

Selections from the Andy Nunemaker Collection

THE BRAUER MUSEUM OF ART
AUG. 26 - DEC. 14, 2014



On the cover:



Oliver Herring (b. 1964)
Chris after hours of spitting food dye outdoors, 2004
C-print on paper
62 ¼ x 41 inches



Keith Haring (1958-1990)
POP Shop Quad II, 1988
Screenprint on paper
33 ½ x 39 ¼ inches

Selections From The Andy Nunemaker Collection

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We at the Brauer Museum of Art have greatly enjoyed working with collector Andy Nunemaker '91 on this exhibition of selections from his remarkable personal collection. A warm and thoughtful individual full of energy and curiosity, Nunemaker built on his early interest in art to assemble over the years an art collection that functions as something of a self-portrait. Through seeing objects in Nunemaker's collection, viewers can experience fine works by recognized masters and gain a sense of how these masters assessed and identified key aspects of their environments and times; they can in addition see how the various pieces operate together to present Nunemaker as a sensitive individual delighted by color and intrigued by the way artists engage the outside world, the realm of the imagination, and the language of art making itself.

This last concept or art historical attitude is represented well in the exhibition by, for example, pieces by Frank Stella, Sam Francis, James Brooks, and the sculptural works by Joel Shapiro and others. These artists paradoxically eliminated outside references or subjects to focus on the artifice of art, and their endeavors led to the revelations of such abstract elements yielding intensely personal results, with elemental, universal gestures producing empathy in others while serving as forms of individual handwriting. The works are broadly inspiring because they offer glimpses of people attempting to grasp understandings of themselves as people, and of people themselves.

Such reflections in an art historical continuum are joined in this exhibition by products of artists casting their attentions outward to commodity culture and the discourse of signs in the world at large. Nunemaker's collection is especially rich in Pop Art, with the vibrant color and embedded critiques characterizing this movement demonstrating that artists are not merely or exclusively plumbing their own depths for insights but are as well considering how cultural agents or factors carry meaning and affect the psyche. Lichtenstein's, Wesselman's, and Warhol's re-presentations of the widely familiar unsettle such familiarity through new juxtapositions and changes in scale, format, and point of view. The enduring appeal of the Pop style is its ability to exist steeped in the visual language of the commercial world while simultaneously examining it at times harshly and even transcending it in the artfulness of its execution and appearance.

Nunemaker's collection too impresses with its contemporary holdings. Works by Haring, Herring, and Muniz are sensational and ambitious in their themes and media, preserving the vitality of Pop but generally more conceptual in their emphases and perhaps less direct in their questioning of the commodity status of art objects. Contemporary artistic questioning takes into account identity, authorship, and a close dissection of context, and for a collector intrigued by the ongoing creative engagement artists have with public and private worlds the contemporary scene offers fertile ground for study and enjoyment.

As a successful entrepreneur, Nunemaker sees the vast potential in innovation. Pieces in his collection provide lovely examples of innovation in terms of the use of materials (Gehry's cardboard chairs, for instance), as well as considerations of how art and life intersect (Rauschenberg and Motherwell effectively treat this idea). Nunemaker has gained distinction through his ability to identify new things in the world by seeing things in new ways. His vision will be forever validated and renewed through his journey as a collector who here shares with us objects that have captured his imagination and that can in turn capture ours.

Associate Curator Gloria Ruff and I are grateful to Andy Nunemaker, Vice President for Advancement Lisa Hollander, the Valparaiso University Cultural Arts Committee, the Partners for the Brauer Museum of Art, and the Brauer Museum of Art's Brauer Endowment for their support of this exhibition.

Gregg Hertzlieb
Director/Curator
Brauer Museum of Art
Valparaiso University

Joel Shapiro (b. 1941)
Untitled, 2001-2007
Bronze
27 x 25 x 13 inches, base: 12 x 12 x 40 inches



Andy Nunemaker Collector's Statement

It's interesting to me how quickly and easily your reputation can change. A decade ago, nobody would have described me either as an entrepreneur or an art collector. Ten short years later both terms are widely used, a lesson of hope for anyone wishing to make a change.

Regarding art, I've always appreciated it and had a very early addiction to photography. Some of my best childhood memories are of my father and me running all around Milwaukee after church on Sundays with our cameras. Upon entering the workforce, I decorated my early apartments and cubicles with my own photography. In fact, up until 2003 I had not purchased a piece of art other than a poster or two from the National Gallery in Washington, DC. My own photography still holds a prominent place on my home and office walls, but I've since come to understand art collecting on an entirely new level.

In 2004 I was invited to attend an art auction at the Milwaukee Institute of Art and Design (MIAD). One of the pieces, a screenprint on wood blocks by Michael Scarpa, completely caught my eye. I asked a few friends what they thought it would fetch, and I was surprised by the low estimates for such an interesting piece. The

relatively low number of competing bidders allowed me to take that piece home, and I set out to learn as much as I could about the world of art.

Fortunately for me, the Milwaukee Art Museum has a support group called the Contemporary Art Society. The group holds a biennial auction and numerous lectures throughout the year followed by dinners in local collectors' homes. I joined and immediately had a support network of seasoned collectors ready to help me begin my art journey. As I learned their stories of modest beginnings turning into important collections, I set out to acquire select pieces. My requirements were twofold: I only bought pieces I liked, and I bought at prices I thought were reasonable.

Before long, I found myself on the acquisition committee for the biennial auction and even co-chairing the event in 2010. My numerous trips to New York, Chicago and Los Angeles with the curatorial staff and other collectors allowed me to refine my own personal tastes and further understand market pricing. I had the opportunity to meet some of today's top artists including Chuck Close, Tara Donovan and Oliver Herring. I built contacts with several galleries and dealers including Barry Chuckerman at Martin Lawrence Galleries and

Russell Bowman of Bowman Art Advisors. Both know my personal tastes and budget and keep an eye out for pieces I may want to acquire.

Whether it's a pop art piece, a brand new contemporary piece or something in between, I tend to gravitate toward color. That probably stems from my first memory of appreciating a major art piece: Alexander Calder's *Universe* in the lobby of the Sears Tower that I first

saw when I was six years old. I still consider myself a beginner when it comes to art. I have a lot to learn, and fortunately I have plenty of fellow art addicts ready to share their insights. My collection is still young, and I'm pleased to be able to share it at this early point in its history, providing a glimpse into my own personal tastes and hopefully igniting a passion in other aspiring collectors.



Frank Stella (b. 1936)
Sinjerli Variation IV, 1977
Color lithograph on paper
34 ½ x 44 ½ inches



Andy Warhol (1928-1987)
Campbell's Soup Box 1986
Acrylic on canvas
20 ¼ x 20 ¼ x 4 inches



Tom Wesselmann (1931-2004)
Lulu from the Metropolitan
Opera Suite II, 1984
Color lithograph on paper
28 x 34 inches

CHECKLIST OF THE EXHIBITION

Harry Bertoia (1915-1978)

Untitled, 1970-72
Beryllium, copper, and steel,
32 x 7 x 7 inches

James Brooks (1906-1992)

Untitled, 1974
White acrylic on paper,
28 x 34 inches

Sam Francis (1923-1994)

*An Other Set – Y from Pasadena
Box*, 1964
Color lithograph on paper,
17 x 69 x 4 inches

Frank Gehry (b. 1929)

Two Easy Edges: Side Chairs, 1972
Corrugated cardboard,
23 x 17 ½ x 33 inches

Keith Haring (1958-1990)

Retrospect, 1989
Screenprint on paper,
52 x 88 inches

Keith Haring (1958-1990)

POP Shop Quad II, 1988
Screenprint on paper,
33 ½ x 39 ¼ inches

Oliver Herring (b. 1964)

*Chris after hours of spitting food dye
outdoors*, 2004
C-print on paper, 62 ¼ x 41 inches

Roy Lichtenstein (1923-1997)

Wallpaper with Blue Floor Interior, 1992
Screenprint on paper,
5 panels, each 102 x 30 inches

Roy Lichtenstein (1923-1997)

Untitled, 1969
Screenprint on paper plate,
13 ¼ inches diameter

Robert Motherwell (1915-1991)

Djarum, 1975
Screenprint collage with
hand coloring on paper,
34 ½ x 50 ½ inches

Vik Muniz (b. 1961)

Outlet (Fabrica, Iron Mine), 2005
Chromogenic print on paper,
50 x 62 inches

Robert Rauschenberg (1925-2008)

Guggenheim Retrospective Plates, 1997
Porcelain, 6 plates,
each 12 inches diameter

Robert Rauschenberg (1925-2008)

Calf Startena, 1977
Color lithograph and collage on paper,
52 ¼ x 40 ¼ inches

George Rickey (1907-2002)

Two Lines in a T III, 1989
Stainless steel, 16 x 27 x 6 inches

Joel Shapiro (b. 1941)

Untitled, 2001-2007
Bronze, 27 x 25 x 13 inches,
base: 12 x 12 x 40 inches

James Siena (b. 1957)

Nested Boustrophedonic Unknots, 2004
Enamel on aluminum,
19 ¼ x 15 ¼ inches

Kenneth Snelson (b. 1927)

Andrea's Day, 1974
Aluminum and stainless steel,
27 x 15 x 14 inches

Frank Stella (b. 1936)

Sinjerli Variation IV, 1977
Color lithograph on paper,
34 ½ x 44 ½ inches

Andy Warhol (1928-1987)

Campbell's Soup Box, 1986
Acrylic on canvas,
20 ¼ x 20 ¼ x 4 inches

Andy Warhol (1928-1987)

Shoe Bright, Shoe Light, 1955
Hand colored lithograph,
17 ¾ x 20 ¾ inches

Tom Wesselmann (1931-2004)

*Lulu from the Metropolitan Opera
Suite II*, 1984
Color lithograph on paper,
28 x 34 inches

Tom Wesselmann (1931-2004)

*Maquette for Still Life with Johns and
Matisse*, 1991
Acrylic on board, 17 ¾ x 21 ¾ x 4 inches

BRAUER MUSEUM OF ART

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MUSEUM HOURS:

Tuesday, Thursday, Friday.: 10 a.m. – 5 p.m.
Wednesday: 10 a.m. – 8:30 p.m.
Saturday, Sunday: noon – 5 p.m.
Closed Monday

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