SELECTIONS FROM THE SCHILLING-KNAPTON COLLECTION OF ART
Cover:

Jim Bird
6 p.m. August, 1989
Acrylic and epoxy on stretched canvas, 22.75” x 18” (sight)

Sir Antony Gormley
Untitled 2001, 2001
Soft ground etching on “Somerset England” paper, 63/200, 14.25” x 9.25” (sight)

Victor Matthews
The Great White Elephant, 1989
Acrylic, graphite and syrup on canvas, 80” x 64”

Sabine Hettner
(Untitled Abstract Composition), 1963
Oil on linen, 25.5” x 32” (sight)
Selections from the Schilling-Knapton Collection of Art

Southern Alleghenies Museum of Art at Loretto

October 20, 2017 – January 20, 2018
DIRECTOR’S CIRCLE
Benzel’s Bretzel Bakery
Mr. and Mrs. William Benzel
The Donald & Sylvia Robinson Family Foundation
Mr. and Mrs. Harry McCreary
Mrs. Mary Weidlein

MUSEUM ASSOCIATES
Mr. and Mrs. Donald Devorris
Mr. and Mrs. J. Martin Kooman

EDUCATION SPONSORS
Altoona Pipe & Steel
Dr. Magdi and Karen Azer
Benzel’s Bretzel Bakery
Mr. and Mrs. William Benzel
Blair Companies
Dr. Joel E. and Mary Borkow
Mr. James Cayce and Mr. Tom Dosh
Conemaugh Health System
Hon. and Mrs. Timothy Creany
Deborah DeGol and Robert Krumroy
Mr. and Mrs. John K. Duggan, Jr.
Harold & Betty Cottle Family Foundation
Highmark BCBS
Dr. and Mrs. Scott Q. Little
M&T Charitable Foundation
Pennsylvania Council on the Arts
Sheetz, Inc.
Steve and Nancy Sheetz
Mr. and Mrs. Michael M. Strueber
Mr. and Mrs. Gerald Wolf

EXHIBITION SPONSORS
Mr. and Mrs. David Davies
Mr. and Mrs. Edward O’Brien
Mrs. Nancy R. Sheetz
Mrs. James Titelman
A particular artist, a specific medium, an era, subject matter, or other variables drive the collector. Often, collectors become an authority on artists and their bodies of work. Many times, collectors are artists in their own right and, as such, they truly understand the energy, commitment, effort and talent that are involved in creating a work of art. An art collection can be a legacy, a labor of love, an investment, and/or a status symbol. Oftentimes, collecting is just about the pure enjoyment of art.

The collector’s bug has bitten many of us. The collector has a unique perspective on his or her passion. The actor and art collector Burt Reynolds wrote, “The more the art dominated my life and my house, the more the house became a home.” Collector Dan Fear stated “Buy art because you like it and because it moves you, and because it enhances your life.” Another collector commented, “There are many things in life that will catch your eye, but only a few will catch your heart….pursue those.”

The true collector assembles their art collection as if it was a work of art in and of itself. Bernie Schilling and Drew Knapton have created such a work of art in the collection that they proudly exhibit with the Southern Alleghenies Museum of Art. The Schilling-Knapton Collection is a diverse and eclectic one that has been assembled over the past forty years. It is obvious that they have a deep interest, understanding, appreciation and passion for art.

SAMA is fortunate to have a number of collections within the Museum’s permanent collection and we will graciously accept works from the Schilling-Knapton Collection following the exhibition. They indicated a desire to donate a number of the exhibited works to SAMA with “the expectation that they will bring enjoyment to the Museum’s visitors as much as visiting the Museum has been to them.” Collecting art has been part of their lives for many years and we are fortunate and honored that they have decided to share that life with us.

I truly appreciate Bernie Schilling and Drew Knapton’s interest in exhibiting with the Southern Alleghenies Museum of Art, their on-going support for SAMA, their generous gift to the Museum’s permanent collection, and their life-long passion for collecting fine art. I thank the Museum staff for the work they have done to make this exhibition experience all that it was meant to be. I extend a special thank you to Altoona Museum Site Coordinator Barbara Hollander and Education Coordinator Jessica Campbell for curating the exhibition.

The art objects on display in the exhibit touched Schilling and Knapton. They enjoyed these pieces and drew pleasure from them. They pursued their passion. It is our hope that you will derive the same enjoyment from this outstanding exhibition as did the collectors.

G. Gary Moyer
Executive Director
John Baldessari

Stairway, Coat and Person 2011, n.d.
Archival inkjet print, 94/120, 20" x 16" (sight)
Bernie Schilling’s attitude has never been questioned: always upbeat, positive, professional and fun-loving. Bernie is an accomplished artist, dedicated art lover, and art collector extraordinaire. His love of beauty and creativity was fostered from an early age by his parents, Rose and Leroy, of blessed memory. Bernie and his parents were frequent visitors at the Southern Alleghenies Museum of Art (SAMA) since its inception. On Bernie’s 21st birthday they presented him with a *Marilyn* serigraph by Andy Warhol. Bernie proceeded to collect a second *Marilyn* Warhol on his own.

To counter Bernie’s joie de vivre takes a person with patience, keen intelligence, and a love for all things beautiful. Drew Knapton has willingly agreed to lend the Southern Alleghenies Museum of Art part of their collection in order to present *Selections from the Schilling-Knapton Collection of Art*. We thank them both for their diligence in collecting, their desire to donate, and their unwavering devotion to SAMA.

A step into Bernie and Drew’s home/gallery is an awakening. The variety of abstract art, the diversity of techniques, colorations and creativity in this collection is evident throughout. Their uniqueness in acquiring art is as creative as if they were the artist themselves. Each work shown here is an extraordinary visual statement; the collection as a whole is a visual experience that forces the viewer to question their own place in the world. The vision and thoughts behind this body of work are only a small part of a diverse collection.
When speaking of Bernie, Drew may mention his deep and warped sense of humor, the ability to speak in tongues, his vast intelligence, and his care for humans at such a profound level that he is inspiring to others. To have Bernie bring you into his circle of friends is more than an honor, it is a life-changing experience. The party in his head never stops and all want to be in on it. He is generous to a fault, but not in the case of SAMA. For this exhibition, Bernie and Drew have committed to donating twenty-four pieces to the Museum. From this extraordinary collection, it will allow the Museum to mount countless exhibitions at all of our locations, as well as incorporate them in any permanent collection exhibition.

A collection of this distinction requires the eye of a keen observer and to bequeath a part of it, the heart of a humanitarian. We thank Bernie and Drew for this rare treat to be able to view these masterpieces and to incorporate them into the SAMA collection.

This exhibition and development of such an undertaking would not have been possible without the support of the SAMA staff: Executive Director G. Gary Moyer, always enthusiastic and a positive influence, as well as Sandie Hampton, Beverlie Hartnett, Travis Mearns and Lee Rummel.

It is our honor and pleasure to curate this exhibition as we continue to promote SAMA to the rural communities of Southwestern and Central Pennsylvania. With Selections from the Schilling-Knapton Collection of Art, we will continue to fulfill our Museum’s mission by mounting artistic exhibitions of the highest quality. We welcome you to celebrate with us the magnificent collection of Drew Knapton and Bernie Schilling.

Jessica Campbell       Barbara Hollander
SPECIAL EXHIBITION CURATORS

William Douglas McGee
North Star (diptych), 1970
Acrylic on canvas, 63" x 144" (63" x 72" each panel)
Roy Colmer
(Untitled), 1972
Acrylic paint on stretched canvas, 29” x 29” (sight)
Jay Milder
*Citiescape II*, 1988
Oil and encaustic on wood panel, 48" x 48"
There is not one person or institution in the world that needs to own a piece of art, so why do we seem to want it, to look at it? Well, most people don’t know that they want art in their lives, but they still have it... unknowingly, seemingly without conscious thought, i.e. a Monet screensaver on their computer or mobile phone; a Klimt poster on a college dorm room wall; a Beatles, Rolling Stones, or Talking Heads record album by Sir Peter Blake, Andy Warhol, or Robert Rauschenberg. You, the reader, by simply picking up this small catalogue, reading this, and looking at the images within have just shown an interest in art. Is it an interest you already had? An interest that has been programmed into our DNA over tens of thousands of years? An interest that is simply and unknowingly an innate part of each and every one of us, regardless of social standing or ethnic background?

Art has always been a mysterious and intrinsic thing, held in the highest regard by the earliest known peoples of our planet. The cave painters of Europe and the Americas saw their childlike depictions of animals and symbols as something mystical to be revered and worshiped. The ancient, known civilizations of Eurasia and Africa such as the Babylonians, Carthaginians, Egyptians, Chinese, Greeks, and Romans used painting and sculpture for both the religious and the decorative. It was not until the 15th Century and The Early Renaissance that art started to be held in the high regard that we know it today. With the start of a middle class, painting and sculpture left the realm of the royal and the religious and entered the homes of everyday people. Since that time, art has become a desire; a want of most people. In the seventeenth century if you could not afford to have Rembrandt paint your portrait, you could purchase one of his etchings. In the twentieth century, if you could not afford a Picasso painting or sculpture, you could purchase one of his lithographs or ceramic pieces, and in the twenty-first century the same holds true for artists such as Damien Hirst, Jeff Koons, and Ai Weiwei.
With all that said, I was asked by SAMA to write a statement for this exhibition on my affinity for art. I suppose it all began as it does with most collectors - as a child, being introduced to art by my parents and grandparents with the art in their homes, or going on family vacations and trips to visit relatives across the country and, as with most childhood trips of this nature, inevitably my family would end up at the local art gallery or museum. Then, at an early age, I became aware that it was possible to purchase art for my own enjoyment, anxiously awaiting the arrival of gallery and auction catalogues in the mail. My first solo venture into the art world was at the age of seventeen when I purchased a limited edition lithograph by British artist Henry Moore at a gallery for $150 (a grand sum for a teenager in 1978). With that purchase, the steamroller had started, and works by Andre Marchand, Robert Goodnough, Will Barnet, Alfred Stieglitz, and Jamie Wyeth soon followed. Needless to say, the steamroller hasn’t stopped and the OCD has kicked in.

It was with great pleasure that my partner Drew Knapton and I accepted the invitation of Museum Director Gary Moyer and SAMA-Altoona Coordinator Barb Hollander to exhibit about ten percent of our collection at the museum in Loretto, and to donate twenty-four of the exhibited pieces to the permanent collection, with the expectation that they will bring enjoyment to visitors of SAMA as much as visiting the museum has been for us.

With many thanks to the wonderful staff of SAMA for all their hard work, time and energy making this exhibition possible.

BERNIE SCHILLING
June 13th, 2017
John Formicola  
*(Geometric in Browns)*, 1971  
Acrylic on canvas, 36” x 28”
*Incidental Black*, 1966
Solvent transfer photo-etching with aquatint, 18/50, 20.75” x 19.5” (sight)

Elaine Adrienne-Gates (American, 1930-2004)
*Soaring Leaf*, 1970
Etched aluminum over plywood, 26.5” x 16.75”

Abe Ajay (American, 1919-1998)
*Module/Metric*, 1968
Ceramic, resin colored Plexiglas and wood, 1/300, 9.5” x 5.5” x 3”

Richard Anuszkiewicz, N.A. (American, b. 1930)
*Spring Suite – Yellow on Yellow*, 1979
Intaglio etching with aquatint on Somerset paper, 15/95, 31.25” x 30.125” (sight)

*Untitled* from *The Peace Portfolio II*, 1972
Serigraph on Arches paper, 101/150, 34.75” x 23.75” (sight)

Jean Baier (Swiss, 1932-1999)
*Composition 472*, 1961
Cellulose enamel on sheet metal, 11.875” x 35.875” (sight)

Enrico Baj (Italian, 1924-2003)
*Glove from S.M.S. #3*, 1968
Folded vinyl glove on pink tissue paper encapsulated in plastic, edition of 2000, 10.5” x 6.625” (sight)

John Baldessari (American, b. 1931)
*Stairway, Coat and Person 2011*, n.d.
Archival inkjet print, 94/120, 20” x 16” (sight)

Tony Bechara (American, b. Puerto Rico, 1942)
*Comb 21*, n.d.
Serigraph, 245/250, 19.25” x 26.25” (sight)

Falko Behrendt (German, b. 1951)
*November IV, Die Belohnung (November 4, The Reward)*, 1988
Color aquatint photo-etching, 16” x 21.5” (sight)

*November V, Januar*, 1988
Color aquatint photo-etching, artist’s proof, 16.25” x 21.25” (sight)

Ron Bennett (American, b. 1941)
*Summer Evening*, n.d.
Bronze, (approx.) 32” x 11.75”

Stan Beppu (American, b. 1949)
*Teapot*, n.d.
Fired ceramic, wood and bamboo, 27.25” x 13.25” x 2.5”

Anna-Eva Bergmann (Swedish, 1909-1987)
*L’or vivre #1*, 1974
Woodblock print, 84/100, 19.5” x 15.75” (sight)

Leon Berkowitz (American, 1919-1987)
*A.M. 3*, 1978
Color lithograph, 6/150, 21” x 28.25” (sight)

Charles Biddle (American, b. 1958)
*Clean Cars*, 2010
Digital print, artist’s proof 1/1, 20” x 15.75” (sight)

Jakob Bill (Swiss, b. 1942)
*Grey Square*, 1971
Serigraph, artist’s proof, 15.75” x 15.5” (sight)

Jim Bird (English, 1937-2010)
*6 p.m. August*, 1989
Acrylic and epoxy on stretched canvas, 22.75” x 18” (sight)

*N. 1*, 1976
Acrylic on canvas mounted on wood panel, 19.75” x 19.75” (sight)

Sir Peter Blake, R.A. (British, b. 1932)
*Brick Layne*, 2010
Giclée print, 152/200, 11” x 7.625” (sight)

Anna Blume (German, b. 1937)
*(Self-Portrait with Floral Dress)*, 1981
Lithograph, 46/70, 21.5” x 12.75” (sight)

Denis Bowen (British, 1921-2006)
*Untitled #228 (Oil on Paper I)*, 1964
Oil and spray paint on paper, 15.75” x 29.25” (sight)

Robert Breer (American, 1926-2011)
White molded plastic, edition of 500, 3.5” x 3.75” dia.

Herbert Breiter (Austria, 1927-1999)
*Zusammengeschobene Strandkörbe (Collapsed Beach Chairs)*, 1968
Color lithograph, 63/275, 14.75” x 14.75” (sight)

Michael Brick (British, 1946-2014)
*Untitled*, 2001
Screenprint on Somerset paper, 27/30, 29.75” x 15” (sight)
Maxine R. Cable (American, b. 1932)
(Untitled), 1978
Insect, nest, bones, rock, hair/fur, hornet nest, wood panel, shell, string, lace and Plexiglas, 24" x 24" x 4"

Convection from The Flying Colors Series 1975, 1974
Color lithograph, edition of 500, 20" x 26" (sight)

Christo, N.A. (Christo Vladimirov Javacheff)
(Storefront (1968) from S.M.S. No. 1 February 1968, 1968
Folded Mylar and die-cut paper lithograph, edition of 2000, 10.5" x 6.75" (folded)

Chryssa (Varda Chryssa) (American, b. Greece, 1933-2013)
(Times Square Fragment #5), 1979
Lithograph, 56/300, 26" x 15.75" (sight)

Pierre Clerk (American, b. 1928)
Obstacles, 1980
Serigraph on BFK Rives paper, 161/200, 21.25" x 36" (sight)

(Untitled), 1972
Acrylic paint on stretched canvas, 29" x 29" (sight)

Chuck Connelly (American, b. 1955)
(Untitled/Red Line), 1985
Etching on Arches France paper, artist's proof I/V, 7.75" x 5.75" (sight)

Richard Cramer (American, b. 1932)
Untitled #77-1, 1977
Acrylic on stretched canvas, 82.75" x 70.5"

Horia Damian (Romania, 1922-2012)
Composition No. A-18, n.d.
Oil on paper, 19.375" x 25.5" (sight)

Nassos Daphnis (American, b. Greece, 1914-2010)
SS-2-78, n.d.
Serigraph on BFK Rives paper, 63/120, 19.75" x 16.5" (sight)

Gene Davis (American, 1920-1985)
Homage to Barnett Newman, 1979
Serigraph, XCII/C, 31.5" x 25.5" (sight)

Elizabeth Diller, N.A. (American, b. Poland, 1954)
and Ricardo Scorfidio, N.A. (American, b. 1935)
Bad Press/Dissident Ironing (Men's Shirt), 1993
White men's shirt custom folded and pressed encased in plastic slipcase attached to white cardboard box, 1/18, 25" x 10" x 5" (top), 6.75" x 3.25" (bottom)

Günther Dohr (German, 1936-2015)
Geometric Composition-1, 1973
Color lithograph, 77/100, 19.25" x 19.25" (sight)

Judy Dolnick (American, b. 1934)
Untitled, 1966
Watercolor on paper, 18" x 11.5" (sight)

Eddie Dominguez (American, b. 1957)
Cairn, n.d., c. 2000
Six red glazed faceted ceramic stones, various dimensions

Joseph Drapell, R.C.A. (Canadian, b. Czechoslovakia, 1940)
Pittsburgh, 1973
Acrylic on stretched canvas, 67.5" (diagonal) x 95" (sight)

Leonardo Drew (American, b. 1961)
Segment from “Number 40” 1994, n.d.
Wood, canvas and paint, approx. 7" x 6" x 5"

Laszlo Dus (American, b. Hungary, 1941)
(Untitled from The Evolution Suite), 1981
Lithograph on Stonehenge 100% rag paper, 91/100, 22.375" x 15.5"
(Abstract Composition/RED), 1982
Lithograph on Stonehenge 100% rag paper, 7/250, 23.5" x 16.5"

Erro (Gudmundur Erro) (Iceland, b. 1932)
Trois Tolstoi, 1969
Serigraph, 57/100, 19.25" x 15.25" (sight)

Philippa Faulkner (Canadian, 1917-2001)
Rain on the Window, n.d.
Acrylic on canvas, 34" x 40" (sight)

Lyn Ferlo (American, b. 1941)
Trinity, n.d.
Fired clay ceramic, approx. 19" x 11.5" x 8"

The 7 Invisible Members, n.d.
Lithograph on BFK paper, 34/35, 27.5" x 20" (sight)

Dan Flavin (American, 1933-1996)
I Believe Him (from an original photograph by Barbara Duff), 1972
Serigraph, 860/1000, 26.5" x 21" (sight)
John Formicola (American, b. 1941)
(Geometric in Browns), 1971
Acrylic on canvas, 36” x 28”

Gunter Fruhtrunk (German, 1923-1982)
Geometrische Komposition – Black/Green/Blue, 1969
Lithograph, 81/125, 25.5” x 35.5” (sight)

Geometrische Komposition – Black/Green/Red/Blue, 1969
Lithograph, artist’s proof, 25.5” x 35.5” (sight)

Geometrische Komposition
– Black, White, Green, Red & Blue, 1969
Lithograph, 44/125, 25.5” x 35.5” (sight)

Walter Fusi (Italian, 1924-2013)
A. 1/67 (Red Geometric), 1967
Acrylic on canvas, 59” x 47.25” (sight)

One, Two, Three (from the “Homage to Pablo Cassels” series of 4 prints), 1974
Lithograph, 118/200, 23.75” x 38.5” (sight)

Sir Antony Gormley, R.A. (British, b. 1950)
Square aluminum tube with optic lens and poplar wood box, 155/250, 75” square x 59” L; poplar box: 2.75” square x 60” L

Untitled 2001, 2001
Soft ground etching on “Somerset England” paper, 63/200, 14.25” x 9.25” (sight)

Claude Grossperrin (French, 1936-1977)
Still Life with a Violin, n.d., c. late 1960s
Color lithograph on RIVES paper, 151/275, 16.25” x 22” (sight)

Aaronel deRoy Gruber (American, 1918-2011)
Untitled, 1970
Kinetic vacuum-formed Plexiglas sculpture on lighted Plexiglas base, 15.5” x 13.25” x 13.25”

Richard Gubernick (American, b. 1933)
#1098, 1971
Polymer on canvas, 72” x 72” (sight)

Allan Hacklin (American, b. 1943)
Soft Circus II, 1968
Acrylic on canvas, 48” x 48” (sight)

Richard Hamilton (British, 1922-2011)
Kent State, n.d.
Screenprint in 13 colors on Schoeller Durex paper, 2488/5000, 26.5” x 34.75”

Gordon Harkinson (American, b. 1940)
Dental Survey no. 123456, 1973
Shadow box construction with handheld dental mirrors, cow silhouettes and animal teeth, 13” x 14” x 3.5”

Hans Hartung (German, 1904-1989)
L-5-1976, 1976
Woodblock print, uneditioned, 25” x 33.75” (sight)

Sabine Hettner (French, b. Italy, 1907-1986)
(Untitled Abstract Composition), 1963
Oil on linen, 25.5” x 32” (sight)

Yoshiharu Higa (American, b. Japan, 1938)
609, 1969
Oil on canvas, 68” x 68” (sight)

Jene Highstein (American, 1942-2013)
Study for Large Sculpture (Square), n.d.
Bone black pigment and pastel on paper, 58” x 66” (sight)

Damien Hirst (British, b. 1965)
and then there were four, a famous musketeer/Dart & Onion (d’Artagnan), 2002
Metal and plastic dart, plastic onion, housed in white cardboard box, edition of 2000, 10.25” x 4” x 4.125”

Robin Hopper, R.C.A. (Canadian, b. England, 1939)
Lidded Bell Jar (Classic Series), n.d.
Ceramic with matte alkaline slip glaze, 14” x 6” dia.

Gary Hume, R.A. (British, b. 1962)
1000 Windows #359 (from the 1000 Windows Series for Tate Britain 2013), 2013
Black gloss paint on paper in custom-made yellow Derbyshire frame, 14.5” x 12.5”

1000 Windows #609 (from the 1000 Windows Series for Tate Britain 2013), 2013
Black gloss paint on paper in custom-made yellow Derbyshire frame, 14.5” x 12.5”

1000 Windows #968 (from the 1000 Windows Series for Tate Britain 2013), 2013
Black gloss paint on paper in custom-made yellow Derbyshire frame, 14.5” x 12.5”

Marvin Israel (American, 1924-1985)
Anecdote Wolf, n.d.
Lithograph, 74/100, 22.25” x 26” (sight)
Erwin Kalla (American, 1924-2005)
(Red Tulips), n.d., c. late 1970s
Serigraph, 5/200, 35” x 37” (sight)

(Untitled), n.d., c. 1980s
White marble sculpture on natural wood stand,
19” x 10.25” x 8.25” (wood stand 18.25” tall)

(Untitled 4 Piece Geometric), n.d., c. 1990s
Plaster sculpture on black painted wood stand,
24” x 16” x 5” (wood stand 27.75”)

Greg Karkowsky (American, b. 1965)
Every Man’s Dream, n.d.
Silkscreen on Plexiglas mounted on steel frame,
36.25” x 73”

Robert Kaupelis (American, 1928-2009)
Funny Yellow Things, 1981
Acrylic and Rhoplex on canvas, 67” x 67”

Shelagh Keeley (Canadian, b. 1954)
Untitled, n.d.
Oil-stick and crayon on handmade translucent paper,
29.5” x 18.25” (sight)

Peter Robert Keil (German, b. 1942)
Andy Warhol, 1985
Acrylic on Masonite, 24” x 24”

John Kirchner (American, b. 1955)
Untitled, 1982
Acrylic on wood, 17” dia. x 1.5” deep

Yoshio Kilayama (Japanese, b. 1948)
A Sign of Sympathy, 1981
Bamboo, wire and handmade paper, approx.
37” x 39.375” x 39.375”

Michael Jay Knigin (American, 1942-2011)
Crimson Beau, 1980
Serigraph, 116/300, 20.5” x 32” (sight)

Imre Kocsis (Hungarian, 1937-1991)
(Geometrische Komposition Blocks), n.d.
Serigraph, 25/100, 21.5” x 21.5” (sight)

(Geometrische Komposition Zig-Zag), n.d.
Serigraph, 27/100, 21.5” x 21.5”

Erwin Kalla
(Untitled 4 Piece Geometric),
n.d., c. 1990s

Henner Kuckuck (German, b. 1940)
(Untitled), 1991
Folded black rubber panel with 3” nails attached to flat
bar steel rod, 36.5” x 11” x 12”

Don Kunkel (American, b. 1933)
(Composition in Blue & Black), 1969
Serigraph, 10/60, 29.5” x 23.875” (sight)

Thomas Lendvai (American, b. 1976)
9 x 14 Reflection, 2005
Painted MDF and plywood, bottom section: 41” x 15”
square; upper section: 9.5” x 10” x 10”

Josef Levi (American, b. 1938)
N-BRG, 1969
Serigraph, 24/120, 18.25” x 18.25” (sight)

David Lewis (American, b. South Africa, 1922)
The Artist (self-portrait), 2013
Steel and oil paint, 22.25” x 16.25”

Roy Lichtenstein (American, 1923-1997)
Paper Plate 1969, ©1969
Three-color silkscreen on paper, edition of approx. 5000,
10.25” dia. x 1.25”

Donald Lipski (American, b. 1947)
(Untitled), 2006
Black and purple fabric-covered paper box with lid
containing a silver spoon on poured wax, 1956 U.S.
dime coins glued on lid, box: 10” x 3” x 2.75”; lid:
10.5” x 1.5” x 3.5”

Untitled No. 48, n.d.
Billiard ball in rubber-sealed cylindrical metal container
and glass, 9” x 4”

Charles Lutz (American, b. 1982)
Stockholm Type 2012 (Brillo Box from the Babel
installation, Andy Warhol Museum 2013), 2012
Printed cardboard box and tape, edition of 500,
17.5” x 17” x 14.25”

Stockholm Type 2012 (Brillo Box from the Babel
installation, Andy Warhol Museum 2013), 2012
Printed cardboard box and tape, edition of 500,
17.5” x 17” x 14.25”

Stockholm Type 2012 (Brillo Box from the Babel
installation, Andy Warhol Museum 2013), 2012
Printed cardboard box and tape, edition of 500,
17.5” x 17” x 14.25”

Stockholm Type 2012 (Brillo Box from the Babel
installation, Andy Warhol Museum 2013), 2012
Printed cardboard box and tape, edition of 500,
17.5” x 17” x 14.25”
Enzo Mari (Italian, b. 1932)
CUBO-BIANCO SFERA mod. 3018/A (White Sphere-Cube mod. 3018/A) from the Serie Relazioni 1959-63 (Relationship Series 1959-63), n.d.
Cast polyester resin, edition of 50, 2.75" square

Gregory Masurovsky (American, 1929-2009)
Envelope, 1977
Etching, 64/100, 15.75" x 23.25" (sight)

Victor Matthews (American, b. 1963)
The Great White Elephant, 1989
Acrylic, graphite and syrup on canvas, 80" x 64"

(Blue Abstract), 1997
Hand-painted ceramic tile, 6" x 6"

William Douglas McGee (American, 1925-1999)
Great Path, 1982
Gouache and watercolor on paper, 18.25" x 23.25" (sight)

North Star (diptych), 1970
Acrylic on canvas, 63" x 144" (63" x 72" each panel)

Al McWilliams (Canadian, b. 1944)
And the Man Liked the Woman (in Braille letters), 1986-87
Sheet plate with sixty-one mounted 16mm jade beads, 16" x 26.5"

Ann Mesner (American, b. 1952)
Monitor, 1988
Cast lead and rusted steel, 1/3, 19.5" x 12.25" x 12.5" (total)

Eduard Micus (German, 1925-2000)
(Komposition/Fabric), 1974
Lithograph, 13/30, 19.5" x 13.625"

Mircea Milcovitch (French, b. Romania, 1941)
Metaphenomene E, 1971
Serigraph, 18/30, 17" x 24" (sight)

Jay Milder (American, b. 1934)
Cityscape II, 1988
Oil and encaustic on wood panel, 48" x 48"

Kabaustic X (10), 1988
Oil and encaustic on wood panel, 48" x 48"

Gustaf Miller (American, b. 1940)
(Rocker Man), n.d.
Wood, plaster and paint, 14" x 14.25" x 11.25"

Maggie Milono (American, 1922-1996)
(Untitled–Abstract), 1979
Brushed and polished steel, 24" x 24" (sight)

Lienhard von Monkiewitsch (German, b. 1941)
Ohne Titel (Raumecke) (Untitled Room Corner), 1971
Color lithograph, 88/100, 10.5" x 15" (sight)

Two Cuts into the Supremacist Rectangle #IV/5, 1986-87
Black pigment and oil paint on Applewood, approx. 16" x 11.5" x 5.25"

Two Cuts into the Supremacist Rectangle #X/3, 1987
Black pigment and oil paint on Applewood, approx. 16" x 11.75" x 6"

Two Cuts into the Supremacist Square #A/8, 1986-87
Black pigment and oil paint on wood block, 16.5" x 11.5" x 5.25"

Two Cuts into the Supremacist Square #A/22, 1986-87
Black pigment and oil paint on wood block, 16.5" x 12" x 5.5"

Two Cuts into the Supremacist Square #XXVI/12, 1986-87
Black pigment and oil paint on Applewood, 19.5" x 15.75" x 5.5"

Kate Moran (American, b. 1958)
Untitled, n.d.
Concrete and metal, 35" x 19" x 5"

Malcolm Morley (American, b. England, 1931)
Cathedral, n.d.
Chine-collé etching, 7/23, 22" x 29.5" (sight)

Robert Morris, N.A. (American, b. 1931)
(Untitled) from the Ten from Leo Castelli Portfolio, 1967
Plastic, 4/200, 23" x 19.25" x .5"
Rueben Nakian, A.N.A. (American, 1897-1986)
(Leda and The Swan), n.d.
Intaglio etching Chine-colle, artist’s proof, 6/25, 5” x 13.5” (sight)

George Nama, N.A. (American, b. 1939)
#4 – The Torch of Blood (from the portfolio, Twelve Poems by Samuel Hazo), 1970
Intaglio on Rives paper, 41/200, 10” x 7.875” (sight)

Giuseppe Napoli (American, b. Italy, 1929-1967)
Abstraction, 1959
Oil on wood panel, 12” x 19”

Robert Natkin (American, 1930-2010)
Untitled/Apollo Series, n.d.
Color lithograph, 49/150, 21.75” x 29.75” (sight)

Square of Two, n.d., c. 1965
Lithograph on wove paper, 84/100, 21.5” x 21.5” (sight)

Lowell Nesbitt (American, 1933-1993)
Moon Walk, 1970
Color silkscreen on Plexiglas, 28/150, 30” x 30”

Siegfried Neuenhausen (German, b. 1931)
8 Selbsportrats in Einer Schachtel (8 Self-Portraits in a Box), 1968
Lithograph, 75/150, 17.875” x 24.75” (sight)

Yoko Ono (American, b. Japan, 1933)
Mend Piece for John from SMS No. 5 – October 1968, n.d.
White cardboard paper box, glue tube, paper, red ribbon and clear plastic, edition of 2000, 6.25” x 6.25” (box)

Robert Preusser (American, 1919-1992)
#33, 1974
Acrylic and polyurethane on canvas, 30” x 30”

Offset lithograph, 243/300, 36” x 24”

Untitled, 1995
Oil on canvas, 24” x 36” (sight)
Klaus Rinke (German, b. 1939)
*Hohes/Komposition II*, 1991
Lithograph, from the Hors Commerce edition of 10 proofs, 36.5” x 27.25” (sight)

*Hohes/Komposition III*, 1991
Lithograph, from the Hors Commerce edition of 10 proofs, 36.5” x 27.25” (sight)

*Hohes/Komposition IV*, 1991
Lithograph, from the Hors Commerce edition of 10 proofs, 36.5” x 27.25” (sight)

*Hohes/Komposition V*, 1991
Lithograph, from the Hors Commerce edition of 10 proofs, 36.5” x 27.25” (sight)

*Hohes/Komposition VI*, 1991
Lithograph, from the Hors Commerce edition of 10 proofs, 36.5” x 27.25” (sight)

Jay Rosenblum (American, 1933-1989)
*Cycle 1*, 1979
Serigraph, 160/250, 21” x 21” (sight)

*Cycle 2*, 1979
Serigraph, 214/250, 21” x 30” (sight)

*Cycle 3*, 1979
Serigraph on BFK Rives paper, 216/250, 21” x 26” (sight)

David Roth (American, b. 1942)
*Untitled 10*, n.d.
Lithograph, 73/150, 23” x 23” (sight)

Michael Sailstorfer (German, b. 1979)
*Wolke 2012 (Clouds 2012)*, n.d.
Two truck inner tubes suspended from a steel wire, 79/100, 70 x 75 x 100 cm (each tube)

Rolph Scarlett (Canadian, 1889-1984)
*Untitled (Lyrical Drip)*, n.d., c. 1950s
Oil on paper board, 26.5” x 36.5”

Robert Scavuzzo (American, b. 1974)
*MOUNTBATTEN*, n.d.
Hand-blown glass, 10.5” x 4”

Martin Schwarz (German, b. 1945)
*(Geometric Madonna and Child)*, 2005
Offset lithograph, 7/140, 17” x 21” (sight)

*Grotesk-Mona Lisa*, 1998
Serigraph, 36/100, 17” x 24” (sight)

Wolfgang Sinwel (Austrian, b. 1954)
*In die Ferne Streben No. 7 (Into the Distance)*, 1999
Oil on cardboard strips attached with a metal rod, approx. 7.5” x 6.5”

Richard Smith, C.B.E. (British, 1931-2016)
*(Untitled – Folded/Paper/Clip Series)*, 1977
Acrylic and paper clips on folded Fabriano A5 cotton paper, 27.75” x 27.5” (sight)

*(Untitled – Kite Series)*, 1973
String, colored pencil and lithograph on folded BFK Rives paper, 13.75” x 27.75” (sight)

John J. Stanko (American, 1925-2014)
*Abstract #10*, 2004
Hand-carved wood, 9.75” x 9” x 4”

Everett K. Sturgeon (American, 1920-1993)
*(Petal Form Bowl)*, n.d., c. 1980s
Hand-formed ceramic bowl, 11” dia. x 9” H x 4.5” dia. at base

G. L. Sullivan (American, 1948-2014)
*Creation*, 1973
Wood, Bakelite, metal, electromagnet and cord, 12.125” square

Milt Surrey (American, 1922-2004)
*Kaleidoscope (Blue)* (quadtych), n.d., c. 1983
Acrylic on canvas, 60” x 60” (4 panels, 30” x 30” each)

Julian Trevelyan, R.A. (British, 1910-1988)
*The Thames*, n.d., c. 1969
Etching and aquatint on wove paper, 64/75, 13.5” x 18.5” (sight)

Gavin Turk (British, b. 1967)
*GT*, 2007
Vinyl car decal, edition of 250, 4” x 6” (sight)

Russell Twiggs (American, 1898-1991)
*Prodigy*, 1959
Oil on canvas, 40” x 30” (sight)

Oil on canvas, 33” x 33” (sight)

Senen Ubina (Spanish, 1923-2012)
*Composition H-1965*, 1964
Oil, sand and metal on canvas, 26” x 48” (sight)
Victor Vasarely (French, b. Hungary, 1908-1997)
*Cinetique NB 1*, n.d.
Serigraph, 183/250, 27” x 27” (sight)

**Manipur**, n.d.
Two silkscreen prints on clear and white Plexiglas with black linen mounts, edition of 30, 15” H x 13” W x 2.5” D

Marc Vaux (British, b. 1932)
*Untitled Red with Blue & Yellow-Green Square*, 1969
Serigraph, 120/150, 25.5” x 25.375” (sight)

Youngo Verma (India, 1937-2015)
*Untitled Geometric (Oblong Gold)*, 1988
Silkscreen, artist’s proof, 26” x 18” (sight)

*Untitled Geometric (Round Charcoal/Silver)*, 1988
Monotype silkscreen, 22” dia. (sight)

*Untitled Geometric (Round Copper)*, 1988
Monotype silkscreen, 22” dia. (sight)

*Untitled Geometric (Wing-Charcoal/Silver)*, 1988
Silkscreen, artist’s proof, 26” x 19.5” (sight)

*The Red Sun*, 1958
Oil on canvas, 18.5” x 16.5” (sight)

Harald Vlugt (Dutch, b. 1957)
*Three Double*, 1985
Carved, gilded wood, 69” H x 19” W x 3” D

Betty Voelker (American, 1931-2000)
*Forest Floor*, 1956
Oil on canvas, 58” x 48” (sight)

John Walker (British, b. 1939)
*Tank V* (from the *Tank Suite/1973*), 1973
Screenprint, 25/30, 39.75” x 29.5” (sight)

Brian Wall (British, b. 1931)
*(Untitled/Angle)*, 1969
Etching with aquatint on wove paper, 27/75, 21” x 12.5” (sight)

Andy Warhol (American, 1928-1987)
*Marilyn (black)*, 1970
Silkscreen on museum board, edition of 500, 36” x 36” (sight)

*Marilyn (silver)*, 1970
Silkscreen on museum board, edition of 500, 36” x 36” (sight)

Geoffrey Williams (American, b. 1950)
*Mid River Series #11*, 1977
Oil on canvas, 71.5” x 77.5” (sight)

Owen Williams (American, 1935-2007)
*Hamadan*, n.d., c. 1987
Plexiglas and Plexiglas rods inside of clear Plexiglas shadow box, 24” x 24”

Richard Wilson, R.A. (British, b. 1953)
*Wind Instruments (1980)*, n.d.
Wood, wire and paper (consisting of 7 self-assembly constructions laid in paper trays, contained in a chestnut wood box with cord binding) and book (on handmade Georges Duchêne paper), 35/125, dimensions variable

Taro Yamamoto (American, 1919-1994)
*Untitled*, 1974
Oil and sand on canvas, 48.5” x 58.5” (sight)

David Yust (American, b. 1939)
*Circular Composition #112 – Change in Scale #96*, 1977
Acrylic on canvas over 149-piece laminated wood frame, 48” dia. x 4.75” D

Yvaral (Jean-Pierre Vasarely) (French, 1934-2002)
*(Untitled/Blue, Orange, Red Geometric)*, n.d.
Serigraph, 178/200, 24” x 24” (sight)

*(Untitled/Yellow, Orange Geometric)*, n.d.
Serigraph, 16/200, 23.5” x 23.5” (sight)

Larry Zox (American, 1936-2006)
*Series IV*, n.d.
Silkscreen on BFK Rives paper, 1/75, 12” x 22” (sight)

Joe Zucker, N.A. (American, b. 1941)
*Untitled from Screen Prints 1970*, n.d.
Color screenprint with glitter inclusions and wood on off-white wove paper, edition of 180, 15” x 15”
A.N.A. – “Associate National Academician”: A honorary fellowship bestowed on an American artist or architect before receiving full election to The National Academy (see below description).

C.B.E. – “Commander of the Most Excellent Order of the British Empire”: The Most Excellent Order of the British Empire is a British order of chivalry; rewarding contributions to the arts and sciences, work with charitable and welfare organizations, and public service outside the Civil Service. It was established on 4 June 1917 by King George V, and comprises five classes across both civil and military divisions, the most senior two of which make the recipient either a knight if male, or dame if female. There is also the related British Empire Medal, whose recipients are affiliated with, but not members of, the order.

C.H. – “The Order of the Companions of Honour”: Is an order of The British Commonwealth Realms. It was founded in June 1917 by King George V as a reward for outstanding achievements and is "conferred upon a limited number of persons for whom this special distinction seems to be the most appropriate form of recognition, constituting an honour disassociated either from the acceptance of title or the classification of merit." The order consists of the Sovereign plus no more than 65 members. Additionally, foreigners from outside the realms may be added as honorary members, and described as "awarded for having a major contribution to the arts, science, medicine, or government lasting over a long period of time".

N.A. – “National Academician”: Founded in 1825 in New York City, and modeled on The Royal Academy of Arts in London. National Academicians are professional artists and architects who are elected to membership by their peers annually. It is an honor bestowed on an artist or architect by current members of the Academy and membership cannot be solicited or applied for. The candidate must be proposed by an Academician who secures letters of recommendation from other members, and then voted on by the entire membership, achieving a two-thirds majority of the vote to be elected.

R.A. – “Royal Academician”: The Royal Academy of Arts was founded through a personal act of King George III on December 10th, 1768. The 1768 Instrument of Foundation allowed total membership of The Royal Academy to be 40 artists, now Membership of the Royal Academy is composed of up to 80 practicing artists, each elected by ballot of The General Assembly of The Royal Academy, and known individually as Royal Academicians (RA, or more traditionally as R.A.). The Royal Academy is governed by these Royal Academicians.

R.C.A. – (British Artists) – “Fellow of The Royal College of Art”: A honorary award that is conferred during The Royal College of Art’s convocation ceremony each year to a select international group of outstanding people, and the highest recognition the College can bestow upon an individual. The conferral of this honor provides an opportunity for the College to acknowledge exceptional accomplishment in the arts.

R.C.A. – (Canadian Artists) – “Fellow of The Royal Canadian Academy of Arts”: The Royal Canadian Academy of Arts is an honorary organization founded in 1880 with over 790 established professional artists and designers from all regions of Canada. Members are nominated and elected by their peers. The objectives of the RCA are to encourage, improve, promote, support and cultivate the visual arts through its many activities.

R.D.I. – “Royal Designer for Industry”: Is a distinction established by the British Royal Society of Arts (or RSA) in 1936, to encourage a high standard of industrial design and enhance the status of designers. It is awarded to people who have achieved "sustained excellence in aesthetic and efficient design for industry". Those who are British citizens take the letters RDI after their names, while those who are not become Honorary RDIs (HonRDI). Everyone who holds the distinction is a Member of The Faculty of Royal Designers for Industry (founded in 1938).
G. Gary Moyer, Executive Director

Jessica Campbell, Education Coordinator
Dr. V. Scott Dimond, Curator for Visual Arts
Sandra Hampton, Bookkeeper
Beverlie Hartnett, Registrar
Barbara J. Hollander, SAMA-Altoona Coordinator
Travis Mearns, Public Relations Coordinator
Kristin Miller, SAMA-Ligonier Valley Coordinator
Lee Rummel, Facilities Manager

Michael M. Strueber, Director Emeritus

Printer:
Color Scan LLC

Catalogue Design:
Color Scan LLC

© 2017 Southern Alleghenies Museum of Art

This catalogue is published by the
Southern Alleghenies Museum of Art
Post Office Box Nine
Loretto, PA 15940
(814) 472-3920

Hours:
Tuesday through Friday: 10 a.m. to 5 p.m.
Saturday: 1 p.m. to 5 p.m.
Closed Mondays and Sundays
Admission is free

www.sama-art.org
Clockwise from upper left: Lee Rummel, Fred McCabe, Bernie Schilling, Jess Campbell, Barb Hollander, Beverlie Hartnett

Bernie Schilling and Drew Knapton at SAMA-Altoona, 2007