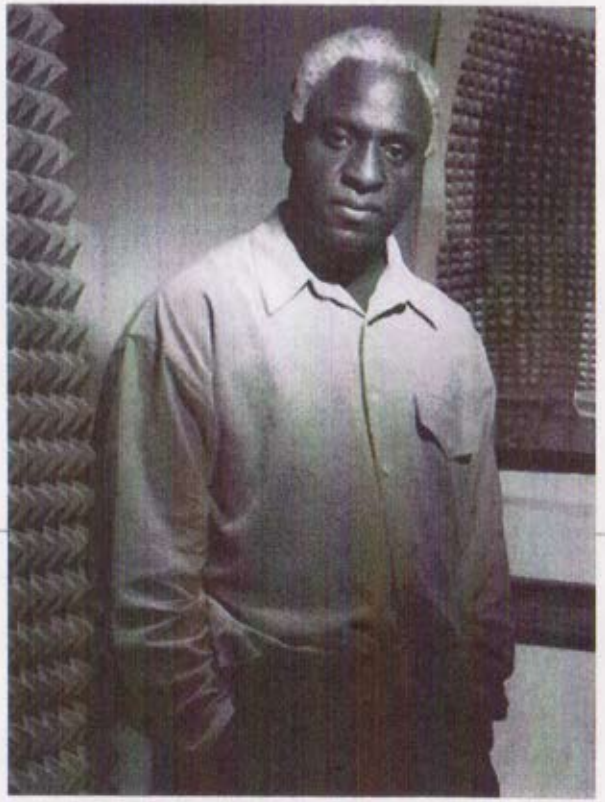

Richard Yarde 1939-2011

In the Realm of the Senses

The Works of Richard Yarde

January 26–February 23, 2012

Herter Art Gallery
University of Massachusetts
Amherst

Foreword (in appreciation)

RICHARD YARDE was born in Roxbury, Massachusetts, in 1939 and grew up there in the 1940s and '50s. His parents were emigrants from Barbados. He attended art classes at the Museum of Fine Arts, Boston, and then received both bachelor of fine arts and master of fine arts degrees at Boston University. He taught at Boston University, Wellesley College, Amherst College, Massachusetts College of Art, Mount Holyoke College, and the University of Massachusetts Boston before joining the faculty at the University of Massachusetts Amherst in 1990. Richard Yarde died in December 2011, not long after his wife, Susan Donovan, passed away.

Before his retirement in 2010, Professor Yarde was the senior and arguably the most renowned member of our Studio Arts faculty. Widely recognized as a watercolor painter of unsurpassed virtuosity and far-ranging expressive power, he investigated throughout his career the nature of his own experience, African American experience, and human experience. In particular, as he faced serious challenges to his own health for prolonged periods of time, Professor Yarde consistently addressed issues of fate, chance, spirituality, vulnerability, perseverance, healing, mortality, transformation, and rebirth.

In a remarkably prolific career spanning five decades, Professor Yarde produced some thirty solo shows and contributed to over seventy group exhibitions. His work now resides in outstanding private collections, in many college and university collections, and in such important public venues as the Wadsworth Atheneum; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the Newark Museum; the Museum of Fine Arts, Houston; and the Smithsonian Institution.

Professor Yarde received many honors over the years. He was twice a Fellow at the MacDowell Colony (1968, 1970), and received the National Endowment of the Arts Fellowship Grant in Painting (1976). As a member of the prestigious National Academy of Design (associate, 1981; academician, 1994), he was awarded the Henry W. Ranger Fund Purchase Prize (1979), the Adolph and Clara Obrig Prize (1983), the William P. and Gertrude Schweitzer Prize (1987, 2001), and the Certificate of Merit (1995). He received both the Childe Hassam Purchase Prize (1977, 1982) and the Academy Award in Art (1995) from the American Academy of Arts and Letters. Within the academic community, Professor Yarde was recipient of the Chancellor's Award for Distinguished Scholarship, University of Massachusetts Boston (1984); the Alumni Award for Distinguished Contribution to the Visual Arts, Boston University (1987); the Honorary Doctor of Fine Arts from Massachusetts College of Art (1998); and both the Distinguished Teaching Award (1997) and the Conti Fellowship (2000–01) from the University of Massachusetts Amherst. The Massachusetts Cul-

tural Council granted him the Commonwealth Award for Fine Art in 2001.

This impressive continuum of accomplishments reveals that Professor Yarde never rested in his creative inquiries, but always explored new themes and new imagery. In recent work, he drew on an array of sources—dreams, childhood board games, African American folktales, and his vast knowledge of visual traditions from a diverse range of cultures, from African to Hindu—to convey complex narratives in a way that pertains to traditional storytelling quilts. During this same period, he created the illustrations to *Stompin' at the Savoy*, a children's book with text by Bebe Moore Campbell. When he exhibited the original watercolors at The Eric Carle Museum of Picture Book Art in Amherst, he confessed (in an interview with Laura Holland): "Now my attitude towards illustration is far more open, and since I've known Eric, I've seen a lot of wonderful work in children's book illustration." For a long time, Professor Yarde had mined inspiration from the Savoy Ballroom, the irrepressible energy of music and dance, and the Swing Era; yet, the new work was not a reiteration but a lively recasting of his own early fascination with the subject as a bridge to a new generation.

Professor Yarde did not pursue these varied creative activities in isolation. He showed his work frequently and discussed it openly, and he communicated his ideas and his technical processes to his students at the University. In particular, his watercolor class and his advanced painting class were among the most sought-after courses in the department. Over the years, students cherished his teaching and looked upon Professor Yarde as a nurturing, generative force that drew out the best they had to offer.

Professor Yarde looked forward to this retrospective exhibition at Herter Art Gallery. He collaborated intently with Gallery Director Trevor Richardson until that moment when, all too suddenly, he departed. We are grateful to Trevor and to Richard's family, especially, for ensuring that this project became a reality.

For all of his accomplishments and celebrity, Richard Yarde was a modest, soft-spoken individual, kind-hearted and possessing the full measure of humanity. "I am nothing but a man on the same journey as any other human being," he observed in a 1996 interview. "And I am also an artist. When all is said and done, I see the most important thing I have to offer is my art, which is an act of mediation between myself and the awesome mystery of creation."

Bill Oedel
Chair of the Department of Art, Architecture, and Art History
University of Massachusetts Amherst

Essay

THE NOTION that artists grow better as they grow older is an assumption that may have been true in earlier times, when things moved more slowly and gradually, but it has not been beyond doubt in our own era. Indeed, we look most often to the early and middle periods of our modern masters to identify their finest works. How welcome, then, are the exceptions, the artists whose creative impulse moves steadily onward toward new expressive heights, their youthful fires fueled without halt, their flame as bright as ever.

Among such exceptions we may justifiably consider Richard Yarde, whose work over the past few decades displayed an increasing virtuosity and painterly sophistication that, together with a broadening of its subject matter, brought his oeuvre to a new plateau of excellence. While so many others of his generation expended their energies on making painting a language of cerebration securely quarantined against direct expression of feeling, Yarde insisted on making painting a language of poetic association. For there is always present in his work an underlying narrative, generally of a private, deeply personal character, that suggests we are in the presence of an artist-poet whose vision can never be explained in purely formal terms. In Yarde's practice virtuosity has many faces. It is a complex thing. His artistic development and his achievement as a whole are not easy to encapsulate: his is a sensibility of many parts and development phases, and it fits into several locales without completely coming to rest anywhere.

Be that as it may, Richard Yarde made art for almost half a century in a career which for the most part was cultivated away from the pressures and pulse-quickening tempo of the Manhattan art scene. His work from the period circa 1964, just after his graduation from Boston University, reflected an overarching concern with modernist abstraction. Later in the decade, however, he came increasingly to embrace a certain kind of painterly figuration that placed his work outside the bounds of what passed for 'advanced' opinion, which at the time seemed permanently tethered to some facile idea of the 'new'—a perspective that, neither then nor in our own time, has anything very important to tell us about the quality of the artist's work. In some respects Yarde's early figurative paintings harkened back to the portraits of Cézanne, to pre-Cubist Picasso, and to Matisse in their use color and pattern, not so much as historic prototypes to be emulated, but as personal memories that, like the subjects of his many portraits, are evoked with a distinctly elegiac tenor. Here in these early works, the intimacy of Yarde's vision, the highly personal nature of his subject matter, and his willingness to confront complex emotional states rooted in a keen awareness of his African American heritage, became defining characteristics of his oeuvre, and that intimacy continued to supply his work with its principal momentum.



Fig. 1
Standing Figure in Interior,
circa 1970
oil on canvas
72" x 37"

In spirit, his work always tended toward the autobiographical, but from the 1970s on it became more explicitly so. While in a number of respects the language that Yarde began to employ around 1970 still owed something to the structural vocabulary of modernist painting, it nonetheless stood apart from common practice in being tethered to a narrative point of view. What was remarkable about the style he evolved was that it permitted him to do many of the things that modernist art is not supposed to do. He attached his art to a story—in this case, the story of his own life. He was anecdotal. He was also introspective—in fact, poignant—in the attitude he took toward his subject, and there is never any doubt that he did, indeed, have a subject, and that the subject is not art itself. He just gave an emphatic priority to experience—that is, to the recollection and transmutation of experience—with art serving as a structure for the expression of that experience.

As has been noted, around the late 1960s and early '70s, Yarde began to shift his focus away from a preoccupation with abstraction toward the use of more overt kinds of realist imagery. It was during this period that he started work on a series of oil paintings depicting architectural forms—doors, windows, and sections of building facades, that were created in actual size, in unmixed primary colors (Ill. 1). As part of his pictorial strategy, Yarde gradually began to incorporate figures within his painted facades in such a way that our perception of them was now governed by an insistent geometric regularity that focused attention on the relationship between the figures and their surroundings. His palette, too, underwent a significant change; gone were the highly saturated colors Yarde had employed in the earlier 'door' paintings, which he now replaced with a more muted range of ochres, browns, and earthen hues (Fig. 1). 'Portal imagery' of this kind, in many cultures and religions, shares the symbolism of the threshold as entrance; a passage from one state or world to another; or entry into a new life; but it can also signify rejection, exclusion, secrecy, as well as protection against dangers and the unknown. Whatever the case, for Yarde the subject matter marked a significant transformation in his work, moving it toward a more introspective mode of representation, one in which the use of metaphor and symbolism came to play an increasingly dominant role. From this point on, his life and personal history became the principal focus of his practice as an artist, in which dreams, childhood memories, and highly personal experiences were recalled at times with a meticulous clarity, and at others with a degree of calculated ambiguity that invited speculative interest on the part of the viewer as to their meaning.

The source material for much of the imagery that Yarde then began to employ in his paintings was largely derived from photographs—which he looked upon as 'found objects.' His ready embrace of photographic imagery may be attributed to the time spent as a young child observing his godfather, Amos Gibson, a portrait photographer, who was often required by his clients to hand-tint the black and white prints he had created. Yarde himself recalled how at seven or eight years of age, he sought to imitate his godfather by applying watercolor to newspaper pho-

tographs that interested him, isolating figures and the surrounding spaces for graphic effect. There has always been a side to Yarde's sensibility that remains deeply attached to his past, and it was through his exploitation of photographic imagery—including the distortions intrinsic to the medium—that he made his most explicit allusions to the pictorial memories that he so much cherished. For the most part he drew his themes from the life around him, his family, friends, along with affectionate recollections of the black cultural icons of his childhood during the '40s and '50s in Boston's South End. His stated intention at the time was to use his art as a way to instill in ordinary African American working-class men and women a sense of racial pride, by celebrating the lives of cultural heroes such as Jack Johnson, Josephine Baker, Malcolm X (Ill. 2), Marcus Garvey, and other figures of historical significance.

From the late 1970s on, the medium Yarde increasingly came to employ in his work was watercolor. His embrace of watercolor allowed him to carry his vision into a new realm of expression, and it was characteristic of his elegant, complex mind that he used something so traditional to illuminate the present and created something dazzlingly new in the process. In his hands the medium took on a sensuous, dramatic quality and a distinctive sense of color, much in evidence in a series of interiors, or 'room paintings,' that Yarde began to work on. In them, he explored, through the abstractions of memory, the rooms recalled from his childhood: they were homey in feeling, abundant in visual incident, yet for all their familiarity, utterly strange, and magical. These paintings also demonstrated the extent to which Yarde had begun to consolidate his feeling for watercolor, as he learned to exploit its unique capacity for producing color mixtures through overlapping transparent washes which he laid down on the paper, within a simplified pattern of repetitive or grid-like colored squares that became the armature for the construction of his imagery. What he discovered in the innovations of watercolor was a more direct access to a vein of feeling that was his penchant as a painter to pursue. Thus, for Yarde the medium never represented a leap into an alien idiom, but served, on the contrary, as a way of allowing him a more intimate point of entry into the emotions that he wished to see realized in his paintings.

The extent to which he had achieved this goal was evident in a series of marvelous watercolors that he began in the early '80s, in which Yarde paid homage to the dancers and musicians of the Savoy Ballroom on Harlem's Lenox Avenue, made famous during the Swing Era for the brilliance of its jazz musicians and dynamic professional dance troupes. The Savoy had long come to enjoy a special place in the collective imagination, not only among the residents of Harlem, but among African Americans everywhere. During a period when racial segregation was still the norm in many parts of the country, the enormous, almost block-long Savoy was considered to be one of the most culturally and racially integrated of establishments. Over time its reputation and influence grew, as the Savoy blended musical traditions to forge new trends in music and dance that would exert a profound influence in the shaping



Fig. 2
Pattern Dress/Striped Suit, 2006
transparent and opaque watercolor on paper
41" x 28"

of mainstream American popular culture. What the Savoy had come to represent for Yarde—the vitality and creative impulses of African Americans—had also come to symbolize his fervent desire to defy the limits of artistic and cultural categorization. Here in the Savoy watercolor series, we can begin to see Yarde make recourse to a repertory of familiar compositional devices, coupled with a revved-up palette, in which the various dancing couples, together with the spaces they occupy, are transmuted into a bold orchestration of shapes and vibrant tonalities. In typical works such as *Pattern Dress/Striped Suit* (Fig. 2) and *Saturday Night Midnight* (Ill. 3), there is a persistent note of absurdity in the human shapes, in Yarde's delineation of the bodily attitudes, and in the disposition of human forms; while gestures are captured with a flawless sense of kinesthetic precision, figures are elevated to a new level of poetic archetype without in any way diminishing their worldly identity.

Expanding upon the 'Savoy theme,' in 1982 Yarde created one of his most flamboyant works (Fig. 3, overleaf), a large-scale sculptural installation of the Harlem ballroom in which he sought to communicate, in physical form, something of the romance, energy, and history of dance that had inspired him since his youth. Yarde's 'Savoy ensemble' comprised over twenty freestanding painted figures—including orchestra members and 'Lindy Hopping' dancers—all presented in a manner that skillfully joined folk and modernist elements into a sculptural style entirely his own. It was, in effect, an amalgam of painting and sculpture, in which Yarde employed devices such as foreshortening, coupled with subtle variations in the scale of the dancers and musicians, to create an illusion of depth within the constructed three-dimensional space they occupied. Paradoxically, however, the way in which Yarde fabricated his figures—not as traditional sculptures-in-the-round, but as flat, three-dimensional cut-outs with blank sides and backs—had the effect of undermining, rather than supporting, the sense of an actual or 'real space.' The perceptual tension that ensued was in a way akin to the kind of qualities that one often finds appealing in the artifacts of certain folk artists—especially their affection toward, and empathy with, a familiar subject, with its beguiling quotient of 'innocent' observation. In some respects, Yarde's 'Savoy installation' also recalled something of the same quirky sensibility that informed the work of the artist Red Grooms. Unlike Grooms, however, Yarde did not traffic in irony or satire; here the charm resides entirely in the direct expression of his obvious fondness for his subjects, and the milieu portrayed.

In 1989, Yarde began work on *Memory Theatre*, a new series of paintings and sculpture that came to represent for him a decisive break with what had gone before. To accomplish this change, however, he had to perform a radical shift in his mode of vision—gone were the rooms, the attachment to traditional narrative, and the separation of figure and ground, all of which were abandoned; their emotional range was now deemed too narrow to accommodate the pressures that were building up in Yarde for something deeper, and more psychologi-

cally compelling. Allusion was basic to these new works; they challenged the viewer to unpack their layered and overlapping meanings, and they probed the artist's inner self. Although the thematic changes that Yarde undertook in his work were daring in many respects, the technical means of their realization retained much of what was already familiar to him. Watercolor remained his preferred medium, but he added a number of distinctive technical refinements developed over the years, such as the slow build-up of layered blocks of transparent watercolor in rhythmic, grid-like patterns, the fluency of whose accumulated brush marks provided his pictures with an 'armature' on which to build improvised structures of color and imagery. Unique, too, was his practice of piecing together or building his painted imagery from multiple sheets of overlapping paper, coupled with a keen awareness of the role played by 'edges' in image-placement, and of the visual tension that could ensue between the painted areas and those left white, or unpainted, as they competed for compositional prominence with the work. Such were the principal refinements that had come to characterize Yarde's work, refinements which may be regarded, not unreasonably, as being among the most innovative uses of the watercolor medium in the modern era.

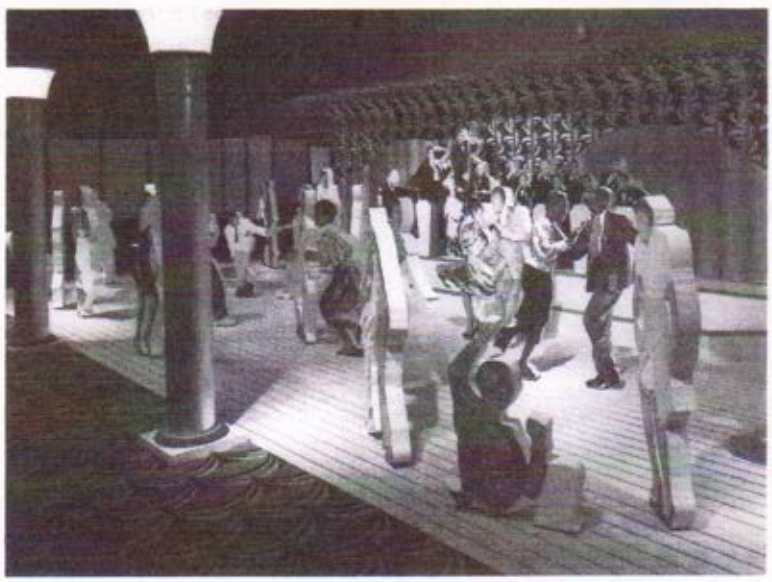

Fig. 3
Savoy Ballroom (installation view), 1982
transparent and opaque watercolor on paper
28" x 41"
courtesy of
Mt. Holyoke College
Art Museum

Yarde's ongoing quest to re-establish his art as a more intensely private experience was dramatically redefined when, in 1991, he suffered a debilitating illness that resulted in kidney failure. The consequences of this illness would leave him temporarily incapacitated; unable to speak, as well as suffering a significant impairment of his motor skills, he was obliged to refrain from making art for almost an entire year. After a lengthy period of convalescence, during which Yarde underwent what he described as a profound 'spiritual awakening,' he was able to resume painting, albeit with some difficulty. The art to which Yarde now aspired mirrored his belief in the healing powers of touch and in a heightened spiritual consciousness. He developed an iconography comprising disembodied heads, hands, and feet, biochemistry diagrams, acupuncture charts, Braille dots, and other kinds of arcane, carefully coded information. In viewing these paintings we are inexorably drawn inward—to a sense of mystery, to an interior experience quite unlike anything we had

previously seen in his work. Literally and otherwise, these new works required the viewer—no less than Yarde himself—to adopt a new aesthetic posture if we were to comprehend them at all.

The notion of art as possessing therapeutic value suggests certain parallels between the work of Yarde and that of Josef Beuys, in terms of the belief in art's capacity to convey contrary associations: injury/healing, life/death, together with a concern with the transitory nature of existence and the vulnerability of the individual. The aftermath of his struggle with catastrophic illness left Yarde with heightened awareness of his own mortality and also of his dependence on other people. This new reality created within him a compelling need to use his art as a 'healing force.' In the paintings that grew from this impulse, Yarde continued to employ the grid—a device he had previously exploited for its formalist compositional attributes—but now assigned to it a more prominent symbolic function. In a seminal work from the period, *Two Backs with Dots*, 1995 (Ill. 4), he incorporated a grid composed of multiple dots derived from acupuncture charts into the surface of the painting in such a way that the principal subject, himself, appeared mapped by the dots' pattern of marks—a network that might be read in a wider sense as a system of coordinates symbolizing the body's forced incorporation into the larger social order.

Yarde's utopian project to effect a synthesis between man's spiritual and corporeal reality was realized with telling effect in another major work from the period, *Mojo Hand*, 1995–96 (Ill. 5). The title, annexed from a blues song of the same name by Lightnin' Hopkins, alludes indirectly to the Christian healing ritual of 'the laying on of hands,' as evinced by the three pairs of open hands that surround, in a gesture of blessing, a floating X-ray image of the artist's torso. Yarde added explicit spiritual significance by including the Twenty-third Psalm, whose injunction 'Yea, though I walk through the valley of the shadow of death, I will fear no evil' he spelled out using Braille dots. The pictorial backdrop of deep blue painted squares, upon which the picture's repertory of appendages and signs appears to float, is conceived of not as 'field,' as that term is now understood, but as a kind of palimpsest that suggests twilight and half-light. This dream-light draws us as viewers into a nocturnal mindscape that leaves us with the sense of having witnessed and somehow participated in a cycle of death and rebirth—an analogue perhaps, for the process by which the painting was created.

Dream memories have always played a significant role in the abiding and continuing drama of Yarde's paintings. Memories of private feelings are realized in psychically charged forms that generate tension not only in their encounters with one another, but also in how we ourselves are made to read those encounters. A striking example of this phenomenon can be seen in *Kismet #2*, 2008 (Ill. 6). Yarde structures the pictorial space of the painting in such a way that it mimics the form of the children's board game, Snakes and Ladders. Here, one hundred black, blue, and red painted squares that shimmer and pulsate are pressed into service

as a backdrop, or 'grid,' on which Yarde organizes a strange assortment of idiosyncratic imagery; the origins of the imagery, according to the artist, came to him in a particularly disturbing dream. Yarde uses the checkerboard space to engage us in a perusal of the imagery and shapes, not so much in a formal sense, but rather to prompt us into an interpretation of what they might actually mean. In ancient India, where it originated, the game had its root in morality lessons, as a player's progression up the board represented a life journey complicated by virtues (ladders) and vices (snakes). But for Yarde that journey is no mere carrot-and-stick affair: also implicit in the game is an awareness of the unchanging twoness of things, the duality of up against down, good against evil. As the rational solidity of ladders balances the occult sinuosity of the serpent, in the opposition of staircase and cobra we can see, metaphorically, all conceivable oppositions, Alpha against Omega, father against mother.

In 2003, the Worcester Art Museum mounted *Ringshout*, a major exhibition of new works by Yarde curated by Professor Carol Scollans, that represented in many respects a synthesis, or culmination, of the ideas and themes with which he had been preoccupied during the previous two decades (Fig. 4). The 'Ringshout,' which has its genesis in the traditional 'ring' dances of west Africa and the African diaspora, was a religious ceremonial dance practiced by African American men and women, mainly in the southeastern coastal states. The dancers moved counterclockwise in a circle, knees bent, shuffling their feet, clapping hands, and chanting in a call-and-response fashion to the lyrics sung by a 'leader' or 'chorus.' The 'shout' was essentially a community dance and ritual that fostered a sense of spiritual transcendence and solidarity among audience and performers. In Yarde's installation, the open center of the 'ring' was occupied by a wooden platform on which were placed 52 pairs of shoes. The shoes were cast in hydrostone and arranged side by side within two concentric circles that served to conjure up the rhythmic sounds of dancers as they moved and shuffled along the floor; a third inner circle, composed of alternating hands and mouths cast in bas-relief, recalled the 'clapping' and 'shouting' of the dance participants (Fig. 5). Yarde enclosed the entire ensemble inside a suspended tent-like structure that both uncovered and concealed the sculptural objects within, placing the viewer into a somewhat ambiguous or indirect contact with their interactions, while at the same time pulling us inexorably into their world.

The sculptural centerpiece in the 'Ringshout' installation was augmented by a series of nine large wall-mounted panels containing white-painted arrangements of grids and concentric circles; whose complex iconography was made all the more vivid when viewed against the luminous field of monochromatic blue indigo on which they were placed (Ill. 7). Here, in these painted panels—and elsewhere in his work—Yarde managed to combine formal ideas related to composition and structure with a unique personal content that is speculatively biased. Within the jagged rhythms of his painted surfaces—amid the deep indigo backgrounds with their nuanced



Fig. 4
Ringshout Sculpture, 1999–2001
hydrostone casts, 120" in diameter

transitions of temperature and value—one glimpses fragmented body parts, abstract shapes, X-ray imagery, and DNA patterns, among much else. They are surfaces that speak to us in a kind of layered past tense, in which we recognize long-ago beginnings and erasures—near-invisible strata that lie just below the surface like ghost memories of earlier impulses. Their very lack of specificity suggests something in flux—a plane of existence where the gaps between things become more vivid than the things themselves. What Yarde makes us feel most intensely in 'Ringshout' is the artist's total absorption in what he sees and what he makes of what he sees. In this complex work, we are made aware, too, of the registering of those accretions of sensation that became more and more essential to his temperament as an artist—and, we may infer, as a man.



Fig. 5, *Ringshout Sculpture*, 1999–2001
hydrostone casts, 120" in diameter

In the course of his long career as an artist and as a teacher, Richard Yarde created work that reached out to us directly and carried a special sense of warmth and involvement. His oeuvre is a salutary reminder of an achievement that stands at a certain distance from what we have been persuaded to think of as 'significant' in the painting of our time. For he was an independent in every sense—independent of claques and coteries, and independent, too, in the integrity and rigor of his very personal vision. For many years he followed a singular course—something all too many critics and writers of textbook histories tend to honor more in principle than in practice, especially if the practice inconveniences their facile categories. We are perhaps still some way from grasping the full scope and importance of Yarde's achievement, but, hopefully, this exhibition will move us a little closer in that direction.

Trevor Richardson
Amherst, Massachusetts
December 2011

Acknowledgments

AN EXHIBITION such as this could not have taken place without the generosity and cooperation of all involved. Its realization was made possible through the combined efforts of individuals, collectors, and staff at museums and art galleries, each of whom gave willingly of their time and energy to facilitate the loan of the works. Of crucial importance in this regard were the Yarde family—Marcus and Owen Yarde and Arden Hill-Yarde, who, despite the difficult circumstances that attended the organization of the event, gave generously of their time to help expedite the loan of works from the artist's personal collection. In this regard my thanks must also be extended to Aprile Gallant, registrar of the Smith College Art Museum, and to Collections Manager Stephen Fisher at the Mead Museum of Art, whose assistance in securing the release of two particularly fine works by Richard from their respective institutions was greatly appreciated. In preparation of the exhibition catalogue essay, I very much appreciated the insights provided by Professor Carol Scollans, a longstanding friend of Richard Yarde. The catalogue was considerably enhanced by the inclusion of installation photographs documenting the artist's 'Savoy' exhibition at the Mount Holyoke College Art Museum (1982) and 'Ringshout' at the Worcester Art Museum (2003). For granting permission to include the aforementioned images I am deeply grateful to Susan Stoops, curator of contemporary art at the Worcester Art Museum, and to Wendy Watson, curator at the Mount Holyoke College Art Museum. The publication also benefited greatly from the professionalism and skill of photographer Stephen Petegorsky, whose exacting documentation of the artist's work over a lengthy period of time was of immense help during the entire course of the project.

Invaluable logistical support was provided by Dan Wessman and Paul Palmgren, both of whom volunteered their time and expertise in recreating the abridged version of 'Ringshout' that was part of the Herter Art Gallery exhibition. Other crucial support was provided by Josh Phillips, president of DAX, and his very capable staff in helping to locate the various artworks and transport them to Amherst.

As always, I owe a profound debt to my colleagues in the Department of Art, Architecture, and Art History at the University of Massachusetts Amherst. In particular I thank the department's chair, Dr. William Oedel, for his support and encouragement throughout, and for the expertise he brought to bear in proofreading the catalogue essay; his input in this regard was much appreciated. I would also like to thank Dean Julie Hayes of the College of Humanities and Fine Arts, for her ongoing support of Herter Art Gallery and its exhibition program.

Last, but by no means least, I must extend my sincere gratitude to the UMass Arts Council, without whose financial assistance events such as this would not be possible. To all of the aforementioned, my sincere thanks.

–T.R.