



The Four Seasons Baltimore Showcases City's Largest Hotel Art Collection

The Four Seasons Baltimore has opened with the city's largest hotel art collection. The collection, assembled by Mark Myers of Atlantic Arts, includes museum-quality pieces informed by the Washington Color School.

"The credit really has to go to the owners, Michael Beatty and his team at Harbor East Development, for having the vision to provide a first quality collection in a commercial setting. They were very specific with what they wanted to achieve with this collection," according to Myers.

Acknowledging the influencers and the influenced, the collection was assembled considering antecedents and derivatives of the Color School movement. In a gallery ambience, visitors can view the art, which includes works from well-known artists such as Gene Davis, Sam Francis, Paul Jenkins, Richard Anuszkiewicz, Sam Gilliam, Larry Poons, Ronald Davis, Larry Zox, and Frank Stella. The collection also includes pieces from renowned contemporary artists, including Susie Lee, Craig Kaft, Lisa Nankivil, and Baltimore-based Karl Connolly .

Stand-out pieces in the collection are original works by Sam Gilliam (American, b. 1933) and Ronald Davis (American, b. 1937).



“Suite 16” Richard Anuszkiewicz (American, b. 1930)

The large **Anuszkiewicz** works in the lobby are the set of four dramatic optical art prints from 1977 titled “Suite 16”. Anuszkiewicz, one of the founders of Optical Art, a late 1960s and early 1970s art movement, was hailed by *Life* magazine in 1964 as "one of the new wizards of Op," and his work was later described by the *New York Times*: “The drama -- and that feels like the right word -- is in the subtle chemistry of complementary colors, which makes the geometry glow as if light were leaking out from behind it.”



“Quarterdeck” “Moby Dick” “Ahab’s Leg” “The Hyena” Frank Stella (American, b. 1936)

Frank Stella’s vivid, abstract, sizeable works are from his “Waves” series, which Stella sees as central to his later career. Inspired by *Moby Dick*, the four matched AP 1989 pieces, “Quarterdeck” “Moby Dick” “Ahab’s Leg” and “The Hyena”, are multi-media prints, combining such diverse media as silkscreen, lithography, linoleum block, hand-coloring, marbling, and collage on paper, with up to 20-30 processes used on each work. Stella, who is considered significant within the art movements of Minimalism and Post-Painterly Abstraction, was awarded the National Medal of Arts by President Barack Obama in 2009.



“John Barley Corn” “Jack-in-the-Box” and "Battle for Grown Ups" Gene Davis (American, b. 1920 d. 1985)

Gene Davis, an original member of the Washington Color School, was known especially for his works of vertical stripes of color. His 1969 pieces behind the concierge desk, “Jack in the Box” “John Barley Corn” and "Battle for Grown Ups", are typical of his style of repeating particular colors to create a sense of rhythm and repetition with variations. Davis’s contribution was invaluable in establishing Washington, D.C., as a center of contemporary art, with Davis playing a significant national and international role in the Color Field movement.



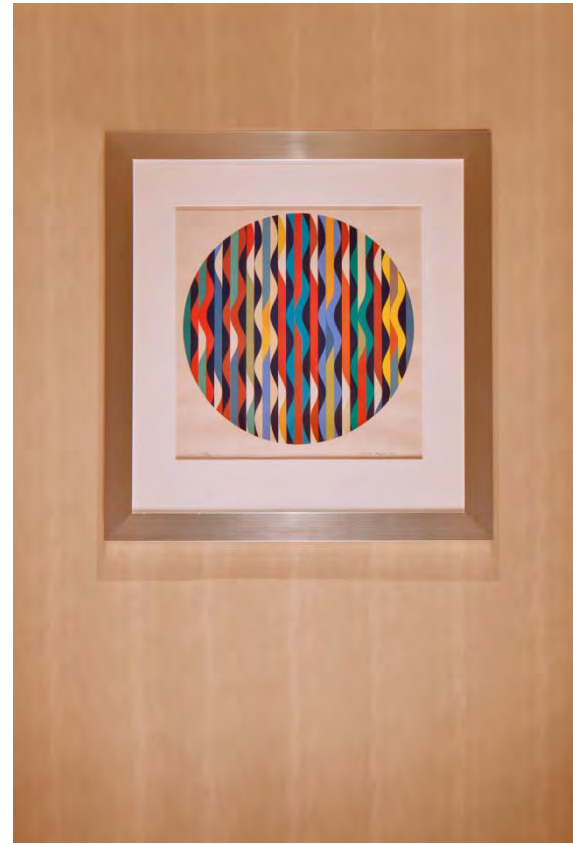
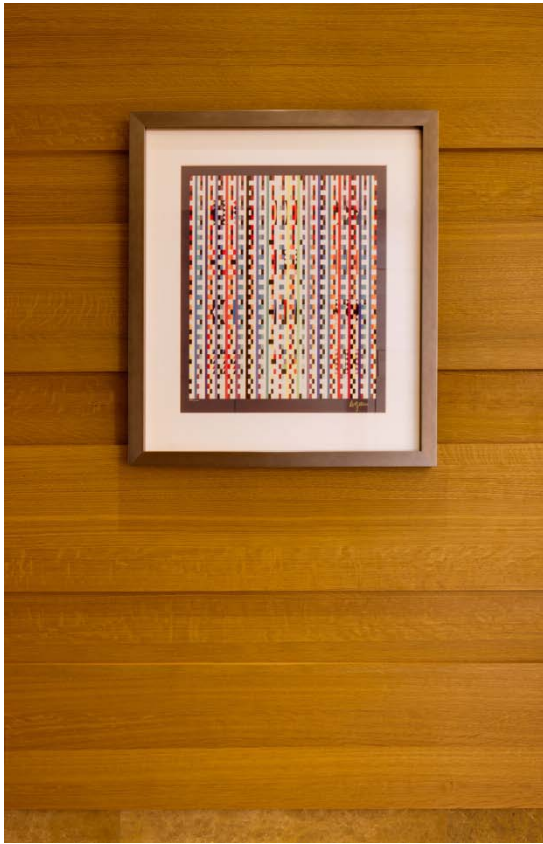
2"ELR Block D" Ronald Davis (American, b. 1937)

The **Ronald Davis** piece, entitled "ELR Block D" is a 1970 fiberglass and resin painting of irregular, six sided geometric shape from his Dodecagon Series, hangs just off the main lobby. It is typical of his pieces of the period, in which he uses perspective to create the illusion that the canvas is a solid geometric object. Davis developed the revolutionary technique used here, and his Dodecagon work was described by painter Ronnie Landfield as "among the most visually stunning, audacious and intellectually interesting bodies of work made by an abstract painter in the last half of the twentieth century."

“Pulse” Susie Lee (American, b. 1971)

Susie Lee’s 2011 “Pulse” is a commissioned sculpture for the hotel just off the main lobby. Inspired by menhirs, the oldest human interventions in nature, it is a freestanding sculpture composed of compressed glass rods, LEDs, and a polished, metal base. There are two nodes of light (head and heart) embedded within the glass, which splash, with dynamic pulses, and start to fade away. As it fades away, another node splashes, and then fades. In addition to other accolades, Lee was the winner of the 2010 Stranger Visual Art Genius Award for her work in sculpture, video, and performance and was selected by the Portland Art Museum as one of the recipients of the Northwest Contemporary Art Award in 2011.





Yaacov Agam (Israeli, b.1928)

Yaacov Agam's work in the main lobby is typical of his kinetic art, of which he was established as one of the pioneers at the Le Mouvement exhibition at the Galerie Denise René in 1955, alongside such artists as Alexander Calder. As part of his explorations of optical and geometric art, Agam pioneered a printing technique called Agamograph in which the appearance of the art changes as the viewer's moves. Agam's popular reputation comes in part from his many public installations, including the world's largest menorah in New York City, fountains at the La Défense district in Paris (1975), and a monument he create in 2009 at age 81 for the World Games in Kaohsiung, Taiwan. Agam had a retrospective exhibition in Paris at the Musée National d'Art Moderne in 1972, and at the Guggenheim Museum in New York in 1980, among others. His works are held in numerous museum collections including the Museum of Modern Art and the Mildred Lane Kemper Art Museum.

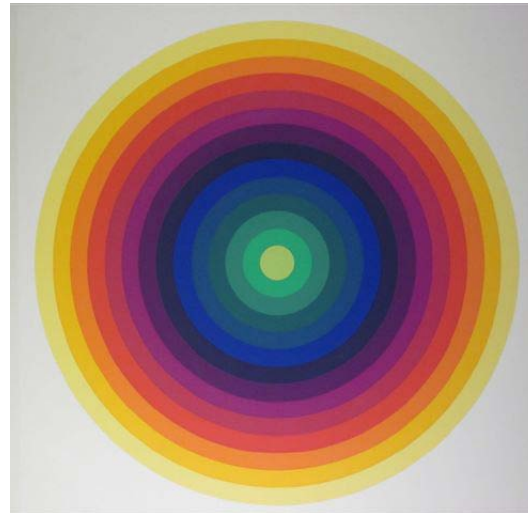
22" x 30" Sam Francis (American, b. 1923 d. 1994)

Sam Francis' lobby piece is typical of his later work, which was informed as much by the American influences of Abstract Expressionism and Color Field as it was by his time in Japan and France. Francis' influencers and influence was international, as he had studios in New York, Los Angeles, Paris, Bern and Tokyo. Considered one of the twentieth century's leading interpreters of light and color, Francis' work is found in collections including the Museum of Modern Art, the Art Institute of Chicago, Hirschhorn Museum and Sculpture Garden, Museum of Fine Arts, San Francisco Museum of Modern Art, National Gallery of Australia.



Julio Le Parc (Argentinean, b. 1928)

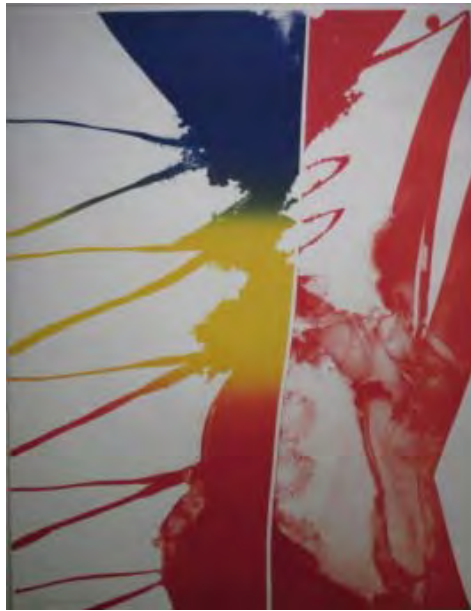
Julio Le Parc's silkscreen is off the main lobby. Published by Galerie Denise Rene in the early 1980's, the piece is representative of his geometric and kinetic work. Le Parc He was one of the most active members of the large group of South American artists who established themselves in Paris in the 1950s. A founder of the Paris-based GRAV, a visual art research group, Le Parc won the 1966 painting award at the Venice Biennale. His work can be found in collections worldwide, including the Tate Gallery in London, the Kunsthalle in Nuremberg, the National Gallery of Modern Art in Rome, Musée d'Art Moderne de la Ville in Paris, and the Museum of Modern Art in New York.

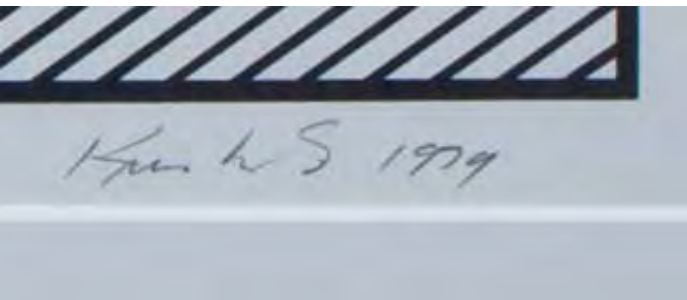


Paul Jenkins (American, b. 1923)

“The paintings of **Paul Jenkins** have come to represent the spirit, vitality, and invention of post World War II American abstraction. Employing an unorthodox approach to paint application, Jenkins' fame is as much identified with the process of controlled paint-pouring and canvas manipulation as with the gem-like veils of transparent and translucent color which have characterized his work since the late 1950s.” Dr. Louis A. Zona, Director, The Butler Institute of American Art

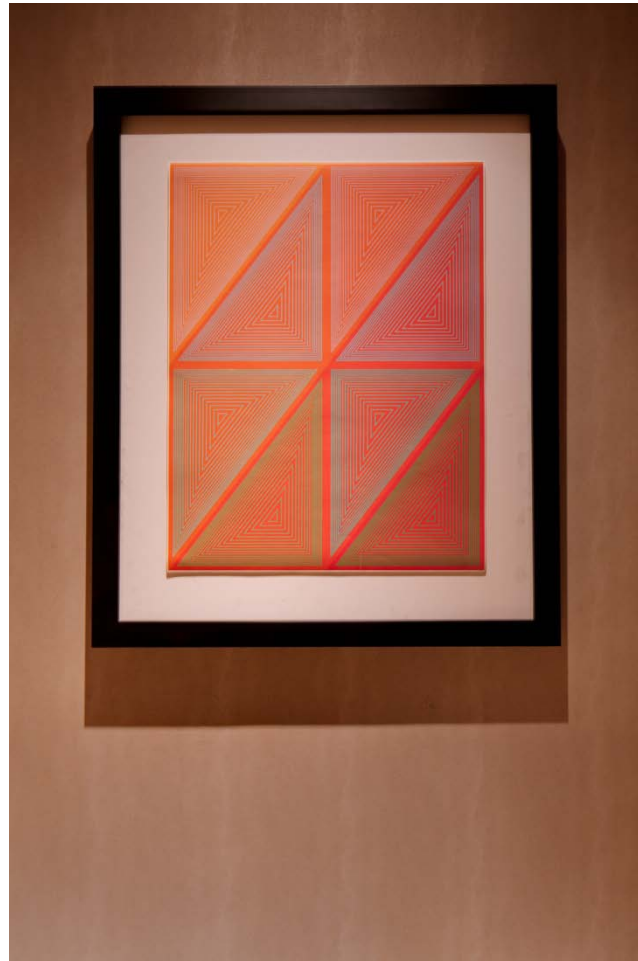
Jenkins rose to prominence early. His first solo exhibition was in 1956, and he quickly achieved prominence both in New York and Europe for his early abstractions. With studios in New York and Paris, he sold paintings to The Whitney Museum of American Art in New York and Peggy Guggenheim in the 1950s. purchased a painting from the artist's studio in Paris in 1959. Jenkins work can be found in prominent international collections, including His work is found in international museums and collections including The Whitney Museum of American Art, the Guggenheim Museum, the Museum of Modern Art in New York, the Butler Institute of American Art in Youngstown, Ohio, the Hirshhorn Museum and Sculpture Garden, the National Gallery of Art and the Corcoran Gallery of Art, Washington, D.C., , the San Francisco Museum of Modern Art, Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam, and the Tate Gallery, London.





"Title" Richard Anuszkiewicz
(American, b. 1930)

Richard Anuszkiewicz's optical art prints in the hallway off the main lobby echo the four in the main lobby. Anuszkiewicz, one of the founders of Optical Art, a late 1960s and early 1970s art movement, was hailed by *Life* magazine in 1964 as "one of the new wizards of Op," and his work was later described by the *New York Times*: "The drama -- and that feels like the right word -- is in the subtle chemistry of complementary colors, which makes the geometry glow as if light were leaking out from behind it."



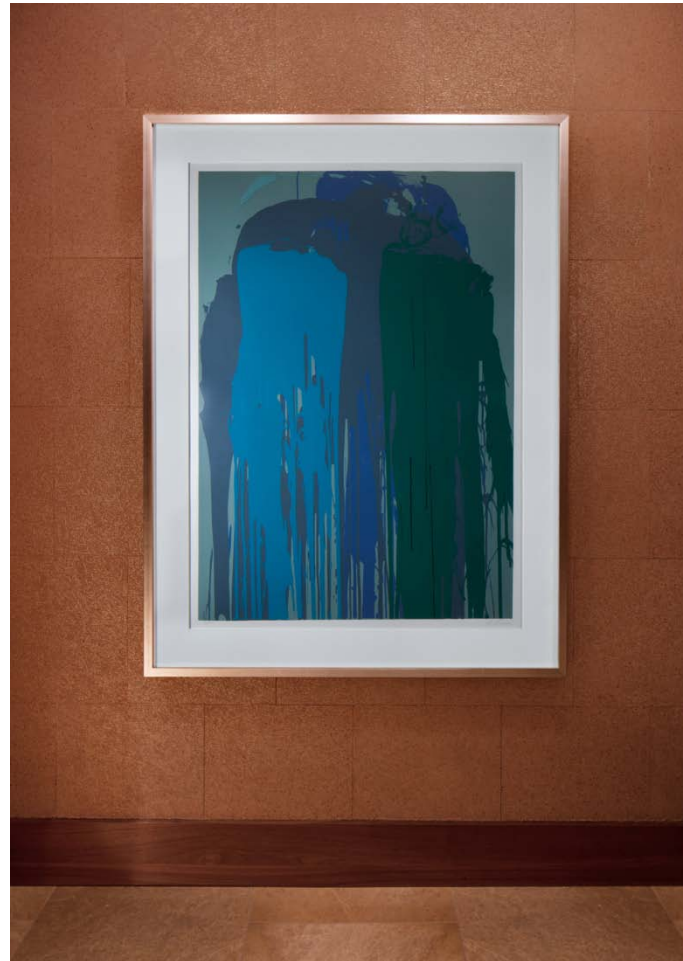
"Flipping" Sam Gilliam (American, b. 1933)

The **Sam Gilliam** shaped canvas "Flipping," 1972, hangs in the main stairwell. Gilliam, who was associated with the Washington Color School, is internationally recognized as one of America's foremost Color Field Painter and Lyrical Abstractionist artists. Gilliam is recognized as the first artist to introduce the idea of a painted canvas hanging without stretcher bars c.1965. He is known for stretched, draped and wrapped canvas, adding sculptural 3D elements.



Larry Poons (Japanese, b. 1937)

Larry Poons work on the second floor is typical of his Color School influence. Poons was born in Tokyo and raised in New York, studying at the Museum of Fine Arts, Boston, in the late 1950s. With a quick rise in visibility and influence, his first one-man exhibition of optical artwork was in 1963 at Richard Bellamy's popular Green Gallery. In 1965, still focusing on optical art, his work was included in MoMA's celebrated exhibition *The Responsive Eye*. After transitioning to more abstract art in 1966, Poons was the youngest artist featured in curator Henry Geldzahler's landmark exhibition of 1969, *New York Painting and Sculpture, 1940-1970*. The geometry of optical art gave way to more painterly, poetic, and lyrical expressions as he became "an anointed member of critic Clement Greenberg's color field painting royalty," according to critic John Zinsser. In 1981, the MFA Boston organized an exhibition of his paintings from the 1970s. Poons' work is in major collections, including the Museum of Fine Arts, Boston, the Art Institute of Chicago, the Smithsonian American Art Museum, Washington, the Tate Museum, London, the Museum of Contemporary Art, Los Angeles and the Musée d'Art Moderne et d'Art Contemporain, Nice.





“Panorama” “Back and Forth” Steven Cushner (American, b. 1954)

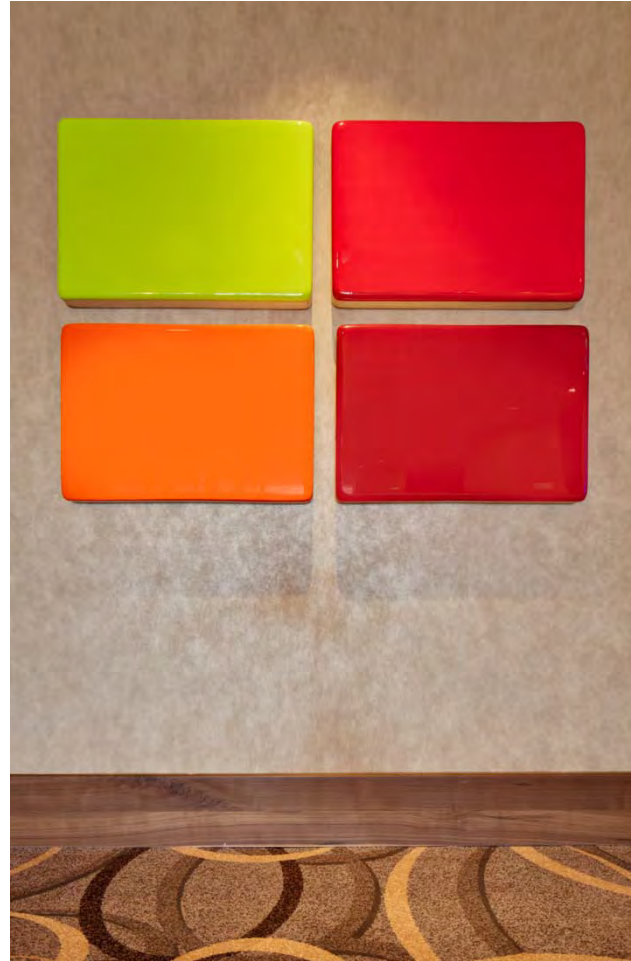
“It is tempting to tag **Steven Cushner** as a younger affiliate of the Washington Color School, a 1960s movement associated with Morris Louis, Kenneth Noland and Sam Gilliam, under whom Cushner studied at the University of Maryland. Born in 1954, the D.C.-based painter uses the same vivid palette and drips-and-washes technique in his abstractions. But Cushner has a much deeper attraction to forms as subject matters than his Color School predecessors. In his best work, his arrangements of shapes and symbols create both tension and vitality.” Roger Atwood

“That ability to create an in between realm, a place where imagery of his invention constantly interacts with landscape like backgrounds culled from our world, is what sets Cushner apart from other abstract painters. It's his groove. He's been pursuing it for years, and the paintings continue to evolve in subtle, beautiful ways.” The Washington Post

Cushner's work is in a number of major collections, including the Corcoran Gallery of Art and the Hirshhorn Museum and Sculpture Garden in Washington, DC.

Thomas Pathe

“**Thomas Pathé’s** paintings strike an electric balance between the technological and the sublime. In order to attain his goal of inspiring in the viewer an immediate, preverbal response, Pathé digitally scans objects (and sometimes people) and mechanically matches their colors in latex paint. Starting from this, what Pathé describes as an “impartial palette, made up of zeros and ones,” the paintings seem unusually able to spark a visceral, emotive response in the viewer.” Kim Beil, Art Limited Magazine. The legacy of the Color School is clearly expressed by Beil: “these paintings play fully upon the viewer’s associative, psychological, and affective responses to color.”



“In Plein Air” Lisa Nankivil (American, b. 1958)

Lisa Nankivil's recent painting, “In Plein Air”, is on the second floor of the lobby. Nankivil has received several grants for exploratory arts projects. Nankivil is shown internationally, and her works can be found in museum collections, including in Minnesota, Arizona, and Turkey.

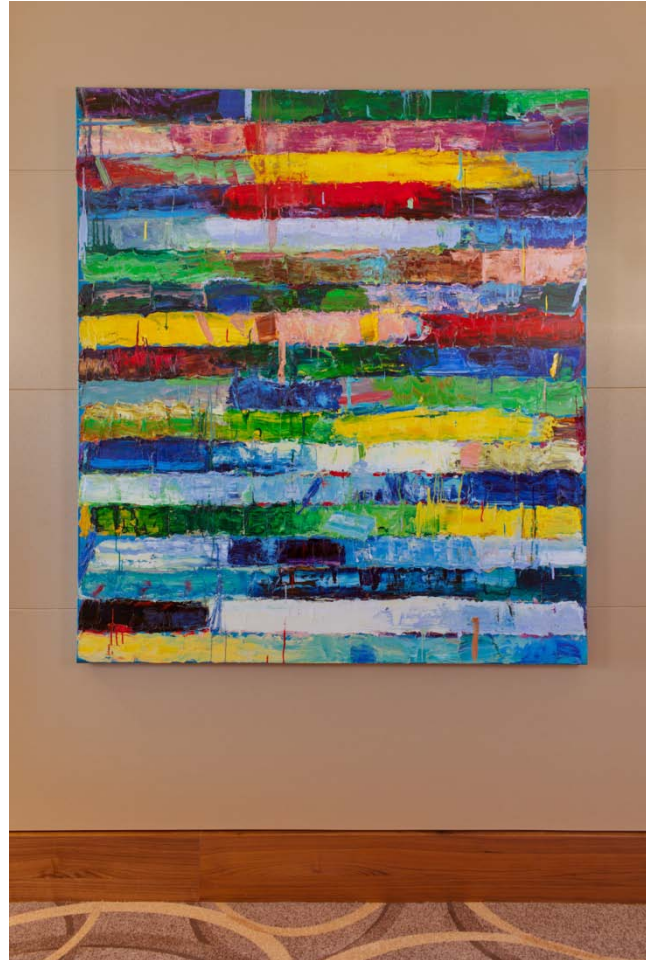


“Leda Meets the Swan and Likes Him”
Monroe Hodder (American, b.1953) oil

With studios in London and Colorado, Hodder has established an international reputation for decades.

“But Hodder executes her stripes not as pioneers of the type — like Gene Davis or Kenneth Noland, who crafted chaste sets of lines with thin and at times vaporous applications of pigment — but more like an abstract-expressionist would, with heavily built-up paint complete with smears, paint-outs, runs and drips. Monroe Hodder, “The Winter Series: Moscow in Mind”, oil on canvas This Hodder characteristic leads to another distinction between her work and her sources. The original stripe painters created crisp, straight margins between the colors, whereas Hodder uses soft margins to cut the shades apart. A third distinction is that unlike those of her predecessors, Hodder's colors aren't consistently of the same hue throughout the length of the stripe, but morph and change into different tones. It's this reconciling of opposites — minimalism and expressionism — that marks her oeuvre as being neomodern. “ Michael Paglia, *Denver Westword*, January, 2011

“Her work encapsulates a reconciliation of opposites: a balance between the spiritual and the sensual, the structural and the painterly, discipline and passion. Her most powerful language is colour.” Caroline Compston, (Former Curator, Tate Museums) July 2008



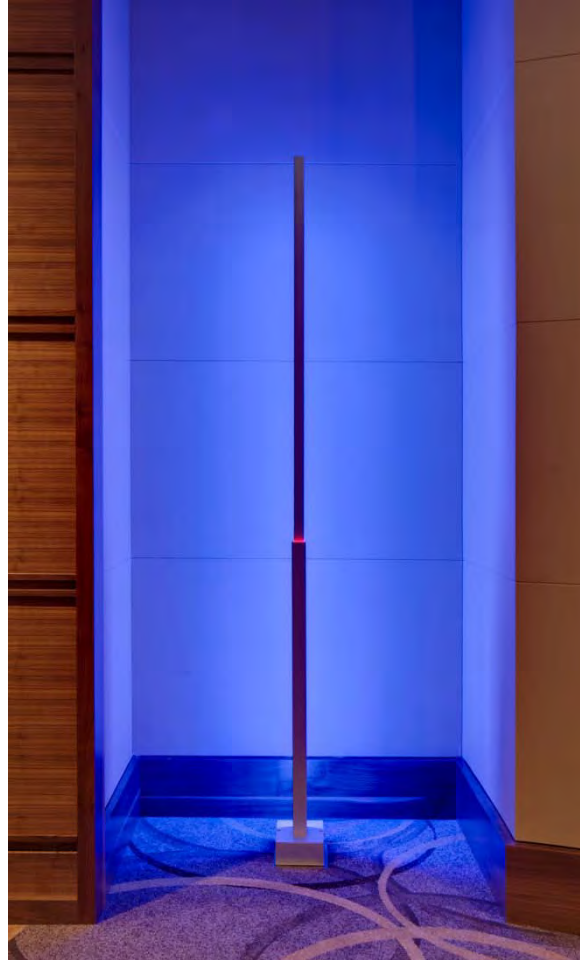
Karl Connolly (Irish, b. 1968)

Karl Connolly's 2011 commissioned stripe painting hangs on the second floor of the lobby. Informed by color theory, his pieces are successful because they are deceptively complex in what appears to be a simple milieu. Layering his pulled stripes in a painterly fashion, the visual success of the work validates the color theory behind it. Connolly's academic background informs his art, producing considered pieces. Connolly's work has been shown in a number of Museums including, Chrysler Museum, Norfolk VA, and the Walters Art Gallery and The Contemporary, both in Baltimore MD. His work is held in private and public collections in the US and abroad.



“Column Interrupted” Craig Kraft
(American, b. 1949)

Craig Kraft’s 2011 neon sculpture commissioned for the Four Seasons can be found on the second floor. Over the past 30 years, Kraft has gained national recognition in creating original works of art that advance the techniques he has developed working with neon and the figure and, more recently, rolled aluminum. He is one of only a handful of light artists in the world who bends his own glass, enabling him to precisely manipulate the figure and light to capture his own artistic vision.





Susan Manspeizer (American)

Susan Manspeizer's wood sculpture on the second floor is demonstrative of her desire to give the feeling of a painted stroke in space, to give dimension to color as it floats suspended.

Susan Manspeizer has exhibited extensively throughout New York, the Northeast and the Midwest, with an international exhibit in Tokyo, Japan. Her sculpture, *A Symphony*, was awarded an honorable mention in the Best of New York Artists, publication, 2006.

Gene Davis (American, b. 1920 d. 1985)

Gene Davis, an original member of the Washington Color School, was known especially for his works of vertical stripes of color. His second floor piece demonstrates his later style where the stripes are separated by a solid block of color, with the stripes repeating particular colors to create a sense of rhythm and repetition with variations. Davis's contribution was invaluable in establishing Washington, D.C., as a center of contemporary art, with Davis playing a significant national and international role in the Color Field movement.







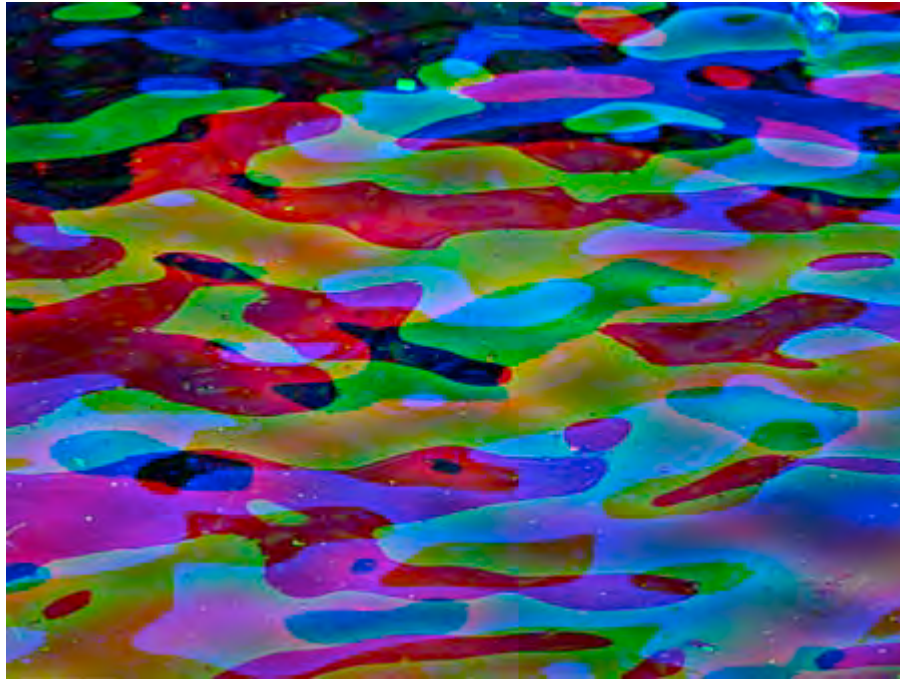
Dan Christensen (American, b. 1942 d. 2007)

Dan Christensen's works in the conference rooms on the second and fourth floors are indicative of his early abstract/linear spray paintings which he began painting in the spring of 1967, and for which he became famous. Dan Christensen's paintings were included in the Whitney Museum of American Art's annual exhibition's in 1967, 1968 and 1969 and in the first biennial exhibition in 1973. During the late 1960s and 1970s Dan Christensen's paintings were included in numerous group exhibitions in influential galleries and museums. His work was discussed and reviewed in the New York Times, Newsweek, Artforum, Art in America, Art News, and many other periodicals. In 1968 he was awarded a National Endowment for the Arts Grant and he was awarded a 1969 Guggenheim fellowship. Best known for paintings that relate to Lyrical Abstraction, Color field painting and Abstract expressionism, Christensen's paintings are in the permanent collections of The Whitney Museum of American Art, The Museum of Modern Art, the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Hirshhorn Museum and Sculpture Garden Washington, DC., and the Chicago Art Institute, among others.



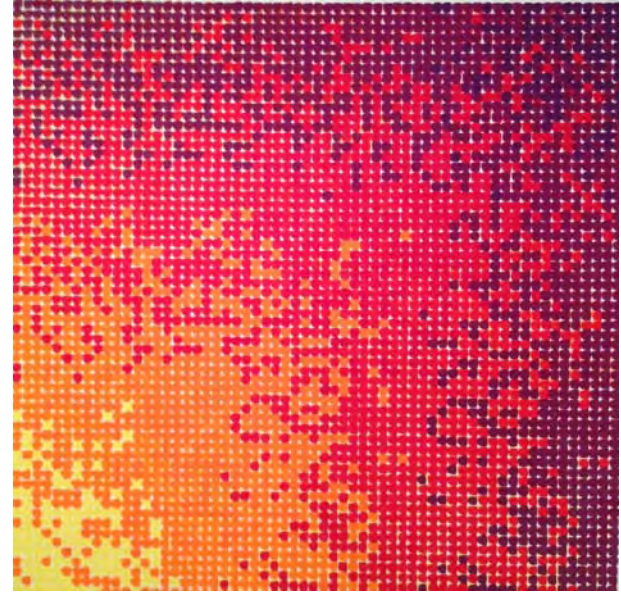
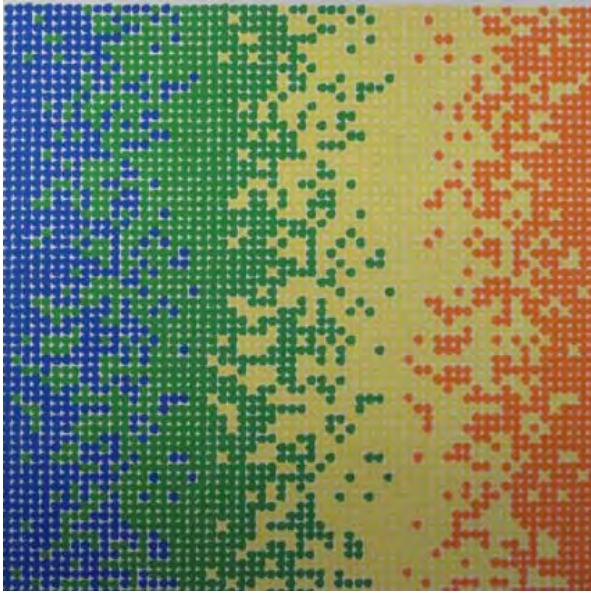
Joel D'Orazio (American, b. 1942) silkscreen

Joel D'Orazio is well-known for his abstract art, which is influenced by his early career as a successful architect. According to Dr. Louis A. Zona, Director of the Butler Institute of American Art, "his wonderful technical facility which coupled with outstanding concepts makes for an art that extends the rich traditions of America's 20th century abstraction... He continually pushes the boundaries which have defined Post War non-objective painting." "Joel D'Orazio's deeply original approach to the processes, strategies, and potentials for meaning in abstract painting continues to provide new discoveries and fresh experiences for his viewers," wrote J. W. Mahoney, an art critic. In addition to his extensive exhibitions, D'Orazio is in private collections around the country.



Tim Maguire '09 (British, b. 1958)

Tim Maguire's work on the second floor is dynamic in its use of rich color. Art critic Shaun Lakin notes, Maguire's work is "both historical and contemporary," but these modes "do not exactly co-exist—they rub up against each other." Maguire uses digital photography as source material for his oil paintings. He applies color separation techniques, not unlike those used in commercial printing, which blur the distinction between the digital and the handcrafted.



David Roth (American, b. 1942) silkscreens

David Roth's works are in numerous museums, including the Philadelphia Museum of Art, the Brooklyn Museum of Art, the Newark Museum of Art, the Albright Knox Museum and the Museum of Contemporary Arts in Teheran, Iran (a gift from Nelson Rockefeller) as well as corporate and private collections.



Silkscreen, Larry Zox (American, b. 1937 d. 2006)

Larry Zox is a self-described colorist. Zox's piece on the second floor demonstrates some of the primary tools of Color Field work. During his life, Zox received numerous awards, including a Guggenheim Fellowship and grants from the National Council of the Arts and the Esther and Adolph Gottlieb Foundation.

Zox's work has been exhibited in many shows including the Whitney Museum of American Art, the Museum of Modern Art, Art Institute of Chicago, and the Museum of Fine Arts, Boston. Recent exhibitions have been at the Stephen Haller Gallery in New York City and Rocket Gallery, London.



"Title" Sam Gilliam (American, b. 1933)

A second **Sam Gilliam** piece hangs in the fifth floor hallway. Gilliam, who was associated with the Washington Color School, is internationally recognized as one of America's foremost Color Field Painter and Lyrical Abstractionist artists. Gilliam is recognized as the first artist to introduce the idea of a painted canvas hanging without stretcher bars c.1965. He is known for stretched, draped and wrapped canvas, adding sculptural 3D elements.



“Kudzu” Carolyn Case (American)

Carolyn Case's 30" x 48" oil on panel can be found in the spa. A graduate of the Maryland Institute, College of Art, Carolyn Case's paintings, while grounded in nature, are mythical and convey a spiritual and psychological experience. Her invented landscapes dissolve the distinctions between the borders of everyday places, wild landscapes, and places of delight. Case has studied and been shown internationally, and has won numerous awards and grants.

Rona Conti (American, b. 1941)

Rona Conti, a graduate of the Maryland Institute College of Art, is an accomplished contemporary New England artist who works in paint, handmade paper, and calligraphy. Conti has studied in the United States, France, Italy, and Japan, and the influence of the Color School is seen in her palette, presented in a very painterly, gesturely way. Conti's works are in collections worldwide, including France, Ireland, Australia, Turkey, Japan, Chile and the United States.



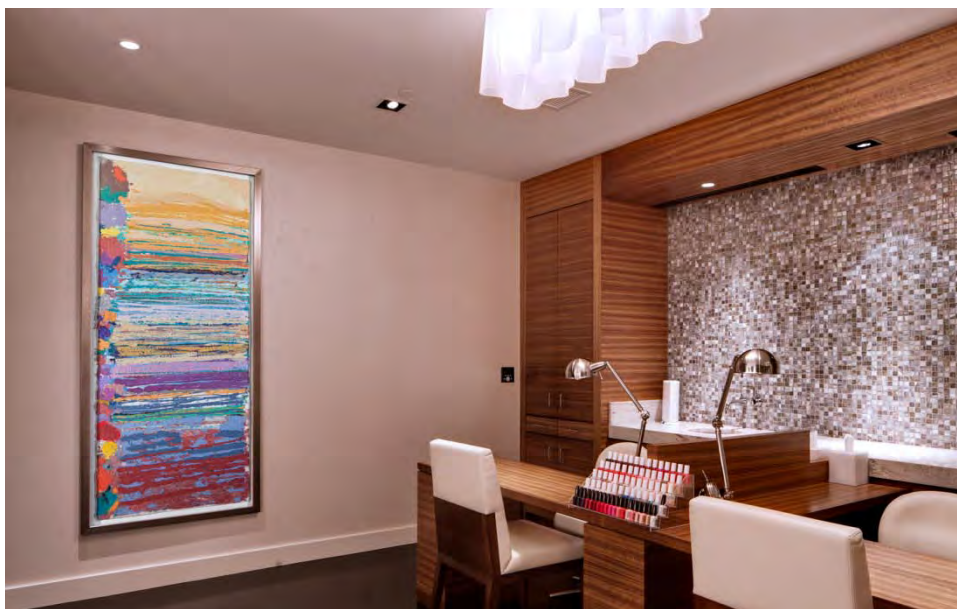


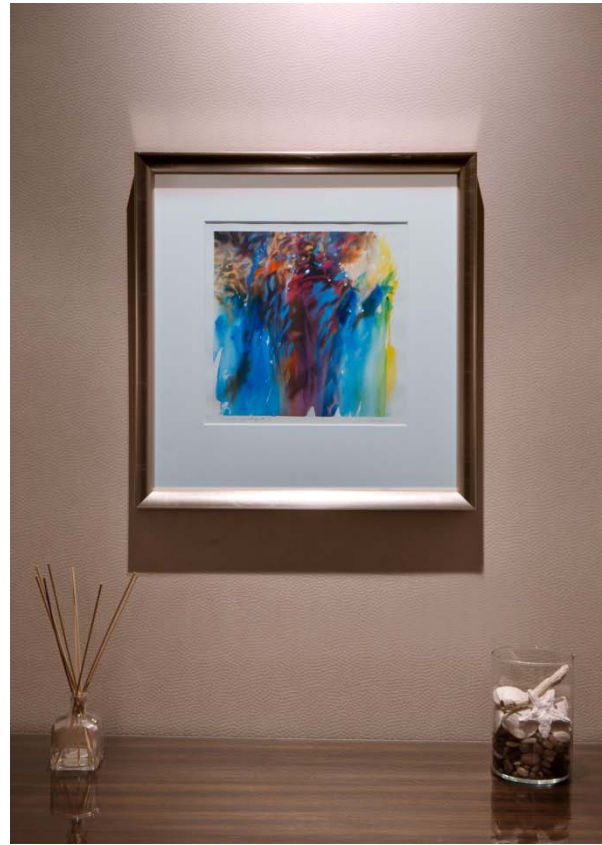
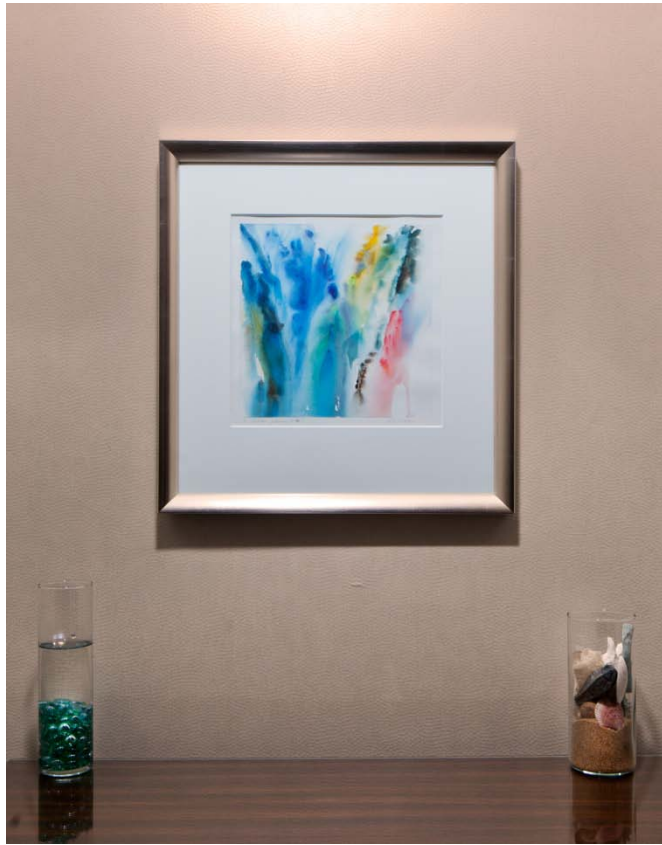
“Cocumella” Ellen Burchenal (American)

Ellen Burchenal’s 2011 sculpture, made of acrylic and latex on wood, and measuring 30" x 56" x 2", can be found in the spa. Burchenal works with a vocabulary of lozenge-shaped forms in gridded arrangements that, as she interprets them, have something to do with remembering the past or remembering places.

Burchenal’s largest public art commission was “Undercurrent” in the Baltimore Shot Tower metro station in downtown Baltimore. The installation, with four-color laminated glass walls for the subway tunnel beneath the station, is immense, running 450 feet on each side of the station.

Burchenal has lived and studied in Italy, exhibited and lectured in numerous galleries and universities throughout the region, and received several Maryland State Arts Council Artist Fellowships.





Helen Norman (American, b.)

Known as a prolific commercial photographer, **Helen Norman** has spent the last 25 years shooting fashion, lifestyle and catalog photography for the likes of Martha Stewart Omnimedia, Metroplitan Home, Country Home and Garden Design magazines, Anthropologie, Pottery Barn Kids, L.L. Bean, Perry Ellis Formalwear, Tweeds and Woolrich Home, the Borgata Hotel and Casino, and books with celebrity floral designer Rebecca Cole and garden design luminary Jon Carloftis. For this project, Norman produced much more abstract works that hang in the spa.



Philip M. Buller (American) oil on linen

Philip Buller is known for representational paintings that transcend literal narratives through their ambiguity of historic time, suggestion of universal themes and overriding intensity of feeling. His process is a method of applying paint, removing paint, creating and obscuring forms. He believes that a form must be fully realized before it can be obscured. The ambiguity of a blurred image often encourages him to reach below a literal interpretation of form.

He has taught private classes in the U.S. & Europe and at the Santa Rosa Junior College and Sonoma State University in northern California.



Anke Schofield (American) mixed media on panel

Anke Schofield's popular large-scale works feature fantastical dream-like images created through complex layering. Piquing the imagination, Anke's whimsical imagery of animate and inanimate objects integrated in unexpected ways is a sophisticated combination of photography, collage, oil paint, acrylic paint, wax, and sometimes even tar. The surreal juxtaposition of images is reinforced by the eclectic use of media.

Schofield finishes her works with a smooth, shiny veneer of epoxy resins, creating the dreamlike "trance," by further separating image from reality and distancing the viewer from the textural physicality of the imagery. In this painting, Schofield covers the resin on the background with another layer of paint, further juxtaposing the flatness of the red background with the illusory image.

About the Washington Color School

The Washington Color School, an art movement from the 1950's and 1960's, is the only major art movement to have originated in the mid-Atlantic region. The artists' paintings reveal not just a shared passion for color but highly individualistic visions. The artists painted largely abstract works, using scale, color, and form as the utter expressions of making art.

Luminosity and the illusion of space are recurring elements in the Washington Color School. "It was about color and light and form," says Beatrice Gralton, lead curator of a 2011 Corcoran Gallery of Art Color School exhibition. "It was about an all-over approach to imaging-making. It was really this reduction to the most pure, elemental aspects of art making."

The Washington Color School artists were central to the larger Color Field movement. Color field painting is defined by expanses of color close in tonal value and intensity, large presentations and simple compositions. Color is the subject matter, and simple colors, geometric forms and compositions are arranged to make the viewer feel implied emotions without them being explicitly displayed, according to art historian David Anfam in Oxford Art Online.

The Color Field movement was inspired by European modernism, including such artists as Matisse, Miro and Picasso, related to Abstract Expressionism, and influenced the movements of Post-Painterly Abstraction and Lyrical Abstraction.



