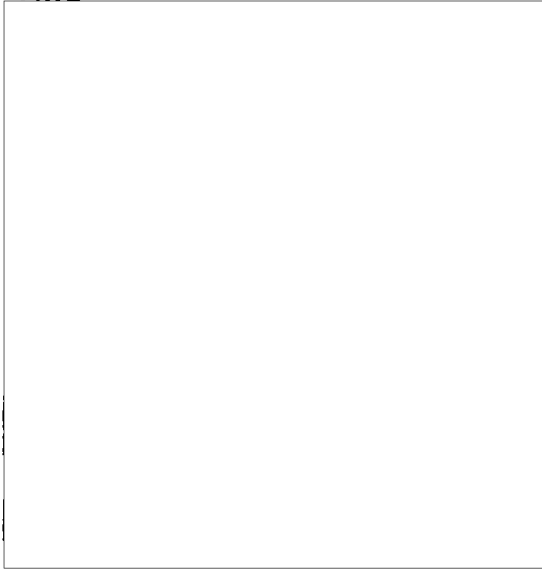


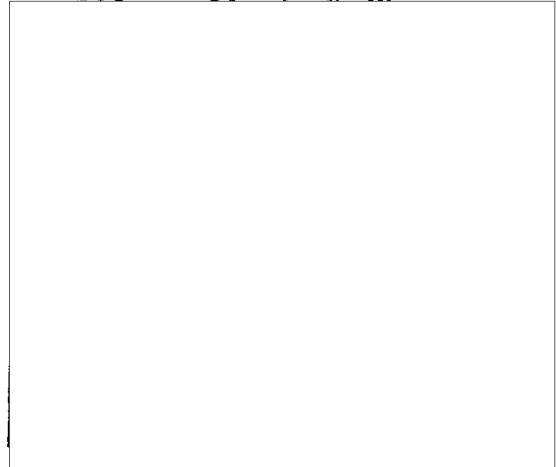
**Untitled**  
**Howard Mehring**  
**Value: UNK**  
**Descriptor: Unavailable**  
**L2009-0001-0014**  
**35.5" x 35"**

**Arrows  
Robert W. Newmann  
VMC**



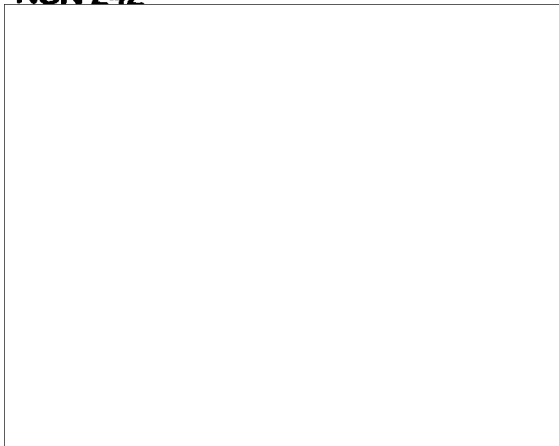
(b)(4)

**Untitled  
Howard Mehring  
VM 206 - 61 5/8" x 50"**



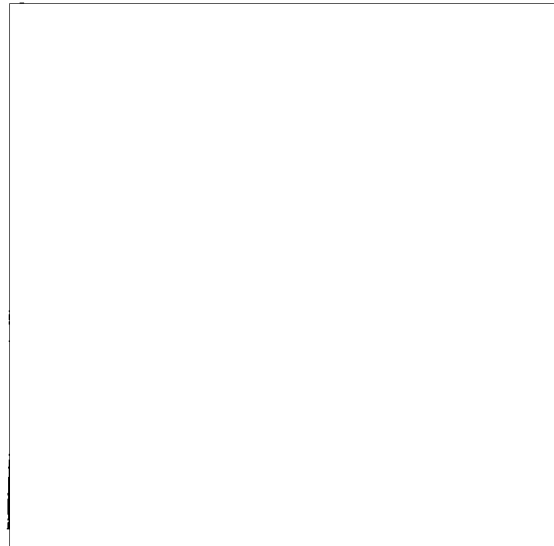
(b)(4)

**Untitled  
Norman Bluhm  
NSN 242**



(b)(4)

**Untitled  
Howard Mehring - 18.5" x 24"  
VM 288**



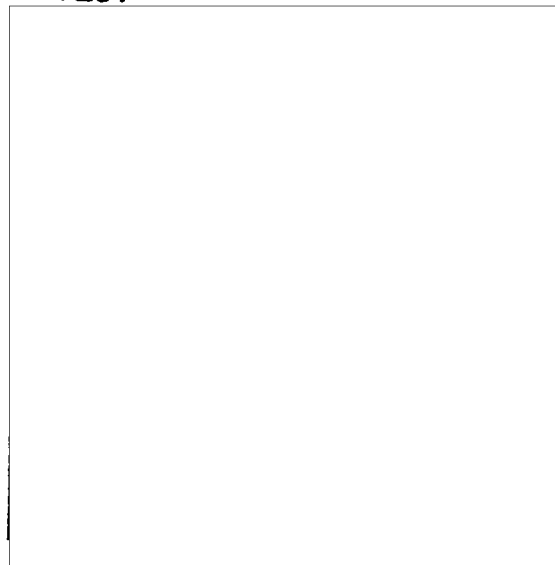
(b)(4)

**Merry Christmas  
Norman Bluhm  
VM 122**

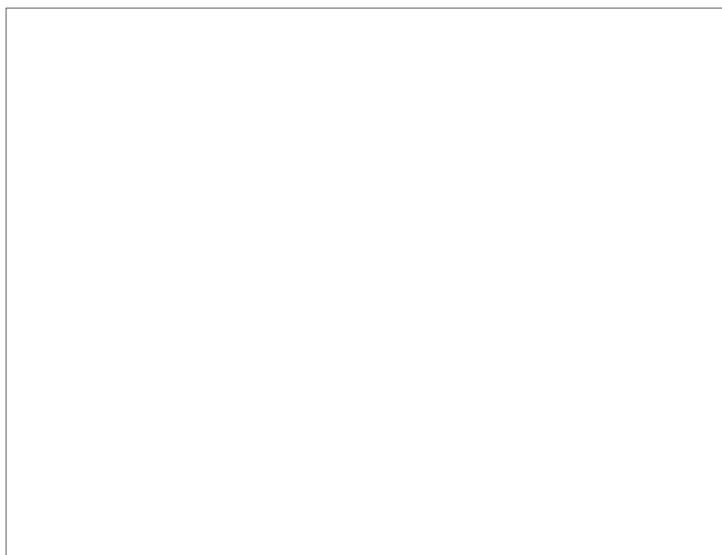


(b)(4)

**Untitled  
Howard Mehring  
VM 291**



(b)(4)



Untitled "Whirling" Howard Mehring  
Vincent Melzac Collection (on loan)

no date (ca.1958)

This early Mehring work shows the artist studying the way the staining process works and also shows him enjoying its accidental effects. Most basically, Mehring presents a contrast here of pigment on the surface of the canvas with that of deep staining: the viscosity of the white areas, which is here virtually poured straight onto the canvass out of a bucket, is in vivid contrast to the thin ethereal space of the purple area, which appears to be poured and the blotted, resulting in deep staining. In some ways, this work is reminiscent of a galaxy formation or of something biological, viewed under a microscope. This relationship to science – away from a romantic depiction, closer to the very nature of the material and the simplicity of shape – is viewed as a very American characteristic of the artists of this period.

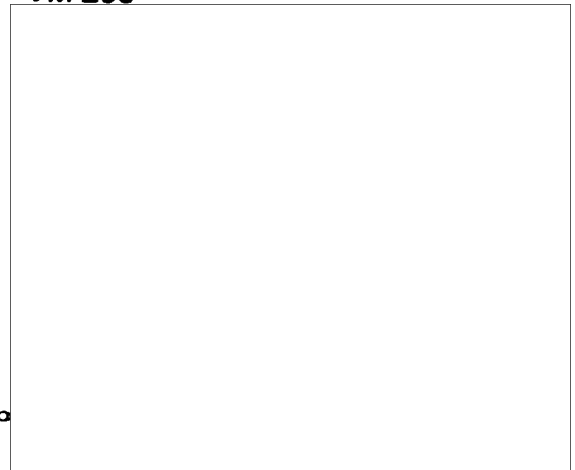
Loan from Mrs. Melzac  
L2009-0001-0006  
Washington Color School  
53" x 35.5"  
\$6,000.00

**Arrows**  
**Robert W. Newmann**  
**VMC**

**Howard Mehring**  
**VM 206**



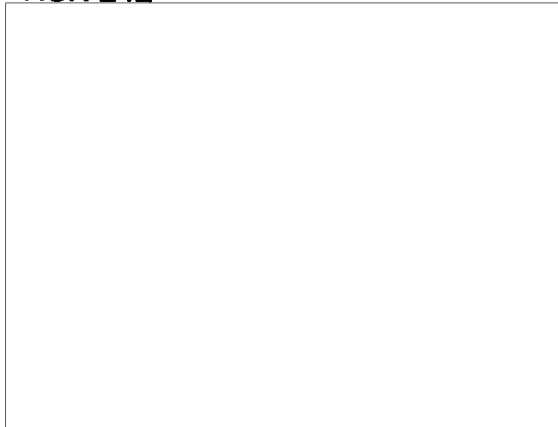
(b)(4)



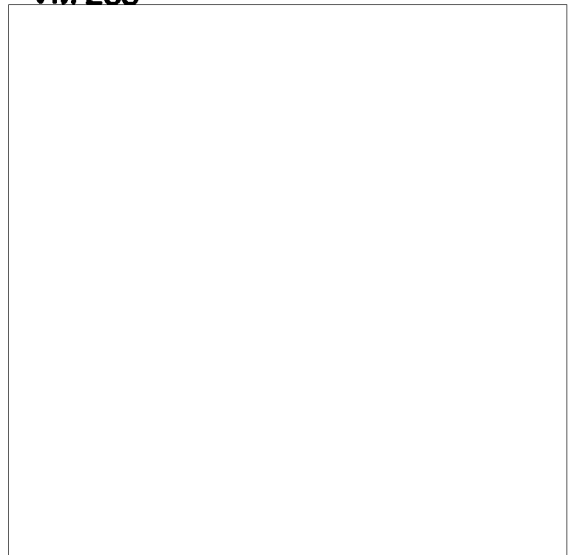
(b)(4)

**Untitled**  
**Norman Bluhm**  
**NSN 242**

**Untitled**  
**Howard Mehring**  
**VM 288**



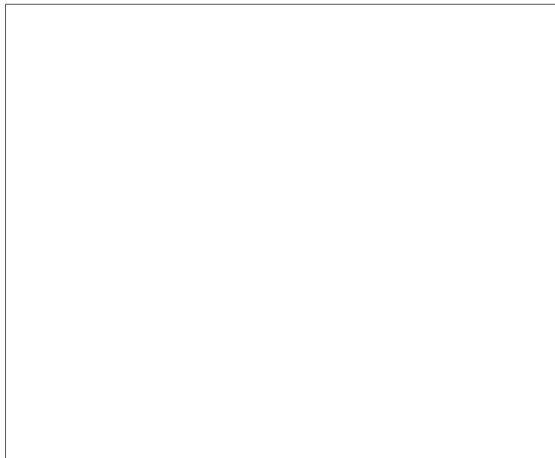
(b)(4)



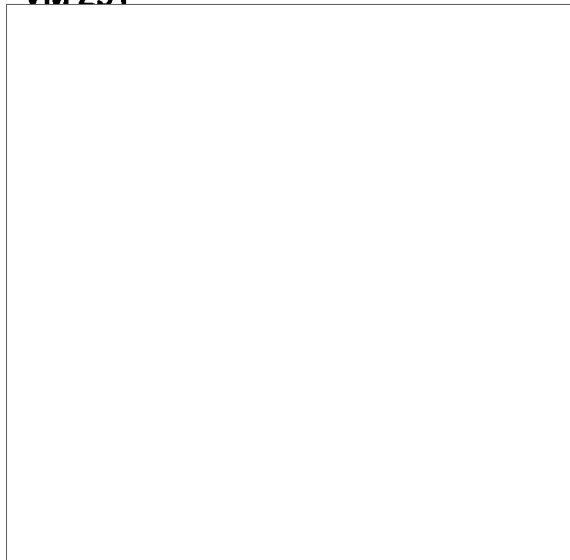
(b)(4)

**Merry Christmas**  
**Norman Bluhm**  
**VM 122**

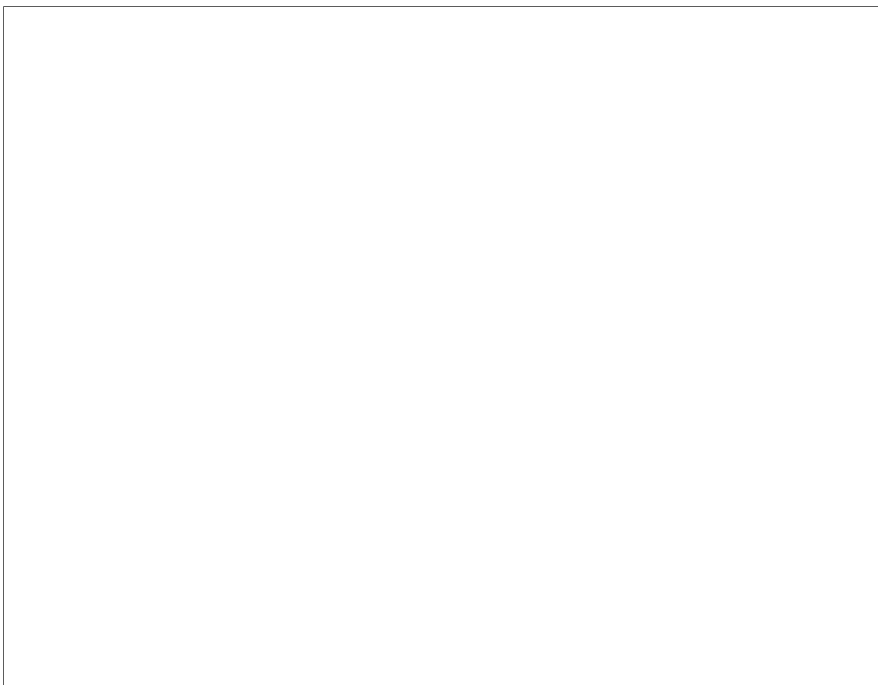
**Untitled**  
**Howard Mehring**  
**VM 291**



(b)(4)



(b)(4)



**Rudder** **Thomas Downing** **1965**  
**Vincent Melzac Collection (on loan)** **Washington Color School**

This work illustrated Downing's transition from rectangular to shaped canvases, while he continues his effort to find the perfect way to communicate the expressive qualities of color. Downing here still uses the dot – now enlarged – as color module, but he is trying to “unlock” the color by giving the canvas an illusion of moving diagonally upward, while the bottom edge of the canvas appears to move closer to the viewer than does the top. While the simplification of his dot pattern may have reduced the activity or sense of movement within the painting, it results in an increased dramatic impact.

Loan from Mrs. Melzac  
L2009-0001-0008  
Washington Color School  
\$8,500.00  
126" x 68.5"