

Oklahoma & Beyond

Selections from the
George R. Kravis II Collection

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Oklahoma and Beyond

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Selections from the
George R. Kravis II Collection

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	Preface		
A	The theme for this exhibition sprang from a conversation over lunch with George Kravis and David Hanks following a tour of the Kravis Design Center in Tulsa, Oklahoma. The idea developed further through the tenacious and insightful encouragement of Laura Warriner, founder and creative director of [ArtSpace] at Untitled, Oklahoma City. Inspired by Kravis’ collections and the remarkable assemblage of objects—unknown to most Oklahomans, we could not help but ask for the opportunity to present this exhibition. I am particularly pleased with the inspired scholarship, object selection, design and innovative curatorial insight that have been given to the exhibition and this publication. I express sincere appreciation and respect for the research that the curator, Dr. Arlette Klaric, has applied in writing the content, selecting the objects and crafting the concept of the exhibition. This appreciation is also extended to Carla Shelton, J.M. Cavazos, Edward Whelan, Jordan Hays, Carrie Kim, and Casey Pankey for providing comprehensive support for the development and implementation of the exhibition in all its dimensions. I am grateful to those both inside and outside the Museum of Art, particularly the funders, who have collaborated so enthusiastically on this project. In particular, I want to recognize the patience and perseverance of Richard Phillips, David Hanks, Alana Embry, and Jonathan Lans. We eagerly look forward to an evolving partnership that will enrich the educational experience of the students, staff and faculty of Oklahoma State University and enhance the cultural offerings available to the people of Oklahoma.		A
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	Victoria Rowe Berry Director and Chief Curator		
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Introduction

K	George R. Kravis II started down the path of collecting at age ten, when he purchased an RCA Victor 45-RPM record changer. At that time, he has explained, “I was interested in anything with a dial or a cord that made sound.” His parents’ home and their appreciation for design helped shape his taste for anything modern. He has fond memories of their Tommi Parzinger furniture and Russel Wright dinnerware.	K
L		L
M	In the late 1960s, after establishing a career as a radio broadcaster and owner of radio stations in his hometown of Tulsa, Kravis began pursuing his collecting interests. From the outset, he gravitated toward modern and contemporary art. Along with reading, he learned about art firsthand during repeated trips to New York, where he visited museums and galleries, attended exhibition openings, and met artists.	M
N		N
O	In the early 1970s, Kravis began acquiring art. His was a personal collection, grounded in knowledge but ultimately guided by his taste. He was immediately drawn to abstraction, which is reflected in his selections of American and British art from the 1970s and 1980s. The artists include Alan Davie, Hans Hofmann, Barbara Hepworth, and Paul Jenkins. He made room for Pop Art and Superrealism as well. Kravis also supported artists with Oklahoma ties—Otto Duecker and Joseph Glasco.	O
P		P
Q		Q
R	In the 1980s, a desire to have art in his radio station offices led him to collect art posters. His travels to see art now span the country and destinations abroad. Most recently, works by Brian Bress, Suzanne Caporael, Wade Guyton, and Julian Lethbridge have taken the collection into the twenty-first century.	R
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A	<p>The selection of industrial design on view represents a more recent area of collecting for Kravis. The collection encompasses furniture, ceramics, metalwork, consumer products, and graphic design and represents developments in the United States and Europe from the early twentieth century to the present. Along with tracking the evolution of style, these design objects also offer tantalizing glimpses into how people have lived over the last century.</p>		A
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D	<p>Taking its lead from the exhibition title <i>Oklahoma and Beyond</i>, this catalogue offers a tour of George R. Kravis II's world of collecting in the form of the classic triptik, the pre-MapQuest and pre-Siri travel planners offered by the American Automobile Association. Individual entries on selected works incorporate Kravis's comments about his collecting with discussions of the artists, artworks, and their connections to the world of collecting and the world at large. Maps accompanying the entries track the geographical dimensions of Kravis's collecting in terms of the places where he acquired art, where the art was made, and what inspired the art.</p>		D
E			E
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G	<p>Like the exhibition labels, the catalogue entries are organized as primary and secondary texts to complement our scanning habit of reading shaped by the Internet. And rather than knitting the discussions together as a continuous story, the entries provide related units of information intended to spark conversations and encourage viewers to make connections and draw conclusions.</p>		G
H			H
J	<p>The journey to the exhibition and catalogue has been filled with stimulating conversations and memorable experiences. Working with the staff at the Museum and Kravis Design Center has been both a pleasure and a privilege. They have</p>		J

K

been on top of any detours or road hazards so that reaching the final destination has been a smooth trip. I also want to acknowledge

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our staff and museum associates who helped with researching the artists and artworks. A special thanks to Rick Phillips for his assistance with project coordination from the Tulsa end and to Director Victoria R. Berry for her very perceptive feedback on the exhibition

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and catalogue. Finally, my deep appreciation to George Kravis for setting aside time for interviews and questions and for sharing his knowledge of the works in his collection.

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Arlette Klaric
Associate Chief Curator and
Curator of Collections

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Henry Dreyfuss, designer; Honeywell, Inc., manufacturer, T-86 Round Thermostat, 1953, metal and molded plastic, 1 3/4 x 3 1/8 x 3 1/8 inches.



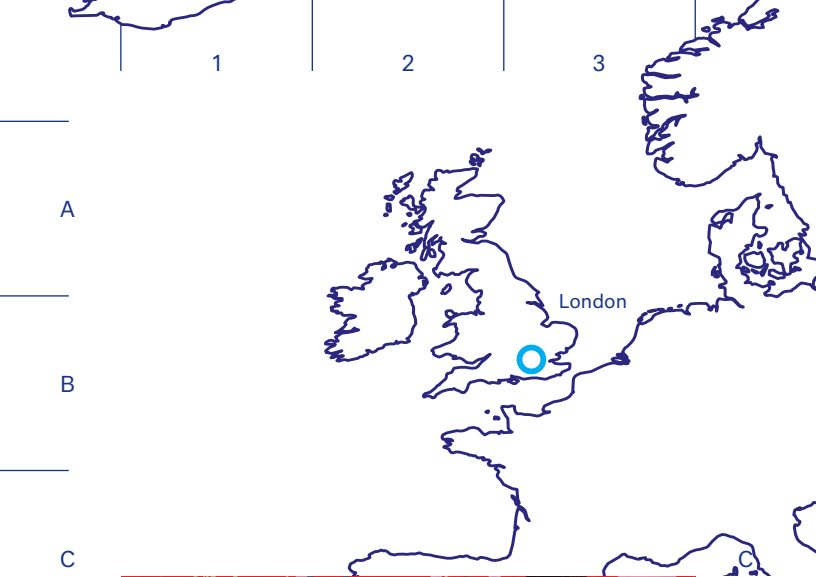
Curator and design historian David A. Hanks and collector George R. Kravis II discuss objects to include in the upcoming publication Industrial Design in the Modern Age, New York City, August 22, 2016.

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Albert Irvin, Longston II, 1987, acrylic on canvas, 84 x 122 in.

Like a Bomb Going Off

A well-known British abstract painter, **ALBERT IRVIN** abandoned his figurative style after viewing an exhibition of American Abstract Expressionism at the Tate Gallery in London in 1956. He described seeing paintings by Jackson Pollock, Franz Kline, Mark Rothko, and Clyfford Still as being “like a bomb going off.” By 1959, he had adopted the mural-scaled canvases favored by the Abstract Expressionists and was painting abstractions. This new direction led to Irvin’s first solo exhibition and recognition at last, at the age of 38.

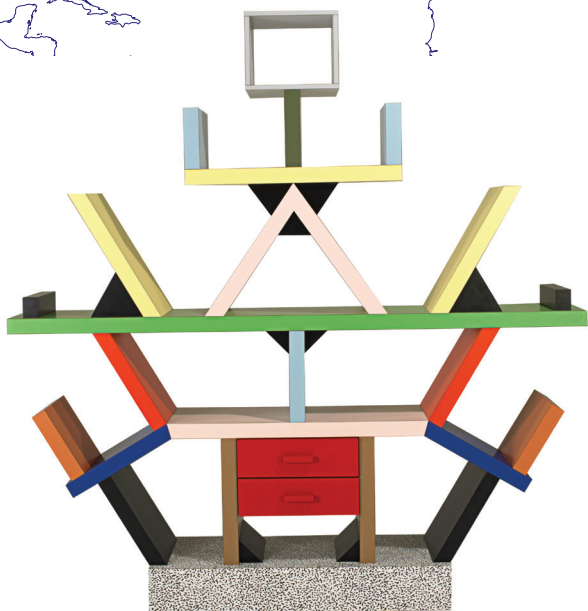
Representative of Irvin's work in the 1980s, *Longstone II* evolved as process of gestural mark-making in the vivid colors that he favored. The title references a pair of megaliths marking a Neolithic burial site on the Isle Wight. Along with the painting's title, Irvin's V's and stripes invite reading as symbols found on prehistoric stones.

Until the nineteenth century, Western art largely depended on commissions by governments, churches, and royalty. With the establishment of democracies, commercial galleries appeared. They offered artists and an expanding clientele venues for seeing, selling, and purchasing art.

Founded in 1946 by Gimpel brothers Charles and Peter and Charles' wife Kay, Irvin's gallery Gimpel Fils, London, has been an important advocate for modern and contemporary artists on both sides of the Atlantic. A college friend introduced George Kravis to the gallery, which offered him an inventory of the kind of art he liked. Working with Gimpel Fils, Kravis assembled a selection of modern British art—notably Alan Davie, Barbara Hepworth, Albert Irvin, and Henry Moore—as part of his collection.



Ida Kar, Charles and Peter Gimpel, 1958.



Ettore Sottsass, designer; Memphis Milano, manufacturer, Carlton Room Divider, 1981, plastic laminate over wood, 77 1/2 x 75 x 15 5/8 inches.



Syrette Lew, Moving Mountains, designer, Hi-Low Shelving, 2014, fractured marble and plywood, 59 x 43 x 12 inches.

Back to Memphis

K	A well-known Italian industrial designer, ETTORE SOTTSSASS held a meeting with some young designers in 1980 to form a radical design collaborative in Milan. The collaborative called itself Memphis, after Bob Dylan’s song “Stuck inside of Mobile with the Memphis Blues Again,” which was played during that meeting.	K
L		L
M	Upending the Modernist idea of “good design,” the group debuted their first collection of nonconformist furniture at the prestigious Milan Furniture Fair in 1981. A centerpiece of that collection, the Carlton Room Divider epitomizes the iconoclastic Memphis style, which blends irony with contradiction and kitsch with high culture. The combination room divider, bookcase, and sculpture is finely crafted from inexpensive plastic laminates over wood and intended for a luxury market. Its bright colors and patterned base embody the signature decorative qualities of Memphis, which Modernist visual arts had shunned since the early 1900s. The Carlton Room Divider soon became a defining example of the umbrella development of Postmodernism, sharing its love of ornament, bright colors, and combinations of popular and elite cultural references.	M
N		N
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P	<i>In 1985, Memphis designs were shown in a seven-week promotion of Italian goods at Bloomingdale’s department store in New York. The showing led to what the store’s marketing vice president described as “a Memphis mania.” It also gained a column in the Wall Street Journal headlined “Italy’s Memphis Rises as a Force in U.S. Design.” That same year Memphis’s demise began when Sottsass left the collective and ended with its disbanding in 1988.</i>	P
Q		Q
R	<i>Now Sottsass and Memphis are back. In the last five years, the London Design Museum hosted a major exhibition, and Memphis furniture has become highly collectible. Designers born in the 1980s are channeling Memphis. The spirit and aesthetics of this group have permeated the Milan Furniture Fair again and inspired a wide range of Neo-Memphis designs from the award-winning furniture of Brooklyn’s SYRETTE LEW to Christian Dior and Missoni couture fashion.</i>	R
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Otto Duecker, *George's Trench Coat*, 1986, oil on shaped panel, 56 1/4 x 17 1/2 inches.

Tradition Tops Fashion

George Kravis is both a patron and friend of Tulsa artist **OTTO DUECKER**. On one occasion, the two traveled abroad to visit a contemporary art fair in Paris. As Kravis recalls, “Then we ended up in London. Otto wants a Burberry trench coat. The next thing I know he gets one. I have one. And then he presents me with a painting. It was a surprise.”

George’s Trench Coat demonstrates another variety of realism that emerged alongside Pop Art and Photorealism in the 1960s. A celebrated practitioner of what is termed *Hyperrealism*, Duecker simulates the physical world to the point of fooling the eye. The contouring of the panel reinforces the physicality of the image, which is meticulously painted, with virtually no evidence of brushstrokes. Notable among other contemporaneous examples are the figurative sculptures of Duane Hanson and John De Andrea.



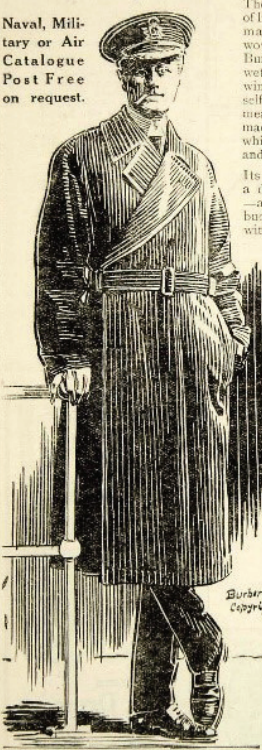
DETAIL: Otto Duecker, George's Trench Coat, 1986, oil on shaped panel, 56 1/4 x 17 1/2 inches.



THE TIELOCKEN

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is thoroughly practical in every detail; distinguished and seamanly; and doubly protective of the most vulnerable parts of the body.



The Tielocken is made of lightweight, yet warm, materials—specially woven and proofed by Burberrys—which resist wet and the keenest wind, yet are perfectly self-ventilating, and immeasurably preferable to macintosh or oilskins, which cause over-heating and condensed moisture.

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Officers' Complete Kits in two to four days or Ready for Immediate Use.

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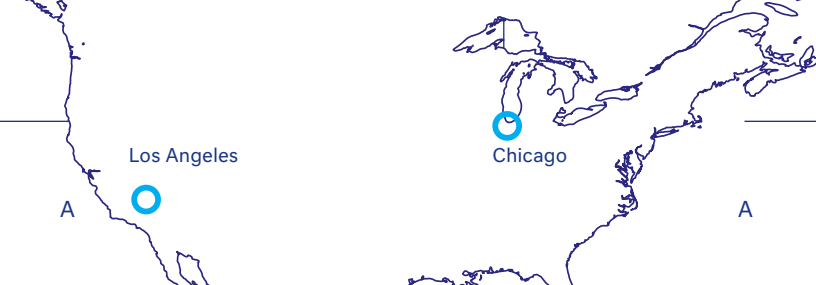
The Tielocken.
Collar can be worn open, closed to the throat, or turned right up to form a storm-collar.



BURBERRYS Haymarket S.W. LONDON
Boul. Malesherbes, PARIS; and Agents in chief Naval Ports.

"The Tielocken," The Bystander, July 25, 1917, p. 195.

K	<p><i>Kravis’s choice of a Burberry trench coat measures the depth of his interest in good design. An iconic design for men and women, the trench coat is still highly sought after. Luxury British clothiers Aquascutum and Burberry both have claimed credit for its invention. It was created in response to World War I military needs and named after the trench-style warfare introduced in that conflict.</i></p>				K
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M	<p><i>The Burberry trench coat originated as The Tielocken, patented in 1912. Thomas Burberry developed the breathable, waterproof gabardine wool or cotton fabrics still used today. The Burberry Tielocken was an unbuttoned design with a belt as the closure. Epaulettes on the straps at the shoulders indicated the wearer’s rank. Equipment such as binoculars, map cases, or a pistol could be hooked on D-rings attached to the belt.</i></p>				M
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O	<p><i>Through its design and advertising, Burberry cultivated an image of modern masculinity aimed at both the soldier and the civilian man. The trench coat integrated elements of traditional upper-class sporting garb with the tailored khaki worn by military officers to serve both work and leisure activities. Its upper-class design references imparted a sense of “gentlemanliness” to its wearers at a time of growing social mobility within the British military.</i></p>				O
P					P
Q	<p><i>Since then, the trench coat has gained a romantic character in being worn by detectives, gangsters, and femme fatales in Hollywood films. It has also acquired a cachet through its associations with social elites, adventurers, and the world weary.</i></p>				Q
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Brian Bress, Whitewalker I, 2012, high-definition, single-channel color video; high-definition monitor and player, wall mount, framed; 9-minute, 18-second loop, 60 x 35 inches.

Curious Critters

Collecting can be a waiting game or an immediate decision based on gut feelings and knowledge. When asked how he made decisions, Kravis said “all of that. I’m at a point that it has to be good quality. Early on there are things that one wants and you have only seen it in a book. You think, ‘that’s my chance,’ and you buy it. I’ve bought better since.”

Acquiring the **BRIAN BRESS** video was a quick decision for Kravis. “The Brian Bress just spoke to me. I saw it at a Chicago art fair. As soon as I walked into the booth—it was very prominently displayed—I said ‘that’s it.’”

Part painting, part performance, and part video, Brian Bress’s Whitewalker I demonstrates the breakdown in categories widely seen in contemporary art. The shaggy, anthropomorphic figure covered head to toe in a skin of paper twists also crosses the boundaries between fine art and popular culture.

The Los Angeles artist invented and played this critter, who may seem vaguely familiar. The artist traces its origins in part to his viewing of children’s television shows like Sesame Street and its cast of characters.



Big Bird, Sesame Street, performed by Caroll Spinney since 1969.

Bress heightens the curious creature’s approachability through its apparent eye contact with the audience and slow, perpetual movement forward, the product of the looping video. Intervals of quirky hand gestures and movements turn the striding into a performance or ritual.

This motion and the character’s apparent eye contact with the audience, a strategy borrowed from children’s television, breaks down what the artist describes as the “fourth wall.” By eliminating this barrier, which is the camera lens and/or the television screen, the image shifts from reading as a window to becoming a doorway. Viewers shed their passive roles and “enter” the scenario as participants.



Joseph Glasco, *For Tyler*, 1986, acrylic and collage on canvas, 80 x 90 inches.

Success?

Part of the New York Abstract Expressionist circle in the 1950s, Oklahoma-born **JOSEPH GLASCO** counted trail blazer Jackson Pollock as a friend and source of inspiration. His first solo exhibition was mounted in New York in 1949 when he was only twenty-four. The Museum of Modern Art purchased one of Glasco's paintings the next year, making him the youngest artist in the Museum's collection at that time. During this decade, he had eight solo exhibitions and participated in numerous group exhibitions. Glasco left New York in the late 1950s to lead a more transient life that saw him spending periods of time abroad and in the States, with intermittent stays in New York. He ultimately settled in Galveston, Texas.

For Tyler exemplifies the canvas collages that he began creating in the late 1970s. These compositions are Glasco's sculpture. As the artist explained, "... there is a need in me to do sculpture and it somehow comes out when I paint and use material on top of material . . . , which is what sculpture is about." These compositions take the linear, all-over configurations that he had adapted from Jackson Pollock to a new level. Glasco replaced line with a medley of painted canvas fragments collaged to the painted canvas support. Like their Abstract Expressionist precursors, his restless compositions have no focus and keep the eye in perpetual motion. In contrast to the more somber moods of Abstract Expressionism, the layers of brightly colored canvas scraps of *For Tyler* twist and turn like clouds of swirling confetti released on a festive occasion.

Glasco is a poster boy for the uncertainties of early success. Despite exhibiting regularly until his death in 1996 and having works in major museum collections, he never regained the renown he enjoyed from the 1950s into the 1970s. In recent years, however, Glasco is among several other Abstract Expressionist artists being rediscovered. Recently, solo exhibitions and the publication of the first in-depth study of his art have signaled renewed interest in Glasco's career and his contribution to Mid-Century Modernism.



Joseph Glasco (top row, extreme right), Jackson Pollock (bottom row extreme right) at the Long Island home of artist Alfonso Osorio (bottom row, extreme left), c. 1953.



Franco Audrito, designer; Studio 65, Gufram, manufacturer, Bocca sofa, designed 1971, stretch jersey fabric over polyurethane foam, 36 x 83 x 32 inches.



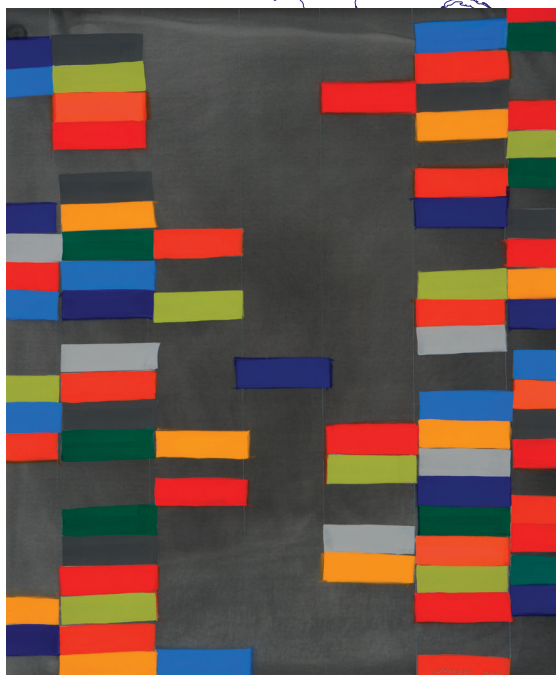
View of Lobby, Sanderson Hotel, London.

Pop Goes the Furniture!

Kravis recalled that his interest in the Bocca Sofa, also known as the Marilyn Sofa, began with seeing a photo reproduction: “I had seen photographs of the Marilyn Sofa in magazines. I first saw it [in person] in London in the lobby of the Sanderson Hotel that Philippe Starck designed the interiors for and I had stayed there. The sofa was in the lobby. Everyone was excited to see it and people wanted to sit on it. So it was quite a conversation piece. I bought this at auction [in Chicago].”

FRANCO AUDRITO designed this sofa based on the lips of Hollywood actress Marilyn Monroe as a tribute to an earlier example. Surrealist artist **SALVADOR DALI** designed the original lips sofa in 1936 for a wealthy British friend and art patron. Mae West's lips inspired Dali. West was a renowned Hollywood actress and sex symbol who rose to fame in the 1930s. Only five of these sofas are known to have been made.

While never labeled Pop, furniture design in the 1960s was influenced by Pop Art. The furniture, like the art, took its inspiration from popular culture and consumerism. Both adapted oversized scale, bright primary colors, stylized forms, and realistic imagery. In choosing Marilyn Monroe's lips as his model, Audrito followed in the footsteps of Pop artist Andy Warhol, who made enormous numbers of paintings and prints of the Hollywood icon. In the spirit of Pop Art, the Italian designer enlarged her lips to the scale of a sofa. Upholstered in bright red, Audrito's lips blend realism with a cartoon stylization. Lips have spawned many furniture offspring since 1965 that continue to enjoy great popularity.



Suzanne Caporael, Moose Point, Alaska, No. 2, 2001, photochemical monoprint and gouache, 32 1/2 x 28 inches.



Hubbard Glacier, Yakutat City and Borough; Yukon, Canada.

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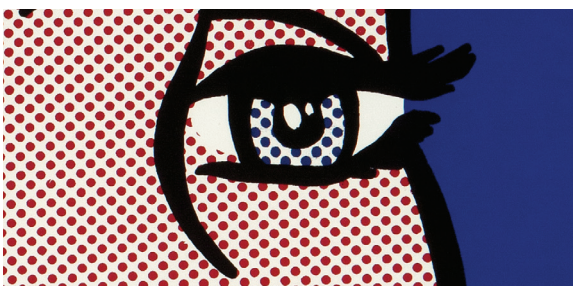
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Roy Lichtenstein, *The Melody Haunts My Reverie*, 1965, From *11 Pop Artists, vol. II*, screen print, ed. 220, a.p., 36 x 31 5/8 inches.



DETAIL: Roy Lichtenstein, *The Melody Haunts My Reverie*.

Melancholy Baby

K	For Kravis, the acquisition of this ROY LICHTENSTEIN	K
L	was an easy decision: “I saw it in with prints that were for sale at Gimpel and Weitzenhofer [Gallery in New York]. I just liked it. It came from a portfolio of American artists that were in New York at that time. MOMA ended up using it for a calendar or datebook. They used it for a number of things. I thought ‘That’s nice. I think that would make it worth a little more.’” At a later date Kravis saw an auction advertisement for Sotheby’s that reproduced the Lichtenstein. He followed up to learn that that the print had gone for almost double its estimated price.	L
M		M
N	<i>In the late 1950s, Roy Lichtenstein rejected the prevailing movement of Abstract Expressionism and its painterly registrations of artists’ creative processes and charged emotions. He opted instead for the realist images retrieved from consumer culture and mass media that identify Pop Art.</i>	N
O	The New York artist adopted the comic strip as his visual language and, often, subject matter. The Melody Haunts My Reverie represents a recurrent theme of the comics—modern romance through female eyes. One of the ever-present blonde beauties in Lichtenstein’s works, the singer here ponders love through the 1927 Hoagy Carmichael song “Stardust.” The lyrics speak of longing and loss as does her melancholic expression.	O
P		P
Q	<i>A recent article, however, suggests that while Lichtenstein’s comic-strip accounts of romance and war reference stereotypical female and male scenarios, they also reflect the artist’s feelings and fantasies. At the time he was experiencing the breakup and end of his marriage.</i>	Q
R	<i>In contrast to this tale of woe, the stylized forms, Ben-Day dot patterns, and four-color palette associated with commercial offset lithography emotionally distance the viewer. The use of screen printing to reproduce the offset lithography technique adds an element of irony to the content. In keeping with the Pop Art stance, this combination of emotional distance and irony moves what is a significant life experience, the loss of love, into the realm of the banal.</i>	R
S		S



Robert Cottingham, C & O, 1989, acrylic and sand on canvas, 63 1/8 x 85 3/4 inches.



Doug Lily, Chesapeake & Ohio Locomotive #3900, Handley, Virginia, May 18, 1981, photograph.

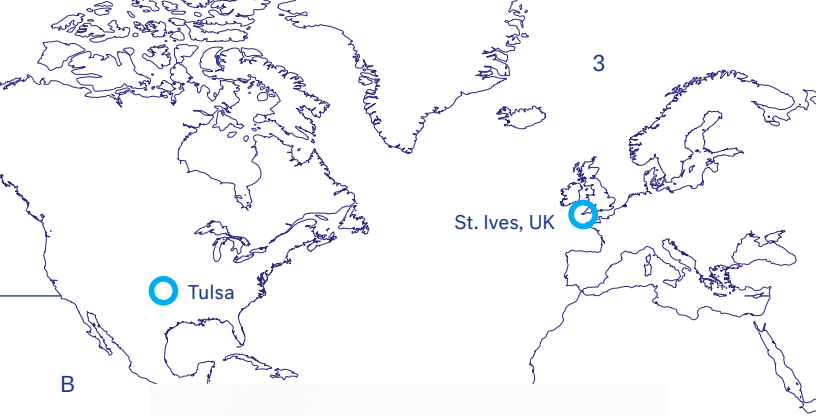
How should Photorealism be appreciated and valued?

Often identified as Photorealism, **ROBERT COTTINGHAM'S** art goes beyond the neutral, photographic imagery and tour-de-force technique associated with that movement. Its appearance of seemingly impartial, mechanical description is misleading. A New York native now living in Newtown, Connecticut, Cottingham rigorously edits his images, frequently focusing on a significant detail. His subject matter comes from iconic survivors of the pre-1950s built environment: commercial signage, movie marquees, and coded identifiers on the sides of railroad cars. His close-up recordings impart a monumentality and heightened significance to his subjects.

Laden with associations, Cottingham's images are as open ended in message as they are concrete in subject, leaving interpretation to viewers. Responses may range from nostalgia for a bygone era or a love of machines to frustration about old decrepit buildings and aging transportation systems.

Robert Cottingham and the Photorealists have not received the attention they merit. Photorealism has been criticized as lacking creativity due to its photographic origins and reliance on projected images in the painting process. Its laborious technique has been dismissed as outmoded. Perhaps the movement's greatest sin has been its popularity among the general public.

As Cottingham's art demonstrates, however, Photorealism has connections to other contemporary movements and issues. It shares with Pop Art a celebration of ordinary, commonplace environments that are ironically visualized as the products of "copying" processes. Like Conceptual Art, Photorealist subjects are represented with a cool detachment and raise questions about the nature of art, what defines art as art. In the case of Cottingham, his images anticipate the historical pastiches of Postmodernism in their combined references to other artists' works: Edward Hopper's street scenes and architecture and the letter-and-word compositions of Jasper Johns and Edward Ruscha.



Barbara Hepworth, *Four-Square (Four Circles)*, 1966, maquette for *Four-Square (Walk Through)*, bronze, ed. 2/7, 23 5/8 x 12 x 14 inches.

Big and Small

Kravis commented about **BARBARA HEPWORTH'S** sculpture "I was very interested in her work. I've been to her home studio. This is the maquette for *Four-Square (Walk Through)*, which is about thirteen feet high. It was a nice birthday present for me. It came from Gimpel Fils in New York. They represented Hepworth at that time. I think it's wonderful. The casting. Just everything about it. The execution. I wish I had more of her work. I have small pieces and works on paper."

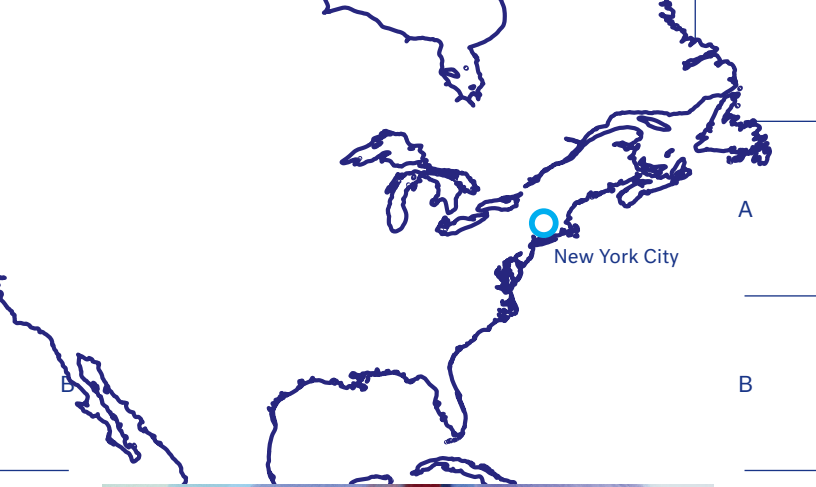


Barbara Hepworth, Four-Square (Walk Through), garden, Barbara Hepworth Museum, St. Ives, Cornwall, 1966, bronze on bronze base, 168 7/8 x 78 3/8 x 90 3/8 inches.

A founding member of the British Abstract sculpture group Unit One established in 1933, Barbara Hepworth embraced the hand-crafting and biomorphic forms the group promoted. Until well into the mid-1950s, she carved wood sculptures. In 1955, she signed on with Gimpel Fils, a London gallery well known for showing modern British sculpture and had her first solo show there the next year. The exhibition included cast-bronze sculpture, a medium that enabled her to move her works outdoors and produce multiples.

Like many artists, Hepworth created maquettes or models for her outdoor sculptures, here for Four-Square (Walk Through), which is one of several large works completed in the late 1960s in her studio in St. Ives, Cornwall. By this time her abstract forms had evolved from organic to geometric. Rather than carving or modeling her forms, she adopted the twentieth-century technique of assembling them from preexisting parts. The holes ever present in her carved work remain, functioning as critical features that unite her sculptures with their sites. These piercings are also intended to activate viewers, inviting them “to see through the hole” the land or sea beyond.

Sculptural maquettes serve many purposes. They offer a preview in the proposal stage of a large-scale sculpture commission and may also assist with fundraising for the project. Produced in multiples, as is the case here, maquettes provide collectors with affordable opportunities to own sculpture and sculptors, another avenue of income.



Paul Jenkins, *Phenomena West Retaining Wall*, 1977, acrylic on canvas, 75 1/2 x 105 1/2 inches.

How do the artist's comments help to explain his abstractions?

PAUL JENKINS' abstractions are insistently elusive in their references and meanings. They read as layers of ephemeral form, color, light, and paint that promise to change or morph in the blink of an eye.

The titles would seem to offer direction to viewers in understanding his art. The New York artist frequently called his works *Phenomena*, meaning observable facts or events. After contemplating the finished work, Jenkins added a subtitle like *West Retaining Wall* to provide a more specific identifier.

K	As his ongoing titling suggests, capturing phenomena was central for Jenkins, which meant capturing the “ever-changing reality, both in the act of painting and in the perceiving of reality.” He	K
L	saw this reality in metaphysical terms of “life,” as “shrouded in mystery but mystery with a purpose” and associated life with nature, which had “most meaning when through a state of being I am able to find . . . visual meanings” or “original meanings.”	L
M	For the artist, representing nature and his internal responses to nature necessitated an abstract style. Through abstraction, he visualized “extractions” or “concentrations” of nature. He	M
N	relied on his sensations of light and color and his painting process to capture his insights. Jenkins represented two types of light—radiant light that comes from within and reflected light.	N
O	When these two light sources interpenetrate, they create “unique forms that have psychic substance” that can only be represented in certain colors derived from the perception of color.	O
P	<i>Paul Jenkins shared with fellow artists of the 1950s an interest in experimental painting techniques on large-scale formats, like Phenomena West Retaining Wall, which measures approximately six by ten feet. Jackson Pollock</i>	P
Q	<i>dripped and poured household paints on unstretched canvases laid out on his studio floor. Helen Frankenthaler and Morris Louis created stain paintings, brushing or pouring thinned paint onto canvases to create watercolor effects. While Jenkins’ paintings may technically resemble staining, he used a different technique. He poured oil</i>	Q
R	<i>paint or thinned acrylic onto primed canvas, usually beginning at the corners. He then directed the flow of pigment by manipulating the canvas or channeling the paint with an ivory knife. In all of these instances, the</i>	R
S	<i>paint handling left the outcomes to elements of chance.</i>	S
	123	



Frank O. Gehry, designer; Easy Edges, manufacturer, Wiggly Side Chair from the Easy Edges series, 1972, corrugated cardboard, fiberboard, and round timber, overall: 33 1/2 x 24 x 16 1/4 inches.

The Corduroy Effect

Architect of the celebrated Guggenheim Bilbao (1993-97), **FRANK O. GEHRY** made a foray into chair design three times, the first being his Easy Edges series manufactured in New York between 1969 and 1972. His design detour was not unusual for avant-garde architects of the twentieth century. As a demonstration of structural principles and theories, chair design offered a high visibility avenue for architects to acquaint would-be clients and the public with their aesthetics.

Wiggly Chair was one of fourteen seating options in the Easy Edges series, all created from corrugated cardboard. Gehry's decision to design paper furniture originated with furniture he had devised for

department store displays. Years later, a pile of scrap cardboard outside his Los Angeles office moved him to experiment. He developed “Edge Board,” made from glued layers of corrugated cardboard positioned in alternating directions and die-cut into eccentric forms. The designs emphasized the corrugation because as Gehry explained “It looked like corduroy, felt like corduroy, it was seductive.”

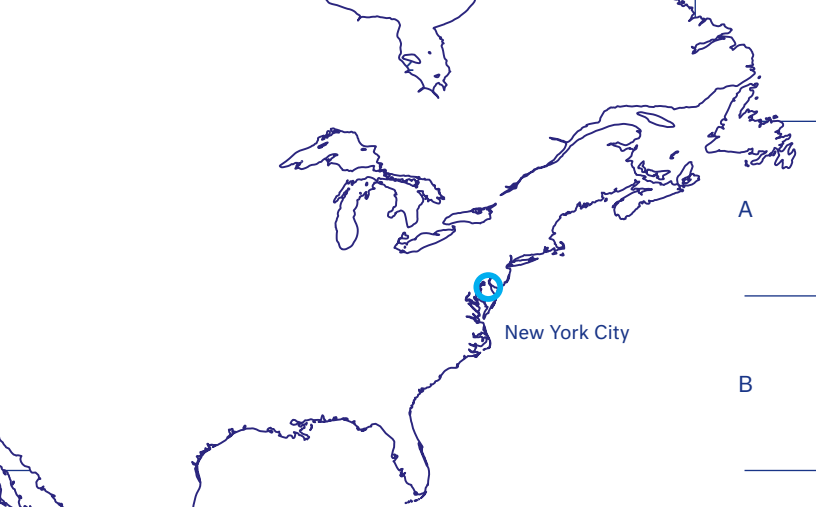
Wiggle Chair exemplifies Gehry’s signature architectural features. Like his buildings, it is created from basic materials worked in unconventional ways to produce unconventional forms that are both sculptural and functional. Suggestive of the moldable character of his architecture or of plastic, which was widely used in furniture design of the 1960s, its forms may also recall the holiday sweet, ribbon candy. Central to Pop Art, popular culture sources also inspired Postmodernism, with which Gehry’s architecture is associated.



Frank O. Gehry, architect, Guggenheim Museum Bilbao, Spain, 1991-1997.

While the Wiggle Chair might be seen as a frivolous experiment, Gehry intended this chair, and others from the line, to provide high-end, durable designs at affordable prices. The furniture was an overnight success, to the point that Gehry saw it as a distraction and discontinued the series.

The Easy Edges series also spoke to environmental concerns of the 1970s. The furniture line answered the call for responsible design through its use of renewable and even recycled materials and a concept of lamination anyone could use to create designs.

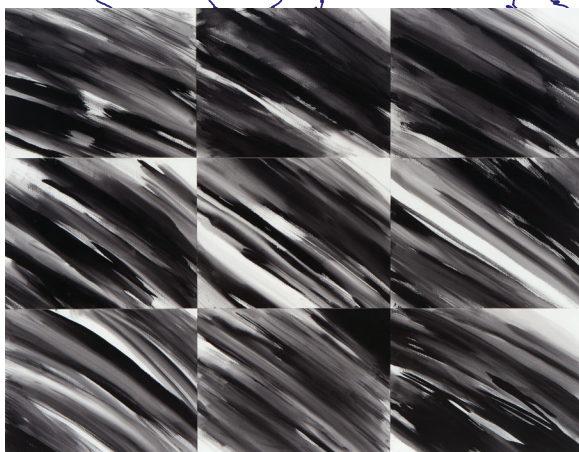


Andy Warhol, *Flowers (Red)*, 1964, screen print and enamel on canvas, 24 3/4 x 24 3/4 inches.



George Kravis examining the back of his Warhol painting at the Kravis Design Center, October 14, 2016.

K	The Back of the Painting				K
	George Kravis said about this ANDY WARHOL painting, “I always wanted to own something by Andy Warhol. So I asked [a dealer I knew] if he knew where I could find a Warhol painting. This all happens in a few weeks. And he said, ‘I have a painting for you to look at.’ I had seen it but not realized that I had seen it, but it was one of twenty five paintings by Warhol that made up a whole wall. All of them were the same image: four flowers but in different colors. It was in an exhibition organized by the Pasadena Art Museum. Then it went to the Chicago Art Institute, the Whitney [Museum of American Art], the Stedelijk [Museum] in Amsterdam, the Guggenheim. It had good venues. They told me how much it was and I made it work. At the time I didn’t realize you could buy a painting and pay it out over time.”				
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	<p><i>Authenticity is critical when considering an acquisition. Is the artwork really by the artist identified as its creator? There are several ways to determine an artwork’s authenticity. The most common and important is provenance—the documented ownership history. Acceptable forms of documentation include a sales receipt, a statement, or certificate of authenticity from the artist or recognized expert; an appraisal from an established authority; names of previous owners; discussions and/ or reproductions of the artwork in publications; and any exhibition or gallery stickers attached to the art.</i></p>				
P					P
Q					Q
	<p><i>Kravis made his decision in part based on working with a reputable gallery with which he had a long history. Another factor was the labels on the back of the Warhol that confirmed its exhibition history. Such labels can also address the significance of the art based on the significance of the museums showing it or the gallery that sold the work.</i></p>				
R					R
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Elyn Zimmerman, *Riverrun*, 2001, ink wash on paper, 46 3/4 x 58 3/4 inches.

Rock, Paper, Water

Water is a central aspect of **ELYN ZIMMERMAN'S** art, whether it be her sculpture, photographs, or drawings. *Riverrun* belongs to a series of ink drawings she did on water currents and the play of light on their surfaces. Photographs that she took while doing a residency at an artist's colony on the Gilhon River in northern Vermont served as a point of departure. The areas of uncovered paper and pale tonalities suggest light reflections while the sweeping ink strokes alternately register the artist's hand, the flow of water, and possibly her emotions.

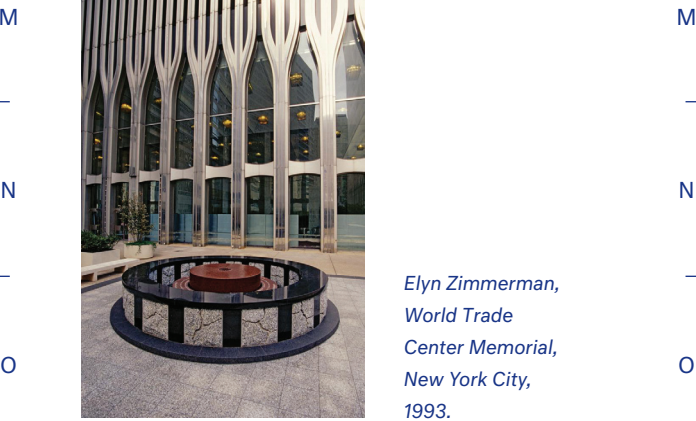
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Through the grid arrangement of multiple images, Zimmerman conveys her on-site experience. Each of the nine sheets of paper that make up *Riverrun* represents a different moment of her viewing of rushing currents and her technical process. According to the artist the grid signals this record as mental construct, suggestive of its stream-of-consciousness witness, remembrance, and shifting eye movements.



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Zimmerman is widely known as a sculptor, in particular for her large-scale, site-specific works. Her preferred medium is stone, to which she is drawn because, as she says, “it’s so enduring.” A Minnesota quarry has been supplying her for almost forty years. Reflecting her love of archeological ruins like Machu Picchu in Peru, Zimmerman has created massive sculptures from groups of stone that weighing upwards of 200,000 pounds.

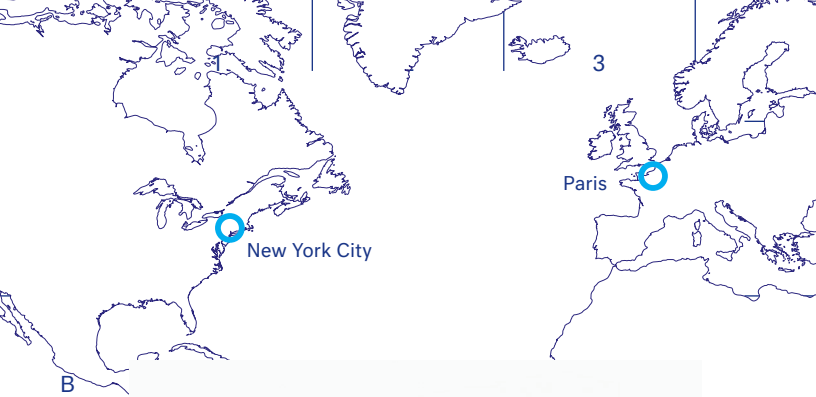
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Zimmerman brought that love of archeology to the World Trade Center Memorial (1993-95) marking the spot where a terrorist bomb exploded in 1993. Ancient mound structures inspired the memorial. Rough white granite walls ringed a fountain from which water flowed over an encircling disk bearing an inscription and the names of people who were killed. Tragically this memorial had a very short life. It was destroyed along with the World Trade Center on 9/11.



Philippe Starck, designer; Driade, manufacturer, Prototype J. (Série Lange) (2), 1987, Lounge Chairs for Royalton Hotel, New York City, leather and cast aluminum, 33 1/2 x 24 x 27 inches.

The Boutique Hotel Experience

Like the Carlton Room Divider and Bocca Sofa, **PHILIPPE STARCK'S** chairs and table reflect George Kravis's taste for the playful and unconventional in furniture. They derived from Starck's rejection of modernist design, including its geometric silhouettes and functionalism. Although his chairs and table do retain the leather, glass, and steel associated with modernism, their legs evoke organic forms that he favored, here animal horns and legs. He further upended the conventional chair structure with his provocative single, back-leg design, also seen in other of his seating designs.

K

The son of a French aeronautical engineer, Starck first gained recognition for refurbishing then French President François Mitterrand's private apartments at the Elysée Palace in 1983 and designing interiors of Parisian clubs and cafés.

L

These examples are prototypes created for Starck's renovation of the interiors of the Royalton Hotel in New York, a midtown hotel dating from 1898.

M

Starck has gone on to expand his practice exponentially with a variety of designs ranging from bath fittings, a juice squeezer, and office equipment to architecture, motor bikes, and planes. Along with high-end projects, he has also created affordable designs such as his product line for Target. He became part of a new phenomenon, the celebrity designer, who is sought out for his autograph as well as his designs.

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Philippe Starck, designer, Lobby Interior, Royalton Hotel, New York City, 1988.

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Philippe Starck, designer; Driade, manufacturer, Prototype Table for Royalton Hotel, New York City, 1988, cast aluminum and mirrored glass, 24 x 20 1/2 x 20 1/2 inches.

With his New York hotel designs for the Royalton (1988), the Paramount (1990), and the Hudson (2000), Philippe Starck popularized a new paradigm for hotels—the boutique hotel. Interiors shifted from functional architectural spaces to sites for evocative, stimulating experiences. Starck covered the long, narrow lobby of the Royalton with a royal blue carpet, transforming what had been a problematic space connecting the entrance and elevators. Flanked by mahogany paneling and horn-shaped light fixtures on one side and a sunken lounge area filled with Starck furniture on the other, this central space, in effect, became a catwalk or theater stage as people passed through.

The Royalton was a magnet for the media establishment, celebrity designers, and young globe trotters. In 2007, the hotel was sold and the new owners dismantled the lobby interior, stirring up outrage that a work of art and historical significance had been lost.

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DETAIL: Philippe Starck, designer; Driade, manufacturer, Prototype J. (Série Lange) (2), 1987, Lounge Chairs for Royalton Hotel, New York City, leather and cast aluminum, 33 1/2 x 24 x 27 inches.



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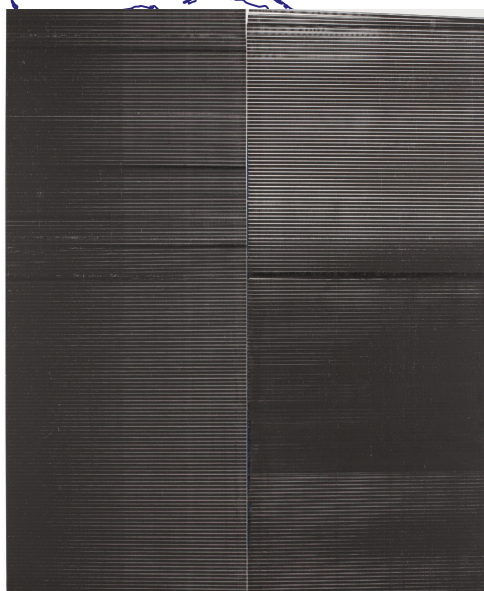
*Hans Hofmann, Intimacy, 1959, oil on plywood,
12 1/2 x 13 1/2 inches.*



*Hans Hofmann, Equipoise, 1958, oil on canvas,
60 x 52 inches, Los Angeles County Museum of Art.*

It's Never Too Late

K	German-born HANS HOFMANN enjoyed a very successful teaching career as well as a very	K
	productive painting career first in Germany and then	
	in the United States. Many major American artists	
L	studied with Hofmann, including Allan Kaprow,	L
	Lee Krasner, Louise Nevelson, Larry Rivers, and	
	Richard Stankiewicz. His teaching success, however,	
	tended to compromise his artistic recognition.	
	Throughout his career, Hofmann painted in a variety	
M	of modernist styles, notably informed by the art of	M
	Cézanne, Matisse, Picasso, and Kandinsky. In the	
	1940s, his work evolved into the gestural abstraction	
	that moved him into the Abstract Expressionist camp	
N	and his mature style. By the mid-1950s, his career	N
	took off with his slab paintings. Rendered in brilliant	
	color palettes, solidified rectangles hover within	
	painterly layers, as witnessed in <i>Equipoise</i> (1958).	
	Passages of pigment create what Hofmann termed	
O	“push and pull,” effects, meaning the arrangement	O
	of color areas to exploit their spatial capacities,	
	cool colors receding and warm colors projecting.	
	At the same time, Hofmann continued to create	
	compositions with more organic forms inspired	
P	by nature, as witnessed with <i>Intimacy</i> (1959).	P
	Through his dynamic color-space effects and	
	vigorous paint application Hofmann sought	
	to register the combination of emotion and	
	gestures that made up his creative process.	
Q		Q
	<i>As an artist, Hofmann was a late bloomer, only gaining national</i>	
	<i>recognition with paintings created when he was in his 70s</i>	
	<i>and 80s. Consistent and fully realized in style, this body of</i>	
	<i>work was a climatic expression of what had always been his</i>	
R	<i>aggressive, intensely physical painting process. His earlier</i>	R
	<i>tendency to work in a multiplicity of styles had been dismissed</i>	
	<i>as a lack of artistic direction, pedagogical demonstrations</i>	
	<i>of theory, or secondary talent routinely attributed to art</i>	
	<i>teachers. In recent years, however, this variability has been</i>	
S	<i>seen positively as evidence of his ongoing curiosity and</i>	S
	<i>inventiveness. Defying easy categorization, Hofmann’s place</i>	
	<i>in history has been difficult to establish, but his contribution</i>	
	<i>to the history of modernism is now unquestionable.</i>	



Wade Guyton, *Untitled*, 2008, *Epson Ultrachrome Inkjet on linen*, 84 x 69 inches.

“Paintings Are Too Hard”

Kravis recalled having mixed reactions when he initially viewed **WADE GUYTON'S** work:

“All of his work is done with a computer and large Epson printers. He prints large pieces of canvases. When I first saw an exhibition of his work in New York, I looked at it and I thought ‘well, I don’t know.’

And my brother said ‘What do you think about it?’ Kravis replied ‘Well, I like it.’”

“Then I went back to my hotel room and looked at the art that’s on the wall and tried to visualize how this would work with what I have. The next thing I know I’m given a present from my brother and sister-in-law of a Wade Guyton painting. They really champion his work, and they own a lot of pieces.”

Based in New York, Guyton prints large-scale artworks from digital scans, Microsoft Word, or Photoshop files on to the pre-primed linen customarily used for paintings. Motifs of X’s, U’s, dots, stripes, and flames are transferred to the canvas with wide-format inkjet printers, along with any streaks, snags, creases, and misalignments that accrue during printing. The canvas is folded in half and run through the printer twice. Guyton’s monumental compositions represent new territory in blending elements of painting, electronic art, and inkjet printing. At the same time, they look back to the art of the 1960s and offer an electronic homage to Minimalist artists like Frank Stella.



Wade Guyton, “The painting coming out of the printer.”

An admirer of Andy Warhol, Guyton embraces Warhol’s aspiration as an artist to be a machine. Guyton commented, “Paintings are too hard. The things I want to show are mechanical. Machines have less problems. I’d like to be a machine, wouldn’t you?” He has taken Warhol’s use of mechanical processes into the age of electronics.



Erik Miller, designer; Susan Alinsangan, Art Director, TBWA/Chiat/Day, iPod Poster, produced for Apple, Inc., 2007, lithograph, 73 1/2 x 49 1/2 inches.

From Geek Zone to Culture of Cool

Introduced in October 2001, the iPod digital music player helped to change the music industry and music culture around the world. It also reset the Apple Computer company, replacing the computer as the Cupertino, CA, company's primary economic

K	engine. A team of thirty developed the Apple version with the goals of improving the design, functionality, and usability of existing MP3 players.		K
L	Chief Design Officer JONATHAN IVE incorporated the minimalism of a 1958 Braun transistor radio with the wheel-based user interface of a Bang & Olufsen telephone. The iPod's trim design, consisting of circular and rectangular forms, aligns with principles set forth by Dieter Rams, a leading German industrial designer and former head of design at Braun. Rams famously declared "Good design is as little design as possible." A line from the movie <i>2001: A Space Odyssey</i> inspired the Apple product's name: "Open the pod bay door, Hal!"		L
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N			N
O	The 2006 Nano and Shuffle models of the iPod represent subsequent features that were added, including Windows compatibility, miniaturization of the design, flash memory, and a random-order play function. They also preview the range of case colors that have become standard options.		O
P	Until 2004, sales were relatively slow. Between 2007 and 2010 iPod sales skyrocketed to more than 50 million annually. Undoubtedly the iPod silhouettes ad campaign made a major contribution to this exponential growth.		P
Q	This iPod campaign is as celebrated as the product that it promoted. The ads feature a series of individuals pictured as black silhouettes singing and dancing against tropical-colored backgrounds. All hold the distinctive white iPods with earbuds tucked in their ears. The ads were designed by ERIK MILLER and the campaign overseen by art director SUSAN ALINSANGAN of TBWA/Chiat/Day advertising agency, Los Angeles.		Q
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- A From 2004 through 2008, these ads appeared internationally in print, on TV, the web, in transit locations, and in outdoor venues, helping Apple sell millions of iPods and billions of songs through Apple's iTunes. From a ranking of 236 on the Fortune 500 list in 2000, Apple advanced to number 35 in 2011, in large part due to the sales this campaign generated.

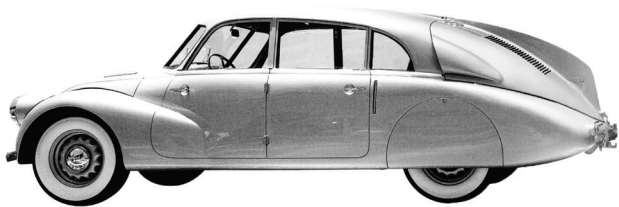
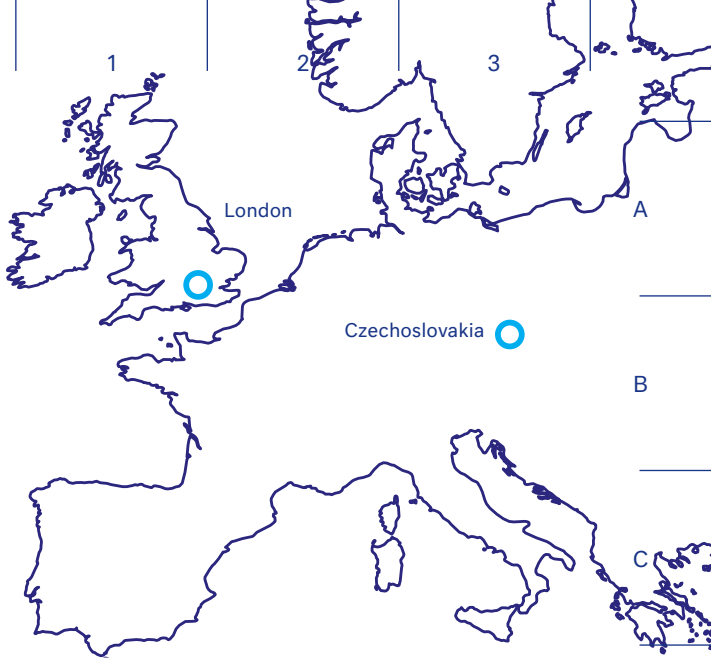


- F *Jonathan Ive and Apple Design Team, designers; Apple Computer, Inc.; manufacturer, iPod Shuffle 2G MP3 Player, 2006, polycarbonate and ABS plastic, 1 1/8 x 1 5/8 x 3/8 inches; iPod Nano 2G Digital Media Player 2006, RED Special Edition, polycarbonate and ABS plastic, 3 1/2 x 1 5/8 x 1/4 inches*

- H *The dancing silhouettes also had an enormous cultural impact for both Apple's brand and its consumers. They garnered broad public appeal because the silhouette representations universalized the consumers pictured and evoked infectious, carefree experiences of pleasure. Most importantly, the campaign moved the technology of music out of the geek zone and made it part of a culture of "cool" and fashion.*



Erik Miller, designer; Susan Alinsangan, Art Director, TBWA/Chiat/Day, iPod Billboard, produced for Apple, Inc., 2007.



Hans Ledwinka, designer; Tatra Werke, manufacturer, Tatra T87 Saloon Car, 1937, silver-gray lacquered metal, 59 1/8 x 186 1/2 x 65 3/4 inches.

A Dream Acquisition

Kravis acknowledges that it is rare for collectors not to have at least one dream acquisition, and, when asked about his, he responded, “There are so many things I’d like to have. I’d love to have a concept car that came from an auto show. . . Something that would have been from the 30s, 40s. Another car that I really liked was the Tatra T87, which I saw in London at the Victoria and Albert exhibition *Modernism: Style and Substance* in 2007.”

K The dorsal-finned Czech Tatra T87 saloon car appeared K

L introduced at the Prague Auto Salon in 1934. Austrian-born **HANS LEDWINKA** designed the T87 for

L the Czech Tatra company, who entered automobile production in 1897, after producing carriages and rail cars. L

M An early example of Modernist styling, the luxury car was

M the first aerodynamically designed automobile to be entirely serially produced. The Tatra T87 was largely hand

N built and powered by a rear-mounted, 3.0-liter, V8 engine. The engine produced 85 horsepower, speeds of almost

N 100 miles per hour, and a fuel consumption of 18.8 miles per gallon. The car retained the dorsal fin and third, center

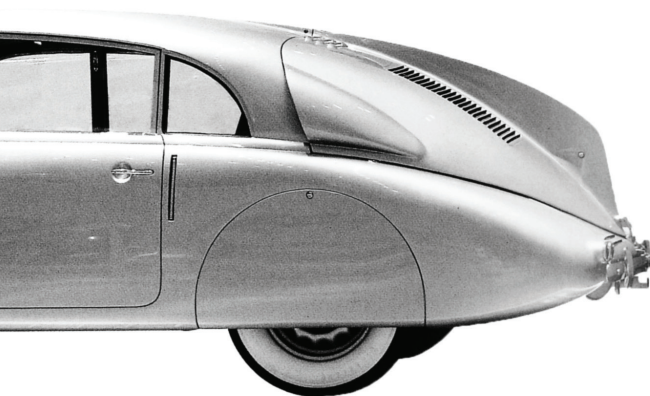
N headlight introduced with the T77 as trademark features. N

O Based on studies about minimizing air resistance and drag, its streamline form was modeled after the bodywork

O of American Budd Company's Zephyr train. Constantin Brancusi's organic sculptural form may have been another

P influence on its design. The Tatra series made a critical contribution to future automobile design in replacing the

P standard box form with a sleek, aerodynamic silhouette. P



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Exhibition Checklist

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FRANCO AUDRITO (Italian, b. 1943), designer;
Studio 65; Gufram, Barolo, Italy (1966 – present),
manufacturer

B

Bocca Sofa, designed 1971

Stretch jersey fabric over polyurethane foam

C

36 x 83 x 32 inches

C

BRIAN BRESS (American, b. 1975)

Whitewalker I, 2012

High-definition, single-channel

D

color video; high-definition

monitor and player, wall mount,

framed; 9-minute, 18-second loop

60 x 35 inches

D

***SUZANNE CAPORAEL** (American, b. 1949)

Lake Michigan, No. 3, 2001

Publisher: Tandem Press, Madison, WI

Photochemical monoprint and gouache

32 1/2 x 28 inches

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SUZANNE CAPORAEL (American, b. 1949)

Moose Point, Alaska, No. 2, 2001

Publisher: Tandem Press, Madison, WI

Photochemical monoprint and gouache

32 1/2 x 28 inches

F

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***ROBERT COTTINGHAM** (American, b. 1935)

An American Alphabet: A, 2001

Publisher: Tandem Press, Madison, WI

Lithograph, ed. 1/40

33 3/8 x 26 3/8 inches

G

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***ROBERT COTTINGHAM** (American, b. 1935)

An American Alphabet: I, 2009

Publisher: Tandem Press, Madison, WI

Lithograph, ed. 1/40

34 1/8 x 26 1/8 inches

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J

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*Artwork not included in catalog.

***ROBERT COTTINGHAM** (American, b. 1935)
An American Alphabet: K, 1997
 Publisher: Tandem Press, Madison, WI
 Lithograph, ed. 1/60
 34 x 25 7/8 inches

***ROBERT COTTINGHAM** (American, b. 1935)
An American Alphabet: R, 2001
 Lithograph, ed. 1/40
 Publisher: Tandem Press, Madison, WI
 34 x 26 3/8 inches

M ***ROBERT COTTINGHAM** (American, b. 1935)
An American Alphabet: S, 2007
 Publisher: Tandem Press, Madison, WI
 Lithograph, ed. 1/50
 34 1/8 x 26 1/8 inches

***ROBERT COTTINGHAM** (American, b. 1935)
An American Alphabet: V, 2004
 Publisher: Tandem Press, Madison, WI
 Lithograph, ed. 1/40
 34 1/8 x 26 1/8 inches

ROBERT COTTINGHAM (American, b. 1935)
C & O, 1989
Acrylic and sand on canvas
63 1/8 x 85 3/4 inches

***ALAN DAVIE** (Scottish, b. 1920 – 2014)
Yellow Pointer, 1968
 Oil on canvas
 49 3/4 x 61 1/2 inches

Q ***JIM DINE** (American, b. 1935)
Four Hearts, 1969
 Screen print on Mylar
 13 x 13 inches

R From Jim Dine (American b. 1935),
Rory McEwen (Scottish, 1932 – 1982)
Songs, Poems, Prints, 1969
— Publisher: Museum of Modern
Art /Atlantic Records, New York
S Two screen prints, 12-inch vinyl
record, photograph, and cover

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A	<p>*JIM DINE (American b. 1935), Rory McEwen (Scottish, 1932 – 1982) <i>Songs, Poems, Prints</i>, 1969 Publisher: Museum of Modern Art /Atlantic Records, New York</p>		A
B	<p>Two screen prints, 12-inch vinyl record, photograph, and cover 13 3/8 x 13 3/8 inches</p>		B
C	<p>OTTO DUECKER (American, b. 1948) <i>George’s Trench Coat</i>, 1986 Oil on shaped panel 56 1/4 x 17 1/2 inches</p>		C
D	<p>FRANK GEHRY, (Canadian/ American, b. 1929), designer; Easy Edges, Inc. New York, manufacturer Wiggle Side Chair from the Easy Edges series, 1972 Corrugated cardboard, fiberboard, and round timber Overall: 33 1/2 x 24 x 16 1/4 inches</p>		D
E	<p>JOSEPH GLASCO (American, 1925 – 1996) <i>For Tyler</i>, 1986 Acrylic and collage on canvas 80 x 90 inches</p>		E
F	<p>*CHARLES ROGER “RED” GROOMS (American, b. 1937) <i>Aarrrrrrrh from No Gas</i>, 1971 3-d lithograph, cut out, folded, and assembled in Plexiglas box, ed. 5/75 Case: 22 3/8 x 30 3/8 x 5 5/8 inches</p>		F
G	<p>WADE GUYTON (American, b. 1972) Untitled, 2008 Epson Ultrachrome Inkjet on linen 84 x 69 inches (WG 08/003)</p>		G
H	<p>BARBARA HEPWORTH (British, 1903 – 1975) <i>Four-Square (Four Circles)</i>, 1966 Bronze, ed. 2/7 23 5/8 x 12 x 14 inches</p>		H
J			J

***BARBARA HEPWORTH** (British, 1903 – 1975)
Olympus from The Aegean Suite, 1970 – 1971
 Lithograph, ed. 11/30
 40 1/2 x 31 1/4 inches

HANS HOFMANN (German/American, 1880 – 1966)

Intimacy, 1959

Oil on plywood

12 1/2 x 13 1/2 inches

ALBERT IRVIN (British, 1922 – 2015)
Longstone II, 1987
 Acrylic on canvas
 84 x 122 inches

JONATHAN IVE (British, b. 1967) and Apple Design Team, designers; Apple Computer, Inc., Cupertino, CA (American, 1976 – present), manufacturer

iPod Nano 2g Digital Media Player 2006

RED Special Edition

Polycarbonate and ABS plastic

3 1/2 x 1 5/8 x 1/4 inches

JONATHAN IVE (British, b. 1967 and Apple Design Team, designers; Apple Computer, Inc., Cupertino, CA (American, 1976 – present), manufacturer
iPod Shuffle 2g MP3 Player, 2006
Polycarbonate and ABS plastic
1 1/8 x 1 5/8 x 3/8 inches

PAUL JENKINS (American, 1923 – 2012)
Phenomena West Retaining Wall, 1977
Acrylic on canvas
75 1/2 x 105 1/2 inches

***JULIAN LETHBRIDGE** (British, b. 1947)
Melrose Beach #1, 2002
 Lithograph, ed. 3/28
 30 1/4 x 27 inches

***JULIAN LETHBRIDGE** (British, b. 1947)
Melrose Beach #3, 2002
 Lithograph, ed. 3/28
 30 1/4 x 27 inches

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A	<p>*JULIAN LETHBRIDGE (British, b. 1947)</p> <p><i>Melrose Beach #5</i>, 2002</p> <p>Lithograph, ed. 3/28</p> <p>30 1/4 x 27 inches</p>		A
B	<p>ROY LICHTENSTEIN (American, 1923 – 1997)</p> <p><i>The Melody Haunts My Reverie</i>, 1965</p> <p>From 11 Pop Artists, vol. II</p> <p>Screen print, ed. 220, a.p.</p> <p>36 x 31 5/8 inches</p>		B
C	<p>*ROY LICHTENSTEIN (American, 1923 – 1997), designer</p> <p>Manufactured for Durable Dish Co. by Jackson China, Inc., Fall Church, PA,</p> <p>Dinnerware Place Setting: Dinner Plate, Soup Dish, Side Plate, Cup and Saucer, 1966</p>		C
D	<p>Glazed ceramic, ed. 800</p> <p>Dinner plate, 1 1/4 x 10 1/8 inches</p> <p>Soup dish, 1 5/8 x 8 1/4 inches</p> <p>Side plate, 7/8 x 6 3/8 inches</p> <p>Cup and Saucer, 2 3/4 x 6 inches</p>		D
E	<p>*RORY MCEWEN (Scottish, 1932 – 1982)</p> <p>Untitled, 1969</p> <p>Screen print</p> <p>13 x 13 inches</p>		E
F	<p>From Jim Dine (American b. 1935), Rory McEwen (Scottish, 1932 – 1982)</p> <p><i>Songs, Poems, Prints</i>, 1969</p> <p>Publisher: Museum of Modern Art /Atlantic Records, New York</p> <p>Two screen prints, 12-inch vinyl record, photograph, and cover</p>		F
G	<p>ERIK MILLER (American, b. 1961), designer; SUSAN ALINSANGAN, art director, TWBA/Chiat/Day, Los Angeles</p> <p>iPod Poster, 2007</p>		G
H	<p>Produced for Apple, Inc.</p> <p>Lithograph</p> <p>73 1/2 x 49 1/2 inches</p>		H
J	<p>*HENRY MOORE (British, 1898 – 1986)</p> <p><i>Reclining Figure</i>, 1967</p> <p>Lithograph, ed. 22/50</p> <p>19 1/4 x 17 3/4 inches</p>		J

***ROBERT NATKIN** (American, 1930 – 2010)

Untitled from *Intimate Lighting* series, c.1970s

K Acrylic on canvas

79 x 67 inches

***TIM PRENTICE** (American, b. 1930)

Warped Plane, 1997

Aluminum and stainless steel

22 x 14 x 5 inches

ETTORE SOTTASS (Italian, 1917 – 2007), designer;

Memphis Milano (1981 – 1987), manufacturer

Carlton Room Divider, 1981

Plastic laminate over wood

77 1/2 x 75 x 15 5/8 inches

PHILIPPE STARCK (French, b. 1949), designer;

Driade, Fossadello, Italy (1968 – present),

N manufacturer

Prototype J, Série Lange (2), 1987

Lounge Chairs for Royalton Hotel.

New York City

Leather and cast aluminum

33 1/2 x 24 x 27 inches

PHILIPPE STARCK (French, b. 1949), designer

Driade, Fossadello, Italy (1968 – present).

manufacturer

Prototype Table for Royaltan Hotel,

Lobby, New York City, 1988

Cast aluminum and mirrored glass

24 x 20 1/2 x 20 1/2 inches

ANDY WARHOL (American, 1928 – 1987)

Flowers (Red), 1964

Q *Flowers (Red)*, 1964
Screen print and enamel on canvas

24 3/4 x 24 3/4 inches

*Campbell Tomato Soup Cans, c. 1970s

Signed by **ANDY WARHOL** (American, 1928 – 1957)

R Tin-plated steel and printed paper

4 1/8 x 2 5/8 x 2 5/8 inches

ELYN ZIMMERMAN (American, b. 1945)

Riverrun, 2001

S Ink wash on paper

46 3/4 x 58 3/4 inches

	1	2	3
A	Photo Credits		
B	<p>Apple iPod Billboard</p> <p>Troy Duff's Best Print Advertisements, Duff Clothing Blogspot, http://duffclothing.blogspot.com/2011/09/troy-duff-s-best-print-advertisements.html. Accessed March 28, 2017.</p>		
C	<p>Audrito, Franco</p> <p>Courtesy of Wright.</p>		
D	<p>Big Bird</p> <p>© Muppets, Inc. © Children's Television Workshop</p>		
E	<p>Bress, Brian</p> <p>Cherry and Martin Gallery, Los Angeles, CA. © Brian Bress.</p>		
F	<p>Caporael, Suzanne</p> <p>Shane Culpepper, Tulsa, OK.</p>		
G	<p>Chesapeake & Ohio Locomotive</p> <p>Lily, Doug, RailPictures Net, http://www.railpictures.net/images/d2/4/7/7/3477.1478987960.jpg ©Doug Lily. Accessed February 3, 2017.</p>		
H	<p>Cottingham, Robert</p> <p>Shane Culpepper, Tulsa, OK.</p>		
J	<p>Dreyfuss, Henry</p> <p>T-86 Round Thermostat, 1953, Cooper Hewitt, Smithsonian Design Museum, New York, http://cprhw.tt/o/2DzCV/. Accessed November 5, 2016.</p>		
	<p>Duecker, Otto</p> <p>Shane Culpepper, Tulsa, OK.</p>		
	<p>Gehry, Frank,</p> <p>Courtesy of Wright.</p>		

	1	2	3
A	Irvin, Albert Shane Culpepper, Tulsa, OK.		A
B	Ive, Jonathan and Apple Design Team Shane Culpepper, Tulsa, OK.		B
C	Jenkins, Paul Shane Culpepper, Tulsa, OK.		
	Kar, Ida		C
D	Correia, Alice, “Barbara Hepworth and Gimpel Fils: The Rise and Fall of an Artist-Dealer Relationship,” <i>Tate Papers</i> , no. 22, Autumn 2014, http://www.tate.org.uk/research/publications/ tate-papers/22/barbara-hepworth-and- gimpel-fils-the-rise-and-fall-of-an-artist- dealer-relationship . ©National Portrait Gallery, London. Accessed February 6, 2017.		D
E	Kravis, George Video Interview, George Kravis, Kravis Design Center, October 14, 2016.		E
F	Ledwinka, Hans Wilk, Christopher, ed., <i>Modernism: Designing a New World, 1914 - 1939</i> (London: V&A Publications, 2006), p. 388. © V & A Images.		F
G	Lew, Syrette Courtesy of Moving Mountains Studio Brooklyn NY.		G
H	Lichtenstein, Roy Shane Culpepper, Tulsa, OK.		
	Miller, Erik Shane Culpepper, Tulsa, OK.		H
J	Royalton Hotel, Lobby Starck Architecture Interiors Hotels . . . , www. starck.com . Accessed January 30, 2017.		J

	1	2	3
A	Published on the occasion of the exhibition <i>Oklahoma and Beyond: Selections from the George R. Kravis II Collection</i>		A
B	Oklahoma State University Museum of Art 720 South Husband Street, Stillwater, OK 74074 February 28, 2017 – June 21, 2017		B
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D			D
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F			F
G	Published by Oklahoma State University Museum of Art 720 South Husband Street, Stillwater, OK 74074 Tel. 405.744.2780 Fax 405.744.2800 museum@okstate.edu		G
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J	Printed by TPSi, Tulsa, OK		J

