Five Washington Artists

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September 24-November 21, 1976
Corcoran Gallery of Art
Washington, D.C.

Contents

Preface	4
Acknowledgments	4
Five Washington Artists, Jane Livingston	7
Daniel Brush	24
Alex Castro	38
Jane M. Dow	54
David Headley	68
Ann Purcell	84
Catalogue of the Exhibition	99

INTERVIEW WITH JANE LIVINGSTON, Chief Curator, Corcoran Gallery of Art

Ann Purcell is certainly the born painter and the irrepressible draughtsman of the group. Her drawings and acrylic paintings are redolent of a spontaneous urge – a compulsion, at times – to scribble, experiment, compose, recompose, play, trace, scumble, rub, draw. Ann's outpouring of creative drive manifests itself in a prodigious output – and , of necessity, an uneven output. It is simply in the nature of her special kind of productive impulse that Purcell's oeuvre encompasses a vast range of idioms and a concomitant variance in success among the works. This fact characterizes her special sensibility. Purcell is among the more disciplined and prolific artists I have encountered: the number of fresh, sometimes startlingly brutal, sometimes exquisitely refined works she manages to create in the continually ongoing process of her production is proportionately remarkable. When Purcell finds her way, when a drawing or painting fits, one feels the full measure of triumph because one senses not only the cathartic ease of the execution but also the difficulty of the lengthy trial-and-error leading to the correct synthetic act. It is of course always a delusion to imagine that a painting which looks so self-evidently correct, so fluent or sensuously gorgeous that it must have been achieved effortlessly, was achieved without effort. Purcell's manner is a classic testimony to the paradox of the work which may look conceptually weightless, viscerally satisfying airily cavalier – but is in reality the result of endless failed preparatory experiments and untold doubt.

Purcell has achieved, within the basic vocabulary of the European and American Expressionist drawing tradition, a firm command of both color and linearism. She is capable of dissolving forms into equivocal vaporous apparitions or of establishing the most palpably secure shapes with spindly or vibrant lines. Her repertory of painterly and linear effects is virtually endless.

An old art-school homily warns us that an overabundance of "wrist facility" is a potentially fatal gift. There is probably wisdom in this caveat – but a painter like Ann Purcell, so patently endowed with an unencumbered manual facility, can save herself from her own potentially self-defeating ease of image-making by a combination of unusual qualities: first an innate audacity, second a capacity for sustained hard work, and third a strange instinct occasionally to be willfully uningratiating. Purcell has managed to benefit from her art-school training (many artists with her apparent potential acquiesce too ready to imitativeness). It's a delicate line between a gifted student's too ready acceptance of tutorial encouragement to "be spontaneous – follow your own impulses," and the student's disinclination to trust his own or his instructor's unstructured philosophy through timidity or lack of confidence. Purcell has fought her way through the dilemma, and it is so much her nature to continue tenaciously to work, that one can only suspend prediction for her imminent capabilities.

Jane Livingston
Chief Curator, Corcoran Gallery of Art

Ann Purcell

The following notes were written by the artist for the interviewer's reference. They were conceived informally and were not originally intended for publication. It was decided later to include them as a compliment to the interview.

I don't know how or where to begin and I'm not sure I want to. I agree with Matisse who said, "He who wants to dedicate himself to painting should start by cutting out his tongue." I do not believe that what I think and what I feel in my painting can be translated fully from paint to words. So I'll think of this as a painting and just leap in. I like painters who like paint. I love to paint.

My painting is working within tensions of paradox, ambiguity, duality, and contradiction. It is not on one side or the other; it is those polarities united. This is the totality and the fullness. The meaning cannot be expressed in words alone; it is a feeling, a sense, an experience, a joy, an idea.

Process is important—the act of painting itself. Thinking but not thinking; loose and free but controlled. Actively moving. The dance was very important to me when I was growing up. And now, the relationship of music and dance is present in the gesture of painting.

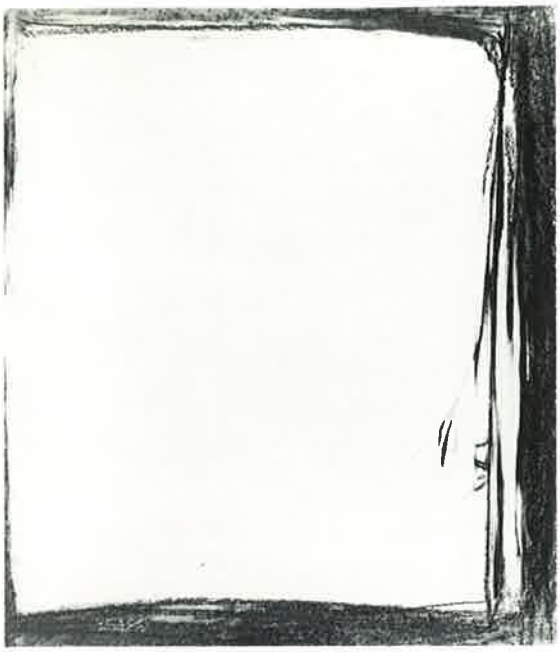
Most importantly, the painting must be alive.

- rational/irrational
- line/form
- I try to reach forms that seem solid then confuse them, because they become ambiguous.
- emotion/thought
- The sensuality of paint. Color, feel, touch, surface.
- Colors that are ambiguous.
- Ambiguity of form and space. Foreground becoming background, positive and negative space. Deep or close. Is the form the form or the space?
- Scale—personal / intimate / monumental.

The cactus is one of the roughest and rawest plants and it grows the most beautifully gentle, delicate flower. Latwahn is an Indian word that means both love and pain. The meanings cannot be separated.

Photograph by Joe Cameron

Ann Purcell, **Thunnywan,** 1975



Ann Purcell, **Atlas Wall Series,** 1976

Born Washington, D.C., 1941.

B.A., Fine Arts, Corcoran School of Art and George Washington University, 1973.

Selected for "Nineteenth Area Exhibition," Corcoran Gallery of Art, 1974.

Finalist, Prix de Rome, 1975.

Participated in exhibition, Pyramid Galleries, Washington, D.C., July 1976.

Two-person exhibition (with Deborah Remington), Pyramid Galleries, September 1976.

Drawing Instructor, Smithsonian Institution, Washington, D.C., 1974 to present.

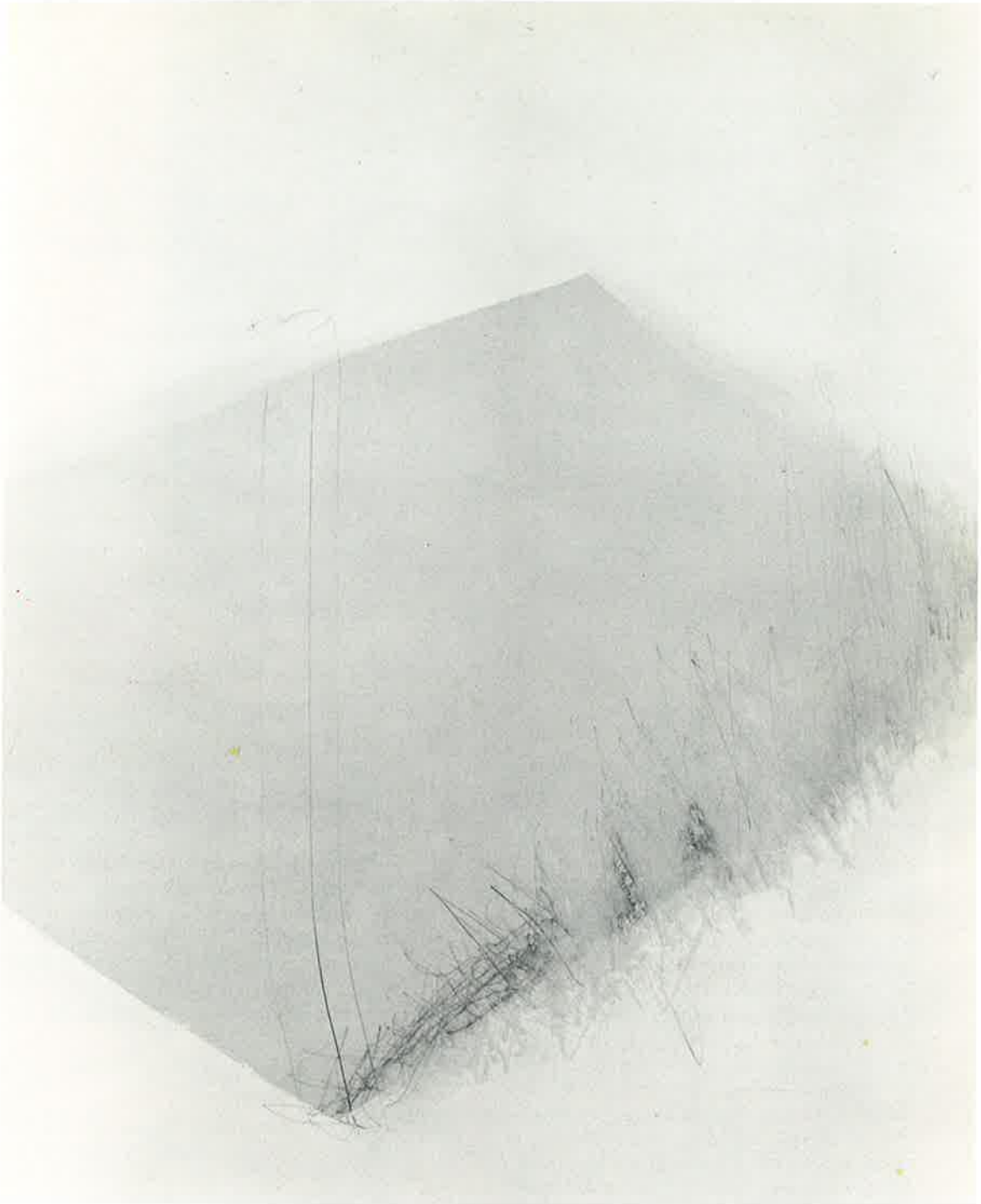
Drawing Instructor, Corcoran School of Art, Washington, D.C., 1975 to present.

Jane Livingston: Tell me about your parents.

Ann Purcell: My mother is a very sweet kind person. My father, Jack Purcell, was a newspaperman and writer. He's an interesting character. First he was with *The New York Times,* then *Time* magazine. He was White House correspondent with Truman and Roosevelt. His friends were Edward R. Murrow and Walter Cronkite and Eric Severeid.

JL: Did you move away from Washington at anytime or have you been here steadily?

AP: I haven't been here steadily. I went to a parochial high school here and then I started in the first year of college at Dumbarton which is also a private Catholic girls college. I had a scholarship there. Then my father became very ill so I had to leave college to go back and help the family. At that point I was in my first year in college. I went back for a while and when I was nineteen I took off for Hawaii, where I lived for about nine months. I went to the University of Hawaii, and then took off on a 210 foot ketch to Tahiti. That was the first time I traveled. I had braces on my teeth and I kept traveling, so the doctor kept referring me to different orthodontists. Finally I got a telegram in San Francisco saying, "Ann, if you don't get back, you're going to have those braces on your teeth for the rest of your life." So I came back here and that's when I started working in politics. I started working for Senator Proxmire, first as a receptionist, then as secretary. I was a strange secretary because I was always forgetting things. I'd have his wife for a luncheon appointment at one place and him at another. It was very chaotic, but interesting. That was in the early '60s. Most of the men in the office were legislative assistants and there was a lot of crap work that they didn't like doing, so they got the bright idea of dumping it on me. I figured I would make a silk purse out of a sow's ear. The job started evolving, so I became a legislative aide eventually and wrote speeches and position papers for Proxmire and later for McGovern. I think I was with Proxmire for about six years. The first two or three years I worked part-time, and then went to school at George Washington University. I then started to take art classes at the Corcoran.



Ann Purcell, **Birth Dance,** 1975

Ann Purcell, **Crossroads,** 1975

JL: Let's talk about art. I want to know when you really began to paint.

AP: The first painting I ever did was, I think, in 1959. That was my last year in high school. I was reading a book, a biography of a famous artist, and this artist had started by copying a master's painting. I thought that sounded like a good idea. So I decided to try and copy some great work of art. I'd had no art training at all—in fact, no art history. My family's not aware of visual arts at all. .

Anyhow, I remember this book. I decided to do a copy of some famous work of art, and I chose Picasso's *White Clown* because I thought, "That looks easy and I like the painting." I spent a lot of time and I just did it on my own. It gave me a great appreciation of art, especially the problems of white. I think white is one of the most difficult colors to work with. I didn't realize what problems I was really taking on. I have a feeling that Picasso did that in watercolor, and I was doing it in oil.

The first interest in art that I can remember might have been at about fourteen when my father brought home a copy of some painting of Monet's—a woman in a garden with a red parasol. I can remember feeling that it would really be neat to be able to do something like that. I was so dumb—I didn't know it was a copy. That's the first feeling for visual art that I can remember.

JL: How much training did you have in painting?

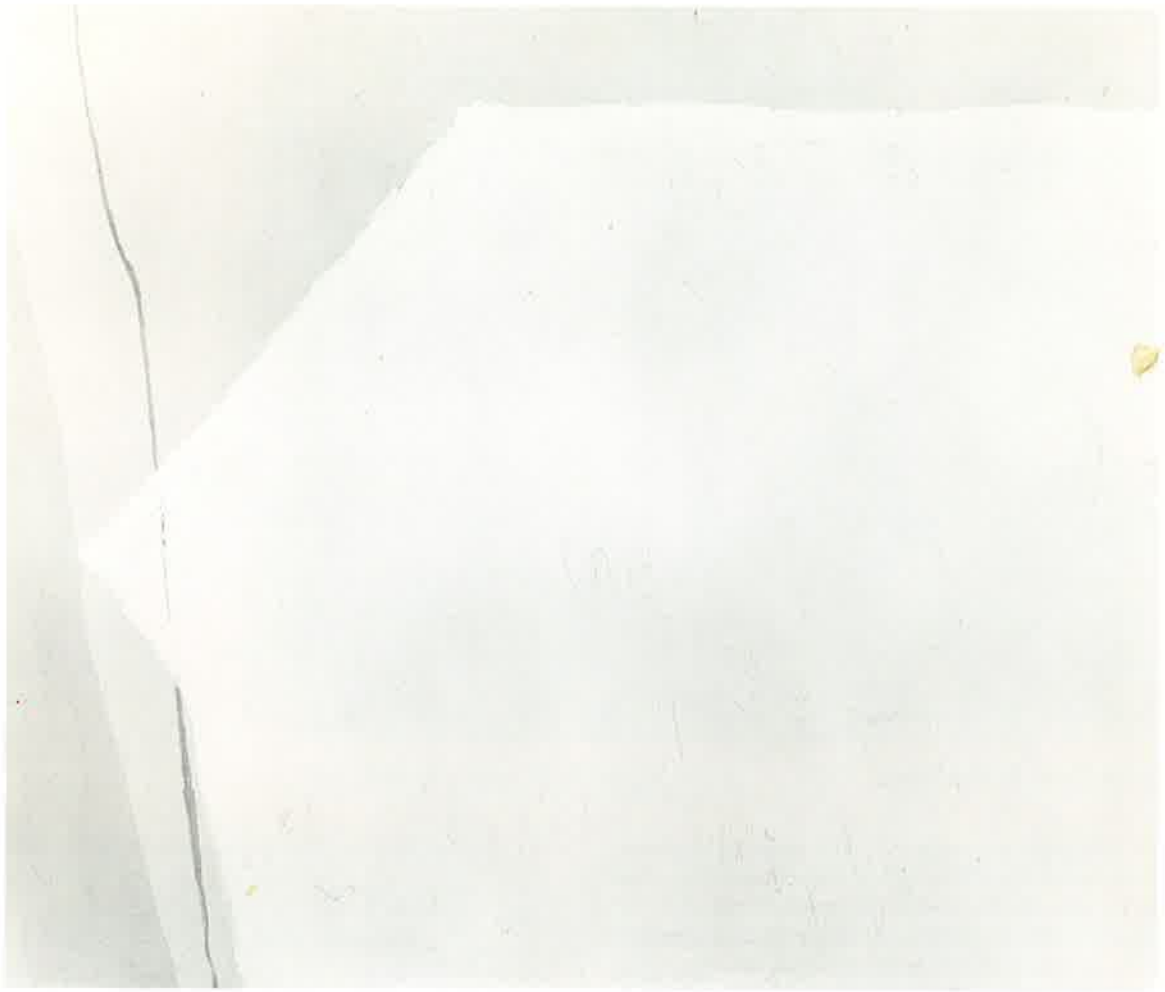
AP: Well, after I started getting into politics as a writer, and growing in that profession, I wanted to finish my degree and I kept switching majors. I was a philosophy major for a while and then got into Russian history, Spanish, political science and medieval history majors. I even tried a journalism major as I thought I was going to become a newspaper reporter like my father. But I always took art courses. They were the enjoyable courses. Finally I realized, "Gee, why not be an art major?" I seemed to sustain an interest in art.

JL: With whom did you study at the Corcoran besides Gene Davis?

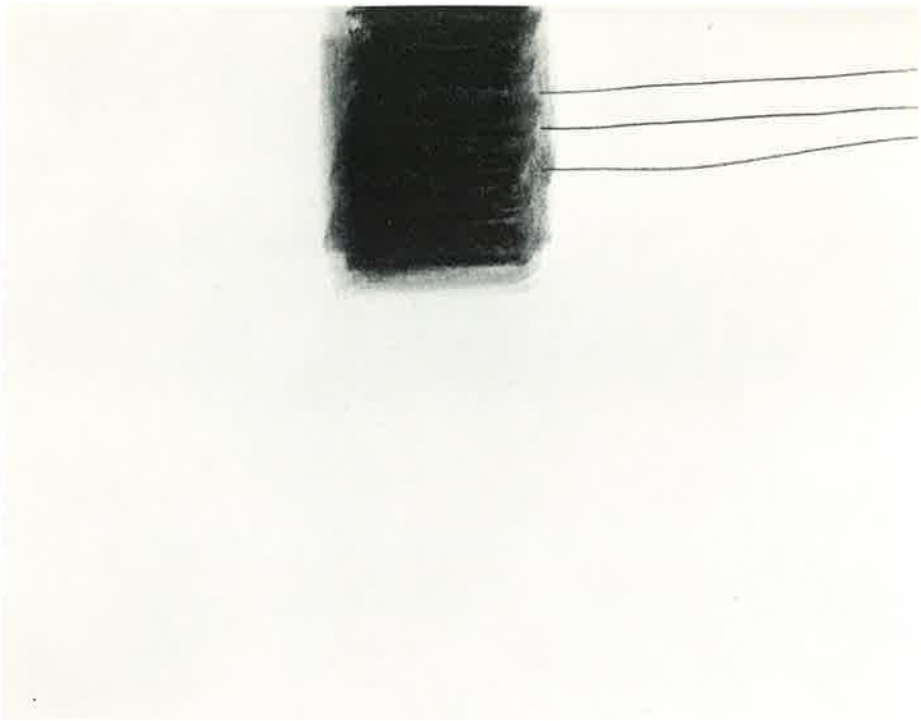
AP: I took two semesters of design, which I didn't like, at G.W. Then I took my first painting course from Bill Woodward. I remember that he had this kind of structural set-up where you were supposed to do a painting like someone else, or different projects, and I didn't like doing that. I also didn't like just doing one painting. Se he let me do what I wanted.

JL: When you first painted, you copied a painting by Picasso. Did you go through a figurative period?

AP: The first painting I did was that *White Clown.* The second one I did was from a photograph of some coal miners. That was partly figurative and partly extremely textural and concerned with black. I find that interesting because your first painting tells you some-



Ann Purcell, **Orange Whip,** 1976



Ann Purcell, **Hot Line,** 1976

thing about yourself. That painting was concerned with earthy colors, neutral colors, and was very texturally oriented. Somewhat figurative. I did go through a lot of figurative and realistic work so I can say to anyone, well, I know how to do it. Woodward was my first teacher. Other teachers always told me that they had a reverse kind of problem with me, that I was basically very creative and they were trying to structure me. They felt as teachers that it was difficult; and they were more used to going the other way, but they did allow me freedom. I think almost all of those teachers that were most important to me let me do what I wanted to do.

JL: When did you first meet Gene Davis?

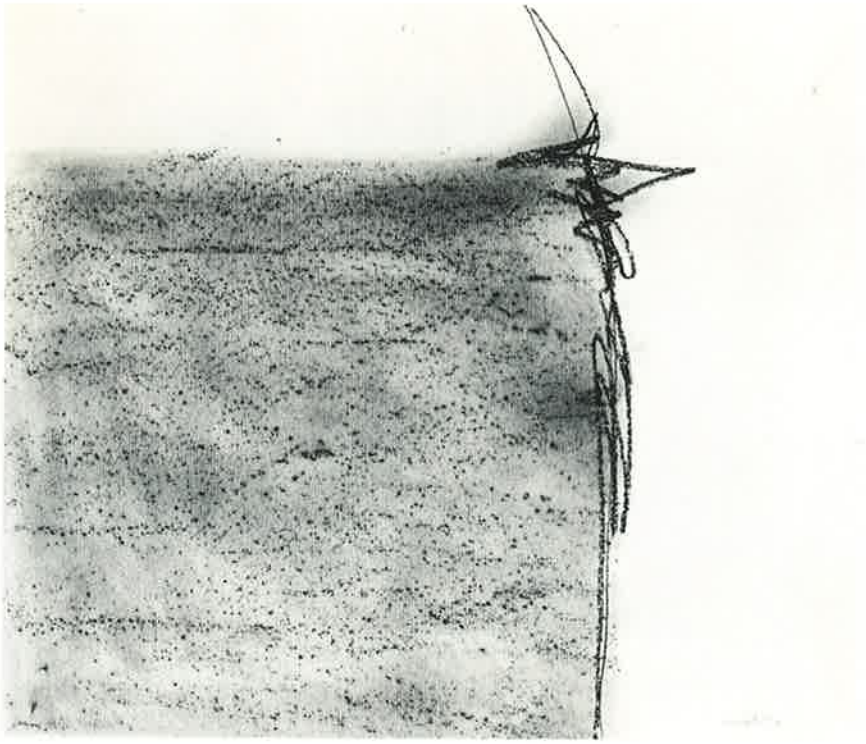
AP: I had two semesters with him. One during the summer, and one during the fall session —I think it was 1973.

JL: Did you immediately have a sense of affinity and kinship?

AP: No, not at all. What happened was, let's see now...it was during that summer class. In the meantime, as you know, I'd worked in politics and really started getting up there and working on campaigns. It was really a terrific political experience for me. And then in 1970, I did Proxmire's films. People were aware that I was kind of an artist. Proxmire wanted me to do his campaign things, because he figured that since I was an artist I could do films! And I kept saying, "No, it doesn't work that way, why don't you hire Charlie Guggenheim." Charlie Guggenheim wanted me to come work for him because he had seen some films that I had done and was interested. But in '70 I decided I was going to leave politics and see if art would sustain me, so I took off for Mexico. I lived in Mexico, plus traveling through Central and South America, for about a year and a half. In addition there were trips to Europe, Italy, Egypt, Russia and the Caribbean—a lot of travel. Even though I'm a Washingtonian, a lot of my time has been spent traveling.

In Mexico I didn't say yet, "I'm going to be an artist." After about a year of that, I decided there was no turning back. I'd given up a high salary, and Proxmire was going to give me a large raise. Friends kept saying, "Stay, collect the money for one more year." I thought, "No. I want to try painting. I want to have the time to paint." When I came back I had one year to finish the degree. It was 1973. I came back because I was running out of money—they had called me in Mexico and asked me to come work on the Muskie campaign, so I did that. I hated Muskie; so I worked with McGovern for a while. I thought I would use politics as a source of high income to support myself as an artist.

That summer I worked with Gene [Davis]. That was a fascinating class. It was partially Gene, and partially the other students. In fact Gene says he's never had a class like that. It was just one of those strange times when a lot of people got together who turned each other on and were really serious about art.



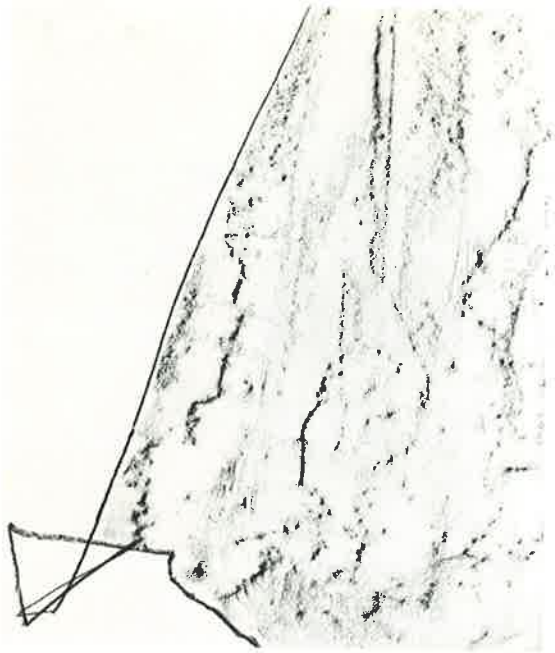
Ann Purcell, **Atlas Wall Series,** 1976

JL: Who else was involved?

AP: We've all stayed fairly close as friends. One was Dan Morper. He's living in New York now; he was a lawyer at that time, and just recently gave up the law completely to be an artist. Another one was Liz Kear. Another friend was Anne Hammet, now Gheesling. She did beautiful, soft paintings. There were some other strange dynamics too. There were a lot of people in that class who had really had a lot of art background, but I didn't realize this until later. Dan Morper, for instance, had studied art at Notre Dame, even though he was going to law school. Liz Kear is Morris Louis's godchild. Liz is an extremely volatile person. She's extremely emotional and I think she's extremely talented. Another one in that class was Laura Battle. Laura was talented. We didn't know until later that her mother, Mrs. Lucius Battle, was very interested in the arts and so she also was a person with a lot of art background. She was much younger, maybe eighteen or nineteen. But very aware and challenging. The last I heard was that she wanted to go into graphic design. I'm not sure what happened to her. Margaret Williams was another one. She's since gone out to California and studied with Judy Chicago. And there was Skip Hedren. He was a compulsive painter. Skip once brought in a painting which I thought was terrific. He got up in the middle of the night and he just needed to paint so he tore apart his bed sheets and painted on his bed sheets and brought them in. That was the kind of class it was. Another guy, Dave Frieder, was in the Harvard School of Architecture; he was incredibly cerebral. I think that was about it. But that was a phenomonal class. It met four days a week. It was very intensive and there were very intensive people who were reacting to each other. All very compulsive painters; we would stay in the studio from nine to five, five days a week.

JL: Now, let me talk a little about something. To me, one of the most salient and interesting things about you and your work is that you tend to want a lot of simultaneous different kinds of activity. It shows in the style of your painting, it also shows in you and your personality. Is this something that's always been true? Because you said that when you were studying with the first teacher, Woodward, he would give you one assignment or problem at a time and you didn't like that. Why do you think that's so? Why do you tend to paint in different ways simultaneously or draw and paint? Because really it's very unusual.

AP: I don't know. I guess it's just my nature. I mean it's the same thing as the fact that being in politics wasn't enough for me so I took art classes at night. And I was taking dance for seventeen years. I think it's energy. I think it's that there's just so much to take on and I want to take on as much as I can.



Ann Purcell, **Atlas Wall Series,** 1976

JL: How much time do you actually spend alone in the studio and how much do you need to be with people?

AP: I feel that it's very sad how society regiments people, that at seventeen you're supposed to decide what you want to do and do that one thing for the rest of your life. People should have at least five different lives.

JL: I couldn't agree more.

AP: I think with me that art, which I'm really glad I found, is something that allows you a lot of...

JL: ...latitude...

AP: ...variety. And it allows you this wide expansiveness. What was the other question?

JL: I was thinking about this....You know, obviously when you make paintings, you're alone. You have a canvas in front of you and you can't be socializing. And you seem very productive in that sense. So you must spend a lot of time alone. At the same time, I sense a part of your nature which seems to be rather gregarious.

AP: I think I'm very...

JL: ...oriented toward people.

AP: I think I'm very mixed in a lot of ways. A lot of extremes are mixed in me. I can really sustain myself alone for a long time and then I need to be around a lot of people. At times very alone and at times very gregarious.

JL: Do you have to force yourself to paint? Do you discipline yourself or do you just paint compulsively all the time? Is it ever a question of a willful act or do you just get started and do it?

AP: Sometimes I have that feeling that I'd like to do a painting. If I feel that I'm about to *try* to do a painting just to do a painting, I won't do it.

JL: It shows in your work, you know...

AP: ...I won't do it. I'll go start reading a book, or I'll take a nap. I'll nap for about twenty minutes and then immediately start painting.

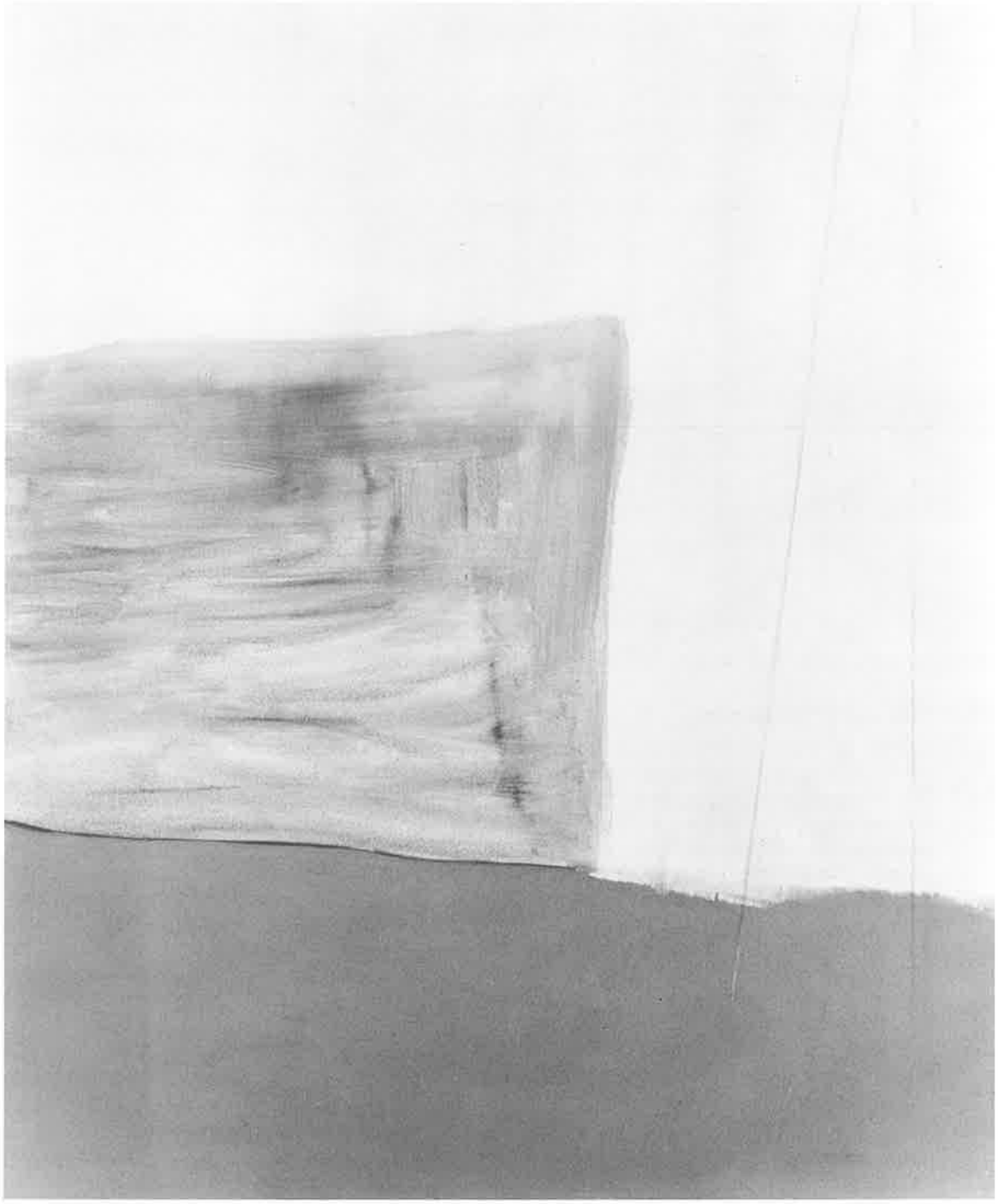
JL: You talk in the statement that you wrote about the emphasis you put on process and how important the act of painting itself is for you. And in a way I have the feeling that in painting, what you tend to do is simply to work things out on canvas. You don't worry terribly about the results in the sense that you're not the sort of painter who...well you're the opposite of someone like David Headley. He has always a goal, a result in his mind. He's striving to refine and refine something which will become an object in perpetuity. For you, I think that probably you could live with a painting for maybe six months and think, that's not a good painting or it is a good painting. I have a feeling with you that it's a sort of unconscious outflow of energy and that even after the fact you don't completely know what you've done. You don't really *intend* so much.

AP: Most of the time it's that way. In fact, I think my best paintings are done that way. There is this really unconscious level that you reach. You're doing it but you're not aware of what you're doing. Sometimes I do have a plan and I'll sketch something out. But most of the time it's extremely spontaneous and unconscious although I find lately that a lot of times things that I thought were extremely spontaneous, I will find sketches of that were done five years ago. I had planned it, but I was not aware of it at the time.

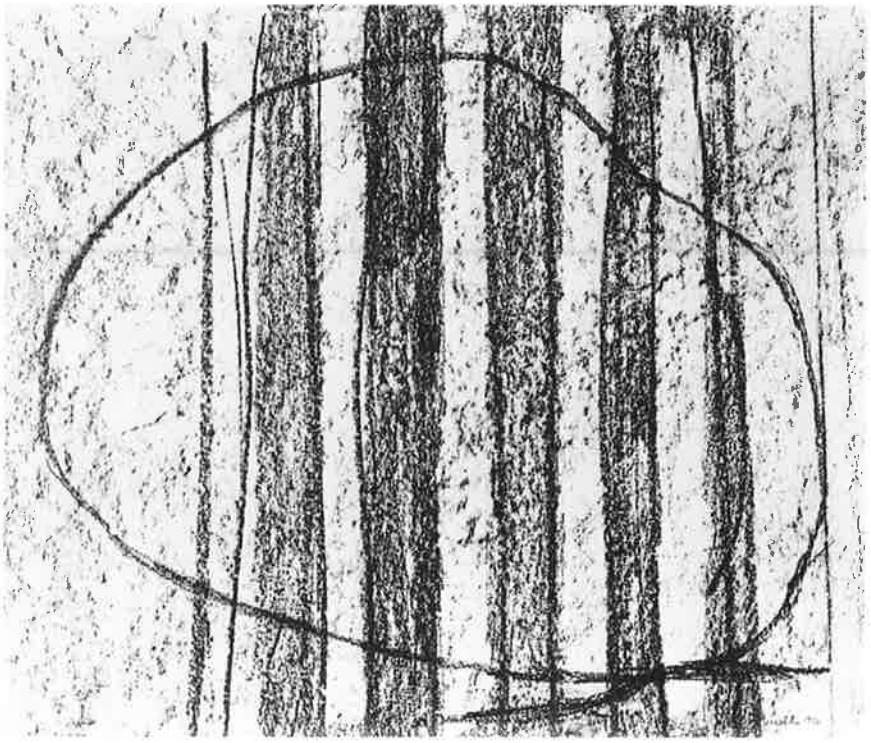
It's a lot like dancing. You don't really think of what step you're going to do next—I mean you just kind of do it and go with it.

JL: What do you like?

AP: What paintings do I like? It's a mixed bag of people. One of the most conscious idols that I have is Barnett Newman. Even though my work is not at all like Newman's. There's something very awesome about his work. Motherwell is another one. I started with Barnett Newman, Mark Rothko, and Ad Reinhardt. I kind of jump around. Lately I'm really getting into Giotto. And I love Milton Avery—except that I always want to redo Milton Avery. You know, the ones that are really, really tough artists, you don't want to remake. Lately I'm really into Giotto.



Ann Purcell, **Oscar,** 1976



Ann Purcell, **Atlas Wall Series,** 1976

JL: Talk about Frankenthaler.

AP: I prefer Motherwell. He's an incredibly intellectual artist and has beautiful structure. I like Diebenkorn's recent paintings. And Matisse...I *hate* Matisse! I envy almost all his paintings. I love Motherwell's forms and his decisiveness. I think Frankenthaler's earlier work is better than her later work. She's really gotten slick and glib and she's kind of gotten it down to a system. I think it was Barnett Newman who said her paintings look like they were done between cocktail hour and hors d'oeuvres. And I think a lot of the later Frankenthalers lack the toughness of her earlier work like *Mountains and Sea* that's at the National Gallery.

JL: What about your own act of painting? In terms of the degree to which you agonize during the process rather than after the fact? I know for a fact that sometimes you can do a painting in a day.

AP: Oh, I can. In fact one painting that you really liked was done in about an hour and a half. That peach colored one with the two lines and blue in the corner. I think my toughest work is the most immediate. I'm very big on the act of painting and integrating it. I think it all has to happen together so the materials and the whole process integrate. Otherwise it loses some life. I find it difficult to sustain that life in a painting when I have to go back to it the next day. Sometimes I'll stop painting and do drawings for a while. Sometimes for months I'll just do drawings, and then I'll really get into painting for a while.

JL: Let me get back for a minute to my question about how much you suffer in the process. Are there times when you can't finish a painting?

AP: I think when it's going on, it's just such a quick thing that I'm really in this very unconscious state. I'm always making judgments. I mean, sure I sweat a lot. I hate really agonizing over work. I've been working on one for about two weeks and it's been about fifteen different paintings. And I do agonize a lot. I really want that thing to come off.

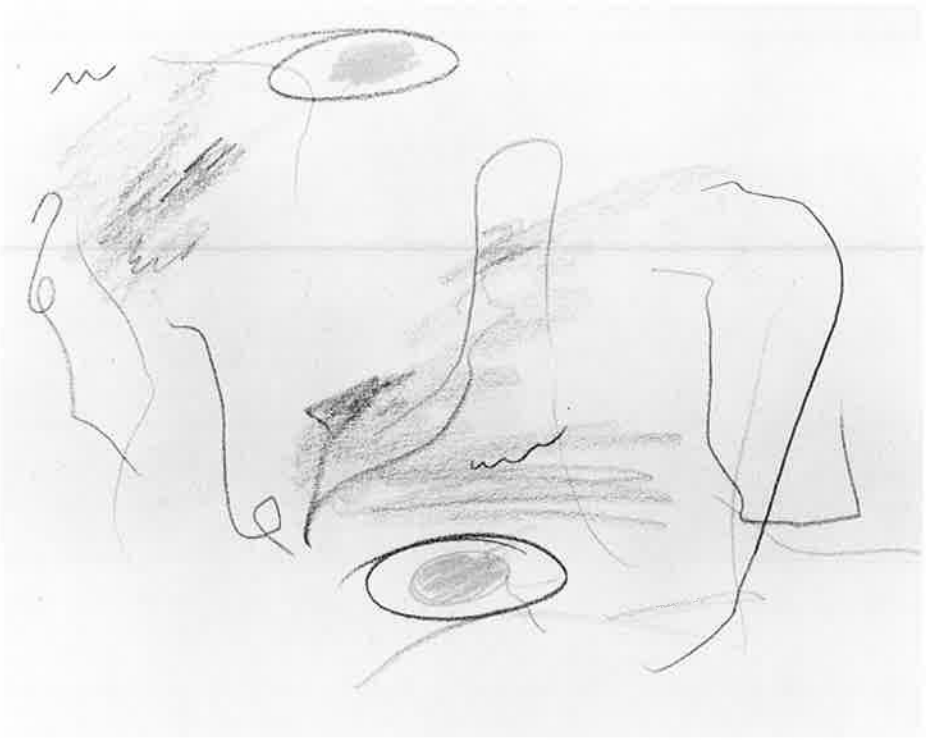
JL: Is it possible live paintings can die? Doesn't modern painting have as much to do with the vicissitudes of the evolving climate as anything else? Or is there finally such a thing as a dead painting or a live painting?

AP: I think so. I think that's the difference between good artists and great artists. You can look at a Giotto or you can look at a Fra Angelico or a Botticelli portrait and it really looks like it's still going on. I think a lot of great artists can do bad work, that there's a big difference between their great work and their okay work. But look at a great Titian and that Titian is still alive.

JL: What's your relationship to New York? Do you ever get the urge to want to get into that arena?

AP: Oh yeah. I definitely want to. In fact, last year I went to New York with my portfolio; it was hard. We were talking about the Catholic high school upbringing and it reminded me of that. My mother made me go to these funny kind of doe-si-doe dance clubs and no one

Ann Purcell, **Laundromat Landscape,** 1975



Ann Purcell, **Breakfast at Tiffany's,** 1975

would ask me to dance. I would lock myself in the bedroom and dry-heave whenever I got nervous. When I was going to New York, to take my portfolio and try to get a New York dealer, it was the same. I got up at five o'clock in the morning because I couldn't sleep, and I dry-heaved for four hours. I was supposed to be on the seven o'clock train. I thought if I just could get my body on that train and drink a lot of cokes, I could make it. So I got on the train, and I got to New York. I got there and this guy was supposed to have left me the keys to his apartment and forgot to leave his keys. I thought, what am I going to do? So I just took my portfolio around to New York dealers. It was a very good experience. It turned out to be better than Washington. Much better. My first appointment was with Marcia Tucker.

JL: What was her response?

AP: She said she was interested and wanted me to come back in two months and show her what I'd done since, and she gave me some names of dealers to see. I went to Nancy Hoffman and Nancy Hoffman said to go to see Andre Emmerich. And I went to Sonnabend and Sonnabend told me I should see Emmerich. The people at Emmerich Downtown said they were very interested and to come back in two months, to definitely come back.

JL: I think a New York gallery would be good for you. Let me ask you something that might be worth talking about. One of the possibilities that seems to me to be suggested by your work is going into, or at least experimenting with, a larger scale. You've never seemed to do that and I've wondered why.

AP: I did go into fairly large scale for a while. About fifteen by about eight feet. And I liked it. I think it's a combination of problems. First the cost of a stretcher that big. Plus I'm not very mechanical, and it would take me a full week to build a stretcher. If I ever got to the stage where I could say to someone else, "Build me this stretcher," that might change everything. Of course, it's rather difficult to sustain the energy and the activity on a larger scale. I'd like to try it, but it's nothing I feel an immediate need for, right now.

JL: How important is it to you to have feedback and reinforcement, to talk to people who look at your work? Are you whole in yourself and competent in your own assessment of what you do, or do you tend to look for dialogue?

AP: There've been only one or two people whom I've shown my work to in the studio. I don't think I do feel that much need for response. But I've felt in the last year an interest in showing things. I'd like others to see my work.

JL: Whose opinion do you really paint for? I mean, who is finally your real critic? Is it Gene or some other teacher?

AP: No, definitely not Gene. I paint to satisfy myself. I am the final judge.

JL: Are there other people who look at your work?

Ann Purcell, **Second Encounter,** 1976

AP: Hardly anyone sees it. It's been, at most, a handful of people. Normally you wouldn't find a lot of paintings in my studio. After I do something, I keep it there for a while and let it settle with me and then I move it down to the storage room. I like having a clean deck every time, so that I'm always starting out freshly. What I do is this: on one wall I hang up one painting that I like. I leave that there to kind of influence myself until it becomes replaced by something else.

JL: Who *have* been your real influences?

AP: The two strongest influences on me as teachers were Bob Stackhouse and Gene Davis. Stackhouse really opened me to drawing—he showed me that you can splatter and blob and make something out of that, use those possibilities. Bob wasn't trying to cram ideas down your throat. He made you self-analyze. He'd make you dig out the answers for yourself. And Gene Davis was important to me—again, for ideas. He made you question things. He was a very influential teacher and now he is a close friend. Gene made you think about art and art history. He was a force who spurred me on.

JL: Let me ask you a strange question. How important do you think painting is?

AP: I think it is incredibly important. I really resented this whole recent theory that painting is dead. I think a lot of art theory and art criticism has become a literary game.

JL: Do you ever go to museums?

AP: A lot. I go to the Phillips, to the National Gallery a lot. I go to museums, but I don't go to the commercial galleries. I also go to the Textile Museum a lot. I love their South American carpets and weavings and Oriental rugs.

JL: What about New York museums?

AP: I go to the Metropolitan a lot. I always go to the Museum of Modern Art, the Matisse room, the Monet room, the Pollocks, Picasso's *Desmoiselles d'Avignon*. I go to the Cloisters. I go to the Frick. I go to the Whitney, but not as much...mostly to see Gorky's *The Artist and His Mother*. And I go to the art history books.

JL: Talk about your medium.

AP: What I have worked in?

JL: Yes. What kinds of paint you have experimented with, what you like best, how you feel about color.

AP: I started with oil paint. I like oil paint. I'm working in acrylic now, but one of the things I don't like about acrylic is the tacky, plastic quality of the colors.

JL: Have you worked with magna?

AP: No. I'd really like to get into that except I think it's hard to find, isn't it?

JL: Bocour makes it.

AP: One of the things I've had difficulty with, with acrylics, is trying to reach really rich colors. I think in acrylics, you have to either try and make them rich, or you have to make them really tacky and play up the plasticity of it.

JL: Why don't you work with oil anymore? Just the messiness and the difficulty?

AP: I think it's not as spontaneous a painting medium as acrylic is. You can wipe over acrylic and change it in fifteen minutes. The only thing I liked about oil paint is the colors. I also like that richness. And I don't like watercolor cause it looks too thin.

JL: What kinds of applicators do you use?

AP: I use paintbrushes, really old paintbrushes that are broken in. In fact they're really kind of falling apart. I use rulers, I use boards, old shirts.

JL: Sponges?

AP: No, not sponges. I do a lot of scraping away, too. Palette knife or stick. A lot of times, I'll just grab at anything. Sometimes I'll find that I've grabbed at the wrong thing, like my good jeans.

JL: Ann, how come you never got married? I wouldn't ordinarily ask that question, but I'm asking it.

AP: Let's see. By luck. I was engaged when I was young to a Marine Lieutenant. Once we were at this dance—it was some kind of graduation ceremony. He was in Company A and a guy from Company B kept asking me to dance and I kept dancing with him because I liked to dance. And my lieutenant said, "Don't dance with him, he's Company B," and I thought that was terribly stupid. So I kept dancing with the guy from Company B and the more my boyfriend told me not to do it, the more I did it. That's what we were talking about earlier too. Like in Catholic schools, they told you not to read Freud, that Freud was terrible, so I spent weeks in the library reading Freud. And going to see Elvis Presley in *Blue Moon*. So, anyhow, I kept dancing with this guy, and the next thing I knew they were out in the hall fighting. My fiance had a black belt in karate and I was afraid he was going to kill this other guy because I had danced with him. It certainly seemed stupid to me so I tried to break into the fight. It didn't work, so I just left. I remember it was raining. That was the first thing that saved me. I would have been a general's wife or something now. "How many people did you beat up today, honey?"

JL: Did you ever find out how it turned out? Did he kill him?

AP: No. He kept calling me, but I didn't talk to him. I really cannot tolerate violence and I thought it was pretty ridiculous that I couldn't dance with someone from Company B.

Icon 1976
Acrylic and gold paint on canvas
8 x 8

Ki In 1976
Graphite and charcoal on canvas
70 x 53

David Headley

Bressay 1975
Aqua-tec on cam
67-1/2 x 156-3/8

Eigg 1975
Aqua-tec on canvas
66-1/2 x 155-5/8

Island of Mull 1976
Aqua-tec on canvas
70-5/8 x 158

Jura 1976
Aqua-tec and Magna on canvas
92-1/4 x 157-12 4

Island of Raeg 1976
Aqua-tec and Magna on canvas
92-1/4 '

Deep End 1976
Aqua-tec and Magna on canvas
92-1/4 x 158-1/4

Cantwell Deep 1976
Aqua-tec and Magna on canvas
92-1/4 x 157-3/8

Ann Purcell

Yellow Quarry 1975
Mixed media on canvas
60 x 72

The Place No One Knew 1975
Mixed media on canvas
60 x 72

Black Suspension 1975
Mixed media on canvas
60 x 72

Skin Freeze 197
Mixed media on canvas
60 x 72

Thunnywan 1975
Mixed media on canvas
72 x 60
Collection of Mr. & Mrs. David Solomon, New York City

Early Morning Beach 1975
Mixed media on canvas
60 x 72

Birth Dance 1975
Mixed media on canvas
72 x 60

Sesame 1976
Mixed media on canvas
60 x 72

Coming On 1976
Acrylic on canvas
66 x 54

Bella Dulce 1976
Acrylic on canvas
72 x 60

Touchdown 1976
Mixed media on canvas
66 x 54

Mystery 1976
Mixed media on canvas
60 x 72

Trap Rock 1976
Mixed media on canvas
72 x 60

Ruffian 1976
Mixed media on canvas
72 x 60

Doodle's Day 1976
Mixed media on canvas
66 x 54

Oscar 1976
Mixed media on canvas
66 x 54

Mastaba 1976
Acrylic on canvas
60 x 72

Green Crop 1976
Mixed media on canvas
36 x 8

Second Encounter 1976
Mixed media on canvas
60 x 72

Egyptian Entrance 1976
Mixed media on canvas
60 x 33

Warm View 1976
Mixed media on canvas
66 x 54

Orange Whipped 1976
Mixed media on canvas
60 x 72

Good Grey 1976
Acrylic on canvas
60 x 72

Andale 1976
Acrylic on canvas
66-1/2 x 69

Teta 1976
Mixed media on canvas
60 x 72

Photography Credits
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