Duncan Grant
British, 1885–1978

Virginia Woolf
1911
Oil on masonite
22 1/4 × 16 5/8 in. (56.5 × 41 cm)
Signed and dated (lower left): D. Grant 1911
Purchase, Lila Acheson Wallace Gift, 1990
1990.236

Duncan Grant’s portrait of Virginia Woolf is as arresting for its daring Postimpressionist brushwork and dramatic coloring as it is for the identity of the sitter, one of Britain’s most noted authors. In the early twentieth century Grant, Virginia Woolf, and her husband, Leonard, along with Lytton Strachey, Clive and Vanessa Bell (Virginia’s sister), and Roger Fry, sought new literary, artistic, and personal freedoms; they became known as the Bloomsbury Group. Shown here in 1911 at the age of twenty-nine, the writer sits in a green armchair in the Bells’ house, where Grant also shared a studio. Woolf’s thin face is a ghostly vision, with chalk-white skin and hollow eyes, set against the darkness of her black coat and large hat. Her stiffness and solidity are in marked contrast to the painting’s staccato brushwork and sketchiness. Such “unfinishedness” must have been shocking in 1911, but today the characterization conveys a fresh immediacy. Woolf’s pallor may be a reference to her recent breakdown in 1910 or a reflection of her intense dislike of sitting for artists. The few portraits of Woolf that exist from these early years were done by her closest friends and family (Duncan Grant, Roger Fry, and Vanessa Bell). Duncan Grant was only twenty-six years old when he painted his friend, and the influence of Manet, Toulouse-Lautrec, Vuillard, and Matisse is evident.

LMM

Entries by Sabine Rewald, Associate Curator; Lowery S. Sims, Associate Curator; Lisa M. Messinger, Assistant Curator; Jane Adlin, Research Associate; J. Stewart Johnson, Consultant for Design and Architecture.
In his lifetime the Italian sculptor Medardo Rosso was rivaled by Auguste Rodin, whom he is said to have influenced, and revered by Umberto Boccioni, whose Futurist notions of simultaneity and motion he disavowed. Although Rosso’s reputation never matched these artists’, he remained in the forefront of modern sculpture from the 1880s to the early 1900s. Rosso’s last sculpture, *Ecce Puer*, was produced in 1906 in London, where that year the artist held a one-man show. It is a commissioned portrait of Alfred William Mond, a British boy of about five or six years old. Rosso’s style has been called impressionist because light and air dematerialize form. However, unlike the Impressionists, who recorded visual sensations directly from nature, Rosso’s images are a synthesis of memory and emotion. *Ecce Puer*, for example, was produced after only a brief glimpse of the boy peeking through a parted curtain. Working through the night, Rosso completed a seemingly “unfinished” head that captures the transitory moment. It is meant to be seen from a fixed viewpoint rather than in the round. Today *Ecce Puer* exists in at least six versions, in wax, plaster, and bronze. Upon its completion, Rosso described the head as “a vision of purity in a banal world.”

LMM
Georges Rouault  
French, 1871–1958

Three Judges  
About 1937–39  
Oil on canvas  
27 1/4 x 22 1/4 in. (69.2 x 56.5 cm)  
The Frederick and Helen Serger Collection, Bequest of Helen Serger, in honor of William S. Lieberman, 1989  
1990.274.3

Rouault's most frequent subjects—besides the figure of Christ—were sad clowns and other circus performers and worn-out prostitutes; in short, those whom he saw as existing on the margins of an exploitive society. He presented this society in the guise of stern doctors, fat bourgeois, and sinister-looking judges. Rouault's particular brand of Catholicism—one he shared with his friends Léon Bloy and Joris Karl Huysmans—caused him to see a saint in a sinner. Rouault's somewhat narrow view of life made for rather limited subject matter.

From 1885, when he was fifteen years old, to 1890, Rouault was apprenticed to a stained-glass window maker and attended evening classes at the École des Arts Décoratifs. Enrolled at the École des Beaux-Arts beginning in 1890, he became the favorite student of Gustave Moreau.

By the late 1930s Rouault seemed less interested in representing judges, creating only a handful of works on this subject, so prevalent in his oeuvre between 1910 and 1919. In these later paintings the judges' expressions of belligerence changed to calm benevolence.

As in his many close-up views of Christ flanked by two acolytes, Rouault arranged this trio of judges cheek to cheek, as if for a group portrait. Their eyes are closed. Rouault applied many layers of pigment, a technique he began to use in the early 1930s. With its thick black outlines, the painting, like many of Rouault's other works, has the effect of a stained-glass window.
Chaim Soutine
French, 1893–1943

The Terrace at Vence

About 1923–25
Oil on canvas
26 × 21 1/2 in. (66 × 54.6 cm)
Signed (lower right): Soutine
Gift of Mr. and Mrs. Peter I. B. Lavan, 1964
(termination of life interest)
64.147

Although Soutine spent more than half of his life in Paris—he arrived there from Russia in 1913—he painted no views of the streets and squares of that city. He preferred the small towns in the provinces, especially in the south of France. Rough and awkward, Soutine was a chronic alcoholic and a loner. He spent the most decisive and productive years of his career (1919–22) in Céret, a small town in the Pyrenees near the Spanish border. In his many landscapes of Céret and its surroundings, he developed his particular style of fevered expressionism, in which all forms become seemingly unhinged, tossed about, and without definition.

By the time Soutine painted The Terrace at Vence, the high emotional pitch of his style had lost some of its vehemence. This work is one of three depicting a terrace in Vence, an ancient hill town about seven miles inland from Nice. Like many hill towns in this region, Vence is reached by a winding road. In this particular view the road broadens to form a terrace, which, at the left, is abutted by the gently curved, light-colored stone balustrade; the road then continues between the houses in the background. Just behind the lone stone bench rises a tree with swirling branches that fill the upper part of the canvas. In the shade sits a young girl in a light dress accompanied by two older women in black. They look toward the distant horizon on the far left. Leaning against the balustrade is a boy wearing a hat and apron who is, perhaps, a waiter from an adjacent bistro.

From 1943 to 1949 Matisse lived in Vence, where he conceived and built his Chapel of the Rosary (1947–52).
Between 1910 and 1914 Chagall lived in Paris. At the time little of that city was reflected in his art. His memories of Russia were much more powerful, and thus the series of gouaches he painted during those years are referred to as “Russian recollections.” These include several nocturnal views of the suburbs of Vitebsk. Snow—the word is twice inscribed in Cyrillic in the center foreground—is larger than most of the other gouaches in the series. A string of colorful timber houses with high pitched roofs separates the night sky from the snowy plain in which adults pull children in sleds. The cupolas of one of Vitebsk’s numerous churches rise at the far right. The luminous colors and naive accents of this image—from the decorated window shutters to the droll, rotund couple evocative of wooden dolls—are elements borrowed from Russian folk art. The figure in the center of the composition, however, seems of a different mettle. Wearing boots, baggy pants, and a patterned blouse, he has about him all the elegance of a dancer of Diaghilev’s Ballets Russes, then captivating Paris.

Chagall’s memories of his early life in the Jewish ghetto of Vitebsk, Belorussia, furnished him with enough themes to last a lifetime. His unique style, which minglest sentiment with fantasy and plays with time and space, was, in 1911, described by the poet Guillaume Apollinaire as “supernatural.”
In 1982 Penck spent a few days in Naples. The window of his hotel room opened directly on the Castel dell’Ovo, the medieval fortification built on a massive rock in the bay a few hundred feet from the waterfront. Inspired by the sight, Penck painted a series of some twenty watercolors of the formidable structure, whose name he translated facetiously into German as Eierschloss (Egg Palace). Although each work differs slightly in composition and color, all prominently display one or two large ships. “I was very taken by the Egg Palace,” the artist commented recently, “… and especially by the sight of the U.S. carrier Nimitz cruising nearby.”

The style of these cursively sketched yet naturalistic seascapes is radically different from the artist’s large canvases, animated by signs, symbols, and stick figures, for which he is best known. Penck spent the first forty years of his life in East Germany—he left his native Dresden in 1980—an existence synonymous with severe restrictions on career, personal life, and travel. Thus, when he devised his bold ideograms in 1961—coinciding with the erection of the Berlin Wall—it was to camouflage his ideas in paint and as a subterfuge from the obligatory social realism of the Communist regime. Sometime later the artist, whose real name is Ralf Winkler, adopted as a pseudonym the name of Albrecht Penck (1858–1945), the German geographer and specialist in glaciology. Having arrived in the West only two years before his visit to Naples, Penck seems to have reacted to the novelty of Italy as innumerable artists had before him. He recorded his impressions of nature quite truthfully, although from memory and at night.
In 1947, when these luminous watercolors were made, Theodoros Stamos was only twenty-five years old. Remarkably, they match in style, content, and maturity of expression the work of his older peers (particularly Adolph Gottlieb, Mark Rothko, and William Baziotes). Like these painters, who were among the first generation of Abstract Expressionists, Stamos explored mythic and primordial imagery as a means of discovering universal truths about nature and human experience. In a 1947 statement in *Tiger's Eye*, the artist said: “I am concerned with the Ancestral Image which is a journey through the shells and webbed entanglements of the phenomenon. The end of such a journey is the impulse of remembrance and the picture created is the embodiment of the Ancestral World that exists on the horizon of mind and coast.” The symbolic references to sea and shore found tangible form in Stamos’s abstractions of shells, rocks, leaves, driftwood, and sea creatures. Painted with a lyrical eloquence, these pictures (some of which were studies for oil paintings) reveal an extraordinary depth of feeling and color harmony. After seeing such work at the Betty Parsons Gallery in 1948, the reviewer for *The Art Digest* was moved to write that they belonged “to the world of art that is closest to poetry, to dreams and to the senses.” In 1991 five of his 1947 watercolors were presented to the Museum.

LMM
Laura Anderson
Mexican, born 1958

The Sacred and the Profane

1989
Charcoal and pencil on paper
40 7/8 x 33 1/8 in. (103.2 x 84.1 cm)
Signed and dated (lower right): Anderson/89
Purchase, Florene M. Schoenborn Gift, 1990
1990.57.2

In Laura Anderson’s large black-and-white drawing we are confronted with a whirlwind of activity. It is a mysterious primeval environment in the throes of transformation and regeneration. Organic forms that suggest human sexual anatomy and natural plant life are depicted with sweeping gestures and intense shading. Anderson’s manipulation of the charcoal medium is masterful as she creates rapid yet delicate lines that skim the surface as well as areas of impenetrable darkness. Such visual starts and stops enliven the white paper with a varied range of motion—falling, spinning, spurting, and rest. Unlike the narrative focus of Mexico’s older generation (Rivera, Kahlo, Orozco), this young Mexican artist utilizes an abstract vocabulary that addresses more universal themes, particularly those that relate to women. Anderson trained in Mexico City and Rio de Janeiro and began exhibiting her work in 1986. That year she received a prize in drawing from the Salón Nacional de Artes Plásticas, and another in 1989. In addition to her achievements as a draftsman, Anderson has worked in ceramics and wood sculpture. This drawing is one in a large series of drawings and stone-embedded totems that she produced in 1989 with the evocative title The Sacred and the Profane.

LMM
During the 1950s and 1960s Barnett Newman, a member of the New York School, made many large canvases, as did other Abstract Expressionists. Newman was concerned with the concept of the sublime, and his works never displayed the gestural exuberance that characterized many Abstract Expressionist paintings. Newman’s compositions were contemplations of a few solid colors within a strict, geometric format. While some people dismissed the paintings for their extreme minimalism, critics such as Thomas B. Hess and Harold Rosenberg proclaimed their complexity and spirituality. The artist himself said: “I am an intuitive painter, a direct painter.... I start each painting as if I had never painted before.... I have no formal solutions.... I paint out of high passion, and although my way of working may seem simple, for me it is difficult and complex.” *Shimmer Bright* is a late work in the artist’s career, and its composition is quintessential Newman. At the far left two narrow, bright blue, vertical bands (or “zips,” as the artist called them) alternate between two white vertical bands, all of equal size (6 ft. × 3 in.). To the right of the bands the remaining white space of the canvas forms a six-foot square. This open area was not intended as a void but rather as a visual equivalent of the sublime, full of meaning as well as light. This welcome gift is the third painting by Barnett Newman to enter the Museum’s collection.
Louis (Jean) Chauvin
French, 1889–1976

The Sacred Flame
About 1929
Wood
Height, 23¾ in. (59.1 cm)
Signed (on base): Chauvin
Purchase, Anonymous Gifts, 1991
1991.78

Little is known about Chauvin; even his first name is uncertain. Was it Louis or Jean? However, in 1971 this secretive artist was described by the French poet Alain Bousquet as “one of the great sculptors... in a league with Brancusi, Archipenko, and Zadkine.”

Before World War I Chauvin had become a craftsman of incomparable technique while employed in the studio of the minor neoclassical sculptor Joseph Bernard (1866–1931). Chauvin worked in marble and wood. Influenced by Cubism, he simplified his pieces to smooth, elongated, machine-inspired forms and became one of the pioneers of abstract art. For a brief time during the 1920s he exhibited in Paris. Later, he became a recluse who rarely showed or sold his sculpture.

The Sacred Flame is the first work by this artist to enter a museum collection in the United States. Carved from a single piece of wood, it is dominated by two irregularly shaped, upward-thrusting verticals. One rises like a fin. The other, shorter and with a cut-off top, is surmounted by a ball. This uneven configuration is most dramatic when seen in silhouette.

It has been said that Chauvin’s sculpture grew less from the decorative arts than from architecture. In fact, this work is a rare hybrid that mingles the toughness of early twentieth-century abstract sculpture with the elegance of an architectural model in the Art Deco style.

SR
Xavier Corberó  
Spanish, born 1935  

**H. M. The King and H. M. The Queen**  
1987–88, cast in 1989  
Bronze  
The King: height, 115 in. (292.1 cm); The Queen: height, 117 in. (297.2 cm)  
Gift of the Generalitat de Catalunya, to commemorate One Thousand Years of Catalonia, 1990  
1990.142.1, 2

This imposing sculptural couple by the Catalan sculptor Xavier Corberó was donated to the Museum by the Generalitat de Catalunya to mark the one thousandth anniversary of Catalonian culture. They are part of a series of sixteen sculptures, The Catalan Opening—a title taken from a standard chess move. Chess was introduced in Spain by the Moors, and the earliest instructions for the game were written in Hebrew. Corberó thus sees this game as a metaphor for the rich cultural heritage of Spain, forged from the mingling of Christianity, Islam, and Judaism.

Originally carved in black basalt, *H. M. The King and H. M. The Queen* were cast in bronze in 1989. The brittle texture of the stone can be seen in these casts—each approximately nine feet high—which have a dark patina that approximates the color of the basalt. Corberó’s work encompasses many twentieth-century sculptural conventions. He has been particularly influenced by the work of the English sculptor Henry Moore; Corberó, in fact, studied in London during the mid-1950s. Moore also created a sculpture of a regal couple (*King and Queen*, 1952–53). In contrast to Moore’s formally enthroned figures, this couple stands slightly inclining toward each other. They are distinguished one from the other by the comb atop the queen’s head and by the angular, jutting forms of the king.
Chema Cobo
Spanish, born 1952

A Painting Called January 23 and April 15, 1986
1986
Oil on canvas
117 1/4 x 157 1/4 in. (298.5 x 399.4 cm)
Purchase, Anonymous Gift, 1990
1990.136

Chema Cobo grew up in the small port of Tarifa on the southernmost point of Spain, where he lives today. Among the important annual events in Tarifa are the almadraba, the spring and autumn fishing expeditions lasting several days, during which huge quantities of tuna are caught. The fish are collected in large circular nets, in which they are then beaten with hooks and picks. As a small boy, Cobo once took part in an almadraba. The sight of thousands of dead blue fish and red blood remained in his mind.

More than twenty years later, the artist invoked that image of fish and blood in A Painting Called January 23 and April 15, 1986. When asked about the significance of these dates, he explained that the first commemorates the death of the German conceptual artist Joseph Beuys (1921–1986), and the second, the air attack on Libya by American warplanes.

As if tumbling from a giant chute, hundreds of fish—“745 tuna,” according to the artist—fill the large canvas from top to bottom and edge to edge. The iridescent blue of their bodies reminds the viewer of rippling waves of the sea or a wall of blue tiles. Interrupting the fishes’ flow, two spheres open on to vaporous sea- and mountainscapes, the larger sphere also containing what the artist calls “personal symbols,” among them “a walking stick which doubles as a shovel.” In stark contrast to the painting’s shimmering, supernatural effect is the large blotch of dripping red paint seemingly flung on the upper right. The three thin crosses in the blotch might be allusions to Beuys, who often used such signs in his work. They might also be airplanes.
Faith Ringgold  
American, born 1934

Street Story Quilt  
1985
Oil, felt-tipped pen, dyed fabric, and sequins sewn on canvas, sewn to quilted fabric  
90 x 144 in. (228.6 x 365.8 cm)  
Purchase, Arthur Hoppock Hearn Fund and funds from various donors, 1990  
1990.237a-c

The emergence of the quilt as a vehicle for major artistic statements is the result of ideas germinated within feminist art circles during the last two decades. Faith Ringgold began working with this art form in the early 1970s, in collaboration with her mother, Willi Posey, who was a seamstress. In this work Ringgold combines dazzling visual effects, achieved by juxtaposing and appliquéing fabric patterns and textures, with a personal narrative. She has dubbed this method the “story quilt.”

Street Story Quilt consists of three panels showing the same building façade. The text is written above each of fifteen windows. The narrator, Gracie, lives in the building, which is located in Harlem. Her story about the tragedy, failure, despair, and, ultimately, triumph experienced by members of the Jones family combines the nuances of gossip with the metaphor of folk wisdom. In the first panel, The Accident, the details of figural characterization, declaration of place, and illustration of narrative are clear-cut and precisely defined. In the second, The Fire, the figures have become spectral, almost brittle, as if literally and figuratively “burnt out.” The paint texture has a scumbled, tentative quality. The third panel, The Homecoming, is darker in tonality. Bricked-up windows and empty rooms show the aftermath of the fire. Black power and antiwar sentiments are emblazoned on banners and in the graffiti on the facade, but regeneration and hope are indicated by the enduring presence of the residents, who look out their windows upon the reunion of the story’s heroine, Ma Teedy, and her grandson A.J.
James Romberger
American, born 1958

The Battle for ABC
1991
Pastel on paper
60 × 50⅜ in. (152.4 × 128 cm)
Signed (lower left): James
Purchase, Dr. and Mrs. Robert E. Carroll Gift, 1991
1991.82

“ABC” is the colloquial name for the abandoned public school building, P.S. 105, on East Fourth Street on Manhattan’s Lower East Side. The events leading up to the so-called battle for ABC, the subject of this large pastel, began in early October 1989. At that time squatters took over the defunct school from heroin addicts and set up an informal community center for the homeless. When the police tried to evict the squatters, protests broke out that lasted through the night of October 26–27. About thirty-six people were arrested during the clash, described by a deputy inspector on the scene as “the most violent it’s been in the year.”

The dark ABC building rises in the far background of the drawing, the sealed-off block in front of it guarded by police in riot gear with their trucks. The fire in a dumpster at the intersection of East Fourth Street and Avenue B is one of the many different lights that illuminate this ghostly scene. Figures leaping across the street seem frozen in mid-movement.

In his pastels chronicling life in the dilapidated East Village, Romberger depicts his subjects with candor and sympathy. This particular scene he drew from memory, choosing a perspective from the roof of his apartment building on East Fourth Street. An eyewitness, Romberger placed himself at the spot where he had been standing, below the far end of the pizza sign, with his son on his shoulders.
Adán Hernández
American, born 1951

La Media Luna (The Half-Moon)

1988
Pastel on paper
22 × 30 in. (55.9 × 76.2 cm)
Signed and dated (lower right): Adán Hernandez '88
Purchase, George A. Hearn Fund, by exchange, 1991
1991.140.2

Since 1987 the Texas-born artist Adán Hernández has produced haunting aerial scenes of San Antonio at night that glow surreally with an unnatural light. In this pastel from 1988 (a study for a large painting) soft blues and purples blanket the entire city, including the night sky, buildings, and people. With the aid of pale blue outlines and yellow highlights we are able to differentiate the various elements of the complex narrative. The entire composition revolves around the central character, a Mexican-American dandy of indeterminate age who stands with his back to the scene, lighting a cigarette. The glow of the flame illuminates the man’s purple hands and face, his blue-black jacket, and the brim of his hat. All around him are the still-active nocturnal sites of San Antonio, melded into an exciting composite: at the right, the popular El Esquire Club, and on the left, a drive-in movie theater and a pool hall and bar, La Media Luna. In the distant right a fire rages in a field, spewing out thick black smoke. The artist, himself a Mexican-American, says that these juxtapositions make a political statement about the “lifelong feelings of alienation and uncertainty, which still dominate the Chicano community, where most live on the fringes of the American dream.”

LMM
Elizabeth Murray
American, born 1940

Terrifying Terrain
1989–90
Oil on shaped canvases
84 1/2 x 85 x 11 in. (214.6 x 215.9 x 27.9 cm)
Titled and dated (on reverse): Terrifying/Terrain/1990/Winter
Joseph H. Hazen Foundation Purchase Fund, in honor of Cynthia Hazen Polsky, 1991
1991.77

With vivid accuracy, Elizabeth Murray’s paintings have been described as “a collision between order and disorder.” In Terrifying Terrain, one of her most recent works (begun in late 1989 and completed in early 1990), Murray effectively mates deliberate design with happenstance and disjointed forms with an underlying structure. The result is an exhilarating jigsaw of overlapping layers and shifting planes that coalesce into a shallow, three-dimensional wall relief. Inspired by a rock-climbing trip in Montana, the artist translates the strong visual, tactile, and psychological moments of this experience into paint. A bright red dress floats incongruously over the center of the dark green landscape, adding a surreal note to the work and suggesting a hidden layer of meaning. Such speculation is encouraged by the artist, who, characteristically, incorporates several themes into a single work. The long, skinny sleeves of the dress wrap their way around the periphery of the irregular canvas, holding together the fragmented pieces of the landscape, both literally and figuratively. Like her contemporaries Jennifer Bartlett and Susan Rothenberg, Murray reasserts the importance of narrative content within the abstract idiom. This painting is a major work by an artist who received critical acclaim in the 1980s and gained popular appeal in the 1990s.

LMM
In the precise manner of a mechanical draftsman, Robert Cumming delineates two objects—a rectangular box at the top and a wooden garden gate below—both surrounded by flames. The words “box,” “burning,” and “gate” are printed on the canvas. This juxtaposition of two recognizable but unrelated objects provokes questions about the artist’s intent. Equally provocative is the realization that, despite the deep red flames, neither structure is in danger of being destroyed. Such a discrepancy between the intellectual concept of fire and its symbolic depiction in art and language was suggested by an object the artist saw in an Amsterdam museum. It was, ironically, a wooden piece, decorated with a flame motif, and, according to Cumming, “had been ‘burning’ for hundreds of years (yet not consumed) since the artist had rendered it.” The connection between abstract thought, the written word, and artistic representation has been at the root of Cumming’s work since the late 1960s. His oeuvre is vast, and includes paintings, drawings, prints, sculptures, photographs, and published books. Several large-scale watercolors preceded this oil painting, which displays a similarly thin wash of color. Like much of his recent work, Burning Box is an intriguing combination of technical precision and painterly expression.

LMM
Mario Bellini is one of the most influential Italian designers working today. Trained as an architect, he is known less for his buildings than for his industrial products, particularly the wide range of office equipment he has created for the Olivetti Company, with whom he has maintained a close relationship since 1963. He has also designed radio, television, and audio equipment for Italian and Japanese corporations as well as an array of household items, especially furniture. A number of his objects have found their way into museum collections.

This tea and coffee service, a prototype for the silversmith Cleto Munari, reveals Bellini’s strong architectural background. All its elements are reduced to minimal geometry: squares, circles, cylinders, a hemisphere. The abstract severity of the individual pieces is offset by the richness of the materials. The overall effect is monumental. The tea- and coffeepots, set within palisades of rose quartz columns, call to mind the peristyles of circular Roman temples. Postmodernist designers customarily refer to a classical past through the use of historical detail. Bellini, however, suggests the discipline of classical architecture through form alone, without using any sort of conventional ornament.
In recent years the surge of Postmodern architecture and design has commanded much publicity. George Ranalli’s work since the late 1970s, however, reflects a singular purpose and a precisionist aesthetic inspired by Le Corbusier, Louis Kahn, and Carlo Scarpa, which are seen in Ranalli’s innovative use of new materials, in his desire to clearly express essential ideas, and in his surface modeling and manipulation of forms.

The “Valentine #2” side chair makes use of a newly created plastic sheet material that can be curved under heat, sawed and routed like wood, and fused to create blocks for carving. Its whiteness and translucency simulate alabaster or marble.

The chair back, seat, and legs consist of interlocking squares and rectangles, some surfaces of which are cut and pierced, allowing for an almost Constructivist pattern of abstraction. Space, plane, and volume are manipulated to create a dynamic whole.

This chair, one of a set of four chairs and a table for a private commission, is a prototype that has not been put into production.

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