

Metaphor & Magic

Russ Warren

A RETROSPECTIVE, 1971–2011

Les Yeux du Monde

Charlottesville VA

A traveling exhibition
organized by the
Les Yeux du Monde

Formative Years | 1969 — 1973

Russ Warren studied under Earl Staley at the University of St. Thomas in Houston from 1969 to 1971 and finished his B.F.A. at the University of New Mexico in 1973. His earliest paintings reveal a dedicated study of the early Modernists, such as Cézanne, Kirchner, Matisse and, especially, Picasso. *Still Life with Hands* (1971) displays an impressive mastery of these influences. The cutouts of the artist's own hands, placed centrally within and over newspaper clippings of the day points to an autobiographical component that will resurface periodically in his work. Elizabeth Hess noticed this in her review of Warren's first solo show in New York ("X-Ray Visions," *The Village Voice*, June 3–9, 1981), calling the works "private autobiographical paintings that create a mystique of the self."



Still Life with Hands, 1971
Oil and collage on board, 20 x 16"
Collection of the artist

Regionalism | 1973 — 1979

After graduating from the University of New Mexico in 1973, Warren moved into his own studio in Houston (1973–5) and worked again with his mentor at St. Thomas, Earl Staley, on an installation for the Beaumont Art Museum in which he created huge papier maché sculptures of Texas Longhorn, oilmen, businessmen, oversized Stuckey’s ash trays in the shape of the state, and other regionalist Pop-like images.

In graduate school at the University of Texas, San Antonio (1975–77), Warren participated in a program designed as an equivalent to a Ph.D. for artists. He received his M.F.A. in 1977, after completing an in-depth thesis on Regionalism, beginning with the WPA works of the 1920s and ’30s, and continuing through the Chicago, California and Texas art movements of the 1970’s. His paintings of these years not only reflect his allegiance to Regionalism, but also his interest in Outsider Art such as that by Adolf Wolfi and Jean Dubuffet. Marcia Tucker (Founder and Director of the New Museum) and Tom Armstrong (Director of the Whitney Museum of American Art), on separate occasions gave Warren’s paintings “best in show” awards. This recognition led to his inclusion in important exhibitions, including the 1981 Whitney Biennial and the 1984 Venice Biennale, as well as representation with the Phyllis Kind Gallery in New York and Chicago.



Cowboy King, 1974
Graphite and charcoal on paper, 32 x 20"
Collection of the artist



Texas Pride, 1974—75
Acrylic on canvas, 57 x 66"
Collection of the artist



Texas Businessman, 1975
Acrylic and cigarette butts on board, 6 x 6"
Private collection



Rodeo, 1975
Acrylic on canvas, 50 x 96"
Collection of the artist

Funky Figurative/Neo-Expressionism | 1979 — 1990

After moving from his native Texas to Florida and then to Davidson, North Carolina, Warren's Regionalism gave way to what he and others dubbed "Funky Figurative," a style more widely known in the 1980's as Neo-Expressionism. Even though he was lumped into various stylistic and en vogue artistic categories in these years, Warren's work retained its own highly individualistic and often autobiographical character. His repeated trips to Mexico and Spain heighten his interest in folk art and the Spanish masters Velazquez, Goya, Picasso and Gris. His animals and figures act and interact as in a strange "Magic Theatre" (Barry Schwabsky, *Arts Magazine*, April 1985) taking part in what seem to be epic passion plays, often hovering in catastrophic spaces produced by his unique exaggerated use of shadow and perspective.



The Giant Dog, 1978
Acrylic on canvas, 49¹/₄ x 73¹/₂"
Collection of Anne and Piero Predieris,
Charlotte, NC



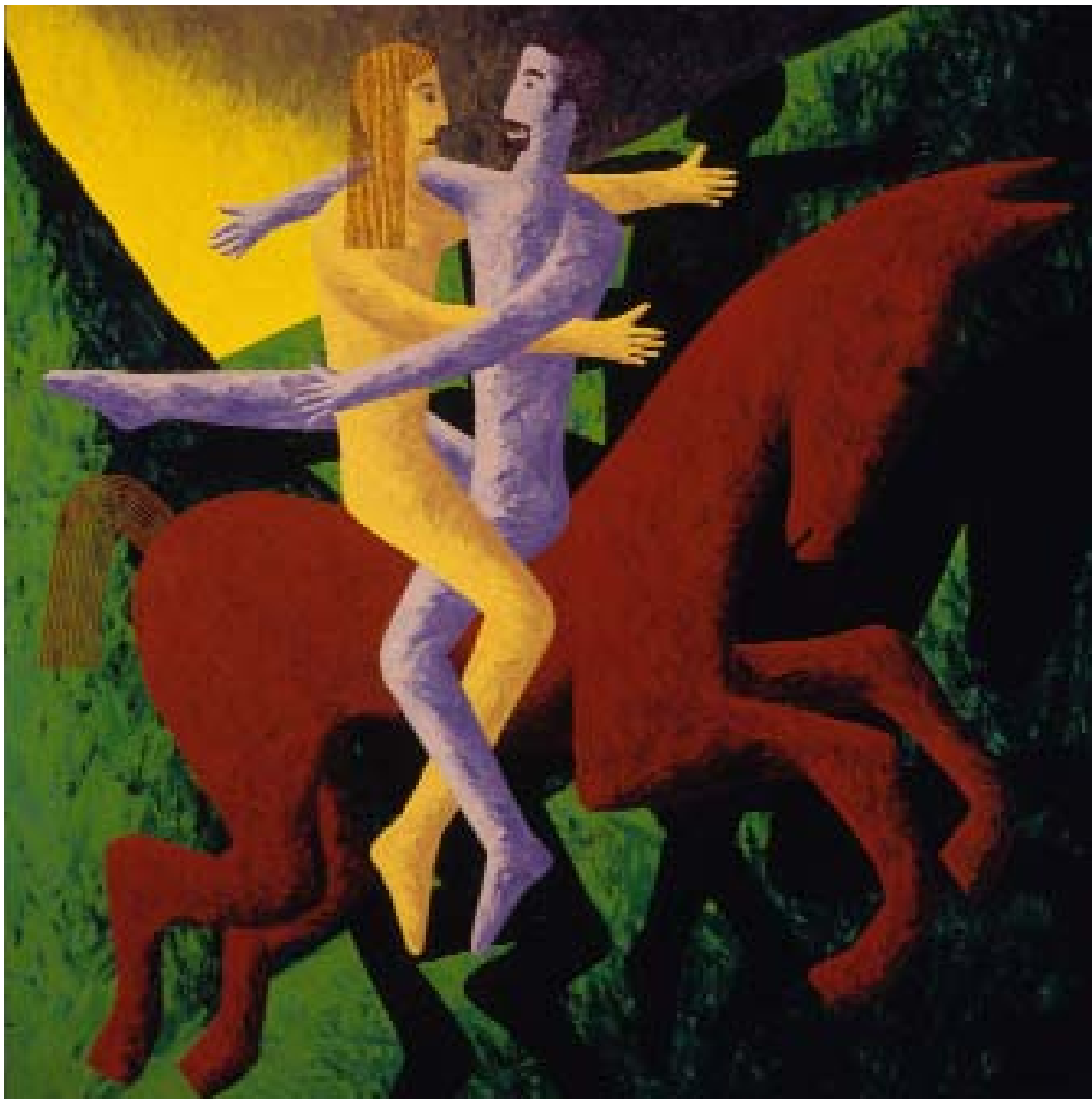
Return of the Giant Dog, 1979
Acrylic on canvas, 49 x 46"
Collection of Leroi Moore,
Charlottesville, VA



Temptation, 1980
Acrylic on canvas, 46 x 64"
Collection of Howard Holtzman,
Chicago, IL



Magoté Noche, 1980
Acrylic on canvas, 49 x 46"
Collection of the artist



Joy Ride, 1981
Acrylic on canvas, 55³/₈ x 55³/₈ inches
Palmer Museum of Art, University Park, Pa.
Gift of Joseph D. and Janet M. Shein, 99.97



Images from Heaven and Hell #1, 1985
Acrylic on canvas, 60 x 90"
Collection of the artist



Sea Shepherd, 1986
Acrylic on canvas, 60 x 96"
Collection of the artist



The Burial at arrio San Antonio, 1986
acrylic on canvas, 60 x 90"
Collection of the artist



Después Barrio San Antonio, 1986
Acrylic on canvas, 46 x 55"
Private Collection



Goodnight Little Cerberus, 1987
Acrylic on canvas, 60 x 80"
New Orleans Museum of Art: Museum
Purchase: N.E.A. Matching Funds



I Remember Mexico, 1987
Acrylic on canvas, triptych, 72 x 30,
84 x 30, 72 x 30"
North Carolina Museum of Art, Raleigh, NC
Gift of Dorothy D. Hodges,
' Russ Warren 1987

Paso Finos & Picasso | 1990 — 2000

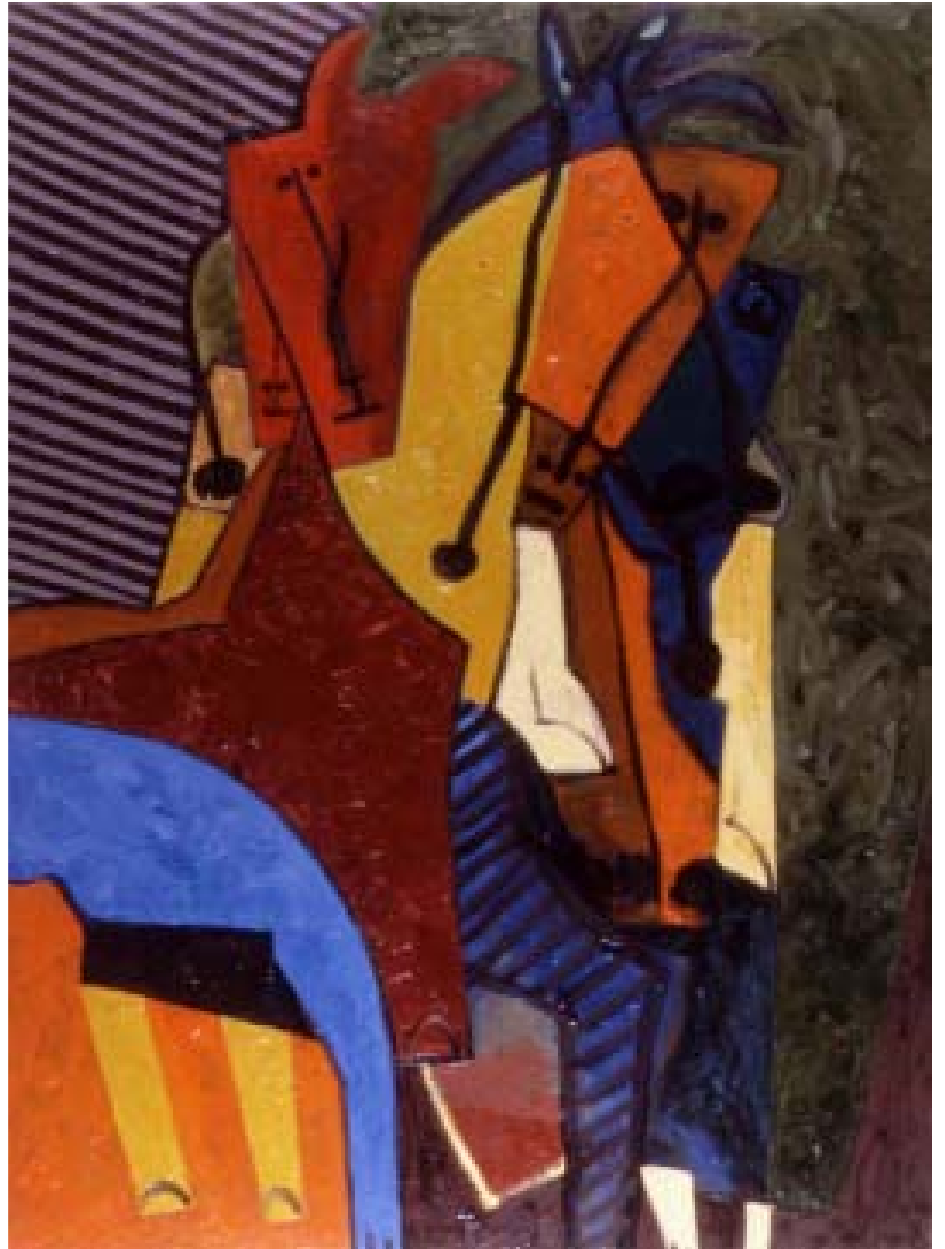
In 1990, while developing an art class on Picasso at Davidson College, Warren began training and breeding Paso Fino horses; and they began to populate his paintings. One of his most ambitious and successful series *Mare: A Work in Progress* consists of twenty oil paintings, each measuring 4 x 7' or 4 x 8'. The huge pregnant mare in these works, similar to the house or temple in smaller works leading up to them, become the vessel or metaphor for painting itself. Timeless themes of creation and destruction, light and dark, life and death, exist side by side with tongue-in-cheek references to high and low art, as in *Elvis Ain't No Cubist*.



Guitar 2, 1990
Oil on board, 16 x 12"
Collection of the artist



Bellaza hoy dia Fino Manana, 1991
Acrylic on canvas, 60 x 72"
Collection of the artist



The Jester, 1993
Oil on panel, 36 x 24"
Collection of Victoria and James Newman



Everybody Needs a Little Miracle, 1995
Oil on birch panel, 36 x 24"
Collection of Coran Capshaw



Elvis Ain't No Cubist, 1995
Oil on board, 36 x 24
Collection of the artist



Don't Sit on a Horse's Nose
Collection of the artist



Mare: A Work in Progress III, 1996
Oil on birch panel, 48 x 72"
Collection of Charles and Emily Houston



Mare: A Work in Progress, 1998
Oil on birch panel, 48 x 72"
Collection of University of Virginia Art
Museum, Charlottesville VA



Mare: A Work in Progress IV, 1999
Oil on panel, 4 x 7'
Collection of the artist



Mare: A Work in Progress V, 1999
Oil on panel, 4 x 7'
Collection of the artist

Psychoanalytical Portraits | 2001 — TODAY

In 2001 Warren returned to basics and to his sketchbooks for a series he refers to as “Psychoanalytical Portraits,” works that Picasso scholar Lydia Gasman praised as “brilliant distillations of Picasso.” The earliest paintings—oil on panel, mostly in black and white, measuring 20 x 16"—are emblems of personal and/or universal angst, recalling the isolation and pain of Munch’s *Scream* and our post-9/11 world. These “portraits” morph into concise analyses of human attitudes and conditions, from isolation and anxiety to union and joy and back again.



Psychoanalytical Portraits, 2001—2006
Oil on panel, 20 x 16 each, installation shot



The Sounds in My Head, 2001
Oil on panel, 20 x 16"
Private collection



No Exit, 2002
Oil on board, 20 x 16"
Collection of the artist



Semantic Lover, 2005
Oil on panel, 20 × 16"
Collection of Anne Chesnut,
Charlottesville, VA



Nuclear Submarine Architect Man, 2006
Oil on panel, 20 x 16"
Collection of the artist

From Magic Mountain | 2009 — TODAY

In 2009 Warren makes a radical departure from the modest in size, jarring in impact black and white “psychoanalytical portraits” to return to riotous color and large scale. These recent works, the artist dubs “humorous nightmares,” and they do recall some of his earlier work that Donald Kuspit referred to as “madcap surrealist” in style. For these works he draws freely from his own styles and subjects throughout his 40-year career as well as from some of his favorite artists such as Picasso and Gris. For example, he has painted his own personal version of Picasso’s *Three Musicians*, as well as large still life paintings that reference Gris. Other paintings are reminiscent of some of his earlier work, which allude to the magic mountains, or magotés he encountered while on a sabbatical in Oaxaca, Mexico. The mountains that recur in these paintings, whether as the main subject or as a vista through a window or painting within a painting in a still life, also undoubtedly mirror some of the mountains and views around Charlottesville, VA.



Magic Mountain, 2009
Acrylic on canvas, 72 x 60"
Collection of the artist



Still Life with Guitar and Melons, 2009
Acrylic on canvas
Collection of the artist



The Three Musicians, 2009
Acrylic on canvas, 72 x 60"
Collection of the artist



Still Life with Cello, 2009
Acrylic on canvas, 60 x 48"
Collection of Cary Brown and Steve Epstein



Still Life with Crows, 2009
Acrylic on canvas, 60 x 48"
Collection of the artist



Bow Tie Daddy, 2009
Acrylic on canvas, 60 x 30"
Collection of the artist



Still Life with Mandolin and Cantalope, 2009
Acrylic on canvas, 60 x 48"
Collection of the artist



Two Roosters, 2009
Acrylic on canvas, 60 x 48"
Collection of the Art and Penny Kiser,
Charlottesville VA



Buckets of Moonbeams, 2009
Acrylic on canvas
Collection of the artist



It's Alright Ma, I'm only Dreaming, 2010
Acrylic on canvas, 60 x 48 inches
Collection of the artist



Existential Cubist Relpase, 2010
Acrylic on canvas, 60 x 48 inches
Collection of the artist

- 1951 Born in Washington DC
 1973 B.F.A. University of New Mexico, Albuquerque NM
 1977 M.F.A. University of Texas at San Antonio,
 San Antonio TX
 1978—present Professor of Art, Davidson College,
 Davidson NC
 1986—2006 *Who's Who in American Art*

Selected Solo Exhibitions

- 2009 *From Magic Mountain*, Les Yeux du Monde,
 Charlottesville VA
 2007 *Portraits*, Les Yeux du Monde, Charlottesville VA
 2005 *Forgive Us Not*, Les Yeux du Monde, Charlottesville VA
 2005 *Warren's Warren*, Van Every Gallery,
 Davidson College Davidson NC
 2004 *Of Deaths and Legends, 2000–2002*, Van Every
 Gallery, Davidson College, Davidson NC
 2003 *From the Sketchbooks*, Les Yeux du Monde,
 Charlottesville VA
 2001 *Elvis Ain't No Cubist*, Van Every Gallery,
 Davidson College, Davidson NC
 1999 *Mare: A Work in Progress*, Les Yeux du Monde at
 Starr Hill, Charlottesville VA
 1999 *Mare: A Work in Progress*, Van Every Gallery,
 Davidson College, Davidson NC
 1999 *New Paintings*, Hodges Taylor Gallery, Charlotte NC
 1992 *Caballos de Locura*, Christa Faut Gallery, Davidson NC
 1991 *Classic Fino*, Hodges Taylor Gallery, Charlotte NC
 1989 *Bull!*, Hodges Taylor Gallery, Charlotte NC
 1988 *Recent Prints and Drawings*, Hodges Taylor
 Gallery, Charlotte NC
 1987 *Recent Works*, Jailhouse Gallery, Morganton Arts
 Council, Morganton NC
 1979—2007 *Recent Paintings*, Davidson College Art Gallery,
 Davidson NC
 1986 *Russ Warren: Sculpture*, Hodges Taylor Gallery,
 Charlotte NC
 1985 North Carolina Museum of Art, Raleigh NC
 1985 Drew University Art Gallery, Madison NJ
 1984 Jerald Melberg Gallery, Charlotte NC
 1984 *Emblems of the Unseeable*, Knight Gallery,
 Charlotte NC
 1988, 84, 82 Phyllis Kind Gallery, Chicago
 1984, 82, 81 Phyllis Kind Gallery, New York
 1981 High Point Arts Council, High Point NC

- 1980 University of North Carolina at Charlotte,
Charlotte NC
- 1979 Spirit Square Art Gallery, Charlotte NC
- 1978 Store Front Gallery, Tampa Bay Arts Council,
Tampa FL
- 1977 San Antonio Museum of Modern Art and
University of Texas at San Antonio, San Antonio TX
- 1975 University of St. Thomas Art Gallery, Houston TX
- 1972 First Unitarian Church of Albuquerque,
Albuquerque NM
- 1972 First National Bank Gallery of Art, Albuquerque NM
- 1972 Old Town Studio, Albuquerque NM
- Selected Group Exhibitions**
- 2005 *Equus II*, curated by Sarah Sargent, The Arts
Center in Orange, Orange VA
- 2004 *Gallery Artists*, Les Yeux du Monde,
Charlottesville VA
- 2004 *The Figure, Inside and Out*, Hodges Taylor
Gallery, Charlotte NC
- 1998 *Moving into the Millennium: Light*, Les Yeux du
Monde, Charlottesville VA
- 1999 *Moving into the Millennium: Darkness*, Les Yeux
du Monde, Charlottesville VA
- 2001 *Reconstructing Eden: Contemporary American
Landscape Painting*, Hodges Taylor Gallery,
Charlotte NC
- 2000 *North Carolina 20th-Century Masters*, Lee
Hansley Gallery, Raleigh NC
- 1992 *Somar Invitational Exhibition*, Waterworks Visual
Art Center, Salisbury NC
- 1992 *Lithography: True Fine Art of Printing*, Hickory
Museum of Art, Hickory NC
- 1991 *Graphic Figures – Figurative Graphics*, 7 American
Artists in Cologne, Germany
- 1991 *Art and Social Vision*, Green Hill Center for
North Carolina Art, Greensboro NC
- 1990 Images of Faith, Kentucky Museum, Northport AL
- 1989 *Looking South: A Different Dixie*, Birmingham
Museum of Art, Birmingham AL
- 1989 *Made in America*, Virginia Beach Center for the
Arts, Virginia Beach VA
- 1989 *North Carolina Artists Invitational*, Hickory
Museum of Art, Hickory NC
- 1988 *Vitreographoen*, Kunstsammlerger der Veste,
Coburg, West Germany
- 1988–90 *41st Corcoran Biennial Exhibition of
Contemporary American Painting*, Corcoran
Gallery of Art, Washington DC
- 1987 *Fact/Fiction/Fantasy: Recent Narrative Art in the
Southeast*, Ewing Gallery, University of Tennessee,
Knoxville TN
- 1987 *Warmer Climate—Cool at Night*, Spirit Square
Arts Center, Charlotte NC
- 1987 *Drawing Redefined*, Green Hill Center for North
Carolina Art, Greensboro NC
- 1987 *North Carolina Artists Exhibition*, North Carolina
Museum of Art, Raleigh NC
- 1987 *The Crayon Show*, Southeast Center for
Contemporary Art, Winston-Salem NC
- 1987 *Luminous Impressions: Prints from Glass Plates*,
Mint Museum of Art, Charlotte NC
- 1986 Hickory Museum of Art, Hickory NC

- 1986 *Bon a Tirer*, Winstone Press and the RJR Gallery, Winston-Salem NC
- 1986 *Dream Faces*, Phyllis Kind Gallery, New York NY
- 1986 *5th Annual North Carolina Sculpture Invitational*, Northern Telecom, Durham NC and Hickory Museum of Art, Hickory NC
- 1986 *Southern Contemporary Artists Invitational*, Jacksonville State University and Anniston Museum of Natural History, Anniston AL
- 1986 *Black and White: A Drawing Exhibition*, Gallery 29I, Atlanta GA; the Georgia Museum of Art, Athens GA; and Ewing Gallery, University of Tennessee, Knoxville TN
- 1986 *The Printed Image: More Than Meets the Eye*, Green Hill Center for North Carolina Art, Greensboro NC
- 1986 *Artists Outside Chicago*, Phyllis Kind Gallery, Chicago IL
- 1986 *Kind at Koplín*, Koplín Gallery, Los Angeles CA
- 1986 *Art in Public Places*, Wilmington NC
- 1986 *Four North Carolina Artists*, Comma Gallery, Morganton Arts Council, Morganton NC
- 1986 *Prints From Glass*, Western Carolina University, Cullowhee NC
- 1986 *Drawings*, Knight Gallery, Spirit Square Arts Center, Charlotte NC
- 1985 *New Figurative Painting*, Asheville Art Museum, Asheville NC
- 1985 *Artists Fellowship Exhibition*, North Carolina Arts Council, Southeastern Center for Contemporary Art, Winston-Salem NC
- 1985 *The Figure: Form and Expression*, Waterworks Gallery, Salisbury NC
- 1984 *USA: Portrait of the South*, Palazzo Venezia, Rome, Italy
- 1984 *Here and Now*, Greenville County Museum of Art, Greenville SC
- 1984 *Venice Biennale*, US Information Agency and New Museum of Contemporary Art, New York, Venice, Italy
- 1984 *SECCA VII*, Southeast Center for Contemporary Art, Winston-Salem NC
- 1983 *Southern Fictions*, Contemporary Arts Museum, Houston TX
- 1983 *Southern Fervor: Religious Iconography in Contemporary Southern Painting*, Anderson Gallery, Virginia Commonwealth University, Richmond VA
- 1983 *On the Leading Edge*, General Electric Company, Fairfield CT
- 1983 *Painting in the South*, Virginia Museum, Richmond VA
- 1983 *Group Show*, Phyllis Kind Gallery, New York NY
- 1983 *Intoxication*, Monique Knowlton Gallery, New York NY
- 1982 *New Painting I: American*, Middendorf-Lane Gallery, Washington DC
- 1982 *Beast*, P.S. 1, New Yorkc
- 1982 *Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis IN
- 1982 *Magic in Art*, Spirit Square, Charlotte nc

- 1982 *Agitated Figures: The New Emotionalism*, Albright-Knox Gallery of Art; Hallways Gallery; and Hal Bromm Gallery, New York NY and Buffalo NY
- 1982 *Figurative Images*, Georgia State University Art Gallery, Atlanta GA
- 1982 *The Human Figure in Contemporary Art*, Contemporary Arts Center, New Orleans LA
- 1981 *Currents: A New Mannerism*, Jacksonville Art Museum, Jacksonville FL
- 1981 *Changing Visions*, Margo Leavin Gallery, Los Angeles CA
- 1981 *Printmaking Group Show*, Southeast Center for Contemporary Art, Winston-Salem NC
- 1981 *Figures: Forms and Expressions*, Albright-Knox Gallery, Buffalo NY
- 1981 *Contemporary Drawings*, University of California at Santa Barbara CA
- 1981 *Whitney Biennial Exhibition*, Whitney Museum of Art, New York NY
- 1980 *New Orleans Triennial*, New Orleans Museum of Art, New Orleans LA
- 1980 *Tragicomedy, Mystery, and Humor*, North Carolina Museum of Art, Raleigh NC
- 1980 *Dog Show*, Raleigh Museum of Art, Collectors Gallery, Raleigh NC
- 1980 *48th Southeastern Competition*, SECCA, Winston-Salem NC
- 1979 *Rutgers Drawing '79*, Rutgers University, Camden NJ
- 1979, 78 *Shelby Annual Juried Exhibition*, Shelby NC
- 1979 *Regional Exhibition*, Arts Festival of Atlanta GA
- 1979 *Appalachian National Drawing Competition*, Farthing Art Gallery, Boone NC
- 1979 *Boston Printmakers 31st Annual*, Boston MA
- 1979 *Biennial Exhibition*, Mint Museum of Art, Charlotte NC
- 1979 *Recent Prints*, Winthrop College, Rock Hill SC
- 1979 *Chiaha Regional Exhibition*, First National Bank, Rome GA
- 1979 *Charlotte Printmakers Exhibition*, Charlotte Observer Building, Charlotte NC
- 1979, 77, 76 *Houston Area Exhibition*, Sarah Cambell Blaffer Gallery Annex, Houston TX
- 1979 *Art of the Carolinas traveling exhibition*, Spring Mills, Fort Mill SC
- 1977 *Amarillo Art Competition*, Amarillo Art Center, Amarillo TX
- 1977 *Bosch Bash*, University of St. Thomas, Houston TX
- 1976 *Artists Invitational*, Beaumont Art Museum, Beaumont TX
- 1976, 75 *Winners Exhibition and Artists Biennial*, New Orleans Museum of Art, New Orleans LA
- 1976 *Christmas Print and Drawing Exhibition*, San Antonio Museum of Modern Art, San Antonio TX
- 1975 *Southeast Texas Collective*, Beaumont Art Museum, Beaumont TX

Selected Catalogues

Equus II, curated by Sarah Sargent for the Arts Center in Orange, November–December 2005

The 41st Biennial Exhibition of Contemporary American Painting, by William S. Fagaly, The Corcoran Gallery of Art, 1989

North Carolina Artists Exhibition 1987, with a conversation with Roberta Smith, Guest Curator, North Carolina Museum of Art, Raleigh NC, 1987

Luminous Impressions: Prints From Glass Plates, essay by Jane Kessler, Mint Museum of Art, Charlotte NC, 1987

Prints From Glass, Western Carolina University, Cullowhee NC, 1986

5th Annual Exhibition of North Carolina Sculpture, Research Triangle Park NC, 1986

Emblems of the Unseeable, by Carter Ratcliff, Knight Gallery, Charlotte NC, 1984

Beast, P.S.I., New York NY, 1983

Painting in the South, 1540–1980, by Donald Kuspit, Virginia Museum, Richmond VA, 1983

Southern Fictions, Contemporary Arts Museum, Houston TX, 1983

Painting and Sculpture Today: 1982, Indianapolis Museum of Art, 1982

Agitated Figures, New Emotionalism, Hallways Gallery, New York NY, 1982

Figures, Forms, and Expressions, Albright-Knox Gallery, New York NY, 1982

Contemporary Drawing, University of California at Santa Barbara, 1981

1981 Biennial Exhibition, Whitney Museum of American Art, New York NY, 1981

1980 New Orleans Triennial, by Marcia Tucker and the NOMA, 1980

Rutgers National Drawing '79, by Virginia Stell and Rutgers University, 1980

1975 Artists Biennial Winners Exhibition, New Orleans Museum of Art, 1975

1975 Artists Biennial, by NOMA and Jane Livingston, 1975

Southeast Texas Collective, Beaumont Museum of Art, Beaumont TX, 1975

Selected Reviews

“Russ Warren,” Vivien Raynor, *New York Times*, December 28, 1985

“Russ Warren’s Magic Theatre,” Barry Schwabsky, *Arts Magazine*, April 1985

“Russ Warren,” Jane Kessler, *Atlanta Art Papers*, November/December 1984

“Russ Warren’s Emblems of the Unseeable,” Jane Grau, *Arts Journal*, November 1984

“Intoxication,” Nicolas A. Moufarrege, *Arts Magazine*, April 1983

“Russ Warren,” Ronny Cohen, *ARTnews*, February 1983

“Russ Warren,” Susan A. Harris, *Arts Magazine*, January 1983

“Changing Visions,” Merle Schipper, *Images & Issues*, Summer 1982

“The Whitney and Guggenheim,” Ellen Schwartz, *ARTnews*, April 1981

“Biennial Blues,” Roberta Smith, *Art in America*, April 1981

“How Emerging Artists Emerge,” Grace Glueck, *ARTnews*, May 1981

“Curatorial Conceptions,” Carrie Ricky, *Artforum*, April 1981

“Russ Warren,” Jesse Murray, *Arts Magazine*, May 1981

“Russ Warren, Xray Visions,” Elizabeth Hess, *Village Voice*, June 3–9, 1981

Selected Collections

Victoria Beck and James Newman, Buffalo NY

Amos Cahan, New York NY

Coran Capshaw, Charlottesville VA

Barbara Gladstone, New York NY

Chase Manhattan Bank, New York NY

Chemical Bank, New York NY

General Electric Company, Fairfield CT

Gibbes Art Museum, Charleston SC

Dorothy Hodges, Charlotte NC

Howard Holtzman, Kildeere, IL

Mr. and Mrs. Morton Hornick

Nanette Laitman, New York NY

Sydney and Francis Lewis Foundation, Richmond VA

Mint Museum of Art, Charlotte NC

New Orleans Museum of Art, New Orleans LA

The North Carolina Museum of Art, Raleigh NC

Palmer Museum of Art, Palmer Museum of Art,
University Park PA

Princeton University, Princeton NJ

A. G. Rosen NJ

Martin Sklar, New York NY

Holly Solomon, New York NY

University of Virginia Museum of Art,
Charlottesville VA

Russ Warren

HIGHLIGHTS

Formative Years 1969 — 1973

- 2 *Still Life with Hands*, 1971. Oil and collage on board, 20 x 16". Collection of the artist

Regionalism 1973—1979

- 4 *Cowboy King*, 1974. Graphite and charcoal on paper, 30x 32". Collection of the artist
- 5 *Texas Pride*, 1974–75. Acrylic on canvas, 57 x 66". Collection of the artist
- 6 *Texas Businessman*, 1975. Acrylic and cigarette butts on board, 6 x 6". Private Collection
- 7 *Rodeo*, 1975. Acrylic on canvas, 50 x 96". Collection of the artist

Funky Figurative 1979 — 1990

- 9 *The Giant Dog*, 1978. Acrylic on canvas, 49 x 73". Collection of Anne and Piero Predieris
- 10 *Return of the Giant Dog*, 1979. Acrylic on canvas, 49 x 46". Private Collection
- 11 *Temptation*, 1980. Acrylic on canvas, 46 x 64". Collection of Howard Holtzman
- 12 *Magoté Noche*, 1980. Acrylic on canvas, 49 x 46". Collection of the artist
- 13 *Joy Ride*, 1982. Acrylic on canvas, 55³/₈ x 55³/₈". Palmer Museum of Art, University Park PA
Gift of Joseph D. and Janet M. Shein, 99.97

- 14 *Images from Heaven and Hell #1*, 1985. Acrylic on canvas, 60 x 90". Collection of the artist
- 15 *Sea Shepherd*, 1986. Acrylic on canvas, 60 x 96". Collection of the artist
- 16 *Barrio San Antonio*, 1986. Acrylic on canvas, 60 x 90". Collection of the artist
- 17 *Depués Barrio San Antonio*, 1986. Acrylic on canvas, 46 x 55". Private Collection
- 18 *Goodnight Little Cerberus*, 1987. Acrylic on canvas, 60 x 80". New Orleans Museum of Art: Museum Purchase: N.E.A. Matching Funds
- 19 *I Remember Mexico*, 1987. Acrylic on canvas, triptych, 72 x 30, 84 x 30, 72 x 30". North Carolina Museum of Art, Raleigh, Gift of Dorothy D. Hodges, © Russ Warren 1987

Paso Finos and Picasso 1990 — 2000

- 21 *Guitar 2*, 1990. Oil on board, 16 x 12. Collection of the artist
- 22 *Bellaza hoy dia Fino Manana*, 1991. Acrylic on canvas, 60 x 72". Collection of the artist
- 23 *The Jester*, 1993. Oil on panel, 36 x 24". Collection of Victoria and James Newman,
- 24 *Everybody Needs a Little Miracle*, 1995. Oil on birch panel, 36 x 24". Collection of Coran Capshaw

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A RETROSPECTIVE

- 25 *Elvis Ain't No Cubist*, 1995. Oil on board, 36 x 24".
Collection of the artist
- 26 *Don't Sit on a Horse's Nose* Collection of the artist
- 28 *Mare: A Work in Progress III*, 1996. Oil on birch panel, 48 x 72", Collection of Charles and Emily Houston
- 29 *Mare: A Work in Progress*, 1998. Oil on birch panel, 48 x 72". Collection of University of Virginia Art Museum, Charlottesville VA
- 30 *Mare: A Work in Progress IV* 1999. Oil on panel, 4 x 7'. Collection of the artist
- 30 *Mare: A Work in Progress V* 1999. Oil on panel, 4 x 7'. Collection of the artist

Psychoanalytical Portraits 2001 — today

- 33 *Psychoanalytical Portraits*, 2001 – 2006. Oil on panel, 20 x 16" each, installation shot
- 34 *The Sounds in My Head*, 2001. Oil on panel, 20 x 16". Private collection
- 35 *No Exit*, 2002. Oil on board, 20 x 16". Collection of the artist
- 36 *Semantic Lover*, 2005. Oil on panel, 20 x 16". Collection of the artist
- 37 *Nuclear Submarine Architect Man*, 2006. Oil on panel, 20 x 16". Collection of the artist

From Magic Mountain 2009 — today

- 39 *Magic Mountain*, 2009. Acrylic on canvas, 72 x 60". Collection of the artist
- 40 *Still Life with Guitar and Melons*, 2009. Acrylic on canvas. Collection of the artist

- 41 *The Three Musicians*, 2009. Acrylic on canvas, 72 x 60". Collection of the artist
- 42 *Still Life with Cello*, 2009. Acrylic on canvas, 60 x 48". Collection of Cary Brown and Steven Epstein
- 43 *Still Life with Crows*, 2009. Acrylic on canvas, 60 x 48". Collection of the artist
- 44 *Bow Tie Daddy*, 2009. Acrylic on canvas, 60 x 30". Collection of the artist
- 45 *Still Life with Mandolin and Cantalope*, 2009. Acrylic on canvas, 60 x 48". Collection of the artist
- 46 *Two Roosters*, 2009. Acrylic on canvas, 60 x 48". Collection of the artist
- 47 *Buckets of Moonbeams*, 2009. Acrylic on canvas, 60 x 48". Collection of the artist
- 48 *It's Alright Ma, I'm Only Dreaming*, 2010. Acrylic on canvas, 60 x 48". Collection of the artist
- 49 *Existential Cubist Relapse*, 2010. Acrylic on canvas, 60 x 48". Collection of the artist

The Gallery | SINCE 1995

Founded in 1995, Les Yeux du Monde (The Eyes of the World) is a Contemporary Art gallery located in Charlottesville, Virginia. The gallery maintains the highest standards, representing both established and emerging artists from the Central Virginia region and beyond including William Albert Allard, Dean Dass, Anne Harris Massie, Lincoln Perry, Anne Slaughter, Russ Warren and Clay Witt.

In addition to exhibitions and sales, Les Yeux du Monde presents a full schedule of artist's talks and studio tours. We seek to inspire casual observers and serious collectors alike; we literally want to “open their eyes” to just how rewarding a life engaged with art can be.

Over the last 14 years Les Yeux du Monde has placed works in private and public collections throughout the United States. The gallery often collaborates with the University of Virginia (UVa) Art Museum and local Contemporary Art space, Second Street Gallery on exhibits including the NEA-funded multi-site site-specific exhibition *Hindsight/Fore-site: Art for the New Millennium* in 2000.

Metaphor & Magic | Russ Warren
A RETROSPECTIVE

The gallery's director, Lyn Bolen received her Ph.D. in art history from UVa in 1994. She originally opened the gallery in her home. Inspired by the beautiful views of the mountains, Bolen picked the name because it suggests a gallery that seeks to open people's eyes to the myriad aesthetic delights that art offers in both exterior and interior worlds. After many years at a downtown Charlottesville location, the gallery has recently returned to its original setting. This time it occupies a stunning contemporary structure designed by architect, W.G. Clark that evokes a soaring sculpture by Richard Serra.



**Les Yeux du Monde
Art Gallery**

841 Wolf Trap Road
Charlottesville VA 22911

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