ROBERT LOSTUTTER
The Watercolors

The Renaissance Society at The University of Chicago
Acknowledgments

ROBERT LOSTUTTER: The Watercolors is an important exhibition in The Renaissance Society's continuing series of retrospectives to honor the work of outstanding Chicago artists. Robert Lostutter enjoys a unique and independent position in the Chicago art community in which his accomplishment and his vision are highly valued. This exhibition of over two hundred watercolors from 1968 through 1983 is presented to acknowledge and celebrate this extraordinary artist.

We are especially grateful to Robert Lostutter for his cooperation and assistance with all aspects of this exhibition; to Dennis Adrian, Chicago critic and art historian for providing a critical essay; to John Vinci, architect and friend, for his assistance with the installation design; to Buzz Spector, artist and former Board member, for his counsel with the design and production of the catalogue; to Norman Madden of Rider Dickerson, Inc., for his production expertise; to Word City, typesetters and designers par excellence, for their work with the invitation and catalogue; to Tom van Eynde for his excellent photography; to David Stoy of Chromalith for his fine color separations; to Mel Theobald of Theobald & Theobald inc for his meticulous matting services; to The David and Alfred Smart Gallery, The University of Chicago, for their technical assistance; to Richard Born, colleague at the Society for many years, presently Curator, The David and Alfred Smart Gallery, for his support; to Len Kekker, Assistant Director of the Society, and Wendell Ishii, Administrative Assistant, for their untiring work with many phases of the planning, installation and catalogue production; to Sian Gibby and Mary Jane Gibril, gallery assistants, for their help with many important tasks, and to Michael Mercil of our staff who devoted many hours and much enthusiasm to assist us with the catalogue production and installation.

We would like to thank Rebecca Donelson and André Stone of Dart Gallery, Chicago; Marianne Deson of Marianne Deson Gallery, Chicago; Monique Knowlton and Linda Marchisotto of Monique Knowlton Gallery, New York; and Sonia Zaks of Zaks Gallery, Chicago, for their generous and highly professional co-operation.

We are especially grateful for the financial support received for the publication of this catalogue in color from Mark and Judy Bednar, Phyllis Bramson, Rebecca Donelson, Mr. and Mrs. Jonas Dovydenas, Mr. and Mrs. William McClain, Dr. John W. Moohr, Arthur Paul, Norman L. Sandfield, André Stone, Harold and Judy Ticktin, Anne and Warren Weisberg, and Claire Zeisler.

Above all we are appreciative of the generosity and cooperation received from the many lenders to this exhibition, and to our Board of Directors, Advisory Board, members and friends for their continued encouragement and support.

This exhibition is supported in part by a grant from the Illinois Arts Council, an agency of the state, and in part by the CityArts II Challenge Grant Program that is supported by The Chicago Council on Fine Arts, The National Endowment for the Arts, and The Chicago Community Trust.

Susanne Ghez,
Director, The Renaissance Society
at The University of Chicago

February 12–March 25, 1984

ISBN 0-941548-06-6

© 1984 by The Renaissance Society
at The University of Chicago

Cover: Puerto Rican Tody, 1977, 21½ x 18¼ inches
Photo credit: William H. Bengston
Other photos: Robin Carnes
Jonas Dovydenas
Michael Tropea
Tom van Eynde
<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>FAR AWAY</em>, Robert Lostutter</td>
<td>2</td>
</tr>
<tr>
<td>Essay by Dennis Adrian</td>
<td>5</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>17</td>
</tr>
<tr>
<td>Selected Bibliography</td>
<td>19</td>
</tr>
<tr>
<td>Catalogue</td>
<td>21</td>
</tr>
</tbody>
</table>
WHEN DARK EYES TALK TO HIM · HE LISTENS
CLOSELY TO WHAT THEY SAY · AS HE SLIPS
AWAY · HE LOOKS TO THE EAST AN AUTUMN
SKY AT THE END OF DAY · FALLING INTO DARK
EYES · FADING WITH THE AMBER LIGHT · GREEN
AND BLACK TOUCANS FLASHING IN JUNGLE
FLIGHT · AS HE SLIPS AWAY · DAY BY DAY · IN
THIS WORLD GONE MAD · IN HIS SEASON OF THE
MIDDLE LINE · TIME AFTER TIME · AS NIGHT
BEGINS TO CLIMB THE SKY · AS DARK EYES
REFLECT PURE ULTRA MARINE · THE SUN IS
GOING · HIS HANDS WITH COLORED FINGERS
FLOWING · FAR AWAY HIS SHADOW
GROWING · SLOW MOTION DREAM WITH A RUBY
GLOW · THE SUN IS GOING · HE WALKS THE SAND
EDGE OF THE SEA · THE SUN IS GONE · THE SUN
IS GONE · HE IS FAR AWAY IN A SACRED
PLACE · FILLING IN WHITE · NIGHT AFTER
NIGHT · HE SINGS LIKE ORCHIDS ALL
ALONE · PURPLE PALM TREES SLASHING THE
MOON · FAR AWAY ROOMS · LIKE
WOUNDS · WITH MOVING MORNING LIGHT · DAY
AFTER DAY PULLING AT HIS HEART · NIGHT
AFTER NIGHT WITH WINGS ON FIRE · HE KNOWS
THAT DARK EYES SEE FOREVER · HE DARES TO
TOUCH THE FLAME OF LIFE · PART IS
EARTH · PART IS SKY · HE REACHES TO SEE THE
BEAUTY IN DARK EYES FAR AWAY · DAY AFTER
DAY · CLOSING DOORS AND WALKING TOWARD
THE BRIGHT · PIECES OF DREAMS DRIPPING
FROM HIS HANDS · A MILLION SHADES OF NIGHT
ARE FALLING · HE IS DANCING · NIGHT AFTER
NIGHT · DAY BY DAY · AS HE SLIPS FURTHER
AND FURTHER AWAY

LOSTUTTER, OCTOBER 1983
Red-Throated Bee-Eater. 1978. 12 1/2 x 13 3/4 inches
A Puesta del Sol, April 1976, 8 x 8 inches
Robert Lostutter

In the fifteen years since Robert Lostutter’s work was first presented to Chicago viewers, the artist has established for himself a secure place as one of the most individual and idiosyncratic of the important Chicago artists to have emerged here in this period. Considering the distinct uniqueness and highly personal quality of so many other artists of his generation, Lostutter’s position as such a memorable stylist among such variety is the more notable. What are the special qualities of his work that set it apart from that of most of the Imagist artists, for example? Perhaps the single feature of Lostutter’s art which boldly stands out against that context is his continuing involvement with compositions centered on the concerns of monumental figurative images. In this interest, he is joined by other artists of his age in Chicago only by Ed Paschke and, in a quite different fashion, by Christina Ramberg in the large scale “torso” paintings she has intermittently produced since the mid 1970’s. It is true that both Jim Nutt and Karl Wirsum (to a greater degree than Nutt) have dealt with monumental figure ideas, but Wirsum’s formal interests are concentrated upon flat area-like shapes and emblematic images rather than employing the effects of volumetric modelling and chiaroscuro used by Lostutter, Paschke and Ramberg. Nutt, who has used these effects of volume and shading in a few important large paintings, has not explored them for very long periods. As a result, neither he nor Wirsum seems to be engaged in the same sort of concern with the large-scale figure images of strongly plastic effect as the other artists mentioned. Furthermore, Lostutter’s figures are deployed situationally and in conditions which the artist uses to make consistent and related statements about aspects of the human condition and artistic awareness in particular.

Lostutter’s figures, alone or in pairs, appear to exist in a limitless atmospheric cosmos of tinted space. These deep but featureless atmospheric backgrounds, rich or somber, establish a mood of nostalgic melancholy and solitary reflection deriving, perhaps, from similar effects in the skies of Rene Magritte and Paul Delvaux. In these emotionally charged fields, Lostutter’s often alarming figures materialize as swollen adolescent nymphets in pleated skirt sailor suits or as blown up nudes sporting sinister fleshy blossoms, as sinister guardian warriors imprisoned in their carapaces of jagged brightly colored armor, as captives constricted in very tight leather suiting (or is it their very flesh which has been cruelly seamed and welted as if it were so much upholstery hide?), as funambulists and acrobats frozen and entrapped by their strange apparatuses or as struggling or embracing figures,
shrouded and tied, who can neither escape from, nor even know much about, their predicament of helplessness.

In his imposing large paintings Lostutter presents these and other images with a disquieting mixture of majesty and frightening clarity, all enriched with a singing and reverberating color which glows and coruscates. These paintings are further distinguished by an obsessively painstaking technique, remorseless in its meticulousness, like that of 15th- and 16th-century Flemish realism, and later Neoclassic French painting such as that of David and Ingres.

These extraordinary images of isolation, bondage and helpless restriction, all strongly emphasizing the forcible restraint of bulging taut flesh, are pervaded with a mysterious and unsettling eroticism which is at once fascinating and intimidating.

To develop this special imagery, Lostutter has always relied on careful preparation in finely worked small drawings and watercolors, beautiful in themselves, but not always intended as fully independent works of art. It is in these smaller scale works on paper that Lostutter’s inventions emerge and are developed and refined. The present exhibition contains a varied selection of such watercolors, some of which have been matted in such a way as to show the artist’s careful notes to himself, notes which comment on the imagery, record changes to be made, refer to purely technical aspects of execution and which have frequent reference to questions of color. Such notes are often accompanied by trial patches of color or successive touches of the brush in search of just the right saturation of hue or degree of transparency.

Along with the paintings for which Lostutter first received attention at the end of the 60’s were watercolors, some relatively good size, which, while related in imagery to contemporaneous paintings, were conceived and executed as independent works of art, meant to be seen fully on their own as complete artistic statements. In the past eight years or so, these watercolors have gained a larger and larger share of the artist’s attention: today, it has been a number of years since the artist has produced canvases, and the few relatively recent ones have been in rather small formats compared to the larger earlier paintings. It is not completely clear why Lostutter has of late become almost exclusively a watercolorist. He has in conversations frequently expressed impatience with the increasing demands of time and application his paintings required as their technique (and imagery) developed an ever-increasing complexity and elaboration. Watercolor offered scope for this greater complication without the drawbacks of interruptions necessitated by the drying time of painted passages in the different steps of finishing canvases. Then too, the inevitable adjustments which are required in transposing a small study, however carefully worked out, into a larger work in a different medium are done away with by working only in watercolor. In addition, Lostutter has said that he has become increasingly interested in requiring an intimate and prolonged contemplation of his subjects, and the magical completeness that is a feature of his watercolors does present a special experience to the viewer which makes different demands and offers different rewards than large-scale painting.

While the artist has also said that he hoped that working in watercolor only would allow him to produce more works than had become possible with his fantastically demanding painting technique, this ambition has proved to be vain. Though it has been possible for Lostutter both to begin and also to continue working on a larger number of pictures together than was possible on canvas, just as had happened before with the paintings, the watercolors began to develop and evolve refinements and complexities of their own which have resulted in many weeks or even months being required to complete each one, even the tiniest. This dilemma, somewhat reminiscent of that of the painter in Balzac’s Le Chef-d’oeuvre Inconnu, is one of the themes of Lostutter’s art.

Before considering the meanings of Lostutter’s images, however, some general observations about the artist’s watercolors should be made. In their elevation to the central focus of Lostutter’s artistic activities they are perhaps to be compared to the similar situation in the work of another major Chicago artist, Gladys Nilsson. She too has almost, but not entirely, set aside painting on canvas in favor of a primary concentration on watercolor. The fluidity and intricacy of her style is one of the high water marks of
achievement in this medium in contemporary art. Like Lostutter’s, her works have involved the figure, but always in the context of an extremely complicated grouping of numerous figurative elements or involved organic forms related to vegetation. Nilsson’s watercolors explore countless facets of both her sensibility and identity as an artist but, in distinction to Lostutter’s, often make clear references to social situations, the foibles of human character and personality and frequently have a sharp satiric edge which is, nonetheless, kept deliberately distinct from caricature. Nilsson’s watercolors are often infused with an antic humor and agitated witness involving send-ups of art as well as human frailty: this kind of humor is absent in Lostutter’s work, where its place is perhaps taken by his sense of strangeness and hallucinatory physical consciousness. Both artists achieve a profundity of artistic awareness about our experience and feeling, but start from different points to go along essentially separate directions. Nilsson has been most unusual in expanding the scale of her watercolor formats to very large dimensions – up to five feet and even larger – but the monumentality of the single or double figure has never been her primary interest: her vision is that of life and feeling as a fantastic and theatrical spectacle, buzzing and fizzing with the energy of her proliferating forms. Lostutter, on the other hand, aims at the fullest realization of one or two haunting figures as metaphors for different aspects of his experience and identity.

Another area of comparison between Lostutter and Nilsson is that of technique: where Nilsson has managed to exploit the motive fluidity of the medium with a paradoxical simultaneous extraordinary control, Lostutter has evolved a technique in which the forms are built up in numerous sequences of tiny, nearly dry, touches of the brush over a larger clear base tone which serves as foundation. The modelling of the forms is almost literally sculptural, recalling the way a sculptor in clay might build up a figure out of countless small pellets, added in increasingly refined stages, as the final surface is defined. The internal coloration of shapes in Lostutter’s images has moved from a simpler earlier phase in which different tones of the same hue gave inflection to the form to a more demanding approach in which the precise character of a specific color is actually a kind of minute pointillism of tiny touches of many different hues. This results in a very complex situation of different degrees of opacity in the compound colors of a given image: even the gum binder of the pigments contributes a subtle but distinct sheen to the complexity of the surfaces and the artist has found that it is necessary to be careful how he breathes when working on them in order to avoid muddling the strokes with excess humidity. This is a miniaturist’s technique and it is remarkable to see how the artist maintains the coherency of his colors and images even when working on relatively large sheets.

In this exhibition Lostutter’s watercolors fall roughly into two or perhaps three groups. The first and earliest group is the many small watercolor studies for paintings or at least ideas for paintings. In these we find the early images of the large girls with flowers and their menacingly dapper male companions, the warrior like “armored” figures, the funambulists and acrobats, the shrouded figures and the caparisoned torsos, whose mutilating truncation is transformed into elaborate theatrical costumings recalling the fantastic inventions of Cambiaso and Stefano della Bella. In these figures whose flesh is pinched by jagged mechanisms, tied tightly with ropes and slings, quilted and welted with glittering images of flowers and serpents, Lostutter seems to be pointing out that our very skins are an inescapable limitation, that the mutilating lacerations of fate and experience can be transformed by art into a new or alternate identity and in the images that involve figures riding one another, tied together or struggling beneath muffling draperies, that the nature of human relationships, including those of the artist with his public, are often blind entanglements of interdependent necessity in which each participant can neither escape his associate nor fully communicate with him. The erotic tension that seems to pervade so many of even the single figures is, of course, an
aspect of feeling close to if not part of our creative potential and, furthermore, it is necessarily involved, if only at the deepest unconscious level, with most of our relationships with others. Lostutter's ritualized figures, caught up in their ceremonies and performances, are metaphors of the conventions and necessities of personal interaction and point up how stylized and remote from the actualities of inner feeling these contacts and connections are, even the most intimate.

The subgroup of these works (which should perhaps be seen as a separate second group) are the large scale watercolors which deal with these images and themes but which are not steps toward the realization of a painting but are independent works parallel and related to contemporaneous canvases. The third and most recent group is that of the completely independent watercolors, large and small, which take up new themes; the bird heads, flower heads, heads and half figures decorated with plants and vines and the shamanistic figures, usually half-length, which seem to be in the midst of unknown rites employing wands, symbolic forms and other paraphernalia. In this very large group of works, initially stimulated at least in part by the artist's visits to Mexico and his increasing interest in tropical birds and plants, the metaphors seem perhaps more closely concerned with facets of the situation of being an artist. In some images, the blooms and plumage appear to have been inserted into the skin in an attempt actually to incorporate the gorgeous products of the natural world with the human identity in an association of sympathetic magic. In others, the heads seem to have grown the brilliant and shocking petals and feathers, suggesting that there are within us creative factors which can, through the very definition of human nature, produce marvellous outgrowths of esthetic significance. There is both pathos and hope in the traditional associations of feathers and flowers as things which grow, bloom, drop and decay and which may be yet replaced by the natural processes of life. Lostutter's associations of images and ideas is unabashedly poetic and this poetry is highly romantic in character. The sensibilities required either to produce or appreciate this kind of poetic temperament are intense and perhaps even overwrought but then the emotional and existential issues addressed here are
extreme and have to do with feeling at the limits of psychic tolerance. What is remarkable is that Lostutter, in following this tricky path, has managed to stay free of both sentimentality and bathos.

One of Lostutter’s central concerns seems to be that the very perceptions and feeling that allow him to have an ecstatic apprehension of the marvellous artistic creativity of both man and nature are the same faculties which make him painfully aware of the limitations of our abilities to share and communicate such awareness: each of us is alone in the prison of the flesh and even our closest associations cannot transcend this. Art and nature then, both give rise to this situation and are its anodynes. In this view of things the essential tragedy of human awareness is that our consciousness of separateness from nature does not excuse us from submission to its inexorable laws and processes. While Lostutter’s art is deeply invested with the feeling of this existential predicament, it is not an art of pessimism or despair. Instead, Lostutter’s flowering and plumed heads with their elegant petals and flashing long feathers present an inexplicable mixture of splendor and anguish. Such a mixture of contradictory feelings is associated with romantic concepts of the sublime, and Lostutter, rather than expressing this kind of feeling through landscape and the immensities of geological processes as did earlier artists, chooses the tighter focus of the individual creature. Where earlier romantic landscape invites a kind of dissolving within the vast panorama of the natural world, Lostutter creates a sharp awareness of our isolation within it and from one another. The striped wands and magic triangles with which certain of the “shamanistic” figures are associated seem to allude to the consciousness of artistic effort which (perhaps vainly) is employed in an attempt to recover a connection or sense of unity with the rest of creation. Art then becomes the linkage between man and the natural world and can itself be regarded as a natural process. Lostutter’s whole career and daily routine is so bound up with the pursuit of these metaphors in his work that he has himself become a kind of practitioner of ritual and ceremony, activities which must be carried out in isolation although they can be apprehended and appreciated by the rest of us. Because his works are so widely distributed in both public and private collections and the pace of his production permits only infrequent showings of new work, the present exhibition offers the first chance to experience in a relatively full way the directions and extents of the various currents in his art. What emerges, I think, is a most impressive display of dedicated cultivation of his special (and specialized) themes and concerns. In his sensibility there is an unusually demanding personal intensity of vision and feeling. But at the same time Lostutter’s extraordinary development of the formal coloristic and technical aspects of his medium makes his work of great interest even to those whose primary

concern may not be the metaphors of artistic identity and human awareness upon which it is centered. In presenting over two hundred works, the exhibition can offer an overview of the artist’s accomplishment impossible to bring about any other way. And, in spite of the small formats of many of the works, Lostutter’s unusual attainments of monumental form in his works is, together with his ravishing and lush color, an artistic experience of a fascinating and deeply impressive order. The range and variety of the watercolor production also greatly whet the appetite for a full scale exhibition of his paintings in order to explore further the production of this important and extraordinary artist.

Dennis Adrian
The Departure, 1979, 6 x 5½ inches
Weeping ... for Mexico, 1981, 8 x 9 inches
Purple-Bellied Parrot and Water Lily. 1979, 6½ x 6½ inches
Weeping ...for Mimosa, 1981, 8¼ x 7¼ inches
Weeping ... for the Order. 1981, 10⅛ x 10⅛ inches
Robert Lostutter

Born: Emporia, Kansas, 1939
Studied: School of the Art Institute of Chicago, Chicago, Illinois

One Person Exhibitions

1976  Dart Gallery, Chicago, Illinois
1972  DeMarco Gallery, Edinburgh, Scotland

Group Exhibitions

1983  *Chicago: Some Other Traditions*, Madison Art Center, Madison, Wisconsin. Travelled to: Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska; Norman McKensie Art Gallery, University of Regina, Regina, Saskatchewan; Sarah Blaffer Art Gallery, University of Houston, Houston, Texas; Loch Haven Art Center, Orlando, Florida; Anchorage Historical and Fine Arts Museum, Anchorage, Alaska; Arkansas Art Center, Little Rock, Arkansas.


*Drawing: New Directions*, Summit Art Center, Summit, New Jersey.

*Hot Chicago*, Douglas Drake Gallery, Kansas City, Missouri.

*Drawing from Chicago*, Art Gallery, College of Fine Arts, University of Nebraska at Omaha, Nebraska.

1981  *Drawing from Chicago*, University of Nebraska Museum, Lincoln, Nebraska.

Monique Knowlton Gallery, New York, New York.


*Chicago and Vicinity: Prizewinners Revisited (Part II)*, The Art Institute of Chicago, Chicago, Illinois.


1979  *Artists Paint Artists*, Evanston Art Center, Evanston, Illinois.


Dart Gallery, Chicago, Illinois.

Masterpieces of Recent Chicago Art, Chicago Public Library Cultural Center, Chicago, Illinois.

The Annual, San Francisco Art Institute, San Francisco, California.


Visions: Distinguished Alumni 1945 to Present, School of the Art Institute of Chicago, Chicago, Illinois.

The Chicago Connection, E.B. Crocker Art Gallery, Sacramento, California.

1975  North, East, West, South and Middle: Drawings, Moore College of Art, Philadelphia, Pennsylvania.


After Surrealism: Metaphors and Similes, John and Mable Ringling Museum of Art, Sarasota, Florida.


Orchid and Hummingbird, 1979, 7½ x 8½ inches
Selected Bibliography

Articles


____. “Emotional Realism,” *Artpforum*, 17/1 (September 1978), 41-47.


____. “Intoxication, April 9, 1983;” *Arts Magazine*, 57/8 (April 1983), 70-76.


Catalogues


Dutchman 2, May 1972, 6 1/2 x 4 1/2 inches
In the catalogue height precedes width. Two sets of dimensions are given: one set for image size; and one for frame or, where available, sheet size. Numbers prefaced by “LW” (Lostutter Watercolor) refer to the artist’s catalogue of works in his possession at the time of the exhibition. They are included here as an aid to identification.

1. **Untitled**, 1968 (LW001)
   8 3/4 x 5 7/8 inches (image),
   11 x 15 inches (sheet)
   Lent by the artist

2. **Untitled**, 1968 (LW002)
   6 x 5 15/16 inches (image),
   7 7/8 x 12 1/4 inches (sheet)
   Lent by the artist

3. **Untitled**, 1968 (LW003)
   9 x 9 1/4 inches (image),
   10 1/8 x 13 1/8 inches (sheet)
   Lent by the artist

4. **Untitled**, 1968
   6 x 6 1/2 inches (image),
   12 1/4 x 14 1/4 inches (frame)
   Collection Jones/Faulkner, Chicago

5. **A Memory**, 1969 (LW004)
   7 7/8 x 6 inches (image),
   11 5/8 x 13 3/4 inches (sheet)
   Lent by the artist

6. **For L.N.**, 1969 (LW010)
   8 x 8 inches (image),
   13 9/16 x 16 3/4 inches (sheet)
   Lent by the artist

7. **Untitled**, December 30, 1969 (LW009)
   8 x 6 1/2 inches (image),
   15 5/8 x 10 3/4 inches (sheet)
   Lent by the artist

8. **Untitled**, December 1969
   9 1/8 x 6 inches (image),
   21 3/4 x 20 inches (frame)
   Lent by the artist

9. **Untitled**, 1969 (LW005)
   7 1/8 x 6 15/16 inches (image),
   10 3/8 x 13 1/2 inches (sheet)
   Lent by the artist

    5 7/8 x 5 inches (image),
    9 1/2 x 11 1/2 inches (sheet)
    Lent by the artist

11. **Untitled**, 1969 (LW007)
    7 3/4 x 6 13/16 inches (image),
    13 x 11 3/8 inches (sheet)
    Lent by the artist

12. **Untitled**, 1969 (LW008)
    5 9/16 x 6 3/8 inches (image),
    11 1/4 x 14 7/8 inches (sheet)
    Lent by the artist

    29 11/16 x 21 7/8 inches (image),
    29 11/16 x 21 7/8 inches (sheet)
    Lent by the artist

    11 1/4 x 7 3/4 inches (image),
    22 1/4 x 18 1/4 inches (frame)
    Collection Arthur Paul, Chicago

15. **Untitled**, 1969
    8 1/2 x 6 7/8 inches (image),
    12 5/8 x 10 1/2 inches (frame)
    Collection Genie and Jeff Shields, Lake Forest

16. **Woman and Flower**, 1969
    9 1/2 x 7 1/2 inches (image),
    18 1/4 x 16 1/4 inches (frame)
    Collection Michael Hoskins, Chicago

    7 3/8 x 5 5/8 inches (image),
    16 5/8 x 11 15/16 inches (sheet)
    Lent by the artist

    6 5/16 x 5 7/8 inches (image),
    13 5/8 x 15 5/8 inches (sheet)
    Lent by the artist
7 11/16 x 8 inches (image),  
13 1/4 x 15 inches (sheet)  
Lent by the artist

6 7/16 x 4 3/8 inches (image),  
10 11/16 x 12 5/8 inches (sheet)  
Lent by the artist

6 3/8 x 3 13/16 inches (image),  
14 11/16 x 11 1/8 inches (sheet)  
Lent by the artist

22. **Untitled**, April 1970 (LW015)  
5 3/8 x 5 3/8 inches (image),  
14 11/16 x 11 inches (sheet)  
Lent by the artist

7 15/16 x 6 1/8 inches (image),  
14 7/8 x 11 inches (sheet)  
Lent by the artist

6 11/16 x 4 11/16 inches (image),  
13 3/4 x 10 9/16 inches (sheet)  
Lent by the artist

25. **Untitled**, June 1970 (LW017)  
6 1/2 x 4 3/4 inches (image),  
14 7/8 x 11 inches (sheet)  
Lent by the artist

6 5/8 x 4 1/4 inches (image),  
15 x 11 inches (sheet)  
Lent by the artist

*Untitled*, 1969. 5 9/16 x 6 3/8 inches
27. *Untitled*, July 1970 (LW023)  
5 9/16 x 4 inches (image),  
15 3/16 x 11 1/8 inches (sheet)  
Lent by the artist

6 7/8 x 4 3/8 inches (image),  
15 1/2 x 11 inches (sheet)  
Lent by the artist

7 9/16 x 4 3/4 inches (image),  
15 1/8 x 11 1/16 inches (sheet)  
Lent by the artist

9 9/16 x 7 1/16 inches (image),  
15 3/8 x 11 inches (sheet)  
Lent by the artist

5 3/8 x 7 1/2 inches (image),  
11 x 14 7/8 inches (sheet)  
Lent by the artist

32. *Untitled*, November 1970 (LW092)  
10 1/4 x 5 15/16 inches (image),  
15 13/16 x 10 1/4 inches (sheet)  
Lent by the artist

33. *Untitled*, December 1970 (LW091)  
10 5/16 x 5 1/2 inches (image),  
15 15/16 x 11 3/8 inches (sheet)  
Lent by the artist

34. *Untitled*, 1970 (LW020)  
7 3/16 x 4 3/8 inches (image),  
15 x 11 inches (sheet)  
Lent by the artist

35. *Untitled*, 1970 (LW024)  
7 1/2 x 5 inches (image),  
14 7/8 x 11 inches (sheet)  
Lent by the artist

5 3/4 x 4 15/16 inches (image),  
14 7/16 x 11 1/16 inches (sheet)  
Lent by the artist

37. *Untitled*, 1970 (LW027)  
4 3/8 x 4 inches (image),  
10 1/2 x 11 1/8 inches (sheet)  
Lent by the artist

38. *Untitled*, 1970-71  
23 3/4 x 16 5/8 inches (image),  
34 x 27 inches (frame)  
Collection Arthur Paul, Chicago

4 1/8 x 3 1/8 inches (image),  
12 3/8 x 10 1/8 inches (sheet)  
Lent by the artist

6 3/8 x 4 7/8 inches (image),  
9 1/4 x 6 13/16 inches (sheet)  
Lent by the artist

41. *Untitled*, January 1971  
7 1/4 x 4 3/4 inches (image),  
14 1/4 x 13 1/4 inches (frame)  
Collection A Joint Venture, Chicago

42. *Untitled*, January 1971 (LW049)  
4 9/16 x 2 7/8 inches (image),  
12 x 8 15/16 inches (sheet)  
Lent by the artist

43. *Untitled*, February 1971 (LW037)  
7 x 4 3/4 inches (image),  
13 5/8 x 10 7/8 inches (sheet)  
Lent by the artist

44. *Untitled*, February 1971 (LW040)  
5 5/8 x 4 5/16 inches (image),  
11 1/2 x 7 11/16 inches (sheet)  
Lent by the artist

45. *Untitled*, February 1971 (LW090)  
24 1/2 x 17 inches (image),  
29 7/8 x 22 5/8 inches (sheet)  
Lent by the artist

46. *Untitled*, March 1971 (LW033)  
8 1/4 x 5 inches (image),  
13 5/16 x 11 inches (sheet)  
Lent by the artist
47. *Untitled*, March 1971
   6 3/4 x 4 1/2 inches (image),
   10 1/4 x 7 3/4 inches (frame)
   Collection Genie and Jeff Shields, Lake Forest

   3 3/4 x 3 1/8 inches (image),
   7 7/16 x 6 inches (sheet)
   Lent by the artist

49. *Untitled*, April-May 1971 (LW035)
   6 11/16 x 4 1/4 inches (image),
   13 11/16 x 10 1/8 inches (sheet)
   Lent by the artist

50. *Untitled*, May 1971 (LW030)
   3 3/4 x 3 1/8 inches (left image),
   4 1/8 x 4 1/8 inches (right image),
   12 1/16 x 12 3/4 inches (sheet)
   Lent by the artist

51. *Untitled*, May 1971 (LW041)
   6 1/8 x 4 1/8 inches (image),
   13 3/8 x 10 15/16 inches (sheet)
   Lent by the artist

52. *Untitled*, May 1971 (LW042)
   9 7/8 x 13 7/8 inches (image),
   9 7/8 x 13 7/8 inches (sheet)
   Lent by the artist

53. *Untitled*, July 1971 (LW031)
   6 x 3 7/8 inches (image),
   11 1/4 x 11 1/8 inches (sheet)
   Lent by the artist

   5 3/8 x 4 7/8 inches (image),
   12 1/4 x 10 3/8 inches (sheet)
   Lent by the artist

55. *Untitled*, October 1971 (LW029)
   6 5/8 x 6 3/8 inches (image),
   13 7/8 x 11 1/2 inches (sheet)
   Lent by the artist

56. *Untitled*, November 1971 (LW046)
   4 5/8 x 2 7/8 inches (image),
   11 3/8 x 9 3/4 inches (sheet)
   Lent by the artist

57. *Untitled*, November 1971
   4 9/16 x 2 15/16 inches (image),
   11 1/4 x 10 1/4 inches (frame)
   Collection Mr. and Mrs. Steven A. Taylor, Chicago

58. *Untitled*, December 24, 1971 (LW045)
   5 13/16 x 3 3/4 inches (image),
   12 3/4 x 9 7/16 inches (sheet)
   Lent by the artist

59. *Untitled*, December 1971 (LW032)
   6 3/8 x 4 3/16 inches (image),
   13 7/8 x 11 1/16 inches (sheet)
   Lent by the artist

60. *Untitled*, December 1971 (LW044)
   5 3/4 x 3 5/8 inches (image),
   10 11/16 x 7 1/16 inches (sheet)
   Lent by the artist

61. *Untitled*, 1971 (LW038)
   7 x 5 3/8 inches (image),
   10 5/8 x 11 3/4 inches (sheet)
   Lent by the artist
62. *Untitled*, 1971 (LW039)
5 9/16 x 6 inches (image),
9 9/16 x 8 7/8 inches (sheet)
Lent by the artist

63. *Untitled*, 1971 (LW048)
3 3/8 x 5 3/16 inches (image),
10 1/2 x 10 3/4 inches (sheet)
Lent by the artist

64. *Untitled*, 1971
20 1/2 x 12 5/8 inches (image),
31 3/4 x 23 5/8 (frame)
Collection Jerry Basofin, Chicago

65. *Untitled*, 1971
6 x 5 1/4 inches (image),
11 1/2 x 11 inches (frame)
Collection Gretchen Garner
and Steven Klindt, Chicago

66. *Untitled*, 1971
23 x 15 inches (image),
34 1/4 x 26 1/4 inches (frame)
Collection Mr. and Mrs. Thomas E. Keim, Chicago

67. *Untitled*, 1971
19 1/2 x 18 inches (image),
27 1/4 x 26 1/4 inches (frame)
Collection Dr. John W. Moohr, Chicago

68. *Untitled*, 1971
11 x 4 1/8 inches (image),
13 1/2 x 11 1/8 inches (sheet)
Collection Genie and Jeff Shields, Lake Forest

69. *Untitled Study # 1*, October 1971
8 x 8 inches (image),
15 1/4 x 15 1/4 inches (frame)
Collection Gregory Cooper, Chicago

70. *Dutchman*, June 1972 (LW051)
5 3/8 x 5 1/8 inches (image),
11 1/16 x 13 1/8 inches (sheet)
Lent by the artist

71. *Dutchman 2*, May 1972
6 1/2 x 4 1/2 inches (image),
13 3/16 x 11 3/16 inches (frame)
Lent by the artist

72. *Dutchman 4*, May 1972
6 1/2 x 4 1/2 inches (image),
13 3/16 x 11 3/16 inches (frame)
Lent by the artist

73. *Dutchman # 5: The Lesson*, June 1972
6 x 4 1/2 inches (image),
14 1/2 x 14 1/4 inches (frame)
Collection Misha and Sonia Zaks, Wilmette

74. *For Ed*, March 1972 (LW073)
6 1/4 x 4 inches (image),
19 1/2 x 17 1/4 inches (sheet)
Lent by the artist

75. *Map to the Morning Dance # 2*,
April 1972 (LW057)
5 3/4 x 5 11/16 inches (image),
11 7/16 x 11 3/8 inches (sheet)
Lent by the artist

76. *Map to the Morning Dance # 3*, April 28-30, 1972
7 x 4 1/2 inches (image),
8 3/4 x 9 1/4 inches (sheet)
Collection Harold and Judy Ticktin, Chicago

*Untitled*, January 1972, 6 3/4 x 4 3/4 inches
77. *Memory Trick About Mexico*, September 1972 (LW060)
   5 1/8 x 5 1/4 inches (image),
   9 3/16 x 11 3/8 inches (sheet)
   Lent by the artist

78. *Night Flower # 1*, April 1972 (LW064)
   5 1/16 x 4 1/8 inches (image),
   13 3/4 x 11 1/8 inches (sheet)
   Lent by the artist

79. *To all the Beauty that is left, that the World seems so blind to*, March 1972
   6 1/2 x 5 inches (image),
   14 1/4 x 14 1/4 inches (frame)
   Collection George and Charlotte Harris, Homewood

80. *Untitled*, January 1972 (LW069)
   6 3/4 x 4 5/16 inches (image),
   13 7/16 x 10 5/8 inches (sheet)
   Lent by the artist

81. *Untitled*, January 1972 (LW070)
   4 7/8 x 4 inches (image),
   10 3/16 x 7 1/16 inches (sheet)
   Lent by the artist

82. *Untitled*, January 1972 (LW072)
   6 3/4 x 4 1/8 inches (image),
   14 1/2 x 11 inches (sheet)
   Lent by the artist

83. *Untitled*, January 1972 (LW074)
   4 3/4 x 3 3/4 inches (image),
   10 3/16 x 7 1/16 inches (sheet)
   Lent by the artist

84. *Untitled*, January 1972 (LW075)
   4 x 4 inches (image),
   7 1/16 x 10 3/16 inches (sheet)
   Lent by the artist

85. *Untitled*, February 29, 1972
   7 1/8 x 4 7/8 inches (image),
   14 1/4 x 15 1/4 inches (frame)
   Collection A Joint Venture, Chicago

86. *Untitled*, February 1972 (LW062)
   5 5/8 x 4 1/8 inches (image),
   12 3/8 x 9 1/4 inches (sheet)
   Lent by the artist

87. *Untitled*, February 1972
   5 3/4 x 4 3/8 inches (image),
   14 1/4 x 15 1/4 inches (frame)
   Collection Claire Zeisler, Chicago

88. *Untitled*, March 1972 (LW054)
   7 3/8 x 5 3/4 inches (image),
   10 5/16 x 10 1/8 inches (sheet)
   Lent by the artist

89. *Untitled*, March 1972 (LW055)
   6 7/16 x 4 1/2 inches (image),
   12 5/8 x 9 3/8 inches (sheet)
   Lent by the artist

90. *Untitled*, March 1972
   6 1/4 x 4 3/4 inches (image),
   13 1/2 x 11 1/2 inches (frame)
   Collection Dr. and Mrs. James E. Jones, Chicago

91. *Untitled*, March 1972
   6 3/4 x 4 1/2 inches (image),
   16 1/4 x 13 3/4 inches (frame)
   Collection Robert Middaugh, Chicago

92. *Untitled*, April 1972 (LW059)
   5 13/16 x 6 inches (image),
   13 7/8 x 9 3/8 inches (sheet)
   Lent by the artist

93. *Untitled*, April 1972 (LW061)
   5 1/8 x 5 3/8 inches (image),
   13 x 11 13/16 inches (sheet)
   Lent by the artist

94. *Untitled*, April 1972 (LW068)
   6 5/16 x 4 7/16 inches (image),
   14 1/16 x 11 inches (sheet)
   Lent by the artist

95. *Untitled*, May 1972
   6 3/4 x 4 3/4 inches (image),
   13 3/16 x 11 3/16 inches (frame)
   Lent by the artist

96. *Untitled*, May 1972
   5 3/8 x 5 3/4 inches (image),
   14 1/4 x 14 1/4 inches (sheet)
   Lent by the artist
97. *Untitled*, May 1972
    7 1/2 x 9 1/2 inches (image),
    13 1/4 x 15 1/4 inches (frame)
    Collection Mr. and Mrs. Jonas Dovydenas,
    Lenox, Massachusetts

98. *Untitled*, June 1972 (LW066)
    5 11/16 x 4 1/8 inches (image),
    11 7/16 x 9 5/16 inches (sheet)
    Lent by the artist

    6 3/4 x 4 1/2 inches (image),
    11 13/16 x 14 9/16 inches (sheet)
    Lent by the artist

100. *Untitled*, June 1972
    5 1/2 x 4 1/8 inches (image),
    15 x 15 inches (frame)
    Collection William Drendel, Chicago

    6 1/4 x 5 3/8 inches (image),
    14 1/2 x 14 1/4 inches (frame)
    Collection Misha and Sonia Zaks, Wilmette

102. *Untitled*, July-August, 1972 (LW065)
    6 1/8 x 5 1/8 inches (image),
    12 1/2 x 13 7/8 inches (sheet)
    Lent by the artist

    6 1/4 x 7 3/4 inches (image),
    10 1/2 x 11 1/2 inches (sheet)
    Private collection

104. *Untitled*, August 1972 (LW056)
    6 7/8 x 6 1/2 inches (image),
    10 11/16 x 9 7/8 inches (sheet)
    Lent by the artist

105. *Untitled*, August 1972 (LW058)
    5 7/8 x 4 3/16 inches (image),
    11 7/16 x 10 3/8 inches (sheet)
    Lent by the artist

106. *Untitled*, September 1972 (LW052)
    6 1/4 x 5 1/2 inches (image),
    10 1/2 x 12 3/16 inches (sheet)
    Lent by the artist

Dutchman #5: The Lesson, June 1972, 6 x 4 1/2 inches

    6 3/8 x 5 5/8 inches (image),
    11 3/16 x 8 inches (sheet)
    Lent by the artist

108. *Untitled*, 1972 (LW063)
    6 3/4 x 3 1/4 inches (image),
    11 13/16 x 7 1/8 inches (sheet)
    Lent by the artist

    6 7/16 x 4 9/16 inches (image),
    14 1/4 x 9 5/8 inches (sheet)
    Lent by the artist

110. *Untitled*, 1972
    29 3/4 x 22 1/2 inches (image),
    36 3/4 x 21 1/2 inches (frame)
    Private collection, courtesy Dart Gallery, Chicago

111. *Untitled*, 1972
    7 1/4 x 5 1/2 inches (image),
    14 1/4 x 12 1/4 inches (sheet)
    Private collection, courtesy Dart Gallery, Chicago
112. *Untitled*, 1972
7 1/4 x 4 3/4 inches (image),
19 3/4 x 17 inches (frame)
Collection Misha and Sonia Zaks, Wilmette

113. *Untitled # 23*, April 1972
5 1/2 x 6 3/4 inches (image),
24 x 24 inches (frame)
Collection Park A. Chambers, Jr.,
Albany, New York

114. *A Sign of My Time*, 1973
3 1/8 x 5 1/2 inches (image),
16 1/4 x 17 1/2 inches (frame)
Collection Dr. John W. Moohr, Chicago

115. *Lovesong, Cancion de Amor*, November 1973
2 1/8 x 1 7/8 inches (image),
14 1/4 x 14 1/4 inches (frame)
Collection Janice Elkins-Ryan, Oak Park

4 7/8 x 5 1/2 inches (image),
10 3/4 x 10 3/4 inches (sheet)
Collection Mark and Judy Bednar,
Cheyenne, Wyoming

117. *Map to the Morning Dance # 2*,
January 1973 (LW080)
5 7/8 x 5 3/8 inches (image),
8 7/8 x 8 9/16 inches (sheet)
Lent by the artist

6 3/16 x 5 9/16 inches (image),
11 5/8 x 10 7/8 inches (sheet)
Lent by the artist

119. *Mimosa # 2, 1973*
6 1/2 x 9 inches (image),
17 1/4 x 19 1/2 inches (frame)
Lent by the artist

120. *Mimosa # 3, Deep Night*, March 1973 (LW082)
6 15/16 x 6 3/8 inches (image),
11 3/8 x 12 11/16 inches (sheet)
Lent by the artist

121. *Puesta del Sol*, November 1973
2 x 1 7/8 inches (image),
14 1/4 x 14 1/4 inches (frame)
Collection Janice Elkins-Ryan, Oak Park

122. *Stepdance # 1*, November 1973 (LW076)
2 1/8 x 2 1/4 inches (image),
10 9/16 x 7 1/2 inches (sheet)
Lent by the artist

123. *Untitled*, January 1973 (LW081)
7 1/8 x 6 5/8 inches (image),
11 3/8 x 10 1/4 inches (sheet)
Lent by the artist

6 5/16 x 4 7/16 inches (image),
8 3/4 x 7 7/8 inches (sheet)
Lent by the artist

125. *Untitled*, January 1973 (LW084)
6 1/2 x 5 1/2 inches (image),
11 3/8 x 10 7/16 inches (sheet)
Lent by the artist
126. *Untitled*, January 1973
   6 1/4 x 6 1/2 inches (image),
   15 x 15 1/4 inches (frame)
   Collection Mark and Judy Bednar,
   Cheyenne, Wyoming

127. *Untitled*, March 1973
   26 1/8 x 27 9/16 inches (image),
   32 x 33 1/4 inches (frame)
   Collection Mr. and Mrs. Steven A. Taylor, Chicago

128. *Untitled*, November 1973 (LW077)
   1 7/8 x 1 5/8 inches (image),
   6 7/8 x 7 15/16 inches (sheet)
   Lent by the artist

129. *Untitled*, November 1973 (LW078)
   1 3/16 x 1 5/8 inches (image),
   8 1/16 x 7 1/16 inches (sheet)
   Lent by the artist

130. *Untitled*, November 1973 (LW079)
   1 3/4 x 2 inches (image),
   6 15/16 x 12 1/16 inches (sheet)
   Lent by the artist

131. *Untitled*, 1973
   6 1/2 x 7 1/2 inches (image),
   11 3/8 x 14 1/2 inches (sheet)
   Private collection, courtesy Monique Knowlton
   Gallery, New York

132. *Birds of Heaven 8: Purple-Bellied Parrot*,
    January 1974
    18 3/16 x 17 inches (image),
    26 1/2 x 25 1/4 inches (frame)
    Collection Mr. and Mrs. Steven A. Taylor, Chicago

133. *Birds of Heaven 9: Purple-Bellied Lory*,
    May 1974
    18 1/8 x 16 15/16 inches (image),
    26 3/8 x 25 1/4 inches (frame)
    Collection Genie and Jeff Shields, Lake Forest

134. *Birds of Heaven 11, 1974*
    9 1/2 x 9 inches (image),
    18 1/4 x 17 1/4 inches (frame)
    Collection Sheldon G. Kirshner

*Untitled*, May 1972, 8¼ x 10¼ inches
1 5/8 x 1 1/2 inches (image),  
10 1/2 x 10 inches (frame)  
Collection Arthur Paul, Chicago

9 1/2 x 8 3/4 inches (image),  
18 1/4 x 17 1/4 inches (frame)  
Collection Mr. and Mrs. Edwin Bergman, Chicago

137. *This Is A Paradise Now*, January 1974  
5 3/4 x 7 inches (image),  
19 1/4 x 11 1/4 inches (sheet)  
Collection Janice Elkins-Ryan, Oak Park

6 9/16 x 4 7/8 inches (image),  
12 7/8 x 10 13/16 inches (sheet)  
Lent by the artist

139. *Untitled*, 1974  
10 x 6 3/4 inches (image),  
11 3/8 x 14 1/2 inches (sheet)  
Private collection, courtesy Monique Knowlton Gallery, New York

140. *A Sign Of My Time: Miltonia Species*, May 1975  
2 1/4 x 2 7/8 inches (image),  
14 1/2 x 14 1/4 inches (frame)  
Collection Misha and Sonia Zaks, Wilmette

141. *Dutch Expression 3*, February 1975 (LW088)  
2 1/4 x 2 1/8 inches (image),  
7 7/8 x 8 13/16 inches (sheet)  
Lent by the artist

142. *Gray Headed Kite*, 1975  
2 x 2 inches (image),  
13 1/4 x 13 1/4 inches (frame)  
Collection Mr. and Mrs. Lawrence I. Aronson, Glencoe

143. *Mexico, Nov. 1975*, (LW087)  
4 3/4 x 4 11/16 inches (image),  
8 7/16 x 7 3/8 inches (sheet)  
Lent by the artist

144. *Orange Quit*, September 4, 1975  
2 1/4 x 2 1/2 inches (image),  
14 1/4 x 14 1/4 inches (frame)  
Collection Janice Elkins-Ryan, Oak Park

145. *Red Tanager*, 1975  
2 1/8 x 2 1/8 inches (image),  
14 1/4 x 14 1/4 inches (frame)  
Collection Janice Elkins-Ryan, Oak Park

18 x 17 inches (image),  
26 3/8 x 25 1/4 inches (frame)  
Private Collection

147. *The Birds of Heaven* (triptych), 1975-76  
2 3/4 x 2 3/4 inches (each image),  
12 3/4 x 19 3/4 inches (frame)  
Collection Sandra Jordan, Chicago

2 x 2 1/16 (image),  
14 1/4 x 14 1/4 inches (frame)  
Collection Mark and Judy Bednar, Cheyenne, Wyoming

149. *A Puesta del Sol*, April 1976  
8 x 8 inches (image),  
19 1/4 x 19 1/4 inches (frame)  
Kemper Group Art Collection, Long Grove

150. *A Sign Of My Time*, June 1976  
7 5/8 x 7 3/4 inches (image),  
19 x 19 inches (frame)  
Collection Mr. and Mrs. Jonas Dovydenas, Lenox, Massachusetts
151. *Birds Of Heaven* (triptych), 1976
   2 3/4 x 2 3/4 inches (each image),
   10 1/4 x 20 1/2 inches (frame)
Collection Ralph and Helyn Goldenberg, Chicago

152. *Birds of Heaven* (triptych), 1976
   2 5/8 x 3 1/4 inches (left image),
   3 x 2 3/4 inches (center image),
   2 1/2 x 2 3/4 inches (right image),
   12 3/4 x 19 3/4 inches (frame)
Collection J. R. Harris and Brad Hinrichs, Chicago

153. *Cancion de Amor*, May 1976
   8 1/8 x 7 5/8 inches (image),
   19 3/8 x 19 inches (frame)
Collection Robert and Barbara Kirschner, Chicago

154. *Scarlet Tanager*, July 1976
   18 1/4 x 19 1/4 inches (image),
   28 1/4 x 29 1/4 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

   September 13, 1976
   2 3/4 x 3 1/2 inches (image),
   18 1/4 x 19 1/4 inches (frame)
Private collection, courtesy Monique Knowlton
   Gallery, New York

156. *This Is A Paradise Now*, July 1976
   5 1/2 x 7 1/2 inches (image),
   13 1/4 x 15 1/2 inches (frame)
Collection Mr. and Mrs. Phil Shorr, Chicago

   18 3/4 x 19 1/4 inches (image),
   27 7/8 x 28 5/8 inches (frame)
Collection Mark and Judy Bednar,
   Cheyenne, Wyoming

158. *Balistapus undulatus*, January 12, 1977
   1 3/4 x 1 1/2 inches (image),
   16 1/4 x 16 1/4 inches (frame)
Collection Mr. Robert A. Lewis, Chicago

159. *Black Swan*, March 2, 1977
   2 x 2 inches (image),
   16 1/4 x 16 1/4 inches (frame)
Collection Kevin Crouch Lighting, Chicago

160. *Blue and White Mockingbird*, 1977
   1 3/4 x 1 7/8 inches (image),
   10 7/8 x 10 7/8 inches (frame)
Collection Gordon Hueter, Chicago

161. *Chaetodon fremblii*, 1977
   1 3/4 x 1 3/4 inches (image),
   16 1/4 x 16 inches (frame)
Collection Mr. Robert A. Lewis, Chicago

162. *Crimson Collared Tanager*, March 7, 1977
   1 3/4 x 2 inches (image),
   16 5/8 x 16 5/8 inches (frame)
Collection John and Dianne Balsley,
   Milwaukee, Wisconsin

163. *Eared Trogon*, 1977
   1 5/8 x 1 5/8 inches (image),
   13 7/8 x 13 7/8 inches (frame)
Collection Mr. and Mrs. Fred Baker, Northbrook

164. *Glyphidonontops glabus*, 1977
   2 x 2 inches (image),
   16 1/4 x 16 1/4 inches (frame)
Collection Ralph and Helyn Goldenberg, Chicago

165. *Golden Fronted Woodpeck*, November 1977
   5 3/4 x 5 inches (image),
   18 15/16 x 18 3/16 inches (frame)
Lent by the artist

166. *Kazu*, February 27, 1977
   1 7/8 x 1 3/4 inches (image),
   16 1/4 x 16 1/4 inches (frame)
Collection Joseph P. Shure, Chicago

*Scarlet Tanager, 1976, 18 3/4 x 19 3/4 inches*
167. *Lovely Cotinga*, November 1977
12 5/8 x 14 inches (image),
21 x 22 1/2 inches (sheet)
Collection Terri and Allan Sweig, Highland Park, courtesy Monique Knowlton Gallery, New York

168. *Pataecus fronto marchio*, 1977
1 3/4 x 1 3/4 inches (image),
16 1/4 x 16 1/4 inches (frame)
Collection Fred and Sandy Stare, Chicago

21 1/2 x 18 1/4 inches (image),
33 1/2 x 26 1/2 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

18 1/4 x 18 inches (image),
28 3/4 x 28 1/4 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

1 3/4 x 1 3/4 inches (image),
16 1/4 x 16 1/4 inches (frame)
Collection Ruth Horwich, Chicago

1 3/4 x 2 inches (image),
9 x 8 3/4 inches (frame)
Collection Daniel Cohn, Waukegan

5 5/8 x 4 7/8 inches (image),
18 15/16 x 18 3/16 inches (frame)
Lent by the artist

1 3/4 x 2 inches (each image),
12 x 19 inches (frame)
Private collection

175. *Crimson Collared Tanager and Yellow Grosbeak*, 1978
5 1/2 x 6 inches (image),
15 3/8 x 16 inches (sheet)
Collection Alan R. Brodie, Chicago

176. *Hummingbird and Two Orchids*, 1978
7 1/2 x 8 1/2 inches (image),
16 5/8 x 17 5/8 inches (frame)
Collection Mark and Judy Bednar, Cheyenne, Wyoming
177. *Lovely Cotinga and Greater Green Leafbird*, 1978
    5 1/2 x 6 inches (image),
    15 1/2 x 15 3/4 (sheet)
    Collection Mr. E. L. Sterling, New York

    5 3/8 x 6 inches (image),
    15 3/8 x 16 inches (sheet)
    Collection Anne and Warren Weisberg, Evanston

179. *Orchid and Hummingbird*, 1978
    7 1/4 x 7 3/4 inches (image),
    17 x 17 1/2 inches (sheet)
    Collection Dr. and Mrs. James E. Jones, Chicago

    5 1/4 x 5 7/8 inches (image),
    15 3/8 x 16 inches (sheet)
    Collection Janice Elkins-Ryan, Oak Park

    12 1/2 x 13 7/8 inches (image),
    26 1/2 x 28 inches (frame)
    Collection Jorge and Martha Schneider, Highland Park

182. *Red-Throated Bee-Eater and Barn Swallow*, 1978
    5 3/8 x 6 inches (image),
    15 1/4 x 15 3/4 inches (sheet)
    Collection Fred and Sandy Stare, Chicago

183. *Self-Portrait*, 1978
    7 1/8 x 7 1/8 inches (image),
    17 1/4 x 17 1/4 inches (sheet)
    Private collection

    5 1/2 x 6 inches (image),
    15 3/8 x 16 inches (sheet)
    Collection Anne and Warren Weisberg, Evanston

185. *Black-Faced Grosbeak*, 1979
    1 3/4 x 3 3/4 inches (image),
    16 1/4 x 16 1/4 inches (frame)
    Collection David Lawrence Design, Inc., Chicago

186. *In the Paradise it is Night*, 1979
    6 7/8 x 6 1/8 inches (image),
    12 5/8 x 12 inches (frame)
    Lent by the artist

*Black-Collared Hawk, May 15 1977 (from *Birds of Heaven Series*)
1 3/4 x 1 15/16 inches*
187. *In the Paradise it is Night*, 1979
6 3/4 x 6 1/2 inches (image),
18 7/8 x 18 5/8 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

188. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection Mr. and Mrs. Roger W. Barrett

189. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection M. A. Cheatham, Chicago

190. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection Peter and Joan Dallos, Evanston

191. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection J. R. Harris and Brad Hinrichs, Chicago

192. *Leaves*, 1979
3 1/2 x 3 1/2 inches (image),
11 1/4 x 11 1/4 inches (frame)
Collection Monique Knowlton, New York
193. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection Dr. John W. Moohr, Chicago

194. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection Joseph P. Shure, Chicago

195. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection Catherine Upjohn, Chicago

196. *Orchid and Hummingbird*, 1979
7 1/2 x 8 1/2 inches (image),
16 3/4 x 17 3/4 inches (frame)
Collection Robert and Barbara Kirschner, Chicago

197. *Purple-Bellied Parrot and Water Lily*, 1979
6 5/8 x 6 1/2 inches (image),
13 1/2 x 13 1/2 inches (sheet)
Collection Mr. and Mrs. Lawrence I. Aronson, Glencoe

198. *The Departure*, 1979
6 x 5 1/2 inches (image),
13 7/8 x 13 3/8 inches (sheet)
Lent by the artist

199. *After Crossing the Line. It Was the First Thing to Appear. In the Paradise it is Night*, 1980
22 x 22 inches (image),
25 x 25 inches (frame)
Collection Mr. E. L. Sterling, New York

3 x 3 inches (image),
13 1/4 x 13 1/4 inches (frame)
Collection Fred and Sandy Stare, Chicago

201. *Cattleya*, 1980
2 1/2 x 2 1/2 inches (image),
14 3/4 x 14 3/4 inches (frame)
Private collection, courtesy Monique Knowlton Gallery, New York

202. *In the Paradise, it is Night*, 1980
5 1/2 x 5 inches (image),
20 3/4 x 18 3/4 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

3 x 3 inches (image),
13 1/4 x 13 1/4 inches (frame)
Collection Beth and David Hart, Evanston

204. *Miltonia*, 1980
4 x 3 1/2 inches (image),
16 5/8 x 15 3/4 inches (frame)
Collection Francois and Natacha Robert, Chicago

205. *Oncidium*, 1980
4 x 3 1/2 inches (image),
17 1/4 x 16 inches (frame)
Private collection, courtesy Dart Gallery, Chicago

206. *Orchid Leaves*, 1980
10 x 10 inches (image),
22 1/4 x 22 1/4 inches (frame)
Collection Mr. E. L. Sterling, New York

207. *Phalaenopsis*, 1980
4 x 3 1/2 inches (image),
16 3/4 x 15 5/8 inches (frame)
Collection Mr. and Mrs. Jonas Dovskyenas, Lenox, Massachusetts

4 1/2 x 5 inches (image),
17 1/2 x 17 5/8 inches (frame)
Collection Fred and Sandy Stare, Chicago

209. *Yellow Orchid*, 1980
10 1/8 x 9 7/16 inches (image),
16 1/8 x 15 9/16 inches (frame)
Collection Michael Smerling, Chicago

10 1/8 x 18 7/8 inches (image),
19 1/2 x 28 1/4 inches (frame)
Private collection, courtesy Monique Knowlton Gallery, New York

211. *Leaves*, 1981
7 1/8 x 7 1/2 inches (image),
17 x 17 3/8 inches (frame)
Collection Don Chapell, New York, courtesy Monique Knowlton Gallery, New York

212. *Quetzal*, 1981
10 1/4 x 19 inches (image),
19 1/2 x 28 1/4 inches (frame)
Private collection, courtesy Monique Knowlton Gallery, New York
1 3/4 x 5 5/8 inches (image),
12 1/2 x 16 1/4 inches (frame)
Collection Anne and Warren Weisberg, Evanston

214. *Weeping...for Dark Ice*, 1981
5 1/4 x 5 inches (image),
18 x 17 5/8 inches (frame)
Collection Mr. E. L. Sterling, New York

8 x 9 inches (image),
20 3/8 x 21 3/8 inches (frame)
Collection Terri and Allan Sweig, Highland Park,
courtesy Monique Knowlton Gallery, New York

216. *Weeping...for Mimosa*, 1981
8 1/4 x 7 3/4 inches (image),
21 x 20 1/2 inches (frame)
Collection Gordon A. Sinclair, Chicago, courtesy
Peter Miller Gallery, Chicago, and Monique
Knowlton Gallery, New York

217. *Weeping...for the Orchid*, 1981
6 1/2 x 7 1/4 inches (image),
13 1/4 x 14 1/8 inches (sheet)
Collection Mr. E. L. Sterling, New York

218. *Weeping...for the Order*, 1981
10 7/8 x 10 1/8 inches (image),
23 1/4 x 22 1/2 inches (frame)
Private collection, courtesy Monique Knowlton
Gallery, New York

8 x 25 1/2 inches (image),
17 3/16 x 34 7/8 inches (frame)
Collection The Museum of Contemporary Art,
Chicago, Illinois Arts Council Purchase Grant,
matching funds, and gift of the artist

1 3/4 x 5 5/8 inches (image),
12 1/2 x 16 3/8 inches (frame)
Collection Norman L. Sandfield, Chicago

221. *Streamer Tail Hummingbird and Ruby-Throated Hummingbird*, 1982
1 3/4 x 5 1/2 inches (image),
12 1/2 x 16 3/8 inches (frame)
Collection Joanne and Orrin Scheff, Highland Park

222. *Two Hummingbirds*, 1982
1 3/4 x 5 1/2 inches (image),
12 1/2 x 16 1/4 inches (frame)
Collection Dr. John W. Mooehr, Chicago

223. *Untitled*, 1983
6 1/8 x 8 7/16 inches (image),
8 5/8 x 10 15/16 inches (sheet)
Private collection

224. *Violet-Tail Sylph and Crimson Topaz*, 1983
1 3/4 x 5 5/8 inches (image),
13 x 15 1/2 inches (frame)
Collection Jorge and Martha Schneider,
Highland Park
Purple-Throated Carib and Green-Throated Carib, 1982, 1¼ x 5½ inches
Board of Directors

President Marianne Deson Herstein
Vice Presidents Joyce Malden, Carol Gartner,
                Carol Nie, Agnes Zellner
Secretary Mimi Le Bourgeois
Treasurer Jane Pugh
Director Susanne Ghez

Members of the Board
Robert Bergman
Lee Cunningham
Anne East
Sondra Eisenberg
Judith R. Freeman
Carol Gartner
Susanne Ghez
Seymour Goldstein
Harold Haydon
Marianne Deson Herstein
James Idema
Kathryn Kimball
Claire Kohrman
Mimi Le Bourgeois
Claudia Luebbers
Joyce Malden
Wallace B. Moore, Jr.
Carol Nie
Ed Paschke
Jane Pugh
Nancy Rosenbacher
Linda Seidel
Jessica Swift
Dana Treister
Wilbur Tuggle
Vi Fogle Uretz
Ira Wool
Agnes Zellner

Advisory Board

Margaret Arvey
Lindy Bergman
Natalie Blum
Marie Cummings
Marian Despres
Judy Edelson Goldberg
Jack Guthman
William J. Hokin
George P. Kelly
Blanche M. Koffler
Katharine C. Lee
Lewis Manilow
Susan Manilow
David Meitus
Herbert Molner
Diane D. Montgomery
Gael Neeson
Herbert Nipson
Anne Rorimer
Arlene Semel
Earl Shapiro
Joseph Randall Shapiro
John Stern
Dorie Sternberg