

Fig. 1 Walker Evans, detail of *Wrench*, 1955, gelatin silver print. 20¼ x 16¼ x 2 inches.

ReTooled

HIGHLIGHTS FROM THE
HECHINGER COLLECTION

“Tools in Art,’ both the premise and title of John Hechinger’s collection, is the culmination of a relationship between man and his tools....[his] discerning and keen eye has amassed an important group of works worthy of museums.”

— ReTooled artist Arman, excerpt from *Tools as Art*, Sarah Tanguy



Fig. 2 Arman, *Blue, Red, Brown*, 1988, mixed media. 54 x 42½ x 12 inches.

ReTooled profiles 28 visionary artists from the Hechinger Collection including major artists such as **Arman** (Fig. 2, above), **Anthony Caro**, **Richard Estes**, **Howard Finster**, **Red Grooms**, **Jacob Lawrence**, **Fernand Léger**, **Roger Shimomura** and **H.C. Westermann**; photographers **Berenice Abbott**, **William Eggleston** and **Walker Evans** (Fig. 1, page 1); and pop artists **Jim Dine**, **Claes Oldenburg**, and **James Rosenquist**. Featuring more than 40 imaginative paintings, sculptures, works on paper and photographs, the exhibition consists of four sections that frame the themes of this collection into accessible categories: **Objects of Beauty**; **Material Illusions**; **Instruments of Satire**; and **Tools: An Extension of Self**.

In the 1980s, John Hechinger’s booming chain of hardware stores led him to purchase a new company headquarters. He found the offices to be efficient, but sterile. The barren space sparked an initiative to beautify the headquarters which launched Hechinger’s acquisition of a tool-inspired collection of diverse 20th century art. *ReTooled* illuminates a variety of modern and contemporary art that celebrates an overlooked subject through pun, wit, and wonder.

Objects of Beauty

Hechinger’s quest to amass a preeminent art collection unifying the unprecedented theme of tools rested on a notion

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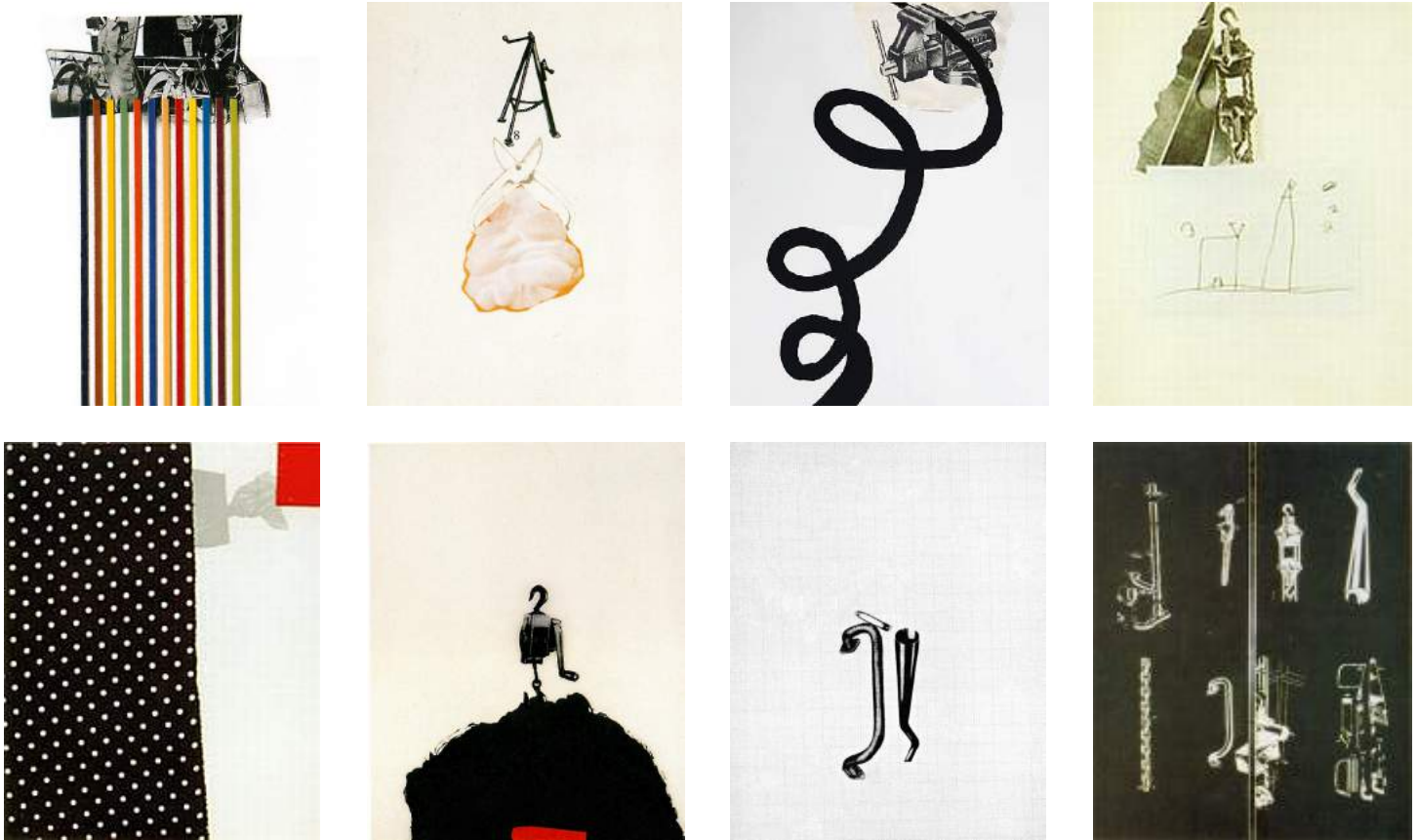


Fig. 3 Jim Dine, 8 of 9 works in *Tool Box*, 1966, silkscreen prints. 23½ x 19½ x 2 inches each.

that everyday instruments could be objects of beauty. In portraying these objects with a tone of reverence, the artists divorce object from function yielding works that meditate on tools' distilled purity of design. By photographing a mundane tool in *Wrench* (1955), **Walker Evans** encourages the viewer to appreciate the beauty of line and economy of form (Fig. 1, page 1). In the photograph, *Spinning Wrench* (1958), **Berenice Abbott** contemplates the elegance of a wrench as its repeated form echoes across the frame lulling the viewer with its hypnotic movement (Fig. 5, page 4). **Jim Dine's** series of nine works, *Toolbox* (1966) riff on the theme of beauty by placing screen print images of tools in austere yet dynamic compositions that assert Dine's status as a leading pop artist (Fig. 3, above). These artists underscore the overlooked beauty of objects that facilitate our everyday lives.

Material Illusions

In this section artists modify and distort everyday tools to question their functionality. By reimagining a tool in a material that renders it useless, the artist questions how we interact with that object. In **Allan Adams'** sculpture, *Lathe* (1979), the artist subverts our initial recognition of a mechanized lathe by producing this sculptural homage in an unexpected medium: maple wood (Fig. 6, page 5). Adams reminds the viewer that first impressions can be deceiving. A vignette of an oak-fashioned lawnmower in **F.L. Wall's** *Summer Tool* (1983) takes on a cynical tone as the tool reduces each unique blade of grass to a standardized height—perhaps a commentary on how products of industrialization simultaneously unify and homogenize (Fig. 4, page 4). Each meticulously fabricated

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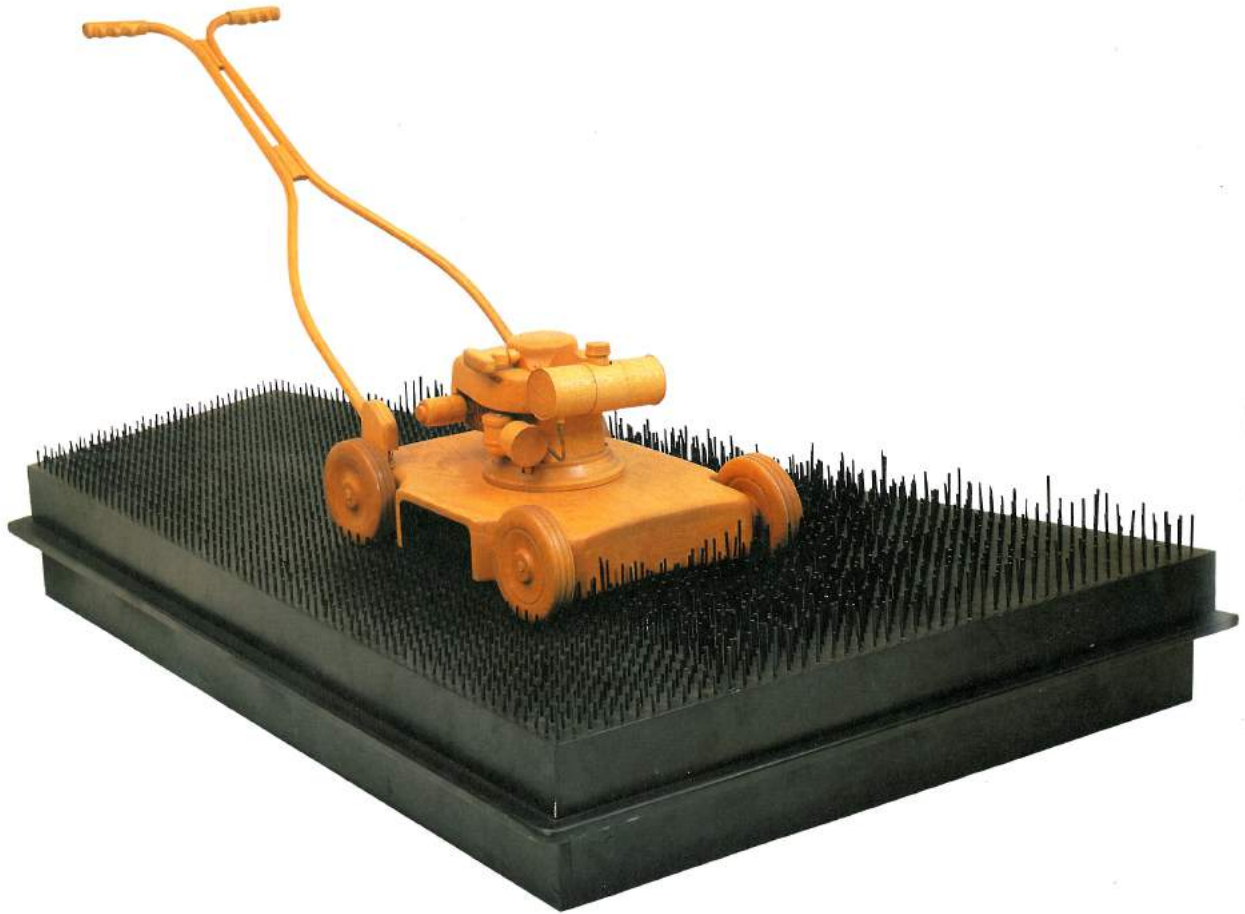


Fig. 4 F.L. Wall, *Summer Tool*, 1983, oak. 45 x 56 x 36 inches.



Fig. 5 Berenice Abbott, *Spinning Wrench*, c. 1958, gelatin silver print. 15½ x 32 x 1 inches.

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work in this section starkly contrasts their mass-produced counterparts that lie dusty in our garages. Transforming the tool into art also highlights how our increasingly pristine and digital lives are detached from the calloused, tool-wielding hands that laid the foundation for modern society; rendering a hammer obsolete by constructing it in glass, as in **Hans Godo Frabel's** *Hammer and Nails* (1980), mirrors a hammer's irrelevance in a computer-driven era (Fig. 7, below).

Instruments of Satire

While some work, artists play. The artists in this section repurpose, reframe, and redefine tools with a tongue-in-cheek tone by injecting a dose of irreverent humor into an otherwise work-driven world. By tracing the way brushes whimsically dance across the canvas **Arman's** *Blue, Red, Brown* (1988) reminds us that the fundamental purpose of tools—to execute action—can be fun (Fig. 2, page 2). **Claes Oldenburg** playfully heroizes a mundane object in the portrait *Three-way Plug* (1965) by imbuing an overlooked item with a larger-than-life status (Fig. 8, page 6). Other artists juxtapose objects to create humorous dissonances. In *Trash Can in the Grass-Calix Krater* (1978), **James Rosenquist** audaciously adorns a simple trash can with ancient Greek imagery to elevate it to a Calix Krater—a vessel from antiquity (Fig. 9, page 6). These works remind us of the joy and sense of play intrinsic to creation.

Tools: An Extension of Self

Tools are agents for the profound human instinct of creation and have the capacity to actualize dreams. They embody the can-do spirit that defines America and symbolize our unalterable quest to improve our quality of life. The artists in this section illustrate how tools are an extension of ourselves, both as individuals and as a society. In his work *The Slob* (1965), **H.C. Westermann** endows a hammer with personality by showing how a tool conveys the characteristics of its wielder (Fig. 10, page 6). **Jacob Lawrence** and **Fernand Léger** astutely observe how tools shape identity by defining professions in *Carpenters* (1977) (Fig. 22, page 13) and *Les Constructeurs*, (1951) (Fig. 11, page 7). **Howard Finster** credits tools with advancing



Fig. 6 Allan Adams, *Lathe*, 1979, maple. 48 x 52 x 28 inches.



Fig. 7 Hans Godo Frabel, *Hammer and Nails*, 1980, glass. 9 x 12 x 6 inches.



Fig. 8 Claes Oldenburg, *Three Way Plug*, 1965, offset lithograph with airbrush. 39 x 31½ x 1 inches.

“We become what we behold. We shape our tools, and thereafter our tools shape us.”

— Marshall McLuhan



Fig. 9 James Rosenquist, *Trash Can in the Grass - Calix Krater*, 1978, screenprint. 20½ x 14 inches.



Fig. 10 H.C. Westermann, *The Slob*, 1965, hammer, nails, aluminum. 22 x 4½ x 4½ inches.

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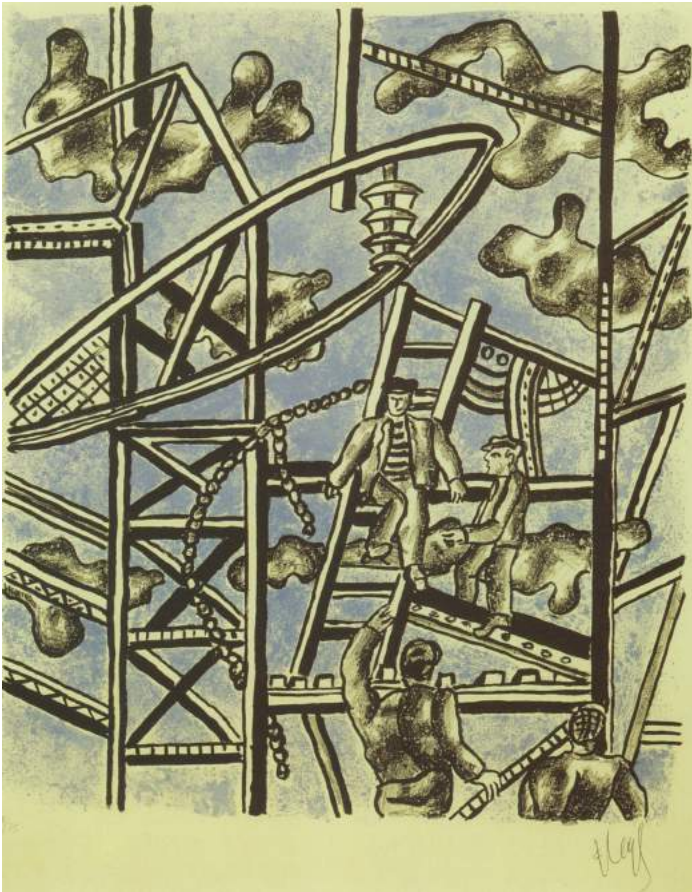


Fig. 11 Fernand Léger, *Les Constructeurs*, 1951, lithograph. 28 x 22¾ x 1 inches.

“I felt that if I could show my associates how so many artists had celebrated the handsaw or the hammer or the paint brush, they would be aware of the intrinsic beauty of the simple objects that they handled by the tens of thousands. They were not only the focus of their workdays, but our company’s very lifeblood.”

– John Hechinger

civilization by scrawling “tools came first and America was built second,” on a Stanley Thrift saw (Fig. 12, page 7) Tools execute actions that our fragile bodies cannot and thus become surrogate limbs, compensating for our weaknesses and facilitating our greatest achievements. These artists are keenly aware of how tools represent human nature.

ReTooled celebrates the ubiquity of tools in our lives with art that magically transforms utilitarian objects into fanciful works that speak of beauty, insight, and wit. John Hechinger was dedicated to art that was accessible and engaging to all audiences. This exhibition furthers his mission by deepening audiences’ awareness and appreciation for tools while providing a compelling introduction to a range of ideas, materials, forms and creativity that comprise modern art.

John Hechinger

John Hechinger’s father founded the Hechinger Hardware store in 1911, but it was John Hechinger along with his brother-in-law who grew the store into a renowned chain throughout the Mid-Atlantic region. Hechinger is often credited as one of the major figures in the transformation of the neighborhood hardware store to the “do it yourself” home improvement business. A fourth generation Washingtonian, community patron and activist, John Hechinger was appointed by President Lyndon Johnson to be the first chairman of the D.C. City Council. He used his position to advocate for civil rights and diverse neighborhoods. Hechinger’s donation of his collection to IA&A for the purpose of sharing it with a broader public is yet another invaluable legacy.



Fig. 12 Howard Finster, *Saw/Mountains of People Use Tools*, 1990. 6½ x 32 x 1 inches.

ARTIST BIOS

Berenice Abbott

Berenice Abbott was born in Springfield, Ohio, in 1898 and died in 1991 in her home in Monson, Maine. After studying at Ohio State University, she went to New York in 1918 with the intention of becoming a journalist but redirected her efforts into sculpture. She moved to Paris in 1921 to continue her sculpture studies in the studio of the modernist legend Constantin Brâncuși. When Man Ray hired her to be his darkroom assistant in 1923, her focus began to shift into making her own photographs. Between 1926 and 1929 she expanded her oeuvre with a series of photographic portraits highlighting the world of the Parisian avant-garde intelligentsia, including James Joyce, André Gide, and Jean Cocteau. Upon returning to New York in 1929, Abbott turned her lens towards the bustling city and its diverse inhabitants. From 1935 to 1939 she produced extensive photographic documentation of the city, culminating in the book *Changing New York* (1939). She thought of the camera as an instrument of truth, attempting an objective description of the external world. With intricately detailed images of everyday scenes, Abbott asserted the photographs ability to state unadulterated truths. (Fig. 5, page 4) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Allen Adams

Born in 1952 in Arizona, Allen Adams earned his B.A. from California State College, Stanislaus, California in 1975 followed by an M.F.A. from the University of California at Davis in 1978. His works have been exhibited at notable institutions such as the Fine Arts Museum of San Francisco, the Taft Museum of Art, Cincinnati, and the Baltimore Museum of Art. Creating sculptures in wood, Adams renders highly detailed, illusionistic objects that are traditionally manufactured from other materials. To remind the viewer that his works are sculptures, not merely replicas of utilitarian objects, he leaves them unpainted and unstained. His pieces are characterized by fine detail and a masterful use of scale. (Fig. 6, page 5)

Arman

Born in Nice, France, in 1928 and died in New York in 2005, Armand Fernandez gave up his surname in youthful emulation of Van Gogh, and in 1957 became Arman when a typesetter dropped the "d" from his name. As a founding member of New Realism with artists Yves Klein and Jean Tinguely and theorist Pierre Restany, Arman remains one of the most innovative and provocative artists of our time. After studying at the National School of Decorative Arts in Nice and the Louvre School in Paris, he took up residence in New York in 1963 where he befriended Andy Warhol, Roy Lichtenstein, and Frank Stella. Around 1960 he began creating his widely renowned "destructions" (poubelles), and "accumulations." His "accumulations" have incorporated ordinary objects such as pliers, shoe trees, and wrenches, as well as scrapped industrial goods, broken bicycles, and discarded phonograph records, all of which he composed into broad, allover patterns. His work has been shown throughout the world, including the Venice Biennale and Documenta. (Fig. 2, page 2)

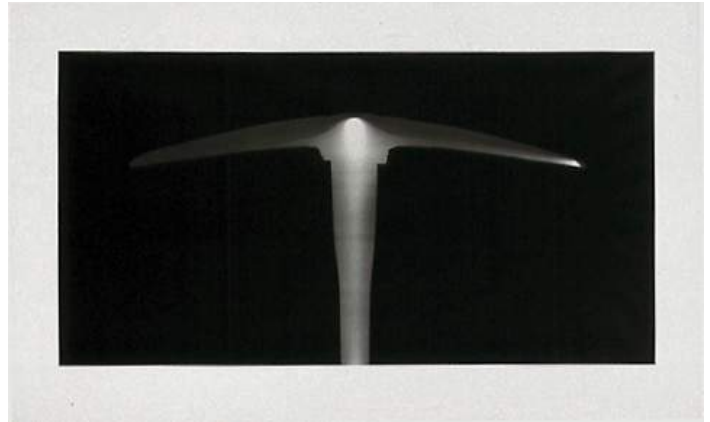


Fig. 13 Bill Arnold, *Pickaxe*, 1984, photogram. 24 x 40 x 2 inches.

Bill Arnold

Bill Arnold was born on November 28, 1941 in Brooklyn, New York. He received his B.A. from San Francisco State College in 1963, and received a M.A. from the San Francisco Art Institute. Arnold sees his role as an artist as finding the beauty in everyday experiences and capturing them through the lens of a camera. This philosophy was popular in the 1970s, when Arnold worked with artists such as Tom Zimmermann, Christian Sunde, Steve Smith, Ingeborg Gerdes, Dennis Hearne, Elaine Mayes, and Jerry Burchard to celebrate the allure of the everyday world. Bill Arnold was extremely influenced by new technologies in photography such as the Itek reading and printing machine he uncovered in 1970 at a public library. Not only did Arnold use this machine for his own work, but he also implemented the new technology in his classroom as a professor, creating a more interactive environment for his students. Arnold inspires others to cherish their day to day experiences by showcasing the overlooked yet beautiful moments in the world. He has received many honors such as a National Endowment for the Arts grant and his work has been exhibited at the Metropolitan Museum of Art, the San Francisco Museum of Modern Art and the Corcoran Gallery of Art, Washington, D.C. (Fig. 13, above) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Barton Lidicé Beneš

Barton Lidicé Beneš, born in 1942 and died in 2012, was renowned for addressing taboo issues, namely AIDS, through the use of unconventional materials from everyday life. He received his formal training in painting at the Pratt Institute, New York, in 1960 and continued studying graphics at the Académie des Beaux-Arts, Avignon, France, in 1968. Beneš had an extensive exhibition history including the Craft and Folk Art Museum, Los Angeles, California, and the Smithsonian's Renwick Gallery, Washington, D.C., and impressive list of collections that include his work such as the Smithsonian American Art Museum, Washington, D.C., and the Art Institute of Chicago. Beneš' work depended on an eclectic range of found objects, as well as objects collected in his travels around the world, to inject meaning into his collages, sculptures, and assemblages. His works are humorous, yet sometimes dark explorations of societal customs and assumptions. In

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Fig. 14 Anthony Caro, *Writing Piece "Spick,"* 1978, wood and steel. 19 x 37 x 9½ inches.



Fig. 15 Barton Lidicé Beneš, *Hammer,* 1982, ceramic on paper 20 x 14 x 1 inches

1983 Beneš made a series of collages and paper sculptures from six million dollars in shredded bills given to him by the Federal Reserve Board. In the wake of the AIDS epidemic, Beneš tackled the issue by using controversial materials such as AIDS victims' cremated remains and HIV-positive blood. Though initially rejected by mainstream galleries, Beneš' work successfully thrust the taboo issue into public discourse. (Fig. 15, above) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Hugh R. Butt

Hugh R. Butt was born in Delhaven, North Carolina, in 1910. He earned his B.A. from the University of Minnesota and his M.D. from the University of Virginia in 1933. Juggling careers as a doctor on staff at the Mayo Clinic in Rochester Minnesota and as a self-taught artist, Butt creates metal sculptures. In the 1980s he made a series of sculptures using antique tools he had collected. The artists wrote that this group of sculptures "signifies my belief that it sometimes takes a long time before tools find their proper usefulness." (Fig. 16, right)

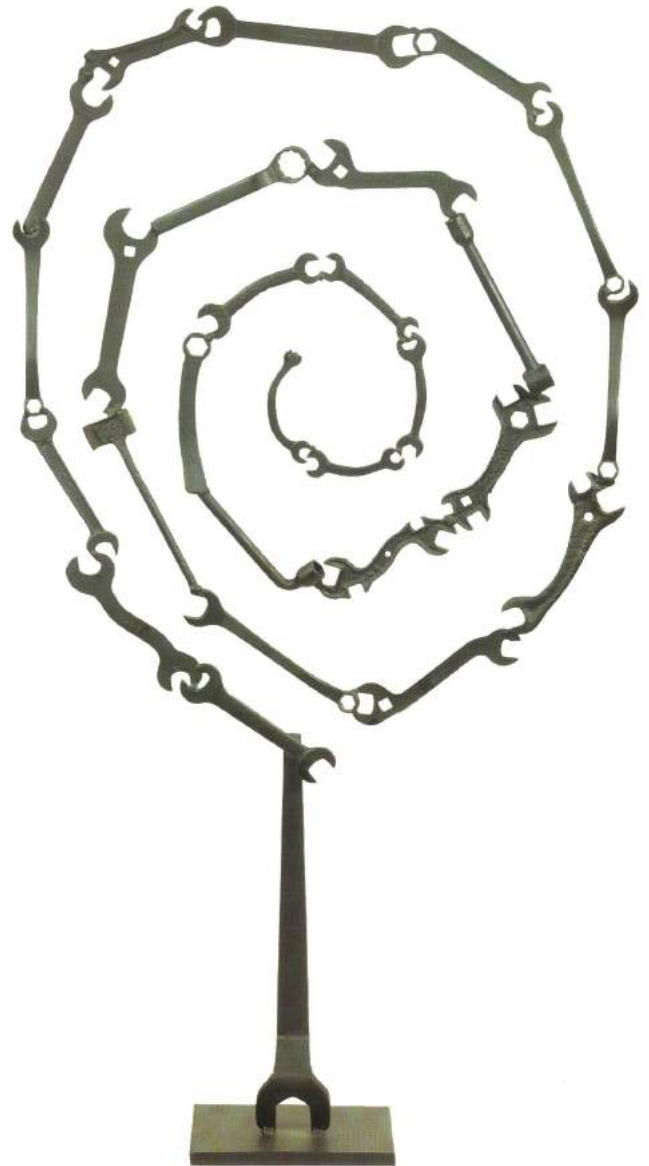


Fig. 16 Hugh R. Butt, *The Long Road to Usefulness,* 1989, painted steel and hardware. 57 x 31 x 8¼ inches.

Anthony Caro

Anthony Caro was born in London, England, in 1924. One of Britain's most distinguished sculptors, Caro was knighted in 1987. He received an M.A. in engineering from Christ's College, University of Cambridge, in 1944. After serving in the Fleet Air Arm of the Royal Navy during World War II, he studied sculpture at Regent Street Polytechnic and attended the Royal Academy Schools in London. After being an assistant to Henry Moore from 1951 to 1953, he taught at St. Martin's School of Art in London until 1979. In 1954

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Fig. 17 William Eggleston, *Near the River at Greenville, Mississippi* 1986, Type C-Print. 20¼ x 24¼ x 2 inches.



Fig. 18 Richard Estes, detail of *Nass Linoleum* 1972, screenprint. 25¼ x 28 x 2 inches.

he began modeling figurative sculpture in clay and plaster. In 1967 he was given his first retrospective at the Rijksmuseum Kröller-Müller in the Netherlands, and since then he has been featured in major exhibitions throughout the world. He was commissioned to create a work for the 1978 inauguration of the East Wing of the National Gallery of Art in Washington, D.C. His first visits to Greece in the 1980s inspired a body of work that includes *After Olympia*, his most monumental work to date. Intensely physical, Caro's work is laden with tensions between geometric and organic forms, voids and solids, frames and infills, and convex and concave. The duality of these themes conveys a kind of primal struggle that characterizes the dynamism of Caro's work. (Fig. 14, page 9)

Jim Dine

Jim Dine was born in Cincinnati, Ohio, in 1935. His work bridged Pop art and a new generation of figurative expressionism. He continues to refine his technical virtuosity in paintings, sculptures, drawings and graphics. From 1953 to 1955 he studied at the University of Cincinnati, Ohio, and the Boston Museum School, Massachusetts, and in 1957 received his B.F.A. from Ohio University. In 1959 he exhibited with Claes Oldenburg at the Judson Gallery, his first New York show. In a testament to his rising artistic prowess, Dine participated in the 1964 Venice Biennale. The Whitney Museum of American Art in New York gave him his first retrospective in 1970 when he was only 35. His initial fascination of tools developed at his family's hardware store, and has remained a recurring subject throughout his career. In recent years, he has added skulls, trees, gates, and the torso of Venus to his lexicon of images. Dine renders these mundane iconic subjects with a heightened sense of drama created by sensual gestural surfaces. (Fig. 3, page 3) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

William Eggleston

William Eggleston was born in Memphis, Tennessee, in 1939 and raised on his family's cotton plantation. He abandoned a traditional education in

favor of self-taught photography. Shooting color images at a time when the fine art market relegated color photos to the status of commercial art, Eggleston established his reputation as a photographer with his first one-man show at the Museum of Modern Art, New York at the age of 37. Since then he has exhibited internationally and has been widely published, including a portfolio of Graceland, the home of Elvis Presley, and a book, *The Democratic Forest*, a chronicle of the Western world from the Tennessee hills to the Berlin Wall. He is the recipient of numerous awards, including a Guggenheim Fellowship in 1974 and a National Endowment for the Arts Fellowship the following year. His work can be found in the collections of the Museum of Fine Arts in Houston, Texas, the Museum of Modern Art and the Whitney Museum of American Art in New York, and the National Gallery of Art in Washington, D.C. A "street" photographer in the tradition of Henri Cartier-Bresson, Walker Evans, Lee Friedlander, and Garry Winogrand, Eggleston seeks to capture the elusive moment, often with a lurid, unsettling twist. His "democratic" approach to photography privileges largely unpopulated images that represent seemingly insignificant everyday scenes which are realized in vivid, saturated colors and displayed on a huge scale (Fig. 17, above).

Richard Estes

Richard Estes was born in Kewanee, Illinois, in 1932. He studied at the Art Institute of Chicago, Illinois, and began his career as a commercial artist, working in publishing and advertising. In 1959 he moved to New York and quickly rose to prominence as a seminal Photorealist. He had his first solo show in 1968 at the Allan Stone Gallery in New York, and has since participated in numerous national and international exhibitions. Known primarily as a painter, Estes is also an accomplished printmaker. His work can be found in the collections of the Art Institute of Chicago, the Solomon R. Guggenheim Museum in New York, the Hirshhorn Museum & Sculpture Garden in Washington, D.C., and the Tehran Museum of Contemporary Art in Iran. Virtually synonymous with the urban streetscape, Estes' art makes contemporary icons out of storefronts, parked vehicles, street furniture, and signage. (Fig. 18, above)

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Walker Evans

Walker Evans was born in St. Louis, Missouri, in 1903 and was raised in Kenilworth, Illinois. He died in 1975 at his home in Old Lyme, Connecticut. After attending Williams College in Massachusetts, he lived in Paris and took courses at the Sorbonne. He settled in New York in 1927 and started taking photographs the following year. In 1935, he spent time in Mississippi and Alabama photographing tenant farmers and sharecroppers. These photographs were published in a collaborative book with the writer James Agee titled *Let Us Now Praise Famous Men* (1941). He became a professor of graphic design at Yale University's School of Art. His work has been exhibited internationally and is included in most major museum collections. Through capturing vernacular scenes, people and expressions, he helped to establish the tradition of documentary photography along with Berenice Abbott and Dorothea Lange. Evans was profoundly affected by the social problems of his time and felt a responsibility to focus on the plight of the less fortunate. In striving to make his images as detached and unemotional as possible, Evans endowed them with a poignant clarity that highlighted social commentary with profound impact. (Fig. 1, page 1) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Howard Finster

Howard Finster, born 1916, experienced visions from the age of three and was a revivalist Baptist preacher for 40 years in Georgia, Alabama, and Tennessee until his death in 2002. He received his calling to paint "sacred art" in 1976, when he was retouching a bicycle and a splash of white paint on his finger transformed into a vision. He created thousands of evangelically patriotic, religious, and heroic paintings and sculptures. His work has been widely exhibited, including shows at the High Museum of Art in Atlanta, Georgia, the Smithsonian American Art Museum in Washington, D.C., the Museum of American Folk Art, Paine-Webber Gallery in New York, and the Los Angeles County Museum of Art, California. In 1984 he participated in the United States' exhibition at the Venice Biennale. His riotous images, which combine every kind of graphic medium, include "primitive" portraits of such American icons as Elvis Presley, George Washington, and John Kennedy, as well as biblical quotations and texts from his own fiery wisdom. Tools hold a particular fascination for Finster, who considers them the hallmark of civilization and the key to winning the American West. (Fig. 12, page 7) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Hans Godo Frabel

Hans Godo Frabel was born in Jena, East Germany in 1941. He studied scientific glassblowing at Jena Glaswerke and took art classes at the Mainzer Kunstschule in Mainz, Germany. In 1965 he moved to Atlanta, Georgia, where he attended the Georgia Institute of Technology. In 1968 he established the Frabel Studio in Atlanta. Today he is recognized as one of the world's leading glass artists. He has done commissions for Absolut Vodka, the Carter Center, the Corning Museum of Glass, and the Smithsonian Institution, among others. Frabel's delicate and innovative sculptural compositions begin with heated borosilicate rods that are shaped with a hot lamp or by hand. His subjects, often rendered at life-size scale, range from the human figure, tools, and flowers, to water droplets. (Fig. 7, page 5) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)



Fig. 19 Red Grooms, *I Nailed Wooden Suns to Wooden Skies*, 1972, watercolor and collage. 21½ x 31 x 1 inches.

Red Grooms

Red Grooms was born Charles Rogers Grooms in Nashville, Tennessee, in 1937. An innovative painter, printmaker, filmmaker, and pioneer of "happenings," Grooms uses fantasy, wit, and satire as ways to comment on modern life in America, especially the city and its inhabitants. In 1956 he moved to New York and attended the New School for Social Research, where he studied under the social realist painter Gregorio Prestopino. He finished at the Hans Hofmann School of Fine Arts in Provincetown, Massachusetts, in 1957. In September 1957 he settled in New York and began to participate in "happenings" with Allan Kaprow and others. Within a few years he was increasingly involved in making sculpture and collage. In 1962 he created his first film, *Shoot the Moon*, which was followed by several others, including the well-known *Ruckus Manhattan* (1975-76), a "sculpto-pictorama" of New York City, and *Hippodrome Hardware* (1972-73). Done as a circus-style show and based on a live performance of the same name, *Hippodrome Hardware* pays homage to the tools used to build his grandmother's house and the tools of the trade employed in the Hippodrome, Manhattan's biggest theater. In the 1960s and early 1970s Grooms developed an exaggerated, cartoonlike style, which was heightened with the use of bright, high-keyed colors, bold compositions, and everyday subjects. This approach was also evident in his multimedia environments, in which he filled entire rooms with cutout figures and objects. Today he continues to explore themes related to popular culture, striking an edgy balance between documentation and acerbic commentary (Fig. 19, above). (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Stephen Hansen

Stephen Hansen was born in Tacoma, Washington, in 1950 and is a self-taught artist. His prints and papier-mâché sculptures have been exhibited internationally through the United States Information Agency and in the United States at museums and galleries, including the Peoria Riverfront Museum, Illinois, the Smith-Andersen Gallery, Palo Alto, California, and the

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Fig. 20 Stephen Hansen, *Man on a Limb*, 1985, papier-mâché. 72 x 36 x 48 inches.

Zenith Gallery, Washington, D.C. His work is included in numerous corporate collections, including that of Herman Miller, Inc., and private collections. Hansen's humorous, gently satirical sculptures of "Everyman" show the figure engaged in all sorts of routine activities—working around the house, talking on the telephone, leaning against a ledge. His often life-size figures seem to conspire with the viewer in good-humored, prankish jokes (Fig. 20, above).

Gary Kuehn

Gary Kuehn was born in Plainfield, New Jersey, in 1939. He received a B.A. in art history from Drew University in 1962 and a M.F.A. from Rutgers University in 1964. After finishing his education, Kuehn moved to New York City and began showing in many individual and group exhibitions. Kuehn's style began as minimalist yet as he developed as an artist, he began experimenting with different styles and techniques. Gary Kuehn appreciates and investigates the tension between freedom and constraint in much of his work. He plays with basic definitions of primary forms and found objects, fusing



Fig. 21 Gary Kuehn, *Pick Axe Ladder*, 1986, steel and wood. 70 x 14 x 40 inches.

them at the moment of transition. A sense of immediacy and of Duchampian irony mark his sculptures, which often point to a struggle or to sexual release. Kuehn claims that he is not attempting to make beautiful art, but is instead trying to understand the world around him. (Fig. 21, above)

Jacob Lawrence

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917, and died in 2000 at his home in Seattle, Washington. He moved to New York in 1931 when he began studying with the painter Charles Alson at the Works Progress Administration's Harlem Art Workshop. In 1936 he was awarded a scholarship to the American Artists' School in New York City, and in 1938 he was hired by the WPA Federal Art Project. During this period the artist began his best-known series, "Migration," consisting of 60 panels and accompanying text which depicts the movements of African Americans from the farms and rural communities of the South to the industrial cities of the North after World War I. The "Migration" Series was exhibited at the Downtown Gallery, New York, and then was purchased by the Museum of Modern Art in New

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Fig. 22 Jacob Lawrence, *Carpenters*, 1977, lithograph. 18 x 22 x 1 inches.

York, and The Phillips Collection in Washington, D.C. He revisited the migration theme in a series of illustrations he did for a book of poetry by Langston Hughes, *One-way Ticket*. Lawrence, who has been described as an American modernist and a social realist, was given his first retrospective at the Brooklyn Museum, New York, in 1960, and had numerous exhibitions around the world. (Fig. 22, above) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Fernand Léger

Fernand Léger was born in Argentan, France, in 1881 and died in 1955 in Grif-sur-Yvette, France. As one of the great masters of the 20th century, Léger continues to exert a lasting influence on generations of younger artists. After

being apprenticed to an architect in Caen from 1897 to 1899, Léger worked as an architectural draftsman in Paris from 1900 to 1902. Although he was refused regular admission to the *École des Beaux-Arts* in Paris, he took classes there, as well as studying art in Jean-Léon Gérôme's studio at the *Académie Julian*. By 1910 he had met most of the Parisian avant-garde and had joined Robert Delaunay, Albert Gleizes, and others in the creation of the *La Section d'Or* group of Cubist artists. Léger's version of Cubism emphasized bold designs of primary, tonal colors and streamlined forms suggestive of machines. Along with members of *De Stijl* and the Purist movements, he envisioned a positive social function for art. In the 1930s he made two visits to the United States, and he lived in self-imposed exile in New York from 1940 to 1946. Between 1930 and 1950 he exhibited at the Museum of Mod-

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ern Art, New York, the Art Institute of Chicago, Illinois, the San Francisco Museum of Modern Art, California, and the Fogg Art Museum, Cambridge, Massachusetts. Following his return to France, he had exhibitions at the Musée National d'Art Moderne, Paris and Tate Gallery, London. Since his death, he has been the subject of numerous exhibitions worldwide. (Fig. 11, page 7)

MANUAL

MANUAL is the pseudonym for husband-and-wife photographers Edward Hill and Suzanne Bloom. The name MANUAL, as explained by the artists, is derived from "art as (manual) labor, and art as instructional medium (a manual providing insight and information)." Edward Hill was born in Springfield, Massachusetts, in 1935. He received a B.F.A. from the Rhode Island School of Design, Providence, in 1957 and an M.F.A. from Yale University in 1960. Suzanne Bloom was born in Philadelphia, Pennsylvania, in 1943. She earned her B.F.A. from the Pennsylvania Academy of Fine Arts, Philadelphia, in 1965 and her M.F.A. from Yale University in 1968. MANUAL's work has been widely exhibited in museums and galleries throughout the United States. Both Hill and Bloom had been awarded individual fellowships from the National Endowment for the Arts, as well as a joint award from the NEA/Rockefeller Interdisciplinary Fellowship. The two have worked together since the mid-1970s, creating manipulated photographs and videos. In the 1980s they produced a series of photographs that explored pop-culture icons (Fig. 23, right).

Claes Oldenburg

The son of a diplomat, Claes Oldenburg was born in Stockholm, Sweden, in 1929. A master of transformation, Oldenburg is considered the classic Pop artist, garnering attention for both his soft sculptures and his large-scale public projects based on everyday objects. Oldenburg received his B.A. from Yale University, Connecticut, in 1950. He then worked in Chicago as a newspaper reporter while studying at the Art Institute of Chicago from 1952 to 1954. The first of his signature oversized soft sculptures appeared in 1963 and over 30 have been realized as large-scale public monuments. The giant *Lipstick*, for example, was installed at Yale University. Since 1970 his work has been exhibited at the Philadelphia Museum of Art, Pennsylvania, the National Gallery of Art in Washington, D.C., and the Nelson-Atkins Museum in Kansas City, Missouri, the Stedelijk Museum in Amsterdam, Netherlands, the Kunsthalle in Düsseldorf, Germany, and the Tate Gallery in London, United Kingdom. In 1994, he received the Lifetime Achievement Award from the International Sculpture Center. (Fig. 8, page 6)

James Rosenquist

James Rosenquist was born in Grand Forks, North Dakota, in 1933. He moved frequently throughout the Midwest with his parents, who shared with him their interest in airplanes and mechanics. He earned his B.A. in painting from the University of Minnesota in 1948 and studied painting under Cameron Booth. In the summer, he painted signs and bulk storage tanks in Iowa, Wisconsin, and North Dakota. In 1954 Rosenquist painted his first billboard, and a year later, on scholarship to the Art Students League in New York; he studied with Edwin Dickinson, Will Barnet, Morris Kantor, George Grosz, and Vaclav Vytacil and shared a studio with Robert Indiana, Robert Rauschen-

berg, and others. In 1957 he joined the sign painters' union, and in 1958 he went to work painting billboards for ArtKraft Strauss Company and creating window displays for Bonwit Teller and Tiffany & Company. Two years later he had saved up enough money to paint full-time in his studio in Coenties Slip near the East River in Manhattan. He progressed from Abstract Expressionism to Pop Art by exploring the application of commercial materials and techniques in his painting. The resulting montage like compositions of deliberately fragmented images from popular culture quickly became his signature. He sold out his first solo exhibition at the Green Gallery in New York in 1962. The first of his truly colossal paintings, *F-111*, a visual digest of mid-1960s conflict, cemented his reputation. Major exhibitions of his work have been held at the Museo d'Arte Moderna in Turin, the National Gallery of Canada in Ottawa, the Wallraf-Richartz Museum in Cologne, the Whitney Museum of American Art in New York, the National Gallery of Victoria, Australia, the Denver Art Museum, and the Smithsonian American Art Museum,

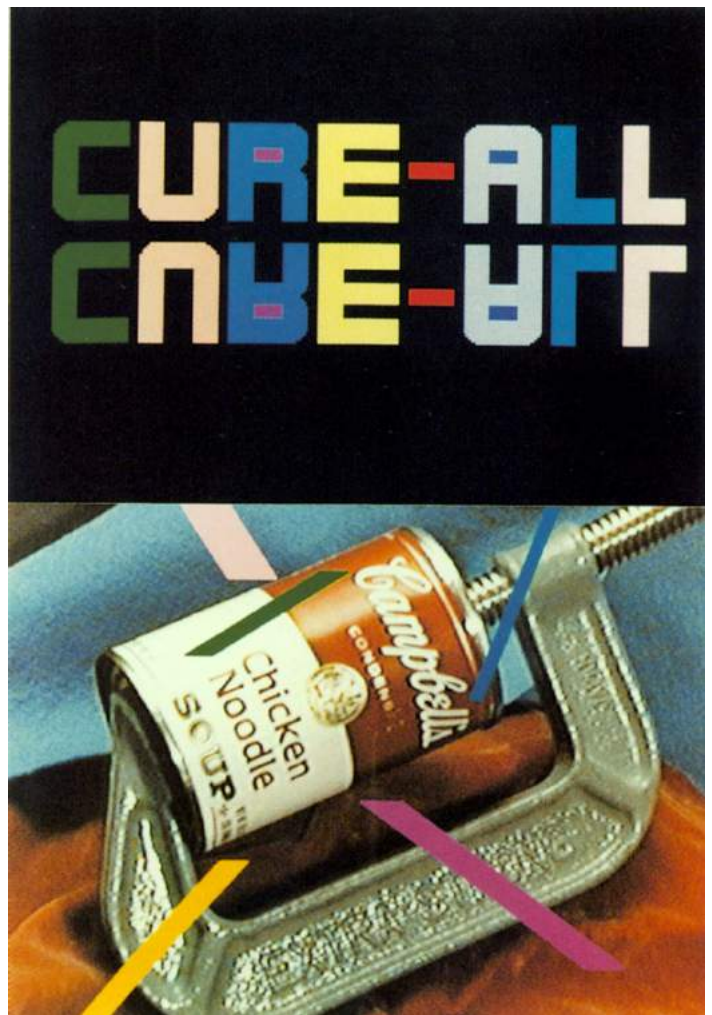


Fig. 23 MANUAL, *Cure All*, 1987, Ektacolor photograph. 13½ x 9¼ x 1 inches.

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Washington, D.C. Since the early 1960s Rosenquist has also been actively involved with printmaking workshops, and numerous exhibitions have been devoted to his graphic production. The visceral imagery of his mature style, with its jarring juxtapositions of cropped close-ups of figures and representations of consumer and industrial products, speaks to the changing fabric of American society. (Fig. 9, page 6) (Excerpted from *Tools as Art: The Hechinger Collection*, published by Harry N. Abrams Inc.)

Lucas Samaras

Lucas Samaras was born in Kastoria, Macedonia, Greece in 1936. He came to the United States in 1948 and was raised in West New York, New Jersey. He became a naturalized American in 1955, the same year he entered Rutgers University, New Jersey. There he studied under Allan Kaprow, and earned a B.F.A. in 1959. From 1959 to 1962 he took classes in art history at Columbia University under Meyer Shapiro, majoring in Byzantine art. During those years he became actively involved in the emerging Pop art scene and participated in "happenings" with Jim Dine, Claes Oldenburg, and Allan Kaprow at the Reuben Gallery. After some early work in pastels and oils, he began a series of boxes. His autobiographical imagery first appeared in his environment at the Green Gallery in 1964, a recreation of his bedroom in New Jersey. Two years later he created his famous *Mirror Room*. Since his retrospective exhibitions at the Museum of Contemporary Art in Chicago in 1971 and the Whitney Museum of American Art, New York, in 1972, Samaras has been the subject of numerous exhibitions. Today he is recognized as one of the most distinctive and protean artists of his generation. His highly idiosyncratic art, which includes assemblages, figurative sculpture, manipulated autobiographical photographs, box construction, pastels, cut-paper drawings, prints, and books, eludes easy categorization and interpretation. Signature traits include a penchant for mirrors and reflections, a taste for soft and prickly textures, and intense, spectral colors, as well as materials such as beads, jewels, and foils. (Fig. 24, right)



Fig. 24 Lucas Samaras, *Brush*, 1968, silkscreen relief. 13¾ x 12½ x 1½ inches.

Vladimir Salamun

Vladimir Salamun was born in New York City in 1942. He attended Rutgers University for his B.A., and then received a M.F.A. from the Pratt Institute in Brooklyn, New York. After completing his degree, Salamun developed a style of "calculated incongruity" influenced in part by H.C. Westermann. Salamun's juxtapositions conjure a whimsical sentiment in the viewer, which is then subverted upon deeper consideration. His work is in many circumstances related to the neo-Dadaist movement in technique, material and theme. He utilizes assemblage techniques to create stone, wood, and cast metal sculptures. Salamun has participated in many solo and group exhibitions throughout his career. (Fig. 25, right)

Lee A. Schuette

Lee A. Schuette was born in Berlin, New Hampshire, in 1951. In 1971 he apprenticed with Jack O'Leary at Tariki Stoneware in Meriden, New Hampshire. The following year he attended the Pilchuck Glass School in Stanwood, Washington. He received a B.F.A. from the University of New Hampshire in Durham, and an M.F.A. from the Rhode Island School of Design, Providence. For the next three years he taught at the Wendell Castle Workshop in Scottsville, New York. A recipient of several awards, Schuette has been an instruc-



Fig. 25 Vladimir Salamun, *Siamese Hammers Joined at the Handle*, 1982, oak, hammer heads. 6 x 14 x 6 inches.

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tor and an architectural designer in addition to a creator of highly innovative sculpture and furniture. His work has been exhibited at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina, the Museum of Arts and Design in New York, the Rhode Island School of Design, and the Smithsonian Renwick Gallery in Washington, D.C. Drawing directly from nature and everyday life, Schuette challenges conventional ideas of furniture and materiality in his whimsical, masterfully crafted works. (Fig. 26, below)

Roger Shimomura

Roger Shimomura was born in Seattle, Washington, in 1939. He received his B.A. in graphic design from the University of Washington, Seattle, in 1961. He continued his studies at various institutions before earning an M.F.A. in 1969 from Syracuse University, New York. As a recipient of numerous fellowships and grants, he has exhibited his paintings and prints throughout the United States since 1965. He has also had a distinguished teaching career and has written, directed, and produced a number of theatrical performances. In his multilayered, action-packed paintings, which are rendered in flat, bright colors, politics are combined with *ukiyo-e* imagery, pop-culture clichés, and everyday consumer projects. The resulting juxtapositions reflect his own personal history as a third-generation Japanese-American and also address the broader social and cultural conflicts between the two countries. His work is held in the permanent collections of the Arts Institute of Chicago, Birmingham Museum of Art, Denver Art Museum, Detroit Institute of Art among many others. (Fig. 27, page 17)

F.L. Wall

F.L. Wall was born in Dover, Delaware, in 1947. He received a B.A. from the University of Delaware in 1969. From 1978 to 1982 he participated in workshops and seminars with Sam Maloof, Robert Whitley, and James Krenov. Wall also studied sculpture at the Corcoran School of Art in Washington, D.C., in 1980. Wall started his career restoring antiques and building eighteenth-century reproductions in Williamsburg, Virginia. He eventually began designing his own furniture which was inspired by the Scottish Arts and Crafts artist Charles Rennie Mackintosh and the twentieth-century Japanese-American wood master George Nakashima. In 1975 he began to carve a series of large-scale, everyday objects in wood. Recalling Dadaist experiments of Man Ray and the work of Pop artist Claes Oldenburg through

toying with scale and medium, his exquisite craftsmanship encourages viewers to see the inherent beauty of their shapes and materials. Since 1979 he has exhibited his work widely, including shows at the Corcoran Gallery of Art, Washington, D.C., the Virginia Museum of Fine Arts, Richmond, Virginia, and the Gallery of Functional Art, Santa Monica, California. Humor and surprise continue to be guiding elements in his more recent work ranging from abstracted chair forms to tabletop sculptures that function as three-dimensional still-lives. (Fig. 4, page 4)

H.C. Westermann

Horace Clifford Westermann was born on December 11, 1922 in Los Angeles, California and died in 1981 in Danbury Connecticut. Westermann joined the Marine Corps in 1942. He attended the School of the Art Institute of Chicago multiple times, but never received a degree. H.C. Westermann incorporated his childhood love for acrobatics into his sculpture resulting in quirky works that have landed his works in many renowned institutions. He was given a retrospective at the Whitney Museum of American art in 1978. Many later artists, such as Bruce Nauman, Jim Nutt and William T. Wiley, claim to have been influenced by Westermann's innovative techniques and insights. (Fig. 10, page 6)

Phyllis Yes

Born in Redwing, Minnesota in 1941, Phyllis Yes received an M.A. from the University of Minnesota in 1969 and Ph.D. from the University of Oregon in 1978. Although primarily a painter, Yes also makes sculptures and videos. She has been awarded a National Endowment for the Arts grant and an Oregon Arts Commission Fellowship. Her work has been widely exhibited in the United States, Japan, and South America. She is a professor of art and Dean of Arts and Humanities at Lewis & Clark College, Portland, Oregon. Yes' work addresses the issues of femininity and gender identification. She uses tools to symbolize masculinity in her paintings and objects, then sabotages them by overlaying them with webs of lacy patterns and motifs traditionally thought of as feminine. Yes once gave a lace paint job to a Porsche, and in the 1980s she "decorated" a variety of tools with her floral and lace patterns. In a series of paintings, "Mixed Metaphors," Yes depicted detailed table settings where tools replaced silverware, thus contrasting men's and women's traditional family roles. (Fig. 28, page 17)



Fig. 26 Lee A. Schuette, *Cross-Cut Saw*, 1982, wood. 34 x 11 x 2 inches.

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Fig. 27 Roger Shimomura, Rinse Cycle, 1988, acrylic on canvas. 60 x 24 x 2 inches.

SPECIFICATIONS

Number of Works

42 paintings, sculptures, works on paper and photographs

Organized by

International Arts & Artists

Requirements

Moderate security; approximately 175 running feet and 1,500 square feet

Participation Fee

\$14,000

Shipping

IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous U.S.

Booking Period

8 weeks

Tour

September 2014 – January 2019

Educational Materials

Educational Resource Packet and Booklet on the Hechinger Collection (limited supply)

Contact

Marni Dropkin Associate Exhibition Project Manager
marnid@artsandartists.org



Fig. 28 Phyllis Yes, Paint Can with Brush, 1981, mixed media with paint. 9 x 11 x 8 inches.