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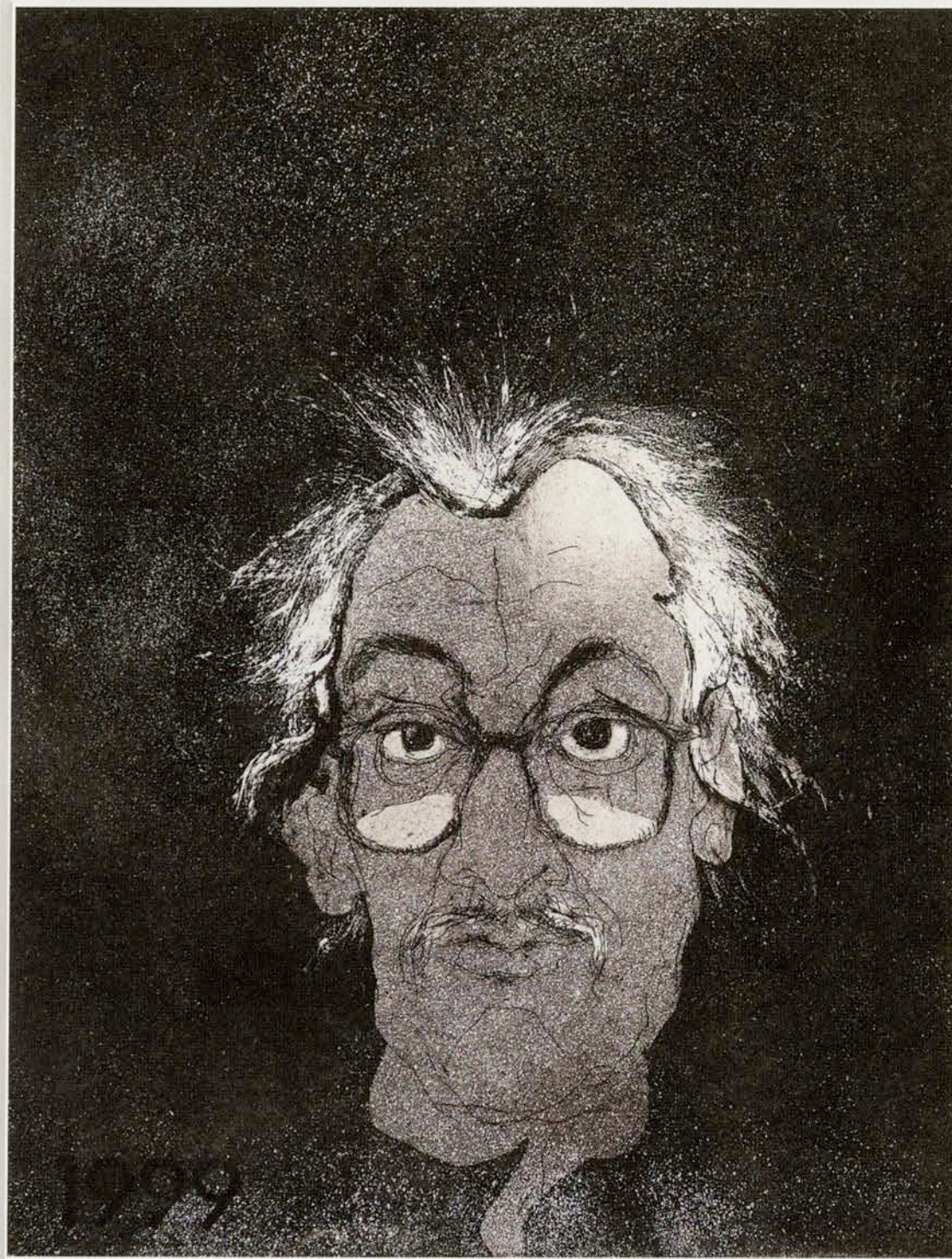
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David Freed *Printmaker*



A Retrospective

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David Freed, Printmaker
A Retrospective

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

August 31-October 28, 2001

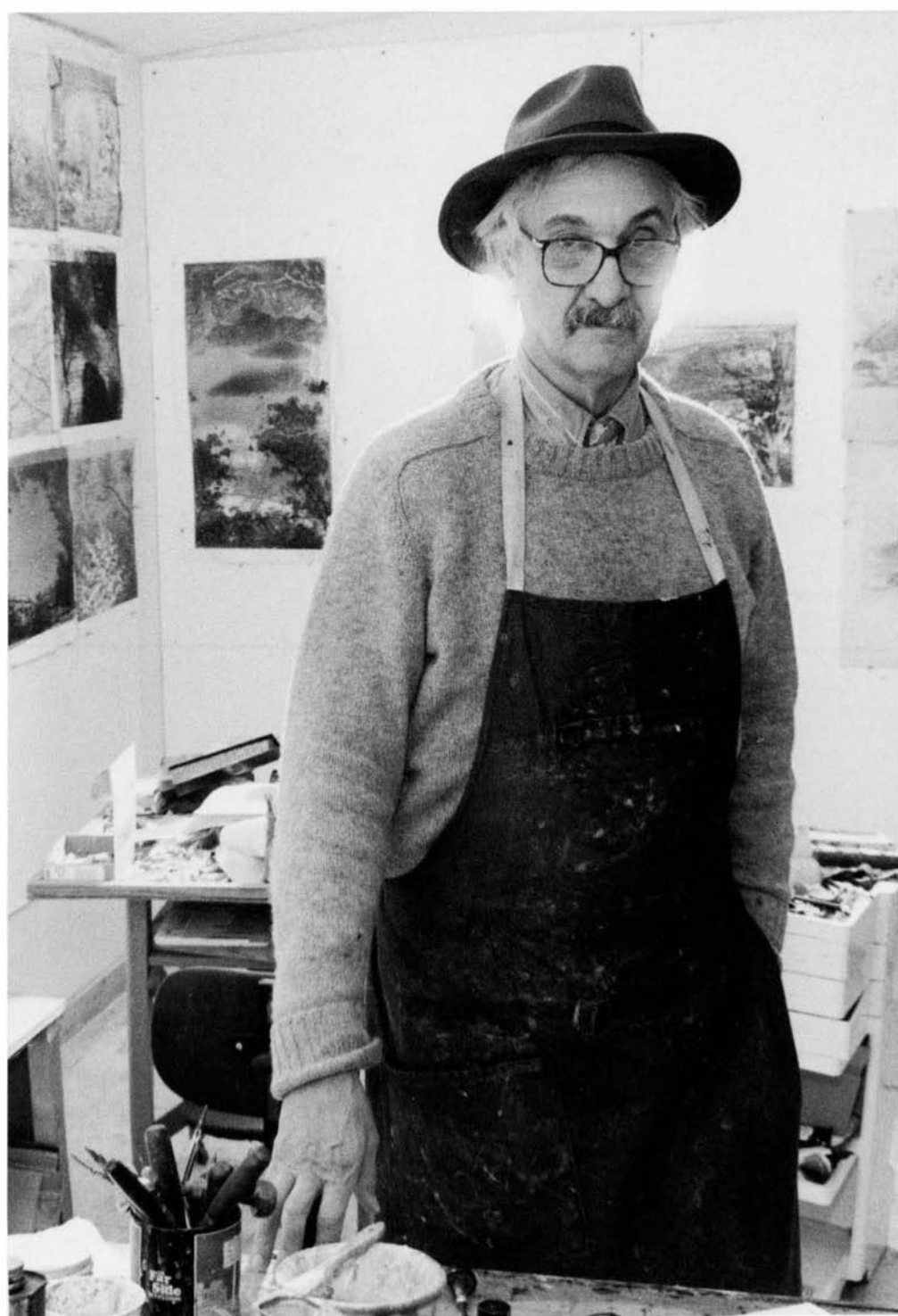


Photo by Georgianne Stinnett

Richmond, 2001

*For the art students, past, present and future,
of Virginia Commonwealth University.*

David Freed, 2001

This catalogue was published in conjunction with the exhibition
David Freed: Printmaker
A Retrospective
Curated by Ted Potter
August 31-October 28, 2001
Anderson Gallery, Virginia Commonwealth University,
School of the Arts

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COVER IMAGE: *1999*, etching, 1999, 12" x 10", edition 12.
Collection of Maria Motz.

BACK COVER IMAGE: *Self Portrait*, engraving, 1958, 16" x 12",
edition 5. Collection of the artist.

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I've known David Freed and followed his work since 1968, when I first came to the Southeast from San Francisco to direct the Southeastern Center for Contemporary Art (SECCA). The first exhibition I curated was a Virginia Artist's show, which included his prints. We have had occasion to work together off and on ever since. A major retrospective exhibition is every artist's dream, and one rarely realized. That the Anderson Gallery of VCU's School of the Arts has undertaken to honor David Freed in this manner speaks to his exceptional talent as an artist, and his long commitment as a dedicated and highly respected teacher. David Freed is from the old school. Making art and teaching is what he does; it is what he is. Since I came to VCU (going on four years ago), not a day has gone by (that Freed has been in town) that he cannot be found working in his personal studio after his teaching duties are completed. This, after some forty years of teaching. His ideas and energy are as fresh and robust as they were in the Sixties when he joined the VCU School of the Arts faculty.

This much-anticipated retrospective exhibition celebrates the prolific forty-year career of this internationally respected artist/teacher from the Painting and Printmaking faculty. During the extent of his career; David Freed has produced an extraordinary body of outstanding work, including much that can be found in the collections of individuals and major corporations, both nationally and internationally. The exhibition includes a remarkable collection of approximately one hundred framed prints that track seven major themes of interest the artist has followed through four decades. In 1977 George Cruger, Editor of *Arts in Virginia*, wrote of David Freed that "his own work, often enigmatic, always challenging, continues to grow, yield, assert itself in response to the pulse of the time." Twenty-four years later those words still hold true and are reflective of the artist's work throughout his career.

The prints range from those that were produced at the beginning of David Freed's career in the early Sixties to the more political work of the late Sixties, to the insightful portraits that the artist has made of friends, family and colleagues throughout his life. His more abstract work focuses on weather and landscape prints that date from the early seventies and continue up to the present. The exhibition also features the acclaimed Genesis set from 1980-83, a series of twenty seven etchings and mixed media prints that visually paraphrase the stories from the Old Testament.

In addition, VCU's James Branch Cabell Library Special Collections and Archives is simultaneously displaying six limited edition artist's books of poetry that David Freed produced between 1964-98, including *What Light Guides This Hand*, the one millionth item to enter the library's collection. Although David Freed is primarily recognized as an etching artist, the exhibition also includes monotypes, mixed media, drawings, and photographs.

David Freed joined the faculty of the Painting and Printmaking Department at VCU in 1966. Previously he had studied under the legendary printmaker Mauricio Lasansky at the University of Iowa. His numerous awards include a Fulbright Grant for study at the Royal College of Art, London, and the major award in the World Print Competition in 1977 at the San Francisco Museum of Modern Art, where his work *Waiting* was selected and subsequently purchased by the museum.

David Freed has been a Visiting Lecturer at many colleges in England and in Italy. He has also participated in group and solo exhibitions in Yugoslavia, West Germany, Hong Kong, Italy, and England, as well as in numerous exhibitions in the United States. His work is collected by such prominent institutions as The Victoria and Albert Museum, London; The Museum of Modern Art, New York; The Library of Congress, Washington DC; The Philadelphia Museum of Art; and The Art Institute of Chicago. His prints are also housed in fifteen American embassies throughout the world.

The Anderson Gallery is honored to present *David Freed, Printmaker: A Retrospective Exhibition*. I wish to express our deep appreciation to the following individuals and organizations for their invaluable contributions toward making this project possible: David Freed, exceptional artist, remarkable teacher, and a good man; Charles Wright, the Pulitzer Prize winning poet, from the University of Virginia, for his thoughtful "Improvisations on David Freed"; special accolades to all the former students who so generously gave their time to comment on their experiences with their teacher, David Freed. Thanks also to George Cruger for his sensitive and accurate editing of this publication and to James Henderson for transcribing the audio interview for this catalogue. Thanks to David Williams for producing the video documentation of David Freed, as well as to Georgianne Stinnett, who photographed David's work for this publication. Thanks to Curtis Lyons, Ray Bonis and the staff of VCU's James Branch Cabell Library Special Collections and Archives for exhibiting David Freed's collaborative books and prints. Andy Lynne from VCU's Design Center deserves special thanks for his insightful and classic design of this publication, as well as his instructor, Chuck Scalin, for his guidance. We were (once again) extremely fortunate to work with Elizabeth Bolka and the staff of Worth Higgins. Their high standards in printing are matched by their patience and excellent advice.

I would like to recognize the hard work and dedication to this exhibition project on the part of Anderson Gallery: Amy Moorefield, Assistant Director and Curator of Collections; Leon Roper, Gallery and Exhibitions Manager; and Shelagh Greenwood, Special Projects Coordinator. Thanks to John Bryan, Associate Dean, and Sarah Woltz, Assistant Director of VCU's School of the Arts Sponsored Research and Development for their assistance in finding funding for this project.

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Lastly, I wish to thank Dr. Richard Toscan, Dean, School of the Arts for his continued encouragement and support.

Ted Potter, Director
Anderson Gallery
VCU's School of the Arts

Improvisations on David Freed
by Charles Wright



London, 1963

I've been looking at David Freed's work for almost forty years now, ever since a mutual friend of ours, herself an artist, said he was the best printmaker in school. This was in 1962, at the University of Iowa. Better than Lasansky, she added. That would be Mauricio Lasansky, Dave's teacher and world famous printmaker. Whatever the merits of our friend's convictions, she was on to something. After all these years, he's still the best printmaker in the school, although the school has gotten appreciably larger and wider.

There is a modesty in Freed's work-not of ambition, but of presentation-that is like the spread of light in certain Renaissance paintings. It not only backdrops everything, but tends to suffuse everything as well. One doesn't know where it comes from, but it is everywhere, enlightening, leaving us, somehow, more room to look in, a seduction of sorts that eschews excess.

His figures have always struck me as figures in a landscape, even if they are portraits, or interiors. Which is to say, something always surrounds them, informing them in their isolation as part of something larger, something we understand and feel, though don't always comprehend. Whether we see it or not, it's there. An attitude, perhaps-not one imposed but one revealed, the only attitude that counts.

Dave published and illustrated the second little book I ever did, back in 1963-64, when we were both Fulbright students, he in England, I in Italy. The poems were largely forgettable, but not so the engravings. Six engravings, six poems. To this day I have one of the prints, a portrait of the French poet Arthur Rimbaud, on my wall. Now that's staying power.

Another piece of Dave's work I have on my wall, the wall of my school office, is a drawing of me he did fairly recently, a figure, as it happens, in a landscape of sorts, turned and looking out toward the viewer. Hands in pockets. It's called *East of the Blue Ridge*. The figure's face has no features, a face that is smoked and shaded in, peering out at the peerer in. Not one person who has remarked on the drawing - and there have been many over the four or five years it's been on the wall - has failed to say, That looks just like you. Not one. Now that's the attitude I alluded to. That's what I'm talking about.

Sam Goldwyn or Jack Warner, or one of those early Hollywood moguls, is reported to have said, regarding the criticism of one of his pictures, If they want a message, tell them to send a telegram. Or words to that effect. Well, David's telegram has arrived, and it says the world is real, figures are real, the line is real, and they are all things of this world. Of course, who helped him compose this message in the midst of making all his pictures, and where he keeps on sending it from, and how, is another matter indeed.

And one more thing. There is a kind of mordant wit that informs all of Dave's work, a scintillation that often goes, and shouldn't, unnoticed. He is, by now, his own school, an artist who sees with all three eyes, the guy who walks by himself along the banks of the black river. But unlike Orpheus, he doesn't look back. In fact, as the poet William Carlos Williams said of Pieter Brueghel the Elder, "...Brueghel saw it all/and with his grim/humor faithfully/recorded/it." Dave does too.

Charles Wright

In March of 2001 Ted Potter and David Freed sat down at the Anderson Gallery to record the following conversation in which Freed reflected on his life as a master printmaker. No questions were submitted prior to the interview.

Ted Potter (TP) David, what motivated you to become an artist? And especially, what drew you towards printmaking?

David Freed (DF) Motivation is probably a hard one to pin down, but I think it was around the second grade or the fourth grade-something like that. Every kid draws, but I remember a teacher taking a drawing of mine and putting it up on the bulletin board in the hallway of the school. And it was this touch of glory. It was a self-portrait of me walking to school with my schoolbooks in my hand, I remember.

TP: I was the one that drew the posters for the class when I was in grade school.

DF: Yes, I won a poster contest, too, when I was in [grade school]. So, I think there was...[something] from the beginning.... I got patted on the back and so forth. A lot of support [came] from my parents. You know, a lot of the really good printmaking schools are in the Midwest: University of Iowa and University of Wisconsin, and Illinois and Indiana. All of these schools have excellent printmaking facilities.

All over the country, there were all of these printmaking exhibitions, juried shows, so you could get your work out of the Midwest. I think that was one thing. I also loved the technique.

TP: The materials, the tools, the smells.

DF: I love the look of it.

TP: I understand you first considered a career as a commercial artist.

DF: Well, yes. You had to make a living. You had to think about making a living. And to me, that was the only way...that I knew of, anyway, and I was a commercial artist for quite a while. Oh, for altogether, a year or two years, I guess, something like that. I worked for a company that did catalogues for a huge auto supply place in Toledo, called AP Parts. And you used to have to draw little pictures of car parts, and I drew great mufflers....

TP: But the influence of the great Iowa University printmaker, Mauricio Lasansky, was dramatic and profound on you?

DF: Yes, very much.

TP: You were quoted as once telling your students [that] what constitutes being an artist is when your whole life gravitates around that fact. And Lasansky was one of the first people you knew who was like that?

DF: Yes. As far as Lasansky goes, he really was committed. It's not that I didn't know artists before, or that artists weren't committed, but this guy had elevated the idea of being an artist into a level I had not seen. And of course, he was very well known when I went there. The year before I was there, he was reproduced in *Time* magazine. And I saw this print, called *España*, when I was maybe a senior at Miami University, where I did undergraduate work, and I was really taken by that. So I went to Iowa because I felt that if I wanted to learn this stuff, I had to go there. That's where a lot of people felt they had to go, to the University of Iowa.

TP: Talk about your studio. What does that mean?

DF: Well. My wife calls it my clubhouse.

TP: Your what?

DF: My clubhouse [laughs]. It's just sort of, I don't know, the first place I go to. If I'm away, I go on a trip someplace...I come home, drop my bags, and go over to the studio, just to kind of stick my nose in the door and make sure everything is all right and kind of take a look at where things were when I left.

TP: Well, here's a young man, a young artist, coming out of the University of Iowa, coming out of the Midwest, and you get a Fulbright, and you go to London.

DF: Yes, it was a big deal. It changed my life. When I got to London, I did little etchings that were very similar to what I was doing in Iowa, only with London as a subject matter, rather than Iowa City. And when I left there, I was doing things that were really different, and I was very influenced by what they called the British pop movement. Influenced, in particular, by an artist named Ron Kitaj. Ron's work just kind of opened up a lot of things, I think, things that were in the back of my mind. He came from the Midwest, too, incidentally. He now is, of course, very famous.

I honestly have to say: the year I went to London, it could not have been a better year to go, because it was the year of the Beatles and the Albert Hall Concert. I lived with some people, the Weinstein family-Manny was a filmmaker, and he filmed the Beatles. He was the one who told me, "Go see these guys." He said, "Unbelievable! These little girls are passing out!" [Laughs.] He said it was the craziest thing he'd ever seen in his life.

TP: What year was that?

DF: '63. '63 and '64.

TP: You had considerable success in London, and met some important artists.

DF: Yes. Well, because I was a Fulbright scholar, I was a kinda mini-mini-mini-celebrity at the Royal College. I was not really a celebrity, but I came from America. That was a big deal to these English kids. I remember kids talking to me about the U.S. and meeting Norman Akroyd, and everybody wanted to come to America. The war was still talked about over there, and there were these doldrums, and people were bored. It was dull, but I really kind of found it interesting. I loved that kind of thing. I loved the reminiscing about the Second World War. People still talked about rationing and so forth.

So, because I was this American, I used to get invited to places. I was actually invited to go meet Henry Moore, which I kick myself up one side and down the other for saying no. It was the stupidest thing I did while there. I don't know why I said no. But my wife and I were invited to lunch at the Senior Common Room, Royal College of Art. The Senior Common Room-it was like night and day. The Junior Common Room was like an army mess hall, and the Senior Common Room was where they had silver, they had wine, carafes of wine on the table. And we were invited to lunch there. We were a little bit late, because I had a hard time finding this place. And we walked in, and we're standing in a kind of vestibule to what looked like a kind of very ritzy men's club. And there at the table was Francis Bacon. My wife reminded me of this the other day: Francis Bacon said, "Now that the children have arrived, we can eat" [laughs]. Hockney had just been to America and done those *Rake's Progress* prints, and he was floating in and out of the Royal College. Peter Blake was around. And Bacon actually had a studio very close to the Royal College.

TP: So that first experience set up a lifelong exchange and interaction with England?

DF: Yes.

TP: But you came back, and you had to go to work, and your career started to grow.

DF: Yes.

TP: And you started entering shows and getting a lot of recognition that way.

DF: I came back to Toledo through New York, and I wanted to show my work in AAA Gallery to a man named Sylvan Cole. He had a gallery that handled a lot of prints. He was looking at my stuff and he said, "Well, I will have a hard time selling these things." And I got a little miffy, and I said OK, and I started closing my portfolio, and he said "No, no, just a minute," and he bought about half the portfolio, as I remember. I was practically broke. We probably had less than \$100, and so that gave me a lot of confidence.

TP: Your work has stayed in the confines of a traditional etching press format. You once said that your personal philosophy on art is: "Never make anything bigger than will fit in a Ford Escort."

DF: Well, the lesson there is be careful what you say, as I'm trying to be careful in this interview [laughs].

TP: Yes, but that's very true. I mean, I'm a painter, and I never paint anything bigger than will go through a doorjamb. I mean, there are practicalities.

DF: Well, that was a paraphrase of a very witty guy I met when I was an exchange teacher in 1969 in Central School in London. His name was Adrian Berg. And I remember him saying, "Nothing any larger than will fit in a London taxi." It was such a wry and witty remark....

TP: Talk about the process of etching: how and why it appeals to you.

DF: It's hard to say. It just seemed...if I had ideas, I knew that within that technique, I had the tools to do what I wanted to do.

TP: Right. Well, as I've worked with you, over a twenty-year period, I've always felt that you were really the prototype of an artist-teacher: one that not only seriously makes art, but is a fine teacher of the methods. And I think that's very important: that an artist can continue to produce very good art and still be a teacher. That's an ongoing debate.

DF: Yes.

TP: How hard is that to do?

DF: Couple of things: people say to me that you can't- especially at a place like VCU- be an artist and teach at the same time. And that's bull.... That you don't have enough time to make art and teach. These jobs are the greatest jobs in the world, especially if you're teaching more or less in the area of what you do, what you're really interested in, in your studio, and I have to say, I think the best teachers are the best artists. I have a saying: "you can be a good artist and not necessarily be a good teacher, but I don't think you can be a good teacher and be an uncommitted artist," let me put it that way. I just think you have to have some commitment to that fact in order to teach.

TP: It always bothered me as a student that I had teachers who didn't make art.

DF: Yes.

TP: They stopped making art.

DF: Yes. I think that's hypocritical; I think it's dishonest. We've all seen that, and I was always attracted to the teachers who were artists, even the ones [whose work] I didn't like. It was the idea that they had a commitment to something. I had some very good teachers, and I didn't like their work a whole lot, but they were so committed to what they were doing that I listened to them.

TP: You've always been interested in books, in literature and poetry.

DF: Yes, I love to read.

TP: You want to talk a little bit about that, and not only just in your interest in books, but the link to poetry and with poets?

DF: Well, my interest in poetry started with my exposure to it in early school, and I was very good at memorizing things. I can't do it anymore. When I was younger, I could memorize things quickly, so I had a lot of poems I could recite. There is obviously a relationship between printmaking and the printed word. The root of printmaking is the printed word, the tail end of the Gutenberg technology, and I know I'm a part of that. I'm very old-fashioned in that regard. I've found it interesting that, in the millennium, the greatest development in a thousand years was Gutenberg. I found that really interesting. And that kind of hardware, that technology, I suppose I'm at the tail end of it.

TP: What was the first book that you worked on with a poet?

DF: Charles Wright! Well, Charles and I shared a lot of student experiences. He lived right next door to me. We shared plumbing. We joke about it.

TP: When you were students?

DF: Yes, when we were students. We lived in this kind of honeycombed place above an appliance store. He lived right next door to me. I think I was married then. My wife was maybe 19 or 20 years old then, and she was working in the kitchen in this little apartment we lived in. Which wasn't so little; it was a quite large apartment. But she said, "That guy next door to us is really weird, because he's in the shower and he's beating on the walls and swearing." Of course, she was turning the cold water on and scalding him. Or vice versa. That's how I met Charles.

TP: Mary would turn the water on in the sink and take away his...

DF: Yes [laughs] and take away his water. So that's how I met him, and we became friends.

TP: You collaborated on a book with him?

DF: Yes. Well, we got Fulbrights on the same day. Unbeknownst to me, he had applied for a Fulbright also, to go to Italy, and I had applied to go to England. We got our mail in this little basket down at the foot of the steps where the mailman dropped off the mail for everyone in this building. And I found this letter from the Fulbright people, and they told me that I had gotten this Fulbright grant. I'm still thrilled. It's the greatest letter I've ever opened [laughs].

TP: It's exciting.

DF: Yes, and I started dancing around at the foot of the steps, and he said, "What's the matter?" And I said, "I just got a Fulbright grant!" And he said, "So did I!" [Laughs.] So he went to Italy, and I went to England.

My wife and I were going to the continent on our Christmas break. He was living in Rome, and we visited him. I had read his poems.... and I had applied for my Fulbright grant with the idea that I wanted to do some research on the poet and printmaker William Blake. I love Blake's poems. So I said give me some poems, and I'll do a book. So he gave me six poems, and I did six etchings and set the type at the Royal College and printed this little chapbook. I printed maybe twenty. I sent him half of them. We just gave them away. And the last one, I heard, sold for \$1,000 because he's become so well known. It's certainly one of his earliest publications. So we've known each other since then. And just by pure coincidence he ended up at UVA in a very prestigious job, and I was here in Richmond.

TP: So you came to Virginia Commonwealth University, which was then known as RPI.

DF: Yes, Richmond Professional Institute.

TP: The year was 1966?

DF: Yes.

TP: Same year I came from California to North Carolina. What was it like here?

DF: Well, I had three job offers. One at University of Washington.... I was working at the museum in Toledo. I wanted to get out of Toledo. It was a wonderful museum, but its art school was just a dead end for me. Basically, I wanted to get out of the Midwest. I, at least, wanted to be in a city, so I went around applying for jobs and I actually got three job offers. The others were in Seattle-I often wondered if I should have gone to Seattle, but I didn't-and St. Louis, but that was still the Midwest. So I came to RPI for a job interview, and Bernard Martin met me at the plane. That's how I met Bernard, who is still among my best friends.

Richmond was such a time capsule. I'd just recently been to London and I still had London very much on my mind. I really wanted to go back. And I came here, with all this Anglicized Richmond, and it was very intriguing. They wanted me to start a printmaking program. They said, just tell us what you need, what kind of equipment, and we'll get it. That's a nice, enticing thing, to think that you're going to get in on the ground floor of something. But if you want a funny story, the thing that I think intrigued me the most about Richmond.... They put me up in a hotel along Franklin. It wasn't the Jefferson...something else along there, I don't remember. But I was walking along Franklin Street, and I walked past the Commonwealth Club. This was in the early summer. A man wearing a white suit came out of the Commonwealth Club, and he was very drunk; he could hardly stand up. And this old black guy helped him into this big car at the curb. It was like one of the most bizarre things [laughs] I'd ever seen. And I thought, oh man, this place is really decadent.

But Richmond has been a wonderful place to live, teach and make art. I laugh and I can be very sarcastic about Richmond. It's not hard to be when you're a real Yankee from the North with all kinds of liberal ideas [laughs]. But it is a very interesting place.

TP: And you made it even more interesting, as well, with your contributions here as a teacher. You have hundreds of students spread all over the country and internationally. And a lot of them have written back for this exhibition catalogue and said some amazing things about an amazing teacher. What do think that rapport with your students is built on?

DF: I have to say one of the great fringe benefits of teaching-it's something that I never expected, that I never even gave five seconds of thought to-is that you make friends with your students, and you maintain these friendships over a long period of time. Not with all of them, obviously, I've had too many. But a good twenty or thirty people I consider close friends who were students of mine. This is a great fringe benefit. I can't really describe how good that makes me feel. Two ex-students came to see me just last week. They were in town, they came over and knocked on my studio door and came in, and now I've taken to really thanking kids when they do so. And I get a lot of postcards and phone calls from these people. Obviously, they want references and so forth sometimes, but that idea of them coming to see me is always really rewarding. Also I thank them, saying, don't ever feel hesitant, it just makes me feel really good when you come to see me.

TP: Well, this exhibition is basically going to cover 40-45 years of your productive career. Almost all of which, except the early prints, were produced here at VCU. And it's built around approximately seven different periods you've had in your printmaking career. Why don't you talk a little bit about that.

DF: Well, some of the earliest poetry that really had a strong influence on me was the beat poets. This was during the period when every time you heard a boom, you thought the bomb had dropped. And of course, there's kind of my quiet rebellion against middle class, middle west bourgeoisie.

TP: Against your Midwestern roots?

DF: Yeah. So, my early work, I think to an extent, reflects on that.

TP: That was coming out of the end of the Sixties, when you began producing your political prints.

DF: Right. Well, when I went to England, it was very apparent that the British pop movement wasn't like the American pop movement. The American pop movement was really about pop culture. It was about Campbell's soup cans and stuff like that. For some reason, I wasn't very interested in that. The British pop movement combined imagery and concern with the media with tacking it onto a tradition that came before it, and I responded to that.

So, it was very apparent that you could make art about contemporary events that you saw in the newspaper, and some of my early concerns in England started by virtually taking things out of the British tabloid press and making etchings. And that grew into other things. I was in England

in '63, the year that John Kennedy was assassinated. To be an expatriate and have that happen was psychologically very interesting. I was a big supporter of Kennedy. I thought he was going to save the world and everything was going to be much better now that we had a young, vibrant, progressive president. And he gets shot. I think that was a terrible psychological blow to everyone in my generation. And then the Vietnam war started, and the civil rights movement, and these were things that were...having an effect on me and my art.

I was in England, too, when they bombed a church somewhere in Alabama and those four little girls were killed. How do you explain this to people? I remember my landlady...her attitude about Americans: when we went to rent a room in north London from this wonderful family we lived with, we were on the telephone and she said, "I want you to know there's a black person in our house." And I said, "So?" But she wanted to make sure. And I went there and this black woman was a librarian from Jamaica, and she was very cultured [laughs].

TP: She certainly spoke better English than you did.

DF: [Laughs.] Yeah! And she was wonderful. Very sophisticated and a sweet person.

TP: Coming out of that in the Sixties and the Seventies, is that what guided you towards the Genesis series?

DF: Well, the political prints came first, but I was always interested in things that came from literature. So I was also doing things related to literature. I did a print called *Moby Dick* that started out to be some kind of comment about pollution. If you read *Moby Dick* from the idea of the environment, it's a very interesting story. If you mess with nature and take revenge on nature, nature has its vengeance.

TP: It can be destructive.

DF: Which is the big moral in *Moby Dick*. So there was always this interest in the literature. Then I turned 50, and I thought, well, if I'm going to make any kind of mark, I've got to do a big project. So I thought, I'm interested in literature and these stories particularly in Genesis, are what I call "collective subconscious." So, I'll do that. I did...I don't know, twenty or more prints...and then I ran out of steam.

During all this period, I was going back and forth a lot to England, poking around in British museums.

TP: You really became a kind of international traveler. Your whole attitude is pointed towards that as opposed to referencing your roots.

DF: I exhibited in Washington a lot, where they have a real international clientele.

TP: But during this time, you started to have-and it probably carries through to today-an interest in portraits.

DF: Yes, I've always had that.

TP: You quoted Picasso who said that portraits are as much about the artist as about the sitter. You said there was a lot of truth in that?

DF: Yes. You know, if you do something well, you bring yourself out. I like portraits because it gives you a parameter. It says something about the person you're doing but also about yourself.

It's interesting. People always say they like my portraits, but I think some people are offended [laughs].

TP: They're offended by what? They feel that they're caricatures?

DF: Yes. I do these self-portraits. My defense is: "Look at what I do to myself in my self-portraits. Nobody has complaints."

TP: Well, people have a certain feeling about their personal image. They like it to be glamorized.

DF: Yes, I could name some people. They want you to do a portrait and when they see it they get all nervous.

TP: Talk about your relationships with commercial galleries. You've been involved with a number of them.

DF: Well, some of my most positive experiences have been with what I call the old-time dealers. Sylvan Cole in New York, and Franz Bader in Washington. I'm not saying these were perfect people, and they were certainly businessmen. But you had the feeling that they really did love art.

TP: I felt that about my Washington dealer, Henri.

DF: Yes, I've met her, I didn't know her, but that's what everybody said about her. It's not that there aren't some dealers around like that now. I've narrowed my relationship with dealers down a lot recently, but everyone that I have dealings with now I have a good relationship with.

I've shown in almost all the galleries in Richmond. I started showing in the Schindler Gallery when I first came here. I'm showing now at the Reynolds Gallery a lot, and I've sort of settled with Beverly [Reynolds] now, because it's just a comfortable relationship for me. I try to have a good relationship with all my dealers.

I have to also say I've been really royally screwed by dealers at times. There's not an artist I know of who can't give you stories. I'm not going into details about this, but I have lost a lot of work. It just disappeared into vapor someplace. I have no idea where these people are. This happens all the time. It happened to my brother-in-law, who's a sculptor, where somebody just disappeared with thousands of dollars of his work in a gallery in Florida. The woman who owned it has just disappeared off the face of the earth. Can't find her any place. Left this mess behind her and the work disappeared. Of course, another thing that happens is that the dealers go into bankruptcy and they'll hold onto your work. Not only do you lose work, but they owe you money. I have lots of horror stories I could tell. So I'm very careful.

I used to have maybe ten to fifteen galleries who were handling my work, in the Sixties and Seventies particularly, and an interesting thing about dealers is that I often think the ones that could sell the most work sometimes were about half con men [laughs]. And the ones that really love it, they're not as good. They don't produce as much money for you. Because I have made quite a lot of money off some people who were really on the edge. Nobody I'm working with now, but in the past. I can remember a dealer in New York, and he had one of those things on his desk, those little ball things that go bouncing back and forth, and he was playing with that thing and said, raspy voiced, "David, I'm gonna make you rich." And he goes bum-bum bum-bum-bum [imitating the device], and he did, for a while [laughs]. I made a lot of money off this guy. I probably sold him 500 or 600 prints, something like that. That was in the days when a thousand dollars was a heckuva lot of money. He would give me thousand dollar checks.

TP: Well, you've been a very important force, not only nationally and internationally, but a very important force in the Southeast, being here in Richmond. I think Ken Kerslake at the University of Florida, and you here at VCU, have been very important to printmaking and its impact in the Southeast.

DF: Well, you don't know how things are going to end up, do you? You just come down for a job. I set out to make a printmaking department here, and VCU has turned out to be an incredibly good art school. Certainly recently they have been very, very kind to me. Richard Roth, Chair of the Painting and Printmaking Department, and Richard Toscan, Dean of the School of the Arts, have been very kind to me. I've had a nice couple of years.

TP: Well, they've been good years. There was a very, very important show, I think it was in the Seventies, you and Kerslake were the only printmakers included in that show called *35 Artists from the Southeast* at the High Museum in Atlanta. That was an important show.

DF: He and I also went up to the Lake Placid Center for the Arts. That came out of the blue. I didn't even know the place existed, never heard of it. And I get a phone call, and this guy says I'm so-and-so, and I'm the director of the Lake Placid Center for the Arts, and we have a lake and this and that. And I'm listening to this thinking, what, does he want some money? And he said we were wondering if you were interested in becoming an artist-in-residence here and staying here for a six-week period. I immediately perked up and said, "Yeah." He said that we'll pay all your expenses, and put you up, and give you \$400 a week. I thought, whose joke is this? Someone is playing a joke on me. I said, "Are you for real? Of course, I'm interested!" [Laughs.] So I went up there in the fall. It was very relaxed and I basically just went to this studio. They had an earthquake while I was up there. A 5.8 earthquake.

TP: Ken Kerslake talks about that experience fondly as well.

DF: It was so laid back and so relaxing. You just went about your business. At the end of the day...they had a movie theater in town that used to change the films a couple of times a week. That was my relaxation. And reading, I did a lot of reading and worked in the studio every day. Did a lot of walks, it was just gorgeous.

TP: Woven through all this also has been an interest in photography.

DF: Yes, I actually did a lot of photographs at one time and have always been intrigued with photography. I think every artist today has a tie-in with photography. I still love to look at photographs and have photographers that are good friends. But I've kind of rejected that as a technique now because I found that it was limiting me, and I went through life looking through a camera, and I didn't like darkrooms, to be truthful with you. I'd much rather have an old dirty studio than these darkrooms. I used to say they made me wanna pee. You know, they're dark, and there's this tinkly water. I just didn't like the ambience of a darkroom as much as I like a studio. And I think all artists are attracted to the physicality of the medium they work in. If you don't like the physicality of the medium, you're not going to like the process very much. Which worries me a little bit, because kids today are so used to pressing buttons for results, and they think that's the physicality of things, and of course, it's not. That's not what I'm talking about at all: I'm talking about really getting your hands dirty.

TP: That's an interesting point, because one of the curators in the Chelsea area up in New York said that there was only one artist in his gallery that has in any way a traditional look that was a photographer. Everything else is video and digital. And that worries me, too. Do you think that's just a rotating trend and we're going to get back to....

DF: I've thought quite a bit about this, and I think there are certain things in our genes, I don't think people will stop making marks, physically making marks as directly as possible, any time soon. No more than they will stop singing and dancing and reciting things and acting on stage. There are certain things that are so basic and genetic, it's in our genes to do them. Perhaps half of my work is mixed media on paper-charcoal, pastel, watercolor and collage. Painters are very worried today, a lot of them, I think, and understandably, because they were *numero unos* for so many hundreds of years. They were at the top of the pyramid, and maybe sculptors were up there, too. Now they're suddenly finding that people don't think of them as being significant. Yet, there are probably more people doing painting today than ever before.

TP: I see lots of paintings.

DF: Yes, there's a lot of good painting. A lot of painting is more interesting than a lot of video you see. I mean, I find a lot of video to be unbelievably boring.

TP: What do you think about the trend among students seeking to develop career skills as opposed to artistic skills?

DF: The last few years you hear this word "careerism." I suppose I could be accused of it, since back in school I was going to be an illustrator or a commercial artist. And being an artist was something that was going to run parallel to these things.

TP: Well, you made a statement earlier that I found interesting. You said you developed the Genesis series because you felt that if you were ever going to do anything significant and get recognition for it, you had to do something like that.

DF: Well, you take on a big project. You take on some kind of big project.

TP: For the challenge.

DF: Yes, for the challenge. You know, like Michelangelo taking on the Sistine Chapel.

TP: He took on a couple of big ones.

DF: Yes, and Picasso took on Guernica, and that kind of thing. Interestingly enough, sometimes those things don't come off too well. I find myself now, more and more, thinking of things that I'm intimately interested in, looking out my studio window. Before, I was getting these things from other areas, trying to be universal.

I was talking to Charles Wright about this, because I did a book with him called *Yard Journal* a few years ago. A lot of his poems are about him sitting in his backyard and musing on the goings-on in nature and so forth. At best you're a part of it, and at worst it's totally indifferent to your petty concerns. And I recently did this series of prints called *Backyard*, which are just looking outside my studio for a year, kind of musings out my back window....

TP: Do you have a maximum number of prints that your editions will not exceed?

DF: Well, I've had editions of one hundred. Back in the Sixties and Seventies, when I was selling a great quantity of work, the idea of doing anything under an edition of 25 really didn't appeal to me. Everything had to be that and up to one hundred or more. There were several editions where I did one hundred in the edition, and there were twenty artist's proofs on top of all that.

TP: And you did all the printing yourself?

DF: I used to hire students. I had a real production line going. Printing is work. Now, when I'm printing myself, I print an edition of a maximum of about 20. But even there, I'm getting bored and I start thinking, I wonder what would happen if I added a little more brown to this one, and there are these little variations in my editions. My things are varied. Not a lot of variance, but a little bit of variance.

Teaching at VCU has been a real privilege and basically a lot of fun. I love the students, and particularly the ones that are really committed. It's been the ideal job for somebody like me.

Lasansky said teaching didn't hold you down, teaching freed you. I think that's really true, because you're not really dependent on this very fickle art market. You can just go do what you want to do, and you're going to eat, and your baby's going to get new shoes, and you don't have to think, "Well, what can I make that's going to sell?"

TP: So you can put food on the table.

DF: To put food on the table. So from that point of view, to do something that's related to what your interests are, whatever it is, something in the area of the arts and related to you being an artist, is really wonderful. You're not dependent. It frees up your art. I know an awful lot of artists who are teachers. I don't know many artists who make their living from their art.

TP: A lot of your students have written to us to be included in the catalogue, and looked back on the experience in your class and the experience with you as being life-affirming and life-changing and the greatest educational experience they've ever had.

DF: [startled and somewhat self-deprecating gasp of amazement]

TP: And I think that's high praise.

DF: That's flattering, that's for certain. I don't know.... That always makes me a little bit nervous, you know. People saying things like that. I mean, it's so flattering, I guess, I don't want it to go to my head. It makes me very nervous, frankly.

TP: Well, I think it's true. It obviously comes through as very sincere.

DF: I have all these ex-students who are friends.

Early Works

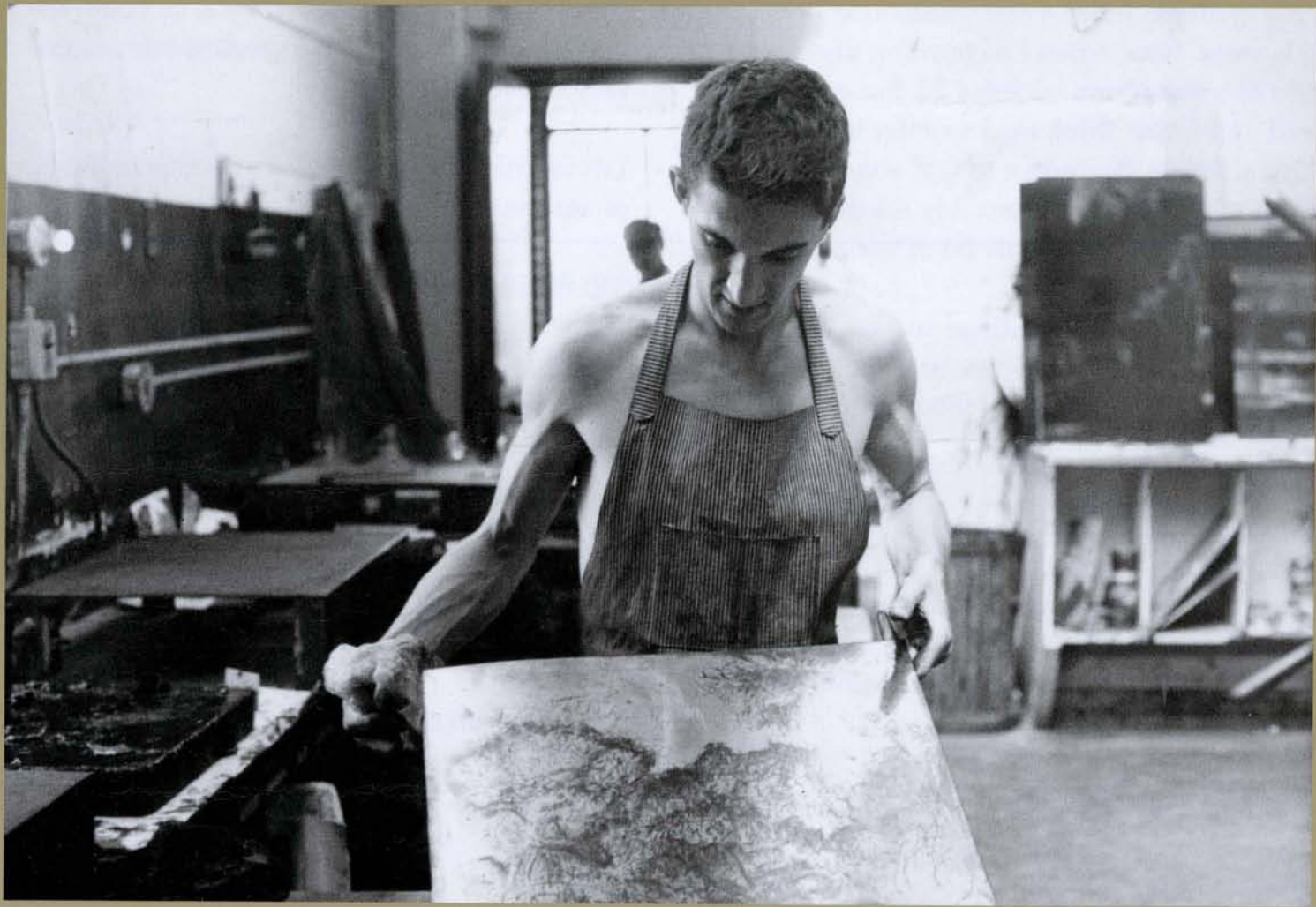
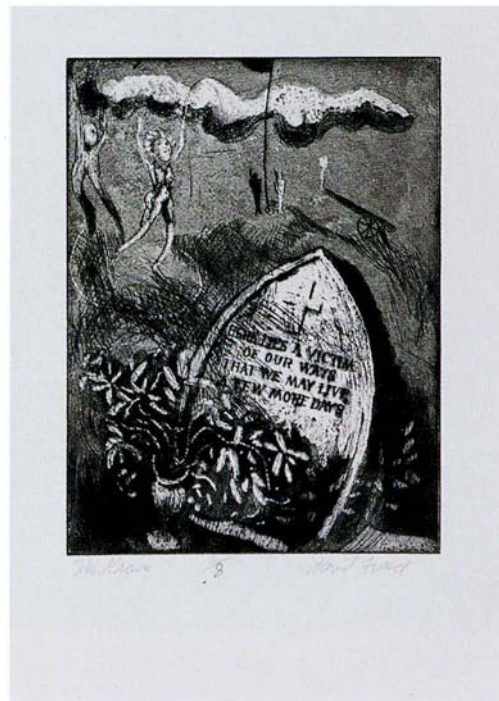
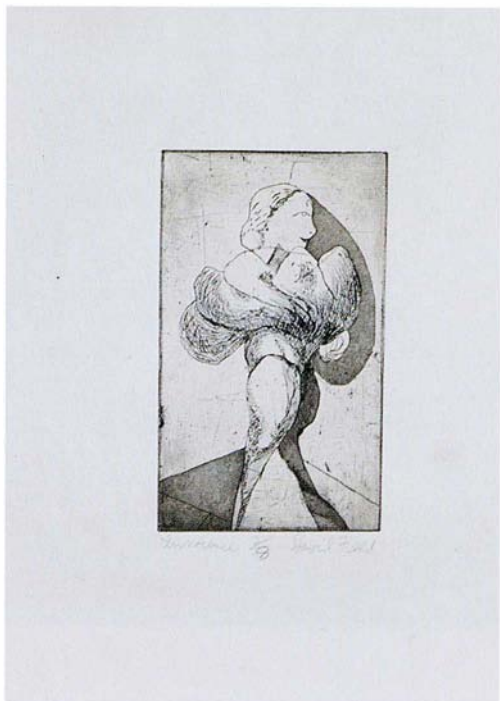
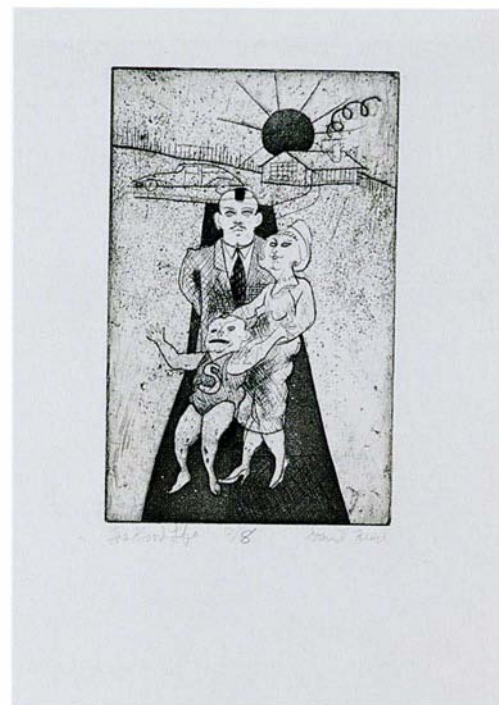
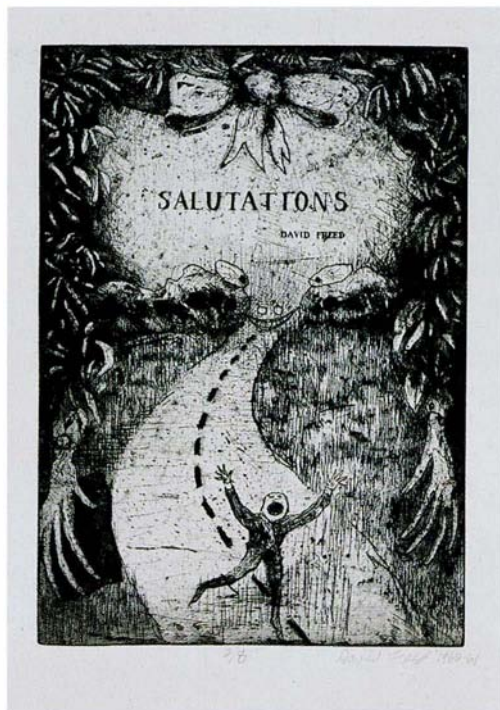


Photo by Hal Lotterman

Iowa City, 1962



upper left

Salutations-Title Page
1960-61
Etching
14" x 10", edition 8
Collection of Timothy
Lichtenwald

upper right

The Good Life
1960-61
Etching
9" x 6", edition 8
Collection of Timothy
Lichtenwald

lower left

Innocence
1960-61
Etching
8" x 5", edition 8
Collection of Timothy
Lichtenwald

lower right

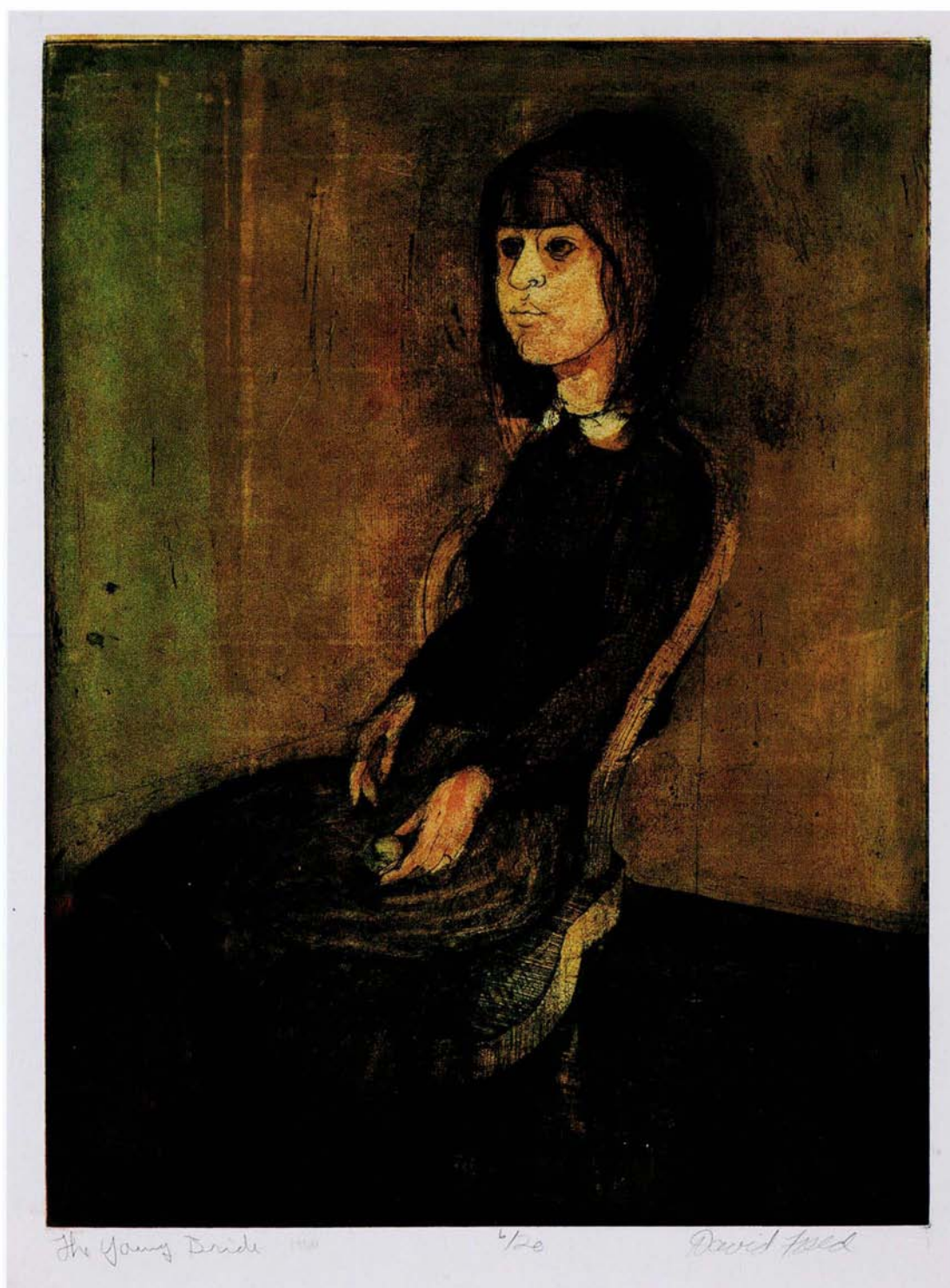
The Grave
1960-61
Etching
10" x 8", edition 8
Collection of Timothy
Lichtenwald



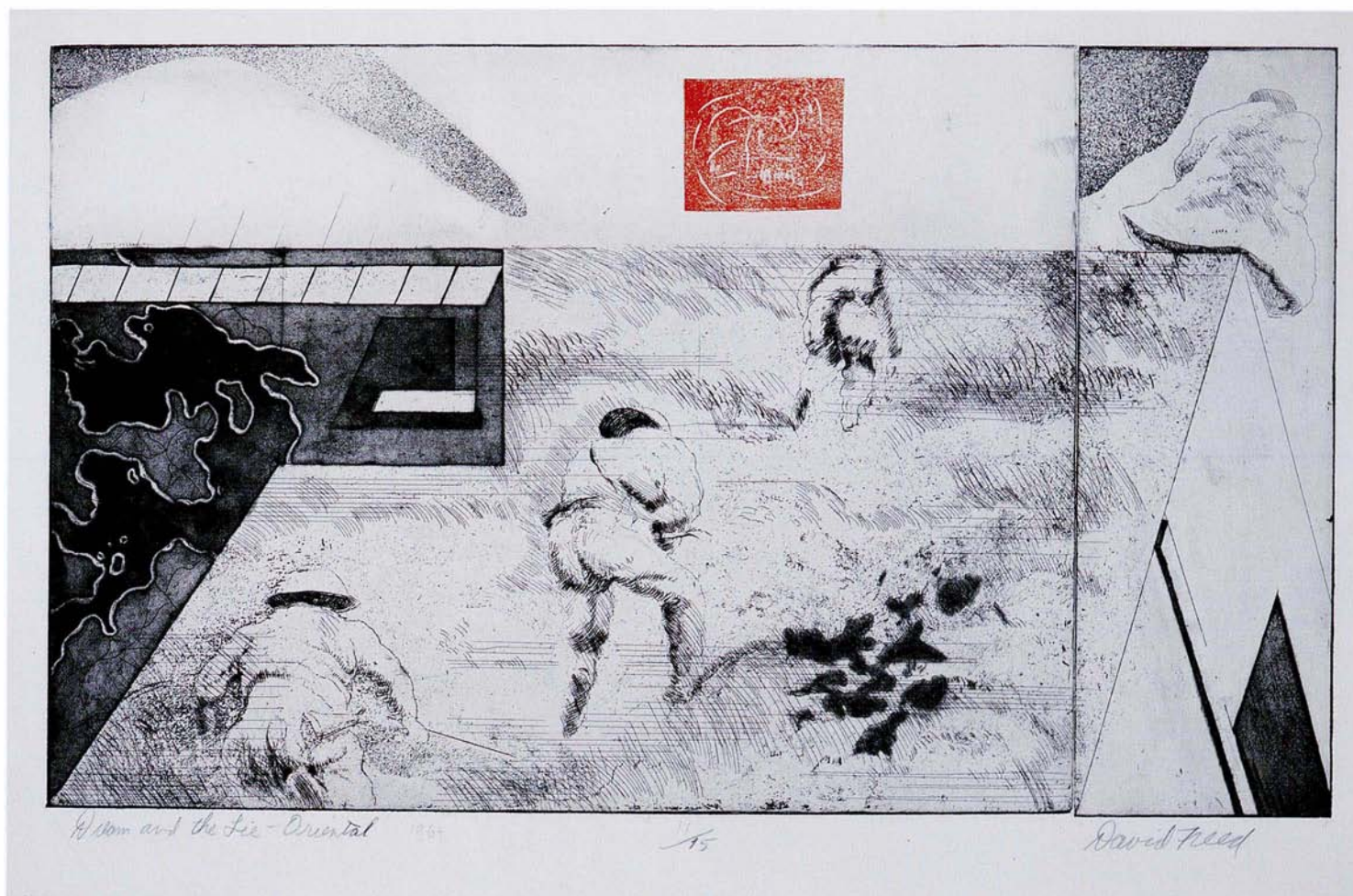
Skaters
1962
Etching
12" x 9", edition 15
Collection of the artist



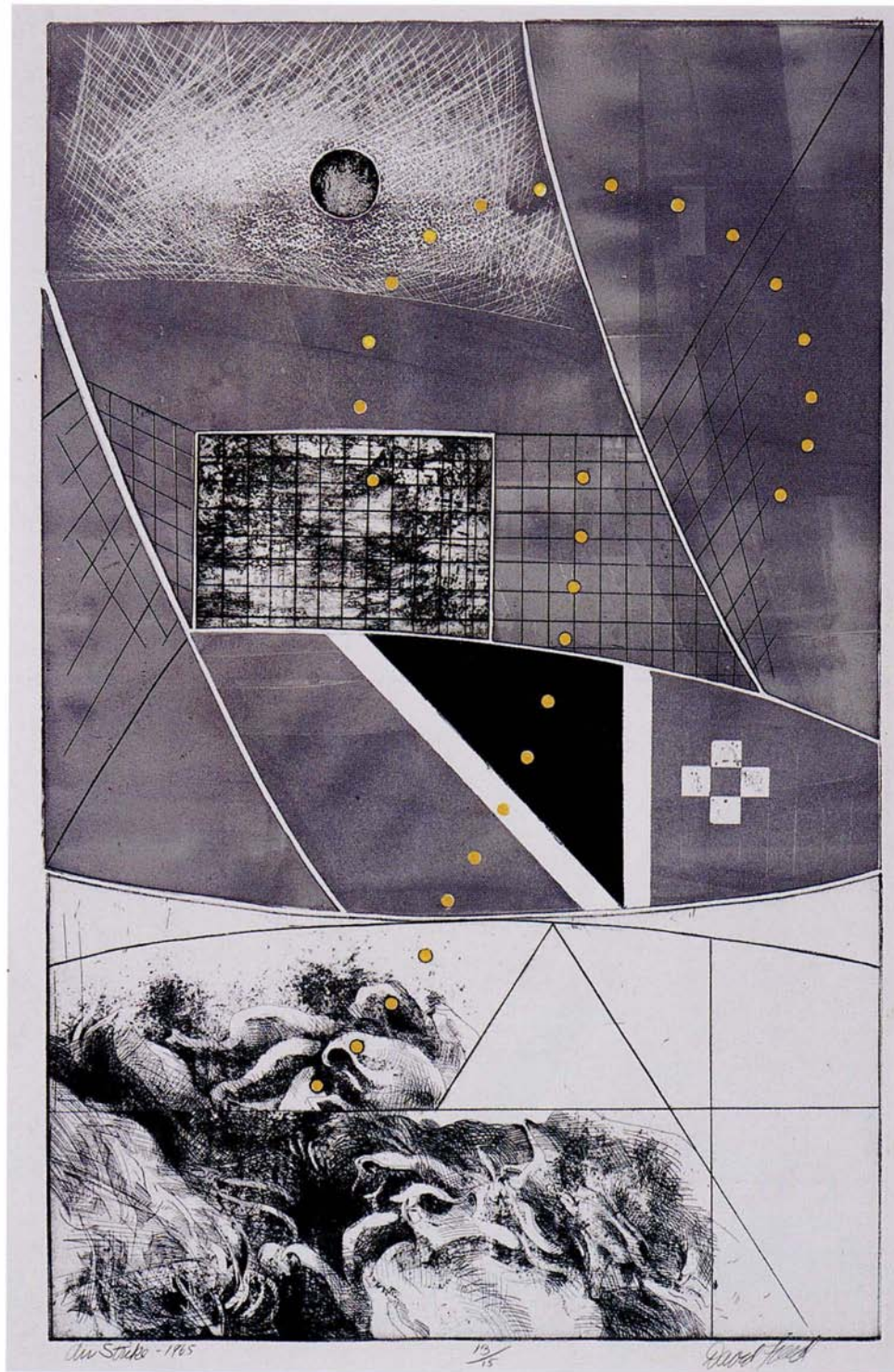
Street of Dreams
1962
Etching
18" x 15", edition 20
Collection of the artist



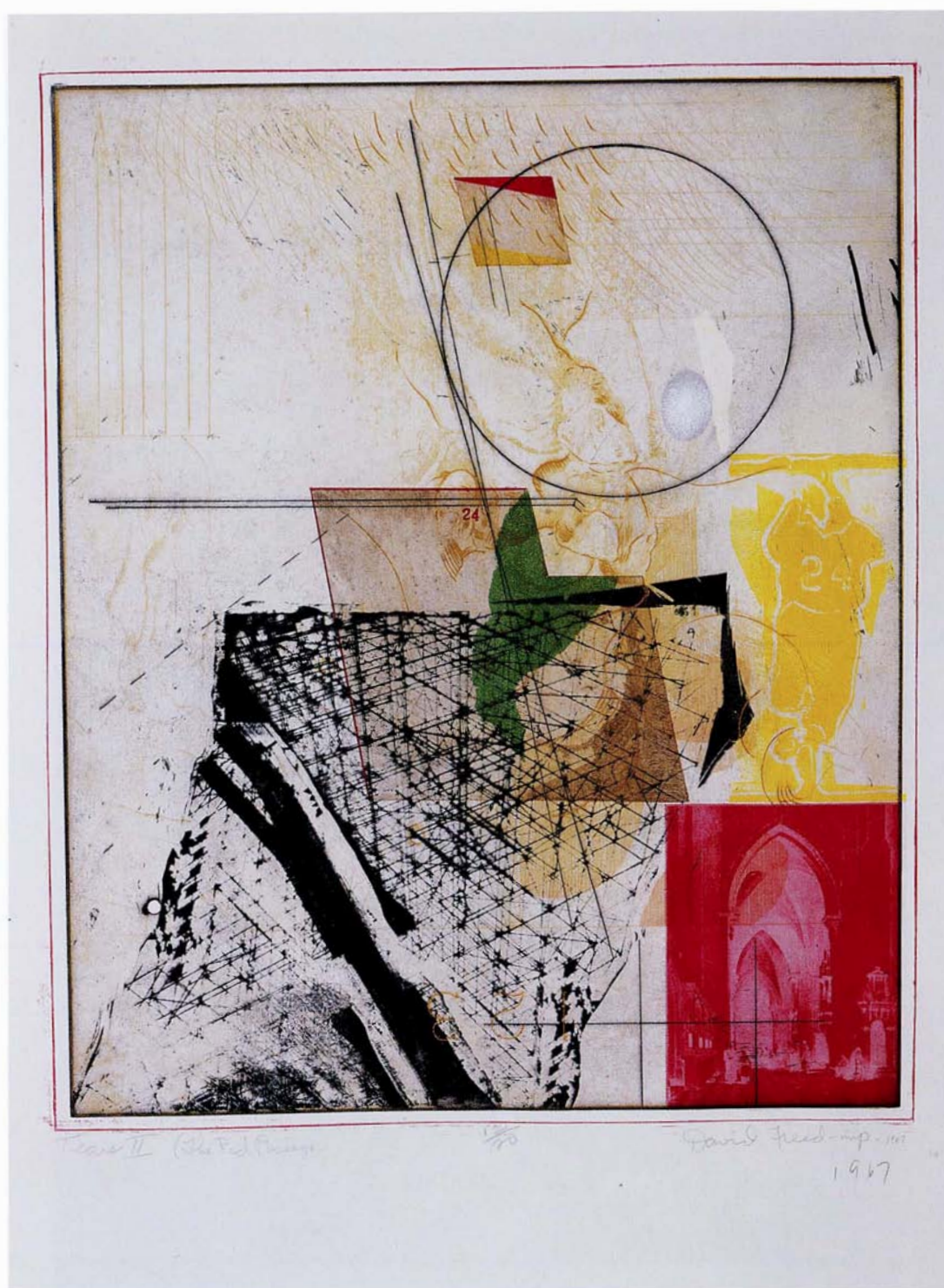
The Young Bride
1962
Color intaglio
18" x 15", edition 20
Collection of Phyllis DeMaurizi
and Rick Michaels



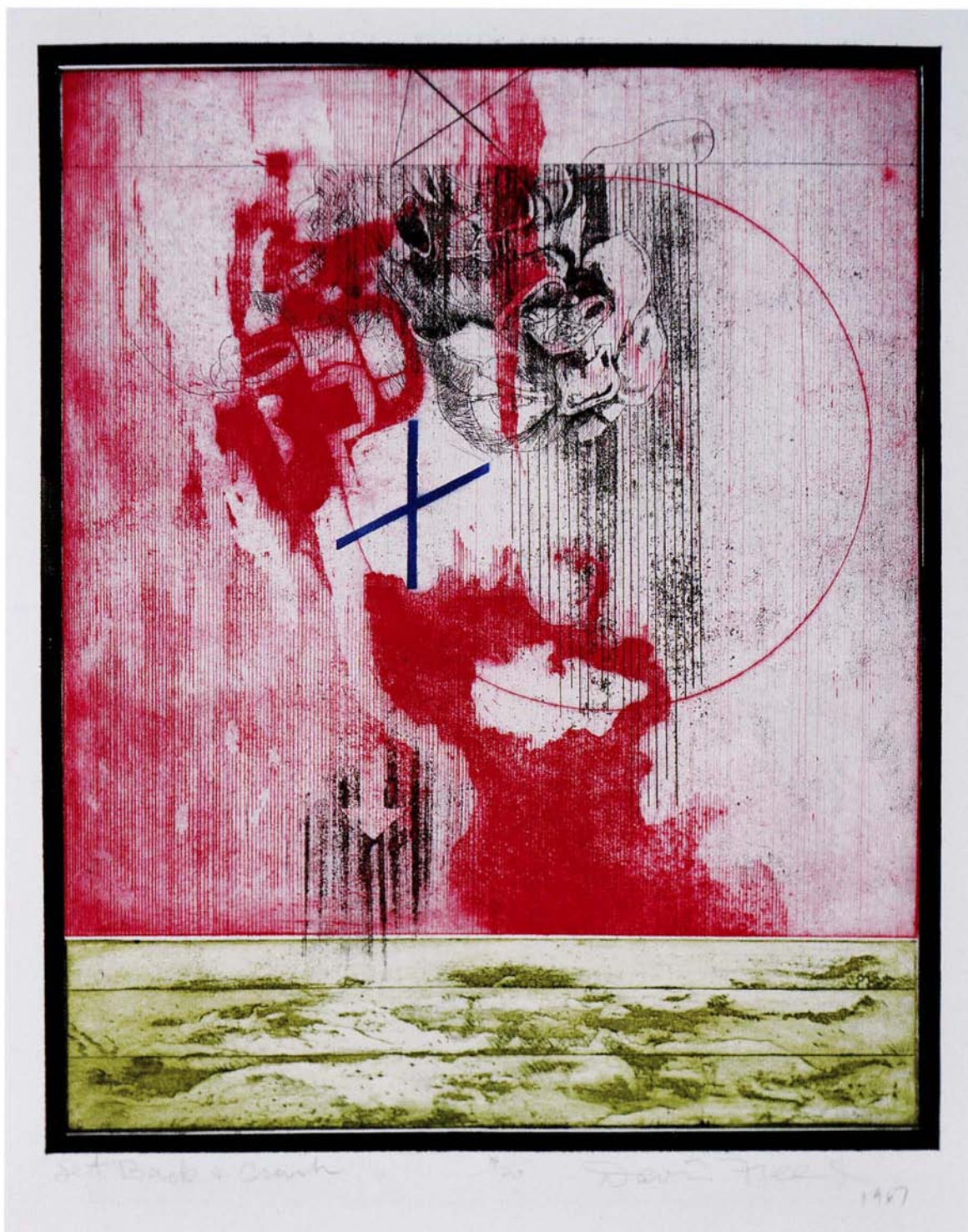
Dream and the Lie-Oriental
1964
Etching and relief
15" x 24", edition 20
Collection of Phyllis DeMaurizi
and Rick Michaels



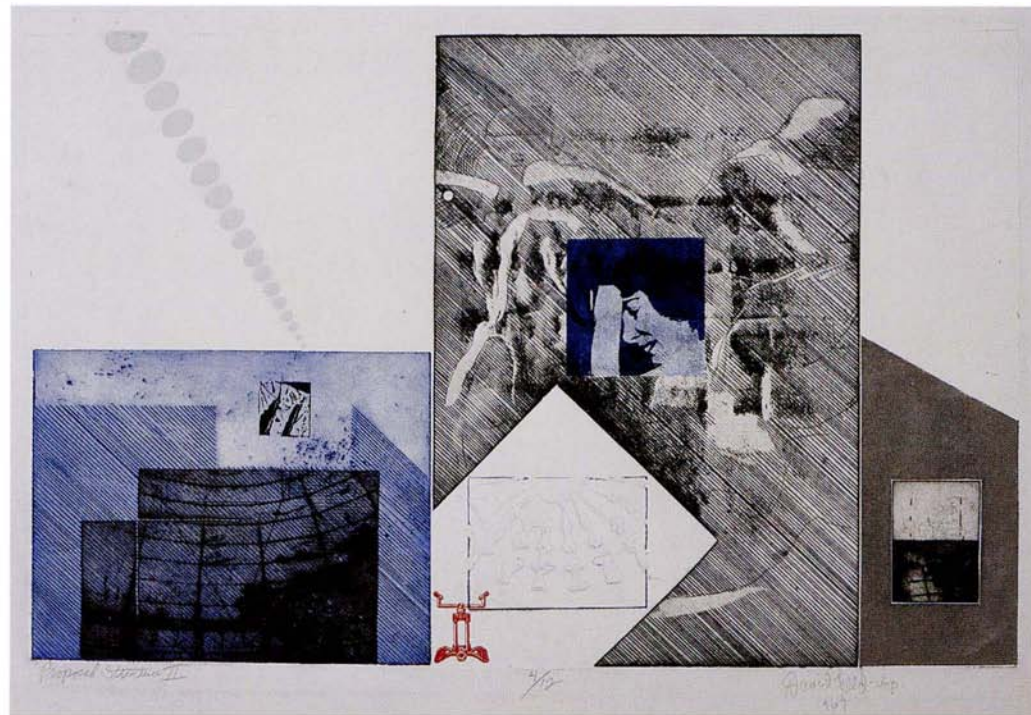
Airstrike
1965
Intaglio and relief in color
26" x 18", edition 15
Collection of the artist



Tears-The Red Passage
1965
Intaglio and relief in color
26" x 18", edition 15
Collection of the artist



Tears-Setback and Crash
1965
Intaglio and relief in color
26" x 18", edition 15
Collection of the artist



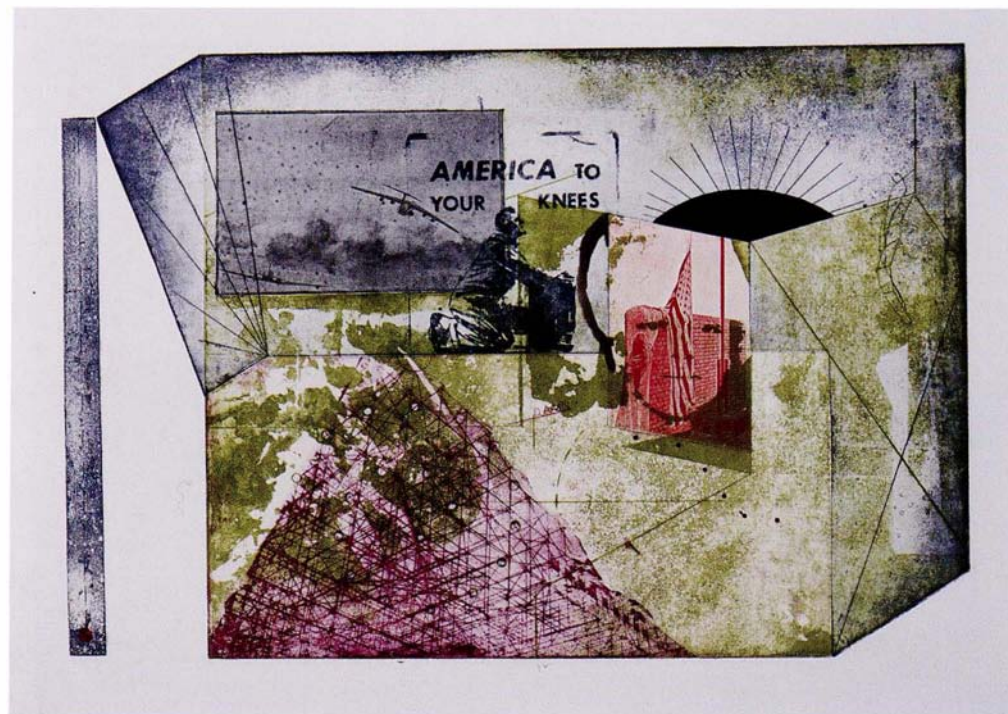
upper

Proposed Structure II
1967
Intaglio, relief and stencil in color
18" x 26"; edition 12
Collection of the Artist



lower

International Story-Confused Victory
1967-68
Intaglio in color with stencil
18" x 26"; edition 25
Collection of Chica and Harry Tenny

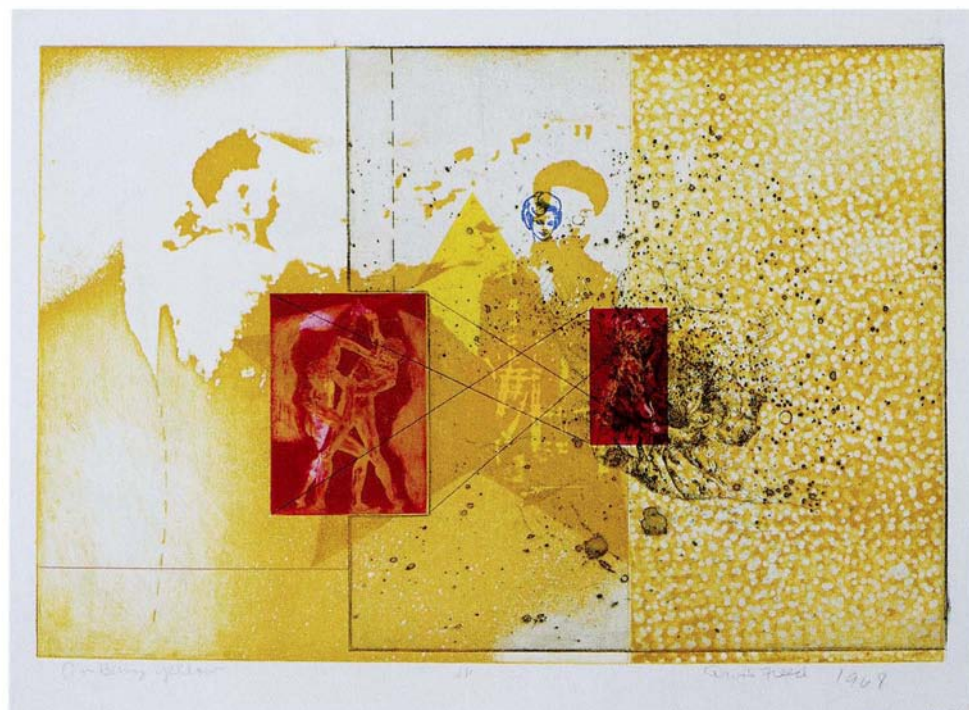


upper

Flag or Otherwise
 1967-68
 Intaglio in color with stencil
 18" x 26"; edition 20
 Collection of the artist

lower

The Wings of Prayer
 1967-68
 Intaglio in color with relief
 18" x 26"; edition 20
 Collection of the artist

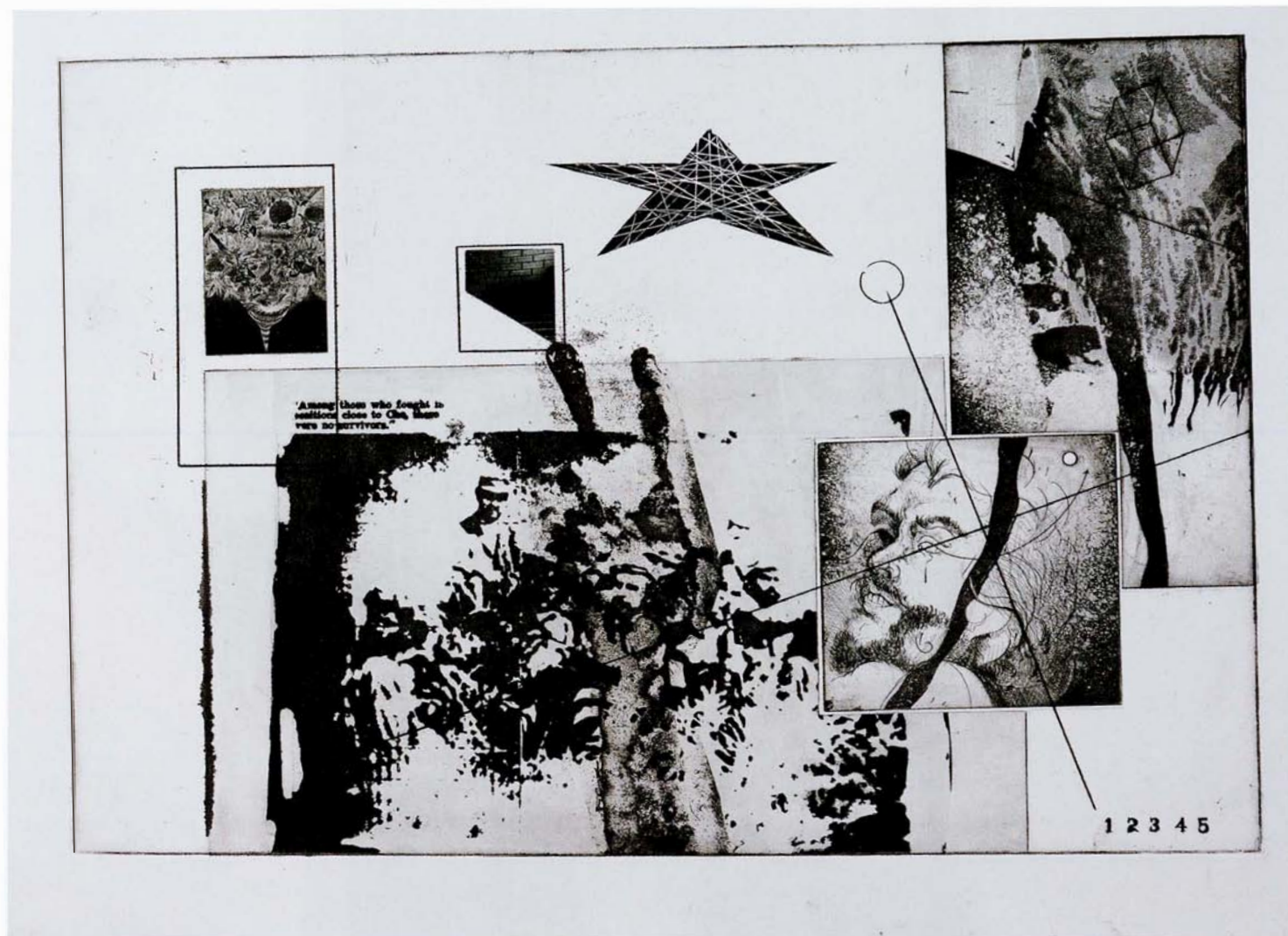


upper

The Siege
1967-68
Intaglio in color with relief
18" x 26"; edition 20
Collection of the artist

lower

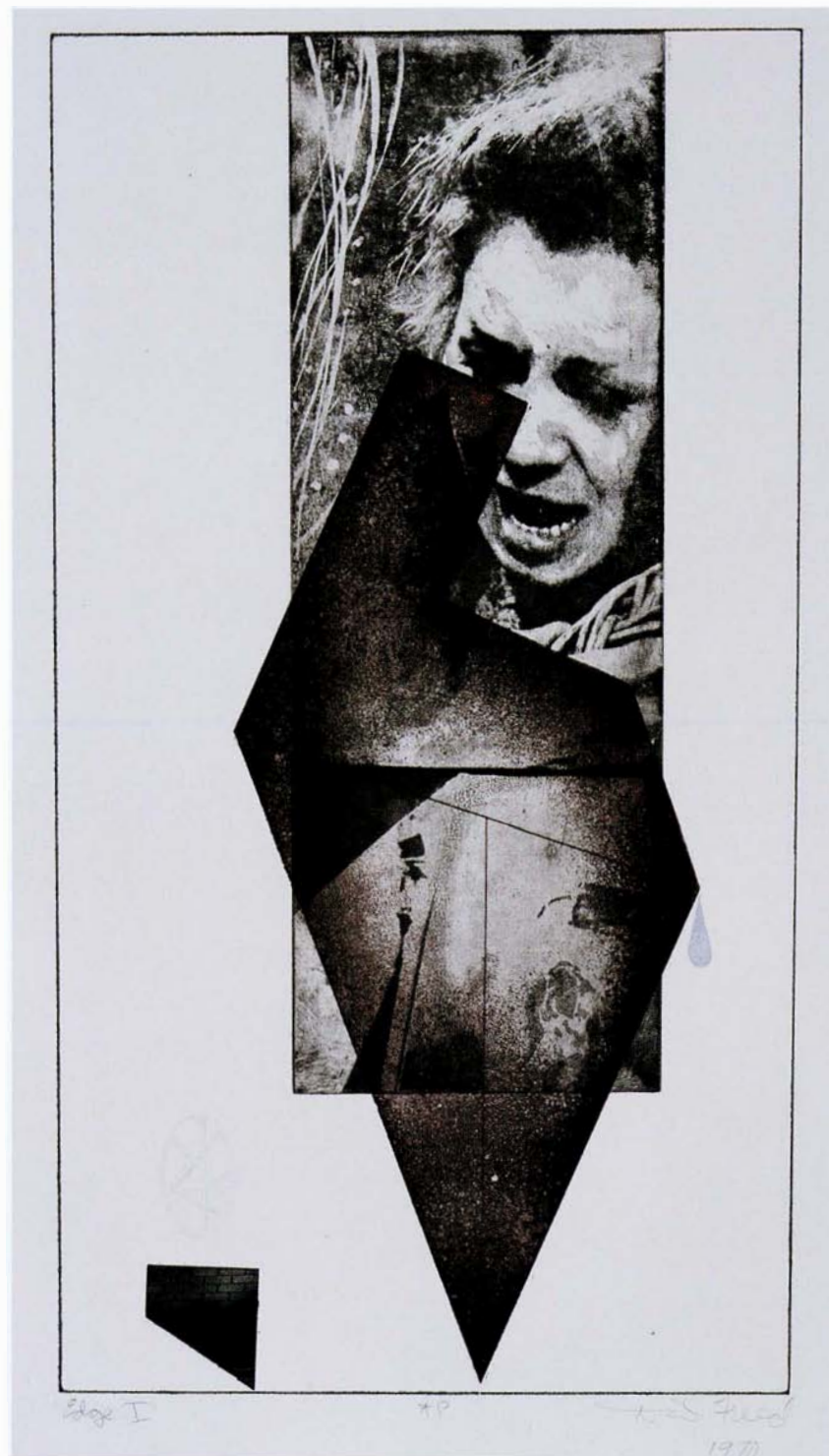
On Being Yellow
1967-68
Intaglio in color with relief and stencil
18" x 26"; edition 100 and 10 artist proofs
Collection of the artist



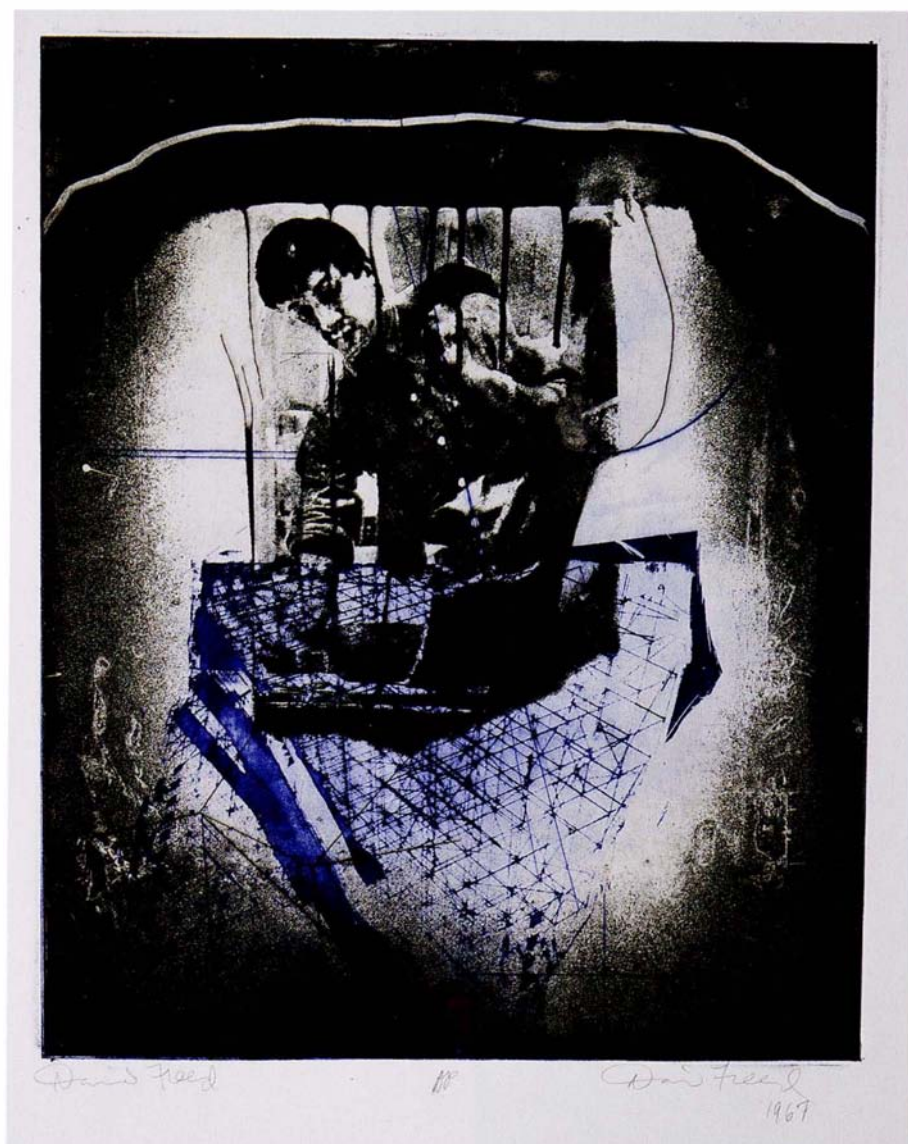
Hasta la Victoria Siempre
1967-68
Intaglio in color
18" x 26", edition 20
Collection of the artist



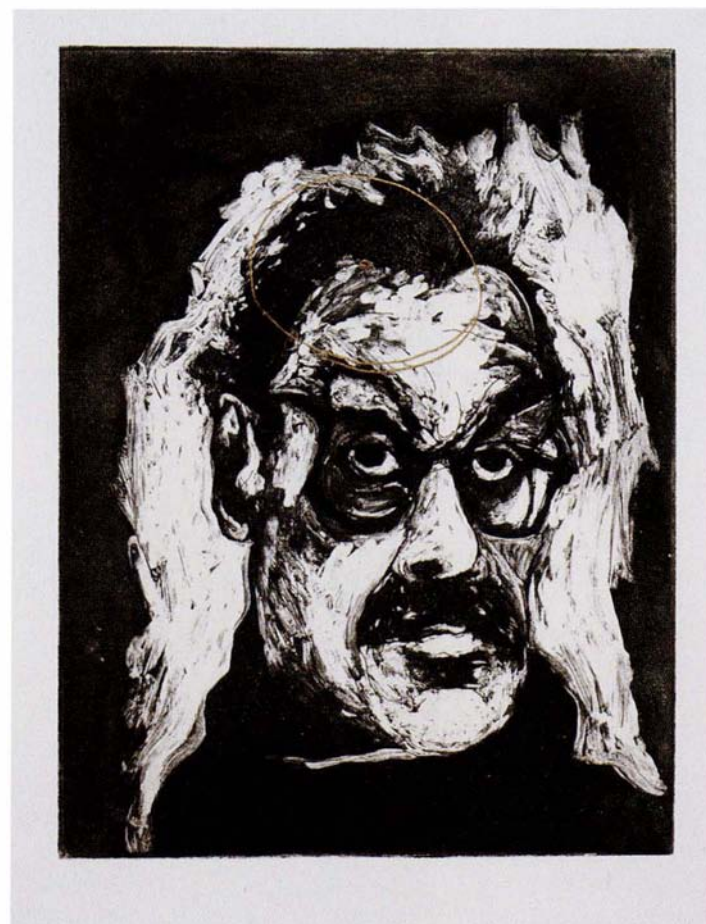
Rumor III
1968
Intaglio with relief and stencil
36" x 18", edition 20
Collection of the artist



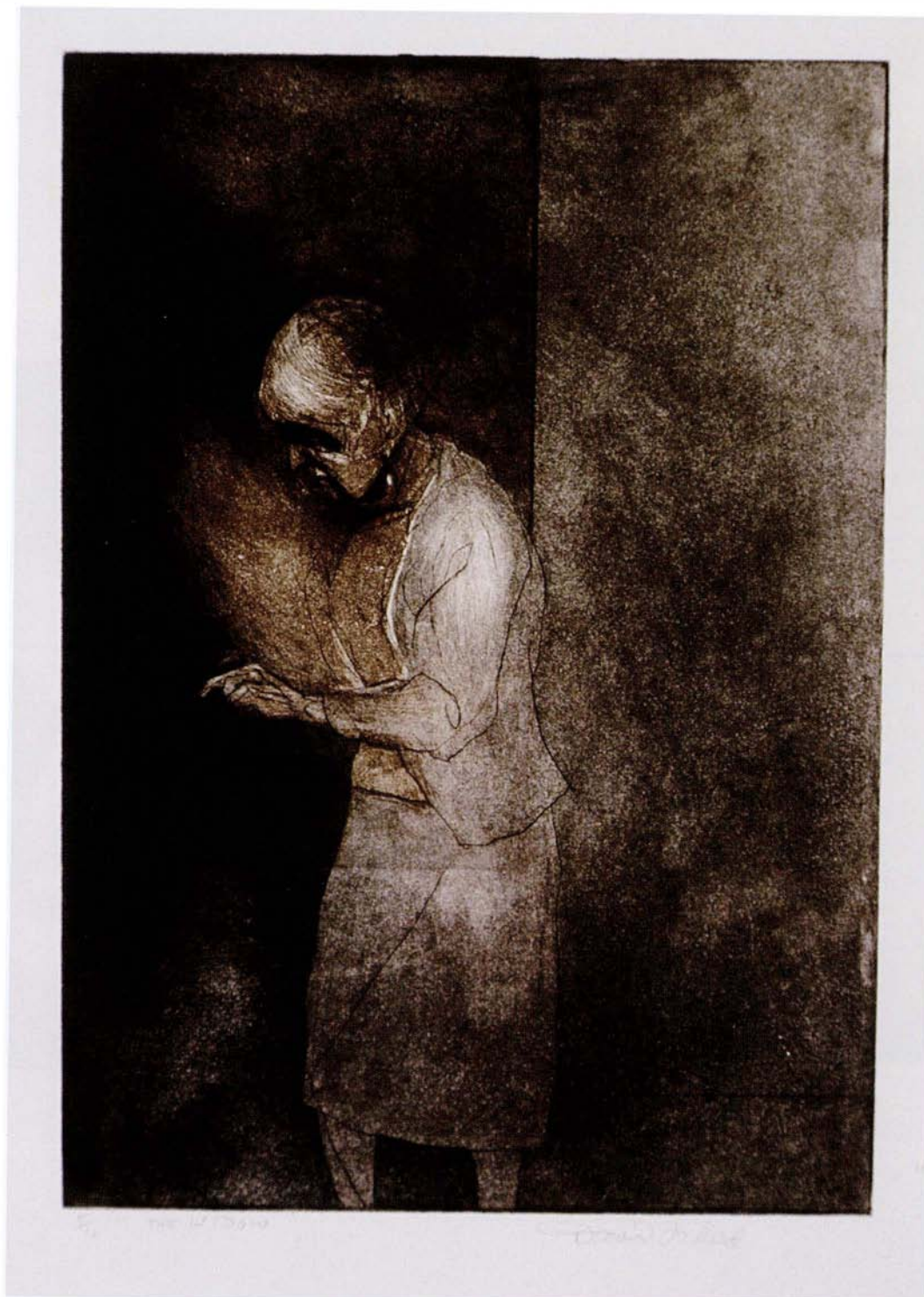
Edge I
1969
Intaglio with relief and embossing
24" x 16", edition 40
Collection of Mitzi Humphrey



David Freed
1966
Photo etching and finger print
22" x 18", edition 10-15
Collection of the artist



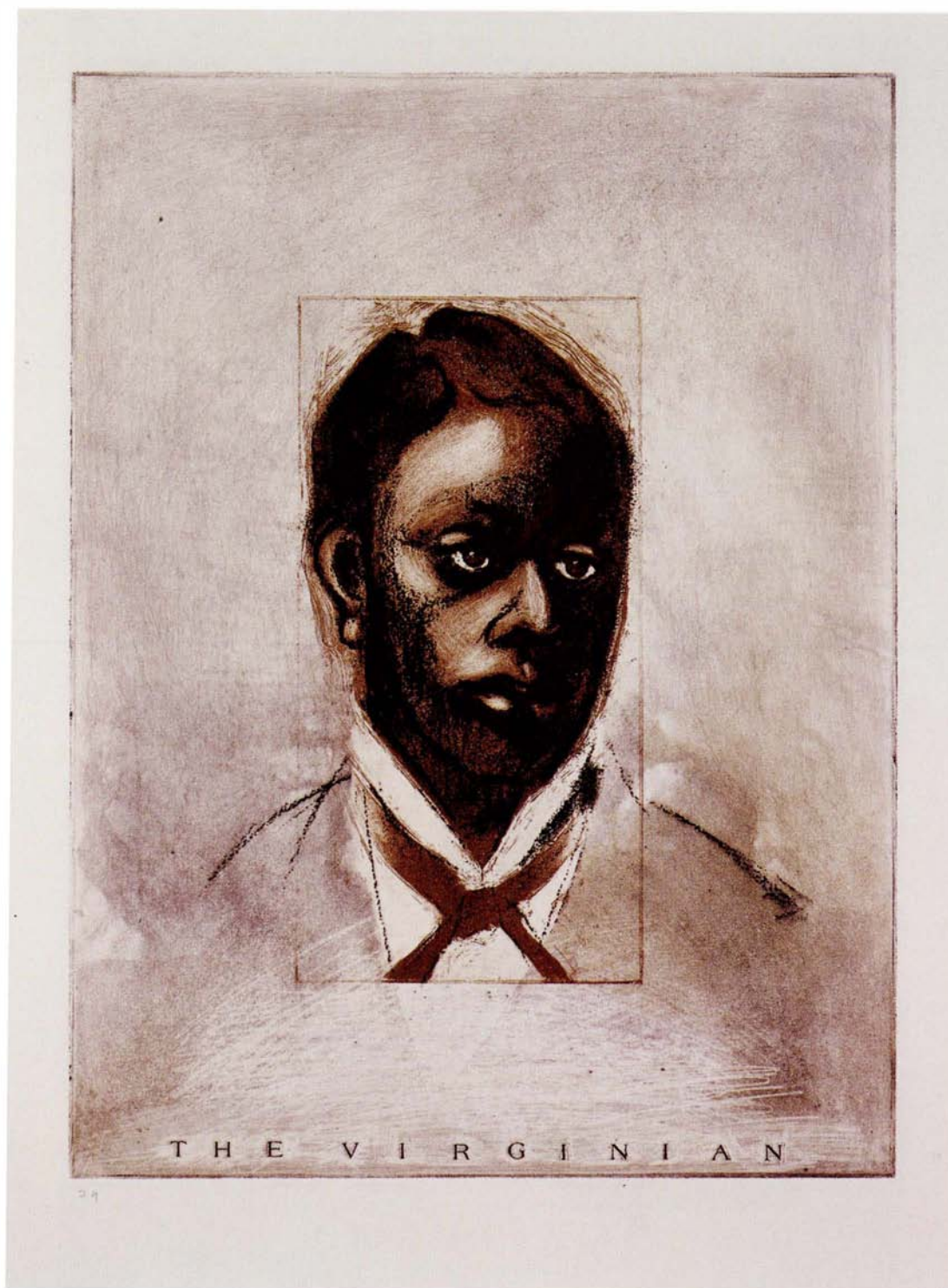
56
Etching
1992
12" x 9", edition 25
Collection of the artist



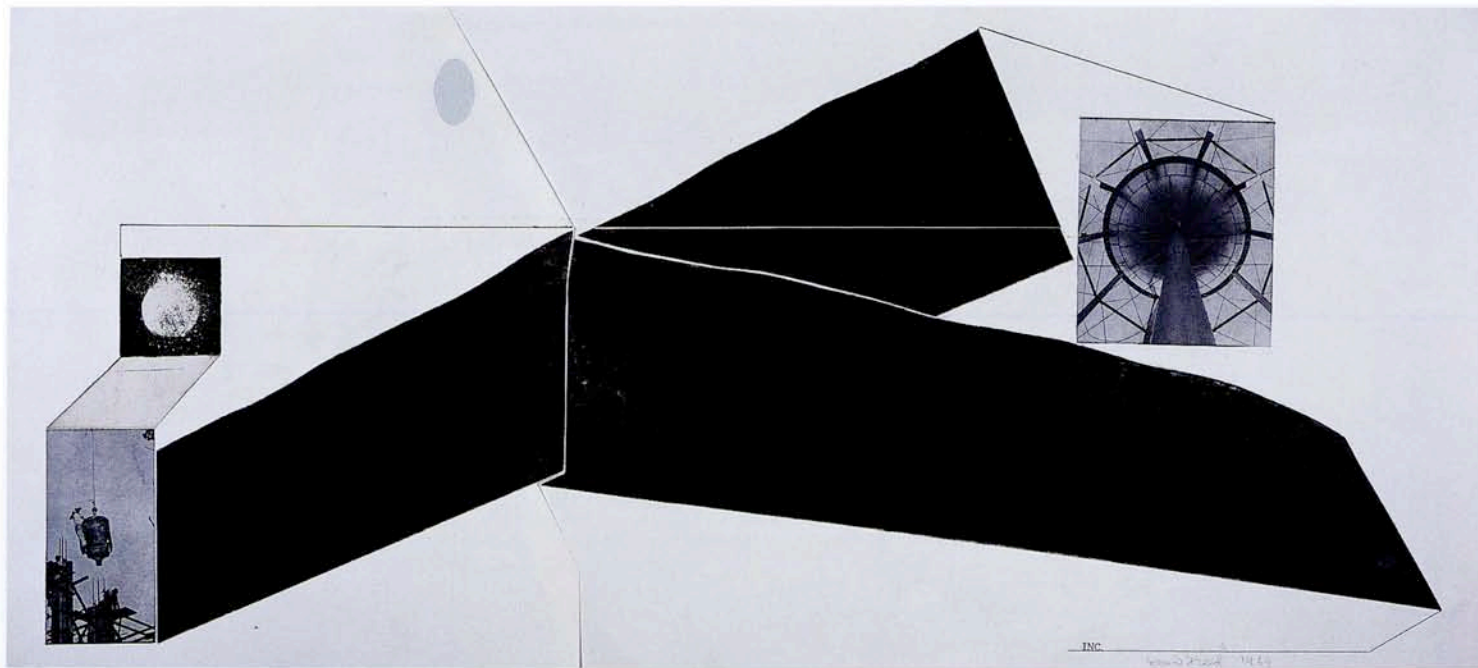
The Widow
1990
Intaglio in color
18" x12", edition 12
Collection of the artist



Richard's Routine
1997
Intaglio with color
19" x12", edition 20
Collection of Beverly and David Reynolds



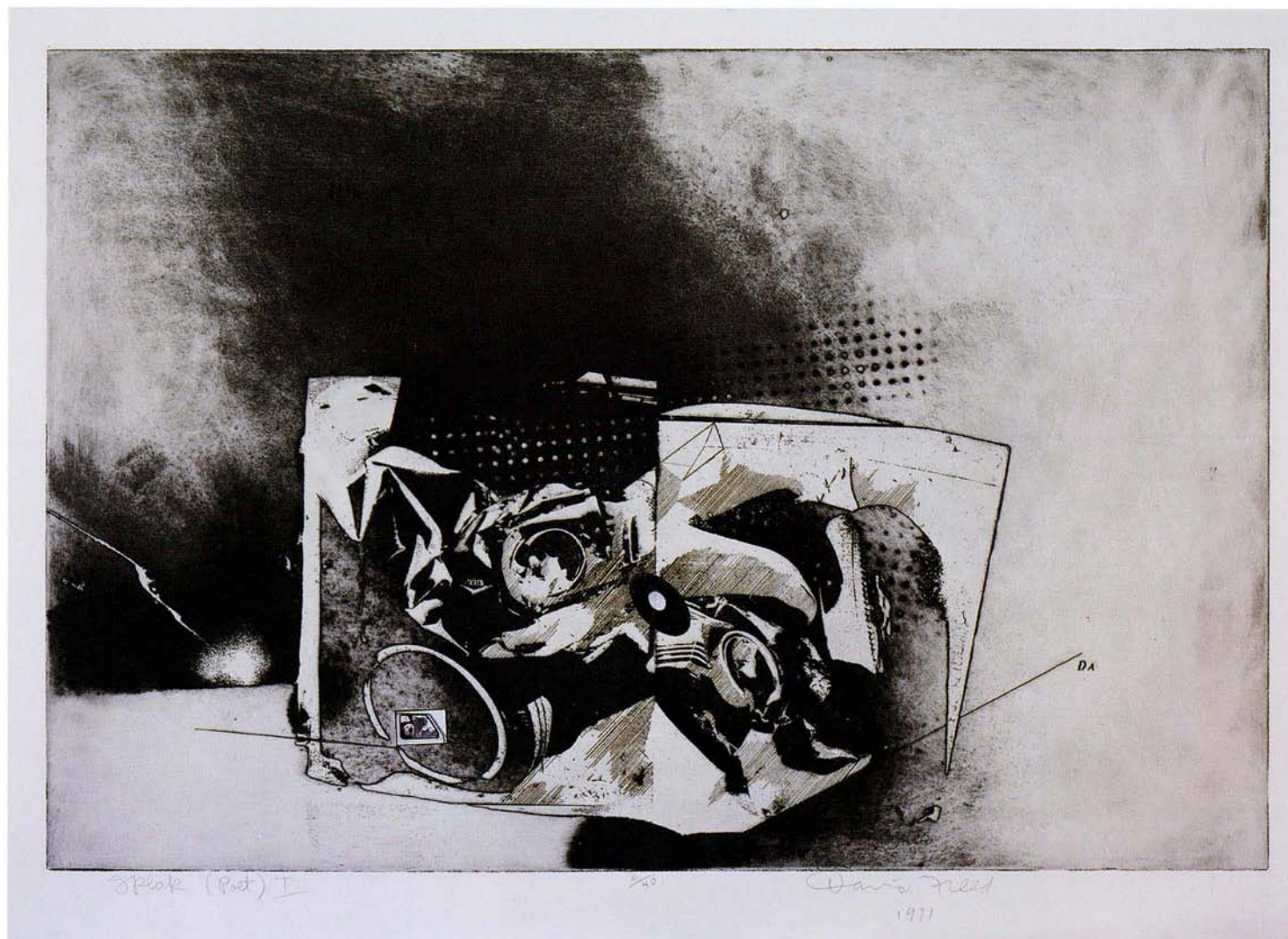
The Virginian
1991
Etching
18" x 12", edition 50
Collection of Ron Epps



INC.
1968
Intaglio with relief and stencil
30" x 50"; edition 10
Collection of Henrietta Near



Variation on the Wasteland
1972
Etching and photo
24" x 36"; edition 20
Collection of the artist



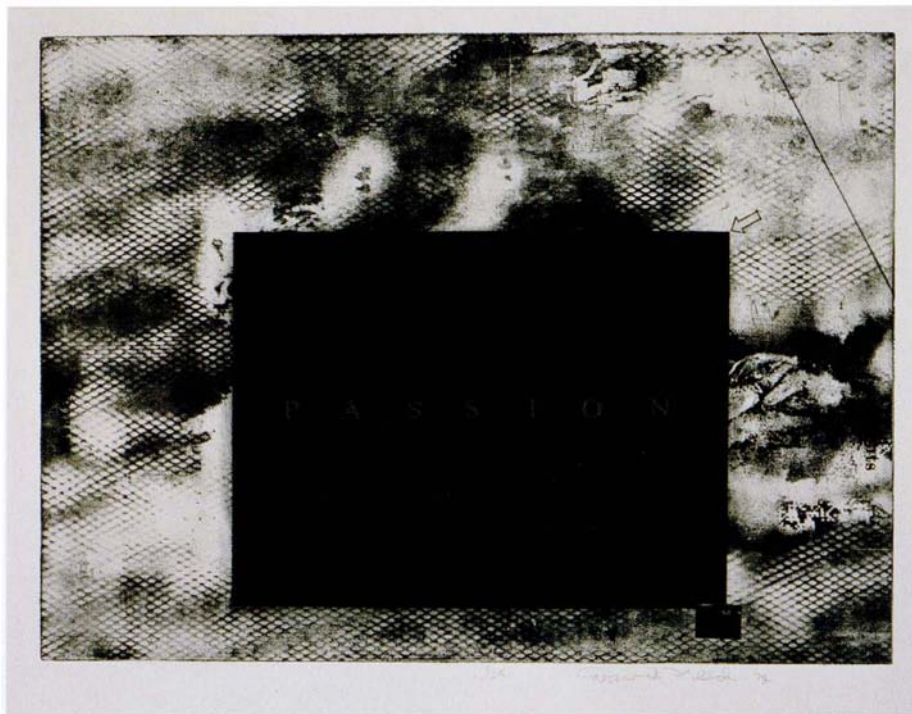
Speak Poet
1971
Etching and photo
24" x 36"; edition 15
Collection of the artist



Ashes and Diamonds
1971
Etching
36" x 24", edition 25
Collection of Nancy Maupin

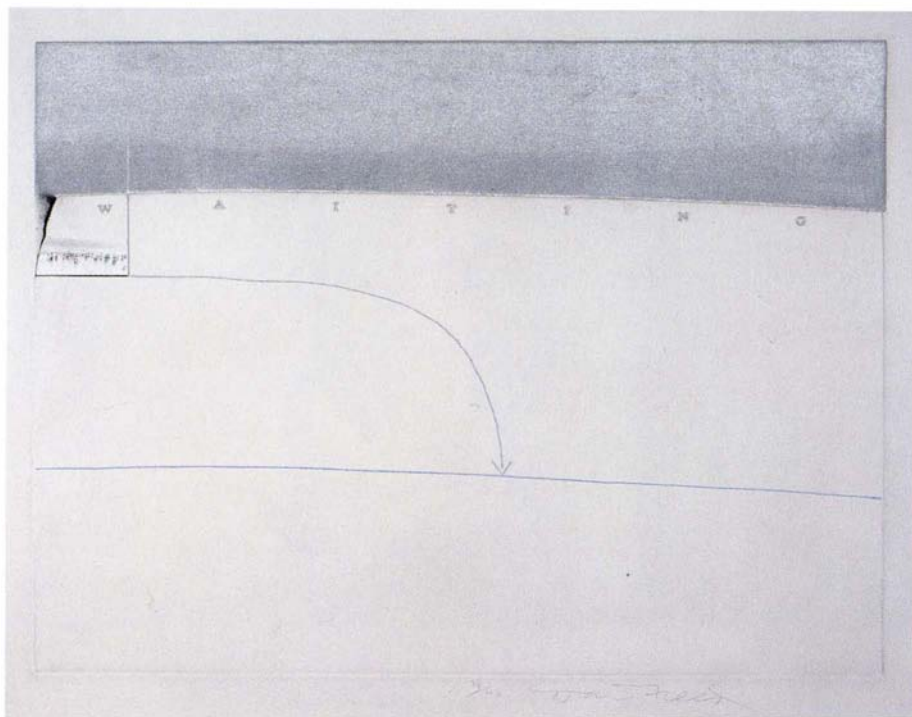


Moby Dick
1972
Etching with photo
36" x 24", edition 40
Collection of Hunton and Williams



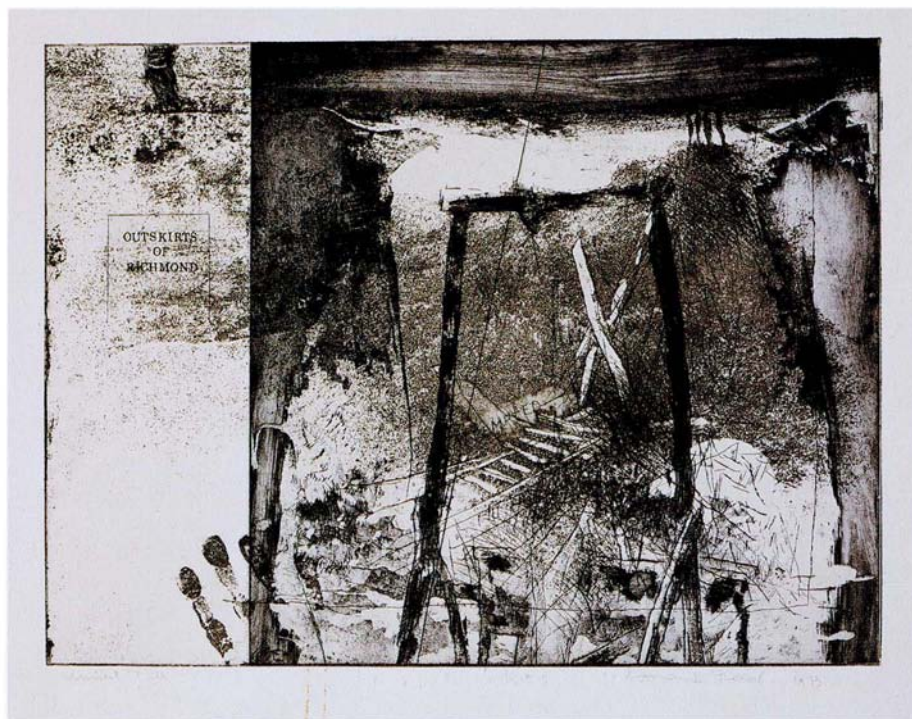
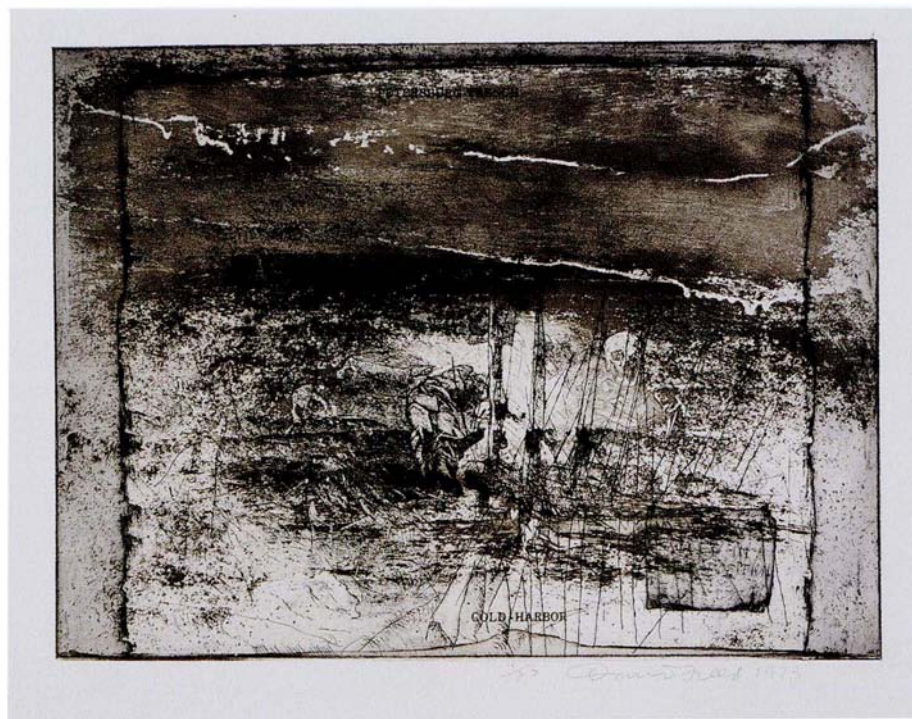
upper

Passion
1973
Etching and photo
18" x 24", edition 25
Collection of the artist



lower

Waiting
1973
Etching and photo
18" x 24", edition 40
Collection of Dr. and Mrs.
Robert Scoggins

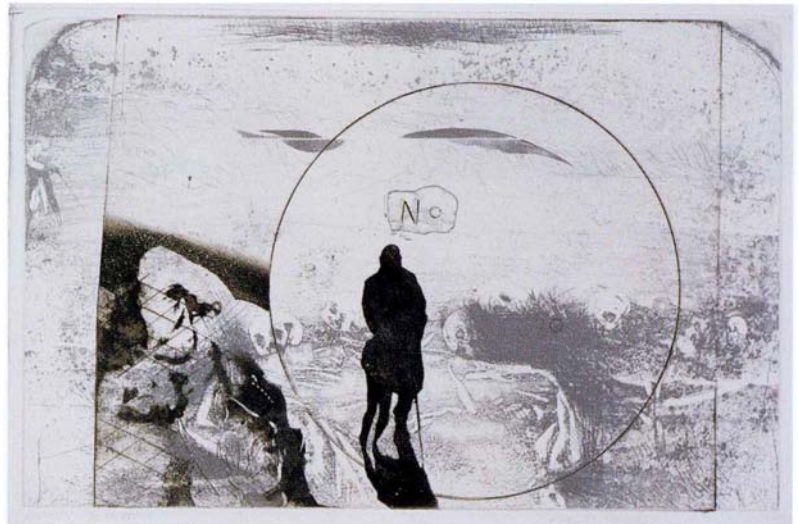
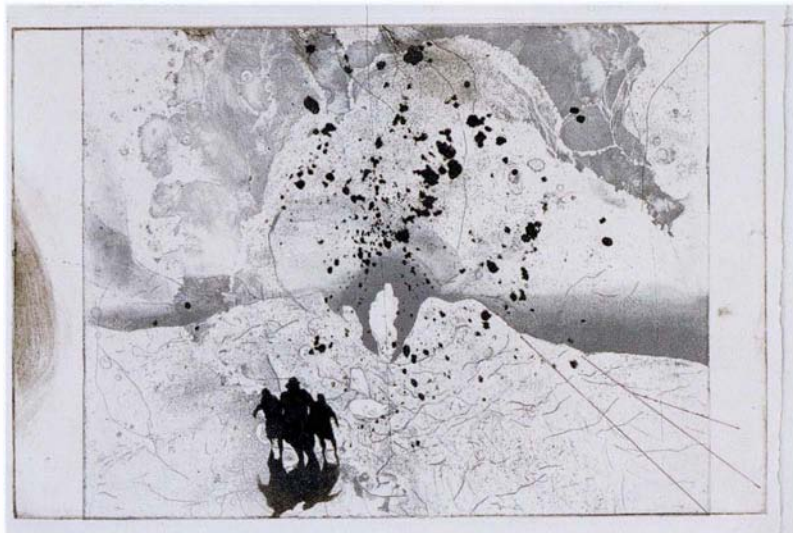


upper

Cold Harbor
1974
Etching
18" x 24", edition 25
Collection of the artist

lower

Outskirts of Richmond
1974
Etching
18" x 24", edition 25
Collection of the artist



upper left

Genesis-Cain and Abel
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

upper right

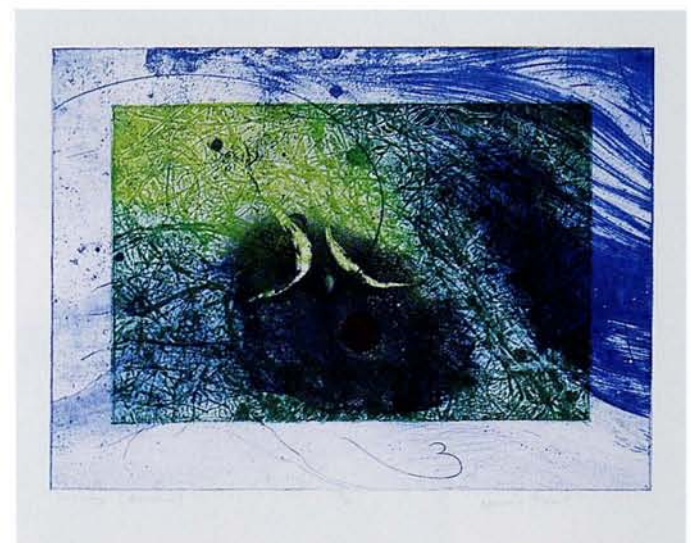
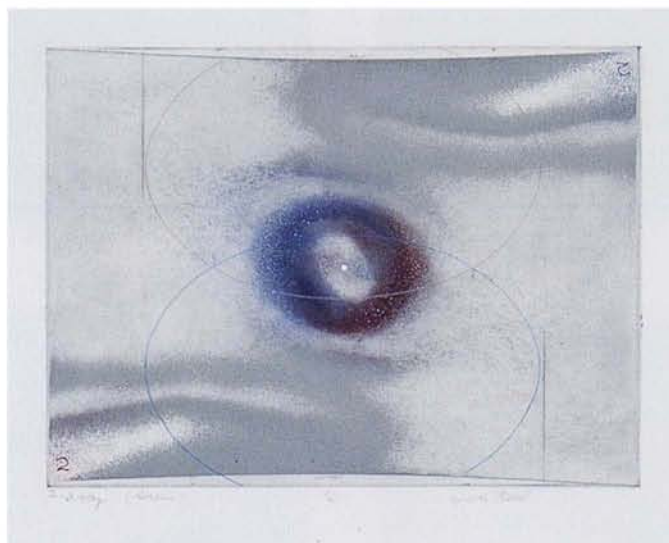
Genesis-The Flood
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

lower left

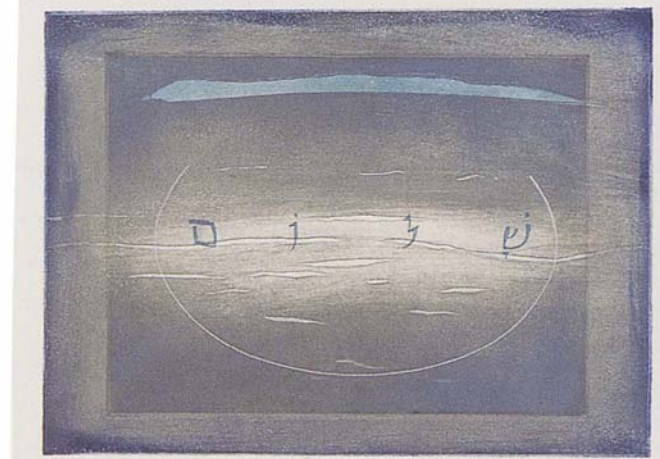
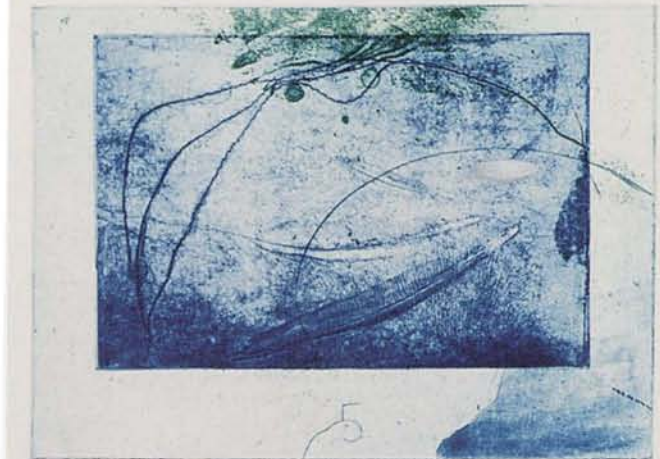
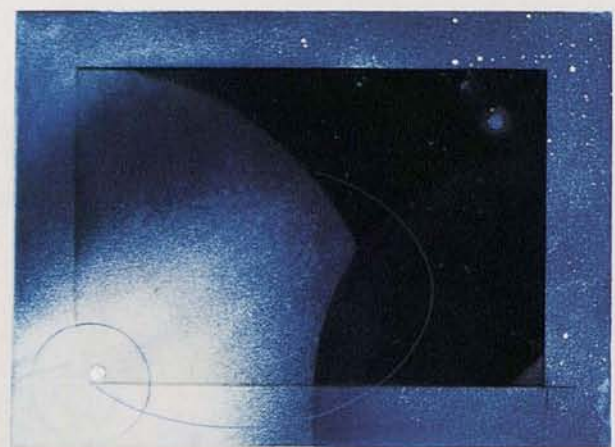
Genesis-Cities of the Plain
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

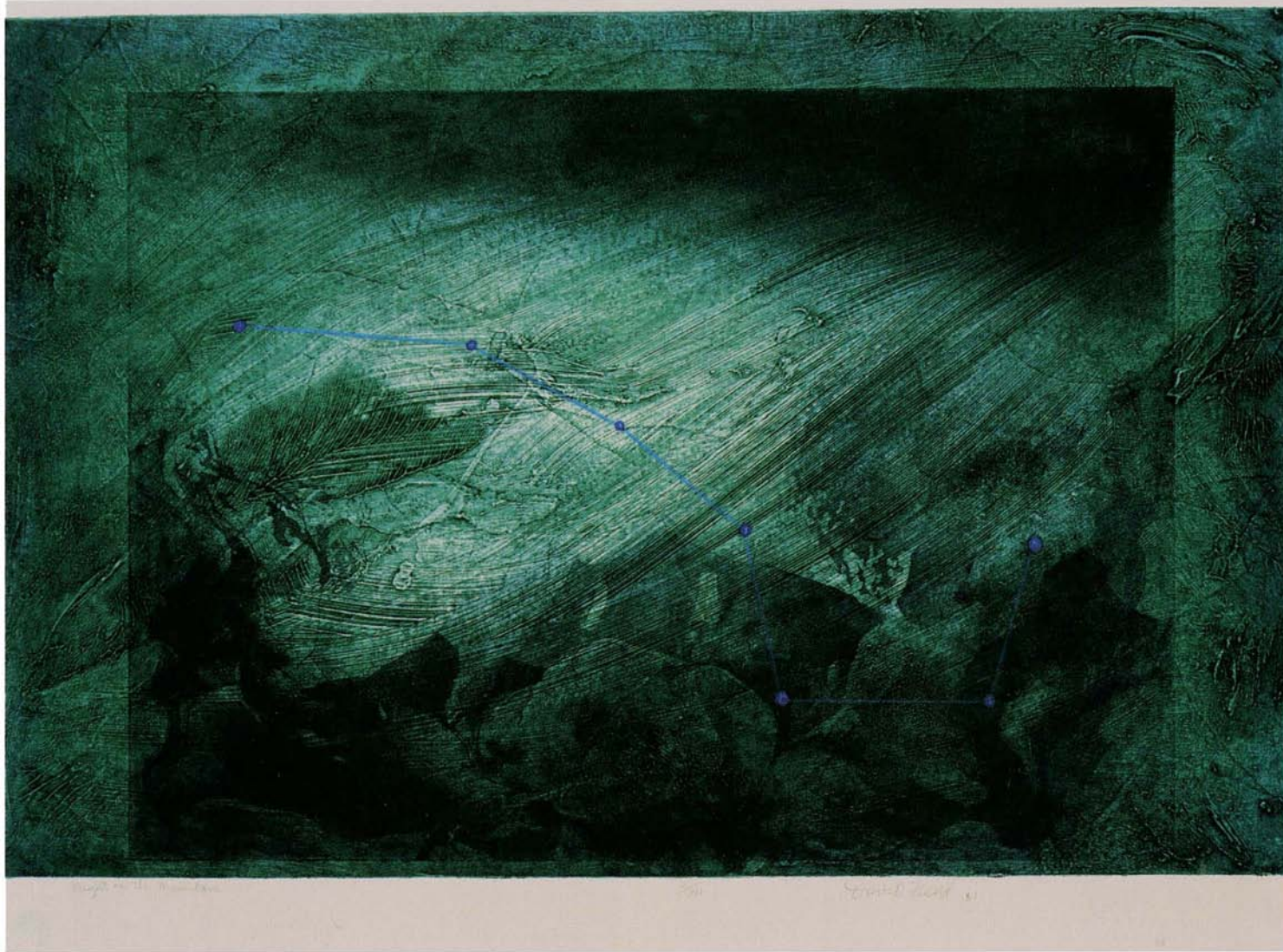
lower right

Genesis-The Sacrifice
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

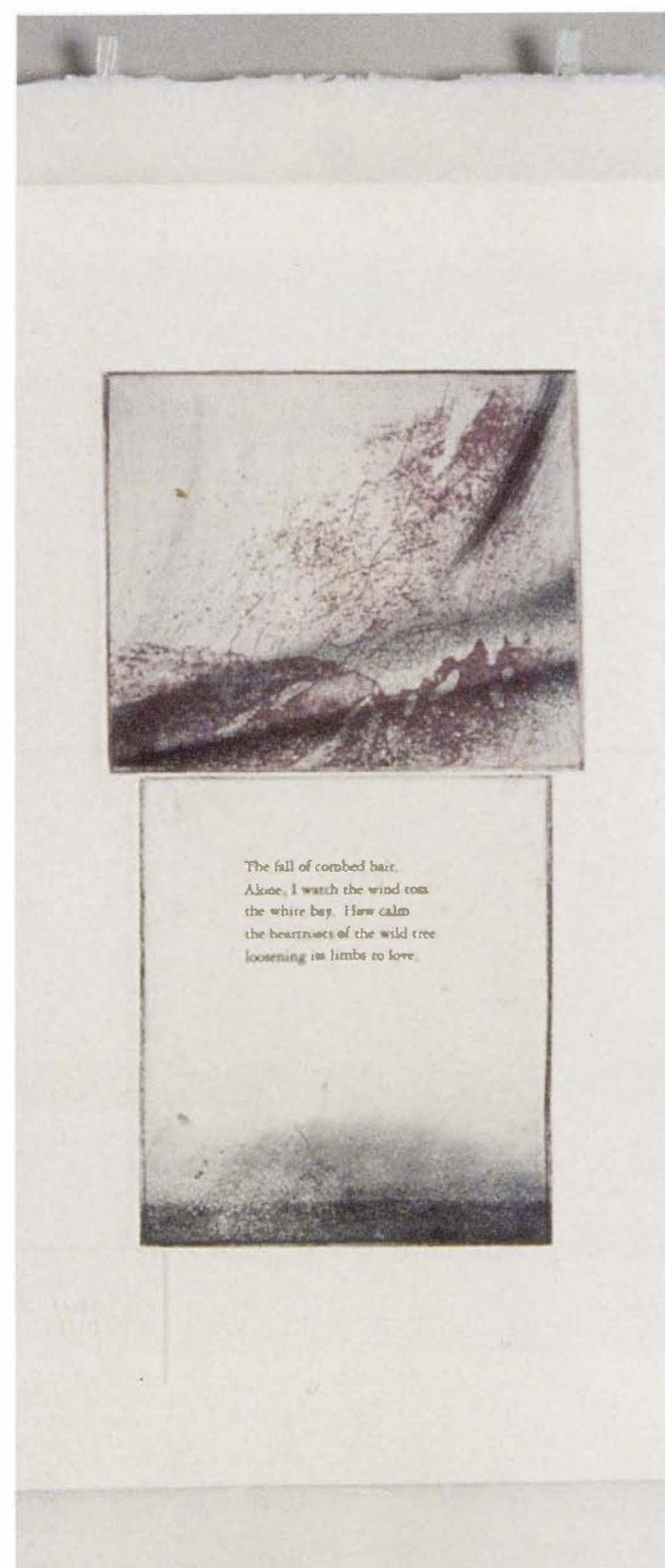
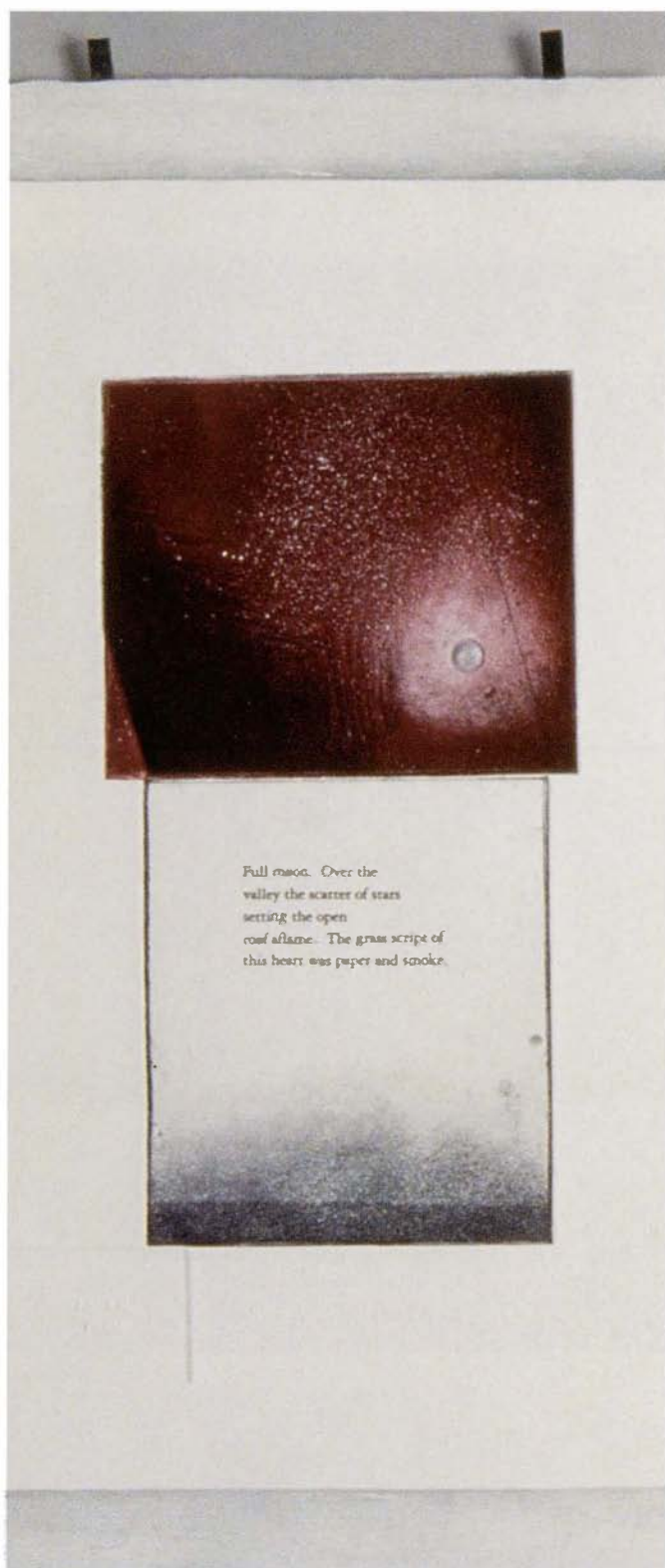


Genesis-Day 1-7
1985
Intaglio in color
11" x 15" each, edition 30
Collection of Karen Lewis





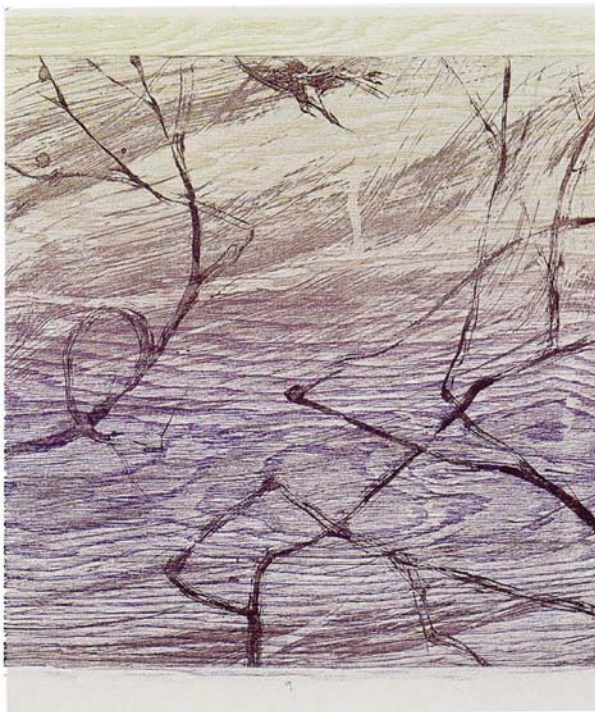
Night on the Mountain
1981
Intaglio and collograph in color
22" x 30", edition 20
Collection of Ken and Kiyo Hitch



What Light Guides This Hand
1991-92, edition 12
8 poems in the tanka style by Steven Lauthermilch
based on the work of Izumi Shikibu with 8 intaglios
in color with a relief in a box-portfolio
22" x 10" each
Collection of the James Branch Cabell Library,
Special Collections and Archives



The River-One Year-6, Rain on the River
Spring Touch, June Afternoon, Cicada, Fall River
1997
Intaglio and relief in color
14" x 21" each, edition 25
Collection of the Gallery of Virginia Artists,
Westminster-Canterbury, Richmond



upper left

Backyard-December Nerves
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist

upper right

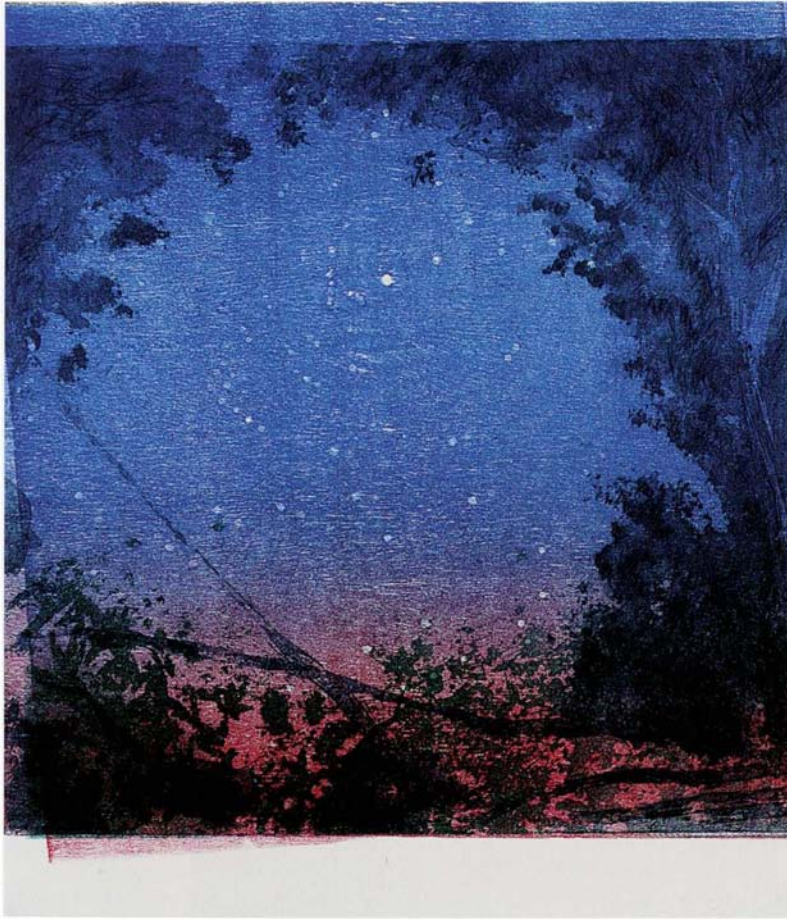
Backyard-Thaw
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist

lower left

Backyard-Cold Rain
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist

lower right

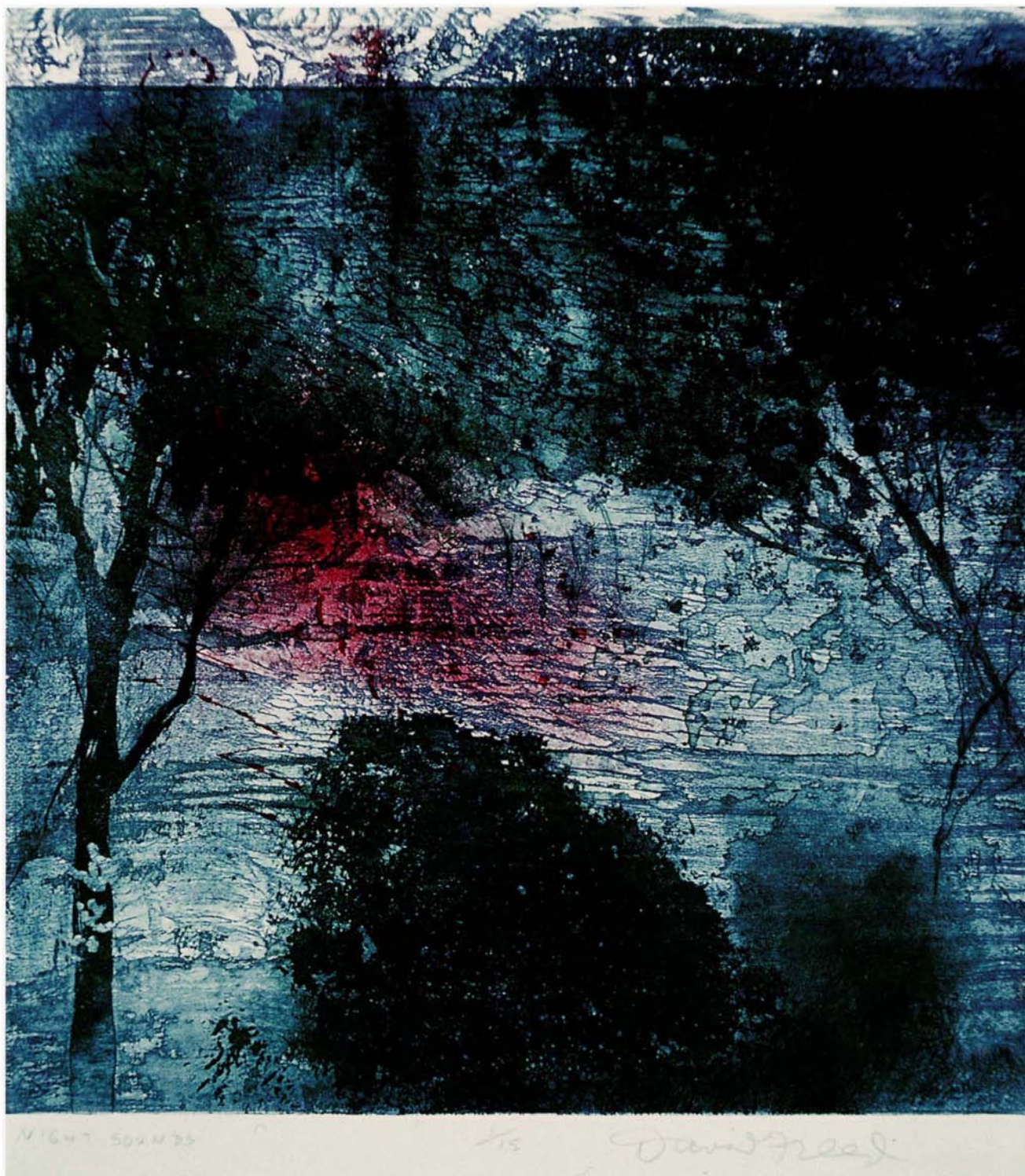
Backyard-Currents
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist



64 *Backyard-Night Moves*
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist



Backyard-Quiet Boom
2000
Intaglio and relief in color
16" x 15", edition 15
Collection of the artist



Backyard-Night Sounds
2000
Intaglio and relief in color
16" x15", edition 15
Collection of the artist



66

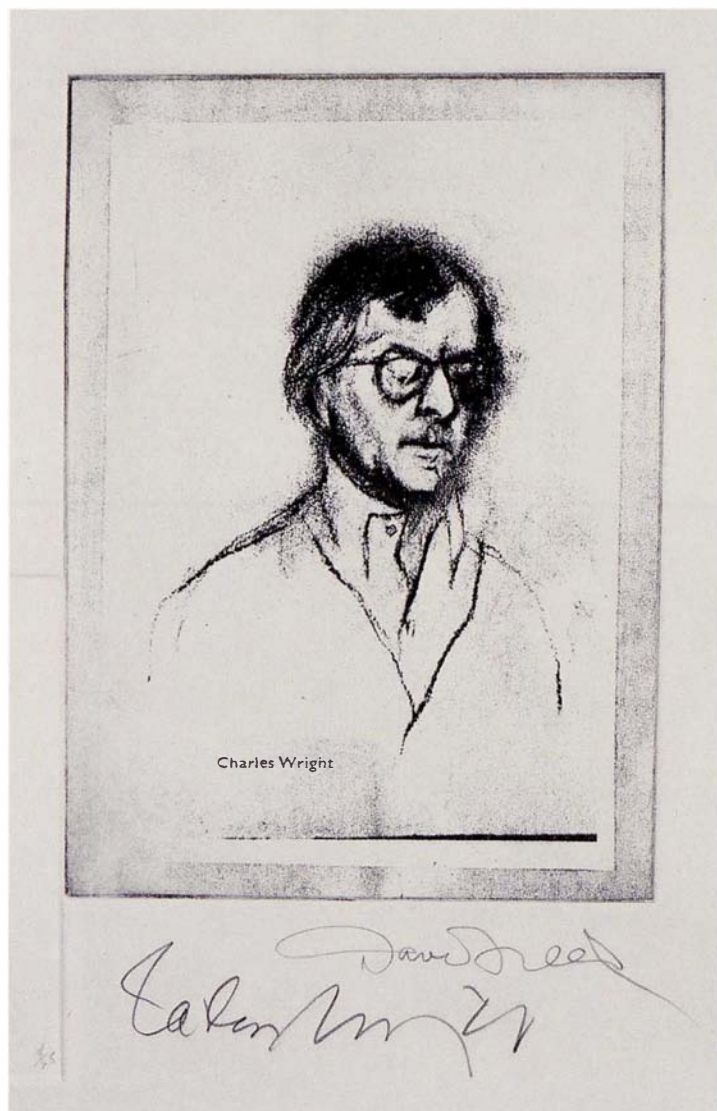
Winter River
2001
Intaglio and relief in color
18" x 30", edition 15
Collection of the artist



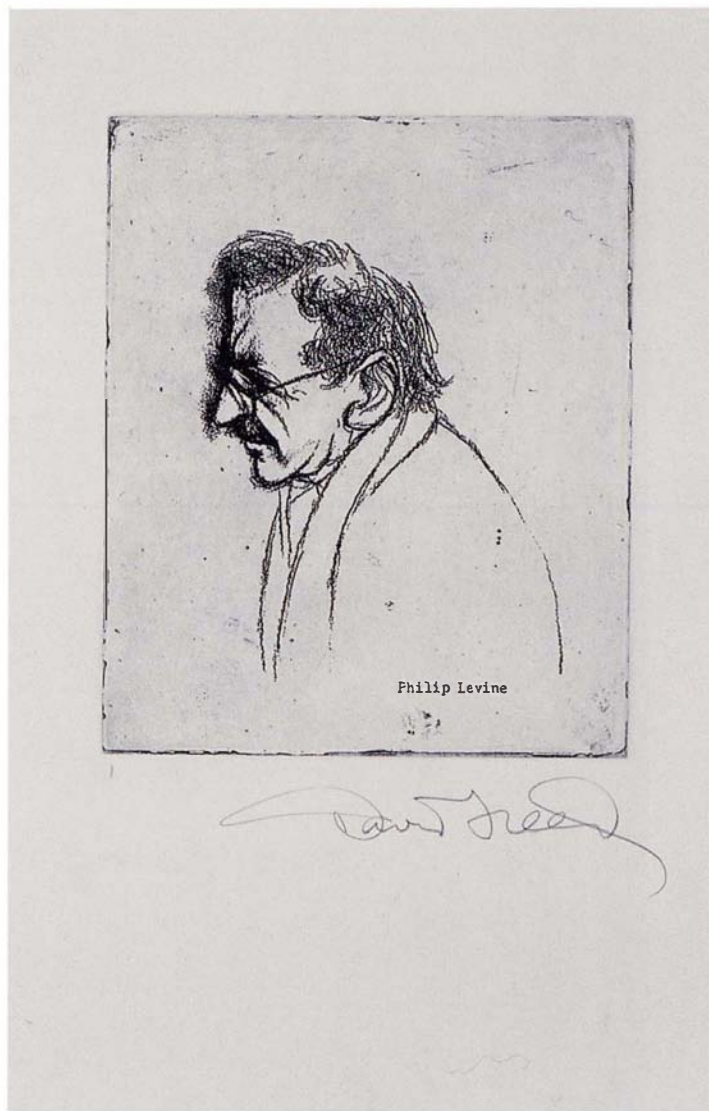
William Blake
1970, edition 50
Intaglio in color
13" x 12"
Collection of the Estate of Larry Levis



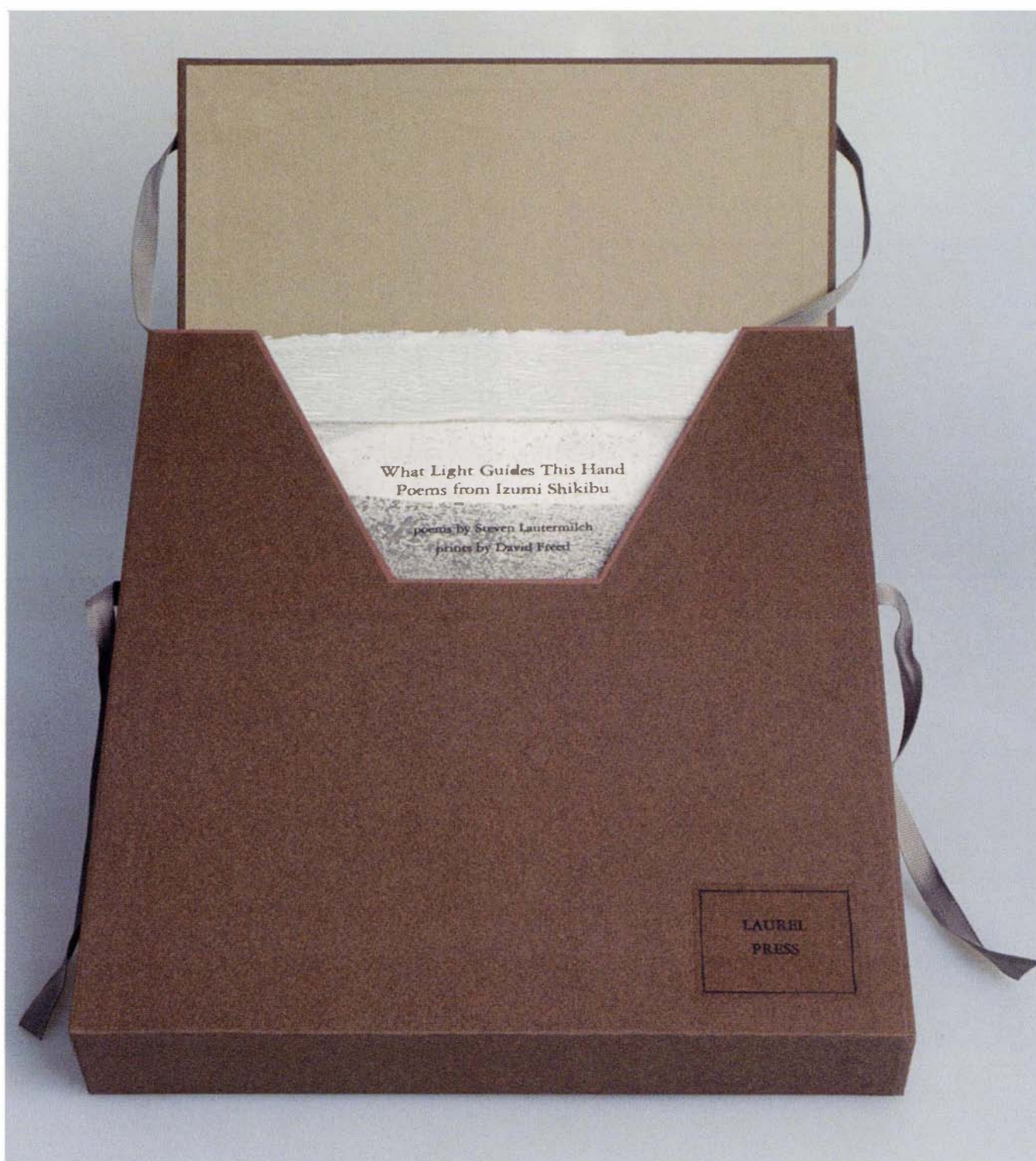
Yard Journal
1985, edition 30
Poem by Charles Wright with 7 etchings in color
10" x 12" x 3/4" artist book
Collection of the James Branch Cabell Library,
Special Collections and Archives



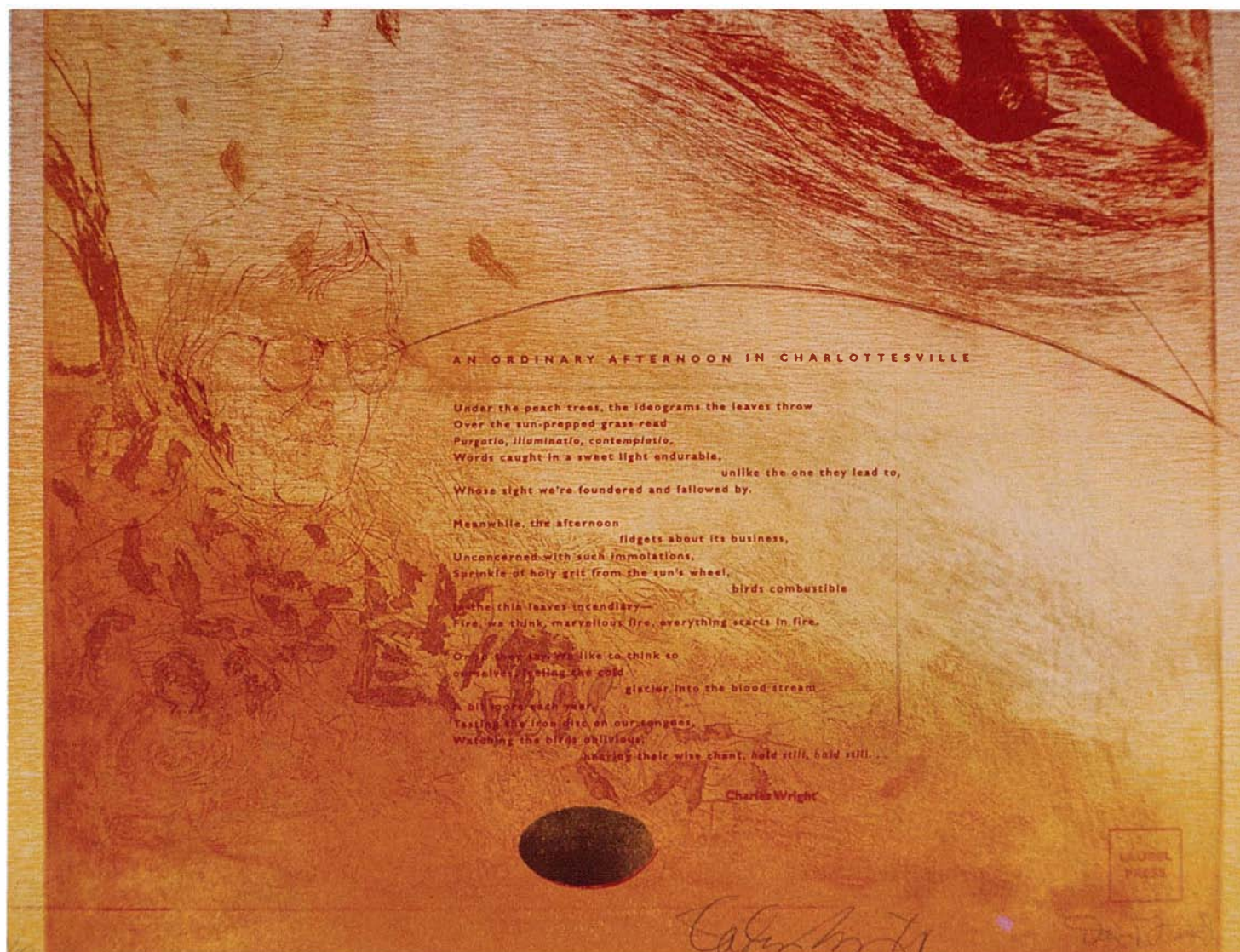
Charles Wright
1993, edition 25
Etching
10" x 7"
Collection of the artist



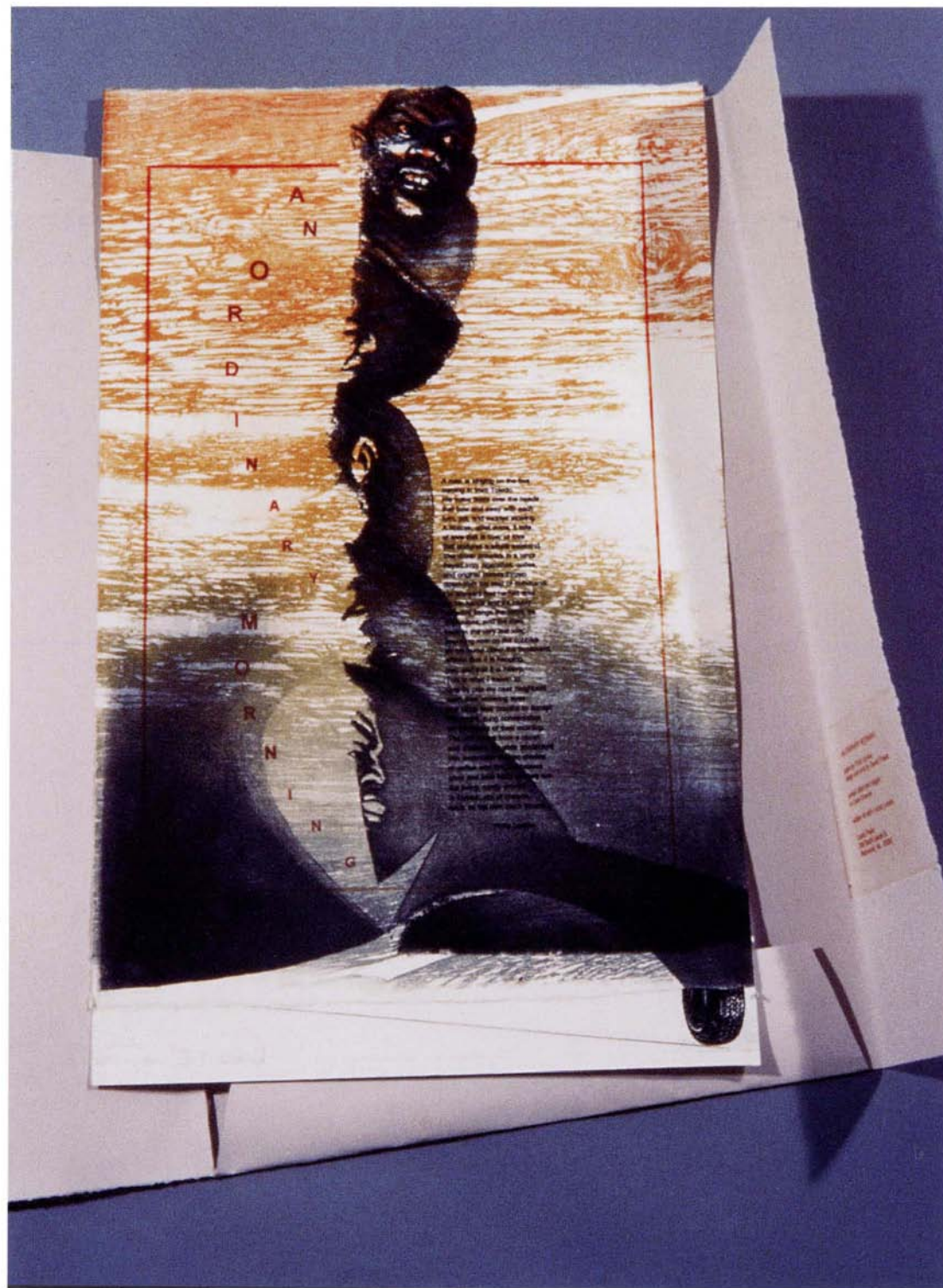
Philip Levine
1994, edition 25
Intaglio
6" x 5"
Collection of the artist



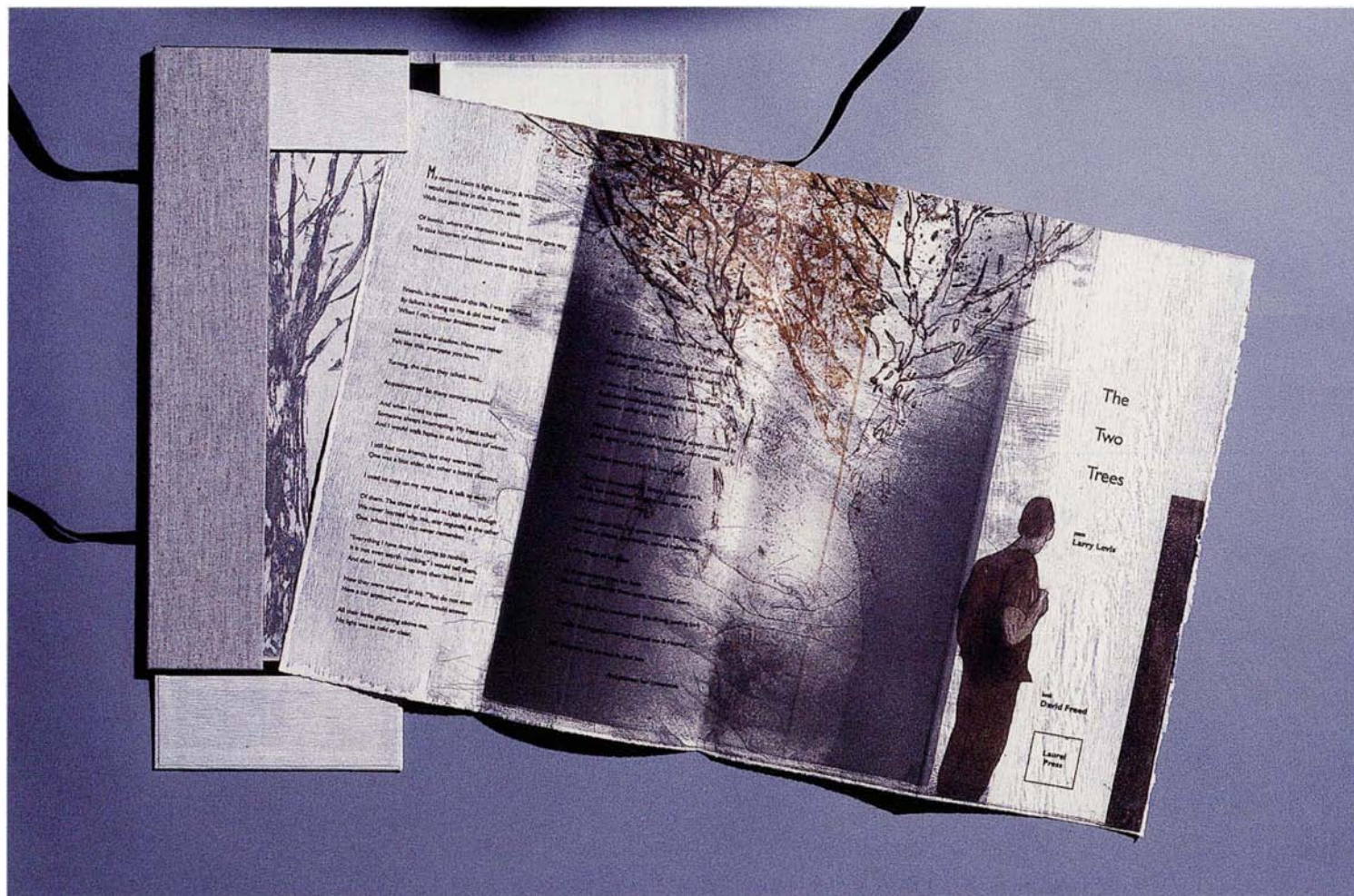
What Light Guides This Hand
1991-92, edition 12
8 poems in the tanka style by Steven Lautermilch
based on the work of Izumi Shikibu with 8
intaglios in color with a relief in a box-portfolio
12" x 12" x 2"
Collection of the James Branch Cabell Library,
Special Collections and Archives



An Ordinary Afternoon in Charlottesville
1996, edition 20
Poem by Charles Wright with color
intaglio and relief text and image
incorporated into a broadside
15" x 20"
Collection of the artist



An Ordinary Morning
1993, edition 40
Poem by Philip Levine with color intaglio and relief
text and image incorporated into a broadside
23" x 15"
Collection of the artist

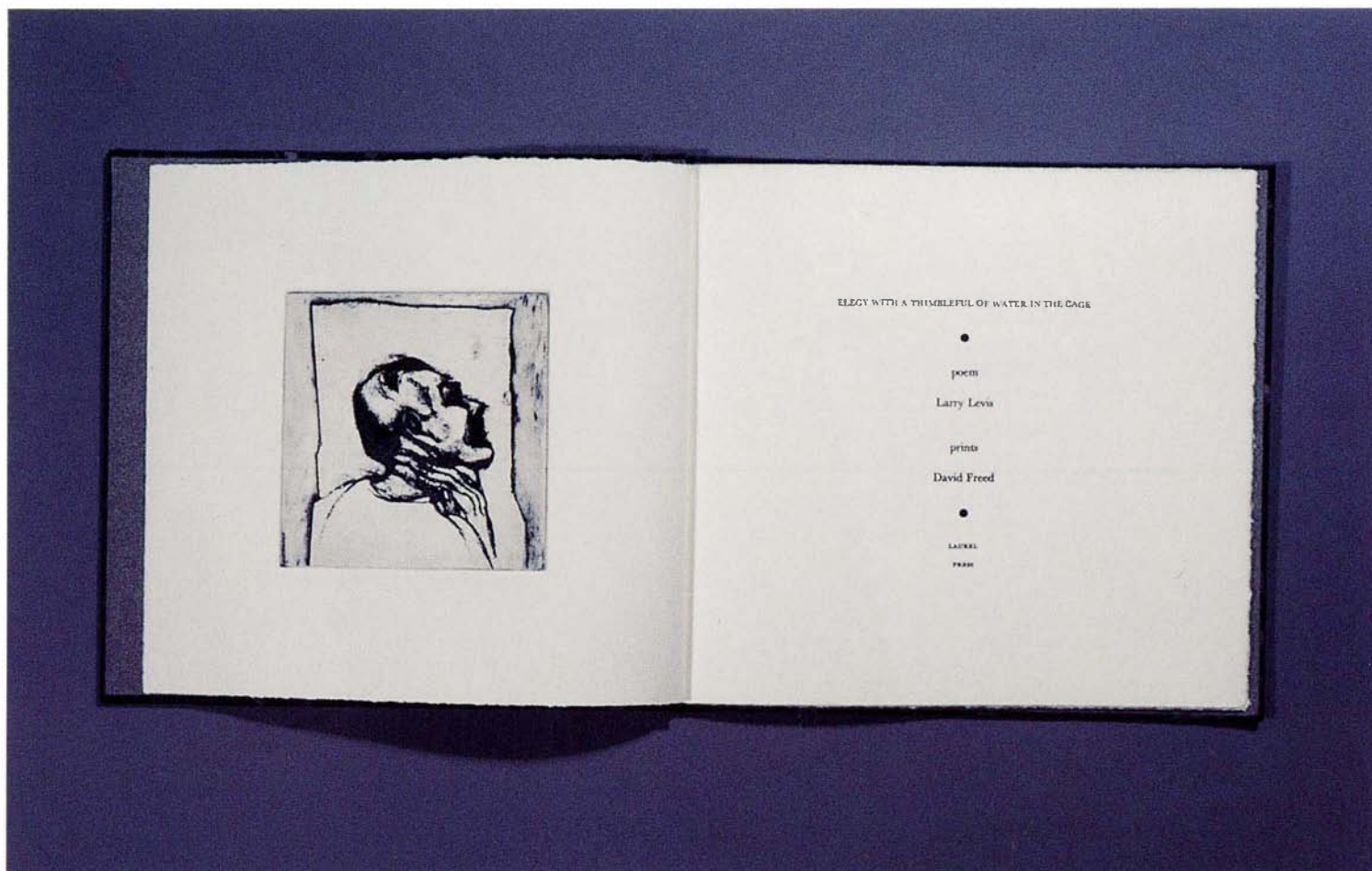


Two Trees

1992-93, edition 30

Poem by Larry Lewis with color intaglio and relief text and image incorporated into a broadside 15" x 22" unfolded, 15" x 8" folded in portfolio. One-leaf book.

Collection of the James Branch Cabell Library, Special Collections and Archives



Elegy with a Thimble of Water in a Cage

1992-93, edition 40

Poem by Larry Levis with two etchings in a book
10" x 12" x 1/4"

Collection of the James Branch Cabell Library,
Special Collections and Archives



upper left

E.S.M.
 1998, edition 10
 Intaglio with color
 9" x 12"
 Collection of Elizabeth Morgan

upper right

Steven Lautermilch
 1997, edition 10
 Intaglio
 10" x 10"
 Collection of the artist

lower left

George Held
 1998, edition 10
 Etching
 6" x 6"
 Collection of the artist

lower right

Gregory Donovan
 1995, edition 10
 Intaglio
 6" x 9"
 Collection of the artist

1936

Born Toledo, Ohio. Parents Thelma and J. Clark Freed.

1948-50

Attends art classes at Toledo Museum of Art.

1953-54

As art editor of high school newspaper, attends conference in New York and visits Museum of Modern Art.

1954-58

Attends Miami University, Oxford, Ohio, majoring in art. Douglas Huebler is first art teacher. Exhibits in regional exhibitions and receives a purchase prize in Toledo Area Artists Exhibition. Sees the intaglio print *España* by Mauricio Lasansky and is very impressed.

1958

Goes to New York City. Returns to Toledo in fall and works as commercial artist while waiting for final Selective Service notice. Works on some prints at the Toledo Museum studios and exhibits in regional exhibitions. Decides he must go to the University of Iowa and study printmaking with Mauricio Lasansky. Meets artist Lennie Kesl.

1959-61

Accepted to the University of Iowa's graduate program. Receives a Selective Service deferment and moves to Iowa City. Begins to exhibit in national shows like Seattle Printmakers and at the Brooklyn Museum. Makes sculptures and learns bronze casting. Works in University's design center as commercial artist. Receives grants from University to allow full attention to printmaking and sculpture.

1962

Marries Mary Lichtenwald, an undergraduate at University of Iowa; she is also from Toledo. Takes trips to Chicago and New York City. Meets the poet Charles Wright, who lives in apartment next door. Receives MFA cum laude. Has solo exhibitions at Toledo Museum of Art; Christian State College, Columbia, Missouri; and State University College, Plattsburg, New York.

1963

Continues to receive grants from University and works in bronze foundry. Receives a Fulbright Grant to London (noticed of award in same day and in same mailbox as Charles Wright is notified of a Fulbright to Rome). Thanks Mauricio Lasansky and leaves Iowa City. Arrives in London with wife; attends the Royal College of Art. Rents rooms in north London with the Weinstein family (delighted to discover that both Mr. and Mrs. Weinstein had attended art school and that he is a filmmaker involved in some of the most important British films of the period). Briefly meets Francis Bacon, David Hockney, and R. B. Kitaj (Kitaj is also from northern Ohio). Forms friendship with Norman Ackroyd, fellow printmaking student at the Royal College. Visits Paris, Rome (visits Charles Wright), Florence (visits artist Keith Acholpol), Barcelona, Toledo, Madrid, Brussels, Amsterdam, Munich, and East and West Berlin. Makes a chapbook, *6 Poems*, with poems by Charles Wright, at the Royal College. Receives prize at *Young Contemporaries* exhibition in London.

1964

Returns to the United States, stopping in New York City. Sylvan Cole, at the AAA Gallery, buys some work. Returns to Toledo and teaches sculpture, design, and children's classes at the Toledo Museum School of Design. Exhibits in several juried exhibitions. Two prints purchased by Chicago Art Institute. Buys first Charles Brand etching press.

1965

Seeks teaching position in printmaking at schools located in urban areas. From three offers accepts position at Richmond Professional Institute because of its location on the East Coast and the art school's obvious energy.

1966

Moves to Richmond and starts printmaking program at RPI. Classes held in brownstone building at 924 Park Avenue. Has personal studio in basement of same building. Takes trip with wife, Mary, to Mexico. Solo exhibitions at Western College for Women, Oxford Ohio; George Bennett Gallery, Toledo; and Mundelin College, Chicago.

1967

RPI expands printmaking program, hires Gerald Donato to teach lithography. Has first of many exhibitions at Franz Bader Gallery, Washington, DC, and Eric Schindler Gallery, Richmond. Virginia Museum of Fine Arts buys print *Proposed Structure II*.

1968

Exhibits in many regional and national shows. Thirty prints purchased by State Department for American embassies. Son, Aaron, is born. Work reflects current social events (Vietnam War and civil rights movement). Sells several editions of prints in New York. Exhibits in photography in printmaking exhibition at the AAA Gallery, New York. Has successful solo exhibition at Bader Gallery in DC. Solo exhibitions at University of Western Illinois, Macomb; Mary Baldwin College, Staunton, Virginia; Hood College, Frederick, Maryland; and Fredricksburg (Virginia) Gallery of Modern Art. Shows at Whitney Museum, New York. Decides to return to London with family.

1969

Exchanges teaching positions and houses with Norman Ackroyd in London. Teaches for two terms at Central School of Art in London and lives in the Clapham area. Gorner and Millard Gallery (closely associated with the English pop scene) buys large number of prints. Meets Michael (Chubb) Harrison, who in the 1970s begins, in collaboration with Virginia Commonwealth University, a program of foreign-exchange students with Loughborough College of Art in England.

1970

Returns to Richmond to prepare for exhibition at Gorner and Millard Gallery. Returns to London and has successful exhibition. Meets artist Chris Orr. Exhibits in Bradford Biennale. Becomes very interested in photography. Solo exhibition at Moorehead (Minnesota) State College.

1971

Virginia Commonwealth University (formerly Richmond Professional Institute) moves the art department, which includes printmaking, to new building named after Theresa Pollak, founder of the art school in the 1920s. Printmaking department now offers etching, lithography, and screen printing with full-time faculty of David Freed, Gerald Donato, and Phillip Wetton. Solo exhibitions at Twentieth Century Gallery, Williamsburg; Carroll Reece Museum, East Tennessee State University; Ringling Museum, Sarasota, Florida; and Franz Bader Gallery, DC. Is Guest Artist at the University of Virginia, Charlottesville.

1972

Returns to London for the summer. Gorner and Millard buy more work. Visiting artist at John Ruskin School of Drawing, Oxford. Exhibits in group show *American Prints, Graphics Now* in Hong Kong.

1973

Solo exhibitions at Franz Bader Gallery and Scott-McKennis Gallery. James Miller joins printmaking staff.

1974

Returns to London for the summer. Visits R. B. Kitaj. Is still very interested in photography. Many group exhibitions: Brooklyn Museum, *American Prints*, Rochester Institute of Technology, etc. Brooklyn Museum buys print *Moby Dick*. Museum of Modern Art, New York, buys print *Passion*. Listed in *Who's Who in American Art* (and every edition since).

1975

Begins to tire of photography; returns to drawing, watercolor, and pastel. Son, Michael, is born. Solo exhibitions at Albright-Knox Gallery, Buffalo, New York, and Scott-McKennis Gallery. Exhibits in international print exhibition in Ljubljana, Yugoslavia.

1976

Travels to California for the first time. Visits Charles Wright in Laguna Beach; artist Clay Walker, a childhood mentor, in Costa Mesa; Los Angeles and San Francisco. Returns to Richmond, then moves with family to London for six months. Works at Birgett Schold's studio on Charlotte Street. Visiting artist at John Ruskin School, Oxford, and Central School of Art. Meets Japanese printmaker Tetsuya Noda. Returns to Richmond and buys first studio at 305 South Laurel. Solo exhibitions at Franz Bader Gallery and Signs and Symbols Gallery, Berkeley, California. Exhibits in *35 Artists from the Southeast* at the High Museum, Atlanta; *Premo Internazionale, Biella per l'incisione*, Biella, Italy; *Art of Poetry*, National Museum of American Art, Washington, DC; and *World Print Exhibition*, San Francisco Museum of Modern Art (winning major prize with museum buying edition of *Waiting*).

1977

Solo exhibition at Virginia Museum of Fine Arts, Richmond (awarded because of winning two prizes in Virginia area artists shows). Featured in VMFA's *Arts in Virginia* magazine. Solo exhibition, Longwood College, Farmville, Virginia. Group exhibition *International Exhibition of Graphic Art*, Frechen, West Germany. Returns to London in the summer with a group of VCU students to work at Central School of Art. Print *Sounds* purchased by Victoria and Albert Museum, London.

1978

Has solo exhibition at Schmidt Gallery, Santa Cruz, California, and Graffiti Gallery, London. Visiting Artist at Loughborough College of Art. Barbara Tisserat begins teaching lithography at VCU.

1979

Solo exhibition at Franz Bader Gallery.

1980

Listed in *Who's Who in America* (and every edition since).

1982

U.S. State Department arranges one-person exhibition at Galerija America in Belgrade, Yugoslavia. Has last solo show at Franz Bader Gallery.

1983

Receives Nattie Marie Jones Fellowship to spend six weeks at Lake Placid Center for the Arts. Exhibits in *Impressions-Experimental Prints* at the Institute of Contemporary Art of the Virginia Museum of Fine Arts, and at The Noyes Museum, Oceanville, New Jersey.

1984

Granted use of studio apartment at Cité des Arts in Paris for four months. Receives Virginia Museum of Fine Arts Fellowship. Goes to Paris; works in studios at Cité des Arts and the historical printmaking shop, Lecourier et Frelout. Robert Frelout prints seven editions. Meets Susanna Heller, Canadian-American painter, and Danny Moynihan, Australian printmaker, at Cité. Wife, Mary, and sons join him in Paris; they visit London. Promoted to full professor at VCU.

1985

Major renovation of studio at 305 South Laurel. Buys new etching press. Makes contact with poet Charles Wright, who is teaching at University of Virginia, and they collaborate on book, *Yard Journal*, which has a poem and six etchings.

1986

Returns to Paris in the spring; travels to Barcelona, Valencia, Granada, Gibraltar, and Costa del Sol, where his parents are vacationing. Travels across Spain and South of France with parents, visiting Arles, Aix, and Nice, and to Tuscany, where his sister (brother-in-law is sculptor Howard Newman) and family are living. Spends a month in Tuscany and visits Florence and Venice. Returns to Richmond via Paris. Has solo exhibition at 2nd Street Gallery in Charlottesville, Virginia.

1987

Travels to London and Amsterdam with Mary. Travels to Florence to give talk at Studio Art Center International (SACI). Meets artist Swietlan (Nick) Kraczyna. Returns to Richmond. Has solo exhibition at Reynolds-Minor Gallery, Richmond.

1988

Buys new studio at 308 South Laurel, a storefront that had been a commercial print shop since 1917. Travels to Florence to teach at SACI (VCU summer program) for six weeks. Visits Nick Kraczyna at Il Bisonti, a school of graphic arts in Florence.

1989

During summer, returns to London and Florence. Is guest artist and has an exhibition at Il Bisonti. Solo exhibition at Cudahy Gallery, Richmond. Father dies.

1990

Exhibits a group of large works with paper with emphasis on mother and father at 1708 East Main Gallery, Richmond.

1991

Meets poet Steven Lautermilch; they collaborate on a loose-leaf portfolio-book using poet's tanka poems: *What Light Guides this Hand*, based on poems by 10th century Japanese poet Izumi Shikibu.

1992

Meets poet Larry Levis, professor of English at VCU. Receives a faculty research grant to do two collaborations using the text of Levis' poems "Two Trees" and "Elegy for a Thimble Full of Water in a Cage." Travels to London, where part of the book with Levis' "Elegy" poem is printed at Castiron Press. Solo exhibition at Cudahy's Gallery, Richmond.

1993

Through Larry Levis meets poet Philip Levine. Does broadside using Levine's "An Ordinary Morning." VCU's Cabell Library buys copy of *What Light Guides This Hand* for the millionth item in the Library's collection. Receives Alumni award from Sylvania, Ohio, school system, where he attended high school.

1994

Visits London in summer; meets poet-printmaker Ken Campbell. Is guest artist at Reading University, Brighton School of Art, and Loughborough College of Art.

1995

Grandson Jared is born to son, Aaron, and his wife, Glenys Alvarez. Collector Jeff Cobb commissions two new pieces using Charles Wright's "An Ordinary Afternoon in Charlottesville" and "East of the Blue Ridge." Makes major improvements to studio at 308 South Laurel.

1996

Curates exhibition *30 Years of VCU Printmaking* at Artspace in Richmond. Visits London in the summer. Broadside of Philip Levine's *An Ordinary Morning* purchased by New York Public Library.

1997

Commissioned by VCU to make an edition of prints to be given as service awards.

1998

Solo exhibition at Germnow-Coffey Gallery, Rochester, New York.

1999

Prints small editions of 19th century copper plate maps of Virginia for The Library of Virginia. During summer, Painting and Printmaking Department, along with Sculpture and Crafts departments, move to new fine-art building at 1000 West Broad Street. Space for printmaking studios is almost doubled. Melissa Paca becomes assistant. Begins to plan retrospective for VCU's Anderson Gallery and Cabell Library; receives a Faculty Research Grant for framing and related needs. Solo exhibition of portrait etchings at Reynolds Gallery, Richmond.

2000

Virginia Historical Society exhibits sets of prints, *The River - One Year*, in exhibition *The Virginia Landscape: A Cultural History*. Philip Wetton retires after teaching screen printing at VCU for thirty years.

2001

Appears in 2000 Outstanding Artists of the 20th Century published by International Biographical Center, Cambridge, England. Recipient of Richmond Magazine's Theresa Pollak Prize for Excellence in the Arts, honored in the Fine Artist category. Has retrospective at Anderson Gallery, Virginia Commonwealth University.

Selected Collections:

Albertina Museum; Austria
Art Institute of Chicago; Chicago, Illinois
Bowes Museum; Exeter, England
Brooklyn Museum; Brooklyn, New York
Corcoran Gallery; Washington, D. C.
Fitzwilliam Museum; Cambridge, England
Library of Congress; Washington, D. C.
Mint Museum; Charlotte, North Carolina
Museum Boymans van Beuningen; Holland
Museum of Modern Art; New York, New York
National Collection of Fine Arts; Washington, D. C.
Oklahoma Art Center; Oklahoma City, Oklahoma
Philadelphia Museum of Art; Philadelphia, Pennsylvania
Virginia Museum of Fine Art; Richmond, Virginia
Southeastern Center for Contemporary Art;
Winston-Salem, North Carolina
Victoria and Albert Museum; London, England

In addition, work is included in numerous corporate and university collections and in fifteen American embassies. Recent collections include: Virginia Bar Association; Governor L. Douglas Wilder; Anderson Gallery, Virginia Commonwealth University; James Branch Cabell Library Special Collections and Archives, Virginia Commonwealth University (1 millionth item in library collection); University of North Carolina at Chapel Hill; Ohio State University; Virginia Commission for the Arts; New York Public Library; University of Virginia (School of Law); Office of the President, Virginia Commonwealth University (Service Award Commission); Yale University; and the University of Virginia.

Mr. Freed is not only a wonderful teacher and printmaker, but a great person as well. Over the many years that I have known Mr. Freed I have admired his work and respected him as someone who genuinely cares about his students.

Sharon Arthur
BFA 1983

I am an artist and primarily build metal sculpture. I am also a past printmaking student of Professor David Freed. Seldom in one's experience is there a figure with the gift of profound influence. David Freed, for me, had this kind of influence. He stands out against so many because of his modest yet almost devotion to an art form that is as subtle and as rarefied as he himself is as an artist. He inadvertently brought me from being a painter printmaker into being a sculptor, not due to a lack of bringing focus to his subject in course, but rather due to his outstanding professionalism as a teacher, in the true sense of the word. As a teacher he welcomed exuberant exploration to the point of dismantling his own sensibilities. With me this meant massive manipulation of the etching plate (drilling, chopping up, all types of deconstructive maneuvers). This free and associative process helped me to begin my interest in metal and ultimately in sculpture. His ego, genuine, and demanding personality is what makes for an incredibly nurturing and cerebral learning environment. David has never had a problem voicing an opinion, sharing an idea or his own wonderfully individual brand of art. David's attention to detail in his work is evident. Everything from the line quality and composition to the paper it is printed, drawn or painted on is absolutely considered, yet it flows with a natural grace that denotes a master. All of this is why he has so deeply affected me as an artist.

Andrew Campbell
BFA 1993

I thought it would be easy to say a few fine words about this exceptional teacher, mentor, and friend, but I find it most difficult to sum up in a few sentences the contribution he has made to the artists who have been fortunate enough to have passed through his studio. I have always said that he has forgotten more about printmaking than most others will ever know.

I studied with David for about six years, and during that time I witnessed again and again his patience, dedication, and inspiration. Every student was important to David, and no artist left David's shop without taking a bit of "Freed" with him or her.

Every time I am challenged by a difficult printing problem, have ink up to my elbows, and nothing seems to be working, my little "bit of Freed" rises to the occasion. It has been a number of years since I was David's student, but his influence continues.

I consider David Freed a gifted artist and a gentle nobleman, and it has been an honor and a privilege to have had him as a teacher, mentor, and friend."

Judith Cassell
VCU 1961-1995

My memories of David Freed go back over 30 years, to the fall of 1970. The printmaking building was a wonderful old brownstone with a large porch overlooking Triangle Park. On the porch, like crows on a fence, sat the heavyweights of the VCU printmaking world: Gerald Donato, Philip Wetton, Ron Magistro, Frank Cole, and David Freed. The sensation of this freshman walking past all that macho art talent was similar, I guess now, to walking into the Cedar Tavern during the early days of abstract expressionism. The rest of this impenetrable wall of printmakers seemed unapproachable in their ink-blackened fingernails, torn and paint-splattered jeans, and clouds of cigarette smoke, but David, in his signature suspenders, flannel shirt, and shy smile, welcomed us to the printmaking world.

Other memories: as a family man at a picnic, flinging his young son up behind him on my horse and galloping off into the sunset (not many people know that David had been a cowboy in his native Ohio).

The happiest I ever saw him was in a pub in London, surrounded by his English printmaker friends. David had arranged for a group of us to study at the Central School of Art and Design, and he delighted in showing us the sights of his favorite city. I went to graduate school at VCU because of David Freed, and now, twenty years later, I am still a printmaker because of him. Next to me now, in my own studio, is a Brand Etching Press, which once sat in that old building on Park Avenue. On it next to the hand crank, in faint green paint, is written DAVID FREED. And it still makes wonderful impressions.

Ann Chenoweth

BFA 1974

MFA 1980

Like his former instructor, Mauricio Lasansky, I think David Freed also has printer's ink in his veins. David has the genius to achieve expressive images with seemingly simple compositions and rich colors.

Warren H. Corrado

MFA 1996

David Freed allows you to follow your own road. He always encouraged me to do work involving personal experience that I had strong feelings about. He validated my autobiographical work to the point where I really had confidence in my work by the time I left school. Even though he never gave me an "A" and made me miss the Dead Kennedys, he's the best teacher I ever had.

Nicholas Cossitt

BFA 1987

As a mentor, Mr. Freed has helped me to find joy exploring ideas without trepidation. As a friend, he has inspired me to embrace life with creative enthusiasm that cannot be quelled by time. His passion for art is truly awe inspiring. I am very thankful to Mr. Freed. He is a wonderful artist and individual.

Jeannie Crosby

BFA 1994

David Freed and I both started RPI at the same time. He was a new instructor in printmaking from England, and I was a new student. I was fortunate enough to be in one of his first classes and benefited greatly from his enthusiasm and his printing techniques. I was formerly a fashion major, but his inspiration was part of the reason why I switched to Painting and Printmaking while still at RPI and continued with it in grad school in NY. After being away from the Richmond area for a while, I returned and for the past 28 years have had the good fortune not only to continue to know David Freed, but especially to see the wonderful work he has produced over all these years. It is going to be great to see this body of work. I really look forward to it. Congratulations, David.

Mary Lou Deal

BFA 1967

One of the most memorable dialogues I had with David was soon after his father died. He remembered when my mother died. His work was the most compelling and memorable after his father died.

Janet DeCover

BFA 1971

David Freed has definitely been a significant person in my life. However, I had to first prove my sincere, intense desire to learn. When he left a signed note for me to clean up the Floyd Street Printmaking Studio in 1969, I knew I had arrived. I still have that note! After that I could expect early morning calls from David to come over "right now" because he had something to show me. His faith in me turned into faith in myself. Through the years, various challenges have shaken this faith, but not the support of Mr. Freed. When I need to draw on the bigger picture,

the extensive training and the confidence it brought have pulled me through. I can always find it possible to straighten myself up and tackle the world. What could otherwise be crushing blows have turned into the flames under my spiritual crucible and provided enormous opportunities for growth. I am retiring from 31 years of public-school teaching and am planning to make my biggest contribution yet. I will publish a children's book with drawing lessons for girls. I have the confidence that whatever it takes I can and will do. As it was written in the VCU Alumni Letter, "many students need our unique, alternative learning environment." This certainly was true for me. David Freed was my mentor, but VCU's Painting and Printmaking Department was my first "controlled flame" crucible.

As my eyes fill with tears, thanks to everyone for everything!

Gwendolyn Blackwell DiCroce

MFA 1971

David Freed had a substantial impact as my early guide into the mysteries of intaglio printmaking. As a teacher he had a great sense of timing in revealing some technical nuance or challenging an idea (in his unique, often off-the-wall way) at exactly the right moment to move me a little further along my own path. He also said, "If you can't be good at least be neat." I still heed that advice just in case.

Stephen Fisher

BFA 1976

In the 20-some years that I have known David Freed as a mentor, teacher, friend, and printmaking colleague, I am still struck by his kindness, unusual grace, and respectful humanity. I have been inspired by his work and awed by his insightful gift for identifying, fostering, and acknowledging the student artist's poetic core.

I first saw Mr. Freed's work in a solo exhibit at the Virginia Museum sometime around 1976. I was an older student (all of 25) returning to school as a full-time student and looking for someone to study with. I went to a first meeting of his etching class at VCU and asked if he had room for one more. I found him humorous, amicable, and gracious, with his time, technical expertise, and information.

In two separate stints as studio assistant, the second as an MFA candidate, I watched, listened, and assisted in many demonstrations and projects, helped beginning students, and was privy to a learning bonus by this vantage point. (As an artist and a teacher what could be more valuable!)

Thanks, David.

Steven Fishman

BFA 1980

MFA 1989

If it were not for the invention of paper, David Freed would probably not have become an artist. His exploration of the serendipitous nature of printmaking informs his aesthetic and suffuses his work with a lyrical and improvisational quality. He draws from a deep and searching knowledge of the pictorial form, including recollections of his own rich and varied experiences.

Carol Hahn

VCU 1989-91

David Freed is a true original. He has been an inspiration to numerous art students at VCU over the years. David's art is rich and varied, and in my opinion it gets better with every passing year. I particularly like his portraits - they are beautifully drawn, humorous, poignant, and capture the artists, writers, family, and friends he portrays dead on.

Mary Holland

MFA 1985

The influence of David Freed on my art has been of primary and enduring significance. I took his Experimental Printmaking class at VCU-both as an undergraduate and as a graduate student-as many times as the curriculum and my schedule would permit. Professor Freed has always been a generous mentor, continually sharing his talents and wisdom with those who needed and appreciated them. He has helped many artists to discover a passion for printmaking, and his own art is characterized both by lyrical beauty and technical genius. His art has an admirable, high-minded, philosophical seriousness that shows through even in the occasional humorous piece.

In addition, his contributions to the art community in Richmond have been nothing short of magnanimous. I am particularly aware, for example, that his gifts to the non-profit gallery Artspace have been of such high quality as to effectively increase the prestige and reputation of the gallery at a strategic point in its development. From his participation as an artist in Art ex Libris, the international book art exhibition that I curated there in 1994, to the huge RPI/VCU printmaking show of work by his former students which he organized in 1997, to his recent contribution as juror of an Artspace printmaking show, his associations with the gallery have been eagerly welcomed and critically acclaimed.

Mitzi Humphrey

BFA 1988

MFA 1997

*Some persons affect you in a certain way.
Most people do not.*

*These special persons that do, give you valuable things for life.
Mr. David Freed was and still is one of those persons to me.
Having him, as a teacher and a friend will always inspire me.
To inspire someone is heroic.*

*VCU and Richmond has a superhero in Mr. Freed.
His great personality: generous with humor, cleverness, talent
and touch, are qualities in his artistry as well as his teaching.
Mr. Freed is, and does everything with, an irresistible presence.*

Gabrielle Kuhlstedt

Sweden
BFA 1999

*Mr. Freed to me: etching needles, plates, acid, cheesecloth, ink,
damp paper, press, and voilà...a print! ... Then: suggestions,
guidance, reworking, additions, maybe some soft ground?
Another print!*

*Never a cross word or intimidation, always patient, encouraging,
and beyond belief THE most gifted and hardest working
artist/teacher I've ever known. Mr. freed is also to me: Oregon
Hill, a bike rider, a swimmer, a music and literature lover,
a fighting force for women artists (a true renaissance man),
and above all someone I'm proud to call my friend.*

Cindy Mallon Lewis

BFA 1991

*I found Mr. Freed to be a dedicated printmaker and teacher, one
who encouraged me to explore my own intuitiveness.*

Harvey McWilliams

MFA 1969

*I remember the winter of 1976 when Dave showed me
Rembrandt's and Goya's etchings. Soon I saw David Hockney's
Grimm's Fairy Tales etchings, and the graphic power of etching
got a hold on me-and to this day I still etch, call myself an etcher,
and thank 'Dave' (as I call him) for teaching me so much. I have
returned to VCU for my MFA (I got my BFA here in '77) and
for the last two years have been privileged to be Dave's graduate
assistant. He has shared with me his teaching "pearls of
wiz-dum," and I joke with him that he is a "River to your
(our) people."*

*I like to think of him as a cross between Charlie Chaplin and
Einstein-of course he disagrees with this and thinks of himself
more like Robert DeNiro. In any case, he is my hero, and I am
proud to know him and follow his tradition in art.*

Melissa (Mel) Paca

BFA 1977
MFA 2001

I was an undergraduate painting student at VCU in the late '60s. In the fall of '67, the college hired an etcher, a lithographer, and a silkscreen person, and a vibrant printmaking program was born.

Of course, David Freed was the etcher. At the time, he was, I think, about 31. He looked like a cross between Charlie Chaplin and Jean-Paul Belmondo in tweed. His own work in etching was innovative and exciting. It was poetic and personal but had a kind of pop edge. Mr. Freed presided over an etching studio in a venerable Park Avenue town house that had not been renovated. It still had fancy moldings & mirrors, and what had once been beautiful floors. I remember we used to soak our paper in the bathtub, right next to the toilet. With the addition of the presses, hotplates, and all the arcane equipment needed for etching, it was a studio with tons of atmosphere.

David Freed was an excellent teacher, and has had a huge influence on my art and my career. I teach etching a lot like he did. He attracted a gang of really interesting students to work with him. The work that came out of that funky studio was ambitious and of a high quality, as he put students in touch with the exciting possibilities of intaglio printing. (He was funny, too. I recall a critique when I put up an etching that I would describe as a lyrical profile self-portrait exhaling clouds. Mr. Freed asked, "How come that girl's throwing up pizza?")

Years later when Nancy David and Gail McKennis founded the Richmond Printmaking Workshop, where I worked for seven years as manager, David couldn't have been more supportive. He served on the Board, participated in the portfolio project, the Print Club, the One/Off, the loose alliance of Richmond-based printmakers that still exhibits regionally and internationally.

David is a good role model for students and others; he has high ideals about art, and stands for the idea that artists should not water down the integrity of their ideas for the sake of commercialism. He cares about the well-being of the Richmond art scene, and has nurtured worthwhile efforts over the years. The Printmaking Program at VCU is part of his legacy, as is his wide-ranging, consistently heartfelt body of work.

Laura Pharis

BFA 1970

I returned to VCU in the fall of my sophomore year, in 1966, to begin my first printmaking class with a newly hired teacher. His name was David Freed. David's impact on me was immediate and profound, so much so that I took as much printmaking as I could thereafter to continue working with him. Three things stand out for me most about Dave. First is his humanity-his warmth, his generosity, his delightful, quirky sense of humor, and his depth of concern with the human condition. Second is his work ethic. Printmaking is by nature a communal practice in art school, and seeing David working every day, and most every night, was an object lesson in how a serious, productive artist behaves. Third was the quality of his work, which was and is marvelous. VCU is indeed fortunate to have found, and kept, such an artist and teacher. He's the best there is.

George Roland

BFA 1969

Mr. Freed once told me that art arises naturally from “who you are” and “where you come from.” It should not be dictated by any style or trend. These were among the most valuable words of my art education-and I can credit Mr. Freed for my continuing exploration and growth as both a person and an artist. He was standing there at a pivotal point in my life-a point where my naive views and misconceptions may have forced me down a much less thoughtful path. I’m sure I’m not the only one who has been deeply and positively influenced by his unique brand of guidance.

Deborah Roth

MFA 1989

As a former student I feel privileged to have studied with David Freed. I still use the information he so generously imparted. His enthusiasm, hard work, and sense of humor are an inspiration to me.

Shawna B. Spangler

BFA 1974

David is generous with instruction in the classroom, but for me, he teaches most effectively through example. He persists in creating art in which he extracts the sublime from his everyday experiences and environment. Watching him do this continues to provide invaluable inspiration for which I am most grateful.

Georgianne Stinnett

MFA 1992

Thank you David Freed for your great influence on my career. As an instructor and a friend, you made it possible for me to be the artist I am today. Your talent for teaching and making incredible prints has made you “the real deal” in my book in every sense.

Brett Wilson

BFA1973

MFA1978

Early Works

Salutations-Title Page
1960-61
Etching
14" x 10", edition 8
Collection of Timothy
Lichtenwald

The Good Life
1960-61
Etching
9" x 6", edition 8
Collection of Timothy
Lichtenwald

Innocence
1960-61
Etching
8" x 5", edition 8
Collection of Timothy
Lichtenwald

The Grave
1960-61
Etching
10" x 8", edition 8
Collection of Timothy
Lichtenwald

The System
1960-61
Etching
12" x 9", edition 8
Collection of Timothy
Lichtenwald

The Solution
1960-61
Etching
10" x 7", edition 8
Collection of Timothy
Lichtenwald

The Weeper
1960-61
Etching
9" x 7", edition 8
Collection of Timothy
Lichtenwald

The Exterminators
1960-61
Etching
9" x 7", edition 8
Collection of Timothy
Lichtenwald

Have Courage
1960-61
Etching
11" x 8", edition 8
Collection of Timothy
Lichtenwald

Totem
1960-61
Etching
9" x 9", edition 8
Collection of Timothy
Lichtenwald

The Hero
1960-61
Etching
10" x 7", edition 8
Collection of Timothy
Lichtenwald

The Balance
1960-61
Etching
9" x 9", edition 8
Collection of Timothy
Lichtenwald

Let's Pretend
1960-61
Etching
8" x 11", edition 8
Collection of Timothy
Lichtenwald

Lovers
1960-61
Etching
12" x 9", edition 8
Collection of Timothy
Lichtenwald

In Tribute
1960-61
Etching
10" x 6", edition 8
Collection of Timothy
Lichtenwald

Skaters
1962
Etching
12" x 9", edition 15
Collection of the artist

Street of Dreams
1962
Etching
18" x 15", edition 20
Collection of the artist

The Young Bride
1962
Color intaglio
24" x 18", edition 20
Collection of Phyllis
DeMaurizi and Rick
Michaels

The Gift
1962
Etching
18" x 15", edition 25
Collection of the artist

London III
1963
Etching
15" x 14", edition 15
Collection of the artist

Dream and the Lie-Oriental
1964
Etching and relief
15" x 24", edition 20
Collection of Phyllis
DeMaurizi and Rick
Michaels

Social Issues I

- Airstrike*
1965
Intaglio and relief in color
26" x 18", edition 15
Collection of the artist
- Pilot*
1965
Intaglio with lithography
overlay
18" x 12", edition 8
Collection of the artist
- Tears-The Red Passage*
1966-67
Intaglio, relief and stencil in
color
22" x 18", edition 20
Collection of the artist
- Tears-Setback and Crush*
1966-67
Intaglio in color
22" x 18", edition 20
Collection of the artist
- Tears-The Structure*
1966-67
Intaglio in color
22" x 18", edition 20
Collection of the artist
- Tears-Turn the Page*
1966-67
Intaglio in color
22" x 18", edition 20
Collection of the artist
- Proposed Structure II*
1967
Intaglio, relief and stencil
in color
18" x 26", edition 12
Collection of the artist
- International Story-Southeast
Illusion*
1967-68
Intaglio in color with
stencil
18" x 26", edition 25
Collection of Dr. Pendleton
Thomas
- International Story-Confused
Victory*
1967-68
Intaglio in color with
stencil
18" x 26", edition 25
Collection of Chica and
Harry Tenny
- Liberation-Title Page*
1967-68
Intaglio in color with relief
18" x 26", edition 20
Collection of the artist
- Flag or Otherwise*
1967-68
Intaglio in color with
stencil
18" x 26", edition 20
Collection of the artist
- Affluent Decision*
1967-68
Intaglio in color
18" x 26", edition 20
Collection of the artist
- The Wings of Prayer*
1967-68
Intaglio in color with relief
18" x 26", edition 20
Collection of the artist
- The Siege*
1967-68
Intaglio in color with relief
18" x 26", edition 20
Collection of the artist
- On Being Yellow*
1967-68
Intaglio in color with relief
and stencil
18" x 26", edition 100 and 10
artist proofs
Collection of the artist
- Hasta la Victoria Siempre*
1967-68
Intaglio in color
18" x 26", edition 20
Collection of the artist
- Rumor III*
1968
Intaglio with relief
and stencil
36" x 18", edition 20
Collection of the artist
- Edge I*
1969
Intaglio with relief
and embossing
24" x 16", edition 40
Collection of Mitzi
Humphrey
- Sounds*
1970
Etching with photo
18" x 36", edition 20
Collection of the artist

Portraits and Self Portraits

<i>Self Portrait</i> 1958 Lithograph 16" x 12", edition 5 Collection of the artist	<i>The Widow</i> 1990 Intaglio in color 18" x 12", edition 12 Collection of the artist	<i>On Stage</i> 1998 Etching 7" x 14", edition 10 Collection of the artist
<i>Self Portrait</i> 1960 Engraving 20" x 14", edition 10 Collection of Alfredo Franco	<i>Tom's Welding</i> 1992 Intaglio 52" x 12", edition 10 Collection of Tom Chenoweth and Louise Ellis	<i>Applebutter Sings</i> 1998 Etching 7" x 6", edition 10 Collection of the artist
<i>David Freed</i> 1966 Photo etching and finger print 22" x 18", edition 10-15 Collection of the artist	<i>Richard's Routine</i> 1997 Intaglio with color 19" x 12", edition 20 Collection of Beverly and David Reynolds	<i>Jean</i> 1999 Etching and drypoint 6" x 6", edition 10 Collection of the artist
56 Etching 1992 12" x 9", edition 25 Collection of the artist	<i>Buckwheat and Violet</i> 1997 Intaglio in color 9" x 12", edition 12 Collection of Phyllis DeMaurizi and Rick Michaels	<i>Mel with Pansy</i> 2000 Intaglio in color 10" x 14", edition 5 Collection of Melissa Paca
1999 Etching 1999 12" x 10", edition 12 Collection of Maria Motz	<i>The Virginian</i> 1991 Etching 18" x 12", edition 50 Collection of Ron Epps	<i>Mary</i> 2000 Etching 7" x 6", edition 10 Collection of the artist
		<i>Esther</i> 2001 Etching 18" x 9", edition 20 Collection of the artist

Social Issues II

INC.
1968
Intaglio with relief
and stencil
30" x 50", edition 10
Collection of Henrietta Near

Variation on the Wasteland
1972
Etching and photo
24" x 36", edition 20
Collection of the artist

Ashes and Diamonds
1971
Etching
36" x 24", edition 25
Collection of Nancy Maupin

Speak Poet
1971
Etching and photo
24" x 36", edition 15
Collection of the artist

Moby Dick
1972
Etching with photo
36" x 24", edition 40
Collection of Hunton and
Williams

Unreal City
(Variation on the Wasteland)
1973
Intaglio in color
24" x 18", edition 40
Collection of William and
Katherine Ellyson

Passion
1973
Etching and photo
18" x 24", edition 25
Collection of the artist

Waiting
1973
Etching and photo
18" x 24", edition 40
Collection of Dr. and Mrs.
Robert Scoggins

Cold Harbor
1974
Etching
18" x 24", edition 25
Collection of the artist

Outskirts of Richmond
1974
Etching
18" x 24", edition 25
Collection of the artist

Kitty Hawk
1974
Etching with photo
18" x 24", edition 25
Collection of the artist

Hatteras
1975
Etching, embossing and
collage and photo
18" x 50", edition 10
Collection of the artist

Genesis

Genesis-Cain and Abel
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-The Flood
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-Cities of the Plain
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-The Sacrifice
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-7 Days
1985
Intaglio in color
11" x 15" each, edition 30
Collection of Karen Lewis

*Genesis-Creation, Temptation,
Expulsion*
1985
Intaglio in color
18" x 15" each, edition 30
Collection of the artist

Genesis-The Ladder
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-The Tower
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Genesis-Israel
1986
Intaglio in color
14" x 22", edition 30
Collection of the artist

Weather, Romance, Landscapes, Memory

- Copper Moon*
1972
Intaglio in color with stencil
18" x 23"; artist's proof
Collection of Dr. Helmut Wakeham
- Hatteras*
1973
Intaglio, collage, photo
15" x 58"; edition 10
Collection of the artist
- Night on the Mountain*
1981
Intaglio and collagraph in color
22" x 30"; edition 20
Collection of Ken and Kiyo Hitch
- What Light Guides This Hand*
1991-92
8 poems in the tanka style by Steven Lautermilch based on the work of Izumi Shikibu with 8 intaglios in color with a relief in a box-portfolio
22" x 10" each, edition 12
Collection of VCU's James Branch Cabell Library Special Collections and Archives
- The River-One Year-6, Rain on the River, Spring Touch, June Afternoon, Cicada, Fall River*
1997
Intaglio and relief in color
14" x 21" each, edition 25
Collection of the Gallery of Virginia Artists, Westminster-Canterbury, Richmond
- 4 Poems-4 Poets*
Winter Solstice-Oregon Hill
1998
Poem by Gregory Donovan with color intaglio and relief text and image incorporated into a broadside
22" x 10"; edition 10
Collection of the artist
- Grass Script-Kitty Hawk*
1998
Poem by Steven Lautermilch with color intaglio and relief text and image incorporated into a broadside
22" x 10"; edition 10
Collection of the artist
- Robin On My Lawn*
1998
Poem by George Held with color intaglio and relief text and image incorporated into a broadside
22" x 10"; edition 10
Collection of the artist
- Painting the Blue Ridge Red*
1998
Poem by Elizabeth Morgan with a color intaglio and relief text and image incorporated into a broadside
22" x 10"; edition 10
Collection of the artist
- Backyard-December Nerves*
1999-2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Thaw*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Cold Rain*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Currents*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Night Moves*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Quiet Boom*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Garden Moves*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist
- Backyard-Night Sounds*
2000
Intaglio and relief in color
16" x 15"; edition 15
Collection of the artist

Backyard-Fall

2000

Intaglio in color

16" x 15", edition 15

Collection of the artist

*September-Weather from
the West*

2000

Intaglio and relief in color

18" x 30", edition 12

Collection of the artist

Winter River

2001

Intaglio and relief in color

18" x 30", edition 15

Collection of the artist

Tyger! Tyger!

2001

Intaglio in color

10" x 11", edition 20

Collection of the artist

Works on View at James Branch Cabell Library, Special Collections and Archives

William Blake
1970
Intaglio in color
13" x 12", edition 50
Collection of the estate of
Larry Levis

T.S. Eliot
1972
Intaglio in color
18" x 12", edition 25
Collection of the artist

William Faulkner
1972
Intaglio in color
18" x 24", edition 40
Collection of Mary Flinn,
New Virginia Review

James Branch Cabell
1972
Intaglio in color
18" x 24", edition 25
Collection of VCU's
James Branch Cabell Library
Special Collections and
Archives

Baudelaire III
1984
Intaglio with color
12" x 9", edition 15
Collection of Gregory
Donovan

*Rimbaud in Marseilles by
Charles Wright*
1964 and 1995
Etching
6" x 7", edition 8
Collection of the artist

Izumi Shikibu
1992
Drypoint, etching,
relief, monoprint with
hand coloring
22" x 15", edition 10
Collection of VCU's James
Branch Cabell Library
Special Collections and
Archives

6 Poems
1964
Poems by Charles Wright,
etchings by David Freed
9" x 6" x 1/4" chapbook,
edition 20
Collection of the artist

Yard Journal
1985
Poem by Charles Wright
with 6 etchings in color
10" x 12" x 3/4" artist book,
edition 30
Collection of VCU's
James Branch Cabell Library
Special Collections and
Archives

Charles Wright
1993
Etching
10" x 7", edition 25
Collection of the artist

Philip Levine
1994
Intaglio
6" x 5", edition 25
Collection of the artist

What Light Guides This Hand
1991-92
8 poems in the tanka style
by Steven Lauthermilch
based on the work of Izumi
Shikibu with 8 intaglios in
color with a relief in a box-
portfolio
12" x 12" x 2", edition 12
Collection of VCU's James
Branch Cabell Library
Special Collections and
Archives

*An Ordinary Afternoon in
Charlottesville*
1996
Poem by Charles Wright
with color intaglio and relief
text and image incorporated
into a broadside
15" x 20", edition 20
Collection of the artist

An Ordinary Morning
1993
Poem by Philip Levine with
color intaglio and relief text
and image incorporated into
a broadside
23" x 15", edition 40
Collection of the artist

Two Trees
1992-93
Poem by Larry Levis with
color intaglio and relief text
and image incorporated into
a broadside
15" x 22" unfolded, 15" x 8"
folded in portfolio.
One-leaf book. edition 30
Collection of VCU's
James Branch Cabell Library
Special Collections and
Archives

*Elegy with a Thimble of Water
in a Cage*
1992-93
Poem by Larry Levis with
two etchings in a book
10" x 12" x 1/4", edition 40
Collection of VCU's James
Branch Cabell Library
Special Collections and
Archives

Two Poems:
East of the Blue Ridge,
Our Tombs are in the
Dove's Throat; An Ordinary
Afternoon in Charlottesville
1996

Poem by Charles Wright
with color intaglio and relief
text and image incorporated
into a broadside
15" x 20", edition 20
Collection of the artist

E.S.M.
1998

Intaglio with color
9" x 12", edition 10
Collection of Elizabeth
Morgan

Steven Lautermilch
1997

Intaglio
10" x 10", edition 10
Collection of the artist

George Held
1998

Etching
6" x 6", edition 10
Collection of the artist

Gregory Donovan

1995
Intaglio
6" x 9", edition 10
Collection of the artist

The Simple Truth

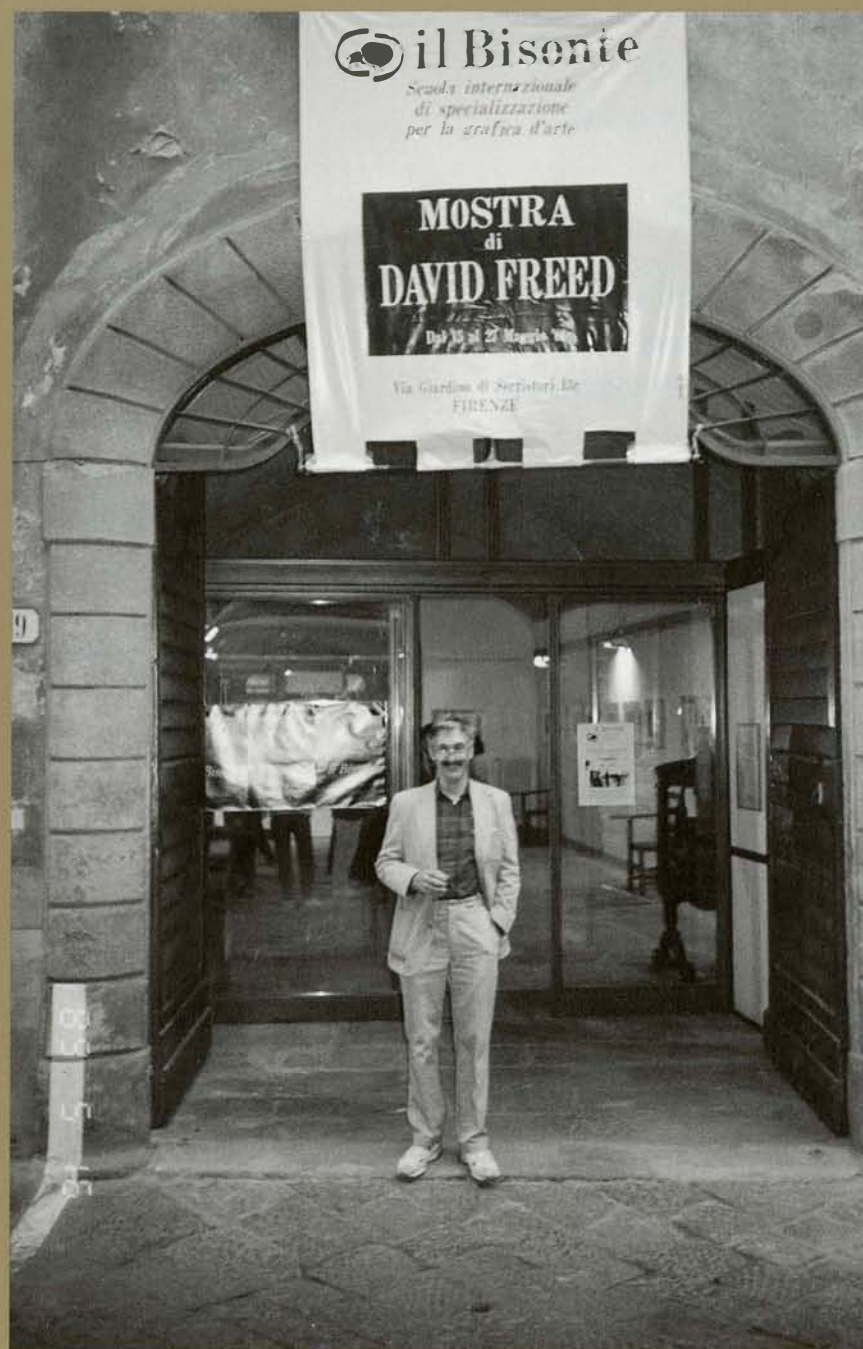
1998
Poem by Philip Levine with
color intaglio and relief text
and image incorporated into
a broadside
22" x 10", edition 20
Collection of the artist

M. Flinn

1997
Drypoint
15" x 6", edition 10
Collection of the artist

K.C.

1996
Etching and relief
12" x 9", edition 10
Collection of the artist



Florence, 1989

Tour of the Exhibition

Anderson Gallery
Virginia Commonwealth University
School of the Arts
Richmond, Virginia
August 31-October 28, 2001

Shaqab College of Design Arts Gallery
Doha, Qatar
November-December 2001

Olin Hall Galleries
Roanoke College
Salem, Virginia
January-February 2002

Visual Arts Center
TCC at Olde Towne
Portsmouth, Virginia
May-July, 2002

Organizations interested in presenting *David Freed: Printmaker*
are encouraged to contact Ted Potter, Director of the Anderson Gallery.



Photo by Beverly Soroka

Mary & David
Sylvania, Ohio, 1965

Artist's Acknowledgements

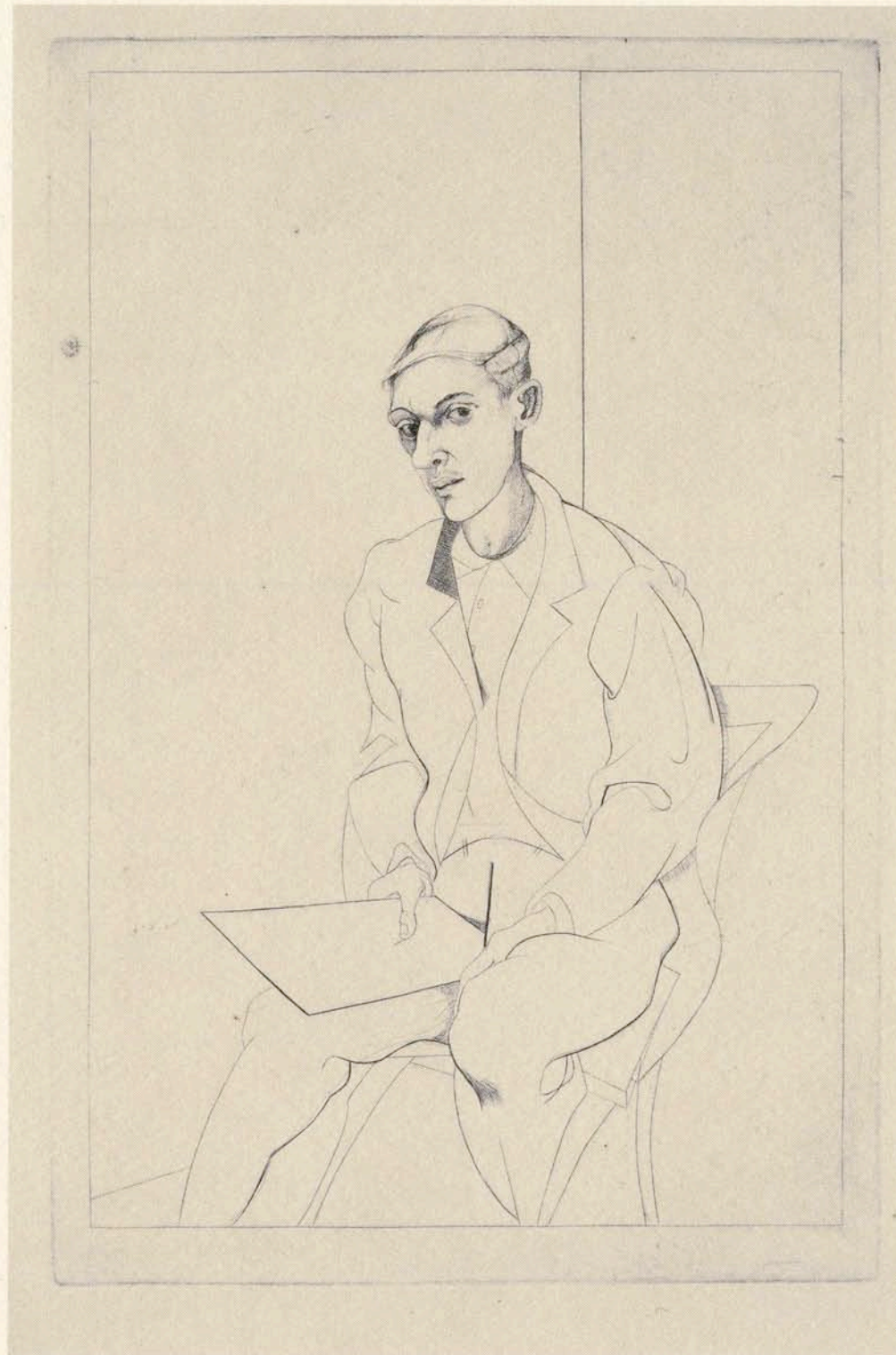
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Anderson Gallery
Virginia Commonwealth University
School of the Arts
Richmond, Virginia

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