



**INSPIRED BY NATURE**

**INSPIRED BY NATURE**  
**25 SEPTEMBER — 24 DECEMBER 1994**  
**NEUBERGER MUSEUM OF ART**

**PARTICIPATING ARTISTS:**

Ansel Adams	Nancy Graves	Creighton Michael
Gregory Amenoff	Cleve Gray	Catherine Murphy
Carol Anthony	Raoul Hague	Georgia O'Keeffe
Lewis Baltz	Marsden Hartley	Kenzo Okada
Robert Berlind	Maren Hassinger	Judy Pfaff
John Beerman	Jan Henle	Martin Puryear
Sheila Benedis	Jene Highstein	Mark Rothko
Albert Bierstadt	Donald Holden	Seton Smith
Charles Burchfield	Edward Hopper	Robert Smithson
Thomas Cole	Neil Jenney	Pat Steir
Ed Colker	Wolf Kahn	Michelle Stuart
Arthur Dove	Alex Katz	Hiroshi Sugimoto
Louis Michel	Ellsworth Kelly	Lenore Tawney
Eilshemius	Mark Klett	Mark Tobey
Antonio Frasconi	Alfred Leslie	Michael Torlen
Elaine Galen	Roy Lichtenstein	James Turrell
Andy Goldsworthy	Sylvia Plimack	Edward Weston
April Gornik	Mangold	
Morris Graves	John Marin	

Cover: Albert Bierstadt, *Gold, Gray and Brown* (detail), cat. no. 6

## ACKNOWLEDGMENTS

As with all exhibitions, the time and efforts of many individuals have been invested in this project. I would like to extend my deepest appreciation to Curator of Contemporary Art Cornelia Butler, who was the primary organizer of the exhibition. Although Connie and I made selections jointly, she and curatorial assistant Sylvia Pust, working closely with Museum Registrar Joan Hendricks, hammered out most of the details of bringing this exhibition to fruition.

I would also like to thank the entire staff, all of whom played a significant role in their respective areas of installation, education, marketing and communication.

Particular thanks are due to the donors of works to the Museum's permanent collection, and to the various lenders—collectors, artists and galleries—whose participation made it possible to expand the exhibition to its current scale. Their names may be found in the checklist of the works in the exhibition, which is included in this publication.

Funds for the exhibition were, in part, supplied by the Neuberger & Berman Exhibition Fund of the Friends of the Neuberger Museum of Art, and a grant from the Westchester Arts Fund of the Westchester Arts Council. Without their support the exhibition and its didactic materials would not have been possible.

Lucinda H. Gedeon  
Director

## FOREWORD

During the period of western expansion in the 19th century, the representation of American landscape assumed mythological significance and critical importance as an expression of cultural identity. More than documentation of a particular vista, the work of Hudson River School artists, such as Thomas Cole and Albert Bierstadt, were idyllic visions embodying a national consciousness. The natural world continues to inspire artists up to the present day. The focus of this exhibition, then, is a thematic exploration of 20th century American modernist and contemporary works based in nature which were selected from the permanent collection and augmented by significant loans. Nature is not only the subject or content of the work, but, for many of the artists, the material from which their work is created.

As revealed in Barbara Novak's seminal book *Nature and Culture: American Landscape Painting 1825–1875*, during the 19th century, landscape and the notions of the beautiful and sublime were linked not only to issues of perception, and the ideology of rugged individualism, but to nationalism, and the theory of Manifest Destiny.<sup>1</sup> During this period artists attempted to capture an idealized vision of unspoiled, magnificent vistas before western expansion, the introduction of the railroad and subsequent urbanization. They portrayed the myth of an American paradise and divine promise with theological overtones.

As demonstrated in the work of John Marin, Georgia O'Keeffe and Edward Hopper, landscape had not escaped the notice of artists during the first half of the 20th century, however, it was not as pervasive a subject as it was in the earlier period. American modernists tended to concern themselves more with urban subjects. In more recent times, how-

ever, landscape has seen a major resurgence. Against a socio-political, cultural backdrop of the current ecological crisis, and raised consciousness about our need to preserve rather than exploit nature, plus the recognition of the need to reestablish and balance our relationship with the land, a significant number of contemporary artists have returned to the theme of nature in their work. From observed reality, to purely abstract forms, to major earthwork projects, artists have chosen a variety of media and approaches in response to nature's stimuli.

Some contemporary artists work within the western tradition of landscape painting as artist/observer, others investigate humankind's relationship to nature. Still others use the very fabric of nature in their creations: sticks, branches, soil and vegetation. Some reflect the specifics of space and the nuances of the weather; while others produce an abstract vision or explore the spiritual. In turning their attention back to the land, sky and sea, in their unique ways, all provide us with a sense of our relationship to the natural world.

In the late 1960s and early 1970s the work of earthwork artists such as Robert Smithson and, later, James Turrell constituted a major change in the course of contemporary art in America. As noted by John Beardsley, "They were not only returning landscape to a position of pre-eminence in American art; they were also partaking of an effort to re-configure our relationship to nature more generally."<sup>2</sup>

More recently Michelle Stuart incorporates natural materials into her work. Creighton Michael and Sheila Benedis create abstract sculpture from the natural fibers and tree parts found in their own backyards, while Maren Hassinger's *Paradise* recreates a forest-like environment in steel and wire rope.

Contemporary painters, including April Gornik and Michael Torlen, evoke a nostalgic view of the 19th century landscape tradition. Moody and enigmatic, their work gives new form to the elements of the sublime.

Judy Pfaff, who recently experienced her first snorkeling trip, combines natural and synthetic materials to construct a fantasy environment inspired by her undersea adventure. Lenore Tawney's *Cloud* constructions suspend from the ceiling and evoke the metaphysical in their aerial weightlessness, transparency and kinetic energy.

In the organizing of such a diverse selection of works we established four categories: "Modern Sublime;" "Picturing Nature;" "Abstracting the Land;" and "Reconfigurations." While a number of artists might easily bridge two categories, such designations allowed for a presentation of a broad spectrum of contemporary approaches to nature and acknowledge the makers' reassertion of the importance of it to our culture.

*Inspired by Nature* presents more than eighty works by fifty-three artists, for whom the natural world has provided the stimulation for their art making. It is not exhaustive, by any means, of the artists currently working with, or inspired by, the natural environment, but, affords the viewer the opportunity to explore and redefine the concept of landscape as one that encompasses a broad view from pictorial representation, to manipulation of natural materials, to pure abstraction.

— L.H.G.

#### Notes

1. Barbara Novak, *Nature and Culture: American Landscape Painting, 1825–1875*. (New York: Oxford University Press, 1980).
2. John Beardsley, "Gardens of History, Sites of Time," Martin Friedman, et al., in *Visions of America: Landscape as Metaphor in the Late Twentieth Century*. (Denver, Columbus: Denver Art Museum and the Columbus Museum of Art, 1994) p. 46.

## INSPIRED BY NATURE

*The countryside: space, idea, space of childhood and death. The forest remote, water mirroring not ourselves but the infinite distance of sky. Within patterns of nature, we search for traces of the human... Perhaps a figure, but microscopic, and on the edge of some oblivion—a cliff, or the other side of the painting...and yet always the problems of horizon and distance, the problems of depth and breadth.... In the notion of return, of cycle, of the reclamation of landscape, lies the futility and productive possibility of human making.<sup>1</sup>*

The universal popularity of the American bucolic, outdoor scene is indicative of a tradition and mythology that has its roots deep in the national psyche. Whether the colonization of the “New World,” the exploration of the western “frontier,” the spread of industry, or the flight to the suburbs, nature and the land have a symbolism that is laden with a uniquely American idealism about our Manifest Destiny. At this juncture, late in the twentieth century, we know that both landscape and nature are terms that, to some extent, are constructed and unknowable outside the endless philosophical debate about the coexistence of nature and culture. It is virtually impossible to separate our experience of nature from our participation in a culture and society that has manipulated it in some way. What does it mean to be addressing nature in a society aware of having accelerated its decline? Can a generation that has grown up with *Jurassic Park* and *Imax* truly experience the Grand Canyon? If the mythology of “landscape” is too laden with American symbolism, and “nature” is too naive as its romantic opposite, is there a way to take

seriously our vanishing wilderness as the subject of representation?

Dating back to the 19th century Hudson River School, which is widely accepted as the first school of American painting, it is clear that the idea of nature as an unrevised subject in art is misleading and anachronistic. “A Few Words on the Advantages of Cultivating a Taste for Scenery,” is the title of an essay written in 1836 by American artist Thomas Cole published in *American Monthly Magazine*. Cole was educated in Europe but was the most prominent of the Hudson River painters between 1830–1865 when “spiritual resonance was inseparable from natural fact.”<sup>2</sup> In both Europe and the United States the genre of landscape painting was a vehicle for translating complex philosophical ideas about art, science, religion and moral governance to the culture at large. American and European artists popularized landscape and commodified its symbolism for middle-class consumption. By capitalizing on the popular embrace of an American vernacular in painting, romantic ideals about progress and divinity could indeed be cultivated as a new taste for scenery. Lofty ideals were made palatable for the middle class and a cultural longing for the painted fiction of Manifest Destiny was reinforced in nationalistic terms—a “...vision of a nation stretching from sea to shining sea.”<sup>3</sup>

It is from this historical point in the mid-19th century that *Inspired by Nature* takes its cue. The exhibition examines a diverse group of artists whose aim is to experience the natural surroundings through art—to transcribe rather than translate. There is a certain optimism in all of this work and a belief in the possibility of the unadorned experience of beauty in nature. Organized thematically, the more than eighty works of painting, sculpture and photography suggest several different ways in which nature consistently provides raw material for exploration and

experiment. Nature is often present as a substance, either abstracted or recontextualized directly from the environment. It is pictured in photographs which are documentary or abstract. It is the inspiration for abstraction in sculptural form and painterly investigation.

## MODERN SUBLIME

*In our nation's younger years, the landscape was bound up with ideas both theological and nationalistic; it was typically seen as God-given, boundless and bountiful...It was the raw material from which would be crafted the New Jerusalem, a great new nation, the Garden of the World.*<sup>4</sup>

6 In *Modern Painting and the Northern Romantic Tradition* art historian Robert Rosenblum convincingly argues that the aesthetic manifestation of the sublime, culminating with Mark Rothko in the 1950s, and, beyond the scope of Rosenblum's study, Light and Space artists in the 1960s and '70s, begins with the strong influence of Northern European Romanticism.<sup>5</sup> This style, reinterpreted by American artists such as, Martin Johnson Heade, Frederick Church and Albert Bierstadt, Barbara Novak has called "the new sublime."<sup>6</sup> The presence of two archetypal paintings by American landscapists Thomas Cole, *Castle on Mountaintop with Cataract* (ca. 1846) and Albert Bierstadt, *Gold, Gray and Brown* (ca. 1859) in the Neuberger Museum of Art's collection, establish the importance of sublime nature as a thematic vehicle for early American modernism. Present in many 20th century collections of American art, these two painters legitimize an art historical connection with Europe. Characterized by luminous skies, empty, untamed vistas absent of any human presence



Albert Bierstadt, *Gold, Gray and Brown*, c.1859, oil on paper on board, 10 1/4 x 14 inches. Collection Neuberger Museum of Art. Gift of Roy R. Neuberger.

except the occasional architectural fragment symbolizing the inability of human endeavor to tame the wild, these images inspired awe and meditation. As in the lonely vistas of German Romantic forerunner Caspar David Friedrich, or contemporary photographer Hiroshi Sugimoto's endless seascapes, the implied solitary viewer stares out at the infinite seeking solace and spiritual redemption. The low horizon and tumultuous sky signify a divine presence and the idealized composition becomes a shimmering *tabula rasa* for meditation.

A juxtaposition of Bierstadt's nearly abstract and timeless landscape

with Rothko's mature work *Old Gold Over White* (1956) painted nearly a century later, illustrates Rosenblum's version of the history of modern abstract painting. One generally accepted reading of Rothko's quiet canvases is that they are internalized meditations on the urban skyscape. The contemplative, slowed attention that Rothko requires on the part of the viewer has its roots in the romantic pantheism of the American luminists such as Bierstadt. The shifting of light and form into the depthless abstract planes of color for which Rothko is known, and the stark division of canvas into earth and sky, mass and air, can be seen as perhaps the most contemporary painted expression of the sublime. His is the more inward looking expression of the primeval which occupied his gestural abstract expressionist counterparts.

The work of expressive painters such as Gregory Amenoff and Elaine Galen can be compared to other luminist predecessors such as Arthur Dove who practiced a reductive style "...of primal simplicity...Dove's reductions of an already elemental nature result in shapes so abstracted from literal landscape description that they verge,...on the symbolic, as if nature's primary forces—earth, sky, moon—had been transformed into the icon of a new nature religion."<sup>7</sup> Amenoff's and Galen's thickly painted and richly colored imagery evokes a sense of sky and primal space.

Contemporary representational painters have also found a rich subject in the history of the sublime and romantic painting. April Gornik and John Beerman, both of whom have made landscape their primary subject, review and critique this history with a reverence and indulgence evidenced by their rich colors and dogged pursuit of an ambiguity of place. Gornik makes grand scenes which are disquieting and claustrophobic. The "acidic luminosity"<sup>8</sup> of her colors, the timeless, anonymous

geography she constructs, pays critical homage to the optimism and innocence of her 19th century predecessors. Similarly, the titles and stylized forms of John Beerman's domestically scaled paintings recall specific locales and mimic the way memory stereotypes moments and collapses time. While indulging in the emotional gratification of these surreal pictures, the viewer is made aware of the subjective meaning of nature in a contemporary society whose experience is increasingly informed by virtual space rather than the great outdoors.

## PICTURING NATURE

Art historian Max Kozloff has characterized a similar awareness experienced a century earlier by American landscape photographers whose vision of the wild was betrayed even as they explored it with the aid of the camera:

*There was, then, a predicament: the raping progress to which they were dedicated had to be achieved at the cost of dissociating themselves from the spiritual meaning that made nature for them ultimately worth preserving and exploring.<sup>9</sup>*

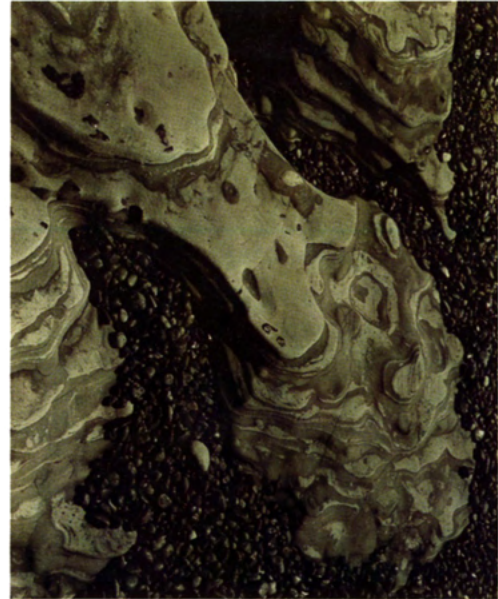
The angst which followed the creeping realization that the camera could record nature, demystifying it and making it accessible to all, lead to a revolution in all kinds of picture making. The parallel developments and compositional conventions in early modernist painting and photography can be traced through the persistence of representations of landscape.

Ansel Adams and Edward Weston were part of a group of photographers, who, in California in 1932, founded "Group f.64" and devoted their practice and rhetoric to the pursuit of what they called "photo-

graphic purism." Their relentless devotion to images of exacting focus, and adherence to the detached revelation of reality as seen rather than subjectively interpreted, lent itself to the documentation of natural form. Though Weston's images suggest abstract possibilities for photography, time as it effects change in nature is a chaos ignored in these images. Modern or so-called "straight photography" captures a frozen moment in nature. It is worth noting that it is the legacy of this kind of photography which remains widely popular in the form of postcards and tourist collectibles. The proliferation of Ansel Adams images suggests the continued appeal of larger-than-life vistas which subtly authenticate the mythology of the wilderness.

In the 1920s, modernist painters Edward Hopper, Georgia O'Keeffe, John Marin and Charles Burchfield shared a particularly close awareness of photographic innovation. Photographer Alfred Stieglitz exhibited O'Keeffe and Marin in his 291 Gallery in New York. Weston, too, made a pilgrimage to visit Stieglitz and was impressed by his articulation of the role of the intuitive in image making. The landscapes painted by O'Keeffe and Marin as well as Burchfield and Hopper between the 1920s and the 1940s evidence the strength of the landscape tradition in early American pictorialism. The influence of their shared eastern seaboard locale, the same as their Hudson River predecessors, is felt in each of these paintings. O'Keeffe's *Lake George by Early Moonrise* (1930), a painting that foreshadows her later, more abstract imagery of the southwest, can be read as a color study. There are abstract passages in which the subject is subordinate to the indulgent pure color. John Marin, who adamantly considered himself a pictorialist, is represented here with two works which capture the watery spirit of the Maine landscape but strong-

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Edward Weston, *Untitled*, 1930, silver print, 18 <sup>3</sup>/<sub>4</sub> x 14 <sup>3</sup>/<sub>4</sub> inches. Collection Neuberger Museum of Art. Gift of Mr. and Mrs. Norman Donant.

ly assert a semi-abstract language to emulate natural form. The sense of place is imagined and felt rather than accurately recorded.

The projection of the subjective onto nature is a method also embraced by contemporary painter Sylvia Mangold. Both Mangold and her upstate New York neighbor Catherine Murphy employ devices inherited from minimalism and conceptual art to inform serial meditations on related



subjects such as trees or the changing contours of the ground throughout the seasons. Mangold's *The Locust Trees* (1987), one of several versions of trees which have figured in her work of the last several years, have the enervated line and presence of Burchfield's trees in symbolist landscapes such as *Afternoon in May* (1949–56). In an evolution which began with careful studies of her studio interior, Mangold progressed literally out the window, onto the landscape and, most recently, into the trees. The trees, which recall the anthropomorphic trees of Friedrich's Germanic tundra, are in fact self-portraits—the artist's ultimate pairing of nature and the self. Mangold and Murphy carefully record excerpts from nature, scrutinizing the spirit behind each simply observed subject. Through this focus the image is returned to the brink of abstraction.

### ABSTRACTING THE LAND

For many artists the tension between abstraction and forms appropriated from nature guides their compositional and material decisions. In the 1950s different strains of non-representation emerged which were based on, but departed from, the indulgent painting style of abstract expressionism. One manifestation of the sublime, the notion of scale which translated as power, found physical manifestation in the work of Mark Rothko. The idea of being enveloped by a painting is finally realized by the bold scale of Greenbergian modernist canvases in the 1950s. Pat Steir is a contemporary painter whose work in the late 1980s commented on this phenomenon in monumental canvases that are derived from the sublime abstract tradition, but nostalgically comment on its demise at the same time. The concept of painting as architecture or environment would have

a profound impact on Minimalist sculpture in the 1960s and subsequent environmental and installation work of the last thirty years.

The work of other abstractionist practitioners was rooted in the earth itself. Mark Tobey's *Tundra* (1944) is a lyrical rendition of the naked ground. The colors and relentless flatness of the picture plane, pushed forward by the intense, hieroglyphic brush strokes, reiterate the connection with a real or imagined terrain. Kenzo Okada, who was also part of the New York environment in the 1940s and 1950s, brings an Asian landscape tradition to bear on his quiet, ordered compositions. His controlled shapes in *Abstraction No. 7* (1953) can be formally compared to Ellsworth



Maren Hassinger, *Paradise*, 1990, concrete, galvanized steel wire rope, 48 x 126 x 126 inches. Courtesy the artist and Gracie Mansion Gallery.

Kelly's botanical prints from the 1960s. Kelly, whose primary work as a sculptor has maintained a greater degree of abstraction, explored the potential of forms found in nature to generate an abstract vocabulary.

The sculptural languages of Jene Highstein, Creighton Michael and Maren Hassinger are each informed by this exploration of natural form. While Highstein is involved with questions of the presence and volume of form in a way that inherits a certain theatricality and scale from Minimalism, Michael adapts forms from the pond environment outside his home. The contours found in branches, trees and water are traced and reworked in wood, wire, paper and paint in sculptures that literally draw through space. Hassinger's wire configurations replicate the architecture of nature in their scale, but remain lyrical and graphic in their controlled palette of color and materials. Nancy Graves's painted metal sculpture *Rebus* (1984) is more literal still in its reliance on the graphic quality of the earth. Made in the 1970s, her prints read like extractions from an archaeological dig.

The archaeology of urban sites where human presence alters the natural geography is the place from which Lewis Baltz begins his photographic essays. The combined violence and beauty of these sites of industrial intervention yields a stark landscape for the abstract photograph to record with a detached yet attentive eye. Made in 1985, Baltz's study of San Quentin Point owes much of its strategy to the earth artists of the late 1960s and early 1970s. A combination of a distinctly unromantic view of urban and suburban life, a cynicism about the marketability of art objects made for consumption, lead artists such as Michael Heizer, Nancy Holt, Robert Smithson, Robert Morris and others back into the landscape to reinvent its mythology in their own, brazen terms.

## RECONFIGURATIONS

The bold investigations of landscape by the earth artists nearly thirty years ago, "...on the lookout for their own Whitmaniac grandeur,"<sup>10</sup> altered the course of any subsequent sculptural interpretation of the geographic theme. The emergence of the body as the focus of feminist performance and, later, post-minimal sculpture also refocused attention on issues of scale and the relationship of the viewer to the object or image.

Often, as is the case with British artist Andy Goldsworthy and James Turrell, the photographic object is a trace or visual clue to a much larger intervention in nature. Goldsworthy makes tableaux which are then photographed and read in two dimensional terms. His insertion of formal elements such as painted shapes or altered natural objects which are returned to their original placement in nature, are a hybrid of the artist's action in nature, elements of composition, and conceptual photography. Turrell's project is part science, spirituality and sculpture. He is involved with a lifelong project of reconfiguring the Roden crater in northern Arizona. The resulting environment incorporates the sky, the earth and the stars as its raw material in a sculptural observatory that guides the viewer's experience of celestial phenomena. This is truly the culmination of the sublime—the celestial doming literally enveloping the vision of the person positioned at the crater's center.

Seton Smith's installation *Blue Branches* consists of six oversize cibachrome photographs which create an environment out of the architecture of sublimely lit branches and tree-tops. The haunting sky evokes the disorienting conditions of both midnight and high noon rendering the trees iconic in their black silhouettes. As in many of her photographic works, the ambient architecture, in this case the trees, are monumental and



Seton Smith, *Blue Branches*, 1990, unique cibachrome print mounted on plexiglas, 6 panels, 71 x 47 1/4 inches each. Courtesy Paul Kasmin Gallery, New York.

imposing if slightly beyond formal comprehension. Recalling both Man-  
gold's trees and Bierstadt's sky, the reading of these images is simulta-  
neously alienating and distant, and indulgently romantic.

Landscape and nature are enjoying yet another turn-of-the century  
revision. Environmentalism, the influence of feminist theory on land-  
scape design and sculptural installation and the study of built and  
found architecture, as well as a greater awareness by the mainstream of  
the role of nature in the history of non-western, non-anglo cultures, have  
lead to a renewed interest and relevance in the natural world as subject.  
This exhibition addresses a selection of work by artists whose practice

freely mixes the traditions of photography, sculpture, painting and perfor-  
mance. It is one view that suggests a line connecting multiple styles  
which maintain an almost classical allegiance to the traditional construc-  
tion of landscape, the land, and, ultimately, the reconfiguration of nature.

— Cornelia H. Butler

#### Notes

1. Susan Stewart. *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), p. 1–2.
2. These dates are according to Barbara Novak in her article, "Landscape Permuted: From Painting to Photography," *Artforum*, October, 1975, pp. 40–45.
3. John Beardsley. "Gardens of History, Sites of Time," *Visions of America, Landscape as Metaphor in the Late Twentieth Century* (Denver and Columbus: Denver Art Museum and the Columbus Museum of Art, 1994), p. 43.
4. *Ibid.*, p. 38.
5. Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper & Row, Publishers, 1975).
6. Novak, "Landscape Permuted," p. 42.
7. Rosenblum, p. 207.
8. Naomi Vine. *A Certain Slant of Light: The Contemporary American Landscape* (Ohio: The Dayton Art Institute, 1989), p. 26.
9. Max Kozloff. "The Box in the Wilderness," *Artforum*, October, 1975, p. 58.
10. Novak, "Landscape Permuted," p. 58.

## WORKS IN THE EXHIBITION

Dimensions are in inches.  
Height precedes width precedes depth.

### MODERN SUBLIME

#### Gregory Amenoff

1. *Heart of the Matter II*, 1982  
oil on canvas, 70 1/4 x 72 1/4  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### Carol Anthony

2. *Two Bluebeds: Mountains*, 1993  
craypas on gessoed masonite,  
13 x 12 3/4  
Courtesy Maxwell Davidson Gallery

3. *A Large Walden Communion*, 1988  
craypas and enamel on masonite,  
22 1/4 x 23 3/4  
Courtesy Maxwell Davidson Gallery

#### John Beerman

4. *On the Road to Kennebago*, 1994  
oil on canvas, 30 x 50  
Courtesy David Beitzel Gallery

#### Robert Berling

5. *Piseco*, 1985  
oil on linen, 60 1/4 x 108 1/2  
Collection Neuberger Museum of Art  
Gift of Mr. and Mrs. Roger S. Berling

#### Albert Bierstadt

6. *Gold, Gray and Brown*, ca. 1859  
oil on paper on board, 10 1/4 x 14  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### Thomas Cole

7. *Castle on Mountaintop with Cataract*,  
ca. 1846  
oil on canvas, 24 1/4 x 39 1/4  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### Ed Colker

8. *Selections from the Essay on Nature*, 1985, 1836 poem by Ralph Waldo Emerson  
offset lithography on paper, 13 x 9  
(page size), 133 from an edition of 200  
Collection Friends of the Neuberger  
Museum of Art  
Gift of the artist in honor of Roy R.  
Neuberger

9. *All Souls*, 1993  
with poems from the Dakotas by  
Kathleen Norris  
color lithography, 11 x 13 (page size)  
40 from an edition of 100  
Courtesy of the artist

#### Arthur Dove

10. *Holbrook's Bridge to the Northwest*,  
1938  
oil on canvas, 25 x 35  
Courtesy Roy R. and Marie S. Neuberger

#### Louis Michel Eilshemius

11. *The Dream*, 1908  
oil on cardboard, 28 1/2 x 40  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### Elaine Galen

12. *Adirondack View*, 1989  
oil on canvas, 74 x 66  
Collection Neuberger Museum of Art  
Gift of Richard A. Floresheim Art Fund

13. *Skysweep, NM*, 1991  
oil on canvas, 66 x 76  
Courtesy the artist

#### Morris Graves

14. *Bird in the Mist*, 1937  
tempera on paper, 30 1/2 x 27  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### April Gornik

15. *Untitled (Sand Dunes)*, 1980  
oil on canvas, 65 5/8 x 96 1/4  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

16. *Entering the Desert*, 1992  
oil on linen, 60 x 120  
Courtesy Edward Thorp Gallery

#### Marsden Hartley

17. *Granite by the Sea, Seguin Light, Georgetown*, 1937–38  
oil on board, 20 x 28  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

#### Alfred Leslie

18. *Flooded Parking Lot*, 1986  
oil on canvas, 84 x 72  
Courtesy Oil & Steel Gallery

#### Roy Lichtenstein

19. *Fish and Sky*, 1967  
from the portfolio *Ten From Leo Castelli*  
115 from an edition of 200  
mixed-media on paper, 11 x 14  
Collection Neuberger Museum of Art  
Anonymous gift

20. *Moonscape*, 1965  
from the portfolio *11 Pop Artists*  
154 from an edition of 200  
silkscreen on metallic plastic, 24 x 20  
Collection Neuberger Museum of Art  
Gift of Barbara and Eugene Schwartz

#### Mark Rothko

21. *Old Gold Over White*, 1956  
oil on canvas, 68 x 46  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

22. *Untitled*, 1947  
oil on canvas, 40 x 38 5/8  
Collection Neuberger Museum of Art  
Gift of the Mark Rothko Foundation, Inc.

#### Hiroshi Sugimoto

23. *Tyrrhenian Sea, Conca*, 1994  
black and white photograph, 20 x 24  
2 from an edition of 25  
Courtesy Sonnabend Gallery

**Michael Torlen**

24. *Songs for My Father: The Night He Died*, 1991–92

gouache on paper, 20 x 51 inches  
Courtesy the artist

25. *Songs for My Father: Dangerous Moment*, 1992

oil on canvas, 78 x 54  
Courtesy the artist

**PICTURING NATURE****Ansel Adams**

26. *Pinnacles*, 1945

*Mudhills, Arizona*, 1947

*The Black Sun*, 1939

*Forest and Stream*, 1959

*White Stump, Sierra Nevada, California*, 1959

from Portfolio V, 65 from an edition of 110

5 photographs from a portfolio of 10  
silver print, 19 1/4 x 15 1/4

Published by Parasol Press, Ltd., New York, 1970

Collection Neuberger Museum of Art  
Gift of Richard Estes

27. *El Capitan, Sunrise, Winter, Yosemite*, 1968

from *Portfolio VII*, 1976

83 from an edition of 115

silver print, 19 1/4 x 15 1/4

Collection Neuberger Museum of Art  
Gift of Ruth and Joseph Lasser

**Charles Burchfield**

28. *Afternoon in May*, 1949–56

watercolor on paper, 21 x 47

Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

**Antonio Frasconi**

29. *The Sound*, 1994

color woodcuts, 9 1/2 x 16 3/4

(page size)

Courtesy the artist

**Donald Holden**

30. *Sedona Sunset III*, 1992

watercolor on paper, 7 1/2 x 11 1/2

Collection Neuberger Museum of Art  
Gift of the artist in memory of Gibson  
Danes

31. *Wooden Shore VIII*, 1992

watercolor on paper 7 3/4 x 11 1/2

Collection Neuberger Museum of Art  
Gift of the artist in memory of Gibson  
Danes

**Edward Hopper**

32. *Gravel Bar, White River*, 1937

watercolor on paper, 19 1/4 x 27 3/8

Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

**Wolf Kahn**

33. *Copse III*, 1992

oil on canvas, 52 x 72

Courtesy Grace Borgenicht, New York

**Alex Katz**

34. *Lake Light*, 1992

oil on canvas, 66 1/4 x 78 1/4

Courtesy Marlborough Gallery

**Mark Klett**

35. *View with Perspective, North Rim,*

*Grand Canyon*, 1985

silver print, 20 x 16

Collection Neuberger Museum of Art  
Purchased with funds from the Frieda and  
Milton F. Rosenthal Acquisitions Fund

36. *Longest Day, Last Night of the*

*Solstice, Carefree, Arizona*, 1984

silver print, 16 x 20

Collection Neuberger Museum of Art  
Purchased with funds from the Frieda and  
Milton F. Rosenthal Acquisitions Fund

**Sylvia Plimack Mangold**

37. *The Locust Trees, February*, 1987

oil on linen, 60 x 80

Courtesy Brooke Alexander, New York

38. *The Elm Tree*, 1994

oil on canvas, 60 x 60

Courtesy Brooke Alexander, New York

**John Marin**

39. *Sea and Rocks, Mt. Desert,*

*Maine*, 1948

oil on canvas, 22 x 28

Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

40. *In Maine*, 1915

watercolor on paper, 16 1/8 x 14

Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

**Catherine Murphy**

41. *Plowed Driveway*, 1991

oil on canvas, 55 x 59 1/2

Courtesy Lennon, Weinberg, Inc.

**Georgia O'Keeffe**

42. *Lake George by Early Moonrise*, 1930

oil and gouache on canvas, 24 x 36

Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

**Edward Weston**

43. *Untitled*, 1930

silver print, 18 3/4 x 14 3/4

Collection Neuberger Museum of Art  
Gift of Mr. and Mrs. Norman Donant

44. *Pelican Wing*, 1930

silver print, 14 3/4 x 18 3/4

Collection Neuberger Museum of Art  
Gift of Willard Van Dyke

**ABSTRACTING  
THE LAND****Lewis Baltz**

45. *San Quentin Point*, 1985

portfolio of 25 prints, 13 from an edition

of 35, silver prints, 8 x 10, each

Collection Neuberger Museum of Art

Gift of Barbara and Peter Guernsey

**Sheila Benedis**

46. *Structure X*, 1994

paper and twigs, 20 x 12 1/2 x 6 1/2

Courtesy the artist

47. *Untitled*, 1994  
wood, 5 x 12 x 12  
Courtesy the artist

48. *Untitled*, 1994  
wood, 32 x 26 x 19  
Courtesy the artist

### Nancy Graves

49. *X Rhiphaeus Mountain Region of the Moon*, 1972

color lithograph on paper, 17 from an edition of 100, 21 <sup>3</sup>/<sub>4</sub> x 30  
Collection Neuberger Museum of Art  
Gift of Lenore and Herbert Schorr

50. *IV Julius Caesar Quadrangle of the Moon*, 1972

color lithograph on paper, 24 x 30  
Collection Neuberger Museum of Art  
Gift of Lenore and Herbert Schorr

51. *Moonscape IX*, 1972  
color lithograph on paper, 49 from an edition of 100, 22 x 29 <sup>3</sup>/<sub>4</sub>  
Collection Neuberger Museum of Art  
Gift of Anne C. Kolker

52. *Rebus*, 1984  
bronze with polychrome patina, enamel and stainless steel, 95 x 48 <sup>1</sup>/<sub>2</sub> x 43  
Collection Neuberger Museum of Art  
Purchased with funds from the Friends of the Neuberger Museum of Art and support from the Frances and Benjamin Benenson Foundation and Lois and Philip Steckler

### Cleve Gray

53. *Zen Garden #40*, 1980  
acrylic on canvas, 55 x 90  
Promised gift of the artist to the Neuberger Museum of Art

### Raoul Hague

54. *Walnut*, 1949  
walnut, 45 x 25 x 15  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

### Maren Hassinger

55. *Paradise*, 1990  
concrete, galvanized steel wire rope, 81 units, 48 x 126 x 126, overall  
Courtesy the artist and Gracie Mansion Gallery

56. *Moss*, 1991  
steel wire rope, 6 units, 20 x 292 x 20  
Courtesy the artist and Gracie Mansion Gallery

### Jan Henle

57. *Land 14*, 1982  
silver print, mounted on linen, 44 <sup>5</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>8</sub>  
Collection Neuberger Museum of Art  
Gift of Dr. and Mrs. Francis Hurite

### Jene Highstein

58. *Mountain*, 1993  
bronze, 100 x 24 x 39  
Courtesy Michael Klein Inc.

### Ellsworth Kelly

59. *Leaves*, n.d.  
lithograph on paper, 3 from an edition of 10, 31 <sup>1</sup>/<sub>2</sub> x 47 <sup>1</sup>/<sub>2</sub>  
Collection Neuberger Museum of Art  
Gift of Mr. and Mrs. Werner H. Kramarsky

60. *Locust (Acacia)* from the portfolio *Suite of Plant Lithographs*, 1965–66  
transfer lithograph on Rives BFK paper, 15 from an edition of 75, 24 x 35 <sup>3</sup>/<sub>8</sub>  
Collection Neuberger Museum of Art  
Gift of the artist in honor of Shirley Neilsen Blum

61. *Catalpa Leaf (Feuille)* from the portfolio *Suite of Plant Lithographs*, 1965–66  
transfer lithograph on Rives BFK paper, 15 from an edition of 75, 35 <sup>3</sup>/<sub>8</sub> x 24 <sup>5</sup>/<sub>8</sub>  
Collection Neuberger Museum of Art  
Gift of the artist in honor of Shirley Neilsen Blum

### Creighton Michael

62. *Conifer (791)*, 1991  
plywood, paper, acrylic and conifer wood, 19 <sup>1</sup>/<sub>2</sub> x 34 <sup>1</sup>/<sub>4</sub> x 10 <sup>3</sup>/<sub>4</sub>  
Collection Neuberger Museum of Art  
Museum Purchase

63. *Bodhisattva*, 1992  
graphite on paper, 2 panels, 17 x 13 <sup>7</sup>/<sub>8</sub>, each panel  
Collection Neuberger Museum of Art  
Museum Purchase

64. *Draughon (4)*, 1988  
plywood, acrylic and pigment, 16 <sup>3</sup>/<sub>4</sub> x 40 x 106  
Courtesy the artist

### Kenzo Okada

65. *Abstraction No. 7*, 1953  
oil on canvas, 45 <sup>1</sup>/<sub>2</sub> x 57  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

66. *Untitled*, n.d.  
oil on canvas, 48 x 41  
Collection Neuberger Museum of Art  
Gift of Eric Green and Jock Truman

### Martin Puryear

67. *Rawhide Cone*, 1974  
rawhide, 51 x 63 x 32  
Courtesy the artist and David McKee Gallery

### Pat Steir

68. *City of Angels*, 1989  
oil on canvas, 103 x 180  
Private Collection

### Michelle Stuart

69. *Pacific Lagoon*, 1989  
encaustic, pigments, seashells from coastal Oregon, 66 x 88  
Courtesy Fawbush Gallery

### Mark Tobey

70. *Lyric*, 1957  
tempera on board, 43 <sup>3</sup>/<sub>4</sub> x 28  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

71. *Tundra*, 1944  
tempera on board, 24 x 16 <sup>1</sup>/<sub>2</sub>  
Collection Neuberger Museum of Art  
Gift of Roy R. Neuberger

## RECONFIGURATIONS

### Andy Goldsworthy

72. *Sticks stacked around a tree*, Central Park, NY, 12 June 1993

2 unique framed Cibachrome photographs, 43 <sup>3</sup>/<sub>4</sub> x 42 <sup>3</sup>/<sub>4</sub>

Photography by Andy Goldsworthy  
Courtesy Galerie Lelong, New York

73. *Tree Hole*, New York, 1993

unique framed Cibachrome photograph and leaf drawing, 37 <sup>3</sup>/<sub>4</sub> x 36 <sup>3</sup>/<sub>4</sub>

Photography by Andy Goldsworthy  
Courtesy Galerie Lelong, New York

74. *Sticks stacked around 3 tree trunks*, Central Park, 19 June 1993

2 unique framed Cibachrome photographs, 43 <sup>3</sup>/<sub>4</sub> x 42 <sup>3</sup>/<sub>4</sub>

Photography by Andy Goldsworthy  
Courtesy Galerie Lelong, New York

### Neil Jenney

75. *Atmosphere (Blue)*, 1985

oil on panel, 33 <sup>1</sup>/<sub>2</sub> x 80 <sup>3</sup>/<sub>4</sub> x 5 <sup>1</sup>/<sub>2</sub>

Collection Harold and Nancy Oelbaum  
Courtesy Barbara Mathes Gallery

### Judy Pfaff

76. *Early Herbals*, 1993

burn mark, oil stain, oil stick, soot, watercolor and xerox on Honsho paper, 48 <sup>1</sup>/<sub>2</sub> x 100

Courtesy Andre Emmerich Gallery,  
New York

77. *Hydroza*, 1994

mixed-media: tar, resin, fiberglass and steel, 88 x 100 x 34

Courtesy Andre Emmerich Gallery,  
New York

### Robert Smithson

78. *Nonsite (Palisades, Edgewater, New Jersey)*, 1968

mixed-media, 56 x 36 x 26

Collection Whitney Museum of American Art, New York

Gift of the Howard and Jean Lipman Foundation, Inc.

### Seton Smith

79. *Blue Branches*, 1990

unique cibachrome print mounted on plexiglas, 6 panels, 71 x 47 <sup>1</sup>/<sub>4</sub> each

Courtesy Paul Kasmin Gallery, New York

### Lenore Tawney

80. *Indivisible Point*, 1982

cotton canvas and linen threads, 108 x 72 x 72

Courtesy the artist

### James Turrell

81. *Blue Central Crater*, 1993

encaustic wax with mica powder on wood panel with steel frame, 20 x 25  
Lent by Saff Tech Arts, Oxford, Maryland

82. *Cardinal Spaces on Fumerole I*, 1993

encaustic wax with mica powder on wood panel with steel frame, 53 <sup>1</sup>/<sub>2</sub> x 62 <sup>1</sup>/<sub>2</sub>  
Lent by Saff Tech Arts, Oxford, Maryland

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