

NEW AMERICAN ART:

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THE EDWARD CAUDURO**

**THE EDWARD CAUDURO
COLLECTION**

MUSEUM OF ART - UNIVERSITY OF OREGON

March 5-26



PETER ALEXANDER

Peter Alexander's sculpture is an example of "minimal art," a style concerned with the perfection of form through an investigation of lines, planes and solid forms. Because the "minimal" artist attempts to limit the effect of his own individuality, his work maintains an integrity of its own. Alexander incorporates color as a structural element--realizing its optical nature through the use of external light.

Untitled (1969)
Cast resin sculpture
7' X 20"

MILLET ANDREJEVIC

Andrejevic paints in a style of exacting realism. He slips mythological characters into scenes of mundane everyday life, bringing about a cheerful challenge to our sense of reality. When looking at an Andrejevic one often feels one's common sense has been outwitted.

"Driver" (1964)
Oil on canvas
72 1/2" X 47"

JIM DINE

Jim Dine's work concerns the confrontation of the object with the artist's senses. From tools to clothing, rooms to human anatomy, Dine has chosen to examine objects not in themselves traditionally noteworthy to the artist--yet significant to his life. In part because of his personal approach to his subjects, Dine's work is emotional rather than analytical.

"Four Palettes #3" (1969)
Color lithograph with collage
elements
28" X 20"

GARY GALBRAITH

The carved wooden sculptures of Gary Galbraith juxtapose organic forms and functional necessity. By utilizing the grain of the wood to in part dictate design, the pieces of furniture-sculpture seem to grow from the floor, enveloping the sitter as a part of the work. Galbraith's work was included in the Johnson Collection and the Objects: USA traveling exhibit.

Settee

Oak

39" X 58"

ROBERT INDIANA

Robert Indiana takes his name from the state in which he was born. The chief characteristic of his work is the use of words and numbers in bright, bold colors with precise edges and unmodulated hues. Some of these have specific literary sources. In 1963 when asked if he was a pop artist he replied, "Pop is either hard core or hard edge. I am hard edge pop. . . America is very much at the core of every pop work."

"Decade" (1971)

Suite of ten serigraphs

36" X 30"

PAUL JENKINS

Paul Jenkins provides viewers with a "struck dumb" feeling with overwhelming beauty. His power lies in his technique of staining and pouring thin skins of color over large areas of canvas. This brilliance is interrupted by a loud, sharp "white" ground, leaving the smashing colors to twist and pull into a loose and flowing form. Jenkins says, "What I cannot see but know is there is what I want to paint."

"Sunday Purple" (1959)

Oil on canvas

40" X 30"

"Barne's Strip" (1959)

Oil on canvas

30" X 40"

DON JUDD

Don Judd's sculpture makes a peripheral point about technology, employing glass, steel, planed wood. Judd's work represents one of the few sculptural statements in which industrial materials are subordinated to more generalized art values. Perhaps because Judd was a painter before becoming a sculptor, critics seem to find a painterly quality to his work.

"Orange" (1962)

Mixed media construction

48" X 96" X 7 1/2"

ELLSWORTH KELLY

Kelly is known as a color abstractionist of the sixties, working in Op Art. He concentrates on color in creating his minimal works. His paintings show the development of non-linear expressions materialized in flat color area.

Untitled (1964)

Serigraph

18" X 22"

NICHOLAS KRUSHENICK

Both "pop art" and hard edge influences are apparent in Krushenick's painting. Pop because of a visual similarity to comic book art, and hard edge because the forms have definite boundaries so that colors remain in contrasting isolation from each other. Critics have called his work "post painterly abstractionist," describing a style developed in the late fifties, implying the artist's concern is more with form than content.

Untitled (1968)

Serigraph

35 1/2" X 27"

Untitled (1968)

Serigraph

35 1/2" X 27 1/2"

"Mira Mira" (1965)

Oil on canvas

7 1/2' X 6'

ROY LICHTENSTEIN

Roy Lichtenstein is a vital part of the Pop Art Movement that gained prominence in the early sixties. His most characteristic works are enlargements of comic book frames and transposed newspaper advertisements. Lichtenstein in his works gives "unity" to the commercial forms he copies. Other subject matter he treats, such as landscapes, retain his 'comic book' style.

Untitled (1964)

Serigraph on acetate

19" X 22 3/4"

JOHN McCracken

There is some indication that the "environmental" sculpture of John McCracken was not really taken seriously by critics until 1969. McCracken's work appears frequently to be strikingly nave-like and processional, such as in a recent exhibition of one work consisting of 14 large white-painted plywood columns, arranged in two equally spaced rows of seven.

"Box (1971)

Enameled Lucite

12 1/2" X 12 1/2"

ROBERT MORRIS

Robert Morris exhibits an independence from traditional sculpture materials by creating works of art from technological materials, by employing such found materials as scrap metal, rope, the debris of a building site--dirt, wood, etc. By not actively directing a viewer's participation, the sculpture seems self-sufficient in simply being. The viewer must think as well as perceive in order to experience an unfolding conceptual richness of the work.

"Battery" (1964)

Lead and sculpt metal

43" X 12" X 1 1/2"

ROBERT MOTHERWELL

Motherwell is best known for his compositions of black and white which might lead some to include him among the minimal artists. However, a greater perusal of his works will disclose that he is also a brilliant colorist. His works display an interest in experimentation with both color and form. Motherwell's controlled simplification of color and form belie the complexities of impact of his works.

Untitled (1964)
Serigraph and collage
22" X 15 3/4"

BRUCE NAUMAN

Critics have labeled Nauman's work as everything from Dada to funk art. Nauman's concern, however, is not with critics' labels but with artistic statement. He draws from the things surrounding him, his own body, the studio floor, his coffee cup, as the stimuli for his irrelevant, ironic and frequently inspired work. Many of his works are visually stated verbal puns with titles conceived to confuse the viewer.

Untitled (1971)
Etching
22 1/2" X 28"

KENNETH NOLAND

Color is the key to the art of Kenneth Noland. In the early sixties Noland began painting large diamond and chevron shaped canvases with horizontal or vertical stripes of vibrant color. Later works are huge rectangular canvases with similar parallel stripes. His style can be defined as the epitomy of hard edge--precise boundaries of color creating dynamic visual tension between forms.

Untitled (1965)
Acrylic on canvas
46" X 46"

JULES OLITSKI

Olitski is committed to a single factor within his medium--color. He composes from color rather than drawing or linear composition. "Painting is a structure born of the flow of color feeling. Color is felt at any and every place of the pictorial organization; in its immediacy, its peculiarity. Color is felt throughout." (Olitski, 1966)

"Obsession" (1965)

Acrylic on canvas
62" X 19"

"End One" (1965)

Acrylic on canvas
83" X 54"

GEORGE ORTMAN

Ortman is a conceptualist artist involved in everyday objects. He paints low relief constructions resembling traditional game boards. His simplicity of approach and choice of subject matter is consistent in an attempt to have the spectacular experience rather than merely observe the work.

Untitled (1964)

Serigraph
24" X 20"

LARRY POONS

Linear patterns of floating oval forms characterize the painting of Larry Poons. The random spots of color differ only subtly from each other but contrast widely in hue from the background. The ensuing optical effect led early critics to include Poons with the Op artists. His apparent concentration on brilliant color fields and increased use of textural effects has now placed him well within the camp of American abstractionists.

Untitled (1964)

Serigraph
15 3/4" X 16"

ROBERT RAUSCHENBERG

Rauschenberg has said, "There is something to see in anything if you just look." His work has dealt with the manipulation of surface material; considerations like shape, line and color are only of subordinate importance, becoming a consequence of the combination of materials used. Since the late fifties his work has employed props, often junk, pasted or fastened to the paintings. One such work consisted of a painting with a ladder attached which could be climbed--enabling the viewer to literally "get in the picture."

Untitled (1970)

Lithograph

36" X 51"

DAVID SIMPSON

David Simpson is a San Francisco artist. Among other things, he has experimented with round and cruciform canvases, and plastic based paints. In his paintings he uses hot, volcanic colors laid on in horizontal strips, as if viewing the terrain in cross section. These layers, differentiated by color and variety of shape, rough blurred and stained edges, creates a sense of weight and space.

"Sun Lines" (1963)

Oil on canvas

55" X 53"

PAUL SOLDNER

By questioning through his work the traditional forms and shapes of ceramics, Soldner has become an important figure in American art. The introduction of the Japanese firing technique of Raku to this country was in part due to his interest in developing the technology of ceramics. Soldner's ceramics reiterate his emphasis on innovation by strongly stating the employed process.

"Garden Piece" (n.d.)

Stoneware

18" X 23"

LARRY STARK

Strong contrast is the significant visual factor in the work of Larry Stark. His prints utilize commercial silk screentech- niques in depicting photographic contemp- orary genre. A freeway or a storefront are given equal value--with jewel-like spots of pure color accenting the flat block silhouettes of the compositions. Stark is an Oregon artist.

"Great American Chick #5"

Serigraph

15 1/4" X 19 1/4"

"May 16, 1970"

Serigraph

20" X 28"

FRANK STELLA

Stella was exposed to an intense artistic background from birth. His paintings are bold statements of color. Stella attempts to make his paintings so abstract that any relationship to real images is eliminated.

"Henry Garden" (1963)

Oil on canvas

80" X 80"

"Valparaiso Green" (1964)

Oil on canvas

77" h. (triangular)

Untitled (1964)

Serigraph

18" X 17 3/4"

ANDY WARHOL

Andy Warhol announced pop art of the early sixties with his silk screened produc- tions reflecting and mocking reality. He abstracts everyday forms by repeating or enlarging them--his act as an artist being not the production so much as the decision to make them, including his life experience as an intricate part of the creation. He has currently turned his primary attention to film-making.

"Campbell's Cream of Mushroom"

Serigraph

36" X 23"

NEIL WILLIAMS

Shaped canvases of diagonal forms and interrelated parallelograms characterize the earlier paintings of Neil Williams. His exploration of geometric spatial possibilities almost approach becoming sculptures. By establishing crossing patterns of line on pure color backgrounds, the viewer's attention is drawn to the new relationships in space and line.

Untitled (1965)

Acrylic on canvas

8' X 4'

JACK YOUNGERMAN

Jack Youngerman has created a personal expression through graceful non-representational shapes and responses to the images of his world. He has taken this abstract approach because it seems to him the way in which a painter can be most free. He expresses this through forms contained within another, which may be contained within a third. Some forms just "touch" or are placed together. In both cases the ultimate point is to project a formal smoothness and an idea of "handsomeness."

Untitled (1968)

Serigraph

29" X 24"

DUAYNE ZALOUDEK

Zaloudek, an Oregon artist, uses strong, pure colors with large masterful forms to create an aura of biological balance. Combining hard-edge borders with round, organic shapes. Zaloudek manages to distill continuous growth and movement into an instant of stillness.

Untitled (1971)

Acrylic and watercolor

97 1/2" X 68"

DIRECTOR'S STATEMENT

American art of the 60's and 70's is an artistic form purely national in concept and origin that is dedicated and committed to an ideal that has completely changed the visual pictorial content and three-dimensional quality of the work of art. Form and content is now the principle and not the literal object or image it depicts. To quote Oscar Wilde, "Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth."

We are indeed most fortunate and delighted to have the opportunity to show at this museum and university outstanding paintings, graphics and sculpture of major consequence, executed by nationally and internationally renowned contemporary American artists from the Edward Cauduro Collection of Portland. Mr. Cauduro, a pioneer collector of great taste and expertise of contemporary and avant garde American art, possesses the most outstanding collection in this state and one of the few of any stature in the Northwest. His vast collection is ever-growing and changing, which is the true sign of a dedicated and knowledgeable collector.

In addition, I wish to thank the students of my museum training seminar, Cynthia Clepp, Margaret Crowley, Mark Fivecoat, Robert Flack, Susan Harwood, Karen Kieffer, Linda Lynch and Peter O'Boyle, who under their chairman Gregory Hawkins, researched, wrote and prepared this valuable artists' checklist of the Cauduro Collection, and Mr. Donald Berger, Assistant Professor of Interior Architecture, School of Architecture and Allied Arts, who designed the most handsome exhibition announcement.

Richard C. Paulin

Eugene, Oregon
February 1972



