

Moving Color



The Art of Stanley Twardowicz

phoenix art museum

Stanley Twardowicz

December 8, 2001 – February 17, 2002



PHOENIX ART MUSEUM

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9/93, 1993

Oil on canvas

22" x 80"

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Brady Roberts, Curator of Modern and Contemporary Art

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Foreword

It is the fickle nature of the art world to give an artist fifteen minutes of fame early on and then lose sight of a long, prolific career. Stanley Twardowicz's paintings and photographs received wide recognition in the 1950s, the height of the Abstract Expressionist era. His works were exhibited and acquired nationally by museums such as the Museum of Modern Art and the Whitney Museum of American Art. In 1974, Twardowicz had a major retrospective at the Heckscher Museum, Huntington, New York. His subsequent color field paintings, particularly those done in the past ten years, represent the culmination of the artist's career. These spare works, both elegant and powerful, have gone virtually unnoticed in the art world until now. Phoenix Art Museum is extremely fortunate to have the Jonathan and Maxine Marshall Gallery of Contemporary Art, a space designed specifically for the purpose of bringing to light works by under-recognized American artists.

Moving Color: The Art of Stanley Twardowicz is the fourth exhibition presented under the auspices of Phoenix Art Museum's Jonathan and Maxine Marshall Endowment for Contemporary Art. We are lucky to have such supporters in our community. Brady Roberts, Curator of Modern and Contemporary Art, has organized this first comprehensive survey of the career of Stanley Twardowicz. Since joining our staff during the past year, Mr. Roberts has brought a fresh eye and dedicated enthusiasm to the Museum and its programs.

James K. Ballinger
The Sybil Harrington Director

Acknowledgements

2/93, 1993
Oil on canvas
22" x 40"

First and foremost, I want to thank Stanley Twardowicz and his wife, Lil Dodson, for being so generous with their time. It was a remarkable experience for me to visit Stanley in his Long Island studio and review works from a forty-year career. Also, my thanks to James Pendill of New Mexico for introducing me to the



work of Stanley Twardowicz. And finally, I am grateful to Phoenix Art Museum staff who made the presentation of this exhibition possible: Leesha Alston, Assistant Registrar; Lucie Perry Hawgood, Assistant Curator for Education; Karen Hodges, Exhibition Coordinator; Gene Koeneman, Chief Preparator; David Restad, Exhibition Designer; and Mary Statzer, Curatorial Assistant, who oversaw the many details of producing this catalogue.

Brady Roberts
Curator of Modern and Contemporary Art

Stanley Twardowicz: The Long Path to Enlightened Fields

Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.

– Wassily Kandinsky from **Concerning the Spiritual in Art**

Unswayed by the constant change of the art world, Stanley Twardowicz has explored the expressive potential of abstract painting for four decades. A paradoxical artist, Twardowicz relies on intuition while leaving little to chance. In his mature color field paintings, the scale and proportion of his geometric compositions are integral to the expressive power of color interaction. His paintings from the 1990s to the present, the focus of this exhibition, are the result of a prodigious evolution.

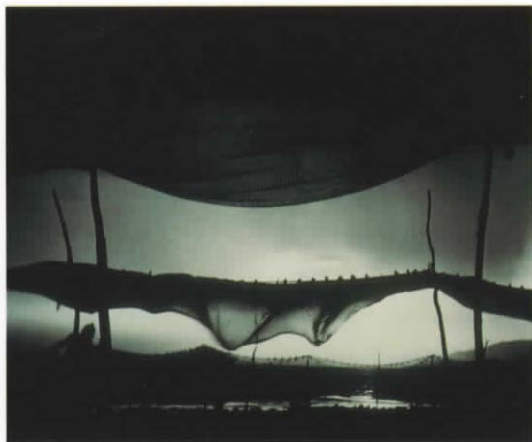
Born in 1917 in Detroit to parents of Polish descent, Stanley Twardowicz endured a difficult childhood filled with grief and violence. His abusive father, Joseph Lignaski, died when Stanley was five years old, leaving his mother, Anna, to remarry. Ultimately, however, illness left her incapable of caring for a child, and Stanley was abandoned at the age of six. He spent time in an

orphanage before being adopted by his godfather's family in 1925. As a boy and young adult, he worked in factories and never finished high school, yet he exhibited a proclivity for sports, which gave him a constructive outlet. He excelled at baseball, playing semi-professionally, and in boxing, where he fought in the Golden Gloves competition at the age of seventeen.¹

Twardowicz's formal art education began in 1940 with commercial art training at the Meinzingen Art School in Detroit. While working in a factory he enrolled to study photo retouching, but was quickly attracted to figure drawing and painting classes. He created portraits and genre scenes during this period that can be loosely described as American Scene realist works, but faced a limited art scene in Detroit at the time. Exempted from the draft to work in tank manufacturing, he spent more time in the factory than in the studio.²



Fishnets, Mexico, 1950
Cibachrome
11" x 14"



Stanley Twardowicz's first major breakthrough occurred in 1946 when he attended the Skowhegan School of Painting and Sculpture in Maine. For the first time, the artist lived in a creative environment where he could make art during the day and discuss it with fellow artists in the evening. Yaso Kuniyoshi and Phillip Guston were among the visiting artists who participated in the critique. After finishing at Skowhegan, Twardowicz continued to visit Maine, where he painted and made photographs for a number of years.

In 1947, Twardowicz was appointed to the art faculty at Ohio State University, where he taught until 1951. While there, the artist acquired his first camera for a trip to Mexico in 1948 and began a life-long involvement with photography. An

early photograph, *Fishnets, Mexico*, 1950, captures the organic shapes of nets blowing in the wind, a semi-abstract composition that reflects an interest in Paul Klee's geometrically patterned paintings. During his tenure at Ohio State, Twardowicz became close friends with fellow faculty member Roy Lichtenstein, later serving as best man in Lichtenstein's wedding.

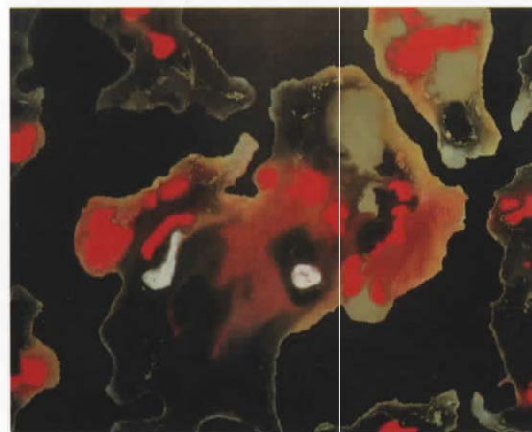
After leaving the university in 1951, Twardowicz traveled in Europe for six months, making quick sketches during the day that he would develop into more finished drawings or watercolors at night. His return from Europe signaled another important development, a move toward greater abstraction. *Spanish Landscape*, a lyrical nature-based abstraction, anticipates Twardowicz's mature color field paintings. A high horizon line bifurcates the composition, while the illusion of space is counteracted by the decorative repetition of organic black and white forms on the surface of the painting.

During the mid-1950s, Twardowicz's career as an abstract painter and photographer flourished. He moved to Plainfield, New Jersey, which offered him inexpensive proximity to New York and a quiet place to work. In 1952, he began frequent forays into New York, becoming a regular at the Cedar Bar where he received his "best education." Twardowicz notes, "We didn't really speak about art—anything but. But it was all related." His

6/56, 1956
Oil on canvas
42" x 52"

observation recalls Jackson Pollock's statement, "Painting is self discovery. Every good artist paints what he is."³

During the ten years he frequented the Cedar Bar, the artist became acquainted with Jackson



Pollock, Willem DeKooning, David Smith and many of the other leading artists of the Abstract Expressionist era. Often, after a night of drinking, Twardowicz would retire to the studio of Franz Kline, with whom he became particularly close.

For Twardowicz, this was a prolific and successful period. In paintings like *6/56, 1956*, the imagery of the poured painting results from a combination of control and spontaneous chance. The shattered, biomorphic forms of contrasting red and white against a black background give the appearance of

2/55, 1955
Cibachrome
14" x 11"



cellular cataclysm or tectonic fracture, violent associations that might be interpreted today as part of the angst of the atomic age.⁴ The close-up or zoom lens perspective of the imagery also relates to Twardowicz's photography of the period. *2/55* is

typical of the strong abstract designs found in details of natural or found subject matter. In many photographs, Twardowicz shot the subject at increasing proximity until, in the final image, the object was no longer identifiable. *2/55* has the powerful design and rich colors and textures of Clyfford Still's paintings from the same period. The close-up perspective, by diminishing the importance of the subject photographed, also affects the importance of scale. "Through this lens, there is no scale," notes Twardowicz. "Something small is very great." Conversely, something very large, like a lake and waterfall, can become the basis for a simple, three-part planar abstraction (*16/74*).

This approach and commentary reflect the influence of Zen on the artist. Like many writers, artists and intellectuals of the post-war period, Twardowicz became interested in the study of Zen, particularly as espoused by its leading proponent in America, Dr. D.T. Suzuki.⁵ The study of Zen became a central influence on the artist's work and life.

During the 1950s, Stanley Twardowicz received considerable critical recognition. His works were included in group exhibitions at the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Art Institute of Chicago. The Museum of Modern Art acquired the painting *2/55*, which

16/74, 1974
Cibachrome
14" x 11"

was exhibited in the *Whitney Annual*. MoMA's photography curator, Edward Steichen, also acquired several photographs by Twardowicz for the museum. Joe Hirshhorn (prior to founding the Hirshhorn Museum) and George Grosz, who was living in Long Island, were among the private



30/61, 1961
Oil on canvas
60" x 43"



collectors who acquired his works. In 1956, the same year he moved to Northport, Long Island, Twardowicz received a Guggenheim Fellowship. In 1958, he was featured on the cover of *Art in America*.

The early 1960s were a difficult period for the artist. The years of hard living and drinking had taken their toll. In 1962, his close friend, Franz Kline,

died and in 1965, Twardowicz divorced his wife. He then suffered a serious illness, followed by a period of depression. A series of black stain paintings, including *30/61*, reflect his despair at the time.

These stain paintings were the result of a spontaneous process in which the artist would complete a painting in a single session. He began by stapling the canvas to the floor and saturating it with turpentine and linseed oil. He would then pour Duco, a household enamel, allowing both chance and control to play a part in the formation of the design. In *30/61*, elegant, biomorphic lines running like rivers through the composition define the subtly modulated black shapes.

One critic of this period was fellow Northporter Jack Kerouac, who befriended the painter in 1961. The two shared a passion for Zen, and Kerouac penned a playfully obscene haiku for his drinking buddy and fellow artist:

*Black on black
What the fuck is that
A rubber raft at midnight?*⁶

A year later, when Twardowicz emerged from his dark period and began more chromatic works, Kerouac remarked, "Stanley, you paint with kissing colors."⁷

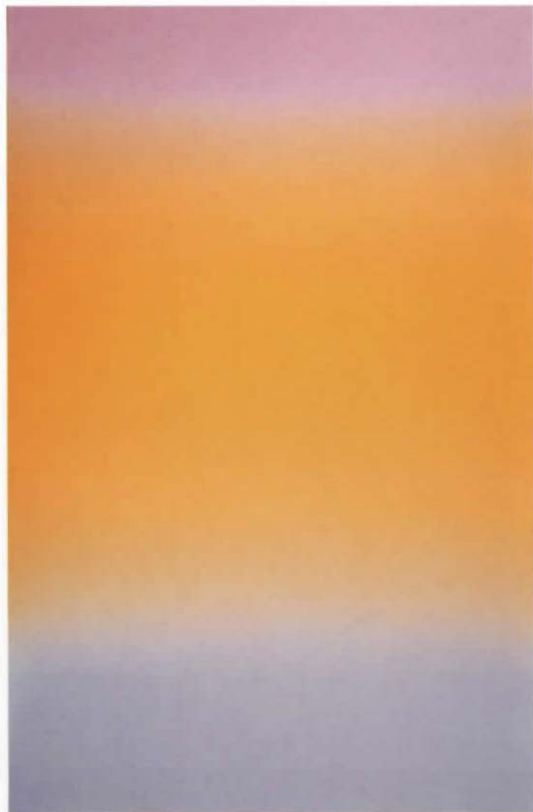
In 1966, Twardowicz began using an airbrush, a technique he would employ for the next thirty years. Like the stain painting process, airbrush

39/68, 1968
Oil on canvas
58" x 40"

eliminated the gesture of the hand in his painting. The early airbrush experiments led to a highly successful series, painted from 1968 to 1972, of vertical color field paintings with concentric oval forms. Throughout his career, Twardowicz would develop a compositional format, and then explore



7/81, 1981
Oil on canvas
70" x 46"



color variations within that structure. Superficially, the oval works recall Kenneth Noland's circle paintings from the same period. Twardowicz, however, relied more on the optical movement and dissolution of form through color interaction in

paintings like *39/68*. Staring at the central lavender dot causes the outer oval band to dissolve into the background. The after-image of this central element causes a pulsating halo to appear around the deep red oval form. The opticality of these paintings is a constant element in his work.⁸

In the mid-1970s, Twardowicz shifted to long, horizontal color field paintings with almost imperceptible transitions from one color to the next. From 1978 to 1985, he painted vertical field paintings using three or four colors, which are among his most immediate pieces. In works like *7/81*, the glowing orange and luminous lavender have a warm vibration reminiscent of Mark Rothko's color field abstractions. Yet the 70" x 46" size presents a very human scale and shape in contrast to the heroic monumentality of his Abstract Expressionist forebears.

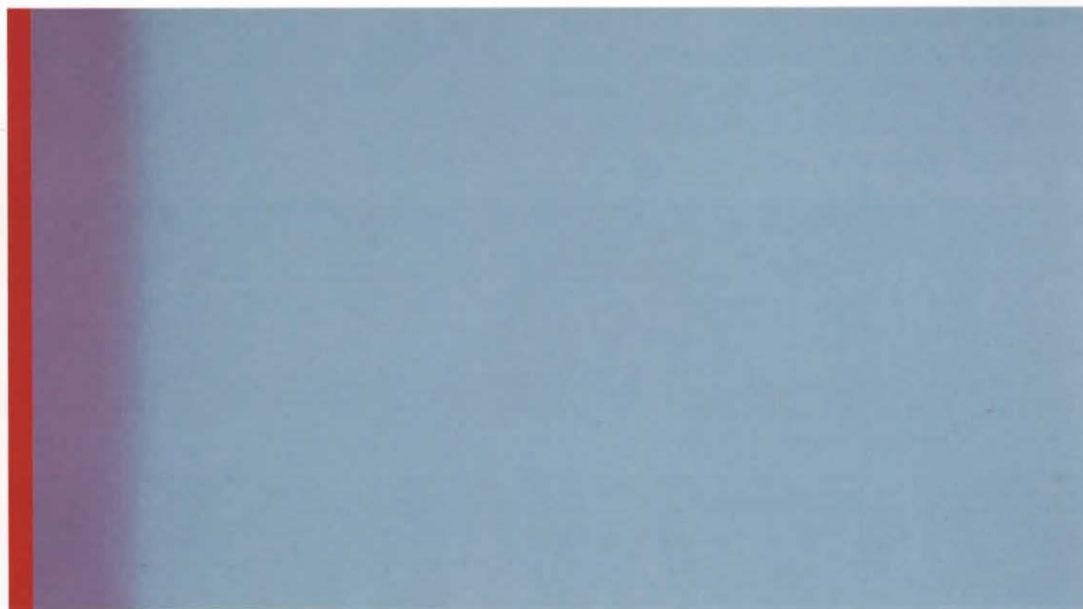
In the early 1990s, Twardowicz began a series of three-color canvases, roughly 24" x 42", and a series of four-color paintings, roughly 22" x 80", that are among his finest works. The color transitions within the works vary from hard-edged to painterly. Using tape to achieve the linear transitions required allowing each color to fully dry before applying the next, thereby eliminating the "tacky" transitions of the 1980s. While still optically vibrant, these horizontal works demand a more concentrated effort to view than the vertical works that preceded

them. In *5/93*, 1993, the transitional area between lavender and blue creates a luminous blue-yellow light. As the eye moves right, the viewer enters a pure, sky-like field. By contrast, the deep red band on the left edge of the painting sits flatly on the surface, creating spatial tension in the work.

Working in these two formats from 1992 to 1994, Twardowicz found that he could create almost infinite variations. In this regard, the artist admired the "crucifix" paintings of Ad Reinhardt. Within the 5-foot canvases divided into nine squares, Reinhardt "could do anything" with variations of a single color, according to Twardowicz. But unlike the aloof formalism of Reinhardt, Twardowicz was interested in the intuitive use of color to convey emotion. For Twardowicz, "the color can come from anything," ranging from advertisements to something seen in nature. Color becomes a sort of emotional equivalent for the artist, like a musical note. With just a few notes, he can compose a multitude of compositions. His ideas on the musicality of painting have their basis in Modernist theories, particularly Kandinsky's *synthesia*, and the musical equivalence and spiritual vibration of color, which is controlled by the artist as composer.⁹

It typically takes Stanley Twardowicz weeks to compose a single painting. He mixes acrylic pigments with the intention of finding a color that expresses a mood or a feeling. "The paintings are

5/93, 1993
Oil on canvas
24" x 42"



always related to what's going on in my life." Using small swatches of canvas, he tries various color combinations at the proportions of a full sized painting. Once the colors are mixed to his satisfaction and the combination successful, the process of painting is mechanical. After he completes a work he may live with it for several days or weeks to make sure the color interaction, optical movement and emotional expression are right.

In September 2001, I met with Twardowicz in his Huntington, Long Island, studio where he has

lived and worked for the past fourteen years. We sat and looked at 8/93, 1993 (plate 1). "It moves pretty good," he noted. The receding blue field of the right side of the composition competes against the flat red of the left side. 9/93, 1993 (plate 2) presents a more striking contrast, the void or night of black against an energetic red with a pulsating center of lavender and blue. The paintings have the strident power of the late John Coltrane music that the artist listens to while working. But they also convey a sense of balance, the harmonious

resolution of potentially dissonant elements. This quality in Twardowicz's mature color field paintings has a direct correlation with Zen principles that have shaped the artist's life.

In his widely read book, *Zen Buddhism*, Dr. D.T. Suzuki outlines the chief characteristics of *satori*, or Zen enlightenment, the goal of Zen practitioners.¹⁰ Suzuki notes that another word for *satori* is the Chinese *ken sho*, meaning "to see essence or nature," leading Suzuki to conclude that there is seeing or perception in *satori*. The characteristics of *satori* include irrationality and intuitive insight, both central to Twardowicz's approach. *Satori* is also characterized by affirmation and a sense of the beyond. The latter, which implies transcendence, is described as a loss of individuality, which "becomes loosened somehow from its tightening grip and melts away into something indescribable. . . a feeling of release sometimes described as 'coming home quietly and resting,'" an apt description of Twardowicz's meditative color fields.

Suzuki goes on to define *satori* as a feeling of exaltation, "a breaking up of individuality," not as negation, but as the "infinite expansion of the individual." Also, *satori* has an impersonal tone. Twardowicz's paintings, which are simultaneously intuitive and personal, yet expansive and removed by virtue of their abstractness, are a perfect vehicle for Zen expression.

While Zen is central to Twardowicz's practice, his paintings are not doctrinaire. Rather, they reflect an internalization of Zen that has shaped the artist's life. In particular, the affirmation of Zen has helped Twardowicz deal with anger stemming from his difficult childhood. Discussing Zen in relationship to his paintings seems only natural, as it is an integral part of his daily existence.

At eighty-four years of age, Twardowicz is in the studio almost every day, in full command of his abilities. He is sure of his sense of color, proportion, scale—all the formal elements of painting and their expressive potential.

"I'm working on a great one now," he told me in October 2001. It is a spare and uplifting study of an orange field with a lavender stripe. The finished work, *6/01, 2001* (plate 6) is typical of his most recent format and method of applying paint with a roller. After painting a series of two-color works in a 22" x 60" format in 1997, he reduced the scale to 34" x 46" in 1998. The smaller size has "better impact" according to the artist. "Small but mighty," as he likes to say.

Beginning as an "American Scene" painter in the 1930s, Stanley Twardowicz embodies a generational shift to Abstract Expressionism in the 1950s. While achieving considerable recognition during this time, it is remarkable that his best paintings were yet to come. Twardowicz's mature color field paintings,

particularly of the past ten years, are highly personal yet universal expressions. A steadfastly inventive artist, Twardowicz shows us that good color field painting, while not central to the current discourse, is still a vital and valid practice.

¹ Many observations in this essay are based on interviews conducted with the artist in September 2001.

² For an outline of the artist's early career, see the exhibition catalogue, *Stanley Twardowicz* (Huntington, New York: Hedscher Museum, 1974).

³ Francis V. O'Connor, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works* (New York: Museum of Modern Art, 1967), vol. 4, p. 248.

⁴ See Brooke Kamin Rapaport, Kevin L. Stanton, et al. *Vital Forms: American Art and Design in the Atomic Age, 1940-1960* (New York: Brooklyn Museum of Art in association with Harry N. Abrams, Inc., 2001).

⁵ In the mid-1950s, Twardowicz began his lifelong study of Zen by reading D.T. Suzuki's *Zen Buddhism and Studies in Zen*.

⁶ *The Complete Poems of Jack Kerouac*, forthcoming. (New York: Viking).

⁷ John Rafter, "Off the Road with Kerouac," *New York Times*, July 29, 2001.

⁸ Eleanor Heartney, "Stanley Twardowicz at Mitchell Alpus," *Art in America* (September 1997), p. 111.

⁹ Kandinsky, Wassily, *Concerning the Spiritual in Art*. Translated by M.T.H. Sadler. (New York: Dover Publications, 1977).

¹⁰ D.T. Suzuki, *Zen Buddhism, Selected Writings of D.T. Suzuki*. Edited by William Barrett. (Garden City, NY: Doubleday & Co., 1956), pp. 103-108.

Chronology

1917

Stanley Lignaski born in Detroit, Michigan to Anna and Joseph Lignaski, a carpenter.

1924

Father dies; mother remarries but must place Stanley in an orphanage when she becomes ill.

1925

Adopted by his godfather and his wife, John and Mary Twardowicz, and changes name to Stanley Twardowicz; attends Polish parochial school and develops an interest in sports and art; encouraged by a teacher who gives him a set of oil paints; does not finish high school.

1934

Boxes in Golden Gloves competition.

1940

Contributes to the war effort by working in Kelsey-Hayes Wheel Company making tank wheels through 1945.

Attends night classes for four years at Meinzingen Art School, primarily a commercial art school; learns photo retouching skills, but furthers interest in studio art when he takes a life drawing class and starts to paint; very limited art scene in Detroit during the war.

1942

First exhibits paintings in Detroit Institute of Art's annual juried exhibition of Michigan artists; continues through 1946.

1945

Detroit Institute of Art includes his paintings in the exhibition, *Artists of Polish Descent*.

1946

In summer, attends Skowhegan School of Painting and Sculpture, Skowhegan, Maine; first opportunity to live and work with other artists including Yasuo Kuniyoshi, Jack Levine and Phillip Guston; returns to Maine every summer for nearly fifteen years.

1947

Appointed to teach art at Ohio State University, Columbus, Ohio; Roy Lichtenstein is a colleague and close friend; Twardowicz begins painting with oil, encaustic and casein.

1948

Travels throughout Mexico for the first time and takes many photographs.

1949

Marries Anne Mandel in Columbus, Ohio; exhibits work at Contemporary Arts Gallery, New York, New York for the first time; continues to show there through 1956.

1950

Travels to Mexico a second time.

1951

Leaves teaching position at Ohio State University and travels with Anne throughout Italy, Spain and France for six months.

1952

Moves to Plainfield, New Jersey; makes regular trips into New York City and frequents the Cedar Bar where he becomes close friends with Franz Kline.

1955

Starts painting with a mixture of Duco and oil paint; over the next fifteen years at studio in Deer Island, Maine, he perfects technique of flooding paint onto the surface of the canvas, completing paintings in a single session; begins serious exploration of photography during the summer in Skowhegan.

1956

Paintings are included in the *Whitney Annual*; Museum of Modern Art acquires painting 2/55 from exhibition; receives a Guggenheim Fellowship; moves with Anne to Northport, New York and becomes friends with George Grosz.

1958

First solo exhibition at Peridot Gallery, New York, New York; continues to show there annually through 1970.

Early 1960s

Suffers from serious illness that leads to depression; starts making "black paintings."

1961

Meets Jack Kerouac, fellow Northport resident, who shares an interest in Zen.

1964

Takes position as professor of art at Hofstra University, Long Island, New York; teaches there through 1987.

1965

Divorces Anne.

1966

Begins painting with airbrush and continues through 1996.

1971

Marries Lillian Dodson in his Northport, New York studio.

1974

Heckscher Museum, Huntington, New York organizes thirty-year retrospective exhibition of paintings.

1979

Emily Lowe Gallery, Hempstead, New York organizes thirty-year retrospective exhibition of photography.

1987

Nassau Community College, Garden City, New York organizes forty-year retrospective exhibition.

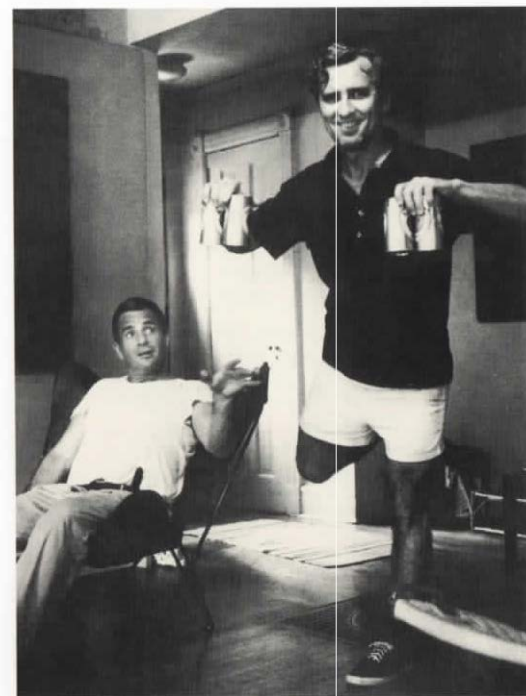
1994

Solo exhibition at Mitchell Albus Gallery, New York, New York; continues to show there regularly.

1997

Develops method of painting with a roller.

Stanley Twardowicz
and Jack Kerouac in
Northport, Long Island,
1963



Selected Exhibitions and Collections

Solo Exhibitions, 1940-1950

Columbus Gallery of Fine Arts,
Columbus, OH (1949)
Contemporary Arts Gallery,
New York, NY (1949-1950)

Group Exhibitions, 1940-1950

Detroit Institute of Arts annual juried
exhibition, Detroit, MI (1942-1946)
Artists of Polish Descent, Detroit Institute of Arts,
Detroit, MI (1945)

Solo Exhibitions, 1951-1960

Ball State Teachers College, Muncie, IN
Contemporary Arts Gallery,
New York, NY (1951-1956)
Dwan Gallery, Los Angeles, CA (1960)
George Wittenborn & Co.,
New York, NY (1951, 1952)
Ohio Wesleyan University, Delaware, OH
Peridot Gallery, New York, NY (1958-1960)
University of Kentucky, Lexington, KY

Group Exhibitions, 1951-1960

Art Institute of Chicago, Chicago, IL
Carnegie International, Carnegie Museum of Art,
Pittsburgh, PA
Solomon R. Guggenheim Museum,
New York, NY
Young American Painters, Museum of Modern Art,
New York, NY (travelling exhibition)
Whitney Annual, Whitney Museum of American
Art, New York, NY (1956)

Solo Exhibitions, 1961-1970

Columbus Gallery of Fine Arts,
Columbus, OH (1963)
Dwan Gallery, Los Angeles, CA (1961)
Peridot Gallery, New York, NY (1961-1970)

Group Exhibitions, 1961-1970

Abstract American Water Colors, Museum of
Modern Art, New York, NY
(international travelling exhibition)
Art in Embassies, Warsaw, Poland, Museum of
Modern Art, New York, NY
Art in Embassies, The Hague, Museum of
Modern Art, New York, NY
*The New American Painting and Sculpture, the
First Generation*, Museum of Modern Art,
New York, NY
Review of the Season, Art Dealers Association,
Whitney Museum of American Art,
New York, NY

Solo Exhibitions, 1971-1980

Painting retrospective, Hecksher Museum,
Huntington, NY (1974)
Photography retrospective, Emily Lowe Gallery,
Hempstead, NY (1979)

Solo Exhibitions 1981-1990

Restropective, Fire House Gallery, Nassau
Community College, Garden City, NY (1987)

Solo Exhibitions 1991-2000

Odeon Gallery, Sag Harbor, NY (1993)
Mitchell Albus Gallery, New York, NY (1994,
1996, 1998, 2000)

Museum Collections

American Federation of Arts, New York, NY
Butler Institute of American Art,
Youngstown, OH
Fisk University, Nashville, TN
Fogg Art Museum, Harvard University,
Cambridge, MA
Heckscher Museum, Huntington, NY
Joseph Hirshhorn Museum, Washington, DC
Los Angeles County Museum of Art,
Los Angeles, CA
Milwaukee Art Center, Milwaukee, WI
Museum of Modern Art, New York, NY
Newark Museum, Newark, NJ
New York University, New York, NY
University of Massachusetts, Amherst, MA
Vassar College, Poughkeepsie, NY

Private Collections

George Grosz Estate
Jack Kerouac Estate
Newsday, Long Island, NY
Betty Parsons Estate

Exhibition Checklist

All works lent by the artist.

1 Fishnets, Mexico, 1950 Cibachrome 11" x 14"	9 16/74, 1974 Cibachrome 14" x 11"	18 3/82, 1982 Oil on canvas 60" x 42"	27 22/94, 1994 Oil on canvas 20" x 74"
2 15/52 (Spanish Landscape), 1952 Oil on canvas 40" x 30"	10 24/77, 1977 Cibachrome 11" x 14"	19 21/92, 1992 Oil on canvas 14" x 50"	28 9/97, 1997 Oil on canvas 22" x 60"
3 2/55, 1955 Cibachrome 14" x 11"	11 1/79, 1979 Oil on canvas 50" x 30"	20 27/92, 1992 Oil on canvas 16" x 30"	29 3/00, 2000 Oil on canvas 34" x 46"
4 6/56, 1956 Oil on canvas 42" x 52"	12 3/79, 1979 Oil on canvas 50" x 30"	21 2/93, 1993 Oil on canvas 22" x 40"	30 4/00, 2000 Oil on canvas 34" x 46"
5 7/59, 1959 Cibachrome 11" x 14"	13 27/79, 1979-1980 Cibachrome 14" x 11"	22 5/93, 1993 Oil on canvas 24" x 42"	31 5/01, 2001 Oil on canvas 34" x 46"
6 30/61, 1961 Oil on canvas 60" x 43"	14 33/79, 1979-1980 Cibachrome 11" x 14"	23 8/93, 1993 Oil on canvas 15" x 50"	32 6/01, 2001 Oil on canvas 34" x 46"
7 39/68, 1968 Oil on canvas 58" x 40"	15 34/79, 1979-1980 Cibachrome 11" x 14"	24 9/93, 1993 Oil on canvas 22" x 80"	
8 12/71, 1971 Cibachrome 11" x 14"	16 35/80, 1980 Cibachrome 14" x 11"	25 8/94, 1994 Oil on canvas 34" x 50"	
	17 7/81, 1981 Oil on canvas 70" x 46"	26 21/94, 1994 Oil on canvas 20" x 80"	



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