

ABOUT THE ART

Art Since 1950

Gallery 12

ACKLAND

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ACKLAND ART MUSEUM

The University of North Carolina
at Chapel Hill
101 S. Columbia Street
Chapel Hill, NC 27514
Phone: 919-966-5736

MUSEUM HOURS

Wed - Sat 10 a.m. - 5 p.m.
Sun 1 - 5 p.m.
Closed Mondays & Tuesdays.
Closed July 4th, Thanksgiving, Christmas Eve,
Christmas Day, & New Year's Day.



Edward Melcarth
American, 1914 – 1973

Manhole, 1959

oil on canvas, 70 x 70 in.

Crystal Bridges Museum of American Art,
Bentonville, Arkansas, Gift of Kip and Astrid
Forbes, in honor of Alice Walton, L2022.21.5.
Photography by Edward C. Robison III.

About the Art

- This painting, with its suggestive title, celebrates the young male working class body, a recurring theme for Edward Melcarth who was a communist and openly gay.
- The unusual composition with the dramatic view from above seems to rotate around the empty center.
- Various objects throughout the painting evoke Christian symbolism: the dove of the Holy Spirit at upper left, the tools of the Crucifixion at lower right, and the ladder of the Descent from the Cross at the center.
- Melcarth once described his art as Social Romanticism, which “attempts to describe man’s idealized view of himself using the techniques closer to the Renaissance,” taking ordinary subjects and rendering them “extraordinary.”

About the Artist

1914: Born Edward Epstein in Louisville, Kentucky. Later changed his surname to Melcarth, an ancient Phoenician god.

1930s: Studied at Harvard University, with artist Karl Zerbe in Boston, Massachusetts, and with printmaker Stanley Hayter in Paris, France

1942: The Museum of Fine Arts Boston acquired his self portrait

1950: Named one of the best American artists by *Life Magazine*

1959: Painted *Manhole*

1967: Painted commissioned murals at the Pierre Hotel in New York City, New York

Late 1960s: Left New York for Venice, Italy, where he focused on sculpture

1973: Died in Venice



Sheila Gallagher

American, born 1966

Plastic Lila, 2013

melted plastic on armature, 81 x 64 1/2 in.

Courtesy Crystal Bridges Museum of American Art,
Bentonville, Arkansas, L2022.21.13.

Photo: Stewart Clements Photography.

About the Art

- This work calls attention to the materials of its making: plastic items of myriad shapes, sizes, and colors, which the artist culls from the bins in her neighborhood or from trips abroad (in this case from a 2013 visit to India).
- Composing her materials expressively and intuitively, Gallagher creates sections of the painting on cookie sheets, which she heats on a standard household grill in the alley outside her studio. She then connects the sections and mounts them on a metal armature, making it into a seamless, impressive whole.
- Gallagher has written: "I was trained traditionally as a painter, but I find paint to be an incredibly burdensome tradition. So I've been essentially painting with things that aren't paint. My big artistic theme is the mingling of the sacred and the profane, the trashy and the beautiful."

About the Artist

1966: Born New Vernon, New York

1996: Received MFA from Tufts University/School of the Museum of Fine Arts, Boston, Massachusetts

2003: Began teaching at Boston College, Chestnut Hill, Massachusetts as associate professor

2009–Present: Co-director of The Guestbook Project, devoted to creative peacebuilding with youth in divided communities

2013: Made *Plastic Lila*

2014: Participated in State of the Art: Discovering American Art Now exhibition at Crystal Bridges Museum of Art and other venues



Barkley L. Hendricks
American, 1945 – 2017
New London Niggah / Big Chuck (Charles Harvey), 1975
oil and acrylic on linen canvas
Ackland Fund, 2008.6

About the Art

- Barkley Hendricks sets a realistic figure against an unreal, abstract, blue field of color. The absence of any environment and of any objects in Charles Harvey's hands emphasize the presence and power of his body.
- Hendricks matches the subject's self-confident, proud pose with the title's forceful use of a term that is a vernacular version of a traditional racial slur that is sometimes used by African Americans as a gesture of reclamation.
- Harvey was an acquaintance of Hendricks' and posed for him on several occasions. Hendricks lent Harvey the Yale t-shirt he wears in this painting; he preferred the way its white color contrasted with the blue background to the black t-shirt Harvey had been wearing.
- Hendricks kept this painting for over thirty years, until the Ackland bought it in 2008.

About the Artist

1945: Born April 16 in Philadelphia, Pennsylvania

1967: Graduated from the Pennsylvania Academy of the Fine Arts in Philadelphia

1972: Graduated from Yale University in New Haven, Connecticut, receiving a bachelor's and master's degree; began teaching at Connecticut College in New London

1975: Made the Ackland's painting

1984–2002: Turned to photography instead of painting

2008: *New London Niggah/Big Chuck (Charles Harvey)* was included in the exhibition *Barkley L. Hendricks: Birth of the Cool*, organized by the Nasher Museum of Art at Duke University in Durham, North Carolina

2010: Retired from Connecticut College

2017: Died April 18 in New Haven, Connecticut



Julie Heffernan
American, born 1956
Self-Portrait as Dirty Princess, 2004
oil on canvas
Ackland Fund, 2005.2

About the Art

- Instead of a traditional ballgown, Julie Heffernan adorns her semi-nude body with a huge skirt composed of flowers, dead fish, and dead animals, combining elements of traditional portraiture with still life painting.
- Heffernan set this scene in the Long Gallery at the Royal Palace in Brussels, Belgium, which she represents in shimmering splendor. Light from a glowing chandelier and ornate sconces is reflected in the mirrored doors and the polished floor.
- By presenting a royal figure standing grandly in this lavish hall and dressed in an abundance of flora and fauna, Heffernan critiques the excesses of power – both historical and contemporary – in which decisions by those in authority can foment disorder and destruction in faraway places.

About the Artist

1956: Born in Peoria, Illinois

1985: Graduated from Yale University in New Haven, Connecticut, with a master's degree in painting

1992–93: Taught at the University of North Carolina at Greensboro

1997: Began teaching at Montclair State University, Montclair, New Jersey

2004: Painted the Ackland's *Self-Portrait as Dirty Princess*

2011: Elected National Academician to the National Academy of Design in New York, New York

2014: Co-founded the online journal *Painters on Paintings*



Hung Liu
American, born in China,
born 1948–2021
Peaches, 2002
oil on canvas
Ackland Fund, 2002.7

About the Art

- The central figure in this painting is based on a historical photograph, one of a group of photographs of Chinese prostitutes that Hung Liu discovered in a Beijing archive in 1991.
- While in some places the oil paint is noticeably thick (as in the blossom at the woman's collar), there are also drip marks extending down the surface of the canvas, made with much thinner mixtures of paint. The drips, together with the woman's impassive expression, convey a mood of sadness.
- The peaches and bats (often symbols for happiness) swirling around the woman's head were inspired by an eighteenth-century ceramic plate that the artist studied at the Asian Art Museum in San Francisco. An image of a similar plate is printed to the right.



Dish with Peaches and Bats,
18th century; Porcelain with
overglaze enamels. 20.7 cm.
diameter. Metropolitan
Museum of Art, New York.

About the Artist

1948: Born February 17 in Changchun, Jilin Province, China

1968: Worked as a farm worker during the Cultural Revolution in China

1981: Completed graduate study at the Central Academy of Fine Arts in Beijing, China

1984: Immigrated to the United States; attended graduate school at the University of California at San Diego

1990: Began teaching at Mills College in Oakland, California

2002: Painted the Ackland's *Peaches*

2014: Retired from Mills College

2021: Died August 7 in Oakland



Fritz Scholder
Native American, 1937 – 2005
Indian and Storefront, 1974
acrylic on canvas
Gift of the William R. Kenan Jr. Charitable
Trust to the Ackland Art Museum and the
Nasher Museum of Art, 2020.6

About the Art

- With brilliant yellow lines, Fritz Scholder divides the black and red areas of the background, marks the awning's scalloped edge and three letters RKS, and delineates the placket, pointed collar, pocket flaps, and snaps of the man's western-style shirt. Even amid the painting's other saturated hues, the yellow stands out.
- While he was an art student, Scholder became familiar with two important mid-twentieth-century art movements: abstract expressionism with its gestural brushwork and pop art with its bright color palette. Both styles are reflected in his work, including *Indian and Storefront*.
- Between 1967 and 1980, he painted controversial depictions of what he described as "real Indians." The year before he made this painting, he said:

People don't really like Indians. Oh, they like their own conceptions of the Indian – usually the Plains Indian, romantic and noble and handsome and somehow the embodiment of wisdom and patience. But Indians in America are usually poor, sometimes derelicts outside the value system, living in uncomfortable surroundings. We have really been viewed as something other than human beings by the larger society.

About the Artist

1937: Born October 6 in Minnesota to parents of Native and European ancestry
1957: Moved to Sacramento, California; studied art and exhibited throughout the region
1964: Earned an MFA from University of Arizona; taught for a time at the Institute of American Indian Arts in Santa Fe, New Mexico
1972: Had a two-person exhibition with his former student, T.C. Cannon, organized by the Smithsonian and exhibited internationally
1974: Painted *Indian and Storefront*; invited to have a one man show at the Basel V International Art Fair in Switzerland
1984: Named a lifetime member of the prestigious Salon d'Automne in Paris
2005: Died February 10 in Scottsdale, Arizona



Elizabeth Alexander
American, born 1982

Spit Cake, 2014

hand-cut bone china, 30 1/4 in. x Dia: 11 1/2 in.

Courtesy Crystal Bridges Museum of American Art,
Bentonville, Arkansas, L2022.21.11.

Photography by Edward C. Robison III.

About the Art

- The column of altered and mostly inverted ceramics might almost be a model for a modern monument.
- The artist has changed the china by removing parts of the decorative elements, leaving irregular patterns around the edges. She carefully cuts the china with a high-powered drill while holding the piece under water.
- The work is part of an ongoing series, begun in 2011, called *Heirloom*.
- The artist has described her practice, including the alteration of objects as “my methods for deconstructing domestic vignettes of traditional success and beauty. This labored breakdown of archetypes unveils a rot behind the shiny exterior while mirroring the cultural pressure to gloss over personal turmoil and carry on.”
- The work’s title refers to a type of cake made with layers of dough or batter deposited, one at a time, onto a tapered cylindrical rotating spit. Generally, spit cakes are associated with celebrations such as weddings and Christmas. This seems appropriate for the stacked layers of elegant and formal china.

About the Artist

1982: Born in Natick, Massachusetts

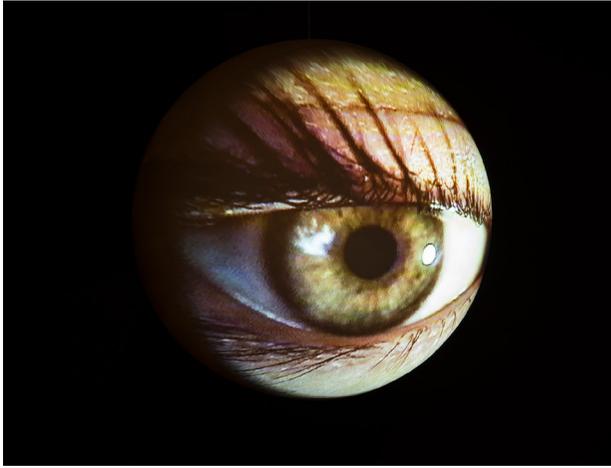
2009: Received MFA from Cranbrook Academy of Art in Bloomfield, Michigan

2014: Made *Spit Cake*

2014: Participated in State of the Art: Discovering American Art Now exhibition at Crystal Bridges Museum of Art and other venues

2015: Joined the University of North Carolina School of the Arts in Winston-Salem, North Carolina as assistant professor

2022: Joined Montserrat College of Art in Massachusetts as Associate Professor



Tony Oursler

American, born 1957

Eye in the Sky, 1997

mixed-media video installation: projector, DVD, DVD player, eighteen-inch fiberglass sphere, acrylic paint, and tripod light stand
Ackland Fund, 2000.11a-b

About the Art

- Without a body or face to convey expression, a single eye, belonging to the artist's collaborator, the performance artist Mary N., compulsively watches the rapidly changing channels on a television screen that is reflected in its iris.
- By using a liquid crystal display projector, Oursler is able to show this video on a convex surface, rather than on a flat television monitor.
- One of the major themes in Oursler's work has been the psychological effects of mass media and the visual processing of information. Watching and being watched are important topics.
- Like some strange creature from a science fiction film or surrealist dream sequence, Oursler's disembodied eye is a metaphor for the human condition in a media-saturated age.
- The artist makes no attempt to hide the mechanics of this work.

About the Artist

1957: Born in New York

1979: Earned a Bachelor of Fine Arts at the California Institute of the Arts in Valencia, California

1977-1989: Created installations involving handmade video tapes, sound, and language mixed with sculptural elements

1991: Began working with LCD video projectors

1992: Exhibited work in *Documenta 9* in Kassel, Germany

1997: Created the Ackland's *Eye in the Sky*

1999-2001: Exhibited work in *Introjection*, a mid-career survey at Williams College Museum of Art



Aníbal Villacis
Ecuadorian, 1927 – 2012
Untitled, c. 1965
oil and metal leaf on wood panel
Gift of Caroline Taylor, 2021.4.2

About the Art

- This painting's seemingly flat surface is actually made up of several layers of color, including a metallic one, which have then in some places been sanded away to reveal strata of varying depths, even down to the wood support. Paint and gold leaf are layered upon wood and carved and sanded down to provide depth, creating a sculptural quality.
- Aníbal Villacis was one of the leading modern painters in Ecuador in the 1960s and 1970s. He traveled and studied in Europe in the 1950s. On his return to Ecuador, he was an important part of the artist collective VAN (Vanguardia Artística Nacional), a group which opposed the dominant visual culture of the time that was tied to social realist traditions.
- Around the time this painting was made, prominent critic José Gómez-Sicre wrote: "Anibal Villacis, fascinated by the texture of rocks, massive forms, and hieroglyphics, creates works of pure fantasy written in the legacy of pre-Hispanic forms."

About the Artist

1927: Born in Ambato, Ecuador

1949: Villacis began exhibiting work in his hometown

1953-1959: Villacis studied in Paris and Madrid

1960: Villacis returned to Ecuador

c. 1960: Villacis and friends found the artists' collective VAN (Vanguardia Artística Nacional)

1962: Became the first Ecuadorian abstract artist to exhibit at the Pan American Union

c. 1965: Villacis created *Untitled*

2012: Died in Ecuador



Marc Swanson

American, born 1969

Untitled (Looking Back Buck), 2004

crystals, polyurethane foam, and adhesive
Ackland Fund, 2012.11

About the Art

- Placed above eye level, *Looking Back Buck* recalls the way hunting trophies are hung on the wall. But most hunting trophies are not covered in glittering crystals, and the animal heads face forward, not back.
- A hunting trophy like this complicates the ideas of manliness often associated with such totems. There is also a hint of vulnerability in the exposed neck and head position.
- A son of a small-town New England hunter, Marc Swanson spent his twenties immersing himself in San Francisco's gay culture scene. His artistic practice investigates the dualities inherent in these disparate life experiences.

About the Artist

1969: Born in New Britain, Connecticut

1990s: Moved to San Francisco, California

2004: Made the Ackland's sculpture; graduated with a Master of Fine Arts degree from Bard College in Annandale-on-Hudson, New York

2009: Commissioned to make an original, multiple-edition piece for the Norton Family Christmas Art Project

2012: Elected to the Board of Governors, Skowhegan School of Painting and Sculpture, Skowhegan, Maine



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Anselm Kiefer

German, born 1945

March Sand, 1981

oil and sand on photograph printed on canvas

Lent by Barbara B. Millhouse, L2019.14

About the Art

- This is a kind of landscape painting, though more a conceptual than representational one. It uses a mix of conventional and unconventional media applied over an almost completely obscured photograph.
- The title refers to the Brandenburg March, or Margravate, a sandy region of the northwestern lowlands of Germany, near Berlin. This area has witnessed great military events in German history. A popular patriotic song of the 1920s, *March Heath, March Sand* became a favorite of various Nazi organizations under Hitler's dictatorship.
- Kiefer's landscape evokes disaster and catastrophe, but also alludes to the redemptive power of art. A "frame" depicted as rough-hewn wood surrounds the scene, and the sand is formed into the shape of a painter's palette.

About the Artist

1954: Born in Donaueschingen, Germany

1970: Studied at the Düsseldorf Academy in Düsseldorf, Germany, under Joseph Beuys

1980: Represented Germany at the Venice Biennale in Venice, Italy

1981: First exhibition in the United States; made *March Sand*

1987: Major retrospective exhibition in Chicago, Illinois, Philadelphia, Pennsylvania, and New York, New York

1992: Relocated to France

2007: Became the first artist in fifty years to install a permanent work at the Louvre Museum in Paris, France

2018: Was awarded Austrian citizenship



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Leon Polk Smith

American, 1906 – 1996

New Moon for August, 1983

oil on canvas, shaped canvas: 97 x 48 3/4 in.

Crystal Bridges Museum of American Art, Bentonville, Arkansas, Gift of the Leon Polk Smith Foundation on the occasion of the Museum's inauguration, L2022.21.7.

Photography by Edward C. Robison III.

About the Art

- Leon Polk Smith is often seen as one of the pioneers in using shaped canvases and hard-edge abstraction, modes of art making which flourished in the 1960s in particular.
- There is something almost sensual in the ways the painting's parts approach, touch, and encounter each other.
- Although the white sliver and blue expanse seem to relate to the "moon" in the evocative title, the artist said in a 1993 interview: "I would sort of use a title, the first thing that came into my mind when I finished a painting. [...] Like I'd have finished a painting and I looked out the window and saw the little new moon that was in August, so I named the painting New Moon in August. [...] My titles are a bit like frames. I didn't like frames on paintings, and I [don't] care too much about titles but one has to use titles for convenience. I would certainly never attempt to use a title to help explain a painting."
- Some writers have seen an affinity between the artist's love of color, pattern, and geometric shape and his Native American heritage.

About the Artist

1906: Born in Chickasha, Territory of Oklahoma to parents who were both part Cherokee

1936: Moved to New York City, New York

1941: First exhibition, at Uptown Gallery in New York City

1965: Included in Museum of Modern Art exhibition "The Responsive Eye"

1966: Included in Solomon R. Guggenheim Museum exhibition "Systemic Painting"

1983: Painted *New Moon for August*

1995: Retrospective exhibition at the Brooklyn Museum, New York City

1996: Died in New York City



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Louise Nevelson

American, born in Ukraine, 1899 – 1988

Untitled, 1982

painted wood

Gift of Jeanne Berry in Honor and Memory of B. Carroll Berry, Jr.
Class of 1954, 2020.35

About the Art

- Nevelson is known for her assemblage sculptures consisting of everyday items painted uniformly to create cohesion. Here, boxes are stacked against a wall and negative spaces between them are filled with moldings, spindles, dowels, and other fragments of furniture.
- The disparate objects, painted a monochromatic black, play with vertical lines and shapes and harken back to the Cubism and Constructivism movements, both of which used geometric shapes and lines to explore dimension and space.
- Although primarily a sculptor, Nevelson shared with the Abstract Expressionist painters who were her contemporaries an interest in creating large works that play with line, flatness, and scale. Although they appear as a collaged jumble, each piece has been deliberately placed, to evoke a sense of order.

About the Artist

1899: Born in Kiev, Russia

1905: Nevelson's family emigrated to Maine

1930s: Nevelson traveled across Europe and studied with Hans Hofmann in Munich

1941: First solo exhibition at Nierendorf Gallery

1956: First major museum acquisition by the Whitney Museum of American Art

1967: First retrospective held by the Whitney Museum

1982: Nevelson created *Untitled*

1988: Died in New York, New York



Ernest C. Withers

American, 1922 – 2007

Sanitation workers assemble in front of Clayborn Temple for a solidarity march, Memphis, Tennessee, March 28, 1968. I Am A Man was the theme for the Community on the Move for Equality (C.O.M.E.), which helped spearhead the Sanitation Workers' strike, 1968, printed 2001

gelatin silver print

Ackland Fund, 2017.26.10

About the Art

- The Memphis sanitation strike in 1968 was in response to the deaths of sanitation workers Echol Cole and Robert Walker in a defective garbage compactor. It lasted from February 12 through April 16; Martin Luther King Jr. was assassinated in Memphis during the strike period on April 4.
- “Am I not a man and a brother?” was a catchphrase printed on a popular anti-slavery medallion produced by potter and abolitionist Josiah Wedgwood in 1787. The “I Am a Man” signs held by participants in the Memphis sanitation strike were intended as an answer to that question.
- In this photograph, Withers uses the rock walls of the temple seen behind the assembled workers to give a sense of solidity and permanence to the composition. Clayborn Temple was a staging ground for many activities of the Civil Rights Movement in Memphis.

About the Artist

1922: Born on August 7 in Memphis, Tennessee

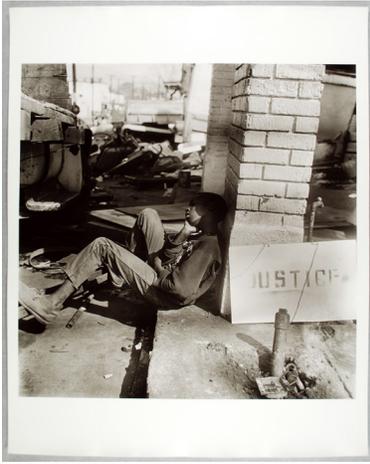
1956: Took the first of many photographs of Martin Luther King Jr.

1968: Photographed the Memphis sanitation strike pictured here

2007: Died on October 15 in Memphis, Tennessee

2013: In response to a Freedom of Information Act request, the FBI released documents that suggest Withers was an FBI informant starting in 1968

2023: *The Picture Taker*, a documentary about Withers’s life and photography career, is released.



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Ernest C. Withers

American, 1922 – 2007

A young boy takes a rest during the Sanitation Workers' strike, 1968, printed between 1990 and 2000

gelatin silver print

Ackland Fund, 2017.26.11

About the Art

- This photograph is one of a series Ernest Withers took during the 1968 Memphis sanitation strike, to document supporters' response to the deaths of sanitation workers Echol Cole and Robert Walker in a defective garbage compactor.
- To the right of the resting boy sits a sign that says "Justice." During the strike, Reverend Malcolm Blackburn ended his "Sanitation Worker's Prayer," with the statement, "For ours is justice, jobs, and dignity, Forever and ever. Amen. Freedom!"
- Withers shows the figure against his surroundings, debris covering the ground and sidewalks. The sense of ruin evokes not just the direct effect of the strike (trash not being picked up) but also the chaos of the moments when the non-violent protest encountered a brutal response.

About the Artist

1922: Born on August 7 in Memphis, Tennessee

1956: Took the first of many photographs of Martin Luther King Jr.

1968: Photographed the Memphis sanitation strike pictured here

2007: Died on October 15 in Memphis, Tennessee

2013: In response to a Freedom of Information Act request, the FBI released documents that suggest Withers was an FBI informant starting in 1968

2023: *The Picture Taker*, a documentary about Withers's life and photography career, is released.



Dread Scott
American, born 1965
I Am Not a Man (Performance Still 220), 2009, printed 2021
pigment print
Charles and Isabel Eaton Trust,
2021.32.1

About the Art

- This photograph is one of several documenting a performance piece. The artist, Dread Scott, appears in the photograph in the midst of the performance, which lasted one hour in the streets of Harlem. Jenny Polak captured the images documenting it.
- Describing the performance, the artist shared, “I largely remained silent throughout the performance. There were minor interactions when some people approached me. But largely the interaction was to tell them this is a performance and they should follow me.”
- The “I Am Not a Man” sign references the 1968 Memphis sanitation strike, and Scott’s suit and hat appear as though they could also be of that earlier era.

About the Artist

1965: Born in Chicago, Illinois

1989: As a student at the Art Institute of Chicago, created what he called the “installation for audience participation” *What is the Proper Way to Display a U.S. Flag?*, sparking conversations about free speech and flag desecration and contributing to the passage of the Flag Protection Act

1990: The Supreme Court ruled in *United States v. Eichman* to uphold the First Amendment and dismiss charges against Scott and his collaborators after their arrest protesting the Flag Protection Act by burning a flag on the steps of the US Capitol building

2009: Performed *I Am Not a Man* on September 9 in New York

2019: Performed *Slave Rebellion Reenactment* on November 8 and 9 in Louisiana over the course of twenty-six miles with over 300 participants



Mark Tansey
American, born 1949
Landscape, 1994
oil on canvas, 71 3/4 x 144 1/2 in.
(182.2 x 367.0 cm)
© Mark Tansey.
Crystal Bridges Museum of
American Art, Bentonville,
Arkansas, 2014.29. Photography
by Edward C. Robison III.

About the Art

- We see a large mound of randomly discarded and damaged sculptures – bust portraits and statues of powerful men and mythological figures from across history and culture, such as Joseph Stalin, Abraham Lincoln, Adolf Hitler, Julius Caesar, George Washington, and Constantine I, among unspecified Egyptian pharaohs, Mayan kings, Greek kouroi, the Sphinx, and more.
- The monumental scene is meticulously rendered in a reddish-brown monochrome that evokes an old, faded photograph, a fragile document of history.
- On the back, in addition to the title and date, the artist has written “Colossii,” the Latin word for statues of gigantic proportions and, by extension, people of immense significance.
- The artist’s creative process is slow and meticulous, as he selects image material from his extensive archive, combines it into elaborate collages, photocopies and re-photocopies the composition in the search for the density and contrast he seeks, and then uses the result as the basis for the painting.
- The artist has written, “In my work, I’m searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional.”

About the Artist

1949: Born in San Jose, California, into a family of art historians

1969: Enrolled at Art Center College of Design in Los Angeles

1974: Moved to New York City, New York and enrolled in the graduate program at Hunter College

1982: First solo exhibition, at Grace Borgenicht Gallery, New York

1990: Had a major retrospective exhibition, *Mark Tansey: Art and Source*, shown in Seattle, Washington, Montreal, Canada, St. Louis, Missouri, Minneapolis, Minnesota, Cambridge, Massachusetts, and Fort Worth, Texas

1994: Painted *Landscape*