



**The Coloured Gates of Louisville**

(The Inevitable Return of the Indefatigable Dr. Fahey), 1988

**John Chamberlain**, (Born 1927, American)

Painted automotive steel over chrome (18' x 33'9" x 2'6")

Gift of The Mary and Barry Bingham, Sr., Fund, The Humana Foundation, Eleanor and Rowland Miller,  
An Anonymous Donor

In *The Coloured Gates of Louisville*, artist John Chamberlain compressed, compacted and rolled car bodies, which are arranged to create shifting configurations that vary from near flatness to billowing volumes. He composed the sculpture on the floor of his Florida studio, first laying down a base of chrome which reflects and enlivens the sheets in front. The evolution of the sculpture came as forms were added over the chrome. Finally the sculpture was welded together.

The ten units of *The Coloured Gates of Louisville* are positioned diagonally on the wall, creating a lunging dance. The buoyant visual energy of the composition belies the rawness and weight of Chamberlain's materials. Chamberlain believes that the knowledge art reveals is non-verbal and intuitive: "An artist makes a spiritual evaluation of the essence within a thing and then he gets it out; that is the outer appearance of the inner essence, and it is the point."

# THE COLLECTION

## at the Kentucky Center for the Performing Arts

The collection is open to view without charge. Special tours of The Kentucky Center, including backstage, and guided tours of the art collection, are available for a \$2 fee per person with advanced notice by calling Volunteer Services at 502.566.5241.



501 West Main Street • Louisville, KY 40202

[www.kentuckycenter.org](http://www.kentuckycenter.org)

The Kentucky Center houses a remarkable permanent collection of contemporary art featuring the works of world-renowned artists Alexander Calder, Jean Dubuffet, Louise Nevelson, Malcom Morley, Joan Miro, John Chamberlain and Tony Smith. A number of local and regional artists' works are also on display.



**Portrait of Mary Anderson**, 1983  
Located in the Mary Anderson Room  
**Robert O. Skemp**

This portrait depicts Mary Anderson (1859 - 1940), a successful American actress who debuted at the Louisville Theater in 1875 and went on to star in a variety of roles in major playhouses across America and in Europe. Anderson was born in Sacramento, California, but grew up in Louisville. Known for her exceptional beauty and remarkable voice, Anderson developed an early interest in theater and began taking acting lessons at age thirteen. Following her Louisville debut in the role of Shakespeare's Juliet, she toured the major cities in the South and West with increasing popularity and appeared in New York City in 1877 as the head of her own acting company. Anderson moved to London in 1883, where she lived and performed for the next six years until retiring from the stage in 1889.



**Kentucky Robe**, 1983  
Located in the Wendell Cherry/C. Edward Glasscock Conference Room  
**Jim Dine** (Born 1935, American)

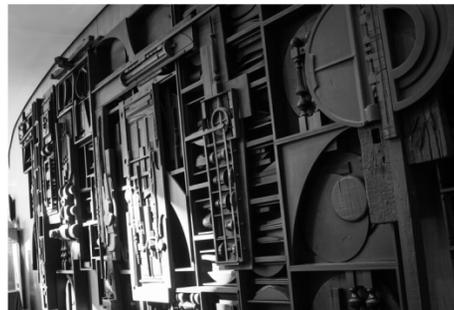
This luminous bathrobe suggests the aura of a human presence, yet there's no one there. Transformed from an everyday article of clothing into a metaphor for the self, this quintessential Dine image radiates with a warm familiarity forged through years of experimentation and reinvention. By addressing the same themes over and over again using different media and techniques, Dine saturates his subjects with personal identity and makes them his own. Borrowing the robe image from a newspaper advertisement, Dine began using it as a template for a recurring self-portrait in 1964. When he returned to the robe motif over a decade later, the image evolved from its early sharply delineated form to assume the more sublime atmospheric qualities exhibited here.



**Gracehoper**, conceived between 1961 and 1972  
Located in the Louisville Waterfront Park  
**Tony Smith** (1921 - 1980 American) • Black painted steel (23' x 22' x 46')

Gift of The Humana Foundation in appreciation of Wendell Cherry's leadership as first chairman of the board of the Kentucky Center for the Performing Arts.

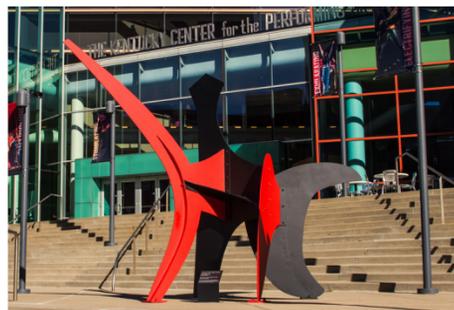
Tony Smith wanted his sculpture to serve as a springboard for the imagination. He believed his configurations of geometric shapes – rhomboids, tetrahedrons and octahedrons – could generate an infinity of associations which would vary with the experiences of the viewer. Smith believed his sculpture to be “speculations in pure form,” but of greater importance to him was an interest in myth and the creative powers of the subconscious mind. Gracehoper's black steel sheathing and triangular limbs suggest the greatest feats of contemporary engineering, but at the same time evoke a lumbering prehistoric being. Gracehoper changes dramatically from every angle of viewing: because of its great scale and complexity, it seems animated and static at the same time, particularly as the viewer walks around it.



**Night Wave: Moon**, 1984  
**Louise Nevelson**, (1900 - 1986 American) • Black painted wood construction (12' x 35' x 20")  
Gift of Mrs. George W. Norton

The profusion of imponderable trophies that makes up Louise Nevelson's wall-sized environments was assembled in a purely intuitive linkage. Different levels of clarity, density and blankness, like different levels of depth within the sculptures, provide the visual equivalent of poetic rhythm and metaphor.

The color black, which Nevelson called “the essence of the universe,” unifies the scrap components of her art. Mayan and Aztec hieroglyphs and architecture were particular influences on Nevelson's art, and like her contemporaries, the American abstract expressionist painters, Nevelson used repetition to suggest obsessional imagery welling up from the subconscious. But ultimately the air of secrecy, the peculiar majesty and dream-like, mythic character of her art are strictly her own invention.



**The Red Feather**, 1975  
**Alexander Calder**, (1896 - 1976, American) • Black and red painted steel (11' x 6'3" x 11'2")  
Gift of The Mary and Barry Bingham, Sr., Fund and The Humana Foundation

Although its four profiled planes stand firmly perpendicular to the ground, the illusion of motion pervades all of Alexander Calder's work. The shapes are joined at oblique angles, skewing the viewer's expectations. As one walks around the sculpture, its great wings and half-moons seem to billow and swell, coming in and out of view in unexpected perspectives. Its two colors of red and black aid in this sense of animation and provide an exuberant accent to the sculpture's emphatic curves. Calder masks the careful calculation of his sculpture's shifting spatial patterns through his underlying humor and witty suggestion in The Red Feather of some enormous, gawking bird-like creature. The sculptor walks a fine line between description and evocation, leaving the final definition of what The Red Feather depicts to each individual's imagination.



**Personnage**, 1972  
**Joan Miro**, (1893 - 1983, Spanish)  
Resin over steel armature, painted with polyurethane (88" x 135 3/4" x 63")  
Gift of Betty and David Jones, Dorothy and Wendell Cherry

Miro was already headed towards a fantasy art when he was introduced to surrealism in 1922. Surrealism's emphasis on irrationality and the importance of dreams prompted him to use childhood memories as inspiration. With whimsical freedom, he created an hallucinatory world of creatures whose bulbous shapes seem to have been a cartoon-like potential for constant change. It was Miro's particular genius to give free rein to the products of his imagination rather than strictly guiding them. “I work like a gardener,” Miro explained.

Despite its bottom-heavy stability, the two-sided Personnage possesses an odd disequilibrium. Its ballooning and receding convexities and concavities sprout multiple visual puns on male and female forms. Underlying Miro's humor was a sense of wonderment and reverence for every kind of life, real or imagined.



**Faribolus and Perceval**  
**Jean Dubuffet**, (1901 - 1986, French)  
**Faribolus**, 1973 - 1982  
Epoxy painted polyurethane, stainless steel armature (126" x 82" x 44")  
Gift of the Humana Foundation  
**Perceval**, 1973 - 1982  
Epoxy painted polyurethane, stainless steel armature (119" x 82" x 44")  
Gift of Mrs. W. L. Lyons Brown, Sr.

In 1962, Dubuffet began to make his “Hourloupes.” Inspired by a set of doodles in red ballpoint executed while talking on the phone, the Hourloupes present jigsaw puzzle figures whose outlined parts seem part of an anatomy that never quite fits together. Explaining the separateness of his imaginative creations from the real works, Dubuffet explained, “many artists begin with a pig and make sausages. I begin with sausages and make a pig.” Perceval and Faribolus are typical Hourloupes in their skewed, disjointed stance, and their boisterous, antic behavior.



**Rite of Passage**  
**Malcolm Morley**, (Born 1931, American) • Oil on canvas (Oval 76" diameter)  
Gift in memory of W.L. Lyons Brown, Sr. and gift of Dorothy and Wendell Cherry

Malcolm Morley was educated in London at the Camberwell School of Arts and Crafts and the Royal College of Art. He moved to New York in 1958 and came to prominence in the 1960's for his super-realist paintings derived from postcards.

Morley believes paradoxically that the flatter he paints the more illusionistic the picture becomes, an insight he traces to Cezanne. Despite the flatness, the viewer traces the flow and streams of paint, and so mentally enters into the summer seascape. The animated, almost violent, execution of the painting is a reflection of the discordant personal associations the artist brings to this idyllic view.



**Dancer Looking at the Sole of Her Right Foot**, circa 1990  
Located in the Mary Anderson Room  
**Edgar Degas** (1834 - 1917, French) • Bronze

A leading figure associated with French Realism and Impressionism, Degas was fascinated with the natural qualities of the human body in motion. Although he is best known for his paintings and pastel drawings of female bathers and ballet dancers, Degas also sculpted figures in wax in order to better understand mass and volume, and “give [his] paintings and drawings greater expressiveness, intensity and vitality.”

Untitled wax sculptures like this one remained in his studio until they were discovered after his death, restored and cast in bronze. Awkward yet natural, the model's informal pose creates an air of intimacy that suggests the source of inspiration may have been a bather rather than a dancer. The accentuation of body position, weight and movement displayed by this figure is characteristic of Degas's uninhibited kinesthetic approach to realism.



**Leitmotif**  
**Mario M. Muller** • 200' x 8'6" ten black and white panels & ten colored panels

Artist Mario M. Muller's charge was to work with the pre-existing format of the Drive-thru's curved walls and obstructions, playing both with and against the elements, in essence to invigorate a space left unnoticed.

Muller said the colored panels will serve to contrast with the black and white imagery of the silhouettes and shadow figures. “When I saw the length of the piece, I didn't want to do all figures,” he said. “The colors create a visual rhythm, a motion, to alternate between the other panels. It is something to break them up, like a syncopated rhythm.”

Approximately 80 propellers, varying in sizes from six inches to one foot, cast in linotype and subsequently gold plated, are permanently mounted to the wall in front of both the color and black and white panels. They float throughout the piece like brushstrokes of sculpture in groupings of 10-15. “The propellers have a motion that brings the eye along through the entire piece,” Muller said. “They propel and activate motion, which is apt for the Kentucky Center because it propels the imagination and the mind.”

**Acquisition of The Kentucky Center for the Performing Arts' distinguished collection of 20th century artworks was guided by Mr. Wendell Cherry, and made possible through generous donations.**