UMCA by the NUMBERS
FOR FISCAL YEAR 2018–2019

6820
VISITORS

888
STUDENT VISITORS IN CLASS GROUPS

46
TOTAL CLASS VISITS

16
PUBLIC EVENTS

8
ACQUISITIONS TO THE COLLECTION

16 + 2 + 4 + 7 + 3
VISITOR ATTENDANTS + CURATORIAL FELLOWS + STUDENT EDUCATORS + INTERNS + GRADUATE ASSISTANTS
It is my great pleasure to once again present you with the University Museum of Contemporary Art’s Annual Report covering our 2018–2019 academic year. The Report documents the Museum’s major accomplishments, including a review of UMCA exhibitions; public and educational programs; recent acquisitions to our permanent collection; audience attendance; and donor news. Our programs and related educational activities advanced our mission to serve audiences at UMass Amherst and beyond through interdisciplinary explorations at the intersection of art, ideas, and experiences.

In this Report, we outline the many ways we drive teaching and research, as well as our efforts to address pressing social issues through our exhibitions, collection, and programs. Our achievements this past year underscore the UMCA’s unique capacity to connect faculty, students, and staff at the University with communities worldwide through our collaborations with local, national, and international artists and scholars.

As always, there are many notable highlights to mention. Among these:

- We organized our first large-scale outdoor public art exhibition, XTCA: Cross Town Contemporary Art, which transformed the gateway district between downtown Amherst and the University. We partnered with the Town of Amherst and our Department of Architecture to commission 13 artists to create unexpected and inspired art installations along the North Pleasant Street corridor and into Kendrick Park. The exhibition generated a robust public dialogue about the value of art and culture in our community.

- We organized a record number of three public Symposia and related Performances, with capacity audiences in attendance: “Cross Town Contemporary Art Symposium and Art Parade” (September 22); “For Freedoms Town Hall: Art, Activism, and Social (In)Justice?”, (October 12); and “ART + MATH =” Interdisciplinary Symposium (April 1) and “ART + MATH = MUSIC” Performance (April 2).

- We took a year-long look at the synergy between art, math, and science, through our exhibition program — The Concinnitas Portfolio; Pau Atela’s (Re)Creations and MathStudio; Terry Winters: Facts and Fictions; and Xylor Jane: Counterclockwise.

- We commissioned filmmaker Kate Geis to produce a documentary video on the art of Xylor Jane on the occasion of her first museum exhibition at the UMCA, in collaboration with the artist’s gallery CANADA, New York.

- We celebrated Black History Month and National Poetry Month through collaborations with our campus partners and area museums.

- A record number of three Graduate Students interned at UMCA this past year — Bibiana Medkova (MFA 2020), Kiara Hill (Afro-American Studies doctoral candidate), and Emily Tareila (MFA 2019) — with funding sponsorship from UMass academic departments.

- UMCA’s exhibitions received international and national press coverage in major art magazines — Artforum International, Art New England, Artscope
We continued our efforts to bring art to our community, by installing art by local artists at our UMCA satellite space at the UMassFive College Federal Credit Union’s Hadley branch. During the past year, exhibitions, talks, and receptions were held for artists Sean Greene, Chris Page, and Angela Zammarelli.

Major accomplishments like these do not happen without a great deal of support and the generous donations of museum donors at every level. I am deeply grateful for the financial support we received from the UMass President’s Office in Boston (Creative Economy Grant); from the UMass Amherst Chancellor’s Office of Equity and Inclusion (Campus Climate Improvement Grant); a Grant from The Women for UMass Amherst Fund; and support from the Fine Arts Center Friends Residency Fund. In addition, I want to acknowledge the UMass/Five College Federal Credit Union’s annual support as our primary corporate partner, as well as additional committed donors.

We have accomplished much over the past year, and I want to acknowledge our dedicated and talented staff — Lyle Denit, Amanda Herman, Jenny Lind, and Betsey Wolfson — for contributing so vitally to these successes. Our museum continues to thrive through our collective efforts.

Please enjoy this look back at our accomplishments over the past year. I look ahead with great anticipation to sharing our promising and exciting future with you all.

Yours sincerely,

Loretta Yarlow, Director

EXHIBITIONS

2018 FALL

XTCA: Cross Town Contemporary Art
July 1 – November 1, 2018

For this exhibition, UMCA partnered with the Department of Architecture and the Town of Amherst to build an art and culture bridge — a series of public sculptural installations — to activate the North Pleasant Street corridor and connect downtown to campus. The exhibition featured work by nationally recognized artists, local artists, and members of the academic community: Roberley Bell; Sarah Braman; CLOK; Naomi Darling & Darrel Petit; Tom Friedman; Harold Grinspoon; Josephine Halvorson; Ben Jones; Joseph Krupczynski; Gary Orlinsky; Robert Swainston; and Erika Zekos.

Curated by Sandy Litchfield and Loretta Yarlow, this exhibition and its extensive programming were made possible by the organizational efforts of Amanda Herman, UMCA Education Curator and Eva Fierst, former UMCA Education Curator, with the help of interns Kara Westhoven and Leann Leake. The UMCA served as the primary location for distribution of public art project maps, and hosted a website for apps, audio tour guides, and other social media platforms.
On September 22nd the museum presented a full-day event, XTCA Symposium, followed by the XTCA Parade. The goal of this programming was to engage the “town and gown” together by generating a robust public dialogue about the value of art and culture in building community. The Symposium featured keynote speaker Jennifer Delos Reyes — director and founder of Open Engagement, an artist-led initiative committed to expanding the dialogue around care for the field of socially engaged art; and Associate Director of the School of Art & Art History at the University of Illinois at Chicago — as well as artists and architects from the exhibition. The Parade, organized by Elizabeth Pangburn, Co-Artistic Director of TheatreTruck, included performances by members of Double Edge Theatre.

Building Bridges
September 12 – December 9, 2018

This interactive sculpture installation by UMass architect/activist Joseph Krupczynski aimed to reach a wide range of people on and off campus by creating a context for people to respond to the prompt, “what and how can we bridge and/or connect across difference,” on a small card. People created a variety of visual and written responses, which were collected and assembled as a mosaic that spelled-out “Building Bridges” on three 10-foot high illuminated towers that made up the installation.

As part of XTCA: Cross Town Contemporary Art, exhibition goers had the opportunity to create their own “building bridges” responses on how they might connect across differences. The project was enhanced through intentional programming and events that created a dialogic context for continued reflection and conversation that explored the project’s goals and aims — which was to draw on the power of solidarity and creative expression to bring people together and create a bridge across difference.

The Concinnitas Portfolio
September 12 – December 9, 2018

The Concinnitas Portfolio comprises the contributions of ten prominent mathematicians and physicists in response to the prompt to transcribe their “most beautiful mathematical expression.” The portfolio draws its name from a word famously used by the Renaissance scholar, artist, architect, and philosopher Leon Battista Alberti (1404-1472) to connote a form of beauty derived from harmony in numbers and proportion. These mathematicians and physicists were invited to submit an equation that they considered to be “the most beautiful or elegant mathematical
expression.” The 10 equations chosen for the Concinnitas portfolio were then printed as aquatints, reminiscent of chalk on a blackboard, and are accompanied by brief expository essays intended to explicate the selection process, and to comment on the significance of beauty as a motivational force in the production of mathematics. Contributing to the project are the following mathematicians and physicists: Michael Atiyah, Enrico Bombieri, Simon Donaldson, Freeman Dyson, Murray Gell-Mann, Richard Karp, Peter Lax, David Mumford, Stephen Smale, and Steven Weinberg.

This concept encapsulates the idea behind the print series, which began with a chance meeting between Daniel Rockmore (Department of Mathematics, Dartmouth College) and Bob Feldman (owner of Parasol Press, Ltd., the publisher of The Concinnitas Portfolio) and the ensuing discussion about the parallels between the practice of art and mathematics.

The Concinnitas Portfolio was donated to the UMCA permanent collection by Bob Feldman in honor of UMass alumna and print collector, Lois Torf.

Pau Atela’s (Re)Creations and MathStudio
September 12 – December 9, 2018

What does it mean for the fields of art and math to intersect? This exhibition offered glimpses into the work of Pau Atela that show how bridges can indeed be built between these two worlds. Over the past two decades, Pau Atela, a professor in the Department of Mathematics at Smith College, has helped his students to understand the creative process involved between the art and math. He brings a sense of playfulness and experimentation to his work as both mathematician and artist, as he strives to unravel many difficult — and some unsolvable — problems.
MathStudio is Atela’s ongoing creative studio space at Smith, focusing on process and dialogue between mathematics and art, where his students actively engage in the design and fabrication of 3-dimensional models that deal directly with aspects of mathematics. This exhibition featured examples from Atela’s MathStudio teaching practice as well as his own artworks.

2019 SPRING

Xylor Jane: Counterclockwise
January 31 – April 28, 2019

Xylor Jane’s hypnotic paintings are rooted in mathematical concepts, numerology, and love. Devotional portraits of gridded Arabic numerals hold personal significance to the artist but are intended to spark a spell-like visceral experience for the viewer. The subjects include tetradic primes, Fibonacci sequences, and Magic Squares. The colors emerge from a seven-hue system that holds space for our curiosity, despair, and aspiration.

Xylor Jane is a Greenfield, MA-based painter, represented by CANADA Gallery, New York. This was her first museum solo exhibition.

Xylor Jane “…has integrated pure mathematics and opticality into a domain of metaphysical wonderment at once exhilarating and disturbing. The experience of looking at a painting by Jane is like riding a roller coaster — enlivening and alarming, pleasurable and puzzling. The lattermost is essential, because Jane is clearly delighted by the puzzles that are integral to pure mathematics. The dots of color evoke analogies with pixels, particles, and the dust of which we are made, and to which we will all return. And despite this awareness of the finality of our obliteration, she celebrates the mystery of things with unrivaled intensity.” — John Yau, “The Mysteries of One, Two, Three,” Hyperallergic, June 3, 2012.

Terry Winters: Facts and Fictions
January 31 – April 28, 2019

A leading figure in the art world for four decades, Terry Winters became well-known in the 1980s for his materially-conscious drawings, prints and paintings. Mobilizing the patterns and schema that undergird physical and intellectual life, Winters has developed his own pictorial language wherein grids, networks, and knots describe
complex encounters between biological drives, technological systems, and mental processes. From the beginning, drawing has been a pivotal part of Winters’s production, serving as kind of testing ground for formal geneses and spatial encounters that may or may not take root in his paintings and prints.

Organized by Claire Gilman, Chief Curator, The Drawing Center, New York, this exhibition presented an overview of Winters’s drawings from 1980 to the present, the first such exhibition in the U.S. It included a selection of large-scale works on paper as well as a wide span of smaller drawings and a suite of rarely seen notebook pages. Unlike typical retrospectives, this presentation was organized with an eye to morphological relationships so that, as viewers move through the exhibition, they were able to recall and ideally return to earlier related images that appear to mutate and change upon being revisited. In this way, the show foregrounded the overarching theme of Winters’s practice: the impulse to make sense, however fictively, of the manner in which the visible world is constructed and received.

An catalogue produced by The Drawing Center, New York, accompanied the exhibition.

Speak to Me of Rivers: An Exploration of Race, Identity, and Lived Experience in Contemporary African American Art
February 12 – March 3, 2019

Inspired by Langston Hughes’ poem, “A Negro Speaks of Rivers,” the exhibition Speak to Me of Rivers explored visual narratives of African American history and culture through the subjectivity of African-American artists.

Curated by Kiara Hill, UMCA Graduate Assistant and PhD candidate in Afro-American Studies, and in partnership with the UMass Afro-American Studies Department, this interactive exhibition featured work from the UMCA permanent collection by artists including LaToya Ruby Frazier, Mickalene Thomas, Kara Walker, Carrie Mae Weems, and Lorna Simpson.
Co-curated by Kayla Peterson (M.A. Art History, 2020) and Siyu Shen (M.A. Art History, 2020), *What’s So Funny? How Humor Makes Us Think* explored how humor may be used to provoke serious conversations on topics surrounding the political, social, and sexual climate of our world. Viewing art within the context of humor creates opportunities for new perspectives and expectations that will lead viewers to ask: What’s so funny, and why? Do you feel uncomfortable laughing when others are not? Or do you feel the need to laugh with others?

With works by Mary Frey, Barbara Morgan, Andy Warhol, and others from the UMCA permanent collection, the exhibition encouraged viewers to linger on these questions as they made their way through art that embraces the ridiculous, the obscene, or the polemic.

Now in its twelfth year, the UMCA’s annual Curatorial Fellowship Exhibition is the culmination of a year-long independent project, designed to deepen students’ understanding of the intellectual and practical work of a curator in a museum setting.
**EVENTS**

**SUMMER/FALL 2018**

August 2 / **Amherst Arts Night Plus / BOCCE** playing and music along the XTCA exhibition route / Town of Amherst, Amherst Arts Night Plus

September 6 / **Amherst Arts Night Plus / BOCCE** playing and music along the XTCA exhibition route / Town of Amherst, Amherst Arts Night Plus

September 12 / **Concinnitas Portfolio and Pau Atela OPENING RECEPTION / UMCA**

September 21 / **XTCA and Building Bridges OPENING RECEPTION / UMCA**

October 4 / **Amherst Arts Night Plus / BUILDING BRIDGES OPEN SESSION** / Invited guests create Building Bridges tiles in a guided workshop

October 11 / **ERIC GOTTESMAN and FOR FREEDOMS ARTIST TALK** / presented with UMass Department of Art

October 12 / **FOR FREEDOMS TOWN HALL, ART, ACTIVISM AND SOCIAL (IN)JUSTICE**, with **Eric Gottesman** / in partnership with UMass Department of History, Feinburg Family Distinguished Lecture Series, Women of Color Leadership Network, and UMass Department of Art; with support from a Campus Climate Improvement Grant from UMass Office of Equity and Inclusion and the Friends of the Fine Arts Center

October 18 / The **ARTSALON at UMCA / Art Salon** (local non-profit arts organization)

October 29 / IN CONVERSATION / The **Intersection of Art and Math / Daniel Rockmore**, Professor of Mathematics, Dartmouth College and artist **Pau Atela**, Professor of Mathematics, Smith College; moderated by Bibiana Medkova

**UMCA Director Loretta Yarlow with Chancellor Kumble R. Subbaswamy**

September 22 / **XTCA SYMPOSIUM / Keynote Speaker Jen Delos Reyes / Design Building, Department of Architecture**

September 22 / **XTCA PARADE** along the XTCA exhibition route, featuring Double Edge Theatre, musicians, and performing artists, in partnership with Double Edge Theatre, Theatre Truck, UMass Department of Music and Dance, and UMass Department of Architecture

September 25 / **OPENING RECEPTION and ARTIST TALK with Sean Greene / UMassFive College Federal Credit Union**

November 1, Thu / **Amherst Arts Night Plus / MATH NIGHT with Josh Hornick**, math instructor

November 13 / **ZINE MAKING WORKSHOP / People’s Encyclopedia with Walidah ImaRisha** / in collaboration with Department of History and the Feinburg Lecture Series / UMCA
November 15 / IN CONVERSATION / Building Bridges with Joseph Krupczynski and Anna Branch, Associate Chancellor for Equity and Inclusion / UMass Office of Equity and Inclusion

November 28, OPENING RECEPTION and ARTIST TALK by Chris Page / UMassFive College Federal Credit Union

December 6, Amherst Arts Night Plus / ART AFTER DARK

December 7 / CONCORDANCE by Amherst Ballet / A presentation of student choreography and dance in response to the current UMCA exhibitions / Amherst Ballet

SPRING 2019

January 30, OPENING RECEPTION and ARTIST TALK / Terry Winters and Xylor Jane / Terry Winters: Facts and Fictions and Xylor Jane: Counterclockwise

- A walk-through of the exhibition Xylor Jane: Counterclockwise with Xylor Jane
- IN CONVERSATION / Terry Winters with New York Drawing Center curator Claire Gilman; moderated by Karen Kurczynski, UMass Art History professor

February 1 / LAUNCH OF WEBSITE/BLOG / Black History Month exhibition Speak To Me of Rivers / Kiara Hill, doctoral candidate and W.E.B. Du Bois Department of Afro-American Studies

February 7 / “ARTISTS ON ARTISTS” WALK-THROUGH of Terry Winters: Facts and Fictions led by artists Carolyn Webb and Chris Page

February 27 / IN CONVERSATION / Kiara Hill, doctoral candidate; with Stephanie Shonekan, Professor and Chair of the W.E.B. Du Bois Department of Afro-American Studies; Kara Lynch, artist and Associate Professor of Video and Critical Studies at Hampshire College; and Alexis Callender, Assistant Professor of Art, Smith College / In partnership with W.E.B. Du Bois Department of Afro-American Studies

March 7 / “ARTISTS ON ARTISTS” WALK-THROUGH of Xylor Jane: Counterclockwise, led by artists Sarah Braman and Sean Greene

March 20 / OPENING RECEPTION What’s So Funny? How Humor Makes Us Think / 12th Annual Curatorial Fellowship Exhibition by Kayla Peterson and Siyu Shen (MA Art History, 2020)

April 1, Mon / “Art + Math =” SYMPOSIUM Curated by Bibiana Medkova, MFA Studio Art ‘20 / Presenters included faculty from UMass Departments of Math, Music, Art, Architecture, and Engineering
April 2 / “ART + MATH = MUSIC” / An Evening Concert featuring UMass faculty percussionist Ayano Kataoka and electronic artist Jazer Giles / in partnership with the UMass Department of Music and Dance

April 8 / POETRY READING by Peter Cole, including a reading of “A Winters Trail,” inspired by Terry Winters’s work; followed by a conversation between the artist and the poet about the relationship between Cole’s poetry and Winters’s artworks; moderated by Nathan McClain, assistant professor of creative writing and African American literary arts at Hampshire College / In celebration of National Poetry Month / In partnership with Emily Dickinson Museum

TEACHING WITH ART

CLASS VISITS TO SEE EXHIBITIONS 2018 FALL

Art 131: Foundation Studio / Colleen Keough
Art History evening Event
Art: 275: Digital Imaging / Colleen Keough
We Are the Community / Emily Tareila
English for Labor Management
HFA 191 New Media Story / Bibiana Medkova
HFA seminar “Creative Voices in Your Head”
Honors 201H / Ideas that Change the World

Honors Art History / Nancy Noble
Math 370.3 / Writing in Mathematics / Franz Pedit
Modern Art 324 / Meg Vickery
Music 150
Northampton Montessori
College Writing 112 / Raquel Perez de Alderete

2019 SPRING

Advanced Drawing Problems / Alexix Kuhr
AfroAm 234 / Harlem Renaissance / Candace King
Art 370 / Junior Year Writing for Studio Arts Majors / Laura Holland /
Art History 110 / Christine Ho
Art History 110 / Nancy Noble
Art History 391 Topics / Gary Orlinsky
Comp Lit 231 / Comedy / Elena Igartuburu Garcia
Contemporary Art 327 / Kate Martineau
Creative Writing English 356
Drawing Composition 120 / Kathryn Fanelli
English 112 / College Writing / David Richardson
HFA291B Arts Immersion Workshop / Marcia Tucci
Honors 201H / Ideas that Change the World / Hilary Fink
Honors Seminar 361H / Gary Orlinsky
Italian 240 / Melina Masterson
Mt. Holyoke / Advanced Drawing
Museum Studies 203 / Latin Am and Latinx Art in Five College Collections
Norwich Free Academy
Stoneleigh Burnham / Sara Gibbons
Studio Art 102 / Copper Giloth
Thesis Seminar 401/ Omid Shekari
Writing and Mathematics 370 / Franz Pedit

VISITS BY CLASSES OR GROUPS TO SEE WORKS IN PERMANENT COLLECTION

Art 230: Image Capture / UMass class / to view photographs from Collection
Museum Studies: Latin American Art and Latinx Art in the Five College Collections

Printmakers group / to see to see Terry Winters portfolio
Printmakers group / to see Michael Mazur works
UMass BFA class / workshop about exhibition installation led by UMCA staff members Jenny Lind and Lyle Denit

OUT-GOING LOANS

Harvey Quaytman, American (1937–2000)
*Cinzano*, 1963
Pencil and oil crayon on paper
Sheet: 11 1/16 in x 14 in
UM1963.3
Gift of the artist in memory of his father, Mark Quaytman.
On loan to the Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, for the exhibition and publication *Harvey Quaytman: Against the Static*, October 17, 2018 – January 27, 2019

Isabel Bishop, American (1902–1988)
*Bending Down*, 1945
Ink wash on paper
Sheet: 7 1/4 in x 5 1/16 in
UM 1997.1
Purchased with funds donated by Gloria Russell, Wilbraham, MA and the Monsanto Matching Gift Fund in memory of Art History Professor, Iris Cheney
THE COLLECTION

ACQUISITIONS FISCAL YEAR
2018-19

1) Thongchai Yukantapornpong (Thai, b. 1960)
*C. R. L. No. 1*, 2008
Etching on paper; edition 9/10
Sheet: 17 5/16 in x 14 in
Gift of Robert Tobin (Class of 1968 and 1972) and
Hitoshi Ohashi, Tokyo
UM 2018.7

2) Thongchai Yukantapornpong (Thai, b. 1960)
*Word P*, 2008
Etching on paper; 9/20
Sheet: 17 3/8 in x 13 7/8 in
Gift of Robert Tobin (Class of 1968 and 1972) and
Hitoshi Ohashi, Tokyo
UM 2018.8

3) Thongchai Yukantapornpong (Thai, b. 1960)
*Word N*, 2008
Etching on paper; 10/20
Sheet: 19 5/8 in x 13 7/8 in
Gift of Robert Tobin (Class of 1968 and 1972) and
Hitoshi Ohashi, Tokyo
UM 2018.9

4) John Roy, American (1930–2001)
*Cow and Apple Tree*, 1976
Offset lithograph on paper; edition 23/30
Sheet: 19 1/4 in x 26 1/2 in
Image: 15 3/4 x 23 9/16 in
Gift of Ken Talan, Amherst
UM 2018.10

5) Robert H. Cumming, American (b. 1943)
Smooth Mind from a suite of four lithographs titled
“The Mind is Smooth – No Motion – Contented as
the Eye Upon the Forehead of a Bust That Knows – it Cannot See”, 1989
Lithograph in black and color; edition 29/30
Overall: 27 5/16 in x 22 5/16 in
Gift of the artist
Published by the Print Center, Philadelphia, PA
UM 2018.11

6) Robert H. Cumming, American (b. 1943)
Eye Content (#2) from a suite of four lithographs
titled “The Mind is Smooth – No Motion – Contented as
the Eye Upon the Forehead of a Bust That Knows – it Cannot See”, 1989
Lithograph in black and color; edition 29/30
Overall: 27 5/16 in x 22 5/16 in
Gift of the artist
Published by the Print Center, Philadelphia, PA
UM 2018.12

7) Robert H. Cumming, American (b. 1943)
Upon the Head from a suite of four lithographs titled
“The Mind is Smooth – No Motion – Contented as
the Eye Upon the Forehead of a Bust That Knows – it Cannot See”, 1989
Lithograph in black and color; edition 29/30
Overall: 27 1/2 in x 22 in
Gift of the artist
Published by the Print Center, Philadelphia, PA
UM 2018.13

8) Robert H. Cumming, American (b. 1943)
Knowing/Not Seeing from a suite of four lithographs
titled “The Mind is Smooth – No Motion – Contented as
the Eye Upon the Forehead of a Bust That Knows – it Cannot See”, 1989
Lithograph in black and color; edition 29/30
Overall: 27 5/16 in x 22 5/16 in
Gift of the artist
Published by the Print Center, Philadelphia, PA
UM 2018.14
PEOPLE

UMCA STAFF
Lyle Denit, Facility and Installation Manager
Amanda Herman, Education Curator
Jennifer Lind, Registrar and Collection Manager
Betsey Wolfson, Business and Communication Manager
Loretta Yarlow, Director

VISITOR ATTENDANTS
Parawat Changthong
James Chen
Jackeline De La Rosa
Kelly Gershkoff
Aleksy Golemo
Autumn Guntor
Alison Kane
Helen Le
Sara Mayer
Brenda Medeiros
Michelle Ortiz
Norapat Rerngkasetkig
Kamal Ritter-Febus
Lauren Sointu
Selina Tsang
Andrea Whalen

2019 CURATORIAL FELLOWS
Kayla Peterson
Siyu Shen

2019 INTERNS
Emily Adji
Kendall Brinson
Michaela Chesin
Ian Gordon
Natalie Richards
Phoebe Strobino
Andrea Whalen

GRADUATE ASSISTANTS
Kiara Hill
Bibiana Medkova
Emily Tareila

RESOURCES

CORPORATE AND BUSINESS SUPPORT
UMassFive College Federal Credit Union

On the cover:
Terry Winters, Untitled (2), 1999.
Gouache on paper; 44 1/4 x 30 1/2 in.
Peter Lax, Conservation Laws, from the Concinnitas Portfolio.
Xylor Jane, Via Crucis XII, 2009.
Oil on panel, 47 x 43 in.
Pau Atela’s MathStudio.