

Sidney Mishkin Gallery / Baruch College

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Fran Antmann  
Terry Berkowitz  
William Childress  
Ray Ciarrochi  
Karen Freedman  
Wopo Holup  
Manuel Hughes  
Marilyn Lerner  
Gail Levin  
Vernita Nemeč  
Ellen Quinn  
Vigeo Saule  
Adele Shtern  
Sonita Singwi  
Marilyn Sontag  
Michael Spano  
Leora Stewart  
Leonard Sussman  
William Tinker  
Mary Jo Viola  
Elsbeth Woody

# ARTISTS AND EDUCATORS

## Selected Works of the Baruch Art Faculty

May 1 to May 31, 1992

Baruch College/The City University of New York  
135 East 22 Street, New York City

ARTISTS AND  
EDUCATORS

Selected Works of  
the Baruch Art Faculty

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I welcome this opportunity for members of our art faculty to display some of their own creative work to the community and the public. While many Baruch students know at first hand the quality of the faculty's classroom and studio instruction, the matching excellence of these teachers' personal creations deserves a full exhibition.

Although Baruch is known first of all for its business studies, it has long granted a prominent place to the arts—to the study of literature, music, and the visual arts, and to opportunities for creative expression. A foundation in the liberal arts is basic to a Baruch education, and I hope that all who come into contact with the College will attend and take away something lasting from performances and exhibitions such as this one.

Many thanks to everyone who assisted in this worthy endeavor.

Matthew Goldstein  
President, Baruch College

Curated by Sandra Kraskin

## Acknowledgments

The Baruch community is delighted to celebrate the generous bequest of the late Sidney Mishkin and the naming of the Gallery in his honor. A member of the class of '34, Mr. Mishkin has remembered his alma mater with an outstanding collection of twentieth-century art. The Gallery has also benefited from the encouragement of the Baruch College administration. President Matthew Goldstein's enthusiastic support of the Gallery and its programs has been significant. He was responsible for the acquisition of the Sidney Mishkin Collection, and his leadership has been a vital resource for the Gallery.

The important contribution of Acting Provost John McGarraghy should also be acknowledged. During his tenure, the prominence of the Gallery within the cultural context of New York City has increased dramatically. His sincere commitment to the importance of the arts in campus life has helped the Gallery to provide a unique source of learning for Baruch students. As he ends his service to Baruch as an administrator, I would like to thank him for his help, expertise, and unerring judgment.

I would also like to thank the members of the art faculty for their participation in this exhibition. The students of Baruch College will find a compelling array of artistic discoveries in the work of these faculty members. I am grateful to Elsbeth Woody, Department Chair, and Sonita Singwi, Adjunct Professor of Photography, for their assistance. Jonathan Goodman and Melissa Card helped to prepare the catalogue.

Sandra Kraskin  
Director, Sidney Mishkin Gallery

## Artists and Educators: Selected Works of the Baruch Art Faculty

Hans Hofmann, one of the most influential artist-educators of the twentieth century, dramatically translated the vocabulary of the School of Paris into a universal visual language for a generation of young American artists who were his students in the late 1930s and 1940s. With the artistic foundation provided by Hofmann, these painters created a new aesthetic after World War II, establishing New York City as the international center of the art world.

Hofmann taught his students that "the creative process lies not in imitating but in paralleling nature—translating the impulse received from nature into the medium of expression, thus vitalizing this medium. The picture should be alive, the statue should be alive, and every work of art should be alive."<sup>1</sup> Hofmann was a charismatic and innovative teacher, and he probably would not have been surprised by the variety of new media used by students today. He predicted that "the possibility of the medium is as unlimited as are the possibilities of the human capacity for comprehension."<sup>2</sup> The artists represented in this show, faculty members associated with Baruch College, demonstrate the vital and varied response—in medium, in technique, and in subject—that characterizes art at this time.

Hofmann also understood the importance of the contribution of the visual arts to society. In his essay "Painting and Culture," he reminds us that:

A material world which excludes art will remain a troubled world. The materialist flees from the crying need of his unsatisfied spirit to the drive of the 'daily grind.' Since his physical satisfaction does not necessarily include spiritual satisfaction, the sum total of his living remains unsatisfied. Such a man cannot endure thoughtfulness, nor the products of contemplation.<sup>3</sup>

The vigor of this exhibition underscores Hofmann's truth that without art the spiritual life proves desolate. Facing down the great social and economic difficulties of New York, Baruch's artists maintain the importance of an ongoing internal life, surely an invaluable part of education.

Hofmann also stressed that "to avoid being academic, a school of art must be a vital participant in contemporary aesthetics."<sup>4</sup> The art department of Baruch College is a microcosm reflecting the New York art world's broad scope. The twenty-two artists exhibited here work with the many media and processes that can be seen in studios, galleries, and museums throughout New York City.

The traditional media represented—drawing, painting, sculpture, printmaking, and ceramics—have been transformed by the impulses, issues, and imagery of the last decade of the twentieth century. Traditional boundaries between craft and fine art have been eliminated, enabling artists to use fiber as line or color in "paintings" without paint or to transform a stoneware object from a vessel into a monument by greatly increasing its scale. And photography's long-standing ability to document cultures—increasingly a political issue—and traverse tradition is well attested to.

Recent developments in science and technology have also proved compelling for the show's participants. Computer-generated imagery has introduced a powerful graphic statement into the modern world. The vision of the artist has been recognized and forcefully used to define public spaces and to heighten our awareness of the environment. Such social concern is evident in our exhibition in the drawings for a site-specific project for a New York subway station.

Postmodern strategies demand the viewer's engagement with political and social issues. Installations utilize video and audio equipment, challenging the traditional process of creating art and transforming the arena in which the artist works. These varied processes and media will be available to students working in the 21st century; moreover, their very subjects ask students to look forward. Although Hofmann's ideas about art and education were formulated in 1931, his vision has a universal component that remains relevant today. As Hofmann knew well, education arms the student with an understanding of the art of the past and then teaches the strategies for discovering the images of the future.

Sandra Kraskin  
Director, Sidney Mishkin Gallery

Notes

1. Hans Hofmann, from "Painting and Culture" (1931), reprinted in Hans Hofmann, *Search for the Real and Other Essays*, ed. Sarah T. Weeks and Bartlett H. Hayes, Jr. (Andover: Massachusetts: Addison Gallery of American Art, Phillips Academy, 1948), pp. 61-62.
2. *Ibid.*
3. *Ibid.*
4. Hans Hofmann, *Creative Teaching in the Field of the Plastic Arts*, brochure, (New York: The Hans Hofmann School of Fine Arts, 1938), n.p.



2 Fran Antmann  
Untitled, 1989  
Photograph, 20" x 16"



4 Terry Berkowitz  
*The Children's House*, 1988  
Children's dinner set, audio cassette player, headphones, mirror, bowls with fake jelly, spoons, and newspaper, 36" x 36" x 72"

Fran Antmann

Fran Antmann received her doctorate from New York University after studying at Hunter College and Bennington College. One-person exhibitions of her photographs have been shown at the Eye Gallery in San Francisco, the Museum of Contemporary Hispanic Art in New York, and Taller Latino Americano, also in New York. Her work has been published in many publications, including *Camera & Darkroom Photography*, *Z Magazine*, and *Aperture Magazine*. *Where Not Even Eagles Fly*, a collection of photographs and accompanying text, is scheduled to be published by the University of New Mexico Press.

Terry Berkowitz

Terry Berkowitz attended the School of Visual Arts in New York and the Art Institute of Chicago. Among her many individual exhibitions are installations for the Alternative Museum in New York City, the Anderson Gallery of Virginia Commonwealth University, and the Contemporary Arts Museum in Houston. Her art has been reviewed in *Art in America*, *The New York Times*, *The Philadelphia Inquirer*, and the Madrid newspaper *El Pais*. "A Rock and A Hard Place" is scheduled to be shown at the Whitney Museum this May.



5. William Childress  
Drawing: Drawings from "Part of Access 1" 1984  
Rhotograph pen and pencil on paper  
17 1/2" x 26"



6. Ray Garrochi  
Chinago Creek Morning, 1984  
Oil on linen, 62" x 72"

#### William Childress

William Childress was educated at the University of California, Los Angeles. His work has been exhibited in one-person shows at the John Gibson Gallery, the Whitney Museum of Art, and in group exhibitions at the Rhode Island School of Design and the Musée d'Art Contemporain, Montreal; the Johnson Museum, Cornell; the Clocktower; Franklin Furnace; and the Ringling Museum, Sarasota. He has received two individual grants from the National Endowment for the Arts, and his work has appeared in such publications as *Flash Art* and *Art Now*.

#### Ray Garrochi

Ray Garrochi studied at Boston University and Washington University in St. Louis. The Tibor de Nagy Gallery and Fischbach Gallery have organized one-person exhibitions of his work; a retrospective of landscapes was shown at the Modlin Fine Arts Center of the University of Richmond in 1991. His paintings, lithographs, and monotypes belong to numerous public and private collectors. He is a two-time winner of the Ingram Merrill Foundation Fellowship Award and has received a Fulbright Grant, and reviews of his work have been published in *Art in America*, *Arts*, and *The New York Times*.



8. Karen Freedman  
Untitled, 1992  
Mixed fabric and thread, 37" x 25"  
Collection Sue Blue Inc.

#### 10. Wopo Hylup

Walls, From the Pegasus Project for  
the Rubin Center for the Blind and  
Visually Impaired, New Brunswick  
June/July, 1988  
Cast cement with acrylic  
32" x 90" x 1"



#### Karen Freedman

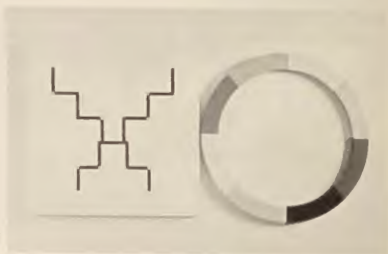
Karen Freedman graduated from Hunter College and the University of Utah. She has designed clothing and textiles for such firms as Popsicle Playwear, Pamela Stern Textiles, Joan and David, and Pierre Cardin. Her work has been described or illustrated editorially in many publications, including *Baruch Today*, *Women's Wear Daily*, and *Accessions*. Most recently Ms. Freedman worked on thematic illustrations and designs for the Baruch College Day Care Center. She has been affiliated with Baruch since 1977.

#### Wopo Hylup

Wopo Hylup attended Mills College and the San Francisco Art Institute. Her public wall sculptures may be found at PS 92 in Queens and in seven stations on the Broadway #1 line. Other work includes a sealed cement relief sculpture for the blind at the Rehabilitation Center for the Blind and Visually Impaired in New Brunswick, New Jersey, and a bronze bas-relief honoring Vietnam and Korean veterans at William Penn Park in Fort Leavenworth, Pennsylvania. She has had one-person exhibitions at Harp Boachman Gallery in New York and at Franklin & Marshall College in Lancaster, Pennsylvania.



14 Manuel Hughes  
True Blue, 1990  
Oil on panel, 16" x 22"



16 Marilyn Lerner  
Pulschoss Ladder, 1990  
Oil on wood, 21" x 42"

#### Manuel Hughes

Manuel Hughes received both his BA and MA in art from the University of Missouri. One-person exhibitions of his work have been shown at the Massachusetts College of Art in Boston, Liz Harris Gallery in Boston, and D.K. Harris in Birmingham, Michigan. He has also exhibited at the Whitney Museum, the Carnegie Institute, the High Museum of Art in Atlanta, and Kenkeleba Gallery in New York. His paintings can be found in a number of public collections, including the Whitney Museum and the St. Louis City Museum.

#### Marilyn Lerner

Marilyn Lerner studied art at the University of Wisconsin and Pratt Institute. Her paintings and sculpture have been shown at the Whitney Museum, P.S. 1, the Grace Borgenicht Gallery, and the Fiction/Nonfiction Gallery. Solo exhibitions have taken place at Zabinski Gallery, Komble Gallery, and John Good Gallery, all in New York. In 1990-91 Ms. Lerner was the recipient of a Fulbright for advanced research in India; she has also received grants from the New York Foundation for the Arts and the New York State Council on the Arts. Her work has been reviewed in *Arts*, *Artforum*, and *The Village Voice*.

17 Gail Levin  
Kunming, China #1, 1992  
Photograph (C-print), 16" x 20"



20 Vernita Nemes  
Uhsalond, 1990-91  
Ceramic, green ware and glaze, 7" x 4"  
21 Vernita Nemes  
Venus Served, 1990  
Glazed ceramic and screws, 10" x 4"

#### Gail Levin

Gail Levin attended Simmons College and Rutgers University. An expert on twentieth-century painting, she has written extensively on Edward Hopper and realism, as well as abstract art from early modernism through abstract expressionism. A photographer as well, she has shown work at the Center for Photography at Woodstock, the Cedar Rapids Art Museum, Memorial Art Gallery of the University of Rochester, Kennedy Galleries, New York, the Milwaukee Art Museum, and the High Museum of Art, Atlanta, where her work is in the permanent collection. Ms. Levin has published two books of photographs, *Hopper's Places* (1985) and *Marsden Hartley in Bavaria* (1989).

#### Vernita Nemes

Vernita Nemes was educated at New York University. Her mixed media collage paintings, which have been shown at Franklin Furnace, P.S. 1, and Queensborough Community College, include such materials as fabrics, plants, and skin as well as the more traditional painting media. Ms. Nemes has also been active as a performance artist and writer. In 1989, she received the Franklin Foundation Fund for Performance Art Grant from the Jerome Foundation. Her work may be found in such collections as the Savaria Museum in Hungary and Franklin Furnace in New York.



22. Ellen Quinn  
*Murder/Immortal*, 1991  
 Metallic pencil, graphite on paper  
 48" x 74"



23. Vigeo Saule  
*I am the Most Beautiful*, 1991  
 Acrylic on paper, 19" x 21"

#### Ellen Quinn

Ellen Quinn received her degrees in art from Rutgers University and the University of Hartford. Her work has been shown at the Harlem Studio Museum ("The Decade Show: Biennials of Identity in the 1980's"), at the New Museum in New York, and at the Spring Invitational of 200 East Art Gallery in Knoxville, Tennessee. La Chambre Blanche has exhibited a one-person show of her work in Quebec.

#### Vigeo Saule

Vigeo Saule studied at the Schools of Fine Arts in Caracas and Valencia, Venezuela, and at the City College of New York. He has shown his monotypes and watercolors in 23 one-person exhibitions in Venezuela, the United States, France, and West Germany. He has also participated in 55 regional, national, international, and invitational exhibitions in Venezuela, Mexico, the United States, France, and Canada. Born in Rapa, Latvia, Mr. Saule shows frequently under the auspices of the Latvian Cultural Fund and the Baltic American Association for the Arts.



26. Adele Stern  
*Burning Clowns*, 1993  
 Computer art print, 10" x 10"



29. Sonita Singwi  
*Untitled*, 1992  
 Photo emulsion on fiber, 6.2" x 8.6"

#### Adele Stern

Adele Stern received her degrees from Yale University and St. George's University in Montreal. She has also studied computer art at Harvard and the New York Institute of Technology. Her work has been shown at A.I.R. Gallery in New York, at the International Design Center of New York, and at the University of the Arts in Philadelphia. This year she has been artist-in-residence at the Eastman Kodak Center for Creative Imaging.

#### Sonita Singwi

Sonita Singwi attended Northwestern University, the University of Maryland, and New York University. She has worked for Lieberman and Saal Gallery in New York, and for the National Museum of American Art and the National Museum of African Art in Washington, D.C. Ms. Singwi has taught photography at the International Center for Photography and for the Chicago Council of Fine Arts. Last year she lectured on new photography at the Los Angeles County Fair.



30 Marilyn Sontag  
*Ritual Games*, 1992  
 One of a series of  
 "Ritual Games", 1992  
 Oil on Canvas, 32" x 27"



34 Michael Spano  
*Tobacco*, 1983  
 Photograph, Gelatin Silver Print  
 40" x 30"

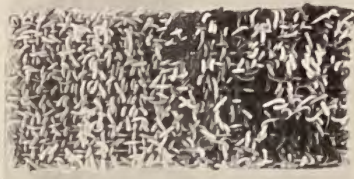
#### Marilyn Sontag

Affiliated as a teacher with Baruch College since 1971, Marilyn Sontag received her education from Queens College and Hunter College. She has been exhibited abroad frequently and has been included in exhibitions in Asia and eastern and western Europe. In New York City, she has shown her work at A.I.R. Gallery, Chuck Leitzel Gallery, and the Henry Street Gallery. Ms. Sontag works in a variety of media, including oil, gouache and casein, mixed media drawings, prints, and collages.

#### Michael Spano

Michael Spano studied at Queens College and Yale University. A photographer, Spano has had solo shows at the Jane Corbin Gallery in Toronto, the Cleveland Museum of Art, and the Robert Miller Gallery in New York. His work has also appeared in group exhibitions at the Montreal Museum of Art, the International Center of Photography, the Museum of Modern Art, and the Los Angeles County Museum of Art. He has received a Guggenheim Fellowship and a New York Foundation for the Arts Grant and has directed the Midtown Y Photography Gallery since 1982.

36 Leora Stewart  
*Down and Dirty*, 1989  
 Cotton and linen fibers mounted on  
 linen in Plexi-box, 12" x 24" x 1"



37 Leonard Sussman  
*Cork Oaks, Fields and Animals*  
 Near Stazione di Monti Tetti,  
 Umbria, Italy, 1991  
 Photograph, Gelatin Silver Print  
 14" x 14"  
 Courtesy of Wilkin Gallery

#### Leora Stewart

Leora Stewart attended the Art Institute of Chicago. A prominent fiber artist, she has twice received Craftsman's Fellowships from the National Endowment for the Arts. Ms. Stewart has had a one-person show at Cayle Wilson Gallery in Southampton; her group exhibitions include shows with the Trenton City Museum in New Jersey, the Center for Tapestry Arts in New York, Siodmore College, and the Philadelphia Museum of Art. Architectural commissions include work for Knoll International, the Hong Kong/Shanghai Bank in New York, and the Goetas Larsen Shipping Companies, also in New York.

#### Leonard Sussman

Leonard Sussman was educated at the University of California, Berkeley and Pratt Institute. His photographs have been included in exhibitions organized by the Brooklyn Museum, the Cooper-Hewitt Museum, and the Oakland Museum. Solo exhibitions of his work have been presented at the International Biennial of Photography in Tamm, Italy, at the Wilkin Gallery in New York, and at the *Archivio Fotografico Toscano* in Prato, Italy. Many of his photographs explore the interrelatedness of landscape and cityscape in northern Italy.





40. William Tinker  
*Sky Harbor 1939: Homage to Phoenix, 1989*  
Oil on canvas, 72" diameter

41. Mary Jo Viola  
*Interim #1, 1991*  
Watercolor on paper, 8" x 10"



#### Mary Jo Viola

Mary Jo Viola attended the Institute of Fine Arts at New York University and the Graduate Center of the City University of New York. She has taught art history at Parsons School of Design, Marymount College, and Hollins College, as well as Baruch. Her curatorial efforts include two shows at Baruch College Gallery: "The Lithographic Art of Stow Wengertsh" and "Black Artists of the 1920s & 1930s: Selections from the Schenberg Collection," and a National Academy of Design exhibition, "From All Walks of Life."

#### William Tinker

William Tinker studied at Pratt Institute and Bard College. He has had one-person exhibitions at Justice Galleries, Smoke Slacks Lighting, and Ward-Kramer, all in New York. As a graphic designer and illustrator, Tinker has worked as the film art director for Subway Opera, produced by City College's film department, as publications designer for New York University's Stern School of Business, and as corporate designer for Lincoln Center's Basically Bach Festival and Musica Sacra Winter Masterwork Season.

44. Elsbeth Woody  
Schuller, 1990  
Ceramics on  
stoneware  
60" x 34" x 17"



#### Elsbeth Woody

Elsbeth Woody attended California State University at Long Beach and Teachers College at Columbia. Her ceramic sculptures have been shown in group exhibitions at Lang Gallery, Scripps College, at the Elaine Benson Gallery in Bridgehampton, and at Snug Harbor in Staten Island. Greenwich House Pottery in New York, Sign of the Swan Gallery in Philadelphia, and New Jersey's Gloucester College have presented solo exhibitions of her work. Recent installations include *Ring*, a piece for Philadelphia's "Out of the Woods" in Fairmount Park, and *Meditation Spiral and Grove*, ceramic works done for Rockville, Maryland's "City of Rockville 1990 Sculpture on Grounds."

## Catalogue of the Exhibition

1. Fran Antmann  
*Untitled, 1990*  
Photograph, 16" x 20"
2. Fran Antmann  
*Untitled, 1989*  
Photograph, 20" x 16"
3. Fran Antmann  
*Untitled, 1990*  
Photograph, 20" x 16"
4. Terry Berlowitz  
*The Children's Hour, 1988*  
Children's dinette set, audio cassette player, headphones, mirror, bowls with fake Jello, spoons, and newspapers  
36" x 36" x 72"
5. William Childress  
*Drawing: Drawings from "Parts of Animals I," 1984*  
Radiograph pen and pencil on paper, 17 1/2" x 26 1/2"
6. William Childress  
*Untitled, 1990*  
Mixed media (installation), 18" x 12"
7. Ray Chiarochi  
*Chinango Creek Morning, 1984*  
Oil on linen, 62" x 72"
8. Karen Freedman  
*Untitled, 1992*  
Mixed fabric and thread, 37" x 25"  
Collection Sue Blue Inc.
9. Karen Freedman  
*Untitled, 1992*  
Mixed fabric and thread, 34" x 27"  
Collection Sue Blue Inc.
10. Wopo Holup  
*Icarus: From the Pegasus Project for the Kohn Center for the Blind and Visually Impaired, New Brunswick, New Jersey, 1989*  
Cast cement with acrylic, 32" x 90" x 1 1/2"
11. Wopo Holup  
*Tree Top, Fragment 225th Street Station, MTA Project, New York, 1990*  
Cast cement, 32" x 24"
12. Wopo Holup  
*Drawing from 225th Street Station, MTA Project, New York, 1989*  
Gouache and pencil on paper, 11" x 17"
13. Manuel Hughes  
*Hans, 1989*  
Oil on canvas, 26" x 12"
14. Manuel Hughes  
*Tau Blue, 1990*  
Oil on panel, 16" x 22"
15. Manuel Hughes  
*Wheel, 1989*  
Oil on panel, 15 1/2" x 20"
16. Marilyn Lerner  
*Polychrome Ladder, 1990*  
Oil on wood, 21" x 42"
17. Gail Levin  
*Kunming, China #1, 1992*  
Photograph (C print), 16" x 20"
18. Gail Levin  
*Kunming, China #2, 1992*  
Photograph (C print), 16" x 20"
19. Gail Levin  
*Kunming, China #3, 1992*  
Photograph (C print), 16" x 20"
20. Vernita Nemeec  
*Unadorned, 1990-91*  
Ceramic green ware and stoneware, 7" x 4"
21. Vernita Nemeec  
*Venus Screwed, 1990*  
Glazed ceramic and screws, 10" x 4"
22. Ellen Quinn  
*Mortal/Immortal, 1991*  
Metallic pencil, graphite on paper, 46" x 74"
23. Viggo Saule  
*In the Woods, 1990*  
Watercolor on paper, 19" x 24"
24. Viggo Saule  
*Far Aways, 1991*  
Watercolor on paper, 19" x 23"
25. Viggo Saule  
*I am the Most Beautiful, 1991*  
Monotype on paper, 19" x 24"
26. Adele Shtem  
*Blazing Churned, 1991*  
Computer art print, 10" x 10"
27. Adele Shtem  
*I Remember Alvin Sayer, 1990*  
Computer art print, 10" x 10"
28. Adele Shtem  
*Up in the Clouds, 1990*  
Computer art print, 6" x 10"
29. Sonita Singwi  
*Untitled, 1992*  
Photo emulsion on linen, 62" x 80"

Catalogue of the Exhibition (continued)

30. **Marilyn Sontag**  
Untitled (One of a series of "Ritual Garments"), 1992  
Oil on canvas, 32" x 22"
31. **Marilyn Sontag**  
Untitled (One of a series of "Ritual Garments"), 1992  
Oil on canvas, 32" x 22"
32. **Marilyn Sontag**  
Untitled (One of a series of "Ritual Garments"), 1992  
Oil on canvas, 32" x 22"
33. **Michael Spano**  
Fruit Stand, 1984  
Photograph: Gelatin Silver Print, 40" x 50"
34. **Michael Spano**  
Tribeca, 1983  
Photograph: Gelatin Silver Print, 40" x 50"
35. **Leora Stewart**  
Laguna Shoreline, 1989  
Linen threads with beads mounted on linen in Plexi-box  
9" x 27" x 3"
36. **Leora Stewart**  
Dawn and Dusk, 1989  
Cotton and linen fibers mounted on linen in Plexi-box  
12" x 24" x 3"
37. **Leonard Sussman**  
Cork Oaks, Fields and Mountains Near Stazione  
of Monli-Telli, Sardinia, Italy, 1991  
Photograph: Gelatin Silver Print, 14" x 14"  
Courtesy of Wilkin Gallery
38. **Leonard Sussman**  
Cork Oaks, Near Cantieri Baddeledda,  
Sardinia, Italy, 1991  
Photograph: Gelatin Silver Print, 14" x 14"  
Courtesy of Wilkin Gallery
39. **Leonard Sussman**  
Hills and Grassland, Near Castello di Bonu Ighinu,  
Sardinia, Italy, 1991  
Photograph: Gelatin Silver Print, 14" x 14"  
Courtesy of Wilkin Gallery
40. **William Tinker**  
Sky Barner XVII: Homage to Pizzetta, 1989  
Oil on canvas, 72" diameter
41. **Mary Jo Viola**  
Innsfree #1, 1991  
Watercolor on paper, 8" x 10"
42. **Mary Jo Viola**  
Innsfree #2, 1991  
Watercolor on paper, 5" x 7"
43. **Mary Jo Viola**  
Innsfree #3, 1991  
Watercolor on paper, 10" x 14"
44. **Elabeth Woody**  
Schuller, 1990  
Graphite on stoneware, 60" x 34" x 37"

Dimensions are in inches, in order of height, width, and depth.  
Unless otherwise indicated, the works are in the collection of the artist.