 Valeriy Gerlovin: Still*



Exhibition announcement, *Nightmare Works: Tibor Hajas*, fall 1990.

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.



Above: Installation view, *Abstraction in Contemporary Photography*, winter 1990.


Top: Installation view, *Repicturing Abstraction: The Politics of Space*, winter 1995.



Remodeling the Anderson Gallery
gift shop, June 1991.

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

SOE



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."

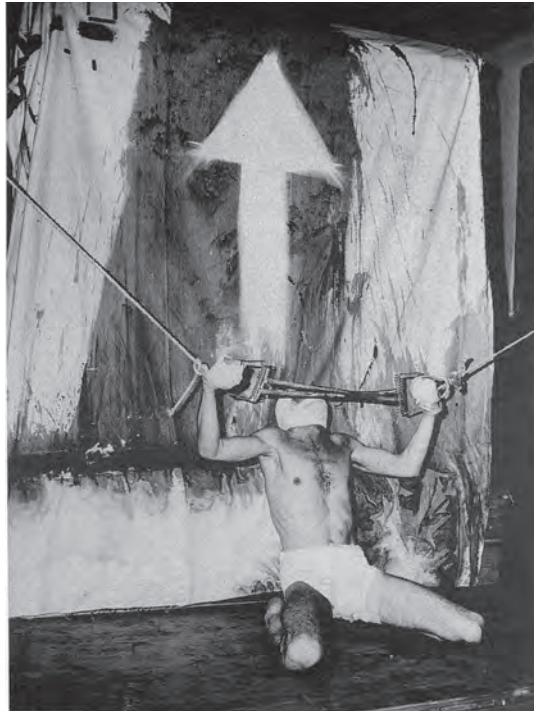
John Sarvay, "The University's Museum of the Arts: Anderson Gallery," *The Commonwealth Times*, August 1, 1990, 12.



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.

Katherine Gates, "Art, Thinking Globally," *Style Weekly*, November 20, 1990, 56.

Installation views, Terry Adkins, October 26–December 23, 1990.



Clockwise from right: Documentary photograph of Tibor Hajas' performance, *Chöd*, December 18, 1979, Bercsényi Kollégium, Budapest. Photograph by György Makky.

Exhibition catalogue, designed by John Malinoski, **Nightmare Works: Tibor Hajas, August 30–October 14, 1990.**

Steven High, "Voice of the People: Regarding Editorials on NEA and Hajas Exhibition," *Richmond Times-Dispatch*, September 23, 1990, F4.

Editorial and cartoon, "Arts Myths... And 'Nightmare Works,'" *Richmond Times-Dispatch*, September 2, 1990, F1.

... 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 artist," who died in a 1980 automobile accident and not (as one might suppose from viewing his work) in some grisly act of self-mutiliation in his studio, was to test the limits and tolerance of the human body.

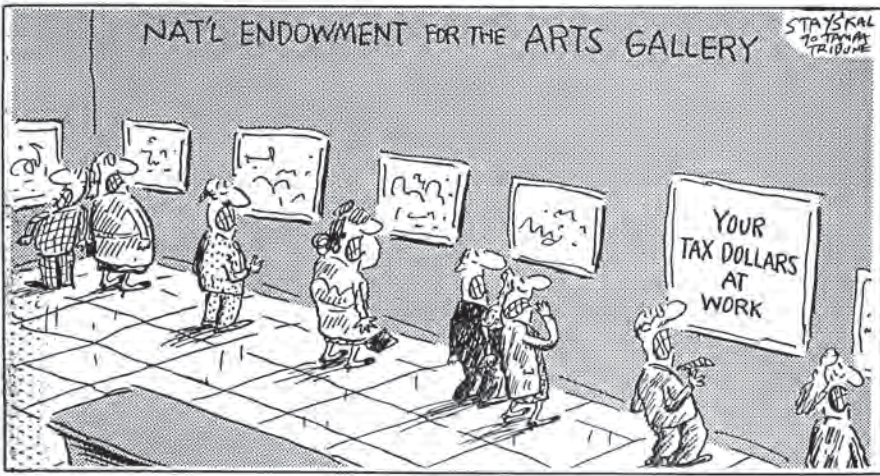
Well, "Nightmare Works" does raise the question of just how much torture federal taxpayers should be asked to endure, because the National Endowment for the Arts provided a fat \$15,000 grant to VCU and the Anderson Gallery two years ago to bring to Richmond this first-ever showing outside Hungary of 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 as "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 tied" 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 had 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 artsy crowd'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 for 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.



Anderson Gallery School of the Arts
Virginia Commonwealth University
907 1/2 West Franklin Street

private stories

Michael Goldberg

Selections from the de la Burdé Collection

Rainer Gross
23 August - 20 October, 1991
Public Opening: 23 August, 7 - 9

Jay Milder

Jeff Way Tribal Head With Spiral Eye

barbara ess:

Aug. 26 - Oct. 9, 1994

Opening:
7pm - 9pm,
Friday
Aug. 26

Photography,

S

Installatic

Anderson Gallery
School of the Arts
Virginia Commonwealth University

16 October - 23 December, 1992

Milo Russell

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This exhibition is part of the
Department of Art History and Photography,
School of the Arts.

THE BODY OF A HOUSE

THE RITES OF SCIENCE

BRILLIANT STORIES

FROM ABSURDITY TO AUSTERITY



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



Organized by the
Queens Museum
of Art
and
made possible
through the
generous
support
of
The
New
York
State
Council
on
the
Arts,
The
Lanman
and
The
Robert
Mapplethorpe
Foundation.

S

ABSTRACTION
IN CONTEMPORARY
PHOTOGRAPHY



- VIKKY ALEXANDER
- ALAN BELCHER
- CINDY BERNARD
- ELLEN BROOKS
- ELLEN CAREY
- JAMES CASEBERE
- SARAH CHARLESWORTH
- JIMMY DE SANA
- JOHN DIVOLA
- BARBARA ESS
- ADAM FUSS
- BILL JONES
- DAVID LEVINTHAL
- ALLAN McCOLLUM
- MARK MORRISROE
- DAVID ROBBINS
- BRIGITTA ROHRBACH
- ELLIOT SCHWARTZ
- ANDRES SERRANO
- CINDY SHERMAN
- LAURIE SIMMONS
- DOUG & MIKE STARN
- SOKHI WAGNER
- OLIVER WASOW
- JAMES WELLING

15 Jan. – 28 Feb., 93
Anderson Gallery
Virginia Commonwealth University
School of the Arts

Charles C. Renick





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.

november 21-
 december 21
 scalin
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 meyer
 bradford
 martin
 miller
 collier
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 helfgott
 newton

**facult
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 exhibi
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october 17-
 november 9
 kaputof
 malinoski
 ipsen
 iverson
 whitehead
 donato
 freed
 heroy
 strommer
 van winkle
 king with wetzel

1990

Abstraction in Contemporary Photography; April Greiman, Large-Scale Posters; **Juried Student Design & Fine Arts Exhibitions**; MFA Thesis Exhibitions; **Special Projects**; Selections from the Permanent

Collections; **Flesh It Out**; Nightmare Works: Tibor Hajas; **Maura Sheehan: Geography Lesson**; Gustavo Fares: Marginalia; **Michael Shaughnessy**; Terry Adkins; **Clay in the East**; Cape Dorset Prints; **Holiday Art Market**.

1991

Smorgan Collection of Contemporary Australian Art; **Juried Student Design & Fine Arts Exhibitions**; MFA Thesis Exhibitions; **Kyoto Fibers, Fiber Art from Sejan Women's College**; Vincent D. Smith:

Riding on a Blue Note; **Private Stories: Rainer Gross, Michael Goldberg, Jeff Way & Jay Milder**; Selections from the de la Burd  Collection; **Conceptualism: Selections from the Nova Scotia College of Art &**

Design; Alfredo Jaar: Geography = War; **VCU Biennial Faculty Exhibition**; Aids Awareness Competition & Reception.

1992

Alfredo Ceibal: Morir Sonando/To Die Dreaming; The Nearest Edge of the World: Art & Cuba Now; **Annual Juried Student Design & Fine Arts Exhibitions**; 18 MFA Thesis Exhibitions;



Left and bottom:
Installation views,
**VCU Faculty Biennial
Exhibition, August 31–
September 24, 1995.**

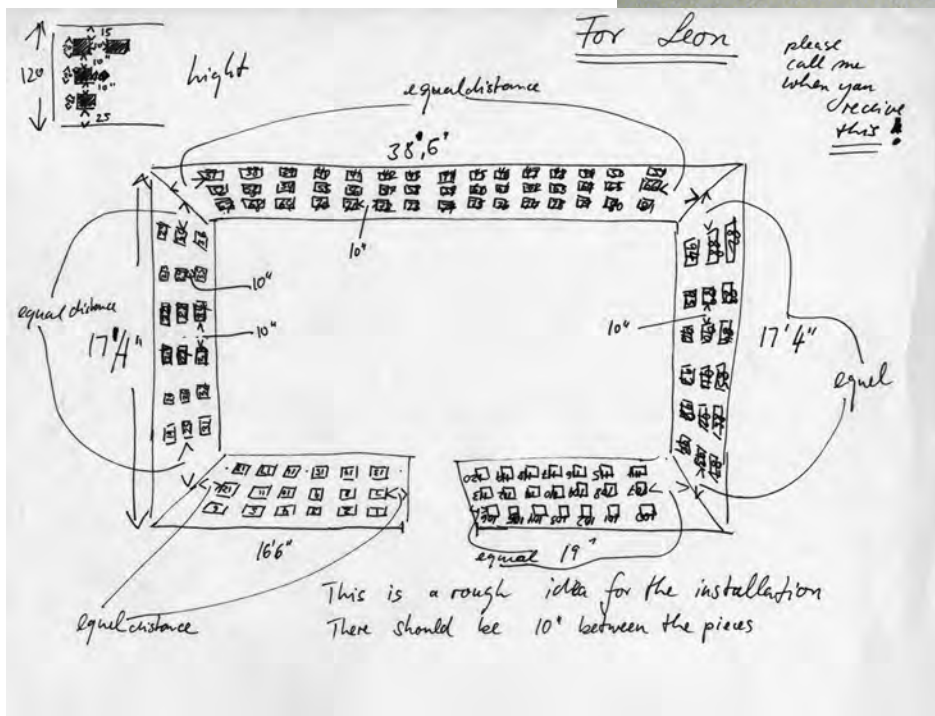
Middle: Installation
view, **VCU Faculty
Biennial Exhibition,
October 22–December
19, 1993.** Sculpture
by Elizabeth King in
foreground.





Exhibition catalogue and installation view, Rainer Gross, *Without Words: Private Stories*, January 15–February 28, 1993.

Below: Artist's installation plan, 1993.





“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, D4-5.

anonymity
& Identity

13
206

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 Messenger. The work comprises more than 100 tiny photographs of faces, lips, hair and, in one case, a penis.

William H. Honan, "Arts Chief Vetoes 2 Approved Grants," *The New York Times*, May 13, 1992.



Above: Thomas Florschuetz, *Untitled*, 1998.

Below: Installation view, *Anonymity & Identity*, September 3–October 10, 1993. Participating artists: Geneviève Cadieux, Thomas Florschuetz, Gary Hill, Annette Messenger, and Holly Wright.

Right: Annette Messenger's installation plan for *Péché*, 1990.

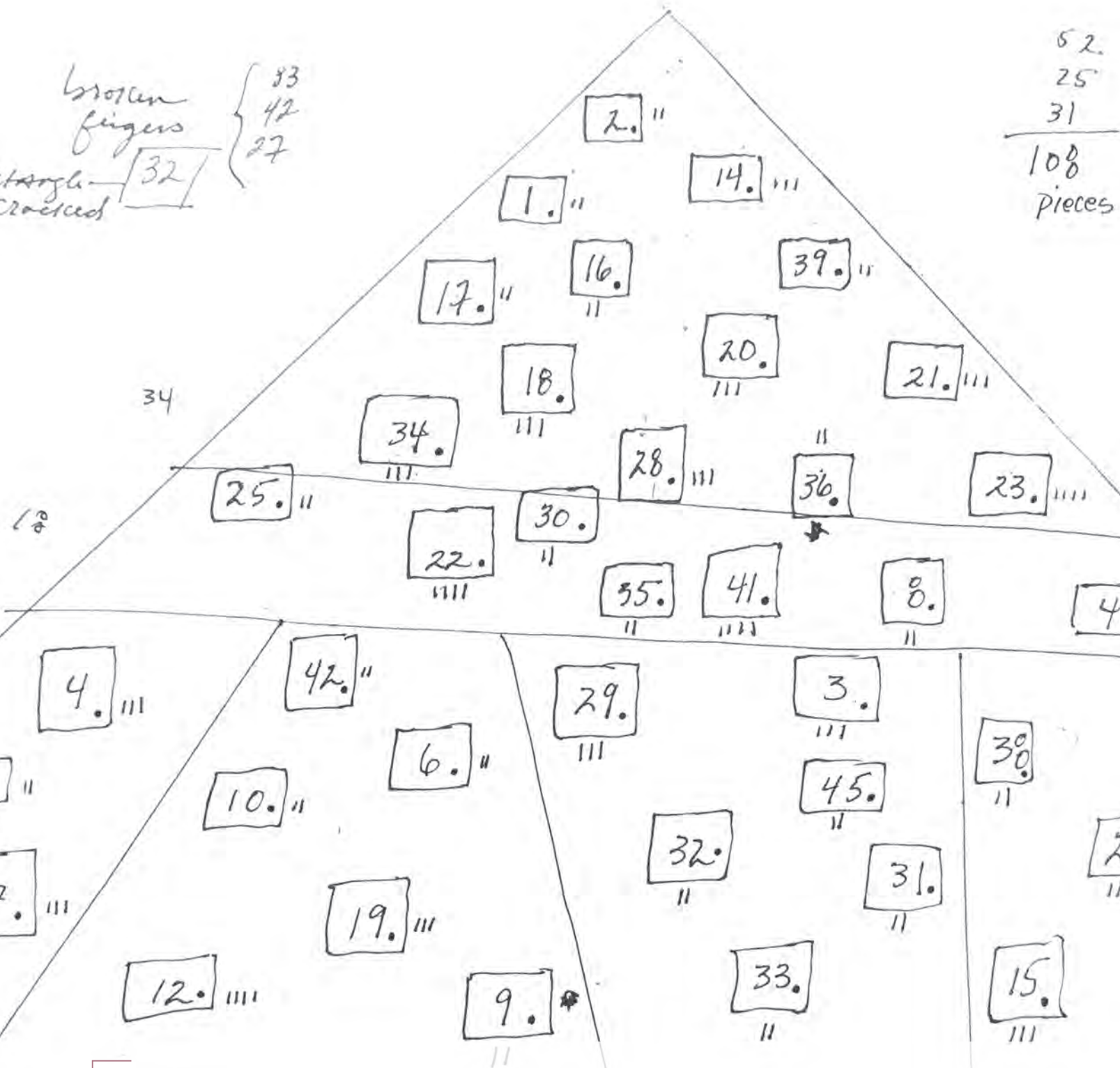
7.

1990s



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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.

University President Eugene P. Trani, opening comments for the press conference, "NEA and the Anderson Gallery Exhibition," May 13, 1992.

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.

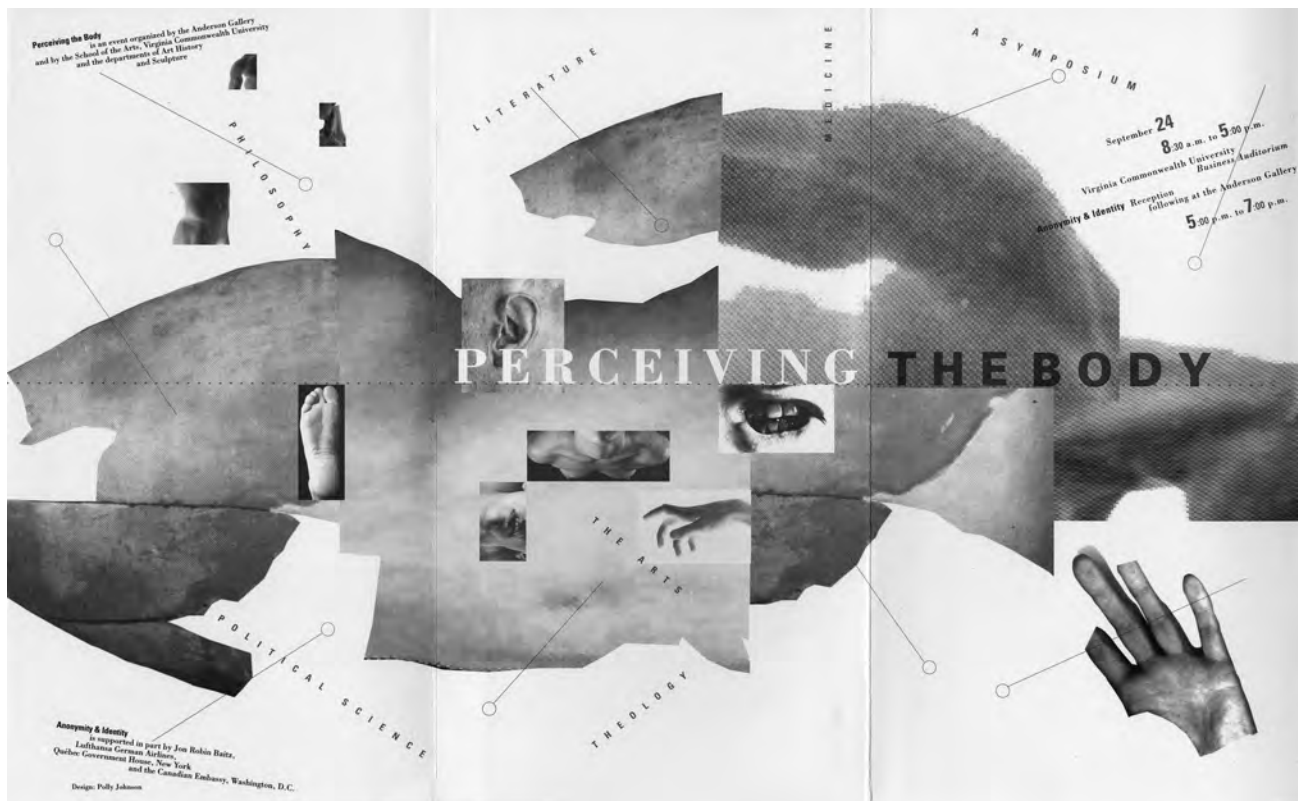
Anna Barron Billingsley, "Strategies in HIV/AIDS Prevention Offered," *Richmond Times-Dispatch*, June 2, 1994, E2.



1990s



108



1992

Gathering Forces IV; Crossing Over/Changing Places; **Lorna Simpson;** Lynne Cohen; **Milo Russell.**

1993

Rainer Gross: Inheritance Without Equal & Without Words, Private Stories; **Charles Renick;** Contemporary Czechoslovak Posters; **Juried Student Design & Fine Arts Exhibitions;** MFA Thesis Exhibitions;

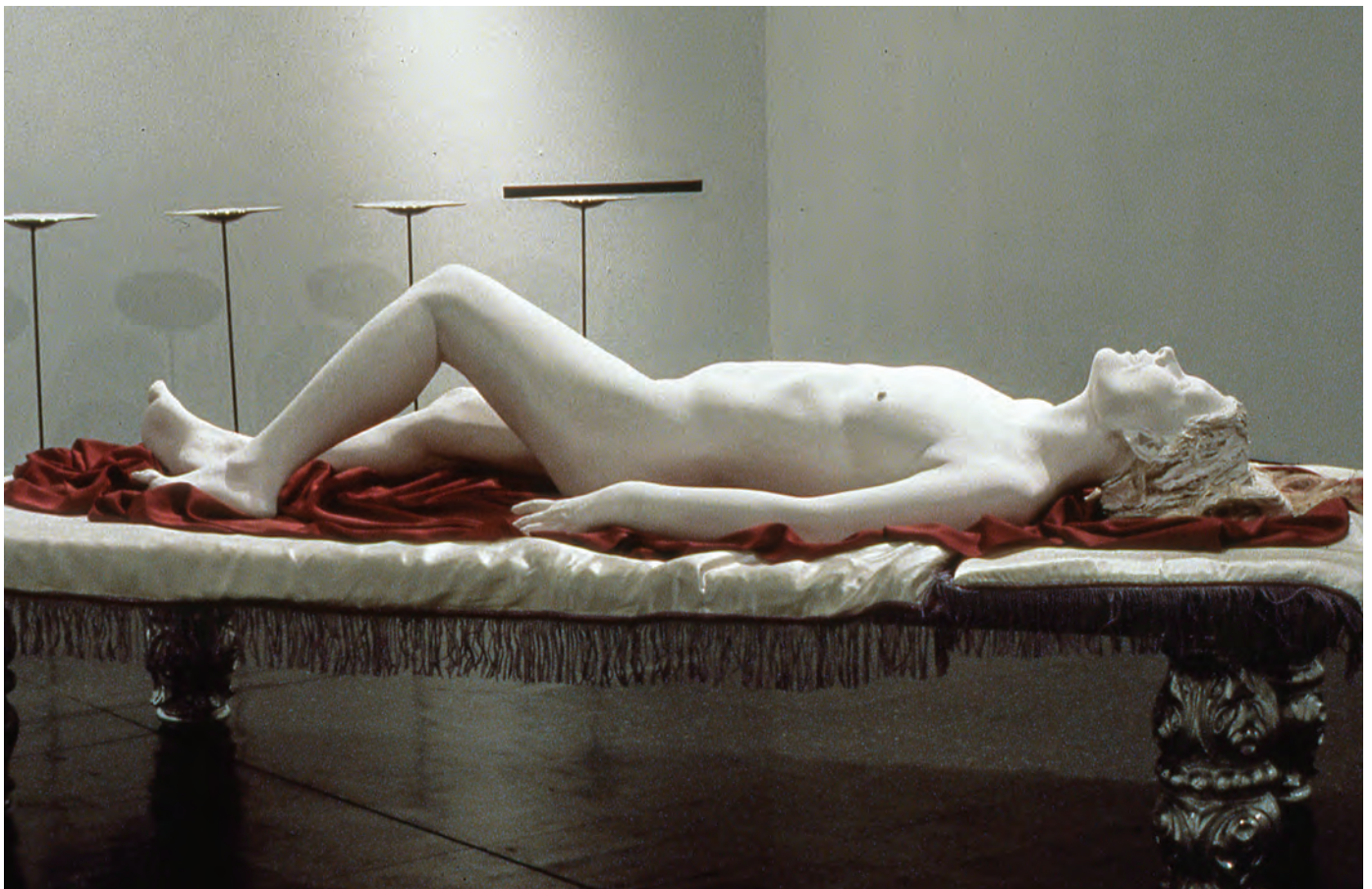
1994

James Hendricks: Recent Paintings & Drawings; Alastair Noble: Oneiric Threshold; **Anonymity & Identity;** Aids Awareness Exhibition: A Visual Experience; **VCU Biennial Faculty Exhibition.**

X-PRZ: JST BCZ UR PARANOID DNT THINK THYR NT AFTR U, Malcolm X, Part 1; **Ned Cartledge: Under the Cloak of Justice;** Tomas Gonda: A Life in Design; **Juried Student Design & Fine Arts Exhibitions;** MFA

Thesis Exhibitions; **Brian Weil: Every 17 Seconds;** The Gift: Photographs from Permanent Collection; **Resistance & Rescue;** Paper Prayers; **Lawley Paisley-Jones: Two Rooms, The Replication of Incomprehensible**

Disquietude; William Fick: Hooligans; **Orshi Drozdik: Manufacturing the Self: Body Self/ Medical Erotic.**



Facing page, top: Announcement for **Brian Weil: The AIDS Photographs**, June 4–August 7, 1994. Organized by VISUAL AIDS.

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

Above: Installation view, Orshi Drozdik, **Manufacturing the Body: Body Self/Medical Erotic**, November 4–December 23, 1994.

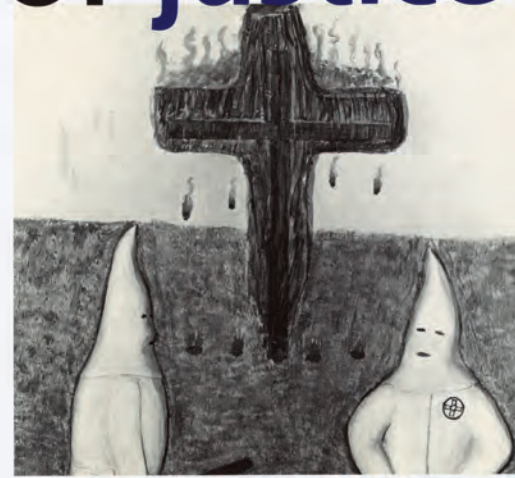
Top: Installation view, **Lorna Simpson**, October 16–December 23, 1992. Organized by the Tyler Galleries, Tyler School of Art, Temple University, Philadelphia, Pennsylvania. Photograph by Jay Paul.

I'm not
inspired,
I'm provoked.

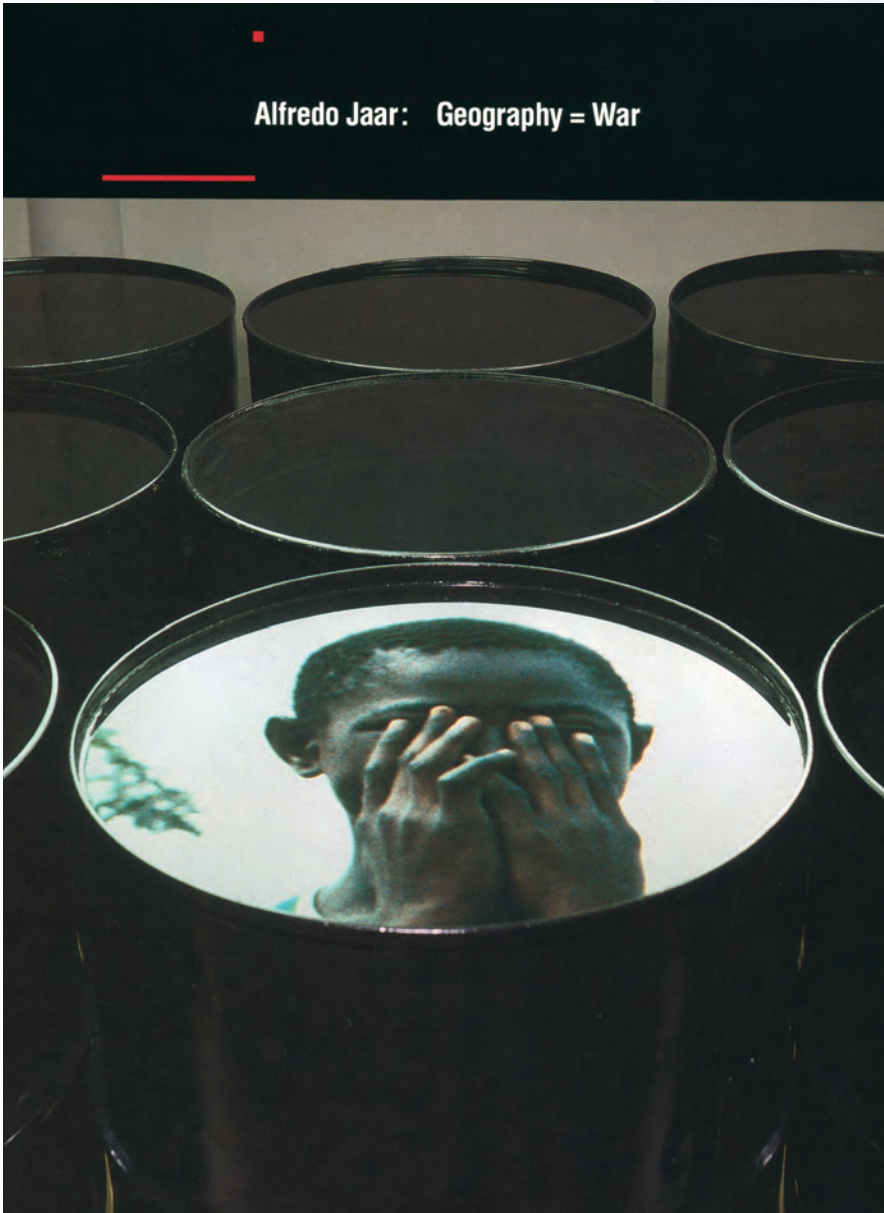
Ned Cartledge

Anderson Gallery
School of the Arts
Virginia Commonwealth
University

cloak of justice



Alfredo Jaar: Geography = War



Above: Exhibition catalogue, **Alfredo Jaar: Geography=War, September 9–October 20, 1991**. Organized jointly by the Anderson Gallery and Virginia Museum of Fine Arts.



Morir Soñando / To Die Dreaming

Alfredo Ceibal



Anderson Gallery

Virginia Commonwealth University

Selected Anderson Gallery
print materials, 1991-94.

CONTEMPORARY

CZECHOSLOVAK

POSTERS

JANUARY 15-FEBRUARY 28 1993

Lynne Cohen

16 October —
23 December,
1992

School of the Arts
Virginia Commonwealth University



STUDENT EXHIBITIONS 1999

Junior Student Design Exhibition
March 19 - March 28
Opening Reception: March 19, 5-7 pm

Junior Student Fine Arts Exhibition
April 9 - April 18
Opening Reception: April 9, 5-7 pm

MFA Thesis Exhibitions Round 1
April 23 - May 2
Opening Reception: April 23, 5-7 pm

MFA Thesis Exhibitions Round 2
May 7 - May 16
Opening Reception: May 7, 5-7 pm

Anderson Gallery
School of the Arts
Virginia Commonwealth University

EXAMPLE A
THE ARTIST

- Good Judgment
- Focus
- Sense of Color
- Angst
- Instinct
- Depth Perception
- Agility
- Sense of Proportion
- Sense of Form

virginia commonwealth university school of the arts

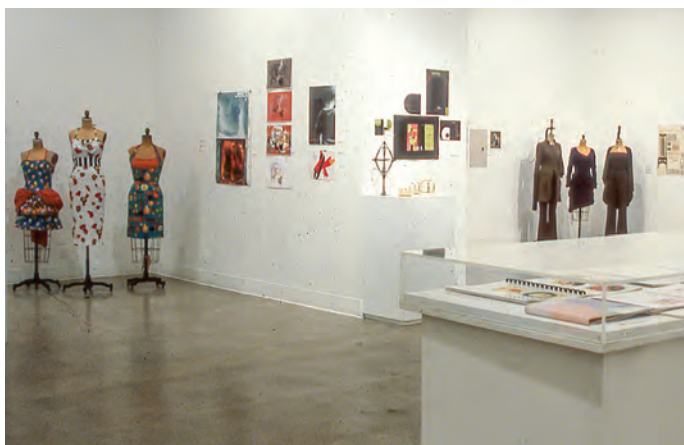
student design exhibition student fine arts exhibition mfa thesis exhibition: round one mfa thesis exhibition: round two anderson gallery

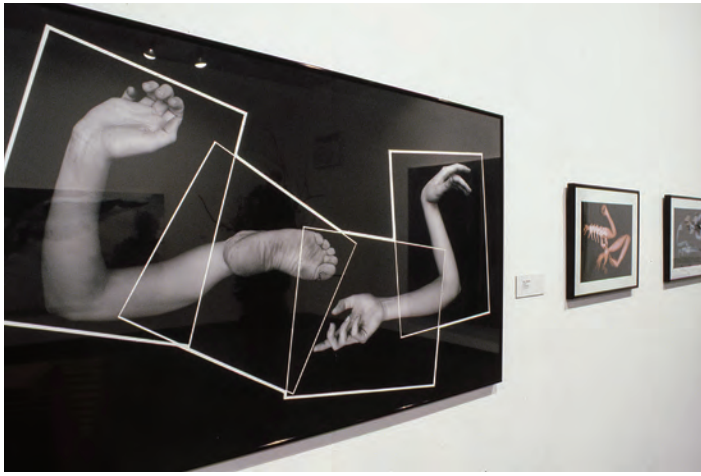
march 23 - april 4 april 13 - april 23 april 30 - may 9 may 14 - may 23 907 122 west
opening reception opening reception opening reception opening reception Franklin st.
march 23 5-7pm april 19 5-7pm april 30 5-7pm may 14 5-7pm richmond, va.
23284-2514

gallery hours:
tuesday - friday
10am - 3pm
saturday and
sunday 1-5pm

STUDENT EXHIBITION

Designer: Matthew Schleyer; Design Center: 1993; V.C.U.; Sculpture: Ephraim Russell; Interior Design: Megan McKee; Illustration: Paul Abrahamson; Photography: Hamid Abouidiri and Dale Quarterman; Printing by Whitel & Shepperson





Fine Arts Exhibition
March 19-29

Design Exhibition
April 5-14

MFA Thesis Exhibition
Round 1
April 19-28

MFA Thesis Exhibition
Round 2
May 3-19

stuDent

exhibitions

Opening Receptions
5:00-7:00pm on first day
of each exhibition

Virginia Commonwealth University
School of the Arts

Anderson Gallery
907 1/2 West Franklin Street
P.O. Box 842514
Richmond, Virginia 23284-0514
(804) 828-1522



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

Organized by the
Anderson Gallery
 School of the Arts
 Virginia Commonwealth University

Symposium co-sponsored by
 The American Institute of
 Graphic Arts / Richmond chapter

A symposium
 in conjunction with
 the exhibition

Tomás Gonda

A Life in Design

at the School of Business Auditorium
 Virginia Commonwealth University
 14 N. Linden Street Richmond, Virginia

Friday, February 4, 1994

9:45 am to 4:30 pm
 with a reception following at the
 Anderson Gallery

Left and below: Poster, exhibition catalogue, designed by Philip B. Meggs, and installation view, **Tomás Gonda: A Life in Design, January 21–March 6, 1994.**

Right, top: Installation view, **Lawley Paisley-Jones: Two Rooms, The Replication of Incomprehensible Disquietude, October 20–December 23, 1994.**

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.

Right, bottom: Installation view, **X-PRZ: JST BCZ UR PARANOID DNT THNK THYR NT AFTR U (Malcolm X, Part 2), January 21–March 6, 1994.** The group X-PRZ included artists Tony Cokes, Kenseth Armstead, Doug Anderson, and Mark Pierson.





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**;

From Absurdity to Austerity: The Photography of Richard Kent Hough.

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 + Hompson: WRDZ**; Once A Pack – Now A Carton, Coffin.

1997

Arnaldo Roche-Rabell: The Uncommonwealth; Monique Prieto; **Juried Student Design & Fine Arts 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.

Paulette Roberts-Pullen, “Art in Four Acts,” *Style Weekly*, January 17, 1995, 11-12.



Above: Exhibition brochure and installation view, **Repicturing Abstraction: The Politics of Space, January 20–March 5, 1995**. Paintings by Javier Tapia (left) and Mel Bochner. Other participating artists: Guy Corriero, Per Kirkeby, Guillermo Kuitca, and Rebecca Purdum.

Photographs, both pages, by Jay Paul.

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.

"Dwellings," *The Progressive*, April 1995, 16.



Above: Installation view, **Arnaldo Roche-Rabell: An Uncommonwealth**, January 17–March 2, 1997.

Top: Installation view, **Craig Pleasants: Dwelling**, January 27–March 5, 1995.

1998

Presumed Innocence; **Gregory Crewdson**; Elizabeth Murray: Works on Paper; **Juried Student Design & Fine Arts Exhibitions**; MFA Thesis Exhibitions; **Ruth Clyde Proffitt: An Unrecognized Artist**; Present Tense:

Selections from the Permanent Collection; **William Dunlap: In the Spirit of the Land**; Rene Gower: Trace/Quatrace; **Bernard Martin: Monet's Time Clocks (12am–11pm)**; Dale Chihuly.

1999

Sharon Horvath: Recent Paintings; Shared Roots: Sculpture by VCU Alumni; **Design Commons: Design in the Commonplace**; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions**;

Affinities with Architecture; **Clair Lieberman: Walking thru Jello**; From the Permanent Collection, Aaron Siskind: Surface Abstraction; **Recent Acquisitions: From the Collection Of Jonathan & Janet Geldzahler**; Davi

Det Thompson: Just Out of Reach, Thank; **Gregory Barsamian: Innuendo Non Troppo**; Faculty Focus Exhibitions.



Exhibition announcement (right) and installation views, **Lorenzo Pace: Honor Thy Father and Mother, January 19–March 3, 1996**. Organized by the Birmingham Museum of Art, Birmingham, Alabama.

[Pace’s] presentation is very similar to the way museums want to operate. Museums join objects together in a context that tells a story, and authentic objects are used to support this story that becomes history. The Pace family’s history has been fractured by slavery, and the lock [that shackled the artist’s great-great-grandfather] is the earliest fragment that we have.

“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.

John Caperton, “Artist Lorenzo Pace Creates Personal Museum,” *Commonwealth Times*, February 1996, 7.



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.



Above: Installation view, **Kendall Buster: The Shell That Remains**, January 19–March 3, 1996.



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.

On view at Virginia Commonwealth University's Anderson Gallery, "The Mountain Lake Workshop: Artists in Locale" is the largest exhibit ever of the experimental works created during workshops begun in 1980 by Ray Kass, artist and professor of art at Virginia Tech, and continuing today.

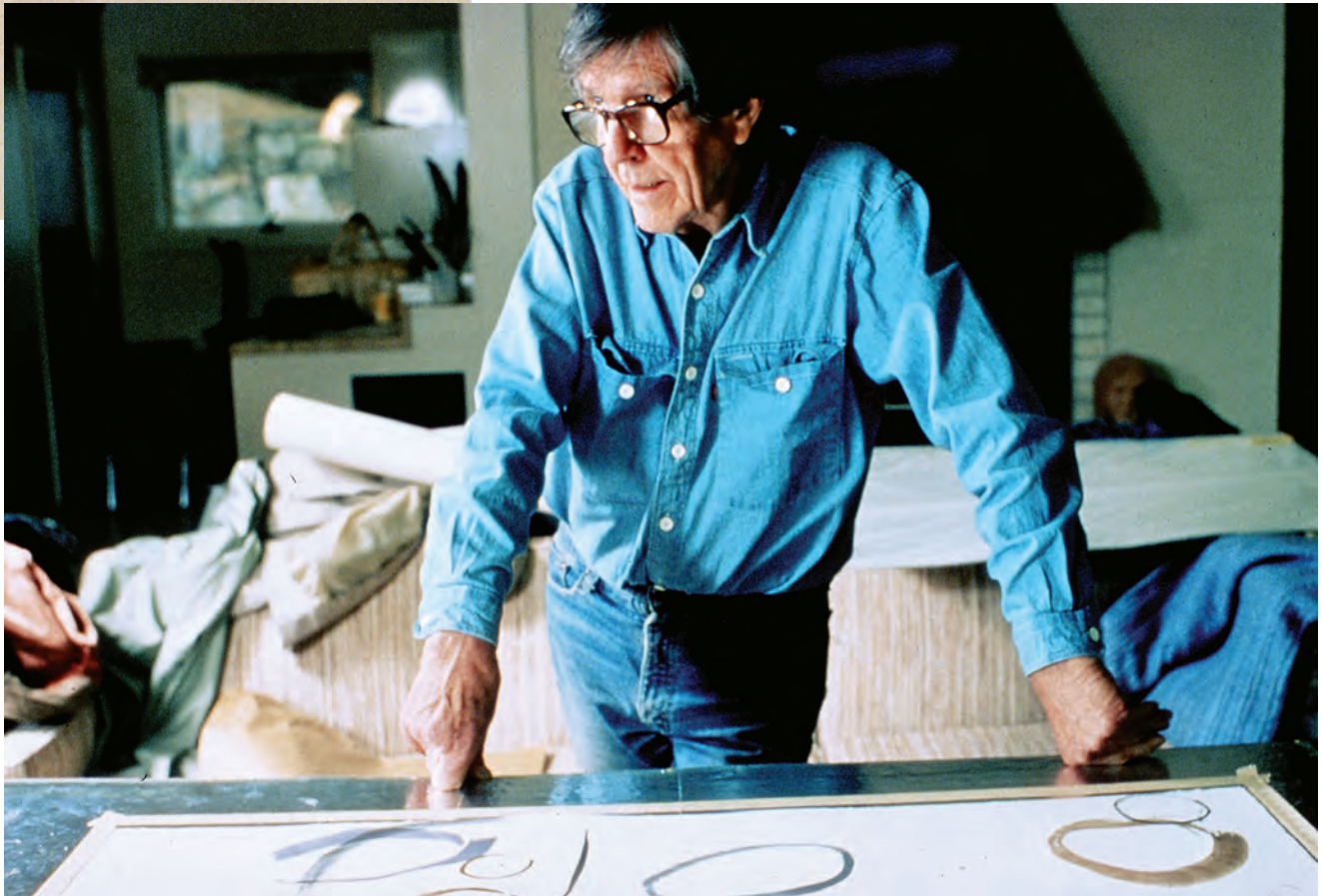
CeCe Bullard, "Rural Workshop Links Artworks at Anderson," *Richmond Times-Dispatch*, September 27, 1996, p. C3.



Below: Exhibition catalogue, designed by Brian C. Russell, **The Mountain Lake Workshop: Artists in Locale, August 30–October 6, 1996**. Participating artists: John Cage, Howard Finster, Ray Kass, Jiro Okura, and Mierle Laderman Ukeles.

Left: Installation view, Ray Kass, *Broad Channel: Vorticella Polyptych*, 1991.

Bottom: John Cage at the Mountain Lake Workshop, working on the series *New River Watercolors*, April 1988.





CLEANING PIECE
y.o. '66

Make a numbered list of sadness in your life.
Pile up stones 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.
Pile up stones corresponding to those numbers.
Add a stone each time there is happiness.
Compare the amount of stones
to the one of sadness.



per.
h of a Wish Tree.
e.
with wishes.



Billboard, installation view of *Play It by Trust*, 1991, and boxed edition, *Yoko Ono: Fly*, October 18–December 23, 1996.

Left: Cliff Baldwin (left) and Davi Det Hompson with Yoko Ono at their exhibition openings, October 18, 1996.





Below: Exhibition announcement, Gregory Crewdson, January 17–March 1, 1998.

GREGORY BARSAMIAN
Innuendo Non Troppo



“The issues of identity are crucial in these works of art,” said Robert Hobbs, the Rhoda Thalheimer 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....

Sibella C. Giorello, “Hong Kong after?,” *Richmond Times-Dispatch*, July 1, 1997, D1.



Above: Exhibition catalogue, **Arnaldo Roche-Rabell: The Uncommonwealth**, January 17–March 2, 1997.

Left: Exhibition catalogue, designed by Jean Crutchfield, **Hong Kong Now!**, June 27–October 5, 1997. Participating artists: Lucia N.Y. Cheung, Simon Go, Oscar Ho, Ho Siu-kee, Leung Chi Wo, Ellen Pau, Gretchen So, Wong Shun-kit, and Yu Tsz Man.

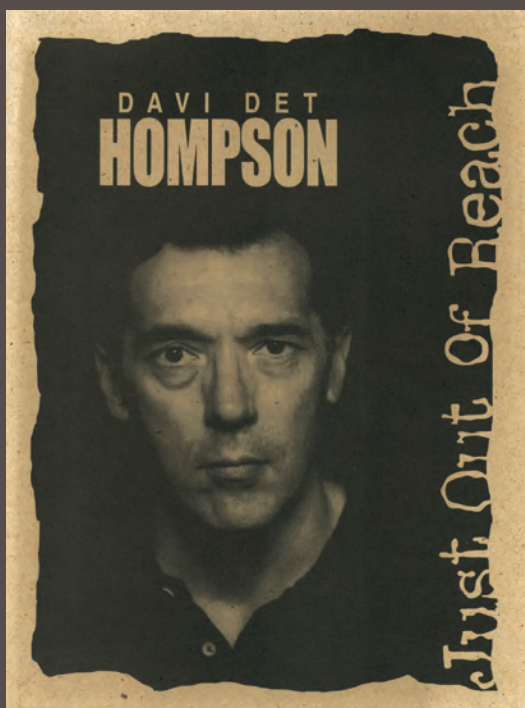


Presumed Innocence

Left: Exhibition catalogue, designed by Jean Crutchfield, **Presumed Innocence**, January 17–March 1, 1998. Participating artists: Janet Biggs, Dinos and Jake Chapman, Taro Chiezo, Larry Clark, Keith Cottingham, Kim Dingle, Todd Gray, Todd Haynes, Mike Kelley, Karen Kilimnik, Inez van Lamsweerde, Sally Mann, Paul McCarthy, Annette Messenger, Tracey Moffatt, Daniel Oates, Tony Oursler, Alix Pearlstein, Joyce Pensato, Aura Rosenberg, Julian Trigo, and Lisa Yuskavage.



Selected Anderson Gallery print materials, 1997-99.



“He took art very seriously,” recalls Howard Risatti, a critic and VCU art history professor, who has been a prime mover in the current, five-venue retrospective of Hompson’s work... “He thought that what he did was important,” Risatti says. “I was always impressed by how much he knew. He believed that visual artists should not just be able to do one thing. He knew how to handle many things visually. He was in some ways a model.”

Edwin Slipek, “More Than Words,” *Style Weekly*, September 7, 1999, 19-20.

Collaboration and Hometown Pride

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.

Exhibition publication,
*Davi Det Hompson:
Just out of Reach*,
which included *Davi Det
Hompson: Thunk*, August
13–October 24, 1999, at
the Anderson Gallery.

John Caperton
Jensen Bryan Curator
The Print Center, Philadelphia

6 / 26 7 — 9 pm

opening reception

past
— present tense: selections
from the permanent collection



featuring the first comprehensive presentation
of art from the anderson gallery's collection
including: vincent van gogh, andy warhol, and new acquisitions

anderson gallery, school of the arts, vcu

Below: Philip Guston, *The Street*,
1971; lithography, 22 x 30 inches.
Anonymous gift, Anderson
Gallery Collection.



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."

Janet Caggiano, "Getting to Know You, VCU, Through 'Past/Present Tense,'" *Richmond Times-Dispatch*, July 14, 1998, D1, 6.



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.

Left: Bruce Davidson, *Untitled, Subway Series*, 1980; chromogenic print, 21 x 24 inches. Gift of Jonathan and Janet Geldzahler, Anderson Gallery Collection. © Bruce Davidson and Magnum Photos.



Above: Theresa Pollak, *Maxine*, 1930; oil on canvas, 47 ½ x 37 ¼ inches. Gift of the artist, Anderson Gallery Collection.

Right: Bernard Martin, *PG. 85*, *Rewald, John, The Last Motifs at Aix in Cézanne: The Late Work*, 1972; oil on canvas, 71 x 58 inches. Gift of the artist, Anderson Gallery Collection.

Photographs by Terry Brown.

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.

Edwin Slipek, "A Striking Place for Making Art," *Style Weekly*, August 31, 1999, 12.



John Rewald

greenhouse and the low wall beyond which, on clear days, Sainte-Victoire was visible; there were vineyards with their neat rows stretching to distant hills, one of these, on the other side of town, called Les Lauves; there was the elongated farm-complex where he had watched the laborers play cards. There was also that priceless seclusion so essential to him, and the recollection of seasonal changes—the bare branches forming elaborate designs against the windswept sky in winter; the trees decked out in tender green gauze in spring; the stillness of the trembling heat accentuated by the incessant singing of the cicadas in the summer; the vineyards turned purple and dead leaves rustling on the ground in the fall. Never one to adapt easily to new environments, Cézanne had found in the familiarity of the many aspects of the Jas both reassurance and isolation, the perfect ingredients for his work. Their loss was great. (It is said that before leaving, he made a bonfire of many of his belongings, among them quite a few of his works.)

For living quarters Cézanne rented a small apartment in a narrow street in Aix, 23 rue Boulegon, not far from the splendid town hall and its beautiful square. He had a good-sized window installed in one of the rooms on the fourth floor beneath the roof, but clearly this was—though fairly spacious—no more than a makeshift studio. It was less easy to find a place where he could work undisturbed out of doors, for it seems that most owners of large estates hesitated to grant him permission. It was at this time that he approached the owner of Château Noir, which stood uninhabited most of the year, with an offer to buy the property, a proposal that was turned down (the place still belongs to the owner's direct descendants). He was, however, able to rent a small room off an inner court of the main building where he could store his paraphernalia and fresh canvases, and was allowed to paint wherever he wished. A hired carriage would take him to Château Noir and call for him at the end of his day.

What was then the "Petite Route du Tholonet" leads from Aix eastward in the direction of Sainte-Victoire. The road bends frequently, rises and falls, until, after about a mile, at a sharp turn, the view is suddenly free over an undulating landscape that reaches the foot of the commanding gray rock. After one more gentle curve a small, slowly mounting path to the left of the road disappears into the forest. From a slight elevation near the path, one can look down over the road and see the two umbrella pines that cast their shadows on it, with Mont Sainte-Victoire looming over the whole scene. From here Cézanne painted two views of the mountain, of those pines, and of the road that loses itself in the distance (pls. 116, 119).

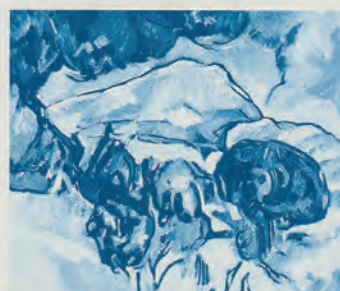
The path, strewn with pine needles, leads through the woods toward the so-called Maison Maria. On the way, where the trees are less densely clustered, there are glimpses of Château Noir, with Sainte-Victoire beyond. Yet it was from the broadening path in front of Maison Maria, where the ground sloped down on one side and rose on the other, that Cézanne had a better view of the building, or rather of its west wing, which he



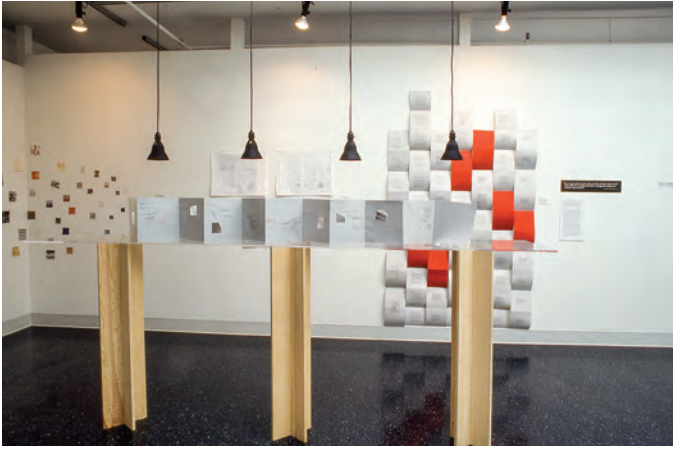
The Route du Tholonet with Parasol Pines (pl. 116), 1896-98



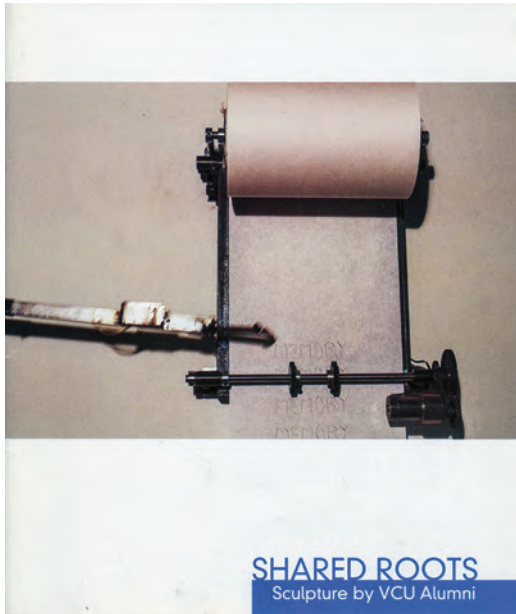
Photograph of the motif



The Route du Tholonet with Parasol Pines (pl. 119), c. 1904



Installation views, MFA Thesis Exhibitions, mid-1990s. Top to bottom:
Exhibiting artists Ruth Baker and Danny Drotos, Shawn Camp and
Richard Law, Eric Ucci and Catherine Korouklis, and Christopher Fields.



Exhibition brochure and installation views, **Shared Roots: Sculpture by VCU Alumni**, January 15–February 28, 1999. Clockwise from right: Installations by Gina Ferrari, Lisa Hoke, and George Ferrandi. Other participating artists: Teresita Fernández, Christopher Furman, Foon Sham, and Shannon Wright.



Remembering Ted Potter

Director, Anderson Gallery, 1997–2005

BERNARD MARTIN

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



Ted Potter (center) with George Nan (left), retired chair of the VCUarts Department of Photography & Film, and Richard Kevorkian, former professor in the Department of Painting & Printmaking, at the exhibition opening of *Young + Brash + Abstract*, January 18, 2002.

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.

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What makes the most sense for our students is exhibiting what's new and unusual and not usually shown in the U.S.

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.

Roy Proctor, "Some Fine Student Art at VCU Show," *Richmond Times-Dispatch*, April 9, 2000, H8.







STUDENT EXHIBITIONS 2003

Anderson Gallery

Virginia Commonwealth University | School of the Arts

Juried Student Design Exhibition
March 21 - March 30

Juried Student Fine Arts Exhibition
April 11 - April 20

MFA Thesis Exhibitions, Round 1
April 25 - May 4

MFA Thesis Exhibitions, Round 2
May 9 - May 18

All openings will be held from
5-7pm on the first day of each exhibition.

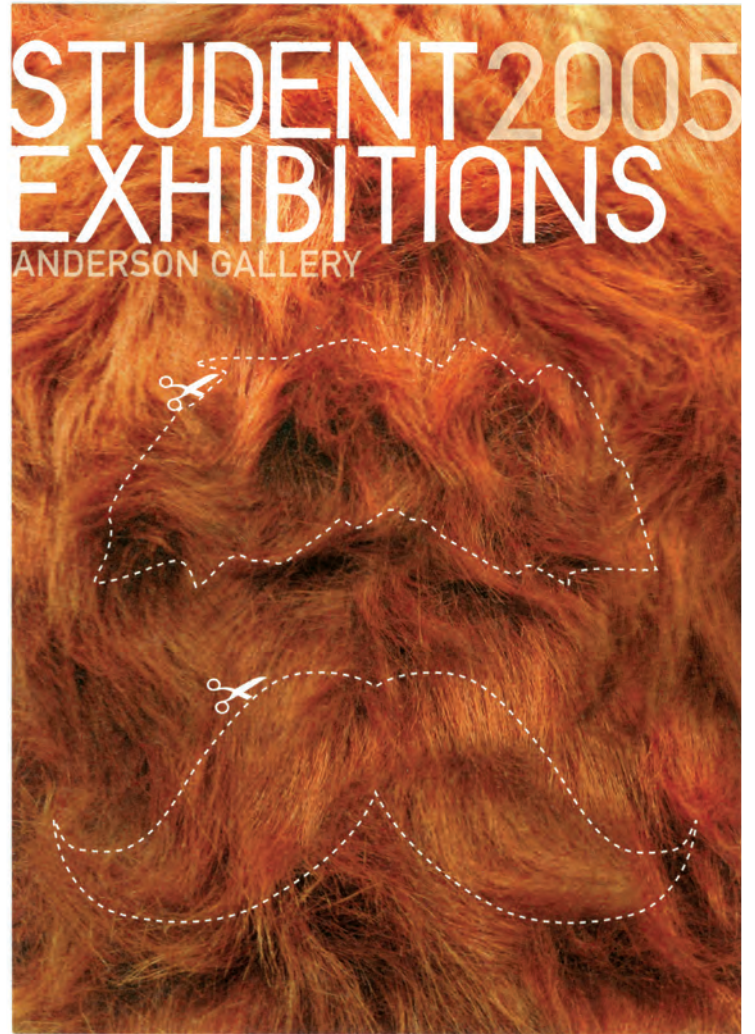
Virginia Commonwealth University
Anderson Gallery, School of the Arts
907 1/2 West Franklin Street
Richmond, Virginia 23284 - 2514

DESIGN CENTER | DESIGN CENTER | DESIGN CENTER | DESIGN CENTER



STUDENT 2005 EXHIBITIONS

ANDERSON GALLERY

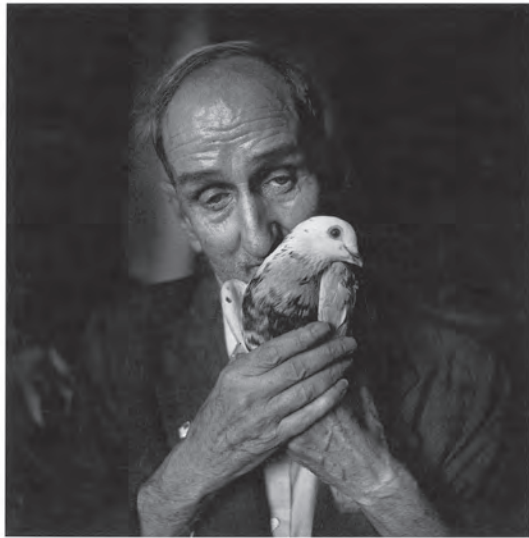




Overleaf and these pages: Exhibition announcements and installation views, undergraduate Juried Fine Arts and Design Exhibitions, 2000s. Photographs by Michael Lease.

Below: VCUarts Dean Emeritus Richard Toscan and his wife, Sharon, at opening.





THOMAS DANIEL
Into My Eyes

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."

Jenny Ramirez, "The Art of Controversy," *Style Weekly*, December 26, 2000.



Above: Thomas Daniel, *Howard*, Jeanerette, Louisiana, 1979.

Top: Exhibition catalogue, designed by John Caperton, **Thomas Daniel: Into My Eyes**, January 14–February 27, 2000.



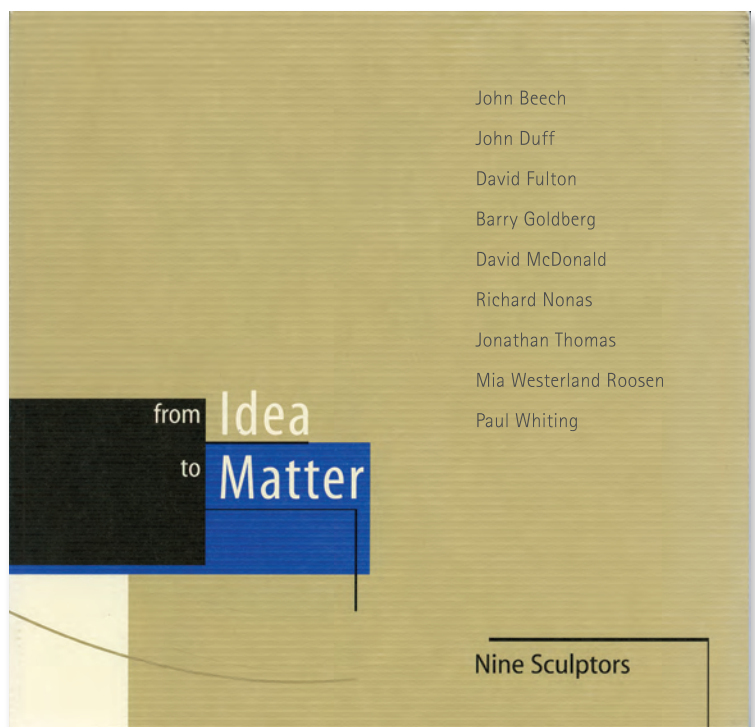
Like many Richmonders, I was intrigued when the Anderson Gallery at Virginia Commonwealth University announced that Albee would be organizing a major sculpture exhibition there in October. Edward Albee, curator?...

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."

Edwin Slipek Jr., "At Home with Albee," *Style Weekly*, September 5, 2000, 20-21.



Above: Exhibition catalogue, designed by Laura Chessin, **From Idea to Matter: Nine Sculptors**, October 20–December 17, 2000.

Top: Playwright and exhibition curator Edward Albee (left) and catalogue essayist Harry Rand, Anderson Gallery, July 2000.



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).

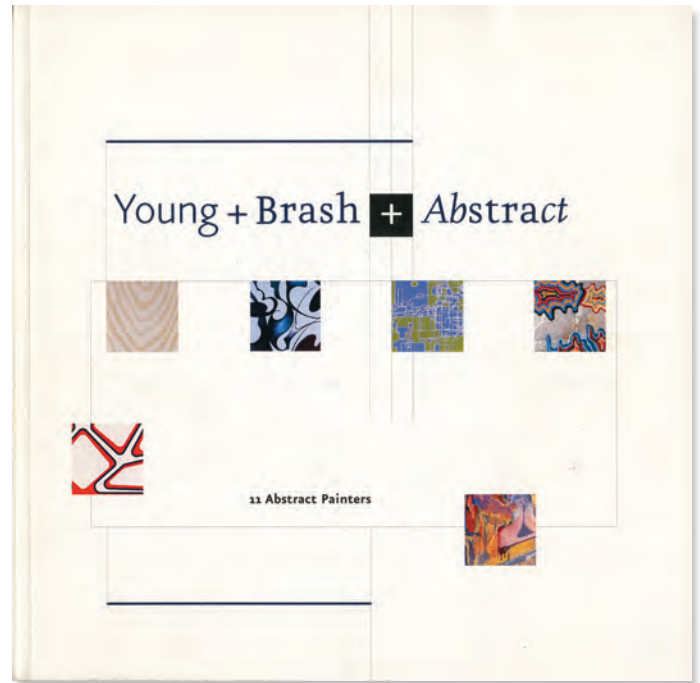
Photographs by Terry Brown.



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.”

Jenny Ramirez, “Painting Lives,” *Style Weekly*, February 12, 2001, 39.

Exhibition catalogue, designed by Laura Chessin, and installation view, **Young + Brash + Abstract, January 18–March 10, 2002.** Paintings by Steven Charles (foreground) and Christopher Francione. Photograph by Jay Paul. Other participating artists: Walter Biggs, David Brody, Henry Brown, Theresa Chong, Kathleen Kucka, Jennifer Riley, Lisa Stefanelli, Hiroshi Tachibana, and Ana Vilarrasa.



2000

Into My Eyes: The Photography of Thomas Daniel; Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions: Round I; MFA Thesis Exhibitions, Round II;** Divine Humility: Jesus Icons in Contemporary

Mexico by Robert E. Lewis; **Jacqueline Bishop: Terra;** **Selections from the Permanent Collection: New Gifts;** The State of Broad: Paintings by Brett Busang; **From Idea to Matter.**

2001

Time, Memory & Meditation: Works By Jim Campbell; **A Century of Innovative Book Design;** Juried Student Design & Fine Arts Exhibitions; **MFA Thesis Exhibitions: Round I; MFA Thesis Exhibitions, Round II;** Virginia Watercolor

Society Juried Exhibition; **David Freed: Printmaker;** Faculty Focus Exhibitions.

2002

Young + Brash + Abstract; The George & Helen Spelvin Folk Art Collection; **Juried Student Design & Fine Arts Exhibitions; MFA Thesis Exhibitions: Round I; MFA Thesis Exhibitions, Round II;** **Making Faces:**

Portraiture in Photography from the Collection; The Society of Illustrators Traveling Exhibition, 2001-2002; **Fiber, Clay & Mixed Media: Three Master Artist/Craftsmen.**

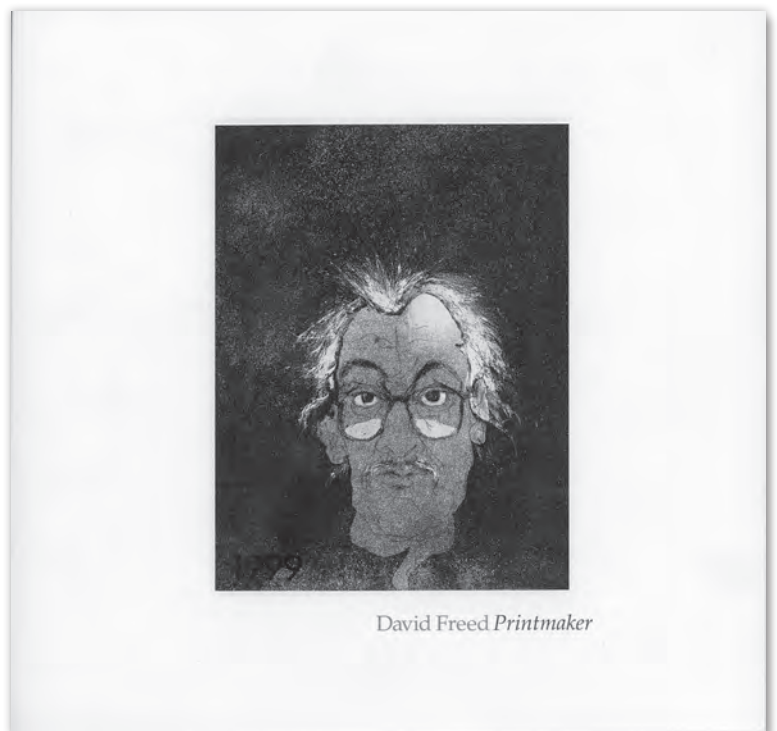


[David] Freed is renowned in the VCU School of the Arts not only as a celebrated artist but also as a great teacher and mentor....

“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.

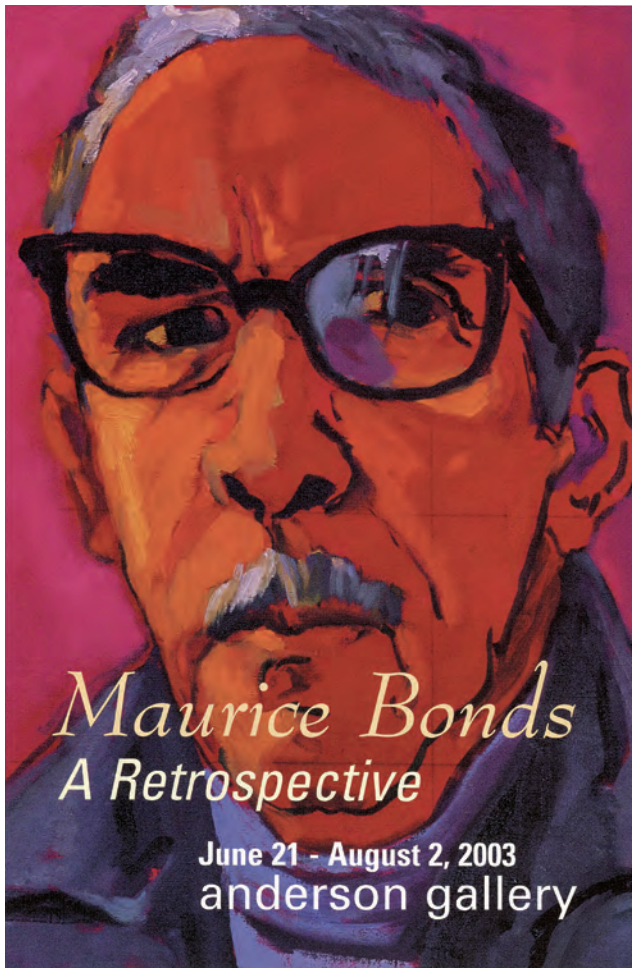
“But there are certain things I’ve told students that have stood the test of time. I tell students that there are no new stories, but that they have to tell those old stories as if they’re telling them for the first time. In other words, they have to be true to themselves.”

Roy Proctor, “Drawing from Life,”
Richmond Times-Dispatch, August 19,
2001, G1, 6.



Above: Exhibition catalogue , designed by Andy Lynne, **David Freed: Printmaker, August 31–October 28, 2001.**

Top: David Freed, September 2001. Photograph by Tom Kojcsich, courtesy of *Richmond Magazine*.



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.

Wayne Melton, "Commonbonds,"
Style Weekly, June 18, 2003, 41.

Exhibition brochure and installation view,
Maurice Bonds: A Retrospective,
June 21–August 2, 2003.





Faculty Focus 2003

Barbara Ames
B. Stephen Carpenter II
Bill Fisher
William Hammersley
Chuck Henry
Robert Meganck
Lynn Murphy
Dan Smith
Jack Wax

anderson gallery

Installation views, **Faculty Focus, November 17–December 14, 2003**. Clockwise from top left: works by Jack Wax; William Hammersley and Bill Fisher (background); and Chuck Henry. Photographs by Jay Paul.



2003

Gregory Barsamian: Lather; **Thinking with Blood: Conflict & Culture in the American South**; Return to Normandy: Photographs by Allen Jones; **Juried Student Design & Fine Arts Exhibitions**; MFA

Thesis Exhibitions: Round I; MFA Thesis Exhibitions, Round II; **Maurice Bonds: A Retrospective**; Marsha Burns: Portrait of America; **Baby-Boom Daydreams: The Art of Douglas Bourgeois**; Paul Muick: Selected

Picks/New Paintings; **Faculty Focus Exhibitions**.

2004

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;

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

Origins

Works on Paper by Theresa Pollak

January 23 through March 7, 2004



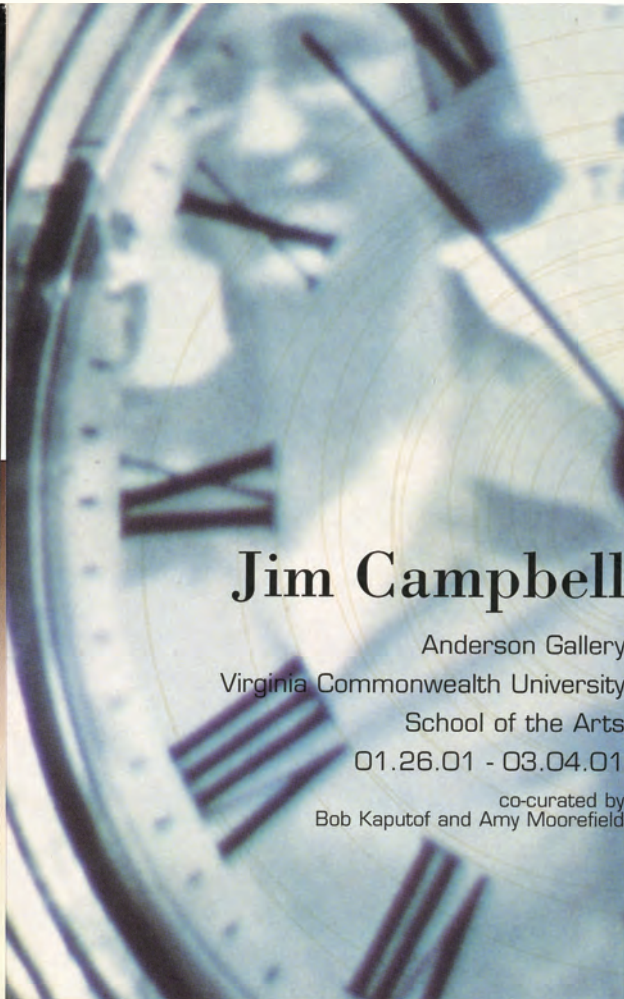
Curated by Amy Moorefield

Virginia Commonwealth University, School of the Arts
Anderson Gallery

Selected Anderson
Gallery print materials,
2001-04.



TMemory
meditation



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

Pivot Points

Richard Lazzaro



Richard Lazzaro





Islamic Calligraphy

from the State of Qatar

November 5 through December 5, 2004
Curated by Mohamed Zakariya

Virginia Commonwealth University
School of the Arts

Anderson Gallery

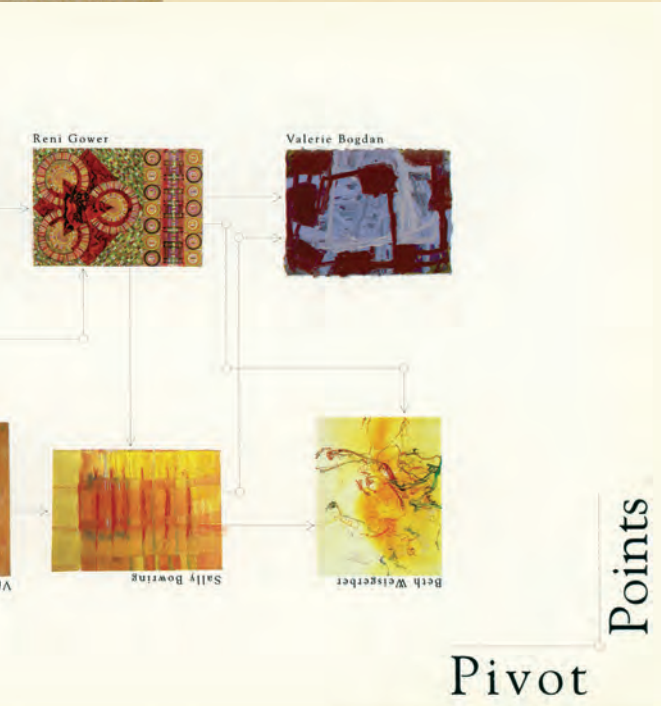
Fiber, Clay & Mixed Media

Three Master Artist/Craftsmen
Curated by Ted Potter



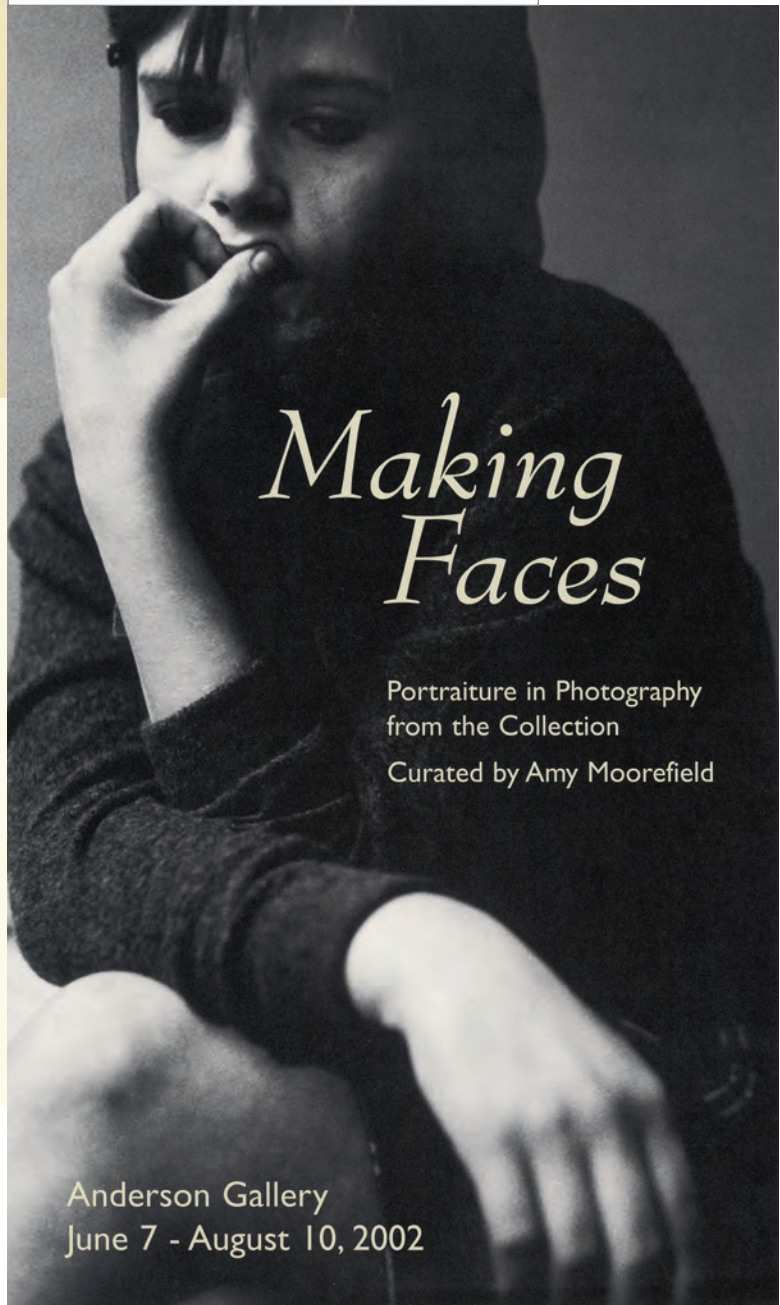
anderson gallery
September 6 - December 1, 2002

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



Pivot Points, January 21–March 6, 2005. Participating artists: Valerie Bogdan, Sally Bowring, Reni Gower, Victor Kord, Richard Lazzaro, Richard Lazarro, and Beth Weisgerber.

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



Making Faces

Portraiture in Photography
from the Collection

Curated by Amy Moorefield

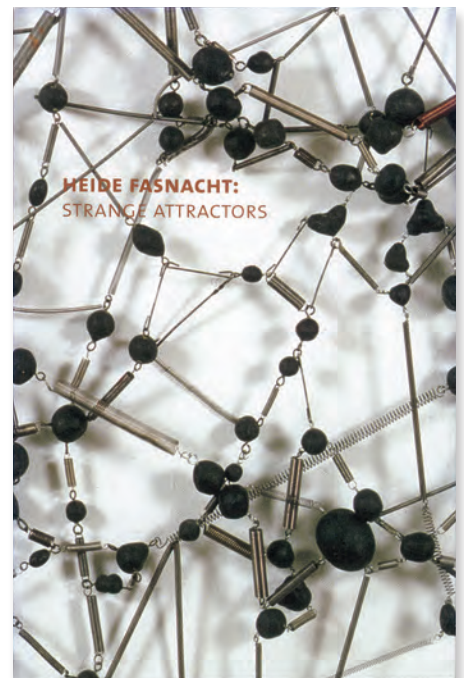
Anderson Gallery
June 7 - August 10, 2002



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,” *Heide Fasnacht: Strange Attractors* (Richmond: Anderson Gallery, 2004), 9.

Exhibition catalogue, designed by Sandra Wheeler, and installation view, *Heide Fasnacht: Strange Attractors*, September 24–December 5, 2004.



2005

Pivot Points;
Penumbra:
Installation Works
by Genna Watson;
**Juried Student
Fine Arts, Design
& Kinetic Imaging
Exhibitions;** MFA
Thesis Exhibitions,
Round I; MFA Thesis
Exhibitions, Round

2006

**II; The Bad Boys
of Photography;**
Relativity; **Surface
Charge.**

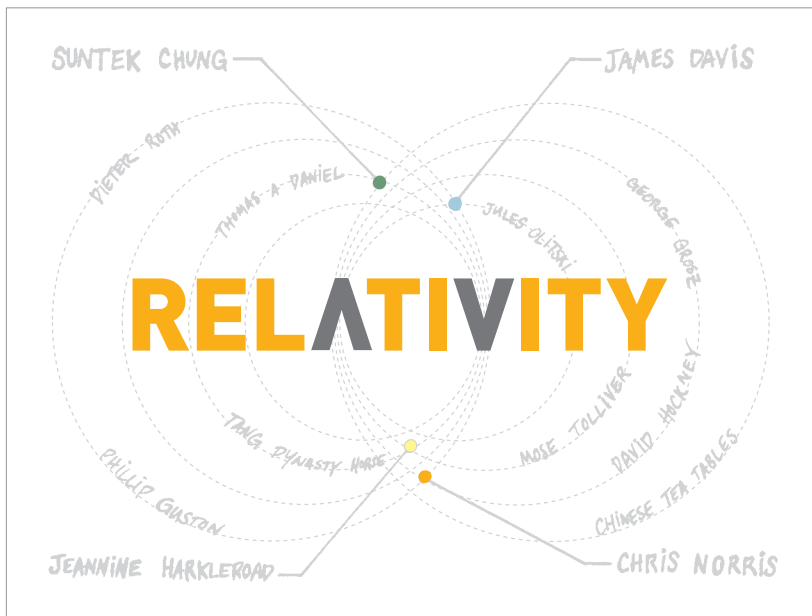
Highlights: Print
Selections from the
Permanent Collection;
**Disturbance: Video
Installations by Bob
Paris;** Juried Student
Fine Arts, Design
& Kinetic Imaging
Exhibitions; **MFA
Thesis Exhibitions,
Round I; MFA Thesis**

**Exhibitions, Round
II; From the Seat
of Authority; The
Human Touch:
Selections from the
RBC Dain Rauscher
Art Collection;**
Artificial Light.

2007

**Gerald Donato:
Reinventing the
Game;** Juried Student
Fine Arts, Design
& Kinetic Imaging
Exhibitions; **MFA
Thesis Exhibitions:
Round I; MFA Thesis
Exhibitions: Round
II; Transformer;**
Ixchel's Thread:

**Maya Weavings
from the Bowdler
Collection.**



Encountering this exhibition organized by [Sculpture Department Chair] Amy Hautf 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...

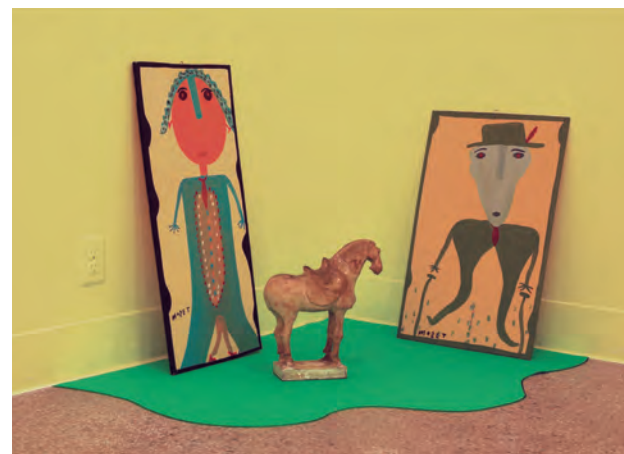
Harkleroad's mechanical, room-filling installation looks thrillingly dangerous. It's a tilting, miniature fun park with ramps and wheeled contraptions, a chicken costume, polka dots and ribbons, paint chip shingles, and sad, clown-faced miniature trees that recalls the seediness of locale much like some 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.

Dinah Ryan, "Reviews/Mid-Atlantic, Richmond," *Art Papers*, November/December 2005, 52.



Installation views, *Relativity*, June 17–August 6, 2005. Above: Jeannine Harkleroad, *Trying to Make A Sunset*, 2005. Right: Paintings by Mose Tolliver with Chinese terracotta horse from the Tang Dynasty, Anderson Gallery Collection. Photographs by Terry Brown.

Top: Title page from the exhibition catalogue, designed by Scout Design.



2008

Familiar Faces; **Gord Peteran: Furniture Meets Its Maker**; Juried Student Fine Arts, Design & Kinetic Imaging Exhibitions; **MFA Thesis Exhibitions: Round I**; **MFA Thesis Exhibitions:**

Round II; Portraits: More than Just a Pretty Face; **Fiona Ross: The Thread in the Labyrinth**; Rob Matthews: Knoxville Girl; **The Divas and Iron Chefs of Encaustic**; Landscapes

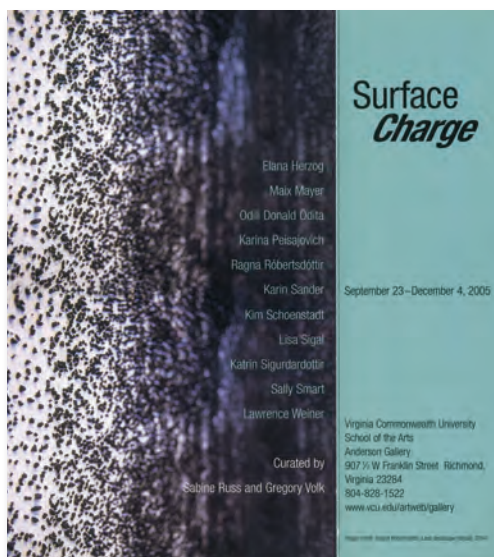
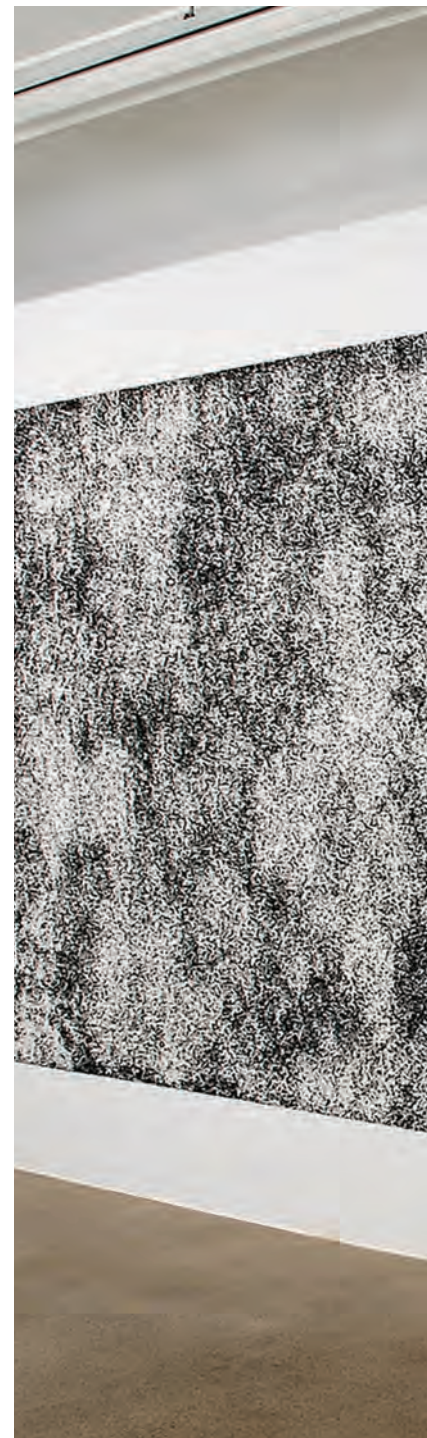
without Memory; Photographs by Joan Fontcuberta.

2009

Embodying the Sacred in Yoruba Art: Featuring the Bernard & Patricia Wagner Collection; The Beaded Prayers Project; **Juried Student Fine Arts, Design & Kinetic Imaging Exhibitions;**

MFA Thesis Exhibition, Round I; **MFA Thesis Exhibition, Round II**; **Travelogue: Martin Parr/Small World & Autoportraits, Michelle Van Parys/The Way Out West, Olaf Breuning/Home 2, Theresa Pollak/**

On Location; Richard Carlyon: A Retrospective.



“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.”

Pete Humes, “The Art’s on the Wall,” *Richmond Times-Dispatch*, September 23, 2005, D1, 4.



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.

Facing page, above: Lawrence Weiner, *A Basic Assumption*, 1999; below: Lisa Sigal, *white house*, 2005.

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

Photographs, both pages, by Katherine Wetzell 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.

Becky Shields, "Pimpin' Ain't Easy," *Style Weekly*, June 28, 2006, 28.



Installation view, **From the Seat of Authority**, June 16–July 29, 2006.

Below (left to right): Graduate students and exhibition curators Jolene Milot, Christina McGloughlin, Jenna Kowalke Jones, and Chasity Miller, and VCU art history professor Peggy Lindauer. Photograph by Scott Elmquist, courtesy of *Style Weekly*.



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



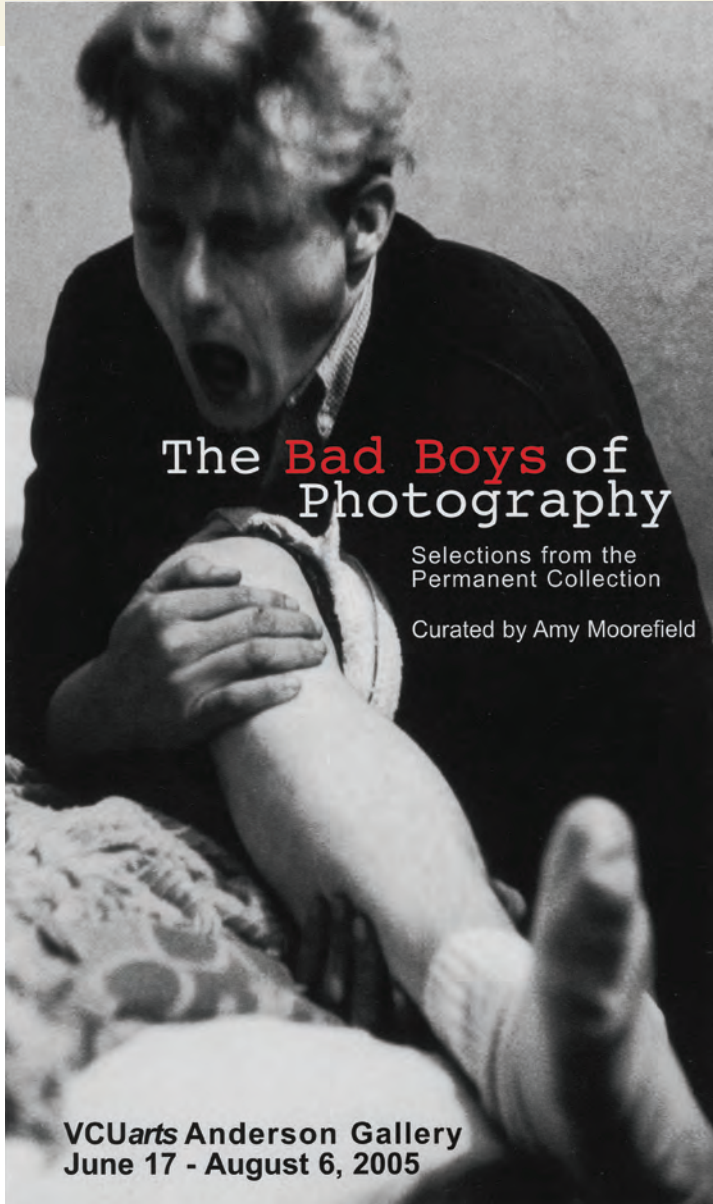
Photograph by Michael Lease.



Ixchel's Thread

Maya Weavings from the Bowdler Collection

Below: Cover image, Richard Estes, *Meat Department*, 1979; screenprint, 18½ x 12½ inches. Gift of Fredrika and Paul Jacobs, Anderson Gallery Collection. © Richard Estes, courtesy Marlborough Gallery, New York.



The **Bad Boys** of Photography

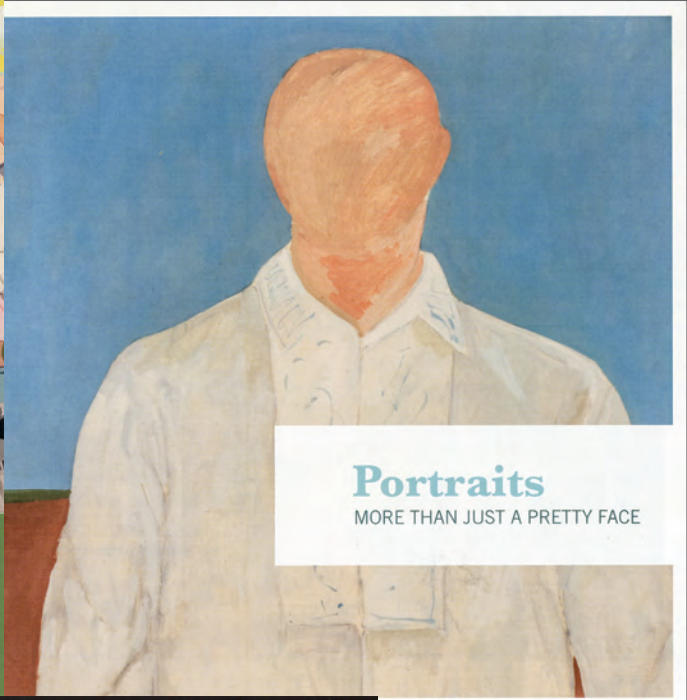
Selections from the Permanent Collection

Curated by Amy Moorefield

VCUarts Anderson Gallery
June 17 - August 6, 2005



Selected Anderson Gallery print materials, 2005–08.



Portraits
MORE THAN JUST A PRETTY FACE

The Human Touch
Selections from the RBC Dain Rauscher Art Collection

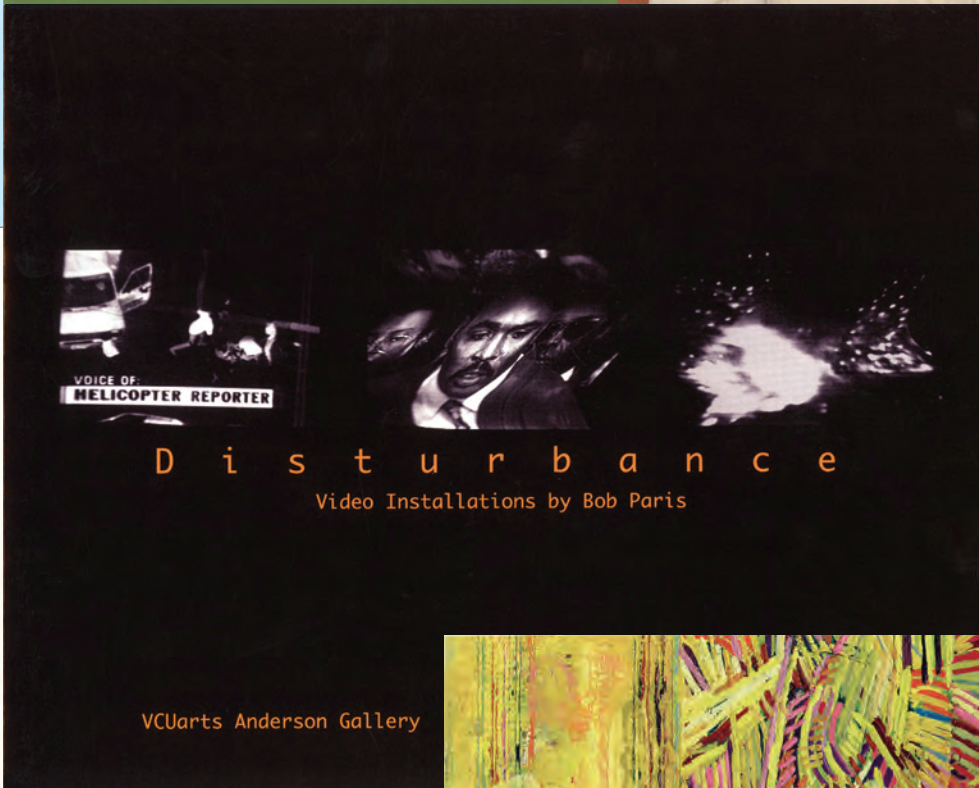
VCUarts Anderson Gallery June 16 - July 29, 2006

Highlights:
Print Selections from the
Collection

guest curated by
David Freed
and Barbara Tisserat

VCUarts
Anderson Gallery

January 27 - March 5, 2006



VCUarts Anderson Gallery

Left: Exhibition brochure, **Transformer**,
June 15–August 11, 2007. Participating
artists: Mark Newport, McCallum and
Tarry, Annie Schap, and the artist
collective FEAST.

Below: Exhibition
announcement, **The
Divas and Iron Chefs of
Encaustic**, **September 19–
December 7, 2008**;
cover image: Reni Gower,
Origami 4-Square, 2006.
Other participating artists:
Kristy Deetz, Peter Dykhuis,
Lorraine Glessner, Cheryl
Goldsleger, Heather Harvey,
Jeffrey Hirst, and Timothy
McDowell.



Fall Exhibitions 2008

VCUarts Anderson Gallery / Sept 19–Dec 7

Opening Reception

Friday, Sept 19, 6–8 pm

NEHEW IOWIT WHEN
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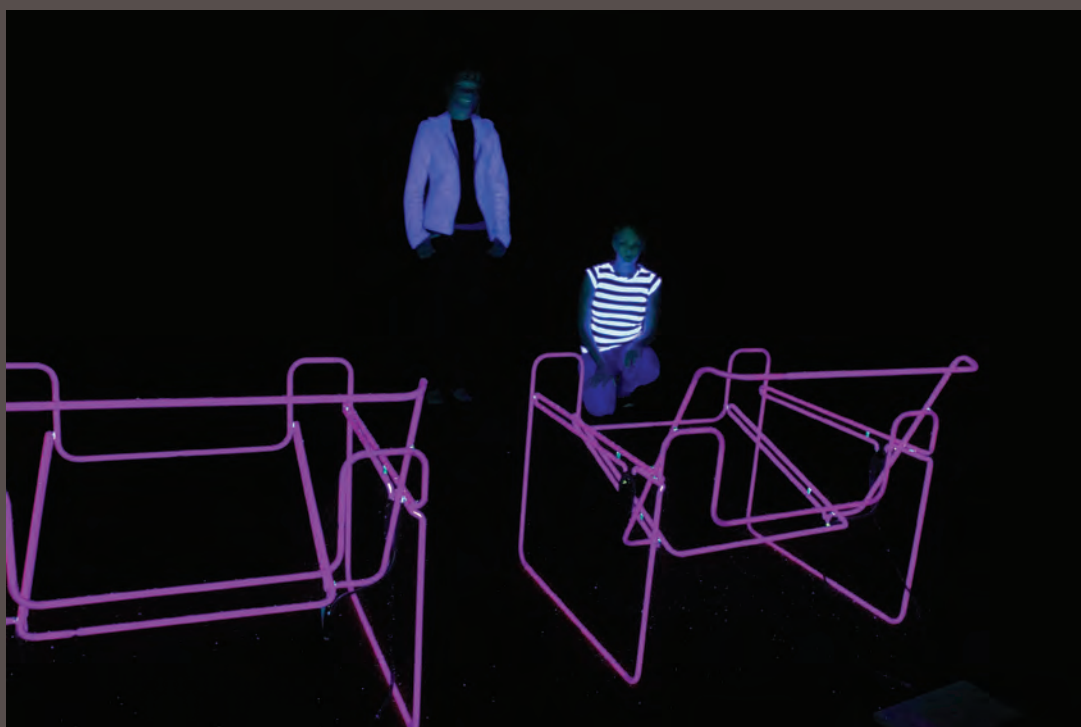
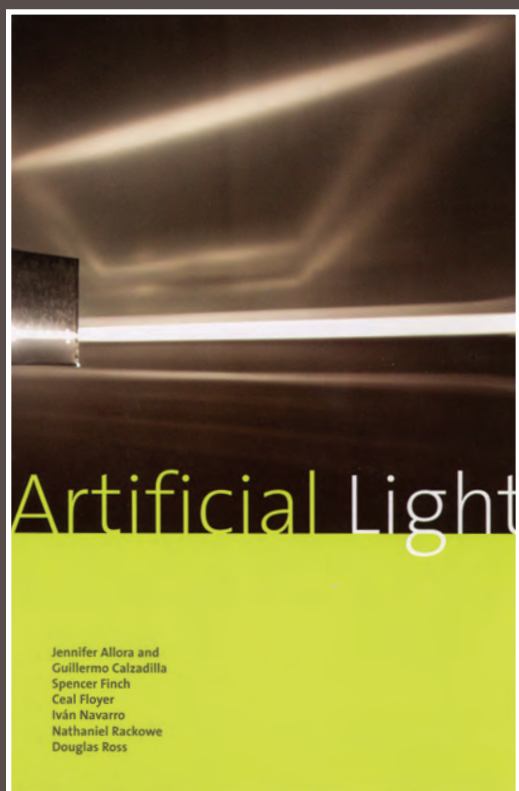
Making an Exhibition at the Anderson Gallery

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 Hautt, 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



Exhibition brochure
and installation views,
Artificial Light, September
15–October 29, 2006.

Left: Iván Navarro,
Black Electric Chairs, 2006.

Facing page: Jennifer Allora
and Guillermo Calzadilla,
Growth (Survival), 2006,
which included Jenny Halzer's
Blue Wall Tilt, 2004.

Photographs by Katherine
Wetzel and Travis Fullerton.

“[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.”

Edwin Slipek, Jr., “Grand Gestures,” *Style Weekly*, January 24, 2007, 15.





Gerald Donato: Reinventing the Game

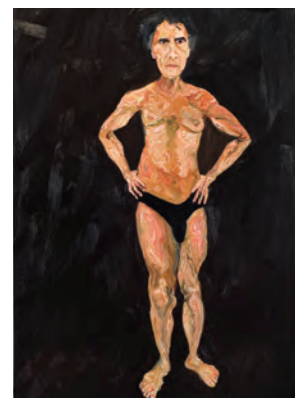
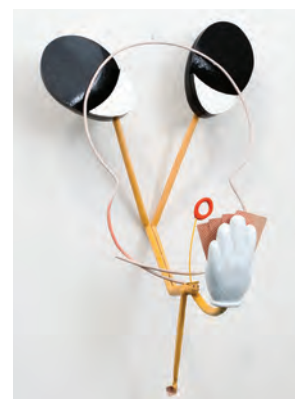
Exhibition announcement and installation views, **Gerald Donato: Reinventing the Game, January 26–March 4, 2007.**

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.





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

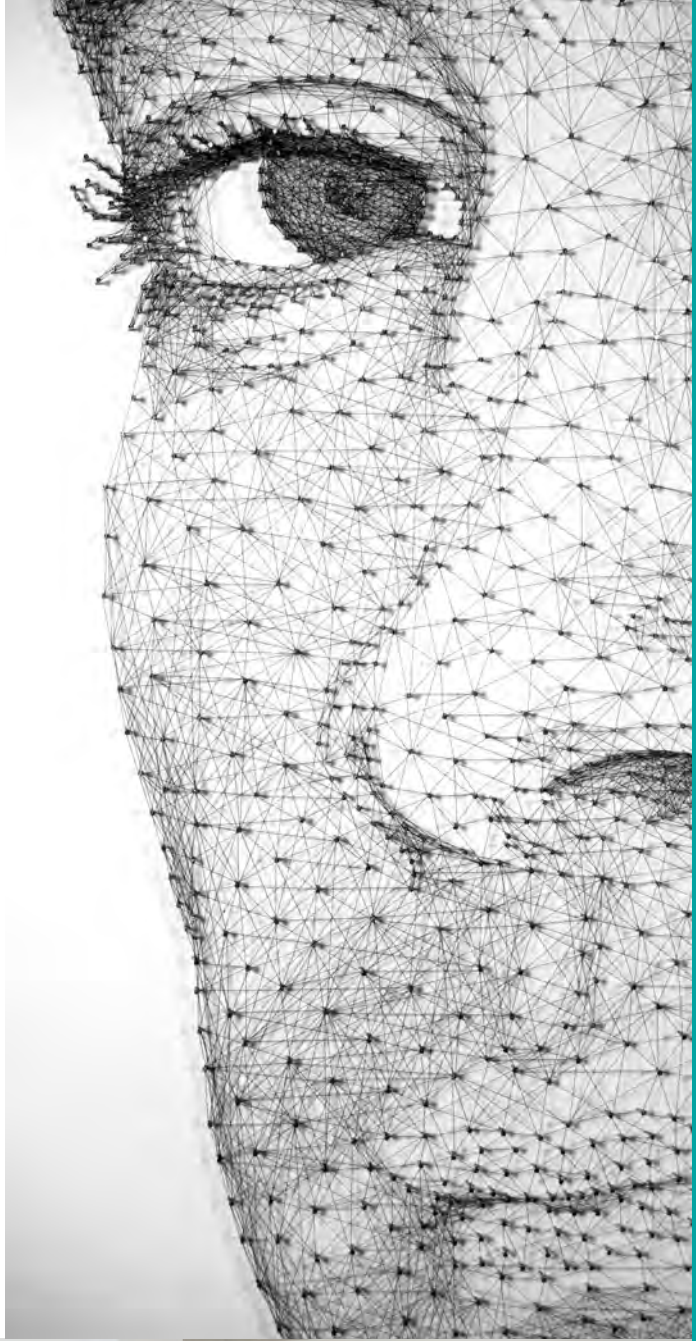
Left: Artist Fiona Ross creating *The Thread in the Labyrinth*, June 20–August 2, 2008.

Below: Domitila Curuchich weaving on a backstrap loom, *Ixchel's Thread*, September 23–December 9, 2007. Photograph by Travis Fullerton.



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. Other participating artists: Lia Cook, Devorah Sperber, and Xiang Yang

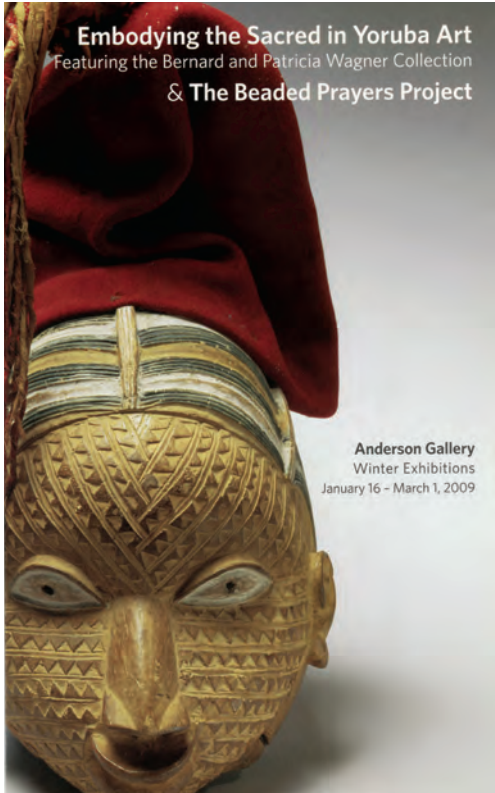
Below: installation view, **Gord Peteran: Furniture Meets Its Maker**, January 18–March 2, 2008. Organized by the Milwaukee Art Museum and the Chipstone Foundation, Milwaukee, Wisconsin. Photograph by Travis Fullerton.





Above: Installation view, **Embodying the Sacred in Yoruba, Featuring the Bernard and Patricia Wagner Collection, January 16–March 1, 2009.** Organized by the Newark Museum, Newark, New Jersey, and the High Museum of Art, Atlanta, Georgia. Photograph by Allen Jones, VCU University Marketing.

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



Above: Drumming performance by Olumide Gilbert and the Alkebulan Ensemble, opening reception, January 16, 2009.

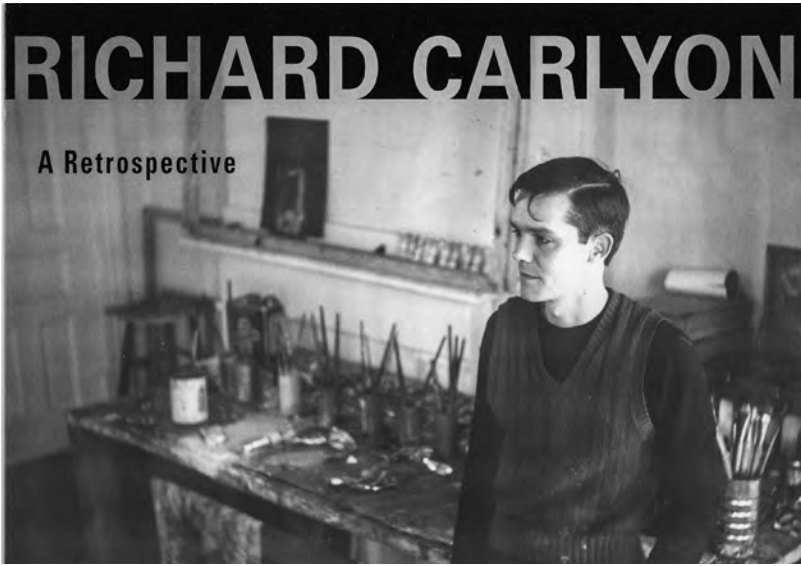


Bottom and left: Gallery talk by artist and VCUarts professor Sonya Clark introducing her **Beaded Prayers Project**, and participants in Clark's workshop, January 29, 2009. Photographs by Grace Johnston, VCUarts Graphics Lab.



RICHARD CARLYON

A Retrospective



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.

Paul Ryan, “Richard Carlyon,” *Art Papers*, January/February 2010, 66-67.





R I C H A
 R D C A
 R L Y O N

H A
 C A
 Y O N



Above: Exhibition announcement and installation view, **Richard Carlyon: A Retrospective, September 11–November 1, 2009**. Jointly organized by the Anderson Gallery, Reynolds Gallery, 1708 Gallery, and Visual Arts Center of Richmond. Photograph by David Stover.

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.

In Conversation with Amy Moorefield

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 benefits 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 descriptors 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 Hauft explore the gallery's collection with their fresh and inspiring visions. My intentions were two-fold in inviting VCUarts 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.



Gallery assistants at work. Photographs by Michael Lease.

The Anderson Gallery Always Broadened Perspectives

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 Colablalab, 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. Colablalab 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 Colablalabook and Sponge HQ Lab Book also emerged from the experiment.

Drawings L to R: John Gustafson, Hyunji Lee (Colablalaborators). Photo by Terry Brown. Colablalabook cover design by Olivia Gibian.



COLAB

+ LAB

+ LAB



DM
groups of
readers

"Prototype for Preserving the Phylum Porifera" was a 2012 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.



STOVE-PIPE
 Prototype for Preserving the Phylum Porifera
 MoMA Studio: Common Senses, Mildred's Lane and the Mildred Complex(ity)
 November 12, 2012
 Colleen Billings, Colleen Brynman, Patrick Carter, Lindsay Clements,
 S. Riley Duncan, Gavin Foster, Hope Giesburg, Jole Houff,
 Julia Hundley, Joshua Quarles, Clare van Loenen
 Supported by VCUarts
 hopepinburg.com





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.

Clockwise from top: "Wetsuit" lead makers: Jessica Carey and Jasmine Calvert, "Surfboard" lead makers: JoJo Houff, Jessica Carey, Jasmine Calvert, Colleen Brennan. Photo of *Oncosclera jewelli* sponge in Rio Grande do Sul, Brazil by Rodrigo Cambara Printes.



HAUPT + CAPE 2009-2010 (BLU)
 CARDYN 2009 (WHITE)
 TRAVELOGUE 2009 (GREEN)
 SFAE 2009 (TURQUOISE)
 YORUBA 2009 (MED. BLUE)
 ENCAUSTIC 2008 (APRIGOT)
 SUMMER 2008 (LT. BLUE)



STUBBINS SHOWS 2015
 PRIMER
 ALLEGRY
 FORECAST 2014
 SUMMER 2014
 SFAE 2013
 FRAMES
 LADY + ESTER
 ORB (DARK BLUE) — SUMMER 2013 WHITE
 SFAE 2013 (TEAL)
 WESCH 2013
 SUMMER 2013 (PINK)
 SFAE 2012
 SUN SHAGGY (WHITE) — SHECHET + GODWIN 2012?
 EW + ORB 2011 (GREEN)
 PRIMER
 ENOCH, KNOX (BLU) 2011
 SFAE 2011 (GREEN)
 NAMELESS PWR (APR) 2010-11
 S ALLEN (RED) 2010
 PRIMER
 SOCIAL SKIN 2010 (BROWN)
 SFAE 2010 (YELLOW-GREEN STRIPES)

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.

SOARS

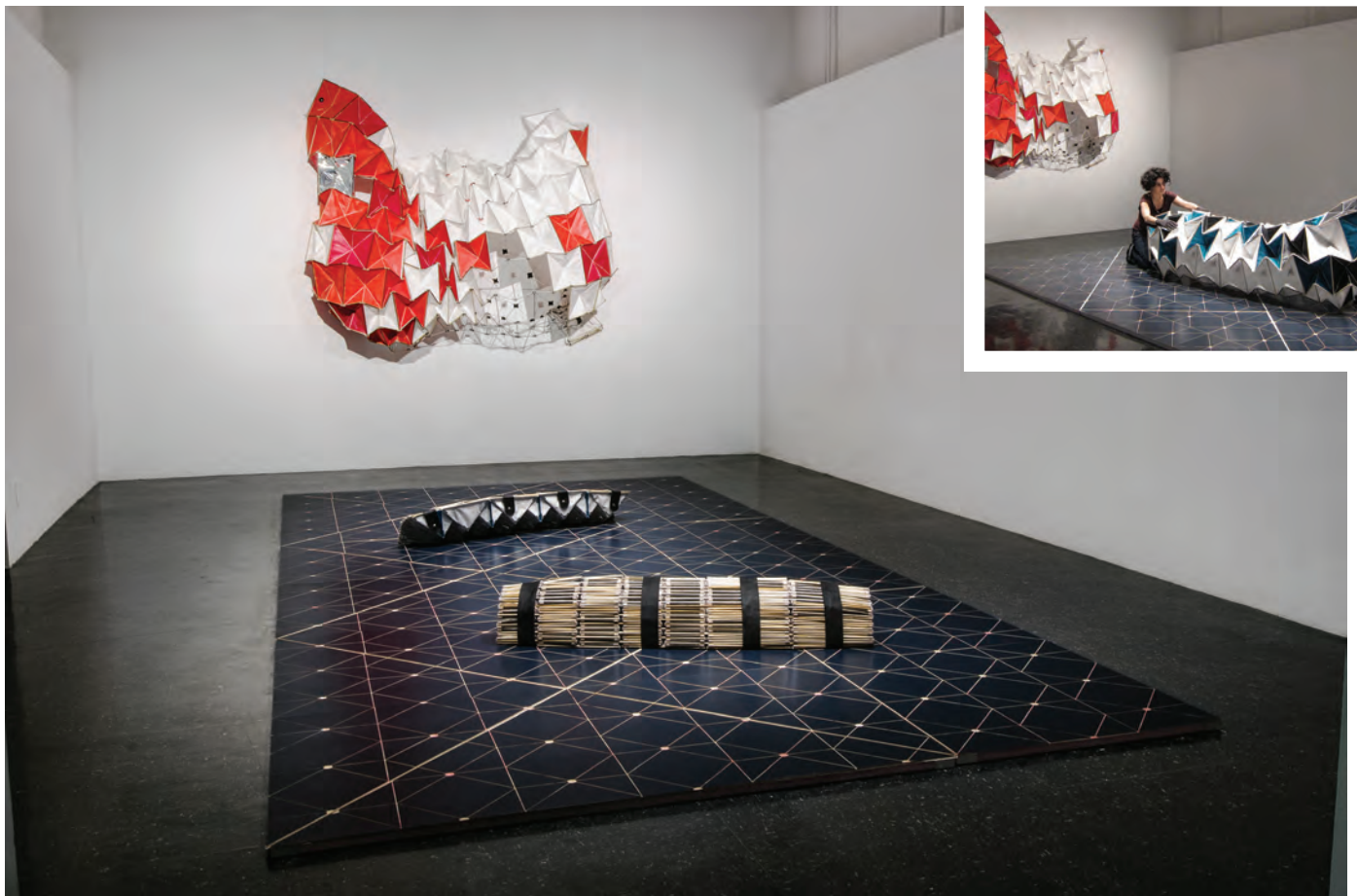
Spanning five decades, the Anderson consistently delivered two things: the new and the unexpected — and often the remarkable and beautiful. And the building's 5,000-square-foot exhibition space was always tough enough to withstand the most aggressive of installations....

[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.

Edwin Slipek, "Fly on the Wall," *Style Weekly*, May 13, 2015, 10.

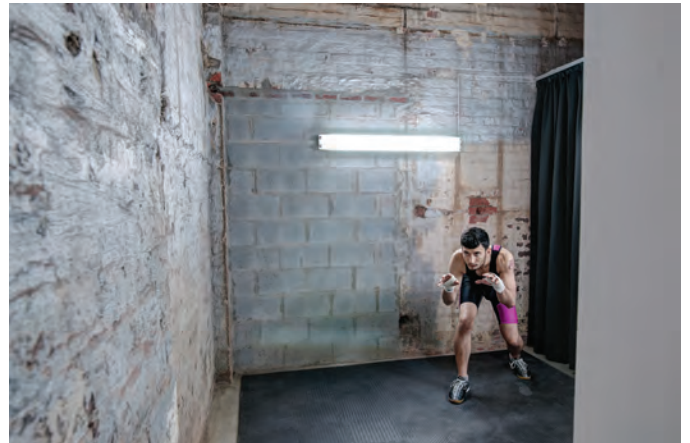
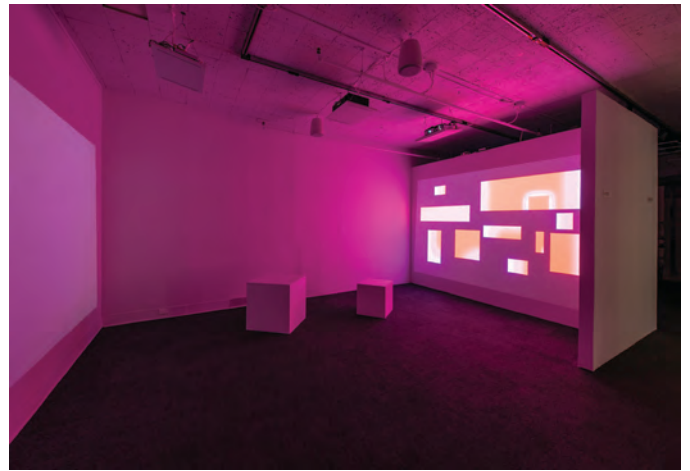






Installation views, MFA Thesis Exhibitions, 2010-15. Above: Exhibiting artists Adriane Connerton (top) and Rotem Tamir.

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.



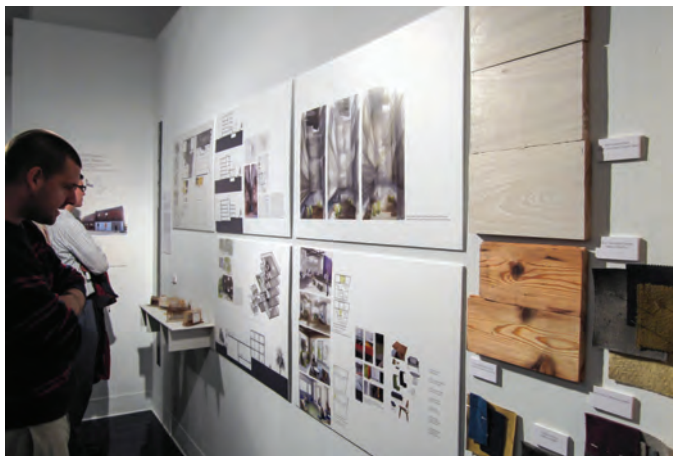
I had many wonderful and exciting moments working at the Anderson Gallery. One event I'll never forget is the opening night of the MFA Thesis Exhibitions in 2014. That was the evening it started pouring rain, and we built a "bridge" using a series of display platforms, so guests could cross the "moat" 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.

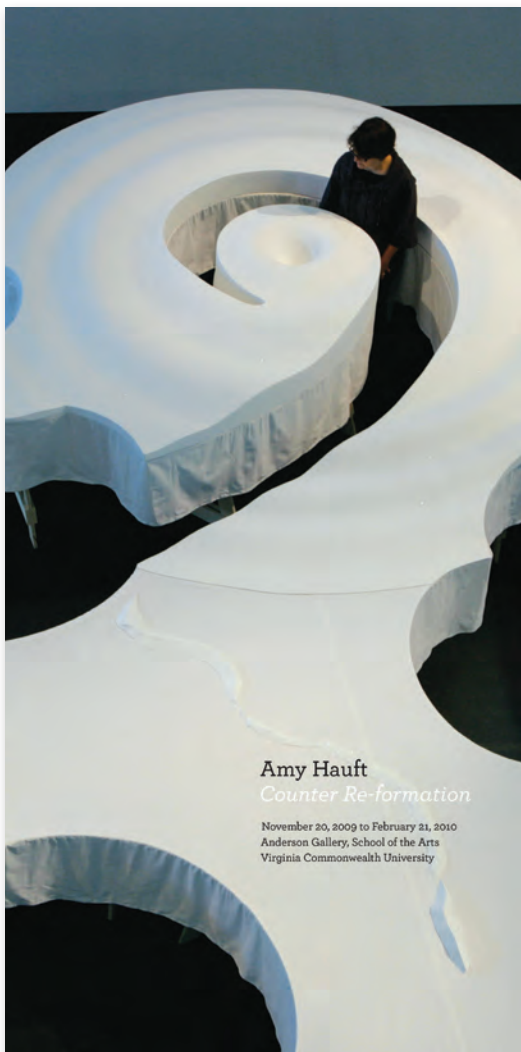
Facing page, top to bottom: Exhibiting designers Xuan Liu, Sarah Beth Basinger/photograph by Robert Smith, Jackie Tugman, and Jillian Chapin.





While Hautf'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 Hautf'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



Amy Hautf
Counter Re-formation

November 20, 2009 to February 21, 2010
Anderson Gallery, School of the Arts
Virginia Commonwealth University



Exhibition brochure, designed by Scout Design, and installation views, **Amy Hautf: Counter Re-formation, November 10–February 21, 2010**. Right: VCUarts professor Mary Eisendrath examines Hautf's two-foot-high staircase, made of sugar paste. Photograph by Grace Johnston, VCUarts Graphics Lab.

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.

Jerry Saltz, "Healing Arts, The Balm of Art Amid Katrina's Devastation," *Village Voice*, June 1, 2006.



Installation views, **Francis Cape: Home Front**, November 10–February 21, 2010. Above: *Waterline*, 2006; top: *London Avenue*, 2008.

Photographs, both pages, by Allen Jones, VCU University Marketing, unless otherwise noted.

2010

Amy Hauff: *Counter Re-formation*; Francis Cape: *Home Front*; **Juried Fine Arts, Design and Kinetic Imaging Exhibitions;** MFA Thesis Exhibitions, Round I; MFA Thesis Exhibitions, Round II; **Social Skin;** Photographs

by Lalla Essaydi: *L'écriture Féminine/ Le Corps Féminin*; **Imaging South Africa: Collection Projects by Siemon Allen;** When Janey Comes Marching Home: Portraits of Women Combat Veterans (traveling exhibition)

2011

The Nameless Hour: Places of Reverie, Paths of Reflection; Juried Fine Arts, Design & Kinetic Imaging Exhibitions; **MFA Thesis Exhibitions, Round I, MFA Thesis Exhibitions, Round II;** Knock, Knock! From the Collection

of Paul and Sara Monroe; **Environment & Object, Recent African Art.**

2012

you, your sun and shadow; **Juried Fine Arts, Design & Kinetic Imaging Undergraduate Exhibitions;** MFA Thesis Exhibitions: Round I; MFA Thesis Exhibitions, Round II; **Summer Mixer: From the Collection of Eclectic Electric;**

Jennifer Steinkamp: *The Vanquished*; **Rosemarie Fiore: Fireworks;** Steven Holl Architects: *Forking Time (Off Site at Virginia Center for Architecture)*; **Arlene Shechet: That Time;** Judith Godwin: *Early Abstractions.*



Photographs, both pages, by Terry Brown, except where 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



Installation views, **Imaging South Africa: Collection Projects by Siemon Allen, August 27–October 31, 2010.**

Above: Siemon Allen talking with students at the exhibition opening. Photograph by Jay Paul.

Facing page, top: *Newspapers (World Cup)*, 2010; 116 selections from *The New York Times*.

Top: *Stamps V*, 2010; 100 years of South African stamps, 1910–2010.

Middle: *Screen II* in process. Photographs by Michael Lease.

Middle (left to right): *His Master's Voice*, *Zonophone*, and *Better*, 2010; digital prints.

Bottom: *Screen II*, 2010; woven VHS videotape and steel.

Left: Album cover from the installation *Makeba!*, 2009. Photograph courtesy of Siemon Allen.



WHEN JANEY COMES MARCHING HOME



Portraits of Women Combat Veterans

Photographs by Sascha Pflaeging
Interviews and essay by Laura Browder

EXHIBITION TOUR

Eleanor D. Wilson Museum, Hollins University
Roanoke, Virginia
February 11 - April 17, 2010

ACKNOWLEDGMENTS

Our greatest thanks go to the women we interviewed and photographed, who gave us generosity of their time, their insights, and their memories.

Ashley Kistler first saw the potential of this project, and her vision has shaped it in many ways. We were extremely fortunate to work with her on the exhibition. Thanks go also to the administrative staff of the Visual Arts Center of Richmond for all of their help.

SERGEANT JOCELYN PROANO, U.S. MARINE CORPS

I grew up in New Jersey in the ghetto. I was always getting in trouble, getting into fights. And so I got expelled from school.

My brother was the one who actually inspired me to join the military. He joined the Army. His recruiter said they had a challenge youth program and you could get your G.E.D., so I did boot camp. And I loved it so much, living in a squad bay, going out PTing (physical training). It was just awesome, marching and all that. The Army was pretty cool, and then I started hearing about the Marines. I just wanted to get out, get some adventure, travel, go out to war, do the whole nine.

I got married and had a baby. I wanted to be a mom and stay home, and then they finally let me with the deployment. She was a little over one year old. That was the worst ever, to leave my kid and everything.

The mommy mentality left me as soon as we got on that bus. All of a sudden, the Marine hit me and I'm like, all right we've got combat training. I'm thinking we're going to go up there, and we're going to start shooting.



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

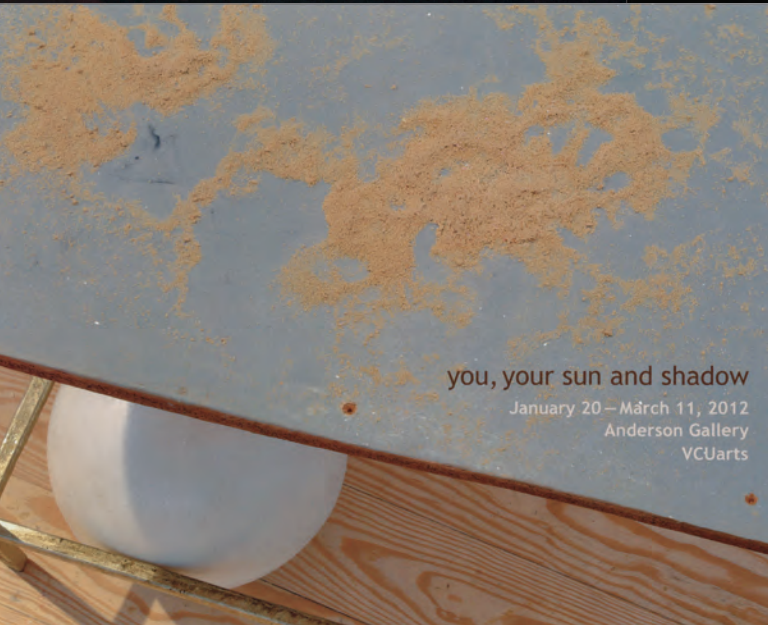
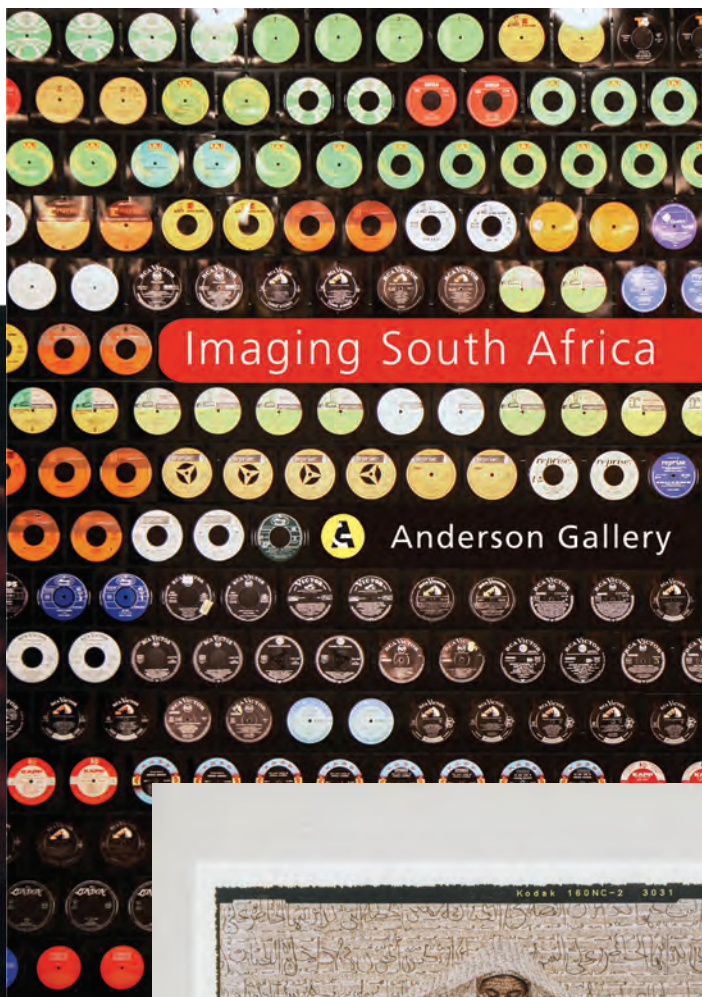
ANDERSON
GALLERY
907½ W Franklin St
www.vcu.edu/arts/gallery



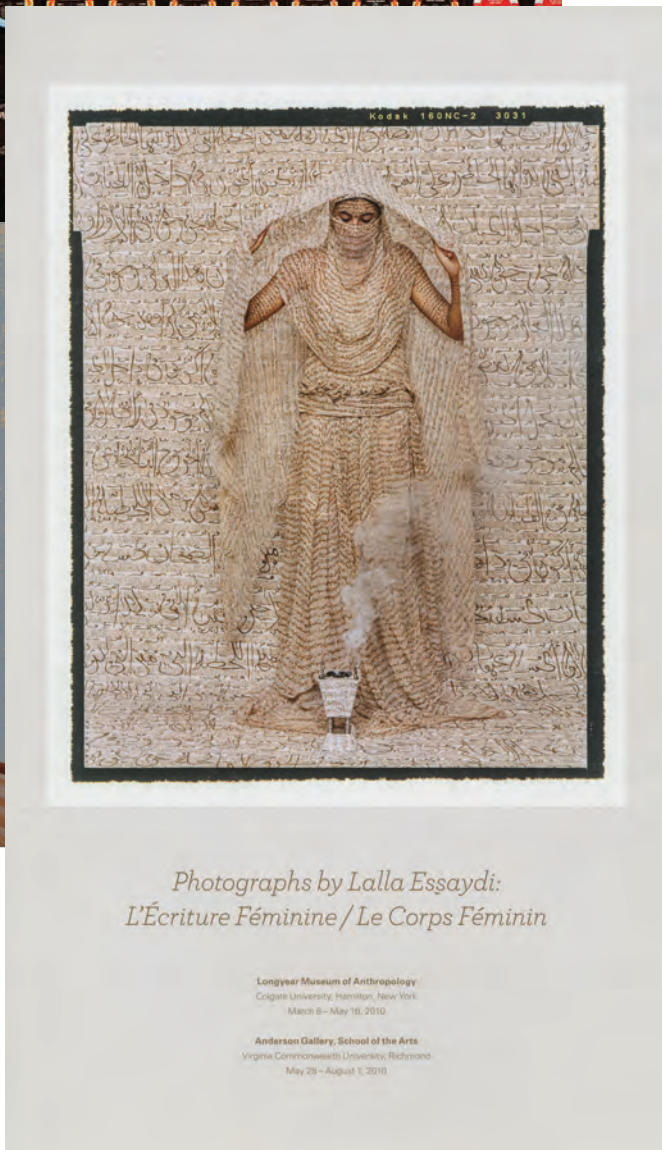
Above: Exhibition announcement,
Rosemarie Fiore: Fireworks,
May 24-July 29, 2012.

Right: Exhibition invitation, **Imaging South Africa: Collection Projects** by Siemon Allen, August 27–October 31, 2010.

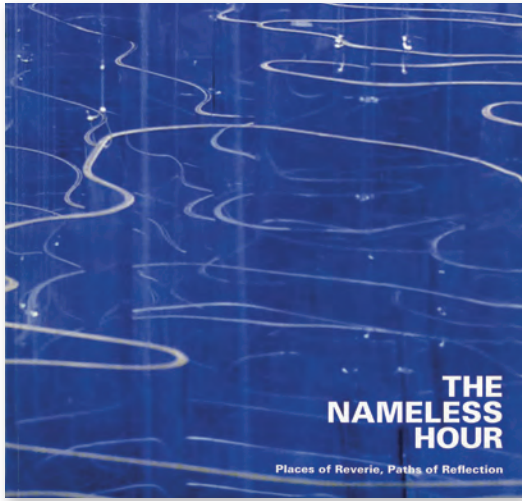
Below: Exhibition announcement, **Social Skin**, May 28–August 1, 2010. Organized by graduate students in the Museum Studies Program, VCU Art History Department.



Selected Anderson Gallery print materials, 2009-12.

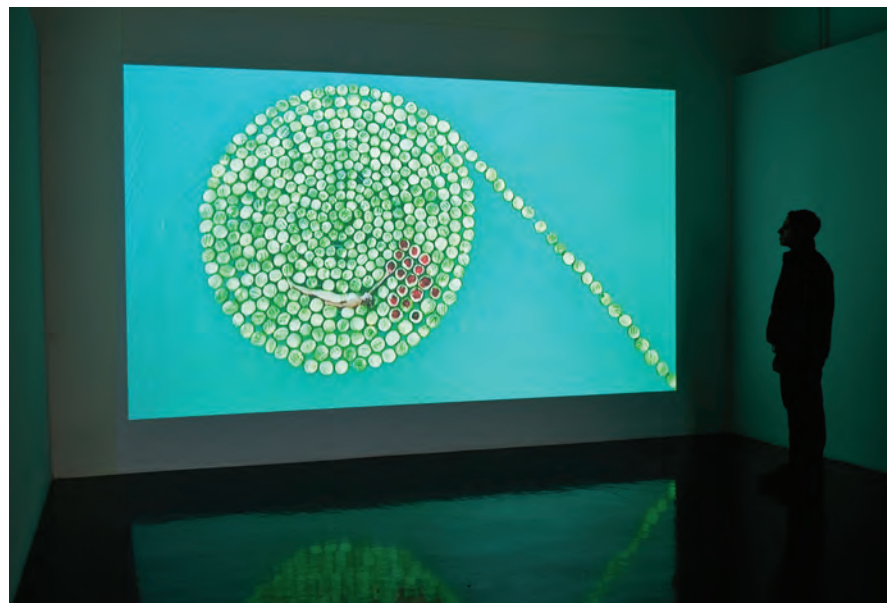






The Nameless Hour explored the oneiric imagination through a variety of sculptural and projection-based installations. Featuring Janine Antoni, Pipilotti Rist, Stephen Cartwright, Spencer Finch, Sigalit Landau, Paul Pfeiffer, and Stephen Vitiello, the show drew its inspiration, as well as its title, 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.

Michael Maizels, "Richmond—The Nameless Hour: Places of Reverie, Paths of Reflection," *Sculpture*, October 2011, 77-78.

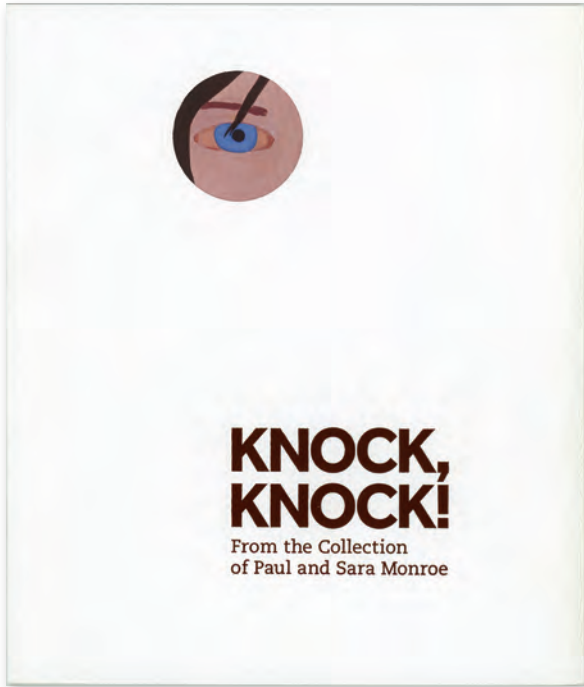


Exhibition catalogue, designed by Sandra Wheeler, and installation views, **The Nameless Hour: Places of Reverie, Paths of Reflection, November 19, 2010–February 20, 2011.**

From top: Paul Pfeiffer, *Morning After the Deluge*, 2003; Sigalit Landau, *DeadSee*, 2005; and Janine Antoni, *Tear*, 2008.

Facing page: Pipilotti Rist, *Tyngdkraft, var min van (Gravity, Be My Friend)*, 2007.

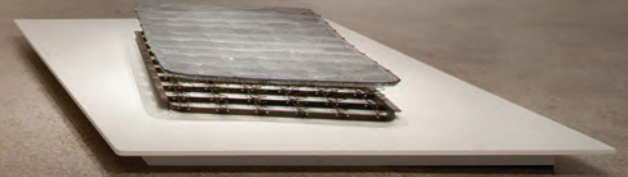
Photographs, both pages, by Terry Brown.



Exhibition catalogue, designed by Scout Design, and installation views, **Knock, Knock! From the Collection of Paul and Sara Monroe, May 26–July 21, 2011**. Right (left to right): Sandra Scolnik, *Kathryn*, 1999; and Kiki Smith, *Little Sisters*, 1990. Below (left to right): Brian Calvin, *Holding Back*, 2000; Robert Beck, *Thirteen Shooters (Michael Carneal)*, 2001; Ry Rocklen, *Refuge*, 2007; and Jack Pierson, *I never dreamed you'd leave in summer*, 1994. Photographs by Terry Brown.

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.

Paul Monroe, "Collecting Ideas, A Conversation with Paul Monroe," *Knock, Knock! From the Collection of Paul and Sara Monroe* (Richmond: Anderson Gallery, VCU School of the Arts, 2011), 15.





Exhibition announcement and installation views, **Environment and Object, Recent African Art, September 9–December 11, 2011**. Organized by the Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York.

Above: (foreground) Romuald Hazoumé, *TCHIN-TCHIN BPI*, 2010; (background, left to right) Bright Ugochukwu Eke, *Ripples and Storm 1*, 2011; Yinka Shonibare, *Black Gold I*, 2006; and Sokari Douglas Camp, *Assessment*, 1998. Photograph by Naoko Wowsugi.

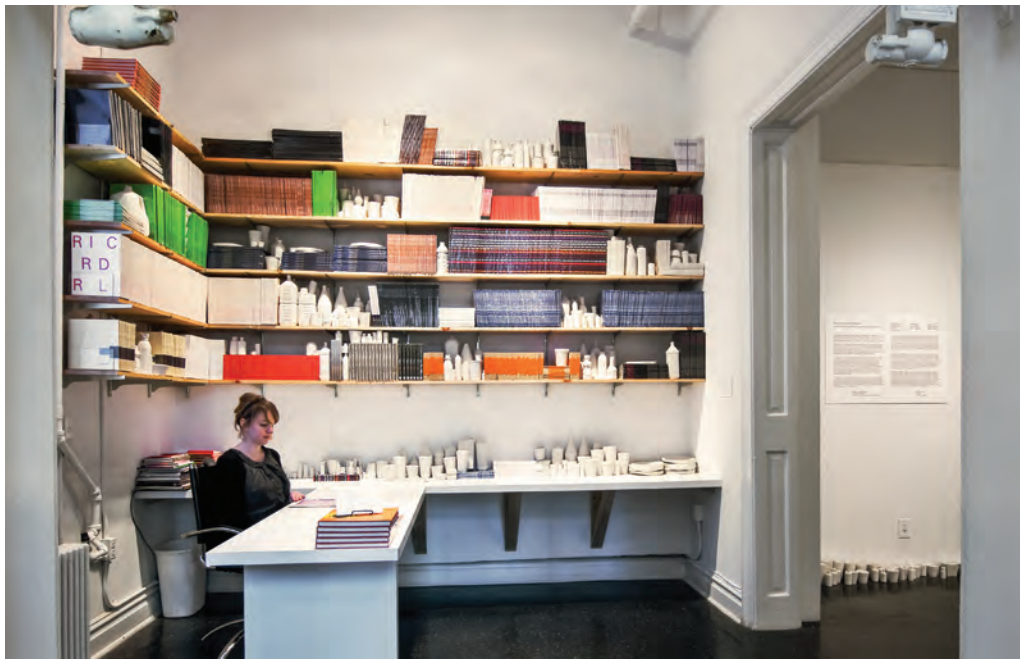
Left: Viyé Diba, *nous sommes nombreux et nos problèmes avec (We Are Numerous and So Are Our Problems)*, 2008. Photograph by Terry Brown.

Other participating artists: El Anatsui, Lara Baladi, Sammy Baloji, Jerry Buhari, Garth Meyer, Zwelethu Mthethwa, Nnenna Okore, George Osodi, Georgia Papageorge, Chéri Samba, and Barthélémy Toguo.

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.

John Weber, “Found, Remade, Repurposed, Transformed,” *Environment and Object, Recent African Art* (New York, Prestel, 2012), 115.





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.



Above: Construction views, Tatiana Trouvé, *Untitled (Room 3)*, 2010. Photographs by Michael Lease.

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

Other participating artists: Hany Armanious, Rashid Johnson, Pam Lins, Haim Steinbach, and Daniel Turner.



STUDENT 2010 EXHIBITIONS

UNDERGRADUATE

Juried Fine Arts, Design & Kinetic Imaging Exhibitions

April 1-18 | Opening Thursday, April 1, 5-7 pm

GRADUATE

MFA Thesis Exhibitions, Round I

April 23-May 2 | Opening Friday, April 23, 5-7 pm

MFA Thesis Exhibitions, Round II

May 7-16 | Opening Friday, May 7, 5-7 pm

OFF SITE

Department of Graphic Design
1509 West Main Street

Juried Undergraduate Student Exhibition

April 2-18 | Opening April 2, 6-8 pm

MFA Exhibitions Senior Show
May 7, 6-8 pm May 21, 6-8 pm

Art Foundation Program
Fine Arts Building, 1000 West Broad Street

The AFO Show
April 12-15 | Reception April 14, 5-7 pm

Department of Fashion Design & Merchandising
Virginia Museum of Fine Arts, 200 North Boulevard
Twenty-Ten: The Annual MFA Exhibition

ANDERSON
GALLERY

907½ West Franklin Street
www.vcu.edu/arts/gallery

Student show hours:
Mon-Fri, 10-5 / Sat & Sun, 1-5



VCUarts

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2011 STUDENT EXHIBITIONS

STUDENT 2010 EXHIBITIONS

2012 Student Exhibitions

2014 Student Exhibitions
April 3-May 18

2013 Student Exhibitions
March 28 - May 12

2015 Student Exhibitions
March 26-May 17

Anderson Gallery print materials for student exhibitions, designed by Michael Lease.

Reflections on the Anderson Gallery

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

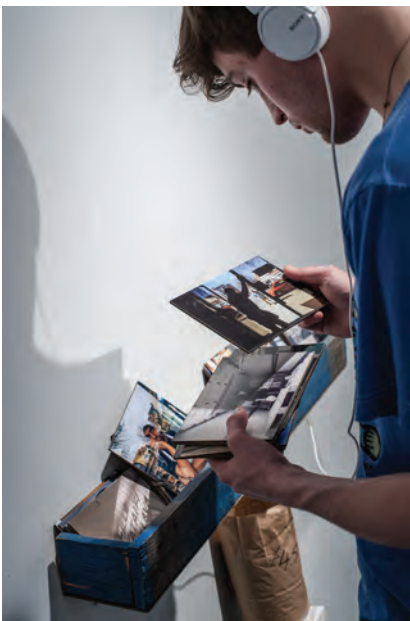
with art historians. Dr. Regenia Perry, my fellow VCU retiree, introduced me to black folk art through her private collection, which was shown at the gallery in the early 1980s. I often used the catalogue from her show, *What It Is*, in classes, and it continues to be an important document for understanding 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



Gallery assistant Jennifer Guillén with her self-portrait at the 2014 undergraduate Juried Fine Arts Exhibition. Photograph by Michael Lease.





Above and top: Student installations, Graphic Design and Fashion Design, VCUarts Depot, spring 2014. Photographs by Terry Brown.

Above and facing page: Installation views, undergraduate Juried Fine Arts and Design Exhibitions, 2013-15. Photographs by Lindy Rodman, VCU University Marketing.

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? ∞?
- Artfully 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

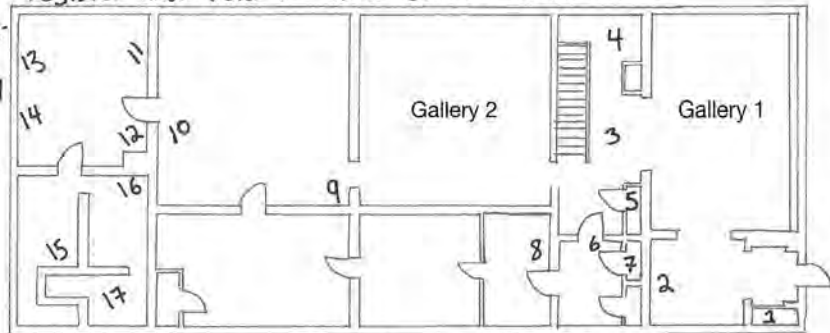
2001-2005.

- 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

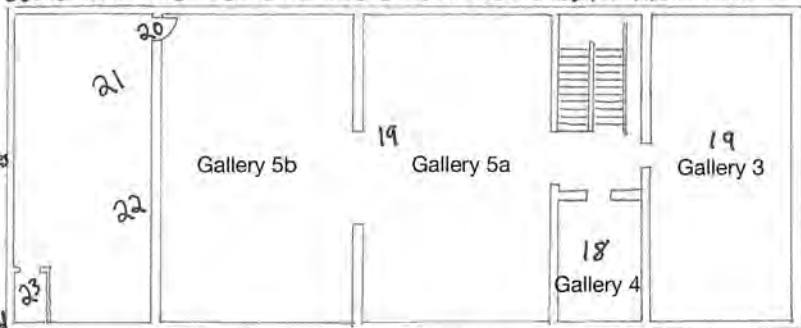
- Don't bring in brass knuckles
- There is a basement, they will lie about it 100%
- Access to roof in back of gallery GB
- This desk is sizeable but boring
- Bring a gameboy on weekends
- Hot chocolate does not make the coffee better
- Artists don't find farting as funny as most
- Clouds are full of 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 "whack" will forever be cool.

Map of Anderson Gallery

1. Secret access to basement.
2. Colorful wall which has 1/4 of an inch worth of paint layers.
3. Front Desk with excellent views of front door, water fountain, bathroom, office door and art of season.
4. Land of backpacks and cash register and avoid the dark corner behind stairs.
5. The official Guinness book of Record - Smallest Bathroom EVER!
6. Cabinet of tape, first aid kit, drill and cheeseburgers.
7. Switches for lights. Never touch the red one!
8. Keys to popular locations.
9. Butcher Paper and more keys that are under used.
10. Ladders reside here and Tables by the door and artwork from collection.
11. Office Supplies
12. Food supplies
13. Door outside to dumpster.
14. Secret Staircase
15. Sink and Kitchen supplies
16. Brooms and dust removal tools and memorabilia hidden above
17. Ultra Secret Staircase.
18. The room that disappears by will.
19. Rooms that can split themselves
20. Ladders hiding between walls
21. Most important room in AG - the Shop.
22. Tallest ladder in existence stored here and has special protocols to return to its designated spot.
23. Paint cleaning station and largest collection of witty comics to reread while cleaning brushes and rollers.

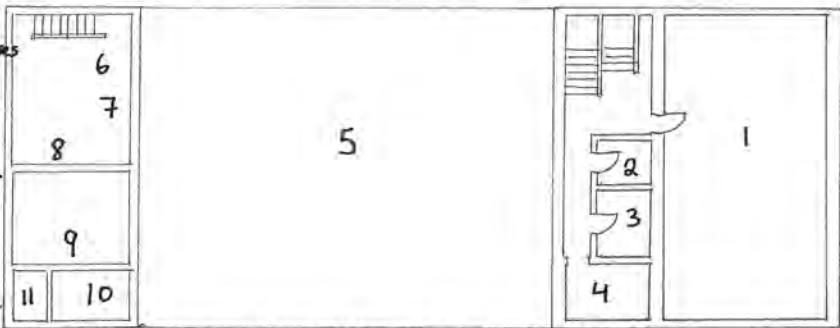


1st Floor

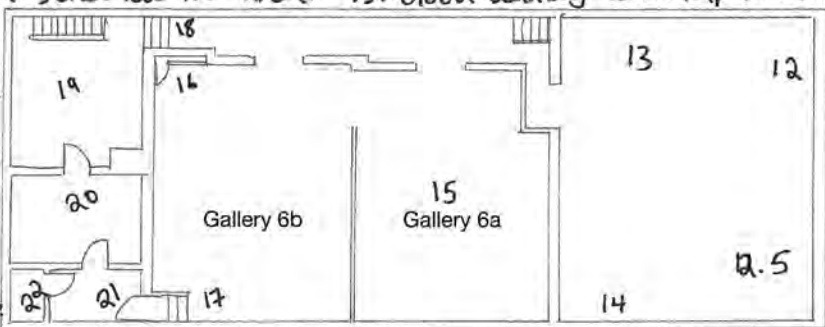


2nd Floor

1. Collections - Artwork store here permanently* (now the Library stores the collection) Never leave the lights on after you lock up or leave keys inside, empty dehumidifier daily.
2. Men's Restroom with Urinal that is tall! Great place to pour out water from dehumidifier.
3. Women's Restroom, has stalls.
4. Strange room with mysterious noises
5. Doesn't exist. Emptiness.
6. Overflow space for sponge.
7. All Light bulb equipment here.
8. Wall doesn't exist here
9. Wall storage for paint. Flat white, semigloss, primer and the colorful choice of season can be found here.
10. Ultra Secret Staircase
11. The room you will never step in.
12. Fishes located here. Follow feeding instructions.
- 12.5 Beehive located here with screened in area.
13. Good beanbag here. Nap friendly.
14. False wall here.
15. Sky light and extra gallery space
16. Rooftop access in the closet.
17. Secret door to Secret staircase.
18. Alarm doesn't actually go off if you push door.
19. Archive and book storage. Art for Dummies can be found here
20. Brochures and postcards from past shows and sink.
21. Ultra Secret Staircase
22. I have never been here.



Mezzanine



3rd Floor

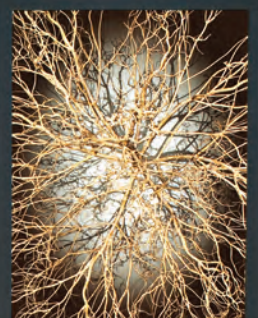
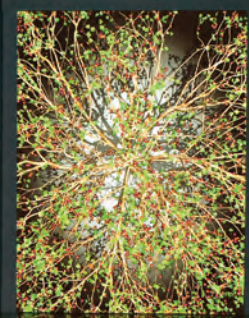
Not Pictured - The Loft between 1st floor and 2nd floor - storage for chairs, packing materials, and ultra secret booze vault for electronics and "booze".



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Left, top to bottom:
Lalla Essaydi,
Converging Territories
#21, 2003.

Installation view,
**Photographs by
Lalla Essaydi:
L'Écriture Feminine/
Le Corps Feminin,**
May 28-August 1,
2010. Organized
jointly with the
Longyear Museum of
Anthropology, Colgate
University, Hamilton,
New York.

Installation views,
**Jennifer Steinkamp:
The Vanquished,**
May 24-July 29, 2012.

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

Photographs, both
pages, by Terry Brown.



2013

Brian Ulrich:
*Copia—Retail, Thrift
and Dark Stores,*
2001-2011; *Close
Out—Retail Relics and
Ephemera;* **Juried
Fine Arts, Design
& Kinetic Imaging
Exhibitions;** MFA
Thesis Exhibitions,
Round I; MFA Thesis

Exhibitions, Round II
(31 exhibitors);
**Sanford Biggers:
Codex;** Jacob
Lawrence: *The Harriet
Tubman Series;* **Ron
Johnson in the Cool
Spot Lounge;** Nancy
Spero: *Towards
Liberation;* **Bohyun
Yoon: Neighbors;**

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

2014

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

by Jack Wax;
Forecast.

2015

**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).



Above: Installation view, **Judith Godwin: Early Abstractions**, September 7–December 9, 2012. Organized by the McNay Art Museum, San Antonio, Texas. Photograph by Terry Brown.

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



Installation views, **Arlene Shechet: That Time, September 7–December 9, 2012.** Photographs by Terry Brown.

Below: Artist Arlene Shechet (right) with gallerist and VCUarts patron Beverly Reynolds. Photograph by Tim Chumley.





THE LONGEST DAY

How I Spent my Summer Solstice

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

at the Anderson Gallery

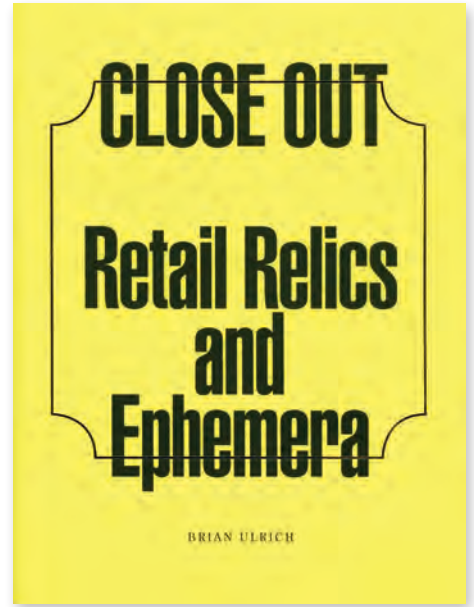


Happy Hour festivities with artist Hope Ginsburg and her Felt-Making for Nomads workshop, Slow Food RVA, the Indigenous Gourd Orchestra, and Gamelan Raga Kusuma, June-July 2011-14.

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.



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▲
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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.

Above: Sanford Biggers, *Big Ass Bang!*, 2004.

Top: Installation view, **Sanford Biggers: Codex, May 23–August 4, 2013**. Photographs by Terry Brown.



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



2010s



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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.

Isaiah Matthew Wooden, "LaToya Ruby Frazier's Still Hauntings," *Huffington Post*, April 1, 2013.

Exhibition announcement and installation views, **LaToya Ruby Frazier: A Haunted Capital, January 17–March 9, 2014.** Organized by the Brooklyn Museum, Brooklyn, New York.

Facing page, top to bottom: Ester Partegàs working in the gallery. Photograph by Michael Lease.

Installations views, **Ester Partegàs: You Are Here, January 17–March 9, 2014.**

Photographs, both pages, by Terry Brown, except where otherwise noted.





Installation views, **Guy Ben Ner: At Home, June 6–August 3, 2014.** Photographs by Terry Brown.

Facing page: Installation views, **Imbricative: Drawings by Jack Wax, June 6–August 3, 2014.** Photographs by Terry Brown.

Bottom, right: Jack Wax at the opening. Photograph by Lindy Rodman, VCU University Marketing.



Below: Exhibition announcement,
Guy Ben Ner: *At Home + Imbricative*:
Drawings by Jack Wax, summer 2014.



Above: Exhibition announcement,
Brian Ulrich, *Copia & Close Out*,
winter 2013.

Right: Exhibition announcement,
Steven Holl Architects: *Forking
Time*, September 13–October 18,
2012. A collaborative project
between the Anderson Gallery,
Steven Holl Architects, and the
Virginia Center for Architecture.



Exploring the
**VCU INSTITUTE
CONTEMPORARY**
With internationally renowned

EXHIBITION
Events in September
See reverse for details

Ester Partegàs
You Are Here



Left and below: Exhibition announcements, Sanford Biggers: Codex + Jacob Lawrence: The Harriet Tubman Series, summer 2013, and Nancy Spero: Towards Liberation + Bohyun Yoon: Neighbors + Project 35, Volume 2, fall 2013.

2013 Fall Exhibitions
VCUarts Anderson Gallery



Selected Anderson Gallery
print materials, 2013-2015.

UTE FOR
ORARY ART

nown architect Steven Holl

+ LECTURE

r and October



Antarctica Magnet
Vinyl-coated flexible magnet

Micaela Neus
Anvers Island, Antarctica
64°46' S, 64°03' W
2011

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

ANTARCTICA COLLECTION
12.11/6036
No Status



Flag of Nepal
Fabric

Sandhya Parajuli
Consulate of Nepal, NYC
2012

NEPAL COLLECTION
8.12/6040
Non-Annex I



Mango seed

Matt Swagler
Plage de Pointe des Almadies, Dakar, Sénégal
14.6962° N, 17.4442° W
2012

"Found next to the above Flag Beer bottle cap. By July mango harvesting season is wrapping up in Sénégal and the prices are rising. Apparently someone thought the cost was worth it for a nice day at the beach. It appeared that an animal of some sort had recently cleaned it off of any remaining bits of mango. As noted above, it wouldn't take much of a rise in ocean levels for this shallow beach to be swallowed up."

SENEGAL COLLECTION
7.12/6053
Non-Annex I



Glacier Photographs
Prints from digital images

Vreni Michelini-Castillo
Huaraz, Ancash, Peru
9° S, 77° W





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.

Dinah Ryan, “Forecast,” *Art Papers*, March/April 2015, 58.



Above and top: Exhibition booklet, designed by Scout Design/photograph by Blane De St. Croix, and installation view, Adriane Colburn, *Spectral Reckoning*, 2012/2014, **Forecast**, September 5–December 21, 2014.

Left: Gideon Mendel, *Christa and Salomon Raymond Fils, Decade Village Haiti*, September 2008, from the series *Drowning World*, 2007-ongoing.

Facing page, clockwise from top left: Gallery talk by Blane De St. Croix, with *Dead Ice*, 2014; Amy Balkin, *A People's Archive of Sinking and Melting* (detail), 2012-ongoing; Mark Dion, *Trichechus manatus latirostris*, 2013, and selected prints; Gallery talk by Julie Heffernan, with *Self Portrait Dressing Wounds*, 2012.

Photographs of gallery talks by Lindy Rodman, VCU University Marketing. Photographs of installations by Terry Brown.







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.

Matt Shelton, “Myron Helfgott: An Inventory of My Thoughts,” *Art Papers*, May/June 2015, 53.



Above: The artist with exhibition curator Ashley Kistler.



Top: Exhibition catalogue, designed by Scout Design, and installation views, *Myron Helfgott: An Inventory of My Thoughts*, January 16–March 8, 2015. Photographs by Terry Brown, except bottom photographs, both pages, by Lindy Rodman, VCU University Marketing.

A Grateful Goodbye



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.

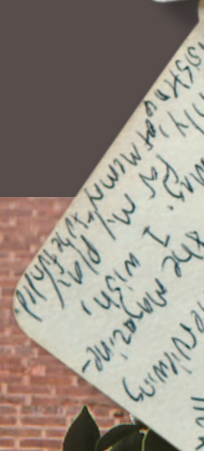
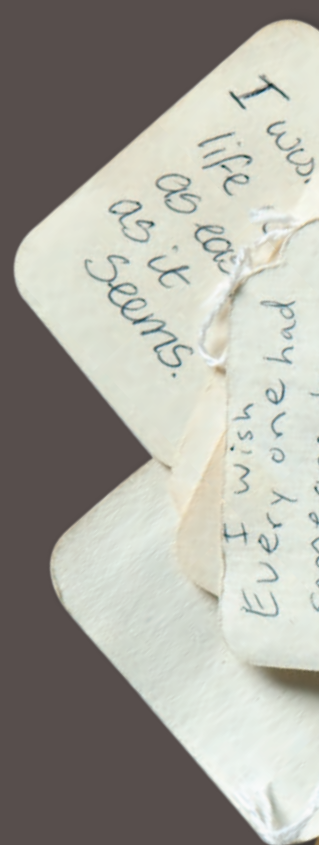
While a student, I interned with the late artist Cindy Neuschwander, who was then the Gallery's registrar. This experience showed me the world behind the white walls and provided an invaluable understanding

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

someone to
love them
unconditionally,
indiscriminately

If we
become
and even
more

Large
Well

I wish for
HVG
Feetorals

with
Brock
Nov '96

love
for

Peace
and
Love
Conquer
ALL

WISH MY
LITTLE BROTHER
KNOWS
HOW MUCH
SPEEDY
LOVES
HIM.

TO HOLD THE
WONDER + LOVE
+ BEAUTY OF EACH
MOMENT

Surrender
than
Joy

some stubborn
in this chaos

I WANT TO
BE KNOWN

GOING
TO
PIZZA

EVERY

I wish

I wish that I
was healthy again.
Health is taken for
granted.

Let there be
Peace!
and, Peace begin

SEE
ORDINARY
EVERY
IF THERE'S
TRUTHFUL.

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

1973 Errett Callahan, Ron Magistro **1974** Jessica Lowe, Marianne Stikas, John Morgan, Robert Chance, Alice Musgrove, Stephen Althouse, Anita Stratton **1975** Terry Hirst, Karen Dale, James Cotty, Rita Harris, Phil Chapman, Bud Diehl, Roberta Williamson **1976** Neal Donaldson, David Williamson, Jeff Samborski, Ken Bothell, Tom Chenoweth, Robert McCurdy, Raffaele De Gregorio, Susan Deihl, William Deihl, Randall Dudley, Cynthia Alps, Joel Moses, Toni Conlee, David Gregory, M. Jean Edwards **1977** Jackie Lambert, Randi Tamas, Chris Murray, Shelley Reizenstein, Pat Hall **1978** John Kuhn, William Parsons, Susan Schwartz, Brett Wilson, 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, Adebisi Owodunni, Cindy Ripley, Glen Yank, Deborah Stewart Cobb, Yoji Matsumura, John Dillon **1980** Ann Chenoweth, Karen Dal Santo, Diana Detamore, Sally Heller, Charles Medlin, Judy Miller, Louise Norrell, Calvin Reed, Mary Montague Sikes, Seth Stem, Joanne Vernon, David White, Tamara Thomsen **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 Schlotzhauer **1982** Amy Hui, Stephanie Sabato, Gail Bach, Patricia Parks, Lesley Rykels, Jeffrey Allison, Joseph Lattuada, Walter Martin, Susan Mortell, Laurle Winters, Lisa Bateman, John Henley, Nansi Trent, Gregory Davidek, Nonie Mickley, Colleen Tyler, Mary Garber, Valery Bates **1983** Lee James, Marnie Hillsley, Brad Adams, Karen Cogar, Ian Farren, Mark Felarca, Kevin Kelley, David Kohan, Sally Lamb Bowring, Holly Sears, David Brown, Mark Sloan **1984** David Williams, Peter Beck, Tracie Taylor, Vance Gellert, Teresa Bramlette, Kentley Dean, Dixie Hoggan, Brian King, Tom Rybak, Mike Funk, Donna Weiss Nicholson, Andrew Havenhand, Allyson Schmiel **1985** David Stover, Tony Cokes, Thurston Woves, Susanne Arnold, Cindy Becker, Lorraine Brevig, Jeff Dahlquist, Mary Holland, Catherine Nicely, Tom Daniel, Paula Hovde, Michele Van Parys, Caroline Harding, Charlie Ponticello, Ivy Lee **1986** David Bromley, Ike Stoneberger, David Musel, Allan Rosenbaum, Terese Rossi, Susan Schmalz, Don Crow, Michele Edmonds, Tom Haggerty, Rick Kennedy, Sally Lowe, Paul Ryan, Emil Schlee, Jane Betts, Tina Brubaker, Tina Chovanel, Justin Deister, Yin Hoskins, Phyllis Kido, Harper McGowen, Patrick Monroe, Rosie Rizzie, Grace Tsui, Sandra Butler, Mark Pennell, Sam Caldwell, Barbara Hill **1987** Francine Blum, David Draim, Danielle Fagan, David Frye, John Grott, Karen Kincaid, Cindy Neuschwander, Robert Palmer, Matthew Phillips, Sue Pinkus, Joel Sadagursky, Tonnie Smallwood **1988** John Clingempeel, Lewis Clements, Nancy Allen, Al Calderaro, James Hall, Mitchell Lee, Pamela T. Turner, Patricia Concodora, Mark Uskavitch, Timothy Priddy, Marcia Edwards, Thomas Carson, Kathleen Hahn, Jason Horowitz, Kathryn Boltz, Kevin Jones, Ann Bondurant, David Melamed, Matthew Christie, Phyllis Meyerhoff, Laurie Nacker, Paul Teeple, Wei Dong, Mary Del Popolo, Jane Kauzarich, Susan Gluck, Joseph Goldfeder, Jan Hatleberg, Jay Paul, Douglas Higgins, Jane Timshle, Alison Sproule **1989** Susan Pinkus, Steven Fishman, Michael Smith, Dianne Cable, William Epperson, Linda Loughran, Hsieh Hong Da, Lynn Murphy, Graham Campbell, Ted Evagelakis, Robert Bailey, Regula B. Franz, Mike Purvis, Jim Respass, John Deeds, Nancy Seigler, Christopher Chase, John Schofield, Andrew Jumonville, David W. Martin, Deborah Roth, Dan Thompson, Charles Laune Unsworth, Katherine Kaylor **1990** Jennifer Johnson, Donald Snell, Robert Brinkerhoff, Michael Turner, Mary Dull, Alice McCabe, Vincent Buwalda, Carolyn Henne, Mary Beth Leonard, David Rogers, Nancy Sowder, Grace Wen Ts'ao, Grace K. Alexander, E.R.P. (John Deeds, Daniel Calder), David Klaren, Tamara Mams, Jeffrey Rumaner, Diego Sanchez, Othman Hassan, Yusoff Muhammad, Gladys Brenner **1991** Walter Bowie, Deborah Eckbreth, Barbara Ames, Francine Blum, Walter Bowie, T. S. Bruce, Denise R. Burge, Mark Cline, Mary Conway, Paige Critcher, Stephen Ebben, Deborah Eckbreth, 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 Neal, Joseph Scuderi, David Shea, Jeff Williams **1992** Scott Saylor, Frederica Jepson, Georgianne Stinnett, Sherry Harper, Deborah Beardslee, Robert Davis, Leslie Pope, Keith Jones, Raymond Griffis, Elise Wright, Allen Jones, Lewis Bailes, John Bielik, William Jenkins, Jennifer Axinn, Regina Ferrari, John Shenk, Lisa Janes, Mel Caines, Teresita Fernandez, Tony Heerbrandt, Virginia Layne, Amy Horn, Marie Bosetti, Carlie Collier, Sook Kim, Elizabeth Leer, Charles Tyrone, Dorothy Melton **1993** Sandra Wheeler, John Paolini, Richard Schuessler, Debra Dilworth, Frank Foster, Victor Paul, Mary Payne, Lawrence Passey, Debra Parotti, Sherran Deems, Patricia Martin-Nelson, Alicia Cayuela, Karen Appleton, Scott Meredith, Richard Law, Barbara Daugherty, Christopher Blum, Kiki Felix, Julia Pfaff, Danielle Fagan, Chaoyi Gao, Patricia Lyons **1994** Vivienne Turkington, Deborah Droog, Sonia Ashour, Thomas Prince, Charles Ponticello, Danny Drotos, Helene Benedetti, Georgie Dunn, Valerie Lynch, Gloria Chapa, Linda Johnson, Brenda Zaczek, Sonya Mead, Sonya Cockrell, Laura Mitchell, Polly Johnson, Ned Drew, Karen White, Timothy Blum, John Drew, Michael Wright, Martin Rosen, Francisco Londoño, Nathan Buttleman, Sandra Masone, Diana Hernández, Robert Staropoli, Paul Kosmas **1995** Dwight Smith, Christiana Lafazania, Jeffrey Gaither, Vera-Maria Knight, Charles Davidson, Kristen Thomas, Genevieve Brunning, Derek Taylor, Peyton Rowe, Linnea Heide, Jeff Sheppard, Peter Sitzman, Jennifer Houston, Michael Lavallee, Elizabeth Davis, Maria Rogal, Ed Holten, Jia Tang, Mark Zemelman, Eve Chenu, John Rhett, Tim Roberts, Monica Escalante, Betsy Burnham, Dennis Potami, Richard Woollacott **1996** Robyn Lewis, Matthew Woolman, Kendra Lambert, Karl Burkheimer, Susan Petrucelli, Christopher Gilbert, Keith Cummings, Rebecca Stockham, Sy-Chyi Wang, Carole Garmon, David Herald, Ledelle Moe, Sara Clark, Steven Cornett, Margaret Reneke, Kurt Godwin, Amy Puglisi, Amornrut Chaiwanichkit, Samuel Worthington, Marisabella Tellería, Evan Reed, Kevin Mitchell, Timothy Lingo, Melody Haynes, Edward Grou, Pat Beachley, Kendra Lambert, Richard Moore, Peyton Melita, Christina Carton, Sarah Meyer, Tammy Kinsey, Warren Corrado **1997** Timothy Roberts, Penny Baker, Lisa Helmstetter, Jeongho Oh, Shawn Camp, Mary Moycik-Aguilera, Quint Marshall, Marie Sivak, Jennifer Bracy, Stephen Desrochers, Christopher Fields, Joshua Eckels, Stephen Salpukas, Riad Abuasali, Kipp Greene, Cait Layton, Adrienne Azhderian, Eric Ucci, Ruth Baker, Kristin Onuf, Sean Kenny, Kristin Mott, Danielle Garland, Crystal Yachin Lee, Mitzi Humphrey, Lynne Kelly, Robert Beland, Deborah Whited, Catherine Korouklis, Pei Tan, Jana Pryor, Martha Watkin, Annette Conner, Holly Alford **1998** Arnold Holland, Debbie Shmerler, Alan Homes, Barbara Spies, Amy Deloris, Catherine Kendall, Kristin Hughes, Elizabeth Hiller, Amorette Garza, Theodora Merry, Kellie Murphy, Santiago Cal, Elizabeth Keller, Amy Lisnyk, Rachel Paschall, Lucie Thune **1999** Jason Smith, Peter Martin, Nancy Nowacek, Jeff Price, Alvin Lester, Craig Wedderspoon, Rob Matthews, Barry Griffin, Giselle Gatreau, Susan Berkowitz, David Alexander, Betty Jane Mori, Carol Golemboski, Micheal Hunnewell, Tommy Chan, Sheilah Barret, Chris Taggart, Debra Stuckgold, Ching-Hsiu Yang, Chris Junker, Tara Donovan, Rene Rendine, Orhan Tekin, Bill Fiddler, Andrew Wilhelm, Kristen Hennessey, David Jung, Nicholas Wozniak, Gerard Ferrari, Scott Mills, Susan Bender-Renaldi, Carol Hugill, Jennifer Sakai, Ryan Imirie, Jennifer McMaster, May Ramsey **2000** Julie Rabun, John Dixon, Jennifer Gibson, Mary Beth Henry, Matthew Fisher, Sarah Brenneman, Michael Vaughn, Carrie Annand, Kim Barnowski, Jay Sheldon, Vittorio Colaizzi, Frank Saunders, John Alley, Travis Townsend, Peter Tascarella, Amanda Marrion, Jarik Van Sluijs, Joseph Cosgriff, Beth Solin, Paul Thulin, M. Carver Evans, William Hoovler, Erjun Zhao, Banu Berker, Erik Brandt, Catherine Kourouklis, Heide Trepanier, Justin Kennedy **2001** Haegeen Kim, Roland Thompson, Melissa Paca, Bindu Mehra, Angel Nuñez, Grace Chong, Kristy Pennino, Timo Selvaraj, Kathleen McLaughlin, Fleming Lunsford, Fiona Ross, Marni Rothschild,

Roland Thompson, Genevieve Paterson, Elizabeth Gilfilen, Suzanna Fields, Elise Howell, Brian Geary, Curtis Smith, Jennifer B. Schefflen, Lisa Huber, Rebecca Murtaugh, Somruedee Kandee, David Heckman, Paul Caputo, Shih-Tien Yang, James Collier **2002** Dinkus Deane, Nancy Bollen, Maura Cravey, Meghan Rochester, Rebecca Sweet, Mark Sanders, Brian Lemen, Sandra Maxa, Rusty Mitchell, David Steadman, Ansel Olson, Laura Freed, Caroline Upchurch, James Diffin, Mike Amrhein, Jung Kyung, Chris Spadazzi, C. Diane Gibbs, Jennifer Swan, Jacob Ewert, Ben Hannam, Tracey Stakelin, Jill Bell, Lisa Rundstorm, Whitney B. Thomas, Matt Kenyon, Seang Yoon, Meg Rochester, Andy Holtin, Gregory DeLaura, Jennifer Leblanc, Erika Sexton, Will Kavesh, Kristin Beal **2003** Janet Horst, Leland Hill, Pornprapha Phatanateacha, John Nettleton, Rima Geffen, Dickie Cox, Charlie Chang, Melissa Worthington, Stephen Stackpole, Jessica Martinkosky, Vaughn Garland, James Busby, Ron Johnson, Tammy Wymer, Jamie Mahoney, Jessica Stair, Jan Cardoza, Oak Suwanphanich, Sarah Peters, Krista Parent, Ginnie Baer, Sandra Luckett, Jennifer Rospert, Elena Tejada, Melanie Christian, Sasreese Davis, Shane Hendrick, Song-Yi Kim, David McQueen, Galo Moncayo-Asan, Fumihito Soto, Catherine May, Amphon Kuwatanasilpa, Vanessa Leuck, Adam Welch, Ying Li **2004** Charley Foley, Matthew Conboy, Guido Alvarez, Meg Brinn, Stewart Watkins, Ruth Wescoat, Ross Bolick, Raymond Kampf, Theresa Pfar, Kristal Boyers, Shelly Bronson, Kimberly Fleischman, Alica Hersman, Margarita Montealegre, Cynthia Myron, Tim Wagner, Fernando Aidinian, Claire Watkins, Julie Mapp, Thomas Petzwinkler, George Allen, Hyo-In Kim, Brooke Alison Hine, Elizabeth Perkins, Brian Caverly, Dana Vierstra, Kate Woodliff, Steven Jones, James Engelmann, Dragana Crnjak, J. B. Childers **2005** Diana Al-Hadid, Joseph Poccia, Sarah Bednarek, Marius Valdes, Emily Hall, Nicole Baumann, Ryan Mulligan, Jacqueline Crowley, Megan Urban, John Stanko, Rachele Riley, J. D. Garn, Nicole Heimbach, Aaron Stubs, Jason Hackett, Michael Lease, Gabriel Bennett, Charles Gustina, Michael Gray, Sayaka Suzuki, Timothy Martin, Megan Biddle, Tim DeVoe, Maria Kovacs, Matt Gamble, Teresa Engle, Priyadarshini Khatri, Travis Fullerton, Darshan Jhaveri, Will May, Catherine Hudnall, Paul Bethel, Bonnie Hamalainen, Jamie Barnett, Bo Narapanich, Danielle Riede **2006** Andrew Ilnicki, Alessandra Torres, Saul Becker, Martin Speer, Thirada Raungpaka, Eric Sall, Justin Howard, Colleen Ostrander, Phillip Gardner, Derek Cote, John Henry Blatter, Allison Andrews, Ann Bradshaw, David Herbert, Robbie Land, Joseph McSpadden, Yunju Koh, Kiara Pelissier, Rachel Hayes, Eileen Rafferty, Randy Toy, Jorge Benitez, Jeffrey Vick, Kate Resnick, Joe Grant, Ross Caudill, Sayaka Nishioka, Benjamin S. Jones, Janelle Iglesias, Fumiaki Odajima, Debbie Quick, Dongjoo Kang, Bryce Harper, Chris Malven, Miriam Ewers, Calvin Burton, Jody Symula, Angela White, Shuang Wu, Anita Eradla, Benjamin A. Jones **2007** Denise Naim, Thomas Condon, Christopher Wiedeman, Amanda Douglas, Matthew Isaacson, James Kearns, Josh Rosenberg, Hyun Kyung Yoon, Jared Clark, Lauren Clay, Jason Coates, Michael Erickson, Marian Smith, Dan Currier, Bryant Dameron, Vanessa Fassie, Shane Rocheleau, Amy Vaughters, Christina Fisher, Matt Spahr, Faridah Al-Rashaid, Erica Dyen, Sarah Mizer, Nanda Soderberg, Kazue Taguchi, Erin Williams, Heather Harvey, Andrew Kozlowski, Nellie Appleby, Gabriel Barlow, Jacob Dodd, Amanda Sauer, Taylor Baldwin, Nathan Carder, Anthony Liberto, Rosemarie Padovano, Benjamin Gaydos, Jennifer Fell, Jennifer Hamilton, Yu-Ping Liu, Hyun Kim, Todd Timny, Julie Wolfe, Anisa Mohammed, Laura Harris, Katherine Thomas, Catherine Grottenthaler, Lauren Clay **2008** Amy Chan, Anthony Cioe, Sarah Kaufman, Jessica Langley, Vita Litvak, Theresa Marchetta, Carmen McLeod, Mónica Palma, Ann Walsh, Emilie Brown, Jackie Brown, Jennifer Carson, Timothy Dalton, Alissa Davis, Brooke Inman, Valerie Molnar, Jesse Robinson, Richard Robinson, Alexis Semtner, James Sham, Bryan Condra, Karen Stein, Timothy Dalton, Kangana Bhatnagar, Sara Lovette, Gerardo Del Cojo Arellano, Can Birand, Ann Ford, Bizhan Khodabandeh, Ameer Ricketts, Mindy Carter, David Grainger, Matthew Klimas, Christine Coffey, Sarah Nakfoor, Nicole Caccavo, Eli Kessler, Lillian Cox-Richard, Caroline Davenport, Veronica Ledford, Lee DiJoseph, William Pinholster, Violetta Livak, Robert Smith, Melissa Pritchard, Kathryn Oliver, Vanessa Vinsant, Andrea Quam, Virginia Brockett **2009** Gabriel Craig, Ryan Gothrup, Jennida Chase, Jill Zevenbergen, Kate Kisicki, Susana Almuñia, Cari Freno, Keith Mendak, Brian Taylor, Hassan Pitts, Mia Feuer, Chris Arias, Jennifer Farris, Jonathan Janis, E. Darrell Gardner, Cylvia Jones, Sara Streeter, Valentina Moore Passerini, Kelly Warner, Anthony Klotz, Patrick Cadenhead, Nia Burks, Maria Pithara, Ryan Lauterio, Akiko Jackson, Jon Sutter, Josh Bonnett, Julie Nagel, Toshi Tanaka, Althea Georgelas, Chris Mahonski, Jason Dilworth, Carissa Henriques, Feifei Fan, Peter Bain, Alexander Egnor, Allison Schumacher, Jillian Columbus, Hye Park, Mengfu Zhang, So Hee Kwon **2010** Younseal Eum, Andrea Donnelly, Nathan Hansen, Sarah Turner, Aaron McIntosh, Hiromi Takizawa, Ali Miharbi, Leah Beeferman, Janet Bruhn, Jonathan Marshall, Seth Alverson, Nicole Andreoni, Genesis Chapman, Hon Chen, Kristen Rego, Yi Sheng, Lana Waldrup, John Hendershot, Stephanie Benassi, Timothy Bearse, Nicholas DesCognets, Benjamin Jurgensen, Ian McMahon, Nataliya Slinko, Hannah Walsh, Christy Addis-Gutierrez, Anna Givens, Shalen Bradford, Erin Richardson, Jeannie Jones, Scott Grooms, Lauren Martin, Allison Schumacher, Jillian Columbus, Hye Park, Mengfu Zhang, So Hee Kwon, Joshua Reese, Ernest Bernhardt, Meena Khalili, Bret Hansen, Jessica Fabrizio, Eric Karnes **2011** Courtney Dodd, Gian Pierotti, Mary Elkins, Lauren Abrams, Amanda Briede, Kristoff Kamrath, Laina Seay, Jacob Sorenson, Nathan Halverson, Jason Robinson, Ferwa Ibrahim, Spencer Neale, Catherine Brooks, Luther Kroman, Michael Kennedy Costa, Wesley Friedrich, Keith Varadi, Jeff Kenney, John Petrenko, Jamie Lawyer, Alma Leiva, Jon Philip Sheridan, Naoko Wowsugi, Andrew Brehm, Ana Esteve-Llorens, Will Machin, Ashley Lyon, Oscar Santillan, Jennifer Smith, Sarah Beth Basinger, Emily Shea Beck, David Tyler Bland, Jr., Erin Brunner, Kate Canale, Michael Kanasink, Kate Magee, Lauren E. Miller, Angela Newton Roy, Kelly Halligan Sekely, Meghan Dee, Brandi Price, Kelley White **2012** Jacob Copetillo, Ginger Metzger, Jacob Vincent, Melissa Athey, April Dauscha, Jacquelyn Walther, Laura Vitale, Mayme Donsker, Andrew Meerow, Ander Mikalson, Reid Ramirez, Matthew Shelton, Amanda Baldwin, Loie Hollowell, Nikolai Mahesh Noel, Vladislav Smolkin, Georgi Ivanov, Dana Ollestad, Jonathan Benjamin, Ryan Crowley, Jessica Kain, Melanie McLain, Jesse Potts, Alina Tenser, Kalee Hartman, Melinda Harvey, Anna Kreyling, Li-Wen Lin, William Poole, Meredith Salley, Emily Smith, Jacqueline Tugman, Christina Lee Waters, Mitchell Goldstein, Anne Jordan, Sarah Weber, Cassie Hester **2013** Nikki Farrand, Shauna Kirkland, Sohail Abdullah, Sarah Briland, Alexander Hayden, Lauren Miller, Ruby Troup, Rena Wood, Mariam Eqbal, Daniel Rowe, Raewyn Martyn, Veronika Pausova, Scott Whipkey, Rachel Cohn, George Gittins, Sam Winks, Joseph Minek, Claire Krueger, Sacha Ingber, Lior Modan, Leslie Rogers, Tom Simon, Carl Marin, Rotem Tamir, Whitney Cardozo, Jillian Chapin, Theodora Doulamis, Caroline Eddy, Annie Thompson, Emily Webb, Tanya Zimmerli, Daniel Cole, Jorge Silva, Lucia Weilein, Karolis Kosas, Srah Al-Falah, Virginia Shou, Rania Chamsine, Corby Elford, James Walker, Alia Khairat, Al Hussein Wanas, Heather Boone, Esra Kazem, Aisha Al-Sowaidi, Emily Webb, Lina MaHusain **2014** Julie Malen, Marisa Finos, R. Abram Deslauriers, Jared Cru Smith, Andrea Vail, Erika Diamond, Brian Fleetwood, Idil Chilingiroglu, Laurie Culshaw, Laura Schlifer, Hong Zhang, Eman Alsulaimani, Britta Bielak, Erin Brooks, Latonia Ricks-Chavis, Xuan Liu, Gordon McCormick, Tyler Mitchell, Jane Ellen Moss, Betty Lynn Rowe, Monika Shreves, Amy Turnage, Zachary Duer, Caryn Brisse, Aaron Koehn, Aaron Storck, Adriane Connerton, Christine Navin, Michael Hunter, Mike Linskie, Nick Irzyk, Philip Hinge, Tom Burkett, Stanley Wolukau-Wanambwa, Cynthia Henebry, Janelle Proulx, Jake Borndal, Tal Gafny, Morgan Pearse, Roxanne Yamins, Omri Zin, Isabela Tavares de Melo, Torrie Sanders **2015** Lucy Derickson, Hillary Fayle, Kelley Morrison, Evan Pomerantz, Amber Smith, Leigh Suggs, Chris White, Sarah Baugh, Alex Bruno, Stephanie Clark, Lucy Xi Lu, Emily Yae-Young Park, Erin Casey, Roy Abdun-Nur, Rose Peck, Yvonne LeFrancois, Laura Wilson, Michael Radar, Michael Rosenthal-Mix, Marta Finkelstein, Annie Albagli, Grace Weaver, Harris Johnson, Jason Rood, Lee Piechocki, Matthew Yaeger, Tony Smith, Alex Arzt, Josh Thorud, Adam Collignon, Andrew Francis, Noa Glazer, Stephen Fuller, Becky Sellinger, Shawn Taylor, Emily Atkins.



Traci Garland and Michael Lease oversee move of the Anderson Gallery Collection to Special Collections and Archives, James Branch Cabell Library, summer 2015. Photographs by Terry Brown.

Postscript & Acknowledgments

ASHLEY KISTLER

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 Charboneau, 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.



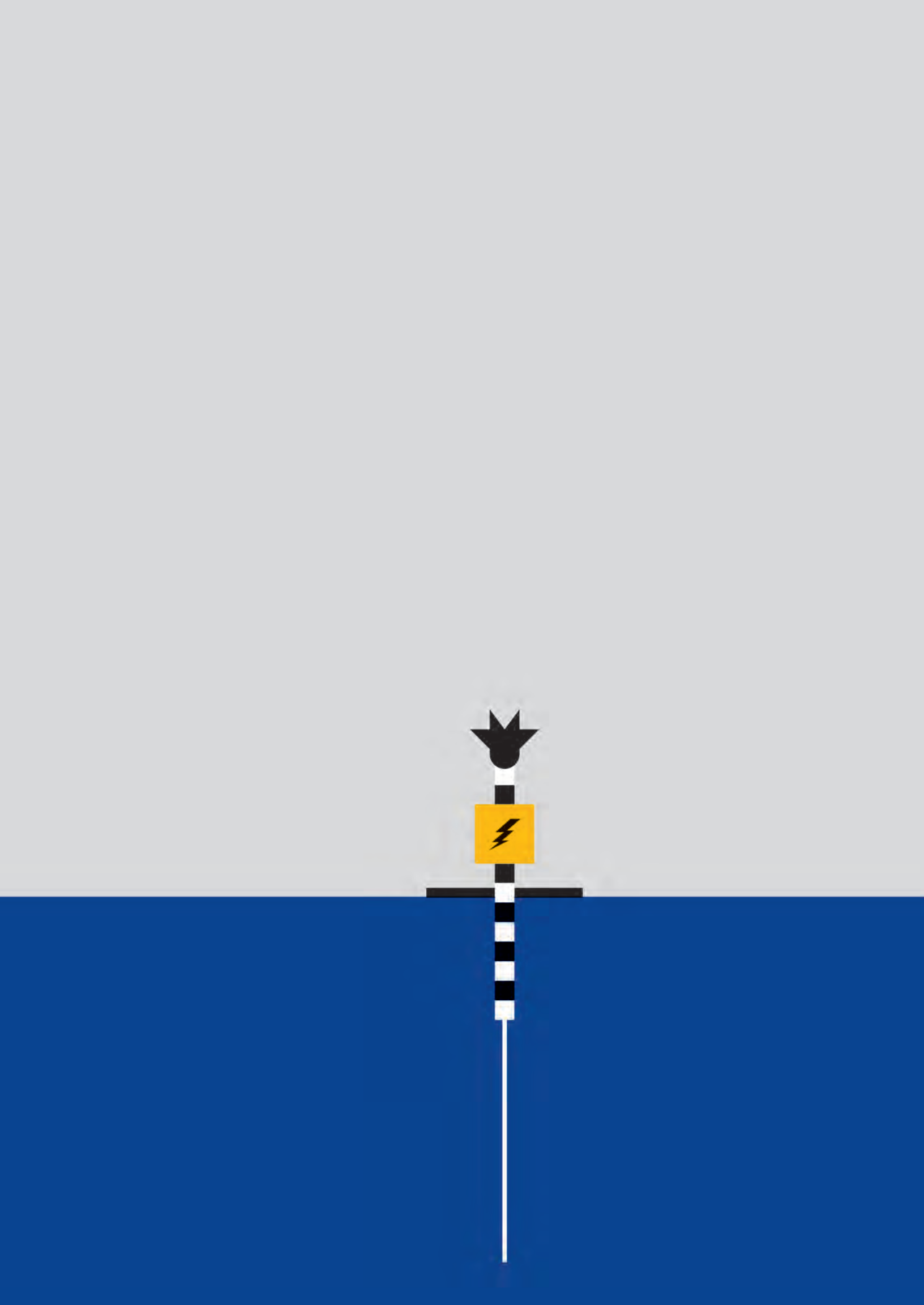
Student assistants Molly Flanigan, Joe Shaffer, and Tiffany Vander Laan help with the collection move. Photographs by Terry Brown.



Above: Judith Godwin, *Moon*, 1960; oil on canvas, 53¼ x 64¼ inches. Gift of Jean Crutchfield and Robert Hobbs, Anderson Gallery Collection.

Top: Robert Goodnough, *Variables-Color*, 1979; oil on canvas; 36 x 48 inches. Gift of Frances Lewis, Anderson Gallery Collection. Photographs by Terry Brown.

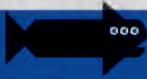




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Contributors

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 Lease.







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