11-1996

**Dayton Collects II**

Wright State University Art Galleries

Follow this and additional works at: https://corescholar.libraries.wright.edu/restein_catalogs

Part of the Art and Design Commons, Art Practice Commons, and the Fine Arts Commons

**Repository Citation**


This Catalog is brought to you for free and open access by the Robert and Elaine Stein Galleries at CORE Scholar. It has been accepted for inclusion in Exhibition and Program Catalogs by an authorized administrator of CORE Scholar. For more information, please contact library-corescholar@wright.edu.
Dayton Collects II
International, national, and local art from private collections
November 3 through December 8, 1996
Wright State University Art Galleries
Dayton, Ohio
I want to thank Celebration Dayton '96, Mr. and Mrs. Robert A. Stein, and the Ohio Arts Council for the financial support which made *Dayton Collects II* possible. I also want to acknowledge the hard work of the staff of the University Art Galleries, especially Coordinator Craig Martin. In addition, Dayton Visual Arts Center director Paula Recko was extremely generous with her knowledge of area collections. Most of all I wish to thank the collectors who offered me not only their art but their warm hospitality. Working on this exhibition has been a delight not only because of the quality of the works of art I was privileged to view but also because of the quality of the people who own them. Dayton is indeed lucky to have such wonderful collections and wonderful collectors!

Dayton Collects II
International, national and local art from private collections

November 3 through December 8, 1996
Wright State University Art Galleries
Dayton, Ohio

curated by
Dr. Linda Caron, Chair
Department of Art & Art History
Wright State University
Winslow Homer, *Army of the Potomac - A Sharp-Shooter on Picket Duty*, wood engraving, 1862. Private Collection
Dayton Collects II

Does Dayton ever collect! Big collections; small collections; personal and corporate collections; local, regional, national and international collections; multiple works by single artists; single works by multiple artists; contemporary works; old masters; prints; paintings; photos; sculpture; glass; antiques; fabrics; ceramics: you name it, and chances are someone in the Dayton area has built a collection around it. I ran out of room in the Galleries long before I ran out of collectors. The kinds of collections are as diverse as the interests of the collectors, and this has led to an exhibition which includes a broad range of work.

I set out to organize Dayton Collects II with several goals in mind. I wanted to build on the tradition of Wright State’s first Dayton Collects exhibition, held in the University Art Galleries in 1985, and showcase some of the outstanding works of art owned by area collectors. I wished to highlight the range of works owned in Dayton by arranging the show in three units: Dayton Collects International, Dayton Collects National, and Dayton Collects Dayton. And I wanted to allow the collectors to have a voice in the show by using their comments for the exhibition labels and as a basis for the catalog essay.

But most of all I wanted to illustrate the reasons why people collect and the variety of ways in which they have built their collections, and make the idea of owning original works of art accessible to everyone. I hope the exhibition accomplishes these goals.

The collectors represented in this show have a variety of interests and collecting styles. The collections range in size from well over 500 objects to just a handful of works, and they cover the full range of artistic media. Some collectors concentrate in depth on a particular period in art history or in a particular geographic area:
there are collections of Winslow Homer and Whistler, collections of contemporary art, works by Dayton artists, works by African and Native American artists.

Other collections are visibly eclectic, their owners most likely to talk about the objects in reference to events in their lives, to personal and family memories. Several collectors have acquired work through inheritance, and have continued the theme of a collection begun by a family member or friend. A number make an effort to support emerging artists by acquiring their work.

Dayton collectors tell a variety of stories about how they began to collect. Often happenstance played a substantial role: one collector tells of meeting an artist at a dinner party and being invited to visit him in the studio, another tells of acquiring work as part of a competition with a family member over who could build the biggest collection of prints, a third received works of art as

Anne Tabachnick, Florence & Anastasia at the School of the Dayton Art Institute, pastel, 1963. Collection of Florence Kumler Lorenz
thank you gifts from grateful Japanese citizens while serving in the Army of Occupation during World War II.

Some are artists themselves who started from owning only their own works and expanded to collecting other artists' work as well. Few of the collectors represented here began as experts: most bought objects they liked and then went on to learn about them. As a group these collectors are passionate about talking about their works, and many have collected information on the artists whose work they own.

These collectors have acquired their work in a number of ways. Some are regular visitors to galleries in major cities, and some go to local exhibitions and buy from the shows. Many buy directly from the artists. Lots of collectors mention the annual auction held by the Dayton Visual Arts Center (DVAC) as an important source for their acquisitions, and others have bought

Emil Nolde, *Three Men*, ink drawing. Private Collection
local works from displays in area restaurants and other spaces. Several collectors, themselves artists, have traded their work with artist friends.

All of the collectors represented in this exhibition are enthusiastic about collecting, and about encouraging others to collect as well. They speak of passing on their interests to the next generation. They believe that art is affordable no matter what your level of income. Their universal judgement: trust your own taste, buy what you like and don’t be concerned about what others might think.

These collectors can’t imagine ever selling their work. At most, they give it away to people who love it as much as they do. No one ever expressed a regret about buying something: their only regrets were for objects that were not purchased. And the only down side to becoming an art collector appears to be running out of space for displaying it!
This is indeed a random sampling of Dayton collectors. There certainly is room for other exhibitions with a similar theme. There are, however, common threads which link the twenty or so collectors represented in this show.

They all acquire works of art primarily because they like them, rather than as a pure investment. All of the collectors are very knowledgeable about the pieces they own, and all of them are strong advocates of the act of collecting as something that anyone can and should do.

There is no common profile for an art collector, no minimum income level, no rules, no limits. Anyone has the capability of acquiring works of art for themselves. All it takes is the gumption to get out and do it!

It seems fair to end this essay by letting the collectors speak for themselves:

“Everyone responds differently to art—you buy what you like.”

“I took some print courses, which made me realize the tremendous burden on an artist, because you’re opening yourself up a lot on everything. Whatever you do, you’re telling a lot about yourself and it’s really frightening, because it’s lasting...”

“I just always appreciated and enjoyed beautiful things. Art to me is very important—it boosts my spirits.”

“I can’t imagine ever, ever selling or getting rid of a piece we’ve collected...everything we have is what we enjoy being around.”

“We’re really interested in the local artists, and what they do: there’s a wealth of them here, and they’re talented. A lot of our collecting in the future will be regional. We feel very strongly that you can get wonderful art right here.”

“If you’re going to like art, and you’re going to collect it for yourself, you’re always going to be out of money...you should always be poor because you’re spending all your money on art.”

“We’ll never have any money, but those pieces bring us more joy than having a new car.”

“I get a little library about the artists. That’s the fun of it, to find out about the artist’s life.”

“There’s so much good art around, and so many good artists working...people just have to open up their eyes...I think most artists are just dying for someone to personally say I really like your stuff...”

“We like the association of knowing the artist, talking to the artist.”

Jim Dine, Self Portrait (Blue Tint), etching, 1978. Collection of Linda and John Lombard
“Collecting art, being involved with art is not something you do, it's something you live.”

“To work within the context of this collection, the art must be daring; it must test the limits of both artistic and societal convention, it needs to be troubling to its audience.”

“There really are some great artists around. I can’t help relating the artist to the work.”

“I view collectors as keepers of the culture, as cultural custodians. We care for, we preserve, and then we pass on. If you don't share, then you don't have.”

“To live in surroundings that are aesthetically barren is awful.”

“What I care about is how much it's worth to me to have in my life, to look at every day, not how much money it's worth.”

Honoré Daumier, *Un Grand Homme De Plus (From Les Beaux Jours De La Vie No. 36)*, lithograph, 1844. Collection of Ray Must and Eleanor Hambury Must
“Almost every human being spends a lot of time with those big questions: who am I, why am I here, and what am I to do with what I've been given. Art helps you to deal with those things.”

“The poet Amy Lowell said, “Art is the desire of man to express himself, to record the reactions of his personality to the world he lives in.” This is clearly true of the art I collect—and it is also largely what my collecting is about. For me, art is very centering and a source of great relief. Art encourages me to look beyond the palpable activity of the everyday. Art encourages me to believe in the existence of things transcendent.”

Dr. Linda Caron
1996
African Sculptor
Untitled
wood
Collection of Larry S. Glickler

Yakov Agam
Integrated Space
lenticulated lithography, 1980
Collection of Larry S. Glickler

Pat Antonik
Untitled
wood, 1972
Collection of John and Kathy Emery

William Bailey
Sitting Figure
pencil, 1969
Private Collection

David Bierk
The Frederick Church Studies #3
oil on canvas on board, 1992
Collection of Larry S. Glickler

Mary Borkowski
Wooden Shoes
thread painting
Collection of National City Bank

Virginia Burroughs
Riding on the Portable Shrine
painted photograph with glitter and sparkles, 1996
Collection of Kathy Emery

Annie Campbell
Vase of Flowers
watercolor
Collection of Jim Davis

Chuck Cave
Totem II
woodcut, 1986
Collection of John and Kathy Emery

Sidney Chafetz
Academic Landscape
woodcut, 1963
Collection of Ray Must and Eleanor H. Must

Sidney Chafetz
Landscape
drypoint, 1948
Collection of Ray Must and Eleanor H. Must

Abner Cope
Untitled
charcoal, 1980
Willis Bing Davis African-American Art Collection

Jean Baptiste Camille Corot
Souvenir d'Italie
etching, 1864
Collection of Craig and Wendy Martin

Honore Daumier
Oh! C'est Admirable! (From Scenes Grotesques No. 2)
lithograph, 1872
Collection of Ray Must and Eleanor H. Must

Honore Daumier
Un Grand Homme De Plus (From Les Beaux Jours De La Vie No. 36)
lithograph, 1844
Collection of Ray Must and Eleanor H. Must

Willis Bing Davis
Ibeji Image #1
mixed media
Collection of National City Bank

Palli Davis
Top Table
wood, 1991
Collection of Dale D. Smith

Jessica Diamond
T.V. Telepathy
mixed media on wall, 1989
Robert J. Shiffler Collection and Archive
Jim Dine
The New French Tools 5 Boulevard Victor,
Double Sky
etching, drypoint, aquatint, 1984
Collection of Linda and John Lombard

Jim Dine
Self Portrait (Blue Tint)
etching, 1978
Collection of Linda and John Lombard

Hamilton S. Dixon, Jr.
Tori Wa (Two Swans)
forged mild steel, 1994
Collection of Dr. and Mrs. H. Michael Duke

Hamilton S. Dixon, Jr.
Moon Cycle
forged mild steel, 1992
Collection of Dr. and Mrs. H. Michael Duke

Edward Edmonson
Still-life
oil, c. 1875
Collection of Jim Davis

Gerry Fogarty
Black and White Study #1
fiber, 1994
Collection of Dr. and Mrs. H. Michael Duke

Sam Francis
Untitled (SFE-079)
1991
Collection of Mr. and Mrs. Burnell Roberts

Marshall M. Fredericks
Princess and Unicorn
bronze sculpture
Collection of Mr. and Mrs. William B. TenEyck

Robert Friedman
Coral Gables
photo, 1992
Collection of Ray Must and Eleanor H. Must

Sam Gilliam
Arena #19
relief print, 1985
Collection of Mr. and Mrs. Larry Stein

Roark Gourley
Passion Piano
mixed media, 1993
Private Collection

Emmet Gowin
See What I Can Do With Eggs
photograph
Private Collection

Kathy Grove
The Other Series: After Lange
silver print, 1989-90
Robert J. Shiffler Collection and Archive

Allen Hess
The Julia Belle Swain, Mississippi River,
Chester, Illinois
photograph, 1975
Collection of John Emery

John Hibbits
Guardian
oil on canvas, 1991
Collection of Dale D. Smith

Hans Hoffman
The Sea
oil on board, 1958
Collection of Mr. and Mrs. Robert A. Stein

Winslow Homer
Army of the Potomac - A Sharp-Shooter on Picket Duty
wood engraving, 1862
Private Collection

Winslow Homer
Gloucester Harbor
wood engraving, 1873
Private Collection
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Collection Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winslow Homer</td>
<td>Spring Farm Work - Grafting</td>
<td>wood engraving, 1870</td>
<td>Private Collection</td>
</tr>
<tr>
<td></td>
<td>Waiting For A Bite</td>
<td>wood engraving, 1874</td>
<td>Private Collection</td>
</tr>
<tr>
<td>Allan Houser</td>
<td>Dialog II</td>
<td>metal, 1992</td>
<td>Collection of Mr. and Mrs. Burnell Roberts</td>
</tr>
<tr>
<td>Katherine Kadish</td>
<td>The Horses</td>
<td>monotype, 1988</td>
<td>Collection of Linda and John Lombard</td>
</tr>
<tr>
<td>Barbara Kasten</td>
<td>Construct XXIV</td>
<td>color photograph, 1983</td>
<td>Collection of Dr. and Mrs. James Peoples</td>
</tr>
<tr>
<td>Franz Kline</td>
<td>Study for Black, White and Blue</td>
<td>mixed media, 1956</td>
<td>Collection of Mr. and Mrs. Robert A. Stein</td>
</tr>
<tr>
<td>Jean Koeller</td>
<td>Untitled (Yellow Interior)</td>
<td>oil on canvas, 1993</td>
<td>Collection of Dale D. Smith</td>
</tr>
<tr>
<td>Ernest Koerlin</td>
<td>Stream into River</td>
<td>oil, 1983</td>
<td>Collection of Dr. and Mrs. Eugene Cantelupe, Gift of the artist</td>
</tr>
<tr>
<td>Toyokuniga Minamoto Yorimitsu Ason</td>
<td>Kunisada Minamoto Yorimitsu Ason</td>
<td>woodblock print, 1859</td>
<td>Collection of John and Kathy Emery</td>
</tr>
<tr>
<td>David Leach</td>
<td>Untitled (Study for Bright Woods)</td>
<td>oil, 1994</td>
<td>Collection of Dr. and Mrs. Eugene Cantelupe</td>
</tr>
<tr>
<td>Sol LeWitt</td>
<td>Eight Cubic Rectangles</td>
<td>aquatint, 1994</td>
<td>Collection of Linda and John Lombard</td>
</tr>
<tr>
<td>Christian Marclay</td>
<td>Record Without a Cover</td>
<td>record, 1985</td>
<td>Robert J. Shiffler Collection and Archive</td>
</tr>
<tr>
<td>Christian Marclay</td>
<td>Untitled</td>
<td>grooveless record in suede poche, 1987</td>
<td>Robert J. Shiffler Collection and Archive</td>
</tr>
<tr>
<td>Christian Marclay</td>
<td>Untitled</td>
<td>braille record labels in paper sleeve, 1993</td>
<td>Robert J. Shiffler Collection and Archive</td>
</tr>
<tr>
<td>Jay Milder</td>
<td>Study of a Tintoretto Rape Scene</td>
<td>painting, 1965</td>
<td>Collection of Florence Kumler Lorenz</td>
</tr>
<tr>
<td>Jay Milder</td>
<td>Untitled</td>
<td>ink drawing</td>
<td>Collection of Florence Kumler Lorenz</td>
</tr>
<tr>
<td>Robert Motherwell</td>
<td>Yellow Stripe</td>
<td>oil on paper on board, 1960</td>
<td>Collection of Mr. and Mrs. Robert A. Stein</td>
</tr>
</tbody>
</table>
Nicholas Mukomberanwa
Baboon Mother
Serpentine, 1980s
Collection of Mr. and Mrs. Burnell Roberts

Louise Nevelson
Nevelson's World
polyresin on canvas box with signed book, 1983
Collection of Larry S. Glickler

Louise Nevelson
Collage
lithograph, 1983
Collection of Larry S. Glickler

Emil Nolde
Three Men
ink drawing
Private Collection

Shoin Omura
Regeneration - 1945
watercolor/oil, 1945
Collection of Dr. and Mrs. Eugene Cantelupe

Ray Parker
Untitled
oil on canvas, 1960
Collection of Mr. and Mrs. Larry Stein

Philip Pearlstein
Nudes
lithograph
Private Collection

Larry Poons
Untitled P
oil, 1974
Collection of Mr. and Mrs. Robert A. Stein

Fairfield Porter
Snow Landscape (South Main St.)
lithograph, ca. 1960
Private Collection

Martha K. Schauer
River Scene
watercolor
Collection of Jim Davis

Paul Signac
Sailboats at Anchor
watercolor, before 1925
Private Collection

Joe Slate
Elegy of a Child Chasing Ducks
mixed media, 1988-1990
Collection of Mr. and Mrs. Burnell Roberts

John Sloan
Nude on Draped Couch
etching, 1931
Private Collection

Tobin Sprout
Superior Flowers
1993
Collection of Dale D. Smith

Frank Stella
Swan Engraving Square I
etching, 1982
Collection of Mr. and Mrs. Larry Stein

Steuben Glass Works - Frederick Carder
Compote
Aurene glass, 1904-1933
Private Collection

Steuben Glass Works - Frederick Carder
Fan Shaped Vase
Aurene glass, 1904-1933
Private Collection

Steuben Glass Works - Frederick Carder
Scent Bottle with Stopper
Aurene glass, 1904-1933
Private Collection
Harry Stinson

*Harry*

Metal sculpture with wood base, 1963

Private Collection

Unknown (Sunufo Culture, Cote d'Ivoire)

*Firespitter Mask, Double*

Wood and pigment

Willis Bing Davis African Art Collection

Anne Tabachnick

*Florence & Anastasia at the School of the Dayton Art Institute*

Pastel, 1963

Collection of Florence Kumler Lorenz

Wayne Thiebaud

*Candy Apples*

Color woodblock, 1987

Collection of Dr. and Mrs. James Peoples

Wayne Thiebaud

*Hill Street*

Color woodblock, 1987

Collection of Mr. and Mrs. Larry Stein

Louis Comfort Tiffany

*Three Glasses*

Favrile glass, 1892-1928

Private Collection

Louis Comfort Tiffany

*Bowl with Etched Frieze of Grape Vines and Leaves*

Favrile glass, 1892-1928

Private Collection

James Tissot

*Soirée de Été*

Etching and drypoint, 1881

Collection of Ray Must and Eleanor H. Must

Unknown

*Bobo Mask*

Wood and pigment

Willis Bing Davis African Art Collection

Unknown (Yoruba Culture, Nigeria)

*Gelede Mask*

Wood and pigment

Willis Bing Davis African Art Collection

Alfred Van Loen

*Il Nude*

Italian porphyry sculpture, 1963

Collection of Dr. and Mrs. Eugene Cantelupe

Richard Washington

*The Spunk of the Renaissance*

Cast paper polychrome, 1986

Collection of John and Kathy Emery

James Abbott McNeill Whistler

*Rotherhithe, III/III*

Etching with drypoint, 1860

Collection of Mr. and Mrs. William B. TenEyck

James Abbott McNeill Whistler

*The Lime Burner, II/II*

Etching with drypoint, 1859

Collection of Mr. and Mrs. William B. TenEyck

James Abbott McNeill Whistler

*Becquet, IV/IV*

Etching with drypoint, 1859

Collection of Mr. and Mrs. William B. TenEyck

Charles White

*Untitled*

Lithograph, 1970

Willis Bing Davis African-American Art Collection

Fred Wilson

*Osiris*

Plaster and wood pedestal, 1992

Robert J. Shiffler Collection & Archive
The Ohio Arts Council helped fund this program with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.