



UMCA 40
UNIVERSITY MUSEUM OF
CONTEMPORARY ART

CELEBRATING
40 YEARS

40 Years / 40 Artists

Artwork Labels

Eve Aschheim

Eve Aschheim's approaches to image-making—drawings, photograms, and paintings—concern line and light, interior and exterior space, rhythm and pattern, and gesture and a sense of play using each medium's unique processes and material. Her work evokes architectural and natural space, and affirms the value of the handmade, constructed, and seen.

To create her photograms, she places the mylar drawing on photo paper, exposes it to light, and develops the photo. Marks that Aschheim had erased from her drawing during the creative process become visible.

The photograms are a way to see where she's been and where she's going — and to examine how she got there.

To learn more about Aschheim's 2003 exhibition at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/EveAschheim>

Exhibition catalogue for sale: \$15

Plural Blur, 2005

Gesso, black gesso, Ink, graphite, on Duralene Mylar

12 x 9 inches

Gift of the artist

Shell, 2002

Photogram

12 x 9 inches

Gift of the artist

Alice Aycock

“Park Avenue Paper Chase,” a major public art commission, was a series of seven large scale painted aluminum sculptures installed from March 2014 through July 2014 in New York City between 52nd and 57th Streets and at 66th Street on Park Avenue.

To learn more about Aycock’s 1979 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/AliceAycock>

Park Avenue Paper Chase (2014), 2011

Digital inkjet print on fine art paper

24 x 34 inches

Edition of 10

Gift of the artist

Radcliffe Bailey

Radcliffe Bailey's mixed media collages present evocative investigations of history, memory, experience, culture, and imagination. Pages of sheet music are nearly obscured by swirling washes of color, creating regal scenes on which images of classical African sculptures are layered.

To learn more about Bailey's participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

Untitled, 2012

Gouache, collage, and ink on sheet music

12 ½x 9 inches

Untitled, 2013

Gouache, collage, glitter, and ink on sheet music

12 x 9 ¾ inches

Miroslav Balka

Second World War and Poland's part in it is a recurrent theme in Balka's art, which is subtle and full of emotion. This lithograph is a still image from his video "B", installed here in 2009. Despite the horrific historic location of Auschwitz, Balka succeeds in questioning how the Holocaust should be remembered or even represented.

The slogan "*Arbeit macht frei*" was placed at the entrances to a number of Nazi concentration camps, including Auschwitz where it was made by prisoners with metalwork skills and erected by order of the Nazis in June 1940. "*Arbeit macht frei*" (literally "work makes free") is a German phrase that can be translated as "work liberates" or "work sets you free".

The upper bowl in the "B" in "ARBEIT" is wider than the lower bowl, appearing to some as upside-down. Allegedly it was made on purpose by political prisoners to make a signal what is really going on in Auschwitz.

To learn more about Balka's 2009 exhibition "Gravity" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/MiroslawBalka>

Audio CD recording of a walk through the exhibition, GRAVITY, made in the gallery space, and 24-page, full color booklet, edition of 500, for sale @\$20.00

B, 2006

Lithograph (Printed on 250 g Velin d'Arches paper)

22 x 30 inches / 56 x 76 cm

Gift of the artist

Dawoud Bey

In the early 1990s, Dawoud Bey began using a rare 250-pound 20" x 24" Polaroid camera to produce his now famous series of portraits made up of two or more large color polaroids in a grid. Each of the polaroids is a separate picture (half a face and a shoulder, for instance) taken in its own slightly different time from the others, but all part of a composite whole figure. Sitting for a Bey Polaroid portrait often took as much as four hours. This is because Bey enjoys the process of collaborating with each sitter and the large format camera requires long exposures and processing time.

To learn more about Bey's 1996 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/DawoudBey>

Chevis II, c. 1995

Set of four Polaroid photographs

Signed by artist, 48 x 40 inches

Daniel Buren

This is a preparatory drawing by internationally renowned French Conceptual artist Daniel Buren for his 1987 exhibition METAMORPHOSES - 987WORKS IN SITU, which consisted of modular units of striped materials attached to a wooden framework creating an enterable structure.

To learn more about Buren's 1987 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/DanielBuren>
Daniel Buren / Metamorphoses – Works in Situ, 1987;
Exhibition catalogue for sale @ \$10.00

Projet pour Amherst, September 1987

Colored pencil, marker and adhesive dots

on white paper

31.89 x 27.95 inches / 81 x 71cm

Gift of the artist

Lynne Cohen

To learn more about Lynne Cohen's 2014 exhibition
False Clues at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/LynneCohen>

Exhibition catalogue for sale @ \$15

Untitled, 1980s

Printed 2004

Gelatin silver print

18 x 20 inches framed

Gift of the artist

Additional Information:

This image is from Lynne's camouflage series which was based upon a comprehensive survey of Lynne's black and white photography from over four decades and was accompanied by a catalogue of the same name published by Le-Point-Du-Jour. The original images were shot within the decade noted in the title and all of the prints for the series were printed by Lynne in 2004. They are all editions of 4 prints.

Untitled (Planter), c. 1982/2012

Gelatin silver print

18 x 20 inches framed

Gift of the artist

Donna Dennis

This print was produced at the time of the artist's UMCA exhibition in which her representational sculpture depicted vernacular architectural forms.

To learn more about Dennis' 1985 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/DonnaDennis>

Two Towers, 1982

Mezzotint etching, 20/45

19 x 15 inches

Gift of the artist

Brendan Fernandes

Of particular inspiration to Fernandes is W.E.B. Du Bois' life-long but unfulfilled dream to create The Encyclopedia Africana, extolling the past and present greatness of Africans and African-Americans. Fernandes has created a symbolic version of the book.

To learn more about Fernandes' participation in the 2013 exhibition Du Bois in Our Time at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

The Encyclopedia Africana, 2013

Hand-bound Book with Black Linen Paper

9 x 12 inches

Gift of the artist

LaToya Ruby Frazier

"A sewer

A drain

A place for throwing waste

Like W.E.B. Du Bois, I too was born by a golden river, in
the shadow of two great hills."

To learn more about Frazier's participation in the 2013
exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

*Born by Water and Spirit, Ninth and Washington
Avenue*, 2009

Gelatin silver print, 30 x 40 inches

Gift of the artist

*U.S.S. Edgar Thomson Steel Works and Monongahela
River*, 2013

Gelatin silver print, 48" x 58"

Tom Friedman

In 2008 the UMCA collaborated with the UMass Art Department to commission Tom Friedman to produce a limited edition digital print. *Mandala*. From this edition of 6, the artist donated two prints to the Art Department, and two to the UMCA. Tom Friedman is currently Adjunct Professor in the UMass Art Department.

To learn more about Friedman's participation in the 2005 exhibition *The Miraculous in the Everyday* at UMCA, go to: <https://fac.umass.edu/UMCA/Online/MiraculousInTheEveryday>

To learn more about Friedman's participation in the 2009 exhibition *Connecting the Dots: The Warhol Legacy at UMCA*, go to: <https://fac.umass.edu/UMCA/Online/ConnectingTheDots>

Mandala, 2008

Pigment print on Museo Portfolio by Crane, ed. 5/6
bleed image: paper/image size is 42 x 52 inches
Gift of the artist

Frank Gohlke

I made the negatives for these photographs in 1995. I was thinking about the horizon, its inescapable presence in the landscapes I grew up in and its diminished importance in my experience of interior New England, where I lived at the time. I wondered whether it might be possible to make work that was about the horizon and nothing else. Simultaneously I was also convincing myself that it was impossible to make an uninteresting picture of clouds, even unaccompanied by the portentous rumblings of an Alfred Stieglitz. Where better to test these speculations than the rolling plains of North Texas where I grew up?

The form the work took served two purposes: repetition of the line of the horizon might serve to insist on its primacy in the multitude of facts gathered by the lens, like going over it repeatedly with a soft pencil; the arbitrary interval of ten minutes would insure that pictorial considerations could play no part in the exposure of the second negative.

It took a while to figure out what the final realization of the piece ought to look like, then a good while longer for the technology to catch up with the image in my mind, then an inordinate amount of time to actually complete the process. Three different commercial entities were involved, all of which involved delays. My own life wasn't standing still. By the time the silver prints were being produced this past summer, I was seeing them in dreams. When I saw them mounted and on the wall, I was pleased but a little appalled that it had been sixteen years since I had the idea to make them.

To learn more about Gohlke's 1980 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/FrankGohlke>

Ten Minutes in North Texas, No.8, 1995/2011

Gelatin silver print mounted on aluminum

53 x 38 inches

Gift of the artist

David Goldblatt

To learn more about Goldblatt's 2011 exhibition at
UMCA, go to: [https://fac.umass.edu/UMCA/Online/
DavidGoldblatt](https://fac.umass.edu/UMCA/Online/DavidGoldblatt)

*Stalled municipal housing scheme, Lady Grey,
Eastern Cape. 5 August 2006*

Color digital print in pigment inks on
100% cotton rag paper

44 in x 54 inches

Gift of the artist

Matthew Higgs

Matthew Higgs' signature works have been made from book pages and covers carefully taken from their binding and original context to make unique works that have surprising impact and wit. They are either framed title pages extracted from an existing book or an altered version of a book cover.

To learn more about Higg's participation in the 2013 exhibition Ex Libris at UMCA, go to: <https://fac.umass.edu/UMCA/Online/ExLibris>

Don't Look Now #1, 2014

Framed book page

21 3/4 x 19 inches

Gift of the artist

Jenny Holzer

Children of Our Age

We are children of our age,
it's a political age.

All day long, all through the night,
all affairs — yours, ours, theirs —
are political affairs.

Whether you like it or not,
your genes have a political past,
your skin, a political cast,
your eyes, a political slant.

Whatever you say reverberates,
whatever you don't say speaks for itself.
So either way you're talking politics.

Even when you take to the woods,
you're taking political steps
on political grounds.

Apolitical poems are also political,
and above us shines a moon
no longer purely lunar.
To be or not to be, that is the question.

And though it troubles the digestion
it's a question, as always, of politics.
To acquire a political meaning
you don't even have to be human.
Raw material will do,
or protein feed, or crude oil,

cont.

or a conference table whose shape
was quarreled over for months;
Should we arbitrate life and death
at a round table or a square one?

Meanwhile, people perished,
animals died,
houses burned,
and the fields ran wild
just as in times immemorial
and less political.

— Wislawa Szymborska

To learn more about Holzer's 1984 exhibition at UMCA,
go to: <https://fac.umass.edu/UMCA/Online/JennyHolzer>

Talking Politics, 2008

Text: Children of our Age (Wislawa Szymborska,
translated by Stanisław Barańczak and Clare
Cavanagh. © 1993 by Wisława Szymborska. English
translation copyright © 1995 by Harcourt, Inc. Used/
reprinted with permission of the author), 1993

Pigment print, ed 1/5

60 x 75 inches

Gift of the artist

Robert Irwin

“Natural Light Scrim Piece” was installed in the main entryway of the UMCA in 1976, and re-installed again from 2006 to 2010. It was included in the exhibition “Critical Perspectives in American Art,” which traveled that year to Italy to represent the U.S. at the Venice Biennale.

To learn more about Irwin’s participation in the 1976 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/CriticalPerspectives>

Stairwell / Skylight / Scrim, 1976

Ink on vellum

29 7/8 x 34 11/16 inches

Gift of the artist

Kimsooja

This still from the video “A Laundry Woman – Yamuna River, India” (featured in the artist’s 2011 exhibition at the UMCA) considers nature, stillness and movement and the cycle of life and death as the river slides by, picking up flotsam and washing away the earth.

To learn more about Kimsooja’s 2011 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/Kimsooja>

A Laundry Woman – Yamuna River, India, 2007

Iris Print on Hahnemühle Paper

24.5 x 34 inches

Gift of the artist

Julie Mehretu

Mehretu's etchings are built up in stages and layers of markings, architectural tracings, characters, swarms, blurs, and erasures which seem to struggle in competition with each other, yet hang in a fine balance between past and possibility, between identity and society. Through her art, Mehretu imagines a new present, a fictional typography realized through a formal vocabulary of line, color, gesture, grids, and washes.

To learn more about Mehretu's participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to: **<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>**

Du Bois in Our Time, 2014 exhibition catalogue for sale @ \$40.00

Fracture, 2007

Etching with aquatint and spit bite, Ed - 30

Paper size: 23 x 28 inches

Plate size: 15.75" x 19.5"

Ann Messner

The recent de-classification of FBI files on Du Bois gives insight into the workings of the Bureau to investigate, control, and potentially to prosecute citizens. Messner's installation is a powerful physical reminder of how Du Bois, at the age of 83, was classified as an "enemy of the state". These heavily redacted files from the 1950s appear almost old-world in today's digitalized system of data mining. Through these reprinted pages from Du Bois' FBI files, Messner says "removal of the removal, the cutting out to cancel, to void the space of redaction, perhaps an act of futility, nevertheless stands as a small gesture, a nod in recognition of what we lose when we do not allow the space for dissent, when we condemn to silence what is different".

To learn more about Messner's participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>
Du Bois in Our Time, 2014 exhibition catalogue for sale @ \$40.00

Du Bois: the FBI files, 2013

Installation consisting of 447 running foot incised digital scroll (hand-cut stenciled redaction), printed on Hahnemühle FA paper; 22 foot table inset with six in-wall MP5 Niles speakers, CD players, 4 CDs (audio component of the installation)

Dimensions variable

Gift of the artist

Stephen Petegorsky

This image, from a new body of work by the artist, is based on stained animal skeletons from the Biology Department at UMass. The initial images, the results of scientific inquiry, are transformed into elegant visual art works as fascinating as they are poetic.

To learn more about Petegorsky's participation in the 1987 exhibition "Beyond Light" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/BeyondLight>

Mole 2, © 2014

Archival inkjet print, 2/25

24 x 24 inches

Gift of the artist

Ellen Phelan

To learn more about Phelan's 1992 exhibition at UMCA,
go to: <https://fac.umass.edu/UMCA/Online/EllenPhelan>
Exhibition catalogue for sale @ \$15.00

Wolff's Bay I, 2008

Pigment on Somerset Velvet paper, ed. - AP2
47 X 35 inches, framed; 50 1/2 x 38 1/2 x 2 inches
Gift of the artist

Jefferson Pinder

This still from the artist's video *Invisible Man* (2005) represents a well-known scene from Ralph Ellison's classic novel of the same title, in which he writes about his protagonist's struggle to find identity in the darkness of a damp basement. Ellison tells us, "Light confirms my reality, gives birth to my form.... Without light I am not only invisible but formless as well; and to be unaware of one's form is to live a death.... The truth is the light and light is the truth."

Pinder says "Starting in darkness, I am gradually exposed to light, one bulb at a time. The intense light becomes too much for the digital camera to handle and gradually I am forced into a consequential white out..... My job is to allow the lights to control my existence, to confirm my reality."

To learn more about Pinder's participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

NOTE: A second print from this edition is available for sale, generously donated by Jefferson Pinder in order to help raise funds for the Artists Residency Program.

Price on request.

Invisible Man, 2007

Pigment print on paper ed/ 30

22 1/2 x 30 inches

Gift of the artist

Avery Preesman

To learn more about Preesman's 2006 exhibition
at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/AveryPreesman>

Avery Preesman, 2008; Exhibition catalogue for sale @
\$40.00

Untitled, Staketsel Block Print, P/N 1/1, 2003

Color mono block print diptych, water-soluble ink on
block printing paper

41 3/4 x 27 3/16 inches

Gift of the artist

Scott Prior

To learn more about Prior's 2000 exhibition
"Light on the Familiar" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/ScottPrior>

Snowman, 2005

Polymer intaglio and digital pigment ink

12 x 10.5 inches

Gift of the artist

Pumpkins, 2005

Polymer intaglio and digital pigment ink

8 x 8 inches

Gift of the artist

Cow, 2005

Polymer intaglio and digital pigment ink

12 x 10 inches

Gift of the artist

Ezra and Max, 2005

Polymer intaglio and digital pigment ink

6.5 x 6 inches

Gift of the artist

Cups in Sunlight, 2005

Polymer intaglio and digital pigment ink

8.5 x 8 inches

Gift of the artist

John Riddy

Praeterita is the title of John Ruskin's autobiography, a title he chose for a book which often reads like a travelogue. Riddy's photographs are intended to echo the chapters of Praeterita and to reflect Ruskin's affection for those moments when he stopped to consider and later remember the view.

To learn more about Riddy's participation in the 2008 exhibition *Of People and Places* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/OFPEOPLE>

Of People and Places, 2009; Exhibition catalogue for sale @ \$25.00

London (EC3), 2000

Gelatin silver print

15 x 19 inches

Gift of the artist

Oxford, 2000

Gelatin silver print

15 x 19 inches

Gift of the artist

Rome (Forum), 1999

Gelatin silver print

15 x 19 inches

Gift of the artist

Tim Rollins and K.O.S.

Tim Rollins and Angel Abreu (a member of K.O.S.) brought their talents to Springfield's Renaissance School where they collaborated with middle school students to create a series of images on original pages of Du Bois' book *Darkwater*. Discussions and reading aloud sections of the book helped each student to write their own 'Credo'. As Rollins says, "All throughout *Darkwater*, Du Bois insists that art is a form of perpetual prayer and patience. He believes in educating children towards beauty, truth, even grandeur. Education is 'the problem of problems.' This son of Great Barrington generates a lyrical essay and instrumental poetry".

To learn more about Tim Rollins & K.O.S. participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to: <https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale @ \$40.00

Darkwater (after W. E. B. Du Bois), 2013

Furnace black watercolor, gold acrylic,
book page on panel

Each panel: 7 in x 5 in x 1/8 inches;

entire piece: 184 inches

Gift of the artist

Sheron Rupp

To learn more about Rupp's 2009 exhibition
"Dialogue with a Collection" at UMCA, go to:
<https://fac.umass.edu/UMCA/Online/SharonRupp>

Innisfree Garden, New York, 2007

Pigmented injet print on paper

25 x 30 inches

Gift of the artist

Katy Schimert

These watercolors are studies for two of the large-scale (51" x 90") watercolors featured in the artist's recent UMCA exhibition.

To learn more about Schimert's 2014 exhibition "Camouflage, Ink, and Silence" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/KatySchimert>

Katy Schimert: Camouflage, Ink, and Silence, 2014;
Exhibition catalogue for sale @ \$22.00

Moving Octopus Study, 2011

Watercolor

18 1/8 x 20 1/4 inches

Gift of the artist

Sleeping Octopus Study, 2011

Watercolor

18 1/8 x 20 1/4 inches

Gift of the artist

Anna Schuleit

To learn more about Schuleit's 2010 public art project at UMass "Just a Rumor", go to:

<https://fac.umass.edu/UMCA/Online/JustARumor>

Just a Rumor, 2010

Hand-colored lithograph

38 1/4 in x 28 1/16 inches

Gift of Motoko Inoue

Frederic Schwartz

To learn more about Schwartz's participation in the 1991 exhibition "Home Rooms" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/HomeRooms>

*Think: 2002, World Cultural Center, New York,
New York*

Ink on paper

16 1/2 x 11 5/8 inches

Gift of the artist

Joel Shapiro

To learn more about Shapiro's participation in the 1999 exhibition "Head to Toe: Impressing the Body" at UMCA, go to: <https://fac.umass.edu/UMCA/Online/HeadToToe>

Untitled, 2012

Gouache on paper

27 x 40 ½ inches

Partial gift of the artist and Pace Gallery, New York

Untitled, n.d.

Ink on paper

19 ¾ x 19 ¾ inches

Joel Sternfeld

In 1836, the landscape painter and conservationist Thomas Cole completed “View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm (The Oxbow),” his iconic painting of the Connecticut River where it bends like an ox yoke. Nearly 200 years later, Joel Sternfeld walked into the field depicted in Cole’s painting--which he had first photographed in 1978 while traveling for his seminal American Prospects series--and began making almost daily photographs. By 2006, the oxbow in the river was crossed by an interstate highway and the destructive effects of progress which Cole had so feared were making themselves apparent globally as climate change. From 2006 to 2008 Sternfeld made 77 quietly haunting photographs of this region. His choice of subject matter — a flat, unremarkable corn and potato field — signals a conceptual stance away from previous nature depictions: His field is neither beautiful, nor sublime, nor picturesque. Its flatness offers an eloquent emptiness, as well as a vessel for the true subject of this work — the effects of human consumption upon the natural world. To learn more about Sternfeld’s participation in the 2008 exhibition *Of People and Places* at UMCA, go to: <https://fac.umass.edu/UMCA/Online/OFPEOPLE> *Of People and Places*, 2009; Exhibition catalogue for sale @ \$25.00

*September 27, 2006, The East Meadows,
Northampton, Massachusetts*
Digital C print, artist’s proof, unique by size
44 x 53 1/2 inches
Gift of the artist and Luhring Augustine Gallery,
New York

*July 29, 2005, The East Meadows,
Northampton, Massachusetts*
Digital C print, artist’s proof, unique by size
44 x 53 1/2 inches
Gift of the artist and Luhring Augustine Gallery,
New York

Elizabeth Stone

To learn more about Stone's 2012 exhibition
"Dialogue with a Collection" at UMCA, go to:
<https://fac.umass.edu/UMCA/Online/ElizabethStone>

Elysse, 2011

Charcoal and conte

13 ½ x 11 inches

Given by the artist

Beat Streuli

In his photographic and video works, Streuli reveals the infinite complexity of urban life, the ultimate social arena. From a chaotic plethora of information, he slows down the rush of human traffic to a chronicle of moments. The seemingly random, through the selective process of personal observation, instills the prosaic with drama and grace.

This image from the artist's three-screen video projection *Porte de Flandre/Bruxelles*, was shot at a bus stop in a section of Brussels with a predominantly Muslim immigrant community. While the presence of such communities is the topic of much current discussion, Streuli is not making any political statement. Rather, he observes the inhabitants of this city as an integral part of the urban milieu. The close cropping and extremely shallow depth of field accentuates the particular allure of their gestures, posture, and facial expression, as they absentmindedly and matter-of-factly move through their daily lives.

To learn more about Streuli's 2006 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/BeatStreuli>
Beat Streuli: Bruxelles Midi, 2006; specially commissioned Artist's Book for sale @\$20.00

20 copies are released with an original photograph by Beat Streuli, signed and numbered by the artist. \$600.00

Bruxelles 05, 2006

Color photograph

20 x 28 inches

Gift of the artist

David Teeple

To learn more about Teeple's 2012 exhibition
"Dialogue with a Collection" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DavidTeeple>

Tank Monitor Series 3, number 13, 2007

Archival inkjet photograph on Hahnemühle Photo

Rag paper, 1/9

16 1/2 x 24 inches

Gift of the artist

Mickalene Thomas

Mickalene Thomas' depictions of African American women explore a spectrum of black female beauty and sexual identity while constructing images of femininity and power. She is best known for her elaborate collage-like portraits composed of rhinestones, acrylic and enamel.

This photograph is a celebration of the artist's mother and muse, Sandra Bush, a former fashion model and recovered drug addict.

To learn more about Thomas' participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

Madame Mama Bush, 2006

C-print, Edition of 6, 2 AP

16 x 20 inches

Francesc Torres

“Three photographs out of the project that documented the exhumation in 2004 of a mass grave from September of 1936 at Villamayor de los Montes, province of Burgos. Forty six bodies were found, all men between seventeen and seventy years old, killed by numerous bullet wounds including the coup de grace in the head. The bodies also displayed fractures suffered prior to the execution. The executioners were phalangist militiamen and members of the civil guard (Guardia Civil). This project was carried out in Burgos as it proved impossible to do it in Catalonia on two occasions: the first was when Jordi Pujol was still president and the second was with the first Tripartite Coalition. Both times, political interferences cancelled the project. The second time, Esquerra Republicana de Catalunya was directly responsible for it not going ahead. No money had been asked for, only permission. The funds had been secured in the United States through a Fulbright Fellowship and the help of two private foundations in New York. The complete piece was first shown at the International Center of Photography (ICP) in New York, and is part of its permanent collection”

To learn more about Torres’ 1988 exhibition “Belchite/ South Bronx: A Trans-Cultural and Trans-Historical Landscape” at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/FrancescTorres>

Exhibition catalogue for sale @\$15.00

Triptych from *Dark is the Room Where We Sleep*,
2007

Digital printing on rubberized fabric,
dimensions variable

Each print 36 x 28 inches

Gift of the artist

George Trakas

George Trakas is among the leading artists of his generation working in the landscape. Widely acclaimed for numerous projects in North America and Western Europe over the past thirty years, Trakas is best known for his environmental sculptures and land art, often taking the form of bridges, pathways, and docks. His interest in water resource issues, tides, currents, and shoreline construction have been produced in a wide range of projects. In 1980 the UMCA commissioned the artist to create *Isle of View*, a functional public artwork at the heart of the University in the Campus Pond. It is one of UMass Amherst's most admired and used walkways and contemplative locations. This drawing is a sketch for *Isle of View*.

To learn more about Trakas' 1980 exhibition "Log Mass – Mass Curve" at UMCA go to:

<https://fac.umass.edu/UMCA/Online/LogMass>

Isle of View (View from West Bank), 1996

Graphite and charcoal on paper

30 1/8 x 22 1/4 inches

Andy Warhol

In 2008, 150 Polaroids and black and white silver gelatin prints were donated to the UMCA by the Andy Warhol Photographic Legacy Program. Celebrating the 20th anniversary of the Andy Warhol Foundation, the Program's goal was to provide greater access to Warhol's creative process and to enable a wide range of people to view this important yet relatively unknown body of Warhol's photography.

This past year, The Andy Warhol Foundation for the Visual Arts made an additional major gift to the UMCA of six original silkscreen prints. Created between the late 1970s and mid-1980s, these never-before-exhibited prints depict a range of subjects, from fashionable portraits to popular culture, including such iconic images as Warhol's portrait of friend and artist Joseph Beuys and a representation of Lakota chief Sitting Bull. These works are pristine and have never been framed or previously exhibited. They were in the artist's possession at the time of his death.

To learn more about the 2009 exhibition "Andy Warhol: The Minox and the Big Shot" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/TheMinox>

Hammer and Sickle, 1977

Screenprint on Strathmore Bristol paper,
30 1/8 x 40 inches

© The Andy Warhol Foundation for the Visual Arts,
Inc. PT069C ER.005

Shoes, 1980

Screenprint and diamond dust on Arches Aquarelle
(Cold Pressed) paper, 40 ¼ x 59 ½ inches

© The Andy Warhol Foundation for the Visual Arts,
Inc. PT099D ER.002

cont.

Karen Kain, 1980

Screenprint on Lenox Museum Board, 40 1/8 x 32 inches

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Joseph Beuys, 1980/83

Screenprint and rayon flock on Lenox Museum Board, 40 x 32 inches

Extra, out of the edition. Designated for research and educational purposes only.

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Alexander the Great, 1982

Screenprint on Lenox Museum Board, 39 1/2 x 39 1/2 inches

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Sitting Bull, 1986

Screenprint on Lenox Museum Board, 36 x 36 inches

© The Andy Warhol Foundation for the Visual Arts, Inc. UP 100 ER.130

All six prints are:

Extra, out of the edition. Designated for research and educational purposes only.

Given by The Andy Warhol Foundation for the Visual Arts, Inc.

Carolyn Webb

To learn more about Webb's 2007 exhibition
"Dialogue with a Collection" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/CarolynWebb>

To learn more about Webb's 2014 UMass public art
project "Two Ways of Looking at an Elm Tree, I and
II" go to: **[https://fac.umass.edu/UMCA/Online/
CarolynWebbPublicArt](https://fac.umass.edu/UMCA/Online/CarolynWebbPublicArt)**

Three Histories, 2007

Copperplate embossed print on Murillo paper, A/P
38 1/4 x 26 5/8 inches

Gift of the artist

Carrie Mae Weems

In Carrie Mae Weems's 2006 black-and-white photographic series titled *Roaming*, she appears dressed in a long dark dress standing before monumental architecture and sweeping landscapes in and around Rome. Her back to the camera, she confronts these sites and invites the viewer to share her perspective—and her position—in relation to these historically charged locales.

On creating this compelling series, Weems has stated: "Architecture, in its essence . . . is very much about power. If we think about a place like Rome . . . what one is made to feel is the power of the state in relationship to . . . the general populace. You are always aware that you are sort of a minion in relationship to this enormous edifice—the edifice of power. . . . I thought, then, perhaps . . . I could use my own skin in a sort of series of performances. That I could use my own body as a way of leading the viewer into those spaces—highly aware—and challenging those spaces."

To learn more about Weems' participation in the 2013 exhibition *Du Bois in Our Time* at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/DuBoisInOurTime>

Du Bois in Our Time, 2014 exhibition catalogue for sale
@ \$40.00

The Edge of Time — Ancient Rome, 2006

Digital c-print, 4/5

24 x 20 inches

William Wegman

To learn more about Wegman's 1983 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/LocalBoy>

Double Header, 1999

Silver gelatin print, 5/7

11 x 14 inches

Gift of the artist

Double Profile, 1980

Color Polaroid photograph by 20" x 24" camera

Pola-Color II film

24 x 20 inches

James Welling

To create these photograms, Welling first painted with purple acrylic on thin sheets of Mylar, before pressing these onto photographic paper which he then exposed. The title comes from a quote by Ralph Waldo Emerson, "the frolic architecture of the snow."

To learn more about Welling's 2013 exhibition at UMCA, go to: <https://fac.umass.edu/UMCA/Online/JamesWelling>

Frolic Architecture 23, 2010

Gelatin silver print, edition 2 of 4

26 1/2 x 22 1/2 inches

Gift of the artist

Frolic Architecture 39, 2010

Gelatin silver print, edition 2 of 4

26 1/2 x 22 1/2 inches

Gift of the artist

Allan Wexler

To learn more about Wexler's participation in the 1991 exhibition "Home Rooms" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/HomeRooms>

Grounding – Lifting, 2013

Archival print, pencil, matte medium, wax

12 7/8 x 18 1/4 x 7/16 inches

Gift of the artist

Tod Williams and Billie Tsien

This drawing is a recent rendition of the original chair that Tsien and Williams designed for their 1991 exhibition at UMCA.

To learn more about Tsien's and William's participation in the 1991 exhibition "Home Rooms" at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/HomeRooms>

2 Chairs, 2013

Charcoal on paper

72 x 36 inches

Gift of the artists

Peeter Wütrich

To learn more about Wuethrich's participation in the 2013 exhibition Ex Libris at UMCA, go to:

<https://fac.umass.edu/UMCA/Online/ExLibris>

Platonic Love, 2000

Photo series of 12 black and white photographs

7 7/8 x 11 7/8 inches each

Gift of the artist