

ROBERT LOSTUTTER

The Watercolors



The Renaissance Society at The University of Chicago

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 co-operation 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 Klekner, 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 Giblin, 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 Andrée 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, Andrée Stone, Harold and Judy Ticktin, Anne and Warren Weisberg, and Claire Zeisler.

Above all we are appreciative of the generosity and co-operation 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. Bengtson
Other photos: Robin Carnes
Jonas Dovydenas
Michael Tropea
Tom van Eynde

Contents

<i>FAR AWAY</i> , Robert Lostutter	2
Essay by Dennis Adrian	5
Exhibitions	17
Selected Bibliography	19
Catalogue	21

FAR AWAY

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, 12½ x 13⅞ 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.

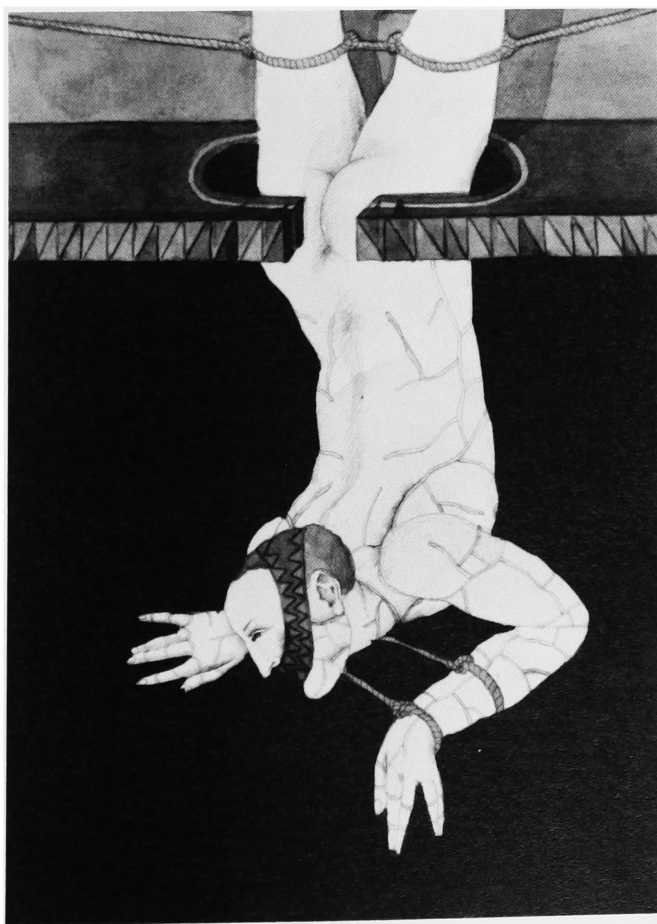
Lostutter's figures, alone or in pairs, appear to exist in a limitless atmospheric cosmos of tinted space. These deep but featureless atmospheric backgrounds, rich or somber, establish a mood of nostalgic melancholy and solitary reflection deriving, perhaps, from similar effects in the skies of Rene 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,

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 wittiness 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 weltd 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



Untitled, 1972, 6 7/16 x 4 9/16 inches

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

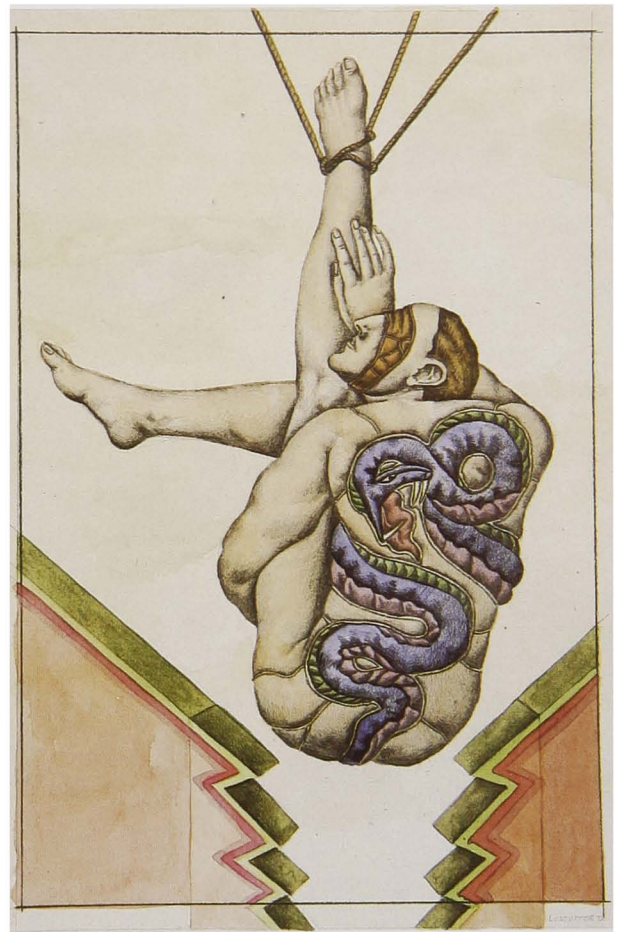
very large group of works, initially stimulated at least in part by the artist's visits to Mexico and his increasing interest in tropical birds and plants, the metaphors seem perhaps more closely concerned with facets of the situation of being an artist. In some images, the blooms and plumage appear 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



Snowy-Bellied Martin and Common Tailorbird, 1978, 5½ x 6 inches

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.

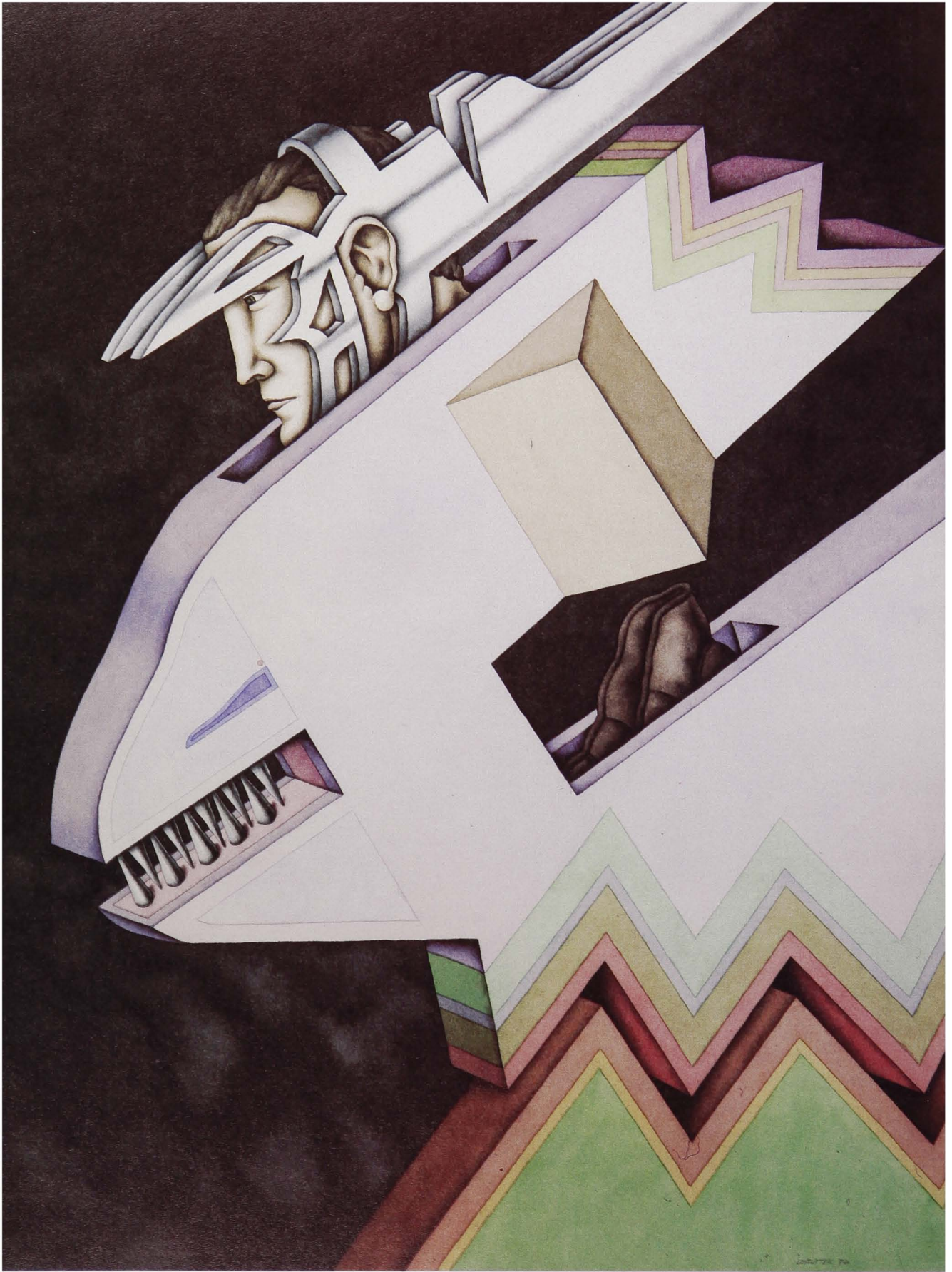
One of Lostutter's central concerns seems to be that the very perceptions and feeling that allow him to have an ecstatic apprehension of the marvellous artistic creativity of both man and nature are the same faculties which make him painfully aware of the limitations of our abilities to share and communicate 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



Map to the Morning Dance #3, April 28-30, 1972, 7 x 4½ inches

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



Untitled, 1972, 29¾ x 22½ inches



A Sign of My Time, June 1976, $\frac{5}{8}$ x $7\frac{3}{4}$ inches



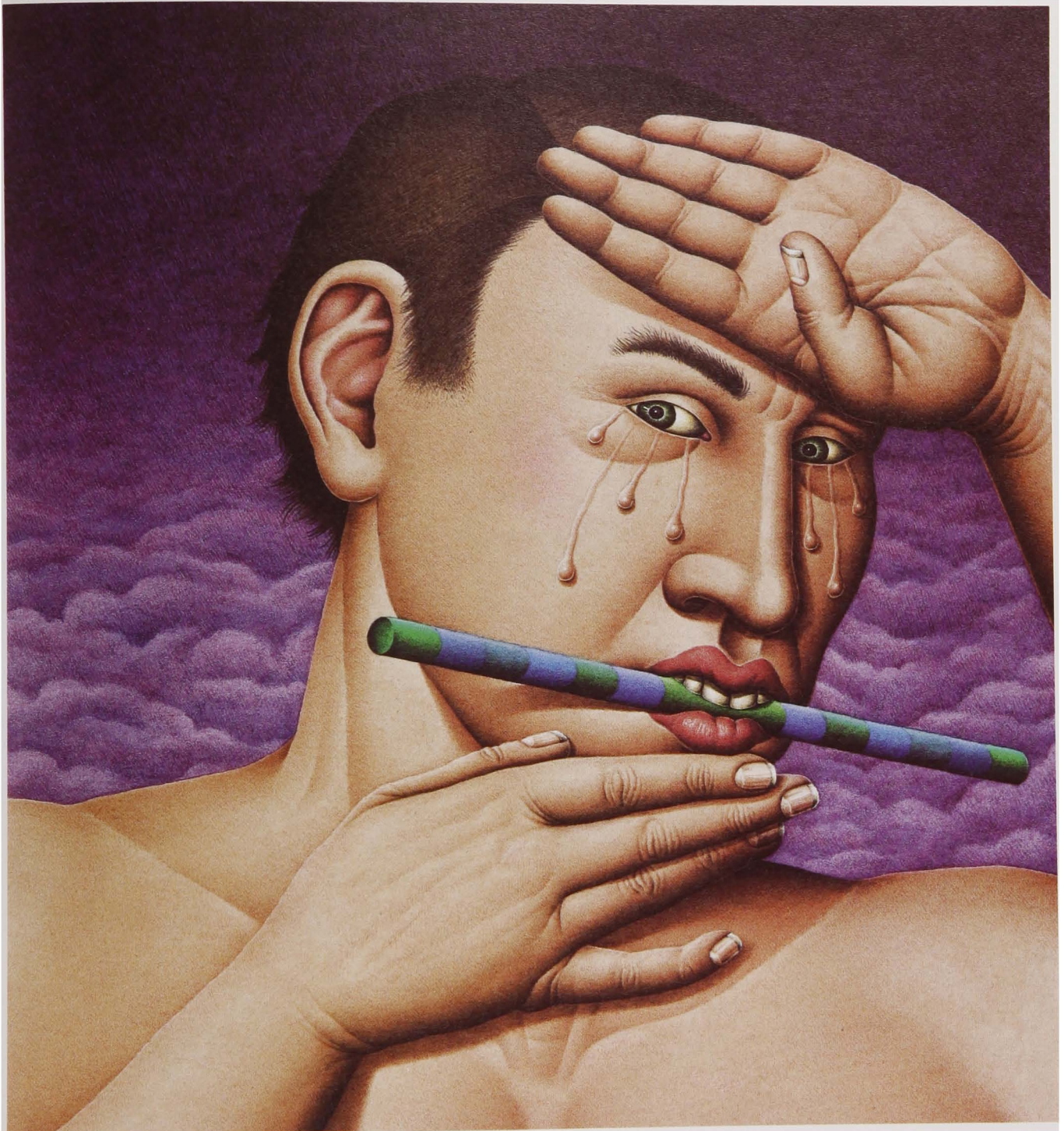
The Departure, 1979, 6 x 5½ inches



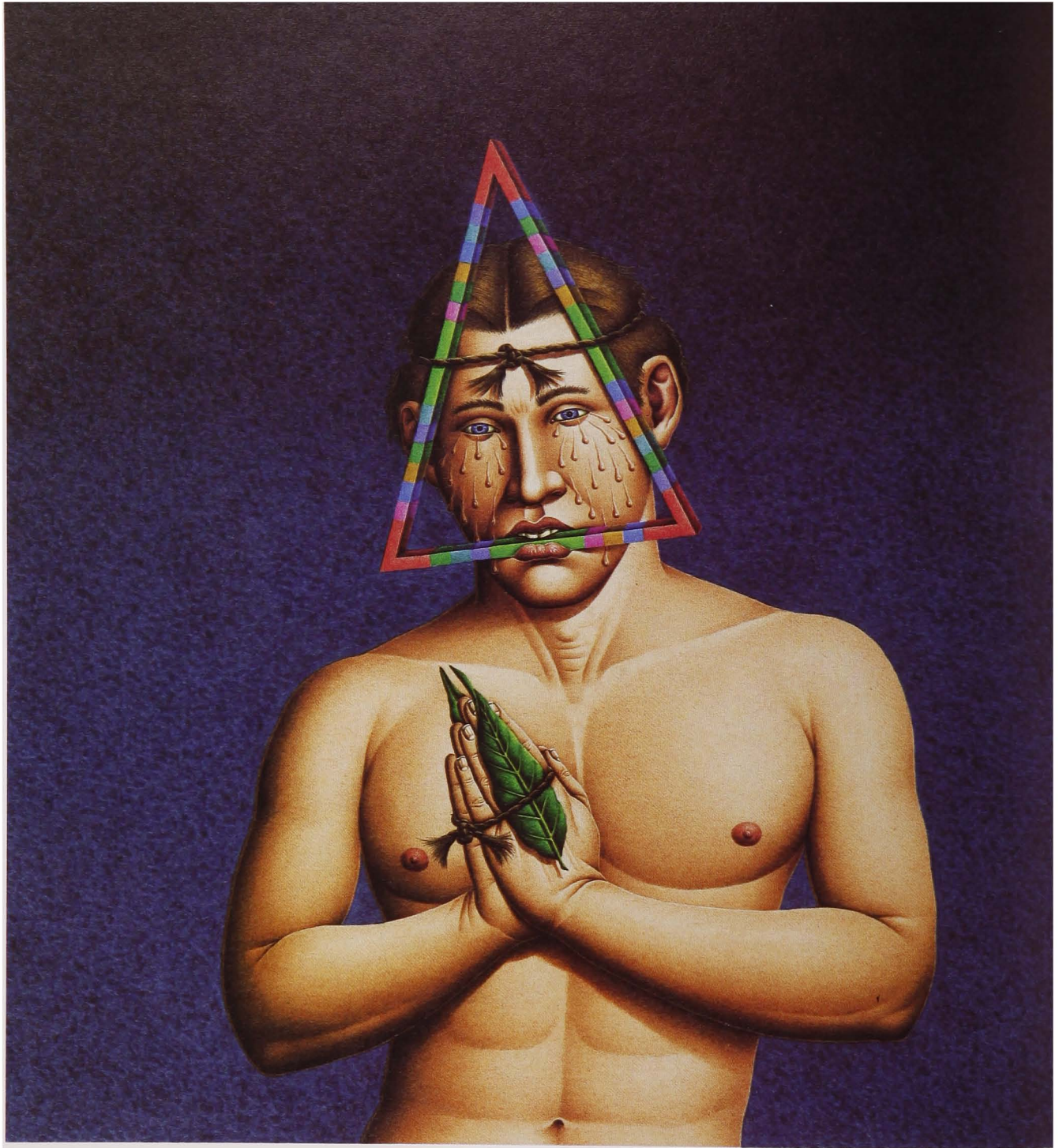
Weeping ...for Mexico, 1981, 8 x 9 inches



Purple-Bellied Parrot and Water Lily, 1979, 6⅞ x 6½ inches



Weeping ...for Mimosa, 1981, 8¼ x 7¾ inches



Weeping ...for the Order, 1981, 10 $\frac{7}{8}$ x 10 $\frac{1}{8}$ inches

Robert Lostutter

Born: Emporia, Kansas, 1939

Studied: School of the Art Institute of Chicago,
Chicago, Illinois

One Person Exhibitions

- 1981 *New Paintings*, Monique Knowlton Gallery,
New York, New York.
- 1980 *Works on Paper*, Dart Gallery, Chicago, Illinois
- 1978 *Recent Work*, Dart Gallery, Chicago, Illinois
- 1976 Dart Gallery, Chicago, Illinois
- 1975 Deson-Zaks Gallery, Chicago, Illinois
- 1973 Deson-Zaks Gallery, Chicago, Illinois
- 1972 DeMarco Gallery, Edinburgh, Scotland
- 1971 Deson-Zaks Gallery, Chicago, Illinois

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.

Contemporary Images: Watercolor, 1983; Allen Priebe Gallery, University of Wisconsin, Oshkosh, Wisconsin.

Intoxication, Monique Knowlton Gallery,
New York, New York.

Clothes, Art Lending Service, The Museum of Modern Art, New York, New York.

- 1982 *Aviary*, Art Lending Service, The Museum of Modern Art, New York, New York.

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.

- 1980 *Masters of American Watercolor*, Joslyn Art Museum, Omaha, Nebraska.

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

Touch Me, N.A.M.E. Gallery, Chicago, Illinois.

New Work, Dart Gallery, Chicago, Illinois.

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

Gallery Artists Exhibition, Dart Gallery, Chicago,
Illinois.

- 1978 *Chicago Collects Chicago*, Northern Illinois University, DeKalb, Illinois.

Chicago: Self Portraits, Nancy Lurie Gallery,
Chicago, Illinois.

Flower Show, Hyde Park Art Center, Chicago,
Illinois.

Works on Paper, The Art Institute of Chicago, The Tuthill Prize, Chicago, Illinois.

Dart Gallery, Chicago, Illinois.

1977 *Drawings*, Society for Contemporary Art, Art Institute of Chicago, Chicago, Illinois.

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

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

1976 *History of the Hyde Park Art Center*, Hyde Park Art Center, Chicago, Illinois.

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.

1974 *Nineteenth National Print Exhibition*, Brooklyn Museum, Brooklyn, New York.

1973 *Chicago and Vicinity*, The Art Institute of Chicago, Chicago, Illinois.

1972 *Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, Indiana.

Pyramid Gallery, Washington, District of Columbia.

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

1971 Society for Contemporary Art, The Art Institute of Chicago, Chicago, Illinois.

Exhibition by Artists of Chicago and Vicinity, The Art Institute of Chicago, Chicago, Illinois.



Orchid and Hummingbird, 1979, 7½ x 8½ inches

Selected Bibliography

Articles

Adrian, Dennis. "In the Far Country of Robert Lostutter," *Chicago Daily News*, April 9-10, 1977.

_____. "Lostutter and Kahn: Two Gifted Chicagoans," *Chicago Daily News*, November 10, 1973.

Artner, Allan G. "Fair Game," *Art News*, Vol. 76 (Summer 1977), 58-59.

_____. "The Art Institute's *Works on Paper* Deserves High Marks," *Chicago Tribune*, October 1, 1978.

Frueh, Joanna. "A Compassionate View of Sado-Masochism," *The Reader*, April 22, 1977.

_____. "Emotional Realism," *Artforum*, 17/1 (September 1978), 41-47.

_____. "Eros and Thanatos: The Art of Robert Lostutter," *The New Art Examiner*, 6/8 (May 1979), 8-9.

_____. "Robert Lostutter," *Artforum*, 19/3 (November 1980), 94.

Gillies, Jean. "Sexual Imagery in Chicago," *The New Art Examiner*, 5/3 (December 1977), 4-5.

Moufarrege, Nicholas A. "The Best Worst Art," *New York Native*, 2/16 (Issue 41, July 5-18, 1982), 26f.

_____. "Intoxication, April 9, 1983," *Arts Magazine*, 57/8 (April 1983), 70-76.

Rickey, Carrie. "Midwest Art: A Special Report," *Art in America*, 67/4 (July-August 1979), 47-56.

Upshaw, Reagan. "Painting in Chicago," *Portfolio Magazine*, 4/3 (May-June 1982), 56-63.

_____. "Robert Lostutter at Dart," *Art in America*, 69/1 (January 1981), 133f.



Orchid Leaves, 1980, 10 x 10 inches

Catalogues

Allen Priebe Gallery, University of Wisconsin, Oshkosh. *Contemporary Images: Watercolor*. 1983. Introduction by Bev Harrington.

Art Gallery, College of Fine Arts, University of Nebraska at Omaha. *Drawings from Chicago*. 1982. Introduction by Juliann Bamberg.

E.B. Crocker Art Gallery. *The Chicago Connection*. 1976. Essay by Wilma Beaty Cox.

Madison Art Center. *Chicago: Some Other Traditions*. 1983. Essay by Dennis Adrian.



Dutchman 2, May 1972, 6½ x 4½ inches

Catalogue

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
10. *Untitled*, 1969 (LW006)
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 (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
13. *Untitled*, 1969 (LW089)
29 11/16 x 21 7/8 inches (image),
29 11/16 x 21 7/8 inches (sheet)
Lent by the artist
14. *Untitled*, 1969
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
17. *Untitled*, January 1970 (LW013)
7 3/8 x 5 5/8 inches (image),
16 5/8 x 11 15/16 inches (sheet)
Lent by the artist
18. *Untitled*, March 1970 (LW011)
6 5/16 x 5 7/8 inches (image),
13 5/8 x 15 5/8 inches (sheet)
Lent by the artist

19. *Untitled*, March 1970 (LW012)
7 11/16 x 8 inches (image),
13 1/4 x 15 inches (sheet)
Lent by the artist

20. *Untitled*, March 1970 (LW016)
6 7/16 x 4 3/8 inches (image),
10 11/16 x 12 5/8 inches (sheet)
Lent by the artist

21. *Untitled*, March 1970 (LW026)
6 3/8 x 3 13/16 inches (image),
14 11/16 x 11 1/8 inches (sheet)
Lent by the artist

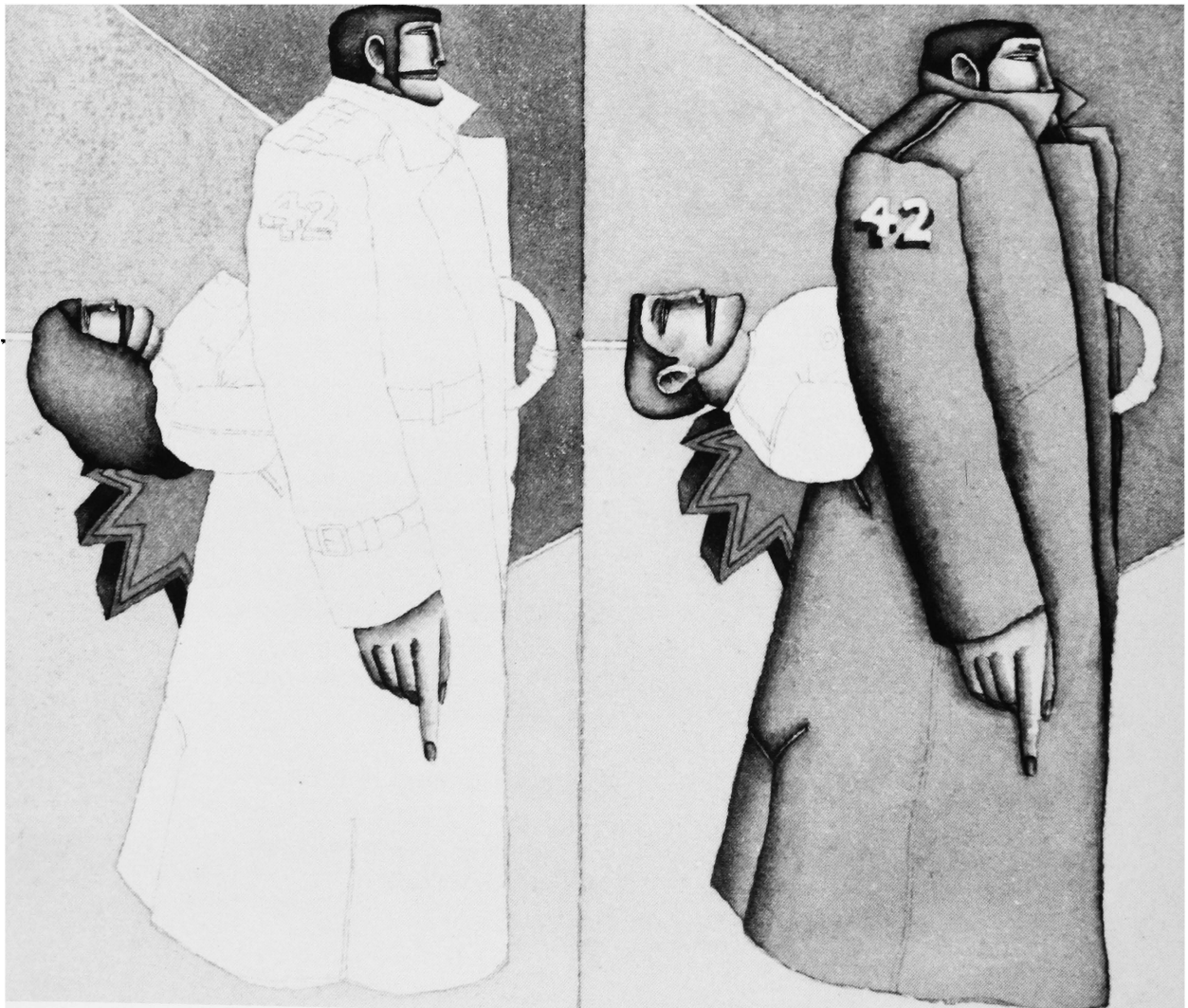
22. *Untitled*, April 1970 (LW015)
5 3/8 x 5 3/8 inches (image),
14 11/16 x 11 inches (sheet)
Lent by the artist

23. *Untitled*, May 1970 (LW014)
7 15/16 x 6 1/8 inches (image),
14 7/8 x 11 inches (sheet)
Lent by the artist

24. *Untitled*, May 1970 (LW034)
6 11/16 x 4 11/16 inches (image),
13 3/4 x 10 9/16 inches (sheet)
Lent by the artist

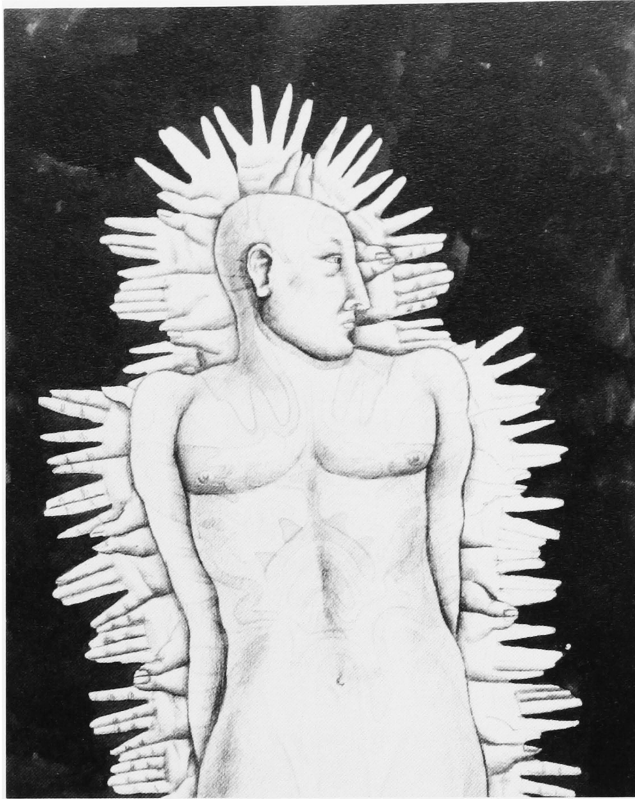
25. *Untitled*, June 1970 (LW017)
6 1/2 x 4 3/4 inches (image),
14 7/8 x 11 inches (sheet)
Lent by the artist

26. *Untitled*, June 1970 (LW021)
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

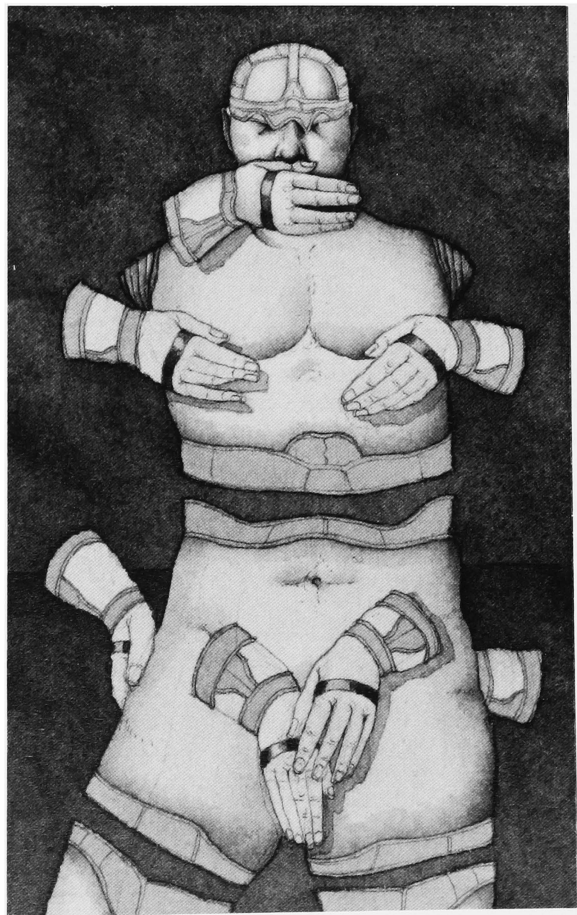
27. *Untitled*, July 1970 (LW023)
5 9/16 x 4 inches (image),
15 3/16 x 11 1/8 inches (sheet)
Lent by the artist
28. *Untitled*, August 1970
6 7/8 x 4 3/8 inches (image),
15 1/2 x 11 inches (sheet)
Lent by the artist
29. *Untitled*, August 1970 (LW018)
7 9/16 x 4 3/4 inches (image),
15 1/8 x 11 1/16 inches (sheet)
Lent by the artist
30. *Untitled*, September 1970 (LW019)
9 9/16 x 7 1/16 inches (image),
15 3/8 x 11 inches (sheet)
Lent by the artist
31. *Untitled*, October 1970 (LW028)
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
36. *Untitled*, 1970 (LW025)
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
39. *Love Song 28*, October 1971 (LW047)
4 1/8 x 3 1/8 inches (image),
12 3/8 x 10 1/8 inches (sheet)
Lent by the artist
40. *Untitled*, January 3, 1971 (LW043)
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



Night Flower #1, April 1972, 5 x 4 1/8 inches

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
48. *Untitled*, April 1971 (LW050)
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
54. *Untitled*, August 1971 (LW036)
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 3/8 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
99. *Untitled*, June 1972 (LW067)
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
101. *Untitled*, June-July 1972
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
103. *Untitled*, August 25, 1972
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

107. *Untitled*, September 1972 (LW053)
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
109. *Untitled*, 1972 (LW071)
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

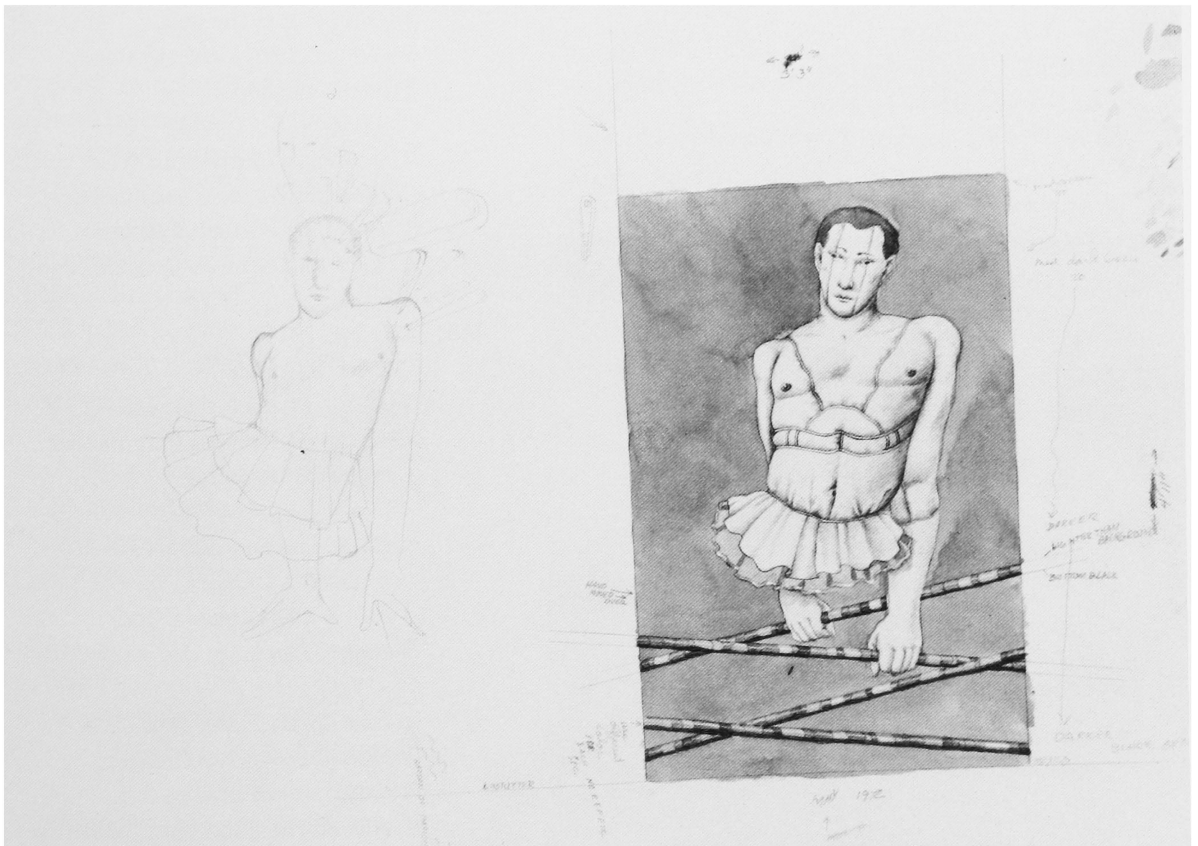


Untitled, May 1972, 6¾ x 4¾ inches

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

116. *Mandrill*, January 1973
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
118. *Mimosa # 1, The Night*, February 1973 (LW085)
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
124. *Untitled*, January 1973 (LW083)
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, 8 1/8 x 10 3/4 inches



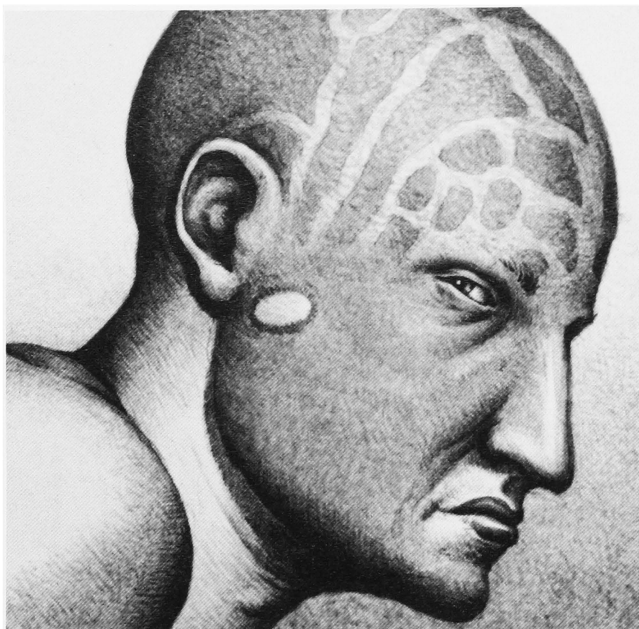
Cancion de Amor, May 1976, 8 1/8 x 7 7/8 inches

135. *The Birds of Heaven 13*, February 1974
1 5/8 x 1 1/2 inches (image),
10 1/2 x 10 inches (frame)
Collection Arthur Paul, Chicago
136. *The Birds of Heaven 13: Pacific Parrotlet*, 1974
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
138. *Untitled*, 1974 (LW086)
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
146. *The Birds of Heaven 6: Red-Fronted Parakeet*, 1975
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
148. *Toucan*, 1975
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
155. *The Birds Of Heaven: Sarus Crane*,
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
157. *Toucan*, September 1976
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 1/4 x 19 1/4 inches



Pataecus Fronto Marchio, 1977, 1 3/4 x 1 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
169. *Puerto Rican Tody*, August 1977
21 1/2 x 18 1/4 inches (image),
33 1/2 x 26 1/2 inches (frame)
Private collection, courtesy Dart Gallery, Chicago
170. *Red-Billed Quelling*, February 1977
18 1/4 x 18 inches (image),
28 3/4 x 28 1/4 inches (frame)
Private collection, courtesy Dart Gallery, Chicago
171. *Scarus mus*, March 22, 1977
1 3/4 x 1 3/4 inches (image),
16 1/4 x 16 1/4 inches (frame)
Collection Ruth Horwich, Chicago
172. *The Birds of Heaven 25: Lovely Cotinga*, 1977
1 3/4 x 2 inches (image),
9 x 8 3/4 inches (frame)
Collection Daniel Cohn, Waukegan
173. *The Cock of the Rock*, November 1977
5 5/8 x 4 7/8 inches (image),
18 15/16 x 18 3/16 inches (frame)
Lent by the artist
174. *Birds of Heaven* (triptych), 1978
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

178. *Mangrove Kingfisher and Rosy Thrush-Tanager*, 1978
 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

180. *Pale-Headed Jacamar and White-Throated Jacamar*, 1978
 5 1/4 x 5 7/8 inches (image),
 15 3/8 x 16 inches (sheet)
 Collection Janice Elkins-Ryan, Oak Park

181. *Red-Throated Bee-Eater*, 1978
 12 1/2 x 13 7/8 inches (image),
 26 1/2 x 28 inches (frame)
 Collection Jorge and Martha Schneider,
 Highland Park

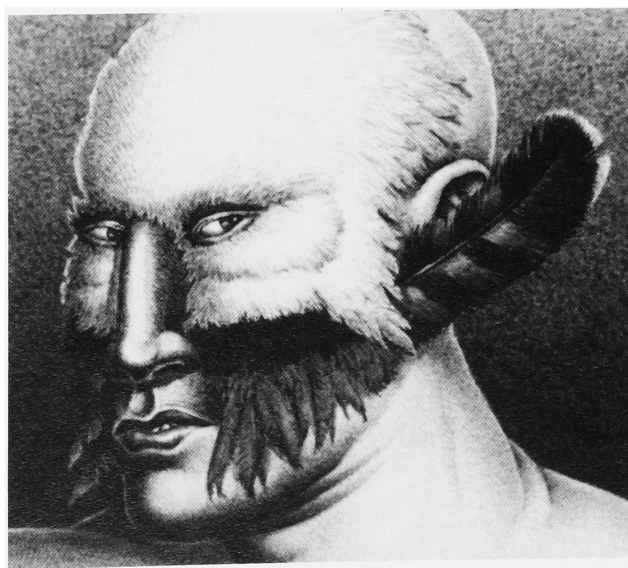
182. *Red-Throated Bee-Eater and Barn Swallow*, 1978
 5 3/8 x 6 inches (image),
 15 1/4 x 15 3/4 inches (sheet)
 Collection Fred and Sandy Stare, Chicago

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

184. *Snowy-Bellied Martin and Common Tailorbird*,
 1978
 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 1 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



Weeping .for the Orchid, 1981, 6½ x 7¼ 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

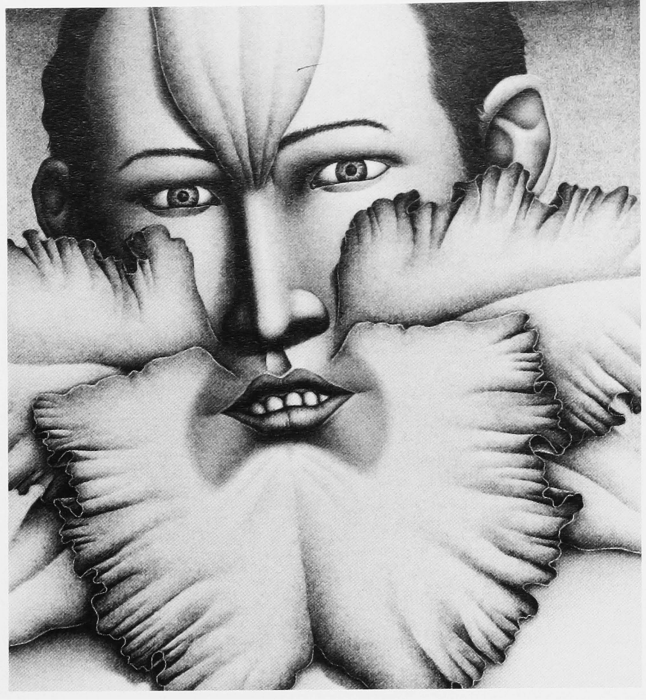
189. *Leaves*, 1979
3 5/8 x 3 5/8 inches (image),
12 1/4 x 12 1/4 inches (frame)
Collection M. A. Cheatham, Chicago

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
200. *Calanthe*, 1980
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
203. *Miltonia*, 1980
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 Dovydenas,
Lenox, Massachusetts
208. *Weeping..for the Sky*, 1980
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
210. *African Paradise Flycatcher*, 1981
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



Yellow Orchid, 1980, 10 1/8 x 9 7/16 inches

213. *Two Hummingbirds*, 1981
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
215. *Weeping. for Mexico*, 1981
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 1/18 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
219. *Forktailed Wood Nymph and Ruby-Topaz
Hummingbird*, 1982
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
220. *Purple-Throated Carib and Green-Throated
Carib*, 1982
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. Moohr, 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, 1¾ x 5⅝ 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

