

THE ARCHIVE

THE JOURNAL OF THE
LESLIE/LOHMAN
GAY ART FOUNDATION
ISSUE 33

J. Frederic “Fritz” Lohman
(1922 — 2009)



The Board of Directors and Staff of the Leslie/Lohman Gay Art Foundation profoundly mourn the loss of our co-founder, Fritz Lohman. Together with Charles Leslie, his life partner of 48 years, Fritz tirelessly championed gay art and artists. This year, 2010, marks the 20th anniversary of Fritz and Charles’s founding of the Leslie/Lohman Gay Art Foundation as a recognized non-profit organization. For a fuller account of Fritz’s remarkable life, please visit www.leslielohman.org

James Childs, *Portrait of Fritz Lohman* (detail), 2005, Pencil on paper, 16.25 x 8.25”
Gift of the Artist

**THE LESLIE/LOHMAN
GAY ART FOUNDATION**

is a non-profit foundation established in 1990 to provide an outlet for art work that is unambiguously gay and that is frequently denied access to main-stream venues. The Foundation’s gallery mounts exhibitions of work in all media by gay and lesbian artists with an emphasis on subject matter that speaks directly to gay and lesbian sensibilities, including erotic, political, romantic, and social imagery and providing special support for emerging and under-represented artists. Its programs include regularly scheduled exhibitions, artists’ & curators’ talks, panel discussions, a quarterly journal, an archive of artists’ data, & a permanent collection of art.

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J. Frederic Lohman (1922-2009)

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The Archive

The Journal of the
Leslie/Lohman Gay Art Foundation
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Production Editor: Scott Runyon

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www.leslielohman.org

Gallery Hours: Tues. – Sat., 12 – 6pm

Closed Sun. & Mon.,
all major holidays and
between exhibitions

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THIS ISSUE OF *THE ARCHIVE*
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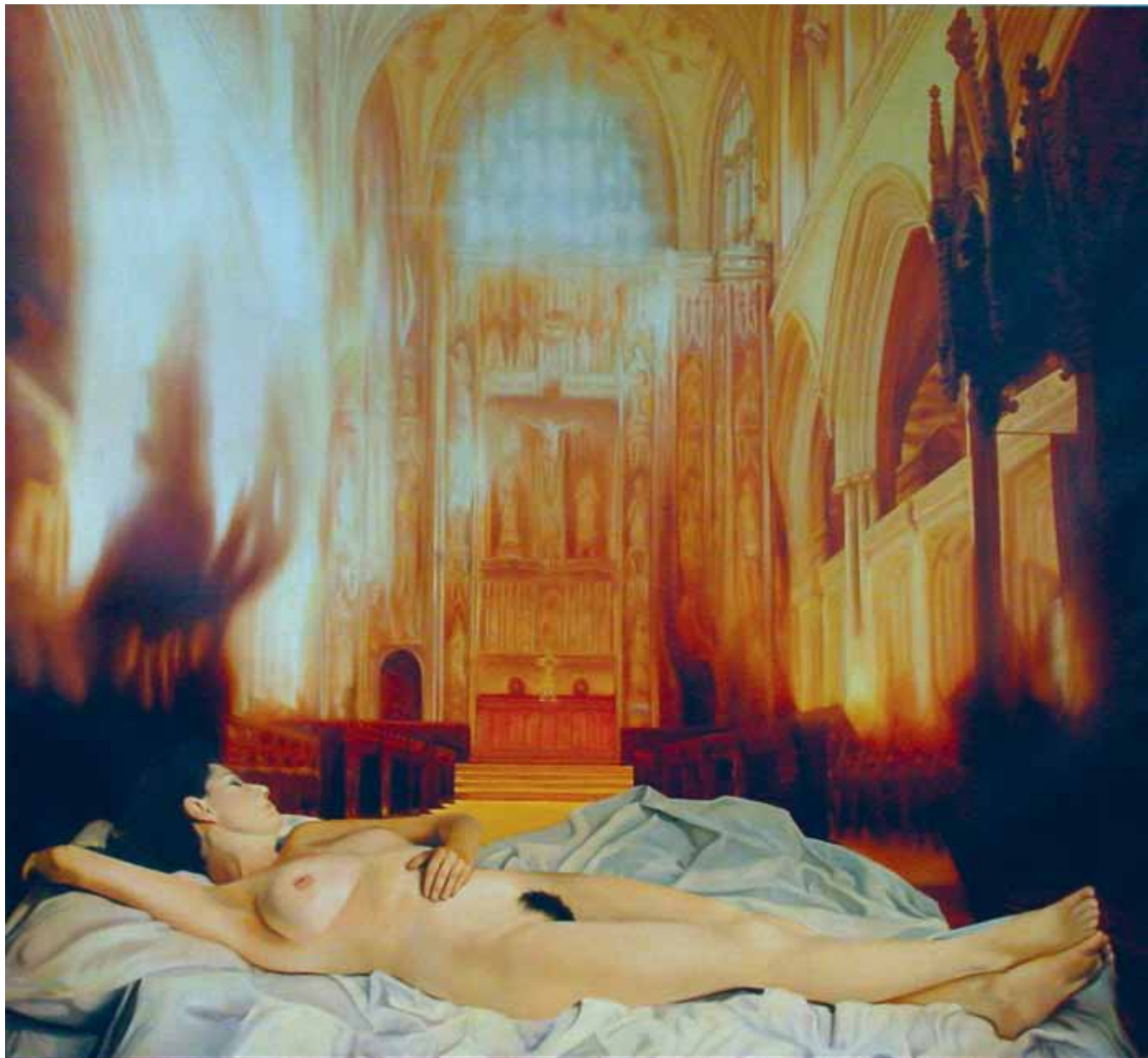


J.B. Harter, *Helenus* (detail), 1996, Oil on panel, 14 x 20”

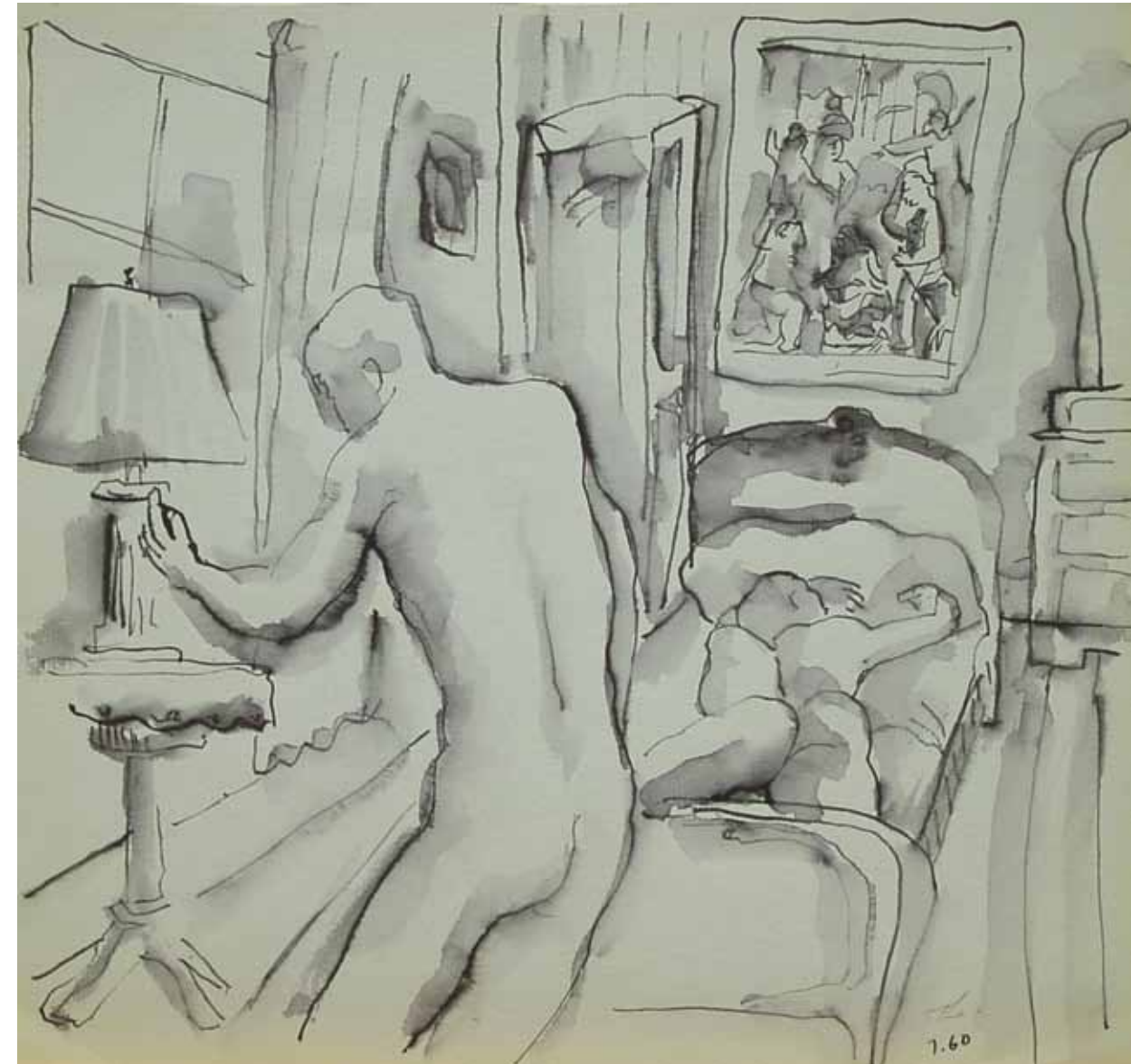
FRONT COVER: Michail Tsakoundis, *Rolly-Mirror in the Entrance*, 2009, Oil on canvas, 48 x 36”
(on a poem by Constantine Cavafy, 1930)

SELDOM SEEN

BY JAY BODA



Marion Pinto, *Sleeping Church Nude*, 1973, Oil on canvas, 71.75 x 79.75"
Gift of the Artist



Ted Titolo,
Untitled (Lights Out),
1960,
Pen, ink, and wash
on blue paper
11 x 12.5"
Gift of the Artist

In his introduction to *Seldom Seen: Never and Rarely Seen Work from the Foundation's Permanent Collection*, Charles W. Leslie writes:

Most art institutions, both great and small, have in their collections wonderful works of art that are rarely or – in some cases – never seen.

The complexities of available space, the volume of collected work,

and the daunting task of selection militate against the possibility of showing all the work that should be shown. But we at Leslie/Lohman are determined to struggle against the odds and are proud to present this dazzling eclectic selection of works from our permanent collection. From the rose gold of Marion Pinto's *Sleeping Church Nude* to the neo-

classism of David Legare's *Eros and Endymion* and through all of the other 85 marvelous works presented, we know that we have created a feast for the eye and the soul. And you can be sure that shows of this sort will be a regular feature of our future programming.

On entering the show, one is immediately struck by Marion Pinto's (b. 1935) 1973 painting



THIS PAGE
(clockwise from top right)
Stanley Stellar,
Matthew and Anthony No. 2, 1993,
Silver gelatin print, 1/5, 20 x 16"
Collection of LLGAF

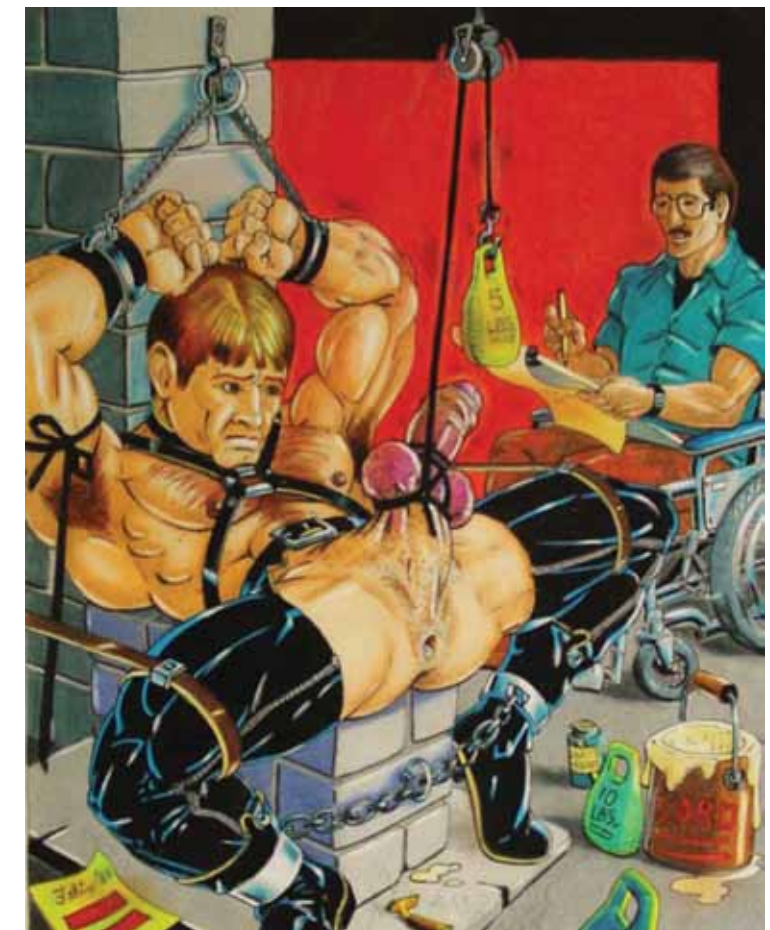
Felix Irizarry,
Untitled (Artist and Model), 1998,
Acrylic on tracing paper, 9.5 x 7.75"
Gift of the Artist

James Snodgrass,
Untitled (Penis Cluster), 1978,
Watercolor on paper, 4 x 3"
Gift of Robert Civello

OPPOSITE PAGE
(clockwise from top left):
Stephan Dell,
Yuba River, 1997,
Palladium print, 1/5, 18 x 12"
Gift of Andrew Sie

Unknown Persian Artist,
Untitled (Flying Penis),
late 19th Century,
Watercolor on paper, 8 x 6"
Gift of Jacques Carcanague
and Sergio Francesco

Darold (Perk) Perkins,
Bed and Breakfast, 1997,
Oil on canvas, 11 x 14"
Collection of LLGAF



(cont. from page 3)

of a recumbent, voluptuous female nude seeming to be floating in a magnificent church which appears to be in flames. In her notes on the painting, Pinto states that the work poses the question: "Is religion as we know it serving us today?" She also calls her style "conceptual realism." Next to her work, are two large oils by James Snodgrass (1922-2000) which are similar to his other large oil canvases and present disturbing, iconic images of American life. Snodgrass also painted numerous water colors, one of which is also included in the show. *Untitled's* (1978) subject is a cluster of mushroom-like penises sprouting from the earth. Robert Civello, Snodgrass's heir, has given the Foundation a large donation of this artist's work which will allow a more complete study and better understanding of this complicated man's oeuvre. Created over one hundred years ago, an unknown Persian artist's miniature also depicts a penis but one with wings that allow it to fly. This watercolor is painted over and obliterates Farsi (an Iranian language) lettering; there is another inscription on the back in the same language that the gallery has sent out to be translated.

Ted Titolo (b. 1928) has an untitled drawing from 1960, which ushers in a second theme of the exhibited works; gay couples and their relationship. Titolo's lyrical vision depicts a quiet moment before the couple is engulfed in a storm of passion. It shows a man turning off the light before going to sleep with his partner already in bed in a seductive pose. Darold (Perk) Perkins (1922-2002) has given an elliptical title to

his 1997 oil of a couple in the throes of passion, *Bed and Breakfast*. Stanley Stellar's (b. 1945) 1993, silver gelatin print *Matthew and Anthony No. 2* is an affirmation of their love. Felix Irizarry's (1953-1998) oil painting is also of a couple, but this shows a calm but absorbed artist, confined to a wheelchair, painting his bound and tormented model whose expression is anything but tranquil. Mylo Quam's (1941 - 1996) elegant 1970 interpretation of St. Sebastian (Self-Portrait) depicts the saint, famous for his ability to endure pain, bound to a decorative wall. A man with a large hook has cut open his abdomen revealing a fish—an early symbol of Christianity.

This review covers only of a smattering of the many great works in this show. All the works of art exhibited can be viewed at www.leslielohman.org under *Seldom Seen*.

The other artists featured are: Charles Armstrong, Lester Barnett, Bob Brann, Ed Cervone, Bruce Cratsley, William H. Crist, George Daniell, George Dudley, Joseph Fuoco, Avital Greenberg, Lawrence Greco, Michael Harwood, Mathias Herrmann, Douglas Johnson, Michael Kelly, Iwasa Kiyashi, Joseph Kozak, Leo, Harry Long, Sonia Melara, Robert Morgan, Dave Martin, James Needham, Bernard Perlin, Jorge Posada, Joseph Radoccia, Ira Smith, Vito Thomasello, Frank Thompson, Forrest Williams and one other unknown artist.

Jay Boda is a longtime volunteer at LLGAF, for The Archive. This issue marks his second as editor.

IN MEMORIAM

Andrew F. Sie
(1961–2009)

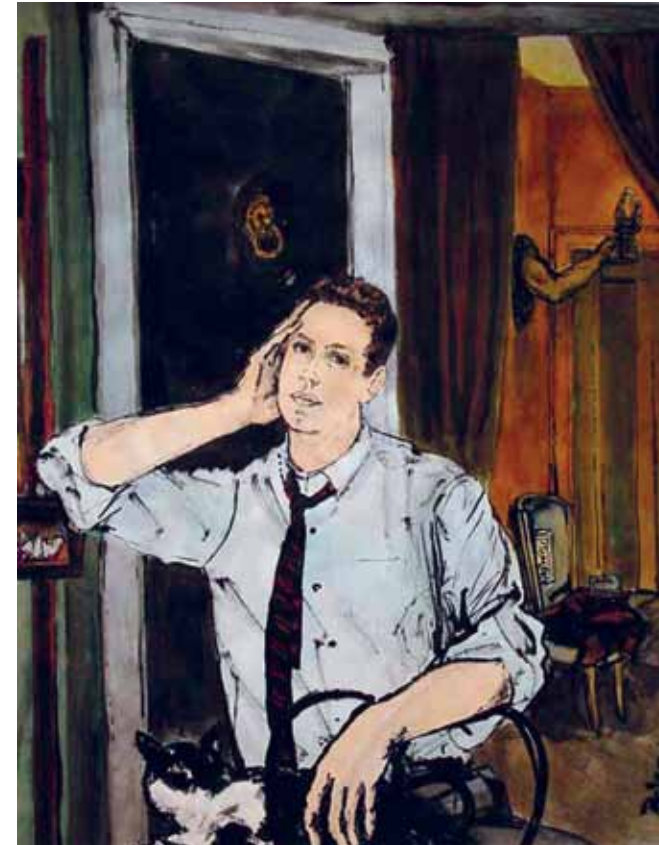
We regret to report that Andrew Sie passed away unexpectedly on June 25, 2009. Sie was a major contributor and supporter of Leslie/Lohman having over the years donated 44 important paintings and photographs. He was born in NYC but resided in Dallas, where, with his good friend and business partner, Stanley Light, they successfully opened the Light and Sie Gallery. Sie's contributions to the Foundation include paintings by Deni Ponty, Wes Hempel, David Ligare, and Robert Morgan, as well as photographs by Stephen Dell, Jack Pierson, and Christopher Makos among many others. He always stopped for a visit at the gallery whenever he was in town.

Cornelius McCarthy
(1935–2009)

We also regret to note that Cornelius McCarthy passed away unexpectedly on November 19, 2009. McCarthy was a mainstay of the Adonis Gallery in London which was presenting a retrospective of his work at the time he died, called *Unseen McCarthy* featuring work from his studio rarely seen before. Leslie/Lohman is fortunate to have several of his paintings in the Foundation's collection.

Peter Flinsch
(1920–2010)

We are saddened to report that Peter Flinsch, recipient of the first LLGAF Lifetime Achievement Award in 2006 and longtime friend of the Foundation, died at his home in Montreal on March 30, three weeks shy of his 90th birthday. See Issue #20 of *The Archive* for more about his life and art.



At the age of twenty, Saul Bolasni (b. 1916), having had less than a year at the Cleveland Institute of Art, packed a roll of drawings and bought a bus ticket to New York. His immediate goal was to become a designer for Radio City Music Hall. That plan did not come to fruition, but he did very soon find work as an illustrator for magazines, especially for *The New Yorker*.

Bolasni also began to study dance and landed jobs as a dancer in shows on Broadway while continuing to work as a free lance illustrator. In addition to *The New Yorker*, his illustrations appeared in *Town and Country*, *Vogue*, and *Harpers*. In 1942 his drawing of a Victorian dowager decorating an egg graced the cov-

NEVER SEEN

PORTRAITS BY SAUL BOLASNI

BY ROB HUGH ROSEN



er of the Easter issue of *The New Yorker*. A portrait of Lotte Lenya by Bolasni is in the National Portrait Gallery in Washington and his theater designs are in the collection of The Museum of The City New York.

In the 1960s, Bolasni met Richard Taddei at a life drawing salon run by Edward Melcarth. Both of these artists are represented in the collection of the Foundation and in the show *Seldom Seen* (see page 12). Exhibited for the first time, Bolasni's portraits of these artists were included in *Never Seen*, part of a group of 56 drawings and paintings that the artist donated in April 2009.

After seeing his work displayed in the Leslie/Lohman

Gallery, Bolasni made another decision. His images of very fashionable people placed in lavishly decorated interiors had been intended for the collection of the Fashion Institute of Technology, but he decided to donate these masterly pieces to Leslie/Lohman instead. We were very grateful to receive this second group of exquisite works in watercolor and ink (see back cover).

Today, the young man who came from Ohio is still enjoying life in the big city.

Rob Hugh Rosen is Director of Operations and Co-Curator at LLGAF. He also directs the LL Erotic Drawing Studio.

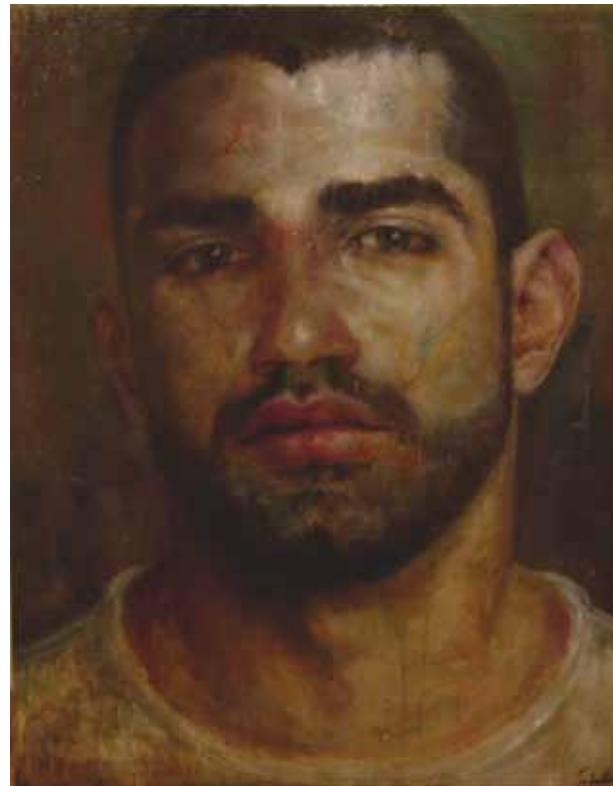
Saul Bolasni
(LEFT)
Portrait of Edward Melcarth, 1959, Ink and watercolor on paper, 17 x 13.5"
Gift of the Artist

(RIGHT)
Portrait of Richard Taddei, ca. 1969, Ink and wash on paper, 24 x 18"
Gift of the Artist

BEHIND THE NAKED VISAGE

CONVERSATIONS WITH MICHAEL TSAKOUNDIS

BY JERRY KAJPUST



December Days 1903
(Francisco Javier Arevalo),
2009,
Oil on canvas,
60 x 48"

The Naked Visage: The Portraiture of Michail Tsakoundis was on exhibition at the Leslie/Lohman Gallery from November 17, 2009 to January 23, 2010. This collection of sixteen haunting images of male youths was inspired by the poems of Constantine Cavafy (1863-1933). Four of his poems evoke imagery for paintings which contain a fragment of the poem's title. (Complete translations can be found at www.leslielohman.org under Exhibitions. Also in 2009 Knopf published a new translation of his complete poems, by Daniel Mendelsohn.)

"The poetic eyes, the pale face, those lips, I haven't found them since," (*Days of 1903*, Cavafy), clearly sets

the tone of romantic loss for this collection. Tsakoundis's 2009 painting *December Days 1903* (Francisco Javier Arevalo), specifically draws inspiration from this poem which speaks of a lost love which now remains alive in the mind and inside the soul. Looking at this man's face, you see a sexy, vibrant, beautiful young man, yet his eyes reveal an inner sadness. They tell of a love once there, now gone. If only this man could "come back often and take hold of me at night when the lips and skin remember," (*Come Back*, Cavafy).

Throughout all his paintings, Tsakoundis has the remarkable talent of capturing the beauty and sensuality of a man, set with longing eyes revealing an insight into the soul of this man. It's been said that the most beautiful things in the world have a tinge of sadness. His images express both beauty and melancholy; the vanity of human nature. Love is beautiful, love is sad.

Rolly--Mirror in the Entrance (2009), pictured on the front cover, is directly inspired by another of Cavafy's poems:

... A strikingly beautiful boy... / drew near the mirror, and stood gazing at himself, straightening his tie ... / But the ancient mirror, which had

seen and seen again, / throughout its lifetime of so many years, thousands of objects and faces— / but the ancient mirror now became elated, / inflated with pride, because it had received upon itself / a perfect beauty, for a few minutes (*The Mirror in the Entrance*, Cavafy).

Here we see a beautiful young man through the reflection of a mirror. This mirror is looking at us. This mirror, a view of the world's eye, has seen and experienced beauty, desire, and longing many times over in the images of its subjects. Looking at this man, we are able to share with the mirror the joy of beauty being reflected back at us, if only for a fleeting moment.

In February 2008, when Charles Leslie bought his first "online," sight unseen, painting, *Boxer 1* (see *The Archive* #27), Tsakoundis flew to New York with additional paintings in hand to meet the person who bought his painting. Now an artist in residence here, Tsakoundis continues to develop his craft and explore new avenues of his artistic expression. New York models now serve as an inspiration. "My beautiful boys," as he calls them, are not the fashion perfect images of flawless skin and airbrushed faces that we generally associate with the word "beautiful." Rather, his images show real men and re-

veal a more rugged male with eyes of understanding that go beyond the physical and into the emotions of the soul.

A graduate of the Anotati Sholi Kalon Technon (School of Fine Arts) in Athens, Tsakoundis began his career at the age of seven, painting basic still life and nature studies. Inspired by the Mediterranean Sea and islands of his native land, he went on to paint the sea. His interest in the beauty of the male image began around fifteen when handsome men served as live models. They were an inspiration for more than just the canvas; they brought about an awareness and understanding of his sexuality and his own emerging desires and feelings. Originally painting on large canvases, in New York many of his new paintings are on a smaller scale. He has been focusing on his technique in a more intense way. Maybe this is just a reaction to living in New York where space is scarce and expenses exorbitant. Whatever the reason, his new smaller images are filled with intense feeling and emotion.

When asked about what artists have been influential to him, he discussed Rembrandt (1606-69), especially his style and technique. Critics say that stylistically, Rembrandt's paintings progressed from the early "smooth" manner, characterized by fine technique in the portrayal of illusionistic form, to the late "rough" treatment of richly variegated paint surfaces, in which form was suggested by the tactile quality of the paint itself. Tsakoundis has followed a similar progression. His earlier works were focused on brush strokes; now his paint is layered and textured; richer

and deeper in color, tone, and density; there is no scenery in the background, just plays and intersections of color, light, and shadow which frame the portrait. For Tsakoundis, a painting's background is as important as the subject itself. It must enhance the overall image.

"My art is more interpretative rather than realistic representation. Every painting is a new challenge for me." He went on to say, "I am always looking to improve my skills and technique and better myself. I want each new portrait to be better than my last one, so I am always extremely self-critical of what I've done, and how I can do it better." Exploring new forms of expression, he now draws inspiration from the 20th century painter, Francis Bacon (1909-92). Contorted faces and blocks of color, typical of Bacon, are incorporated in Tsakoundis's newer works. Currently, he is working on a triptych where blocks of paint mask parts of the face. Although his work continues to focus primarily on portraiture, his repertoire is expanding to include full body and frontal nudes. Another area of exploration is incorporating themes of bondage, where masks and leather straps cover the face.

For Tsakoundis, "My images will always be human; I don't see myself as a landscape

artist. Although I am beginning to take my inspiration from photography, I prefer to work with real models. Artists show themselves through their work. A true artist's work is autobiographical; it's an ongoing revelation of the artist's life, struggles, experiences, and views of themselves, society, and the world. I don't think that art needs to make any political or social statements, or be a commentary on today's society. It just needs to be beautiful."

Jerry Kajpust is on the staff of LLGAF and is a frequent contributor to *The Archive*.

Boy from Tel Aviv (Sam II),
2009,
Oil on canvas,
48 x 36"



KIRK VAUGHN-ROBINSON

THE PHANTOM SCULPTOR

BY JERRY KAJPUST



What does an actor who spends most of his life on the road do alone all day in a hotel room? For Kirk Vaughn-Robinson (b. 1977), the star of the touring company of *The Phantom of the Opera* for the past eleven years, the answer is easy, follow his passion: sculpting. In the past couple years, Vaughn has created over fourteen bronze pieces, and several molds in clay waiting to become bronze, using the ancient lost-wax casting method. Nine of his magnificent works were exhibited simultaneously with the *Seldom Seen* exhibition (November 17, 2009 – January 23, 2010) at the Leslie/Lohman Gallery.

Inspired by his mother—a painter, singer, and dancer—and encouraged by his father, Vaughn began crayon drawings alongside his mother on a small easel created just for him. Earning a Bachelor of Music in vocal performance, his artistic talents were first expressed through opera and musical theater. In 2005, while in Houston, he took a four day beginning sculpting class, where he learned the basics of making an armature (the skeleton of a piece) and how to work with clay and sculpting tools. In early 2008, he awoke one morning with a vision of a life-sized sculpture of the god Pan. With sketchbook in hand, this vision was drawn on paper and, two months later, *Pan*

was born. "I find the ideas for my works come out of dreams and daydreams. I try to always have a pencil and sketch book handy."

Vaughn's figures, whether balanced on a circle or poised alone or with others, portray human strength, yet remain ethereal in nature: "phantom-like!" The circle, a recurring shape for Vaughn, represents many things. In *Man on the Moon*, is the figure just gazing at the moon, or is he the man in the moon himself? A circle also suggests a feeling of floating, of support, or of perfect balance and oneness.

All of Vaughn's work can be seen at his website (www.kirkvaughn.com). Vaughn is also creating some pop art wall pieces and will have his work featured in two upcoming books, *Simply the Best*, and *100 Artists of the Male Figure*. What's in the future for this phantom sculptor? "Endless possibilities," he says. "I'm looking forward to getting off the road and staying in one place and bringing to life what I've dreamed about and recorded in my sketchbooks."

Jerry Kajpust is on the staff of LLGAF and is a frequent contributor to The Archive.

RECENT ACQUISITIONS AND DONATIONS

BY WAYNE SNELLEN

Leslie/Lohman thanks the many artists and donors for their contributions to the Foundation's collection. They all add immeasurably to the quality and scope of our holdings.

- Saul Bolasni: 11 watercolors
- Ripp Bowman: 1 photograph
- Michael Broderick: 1 drawing.
- Jacques Carcanague and Sergio Francesco: a 19th century Persian miniature
- Large E. Carlson: five books on photography
- William H. Crist: 1 drawing
- Gina & Dwayne DeJoy: 11 photographs & 45 watercolors by George Daniell
- Gary Finkel: 11 drawings done in the LL Erotic Drawing Studio
- Michael Harwood: 1 photograph
- David Hemmig: 2 paintings
- Vincent Jubilee: 2 drawings by Fred Bacon
- David Leigh: 1 photograph by Matthias Herrmann & 1 photograph by David Halliday
- Peter Liao: 3 drawings done in the Drawing Studio
- Harry Lines: 4 books to our library
- Sonia Melara: 1 painting
- The Estate of Harvey Milk: 10 photographs by Harvey Milk
- Philip Mohr: 6 drawings done in the LL Erotic Drawing Studio
- Kenn Alan Nadel: 1 drawing
- Marion Pinto: 1 pastel study and 1 oil painting
- Rink Foto: 8 photographs
- Wayne Snellen: 1 photograph by Francisco Correa-Cordero
- Norbert Sinski: 1 drawing by Charles Demuth
- Samir Sobhy: 24 drawings and paintings
- Richard Taddei: 1 of his oil paintings & 7 drawings by Edward Melcarth
- Ray Warman: 1 oil painting by William H. Crist
- Forrest Williams: 1 oil painting

- The Founders' Fund donated the following:
- 1 drawing by Mark Beard
 - 1 watercolor by Don Gene Bell
 - 1 photograph by Jon Copley
 - 5 photographs by Michael Harwood
 - 1 drawing by Chasen Ingleheart
 - 10 paintings by Douglas Johnson
 - 1 painting by Kevin King (Beau)
 - 18 drawings by Josef Kozak
 - 1 photograph by Frank Louis
 - 1 painting by Sonia Melara
 - 1 painting by Joseph Radoccia
 - 8 photographs by Rink Foto
 - 1 drawing by Roscoe
 - 9 photographs by Stanley Stellar
 - 3 paintings (triptych) by Richard Taddei
 - 1 sculpture by Joel Voisard

ABOVE:
Man in the Moon,
2008,
Bronze,
22 x 14 x 6,"
ed. of 40

RIGHT:
Pan,
2008,
Bronze,
14 x 4 x 4,"
ed. of 40



Wayne Snellen has been on the staff of LLGAF for nearly two decades. He is the Foundation's webmaster, a co-curator and the Director of Collections.



Samir Sobhy, *Sam*, 2003, Acrylic on paper, 24 x 18"
Gift of the Artist



UPPER LEFT
Edward Melcarth,
Untitled (Sling),
n.d.,
Ink and wash on paper,
14 x 11."
Gift of Richard Taddei



LOWER LEFT
Richard Taddei,
Portrait of Thomas II,
2008,
Oil on canvas,
30 x 30"
Collection of LLGAF

OPPOSITE PAGE
Milo Quam,
St. Sebastian (Self-portrait),
1970,
Oil, glued paper, nails,
screws on panel,
24 x 18"
Gift of Leanord Paoletti

BACK COVER
Saul Bolasni,
Untitled,
n.d.,
Watercolor on paper,
14 x 17"
Gift of the Artist

