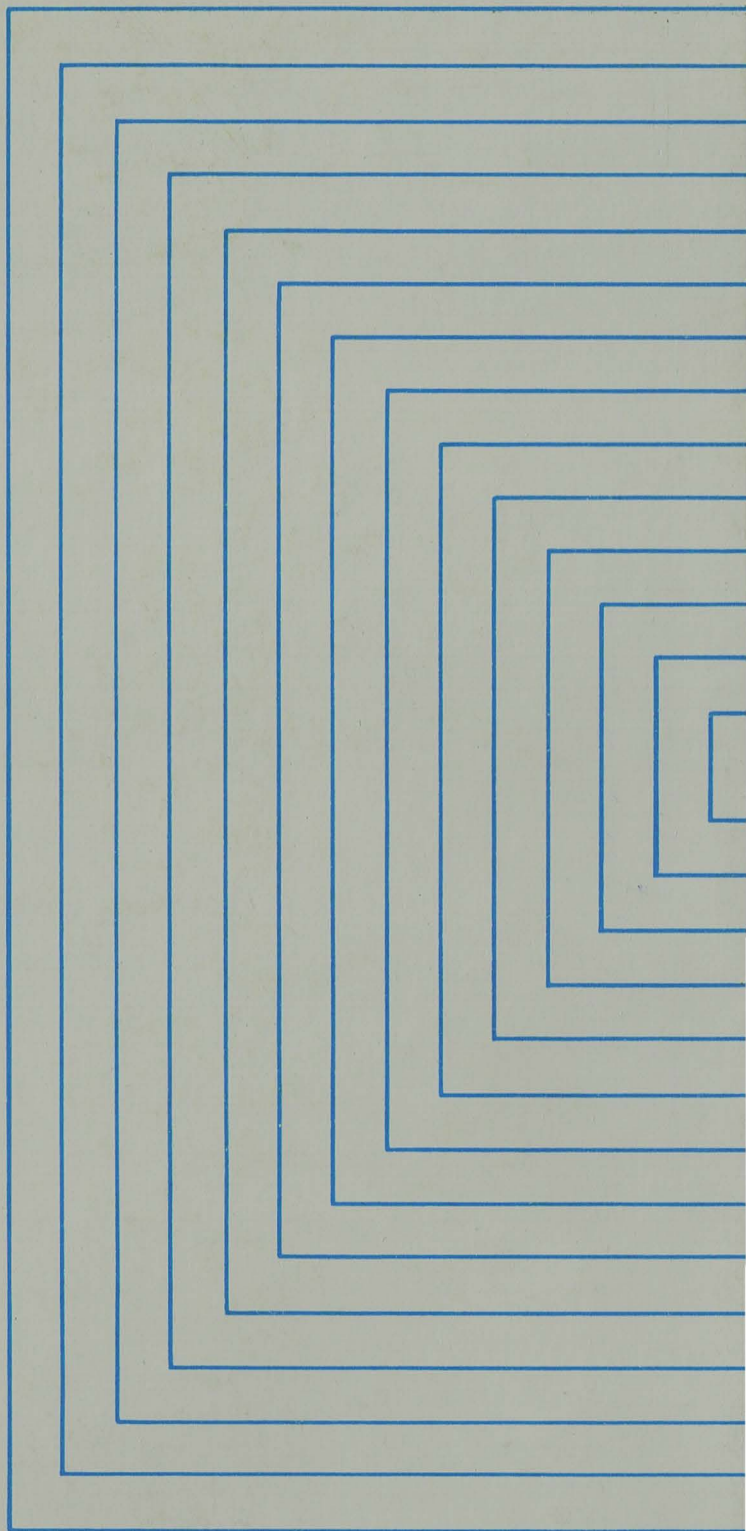
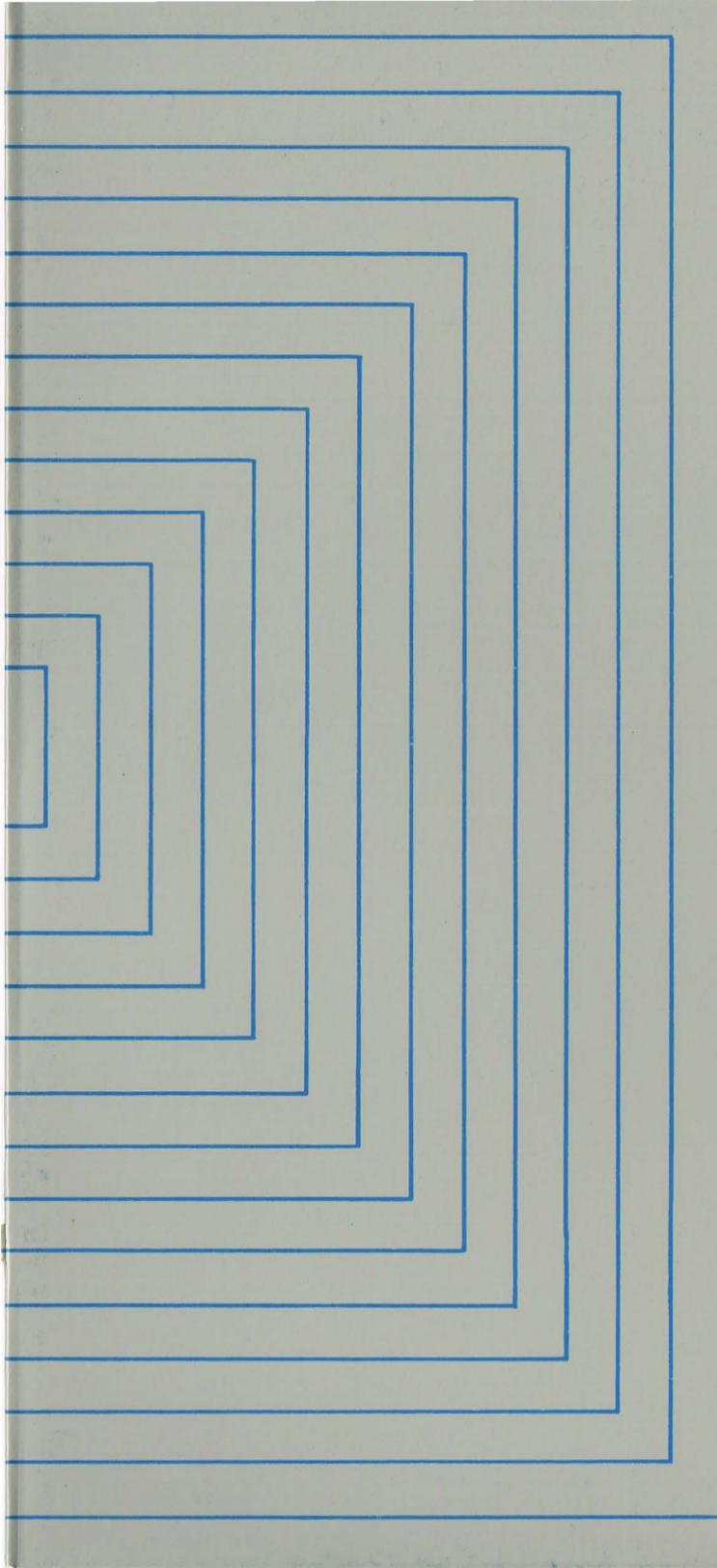


*Contemporary  
American  
Painting and  
Sculpture*





*Selections  
from the  
Collection of*

*Mr. and Mrs. Eugene M. Schwartz*

## Milwaukee Art Center Board of Trustees

Roger L. Boerner, *President*  
Donald L. Bell, *Vice President*  
R.D. Hevey, *Vice President*  
Richard E. Krug, *Secretary*  
Robert W. Moon, *Treasurer*  
Donald B. Abert  
Mrs. Robert H. Apple, *President, Friends of Art*  
Gordon Borchardt  
Mrs. Harry Lynde Bradley  
Everett N. Carpenter  
Robert L. Christiansen  
Mrs. Joseph A. Clark, *President, Garden Club*  
Dudley J. Godfrey, Jr.  
Mrs. James Grootemaat  
David A. Herman  
Leonard C. Hobert  
Richard G. Jacobus  
Charles D. James  
Robert V. Krikorian  
Hal C. Kuehl  
Lynford Lardner, Jr.  
Myron Laskin, Sr.  
Arnold D.K. Mason  
Thomas F. Nelson  
Mrs. Charles E. Pain, Jr.  
Mrs. Ernest J. Philipp  
Mrs. Vel R. Phillips  
Merlin G. Rostad  
Mrs. John E. Schroeder  
Fitzhugh Scott  
Louis J. Selzer  
Mrs. Robert Stenger, *President, Collectors' Corner*  
Mrs. Erich C. Stern  
Howard J. Tobin  
Robert A. Uihlein, Jr.  
Rene Von Schleinitz  
Mrs. Chester O. Wanvig, Jr.  
Elmer L. Winter  
  
Tracy Atkinson, *Director*

MILWAUKEE ART CENTER

JANUARY 22 THROUGH FEBRUARY 28, 1971

It is indeed a rare pleasure when one encounters that particular kind of collector who, with a combination of enthusiasm, knowledge and love of art, endeavors to gather together a comprehensive collection of a definite period in the history of art, be it the present or the past. Eugene and Barbara Schwartz are collectors of that type. In the short span of six years, after having begun with the early 20th Century French tradition, they have committed themselves exclusively to American painting and sculpture of our times, concentrating on the compilation of one of the most complete surveys of color field and systemic art to be found anywhere.

It is further significant when one considers that it is not always just one or perhaps two works by an individual artist but in some instances as many as five and six, representing importantly with major works every period of that artist's stylistic development. It is what might be called a "wall to wall" collection of such contemporary masters as Morris Louis, Frank Stella, Kenneth Noland and Jules Olitski. Yet their collection has not been built only around the major figures of the times. It includes numerous works by younger, and often at the time they were acquired, lesser known artists, most of whom have subsequently attained considerable recognition.

Ancillary but not incidental to the collection is a small body of extremely important Pop Art, and sundry but not insignificant examples of anti-form, light and kinetic, new realism and Abstract Expressionism. Although it is essentially a collection of color field painting and systemic painting and sculpture, the collection as a whole also provides the broader overview of the various mainstreams of American art during the past decade and a half.

For the occasion of this exhibition, we have restricted the selection of works to be representative of the main thrust of the collection, concentrating primarily

upon the color field and systemic manifestations. The earliest work is Barnett Newman's 1954 *PRIMORDIAL LIGHT*; the latest are 1969 works by Sylvia Stone and Phillip Wofford. Louis, Stella, Noland and Olitski are each represented by three stylistically different works within the scope of their own development, and Donald Judd by two. The exhibition furthermore marks the first time that such an extensive group of this important recent direction in American art has been shown in Milwaukee.

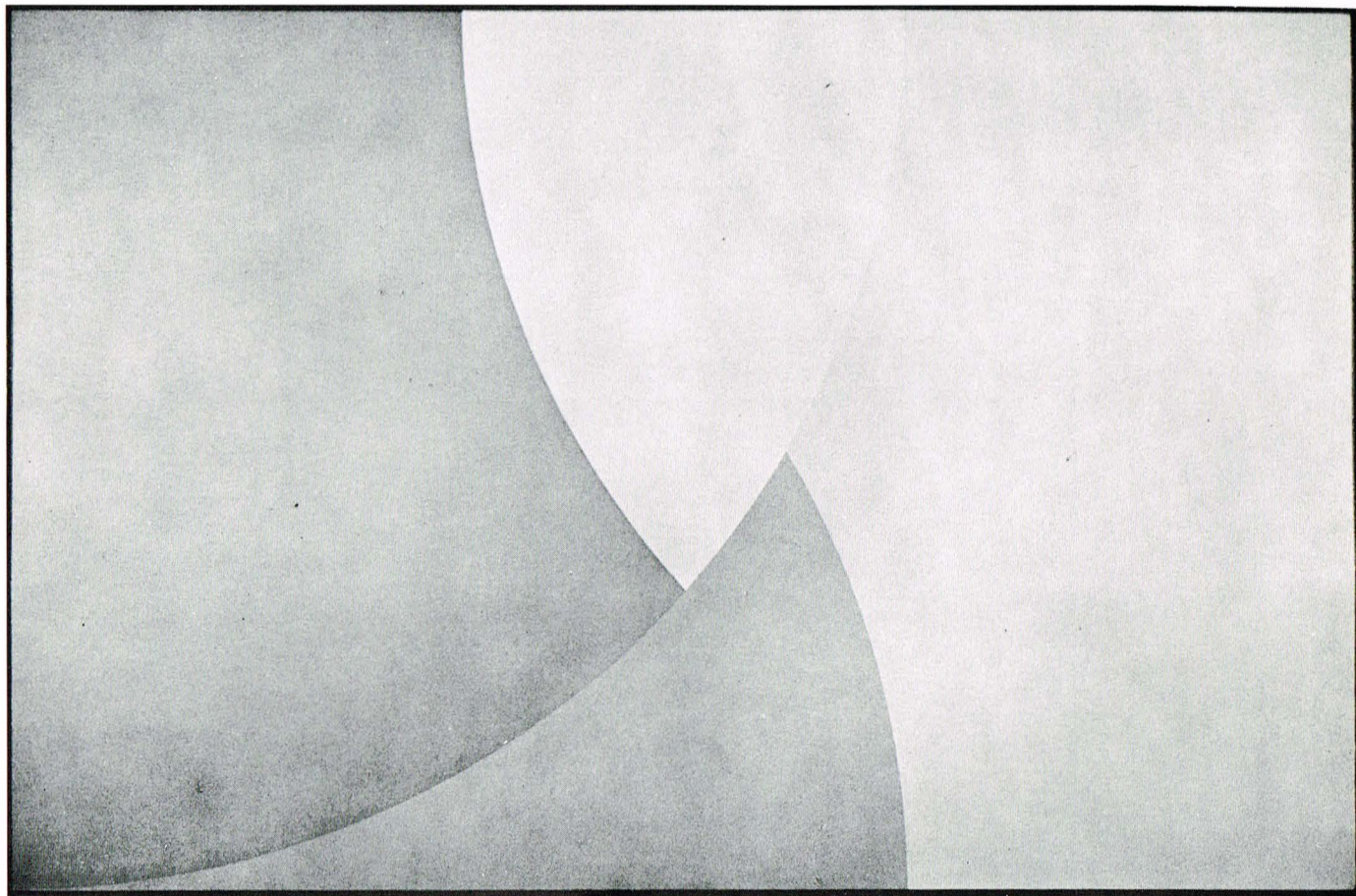
The calibre of each individual work in this exhibition is indicative of the highly selective manner in which the Schwartzes have gone about the enjoyable but arduous process of collecting. There is not a painting or sculpture that they have acquired which would not be a welcome and important acquisition for any museum collection. It is pertinent to reiterate here the prominence of the Newman, the Louises, Stellas, Noland, Olitskis, Judds, as well as the *FOUR SOFT DORMEYER MIXERS* of Claes Oldenburg and Jim Dine's *STUDIO LANDSCAPE* in relation to their historical importance. For these are all quite major works acquired by the Schwartzes, with which they surround themselves in their daily lives, of which they are justifiably proud, and which were brought into their collection through patience, perserverance and the imperative of knowing a great work of art when they see it. They have sought after the best and they have attained it. It is what one could aptly term "a collector's collection".

We are extremely grateful to Mr. and Mrs. Schwartz for their generosity in making such a large group of works available for this exhibition, and for their assistance with the selection.

John Lloyd Taylor  
Director of Exhibitions and Collections

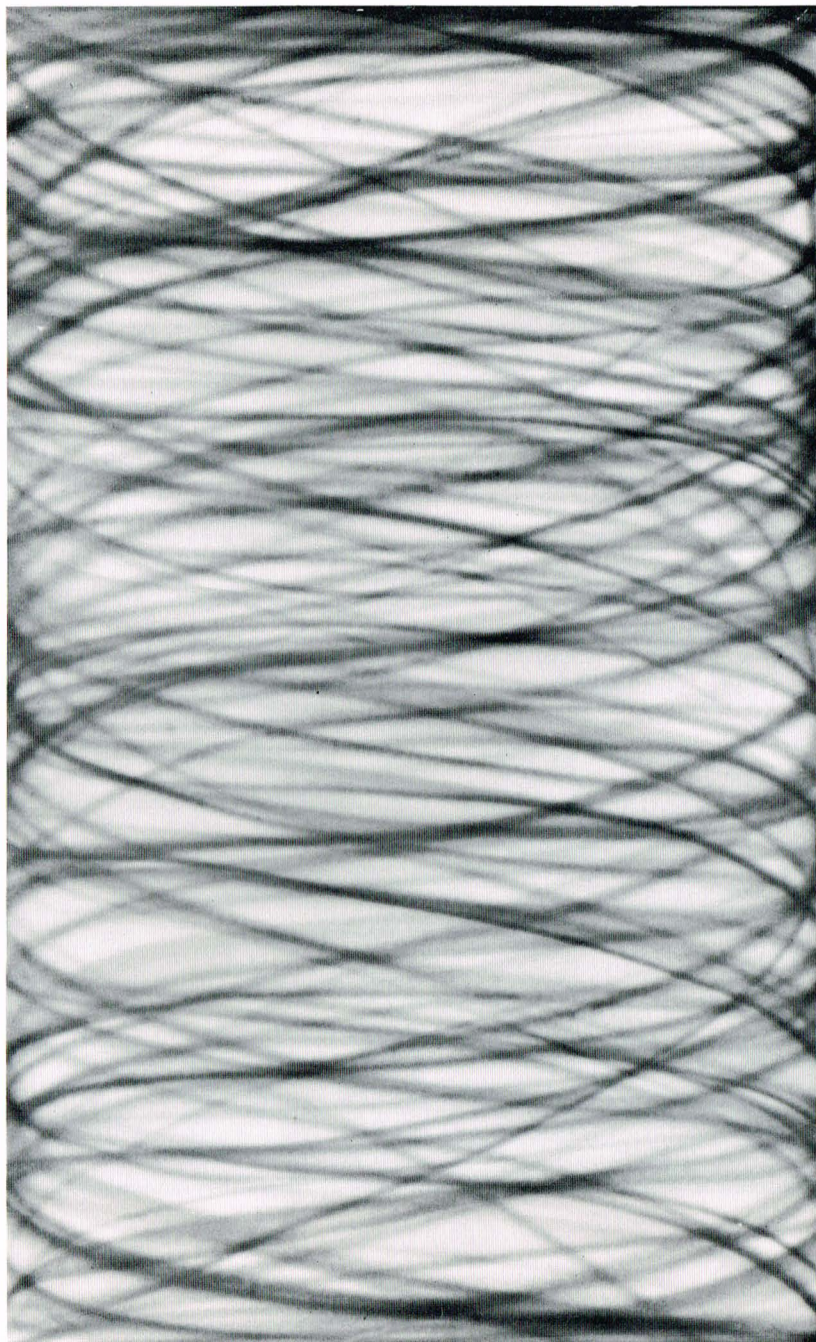


1. DARBY BANNARD *Untitled*, 1967 acrylic on canvas 66 x 99\*



\* Dimensions are in inches. Height precedes width precedes depth.

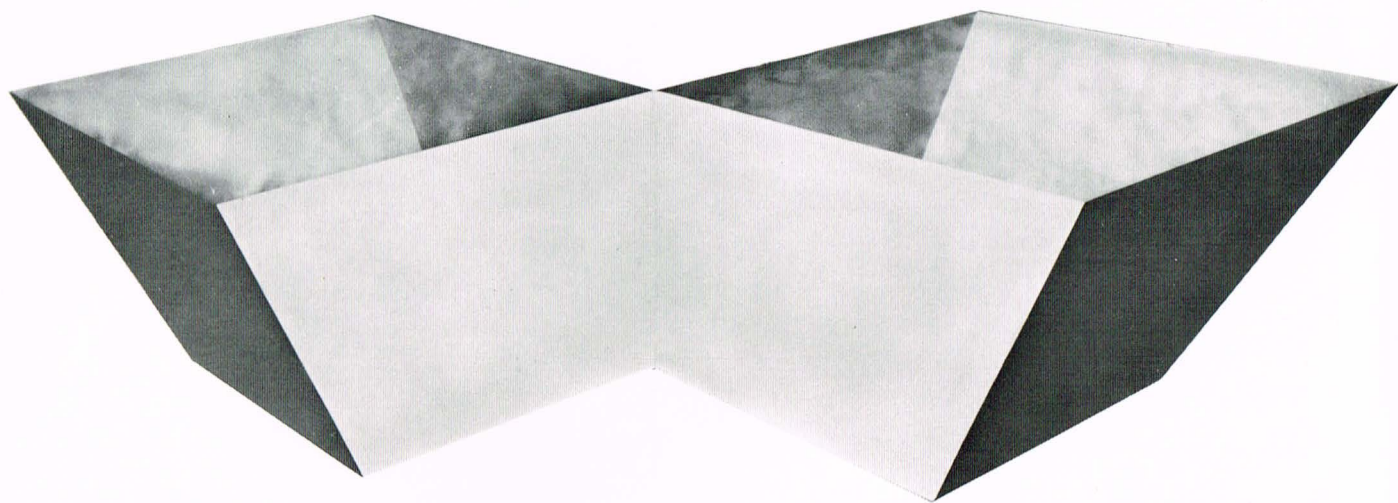
2. DAN CHRISTENSEN *Untitled Spiral*, 1967 acrylic on canvas 96 x 48



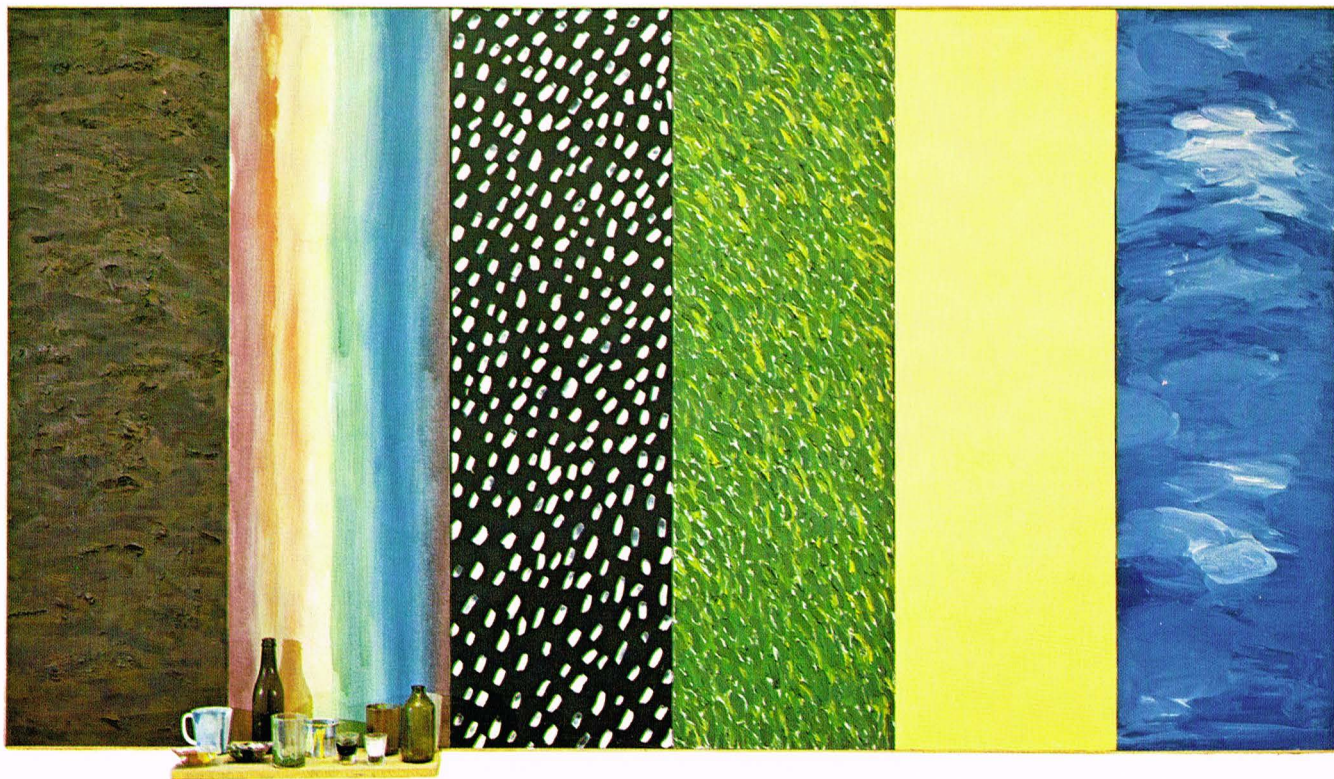
3. JOHN CLEM CLARKE *Rembrandt - The Night Watch*, 1968 acrylic on canvas 66 x 99



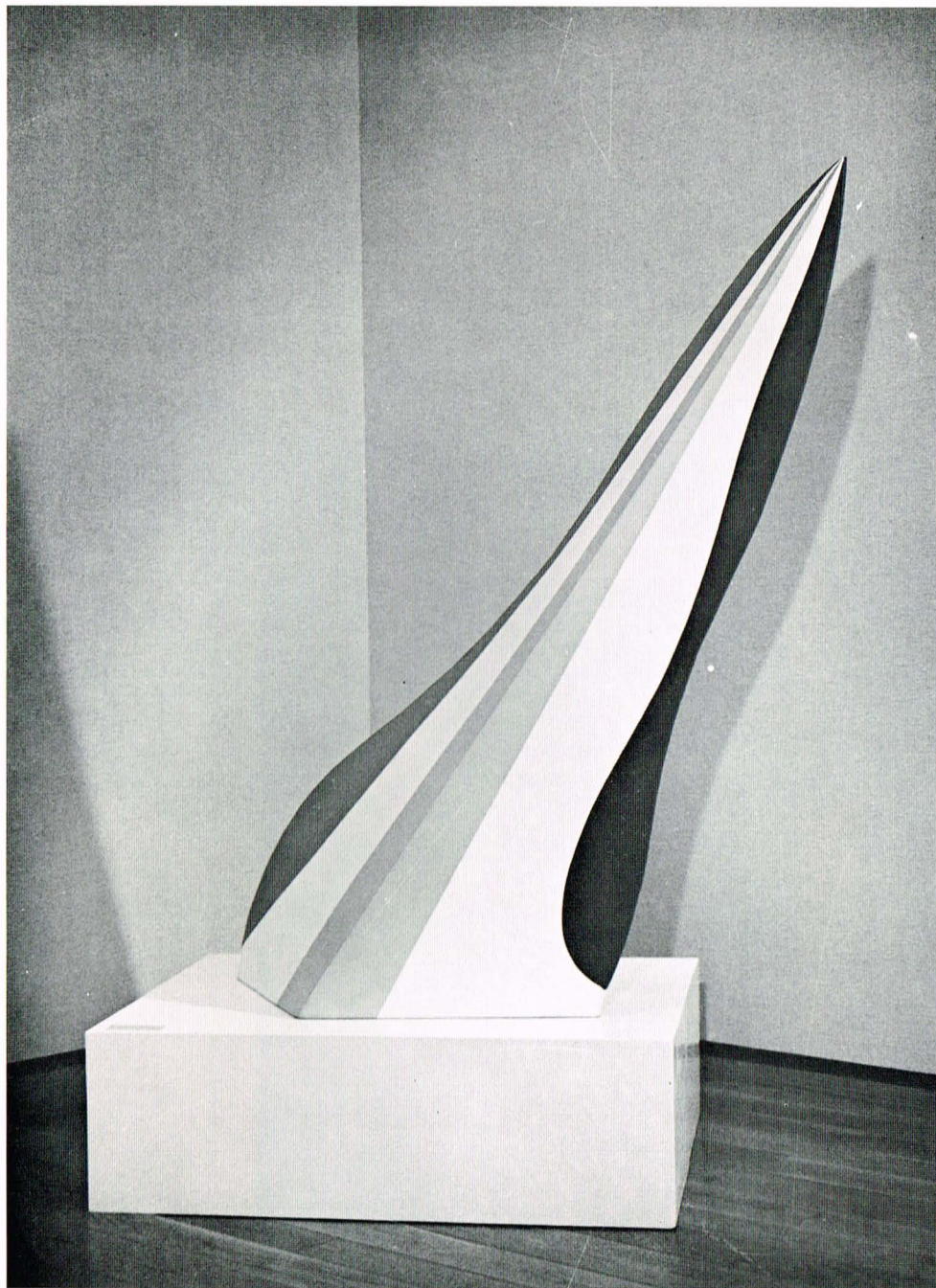
4. RON DAVIS *X Painting*, 1968 acrylic on canvas 60 x 132



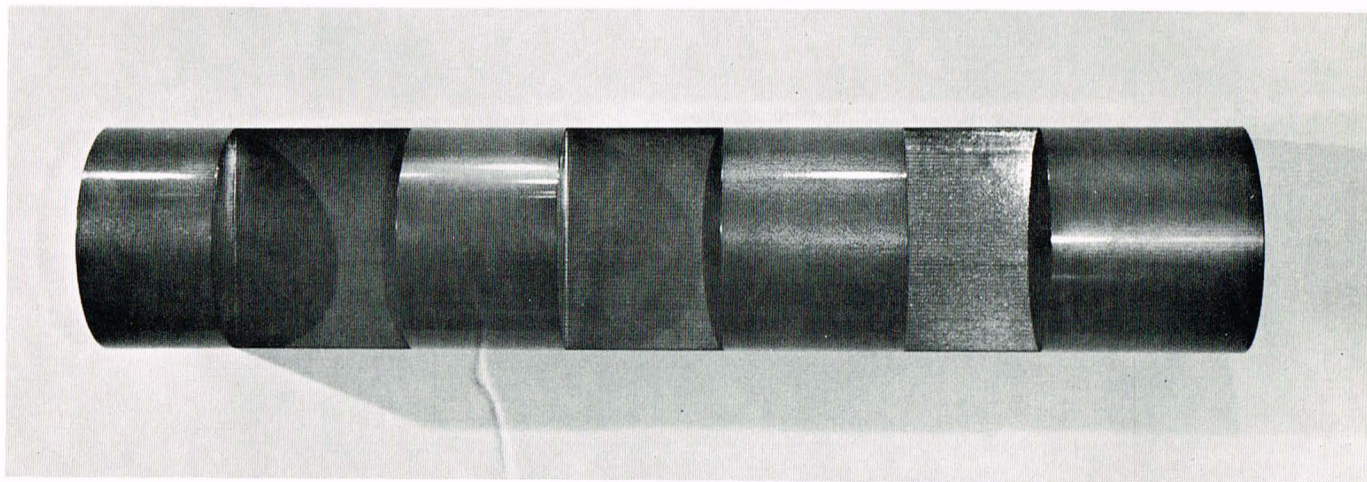
5. JIM DINE *Studio Landscape*, 1963 oil and mixed media on canvas 60 x 108



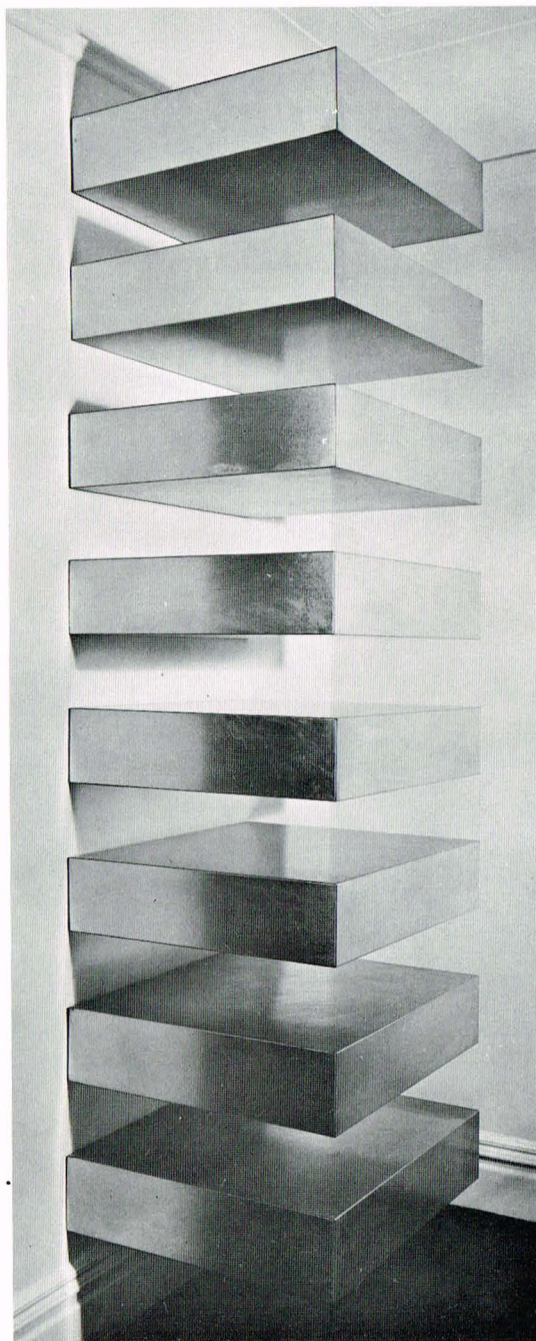
6. CHARLES HINMAN *Occurrence*, 1965 acrylic on canvas 69 x 63 x 68



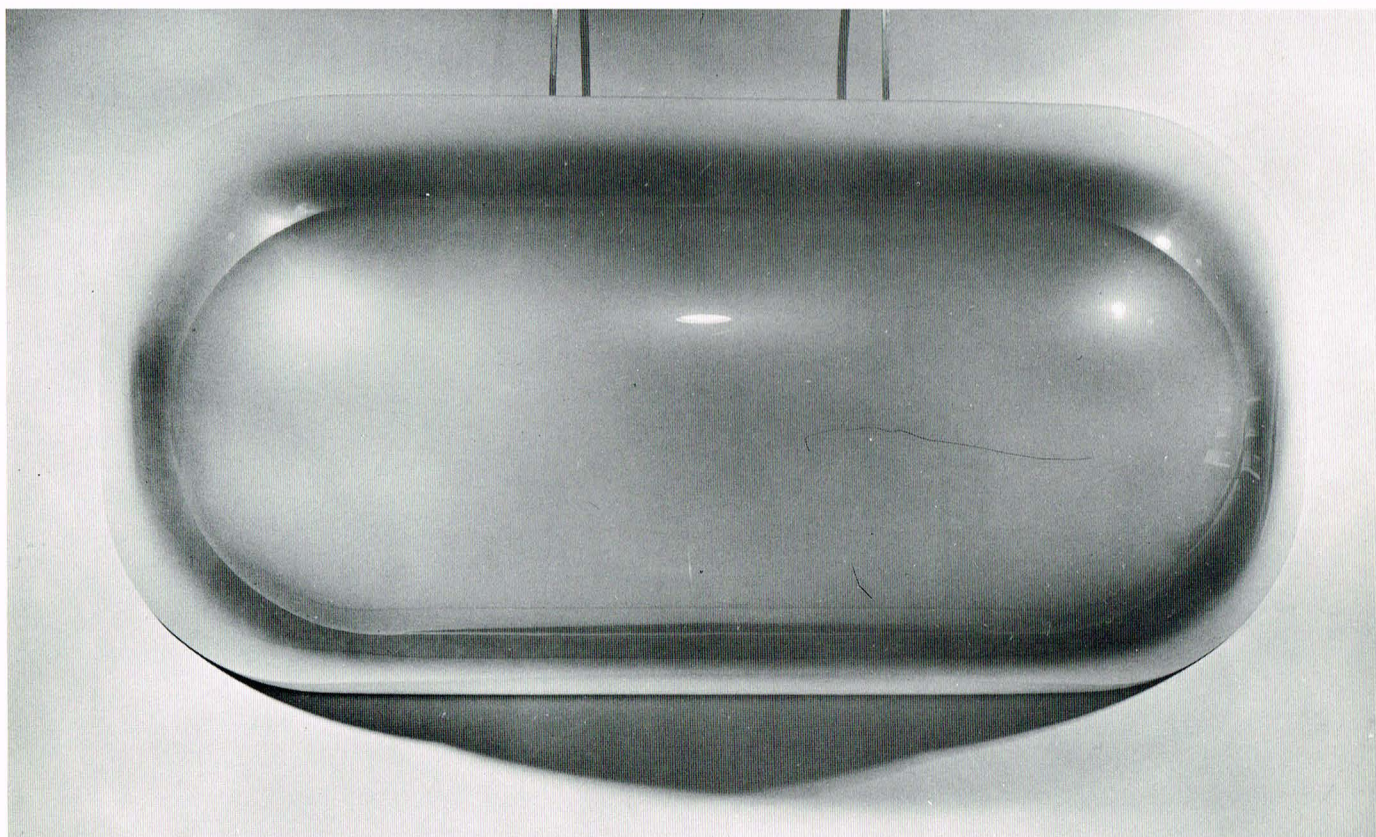
7. DONALD JUDD *Untitled*, 1966 galvanized iron 22 x 77 x 27



8. DONALD JUDD *Untitled*, 1968 galvanized iron 10 units, 6 x 27 x 24 each



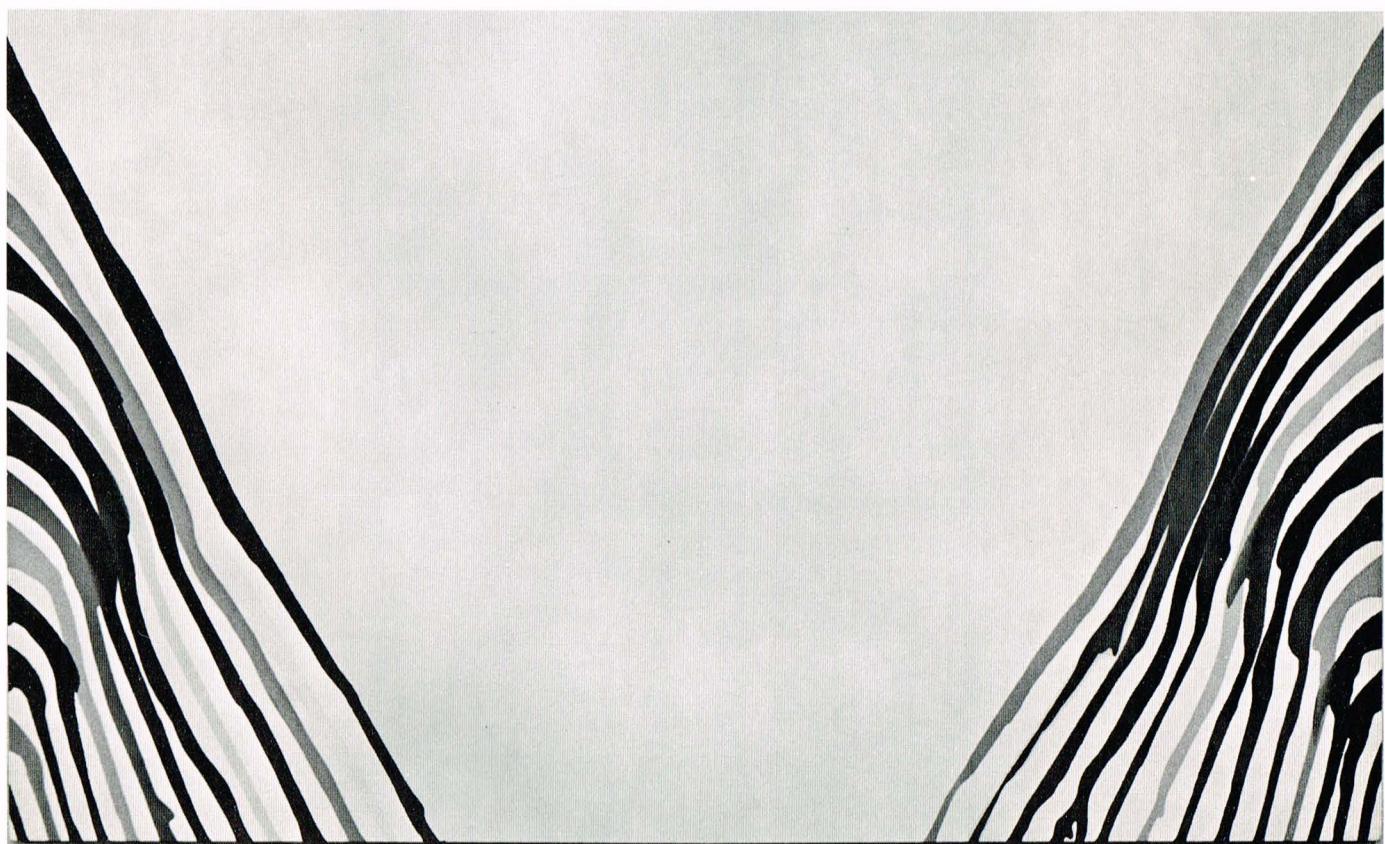
9. CRAIG KAUFFMAN *Untitled*, 1968 vacuum-molded plexiglass 43 x 89 x 16



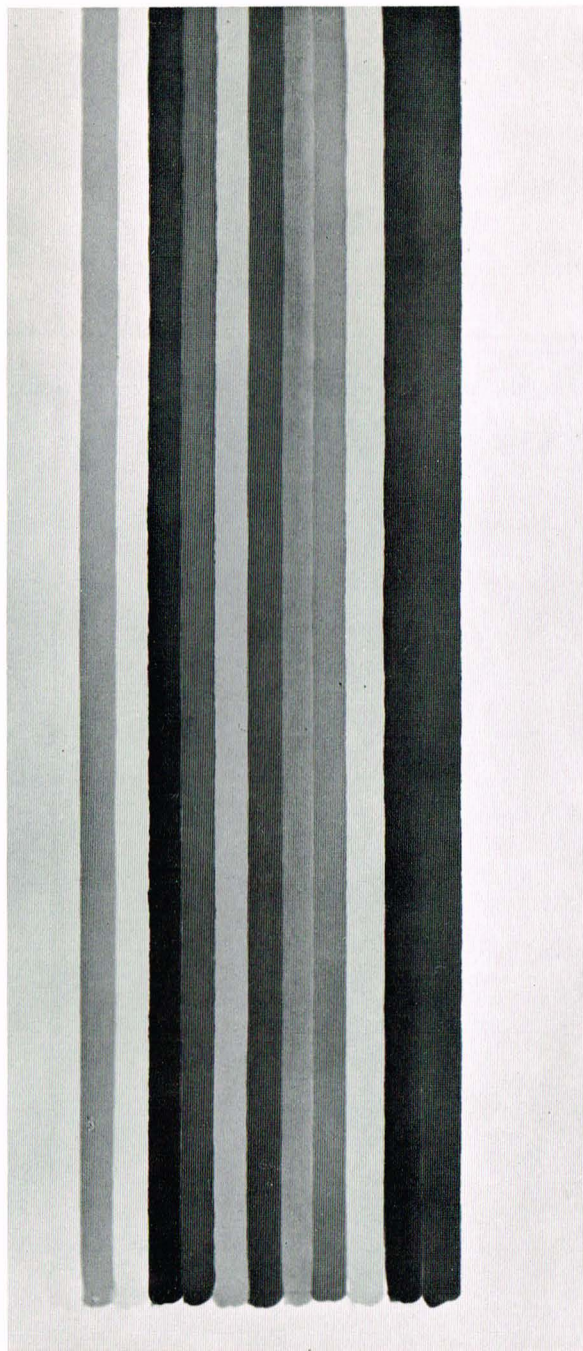
10. MORRIS LOUIS *Green by Gold*, 1958 acrylic on canvas 96 x 144



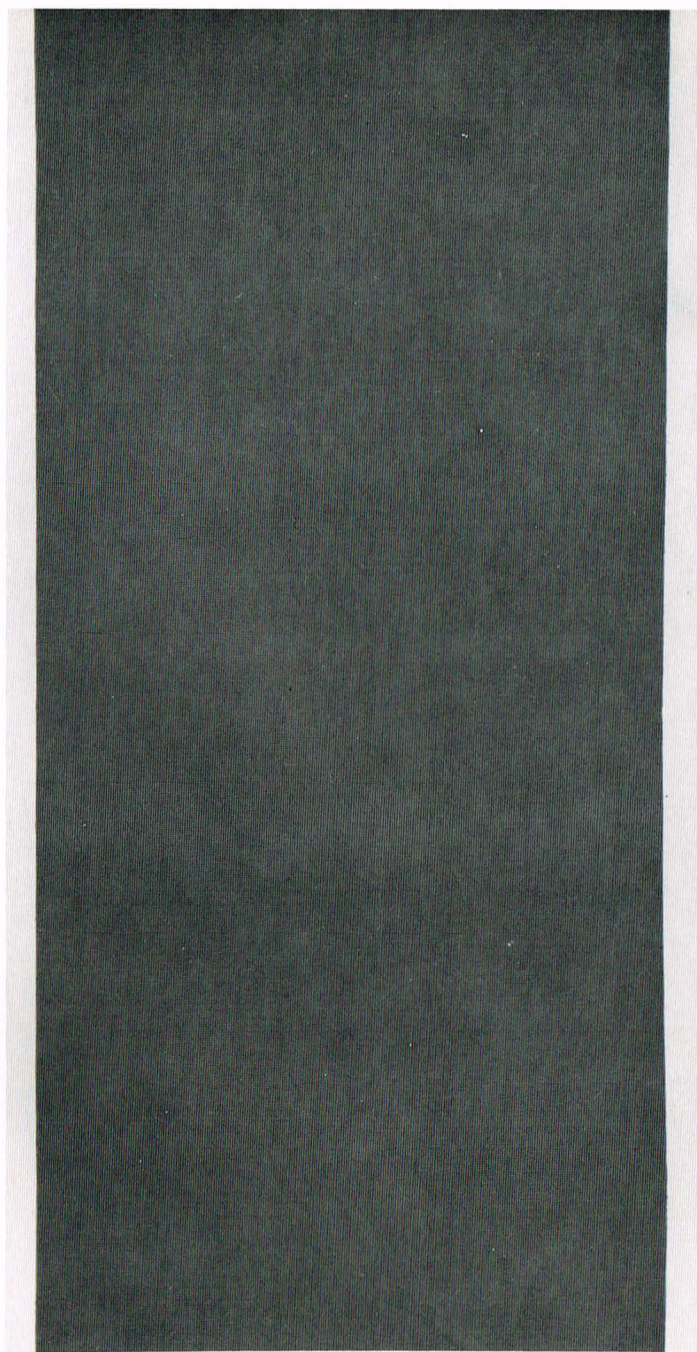
11. MORRIS LOUIS *Sigma*, 1961 acrylic on canvas 103 x 170



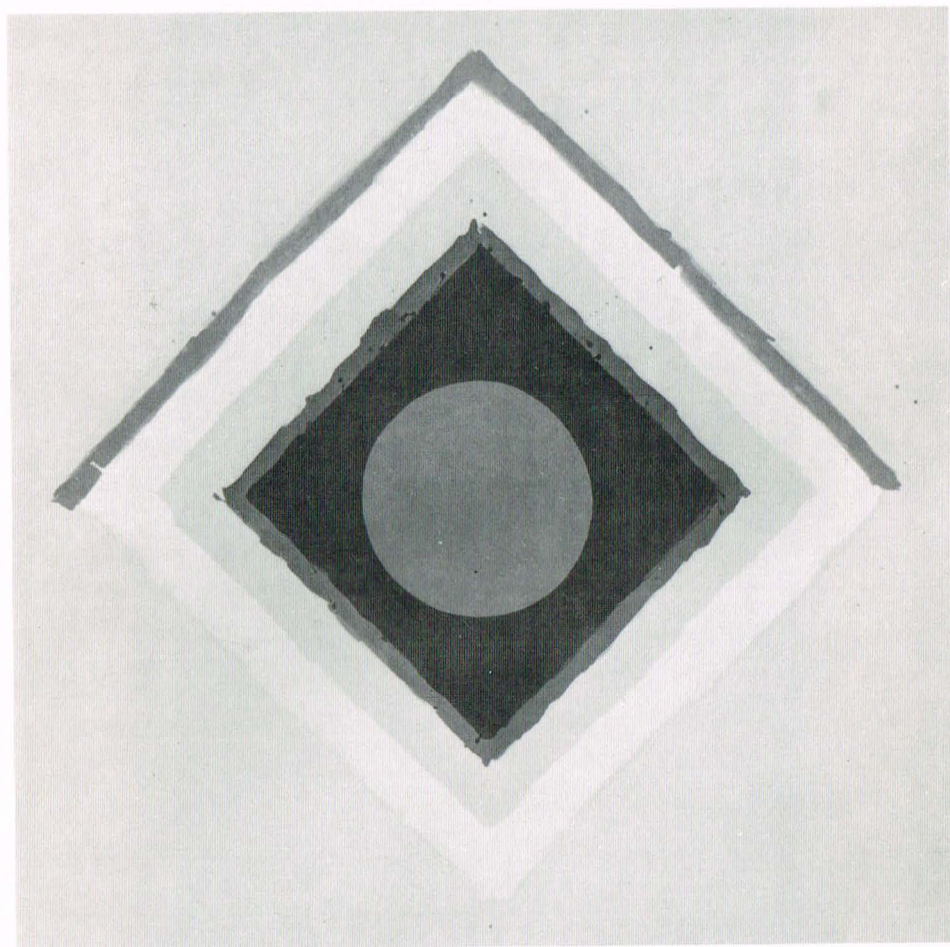
12. MORRIS LOUIS *Number 63*, 1962 acrylic on canvas 80 x 53



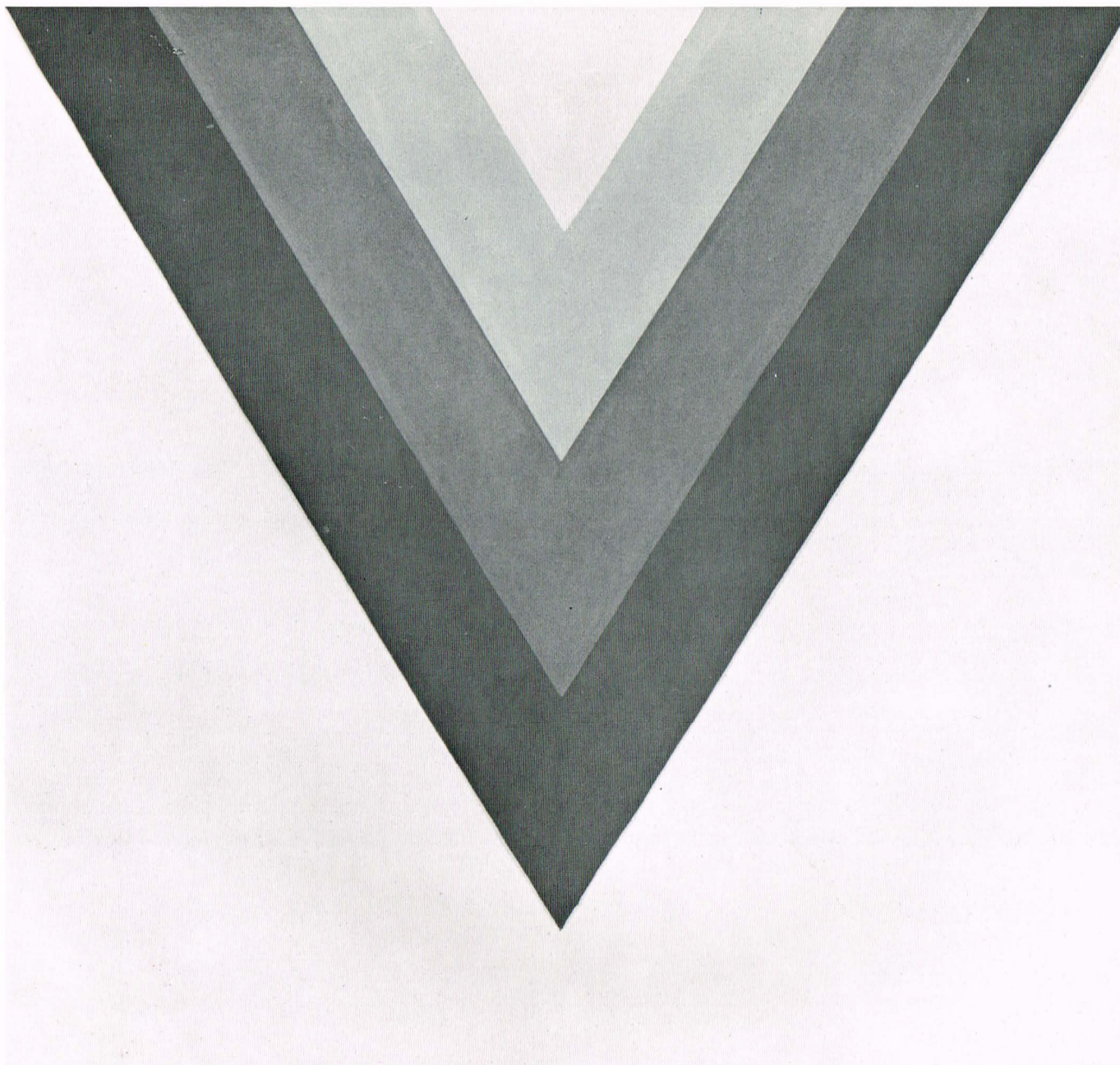
13. BARNETT NEWMAN *Primordial Light*, 1954 oil on canvas 96 x 48



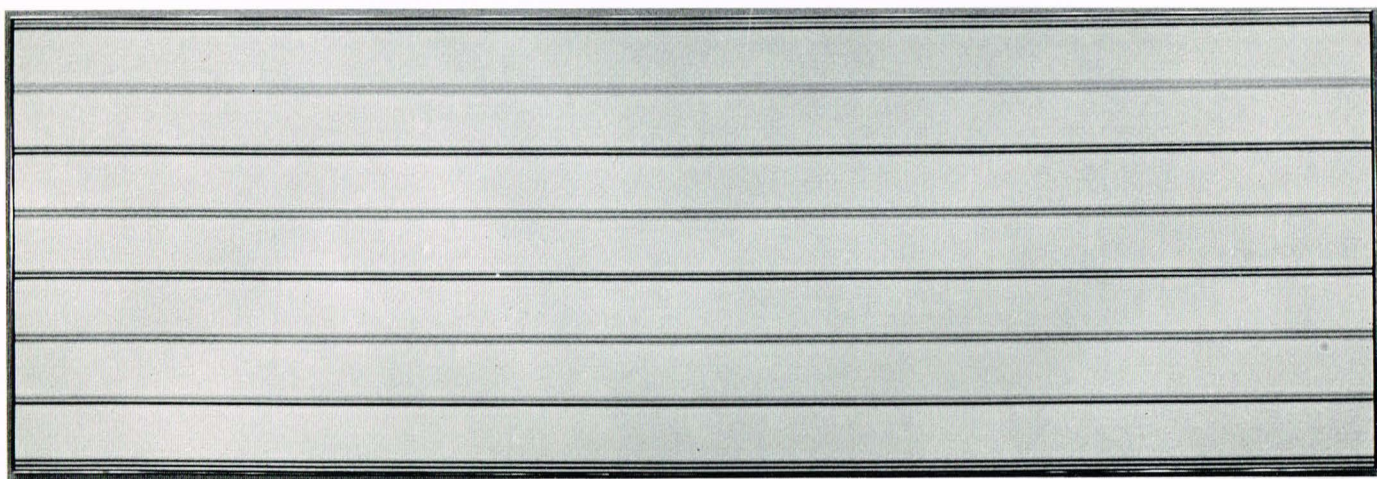
14. KENNETH NOLAND *Chalice*, 1959 acrylic on canvas 96 x 96



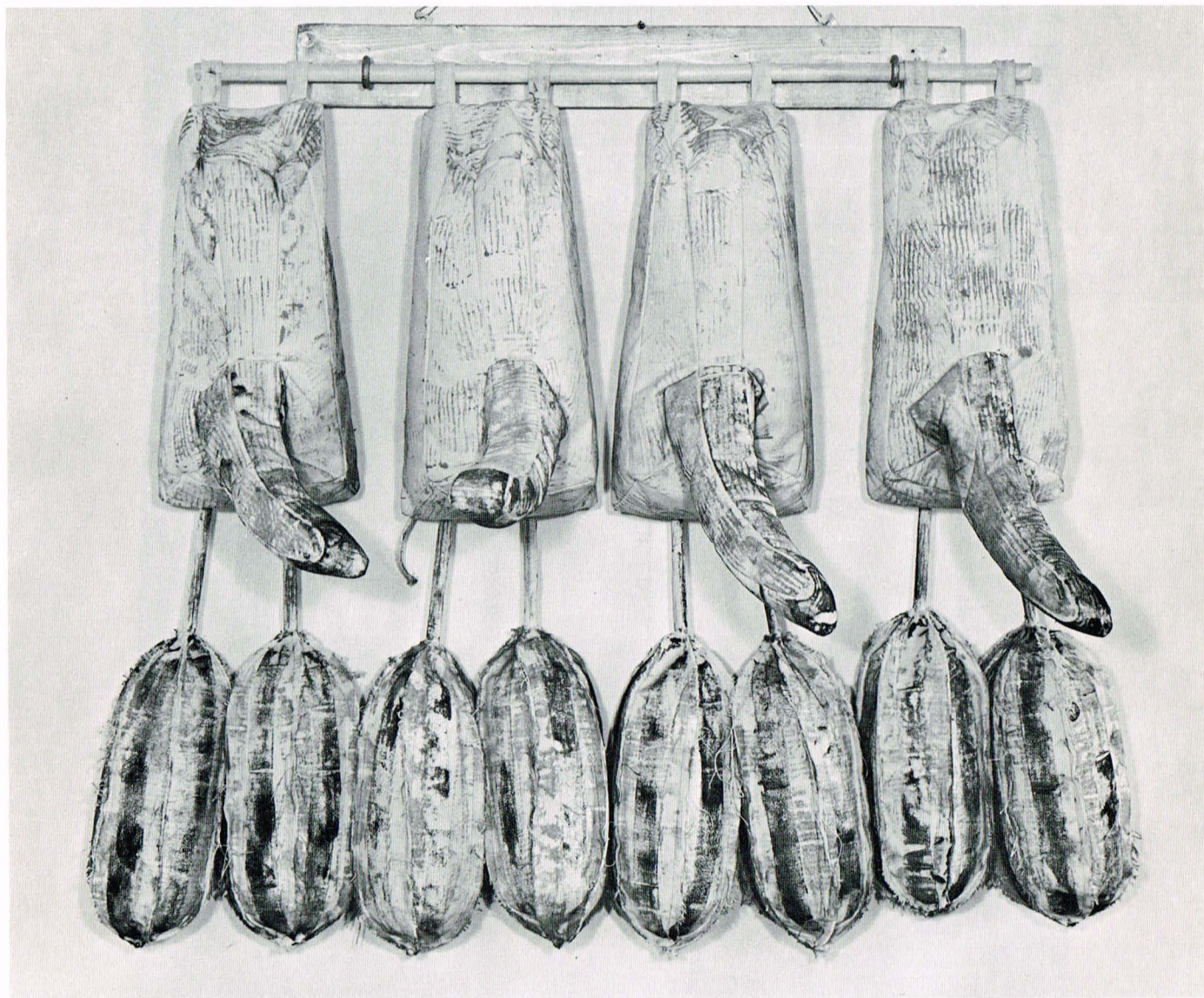
15. KENNETH NOLAND *Nap*, 1965 acrylic on canvas 48 x 48



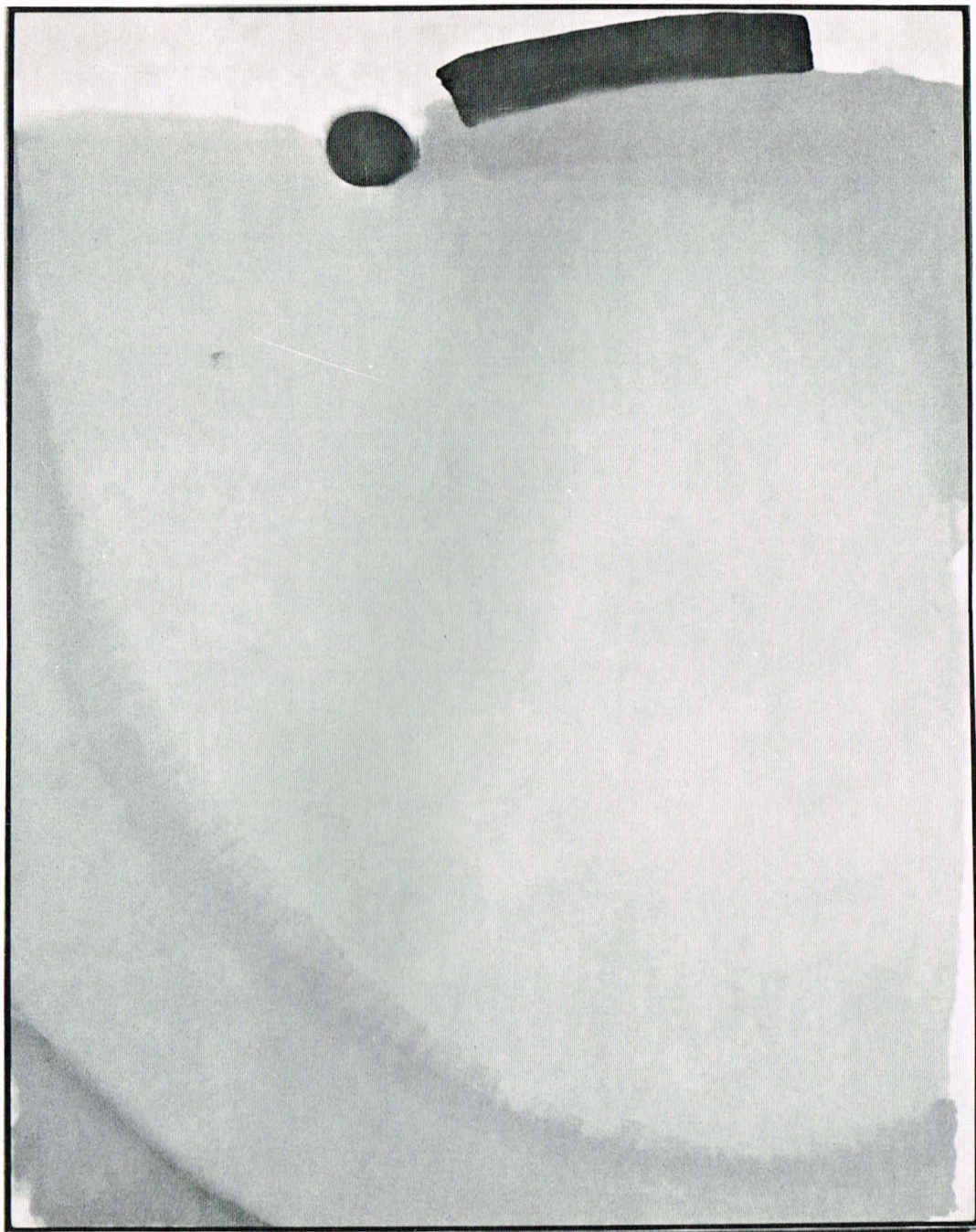
16. KENNETH NOLAND    *Coarse Shadow*, 1967    acrylic on canvas    84 x 276



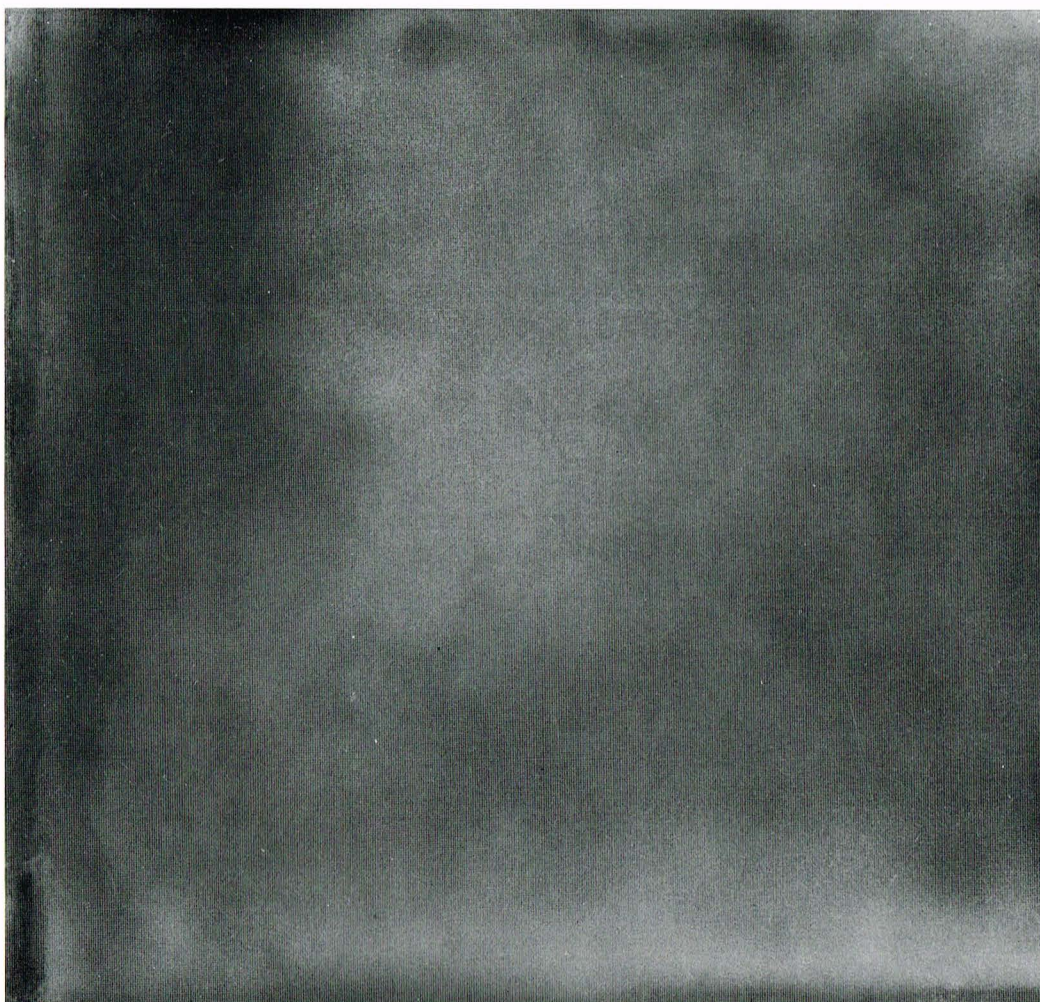
17. CLAES OLDENBURG *Four Soft Dormeyer Mixers*, 1966 canvas filled with kapok 39½ x 41 x 22½



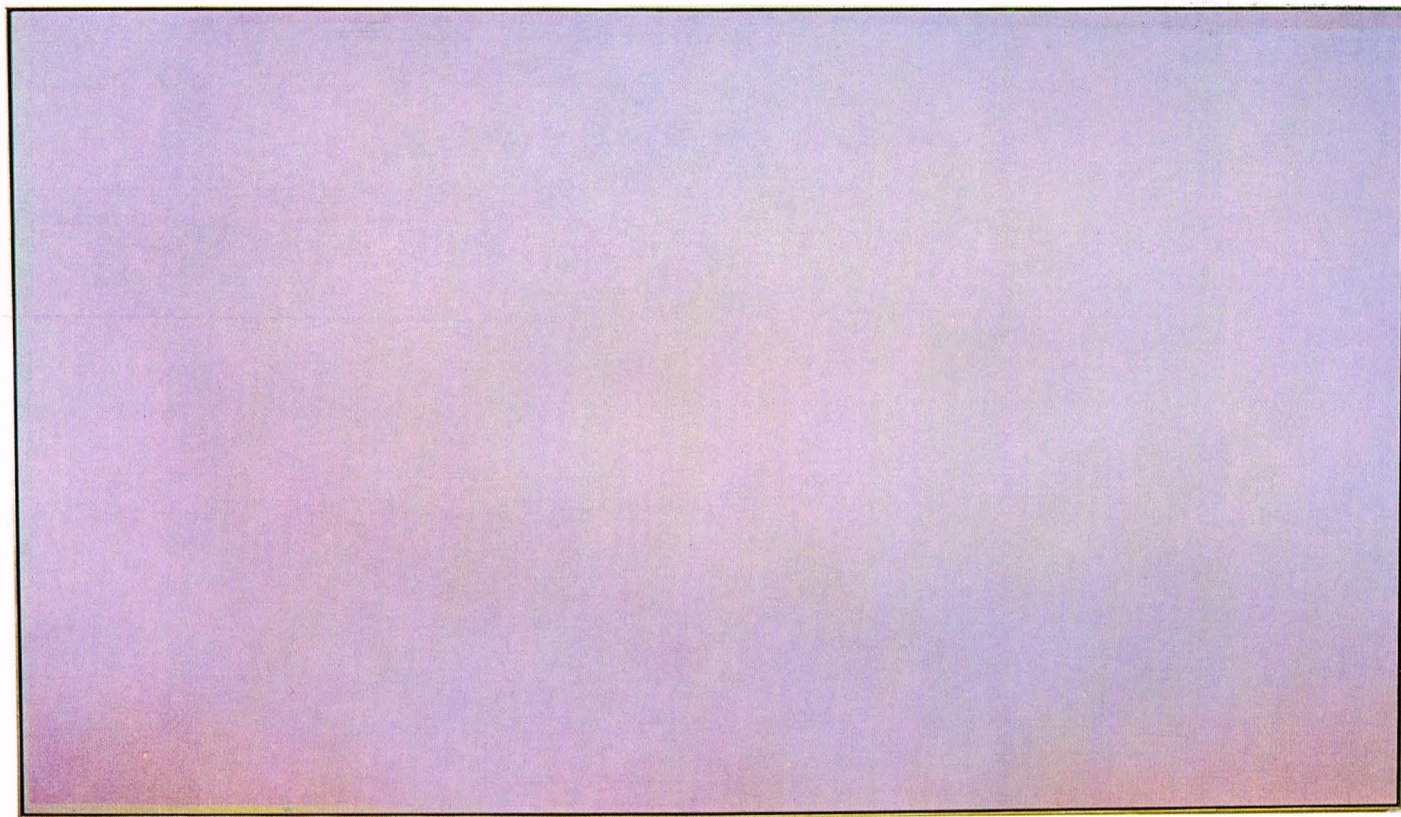
18. JULES OLITSKI *Strip Heresy*, 1964 acrylic on canvas 108 x 84



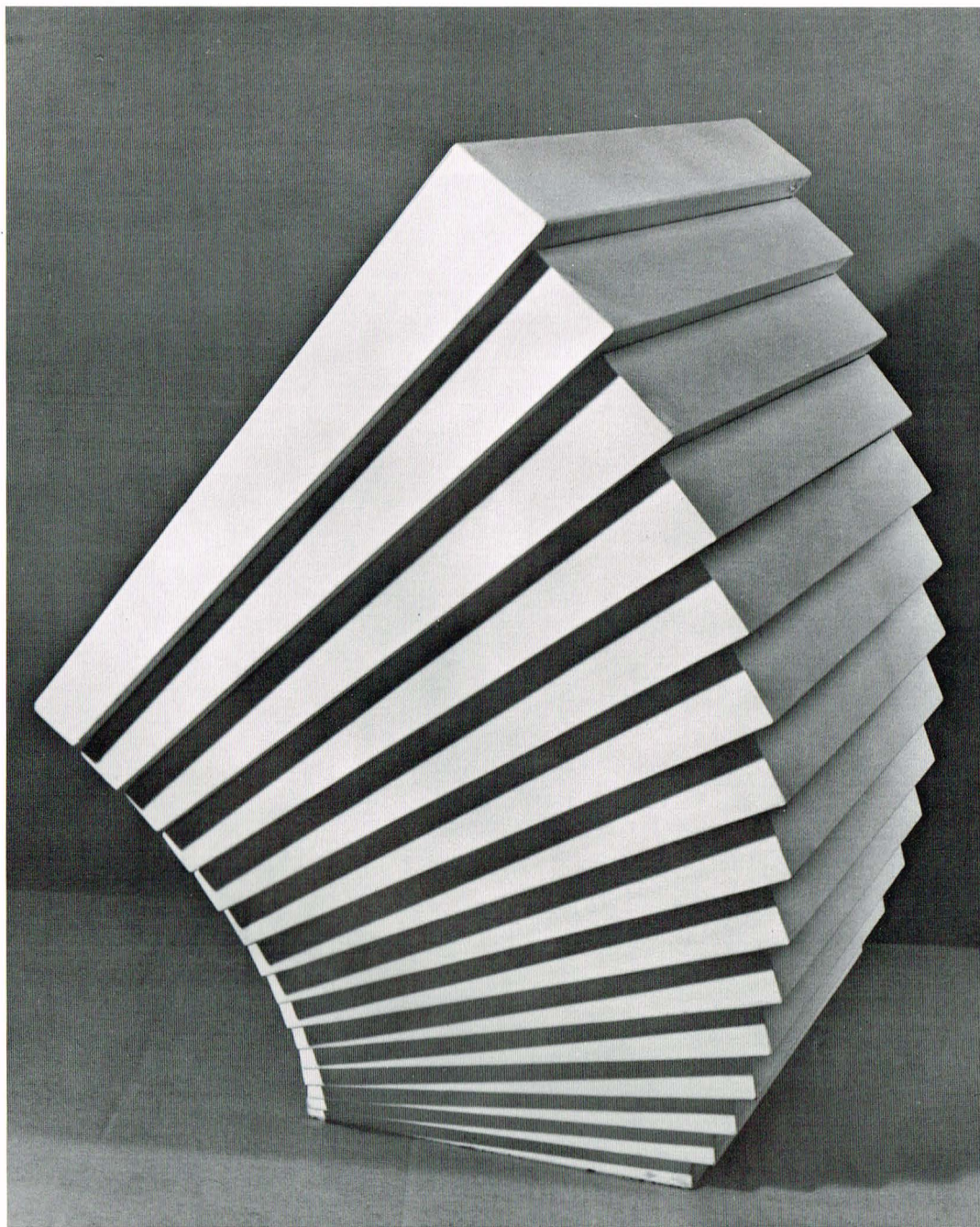
19. JULES OLITSKI *Shoot*, 1965 acrylic on canvas 94 x 98

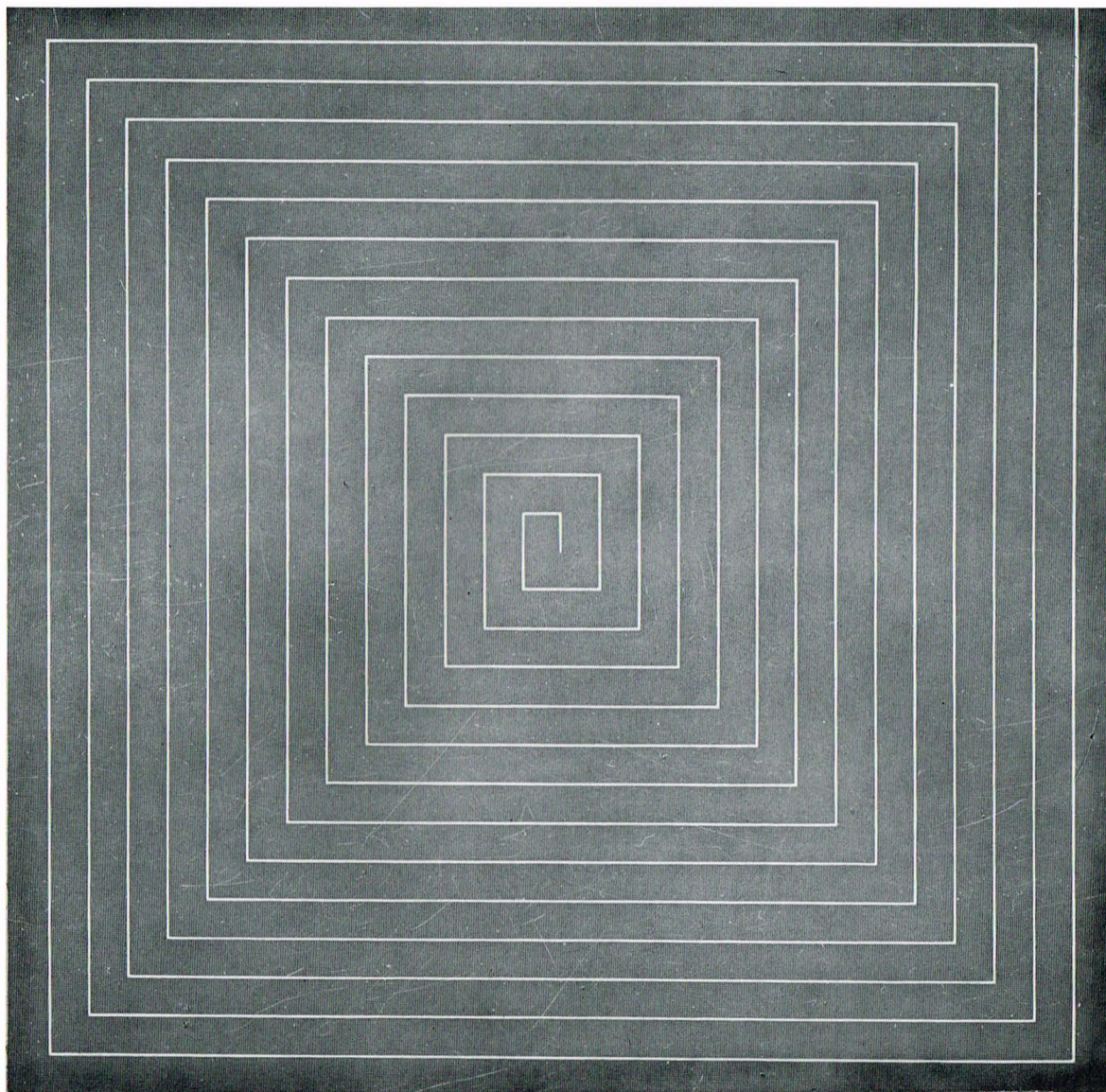


20. JULES OLITSKI *Shake Up*, 1968 acrylic on canvas 98 x 168

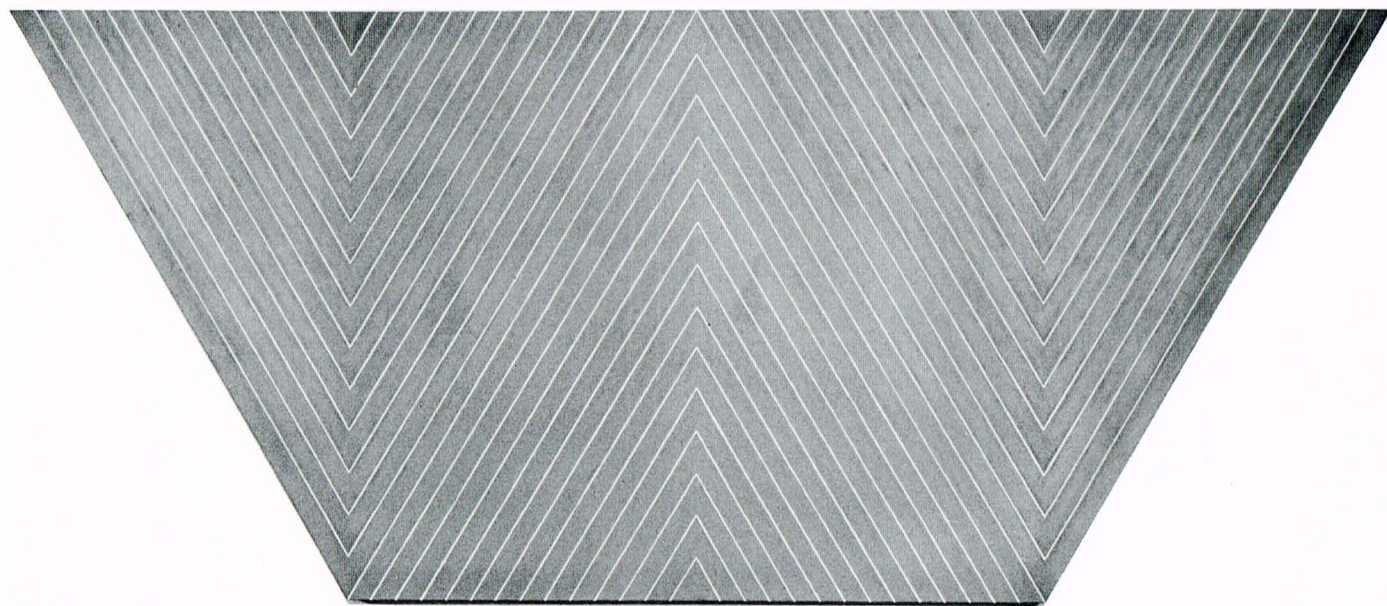


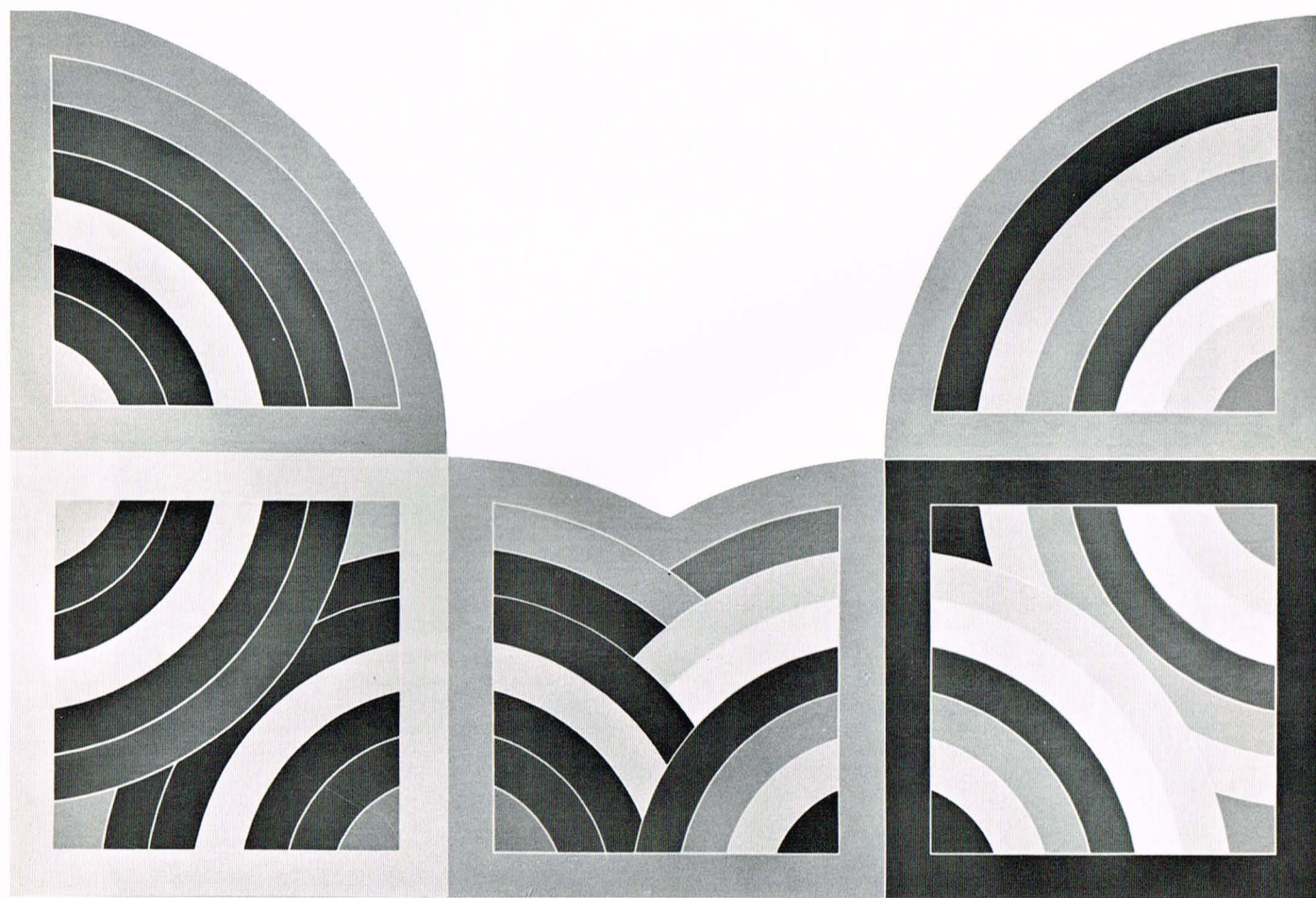
21. ROBERT SMITHSON *Shift*, 1968 galvanized iron 33 x 20 x 20



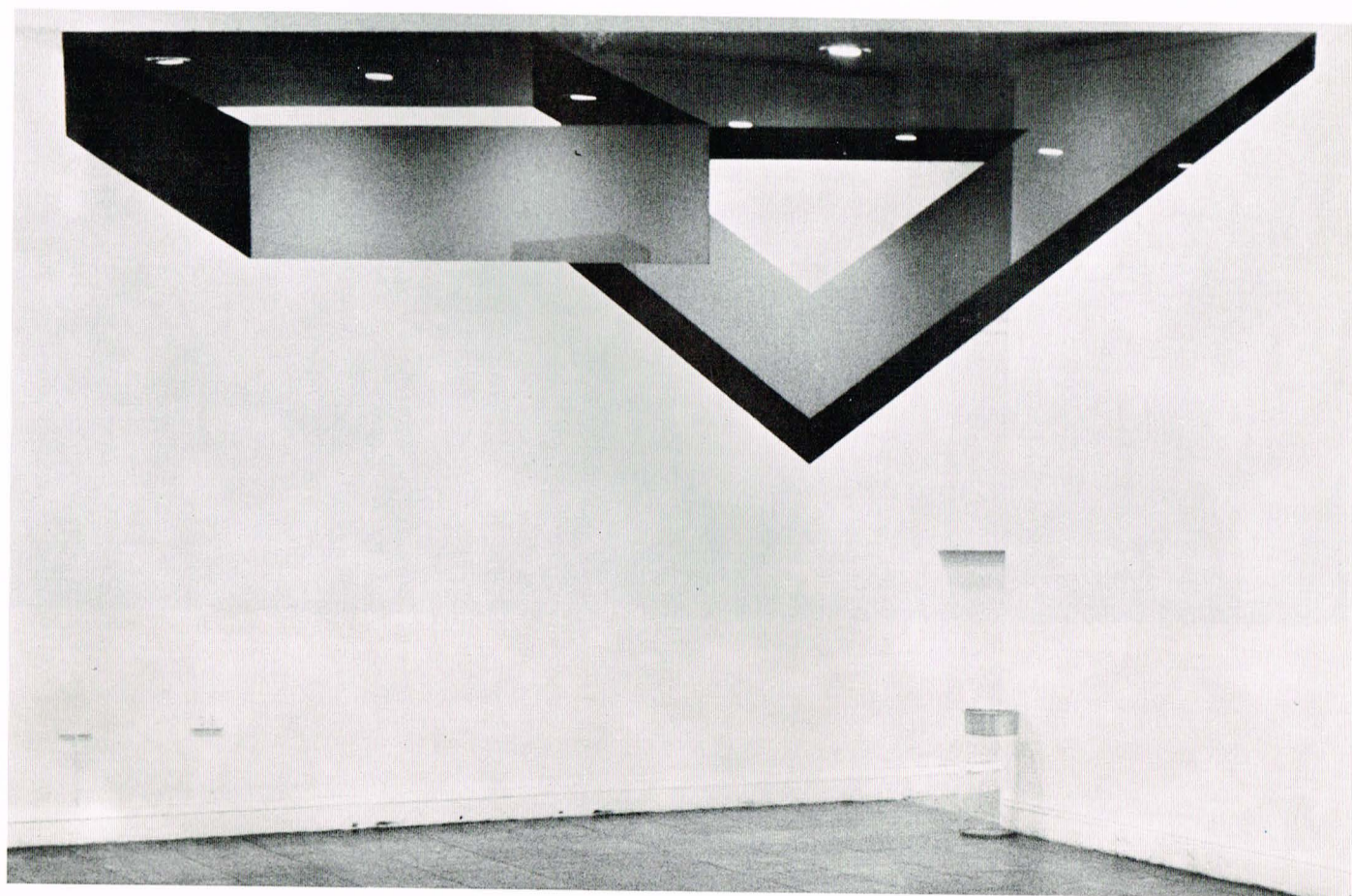


23. FRANK STELLA *Valparaiso Flesh*, 1964 metallic paint on canvas 84 x 180





25. SYLVIA STONE *Counter Gravity*, 1969 plexiglass 72 x 180 x 1/2



26. PHILLIP WOFFORD *The Tides*, 1969 acrylic and mixed media on canvas 96 x 168





## Photography Credits

Color plates courtesy State University of New York at Albany

Rudolph Burckhardt, *New York*: 22

Joe Cameron, *Washington*: 24

Geoffrey Clements, *New York*: 8, 17

P. Richard Eells, *Milwaukee*: 9, 19

Harold P. Hawley, *Syracuse*: 1, 3, 6, 7, 11, 16, 18, 23

Eric Pollitzer, *New York*: 2, 12, 13, 14, 15, 21, 26

Eric Sutherland, *Minneapolis*: 25

Frank Thomas, *Los Angeles*: 4

Courtesy Leo Castelli Gallery, *New York*: 8, 22, 24

Courtesy Sidney Janis Gallery, *New York*: 17

Design: J. Eugene Felsch

1,500 copies were printed in January 1971, by Arrow Press, Milwaukee

Copyright (C) 1971 by the Milwaukee Art Center. All rights reserved.

Milwaukee Art Center 750 North Lincoln Memorial Drive Milwaukee, Wisconsin 53202



