



**Jon Carsmen** (1944 - 1987)

*Coco Palms, n.d.*  
silkscreen on paper; edition AP III  
32 x 24 in.  
Gift of Council of 101

Jon Carsmen does not strive for a photographic rendering of nature. Rather, he says, "I want art to touch people. I hope that by looking at these

works their vision will change and they will experience what I did when I made these impressions."

**Contemporary American Graphics Collection**

The works in this exhibition are part of the OMA's Contemporary American Graphics Collection of 20th and 21st century prints, one of the most comprehensive contemporary print collections in Florida. The Council of 101 initiated the Council of 101 Corporate Lease Program, which leases fine art prints from this collection to the Central Florida community on a biennial basis. The lease fees are used to purchase new prints each year, helping to build the OMA's Contemporary American Graphics Collection. In addition, by placing art in the community, businesses help the collection serve as an outreach program to educate and familiarize the Central Florida community with America's leading contemporary artists and the OMA.

Businesses may choose from a variety of works from over 150 original, signed and numbered lithographs, etchings, silk-screen prints and woodcuts by America's foremost artists. The works vary from realism to abstraction reflecting, through a variety of techniques and styles, the revolution in fine art printmaking that has occurred in the last 60 years.

From June 14-28, 2008, the Contemporary American Graphics Collection will be on view at the OMA and businesses will have the opportunity to lease works during this time period. Contact the Council of 101's Corporate Lease Chairperson at (407) 896-4231, ext. 254, for more information.

**Orlando Museum of Art**

Founded in 1924, the Orlando Museum of Art is a 501(c)(3) educational institution whose objective is to enrich the cultural life of Florida by providing excellence in the visual arts. To meet this objective, the Museum has dedicated itself to: collecting, preserving and interpreting notable works of art; presenting exhibitions of local, regional, national and international significance; developing first-rate educational programs; and presenting creative and inclusive programs to reach every segment of a diverse community.

The OMA annually presents approximately 10-12 exhibitions, including world-class traveling exhibitions; award-winning art enrichment programs for more than 27,000 children; unlimited gallery tours; teacher in-service training programs; video programs; distinguished lectures; art appreciation lectures; studio classes; lecture/luncheon programs on-site for more than 100,000 visitors from all 67 counties in Florida, the other 49 states, and numerous foreign countries. The OMA also presents 13 outreach exhibitions and services throughout Central Florida benefiting more than 300,000 individuals. These programs are implemented by the OMA's staff and more than 718 volunteers, many of whom are part of its Membership of more than 3,900 members.

**Location**

2416 North Mills Avenue  
Orlando, Florida 32803-1483  
Located on Highway 17-92 in  
Orlando Loch Haven Park

**Telephone**

407.896.4231, Fax: 407.896.9920

**Gallery Hours**

Tuesday-Friday, 10 a.m. to 4 p.m.  
Saturday and Sunday, noon to 4 p.m.  
Closed Mondays and major holidays

**Contact**

info@OMArt.org, www.OMArt.org



*Art in the Chambers*  
Orange County Administration Center  
201 S. Rosalind Avenue  
Orlando, FL 32801

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ORLANDO MUSEUM OF ART

Selections from the  
**Contemporary American  
Graphics Collection**

**May 15 - September 9, 2008**



**Frank Stella** (1936 - )

*Eskimo Curlew*  
(from Exotic Bird series), 1977  
lithograph on paper; edition 47/50  
39 x 51 in.  
Gift of Council of 101

In the 1960s Frank Stella was renowned for his flat hard-edged abstract paintings and print styles. The Bird Series broke away from his hard edge style by including rolling curves and curley-Q shapes painted with bright colors and highlighted with reflective materials like metal shavings and crushed glass. In this print, Stella uses a collection of French curves, a drawing tool used by draftsmen to create a composition of colorful arabesques.

**Joseph Raffael** (1933 - )

*Luminous Journey*, 1985  
woodcut on paper; edition 21/35  
42 x 62 in.  
Gift of Council of 101



Joseph Raffael captures a moment in time with this image of a fish swimming in dappled green water. At close range, the image of the fish dissolves into marks of color that have no need to define form. Pointillist reflections of light dance on the surface of the water. Raffael starts work with a photograph for reference. His impressionistic handling of color and form, while related to realism, are more expressive and animated than a photo-realist image.



**Jasper Johns** (1930 - )

*Color Numeral, Figure 2*, 1969  
lithograph on paper; edition 3/40  
41 1/4 x 34 1/4 in.  
Gift of Council of 101

Jasper Johns has said that he uses subjects that the viewer is so familiar with, that they are no longer really seen. *Color Numeral, Figure 2* is part of a series of prints 0-9. In this series Johns begins with the numeral 0 using the primary colors: red, blue and yellow, and ends with the numeral 9 using secondary colors: orange, green and purple. He introduced a new color at the top of the image, so there were a series of transitions. The transition occurs by introducing a new color at the top of each numeral.



**Elizabeth Murray** (1940 - 2007)

*Jazz*, 2001  
lithograph on paper; edition 45/46  
30 x 34 x 4 in.  
Gift of Council of 101

In this print, Elizabeth Murray transforms the traditional flat print into a three dimensional picture of a cup and spoon dancing on a chair. Cups and chairs are frequent motifs for Murray, and here she presents them in her characteristically flamboyant style. The larger than life cup dances on a red chair. The handles of the cup become arms, and the spoon seems to turn into a horn that can cavort with the chair and cup in a cartoonish escapade. Murray believes in humor. She says, "When I really know certain things are working for me, they make me laugh..."

**Romare Bearden** (1911 - 1988)

*Girl in the Garden*, 1979  
lithograph on paper; edition 97/150  
22 x 16 in.  
Gift of Robert Pohl



Romare Bearden was an important 20th century African American artist. Bearden often chose subject matter from his own experiences of growing up in rural Mecklenburg County, North Carolina and later living in New York City. A hallmark of his style is the use of flat shapes of color and collage elements cut out of fabrics or photographs. In this lithograph, Bearden mimicked the look of collage in the woman's dress, which appears to be cut out of a piece of gingham.

**James Rosenquist** (1933 - )

*The Stowaway Peers Out at the Speed of Light*, 2002  
lithograph on paper; edition 39/40  
46 1/4 x 105 1/2 in.  
Gift of Council of 101



James Rosenquist said of this print, "The idea of the 'Speed of Light' picture is: according to Einstein, the traveler and the spectator look at the same thing and they see it differently because of the speed of light... So in 'The Stowaway Peers Out at the Speed of Light,' what people are looking at is something that has been changed by the speed of light."

His work often incorporates and fragments to create new ideas and images. The work was compared using photographs of reflective paper like mylar to create what appears to be a vortex of infinite space.



**Jim Dine** (1935 - )

*Ginger and Uni*, 1996  
woodcut on paper; edition 20/50  
28 7/8 x 23 in.  
Gift of Council of 101

In 1958, Jim Dine moved to New York where he became a leading Pop artist. Like other important artists of his generation, he made paintings based upon common signs and symbols. The heart became one of his favorite motifs. Using this simple shape, Dine made dozens of variations exploring various color schemes and textures.

**Andy Warhol** (1928 - 1987)

*Flowers*, 1970  
screenprint on paper; edition 204/250  
36 x 36 in.  
Gift of Council of 101



Andy Warhol was the pre-eminent Pop artist of the 1960s. He often chose his subjects from newspaper or magazine images. Such is the case with *Flowers* where he appropriated Patricia Caulfield's photograph of hibiscus from *Modern Photography*.



**Robert Rauschenberg** (1925 - )

*Hybrid (from the Stoned Moon series)*, 1970  
lithograph on paper; edition 23/52  
54 1/2 x 36 in.  
Gift of Council of 101

In 1969 Robert Rauschenberg attended the launching of the Apollo 11 moon shot, and later completed the Stoned Moon Series centered around events at Kennedy Space Center. Rauschenberg uses photographs from newspapers and magazines that he transfers onto the lithographic stone and places so that the viewer must make choices about what to look at first. It is impossible to take in all the elements at once. Rauschenberg said, "I have to make a surface which invited constant change of focus and an examination of detail."