



**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*

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Southern Alleghenies Museum of Art at Loretto

October 20, 2017 – January 20, 2018

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# Foreword

***"The collector is an artist in his own way; by the way he puts things together. You can read a person's soul from their collection."***

**– Ayers Tarantino, President, Historic Design Resources**

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)

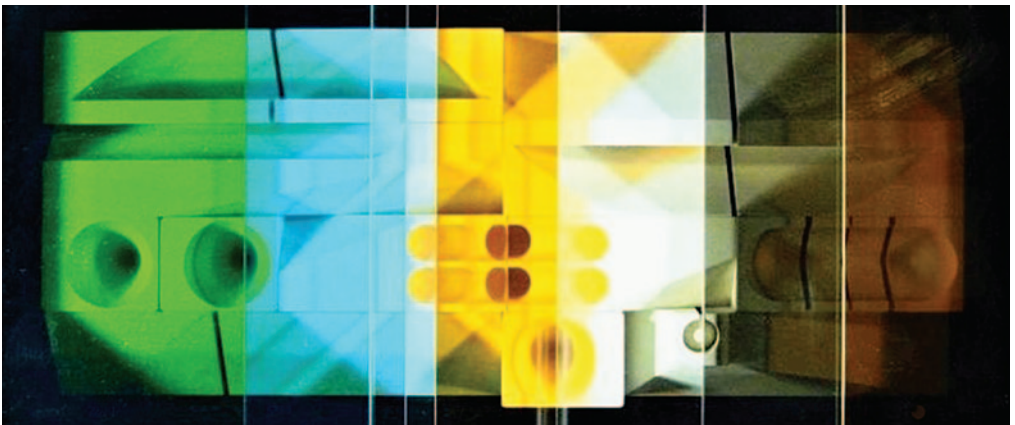
***“Everything can be taken from a man but one thing: the last of the human freedoms - to choose one’s attitude in any given set of circumstances, to choose one’s own way”***

***– Viktor Frankl, Man’s Search for Meaning***

**B**ernie 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.



Abe Ajay  
*Module/Metric*, 1968  
Ceramic, resin colored Plexiglas  
and wood, 1/300, 9.5" x 5.5" x 3"

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.

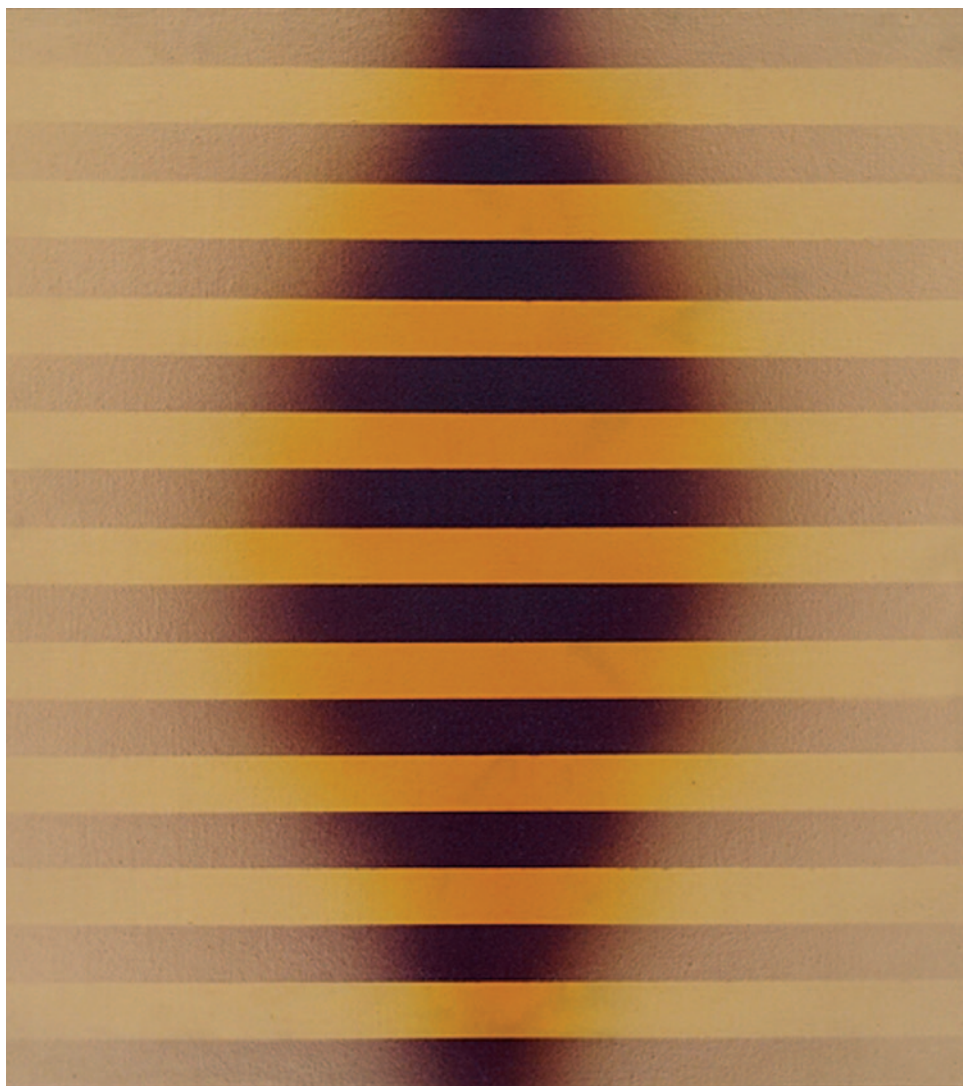
**Jessica Campbell     Barbara Hollander**  
**SPECIAL EXHIBITION CURATORS**

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





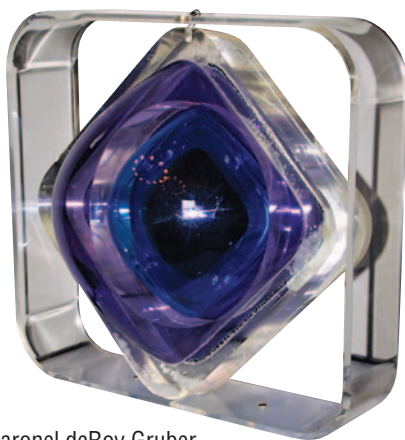
Roy Colmer  
*(Untitled)*, 1972  
Acrylic paint on stretched canvas, 29" x 29" (sight)



Jay Milder  
*Cityscape 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.



Aaronel deRoy Gruber  
*Untitled*, 1970  
Kinetic vacuum-formed Plexiglas sculpture on  
lighted Plexiglas base, 15.5" x 13.25" x 13.25"



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Yoshiharu Higa  
609, 1969  
Oil on canvas, 68" x 68" (sight)

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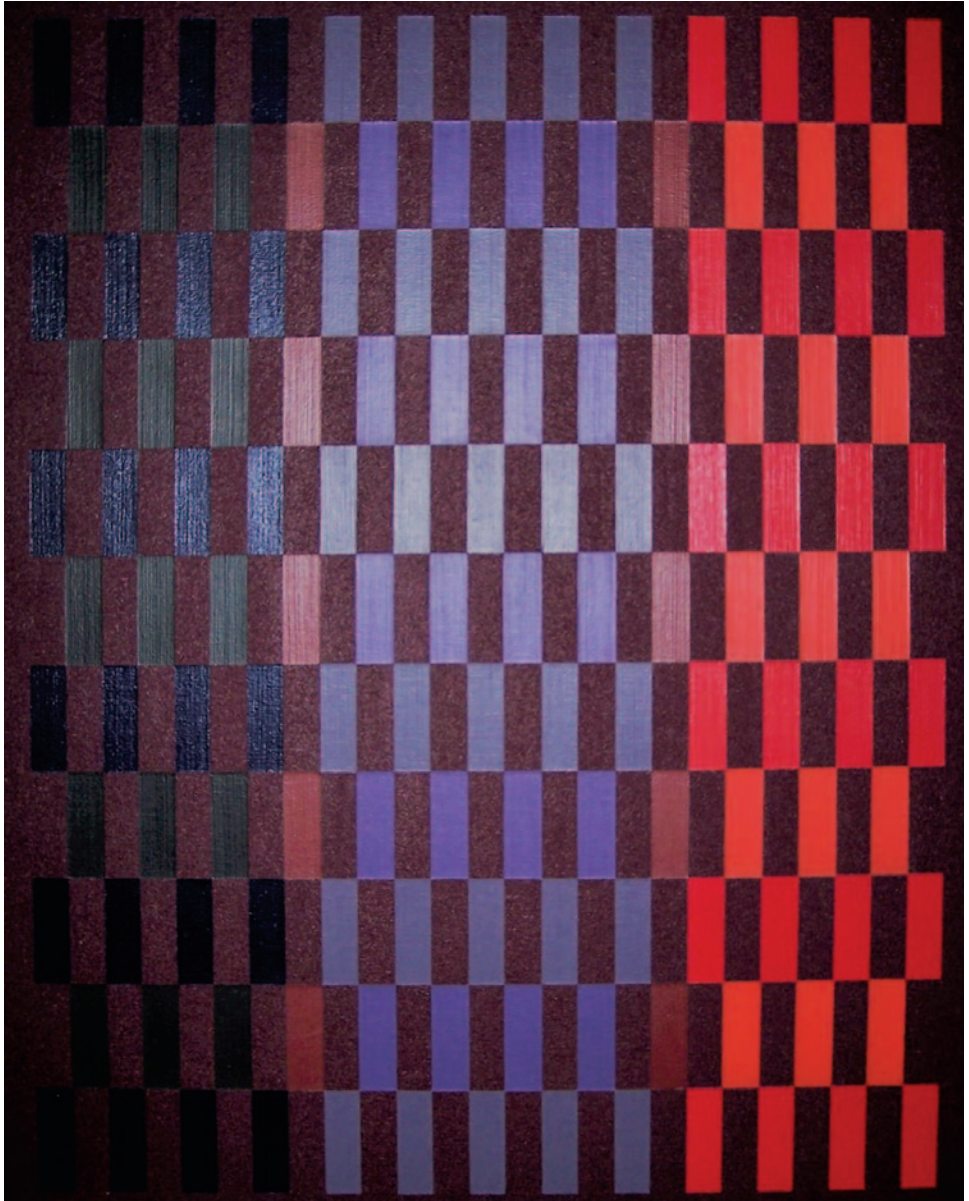
With all that said, I was asked by SAMA to write a statement for this exhibition on my affinity for art. I suppose it all began as it does with most collectors - as a child, being introduced to art by my parents and grandparents with the art in their homes, or going on family vacations and trips to visit 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"



# CATALOGUE

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All works collection of Bernie Schilling and Drew Knapton  
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**Norman Ackroyd, R.A., R.C.A., C.B.E. (British, b. 1938)**

*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)**

*Float 1970*, n.d.

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"

**Alexander Calder, N.A. (American, 1898-1976)**

*Convection from The Flying Colors Series 1975, 1974*

Color lithograph, edition of 500, 20" x 26" (sight)



Alexander Calder, *Convection from The Flying Colors Series 1975, 1974*

**Christo, N.A. (Christo Vladimirov Javacheff) (American, b. Bulgaria, 1935)**

*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)

**Roy Colmer (American, b. England, 1935-2014)**

*(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, XCI/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 Erró) (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"

**Rev. Howard Finster (American, 1916-2001)**

*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)

**Robert Goodnough, N.A. (American, 1917-2010)**

*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)**

*SCOPE*, 2007, n.d.

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 Groppe (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)**

*#109B*, 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)**

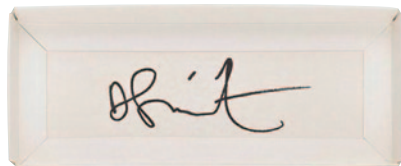
*Study for Large Sculpture (Square)*, n.d.

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"



Damien Hirst, *and then there were four, a famous musketeer/Dart & Onion (d'Artagnan)*, 2002

**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")



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

**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 Kitayama (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"

**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, 10/50, 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"

**Michael Mazur, N.A. (American, 1935-2009)**

*(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)



Ann Mesner  
*Monitor*, 1988

**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-colle 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"

**Robert Morris**

*Untitled* from the

*Ten from Leo*

*Castelli* Portfolio,

1967





**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)

#8 – *In Green Aisles* (from the portfolio, *Twelve Poems by Samuel Hazo*), 1970

Intaglio on Rives paper, 41/200, 10" x 7.875" (sight)

#12 – *Under Siege* (from the portfolio, *Twelve Poems by Samuel Hazo*), 1970

Intaglio on Rives paper, 41/200, 10" x 7.875"

**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)

**Reginald H. Neal (American, b. England, 1909-1992)**

*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 Selbstporträts 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)

**Raymond Parker (American, 1922-1990)**

*Abstract Composition*, n.d.

Etching, artist's proof, 18" x 25.5" (sight)

**David Pease (American, b. 1932)**

*Edge of the Forest*, 1961

Paper and acrylic on Masonite, 26" x 30" (sight)

**George Peck (American, b. Hungary, 1941)**

*Koh-I-Noor #2*, 1976-77

Oil on canvas over wood panel, 60" x 47.5" x 3.25"

**Louise Pershing (American, 1904-1986)**

*Untitled*, n.d.

Painted steel and burnished brass, 11.5" x 7.75" x 7.25"

**Jürgen Peters (German, 1936-1997)**

*(Geometrische Komposition/Red-Black)*, 1973

Screen-print, 30/100, 35.5" x 21.25" (sight)

**William Pettet (American, b. 1942)**

*Snake Slip* (diptych), 1972

Acrylic on canvas; small: 16" x 12", large: 40" x 12"

**Robert Postma (American, b. 1939)**

*Bellayre Blue*, 1970

Oil on canvas, 74" x 90"

**Martin Potsch (German, b. 1967)**

*Paket 04/06\_20.12.2012* from the *Package Series #2-*  
2012, 2012

Brown cardboard, red and orange "glass caution"  
tapes, highball glass packed in bubble wrap and  
padded paper wadding, German postal and  
customs labels (filled out in the artist's hand),  
10" x 7" x 7"

*Paket 06/06\_20.12.2012* from the *Package Series #2-*  
2012, 2012

Brown cardboard, red and orange "glass caution"  
tapes, highball glass packed in bubble wrap and  
padded paper wadding, German postal and  
customs labels (filled out in the artist's hand),  
10" x 7" x 7"

**David R. Prentice (American, b. 1943)**

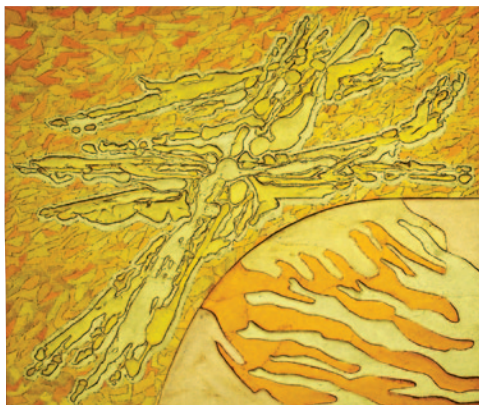
*Untitled (White Square)*, 1968

Acrylic on canvas, 36" x 36"

**Robert Preusser (American, 1919-1992)**

#33, 1974

Acrylic and polyurethane on canvas, 30" x 30"



Robert Preusser, #33, 1974

**Robert Rauschenberg, N.A. (American, 1925-2008)**

*Labor's Centennial, 1881-1981*, 1981

Offset lithograph, 243/300, 36" x 24"

**Milton Resnick, N.A. (American, 1917-2004)**

*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)



Jay Rosenblum, *Cycle 2*, 1979

**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)

**James Watson Twitty (American, 1916-1994)**

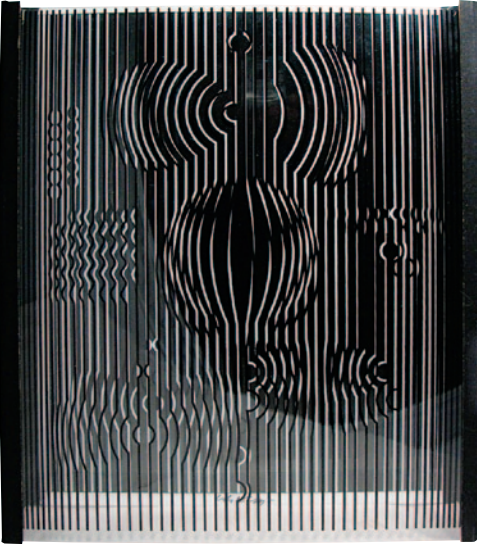
*Markah 11.W*, n.d.

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, *Manipur*, n.d.

**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)

**Robert Vickers (American, 1924-1988)**  
*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"

## SAMA Glossary of POST-NOMINAL ABBREVIATIONS

**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).

# MUSEUM STAFF

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Saturday: 1 p.m. to 5 p.m.

Closed Mondays and Sundays

Admission is free

**[www.sama-art.org](http://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