

6-14-1985

Richard Duncan: Recent Works

The Art Museum at Florida International University Frost Art Museum
The Patricia and Phillip Frost Art Museum

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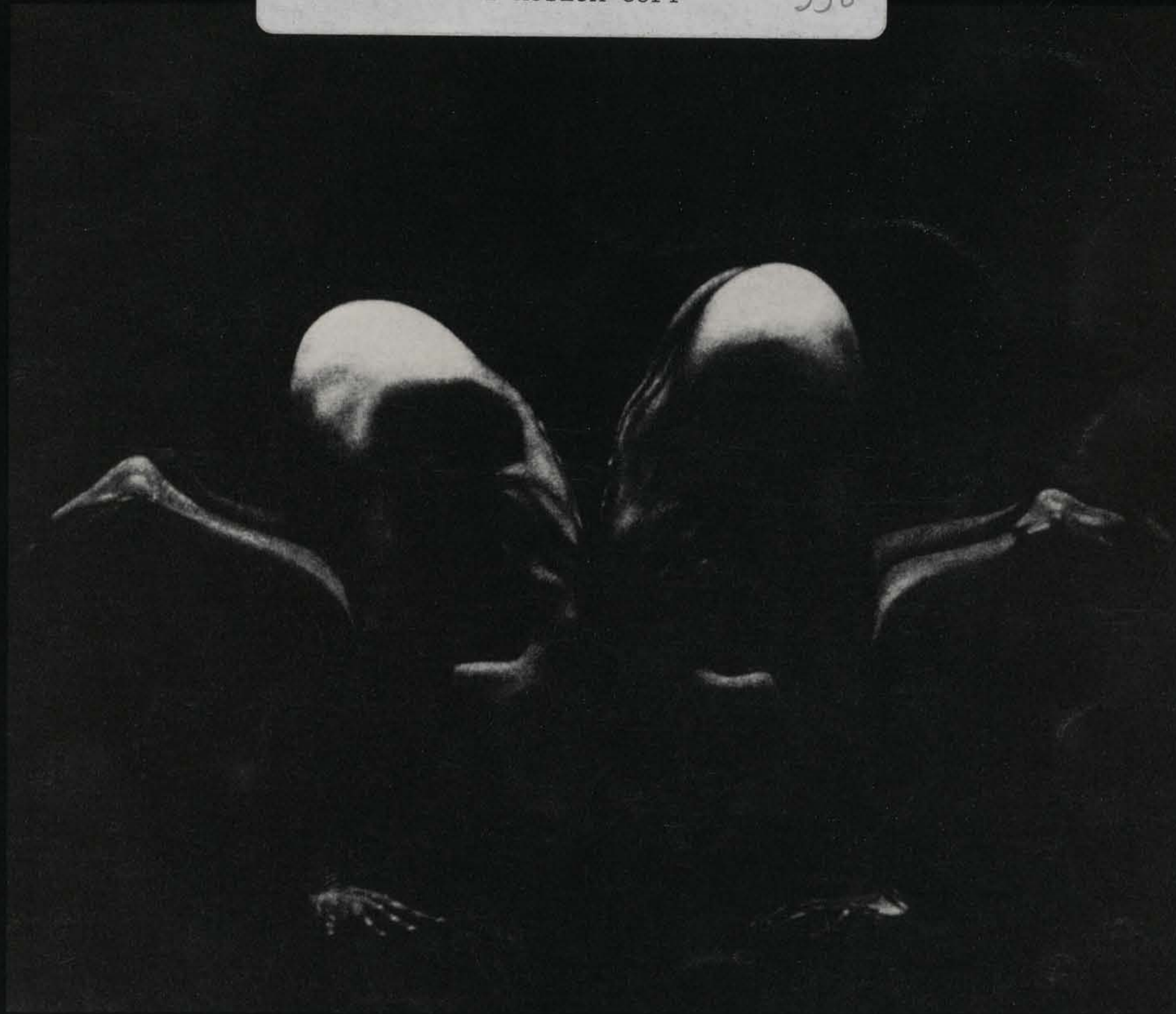
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Richard Duncan

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Recent Works

Richard Duncan

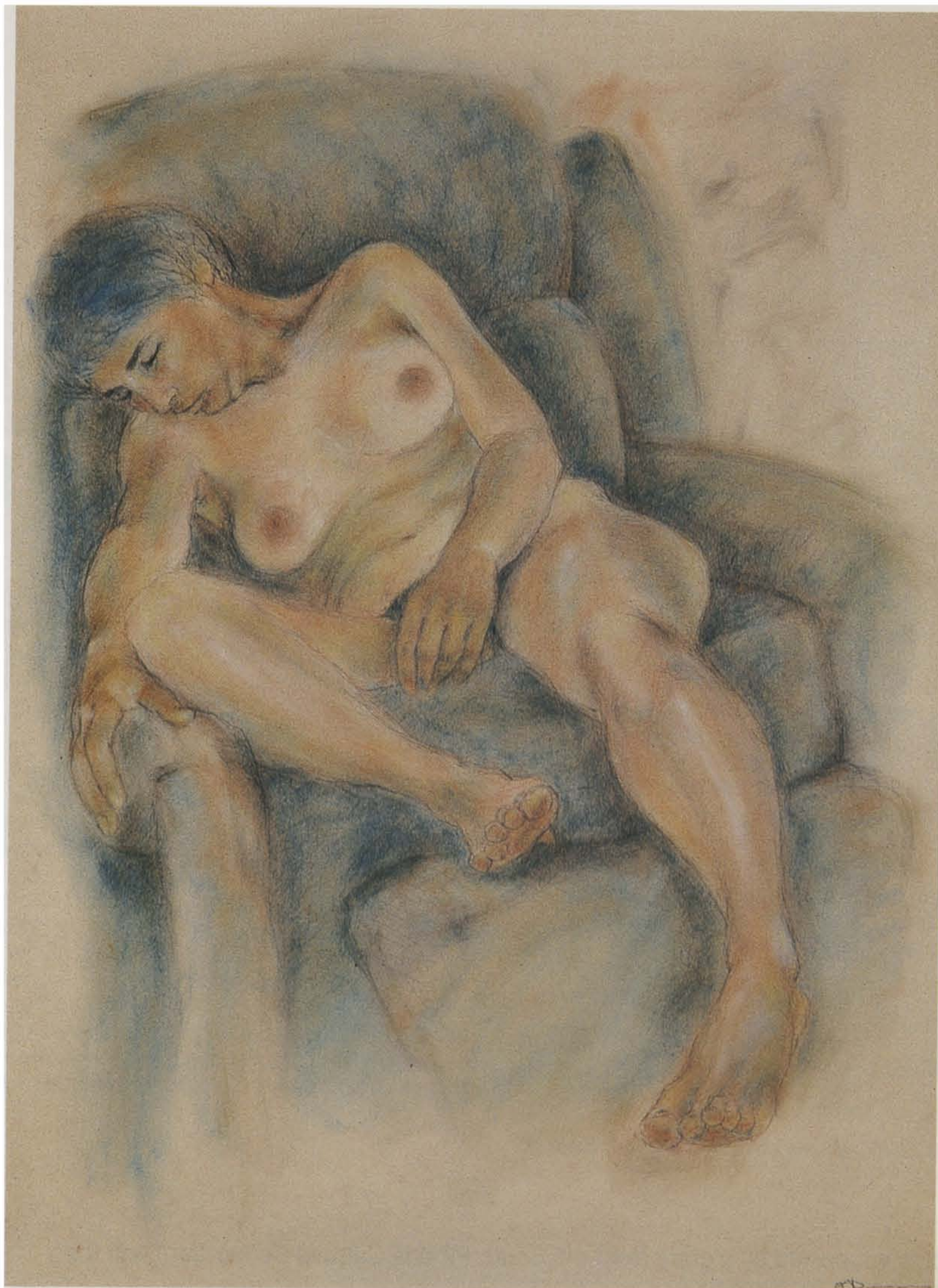
An exhibition co-sponsored by the Art Museum at Florida International University, Miami, Florida and The Ritter Art Gallery at Florida Atlantic University, Boca Raton, Florida.

June 14–July 19, 1985—Florida International University
Sept. 17–Oct. 31, 1985—Florida Atlantic University

Recent Works



Miami Beach 1983



Resting Figure 1985

Acknowledgements

The Art Museum at Florida International University, in conjunction with the Ritter Art Gallery at Florida Atlantic University, is proud to present this exhibition and catalog of the works of Richard Duncan. Mr. Duncan has been a member of the faculty at Florida International University since 1978. He has shown extensively in Florida and throughout the United States. Mr. Duncan is an accomplished artist and the Museum is delighted to continue the tradition of exhibiting Florida's artist-teachers. We see this as part of our mission of presenting a comprehensive view of what is currently taking place in the art world. The exhibition, I believe, demonstrates Mr. Duncan's ability to produce complex images in an innovative and revealing manner using a wide range of techniques.

The cooperation and interaction of many individuals make an exhibition of this scope possible. I would like to express my gratitude to Richard Duncan for so enthusiastically providing us with his new work. He aided in the organizational process and was in continuous communication with our staff regarding the publication of this catalog and all the aspects of this exhibition.

I would also like to express my thanks to Dr. David Courtney, Director of the Ritter Art Gallery at Florida Atlantic University for co-sponsoring this exhibition, and giving us the opportunity to share within our own state university system in South Florida. I would like to acknowledge the generous grant from the South Florida Cultural Consortium that has enabled this exhibition to travel across county lines.

Finally, I must also thank the Student Government Association at Florida International University for their enlightened general support, and must acknowledge the fact that a portion of the gallery's operating funds for the fiscal year has been provided through a grant from the Institute of Museum Services, a Federal agency that offers general operating support to the nation's museums.

This program prohibits discrimination on the grounds of race, color, national origin, sex, handicap or age in accordance with Federal law.

Dahlia Morgan
Director
The Art Museum at
Florida International University

"This project is supported by a grant from the South Florida Cultural Consortium and the National Endowment for the Arts."

Artist's Statement
Richard H. Duncan

(About statements: More or less as necessary as art which is or isn't.)

The intaglio print for me is more frequently a vehicle of the incised image: a bit drunk with black, balancing upon so many lines, physically awkward like friendly wrestling.

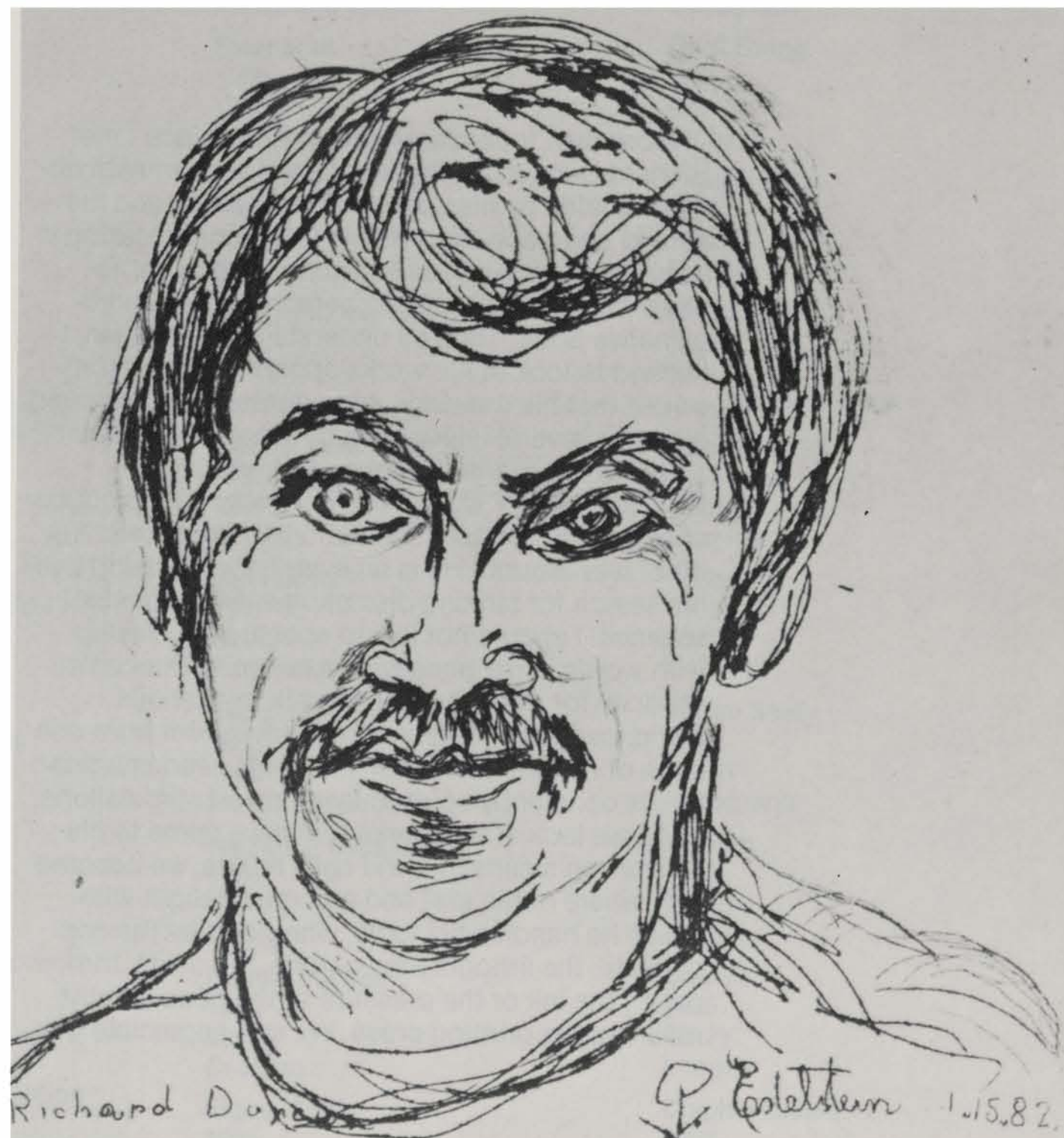
The lithographic surface I hold in semi-reverence and awe, like a stone-age cave dweller, drawn to the "other", touching it with mutables like crayon, scrapers, and escaping breath.

The renderings on both stone and paper are the most lunatic: pilgrimages begun like a ball of snow, urged up a mountain's steepening height, resting hugely ludicrous upon a crag.

Drawing is for me frequently an opening, a high held in delicate balance by the moment of the subject, the hand, the eye, the surfaces and the duration of each mark. It possesses the most of discovery and the least of imposition. It's the letting...

I would like to acknowledge my gratitude to the Art Museum and staff of Florida International University, and in particular Dahlia Morgan, the Director and Bill Humphreys the Gallery Manager for their faith and enterprise in this endeavor. A particular thanks to Curly Ulrich for turning a press reparation into a modified special.

I would also want to thank the staff at the Ritter Gallery, at Florida Atlantic University, and in particular Dr. David Courtney, the Director. This exhibition was made possible by the South Florida Cultural Consortium and I would like to thank those people responsible for awarding this grant.



Richard Duncan, by Pablo Edelstein, 1982, 6x6", Etching

Introduction

More than four years have gone by since I met Richard Duncan for the first time. I was immediately fascinated by his spontaneous manner and his natural approach towards his fellow man; making it easy for me in successive encounters to get to know him as a full-hearted person, and as an imaginative artist. Thus by understanding the man, I learned to look at his works appreciatively. It turned out that his drawings and engravings made me discover several unsuspected Richard Duncans.

If *BEING* means unshaken fortitude, then *DEVELOPMENT* stands for the forces that produce change. With Duncan the definition could read the other way around: He is an everchanging being and his search for striking disclosures is his constant essence. I should not like to appear as if playing with words in my endeavor to enhance Duncan's capacity for making you enter his mysterious world, because his very nature drives him from one state of marvel to another whilst his keen imagination is constantly spurred by renewed stimulations.

As we look at the works that have come to life by Duncan's sensitive and agile hands, we become fully aware of his skill and amorous delight with which he handles his tools, whether it be the copperplate, the lithographer's stone, the acids, the paper, the ink or the pressure of the pencil, or the rollers of his printing press. We can appreciate the

variety of his multiple endeavors, striving, on the one hand after structural perfection to enhance the formal qualities of his compositions, and on the other, engaged with humanistic subject matter that makes specific references to time and place.

Richard Duncan is a free man, allowed to take any liberty he may fancy because his advancing stride is exempt from aggressiveness. He is following the same path which humanity and art have shared through the ages but step by step he is finding his own very personal way. He is not influenced by a specific period or style but is convinced that everything can be useful and inspiring. Although Richard Duncan is very generous and indulgent towards others he is his own severest critic. His work will, no doubt, speak for itself better than anything else I could say and the onlooker is sure to be engaged in dialogue with it.

Pablo Edelstein

Pablo Edelstein is the chairman of the Department of Sculpture at the National School of Fine Arts in Buenos Aires, Argentina. He has served as advisor to the Argentine Secretary of Culture and is an artist of international reputation, chosen "Outstanding Artist of the Year, 1982" in Argentina.

Works in the Exhibition

All pastels, inks and drawings are on paper. All dimensions are in inches, height preceding width.

Tunisian Carpet

1981
12x17"
Lithograph

Standing Figure

1981
10x5"
Lucite engraving with flex shaft drill

Rising Venus II

1983
14x15"
Litho and acrylic collage

38 Handed

1983
31x8"
Engraving on lucite, hand painted

Bathers

1982
8x30"
Lucite engraving with flex shaft drill

Bedroom Corner

1979
20x27"
Pencil

Three Graces

1983
17x21"
Pencil on 3 layers using tracing paper and Rives BFK

Swimmers Arms

1983
14x18"
Engraving on zinc with flex shaft drill

Handstands

1985
7x8"
Mezzotint

Bay and Mangroves

1985
10x17"
Pastel

Rising Venus I

1983
13x15"
Litho and acrylic collage

Sketch

1983
16x19"
Pastel

Fish

1983
16x21"
Pastel

Bra

1981-85
15x18
Pencil

Seated Figure

1985
22x17"
Twig and ink

Reclining Figure

1983
16x20"
Pencil and pastel on 3 layers using tracing paper and Rives BFK

Miami Beach

1983
17x22"
Pastel

Rising Tide: Turkey Point

1985
15x20"
Stick and ink

Wakes at Black Point

1985
15x20"
Pastel

Resting Figure

1985
26x20"
Pastel and charcoal pencil

Wall Sample I

1985
20x15"
Etching with relief printing

Wall Sample II

1985
20x15"
Etching with relief printing

Wall Sample III

1985
20x15"
Etching with relief printing

Sleeper I

1985
12x16"
Pencil and pastel

Sleeper II

1985
12x16"
Pencil and pastel

Sleeper III

1985
12x16"
Pencil and pastel

Sleeper in the Vale I

1985
12x16"
Etching

Sleeper in the Vale II

1985
12x16"
Etching

Sleeper in the Vale III

1985
12x16"
Etching

Sea Forms

1981-85
18x25"
Print collage

Everglades

1983
16x21"
Pastel and pencil

Reclining Back View

1984
6x9"
Drypoint

Double Portrait

1985
20x30"
Drawing

Figure Study

1985
26x18"
Drawing

Figure Study

1985
18x26"
Drawing

152nd Street Rush Hour

1985
12x16"
Intaglio

Folies Fort Lauderdale

1985
14x20"
Lithograph

On A String

1985
6x9"
Etching

Figure: Legs

1985
14x20"
Etching

Chain Links

1985
18x14"
Intaglio and acrylic

Figure

1985
16x22"
Drawing

Folies

1985
38x50"
India Ink

Figure Study

1985
12x16"
Lithograph

Asylum

1985
20x15"
Intaglio

Bicycle

1985
22x28"
Intaglio

Dolphin Dream

1982
14x18"
Lithograph

Figures (Miniature)

1985
2x3"
Etching

Figures (Miniature)
1985
2x3"
Etching

Figures (Miniature)
1985
2x3"
Etching

Figures (Miniature)
1985
2x3"
Etching

Figurative Space
1985
24x30"
Etching

Miami Beach II
1985
16x22"
Pastel

Woman I
1985
22x16"
Pastel

Woman II
1985
22x16"
Pastel

After Rubens
1983
6x9"
Etching

Standing Legs
1985
14x9"
Etching

Hovercraft
1985
15x20"
Etching

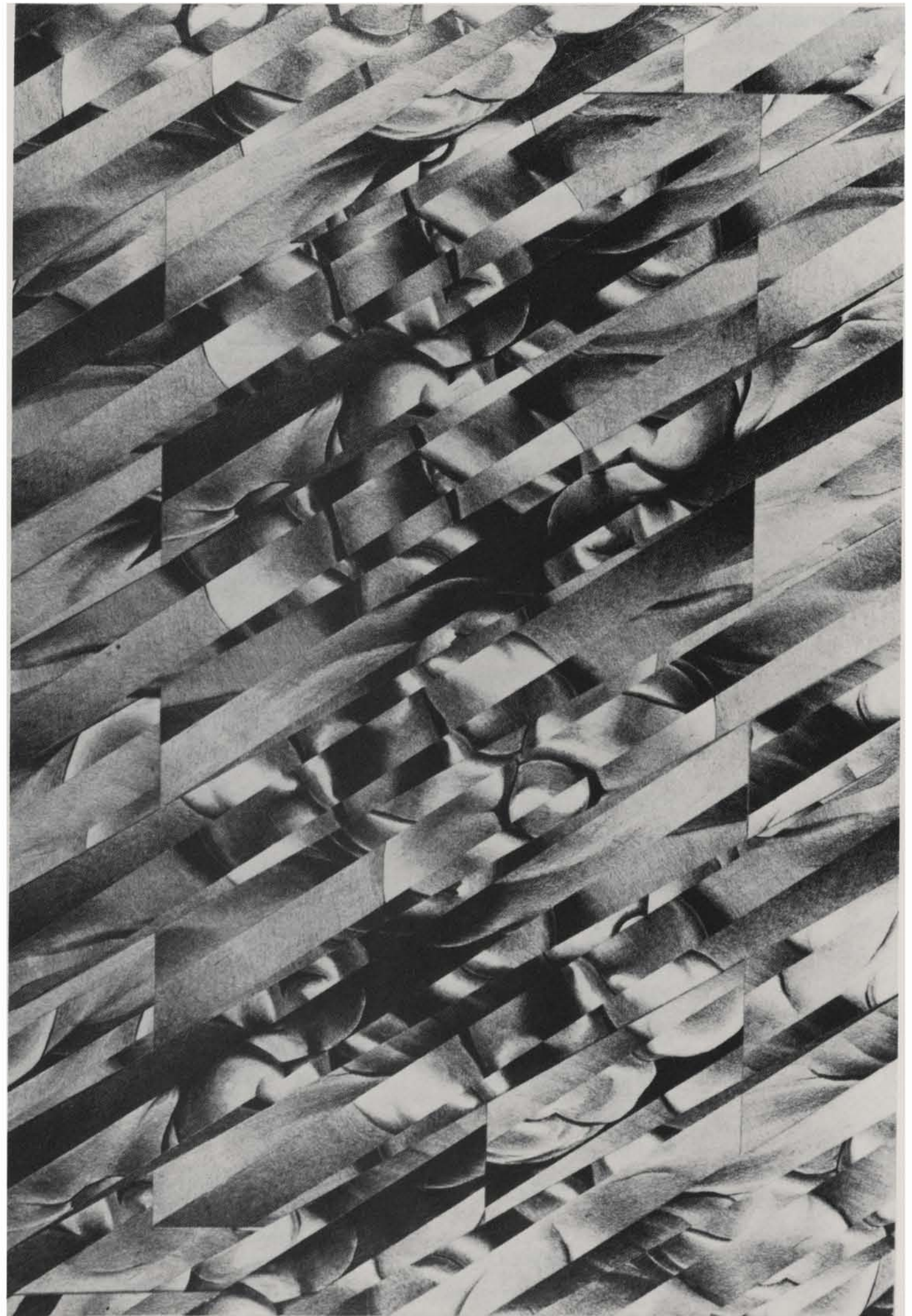
Untitled
1985
20x30"
Pastel

Untitled
1985
24x30"
Drawing

Untitled
1985
20x30"
Print

Beauties of Tampa Circa 1920
1985
20x30"
Intaglio

Les Semblables
1985
20x30"
Etching



Biography
Richard H. Duncan

Born: Daytona Beach, Florida, 1944
Education: M.F.A. Southern Illinois University
Edwardsville
B.A. (English) SIU-E, 1966
Teaching: Florida International University-
Tamiami Campus
Assistant Professor
1978-Present
The University of the South, Sewan-
nee, Tennessee.
Instructor 1973-1978
Honors: Ford Foundation 1974-1976

Group Exhibitions:

Eleventh National Print Exhibition
Silvermine Guild
New Canaan, Conn., 1976
World Print '77
Museum of Modern Art
San Francisco, Calif. 1977
Smithsonian Institute Traveling Exhibition
(96 artists from 23 countries)
Fifteen museums in Canada and the U.S.,
1977-79
Twenty-fifth National Print Exhibition
National Collection of Fine Arts - The Library of
Congress, 1977
National Printing and Drawing Exhibition
Society of the Four Arts
Palm Beach, Fla., 1980-82
Southeast Artists Invitational
(35 artists in the Southeast), 1976-77:
The High Museum, Atlanta, Ga.
The Hunter Art Museum, Chattanooga, Tenn.
Greenville, S.C. Museum
Southeast Center for Contemporary Art,
Winston-Salem, S.C.
Birmingham Art Museum, Birmingham, Ala.

Solo Exhibitions

Hunter Art Museum, Chattanooga, Tenn., 1977
Vanderbilt University Art Gallery, 1977
The Art Museum at Florida International
University, Miami, Fla., 1985



Rising Tide: Turkey Point 1985



Reclining Figure 1983



Wakes at Black Point 1985

Edition

Any set number of impressions printed from the same plate; usually numbered.

Engraving

A method of manually incising a metal plate with a sharp tool to create a surface for intaglio printing. The depth of an engraved line depends on the angle and pressure with which the tool is moved across the plate. This, in turn, yields printed lines of varying width and darkness.

Etching

A method of chemically incising a metal plate with acid to create a surface for intaglio printing. The plate is first coated with an acid-resistant ground and lines are then drawn through the ground, exposing the plate. When the plate is placed in an acid bath, the acid eats or “bites” away exposed areas to create the image.

Intaglio

Derived from the Italian intagliare (“to engrave” or “to carve”). A generic term for printing processes in which the printing areas are recessed, including engraving and etching. When intaglio plate is inked and wiped, the recessed lines hold ink. The pressure of the printing press forces the inked

lines onto the paper. The lines are raised off the paper’s surface.

Drypoint

Method of literally scratching into a plate’s surface. Ink attaches to the rough edges of the raised furrow producing rough but velvety blacks.

Lithography

A planographic, or “surface” process which involves no cutting into or away from the surface of the plate. Lithography depends on the antipathy of grease and water. The image is drawn with a greasy substance, such as litho crayon, onto a slab of limestone or an aluminum plate. Before printing, the surface is sponged with water, then rolled with a greasy ink. Wet areas retain it and yield the printed image.

Relief

A term used to describe printing techniques in which the raised surfaces of a block or plate are rolled with ink and printed.

Collage

Method in which one or more surfaces are glued to an original. From the french “coller” meaning to glue or stick on.

The Art Museum at
Florida International University
Tamiami Campus-PC 112
Miami, Florida 33199
(305) 554-2890

Ritter Art Gallery
Florida Atlantic University
Boca Raton, Florida 33431
(305) 393-2660