

PEOPLE
PLACES
THINGS

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consent of the artists.

PEOPLE • PLACES • THINGS
PAINTING • SCULPTURE • WORKS ON PAPER

MAJOR WORKS

William J. Green Federal Office Building Lobby
600 Arch St., Phila., Pa.
January 29, 1979 through March 1, 1979
Monday – Friday 9 A.M. – 5 P.M.
Opening Monday, January 29, 1979 3 – 5 P.M.

SMALL WORKS

Marion Locks Gallery East
122 Arch St., Phila., Pa.
January 29, 1979 through March 1, 1979
Monday – Friday 9 A.M. – 5 P.M.
Reception Monday, January 29, 1979 5 – 8 P.M.

WORKS ON PAPER

The Hahn Gallery
8439 Germantown Ave., Chestnut Hill, Phila., Pa.
January 28, 1979 through February 22, 1979
Monday – Saturday 10 A.M. – 5:30 P.M.
Wednesday 7 – 9 P.M.
Reception Sunday, January 28, 1979 3 – 6 P.M.

This exhibition was made possible through the Living Buildings Program of the General Services Administration, The Hahn Gallery, and The Marion Locks Gallery.

Yet, on another level, there exists a marriage between certain abstract, non-objective principles and figurative art. The debt to Modernism is acknowledged by the greater freedom of technical means available to the artist. Artists have been liberated to return with renewed vigor to more traditional artistic problems. Through expanded concepts of technique, they ask new questions and offer new solutions to the role of content in art.

Accordingly, art must once again be viewed as the successor to nature in that it must derive from and illuminate conditions of the natural world. Three basic levels of content may then be defined: surface (technique), figurative (image) and expressive content (or underlying emotional and expressive intent of the artist). Through the understanding and manipulation of these three aspects of content in art, these 19 personal views of everyday reality are given unity in each object, each artist's vision of the world and in the exhibition as a whole.

There are aspects of the notion of "revival" manifested in this exhibition. A desire to maintain an unbroken tradition of figuratively expressed painting and sculpture revives an art which is deeply rooted in the portrayal of the world. Consequently, the artist is allowed to act as mediator between the spectator and the natural world, which the artist shares with his/her spectator. Thus, the idea of the creative "act" in art becomes one of mediation rather than the mere manipulation of paint or stone, brush or chisel.

M. Pelta

PEOPLE • PLACES • THINGS is an exhibition of recent works by 19 representational artists. The impetus for the show, which runs simultaneously in three parts at three locations in the Philadelphia area, came from the artists, themselves. These painters and sculptors organized **PEOPLE • PLACES • THINGS** in order to provide the public with greater access to contemporary representational art, as well as to establish a broader audience for their work.

Attitudes toward vision – seeing the world around us, are promoted through the referential qualities of art. The recognizable image takes its form from daily human experience. These works, based on this reality of human vision, allow natural means to stir the imagination of the viewer, acting as the viewer's initial point of entry into the work of art.

Unquestionably, the primary concerns of these artists are those of representational art and the preservation of a figurative tradition. All share a fascination with the complex problems posed by Realist art, offering fresh insight into traditional subject matter such as the human figure, still life and landscape.

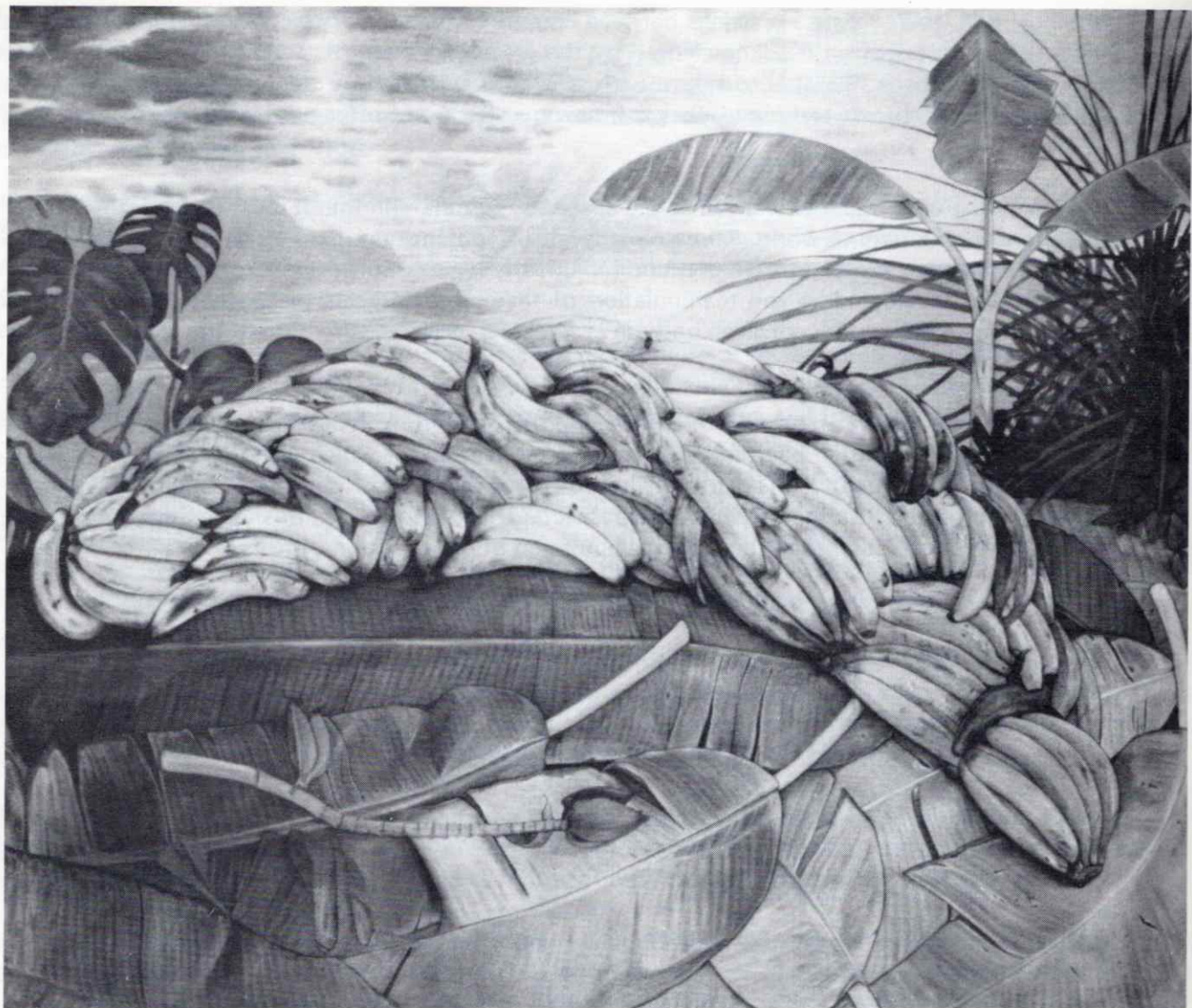
The referential image is seen as imbued with inherent value through virtue of its existence in nature and as a common denominator of human experience. Although they most often work from life, these artists are never satisfied with merely imitating exactly what they see before them. Instead, each artist attempts to bring the more expressive content of the work to the surface through insistence of recognizable natural form. Everyday experience – the data of the world, is invested with mood and feeling.

The artists are conscious of their own role in the work of art. They give prominence to the place of their own subjectivity within a work of art. There exists a strong awareness of notions of second-hand, or processed, information; the vision of the artist stands between reality and the spectator. The artist chooses to function as a pair of binoculars or a lens, through which information of the world is focused.

These artists are interested in eliciting emotion from the spectator as the primary response to the work. The second level of appreciation may then be aesthetic. A form of dialectic is thus set up between the spectator and the piece in which the viewer is asked to more critically refine his/her initial response.

All 19 artists share the conviction that art must reflect concern with human values, whether these values are strictly contemporary or aim for some kind of universality. It is this which stands between the artist and a photographic representation of reality. The photograph is acknowledged as a distinct form which may qualify as art, but exists separately from the creative process and work of these artists.

Current alternatives to Photo-Realism as well as to 20th century Modernism are vibrantly demonstrated in these works. A reaction can be seen against those aspects of Modernism in which the act of making art, or the will to create, becomes more important than the completed work. Here, the technical aspects of art are once again relegated to the position of a means, rather than an end. Formalist concerns remain subservient to representational content, as well as to artistic expression.



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SPANISH BANANAS



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FANCUILLA SDRAIATA



76 PHYLLIS PURVIS-SMITH
FIGURE IN REPOSE



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SUNGAZER



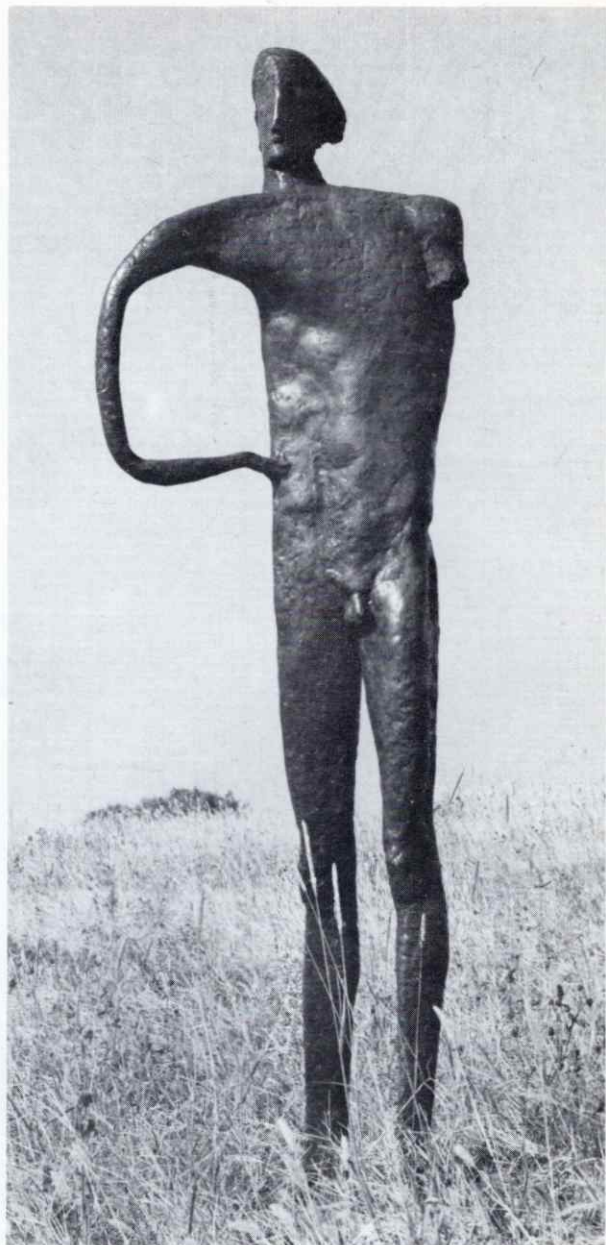
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RED TABLECLOTH



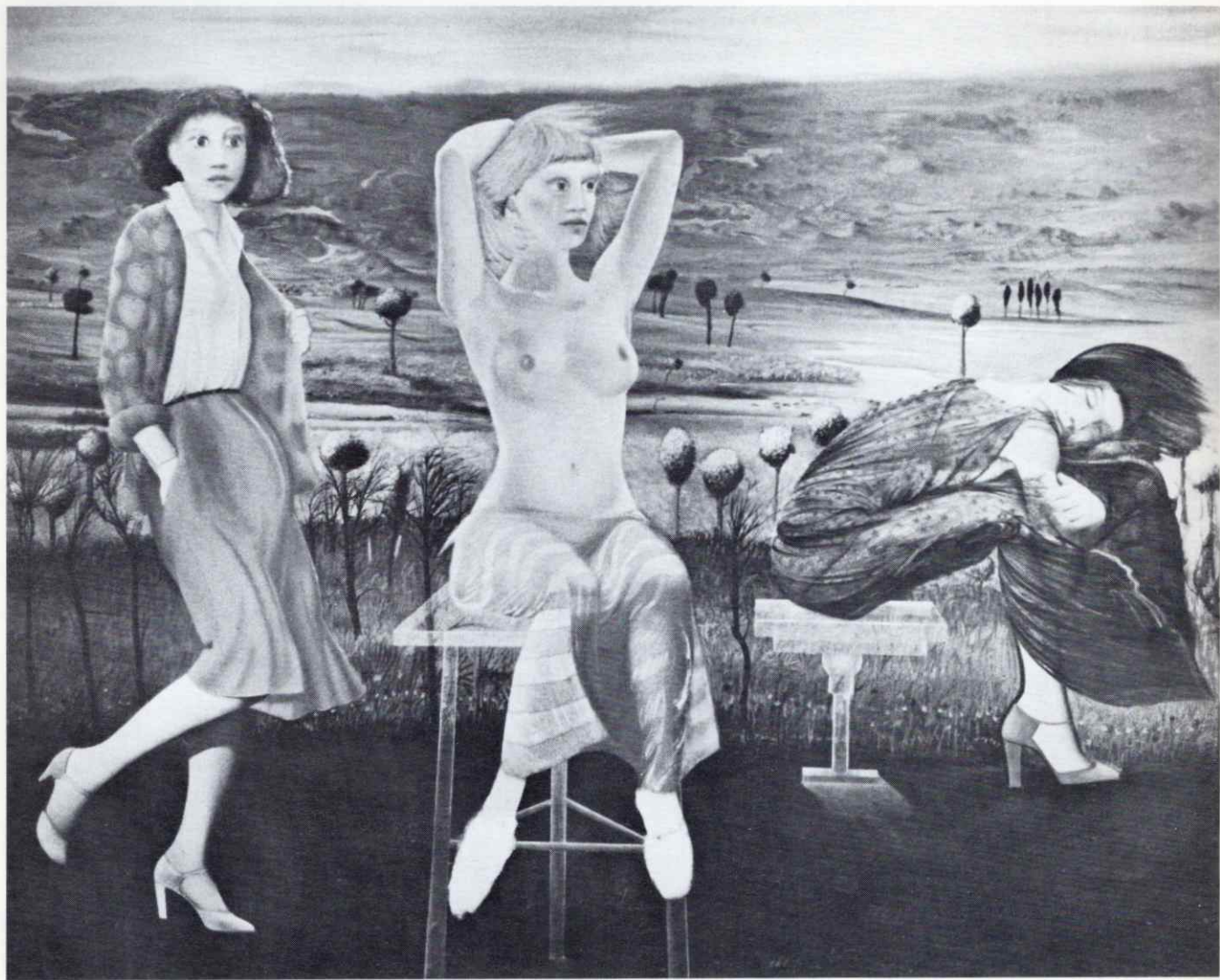
40 JAMES McELHINNEY
WOMAN IN AN INTERIOR



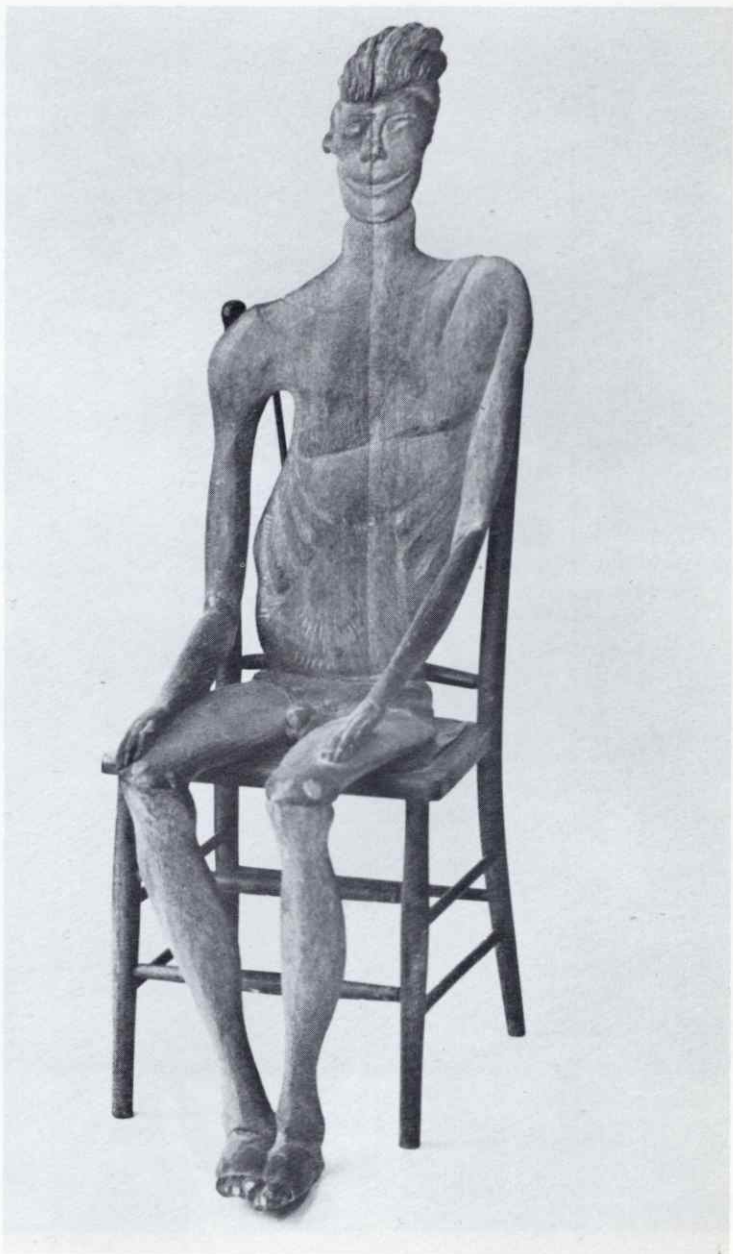
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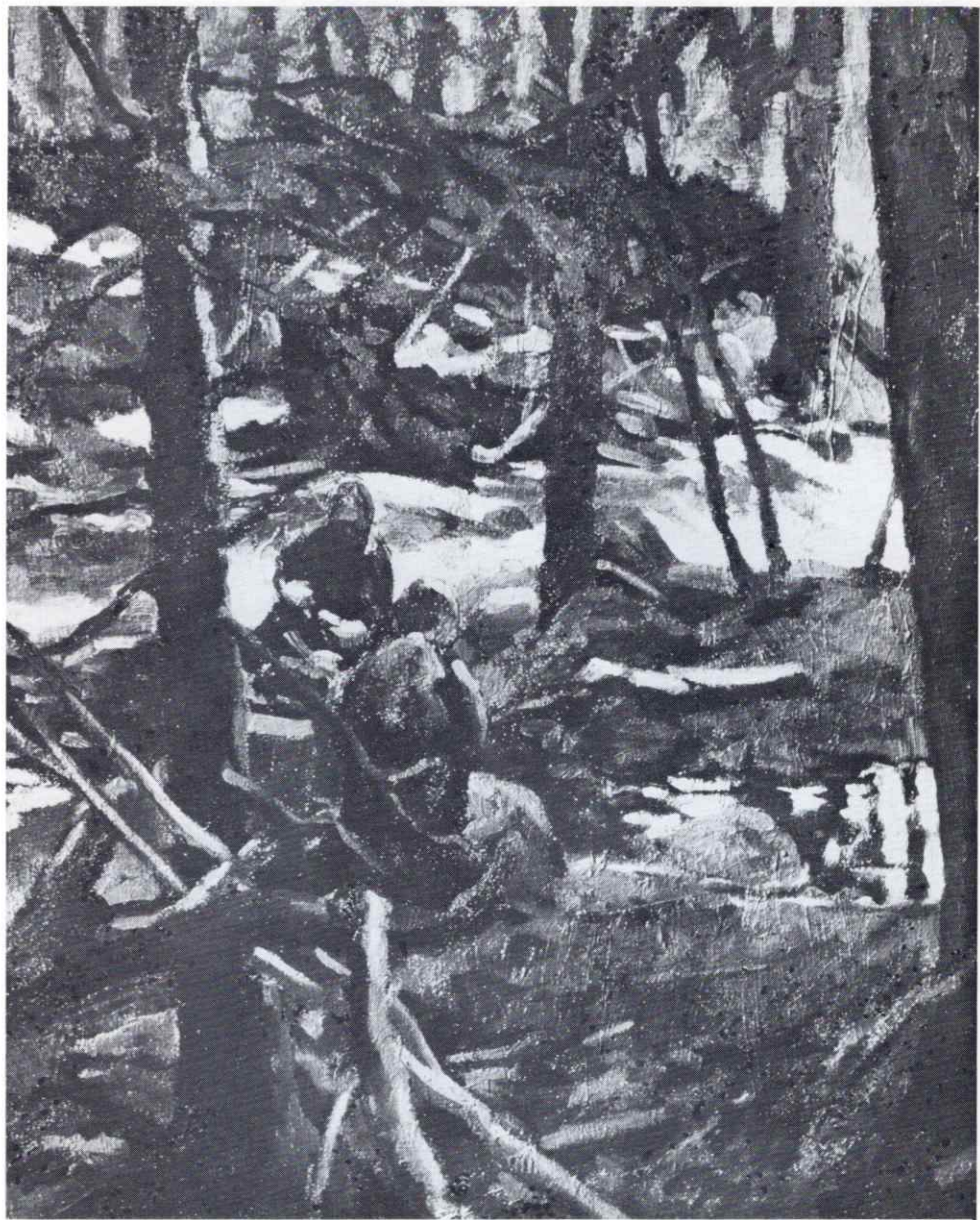
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PEOPLE • PLACES • THINGS

Paintings • Sculpture • Works on Paper

MAJOR WORKS

William J. Green Federal Office Building Lobby
600 Arch Street, Philadelphia, Pa.
January 29, 1979 through March 1, 1979

RONALD BATEMAN

- | | | | |
|---|-----|------|-----------|
| 1. The Rose Hedge | oil | 1977 | 66" x 93" |
| 2. Peaches and Peppers | oil | 1978 | 60" x 60" |
| 3. Marion Locks and the Banana
Eating Bobcat | oil | 1974 | 48" x 40" |
| 4. Spanish Bananas | oil | 1974 | 60" x 72" |
- works Courtesy Marion Locks Gallery*

JOSEPH C. BRENNAN

- | | | | |
|---------|---------|------|-----------------|
| 5. Miyo | plaster | 1978 | 48" x 36" x 36" |
|---------|---------|------|-----------------|

MIYO BRENNAN

- | | | | |
|----------------|---------|------|-----------------|
| 6. Renaissance | plaster | 1977 | 18" x 36" x 24" |
|----------------|---------|------|-----------------|

VICTORIA DAVILA

- | | | | |
|-----------------------|--------|------|-----------------|
| 7. Fancuilla Sdraiata | marble | 1976 | 40" x 20" x 12" |
| 8. Head | marble | 1978 | lifesize |
| 9. Olive Tree | marble | 1978 | 35" high |
- works Courtesy Marion Locks Gallery*

MARTHA ERLEBACHER

- | | | | |
|--------------|------------------|------|-----------|
| 10. Sungazer | oil | 1976 | 64" x 52" |
| 11. Apollo | egg-oil emulsion | 1971 | 69" x 51" |

LAURIE FABRICANT

- | | | | |
|-----------------------------------|-----|------|------------|
| 12. Early Spring I | oil | 1978 | 34" x 42" |
| 13. Early Spring II | oil | 1978 | 32" x 34" |
| 14. Early Spring III | oil | 1978 | 32" x 40" |
| 15. West River Drive, River View | oil | 1977 | 28" x 36½" |
| 16. Fairmount Park | oil | 1977 | 30" x 36" |
| 17. Ridley Creek Park | oil | 1977 | 30" x 40" |
| 18. Midsummer Before Rain | oil | 1978 | 36" x 40" |
| 19. West River Drive, Bridge View | oil | 1979 | 35½" x 40" |
- works Courtesy Gross-McCleaf Gallery*

DAVID FERTIG

20. Delaware at Riverton I	pastel	1978	30" x 40"
21. Delaware at Riverton II	pastel	1978	30" x 40"
22. Delaware at Riverton III	pastel	1978	30" x 40"
23. Delaware at Riverton IV	pastel	1978	30" x 40"

works Courtesy Marion Locks Gallery

FRANK GALUSZKA

24. Advice	oil	1978	72" x 72"
25. Pillowfight	oil	1978	80" x 120"
26. Vanity Justified	oil	1978	72" x 48"
27. Bethany	oil	1979	99" x 79"
28. Summer at Emmaus	oil	1977-78	66" x 48"

FRANCIS HYDER

29. View From Below	oil	1976-77	96" x 72"
30. A Circle Game	oil	1978-79	60" x 72"
31. Floating	oil	1977-78	68" x 96"
32. Bathers	oil	1978	28" x 36"
33. Bathers (II)	oil	1978	29" x 36"
34. Pool Fun	oil	1977	60" x 72"
35. Shape Up	pastel	1977	31" x 48"
36. The Bathers	oil	1978-79	48" x 68"

KARL O. KARHUMAA

37. Walking Man	polyester		84" high
38. The Poet	polyester		84" high
39. Pan	polyester		84" high

JAMES McELHINNEY

40. Woman in an Interior	oil	1978	50" x 66"
41. Morning	oil	1978	49" x 72"
42. Woman	oil	1978	48" x 72"
43. Woman	oil	1978	32" x 46"
44. The Street	oil	1978	72" x 144" (3 48" x 72" panels)

WAYNE MORRIS

45. Night Lights	oil	1976-78	67" x 66"
46. Melodrama	oil	1977-78	59" x 71"
47. Looking at Pictures	oil	1974	65" x 54"

MILO REICE

48. Sweet Blonde Memories (rock n' roll)	oil	1977	102" x 180"
49. Dr. John Faust as Satan Appears	oil	1978	108" x 120"
50. Hera Aphrodite Athena	oil	1977	96" x 96"
51. Dead Hecktor	oil	1977	96" x 108"

JESSE VANDENBURGH

52. Still Life with Pitcher	oil	1977	60" x 50"
53. Still Life with Lemons	oil	1978	60" x 54"
54. City View	oil	1978	72" x 38"
55. Figure	oil	1978	50" x 60"

works Courtesy Marion Locks Gallery

JAMES VICTOR

56. Reclining Figure	wood	1979	72" x 24" x 30"
57. Seated Figure	wood	1977	30" x 24" x 54"
58. Portrait of Young Sam	wood	1977	12" x 18" x 30"

CHARLES WELLS

59. Dorothea	Turkish Onyx		16" high
60. Girl in a Helmet	Serpentine		14" high
61. Painted Head in Ash	wood		21½" high
62. Girl with Raised Hands	ash wood		24" high

DONALD WYNN

63. Garage Stillife	oil	1978	35" x 31"
64. The Road to Crystal Lake	oil	1978	25" x 21"
65. Jill and Karen Painting	oil	1978	30" x 24"
66. Prospect Point (Kathy Swimming)	oil	1978	24" x 28"
67. Blue Mountain	oil	1978	24" x 28"
68. Fallen Trees and Trillium	oil	1978	25" x 27"

CARTER ZERVAS

69. Construction Site	oil	1976	30" x 36"
70. Schuylkill River Landscape	oil	1976	20" x 36"
71. Sleep	oil	1978	42" x 50"
72. Red Tablecloth	oil	1978	40" x 48"
73. Woman Arranging Hair	oil	1978	60" x 56"
74. Untitled	oil	1978	40" x 54"
75. Untitled	oil	1978	40" x 50"

PHYLLIS PURVIS-SMITH

76. Figure in Repose	oil	1977	30" x 36"
77. Interior	oil	1978	50" x 42"
78. Caron	oil	1978	36" x 30"
79. Self-Portrait	oil	1975	22" x 20"
80. Summer Morning	oil	1978	36" x 44"

PEOPLE • PLACES • THINGS
Paintings • Sculpture • Works on Paper**SMALL WORKS**

Marion Locks Gallery East
122 Arch Street, Philadelphia, Pa.
January 29, 1979 through March 1, 1979

LAURIE FABRICANT

81. Ridley Creek	oil	1975	14" x 18"
82. Arboretum Before Rain	oil	1978	16" x 16"
83. Azalea Garden	oil	1978	12" x 16"
<i>works Courtesy Gross-McCleaf Gallery</i>			
*84. Spring, Ridley Creek Park	oil	1976	12" x 16"
<i>*Lent by Maureen Pelta</i>			

DAVID FERTIG

85. That Great Cloud	oil	1978	10½" x 16"
86. Hole in the Sky	oil	1978	10½" x 16"
87. Grey Delaware	oil	1978	10½" x 16"
<i>works Courtesy Marion Locks Gallery</i>			

FRANK GALUSZKA

88. Shampoo	oil	1978	9" x 12"
89. Bathers	oil	1978	12" x 9"
90. Ariadne on Syros	oil	1978	48" x 36"
91. Bather	oil	1978	13" x 11"

FRANCIS HYDER

92. Sunning	oil	1978	24" x 36"
93. The Frozen Canyon	oil	1978	17" x 10"
94. View of the Pool	oil	1976	10" x 12"
95. Bathers	oil	1978	24" x 36"
96. The Pier	oil	1978	24" x 36"

JAMES McELHINNEY

97. Woman on a Blue Couch	oil	1978	14" x 19"
98. Landscape	oil	1978	16" x 18"
99. The Beach at One	oil	1978	24" x 36"
100. Nude	oil	1978	12" x 18"
101. Roxbury	oil	1978	18" x 24"

WAYNE MORRIS

102. Night	oil	1977	8½" x 11½"
103. Clouds	oil	1977	10" x 12"
104. Hazy Sunset	oil	1978	8" x 10"
105. Woods	oil	1978	18" x 15"

PHYLLIS PURVIS-SMITH

106. Still Life with Shell	oil	1978	18" x 22"
107. Victorian Remembrance	gouache and silverpoint	1978	22" x 19"
108. Still Life with Lemon	oil	1978	15" x 15"

MILO REICE

*109. The Devil	casein and gouache	1978	28½" x 19¾"
**110. Two Dishes I	casein and gouache	1978	28½" x 19¾"
111. Cupid and Soozie	casein and gouache	1978	28½" x 19¾"
112. the day cupid loved psyche and the happy <i>*lent by Marcie Kenyon</i> <i>**lent by Catharine Hardigg</i>	casein and gouache	1978	28½" x 19¾"

JESSE VANDENBURGH

*113. Lemons	oil	1978	14" x 22"
114. Still Life <i>*lent by Margaret Holman</i> <i>lent by Van Youngman</i>	oil	1978	30" x 38"

DONALD WYNN

115. Karen Joyce	oil	1978	10" x 9"
116. Self-Portrait	oil	1978	16" x 18"
117. <i>Joe's</i>	oil	1978	16" x 20"
118. <i>From Paddock's Road</i>	oil	1978	10" x 16"

CARTER ZERVAS

119. Untitled	oil	1978	20" x 22"
120. Untitled	oil	1978	14" x 16"

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WORKS ON PAPER

The Hahn Gallery
 8439 Germantown Avenue, Chestnut Hill, Philadelphia, Pa.
 January 28, 1979 through February 22, 1979

VICTORIA DAVILA

121. Nude	pencil	1979	18" x 24"
122. Nude	pencil	1979	18" x 24"
123. Nude	pencil	1979	18" x 24"

works Courtesy Marion Locks Gallery

MARTHA ERLEBACHER

124. Hommage to Bacchus	color-litho		22" x 30"
125. New Potatoes	color-litho		22" x 30"

LAURIE FABRICANT

126. Full Summer	graphite and pastel	1978	14" x 17"
127. Cool Summer	graphite and pastel	1978	14" x 17"
128. Arboretum, Summer	graphite	1978	14" x 17"
129. View of Strawberry Mansion Bridge	graphite	1978	14" x 17"

works Courtesy Gross-McCleaf Gallery

FRANK GALUSZKA

130. Untitled	watercolor	1978	30" x 22"
131. Untitled	watercolor	1978	30" x 22"
132. Untitled	watercolor	1978	30" x 22"

FRANCIS HYDER

133. Helen	ink	1978	22" x 30"
134. Standing in the Light	ink	1978	22" x 30"
135. Figure in Shadow	ink	1978	30" x 22"
136. Figures at Night	ink	1978	12" x 18"

JAMES McELHINNEY

137. Nude	charcoal	1978	30" x 22"
138. Nude	charcoal	1978	30" x 22"
139. Nude	charcoal	1978	30" x 22"

WAYNE MORRIS

140. Untitled	pencil	1978	16" x 20"
141. Untitled	pencil	1977	9" x 11½"

PHYLLIS PURVIS-SMITH

142. To Morandi I	gouache	1976	5" x 6½"
143. To Morandi II	gouache	1976	5" x 6½"
144. Italian Remembrance	gouache	1977	5" x 8"
145. Interior	stabilo on Mylar	1975	14" x 18"

MILO REICE

*146. Chaucer's First Date	casein and gouache	1978	16" x 26"
147. Apollo and Daphne	casein and gouache	1977	18" x 24"
148. The Passion of Pollyanna	casein and gouache	1978	17⅞" x 26¼"
149. Ajax and Odysseus Playing Checkers	casein and gouache	1978	18" x 24"
150. Duet on Mt. Parnassus <i>*lent by Catharine Hardigg</i>	casein	1979	30" x 40"

JESSE VANDENBURGH

151. Figure	pencil	1978	22" x 30"
152. Figure <i>works Courtesy Marion Locks Gallery</i>	pencil	1978	19¾" x 24½"

DONALD WYNN

153. Sawdust Brook	watercolor	1978	9" x 12"
154. June	watercolor	1978	9" x 12"

CARTER ZERVAS

155. Schuylkill River Landscape	etching	1978	22" x 30"
156. Untitled	pencil	1978	20" x 24"