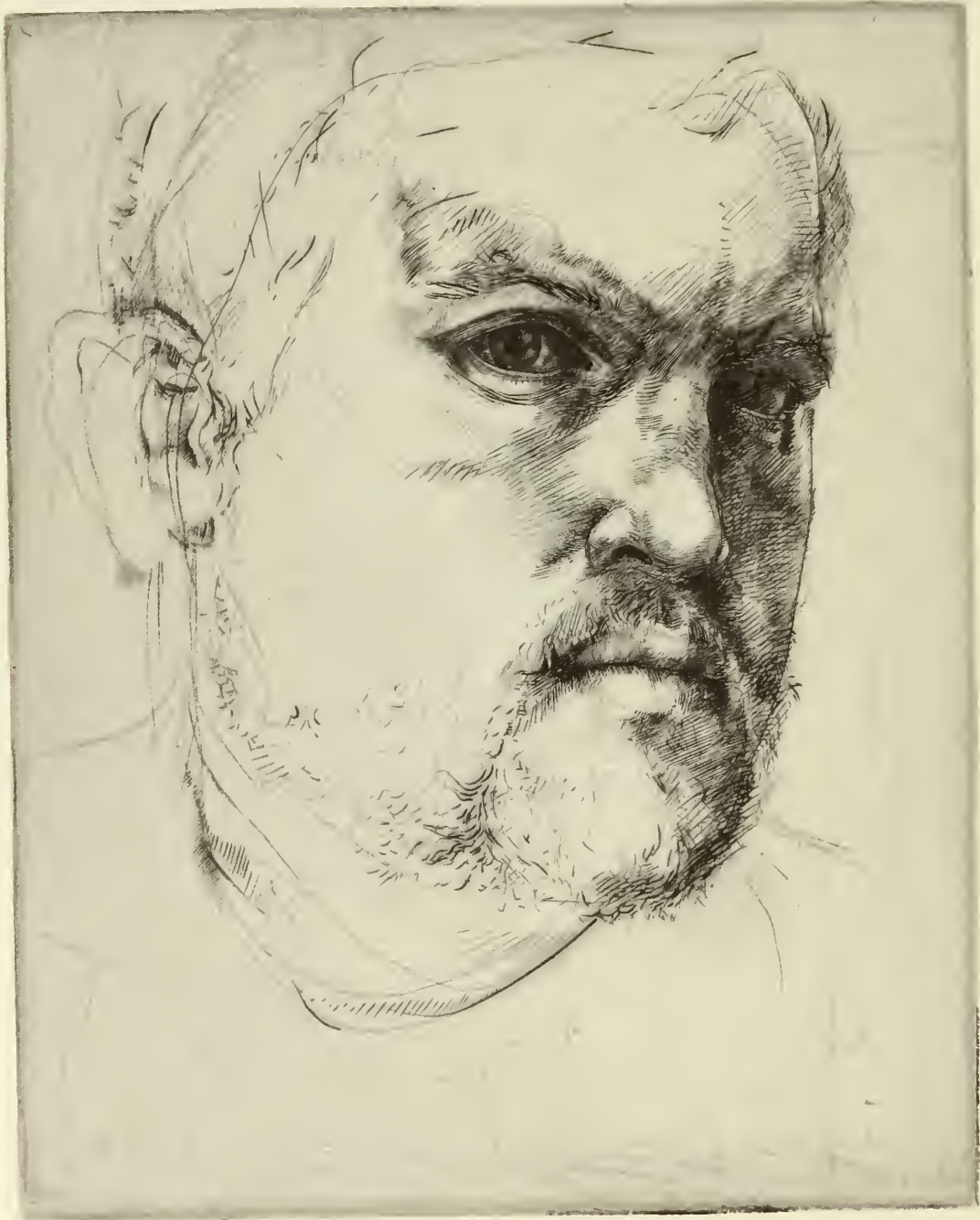


THOMAS CORNELL



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THOMAS CORNELL
DRAWINGS & PRINTS



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THOMAS CORNELL
DRAWINGS & PRINTS

BOWDOIN COLLEGE
MUSEUM OF ART

1971

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ACKNOWLEDGMENTS

FROM 1969 to 1971, Thomas Cornell was an artist-in-residence at Princeton University. We are grateful to Mr. Patrick J. Kelleher, Director; Mr. David Steadman, Assistant Director; and Miss Frances Follin Jones, Curator; all of the Art Museum, Princeton University, for their cooperation in the planning and preparation of this exhibition. Our special thanks also to Mr. Marvin S. Sadik, Director, National Portrait Gallery, for his contribution to the catalogue. We would also thank the University of California Press for permission to quote passages from their edition of Conrad Fiedler's *On Judging Works of Visual Art*. As usual, we are indebted to the help of Mrs. Brenda Pelletier and Mrs. Lynn Yanok during all stages of the preparation of the exhibition catalogue.

R. V. W.

FOREWORD

SINCE I was largely responsible for bringing Tom Cornell to Bowdoin, and inasmuch as we have been fast friends ever since, I am well aware that anything I write about his work will be looked upon with jaundiced eyes in certain circles. Nevertheless . . .


Although I do not know the full extent of what is to be included in this exhibition, I believe I have seen most if not all of the portraits; and under the circumstances of my present position they interest me most anyway.

Tom has always been very good at portraiture, and I particularly admire many of the etchings he did for *The Defense of Gracchus Babeuf*, as well as several of his painted self-portraits. Even so, I was not quite prepared for the giant leap forward represented by such recent drawings as those of Mark Libby, John McKee and David Becker. They almost literally knocked me over.

In my typical art-historical fashion, I immediately attempted to place these portrait drawings in relationship to others both past and present. Among the many possibilities that occurred to me, I thought first of some of the great French draughtsmen of the nineteenth century; but the apparatus did not work, and the more comparisons I tried (unsuccessfully) to make the more uncomfortable I became. In the final analysis, however, great art always defies the question of influences. Heaven help me, then, as I put my hand in the fire and say that I think these astonishingly brilliant new portrait drawings by Thomas Cornell belong in that realm.

MARVIN SADIK, *Director*
National Portrait Gallery
Smithsonian Institution
Washington, D. C.

N. B. Marvin Sadik was Curator and Director of the Bowdoin College Museum of Art from 1961 to 1967. In 1964 he organized Thomas Cornell's first exhibition at Bowdoin.



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INTRODUCTION

THOMAS CORNELL has been teaching at Bowdoin since 1962. During this decade he has established himself as both a teacher and artist of stature. My own friendship with Tom and acquaintance with his work goes back even further than our Bowdoin association to my belated undergraduate days in California. He was a *Wunderkind* then, and I was at first suspicious—and undoubtedly envious—of his singular virtuosity as a printmaker and his magisterial draughtsmanship. Unlike many prodigies, however, Tom has continued to sustain and develop in a variety of ways the techniques and perceptions that so struck me then. It is understandably a personal as well as a professional pleasure to be able to present this exhibition of recent drawings and prints.

A word about the supporting texts for this catalogue, which take the form of notes and observations by the artist. The observations do not so much refer to specific works of art as to the attitudes and themes which conditioned their creation. Included also are excerpts from Conrad Fiedler's *On Judging Works of Visual Art*. Written in 1876, this influential but relatively little-known book is of seminal importance to the understanding of art as a visual activity. In particular, Fiedler's distinction between abstract concepts and visual perception and his account of the relation of perceptual experience to the creation of "artistic configurations" are of renewed significance in the twentieth century.

Yet anyone seeking in these drawings and prints illustrations for a particular aesthetic theory is going to be disappointed. The works included here are concentrated perceptual statements and vary widely in response to subject matter, from portraiture to mythological imagery. Each work represents a new artistic configuration as a result of perceptual experience. In the final analysis, if any theory is in fact demonstrated by Tom Cornell's prodigious activity, it is that an imaginative, independent artist is bound by no preconceived formulas.

RICHARD WEST, *Director*
Bowdoin College Museum of Art

EXCERPTS FROM
*ON JUDGING WORKS OF VISUAL ART**
BY CONRAD FIEDLER

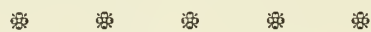
IT must be noted that scientific observation is by no means based upon complete perception. In scientific observation, perception can be of interest and value only so far as it makes possible the transition to abstract concepts, and this transition occurs on a comparatively low level. Already, in everyday life, man clings to perception only until the transition to abstract thinking becomes possible for him. He repeats this process innumerable times, and every perceptual experience vanishes as soon as, by means of his conceptual thinking, he draws out of perception that which all too often he believes to be its one and only essential content. Scientific observation would completely lose its way if outward appearances in themselves had value for it and if it stopped with them and did not advance to the creation of concepts. In remaining at the stage of perception one would soon face a rich profusion of experience which no concept could ever denote and encompass. Of all sciences, natural science is the most dependent upon the exact observation of the shapes and mutations of objects as well as the relationships between the parts and the whole. He who must with exactness observe objects with respect to their outward appearance, memorize them and make them his own in order to draw conclusions from his mental picture of them, would not admit that visual perception extends far beyond his own special purpose. But those persons who require for scientific purposes a rich perception of nature know that a tendency for abstract thinking makes the understanding of perception difficult. The more they advance in transforming perception into abstract concepts, the more incapable they become of remaining, even for a short while, at the stage of perception. And if they judge a work of art by the yardstick of their knowledge of nature and consider it to be a copy of nature, the meagerness of their perception of nature reveals itself at once in the insufficiency of their demands upon works of art. They believe that they are able to check upon the artist's knowledge of nature, transfer their way of looking at nature to the artistic imitation of nature, and see in it essentially nothing but a scientific illustration of conceptual abstraction. In effect, since a work of art would thereby be reduced to a mere instrument of evoking perceptions and of dissecting nature as a whole into isolated fragments and features in order to make more readily recognizable that which in the world of complicated appearances is difficult to grasp, they would thus ignore perception entirely in order to find the meaning of art.

* Translated by Henry Schaefer-Simmern and Fulmer Mood. University of California Press: Berkeley and Los Angeles, 1949.

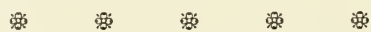
Finally, even if one must admit that perceptual experience cannot be entirely transformed into abstract concepts, and that concepts derive from perception and therefore cannot be wholly given up, the scientific investigator will, nevertheless, always consider a perceptual activity inferior if it does not lead to clear concepts dominating perception. Although he may have grasped the world in his own way and thereby fulfilled the needs of his mind, he nevertheless errs if he believes that through abstract thinking alone all the intellectual capacities of human nature have been recognized and fulfilled. To remain at the stage of perception rather than to pass onward to the stage of abstraction does not mean remaining on a level which does not lead to the realm of cognition; on the contrary, it means to keep open other roads that also arrive at cognition. But if cognition attained by perceptual experience is different from cognition reached by abstract thinking, it can nevertheless be a true and final cognition.



Each time that sensation is awakened and abstract concepts appear, perception [i.e., pure sensory experience] vanishes. The quanta of perceptual experience that lead both to sensations and to concepts differ greatly, but even the largest quantum is small in contrast to the infinitude of perceptual experiences available to man. Only he who is able to hold onto his perceptual experiences in spite of both sensation and abstraction proves his artistic calling. It is rare, however, that perceptual experience attains independent development and impartial existence.



The demand that more attention be paid to perception in man's education would only be justified if it were understood that, for man, perception is something of independent importance apart from all abstraction and that the capacity for concrete perceiving has as strong a claim to be developed by regular and conscious use as the capacity for abstract thinking has. It should be understood that man can attain the mental mastery of the world not only by the creation of concepts but also by the creation of visual conceptions.



Art can have but one task. It is a task which art in every one of its genuine works has solved. This task will again and again await new solutions so long as men are born with the desire of bringing the world into their consciousness in artistic forms. Art is always realistic, because it tries to create for men that which is foremost their reality. Art is always idealistic, because all reality that art creates is a product of the mind.

PROLOGUE

LAST MAY, I returned to my farmhouse in Bowdoinham, Maine. I had spent a difficult nine months in New York City, culminating in witnessing the machine-gunning of two policemen on Riverside Drive. In comparison, Maine was Arcadia. The most pleasurable experience was to contemplate the view of Merrymeeting Bay, the Cathance River, the fields, horses, rhubarb, pear, plum and apple trees.

During the summer I made several portraits of friends and paintings of the large apple tree, the fields and the Bay. I began to organize the house, my possessions and my past, which was a painful emotional process. As I realized the destructive power that emotional repression had over me, my family, my colleagues and my friends, I tried to be less hypnotized by the past and more intensely aware of the present. I became less interested in art as expressionism and developed a greater interest in symmetry and simplicity.

The violence of Nature in its inevitability was peaceful and simple. An example of my experience of the summer was swimming during a rainstorm. It was frightening with lightning and the thunder, but it was healing.

The drawings and prints of this exhibition cover a period of five years. Most of the early work relates to my search for philosophical content that would justify a life's work. Unconsciously and primarily, it was a search for a healing medicine for my emotional lesions. In dreams we face symbolically emotions we cannot endure in reality. My involvement with philosophy and the past was a dreamlike search for solutions to alleviate emotional pain, but no answer could be found to my satisfaction through the intellect. The intellect is like an elephant dancing on a ball, incredible and magnificent, but somehow trivial. With the intellect one can make schisms: form/content, figure/ground, mind/body, self/self-image. It is experiencing emotion that integrates and forms a gestalt. Emotion is like an osmotic tissue that moderates between the senses and the intellect.

Most of the recent works in this exhibition are portrait drawings. It used to be difficult to include specific environment and costumes. I was fixed on the figure and overwhelmed by the ground. Now I enjoy the background. I distinctly remember a particular evening two years ago reading Heidegger and comprehending the notion that Being is not discrete Beings but Being in general—a kind of force field. The same evening I made a self-portrait in which I was able to see the situation of the floor and chair and the light of a photographic lamp, shirt, trousers, shoes, face, etc., as the reality, as opposed to the old perception of myself with a staring eye against an unimportant background. When one says that the artist is interested in light, it is not light qua light, but light as the best indication of phenomena (Being) as opposed to form (Beings).

I have always been at my best when working from direct experience—patiently and intensely abstracting from Nature those visual clues which I feel are important. In the beginning I was moved to study dead animals, natural forms, portraits and the human figure; only recently have I turned to landscapes. Generally I hate to draw industrially produced objects.

Trying to find pictorial equivalents for the essence of my generalized experience of Nature is more difficult. It has been said that imagination is the juxtaposition of experience. This implies that imagination must be based on experience. At this time I am able to articulate from direct experience but I do not have enough experience to articulate from my imagination as well as I would like to. I continue to draw from direct experience and attempt a re-vision of experience: eventually to integrate these two directions.

One of the most beautiful descriptions of the philosophical dilemma: Nature and the attempt to destroy Nature, or in psychological terms, passion vs. repression, was posed over 2,000 years ago by Euripides in *The Bacchae*. In the play, Dionysus represents Nature and Pentheus represents the Apollonian tendency to control and repress. Dionysus (Nature) destroys Pentheus (repression). Dionysus does not tolerate Pentheus' attempt to reduce his freedom. He rewards this insanity with a commensurate punishment, but Dionysus rewards his lovers with health and joy. This involvement has resulted in numerous drawings and prints in which Dionysus is the protagonist. My conception of Dionysus is a young man with slightly feminine and Eastern appearance but with the power to defy repression.

Philosophy is a dangerous game for an artist. One can end up as mad as Nietzsche, who finally believed himself to be Dionysus. But if the repressive tendency of technology and our present society be sanity, I embrace madness. The choice is between Repression and Nature, or in poetic mythic terms, Apollo vs. Dionysus. Apollo, reduced to an absurdity, is Nazism and Nuclear Warfare and repression. Dionysus at his most destructive is flood and hurricane and aggression. I will take my chances with Dionysus. I am in love with Nature and despise the disingenuous use of Art and Science called Technology. I have felt that there is an insidious Narcissism borne into our evolution by the obsession to control the cosmos (Nature). Technology, though not inherently bad and potentially helpful, favors the survival of the anal, neurotic, unemotional, compulsive dog—a kind of intellectual rabies.

My study of philosophy has often proved frightening and illusory—a circumlocution of emotional pain. That is why I am returning to gather strength from direct experience. The recent portraits attempt to regain emotional contact with Nature—there are many ways to praise Dionysus.

Thomas Cornell

Bowdoinham, Maine

1971

ATTITUDES TOWARDS TEACHING

WESTERN philosophy and science are based on two assumptions that are proving to be false. First, that intellectual knowledge is the highest form of knowledge. Second, that categorizing and controlling nature is beneficial. That these assumptions are misleading and can defeat Being (the actual survival of the species) can best be demonstrated through a re-evaluation of the myth of Narcissus.

Narcissus fell in love with his image and the love for his image consumed his Being and he died. In other words, Narcissus spent so much psychic energy on the image of himself that he could not fall in love with himself. He was reduced to a kind of "Platonic" contemplative love of his image. His death was due to the schism between himself and the image of himself.

Part of his problem was that he was only capable of intellectual love. If he was capable of sexual and emotional love, he would not have been satisfied with his self-image. It was the intellect that overwhelmed emotion and fooled Narcissus. Now, for us, the critical question is the relative value of what appear to be the three components of love—the sensual, the emotional and the intellectual. There is only one process of love—emotion, composed of sensual and intellectual components. I see emotion moderating between the sensual and the intellectual. If it can be agreed that emotion is the natural process of human Being, why have we been so Narcissistic—so foolishly intellectual, so castrated, so dead? Because we have been taught a mistaken notion of Being. Being is not a static, discrete thing, it is the natural process of Becoming. If one believes that Being is not a process but a thing, then one arrives at false conclusions.

Emotion moderates man's process of Becoming and his place in Nature. Art is the ability of creative man to pretend in order to expand. Technology is the technique Narcissistic Man uses to be pretentious. To the extent that technology is not love of nature but the image of nature—mechanized Narcissism—it is foolish. The Narcissist uses Technology hysterically to create a synthetic Nature to house his synthetic self.

How do we re-educate the Narcissist? By a compensatory emphasis on the sensual and a de-emphasis on the intellectual component of emotion. The flexibility of emotion is a better assumption on which to base philosophy and science. Let philosophy and science pretend (art) but not be pretentious (technology).

Arcadia. I have a fantasy that I would like to realize, but it will take time and more work from direct experience. I would like to paint men and women enjoying themselves in Nature, with wild and domestic animals and the fruit of Nature, with peaceful, organized landscape surrounding them. This vision would be so beautiful that it would intimidate and finally relax the compulsive Narcissistic intellectual.

Education and communication. "Communication" is often the will to control—the imposition of a morality or philosophical system on other people. I resent "communication." Insofar as "love" is the unconscious will to control, I resent "love." True love and true communication are the overflow of an individual full of self-love.

Our educational system rewards the repression of creativity, sexuality and anger. Repression is often dangerous and pathetic; dangerous in that it rises up in potentially destructive forms, pathetic in that it curtails the enjoyment of creative energy. One way to artistic enlightenment is to return to the insight of pre-Socratic Greek religion, to throw out the Platonic, Socratic definitions. The Socratic-Cartesian, Western tradition in philosophy is piecemeal and disintegrative, encouraging categorizing and thinking divorced from feeling. Nietzsche and Heidegger and Freud lead one back to the alternate insight of the pre-Socratic philosophers and the East with the emphasis on awareness and oneness (integrity).

Awareness of the present can only be accomplished to the extent that the individual is not in a chronic low grade emotional emergency. Teaching must not be a process of bargaining with an individual to perform a duty in order to earn the right to maintain and dignify his neurotic behavior. But it must be to raise awareness by transforming neurosis into generative energy.

Thomas Cornell

CATALOGUE

CATALOGUE

Height precedes width.

All measurements in inches.

* indicates work is illustrated.

DRAWINGS

- | | |
|---|--|
| 1.
* <i>Mark Libby</i> , 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{3}{4}$ | 8.
<i>David Becker no. 8</i> , 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{1}{2}$ |
| 2.
* <i>John McKee</i> , 1971
pencil on paper, $13\frac{1}{8} \times 10$ | 9.
<i>David Becker no. 9</i> , 1971
pencil on paper, $14\frac{5}{8} \times 11\frac{7}{8}$ |
| 3.
* <i>D.P.B.</i> , 1971
pencil on paper, $12\frac{1}{8} \times 10\frac{1}{8}$ | 10.
<i>David Becker no. 3</i> , 1971
pencil on paper, $14\frac{3}{4} \times 13\frac{1}{8}$ |
| 4.
* <i>David Becker no. 4</i> , 1971
pencil on paper, $23\frac{1}{2} \times 17\frac{1}{8}$ | 11.
* <i>W. G. Pinfold no. 1</i> , 1971
pencil and watercolor on paper, $17\frac{1}{4} \times 23\frac{3}{4}$ |
| 5.
* <i>David Becker no. 6</i> , 1971
pencil on paper, $23\frac{5}{8} \times 17\frac{1}{4}$ | 12.
* <i>W. G. Pinfold no. 2</i> , 1971
pencil and watercolor on paper, $17\frac{1}{8} \times 23\frac{5}{8}$ |
| 6.
<i>David Becker no. 2</i> , 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{5}{8}$ | 13.
* <i>Howard Warshaw</i> , 1970
pencil on paper, $15 \times 15\frac{1}{4}$ |
| 7.
<i>David Becker no. 7</i> , 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{1}{2}$ | 14.
* <i>Robert Birmelin</i> , 1970
pencil on paper, $11\frac{1}{8} \times 13\frac{7}{8}$ |

15.
**Bernard Douglass*, 1971
pencil and watercolor on paper, $17\frac{3}{8} \times 23\frac{3}{8}$
16.
**Double Study of Lennart Andersen*, 1971
pencil and watercolor on paper, $17\frac{1}{4} \times 23\frac{5}{8}$
17.
**Judith with Anna Cornell*, 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{3}{4}$
18.
**Girl from Town*, 1971
pencil on paper, $17\frac{1}{4} \times 23\frac{3}{4}$
19.
**Miriam Palmer*, 1971
pencil on paper, $17\frac{3}{8} \times 23\frac{3}{4}$
20.
**Model*, 1971
pencil on paper, $17\frac{1}{8} \times 23\frac{5}{8}$
21.
**Joseph Hirshhorn no. 1*, 1969
pencil on paper, $18\frac{1}{4} \times 23$
22.
**Philip Isaacson*, 1971
pencil on paper, 22×30
23.
W. G. Pinfold, 1971
pencil and watercolor on paper, $17\frac{3}{8} \times 23\frac{5}{8}$
24.
**Nude Study no. 1*, 1965
pencil on paper, 24×18
25.
**Nude Study no. 2*, 1965
charcoal and watercolor, 30×22
26.
**Nude Study no. 3*, 1965
pencil on prepared paper, $22\frac{3}{8} \times 18\frac{1}{2}$
27.
**Nude Study no. 4*, 1965
pencil and wash, $30\frac{1}{8} \times 22\frac{1}{8}$
28.
Nude Study no. 5, 1965
pencil, $30\frac{1}{2} \times 22\frac{5}{8}$
29.
Nude Study no. 6, 1965
pencil, $22\frac{1}{8} \times 30\frac{1}{2}$
30.
**Nude Study no. 7*, 1965
pencil and pastel, $22\frac{1}{2} \times 30\frac{5}{8}$
31.
**Dancing Figures*, 1965
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**Dionysus no. 1*, 1965
pencil and watercolor, $10\frac{7}{8} \times 8\frac{1}{8}$

33.
**Dionysus no. 2*, 1965
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34.
**Dionysus no. 3*, 1967
pencil and watercolor, 39⅝ x 27½
35.
**Dionysus no. 4*, 1967
pencil and watercolor, 39⅝ x 27½
36.
**Dionysus no. 5*, 1967
pencil and watercolor, 39⅝ x 27½
37.
**Dionysus no. 6*, 1967
pencil and watercolor, 39⅝ x 27½
38.
Satyr, 1967
pencil and watercolor, 39⅝ x 27½
39.
**Leopard*, 1967
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40.
**Wild Cat*, 1967
pencil and watercolor, 6⅜ x 7⅜
41.
**Goat*, 1967
watercolor, 9⅜ x 11⅝

42.
**Dionysus with Lion and Goats*, 1966
pencil and watercolor, 7⅞ x 9⅜
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River God, 1966
pencil and watercolor, 10⅛ x 9⅜
44.
Ajax
pencil and watercolor, 9⅜ x 11⅝
45.
**Satyr Couple*, 1967
pencil and watercolor, 7⅞ x 10⅛

PRINTS

46.
**Satyr Couple*, 1968
etching and aquatint, 5⅞ x 8¾
47.
**Snapping Turtle, First State*, 1968
etching, 15¾ x 17½
48.
**Snapping Turtle, Second State*, 1969
etching and aquatint, 15¾ x 17½
49.
**Snapping Turtle no. 2*, 1968
etching, 15½ x 17¾

50.
**David Berry's Pigs*, 1970
etching, $15\frac{5}{8} \times 19\frac{3}{4}$
51.
**Black Dionysus*, 1968
etching and aquatint, $17\frac{1}{2} \times 17\frac{3}{4}$
52.
**Ajax, Unique State*, 1968
etching, $9\frac{7}{8} \times 14\frac{1}{2}$
53.
Ajax, Last State, 1968
etching, $9\frac{7}{8} \times 10\frac{3}{8}$
54.
Three Figures, First State, 1969
etching, $9\frac{5}{8} \times 7\frac{3}{4}$
55.
**Three Figures, Second State*, 1969
etching, $9\frac{5}{8} \times 7\frac{3}{4}$
56.
Three Figures, Third State, 1969
etching and aquatint, $9\frac{5}{8} \times 7\frac{3}{4}$
57.
Shepherd, 1970
etching, $15\frac{5}{8} \times 19\frac{3}{4}$
58.
**Dionysus*, 1968
etching and drypoint, $4\frac{7}{8} \times 7\frac{7}{8}$
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Smiling Satyr, 1968
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60.
**Walt Whitman*, 1970
etching and colored aquatint, $17\frac{3}{4} \times 14\frac{3}{4}$
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**Cezanne's Father*, 1970
etching, $23\frac{5}{8} \times 17\frac{1}{2}$
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Pastoral Scene, 1970
pencil, ink and watercolor, 16×20
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Pastoral Scene, 1971
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**Pig I*, 1969
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**Pig II*, 1969
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lithograph, $32\frac{1}{2} \times 21$
67.
**Goat II*, 1969
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**Ajax with Swine*, 1970
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**Figure with Vine Leaves*, 1969
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Dancing Maenad
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lithograph, 28 x 22

72.

Mythical Figure Study, 1970
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Dancing Maenads, 1969
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Dionysus and Soldiers, 1969
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**Dionysian Composition no. 1*, 1969
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**Dionysian Composition no. 2*, 1969
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FRONT COVER: Catalogue No. 1, *Mark Libby*

FRONTISPIECE: *A Self-Portrait*, 1965; Engraving, 6 $\frac{7}{8}$ x 5 $\frac{1}{2}$

BACK COVER: Catalogue No. 59, *Smiling Satyr*

ILLUSTRATIONS



1. *Mark Libby*, 1971 17¼ x 23¾



2. *John McKee*, 1971 13 $\frac{1}{8}$ x 10



3. *D.P.B.*, 1971 12 $\frac{1}{8}$ x 10 $\frac{1}{8}$



4. *David Becker no. 4*, 1971 $23\frac{1}{2} \times 17\frac{1}{8}$



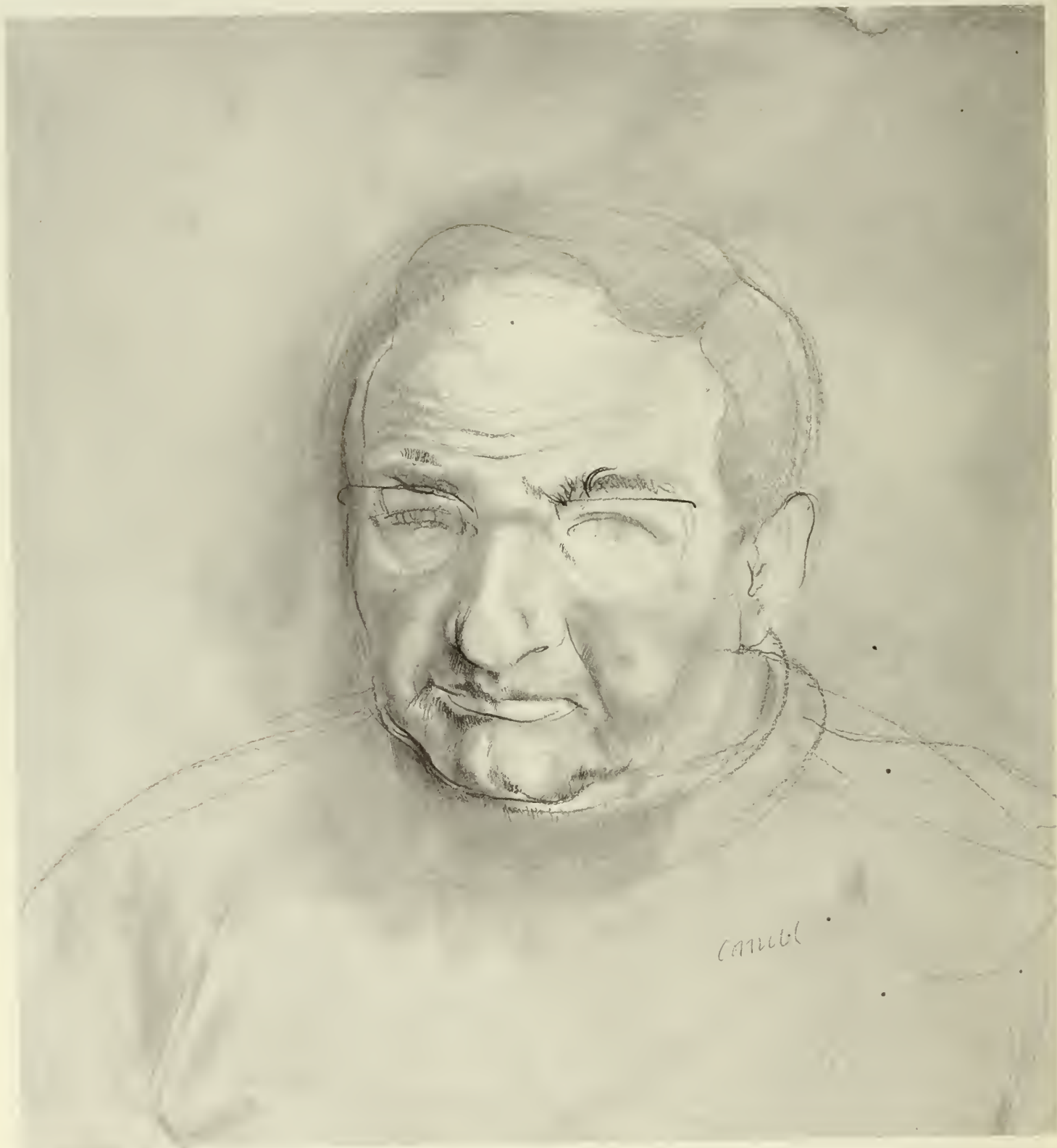
5. *David Becker no. 6, 1971* $23\frac{5}{8} \times 17\frac{1}{4}$



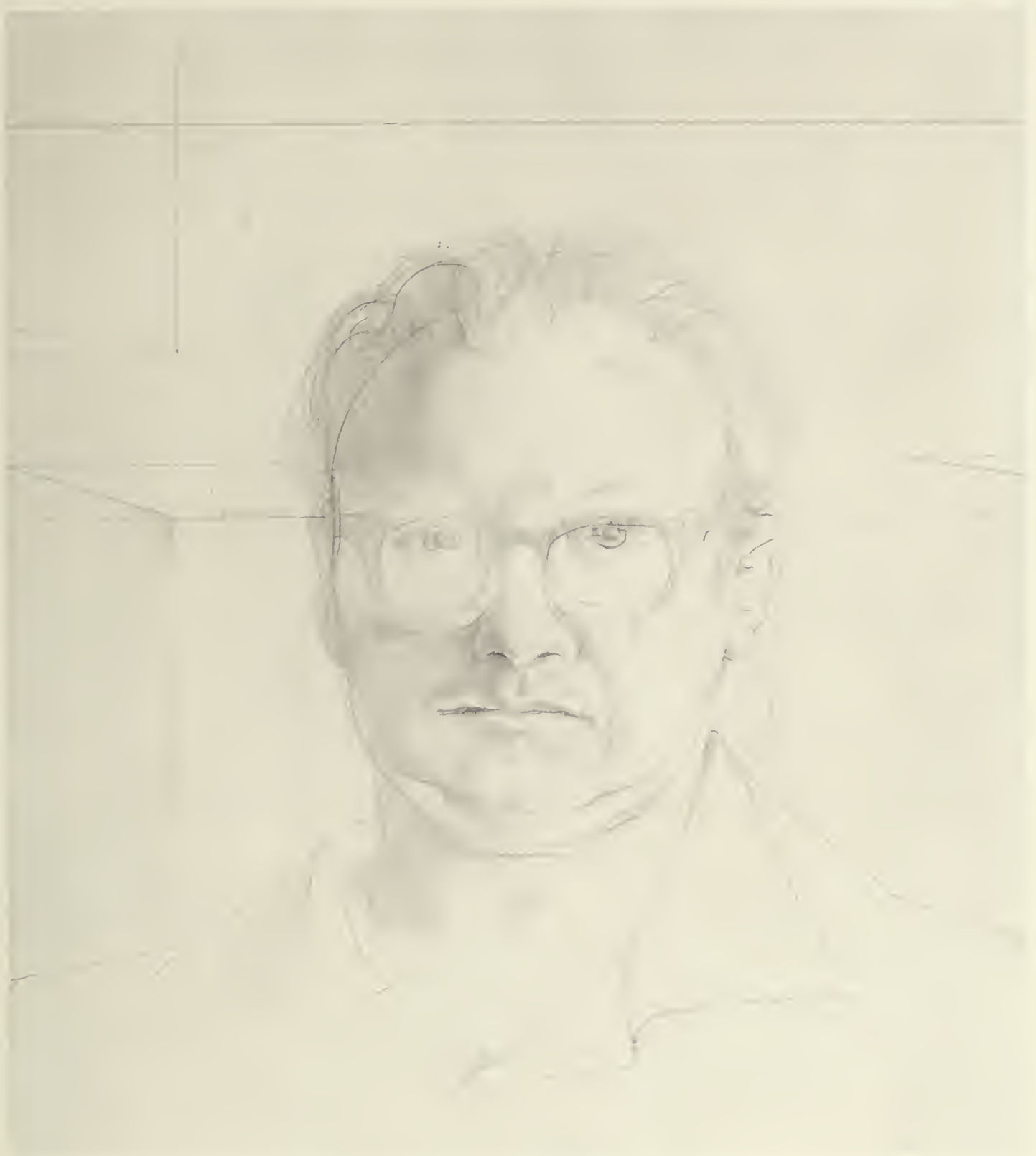
11. *W. G. Pinfold no. 1, 1971* 17 $\frac{1}{4}$ x 23 $\frac{3}{4}$



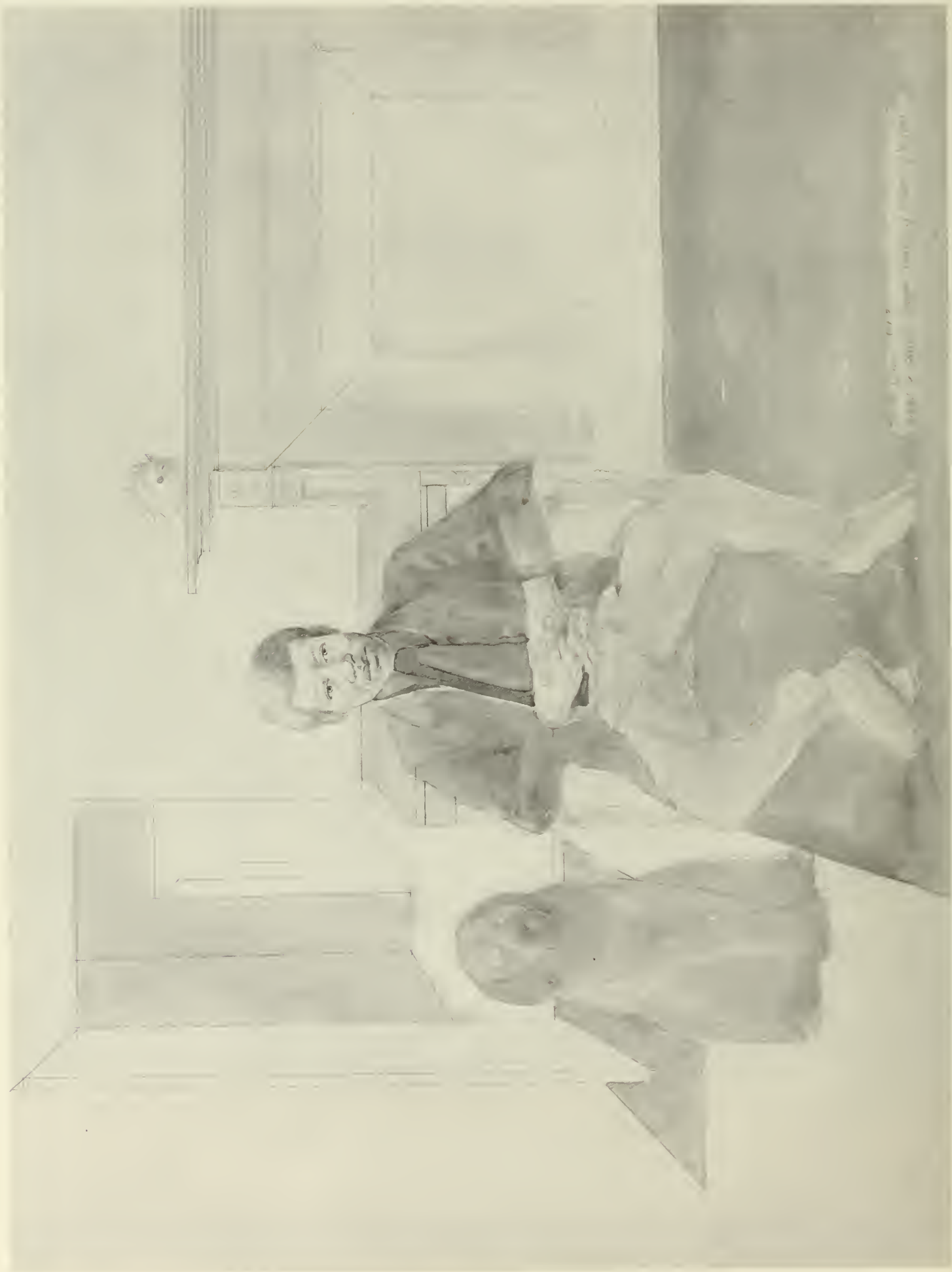
12. *W. G. Pinfold no. 2*, 1971 $17\frac{1}{8} \times 23\frac{5}{8}$



13. Howard Warshaw, 1970 15 x 15¼



14. *Robert Birmelin*, 1970 $11\frac{1}{8} \times 13\frac{7}{8}$



Mr. and Mrs. J. H. [Name] seated in the [Location]



16. *Double Study of Lennart Andersen, 1971 17¹/₄ x 23⁵/₈*



17. *Judith with Anna Cornell*, 1971 17¼ x 23¾



18. *Girl from Town*, 1971 17 $\frac{1}{4}$ x 23 $\frac{3}{4}$



19. *Miriam Palmer*, 1971 $17\frac{3}{8} \times 23\frac{3}{4}$



20. *Model*, 1971 $17\frac{1}{8} \times 23\frac{5}{8}$



21. *Joseph Hirshhorn no. 1*, 1969 18 $\frac{1}{4}$ x 23



22. *Philip Isaacson*, 1971 22 x 30



24. *Nude Study no. 1*, 1965 24 x 18



25. *Nude Study no. 2*, 1965 30 x 22



26. *Nude Study no. 3*, 1965 $22\frac{3}{8} \times 18\frac{1}{2}$



27. *Nude Study no. 4*, 1965 $30\frac{1}{8} \times 22\frac{1}{8}$



30. *Nude Study no. 7*, 1965 22½ x 30⅞



31. *Dancing Figures*, 1965 7½ x 10¾



[Handwritten signature]



33. *Dionysus no. 2*, 1965 11¼ x 9



34. *Dionysus no. 3*, 1967 $39\frac{5}{8} \times 27\frac{1}{2}$



35. *Dionysus no. 4*, 1967 $39\frac{5}{8} \times 27\frac{1}{2}$



36. *Dionysus, no. 5*, 1967 $39\frac{5}{8} \times 27\frac{1}{2}$



37. *Dionysus no. 6*, 1967 $39\frac{5}{8} \times 27\frac{1}{2}$



39. *Leopard*, 1967 $5\frac{1}{2} \times 5\frac{1}{4}$



40. *Wild Cat*, 1967 $6\frac{3}{8} \times 7\frac{3}{8}$

1967



41. Goat, 1967 9 3/8 x 11 3/8



42. *Dionysus with Lion and Goats*, 1966 7/8 x 9 3/8



45. *Satyr Couple*, 1967 7 $\frac{1}{8}$ x 10 $\frac{1}{8}$



1968

46. Satyr Couple, 1968 5 7/8 x 8 3/4



60156

30,400, 1968

47. Snapping Turtle, First State, 1968 15³/₄ x 17¹/₂



48. Snapping Turtle, Second State, 1969 15³/₄ x 17¹/₂



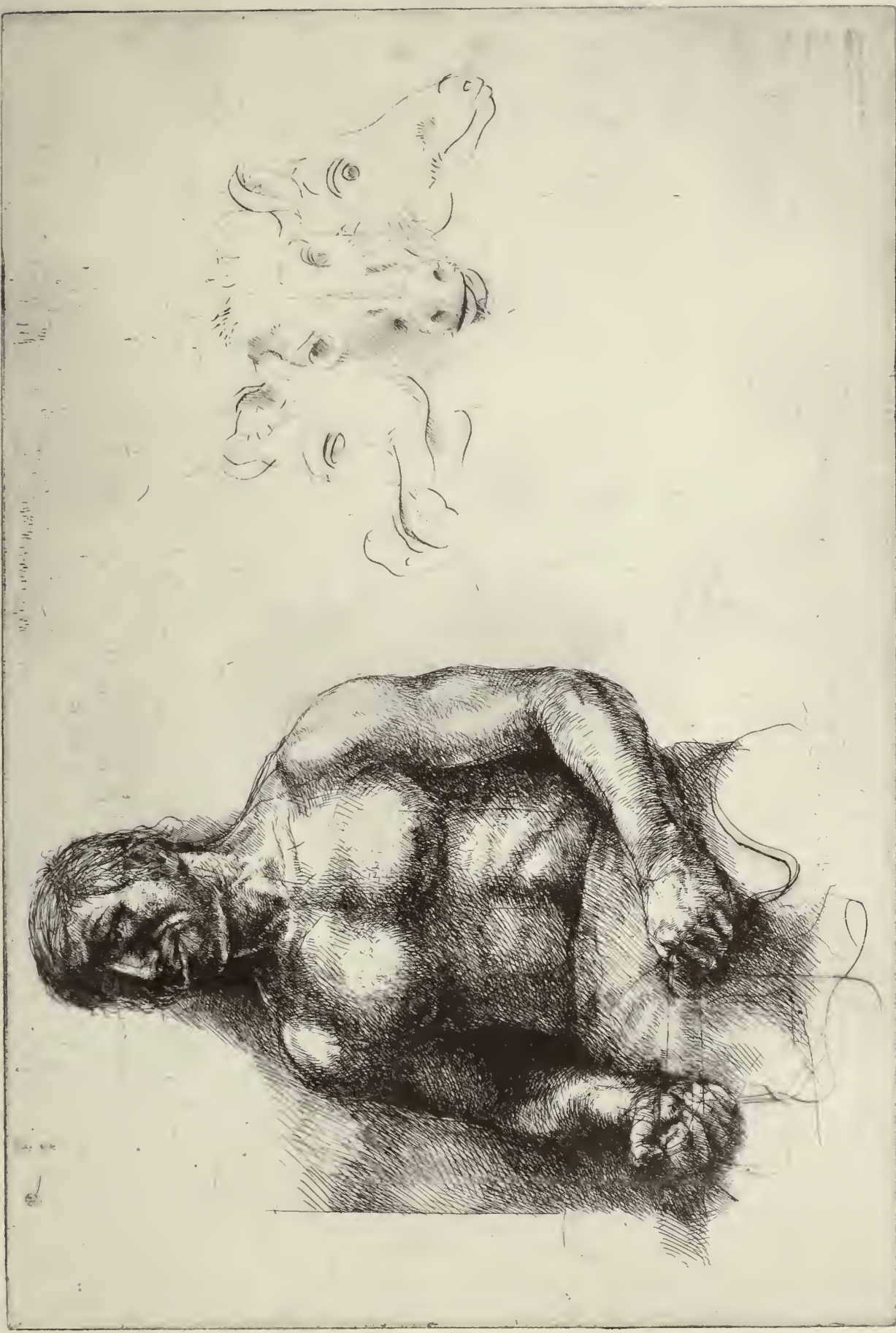
49. Snapping Turtle no. 2, 1968 15½ x 17¾



50. *David Berry's Pigs*, 1970 15⁵/₈ x 19³/₄



51. *Black Dionysus*, 1968 17½ x 17¾



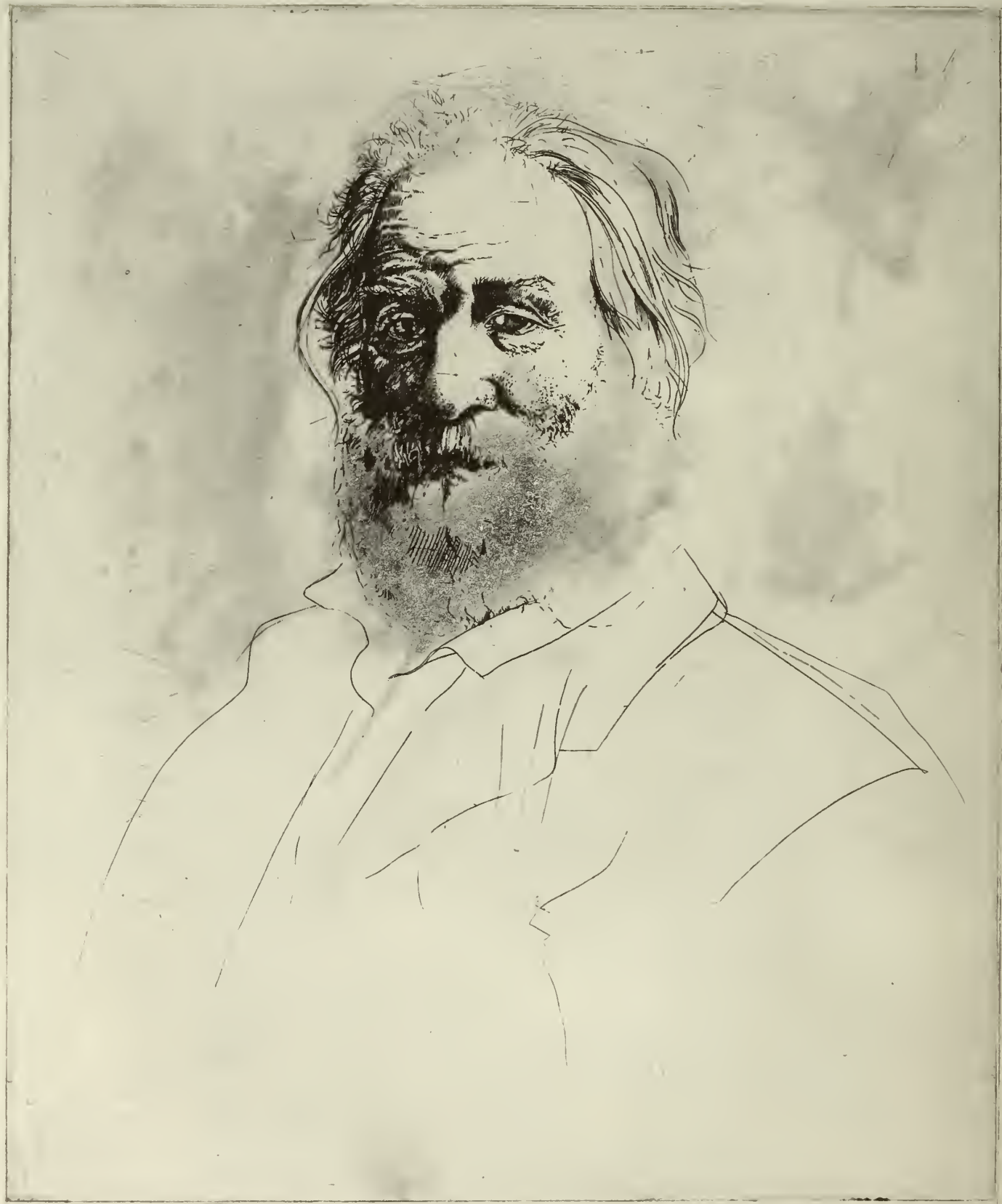
52. *Ajax, Unique State*, 1968 9⁷/₈ x 14¹/₂



55. *Three Figures, Second State*, 1969 $9\frac{5}{8} \times 7\frac{3}{4}$



58. *Dionysus*, 1968 4 7/8 x 7 7/8



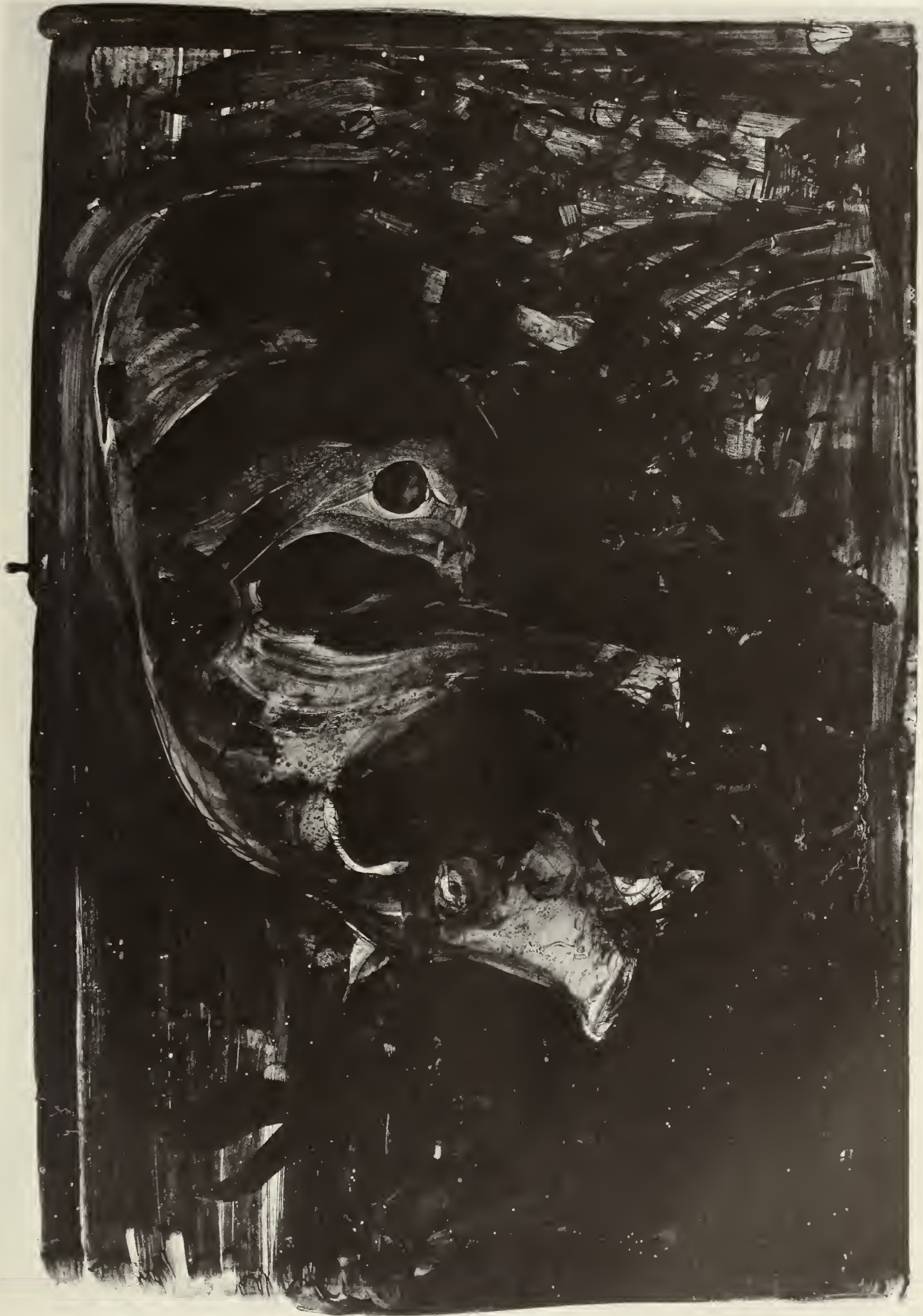
60. *Walt Whitman*, 1970 17³/₄ x 14³/₄



61. *Cezanne's Father*, 1970 $23\frac{5}{8} \times 17\frac{1}{2}$



64. *Pig I*, 1969 24⁷/₈ x 35¹/₈



65. *Fig II*, 1969 24 $\frac{7}{8}$ x 35 $\frac{1}{8}$



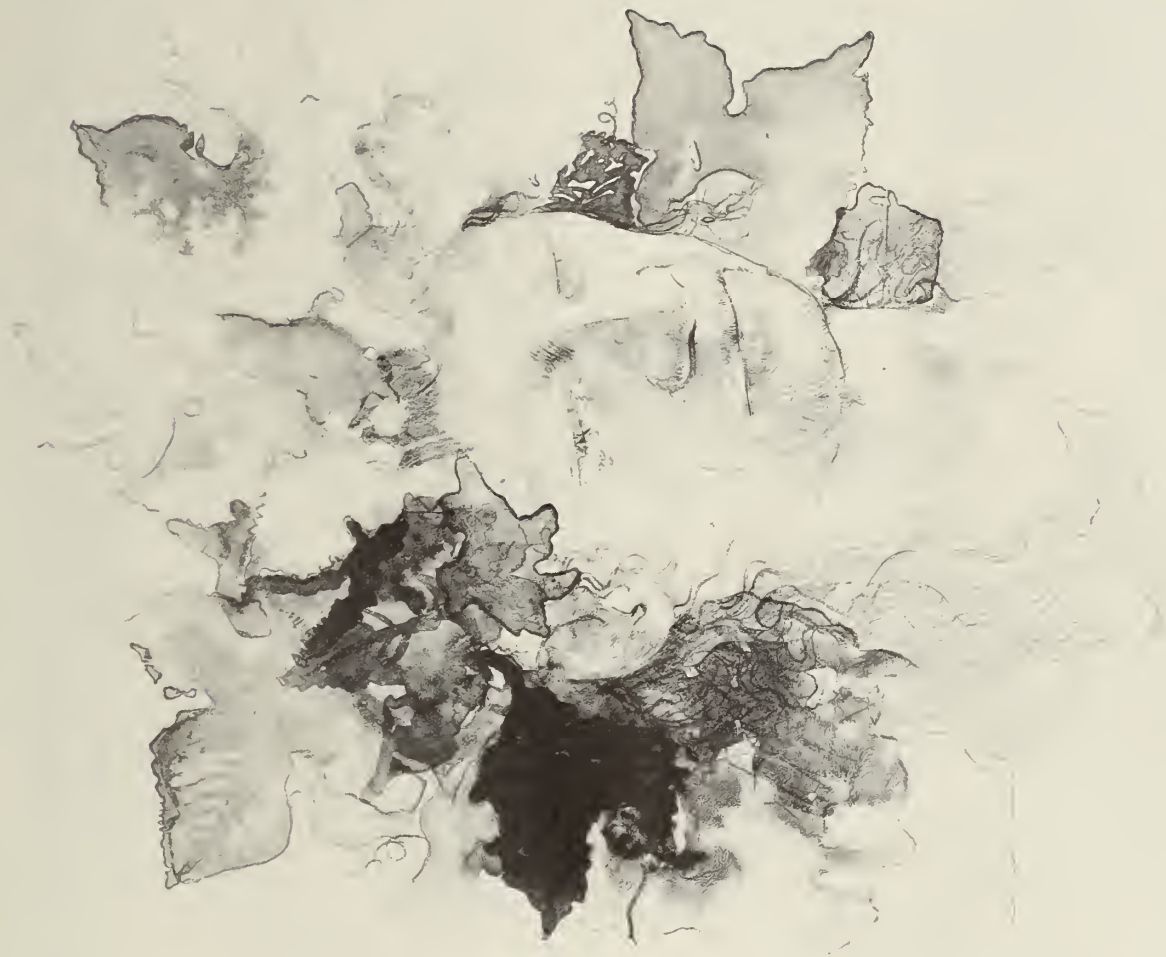
66. *Goat I*, 1969 32½ x 21



67. Goat II, 1969 23 x 35



68. *Ajax with Swine*, 1970 11¼ x 15¾



69. *Figure with Vine Leaves*, 1969 15 x 20



75. *Dionysian Composition no. 1*, 1969 26½ x 38½



76. *Dionysian Composition no. 2, 1969* 27½ x 39½

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