

ENTERGY GALLERY  
NEW INSTALLATION OF ART SINCE 1980



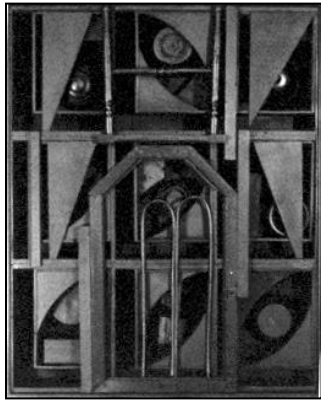
**Thornton Dial** (American, 1928-2016, b. Alabama)  
*Lower Ninth Ward*, 2011  
Mixed media  
New Orleans Museum of Art, 2014.38

Thornton Dial grew up in rural Alabama, and was inspired by a neighbor's found-object lawn sculptures to begin creating his own paintings and assemblages in the 1940s and 1950s. Like Rauschenberg and Cornell, Dial works almost exclusively with found materials and assemblage to create works that reflect on contemporary political issues. *Lower Ninth Ward* comes out of Dial's larger Disaster series, which examined Hurricane Katrina, the Tohoku earthquake and tsunami in Japan, and the Texas drought as part of the same global environmental problems. Dial sourced all of the material in this work, from the twisted tree branches to the lost doll, from New Orleans' flooded Lower Ninth Ward neighborhood in the wake of Hurricane Katrina. Although rooted in the culture of the American South, Dial's art often addresses issues of broader international concern, from droughts in Africa to the Iraq War and September 11th.

Drawing inspiration from the rich aesthetic traditions of the black South and with no formal education, Dial has forged a major body of astoundingly original work. Influenced by the found-object displays of African American yard shows, his work incorporates salvaged objects—from plastic grave flowers and children's toys to carpet scraps and animal skeletons—to create highly charged assemblages that tackle a wide range of social and political subjects, with a particular focus on the struggles of historically marginalized groups such as women, the rural poor, and the impoverished underclass. Born out of decades of struggle as a working-class black man, Dial's work also explores the long history of racial oppression in America and offers a moving testimony on the human struggle for freedom and equality.

**Joseph Cornell** (American, 1903-1972)  
*Untitled (Compass Case)*, n.d.  
Paper, box construction  
Gift of the Joseph and Robert Cornell Memorial Foundation, 2002.306

Joseph Cornell's fantastical assemblages of found objects each contain their own imagined world. Unlike Robert Rauschenberg, Joseph Cornell almost always worked on an intimate scale, creating delicate shadow boxes and small, lidded containers that contain—and often conceal—unexpected juxtapositions of photographs, bric-a-brac and small swatches of drawings and text. Creating poetry from commonplace objects and forms usually sourced from thrift stores and junk shops, Cornell was largely self-taught, and lived most of his life in extreme physical isolation in his home outside of New York City. His art explored the inner workings of the human mind, and often incorporated maps, compasses, and navigational charts as guides to this uncharted territory. In this work, Cornell installed eighteen compasses in individually painted compartments that were so cleverly concealed with a board that the brightly painted interior of the box was only recently discovered by NOMA's curators.



**Louise Nevelson** (American/Ukrainian, 1899-1988)

*Cascades-Perpendiculars XVIII*, 1980-1982

Wood, black paint

Gift of the American Art Foundation through Pace Wildenstein, 97.24

Louise Nevelson is one of the most important figures in twentieth-century sculpture, known for monumental wooden and outdoor sculptures that she almost always painted in monochromatic black or white. Her wooden wall-mounted sculptures are like three-dimensional collages, pieced together from a variety of found scraps of wood, plastic and metal. These intricate jigsaws of form are often puzzle-like, containing multiple compartments that hold found objects from driftwood to chair legs and steering wheels. Nevelson famously called herself the “original recycler,” and rose to fame early in her career when she displayed a shoeshine box owned by a local street peddler at the Museum of Modern Art. For Nevelson, painting all these found objects black was a way of drawing these disparate objects and forms into a unified whole: “They used to say black and white were no colors, but I’m twisting that to tell you that for me it is the total color. It means totality. It means: contains all.”

Louise Nevelson was born Leah Berliawsky in Russia and moved with her family to Rockport, Maine as a child. Her father and grandfather were both lumberjacks, and as a young child of six she often played with the scraps from her father’s lumberyard. She claims to have known at an early age that she wanted to be an artist, yet it was not immediately clear which path she would take. In 1920 she married a wealthy ship owner and moved to New York, where she spent the next decade studying painting at the Art Students League. She also studied operatic voice, acting, modern dance and poetry during the 1920s. During the 30s, Nevelson traveled abroad and studied with Hans Hofmann in Munich, Germany. It was not until the 1940s that she turned to sculpture and developed her signature style.



**Fritz Bultman** (American, 1919-1985)

*Sun Figure*, 1955

Oil on canvas

The Muriel Bultman Francis Collection, 86.157

Fritz Bultman’s art combines influences from his time working with Hans Hofmann in California and Jackson Pollock in New York with a childhood spent in New Orleans. In 1950, Bultman was among a group of painters, including Pollock, who signed a letter protesting the Metropolitan Museum of Art’s indifference to abstract art, who were dubbed “The Irascibles” for their impatience with New York’s conservative art establishment. Bultman was among the most experimental artists of this group, working in painting and collage as well as sculpture. Although almost entirely abstract, the titles of Bultman’s brightly colored canvases often reference New Orleans’ unique culture and scenery. His work was often interpreted as having a deep spiritual connection with the city, which one 1950 writer characterized as a “blood on the moon fierceness that strikes at the heart.”

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**Robert Rauschenberg** (American, 1925-2008)

*Melic Meeting (Spread)*, 1979

Solvent transfer, acrylic, fabric and collage on wood panels with mirror

Gift of the Robert Rauschenberg Foundation, partial gift in honor of Dora Rauschenberg, and Museum purchase with funds provided by the Helis Foundation, 2013.20

Between 1975 and 1983, Robert Rauschenberg created a series of monumental large-scale works like this one that he called “Spreads.”

Referencing both the term used to describe a fabric covering for a bed and a wide-open expanse of land, these works brought together a vast range of everyday objects and images, from plastic hair combs and mirrored plexiglass to photographs of Siamese cats and symbols of American industry like bridges and oil wells. In *Melic Meeting*, Rauschenberg explicitly references the Southern quilting traditions he would have encountered growing up in rural Texas and Louisiana. Through his use of fabric collage, he reimagines the traditional art form of quilting as a way of capturing the complexity and diversity of contemporary American culture. In his work, he often creates destabilizing juxtapositions that ask us to consider everyday images and objects in provocative new ways. In works like this one, Rauschenberg sought to create a bridge between art and life so that, as he once said, he could “act in the gap between the two.”



**Andy Warhol** (American, 1928-1987, b. Pennsylvania)

*Diamond Dust Shoes*, 1981

Polymer paint, silkscreen and diamond dust on canvas

Gift of Sydney and Walda Besthoff, 2012.10

Andy Warhol was a keen observer of American pop culture, and, like Rauschenberg and Cornell, often drew from found images sourced from magazines and advertising. He created his first images of women’s shoes while working as a commercial fashion illustrator in the 1950s, and returned to the motif throughout his career. To Warhol, bejeweled stilettos symbolized the opulence and utter impracticality of an American consumer culture he both adored and condemned. In *Diamond Dust Shoes*, Warhol embraces the glitz and glamour of American consumer culture while at the same time exposing the darker side of conspicuous consumption. He revels in glittering advertising imagery while at the same time coating the work in a “diamond dust” that makes his shoes seem as spectral as the advertising images on which they are based. As Warhol famously said, “Once you ‘got’ Pop, you could never see an advertisement the same way again. And once you thought Pop, you could never see America the same way again.”