

Laylah Ali
 Cory Arcangel
 John Baldessari
 Brendan Bannon
 Roberley Bell
 Jake Berthot
 Diane Bertolo
 Harvey Breverman
 Charles Burchfield
 Philip Burke
 Lawrence Calcagno
 Ellen Carey
 Wendell Castle
 Charles Clough
 Alan Cober
 Ralston Crawford
 Allan D'Arcangelo
 Edwin Dickinson
 Nancy Dwyer
 Marion Faller
 Alexis Jean Fournier
 Hollis Frampton
 Jenny Holzer
 Josh Iguchi
 Jed Jackson
 G. Peter Jemison
 Sister Mary Corita Kent



Les Krims
 Bruce Kurland
 Justine Kurland
 Robert Longo
 Magda Cordell McHale
 Gerald Mead
 Coni Minneci
 Julian Montague
 Elizabeth Murray
 Albert Paley
 Beverly Pepper
 Ken Price
 Ad Reinhardt
 Milton Rogovin
 Susan Rothenberg
 Christy Rupp
 Kathy Schifano
 Paul Sharits
 Cindy Sherman
 Eugene Speicher
 Doug and Mike Starn
 Marie Thibaudeau
 Phyllis Thompson
 Martha Visser't Hooft
 Carson Waterman

**PASSION &
 PATRONAGE**
Gifts from the
GERALD MEAD
COLLECTION

**PASSION &
PATRONAGE**
Gifts from the
**GERALD MEAD
COLLECTION**

JULY 1 - DECEMBER 18, 2022

CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY

This catalog is dedicated to noted collectors and philanthropists

Armand and Eleanor Castellani

(1917-2002)

(1919-2008)

for inspiring others through their longtime *passion* for art
and *patronage* of the Castellani Art Museum

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(cover image credits) clockwise from top left (details): Charles E. Burchfield, *Untitled (June 1916)*, 1916, watercolor on paper, 12 x 9 in.; Edwin Dickinson, *Untitled (Paris, France)*, 1920, watercolor on paper, 9-1/2 x 13-1/2 in.; Nancy Dwyer, *Bright Idea*, 1991, painted aluminum with light bulb fixture, light bulb and caster wheels, edition 5/40, 16 x 15 x 16 in.; Elizabeth Murray, *Charlotte (Poetry Project Print)*, 1998, eight-color lithograph on paper, edition 23/90, 12-1/2 x 15-3/4 in.; Cindy Sherman, *Untitled (Under the WTC)*, 1980/2001, gelatin silver print, edition 80/100, 7-1/2 x 5-9/16 in.; and Eugene Speicher, *Still Life*, undated, oil on board, 20 x 24 in.

No part of this publication may be reproduced, in any form, without the expressed permission of copyright holders and appropriate authors. This publication was printed in an edition of 1,000 copies on the occasion of the exhibition *Passion & Patronage: Gifts from the Gerald Mead Collection* on view at the Castellani Art Museum of Niagara University, NY, July 1 – December 18, 2022. This catalog was designed by Jennifer Nichols, produced and printed in the United States of America. For more information please visit our website at castellaniartmuseum.org.

ACKNOWLEDGEMENTS

With his years embedded in the Western New York art scene, Dr. Gerald C. Mead, Jr. has developed a vibrant network of supporters who were eager to see *Passion and Patronage: Gifts from the Gerald Mead Collection* through to its fruition. Even though a planned preview for the exhibition did not open to the public due to the pandemic, this project never lost its momentum because “Jerry” continued to connect with and nourish the art community.

As a new resident in this area, I have delighted in meeting Jerry and his many friends and acquaintances; he appears to be equally thrilled to introduce them. While Jerry places great pride in the physical manifestations that his collection provides, I believe he weighs his relationships with even greater value. These art objects are a symbol of his commitment to artists, gallery owners, enthusiasts, and patrons and together, they represent such a powerful reminder of the impact of this region’s visual arts practices.

The Castellani Art Museum (CAM) team and I are incredibly grateful to all the sponsors for *Passion and Patronage*, who are listed on page 8 of this catalog. Sponsor generosity has allowed this project to fully blossom. I thank all of the CAM’s staff, particularly Michael Beam for his work in curating this exhibition and leading the museum through a major transition.

Most importantly, I sincerely thank Jerry for his generosity in donating these incredible pieces to the Castellani Art Museum and for additional insights on the artists and interpretation. Thank you for providing this window into Western New York’s vibrant creativity and for your tenacity in supporting it through all these decades.

Ellen Owens

Director

Castellani Art Museum of Niagara University

INTRODUCTION

The role of patrons in supporting the arts is paramount to building strong creative communities. This exhibition emphasizes the process by which “private” artworks eventually become “public,” a component of building museum collections.

For 25 years, Buffalo art collector Dr. Gerald C. Mead, Jr. has donated artwork to the Castellani Art Museum—in some cases purchasing work for the Museum to bridge collection gaps. These gifts included works by renowned artists such as John Baldessari, Beverly Pepper, and Jenny Holzer.

Passion and Patronage features Mead’s previous collection gifts as well as his promised bequest of 54 works by 43 artists. These works, dated from 1905 through 2017, represent 112 years of artistic endeavors. The works in this gift were selected from Mead’s significant collection for their alignment with the CAM’s collection and mission. This marks the first major gift made from Mead’s collection to a public institution.

Described by the *Buffalo News* as “a guiding and indispensable figure on the Western New York arts scene,” Mead was influenced by prominent collectors and art museum patrons including Armand and Eleanor Castellani, Seymour Knox, and Charles Rand Penney. Through visits to museums and galleries, Mead fortified his understanding of art as well as his familiarity with artists whose work builds our own regional art history. Collecting for 35 years, he actively lends and donates to public institutions, inspiring new patrons.

Mead’s contributions to the CAM, both loans and gifts, have been utilized in student-based integrated learning projects and exhibitions—manifesting a primary goal of Armand and Eleanor Castellani’s vision for the CAM as a center of learning. Significant works from Mead were included in student/faculty exhibitions including *Experiencing Post-War U.S. History through Art* (2020), *Writing on the Wall: Text-based Works from the Collection* (2018), *Chromatic Dynamism: Color and Motion* (2013), and *ICON: Religious Images from the Castellani Permanent Collection* (2011).

In 2011, Mead co-curated *Public/Private: Pairings with Works from the Gerald Mead Collection*. This exhibition paired 41 artists’ works from the Gerald Mead and CAM collections exploring the divergence and convergence of the trajectory of both collections. Ultimately, an important number of Mead’s works from this exhibition became part of his collection Gift Bequest.

Moreover, CAM’s successful *Western New York Collects* exhibition series was also due, in large part, to Mead’s knowledge of the CAM collection as well as his relationships with significant regional collectors. This series featured the work

of a diverse range of visual arts with Western New York connections who had gained significant national or international recognition. With works from Western New York public and private collections; this series highlighted the work of Allan D’Arcangelo (2019), Nancy Dwyer (2018), Cindy Sherman (2014), Josh Iguchi (2013), and Arnold Mesches (2012).

Mead has also generously endowed Niagara University with the *Gerald C. Mead, Jr. Scholarship in Art History with Museum Studies*, the inaugural scholarship for this major, creating arts pathways for new generations.

Mead’s passion for art and his enduring patronage of the Castellani Art Museum and Niagara University demonstrate an individual’s ability to impact this important area of study.

Michael Beam

Curator of Exhibitions and Special Projects
Interim Director (2020-2021)
Castellani Art Museum of Niagara University

I am hard-pressed to think of anyone who has contributed more, in so many varied ways, to the vitality of the Visual Arts in Western New York than Jerry Mead. Through his work as an artist, educator, curator, art critic, collector, and patron, Jerry has had an indelible impact on arts and culture in our region. The Castellani Art Museum is fortunate to count him as a special friend.

A skilled art educator, Jerry has enthusiastically supported the CAM’s mission to serve as an educational resource for Niagara University and its surrounding communities. He has been a patient and supportive teacher for the museum’s annual summer camp, and presented numerous lectures through the *Meet Me at the CAM* series for life-long learners. In 2011, he produced and moderated a panel discussion on collecting art in conjunction with the exhibition, *Public/Private: Pairings with Works from the Gerald Mead Collection*.

This exhibition explored the important role collectors play in creating and sustaining a region’s artistic legacy. Over the years, through careful research and tireless networking, Jerry has distinguished himself as an important historian of

Western New York's Visual Arts heritage. He has now established a scholarship for students in Niagara University's Art History with Museum Studies Program with the hope that a new generation of scholars might follow in his footsteps.

Jerry began regularly visiting the CAM in the 1980s and has a deep knowledge of the Museum's collection. His most recent promised gift consists of a carefully curated selection of works by nationally and internationally recognized artists. This major donation includes works by important artists not currently in the CAM collection. Other works in this gift will enhance the representation of artists already in the collection by adding earlier or later works, or those in other media.

Through his astute and sensitive selection of gifted works, Jerry has both significantly grown and greatly enriched the CAM collection. For this, and for all of Jerry's many other efforts on behalf of the museum, I am truly grateful.

Kate Koperski

CAM Director (2008-2020)

Castellani Art Museum of Niagara University

Jerry Mead and I cemented our friendship on a road trip that came about because we were selected by the American Alliance of Museums to peer review another university museum in Central New York. It was an hours-long trek each way, which made for much discussion—about art, art history, museum life, and personal adventures. The return home was especially carefree, after quickly deciding the major outlines of our follow-up report. There was much laughter, as I recall. We crossed paths many times after that, always reminding each other of that initial bonding. In 2004 Jerry was one of our featured artists for the Castellani's *TopSpin* exhibition series, where he displayed a 15-year retrospective of his incredible miniature collage work.

Jerry's collecting habits of 35 years (now numbering over 1,600 artworks) are of top quality, both in condition and themes, befitting the reputations of the artists, many of whom are quite well known nationally and abroad. He was, after all, a curator for many years at the Burchfield Penney Art Center. Many museums do not engage in collecting regional talent, and it is often much to their chagrin since this is one important way to engage with the local communities and be supported by them. It works both ways.

Over the years, CAM has been a recipient of Jerry's donations, but this one promised gift is exceptional: 54 works by 43 artists, including iconic names such as Charles Burchfield, Wendell Castle, Ralston Crawford, Nancy Dwyer, Robert Longo, Elizabeth Murray, Susan Rothenberg, and Cindy Sherman. Jerry Mead is truly an icon in CAM's collecting history!

Laurene Buckley, Ph.D.

Director (2002-2007)

Castellani Art Museum of Niagara University

Museum Consultant for the American Alliance of Museums; author of *Joseph DeCamp: Master Painter of the Boston School*, *Edmund C. Tarbell: Poet of Domesticity*, and *Theodore Wendel: True Notes of American Impressionism*.

In 2003, I organized a film series for the Niagara University community featuring movies directed by artists represented in the CAM collection. This included Cindy Sherman's "Office Killer" and "Johnny Mnemonic," directed by Robert Longo. When I mentioned this project to Jerry Mead, he offered to lend four prints from the *Mnemonic Pictures* series—lithographs based on stills from the film—from his own collection for a pop-up exhibition to accompany the screening. These, along with other Longo works from the CAM collection, added depth to our efforts to illustrate connections to pop culture, demonstrating, for example, the few degrees of separation between the CAM and Keanu Reeves' cyberpunk courier.

Today, I'm delighted to know that Jerry's promised gift to the Museum includes two of the Johnny Mnemonic prints—reuniting them with the first two he donated after the 2003 exhibition—as well as two photographs by Cindy Sherman. This gift is but one example of Jerry's thoughtfulness and generosity as an artist, educator, collector, and supporter of Western New York cultural institutions.

Eric Jackson-Forsberg

Communications Manager

Superstructures Engineers + Architects

Curator of Collections and Exhibitions (2000-2003)

Castellani Art Museum of Niagara University

Jerry Mead once observed, “If you collect just for the pure love of what you think is good, and these people are passing through the area, just by happenstance down the road, some of the artists will go on to international success.” Those are words for collectors to live by. Mead’s generous donation to the Castellani Art Museum is made up of works from significant contemporary artists, many with unquestioned international reputations. Interesting works by Christy Rupp, Nancy Dwyer, Robert Longo, Cindy Sherman, and Charles Burchfield add depth to existing holdings and help tell a better story.

His donation of works by Laylah Ali, Cory Arcangel, Harvey Breverman, Philip Burke, Hollis Frampton, and Wendell Castle, just to name a few, add important artists who were previously unrepresented in the museum’s collections. Many visitors to the Castellani have never even visited an art museum before and have no idea what to expect. Thanks to the prescience and adventurous spirit of Jerry Mead, those visitors, as well as Castellani regulars, have fresh surprises in store.

Elizabeth Licata

Editorial writer, *Buffalo News*

Editor-in-Chief, *Buffalo Spree* (1999–2022)

Curator (1991-1999)

Castellani Art Museum of Niagara University

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A PLACE FOR HIS STUFF

Collecting is a compulsion. While we would prefer to presume that art collecting is some rarified activity, it is often no different than the impulse to collect plush toys, decorative ceramics, random thrift shop finds, or sports memorabilia. Like any sort of collecting, art collecting can fall somewhere between the unrelenting hoarder and the rarified museum curator or archeologist. On the one hand, the addictive craving to acquire more—because acquisition can become an end unto itself—and on the other, a thoughtful and considered specificity where selection serves to fulfill certain goals. Even the collector of comic books or vintage salt and pepper shakers has their sophisticated reasoning.

Which is to say there is a prodigious amount of gray area when we identify collecting rationales. Even the most sophisticated collector of fine art can fall prey to the giddy, irrational high of finding that particular thing. We cannot deny the dopamine rush of finding that thing you long sought out, the object you never thought you'd encounter or even knew existed, maybe even for a price you cannot believe. Beyond all the swirling reasoning of acquisition—*I want it, I need it, it fills a hole in my collection, this is valuable*—you ultimately always end up with the same thing, a pile of stuff. As George Carlin once noted, life is a maddening race to find a place for your stuff.

So, what do you do? In my case, I own over 250 works of art—some on walls and shelves of my home, but most set aside in a tidy but ridiculous pile. Something a friend once referred to as “heartfelt landfill.” He was talking about his own artwork but, if no specific thought is given to the dispensation of the stuff/art, the designation fits. It's probably fair to say the bulk of artwork created over the course of human history is forever lost to us because it ended up as landfill. It's part of the brutal evolutionary grind of cultural history. If one of Henry Darger's landlords had not been a photographer who could discern artistic merit, that magnificent work would have been lost and never been seen. If no one bothers to collect and sustain art over time, it becomes dust in the wind.

It's worth thinking in those harsh terms because it provides proper context and underscores the critical contribution of art collectors. They are saving the visual language of their time for all time. They do so with great care and, as they proceed to collect over time, they do so with an increasingly discerning eye and ever-enlarging education about those works they are now looking for and acquiring. It is their own self education—often textured by their own personal tastes—that ultimately furthers a broader cultural education about the specific things and images artists have created and why they matter. And, being the material expressions of subjective perceptions about ourselves, the world, and all it contains, let's just admit that it *all* matters.

While my profession is curator, my own collecting habits are more akin to the dog chasing the fire truck, with no thought given to what he'll do when he catches it. I acquire what I like. And that's fine, I've got some great pieces. But standing in stark contrast to my own cavalier habits is the considered, thoughtful, and smartly targeted collection of Gerald C. Mead Jr. By which I would not want to imply Mead does not also chase the fire truck sometimes. He has a genuine and deep enthusiasm for art. He attends every opening. He sees everything. He does his best to meet every artist. He is an unabashed art geek—no piece of information is insignificant to him—and it's this rabid fandom that helps nourish his attentive collecting habits.

Inspired in part by the example of art collector and patron Armand Castellani, Mead has been acquiring work for over 30 years and, in this current occasion, has established a promised gift of 54 artworks by 43 artists to the Castellani Art Museum, in addition to the 14 works he has already donated to the museum since 1997. This specific gift is in addition to promised works for the University at Buffalo, Burchfield Penney Art Center, Hallwalls' annual auction, and other venues in the region. When I asked what compelled this recent push to relocate and distribute specific works from his collection, his answer was blunt and sensible—he had witnessed enough older collectors pass away with no plan in place for their collections and he wanted to ensure his acquired works were properly designated to augment existing collections, fill gaps, and relate to other works already on hand.

Mead's collecting has always been rooted in research and scholarship and, to his great credit, he wisely discerned that it might be valuable to shape his collection around artists who were Western New Yorkers by birth or residence. Distinct from a collection acquired around specific media or formal qualities, this geographic imperative means that Mead is creating an invaluable resource in telling the story of Western New York and modern/contemporary art. His collection describes the importance of place—this place—in that history. It is not surprising that he selected the Castellani Art Museum as a recipient of a major gift. In discussing it, he pointed out to me that the Castellani, at any given time, is the only museum in the region to always have on display works by seminal artists connected to the region—Robert Longo, Cindy Sherman, and Charles Clough, among others.

Mead's current gift to the CAM is structured between two categories—artworks by significant artists not yet included in the museum's collection as well as artworks by already-collected artists, where the gift can expand upon the scholarship of the existing works by adding earlier/later works or work in a different media. Even the *short list* of artists delineated by these categories cuts a staggering swath

across the art of the 20th and 21st centuries—Laylah, Ali, Cory Arcangel, Harvey Breverman, Philip Burke, Wendell Castle, Edwin Dickinson, Hollis Frampton, Jenny Holzer, G. Peter Jemison, Kenneth Price, Eugene Speicher, Charles Burchfield, Allan D’Arcangelo, Nancy Dwyer, Les Krims, Robert Longo, Elizabeth Murray, Ad Reinhardt, Milton Rogovin, Susan Rothenberg, Christy Rupp, Paul Sharits, Cindy Sherman, and Mike & Doug Starn.

The efforts made by Mead, over decades, should not be taken lightly. In addition to online auctions, live auctions, and purchases made directly from artists, gallery purchases have played a significant role in his collecting practices. He has bought works from every gallery in Buffalo, and some from outside, with regularity. It’s not easy to acquire art by important names. There is a lot of research and a lot of legwork in finalizing acquisitions. Along the way, chances are missed, great artworks pass you by, while others may stay out of your bidding reach at a particular moment. While there is no doubt that Mead has collected works he has *coveted* over the past decades, he has always also collected with the intention to donate as part of the overarching plan. As we noted, Mead began donating to the Castellani in 1997 and his awareness of its overall collection—and the collections of other museums targeted for gifts—helps shape the pursuit of specific acquisitions. He knows when he acquires a work where it will make the most sense for it to eventually land.

Shouldn’t this be the task of professional curators? Well, sure. We expect our museum curators to do this same legwork and make important acquisitions happen. And they do. CAM Curator Michael Beam has worked closely with Mead to identify and finalize the works included in this gift. But Mead himself has also functioned professionally as both an educator and curator and arrived at this task with an informed perspective on the museum’s possible needs. Meanwhile, it’s worth pointing out that art history has frequently been fed and fueled by the impassioned compulsions of centuries of private art nerds who acquired artworks for all sorts of reasons, only to eventually determine that there is no greater legacy for an artwork than for it to resonate in the public sphere, for everyone to see.

John Massier

Visual Arts Curator

Hallwalls Contemporary Arts Center, Buffalo, NY

GIFTED WORKS

All works are Promised Bequest Gift of Dr. Gerald C. Mead, Jr. unless otherwise noted.

1



3



2



4



1. **Laylah Ali** (American, b. 1968)
Untitled (Portrait), 2017
mixed media on paper, 8 x 5 in.

2. **Cory Arcangel** (American, b. 1978)
Titled No. III, 2012
lithograph on paper, edition 107/150, 11 x 8-1/2 in.

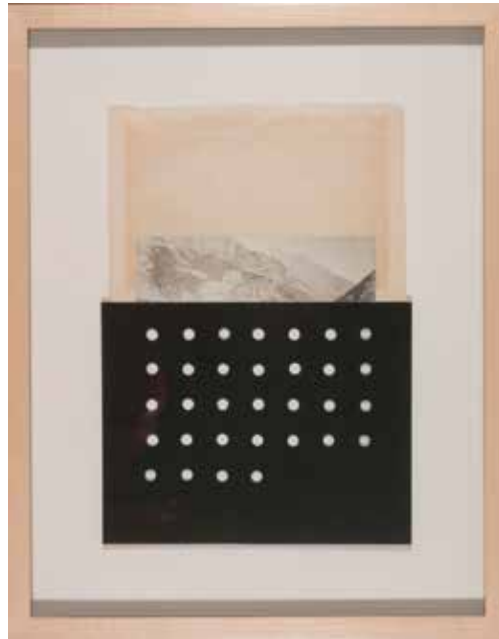
3. **John Baldessari** (American, 1931-2020)
The Hitchhiker, 1995
dye sublimation print on paper, edition 12/100, 4 x 5 in.
Collection of the Castellani Art Museum of Niagara University
Gift of Mr. Gerald C. Mead Jr., 2011:030

4. **Brendan Bannon** (American, b. 1970)
South Sudan Refugee Camp, 2015
digital print, 11-3/4 x 18 in.

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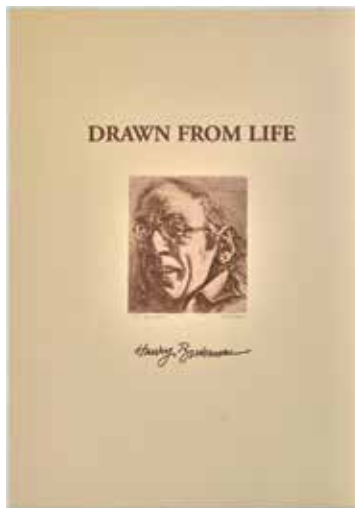


1. **Roberley Bell** (American, b. 1955)
Element # 25 from Disputed Territories (Pitcher), 1996
 tin pitcher, Densite and graphite, 38 x 9 x 8 in.

2. **Jake Berthot** (American, 1939-2014)
Untitled (Tree), 2011
 graphite on paper, 19 x 30 in.

3. **Diane Bertolo** (American, b. 1953)
Marking Time, October, 2012
 paper, vintage paper, and archival inkjet print, 12 x 7-1/2 in.

4. **Harvey Breverman** (American, b. 1934)
Cartesian Interior, 1982
 lithograph on paper, edition 5/20, 36-1/2 x 29 in.



Harvey Breverman (American, b. 1934)
Drawn From Life—A Suite of Five Lithographs Portfolio, 2005
 (portfolio) black cloth over boards with cloth ribbons ties,
 all works are lithograph on paper, (each) 22 x 16 in.

(clockwise from top left)

(title page with self-portrait), Han Ji and Chine-Collé on Magnani
 Pescia cream paper, edition PP/20

(*Harvey's Hip*, a poem by Robert Creeley), on Rives BFK tan paper
 edition PP/20

Robert Creeley and Jim Dine (Volpa), on Rives BFK tan paper
 edition PP/20

Robert Duncan (Rue Jacob) on Rives BFK tan paper, edition PP/20

Amy Tan, on Rives BFK cream paper, edition PP/20

Susan Howe (Sforzinda) on Rives BFK cream paper, edition PP/20

Carl Dennis (Delft Diagrams) on Rives BFK cream paper
 edition PP 11/20



1. **Charles Burchfield** (American, 1893-1967)
Maple Catching Glow of Lightning, July 2, 1916
watercolor and graphite on paper, 8-3/4 x 5-7/8 in.

2. **Charles Burchfield** (American, 1893-1967)
Untitled (June 1916), 1916
watercolor on paper, 12 x 9 in.

3. **Charles Burchfield** (American, 1893-1967)
Untitled (Three Trees), 1916
watercolor on paper, 5-7/8 x 9 in.

4. **Philip Burke** (American, b. 1956)
Henry Kissinger, 1983
oil on canvas, 23 x 21 in.

1



3



2



4



1. **Lawrence Calcagno** (American, 1913-1993)
Milkweed, 1970
watercolor on paper, 29 x 21 in.

2. **Lawrence Calcagno** (American, 1913-1993)
Dark Spring, 1958
mixed media on paper, 15-1/2 x 6-3/4 in

3. **Ellen Carey** (American, b. 1952)
Self Portrait, 1987
photolithograph, edition AP 1/5, 23-3/4 x 19-1/2 in.

4. **Wendell Castle** (American, 1932-2018)
Untitled (Stack laminated Wood Mirror), c. 1970
oak with mirror, 16-1/4 x 15 x 5-1/8 in.

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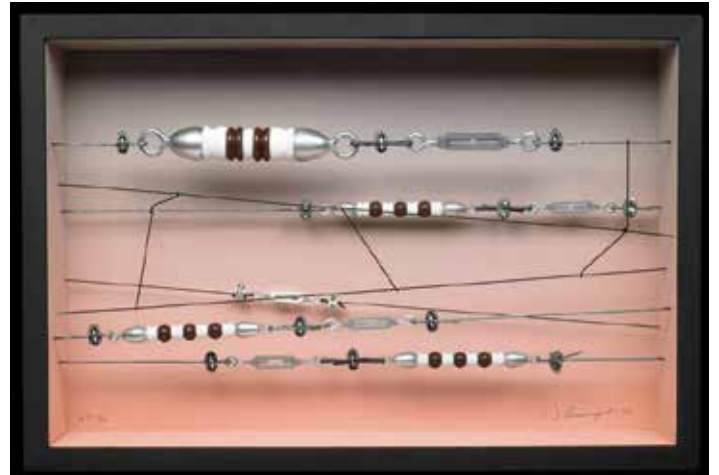
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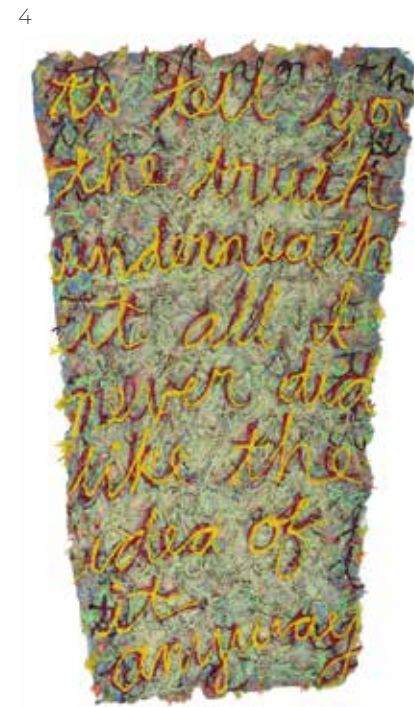


1. **Charles Clough/Robert Longo** (American, b. 1951/American b. 1953)
Prototype for a Fundraiser for Hallwalls, 1976/2013
 cast aluminum, edition 9/25, 39 x 5 x 1 in.

2. **Alan Cober** (American, 1935-1998)
The Company of Oswald Rabbit, 1980
 etching with aquatint on paper, edition 13/30, 18 x 24 in.

3. **Ralston Crawford** (American, 1906-1978)
First Avenue #2, 1954
 lithograph on paper, edition 11/25, 12-1/2 x 18 in.

4. **Allan D'Arcangelo** (American, 1930-1998)
The Bead Game, 1978
 color lithograph on Arches, collaged wire, cables, and wood
 edition 25/50, 22-1/2 x 33-1/4 x 5-1/2 in.



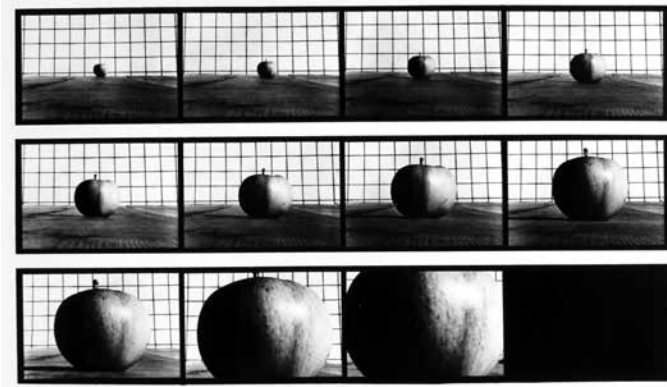
1. **Allan D'Arcangelo** (American, 1930-1998)
June Moon, 1971
screenprint on paper, edition 72/125, 14-1/4 x 11-3/4 in.

2. **Edwin Dickinson** (American, 1891-1978)
Untitled (Paris, France), 1920
watercolor on paper, 9-1/2 x 13-1/2 in.

3. **Nancy Dwyer** (American, b. 1954)
Bright Idea, 1991
painted aluminum with lightbulb fixture, light bulb and caster wheels, edition 5/40, 16 x 15 x 16 in.

4. **Nancy Dwyer** (American, b. 1954)
To Tell You the Truth..., 1977
acrylic on handmade paper with feathers, 40-1/2 x 24-1/2 in.

1



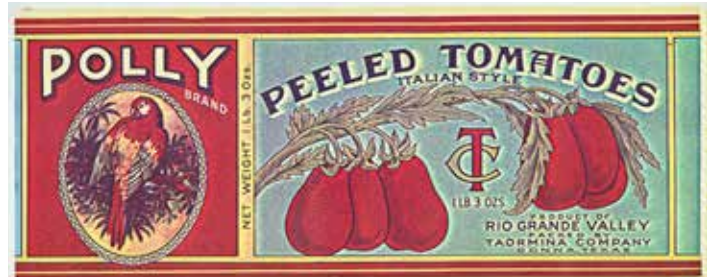
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3



4



1. **Marion Faller/Hollis Frampton**
 American, 1941-2014/American, 1936-1984
782. Apple advancing [var. (Northern Spy)], 1975
 gelatin silver print, 11 x 14 in.

2. **Alexis Jean Fournier** (American, 1865-1998)
Venice, c. 1905
 oil on canvas on board, 12-1/2 x 18-1/2 in.

3. **Hollis Frampton** (American, 1936-1984)
Spaghetti, 1964 (printed 1984)
 Ektachrome photograph, 11 x 14 in.

4. **Hollis Frampton** (American, 1936-1984)
Tomato Brand Peeled Polly from the By Any other Name-Series 2, 1983
 color electrostatic print on paper, edition 1/4, 8-1/2 x 14 in.

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1. **Jenny Holzer** (American, b. 1950)
Survival Series: Use What is Dominant in a Culture to Change it Quickly, 2003
 hand-blown, etched glass, edition 130/200, 4 x 10-1/2 x 10-1/2 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead, Jr., 2020:003

2. **Josh Iguchi** (American, b. 1964)
Crucifixion, 1993
 Chromogenic print and mixed media, 19-3/4 x 25 in.

3. **Josh Iguchi** (American, b. 1964)
St. Martha-Patron Saint of Cooks, 1995
 Chromogenic color print and found objects, 27 x 21 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald Mead, Jr., 2013:038

4. **Josh Iguchi** (American, b. 1964)
St. Sebastian, 1993
 mixed media, 10 x 3 x 3/4 in.



1. **Jed Jackson** (American, b. 1954)
Untitled, 1984
acrylic and gouache on paper, 22 x 29-1/2 in.

2. **G. Peter Jemison** (Seneca Nation, Heron Clan, b. 1945)
Bare Hill (Self Portrait), 1987-1988
hand drawn lithograph on paper, 18 x 24 in.

3. **Sister Mary Corita Kent** (American, 1918-1986)
The Moon Is, 1962
silkscreen on paper, edition of 95, 13 x 15-1/4 in.
Collection of the Castellani Art Museum of Niagara University
Gift of Gerald C. Mead, Jr., 2018:003

4. **Les Krims** (American, b. 1943)
Large Camera Academic Art, 1978
Selenium toned gelatin silver print, edition 1/25, 11 x 14 in.

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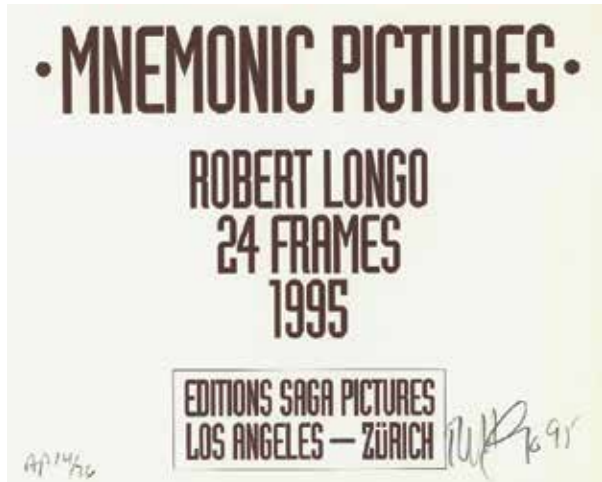


1. **Bruce Kurland** (American, 1938-2013)
Untitled (Roses), 1967
 oil on canvas, 12 x 16 in.

2. **Justine Kurland** (American, b. 1969)
Meeting on the Hill, 2000
 Chromogenic print, 16 x 20 in.

3. **Robert Longo** (American, b. 1953)
Untitled (The Entertainer), 1986
 lithograph on paper, edition 17/85, 30 x 22 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr., 2004:009

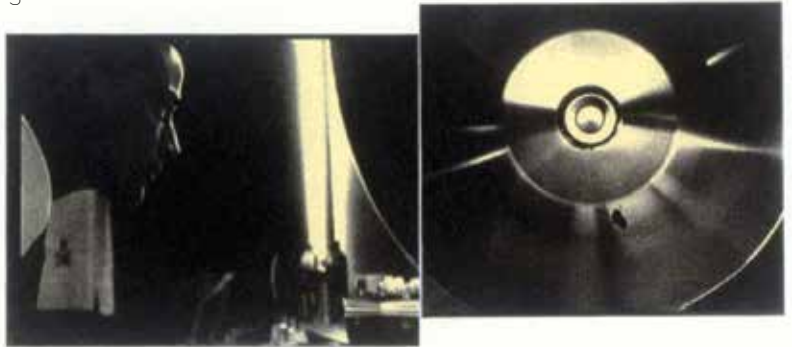
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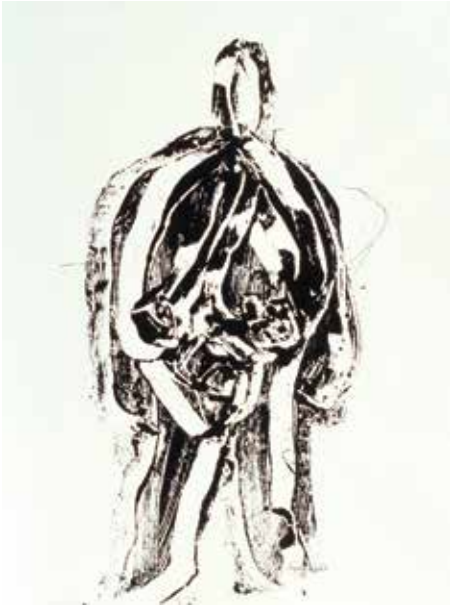
1. **Robert Longo** (American, b. 1953)
Title Page (Mnemonic Pictures Series), 1995
 photographic lithograph on paper, edition A/P 14/26, 8 x 10 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr., 2003:008

2. **Robert Longo** (American, b. 1953)
Untitled D (Mnemonic Pictures Series), 1995
 photographic lithograph on paper, edition AP 14/26, 8 x 10 in.

3. **Robert Longo** (American, b. 1953)
Untitled G (Mnemonic Pictures Series), 1995
 photographic lithograph on paper, edition 4/26, 8 x 10 in.

4. **Robert Longo** (American, b. 1953)
Untitled N (Mnemonic Pictures Series), 1995
 photographic lithograph on paper, edition HC 4/26, 8 x 10 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr., 2003:009

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1. **Magda Cordell McHale (Magda Lustigova)**
 (Hungarian, 1921-2008)
Untitled, 1996
 monoprint and acrylic on paper, 23- $\frac{1}{4}$ x 17- $\frac{1}{4}$ in.

2. **Gerald C. Mead, Jr.** (American, b. 1962)
NF/5-12, 2001
 mixed media/found objects, 7- $\frac{3}{4}$ x 6- $\frac{3}{4}$ x 3- $\frac{1}{2}$ in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of the Artist in honor of Dr. Sandra H. Olsen, 2002:032

3. **Coni Minneci** (American, b. 1950)
Veiled Beauty, 2000
 oil on canvas, 21 x 27 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr. in honor of Rev. Joseph L. Levesque,
 C.M., 2013:039

4. **Julian Montague** (American, b. 1973)
*B/1 Bu*0103 from Stray Shopping Cart Project*, 2003-2005
 inkjet print on paper, unique print, 11 x 13 in.

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1. **Julian Montague** (American, b. 1973)
Untitled (Insect Drawing), 2003
 inkjet print on paper, edition 2/10, 22 x 24 in.

2. **Elizabeth Murray** (American, 1940-2007)
Charlotte (Poetry Project Print), 1998
 eight-color lithograph on paper, edition
 23/90, 12-1/2 x 15-3/4 in.

3. **Albert Paley** (American, b. 1944)
Untitled, 1994
 steel with applied patina, 9 x 5 x 1-1/2 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr.: 2006:003

4. **Beverly Pepper** (American, 1922-2020)
Untitled, n.d.
 etching and collage on Fabriano hard paper, edition 5/45, 37 1/4 x 37 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr., 2016:007

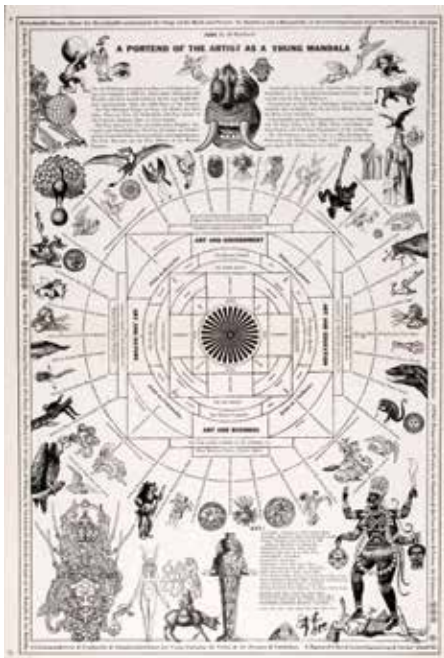
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1. **Ken Price** (American, 1935-2012)
Untitled from the portfolio *Heatwaves*, 1995
 serigraph on paper, edition PP, 14 x 11 in.
2. **Ad Reinhardt** (American, 1913-1967)
A Portend of the Artist as a Yhung Mandala, 1956
 offset lithograph on paper, 18-1/4 x 12 in.

3. **Milton Rogovin** (American, 1909-2011)
Atlas Steelworker from *Working People* series, 1976
 gelatin silver print, triptych (2) 7-1/4 x 7-1/4 (1) 6-3/4 x 6-1/2 in.
 Promised Bequest Gift of Dr. Gerald C. Mead, Jr. in memory
 of Nina Freudenheim (1936-2020)

4. **Susan Rothenberg** (American, b. 1945)
Untitled (Conductor), 1985
 screenprint on paper, edition 53/72, 22-1/2 x 28-3/8 in.

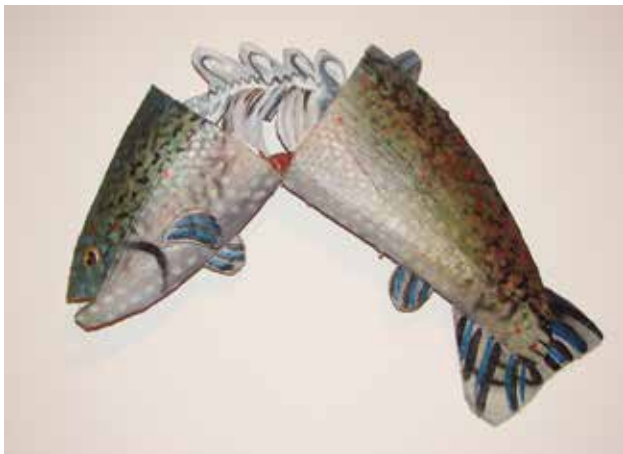
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1. **Christy Rupp** (American, b. 1949)
Press/Pulse I, 1999
 paper, feathers, and foil on paper, 10-1/2 x 8-1/2 in.

2. **Christy Rupp** (American, b. 1949)
Spinal Defect Acid Rain Brook Trout, 1983
 mixed media on cardboard and aluminum,
 5 x 12 x 1-1/2 in.

3. **Kathy Schifano** (American, b. 1950)
Channeling Wolf Kahn, 2014
 oil on canvas board, 14 x 11 in.
 Castellani Art Museum Lending Collection
 Gift of Gerald C. Mead Jr., 2014

4. **Paul Sharits** (American, 1943-1993)
Pistol, 1981
 acrylic on canvas, 14 x 22 in.

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1. **Cindy Sherman** (American, b. 1943)
Untitled (Fairy Tales), 1985
 Chromogenic photograph, edition 63/125, 20 x 16 in.

2. **Cindy Sherman** (American, b. 1943)
Untitled (Under the WTC), 1980/2001
 gelatin silver print, edition 80/100, 7-1/2 x 5-9/16 in.

3. **Eugene Speicher** (American, 1883-1962)
Still Life, c. 1920s
 oil on board, 20 x 24 in.

4. **Starn Twins (Doug and Mike Starn)** (American, b. 1961)
Horses, 1986-1993
 photographic collage with cellophane tape, 7-3/16 x 6-5/8 in.

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1. **Marie Thibaudeau** (American, 1897-1982)
XVth Century Fortified Farmhouse—Caeu, "La Tour des Gens D'Arnes", 1928
 watercolor on paper, 13 x 13-3/4 in.
 Collection of the Castellani Art Museum of Niagara University
 Gift of Gerald C. Mead Jr., 1998:057
2. **Phyllis Thompson** (American, b. 1947)
She Liked Patterned Cloth #1, 2015
 monotype, collage and drawing on paper, edition 1/1, 15 x 11-1/2 in.

3. **Martha Visser't Hooft** (American, 1906-1994)
Histoire du Soldat (A Room in the Palace), 1951
 watercolor on paper, 8-3/4 x 12-1/2 in.
4. **Carson Waterman** (Seneca Nation, Snipe Clan, b. 1944)
Will Sampson Jr. with Woodland Beadwork, 1976
 acrylic on canvas, 35 x 45 in.

COLLECTOR BIOGRAPHY



Dr. Gerald C. Mead, Jr. was born in Hamburg, NY and grew up with ten siblings in Boston, NY. His father, the late Gerald Mead, was the president of D. J. Mead & Sons, a family owned paper company that was founded in Buffalo in 1899, and his mother, the late Margaret Mead, was an artist who had studied at the Art Institute of Buffalo.

Mead is a Distinguished Alumni Award recipient from Erie Community College where he received an Associate in Liberal Arts (1983), a Young Alumnus Achievement Award recipient from the State University of New York (SUNY) Buffalo State College where he earned his Bachelor of Arts in Psychology (1985) and Bachelor of Science in Design (1986), and a Dean's Scholar of the University at Buffalo where he received his Master of Fine Arts in Visual Studies (2008). In 2020, he received an honorary Doctor of Fine Arts degree from Niagara University.

During an eighteen-year tenure (1987-2005) as a curator and educator at the Burchfield Penney Art Center at SUNY Buffalo State College, Mead organized over 130 art, architecture, craft and student exhibitions for the museum, including a nationally touring Roycroft Artisans exhibition, and edited numerous exhibition catalogs. He taught in the Art & Design Department at SUNY Buffalo State College from 1998 to 2022 and in the Visual Studies Department at the University at Buffalo from 2006 to 2010. The Buffalo Alliance for Education honored Mead with a Pathfinder Award in 2005. He is currently an independent curator who has organized exhibitions for the Castellani Art Museum (Lewiston, NY), Kenan Center (Lockport, NY), Charles E. Burchfield Nature & Art Center (West Seneca, NY), CEPA Gallery (Buffalo, NY), Studio Hart (Buffalo, NY), and Artspace Buffalo.

Listed in *Who's Who in America*, Mead is a surveyor for the American Alliance of Museums, an appointed member of the Buffalo Arts Commission, a former board member of Arts Services Initiative of Western New York, CEPA Gallery, El Museo Gallery, and Buffalo United Artists and was a founding member of the Burchfield Penney Art Center Ambassadors. He has served on public art committees for the City of Buffalo, Erie County Family Court Building, Center for Inquiry Transnational, Women & Children's Hospital, Niagara Frontier Transit Authority, and the New York State Center of Excellence in Bioinformatics & Life Sciences. Mead frequently juries local and national art exhibitions, lectures on regional art and is an arts writer for *Buffalo Spree Magazine*. In 2007, the National Federation for Just Communities of Western New York honored him with a Community Leader in the Arts Award and in 2015 he received the "Unsung Hero" Spark Cultural Award from Art Services Initiative of Western New York.

Mead's own artwork—highly detailed, small-scale collages/assemblages—are in the collections of the Albright-Knox Art Gallery (Buffalo, NY), Burchfield Penney Art Center (Buffalo, NY), Castellani Art Museum (Lewiston, NY), George Eastman Museum (Rochester, NY), International Museum of Collage, Assemblage and Construction (Santa Fe, NM), and Oregon State University (Corvallis, OR) among others. His works have been exhibited throughout the United States and in Australia, Canada, China, England, Poland, and Russia and are published in six collegiate textbooks. He has presented lectures on his work at Cambridge University and Chautauqua Institution. Mead has received grants from the New York Foundation of the Arts and the New York State Council on the Arts and his major awards include First Place at the Carnegie Art Center National Exhibition, a Fine Arts Award from *Creative Quarterly: The Journal of Art & Design*, and gold, silver and bronze medals from the Buffalo Society of Artists' Annual Exhibitions.

COLLECTING STATEMENT

Since I began collecting in 1987, I have assembled a collection of over 1,600 paintings, prints, drawings, sculptures, photographs, crafts and video by over 1,200 artists who are associated with Western New York through birth or residency (meaning that they were born, studied, taught or lived/worked in this region).

Historically, they range from an 1880 watercolor by George Merritt Clark, a founder of the Bohemian Sketch Club, to a series of screenprints that University at Buffalo alumna Mizin Shin created in 2021. I acquired the work through purchases from galleries, auctions, and artists and by exchanges of my own artwork with fellow artists. My intent was to build an encyclopedic collection focusing on significant artists affiliated with organizations such as the Buffalo Society of Artists, Patteran Society, Hallwalls Contemporary Arts Center, CEPA Gallery, Big Orbit Gallery or were educators and/or alumni of the Art Institute of Buffalo, University at Buffalo or the SUNY Buffalo State College. As an artist who creates small-scale works, I was frequently drawn to smaller examples of artists' work that embody the content and concepts expressed in their larger work. This strategy also enables me to display and enjoy a greater number of these works in my home. Considering that I am an artist/educator, my selections have been motivated by both personal taste and scholarly interest.

Primarily, I acquired one work by each artist and in some cases it took years to locate the ideal work to represent that artist in my collection and also fit my other (more practical) collecting criteria. With a few very significant artists, such as Charles Burchfield and Cindy Sherman, I acquired multiple works to represent a broader range of their oeuvre.

As a young collector I was inspired by the passion and zeal of life-long collectors/philanthropists (and museum namesakes) in the region: Armand Castellani, Seymour Knox, Jr., and Charles Rand Penney. Frequent visits to museums and galleries in the region strengthened my knowledge of the history of Western New York art and familiarity with the artists whose work is integral to that history. Survey exhibitions at the region's art museums organized by theme or media were particularly instructive and the catalogs that accompanied those exhibitions as well as published histories of the Buffalo Society of Artists, Buffalo Print Club, Hallwalls Contemporary Arts Center, CEPA Gallery, Big Orbit Gallery, and Buffalo Arts Studio have been valuable resources to me as a regional collector.

Since 2002, over fifty thematic exhibitions from the Gerald Mead Collection have been presented at college and university galleries and other public venues across Western New York and northern Pennsylvania, most recently at Daemen University in Amherst, NY. I have also periodically donated works from my collection to the Albright-Knox Art Gallery, Amherst Museum, Buffalo History Museum, Burchfield Penney Art Center, Castellani Art Museum and the Benjamin and Dr. Edgar R. Cofeld Judaic Museum and frequently lend works for exhibitions.

Dr. Gerald C. Mead, Jr.

Lecturer Emeritus of Art & Design
SUNY Buffalo State College

EXHIBITED ARTWORKS BY ARTIST

Laylah Ali (American, b. 1968)

Untitled (Portrait), 2017
mixed media on paper, 8 x 5 in.

Cory Arcangel (American, b. 1978)

Titled No. III, 2012
lithograph on paper, edition 107/150, 11 x 8-1/2 in.

John Baldessari (American, 1931-2020)

The Hitchhiker, 1995
dye sublimation print on paper, edition 12/100, 4 x 5 in.
Collection of the Castellani Art Museum
of Niagara University
Gift of Mr. Gerald C. Mead Jr., 2011:030

Brendan Bannon (American, b. 1970)

South Sudan Refugee Camp, 2015
digital print, 11-3/4 x 18 in.

Roberley Bell (American, b. 1955)

Element #25 from Disputed Territories (Pitcher), 1996
tin pitcher, Densite and graphite, 38 x 9 x 8 in.

Jake Berthot (American, 1939-2014)

Untitled (Tree), 2011
graphite on paper, 19 x 30 in.

Diane Bertolo (American, b. 1953)

Marking Time, October, 2012
paper, vintage paper, and archival inkjet print
12 x 7-1/2 in.

Harvey Breverman (American, b. 1934)

Cartesian Interior, 1982
lithograph on paper, edition 5/20, 36-1/2 x 29 in.

Drawn From Life-A Suite of Five Lithographs
Portfolio, 2005

(portfolio) black cloth over boards with cloth ribbons
ties, all works are lithograph on paper, (each) 22 x 16 in.

(title page with self-portrait), Han Ji and Chine-Collé
on Magnani Pescia cream paper, edition PP/20

(*Harvey's Hip*, a poem by Robert Creeley), on Rives
BFK tan paper, edition PP/20

Robert Creeley and Jim Dine (Volpa), on Rives BFK
tan paper, edition PP/20

Robert Duncan (Rue Jacob) on Rives BFK tan paper
edition PP/20

Amy Tan, on Rives BFK cream paper, edition PP/20

Susan Howe (Sforzinda) on Rives BFK cream paper
edition PP/20

Carl Dennis (Delft Diagrams) on Rives BFK cream
paper, edition PP 11/20

Charles Burchfield (American, 1893-1967)

Maple Catching Glow of Lightning, July 2, 1916
watercolor and graphite on paper, 8-3/4 x 5-7/8 in.

Untitled (June 1916), 1916
watercolor on paper, 12 x 9 in.

Untitled (Three Trees), 1916
watercolor on paper, 5-7/8 x 9 in.

Philip Burke (American, b. 1956)

Henry Kissinger, 1983
oil on canvas, 23 x 21 in.

Lawrence Calcagno (American, 1913-1993)

Dark Spring, 1958
mixed media on paper, 15-1/2 x 6-3/4 in.

Milkweed, 1970
watercolor on paper, 29 x 21 in.

Ellen Carey (American, b. 1952)

Self Portrait, 1987
photolithograph, edition AP 1/5, 23-3/4 x 19-1/2 in.

Wendell Castle (American, 1932-2018)

Untitled (Stack laminated Wood Mirror), c. 1970
oak with mirror, 16-1/4 x 15 x 5-1/8 in.

Charles Clough/Robert Longo

(American, b. 1951/American b. 1953)
Prototype for a Fundraiser for Hallwalls, 1976/2013
cast aluminum, edition 9/25, 39 x 5 x 1 in.

Alan Cober (American, 1935-1998)

The Company of Oswald Rabbit, 1980
etching with aquatint on paper, edition 13/30, 18 x 24 in.

Ralston Crawford (American, 1906-1978)

First Avenue #2, 1954
lithograph on paper, edition 11/25, 12-1/2 x 18 in.

Allan D'Arcangelo (American, 1930-1998)

The Bead Game, 1978
color lithograph on Arches, collaged wire, cables, and
wood, edition 25/50, 22-1/2 x 33-1/4 x 5-1/2 in.

June Moon, 1971
screenprint on paper, edition 72/125, 14-1/4 x 11-3/4 in.

Edwin Dickinson (American, 1891-1978)

Untitled (Paris, France), 1920
watercolor on paper, 9-1/2 x 13-1/2 in.

Nancy Dwyer (American, b. 1954)

Bright Idea, 1991
painted aluminum with lightbulb fixture, light bulb
and caster wheels, edition 5/40, 16 x 15 x 16 in.

To Tell You the Truth..., 1977
acrylic on handmade paper with feathers, 40-1/2 x 24-1/2 in.

Marion Faller/Hollis Frampton

(American, 1941-2014/American, 1936-1984)
782. Apple advancing [var. (Northern Spy)], 1975
gelatin silver print, 11 x 14 in.

Alexis Jean Fournier (American, 1865-1998)
Venice, c. 1905
oil on canvas on board, 12-1/2 x 18-1/2 in.

Hollis Frampton (American, 1936-1984)
Spaghetti, 1964 (printed 1984)
Ektachrome photograph, 11 x 14 in.

Tomato Brand Peeled Polly from the *By Any other Name-Series 2*, 1983
color electrostatic print on paper, edition 1/4, 8-1/2 x 14 in.

Jenny Holzer (American, b. 1950)
Survival Series: Use What is Dominant in a Culture to Change it Quickly, 2003
hand-blown, etched glass, edition 130/200
4 x 10-1/2 x 10-1/2 in.
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Gift of Gerald C. Mead, Jr., 2020:003

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Castellani Art Museum Lending Collection

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Chromogenic photograph, edition 63/125, 20 x 16 in.

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Still Life, c. 1920s

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photographic collage with cellophane tape
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watercolor on paper, 8-3/4 x 12-1/2 in.

Carson Waterman (Seneca Nation, Snipe Clan, b. 1944)

Will Sampson Jr. with Woodland Beadwork, 1976

acrylic on canvas, 35 x 45 in.

"I feel confident that the Castellani Art Museum of Niagara University will be the ideal stewards of this encyclopedic selection of work from my collection due to their strong commitment to education and preserving artistic heritage. As a lifelong art educator, it is important to me that some of my most treasured artworks will now serve a new purpose."

Dr. Gerald C. Mead Jr. (DFA '20, Hon.)

BUFFALO SPREE



Passion and Patronage: Gifts from the Gerald Mead Collection is made possible, in part, through the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.