



George Morrison Papers

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Since the early sixties with the advent of the black civil rights movement other minorities have gone forward artistically as well as socially and politically. Within the last decade there has been a strong upsurge in American Indian traditional and contemporary arts and crafts, and present generation American Indian painters are beginning to make a presence on the American art scene.

George Longfish is one of these young painters who is searching for his identity as an Indian as well as his identity as an artist in the mainstream of art. Longfish, a Seneca and Tuscarora of the Iroquois nation, was born in 1942, in Oshweken, Ontario, Canada. As a child he attended Thomas Indian School near Gowanda, New York. His family moved to Chicago, Illinois, where he finished high school, and subsequently earned his Bachelor of Fine Arts and Masters of Fine Arts degrees from the School of the Art Institute of Chicago in 1972. His studies included sculpture, printmaking, photography and film making. Like many Indian artists with college degrees he has gone into teaching as a major means of support, and is now an Assistant Professor of Native American Studies, teaching art at the University of California, Davis.

As is the custom of young artists, Longfish began winning his coups early and has built a substantial record of shows and awards. His paintings dating from the art school days show an emerging talent being influenced by the trends of hard edge abstraction. Most of these early works are small medium in scale with active, colored vertical stripes that are beginning to show a gradual insertion, and insistence of some expressionistic additive. There is a hint of a rustle in the wind or fire on the edge of the sun. It is the searching for the unknown factor or ingredient that becomes a concern for artists. Perhaps with Longfish, it is wanting to add some Indian suggestion or association.

This becomes more evident in his first major show at the University of Montana in Missoula, where he was project director of the American Indian graduate program. These were large and dramatic canvases draped and hung loosely in various attitudes. Although a few of the works suggested brightly painted muslin in a teepee like fold, the feeling was generally the expanse of landscape environmental and suggesting the ragged edges of mountains. Vertical colored stripes are now horizontal bands of color interrupted and changed by the natural folds to intimate a disruption, sometimes tumbling, imbalance of nature. The color of the bands are varied and is contrasted by wider sections of raw natural linen appliqued on the white canvas duck to imply earth tones against snow. (245)

Later paintings return to a flat easel format and there is now a conscious use of titles. "Four Lodges," using a teepee and landscape motif, shows Songfish's involvement and skill in reducing the "traditional Indian abstraction from nature" to a contemporary context. It, too, has a broad sense of landscape - handsome, quiet and dignified. "Osage No. I" is less distant in space, closer and heavier in color and texture. His reference could be Potawatomi or Seminole as well as Osage. Other recent paintings make references by way of titles to weaving, bravery, and treaties; but this is hidden in the technical complexity of the work - landscape far and near, ^{and} a sense of atmosphere, with fragments of figurative and organic suggestions.

His drawings on the other hand are more open and to the point. They touch on social commentary with satire and humor. There is a play on "Pop" references through mixed media: decals and stamps of Indian heads and symbols, Warhol moving lips, feathers, rainbow star sequins, dollar bills pasted flat, dollar bills rolled tight and bound with beaded holders, and centrally drawn line fragments that suggest boundaries on reservations. This probably is an answer to the often heard tourist, non-Indian, non-reservation remark, "Oh, an Indian!"

4.

Longfish is certainly not a painter of sentiment or protest nor is he an angry young Indian. His prime concern is the art, the work in itself. In the broad traditions of art he uses his innate sense in combining technical skill and imagery. That he is primarily a painter, his training in other media bespeaks his work in the 3-dimensional. The masks he is doing now are not as much sculptures as they are objects done with painterly touch and care.

They are compelling and attractive pieces with a rich combination of materials: paint on canvas, velvet and denim cloth, plain and emblematic buttons, appliqued "pop" symbols, beads and beadwork, leather, leather thongs, metal studs and bells, horse hair, ermine tails, and shot gun shells. There is a parallel with early primitive masks, only on first glance ^{it} that they are decidedly masks, with their array of art additives that may or may not have some commentary, humor, or fetishistic implications. There is a sense of presence and mystery. Longfish has used the masks in a casual way, but they are not in any way functional in a ceremonial sense. They remain purely objective works of art.

Thus in the best of traditions George Longfish continues his search.

GEORGE MORRISON

Artist and Assistant Professor of Art
Rhode Island School of Design, Providence, R.I.

After formal training at the Minneapolis School of Art, I moved to New York on a traveling scholarship in 1943, where I studied for three years at the Art Students League; subsequently remaining in the city for the next twenty years. In my contact with students of varied backgrounds, the stimulus of the city in general, and the influences of the European schools which were making their mark on American painting as a whole, my own sense of painting was beginning to crystalize and become its own, at first in a style of 'cubist-expressionism', heavy impasto, in color and surface. My livelihood was provided by various jobs in framing and carpentry.

In the middle and late forties my work began to be recognized by exhibiting widely in such shows as the Whitney and Pennsylvania Academy Annuals, Corcoran Biennials, and other group and invitational exhibitions. My first one-man show was in 1948. It was also during this time that I was invited to teach at an art school for two summers. This and private art classes in New York were to provide extra income, and it was to serve as a spring-board for later teaching.

Beginning right around 1950, my work had begun to develop towards a more 'stylized expressionism' and the color was further intensified and affected by living and working for a season in the Mediterranean and by travel in France, Italy and Spain. This was during a Fulbright scholarship to France in 1952.

Upon return I was able to continue and devote more time to painting for another year on a John Hay Whitney Fellowship, and to show my work more extensively in group, invitational and one-man shows. During the middle and late fifties I became more and more involved in associating and working with many of the painters in the 'New York school'. My own work was veering towards the abstract yet retaining the more personal landscape and structural forms which began in the early stylized paintings. This was a good period of productivity and was further encouraged by the sale of more work to various museums, institutions and private collectors.

It was also towards 1960 that I was invited as visiting artist to several art schools and colleges. These were usually short term appointments and I was still able to maintain residence and a studio in New York. During this time I was at the Minneapolis School of Art, Dayton Art Institute, State College of Iowa, Cornell University, and Pennsylvania State University. I found that with the flexibility of working time and with free summers in the teaching field, I could find more time for painting. With this in mind I accepted a permanent position at Rhode Island School of Design.

Although my present work is a continuation, broadening and modification of the abstract ideas that were developed in the fifties, the paintings still retain the formal aspects of the landscape plane or the structural forms. I would also say that color is my prime aesthetic, and as from the early paintings, there is a persistence in gaining further power through the under and over-painting of brilliant and subtle harmonies.

GEORGE MORRISON

Artist and Assistant Professor of Art
Rhode Island School of Design, Providence, R.I.

Curriculum Vitae

MORRISON, George, Born 1919, Grand Marais, Minn. (member Grand Portage Band, Chippewa Indians); married, one child. Education: Grand Marais High School (1938); Minneapolis School of Art (1939-1943); Art Students League, New York (1943-1946); Aix-en-Provence, University of Aix-Marseille, France (1952-1953). Painter and Assistant Professor of Art.

Fellowships and Awards:

John Hay Whitney Fellowship, 1953-1954.
Fulbright Scholarship to France, 1952-1953.
Scholarship grants, Consolidated Chippewa Agency, 1941-1942.
Bernay's Scholarship, Art Students League, New York, 1943.
Vanderlip Traveling Scholarship, Minneapolis School of Art, 1943.
Woman's Club Scholarship Minneapolis School of Art, 1942.
Lucy Gilbert Award, Minneapolis School of Art, 1941.

Art Exhibitions: (a) one-man exhibitions; (b) two-man exhibitions; (c) three-man exhibitions; (d) group and invitational exhibitions.

- (a) Massachusetts: J. Thomas Gallery, Provincetown, 1964.
Ohio: Antioch College, Yellow Springs, 1962.
New York: Cornell University, Andrew Dickson White Museum, 1962.
Iowa: State College of Iowa, Cedar Falls, 1961.
New York: Grand Central Moderns Gallery, 1948, 1950, 1951, 1954, 1957, 1958, 1959, 1960, (member 1948-1962).
Ohio: Dayton Art Institute, Dayton, 1960.
Minnesota: Kilbride-Bradley Gallery, Minneapolis, 1959.
Georgia: University of Georgia, Museum of Art, Athens, 1957.
Georgia: Shorter College, Rome, 1956.
Illinois: Southern Illinois University, Carbondale, 1954.
Minnesota: University of Minnesota-Duluth, Duluth, 1954.
Minnesota: Minnesota State Fair, St. Paul, 1954.
Massachusetts: Ed Weiner Gallery, Provincetown, 1950.
Minnesota: Hart Gallery, Duluth, 1949.
- (b) Pennsylvania: Philadelphia Art Alliance, 1947.
Massachusetts: Karlis Gallery, Provincetown, 1958.
Missouri: Stephens College, Columbia, 1949.
- (c) Alabama: Birmingham Museum of Art, 1953.
New York: Ashby Gallery, 1945.
- (d) Massachusetts: Provincetown Art Association, 50th Anniversary Exhibition, 1964. (to be circulated for one year in USA by the American Federation of Arts).
New York: Parke-Bernet Galleries, Daniel Cordier & Warren, 1961.
Chicago: Art Institute of Chicago, Whitney Selections, 1962.
South America: Pan-American Exhibition of American Art, USSI, 1961, (circulated for one year in S. A. from Santiago, Chile).

GEORGE MORRISON

Artist and Assistant Professor of Art

Rhode Island School of Design, Providence, R.I.

Art Exhibitions (cont.)

- Netherland, Breda: Kunst Uit Amerika, de Beyerd Cultureel Centrum, 1957.
France: L'aquarelle Contemporaine aux Etats-Unis, 1955. (circulated in France from Paris)
New York: Brooklyn Museum International Water Color Biennial, 1957, 1959, 1961.
Alabama: Birmingham Museum of Art, Eight Modern Americans, 1953, (also exhibited in Paris).
Indianapolis: John Herron Art Institute, International Invitational, 1955.
New Jersey: John Hay Whitney Foundation Exhibition, 1954.
France: Galerie Jean Bucher, Paris, 1953.
France: Galerie Craven, Paris, 1953.
Japan: Third Tokyo Independent Art Exhibition, 1951.
Philadelphia: Pennsylvania Academy Annuals, 1947, 1948, 1950, 1951.
New York: Whitney Museum Annuals, 1947, 1948, 1951, 1953, 1954, 1956, 1957.
Washington, D.C.: Corcoran Biennials, 1947, 1949, 1951.
New York: Critics' Show, 1946.
Ohio: Dayton Art Institute, International Selected Exhibition, 1962.
Ohio: Cincinnati Art Museum Annual, 1960.
New York: Area Gallery Invitational, 1960.
New York: Downtown Community School, Annuals, 1959, 1960, 1961
New York: Art U.S.A., Madison Square Garden, 1958.
New York: Nonagon Gallery Annual Invitational, 1958.
New York: National Arts Club, Annual, 1958.
New York: James Gallery Invitational, 1957.
New York: Phoenix Gallery Invitational, 1957.
New York: David's Gallery Drawing Invitational, 1957.
New York: Tanager Gallery Invitational, 1952.
New York: Brooklyn Museum Print Annual, 1951.
Nebraska: Nebraska State Capital, Lincoln, mural competition, 1962.
Nebraska: Joslyn Museum, 1955.
Nebraska: University of Nebraska Art Association, 1952, 1954, 1956, 1957.
Michigan: Detroit Institute of Arts Annual, 1958.
Colorado: Colorado Springs Fine Arts Center, biennial, 1955.
South Carolina: Columbia Museum of Art, Painting Biennial, 1957.
Louisiana: National Painting Exhibition, New Orleans, 1948.
California: M. H. de Young Memorial Museum 1954, 1955.
California: Los Angeles County Museum, 1958.
California: Santa Barbara Museum, 1949.
Minnesota: St. Paul Gallery Invitational, Seven Artists, 1946.
Iowa: State College of Iowa, Cedar Falls, Drawing Invitational, 1954.
Ohio: Toledo Museum of Art, 1952.
Texas: Houston Museum of Art, 1949.
Missouri: Washington University, St. Louis, 1954.
New York: Audubon Artists Annual Exhibitions, 1955, 1956, 1957, 1958, 1959, 1960, 1969, 1962, 1963, 1964.
New York: Federation of Modern Painters and Sculptors Annual, 1959, 1960.
New York: Lower East Side Artists Annual, 1957, 1959.
New York: National Arts Club Annual Exhibition for Casein Painters, 1946.
New York: New York City Center Gallery, 1956.

GEORGE MORRISON

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Art Exhibitions (cont.)

- Massachusetts: Karlis Gallery, Provincetown, 1958, 1959.
Massachusetts: Gallery 256, Provincetown, 1956, 1957.
Massachusetts: Provincetown Art Association, 1956, 1957, 1958, 1959, 1964.
Massachusetts: Tanglewood Gallery, Stockbridge, 1959.
Massachusetts: Cape Ann Society of Modern Artists, Rockport, 1948.
New Jersey: Montclair Art Museum, 1954.
Pennsylvania: Lehigh University, 1955.
Texas: Dallas Museum of Fine Arts, 1958.
Ohio: Toledo Museum of Art, 1955.
Ohio: Dayton Art Institute Circulating Gallery, 1953, 1954, 1960, 1961.
Massachusetts: Brandeis University, Waltham, 1955.
Massachusetts: Bearskin Neck Art Gallery, Rockport, 1947.
Massachusetts: Summer Artists Group, Rockport, 1947, 1948.
Massachusetts: Rockport Art Association, 1947, 1948.
New York: Queens College, 1949.
New York: Riverside Museum, Pyramid Group Annuals, 1951, 1952.
New York: Kraushaur Gallery, 1947.
New York: Grand Central Moderns, group shows, 1948 to 1962.
New York: Ashby Gallery, 1945, 1946, 1947, 1948.
New York: Pyramid Gallery, 1946, 1947, 1948, 1949.
New York: Key Gallery, 1963, 1964.
New York: East Hampton Gallery, 1964.
Minnesota: Duluth Art Institute, 1947.
Minnesota: Walker Art Center, 1947, 1951, 1954.
Minnesota: Minnesota State Fair Annuals, 1942, 1943, 1954.
Minnesota: Twin City Annuals, 1942, 1943.
New York: Pepsi-Cola Paintings of the Year, 1946.
Rhode Island: Museum of the Rhode Island School of Design, 1964.
Washington, D.C.: Indian Arts and Crafts Board, Dept. of the Interior, 1964.

Permanent Collections: (a) museums and institutions; (b) corporations and firms;
(c) private;

- (a) New York: Whitney Museum, (oil painting, 1956).
New York: New York University, Loeb Center, (tempera, 1958, oil, 1962).
New York: Rochester Memorial Museum, (oil painting, 1957).
New York: Munson-Proctor-Williams Institute, Utica, (oil painting, 1957).
New York: Cornell University, Andrew Dickson White Museum, (oil, 1962).
Pennsylvania: Philadelphia Museum, (oil painting, 1957).
Pennsylvania: Penn State University, Altoona Campus, (watercolor, 1950).
Massachusetts: Smith College Museum of Art, Northampton, (woodcut, 1950).
Massachusetts: Chrysler Art Museum, Provincetown, (3 oil paintings, 1958;
wood sculpture, 1960).
Virginia: Virginia Museum of Fine Art, Richmond, (tempera, 1954).
Virginia: Norfolk Museum of Arts and Sciences, Norfolk, (oil, 1959).
Georgia: Atlanta High Museum, Atlanta, (tempera, 1954).
Minnesota: Walker Art Center, Minneapolis, (tempera, 1954, woodcut, 1950).
Minnesota: Minneapolis Institute of Fine Art, (oil painting, 1942).
Minnesota: University of Minnesota-Duluth, Duluth, (oil painting, 1942).

GEORGE MORRISON

Artist and Assistant Professor of Art

Rhode Island School of Design, Providence, R.I.

Permanent Collections (cont)

- Ohio: Dayton Art Institute, Dayton, (oil painting, 1960).
Iowa: State College of Iowa, Cedar Falls, (oil painting, 1960).
Nebraska: Joslyn Museum, Omaha, (oil painting, 1950).
California: Art Center of La Jolla, La Jolla, (6 temperas, 1958, 1959, 2-1960, 2-1961).
Israel: Bezalel National Museum, Jerusalem, (3 temperas, 2-1959, 1960).
- (b) New York: International Business Machines (oil painting, 1945).
New York: Grand Central Galleries, Inc., (3 oil paintings, 1945 to 1947).
New York: Abbott Kimball, Inc., (oil painting, 1946, 2 drawings, 1951).
New York: Litho Studio, Inc., (drawings, 1946, 1949, 1953; temperas, 1949, 1950, 1954, 1959; oil paintings, 1947, 1958, 1959).
Minnesota: The Mutual Service Insurance Co., St. Paul (oil painting, 1956.)
Minnesota: Cook County High School, Grand Marais, (oil painting, 1948).
Minnesota: Cook County Hospital, Grand Marais (tempera, 1959)-(gift).
Iowa: DeWitt First National Bank, DeWitt, (oil painting, 1961).
Illinois: Gilbert Originals, Chicago, (oil painting, 1961).
Massachusetts: Atlantic House, Inc., (oil painting, 1959).
Ohio: Franklin Township School, Franklin, (oil painting, 1960).
- (c) New York: Alexander Bing (oil painting, 1958).
Michigan: Eugene Pereyma, Detroit, (2 oil paintings, 1962; deeded to Kiev Peoples Art Museum, USSR).
New York: Patricia Whiteford, (oil paintings, 1957, 1960, 1962; drawings, 1959, 1960, 1961, 1962).
Switzerland: Peter Koenig, Zurich, (tempera, 1955).
Iowa: James Roach, Plainfield, (oil painting, 1959).
Iowa: Harry Guillaume, Cedar Falls, (oil painting, 1960; drawing, 1961).
Ohio: Dr. Harry Graubarth, Dayton, (2 oil paintings, 1948, 1962).
Ohio: Glyn Williams, Troy, (oil painting, 1960).
Ohio: Dr. Constantine Pereyma, Troy, (oil paintings, 1960, 1961, 1962; drawing, 1960; sculptures, 1961, 1962).
Ohio: Thomas C. Colt, Dayton, (tempera, 1960).
California: John Weber, Lost Angeles, (oil painting, 1960).
New York: W. J. Brownstone (oil painting, 1959), Vogue Magazine, reproduction - December 1960.
New York: Dr. Boris Kronenberg, (oil paintings, 1956, 1958).
New York: Dr. Michael Elsohn, (oil paintings, 1956, 1957).
New York: Dr. Baruj Benacerraf, (oil painting, 1956).
New York: Dr. Wilbur Gershenson, (oil painting, 1946).
New York: W. Alek Primrose, (oil painting, 1957).
New York: Monte Johnson, (oil painting, 1956; tempera, 1953).
New York: Robert Gess, (oil painting, 1956).
New York: Mrs. John Lockwood, (gouache, 1953).
Minnesota: Andrew Scott, (oil painting, 1956). St. Paul.
Minnesota: Loren Leng, Grand Marais, (tempera, 1953).
Minnesota: Bolles Rogers, Minneapolis, (3 drawings, 1942).
Minnesota: Marie Stueland, Duluth, (temperas, 1952, 1953).
Minnesota: Ray Olson, Grand Marais, (gouache, 1953).
Minnesota: W. W. Walker, Minneapolis, (tempera, 1954).

GEORGE MORRISON

Artist and Assistant Professor of Art
Rhode Island School of Design, Providence, R.I.

Permanent Collections (cont).

- Canada: M. Roullion, French Embassy, Ottawa, (oil painting, 1953).
Japan: K. Margaret Abe, Kobe, (tempera, 1953).
New York: Louise Nevelson, (tempera, 1955).
New York: Margaret Neilson, (oil paintings, 1953, 1960, 1962).
New York: Sam Kramer, estate, (oil painting, 1945).
New York: Robert Greene, (2 oil paintings, 1945, 1948).
New York: Harold Gomberg, (oil painting, 1948).
New York: Ray Kashden, estate, (2 oil paintings, 1955, 1956).
New York: Helen Meredith Norscross, (oil painting, 1955).
New York: Richard Battan, (oil painting, 1956).
New York: Mickey Kittredge, (tempera, 1953).
New York: Dawson Adams, (oil painting, 1959).
New York: Nathan Wedeen, (sketchbook, 1951 to 1955).
New Jersey: Hans Boedlaender, Montvale, (oil painting, 1951).
Ohio: Richard Cotner, Cleveland, (oil painting, 1946).
Ohio: Mildred Rockoff, Dayton, (2 oil paintings, 1962).
Ohio: Pam Houk, Dayton, (oil painting, 1962).
Illinois: J. Patrick Lannon, Chicago, (oil painting, 1957).
France: Mm. Roger Morel, Paris, (tempera, 1953).
Rhode Island: Dr. Albert Bush-Brown, Providence, (oil painting, 1961).
Rhode Island: Bayard Ewing, East Greenwich, (oil painting, 1962).
Rhode Island: George Goldman, Providence, (oil painting, 1964).

Associations:

- New York: Pyramid Group, member (1945-1949).
New York: Grand Central Moderns Gallery, member (1948-1962).
New York: Audubon Artists, member (1955 -).
New York: Federation of Modern Painters and Sculptors, member (1955-).
New York: Museum of Modern Art Lending Service, representation (1955-61).
Massachusetts: Karlis Gallery, Provincetown, associate member (1958-60).
Massachusetts: J. Thomas Gallery, Provincetown, member (1964-).
Rhode Island: Museum of Rhode Island School of Design, member (1963-).
Minnesota: Walker Art Center Rental Gallery, Minneapolis, repres. (1954-61).
Minnesota: Kilbride-Bradley Gallery, Minneapolis, assoc. member (1959-61).
Nebraska: Lincoln Art Association, Lincoln, representation (1954-1958).
Maryland: Baltimore Museum Lending Gallery, representation (1959-1962).
Ohio: Dayton Art Institute Circulating Gallery, repres. (1956-58, 1960-62).
Ohio: Columbus Museum Circulating Gallery, representation (1954-1955).

Teaching Appointments:

- Rhode Island School of Design, 1963
Penn State University, 1963
Cornell University, 1962
State College of Iowa, 1961
Dayton Art Institute, 1960-1961
Minneapolis School of Art, 1959
Cape Ann Art School, Rockport, Mass., 1947
Rockport Art School, Rockport, Mass., 1948

GEORGE MORRISON
Artist, and Assistant Professor of Art,
Rhode Island School of Design, Providence, Rhode Island

To; Advisory Committee
John Simon Guggenheim Memorial Foundation

I herewith submit new resume made up in early 1963. It gives more specifically and simply, a record of accomplishments dating from the early forties to the present. It also lists for the first time the art schools and the teaching experience that I have been more involved with during the last four years.

Since October, 1962, I have had the position of Visiting Artist-Instructor at Penn State University, University Park, Pa., (March-August, 1963); and presently I am an Assistant Professor of Art and on the permanent staff of the Rhode Island School of Design, Providence, Rhode Island.

Also, during the past year, I ^{my work has} ~~have~~ been added to the permanent collections of:

Bezalel National Museum, Jerusalem, Israel, (3 tempera paintings).

La Jolla Art Center, La Jolla, California, (6 tempera paintings).

Andrew Dickson White Museum, Cornell University, Ithaca, New York,
(1 oil painting).

NYU Art Center, New York University, New York City, (1 oil painting).

My statement of plan remains the same: to devote more time and effort to creative work in painting, and in my particular case at present, to take a leave of absence from the teaching field in order to do so.

**George A.
MORRISON**



Chippewa, b. 1919, Grand Marais, Minnesota

Studied: Minneapolis College of Art and Design;
The Art Students League, New York;
The University of Aix-Marseilles, Aix-en Pro-
vence, France

Resides: Minneapolis, Minnesota where he teaches at
the University of Minnesota.

Selected exhibitions: Grand Central Modern Gallery,
New York, 1948, 1951, 1954,
1957, 1958, 1959, 1960 (solos);
Walker Art Center, Minneapolis,
1973 (solo);
"The Real People," Casa de las
Americas, Havana, Cuba, 1979;
"Pintura Amerindia Contempo-
ranea/E.U.A.," Chile, Bolivia,
Peru, Columbia, and Ecuador,
1979-80 (cat.);
"Spirit of the Earth," Buscaglia-
Castellani Art Gallery, Niagara
University, Niagara Falls, New
York, 1980 (cat.).

Awards include: Fulbright Fellowship to France,
1952-53.

Selected references: Lloyd E. Oxendine, "23 Contem-
porary Indian Artists," *Art in
America*, July-August, 1972,
p. 67;
Jamake Highwater, *The Sweet
Grass Lives On*, New York:
Lippincott and Crowell, 1980,
pp. 148-151.

46. *Red Totem III*, 1978 (illustrated)
stained redwood; 144 x 20 x 20"
Lent by the Artist

47. *Red Totem IV*, 1978
stained redwood; 144 x 15 x 15"
Lent by the Artist

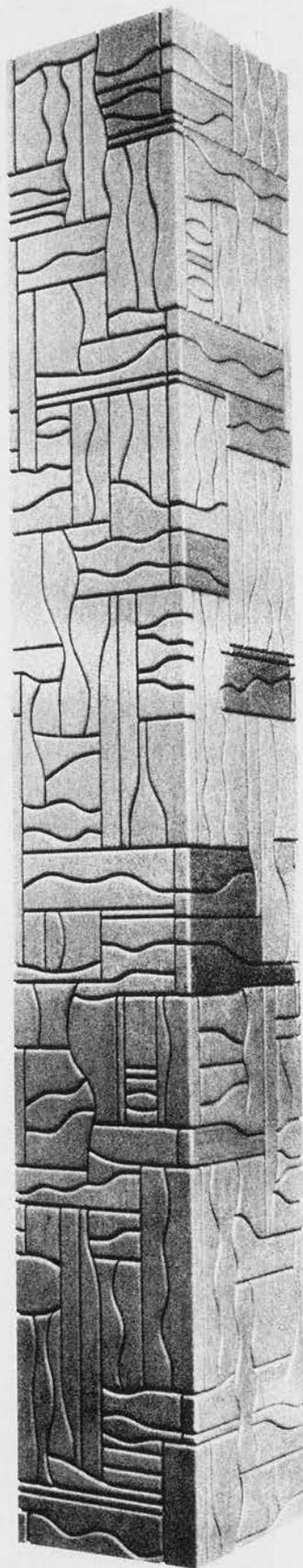


photo: Schawang Studio