
DAVID SCHIRM

**ALL THE GLAD
VARIETY**

**PAINTINGS & DRAWINGS
1972 TO 2017**

CURATED BY JOHN MASSIER & REBECCA WING

**HALLWALLS CONTEMPORARY ARTS CENTER
SEPTEMBER 22 TO NOVEMBER 3, 2017**

INTRODUCTION

As of this writing, we've counted 148 drawings and paintings for installation in this 45-year survey of the work of David Schirm. David audibly gasped with a mixture of surprise and delight when we told him this number. But something of this sensorial overload was always our intention. When we discussed a survey with David, we felt intuitively that a conventional hanging would woefully undersell the whole point of the project. We told him we wanted to hang as many works as possible—floor to ceiling, edge to edge. John said, "David, if that means a hundred paintings, that's what it's going to be." A quaint estimate, as it turned out.

Part of our motivation was to maximize Hallwalls' reasonably modest physical space—sixteen various walls and wall sections, but only within 1,500 square feet. But a larger part of our curatorial impetus was (as it sometimes is with curators) the *desire the see the work this way*. To be entirely surrounded by Schirm in all directions, in varying scales, and across several decades. As of this writing, we haven't installed anything yet, but we've laughed in delight, anticipating an environment that will (we hope) accentuate the consistencies of his work over time—his palette, his mark making, and the recurring themes that exist in his work—love and strife, empathy and pointed anger, and the endlessly ambiguous spaces within which the viewer encounters and defines their own emotions about the world and all that it contains, all that it ought to contain, all that it dreams.

It was our utter delight and honor to work with David throughout the summer of 2017. Like many artists, he frequently spoke with great ambiguity about his work—if he didn't remember the title of a work, he was completely willing to go with whatever he came up with on the spot— but he was also full of hilarious anecdotes. He was a great sport to indulge our interest in seeing as much as he would show us, pulling down from the attic of his barn works which he himself had not unwrapped in years. He is filled with endless grace, generosity, and good humor and we adore him for it.

In its own way, this catalogue adopts a similarly unconventional attitude as our selection and installation. It will appear at first that our Q&A pursues some kind of chronology, but that doesn't last long, quickly getting lost in lots of other questions, the answers to which reverberate back and forth throughout his career.

Given that most surveys tend to lack something in the end, we hope our approach satisfies both artist and viewer.

JOHN MASSIER
REBECCA WING

Q: WHERE WERE YOU BORN? WHAT DID YOUR PARENTS DO?

DS: I was born in Pittsburgh, PA in 1945. My father managed the meat department for the A&P grocery store where he would get up at 5:30am five days a week and drive 40 minutes to work every day but Sunday and Tuesday, his days off. He also made aquariums in the basement for the Pittsburgh Public Schools using the cement his father had invented. He taught me how to do it and I helped him a bit. It was an interesting process that included soldering, cutting glass and slate. Nothing like today's aquariums you buy at Petco. Together, they made aquariums of various sizes for people like the Carnegies and Fricks. He made me one that was 18" h x 72" l x 6" w. He always wanted to be a carpenter but after the war he took a job doing some of the things he did in the 8th grade, his last formal education. My mother took care of the home and clerked at the drug store. She ironed my sister's puffy sleeve dresses over a light bulb and ironed the sheets. At 80+ she still flipped her mattress and her apartment was spotless.

Q: DO YOU RECALL AN EARLY EXPERIENCE THAT PROMPTED YOUR INTEREST IN BECOMING AN ARTIST?

DS: I have been told that in kindergarten I was uncommunicative except when it came to working at the easel and building with really large blocks: the story of my life today. I still remember the first artwork I did and I loved coloring books and going to church school and hearing stories being told while the teacher placed felt figures on a green felt board. Of course, David and Goliath was my favorite.

Q: CAN YOU DESCRIBE THAT FIRST ARTWORK YOU MADE?

DS: It was a symmetrical design connecting the four corners of a square with sharp-nosed football-like links in bright colors.

Q: IS THERE ANY IMAGERY, A COLOR PALETTE, OR SENSE OF SPACE THAT YOU CONNECT TO MOMENTS FROM YOUR CHILDHOOD?

DS: My childhood was all about WWII and images from that time. My father had a photo album of images from Okinawa. It wasn't pretty. One image I remember was of a small mountain—and I mean that of dead bodies being buried by a bulldozer. Others were of him and a mate holding up the burnt genital remains of an enemy soldier. When I asked him about it he just looked over from reading a newspaper and said, "I guess we were a bit ghoulish." My uncle who never served had a subscription to magazines that were filled with images of concentration camps and their victims. One that I remember in particular was about "The Bitch of Buchenwald" who made lampshades from the tattooed skins of Jewish prisoners.

After moving to the suburbs where my father bought a house in a subdivision placed on top of an abandoned strip mine, I played in the eroded gullies and woods behind the house that we pretended were trenches. At that time, Pittsburgh glowed orange at night from the steel mills, all of this contrasting with the green Pennsylvania hills. Steel and coal mining were still huge and on the hill opposite the school I attended was a seam that leaked methane gas that burned continuously for years. People who lived below that seam in an area called Coal Hollow mined coal in their backyards for a subsistence living. Stories from that area informed some of my later work including the Hawks Nest disaster in nearby West Virginia.

Q: WAS THERE ANYTHING OTHER THAN AN ARTIST THAT YOU WANTED TO BE WHEN YOU GREW UP?

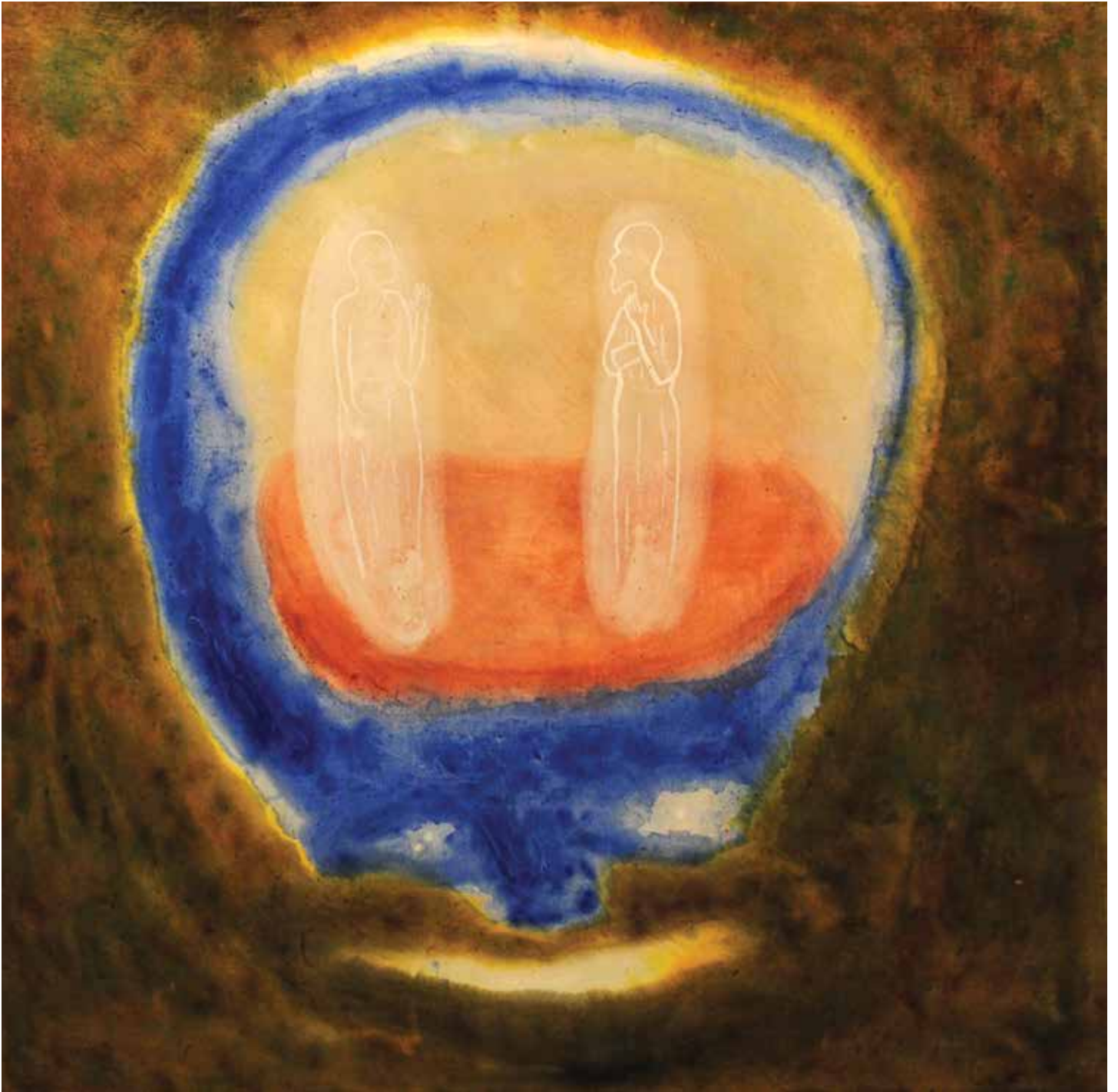
DS: Oh, sure. I wanted to be a baseball player and modeled my fielding after the Pirates second baseman, Bill Mazeroski, who could seem to glide between first and second bases. He hit the homerun that beat the Yankees in the 1960 World Series. I quit art lessons at the museum to play baseball instead. I was a good fielder but couldn't hit very well. After the first semester at Carnegie Mellon, I decided that I was an artist, not a designer or anything else. I think it fit with my sense of the absurd and with how I was treated by artists who taught there. They took me seriously and I still regard with humor and fondness some of the things that were said to me. George Abend helped me with my first paint order from Bay City Paint in California and Joop Sanders said some wonderfully insulting things. The most informative teacher was Joanne Maier. We became friends and she invited Beth and me to speak some years later.

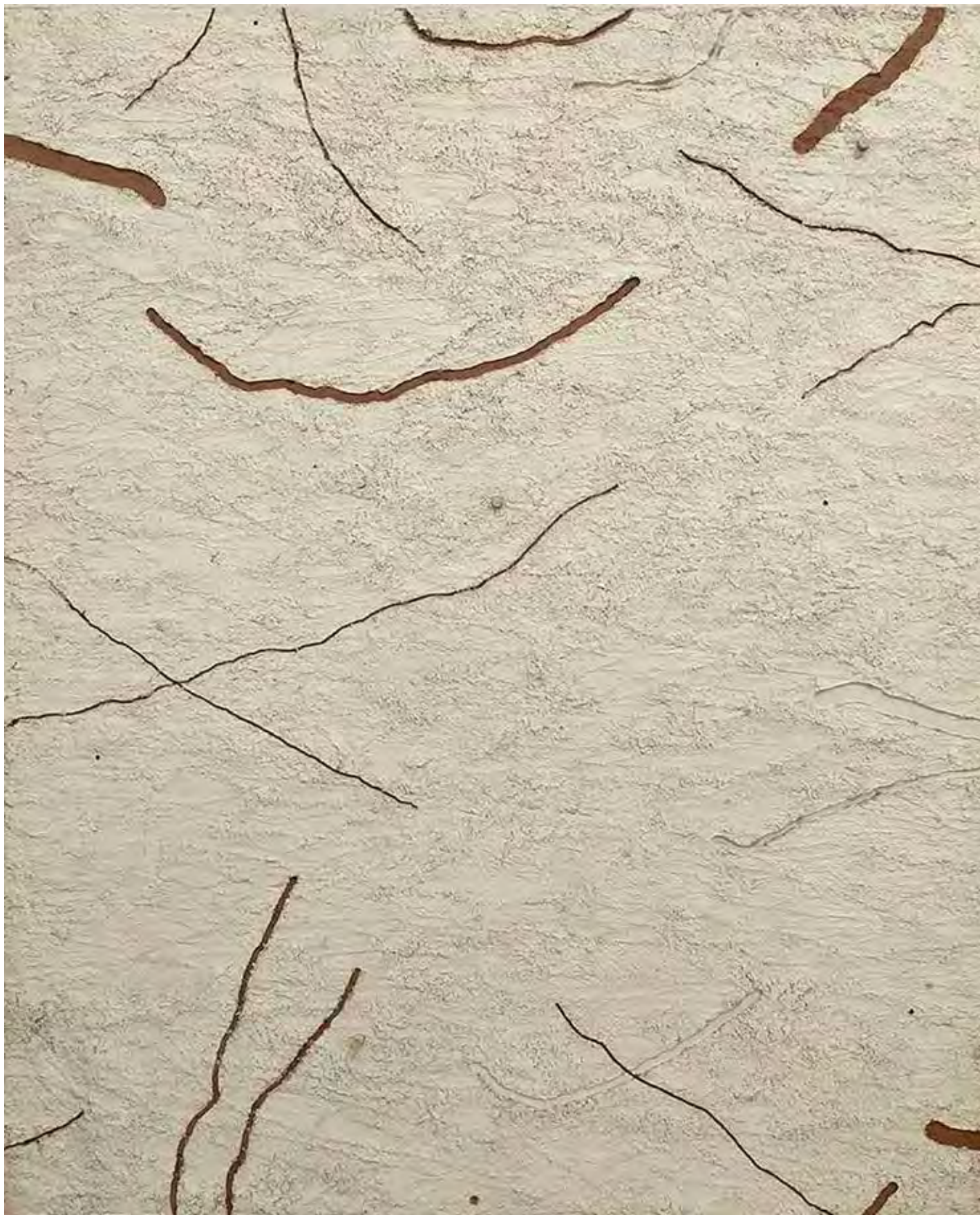
Q: WAS "BEING AN ARTIST" EVEN A REASONABLE OPTION WHEN YOU WERE YOUNG? NOT THAT IT'S REASONABLE TODAY, BUT DID YOUR PARENTS HAVE DIFFERENT EXPECTATIONS OF YOU?

DS: My parents wanted me to be an architect or industrial designer. So, no, and it wasn't until years later that they even began to understand any of it when my father asked me how much one of my paintings sold for as we walked through the Directions exhibition at the Hirshhorn Museum. His jaw dropped as he realized it was half his yearly salary. That mattered more than having taught at Carnegie Mellon, UCLA, or USC. My art meant so little to them that they went to their bowling banquet instead of the Directions opening. They did seem impressed by my inclusion in the Carnegie International when they attended a black tie dinner with me in the Carnegie "throne room," a green marble and gilt room with a statue of Carnegie sitting elevated at one end.



Invitation for *Hybrids: works from 1979—1981*, Siegel Contemporary Art Inc., 29 East 73rd St, NYC, December 9, 1981 to January 16, 1982





First Signs, 1987, acrylic, masonic, wood, 48 x 39 in

Q: DID YOU ENLIST IN THE SERVICE OR WERE YOU DRAFTED? AND WHEN DID YOU JOIN?

DS: I enlisted in 1967 thinking I might do something good and with my family's background of father and uncles serving in WWII and the Korean War, it was nearly automatic. At the time, you could enlist for two years if you went to Officer Candidate School. After six months, they threw me out for letting my platoon eat ice cream bars. Then I went to Vietnam as a combat engineer.

Q: WE ONLY HAVE ONE OVERT "ARMY DRAWING" IN THE SHOW, BUT THERE ARE MULTIPLE PIECES THAT CALL BACK TO WAR AND VIOLENCE. DID YOUR EXPERIENCE IN THE SERVICE SOLIDIFY A PERSONAL VIEWPOINT ON THESE SUBJECTS?

DS: Yes. Old people sending young people to die or come back destroyed physically and emotionally. When I lived in LA there were supposed to be 10,000 homeless Vietnam veterans in the city. Multiply that by the number and sizes of cities in the US and you get the bigger picture of the actual cost of that war beyond the dead. I was in an engineer battalion for most of my time and not a front line infantry soldier but we were occasionally shelled and events were often just lucky, with violence one day and nothing the next. When you see kids with limbs blown off, it's an image that sticks. When you see the waste to a country in the midst of its beauty, that sticks with you as well. When the first Gulf War began, I howled in the snow. I couldn't believe there was another one. The military doublespeak series came from there with titles like, *Soft Targets* (people), *Servicing the Targets*, (bombing) and *Collateral Damage* (the unlucky civilians). These were all terms used to disguise the horrific.



A Saint Withstands A One-Sided Argument, 1983, graphite on paper, 22 x 30, Collection of Kateri Gemperlein-Schirm

Q: CHANCE IS ONE OF THE FEW “ARMY WORKS” IN THE SHOW AND ITS MOST STRIKING ASPECT IS THE IMAGE OF TRACERS CUTTING THROUGH THE NIGHT SKY, A FORMAL GESTURE THAT CONNECTS TO MANY GESTURES THAT WOULD FOLLOW IN ITS WAKE. CAN YOU TALK ABOUT THAT PARTICULAR MARK?

DS: The original title was *A tale from a war I knew*. It is about me sleeping behind rows of barbed wire while a childhood baseball teammate was killed. His name was Bill Porter, Jr. He had been wounded twice and he stayed outside the perimeter at night rather than risk coming through the wire and getting shot by “friendly fire.” Someone who was supposed to stay awake didn’t and everyone in the squad had their throats cut. Many years later, after my Dad died and Bill Porter, Sr.’s. wife died, the senior married my mother. As Kurt Vonnegot would say, “Imagine that.” The mark you are referring to is in a sense the most terrifying since a tracer is a round that burns on the way to the target. It is every fourth round in a belt of ammunition, and you actually see it at night. It was ubiquitous in WWII films that I saw growing up whether it be aerial dogfights, ground to air fire or ground to ground. “Puff,” the AC-47 gunships were outfitted with electric mini-guns that could place a bullet in every square foot of a football field in a matter of seconds, firing 2000 rounds per minute. Since every fourth round was a tracer you would see a “bar of light” at night followed by an electronic buzz as these planes fired their guns. Both the early exposure to tracers and the gunships left a lasting impression.



Chance, 1983, graphite on paper, 22 x 30 in, Collection of Alex Will

Q: OCCASIONALLY, WHEN YOU HAVE SPOKEN OF THE VIETNAM WAR, YOU HAVE USED A TONE THAT SOUNDS SOMEWHAT SPELL-BOUND, A RECOLLECTION TINGED WITH DISBELIEF THAT YOU HAD THAT EXPERIENCE AND WITNESSED THAT TIME. YOU DON'T SEEM "HAUNTED" BY THE EXPERIENCE IN ANY WAY, BUT IT DOES SEEM TO HAVE HAD A PROFOUND EFFECT.

DS: It took me two years to laugh when I came back. It had its moments of the terrible and the absurd. Our side didn't always seem competent, like when it took forty-five minutes to send up a flare over the swamp after I called it in after seeing someone moving out there. Then there was Agent Orange defoliation and Dragon Mountain that we strafed and bombed nightly only to have the Viet Cong reemerge to shell us. In its way, it was a rite of passage that many of my friends avoided. It created a sympathy for anyone who served, a quality of shared grief for all the participants whether soldiers, enemy, or especially the civilians, some of whom lost their livelihoods or had their homes turned into burning mountains of shit. This is literally true. I walked in the smoke.

Q: THERE ARE OBVIOUSLY VISUAL GESTURES DERIVED FROM YOUR ARMY EXPERIENCE. AND IT'S NO SURPRISE THAT A WAR WOULD HAVE A SIGNIFICANT VISUAL IMPACT ON A BUDDING ARTIST. WHAT WERE SOME OF THE MOST IMPACTFUL AND LASTING IMAGES FROM THAT TIME?

DS: The jungles and kids swimming in the river below the shit burning mountain; the laser-like bars of light from Puff, the gunship; the mountain that was green one month and sticks and stones the next; the Montagards who looked terrifying, with M-1 rifles as tall as they were; the line company in the jungles with stereo systems; the bridge over the river that was so narrow the wheels of the truck I drove over it barely fit and looking down at the translucent fish; the sideways rain; the dog who had puppies under my bunk; the major's hat blowing off into the minefield and the look of expectation on his face wanting me to go and retrieve it for him; the typhoon; the shooting of the strays; the elephant hunter; the starfish nailed to the shack wall; the Buddhist temple with twinkle lights; the mosquitoes; sleeping in the puddles; throwing stones at the roof of the sergeant's Quonset hut; the flowers; the wounded kids; the trooper with the fungus moustache; the Phantom jets; the giant lizards; the snakes; lunch in Nha Trang; the Koreans; the Air Force base food line; showering in the rain from 4:00pm to 4:23pm; kids along the road selling Cokes; the hole in the roof of my hooch from the unexploded shell that came through and hit my bunk when I wasn't there; the coconut grove before twenty-five died; the white cranes sitting on the barbed wire overlooking the swamp and minefields.

Q: DID YOU KNOW GOING INTO THE SERVICE THAT ART WAS ULTIMATELY YOUR CALLING OR DID A TRANSFORMATION TAKE PLACE DURING YOUR EXPERIENCE?

DS: Well, on guard duty one night I realized how vulnerable I was and how serendipitous life was there and that at any moment someone who didn't know me could kill me. I remember laughing to myself thinking, "What's the most absurd thing I could do with my life?" and realized it was making art.



Howling At Yet Another War, 1991, graphite on paper, 30 x 22 in

Q: WITHOUT PUTTING TOO FINE A POINT ON IT OR OVER- EMPHASIZING IT, WE COULDN'T HELP BUT NOTICE THAT IN OUR GROUPING OF WORKS—THE TITLES OF WHICH WE LEARNED AFTER OUR SELECTION—THERE ARE SIX WORKS THAT ALLUDE TO THE SAME THING: BLOOD AND MILK, BLOOD BAY, BLOOD CLOUD, BLOOD ON SNOW, BLOOD POOL, AND BLOOD SPLASH. WE KNOW YOU ARE NOT INSISTENT ON THE IMPORTANCE OF TITLES, BUT WE HAVE TO QUERY YOU ON THE RECURRENCE OF BLOOD. CONCEPTUALLY OR JUST VISUALLY.

DS: Beginning when I was little, I saw a crossing guard get run over by a street car and have her leg severed; a man lying in his backyard in the mud after he was struck by lightning; an epileptic split his head open on the floor; the aftermath of a gunshot suicide; a man lying on a “red carpet” after falling from the roof; Madonna con leche paintings at the Prado; stories from the Civil War where Antietam Creek ran red with blood; the battle of Chickamauga where the limbs were shot off all the trees while the dead lay in the mud covered with peach blossoms while pigs fed on the bodies; the bay where whales were slaughtered; and on and on. It's sometimes visual, sometimes from things I've seen such as the aftermath of a deadly forest encounter. It is one of our liquids.



Blood Cloud, 2016, oil on canvas, 22 x 33 in, Collection of the Artist



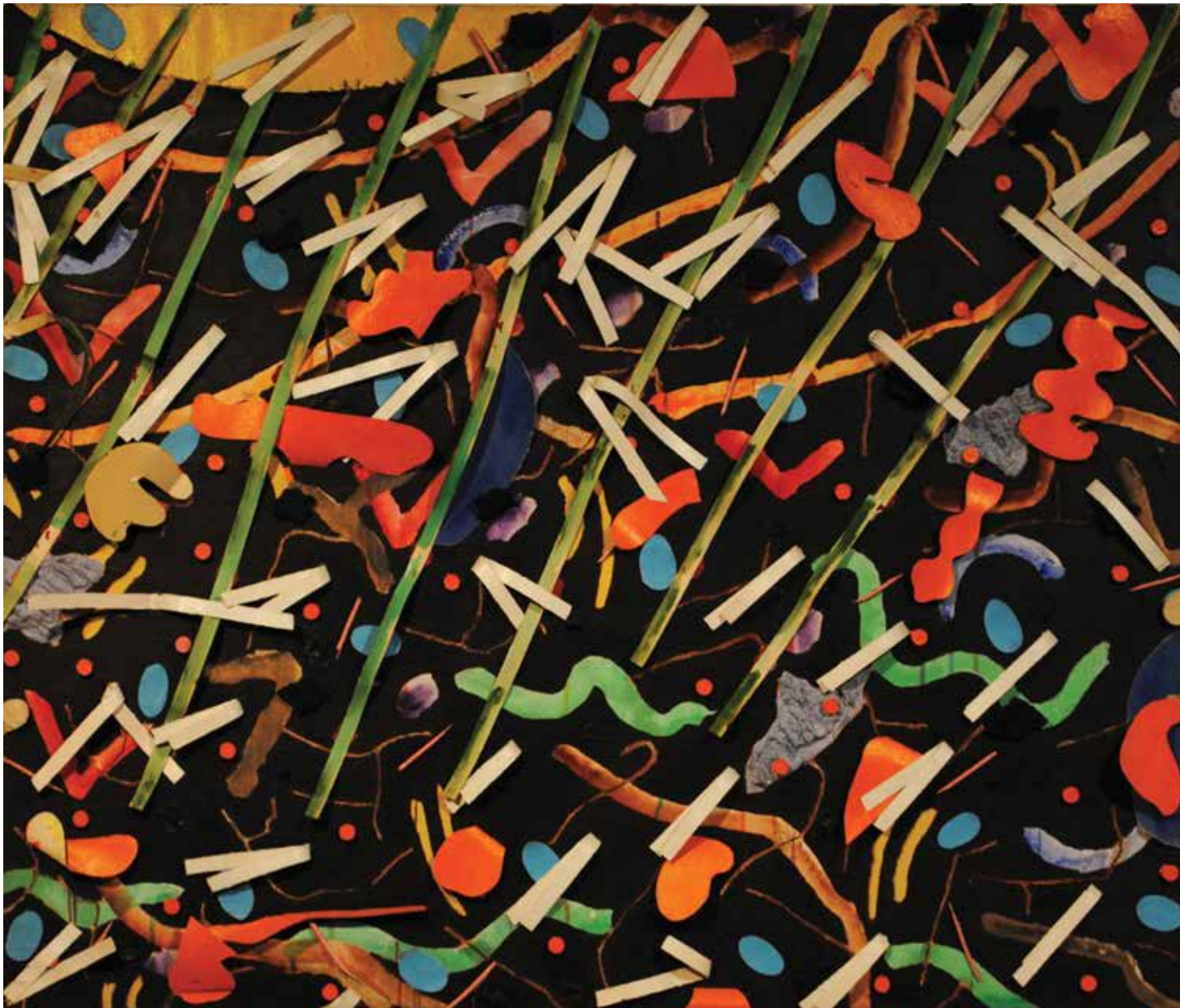
Blood Pool, 1998, oil on canvas, 54 5/8 x 60 5/8 in

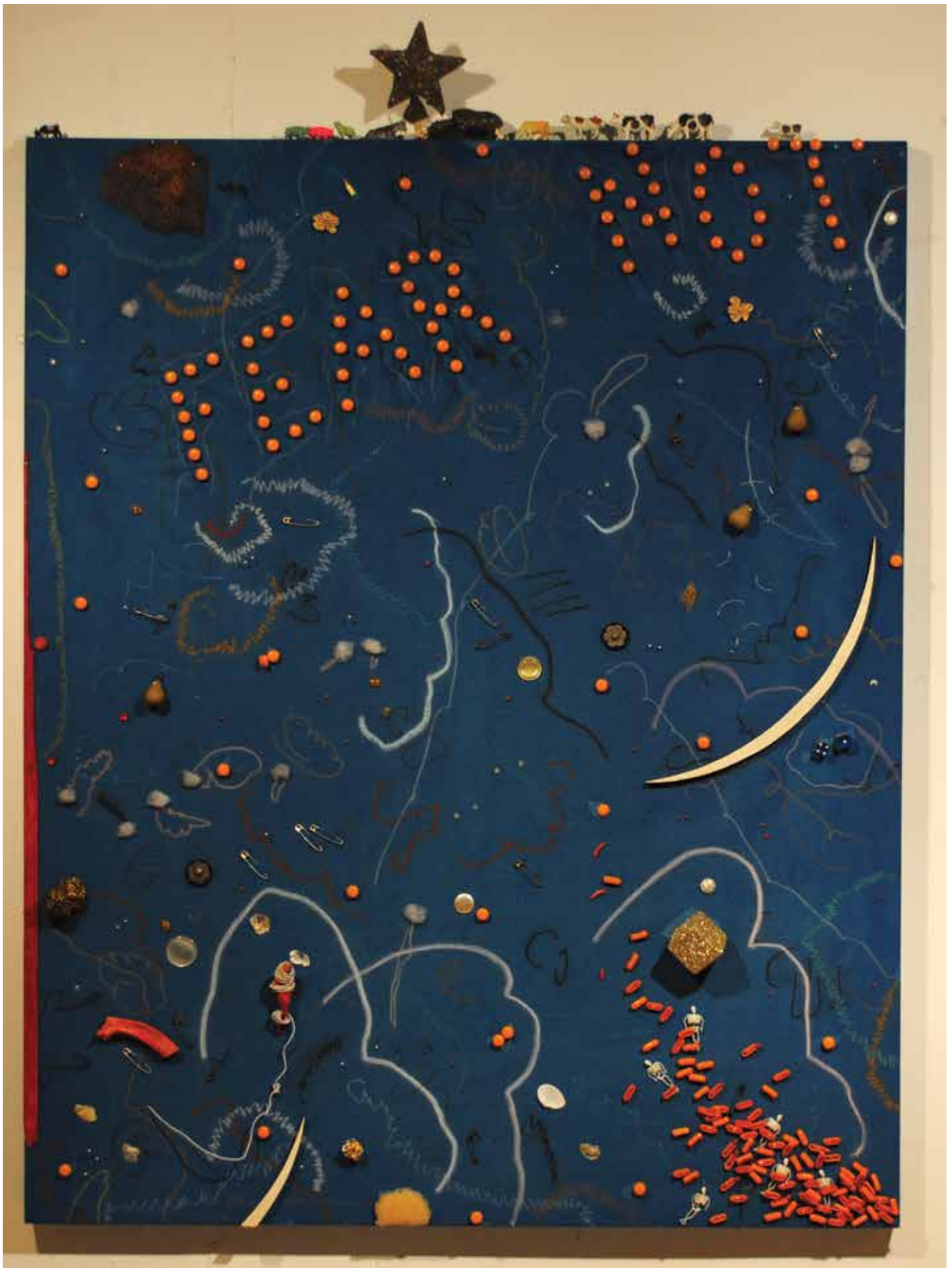


Q: YOUR EARLY PAINTINGS FREQUENTLY INCLUDED HYBRID ELEMENTS OF SCULPTED OR RIBBONNED MATERIALS OR EVEN OBJECTS ADHERED TO THE CANVAS—BUT THAT PRACTICE DIDN'T LAST IN YOUR WORK. WHAT APPEALED TO YOU ABOUT THAT METHODOLOGY INITIALLY AND WHY DID IT EVENTUALLY VANISH?

DS: It was about adding a visual charge to my work. I think some of it came from Hans Hoffman who built up three-dimensional layers on work but some of it came from the work of Arp and Tinguely and the fun of it. It made the work more real than simply painting the forms flatly. This practice also related to some idea of a Zen garden where a change of texture underfoot would cause you to see the garden in a different way. The additions worked like that for me. After some years, the work became first more lyrical with smaller objects within an atmosphere that was related to water or space and included plastics, strings of pearls, and drawing on the surface. Finally, they began to become narrative with found objects like jeweled bananas and rubber gorillas until the last of that series, *Stay out of the Meadow*, that was about a landscape that was repeatedly engulfed with war, much like the fields of Europe. After that, it became clear that I couldn't tell stories very easily by assembling them on canvases so I stopped and did drawings for a year, doing one a week.

Even though I did drawings for a year without painting at all, it wasn't a clean break. Then I moved to New York City and had a large roughly plastered wall in my studio in Brooklyn. I painted over the wall with two colors and scratched through the first layer creating a sgraffito effect similar to a scratchboard. The painting was narrative, based upon the drawings I executed directly on the walls. After moving to Buffalo, I followed a similar method but constructed the "walls" from wood panels. To these I applied a rough texture and scratched through to reveal a sub-surface color and embedded a wide variety of objects in the surface, a kind of tramp art memory jar of a painting. The four paintings were called *The Story Man*. These were large, as high as 17' and 20' long. The largest of these became the outside wall of our first studio in the barn and was later destroyed by birds. I continued with the sgraffito and produced paintings like *The History of Man, Pleasure and Pain* and *Tiennes Cuidado de the Meadow*. After that, I made smaller paintings without anything attached that were narrative in nature and focused on the camouflage clothing company in town and on the woods behind the house. Eventually all the sgraffito elements left and the paintings became entirely flat except for some routed panels that I made. These had elements of wood, holes in their surfaces and reconstituted Masonite. During that time I also produced a number of painted clay sculptures based upon *The Towers of Silence* on top of which the dead were laid.

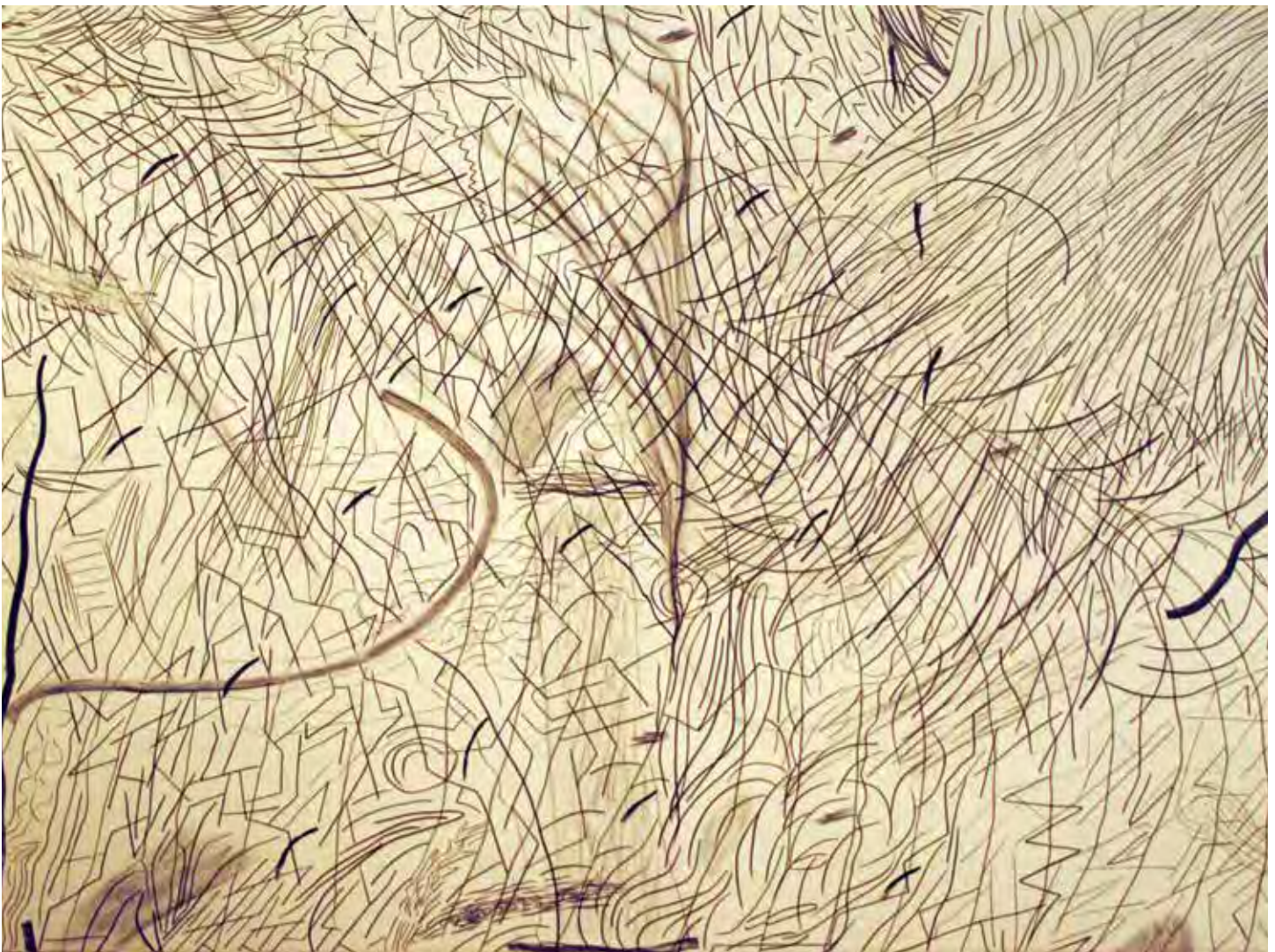




Sensitivity Giving Birth To Cheap Hamburgers, 1982, acrylic hybrid, 65.5 x 48.5 in, Collection of Kateri Gemperlein-Schirm

Q: YOU DON'T SEEM TO HAVE DONE AS MANY DRAWINGS SINCE THE EARLY 2000S AS YOU DID EARLIER IN YOUR CAREER. IS THERE A REASON FOR THAT?

A: I haven't done as many complex drawings, but have done some simple small ones in ink based upon subjects like mosquitos in India sucking me dry, the notion of paradise, or how a French cow dies every year from unexploded munitions left over from wars dating as far back as 1895. I also do a valentine drawing each year for Beth, which is something I learned from Duayne Hatchett. I just don't focus on it like I used to do and there's the time element, but after looking at them again I think I might try one. A number of those were done out of inner anger and now my anger is out there and screaming at the TV every morning at "he who must not be named." It's also difficult to reach out to the "bigger picture" and to make something that is inclusive of larger realities and not settle for an illustration of the obvious.



Q: WHEN YOU LOOK BACK THROUGH THE ENTIRETY OF YOUR BODY OF WORK, AND EARLIER, CAN YOU RECALL THE ORIGIN OF SOME OF THESE FORMAL GESTURES?

DS: I was struck by meanderings, drawings done by early people without being sequential in either time or image relationships, sometimes just a whole clan dragging their fingers through clay. Song lines also seemed amazing, to think of movements of people over time and across a landscape. Everything being sung into existence, a sense of primal markings and making. I had a sense of touching that through the making of marks that related to archetypal forms that owed as much to nature as they did to the abstract, walking that edge between the two.

Q: LOVE IS NOT AN OVERT OR OBVIOUS THEME IN YOUR WORK, BUT IT ALSO SEEMS TO PERMEATE THE WORKS AND NOT ALWAYS IN LITERAL WAYS. LOVE AND EMPATHY EMERGE FROM THE PAINT ITSELF, ITS RICHNESS, ITS EXPANSIVE AND ALL-ENCOMPASSING VISUAL FIELDS. LOVE ALSO SEEMS TO BE IN POTENTIAL PERIL, AS IN LOVE ATTACKED BY SEX AND OTHER DIVERSIONS. IT MANAGES TO BE BOTH BEAUTIFUL AND HAUNTINGLY LONELY. IS LOVE AND ITS UNCERTAINTY A PERVADING AND VEXING CONCERN?

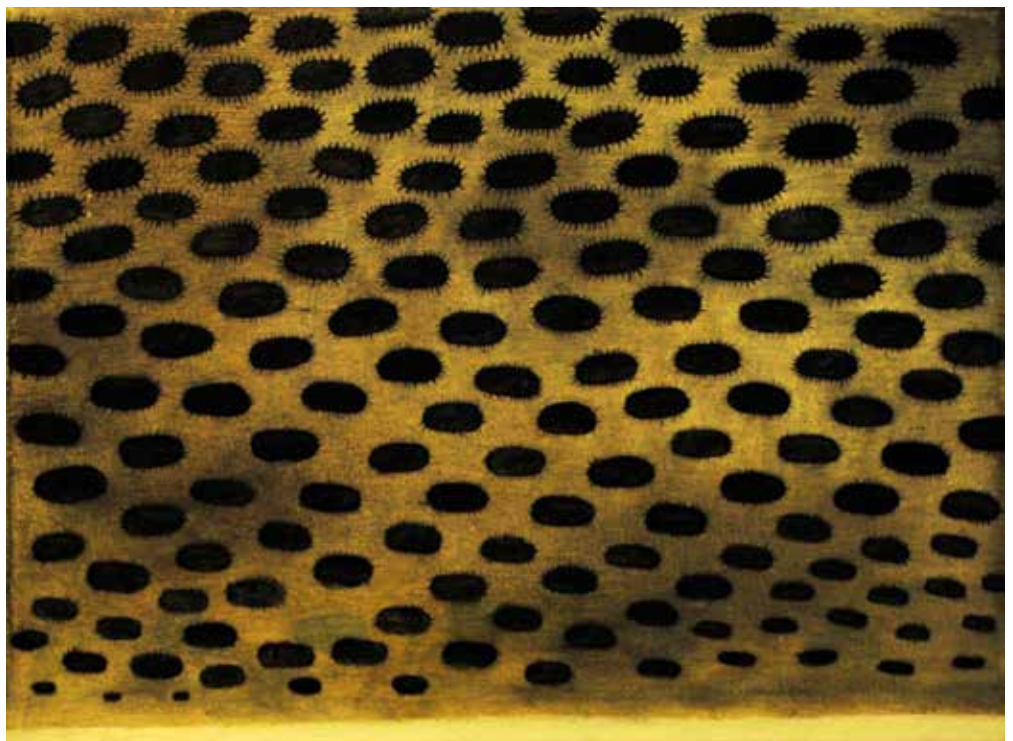
DS: I think for most people. A zillion songs, movies, books seem to be substantial evidence to that.



Love Attacked By Sex And Other Diversions, 1983, graphite on paper, 22 x 30 in

Q: A BIG PART OF WANTING TO DO A VOLUMINOUS SURVEY OF YOUR WORK AND HANG AN EXCESS SELECTION FROM FLOOR TO CEILING AND EDGE TO EDGE WAS TO DISPLAY THE CONSISTENCY AND DEVELOPMENT OF YOUR MARK-MAKING OVER TIME. SHORT LINE STROKES RELATE TO TRACER ROUNDS. PYRAMIDAL FORMS RELATE TO SLENDER PLANTS OR SPORES, AS WELL AS HOODED FIGURES, HILLS, AND MOUNTAINS. OTHER PLANT FORMS MIMIC FALLING BOMBS. CIRCLES MANIFEST IN NUMEROUS WAYS. A SENSE OF PATTERNING GROWS INCREASINGLY DENSE OVER TIME. WAS THERE A POINT WHERE YOU BEGAN TO CONSCIOUSLY RECOGNIZE AND UTILIZE YOUR OWN SPECIFIC LANGUAGE OF FORMS? WHAT DO YOU FEEL ARE YOUR GO-TO GESTURES, THE ONES TO WHICH YOU REPEATEDLY AND INTUITIVELY RETURN?

A: Circles, flames, flowers, insect and plant forms, and bombs from WWII repeat in a number of works. The first abstract drawings were attempts to overload an ability to easily organize and allow for the continuous reorganization of line, form, or imagery as you looked at a drawing. I also made a conscious effort to never make the same mark twice in the same way. The early paintings were also organized in this way with activity organizing and reorganizing as you looked at it. The three-dimensional elements would help to throw off an ability to organize. The paintings have evolved as expansive additions of rhythms in the larger works to a contained OCD in the more recent smaller paintings.



Threatening Sky, 2016, oil on canvas, 12 x 16 in, Collection of Elizabeth Gemperlein



The History of the World — Pleasure and Pain, 1989, oil on canvas, 60 x 167 in



Q: EASTERN RELIGIONS AND MYTHOLOGIES FREQUENTLY PLAY A ROLE IN YOUR PAINTINGS. WHAT IMPACT OR IMPORTANCE DO THEY HOLD FOR YOU?

DS: I read a lot of Chinese philosophy when I was an undergraduate and before leaving for Vietnam, I picked up a small copy of the Bhagavad Gita and took it with me. I didn't know why I took it with me and only found out later that it was about a warrior's duty. When I read it years later, I felt like an idiot for not knowing what it was about. Several years after leaving the army I found a book called *Ramakrishna and His Disciples* in the free book bin at a food co-op. It made sense to me and over time I became involved with Vedantic literature and met a number of Swamis who had an impact. One in particular, Swami Nisreyasanda, was a Hatha yogi and extreme storyteller. He was in tune with everything around him. After moving to LA, I spent several years associated with the Vedanta Society of Southern California at which Christopher Isherwood had helped with the Gita translation I had read. Imagine that. I still have an affinity for Buddhist temples where the "silence of the world" fills you, and I hope I live with a sense of kindness and empathy for people.

Stories from Eastern philosophies have often initiated works like the pavilion paintings that relate to Radha and Krishna. The victory garden paintings and others relate to the act of realization and play back to the victory gardens of WWII. Religion in general is an area that has meaning to me whether it is poking at it or embracing it. It is something that has given a lot of meaning to some, caused a lot of pain to others, and often works against its stated better natures.

Q: RECENTLY, YOU'VE BEEN PRODUCING SMALL PORTRAIT WORKS OF HOODED FIGURES, WHICH MAY BE BURKAS OR TERRORIST HOODS OR SIMPLY MASKED COVERINGS. HOW DID THIS SERIES ARISE?

DS: I've made several trips to India and it was during one in 1995 that I saw a painting of a hooded form decorated with florets. It stayed with me for a long time. I did some early sketches but nothing else until this year. The shape itself has two meanings for me. One—when the eye space is an open rectangle—is more related to the burka while the individual eye openings relate to the terrorist hood. In the painting *Stoned*, I hope it is read as sympathy toward women who are killed for violating fundamentalist beliefs. I don't know how much further I will take these, but I envision that they will either become something like Mondrian's "plus and minus drawings" or move into a political landscape.



The Buddha Journeys To Hell To Save Someone Who Was Falsely Condemned, 1995
graphite on paper, 22 x 30 in, Collection of Alex Will



(clockwise from top left) *Hiding In Plain Sight*, 2017, oil on canvas, 20 x 16, Collection of Kateri Gemperlein-Schirm; *Party At Vuillard's*, 2017, oil on canvas, 21 5/8 x 22, Collection of Ridley Gemperlein; *Shatter*, 2017, oil on canvas, 20 x 16 in; *Teenage Terrorist*, all 2017, oil on canvas, 20 x 16 in, Collection of Riddley Gemperlein

Q: WHILE YOUR DRAWINGS AND PAINTINGS SOMETIMES ARE OVERTLY REPRESENTATIONAL, THEY JUST AS FREQUENTLY MOVE INTO TERRITORIES OF AMBIGUITY AND ABSTRACTION. MANY OF YOUR LATER PAINTINGS TREAT THE REPRESENTATIONAL AS ABSTRACT. DO YOU HAVE A PREFERENCE, IN TERMS OF IMAGE-MAKING?

DS: Not really, sometimes an image association begins a painting, sometimes it's a color I want to use, sometimes it's something I've experienced that has sat in my head a long time before I get to it and it finds it's form. *Camping with Cy* is one of those. It comes from a camping trip in Canada where a ball of spaghetti lightning came down the river toward us. At other times, a Tarot card would start a painting and bring some Civil War history with it. Then it becomes combined with a decapitation painting from India with its stylized spurting blood. Then there is the natural ebb and flow of my work that moves between observation, allusion to reality, and abstraction. This has happened repeatedly over forty years.

Q: LANDSCAPE IS A FREQUENT SUBJECT OF YOUR PAINTINGS, BUT I'VE OFTEN WONDERED TO WHAT DEGREE YOU ARE IMMERSED AND INFLUENCED BY A SPECIFIC PHYSICAL LANDSCAPE VS. THE PSYCHOLOGICAL LANDSCAPES THAT YOUR WORK ALSO SEEMS TO IMPLY. IS THE PHYSICAL AND THE PSYCHOLOGICAL A SHARED SPACE FOR YOU?

DS: It is not often a specific landscape although there are a few exceptions. Landscape is a vehicle to relate to the entire world of human endeavors. While I did landscapes as an undergraduate, it was more the influence of Field Painting that formed my approach to painting them. The paintings expand beyond their borders while tenuously forming composition to accentuate the boundaries of each painting. Paintings like *All Verduns Look Alike* are nothing like the Verdun battlefield of WWI, but get the point across about the tremendous loss of life that happened there and happens to all contested landscapes over and over again. The painting *Ode* embraces the idea of the landscape of national cemeteries and the staggering losses they contain without a reference to a specific site.

Q: EVEN WITHIN WORKS THAT SEEM SIMPLE AND DIRECT IN THEIR FORMS AND DEPICTIONS, THERE IS OFTEN A LOT OF SUBTLE DEPTH TO THE COLORS. DO YOU WORK IN MULTIPLE LAYERS OVER TIME?

DS: More so in some paintings than in others. The "stained" paintings were done that way with many layers of thin color applied over a traditional gesso panel. In general, I do additive work rather than adding and removing areas. This is especially true of early hybrid works and has basically stuck with me over the years.

Q: YOU'VE PAINTED FOR A LONG TIME NOW. WHAT DO YOU THINK PAINTINGS SHOULD DO? WHAT INTERNAL ASPIRATION DO YOU HAVE FOR YOUR OWN PAINTINGS?

DS: The most difficult question. Paintings and drawings are often different to me in their intent. Paintings aspire to the grand gesture and try to be inclusive and expansive in their embrace. How much they embrace is directly related to their success. Often they are gentler to me in how I think of them but must have a direct visual impact. Drawings are pointed and focused on a direct understanding and exposition of content while painting leaves a lot of room for the poetic, for the serendipitous choice of color as when you reach for a tube and pick a different one up instead. What a painting should do has certainly changed over time. Sometimes they were just fun like reacting to a person you met like Wild Bill the furrier, but even then the idea embraces how you should be until the day you die and are finally tamed. You stay awake and aware of the decisions that you make (from the moment you gesso the surface) or are made for you that you accept as coming from another side of life.

Q: DO YOU HAVE A METHODOLOGY THAT WORKS FOR YOU AT THIS POINT? DO YOU HAVE A PLAN OF ATTACK OR DO YOU JUST PLUNGE INTO A NEW PAINTING WITH JUST A VAGUE NOTION OF WHERE YOU WANT TO GO?

DS: I am nothing if not vague. Ask my students. Giving the blank and ambiguous meaning is what making art is all about. Ambiguity allows for a broader understanding and by combining with an image association stretches the space of inquiry. The only formal gesture in the last several years has been the use of a horizon line either implied at the top of the painting or as a slim bar at the bottom. It anchors the ambiguous by affirming a world.

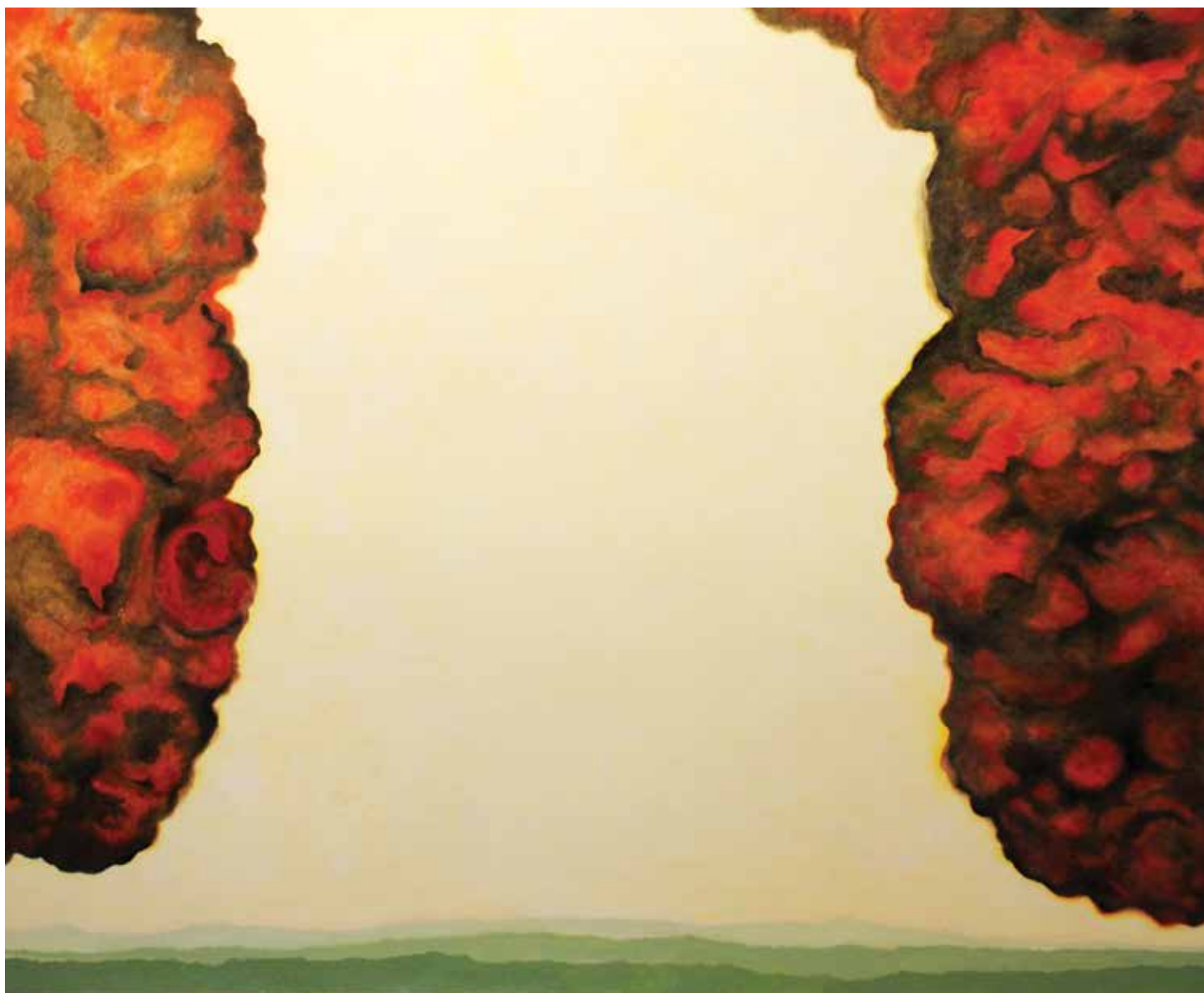
Q: SINCE OUR PROJECT HAS FORCED YOU INTO THE STORAGE BARN TO PULL OUT WORKS YOU HAVEN'T SEEN IN A WHILE, HOW DO THEY LOOK TO YOU NOW?

DS: I haven't found one that is an embarrassment, and I've been surprised that some look better than I think they did directly after painting them.

Q: SOMEONE ONCE REMARKED THAT, AS A PAINTING PROFESSOR, YOU TEND NOT TO SHARE YOUR OWN WORK WITH YOUR STUDENTS. IS THERE A REASON FOR THAT?

DS: Every now and then I show some images of my work to students, but I don't feel the need to do it every year. Maybe I think they will be bored by it, or that it's only important to me and nobody else. I also want them to think of their own work and spend class time on their own thoughts since there's so little time to work, because they have so many other classes. Over the years I have grown more private and talk less, feeling more isolated. Well, the world of art has moved on and painting for many artists and students seems less relevant now, and maybe it's just my age but it feels like your own relevance is much more personal to just you.





A Gift For You, A Gift For Me, 2010, oil on canvas, 48 x 60, Collection of Kateri Gemperlein-Schirm

Q: GIVEN THAT PAINTING IS ULTIMATELY SUCH A PERSONAL FORM OF EXPRESSION, HOW DO YOU APPROACH TEACHING IT? DO YOU FOCUS ON PRACTICAL AND FORMAL ELEMENTS AND LEAVE THE REST TO THE STUDENT? ARE THERE SPECIFIC CUES YOU ALWAYS SHARE OR MEANS YOU FIND EFFECTIVE WHEN POKING A BURGEONING ARTIST TO FIND THEIR OWN VISUAL LANGUAGE?

DS: I hope I treat beginning artists as I was treated with a respect for their newness. There's a line in Magister Ludi that goes something like, "A magic dwells in each beginning and protecting us tells us how to live." I come down on the side of magic and to embrace as a friendly companion the anxiety of facing the blank unknown that is the beginning of every painting. I treat teaching as a mental inquiry and discipline. For beginning artists I talk a lot about questioning their sense of approach and honing in on their ability to "see" and not just look at something, objective seeing, to engage thinking in a similar fashion. Objective seeing, not objective copying necessarily, is important for any discipline either in the arts, sciences, or anything really. I think I heard a Ted Talk on it. Practice being discriminating in painting, demanding that you get to the end of a painting with absolutely everything exactly as it should be with everything being accounted for down to the last bit of chance that has contributed to the painting's conclusion.

Q: A GIFT FOR YOU, A GIFT FOR ME IS ONE OF THOSE RARE PAINTINGS WHERE YOU'VE EMPLOYED A SIGNIFICANT AMOUNT OF NEGATIVE SPACE. CAN YOU TALK ABOUT THAT A BIT? ARE THESE RESPECTIVE GIFTS SEPARATE AND IRRECONCILABLE?

DS: This painting is from something I witnessed one day. There were two vertical cloud masses separated by a large space of sky, and I was driving toward them. The scale of the clouds to land is exaggerated, and they were grayish in nature but I turned them red and more threatening, making them into the double-edged quality that nature has. These two cloud masses are contrasted with the calm, green pastoral bottom further establishing that quality.

Q: A WORK LIKE ANGRY WORDS ADDRESSES THE PROBLEM OF COMMUNICATION WITH CONSIDERABLE BLUNTNESS AND ONLY A FEW OTHER PIECES SHARE THIS THEME. HAVING DEPICTED THAT PROBLEM SO DIRECTLY, WAS THAT SUFFICIENT? SOME ARTISTS MIGHT SPEND THEIR WHOLE CAREER EXPLORING THAT PROBLEM AND ITS NUANCES.

A: I was moving through those small paintings fairly quickly, treating some of them more as sketches of ideas. There were two paintings associated with that idea and one drawing. The two paintings are *Angry Words* and *I Regret What I Said*, the drawing is *A Saint Withstands a One-sided Argument*. I don't know if it's sufficient, but when I get angry I usually get over it fairly quickly although there are some people who will always piss you off, most especially if they have betrayed you.

Q: YOU'VE BEEN PAINTING FOR DECADES NOW—HOW DO YOU THINK THE FORM HAS CHANGED, IF AT ALL, FROM THE TIME YOU FIRST STARTED PAINTING?

DS: When I started painting, Abstract Expressionism was king, and if you weren't doing that you weren't considered relevant. So I did nudes and landscapes. So beyond the art movements that painting has gone through my work has undergone a number of transformations and has arrived back at landscapes but with an edge that can be political, environmental, or related to social history as they embrace a nuance of figuration and abstraction.

Q: WHAT IS THE RING OF FIRE? TO THE SONGWRITER JUNE CARTER, IT WAS ABOUT FALLING IN LOVE WITH JOHNNY CASH. IS YOURS THE SAME RING?

DS: Pretty much so. It was the song we sung at our wedding with the family joining in with the chorus. I know both verses and if one of the students produces anything with fire in it I might start singing it.



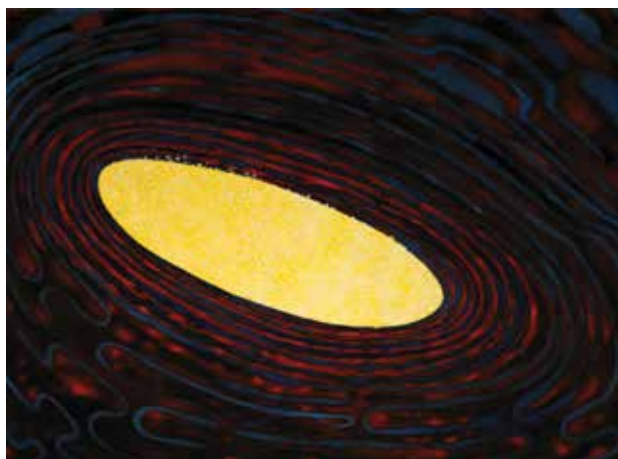
Ring Of Fire, 2013, oil on canvas, 36 x 48 in

Q: IT SHOULDN'T BE SURPRISING TO ENCOUNTER AN ALLUSION TO JOHN MILTON IN YOUR WORK, WITH ITS UNDERLYING QUESTION OF A LOST PARADISE, WHICH COULD BE SEEN AS A PERVADING THEME THROUGH MUCH OF YOUR WORK. BUT IN A WORK LIKE MILTON'S MAGIC, IT SEEMS LIKE YOU ARE TAPPING INTO THAT WILD BEAUTY THAT MILTON OFTEN SEEMED TO RECOGNIZE IN THE UNIVERSE.

DS: It took me a moment to remember that painting. There are references to many things lost or imperiled in my paintings and I hope that my paintings can reach to elements of the universal either in grief or joy. Having said that and thank you for the thoughts, I think the title was *Melton's Magic* but I like yours better so that's what it will be. The painting is associated with the camouflage clothing company here in Batavia that has since closed and with all the hunting that is done around here. People dress in all sorts of gear, but my favorites are the turkey hunters. They really get into it and they are dressed and painted most like military camo. Wild turkeys are really smart. There is a wild beauty here and more than one painting is based upon it. One night I was snowshoeing in the woods with a headlamp on and suddenly the sky erupted and clumps of snow came down as a flock of turkeys took off from nesting in the trees.

Q: CAN YOU TELL US A LITTLE ABOUT HOW YOU PAINT? DO YOU HAVE COMMON POINTS OF DEPARTURE FOR YOUR WORKS? DO YOU HAVE A REGULAR METHOD FOR PURSUING THE VISUAL GOALS OF YOUR WORK?

DS: Every painting is different and with differences evident over time. Each period had me working in different ways, sometimes layering stains of color, at others individually gluing and wiring elements to a painting. When I ended that phase I would place a layer of color down on either a wall or panel and scratch through the next layer of color producing a kind of scratchboard. Later that method moved to canvas and finally disappeared as I became more involved with inventing patterns and forms. In those I would continually add pattern to it until an individual pattern might become the basis for an entire painting as in *Ode*. My paintings have expanded in an additive manner or contracted and concentrated into simplified forms and patterns.



The Sea of Milk, 1992, oil on canvas, 28 x 38 in

Q: YOU MENTIONED ODE. CAN YOU TALK MORE ABOUT THAT WORK? ITS DELICATE DOTTED PATTERNING IN LAQUID, NATURAL LINES CONNOTES A DEEPLY RESONANT SENSE OF MEDITATION, INTERRUPTED ONLY BY A SMALL WHITE SQUARE.

DS: It is a meditation on the dead who lay in our large national cemeteries with a mausoleum in the middle. If you have never been to one you have to go and see and feel the sacrifice of those who died for their feeling of country or for their brothers and sisters-in-arms. These large cemeteries stretch acre upon acre upon acre. Like it or not, the visual effect resonates with your sense of patriotism.



Ode, 2003, oil on canvas, 36 x 42, Collection of Kateri Gemperlein-Schirm

Q: WHAT IS THE ASCETIC'S PATH? IT LOOKS LUSH AND BEAUTIFUL BUT THE LEGS IN THE WORK THAT ARE ENTERING INTO THE PATH ALSO SEEM SOMEWHAT TENTATIVE. IS IT A PATH YOU ARE ON? OR A PATH YOU HAVE RESERVATIONS ABOUT?

DS: Well, some would say we are all on that path whether we know it or not. The painting started with an image of the perforated leaf from *The Thin Red Line* and in many ways reflects the dreamy and dead-ly quality of that film. The legs are depicted as either jumping over a puddle or about to go into it. That is really the ascetic's path, to be of this world by jumping in or jumping over it. Maybe the trick is to jump in but be aware and watchful like you have to do when walking through the jungle.



Q: ARE THERE PAINTERS CONTEMPORANEOUS TO YOURSELF WITH WHOM YOU'VE ALWAYS FELT AN AFFINITY?

DS: I like outsider artists. They are real to me and touch things that relate directly to their lives, their sense of the spirit, and to me their work is full and rich. They do not have an agenda or strategy for making it in the art world. I admit to not following painting that much lately, and it's a failing, but since I am really getting old I can relate to artists in most of the important movements. Of those, Barnett Newman's and Ad Rinehart's writings have meant a lot. I've always liked looking at all sorts of paintings, and a long list of artists have done interesting and beautiful work. I am married to an artist whose work I respect, then there is Roger Brown, Sue Coe, Ed Ruscha, Sean Scully, Ben Shahn, Mark Tansey, Mark Tobey, Cy Twombly, Anselm Kiefer, Jacob Lawrence, George Tooker, and on and on.

Q: WHO ARE SOME OF THE HISTORICAL PAINTERS YOU'VE ADMIRERD THE MOST?

DS: Matisse is an art hero, working right up to the end and evolving into the next generation. I had the privilege to teach at UCLA in the 70's and visit both his cutout paintings and his nude reliefs every day. Gertrude Stein's word portrait of him is on the mark. Vuillard for how his patterned dressed figures leapt from a different pattern of wallpaper or foliage, Goya for those war pictures, George Catlin for his flamingo nesting grounds painting I saw at the Carnegie Museum every time I visited, Church for his American flag in the sky paintings, Bonnard for his bath painting at the Carnegie with the little dog lying on the rug while a woman reclines in her tub in a tiled bathroom, Inness for his dusk landscapes, and of course, Charles Burchfield for energizing the spirit-space between things.



Milk and Blood, Madonna Without Succor, 2002, oil on canvas, 60.75 x 70 in, Collection of the Artist

Q: IN BOTH HE IS DEAD, HE IS RISEN AND THE RED PAVILION, WE SEE TOTEMIC FORMS AND THEIR BACKGROUNDS RENDERED IN A SHARED PALETTE OF DEEP RED AND BLUE. CAN YOU TELL US MORE ABOUT THOSE? IN THEIR SIMPLICITY, THEY SEEM TO ACHIEVE AN IMPACTFUL PRESENCE AND A LASTING IMPRESSION.

DS: Both paintings started out with a relationship to the secret pavilion where Krishna snuck off to have a tryst with Radha, his lover. There are many references to these meetings in Indian paintings. The Red Pavilion has a burning yoni with two breast-like mounds on either side. This is clearly sexual and relates to those meetings, but Resurrection has an animal foot-like shape coming up from the ground with a rod supporting it or pushing it up. The three-toed aspect is a reference to the Christian trinity.



Q: WHERE DOES THE SHOW TITLE ALL THE GLAD VARIETY DERIVE FROM?

DS: I think I read an Appleby mystery that had a opposite version of that line in it, but if not, it's part of a title from a book by Fergus Robson, *All The Sad Variety of Hell...* about the underbelly of London. I made it into *All The Glad Variety* for a painting that I did in 1990 that was in the Carnegie International. The painting was on a white ground and effervescent with everything I could think of to put into it at the time. It seemed to make sense for this show that has many of the stylistic changes my work has evolved through.



Hanuman Lifts Off, 1989, oil on canvas, 36 x 48 in

LIST OF WORKS

Licorice Mama, 1972, acrylic hybrid, 40 x 34 in, Collection of Kateri Gemperlein-Schirm

Musical Filet, 1973, graphite on paper, 20 x 24 in

Gotcha Louise, 1974, acrylic hybrid, 61 x 43 in, Collection of Riddley Gemperlein-Schirm

Here's Hoping You Die with Blood in Your Eye, 1975-76, graphite on paper, 20 x 26 in

Natural Catalogue for Order, 1974, graphite on paper, 21 5/8 x 25.75 in

Duchess Never Lets Things Get Out of Hand, 1975, graphite on paper, 15 x 22.5 in, Collection of Riddley Gemperlein-Schirm

Musical Forest, 1975, graphite on paper, 15 x 22.5 in, Collection of Kateri Gemperlein-Schirm

Shibusu Rumba, 1975, acrylic hybrid, 59 x 36.75 in

China Wall, 1976, acrylic hybrid, 68 x 40 in

Sensitive Matters, Letting Ramathe Fish Go, Skip Draws Near, 1976, graphite on paper, 22 x 30 in

Breath of the Duck, 1977, acrylic hybrid, 47 x 60 in

Pink Balance, 1977, acrylic hybrid, 37.5 x 31 in

Scatterbrain, 1977, acrylic hybrid, 72 x 60 in

The Difference Between a Swan and a Goose, 1977, acrylic hybrid, 48 x 56 in

The Blue Goose Leaving the Scene in Perfect Harmony, 1978, acrylic hybrid, 49 x 42 in

Out of Bounds, 1978, acrylic hybrid, 49.75 x 57.75 in

Beyond the Minds of Silver and Gold, 1981, acrylic hybrid, 72.5 x 60 in

I Was Tamed by Wild Bill, 1982, acrylic hybrid, 48.5 x 66.5 in, Collection of Elizabeth Gemperlein

In Milton's Wake, 1982, acrylic hybrid, 60 x 60 in

Road Meat, 1982, acrylic hybrid, 48.5 x 48.5 in

Sensitivity Giving Birth to Cheap Hamburgers, 1982, acrylic hybrid, 65.5 x 48.5 in, Collection of Kateri Gemperlein-Schirm

Wandering In The Wetlands, 1982, acrylic hybrid, 60 3/8 x 60.5 in, Collection of the Artist

A Saint Withstands a One-Sided Argument, 1983, graphite on paper, 22 x 30 in, Collection of Kateri Gemperlein-Schirm

Ballad for Fragile Pets, 1983, graphite on paper, 22 x 30 in, Collection of Riddley Gempelein-Schirm

Heroics of Depression, 1983, graphite on paper, 22 x 30 in, Collection of Kateri Gemperlein-Schirm

Chance/A Tale from a War I Knew, 1983, graphite on paper, 22 x 30 in, Collection of Alex Will

An Artist's Still Life, 1983, acrylic hybrid, 42.5 x 42.5 in

A Ballad of Neurotic Love, 1983, graphite on paper, 22 x 30 in

Creative Theology, 1983, graphite on paper, 22 x 30 in, Collection of Kateri Gemperlein-Schirm

Love Attacked by Sex and Other Diversions, 1983, graphite on paper, 22 x 30 in

Stay Out of the Meadow, 1983, acrylic hybrid, 60 x 96 in, Collection of Elizabeth Gemperlein

The Buddha Spoke to Me, 1983, graphite on paper, 22 x 30 in, Collection of Alex Will

The Frustration of Mitts, 1983, acrylic hybrid, 61 x 48, Collection of Riddley Gemperlein-Schirm

The Hot Chocolate Myth, 1983, graphite on paper, 22 x 30 in

In The Beginning, 1983, graphite on paper, 22 x 30

Laughing in the Face of God, 1983, graphite on paper, 30 x 22 in

Visions Fill The National Cemetary, 1983, graphite on paper, 22 x 30

When the Ego Escapes It Can Do Great Damage, 1983, graphite on paper, 22 x 30 in, Collection of Kateri Gemperlein-Schirm

Tienes Cuidado de the Meadow, 1985, oil on canvas, 60.5 x 84 in

First Signs, 1987, acrylic, masonite, wood, 48 x 39 in

Hunters, 1987, oil on canvas, 40 x 40 in

Melton's Magic, 1988, oil on canvas, 47 3/8 x 47 3/8 in

Hanuman Lifts Off, 1989, oil on canvas, 36 x 48 in

The History of the World—Pleasure and Pain, 1989, oil on canvas, 60 x 167 in

Burnt Offering, 1990, oil on canvas, 48 x 60 in

Hide, 1990, oil on canvas, 38.5 x 42.5 in

Friendly Fire, 1991, graphite on paper, 22 x 30 in, Collection of the Artist

Howling at Yet Another War, 1991, graphite on paper, 30 x 22 in

I Regret What I Said, 1991, oil on panel, 25.75 x 27 in

Sweeping Out Mean Thoughts and Bad Ideas, 1991, oil on panel, 23 x 23.75 in

Temptress, 1991, oil on panel, 23 x 25 in

Two Sages Discuss the Future, 1991, oil on panel, 23 x 23.75 in

A Fart in Heaven, 1992, oil on panel, 22 3/8 x 27 in

An Ascetic is Smitten, 1992, oil on panel, 19 5/8 x 23 in

Angry Words, 1992, oil on panel, 23 x 25.5 in

Holding Poison, 1992, oil on panel, 22 3/8 x 25.75 in

The Sea of Milk, 1992, oil on canvas, 28 x 38 in

The White Pavilion, 1992, oil on panel, 48 x 40.5 in, Collection of Kateri Gemperlein-Schirm

All Verduns Look Alike, 1993, oil on panel, 24 x 24 in, Collection of the Artist

Archetypal Forms Performing Their Cleansing, 1993, graphite on paper, 22 x 30 in

Bosnian Trade Route, 1993, graphite on paper, 22 x 30 in

He is Dead, He is Risen, 1993, oil on panel, 47 x 48 in

Thank You Vishnu, 1993, oil on panel, 46.25 x 47.5 in

The Red Pavilion, 1993, oil on panel, 48 x 48 in

The Smokehouse, 1993, oil on panel, 24 x 24 in, Collection of Karen McKee

Soft Targets, 1993, graphite on paper, 22 x 30 in, Collection of the Artist

Turquoise Pavilion, 1993, oil on panel, 47 x 48 in

Hell for Sri Lankan Drivers, 1995, graphite on paper, 22 x 30 in

Hell for Those Who Eat Meat, 1995, graphite on paper, 22 x 30 in

The Kandy Lake, 1995, graphite on paper, 22 x 30 in

Midnight Serenade, 1995, graphite on paper, 22.5 x 30 in

The Exploding Lotus, 1995, graphite on paper, 22 x 30 in

The Buddha Journeys to Hell to Save Someone Who Was Falsely Condemned, 1995, graphite on paper, 22 x 30 in, Collection of Alex Will

Welcome to Sri Lanka, 1995, graphite on paper, 22 x 30 in, Collection of Alex Will

Farewell to Horace, 1997, oil on canvas, 60 x 48.5 in

Sex or Crocodiles Try to Suck Up the Buddha, 1997, oil on canvas, 57 3/8 x 70.25 in

Springtime in the Garden of Martyrs, 1997, oil on canvas, 48.25 x 48.5 in

The Teamaster's Garden, 1997, oil on canvas, 59.75 x 64.5 in

Blood Pool, 1998, oil on canvas, 54 5/8 x 60 5/8 in

Blood Snow, 1998, oil on canvas, 58.25 x 70.5 in, Collection of Kateri Gemperlein-Schirm

Pitfall, 1998, oil on canvas, 54 x 67.5 in

Sleeping With Shiva, 1998, oil on canvas, 39 x 48 in

Cavern of Lights, 1999, oil on canvas, 48.25 x 60 in, Collection of Claire Vanderberg

Love Adrift on a Sea of Uncertainty, 1999, oil on canvas, 36 x 48 in

The Ascetic's Path, 1999, oil on canvas, 48 x 60 in, Collection of Kateri Gemperlein-Schirm

The Evil That Surrounds Us, 1999, oil on canvas, 39 x 46 in

The Taster's Menu, 1999, oil on canvas, 62.5 x 70.5 in

Bone Sucker Park, 2000, oil on canvas, 50 x 60 in

Burning, 2000, oil on canvas, 50.5 x 60.75 in

Servicing the Target, 2000, graphite on paper, 22.5 x 30 in, Collection of the Artist

The Wind of Allah, 2000, graphite on paper, 22 x 30 in

War Stories, The Only Ones That Matter, 2000, ink on paper, 22 x 30 in

Celebration in the Forest, 2001, oil on canvas, 48.75 x 60.5 in, Collection of Riddley Gemperlein-Schirm

Martyred Landscape, 2001, oil on canvas, 60.5 x 70.5 Collection of the Artist

Rousseau's Blood, 2001, oil on canvas, 51.5 x 63 in, Collection of Carol Vanderberg

There Is No Place That's Safe, 2001, graphite on paper, 22 x 30 in

Collateral Damage, 2002, graphite on paper, 24 x 30 in, Collection of the Artist

Fountain of Martyrs in the Garden of Desires, 2001, oil on canvas, 45.5 x 63.25

The Victory Garden, 2002, oil on canvas, 52 5/8 x 60 5/8 in

Garden of the Madonnas, 2002, oil on canvas, 60.5 x 51.5 in

What We Leave Behind, 2002, graphite on paper, 22 x 30 in, Collection of the Artist

Milk and Blood, Madonna Without Succor, 2002, oil on canvas, 60.75 x 70 in, Collection of the Artist

Ode, 2003, oil on canvas, 36.25 x 42 in, Collection of Kateri Gemperlein-Schirm

The Exchange of Diplomats, 2003, graphite on paper, 22.5 x 30 in

The Law of Physics, The Exchange of Matter, 2005, ink and graphite on paper, 22 x 30 in

Waiting for Allah in the Victory Garden, 2006, oil on canvas, 60.5 x 72 in

Celebrating the Birth of, 2007, oil on canvas, 60 x 120 in, Collection of Jason McKee

Direct Hit, 2007, oil on canvas, 36 x 42 in

Veil Over the Lake of Eyes, 2009, oil on canvas, 46 x 60 in

Blood Splash, 2010, oil on canvas, 53 x 54.75 in, Collection of Riddley Gemperlein-Schirm

A Gift for You, A Gift for Me, 2010, oil on canvas, 48 x 60 in, Collection of Kateri Gemperlein-Schirm

Bubble Up, 2011, oil on canvas, 50.75 x 60.75 in

Elrond's Landing, 2011, oil on canvas, 38 x 44 in

The End of Days, 2011, oil on canvas, 42 x 47.75 in

Plate of Angels, 2011, oil on canvas, 40 x 45 in

Blood Bay, 2012, oil on canvas, 36.75 x 40.5 in

Sweet Revelation, 2012, oil on canvas, 48.75 x 60.5 in, Collection of Alex Will

Childhood's End, 2013, oil on canvas, 48 x 54 in

Ring of Fire, 2013, oil on canvas, 36 x 48 in

My Holy Mountain, 2013, oil on canvas, 46 x 54 in, Collection of the Artist

Blood on Snow, 2014, oil on canvas, 18 x 24 in

Camping With Cy, 2014, oil on canvas, 26 3/8 x 32.25, Collection of Elizabeth Gemperlein

Threatening Snow, 2015, oil on canvas, 16 x 20 in

Abstract Bouquet, 2016, oil on canvas, 16 x 20 in

Basket Spill, 2016, oil on canvas, 12 7/8 x 15 in

Blood Cloud, 2016, oil on canvas, 22 x 33 in, Collection of the Artist

Bug Succor, 2016, oil on canvas, 11 x 14 in

Bugs, 2016, oil on canvas, 12 x 12 in

Burnt Abstraction, 2016, oil on canvas, 12 x 12 in, Collection of Karla Tomei

Corn Bombs, 2016, oil on canvas, 12 3/8 x 14.25 in

Fracture Loose, 2016, oil on canvas, 14 x 11 in, Collection of Kevin Clary

Hair Painted, 2016, oil on canvas, 14.25 x 15.25 in

Party Egg, 2016, oil on canvas, 14.75 x 17 3/8 in

Road of Ants, 2016, oil on canvas, 12 x 16 in

Spaghetti Boom, 2016, oil on canvas, 18 x 24 in, Collection of Riddley Gemperlein-Schirm

Snow Cloud, 2016, oil on canvas, 20 x 23.5 in, Collection of Riddley Gemperlein-Schirm

Snow Clouds, 2016, oil on canvas, 22 x 24 in, Collection of Kateri Gemperlein-Schirm

The Big Brain, 2016, oil on canvas, 18.5 x 22 in

Threatening Sky, 2016, oil on canvas, 12 x 16 in, Collection of Elizabeth Gemperlein

Trail of Ants, 2016, oil on canvas, 12 x 16 in

Burnt Landscape, 2017, oil on canvas, 22 x 28 in

Ear Muff Charge, 2017, oil on canvas, 20 x 16 in

Shatter, 2017, oil on canvas, 20 x 16 in

Hiding in Plain Sight, 2017, oil on canvas, 20 x 16 in, Collection of Kateri Gemperlein-Schirm

Party at Vuillard's, 2017, oil on canvas, 21 5/8 x 22 in, Collection of Riddley Gemperlein-Schirm

Seed Connection, 2017, oil on canvas, 20 x 24 in

Sympathy, 2017, oil on canvas, 20 x 16 in

Teenage Terrorist, 2017, oil on canvas, 20 x 16 in, Collection of Riddley Gemperlein-Schirm

Terrorists, 2017, oil on canvas, 20 x 16 in

DAVID SCHIRM

EDUCATION

MFA in Painting, Indiana University, Bloomington, IN
BFA in Painting, Carnegie Mellon University, Pittsburgh, PA

AWARDS

1994 Henry Radford Hope Distinguished Alumnus of Indiana University
1986 Goldome Award for Painting, Western New York Invitational, Albright-Knox Gallery, Buffalo, NY

GRANTS and FELLOWSHIPS

2014 Fulbright Fellowship nomination
2013 Fulbright Fellowship nomination
2012-13 NYFA Fellowship in Painting
2004-5 Fulbright Regional Research Grant, India and Sri Lanka
2001 UUP Faculty Research Development Grant
1999 UUP Faculty Research Development Grant
1998 Technology Grant for telematic curatorial project
1995 Fulbright Fellowship to Sri Lanka
Chaired Advanced Degree Committee, organized and wrote proposal for instituting the First graduate program in the fine arts for their national university system.
Juried first national art exhibition. Created work for an exhibition sponsored by USIS.
1993 New York foundation for the Arts (NYFA) Regional Grant for literacy drawings
1990 NYFA, Fellowship in Drawing
1988 Julian Park Publication Grant for catalog
1987 Affirmative Action Grant
1985-1986 UUP Faculty Research Development Grant
1977-1980 Faculty Research Grants from UCLA

VISITING ARTIST LECTURES

2011 Minzu International University Beijing
2009 Banaras Hindu University, Varanasi, India
2008 Northern Illinois University
2007 Western Michigan University, Kalamazoo, MI
Cornish School for the Arts, Seattle, WA
Ohio University, Athens, Ohio
2004 Kanoria Fine Arts Center, Ahmedabad, India
National Institute of Design, Ahmedabad, India
Maharishi University, Baroda, India
University of Kelaniya, Kelaniya Sri Lanka
Institute of Aesthetics, Colombo, Sri Lanka
2002 State University New York, Brockpor
2001 Southern Connecticut University, New Haven, CT
1999 State University of New York at Geneseo, Geneseo, NY
1997 Carnegie-Mellon University
1994 Michigan State, East Lansing, MI
1994 Indiana University, Henry R. Hope Distinguished Alumni, Bloomington, IN
1989 "Never Stop to Think," Guest Lecturer, Castellani Museum, Niagara U
1987 Guest Lecturer, current work of the artist, Rhode Island University
1986 Guest Lecturer, current work of the artist, State University of New York at Fredonia
Guest Lecturer, current work of the artist, C.E.P.A., Buffalo, NY
1983 Guest Lecturer, current work of the artist, Brooklyn College of Art Graduate School, Brooklyn, NY
1982 Artist Forum, Fine Artist Panel Discussion of the Carnegie International, Carnegie Institute, Pittsburgh, PA
Guest Lecturer, current work, Carnegie-Mellon University, Pittsburgh, PA
Brooklyn College of Art Graduate School, Brooklyn, NY
1981 Guest Lecturer, current work, Claremont Graduate School, Claremont, CA
1977 Guest Lecturer, current work, Moravian College, Bethlehem, PA

ONE-PERSON EXHIBITIONS

2016 Anderson Gallery, Buffalo, NY
2011 Minzu University, Beijing, China
2009 Buffalo Arts Studio
2006 Welcome to The Promised Land, University Gallery, University at Buffalo, Buffalo, NY
1997 Frick Fine Arts Center, University of Pittsburgh, Pittsburgh, PA
1995 Fragile Petals, Lionel Wendt Gallery, Colombo, Sri Lanka
1994 Distinguished Alumnus, Indiana University Gallery, Bloomington, IN
1993 Nina Freudenheim Gallery, Buffalo, NY
1991 "Patterns of the Apocalypse", Nina Freudenheim Gallery, Buffalo, NY
1989-1990 "Never Stop to Think", Buscaglia-Castellani Art Gallery, Niagara University, Niagara Falls, NY, funded by NYFA
"Recent Work", Nina Freudenheim Gallery, Buffalo, NY
1988 "The Brooklyn Storage Show", Bethune Gallery, University at Buffalo
1987 "The Story of Man" (partial installation), B.A.C.A. Downtown, Brooklyn, NY
"The Story of Man" (partial installation), University of Rhode Island, Kingston, RI
1986 "The Story of Man" (in progress), Artists' Gallery, Buffalo, NY
"Song of the War," C.E.P.A., Buffalo, NY
1984 Tortue Gallery, Los Angeles, CA
1982 Michael Berger Gallery, Pittsburgh, PA
Tortue Gallery, Los Angeles, CA
"Hybrids", Siegel Contemporary Arts, NY
1981 Libra Gallery, Claremont Graduate School, Claremont, CA
Anderson Gallery, Virginia Commonwealth University, Richmond, VA
1980 Ivory/Kimpton Gallery, San Francisco, CA
Paintings & Drawings, Tortue Gallery, Los Angeles, CA
1979 Los Angeles Contemporary Exhibitions (L.A.C.E. Gallery), Los Angeles, CA
Ellen Sragow, Ltd., New York, NY
1977 Moravian College, Bethlehem, PA
1976 Drawings, Carnegie Museum of Art, Pittsburgh, PA

1975 "Dart from Light to Light", Alms Gallery, University of Cincinnati, Cincinnati, Ohio
1973 Paintings and Drawings, Hewlett Gallery, Carnegie-Mellon University, Pittsburgh, PA

TWO AND THREE PERSON EXHIBITIONS

1999 "Illusions", Baldwin Wallace College, Cleveland, Ohio
1983 "Illusion and Surface", Pasadena City College, Pasadena, CA.(Daniel Douke, Jim Morphesis, David Schirm),curated by Mallory Freeman
1981 "David Schirm/Gary Burnley", McIntosh/Drysdale Gallery, Washington, DC. Organized by Nancy Drysdale
1978 "Jordan Davies and David Schirm", Drawings; Susan Caldwell Gallery, New York, Works on paper series organized by Michael Walls
1977 "Joe Brainard and David Schirm", Collage and Mixed Media, Michael Berger Gallery, Pittsburgh, PA

SELECTED GROUP EXHIBITIONS

2017 "Fifty for Fifty" Burchfield Penny, Buffalo, NY
2015 Hallwalls, In Western New York
2006 "Horizons," Hallwalls, Buffalo, NY
2004 Monroe Invitational, SUNY Brockport, Brockport, NY
2001 "Concurrence", Hobart and Smith, Geneva, NY
2000 "Albright 2000", Albright-Knox Art Gallery. Curated by Douglas Dreishpoon and Claire Schneider
1999 "Beginning a New Century", Burchfield-Penny Art Center, Buffalo, NY. Curated by Nancy Weekly
1999 Winter Show, The Painting Center, New York City
1989-1994 "AS SEEN BY BOTH SIDES". Curated by C. David Thomas. Traveling exhibit by American and Vietnamese Artists. Exhibition to tour the United States and Vietnam. 1989-1992 "VIETNAM, A DIFFERENT WAR", Curated by Lucy Lippard. Whatcom Museum, Seattle, WA; Decordova Museum, Lincoln, MA; Leigh Block, Northwestern University; Akron Art Museum, Madison Art Center, Wight Art Gallery, UCLA; Art Gallery, University of Colorado
1988 Goldome Collections, Burchfield Center Gallery, Buffalo, NY
"Works on Paper," Nina Freudenheim Gallery, Buffalo, NY
1987 XYZ Gallery, Toronto, Invitational Spaces Gallery, Cleveland, OH
"The Wayward Muse", Albright-Knox Art Gallery, Buffalo, NY. Curated by Michael Auping and Susan Krane
1986 Western New York Invitational. Juried by Richard Armstrong, curator, Whitney Museum of American Art Museum of American Art
"People and Places", Sragow Gallery, New York, NY. Curated by Ellen Sragow
1985 "Line and Outline", Frumkin/Adams, New York, NY. Curated by George Adams
1984 "Rambunctious", Siegel Contemporary Arts, New York, NY. Curated by Michael Walls
1983 ARCO Center for Visual Arts, New York, NY
1982 "Elegant Night", Security Pacific Plaza, Los Angeles, CA. Curated by Teresa Miller
CARNEGIE INTERNATIONAL INVITATIONAL, Carnegie Museum of Art, and traveling to Seattle, WA. Curated by Gene Baro and John Lane
1981 "Magical Mystery Tour", Barnsdall Municipal Arts Gallery, Los Angeles, CA. Curated by Josine Ianaco-Starrels
"BETWEEN THE FREEWAYS", the New Art of Downtown Los Angeles, organized by Thomas Garver, Madison Art Center and traveling to Center for Visual Arts, Normal, IL; Addison Gallery of American Art, Andover, MA; The Nickle Arts Museum, Saskatchewan, Canada; Palm Springs Desert Museum, Palm Springs
"IN AND AROUND LITTLE TOKYO", JACC, Los Angeles, CA. Curated by Miles Kubo
1980 "PAINTING AND SCULPTURE TODAY", National Invitational Museum of Contemporary Art, Indianapolis, Museum of Art, Indianapolis, IN
"Downtown L.A. Artists in Santa Barbara", Santa Barbara Art Museum, Santa Barbara, CA
"It's All Painting", Barnsdall Municipal Art Gallery, Los Angeles, CA

1979 "DIRECTIONS", National Invitational of Current Trends in the Arts, Hirshhorn Museum, Washington, DC. Curated by Howard Fox
"Gatherum Omnium," Tortue Gallery, Los Angeles, CA
1978 Works on Paper Series, Susan Caldwell Gallery, NY. Curated by Michael Walls
NATIONAL DRAWING EXHIBITION, Juried by Nancy Graves, Wexner Centr for the Visual Arts, Ohio State University, Columbus, Ohio
ARIZONA NATIONAL PAINTING EXHIBITION, Juried by Philip Pearlstein, Phoenix Art Museum, Phoenix, AZ
1976 Associated Artists of Pittsburgh Annual Exhibition, Carnegie Museum of Art, Pittsburgh, PA
1974 Westmoreland Museum Annual Invitational, Greensberg, PA
Exhibit, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA
1973 Westmoreland Museum Annual Invitational, Greensberg, PA
"Opposites Are One", Terrain Gallery, New York, NY

SELECTED COLLECTIONS

Public Collections
Carnegie Museum of Art, Pittsburgh, PA
Burchfield Art Center, Buffalo, NY
Albright-Knox Art Gallery, Buffalo, NY
National Museum of Art, Hanoi, Vietnam
St. Bonaventure University
Broad Museum

Corporate Collections
Kaufman and Broad, Los Angeles, CA
Kaufman and Harris, Pittsburgh, PA
Lehman Brothers, New York
Security Pacific Bank, California

Federal Home Loan Mortgage Corporation, Washington, DC
 Northwestern National Bank, St. Paul, Minnesota
 Columbia Savings and Loan Association, Beverly Hills, CA
 M. Berger Co., Pittsburgh, PA
 Seattle First National Bank, Seattle, WA
 Chase Manhattan Bank, New York, NY
 A.P.C., New York, NY
 Munger, Tolles, and Rickerhauser, Los Angeles, CA
 Atlantic Richfield Corporation, Los Angeles, CA
 Papercraft Corporation, Pittsburgh, PA
 Nina Freudenheim Gallery, Buffalo, NY

Private Collections
 Joseph Masheck, Editor, ARTFORUM
 David Urban, Connecticut
 Howard Fox, Assistant Curator of Exhibitions, Los Angeles County Museum of Art
 Susan Larsen, Curator Permanent collections, Whitney Museum of American Art
 Michael Berger, Pittsburgh, PA
 Paul Titus, Pittsburgh, PA
 Susan Krane, former curator Albright-Knox Gallery and High Museum of Art
 Douglas Schultz, Director, Albright-Knox Gallery, Buffalo, NY

SELECTED REVIEWS, ARTICLES, CATALOGS

Critical Reviews
 2000 The Buffalo News, February, Richard Huntington
 1997 The Pittsburgh Post Gazette, February, Donald Miller, Sec. C p.3
 1994 New Art Examiner, Michael freeman, June
 January 6, coverage of "As Seen by both Sides," by CNN, BBC, CBS, AP, UPI, Reuters
 Saigon times, Jan 13,p1
 Entertainment, "Exhibit to heal wounds," Peter Eng, Associated Press, p. 6
 1993 San Jose Mercury News, May 12, pp. 1, 16A
 Star Tribune, Jim Parsons, May 12, pp. 1, 8A
 1992 Charlotte Observer, "Visions of Vietnam," Richard Maschal, Nov. 12, Living, pp. 1,2
 Beacon Journal, "Images of War," Dorothy Shim, June, pp. 24,25
 The Milwaukee Journal, James Auer, Jan. 13, pp. 6,7
 Wisconsin State Journal, Bill Moore, Jan. 19
 1991 The Buffalo News, Richard Huntington, Jan. 20, Sec. G, pp. 1,6
 Numerous reviews, Buffalo News, 1985-1993, Richard Huntington
 Los Angeles Times, "Vietnam revisited," William Wilson, Mar. 28, Sec. F, pp. 7,8
 Los Angeles Times, "At war with the establishment," Suzanne Muchnic, Mar. 31, p. 89
 The San Francisco Chronicle, Kenneth Baker, May 6, pp. 24, 25
 The Daily News, "Vietnam won't be forgotten," Meg Sullivan, Mar. 23, ART pp. 4,8,10
 Des Moines Sunday Register, Eliot Nusbaum, June 16, Sec f, p.7
 The Santa Monica Outlook, "AS SEEN BY BOTH SIDES," March 29, illus. p. C1
 Boston Globe, Nancy Stepen, Living Arts, Jan. 16, pp. 1,2
 Boston Globe, "A time for war, a time for art," Christine Temin, ARTS, Jan. 13, pp. 1,3
 Boston Herald, "Vietnam's sides drawn together," Mary Sherman, Jan. 18, p. 23
 Boston Herald, "Both sides now," Jan. 13, pp. 1-11
 Boston Phoenix, Jan. 4, p. 1
 Kalamazoo Gazette, Craig a. Thomas, Arts and Entertainment, Sept. 1, sec F, pp. 1,4
 The Buffalo News, June 11, "Beauty As Beast", Richard Huntington
 1990 Rocky Mountain News, Carol Dickinson, May 25, pp. 1,2. illustration p. 2
 The Denver Post, Steven Rosen, May 13, pp. 1,2D
 The Christian Science Monitor, "Art from a War", Gail Russell Chaddock, Jan. 18, pp. 10,11
 Sunday Camera, "Both Sides Now", Laura Caruso, May 13, pp.. 1,2B
 1989 Reflex, Patricia Failing, Sept., Oct., pp 1-5
 Resume, Darlene Obsharsky, Fall, Vol. 20, No. 4, pp. 1,2
 Seattle Post-Intelligencer, Regina Hackett, Aug. 30, pp. 1,11
 Seattle Times, Deloris Targen Ament, Sept. 17, p. 24
 Art Week, "A different War, Battlegrounds in the Mind," Ron Glowen, Oct., pp 1,8
 "A Different war," The Bellingham Herald, April 30
 The Bellingham Herald, Mike Clark, May 21, Sec. C, pp. 1-8
 The Bellingham Herald, Jolin Harris, Aug. 16, Sec. C pp. 1-4
 The Bellingham Herald, Jolin Harris, "The Broken Bones of War," Aug. 31, pp. 1,2
 The Bellingham Herald, "War Stories Gives Veterans Voice," Oct. 5, pp. 1,2
 NEWSWEEK, September, "A DIFFERENT WAR, VIETNAM IN ART," Review of exhibition by Peter Plagens, pp 48, 49
 1985 Grace Guleck, NEW YORK TIMES, Review of Exhibitions, p. 76
 1983 Benjamin Forbey, "How Universal is the International?," ART IN AMERICA, March, pp. 98 101, Illustration p. 99
 1982 New York Times, Grace Guleck, November 11, pp. 25,28
 Pittsburgh Post Gazette, Donald Miller, Nov. 11, p. 25
 Susan Larsen, David Schirm, LA Tortue Gallery, ARTFORUM, Summer, p. 93
 AIR CAL MAGAZINE
 ARTS MAGAZINE, Garrit Henry, "David Schirm" April, p. 219, Illus., p. 219
 Lauri Pelissero, "L.A.'s Downtown Artists Go South for the Winter", Los Angeles Times, April p. 51, 61, Illus. p. 3
 Carol Donnel-Kotrozo, "Versions of Transformation", ARTWEEK, January 23, p. 16
 Christopher Knight, "Urban Renewal Art", Los Angeles Herald Tribune, April 26
 Robert Pincus, "Artwalk", Los Angeles Times, January 29, p. 57
 1981 Lee Fleming, "David Schirm, Gary Burnley", NEW ART EXAMINER, March
 1980 William Himmerdinger, "David Schirm's Expressive Energy," ARTWEEK, April
 William Wilson, Art Review, Los Angeles Times, March 14, p. 64
 1979 Barbara Noah, "David Schirm at Los Angeles Contemporary Exhibitions, ART IN AMERICA, October, p. 129
 David Tannous, "Directions" and the "First Western Biennial", Report from Washington, ART IN AMERICA, December, pp. 29, 31
 John Perreault, "Are Curators Sorting Out the 70's?Yes", SOHO WEEKLY NEWS, July 12, p. 1
 Paul Richards, "The Right Directions", Washington Post, June 14
 Illustration for Text

1990 VIETNAM, A DIFFERENT WAR, Lucy Lippard, p. 81, 82; illustration to text, p. 81
 1986 THE ART QUILT, Penny McMorris, Michael Kile, The Quilt Digest Press, pp 55 and 57, illustration, p. 57
 THE QUILT DIGEST, "Quilts in Art", Penny McMorris. Page 70, illustration
 1978 Peter Frank, "Unslick in L.A.", ART IN AMERICA, September, October, pp 89, 91

Catalog for Exhibition

2006 WELCOME TO THE PROMISED LAND, catalog for exhibition, UB Galleries
 2000 IN WESTERN NEW YORK, catalog for exhibition, Douglas Dreishpoon and Claire Schneider, pp. 5, 14
 1995 FRAGILE PETALS, Lionel Wendt Gallery, Tim Ryan, pp. 2,3
 AS SEEN BY BOTH SIDES, Catalog for exhibition, Interview with the artist, p. 68; illustration p. 69
 NEVER STOP TO THINK, Catalog for Exhibition, Essays by Susan Krane (curator of Contemporary Art High Museum, Atlanta, GA and Michael Walls.
 1995 FRAGILE PETALS, Lionel Wendt Gallery, Tim Ryan, pp. 2,3
 AS SEEN BY BOTH SIDES, Catalog for exhibition, Interview with the artist, p. 68; illustration p. 69
 1988 COLUMNAR, Catalog for exhibition
 1987 THE WAYWARD MUSE, Susan Krane, Catalog for Exhibition, illustration, p. 131
 1986 Western New York Invitational, Catalog for Award Winners, Illustrated
 1985 Seventy-five Years of Pittsburgh Art, Leon Arkus, Director Emeritus, Carnegie Museum of Art, p. 39
 1983 Sandy Ballatore, LOS ANGELES PATTERN PAINTERS, Catalog for Exhibition, February, ARCO Center for the Arts, pp. 5, 7, 26, 27. Illustration p. 26
 1982 Gene Baro, John Lane, CARNEGIE INTERNATIONAL, Illustration Nos 139, 140, 141
 1981 Santa Barbara Contemporary Arts Forum, DOWNTOWN L.A. IN SANTA BARBARA, Betty Klausner, illustration, p. 18
 In and Around Little Tokyo, Miles Kubo, pp. 1,6
 Thomas Garver, DOWNTOWN LOS ANGELES, pp. 6, 17, illus. p. 6
 1980 Hilary Bassett, Judith McKenzie, Robert Yassin, PAINTING AND SCULPTURE TODAY, pp. 52,53, Illustration, p. 53
 Tressa Miller, ELEGANT NIGHT, pp. 1, 3, 16, Illustration, p. 3
 1979 DIRECTIONS, Howard Fox, illustrations, pp. 18, 19-22, 71-73

Textbook

2002 Contributor to One hundred Creative Drawing Ideas, text on drawing compiled by Anna
 Audette to be published in 2002 by Shambhala Publications, Inc. and distributed by Random House

Featured Works and Listings

2007-2015 Who's Who in America
 2002-2015 Who's Who in American Art
 The Connecticut Review, reproduction of painting to be featured
 Contributed article for Christine Tabor retrospective catalog
 2001 The Connecticut Review, April, reproduction of painting, p 101
 2000 Artful Style, on-line gallery with review



Kateri, Ridley, and Beth, Adjanta Caves, India, 2005

DAVID SHIRM • ALL THE GLAD VARIETY • DRAWINGS & PAINTINGS 1972 — 2017
SEPTEMBER 22 TO NOVEMBER 3, 2017



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