



New Acquisitions from the Collection of Andree Stone

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the Collection of Andree Stone*

Cleve Carney Art Gallery
Thursday, June 4 to Friday, July 31, 2015

In memory of Andree Stone

June 24, 1939 – April 5, 2012

Curator's Notes

Andree Stone was widely considered one of the city's foremost collectors and supporters of the arts. Artists considered it an honor to be included in her collection because of her commitment to quality.

Owner of Chicago's Dart Gallery from 1987 to 1992, Stone amassed an array of works heterogeneous in style, median and theme. Her legacy lives on at College of DuPage, thanks to a generous donation last year of 178 artworks by more than 50 artists.

This exhibition showcases the range and depth of her life's passion. The selections also capture the political and cultural climate of the 1980s and early 1990s, and the concerns of artists in addressing issues from that period in a non-didactic manner.

The drawings by **Michael Hurson** (1942-2007) are portraits of friends, family members, art dealers such as Holly Solomon, and collectors such as Lewis Manilow, anthropomorphized in a style reminiscent of cubism. Many of his drawings are pastel on acetate or parchment, and sometimes layers of acetate are combined to complete a single portrait.

In a different vein, **Nicholas Africano's** paintings and prints from the 1980s are pictorial dramas and narratives where figures (like in the diptych *Protégé*, 1985) appear at times to be about to step out of, or at other times, about to disappear into the painting, creating a mysterious conflict between characters.

Gregory Green is perhaps best known for his replications of bombs, missiles and other threatening and/or politically charged devices that are mechanically just a hair's breadth shy of functionality. These controversial works (one of which led to the arrest of his dealer) are just as poignant, if not more so today, as they were in the early 1990s.

Art about the body was at the forefront in the 1980s as demonstrated by the large photographs by **John Coplans**, who began documenting his changing body at the age of 60 and continued to do so for another 20 years. *Back with Arms Above*, 1984, is one of his earlier nude self-portraits that launched this honest and poignant study of the aging male body.

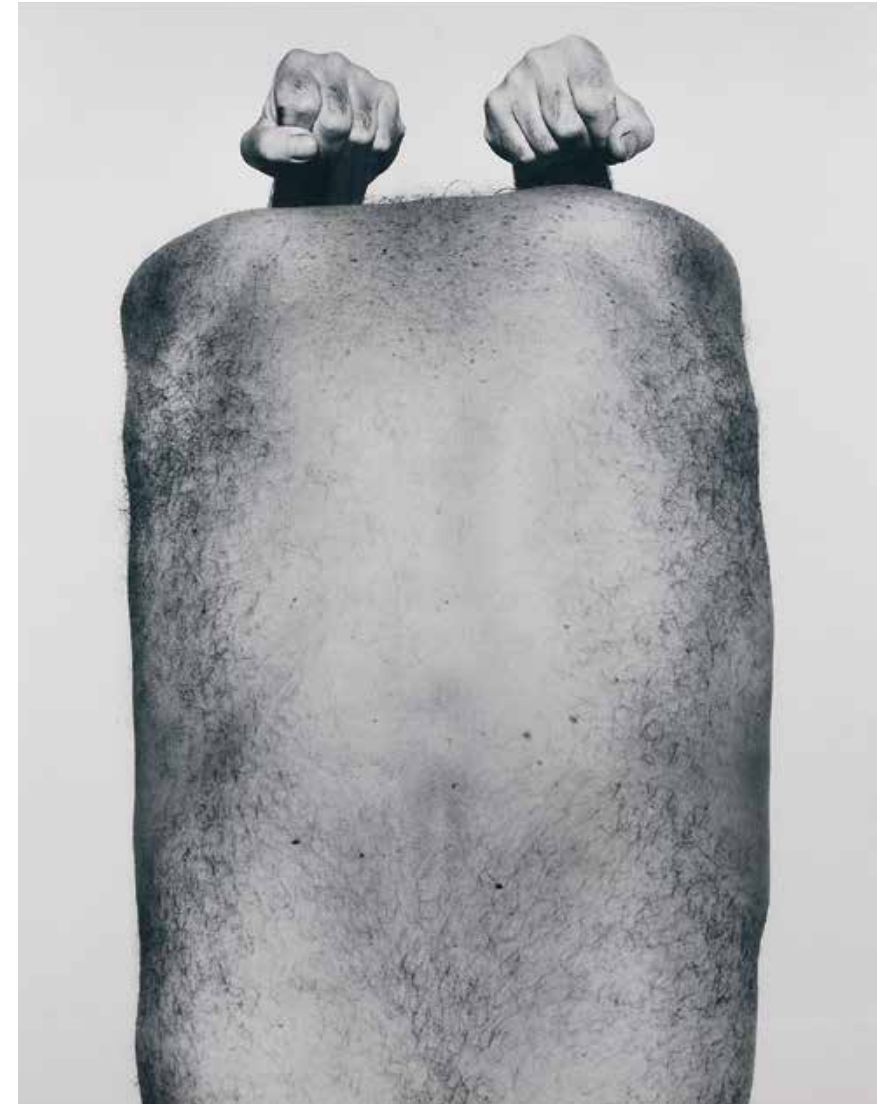
David Hodges' paintings, miniature in scale and encased in heavy black frames, are perplexing narratives that often relate to physical sickness or traumatic events. The painting titles are significant to accessing the work, as in the series, *A Boy Struck by Lightning is Better*, *Torso #1-4*, and *A Boy Struck by Lightning is Better than a Boy Who's Never Struck at All*, 1988. The series tells a story as reflected in the text and yet remains intentionally elusive.

Included are a couple early **Jim Lutes** paintings from the time period he was exhibiting at Dart Gallery. *Chicago 1984: Artists to Watch*, was Lutes' first show at Dart, (he had subsequent solo shows there in 1986, '87, '88 and '91). Andree Stone was very supportive of emerging Chicago artists and many, such as Lutes, went on to national acclaim.

Andree Stone (and Dart) also represented many established international artists in addition to regional and emerging talent as seen from the other pieces donated to the College—too many to include in a venue this size—but thanks to the Stones' largesse, the College will be able to create exhibitions for years to come, drawing from the work of Arakawa, Gabrielle Bakker, Richard Bosman, Francesco Clemente, Gene Davis, Martha Erlebacher, Glenn Goldberg, April Gornik, James Harrison, Irwin Collective, Christopher James, Karla Knight, Ellen Lanyon, Joel Meyerowitz, Graham Newton, Graham Nickson, Nic Nicosia, John O'Buck, Denis Oppenheim, Philip Pearlstein, Clayton Pond, Dan Ramirez, Tom Roma, Adolf Rosenblatt, Tom Van Eynde, Oliver Wasow, William Wegman, Theo Wujcik, and many more.

—**Barbara Wiesen**

John Coplans



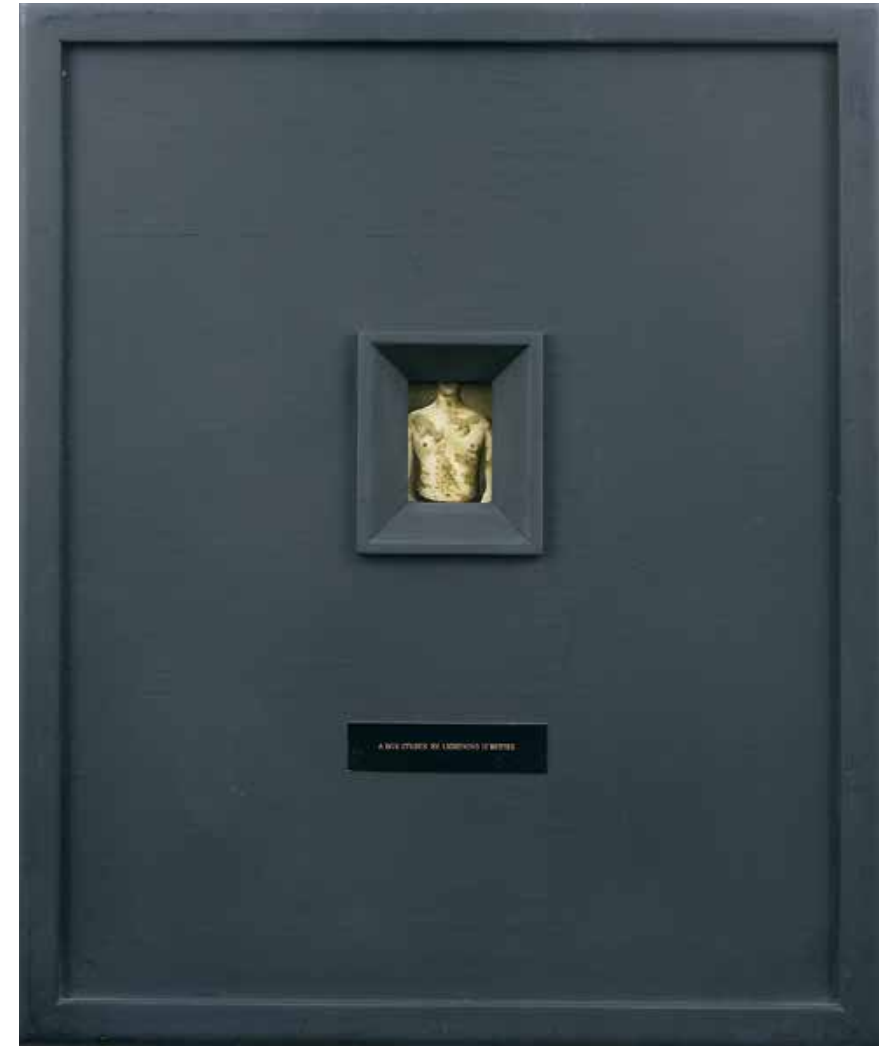
Back with Arms Above, 1984, gelatin silver print

Gene Davis



King Kong, from portfolio series 1, 1968, Petersburg Press, silkscreen on canvas on board

David Hodges



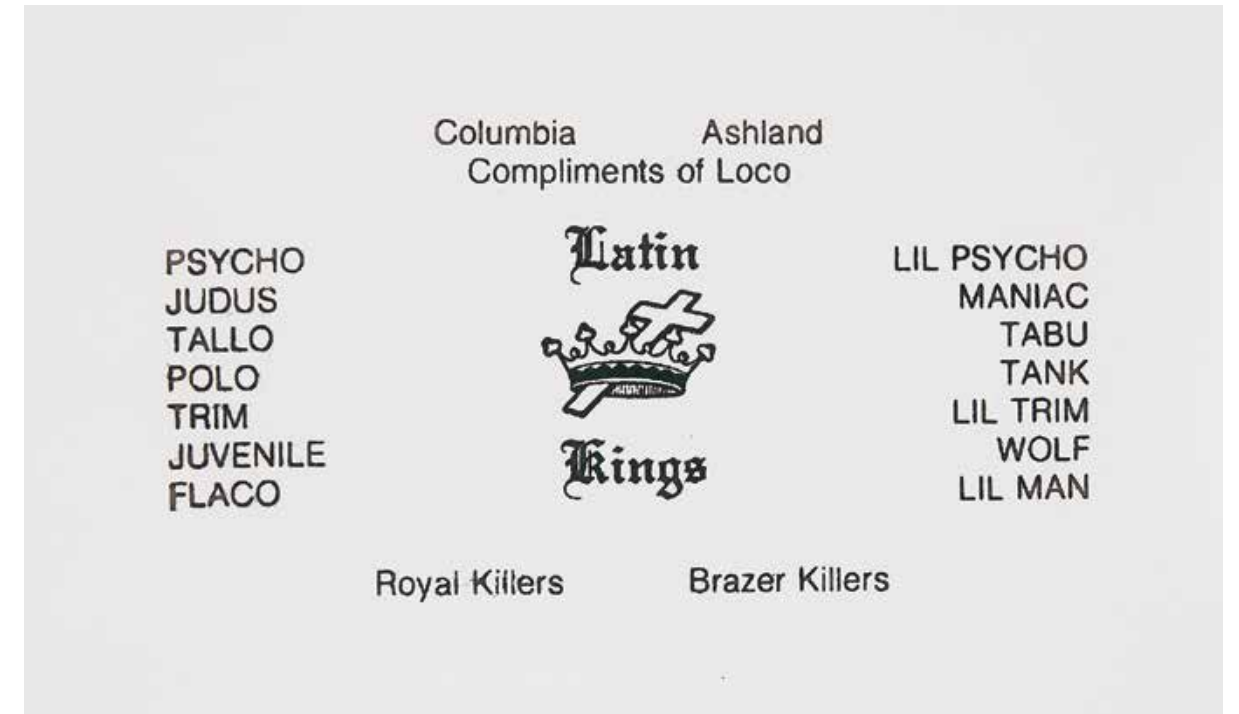
A Boy Struck by Lightning is Better, #1, 1988, oil on board

Jim Lutes



Stanislaus, 1985, oil on panel

Gregory Green



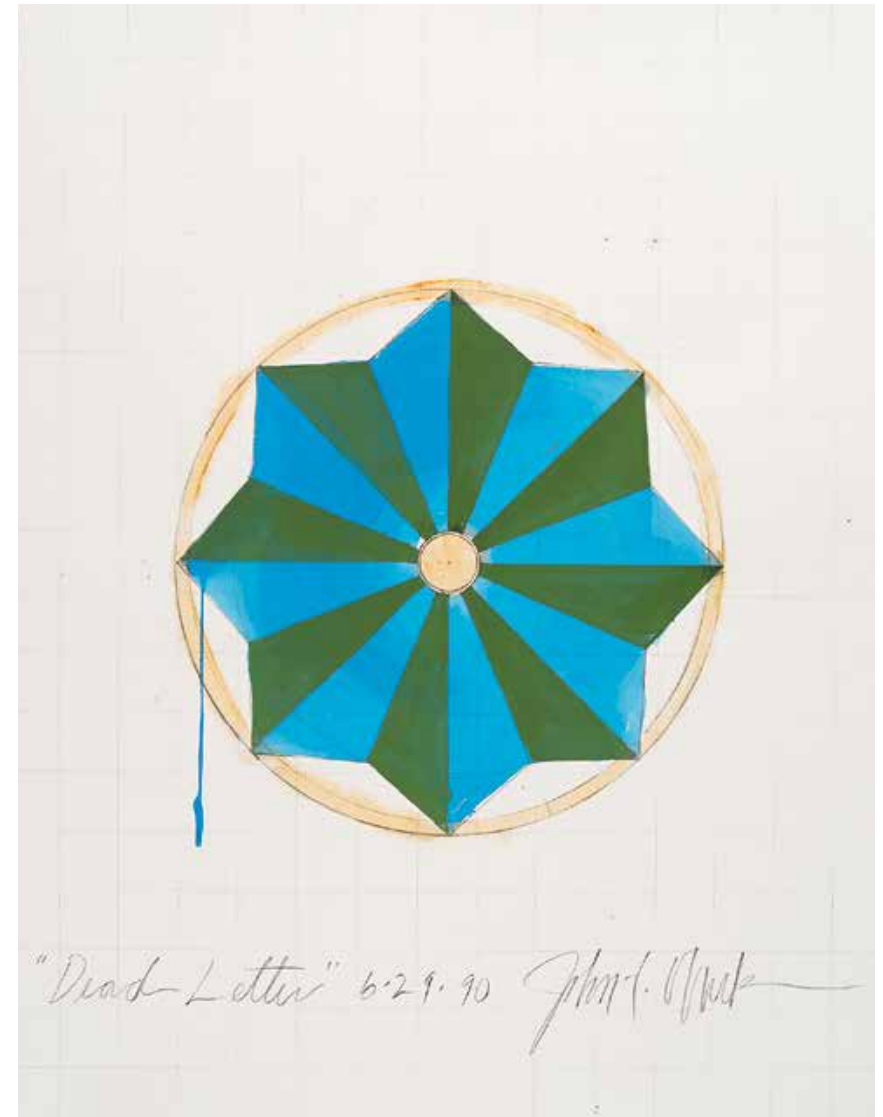
Cards, Gang Card #20, 1989, photograph on high contrast paper

Tom Roma



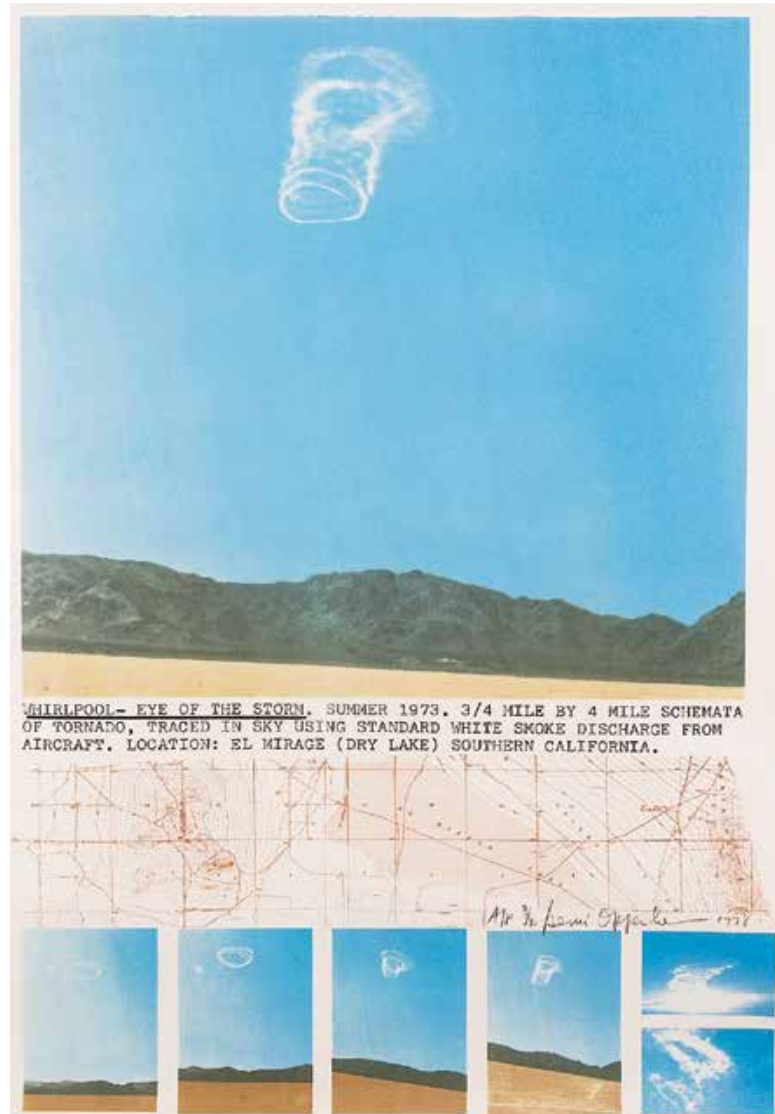
Untitled (Goats Behind Wire Fence), black and white photograph

John Obuck



Dead Letter, 1990, watercolor and pencil on paper

Denis Oppenheim



Eye of the Storm, 1978, lithograph

Nicholas Africano



Protégé (diptych), 1984-85, oil magna and fabric on canvas

Richard Bosman



Untitled, woodblock print, ed. 17/42

Ellen Lanyon



The Mystery Explained (Hemero Callis Flava), 1981, lithograph, watercolor with hand-drawn color pencil

Michael Hurson



Lerner #1, pastel on paper

Nic Nicosia



The Cast (Roscoe & Tex), 1985, Cibachrome, ed. 2/10

William Wegman



Untitled (Weimaraner in Metallic Dress), color photograph

Joel Meyerowitz



Base of Arch, Night from the *St. Louis and the Arch* portfolio series, dye transfer photo, ed. 31/75

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The Cleve Carney Art Gallery/McAninch Arts Center extends a special thank you to Ron Stone for initiating the art donation and assisting with the exhibition on behalf of Andree Stone. I would like to thank Rudy Aronoff and Roberta Kramer for their organization and generous assistance with the transfer of the collection. Last but not least is to honor Andree Stone's wishes to exhibit her collection throughout the campus so others can enjoy for years to come.

Barbara Wiesen

Director and Curator

Cleve Carney Art Gallery



This program is partially supported by a grant from the Illinois Arts Council, a state agency, and by The National Endowment for the Arts.

MAC-15-18908(5/15)1M

A solid black square containing the text 'CLEVE CARNEY ART GALLERY' in white, sans-serif font. The text is centered within the square.

CLEVE CARNEY
ART GALLERY

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