

The Walter Carsen Gift A Memorial Exhibition from the AGW Collection

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Installation view in the Charles & Ethel Cohen Family Gallery, Art Gallery of Windsor, April 2013

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Karel Appel; *Personnage Rouge*, 1958/65
six-colour lithograph on paper, 61/99
Gift of Walter Carsen, 1980

The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection

This exhibition continues the Art Gallery of Windsor's ongoing work to explore the diversity and richness of its collection. As a series of quarterly collection exhibitions starting in 2012, this project builds on such exhibits as *Female Self Representation and the Public Trust: Mary Wrinch and the AGW Collection*, *Two Women's Views on the War of 1812: Catherine Reynolds and Joyce Wieland*, *John Scott / Mean Machines* and *A River That Separates? Imaging the Detroit River, 1804–2001*. To investigate a collection through examinations of its themes, subjects, donor histories, acquisition histories and solo artist projects is to play a vital role in generating multiple object meanings and enable viewers to value objects differently across time and place. This exhibition featuring two gifts from prominent philanthropist Walter Carsen and profiles the Gallery's impressive holdings in the print medium produced after the Second World War.

The AGW is publishing on this collection for the first time following Carsen's gift of these works in 1980 and 1982. On October 8, 2012, Canada lamented Carsen's passing in the year that he also reached his 100th birthday. Carsen's generosity has extended to several public art galleries, including donations to the Art Gallery of Windsor, the Art Gallery of Ontario, the Art Gallery of the Hamilton, and the Glenhyrst Art Gallery in Brantford. In focusing on his gift to Windsor, this exhibition examines Carsen's interest in printmaking dominantly by artists associated with Paris, France and New York after the Second World War.

The Gallery remains grateful to Carsen for his passion and his philanthropic interests in supporting the growth of the Gallery's collection with Kenneth Saltmarche, the AGW's first director. Along with the artists in this exhibition, Carsen and Saltmarche can both be remembered for their expertise and passion for collecting. Thanks are also extended to the Gallery's ongoing funders and stakeholders, including the Ontario Arts Council, The Canada Council for the Arts and the City of Windsor. I would also like to thank Carl S. Cohen for his named space gift of 2008 where this exhibition is presented. Mr. Cohen's gift at the time provided important resources at a challenging time in the Gallery's history. Finally, thanks are also extended to colleague Alf Bogusky for our conversation on how Carsen's legacy might be remembered.

Catharine Mastin, PhD
Director



Walter Carsen the Collector

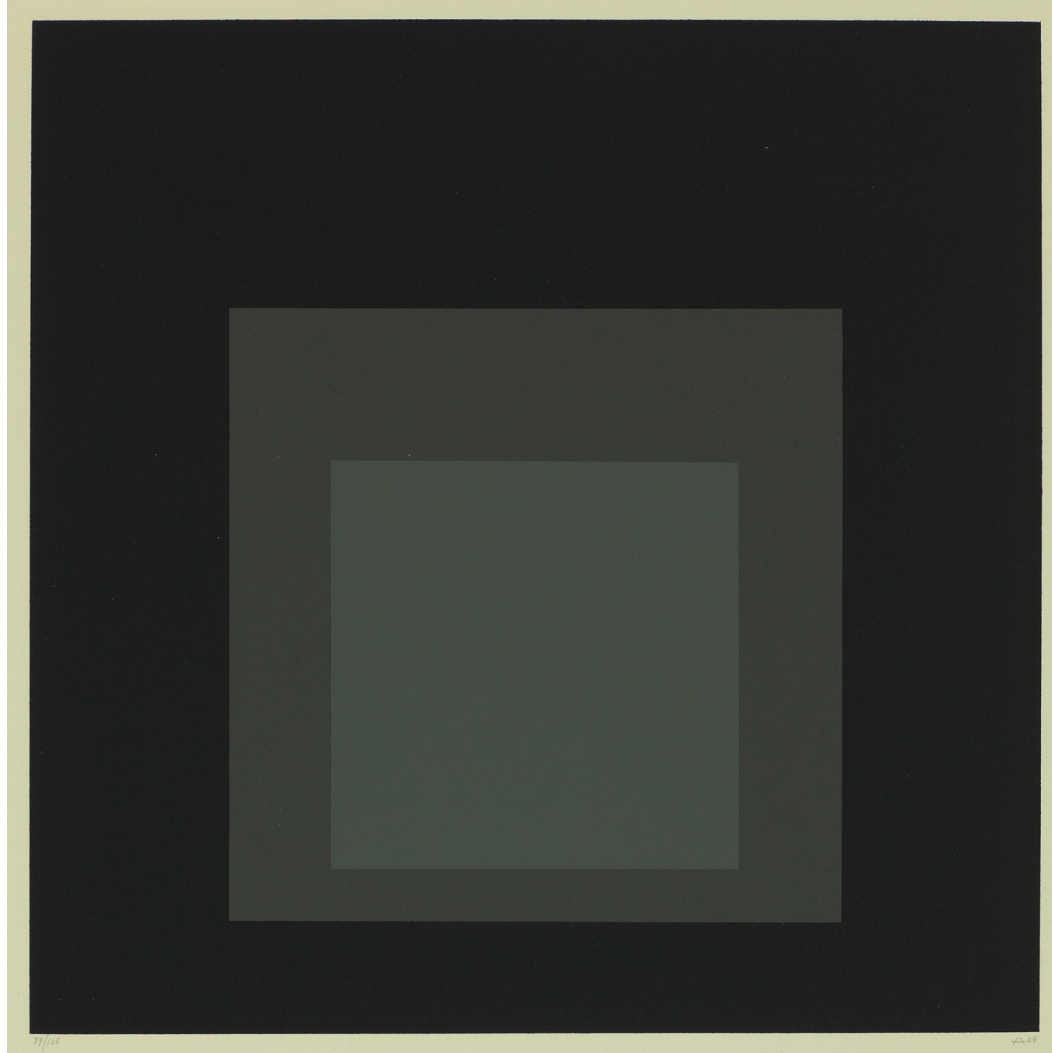
It was Kenneth Saltmarche, the AGW's long-term director-curator, who first began developing a relationship with Walter Carsen prior to his retirement from the Gallery in 1985. Two major acquisitions of prints from the 1950s and 1960s resulted from their exchange, with the first acquisition in 1980 yielding 23 prints, followed by a second gift of 11 prints in 1982. Carsen and Saltmarche selected a collection of dominantly "School of Paris" prints reflecting the notion of Paris as a sustained centre for art practice in the postwar era.¹ The "School of Paris" has normally been associated with artists working in the early 20th century, including Jean Dubuffet and Pablo Picasso, however the legacy of artists making Paris home continued well beyond the Second World War.

As an art scene, Paris fostered major contributions to modern art beginning in the late 19th century with Impressionism and Post-Impressionism, and Carsen's collecting patterns demonstrate that the city continued to play an instrumental role in this history. Consequently this collection traces how artists congregated in Paris to establish international reputations.

The Nazi invasion of France had spurred a creative exodus from Paris in the late 1930s, yet several artists' works in the Carsen collection offer insight into how the creative community participated in rebuilding the French art capital after 1945. Artists associated with the COBRA movement — a composite of the three places, Copenhagen, Brussels and Amsterdam, with which its founders were associated — relocated to Paris in 1947. Jean-Paul Riopelle, the Montreal-born abstract expressionist, made Paris his home from 1947 until 1972. Ossip Zadkine moved to Paris where he began studies at L'École Nationale des Beaux-Arts and settled there only to flee to America during the Second World War, returning to Paris again in 1945.

When reviewing the artists in Carsen's collection, it is evident that his selection was equally informed by his experience as a Jew in flight from the Nazi invasion of northern Europe. His journey to Canada from Germany had been in response to the threat of internment and refuge from war. He struggled with this personal history throughout his life, and his collection reflects his awareness of those artists who suffered

Alexander Calder; *Algue Rouge*, 1965–66; four-colour lithograph on paper, 71/100; Gift of Walter Carsen, 1980



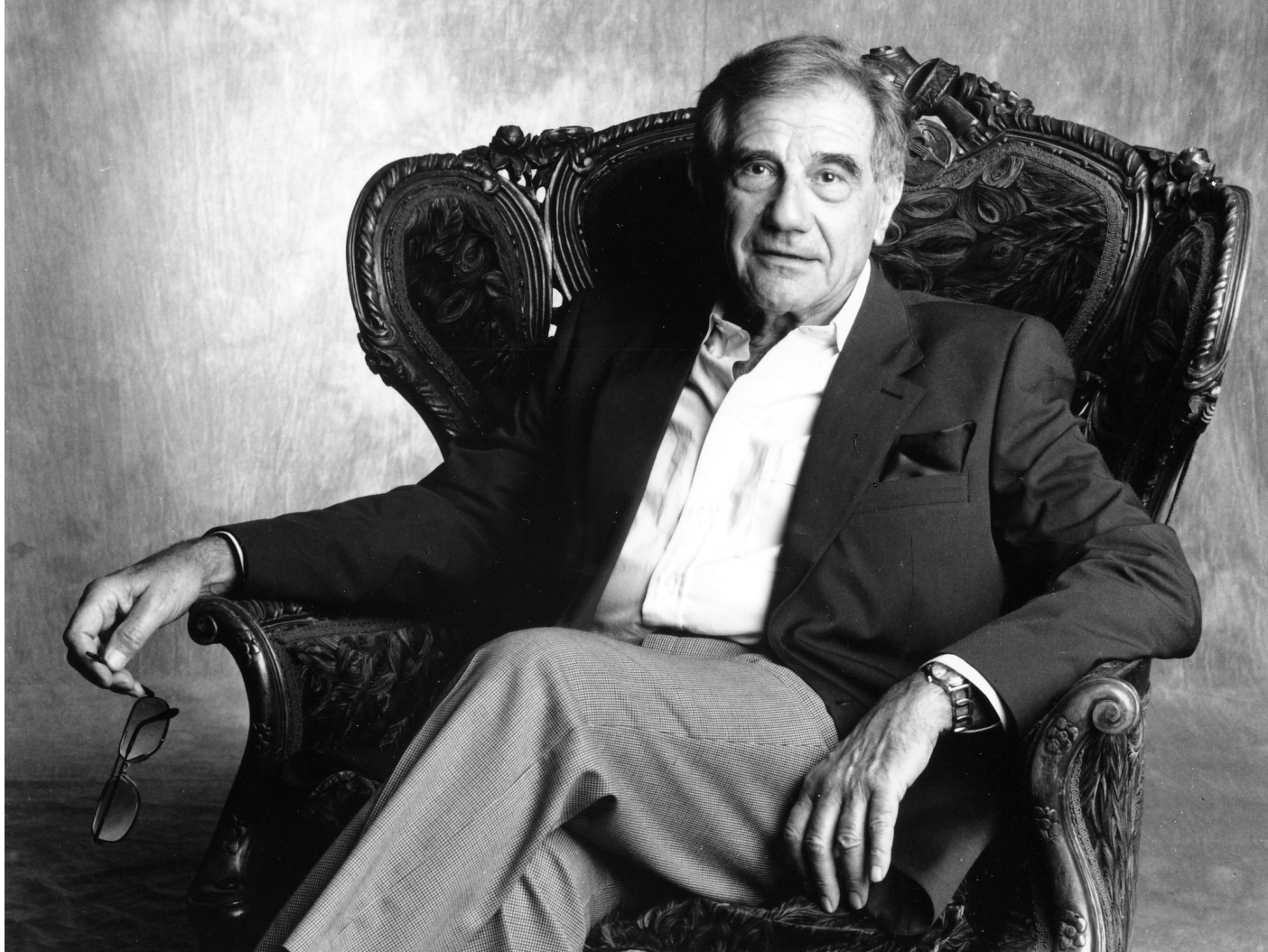
Josef Albers; *Homage to the Square*, 1964
three-colour serigraph on paper, 89/125
Gift of Walter Carsen, 1980

in the context of this wartime reality. Antoni Clavé and Johnny Friedlaender remained in France during the war and were both interned. Gustav Singier, who had lived in Paris since childhood, joined a group of young artists in 1941 who showed their work in the exhibition *Vingt Peintres de tradition française* (*Twenty Painters of the French Tradition*), held in defiance of the Nazi occupation. Carsen's interests also made reference to the growing role New York was playing in the international art market during the 1940s and 1950s as a result of these political realities. The 1980 and 1982 gifts to Windsor allude to the nascent developments in American abstraction and Pop Art, including works by Elsworth Kelly, Alexander Calder, Mel Ramos, Ad Reinhardt, Larry Zox and Tom Wesselmann. The inclusion of works by Richard Hamilton and Lynn Chadwick recognize two British artists also interconnected with these developments.

As a personality and collector, Carsen clearly prioritized male artists when there were equally important female abstractionists also participating in the rebuilding of postwar Paris. Consider, for example, fellow expressionist Joan Mitchell who lived with Jean-Paul Riopelle in Paris for most of their 25 years together. Carsen has been remembered as a classical "old European philanthropist... the epitome of continental sophistication, well versed in politics, economics and the arts... Attending performances of dance, opera and theatre was the routine and not the exception."² Nevertheless, Carsen the collector and supporter of the ballet made visible his gendered social divisions of the roles of women and men in cultural life. With a Degas-like fascination for the agile body as an expressive art form, he supported and enjoyed the aesthetic pleasure of the ballet's dominantly female dance troupes while, as visual arts collector, his interests concentrated on male art production.

In the context of the AGW's dominantly 'Canadian art' collection, Carsen's lens nonetheless brought an important international perspective to a border-city art collection and significantly enhanced the Gallery's print holdings. These narratives strengthened the Gallery's contemporary art programming and positioned it to begin building new relationships with contemporary art collectors. For his part, Carsen believed wholly in the role of the private sector and once remarked: "In Canada especially, public funding is not well established... It is my firm conviction that if we want 'world-class' organizations and artists, then the private sector has to get involved."³

Catharine Mastin, PhD



Remembering Walter Carsen

Born 1912, Cologne, Germany; Died 2012, Toronto

The Arts

In the cultural sector, Walter Carsen is best known as a supporter of the ballet in Canada. His philanthropic efforts for this include the Toronto's Centre for the National Ballet, named in his honour, and funding he provided for the renovation of the Shaw Festival's Royal George Theatre at Niagara-on-the-Lake. For the National Ballet, Carsen underwrote twelve productions, supported the company's 1998 New York tour, and helped fundraise through matching dollar campaigns. His philanthropy also included support to the Canada Council for the Arts, where he established the \$1.1 million Walter Carsen Prize for Excellence in the Performing Arts in 2001. This annual award recognizes the highest level of artistic excellence and distinguished achievement by a Canadian professional in dance, theatre or music.

Biography and Business

The German-born native and grandson of a concert pianist lost his father when he was six, and was adopted by a prominent lawyer. He wanted to study medicine but trained in law out of respect for his stepfather. In 1938, he fled to England to avoid Nazi persecution while his older brother Kurt went to Uruguay. His parents ultimately fled to the Netherlands, but were transported to Auschwitz where they died. The memory haunted him, and as critic Paula Citron recently observed while interviewing Clementine Nalm, Carsen's late wife, that "Walter's way of dealing with bad things was silence."⁴ In 1940 he was arrested in London as an enemy alien, but soon immigrated to Canada and settled in Toronto. Walter and Clementine soon became parents to their son Robert and daughter Johanni who recalls that "my father never came to terms with this bitter chapter of his past."⁵

In Canadian public life, Carsen was a successful and respected businessman, and his beginnings were in the basement of the family's small bungalow in 1946. Anticipating that the British army was going to need cameras, telescopes and binoculars, it was the optics industry (excluding spectacles) that became the heart of his postwar corporate empire.

Walter Carsen, 1990; Photograph: David Street

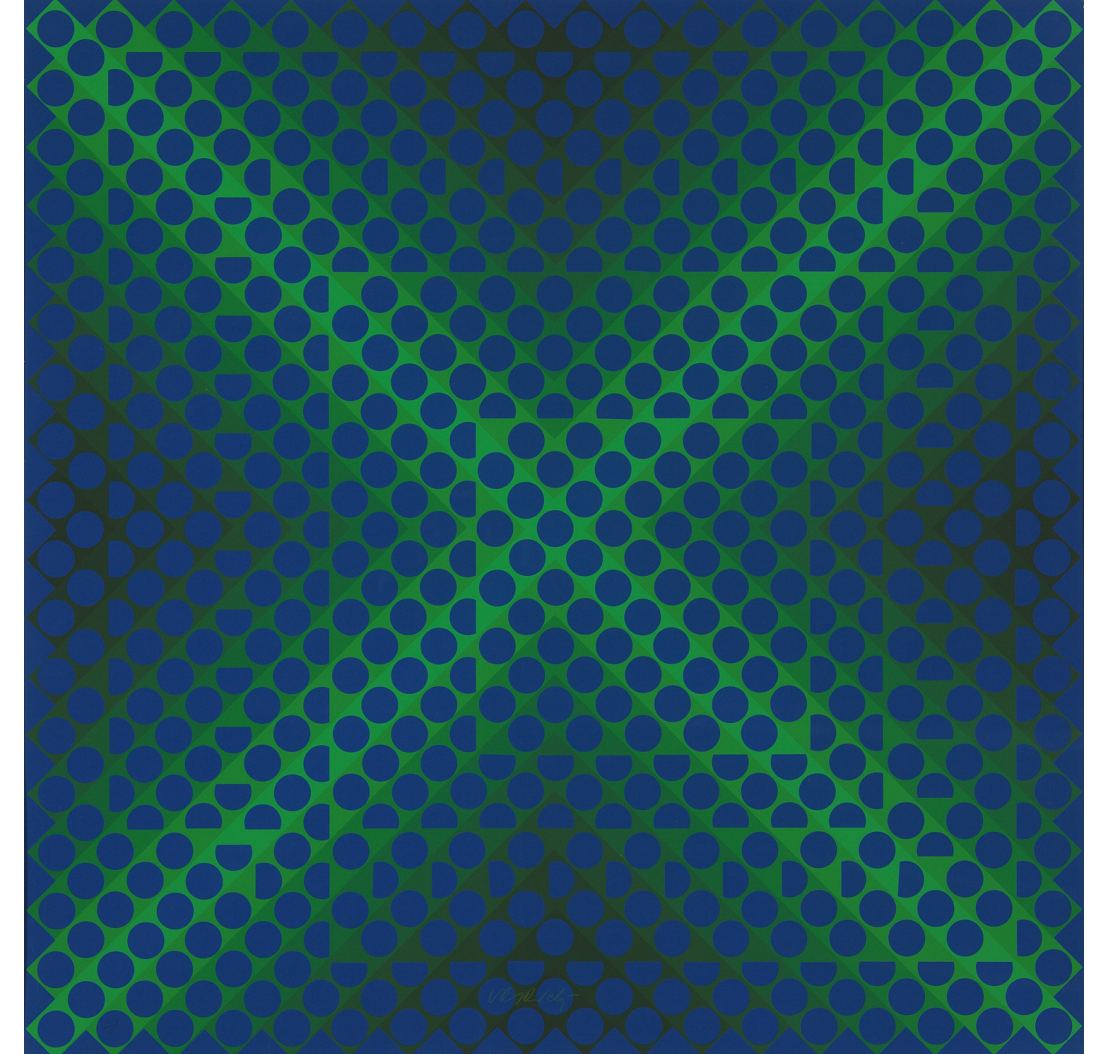


Rufino Tamayo; *Torse de femme*, 1969; colour lithograph on paper, 79/150
Gift of Walter Carsen, 1980

In 1949, W. Carsen Co. Ltd. became the exclusive Canadian representative for the Japanese camera and optics manufacturer Olympus, and became known for its wide range of optical equipment for medical and surveying purposes. Upon selling the business in 1962, Carsen then developed businesses in real estate, property development and investments, and to these projects he maintained similar business acumen and success.

Honours and Recognition

In his later years, Walter Carsen was given numerous prestigious honours including an appointment as a Member of the Order of Canada in 1995 and Officer of the Order in 2002. In 1993, he was awarded the Montblanc de la Culture Arts Patronage Award in Paris, and in 1997 was made an honorary member of the Canadian Actors' Equity Association. At the 2000 Governor General's Performing Arts Awards, Carsen received the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts, and in 2002 received the International Society for the Performing Arts Foundation Angel Award in New York. Alongside his son Robert, he received an honorary doctor of laws degree from York University, Toronto in 2005. He is also remembered as a humanitarian for his work to establish the Walter Carsen Fund for the Homeless with the United Way. The Art Gallery of Ontario also bears his name in the Walter Carsen Reading Room in its reference library.



Victor Vasarely
From CTS 102, 1960
colour serigraph on paper, 104/150
Gifts of Walter Carsen, 1982



Ossip Zadkine

(b. 1890, Belarus, Russia; d. 1967, Paris, France)

Hommage à Rodin, not dated (left)
 colour lithograph on paper, 113/120
 Gift of Walter Carsen, 1980

Belarus-born artist Ossip Zadkine settled in Paris where he studied at L'École Nationale des Beaux-Arts. In 1910, he became part of the Cubist art movement, circulating in the company of Constantine Brancusi, Guillaume Apollinaire, Jacques Lipchitz, Pablo Picasso, Antoine Bourdelle and Robert Delaunay. Zadkine fled to the United States during the Second World War and returned to France in 1945.

Corneille (aka Guillaume Cornelis van Beverloo)

(b. 1922, Liège, Belgium; d. 2010, Auvers-sur-Oise, France)

L'Isle aux oiseaux, 1968 (right)
 colour lithograph on paper, 22/120
 Gift of Walter Carsen, 1980

This Dutch artist known as Corneille was associated with the COBRA movement (1948–51) alongside Karel Appel and others, and was a strong advocate of modern art in northern Europe. Both painter and poet, Corneille was a maker of vibrant expressionist works and embraced expressionism for its stylistic and procedural freedom. He made Paris his home in 1951, and remained there until his death at 88 years of age.





Lynn Chadwick

(b. 1914, London, England

d. 2003, Stroud, Gloucestershire, England)

Figures, 1958

colour lithograph on paper, 88/100

Gift of Walter Carsen, 1980

British artist Lynn Chadwick is best known for his figurative sculptural work, and gained an international reputation as a central figure in postwar sculpture. After attending the Merchant Taylor School and spending a short time in France, Chadwick worked for several London architect's practices from 1933–39, and was also a land labourer and a Royal Navy pilot during the Second World War. Chadwick has been granted a number of international awards including prizes in Venice in 1956, Padua in 1959, and Lugano in 1960, and he showed his work in the Venice Biennale in 1952. Chadwick's prints extend the repertoire of motifs he worked with in sculpture, crossing the visual modes of abstraction and figuration.



Jean Dubuffet

(b. 1901, La Havre, France; d. 1985, Paris, France)

Three Playing Cards, 1967

three-colour serigraph on card, mounted on board, 143/350

Gift of Walter Carsen, 1980

Jean Dubuffet was a painter, sculptor and poet who moved to Paris in 1918 where he began studies at Académie Julian. He remained under formal study only for a short time before taking up independent study. Having paused from artmaking to run a wine business, Dubuffet began making art again in 1933, and by 1942 was consistently producing work. His works are often a combination of figuration and abstraction, graphic style, and those works rendered in paint are often highly textured. Dubuffet's interest in art by artists trained outside formal institutions led to his beginning a collection of art he coined "Art Brut" (raw art), and it was with André Breton that he formed the Art Brut Company.



Rufino Tamayo

(b. 1899, Oaxaca de Juárez, Mexico;
d. 1991, Oaxaca de Juárez, Mexico)

Affiche avant lettre, 1969 (left)
two-colour lithograph on paper

Torse de femme, 1969 (page 10)
colour lithograph on paper, 79/150

Gifts of Walter Carsen, 1980

Rufino Tamayo studied art in Mexico and spent much of his life in New York, as well as a decade in Paris. His works bring together his interest in Mexico's history with art modes associated with Surrealism and Cubism. He held his first major retrospective at the Palacio de Bellas Artes in Mexico City. Tamayo and his partner, concert pianist Olga Flores Rivas, moved to Paris in 1949 where they remained for the next decade. In addition to his works in printmaking, Tamayo also made sculpture and murals.

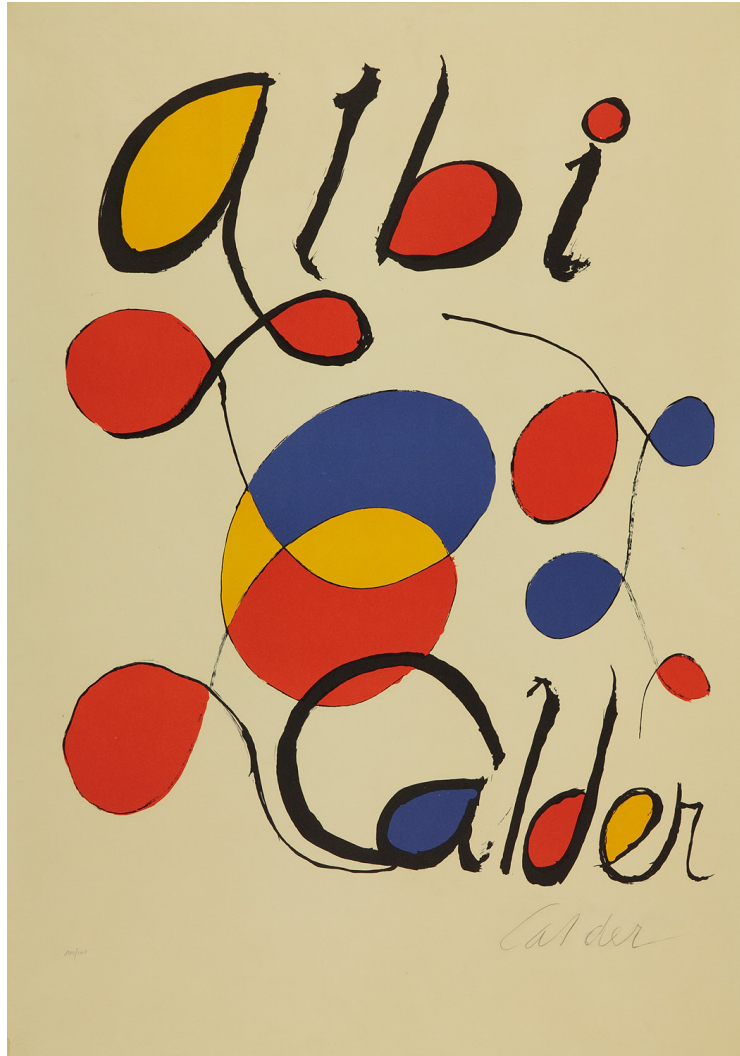
Kees van Dongen

(aka Cornelis Theodorus Maria van Dongen)
(b. 1877, Delfshaven, Netherlands;
d. 1968, Monte Carlo, Monaco)

Lulu, not dated
colour lithograph on paper, 40/150
Gift of Walter Carsen, 1980

Kees van Dongen was a Dutch-born artist who became a central leader in the Fauvist art movement known for its vivid use of colour and richly textured use of paint. Van Dongen began formal art study at the Royal Academy of Fine Arts in Rotterdam, Netherlands and moved to Paris at age twenty. Van Dongen exhibited with the German Expressionist group Die Brücke ("The Bridge") in 1908, but he remained committed to Fauvism and was widely known for his portraiture.





Alexander Calder

(b. 1898, Lawton, Pennsylvania; d. 1976, New York)

Algue Rouge, 1965–66 (page 4)

four-colour lithograph on paper, 71/100

Albi, 1972 (left)

four-colour lithograph on paper, 100/100

Gifts of Walter Carsen, 1980

Alexander Calder graduated with a mechanical engineering degree from the Stevens Institute of Technology in 1919 and worked at various jobs before enrolling at the Art Students League in New York in 1923. During his student years, he did line drawings for the *National Police Gazette*. It was the opportunity to study at Académie de la Grand Chaumière in 1926 that brought him to Paris where he remained until 1933.

His experience working for circuses in 1920 prompted a fascination with the world of mime and play. These themes would form a major focus for him and led to the development of his best-known work in mobile construction. In addition to this work, he was an illustrator, painter, printmaker, and designer of jewelry, stage sets and architectural interiors. Calder's *Albi* was a print he developed in conjunction with his 1971 solo exhibition in Albi, France at the Toulouse-Lautrec Museum. After 1933, much of his career was spent in the United States following the acquisition of a farm in Roxbury, Connecticut.

Gustave Singier

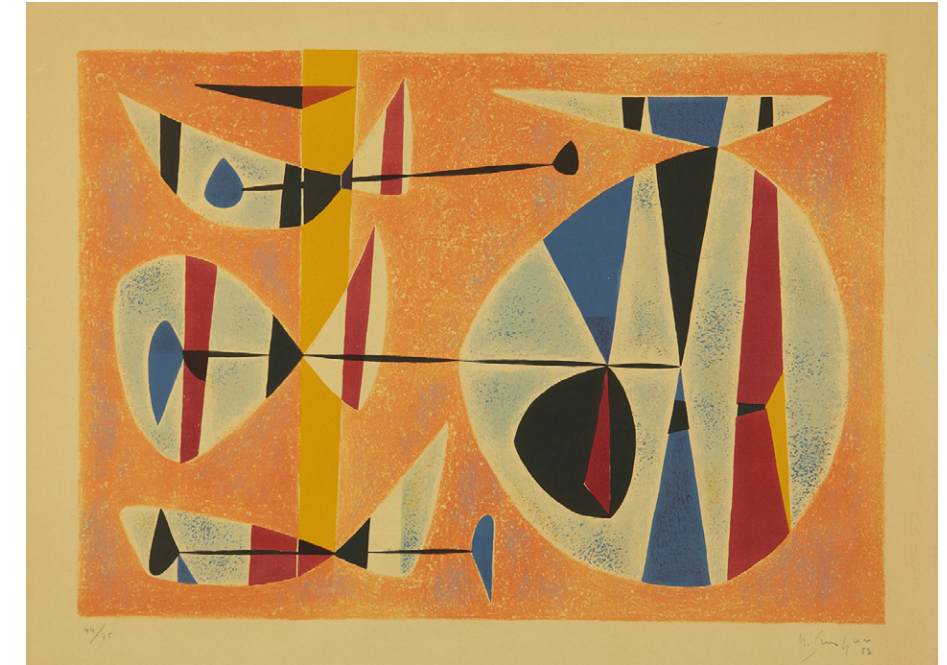
(b. 1909, Warneton, Flanders; d. 1984, Paris, France)

Le Picador, 1953

colour lithograph on paper, 44/75

Gift of Walter Carsen, 1980

Gustave Singier was a founding member of Salon de Mai in 1945, and was known in Belgium as an abstract painter and printmaker. He spent his childhood in occupied Belgium and his family moved to Paris when he was ten. In 1940, Singier was mobilized in the Belgian army and sent to Bagnols-on-Ceze after the German invasion of Belgium. In 1941, he joined a group of young artists who showed their work in the exhibition *Vingt Peintres de tradition française (Twenty Painters of the French Tradition)* at the Braun Gallery, an exhibition staged in defiance of the Nazi military occupation. Singier became a naturalized French citizen in 1949.





Hans (Jean) Arp

(b. 1886, Strassburg, Germany (now France);
d. 1966, Basel, Switzerland)

Untitled, ca. 1960
three-colour woodcut on paper, 42/60
Gift of Walter Carsen, 1982

Jean Arp studied at the Kunstschule in Weimar, Germany from 1905–07, and in 1908 went to Paris where he attended the Académie Julian. In 1915, he moved to Switzerland to take advantage of Swiss neutrality during the First World War. He was a founding member of the Dada movement in Zurich, and was also associated with Surrealism for a time. In 1926 he returned to Paris where he formed the Abstract Creation Group in 1931. In 1942, he again fled Paris during wartime and moved back to Zurich. His dedication to France brought him back to Paris again after the Second World War to create a mural for the UNESCO building in 1957, followed by a major exhibition at the Musée National d'Art Moderne in 1962. Arp is widely known for his works in sculpture, poetry, painting, collage and printmaking, and for his significant contributions to the development of 20th century abstract art.

Gotthard Johnny Friedlaender

(b. 1912, Pless (Pszczyna), Prussian Silesia;
d. 1992, Paris, France)

Crepuscule d'Octobre, 1959
colour etching on paper, 72/95
Gift of Walter Carsen, 1980

Johnny Friedlaender was a graduate from the Academy of Arts in Breslau in 1928 where he studied under the German Die Bruke expressionist painter Otto Mueller. In 1936, Friedlaender journeyed to Czechoslovakia, Switzerland, Austria, France and Belgium, and in 1937 fled to Paris as a political refugee of the Nazi regime. There, however, from 1939–43, he was interned in a series of concentration camps and survived against great suffering. After the Second World War, he returned to live and work in Paris though he paid frequent visits to the United States where he taught and published some of his most important etchings. Friedlaender was both a fine abstract painter and one of the most important teachers of coloured etching of the post-war years, influencing, for example, Stanley William Hayter at Atelier 17, Paris, among his other contemporaries.





Antoni Clavé

(b. 1913, Barcelona, Spain;
d. 2005, Saint Tropez, France)

Roi á la pipe, 1961

five-colour lithograph on paper, 67/90

Gift of Walter Carsen, 1980

Antoni Clavé studied at the Barcelona School of Art and thereafter established his practice to include painting, poster design, stage-set design, book illustration, sculpture and carpets. He served as a draftsman for the republican government during Spanish Civil War and then fled to Paris, France in 1939 where he was then interned during wartime. He eventually settled in the south of France in 1956. His works are associated with the generation of artists in the early 20th century including Pierre Bonnard whose works he admired and Pablo Picasso whom he met in 1944. Clavé was given a comprehensive retrospective at the Centre Pompidou Musée d'Art Moderne in Paris in 1978 and in 1984 the Spanish pavilion at the Venice Biennale was dedicated to him.

Karel Appel

(b. 1921, Amsterdam, Netherlands;
d. 2006, Zurich, Switzerland)

Child with Pretend Animal, 1971 (right)

colour lithograph on paper, 20/100

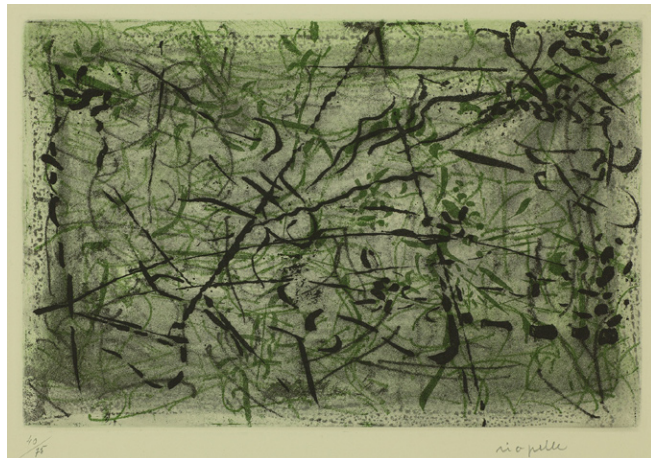
Personnage Rouge, 1958/65 (page 2)

six-colour lithograph on paper, 61/99

Gifts of Walter Carsen, 1980

Karel Appel was a Dutch artist who studied at the the Royal Academy of Fine Arts, Amsterdam from 1942–46, the timing of which also coincided with much of the German occupation of the Netherlands. In 1946, he began circulating amongst artists in Denmark with whom he would join to form the Cobra Group in 1947. The COBRA group was founded at the Café de l'Hotel Notre Dame in Paris by Dotremont and Noiret (Belgium), Jorn (Denmark), Appel, Constant and Corneille (The Netherlands). Later, Alechinsky (Belgium) joined the group. Appel spent many years of his career in Paris through the late 1970s, but also lived in Rome and spent time in Mexico and the United States. Appel is recognized for his colourful, expressionist and figurative works in a wide range of media including painting, printmaking and drawing.





Jean-Paul Riopelle

(b. 1923, Montréal, Québec;
d. 2002, Île-aux-Grues, St. Lawrence, Quebec)

Glauque, 1967 (upper left)
colour etching on paper, 40/75

Untitled, 1967 (right)
colour lithograph on paper, 39/75

Gifts of Walter Carsen, 1980

The abstract expressionist Jean-Paul Riopelle began formal art studies on entry to Montreal's École des Beaux-Arts in 1942 and at L'École du Meuble. Internationally-acclaimed, he was the only Canadian artist included in Carsen's gift to the AGW. He was affiliated with painter Paul-Émile Borduas, and with this circle became part of the Automatistes movement in Québec. After wartime, Riopelle sought more ambitious forms of international recognition and stimulation, and in 1947 moved to Paris where he remained for 25 years before moving back to his native province in 1972.



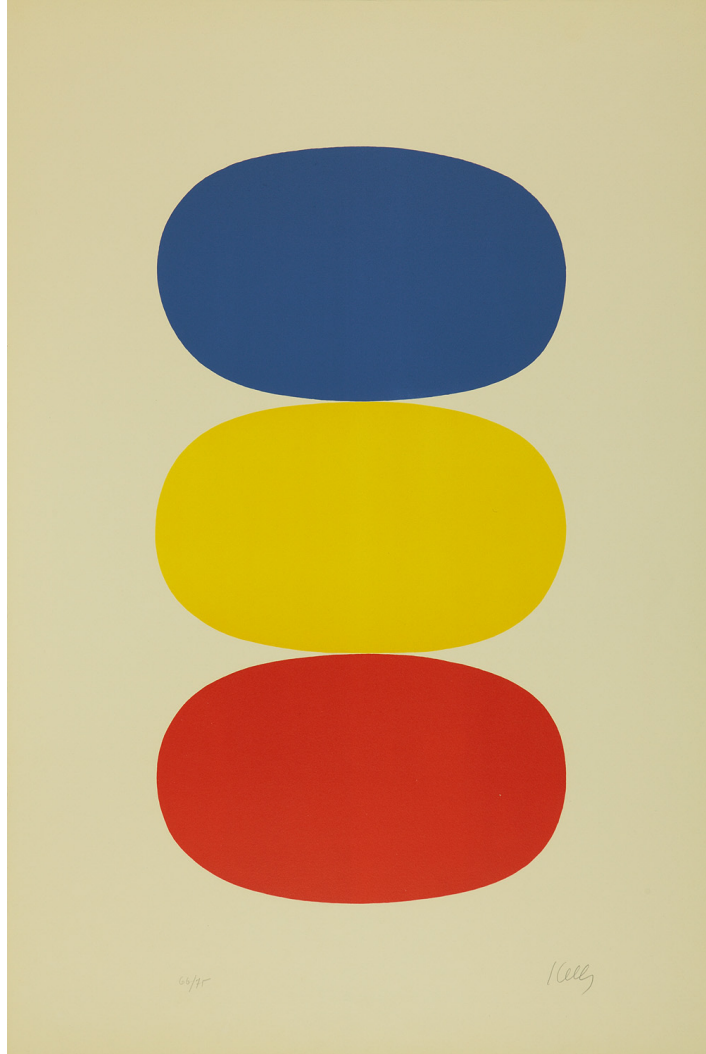
José Ortega

(b. 1921, Arroba de los Montes, Ciudad Real;
d. 1990, Paris, France)

Lutte II, 1966 (lower left)
colour etching on paper, 5/120

Gift of Walter Carsen, 1980





Elsworth Kelly

(b. 1923, Newburgh, New York)

Bleu et Jaune-claire et Rouge-orange, 1964

three-colour lithograph on paper, 66/75

Gift of Walter Carsen, 1982

Elsworth Kelly is an artist whose works in hard-edge and geometric styles of abstraction have earned him an enduring reputation in postwar American abstract art. His beginnings as an artist emerged with his service in 1943 during the Second World War, during which time he joined the camouflage unit called “the Ghost Army” which included many artists and designers. The purpose of the Ghost Army was to misdirect enemy soldiers with inflatable tanks, and these visual experiences with camouflage and shadows strongly impacted Kelly’s aesthetic. While in the army, Kelly served in France, England and Germany, and afterwards remained in Paris until 1954.

Ad Reinhardt

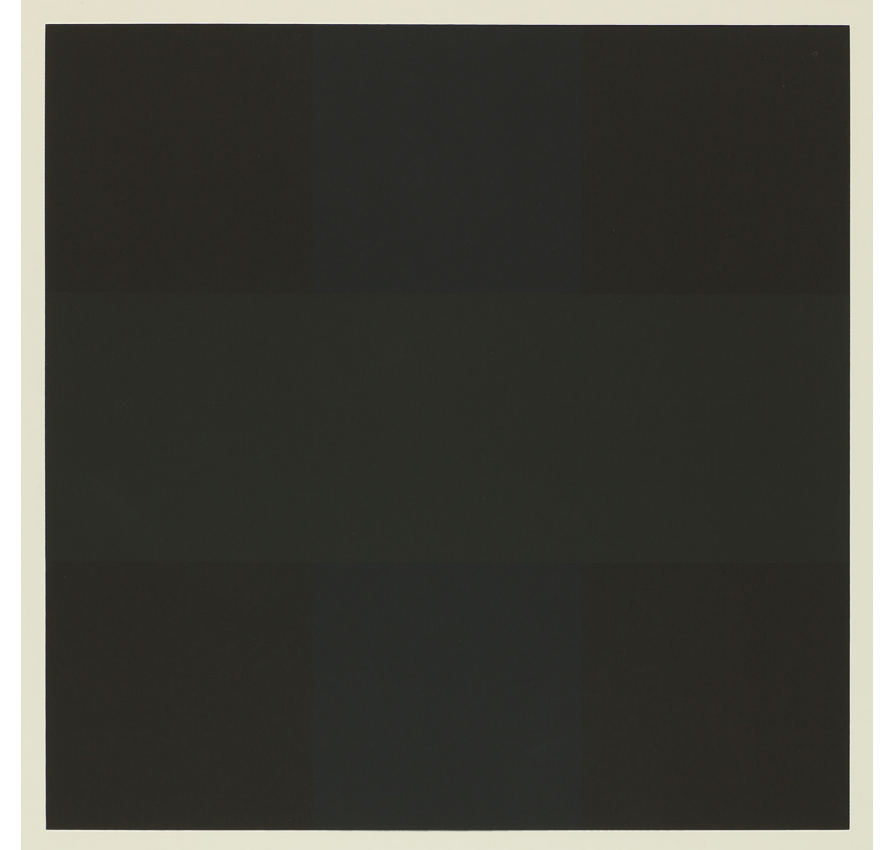
(b. 1913, Buffalo, New York; d. 1967, New York)

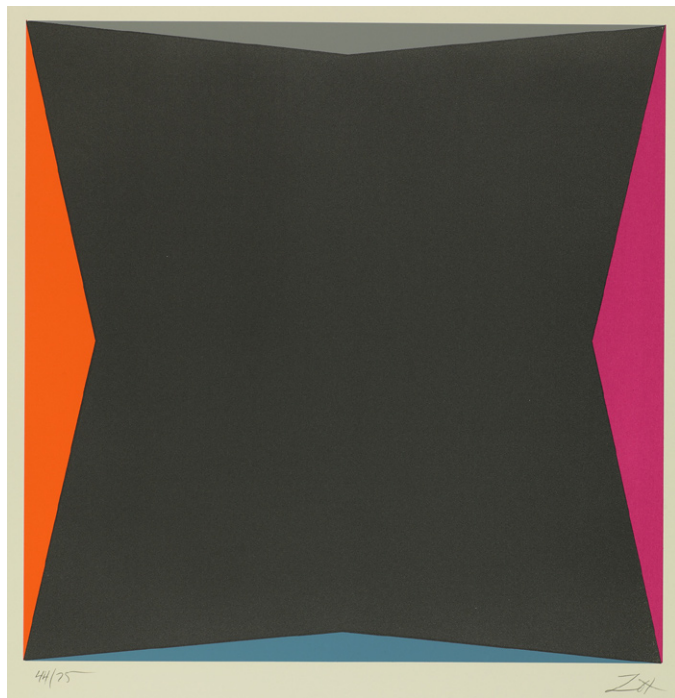
Untitled (from the *Graphic USA* portfolio), 1968
(published)

three-colour serigraph on paper

Gift of Walter Carsen, 1982

Ad Reinhardt studied art history at Columbia University from 1931–35 under prominent art historian Meyer Schapiro. His training as an artist was developed at the National Academy of Design and at the American Artists’ School on 14th Street between 1936–37, where he responded to artists Francis Criss and Carl Holty. With Holty, Reinhardt became a member of the American Abstract Artists in 1937 and affiliated himself with the Artists’ Union and the American Artists’ Congress. From 1936–41, Reinhardt was among the relatively few abstract artists employed in the Easel Division of the Works Progress Administration’s Federal Art Project. Reinhardt was also a prominent teacher and taught at Brooklyn College from 1947 until his death in 1967, and was affiliated with the California School of Fine Arts, the University of Wyoming, Yale University and Hunter College, New York. Reinhardt remains a major figure associated with a number of prominent art movements, including abstract expressionism, minimalism, conceptual art and geometric hard-edge abstraction. He is famous for his monochromatic black paintings which were also developed as a print sequence.





Larry Zox

(b. 1937, Des Moines, Iowa; d. 2006, New York)

Untitled, 1969 (left)

colour serigraph on paper, 44/75

Untitled, 1969 (bottom)

colour serigraph on paper, 44/75

Gifts of Walter Carsen, 1982

Larry Zox was educated at Drake University in Iowa and at the State University of Oklahoma. His first exhibitions were held in Detroit at the J.L. Hudson Gallery, from 1967–69, and at the Komblee and American Galleries in New York, from 1964–66 and 1963–66 respectively. He had moved to New York in 1958 where he remained. His accomplishments include several prestigious awards including the John Simon Guggenheim Memorial Fellowship (1967) and the Esther and Adolph Gottlieb Foundation Grant (1985). He is dominantly associated with New York art scene and showed his works in Paris at the Daniel Templeton Gallery in 1975.



Josef Albers

(b. 1888, Bottrop, Germany;

d. 1976, New Haven, Connecticut)

Homage to the Square, 1964 (page 6)

three-colour serigraph on paper, 89/125

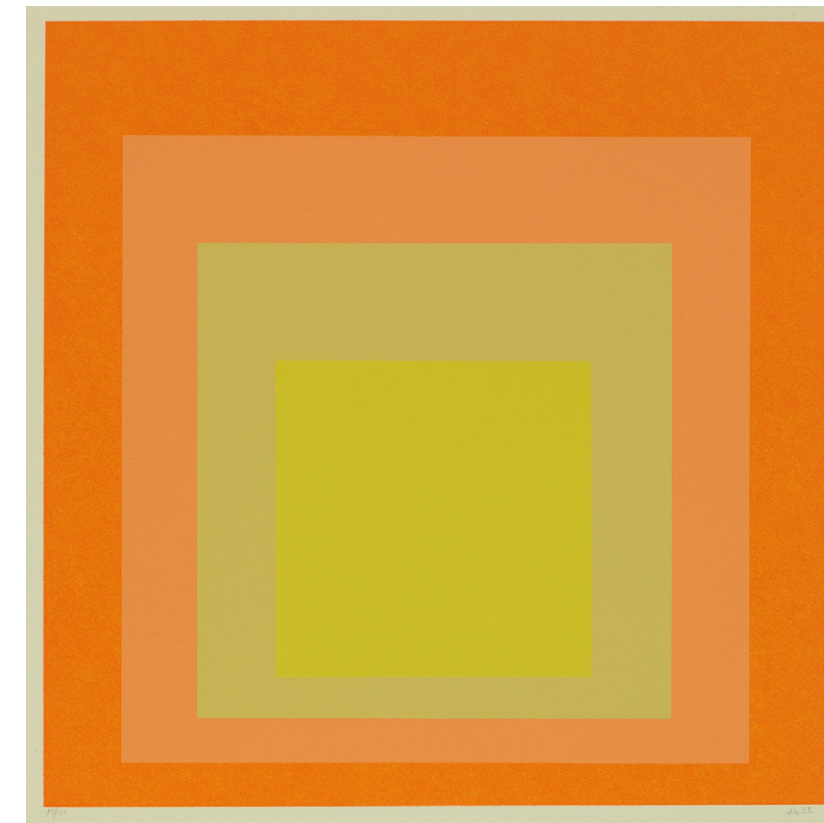
Homage to the Square, 1964 (right)

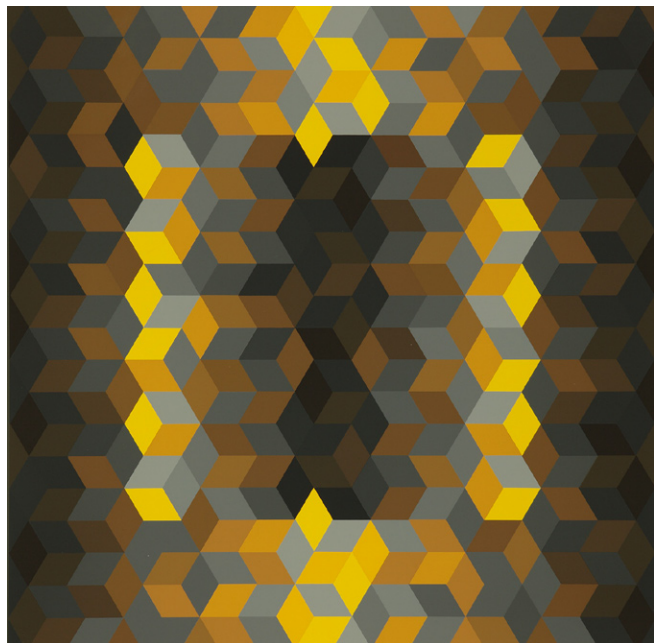
three-colour serigraph on paper, 89/125

Gifts of Walter Carsen, 1980

Painter, printmaker and educator, Josef Albers was associated with the Bauhaus art movement during the 1920s and is well known for his work on colour theory, most specifically for his 1963 publication *Interaction of Colour*. He was appointed a teacher at Bauhaus from 1925 to 1933, and then under the pressures of Nazi Germany he and his wife, artist Anni Albers, emigrated to the United States — where he taught at Black Mountain College in North Carolina and Yale University in New Haven, Connecticut.

Albers is well known for his *Homage to the Square* series, which began in 1950 and was an ongoing project realizing more than 1000 works over 25 years. Scholars writing of this project have observed that mathematics played a crucial role in his experiments with perception, making the appearance that the squares nest within one another. The series, shown in Carsen's collection in two versions, were studies in the subjective experience of colour with the goal of exploring the effect of adjacent colours on each other to create illusions of depth on a flat surface, while also achieving an infinite range of optical effects.





Victor Vasarely

(b. 1908, Pécs, Hungary; d. 1997, Paris, France)

From CTS 102, 1960 (page 11)

colour serigraph on paper, 104/150

Zaphir (from the series *Lapidare*), 1966 (lower left)

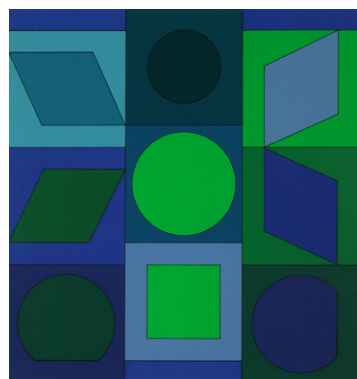
colour serigraph on paper, 146/150

L'hommage à l'hexagon, 1969 (upper left)

colour serigraph on paper, 74/200

Gifts of Walter Carsen, 1982

The Hungarian-born Victor Vasarely grew up in in Piešť'any (then Pöstyén) and Budapest, where in 1925 he took up medical studies at Budapest University. In 1927, he abandoned medicine to learn traditional academic painting at the private Podolini-Volkman Academy. In 1928/29, he enrolled at Sándor Bortnyik's workshop, then widely recognized as the center of Bauhaus studies in Budapest. The clean linearity and geometry of the Bauhaus movement had a strong impact on Vasarely's work. This education, combined with his background as a graphics designer and poster artist during the 1930s, led to his becoming a leader in the Op Art movement and hard-edged geometric abstraction. His series, *Homage to the Hexagon*, was among his most major bodies of work. Vasarely had first settled in Paris in 1930 to work as a graphic artist and creative consultant at the advertising agencies Havas, Draeger and Devambeze between 1930 and 1935.



Mel Ramos

(b. 1934, Sacramento, California)

Tobacco Rose, 1965

colour serigraph on paper, 95/200

Gift of Walter Carsen, 1982

Mel Ramos is a prominent figure in the American Pop Art movement, and was first recognized in the 1960s in context of the emerging Pop Art movement with artists Andy Warhol, Roy Lichtenstein, Claes Oldenburg and James Rosenquist. He was a graduate of Sacramento State College in California.

His imagery continues to be inspired by pin-ups and comic book illustration. While his biography and exhibition history are dominantly American in focus, he first exhibited in New York in 1964/65 with solo shows at Bianchini Gallery, and in 1986 he participated in a USA-France exchange fellowship during which time he worked in Paris.





Tom Wesselmann

(b. 1931, Cincinnati, Ohio; d. 2004, New York)

Foot, 1968

colour serigraph on paper, 32/150

Gift of Walter Carsen, 1980

Between 1945 and 1951, Tom Wesselmann studied at the Hiram College in Ohio before pursuing psychology at Cincinnati University. The following year he was called up for military service during the Korean War, and at that time began drawing cartoons which informed his later works in the Pop Art idiom. In 1954, he moved to New York to resume his studies at the Cooper Union School for Arts and Architecture in 1956.

Richard Hamilton

(b. 1922, London, England; d. 2011, England)

Toaster, 1967

offset lithograph, screenprint and collaged metallized acetate on paper, 68/75

Gift of Walter Carsen, 1982

Richard Hamilton was a prominent British painter and printmaker whose first exhibition was held in 1955 at the Hanover Gallery in London. He is one of two British artists included in this part of Carsen's collecting. Hamilton's formal art studies include the Royal Academy Schools (1938–40, 1946) and the Slade School of Art in London (1948–51). He earned his living with jobs in advertising and in industrial design. His works are associated with the international Pop Art aesthetic, and the print *Toaster* was developed while he was producing another wall-mounted assemblage called *Toaster* (1966–67), which included a real Braun toaster. The artist described the project as follows:

“By the time I made *Toaster*, the habit of working a print simultaneously with a painting was well established. The print on the toaster theme is less a version than a natural corollary of it. My interest in process, aesthetic or technical, had led me to make a series of studies and reliefs which echoed, through an analogy in painters' terms, the design and construction of a building. Similarly, the *Toaster* painting equates with the appliance and the print metaphors the public relations vehicle for it. The text is an important part of this work not only for its visual quality (conjunctions of word and image are fundamental to the manner of presentation in the field depicted), but in the way it provides information and tunes the aesthetic response as only the explicitness of words can do.”⁶



Toaster

New, practical, outstanding: this print was made possible by a number of fresh ideas. The proof of the excellence of the toaster that inspired this work of art has been supplied by the results of severe endurance tests recently performed. The appliance was kept working for a total of 1458.3 hours (not counting brief periods for cooling). This was the time taken to toast 50,000 slices of bread. That is a pile of bread well over a quarter of a mile high.

Just how outstanding the design is can be proved by the fact that it has been

included among the most attractive objects for everyday use exhibited at the New York Museum of Modern Art – the only automatic toaster in the world to achieve this honour.

White bread, black bread or even rye bread? Ask your friends and neighbours and they will tell you that toast is a first-class delicacy. It tastes good and has never been the cause of anyone losing their driving licence. It keeps you fit and your body needs it.

Printed on Saunders plain mould special printing 9/0 demi 80.5 lb/500 (complete with Matriefilm and Matrieflex ink and applied metallized silver polyester) in an edition of 75.

Dimensions: 25" wide, 35" high, image area 23" square.

Endnotes

1. Kenneth Saltmarche to Walter Carsen, 16 June 1980, Donor Registration Files, Art Gallery of Windsor.
2. Paula Citron in "Eccentric businessman Walter Carsen was an extraordinary patron of the arts," *The Globe and Mail*, 12 October 2012.
3. Walter Careen as cited in *The Financial Post* and quoted in Melissa Long, "Walter Carsen: Celebrating the Devoted Arts Patron on his 100th Birthday," *National Post*, 14 August 2012.
4. Clementine Nalm as quoted in Citron, 2012.
5. Johanni Carsen as quoted in Citron, 2012.
6. Richard Hamilton, as quoted in *Richard Hamilton: Collected Works*, London: Thames & Hudson, 1982, 72.

The Walter Carsen Gift A Memorial Exhibition from the AGW Collection

April 6 – June 2, 2013

Curator Catharine Mastin, PhD

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