

YORK WILSON

Paul Duval

Wallack Galleries/Ottawa

Chapter Five

The Years Abroad

The years abroad

From 1957 onwards, much of York Wilson's time was spent in foreign travel. Wilson had found his earlier stays in Mexico and Europe creatively stimulating, and, as soon as he had completed the Imperial Oil building mural he was away to Europe for a year of research and painting. As usual, Lela, who shared all the joys and trials of her husband's sojourns, went with him.

The Wilsons were abroad for exactly one year, from June 21, 1957 to June 21, 1958. It was a significant year for York. He was tired and drained from the monumental task of the Imperial Oil mural and his December, 1955, heart attack. He had little opportunity for creative experiment or easel painting. He had been tied irrevocably to commissioned projects. Now, at last, he was free to paint without restraints and to experience new visual stimuli.

This European stay was to bear out Wilson's stated adage that "Travel for me has meant challenge, refreshment and inspiration, plus the broadening of vision which inevitably comes by contact with other cultures". Certainly, his work revealed a fresh originality and enrichment from this particular foreign experience.

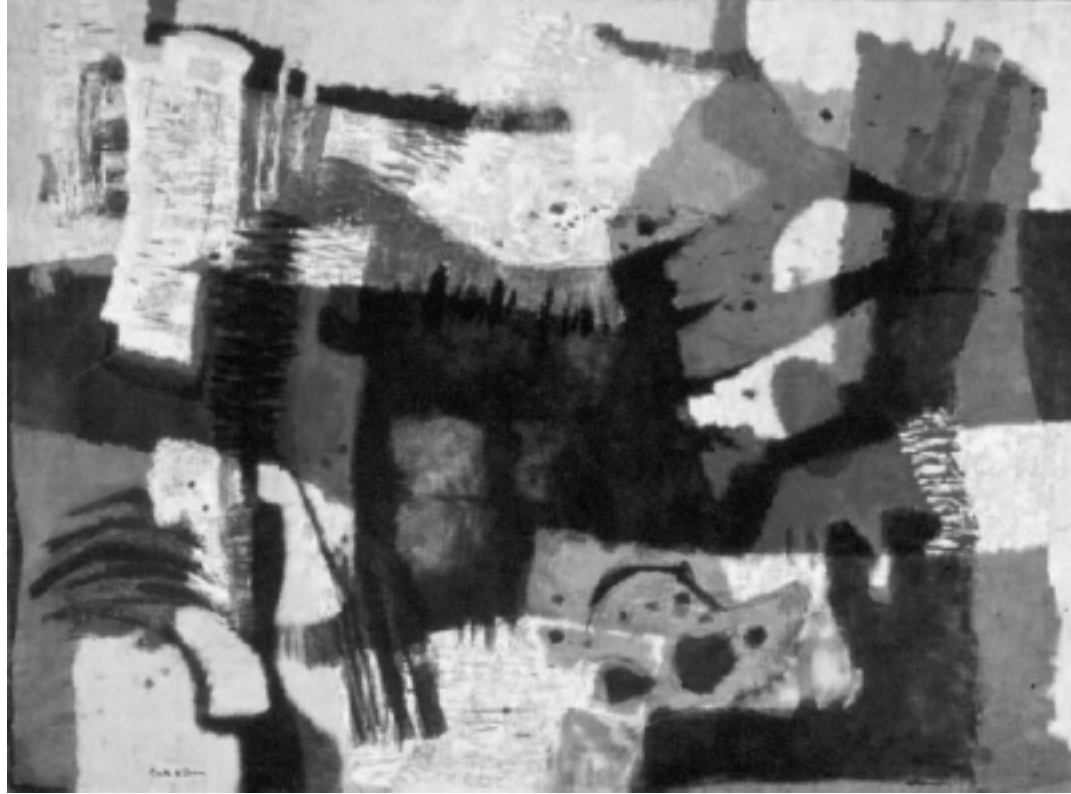
The Wilsons spent their first nine days in Paris, at the small Solferino Hotel, York doing a little sketching in the Tuilleries and along the boulevards, but mainly engaged in such tourist activities as taking a boat trip down the Seine and going to the top of the Eiffel Tower. In between, he spent some hours at the Louvre and the Museum of Modern Art, and arranging the necessary papers for the couple's projected motor trip through France to Spain and Portugal. By the time they drove out of Paris, York had left the tensions of his completed Toronto commitments behind.

He sketched as they drove through the French countryside—at Chartres, Vendome and Tours, where

“The effect of broken shapes and unexpected colour makes it exceptional for abstract subject matter”. But, as he travelled, Wilson’s mind was mainly on Spain. They had stayed there briefly on their earlier Canary Island trip, but this time they were to take a longer and closer look at the northern part of Iberia—and they were not disappointed. On their fourth day in Spain, he visited the famed Altamira Caves and wrote in his journal, “It was for me the most exciting experience in art in my life to date. The drawings and paintings have a sincerity, a lack of facility and an authority unlike any art I have seen before”. This enthusiasm about these monumental prehistoric works may have also been increased by Wilson’s long search for the bedrock of his personal talent at the time. He had come to Europe partly in search of himself as an artist, and he had already found part of his answer in the direct and stark statements of the Altamira artists much more than in the cathedral windows at Chartres. He also found in Spain’s social ambience some of the character which he had discovered and cherished in Mexico. “The Spanish atmosphere”, he wrote in his journal, “is very much my type of fare—I find it gratifying to be able to gossip to people in their language continuously.”

After almost a month in Spain and Portugal, with a side trip to the Canary Islands, the Wilsons began a drive from Madrid towards Venice, one of the main goals of their 1957-1958 trip. From the day he arrived in Venice, September 4, 1957, Wilson was overwhelmed by that sacred city of artists. He found painters everywhere, “We are both duly impressed with Venezia—the place is crawling with artists, however. Incidentally, when I went to do the first sketch, having decided on it two days ago—when I arrived another artist was on the exact spot (to the inch) and was well under way.” Despite the competition, Wilson was able to find more than enough material for his mind and brush. He was able to find a studio at 43 Zitelle Guidecca with a seventeen foot ceiling and huge windows looking directly across the Guidecca Canal to Santa Maria della Salute, and within days was working on a number of canvases.

In the beginning, painting was not easy. Venice proved to be a battleground for Wilson’s creative



Taos, 1963, Oil, 38" x 51", Montreal Museum of Fine Arts.



Ying Yang, 1973, Acrylic-Collage, 30" x 40", Dr. & Mrs. S. P. Chee.

conflicts and aspiration. Here were fought out and thought out many of the problems which had been dormant during his recent years of mural painting. The return to easel painting was fraught with problems, both technical and conceptual. His Venice notebooks are a revealing insight into his creative processes at the time, and there can be little doubt that the Italian city proved as much a territory of discovery for him as Mexico had earlier: (September 16) “Finding getting back to painting extremely difficult, particularly using oil again after eight years of duco.” (September 24) “Painting is still the usual problem, but I hope I am slowly pulling out of it.” (September 28) “Worked in the morning—painted better than usual so took afternoon off. Am worrying about painting which ends up by being an attempt to clarify the meaning of art. The conclusion is always similar in that, what is important in art, seems evident that its reason for being outstanding can never be satisfactorily explained. Consequently, what is the primary intention in a work of art? Is Chadwick’s remark significant, ‘A piece is never titled until after it is completed’?” (September 30) “Am still trying to clarify an idea about forms having to be darker than the background (speaking generally) to be positive rather than negative in space.” (October 6) “Venice although most interesting is much less generous with painting ideas than I had hoped and expected. So far it is very hard to summarize in a visual way—expect it may be easier later and away from the subject.” (October 18) “Completed a 20 x 28 today that I think is the best so far on this trip, but I am disappointed to find that I am tending to paint more literally, or probably, more exactly, less abstract.” (October 19) “Those who have not seen my painting before, liked it so well I suspect its getting much too literal. However, abstraction for the sake of abstraction without conviction would be bad, and I am beginning to suspect that my thinking lately is often dealing with my lack of conviction about degrees of abstraction.” And so the creative searching continued throughout his stay in Venice, which ended after two months on November 1st.

Those two months were pivotal for his career. In Venice, Wilson discovered colour, like so many

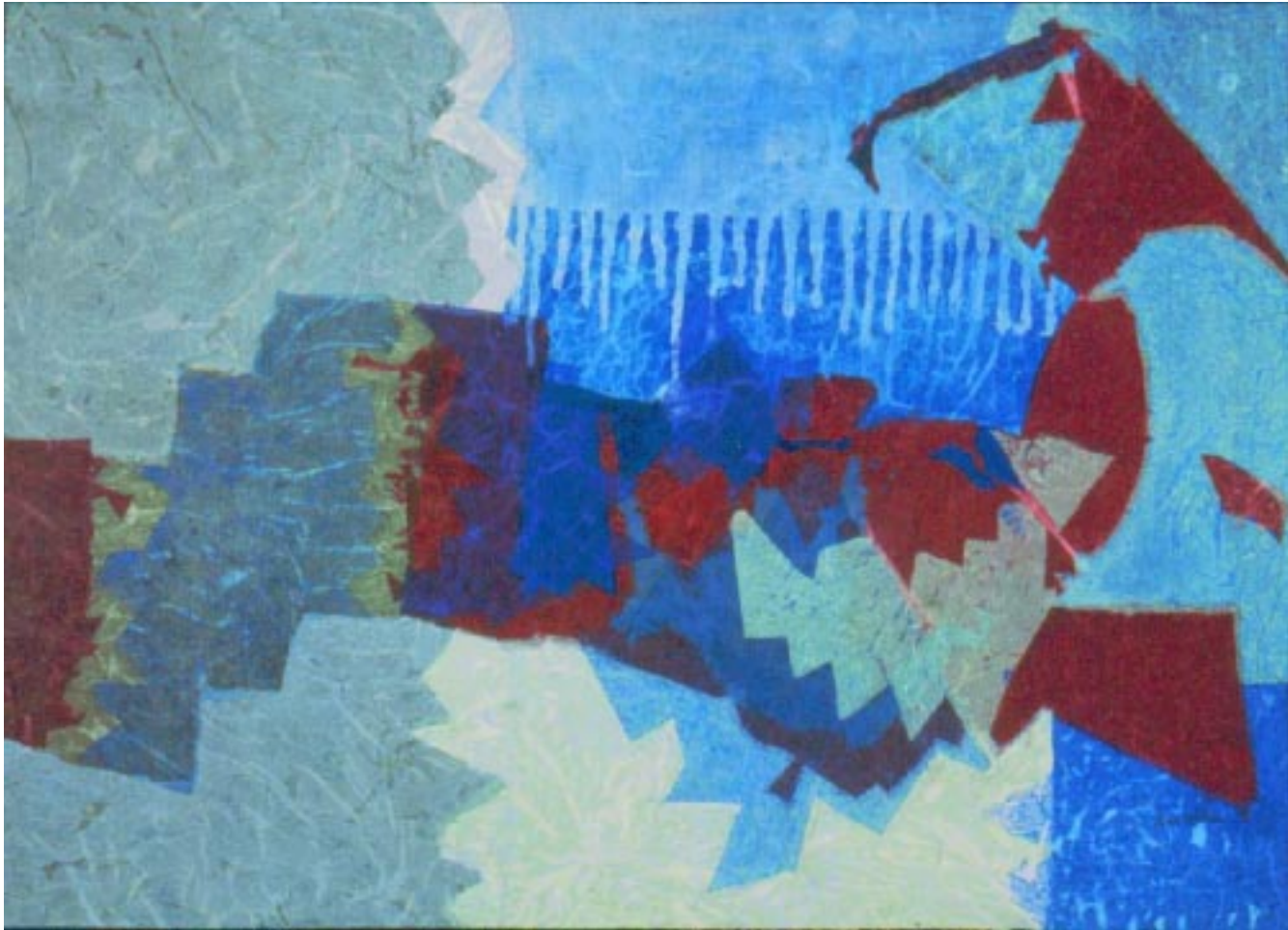


A Propos de Shaka, 1962, Collage, 56" x 36", The Artist.

painters before him. Although he continued at first to use earth colours, other hues make their way on to his palette. In particular, he discovered red. Such works as “Red Abstraction” and “Venice in Red” were to take their place beside the more sombre “Near San Marco”. As a result of the Venice experience, Wilson’s work in future became at least as involved in colour as in space and design. It was Venice that gave him the impetus that led to his emergence as one of the most imaginative colorists in this country, and he returned to his beloved Venetian themes as late as 1977, twenty years later, with “A Canaletto Day”. Venice marked Wilson in 1957 as much as it had Turner back in 1819. Although at first the city’s muse puzzled him, over the period of a few months she began to haunt him and over the years continued to inhabit him, until at last he was able to embrace the riches that Venice had to offer in a way that changed his work forever after.

The rest of Wilson’s Italian stay benefited from his Venetian experience. By the time he had settled down for six months in a Roman studio at 1 Via Cavaliere D’Arpino, he was much looser and confident in his approach to painting than he had been upon his arrival in Europe. In Rome, he worked up a number of Venetian compositions into canvases, including “Corner of Venice”. He did many Roman sketches and a few new canvases, “Rome” and “Pieces of Early Rome”. Much of his time in Rome, however, was spent designing a projected mural for Gander Airport, a commission eventually undertaken by another artist. His one exhibition in the Italian capital was to be part of a group show at the *Ga/lena Appia Antica* with five other artists, Caetta, Helan, Meo, Nikos and Vasghien. On May 13, the Wilsons made a brief trip southwards to Naples and Sicily, before finally leaving Rome on May 31 for a return drive to Paris via Switzerland, Germany and Belgium. By June 20 they were in France on their way home to Toronto where they arrived June 21, 1958, exactly one year after their departure.

Just two years later, after completing his O’Keefe mural, Wilson was again back in Europe. He



Pre-Historic Chimera, 1975, Acrylic, 32" x 44", Wallack, Galleries.

arrived in Paris on December 5, 1960 for a three year stay. It was to be his longest continuous time abroad.

Upon their arrival, the Wilsons stayed briefly at the small left bank Hotel Solferino at 191, Rue de Lille, before locating a permanent studio address at 12 Boulevard Perriere. This proved an ideal studio, with large windows and a small bedroom and balcony plus bathroom. They were to remain there throughout almost all of their stay.

Although he did a great deal of studio painting during his sojourn in Paris, Wilson also made many sketching trips in rural France and throughout Europe. As always, he seemed to have a built-in restlessness for a change of scene, something which appeared almost necessary to his vitality as a creative artist.

In the Spring of 1961, the artist spent a week painting at Honfleur, a port that fascinated him with its variety of visual forms, as the harbour of Tenerife did earlier. He returned to Honfleur several times later during his Paris stay, and developed a number of large paintings based on sketches made there. In the fall of 1961, the Wilsons joined Leonard Brooks on a sketching trip that took them through Switzerland and on to Milan, Florence, Venice and Rome. During the next several years he spent most weekends while in Paris painting landscapes in rural France, sometimes in the company of Lionel Roy, then Canadian Ambassador to UNESCO.

During 1962, Wilson travelled for two months in Asia Minor and Greece. He visited Istanbul, Athens, Crete, Rhodes, Patmos and most of The Peloponnesus Peninsula. It was a return to antiquity, which had become an important source of inspiration for him. Whether it was the Pre-Columbian art of Mexico, which had first set his mind afire and seized his attention, the Altamira Caves of his first European trip, or the grandeurs of early Greece, the images of the distant past stimulated Wilson's creative processes. The 1962 trip was particularly rich in such stimulus. "The textures of antique things, their encrustations and patinas have



Melun, 1964, 51" x 64", Rosedale Golf & Country, Club.

always had a visual fascination for me”, says Wilson. “Despite their great age, objects from very old cultures often maintain an immense vitality, and there is no doubt that visits to ancient sites have resulted in many of my major paintings.”

Within a few weeks of his arrival in Paris, Wilson was at work on a series of collages, his very first venture into that medium. Composed of the simple means of brown wrapping paper, newspapers and India ink, these works engaged his entire time for a period of months. After that, he began to introduce other colours and materials into his collages, many of which remain among his most satisfying achievements. It was a challenge, according to Wilson, to attempt works on a major scale with such limited materials. Among the most successful of these Paris collages was “Le Figaro Construction” which measures more than eight feet in height and is now in the collection of the Art Gallery of Ontario.

In 1963, the Wilsons left Paris in February for a two month painting trip to North Africa, which included Casablanca, Marrakesh, Tafraout, Agadir, Mogador, Rabat and Fez. This was a return to many of the artist’s favourite sketching grounds of 1952, and resulted in some of the richest source material of the Paris stay. In August of the same year, there was a month visit to Belgium and Holland, where Wilson spent most of his time visiting the major museums. In September, he flew to London for the opening of the Fifth Biennial of Canadian Art, in which he was represented by the painting, “Egyptian Dimension”. Shortly after, film producer Michael Foytenyi arrived in the French capital to complete a film on Wilson for the C.B.C.

Toward the end of his Paris stay, Wilson was asked to show in many important exhibitions, which invites speculation as to what his European reputation would have become had the artist remained in Paris. In 1963 the National Museum of Modern Art in Paris invited him to exhibit with many of the world’s leading painters in a show titled “L’Oiseau-Qui-N’Existe Pas”, from which the museum obtained Wilson’s



Blue Music, 1975, Acrylic, 30" x 40", Gillian Foster.



Mexican Indian War Dance, 1976, Acrylic, 30" x 40", Dr. & Mrs. S. P. Chee.

canvas for its permanent collection. Later in the year he was represented in the “L’Oeil de Boeuf” exhibition at the Galerie 7 and in a group show at Le Galcrie Orient-Occident. Among Canadian oriented exhibitions in France, Wilson was included in “The Art of Canada” at the Galerie des Beaux-Arts in Bordeaux and in a five-man show at *Musée Ga/hera*, with Pellan, Lcmieux, McEwen and Plaskett. In this latter display, Wilson was represented by twenty-five works. The following year, 1964, he was invited to exhibit at the renowned Confrontation Salon in Dijon which included most of Europe’s greatest painters, including Picasso. “Paris gave me a different feeling about what constitutes an artist”, Wilson has stated. “I often found a total dedication there to the act of creation without a great concern about material returns. There was a feeling that art was an important aspect of civic and national life. I did not feel like a Canadian painter there—simply a painter.”

All of the paintings Wilson achieved in Paris were semi-abstractions based on his on-the—spot sketches and observations. They are vigorous in texture and their colour is mostly marked by a rich reserve. Their titles reflect the many places to which he travelled during his more than three years based in the French capital, such as “La Seine”, “Parc Montsouri”, “A —propos d’Afrique” or “Galeasse”. “La Seine” is characteristic of this period, with its vigorous knifework, textural depths and broken colours accented with emergent jewel-like patches of pure hue.

Throughout the 1960’s the Wilsons must have had their bags packed almost all the time. Within eighteen months of their arrival home from Paris, they were away for a year trip around the world, after sandwiching in month long visits to Mexico and California and renting a New York studio loft in the Bowery.

Before their departure for their world trip, the Sarnia Art Gallery in Ontario launched a small retro-



Galeasse, 1963, 38" x 51", Musee de Dijon.



Backdrop for a Corroboree, 1976, Acrylic, 30" x 40", Dr. & Mrs. S. P. Chee.

spective exhibition of Wilson's work, which later travelled to Queen's University, Kingston, the Confederation Art Gallery and Museum in Charlottetown, Prince Edward Island, and Roberts Gallery in Toronto. This show consisted of thirty-five paintings, ranging over a period of twenty-five years. It opened with "Burlesque No. 2" and ended with "La Seine".

This retrospective when shown at Roberts brought forth a phenomenon which sometimes plagued the artist at home. While in Paris such major figures as Andre Malraux and Jean Cassou bought Wilson's paintings for leading French museums and his work was praised in the columns of such distinguished publications as *Le Figaro* and *Arts*. Some writers in Canada could not resist taking pokes at his success. A lawyer, Harry Malcolmson, reviewing Wilson's exhibition for the *Toronto Telegram* on June 15th, 1965, wrote: "Wilson has always had a considerable public. His paintings are widely owned in good private and public collections. His retrospective should be an important event. So it is in the sense it establishes Wilson as a figure of no consequence in Canadian art. The Emperor, it turns out, has no clothes. The insipid quality, the lack of vigor or characterization are Wilson's own." It is difficult to credit that Malcolmson was writing about some of the same material which French critics had greeted with enthusiasm. It also partly explains why Wilson insists on being judged as an international rather than purely Canadian artist.

The Wilsons left on their world trip on September 28, 1965. It was to take them through Japan westward to Hong Kong, India, Iran, Egypt, Israel, Greece, Italy and France. York filled sketch books and painting panels all of the way, amassing a large amount of source material for future canvases. Once again, his notes are full of the treasures of the past—Angkor-Vat, the Ajanta Caves, Taj Mahal, Persepolis, Arch of Tesifon, Tiberias, the Valley of the Kings, the Pyramids.

Wilson's longest stays were in Hong Kong and Paris, where he could afford the necessary studio time to achieve sustained works. The artist's three-month stay in Hong Kong from November 1, 1965, to the end of

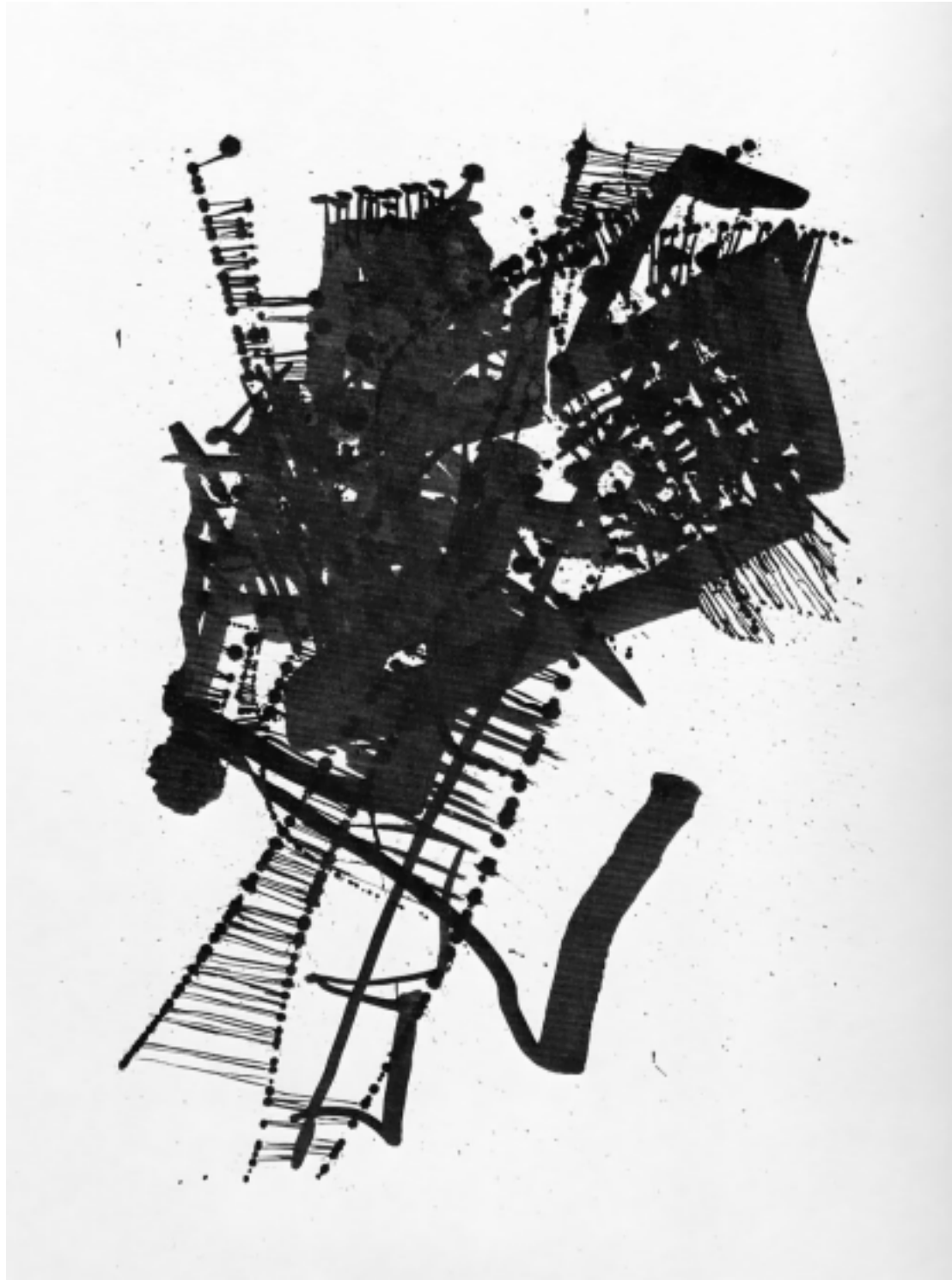


Illustration for Hagiwara's "Face at the Bottom of the World".

January, 1966, was one of the most creatively stimulating of his career. The landscape across the colony's bays and the constant multi-patterned and coloured bustle of the city streets found Wilson sketching almost every day. He constantly noted his impressions in his journal: "Many coves with areas loaded with sampans and junks. Others less crowded, but beautifully unconsciously arranged. Many strange sails on junks from jet black to tangerine, pale greens and browns and silver greys, some with tremendous surprise patches of totally unrelated colour"... "There is a great deal more to be seen and absorbed than can be done in three months, although already much that was so exciting at first has become normal. The streets still mesmerize me—they could be an endless source of painting material and require as much study and experimentation as the mysterious people who have created them." While in Hong Kong, Wilson created a series of brush drawings for a book published in Japan of poems by Hagiwara Sakutarō, translated by the artist's close friend, Graeme Wilson. It was at Graeme Wilson's apartment that the York Wilsons stayed during their three-month Hong Kong visit.

Throughout the rest of the tour of Asia and the Middle East, there were successful creative periods mixed with moments of frustration, both material and creative. From time to time it was impossible to purchase necessary art supplies and there were the creative frustrations at being confronted by new material for too brief stays. "Finding this painting-touring is an almost impossible combination", he wrote at one point. "Besides being tiring, it is frustrating and ultimately dangerously depressing." In Cairo this workload took its toll and he spent five days exhausted in a local hospital. Despite such day-to-day difficulties, Wilson arrived in Paris for a three month stay on July 2, 1966 with one hundred and eighty 12" x 16" oil sketches, a phenomenal achievement considering the distractions of travel and sight-seeing.

In Paris, Wilson worked some of his recent sketches into larger canvases. More important, he entered



Floral Vortex, 1976, Acrylic 24" x 24", Isabel MeLaughlin.

into an entirely new development of his art—hard-edged geometric compositions, unheralded by anything he had painted previously. This new development was brought about, the artist says, by a sequence of dreams during which he visualized very precise optical patterns which remained with him the next morning. For a number of days, Wilson sketched out the patterns after breakfast, thinking of the designs as temporary experiments. As weeks went by, his interest in this new abstract phase of his work grew increasingly urgent, and he began a series of paintings which were to pre-occupy him for the next six years.

The serious beginnings of this hard-edged phase were two tapestries and two serigraphs done in Paris during 1966. These were followed by a number of small paintings. His continuing pursuit of this direction over the coming years caused consternation among some of his former patrons, and it was almost two years after he began them, that Wilson sold his first hard-edged canvas. These geometric works introduced not only totally new design elements into Wilson's art, but also a complete shift of colour. He deliberately limited his palette to flat stripes of brilliant blue, red, black, white and warm earth colours. The results were compelling works offering a vivid, almost electric experience to the viewer. They are vital, staccato achievements which have maintained their energy with time.

Wilson's hard-edged paintings ceased as abruptly as they began. "One day in 1972 I approached my easel and realized that this phase of my painting activity was finished" he remembers. "There was no way I could do another". Despite the fact that these paintings were totally non-figurative, they usually grew out of the essence of some place or experience. A major exhibition of them in December 1969 at the Rose Fried Gallery in New York was based on Mexican themes. As *Arts Magazine* reported in its review of the show: "Painted within the past three years, the massive works are composed of jutting geometric shapes, through which an insistently linear pattern runs. Using acrylic and vinyl-acetate paints, Wilson simulates a very mat

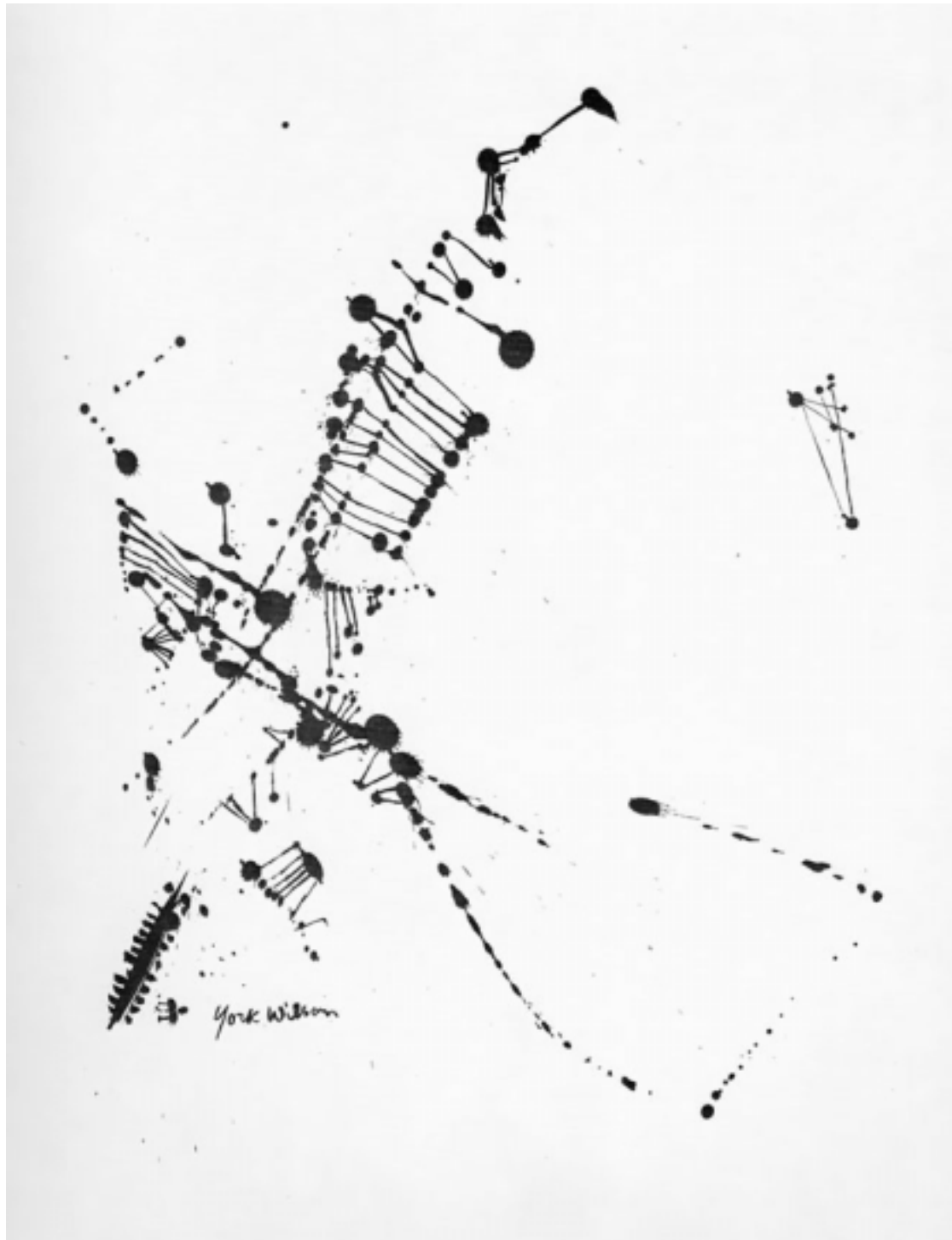


Illustration for Hagiwara's "Face at the Bottom of the World".

collage effect, accentuated by the deliberately jagged edges of some of the shapes. What is particularly interesting about the works is their relevance, in every case, to a particular Mexican culture, each of which has variously affected the artist and been expressed accordingly. *Pro to-Tolteca* is the result of Wilson's exposure to the Guanajuato area in Mexico. It is a lively, spatially active composition of warm earth colours, reminiscent of structures of this early civilization. *Tarascan* impressed him as an elegant, restrained, majestic society and is thus depicted in stately sections of greys, violets and blues. *Teotihuacan*, on the other hand, is a dazzling zigzag of hot reds and oranges, "fire-god" colours to depict a very dynamic society. This is one of the most visually exciting in the show, having a very active optical quality and lively colour rhythms. In *Michoacan*, Wilson depicts his total impression of Mexico; a majestic, earth—toned quality of restrained vigour permeates the design. The concept of culture response translated into abstract paintings is intriguing and works effectively in these paintings."

In a foreword for the Rose Fried show, art historian Theodore Allen Heinrich wrote: "The sheer visual pleasure of these canvases is rewarding. The colour stimulates the eye and the senses. The grand resolution of balances in their designs retain the dynamic stimulus of the underlying tensions. They can be looked at repeatedly with undiminished satisfaction, for they have the pulse if not the appearance of living things. They say that life and meaning have not and will not be driven from the world by technology and cruelty. Their rigor is unsentimental and tonic. Above all they invite the imaginative and positive participation of the viewer.

How different is Professor Heinrich's opinion from that of journalist Robert Fulford, writing in the *Toronto Star* in December, 1966, after Wilson's return from Paris: "The interesting thing about R. York Wilson is not his art but his status in the community. Wilson is in some ways the most prominent painter in



A Canaletto Day, 1977, acrylic, 36" x 44", Dr. & Mrs. S. P. Chee.

Toronto, and at the same time he is perhaps the worst of all the successful artists in Canada. By 'worst' I mean least talented, least original, least interesting, least *serious*. Of all the work which sells well at respectable prices in Canadian art galleries, Wilson's comes closest to being straight commercial art. If madam, you stand in front of these paintings and say, 'My child could do better than that', then, madam, there is a very good chance you are right. The painter this generation has most enthusiastically taken to its bosom is an artist of whom it can only be said that he is always pretty and he is never offensive." And so Wilson continued to get the blind needle at home, while receiving continuing praise and patronage abroad.

Wilson's striped canvases formed the basis for a triumphant major one-man exhibition held in 1969 in the Sala International at the Palacio de Bellas Artes in Mexico City. From that critically successful show of thirty-seven paintings and drawings, the Museo de Arte Moderno purchased the canvas "Atotonilco". The following year, eight of his works owned by the Birla Academy Museum in Calcutta, India were invited to an exhibit of International Modern Art at Calcutta, India where he showed with Andre Masson, Jean Arp and Joseph Stella. Many of the hard-edged striped paintings for the Rose Fried and Bellas Arter shows had been painted in San Miguel during a six-month Mexican stay between November 1967 and April 1968. Most of the others were painted in his New York loft studio at 215 Bowery.

After their 1966 return from their round the world trip, the Wilsons returned to Mexico virtually every year. More than any other place outside of Canada it was home. It was not surprising that, in early 1973, they bought a house at Pila Seca 35 in San Miguel. It was a large house of nine rooms with a large studio, and says Wilson, "an ideal place to work". There is no doubt that the house would have provided their residence for much of the future, if it were not for an unfortunate illness of Lela's that flared up in January of



Mogul Bridge, 1966, Oil, 50" x 70", Imperial Life Assurance Co. of Canada.

1977 and forced them to return to Toronto. The house was rented and then put up for sale. The base for Wilson's creative life thus once more returned to Toronto.

Many artists change from dealer to dealer to dealer with a disconcerting frequency. It is reflective of Wilson's character that he has remained with the same Toronto dealer, Roberts, for more than twenty years and he has been represented in Ottawa for the past seven years by the Wallack Galleries. That same sense of loyalty has been evident in his devotion to the art societies to which he has belonged. This sense of order can also be found in the progress of his career as an artist, as was eloquently witnessed in the major retrospective exhibition mounted by the Sarnia Art Gallery in September, 1974, which surveyed more than forty-five years of the artist's development. This show, which also travelled to Stratford, London and Oshawa, revealed Wilson as one of Canada's most enduring and impressive talents.

One way or another, I have observed and written about York Wilson's art for more than twenty-five years. I believe that much of his most significant work has been done during the past decade, in the full maturity of his abilities. During these ten years, he has been able to devote almost all of his time to easel painting, without the demanding interruptions of long term mural commissions.

Wilson's rich hard-edged stripe paintings ended in 1972 with "Paeon to Autumn", a painting which related curiously to the earliest semi-figurative composition that followed it, "Tribute to Lismer", based on that artist's canvas, "Isles of Spruce", with its tall, triangular trees reflected in water. The bulk of the paintings that immediately followed were large abstract works, some incorporating paper collage. The complex textural effects, blazing colour and masterful spacial design of such 1972 canvases as "Oriental Interior", "Peruviana", "Sailing to Byzantium", "Head Dress for Shubad" and "Hong Kong Sails" compose some of the



Just Music, 1977, Acrylic, 30" x 40", Mr. & Mrs. L. Aronson.

most memorable Canadian paintings of that period. They represent the complex sum of Wilson's talents at its peak. They are at once romantic and disciplined, subtle and authoritative. They are totally successful works of art.

In 1973, Wilson reduced his colours a tone or two and the impact of his works takes on what might almost be described as a rich antique patina. Ancient fabrics of Latin America and North Africa are suggested in their textures and hues, awash with richness, but slightly muted by time. The reds resemble sun-soaked stains, the blues submarine depths and shoreline shallows. These paintings are animate with a visual grace which is Wilson's own. Forms nudge each other, and translucently superimpose, but they no longer vie with one another as in the earlier hard-edged designs. They are more quietly spoken and eloquent. These 1973 paintings represent a mellower Wilson but, I feel, an eminently satisfying one. The very weight of his passages of paint now possesses a refinement which both compels and seduces the eye with its variety.

Wilson's complex, overlapping forms characterize all of his paintings during the 1970's, and his themes continue his longtime preoccupation with music, places and the past. In 1975, for instance, he executed "Blue Music", "Benitzes Harbour" and "Pre-Historic Chimera", followed in 1976 and 1977 by such titles as "Indian War Dance", "Castro Urdiales" and "Music". But, regardless of title—Wilson usually names his pictures after they are finished—these most recent of his works sustain the eminently personal style which he has enriched with time.

For more than fifty years, York Wilson has contributed, to an ever increasing degree, to the annals of contemporary art. He has witnessed, and been part of, many historic changes that have shaped Canadian painting. His role has been greater than is yet generally recognized. The future, I am sure, will place him among the pre—eminent national artists of his era.



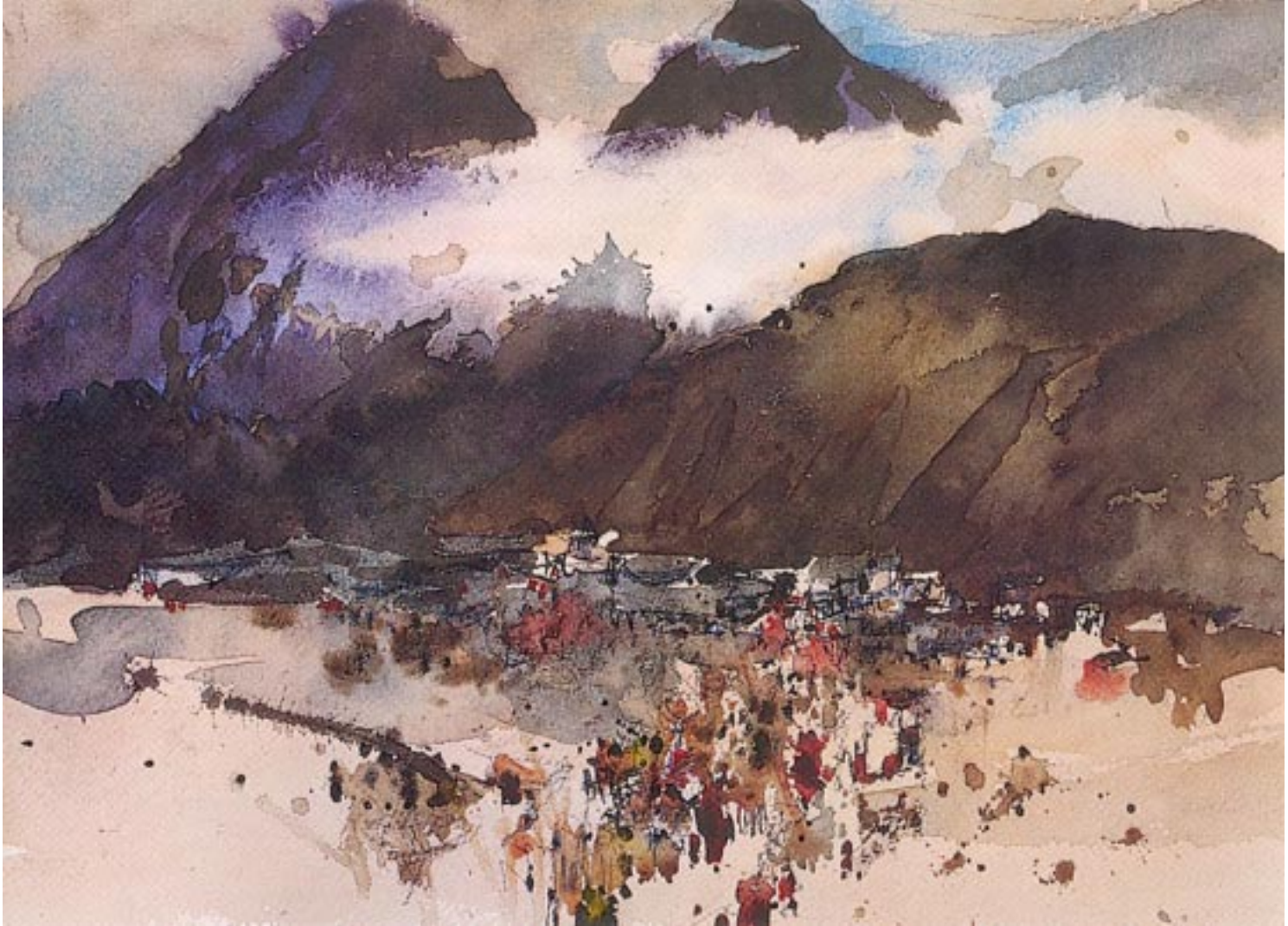
Honfleur Façade, 1976, Acrylic, 54" x 78", Citicorp Ltd.



Fiesta at Chamula, 1978, Watercolour, 10" x 14", Dr. & Mrs. Wm. Cohen.



Castro Urdiales, 1977, Acrylic, 48" x 48", Larry Sperling.



Market at Antigua, 1978, Watercolour, 10" x 14", The Artist.