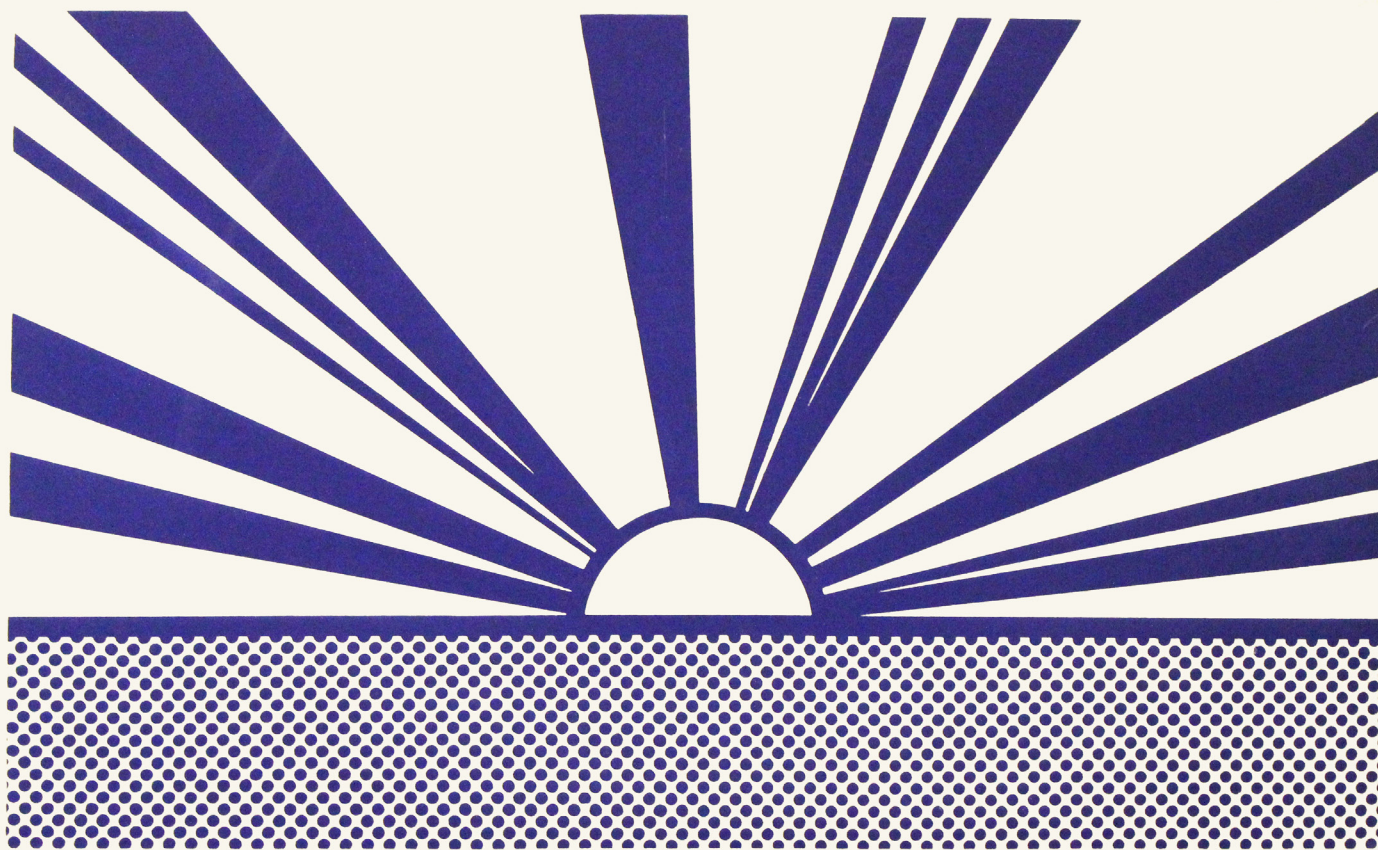


Museum of Contemporary Art
Cleveland

Sunrise
A Tribute to Our Founders



THE NEW GALLERY
OF CONTEMPORARY ART
TENTH ANNIVERSARY
1978

of Lightness



Sunrise: A Tribute to Our Founders

March 15 – August 11, 2019
Mueller Family Gallery

Organized by Jill Snyder,
Kohl Executive Director
with Kate Montlack,
Assistant Director of Exhibitions

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Sherwin-Williams is the official paint
of moCa Cleveland

Sunrise pays homage to our founders, Marjorie Talalay, Nina Sundell, and Agnes Gund, through artworks that speak to their passions and pursuits. The title references the logo of The New Gallery (moCa's original name) that was designed by Roy Lichtenstein. A sun rising above a dotted plane with graphic rays fanning through the sky, the logo was a metaphor for the organization, suggesting the vitality and potential of contemporary art.

For this exhibition we invited the daughters of our founders to select works in honor of their mothers. This exhibition represents some of the 20th century's most influential artists, and each previously has been shown at moCa.

Agnes, together with her daughter Catherine, selected sculptural works by three female artists who reinforce her support for the early careers of women artists. Margaret Sundell chose works that reflect her late mother Nina's professional relationship with Robert Rauschenberg and her embrace of his desire to work in the gap between art and life. Kathy, Nina, and Lauren Talalay's choices represent meaningful professional and personal moments in their late mother Marjorie's career as moCa's longest serving Executive Director (1968–1993).

Shown on the cover, Lichtenstein's logo signals our vanguard legacy. Andy Warhol's garishly hued portrait of China's revolutionary leader, (*Mao*, 1972), Robert Rauschenberg's collage of American trauma and triumph in the sixties (*Signs*, 1970), and Lynda Benglis's vulvar minimalist sculpture (*Lagniappe II Glitter*, 1977) reflect the sociopolitical climate of The New Gallery's early years. Yet, as portraits of our founders, the works comprehensively speak to the courage, creativity, and insight of these women who championed the relevance of contemporary art and artists here and beyond.

—Megan Lykins Reich, Deputy Director

LEFT
Marjorie Talalay and Nina Sundell review works by Andy Warhol at The New Gallery

COVER
Roy Lichtenstein
The New Gallery of Contemporary Art Tenth Anniversary Logo, 1978
Screenprint
19 1/4 x 17 1/4 inches
Courtesy of moCa Cleveland
© Estate of Roy Lichtenstein

Marjorie Talalay

The following are excerpted reflections by Marjorie's daughters, Nina, Lauren, and Kathy, about their mother and the works they selected in her memory.

Andy Warhol, *Mao*

The four Andy Warhol Mao screen-prints that our parents purchased in 1972 became their signature pieces. The quartet hung in a tight horizontal line on a dining room wall behind a long, burlled-wood table at our home on Ludlow Road. As soon as you entered, the gang of four demanded attention: entranced by their brilliant colors and perhaps made a little uneasy by their political statements, it was hard to take your eyes off them.

During The New Gallery's early years, Board meetings were held around that table while the Chinese chairmen watched silently over vociferous but dedicated groups. They also stood sentinel whenever the gallery's various exhibition catalogues were created. Our parents did much of the writing, editing, and layouts themselves in those early days, often working late into the night. They would carefully blanket that long table with the first-pass proofs of their current catalogue. The next morning, when our mother left for work, our father would take small pieces of masking tape, pasting each corner of the huge proofs onto the frames of each Mao to get a better view of the layout. All the Chairmen temporarily "disappeared." Our mother was blissfully ignorant of her husband's acts of artistic heresy, because as soon as he heard her car in the driveway, he would scurry to restore the men to their former glory, flinging the layout, higgledy-piggledy, across the table. (One day, however, our mother caught him red handed. . .but that is another story entirely.)

The Mao multiples were granted a second life when the family home burned down. The fire began on the roof, which gave our neighbors enough time to run into the house, form a brigade, and relay our parents' irreplaceable art onto a lawn across the street—just before the roof collapsed. The Warhols were the first to be face-planted on that lawn and, after the house was rebuilt, the first to be re-hung.

Roy Lichtenstein, *Sunrise*

On Saturday, December 7, 1968, our mother, along with Nina Sundell and with support from Aggie Gund, opened The New Gallery on Euclid Avenue. Their mission was to present the cutting edge of contemporary art and for Clevelanders to examine new ideas and rethink the familiar. "The role of The New Gallery was to fill a vacuum left by established museums—many of which were inclined to collect or exhibit only those works that were tested by time." She added, "The answer to Cleveland's lack of contemporary art galleries was simple: start our own."

Marjorie and Nina were conspicuous interlopers in their new city, where the Cleveland Museum of Art viewed contemporary art with skepticism, if not outright dislike. In those early and challenging years, Christo wrapped their building, young Laurie Anderson performed "Suspended Sentences," and a naked performance artist lowered herself into a tub of lard.

One of the founders asked Roy Lichtenstein—who once lived and worked in Cleveland—if they might use his *Sunrise* for their logo. We don't know what was said during those conversations, but we do know that he agreed and redesigned his iconic image for them.

Just like the morning sun, The New Gallery rose slowly, filled with a new dawn's promise. Its exhibition space embraced artists whose careers were also dawning or rising, offering a place to experiment. For moCa's 20th anniversary (1988), the now-deceased Harvey Buchanan (former professor at Case Western Reserve University) gave our mother a porcelain-enamel multiple of Lichtenstein's *Sunrise* to reflect his hope that The New Gallery would continue to educate, enlighten, and challenge the public. Although The New Gallery started small, moCa has become one of the most revered and innovative art centers in America, fulfilling the aspirations of its founders.



Red Grooms, *Landscape with Cows*

Red Grooms grew up on the outskirts of Nashville, Tennessee, during the 1930s and 40s. At that time, vaudeville shows, circuses, and carnivals frequently passed through the city. Escaping the confines of traditional painting, he began producing his signature sculpto-pictoramas—whimsical, colorful, and large-scale 3-D environments that depicted scenes ranging from bookstores and rodeos to astronauts on the moon and entire cities.

Our mother had long been captivated by Grooms' sculpto-pictoramas and she hoped that perhaps one day Red might create an installation for the city of Cleveland, just as he had for Chicago (*City of Chicago*, 1967) and New York (*Ruckus Manhattan*, 1975). After bringing him to Cleveland in late 1981, he finally agreed to create an installation. On March 2, 1982 at 9:25am, he began a wild, week-long marathon that resulted in the city's one and only sculpto-pictorama. Dubbed *Welcome to Cleveland*, it was hailed as a tour de force and had one of the highest attendances in the history of the gallery. *Landscape with Cows*, which our parents purchased in 1981, became our mother's personal sculpto-pictorama. Although it has minimal cut-outs, fewer colors, and much less "noise" than some of his other works, it casts the same spell as his larger installations.

Landscape with Cows remained one of our mother's favorite pieces, and it continues to be enjoyed by the family. While *Welcome to Cleveland* has long since perished, one can't but help contemplate the relevance of its title. Since its inception, The New Gallery had gone through lean years as well as struggles and doubts about its place in the city. But by the time Grooms created his installation, the gallery had emerged as a well-known and singularly vital part of the city landscape. It had indeed been "Welcomed" to Cleveland.

Red Grooms (pictured)
Landscape with Cows, 1981
 Mixed media
 34 1/2 x 58 1/4 x 6 1/4 inches
 Talalay Family Collection

Roy Lichtenstein
The New Gallery of Contemporary Art Tenth Anniversary Logo, 1978
 Screenprint
 19 1/4 x 17 1/4 inches
 Courtesy of moCa Cleveland
 © Estate of Roy Lichtenstein

Andy Warhol
Mao, 1972
 Silkscreen
 40 1/2 x 40 1/2 inches
 Edition of 250
 Talalay Family Collection



Agnes Gund

The following is a reflection by Catherine Gund about her mother and the works they selected together to represent Agnes in this exhibition.

My mother Aggie will be the first to say she is not an artist. We disagree about this. I know she has created worlds, because I have lived in them.

When Aggie, Marjorie Talalay, and Nina Sundell founded moCa half a century ago, they couldn't have known the state of our current society. Every society benefits from the radically transformative creative impulse. They were pioneering women and leaders anchored in their time. We had The New Gallery in 1968 and we have moCa now.

We've chosen three pieces based on their legacy, for women artists and women in general and also for humanity. These three artworks are sculptures by women artists. Sculpture takes up space. As women, we are always making, and always needing more room than we have, and like these three women, manifesting the room we need. Aggie says, "There is no difference between what men can make and what women can make." She acknowledges that women need more space to make the contributions they are eager to and capable of making. Aggie likes that sculpture takes up space and that you can walk around it. She likes that these three pieces are inventive.

Untitled (1982–83) is an early work by Judy Pfaff. Aggie told me she bought it on the spot at a gallery exhibition and it turned out to be the first piece Judy sold. Aggie values supporting artists early in their careers. She told me the "riot of color made so much sense to me." *Untitled* reminded Aggie to live with fun. Today, the work brings lightness, color, and joy to our current bleak moment.

Lynda Benglis's *Lagniappe II* (1979) is also an early work with allusive forms. Aggie loves candy and *Lagniappe II* is one of Benglis' "candy" pieces, a confection with glittery froth on top. Aggie also keeps this piece in her bedroom.

Aggie would have the third piece in her bedroom if it didn't weigh 1700 pounds. Aggie adores Jackie Winsor's *Burnt Box* (1977–78), saying "It is beautiful beyond belief. A box made of cement and wood that looks like burnt wood. . . it wouldn't be allowed to be made now." Apparently the police came to stop Winsor from burning it and she would have burned it until all the wood was gone. The piece feels formative and cleansing, powerful from a woman's hands, and rather performative.

Aggie says, "Lynda's is pretty but Jackie's isn't pretty. Judy's is fun." What they have in common is being brilliantly provocative and creating a big picture made up of three individual ones.

Lynda Benglis
Lagniappe II Glitter, 1979
Cast paper, pigment, paint, glitter
37 x 11 x 8 inches
Private collection, New York

Judy Pfaff (pictured)
Untitled, 1982–83
Mixed media
70 x 75 x 34 inches
Private collection, New York

Jackie Winsor
Burnt Piece, 1977–78
Cement, burnt wood,
and wire mesh
33 7/8 x 34 x 34 inches
The Museum of Modern Art,
New York
Gift of Agnes Gund, 1991

Nina Sundell

The following is a reflection by Margaret Sundell about her late mother, Nina, and the works she selected in her memory.

My mother Nina had a strong connection to Robert Rauschenberg, with whom she worked many times in her capacity as a curator. She also knew him because her parents, Leo Castelli and Ileana Sonnabend, were Rauschenberg's dealers. As an only child of two acclaimed gallerists, Nina was raised like an adult, living in an atmosphere of innovation and art-world genius. Willem de Kooning gave her painting lessons! Her upbringing was anything but average, to say the least.

While she loved art and artists and felt privileged to be surrounded by them, she also aspired to have a normal life and family. She desired both the extraordinariness of art and the predictability of ordinary life. She found richness in the everyday and also loved the elevated world of ideas. Rauschenberg's goal of working in the gap between art and life resonated with Nina in a very profound way.

One way these two realms were bridged for her was by the experience of living with art. She and her husband (and my father) Michael had a small collection that included Rauschenberg's *Untitled* (1968) combine drawing. I remember once, in elementary school, complaining that I didn't understand what the work "meant." Without talking down to me at all, my mother patiently guided me to elements in *Untitled* that could be read thematically so that I could gain a greater understanding of the piece and of Rauschenberg's thought process. She gave me *Untitled* for my twenty-first birthday. It's a work I've lived with for my entire life and a constant reminder of my mother and what made her so special.

For Nina, The New Gallery was also a way to fold art and life together. She initially left the rarified New York art world and came to Cleveland because Michael was hired by Case Western Reserve University. Meeting Marjorie, Anselm, and Aggie and being part of The New Gallery were anchoring forces for her life in a new city.

Nina was a polymath who studied dance, French literature, and wrote a novel. Rauschenberg's artistic collaborations with Merce Cunningham and others spoke to her interdisciplinary interests and belief in the intersectional value of art. In a catalog about Rauschenberg, she wrote: "Both art and dance are the richer for their conjunction in his work." At one time she even considered creating a publishing house to bridge literature and art criticism that she would have called *Between Two Stools*. Nina always was interested in combining categories to fertilize and enrich each other. Thus, for this presentation, Rauschenberg and Cunningham are the perfect pair to convey this aspect of her being. For Nina, who left Cleveland in 1973, bringing her passion for contemporary art to Cleveland was tremendously rewarding, providing special opportunities to broaden art's relevance and influence outside the New York center.



Robert Rauschenberg, *Untitled*, 1968
Mixed media, 37 1/2 x 32 inches
Courtesy of Margaret Sundell

Robert Rauschenberg, *Signs*, 1970
Silkscreen, 43 x 34 inches, Edition of 250
© Robert Rauschenberg Foundation

Robert Rauschenberg, Costume design notes for unidentified Merce Cunningham performance. Pencil and pastel on paper, recto and verso, 8 1/2 x 8 1/2 inches. Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York (A58).

Merce Cunningham performing *Changeling*, 1957. Costume and lighting by Robert Rauschenberg, Production still. Gelatin silver print, 8 x 10 inches. Photo: Richard Rutledge. Photograph Collection, Robert Rauschenberg Foundation Archives, New York (PS429).

Merce Cunningham and Dance Company booklet, 1963. New York: The Foundation for Contemporary Performance Arts, New York. Printed, stapled booklet, 6 1/4 x 6 1/4 inches closed; 6 1/4 x 12 1/2 inches open. Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York (A98).

Correspondence between Lehman College Art Gallery and Robert Rauschenberg Studio, 1988. Robert Rauschenberg papers. Robert Rauschenberg Foundation Archives, New York (A793).

Merce Cunningham, *Minutiae*, 1954 (pictured). Choreography by Merce Cunningham. © Merce Cunningham Trust, all rights reserved. Set and costumes designed by Robert Rauschenberg. As performed in GREAT PERFORMANCES: DANCE IN AMERICA: #314 Merce Cunningham Dance Company: An Event For Television (1977). Color video with sound. Courtesy of the Merce Cunningham Trust. ©THIRTEEN PRODUCTIONS LLC.

Merce Cunningham, *Antic Meet*, 1958. Choreography by Merce Cunningham. © Merce Cunningham Trust, all rights reserved. Set and costumes designed by Robert Rauschenberg. As performed in GREAT PERFORMANCES: DANCE IN AMERICA: #314 Merce Cunningham Dance Company: An Event For Television (1977). Color video with sound. Courtesy of the Merce Cunningham Trust. ©THIRTEEN PRODUCTIONS LLC.

Merce Cunningham, *Travelogue*, 1977. Choreography by Merce Cunningham. © Merce Cunningham Trust, all rights reserved. Set and costumes designed by Robert Rauschenberg. As performed in the South Bank Show episode "Merce Cunningham." Episode directed by Geoff Dunlop. © London Weekend Television. Color video with sound. Courtesy of the Merce Cunningham Trust.

Nina Castelli Sundell, *The Turning Point: Art and Politics in Nineteen Sixty-eight*, 1988. Exhibition catalog. Published by the Cleveland Center for Contemporary Art, 11 x 8 1/2 inches. Courtesy of moCa Cleveland.



RAUSCHENBERG R 206 HC 1/10 70

Robert Rauschenberg, *Signs*, 1970, silkscreen, 43 x 34 inches, edition of 250. © Robert Rauschenberg Foundation.



Robert Rauschenberg, NYC, 1997,
© Abe Frajndlich 1997/2019



moCa
Cleveland

Abe Frajndlich
Portraits of Our Early Years



Abe Frajndlich: Portraits of Our Early Years

March 15 – August 11, 2019
Mueller Family Gallery

When moCa first opened as the New Gallery on December 7, 1968, Cleveland had limited access to contemporary art. The New Gallery changed that. Within our first two decades, we presented works by 1,212 artists. Many are now considered icons whose work changed the nature of contemporary art and culture. Their works and their engagement in Cleveland also laid the groundwork for our growth into the internationally-recognized contemporary art museum we are today.

In the 1970s, emerging photographer Abe Frajndlich (1946, Frankfurt, Germany) began documenting other photographers as a way to portray the face “behind the lens.” Among his notable subjects were the legendary Imogen Cunningham and his mentor, Minor White (1908–1976), whom he met in Cleveland in 1970. White introduced Frajndlich to photography and helped hone his skill and voice. When he moved to New York in 1984, Frajndlich began working for journals such as *Frankfurter Allgemeine Zeitung Magazine*, expanding his practice to portray artists, architects, gallerists, writers, musicians, and actors. All of his photographs were connected through a signature style that positioned individuals in unique context with their related works: Cleveland-born Nancy Spero (1926–2009) peering out from behind her figurative sculpture; Andy Warhol (1928–1987) standing coyly before his portrait by Richard Avedon; and Frank Gehry (1929, Toronto, Canada) sprawled out on a desk that he made of stacked cardboard. Although Frajndlich did not know most of his subjects before photographing them, his goal was to make the most of their “brief, but precious encounter.” If successful, “a portrait emerges that reveals a facet of their complex inner domain.” (*Abe Frajndlich: Portraits*, 91)

This special exhibition presents 15 photographs of artists, gallerists, and architects who were important to moCa during our first two decades. Among the subjects are: Robert Rauschenberg (1925–2008), the artist whose work has been shown the most since our founding (28 times); Laurie Anderson (1947, Glen Ellyn, IL), who performed at The New Gallery early in her career before becoming an international icon; and Frajndlich himself, posing beside his portrait of White in Frajndlich’s 1977 exhibition *Lives I’ve Never Lived* at The New Gallery.

Shown on the occasion of our 50th anniversary, this suite highlights some of the vanguard minds that helped to shape moCa’s legacy and introduce pace-setting artistic practices here and beyond. However, we also acknowledge that the artistic composition of these early decades was primarily white, male, and Eurocentric. Over the past two decades, we have committed to increasing the artistic diversity of our program, both in demographics and content. This diversity allows us to reflect the interests and experiences of our audiences and embrace the global perspectives of our world.

—Megan Lykins Reich, Deputy Director

LEFT

A Self Portrait with Minor White, New Gallery Show, 1978, 1978/2019
Archival digital print
11 x 15 3/4 inches (image); 21 x 26 inches (frame)

COVER

Roy Lichtenstein, Southampton Studio, December 7, 1985, 1985/2019
Silver gelatin print
13 1/2 x 15 inches (image); 26 x 21 inches (frame)

Major support for this exhibition provided by Roy Minoff

Generous support provided by the Anselm Talalay Photography Endowment

All current exhibitions are funded by The Andy Warhol Foundation for the Visual Arts and Leadership Circle gifts from anonymous donors, Yuval Brisker, Joanne Cohen and Morris Wheeler, Margaret Cohen and Kevin Rahilly, Grosvie and Charlie Cooley, Becky Dunn, Lauren Rich Fine, Harriet Goldberg, Agnes Gund, Michelle and Richard Jeschelnig, Kohl Family, Jan Lewis, Toby Devan Lewis, and Scott and Kelly Mueller

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Sherwin-Williams is the official paint of moCa Cleveland

Red Grooms

Red Grooms (1937, Nashville, TN) is known for his imaginative, immersive “sculpto-pictoramas,” installations that combine graphic drawing and mixed media sculpture to create alternative, often humorous depictions of familiar urban places and people. Frajndlich photographed Grooms during his retrospective, *Red Grooms: 1956-1984* at moCa Los Angeles. These portraits show Grooms amid his installations such as *Ruckus Manhattan* (1975, with Mimi Gross). For instance, the one in this exhibition features the artist wearing paint-splashed coveralls seated beside a subway-riding businessman who is reading the newspaper.

After presenting smaller exhibitions of his work in the 1970s, Marjorie Talalay organized the commission of a new project by Grooms called *Welcome to Cleveland* in 1982. Over the course of one week, Grooms documented and created an original sculpto-pictorama of this city in The New Gallery’s 500-square foot exhibition space. Writer Mark Gottlieb described the project as “a maniac four-day marathon of drawing, painting, gluing, nailing, sawing, cutting, and stitching that would culminate in the production of a delightfully funny, amazing perceptive, and altogether typically Groomsian piece of art.” (Exhibition catalog, 4)

Among the work’s signature elements were a nearly life-sized, three-dimensional effigy of former Cleveland Brown legend Jim Brown inside Municipal Stadium, a nine-foot tall leaning Terminal Tower with a red miniature version of Isama Noguchi’s tubular sculpture *Portal* (1976) winding around it, and a bustling mural depiction of the West Side Market. The pace of Grooms’ process was frenetic but stimulating; without time to second guess, Grooms and his team—including many local artists and Cleveland Institute of Art students—worked intuitively. This approach created a fresh, animated impression of the city that was acclaimed by the local media, which called it “the artistic event of the year.” Following its initial run, much of *Welcome to Cleveland* was reinstalled downtown at The Higbee Company building on Public Square, expanding its reach and relevance to the community.



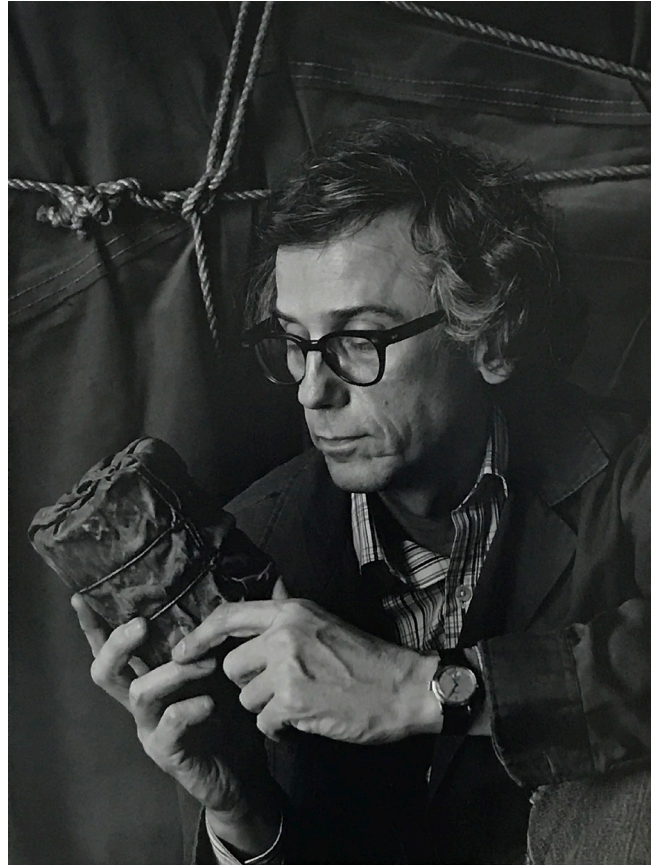
“...a portrait emerges

Red Grooms Subway, Los Angeles, March 12, 1986, 1986/2019
Chromogenic print
14 3/4 x 14 3/4 inches (image);
26 x 21 inches (frame)

Christo

Christo (1935, Gabrovo, Bulgaria) and Jean-Claude (1935–2009) are acclaimed for environmental installations that transform perceptions of space. Many of their interventions use fabric in different orientations to cover, surround, or otherwise punctuate natural and urban landscapes. Frajndlich long wanted to photograph the artists, who he met through Peter Lewis in the early 80s. In 1986, Christo invited Frajndlich to his studio. Jean-Claude was traveling at the time, so the resulting images feature only Christo in relation to various works. The most striking portrait shows Christo studying a small, cloth-and-twine-wrapped food can that he made in Paris in the mid-50s. It had developed a thick patina over time, contrasting the larger, tarp-wrapped object behind Christo in the work and providing a sense of the artist's evolution in wrapping over time.

In the early 70s, The New Gallery moved from a Euclid Avenue storefront across from our current building to a historical home on nearby Bellflower Road. Since the mid-60s, Christo and Jean-Claude had been wrapping store fronts, covering the glass windows and doors to obstruct views into and out of the spaces. To commemorate the closing of The New Gallery's original location, our founders invited Christo to wrap the space. The artist covered the floors and remaining furniture with heavy white fabric and rope, and placed paper over the windows and door. The gesture reinforced the space as one in transition while also creating intrigue around what lay behind the wrapping, if even just a wooden floor or table.



*that reveals a facet
of their complex inner domain"*

Abe Frajndlich

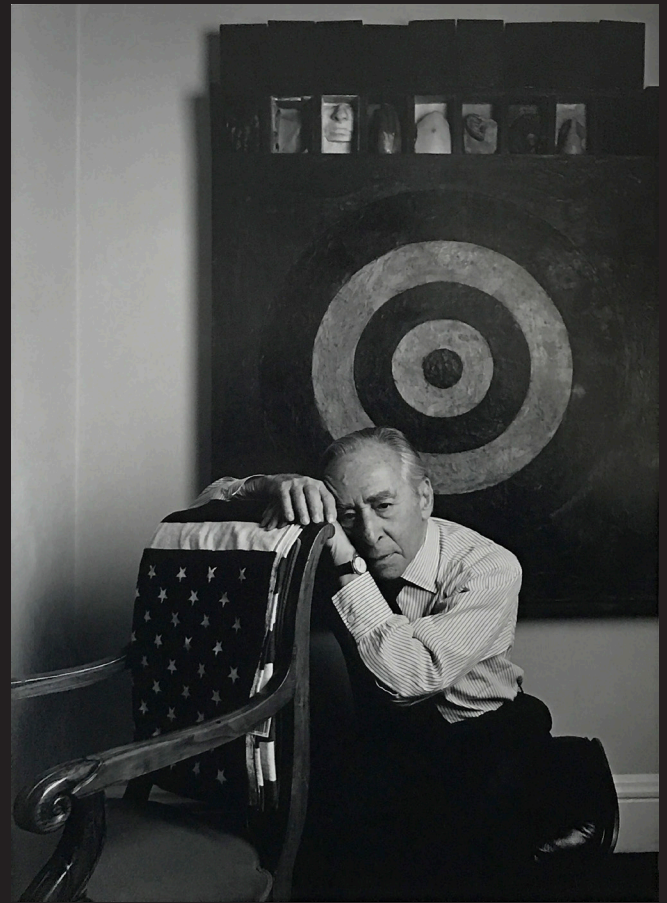
Christo & Wrapped Paris, NYC, January 4, 1986,
1986/2019
Silver gelatin print
17 1/2 x 13 inches (image);
26 x 21 inches (frame)

Leo Castelli

Leo Castelli (1907–1999), the father of our co-founder Nina Sundell (1936–2014) is one of the foremost art dealers of the 20th century. Starting in the 1950s in New York City, the European transplant Castelli created the model contemporary art gallery. With a keen eye for fresh talent, Castelli was known for identifying and premiering emerging artists who later became modern masters, including Robert Rauschenberg, Jasper Johns (1930, Augusta, GA), Frank Stella (1936, Malden, MA), and Andy Warhol. He also was the first to partner with dealers abroad to expand the interest in and collectorship of post-war American art. Beyond his sales savvy and charm, artists who worked with Castelli valued his commitment to them most. Driven by concepts of trust and loyalty, the “Leo Castelli Model” included the now-standard practice of dealers supporting the production of artwork as well as less common ones like providing his artists with monthly living stipends. As Lichtenstein reflected, “Leo has all the right instincts. He has enough business sense to keep the gallery doors open, but he’s less interested in money than he is in art. He’s very much for the artists.”

Through Nina, The New Gallery benefited from Castelli’s powerful network along with that of Nina’s mother, Ileana Sonnabend (1914–2007), who also was an internationally-renowned art dealer. These connections allowed The New Gallery to stay abreast of emerging global art trends and bring them to Cleveland.

Frajndlich photographed Castelli as part of a story on the dealer and his environments, including his home and gallery. He recalls being struck by the incredible artworks in Castelli’s home—museum-quality works by art luminaries—along with Castelli’s relaxed personality. Although seated in front of one of the most important works of the 20th century, Jasper Johns’ *Target with Plaster Casts* (1958), Castelli is portrayed here as humble and reflective, a trailblazer with more heart than ego.

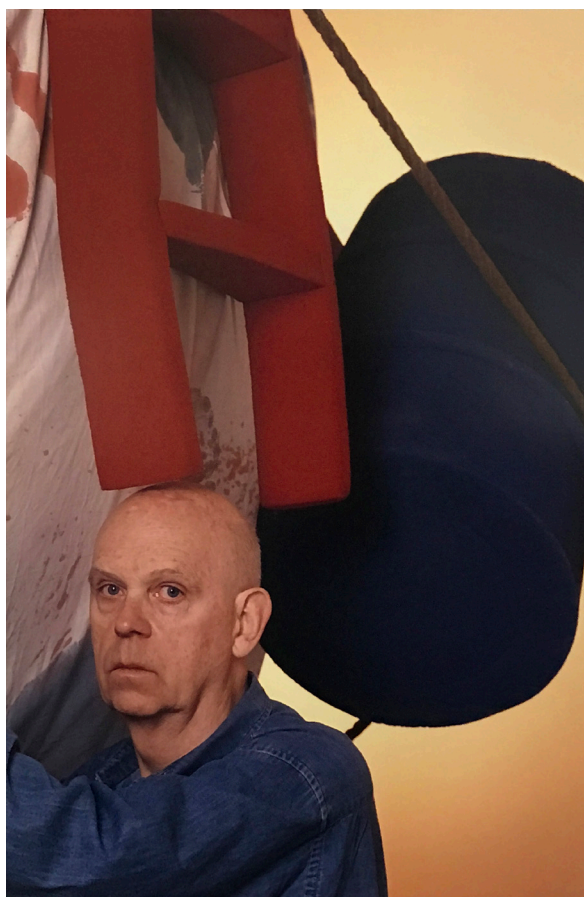


Leo Castelli, NYC, April 28, 1992, 1992/2019
Silver gelatin print
17 1/2 x 12 1/2 inches (image);
26 x 21 inches (frame)

Claes Oldenburg

Claes Oldenburg (1929, Stockholm, Sweden) is known for monumental sculptures like *Free Stamp* (1982) in downtown Cleveland. Frajndlich's portrait of Oldenburg is one-half of a diptych that includes Coosje van Bruggen (1942-2009), his longtime collaborator and wife. In the diptych, both artists stand beside a massive soft sculpture, Oldenburg staring out sternly at its right just below a lax red ladder and blue barrel. Backlit with a warm yellow light, the image conveys both play and composure.

The New Gallery presented Oldenburg's work often during our first two decades. In 1973, we opened an exhibition called *Standing Mitt with Ball* that included prints and studies like *Mitt* (1972), a watercolor purchased by Marjorie and Anselm Talalay that references a monumental sculpture the artist installed in New York at the home of Albrecht and Agnes Gund Saalfield. The 12-foot high steel, lead, and wood sculpture featured prominently in *The New York Times* on October 17, 1973 with a story describing its installation on the lawn. One of moCa's founders, Nina Sundell, introduced Albrecht and Agnes to Oldenburg. Nina knew Oldenburg through her parents, who showed his work at their respective New York galleries. In 2017, Agnes Gund donated Oldenburg's extraordinary sculpture to the Cleveland Museum of Art, where it is installed in the museum's atrium. The New Gallery also produced an editioned color lithograph with Oldenburg called *Study for Standing Mitt with Ball* (1973) that is in many collections today.



Claes Oldenburg, NYC, January 4, 1990, 1990/2019
Chromogenic print
18 1/8 x 12 1/2 inches (image);
26 x 21 inches (frame)

Abe Frajndlich: *Portraits of Our Early Years*

All works by and courtesy of Abe Frajndlich
© Abe Frajndlich

Laurie Anderson, Cleveland, 1978/2019
Silver gelatin print
16 x 10 3/4 inches (image); 26 x 21 inches (frame)

Leo Castelli, NYC, April 28, 1992, 1992/2019
Silver gelatin print
17 1/2 x 12 1/2 inches (image); 26 x 21 inches (frame)

Christo & Wrapped Paris, NYC, January 4, 1986, 1986/2019
Silver gelatin print
17 1/2 x 13 inches (image); 26 x 21 inches (frame)

Jim Dine, Cleveland, 1984, 1984/2019
Silver gelatin print
18 x 14 3/4 inches (image); 26 x 21 inches (frame)

Arthur Feldman with Philip Glass, 1978, 1978/2019
Silver gelatin print
16 3/4 x 11 1/2 inches (image); 26 x 21 inches (frame)

Frank Gehry, Venice, California, 1987, 1987/2019
Chromogenic print
14 1/4 x 14 1/4 inches (image); 26 x 21 inches (frame)

Red Grooms Subway, Los Angeles, March 12, 1986, 1986/2019
Chromogenic print
14 3/4 x 14 3/4 inches (image); 26 x 21 inches (frame)

Roy Lichtenstein, Southampton Studio, December 7, 1985, 1985/2019
Silver gelatin print
13 1/2 x 15 inches (image); 26 x 21 inches (frame)

Claes Oldenburg, NYC, January 4, 1990, 1990/2019
Chromogenic print
18 1/8 x 12 1/2 inches (image); 26 x 21 inches (frame)

Robert Rauschenberg, NYC, 1997, 1997/2019
Chromogenic print
14 1/4 x 14 1/4 inches (image); 26 x 21 inches (frame)

James Rosenquist, Arepica, Florida, June 13, 1986, 1986/2019
Chromogenic print
14 1/2 x 14 1/4 inches (image); 26 x 21 inches (frame)

A Self Portrait with Minor White, New Gallery Show, 1978, 1978/2019
Archival digital print
11 x 15 3/4 inches (image); 21 x 26 inches (frame)

Nancy Spero, NYC, 1986, 1986/2019
Silver gelatin print
14 1/4 x 16 1/4 inches (image); 21 x 26 inches (frame)

Andy Warhol, NYC, September 9, 1975, 1975/2019
Silver gelatin print
17 1/2 x 11 3/4 inches (image); 26 x 21 inches (frame)

Minor White, Hats, Scarves, and Chain, Arlington Heights, Massachusetts, March 21, 1976, 1976/2019
11 3/4 x 17 3/4 inches (image); 21 x 26 inches (frame)