

Choice

Anderson Gallery VCU School of the Arts

¹ "Mid-Atlantic Reviews:
Richard Carlyon." *Art Papers*,
July/August 2002, p. 40.

² This and the following
quotation derive from an
unpublished statement
written by the artist in 1975.

Checklist dimensions are given
in inches, by height, width,
and depth. Unless otherwise
noted, works are lent courtesy
of the artist's estate.

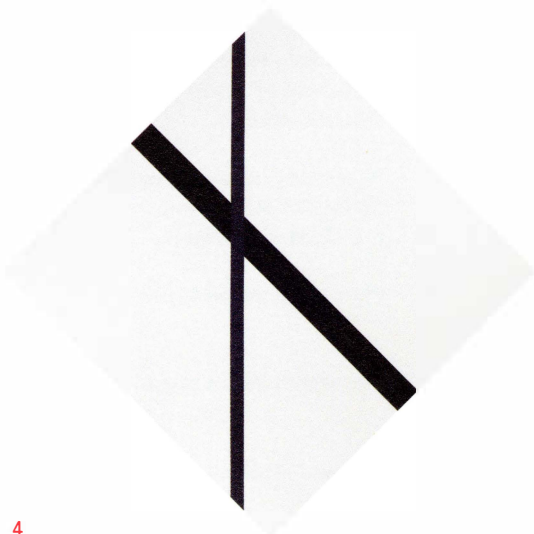
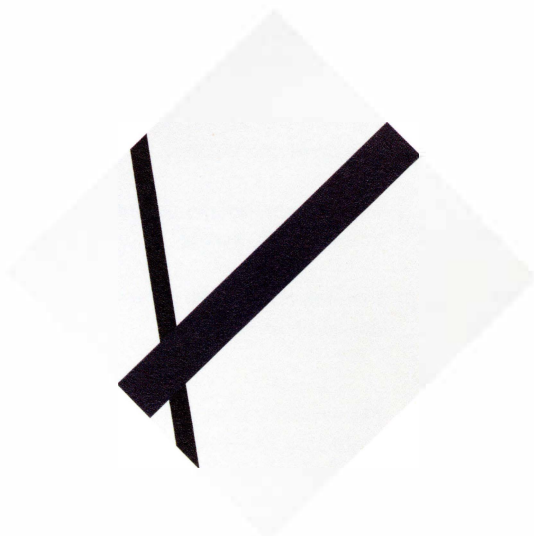
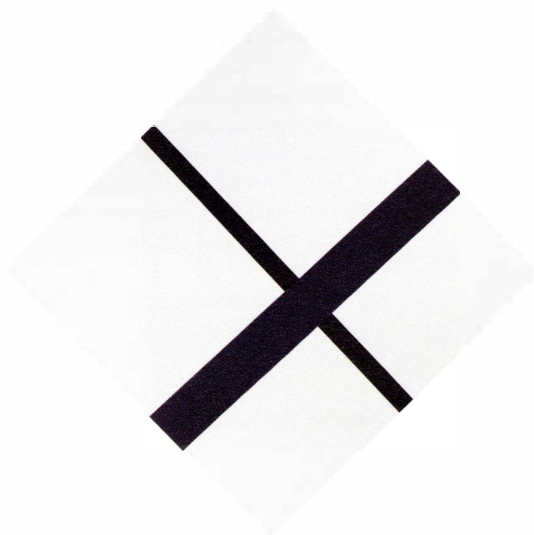
The paintings, drawings, collages, videos, and related objects assembled for the Anderson Gallery's installation reveal a limber yet resolute vision often undergirded by the artist's passionate interest in dance. Notes from a studio conversation with Richard Carlyon in February 2003 provided a starting point for considering how this portion of his retrospective might take shape. Among various other topics, Carlyon took great delight in describing a project then underway that entailed intense scrutiny of choreographer Martha Graham's rehearsal films from the 1930s to the 50s. With the support of a grant from the Virginia Commission for the Arts, he had spent eight days viewing these films at the Graham Trust in New York City, carefully plotting and later superimposing the paths that the dancers created on the space of the floor as they performed her pieces. Nineteen studies on graph paper resulted; each is an intricate, meticulously woven maze of line and pattern affirming Carlyon's realization that a keen graphic sensibility was integral to Graham's genius. He had planned to eventually render his *Dance Maps* as much larger ink-on-parchment drawings.

Years earlier, Carlyon's own experiences as a choreographer yielded similar insights. Compelled to revise a group work for five dancers in compliance with the spatial demands of a new venue, he undertook what became a drawing exercise. His conception of drawing as a form of "graphic notation," a flexible open-ended definition that allowed him to resume drawing in the mid-1990s after abandoning it for a decade, seems to have originated in this context. With regard to dance, Carlyon's graphic notations offered a means of analyzing how the space of a stage is animated; in other words, he asked, how does one take possession of that rectangle? This query helped define not only his understanding of performance work, but also his approach to activities in other arenas, where the physical parameters might be determined by a video monitor, a sheet of parchment paper, or the expanse of a canvas. "Syncopated sensory encounters," a description Paul Ryan applied to the contents of the artist's 2002 solo show, aptly summarizes the outcome of Carlyon's response to this challenge.¹ Over the years, employing a particular style of video editing, unconventional means of making drawings, multi-panel (or monitor) formats, and serial imagery, he created a stimulating array of variations on this theme.

The language Carlyon used to characterize his paintings as "entrances, exits, passageways, channels, corridors or aisles through varying levels of space and time" reinforces the connection with dance and bodily movement.² In part because of the Anderson Gallery's ample exhibition space, this installation ultimately included a survey of his paintings over a 25-year period, beginning with a selection of his brightly colored canvases from the mid-1970s. It concludes with a pair of paintings from the last group he completed, in which segmented and sometimes partially obscured letters and words, rendered in various shades and sheens of gray, are the primary component. Within this timeframe, along with notable individual paintings, four important series are represented. In each, Carlyon either combined consecutive canvases to create mesmerizing, motion-filled networks of interrelated lines, or arranged discrete rectangular panels into rhythmic compositions dedicated to well-known choreographers. Whether comprised of letters, lines, or shapes, these visual puzzles spark a sequence of physical sensations and mental activities capable of directing the viewer's attention, as he described it, "on, over, behind, around, across and through fragments, details, interruptions and intervals." Here, Carlyon proposes a way of seeing that is quintessentially choreographic.

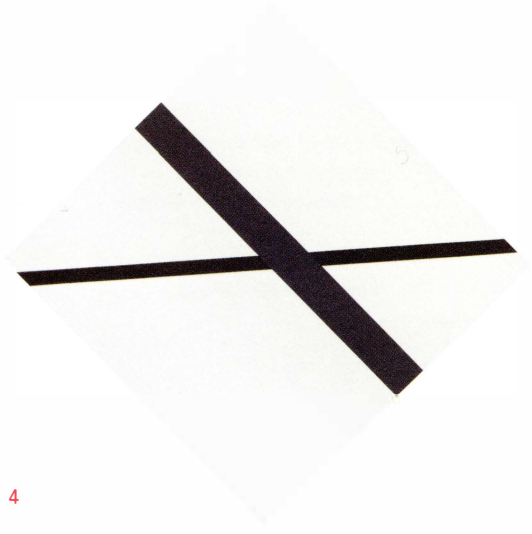
During the spring of 2008, Carlyon's studio on West Broad Street was photographically documented, and the contents inventoried and packed. Its reassembly introduces the exhibition at the Anderson Gallery, together with selected self-portraits dating from the late 1950s to the early 90s. The methodical disposition of every item contained within this work space conjures a deliberation and preparedness in which choice always resides as the necessary counterpoint to chance. Carlyon grappled with both of these elements in his work, recognizing the significance of each, and yet he never wavered from a course of action once it was determined. The fact that he was able to accommodate and balance both sides of this creative coin constitutes another measure of his success.

Ashley Kistler
Director

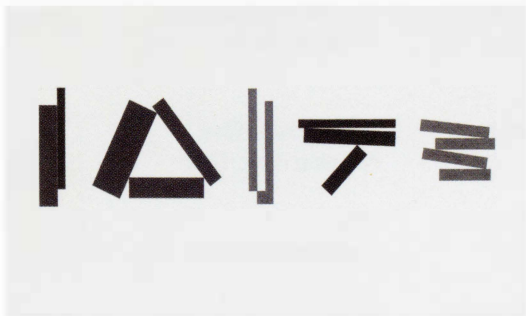


Paintings

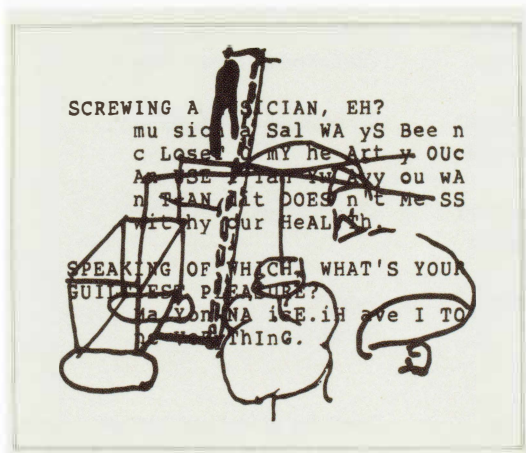
1. from an idle position. While listening	2001 53 x 71	Polymer emulsion, graphite, and watercolor on wood panel Collection of Media General, Inc.
2. given. Differently however	2000–01 58 x 74	Polymer emulsion and graphite on wood panel Collection of Cynthia S. Becker and the late Edward J. Becker
3. Watchman's Sleep (to Mallory Callan)	1988–89 39 x 78	Polymer emulsion on canvas Collection of Hiter and Jil Harris
4. Diamond Series: Be-fore, (du-ring), while, la-ter, Since	1985 84 x 84	Liquitex and acrylic polymer emulsion on canvas
5. S-W-E-E-P-E-R	1985 48 x 54	Liquitex and acrylic polymer emulsion on canvas; Collection of Jason and Cheryl Carlyon
6. THISIS	1984 75 x 66	Liquitex and acrylic polymer emulsion on canvas Collection of Altria Group
7. ABOVE / beyond	1984 75 x 66	Liquitex and acrylic polymer emulsion on canvas Collection of Altria Group
8. (here and there)	1984 75 x 66	Liquitex and acrylic polymer emulsion on canvas Collection of Altria Group
9. ...over (AND) above	1984 75 x 66	Liquitex and acrylic polymer emulsion on canvas Collection of Altria Group
10. Painting in 10 Parts: Part One (Angelica), Part Two (Lackawanna), Part Three (Henrietta), Part Four (Palmyra), Part Five (Attica), Part Six (Batavia), Part Seven (Elmira), Part Eight (Tonawanda), Part Nine (Ithaca), Part Ten (Chautauqua)	1984 30 x 30 62 x 178 overall	Liquitex and acrylic polymer emulsion on canvas
11. Signal VIII (Off Sides For David Gordon)	1983 104 x 139	Liquitex and acrylic polymer emulsion on canvas
12. Signal X (Notation For Lucinda Childs)	1983 63 x 82½	Liquitex and acrylic polymer emulsion on canvas
13. Signal IX (Tri-Splice For Yvonne Rainer)	1983 78 x 105	Liquitex and acrylic polymer emulsion on canvas
14. Signal VII (Tuner For Trisha Brown)	1982 118½ x 28½	Liquitex and acrylic polymer emulsion on canvas



15. Screen II: for John Cage	1982 72 x 84	Liquitex and acrylic polymer emulsion on canvas
16. Marker IV (Lisbon)	1982 42 x 78	Liquitex and acrylic polymer emulsion on canvas Courtesy of the Longwood Center for the Visual Arts, Farmville, VA; Gift of Jack Blanton for The Jack Blanton Collection, 2007.23.8
17. Pelasgian Slate IV (Eurynome)	1981 66 x 75	Acrylic polymer emulsion on canvas Collection of Jason and Cheryl Carlyon
18. Slate #1	1976 67½ x 93	Liquitex on canvas
19. Panama Cut	1975 97 x 32	Liquitex and acrylic polymer emulsion on canvas Courtesy of the Taubman Museum of Art, Roanoke, VA; Gift of Eleanor Ruffy Carlyon, 2006.038
20. Transfer	1975 85 x 57	Liquitex and acrylic polymer emulsion on canvas
21. Trinity for a Nomad (For George Karney)	1975 80 x 73	Liquitex and acrylic polymer emulsion on canvas
22. WALKAROUND	1975 97 x 31¼	Liquitex and acrylic polymer emulsion on canvas
Drawings and Collages		
23. said. So #3	2004 25 x 24	Pigmented ink on vellum Collection of Elizabeth King and Carlton Newton
24. missaid #2	2003 20 x 17½	Pigmented ink on vellum
25. invisible. In other words	2003 23½ x 13¼	Pigmented ink on vellum Collection of Jason and Cheryl Carlyon
26. to the letter. Received	2003 23½ x 17¼	Pigmented ink on vellum Collection of N. R. and R. C. Schandelmeier
27. noted. While watching #3	2003 6⅞ x 17¼	Pigmented ink on Mylar
28. noted. While watching #4	2003 6⅞ x 17¼	Pigmented ink on Mylar
29. noted. While watching #5	2003 6⅞ x 19⅜	Pigmented ink on Mylar
30. noted. While watching #6	2003 6⅞ x 19¼	Pigmented ink on Mylar



40

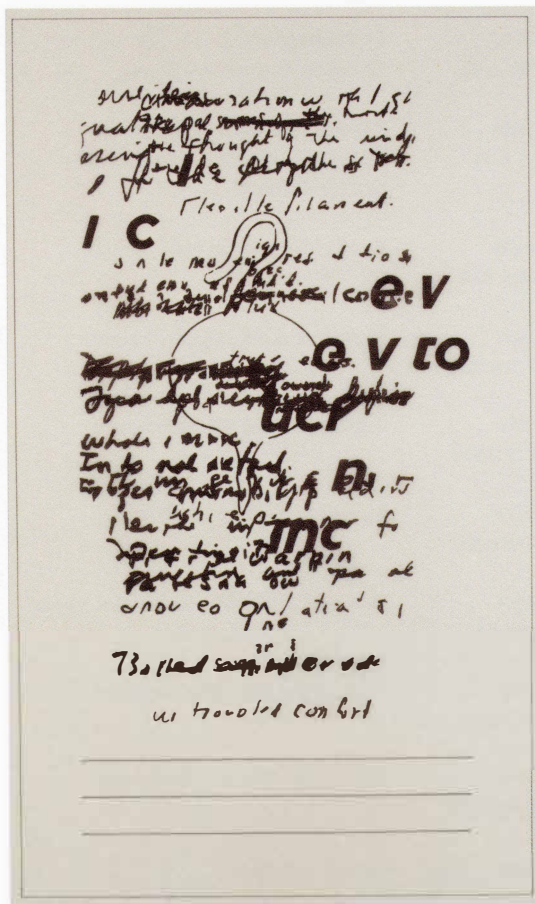


39



36

- | | | |
|--|--------------------------------|--|
| 31. Followings: from above, so below An Ensemble of Dance Maps | 2000
8½ x 11 | 15 drawings from a series of 19
Pencil on graph paper |
| 32. Surge I: Monday | 1999
25¼ x 40 | Pigmented ink on parchment
Collection of Cade Martin |
| 33. Surge II: Tuesday | 1999
31 x 36 | Pigmented ink on parchment
Collection of Julia and Randy Boyd |
| 34. Surge V: Friday | 1999
28¾ x 40 | Pigmented ink on parchment
Collection of Justin Brown |
| 35. Surge VI: Saturday | 1999
21 x 35 | Pigmented ink on parchment
Collection of Joan Gaustad and Gerald Donato |
| 36. Souvenir I | 1998
19 x 24¼ | Pigmented ink on parchment |
| 37. halted. Until exposed | 1998
27¼ x 23¾ | Pigmented ink on parchment |
| 38. on a surface. Nonetheless | 1998
27¼ x 35¾ | Pigmented ink on parchment |
| 39. Citing V: guilty pleasures. As shown | 1998
27¼ x 32¾ | Pigmented ink on parchment |
| 40. Portrait of an Imaginary Wall II | 1998
23 x 38 | Polymer emulsion on blotter paper |
| 41. Out of Print V: imagined. Such as if | 1998
18 x 29¾ | Pigmented ink on parchment |
| 42. Out of Print VI: necessarily. Otherwise | 1997
15¾ x 31¾ | Pigmented ink on parchment |
| 43. Self Portrait | 1986
17¼ x 14¼ | Pencil on paper |
| 44. Self Portrait #2 | 1986
19½ x 27 | Charcoal on paper |
| 45. Self Portrait #4 | 1986
19½ x 27 | Charcoal on paper |
| 46. Self Portrait #5 | 1986
19½ x 27 | Charcoal on paper |
| 47. INTERLUDE No. 4 (Ear Ache) | 1984
20 x 29¾ | Polaroid photographs, screws, grommets, and pencil on board |
| 48. Untitled | 1973
24 x 18,
or 18 x 24 | 7 collages
Marker, charcoal, cut and pasted paper |
| 49. Untitled | 1973
18 x 24 | Charcoal and pastel on paper |
| 50. Self Portrait | 1965
18¾ x 12¾ | Pencil on paper |



25



60

51. Self Portrait

1958
35% x 26%

Oil and pasted papers
on paperboard

Videos and Photographs

52. A Saying of Sorts

2001

Six-channel video
Running time: 17:35

53. There Then Now

1999–2000

Video
Running time: 5:50

54. Flight Song

1996–2001

Video
Running time: 5:33

55. Blind Spot (Red)

1992–93
20 x 24

Chromogenic photograph
Collection of Susan Glasser

56. Blind Spot (Blue)

1992–93
20 x 24

Chromogenic photograph

57. Blind Spot (Yellow)

1992–93
20 x 24

Chromogenic photograph

58. Red Again

1989

Video
Running time: 7:07

Other Works

59. Studio

2008

Contents of Richard Carlyon's studio
Located at 723 West Broad Street,
2002–08

60. Selected untitled books

1988–96
11 x 8%

Xerox prints

61. Selected postcards

1984–85
4 x 6

Sent by Richard Carlyon
to Nancy Schandelmeier,
Aix-en-Provence, France

Early & Late Eleanor

Reynolds Gallery

When Pete Humes reviewed Richard Carlyon's 2005 exhibition at the Reynolds Gallery, he titled his article, appropriately enough, "The Leader of the Pack." In it, he brilliantly summed up what had been not only a life of artistic exploration, discipline, and the pushing of boundaries but also one dedicated to intellectual challenges and to teaching as a way of inspiring others about the importance of creative pursuits. More than anyone in this artistic community, Richard Carlyon was able, through his extraordinary talents as both an artist and a teacher, to instill in students and a significant part of the Richmond community a greater understanding of the power and importance of contemporary art.

I clearly remember the first time I became aware of Richard Carlyon; I had the feeling he would have an important impact on my life. I had signed up for his Contemporary Art History class at VCU. It was taught in a stadium-style lecture room in the Hibbs building; usually there was standing room only. As I entered the room on the first evening of class, I saw this rather slight, but elegant figure dressed in black with an amazing shock of silver hair and then heard the most contagious laugh come from him, which filled the room. It was the kind of laugh that makes you feel as if you have missed something very funny. The class was at the end of the work day in the dreaded 7–9:40 p.m. slot. But instead of regularly checking the time, the feeling I had was that class would end too soon, before he told us all that was on his mind that evening. After the second session, I went up to him and told him about my idea of starting a contemporary gallery in Richmond that would exhibit works by artists from New York along with regional artists. He looked at me with an amused expression and said, "That's a good idea, Bev, but it will never work in Richmond." This was in the late 1970s, and contemporary art did not sell here; there was no market. However, because of artists like Richard Carlyon, among many others, I pursued my plan, always with the goal of living up to the high bar set by him.

The process of reviewing Richard's art so that the Reynolds Gallery could honor him by participating in this retrospective was enlightening. Even though I have known many of the different periods of his work, I was often surprised and overwhelmed by the strength of so many pieces that I was seeing for the first time. Initially, the focus of this exhibition was to be a survey of his early and late works. The idea was to show the remarkable progression that occurred over 50 years in which he moved from his early, richly colored expressionistic paintings to the late minimal-conceptual canvases for which he is best known. In early paintings like *Tree* and *Still Life No. 4* (both 1952), strokes of brilliantly colored oil paint are applied in a direct intuitive manner by an artist already confident of his medium and sure of his compositional structure. These paintings offered the perfect starting point. However, another theme kept recurring in Richard's work that also was compelling to follow; it was that of Eleanor Rufty, his muse.

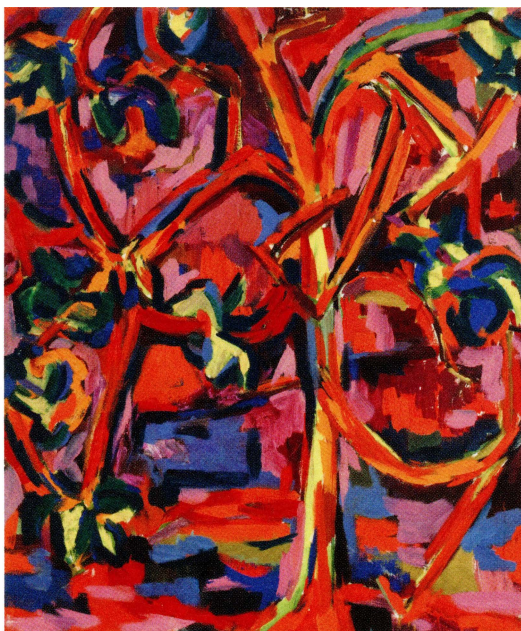
Eleanor first met Richard in New York in 1957, while she was on a student trip. They met again in 1958, when he came to Richmond for graduate school at RPI and Eleanor was a student model in the painting department. (Models at that time wore black bathing suits because nude models were not allowed.) *Eleanor 1* (1958) continues Richard's direct painterly, expressionistic approach. Colors are vivid; brushwork is bold; and the figure is planted solidly in space in a commanding position. There is also a series of stunning drawings of Eleanor from 1958 that have been in a portfolio since they were made, shown for the first time in this exhibition. In them, Eleanor, who is again seated, is captured in ink and oil pastel in a style directly influenced by that of Willem de Kooning; Richard would have been very familiar with de Kooning's art from his years of living in New York City. Judging from the fire of excitement and energy in these drawings, an affectionate bond clearly started between Richard and Eleanor in those early classroom sessions. They were married in 1961.

As the direction of Richard's work changed in the 1960s, taking on a more restrained expression, his drawings of Eleanor became simple compositions in black ink on paper of, for example, her bouffant hair with a bow. At this time, Richard also began making minimalist-looking ink drawings on paper of buttons on a shirt tab or a simple pointed collar. Removing all that was not essential, he was looking for the essence of form and composition. His paintings soon became conceptual structures featuring bands of color, thinly painted but saturated in hue. These abstract paintings, a long way from the early representational works of the 1950s, are challenging explorations in the expressive possibilities of form and color. In *First Song (For Eleanor)* (1975), Richard brilliantly captures an intense expression through abstraction, by layering shifting bands of candy-colored pink to create a field of color that engulfs the eye.

In a later phase of his art, Richard reduced his color palette as well, moving away from intensely saturated hues to create a variety of minimalist works limited mostly to grey, black and silver. He also began using new methods and new materials. For example, the series *Just Before the Movie Begins* (1998) was made with polymer emulsion on blotter paper. Several series of drawings, done in sumi ink on vellum, are composed using chance methods; they feature graphic notations as well as text and sign-language symbols. All of these works show how Richard was willing to explore radically new directions in his art in order to create compositions that would challenge the viewer in profound and unexpected ways.

Reynolds Gallery presents *Early & Late* and *Eleanor*, parallel exhibitions honoring a life lived well and a legacy of artistic integrity.

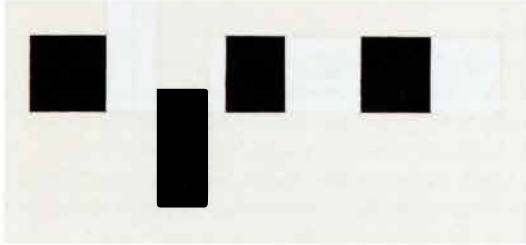
Beverly W. Reynolds
Director



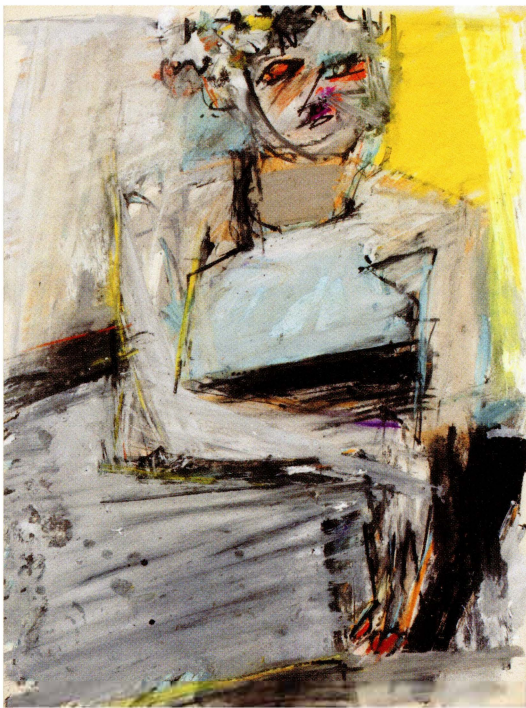
10



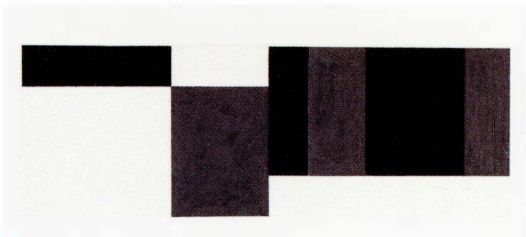
4



1



18



1

Early & Late

1. Just Before the Movie Begins I-IV	1998 19 x 24	Polymer emulsion on blotter paper
2. Iron, Lead...	1987 78 x 60	Polymer emulsion on canvas
3. Olympian Slate IV-A: Briareus	1981 57 x 84	Acrylic polymer emulsion on canvas
4. Untitled	1965-67 20 x 26	Paint on paper
5. Untitled	1965-67 23 x 18	Paint and pasted papers
6. Untitled (Mannequin Series)	1965 84 x 88	Oil on canvas
7. Untitled	1958 50 x 44	Oil on canvas
8. Untitled	1957 40 x 50 1/4	Oil on canvas
9. Still Life No. 4	1952 24 x 28	Oil on canvas
10. Tree	1952 36 x 30	Oil on canvas
Eleanor		
11. Out of Blue (To Eleanor Rufty)	1986-1988 60 x 84	Polymer emulsion on canvas
12. First Song (For Eleanor)	1975 82 x 79	Liquitex and acrylic polymer emulsion on canvas
13. Eleanor	1968 16 1/2 x 13 1/2	Ink and pencil on paper
14. Eleanor	1965 22 x 28	India ink on paper
15. Eleanor #1	1965 40 x 26	Charcoal on paper
16. Eleanor 1	1958 69 1/2 x 62 3/4	Oil on canvas
17. Eleanor 2	1958 70 x 63	Oil on canvas
18. Untitled	1958 24 x 18	3 drawings Ink, pastel, and gouache on paper
19. Untitled	1958 24 x 18	Ink on paper

Interval

1708 Gallery

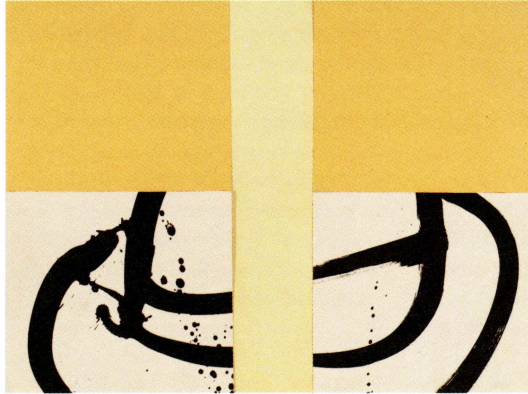
Richard Carlyon was uninhibited by the unknown. He even ventured into the unknowable, knowing only that this chance-direction would lead to a true place of making, of creating without predetermined thought. He referred to his work once as “mediation between polarities,” or the interval — the space in-between. Carlyon reveled in the value of that stop-action time, the indefinable space between here and there. His work referenced these in-between spaces formally, conceptually, and often with sly humor, with a true grin.

Carlyon worked with the work in mind, within that interval between the beginning and the end of the art-making process. His art-making was about art, in the making. This bit of history is seen in the work itself — the happenings of his process, a space in-between time and creation, and in-between the artist and the art object. He created open spaces with and in his work — sometimes quiet, sometimes activated, sometimes suggested — with the use of line, strips, or “tracks,” planes on planes of paint and color, and spaces between materials, between figure and ground, between effect and content, and between actions.

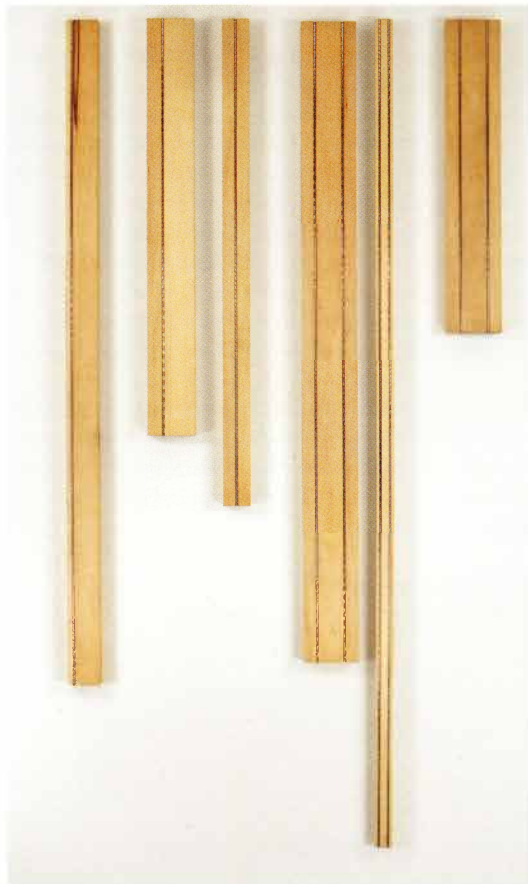
Carlyon offers a sense of risk-taking and movement in his work that crosses formal boundaries — across lines, the layering and over-layering, the movement between mediums, across bodies of work, and camps. We encounter these events within his work often — as intervening lines, colors, planes, and materials; as hardware between masses; and within the spaces between layers of paper. Even the distance between individual works becomes important. This multidimensional association of space and time allows the in-between to come forward and remain fully in the viewer’s perspective, while suggesting a certain “quality of repeating rhythms,” as Carlyon described it.

Richard Carlyon was sincere and serious, but also full of humor and surprise. His grin will never diminish, nor will his passion. His work suggests serious laughter and a cunningness that exists in-between formal art concepts and across mediums. Carlyon was a coyote — young and old, serene and sly, laughing and crying, but especially all things in-between. The coyote hunts for “a something” and finds something else. The hunt was Richard’s practice, and the something else was what he found in the interval.

Brad Birchett and Gregg Carbo
Co-Curators



20



3

1. Rock Video	1996–1998	Three-channel video Running time: 14:51
2. A Screwing	1995 48 x 99¼ x 3	Wood and metal; Collection of Jean Crutchfield and Robert Hobbs
3. Woodworks	1993 96 x 152¼ x 2½	Wood and chrome-plated brass
4. Jump Chain	1991 5¼ x 16 x 7¼	Wood, metal, and enamel paint
5. Signal V: Jersey Crosscut	1979 75 x 75	Liquitex and acrylic polymer emulsion on canvas
6. Marker III: Point Gratiot	1979 45 x 87	Liquitex and acrylic polymer emulsion on canvas
7. Untitled	c. 1977–1979 65¼ x 131¼	Polymer emulsion on canvas
8. Igor's Gate	1975 69 x 75	Liquitex on canvas
9. Igor's Gate Open	1975 69½ x 75½	Liquitex on canvas
10. East of Suez	1975 77 x 70	Liquitex and acrylic polymer emulsion on canvas
11. CHARLEMAGNE	1975 97 x 19¼	Liquitex and acrylic polymer emulsion on canvas
12. MAGELLAN	1975 97 x 19¼	Liquitex and acrylic polymer emulsion on canvas
13. Slow Rise	1968 17¼ x 19¼	Cut and pasted paper
14. Untitled	1968 13 x 10½	Ink, pencil, cut and pasted paper
15. Untitled	1968 13 x 10½	Ink, pencil, cut and pasted paper
16. Untitled	1968 13 x 10½	Ink, pencil, cut and pasted paper
17. Untitled	1968 13 x 10¼	Ink, pencil, cut and pasted papers
18. Untitled	1967 22 x 18	Paint, cut and pasted paper
19. Untitled	1966 25 x 26¼	Paint, cut and pasted paper
20. Window View #1	1965 20 x 26	Ink and pasted paper
21. Chamber of Poets	1958 59 x 33	Oil and pasted paper on cardboard

Chance

Visual Arts Center of Richmond

The collages and related works in this exhibition, created over more than four decades, trace Richard Carlyon's nimble sense of humor and his imaginative interpretation of found objects and all manner of materials. A prolific artist, Carlyon explored his ideas through a variety of media, including painting, drawing, video, performance, and collage. His interest in collage and the element of chance extends to the layering, surface tension, obscuring of certain elements, and use of text also evident in his paintings, drawings, and videos.

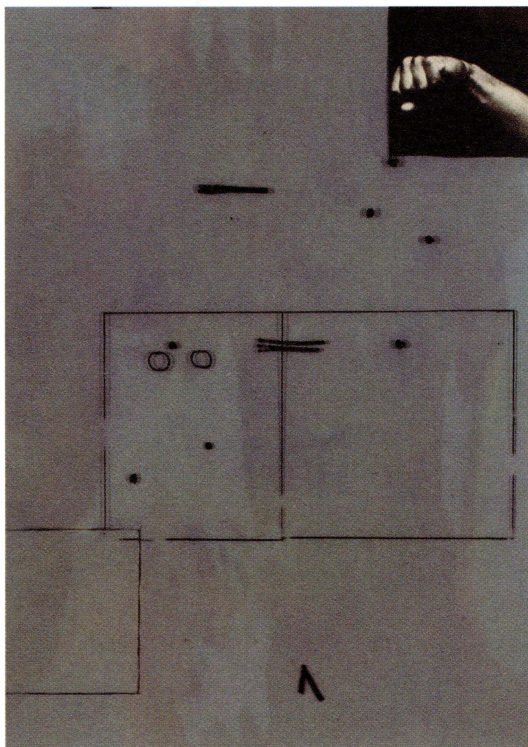
According to archaeological investigations, collage techniques have been used since the invention of paper in China around 200 BC. But it is the twentieth-century Modernist art movement that claims collage as an art form. George Braque and Pablo Picasso are well known for their experimental approach to collage as a means of exploring the relationship between painting and sculpture. Kurt Schwitters, Marcel Duchamp, and Henri Matisse continued to combine various materials on the surface plane throughout the early twentieth century. Carlyon certainly would have studied works by these artists while he was enrolled as a Liberal Arts major from 1948 to 1950 at the University of Buffalo. It is likely he would have seen their works at the Buffalo Museum or the Albright-Knox Art Gallery, and in Germany and Paris after being drafted in 1953.

By scavenging and using a wide array of materials — patterned papers, photographs, parts of various objects — Carlyon allowed chance to become part of his creative process. The work of John Cage and the significance this post-war composer placed on being attentive to one's surroundings especially helped shape the ingenuity and whimsy that characterized Carlyon's approach to collage. In the studio, Carlyon employed Cage's idea of applying systemic procedures in the creation of his collages, and this methodology allowed entirely new ideas to emerge.

Carlyon's incorporation of materials and objects found in the ordinary world brought a new level of meaning to his work. The appearance, for example, of a scrap of a commercial advertisement, a self-portrait Polaroid snapshot, or a note from his son, Jason, imparts to these collages not just formal properties but also semiotic characteristics. In addition to the images and textures created with paint, ink, and other traditional art materials, the possibilities for meaning and content in collage may be richer and more complex because of the associations that found objects and materials have with their original uses and contexts. They also open up a range of interpretations for the viewer, allowing the viewer to become part of the creative process.

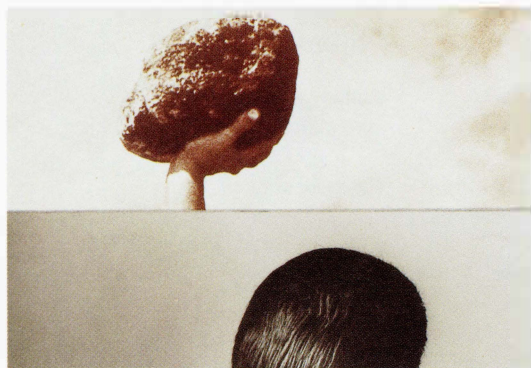
For Carlyon, experiencing the world by being open to whatever may occur became an essential ingredient in his creative process. This approach to both life and art is beautifully reflected in his collage and assemblage work.

Katherine Huntoon
Director of Exhibition Programming



5

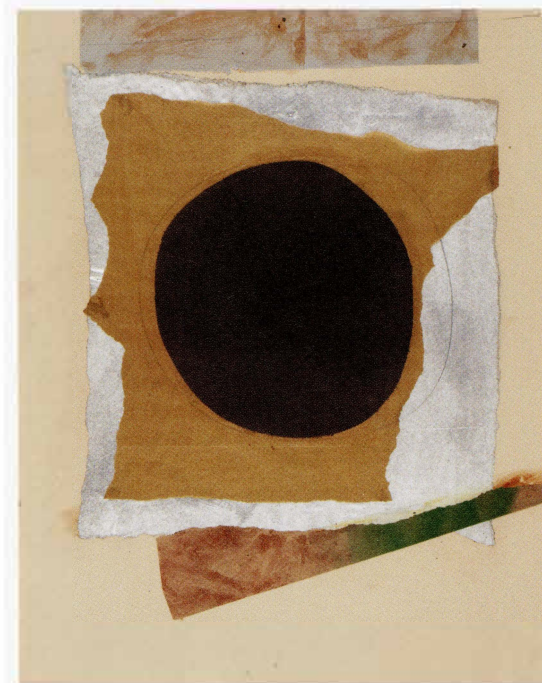
1. **Side Show** 2000 12 x 9 Acrylic paint, pencil, and pasted paper
2. **Robber's Lair** 2000 12 x 9 Acrylic paint, pencil, and pasted paper
3. **Untitled #3** 2000 14 x 11 Pasted paper
4. **Untitled #7** 2000 11 x 14 Pasted paper
5. **Her Next-to-the-Last Dream** 1997-98 30% x 43% Ink, acetate, acrylic, and photographs
6. **A Hanging** 1995 59 x 70 x 1 1/2 Metal, gesso, acrylic paint, and linen mounted on wood
7. **Posed For #1** 1995 19 1/8 x 24 3/4 x 1 Wood
8. **Posed For #2** 1995 19 1/8 x 24 3/4 x 1 Wood
9. **Posed For #3** 1995 19 1/8 x 24 3/4 x 1 Wood
10. **Posed For #4** 1995 19 1/8 x 24 3/4 x 1 Wood
11. **Studio Tour in 4 Parts: Helena** 1989 24 3/4 x 19 3/4 Mixed media, carbon prints, and Polaroid photographs
12. **Studio Tour in 4 Parts: Elaine** 1989 24 3/4 x 19 3/4 Mixed media, carbon prints, and Polaroid photographs
13. **Slide Show No. 1** 1986 17 x 14 Pencil, acrylic paint, and pasted paper
14. **Construction #2** 1985 4 x 6 Mixed media
15. **Wires** 1984 17 x 14 Pencil, ink, acrylic paint, acetate, and pasted paper
16. **Wires** 1984 17 x 14 Pencil, ink, acrylic paint, acetate, and pasted paper
17. **Matinee #4** 1984 15 x 15 Mixed media, Polaroid photographs, and paper mounted on wood
18. **Intermission #4** 1984 15 x 15 Mixed media, Polaroid photographs, and paper mounted on wood
19. **Relic XIV: Genet** 1984 73 3/4 x 8 Mixed media and Polaroid photographs
20. **EASEL III: Shih** 1984 96 x 11 x 4 1/2 Mixed media and Polaroid photographs



21. **EASEL V: Wei Chi** 1984 Mixed media and
97 x 4½ x 8 Polaroid photographs
22. **EASEL IV: Ching** 1984 Mixed media and
96 x 16 x 3½ Polaroid photographs
23. **Keeper's Take** 1984 Mixed media; Collection of
27 x 14 x 7¼ Jason and Cheryl Carlyon
24. **INTERLUDE No. 1, (Migraine)** 1984 Polaroid photographs, screws,
20 x 29½ grommets, and pencil on board
25. **Grave Site #3** 1983 Pencil, ink, acrylic paint, wire
14 x 11 staples, acetate, and pasted paper
26. **Scar II (Dachau)** 1983 Acrylic and enamel paint, pencil, ink,
19 x 24 staples, acetate, and pasted paper
27. **Scar V (Auschwitz)** 1983 Acrylic and enamel paint, pencil, ink,
19 x 24 staples, acetate, and pasted paper
28. **Re-Run #1 (I Took Care Of It)** 1982 Mixed media
17 x 14
29. **Re-Run #4 (They Had It: We Got It)** 1982 Mixed media
17 x 14
30. **Re-Run #6 (A Clear Picture)** 1982 Mixed media
14 x 17
31. **Re-Run #8 (A Comic Slip)** 1982 Mixed media
17 x 14
32. **Re-Run #9 (Ripples)** 1982 Mixed media
17 x 14
33. **Re-Run #10 (Prophecy)** 1982 Mixed media
14 x 17
34. **Re-Run #11 (Artist's Proof)** 1982 Mixed media
14 x 17
35. **Re-Run #17 (I Don't See It: Do You See It?)** 1982 Mixed media
14 x 17
36. **Re-Run #20 (Poot)** 1982 Mixed media
14 x 17
37. **Re-Run #21 (Wednesday Night Dispatch)** 1982 Mixed media
17 x 14
38. **IN TER RUP TION 2** 1982 Mixed media
17 x 14
39. **Temporary Utility No. 1: Closet For Rodchenko (To be disassembled in Leningrad, USSR on October 31, 2017)** 1982 Mixed media
20 x 72 x 2½ and concealed objects



54



50

- | | | |
|---------------------------------|-----------------------|--|
| 40. Wall Album No. 1
Bark | 1982
13 x 16½ x 4½ | Mixed media
and Polaroid photograph |
| 41. Wall Album No. 2
(Echo) | 1982
21 x 12 x 4½ | Mixed media
and Polaroid photograph |
| 42. Untitled | 1972
24 x 18¾ | Ink on newsprint |
| 43. Untitled | 1972
18¾ x 24 | Ink on newsprint |
| 44. Untitled | 1970
14 x 16 | Ink, pencil, cut and pasted paper |
| 45. Florentine Memo | 1967
24¼ x 19 | Ink, envelope, stamp, and
pasted paper |
| 46. Sully Mound | 1966
26 x 20 | Paint and pasted paper |
| 47. Untitled | 1966
12½ x 16¾ | Ink, cut and pasted paper |
| 48. Omen | 1965
20 x 26 | Paint, cut and pasted paper |
| 49. Window of the Muse | 1965
27½ x 21½ | Spray enamel and pasted paper |
| 50. Untitled | 1965
26 x 20 | Pencil, paint, and pasted paper |
| 51. Untitled | 1965
20¼ x 26¾ | Paint and pasted paper |
| 52. Untitled | 1963
57 x 50 | Oil and pasted paper on cardboard |
| 53. Self Portrait
(as a Jew) | 1962
29 x 22 | Gouache, ink, and pasted paper
mounted on cardboard |
| 54. Lolita | 1962
29 x 13 x 6½ | Wood, metal, and oil paint |
| 55. Untitled | 1960
57 x 50 | Oil on paper mounted on cardboard |
| 56. Portrait | 1960
35¼ x 32 | Oil, pasted paper, and wire staples |
| 57. Untitled | 1959
48½ x 60 | Oil and pasted paper on cardboard |
| 58. Keeper of the Hedge | 1959
48¼ x 59¼ | Oil and pasted paper on cardboard |
| 59. Kali #2 | 1956
57½ x 35¼ | Oil on canvas |

A N E X H I B I T I O N O F N E W
W A L L W O R K S, P A I N T W O R K S,
W O O D W O R K S, P H O T O W O R K S,
W O R D W O R K S, T E X T W O R K S,
A N D V I D E O W O R K S B Y
R I C H A R D C A R L Y O N W I L L
B E O N D I S P L A Y A T T H E
A N D E R S O N G A L L E R Y F R O M
S E P T E M B E R 29 - O C T O B E R 20.