



VASA

VASA Renderings for Paintings 2007-2015

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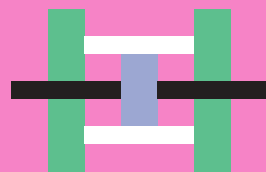
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Laminated Plastic Chips



I made this book as a present to me for my 82nd birthday, and it is dedicated to my painting assistant, Sue Huang. Between 2007 and 2015, I made 3,316 renderings and 234 paintings. Both the names of the renderings and the images in this book are afterthoughts. The renderings made into actual paintings are marked with an asterisk.

April 25th 2015

I was born Velizar Mihich on April 25, 1933 in Otocac, a small Croatian town in Yugoslavia. In 1947, I was accepted to Belgrade's School for Applied Arts, where my colleagues nicknamed me Vasa, after a Russian professor had difficulty remembering my name. I Graduated in 1951 with a degree in fresco murals, and remained in Belgrade to continue my studies at the Academy of Applied Arts.

In 1954, I earned a second degree in Roman Mosaics and Poster Arts, followed by an appointment as Assistant Professor at the University of Belgrade School of Architecture. My first solo show of drawings and prints took place in Belgrade in 1956.

In 1957, I traveled to Paris, where I discovered that the main influence in Contemporary Art was coming from the United States. I began thinking about a move to America. I arrived in New York in 1960, but ultimately settled in Los Angeles, where I opened a painting studio on Sunset Boulevard in Echo Park.

In 1965, I started to work on three-dimensional painted objects, and my first one-man show was held on January 6th, 1966 at the Los Angeles Feigen Palmer Gallery. In 1967, I began working with plastics, and accepted full-time teaching positions at both the University of Southern California and the University of California Los Angeles.

In 1970, I had my first public exhibition of laminated acrylics at USC's Fisher Gallery. 1970 was also the year I opened my studio in Venice Beach, where I maintained my workshop for eleven years. By 1971, I returned to teach exclusively in UCLA's Art Department, as an associate professor of Design.

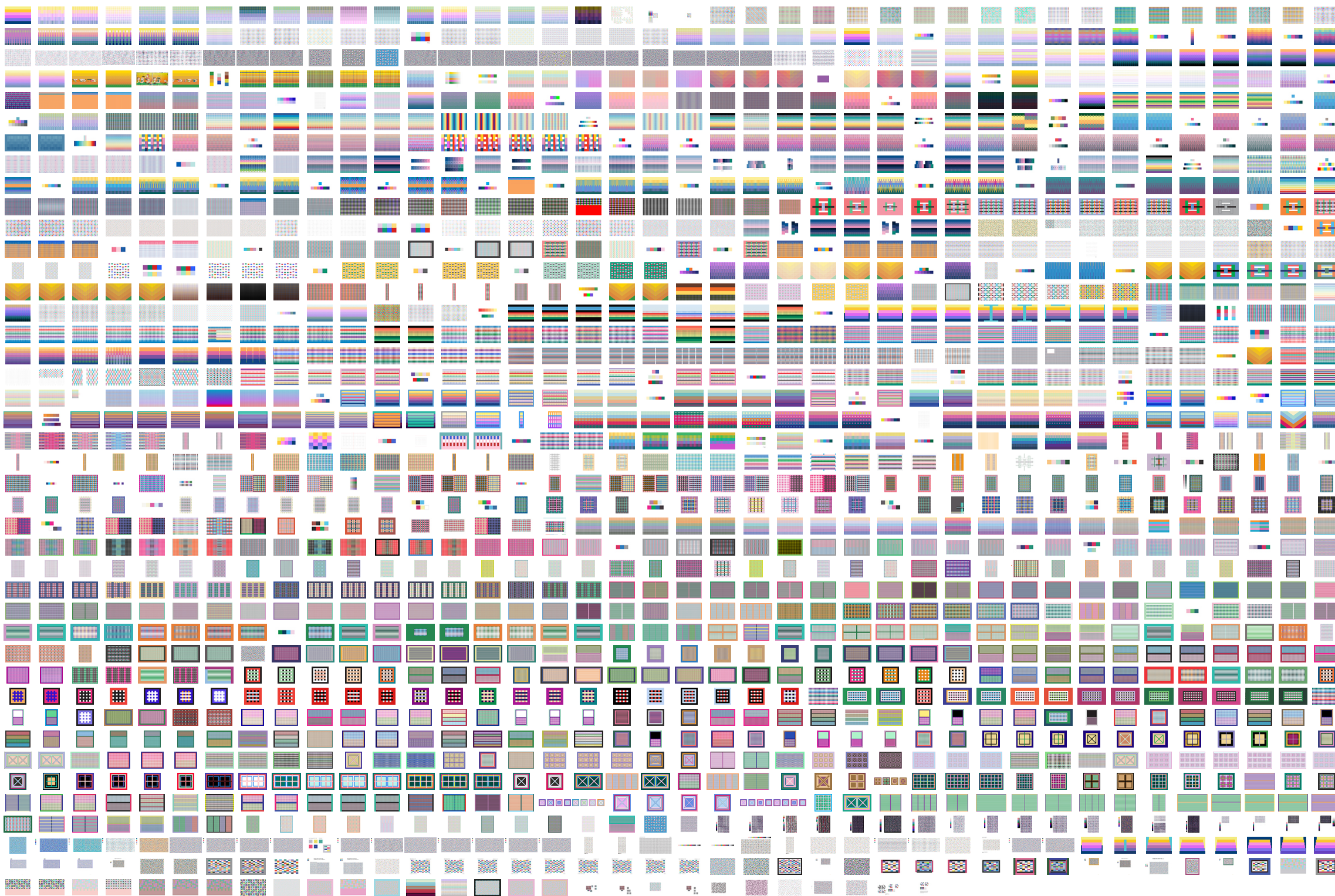
In 1972, the Museum of Contemporary Art in Belgrade mounted a one-man show of my acrylic work. My first European solo show outside of Yugoslavia took place in 1980, at the Olivetti Cultural Center in Ivrea, Italy.

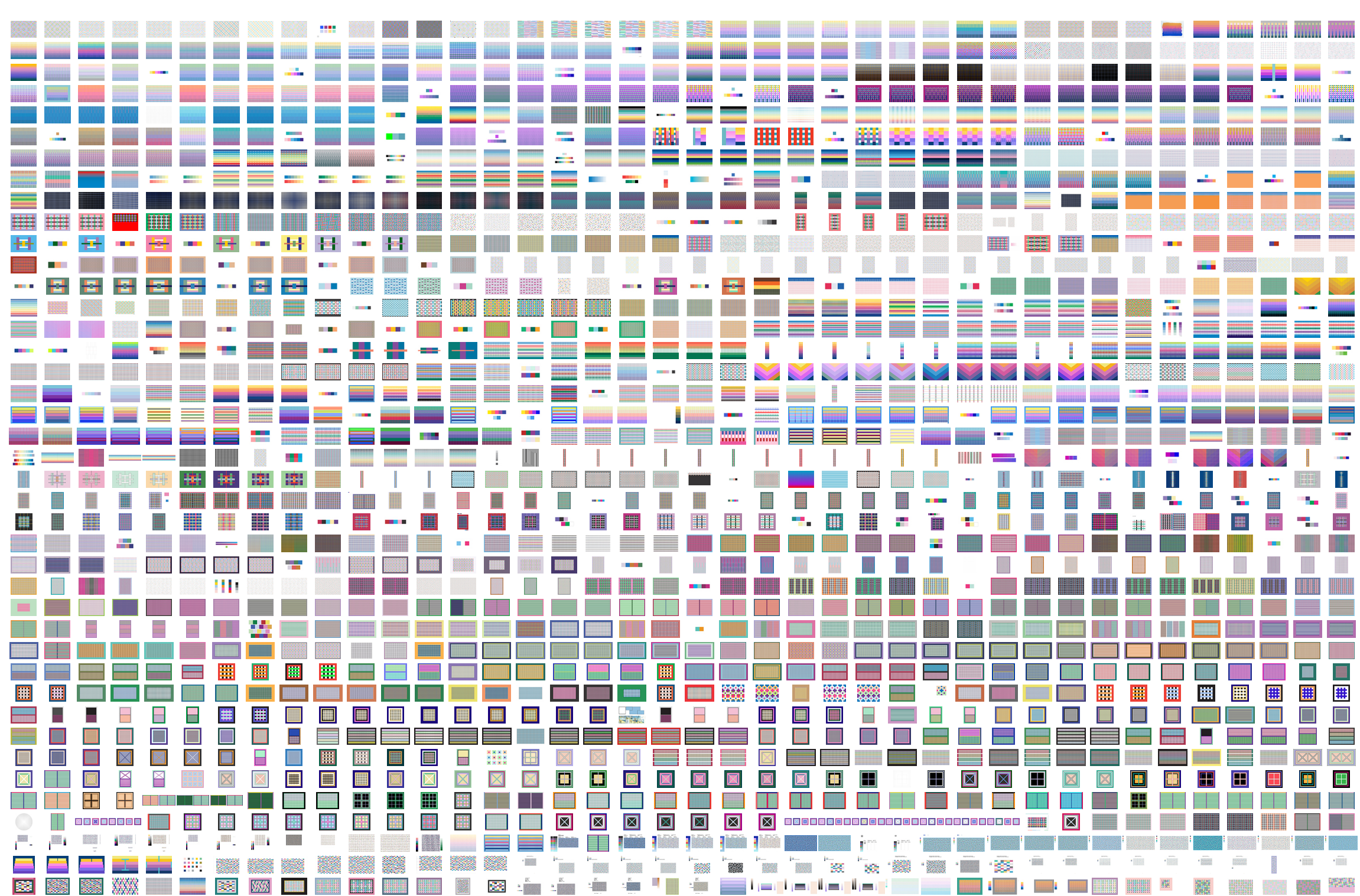
I purchased a Los Angeles studio space the following year, hiring accomplished architect and colleague, Helmut Schulitz, to rehabilitate the old building to fit my needs.

In 1988, after a 24 year hiatus, I returned to painting.

Presently, I work in my Los Angeles studio, continuing to make paintings and sculptures.

“Ideas can be evaluated only when they are realized.”





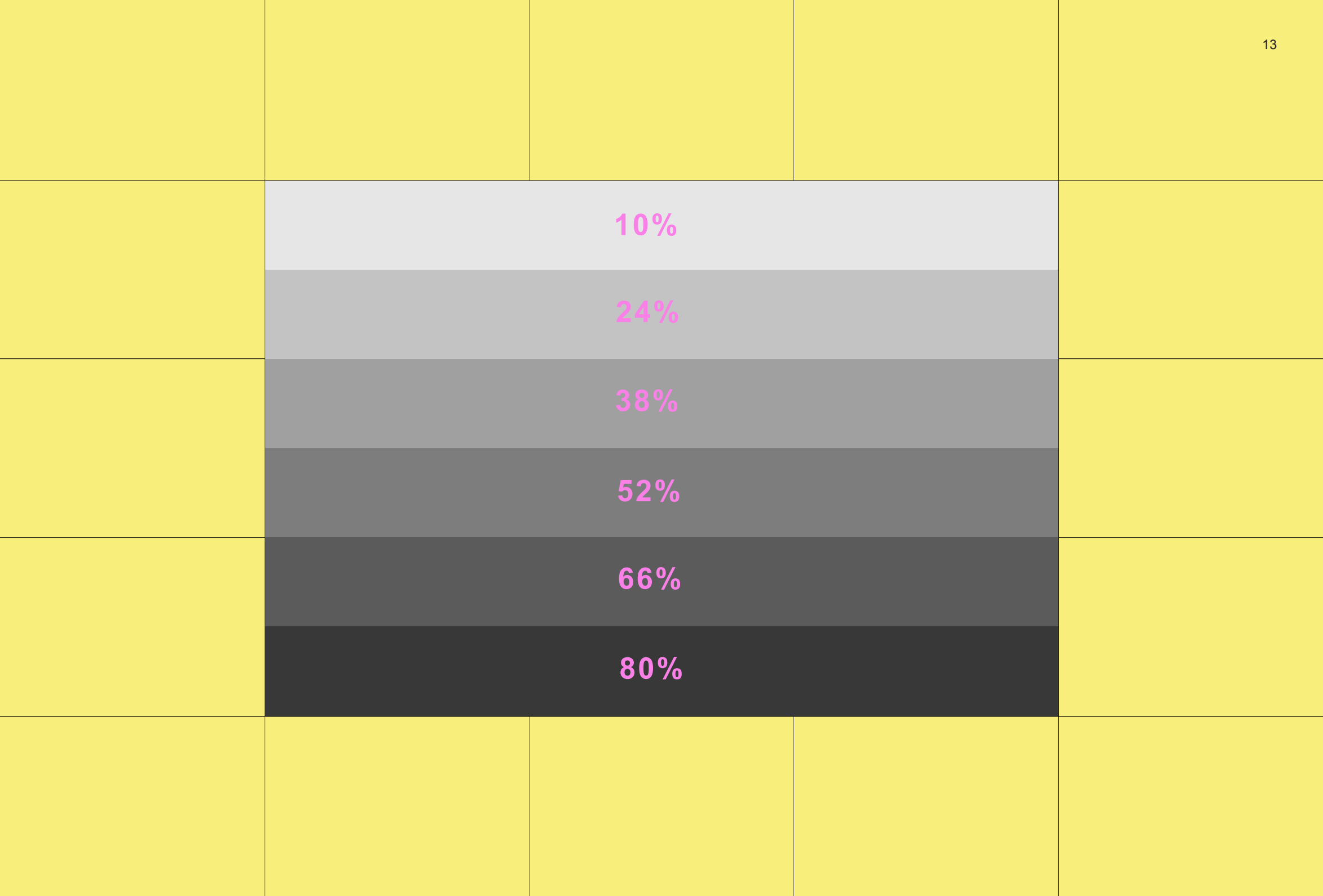
Unedited Collection of 3,316 Renderings 2007-2015



Stills from the movie "It's a Wonderful Life," by Frank Capra.
© Paramount Pictures Corp. All Rights Reserved

The point of departure for the following renderings is the colorization of grayscale.

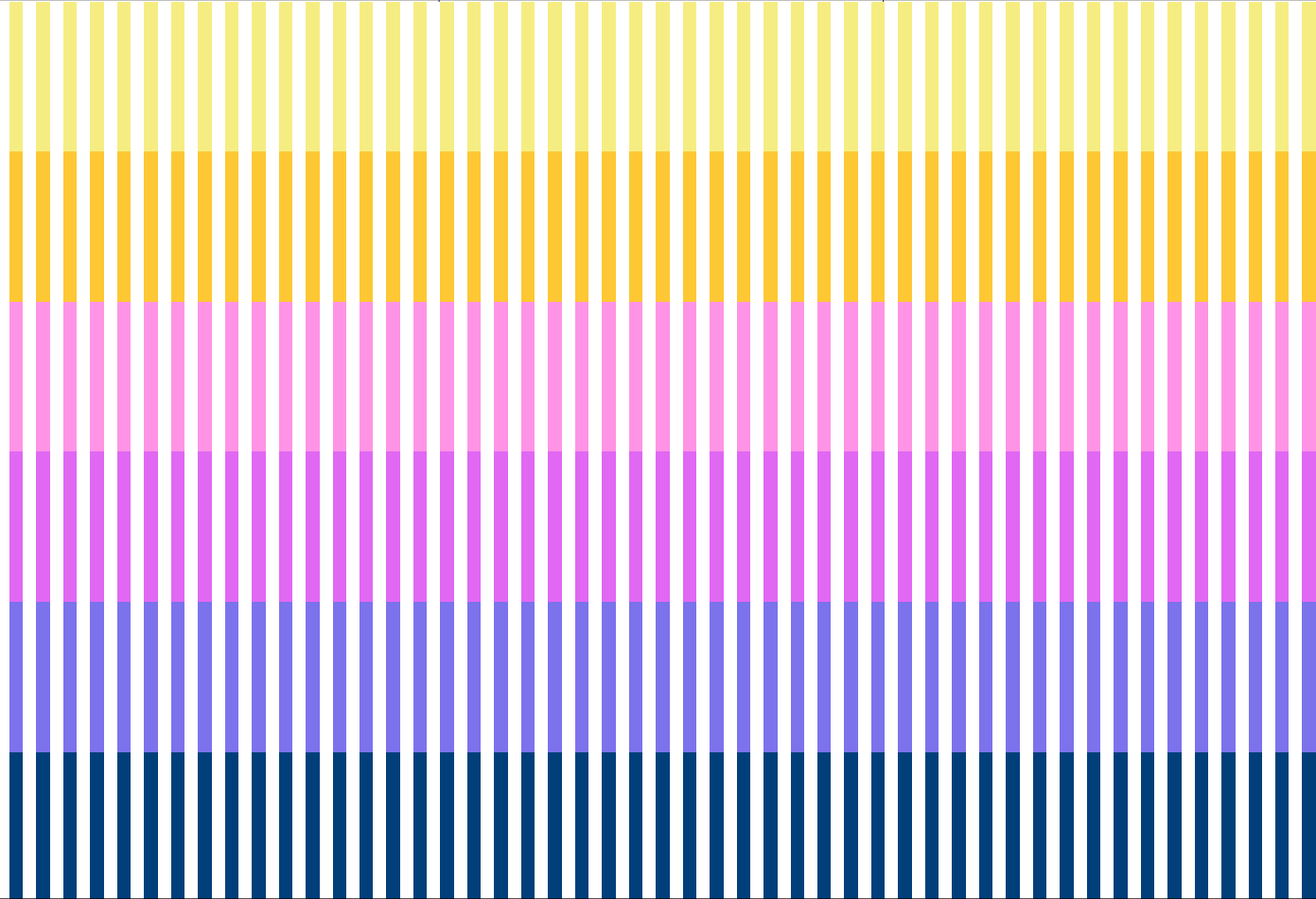
**This is not a theoretical investigation.
Simply, grayscale is the subject.**



Colorized grayscale



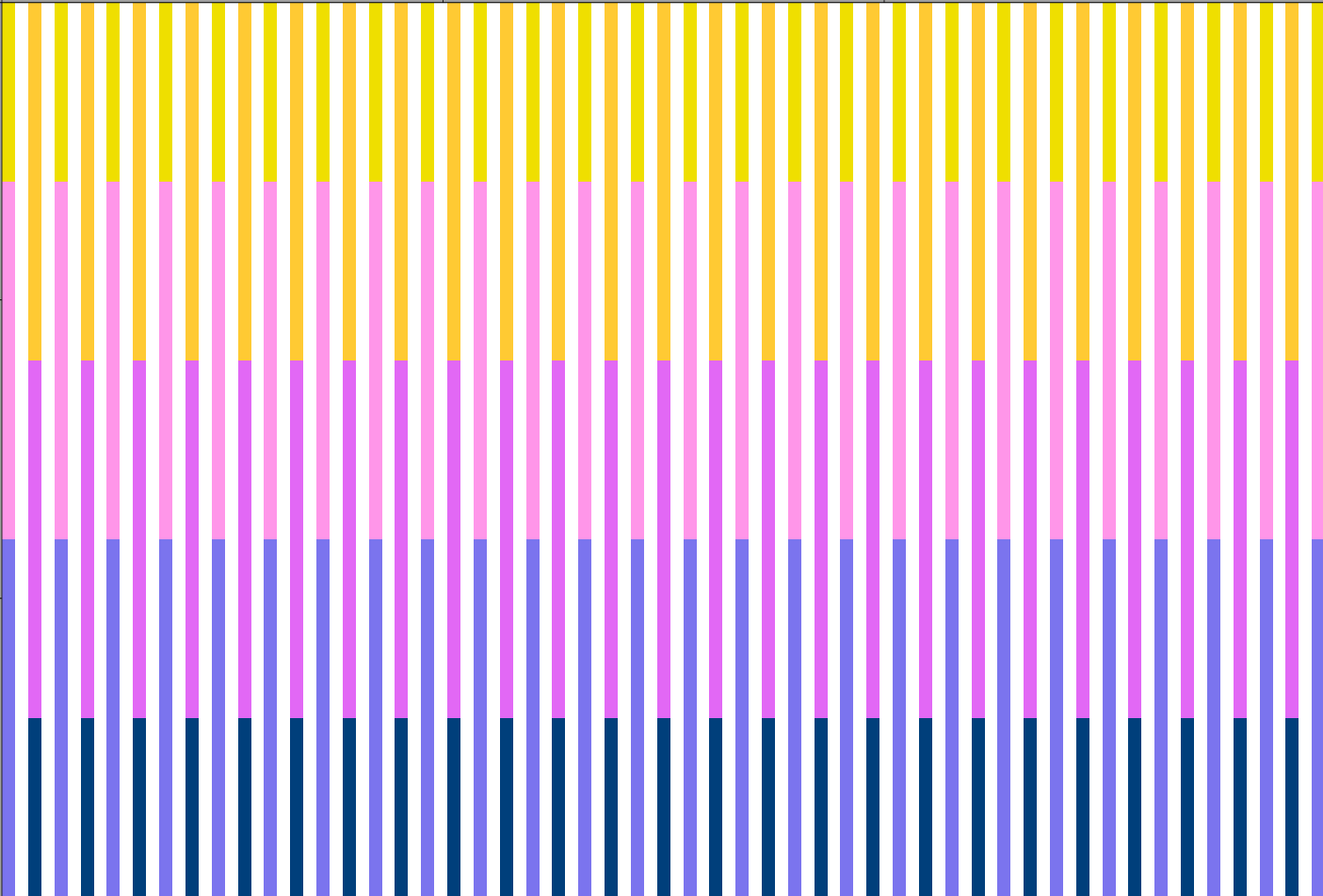
Colorized grayscale with vertical white lines



C-0011
6/12/2007
77" x 50.5"

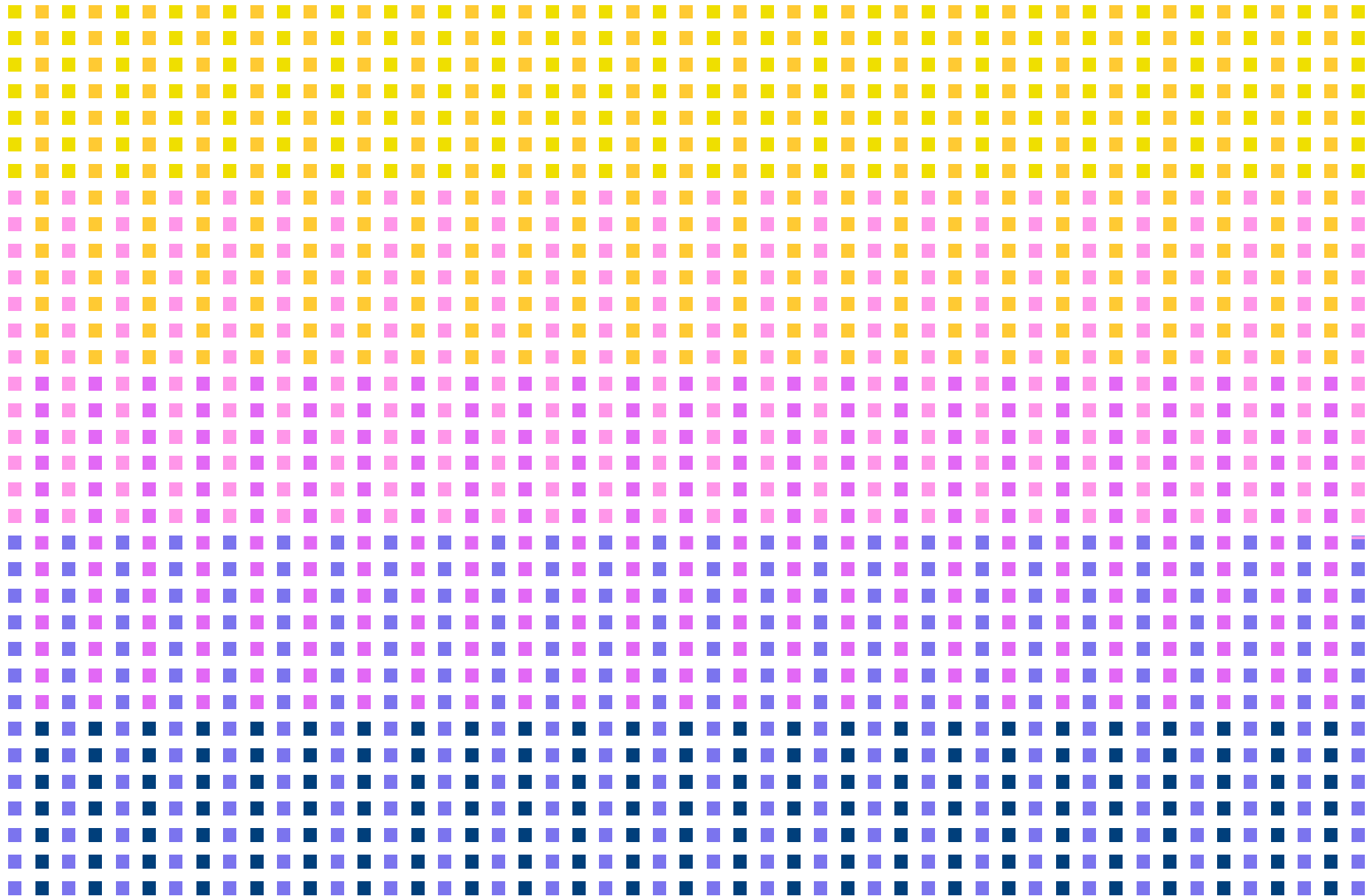
Blended colorized scale with vertical
white lines (below).

Blended colorized vertical and
horizontal white lines (right).



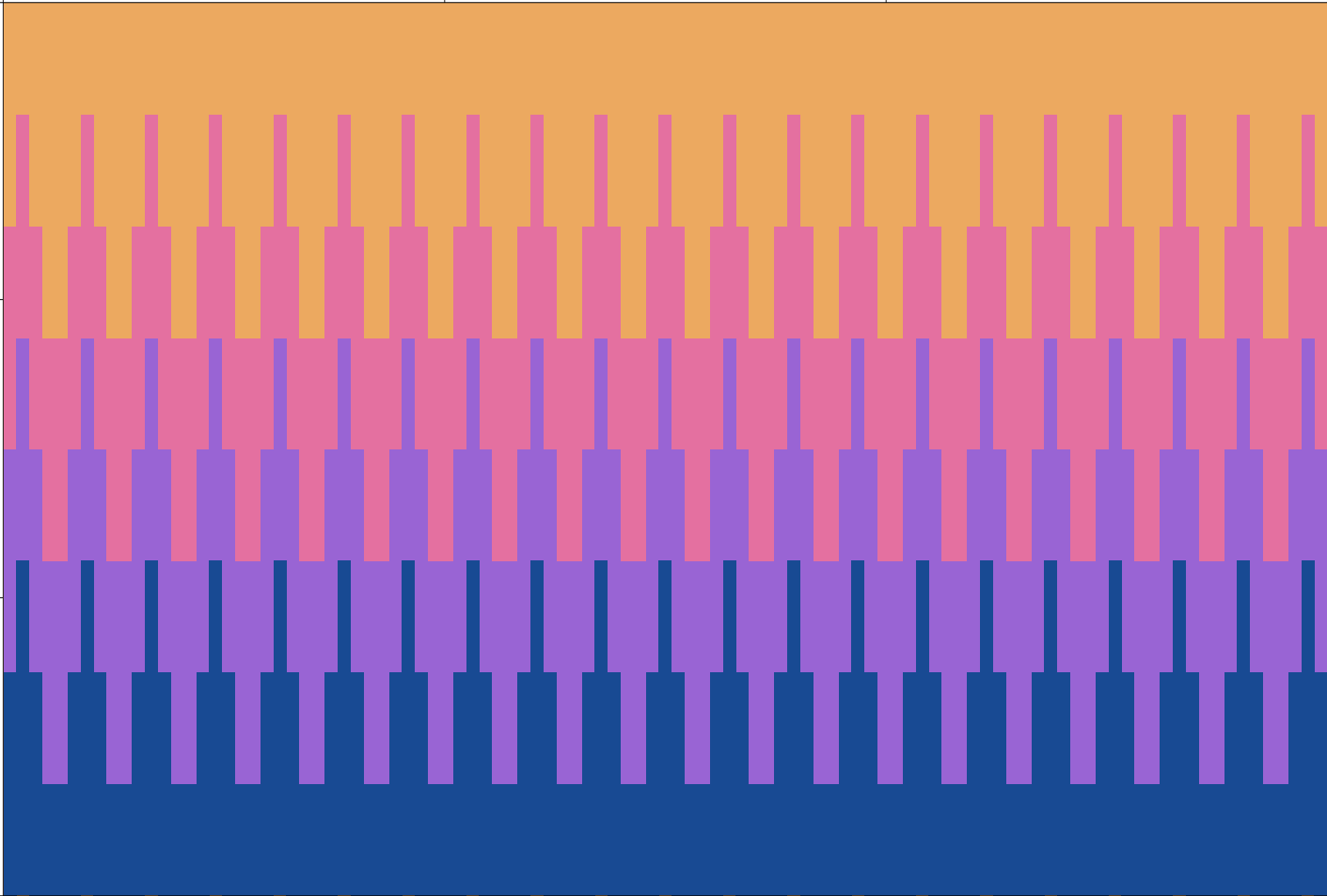
C-0002 *
6/11/2007
77" x 50.5"

C-0003 *
6/11/2007
77" x 50.5"

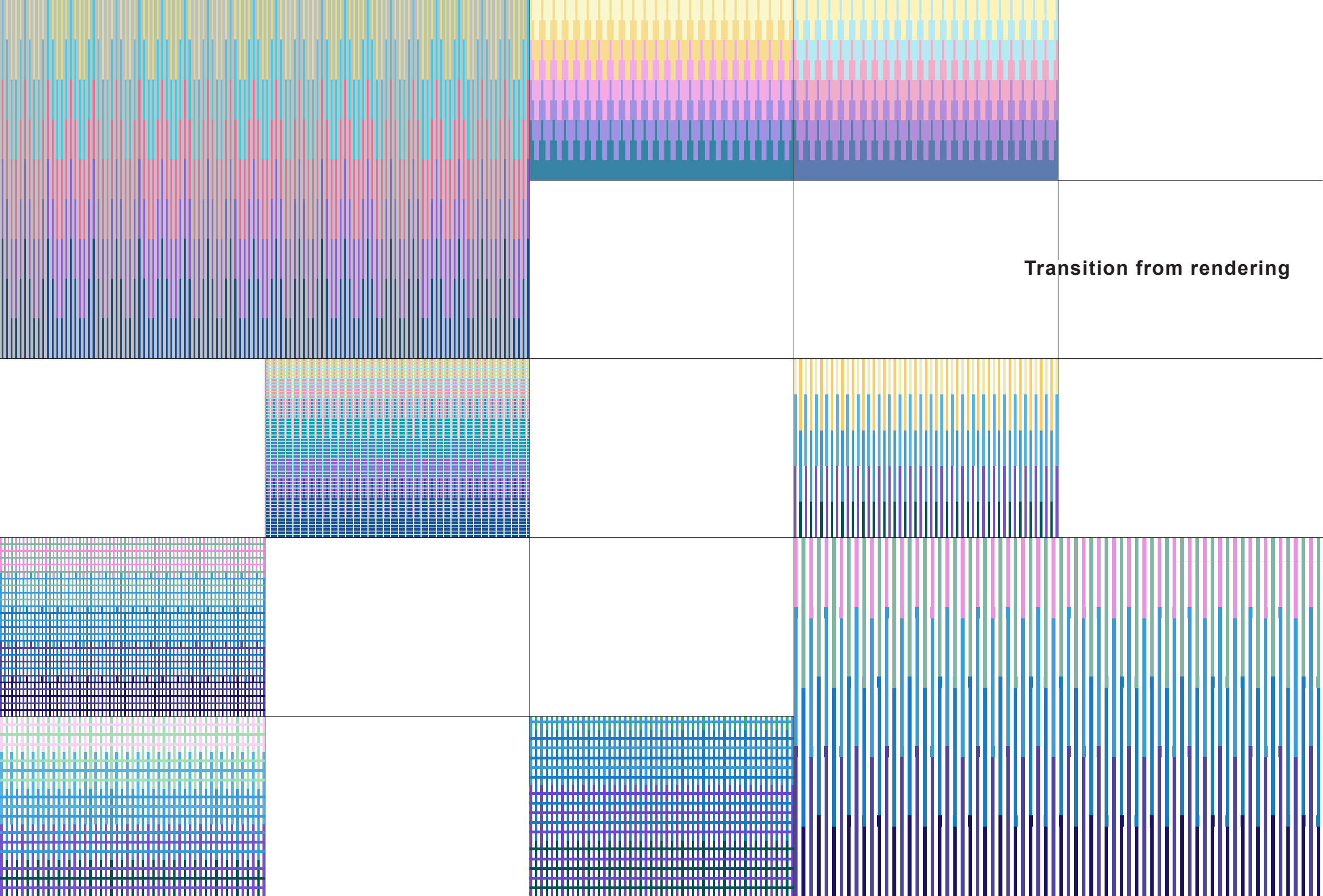


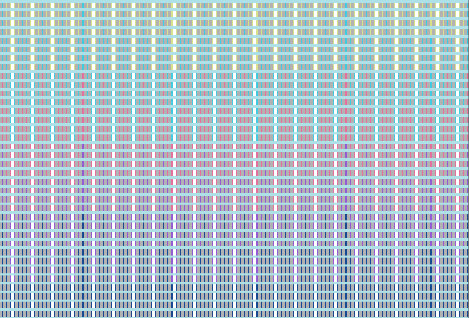
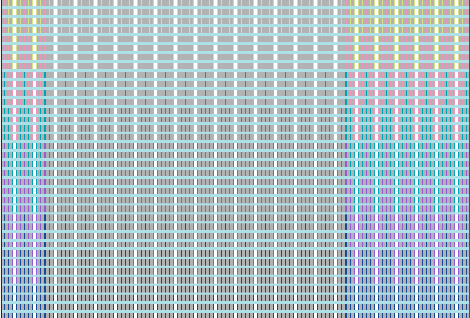
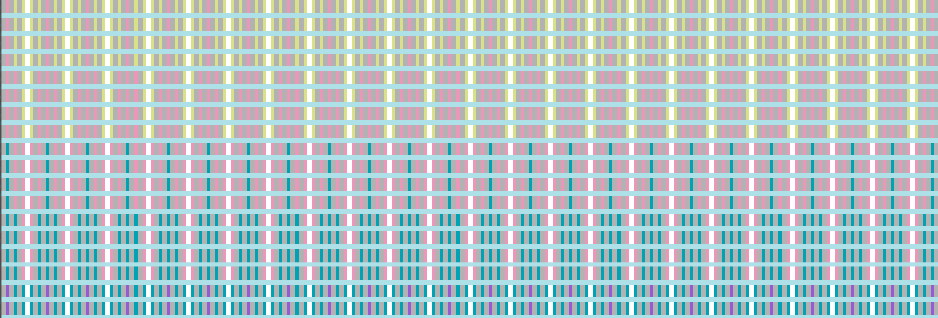
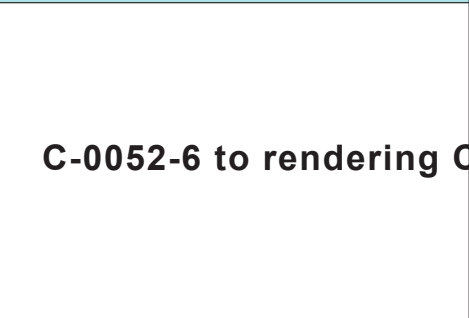
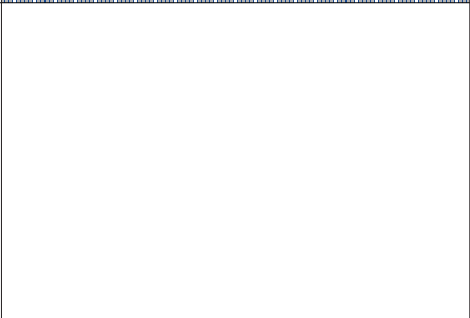
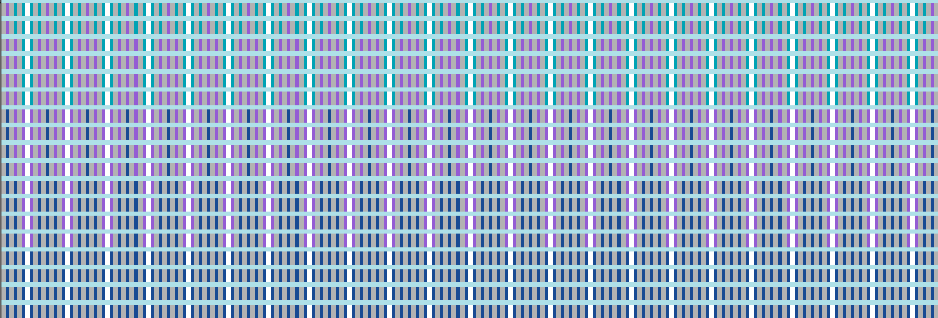
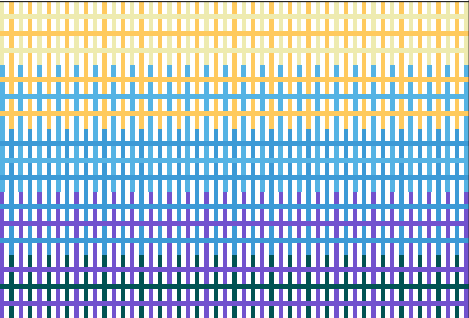
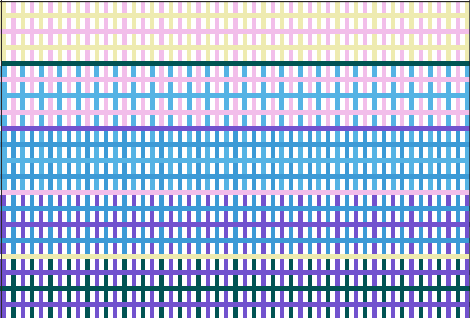
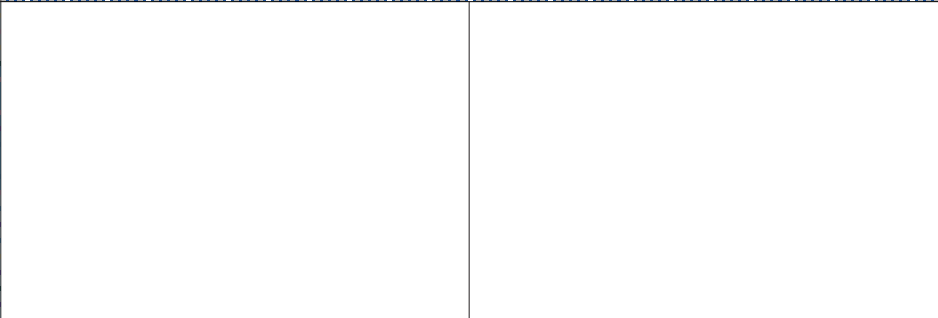
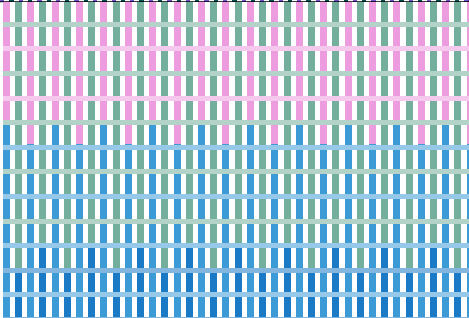
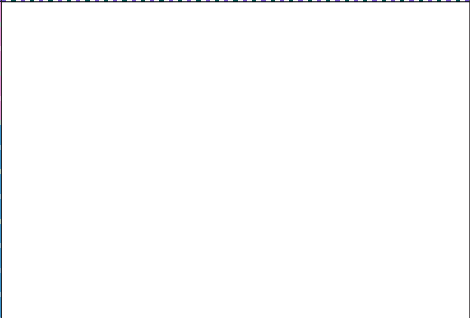
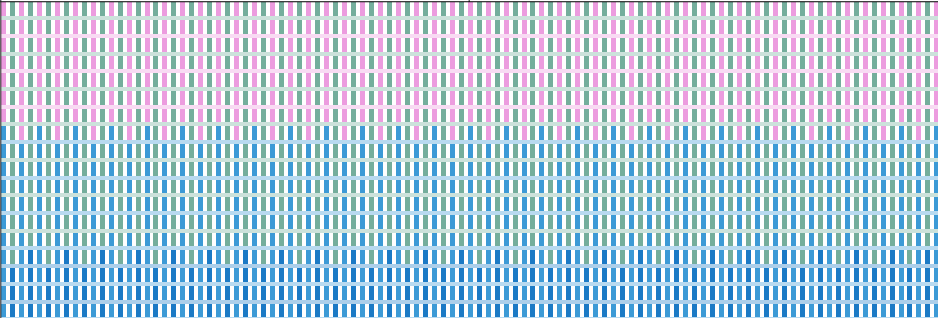
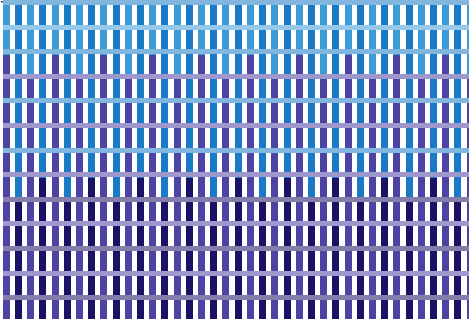
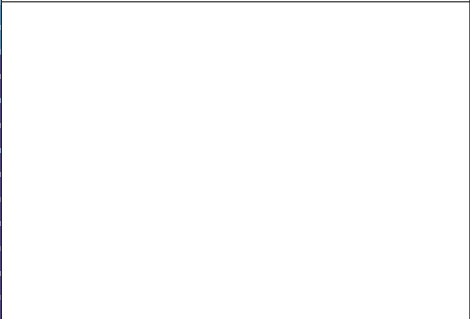
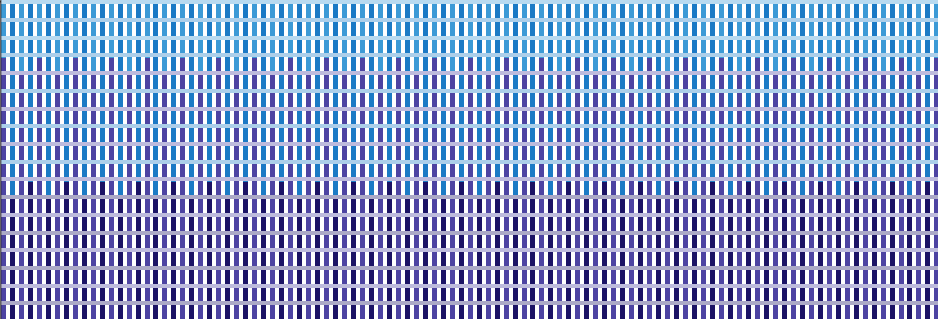


**Initial sketch in
acrylic painted on
paper
7/14/2007**



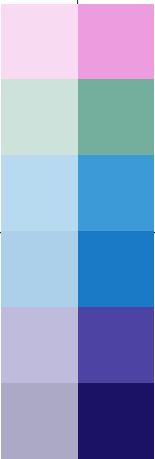
C-0028
7/14/2007
77" x 50.5"

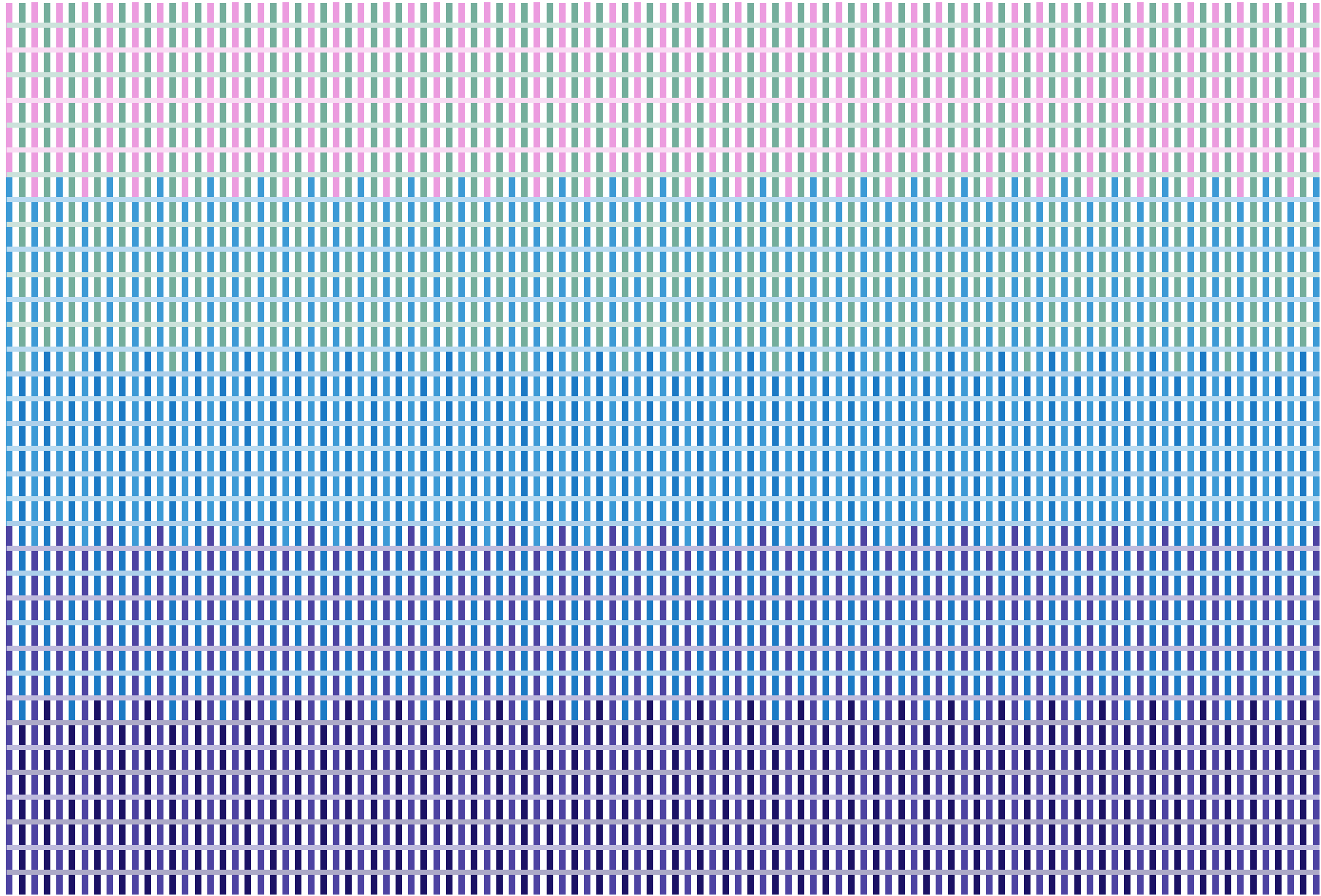


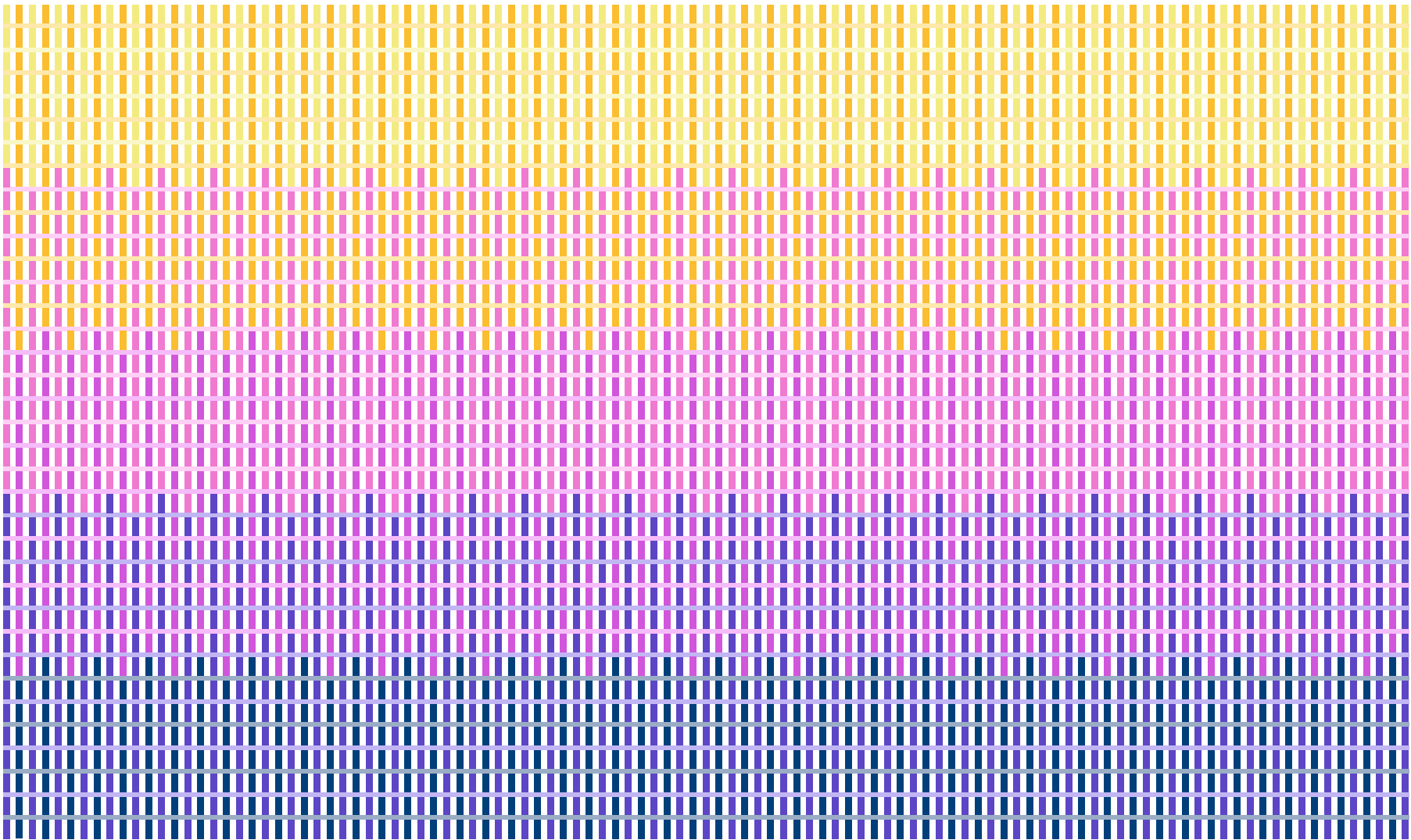
					
					
					
					
					

C-0052-6 to rendering C-0067

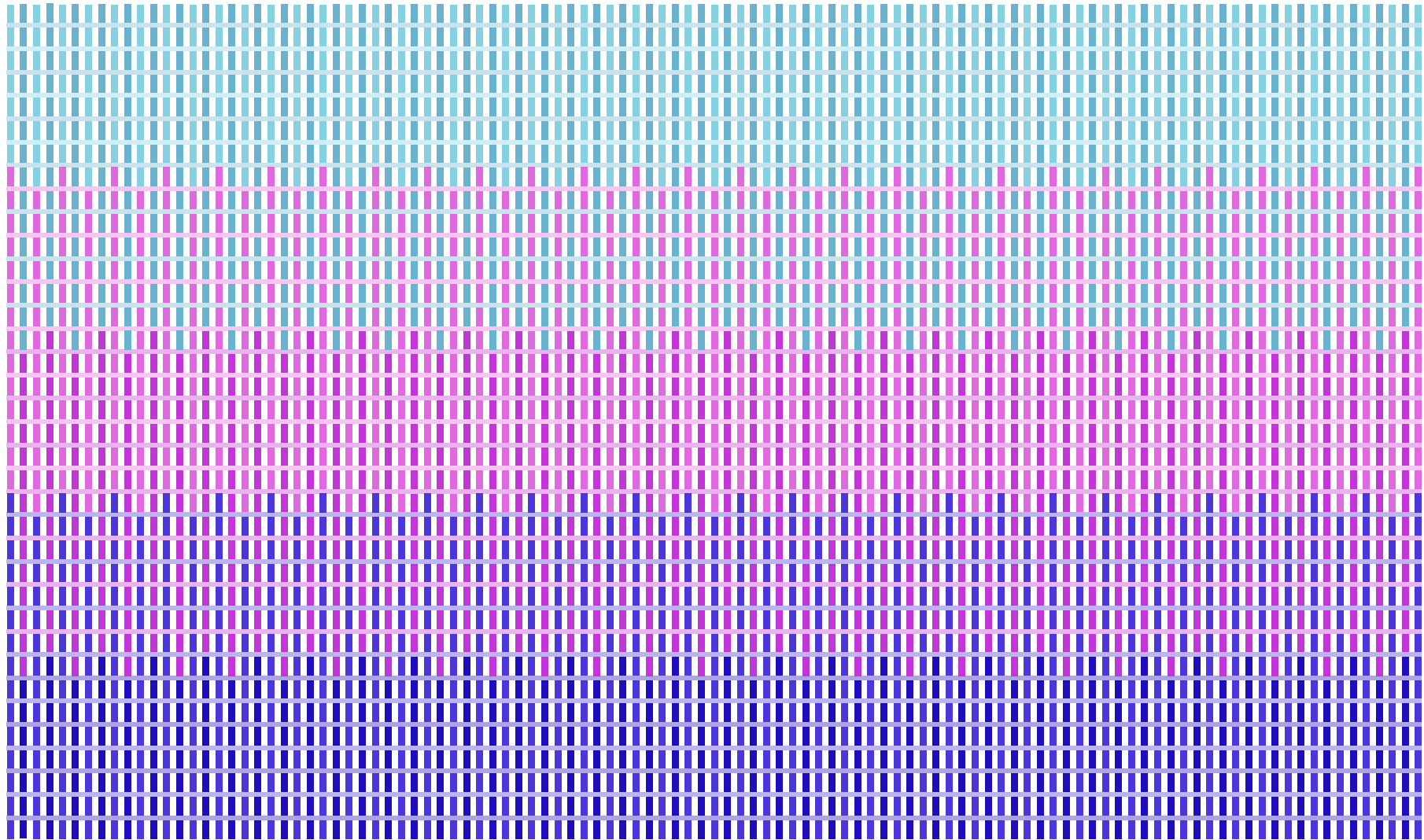
**Colorchart
for painting
C-0068**



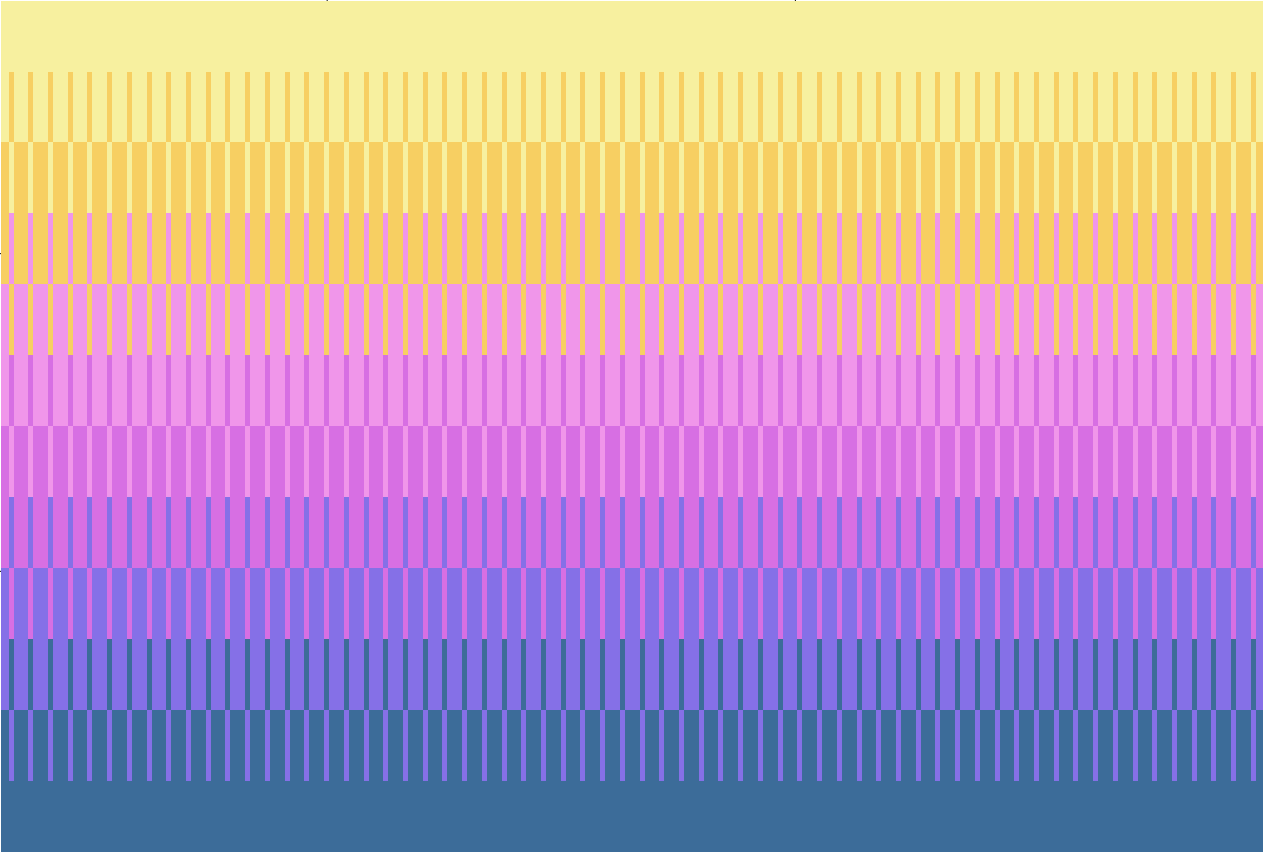




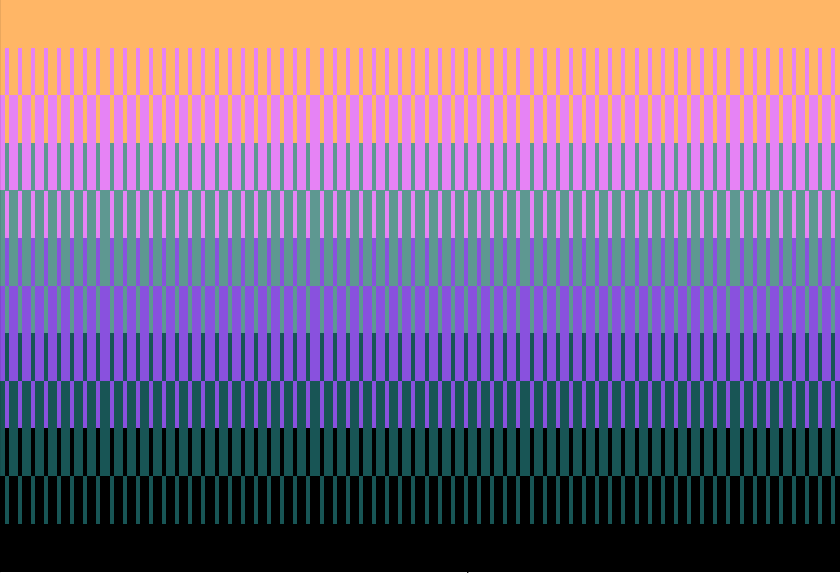
Vivaldi 1 C-1068 ✱ 5/23/2008 81.5" x 48"



From the very beginning when I started working with colorized grayscale, I couldn't help but think of my friend, the painter Norman Zammitt.

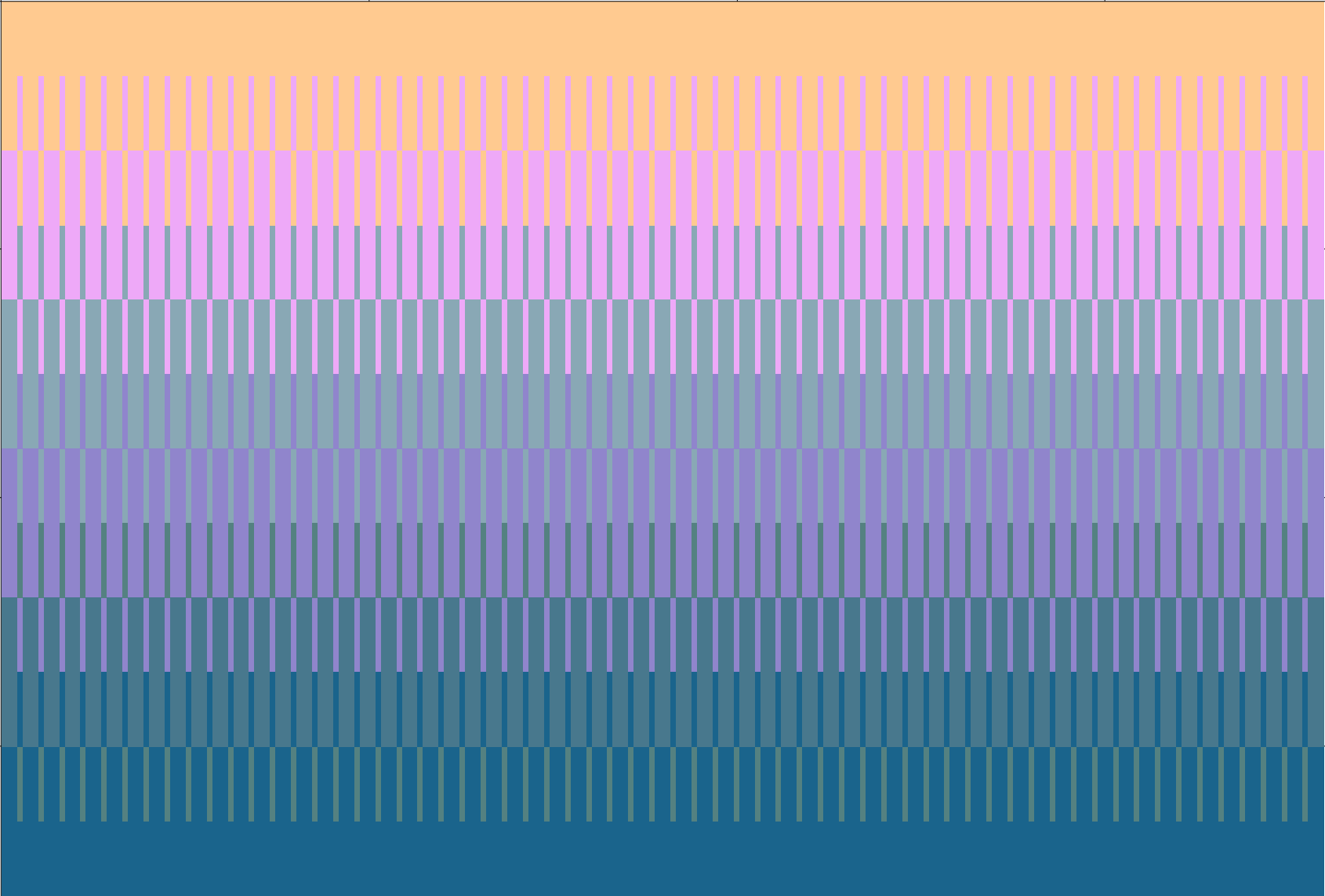


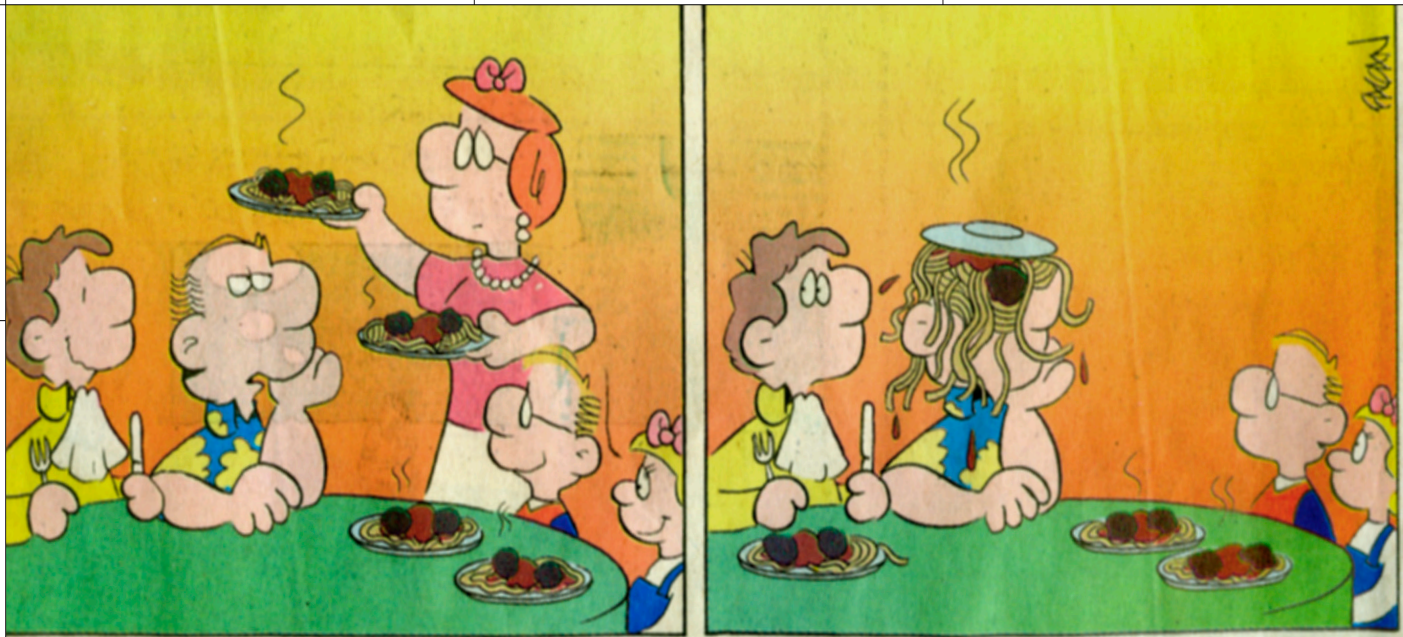
C-0123
8/16/2007
96" x 64"



C-0090
8/12/2007
96" x 64"

C-0195 *
9/11/2007
96" x 64"

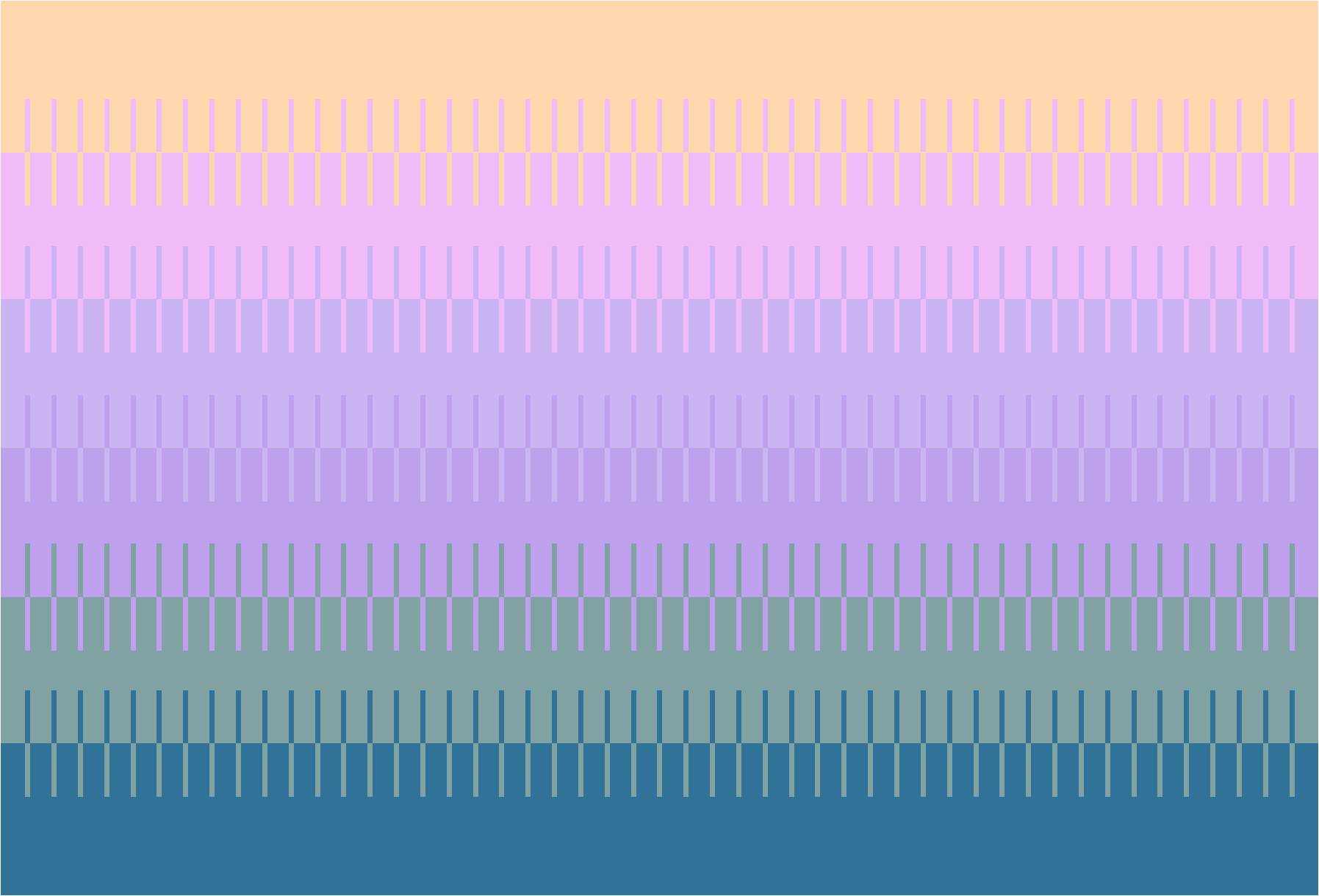




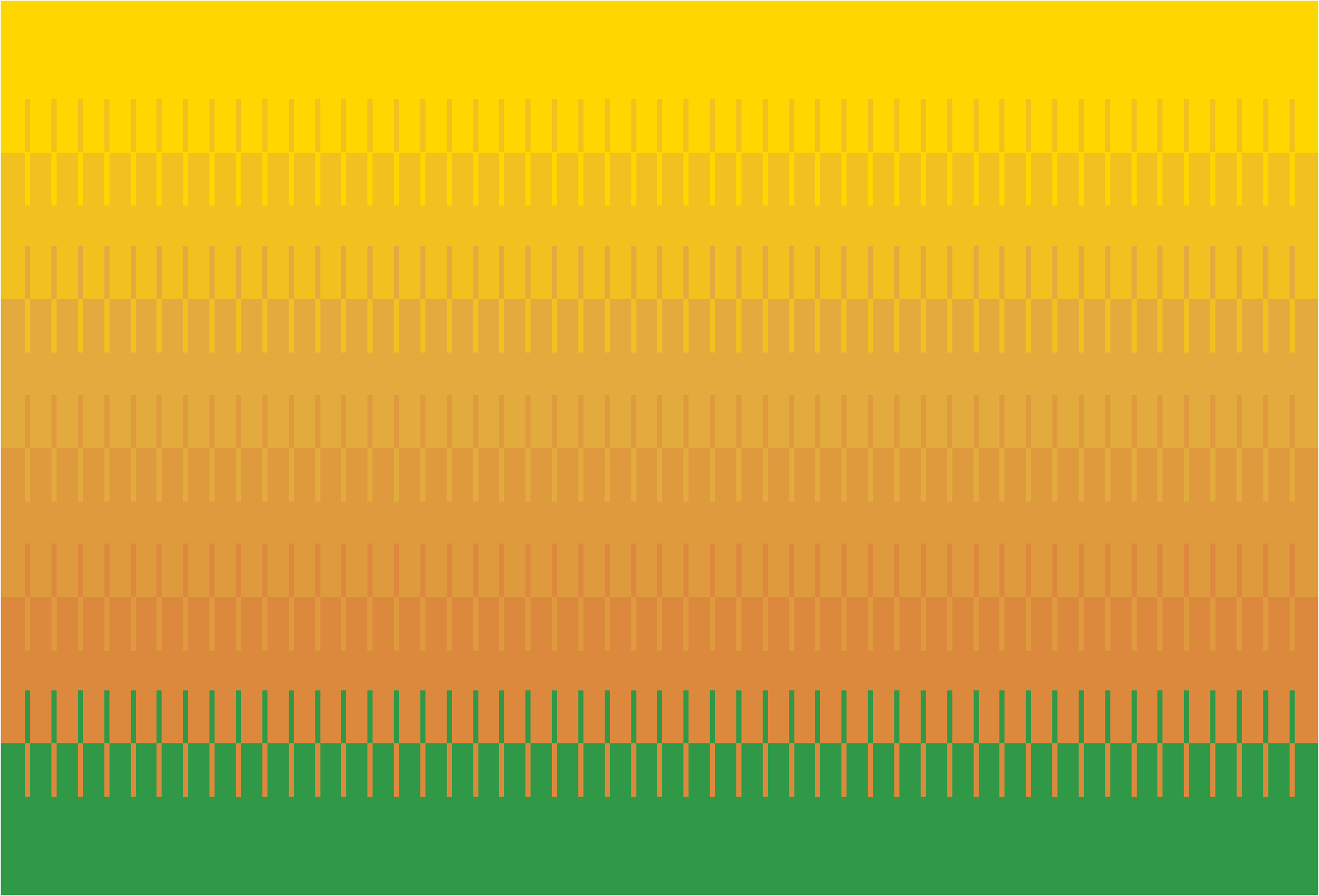
Cartoon from the LA Times

Ideas can come
from anywhere.

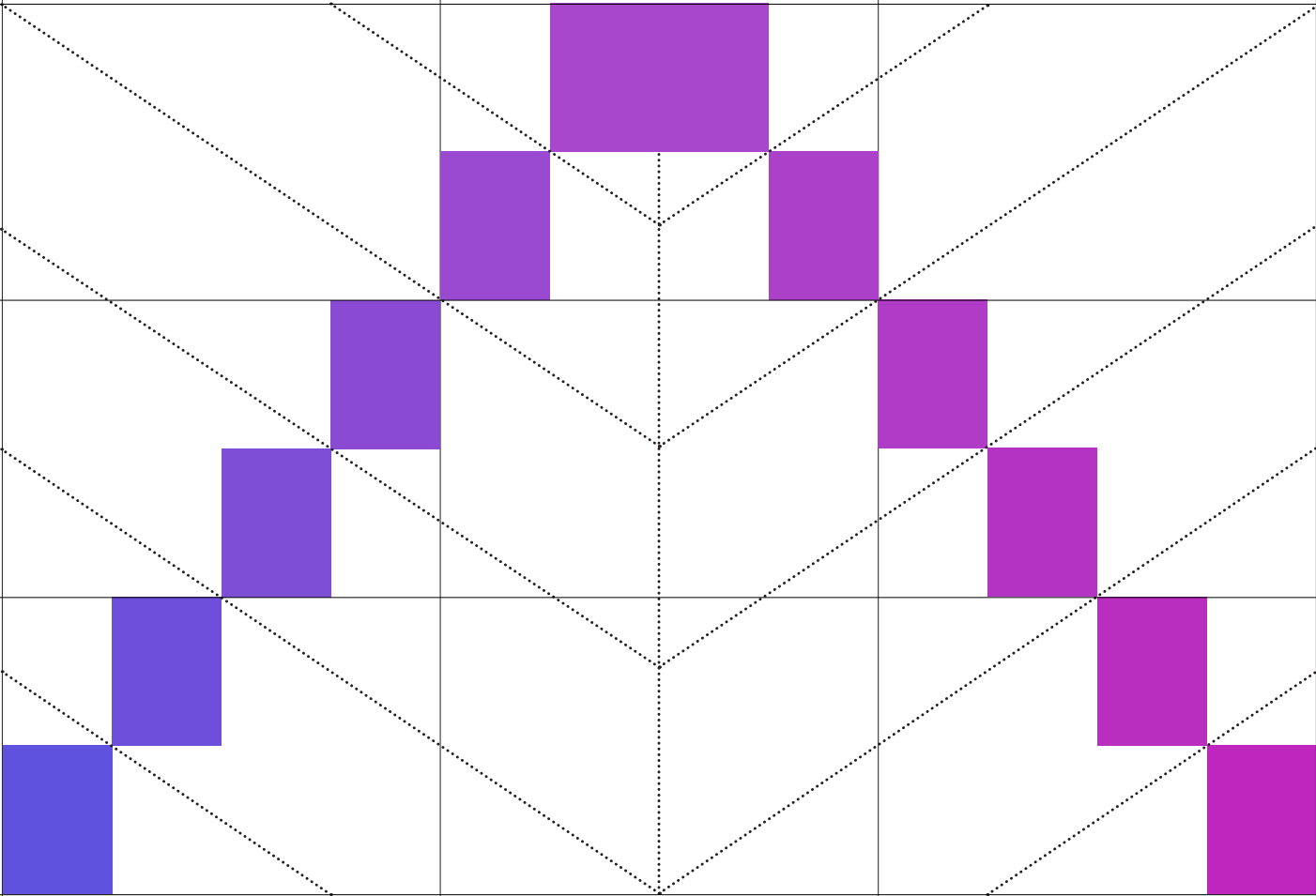




C-0107 * 8/14/2007 97" x 50.5"

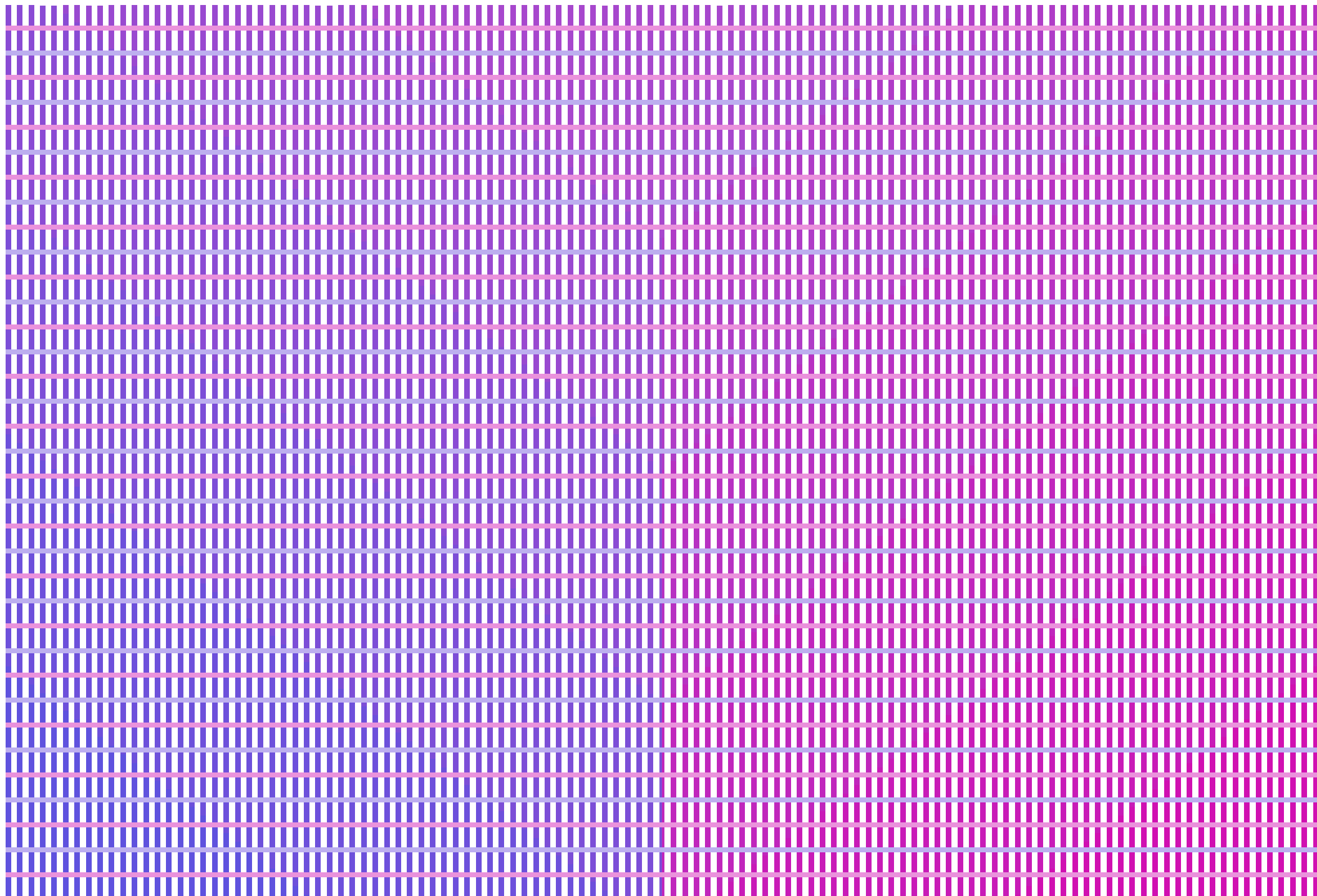


C-0126 * 8/18/2007 77" x 50.5"



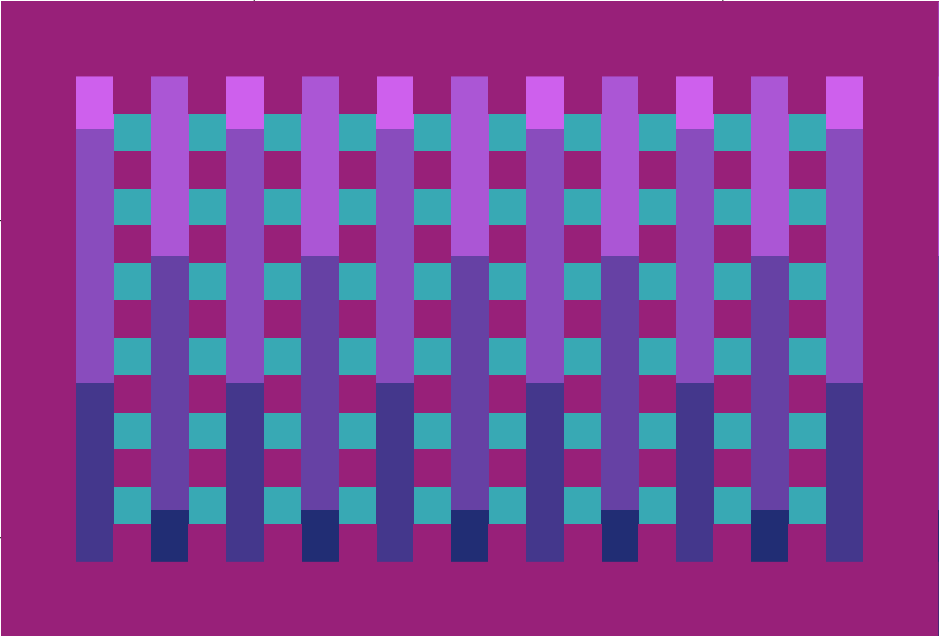
**Purple and blue
meet on the top
via gradience.**

C-0137
8/19/2007
96" x 64"

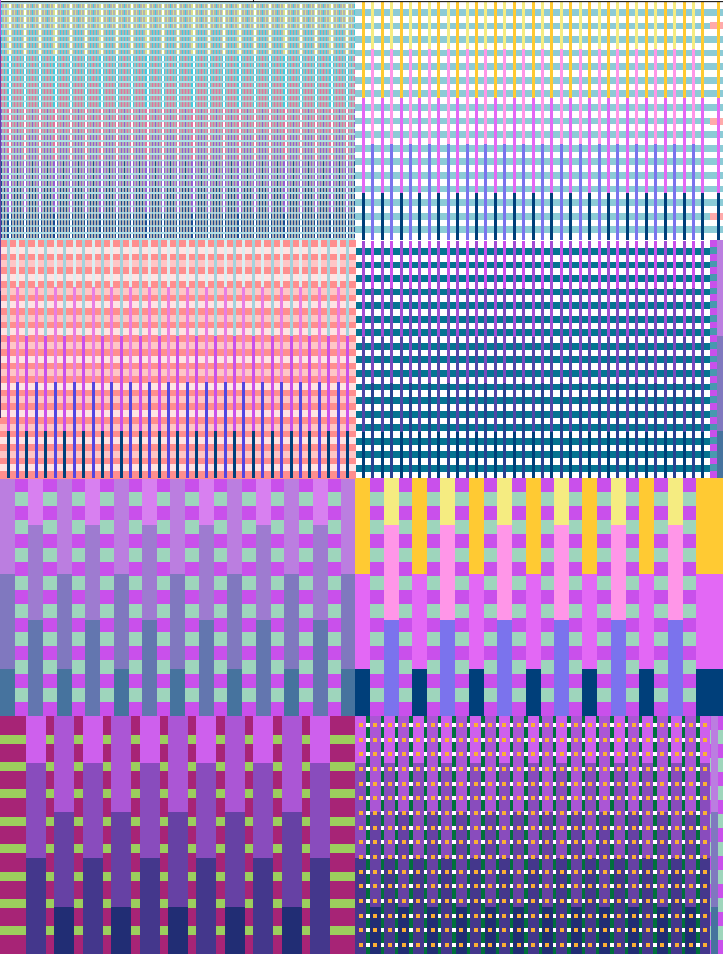


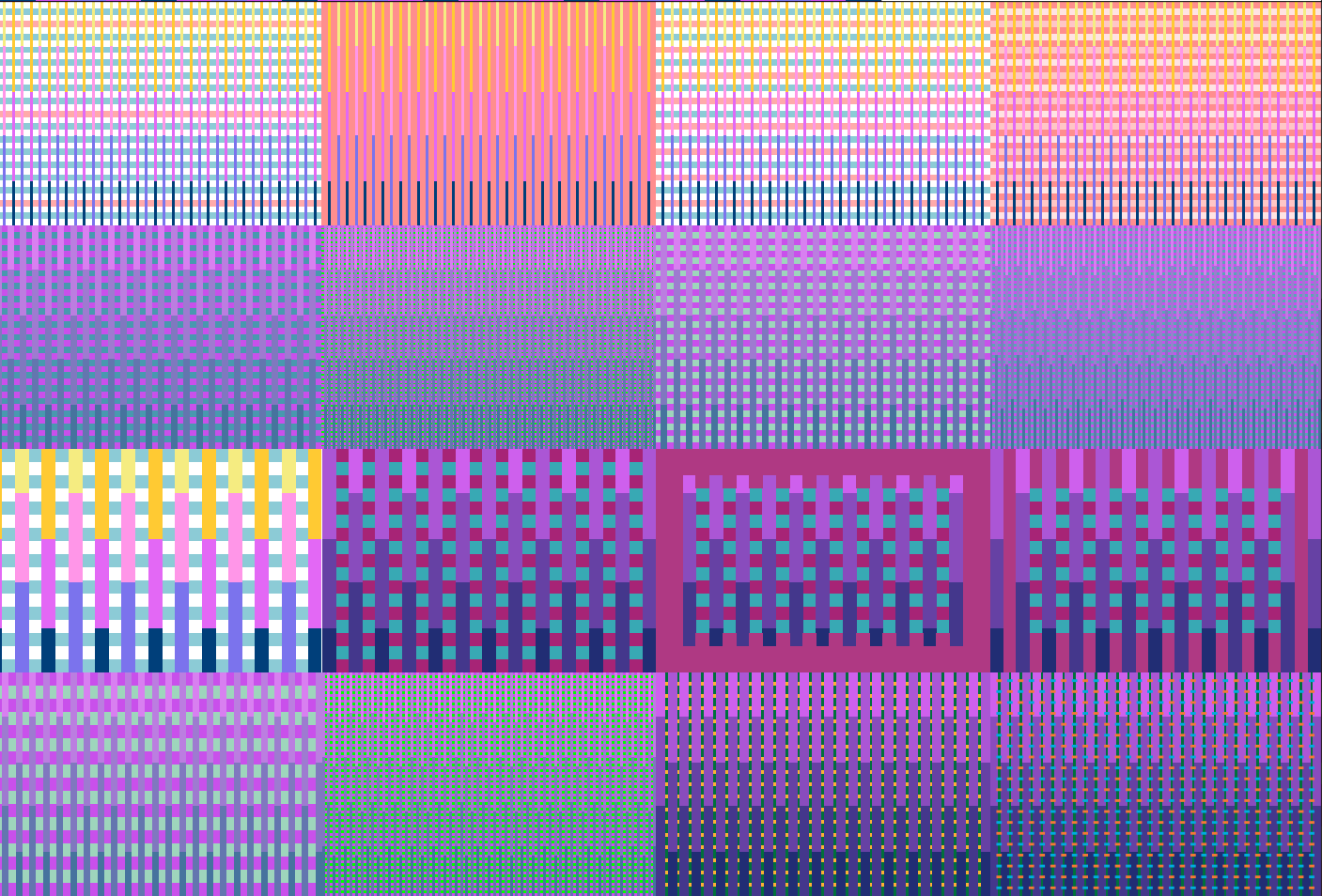
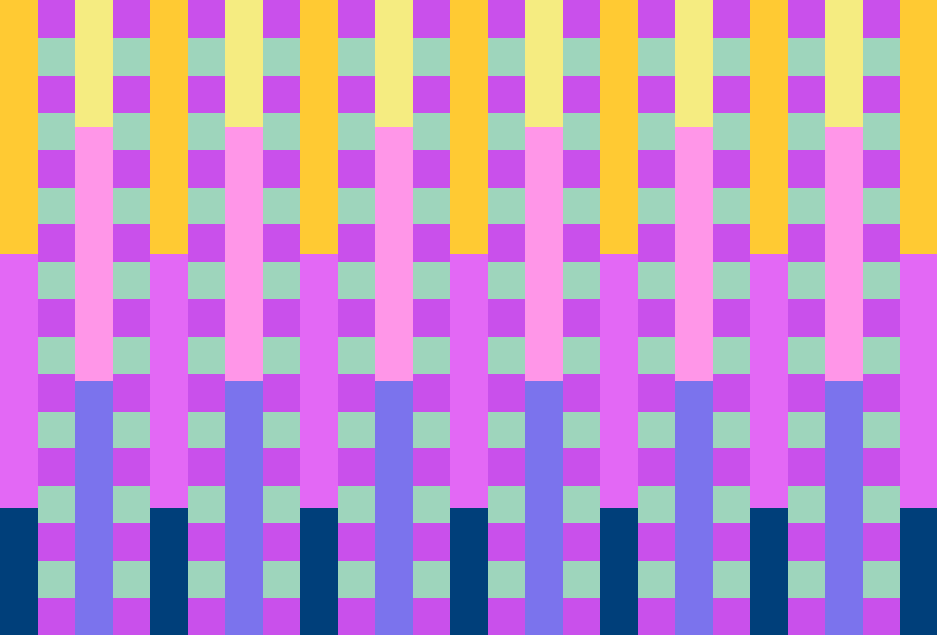
Renderings between
8/25/2007-8/30/2007

C-0184 *
8/28/2007
36" x 24.5"



C-0170
8/25/2007
36" x 24.5"





C-0175
8/27/2007
36" x 24.5"

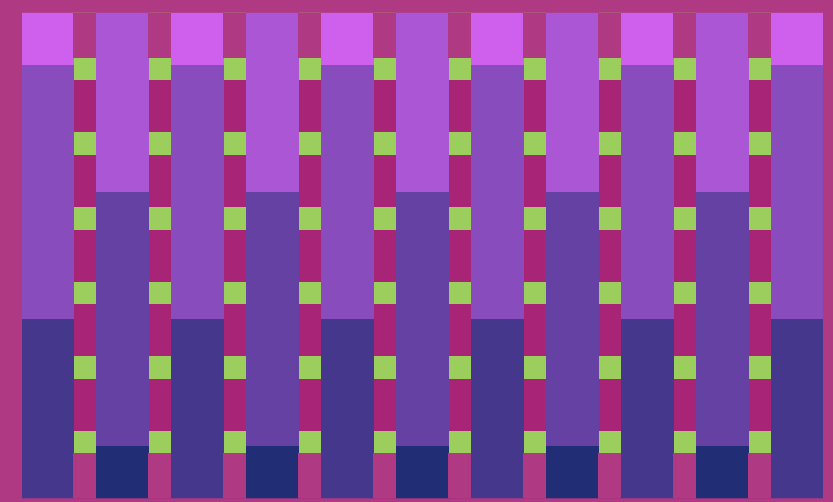
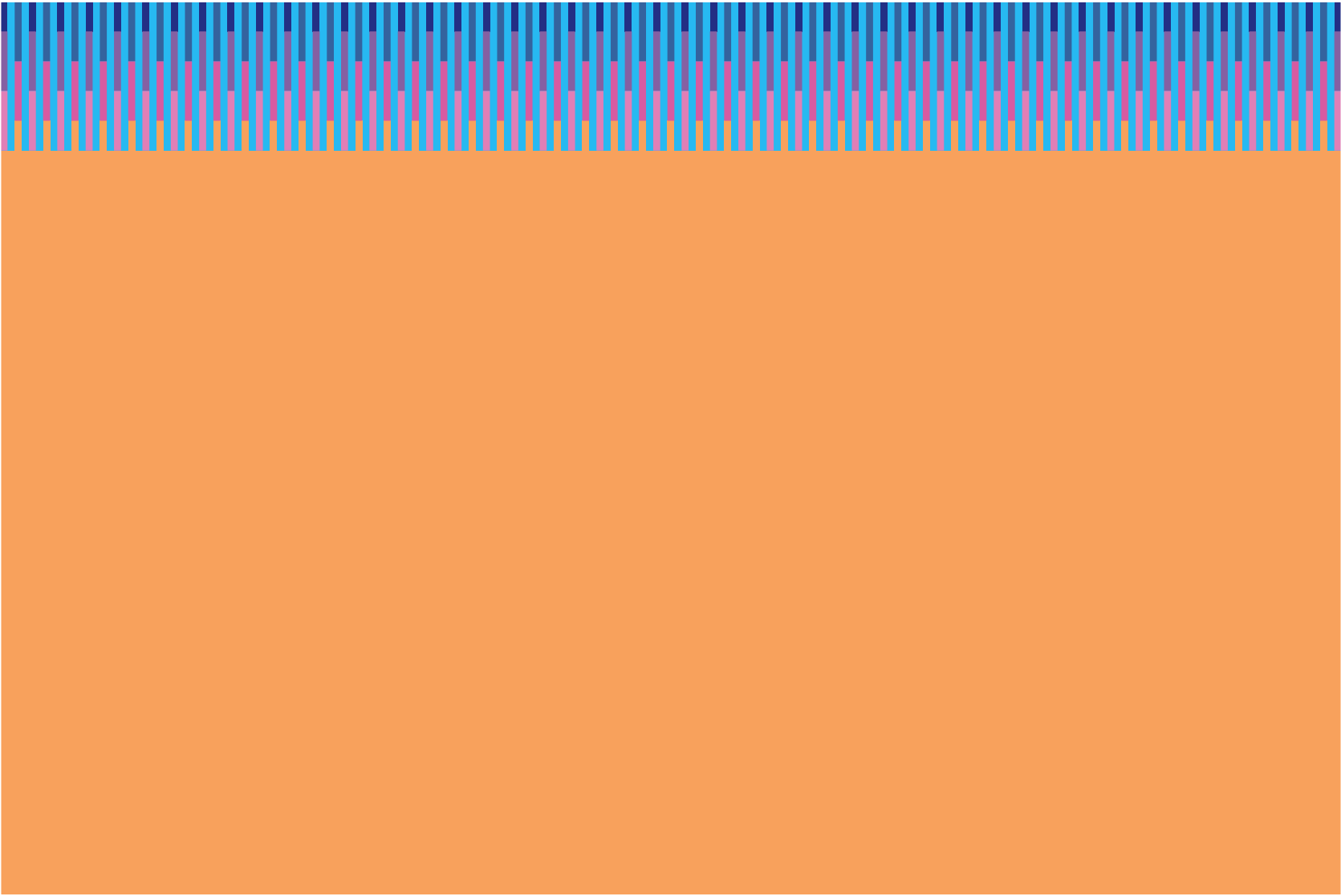


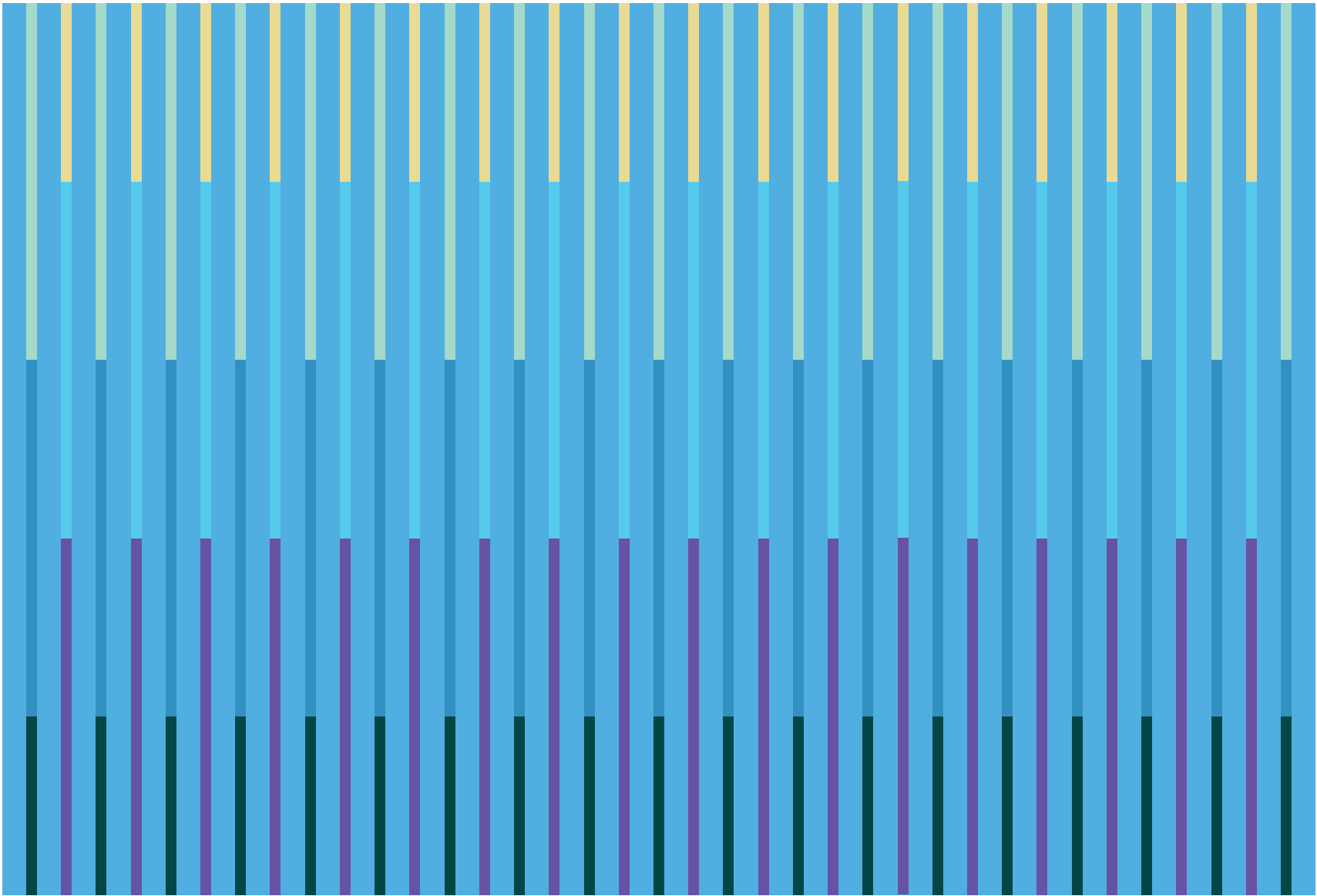


Photo from article by alexwattstoronto

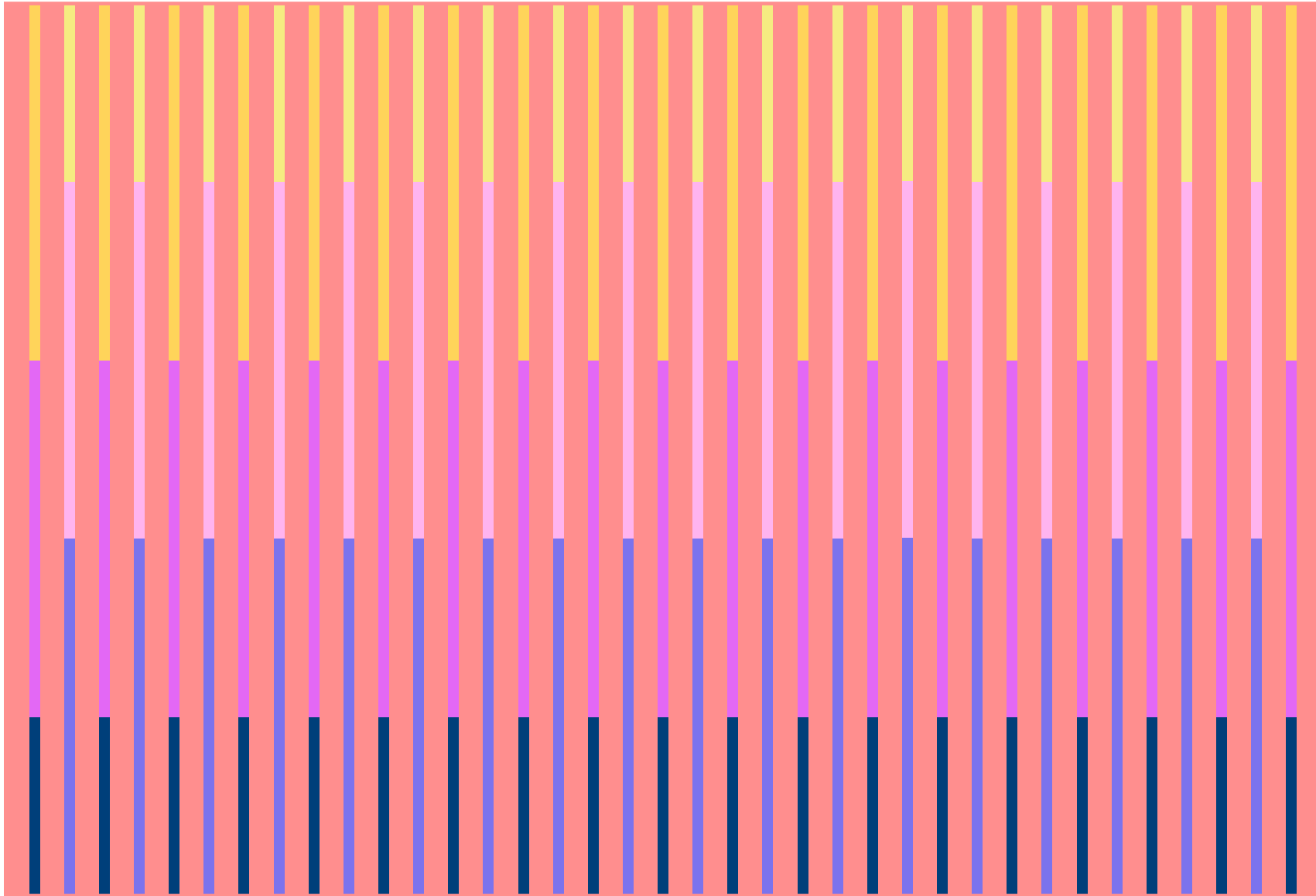
C-0188
8/30/2007
48" x 32"



**The paintings on the following spread were inspired
by my colleague, painter Lee Mullican.**



C-0221 * 9/19/2007 48" x 32"



C-0207-2 * 9/16/2007 48" x 32"

For 25 years, I've been going to Hawaii with Diane to be together.

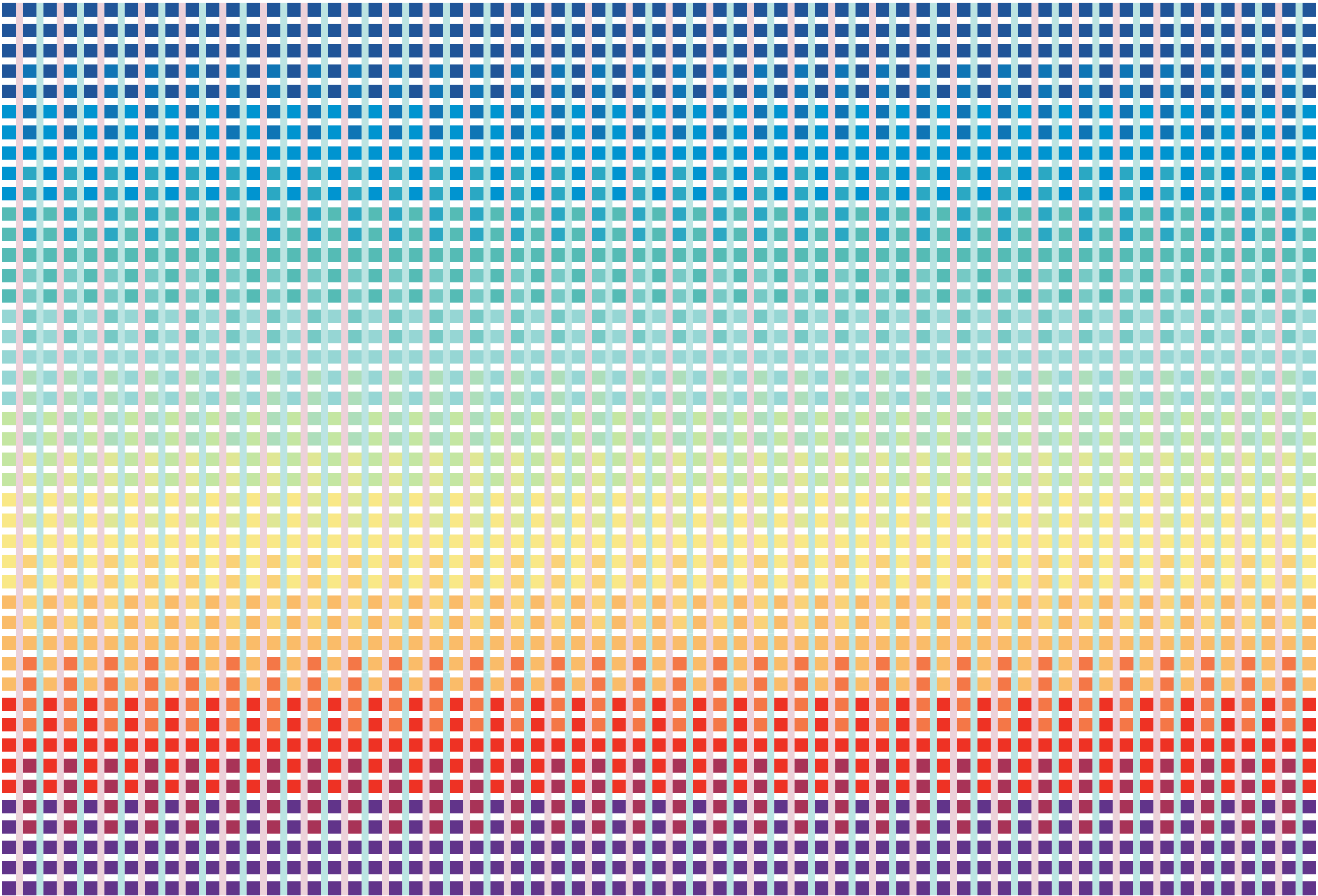
I cannot hide that during our visits, I have seen many commercial paintings of the Hawaiian landscape that I like.

Upon returning from Hawaii in 2007, I said to myself, "I'm going to try to see what I can do with the same subject."

C-0313 *

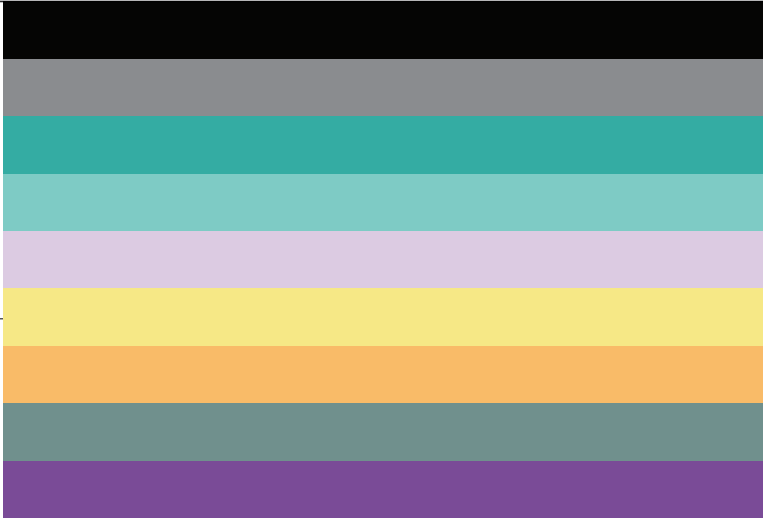
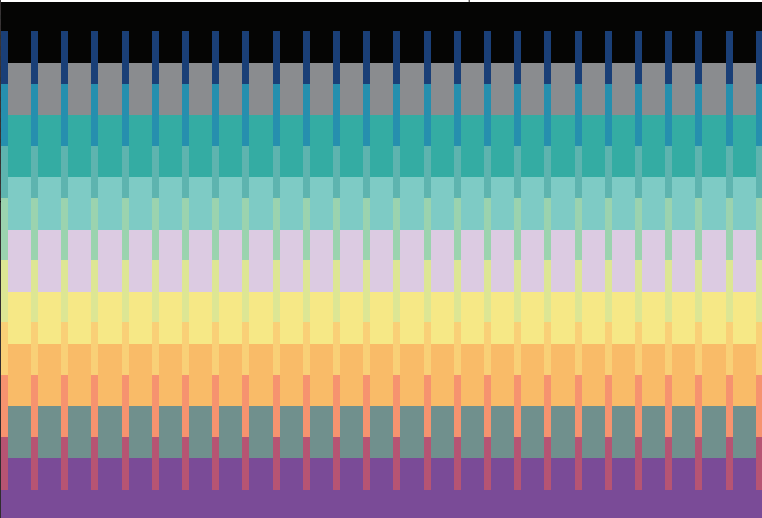
10/7/2007

77" x 50.5"

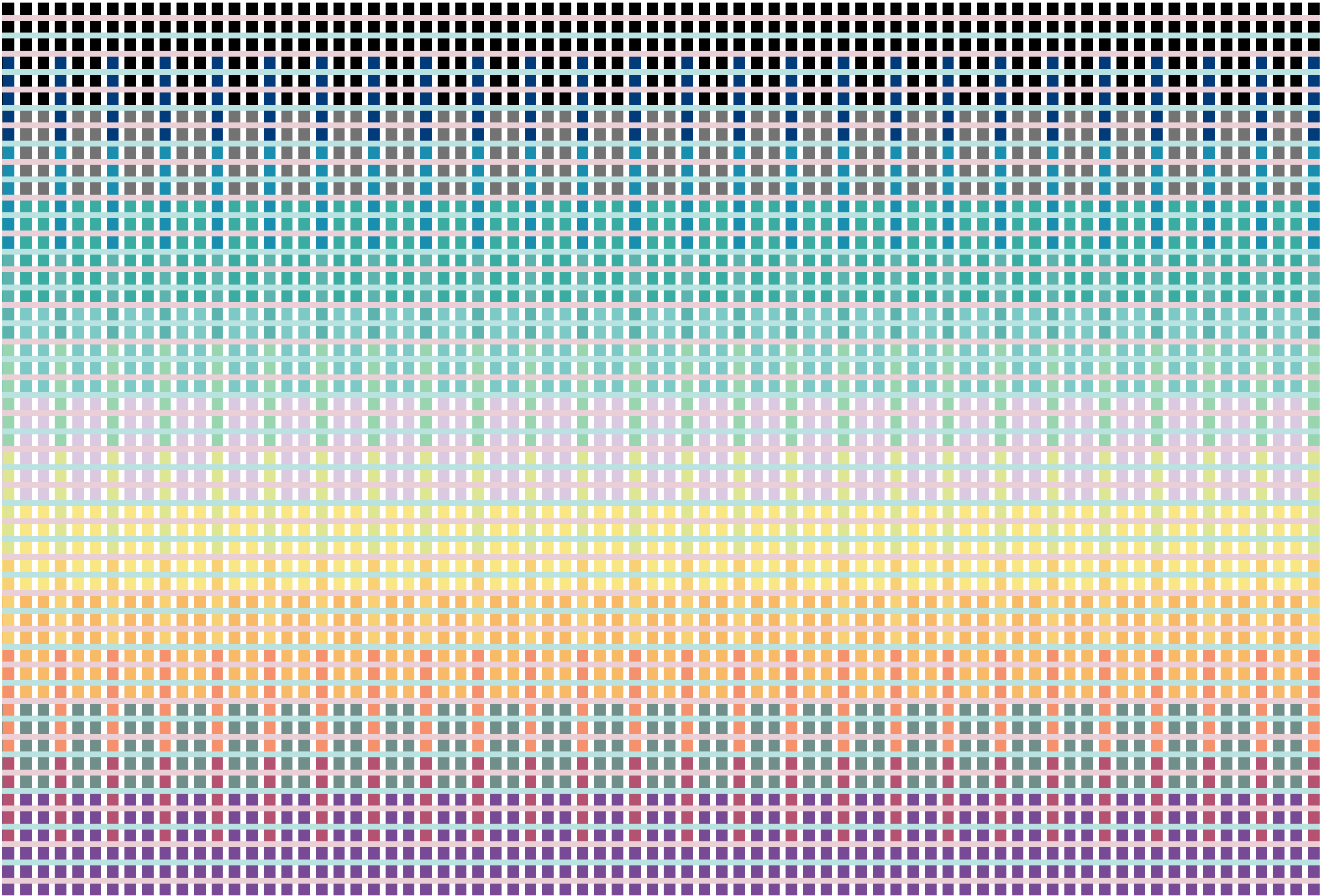




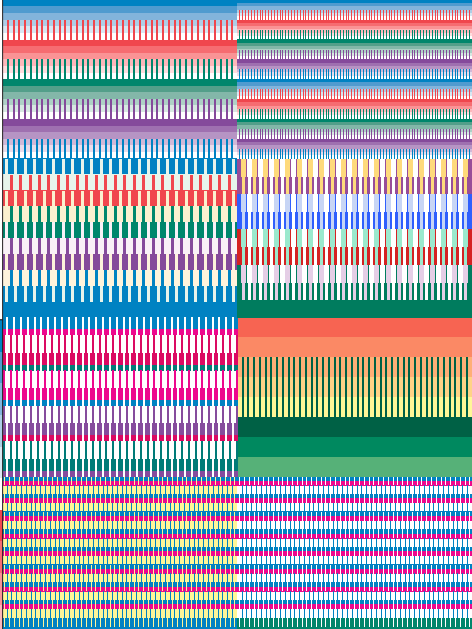
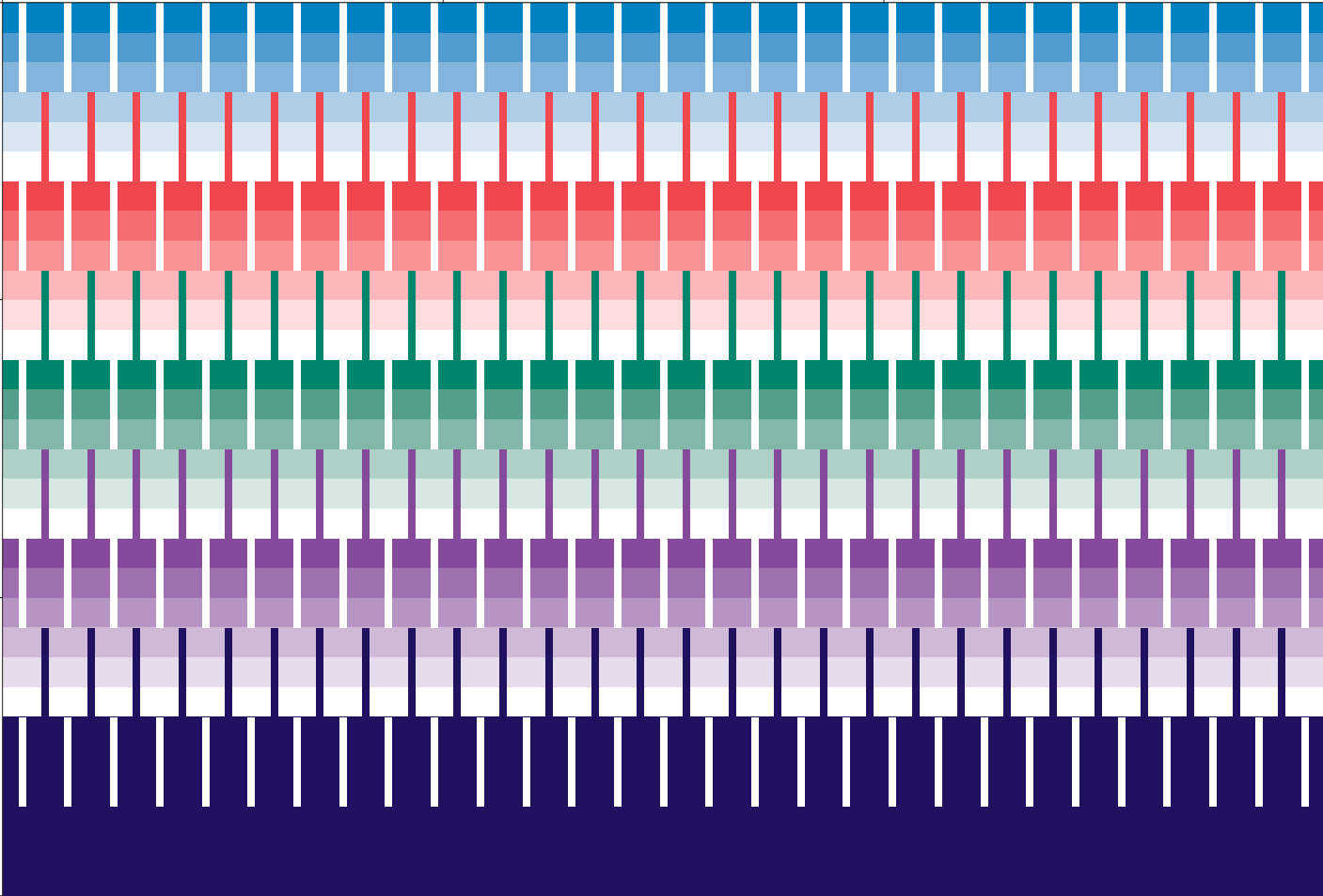
The three layers for the rendering C-0351-2



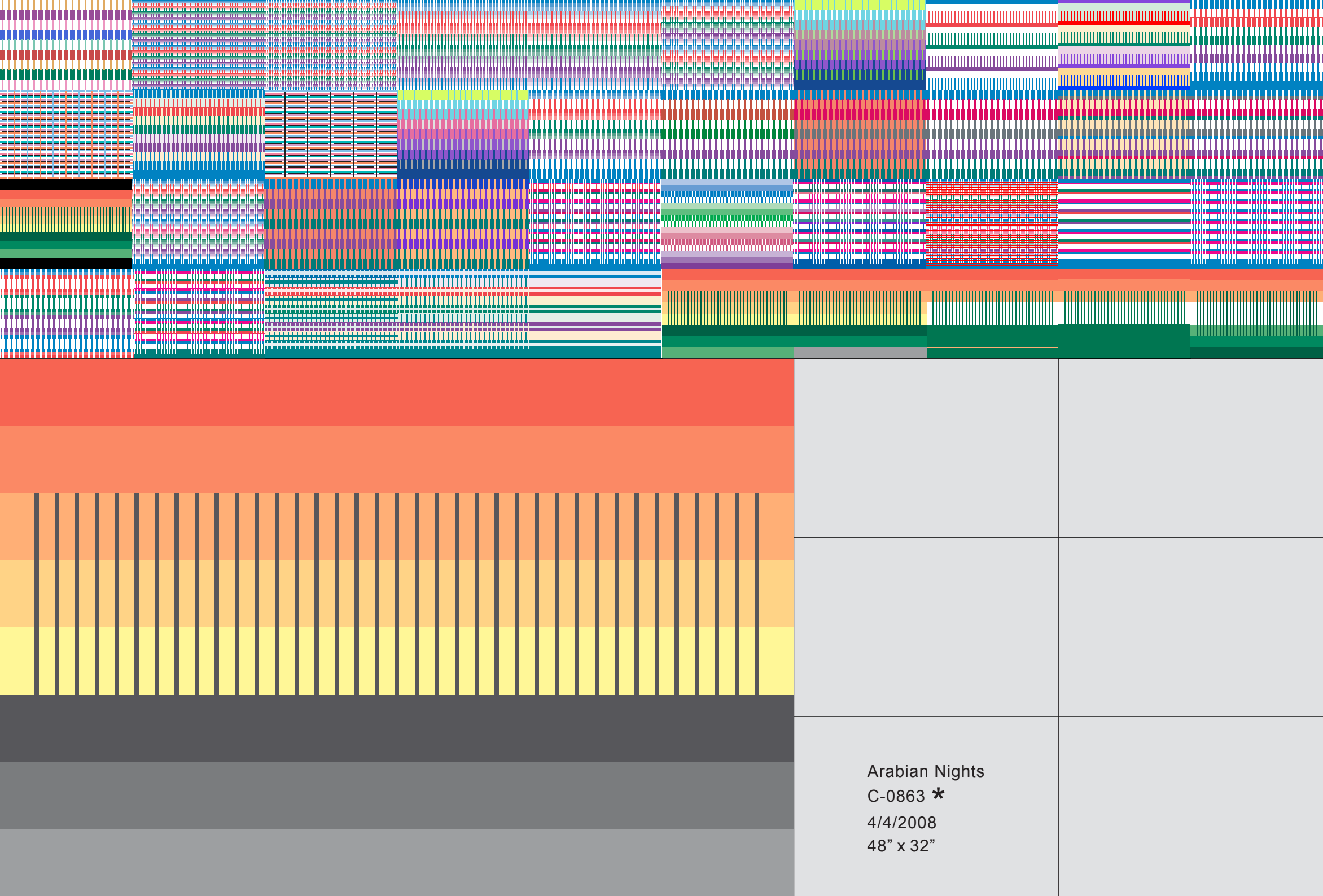
Lika
C-0351-2 *
10/18/2007
76" x 50.5'



Renderings between
3/21/2008-4/9/2008



Tundra
C-0821 *
3/25/2008
72" x 48"



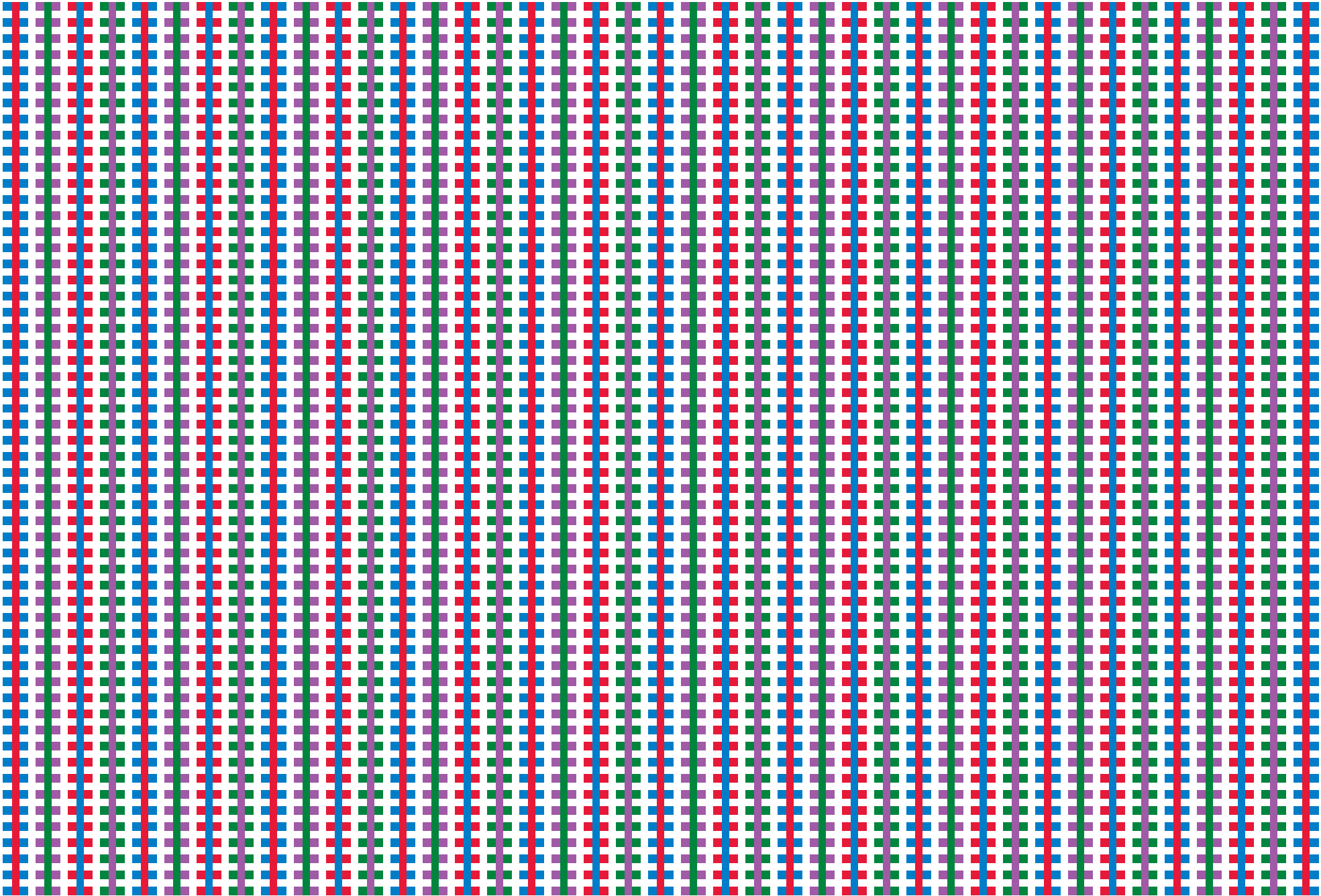
Arabian Nights
C-0863 ★
4/4/2008
48" x 32"

C-0858 *

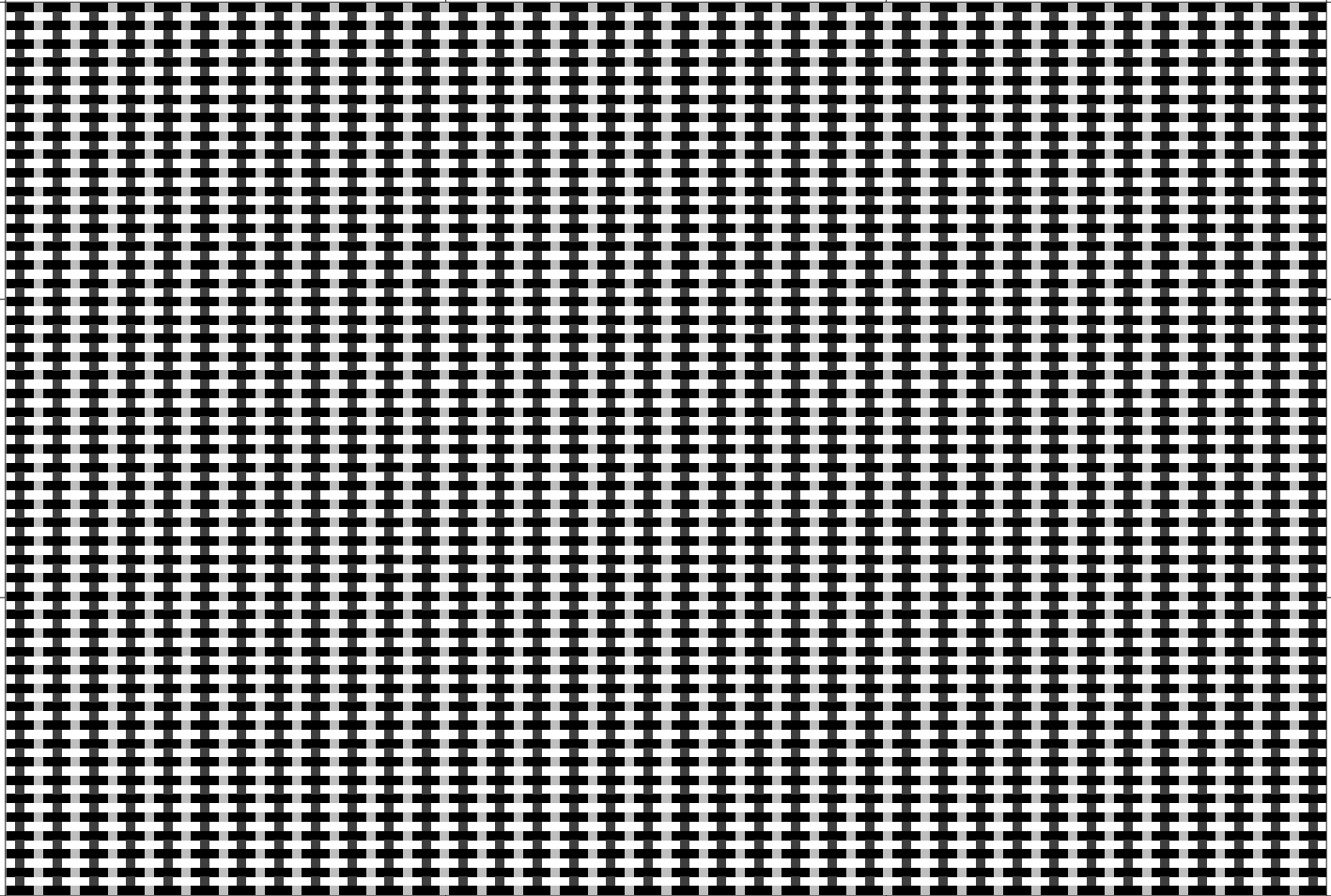
4/1/2008

96" x 64"



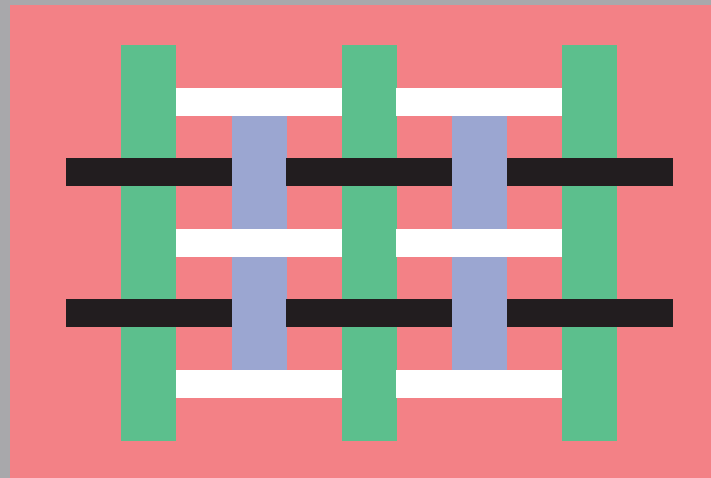
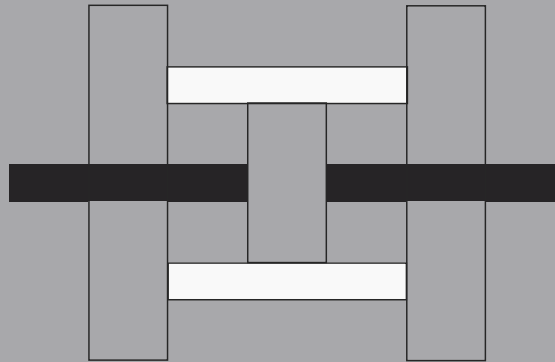


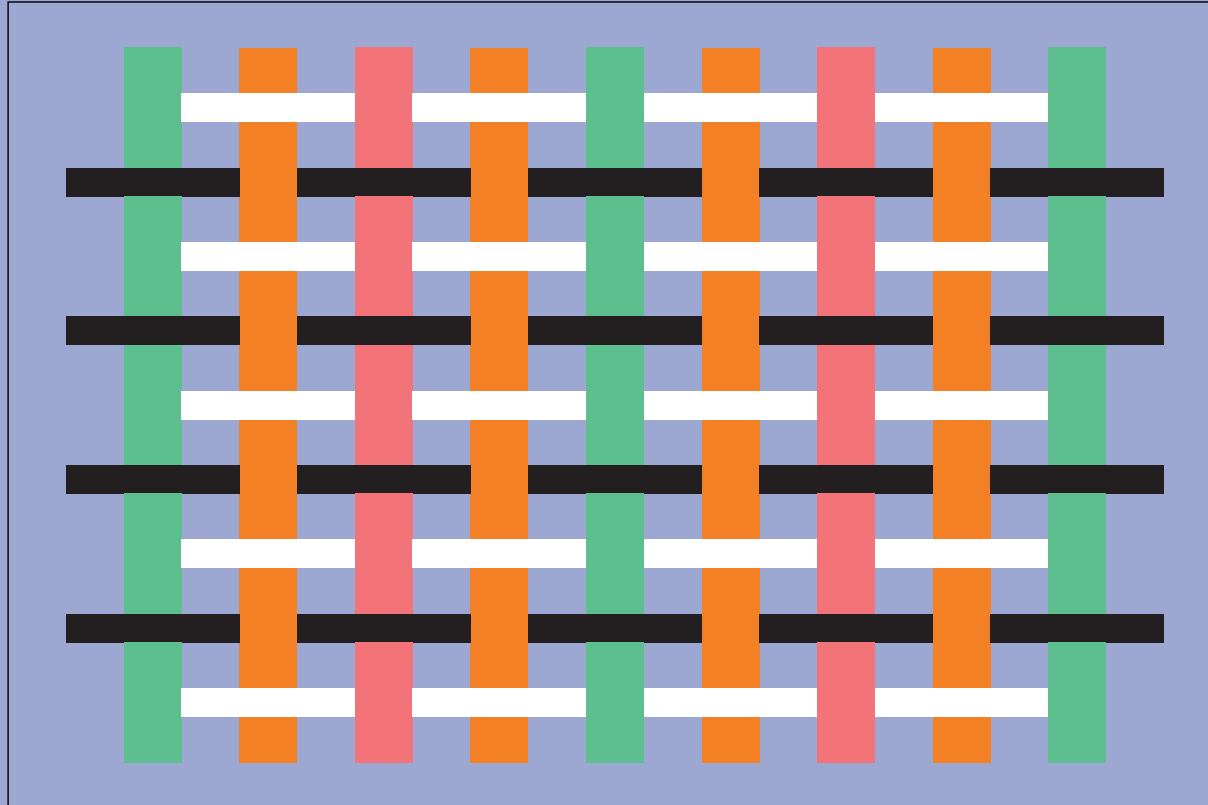
C-511-2 *				
1/15/2009				
96" x 64"				



C-1309 *
1/15/2009
72" x 48"

The following renderings are based on a principle: when one dark and one light color are placed on a background that has a value exactly in the middle of the two colors, the effect is that the eye registers both colors at the same time.

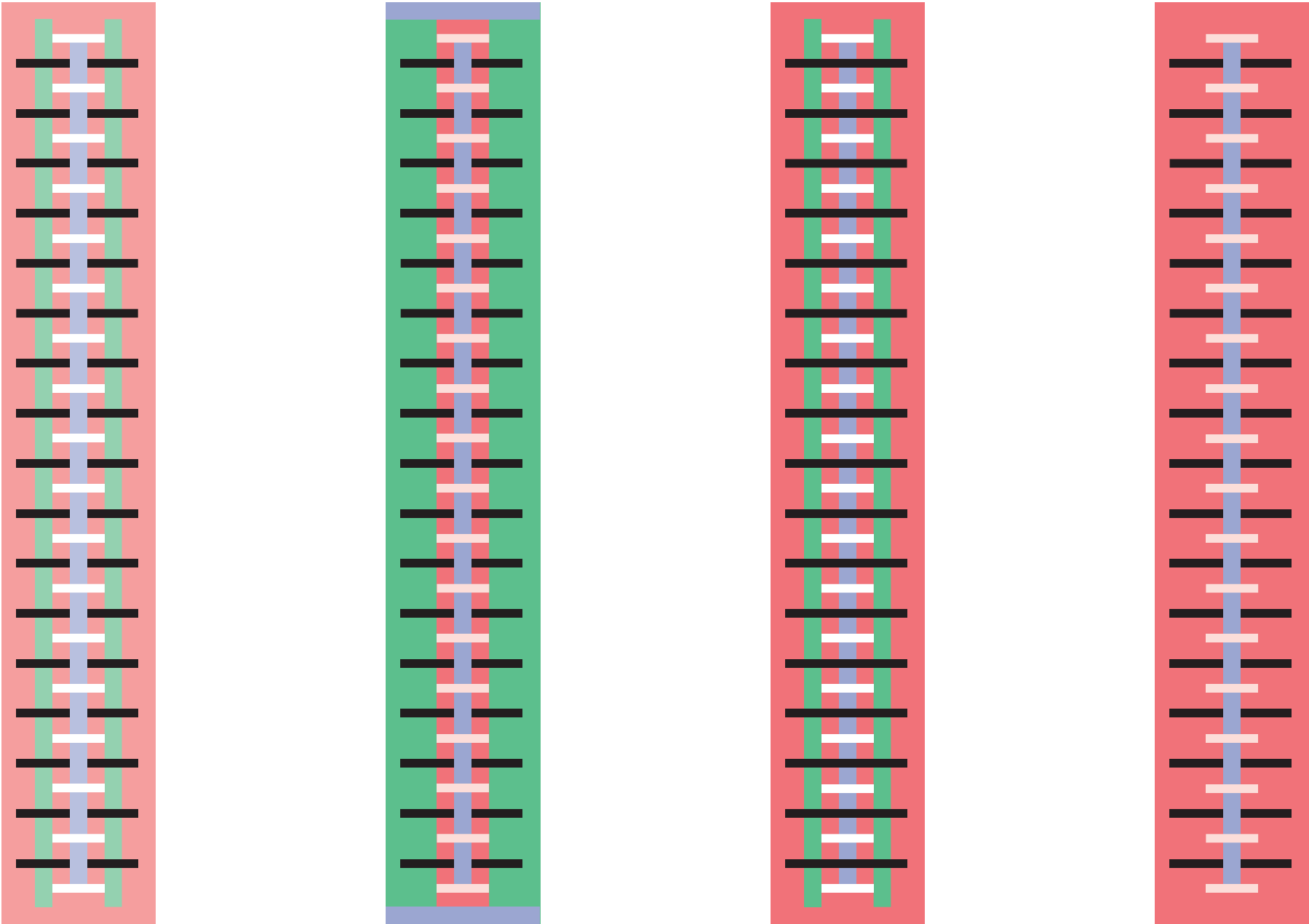




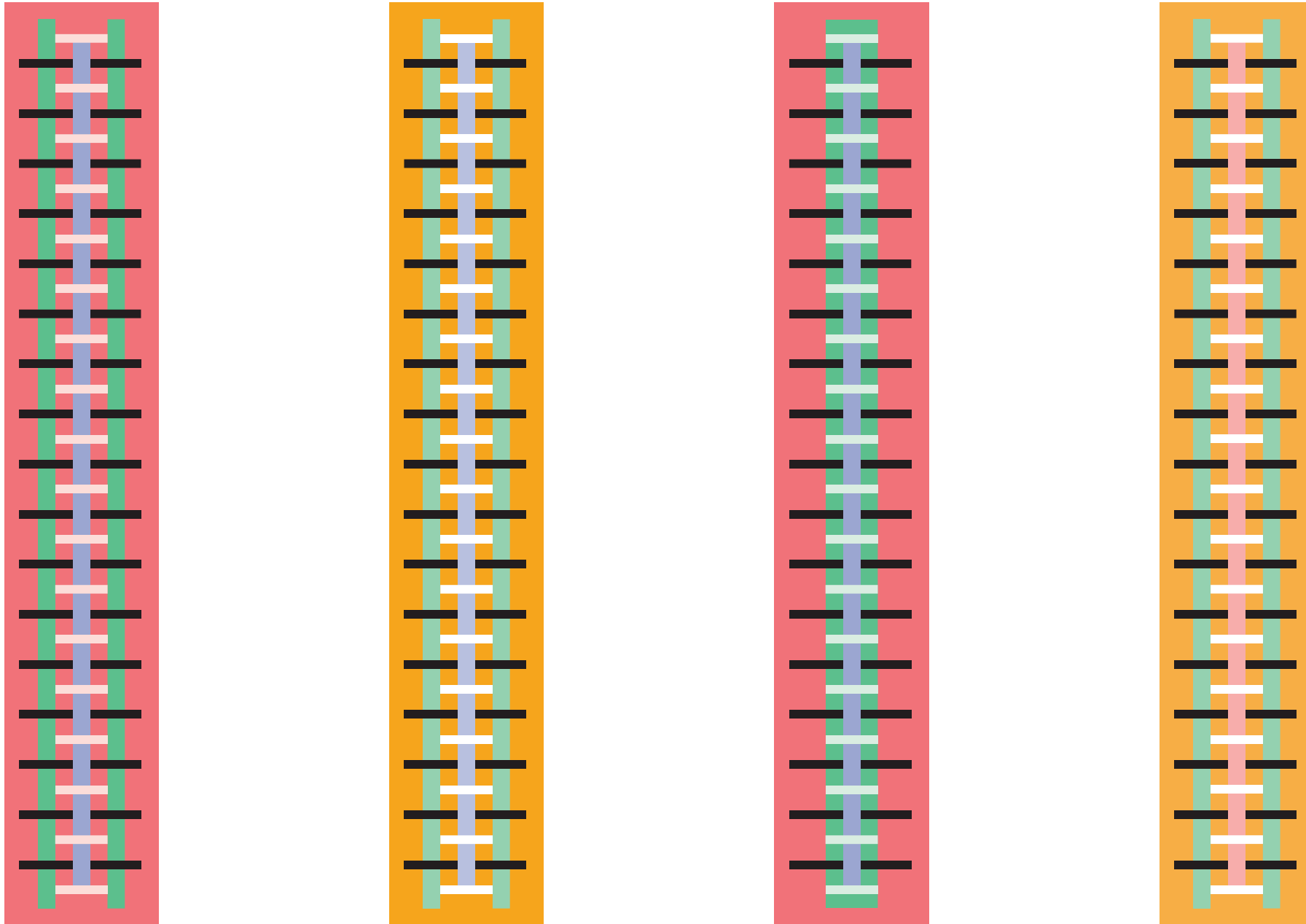
C-0536 *

12/23/2007

48" x 32"



Cobras 1, 2, 3, 4: C-1315-3, C-1315-7, C-1315-2, C-1315-9 3/19/2009 12" x 72"



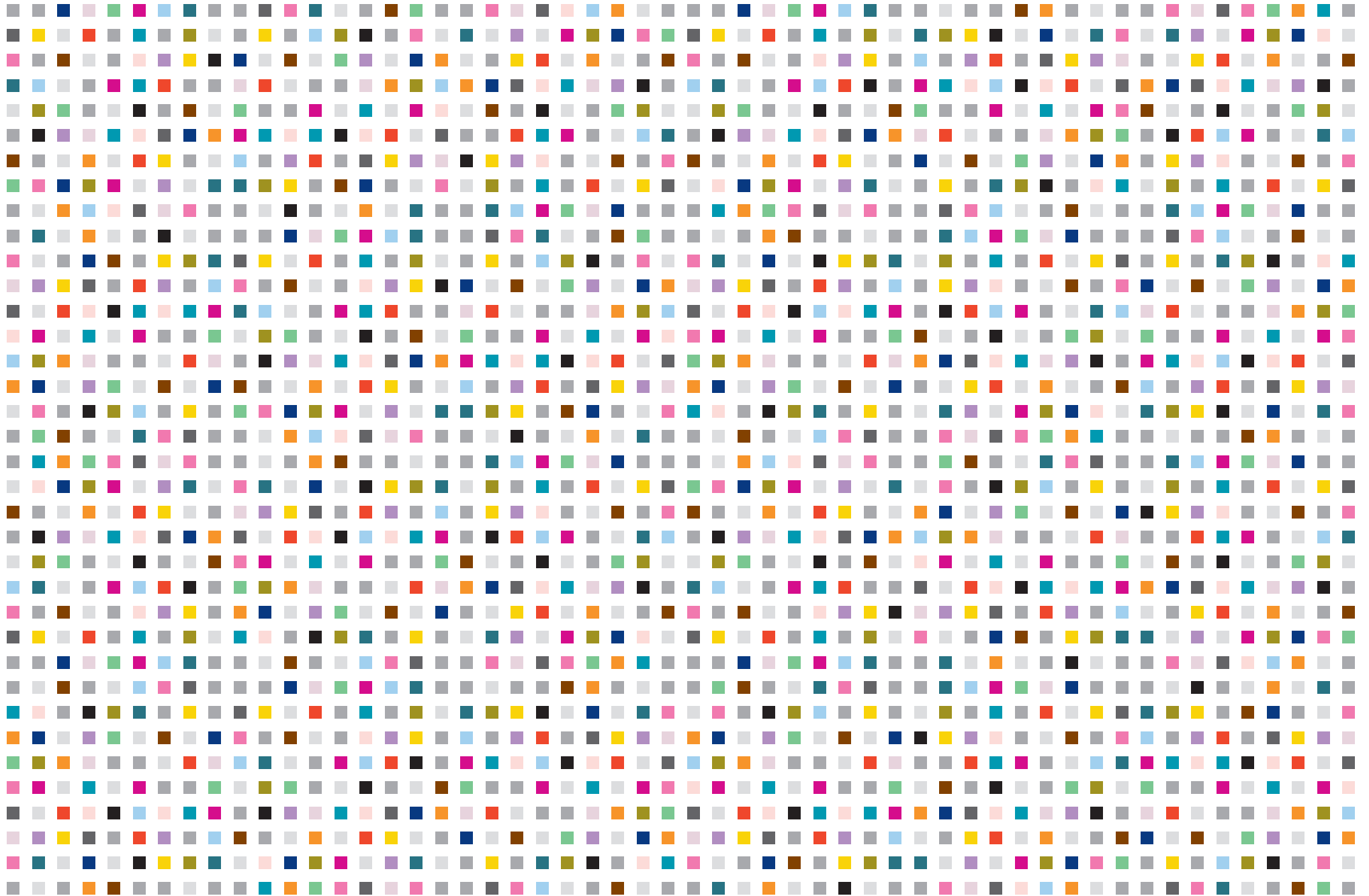
Cobras 5, 6, 7, 8: C-1315-4, C-1315-12, C-1315-8, C-1315-13 3/19/2009 12" x 72"

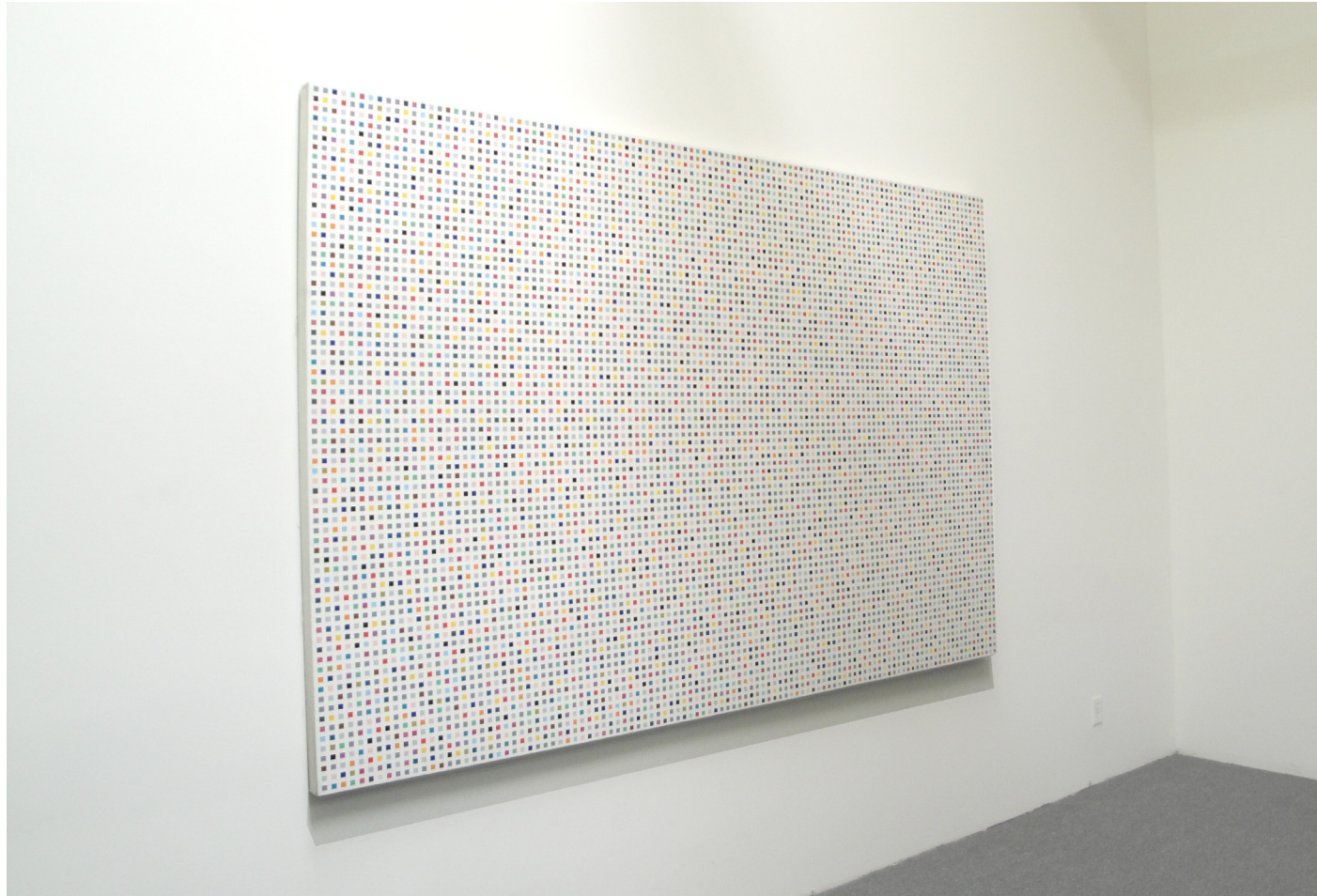


The rendering C-0577 is assembled from fixed separate sections. Each section has 81 squares composed of 19 different shades of colors. Each section, before being placed in composition, was rotated and/or flipped.

In doing this, I was thinking of Jackson Pollock.

C-0577 *
1/15/2008
135" x 90"

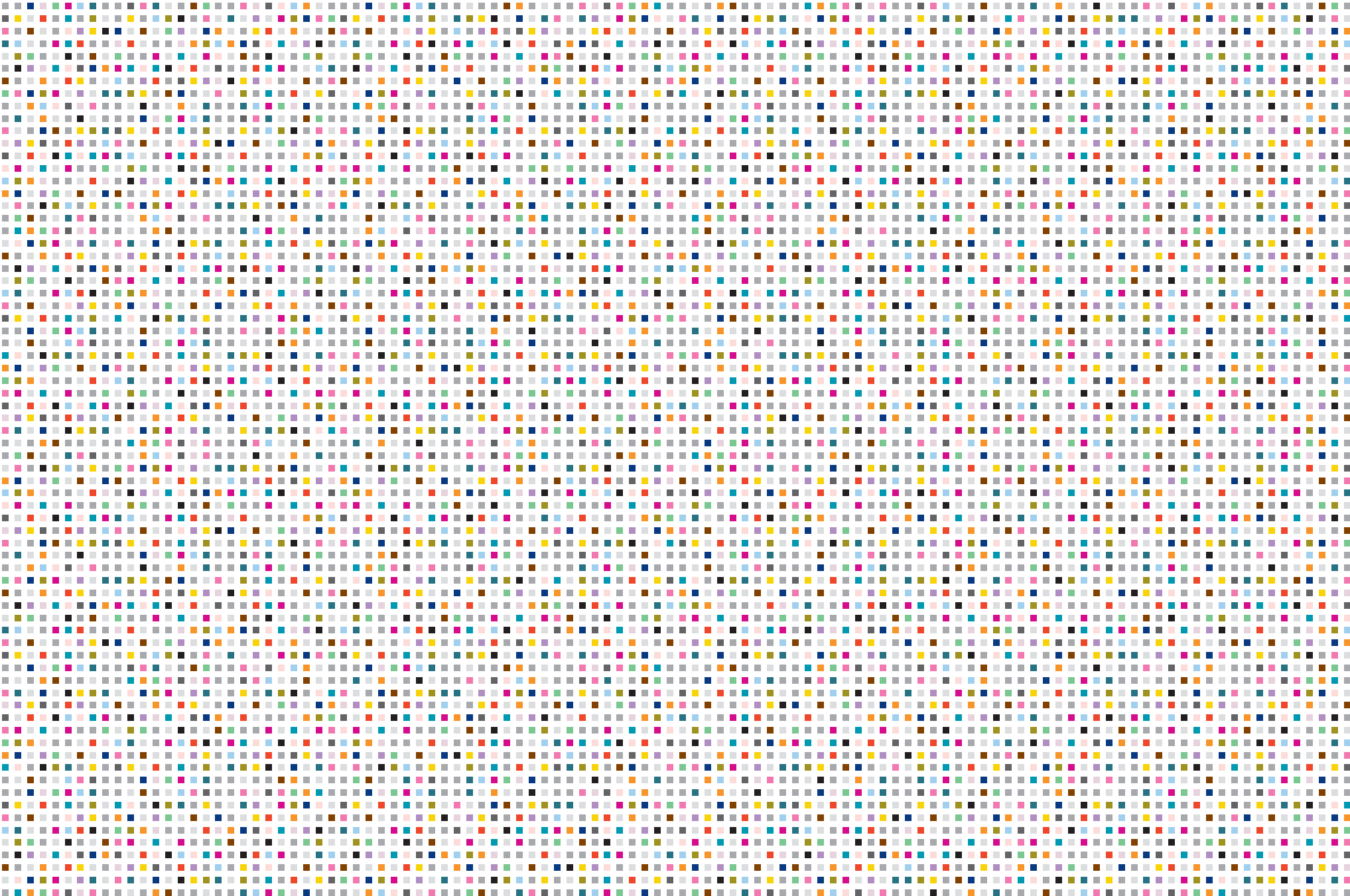


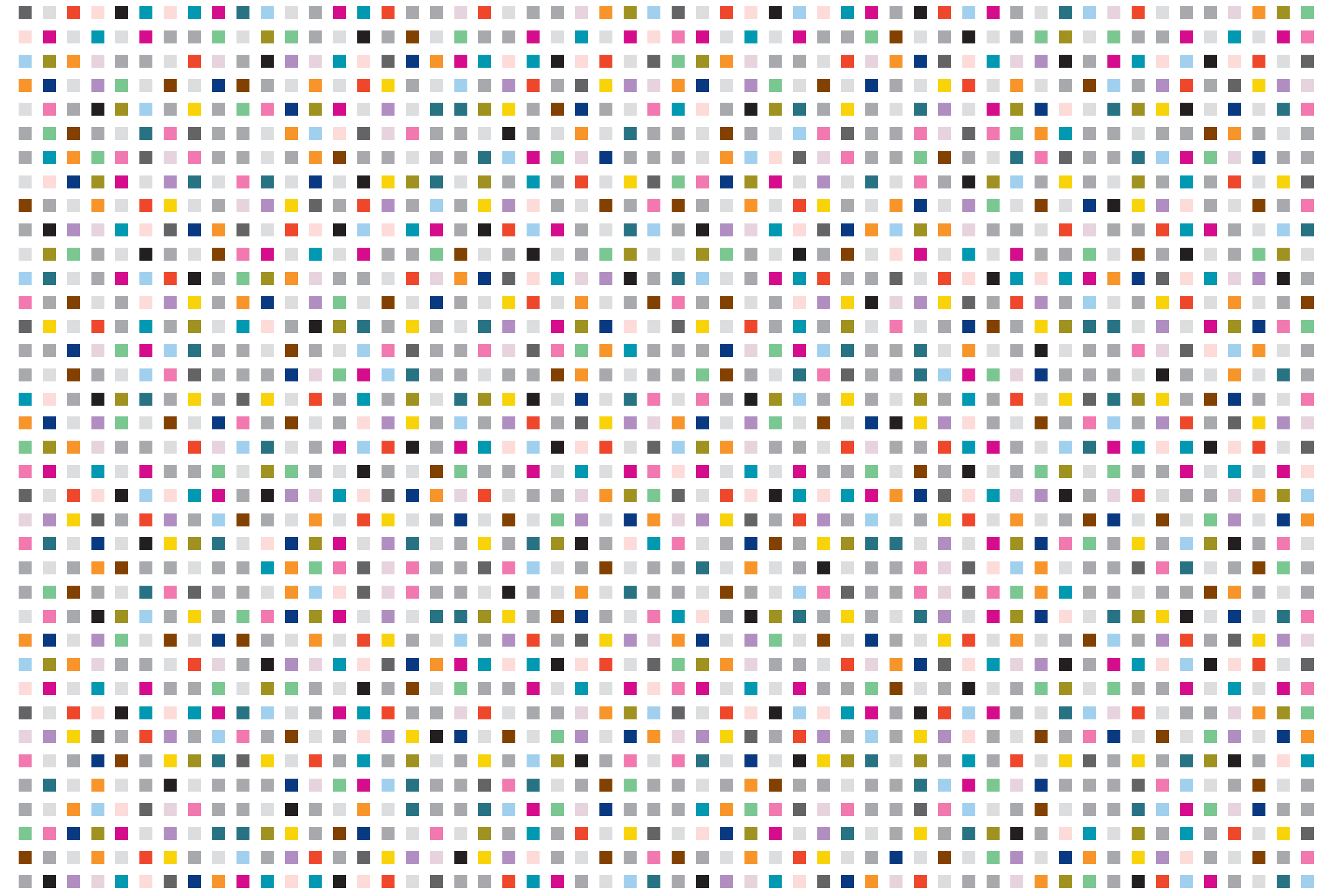


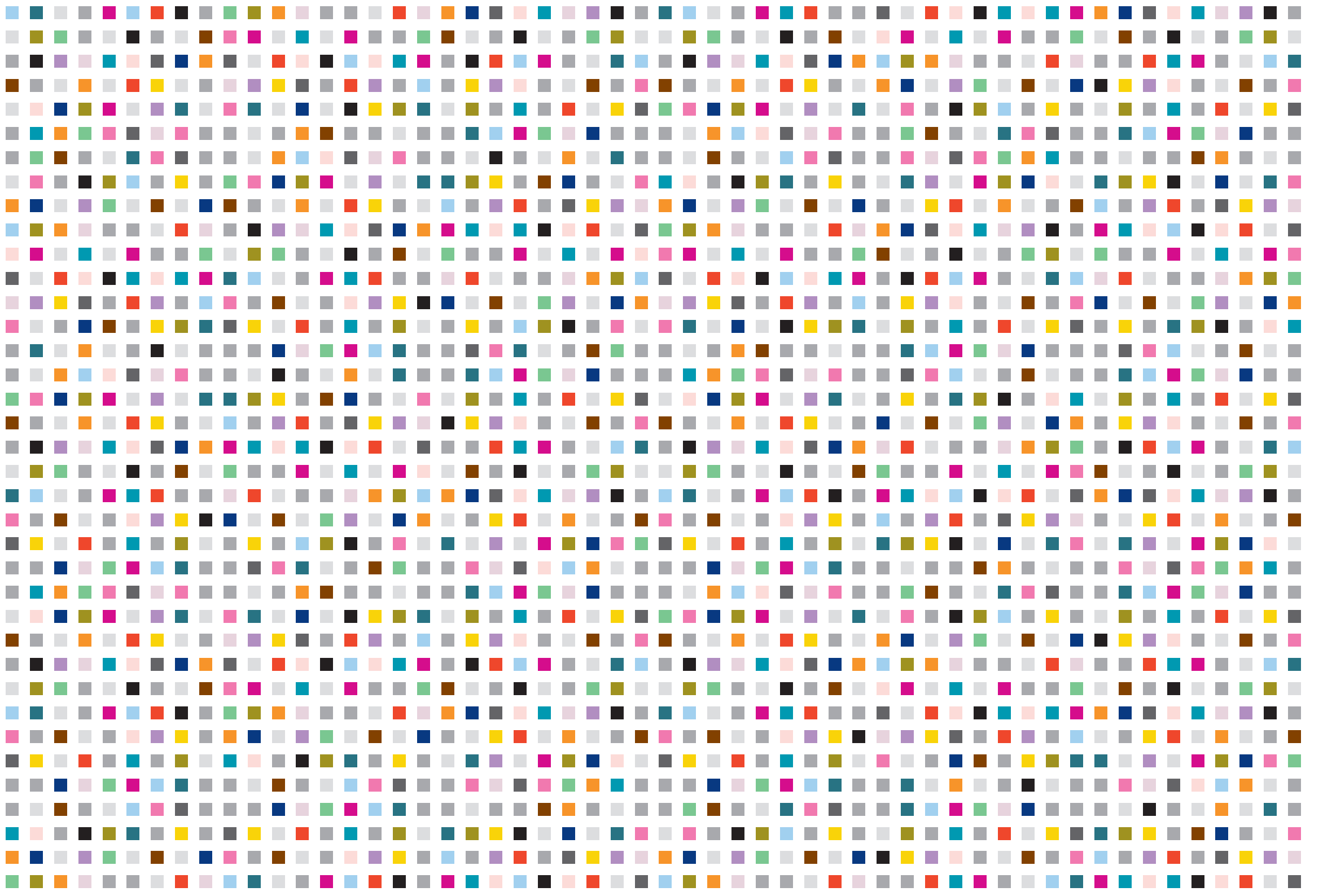
Painting C-1727
Acrylic on canvas
Photo by Melissanthi Saliba

Section from the rendering
on the next spread.

C-1727 *
1/25/2010
96" x 64"

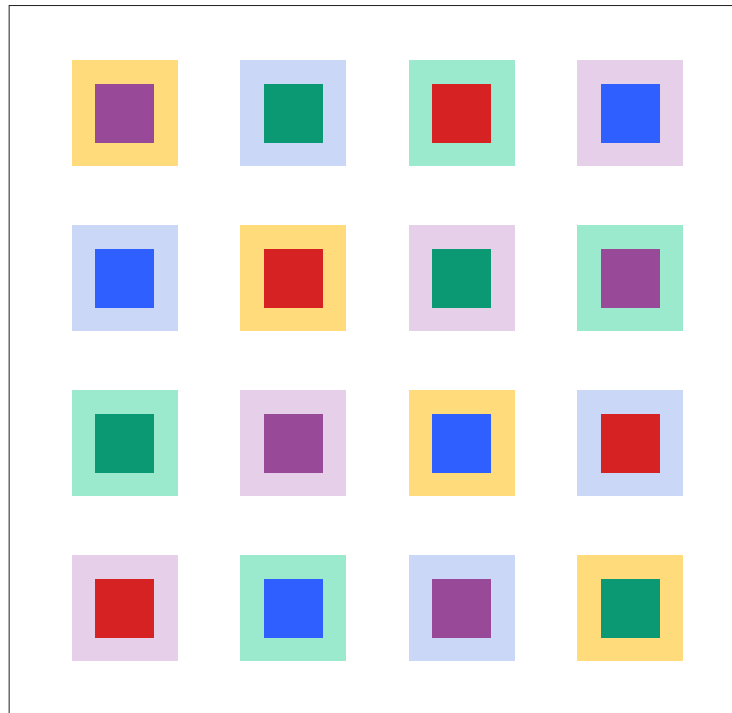






The rendering C-0000-16 on the right includes four dark colors and four light colors. Each grouping of four has the same value.

The colors are multiplied by four, and assembled in a cluster in such a way that each dark color interacts with each light color.

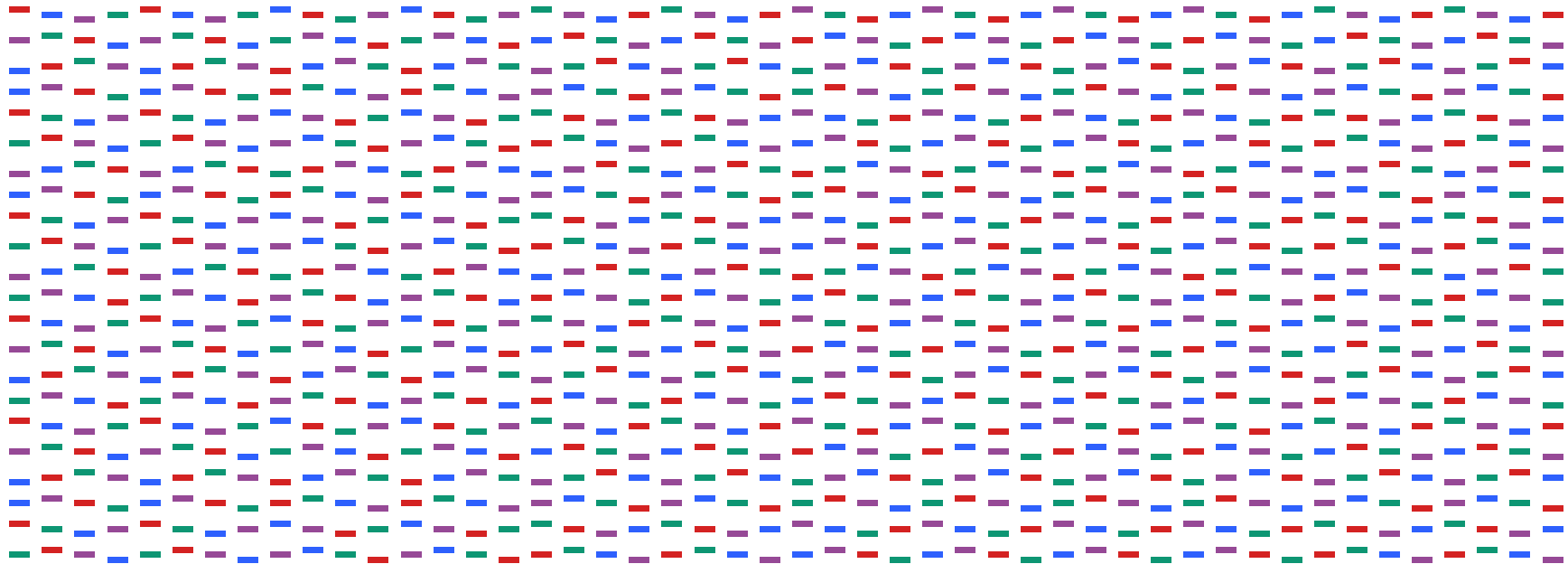
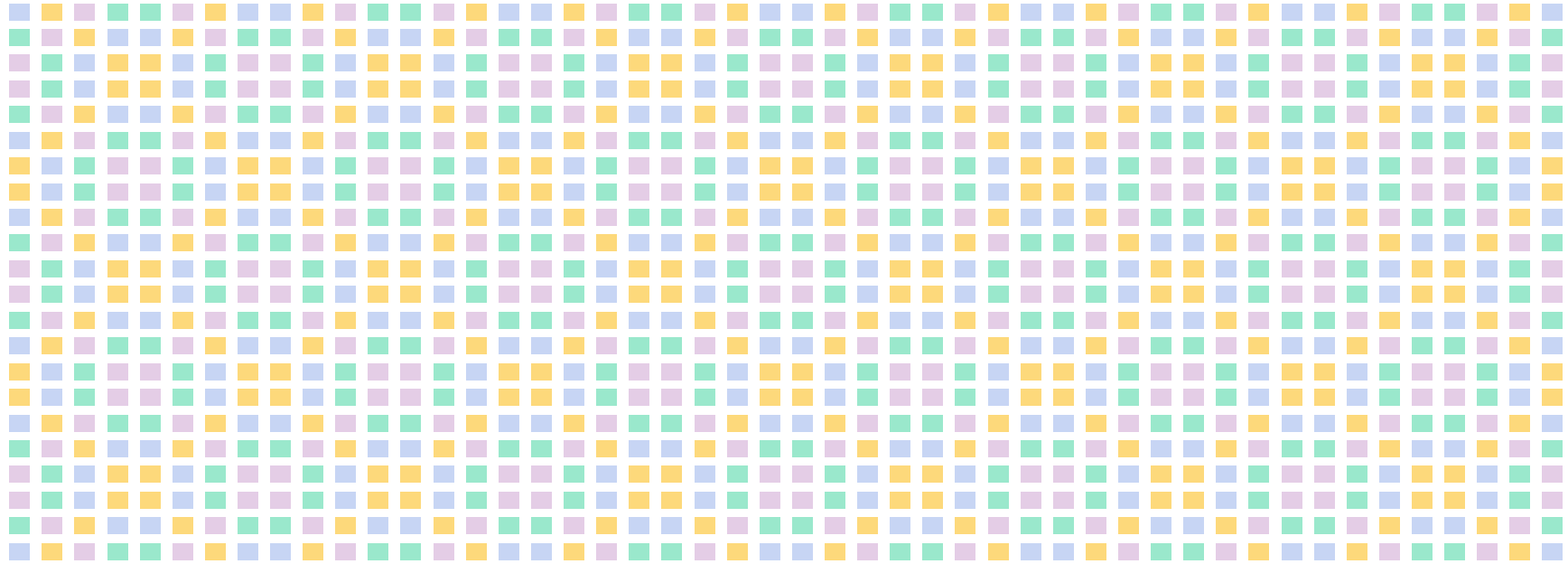


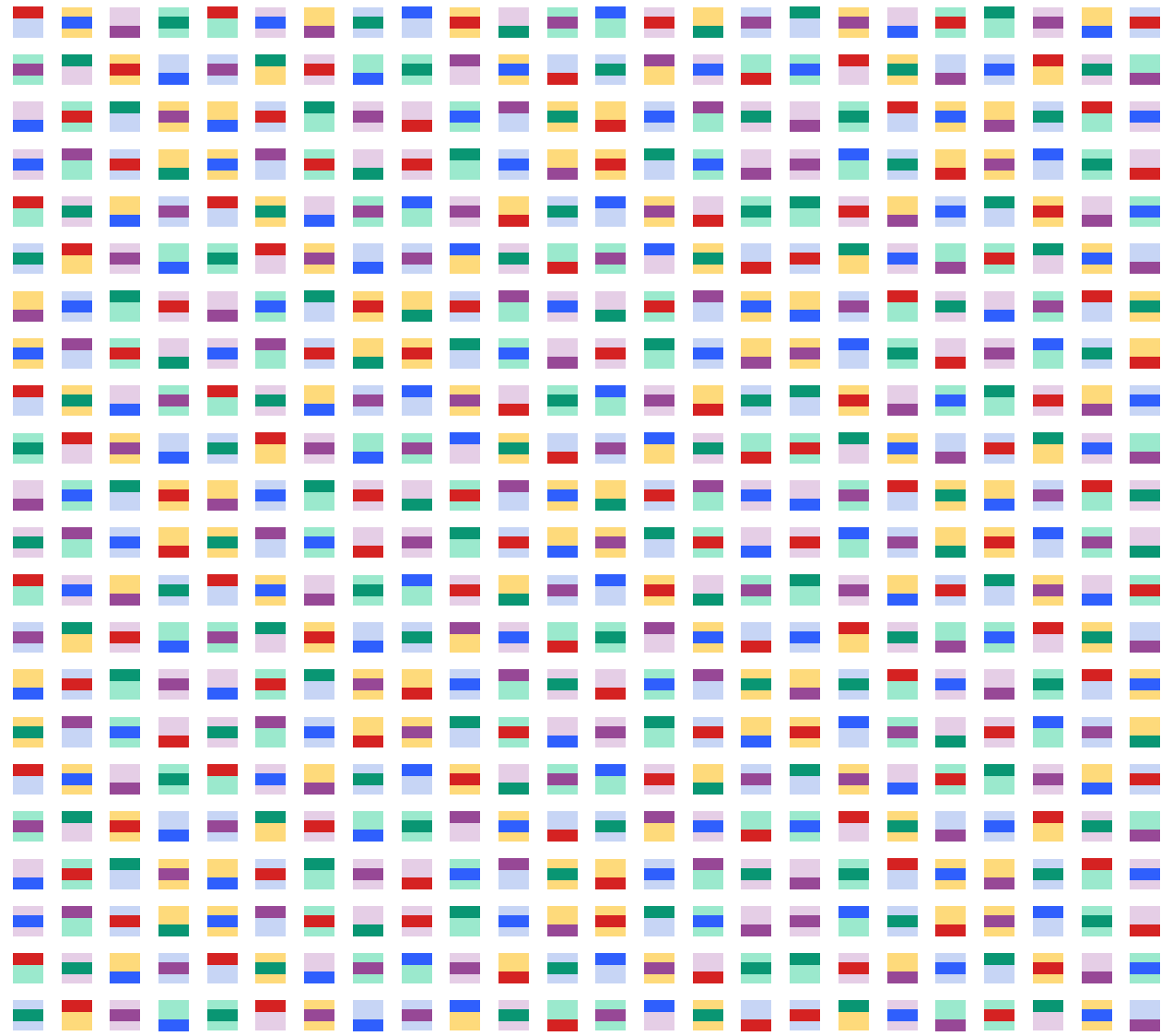
C-0000-16
03/28/2007
20" x 20"

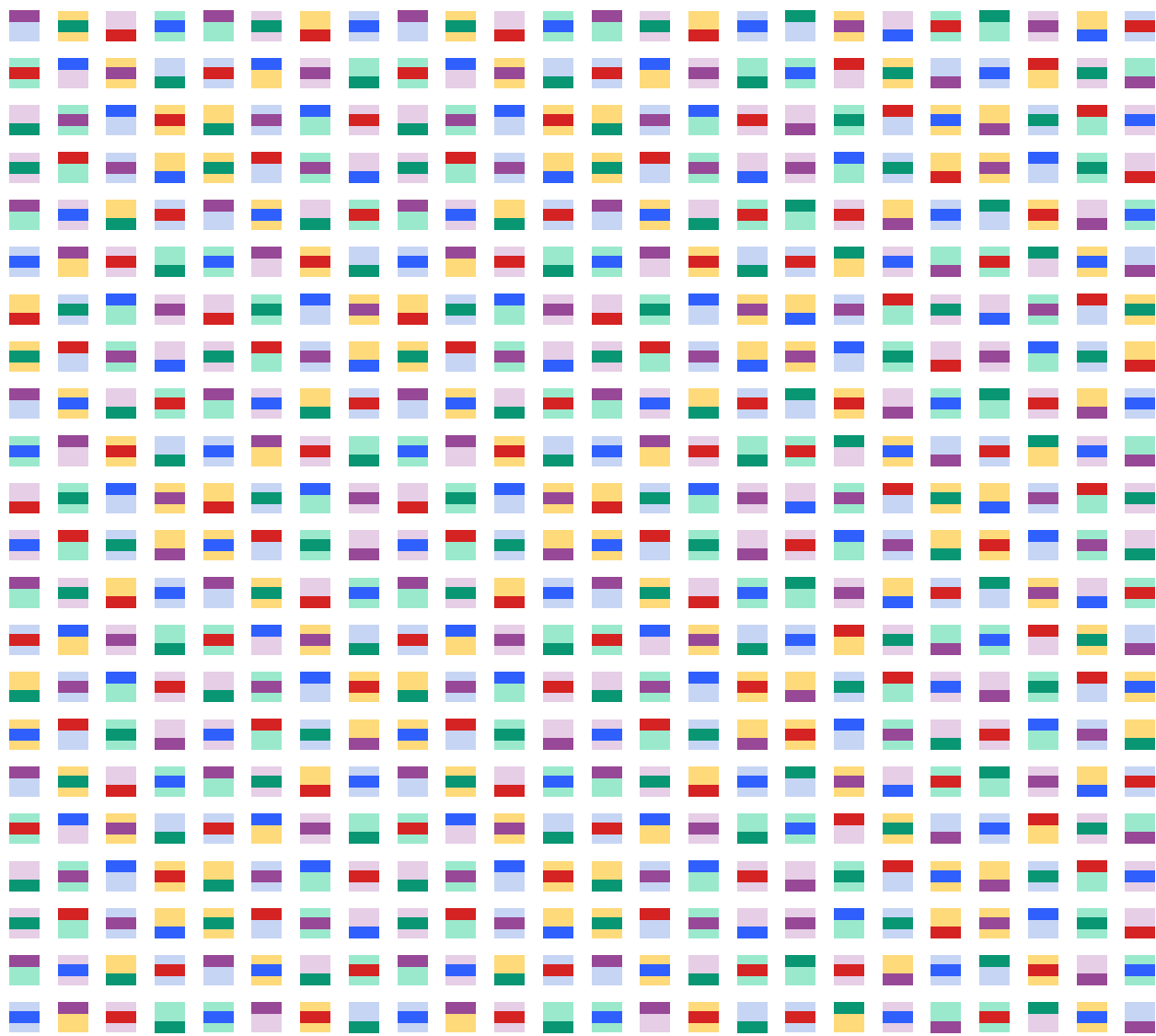


The dark shades are now changed into horizontal rectangles, placed on the bottom, middle, and top of the light squares. Light and dark clusters of sixteen are rotated and assembled in separate layers.

The next step, on the following spread, is overlapping the two layers.







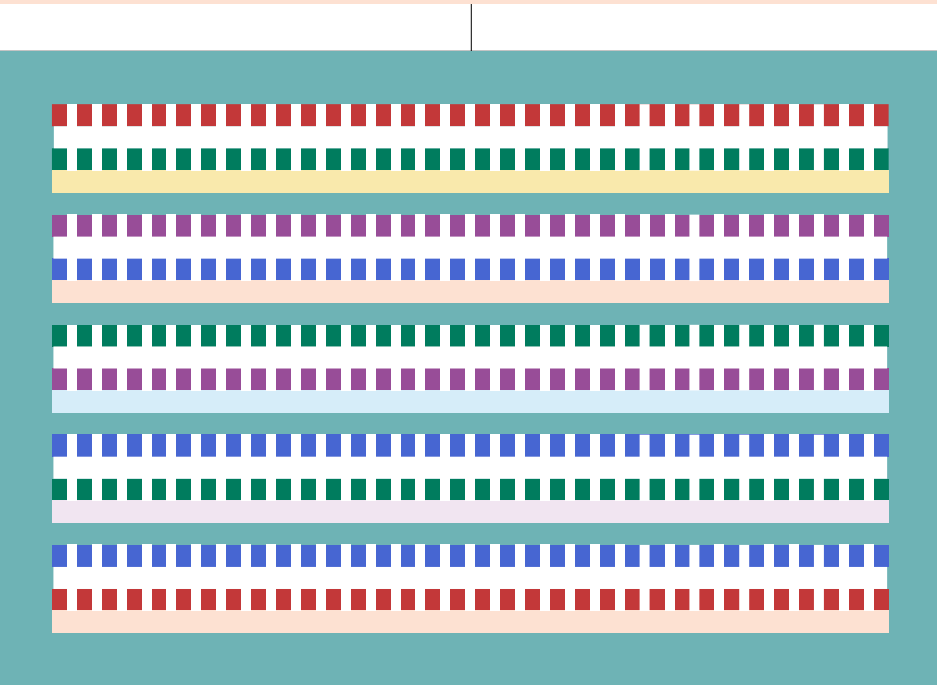
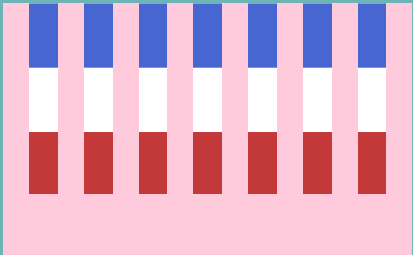
C-0670 *

3/22/2010

142" x 64"

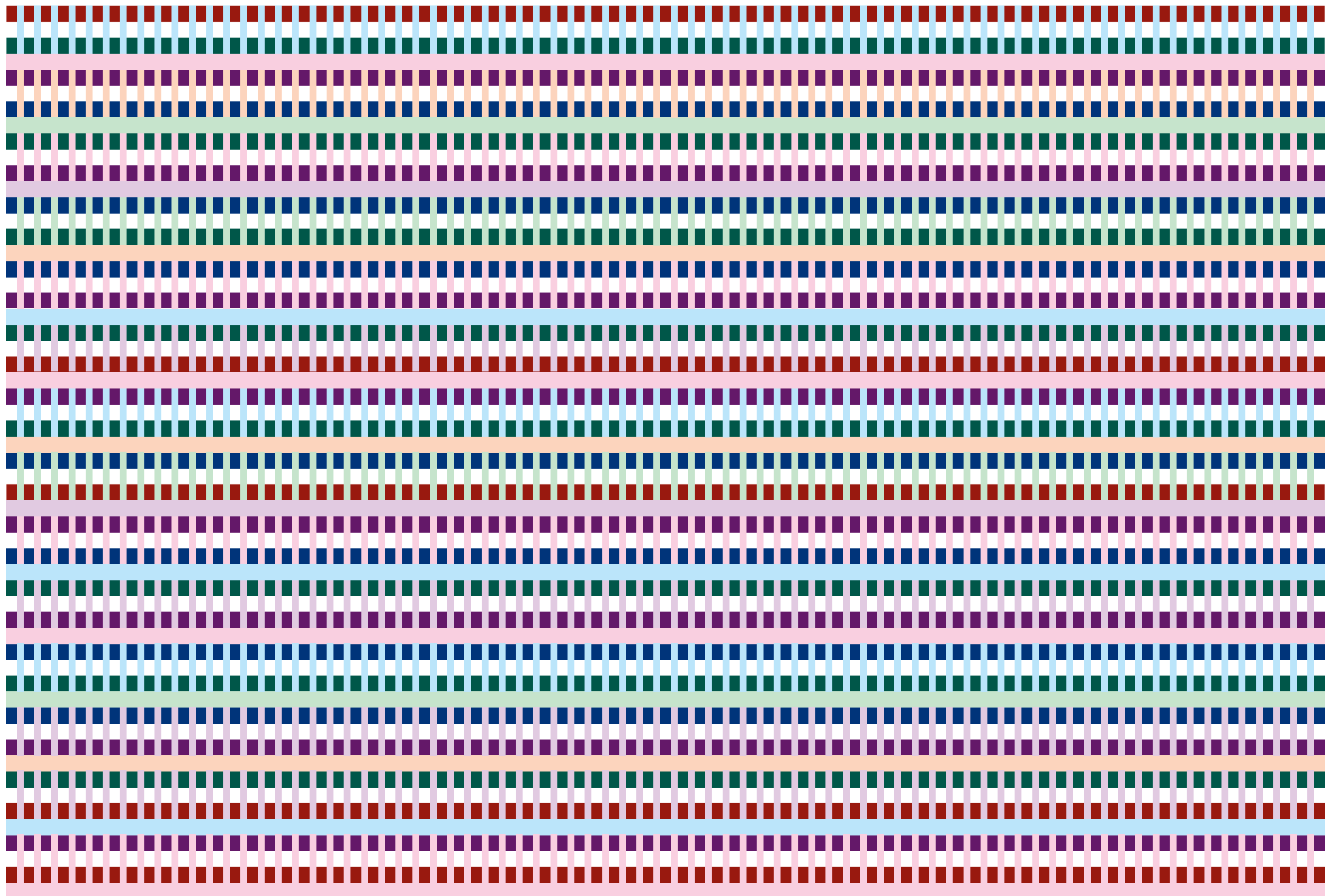
C-1213
7/5/2008
48" x 32"

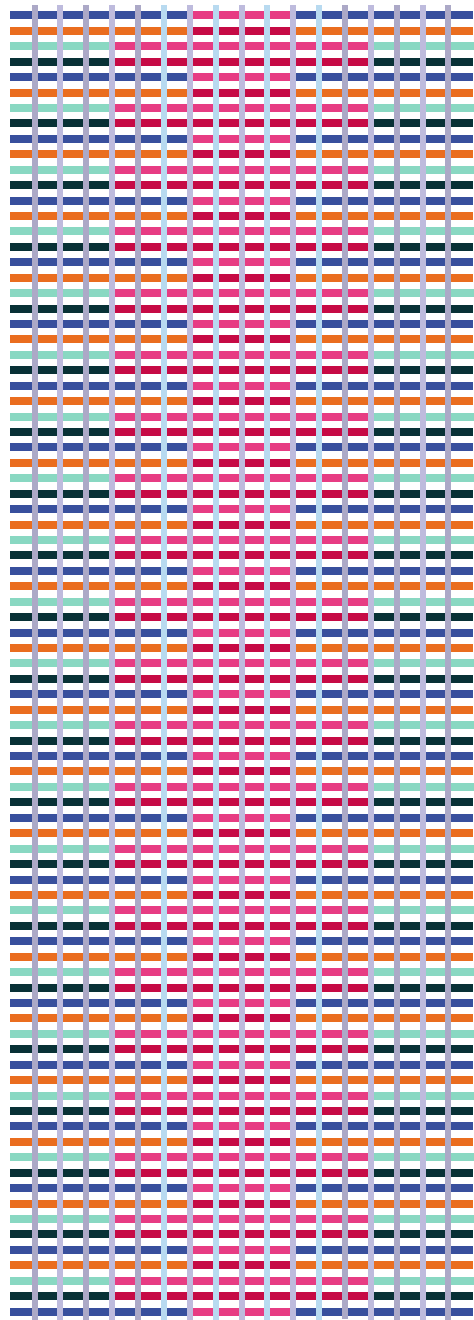
C-1226
7/5/2008
48" x 32"



C-1212
7/5/2008
48" x 32"

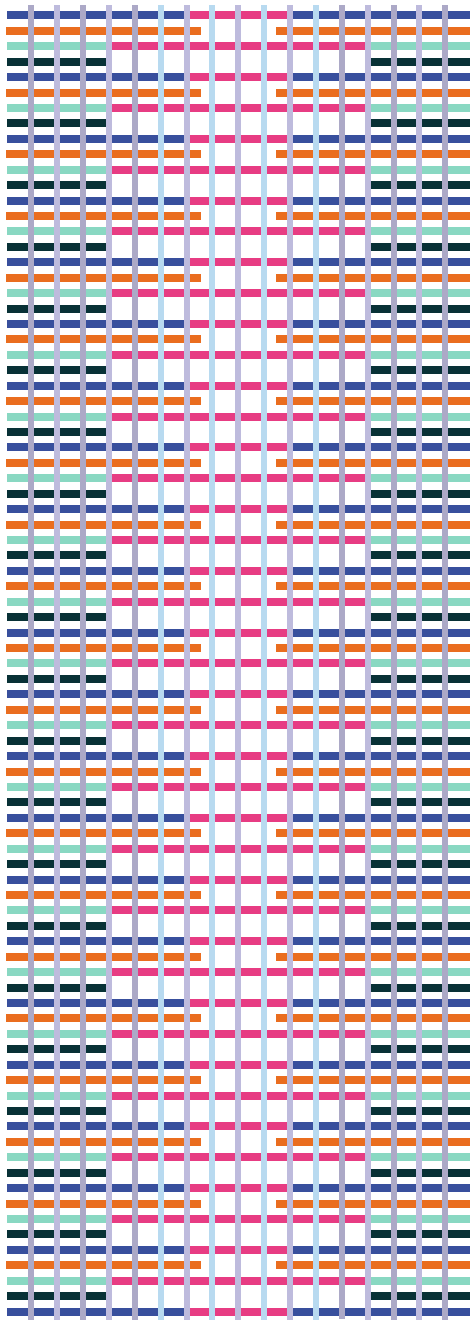
C-1211-2 *
7/5/2008
48" x 32"



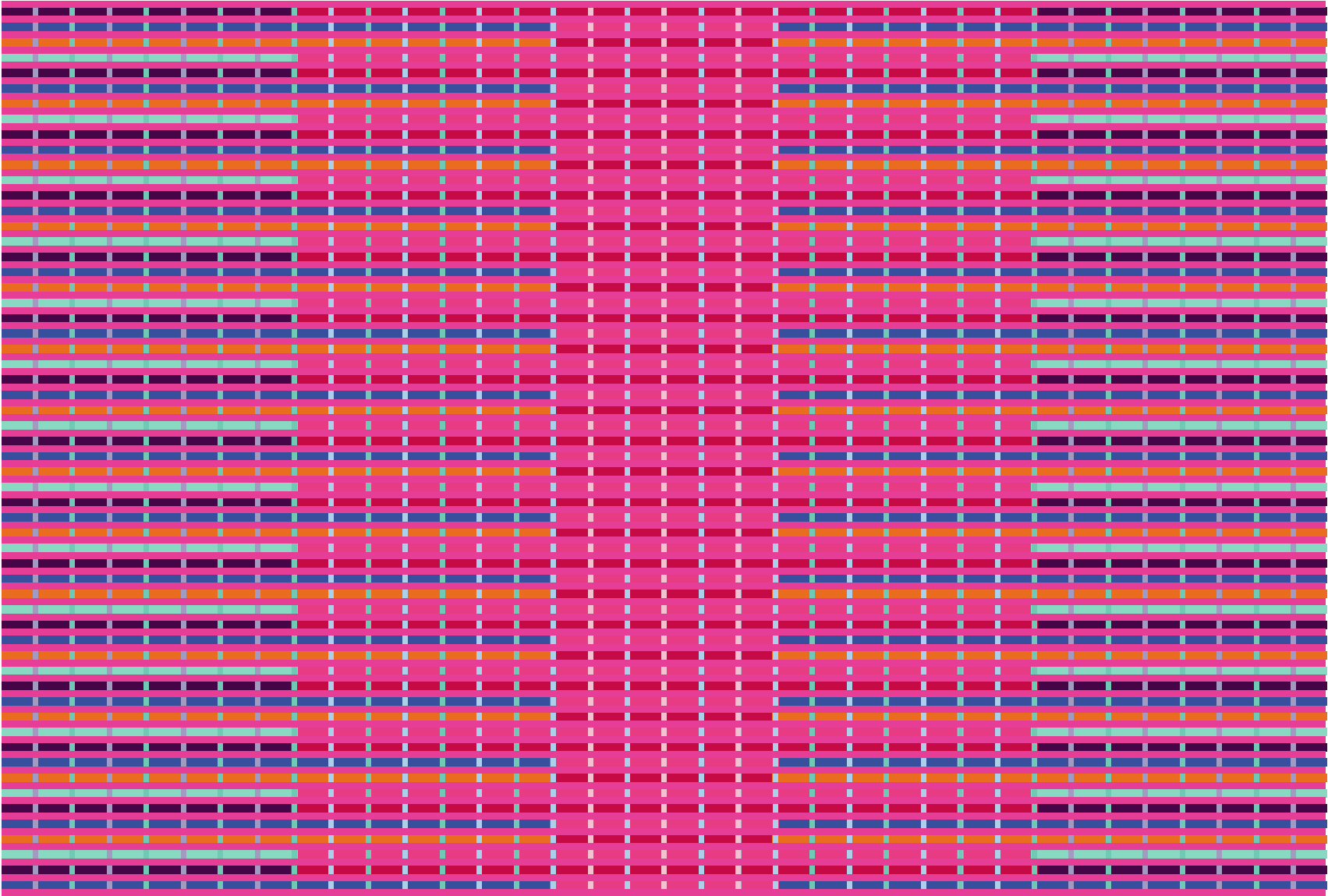


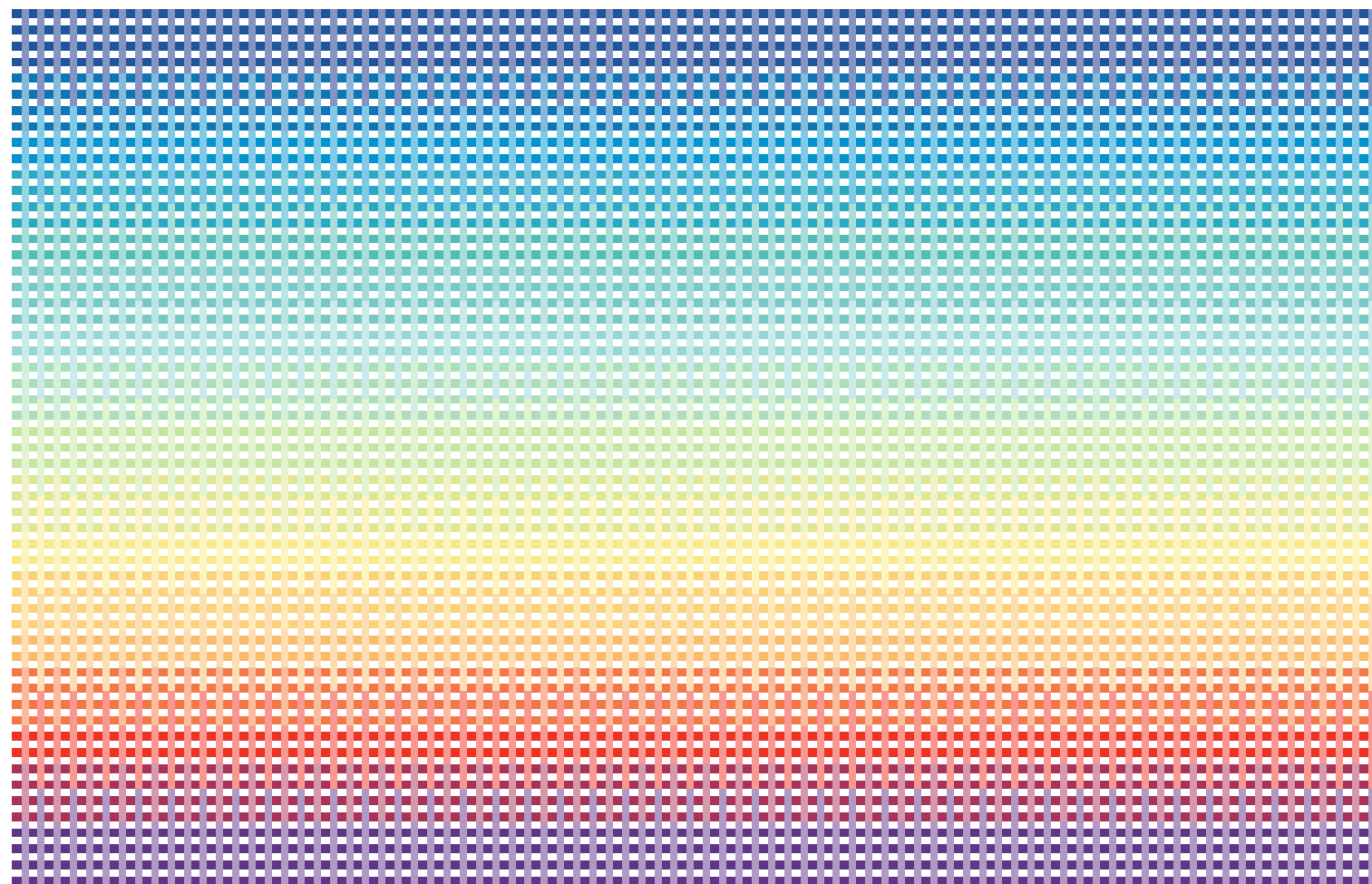
C-1278 *
8/16/2008
24.5" x 64"

C-1279 *
8/16/2008
24.5" x 64"

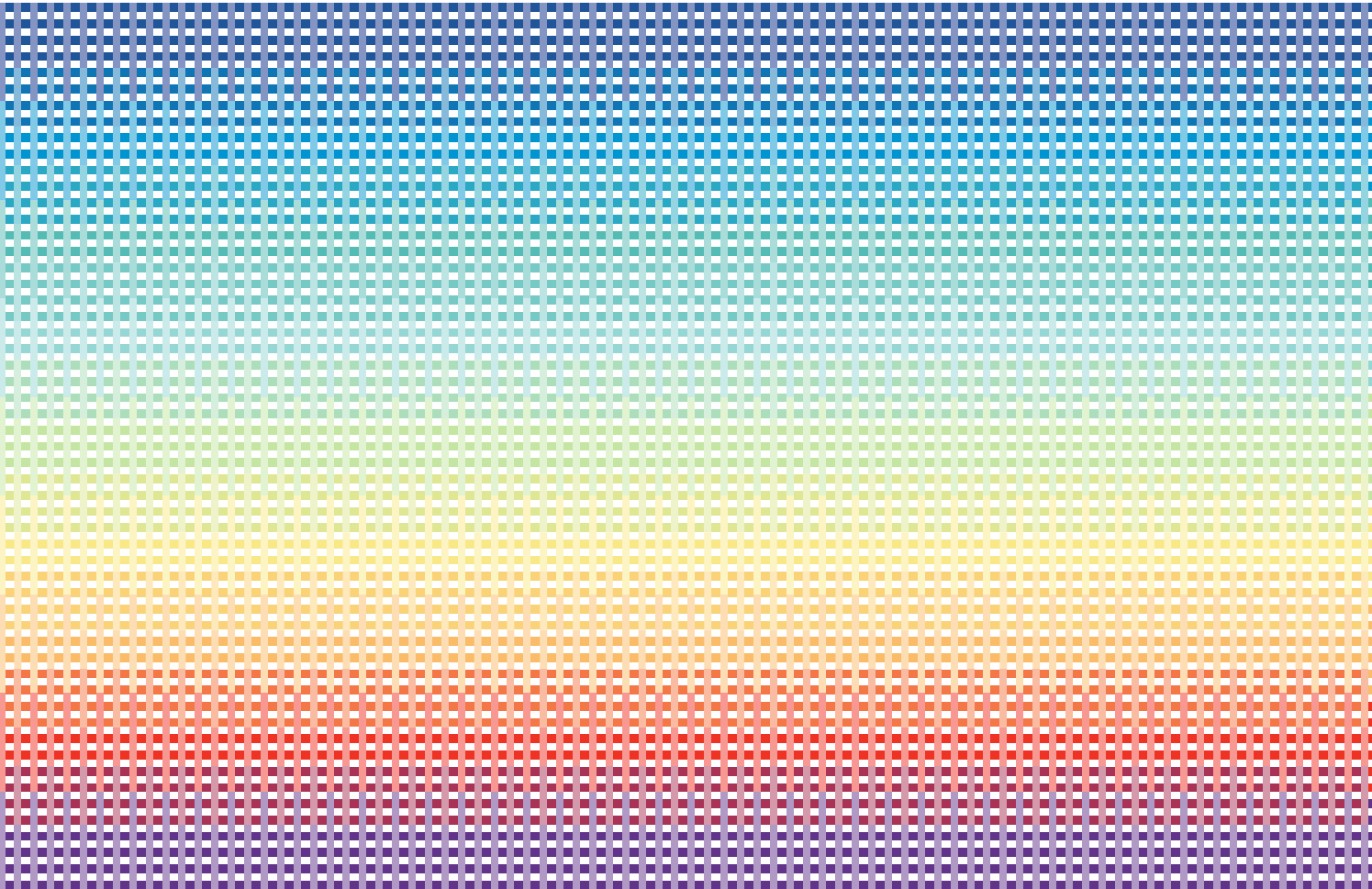


C-1306 *
11/12/2008
96" x 64"





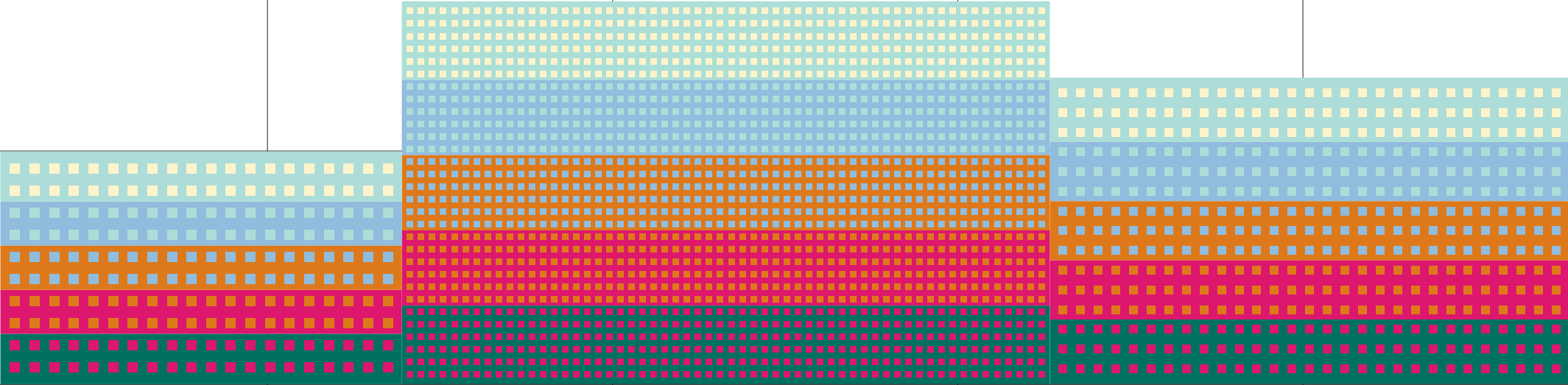
Mural for Alexandria Real Estate Equities, Inc.



C-1260 *

8/9/2008

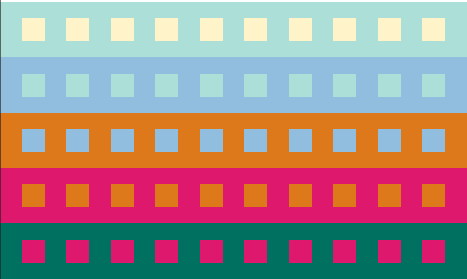
191.75" x 62"



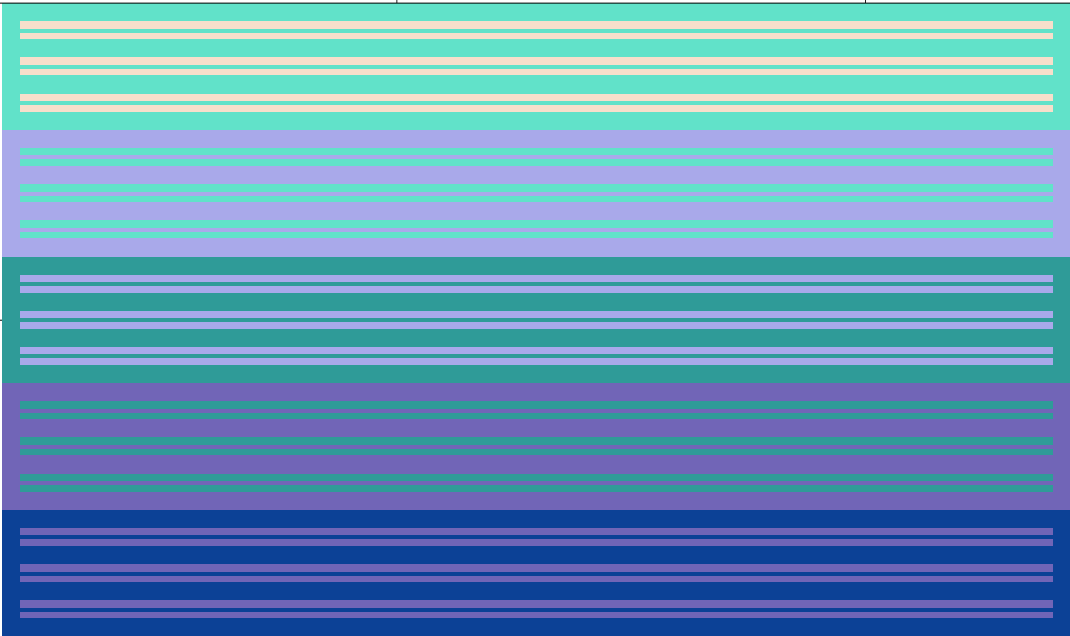
C-1160-2
6/21/2008
52" x 31"

C-1125 *
6/8/2008
66.5" x 39.5"

C-1160-3
6/21/2008
67" x 39"



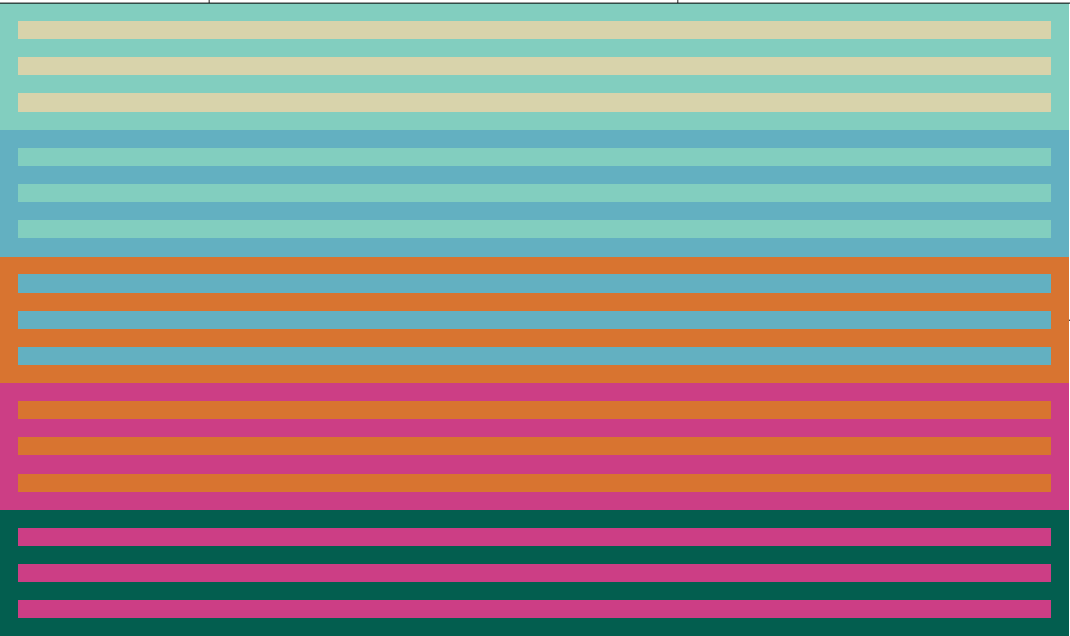
C-1163
6/21/2008
81" x 48"



C-1108-2 *

2/28/2014

50" x 30.5"

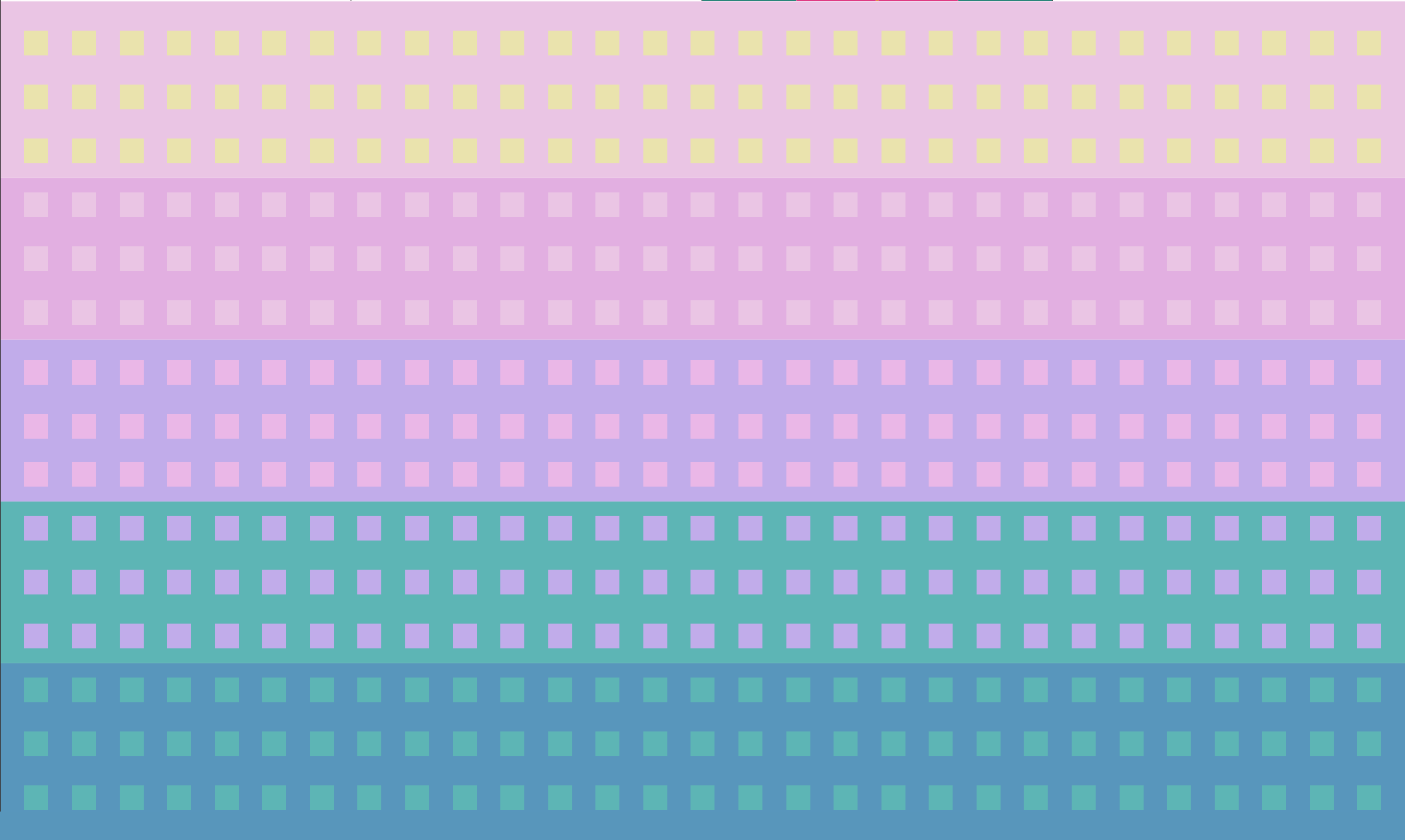


C-1095-2 *

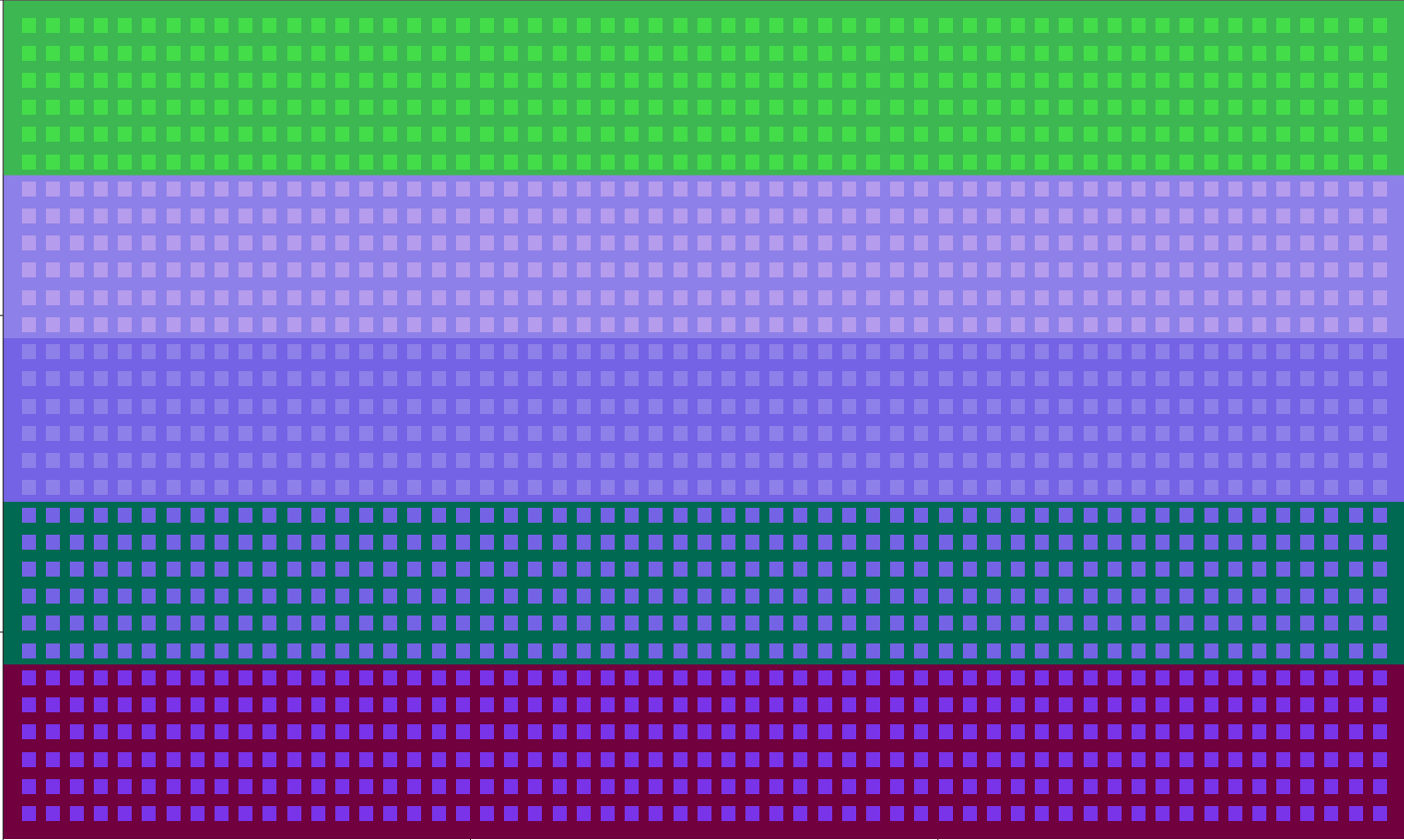
11/18/2013

50" x 30.5"

C-1177
6/24/2008
48" x 32"



C-1168 *
6/21/2008
48" x 32"

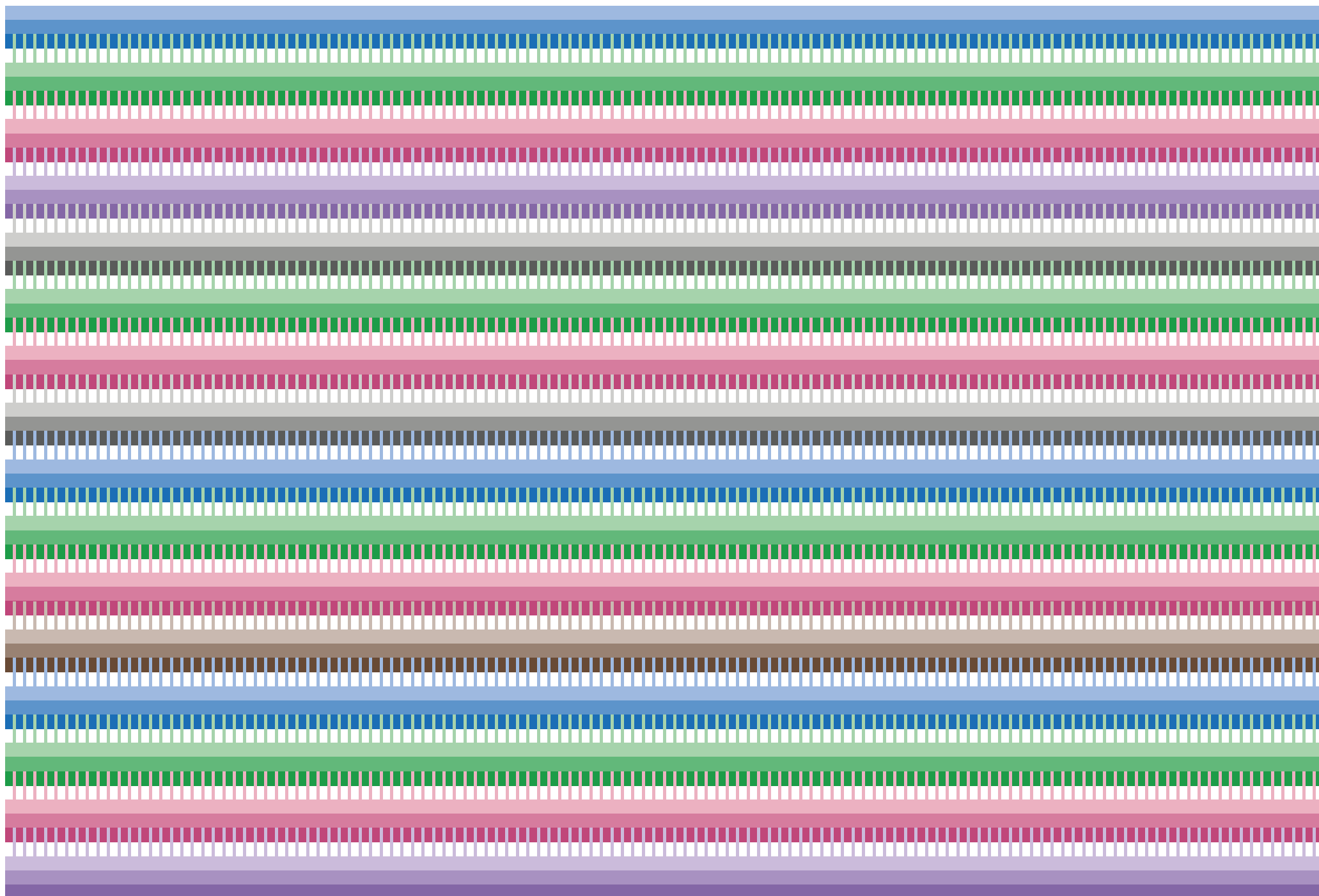


C-1202-3 *

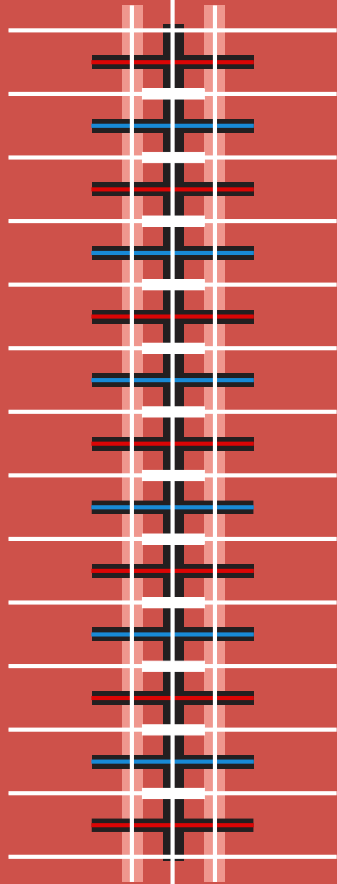
7/23/2008

81.5" x 48"

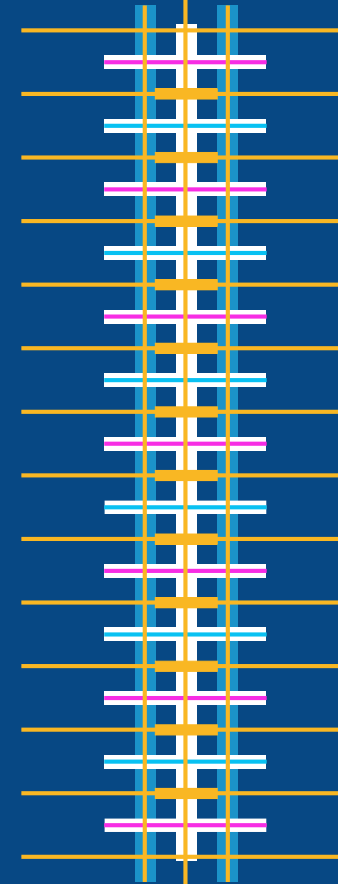
				<div>C-1401 *</div> <div>05/26/2009</div> <div>96" x 64"</div>



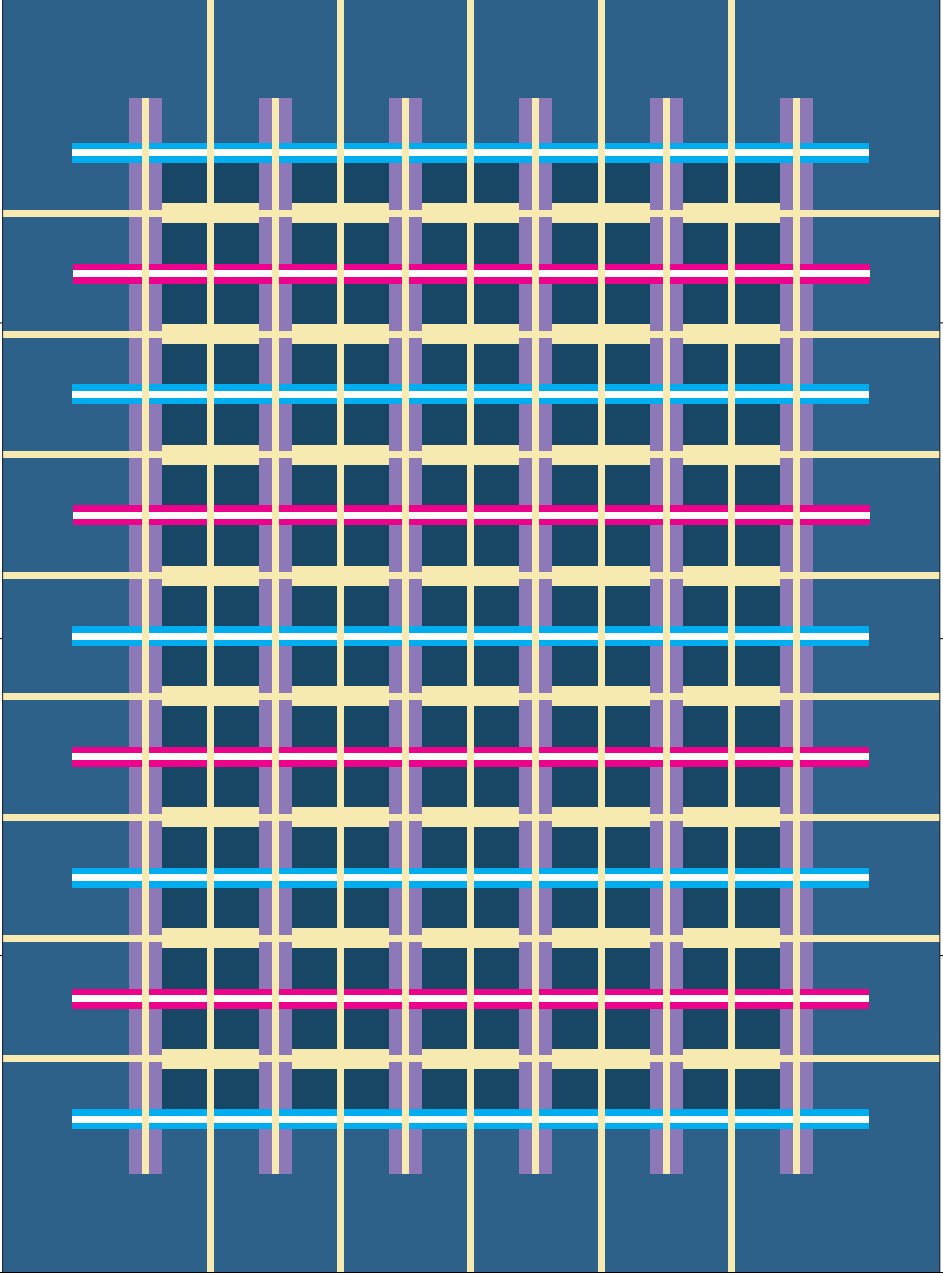
I was reading Anatol France's
book *Revolt of the Angels*.
I felt that I should give these
paintings the angels' names.
I see the blue painting as
Archangel Michael and the red,
his brother Archangel Gabriel.



Gabriel
C-1390-B *
4/29/2009
48" x 64"



Michael
C-1390A *
4/29/2009
48"x 64"



C-1482 *

6/21/2009

24" x 24"

Cage 1

C-1461 *

6/11/2009

24" x 36"

C-1510 *

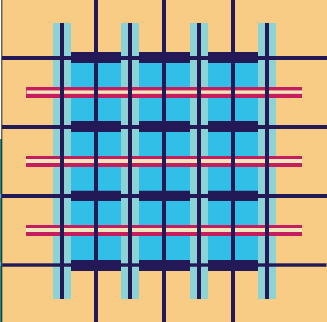
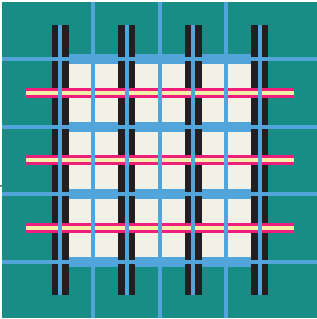
6/29/2009

24" x 24"

C-1520 *

7/1/2009

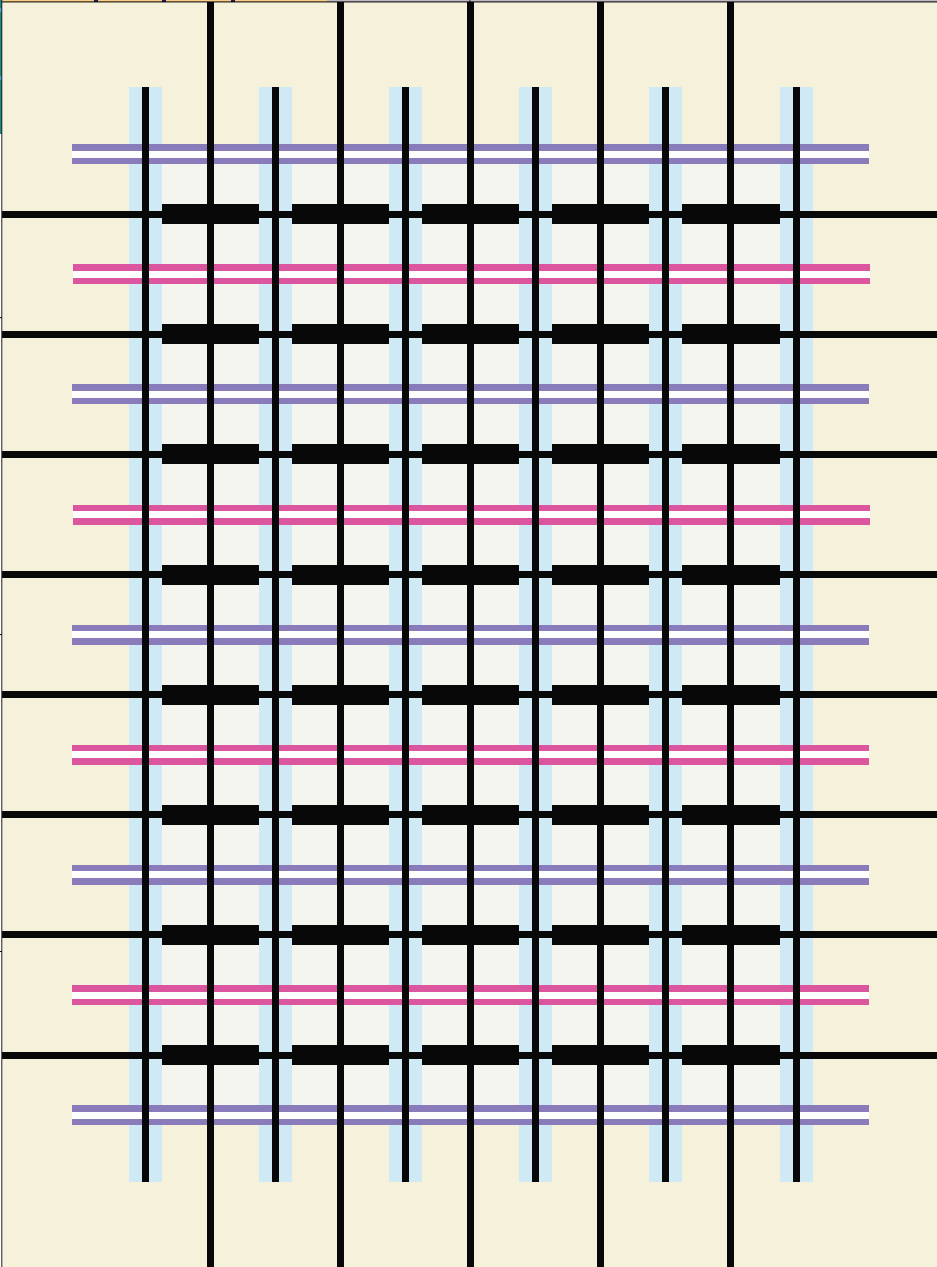
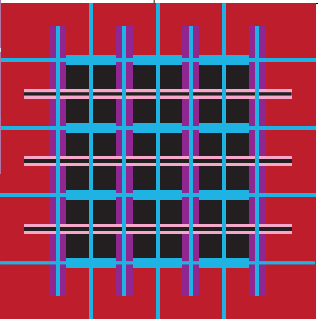
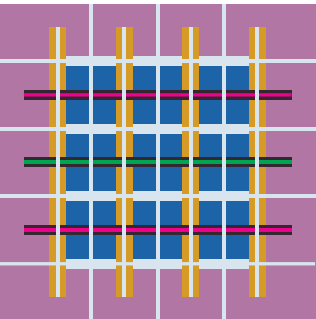
24" x 24"



C-1493 *

6/24/2009

24" x 24"



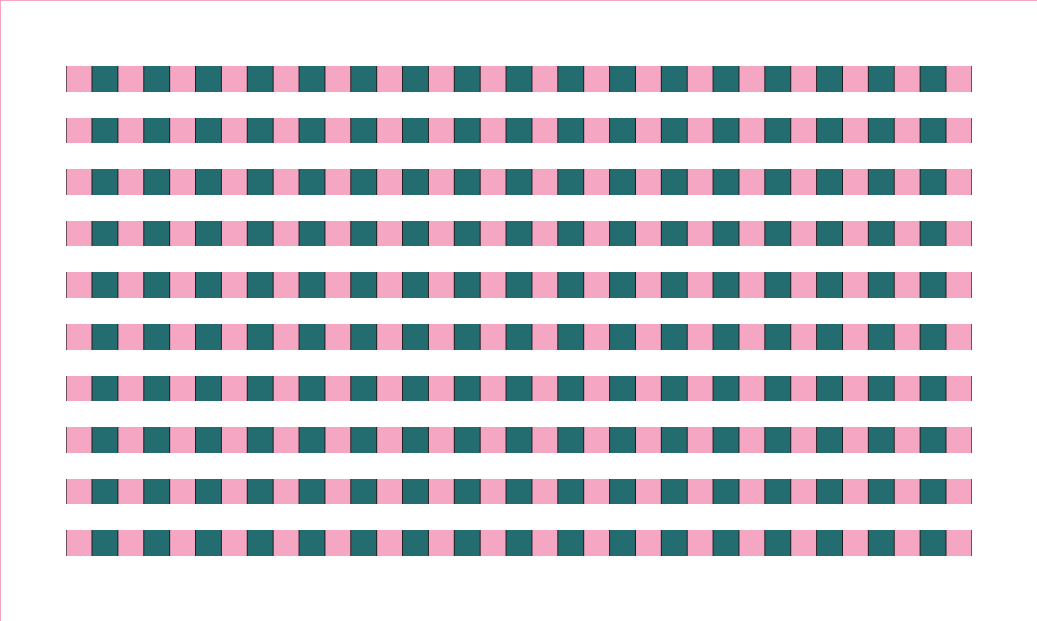
Cage 2

C-1468 *

6/15/2009

27" x 36"

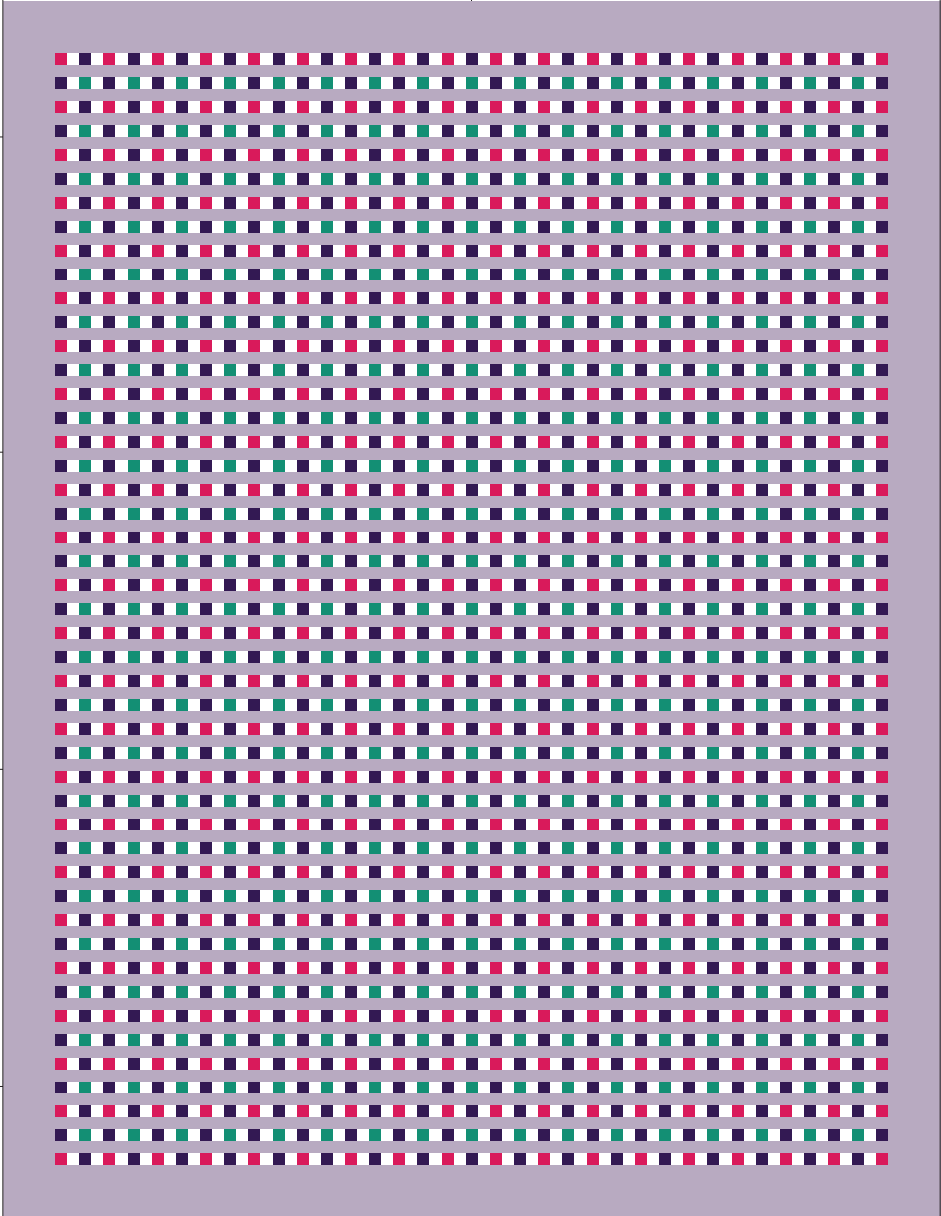
In the process of working on this rendering, I couldn't make up my mind; do I see the pink and green ribbons on top of the white, or do I see the white screen on top of the pink and green vertical lines?



C-1884 *

4/19/2010

20" x 12"



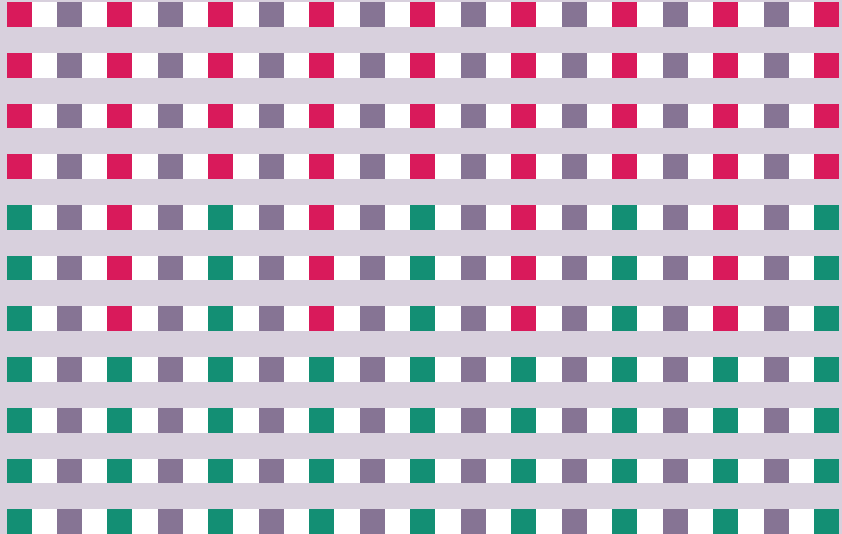
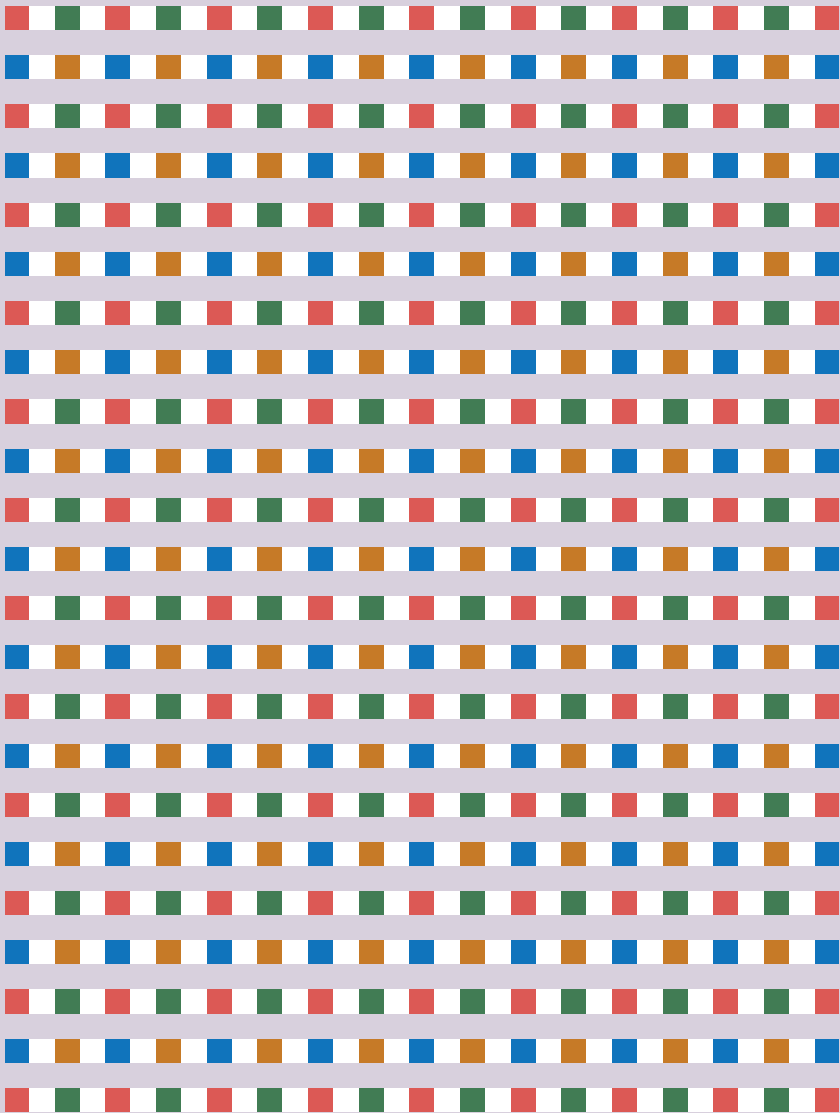
C-1678-2
7/21/2011
54" x 70"

C-1660 *
12/21/2009
54" x 70.5"

C-1651 *

11/11/2009

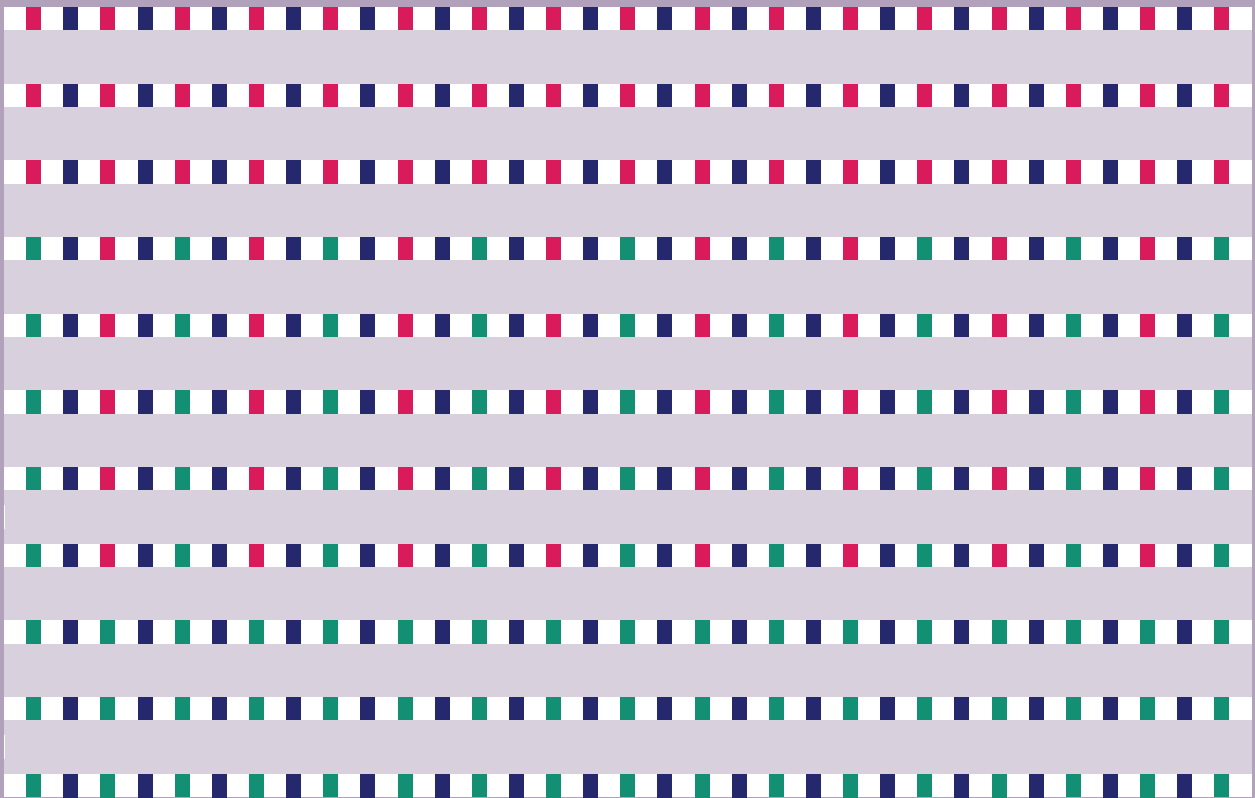
54" x 36"

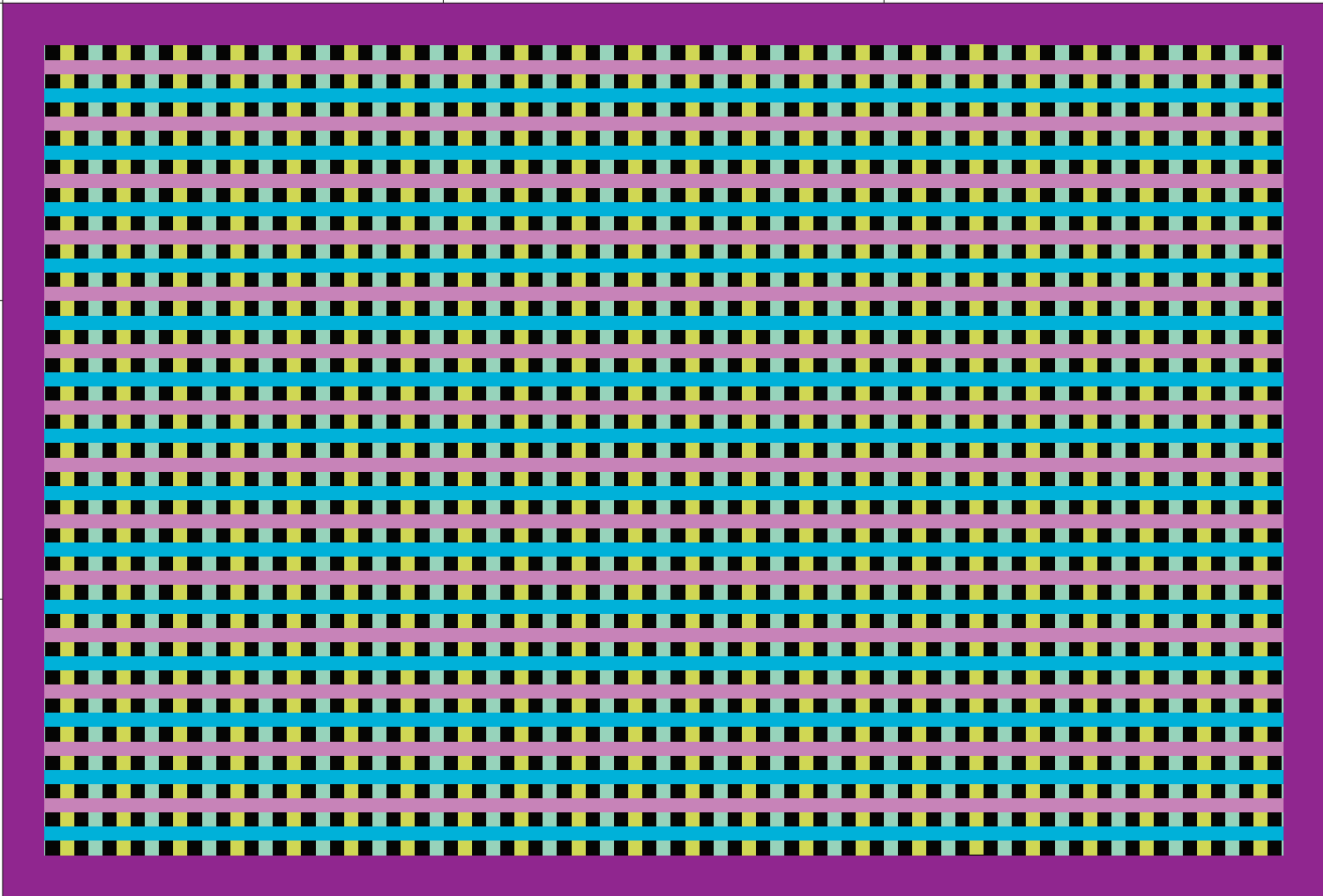


C-1640 *

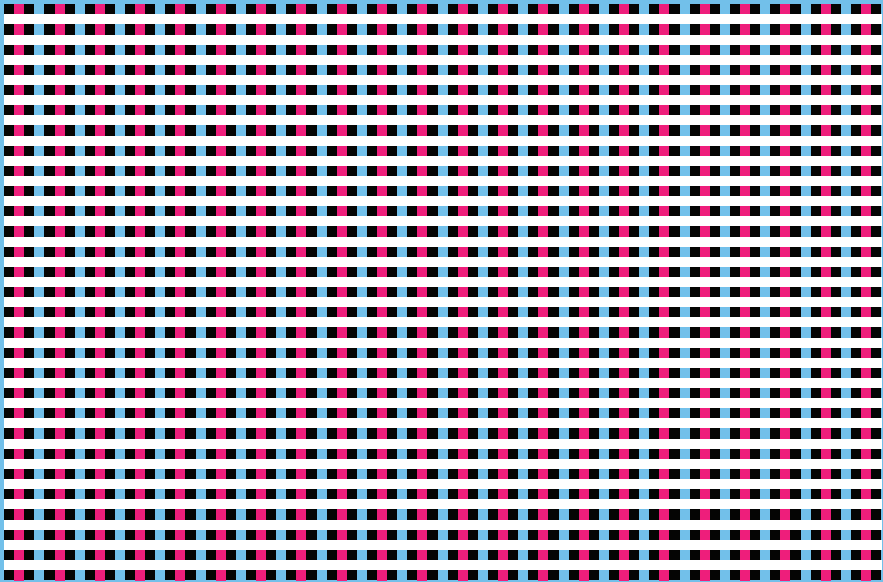
11/4/2009

54" x 36"

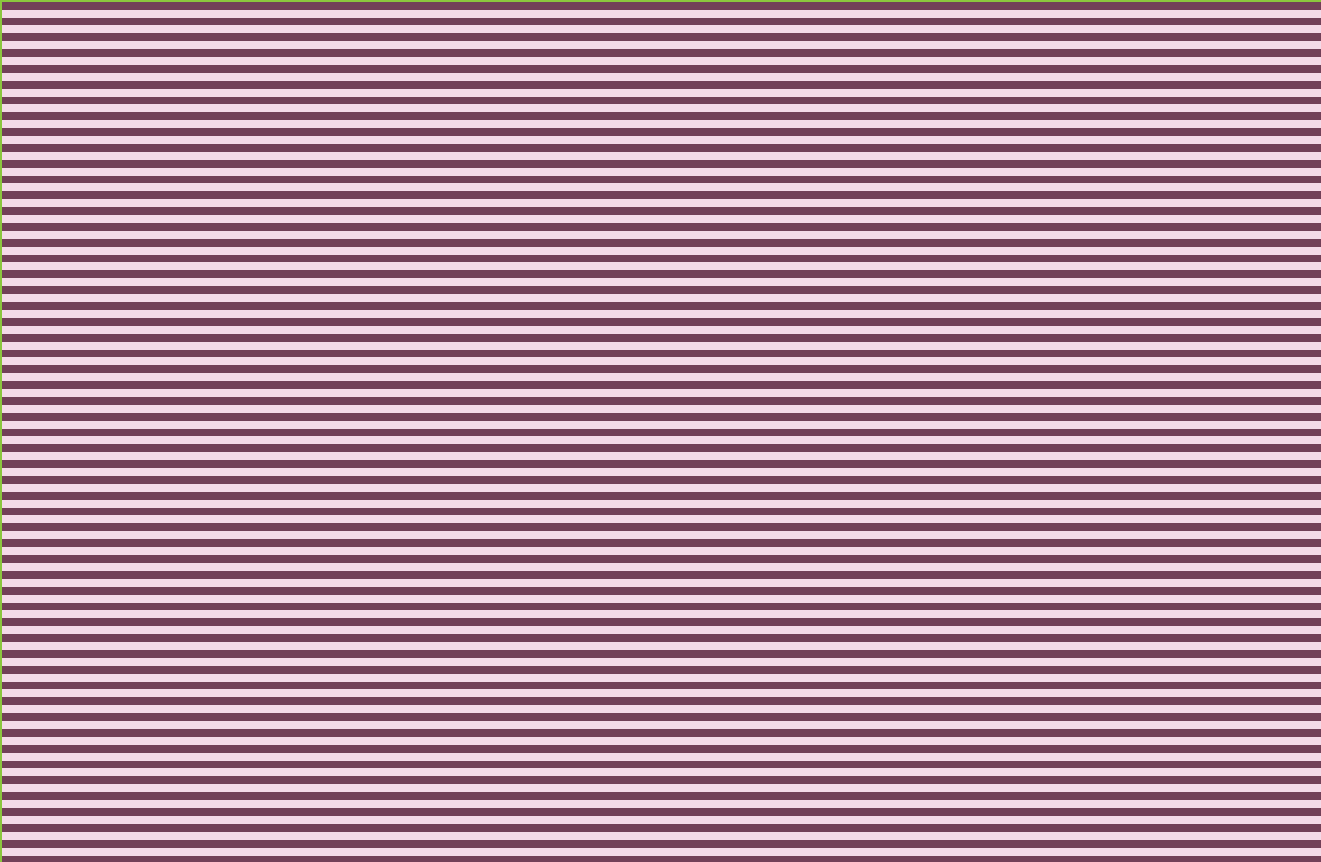




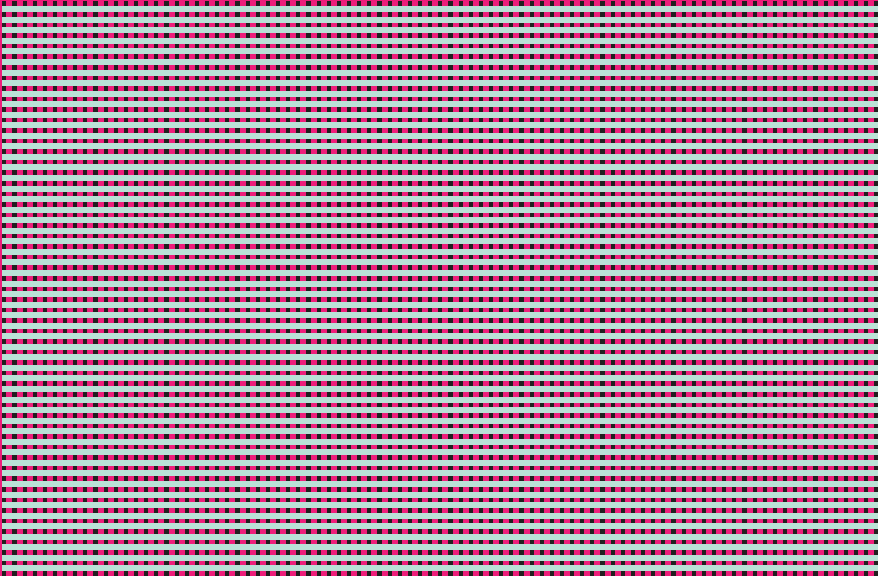
C-1581 *
9/30/2009
54" x 36"



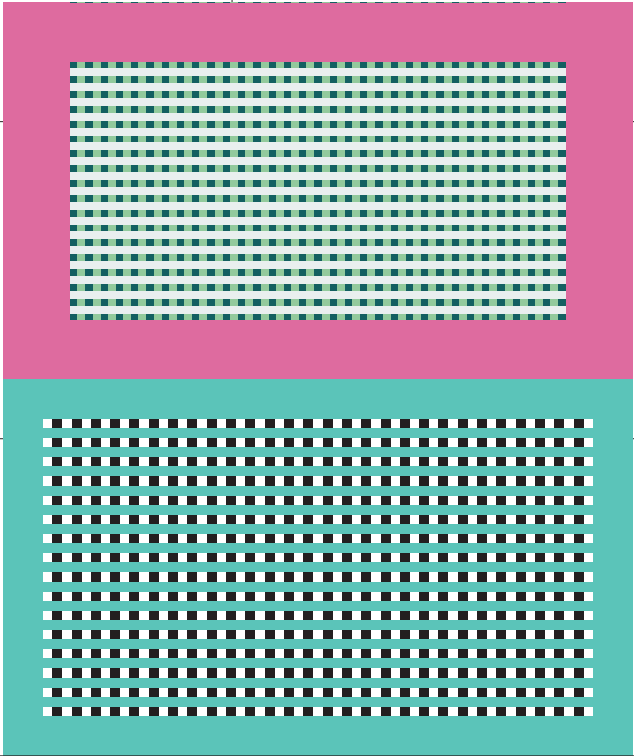
C-1788 *
3/15/2010
64" x 42.5"



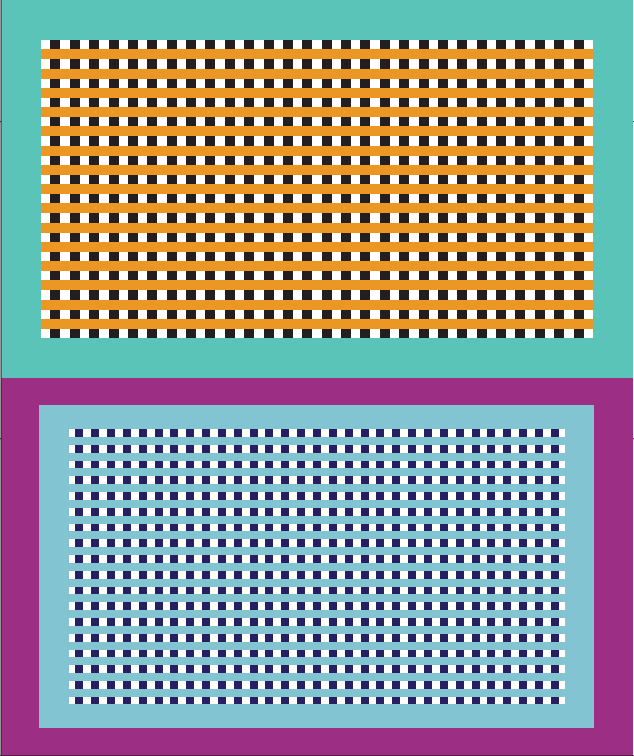
C-1746 *
3/5/2010
64" x 42.5"



C-1909-2 *
5/19/2010
20" x 12"



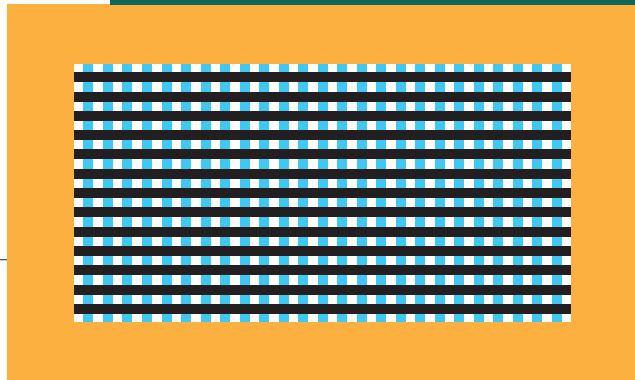
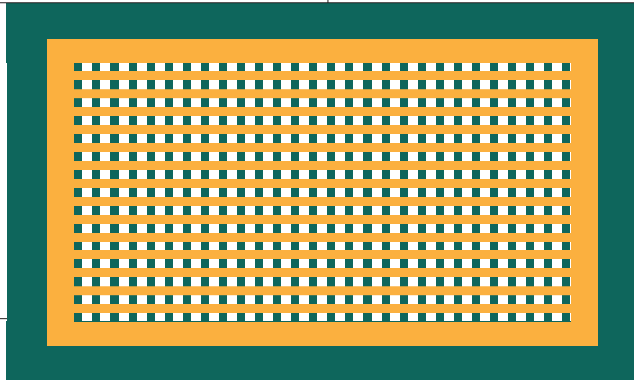
C-2020 *
6/17/2010
20" x 12"



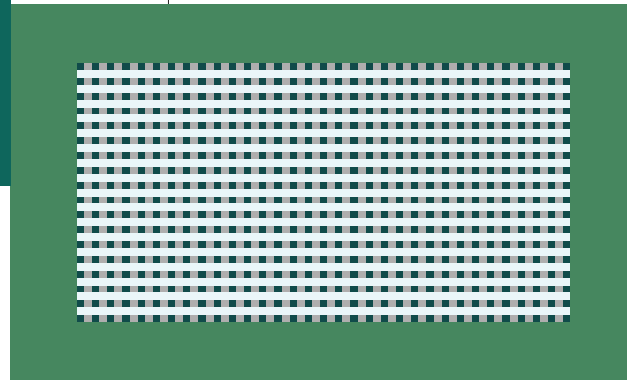
C-2122 *
7/8/2010
30" x 18"

C-2021*
6/17/2010
20" x 12"

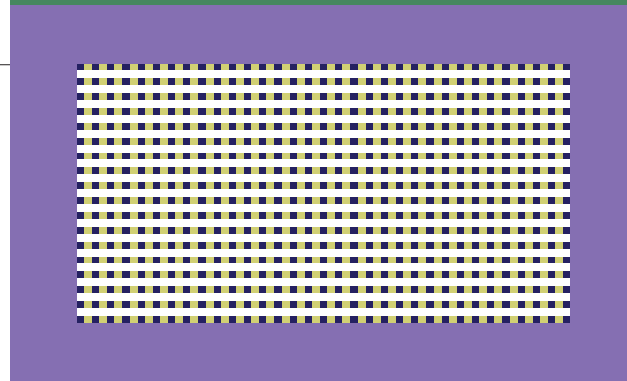
C-2117
7/7/2010
20" x 12"



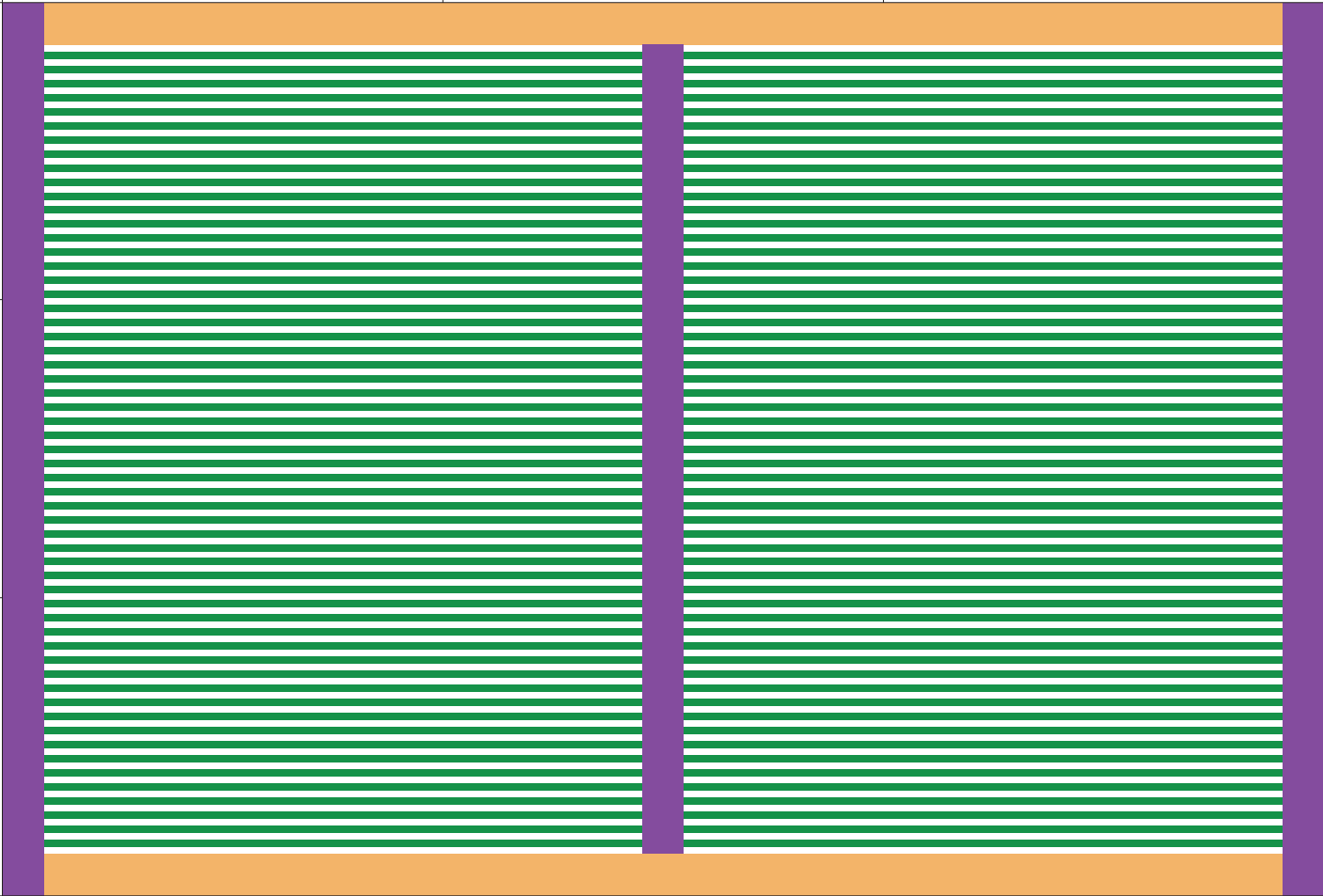
C-2031 *
6/24/2010
20" x 12"

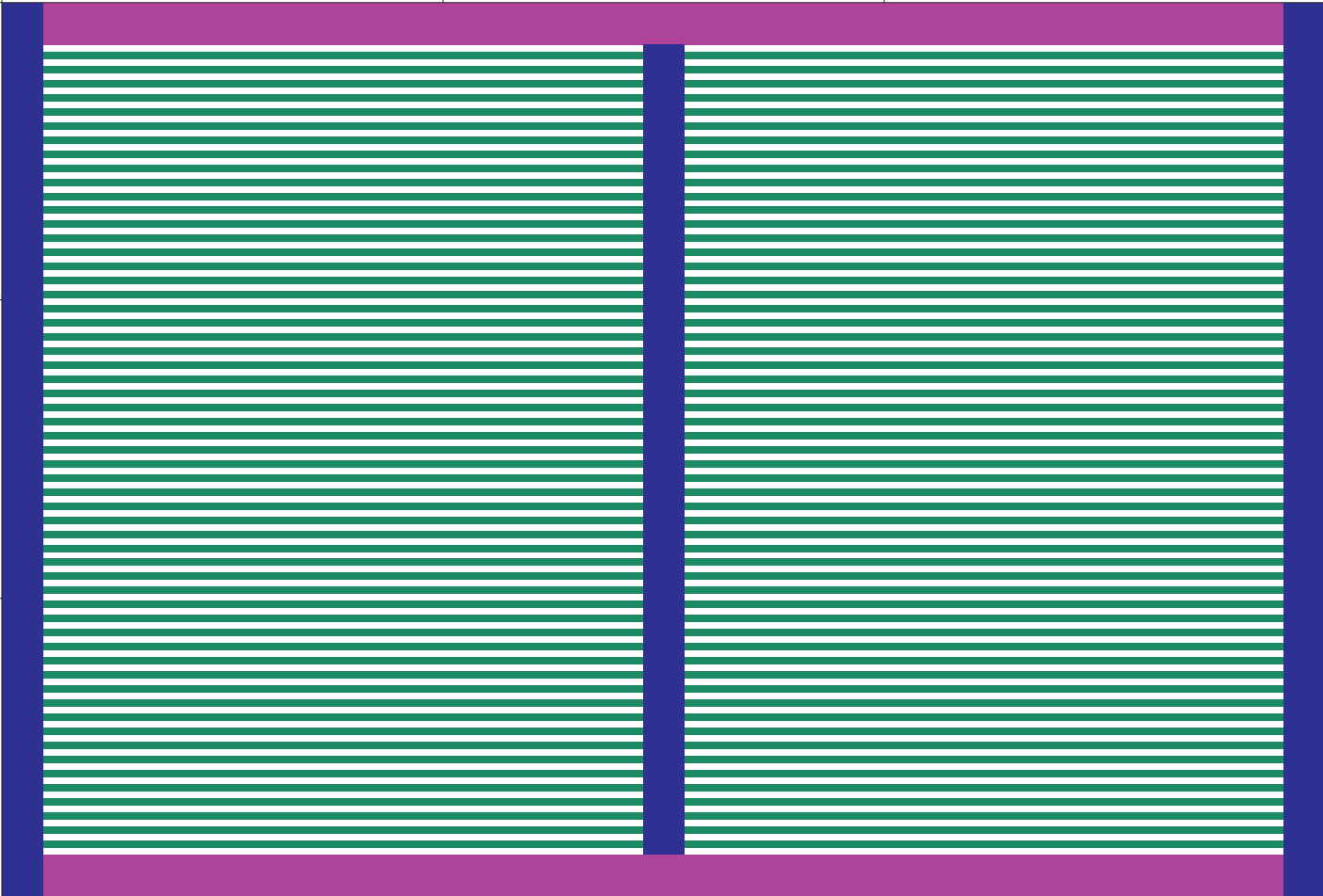


C-2195-2 *
7/22/2010
20" x 12"



C-2117-2 *
7/7/2010
20" x 12"



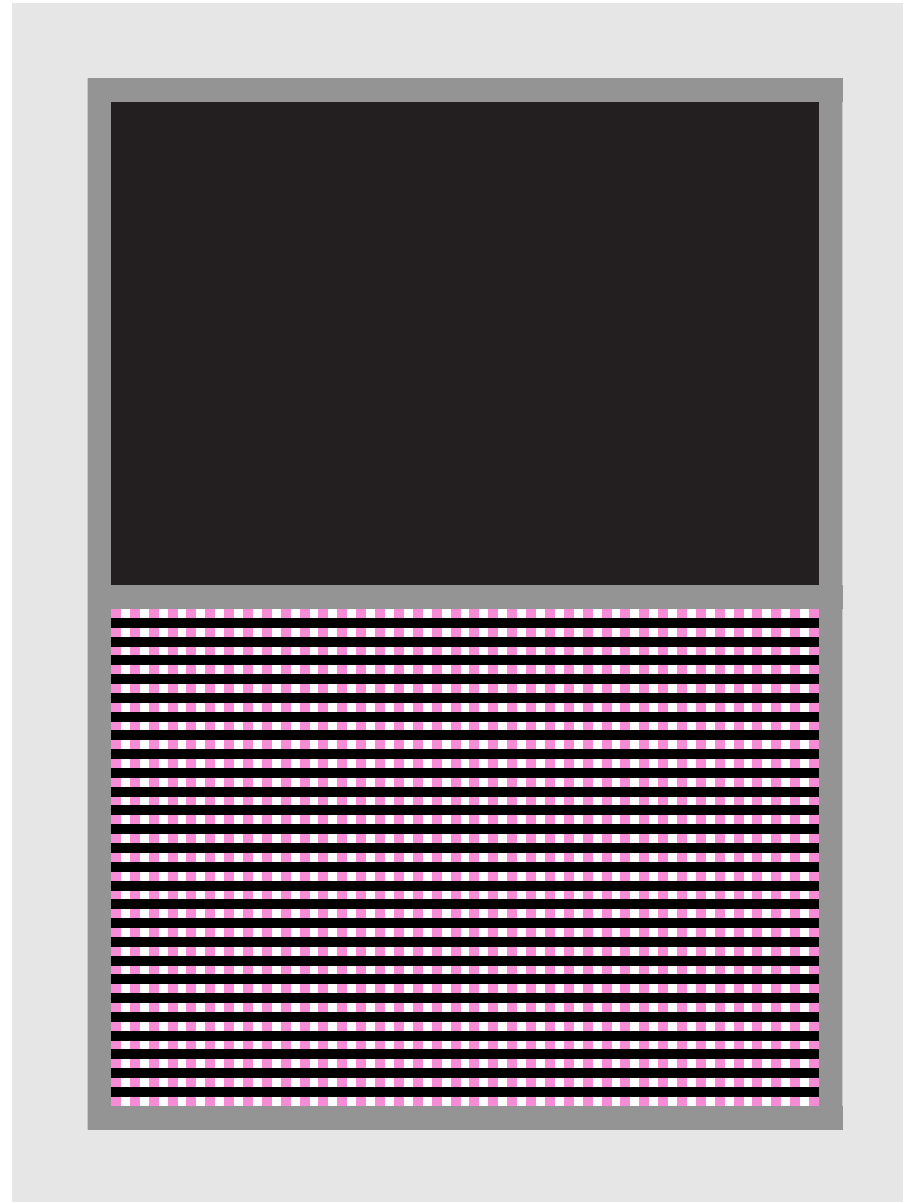


C-2650 *

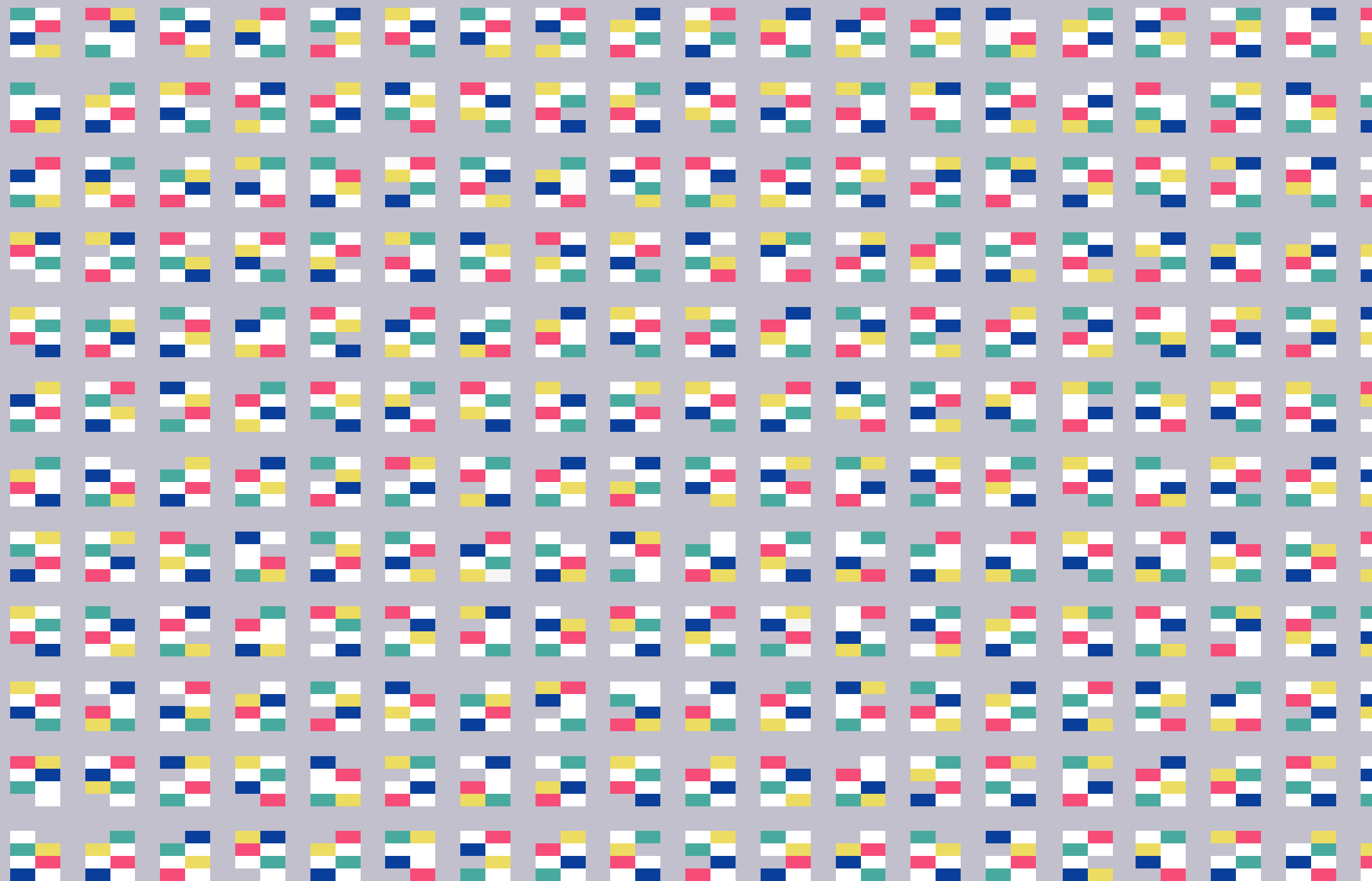
12/17/2010

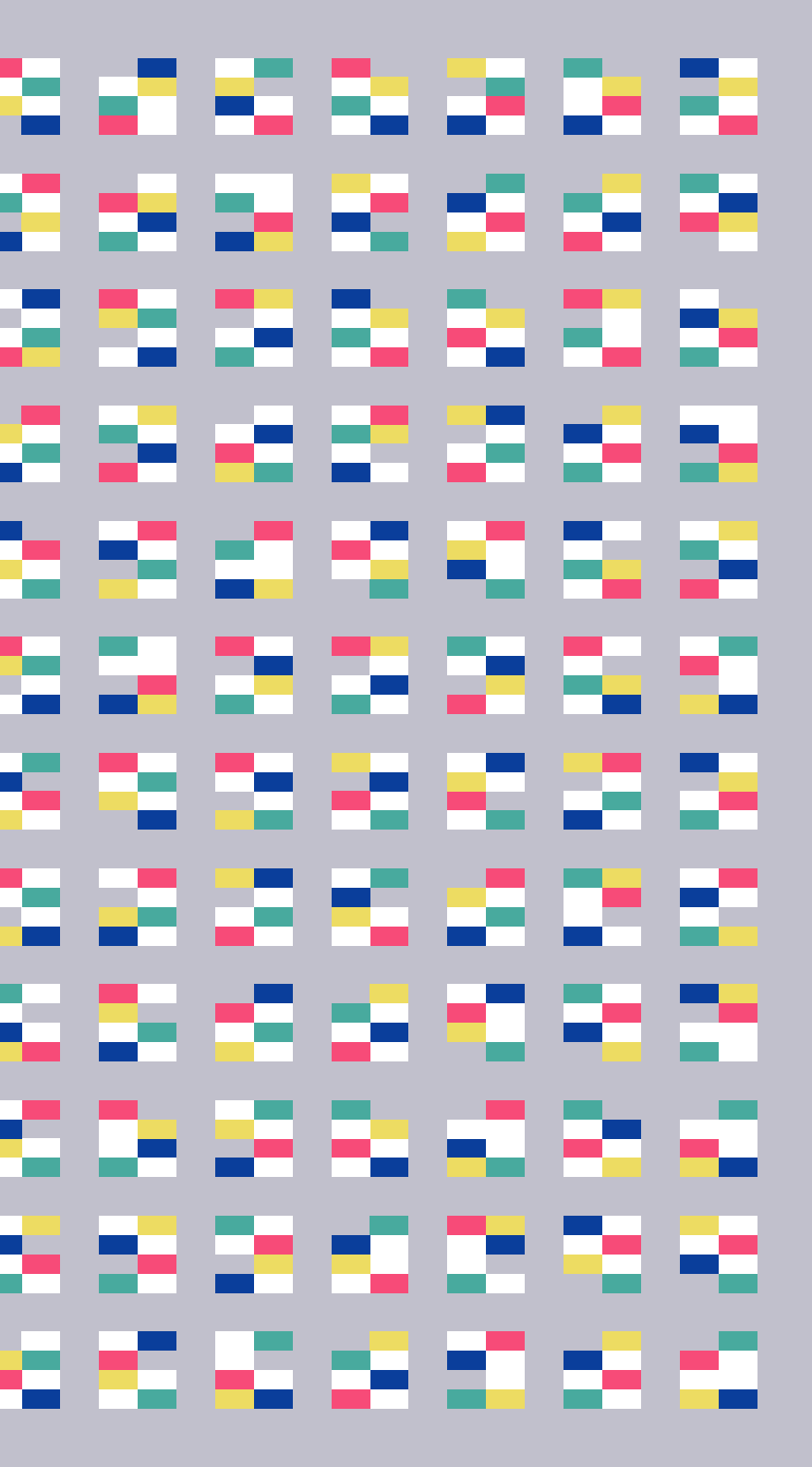
36" x 24"



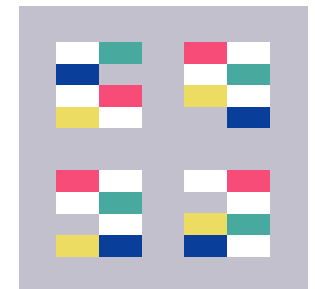


C-2355 *
8/25/2010
24" x 32"





In the rendering
Rhapsody for 300 Permutations
 each cluster has the same
 set of colors; green, red, blue
 and yellow, with three whites,
 and one color the same as the
 background. Their placement in
 the square is always different.



Rhapsody for 300 Permutations

C-2762 *

10/4/2012

154" x 76"

The rendering for C-3049 has 1232 permutations, 616 of the first cluster, and 616 of the second. They alternate so that two same clusters never end up next to each other. This New Media painting is assembled with painted acrylic plastic chips.

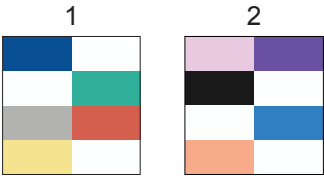
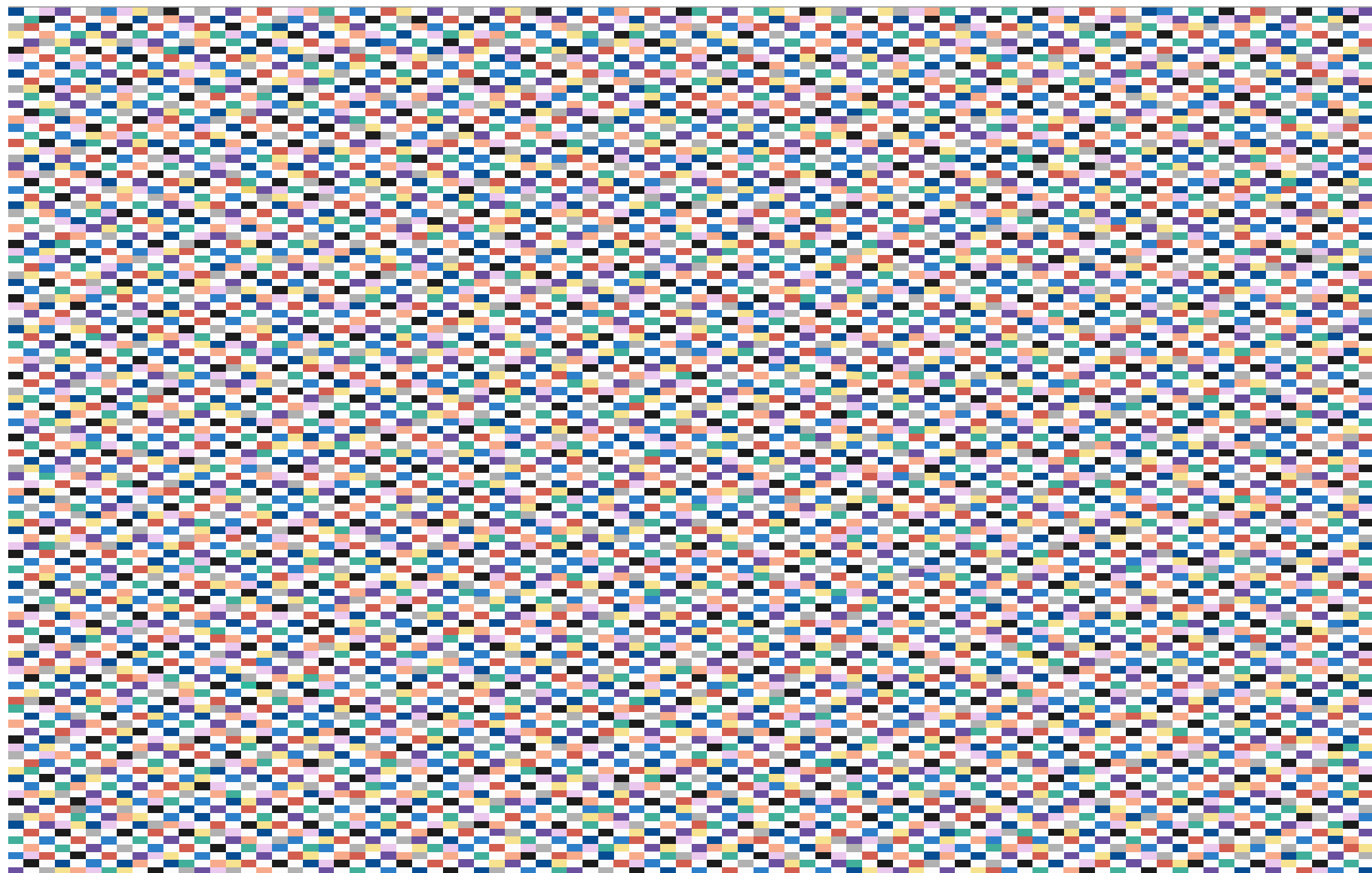
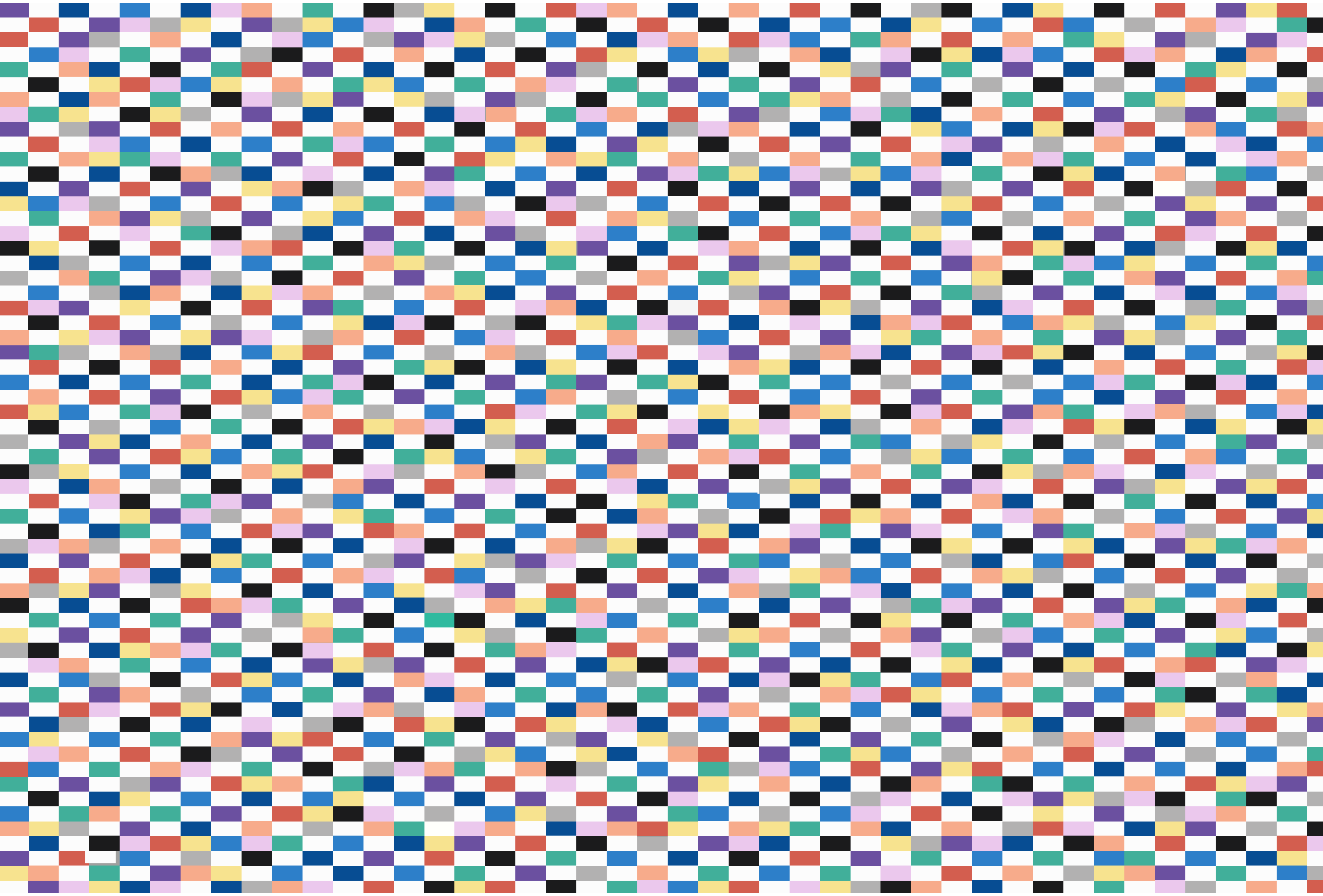


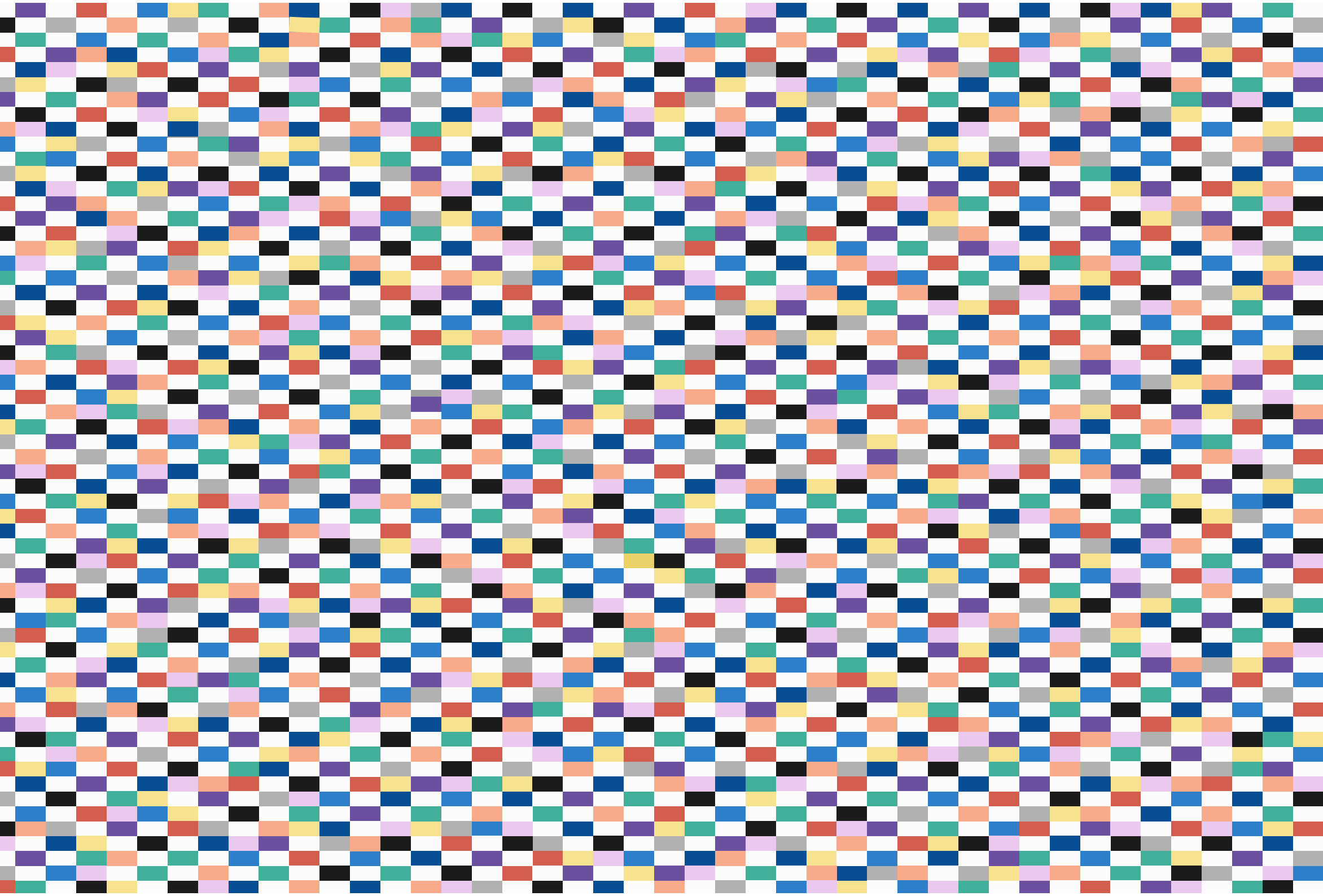
Photo Vasa Mihich

Section of C-3049 on the next spread.

New Media
C-3049 *
4/19/2014
141" x 90"



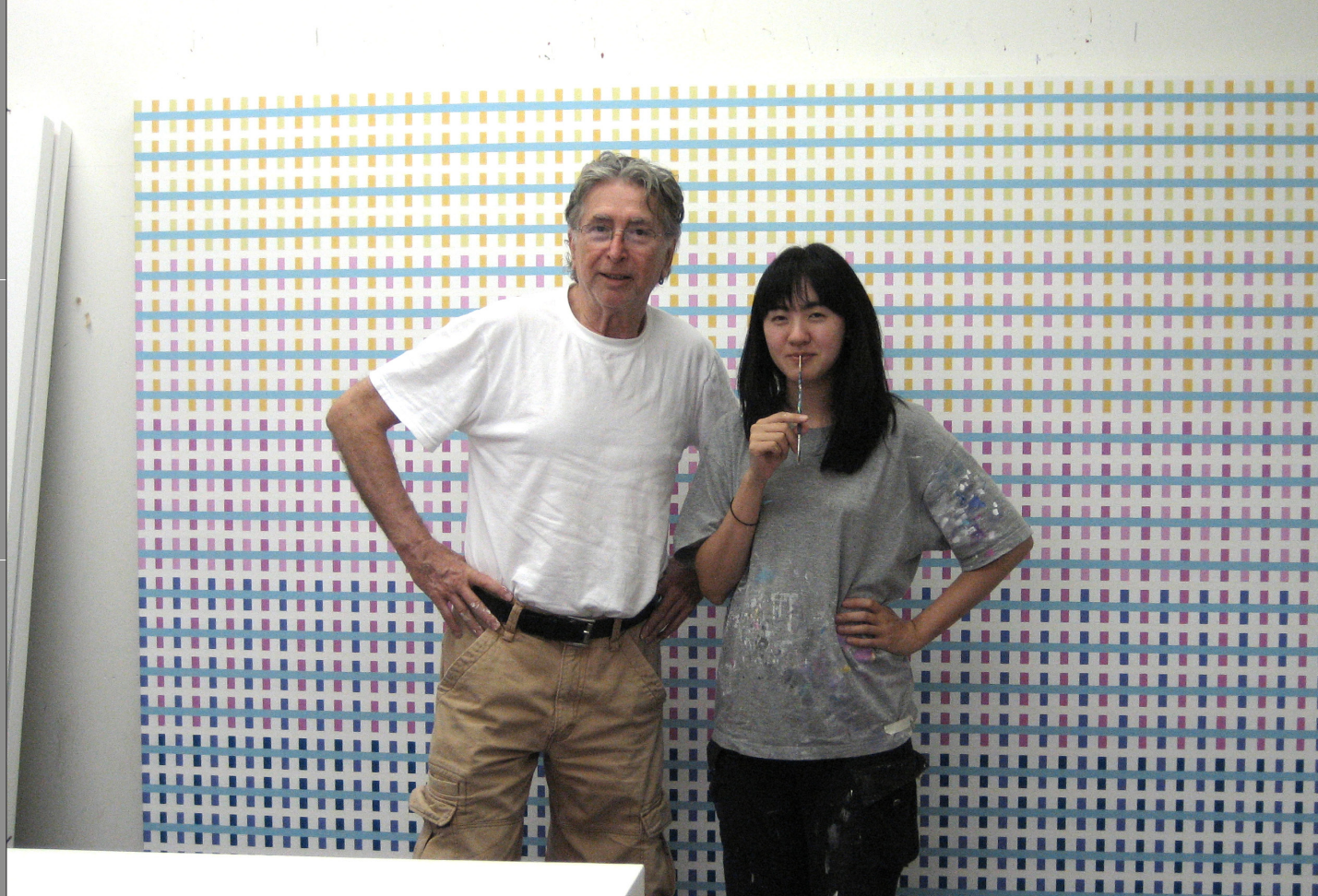






Photos by Sue Huang

**Me and Sue
Vasa Studio 2007**



MUSEUM COLLECTIONS

Larry Aldrich Museum, Ridgefield, Connecticut
Denver Art Museum, Denver, Colorado
Museum of Contemporary Art, Belgrade, Yugoslavia
University Art Museum, University of New Mexico, Albuquerque, New Mexico
Wilhelm Lehmbruck Museum, Duisberg, Germany
Hirschhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, DC
Oakland Museum of Art, Oakland, California
Fort Lauderdale Museum of Art, Fort Lauderdale, Florida
University Art Museum, University of California, Santa Barbara, California
Miami Museum, Oxford, Ohio
Phillips Collection, Washington, DC
Honolulu Academy of Art, Honolulu, Hawaii
Milwaukee Art Center, Bradley Collection, Milwaukee, Wisconsin
Contemporary Graphics Center, Santa Barbara Museum of Art,
Santa Barbara, California
Musees Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels, Belgium
San Francisco Museum of Modern Art, San Francisco, California
Palm Springs Desert Museum, Palm Springs, California
Frederick R. Weisman Art Foundation, Los Angeles, California
UCLA Grunwald Center for the Graphic Arts, Los Angeles, California
San Diego Museum of Art, San Diego, California
Orange County Museum of Art, Newport Beach, California
Frederick R. Weisman Museum of Art, Pepperdine University,
Malibu, California

ONE MAN EXHIBITIONS

1956 Salon of Graphic Arts, Belgrade, Yugoslavia
1959 Salon of Graphic Arts, Belgrade, Yugoslavia
1966 Feigen Palmer Gallery, Los Angeles, California
1967 Herbert Palmer Gallery, Los Angeles, California
1970 Fisher Gallery, University of Southern California,
Los Angeles, California
1972 Esther Robles Gallery, Los Angeles, California
Museum of Contemporary Art, Belgrade, Yugoslavia
1973 Henri Gallery, Washington, DC
Gimpel-Weitzenhoffer, Ltd., New York
1974 Wenger Gallery, San Francisco, California
Lantern Gallery, Ann Arbor, Michigan
1975 Esther Robles Gallery, Los Angeles, California
1976 Wenger Gallery, La Jolla, California
1977 Contemporary Art Forms, Encino, California
Alice Simsar Gallery, Ann Arbor, Michigan
Zara Gallery, San Francisco, California
Wenger Gallery, San Diego, California
1978 Herbert B. Palmer and Co., Beverly Hills, California
The Art Package Ltd., Highland Park, Illinois
1979 Zara Gallery, San Francisco, California
Gallery West, Los Angeles, California
Wenger Gallery, San Diego, California
Brena Gallery, Denver, Colorado
1980 Contemporary Gallery, Dallas, Texas
Palm Springs Desert Museum, Palm Springs, California
Olivetti Cultural Center, Ivrea, Italy
2RC Gallery, Milan, Italy
Brunnier Gallery, Iowa State Center, Ames, Iowa
1981 Alice Simsar Gallery, Ann Arbor, Michigan
Gallery West, Los Angeles, California
Medici-Berenson Gallery, Bay Harbor Islands, Florida
1983 Wenger Gallery, San Diego, California
1984 Galerie Ninety-Nine, Bay Harbor Islands, Florida
1985 Posner Gallery, Milwaukee, Wisconsin
Joseph Chowning Gallery, San Francisco, California
Museum of Contemporary Art, Belgrade, Yugoslavia

- 1988 Hokin Gallery, Bay Harbor Islands, Florida
- 1989 Goldman-Kraft Gallery, Chicago, Illinois
- 1991 Gallery West, Los Angeles, California
Hokin Gallery, Bay Harbor Islands, Florida
- 1992 John Mallon Gallery, Indianapolis, Indiana
Imago, Palm Springs, California
- 1995 Space TRY, TRYangle Gallery, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

1966

La Jolla Museum of Art, La Jolla, California, "New Modes in California Painting and Sculpture." Invitational.

San Francisco Museum of Art, San Francisco, California, "85th Annual Exhibition of the San Francisco Art Institute."

Balboa Pavilion, Balboa, California, "Some Continuing Directions." Invitational.

1967

Krannert Art Museum, University of Illinois, Urbana, Illinois, "Contemporary American Painting and Sculpture," Invitational.

Larry Aldrich Museum, Ridgefield, Connecticut, "American Art of 1964, 1965, 1966."

Los Angeles County Museum of Art, Los Angeles, California, "American Sculpture of the Sixties."

Philadelphia Museum of Art, Philadelphia, Pennsylvania, "American Sculpture of the Sixties."

A.M. Sachs Gallery, New York, "Critics, Curators, and Collectors."

Occidental College, Los Angeles, California, "Primary Structures," Invitational.

Fine Arts Gallery, California State University, Los Angeles, California, "New Sculpture and Shaped Canvas."

1968

Fine Arts Gallery, California State University, Fullerton, California, "Transparency/Reflection," Invitational.

1969

La Jolla Museum of Art, La Jolla, California, "Affect/Effect."

1969

Museum of Contemporary Art, Belgrade, Yugoslavia, "Fourth Belgrade Triennial of Yugoslavian Visual Art."

University Art Museum, University of New Mexico, Albuquerque, New Mexico, "Annual Purchasing Exhibition."

1971

Modern Gallery, Ljubljana, Yugoslavia, "Post War Serbian Art."

October Salon, Belgrade, Yugoslavia, "Critics' Selections 1970."

Denver Art Museum, Denver, Colorado, "The 73rd Western Annual," Invitational.

University of Iowa Museum, Iowa City, Iowa, "Living with Art: Selected Loans from the Collection of Mr. And Mrs. Walter J. Netsch."

1972

California Institute of the Arts, Valencia, California, "The Last Plastics Show."

Museum of Contemporary Art, Belgrade, Yugoslavia, "Yugoslavian Graphics 1965-1972."

1973

United States Information Service Traveling Show, Tokyo, Japan, "Creative America—Forty-Five Sculptors."

1975

Museum of Contemporary Art, Belgrade, Yugoslavia, "Fifth Belgrade Triennial of Yugoslavian Visual Art."

1977

Los Angeles Institute of Contemporary Art, Los Angeles, California, "100+ Current Directions in Southern California Art."

Museum of Contemporary Art, Belgrade, Yugoslavia, "Fifth Belgrade Triennial of Yugoslavian Visual Art."

1978

Museum am Ostwall, Dortmund, Germany, "Tendenzen in der Jugoslawischen Kunst von Heute."

Staatliche Museen Preubischer Kulturbesitz, Berlin, Germany, "Tendenzen in der Jugoslawischen Kunst von Heute."

Art Museum and Gallery, California State University, Long Beach, California, "Selections from the Frederick Weisman Company Collection of California Art."

Kunsthalle Nuremburg, Nuremberg, Germany, "Tendenzen in der Jugoslawischen Kunst von Heute."

1979

Musees Royaux des Beaux-Arts de Belgique, Brussels, Belgium, "Tendances de l'Art en el Yugoslavie."

Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy, "Tendenze dell'Arte Jugoslava d'Oggi."

Denver Art Museum, Denver, Colorado, "The Reality of Illusion."

University Galleries, University of Southern California, Los Angeles, "The Reality of Illusion."

Honolulu Academy of Art, Honolulu, Hawaii, "The Reality of Illusion."

Oakland Museum of Art, Oakland, California, "The Reality of Illusion."

Museum of Contemporary Art, Belgrade, Yugoslavia, "Jugoslovensko Slikarstvo Seste Decenije (Yugoslavian Paintings of the Sixties)."

Herbert F. Johnson Museum of Art, Cornell University, New York, "The Reality of Illusion."

1980

Toledo Museum of Art, Toledo, Ohio, "The Reality of Illusion."

1983

Alice Simsar Gallery, Ann Arbor, Michigan, "Recent Works: Neda Al-Hilali, Sherry Smith, Vasa."

San Diego Art Museum, San Diego, California, "Insight: A Selection from San Diego Collections."

Gallery of Contemporary Art, Zagreb, Yugoslavia, "Minimalism in Yugoslavia."

1984

Palm Springs Desert Museum, Palm Springs, California, "Frederick R. Weisman Foundation Collection of Contemporary Art."

Albuquerque Museum of Art, Albuquerque, New Mexico, "Frederick R. Weisman Foundation Collection of Contemporary Art."

San Francisco Institute of Art, San Francisco, California, "Frederick R. Weisman Foundation Collection of Contemporary Art."

Musees Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels, Belgium, "Opening Exhibition."

1985

Offices of Senators Pete Wilson and Alan Cranston, Washington, DC, "California Art from the Frederick R. Weisman Foundation."

Chicago International Art Exposition, Chicago, Illinois.

Israel Museum, Jerusalem, Israel, "Frederick R. Weisman Foundation Collection of Contemporary Art."

Alice Simsar Gallery, Ann Arbor, Michigan, "New Works: Garo Antreasian, Ellen Stavitsky, Vasa."

Museum of Contemporary Art, Belgrade, Yugoslavia, "Jugoslovenska Grafika 1950–1980 (Yugoslavian Graphics 1950–1980)." This show traveled through October 1986 to the following locations in Yugoslavia: Art Gallery BIH, Sarajevo, Gallery of Contemporary Art, Novi Sad, Museum of Contemporary Art, Skopje Art Gallery, Pristina Gallery of Contemporary Art, Zagreb Modern Gallery, Ljubljana Art Museum of SR Crne Gore, Cetinje

1986

Laforet Museum, Tokyo, Japan, "Frederick R. Weisman Foundation Collection of Contemporary Art."

N-1 Gallery, Nagoya, Japan, "Frederick R. Weisman Foundation Collection of Contemporary Art."

Chicago International Art Exposition, Chicago, Illinois.

Navio Museum, Osaka, Japan, "Frederick R. Weisman Foundation Collection of Contemporary Art."

SOGO, Yokohama, Japan, "Frederick R. Weisman Foundation Collection of Contemporary Art."

National Museum of Modern Art, Seoul, Korea, "Frederick R. Weisman Foundation Collection of Contemporary Art."

Wight Art Gallery, University of California, Los Angeles, California, "Teaching Artists: The UCLA Faculty of Art and Design."

Herbert Palmer Gallery, Los Angeles, California, "California Masters."

Hong Kong Museum of Art, Hong Kong, "Frederick R. Weisman Collection of Contemporary Art."

1988

Residence of the American Embassy, Moscow, "American Art of the 20th Century."

Gensler and Associates/Architects, Los Angeles, California, "Art for All Seasons."

1990

Rubiner Gallery, Bloomfield, Michigan, "Introductions."

1991

Posner Gallery, Milwaukee, Wisconsin, "Vasa / Judith Wolfe."

1994

Editions Limited Gallery, Indianapolis, Indiana, "Marko Spalatin / Vasa."

1995

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, "Selections from the Frederick R. Weisman Collections."

1996

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, "California Art from the Frederick R. Weisman Collections."

1997

Saline Royale d'Arc et Senans, Doubs, France, "Passion Plastiques."

Editions Limited Gallery, Indianapolis, Indiana, "New Works by Michael Lue and Vasa."

2002

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, "10th Anniversary Celebration: California Art From the Frederick R. Weisman Art Foundation."

2003

Contemporary Arts Center, New Orleans, Louisiana, "Made in California: Selections from the Frederick R. Weisman Art Foundation Collection."

Doré Theatre Complex/Todd Madigan Gallery, California State University, Bakersfield, California, "Made in California: Selected Works from the Frederick R. Weisman Art Foundation."

2006

Beverly Hills Municipal Gallery, Beverly Hills, California, "L.A. Art Scene, Selected Works by Local Artists from the Frederick R. Weisman Art Foundation."

Riverside Art Museum, Riverside, California. "Driven to Abstraction: Southern California and the Non-Objective World, 1950–1980."

UCLA Eli & Edythe Broad Arts Center, Los Angeles, California, "Second Natures: Faculty Exhibition of the UCLA Design and Media Arts."

2014

The House of Legacy, Belgrade, "Works of 50 artists from the collections of the Museum of Contemporary Art - Yugoslavian Art from 1951 to 1989"

2015

Museum of Contemporary Art Vojvodine, Novi Sad, "In-between private and public."

The House of Legacy, Belgrade, "In-between private and public."

Moment of Truth

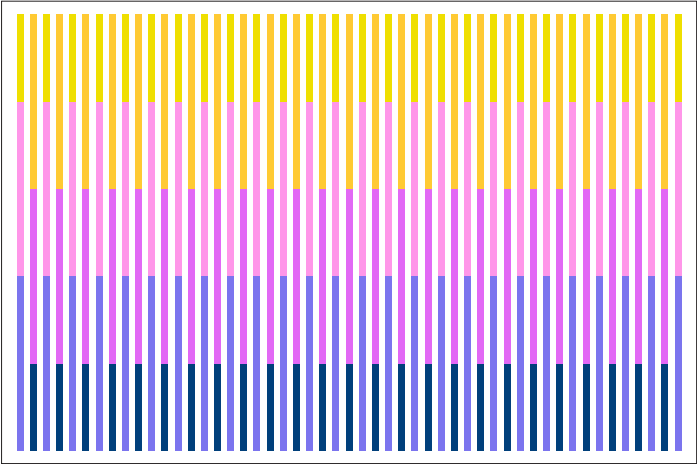
This is a complete catalog of every rendering used to make paintings between 2007-2015. All paintings are made with acrylic paint on canvas except New Media C-2996, C-2997-3 and C-3049, which are made out of painted plastic chips.



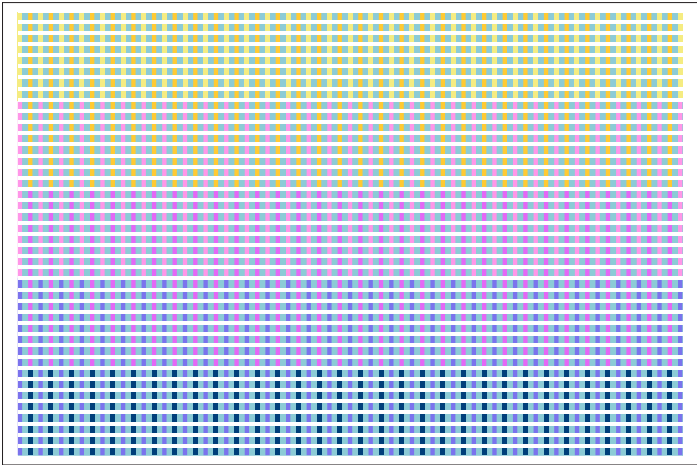
C-0000-1.jpg
06/27/07
77"x50.5"



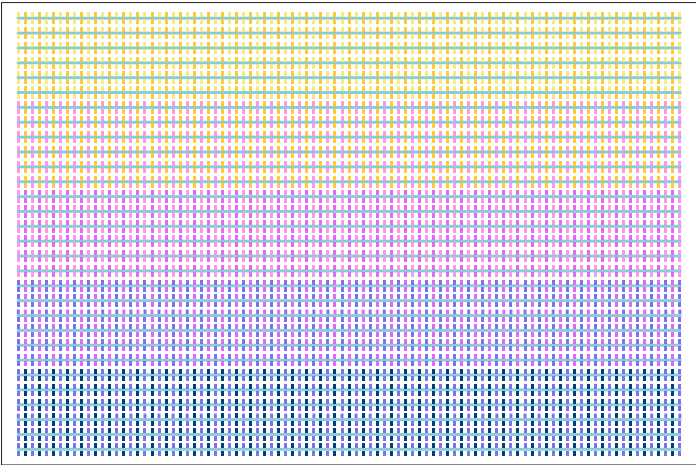
C-0000-14.ai
07/02/07
77"x50.5"



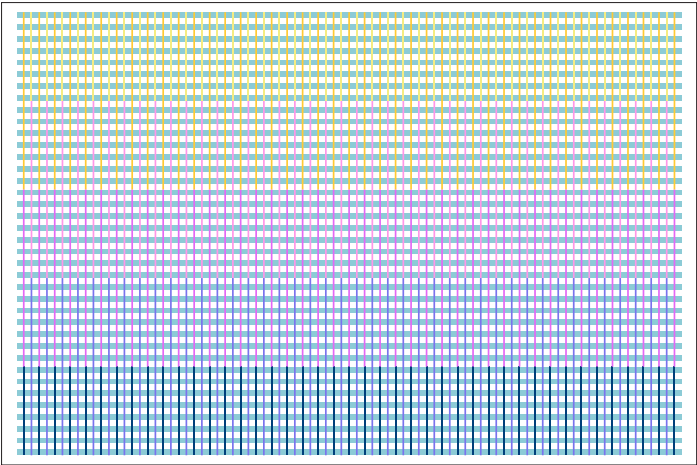
C-0000-2.ai
06/18/07
77"x50.5"



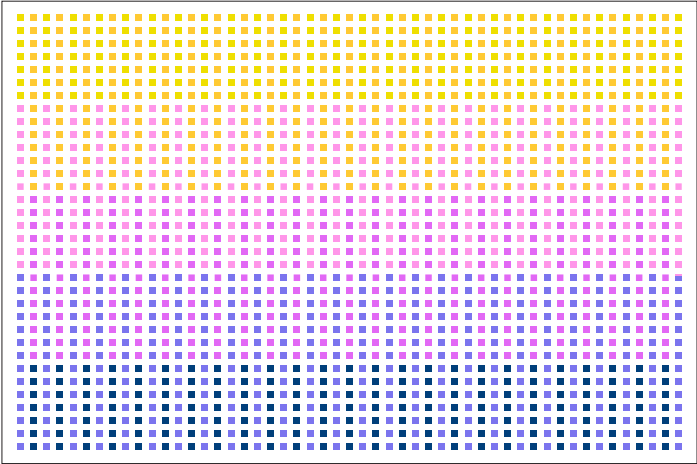
C-0043.ai
07/26/07
96"x64"



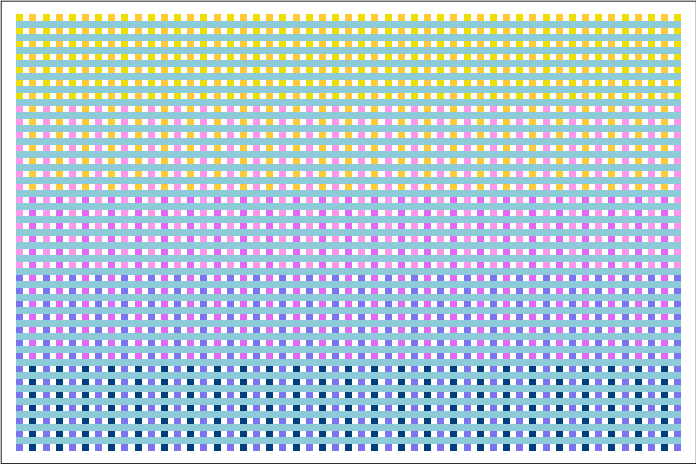
C-0048.ai
08/16/07
96"x64"



C-0049.ai
07/31/07
96"x64"



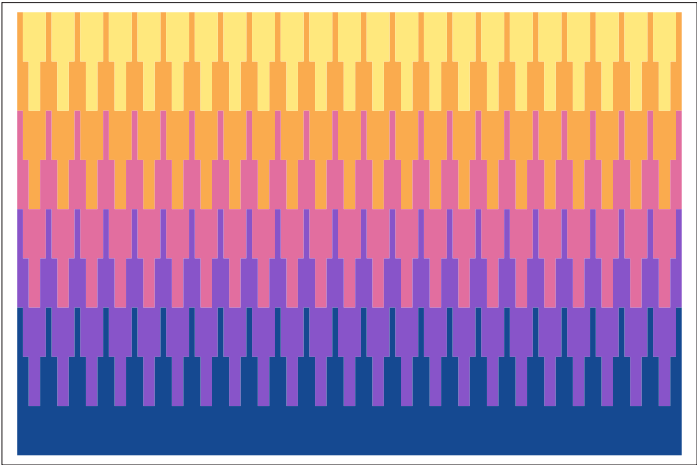
C-0000-3.ai
06/20/07
77"x50.5"



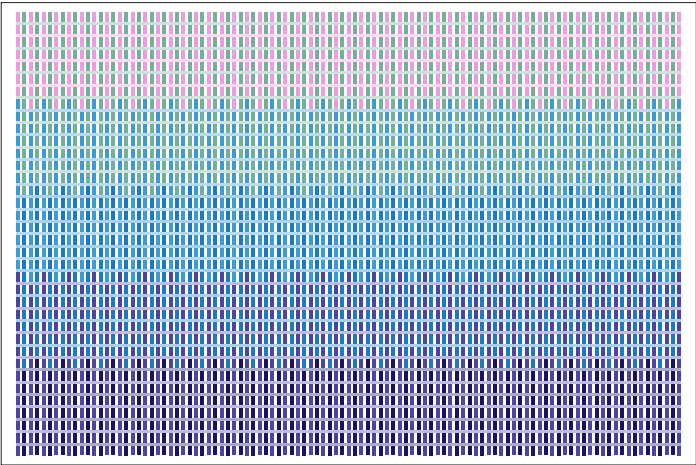
C-0000-4.ai
06/21/07
77"x50.5"



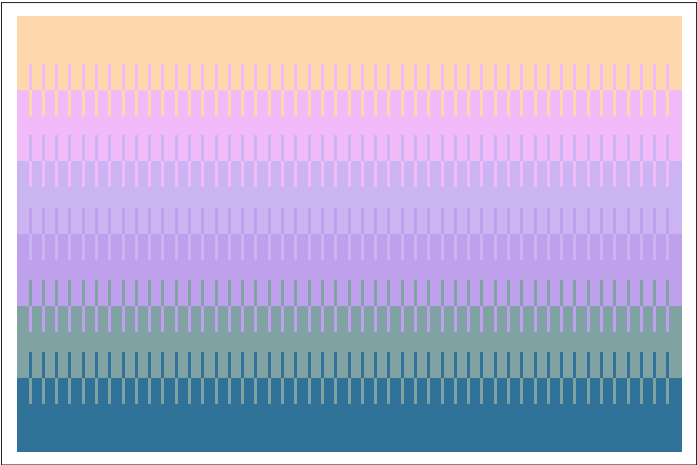
C-0013.ai
07/02/07
96"x64"



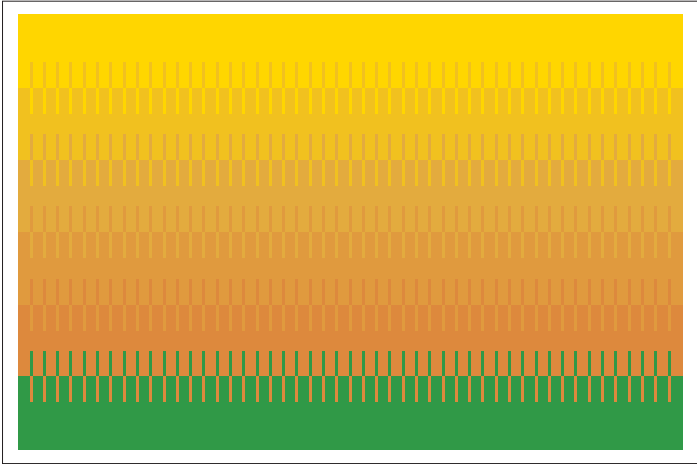
C-0052-4.ai
02/28/08
72"x48"



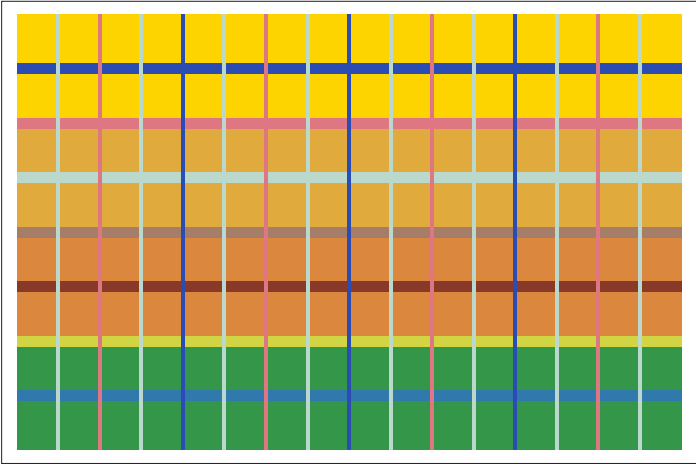
C-0068.ai
08/03/07
96"x64"



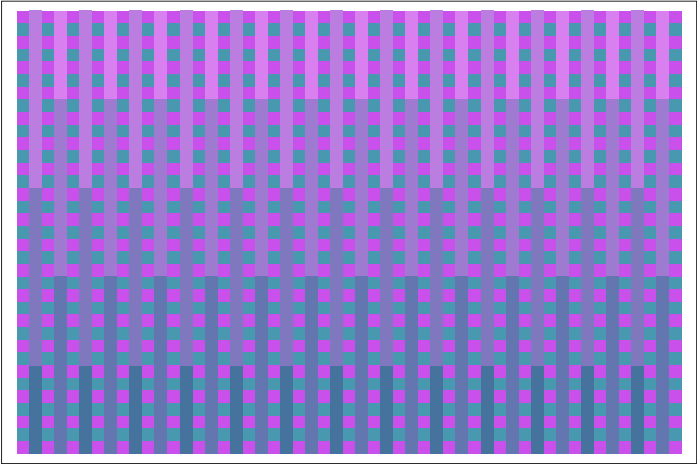
C-0107.ai
08/21/07
77"x50.5"



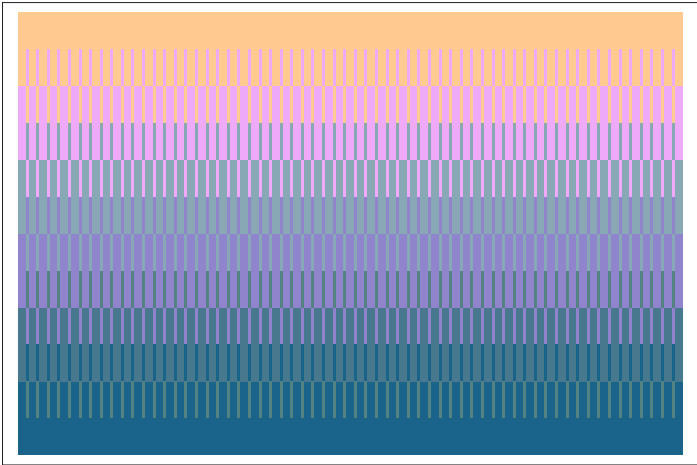
C-0126.ai
08/18/07
77"x50.5"



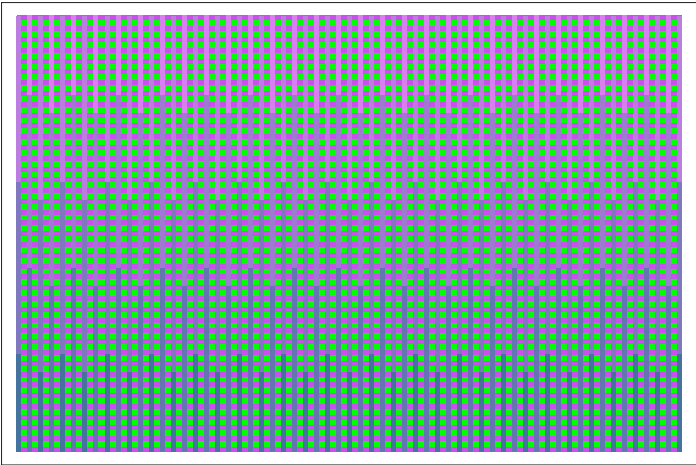
C-0128-2.ai
02/24/08
20"x15"



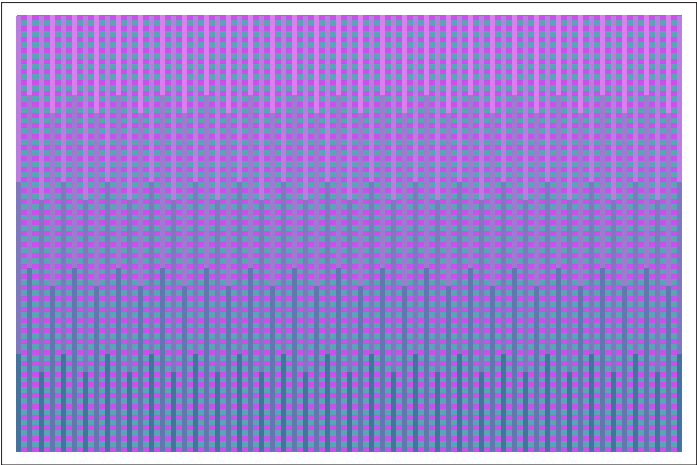
C-0163.ai
09/04/07
48"x32"



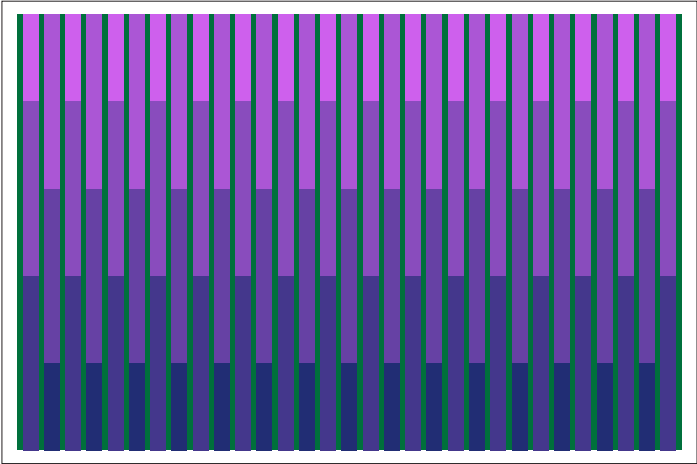
C-0195.ai
09/11/07
96"x64"



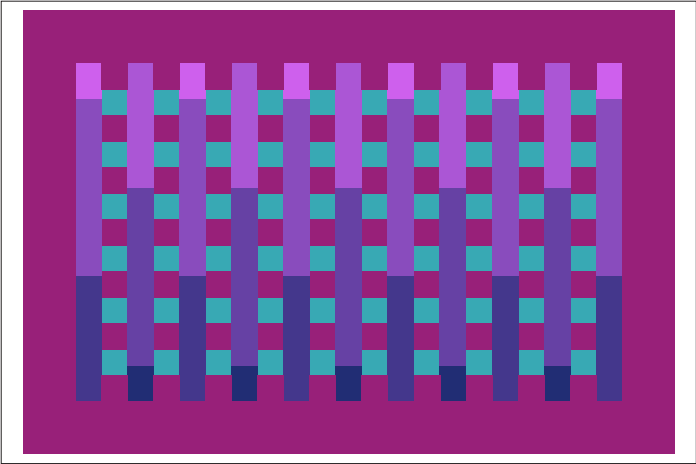
C-0197.ai
09/04/07
77"x55.5"



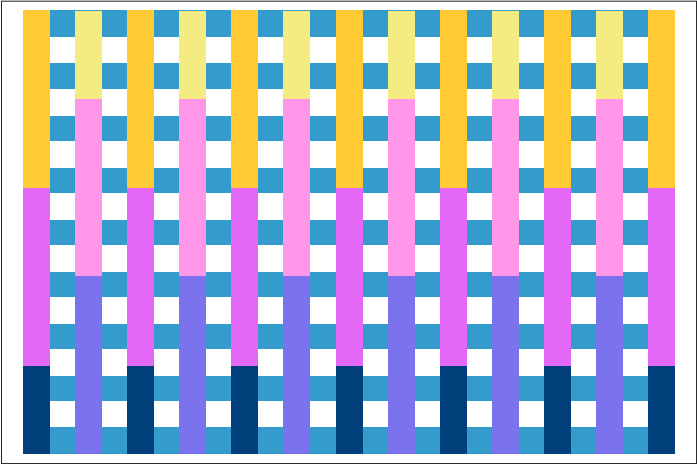
C-0199.ai
09/14/07
77"x55.5"



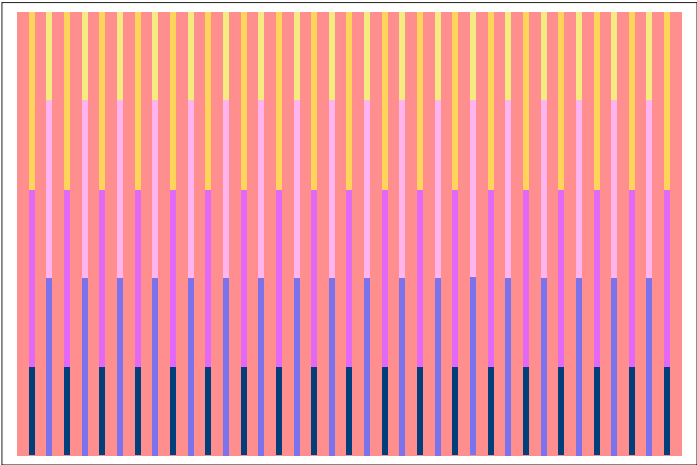
C-0183.ai
08/30/07
36"x24"



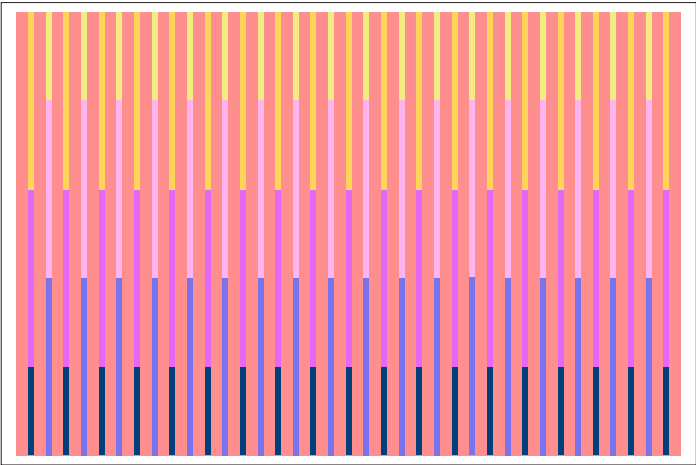
C-0184.ai
08/31/07
36"x24.5"



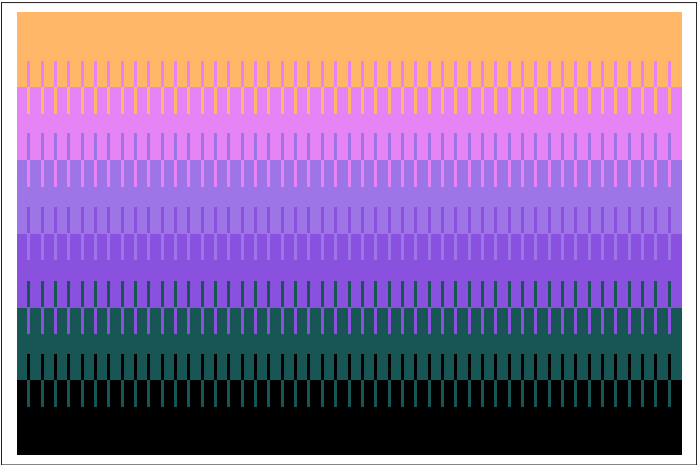
C-0185.ai
8/28/07
36"x24.5"



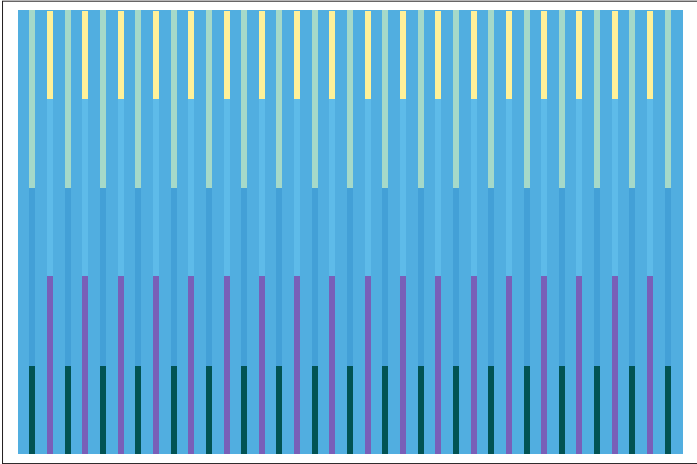
C-0207-2.ai
09/28/07
36"x24"



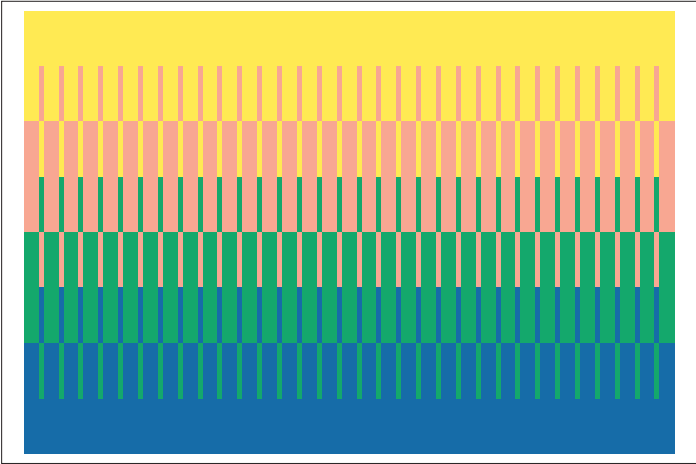
C-0207.ai
09/18/07
48"x32"



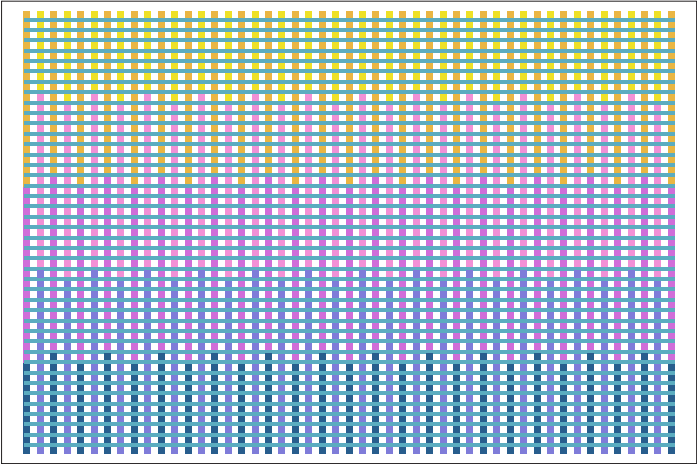
C-0211.ai
09/17/07
48"x32"



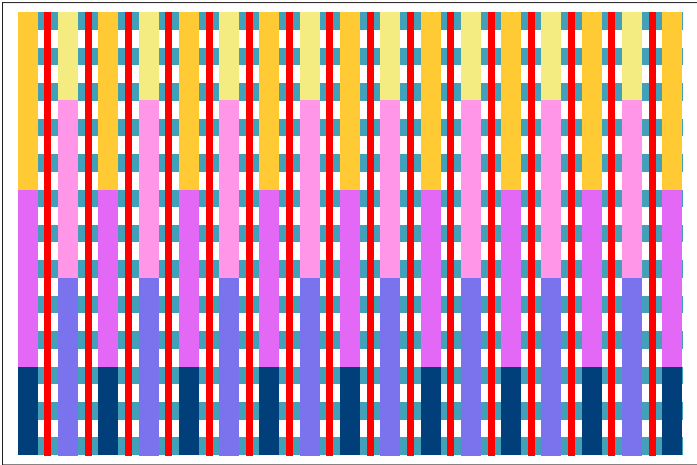
C-0221.ai
09/20/07
48"x32"



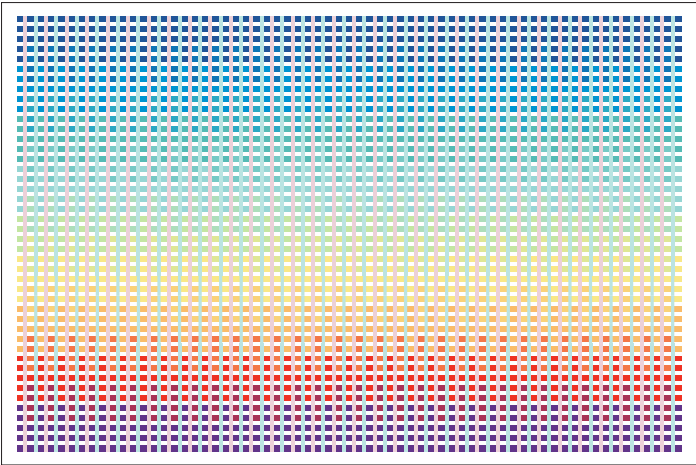
C-0223.ai
09/19/07
36"x24"



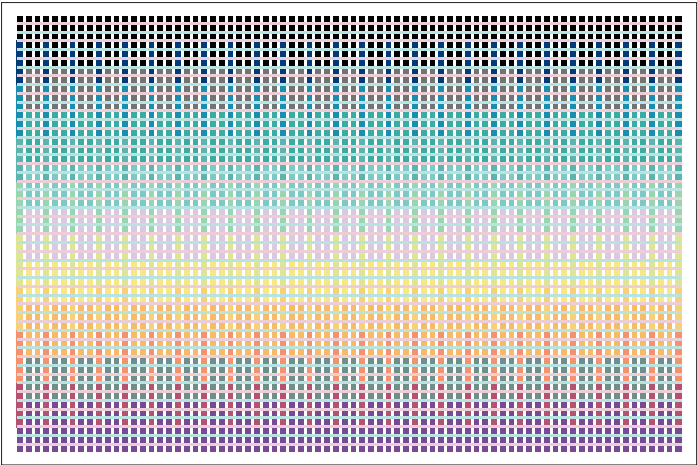
C-0248.ai
09/25/07
36"x24"



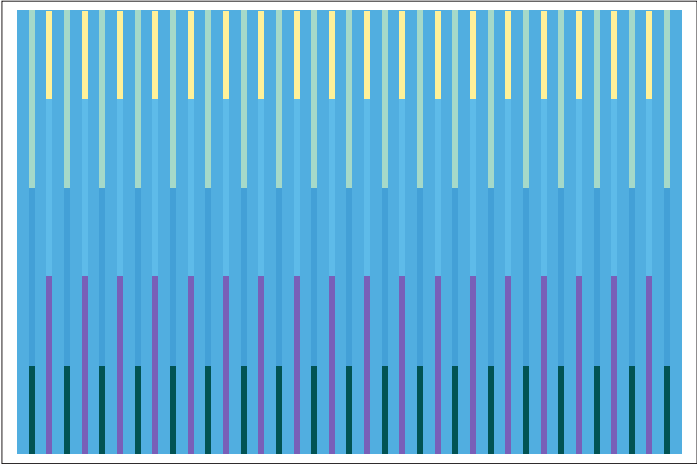
C-0309.ai
06/10/08
48"x32"



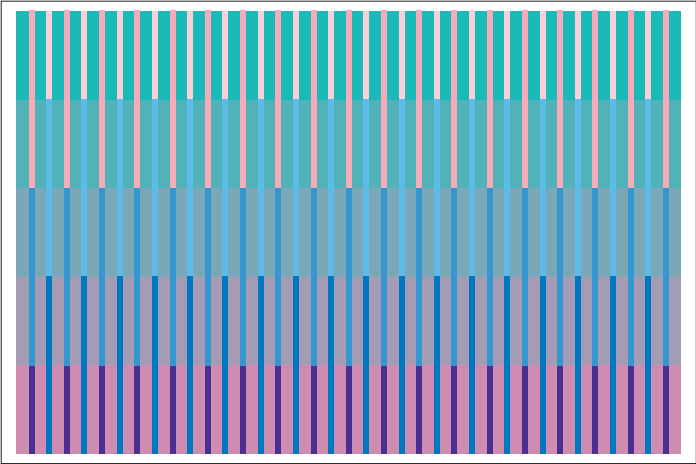
C-0313.ai
10/7/07
77"x50.5"



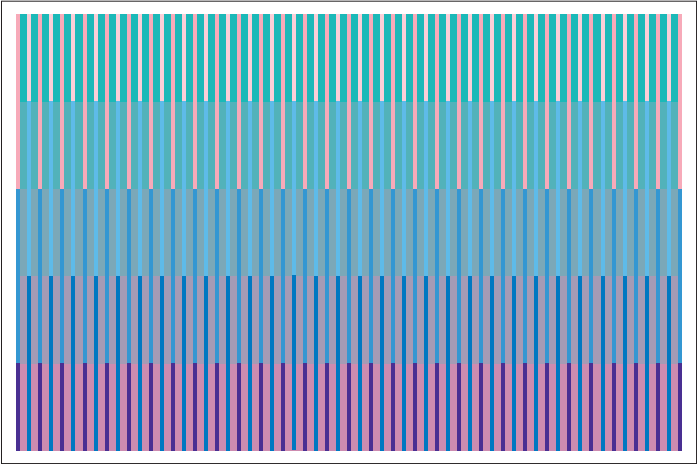
C-0351-2.ai
02/28/09
77"x50.5"



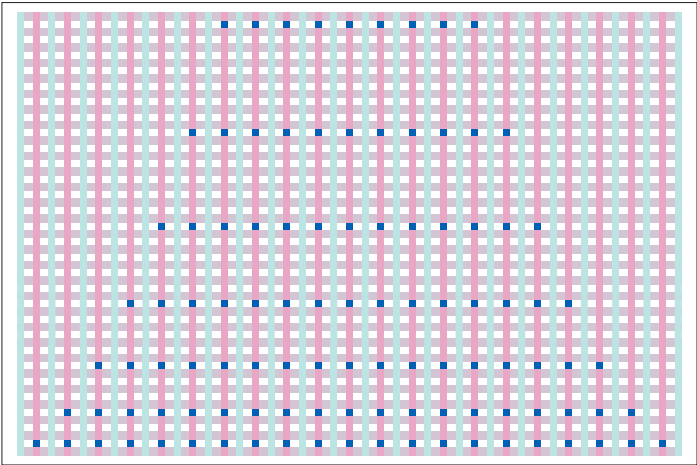
C-0276.ai
09/27/07
48"x32"



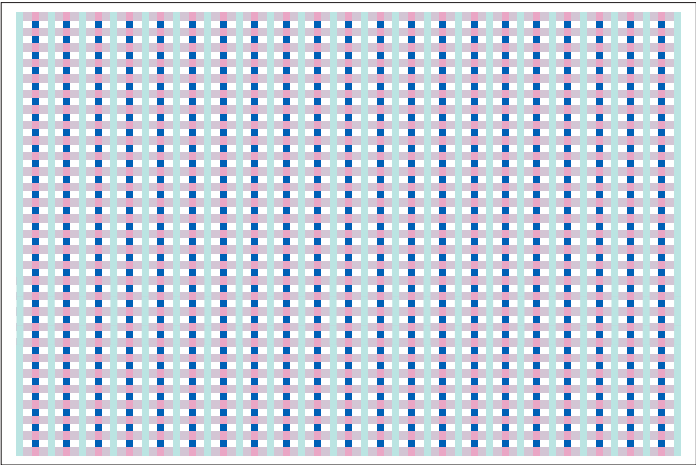
C-0286.ai
10/01/07
48"x32"



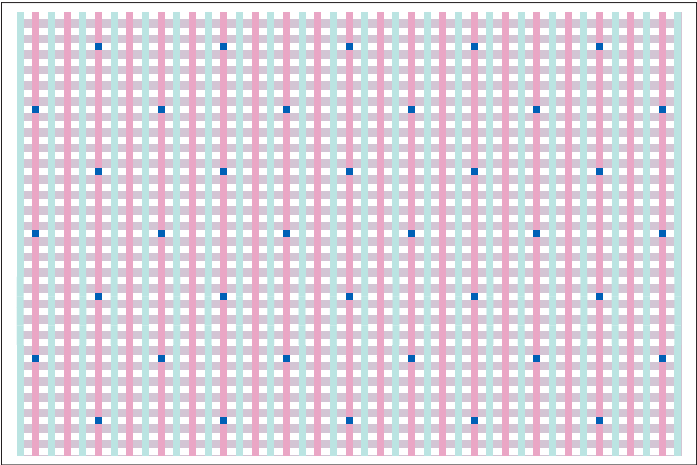
C-0287.ai
10/01/07
77"x50.5"



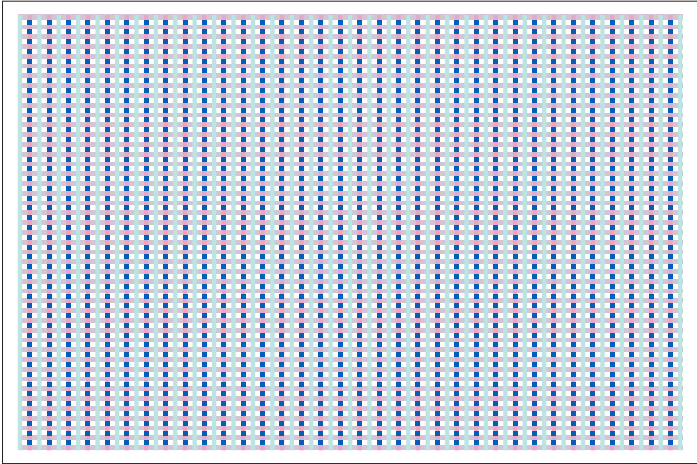
C-0376.ai
11/28/07
48"x32"



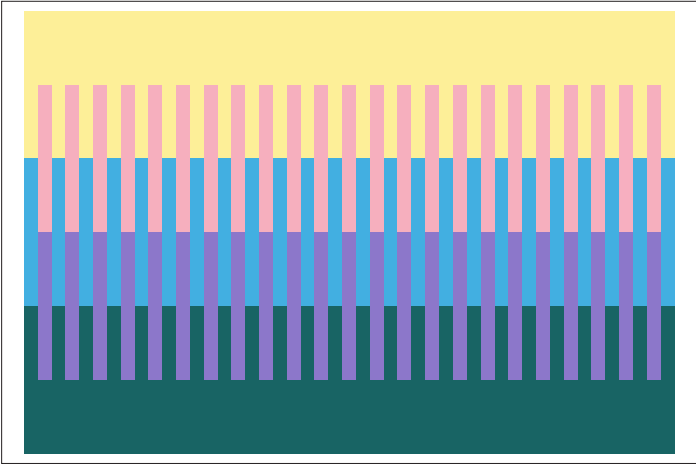
C-0378.ai
11/09/07
48"x32"



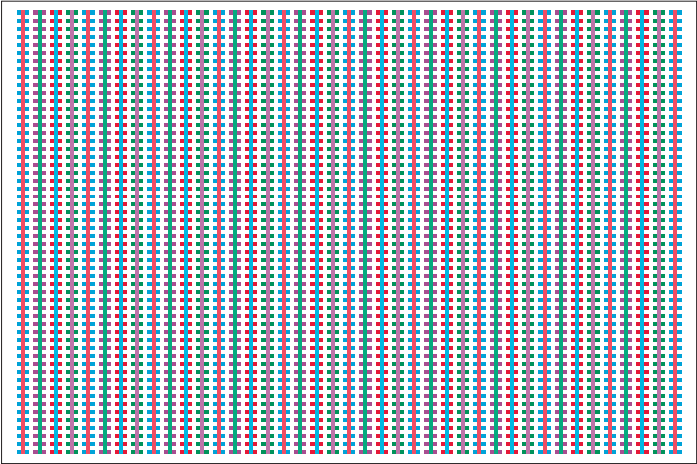
C-0380.ai
11/17/07
48"x32"



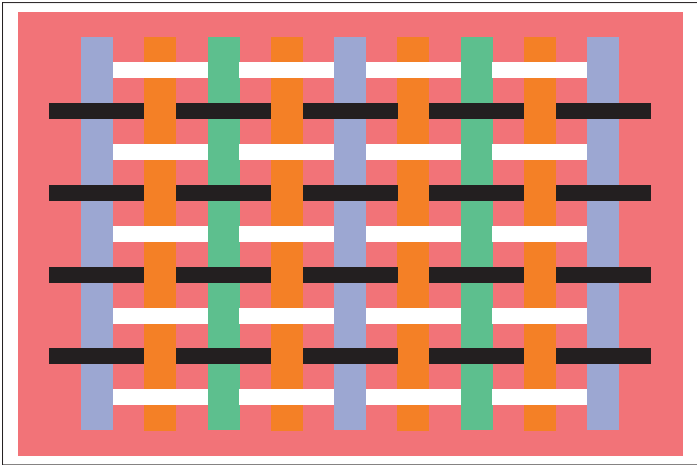
C-0382.ai
11/12/07
77"x55.5"



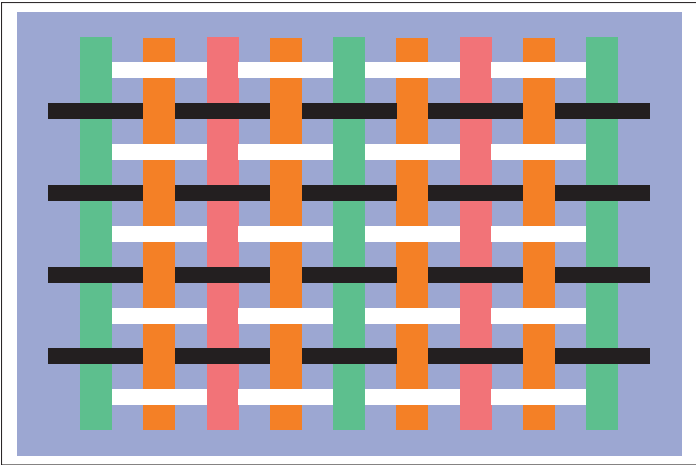
C-0483.ai
08/18/08
57"x36"



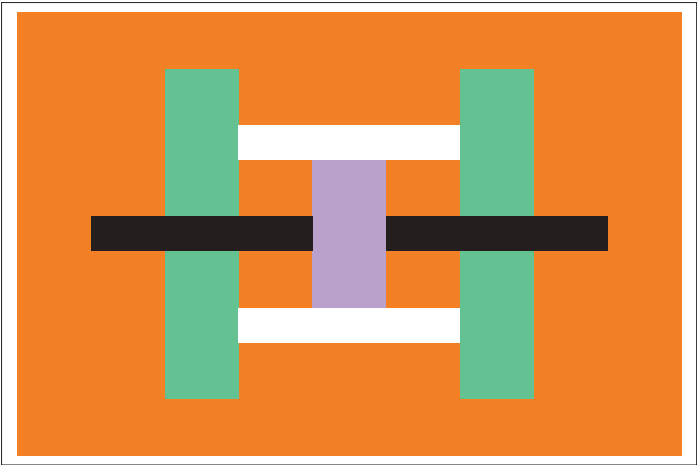
C-0511.ai
02/24/09
96"x62.5"



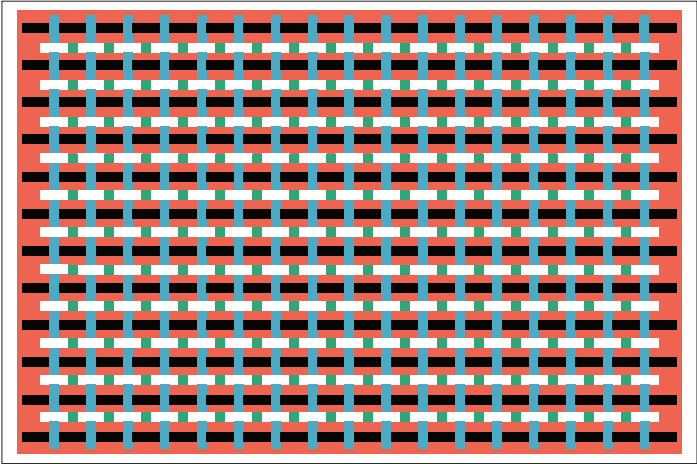
C-0536-6.ai
01/11/08
48"x32"



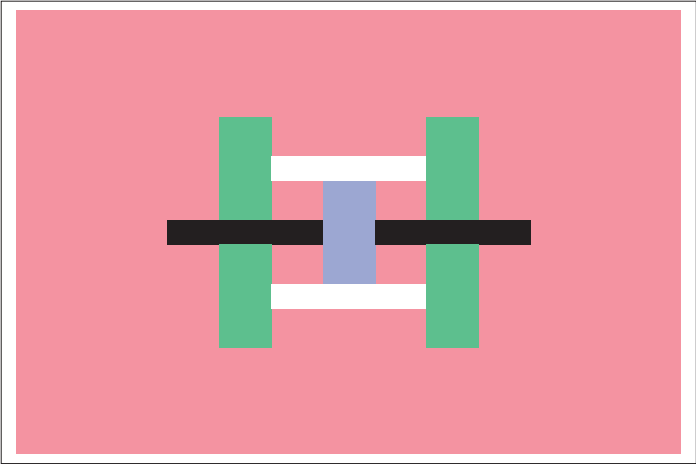
C-0536.ai
01/11/08
48"x32"



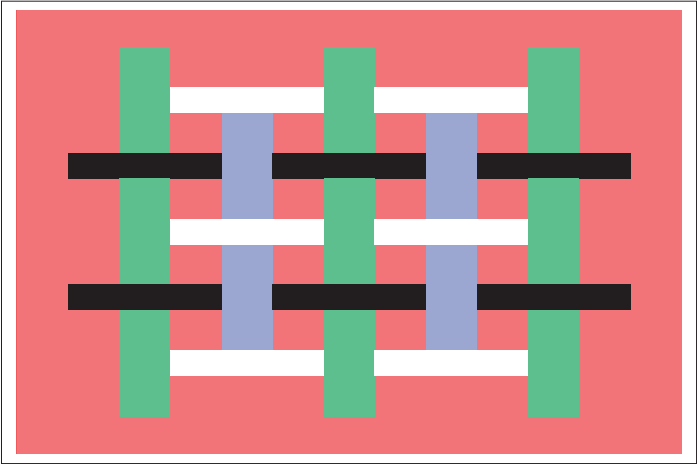
C-0537-4.ai
12/21/07
30"x20"



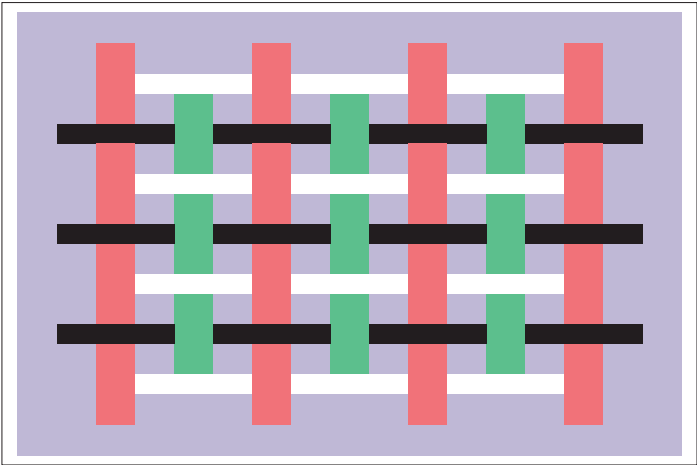
C-0521-5.ai
03/12/09
72"x48"



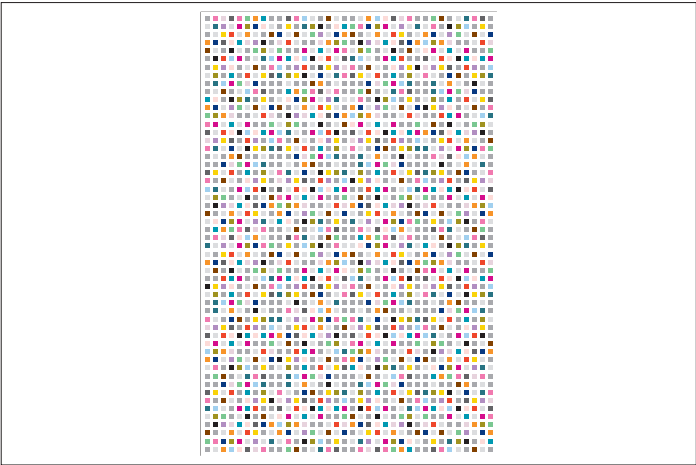
C-0534-3.ai
12/21/07
30"x20"



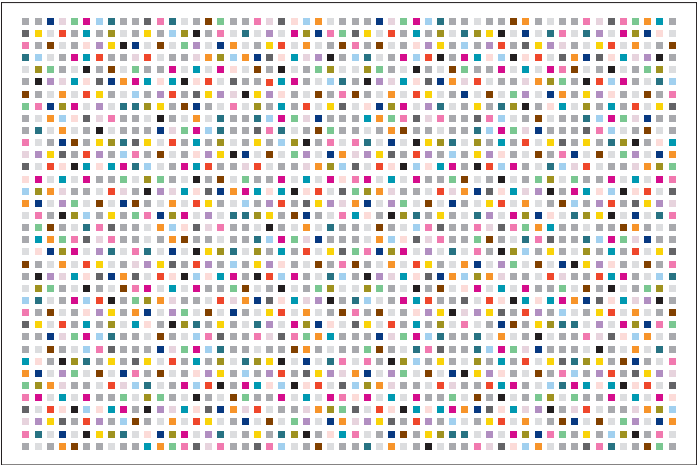
C-0535.ai
12/25/07
30"x20"



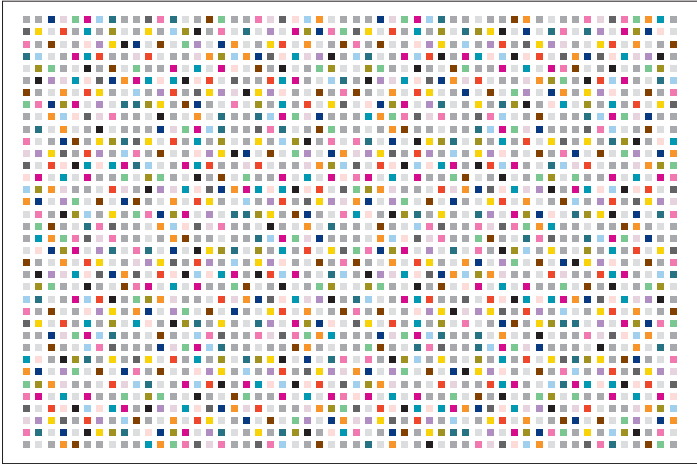
C-0538-4.ai
12/26/07
30"x20"



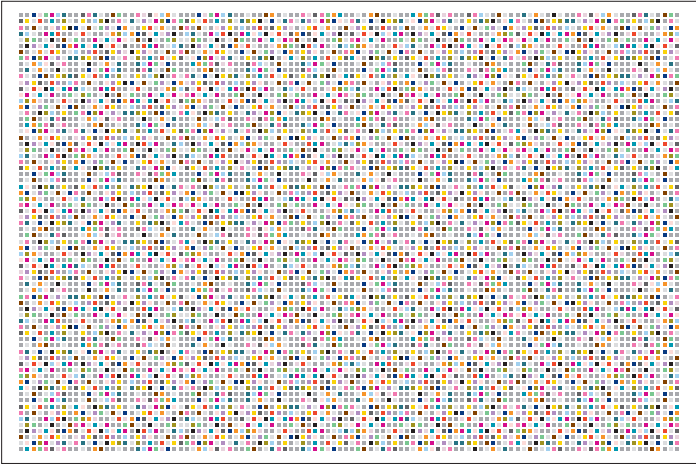
C-577-2.ai
02/22/08
48"x72"



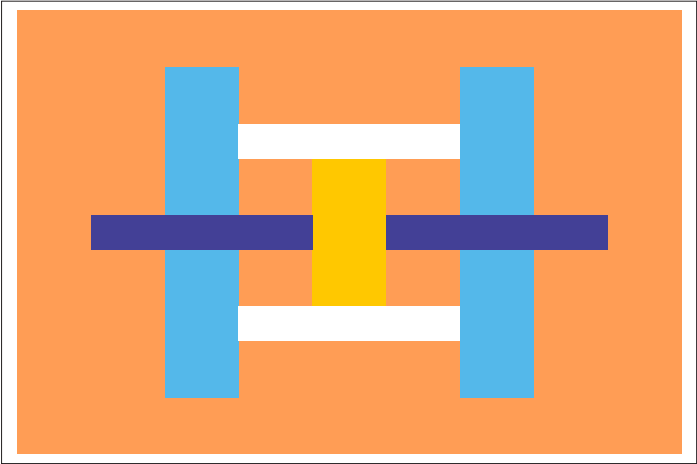
C-0576.ai
01/15/08
96"x64"



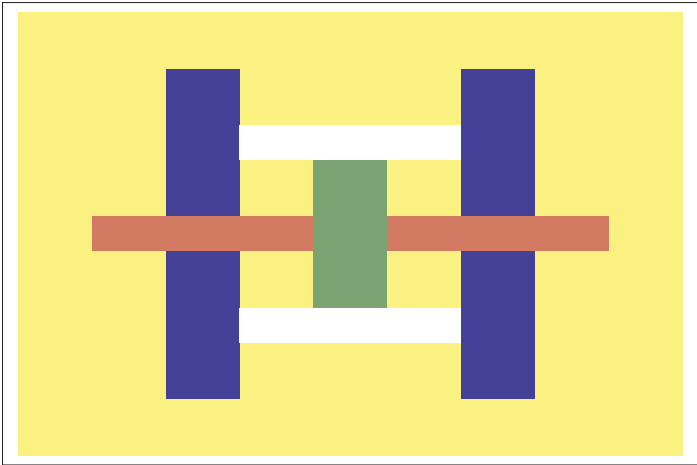
C-0577.ai
01/15/08
135"x90"



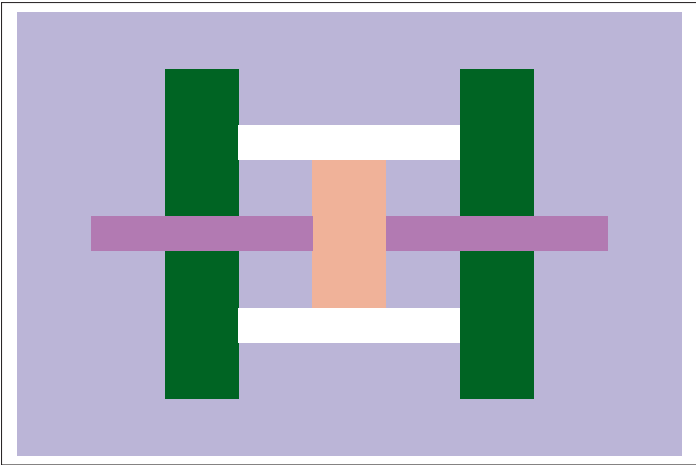
C-0584-3.ai
01/26/08
72"x48"



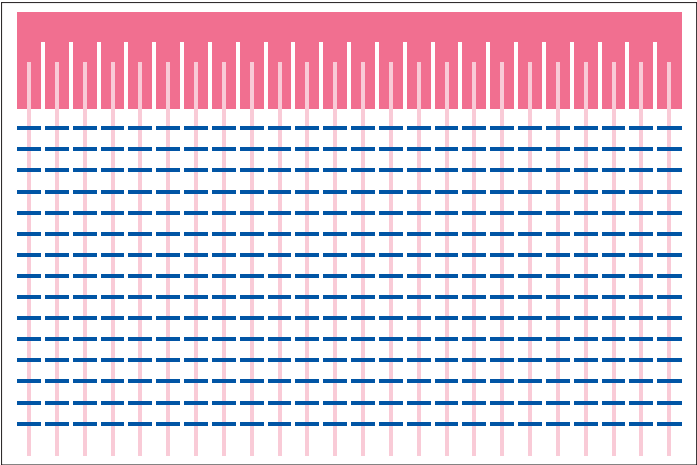
C-0599.ai
02/07/08
21"x14"



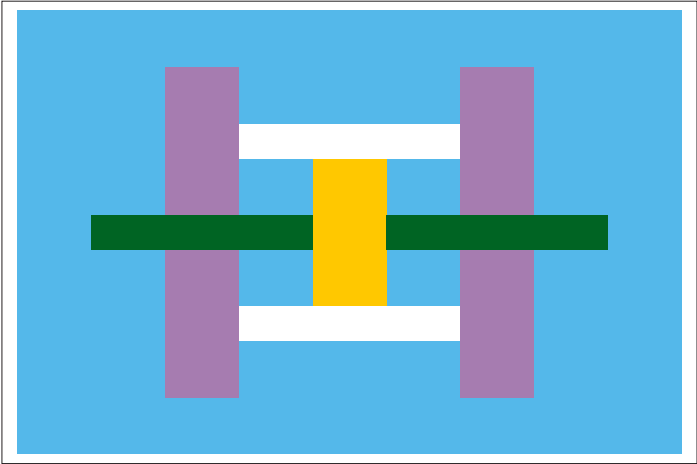
C-0604.ai
02/07/08
21"x14"



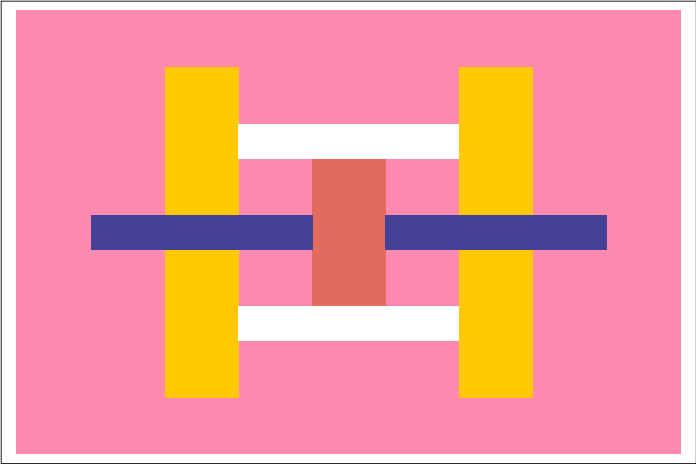
C-0605.ai
02/07/08
21"x14"



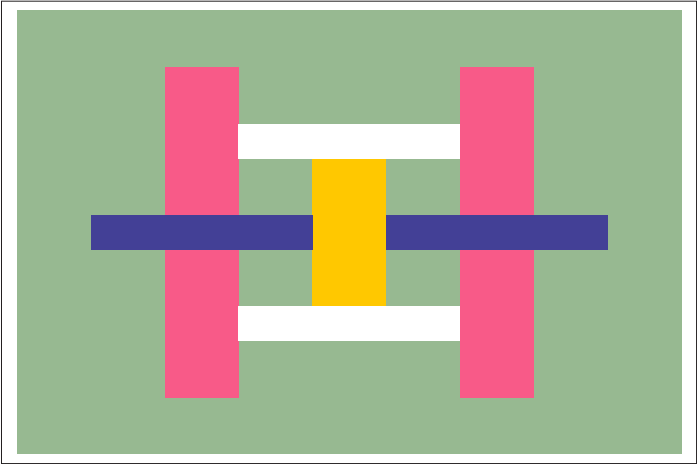
C-0634-2.ai
01/31/08
48"x32"



C-0601.ai
02/07/08
21"x14"



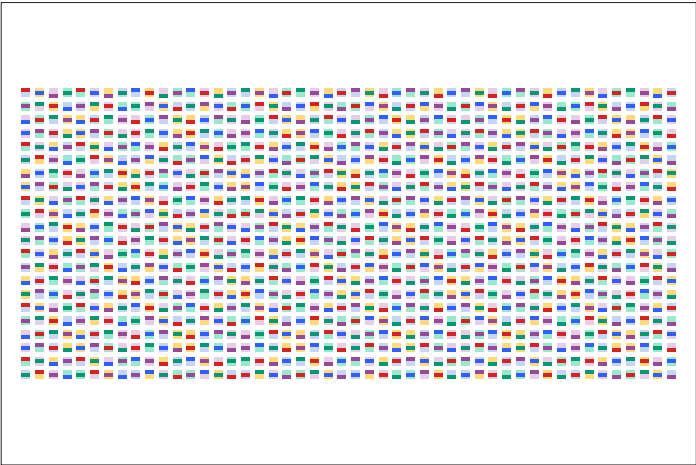
C-0602.ai
02/07/08
21"x14"



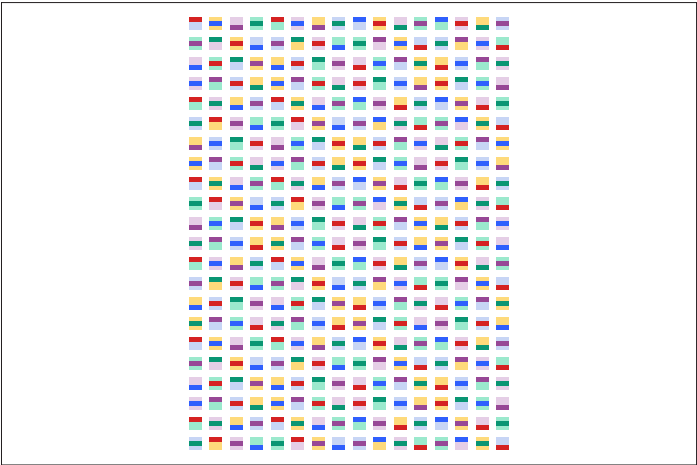
C-0603.ai
02/07/08
21"x14"



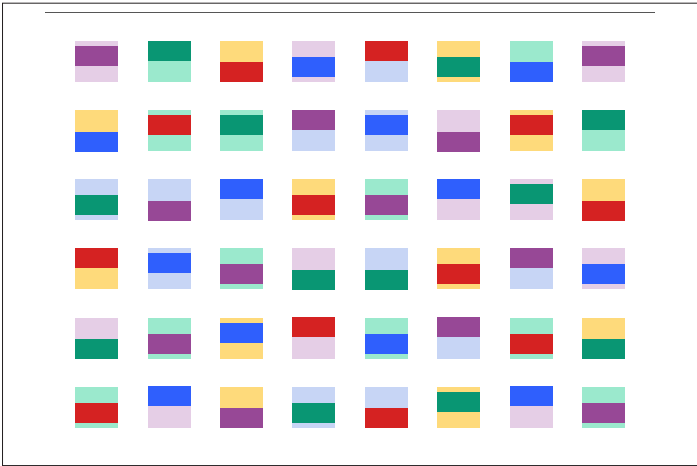
C-0670-2_all.ai
03/22/10
142"x64"



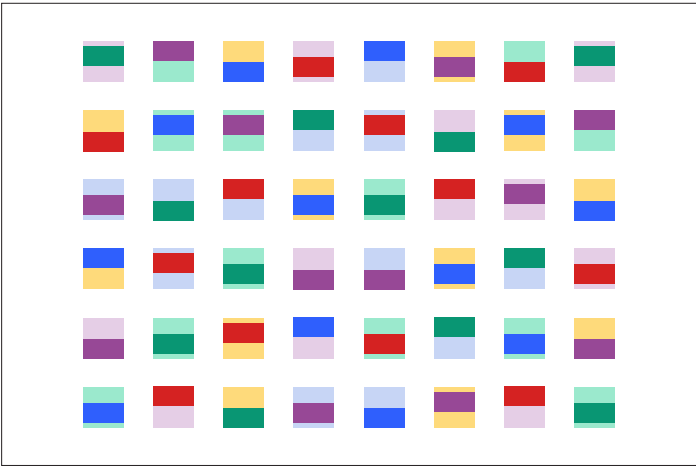
C-0670_all.ai
03/22/10
142"x64"



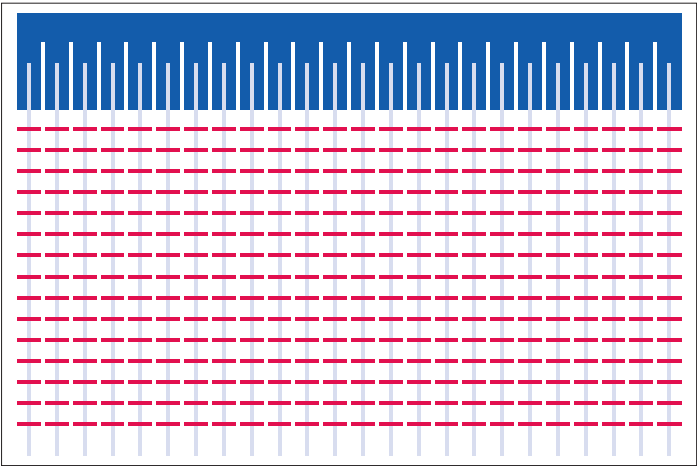
C-0670.ai
02/07/08
64"x48"



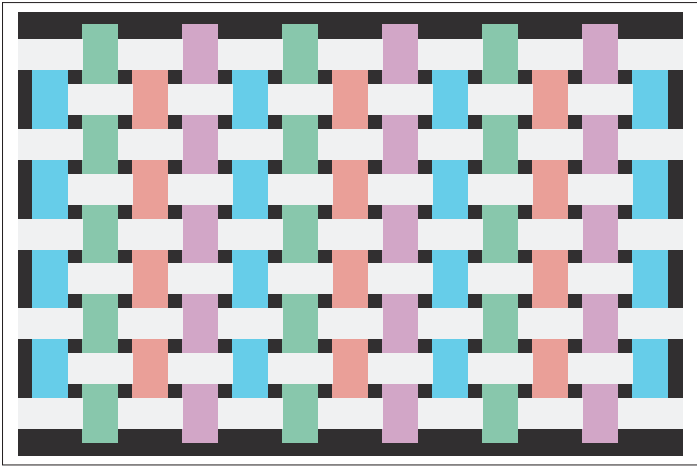
C-0672.ai
02/08/08
64"x48"



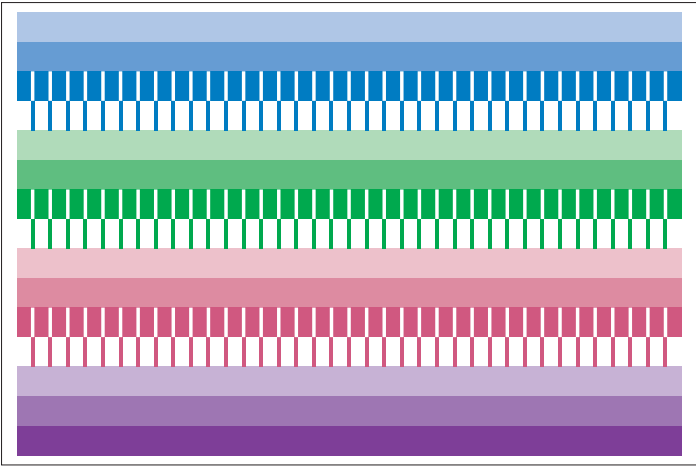
C-0672-2.ai
02/08/08
64"x48"



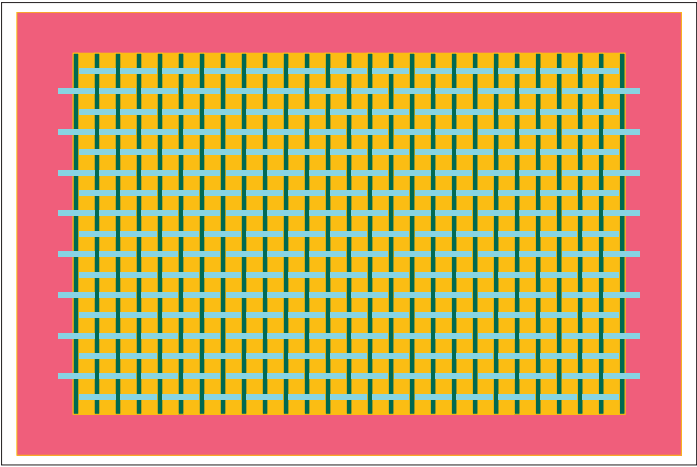
C-0700-2.ai
02/17/08
48"x32"



C-0750.ai
05/09/08
21"x14"



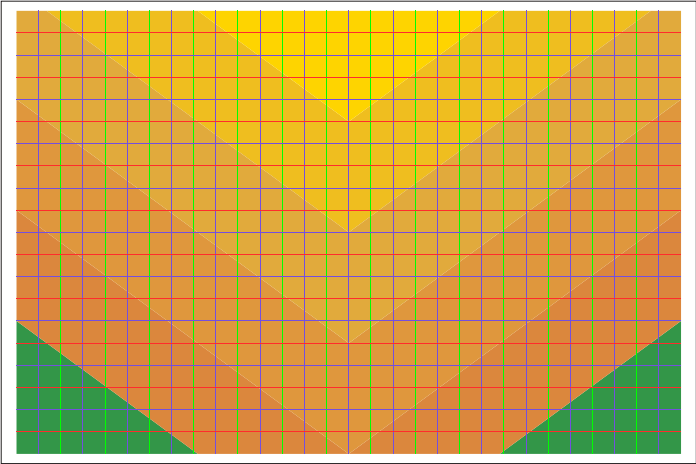
C-0767-2.ai
01/03/08
72"x48"



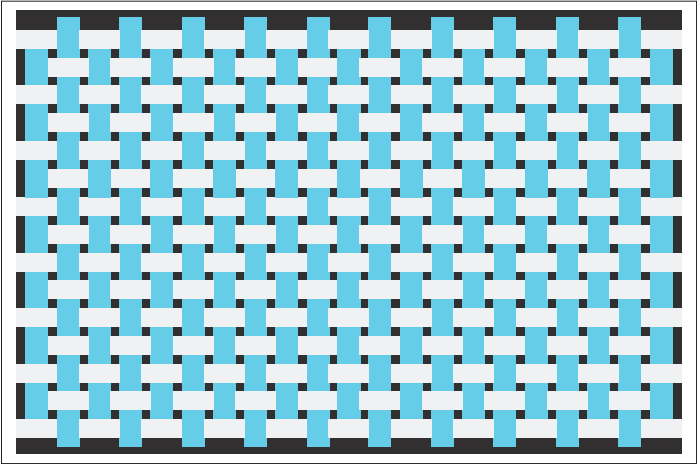
C-0805.ai
03/15/08
36"x24"



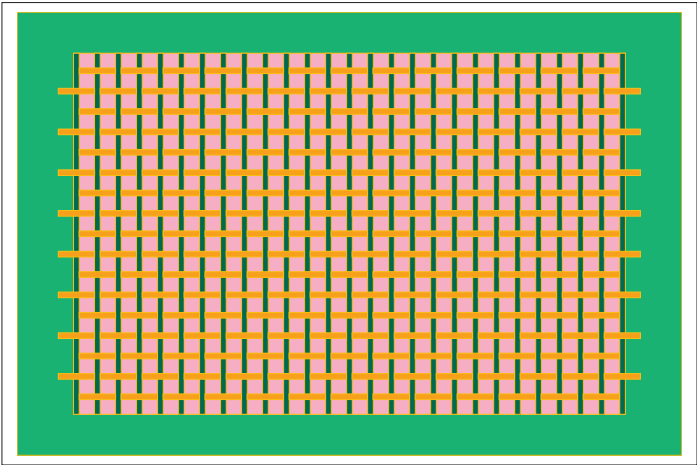
C-0722-2.ai
04/23/08
72"x48"



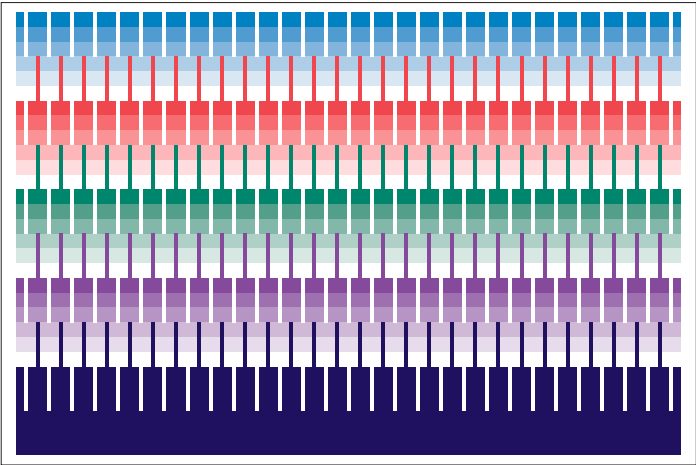
C-0722.ai
04/20/08
72"x48"



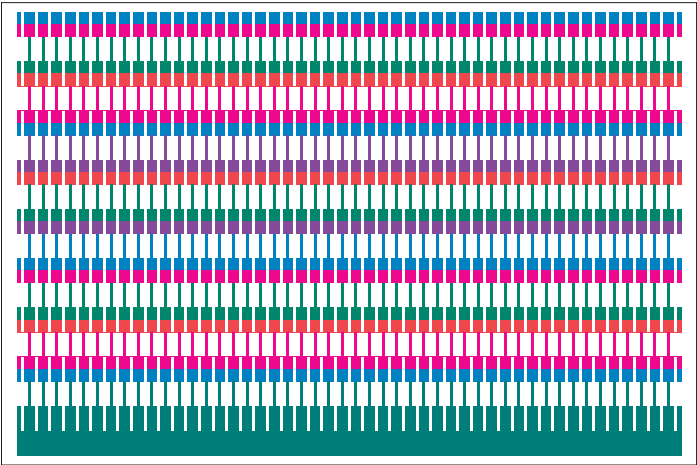
C-0750-2.ai
05/13/08
48"x32"



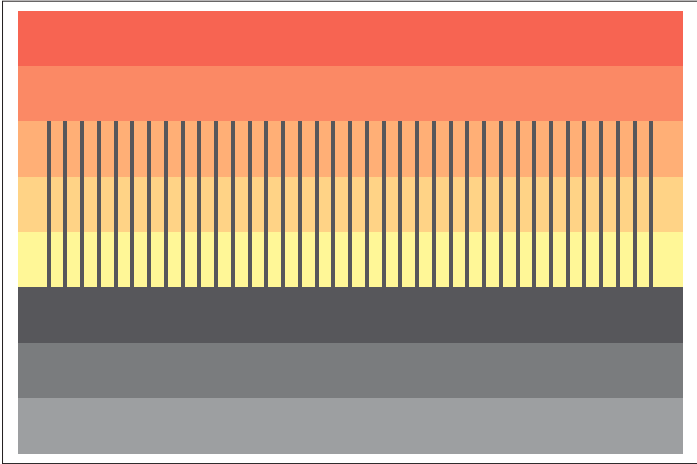
C-0806.ai
03/22/08
36"x24"



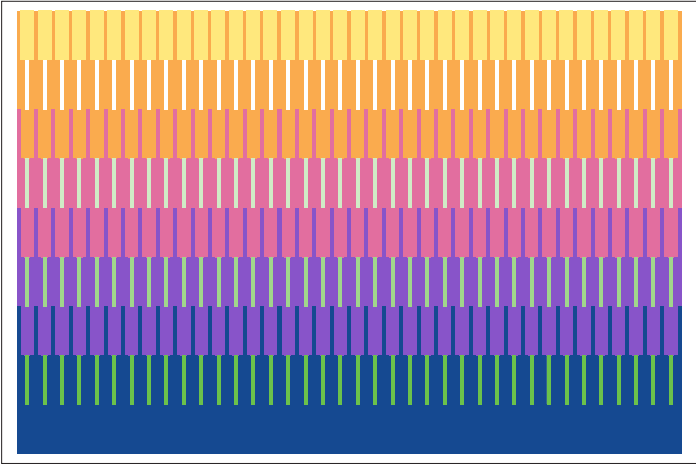
Tundra
C-0821.ai
04/05/08
72"x48"



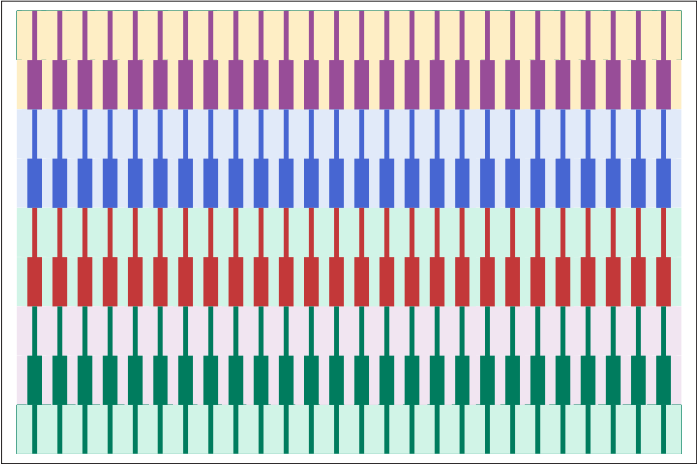
C-0858.ai
04/01/08
96"x64"



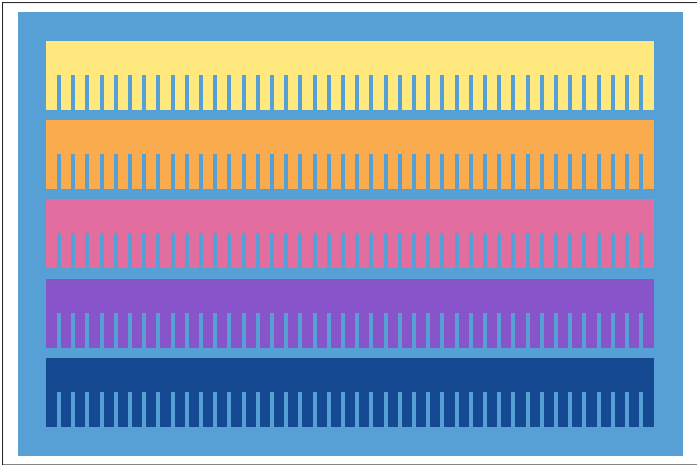
Arabian Nights
C-0863.ai
04/11/08
48"x32"



C-0892.ai
04/16/08
96"x64"



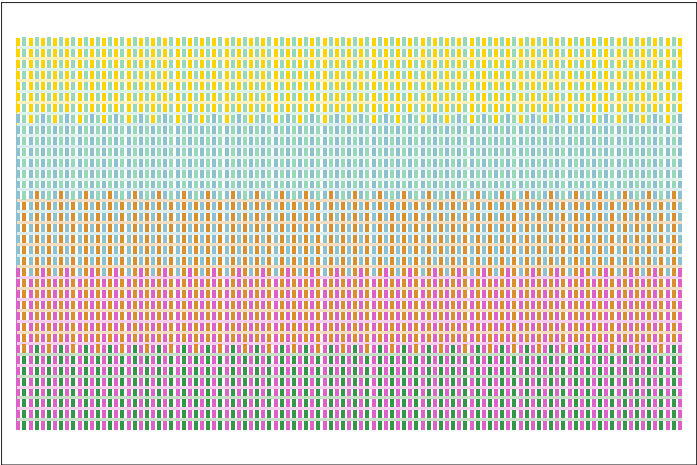
C-0963.ai
05/07/08
48"x32"



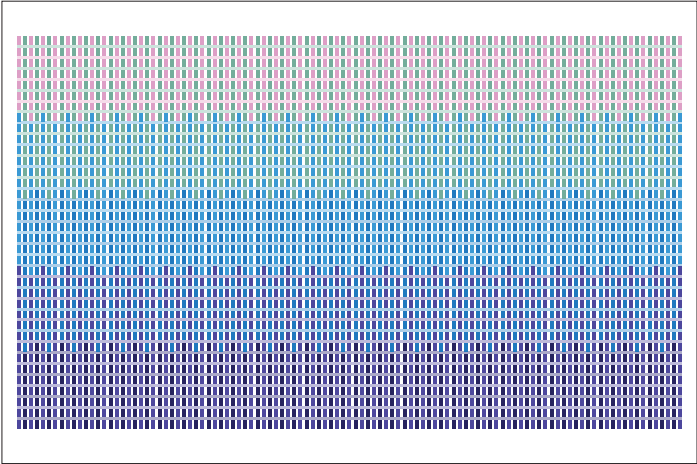
C-1026.ai
08/26/08
48"x32"



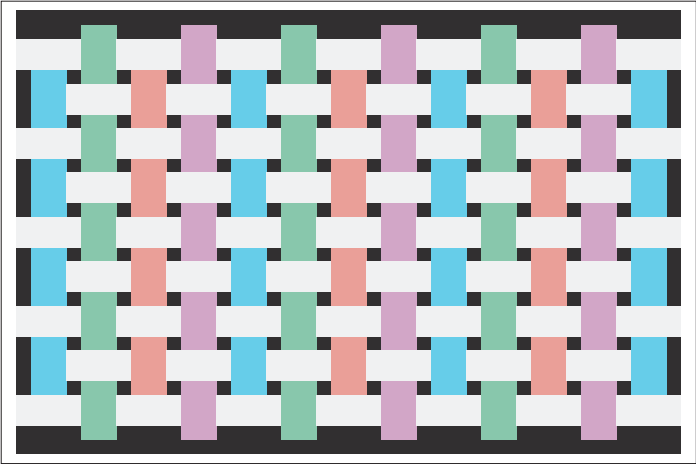
C-1038.ai
07/23/08
72"x48"



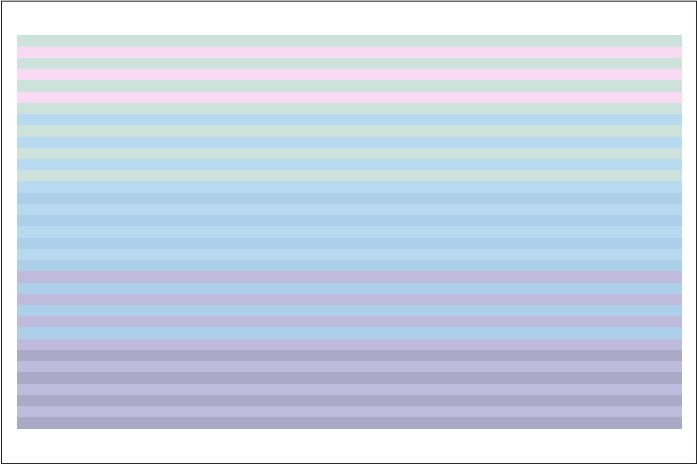
C-1060.ai
05/30/08
81.5"x48"



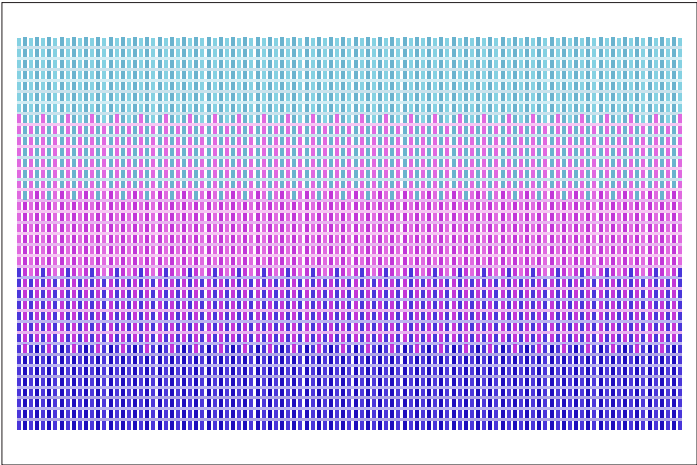
C-0967.ai
05/02/08
81.5"x48"



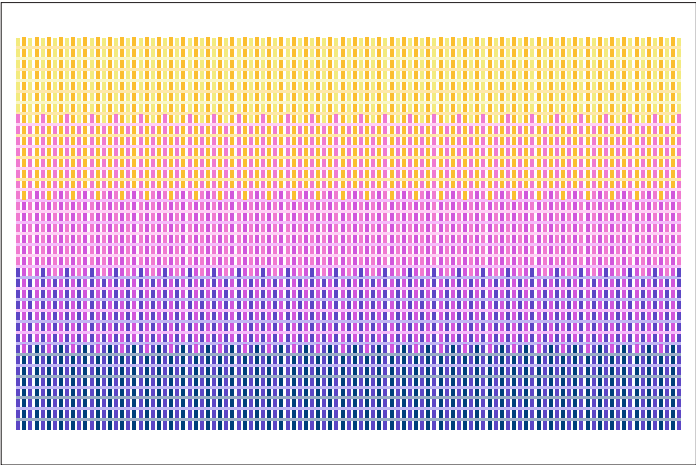
C-0969.ai
05/01/08
48"x32"



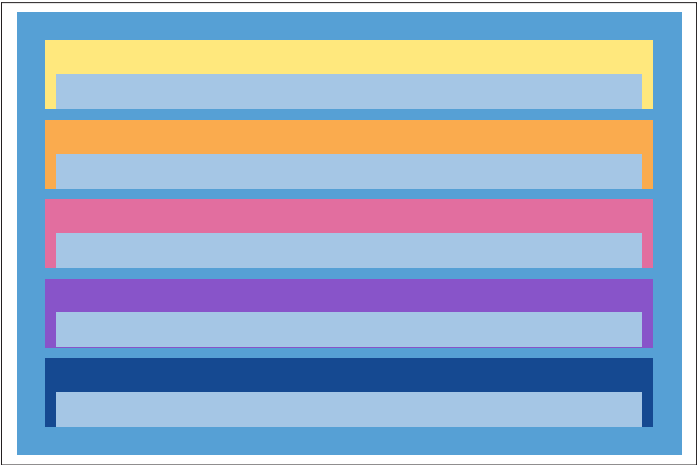
C-1020.ai
05/24/08
81.5"x48"



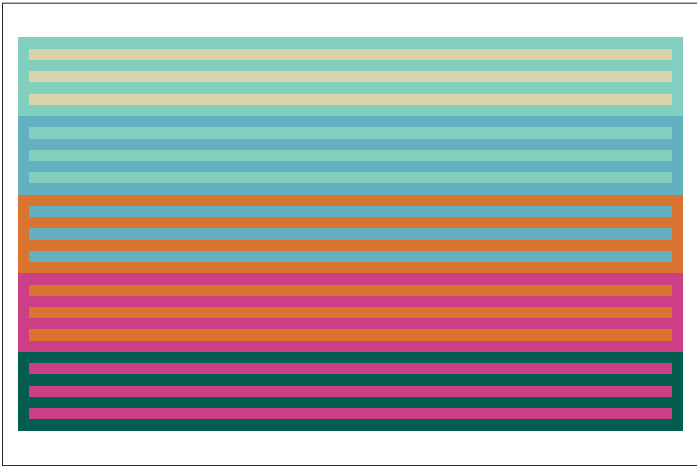
Vivaldi 2
C-1064.ai
06/17/08
81.5"x48"



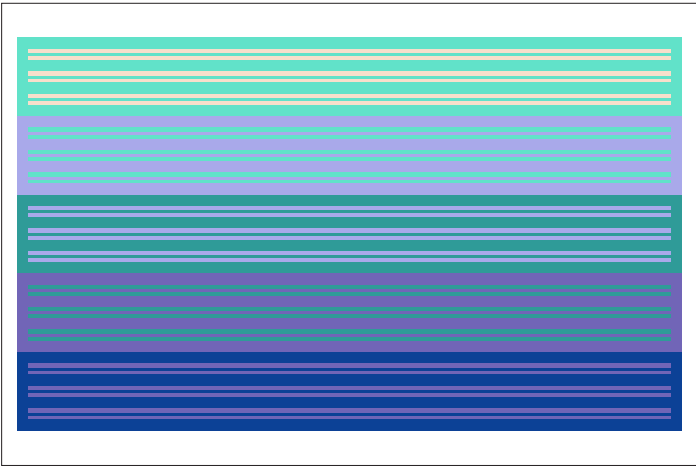
Vivaldi 1
C-1068.ai
05/23/08
81.5"x48"



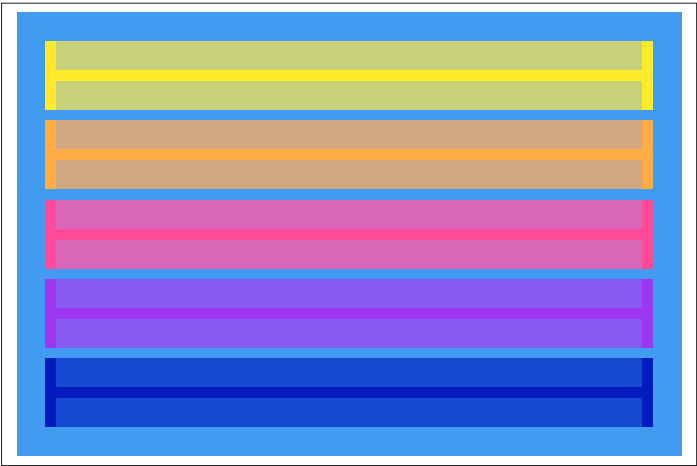
C-1084.ai
06/06/08
48"x32"



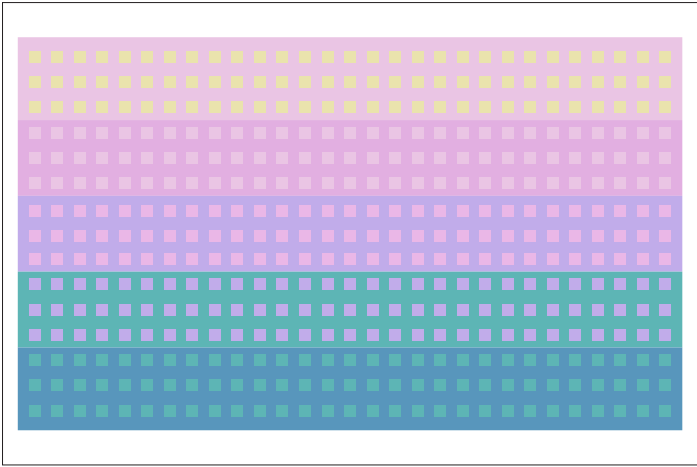
C-1095-2.ai
11/18/13
50"x30.5"



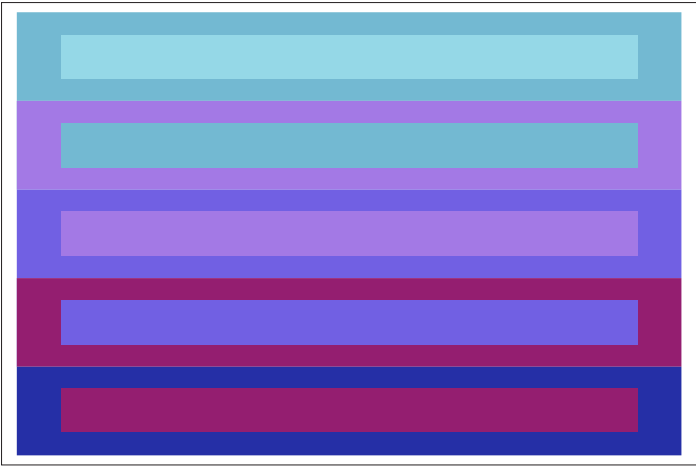
C-1108-2.ai
02/28/14
50"x30.5"



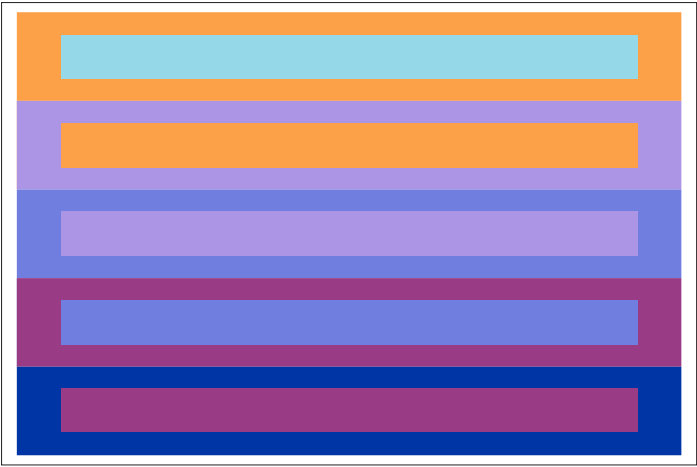
C-1116-2.ai
06/10/08
48"x32"



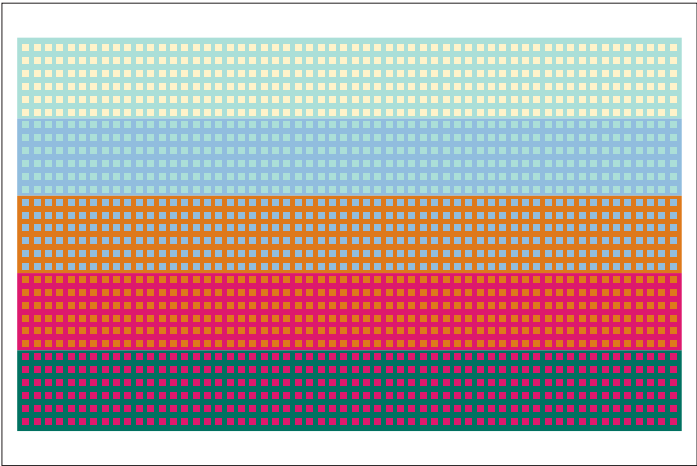
C-1168.ai
6/21/08
48"x32"



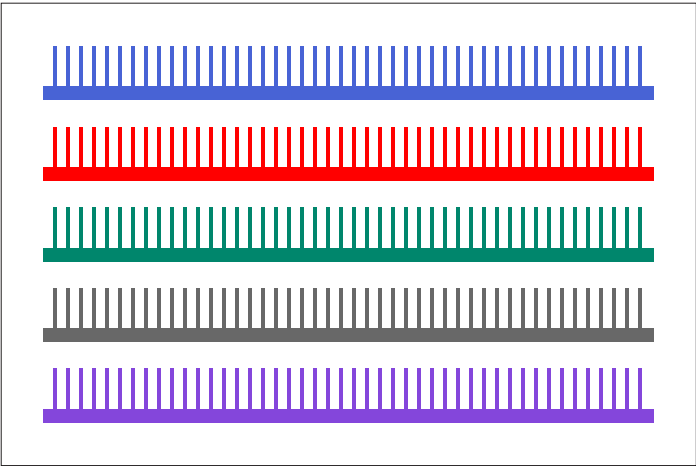
C-1190.ai
07/28/08
48"x32"



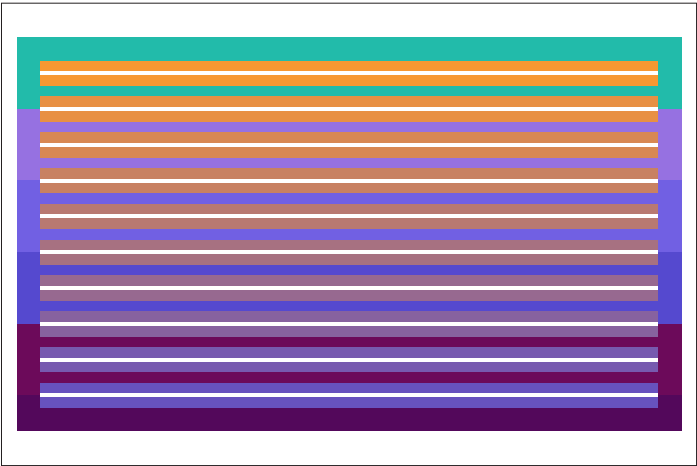
C-1191.ai
08/05/08
48"x32"



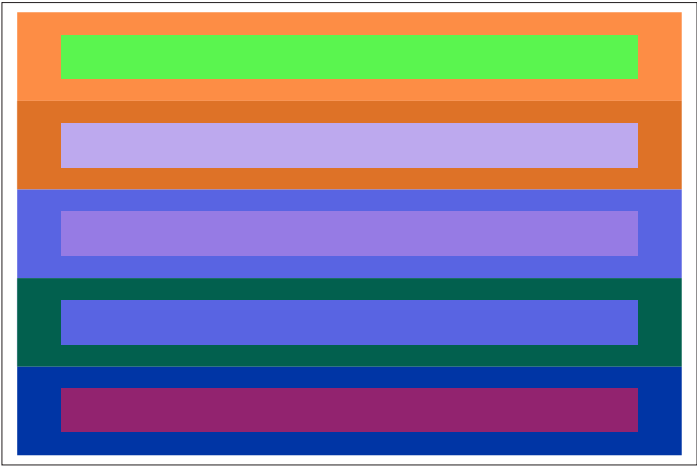
C-1125.ai
06/30/08
39.5"x66.5"



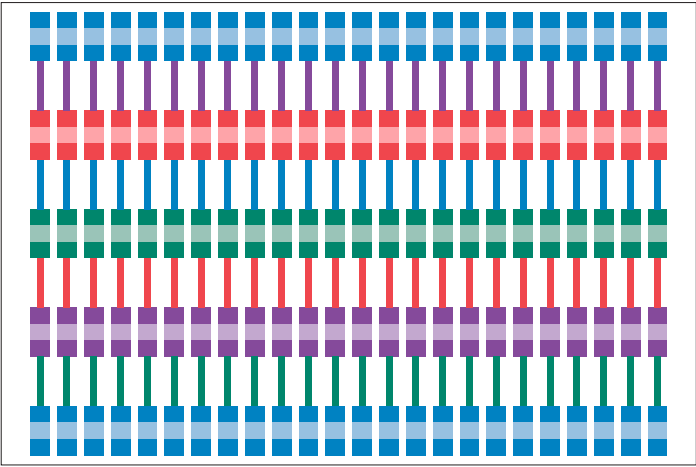
C-1132.ai
06/18/08
48"x32"



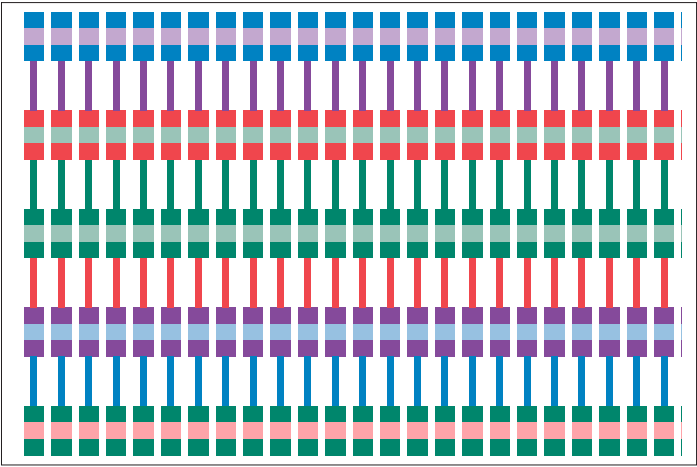
C-1148-2.ai
06/18/08
39.5"x66.5"



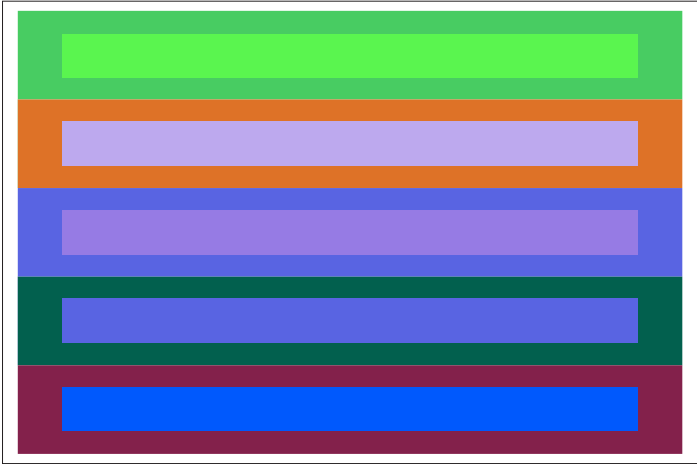
C-1192.ai
08/06/08
48"x32"



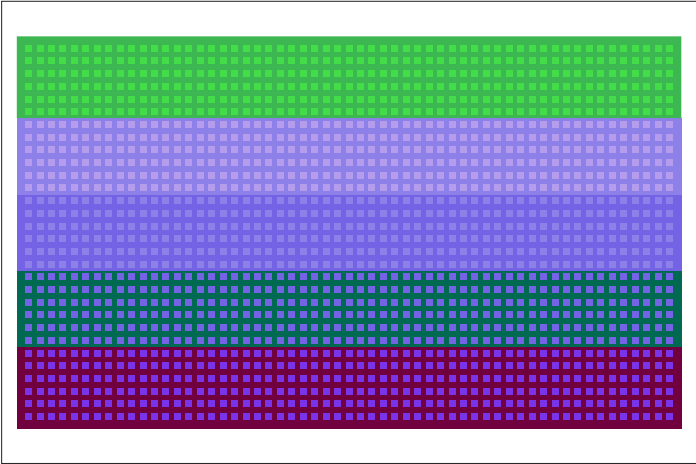
C-1195-2.ai
07/08/08
36"x24"



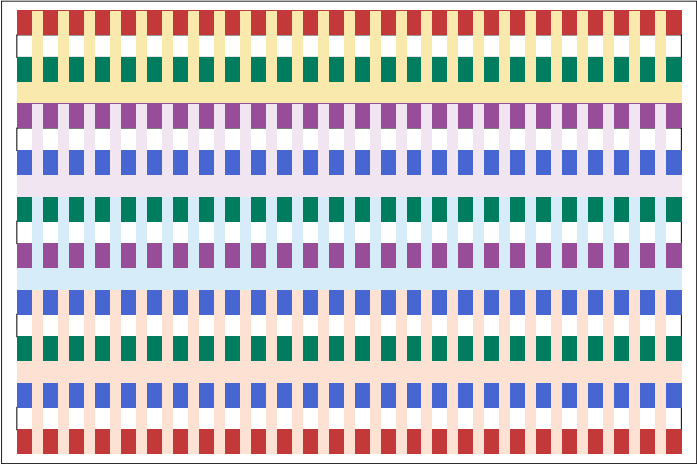
C-1196.ai
07/08/08
48"x32"



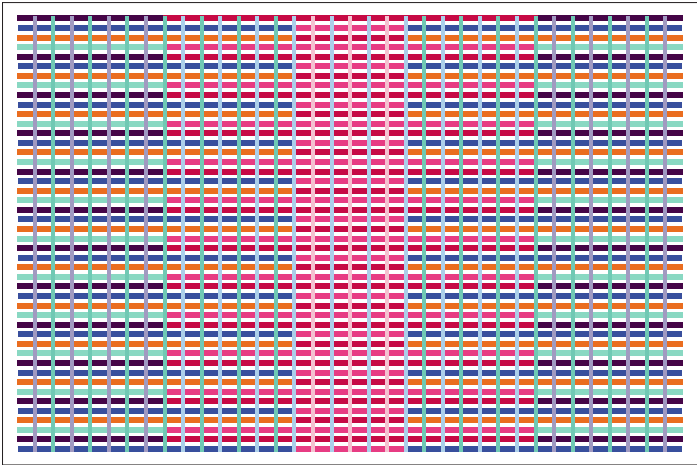
C-1198.ai
07/23/08
48"x32"



C-1202-3.ai
07/25/08
81.5"x48"



C-1211-2.ai
07/11/08
48"x32"



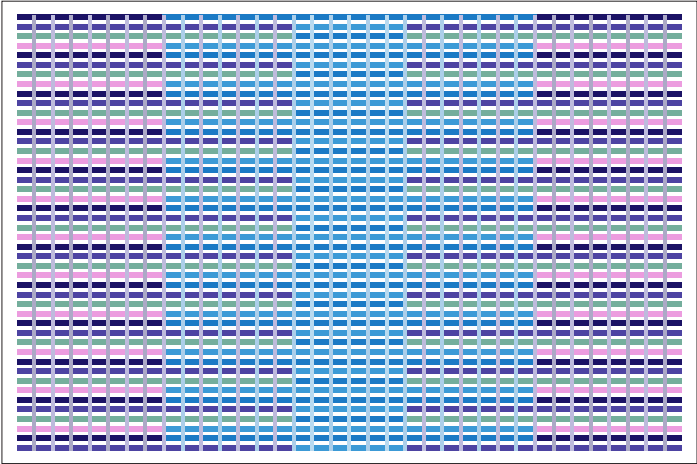
C-1264.ai
08/10/08
77"x50.5"



C-1278.ai
8/27/08
24.5"x64"



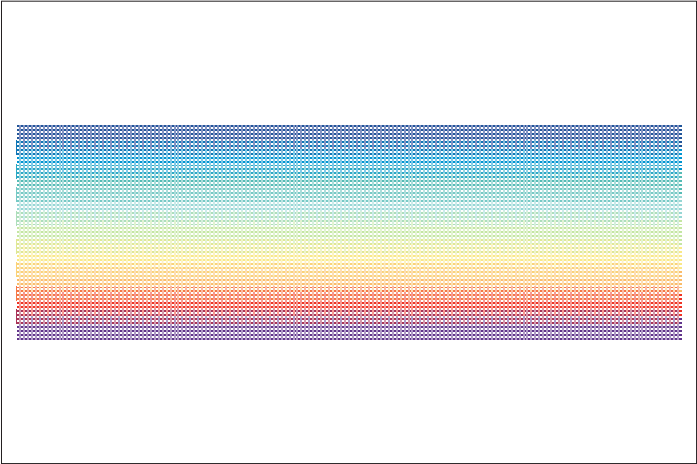
C-1279.ai
08/26/08
24.5"x64"



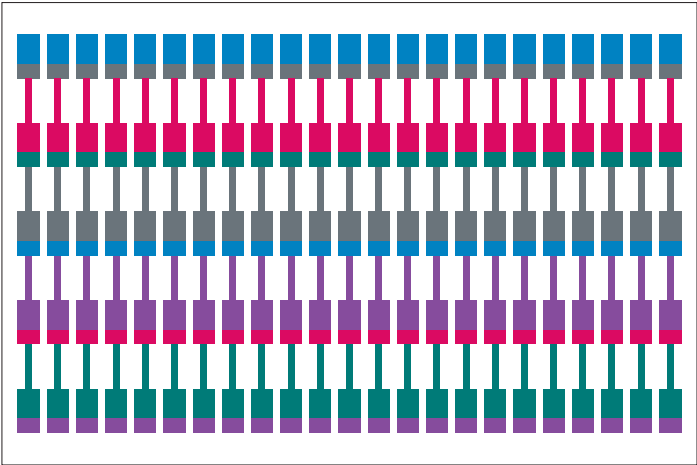
C-1242.ai
07/30/08
77"x50.5"



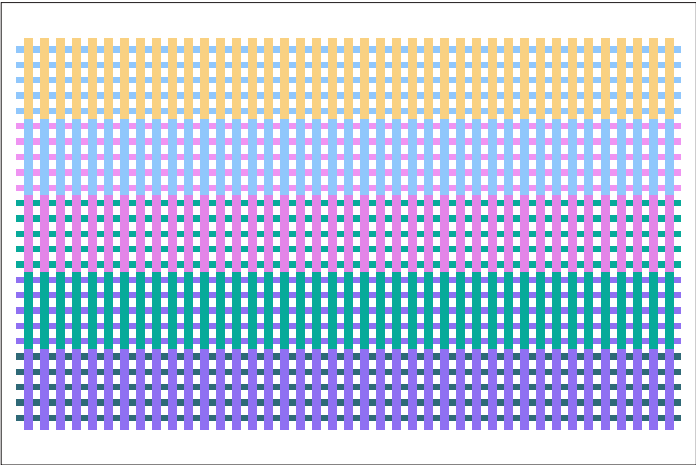
C-1259.ai
08/08/09
96"x64"



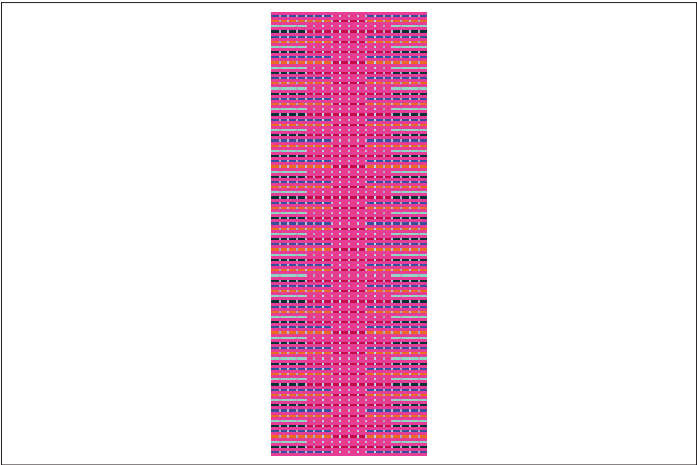
C-1260.ai
12/31/08
191.75"x62"



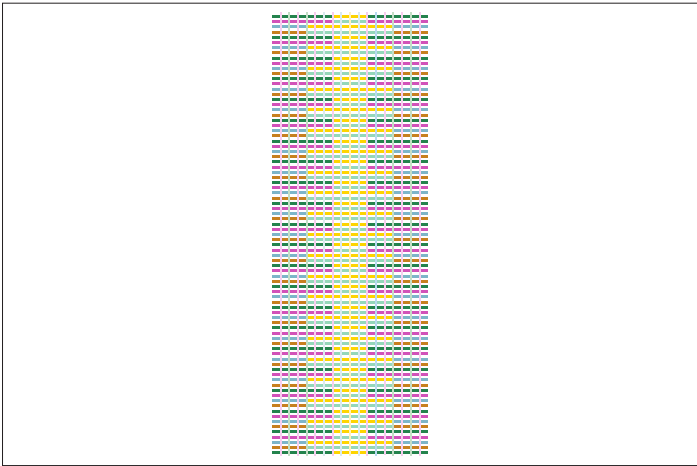
C-1288-2.ai
08/25/08
20"x12"



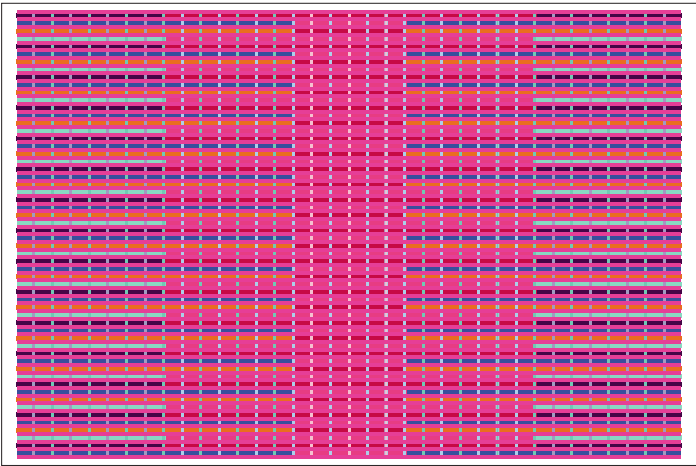
C-1294.ai
09/30/08
81.5"x48"



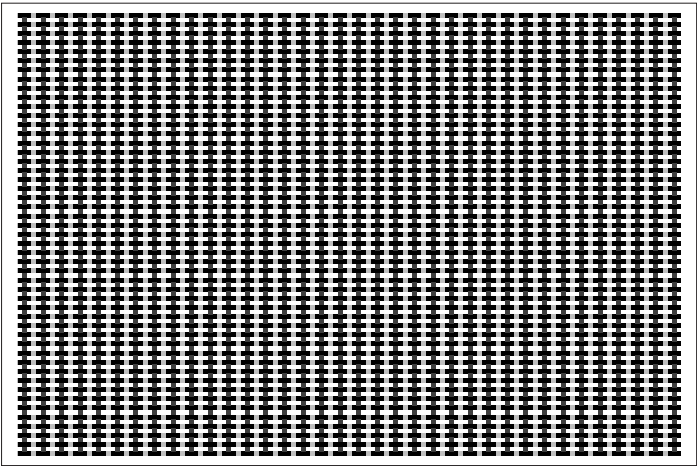
C-1300.ai
09/05/08
25.5"x64"



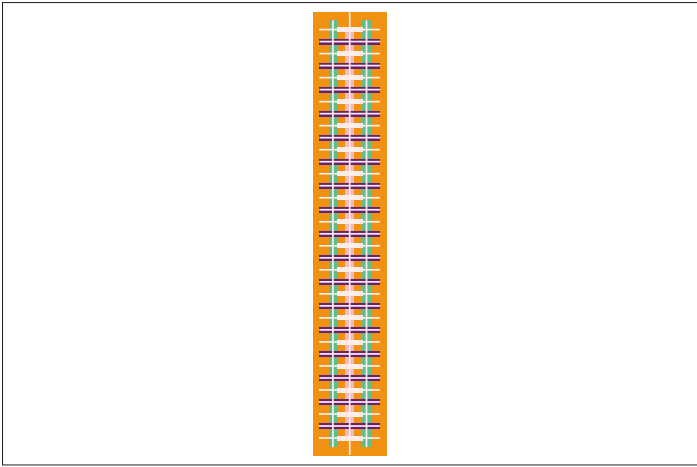
C-1304.ai
09/02/08
25.5"x64"



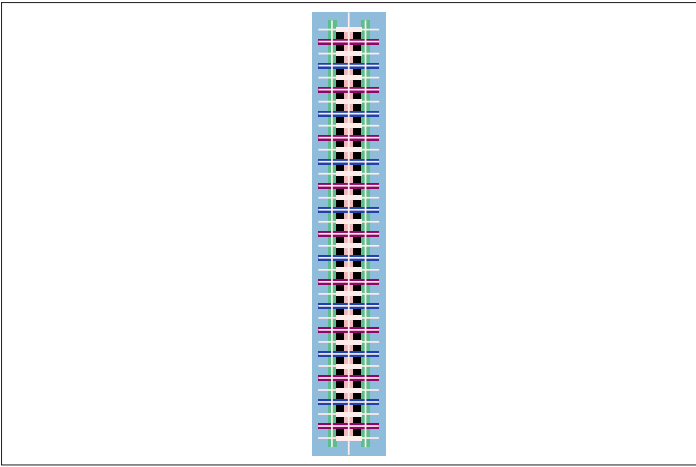
C-1306.ai
11/19/08
64"x96"



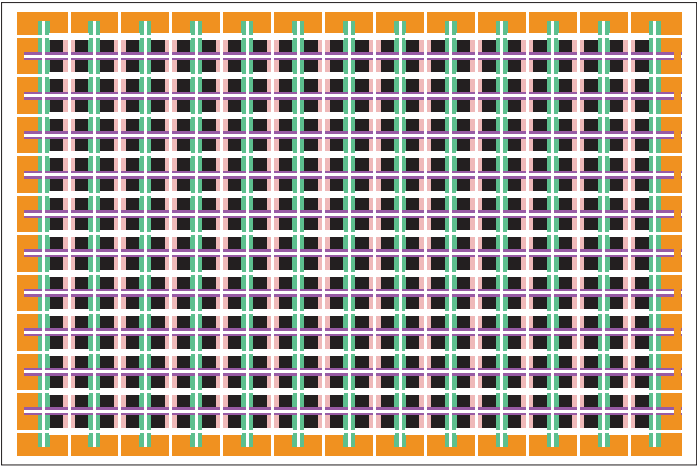
C-1309.ai
01/23/09
72"x48"



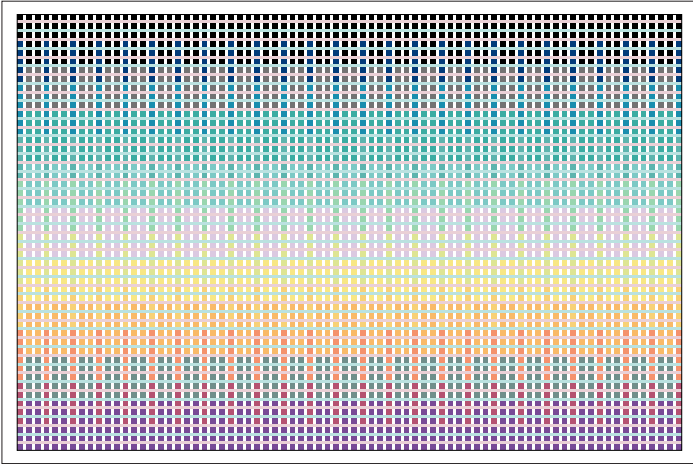
C-1324.ai
3/23/09
12"x72"



C-1324-B.ai
04/08/09
12"x72"



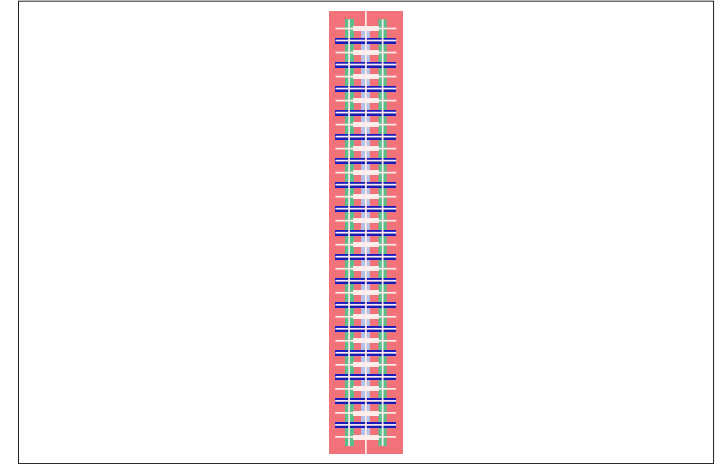
C-1338.ai
04/11/09
72"x48"



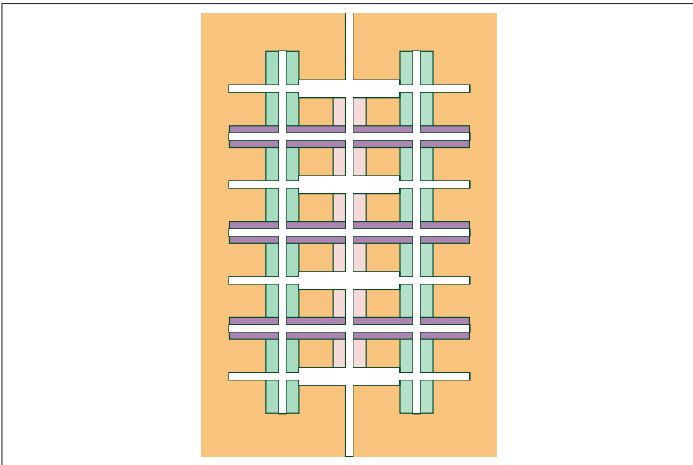
C-1313.ai
03/12/09
36"x24"



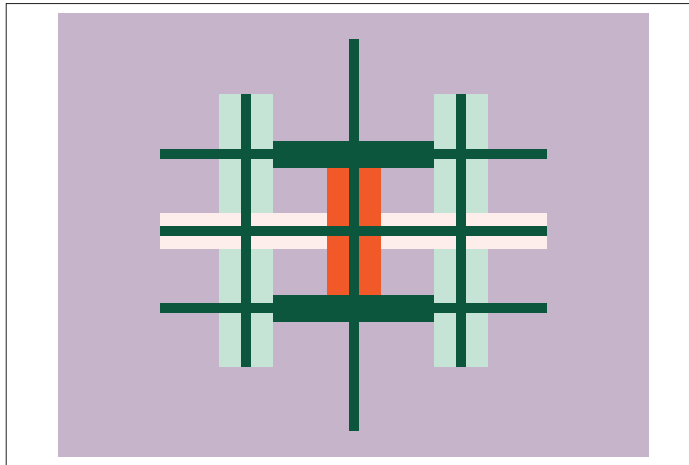
C-1317.ai
03/21/09
96"x64"



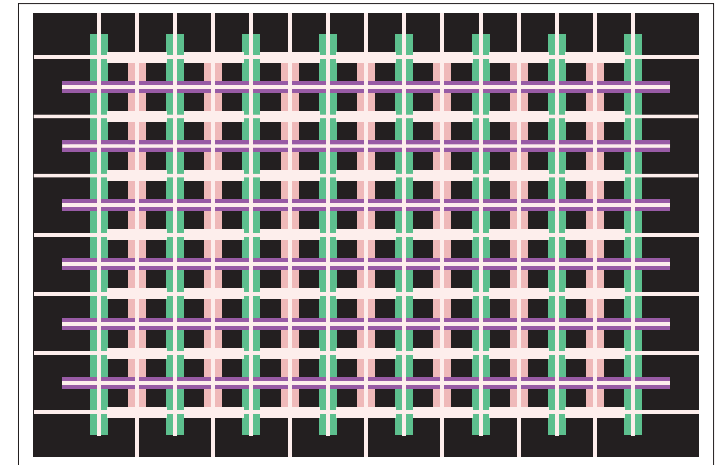
C-1323.ai
03/23/09
12"x72"



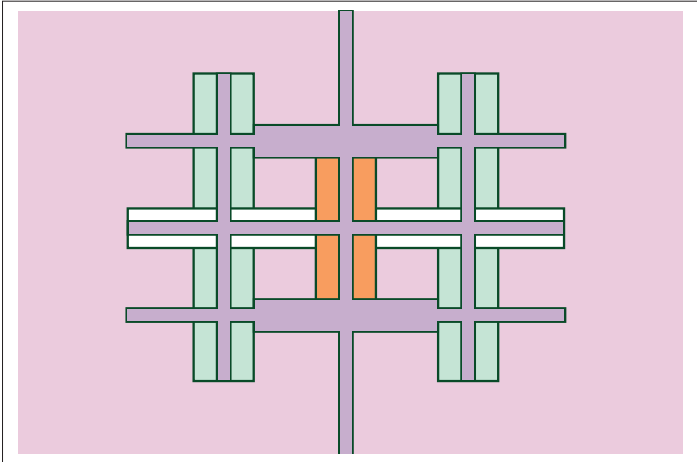
C-1354.ai
04/15/09
32"x48"



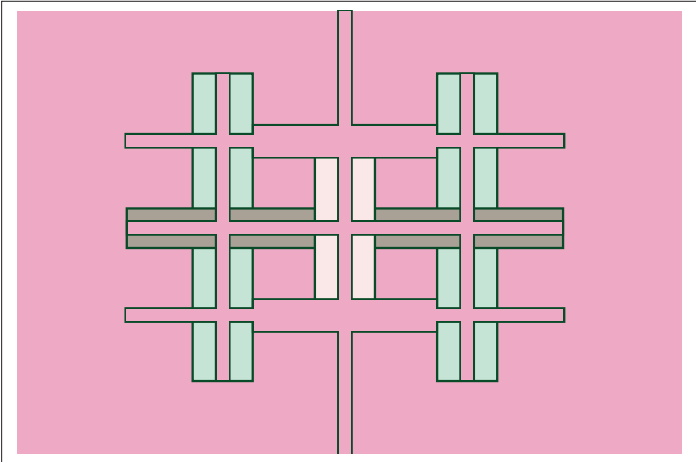
C-1355.ai
04/17/09
20.125"x15.125"



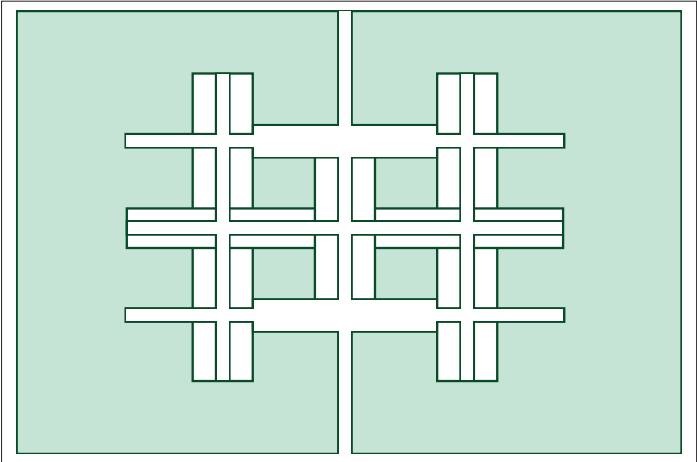
C-1357.ai
04/17/09
48"x32"



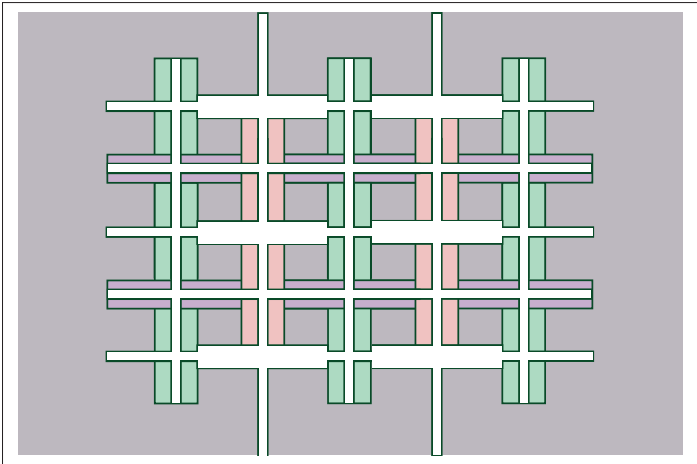
C-1361-B.ai
04/28/09
36"x24"



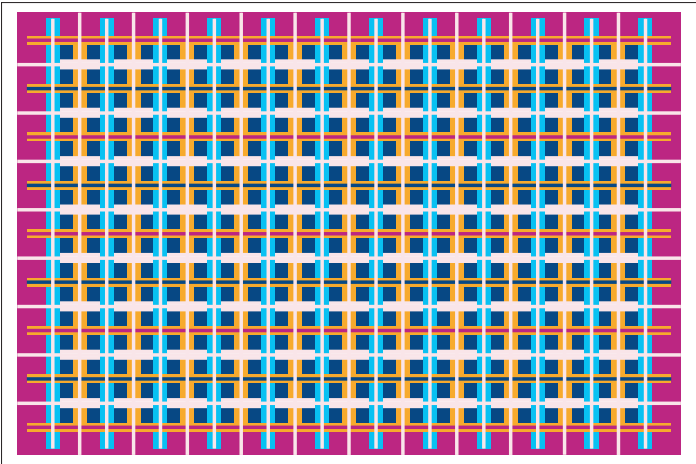
C-1361-C.ai
05/09/09
36"x24"



C-1361-D.ai
05/11/09
36"x24"



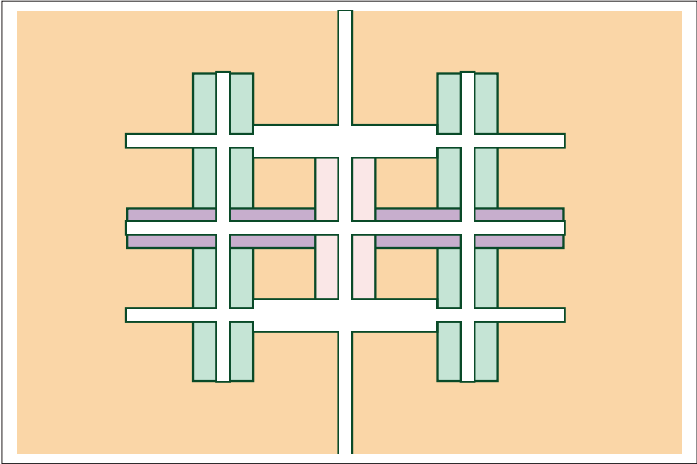
C-1391.ai
06/01/09
36"x24"



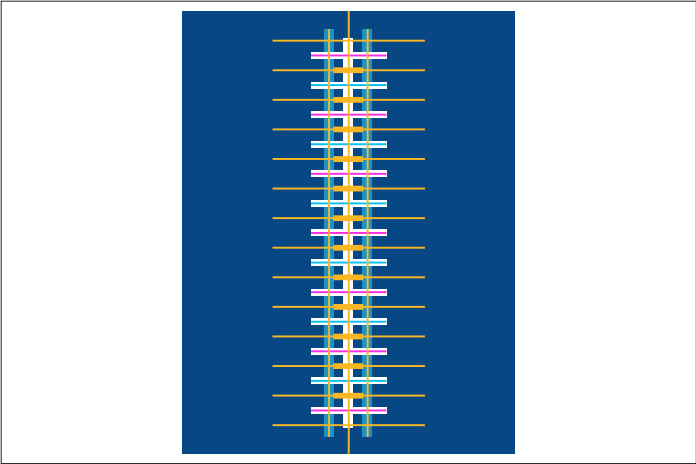
C-1394.ai
05/20/09
48"x32"



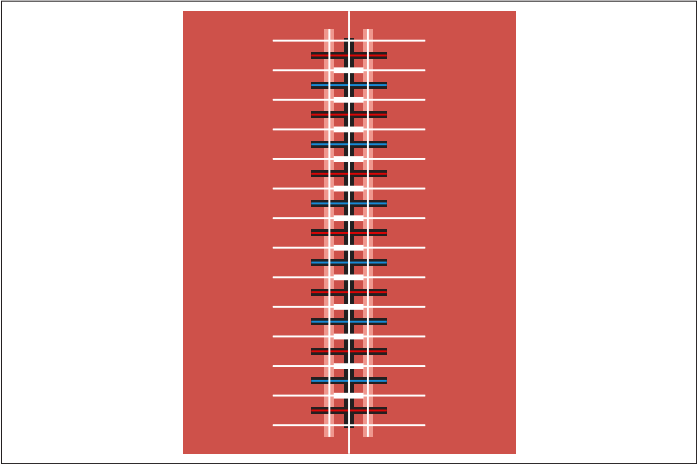
C-1397.ai
05/22/09
48"x64"



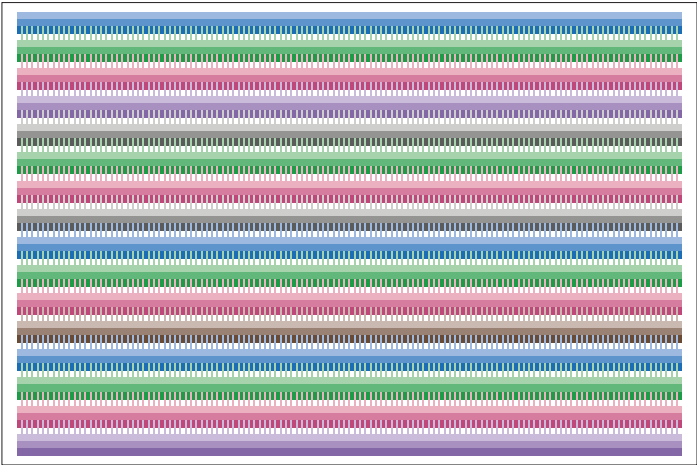
C-1361.ai
04/22/09
36"x24"



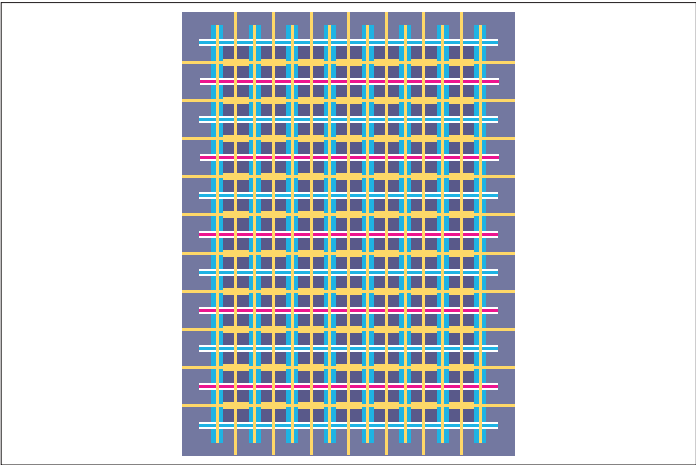
Michael
C-1390-A.ai
05/22/09
48"x64"



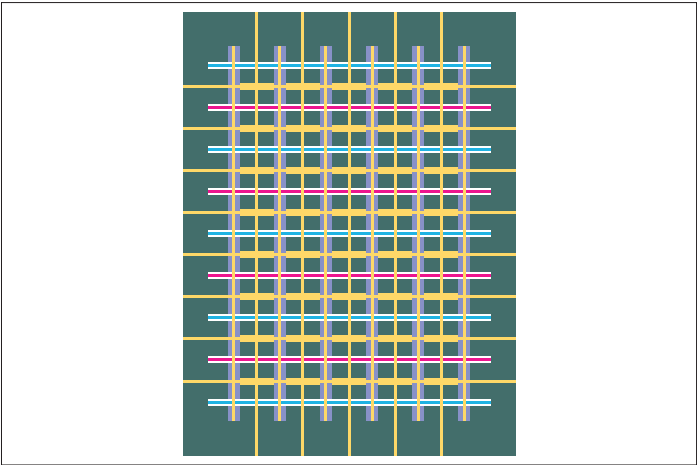
Gabriel
C-1390-B.ai
05/16/09
48"x64"



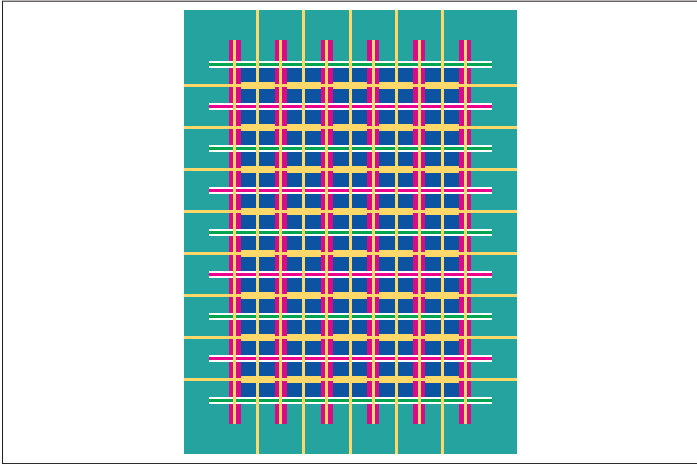
C-1401.ai
06/01/09
96"x64"



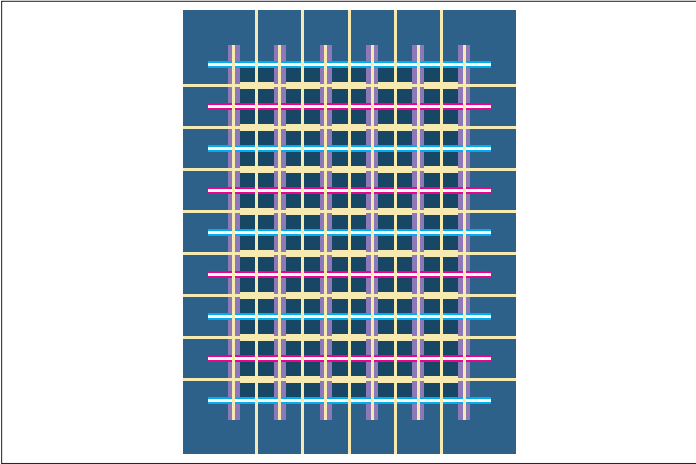
C-1445.ai
06/04/09
64"x48"



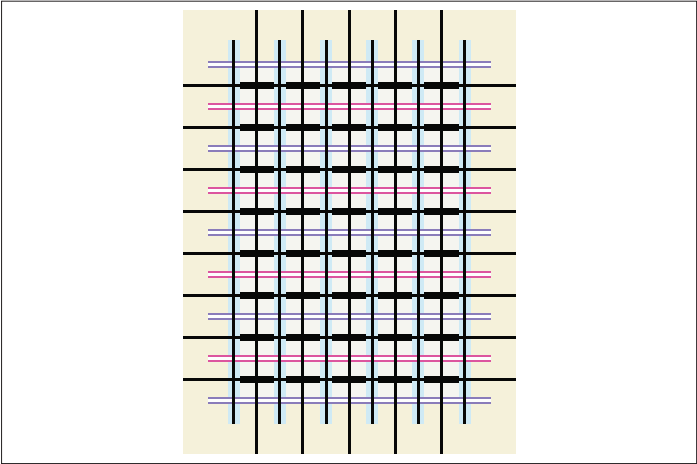
C-1448.ai
06/08/09
24"x36"



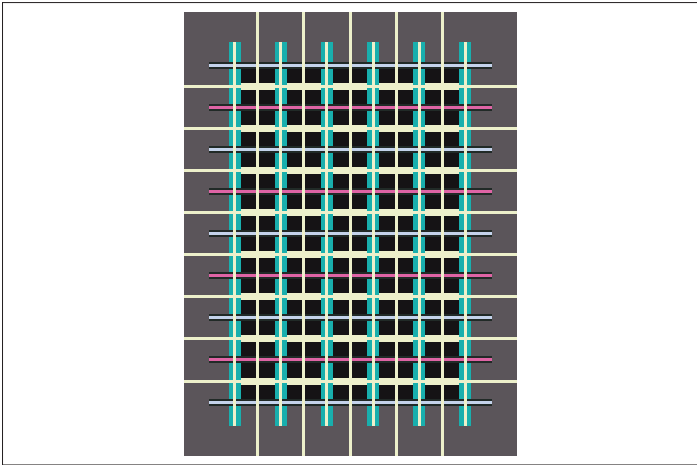
C-1453.ai
06/11/09
24"x36"



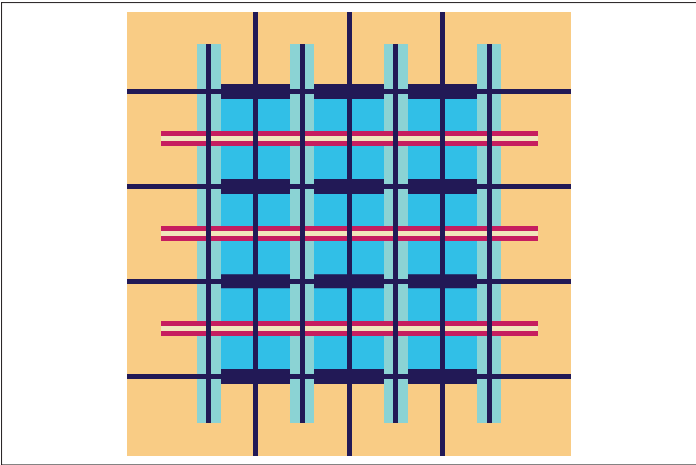
Cage 1
C-1461.ai
06/12/09
24"x36"



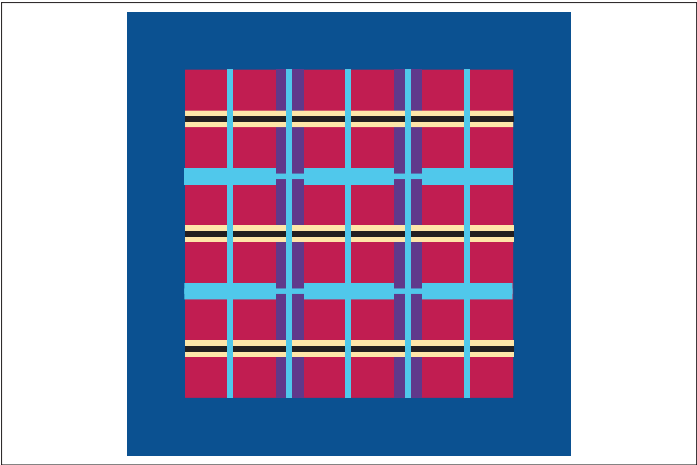
Cage 2
C-1468.ai
06/17/09
27"x36"



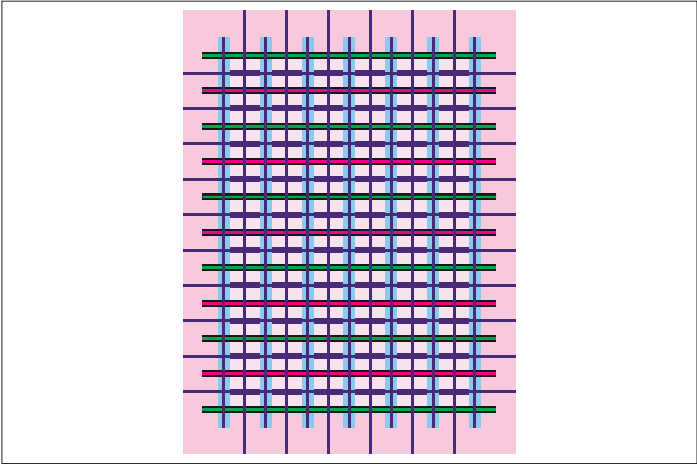
C-1488.ai
06/24/09
36"x48"



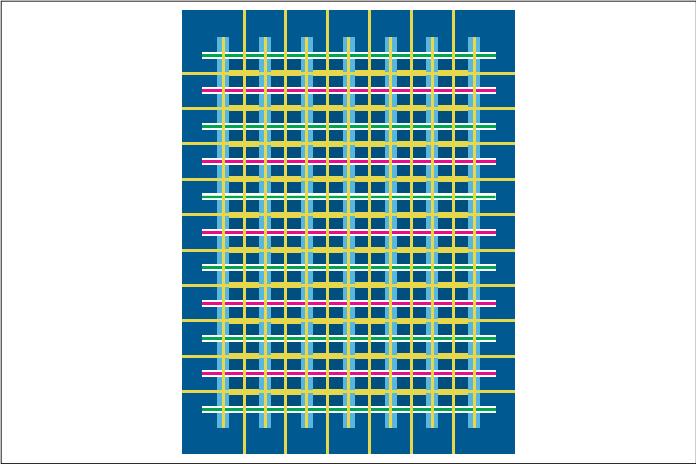
C-1493.ai
06/24/09
24"x24"



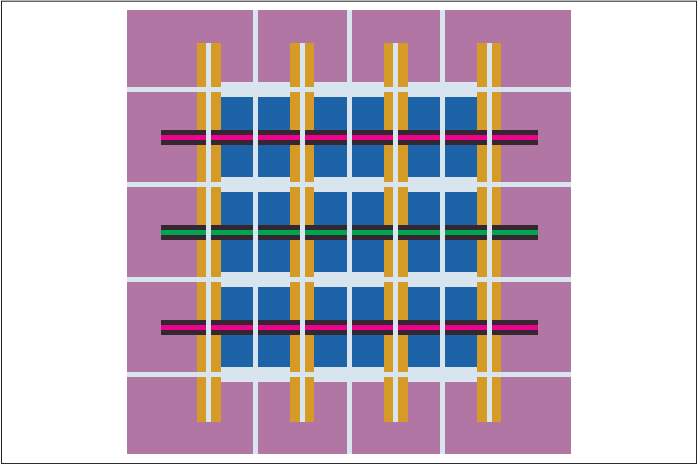
C-1509.ai
07/01/09
13.5"x13.5"



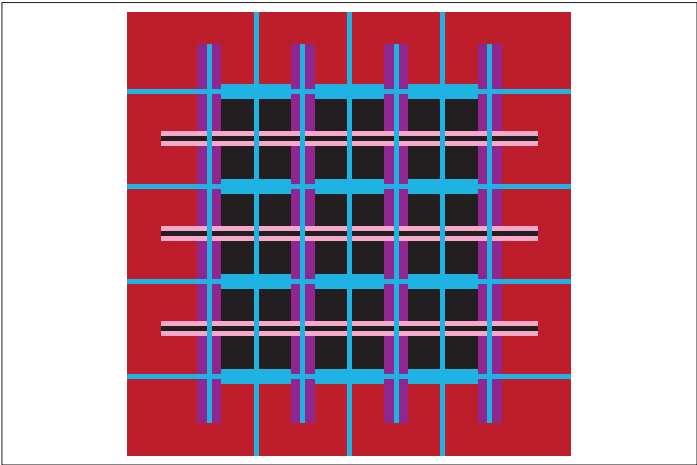
C-1475.ai
06/19/09
36"x48"



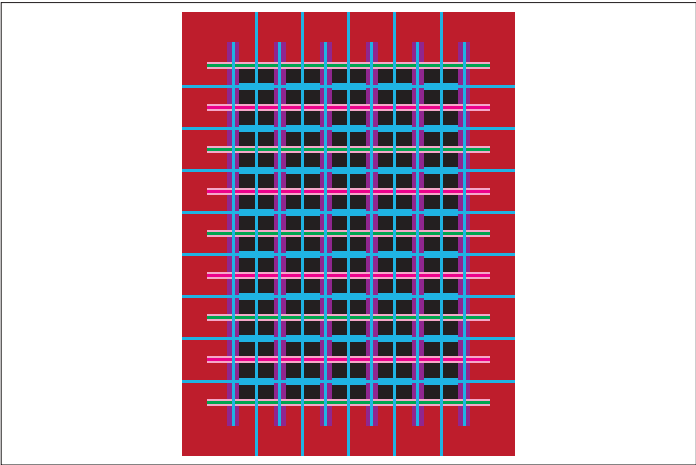
C-1478.ai
08/06/09
36"x48"



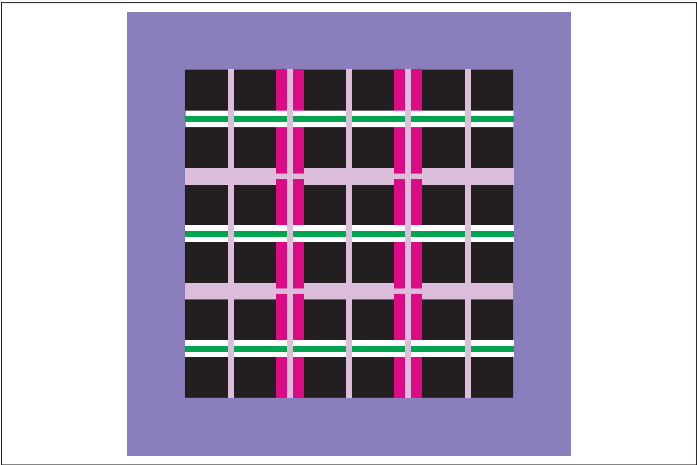
C-1482.ai
06/26/09
24"x24"



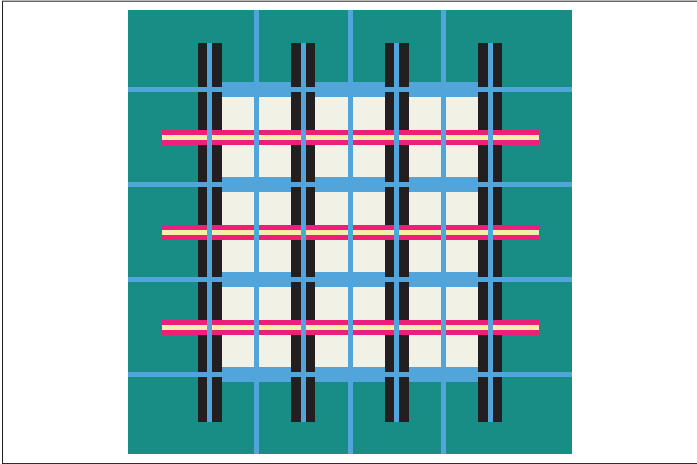
C-1510.ai
06/29/09
24"x24"



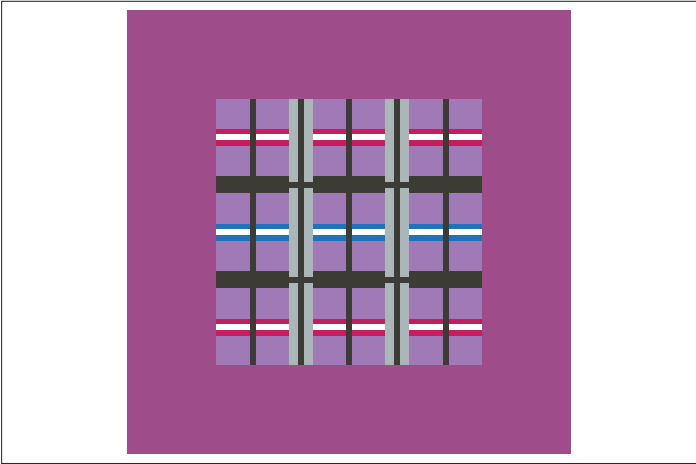
C-1511.ai
07/01/09
36"x40"



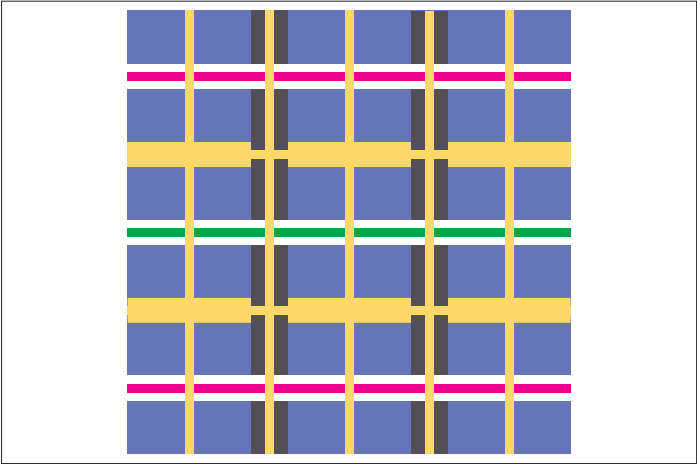
C-1514.ai
07/08/09
13.5"x13.5"



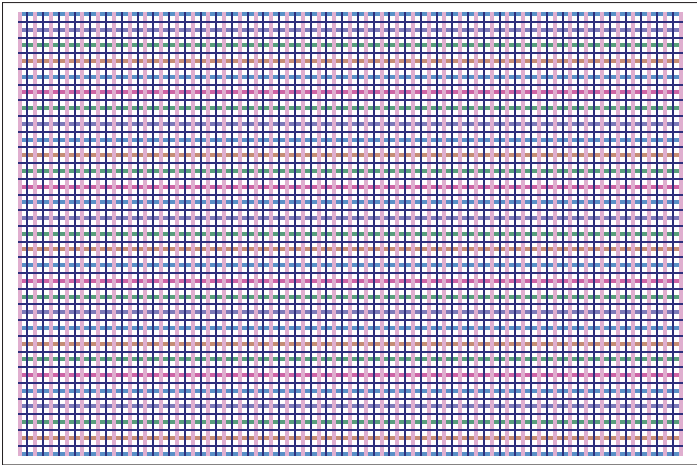
C-1520.ai
07/06/09
24"x24"



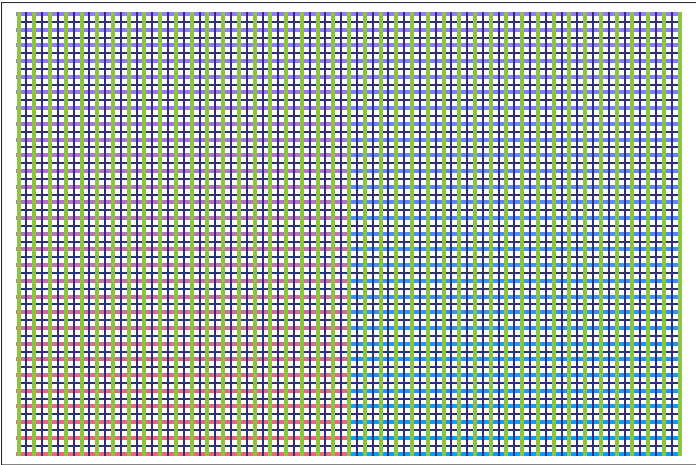
C-1532.ai
07/09/09
10"x10"



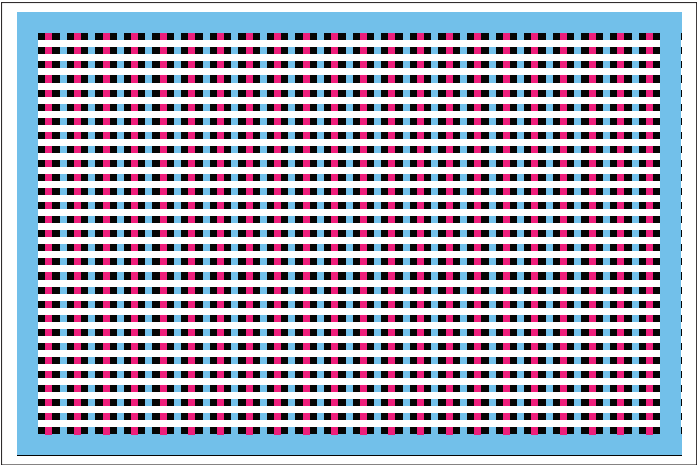
C-1534.ai
07/10/09
10"x10"



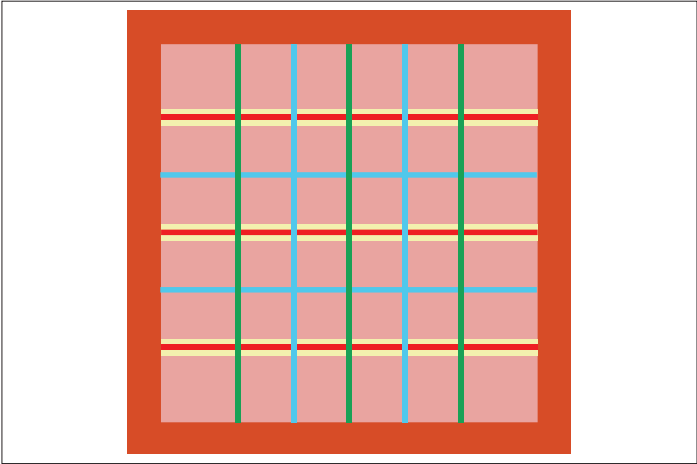
C-1570.ai
09/18/09
96"x64"



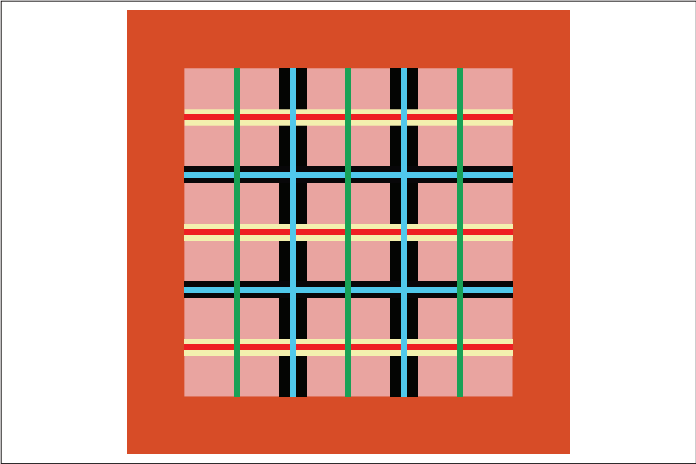
C-1574.ai
09/25/09
72"x48"



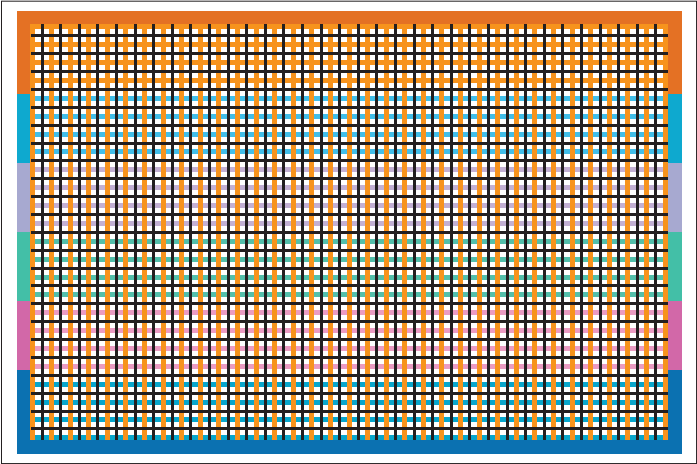
C-1581.ai
10/02/09
54"x36"



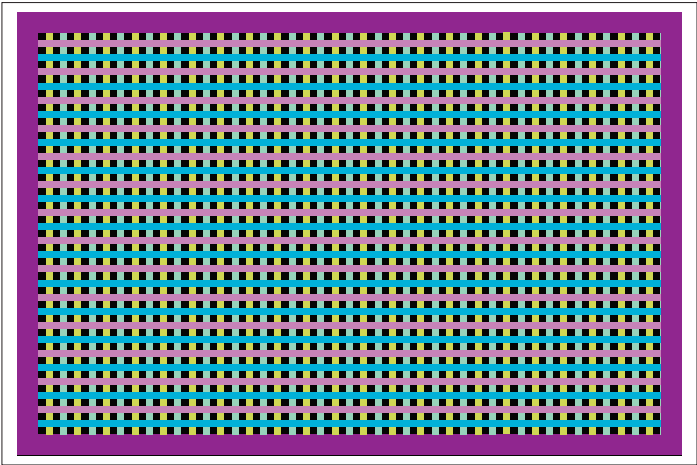
C-1541-2.ai
07/17/09
10"x10"



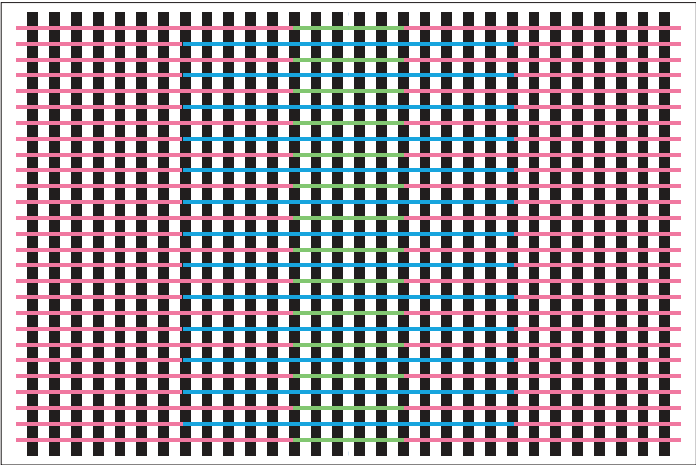
C-1541.ai
7/21/09
10"x10"



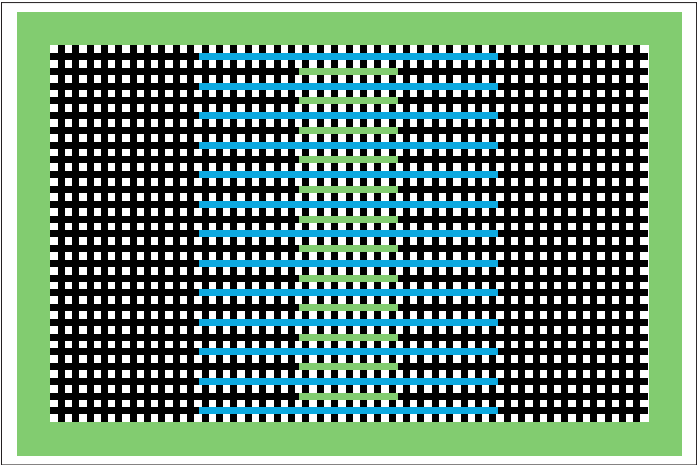
C-1566.ai
08/28/09
72"x48"



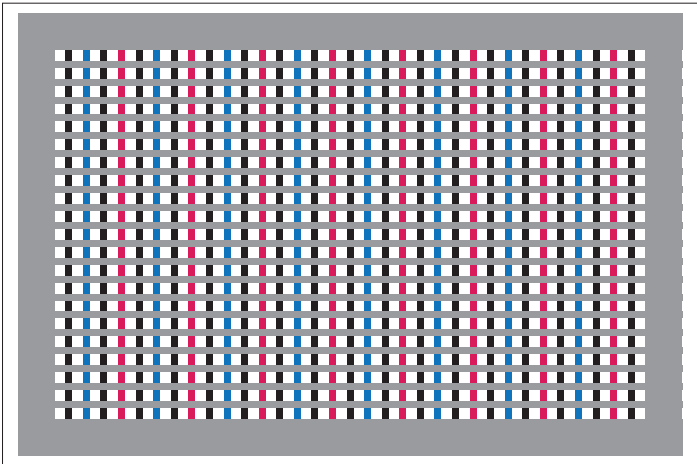
C-1594.ai
10/05/09
54"x36"



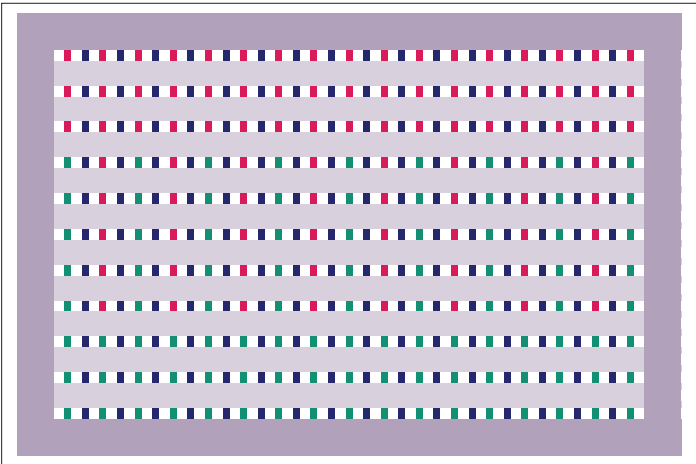
C-1603.ai
10/16/09
54"x36"



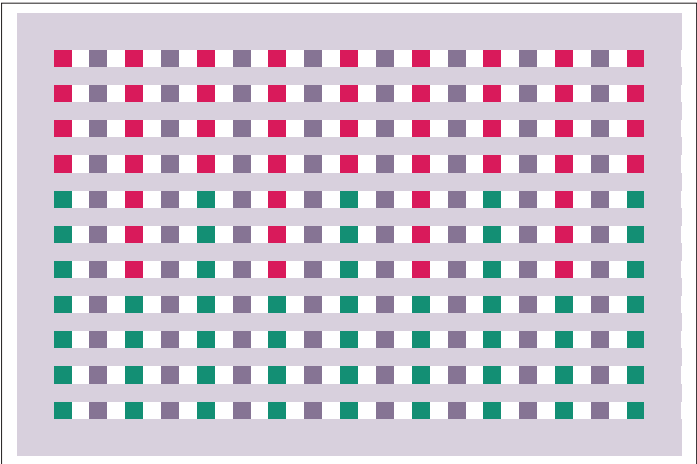
C-1614.ai
10/23/09
54"x36"



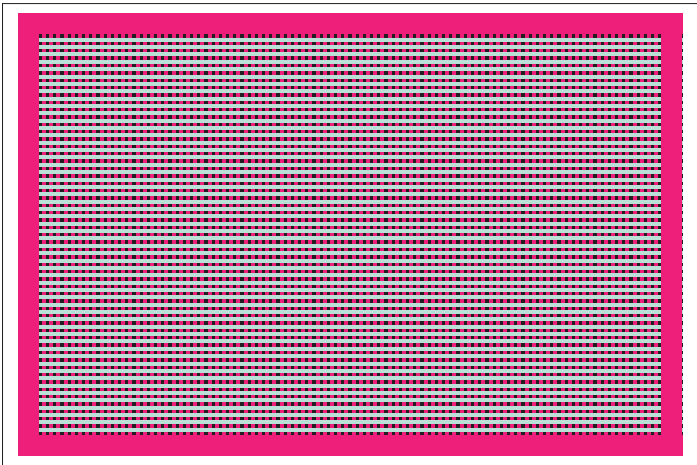
C-1625.ai
10/30/09
54"x36"



C-1640.ai
11/06/09
54"x36"



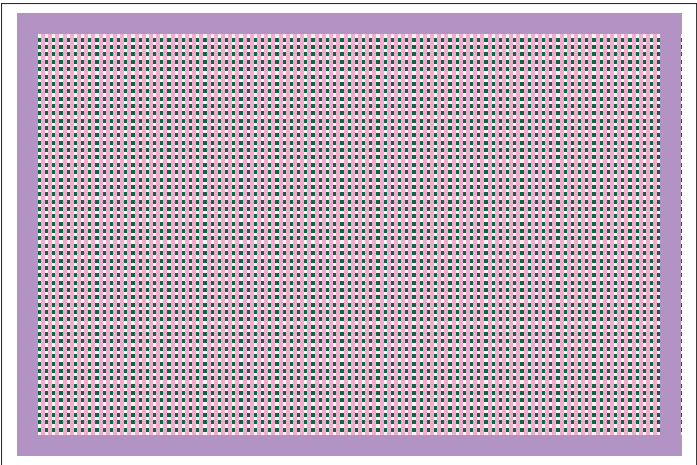
C-1651.ai
11/11/09
54"x36"



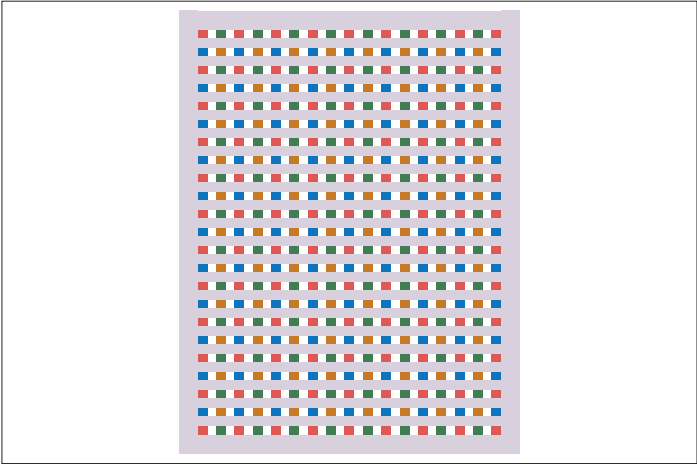
C-1746.ai
03/10/10
64"x42.5"



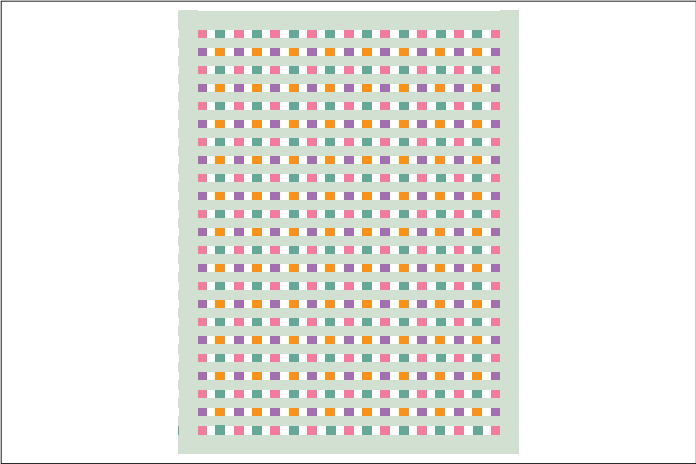
C-1788.ai
03/27/10
64"x42.5"



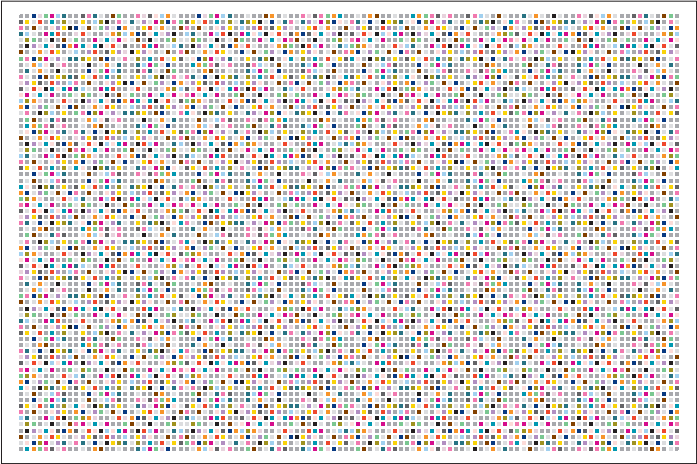
C-1828.ai
04/30/10
64"x42.5"



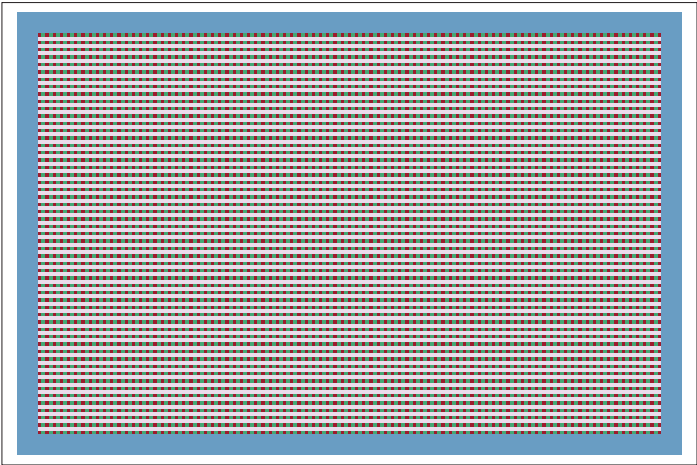
C-1660.ai
12/22/09
54"x70.5"



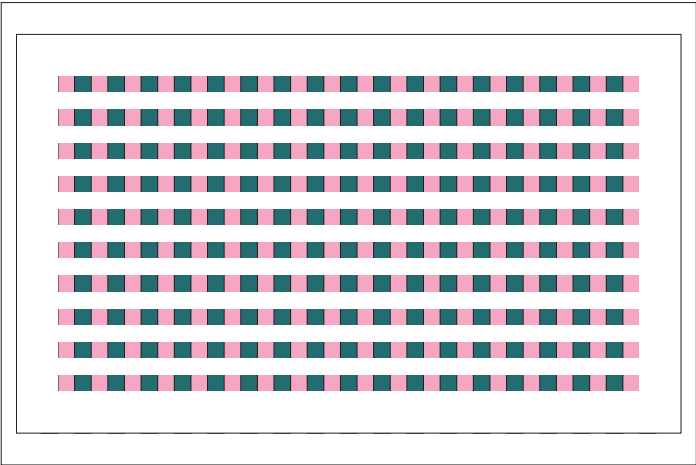
C-1696.ai
12/31/09
54"x70.5"



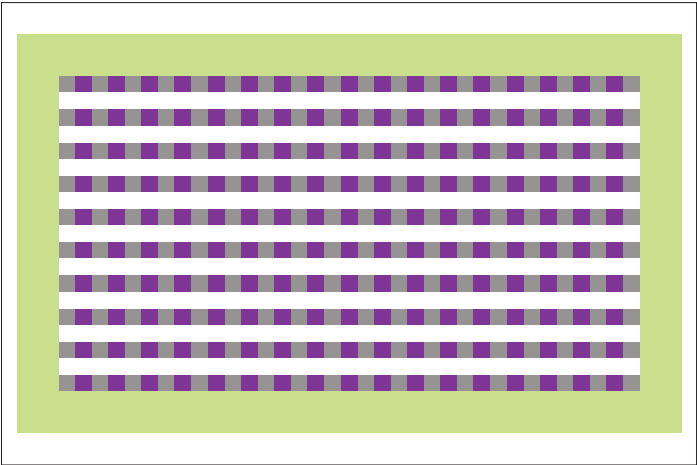
C-1727.ai
02/19/10
96"x64"



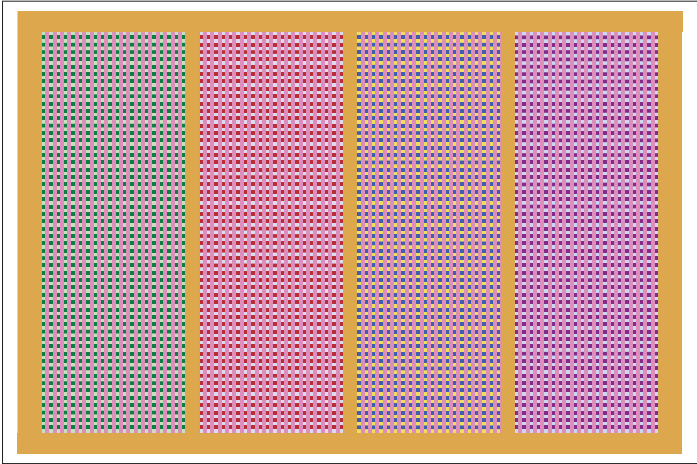
C-1863.ai
04/21/10
64"x42.5"



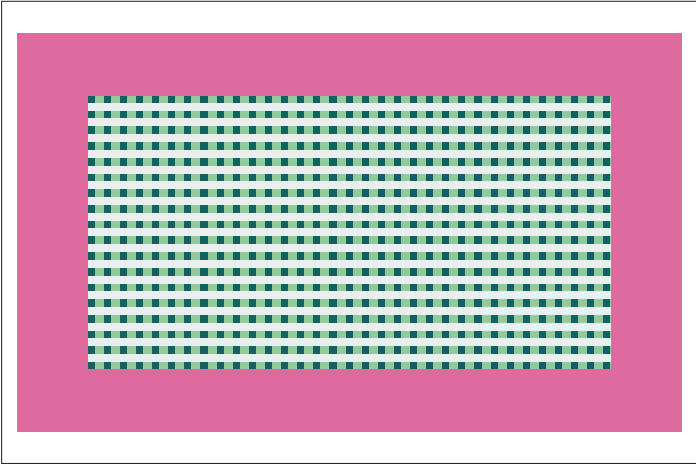
C-1884.ai
4/19/10
20"x12"



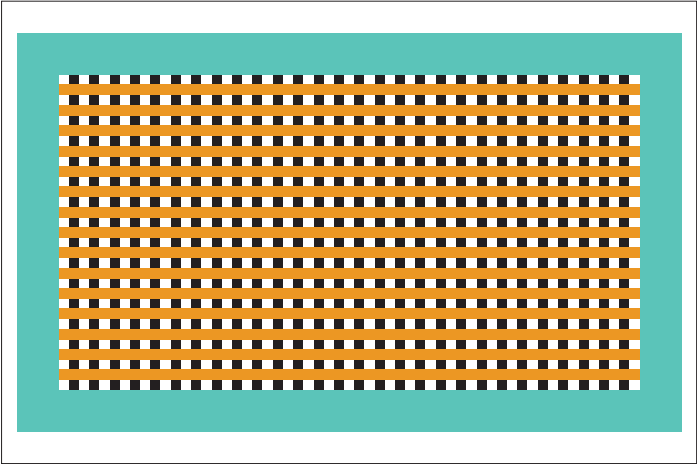
C-1900.ai
4/29/10
20"x12"



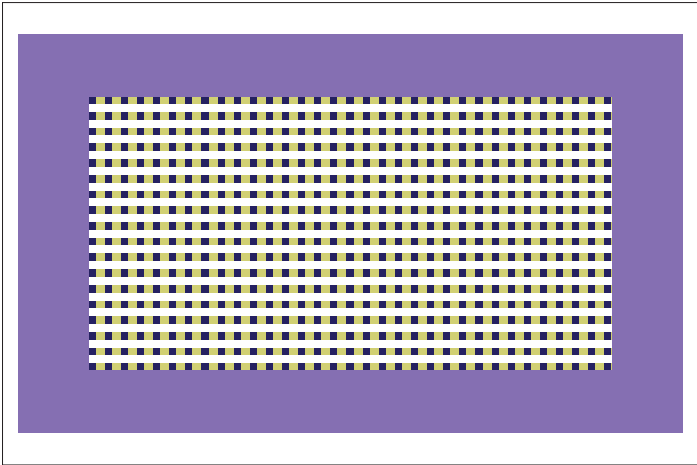
C-1905.ai
05/14/10
72"x48"



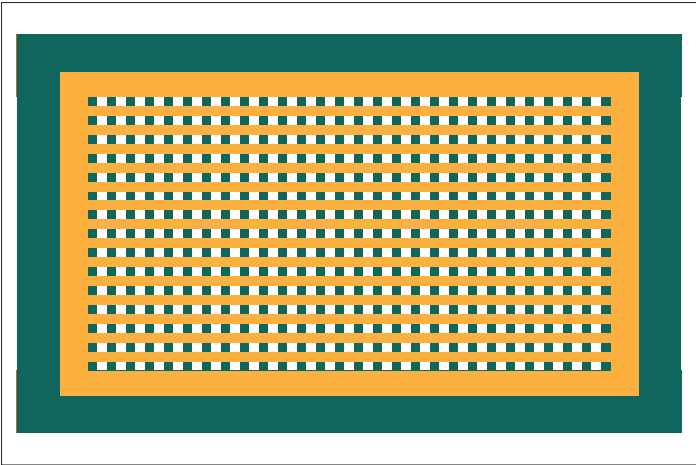
C-1909-2.ai
07/21/10
20"x12"



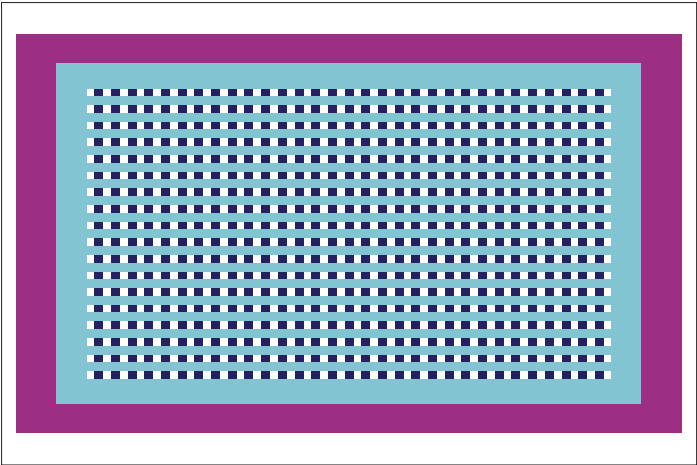
C-2020.ai
06/22/10
20"x12"



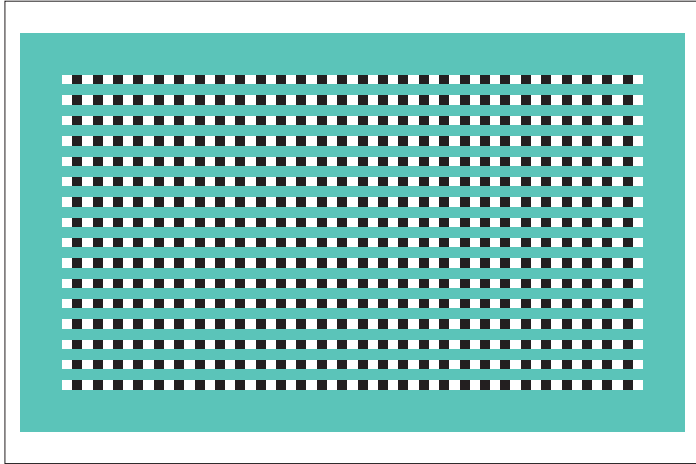
C-2117-2.ai
07/07/10
20"x12"



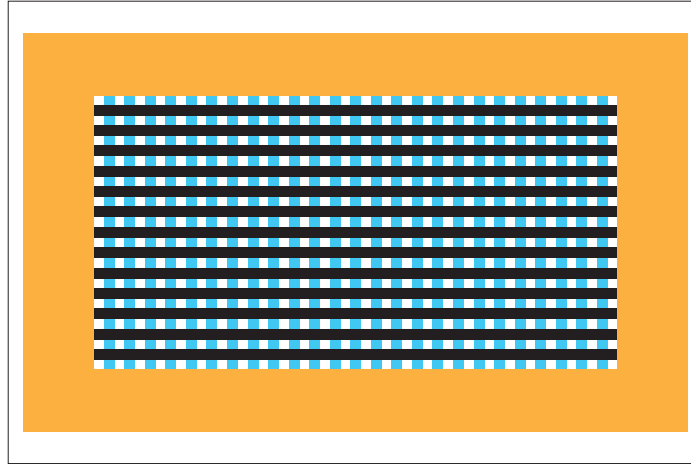
C-2118.ai
07/09/10
20"x12"



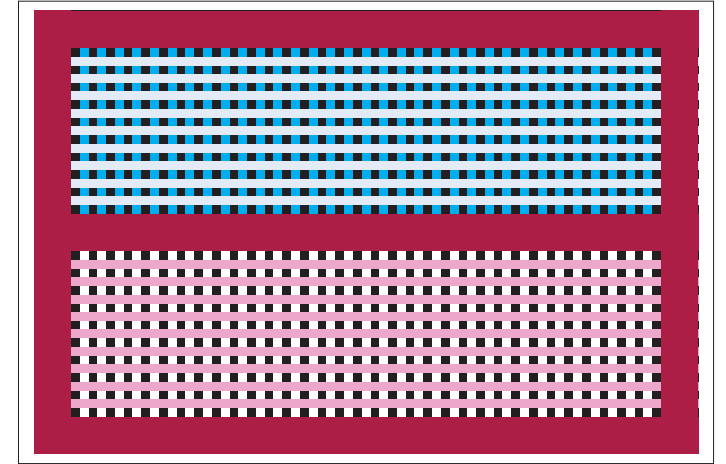
C-2122.ai
07/08/10
30"x18"



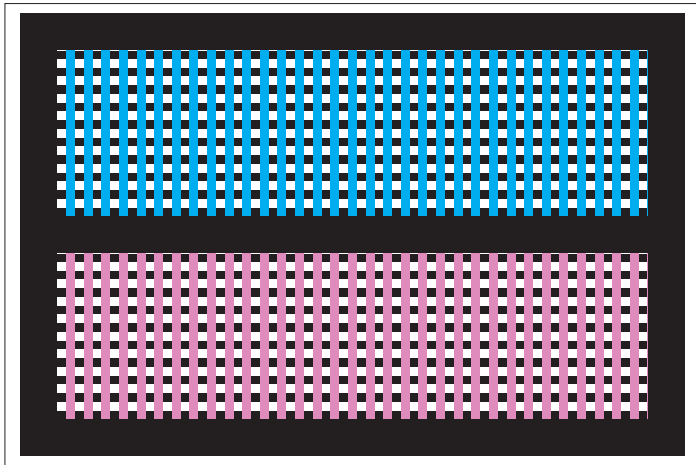
C-2021.ai
06/22/10
20"x12"



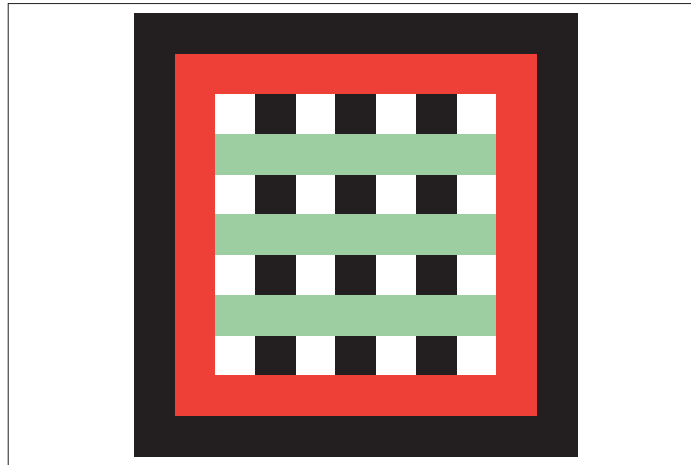
C-2031.ai
06/24/10
20"x12"



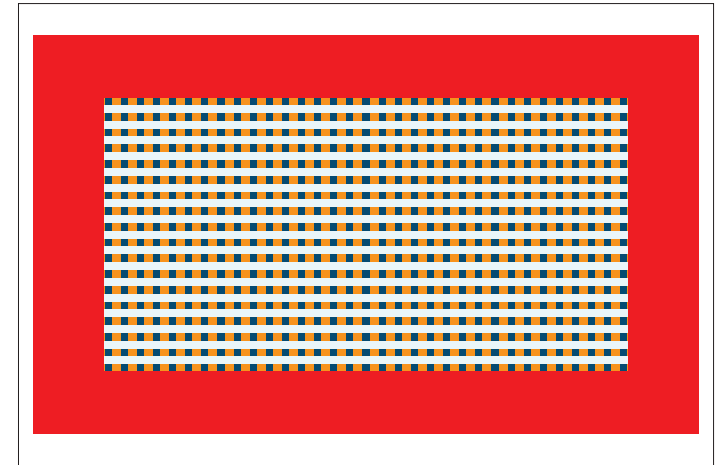
C-2099.ai
07/14/10
36"x24"



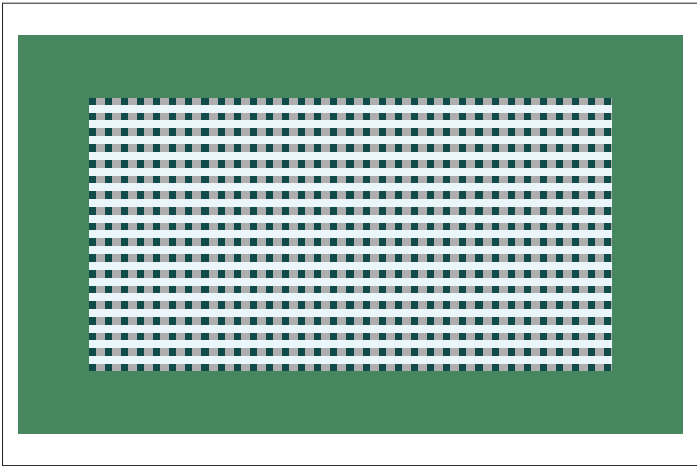
C-2128.ai
09/01/10
36"x24"



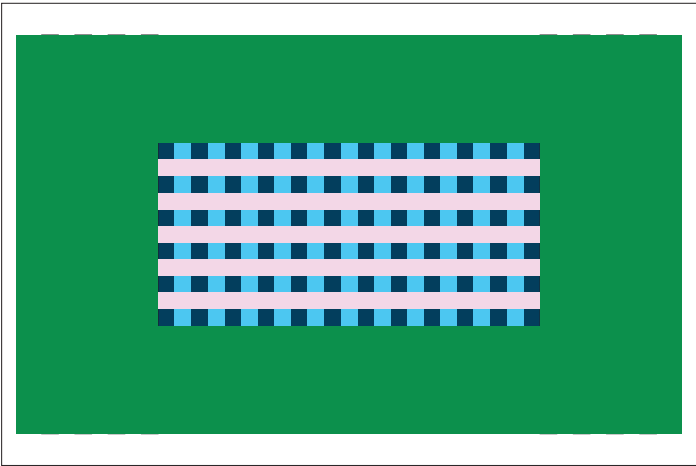
C-2148.ai
08/11/10
11"x11"



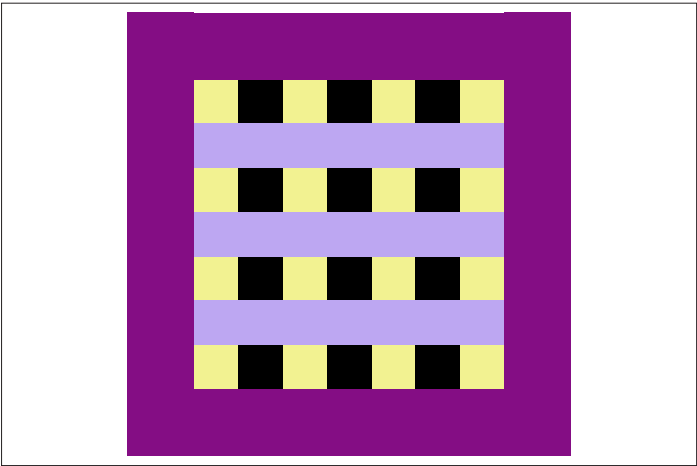
C-2178-2.ai
07/30/10
20"x12"



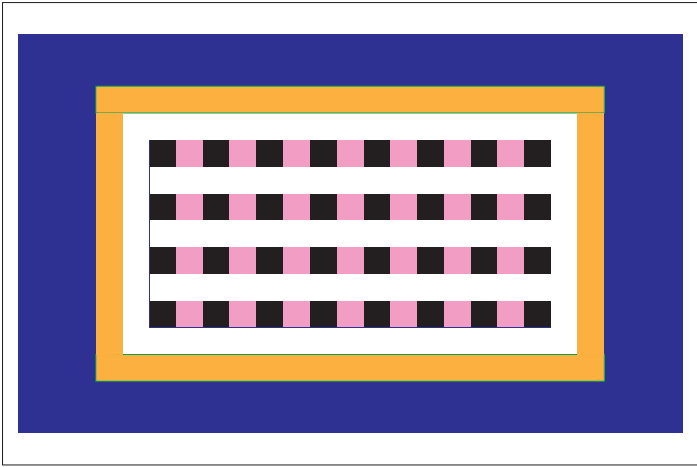
C-2195-2.ai
08/04/10
20"x12"



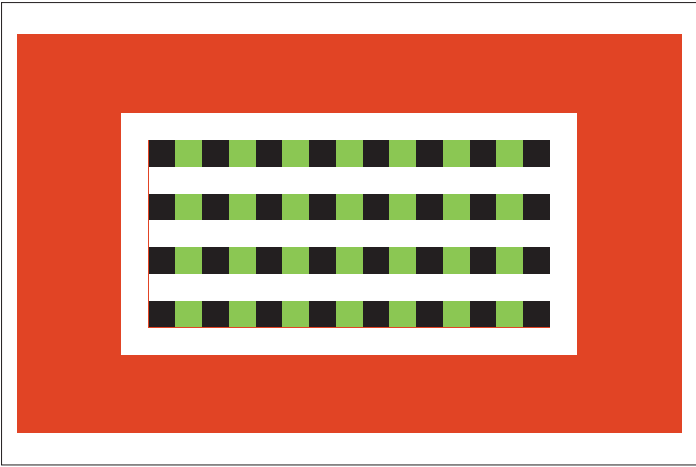
C-2210.ai
08/04/10
20"x12"



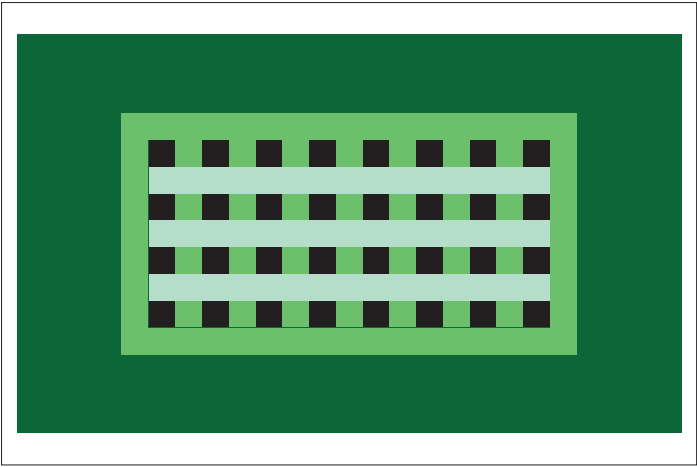
C-2246.ai
08/17/10
10"x10"



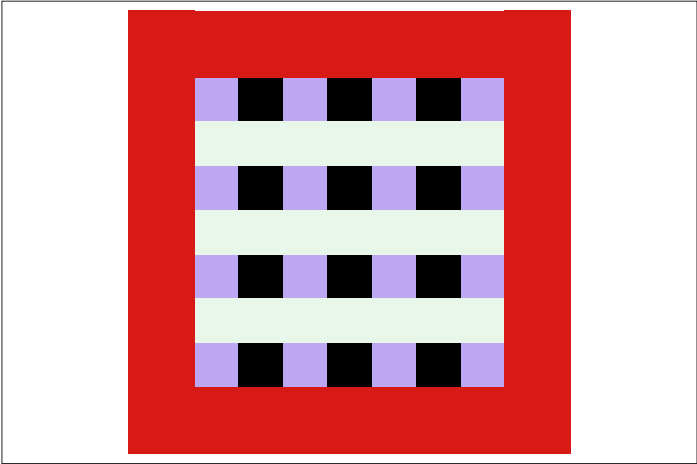
C-2266.ai
08/31/10
20"x12"



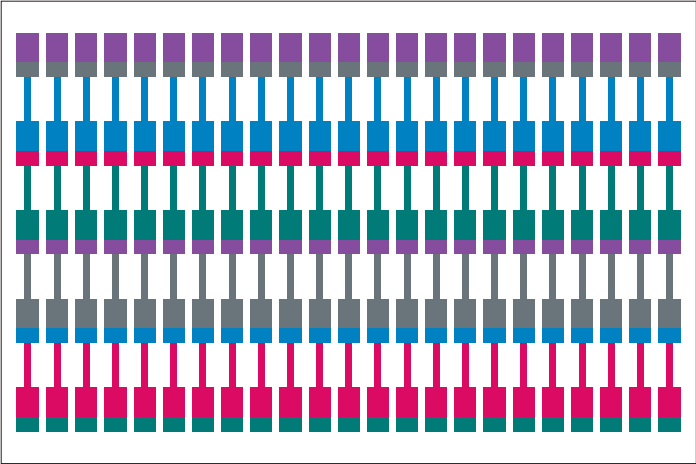
C-2269.ai
08/25/10
20"x12"



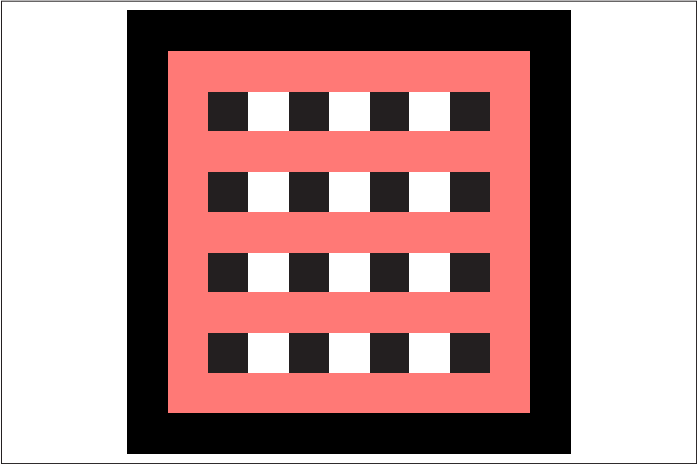
C-2272.ai
08/24/10
20"x12"



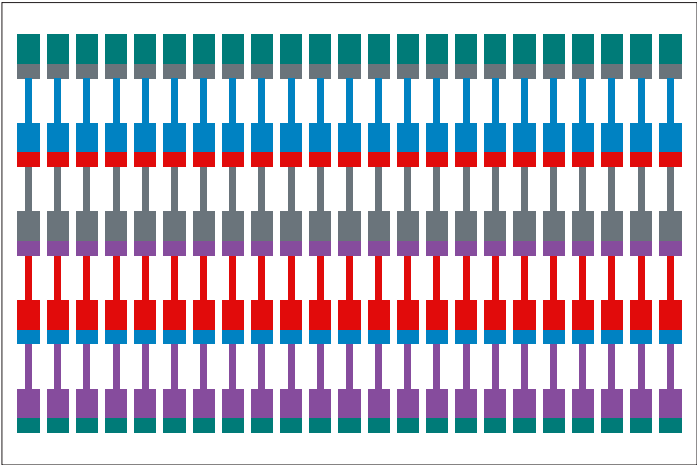
C-2258.ai
08/18/10
10"x10"



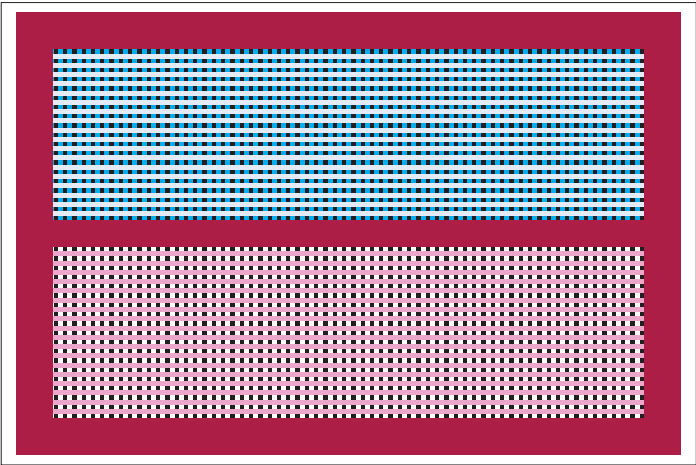
C-2259.ai
08/18/10
20"x12"



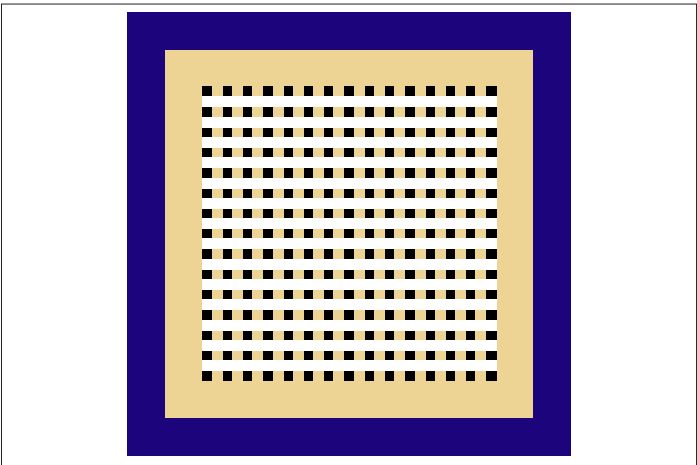
C-2265.ai
08/17/10
10"x10"



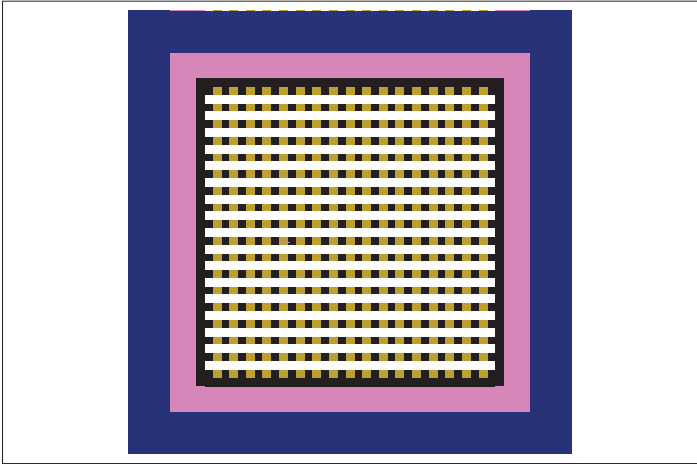
C-2278.ai
08/18/10
20"x12"



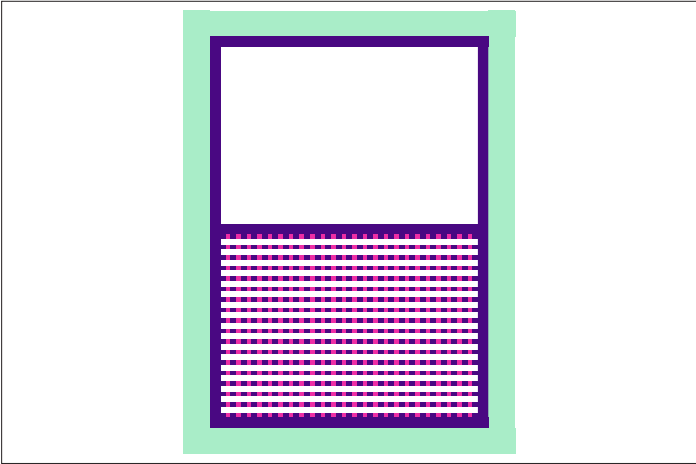
C-2279.ai
08/26/10
36"x24"



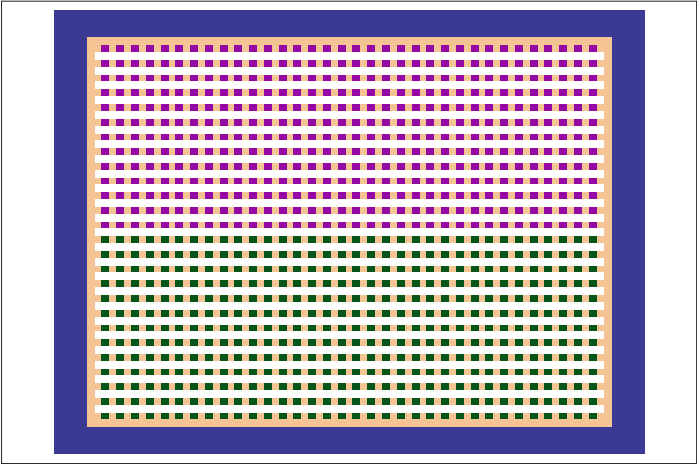
C-2287.ai
08/20/10
11"x11"



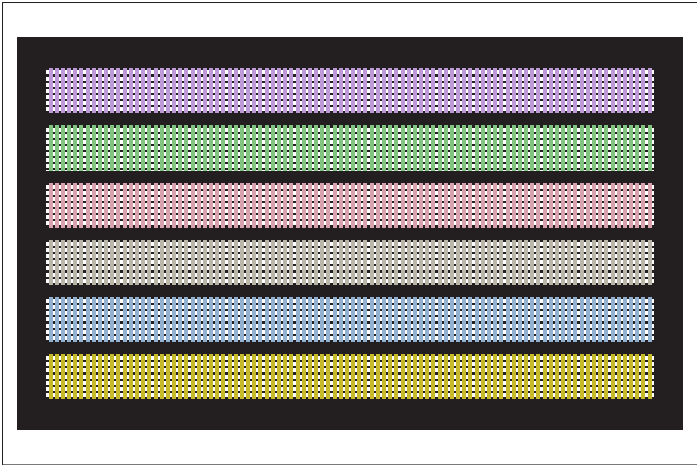
C-2316.ai
09/01/10
20"x20"



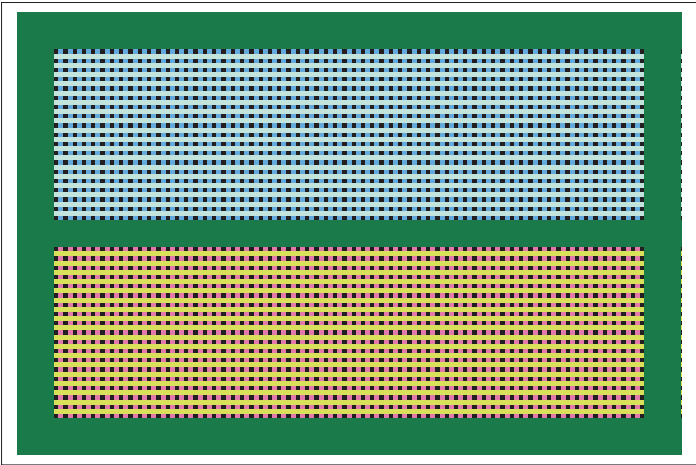
C-2340.ai
09/16/10
32"x24"



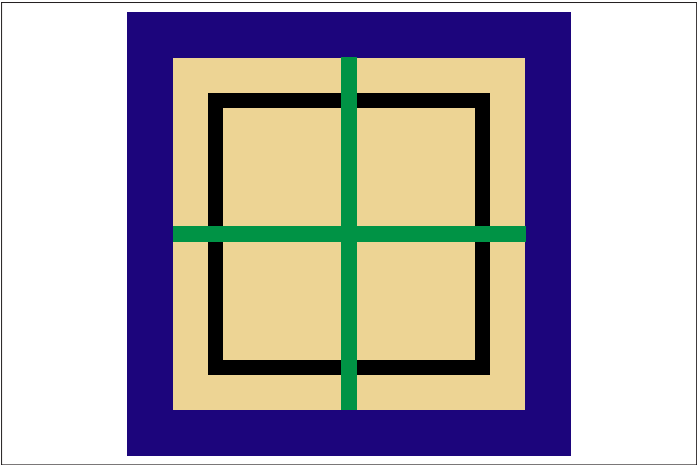
C-2352.ai
09/01/10
20"x20"



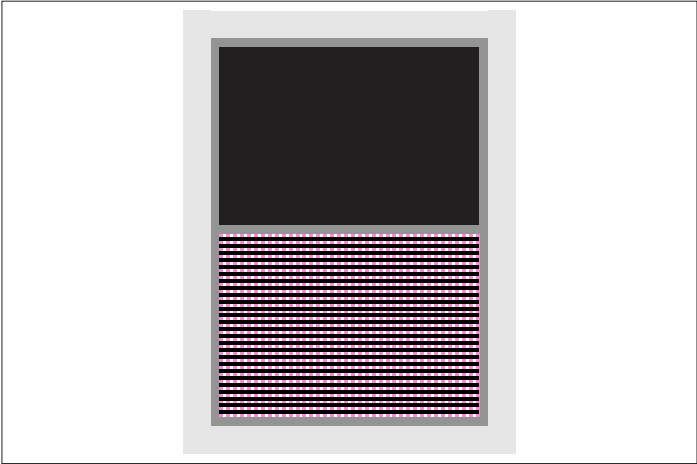
C-2379.ai
10/01/10
81.5"x48"



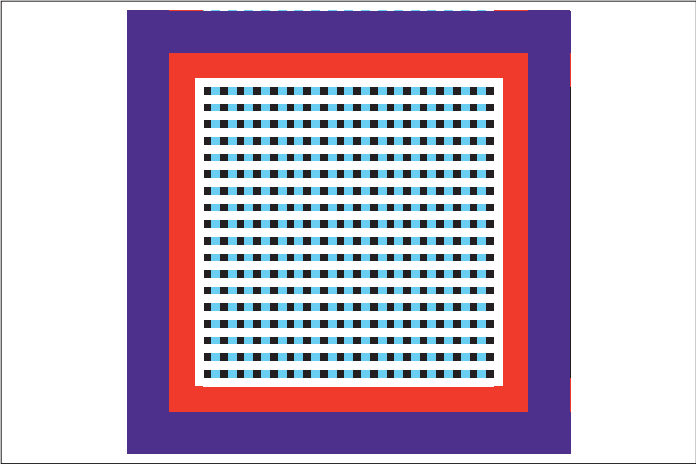
C-2409.ai
09/15/10
36"x24"



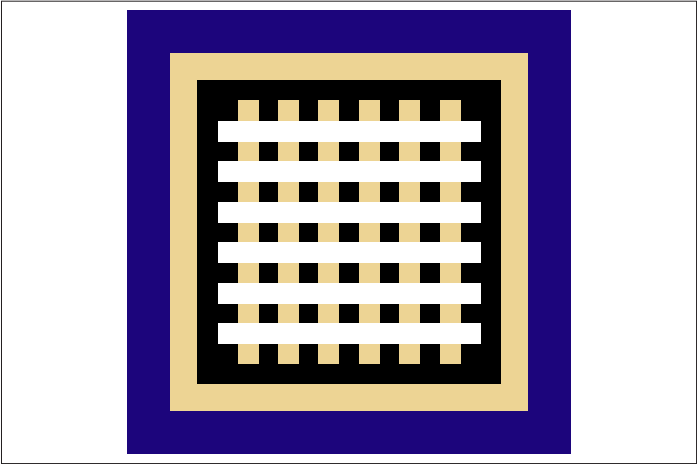
C-2433.ai
09/21/10
11"x11"



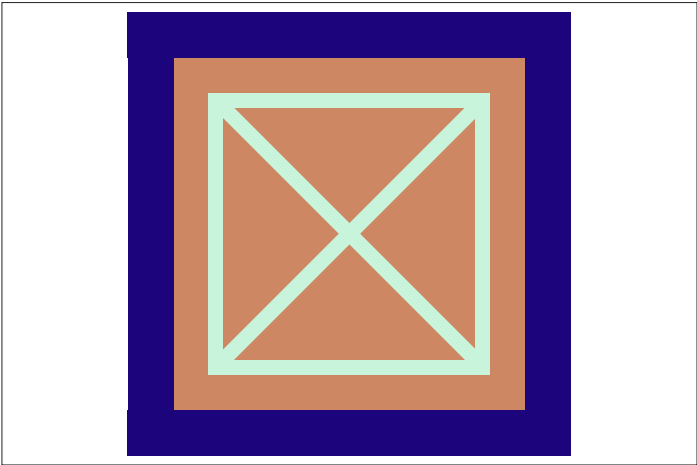
C-2355.ai
09/17/10
32"x24"



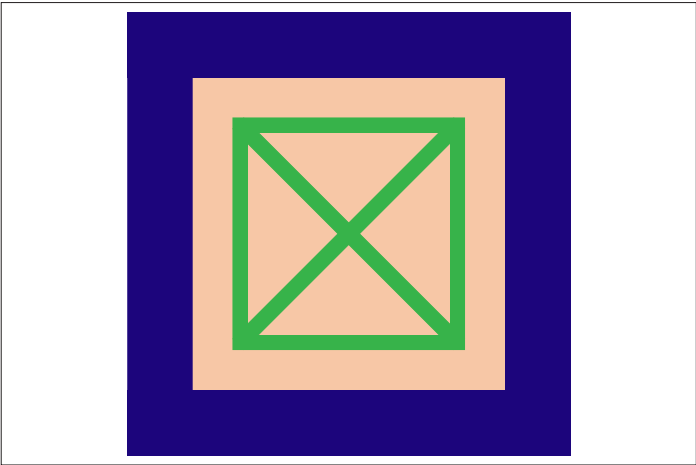
C-2357.ai
09/03/10
20"x20"



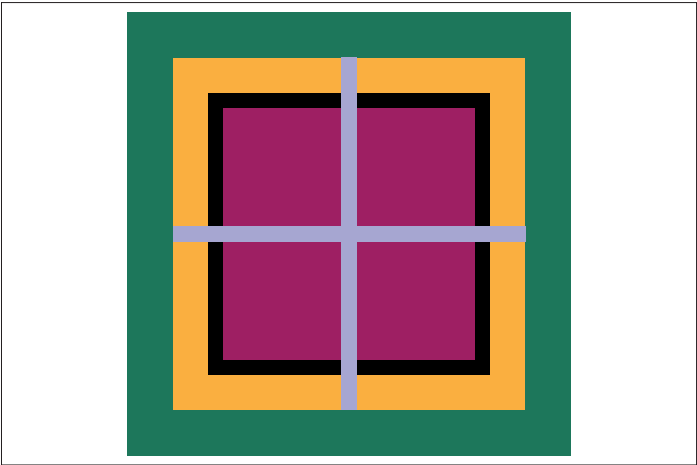
C-2288.ai
8/25/10
11"x11"



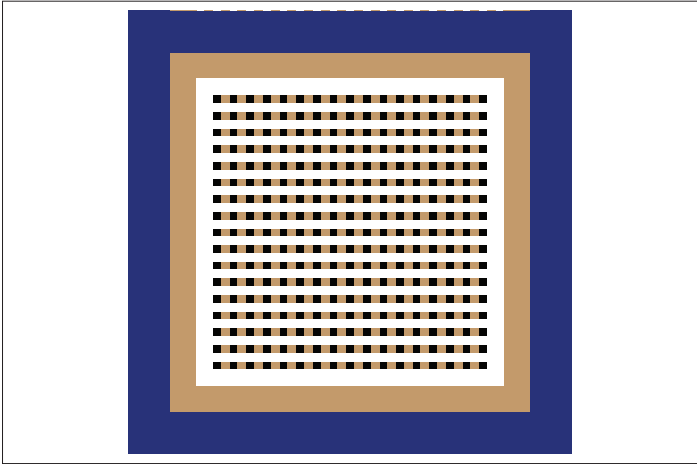
C-2436.ai
09/21/10
10"x10"



C-2437.ai
11/03/10
11"x11"



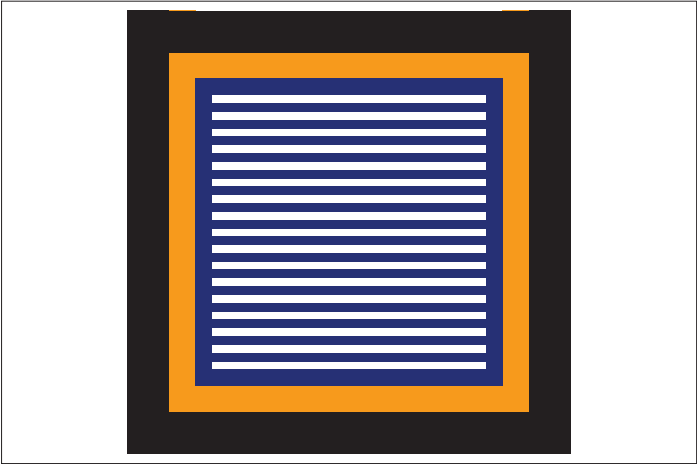
C-2441.ai
10/07/10
11"x11"



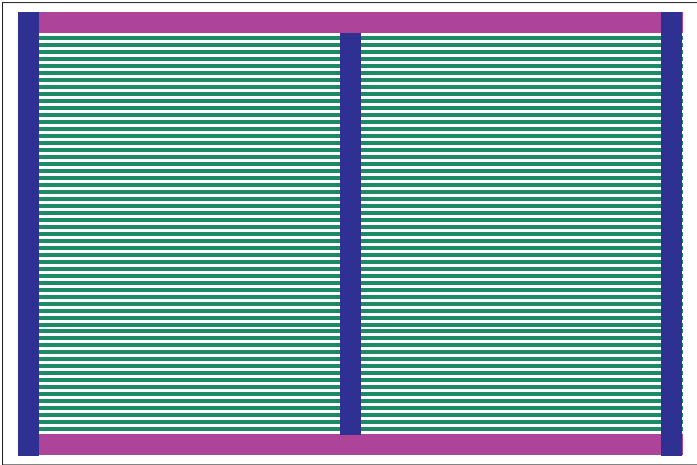
C-2443.ai
09/23/10
20"x20"



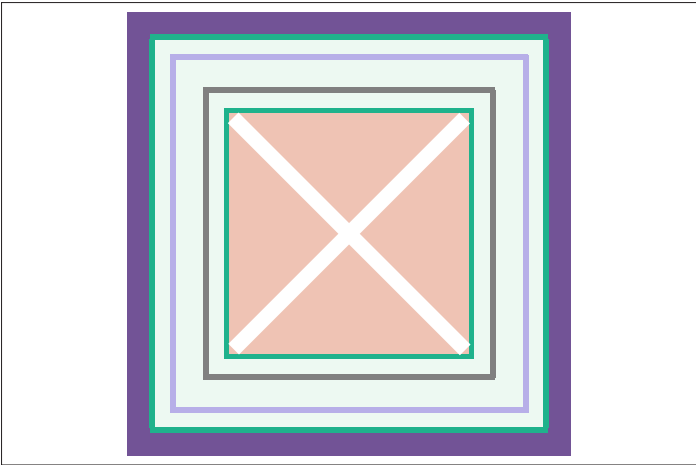
C-2448.ai
09/24/10
20"x20"



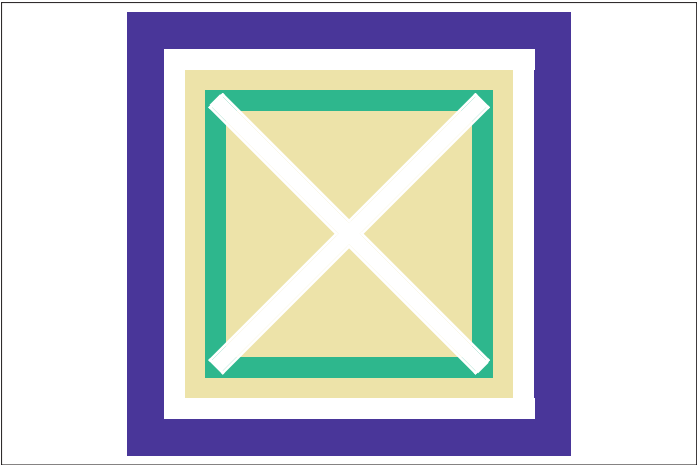
C-2450.ai
10/14/10
20"x20"



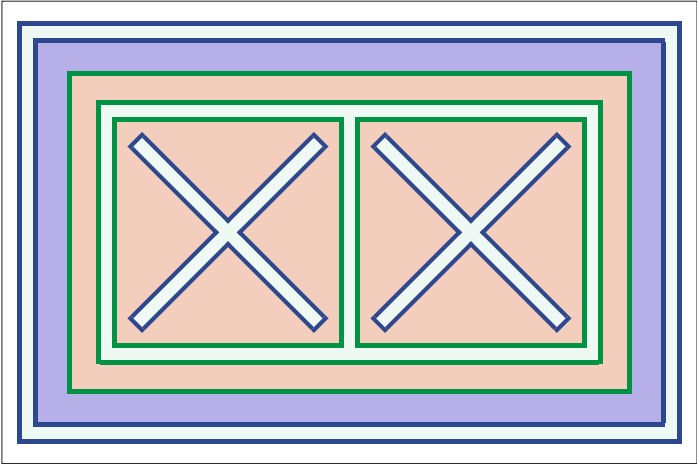
C-2529.ai
11/05/10
36"x24"



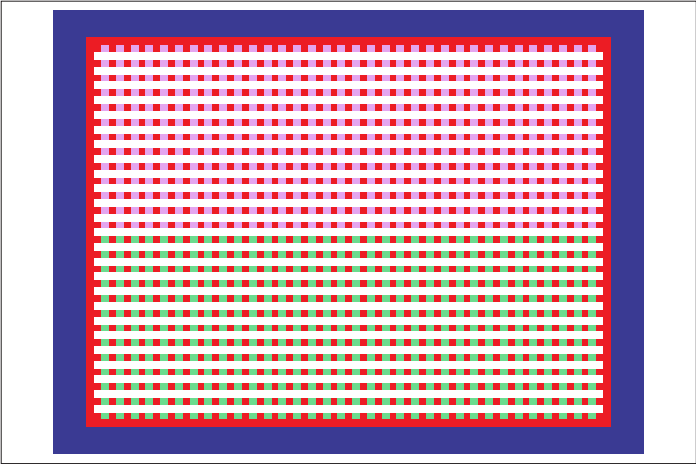
C-2535.ai
11/12/10
11"x11"



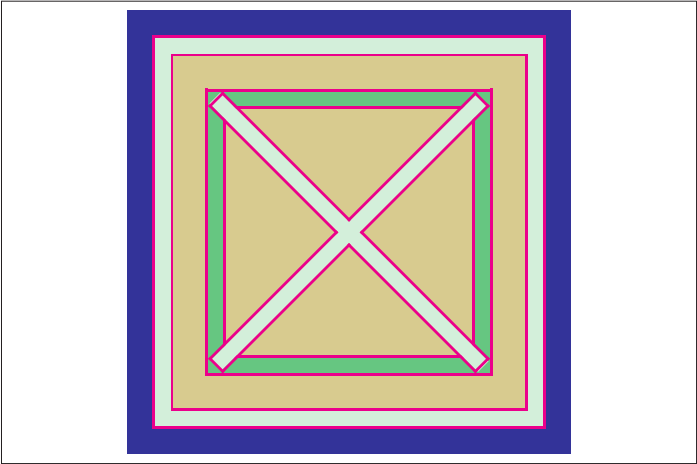
C-2540.ai
11/12/10
11"x11"



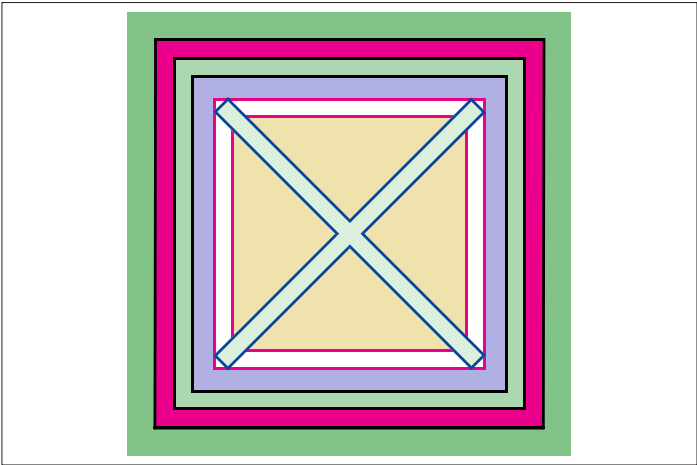
C-2488.ai
10/15/10
20"x12.625"



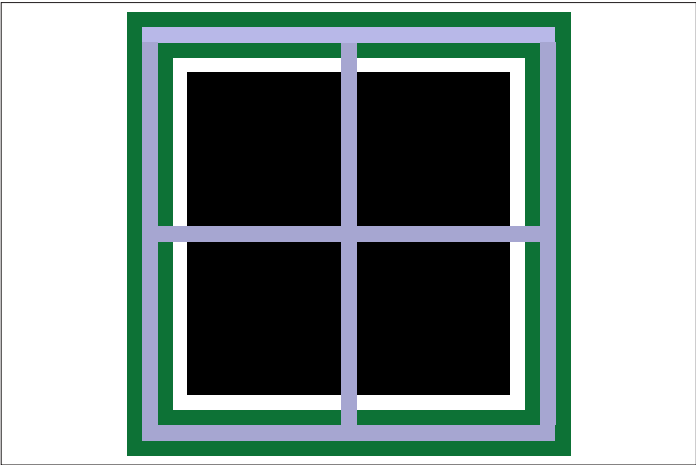
C-2492.ai
10/20/10
20.125"x17"



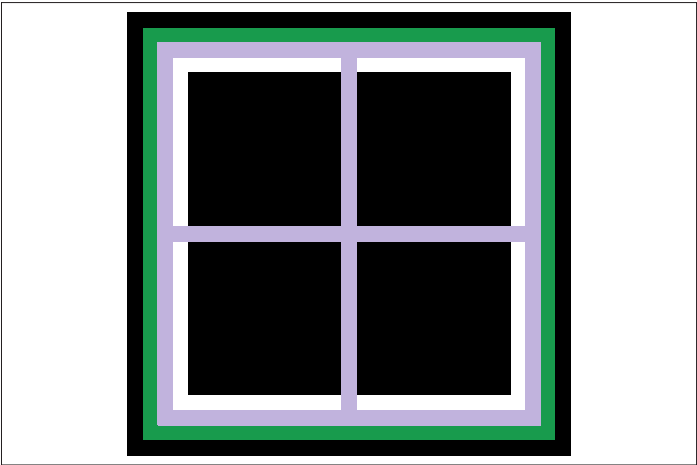
C-2497.ai
11/02/10
10"x10"



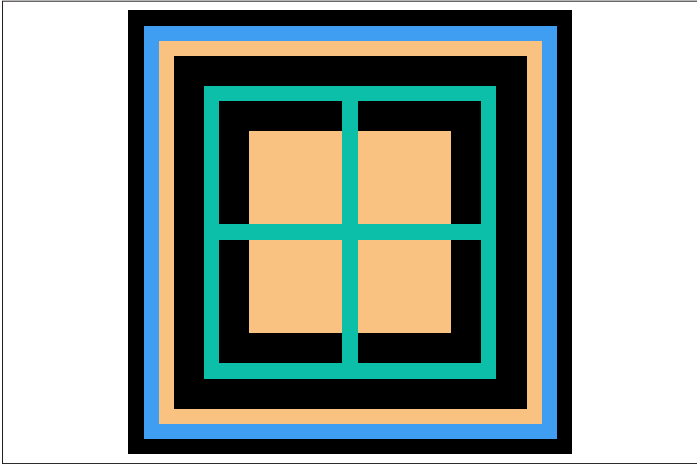
C-2543.ai
11/16/10
20"x20"



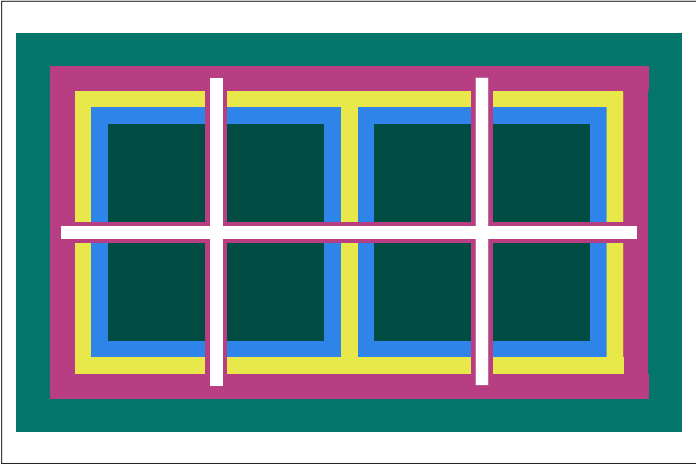
C-2553.ai
11/19/10
11"x11"



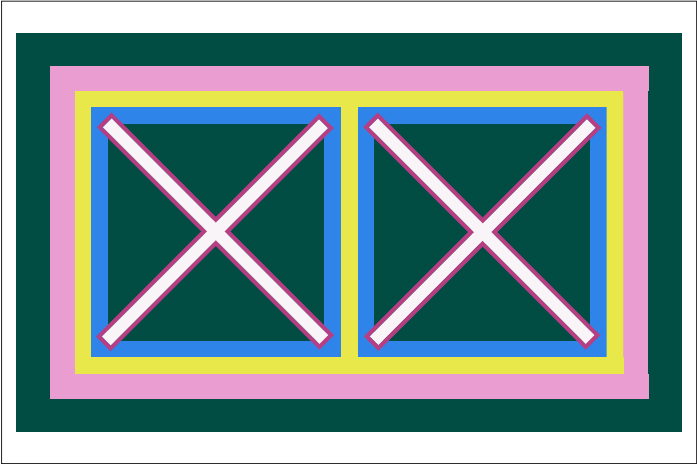
C-2559.ai
11/23/10
11"x11"



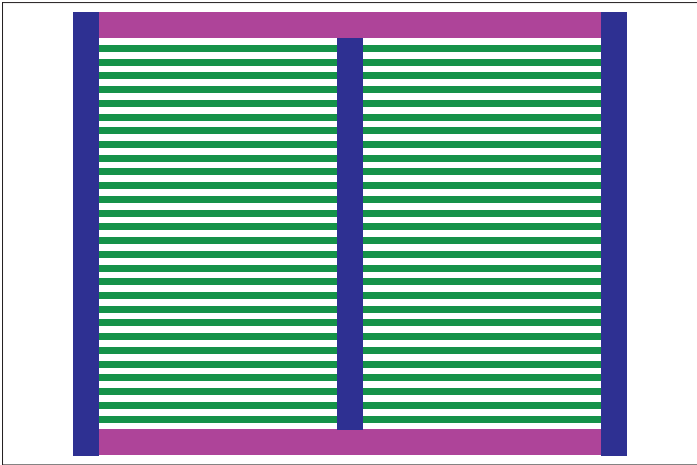
C-2572.ai
11/30/10
11"x11"



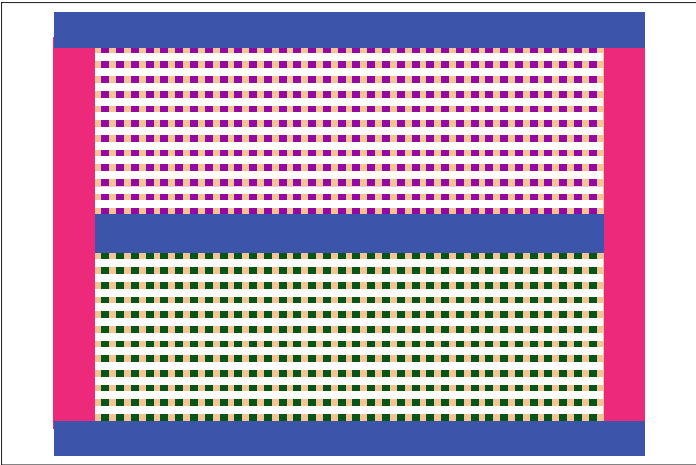
C-2586.ai
12/08/10
20"x12"



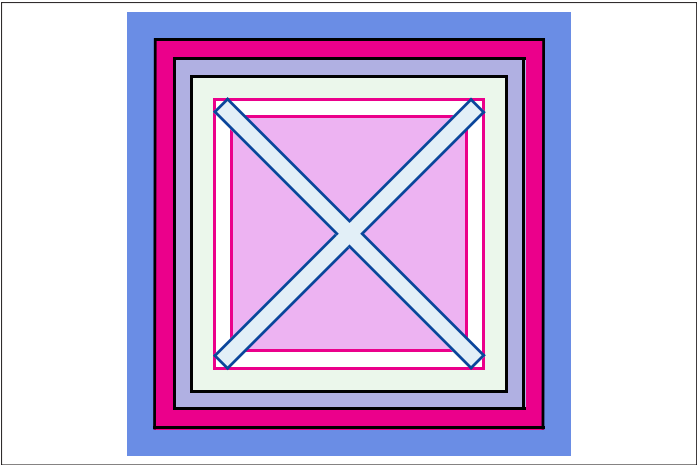
C-2591.ai
12/10/10
20"x12"



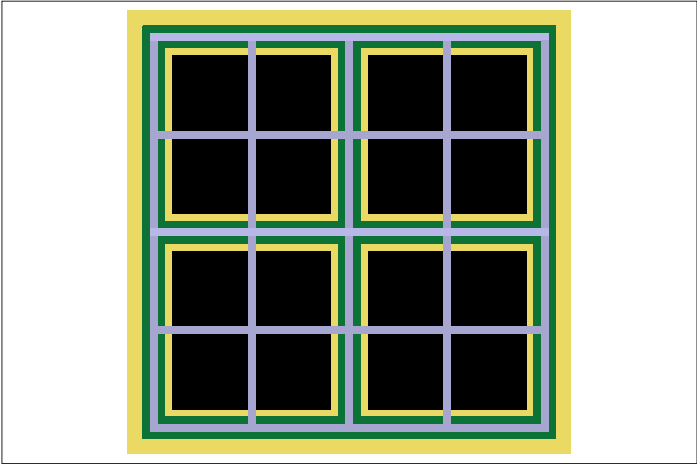
C-2753.ai
01/23/12
10"x8"



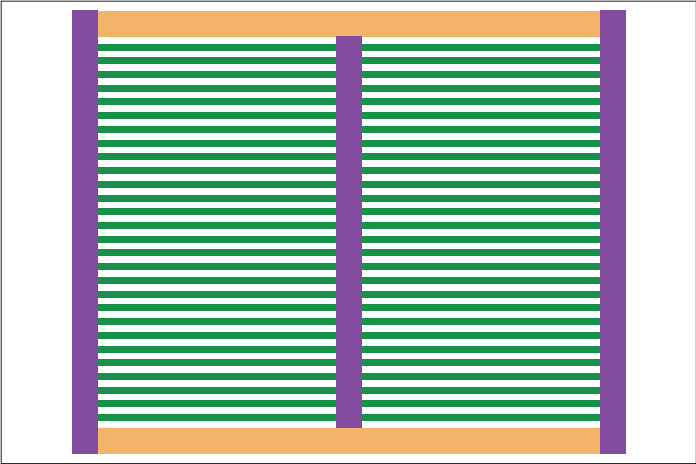
C-2661.ai
12/22/10
36"x24"



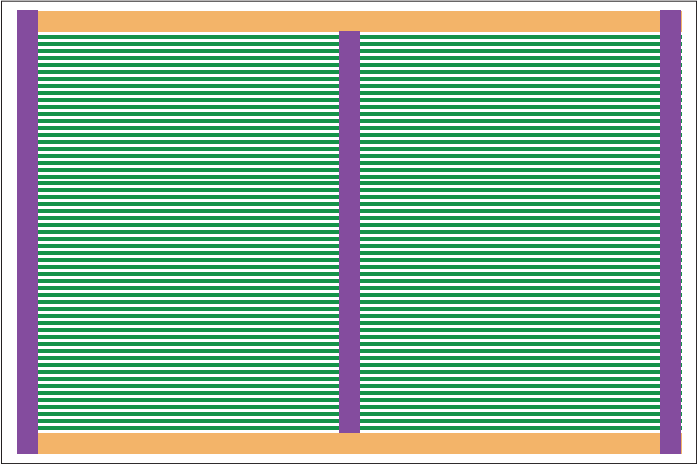
C-2671-1.ai
12/29/10
20"x20"



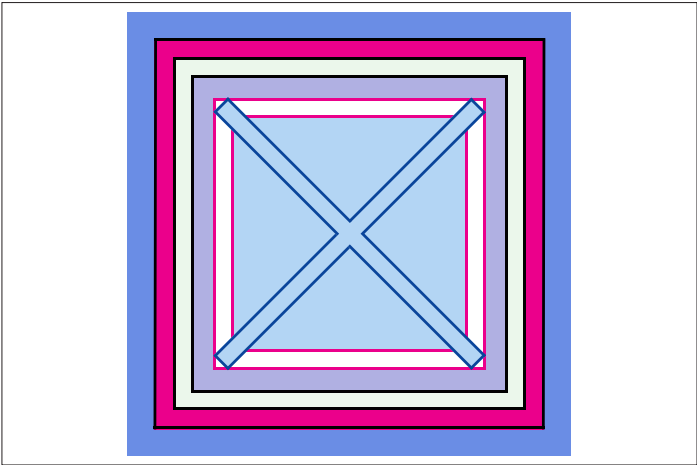
C-2646.ai
12/16/10
21.5"x21.5"



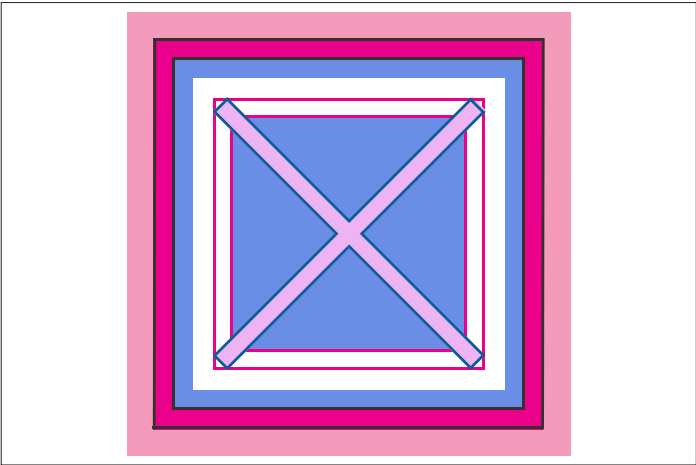
C-2650-4.ai
01/23/12
10"x8"



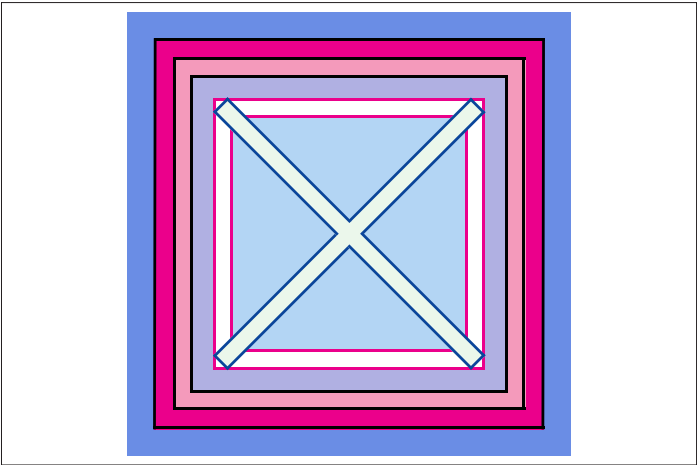
C-2650.ai
12/17/10
36"x24"



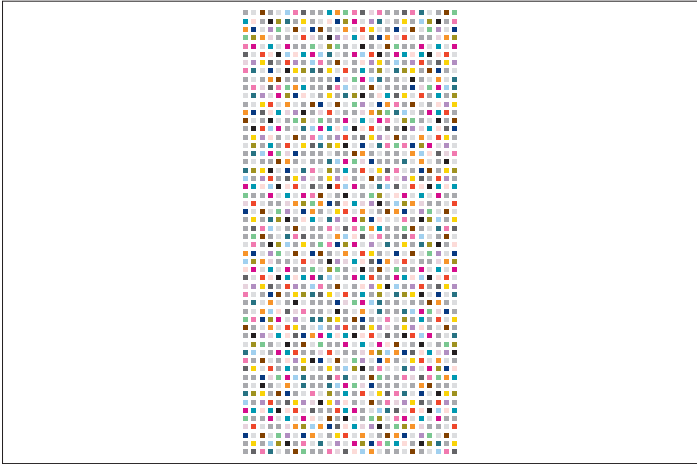
C-2671-2.ai
12/29/10
20"x20"



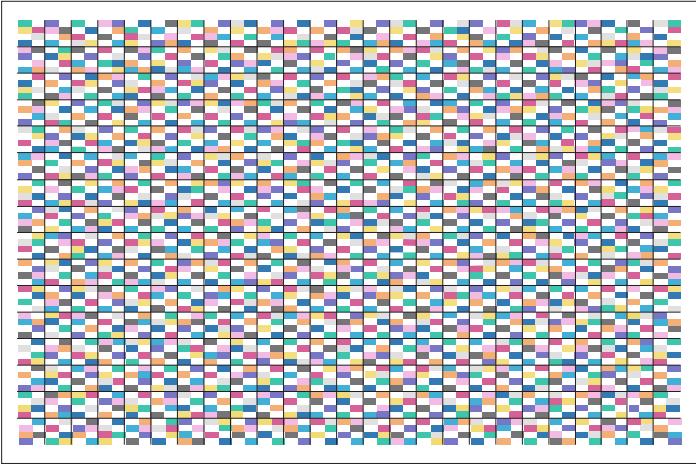
C-2671-3.ai
12/29/10
20"x20"



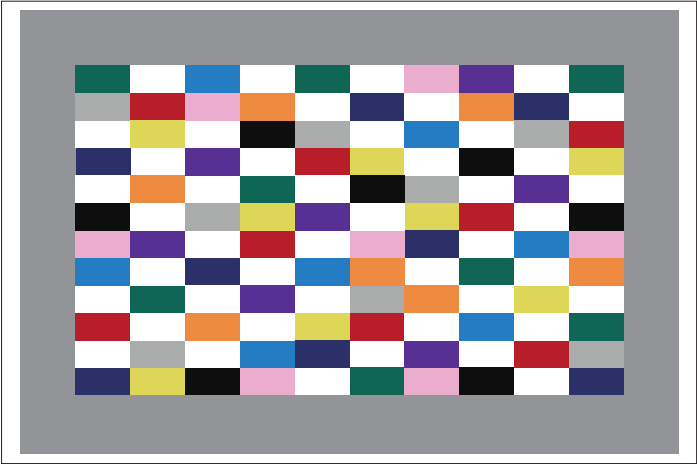
C-2671-4.ai
12/29/10
20"x20"



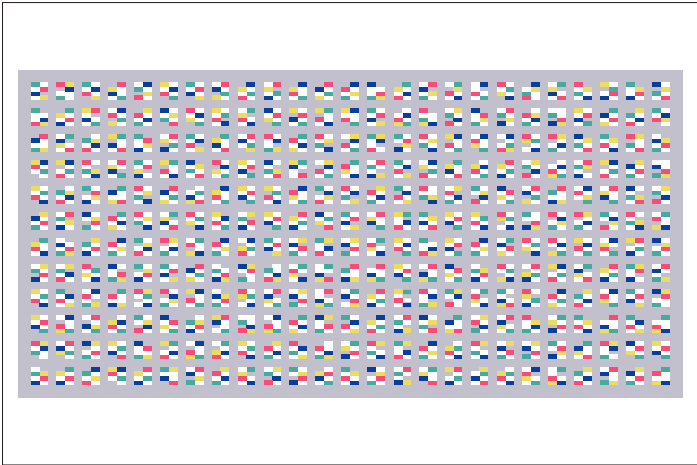
C-2764.ai
1/10/13
72"x150"



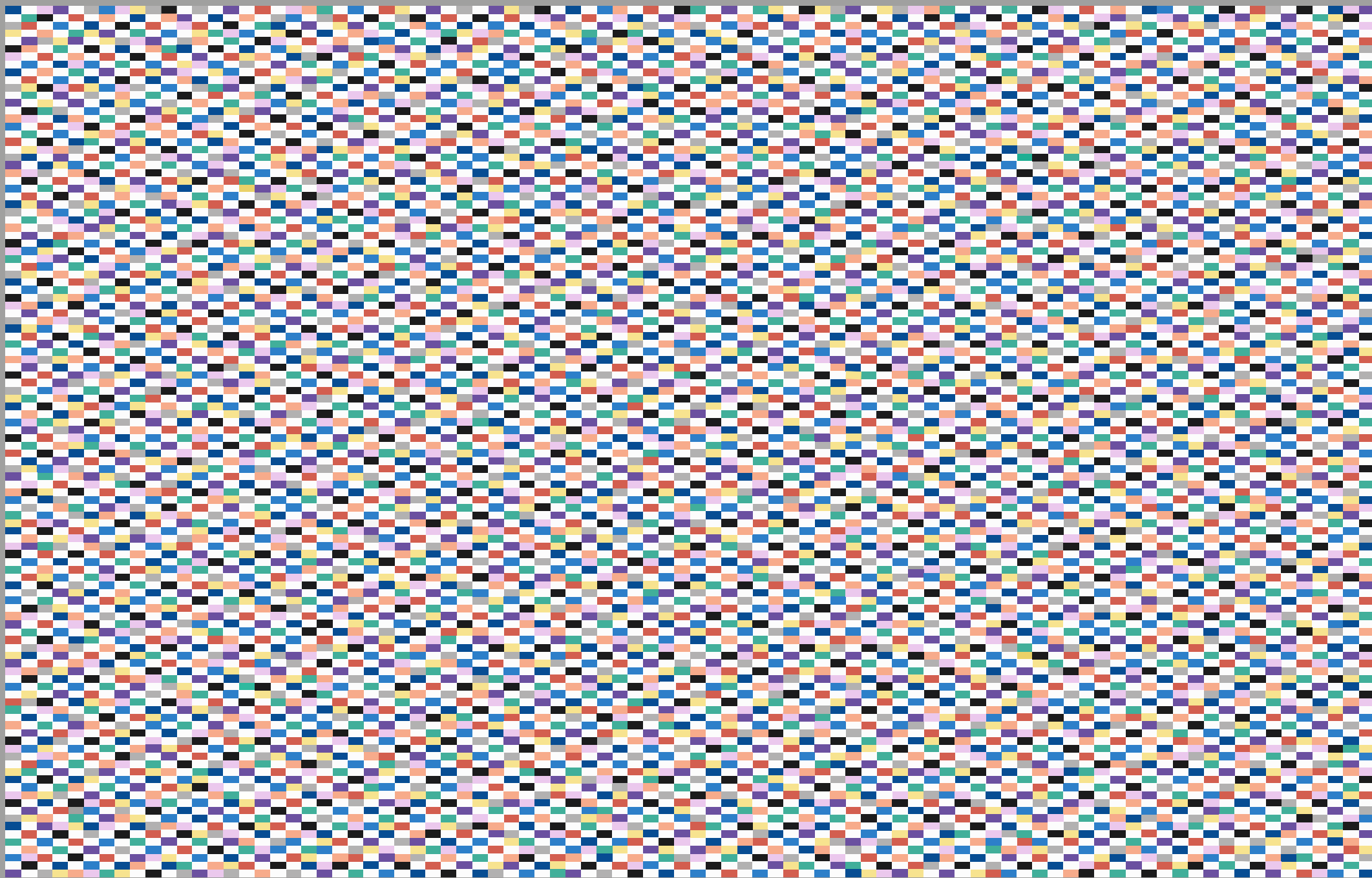
C-2966.ai
6/14/13
111"x77.75"



C-2997-3.ai
12/21/14
38.25"x24.25"



Rhapsody for 300 Permutations
C-2762.ai
10/4/12
154"x76"



To be continued....

