





The Long Sixties

Washington Paintings in the Watkins and
Corcoran Legacy Collections, 1957 – 1982

February 16 - August 9, 2021

American University Museum
at the Katzen Arts Center

Washington, DC

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INTRODUCTION

The American University Museum recently acquired 9,000 works from the Corcoran Gallery of Art, a Washington institution that closed its doors to the public in 2014. Together with our Watkins Collection we have an especially strong cache of works by Washington regional artists. While curating a show of Washington paintings drawn from our growing collections, I became interested in how my memories of a formative time in my life might be affecting my choice of artwork for this exhibition.

BY JACK RASMUSSEN

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This most influential time for baby boomers like me has been referred to as “the long sixties” by both National Gallery of Art curator James Meyer, and sixties radical Tom Hayden.¹ Meyer references Tom Hayden’s book, *The Long Sixties: From 1960 to Barack Obama* (2011), as one source for his use of the term.² I have identified my personal “long sixties” as the years between 1957 and 1982. My intention is to foreground the effect of my experiences and memories of this important time in my life in my selection and present interpretation of paintings from that period.

I hope to add transparency to my curatorial process. Every exhibition necessarily presents the intersection of curators’ memories, knowledge, and experiences with the available artwork, limitations on physical space and financial resources, and their understanding of contemporary contexts. The intersection of these elements affects what is exhibited as well as how it is experienced and interpreted by the viewer.

I began my process by limiting my selection to paintings in our Watkins and Corcoran Legacy Collections. Months into the process, it became clear that these limitations were creating absences in the exhibition. My choice of medium, together with choices made by those who collected and contributed art, and what works our institutions eventually decided to accession, were pre-determining the exhibition’s shape and content. Of course, every exhibition has its absences. Every exhibition involves making choices and compromises. But when I finally opened the exhibition to works outside of the museum’s collections, I was able to address a few of the more egregious under-representations.

It is the curator’s job to deliver an aesthetic, emotional, meaningful experience, one that illuminates for engaged viewers how their own lives and times are intertwined with, and shaped by, their experience of the past and their perception of the present. Every exhibition is an opportunity to address what we can see of the past from our contemporary perspective, and vice-versa. My perspective includes the acknowledgement of persistent, systemic gender and racial injustice, bias, and violence that was present in the fifties, laid bare in the sixties, and continues to the present day. It is clear to me that the defining characteristic of Washington art in our collections made during “the long sixties,” and still its operative tendency, is an adherence to aesthetic and commercial constraints that encourage artists to remain silent when their voices are most needed in the face of bias and violence that has not gone away.



AP Photo

1957 – 1959

“The long sixties” began, for me, in Appleton, Wisconsin in 1957. I was in the third grade, watching the funeral of Wisconsin Senator Joseph McCarthy. He had been on our black and white television screen as much as Howdy Doody. McCarthy is seen here with his Chief Counsel and “fixer,” Roy Cohn. Even then, I knew in a vague way that the term “McCarthyism” referred to their “Red Scare” interrogations, their practice of making unfounded accusations against federal employees, artists, and others they suspected of being communist sympathizers, and the skillful fanning of our fears of a nuclear nightmare. I well remember “duck and cover” drills were a part of every morning in my elementary school, right after the Pledge of Allegiance.

In 1957, Abstract Expressionism was the dominant art movement in the US, characterized by huge canvases, strong gestures, and emotional content. All these elements are present in Kenneth Noland’s (1924–2010) *Lavender Blue* (1957). It is the very embodiment of the turbulent times that produced it. One can even entertain the possibility that Noland’s title was inspired by the efforts of Joseph

McCarthy and Roy Cohn to “out” federal employees suspected of being gay; the “Lavender Scare” that paralleled and reinforced their “Red Scare.”

We now know that Abstract Expressionism, as well as jazz, was employed as a Cold War weapon by the CIA in our country’s ongoing fight against communism.³ Communist governments were directing their own artists to work in the style of Socialist Realism to promote the ideals of their societies. Our government believed our music and art would demonstrate to the world how free we were, how open we were to self-expression. Never mind that Abstract Expressionists were mostly leftists then being hounded by McCarthy, or that our Black jazz ambassadors remained second-class citizens at home.⁴

Just as the world was changing in the fifties, so, too, was art. The art historical canon of the early fifties tells us of artist Helen Frankenthaler’s experiments in her studio and her discovery that thinned oil paint would soak into and “stain” unprimed canvas. There was no need any more for a brush manipulated by the artist’s hand; thinned paint flowed where directed by the artist’s manipulation of gravity. At the urging of art critic Clement Greenberg, Noland visited Frankenthaler’s studio, saw her painting *Mountains and Sea* (1952), and was profoundly influenced by her new techniques.

“Advanced” painting was soon declared by critics and dealers alike to be stained painting, making possible Color Field painting and the rise of the Washington Color School. Frankenthaler later remarked to the National Gallery of Art’s former Curator of Modern Art, E.A. Carmean, “yes, I was ‘a bridge’ and they walked over me.”⁵ As Washington arts and culture activist Melvin Hardy recently observed, “The professional and personal angst of Helen Frankenthaler presages the oppressions, micro and macro, that beset both women and African American fine art producers...”⁶

Greenberg was the leading formalist art critic. He was involved in the creation of the Washington Color School, fashioning it out of the local practitioners of Color Field Painting in Washington. The Color School was, and still is, the only instance where a group of Washington artists achieved critical and financial success either inside or outside of the city. It was acclaimed as the climax of modernism in the first half of the twentieth century, while others saw it as modernism’s dead end, disconnected from the socio-political disorder of the sixties.



Kenneth Noland (1924–2010), *Lavender Blue*, 1957. Oil on canvas, 88 × 106 in. Anonymous Gift, 2016.13.1.



Howard Mehring (1931-1978), *Playground*, 1958. Acrylic on canvas, unframed: 106 x 111 in. Gift of the Trustees of the Corcoran Gallery of Art (Museum purchase, Gallery Fund), 2018.15.2170. Photo by Greg Staley.

Greenberg's brand of formalism imposed very strict limitations on the artist. Only art's purely visible aspects were important. The artist's intentions had no place, nor did gestures of the artist's hand, drawing, subject matter, pictorial illusion, narrative content of any kind, or any relationship at all to the visible world, let alone its social and political context.

Howard Mehring (1931-1978) was a student of Noland's at Catholic University and had also made a pilgrimage to meet Frankenthaler with fellow student Tom Downing (1928-1985). The size and "over all" composition of Mehring's *Playground* (1958) shows its debt to Abstract Expressionism. The relatively measured coolness of his application showed he was moving towards what became the Washington Color School, but it still retains the lyricism and subtle tonal adjustments that distinguished Mehring as such a beautiful painter throughout his short life, Color School or no.

At the same time Noland and Mehring were abandoning personal, gestural expression for cooler, more formal abstractions, Robert Gates (1906-1982) and other Washington artists were moving in the opposite direction, turning back towards figuration, still enthralled by vigorous expressionist brushwork. They were part of a larger resistance which included artists associated with the Bay Area Figurative School coming out of San Francisco in the mid-fifties. David Park is credited with the origination of the "school" when he took all his Abstract Expressionist paintings and deposited them in the Berkeley dump. Park was soon joined by other artists, including Elmer Bischoff and Richard Diebenkorn.⁷

Both Gates and Diebenkorn were greatly influenced by The Phillips Collection, the country's first museum for modern art, from the collection of Duncan Phillips. Gates was a student at the Phillips Gallery Art School, and then taught and exhibited there until the US entered into World War II. Diebenkorn was a marine stationed in Quantico and spent much of his free time during the war in The Phillips looking at Bonnard and Matisse. After the war, Diebenkorn returned to



Robert Franklin Gates (1906-1982), *Figure Abstraction*, 1958. Oil on canvas, framed: 47 1/4 × 53 3/8 × 2 in. 1991.1.10. Photo by Greg Staley.

the Bay Area to teach at the California College of Arts and Crafts, where he fell under the influence of fellow teachers Mark Rothko and Clyfford Still, and soon embraced Abstract Expressionism. Around the same time Diebenkorn was undergoing his conversion, Gates' work was also becoming more abstract through the influence of his early teaching colleagues at The Phillips, John Marin and Jack Tworkov. Then, by the mid-fifties, Diebenkorn and Gates both began to pivot back to a more naturalistic figuration, countering the prevailing taste of the critical and commercial art worlds.



Helene McKinsey Herzbrun (1922-1984), *Flowering*, 1956. Oil on canvas, framed: 39 x 41 in. Gift of James M. and Betty H. Pickett, 1989.1.1. Photo by Greg Staley.

Gates was teaching at American University when its art department returned to American University's campus from The Phillips Gallery School, where it had been housed during World War II. Diebenkorn and Gates' figurative work was collected in depth by Duncan Phillips and it remained a significant influence on American University's Art Department. Another determining influence was Philip Guston, whose work had undergone a similar transition from figuration to Abstract Expressionism, and back again, though to a very personal and idiosyncratic figurative style. The decidedly politicized content of his work, featuring cartoonishly devastating portraits of Richard Nixon and Ku Klux Klan members, remains controversial today.

Helene McKinsey Herzbrun (1922-1984) was one of Gates' students also heavily influenced by Jack Tworkov. She would become an American University professor herself. Herzbrun was immediately drawn to Abstract Expressionism, and never did abandon strong gesture and emotional content. She resisted the pull of the Washington Color School, though she would experiment with thin washes of color, à la Helen Frankenthaler, in her later works. Gates, Herzbrun, and American University's Art Department were largely responsible for the continued relevance of figurative and expressionist painting in Washington for the next three decades. They kept it alive, though it was clear figurative and expressionist painting was at cross purposes with what mainstream paintings by most White male artists looked like in the sixties and into the seventies.



AP Photo/Ike Altgens, File

1960 – 1969

The sixties started for me with John F. Kennedy's campaign and election. In the summer of 1959, my family took me on a summer trip to Washington, DC, where I saw Senator Kennedy on the floor of the Senate chamber. A few months later he was running for president and I was his campaign manager in my elementary school, complete with hats, buttons, and speeches. I would spend four more summers in DC, 1964-1967, working as a page in the US Senate for Washington Senator Warren G. Magnuson, and falling in love with this city of great museums and its great spectator sport, politics.

Kennedy's assassination in 1963 changed the course of the decade. The Civil Rights Movement finally reached national consciousness with the passage of the Civil Rights Act of 1964, but within months of becoming law, the Gulf of Tonkin resolution, passed under false pretenses, committed the United States to a full-scale war in Vietnam. Despite the passage of major Civil Rights legislation, systemic racism, combined with the Vietnam War and the unsustainable living conditions of the poor in our cities exposed our country's mistaken priorities—fighting overseas while our neighborhoods were on fire.

1968 is the pivotal year in “the long sixties.” It began with two contrasting events: the assassination of Martin Luther King, Jr. on April 4, and the opening of *Hair* on Broadway on April 29. The day after the assassination, violence erupted in downtown Washington, leaving hundreds of burnt-out buildings in commercial districts and residential areas that would not be rebuilt for a decade. Shortly after the assassination of Robert Kennedy and the cataclysmic 1968 Democratic Convention, where demonstrators were assaulted by police officers on live television, President Richard Nixon and Vice President Spiro T. Agnew were elected. Appealing to the anxious “silent majority,” they succeeded in recapturing the White House for the Republicans by promising to restore “law and order.”

Campus disturbances spread to every major school. Hundreds of thousands gathered to demonstrate against the war and university polices allowing military recruiters on campus. Soon after the 1968 presidential election, the “Peace” movement began to turn violent out of deep frustration over its inability to effect change. The violence came to a head in 1970 with the killing of students at Kent State by National Guard troops.

It became clear in the late sixties that all attempts to bring peaceful change would fail. Mainstream artists began to embrace the counterculture and its invocation to “turn on, tune in, and drop out.” Most chose to depoliticize their art, exploring form instead of content. But a few, notably feminist and many African American artists, had already committed to using their art as instruments of change. They had been systematically excluded from the commercial gallery-museum system. Partly in reaction to their exclusion, they chose, instead, to work outside the system in unorthodox, non-traditional, or collaborative art forms to pursue socio-political engagement. But the more critically and financially successful, predominantly White male artists in Washington and across the country continued their disengagement from socio-political realities. This ceding of the institutional battlefield by the mainstream, and the exclusion of other artists from the exhibition system, had consequences. We are still paying the price for this disengagement and segregation of so many creative minds from the town square and the marketplace today.

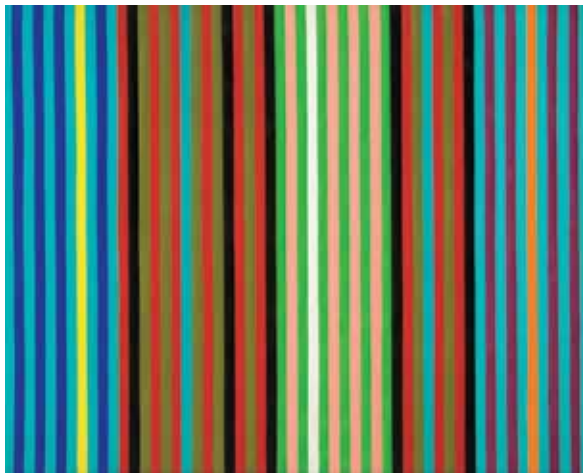
Cynthia Bickley-Green (b. 1942) was part of a younger generation of painters coming out of the University of Maryland Art Department in the sixties, and initially one of Frankenthaler’s artistic progeny, producing convincing work early in her career that followed the path worn by the Color School. But after successfully establishing herself with stained paintings like *Hansa* (1968-1969), Bickley-Green’s art took a left turn in the seventies and became associated with the Pattern and Decoration

Movement led by Miriam Schapiro and Joyce Kozloff, coinciding with her involvement in the emerging Women's Movement. This more politicized work was not collected by American University or the Corcoran.

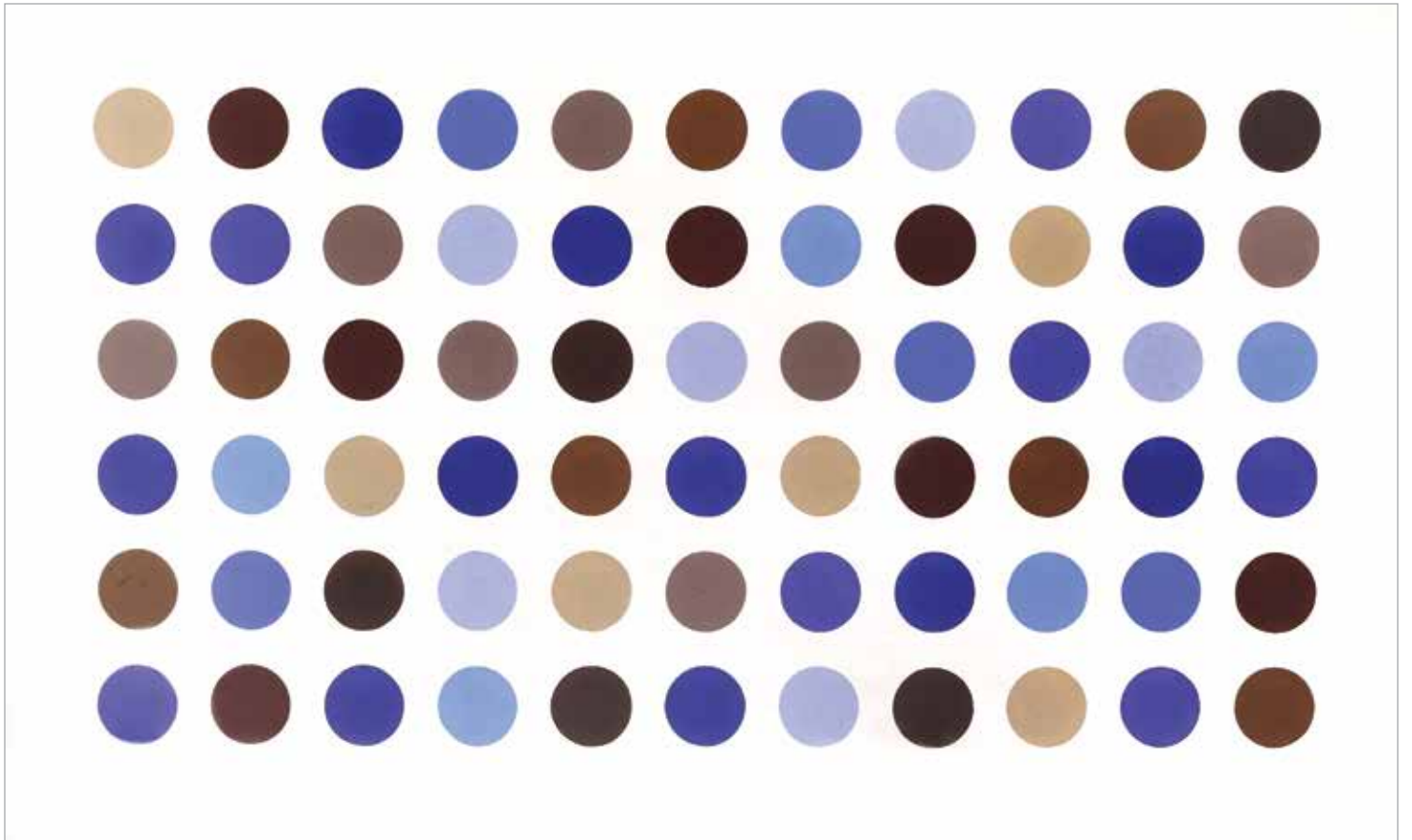
Women artists like Bickley-Green first embraced the direction set by Frankenthaler, and then found their voices in the feminist movement. White male artists, for the most part, would remain disconnected to what was happening around them. Gene Davis (1920-1985) made this painting in 1966, appropriately titled *Untitled*. Davis' art is the perfect expression of Washington Color School painting in the sixties and through the seventies. The commercial and critical success of the Color School may have had more to do with its separation from politics than its strictly decorative qualities. Here was the perfect corporate art, born of an art movement whose content did not have to be explained because it had none. It avoided controversy by being only about itself and could be shown without risk of embarrassment or, more importantly, risk of defunding the venue that gave it space.



Cynthia Bickley-Green (b. 1942), *Hansa*, 1968-1969. Acrylic on canvas, canvas size: 66 3/4 x 67 5/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Anonymous gift), 2018.15.2610. Photo by Greg Staley.



Gene Davis (1920-1985), *Untitled*, 1966. Acrylic on canvas, 45 1/8 x 56 1/8 in. Gift of Linda Lichtenberg Kaplan, Washington, DC, 1994.4. © 2021 Estate of Gene Davis / Artists Rights Society (ARS), New York.



Thomas Downing (1928–1985), *Grid #6*, 1969. Acrylic on canvas, 78 × 130 in. Gift of Hortensia Anillo, 2014.43.1.



Joseph Shannon (b. 1933), *Freud's Dog*, 1969. Polymer, framed: 44 3/4 x 48 1/2 x 3 3/4 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of the Friends of the Corcoran), 2018.15.2657. Photo by Greg Staley.

Shannon's work is impolite and impolitic. He has no problem challenging Washington's dominant sensibilities. Championed early on by then-Corcoran curator Walter Hopps, Shannon was given an important one-person show in the Corcoran in 1969. Shannon's challenging figurative work addressed social, political, and professional ills, and the action in the paintings often took place at the Hirshhorn Museum where he worked as an exhibition designer. In a city so dedicated to the buttoned-up and uncontroversial, it is not surprising Shannon's painting was not a big influence on the figurative art just then beginning to flower in Washington. Both figurative art and formalism became sanitized, toned down, in the hands of mainstream White artists.

To really understand the great divide that existed in sixties Washington art between the White male mainstream and between women and artists of color, one need only compare two paintings made in 1969. This is *Grid #6* (1969) by Tom Downing. What started as a liberating moment for artists under the sway of the Washington Color School ended in an aesthetic lockdown exemplified by Downing's work.

In contrast to Downing's work, *Freud's Dog* (1969) by Joseph "Joe" Shannon (b. 1933) explodes out of the times in which it was made. Born in Lares, Puerto Rico,



Garth Eliassen/Getty Images

1970 –1979

In the sixties, many in my generation “dropped out” rather than take their politics to its logical conclusion: the streets. The counterculture had arrived, with its free love, medications, and great music. It was to be a very different kind of revolution, producing very mixed results. We now know that LSD was developed by the CIA and used in mind control experiments between 1953 and 1964.⁸ Hayden argues that the drug-fueled counterculture “...overtook, competed with, and weakened the idea of radical political reform.”⁹ His argument has merit. It helps explain why there was so little socially- or politically-engaged painting by White male artists in the sixties and early seventies in the Washington region, and little political reform.

In the seventies, successful mainstream artists continued to ignore current events, but more exciting abstractions were then being made, most impressively by three African American artists: Alma Thomas (1891-1978), Carroll Sockwell (1943-1992), and Kenneth Victor Young (1933-2017). Each took from the Color School what they wanted and moved off in their own direction. Perhaps guided by the Color School’s first generation, all three avoided race, gender, and politics in their art. They may have also observed what was and was not well-received by critics and the marketplace.

Thomas was the first graduate of Howard University's Fine Arts program in 1924. She taught in DC Public Schools for thirty-eight years while taking painting classes at American University. Her American University professors were Gates and Ben Summerford. In the 1960s, when she finally retired from teaching, she came under the influence of Washington Color School artists Noland and Davis. Thomas went on to achieve great critical success with paintings like *Lunar Surface* (1970). Her dynamic, rhythmic, geometric compositions of thickly applied strokes of color against white backgrounds eventually earned her a one-person show at the Whitney Museum of American Art, the first Black woman so honored.



Alma Thomas (1891-1978), *Lunar Surface*, 1970. Acrylic on canvas, framed: 34 5/8 × 39 3/4 in. Gift of the Artist, 1975.5. Photo by Greg Staley.

Thomas' paintings were often lumped in with the Washington Color School, and *Lunar Surface*, on its face, appears to owe much to Gene Davis's stripes. But she has clearly departed from the Color School through her expressive, gestural application of paint. The artist and curator Jacob Kainen described her painting process as "... Cyclopean Masonry - put a slab here, a slab there."¹⁰ Thomas is building something, handmade and solid, patterned and saturated with color like a feminist quilt, but using paint and canvas, not appliques and thread.

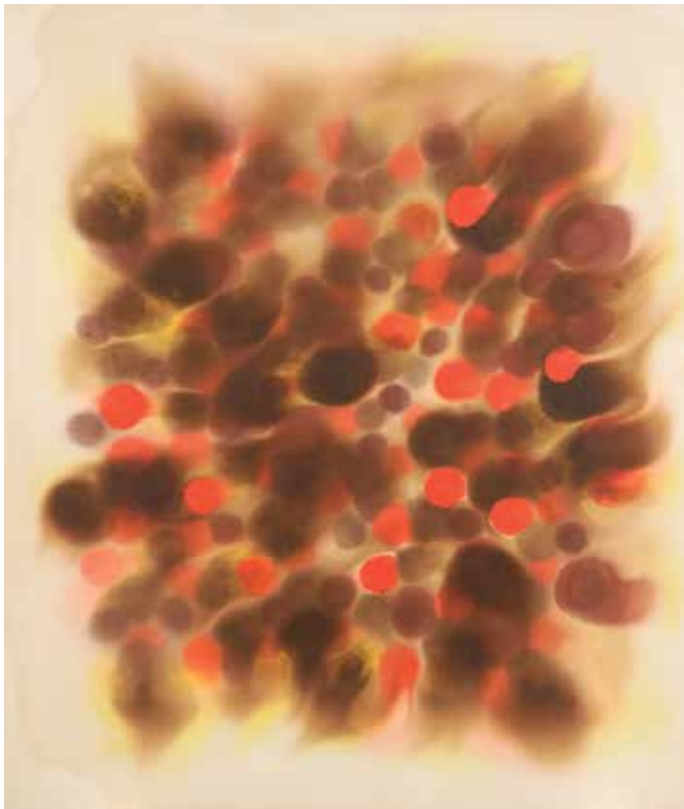
Sockwell's *Untitled II* (1970), is an early work that owes a great debt to Minimalism, a developing movement parallel to Color Field Painting. There was plenty of crossover between the two.



Carroll Sockwell (1943-1992), *Untitled II*, 1970. Acrylic on canvas, unframed: 48 x 48 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Robert Scott Wiles), 2018.15.2679. Photo by Greg Staley.

Minimal art was abstract, large-scale, and exhibited an extreme simplicity of form, and was made primarily by White male artists. Sockwell would soon abandon Minimalism, traveling back in time to gestural abstraction, creating work for which he is much better known today. Beginning around 1973, Sockwell worked only on paper, creating his highly individualized, signature lyrical and elegant works with charcoal, pencil, and pastel, until his suicide after his well-reviewed opening at the Washington Project for the Arts in 1992.

Young similarly avoided mixing race and art, saying "An artist is an artist, and his color has nothing to do with it. I don't like labeling a man a 'black artist.'"¹¹ Young said he argued frequently with Jeff Donaldson (1932-2004), one of the pioneers of the Black Arts Movement of the sixties and seventies and the chair of the Howard University Art Department, which was producing much more socially and politically active artists than the region's other educational institutions. Dexter Wimberly, writing in the catalog for *Continuum*, a one-person exhibition he curated for



Kenneth Victor Young (1933-2017), *Untitled*, 1972. Acrylic on unprimed canvas, 55 x 47 in. Courtesy of Margot Stein. Photo by Greg Staley.



Jeff Donaldson (1932-2004), *Patriot*, 1975. Mixed media, 24 x 20 in. Private Collection, New York, The Estate of Jeff Donaldson, Courtesy Kravets Wehby Gallery.



Frank Anthony Smith (b. 1939), *Santaquin*, 1980. Acrylic on canvas, 67 x 84 1/2 in. Courtesy of Pazo Fine Art, LLC.

Young at the American University Museum in 2019, allows that “It took courage, focus, self-awareness, and ambition to be a black artist making abstract paintings at that time.”¹² The Black Arts Movement had a manifesto that expected you to do “...work that reflected the beauty of that community in no uncertain terms.”¹³

Donaldson had founded a radical group called AfriCOBRA (the African Commune of Bad Relevant Artists) that is still active today, but Young wanted nothing to do with the group. It speaks volumes about the continued dominance of mainstream White artists that no works by Donaldson or other AfriCOBRA artists like Frank Anthony Smith (b. 1939) made their way into American University’s collections over the past forty years. I borrowed their works for *The Long Sixties* because they

provide a more accurate and comprehensive vision of the DC arts scene than the Washington Color School allows.

Smith was an original member of AfriCOBRA, as well as a longtime faculty member at Howard University. His paintings, on first sight, give the impression of expressionist brush work and three-dimensional objects making aggressive attacks on the picture plane. Rather, they are amazing demonstrations of trompe l'oeil still life, though not very still. Donaldson and Smith introduced provocative ideas in their art, but it just wasn't being collected by major art museums. Even the Howard University Museum does not have a Jeff Donaldson in its collection. And neither were the works of less political African American abstract artists, like Young, being collected at the time, with a few notable exceptions. Without work by AfriCOBRA artists or other Howard University faculty or alumni in general, this exhibition would have presented a very skewed survey of Washington art.

Two African American artists whose work managed to be somewhat figurative, non-political, and find homes in museums were Allen "Big Al" Carter (1947-2008) and Franklin White (b. 1943). I was the graduate teaching assistant in 1975 for William Calfee when "Big Al" was his student. Calfee was one of the founding professors of the American University Art Department after World War II. He was quite a bit older, very soft-spoken, very intellectual, and tended to be somewhat mystical in his teaching and conversations.

"Big Al" was big; he was a one-man band. He broke all the rules and decibel levels with his voice and his music and his all-embracing good humor. Calfee eventually moved "Big Al" out of the classroom and into his own studio, so as to mute his "disruptions" to studio decorum. The interaction between "Big Al" and Calfee was something to behold. Carter's three-dimensional *Duck*



Allen Carter (1947-2008), *Duck*, c. 1979. Enamel and plywood, unframed: 36 1/4 x 33 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mary H.D. Swift), 2018.15.2662. Photo by Greg Staley.

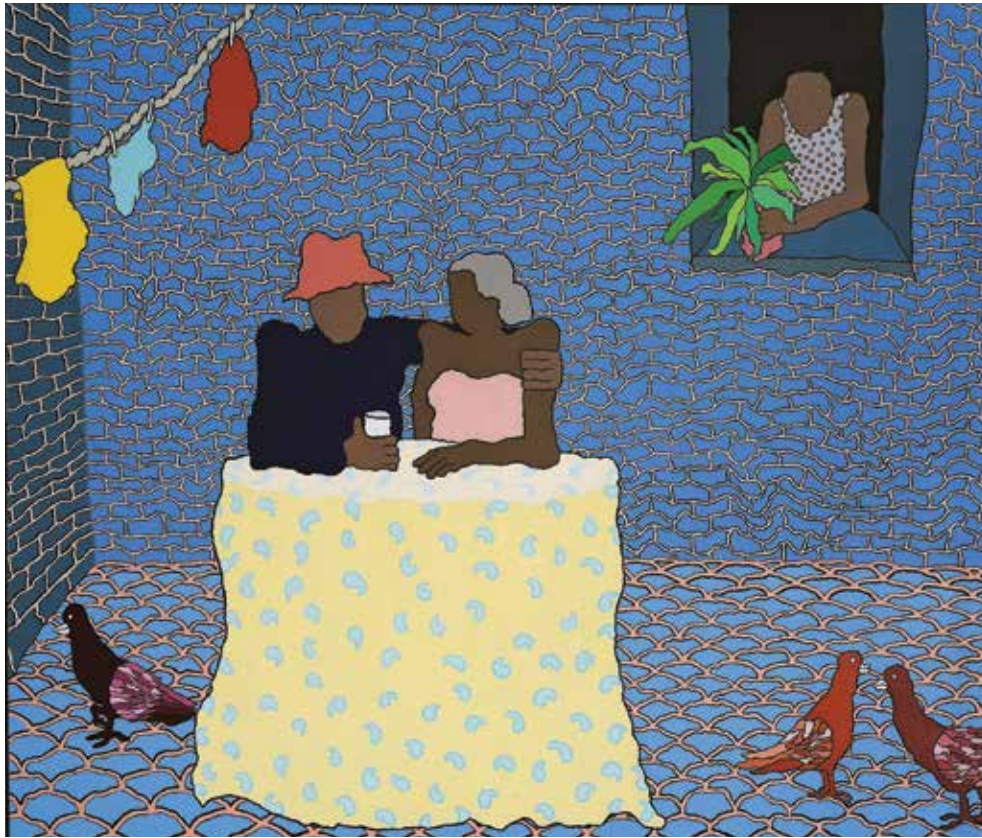


Franklin White (b. 1943), *Ashtray*, 1973. Oil on canvas, canvas size: 84 × 168 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Gray Martin), 2018.15.2304. Photo by Greg Staley.

(c. 1979), gives a taste of this irrepressible, barely controlled, cartoon-influenced artist clearly challenging the American University figurative style. Carter taught for thirty years in alternative schools in Arlington County, and set a powerful model for creativity in the community. His work eventually made its way into both the Watkins and Corcoran Legacy Collections.

Franklin White received his BFA and MFA at Howard University and taught at the Corcoran School of Art for thirty years. This 7 x 14 ft. oil still life is so large it had to be painted in the Corcoran's Hemicycle Gallery in advance of his one-person exhibition there in 1973. His paintings did not overtly engage in social or political commentary. Instead, he gave us this immense, bold, vibrant, beautiful still life celebrating the mundane familiar life around him in a most dramatic, transcendent and ultimately political fashion.

Other artists associated with the Corcoran at this time were Carol Brown Goldberg (b. 1940), Michael Clark (b. 1946), Lisa Brotman (b. 1947), William Newman (b. 1948), and William S. Dutterer (1943-2007). Goldberg's primary influences as a Corcoran student were Gene Davis and Tom Green, who along with Nicholas Krushenick at the University of Maryland encouraged her signature technique of



Carol Brown Goldberg (b. 1940), *Blue Bricks*, 1968-1978. Acrylic on canvas, framed: 73 × 85 1/2 in. Gift of Linda and Howard Sterling, 2020.1. Photo by Greg Staley.

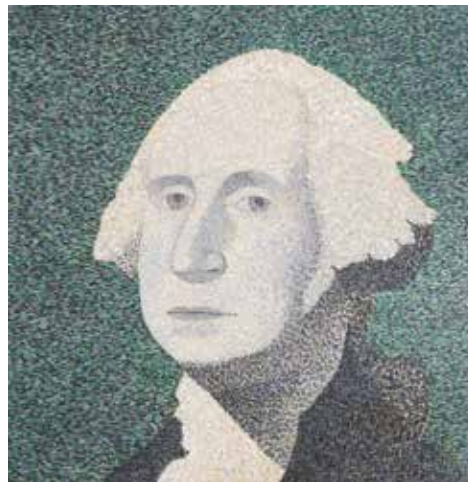


Lisa Montag Brotman (b. 1947), *Playing for Keeps*, 1980. Oil on canvas, framed: 49 1/2 × 49 1/2 in. Gift of the Artist, 2020.6.

outlining color saturated shapes in black. Goldberg also credits Corcoran faculty members Franklin White and Chris Muhlert for introducing her to the work of William H. Johnson, her direct inspiration for *Blue Bricks* (1968-1978). Like Johnson, and White, she found transcendence and provocation hiding in a seemingly ordinary domestic scene.

Other figurative painters like Michael Clark (aka Clark Fox) seem to have spun off from the Color School experience. After his Color School apprenticeship, Clark displayed the early influence of his forays into Pop Art with this portrait of *Green, Black and Grey George Washington* (1969-1971). Like early American portrait painter Gilbert Stuart before him, Clark painted perhaps one hundred portraits of George Washington. Clark often painted popular icons, dematerializing his subjects through his flawless pointillist execution. Dematerialized as they were, his portraits achieved the formality and stillness of a Piero Della Francesca. Two other figurative artists associated with the Corcoran Gallery and School acknowledged Color School influence, then went in the opposite direction, following their own surrealist muse. They formed the "Washington Color Pencil School" and exhibited together in 1973. The "School" consisted of William Newman, Lisa Brotman, and several others. According to Brotman: "The Washington Color Pencil School was truly a rebellious act. Color painting was conceptually not enough for us. I think our work had a sense of escapism, fantasy, and social commentary as a result of events in the sixties and seventies."¹⁴

Brotman's painting, *Playing for Keeps* (1980), was one of her series of female figures in surreal settings. Here, Brotman appropriated the figure of a masked prostitute in a brothel from a vintage black and white photograph and transplanted her to a fantasy setting, at once both splendid and threatening. Masked, she confronts the viewer directly, with strength and vulnerability, knowledge and innocence.



Michael Clark (b. 1946), *Green, Black and Grey George Washington*, 1969-1971. Acrylic on linen, 28 3/4 × 28 3/4 in. Gift of Barrett Linde, 2013.15.20. Photo by Greg Staley.



William Newman (b. 1948), *Boiling in Mental Water*, 1974. Oil and acrylic on canvas, framed: 48 1/4 × 56 1/4 in. Gift of the Artist, 2020.8. Photo by Greg Staley.

Look carefully at Newman's painting *Boiling in Mental Water* (1974), and you can just see Walter Hopps in the window to the left, rendered to the left of the large black and white face. Hopps, the most influential curator in Washington from 1967 to 1985, can be seen here pulling a woman in a blanket. He figures in most of Newman's paintings at this time. The painting is a testament to the omnipresence of Hopps' independent, if erratic, curatorial spirit,

and to the extraordinary skill and provocative subject matter of Washington's ascendant figurative painters.

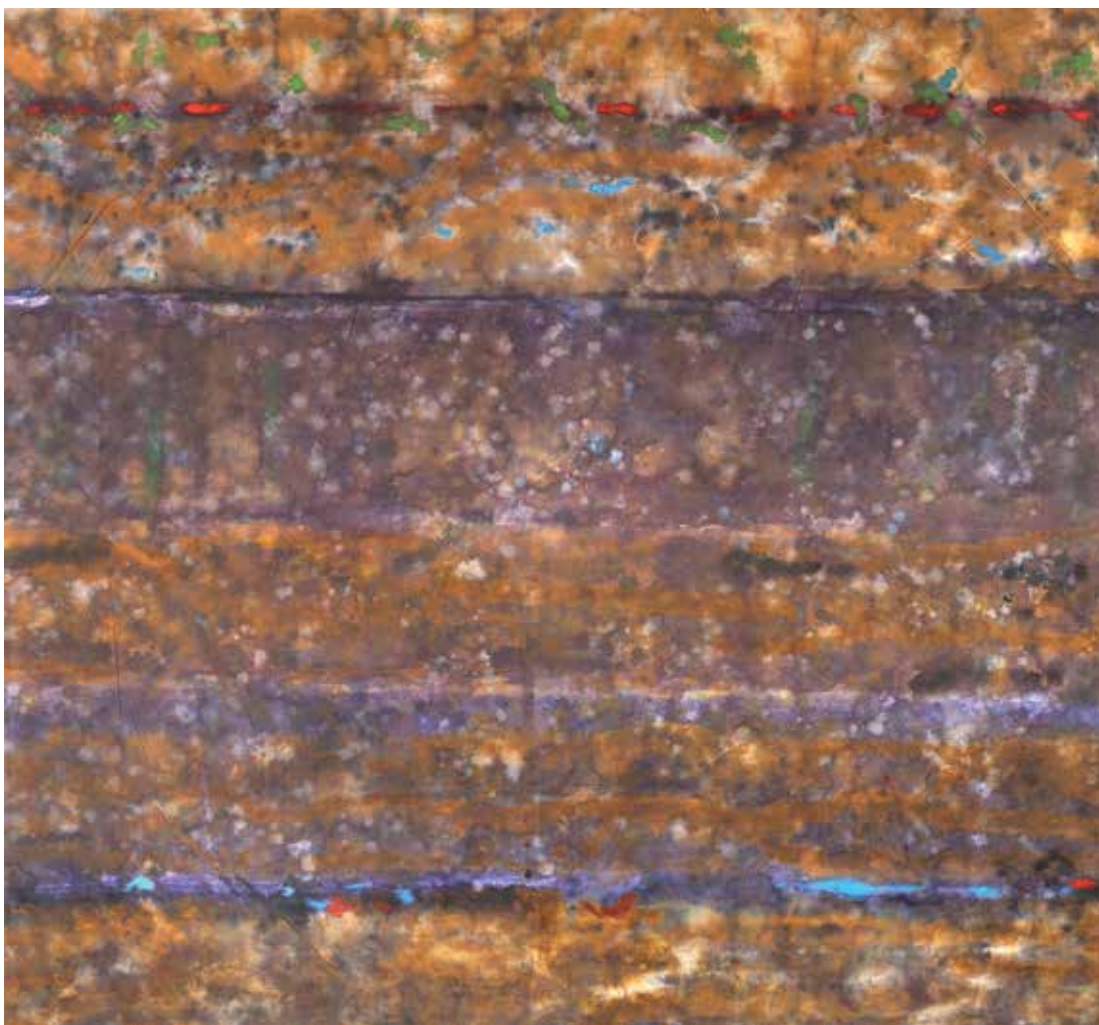
William S. Dutterer taught with Newman at the Corcoran School of Art for twenty years during its golden age of amazing faculty before moving to New York. Early on in his career he made the dramatic transition from a successful maker of exquisite minimalist abstractions to an early proponent of funky new image painting. *Grrrrr*, (1979), part of Dutterer's "Mask" series, has taken on new metaphorical possibilities as we suffer through the COVID-19 pandemic.

Willem de Looper was a student of figurative artists Gates and Summerford at American University, and then achieved early success with atmospheric paintings very much in line with the Color School orthodoxy of the time. His work did depart from the Color School because he still employed brushes and canvases primed with gesso, rather than leaving them left raw and more absorbent for staining. Beginning in 1972, de Looper experimented with different paint applications and materials and discovered rollers used by commercial house painters. His experimentation with paint rollers made the application of paint and the construction of his compositions one action or gesture.



William S. Dutterer (1943–2007), *Grrrrr*, 1979. Acrylic on canvas, canvas size: 76 1/4 × 60 1/2 × 1 3/4 in. Gift of the William S. Dutterer Trust, 2020.7.

In *Untitled* (1973), de Looper found the perfect balance between freedom and structure, building up layers as he rolled paint horizontally across the canvas, revealing shimmering patterns left visible from his previous passes and peeking out at the edges. As in Mehring's paintings, de Looper often went back into the painting with a brush to make subtle adjustments here and there. He violated many Color School strictures, while maintaining its thematic disengagement.



Willem de Looper (1932-2009), *Untitled*, 1973. Acrylic on canvas, 86 × 93 in. Gift of the Frauke and Willem de Looper Foundation for the Arts, 2020.5. Photo by Greg Staley.

I enrolled in American University's MFA program in 1973. For art history, I took every course offered by the pioneering feminist Art Historian Mary Garrard. She and her colleague Norma Broude offered a definition of feminist art in their catalog essay for the 2007-2008 American University Museum exhibition *Claiming Space: Some American Feminist Originators*:

Feminism... is the spirit and instrument of change. It advocates for equal rights for women and more, for it involves challenging masculinist political and cultural hegemony. Feminist Art... challenges and rewrites the visual language through which gendered identity has been psychically inscribed and the oppression of women has been culturally institutionalized, and it aims to construct a new visual vocabulary for female empowerment and gender equality.¹⁵

Strictly following this definition, which calls for images explicitly directed towards achieving female liberation and empowerment, I could find very few feminist painters represented in our collections, and almost no self-identified feminists.

The lack of feminist artists in *The Long Sixties* is partly a function of my decision to limit the exhibition to paintings. I became aware that my preference for painting distorted my initial purpose—to create a straightforward survey of art from our collections made during a specific period. Most feminist artists preferred the newer, then-unorthodox methods of performance art, conceptual art, and body art, as well as working “in such previously subordinated genres as film and photography, or the collaborative arts and crafts...”¹⁶

The absence of feminist artists from our collection is also a function of what was being shown in commercial galleries and purchased by collectors at the time, and what would eventually be accessioned by museums from those collectors. The seventies coincided with the rise of women-run co-op galleries, as well as non-profit alternative spaces, which provided alternatives to the commercial gallery-museum system that women were excluded from. There was demonstrable sexism in the marketplace and, unfortunately, only rarely did co-ops and non-profits in Washington make sales to “important” collectors and collections.

As was the case with the AfriCOBRA artists missing from our collections, feminist art and activism also redefines our understanding of Washington art in “the long sixties,” beyond the Washington Color School. And, as I also found with non-political African American painters, work by women artists in general was



William Woodward (b. 1935), *Kimono*, 1972. Oil on canvas, 69 × 60 in. Gift of Donna Keller, 2015.10.1. Photo by Greg Staley.

under-represented in our collection. It became necessary to solicit gifts from collectors of three women artists to achieve anything close to their adequate representation in *The Long Sixties*. Clearly, there is a need for future exhibitions to address the different priorities of feminist and African American artists in this era, and remedy the inadequacies of museum collections in general.

While most women painters in Washington were not self-identified feminist artists at the time, they were clearly influenced by artists who did self-identify, and the movement that inspired them. Many of the women whose works are included in *The Long Sixties* present strong, confrontational, women-centered subject matter. As Brotman describes her somewhat complicated relationship to feminist art: "...my women paintings in the eighties were definitely a reaction to the Women's

Movement, as well as my personal feelings about the inherently conflicting messages coming from our culture for a young artist/mother with small children."¹⁷

While feminist artists were hard to find in our collections, "masculinist" painters of women seen through a decidedly male gaze were in abundant supply. William Woodward (b. 1935), like de Looper, studied under Gates and Summerford and retained their painterly touch while producing sensual realist works like *Kimono* (1972). Woodward carried on the American University painterly figurative tradition, training several generations of artists as a professor at George Washington University.

Alan Feltus (b. 1943) was also a faculty member in American University's Art Department. His gorgeously painted, often unclothed nudes with their flawless surfaces and brooding androgyny are now exhibited internationally. One can be seen here in *Three Women with Pear* (1981).

By the mid-1970s, figurative art was on the ascendency in Washington. Paul Richard's 1997 article in *The Washington Post*, "The Museum is their Muse," explained why he thought there were so many superb realist figurative painters in our city. He called them "National Gallery School" painters.¹⁸ Three of the best



Alan Feltus (b. 1943), *Three Women with Pear*, 1981. Oil on canvas, 70 x 48 in. Gift of Robert P. and Arlene R. Kogod, 2005.14.10. Photo by Greg Staley.



Rebecca Davenport (b. 1943), *Rebecca Cooper*, 1976. Oil on canvas, 72 × 60 in. Gift of Richard and Sondra Schoenfeld, 2017.9.1. Photo by Greg Staley.

are Rebecca Davenport (b. 1943), Manon Cleary (1942–2011), and Michal Hunter (b. 1950). Among their subjects, all three made portraits of Washington’s most influential artworld tastemakers.

Rebecca Davenport’s portrait of *Rebecca Cooper* (1976), was spot-on in portraying her P-Street art dealer’s well-known eccentricities, topping off her portrait with Cooper’s famously spacey countenance, décolletage, and very seventies bell-bottoms.

Manon Cleary’s portrait of her art dealer Ramon Osuna, titled *Ramon After Lunch* (n.d.), shows him asleep on the ground after what I am sure was a very nice lunch. He is wrapped in an art-moving blanket, while one of Cleary’s trademark giant white rats strolls by just beyond his dreaming head.

Michal Hunter’s portrait of legendary night owl curator Walter Hopps, titled *Walter at the Ambassador Grill, 3:31 am*, repainted in 2018, was originally painted in 1978. The artist was fresh out of graduate school and new to Washington. Hopps saw Hunter’s work and sought her out for a portrait, choosing how he wanted to be portrayed and remembered—in front of a neon sign in an all-night diner. The original portrait was purchased by a collector, and then disappeared when, it is believed, the collector went to prison.



Manon Cleary (1942–2011), *Ramon After Lunch*, n.d. Acrylic on canvas, 30 × 72 in. Gift of Ramon Osuna, 2012.3.1. Photo by Greg Staley.

Michal Hunter (b. 1950), *Walter at the Ambassador Grill, 3:31 am*, 2018 after 1978 original. Oil on canvas, 72 × 54 in. Gift of Wilfred Brunner and Joyce Jewell, 2020.9. Photo by Greg Staley.



PA Images/Getty Images

1980 –1982

The idealism of the sixties gradually wore away during the seventies with the war and subsequent draft, political scandals, addiction, inflation, rising poverty and malaise, culminating in 1980 with the election of Ronald Reagan. Reagan's Inaugural Ball in January 1981 featured Donny and Marie Osmond as the entertainment, which was fairly emblematic of the Reagan era's repudiation of the counterculture.

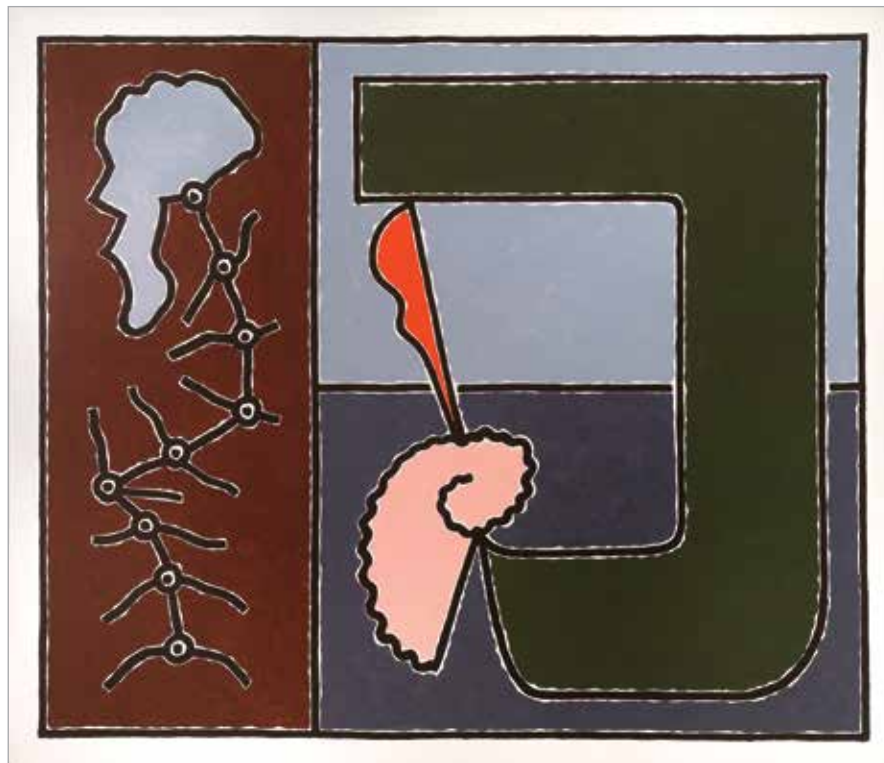
Pop culture aside, by the eighties, Washington's White male artists had caught up with women and African American artists in returning to subject matter and engagement with the world. Fred Folsom (b. 1945) used his "National Gallery School" talents to tell stories about the seedy side of society, the leftovers, and perhaps the victims of the drug-fueled counterculture. The drunks, druggies, bikers, and strippers who inhabit his paintings have hit bottom, but it becomes clear as one views the iconography woven through his



Fred Folsom (b. 1945), *Sisters*, 1981. Oil on board, 36 × 48 in. Gift of Amy Ross Loeserman, 2018.20.1. Photo by Greg Staley.

compositions that there exists the potential for redemption. We are all sinners, and we can rise, just as Folsom himself had risen. At long last, overt social content from a White male artist.

Tom Green (1942-2012) began his career as an abstract artist coming out of the University of Maryland in the sixties. He never became a figurative artist, but he did develop his own iconography, and as non-objective as Green's paintings are, one can sense his firm grasp of reality and tragedy, as he frequently addressed overtly political and social conditions in his hybrid abstractions. *Beirut* (1982) brings the geographically remote human tragedy, the Siege of Beirut, then reported nightly on our television screens into our consciousness today. It asks us to consider our culpability in this and future tragedies, to bear witness.

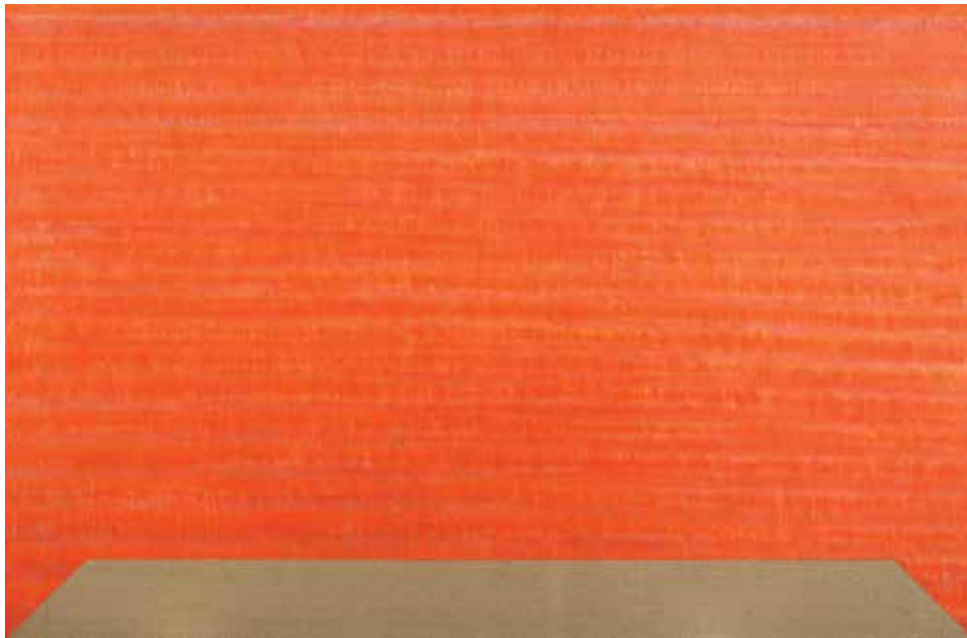


Tom Green (1942-2012), *Beirut*, 1982. Acrylic on canvas, 72 x 74 1/4 in. Courtesy of Paul Feinberg and Wendelin White. Photo by Greg Staley.

Val Lewton (1937-2015) and Robin Rose (b. 1946) show two other approaches to what we might now call reality. Both are masters of their medium. Lewton is best known for chronicling the downward spiral of downtown Washington after the 1968 Civil Rights Movement riots by painting the empty lots where burnt-out buildings were razed and never rebuilt. He also lovingly painted the rise of suburbia in Washington's Virginia suburbs, as in



Val Lewton (1937-2015), *Arlington Cabs*, 1982. Acrylic on canvas, framed: 37 1/4 x 49 1/4 x 1 3/4 in. Gift of Joseph L. and Lisa W. Kirk, 1995.1.



Robin Rose (b. 1946), *Rapture*, 1981. Encaustic on aluminum laminate, framed: 48 5/8 x 73 1/2 x 1 1/2 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Dr. Jerome Canter), 2018.15.2669. Photo by Greg Staley.

Arlington Cabs (1982). His career as an exhibition designer for the Smithsonian certainly makes him an honorary member of Richard's "National Gallery School," though greater influence came from the car culture of Southern California and Northern California Realists Ralph Goings and Robert Bechtel.

Rose's color-saturated, formal, minimal abstractions indicate that he is an heir to the Washington Color School, though his mastery of the encaustic technique and the numinous play of light and texture he achieves makes him his own one-man "School." His title, *Rapture*, (1981), directs our attention to the mysteries and spiritual possibilities made visible in his art in a way that makes Color School paintings appear stuck in the ground, flat, unable to fly.

Upon receiving my MFA, I went to work for Alice Denney's newly-opened Washington Project for the Arts in summer 1975. Between then and when I closed my own commercial gallery in downtown Washington in 1982, I was fortunate to have exhibited the work of hundreds of Washington artists, including Sam Gilliam (b. 1933) and Robert D'Arista (1929-1987). Gilliam and D'Arista defined for me the opposite ends of the DC art world in "the long sixties."

Gilliam broke all the rules by innovating, experimenting, looking forward. He took the Color School as his jumping-off point and kept pushing and expanding the medium. *Muse III* is one of a four-painting series he completed in 1982. Gilliam describes the series as like "a musical composition played multiple times by a musician... repeated but nuanced and never exactly the same."¹⁹ *Muse III* displays his experimental collaging of thick layers of color-saturated acrylic polymer on a shaped canvas, recalling the color patterns and shapes of African American quilt-making traditions from slavery through



Sam Gilliam (b. 1933), *Muse III*, 1982. Acrylic on canvas with collage, enamel on aluminum, 73 × 25 × 2 in. Gift of Stanley and Barbara Tempchin, 1992.16.

the present. He broke out of the rectangle by attaching a D-shaped enameled aluminum object to the lower right-hand corner. Gilliam made his own rules. They surprised, and they worked. He disrupted the cool of the Color School.



Robert D'Arista (1929-1987), *Figure*, 1982.
Oil on panel, framed: 22 1/8 x 19 1/2 x
1 1/2 in. X1669.

Robert D'Arista represents the opposite end of the artistic spectrum. He was a major influence at American University when he arrived from Boston University, freshly mentored by Philip Guston. D'Arista's art looked back, past Alberto Giacometti and Giorgio Morandi, all the way back to the Italian Renaissance.

A comparison of D'Arista's *Figure* (1982) and Gilliam's *Muse III* says a lot about where we were in Washington then, and where we are today. Though differing wildly in scale, medium, and subject matter, both embraced the physicality of paint, and the expressive gesture of the brush, or, in Gilliam's case, the rake and the knife. We've shown, beginning in 1957, the White mainstream's slow departure from these qualities of painting towards flat, decorative abstraction in Washington, and observed the painterly and expressive

pushback through the seventies and into the eighties led by the growing recognition of the centrality of women and African American artists.



Marilynn K. Yee/The New York Times/Redux

THE END OF THE LONG SIXTIES

The end of “the long sixties” came for me in 1982. I closed my art gallery in downtown Washington after surviving four long, lean years, until the recession took a double dip and rents began increasing. Artists’ studios, galleries, and museums relocated and flourished in downtown Washington in the seventies, but as the city’s redevelopment proceeded, spurred by the opening of the Metro in 1976, all but museums would soon be priced out of downtown real estate. By the mid-eighties, the DC art world had become uncentered. It is still without a center today, and it lacks a significant collector base to support a small but healthy gallery scene that managed to flourish for some artists here in the sixties, seventies, and early eighties.

I came of age during in a turbulent time, as turbulent as now. We began with an image of Senator McCarthy and his “fixer” Roy Cohn. We can also end *The Long Sixties* with another strikingly similar image of Roy Cohn, this time with Donald Trump. Before he died of AIDS, Cohn served as Donald Trump’s “fixer” in the early eighties, defending his real estate company against charges it had systematically discriminated against Black tenants. The photograph, in retrospect following Trump’s presidency, even more than at the moment it was taken, provides another

piece of proof that progress is just an illusion, that battles can be won, but the war is long.

As I write, there is unrest again on the streets of Washington and across the country over the denial of civil rights and the persistence of racism and systemic social and economic inequality. The Black Lives Matter movement appears to be having a transformational impact on the way the US is confronting its past and present. It remains to be seen how long it will hold our attention. In the present context, I looked in our collections for Washington art that in some way mirrored my time or might help me to interpret my experience of “the long sixties,” but it is clear I was looking in all the wrong places.

Art History is replete with great artists fully engaged with their world. During the two world wars there were movements (Dada, Surrealism, Expressionism) and great artists (Max Ernst, George Grosz, Otto Dix, Pablo Picasso) who spoke clearly, sometimes elegantly, sometimes brutally, about the times they were living through. Between the wars, Social Realism produced Ben Shahn, Jacob Lawrence, Romare Bearden, Raphael Soyer, and many others protesting injustice and inequality. We now understand that many artists were systematically excluded from galleries and museums and were thereby left out of the canon and out of our collections.

Since World War II, there have been plenty more wars and much human suffering. Where were the artists who would stand up and make us confront uncomfortable, sometimes tragic, truths about ourselves? Most art that was made during “the long sixties” addressing civil rights, women’s rights, LGBTQ rights, environmental degradation, and the waste of war was excluded from commercial galleries and museums. Many were not painted at all, but installed rather than hung, displayed on monitors or projected on walls, or performed in public spaces.

Consequently, my initial selection of paintings from the American University Museum’s collections represented less of what artists did as we lived through “the long sixties,” and more about which White artists were still making paintings in those years—whose work was given wall space in commercial galleries, who was buying what art between 1957 and 1982, and what American University and the Corcoran had been purchasing or accepting as gifts in the ensuing years.

After deciding to supplement work from our collections by borrowing and soliciting gifts, 25% of the artists in *The Long Sixties* are women, and 25% are African

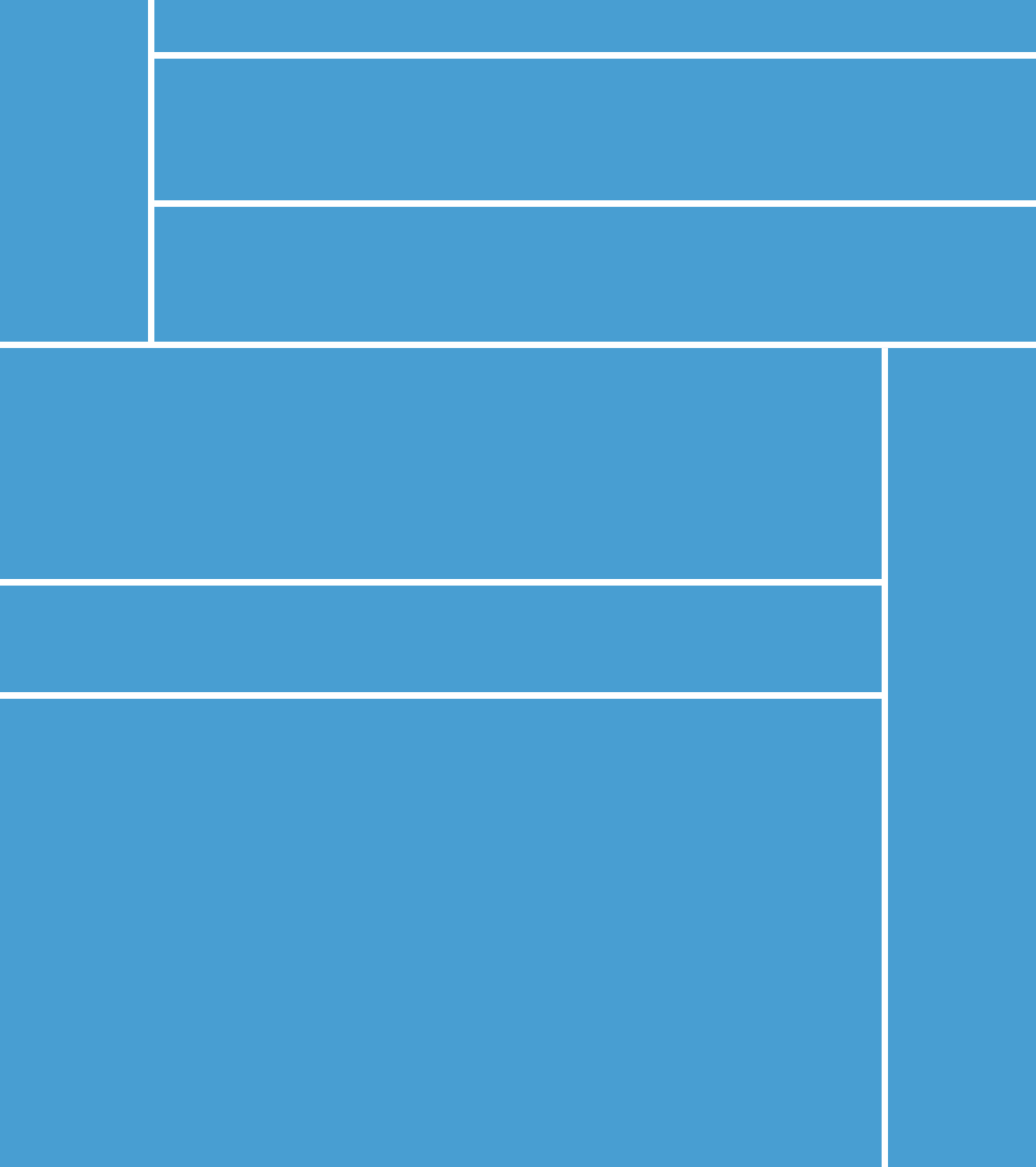
American. As women and African Americans both make up about 50% of Washington's population, the exhibition falls far short of offering a balanced view. What inclusivity there is results from reaching outside our collections to find loans or gifts that could disrupt the standard White art historical narrative.

There have been occasions when White mainstream artists felt they had the freedom and support to make art that reflected their time. Women and Black artists had neither the freedom nor the support, and yet they persevered and made great contributions. The Works Progress Administration (WPA), operating during the Depression between the world wars, provided jobs for artists and enabled Social Realism to flourish. The opposite happened at the beginning of "the long sixties." Artists of all media were subjected to accusations of subversion or treason and sometimes threatened with the loss of livelihoods if their subject matter was perceived to be to the left of Senator McCarthy. This had a chilling effect on the socio-political engagement of mainstream White artists that extended well into the seventies.

The sixties were a very tumultuous time, but its social movements and struggles eventually allowed for some progress towards ending discrimination, securing rights, protecting the environment, and creating awareness of the constant warfare we are engaged in around the world. It took a generation to recover from the repressive climate of the fifties. We are again living in dangerous times. Federal funding for the arts is threatened whenever difficult or controversial subjects are addressed. The culture wars never really ended. Now, more than ever, we need all artists free to engage with today's problems, to reach an audience, to offer resolution and inspire us with hope.

We also need our arts institutions, our curators, donors, directors and boards, to be transformed by new efforts to balance and share power in the art world. As DC-based writer and literary activist E. Ethelbert Miller sees our way forward: "It is vital that when future generations walk into galleries or museums that there is no 'echo of absence' but instead the sweet song of representation—the beauty of paintings hung in a way that all are lifted up—all have a place on the wall and in each passing heart."²⁰

- ¹ James Meyer, *The Art of Return: The Sixties and Contemporary Culture* (Chicago: The University of Chicago Press, 2019), 7.
- ² Tom Hayden, *The Long Sixties: From 1960 to Barack Obama* (New York: Routledge, 2009).
- ³ Frances Stonor Saunders, *The Cultural Cold Warrior: The CIA and the World of Arts and Letters* (New York: The New Press, 1999), 252-278.
- ⁴ Billy Perrigo, "How the U.S. Used Jazz as a Cold War Secret Weapon," *Time Magazine*, December 2017.
- ⁵ E.A. Carmean, *Mehring/Wellspring: The Early Color Field Paintings of Howard Mehring* (Washington: American University Museum, 2017), 9.
- ⁶ Email from Melvin Hardy, December 15, 2020.
- ⁷ Thomas Albright, *Art in the San Francisco Bay Area, 1945 - 1980* (Berkeley: University of California Press, 1985), 57.
- ⁸ Stephen Kinzer, *Poisoner in Chief: Sidney Gottlieb and the CIA Search for Mind Control* (New York: Henry Holt and Company, 2019).
- ⁹ Hayden, 44.
- ¹⁰ Jacob Kainen, quoted in *Washington Art Matters: Art Life in the Capital 1940-1990* (Washington: American University Museum, 2013), 59.
- ¹¹ Kriston Capps, "Late Artist Kenneth Young Is Finally Getting His Due," *Washington City Paper*, June 1, 2017.
- ¹² Dexter Wimberly, *Kenneth Victor Young: Continuum* (Washington: American University Museum, 2019), 6-7.
- ¹³ Valerie Cassel Oliver, quoted in *Continuum*, 7.
- ¹⁴ Email from Lisa Brotman, July 4, 2020.
- ¹⁵ Norma Broude and Mary Garrard, *Claiming Space: Some American Feminist Originators* (Washington: American University Museum, 2008), 4.
- ¹⁶ Broude and Garrard, 5.
- ¹⁷ Email from Lisa Brotman, July 4, 2020.
- ¹⁸ Paul Richard, "The Museum Is Their Muse," *The Washington Post*, November 7, 1997.
- ¹⁹ Paul Feinberg, *The Constant Artist* (Washington: American University Museum, 2012), 10.
- ²⁰ Email from E. Ethelbert Miller, December 12, 2020.



Artist Biographies

Cynthia Bickley-Green (b. 1942, Marshall, MI) studied at the La Brera Art Academy in Milan, followed by a BA (1966) and MA (1967) from the University of Maryland, an MA (1981) from George Washington University, and a PhD (1990) from the University of Georgia. She has received grants from the National Endowment for the Humanities, The North Carolina Arts Council, Eisenhower Program for Mathematics and Science, and the NC Space Consortium. Bickley-Green's paintings have been exhibited in over sixty exhibitions and public collections. She is a three-time North Carolina Art Education Association Award winner for higher education and has also been the recipient of the Meryl Fletcher de Jong Service Award from the Women's Caucus of the National Art Education Association.

Lisa Montag Brotman (b. 1947, New York, NY) graduated with a BFA (1971) from SUNY in Buffalo, NY, attended the Corcoran School of Art (1971-1973), and received her MFA (1974) from George Washington University. Brotman has received two Individual Artist Awards in the Visual Arts from the Maryland State Arts Council. Her work has been exhibited throughout the US and abroad. Local exhibitions include shows at the Corcoran Gallery of Art, St. Mary's College, The George Washington University, Longwood College, The Washington Project for the Arts, Rockville Arts Place, School 33 Art Center, Arlington Arts Center, Gallery K, Neptune Gallery, Hamiltonian Gallery, a mid-career

retrospective at Maryland Art Place, and a solo exhibition at American University Museum.

Allen "Big Al" Carter (b. 1947, Washington, DC; d. 2008) was a painter, printmaker, sculptor, and muralist. He graduated with a BFA (1972) from the Columbus College of Art and Design, and did post-graduate work at American University. Carter taught art for more than two decades in Arlington County Public Schools, and received numerous awards, fellowships, and residencies. His work has been exhibited at the Virginia Museum of Fine Arts, Anton Gallery, Alexandria Black History Museum, The Curb Center, Cameron Art Museum, and the Tweed Museum of Art among others. His work is in the permanent collections of the Smithsonian Institution and American University Museum.

Michael Clark (Clark Fox) (b. 1946, Austin, TX) studied at Pratt Institute (1965-1966), and received his BFA (1969) from the Corcoran School of Art. Clark also apprenticed with Washington Color School artist Tom Downing (1967-1969). His work is represented in numerous public and private collections, including Yale University Museum, the Metropolitan Museum of Art, Brooklyn Museum, Whitney Museum, National Gallery of Art, Smithsonian American Art Museum, American University Museum, Rhode Island School of Design, The Phillips Collection, the High Museum of Art,

the Herbert and Dorothy Vogel Collection, and the Richard Brown Baker Collection. He received a Ford Foundation Grant (1965), and Purchase Awards from the National Drawing Society, Philadelphia Museum of Art (1970), and the 35th Corcoran Biennial (1977).

Manon Cleary (b. 1942, St. Louis, MO; d. 2011) earned a BA (1964) from Washington University and an MFA (1968) from the Tyler School of Art and Architecture, Temple University, spending her first year in Rome, Italy, studying the old masters. Cleary taught at the University of the District of Columbia for thirty years. Her one-person shows were presented at Pyramid Galleries; Osuna Gallery; Addison/Ripley Fine Art; Maryland Art Place; Jackson-Iolas Gallery, New York; J. Rosenthal Gallery, Chicago; and Grand Palais in Paris, France. Cleary's work is in the collections of the Art Institute of Chicago, Brooklyn Museum, Phoenix Art Museum, National Museum of Women in the Arts, Smithsonian American Art Museum, and American University Museum.

Robert D'Arista (b. 1929, New York, NY; d. 1987) attended the Art Students' League in New York, NY during his high school years and then studied with Philip Guston at New York University. From 1952-53, he painted at the Académie de la Grande Chaumière in Paris and in 1956 and 1957 he was a Fulbright fellow in Italy. He was included in the Guggenheim

Museum's exhibition *Younger American Painters* in 1954. D'Arista came to Washington, DC in 1961 to teach at American University, where he remained until leaving to join the faculty at Boston University in 1984. Posthumous retrospectives were held at the Washington Studio School (1990, 2008) and American University Museum (2011, 2018).

Rebecca Davenport (b. 1943, Alexandria, VA) graduated with a BFA (1970) from Pratt Institute and an MFA (1973) from the University of North Carolina, Greensboro. She has had over twenty one-person exhibitions, and her exhibition venues include the Virginia Museum of Fine Arts; Pyramid Galleries; Osuna Gallery; Fendrick Gallery; National Portrait Gallery; Auerbach Fine Arts, NY; Lowe Gallery, Atlanta, GA; Musée D'Art Moderne, Paris, France; and Tretyakov Gallery, Moscow, Russia. Davenport's work is represented in numerous permanent collections, including Baltimore Museum of Art, Baltimore, MD; Chrysler Museum, Norfolk, VA; National Gallery of Art, Washington, DC; National Museum of Women in the Arts, Washington, DC; Sidney Lewis Foundation, Richmond, VA; State Art Museum, Columbia, SC; and American University Museum, Washington, DC.

Gene Davis (b. 1920, Washington, DC; d. 1985) worked as a sportswriter and White House correspondent before pursuing a

career in art. Never formally trained, Davis educated himself in museums and galleries in Washington and New York. His first one-person exhibitions were at the Dupont Theater Gallery in 1952 and Catholic University in 1953. His inclusion in the *Washington Color Painters* exhibit at the Washington Gallery of Modern Art in 1965 established Davis as a central figure in the Washington Color School. He was an influential teacher at the Corcoran School of Art for many years, and is represented in numerous museum collections, including the Guggenheim Museum, The Phillips Collection, Walker Art Center, and Smithsonian American Art Museum.

Willem de Looper (b. 1932, The Hague, Netherlands; d. 2009) was born during German occupation in World War II, immigrated to Washington, DC in 1950 at age 17 and earned his BA (1957) in art from American University. De Looper spent several decades working at The Phillips Collection, first as a guard, then assistant curator, and finally curator. His paintings are in many important private, corporate, and public collections including the National Gallery of Art; Hirshhorn Museum and Sculpture Garden; The Phillips Collection; Smithsonian American Art Museum; Baltimore Museum of Art; Kemper Museum of Art, Kansas City, MO; Morris Museum of Art, Augusta, GA; American University Museum; and The *Washington Post* Company.

Jeff Donaldson (b. 1932, Pine Bluff, AR; d. 2004) earned a BA (1954) in art from the University of Arkansas at Pine Bluff, an MFA (1963) from the Institute of Design of the Illinois Institute of Technology, and a PhD (1974) in African and African American Art History from Northwestern University. Donaldson was an art historian, critic, one of the pioneers of the Black Arts Movement of the sixties and seventies, and served as Dean of the College of Fine Arts at Howard University. He founded AfriCOBRA (an acronym for African Commune of Bad Relevant Artists) in Chicago in 1968 and participated in over 200 group and solo exhibitions in galleries and museums in Africa, Europe, South America, the Caribbean, and the United States.

Thomas Downing (b. 1928, Suffolk, VA; d. 1985) received his BA (1948) from Randolph-Macon College, Ashland, VA, and attended Pratt Institute in New York until 1950. He arrived in Washington, DC in 1953 and studied under Kenneth Noland in a summer workshop at Catholic University. He is considered a first-generation member of the Washington Color School. Downing taught at the Corcoran School of Art, the New School of Visual Art in New York, and at the University of Houston. Downing was included in several major group exhibitions throughout the 1960s, including Clement Greenberg's seminal exhibition, *Post-Painterly Abstraction* at the Los Angeles County Museum of Art in 1964. The

American University Museum presented a retrospective of his work in 2018.

William S. Dutterer (b. 1943, Hagerstown, MD; d. 2007) received his BFA (1965) and MFA (1967) from the Maryland Institute College of Art and taught at the Corcoran School of Art from 1967 to 1986. He exhibited in fifty-seven one-person and group shows, including exhibitions at Frank Marino Gallery and Susan Caldwell Gallery, New York, NY, Marion Locks Gallery, Philadelphia, PA, and Jack Rasmussen Gallery, Pyramid Galleries, Ltd., Henri Gallery, Washington, DC. Collections include John and Mable Ringling Museum of Art, Sarasota, FL; Baltimore Museum of Art, Baltimore, MD; National Gallery of Art and American University Museum, Washington, DC. Awards include Visual Arts Fellowship, National Endowment for the Arts (1980), Ford Foundation Grant (1979), Workshop Fellowship, Washington Gallery of Modern Art (1968).

Alan Feltus (b. 1943, Washington, DC) received a BFA (1966) from Cooper Union and an MFA (1968) from Yale University, and taught for many years in the American University Department of Art before moving to Assisi, Italy, in 1987. His awards include Rome Prize Fellowship, National Endowment for the Arts Individual Grant in Painting, Louis Comfort Tiffany Foundation Grant in Painting, Pollack-Krasner Foundation Grants in Painting (2), Augustus

Saint-Gaudens Award from Cooper Union, and the Raymond P.R. Neilson Prize from the National Academy of Design. He has had over twenty-five solo exhibitions, including one in the American University Museum in 2010, and his work is represented in numerous private and public collections. Feltus has been represented by the Forum Gallery since 1976.

Fred Folsom (b. 1945, Washington, DC) attended Pratt Institute and the School of Visual Arts in New York (1964-1967), the Corcoran School of Art (1973), and Maryland College of Art and Design, Silver Spring, MD. Exhibitions include *The Constant Artist*, American University Museum (2011); *The Shepherd Park Go-Go Bar Paintings*, Maryland Art Place (1993); Washington Project for the Arts; George Washington University; Corcoran Gallery of Art; Gallery K (1984, 1982, 1980); Middendorf/Lane Gallery; Chrysler Museum, Norfolk, VA; and the Baltimore Museum of Art. Awards include Maryland State Arts Council Individual Artist Grant (1996, 1989, 1987, 1982, 1981), NEA Individual Artist Grant (1985), and the Franz and Virginia Bader Fund (2005).

Robert F. Gates (b. 1906, Detroit, MI; d. 1982) studied at the Detroit School of Arts and Crafts (1927-1928), the Art Students League in New York (1929-1930), and the Phillips Gallery Art School (1930-1932). He then taught there until 1942, while winning multiple commissions

from the Treasury Department's section of Fine Arts. Following World War II, Gates joined American University's Department of Art, where he taught until 1975. In 1957, he helped found the Jefferson Place Gallery with Helene McKinsey Herzbrun and a coalition of American University artists. His work is in the collections of The Phillips Collection, Baltimore Museum of Art, Dumbarton Oaks, American University Museum, the Metropolitan Museum of Art, Lewisohn Collection, and the Smithsonian American Art Museum.

Sam Gilliam (b. 1933, Tupelo, MS) graduated from the University of Louisville with a BFA (1955) and an MFA (1961). His work is represented in many museum collections, including The Art Institute of Chicago; Baltimore Museum of Art; Detroit Institute of Art; High Museum of Art; Hirshhorn Museum and Sculpture Garden; Indianapolis Museum of Art; Menil Collection; Metropolitan Museum of Art; Milwaukee Art Museum; Musée d'Art Moderne de la Ville de Paris; Museum of African Art; Museum of Modern Art; Smithsonian American Art Museum; National Gallery of Art; New Orleans Museum of Art; The Phillips Collection; Studio Museum in Harlem; Szepmuveszeti Museum, Budapest, Hungary; Tate Gallery, London, England; the Virginia Museum of Fine Arts; Walker Art Center; and the Whitney Museum of American Art.

Carol Brown Goldberg (b. 1940; Baltimore, MD) graduated from the University of Maryland with a BA (1964) in American Studies, then an MFA (1976) from the Corcoran School of Art. She has had over one hundred solo and group shows in the United States and abroad, and her work is represented in numerous collections, including the New Orleans Museum of Art, National Museum of Women in the Arts, Vero Beach Museum of Art, Fossaner Art Museum, Reading Public Museum, South Dakota Art Museum, Medina del Campo Sculpture Park in Spain, The Kreeger Museum, American University Museum, George Washington University, Montclair State University, and Chautauqua Institution. Goldberg is the recipient of the Maryland State Arts Council Independent Artist Award.

Tom Green (b. 1942, Newark, NJ; d. 2012) received a BA (1967) and MFA (1969) from the University of Maryland and taught at the Corcoran School of Art for thirty-five years. Green regularly exhibited in Washington commercial galleries and alternative spaces, and in prestigious museum shows, including the Whitney Museum of American Art and the Guggenheim Museum in New York City. He received two National Endowment for the Arts Fellowships, a Maryland State Arts Council Independent Artist Award, and residencies at the Vermont Studio Center and the Virginia Center for the Creative Arts. Green's work is in numerous public collections, including the

Guggenheim Museum, The Baltimore Museum of Art, Smithsonian American Art Museum, and American University Museum.

Helene McKinsey Herzbrun (b. 1922, Chicago, IL; d. 1984) earned a BA (1943) in English from the University of Chicago and took painting classes at the Art Institute of Chicago before moving to Washington, DC to earn an MFA (1952) at American University. Herzbrun was co-founder of the Jefferson Place Gallery in 1957, and managed American University's Watkins Art Gallery from 1953 to 1958, before joining the Art Department faculty and teaching there for twenty-six years. Her paintings were exhibited at the Corcoran Gallery of Art, Baltimore Museum of Art, Pennsylvania Academy of the Fine Arts, and most recently in *Grace Hartigan and Helene Herzbrun: Reframing Abstract Expressionism* at the American University Museum curated by Norma Broude.

Michal Hunter (b. 1950, Hollywood, FL) earned her BFA from the University of Florida, Gainesville (1972) and her MFA from Florida State University, Tallahassee (1976). Her work has been exhibited in over fifty exhibitions, including one-person shows at Diane Brown Gallery and Frasers' Stable Gallery, Washington, DC. Hunter is currently an Instructor at Montgomery College, Takoma Park, MD. Awards include Franz and Virginia Bader Fund

Grant (2017), Artist's Grant and Residency, Vermont Studio Center, Johnson, VT (2017, 2015, 2010), and Visual Arts Grant, DC Commission on the Arts and Humanities, Washington, DC (1981). Public collections include Art Bank of the DC Commission on the Arts and Humanities (2008), and City Hall Collection at the John A. Wilson Building, Washington, DC (2006).

Val Lewton (b. 1937, Santa Monica, CA; d. 2015), son of legendary movie producer Val Lewton and painter Ruth Knapp, earned his BA from Whitman College, Walla Walla, WA (1959), and his MFA (1962) from Claremont University, Clairmont, CA. He taught art at the University of California, Riverside, before relocating to Washington, DC, where he worked for thirty-two years as an exhibition designer for the Smithsonian American Art Museum. Lewton held over sixteen one-person shows in the Washington region, six public mural commissions, and is represented in numerous public collections, including the National Gallery of Art, Smithsonian American Art Museum, The Phillips Collection, University of Maine Museum of Art, Bowdoin College Museum of Art, University of Virginia, George Washington University, and American University Museum.

Howard Mehring (b. 1931, Washington, DC; d. 1978) received a BA (1953) from Wilson Teachers College and an MFA (1955) from Catholic University. He also studied

painting at the Washington Workshop Center for the Arts and later joined the faculty, which included Kenneth Noland, Morris Louis, and Gene Davis. Mehring exhibited in over twenty one-person shows through the seventies, though he had ostensibly stopped painting by 1969. His inclusion in Clement Greenberg's *Post Painterly Abstraction* at the Los Angeles County Museum of Art in 1964 established him as a central figure in the Washington Color School. His works have been presented in the Guggenheim Museum, Jewish Museum, Whitney Museum of American Art, The Phillips Collection, and the Corcoran Gallery of Art.

William Newman (b. 1948, Great lakes, IL) earned his BFA (1971) in painting from Maryland Institute College of Art where he learned the *imprimatura* technique, a first layer of paint on a canvas, and his MFA (1974) from the University of Maryland. His work also contains elements of anatomy owed to his medical studies prior to art school. He is most known for translating mechanically produced, instantaneous images into paintings. After being diagnosed with multiple sclerosis in 1979, he merged digital imagery (thanks to an early screen grabbing machine) with traditional painting techniques as a new source for his work. Newman taught at the Corcoran College of Art for over forty years.

Kenneth Noland (b. 1924, Asheville, NC; d. 2010) studied at Black Mountain College, NC, with Josef Albers and Ilya Bolotowsky after serving in World War II. Noland arrived in Washington, DC and taught at the Institute of Contemporary Art, 1949-51, the Washington Workshop Center of the Arts, 1952-56, and at Catholic University, 1951-60, and managed its art gallery. Noland was one of the best-known American Color Field painters and helped establish the Washington Color School. He received a major retrospective at the Guggenheim Museum, New York, in 1977 that traveled to the Hirshhorn Museum and Sculpture Garden in Washington, DC and Ohio's Toledo Museum of Art in 1978.

Robin Rose (b. 1946, Ocala Florida) received his BFA (1968) and MFA (1972) from Florida State University before moving to Washington, DC in 1976. He is known for his abstract encaustic works, as well as for his music as a member of the seminal Washington, DC new wave band The Urban Verbs. Rose has had over thirty-six solo exhibitions, and his artwork is included in the collections of the Indianapolis Museum of Art, Indianapolis, IN; Jacksonville Museum of Art, Jacksonville, FL; Ringling Art Museum, Sarasota, FL; and the Hirshhorn Museum and Sculpture Garden, Smithsonian American Art Museum, and The Phillips Collection in Washington, DC, as well as other public and private collections.

Joseph “Joe” Shannon (b. 1933, Lares, Puerto Rico) studied at the Corcoran School of Art but is largely self-taught. He worked as an exhibition designer at the Smithsonian Institution for twenty-six years, taught at the Maryland Institute College of Art, and for many years was the Washington, DC art critic for *Art in America*. Shannon curated exhibitions for the Mint Museum, Hirshhorn Museum and Sculpture Garden, Corcoran Gallery of Art, Washington Project for the Arts, and others. His work has been shown in galleries and museums around the world, and is represented in many important collections, including the National Gallery of Art, Hirshhorn Museum and Sculpture Garden, the Brooklyn Museum, Yellowstone Art Museum, and the Boston Museum of Fine Arts.

Frank Anthony Smith (b. 1939, Chicago, IL) received his BFA from University of Illinois, Chicago (1958) and an MFA (1972) from Howard University. He is one of the founding members of AfriCOBRA—the influential artist collective founded in Chicago to support the education of African Americans and the establishment of the Black aesthetic as power, pride and a celebration of African heritage. His work can be found in many public, private, and corporate collections including the Broad Museum, Los Angeles, CA; DuSable Museum, Chicago, IL; Contemporary Arts Museum, Houston, TX; Harvey Gantt Center for African-American Arts and Culture, Charlotte, NC;

Hampton University, Hampton, VA; Morgan State University, Baltimore, MD; Washington Convention Center; the Smithsonian Institution; the Oakland Museum, Oakland, CA; and the US Embassies in Djibouti, Nigeria, and Cameroon.

Carroll Sockwell (b. 1943, Washington, DC; d. 1992) spent some of his teenage years at Saint Elizabeth’s psychiatric hospital where he met Elinor Ulman, a noted art therapist and teacher at the Corcoran School of Art. At the age of seventeen, Sockwell moved to New York City where he was influenced by abstract expressionists as well as artists working in minimalism and conceptualism. Sockwell returned to Washington and was just thirty-one years old in 1974 when he got his own show at the Corcoran Gallery of Art. His works would later be exhibited at Jefferson Place Gallery, Gallery K, Washington Project for the Arts, Whitney Museum of American Art, John and Mable Ringling Museum, and the Brooklyn Museum.

Alma Thomas (b. 1891, Columbus, GA; d. 1978), taught in public schools for thirty-five years before enrolling in Howard University, earning a BS in Fine Arts (1924), and then an MA in Art Education from Columbia University (1934). In the 1950s, she took graduate classes at American University, and came under the influence of Gene Davis and Kenneth Noland. In 1972, at the age of 81, Thomas was the first

African American women to present a solo exhibition at the Whitney Museum of American Art. She presented a solo exhibition at the Corcoran Gallery of Art that same year and one of her paintings was selected for the permanent collection of the Metropolitan Museum of Art in New York City.

Franklin White (b. 1943, Richmond, VA) earned his BFA (1969) and MFA (1971) from Howard University, and taught at the Corcoran School of Art for thirty years, as well as for the Armando Reverón University Fulbright Program (2001–2002), Georgetown University (1972–1974), and Maryland College of Art and Design (1972–1974). His one-person shows include Museo de Arte de Tovar, Mérida, and Centro de Arte Daniel Suarez, Caracas, Venezuela; Gallery K, University of New Orleans; Rebecca Cooper Gallery, Jefferson Place Gallery, and the Corcoran Gallery of Art, Washington, DC. White’s work is represented in numerous collections, including Colby College, ME; Fort Lauderdale Museum; and Howard University and American University Museum, Washington, DC.

William Woodward (b. 1935, Washington, DC) received his BA (1957) and MA (1961) from American University, received additional training at the Accademia di Belle Arti in Florence, Italy. He directed George Washington University’s MFA program in Studio Arts for

thirty-seven years. Woodward received multiple awards and commissions, and his works are represented in numerous museums, corporate, and private collections. His commissioned historical murals can be seen in the Visitor’s Center of the Lincoln Cottage in Washington, DC, Thomas Jefferson’s Monticello, James Madison’s Montpelier, and the Thomas Balch Library in Virginia. He is the only artist ever to design both the obverse and reverse of a United States coin, the silver dollar minted in 1989 commemorating the bicentennial of the US Congress.

Kenneth Victor Young (b. 1933, Louisville, KY; d. 2017) studied physics and design at the University of Louisville, Indiana University, and the University of Hawaii. He worked as an exhibition designer at the Smithsonian Institution and taught at the Corcoran Gallery of Art and Duke Ellington School of the Arts. Young was featured in one-person exhibitions at Fisk University and the Corcoran Gallery of Art in 1973, as well as in important group exhibitions, including: *Contemporary Black American Artists*, Smithsonian Institution (1969); *Black Artists / South*, Huntsville Museum of Art (1979); and *African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, Smithsonian American Art Museum (2015). Young’s paintings are in the collections of the National Gallery of Art and Smithsonian American Art Museum.

Checklist

Cynthia Bickley-Green (b. 1942), *Hansa*, 1968-1969. Acrylic on canvas, canvas size: 66 3/4 × 67 5/8 in. Gift from the Trustees of the Corcoran Gallery of Art (Anonymous gift), 2018.15.2610.

Lisa Montag Brotman (b. 1947), *Playing for Keeps*, 1980. Oil on canvas, framed: 49 1/2 × 49 1/2 in. Gift of the Artist, 2020.6.

Allen Carter (1947-2008), *Duck*, c. 1979. Enamel and plywood, unframed: 36 1/4 × 33 in. Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mary H.D. Swift), 2018.15.2662.

Michael Clark (b. 1946), *Green, Black and Grey George Washington*, 1969-1971. Acrylic on linen, 28 3/4 × 28 3/4 in. Gift of Barrett Linde, 2013.15.20.

Manon Cleary (1942-2011), *Ramon After Lunch*, n.d. Acrylic on canvas, 30 × 72 in. Gift of Ramon Osuna, 2012.3.1.

Robert D'Arista (1929-1987), *Figure*, 1982. Oil on panel, framed: 22 1/8 × 19 1/2 × 1 1/2 in. X1669.

Rebecca Davenport (b. 1943), *Rebecca Cooper*, 1976. Oil on canvas, 72 × 60 in. Gift of Richard and Sondra Schoenfeld, 2017.9.1.

Gene Davis (1920-1985), *Untitled*, 1966. Acrylic on canvas, 45 1/8 × 56 1/8 in. Gift of Linda Lichtenberg Kaplan, Washington, DC, 1994.4. 2021.

Willem de Looper (1932-2009), *Untitled*, 1973. Acrylic on canvas, 86 × 93 in. Gift of the Frauke and Willem de Looper Foundation for the Arts, 2020.5.

Jeff Donaldson (1932-2004), *Patriot*, 1975. Mixed media, 24 × 20 in. Private Collection, New York, The Estate of Jeff Donaldson, Courtesy Kravets Wehby Gallery.

Thomas Downing (1928-1985), *Grid #6*, 1969. Acrylic on canvas, 78 × 130 in. Gift of Hortensia Anillo, 2014.43.1.

William S. Dutterer (1943-2007), *Grrrrr*, 1979. Acrylic on canvas, canvas size: 76 1/4 × 60 1/2 × 1 3/4 in. Gift of the William S. Dutterer Trust, 2020.7.

Alan Feltus (b. 1943), *Three Women with Pear*, 1981. Oil on canvas, 70 × 48 in. Gift of Robert P. and Arlene R. Kogod, 2005.14.10.

Fred Folsom (b. 1945), *Sisters*, 1981. Oil on board, 36 × 48 in. Gift of Amy Ross Loeserman, 2018.20.1.

Robert Franklin Gates (1906-1982), *Figure Abstraction*, 1958. Oil on canvas, framed: 47 1/4 × 53 3/8 × 2 in. 1991.1.10.

Sam Gilliam (b. 1933), *Muse III*, 1982. Acrylic on canvas with collage, enamel on aluminum, 73 × 25 × 2 in. Gift of Stanley and Barbara Tempchin, 1992.16.

Carol Brown Goldberg (b. 1940), *Blue Bricks*, 1968-1978. Acrylic on canvas, framed: 73 × 85 1/2 in. Gift of Linda and Howard Sterling, 2020.1.

Tom Green (1942-2012),
Beirut, 1982. Acrylic on canvas,
72 x 74 1/4 in. Courtesy of Paul
Feinberg and Wendelin White.

Helene McKinsey Herzbrun
(1922-1984), *Flowering*, 1956.
Oil on canvas, framed: 39 x
41 in. Gift of James M. and
Betty H. Pickett, 1989.1.1.

Michal Hunter (b. 1950),
*Walter at the Ambassador
Grill, 3:31 am*, 2018 after 1978
original. Oil on canvas, 72 x
54 in. Gift of Wilfred Brunner
and Joyce Jewell, 2020.9.

Val Lewton (1937-2015),
Arlington Cabs, 1982.
Acrylic on canvas, framed:
37 1/4 x 49 1/4 x 1 3/4 in.
Gift of Joseph L. and
Lisa W. Kirk, 1995.1.

Howard Mehring
(1931-1978), *Playground*,
1958. Acrylic on canvas,
unframed: 106 x 111 in.
Gift of the Trustees of the
Corcoran Gallery of Art
(Museum purchase,
Gallery Fund), 2018.15.2170.

William Newman (b. 1948),
Boiling in Mental Water, 1974.
Oil and acrylic on canvas,
framed: 48 1/4 x 56 1/4 in.
Gift of the Artist, 2020.8.

Kenneth Noland (1924-2010),
Lavender Blue, 1957. Oil
on canvas, 88 x 106 in.
Anonymous Gift, 2016.13.1.

Robin Rose (b. 1946),
Rapture, 1981. Encaustic on
aluminum laminate, framed:
48 5/8 x 73 1/2 x 1 1/2 in.
Gift from the Trustees of
the Corcoran Gallery of Art
(Gift of Dr. Jerome Canter),
2018.15.2669.

Joseph Shannon (b. 1933),
Freud's Dog, 1969. Polymer,
framed: 44 3/4 x 48 1/2 x
3 3/4 in. Gift from the Trustees
of the Corcoran Gallery of
Art (Gift of the Friends of the
Corcoran), 2018.15.2657.

Frank Anthony Smith (b. 1939),
Santaquin, 1980. Acrylic on
canvas, 67 x 84 1/2 in.
Courtesy of Pazo Fine Art, LLC.

Carroll Sockwell
(1943-1992), *Untitled II*, 1970.
Acrylic on canvas, unframed:
48 x 48 in. Gift from the
Trustees of the Corcoran
Gallery of Art (Gift of Robert
Scott Wiles), 2018.15.2679.

Alma Thomas (1891-1978),
Lunar Surface, 1970. Acrylic
on canvas, framed: 34 5/8 x
39 3/4 in. Gift of the Artist,
1975.5.

Franklin White (b. 1943),
Ashtray, 1973. Oil on canvas,
canvas size: 84 x 168 in.
Gift from the Trustees of
the Corcoran Gallery of Art
(Gift of Gray Martin),
2018.15.2304.

William Woodward (b. 1935),
Kimono, 1972. Oil on canvas,
69 x 60 in. Gift of Donna Keller,
2015.10.1.

Kenneth Victor Young
(1933-2017), *Untitled*, 1972.
Acrylic on unprimed canvas,
55 x 47 in. Courtesy of
Margot Stein.

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