Life Works in Painting and Assemblage

clockwise top to bottom: Lewis Buck, Black Mountain, NC studio, 2008; detail | 17. Tassletoo I; Lewis Buck studio, Black Mountain, NC, 1990s

Cover: detail | 21. Ophelia at Event Horizon
INTRODUCTION

We are especially pleased and honored during this our third program season to present LEWIS BUCK: Beyond the Surface – Life Works in Painting and Assemblage. In this North Carolina Masters exhibition series begun in 2005, the Fine Art Museum recognized artistic greats Harvey K. Littleton and Norm Shulman with featured exhibitions. Now, presenting this LEWIS BUCK retrospective provides an opportunity to share with our growing Western North Carolina and regional audience the extraordinary work of artist Lewis Buck of Black Mountain, North Carolina.

Lewis Buck, Clark Island, Maine, 1970s

The exhibition celebrates the artistic achievements of Lewis Buck and includes 50 of the artist’s paintings and mixed media collages representing a career spanning 60 years. Inspired by a lifetime of observation, literary reverence as much as reference, and persistent inquiry, his paintings and assemblages offer purely lyrical expression. A vibrant color palette, multiple textual zones and prosaic found objects form the artist’s sensual and poetic surfaces and structures.

Lewis and his wife, printmaker Porge Buck, have been advocates of the Asheville regional artistic community for over 25 years. Together, they have unknowingly become mentors and continue to be a source of support for many artists and members of the regional community. In the mid-80s the Bucks purchased the old Ned Wheeler/Williams Feed and Seed building on Lyman Street in Asheville reusing it as Warehouse Studios. The building was subsequently bought by RiverLink which still maintains studios above its offices.

This Lewis Buck retrospective could not be possible without the help of many dedicated friends and colleagues. Early conversations with Lewis and Porge Buck, together with Asheville artist and writer Connie Bostic, and subsequent visits to the Buck’s Black Mountain home and studio, helped introduce the retrospective exhibit concept and set the course for further exhibition development.

Our sincere appreciation goes to Arthur Hall Smith, Professor Emeritus of Painting from George Washington University, now living in Paris, Lewis Buck’s lifelong friend and colleague. Professor Smith has allowed us to reprint his insightful brochure essay “Reconstruction + Revert” from the 1999 Lewis Buck exhibition Protecting Flat Surfaces featured at SEMI PUBLIC, A Space for Contemporary Art, in Asheville, North Carolina. A subsequent exhibition in 2002 at the Captain’s Bookshelf in Asheville brought together for the first time the work of both Lewis and Porge.

Taking recognition one-step further, this exhibition coalesces a selection of Lewis Buck’s work that is intended to offer additional insight and to take a closer look at his evolution as an artist, his early inspirations, influences, and unique artistic vision.

Now, let’s join Lewis Buck as he might have walked Maine’s rocky and resilient yet temperamental coast, Down East, off Clark Island, near Spruce Head, Maine. Many mornings are fogged in and later burn-off offers translucent sunlight transforming shape and form … while Lewis explores at low tide revealing granite slabs and the ambiguous space of sky and sea, between daily chores at Craignair Inn, a boarding house for workers of the nearby quarry, that the Bucks owned and operated from 1970 to 1978. For it is the assemblages from this era of Buck’s work, 1970s-80s in Maine, that offer an extreme and quiet dynamic, a masterful expression of the poetic… so simple yet so complex… orchestrating a spontaneous gesture of source material, like a haiku… salty aged objects, offering time, space and memory to create a pure emotional expression, where instinct elicits response. Lewis Buck comments, “I prefer the aesthetic reality of Jorge Luis Borges: “Music, states of happiness, mythology, faces molded by time, certain twilights and certain places – all these are trying to tell us something, or have told us something we should not have missed, or are about to tell us something, that imminence of a revelation that is not yet produced is, perhaps, the aesthetic reality.”

We are indebted to several of Lewis Buck’s family, friends and area collectors who have generously loaned examples of Lewis’ work from their personal collections. Our thanks are extended to Eric Banning Buck, Chicago, IL; Ronald Leigh Buck, Norfolk, VA; Chan and Morgan Gordon, Asheville, NC; Drs. Paul and Cherry Saenger, Asheville; Barbara Segraves, Asheville; Ron and Linda Larsen, Asheville; and John Morrell, Arlington, VA.

Lewis Buck, Black Mountain, NC, radio, 2008

Our sincere gratitude goes to Alice Sebrell, accomplished Asheville photographer, who offered expert photographic documentation and digital images to help produce this fine publication. The Fine Art Museum’s staff again provided exceptional collaboration in exhibition planning and implementation. Assistant Curator, Hillary Brett offered keen attention to detail in all aspects of the final exhibition realization. Museum studio technician and exhibit preparator Kevin Kirkpatrick provided outstanding exhibition design and installation with help by Greg McPherson, artist and independent exhibit designer. Laura Sellers supplied crucial secretarial support. Museum interns, Dawn Behling, Carola Jones, and Jan Parker provided important support in all areas of exhibition management and production. Larry Phillips, Museum security officer, offered superb front line museum representation involving gallery security and visitor services.

Our thanks go to Ruhac Schoen, Western Carolina University’s Director of Publications and special appreciation to Katie Martin, Graphic Designer, who offered exceptional creative design and final product. Bill Studebaker, Director of Public Relations and Jill Ingraham, Public Relations Associate provided valuable exhibition marketing and promotion assistance, helping to reach new audiences for the LEWIS BUCK: Beyond the Surface exhibition.

Our gratitude is extended to the Western Carolina University Provost, Dr. Kyle Carter and to Dr. Robert Kehlberg, Dean, the College of Fine and Performing Arts, for their consistent interest and support. Richard Tichich, Director, School of Art and Design, and Paul Lormand, Director, Fine and Performing Arts Center, again have offered their personal and valuable support for this inaugural exhibition season.

We are grateful, above all, to Lewis and Porge Buck for making this exhibition possible. Over the years, they have been especially generous in sharing their time and enthusiasm for the creative process. On behalf of the Fine Art Museum at Western Carolina University, we hope you enjoy this distinctive publication commemorating the extraordinary Lewis Buck retrospective exhibition.

Martin DeWitt, Founding Director and Curator
Fine Art Museum, Western Carolina University

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It is often difficult to avoid pretension when called upon to write about art (but I become inarticulate if I speak.)

One does art (with a lowercase a). Writing about it capitalizes it. I make art because it is – as a friend from a generation older, even than mine, observed – a calling – not (as art departments now seem to promulgate) because it is a career.

I tend to reduce the cause, if not the meaning, of art to a sublimation of the baser instincts. That is, I see art as a gratification of the senses.1

Only occasionally, through lethargy or chance, does my work begin to refer to some idea of thing outside itself.2 A work that describes something other than itself may reveal the extent of one’s craftsmanship or skill in copying a superficial reality, but such works do not engage my interest for long.3

I am more happy with a work that may (but usually does not) refer to another entity, but which does evoke a mood, provoke a revery – or which induces an awareness of the experience of being fully conscious of the object before you, of responding sensually to this present part of your environment. [Titles are another matter; they are tags only mnemonic devices to simplify identification of the work. They may seem to name a subject, but are generally afterthoughts.] All I think I’m asking viewers to do when I put my works in their way is to observe – to pay some small attention to and to enjoy – the activity of color – the physicality of paint – and to absorb texture and space and interval and to revel in the juxtaposition of these various elements.

I think too that good art attempts to preserve a mystery. G. K. Chesterton called it “keeping alive the sense of wonder.” But something else is meant by mystery: a good work of art does not tell you everything at first glance. If it is very good, you may know immediately that there is something there for you, but you won’t know exactly what it is4 – you will have to come back to it. If you are really lucky, you may never find out what draws you to it. Explain it if you must – at the risk of having to live with your explanation instead of the mystery.5

1. “The first virtue of a painting is to be a feast to the eyes.” –Eugene Delacroix
2. The purpose of painting is “– not to try and reconstitute an anecdotal fact, but to constitute a pictorial fact.” –Georges Braque
3. “Art is wholly concerned with the good of that which is made; it has no utilitarian end. If you do manage to use it successfully for social, religious, or other purposes, it is because you have made it art first.” –St. Thomas (via Maritain via Flannery O’Connor)
4. Genuine poetry can communicate before it is understood.” –T.S. Eliot
5. “Work that endures is always capable of an infinite and plastic ambiguity.” –Jorge Luis Borges

“Where the world ceases to be the stage for personal hopes and desires, where we, as free beings, behold it in wonder, to question and to contemplate, there we enter the realm of art and science. If we trace out what we behold and experience through the language of logic, we are doing science; if we show it in forms whose interrelationships are not accessible to our conscious thought but are intuitively recognized as meaningful, we are doing art. Common to both is the devotion to something beyond personal, removed from the arbitrary.”

–Albert Einstein

“You can tear a poem apart to see what makes it technically tick. You’re back with the mystery of having been moved by words. The best craftsmanship always leaves holes and gaps in the works of the poem so that something that is not in the poem can creep, crawl, flash, or thunder in.”

–Dylan Thomas

“Aesthetics is for the artist as ornithology is for the birds.”

–Barrett Newman, 1972

“In art there is only one thing that counts; the thing you can’t explain.”

–Georges Braque, in Notebooks 1917 – 1947

“Interviewers and critics are the enemies of mystery, the indeterminacy that gives art life.”

–John Updike, in Seek My Face, 2003
Rainer Maria Rilke, when asked late in life to characterize his poetic output, replied that his poems represented the effort to state lyric totals. In the recent works of Lewis Buck that make up this exhibition I find similar summing-up, impeccable in technique and jubilant color, of Buck's long-standing celebration of the lyric impulse.

The exhibition, then, can be seen as a latest flowering in a long creative progression. As a friend and fellow painter, I have observed Buck's development for well over 50 years, a span that does not condense easily on the page. In my effort to do so here, through reconstruction and reverie, I am reminded of a line from one of Lewis' favorite poets, e. e. cummings: "forever is composed of nows."

Through that whole galaxy of "nows" that compose our long friendship a constant and unifying factor has been the mutual, profound and continuing belief in the validity of the shared observation, particularly as it can be embodied in the making of art.

The earliest formative years are perhaps now more idyllically recalled than then endured. They included our Tidewater boyhoods and that first sublet warehouse studio, shared with a third art student, Benjamin Blake, and pervaded with the excitement each of us felt from being "present at creation" of the others' work. There followed a string of our Head summers of days spent painting and (boozy) nights spent reading Finnegans Wake aloud by bonfire light on the beach. Buck's paintings from this period (and I include the experiments on paper done in polished wax crayon here) were already revealing the first signs of the interplay of spatial ambiguities and the effects of surface luminosity that continue to inform his work to this day.

Opportunities to exhibit during this period (the late forties to the mid-fifties) were much more sparse than is the case today. A great deal depended on having your work accepted in such juried regional shows as the Norfolk Museum's annual Irene Leache Memorial Exhibition and the Virginia Museum of Fine Art's Virginia Artists Biennial. The Irene Leache had recently been expanded to include the eligibility of artists from North Carolina as well as those from Virginia, bringing a group that included Joseph Albers from Black Mountain College into the fold of exhibition. With their arrival came a welcome reinforcement of those of us struggling toward modernity and all but swamped in a sea of academism. Equally welcome during this period was the Virginia Museum's innovative use of Artmobiles, large vans that toured throughout the state showing selected works from its Biennial Exhibition. The sustained year-round exposure that resulted proved as invaluable as it was encouraging. Lewis Buck, whose work was then following a string of Nag's Head summers of days spent painting and (boozy) nights spent reading Finnegans Wake aloud by bonfire light on the beach. Buck's paintings from this period (and I include the experiments on paper done in polished wax crayon here) were already revealing the first signs of the interplay of spatial ambiguities and the effects of surface luminosity that continue to inform his work to this day.

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Richmond and, to some extent, the Riviera had foreshadowed this integration of his vision, just as subsequently the years in Maine and, now, North Carolina would expand and refine it. But, to my eye, it was the Washington experience which provided the matrix for his continuing oeuvre.

Artists, unlike genealogists, are free to choose their ancestry. Those artists who, like Lewis Buck, elect a creative tempo that is evolutionary rather than revolutionary, can afford the candor of honoring their influences rather than masking them. The poet Robert Creeley (himself deeply influenced by his study with Charles Olson at Black Mountain College) has written:

> No man can work free from the influences
> of those whom he may respect in his own art
> and why "originality" should imply, in any sense, that he should be 
> stuck to follow:

I contemplate now what I perceive might be the elected affinities threading through many of these latest paintings, seeing them as resonances of kinships that Buck transmutes, juxtaposes and recasts. Ultimately these inspiring presences are subsumed into works that are uniquely his own. Thus, into the high horizons and plunging diagonals of the late Diebenkorn he introduces limpid floating shapes recalling Okada only to then recast them in vivid ebullient color that echoes Jacques Villon. Buck generously gives back all that he has welcomed in, the gatherings of a darting eye, recorded here by his magistral hand.

Arthur Hall Smith, Paris
Emeritus Professor of Painting from George Washington University
1940s

detail | Terminal

1. Terminal | oil on masonite | 16" x 20" | 1948
1950s

detail | 4. Untitled
2. IOTRIO | oil on canvas | 18" x 36" | 1953

3. Totemic Fragment | wax crayon on paper | 12" x 5.75" | 1953

4. Untitled | wax crayon on paper | 23" x 17.75" | 1952

5. Riviera La Nuit | oil on canvas | 24" x 34" | 1956
1970s

Detail | 14. Little Known Bird of the Inner Aisle
7. Veronica (aka Sudarium)  
acrylic collage on canvas  |  50" x 72"  |  1976

10. Atmospheric Disturbances  
acrylic on canvas  |  50" x 72"  |  1976

14. Little Known Bird of the Inner Aisle  
assemblage (glued & screwed)  
47.58" x 29.25"  |  1978

9. Still Point  
acrylic collage on canvas  |  50" x 72"  |  1976

12. Burrid Treasure III "Spotted" as of 4/18/08  
acrylic collage on masonite panel  |  6.5" x 8.75"  |  1977

15. Etiolated Rag  
acrylic collage on masonite  |  32" x 27"  |  1979

16. Kenoa Lounge  
acrylic collage on masonite  |  32" x 27.675"  |  1979

11. Burrid Treasure I "Burried" as of 4/18/08  
acrylic collage on masonite panel  |  6.5" x 8.75"  |  1977

18. Trajectory  
acrylic collage  |  12.75" x 16.75"  |  1979

17. Tailbone I  
collagraph w/ engraved insert, prismacolor & encaustic  |  24" x 15.5"  |  1979

18. Trajectory  
acrylic collage  |  12.75" x 16.75"  |  1979

19. Toddler III  
acrylic collage  |  12.75" x 16.75"  |  1979
19. Porge (Apron) | acrylic collage | 48” x 40” | 1979

20. Burri Me Not | mixed media assemblage | 24” x 48” | 1979

3. Bou Saâda | acrylic on canvas | 50” x 44” | 1977

8. Here Horizons Penetrate Even the Saddest Flowers | acrylic collage on canvas | 36” x 60” | 1975 - 1982
1980s

detail | 23 Ophelia at Event Horizon
21. Ophelia at Event Horizon  |  acrylic collage  |  32" x 54"  |  1980

22. Beau Geste  |  acrylic collage  |  48" x 41.75"  |  1980

23. Kattegat Squared  |  acrylic on masonite  |  40" x 40"  |  1982

24. Untitled (from Pearl Street Rag Series)  |  mixed media, acrylic on canvas  |  25" x 24"  |  1980s

25. Playing Field  |  acrylic on canvas  |  48" x 60"  |  1983

26. Kenza Harbor  |  acrylic on canvas  |  44" x 50"  |  1982

27. Untitled (from Pearl Street Rag Series)  |  acrylic on canvas  |  29" x 24"  |  1980s

28. S C R R A P S  |  assemblage [Third part of series “glued & screwed”]  |  49" x 31"  |  1983

29. Coda [Pearl Street Rag series]  |  acrylic collage on masonite  |  48" x 60"  |  1983

30. A la recherche de la Cote d’Azur  |  acrylic on canvas  |  50" x 72"  |  1984

31. Beaux Geste  |  acrylic collage  |  48" x 41.75"  |  1980

32. Playing Field  |  acrylic on canvas  |  48" x 56"  |  1987
33. "It's turtles all the way down..." | acrylic on canvas | 40" x 48" | 1987 - 1990

34. Study for "Hotel Bou Saâda" | acrylic on linen | 15" x 22" | 1987

35. Hotel Bou Saâda | acrylic on canvas | 30" x 40" | 1987

36. Phantom Aperetif; dop in arophyceae blue | acrylic & oil on canvas | 72" x 56" | 1987 (through 1992)

37. Shingle Sequence | roofing shingles on plywood | 24" x 48" | 1987

38. Cloud Chamber: witness of Beauty & 3 other quarks | acrylic on canvas | 56" x 48" | 1987

39. Hardtack | acrylic on canvas | 48" x 56" | 1980

23. Ghardaia | acrylic on canvas | 48" x 56" | 1980

25. Bounding Maine | oil, acrylic on wood | 13" x 13.5" | 1980

31. Multiford Bug | acrylic collage | 25.75" x 49.75" | 1985

27. Grim | acrylic on canvas | 40" x 40" | 1987
1990s

detail | 43. Green Tea
40. Brott Box | assemblage | 13" x 16.75" | 1992

41. Lyman Street Crossing / Shady Side | acrylic on linen on masonite | 19" x 22" | 1995

42. Lyman Street Crossing / Loading Bay | acrylic on linen on masonite | 25.375" x 24.875" | 1996

43. Green Tea | collage, acrylic on linen on masonite | 25.125" x 16.125" | 1996

39. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

38. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

37. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

36. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

35. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

34. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

33. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

32. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

31. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993

30. Mixed Squads | acrylic & oil on canvas | 44" x 50" | 1993
44. View of Llareggub: Echoes of the Pearl Street Rug | acrylic collage of "ancient" rags | 40" x 48" | 2005-06

45. Nur für 1 Film | leather, ribbons, mailing envelope, periodicals, wallpaper | 6.75" x 7.75" | 2007

46. Mongol Shingle | debris | 17.5" x 29.75" | April '08

47. Barn Storm | debris | 16.875" x 12.75" | April '08

48. Single Shingle | debris | 16.5" x 13.25" | April '08

49. Zekiel Saw | debris & tools | 20.75" x 17.5" | April '08

50. Tripole | debris | 17" x 29.75" | April '08
**BIOGRAPHY | LEWIS BUCK**

Born 16 February 1925, Norfolk VA.  
Married to printmaker, Porge Buck; sons, Peter and Eric.  
[Military service, US Navy 1943 -1946]

**EDUCATION**  
AB, English Literature, Duke University 1947.  

**ART HISTORY TIMELINE**

40's  
Virginia, Norfolk: Museum of Arts and Sciences; Irene Leache Memorial exhibits [award 1949]; Tidewater Arts Competition, sponsored by Norfolk Newspapers Trust. Painting "After Many a Summer" purchased for museum permanent collection [Now in collection of Chrysler Museum]; Three Young Artists [with Ben Blake and Arthur Hall Smith].

50's  
Virginia, Richmond: Virginia Museum of Fine Arts; Virginia Artists biennale; Entries for ten years retained in traveling exhibitions or in Members’ Loan Library. (Recommended for purchase). Jurors for these shows included painters Russell Cowles, Stuart Davis, Edward Hopper, William Keinbusch, and Ben Shahn.  
Washington DC: Corcoran Gallery of Art. 22nd Biennial of Contemporary American Painters [judge, Edward Hopper]; Several other Corcoran Washington Area shows.

60's  

70's  
Solo shows: Unity College; Harlow Gallery; FORUM-A, University of Maine, Augusta.  
"Weathers of the Mind."

80's  
Maine, Camden: Commission on the Arts and Humanities, solo: Governor's Exhibition, Statehouse, Augusta.  
"Protectors of Flat Surfaces."  
Maine, Camden: Co-founded, with Porge Buck, The Pearl Street Printmakers etching workshop.  
New York: National Arts Club: Binney & Smith Award, First Prize, 27th Annual of the National Society of Painters in Casein and Acrylic.  
Virginia, Norfolk: Two paintings selected by Leon Arkus, director, Museum of Art, Carnegie Institute, for inclusion in 25th Irene Leache Memorial.  
North Carolina, Charlotte: Hodges Taylor Gallery.

80's  
North Carolina, Asheville: Concurrent solos, Gallery 66 and Intaglio/Relief Society.  
South Carolina, Fort Mill: Springs Mills Traveling Art Show (two years).  
Georgia, Atlanta: Georgia Tech. Solo. “Spacetime, Ragtime, & the Blues.”

90's  
North Carolina, Asheville: Blue Spiral 1. Solo; SEMI PUBLIC gallery, solo "Protecting Flat Surfaces."  
North Carolina, Charlotte: Hodges Taylor Gallery.

2K+  
North Carolina: Black Mountain Center for the Arts (ongoing series of exhibits of works from artist's collection from December 2000).  
Europe: Academy Museum of Montecatini, Italy, "Artists from Asheville" touring museums in Tuscany, Pistoia, and Romania.

**SELECTED PUBLICATIONS AND REVIEWS**

Review by Richard A. Genders.


Private collections throughout US, mainly East Coast.  
Public & Business collections  
Chrysler Museum, Norfolk VA  
Long, Aldridge, & Norman, Attorneys, Atlanta GA  
Morehead Group, Charlotte NC.
**E X H I B I T I O N  C H E C K L I S T**

All works collection of the artist unless otherwise noted.

| 1. Terminal | oil on masonite | 16” x 20” | 1948 |
| 2. IOTRIO | oil on masonite | 18” x 36” | 1951 |
| 3. Totemic Fragments | wax crayon on paper | 12” x 5.75” | 1953 |
| 4. Untitled | wax crayon on paper | 23” x 17.75” | 1952 |
| 5. Riviera La Nuit | oil on canvas | 24” x 34” | 1956 |
| 6. Daphnia sublunaria [Glued & screwed] | assemblage | 37” x 49” | 1975 |
| 7. Veronica (aka Sudarium) | acrylic collage on canvas | 50” x 72” | 1975 - 1980 |
| 8. Here Horizons Penetrate Even the Saddest Flowers | acrylic collage on canvas | 36” x 60” | 1975 - 1982 |
| 9. Still Point | acrylic collage on canvas | 50” x 72” | 1976 |
| 10. Atmospheric Disturbance | acrylic on canvas | 50” x 72” | 1976 |
| 11. Buried Treasure I “Burried” as of 4/18/08 | acrylic collage on masonite panel | 6.5” x 8.75” | 1977 |
| 12. Buried Treasure III “Spotted” as of 4/18/08 | acrylic collage on masonite panel | 6.5” x 8.75” | 1977 |
| 13. Kenzo Harber | acrylic collage on canvas | 50” x 44” | 1977 |
| 14. Little Known Bird of the Inner Aisle | assemblage (glued & screwed) | 47.38” x 29.25” | 1978 |
| 15. Etiolated Bag | acrylic collage on masonite | 32” x 27” | 1979 |
| 16. Kenzo Leaveng | acrylic collage on masonite | 32” x 27.875” | 1979 |
| 17. Trajectory | acrylic collage | 25.75” x 49.75” | 1985 |
| 18. Study for “Hotel Bou Saâda” | acrylic collage | 50” x 72” | 1987 |
| 20. S C R A P P S | assemblage | 49” x 31” | 1983 |
| 21. Ophelia at Event Horizon | acrylic collage | 30” x 40” | 1987 |
| 22. Small Collage | acrylic collage | 15” x 22” | 1988 |
| 23. Green Tea | acrylic collage | 16.875” x 12.75” | 1990 |
| 24. Playing Field | acrylic on canvas | 48” x 56” | 1997 |
| 25. Mixed Signals | acrylic on canvas | 44” x 50” | 1991 |
| 26. Brott Box | assemblage | 15” x 16.75” | 1992 |
| 27. Lyman Street Crossing / Study Side | acrylic on linen on masonite | 19” x 22” | 1995 |
| 28. Lyman Street Crossing / Loading Bay | acrylic on linen on masonite | 25.375” x 24.875” | 1995 |
| 29. Green Tea | collage, acrylic on linen on masonite | 52.25” x 16.125” | 1996 |
| 30. View of Llareggub: Echoes of the Pearl Street Rag | acrylic collage of “ancient” rags | 40” x 48” | 2005-06 |
| 31. At the Western Edge of the Earth | acrylic collage | 56” x 48” | 2006 |
| 32. Cloud Chamber: Pictures of Beauty | acrylic collage | 56” x 48” | 2007 |
| 33. It’s turtles all the way down — | acrylic collage | 56” x 48” | 2008 |
| 34. Study for “Hotel Bou Saâda” | acrylic collage | 15” x 22” | 2009 |
| 35. Triptile | debris | 17” x 29.75” | 2009 |
| 36. Mongol Shingle | debris | 16.875” x 12.75” | 2009 |
| 37. Barn Storm | debris | 16.5” x 13.25” | 2009 |
| 38. Triptile | debris | 17” x 17.5” | 2009 |
| 39. Hotel Bou Saâda | acrylic on canvas | 30” x 40” | 2009 |
| 40. Zekiel Saw | debris | 20.75” x 17.5” | 2009 |
| 41. Single Single | debris | 17” x 29.75” | 2009 |
| 42. Zekiel Saw | debris | 17” x 29.75” | 2009 |
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Life Works in Painting and Assemblage