

PUBLIC/PRIVATE
Pairings with Works from the
GERALD MEAD COLLECTION

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March 6 - August 14, 2011

CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY
CastellaniArtMuseum.org

This catalog is dedicated to noted collector and philanthropist

Dr. Charles Rand Penney
(1923-2010)

in recognition of his friendship, patronage and inspiration

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Cover images, clockwise from top left (details): Charles E. Burchfield, *Reveille-First Call (Camp Jackson, SC)*, 1918, pencil on paper, 8 3/4 x 5 1/2 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1985; Charles E. Burchfield, *Maple Catching Glow of Lightning*, 1916, watercolor and graphite on paper, 8 3/4 x 5 1/2 in. Collection of Gerald Mead; Charles Clough, *Keeve*, 1992, enamel on board, 12 1/4 x 9 1/4 in. Collection of Gerald Mead; Susan Rothenberg, *Untitled (Conductor)*, 1985, screen-print, 53/72, 22 1/2 x 28 3/4 in. Collection of Gerald Mead; Cindy Sherman, *Untitled (Lucille Ball)*, 1975/2001, gelatin silver print, 10 x 8 in. Collection of Gerald Mead; Cindy Sherman, *Untitled*, 1975, black and white photograph, 47/125, 17 x 14 in. Carla Castellani Family Collection; Susan Rothenberg, *Breathman*, 1986, intaglio, 15/37, 28 1/2 x 28 in. Castellani Family Collection; Charles Clough, *Coctible*, 1985-94, enamel on masonite, 9 3/4 x 8 1/2 in. Castellani Art Museum of Niagara University Collection. Gift of the Artist, 1996.

Front and back inside covers:
Complete listing of the artists represented in the Gerald Mead Collection; artists in boldface are included in this exhibition.

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*Suddenly the crow dives: its capture, a piece of ribbon;
its purpose, another piece for the nest.*

The bird feathers the nest.

The farmer gathers the crop.

The priest begins her service by calling congregants to worship.

This is collecting.

We add value. We set aside our storehouse. We discover meaning and purpose. No offense, but Jerry Mead is part crow, part farmer, and part preacher. It is helpful to have clear perspective about these matters—and a worthy orientation to associate with prayer, the farmer, and the bird.

The reader may find this an unlicensed exaggeration, but the writer will respond that even the museum and its collections locate origins with the country fair and the cabinets of curiosity of the curia. At bottom, it comes down to finding the seed, then cultivating and sorting it, so that we might know, name, use it and by these means create culture.

Crows, crops, and congregations.

I was asked to make declarations about philanthropy and collecting; about how private collectors and public museums relate. This exhibition illuminates those propositions in mid-sentence, as private protection of significant objects turns toward preservation and public benefit. Still, any consideration of this lofty process should remember the base thrill of the crow on that clear day, soaring on a comfortable breeze, seeing the ribbon, and then diving, plummeting, toward it. That is the way for both collectors and curators. We just see them at this occasion wearing their very best manners; they have found common ground. They are thinking now with generous spirit about civic purpose.

I don't know when or how Mead began collecting. That he was drawn like a moth to light—or a crow to ribbon—toward museums and toward an art-making of his own suggests that this practice is embedded in his DNA. I don't expect there is much he can do about it. I knew Mead first as a volunteer at the Burchfield-Penney Art Center when I was its director and he was a Buffalo State College student also holding down a full time job. He volunteered as if he were on salary. I don't know where he found the time, and I didn't ask. I simply had to hire him to make it all seem honest. He started museum work just like a crow, calling together great gatherings—special events and parties. Soon he changed, becoming more a preacher than crow, so I asked him to convene docents and other evangelistic activities. After a bit, it became clear that he should engage the full picture, so I asked if he wouldn't curate—that is, gather, plant, protect, cultivate, harvest and share the good ideas of art.

Now we see what next has happened. More time has elapsed. Mead has given the sermon, taken in the crop, and learned all about ribbons. It has come time for him to see how the red ribbons of his nest look against the other fabrics from a different collection.

The relationship between museums and collectors can sometimes remain shadowy. Visitors, students and serious scholars are invited to museums to enjoy and study fine collections of artwork and objects but are not provided with much information about the man (or woman) behind the curtain—the individuals responsible for assembling these collections.

Gerald Mead's suggestion for the *PUBLIC/PRIVATE* exhibition was instantly compelling to me as an opportunity to lift the curtain between museums and collectors, and to show how the two can interact successfully. The key to this partnership is Mead's absolute enthusiasm for sharing through his work as an artist, collector, curator, life-long student (the best collectors always are), writer/critic and teacher.

Mead's ultimate goal with this exhibition, I believe, is to inspire and empower us—the Western New York arts community. In this instance, he has taken up the dual role of collector/teacher in emulation and honor of Armand Castellani, Seymour Knox and Charles Rand Penney, the three great Western New York collectors he acknowledges as influences.

Through sharing his artworks in the *PUBLIC/PRIVATE* exhibition, as well as through a wide range of educational and celebratory programming, Mead strives to deepen our understanding and pleasure of art, and encourage current and future collectors to consider their relationship with public collections.

Anthony Bannon and Eric Jackson-Forsberg, the contributing writers to the exhibition's catalog, have truly illuminated Mead the collector and his collection. Bannon, through his poetic foreword heavy with metaphor, suggests the sheer visceral pleasure at the heart of the collector's experience of art. Jackson-Forsberg's essay focuses in more precise detail on the evolution of Mead as a collector and on the process through which he has made selections. Mead's decision to create "the most comprehensive private collection of work by Western New York artists" provides us all with an invaluable, and ever-growing, art history of the region.

My deepest thanks go to Mead and the many Castellani Art Museum of Niagara University staff members who have made this project possible. First, to the CAM's Curator of Collections and Exhibitions, Michael J. Beam, who worked so energetically with Mead to create both the *PUBLIC/PRIVATE* exhibition and catalog; to Susan J. Clements, the CAM Coordinator of Community Relations, who ingeniously assisted in designing and implementing exhibition programming; to CAM Registrar Kathleen Fraas and Gallery Manager Kurt Von Voetsch for their expert handling of the exhibition's installation.

Finally, I would like to acknowledge all those who donated to the publication of the *PUBLIC/PRIVATE* catalog. Without your support, this important documentation could not have been produced. Your generosity is greatly appreciated.

INTRODUCTION

The role of private collectors, like Gerald Mead, in supporting the arts is paramount to the strength and integrity of our creative heritage. Taking pleasure in the excitement of acquiring objects that he desires, Mead finds great satisfaction in living with these works in his own personal museum-like environment, but also generously donates works to the entire community by entrusting them to public museums. Since 1997, he has donated works by Robert Longo, Albert Paley and Marie Thibaudeau to the Castellani Art Museum of Niagara University—all works that are included in this exhibition.

PUBLIC/PRIVATE: Pairings with Works from the Gerald Mead Collection is an opportunity to bring together, for the first time, two important art collections—one defined and developed publicly and one assembled privately—that converge on the mutual passion for building and utilizing our collections to best serve art audiences in Western New York and beyond. These two collections are also mirrored in the level of exposure they receive from frequent exhibitions. Gerald Mead and the staff of the Castellani Art Museum utilize each collection, respectively, through innovative exhibitions, distinctive installations and unique contextual perspectives.

Once experiencing works by many of the artists now in his collection from a student's perspective, Mead was influenced by prominent collectors such as Armand Castellani, Seymour Knox and Charles Rand Penney. With regular visits to museums and galleries in the region, Mead fortified his understanding of Western New York art as well as his familiarity with many of the artists whose work builds on our history. At this point in his life, Mead has become a well practiced collector who is actively lending and donating to public institutions, and hoping to inspire others by his example. The student has become the teacher and the circle of cultural sustainability continues.

The Castellani Art Museum stands as an exemplary monument to the enthusiasm, curiosity and generosity of individuals including the Castellani family members, Charles Rand Penney, and generous donors such as Gerald Mead, reinforcing Armand and Eleanor Castellani's principle belief that art is, truly, for everyone.

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COLLECTING ARTISTS

Of course, no collector is exactly like any other, since collectors are defined by their collections. A collector of fountain pens is not like a coin collector or a collector of Caruso 78s or palindromes or signed sneakers...Different combinations of beauty and utility and value make different collectors and their collections as distinct from each other as piano, horn and violin, though each can play an unmistakable middle C.¹

There are crucial differences between the eclectic collections described by William Davies King in *Collections of Nothing* (cereal boxes, patterns from the interiors of security envelopes, even a collection of books on the subject of collecting) and Gerald Mead's collection of art, but King's observation on the definitive relationship between collections and collectors applies universally. We all know that collections are shaped and defined by the collectors behind them, but it may be equally true that those collections, in turn, come to define their creators. In the case of the Mead collection, this cross-section of Western New York artists—each typically represented by one, carefully-chosen work—represents Mead's professional and personal position within its matrix of history, as much as it comprehensively chronicles that history.

To supplement more conventional means of acquisition, Mead began collecting as many artists do: by acquiring the work of fellow Western New York artists through the barter system, trading examples of his own work for theirs.² Other transactions were marked by favorable prices, given Mead's well-respected roles of artist, curator and educator in the region. Call it the "friends and family" plan of art collecting, or the fine art equivalent of the trade in baseball cards. But at the point that this array of aesthetic swaps and souvenirs became a *collection*, Mead was compelled to consider the emerging identity of this collection, its future direction and ultimate disposition.³ Perhaps the decisions were clear: he would continue to let the collection follow its organic direction and become the most comprehensive private collection of work by Western New York artists (with very few exceptions).⁴ In doing so, Mead's collection, and its juxtaposition with parallels from the Castellani Art Museum collection in *PUBLIC/PRIVATE*, addresses two fundamental questions through its taxonomy: 1) what is the nature of a private collection, *vis a vis* a public collection of similar scope, and 2) what constitutes the definitive collection of work by Western New York artists.

The public/private connections that inspired the exhibition resonate on many levels across both collections. Exploring these connections may begin with Mead's observation that "every collector is curating [his] own collection."⁵ This self-curating may be casual—even subconscious—for some, but when you have professional curatorial experience as Mead does, this process is necessarily raised to a higher level. By virtue of the triangulation of Mead's professional experience (artist/curator/collector), his collecting has been deliberate and multivalent at every turn. Take for example his acquisition of an untitled work on paper by Joseph Piccillo: Mead knew that he wanted a work by this prominent Western New York artist, and came to him armed with money from his tax return that year (1991). Piccillo, the senior artist, apparently recognized Mead's ambitious yet sensitive effort to build a comprehensive collection of Western New York art in a spirit of collegial exchange; he offered Mead a choice of various drawings, free of charge, to the collector's astonishment. Mead's satisfaction was heightened by the fact that this small, unassuming work demonstrates multiple motifs that characterize Piccillo's larger, better-known graphite on canvas pieces: horses in motion (reflected in the mane-like hair of the figure in the untitled work), portraits, and bound figures. Mead's quest to represent the best work of each artist in one, modest work was particularly effective in this case, with the added anecdote of pleasant surprise in the unexpected generosity of the transaction.



Joseph Piccillo, page 21

Eric Jackson-Forsberg

Curator, Martin House
Restoration Corporation;

Adjunct Professor, Fine Arts
Department Canisius College,
Buffalo, NY.

Artists have long been habitual collectors. Picasso surrounded himself with African and Oceanic art, assembled as a provocative collection of “primitive” (and he thought worthless) objects to invigorate his own work. Francis Bacon waded through accumulated strata of “documents” in his Reece Mews studio—a sea of tortured, accidental collages that inspired his paintings. These collections may have served as inspiration to their artist-collectors, but they did not constitute the sort of pseudo-empirical act of collecting as we know it. And, whereas Bacon may have been a prime candidate for A&E’s *Hoarders*, Mead certainly is not. Mead has surrounded himself (quite literally) with the work of others that he respects—work that inspires him—but his is a meticulous assemblage of acquisitions that parallels the practice of institutions with the most prescriptive collection policies and, at the same time, parallels the precision of his own work. The institutional parallel is, of course, reflected in the pairings of artists’ work in *PUBLIC/PRIVATE*; the parallels to Mead’s own work are more evident in seeing the collection installed in his home. Indeed, Mead has commented that his collection is like a walk-in collage, strategically installed in his Parkside apartment.⁶ This might be considered the largest (by far) of Mead’s works, and it reflects his process of collage and assemblage-making in every respect: searching, acquiring, organizing, editing, arranging, re-arranging and assembling to create a newly-synthesized whole. Even the “leftovers” are carefully preserved—second-tier collection items in closet storage, and additional collage materials organized in boxes. Moreover, the Castellani exhibition may be seen as an antidote to the spatial and conceptual constraints of Mead’s private collection as permanent installation in his home: it brings elements of this installation into a public arena, remixing them in various mini-reunions with their counterparts from the CAM collection.

The mini-reunions created by the two-work juxtapositions of *PUBLIC/PRIVATE* carry their own merits beyond the context of Western New York art. Some put these works, isolated in each collection, back in their original, serial context—a context often relegated to a short period in the artists’ studios. The two photographs from John Pfahl’s *Altered Landscape* series, for example, show the consistency of this series across locations from the Albright-Knox Art Gallery (Buffalo) to Roan Mountain (North Carolina). Other reunifications of artists’ work are more generally within the context of that artist’s *oeuvre*. The two photographs by Biff Henrich—untitled works from 1979 and 2001—span more than two decades of his work, and fairly disparate subjects: a manipulated image of two figures with a geometric, diagrammatic overlay, and a detail of architectural elements from the Darwin Martin House. The range of concepts introduced by these mini-reunions underscore the value—and pitfalls—of collecting in general: too many works can constitute the equivalent of a mind-numbing catalogue raisonné, while too few (e.g. single works) are aesthetic islands that tend to demand research to connect to others and re-establish context. The pros and cons of each extreme are introduced here, creating their own narratives that intersect with the artists’ and those of the Mead and Castellani collections.

What of the issue of assembling a definitive survey of work by Western New York artists? How, in this process, is “Western New York artist” defined? Mead points out that this part of his collecting mission is fraught with challenges: Western New York has been a “transient” community of artists (many tied to the region only by a few years of student work at institutions such as UB), and, of course, that community is ever-expanding with time. Such a collection can never be “complete,” only relatively up-to-date. But Mead has taken these challenges as an inspiration to focus his collecting. For example: he’s dedicated to ensuring that the many artists who have passed through the region are not forgotten or overlooked in Western New York collections. A perfect example may be the two pieces by Josh Iguchi, *Crucifixion* (Mead collection) and *The Last Supper* (CAM collection). Iguchi, now living and working in New York, was a UB grad and Co-Director of Big Orbit Gallery in the mid-nineties. Both *Crucifixion* and *The Last Supper* hail from his best-known series



John Pfahl, page 21



Biff Henrich, page 15



Josh Iguchi, page 16

of photographs of this period, images that offer a postmodern spin on Old Master compositions. The cross-section of Iguchi's signature series represented by these two works is significant in and of itself, but each work has its own resonance with the two collections and theme of this exhibition. Mead was quick to point out the quaint economy of an early work like *Crucifixion*: Iguchi serves as his own model for the Christ-like figure, and a cheap baby doll-turned-putto hovers on a string to the side. Mead also notes that close scrutiny of the photograph reveals how Iguchi, the artist and subject, captured the image: his right hand is clenched around a shutter release cable. Such details may be insignificant to appreciating Iguchi's work, but they speak to Mead's intimate connections to many of the pieces in his collection, and his artist's eye for discerning how a work is made. *The Last Supper*, in turn, could serve as the representative image for this exhibition: a group of Iguchi's contemporaries (including Martin Kruck and Mia Brownell) are arrayed at a folding table spread with fast food and beer bottles, in mock emulation of Da Vinci's iconic fresco of the same name. Beyond its wry twist on the Renaissance canon, the image may be read as a snapshot of the transient community of artists that Mead identified: an ephemeral meeting of Iguchi's circle, apparently grabbing some take-out on folding furniture (in an empty gallery space?) before scattering to other cities and pursuits—their “last supper” before exiting the academy.

In the course of writing this, I came to realize that parallels to Mead's collection were as close as my own collection of art. Within this very small and, admittedly, haphazard collection are two pieces by Mead: one of his postcard collages from the *Travellage* series (*Homage to Seurat*, 2003) purchased to commemorate my time as Curator of Collections and Exhibitions at the Castellani Art Museum, and a small collage that Mead gave me as a thank-you for writing a review of an exhibition of his work.⁷ A third Mead collage is forthcoming as a “premium” to mark my involvement in this exhibition catalog. This modest sampling of Mead's art may not begin to represent his work comprehensively, but it does document my particular, personal history with him. Much as I enjoy his work for its own sake, this small (but growing) collection forms a micro-narrative of the minimal degree of separation typical of the Western New York art community. It seems that Mead's example of collecting as a narrative of relationships is contagious. My involvement with *PUBLIC/PRIVATE* also reminds me that I first met Jerry at an opening at the Castellani—in the very gallery of the museum that now hosts the exhibition.

¹ King, William Davies. *Collections of Nothing*. Chicago: University of Chicago Press, 2008, p. 7.

² Mead has built his collection also by means of conventional purchases and through the many auctions and benefits held in Western New York; he estimates that acquisitions by means of trade with other artists constitute twenty percent of his total collection. He monitors the Western New York art scene by religiously attending exhibitions, estimating that he has seen about 2,500 since 1987 (the year he began collecting).

³ Somewhat arbitrarily, Mead decided that his collection formally became a collection at one hundred pieces.

⁴ Mike and Doug Starn and John Baldessari have no direct connections to Western New York, other than having work represented in the collections of Mead and the CAM.

⁵ Interview with Mead, December 2010.

⁶ In the aforementioned interview, as well as in Licata, “From Small Beginnings,” *Buffalo Spree*, March-April, 2003.

⁷ “Some Assemblage Required,” *Artvoice* v7n40 (October 2-8, 2008), review of *Gerald Mead: New Assemblages* at Studio Hart.

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2



4



Rita Argen Auerbach
(b. 1933)

- 1 *Buffalo City Hall*, 1993, watercolor on paper, 20 7/8 x 13 1/2 in. Collection of Gerald Mead.
- 2 *Niagara Falls from Goat Island*, 1985, watercolor on paper, 14 x 21 in. Castellani Art Museum of Niagara University Collection. Gift of a friend of the artist in honor of Mr. Charles Rand Penney, 1999.

John Baldessari
(b. 1931)

- 3 *The Hitchhiker*, 1995, dye sublimation print, 12/100, 4 x 5 in. Collection of Gerald Mead.
- 4 *Man with Snake*, 1990, lithograph, AP 9/22, 17 5/8 x 13 1/2 in. Castellani Art Museum of Niagara University Collection. Gift of Mrs. Eleanor Castellani, 2005.

2



4



Patricia Layman Bazelon
(1933-1995)

- 1 *Coke Ovens with Steam Lines and Expansion Loop*, 1987-1994, chromogenic color print, 8 x 10 in. Collection of Gerald Mead.
- 2 *Tonawanda Elevator*, from the *Another View* portfolio, 1987, color photograph, 1/6, 16 x 20 in. Castellani Art Museum of Niagara University Collection. Castellani Purchase Fund, 1987.

Robert Blair
(1912-2003)

- 3 *Untitled (landscape with lightning)*, undated, watercolor on paper, 19 x 24 in. Collection of Gerald Mead.
- 4 *Canyon*, 1975, watercolor and gouache, 35 x 48 in. Castellani Art Museum of Niagara University Collection. Gift of Dr. and Mrs. Armand J. Castellani, 1987.

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4



Charles E. Burchfield
(1893-1967)

- 1 *Maple Catching Glow of Lightning*, 1916, watercolor and graphite on paper, 8¾ x 5 ⅞ in. Collection of Gerald Mead.
- 2 *Reveille-First Call (Camp Jackson, SC)*, 1918, pencil on paper, 8¾ x 5 ⅞ in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1985.

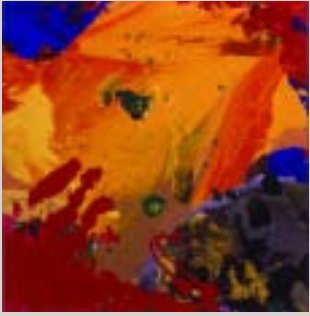
Ellen Carey
(b. 1952)

- 3 *Self Portrait*, 1987, photolithograph, AP 1/5, 23¼ x 19½ in. Collection of Gerald Mead.
- 4 *Leaning into the White*, 1980, gelatin silver print with acrylic paint, 28¾ x 23⅞ in. Collection of Anne and Thomas Incorvia.

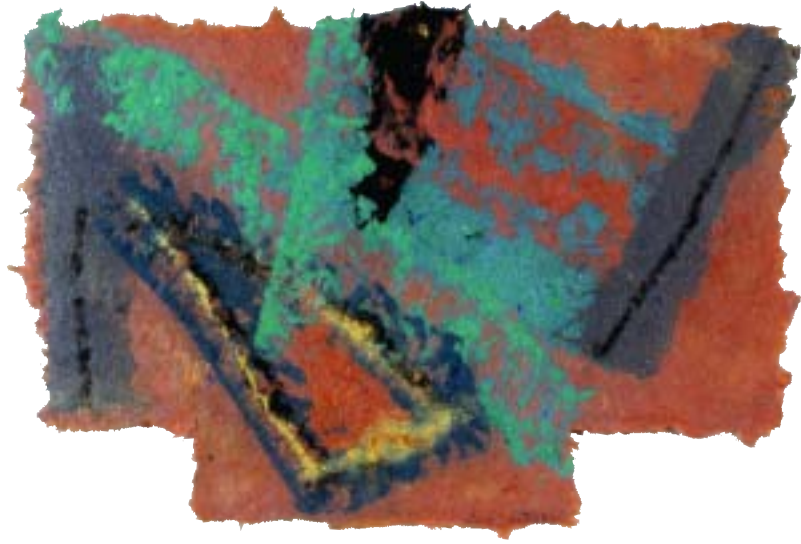
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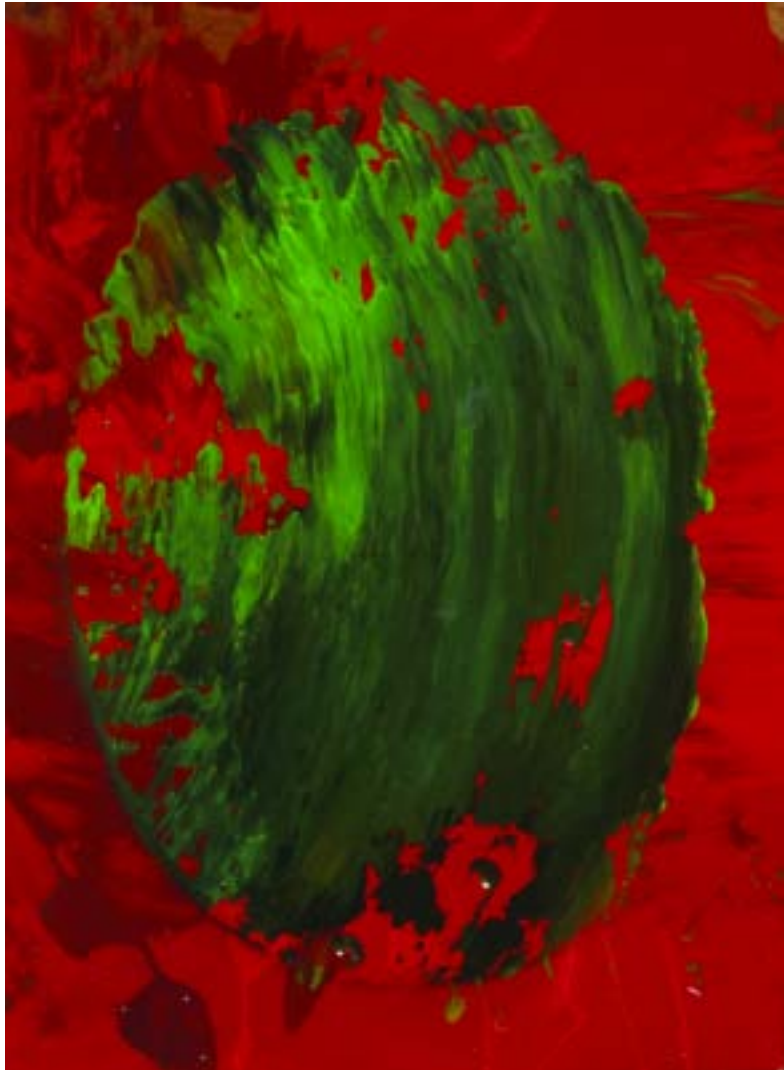
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Carla Castellani
(b. 1947)

- 1 *Untitled Peach II*, circa 1987, handmade paper, 21 x 24 in. Collection of Gerald Mead.
- 2 *Untitled #9*, from the *Man Series*, n.d., handmade paper, 29 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in. Dr. and Mrs. Armand J. Castellani Collection.

Charles Clough
(b. 1951)

- 3 *Keeve*, 1992, enamel on board, 12 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in. Collection of Gerald Mead.
- 4 *Coctible*, 1985-94, enamel on masonite, 9 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. Castellani Art Museum of Niagara University Collection. Gift of the Artist, 1996.

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3



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4



Allan D'Arcangelo
(1930-1998)

- 1 *Modern Superhighway through Countryside*, 1969, screenprint with postcard, 45/100, 21 x 25½ in. Collection of Gerald Mead.
- 2 *Composition*, 1968, serigraph, 31/1000, 29½ x 23½ in. Castellani Art Museum of Niagara University Collection. Gift of Dr. and Mrs. Armand J. Castellani, 1987.

Russell Drisch
(b. 1944)

- 3 *Corn Husks in Bowl*, 1972, hand-colored photograph, 1/10, 28 x 40 in. Collection of Gerald Mead.
- 4 *Untitled*, hand-colored photograph, 40 x 26 in. Castellani Art Museum of Niagara University. Gift of Mr. Savino Nanula, 1979.

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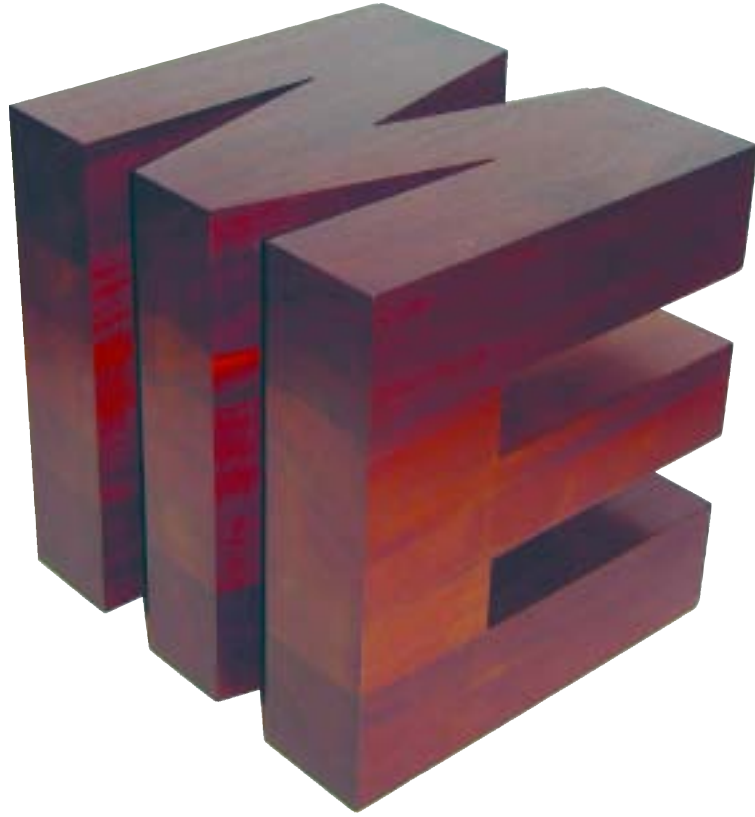
Nancy Dwyer
(b. 1954)

- 1 *The ME Block*, 1989, Honduran mahogany, 9/40, 13 x 13 x 13 in. Collection of Gerald Mead.
- 2 *No Answer*, 1984, serigraph, IV/VIII, 32 3/4 x 24 3/4 in. Dr. and Mrs. Armand J. Castellani Collection.

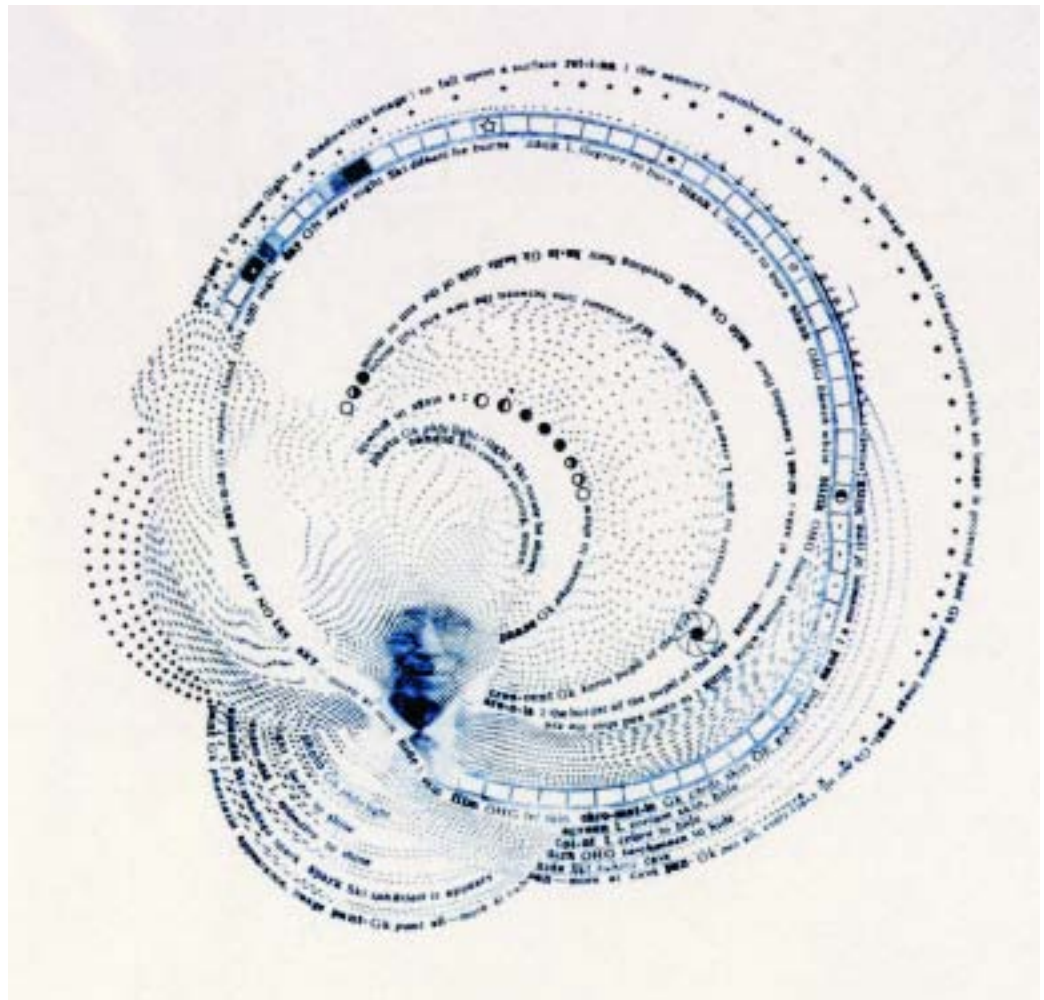
Bonnie Gordon
(b. 1941)

- 3 *Sight and Light*, 1980, cyanotype, 23/30, 14 x 11 in. Collection of Gerald Mead.
- 4 *Handman*, 1980, cyanotype, 11/30, 13 3/8 x 10 7/8 in. Castellani Art Museum of Niagara University Collection. Gift of Ms. Carla Castellani, 2008.

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Adele Henderson
(b. 1955)

- 1 *Abiogenesis #6*, 1992, lithograph, edition of 35, 14 x 11 in. Collection of Gerald Mead.
- 2 *Lazaretto No. 11*, 1995, toner drawing, 15 x 11 in. Castellani Art Museum of Niagara University Collection. Castellani Purchase Fund, 1995.

Biff Henrich
(b. 1953)

- 3 2001, chromogenic color print, 11 x 14 in. Collection of Gerald Mead.
- 4 *Untitled*, 1979, color photograph, 11 x 14 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1981.

2



4



Josh Iguchi
(b. 1964)

- 1 *Crucifixion*, 1993, C-print and mixed media, 19 3/4 x 25 in. Collection of Gerald Mead.
- 2 *The Last Supper*, 1993, photograph with artist-made frame, 23 3/4 x 55 1/4 in. Castellani Art Museum of Niagara University Collection. Gift of Wade and Lori Stevenson, 2005.

Jed Jackson
(b. 1954)

- 3 *Untitled*, 1984, acrylic and gouache on paper, 22 x 29 1/2 in. Collection of Gerald Mead.
- 4 *Courage Mon Ami le diable et mort (Courage My Friend the Devil and Death)*, 1987, oil on wood, 18 x 21 in. Castellani Art Museum of Niagara University Collection. Gift of the Artist, 2009.

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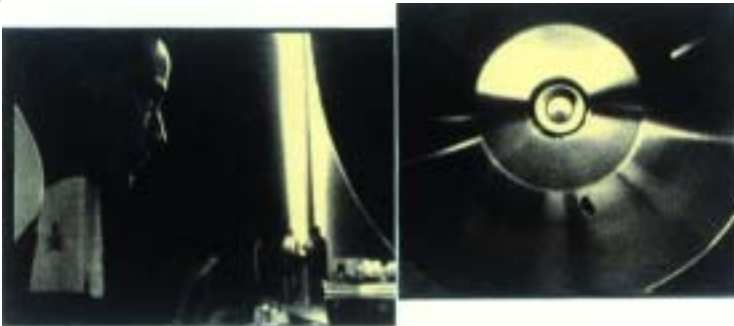
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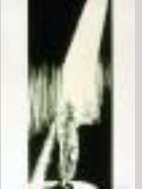
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6



Les Krims

(b. 1943)

- 1 *Large Camera Academic Art*, 1978, selenium toned gelatin silver print, 1/25, 11 x 14 in. Collection of Gerald Mead.
- 2 *A.A.*, from *The Academic Art Words* portfolio, 1977-78, selenium toned print, 11 x 14 in. Promised gift of Mr. Robert Freidus.

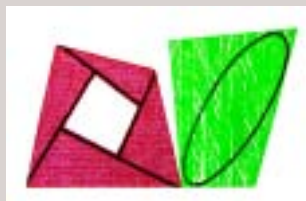
Robert Longo

(b. 1953)

(3-6) From the *Mnemonic Pictures: Robert Longo 24 Frames* portfolio:

- 3 *Untitled (D)*, 1995, photolithograph, AP 14/26, 8 x 10 in. Collection of Gerald Mead.
- 4 *Untitled (G)*, 1995, photolithograph, 4/26, 8 x 10 in. Collection of Gerald Mead.
- 5 *Title Page*, 1995, lithograph, AP 14/26, 8 x 10 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Gerald C. Mead Jr., 2003.
- 6 *Untitled (N)*, 1995, photolithograph, HC 4/25, 8 x 10 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Gerald C. Mead Jr., 2003.
- 7 *Untitled (The Entertainer)*, 1986, lithograph, 17/85, 30 x 22 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Gerald C. Mead Jr., 2004.

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Robert Mangold
(b. 1937)

- 1 *Untitled*, 1980, woodcut, 8 x 6 in. Collection of Gerald Mead.
- 2 *Untitled*, 1989, woodcut, 24/40, 14 3/4 x 26 3/4 in. Castellani Family Collection.

Arnold Mesches
(b. 1923)

- 3 *Untitled*, 1963, ink on paper, 7 1/2 x 11 in. Collection of Gerald Mead.
- 4 *Echoes #23*, 1999, acrylic on paper, 4 3/4 x 4 in. Castellani Art Museum of Niagara University Collection. Gift of Ms. Jill Ciment, 2001.

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Gary Nickard

(b. 1954)

1 *Science as Spectacle*, 1991, chromogenic color print, 8 x 9½ in. Collection of Gerald Mead.

2 *Electron Tree Produced in a Block of Plastic 15 cm sq. x 2.5 cm Resulting from the Rapid Release of an Accumulating Charge*, 1990, Fujichrome SG print, 8½ x 8 in. Castellani Art Museum of Niagara University Collection. Gift of the artist, 1998.

Kevin Noble

(b. 1952)

3 *Untitled*, 1977, gelatin silver transparency, 16 x 20 in. Collection of Gerald Mead.

4 *Untitled*, n.d., ink on acetate, 16 x 20 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1981.

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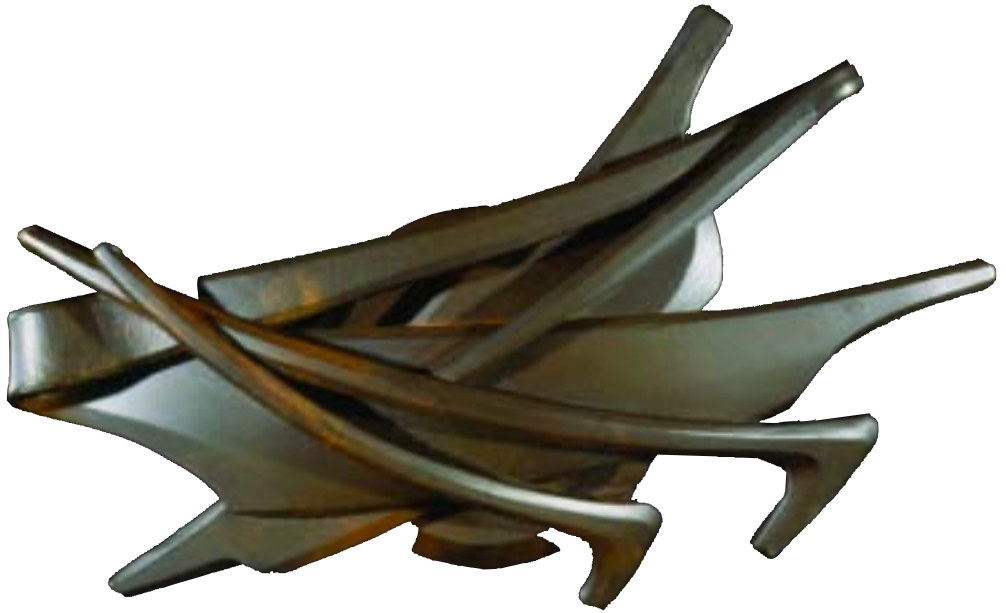
Albert Paley
(b. 1944)

- 1 *Untitled*, 1994, steel with applied patina, 9 x 5 x 1½ in. Collection of Gerald Mead.
- 2 *Untitled*, 1994, steel with applied patina, 9 x 5 x 1½ in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Gerald C. Mead Jr., 2006.

Juan Perdiguero
(b. 1963)

- 3 *Untitled*, 1998, photographs and paint on board, 14 x 11½ in. Collection of Gerald Mead.
- 4 *Untitled*, 1992, charcoal on paper, 14 x 11 in. Castellani Art Museum of Niagara University Collection. Gift of Wade and Lori Stevenson, 2005.

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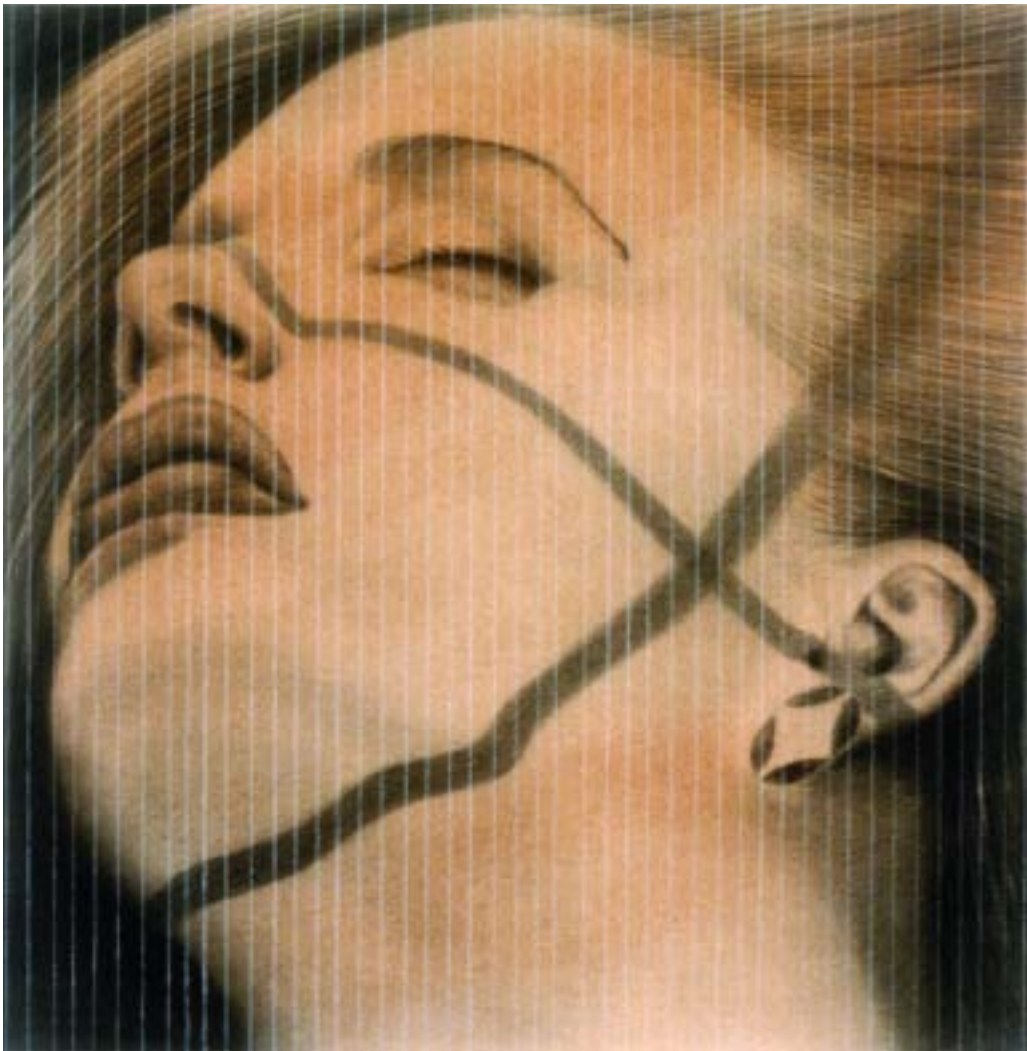
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John Pfahl

(b. 1939)

1 *Blue Right Angle*, Albright-Knox Art Gallery from the *Altered Landscape Series*, 1975, Ektacolor print, 8 x 10 in. Collection of Gerald Mead.

2 *Red Chevron; Roan Mountain, NC*, from the *Altered Landscapes*, portfolio, 1975, Type-C print, 8 x 10 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Howard Shapiro, 1997.

Joseph Piccillo

(b. 1941)

3 *Untitled*, 1990, mixed media on paper, 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. Collection of Gerald Mead.

4 *Edge Event I*, 1982, lithograph, AP 2/10, 33 $\frac{3}{4}$ x 49 $\frac{3}{4}$ in. Mark Castellani Family Collection.

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Endi Poskovic

(b. 1969)

- 1 *Alter Crux Series (Public Bath)*, 1993, oil on wood, 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. Collection of Gerald Mead.
- 2 *Mala Kula #2*, n.d., woodcut on Mulberry paper, 17/20, 25 $\frac{3}{8}$ x 17 in. Castellani Art Museum of Niagara University Collection. Gift of Ms. Elizabeth Licata, 1998.

Ad Reinhardt

(1913-1967)

- 3 *Untitled* from the portfolio *Ten Screenprints*, 1966, silkscreen print, edition of 250, 22 x 17 in. Collection of Gerald Mead.
- 4 *Untitled*, from the *Ten Works + Ten Painters* portfolio, 1964-68, silkscreen, 212/500, 24 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in. Dr. and Mrs. Armand J. Castellani Collection.

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Milton Rogovin
(1909-2011)

- 1 *Atlas Steelworker*, from the *Working People Series*, 1976, gelatin silver prints, 7¼ x 7¼ in., 6¾ x 6¾ in., 7¼ x 7¼ in. Collection of Gerald Mead.
- 2 *Three Generations*, from the *Chile Series*, 1967, black and white photograph, 16 x 14 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1979.

Susan Rothenberg
(b. 1945)

- 3 *Untitled (Conductor)*, 1985, screenprint, 53/72, 22½ x 28¾ in. Collection of Gerald Mead.
- 4 *Breathman*, 1986, intaglio, 15/37, 28½ x 28 in. Castellani Family Collection.

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4



Barbara Rowe
(b. 1952)

- 1 *Lost & Found*, 2001, inkjet print, color proof, 10 x 8 in. Collection of Gerald Mead.
- 2 *Girl who Trod on the Loaf*, 1989, etching with silkscreen, marbled papers, leather collage on frame, silkscreen on glass, AP, 25 x 19 1/4 in. Castellani Art Museum of Niagara University Collection. Castellani Purchase Fund, 1991.

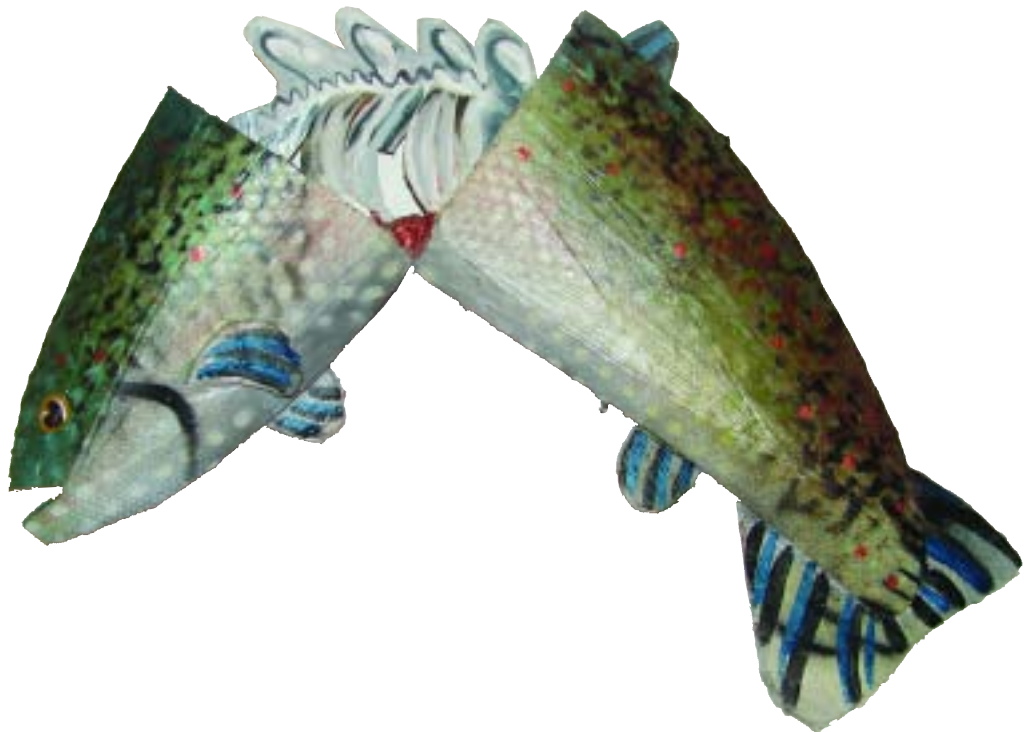
Christy Rupp
(b. 1949)

- 3 *Spinal Defect Acid Rain Brook Trout*, 1983, mixed media on cardboard and aluminum, 5 x 12 x 1 1/2 in. Collection of Gerald Mead.
- 4 *Life in a Landfill*, 1990, welded steel with newspaper, 38 x 43 x 43 in. Castellani Art Museum of Niagara University Collection. Castellani Purchase Fund, 1994.

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Amos W. Sangster
(1833-1904)

- 1 *A Glimpse of the Rapids above American Falls, 1887*, from the portfolio *Niagara River and Falls from Lake Erie to Lake Ontario*, copper etching, 9 x 14 in. Collection of Gerald Mead.

John Pfahl
(b. 1939)

- 2 *Tree Clump and Rapids from Three Sisters Island*, from the *Arcadia Revisited* portfolio, 1985, Ektacolor color-coupler print, 17 x 14 in. Castellani Art Museum of Niagara University Collection. Museum Purchase, part of the Artist's fee paid by a grant from the New York State Council on the Arts and the Institute for Museum Services, 1985.

John Clemens Schwartz
(1944-?)

- 3 *Untitled*, 1995, found objects and paint, 36 x 16 3/4 x 17 in. Collection of Gerald Mead.
- 4 *Untitled*, n.d., mixed media with found objects, 59 x 9 x 9 in. Castellani Art Museum of Niagara University Collection. Gift of the artist, 1994.

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Cindy Sherman

(b. 1954)

- 1 *Untitled (Lucille Ball)*, 1975/2001, gelatin silver print, 10 x 8 in. Collection of Gerald Mead.
- 2 *Untitled*, 1975, black and white photograph, 47/125, 17 x 14 in. Carla Castellani Family Collection.

Mike and Doug Starn

(b. 1961)

- 3 *Horses*, 1986-93, photos and cellophane tape, 7 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. Collection of Gerald Mead.
- 4 *Lisa*, 1986-87, toned silver print, 15 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. Castellani Art Museum of Niagara University Collection. Gift of the Castellani Family, 2002.

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Gerardo Tan
(b. 1960)

- 1 *Forest*, 1992, mixed media, 9½ x 7 in. Collection of Gerald Mead.
- 2 *Untitled*, 1992, mixed media collage, 8¾ x 11¼ in. Castellani Art Museum of Niagara University Collection. Gift of Wade and Lori Stevenson, 2005.

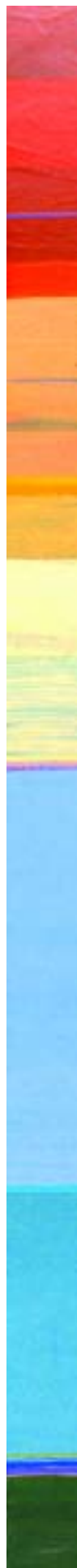
Marie Thibaudeau
(1897-1982)

- 3 *Provins*, 1928, watercolor on paper, 5 x 7¼ in. Collection of Gerald Mead.
- 4 *XVIth Century Fortified Farmhouse Caeu "La tour des gene d'Arnes,"* 1928, watercolor on paper, 11 x 13 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Gerald C. Mead Jr., 1997.

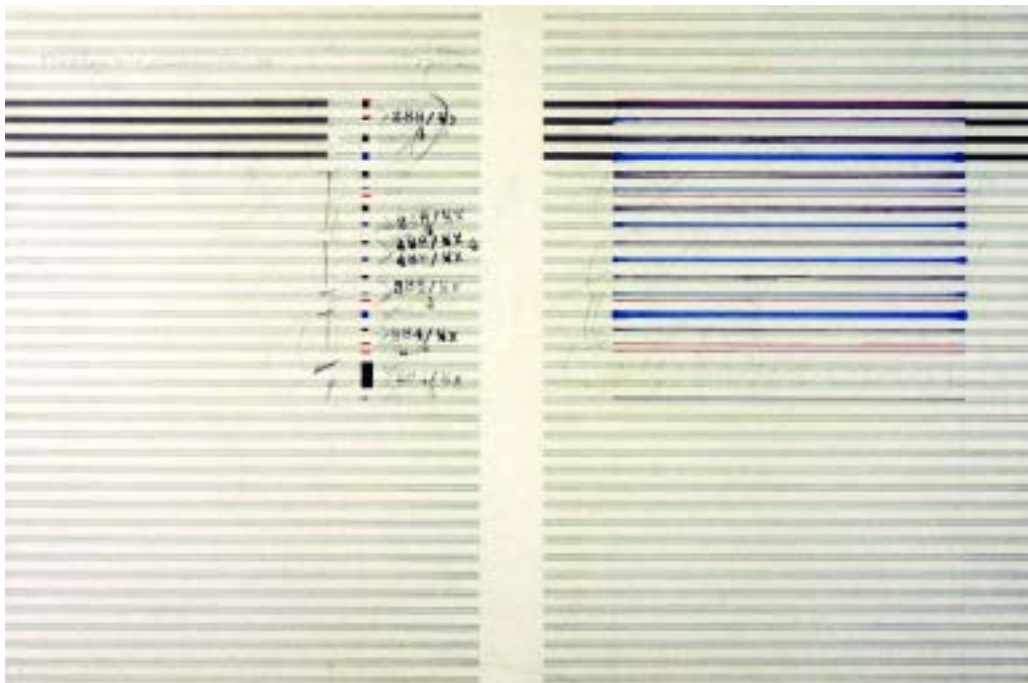


John Toth
(b. 1951)

- 1 *Core Sample #15*, 1991, oil on paper on wood, 46½ x 2½ in. Collection of Gerald Mead.
- 2 *Tabernacle Drawing No. 1*, 1983, mixed media on canvas, 26¾ x 31 in. Dr. and Mrs. Armand J. Castellani Collection.



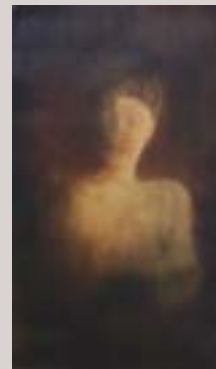
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Andrew Topolski
(1952-2008)

- 1 *Neologism/Perimeter*, 1980, mixed media on paper, 18 x 27 in. Collection of Gerald Mead.
- 2 *Smoking Bugs/Red*, 1979, drawing on paper, 20 1/2 x 28 1/2 in. Castellani Art Museum of Niagara University Collection. Gift of Mr. Savino Nanula, 1981.

Michael Zwack
(b. 1949)

- 3 *History of the World*, 1986, lithograph with hand coloring, AP #11, edition of 20, 22 x 28 in. Collection of Gerald Mead.
- 4 *Untitled*, 1982, oil and raw pigment on paper, 54 1/2 x 33 in. Castellani Art Museum of Niagara University Collection. Gift of Anne and Thomas Incorvia, 2007.



Gerald C. Mead Jr. was born in Hamburg, NY and grew up with ten siblings in Boston, NY. His father, the late Gerald Mead, was the president of D.J. Mead & Sons, a family owned paper company that was founded in Buffalo in 1899, and his mother, the late Margaret Mead, was an artist who had studied at the Art Institute of Buffalo.

Mead is a Distinguished Alumni Award recipient from Erie Community College where he received an associate degree in Liberal Arts (1983), a Young Alumnus Achievement Award recipient from Buffalo State College where he earned his Bachelor of Arts in Psychology (1985) and a Bachelor of Science in Design (1986), and a Dean's Scholar of

the University at Buffalo where he received his Master of Fine Arts in Visual Studies (2008).

During an eighteen-year tenure (1987-2005) as a curator and educator at the Burchfield Penney Art Center at Buffalo State College, Mead organized over 130 art, architecture, craft and student exhibitions for the museum, including a nationally touring Roycroft Artisans exhibition, and edited numerous exhibition catalogs. He has taught in the Design Department at Buffalo State College since 1998 and the Visual Studies Department at the University at Buffalo since 2006. The Buffalo Alliance for Education honored Gerald with a Pathfinder Award in 2005. He is currently an independent curator who has organized exhibitions for the Kenan Center (Lockport, NY), Charles E. Burchfield Nature & Art Center (West Seneca, NY), Studio Hart (Buffalo, NY) and Artspace Buffalo.

Listed in *Who's Who in America*, Mead is a surveyor for the American Association of Museums, an appointed member of the Buffalo Arts Commission and is on the boards of Big Orbit Gallery, CEPA Gallery, El Museo Gallery and Buffalo United Artists. He has served on public art committees for the City of Buffalo, Erie County Family Court Building, Center for Inquiry Transnational Headquarters, Women's & Children's Hospital and the New York State Center of Excellence in Bioinformatics & Life Sciences. Mead frequently juries local and national art exhibitions, lectures on Western New York art, and is an arts writer for *Artvoice* and *Buffalo Spree* magazine. In 2007 the National Federation for Just Communities of Western New York honored him with a Community Leader in the Arts Award.

Mead's own artwork—highly detailed, small-scale collages/assemblages—are in the collections of the Albright-Knox Art Gallery (Buffalo, NY), Burchfield Penney Art Center (Buffalo, NY), Castellani Art Museum (Lewiston, NY), George Eastman House/International Museum of Photography and Film (Rochester, NY), International Museum of Collage, Assemblage and Construction (Fort Worth, TX) and Oregon State University (Corvallis, OR) among others. His works have been exhibited throughout the United States as well as in Australia, England, Poland and Russia and have been published in five collegiate textbooks. Mead has received grants from the New York Foundation of the Arts and the New York State Council on the Arts and his major awards include First Place at the Carnegie Art Center National Exhibition, a Fine Arts Award from *Creative Quarterly: The Journal of Art & Design*, and gold, silver and bronze medals from the Buffalo Society of Artists' Annual Exhibitions.

Since I began collecting in 1987, I have assembled a collection of over 550 paintings, prints, drawings, sculptures, photographs, crafts and video by over 470 artists who—with a few exceptions—have some connection with Western New York (meaning that they were born, studied, taught or worked in this region). Historically, they range from an 1880 watercolor by George Merritt Clark, a founder of the Bohemian Sketch Club, to an ink drawing by Bufluxus artist Michael Basinski created in 2010. I acquired the work through purchases from galleries, auctions and artists and by exchanges of my own artwork with fellow artists. My intent was to build an encyclopedic collection focusing on significant artists who were affiliated with organizations such as the Buffalo Society of Artists, Patteran Society, Hallwalls Contemporary Arts Center, CEPA, Big Orbit Gallery or were educators and/or alumni of the Art Institute of Buffalo, University at Buffalo or Buffalo State College. As an artist who creates small-scale works, I was frequently drawn to smaller examples of artists' work that embody the content and concepts expressed in their larger work. This strategy also enables me to display and enjoy a greater number of these works in my home. Considering that I am an artist/educator, my selections have been motivated by both personal taste and scholarly interest.

Primarily, I acquired one work by each artist and in some cases it took years to locate the ideal work to represent that artist in my collection and also fit my other (more practical) collecting criteria. With a few artists, such as Cindy Sherman and Charles Burchfield, I acquired multiple works to represent a broader range of their *oeuvre*.

As a young collector I have been inspired by the passion and zeal of life-long collectors/philanthropists (and museum namesakes) in the region: Armand Castellani, Seymour Knox and Charles Rand Penney. Frequent visits to museums and galleries in the region strengthened my knowledge of the history of Western New York art and familiarity with the artists whose work is integral to that history. Survey exhibitions organized by theme or media were particularly instructive and catalogs such as the Albright Knox's *The Wayward Muse: An Historical Survey of Painting in Buffalo*, *The Charles Rand Penney Collection of Western New York Art at the Burchfield Art Center* and published histories of the Buffalo Society of Artists, Buffalo Print Club, Hallwalls, CEPA, and Big Orbit Gallery have been valuable resources to me as a regional collector.



Readymade Workshop Portrait of Gerald Mead by Kurt Von Voetsch.

EXHIBITIONS OF THE GERALD MEAD COLLECTION

Invisible Archives Volume 2: Selections from the Collection of Gerald Mead, Part 1, Hallwalls, Contemporary Arts Center, Buffalo, NY (November 16 - December 21, 2002)

A Big Orbit Survey: Selections from the Gerald Mead Collection, Big Orbit Gallery, Buffalo, NY (August 9 - September 6, 2003)

Invisible Archives Volume 4: 100 Years of Landscapes, Selections from the Collection of Gerald Mead, Part 2, Hallwalls Contemporary Arts Center, Buffalo, NY (September 13 - October 31, 2003)

Small Works by WNY Artists: Selections from the Collection of Gerald Mead, Peter & Mary Lou Vogt Gallery, Bouwhuis Library, Canisius College, Buffalo, NY (November 7 - December 10, 2004)

Western New York Artists from the Gerald Mead Collection, Horizons Gallery, WNED Studios, Buffalo, NY (September 30 - November 11, 2005)

Buffalo Society of Artists: A Historical Tribute, Arts Council of Buffalo & Erie County, Buffalo, NY (September 29 - October 27, 2006)

Buffalo Society of Artists: A Historical Tribute, Regional Showcase Gallery, Buffalo Niagara International Airport, Cheektowaga, NY (March 4 - April 1, 2007)

Porterfield and Beyond: Photographs by Wilbur H. Porterfield and Selected Works from the Gerald Mead Collection, Buffalo Museum of Science, Buffalo, NY (March 17 - June 22, 2007)

About Face: Portraits from the Gerald Mead Collection, Fanette Goldman/Carolyn Greenfield Gallery, Daemen College, Amherst, NY (September 7 - 28, 2007)

Women Artists of Western New York: Selections from the Gerald Mead Collection, Garret Club, Buffalo, NY (October 24 - November 28, 2007)

Full Spectrum: WNY Artworks from the Gerald Mead Collection, Buffalo Museum of Science, Buffalo, NY (March 12 - June 21, 2008)

In Plain Site: Landscapes from the Gerald Mead Collection, Charles E. Burchfield Nature & Art Center, West Seneca, NY (July 5 - September 6, 2008)

Western New York Impressions: Selected Prints from the Gerald Mead Collection, Niagara County Community College Gallery, Sanborn, NY (January 29 - February 27, 2009)

In Plain Site: Landscapes from the Gerald Mead Collection, Park Country Club, Williamsville, NY (February 26 - May 19, 2009)

UB Art Alumni and Faculty: Selected Works from the Gerald Mead Collection, Department of Visual Studies Gallery, University at Buffalo Center for the Arts, Amherst, NY (March 19 - April 17, 2009)

Writing Pictures: Art/Text Works from the Gerald Mead Collection, Western New York Book Arts Center, Buffalo, NY (September 11 - October 5, 2009)

Colorless: Black & White Works from the Gerald Mead Collection, Paul William Beltz Family Art Gallery, Villa Maria College, Buffalo, NY (September 17 - October 29, 2010)

EXHIBITIONS INCLUDING WORKS LOANED FROM THE GERALD MEAD COLLECTION

Small Wonders, Anderson Gallery, Buffalo, NY (April 19 - June 29, 1997)

Charles E. Burchfield: Fireflies and Lightning, Burchfield Penney Art Center, Buffalo, NY (July 21 - October 11, 1998)

Robert Blair and the Watercolor Tradition in Western New York, Burchfield Penney Art Center, Buffalo, NY (December 9, 2000 - February 3, 2001)

Neil Tetkowsky and the Common Ground World Project, Burchfield Penney Art Center, Buffalo, NY (October 27, 2001 - January 20, 2002)

Nancy Belfer: Textile Art, Burchfield Penney Art Center, Buffalo, NY (December 1, 2001 - February 24, 2002)

REFINED III: Small Forms in Precious Metals, Stephen F. Austin State University Griffith Gallery, Nacogdoches, TX (January 26 - March 27, 2003)

Walter Prochownik: In Retrospect, 1965-1995, University at Buffalo Anderson Gallery, Buffalo, NY (July 23 - September 5, 2004)

Harvey Breverman: Humanist Impulses, Selected Paintings, Drawings and Prints, University at Buffalo Art Galleries, Buffalo, NY (October 1 - December 31, 2004)

Cindy Sherman: Western New York Collections, Burchfield Penney Art Center, Buffalo, NY (October 23, 2004 - January 9, 2005)

24/12: Patricia Carter and Kelly Spivey, Burchfield Penney Art Center, Buffalo, NY (February 11 - March 5, 2006)

Bruce Adams, Half Life, 1980-2006, University at Buffalo Anderson Gallery, Buffalo, NY (February 9 - March 25, 2007)

The Art of Zoar Valley, Springville Center for the Arts, Springville, NY (July 5 - August 4, 2007)

Women's History Month Exhibit, E. H. Butler Library, Buffalo State College, Buffalo, NY (March 1 - 31, 2008)

A Collage Survey: Collected Works, University at Buffalo Anderson Gallery, Buffalo, NY (April 25 - June 1, 2008)

Feasting Eyes: Artists Take on Food, Kenan Center, Lockport, NY (August 29 - October 5, 2008)

Kevin Charles Kline - DIG: excavations of information visualized, Buffalo Arts Studio, Buffalo, NY (January 17 - March 7, 2009)

Grand Consumption: Paintings by James Paulsen, Charles E. Burchfield Nature & Art Center, West Seneca, NY (February 8 - April 11, 2009)

Women's History Month Exhibit, E. H. Butler Library, Buffalo State College, Buffalo, NY (March 1 - 31, 2009)

JED': 30 Years of Paintings by Jed Jackson, Castellani Art Museum of Niagara University, Lewiston, NY (March 15 - September 20, 2009)

Western New York Book Arts Collaborative Members Exhibition, Buffalo Arts Studio, Buffalo, NY (September 12 - October 31, 2009)

Treescape: Works by Mark Lavatelli & Robert Schultz, Charles E. Burchfield Nature & Art Center, West Seneca, NY (September 20 - November 14, 2009)

Women's History Month Exhibit, E. H. Butler Library, Buffalo State College, Buffalo, NY (March 1 - 31, 2010)

EXHIBITION CHECKLIST Works from the Gerald Mead Collection, Buffalo, NY

Rita Argen Auerbach (b. 1933), *Buffalo City Hall*, 1993, watercolor on paper, 20¾ x 13½ in.

John Baldessari (b. 1931), *The Hitchhiker*, 1995, dye sublimation print, 12/100, 4 x 5 in.

Patricia Layman Bazelon (1933-1995), *Coke Ovens with Steam Lines and Expansion Loop*, 1987-1994, Chromogenic color print, 8 x 10 in.

Robert Blair (1912-2003), *Untitled (landscape with lightning)*, undated, watercolor on paper, 19 x 24 in.

Charles E. Burchfield (1893-1967), *Maple Catching Glow of Lightning*, 1916, watercolor and graphite on paper, 8¾ x 5½ in.

Ellen Carey (b. 1952), *Self Portrait*, 1987, photolithograph, AP 1/5, 23¾ x 19½ in.

Carla Castellani (b. 1947), *Untitled Peach II*, circa 1987, handmade paper, 21 x 24 in.

Charles Clough (b. 1951), *Keeve*, 1992, enamel on board, 12¾ x 9¼ in.

Allan D'Arcangelo (1930-1998), *Modern Superhighway through Countryside*, 1969, screenprint with postcard, 45/100, 21 x 25½ in.

Russell Drisch (b. 1944), *Corn Husks in Bowl*, 1972, hand-colored photograph, 1/10, 28 x 40 in.

Nancy Dwyer (b. 1954), *The ME Block*, 1989, Honduran mahogany, 9/40, 13 x 13 x 13 in.

Bonnie Gordon (b. 1941), *Sight and Light*, 1980, cyanotype, 23/30, 14 x 11 in.

Adele Henderson (b. 1955), *Abiogenesis #6*, 1992, lithograph, edition of 35, 14 x 11 in.

Biff Henrich (b. 1953), 2001, chromogenic color print, 11 x 14 in.

Josh Iguchi (b. 1964), *Crucifixion*, 1993, C-print and mixed media, 19¾ x 25 in.

Jed Jackson (b. 1954), *Untitled*, 1984, acrylic and gouache on paper, 22x29½ in.

Les Krims (b. 1943), *Large Camera Academic Art*, 1978, selenium toned gelatin silver print, 1/25, 11 x 14 in.

Robert Longo (b. 1953), *Untitled (D)* from the *Mnemonic Pictures: Robert Longo 24 Frames* portfolio, 1995, photolithograph, AP 14/26, 8 x 10 in.

Robert Longo (b. 1953), *Untitled (G)* from the *Mnemonic Pictures: Robert Longo 24 Frames* portfolio, 1995, photolithograph, 4/26, 8x10 in.

Robert Mangold (b. 1937), *Untitled*, 1980, woodcut, 8 x 6 in.

Arnold Mesches (b. 1923), *Untitled*, 1963, ink on paper, 7½ x 11 in.

Gary Nickard (b. 1954), *Science as Spectacle*, 1991, chromogenic color print, 8 x 9½ in.

Kevin Noble (b. 1952), *Untitled*, 1977, gelatin silver transparency, 16 x 20 in.

Albert Paley (b. 1944), *Untitled*, 1994, steel, 9x5 x 1½ in.

Juan Perdiguer (b. 1963), *Untitled*, 1998, photographs and paint on board, 14 x 11½ in.

John Pfahl (b. 1939), *Blue Right Angle*, *Albright-Knox Art Gallery* from the *Altered Landscapes Series*, 1975, Ektacolor print, 8 x 10 in.

Joseph Piccillo (b. 1941), *Untitled*, 1990, mixed media on paper, 11¾ x 11¾ in.

Endi Poskovic (b. 1969), *Alter Crux Series (Public Bath)*, 1993, oil on wood, 11¾ x 11¾ in.

Ad Reinhardt (1913-1967), *Untitled* from the portfolio *Ten Screenprints*, 1966, silkscreen print, edition of 250, 22 x 17 in.

Milton Rogovin (1909-2011), *Atlas Steelworker* from the *Working People Series*, 1976, gelatin silver prints, 7¼ x 7¼ in., 6¾ x 6½ in., 7¼ x 7¼ in.

Susan Rothenberg (b. 1945), *Untitled (Conductor)*, 1985, screenprint, 53/72, 22½ x 28¾ in.

Barbara Rowe (b. 1952), *Lost & Found*, 2001, inkjet print, color proof, 10 x 8 in.

Christy Rupp (b. 1949), *Spinal Defect Acid Rain Brook Trout*, 1983, mixed media on cardboard and aluminum, 5 x 12 x 1½ in.

Amos W. Sangster (1833-1904), *A Glimpse of the Rapids above American Falls, 1887*, from the portfolio *Niagara River and Falls from Lake Erie to Lake Ontario*, copper etching, 9 x 14 in.

John Clemens Schwartz (1944-?), *Untitled*, 1995, found objects and paint, 36 x 16¾ x 17 in.

Cindy Sherman (b. 1954), *Untitled (Lucille Ball)*, 1975/ 2001, gelatin silver print, 10 x 8 in.

Mike and Doug Starn (b. 1961), *Horses*, 1986-93, photos and cellophane tape, 7⅞ x 6⅞ in.

Gerardo Tan (b. 1960), *Forest*, 1992, mixed media, 9½ x 7 in.

Marie Thibaudeau (1897-1982), *Provins*, 1928, watercolor on paper, 5 x 7¼ in.

Andrew Topolski (1952-2008), *Neologism/ Perimeter*, 1980, mixed media on paper, 18 x 27 in.

John Toth (b. 1951), *Core Sample #15*, 1991, oil on paper on wood, 46½ x 2½ in.

Michael Zwack (b. 1949), *History of the World*, 1986, lithograph with hand coloring, AP #11, edition of 20, 22 x 28 in.

EXHIBITION CHECKLIST Works from the Castellani Art Museum of Niagara University Collection, Niagara University, NY

Rita Argen Auerbach (b. 1933), *Niagara Falls from Goat Island*, 1985, watercolor on paper, 14 x 21 in. Gift of a friend of the artist in honor of Mr. Charles Rand Penney, 1999.

John Baldessari (b. 1931), *Man with Snake*, 1990, lithograph, AP 9/22, 17¾ x 13¾ in. Gift of Mrs. Eleanor Castellani, 2005.

Patricia Layman Bazelon (1933-1995), *Tonawanda Elevator*, from the *Another View* portfolio, 1987, color photograph, 1/6, 16 x 20 in. Castellani Purchase Fund, 1987.

Robert Blair (1912-2003), *Canyon*, 1975, watercolor and gouache, 35 x 48 in. Gift of Dr. and Mrs. Armand J. Castellani, 1987.

Charles E. Burchfield (1893-1967), *Reveille-First Call (Camp Jackson, SC)*, 1918, pencil on paper, 8¾ x 5¼ in. Gift of Mr. Savino Nanula, 1985.

Ellen Carey (b. 1952), *Leaning into the White*, 1980, gelatin silver print with acrylic paint, 28¾ x 23¾ in. Collection of Anne and Thomas Incorvia.

Carla Castellani (b. 1947), *Untitled #9*, from the *Man Series*, n.d., handmade paper, 29¾ x 35¼ in. Dr. and Mrs. Armand J. Castellani Collection.

Charles Clough (b. 1951), *Coctible*, 1985-94, enamel on masonite, 9¾ x 8½ in. Gift of the Artist, 1996.

Allan D'Arcangelo (1930-1998), *Composition*, 1968, serigraph, 31/1000, 29¾ x 23¾ in. Gift of Dr. and Mrs. Armand J. Castellani, 1987.

Russell Drisch (b. 1944), *Untitled*, 1972, hand-colored photograph, 40 x 26 in. Gift of Mr. Savino Nanula, 1979.

Nancy Dwyer (b. 1954), *No Answer*, 1984, serigraph, IV/VIII, 32¾ x 24¾ in. Dr. and Mrs. Armand J. Castellani Collection.

Bonnie Gordon (b. 1941), *Handman*, 1980, cyanotype, 11/30, 13¾ x 10¼ in. Gift of Ms. Carla Castellani, 2008.

Adele Henderson (b. 1955), *Lazaretto No. 11*, 1995, toner drawing, 15 x 11 in. Castellani Purchase Fund, 1995.

Biff Henrich (b. 1953), *Untitled*, 1979, color photograph, 11 x 14 in. Gift of Mr. Savino Nanula, 1981.

Josh Iguchi (b. 1964), *The Last Supper*, 1993, photograph with artist-made frame, 23¾ x 55¾ in. Gift of Wade and Lori Stevenson, 2005.

Jed Jackson (b. 1954), *Courage Mon Ami le diable et mort (Courage My Friend the Devil and Death)*, 1987, oil on wood, 18 x 21 in. Gift of the Artist, 2009.

Les Krims (b. 1943), A.A. from *The Academic Art Words* portfolio, 1977-78, selenium toned print, 11 x 14 in. Promised gift of Mr. Robert Freidus.

Robert Longo (b. 1953), *Title Page* from the *Mnemonic Pictures: Robert Longo 24 Frames* portfolio, 1995, lithograph, AP 14/26, 8 x 10 in. Gift of Mr. Gerald C. Mead Jr., 2003.

Robert Longo (b. 1953), *Untitled (N)* from the *Mnemonic Pictures: Robert Longo 24 Frames* portfolio, 1995, photo-lithograph, HC 4/25, 8 x 10 in. Gift of Mr. Gerald C. Mead Jr., 2003.

Robert Longo (b. 1953), *Untitled (The Entertainer)*, 1986, lithograph, 17/85, 30 x 22 in. Gift of Mr. Gerald C. Mead Jr., 2004.

Robert Mangold (b. 1937), *Untitled*, 1989, woodcut, 24/40, 14¾ x 26¾ in. Castellani Family Collection.

Arnold Mesches (b. 1923), *Echoes #23*, 1999, acrylic on paper, 4¾ x 4 in. Gift of Ms. Jill Ciment, 2001.

Gary Nickard (b. 1954), *Electron Tree Produced in a Block of Plastic 15 cm sq. x 2.5 cm Resulting from the Rapid Release of an Accumulating Charge*, 1990, Fujichrome SG print, 8¾ x 8 in. Gift of the artist, 1998.

Kevin Noble (b. 1952), *Untitled*, n.d., gelatin silver transparency, 16 x 20 in. Gift of Mr. Savino Nanula, 1981.

Albert Paley (b. 1944), *Untitled*, 1994, steel with applied patina, 9 x 5 x 1½ in. Gift of Mr. Gerald C. Mead Jr., 2006.

Juan Perdiguer (b. 1963), *Untitled*, 1992, charcoal on paper, 14 x 11 in. Gift of Wade and Lori Stevenson, 2005.

John Pfahl (b. 1939), *Tree Clump and Rapids from Three Sisters Island*, from the *Arcadia Revisited* portfolio, 1985, Ektacolor color-coupler print, 17 x 14 in. Museum Purchase, part of the Artist's fee paid by a grant from the New York State Council on the Arts and the Institute for Museum Services, 1985.

John Pfahl (b. 1939), *Red Chevron; Roan Mountain, NC*, from the *Altered Landscapes* portfolio, 1975, Type-C print, 8 x 10 in. Gift of Mr. Howard Shapiro, 1997.

Joseph Piccillo (b. 1941), *Edge Event I*, 1982, lithograph, AP 2/10, 33¾ x 49¾ in. Mark Castellani Family Collection.

Endi Poskovic (b. 1969), *Mala Kula #2*, n.d., woodcut on Mulberry paper, 17/20, 25¾ x 17 in. Gift of Ms. Elizabeth Licata, 1998.

Ad Reinhardt (1913-1967), *Untitled*, from the *Ten Works + Ten Painters* portfolio, 1964-68, silkscreen, 212/500, 24¾ x 24¾ in. Dr. and Mrs. Armand J. Castellani Collection.

Milton Rogovin (1909-2011), *Three Generations*, from the *Chile Series*, 1967, black and white photograph, 16 x 14 in. Gift of Mr. Savino Nanula, 1979.

Susan Rothenberg (b. 1945), *Breathman*, 1986, intaglio, 15/37, 28¾ x 28 in. Castellani Family Collection.

Barbara Rowe (b. 1952), *Girl who trod on the loaf*, 1989, etching with silkscreen, marbled papers, leather collage on frame, silkscreen on glass, AP, 25 x 19½ in. Castellani Purchase Fund, 1991.

Christy Rupp (b. 1949), *Life in a Landfill*, 1990, welded steel with newspapers, 38 x 43 x 43 in. Castellani Purchase Fund, 1994.

John Clemens Schwartz (1944-?), *Untitled*, n.d., mixed media with found objects, 59 x 9 x 9 in. Gift of the artist, 1994.

Cindy Sherman (b. 1954), *Untitled*, 1975, black and white photograph, 47/125, 17 x 14 in. Carla Castellani Family Collection.

Mike and Doug Starn (b. 1961), *Lisa*, 1986-87, toned silver print, 15¾ x 15¾ in. Gift of the Castellani Family, 2002.

Gerardo Tan (b. 1960), *Untitled*, 1992, mixed media collage, 8¾ x 11¼ in. Gift of Wade and Lori Stevenson, 2005.

Marie Thibaudeau (1897-1982), *XVth Century Fortified Farmhouse Caeu. "La tour des gene d'Arnes"*, 1928, watercolor on paper, 11 x 13 in. Gift of Mr. Gerald C. Mead Jr., 1997.

Andrew Topolski (1952-2008), *Smoking Bugs/Red*, 1979, drawing on paper, 20¾ x 28¾ in. Gift of Mr. Savino Nanula, 1981.

John Toth (b. 1951), *Tabernacle Drawing No. 1*, 1983, mixed media on canvas, 26¾ x 31 in. Dr. and Mrs. Armand J. Castellani Collection.

Michael Zwack (b. 1949), *Untitled*, 1982, oil and raw pigment on paper, 54¾ x 33 in. Gift of Anne and Thomas Incorvia, 2007.

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