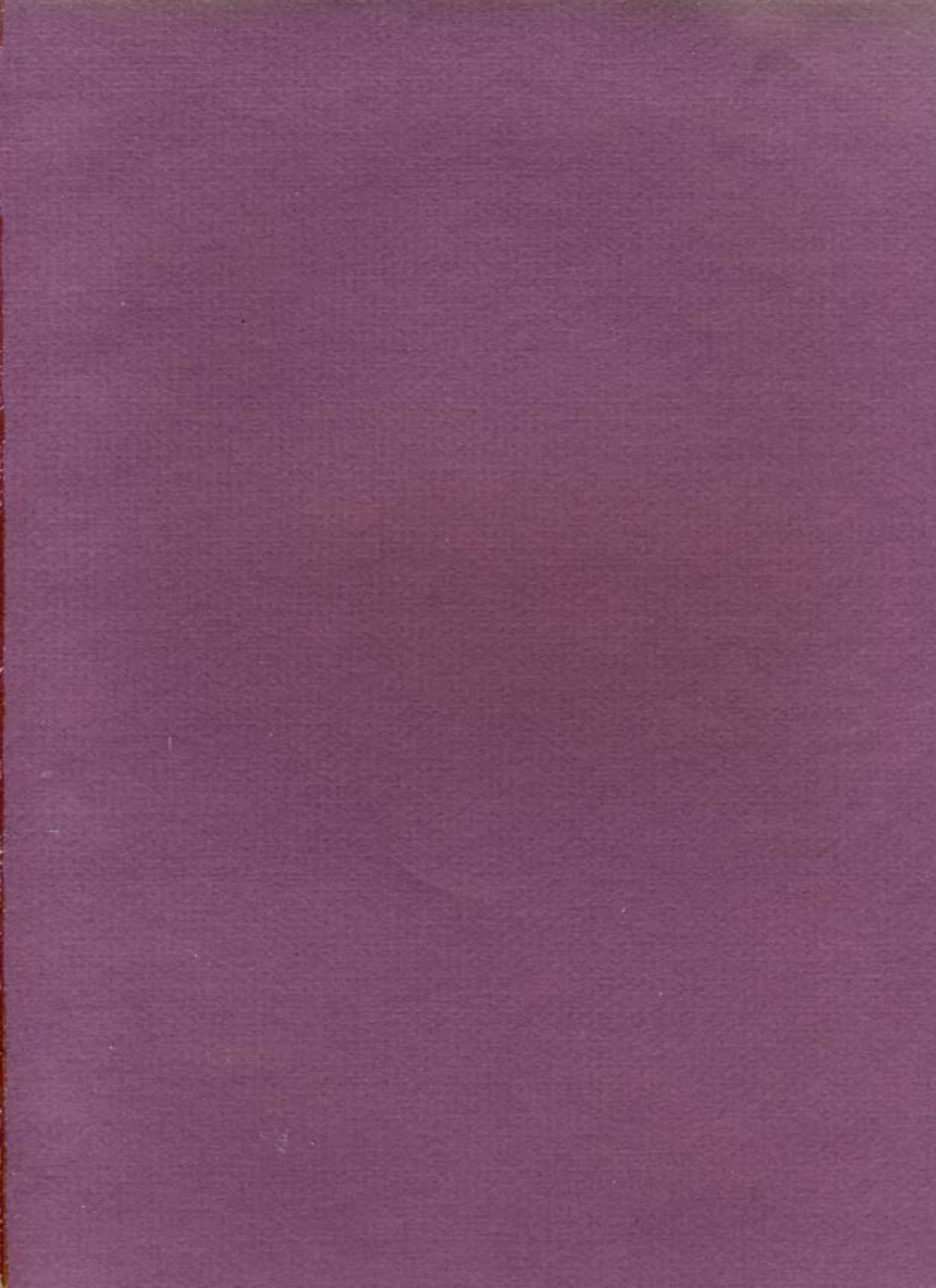


NATIONAL DRAWING INVITATIONAL  
THE ARKANSAS ARTS CENTER







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# NATIONAL DRAWING INVITATIONAL

March 10 - April 24, 1994

Townsend Wolfe

Sponsored by  
The Iris & B. Gerald Cantor Foundation  
The Cantor Fitzgerald Foundation  
Mitchell, Williams, Selig, Gates & Woodyard  
Rebsamen Fund

THE ARKANSAS ARTS CENTER

5th Biennial National Drawing Invitational

The Arkansas Arts Center  
MacArthur Park, 9th & Commerce Streets  
Little Rock, Arkansas 72202  
P.O. Box 2137, 72203

Editor: Carrie DeCato

Director and Chief Curator: Townsend Wolfe  
Curator of Art: Ruth Pasquine  
Registrar: Thom Hall  
Assistant Registrar: Steve Leonard  
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## ARTISTS

JIM BARSNESS

ENRIQUE CHAGOYA

DEBORAH DEICHLER

ROBIN DINTIMAN

DIANE EDISON

SUSAN HAUPTMAN

CHINA MARKS

GREGORY MASUROVSKY

CREIGHTON MICHAEL

JOHN MONTI

STEPHEN TALASNIK

LARRY THOMAS

ANDREW TOPOLSKI

JOHN WALKER

**Lenders to the exhibition:**

Gallery Paule Anglim, San Francisco, California  
Susan Cummins Gallery, Mill Valley, California  
Frumkin/Adams Gallery, New York  
Victoria Munroe Fine Art, Ltd., New York  
Michael and Judy O'Shea, San Francisco, California  
Stephens Inc., Little Rock, Arkansas  
Hollis Taggart Galleries, Washington, D.C.  
Tatistcheff & Company, Inc., New York  
Bruce Velick, Mill Valley, California  
Elga Wimmer Gallery, New York  
The Arkansas Arts Center Foundation



## NATIONAL DRAWING INVITATIONAL

The surface of a drawing can reveal the poetry of the maker, the mystery of the question, the humor of the absurd, the harshness of reality, as well as the inherent beauty of tone, line, and form. The draftsman sees, in the sheet, the possibilities of what might be. The paper is searched, marked, corrupted, coerced, caressed until the thoughts and emotions of what should be are realized. This is drawing today.

The intent of the Fifth National Drawing Invitational is to capture the dreams, flickers, and visions of both the known and unknown made visible on paper. The fourteen selected artists for this exhibition work in various sizes and materials to express diverse ideas, feelings, and experiences. Each states his personal concepts with control of media and conviction of thought. There are no perimeters of what is acceptable or allowed other than clarity of direction, significance of image, and that all works be on paper. Each of the makers of marks brings to light for us those hidden, dominant, or pulsating worlds which stir them to make art. It is these works, simple and complex, coupling vision and technique which interest us. It is this magic that has the power to help us better understand our universe and ourselves.

Gregory Masurovsky, Larry Thomas, Stephen Talasnik, and John Walker produce sheets of haunting poetry in line, tone, and hue.

Masurovsky, in his three related drawings, *Les Phases de la lune*, *L' Eclipse*, and *Le Passage de la comete*, controls the density of pen and ink lines and dots to build and veil forms in each composition. As we study the translucent glow of the surfaces, subtle shapes of hills, moons, trees, figures, houses, and fabric seem to evolve and dissolve in a dance of heavenly light.

Rich tones of charcoal integrate and raise Thomas' images from the paper. His *Baidarka Hatch #2*, 1992, appears to emerge, fluid like the water, twisting and turning with constant motion as the hatch takes form in the darkness. The moody stillness of dark washes of charcoal, contrasted with glimmers of light, gives majesty to the isolated mountain in *Black Island, Winter III*, 1994. *Spine*,

1992, is a strikingly textured abstract with repetition of centered vertebrae columns pulsating with horizontal black, sepia, and white against a vertical flow of sinister needlelike shapes.

Stephen Talasnik creates a fugue with light and dark skeletal building elements and construction type lines. The seemingly industrial structures depicted in *Bridge #5: Overpass*, 1990, *Catacomb*, 1992, and *Skeletal*, 1993, are eerie and vacant environments telling of overlapping times past, present, and future. Within these rectilinear confines, soft sounds reverberate and modulate with gentle tones and edges to be seen and felt.

Charcoal, crayon, and acrylic are used by John Walker in both his *Untitled* works of 1993. Shapes are enclosed, overlaid, and repeated, forming random patterns of continuous movement throughout the composition. The shapes themselves have a prehistoric ritual quality which suggest a past hunt or dance coded for future reference.

In the next group, compelling abstract works deal with the released and lyrical energy of Andrew Topolski, John Monti, Creighton Michael, and Robin Dintiman.

In his sophisticated and sensitive *Hypercussion I*, 1993, and *Hypercussion IV*, 1993, Topolski uses rich charcoal and colored pigment for interaction and resonating conflict of curves and circles. The subtle bumping of tangent circles releases vibration and causes the mingling of sounds implying the advent of degeneration of form.

John Monti's three dimensional images are suspended in time and space. Definite constructed shapes in *Trunk #4*, 1990, and *Roll Top*, 1990, transcend the rubbed charcoal ground, blurred vibrating lines of search and development, and rotate and float with grace high on the picture plane. In *Trunk #2*, 1990-91, the solid form echoes lower on the sheet in its struggle to advance to domination from the charcoal mass above.

Spread over a dense surface of sweeping horizontal lines, converging patterns of light and dark emerge to disrupt the tranquil flow in Creighton Michaels' two *Aerial*,

1993, sheets. Energy in conflict is also the subject of *Aquifer*, 1993, as the rush of erupting water is dispersed with rhythmic lines against the flat, curving grey rock-like form into the stillness of the night.

Robin Dintiman carves bold, robust, white shapes from a large, dense mass of black charcoal in her monumental drawing *Searching In Cypress: Invaginate*, 1990-91. The struggle for liberation from darkness to light is gripping in surface tension, caused by the folds, twists, turns, pushes, and pulls of lines and shapes against the confines of the dense mass.

When an artist reaches deep in the subconscious for visionary truth, the results can be provocative in imagery and force. Jim Barsness, China Marks, and Enrique Chagoya bring to mind with clarity, as if normal, those extravagant shapes and forms found in dreams and fantasy.

Collages of newspaper comics become the ground and echo for Barsness' exploration of human interaction. This base of subtle comic color takes on an ancient fresco look and softness that interacts with the brasher drawn forms. In *Monster's Progress*, 1992, the large central figure is developed with shading, giving volume and a sense that the man is relaxed and unaware that the world is attempting to hinder his movement by kicking, pulling, and hanging onto him. In the smaller 1994 works like *Boy King*, *The Consultation*, *Bete Rugeux*, a sense of communion is reflected by curving contour lines, facial expressions, and interacting figures. In all Barsness' work, he strips away the superficial to make clearer, with raw humor, what is the state of humanity.

Compositions of seemingly innocent play of unworldly people and beasts interact with pathos on the sheets of China Marks. Heavy shapes and lines define the outrageous players and circumstances of the relationships on textured surfaces. *Local Custom*, 1992, illustrates the domination and useless struggle for life as we decipher the maze of bodies to find a monster is being stuffed, and life is stifled. The arena of human conflict is continued in *Riders To An Inland Sea*, 1993, as she positions and distances two

circling riders stalking each other on a field of flowers before the kill. With large colored and textured shapes suggesting the prey, and a monster on stilts dancing in a field of past events, the stage is set for *Night Wedding*, 1993. Marks activates the total composition with line drawings supporting the holding of hands and the ringing of the neck as the action of capture is completed on the sheet.

Enrique Chagoya with charcoal and pastel makes his dreams of hope hauntingly real on a monumental scale. The almost cartoon-like body parts in raw color float in a surreal manner above the hopeful emerging head in *Esperando Un Milagro, (Hoping for a Miracle)*, 1992, wishing for what might never be. *Tribute To Posada* pays homage in title and subject to the turn of the century printmaker, Posada, who shed light on the Mexican All Saints tradition of the living dead. The smiling and dressed skeletons reflect the relationship of recent and past deaths of a male and female as well as the continuation of the spirit in warm charcoal tones and strong lines with only a suggestion of red coloring to reinforce the celebration of life after death.

An impeccable technique is employed by Deborah Deichler, Diane Edison, and Susan Hauptman to present expressive drawings based on reality.

Deborah Deichler chooses and arranges familiar objects to explore personal vistas for her pastels. The adventure of her composition *Pompadour and Circusdance*, 1992, combines the play on words of the title with the moody color and light placement of the circus animals. *Dessert Guard*, 1993, presents shimmering, ornate objects and food for afternoon tea, with elegant lighting and succulent color as the white rabbit stands watch.

Diane Edison in her two *Self Portraits*, from 1991 and 1992, places the face on the frontal plane with human presence and direct eye contact. The outreach of the hand, flowing braids, and gentle eyes invite us into the warm hue of the composition in *Self Portrait, Standing*, 1991. The use of colored pencils on black paper furthers the emotional, unrelenting, three-quarter face with side illumination in

her stern, demanding *Self Portrait, Fist*, 1992.

The bold and unbending full figure of *Self Portrait*, 1992, by Susan Hauptman denies access to her compositional space. Hauptman is cool and precise with her materials, creating the volumes of figure and face with exact shading. The toes are placed on the edge of the sheet with a pale yellow glow of pastel which furthers the surreal and confrontational quality of the complex image. *Leonard (Left)*, 1991, is sculpted delicately with charcoal on the paper with acute sensitivity to form and facial expression of the sitter.

The drawings presented by these fourteen artists reveal their truths, their questions, and their reality. These concerns challenge us to see, feel, and even hear their visions from afar. The compelling content and energy of the works takes time to consume, digest, and comprehend. We are offered new territories of vision, emotion, and ideas. It is perhaps by understanding change, that we better understand ourselves.

Townsend Wolfe  
Director and Chief Curator  
The Arkansas Arts Center



# JIM BARSNESS

Born 1954 in Bozeman, Montana, lives in Venice, California  
Education: M.F.A., 1988, San Francisco Art Institute, California  
M.A., 1985, Boise State University, Idaho  
B.A., 1979, Boise State University, Idaho

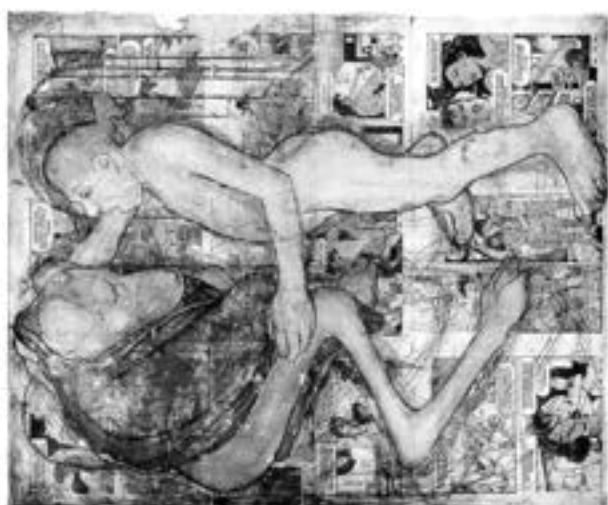
## Selected Collections:

Rene and Veronica diRosa Foundation, Napa, California  
Myers Industries, Akron, Ohio  
Neuberger & Berman, New York  
Sealed Air Corporation, New Jersey  
The Arkansas Arts Center Foundation

## Selected Exhibitions:

1994 Boise Art Museum, Idaho (solo)  
*diRosa Collection*, Oakland Art Museum, California  
1993 Dominican College of San Rafael, California (solo)  
Susan Cummins Gallery, Mill Valley, California (solo)  
Frumkin/Adams Gallery, New York (solo)  
1992 Caplan Gallery, Santa Monica, California (solo)  
1991 Crocker Art Museum, Sacramento, California  
1989 San Francisco Art Institute, California (solo)

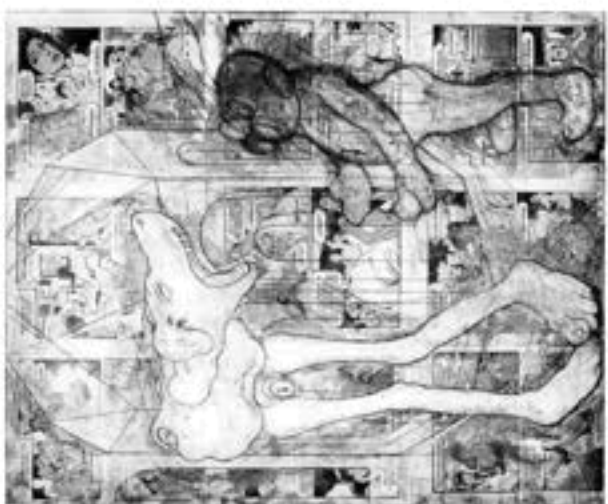
1. *Bete Rugeux*, 1994  
mixed media on paper  
18 1/16 x 15 3/8 inches
2. *Boy King*, 1994  
mixed media on paper  
19 1/16 x 15 1/4 inches
3. *I Am Discovered*, 1994  
mixed media on paper  
18 1/2 x 15 5/16 inches
4. *Monster's Progress*, 1992  
ball point pen, collage on paper  
52 x 35 inches  
The Arkansas Arts Center  
Foundation Collection:  
The '94 Tabriz Fund.
5. *The Brave Boy*, 1994  
mixed media on paper  
18 1/16 x 15 3/8 inches
6. *The Consultation*, 1994  
mixed media on paper  
18 1/8 x 15 1/4 inches
7. *The Good Citizen*, 1994  
mixed media on paper  
18 1/8 x 14 3/4 inches  
Lent by Frumkin/Adams  
Gallery, New York  
and Susan Cummins Gallery,  
Mill Valley, California.



1. *Bete Ruguieux*

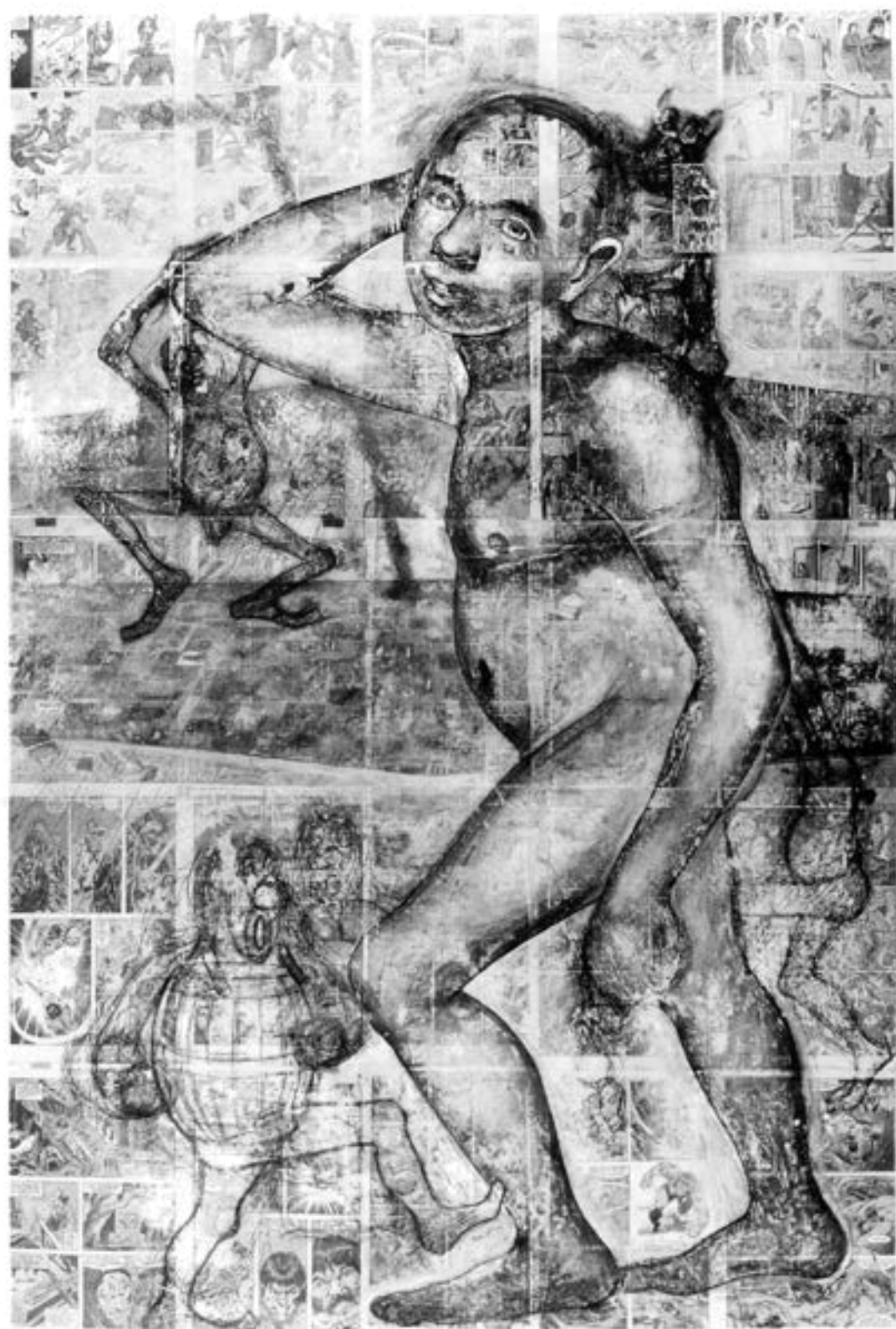


6. *The Consultation*



5. *The Brave Boy*





4. *Monster's Progress*



# ENRIQUE CHAGOYA

Born 1953 in Mexico City, Mexico, lives in San Francisco, California

Education: M.F.A., 1987, University of California, Berkeley

M.A., University of California, Berkeley

B.F.A., San Francisco Art Institute, California

## Selected Collections:

Rene and Veronica diRosa Foundation, Napa, California

Mexican Museum, San Francisco, California

San Francisco Museum of Modern Art, California

## Selected Exhibitions:

1993 Daniel Saxon Gallery, Los Angeles, California (solo)

*(Re)-Inventing America*, C. N. Gorman Museum, University  
of California, Davis (solo)

*The Fifth Element*, Mexican Museum, San Francisco, California

1992 Gallery Paule Anglim, San Francisco, California (solo)

University of California Museum, Danville (solo)

1991 *Text / Context*, San Jose Institute of Contemporary Art,  
California

1990 *Enrique Chagoya: Not Good for Funding*, De Saisset  
Museum, Santa Clara University, California

1989 *When Paradise Arrived*, Alternative Museum, New York (solo)

8. *Esperando Un Milagro*, 1992  
charcoal, pastel on paper  
80 x 80 inches  
Lent by Gallery Paule Anglim,  
San Francisco, California.

9. *Tribute To Posada*, 1989  
charcoal on paper  
80 x 80 inches  
Lent by Bruce Velick,  
Mill Valley, California.



8. *Esperando Un Milagro*



9. *Tribute To Posada*



# DEBORAH DEICHLER

Born 1948 in Bryn Mawr, Pennsylvania, lives in New Castle, Delaware  
Education: 1976-80 Pennsylvania Academy of the Fine Arts,  
Philadelphia  
B.F.A., 1970, Philadelphia College of Art, Pennsylvania

## Selected Collections:

Bryn Mawr College, Art and Archaeology Library, Pennsylvania  
Stephens Inc., Little Rock, Arkansas

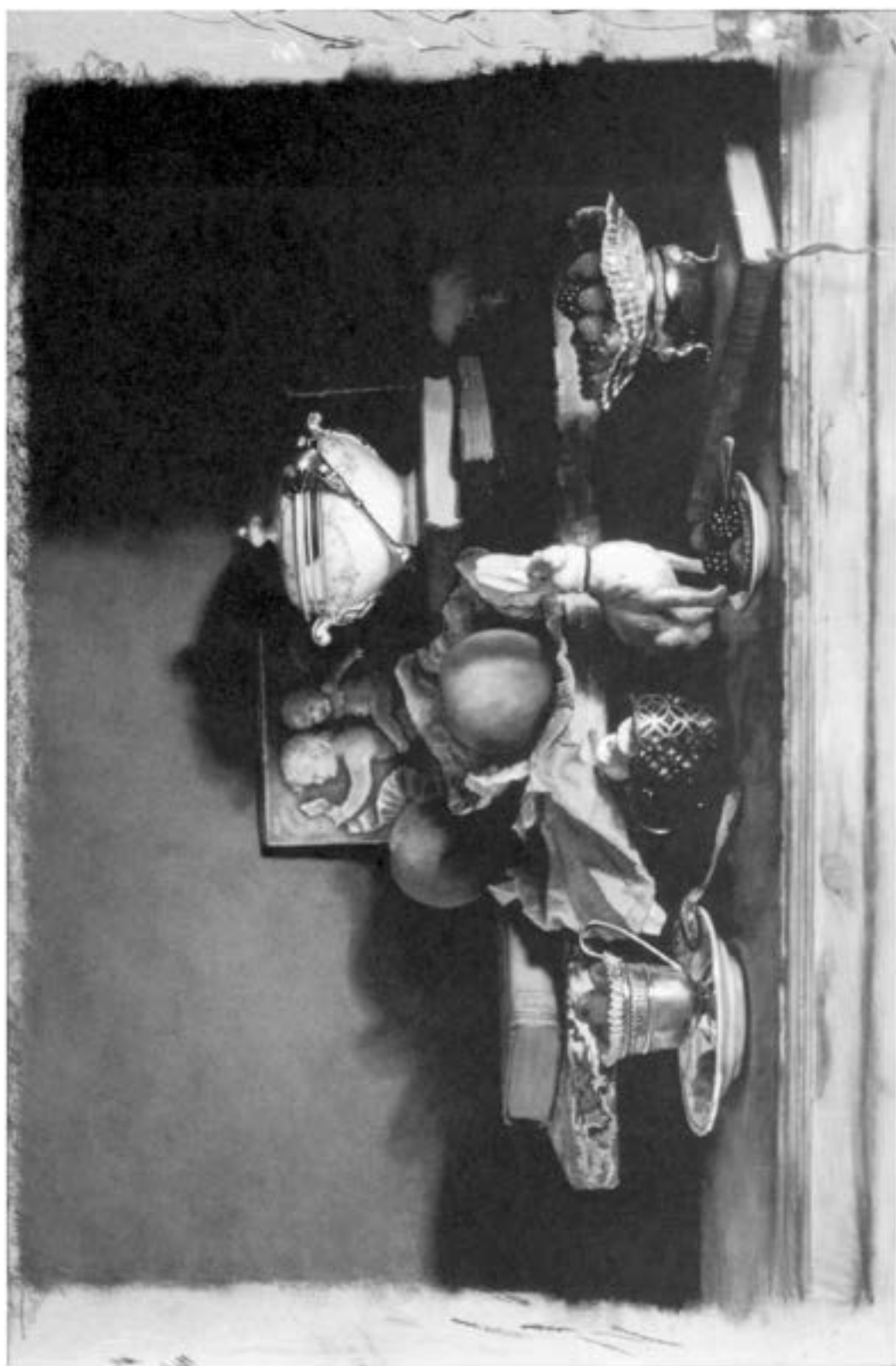
## Selected Exhibitions:

- 1994 Hollis Taggart Galleries, Washington, D.C. (solo)  
Carvel State Building, Wilmington, Delaware (solo)  
*Delaware Women's Conference Art Exhibition*, University of  
Delaware, Newark
- 1993 *Timely and Timeless*, Adlrich Museum of Contemporary Art,  
Ridgefield, Connecticut  
Faculty Exhibition, Pennsylvania Academy of the Fine Arts,  
Philadelphia
- 1992 Maxwell Davidson Gallery, New York (solo)  
20th annual exhibition, Pastel Society of America, New York  
*Eight Figure Painters*, Delaware Center for the Contemporary  
Arts, Wilmington
- 1991 Faculty Exhibition, Main Line Center of the Arts, Haverford,  
Pennsylvania

10. *Dessert Guard*, 1993  
pastel on paper  
19 x 26 inches

11. *Pompadour and Circusdance*,  
1992  
pastel on paper  
29 x 40 inches  
Lent by Stephens Inc., Little  
Rock, Arkansas.

12. *Savannah Flower*, 1994  
pastel on paper  
26 x 27 3/4 inches  
Lent by Hollis Taggart  
Galleries, Washington, D.C.



10. *Dessert* Klimt





11. *Pompadour and Circusdance*



# ROBIN DINTIMAN

Born 1951 in Texas City, Texas, lives in Oakland, California  
Education: M.F.A., 1983, California College of Arts and Crafts,  
Oakland  
1974-79 Pratt Graphics Center, New York  
B.F.A., 1973, Moore College of Art & Design,  
Philadelphia, Pennsylvania

## Selected Collections:

Chrysler Art Museum, Provincetown  
National Museum for Women in the Arts, Washington, D.C.  
Philadelphia Museum of Art, Pennsylvania

## Selected Exhibitions:

1993 *Art San Lunch*, San Francisco Museum of Modern Art (solo)  
*Found Object as Art*, Long Beach Arts  
*Contours VII*, Central Sierra Arts Council, Sonora  
*Dennis Leon Memorial*, California College of Arts and Crafts,  
Oakland  
1990 Davis Art Center, California  
1989 *Chasm*, Gallery 44, Oakland, California  
1985 Barbara Kane Gallery, New York (solo)  
1983 California College of Arts and Crafts, Oakland (solo)

13. *Searching In Cypress:*  
*Invaginate*, 1990-91  
charcoal on paper  
120 x 144 inches  
Lent by the artist.



13. Searching In Cypress: Invoginate





# DIANE EDISON

Born 1950 in Plainfield, New Jersey, lives in Atlanta, Georgia  
Education: M.F.A., 1986, University of Pennsylvania Graduate  
School of Fine Arts, Philadelphia  
1984, Skowhegan School of Painting and Sculpture,  
New York  
B.F.A., 1976, School of Visual Arts, New York

Selected Collections:  
The Arkansas Arts Center Foundation

## Selected Exhibitions:

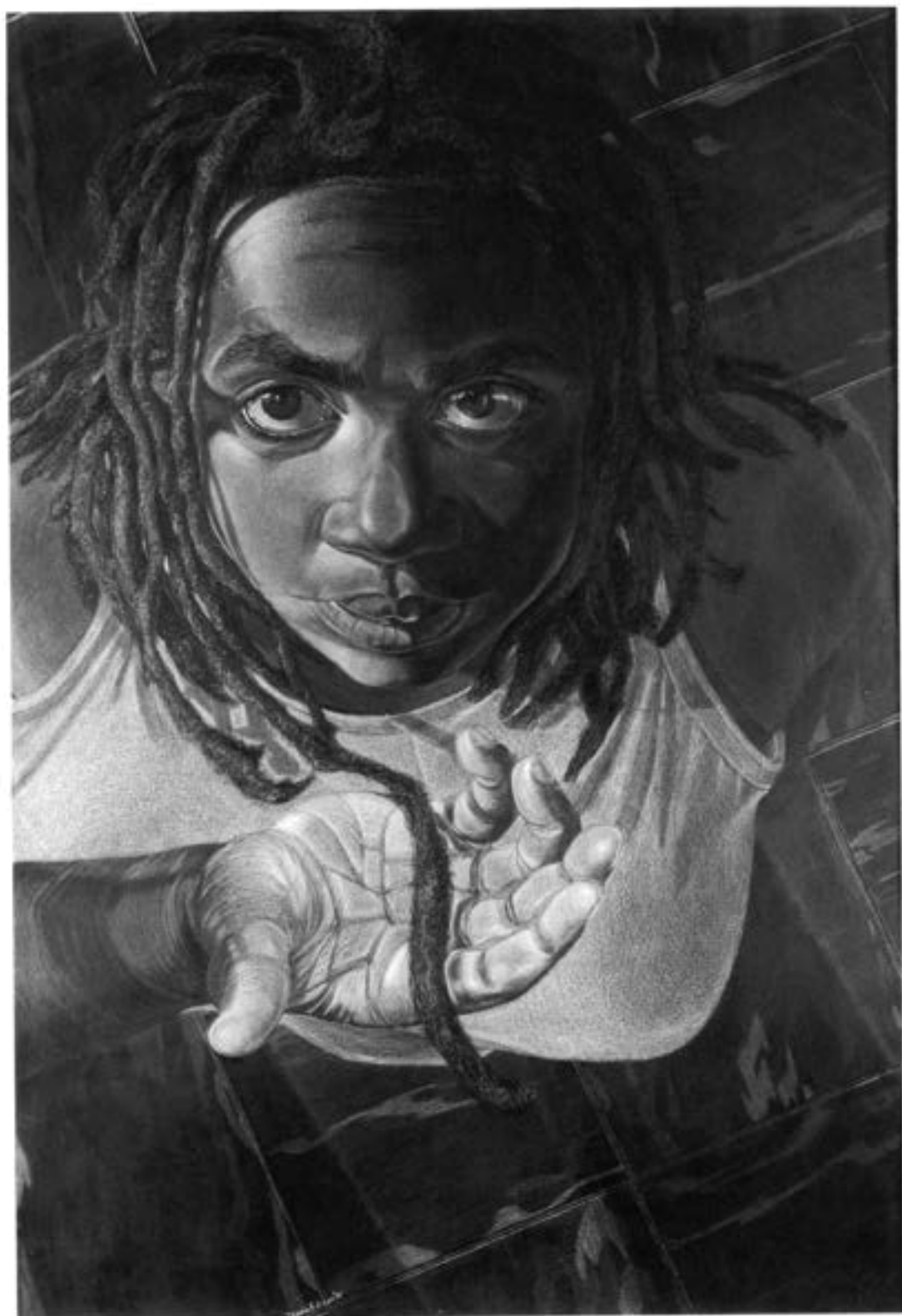
- 1994 *Figurative Drawings*, More Gallery, Philadelphia, Pennsylvania  
1992 *Figurative Drawings*, Frumkin/Adams Gallery, New York  
*Large Scale Drawings*, Frumkin/Adams Gallery, New York  
*Beyond the Innocence*, St. Louis Artists' Guild, Missouri  
1991 *Speaking for Myself*, Rotunda Gallery, Brooklyn, New York  
Faculty Exhibition, Savannah State College, Georgia  
1990 *The Figure Now*, Salena Gallery, Long Island University,  
Brooklyn, New York  
*The Figure Now*, The Cork Gallery, Lincoln Center, New York  
1989 *Women Native Other*, The Bertha and Karl Leubsdorf Art  
Gallery, Hunter College, New York  
*Personae*, Islip Art Museum, East Islip, New York  
*Ten Women*, Marymount Manhattan College Gallery, New York

14. *Self Portrait, Fist*, 1992  
colored pencils on black paper  
44 1/4 x 33 inches
15. *Self Portrait, Standing*, 1991  
colored pencils on black paper  
40 x 30 inches  
The Arkansas Arts Center  
Foundation Collection:  
Purchased with Gallery  
Contributions, 1992.
16. *Untitled Still Life*, 1994  
colored pencils on black paper  
30 x 22 inches  
Lent by Frumkin/Adams  
Gallery, New York.



14. *Self Portrait, Fist*





15. *Self Portrait, Standing*



# SUSAN HAUPTMAN

Born 1947 in Detroit, Michigan, lives in New York

Education: M.F.A., 1970, Wayne State University, Detroit, Michigan

B.F.A., 1968, University of Michigan, Ann Arbor

1965-66, Carnegie Institute, Pittsburgh, Pennsylvania

## Selected Collections:

Achenbach Foundation for Graphic Arts, California Palace of the  
Legion of Honor, San Francisco

Corcoran Gallery of Art, Washington, D.C.

Detroit Institute of Arts, Michigan

Minnesota Museum of American Art, St. Paul

Norton Gallery and School of Art, West Palm Beach, Florida

The Arkansas Arts Center Foundation

## Selected Exhibitions:

1993 Tatistcheff & Company, Inc., New York (solo)

1992 Norton Gallery and School of Art, West Palm Beach, Florida  
(solo)

Tatistcheff Gallery, Santa Monica, California (solo)

*The Female Nude in Western Art*, Indiana University Art  
Museum, Bloomington

1991 *43rd Annual Academy-Institute Purchase Exhibition*,  
American Academy & Institute of Arts & Letters, New York

1990 Corcoran Gallery of Art, Washington, D.C. (solo)

1989 Jeremy Stone Gallery, San Francisco (solo)

17. *Bowl, Towel, Jar*, 1991  
charcoal, pastel on paper  
18 x 24 inches  
Lent by Stephens Inc., Little  
Rock, Arkansas.

18. *Leonard (Left)*, 1991  
charcoal, pastel on paper  
14 x 12 inches  
Lent by Tatistcheff &  
Company, Inc., New York.

19. *Self Portrait*, 1992  
charcoal, pastel on paper  
97 x 26 inches  
Arkansas Arts Center  
Foundation Purchase, 1993.



18. Leonard (Left)



19. *Self Portrait*



# CHINA MARKS

Born 1942 in Kansas City, Missouri, lives in Hoboken, New Jersey  
Education: M.F.A., 1976, Washington University, St. Louis, Missouri  
B.F.A., 1970, Kansas City Art Institute, Missouri

## Selected Collections:

Montclair Art Museum, New Jersey  
Morris Museum, Morristown, New Jersey  
Newark Public Library, New Jersey  
New Jersey State Museum, Trenton  
New Jersey State Council

## Selected Exhibitions:

- 1994 *Large Scale Drawings*, Montclair Art Museum, New Jersey (solo)  
1993 *Three Hundred Years of Art in America*, Montclair Art Museum, New Jersey  
*The Return of the Cadavre Exquis*, The Drawing Center, New York  
1992 *Large Scale Drawings*, Frumkin/Adams Gallery, New York  
1991 *Sacred Precinct, Part Three of the Parallel World*, Petrosino Park, New York (solo installation)  
1990 *Angel Fool Prophet King*, Newark Museum, New Jersey (solo)  
*Fifteen-year Retrospective*, The Rabbet Gallery, New Brunswick, New Jersey (solo)  
1987 *A World Made Flesh, Part Two of the Parallel World*, The Morris Museum, Morristown, New Jersey (solo installation)

20. *Local Custom*, 1992  
acrylic, gouache, latex paint  
on paper  
38 1/4 x 50 inches

21. *Night Wedding*, 1993  
acrylic, gouache, woodblock  
and silkscreen inks, latex  
paint on paper  
54 3/8 x 40 5/8 inches

22. *Riders To An Inland Sea*, 1993  
acrylic, gouache, woodblock  
and silkscreen inks, latex  
paint on paper  
46 x 60 inches  
Lent by Frumkin/Adams  
Gallery, New York.



20. Local Custom





21. *Night Wedding*



# GREGORY MASUROVSKY

Born 1929 in The Bronx, New York, lives in Paris, France  
Education: Art Students League of New York, study with Will Barnet  
Parsons School of Design, New York  
Black Mountain College, North Carolina, study with  
Ilya Bolotowsky

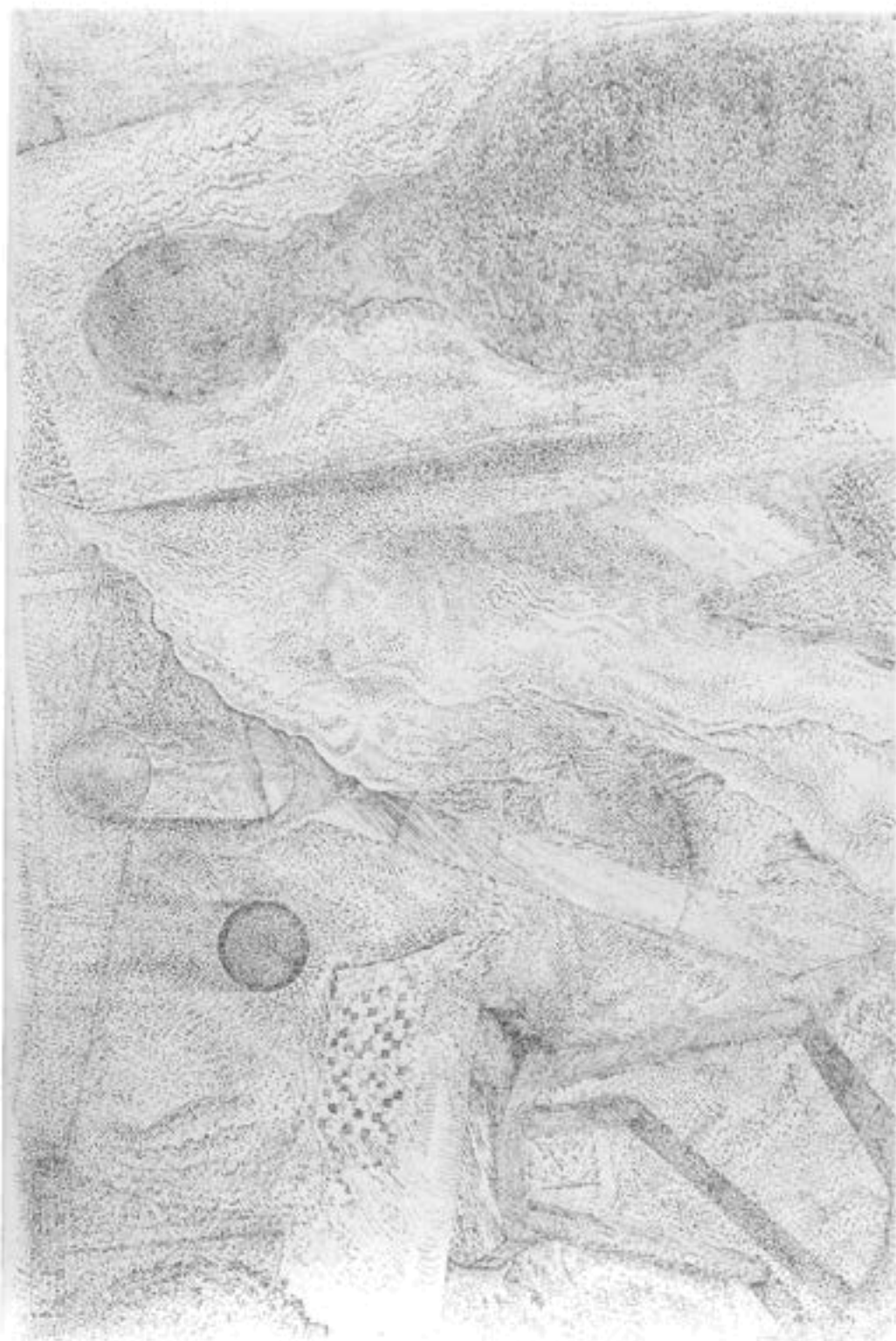
## Selected Collections:

The Art Institute of Chicago, Illinois  
Brooklyn Museum, New York  
William Hayes Fogg Art Museum, Harvard University, Cambridge,  
Massachusetts  
Kunstmuseum, Basel, Switzerland  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris,  
France  
Musée d'Art Moderne de la Ville de Paris, France  
Museum of Modern Art, New York  
The Arkansas Arts Center Foundation

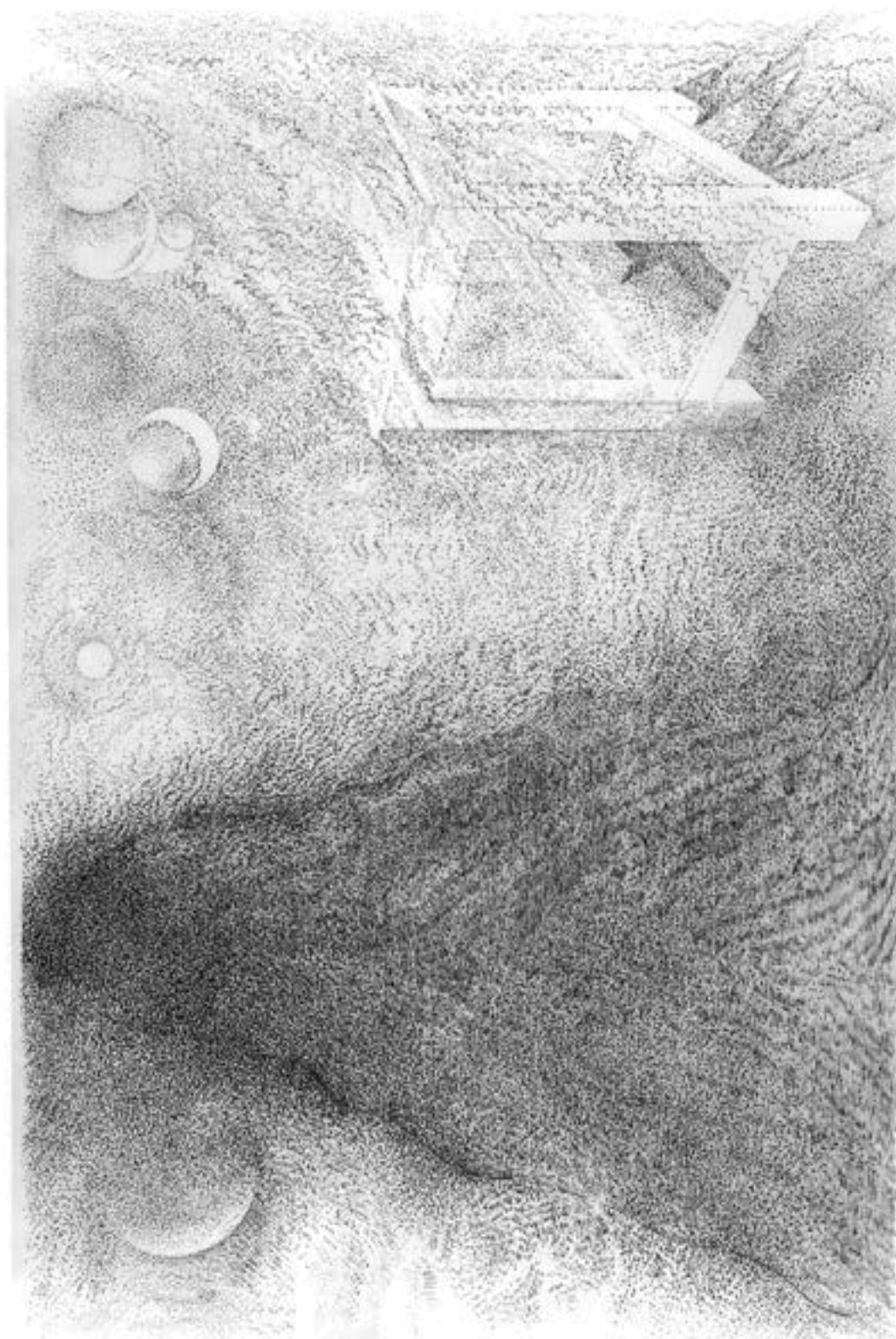
## Selected Exhibitions:

1990 Forum Gallery, New York (solo)  
1989 Atelier Lambert, Paris, France (solo)  
*Michel Buter and his Painters*, The Seibu Museum of Art,  
Tokyo, Japan  
1987 *Sartre and the Arts*, French Academy in Rome, Italy  
1985 *The Self-Portraits*, Museum of the SEITA, Paris, France  
1982 Museum of Pontoise, Pontoise, France (solo) [retrospective]

23. *Help Wanted*, 1972  
pen and ink on paper  
24 3/4 x 19 inches  
The Arkansas Arts Center  
Foundation Collection:  
Gift of Will and Elena Barnet,  
1991.
24. *L'Eclipse*, 1991  
pen and ink on paper  
26 x 39 3/8 inches
25. *Le Passage de la comete*, 1991  
pen and ink on paper  
26 x 39 3/8 inches
26. *Les Phases de la lune*, 1991  
pen and ink on paper  
26 x 39 3/8 inches  
Lent by the artist.



24. L'Eclipse



26. *Les Phases de la lune*



# CREIGHTON MICHAEL

Born 1949 in Knoxville, Tennessee, lives in Ossining, New York  
Education: M.F.A., 1978, Washington University, St. Louis, Missouri  
M.A., 1976, Vanderbilt University, Nashville, Tennessee  
B.F.A., 1971, University of Tennessee, Knoxville

## Selected Collections:

Denver Art Museum, Colorado  
High Museum of Art, Atlanta, Georgia  
Neuberger Museum of Art, State University of New York at Purchase  
David Winton Bell Gallery, Brown University, Providence, Rhode  
Island  
Nynex Corporation  
Progressive Corporation

## Selected Exhibitions:

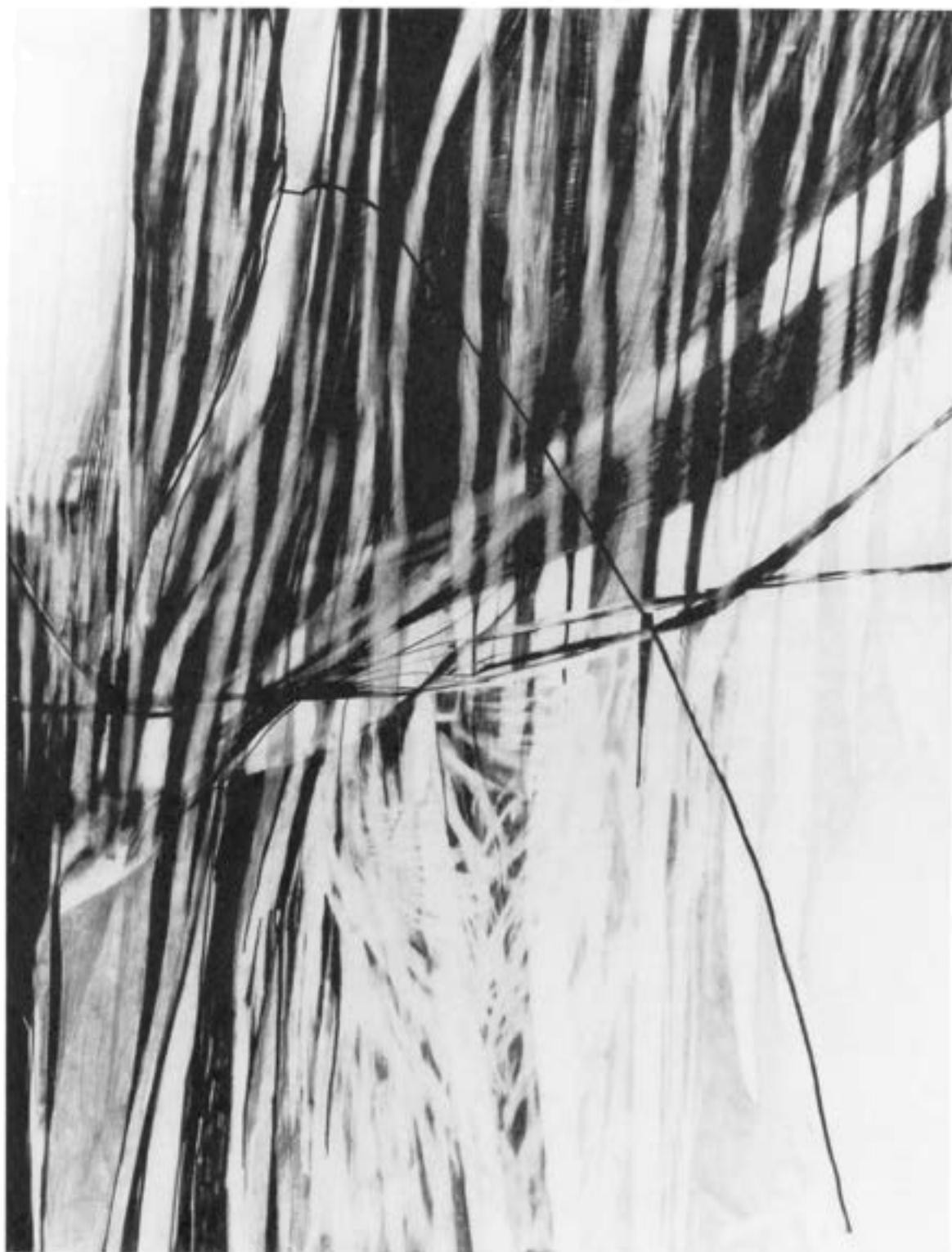
- 1994 Katonah Muecum of Art, New York (solo)  
Robischon Gallery, Denver, Colorado (solo)  
1993 *Art on Paper*, Weatherspoon Art Gallery, University of  
North Carolina, Greensboro  
*First Sightings: Recent Modern and Contemporary Acquisitions*,  
Denver Art Museum, Colorado  
1992 *New Sculpture and Drawings*, Littlejohn/Sternau  
Gallery, New York (solo)  
*Drawing Sculpture*, San Antonio Art Institute, Texas (solo)  
1990 *Working on Paper: Contemporary American Drawings*,  
High Museum of Art, Atlanta, Georgia (traveling)

27. *Aerial (293)*, 1993  
graphite on paper  
14 x 17 inches

28. *Aerial (393)*, 1993  
graphite on paper  
18 x 24 inches

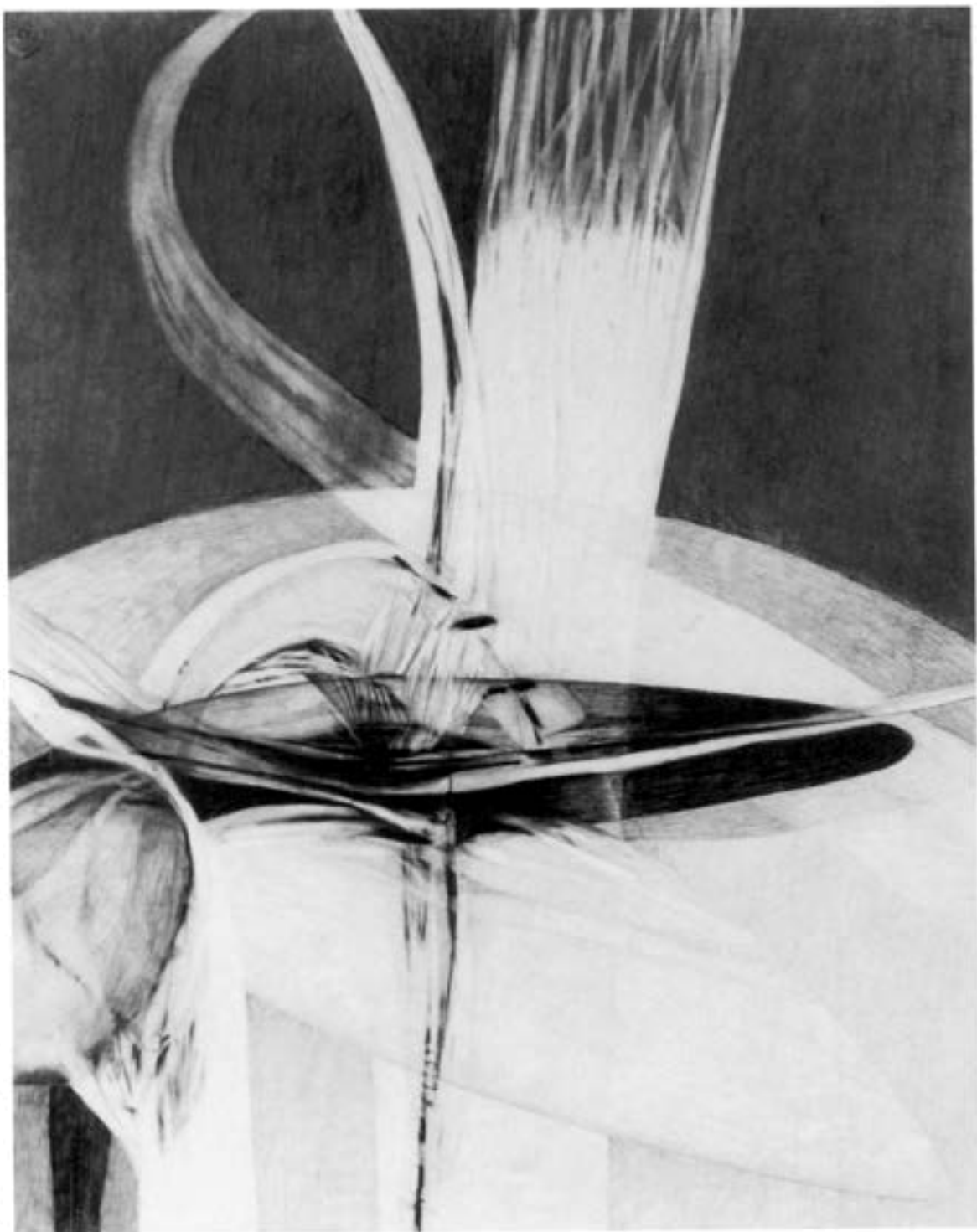
29. *Aquifer*, 1993  
graphite on paper  
29 x 23 inches

30. *Edge (493)*, 1993  
graphite on paper  
diptych, each sheet:  
17 x 14 inches  
Lent by the artist.



28. Aerial (393)





29. *Aquifer*



# JOHN MONTI

Born 1957 in Portland, Oregon, lives in Brooklyn, New York  
Education: M.F.A., 1983, Pratt Institute, Brooklyn, New York  
B.S., 1980, Portland State University, Oregon

## Selected Collections:

Brooklyn Museum, New York  
The Israeli Museum, Jerusalem, Israel  
The Metropolitan Museum of Art, New York  
Marion Koogler McNay Art Museum, San Antonio, Texas  
Pratt Institute, New York  
The Wakita Museum of Art, Karuizawa, Japan

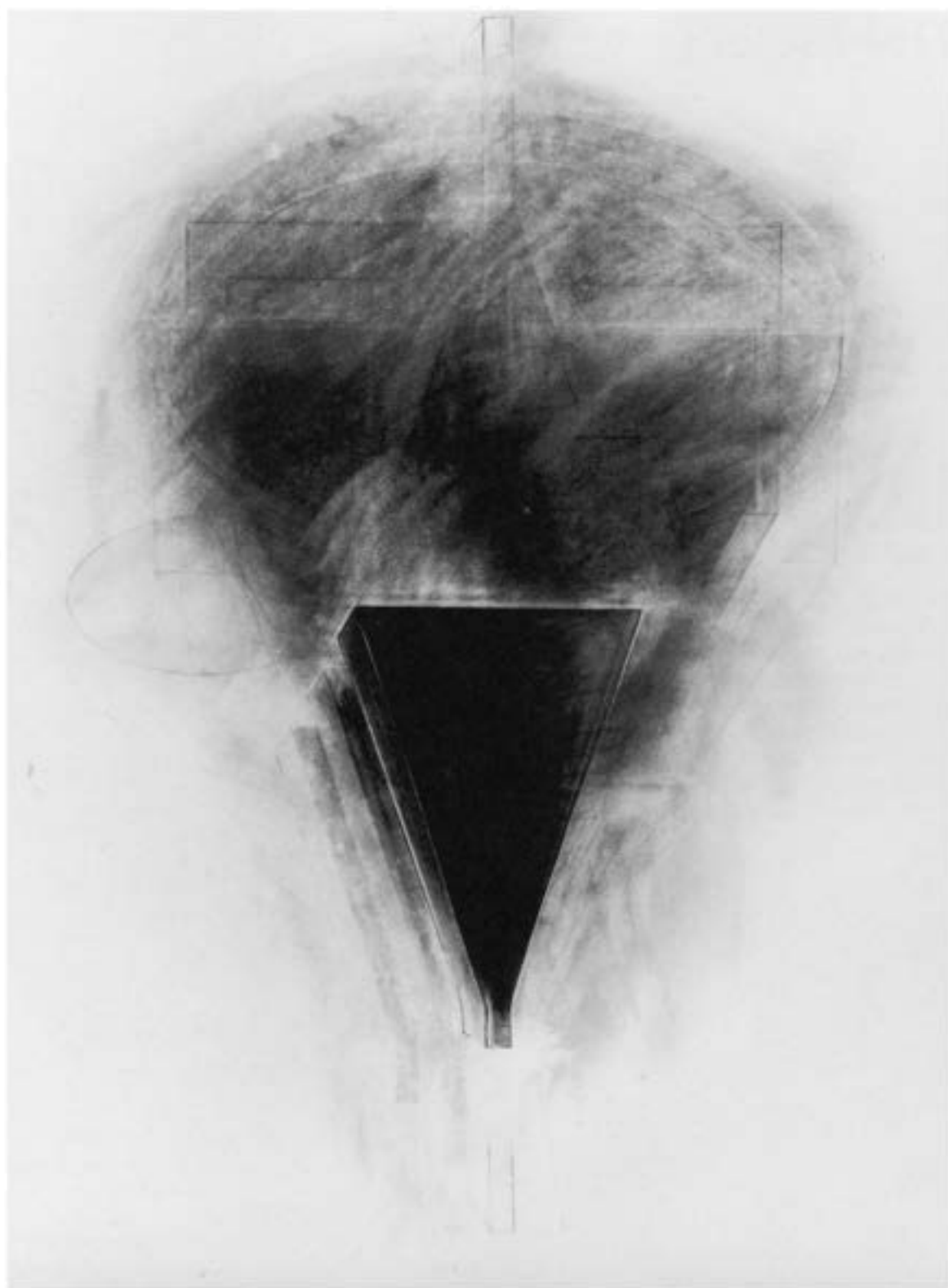
## Selected Exhibitions:

1993 *The Sculpture Court Project*, Munson-Williams-Proctor  
Institute, Museum of Art, Utica, New York (solo)  
LedisFlam Gallery, New York (solo)  
Sculpture Center Inc., New York (solo)  
*The Second Dimension: Twentieth Century Sculptors'*  
*Drawings*, Brooklyn Museum, New York  
*Karuizawa Drawing Biennale 1993*, Wakita Museum of Art,  
Karuizawa, Japan  
1992 *White Room, White Columns*, New York (solo)  
1991 *Weatherspoon Art Gallery*, University of North  
Carolina, Greensboro

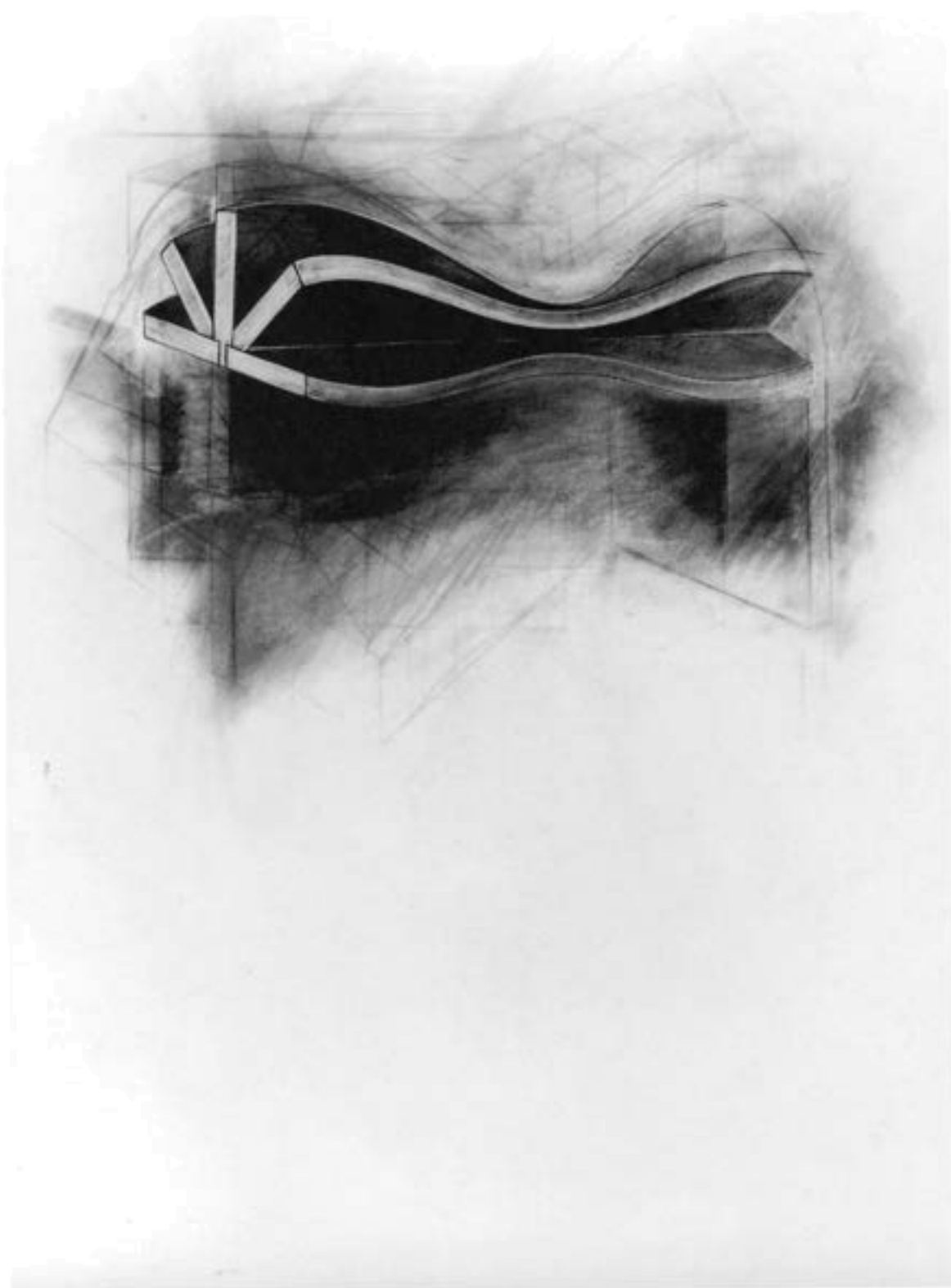
31. *Roll Top*, 1990  
charcoal, pastel on paper  
40 x 30 inches

32. *Trunk #2*, 1990-91  
charcoal, pastel on paper  
40 x 30 inches

33. *Trunk #4*, 1990  
charcoal, pastel on paper  
40 x 30 inches  
Lent by the artist



32. Trunk #2



31. *Roll Top*



# STEPHEN TALASNIK

Born 1954 in Philadelphia, Pennsylvania, lives in New York  
Education: M.F.A., Tyler School of Art, Temple University,  
Philadelphia, Pennsylvania  
B.F.A., Rhode Island School of Design, Providence

## Selected Collections:

Brooklyn Museum, New York  
The High Museum of Art, Atlanta, Georgia  
National Museum of American Art, Smithsonian Institution,  
Washington, D.C.  
Museum of Fine Art, Philadelphia, Pennsylvania  
Pennsylvania Academy of the Fine Arts, Pennsylvania  
The Arkansas Arts Center Foundation

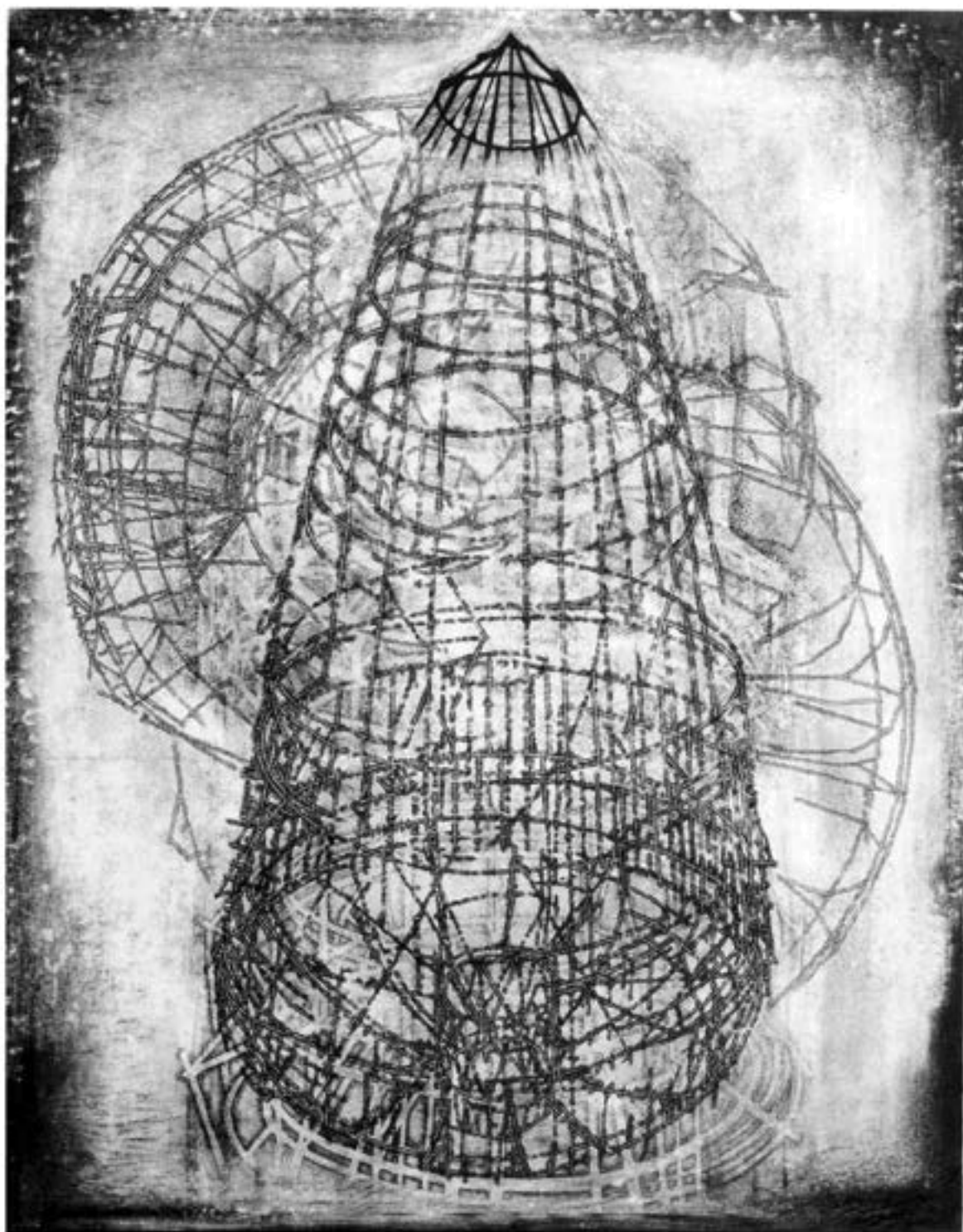
## Selected Exhibitions:

1994 Art in Space Gallery, Kanazawa, Japan (solo)  
Davidson Galleries, Seattle, Washington (solo)  
Schmidt Dean Gallery, Philadelphia, Pennsylvania (solo)  
1993 Art In Space Gallery, Kanazawa, Japan (solo)  
Karuizawa International Drawing Biennale, Wakita  
Museum of Art, Japan  
Van Rooy Galerie, Amsterdam, The Netherlands (solo)  
1992 Islip Art Museum, Long Island, New York

34. *Bridge #5: Overpass*, 1990  
graphite on paper  
15 3/4 x 55 inches  
The Arkansas Arts Center  
Foundation Collection:  
The '94 Tabriz Fund.

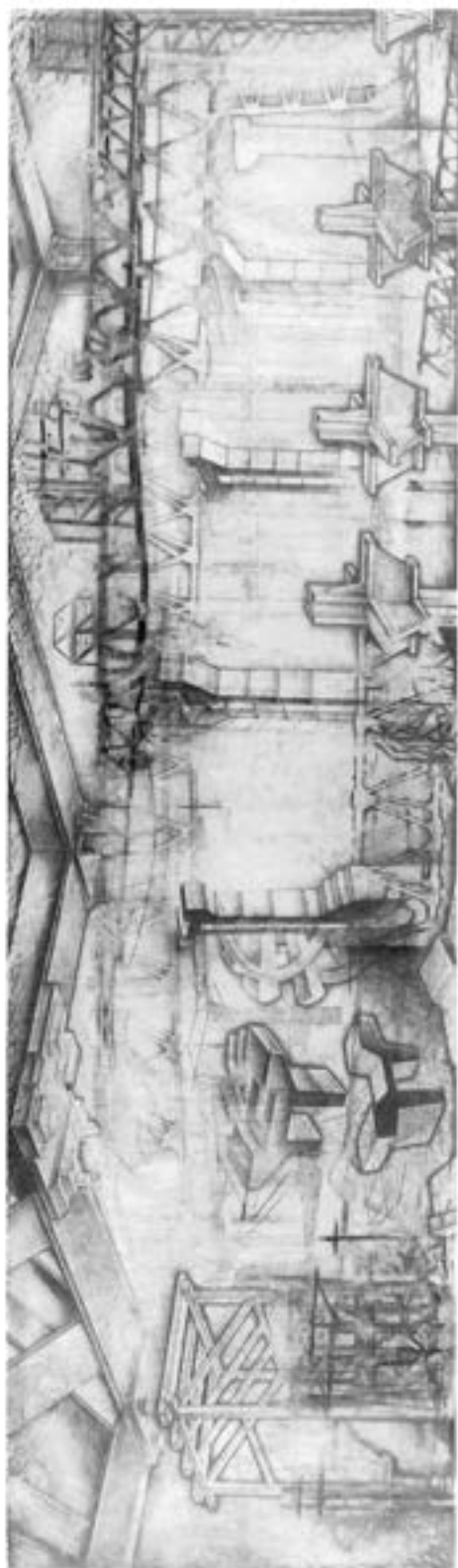
35. *Catacomb*, 1992  
graphite on paper  
16 x 48 inches

36. *Skeletal*, 1993  
graphite on paper  
30 x 30 inches  
Lent by the artist.



36. *Skeletal*





34. Bridge #5: Overpass



# LARRY THOMAS

Born 1943 in Memphis, Tennessee, lives in San Francisco, California

Education: M.F.A., 1979, San Francisco Art Institute, California

B.F.A., 1966, Memphis Academy of Arts, Tennessee

## Selected Collections:

Fine Arts Museums of San Francisco, Achenbach Foundation,  
California

The Metropolitan Museum of Art, New York

The National Museum of American Art, Smithsonian  
Institution, Washington, D.C.

San Francisco Museum of Modern Art, California

Stanford University Art Gallery, California

The Whitney Museum of American Art, New York

## Selected Exhibitions:

1993 *Faculty Selections*, San Francisco Art Institute, California

*Larry Thomas, Balzac's Unknown Masterpiece*, Susan  
Cummins Gallery, Mill Valley, California (solo)

*The Uncommon Flower*, Palo Alto Cultural Center,  
California

*Self Portraits in Black and White*, Zyzzyva, Edith Caldwell  
Gallery, San Francisco, California

1992 *Ruminations, Recent Drawings*, Susan Cummins Gallery, Mill  
Valley, California

*Drawings II*, Koplin Gallery, Santa Monica, California

1991 *Recent Acquisitions, Works on Paper*, National Museum of  
American Art, Smithsonian Institution, Washington, D.C.

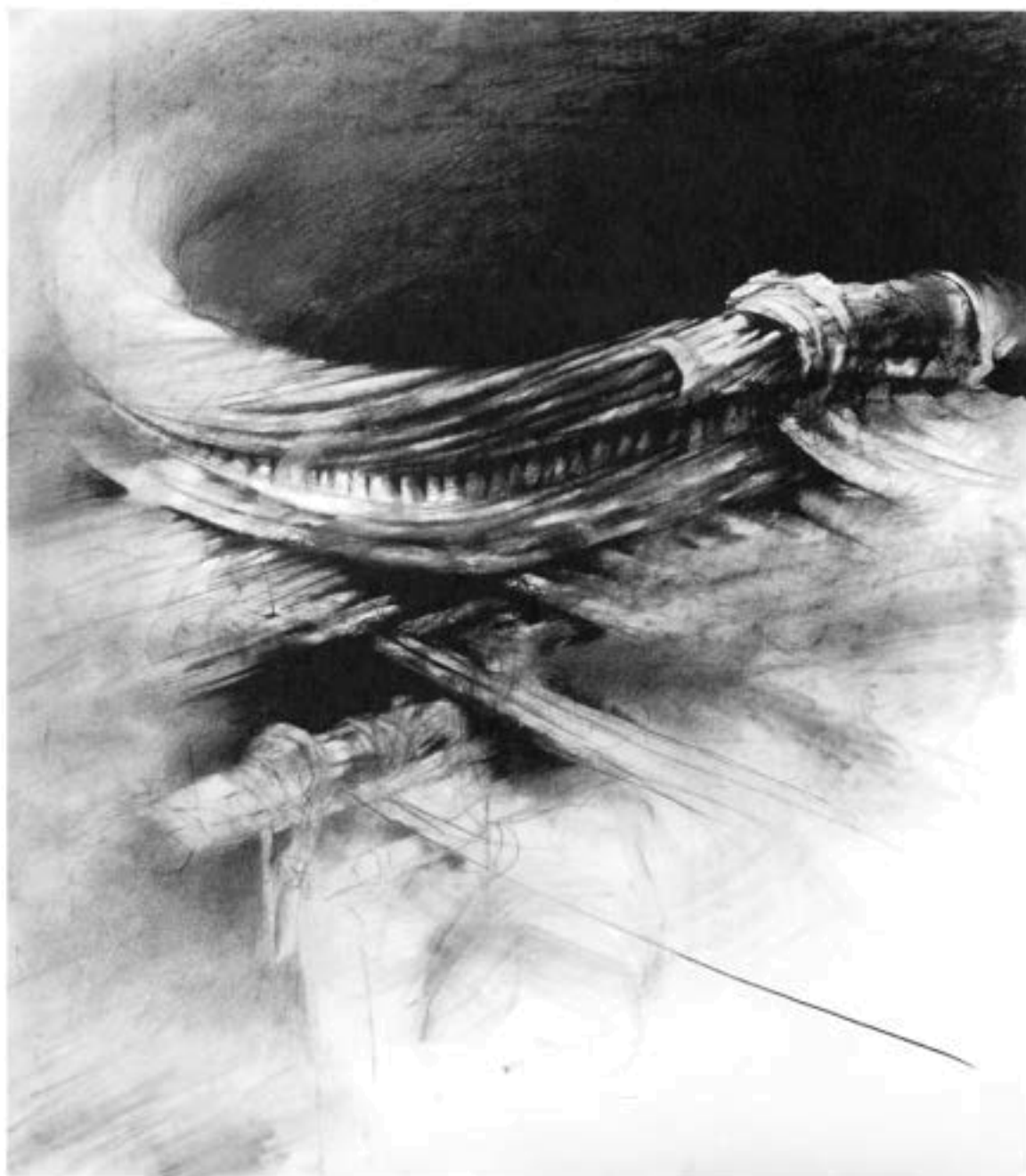
37. *Baidarka Hatch #2*, 1992  
charcoal on paper  
45 x 42 1/2 inches  
Lent by Michael and Judy  
O'Shea, San Francisco.

38. *Black Island, Winter III*, 1994  
ink charcoal wash, shellac on  
paper  
42 1/2 x 48 inches

39. *Spine*, 1992  
charcoal, shellac, oil on paper  
90 x 42 1/2 inches  
Lent by Susan Cummins  
Gallery, Mill Valley, California.



39. Spine



37. *Baidarka Hatch #2*



# ANDREW TOPOLSKI

Born 1952 in Buffalo, New York, lives in Brooklyn

Education: M.F.A., 1977, State University of New York at Buffalo

1974-75, University of Michigan

B.F.A., 1974, State University of New York at Buffalo

## Selected Collections:

Albright-Knox Art Gallery, The Buffalo Fine Arts Academy, New York

Brooklyn Museum, New York

Castellani Art Museum, Niagara Falls, New York

Delaware Art Museum, Wilmington

Memorial Art Gallery, University of Rochester, New York

State University College at Buffalo, New York

## Selected Exhibitions:

1993 A. B. Galeries, Paris, France (solo)

Kohn, Pederson, Fox, New York (solo)

Galerie von der Tann, Berlin, German (solo)

*The Second Dimension: Twentieth-Century Sculptors'*

*Drawings*, Brooklyn Museum, New York

1992 University Gallery, Memphis State University, Tennessee(solo)

Jakob Henle Haus, Kunstverein Lunen, Lunen, Germany (solo)

Jessica Berwind Gallery, Philadelphia, Pennsylvania (solo)

40. *Hypercussion I*, 1993

graphite, pigment, transfer type  
on paper

38 x 50 inches

41. *Hypercussion II*, 1993

graphite, pigment, transfer type  
on paper

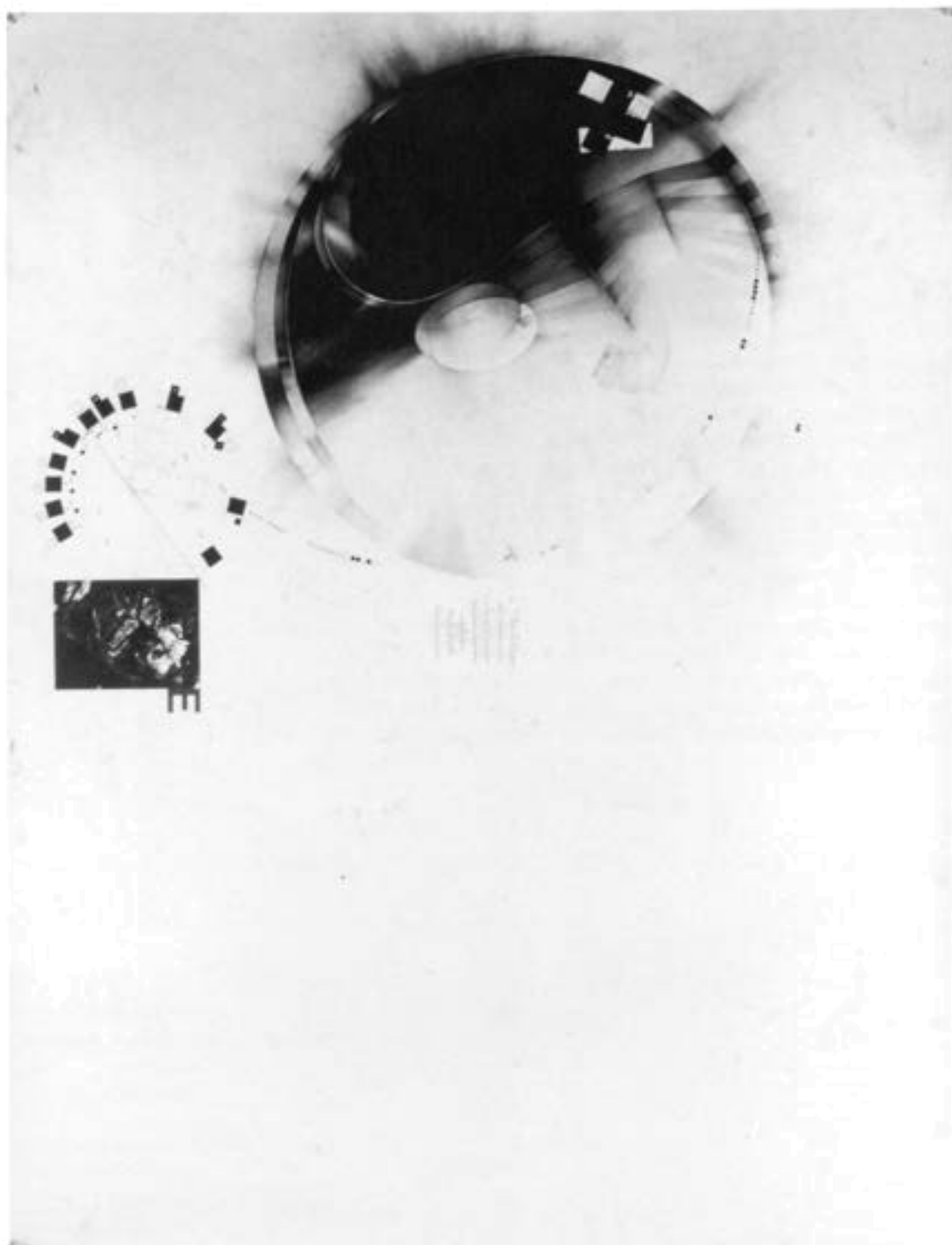
30 x 22 inches

42. *Hypercussion IV*, 1993

graphite, pigment, transfer type  
on paper

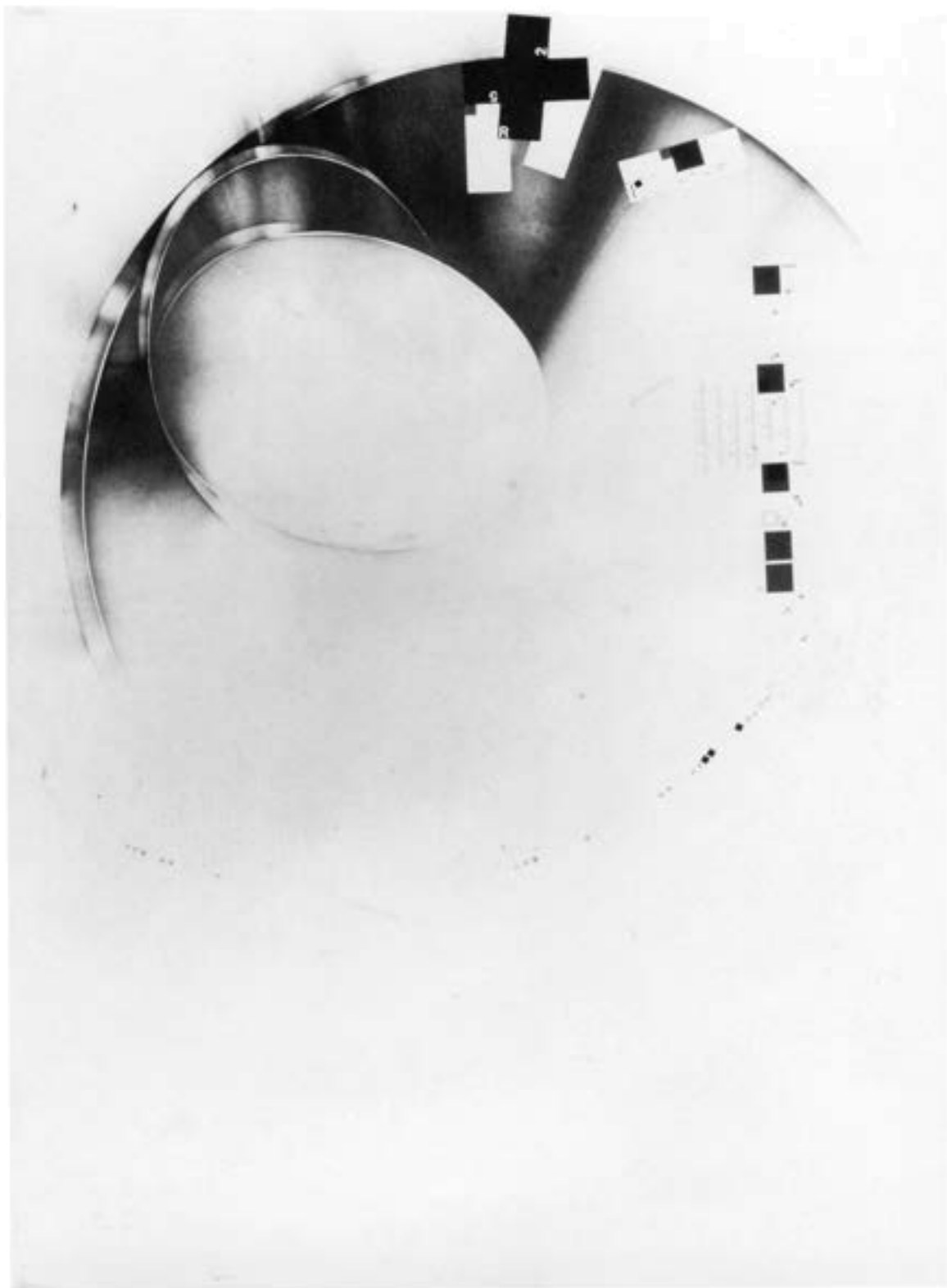
30 x 22 inches

Lent by Elga Wimmer Gallery,  
New York.



40. *Hypercussion I*





42. *Hypercussion IV*



# JOHN WALKER

Born 1939 in Birmingham, England, lives in West Park, New York  
Education: 1961-63, Academie de la Grande Chaumerie, Paris, France  
1956-60, Birmingham School of Art, England

## Selected Collections:

British Museum, London, England  
The Metropolitan Museum of Art, New York  
Museum of Modern Art, New York  
National Gallery of Art, Smithsonian Institution, Washington, D.C.  
Solomon R. Guggenheim Museum, New York  
The Tate Gallery, London, England  
Victoria & Albert Museum, London, England

## Selected Exhibitions:

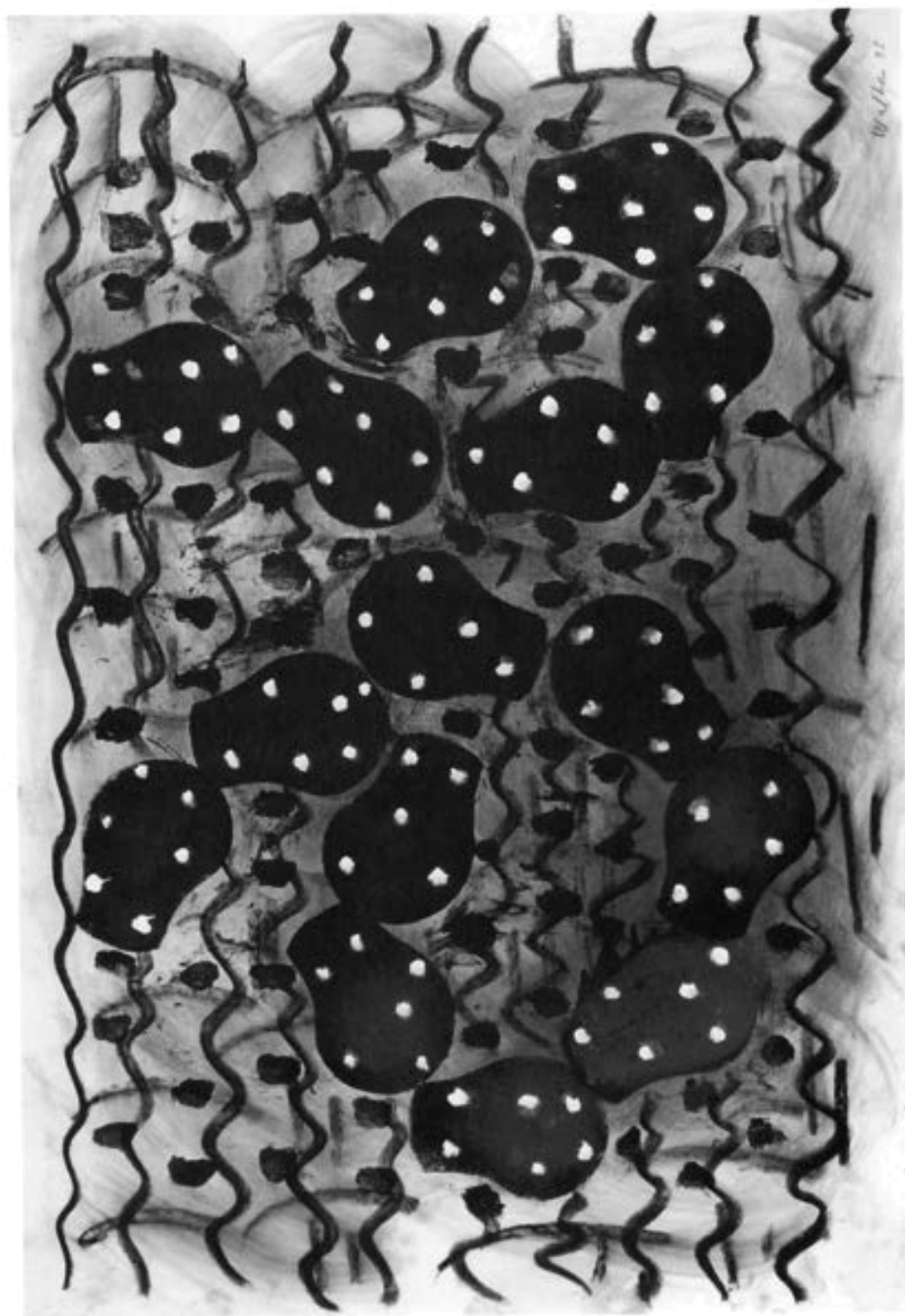
1993 Nielsen Gallery, Boston, Massachusetts (solo)  
*John Walker: Recent Monotypes*, Victoria Munroe Fine Art,  
Ltd., New York (solo)  
*John Walker: New Work*, Knoedler & Company, New York  
(solo)  
1992 Rex Irwin Gallery, Sidney, Australia (solo)  
1991 *John Walker: Paintings and Drawings*, The Arts Club of  
Chicago, Illinois (solo)  
1990 Waddington Graphics, London, England (solo)

43. *Untitled 1993-2*, 1993  
charcoal, conte crayon on paper  
28 x 40 inches

44. *Untitled 1993-3*, 1993  
charcoal, conte crayon, white  
acrylic on paper  
28 x 40 inches  
Lent by Victoria Munroe Fine  
Art, Ltd., New York.



43. Untitled 1993-2



44. Untitled 1993-3



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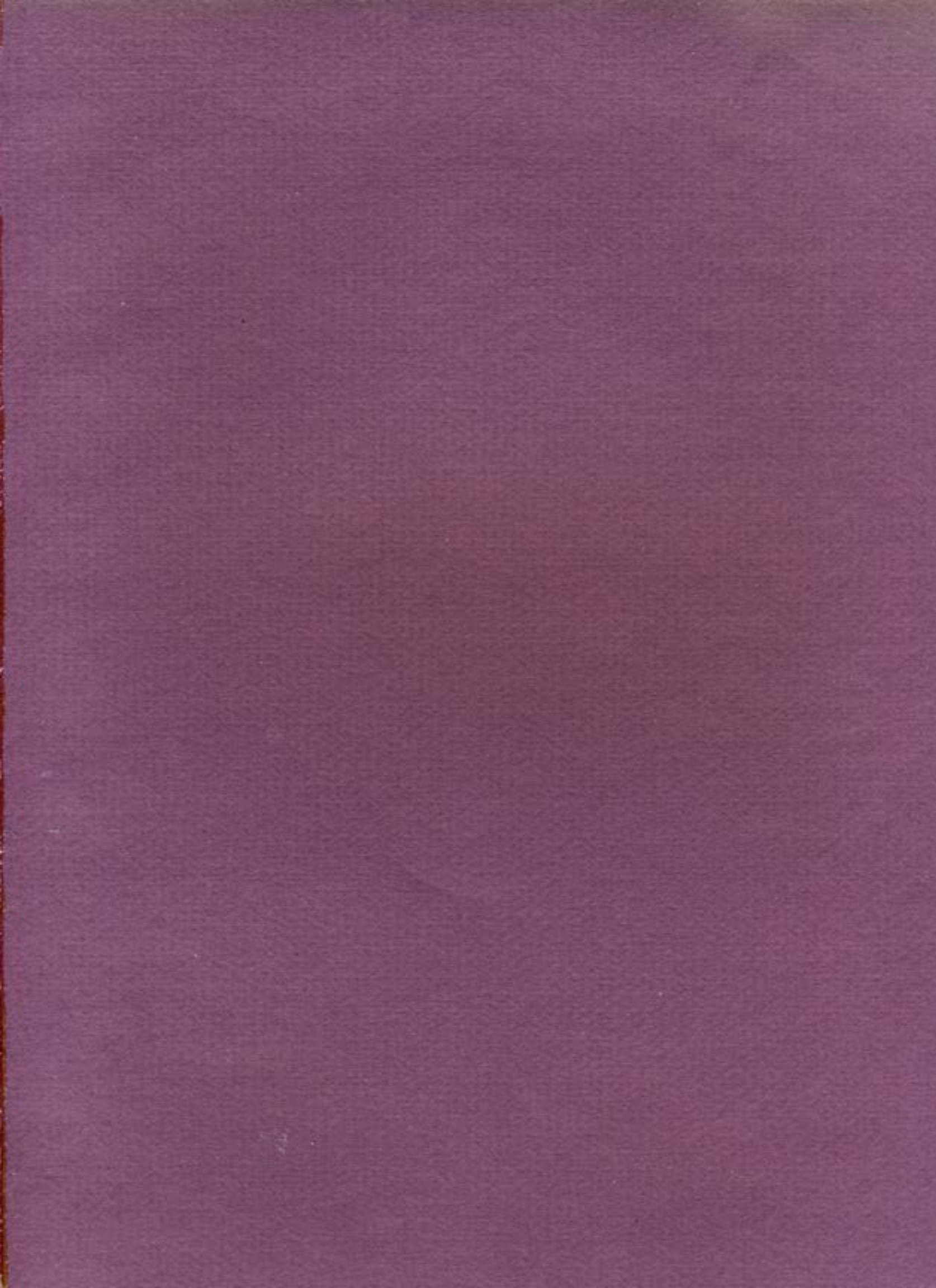
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