





## acknowledgments

Ashley Kistler

This exhibition and catalogue would have been impossible to undertake without the ample help and willing participation of many individuals. Foremost among them is Dean Joe Seipel, whose multilevel support of this project and many others at the Anderson Gallery has long been essential to our planning and operation. Deep appreciation goes also to the 52 donors listed on page 3 for their generous contributions to this publication; and to Mary Flinn, Susan Glasser, and Megan Helfgott for lending key works to the exhibition. It is a special delight to feature and revisit *Detail*, a major sculpture on loan from the Virginia Museum of Fine Arts; and we are grateful to Alex Nyerges, Director; John Ravenal, formerly the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art; and Mary Sullivan, Registrar for the Permanent Collection, for making this important inclusion possible.

Written contributions to this catalogue—each composed in the midst of many other commitments—represent a real labor of love. An invaluable collaborator on an earlier project, Howard Risatti once again provides insights instrumental to our understanding of a complex subject. A marvelous short story by Dinah Ryan and eloquent essays by Elizabeth King and Lester Van Winkle illuminate various other aspects of Helfgott's creativity and accomplishments, expanding what constitutes by far the most comprehensive portrait of this artist and his work. Buffy Morgan's memorable poem adds another captivating layer to this mix. Fortunately, Angeline Robertson and Charley Foley of Scout Design applied their talents and tenacity to a very complicated puzzle, giving order to the chaos, while photographer Terry Brown proceeded diligently, as she always does, to visually capture the multiple dimensions of Helfgott's work. To everyone recognized here, I extend my heartfelt thanks and gratitude.

Traci Garland, Gallery Coordinator and Collections Specialist, and Michael Lease, Head of Exhibitions and Design, are exceptional colleagues in every respect. The success of each exhibition we have presented at the Anderson Gallery has depended in large measure not only on their many talents and initiative but also, and just as importantly, on the generosity, enthusiasm, and scrappy resourcefulness they unfailingly extend to every artist we engage. Working with Michael and Traci these past nearly seven years will remain one of the greatest pleasures and privileges of my professional life. In turn, we sincerely thank our capable corps of student assistants: Remy Ciuba, Liesa Collins, Molly Flanigan, OJ Knight, Tiara Lockett-Jones, Max Runko, Joe Shaffer, Ginna Shea, Skyler Thompson, Tiffany Vander Laan, David Withers, and Keena Williams.

Among many other gatherings over the years, Myron and I used to convene periodically to drink scotch and smoke cigars, though the cigars have long since disappeared from our wide-ranging conversations. During those visits, I was always amazed, indeed overwhelmed, by the nonstop activity taking place in his studio and the tireless experimentation with ideas and materials that marked each project he undertook. As we've met with increasing frequency over the last year to prepare for his retrospective, this impression has been powerfully reinforced time and again. His remarkable creative capacity for sustained invention is truly cause for celebration.

*Buddha Wisdom / What Women Have Told Me*  
(detail), 2005–06

## contributors

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Elizabeth Seydel Morgan is the author of five books of poetry, most recently *Spans: New and Selected Poems* (2014).

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Inside covers: Myron Helfgott's studio, 2014  
Back Cover: *Thinking of Yves-1*, 2010









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