

**Terry Winters**  
*Works from the Belger Collection*

**Creighton Michael**  
*Cursive*

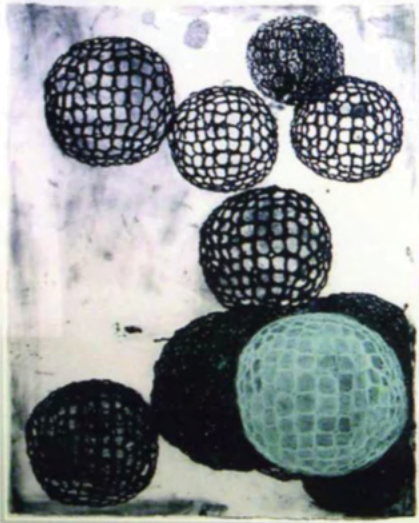
**Belger Arts Center**  
March 7, 2008 - June 6, 2008

## Terry Winters:

### Works from the John and Maxine Belger Family Foundation

March 7, 2008 - June 6, 2008

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Terry Winters, *Morala (III)*, 1983-84, Published by ULAE, Lithograph on paper, 42 in. x 32 1/2 in., Edition: 36, AP 4/5

Terry Winters graduated from Pratt Institute in 1971 and spent a decade painting in his Manhattan studio before his first solo exhibition at the Sonnabend Gallery in New York. Within months of that exhibition, Winters, like Jasper Johns and Robert Rauschenberg before him, ventured to Long Island, to Universal Limited Art Editions, and began a serious exploration of printmaking.

Art historian Richard Axson comments on this crucial period in Winters's career in his essay, "The Philosophers' Stone: The Prints of Terry Winters"\*:

*His style had evolved from a painterly minimalism, influenced by Brice Marden and Robert Ryman, to an organic abstraction delineated with references to early biological life. His first prints would reflect this world of forms. But why the decision to make prints at this point and then on a continuous basis over the next sixteen years? First, he felt ready to work in a medium that had attracted him for some time. Second, Bill Goldston's invitation to make prints at ULAE helped prompt the move, which was further aided by the immediate rapport between the two men. Most importantly, however, was the role of drawing in Winters's art.*



Winters visited ULAE once a week for the next two years and concluded this formulative period with the *Morula* prints that are included in this exhibition. The *Morula* prints were produced by Winters transferring drawings made on thin papers to stones or plates with solvents or by photo-transfer methods. The prints were done on thick, handmade, Toyoshi paper from Japan. A morula is an embryo at an early stage of development.

After beginning with Bill Goldston, Winters has worked with other printmakers over the years, notably Aldo Crommelynck, in Paris, who was Picasso's last master printer. Many of the ideas Winters first developed at ULAE continued: the emphasis on exploring images of basic life forms, the attention to special papers and various methods for producing the works on paper, and the use of a series of prints to develop an idea.

This collection of artworks by Terry Winters represents one of the cornerstones of the collection of the John and Maxine Belger Family Foundation. In addition to the Winters pieces, the Foundation holds extensive works by Jasper Johns, Terry Allen, Renée Stout, William Christenberry, William Wiley, and Robert Stackhouse. In 2007 artworks from the collection could be seen at the Smithsonian American Art Museum in Washington, DC, the Burroughs-Chapin Museum in South Carolina, at the galleries of Texas Tech University, the University of Virginia, Syracuse University, and other venues.



Terry Winters, *Furrows (III)*, 1989, Published by Peter Blum, Woodcut in mahogany and oak on paper, 31 in. x 22 in., Edition: 29/45

- Mo Dickens, Gallery Assistant, Belger Arts Center

\*Mr. Axsom's essay appears in *Terry Winters Prints 1982-1998: A Catalogue Raisonné* by Nancy Sojka and Nancy Barr, 1999; Published by the Detroit Institute of Arts.



Terry Winters, *Models for Synthetic Pictures (2)*, 1994. Published by ULAE, Intaglio on paper, 13 in. x 10 in., Edition: 15/35

## List of Terry Winters Works

1. *Factors of Increase*, 1983

Published by ULAE  
Lithograph on paper  
31 in. x 22 in.  
Edition: 30, AP 4/7

2. *Morula I*, 1983-84

Published by ULAE  
Lithograph on paper  
41 ¼ in. x 31 ½ in.  
Edition: 37, AP 4/6

3. *Morula II*, 1983-84

Published by ULAE  
Lithograph on paper  
42 ½ in. x 32 ½ in.  
Edition: 37, AP 4/6

4. *Morula III*, 1983-84

Published by ULAE  
Lithograph on paper  
42 in. x 32 ½ in.  
Edition: 36, AP 4/5

5. *Double Standard*, 1984

Published by ULAE  
Lithograph on paper  
78 in. x 42 in.  
Edition: 40, AP 4/8

6. *Primer*, 1985

Published by ULAE  
Lithograph on paper  
31 in. x 23 in.  
Edition: 66, AP 4/10

7. *Folio (title page, one, two, three, four, five, six, seven, eight, nine, colophon page)*, 1985-86

Published by ULAE  
Lithograph on paper  
32 in. x 23 in.  
Edition: 6/39

8. *Untitled (for BAM)*, 1986  
Published by ULAE  
Lithograph on paper  
30 in. x 22 ½ in.  
Edition: 75, AP 6/16
9. *Untitled*, 1987  
Published by ULAE  
Lithograph on paper  
32 ¼ in. x 23 ¼ in.  
Edition: 56/71
10. *Album (title page, one, two, three, four, five, six, seven, colophon page)*, 1988  
Published by Ilene Kurtz  
Intaglio on paper  
26 ½ in. x 21 in.  
Edition: 9/50
11. *Marginalia*, 1988  
Published by ULAE  
Lithograph on paper  
48 in. x 31 ¾ in.  
Edition: 66, AP 4/8
12. *Station*, 1988  
Published by ULAE  
Etching and aquatint on paper  
24 ¼ in. x 19 ½ in.  
Edition: 55, AP 4/7
13. *Untitled*, 1988  
Published by Atelier Aldo  
Crommelynck, Paris  
Etching on paper  
35 ¼ in. x 28 ¼ in.  
Edition: 50, AP IX/X
14. *Furrows (I, II, III, IV, V)*, 1989  
Published by Peter Blum  
Woodcut in mahogany and oak on paper  
26 ½ in. x 21 ¼ in.  
Edition: 29/45
15. *Fourteen Etchings (one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen)*, 1989  
Published by ULAE  
Mylar gravure, aquatint and photogravure on paper  
18 ½ in. x 14 in.  
Edition: 4/65
16. *Novalis*, 1983-89  
Published by ULAE  
Etching on paper  
42 ½ in. x 31 in.  
Edition: 50, AP 4/10
17. *Primitive Segments (title page, I, II, III, IV, V)*, 1991  
Published by ULAE  
Screenprint on paper  
23 in. x 18 ½ in.  
Edition: 68, AP 4/10
18. *Section*, 1991  
Published by ULAE  
Lithograph on paper  
59 ½ in. x 40 in.  
Edition: 68, AP 4/10
19. *Field Notes (1 through 25)*, 1992  
Published by Atelier Aldo  
Crommelynck, Paris  
Intaglio on paper  
13 in. x 10 in.  
Edition: 75, AP XIV/XV
20. *Theorem*, 1992  
Published by ULAE  
Lithograph on paper  
31 ¼ in. x 48 in.  
Edition: 41, AP 4/12

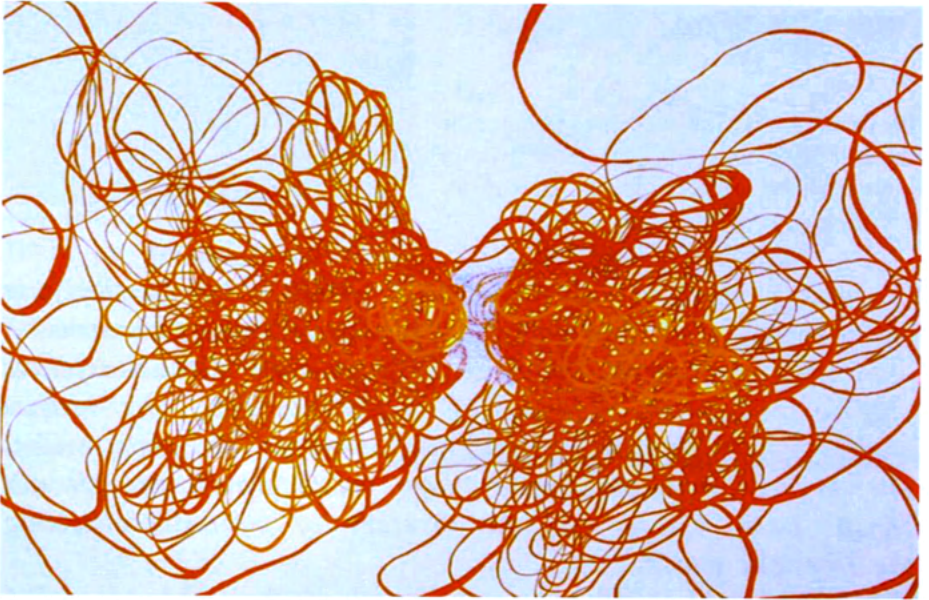


21. *A Light Zone Visible*, 1993  
Oil and alkyd on linen  
96 in. x 120 in.
22. *Locus*, 1993  
Published by ULAE  
Lithograph on paper  
25 in. x 35 ¾ in.  
Edition: 49, AP 4/10
23. *Models For Synthetic Pictures*  
(one, two, three, four, five, six,  
seven, eight, nine, ten, eleven,  
twelve), 1994  
Published by ULAE  
Intaglio on paper  
19 ½ in. x 22 ¼ in.  
Edition: 15/35
24. *Glyphs (one, two, three, four,  
five, six)*, 1995  
Published by Grenfell  
Linoleum cut on indigo-dyed paper  
24 in. x 17 ½ in.  
Edition 11/27
25. *Vorticity Field*, 1995  
Published by Atelier Aldo  
Crommelynck, Paris  
Etching and aquatint on paper  
29 ½ in. x 36 in.  
Edition: 50, AP 5/6
26. *Systems Diagram*, 1996  
Published by ULAE  
Etching and aquatint on paper  
42 in. x 50 in.  
Edition: 18, AP 4/7
27. *Untitled*, 1996  
Published by ULAE  
Lithograph on paper  
33 ¾ in. x 48 in.  
Edition: 48, AP 4/10
28. *Developmental Surface Model*,  
1997  
Published by ULAE  
Etching and aquatint on paper  
42 in. x 50 in.  
Edition: 18, AP 4/7
29. *Face Boundary*, 1997  
Published by ULAE  
Etching and aquatint on paper  
42 in. x 50 in.  
Edition: 18, AP 4/7
30. *Picture Cell*, 1997  
Published by ULAE  
Etching and aquatint on paper  
42 in. x 50 in.  
Edition: 18, AP 4/7
31. *Internal and External Values*,  
1998  
Published by ULAE  
Etching and aquatint on paper  
42 in. x 49 ¾ in.  
Edition: 22/35
32. *Multiple Visualization  
Technique*, 1998  
Published by ULAE  
Etching and aquatint on paper  
53 in. x 43 in.  
Edition: 22/35

# Creighton Michael: Cursive

March 7, 2008 - June 6, 2008

Belger Arts Center



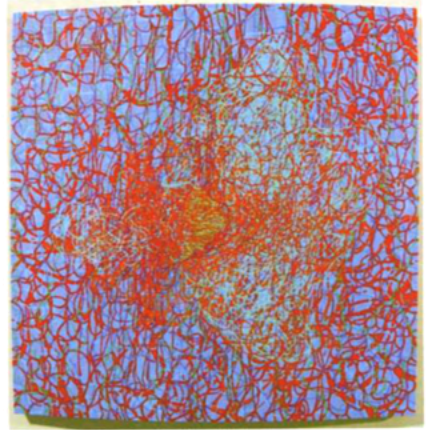
Creighton Michael, *IMPACT 407*, 2007, Oil on concave panel, 36 in. x 60 in. x 3 in.

The Belger Arts Center is pleased to host Creighton Michael's first solo exhibition in Kansas City. Michael, a native of Tennessee, has maintained an active studio in New York since 1978. His observations of natural structure and variation coupled with his exploration into the duality of drawing have informed his work.

*“He follows a course of study to its very end, giving full respect to the pictorial space and to the parameters of the problem he has placed before himself. The dialogue that he sets up between the painting and sculpture supports this careful and thorough approach to the creative endeavor and all originate out of the artist's interest in drawing.*”

*Indeed, it must be understood from the beginning that the conceptual underpinnings of all of Michael's work is the practice of drawing and the movement of line in space, whether that line is painted, drawn, or dimensional."*

- J. Susan Isaacs, Ph.D.,  
Professor of Art History and Curator of  
the Department of Art Galleries, Towson  
University; Adjunct Curator, Delaware  
Center for the Contemporary Arts



Creighton Michael, *FIELD 5307*, 2007, Oil on linen on convex panel,  
36 in. x 35 in. x 2 1/2 in.

*"Although meticulously executed, there is an underlying abandonment of control over these paintings that are constructed layer upon layer, mark upon mark. In these works Michael explores the fine line between the metaphysical and material. His intense exploration of both naturalistic and aesthetic processes probes the very notion of perception - how we interpret through our senses both nature and the mystery of matter comprising the physical world."*

- Carla M. Hanzal, Curator, The Mint Museums



Creighton Michael, *Notation 998*, 1998, Oil on canvas, 60 in. x 60 in.

Prolific in both two- and three- dimensional formats, Michael says of his work, *"Drawing is primary, not preliminary."* His artwork explores the various facets of drawing from its material composition, its physical articulation associated with process and its involvement with emerging patterns, to its relationships with other marking activities such as



calligraphy and notation. His interest began nearly two decades ago when he became fascinated with the ever-shifting structures and mutating patterns of duckweed. Through this observation, Michael quickly realized a parallel between the effect of random occurrences and the act of drawing. From there he would discover the primacy of a mark, which could be experienced simultaneously as an expressive unit and collectively as pattern. *Cursive* documents these developments.



Creighton Michael, *SQUIGGLE (caption)*, 2005. Graphite, paper and rope, 75 in. x 43 in. x 6 in.

Michael holds graduate degrees from Vanderbilt University (MA) and Washington University in St. Louis (MFA). He has taught and lectured at Princeton University, Hunter College, the Rhode Island School of Design and other institutions of higher learning. Michael has received fellowships from the New York Foundation for the Arts, the Edward Albee Foundation, a Pollock-Krasner Foundation grant and a Golden Foundation for the Arts Award, in addition to other distinctions. Besides the John and Maxine Belger Family Foundation collection, Michael's work can be found in the collections of the Brooklyn Museum, Denver Art Museum, the High Museum of Art, the Mint Museums, the National Gallery of Art, the Neuberger Museum of Art and others.

For more information on the art of Creighton Michael:  
[www.creightonmichael.com](http://www.creightonmichael.com).

## List of Creighton Michael Works

1. *MELMOTH 176*, 1976

Charcoal on paper  
18 in. x 12 in.  
Courtesy of the Artist

2. *TOR*, 1988

Graphite on paper  
Each of six panels 14 in. x 11 in.  
Courtesy of the Artist

3. *CONSORT 189*, 1989

Graphite on paper  
17 in. x 14 in.  
Courtesy of the Artist

4. *HARCOURT 489*, 1989

Graphite on paper  
17 in. x 14 in.  
Courtesy of the Artist

5. *LORE 490*, 1990

Oil stick and graphite on paper  
24 in. x 18 in.  
Courtesy of the Artist

6. *WATER MUSIC (part one)*, 1991

Graphite on paper  
Each of six panels 14 in. x 11 in.  
Courtesy of the Artist

7. *AERIAL 193*, 1993

Graphite on paper  
14 in. x 17 in.  
Courtesy of the Artist

8. *EDGE 593*, 1993

Graphite on paper  
30 in. x 22 in.  
Courtesy of the Artist

9. *QUAD 396*, 1996

Graphite, shellac and gesso on paper  
35 in. x 29 in. installed  
Each panel 17 in. x 14 in.  
Courtesy of the Artist

10. *PULL 497*, 1997

Graphite, shellac and gesso on paper  
17 in. x 14 in.  
Courtesy of the Artist

11. *TRACE 897*, 1997

Acrylic / Fiberglass on paper,  
framed in steel  
30 in. x 30 in.  
Courtesy of the Artist

12. *RHAPSODY 298*, 1998

Ink on paper  
29 in. x 23 in.  
John & Maxine Belger Family  
Foundation

13. *NOTATION 998*, 1998

Oil on canvas  
60 in. x 60 in.  
John & Maxine Belger Family  
Foundation

14. *INNUENDO 199*, 1999

Oil on canvas  
60 in. x 60 in.  
Courtesy of the Artist

15. *SPLIT 2499*, 1999

Graphite and shellac on paper  
17 in. x 14 in.  
Courtesy of the Artist



16. *HAIKU 1000*, 2000  
Oil and moldstain on canvas  
60 in. x 60 in.  
Courtesy of the Artist

17. *PULSE 301*, 2001  
Oil on canvas  
60 in. x 60 in.  
Courtesy of the Artist

18. *SQUIGGLE (caption)*,  
2005  
Graphite, paper and rope  
75 in. x 43 in. x 6 in.  
John & Maxine Belger Family  
Foundation

19. *RHAPSODY (floor)*, 2005  
Graphite, paper and rope  
Surface area of 200 sq. ft.,  
configurations variable,  
height 14 in.  
Courtesy of the Artist

20. *GRID 3706 (with  
schematic)*, 2006  
Steel wire and tubing  
24 in. x 24 in. x 8 ½ in.  
Courtesy of the Artist

21. *GRID 4007 (with  
schematic)*, 2007  
Steel wire  
30 in. x 30 in. x 7 in.  
Courtesy of the Artist

22. *FIELD 5207*, 2007  
Oil on linen on convex panel  
36 in. x 34 in. x 2 ½ in.  
Courtesy of the Artist



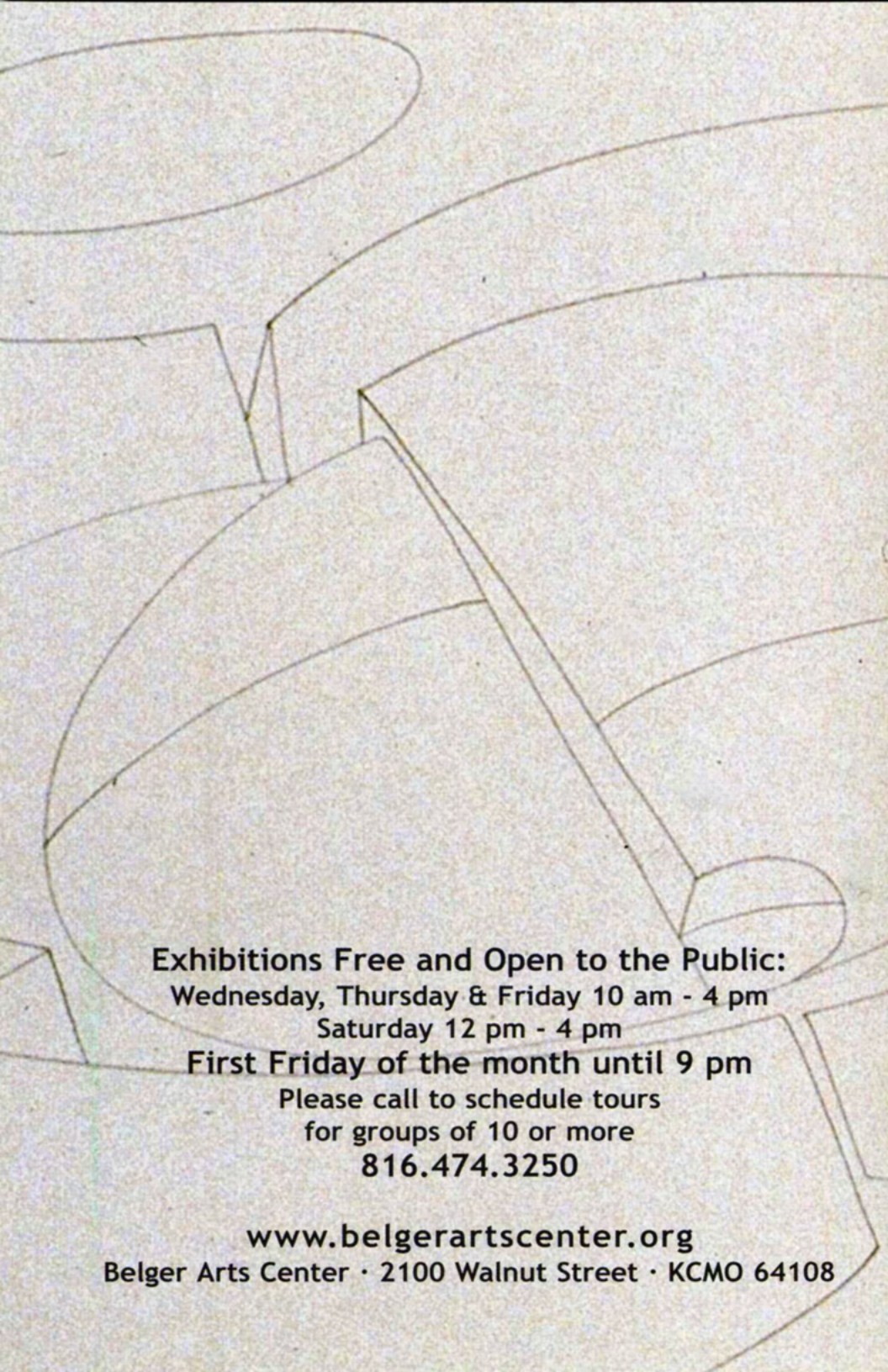
Creighton Michael, *Edge 593*, 1993, Graphite on paper, 30 in. x 22 in.

23. *FIELD 5307*, 2007  
Oil on linen on convex panel  
36 in. x 34 in. x 2 ½ in.  
Courtesy of the Artist

24. *IMPACT 307*, 2007  
Oil on concave panel  
36 in. x 60 in. x 3 in.  
Courtesy of the Artist

25. *IMPACT 407*, 2007  
Oil on concave panel  
36 in. x 60 in. x 3 in.  
Courtesy of the Artist

26. *THE CONVERSATION*,  
2006  
Plywood, paper, acrylic and  
Fiberglas  
Dimensions vary  
Courtesy of the Artist

An abstract line drawing in brown ink on a light beige background. The drawing consists of several overlapping, curved lines that form a sense of depth and movement, resembling architectural or organic shapes. The lines are thin and delicate, creating a minimalist and artistic composition.

**Exhibitions Free and Open to the Public:**

Wednesday, Thursday & Friday 10 am - 4 pm

Saturday 12 pm - 4 pm

**First Friday of the month until 9 pm**

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**[www.belgerartscenter.org](http://www.belgerartscenter.org)**

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