



tradition

INNOVATION  
A Washington Area Invitational

The purposeful nature of a theme such as TRADITION AND INNOVATION was to focus the curator in a direction. Instead of using a jury or a committee, a single curatorial opinion was deemed more appropriate for a show designed to highlight some existing trends in Washington area art. The theme was deliberately broad in order to include a wide variety of works in various media. The artists invited were collaborators, in that the curator sought out those with strong associations with subjects of the past, the collective unconscious, and how they drew inspiration from these linkages. Accordingly, artists were asked to submit a statement about the specific work chosen for exhibit and its orientation to the theme for an educational display.

The Dimock Gallery, as part of its mission, has always devoted exhibition time and space to showcasing the new and meritorious in Washington art. We are presently reviving the tradition of the "Washington Area Invitational," instituted by Douglas H Teller in the mid-sixties, because we feel a commitment to exhibit the work of talented local artists. Along with other educational goals, the experimental nature of new art means taking risks: the University community provides such a supportive environment for academic and creative inquiry. Some artists in this exhibition have chosen to reveal brand-new works and directions not previously displayed in the marketplace. Although the Dimock Gallery is primarily a showcase for the creative programs of the GW Art Department, it is also obliged to feature unaffiliated artists from time to time. We see this "Invitational" as the beginning of an exhibition tradition, possibly to be selected by guest curators in the future, that will mesh with the biennial Art Alumni Exhibition.

The size of the gallery naturally limited the range of the show. We chose to exhibit smaller works in a companion exhibition in the Colonnade Gallery, Marvin Center. In both cases, we focused on individual quality, not quantity.

There is a need to involve new audiences to promote critical dialogue between the artist and the public. At the same time, we hope to complement the exhibitions with a dialogue among disciplines: art history, painting, and sculpture. Selected artists will participate in a discussion with an art historian. Our patrons and our students should find this exhibition stimulating as an expression of the larger professional arena.

The ladder between painting and sculpture has several rungs: concepts, materials, techniques, and scale. Artists experimenting with bridging the gap are now breaking down the differences between painting and sculpture. The result is that mixed media works are becoming the norm.

A liberating use of color and texture and a tendency to draw inspiration from primitive sources and methods of production are characteristic of the sculptures of Dean, Irby, and Velez. Personal adaptations of ancient symbolism or decorative motifs, combined with an appreciation for classical form, are characterized in the work of Clark, Exton, Monteith, and Winters.

One tradition common to the painters is an ongoing reinterpretation of great works of art from the past: Firestone, Berman, Folsom, and Kuter are artists who pursue this kind of statement. Artifacts from various civilizations, such as American Indian, Far Eastern, and African, have inspired Brunner, Firestone, Scott, and Willis. Translating personal revelations and philosophical thought into visual images are captured in the work of Marchand, Nakashima, Orner, and Willis.

Color as an abstract construct now often merges with figuration in an effort to seek out new meaning. Diversification is the rule, but Washington art is still deeply respectful of art history, perhaps because of the tendency of local artists to draw inspiration from the rich repositories of art on exhibition.

Tradition is linked to history, just as innovation is linked to the future. A synthesis of movement, gesture, and content is key to an interpretation of future art in this region. Further, the disintegration of artificial barriers between painting, sculpture, craft, and technology will undoubtedly continue to occur.

The curator wishes to express sincere thanks to Gail Mishkin, formerly Assistant Curator, whose judicious and creative choices provided the foundation for the exhibition. I am grateful to the artists and galleries for making the work available on short notice.

Lenore D. Miller  
Curator of Art  
Dimock Gallery

September 12–October 4, 1985

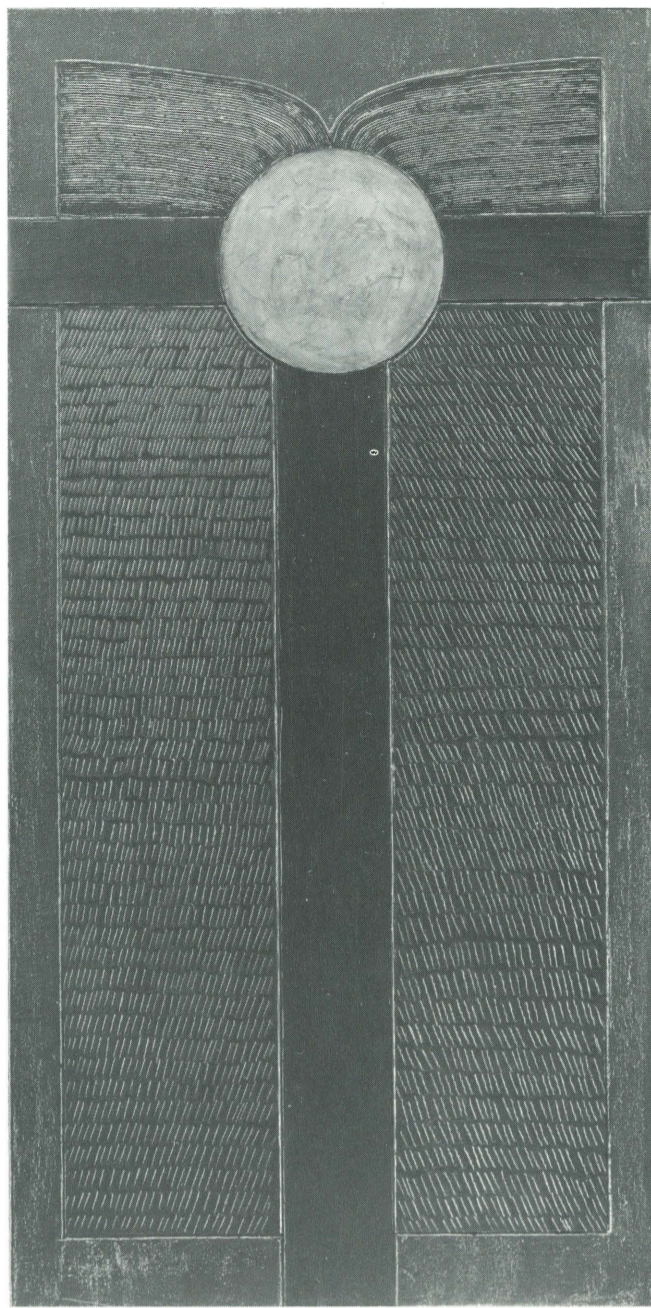
The Dimock Gallery, Department of Art  
Gallery Hours: Monday–Friday 10 am–5 pm

# TRADITION INNOVATION

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A Washington Area Invitational  
September 12–October 4, 1985

Dimock Gallery  
The George Washington University



CAROLINE ORNER, *Untitled #0039*, oil and wax emulsion, 48" x 24"



LESLIE KUTER  
*Death of Rothko*  
wool, 7'2" x 13'2"



SUSAN FIRESTONE, *Take Direction*, wood, mixed media, 67" x 84"

# Checklist of the exhibition

Unless otherwise indicated, all works are from the collection of the artist

1. BENITA BERMAN  
**#101** 1985  
Oil on canvas  
20" x 24"  
Courtesy Brody's Gallery
2. BENITA BERMAN  
**#104** 1985  
Oil on canvas  
16" x 20"  
Courtesy Brody's Gallery
3. BENITA BERMAN  
**#105** 1985  
Oil on canvas  
20" x 24"  
Courtesy Brody's Gallery
4. BENITA BERMAN \*  
**#108** 1984  
Acrylic and graphite on canvas  
18" x 24"  
Courtesy Brody's Gallery
5. BENITA BERMAN  
**#110** 1985  
Oil on canvas  
20" x 24"  
Courtesy Brody's Gallery
6. WILFRED BRUNNER  
**Stages** 1985  
Acrylic and oil on canvas  
48" x 72"
7. MICHAEL CLARK  
**19th Century, Don't Fade Away**  
1985  
Oil on wood  
74 $\frac{3}{4}$ " x 71"  
Courtesy Galerie T.T.P.
8. MICHAEL CLARK  
**F Street, Washington 1888** 1985  
Oil on wood  
25" x 23"  
Courtesy Galerie T.T.P.
9. DARRELL DEAN  
**Test Pieces as Archaeological Find**  
1984-85  
Ceramic/dirt  
7" x 48" x 48"
10. DARRELL DEAN \*  
**Monument #89** 1984-85  
Ceramic, acrylic, prismacolor  
10" x 31" x 6 $\frac{1}{2}$ "
11. LESLIE EXTON  
**Tsun** 1985  
Oil on canvas  
48" x 60"  
Courtesy Henri Gallery
12. LESLIE EXTON \*  
**Pan** 1985  
Oil on canvas  
20" x 18"
13. SUSAN FIRESTONE  
**Take Direction** 1984  
Mixed media  
67" x 84"
14. SUSAN FIRESTONE \*  
**Minerva and Sorrow** 1985  
Wood, canvas  
20" x 16"
15. FRED FOLSOM  
**Chesterfields**  
Oil on canvas  
40" x 36"  
Courtesy Gallery K
16. FRED FOLSOM  
**Robert Wilson at Spring Street** 1985  
Oil on canvas  
50" x 40"  
Courtesy Gallery K
17. FRED FOLSOM \*  
**Mayor of Silver Spring at Bud and Bob's**  
Oil on panel  
30" x 24"  
Courtesy Gallery K
18. GARY IRBY  
**With Connection to and Concern for Governing Bodies and Heads of Steak** 1985  
Mixed media on canvas  
8' x 8' x 8'
19. GARY IRBY \*  
**Cro-Magnon Condominium** 1984  
Handmade paper, clay slips, sticks  
36" x 36"
20. LESLIE KUTER  
**Death of Rothko** 1980-81  
Wool  
7'2" x 13'2"  
Courtesy Addison/Ripley Gallery
21. LESLIE KUTER \*  
**Three Studies for the Death of Rothko**  
1980  
Drawings  
11" x 14"  
11" x 14"  
17 $\frac{1}{2}$ " x 25 $\frac{1}{2}$ "
22. ANNE MARCHAND  
**X-1 Four Winds** 1983  
Acrylic  
76" x 18" x 24"
23. JERRY MONTEITH  
**Implement #4** 1985  
Welded steel  
32" x 12" x 17"
24. JERRY MONTEITH  
**Implement #6** 1985  
Welded steel  
22" x 15" x 15"
25. TOM NAKASHIMA  
**Trouble in Paradise** 1985  
Oil on canvas  
72" x 54 $\frac{1}{2}$ "  
Courtesy Henri Gallery
26. TOM NAKASHIMA \*  
**Fish with Ghost** 1984  
Oil on canvas  
43" x 30 $\frac{1}{2}$ "  
Courtesy Henri Gallery
27. CAROLINE H. ORNER  
**Untitled #0006** 1982-85  
Oil and wax emulsion  
48" x 24"
28. CAROLINE H. ORNER  
**Untitled #0039** 1984  
Oil and wax emulsion  
48" x 24"
29. CAROLINE H. ORNER \*  
**Untitled #0020** 1982-85  
Oil and wax emulsion  
48" x 24"
30. JOYCE SCOTT \*  
**Midnight** 1985  
Beadwork, peyote stitch  
10" diameter
31. JOYCE SCOTT  
**Red Arrows** 1983  
Mixed media  
14" diameter
32. JOYCE SCOTT  
**Fantasy Necklace** 1985  
Beadwork, peyote stitch  
11" diameter
33. JOYCE SCOTT  
**Sparkling Light** 1985  
Beadwork and cord  
9" diameter
34. MARIA VELEZ  
**Diva** 1983  
Polychromed wood  
72" x 10" x 16"
35. MARIA VELEZ \*  
**Nights in the Gardens of Spain** 1981  
Acrylic on wood, mixed media  
15" x 18" x 16 $\frac{1}{2}$ "
36. WILLIAM WILLIS  
**Screen with Shri Yantra** 1984  
Oil on canvas  
38" x 50"  
Courtesy of Sharon Isralow
37. LENORE WINTERS  
**Phaestos Disk IV** 1985  
Oil and dry pigment on wood  
72" x 78" x 1"