2010-11-19

Harold Reddicliffe: Paintings from Three Decades

Reddicliffe, Harold
Boston University Art Gallery

http://hdl.handle.net/2144/1394

Boston University
November 19, 2010–January 16, 2011

Harold Reddicliffe
Paintings from Three Decades

Boston University Art Gallery
at the Stone Gallery

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Lynne Cooney

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ACKNOWLEDGMENTS

The Boston University Art Gallery (BUAG) is very pleased to present this exhibition of work by School of Visual Arts (SVA) Associate Professor of Painting Harold Reddicliffe. Since 1987, Harold Reddicliffe has tirelessly committed his time and energy to the School of Visual Arts and to the training of young artists in the rigors of painting and drawing. A highly respected artist, Reddicliffe is a dedicated and skillful painter whose still lifes imbue everyday objects with a sense of uneasy familiarity. Harold Reddicliffe: Paintings from Three Decades brings together over eighty works culled from the past thirty years, from his early paintings of assemblages of empty frames, portfolio cases, and plaster figures to his more recent focus on optical instruments and mechanical objects. It is obvious to say that an exhibition of this scope could not have been possible without the collaboration of the artist. This exhibition is a reflection of a long and productive artistic career, which became much more coherent to us through the artist’s direct participation. We are therefore indebted to Harold Reddicliffe’s meticulousness and patient oversight of every aspect of the planning process.

The possibility of this exhibition was realized through the support and assistance of numerous other individuals, both at Boston University and within the larger arts community. At Boston University, two individuals affiliated with the Boston University Art Gallery must be acknowledged foremost for their contributions. To Marc Mitchell, former director ad interim, for taking the initial steps in the planning of the exhibition and providing his indispensable advice towards its implementation. Also to Joshua Buckno, newly appointed gallery manager, for immediately stepping in and not only astutely managing the many details of the exhibition but also for his creative input and contribution to this publication.

In the School of Visual Arts, we are indebted to Lynne Allen, SVA director, for her generous contribution to and enthusiasm for the project. We are also grateful to Assistant Professor of Painting Dana Clancy for bringing the exhibition concept to the table. We would also like to thank Dean Benjamin Juárez and Walt C. Melissner, former Dean, College of Fine Arts, for their support.

We extend our sincere appreciation and gratitude to Associate Provost of Finance and Administration Hannelore Glaser, and to Professor Patricia Hills and the Department of Art History at Boston University for their ongoing guidance.

Importantly, assembling an exhibition of works produced over thirty years required the cooperation of numerous individuals and institutions. We are extremely grateful to the many individuals who generously loaned artworks from their collections to the exhibition. Without their faith and enthusiasm, this project would not have been possible. We would also like to specifically thank Dunham Townend of Hirschl & Adler Modern, New York, and Audrey Pepper, of the now-closed Pepper Gallery, for their assistance in acquiring paintings and tracking down lenders for the exhibition.

Other individuals provided their invaluable assistance in the production of the exhibition catalog. We are indebted to Stewart Clements and Will Howcroft of Clements/Howcroft, Boston, for providing the photography for the catalog. At Boston University’s Creative Services, we thank Nancy Smith-Hogan and Rachel York for their spirited guidance and diligence for deadlines in the publication’s production. We also thank Annie Laurie Sánchez for copyediting all the catalog text.

In addition to those already mentioned, the artist would like to thank Mimi Reddicliffe, without whose research skills, computer expertise, patience, and enthusiastic support, neither the exhibition nor catalog would have been possible. The artist also acknowledges that this catalog was made possible, in part, through a Massachusetts Cultural Council Individual Artist Grant.

With sincere appreciation, we thank the entire staff of the BUAG whose contributions brought this exhibition to fruition: Christopher Bain, Jessica Beavis, Evelyn Cohen, Elizabeth Hansen, Daniel Herr, Horatio Joyce, Amanda Matthews, Shayna Nestor, Erin Nolan, Molly Papows, Terrence Smith, and Rachel Tolano. Each member has been essential in arranging and actualizing the exhibition.

Lynne Cooney
Director ad interim
Boston University Art Gallery
EXTRAORDINARILY ORDINARY: NOTES ON A FEW (NOT SO) EVERYDAY OBJECTS

BY LYNNE COONEY
Harold Reddicliffe’s meticulously rendered paintings are populated by an eclectic collection of seemingly utilitarian objects: vintage cameras, antique clock keys, a cigarette lighter, marbles, a closed umbrella, and pairs of leather gloves. Composed either in groupings of objects or singular “portraits,” Reddicliffe’s subjects assert an idiosyncratic austerity, inhabiting painterly space not so much as the work’s protagonists, which would imply an impenetrable narrative, but more as strangely familiar residents; their place may be certain but their purpose is unclear. Compositionally, Reddicliffe’s subjects occupy front and center. From this conspicuous placement his paintings articulate a process of intense scrutiny that is not so demanding of our attention as to be peremptory; rather, they are invitational, calling for a closer reading that rewards in the revelation of even the most negligible detail. It is this visual complicity on the part of the artist and the viewer that shapes the works’ content and permits new associations to emerge. In Reddicliffe’s handling, the original function of the object, or assortment of objects, becomes an oblique reference—something to which we attach recognition but not necessarily a means through which we fully comprehend the meaning of the work. Thus, Reddicliffe’s paintings describe an abundance of intricate detail yet conceal any direct significance.

The evolution of Reddicliffe’s work begins, like that of many artists, in his years as a burgeoning art student. Born in Houston and raised in New Orleans, Reddicliffe moved to the Northeast in the late 1960s to attend Williams College in Williamstown, Massachusetts, where he intended to study art history. It was during his undergraduate studies that he also developed an interest in painting. Reddicliffe would further pursue his fine arts training, later receiving an MFA from the Hoffberger School of Painting at the Maryland Institute College of Art, where he worked almost exclusively with the figure. Following graduation, Reddicliffe found model fees too costly for his limited resources. As a creative compromise, he turned to still life painting, initially selecting objects that referred abstractly to the figure. He would later eliminate all figurative allusion from his paintings, instead favoring arrangements that cast various geometric objects. As these early paintings began to articulate a formal structure within the work, Reddicliffe explored other subject matter, such as images of antique clocks. Reddicliffe ultimately found these images to be direct and to hinge too closely on reverence for the object’s form and placement within the still-life setting. In both stages of conception and production, the object gradually shifts in meaning, without it being overly determined, presenting a range of interpretive possibilities. Reddicliffe’s paintings thus suggest something indeterminate, often by using delicate humor, and evoke something other than what is superficially depicted.

Unlike painting from photographs, which Reddicliffe steadfastly rejects in his own practice, the studio setting allows the artist the ability to explore the unexpected relationships that occur within the composition. Lollipop (fig. 1), a quirky little painting from 1995 (although most of Reddicliffe’s canvases are comparatively diminutive in size against the trend of larger-than-life paintings), is a deceptively minimal arrangement of a red lollipop reclining on a white enamel tabletop. Much of the
Mixer, 2003 (fig. 2), is perhaps one of Reddicliffe’s more enigmatic paintings but also depicts one of the more recognizable objects within his oeuvre. In the painting, the iconic and coveted KitchenAid standing mixer asserts itself in dramatic profile; its seductive orange surface (here reproduced in black and white) gleams against the rich blackness of the background, referencing both the formats of portrait photography and merchandise advertising. Mixer is not intended as a commentary on the types of objects promoted by high-end lifestyle retailers. However, it is above all a compelling object, and one that Reddicliffe resuscitates from its inanimate stillness and the weighted associations of consumerist critique. As in all of Reddicliffe’s paintings, our satisfaction derives not from the recognition of the thing itself (although that is inevitable) but from what is intimated and how. Mixer has an uncanny quality or an indescribable oddness. The suggestive coil of the cord around the mixer’s neck and the sinister position of the hook attachment lend a chilling, if mildly campy, quality to the painting (further exaggerated by the black and orange color palette). As Reddicliffe resists a singular interpretation, I cannot help but also conjure images of Disney animation where utilitarian objects fantasticly come to life.

Although a striking and somewhat humorous picture, Mixer does not overlook the attentiveness paid to the rendering of the object’s subtle features. As all of the artist’s still lifes are arranged in the studio, lighting—as previously mentioned—serves as a crucial element in the construction of the image. The theatrical play of light and shadow not only dramatizes the highlights and contours on the painting’s surface but also accentuates the three-dimensional space. The metal surfaces in Mixer reflect pools of light that seductively enhance the appliance’s desirability and status as a fetishized consumer object. Also, upon closer reading, the aluminum bowl, which seems to humorously cower behind its more dominant companion, reveals the reflected continuation of the surface of the enamel table as well as the extended space of the studio. Like Reddicliffe’s Lolipop, Mixer transforms the commonplace into something extraordinarily ordinary through evocative reinterpretation and the revelation of infinite detail.

Reddicliffe’s paintings speak to the secret life of objects. Extracted from the burden of use and function, Reddicliffe’s objects acquire a sense of formal grandeur. The acute attention to every line, contour, highlight, and shadow enables a transformation of his subjects, without becoming too self-referential, that evolves over long periods of viewing and visual experimentation. Reddicliffe’s paintings therefore necessitate a closer look; scrutiny and extended perusal have an open invitation.
PLATE 1
Ticket Stub and Envelope, 1987
Oil on canvas
8" x 10"

PLATE 2
Pink and Green Envelopes, 1985
Oil on canvas
9" x 9"
PLATE 3
Three Portfolios, 1990
Oil on canvas
27" x 36"

PLATE 4
Silenus, 1990
Oil on canvas
28" x 28"
PLATE 5
Solander Boxes, 1991
Oil on canvas
30” x 42”

PLATE 6
Portraits (R), 1998
Oil on canvas
24” x 36”
PLATE 7
24 Objects, 2001
Oil on canvas
11" x 17"

PLATE 8
Twelve Keys, 1998
Oil on canvas
8" x 10"
STACK OF GLOVES, 1997
Oil on canvas
9 x 9

THREE PAIRS OF GLOVES, 2001
Oil on canvas
9 x 30
PLATE 11
Microscope, 2003
Oil on canvas
21" x 21"

PLATE 12
Camera on Tripod (#2), 2004
Oil on canvas
14" x 21"
PLATE 13
Lighter, Lightbulb, and Camera, 2010
Oil on canvas
12" x 10"

PLATE 14
Cigarette Lighter with 44 Squares, 2006
Oil on canvas
12" x 10"
PLATE 15
Engines and Reflection, 2009
Oil on canvas
8" x 8"

PLATE 16
Objects from Overhead, 2010
Oil on canvas
15" x 12"
Paintings from three decades

Plate 17
Engine x 4, #1, 2009
Oil on canvas
6" x 6"

Plate 18
Engine x 4, #2, 2009
Oil on canvas
6" x 6"

Plate 19
Engine x 4, #3, 2009
Oil on canvas
6" x 6"

Plate 20
Engine x 4, #4, 2009
Oil on canvas
6" x 6"
Paintings from Three Decades

**PLATE 21**

Lighter and Lens, 2007
Oil on canvas
12" x 9"

**PLATE 22**

Device, 2003
Oil on canvas
21" x 14"
PLATE 23
Projectors and Cameras, 2007
Oil on canvas
20" x 20"

PLATE 24
Projector in Case, 2007
Oil on canvas
21" x 18"
Painting in the Age of Mechanical Obsolescence

By Joshua Buckno
To limit a discussion about Harold Reddickliffe's paintings to a specific series of work runs the risk of unfairly neglecting the rest of his extensive oeuvre. However, for the viewer fascinated with gadgetry and the ultimate promise of technology that engenders efficiency and ease, such a potential injustice may be well worth the risk—one cannot help but be enthralled with the images of cameras, lenses, toy airplane engines, microscopes, and binoculars. The objects that Reddickliffe selects for his paintings are produced and crafted with the finest precision. In turn, he renders his still life paintings with the same exactitude, focusing his attention on the design of quotidian objects that are now categorized as antique or obsolete. It is this aspect of his still life paintings that captures a vital paradox: the promise of newness that flattens and excites, yet over time ages and becomes a prisoner of time itself.

A fascination with the intricacies of machines, large and small, provided the creative inspiration for a small group of European and American painters working in the early twentieth century. The European Cubists, such as Pablo Picasso and George Braque, and their transatlantic followers—notably Gerald Murphy and Charles Sheeler—advanced the abstraction of the painted object in a manner that disassociated the parts of the object from its whole. Murphy, an American expatriate, captured the spinning gears of a watch in a colorful swirling composition that alluded to time and the movement of a watch's internal mechanisms, but did not resemble a recognizable timepiece. Sheeler depicted the smokestacks and conveyor belts of factories and the wheels and rods of locomotives, focusing on the geometry of the subject matter and morphing the objects into flattened compositions of shape, line, and tone. However, in Reddickliffe's paintings, we once again recognize the objects that fascinated these painters. These still life documents the absorption of mid-century modern design and technological advancement in objects of daily life. The paintings serve as reminders of the past—though his depiction of cameras, engines, and lenses becomes nearly ahistorical, as their meanings appear impervious on initial viewing.

Reddickliffe presents the objects of his paintings without sentimentality, nostalgia, or cynicism. Though some are decades old, the intention is not to evoke memories of a past golden age or reference the artist's personal life. Some of the ocular devices have been exhumed from basements and attics of family and friends and lent to Reddickliffe, whose fascination lies solely in the angles and curvilinear lines of the apparatuses. This aesthetic fixation is furthered in the paintings that captures a vital paradox: the promise of newness that flattens and excites, yet over time ages and becomes a prisoner of time itself.

A cursory glance at Reddickliffe's still life paintings easily informs the viewer of what is being depicted, but a deeper level of meaning—in fact, a rather humorous one—can also be constructed. The romance language equivalents to the term "still life" (nature morte, naturaleza muerta, etc.) all literally translate as "dead nature," a term abundant with connotations of life and death not present in the less fraught English term. With this in mind, a viewer may detect a sly joke in Reddickliffe's series of cameras or slide projectors. The cameras are depicted almost as portraits, with the now-archaic analog cameras standing on tripods or resting on a table top. They look regal and sturdy in their stance, some even menacing and virile with lenses pointed straight at the viewer and ready to "shoot" a picture. Furthermore, Projectors and Cameras (Plate 23) appeals to a wry sense of humor with the obsolete projector entangled in its own electrical cord. The archaic projector appears enfeebled and cumbersome, unlike the compact and wireless counterparts seen in today's digital age. Invoking the nostalgia that almost automatically attaches to our old "technology," the painting Slide Projector, with a small blue projector, a larger tan projector, and, in the background, an involved telescopic extension, reminds the viewer of the passage of time. The two bulky projectors are reminiscent of the large Buicks and Chevrolets fashionable in the mid-twentieth century. Reddickliffe's highly detailed renderings of these apparatuses show a respect for their place in history and the history of art. The subtle joke plays on the fact that some art methods rely on new and advanced technology, the art of painting still relies on the ancient skill of combining pigment and a vehicle (in this case oil), and applying it to a solid surface—a skill that requires not battery power, but keen observation, deftness of hand, and creativity.

Finally, Reddickliffe's depictions of cameras, microscopes, binoculars, and lenses refer to the accuracy of vision. Microscopes and lenses reveal minute elements hidden from the natural eye: binoculars allow observation of the fine details of distant objects; and the camera—once upon a time a magical and revolutionary contraption—captures a scene in time, not to mention time itself. All of these objects aid the human eye by allowing for a deeper and more precise ocular experience, while also serving as a reminder of the limitations of sight. Yet Reddickliffe's paintings are above all a testament to viewing and perceiving objects, and the ability of the eye and hand to work together to depict an object with superb clarity, and limitless fascination.
Harold Reddicliffe

Education
Williams College, BA, 1970
Hoffberger School of Painting, Maryland Institute College of Art, MFA, 1973

Awards
Massachusetts Cultural Council, Artist Fellowship in Painting, 2010
Distinguished Faculty Award, Alumni Association, College of Fine Arts, Boston University, 2007
Individual Grant, Artist’s Resource Trust, 2002
Individual Fellowship Grant, National Endowment for the Arts, 1985
Individual Fellowship Grant, National Endowment for the Arts, 1981

Solo exhibitions
Hirschl & Adler Modern, New York, NY, 2009
Tatistcheff/Rogers Gallery, Los Angeles, CA, 1995
Tatistcheff Gallery, New York, NY, 1993 and 1990
Galerie Simone Stern, Atlanta, GA, 1988
Williams College Museum of Art, Williamstown, MA, 1987
The Watson Gallery, Houston, TX, 1986
Denison Art Gallery, Denison University, Granville, OH, 1980
Paintings and Drawings, Colburn Gallery, Kenyon College, Gambier, OH, 1980
Hopkins Gallery, Ohio State University, Columbus, OH, 1979
Mansfield Community Gallery, Mansfield, OH, 1979
Springfield Art Association, Springfield, OH, 1979
Sewall Gallery, Rice University, Houston, TX, 1977
Circle Gallery, New Orleans, LA, 1977 and 1975

Selected group exhibitions
Invitational Exhibition, Massachusetts Cultural Council, Cultural Center of Cape Cod, South Yarmouth, MA, 2010
Summer Group Exhibitions, Pepper Gallery, Boston, MA, 1997-2008
Deborah Murhead, Demian Olsen, Harold Reddicliffe, Washington Art Association, Washington Depot, CT, 2005
Landscapes, Pepper Gallery, Boston, MA, 2000
Contemporary Realism, Lisa Kurts Gallery, Memphis, TN, 1999
Still Images, Galerie Simone Stern, New Orleans, LA, 1999
Still Life, Still Sixteen, Galerie Simone Stern, New Orleans, LA, 1998
The District Still Life, Pepper Gallery, Boston, MA, 1997
Drawing Invitational, Galerie Simone Stern, New Orleans, LA, 1997

Deborah Murhead and Harold Reddicliffe: Paintings, Lane Gray Gallery, Providence, RI, 1996
American Realism, Bennett Galleries, Knoxville, TN, 1990
Contemporary American Realism, The Broken Gallery Ltd., Madison, WI, 1994
Slice of Life, Riverside Museum, Riverside, WA, 1994
Masters of Still Life, Tatistcheff Gallery, New York, NY, 1992
New Works from 25 Figurative Artists, Dwight Fredric Byrdon Gallery, St. Mary’s College of Maryland, St. Mary’s City, MD, 1992
Museum Choice, Loeb Haven Art Center, Orlando, FL, 1985
Tatistcheff Gallery, New York, NY, 1985
36th Annual Academy Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY, 1984
Reefm, Robert Kidd Associates, Birmingham, MI, 1984
The Still Life, Contemporary Arts Center, New Orleans, LA, 1982
The Ohio Selection Juried Invitational Exhibition, The Butler Institute of American Art, Youngstown, OH, 1983
The Still Life, Contemporary Arts Center, New Orleans, LA, 1980
10th Anniversary Exhibition, Tatistcheff Gallery, New York, NY, 1989
People, Places, Things, Inaugural Exhibition, Tatistcheff Gallery, Santa Monica, CA, 1988
Bayly Museum, University of Virginia, Charlottesville, VA, 1988
Inaugural Exhibition, Galerie Simone Stern, Atlanta, GA, 1988
Looking At Landscape, The Watson Gallery, Houston, TX, 1987
Objects Observed, Summit Art Center, Summit, NJ, 1986
Museum Choice, Loeb Haven Art Center, Orlando, FL, 1985
Tatistcheff Gallery, New York, NY, 1985
36th Annual Academy Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY, 1984
Realism, Robert Kidd Associates, Birmingham, MI, 1984
The Still Life, Contemporary Arts Center, New Orleans, LA, 1982
Small Selection Juried Invitational Exhibition, Dayton Art Institute, Dayton, OH, 1981
The 40th Midyear Show, The Butler Institute of American Art, Youngstown, OH, 1981

ARTISTS BIOGRAPHY
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HAROLD REDDICLIFFE

SELECTED GROUP EXHIBITIONS (continued)

Still Life: A Selection of Contemporary Paintings, The Gallery, Kent State University, Kent, OH, 1980
Guest Exhibition: Harold Reddicliffe and Francis Cunningham, Forum Gallery, New York, NY, 1979
Art of the State: Exhibition of the Finalists and Recipients in the Humanities Foundation Grant Competition, Rose Gallery, Brandeis University, Waltham, MA, 1977
Six Painters, Bruce Gallery, Edinboro State College, Edinboro, PA, 1977
27th New England Exhibition of Painting and Sculpture, Silvermine Guild, New Canaan, CT, 1976

COLLECTIONS

Wellington Management, Boston, MA
Fidelity Investments Corporate Art Collection, Boston, MA
Citibank, New York, NY
Lockhaven Art Center, Orlando, FL
Seavest Collection, Hollywood, FL
Philip Morris Companies, New York, NY
Kemper Group, Kansas City, MO
Chemical Bank, New York, NY
The Reliance Group, New York, NY
Locke, Parnell, Dallas, TX
Texaco, Inc., New Orleans, LA
Post Oak Bank, Houston, TX
Barron Corp, Houston, TX
Minzenmayer and McGee, Architects, Houston, TX
Entergy Corp, New Orleans, LA
Premier Bancorp, Baton Rouge, LA
Jefferson Guaranty Bank, Metairie, LA
Louisiana National Bank, Baton Rouge, LA
Private Collections

CURRENT TEACHING POSITION

Associate Professor of Painting
Boston University College of Fine Arts

PUBLICATIONS

Cover, West Branch, Bucknell University, Spring/Summer 2007.
Walt, Donna Dora. “Still Here After All These Years,” Southern Accents, March–April 1999.
Behrens, Mary. “Harold Reddicliffe: Small Paintings,” arts@DMI, March 1997.
The Ohio Selection. Dayton Art Institute, Dayton, OH, 1981.
Pincus-Witten, Robert. Six in Ohio. Ohio State University, Columbus, Ohio, 1979.
EXHIBITION CHECKLIST CONTINUED

Paper, Projector, and Portfolio, 2006
Oil on canvas
24" x 16"
Collection of the Artist, Waltham, MA
Pink and Green Envelopes, 1985
Oil on canvas
9" x 9"
Collection of Bill and Donna Cooper, Wellesley, MA

Projector and Light Stand, 2006
Oil on canvas
21" x 18"
Private Collection
Projector on Small Table, 2006
Oil on canvas
21" x 35"
Private Collection
Red Cigarette Lighter, 2006
Oil on canvas
6" x 6"
Private Collection
Red Wall, 1993
Oil on canvas
28" x 36"
Collection of Torn and Jennifer Pincince, Wellesley, MA
Rookwood, 1981
Oil on canvas
16" x 24"
Collection of James Bergquist and Karen Bray, Newton, MA
Rookwood and Irises, 1988
Oil on canvas
12" x 24"
Private Collection
Scale and Lens, 2009
Oil on canvas
10" x 14"
Courtesy of Hirschl & Adler Modern, New York, NY
Scale and Weight, 2002
Oil on canvas
28" x 21"
Courtesy of Stephenson Brown, Manchester, VT
Scale, Coffee Pot, and Light Stand, 2008
Oil on canvas
14" x 18"
Courtesy of Hirschl & Adler Modern, New York, NY

Seven Brass Keys, 1992
Oil on canvas
9" x 12"
Courtesy of Fidelity Investments Corporate Art Collection
Seven Folders, 2000
Oil on canvas
18" x 10"
Private Collection
Six Gloves, 1997
Oil on canvas
28" x 28"
Private Collection
Small Engine #1, 2008
Oil on canvas
6" x 6"
Private Collection
Small Engine #2, 2008
Oil on canvas
6" x 6"
Private Collection
Small Engine #3, 2008
Oil on canvas
6" x 6"
Private Collection
Small Engine #4, 2008
Oil on canvas
6" x 6"
Private Collection
Small Engine Box, 1991
Oil on canvas
30" x 42" Collection of the Artist, Waltham, MA
Stack of Gloves, 1997
Oil on canvas
9" x 9"
Collection of the Artist, Waltham, MA
Stars and Stripes, 1999
Oil on canvas
10" x 17"
Collection of Tom and Jennifer Pincince, Wellesley, MA
Striding Lion, 1987
Oil on canvas
9" x 17"
Collection of James Bergquist and Karen Bray, Newton, MA
Thirteen Rookwood Vases, 1985
Oil on canvas
12" x 19"
Collection of Mr. Jean-François Vilain and Mr. Roger Weisf, New York, NY
Three Engines, 2008
Oil on canvas
8" x 10"
Courtesy of Hirschl & Adler Modern, New York, NY

Three Enginges and Gas Tank, 2009
Oil on canvas
10" x 10"
Courtesy of Hirschl & Adler Modern, New York, NY
Three Pairs of Gloves, 2001
Oil on canvas
9" x 30"
Collection of Richard Raiselis and Susan Warren, Newton, MA
Three Portfolios, 1990
Oil on canvas
21" x 35"
Collection of Laura Cuman, Washington, DC
Three Projectors and Green Wall, 2013
Oil on canvas
18" x 32"
Collection of Hirschl & Adler Modern, New York, NY

Unwrapped Box, 1988
Oil on canvas
8" x 10"
Collection of Cynthia Mattlie and Bruce Mays, Cambridge, MA
Ziggurat, 1993
Oil on canvas
18" x 36"
Collection of Douglas and Patricia Wright, Glastonbury, CT

PHOTO CREDITS
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