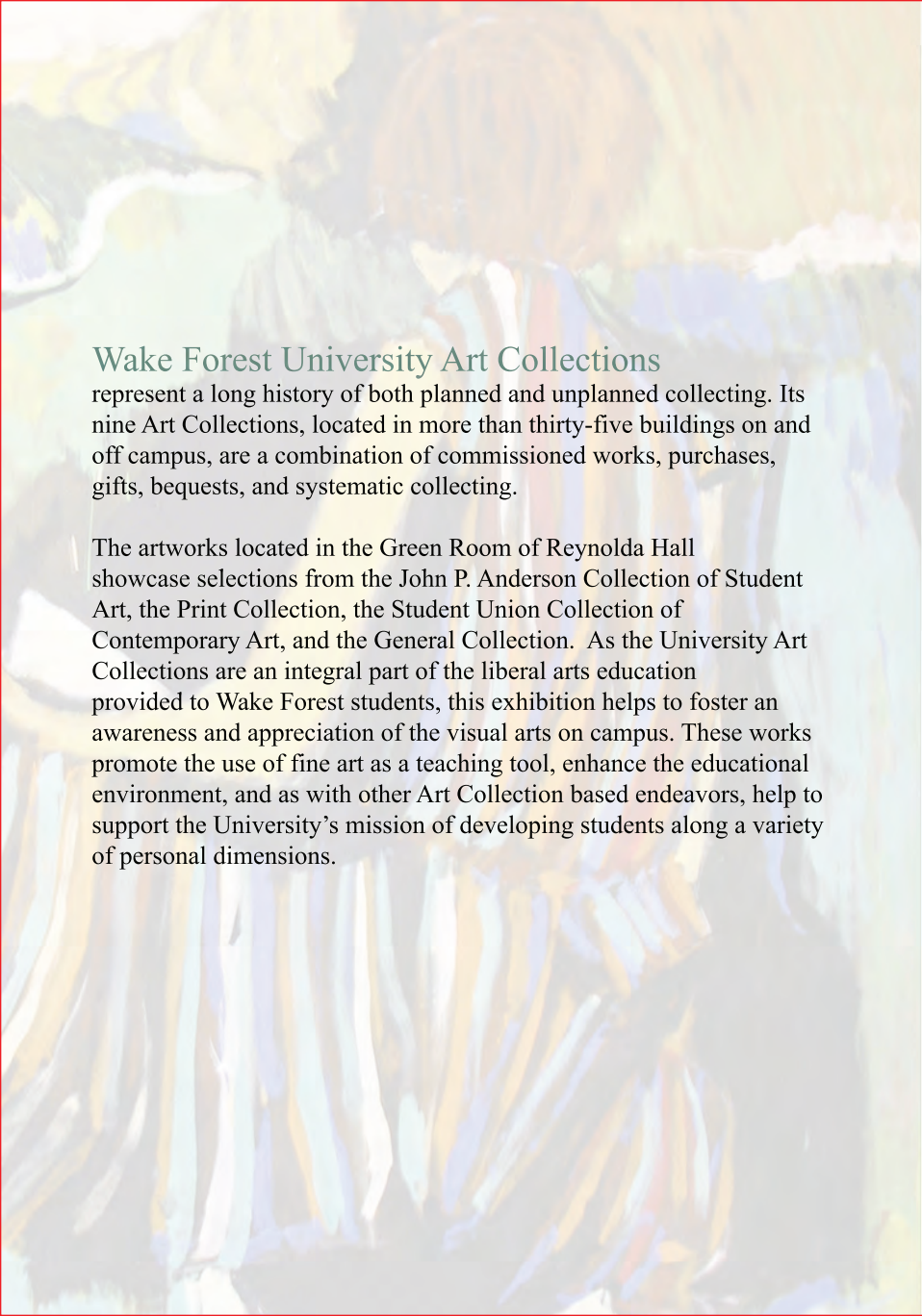




Wake Forest University Art Collections

represent a long history of both planned and unplanned collecting. Its nine Art Collections, located in more than thirty-five buildings on and off campus, are a combination of commissioned works, purchases, gifts, bequests, and systematic collecting.

The artworks located in the Green Room of Reynolda Hall showcase selections from the John P. Anderson Collection of Student Art, the Print Collection, the Student Union Collection of Contemporary Art, and the General Collection. As the University Art Collections are an integral part of the liberal arts education provided to Wake Forest students, this exhibition helps to foster an awareness and appreciation of the visual arts on campus. These works promote the use of fine art as a teaching tool, enhance the educational environment, and as with other Art Collection based endeavors, help to support the University's mission of developing students along a variety of personal dimensions.



WAKE FOREST
UNIVERSITY

Office of University Art Collections

PO Box 7232 Winston-Salem, NC 27109
phone (336) 758-5082 or 758-3069 fax (336) 758-6014
www.wfu.edu/uac

Heather Childress, *Art Collections Curator*
Jessica Burlingame, *Collections Management Assistant*
Simone Parker, *Student Assistant*

Richard Diebenkorn's *Blue Club*, Art ©Estate of Richard Diebenkorn
Jasper Johns' *Flags*, Art ©Jasper Johns/Licensed by VAGA, New York, NY



Selections from the
Wake Forest University Art Collections



Betsy Rives
54.213.266.81, 2008
 Oil on Canvas, 28 1/4" x 35"
 John P. Anderson Collection of Student Art

Born into a family of artists, Betsy Rives began taking art classes at the age of 3. In her senior Art Honors thesis exhibition *Anxious Play*, Rives investigates her personal femininity through the use of figural elements and doll motifs. In *54.213.266.81*, Rives develops the themes of ritual and repetition through an exploration of color and scale.

Richard Diebenkorn
Blue Club, 1981
 Aquatint, Spit Bite, Softground 19/35,
 37 1/2" x 30 1/2"
 Student Union Collection of Contemporary Art

Richard Dienbenkorn is best known for his *Ocean Park* series of paintings exploring California light and landscape during the 1960s. Though the symbols appeared incidental in his early work, by 1981 Diebenkorn was directly investigating playing card motifs in a series of small scale works on paper. *Blue Club* embodies his masterful development of theme, spontaneity of form and controlled exploration of color which infuse great emotion into his subject.



Michael Arnett
Charleston Barn, 2007
 Screenprint over Lithograph, 25" x 19 3/4"
 John P. Anderson Collection of Student Art

Michael Arnett addresses the question of identity in this work, *Charleston Barn*. South Carolina's Cooper River Bridge is shown obscured by a grid of "HELLO, my name is..." tags each identifying a different city and state. Arnett invites contemplation of the idea of definition of oneself through involuntary societal labels including surname and place of origin.

Mitchell Anderson
Self Portrait as P. Hilton's... (from the Sterling Suite), 2004
 Gum Wrappers on Wood, 36" x 36"
 John P. Anderson Collection of Student Art

Mitchell Anderson's creative use of bubble gum wrappers transforms a pedestrian material into an object of self-described "decoration". In *Self Portrait as P. Hilton's... (from the Sterling Suite)*, Anderson uses shape and pattern to create a rich, luminous surface simultaneously infused with and completely devoid of meaning.



Maud Gatewood
Julie, 1958-59
 Acrylic on Linen, 44" x 50 1/4"
 General Collection

As one of North Carolina's most notable painters, Maud Gatewood's early works embody a delicate balance of realism and abstraction. *Julie* was created during the late 1950s, a period during which she painted images in her home landscape of Caswell County. Often using friends as sitters, she rendered them with their backs turned to the canvas or deliberately chose to obscure their features so as to not confront her viewer with a personalized portrait.

Jasper Johns
Flags, 1967-68
 Lithograph, 34 1/4" x 25 1/2"
 Student Union Collection of Contemporary Art

Jasper Johns is often regarded as a founder of the Pop Art movement due to his use of simple yet direct images. Reflecting his philosophy "Take an object. Do something to it. Do something else to it. Ditto.", *Flags* employs an optical illusion to invite viewers to see a recognizable object in a new way. By staring at the white dot in the center of the upper flag and then shifting your gaze to the black dot on the lower flag, the traditional colors of red, white, and blue will appear.

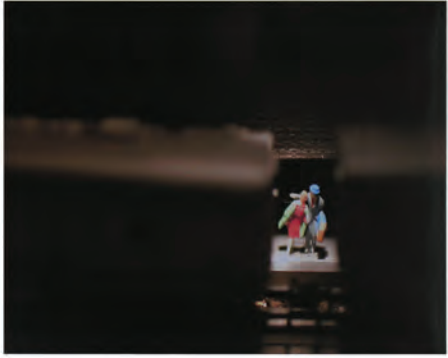


Rachael Mongold
Paris, 2008
 Inkjet Print, 21 3/4" x 18 1/4"
 John P. Anderson Collection of Student Art

Rachael Mongold's *Paris* captures spontaneous moments at dusk in the City of Lights. The organization of the photographs on the page provides structure through which to carefully observe the frenetic atmosphere. Unlike the people seen here, the viewer alone is awarded time to consider each precise moment in its entirety.

Paul Fournier
Reef Necklace, c. 1985
 Lithograph, 32" x 40"
 Print Collection

Paul Fournier's *Reef Necklace* is one of six works in a series that loosely depict sea life. Greatly inspired by coastal geological formations seen on his many travels to Ireland, Scotland and England, Fournier creates a universal image by combining these influences with those from his home Canadian landscape.



Michael Presley
Last Train, 2003
 Digital Print, 26 3/4" x 37 1/4"
 John P. Anderson Collection of Student Art

In *Last Train*, artist Michael Presley illustrates the independence and romanticism personified by locomotives and railroads. Utilizing pieces of a model train set from his childhood, Presley stages a scene with two passengers visible on a distant platform. The development of the narrative beyond this moment in time is left to the imagination of the viewer.