

*Robert Trotman
South
Westmore*

Robert Trotman
American, 1947-

TABLE WITH WALKING FIGURES, 1989-90
Dyed basswood

National Endowment for the Arts Museum Purchase Plan
and the generosity of the Museum Associates 1990.024

Initially inspired by the idea of two men in the midst of a duel, Robert Trotman has drawn further inspiration for this table from a wide range of art-historical sources, including figures in paintings by Giotto and Breughel, Baroque cherubs, and children's book illustrations by Maurice Sendak.

Agnes Martin
American (born Canada), 1912-

AMERICA
Oil on canvas

The Albert Pilavin Collection of
Twentieth Century American Art
72.093

Robert Motherwell
American, 1915-

OCHRE STILL LIFE, WITH BLUE STRIPE, 1966
Acrylic on canvas

The Albert Pilavin Collection of
Twentieth Century American Art
73.036

Judy Kensley McKie
American, 1944-

SNAKES, 1988
Molded paper

National Endowment for the Arts
Museum Purchase Plan and Gift of the
Museum Associates. 1990.126

Jules Olitski
American (born Russia), 1922-

SENSAY, 1968
Acrylic on canvas

The Albert Pilavin Collection of
Twentieth Century American Art
69.096

Hans Hofmann
American, 1880-1966

RED-YELLOW CONTRA BLUE-BLACK, 1954
Oil on canvas

The Albert Pilavin Collection of
Twentieth Century American Art
72.034

Gift of the Artists Development Fund
of The Rhode Island Foundation 1990.056

STACKED CONICAL BOWL, 1990
Pewter, painted wood

Robin L. Quigley
American, 1947-

Akio Takamori
American, 1950-

EQUALITY, 1989
Stoneware with hand-painted overglaze
decoration

National Endowment for the Arts
Museum Purchase Plan. 1989.032

Judy Kensley McKie
American, 1944-

CHEST, 1980
Limewood

Albert Pilavin Collection of
Twentieth-Century American Art. 81.024

Michael Hurwitz
American, fl. Philadelphia, 1955-

PLANT STAND, 1988
Bird's-eye maple

National Endowment for the Arts
Museum Purchase Plan 1990.022

Alphonse Mattia
American, 1947-

ARCHITECT'S VALET, 1989
Ebonized walnut, poa amarillo, wenge,
ebony, Delron, and painted wood

Gift of Daphne Farago through the
National Endowment for the Arts Museum
Purchase Plan. 1989.009

Thomas Loeser
American, 1956-

FOLDING CHAIR, 1988
Baltic birch plywood, sprayed and
sponged with enamel paint, stainless
steel, maple

National Endowment for the Arts
Museum Purchase Plan and the Felicia Fund
1988.063

Michelle Holzapfel
American, 1951-

TRIPLE BANNER VASE, 1989
Maple burl, turned and carved

National Endowment for the Arts Museum
Purchase Plan and the Farago Art Fund 1990.055

Rosanne Somerson
American, 1954-

BLISTERED POPLAR TALL-BACKED CHAIR, 1990
Blistered poplar, holly, plywood, bronze

National Endowment for the Arts
Museum Purchase Plan and Gift of the
Museum Associates. 1991.006

Jay Stanger
American, 20th century

"HIGH NOTE II" CHAIR, 1989
Stained plywoods, aluminum

National Endowment for the Arts
Museum Purchase Plan 1990.023

Robert Trotman
American, 1947-

• **STUDY FOR "TABLE WITH WALKING FIGURES", 1989**
Pencil on wove paper

Gift of the Artist 1990.072

IN THE GARDEN:

Jonathan Graham Bonner
American, 1947-

• **WEATHER VANE, 1986**
Copper, granite

Gift of the Artists' Development Fund of
the Rhode Island Foundation. 1990.002

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Elizabeth Jackson
American, 20th century

REFOLD CHAIR, 1984
Aluminum with baked enamel finish

National Endowment for the Arts Museum Purchase
Plan and funds in honor of Bayard Ewing 1990.046

Lee Schuette, designer and carver
American, born 1951

Linda Schuwall-Gallo, glass painter

- WOBBLY MIRROR, 1986
- Gilt mahogany, with blown and reverse-painted glass

Acquired through the generosity of
Mr. and Mrs. Darald R. Libby
1987.114

John Albers
American, 1947-

- UNTITLED
Painted wood construction

The Albert Pilavin Collection of Twentieth
Century American Art 84.158

Alice Neel
American, 1900-1984

- NANCY, 1977
Lithograph

Edgar J. Lownes Fund 1991.003

Odd Nerdrum
Norwegian, 1944-

ABANDONED, 1977
Oil and encaustic on wood

Gift of Martina Hamilton 1989.080

Luis Cruz Azaceta
American, born Cuba, 1942-

SELF-PORTRAIT AS MECHANIZED DOGGIE, 1984
Acrylic on canvas

The Nancy Sayles Day Collection of
Latin American Art 85.085

Luis Cruz Azaceta, who was born in Havana in 1942, came to this country in 1960 in the aftermath of the Cuban Revolution. It was as an exile living in New York that he began his artistic career, graduating from the School of Visual Arts in 1969.

Azaceta's painting uses self-portraiture to convey the psychological effects of life in an urban environment, in particular New York. Certainly the art of the insane, the art of the street, and the art of children have been an important influence on him, reflecting his affinities with the early work of Dubuffet, in its brutal directness, harsh color, and seeming crudeness of execution. The Kafkaesque metamorphosis of this self-portrait recalls the mechanized transformations of the human body that were a part of the vocabulary of Dada and Surrealism.

Couched as it is in ironic terms, Self-Portrait conveys the impact of urban anxiety on this dweller of city streets--part man, part dog, part machine, part predator, part prey, electrified and perhaps stunned by an onslaught of aggressive stimuli that leaves him glowing and transfixed. Azaceta manages to find a strange beauty in this reflection of life on the street, suggesting with savage humor the harsh reality of modern life.

Emilio Cruz
American, 1938-

VEILED PASSAGE THROUGH ARCHAIC MOMENTS,
1985
Oil on canvas

Jesse H. Metcalf Fund 1987.029

The archaizing tendencies of modern art have largely been inspired by the abstracted design and psychological content of the art of "primitive" cultures. Emilio Cruz, who first showed his work with Martha Jackson and Virginia Zabriskie in the mid-1960s, is a modern painter of the primitive. He became an artist in the New York of the late 1950s and early 1960s, when the first generation of Abstract Expressionist art had passed. Cruz may be counted among the second generation, reviving the representational aspect of painting motivated by deep psychological concerns. Cruz's mythical allusions, totemic figures, and dreamy color washes suggest a reevaluation of the Surrealist roots of Abstract Expressionism, looking back to the early work of Mark Rothko, Jackson Pollock, and William Baziotes.