WOMAN'S ART JOURNAL

FALL / WINTER 2019 VOLUME 40, NUMBER 2 $15.00

Front cover: Frida Kahlo, *The Loving Embrace of the Universe, the Land, Myself, Diego and Lord Xólotl* (1949), oil on canvas, 27 1/2" x 25 5/8". Jacques and Natasha Gelman Collection, D.R. © Banco de México, Fiduciario en el Fideicomiso relativo a los Museos Diego Rivera y Frida Kahlo. Av. 5 de Mayo No. 2, col. Centro, alc. Cuauhtémoc, c.p. 06000, Ciudad de México.

Production, and Design Services
Old City Publishing, Inc.

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Subscriptions Web:
http://www.oldcitypublishing.com/journals/waj-home/

Woman's Art Journal (ISSN 0270-7993) is published semiannually, Spring/Summer and Fall/Winter by Old City Publishing, Inc., a member of the Old City Publishing Group.

Subscription rates $47.00 per year for individuals and $123.00 per year for institutions. Issues are shipped in May and November. Missed issues must be reported no later than three months after shipping date or we cannot be responsible for replacements.

Indexed in Bibliography of the History of Art (BHA), Art Bibliographies Modern, Arts and Humanities Citation Index (ISI) and Wilson Full Text. The full text is also available through JSTOR's Arts & Sciences III Collection, www.jstor.org.

Woman's Art Journal

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With great pleasure we invite our readers to enjoy outstanding examples of insightful new scholarship on subjects that cross over between historical and contemporary issues. We begin with a fresh interpretation of Frida Kahlo's compositions and those of her friend, the Mexican muralist Aurora Reyes. In deciphering Kahlo's complex imagery, art historians have probed biographical issues, including the tragic accident in Kahlo's youth that subjected her to many operations and the loss of several pregnancies, and the agonies from the betrayals by her husband, Diego Rivera, who indulged in numerous extramarital affairs, including one with Kahlo's own sister. Dina Comisarenco Mirkin here proposes another aspect to consider, one more philosophical and positive, related to Kahlo's lifelong friendships with Reyes and Concha Michel, a poet and political activist. Michel promoted the utopian idea of parity between men and women—that women should have the same authority and economic power as men because of their essential role as mothers.

Comisarenco Mirkin writes that "Some of the ideas that Michel developed about duality, motherhood, the defense of peace, and women's rights can … provide an interpretive key to the iconography of a number of works by Frida Kahlo and Aurora Reyes, two of the artists who were closest to Michel." While not claiming a "direct iconographic inspiration," Comisarenco Mirkin advocates for the "profound mutual understanding" that resulted in their "constructed theories." Michel viewed violence against women as the reason for the loss of the "duality" between the sexes, and this subject found disturbing realization in the works of both Reyes and Kahlo.

Lotte Jacobi was a Jewish photographer who emigrated from Weimar Germany to the United States in 1935. Earlier, she had traveled in Russia to explore a fascination with the Soviet advocacy of modernization. Distinguished scholar Rose-Carol Washton Long here presents some of Jacobi's two thousand photographs from a 1932 visit to Russia, specifically documenting the lives of Tajik and Uzbek women. Of particular interest to Long were Jacobi's photographs of the women of Central Asia in which she addressed the Soviet campaign to abolish face coverings among Muslim women. Long writes, "Knowledge of Jacobi's empathetic portraits of the so-called exotic other, a result of her complex interweaving of photographic attitudes from both the Weimar Republic and the Soviet Union, provides nuance to the problematic issue of how a photographer reacts to tendentious calls to proselytize while at the same time responding to individual desires to make artistically compelling works."

Reflecting a more contemporary focus on the personal as political, Israeli art historian Ayelet Carmi presents studies of intimacy and vulnerability in a male subject by the US photographer Sally Mann. In this case Mann's images are of Larry, her husband of fifty years. The *Proud Flesh* series (2008) documents changes in her partner's body resulting from muscular dystrophy. Photographs of male nudes by women are not common in the history of photography, and Carmi sets aside eroticism as explored in a gay context to concentrate on the sexuality of a married couple. Through a series of images dating from 1977 to the last decade, Mann initially depicts her husband standing in a contrapposto position, like Michelangelo's *David*, and progresses to fragmentary images of a suffering man. Larry is presented in various poses revealing his increasing deterioration. Carmi's analysis supports her thesis that the white male is experiencing new vulnerabilities in American society. "Using her husband's body and their intimacy," Carmi writes, Mann "exposes the fragility of white masculinity, both as a cultural construction that requires constant defense of its ideas and values, and as a contemporary experience shared by many heteronormative white American men." Furthermore, Carmi explains, "Like Mann's family pictures, the *Proud Flesh* photographs blur the boundaries between private and public, personal and political, real and metaphorical. They create a tension between the representation of Larry as a symbolic construct of American white masculinity, and the contextualization of the works by Mann and others."

The career of US artist Vivien Collens has followed a decades-long trajectory, from painter and collagist to the fulfillment of a longstanding desire to create large-scale sculpture. Her vivid, exuberant constructions are now gracing public spaces in New York State and in New Orleans. Author Jared Rankin's narrative about Collen's "art of serious play" begins with her formal studies in the US and Mexico, travels through time spent at the Cleveland Museum of Art as an instructor and photo librarian, and includes a career-building sojourn at Yaddo artist colony. While marriage and children were among the personal experiences that helped shape the direction of her art, tenacity and inventiveness are the messages gleaned from Collens's broad and deliberative artistic production. On a recent visit to the artist's studio in Cornwall, New York, Rankin observed, "Here Vivien seemed completely at ease, in her endless repository of inspiration, in a boundless and eager sense of play."

Our new book review editor, Aliza Edelman, has done a fantastic job bringing together a dozen reviews to complete the issue, including volumes on well-known and unknown US artists as well as European and South American subjects. We salute Therese Dolan, a member of our *WAJ* Editorial Board, for her excellent review of two recent publications on the French Impressionist Berthe Morisot. Her assessment of the current state of scholarship on this too-often underrated artist is a major contribution to the study of Morisot and her contemporaries. With a strong feminist perspective, Dolan reminds readers that references to Morisot as a "Beautiful Painter" were not necessarily a compliment about her work, and that because this innovative artist among the Impressionists was frequently marginalized, it has taken a century to rectify the neglect. Without denying the importance of feminist authors who have noted the restrictions on women of Morisot's social class, the determination and the candor found in Morisot's paintings is astonishing. From the sadness and doubt evident in the mother watching her sleeping child in *The Cradle*, to the manifest sexuality of *The Psyche mirror*, Morisot is receiving at last much-deserved respect for her independent spirit and insights into the fears and passions of her gender. Hardly a "disciple" of Edouard Manet, she was his competitor, seeking her own recognition.

We thank Old City Publishing as the *Woman's Art Journal* celebrates our fortieth year of continuous publication.

Joan Marter and Margaret Barlow
Editors, *Woman's Art Journal*

Vivien Collens

The Art of Serious Play

By Jared Rankin

Painter turned sculptor, Vivien Abrams Collens is a prolific artist whose sprawling oeuvre continues to grow and take on surprising new forms. Marked by a sense of playfulness, solidified into her work is a childlike sense of wonder charged with mystery and meaning, as she takes joy in experimenting with the tangibility of objects, twisting and coloring them to see what they might become. Rather than reflecting the world, her art makes visible the basic impulse towards creation, bringing into view the active world of a practiced imagination. This playfulness is the quintessential characteristic of her work, the thread on which every variation is strung. Yet, undergirding Collens's work is a whimsical, idiosyncratic logic that guides choice of color and form, giving it rigor. It is an exercise in what might be called serious play.

Collens's career is marked by distinct periods in which she remained fixated on a particular idea, exploring its expressive potential until it yielded a vision of what could follow: the next preoccupation. As they overlapped, the work dealt concurrently with old and new ideas. Early on, Collens's paintings were becoming hybrid forms, using mixed media assemblage to challenge the notion of the canvas as a two-dimensional art form. It was only in 2015, following her City Blocks series, that Collens began to think of herself as a sculptor, producing forms that have remarkable resonance with her earlier paintings on canvas. Since that time she has placed a number of large public sculptures, most notably in New Orleans, including *Froebel's Gifts: Energized Cube* (2017; Fig. 1 and Pl. 8), and New York. To take a retrospective view is to see the clear progression of an artist working towards the limits of what abstract painting could represent as a three-dimensional object, and coming into her own as a sculptor.

Born in Cleveland, Ohio, in 1946, Collens took her BFA in Pittsburgh at Carnegie Mellon University before moving to San Miguel de Allende, Mexico. Living in Mexico for two years, from 1968 to 1970, she was producing paintings and prints that contained elaborate systems of symbols and self-referential schemes that presented a kind of visual puzzle for the viewer. *Family* (1970; Fig. 2) is one of a series of nine prints addressing the cycle of life. In this example, references to the creation of a child from the cells of two parents is suggested. At the same time that she created these prints, she was writing a master's thesis at the Instituto Allende on a history of symbols in visual art. Collens stayed abreast of the US art world through photographs, phone calls, and visits home. Intrigued by the

Fig. 1. Vivien Collens, *Froebel's Gifts: Energized Cube* (2017), powder coated aluminum, 16' 4' x 4'. Commissioned for the permanent collection of Kenner Sculpture Garden, New Orleans, LA.

work of such artists as Robert Morris, Collens returned to the US in the early 1970s, moving back to Cleveland.

Collens found work as an instructor and as photo librarian at the Cleveland Museum of Art, and for six years, beginning in 1971, she was the slide archivist and director of the media center at the Cleveland Institute of Art, which brought her into regular contact with contemporary art and New York artists. She found herself entering a cultural dialogue that was questioning the distinction between the canvas and other three-dimensional works of art.

She joined with several like-minded artists in a regional collective known as Assembled Propositions, which provided an artistic oasis in mid-seventies Cleveland. It was a unique group, and she liked that its members were "working in the narrow area between painting and sculpture ... Some will call the work sculpture, but all pieces hang firmly on the wall in the tradition of painting."[1] Theirs was a strand of Abstract Expressionism where the emphasis was on the importance of the material itself, drawing attention to the flatness of the stretched canvas and going so far as to claim that the content of a work of art is revealed through the materials used. Assembled Propositions did not intend to draw observers' attention to the fact that they may be looking at a wood board or masonite or string as such. Instead, they endeavored to strip the materials of the connotations of their common use, and reveal the essential character or "presence" of the object by placing it in novel relationships with other common or found objects.[2] It was their goal to dispel the obscured character of material items thereby excavating the "meaning that is buried in the object and its construction."[3] In this sense, Assembled Propositions began to depart from debates around flatness in order to investigate a related issue, one which seemed to have been the domain of sculptors, and which followed more or less naturally from the Abstract Expressionist interest in the flat materiality of the canvas: how physical objects might become as evocative as two-dimensional works of art. This question would come to serve as an essential line of inquiry throughout Collens's career.

It was in this context, while holding a position as a slide archivist and director of the media center at the Cleveland Institute of Art, that Collens began to produce her own response to this cluster of art-historical quandaries, acquiring her first power tools, and working in her studio in the early morning hours before going to her job. She produced studies for what she would name her Penetration Series, small wooden structures that resembled bookshelves, rectangular frames further divided by three or four horizontal boards, with small strips of painted and unpainted canvas attached between the boards, and then mounted inside a Plexiglass box (1975; Fig. 3). The effect of this invented form on "objectifying" the two-dimensionality of the canvas was twofold. Reminiscent of a bookshelf, the frame appeared as a sort of archival tool for small scraps of torn canvas, as if they were discrete objects being stored for later examination or rearrangement. The archival effect was reinforced by the plexiglass box, which suggested that the strips of canvas were artifacts in need of protection, and that they required a different type of attention than that which is usually given to a painting.

Fig. 2. Vivien Collens, *Family* (1970), serigraph, 9 1/2" x 12 1/2". Courtesy of the artist.

Fig. 3. Vivien Collens. *Study #15* (1975), wood, acrylic on canvas, plexiglass, 17" x. 14" x 2".

These studies laid the groundwork for her next, more sophisticated Second Penetration Series. Shown in 1975 at the first exhibition held by Assembled Propositions at the

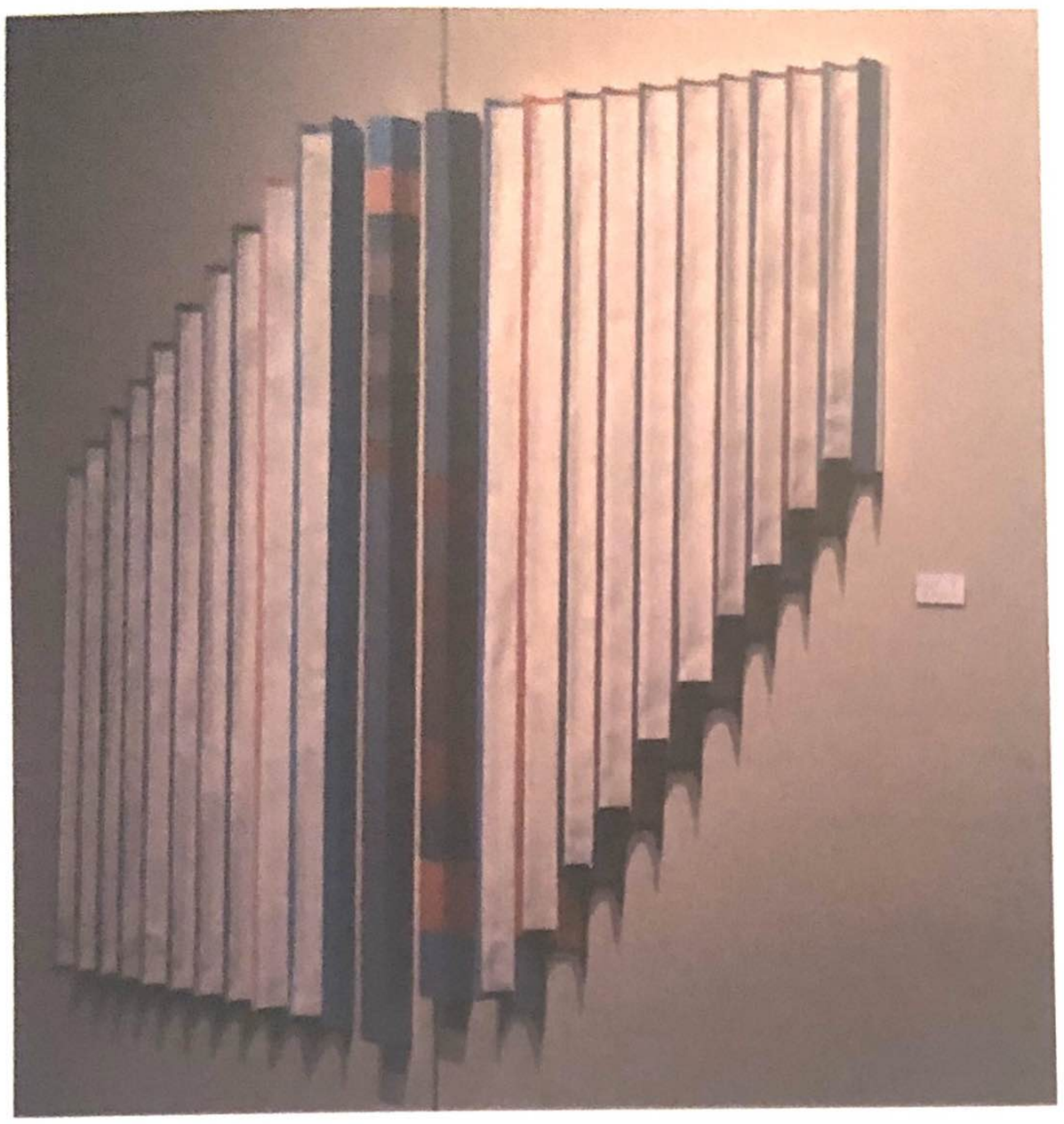


Fig. 4. Vivien Collens, *Dipstych #7: Pivotal Decision* (1977), starched canvas, acrylic on wood, 71 1/2" x 73 1/2" x 3". Courtesy of the artist.

Fig. 5. Vivien Collens, *Tribeca Twist* (1979), collage, paint, wire assemblage, 6" x 6" x 3". Courtesy of the artist.

Tangeman Gallery at the University of Cincinnati, it later was exhibited at other Cleveland galleries, and most importantly in 1976 at the Akron Art Institute, in her first solo exhibition. The pieces were substantially larger than those in the first series, sometimes as large as 6 x 10 feet. Instead of the small bookshelf, Collens made large narrow wooden channels which she placed into rows, with the channels lengthening as they moved toward the center of the piece, forming large scalene trapezoids (1977; Fig. 4). In each channel she affixed a pleated strip of starched and ironed canvas, an addition that came to her as a result of her participation in a woman's consciousness raising group.[4] Each piece consisted of either two or three of these trapezoidal panels, which Collens intended the observer to read as diptychs and triptychs. Notably, she referred to this form not as sculpture but as a "wall installation."

Both large and unusual, the physicality of the works confronted viewers, presenting an obvious challenge to the way one would look at a painting. In a stroke of gentle irony, Collens reversed the roles of the frame and the canvas: the frames of the wall installations in the Second Penetration Series were painted while the canvas was left blank—yet the canvas was not untouched, it was pleated to take on a sculptural effect, made three-dimensional. Collens was meticulous in the construction of these works, as is clear from the drawings for her wall installations, which became works of art in and of themselves (1977; Pl. 9). Looking at these blueprints, another surprising element comes into view: on top of an already complex object, Collens had devised different schema by which she determined the colors for the wooden channels. The application of color as an element of the structure is most evident in the works Collens called "dipstychs." In these, two panels were separated by one to three wooden columns in which she represented the view of the outside edges of the installation through bars of color (1979; Pl. 10). Thus the observer could overcome what was a limitation of sculpture: not being able to see the whole work from one point of view. Through the use of color, "dipstychs" gave an obverse representation of the work as seen from left and right. As Collens described these works: "the structure is the image."[5]

In the autumn of 1977, Collens moved to New York City, in search of opportunities to show her work at some galleries that had shown interest. She went to work immediately with what she called the Projection Series. The wooden channels became a solid piece of wood, canvas was no longer affixed to the work, and the wooden framing that held the panels together was painted and moved to the front of the construction. Over the next two years, she continued producing wall installations, which were ultimately exhibited at the SOHO Center for the Visual Arts. The impetus for change came in 1979, when she had the opportunity for her first artist residency, at Yaddo, in Saratoga Springs, NY. Collens recalls arriving at Yaddo eager to begin working, but she began reading a book that was being passed around, *A Peep into the Twentieth Century*, by Christopher Davis. "The book cited an early pamphlet titled 'The Romance of Electricity," says Collens. "When I read that phrase, I had an amazing vision! In one minute I saw hundreds of images of my work transforming from the rigid geometric structures I had been using into dynamic forms with varying angles and curves."[6] This flash of inspiration led to her next series, The Romance of Electricity.

Collens's drawings at Yaddo in the spring of 1979 prefigured an interest in fluid, flowing lines that would occupy her for the next decade (1979; Pl. 11). The diptych

ormat remained but with the two images connected by many lowing or zig-zagging lines (1979; Fig. 5). Over the next ten ears she would move further away from the meticulous, alculated style of the Penetration and Projection series. The hanging forms also signaled a significant change in her rocess as she began to follow her intuition more freely, elying on found materials for inspiration so that the fluid orms reflected a fluid process. Collens continued creating wall nstallations for the Romance of Electricity Series, from early ariations on the Projection Series with wires running across he surface of painted wood, to an interlude with horseshoe nagnets attracting fields of lines, rings, and geometric shapes, heir attractive power made visible by wires and nets merging from the poles of the magnet (1983; Fig. 6). It is otable that the horseshoe magnet is one of the few objects epresented in her work—holding in its field of attraction ollens's growing lexicon of abstract symbols.

Each new series seemed to elaborate on a lingering line of nquiry found in its precedents, and every turn in Collens's ractice, no matter how subtle, represented a schismatic eckoning with form. In this way, she worked thematically nasmuch as she grappled with form laid bare, so that, for nstance, rather than meditating on "roundness" or "all things ound," she chose in the early 1990s to allow circles to drop nto her field of vision like meteors, despite seldom appearing her prior work. The artist had married David Collens in 985, and by now, she wrote, "As a mother of small children, I ound that circles reminded me of my children's little round eads, and also suggested bubbles, balls, hula hoops, play, and ovement, all part of childrearing." Throughout that decade ollens embraced circles, as that form took on new sociations, as in *Baby's Comforter* (1992; Fig. 7). As Collens ad adopted fluid lines after linear symbols of energy and ectricity flashed before her in a singular vision, circles now oated into her purview as though of their own accord, mbols for the spirit of childhood. This spirit of childhood, *ay*, as it turned out, would emerge as a pillar of Collens's ork, both as a means of evoking memory through stripped own, representational forms (in the same way stick figures o), and as an integral part of her process, where shapes rved as building blocks, component parts that she played th to create something larger.

As she proceeded to study circles with increasing rigor, plying her usual thoughtful approach to formal eoccupations, Collens's methodology was twofold. First, like e Penetration blueprints that carefully mapped out her color gic in the seventies, Collens used her circles systematically. In e early 1990s, she produced a series of paper "paintings" that ere in fact large circle collages (1995; Pl. 12). She described the lious act of cutting out individual circles while attending her ughters' activities, writing that, "I then filed them by color, oject, or pattern for later collage use in the paper paintings." t just as the Penetration blueprints eventually manifested in a lical disruption by turning the wall structure made of painted od channels around to display the other side, evolving vards the Projection works, Collens followed her rigorous cle inquiry with a simple "what if?" This experimentation

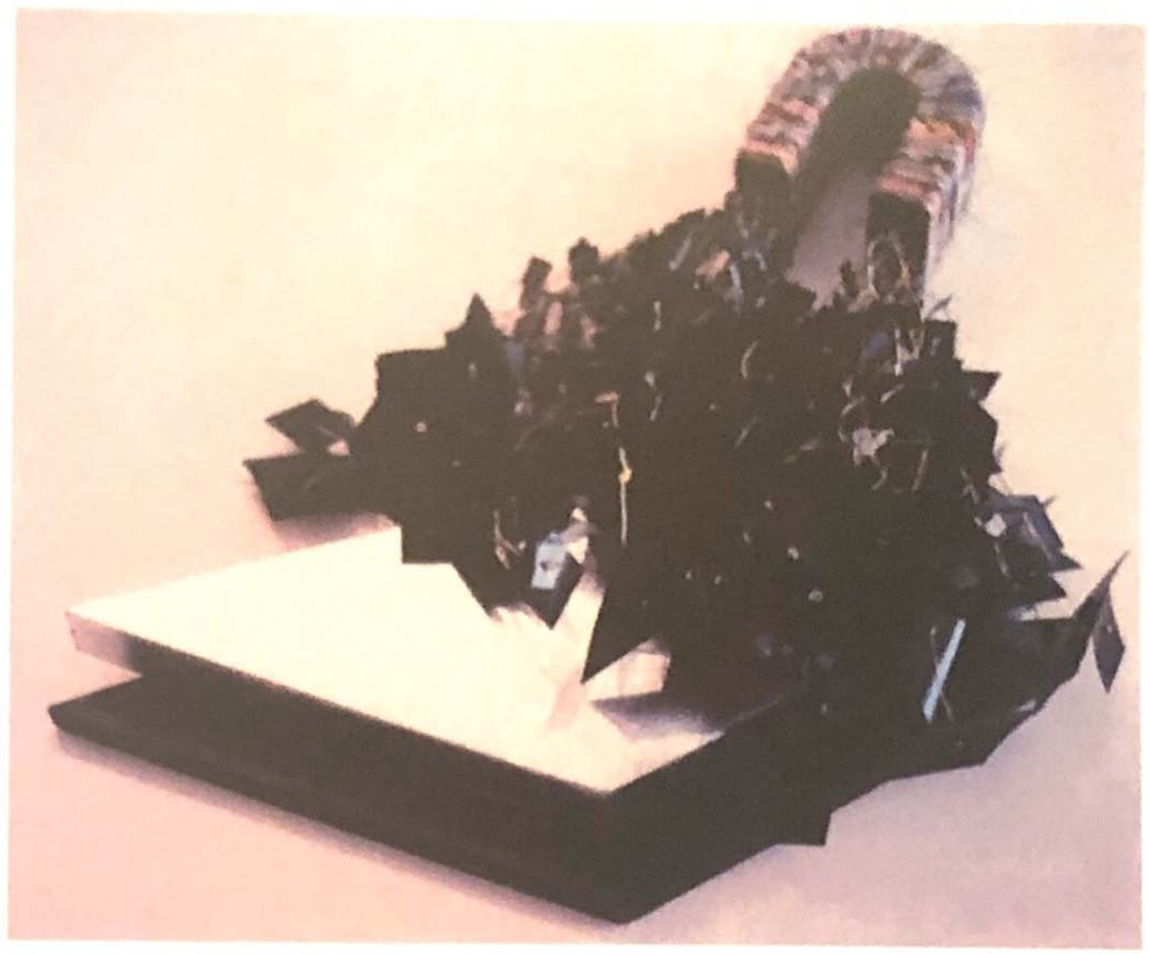


Fig. 6. Vivien Collens, *Magnetic Attraction* (1983), mixed media, 48" x 30" x 5". Courtesy of the artist.

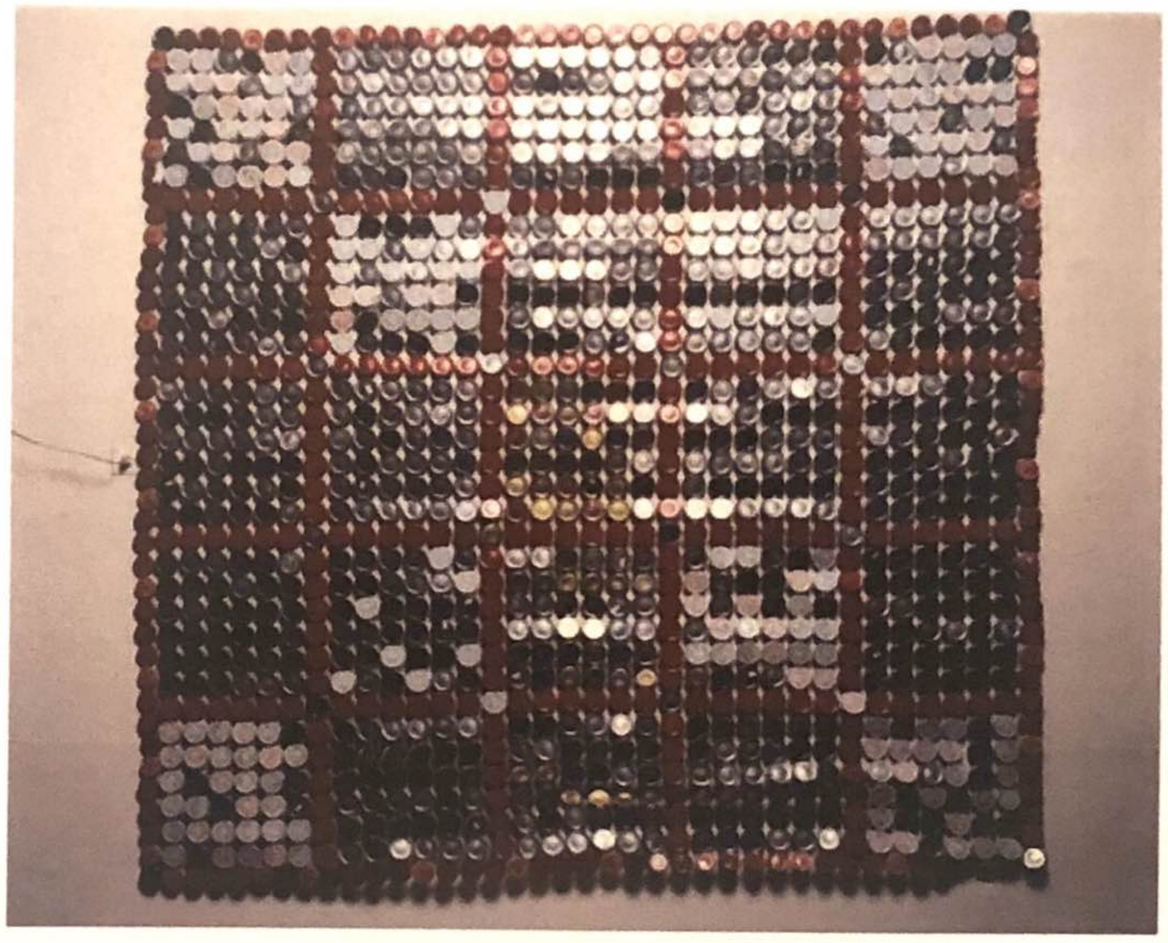


Fig. 7. Vivien Collens, *Baby's Comforter* (1992), baby food jar tops, paint, wire hanging on metal tube, 72" x 72". Courtesy of the artist.

gave way to Collens's most sculpture-like works up to that point in her series titled Just for Fun. She composed these circular assemblages of found objects, mostly small plastic toys, nestled in a web of wire mounted to a hula-hoop frame (1993; Pl. 13). Curiously, because these wall-mounted works sit at an intersection between sculpture and two-dimensional art, the series has the effect of formalizing the plastic toy. By preserving an otherwise disposable object (like trapping a bubble before it floats away), Collens—perhaps inadvertently—created a contemporary artifact of an otherwise fleeting material world in an age of consumption.

When she began working on the Lineation series in the mid to late nineties, Collens punctuated her circle moment with a series of diptychs with contrasting circles and lines. She was playing

Fig. 8. Vivien Collens, *Fusion* (2008), acrylic on canvas, 30" x 60". Courtesy of the artist.

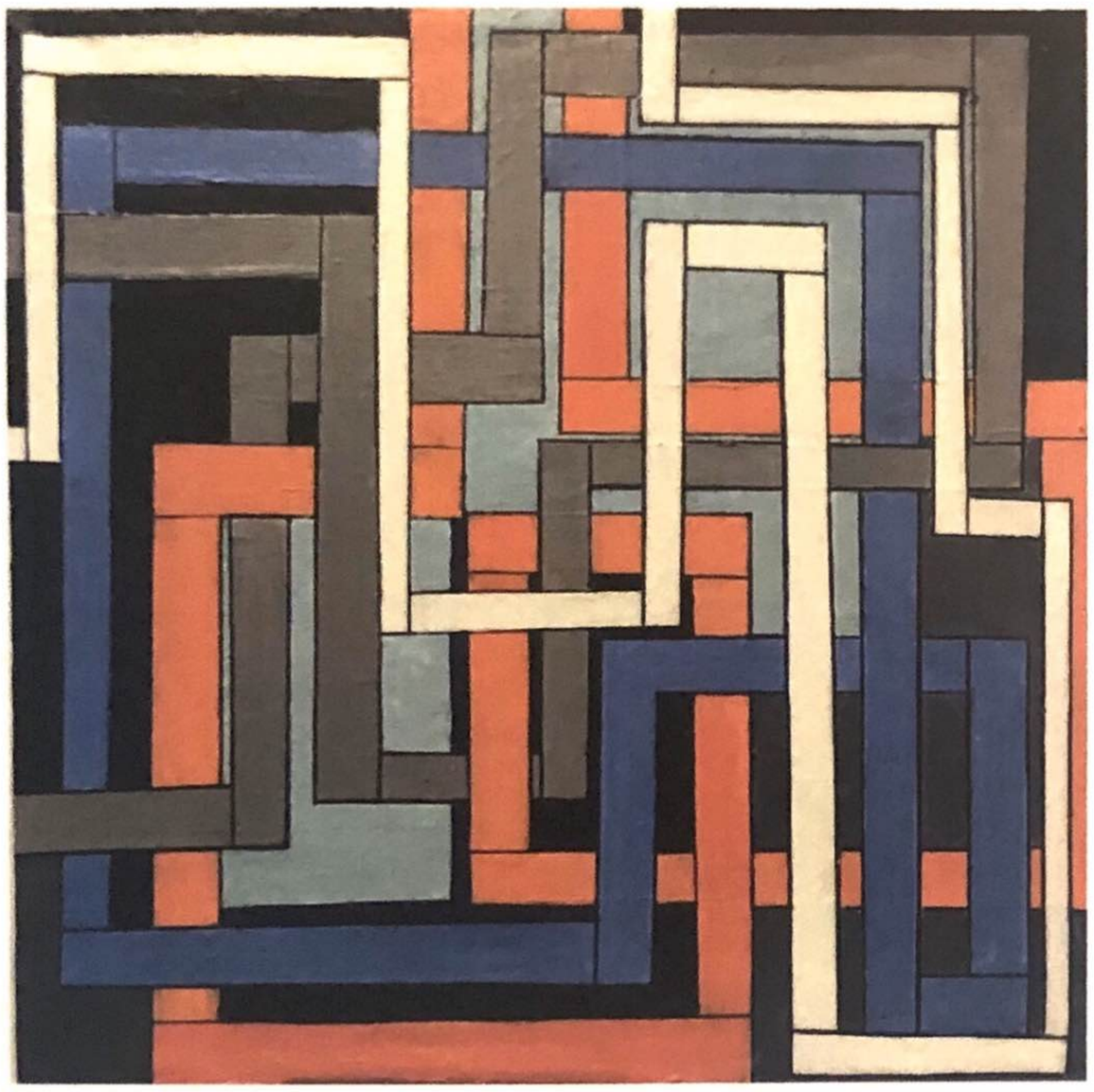


Fig. 9. Vivien Collens, *Skyview* (2015), acrylic on canvas, 12"x. 12" x 2". Courtesy of the artist.

matchmaker with shapes—if not circles with lines, then lines with polygons, and if not in contrast, then in harmony (1995; Pl. 14). What would it look like to put all of the shapes in the same room, on one canvas? Which one needs more attention? Collens chose to focus on lines during the second part of the series, perhaps because they resembled paths, a form that lends itself easily to transitions.

While it may seem a tenuous claim to say that Collens would willingly choose a form that has a symbolic resonance with her artistic direction (which was tied up inextricably with her daily life), changes in her personal life and practice were nearly always predicated by a telling symbol, whether consciously or not.

By the late 1990s, Collens's mother had fallen ill and her children were teenagers, so she could not devote much time or energy to her art making. As often happens with women artists, they find themselves as primary caregivers, and although she was not able to commit fully to pursuing her ideas, she continued working and taking advantage of opportunities to exhibit. By 2008, she had regained her footing with the Slides Series, large canvases that she began making very quickly. Oddly enough, the essential tool in her return to work was the sponge, which liberated her from all geometric forms and enabled her to commit to the fluidity with which she had experimented in the past (2008; Fig. 8). Along with the sponge, she fashioned her own tools to guide paint over the canvas, including brushes with notches cut out and others with small sponges affixed intermittently to the brush. In these paintings, she relied on the materials to guide her, the tactility of the paint and the quickness of the tools on the canvas became a jumping off point for her creativity and a means to rediscover her close affinity with these materials. Despite the "ad hoc-ism" of her approach, the Slides paintings had remarkable resonance with her earlier works—the intersecting lines of the Penetration and Projection series and the unruly, unfurling nets of Romance of Electricity.

In the three series that followed, Urban Studies, Passages, and Pathways, created over the five years, from 2011 to 2016, Collens made a distinct turn back towards geometric forms, and showed a renewed interest in the type of architectural drawing she had done early in her career. Passages and Pathways, as their names suggest, depict different perspectives on architectural forms. Passages gives the viewer an oblique view of different twisting hallways, receding rectangles that draw the observer into the image, trying to see what may be around the looming corner. In contrast, Pathways depicts, through the overlapping and meandering lines of interlocked rectangles, an aerial view of what Collens imagined as an urban landscape, "the infrastructure of a city … the roads, sidewalks, utilities, looking up, looking down,"[7] as in *Skyview* (2015; Fig. 9). These series were made contemporaneously as meditations, brief experiments in architectural perspective. Urban Studies contains the most extensive visual investigation of the visual conundrums in depicting three-

dimensional objects, including *House with Heavenly Views* (2014; Pl. 15). Not surprisingly, Collens, began making her first formal sculptures alongside Urban Studies.

Collens's first freestanding sculptures, City Blocks, were a group of small three-dimensional "sketches," none larger than 6 x 8 x10 inches, painted wooden blocks placed together into a wood frame (2015; Fig. 10). The idea for City Blocks developed as Collens was cleaning up her studio and playing with the scraps of wood, organizing them into small bins, when she realized that they resembled miniature cityscapes, or three-dimensional Mondrians.[8] With City Blocks, Collens was able to articulate and incorporate the fluid sense of play that animated so much of her work into the more rigid medium of sculpture.[9] Despite years of using power tools and constructing large wall installations, it was only after making City Blocks that Collens began to consider herself a sculptor.[10]

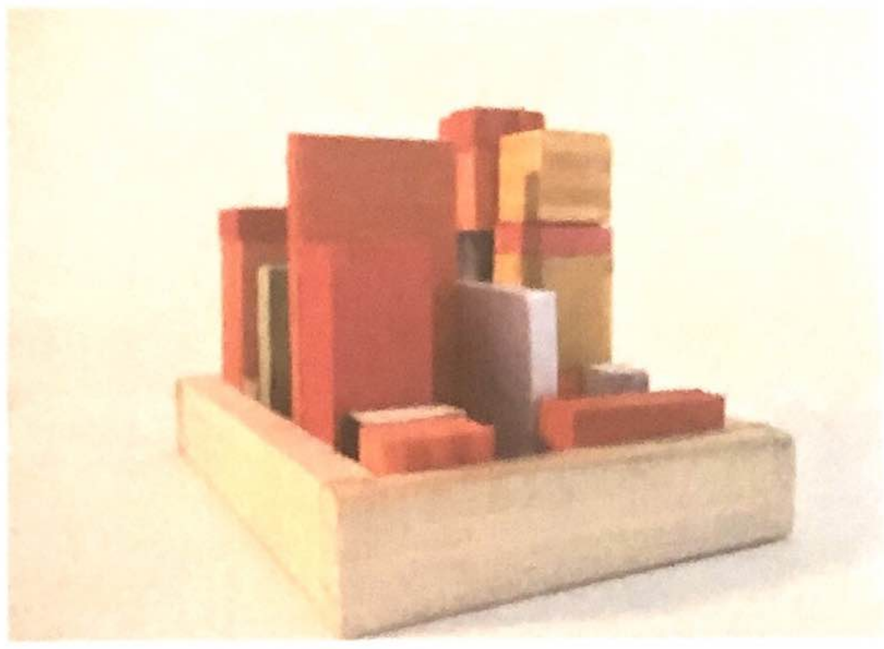


Fig. 10. Vivien Collens, a piece from the *City Blocks Installation* (2015), acrylic on wood blocks, 4" x 4" x 6". Courtesy of the artist.

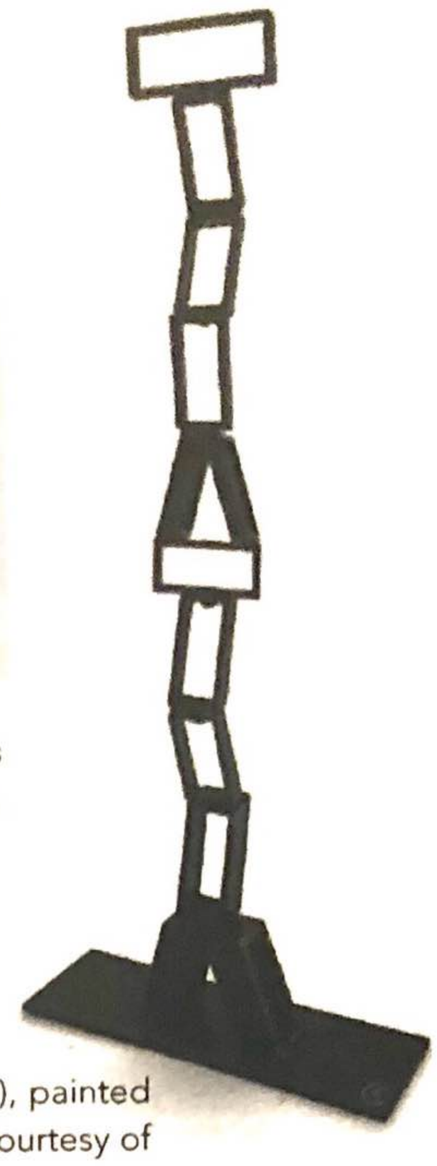


Fig. 11. Vivien Collens, *Acrobats* (2019), painted aluminum, 18 1/2" x. 7 1/2" x 2 1/2". Courtesy of the artist.

Collens's sense of play would reach an apogee the following year in her next series, Froebel's Gifts. Inspired by the nineteenth-century German pedagogue Friedrich Froebel, known for his eponymous set of educational toys, called "gifts," Collens created a form she called a broken cube as a sort of adulthood addendum to Froebel's original set of gifts. By playing with this form, she proceeded to make large sculptures from this single building block in a variety of conjugations. The complexity of the broken cube allowed Collens to create sophisticated sculptural forms that were highly resonant with her previous two-dimensional works. *Energized Cube* and *Blue Circuit*, also from this series, are both installed in New Orleans, among the first of Collens's large public artworks, and since 2017 Collens has installed six outdoor sculptures in New York, including *Beacon Squirt* (2019; Pl. 16).

Collens is currently enjoying one of her most prolific years yet. As her sculpture, reflects an intuitive and confident practice, it is as though the years leading up to the present were preparation for a moment free of responsibilities where she could fully channel her wellspring of ideas into work. In May of 2019, she exhibited her work at Holland Tunnel Gallery in Newburgh, NY, in her first solo sculpture show. "As spectators make their way around the gallery," wrote a reviewer, "it becomes more evident that Collens has developed a particular visual language of forms that she deploys."[11]

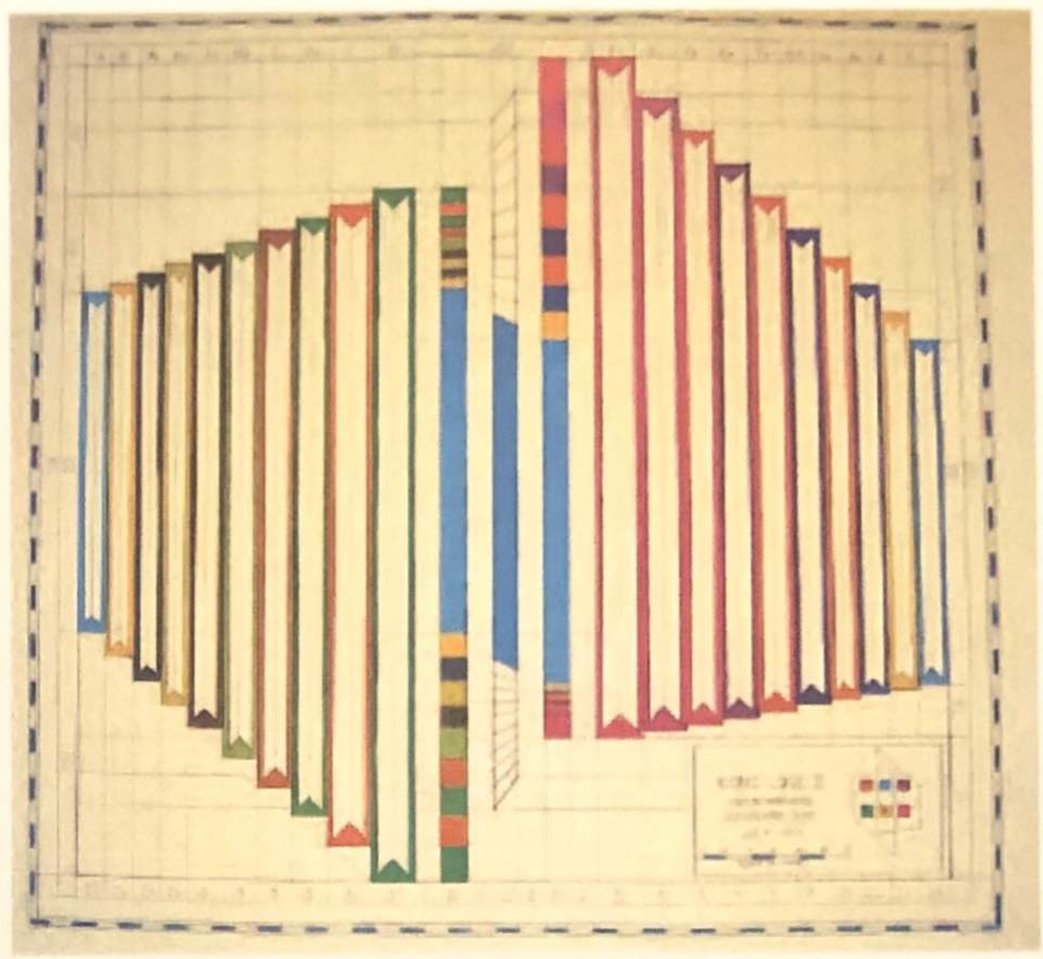
Since 2015, Collens's technique as a sculptor has developed dramatically, the subtlety with which she can convey ideas enhanced by her increasing skill at welding, bending, riveting, and otherwise manipulating the aluminum with which she likes to work. There is no doubt that Collens has developed an extremely sophisticated lexicon of forms, and it is through this language that she conveys the importance of play, of practicing creativity (both 2019; Fig. 11 and Pl. 17). Walking through her exhibition in Newburgh, I recalled my earlier visit to her at her studio, wading through the piles of sketches, pieces of PVC, scrap metal, and pool noodles, occasionally laughing as she experimented with her haphazard building blocks. Here she seemed completely at ease, in her endless repository of inspiration, in a boundless and eager sense of play. As Collens recently told me, "I still have a lot more to say and do."[12] •

Jared Rankin is an independent scholar and artist.

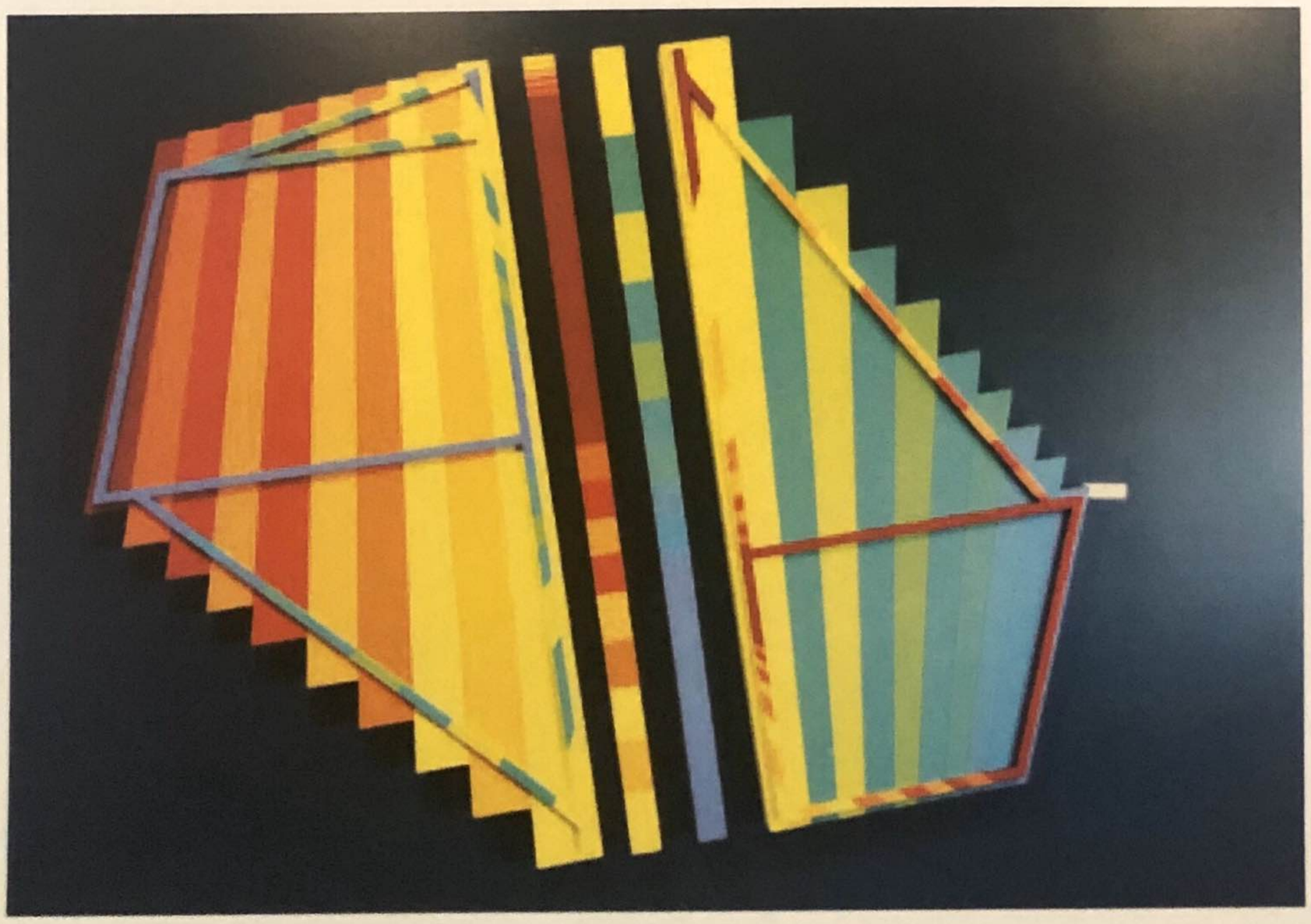
Notes

1. Elizabeth McClelland, "Assembled Propositions," *Assembled Propositions* 1 (Sept. 27, 1975), 3.
2. Ibid.
3. Ibid.
4. Vivien Collens, interview with the author, June 20, 2019.
5. Elizabeth McClelland, "Assembled Propositions," *Assembled Propositions* 3 (March 6, 1977).
6. Vivien Collens, "The Romance of Electricity," https://viviencollens.com/the-romance-of-electricity.html (accessed July 3, 2019).
7. Vivien Collens, "Pathways," https://viviencollens.com/pathways-2015-16.html (accessed July 3, 2019).
8. Collens, interview, June 20, 2019.
9. Brainard Carey, interview with Vivien Abrams Collens, WYBCX Yale Radio (March 8, 2016), audio, 14:00, https://museumofnonvisibleart.com/interviews/vivien-abrams-collens/ (accessed July 3, 2019). Talking about her City Blocks Series, Collens says, "I didn't measure one inch to one foot. I just put them together and made them, had fun making them, and for me that's almost a guiding sense in making any new series, I want to have fun, I want to enjoy making them. Sometimes later it's very hard to work to realize its ultimate form and presentation but in the beginning it always comes out of an idea and playing."
10. Collens, interview, June 20, 2019.
11. Tony Huffman, "Vivien Collens at Holland Tunnel Gallery," *Chronogram* (June 1, 2019). https://www.chronogram.com/ hudsonvalley/vivien-collens-at-holland-tunnel-gallery/ Content?oid=8477764.
12. Collens, interview with the author, June 20, 2019.

Pl. 8. Vivien Collens,
Froebel's Gifts: Energized Cube
(2017), powder coated aluminum,
16' 4" x 4". Commissioned for
permanent collection of Kenner
Sculpture Garden, New Orleans. LA.

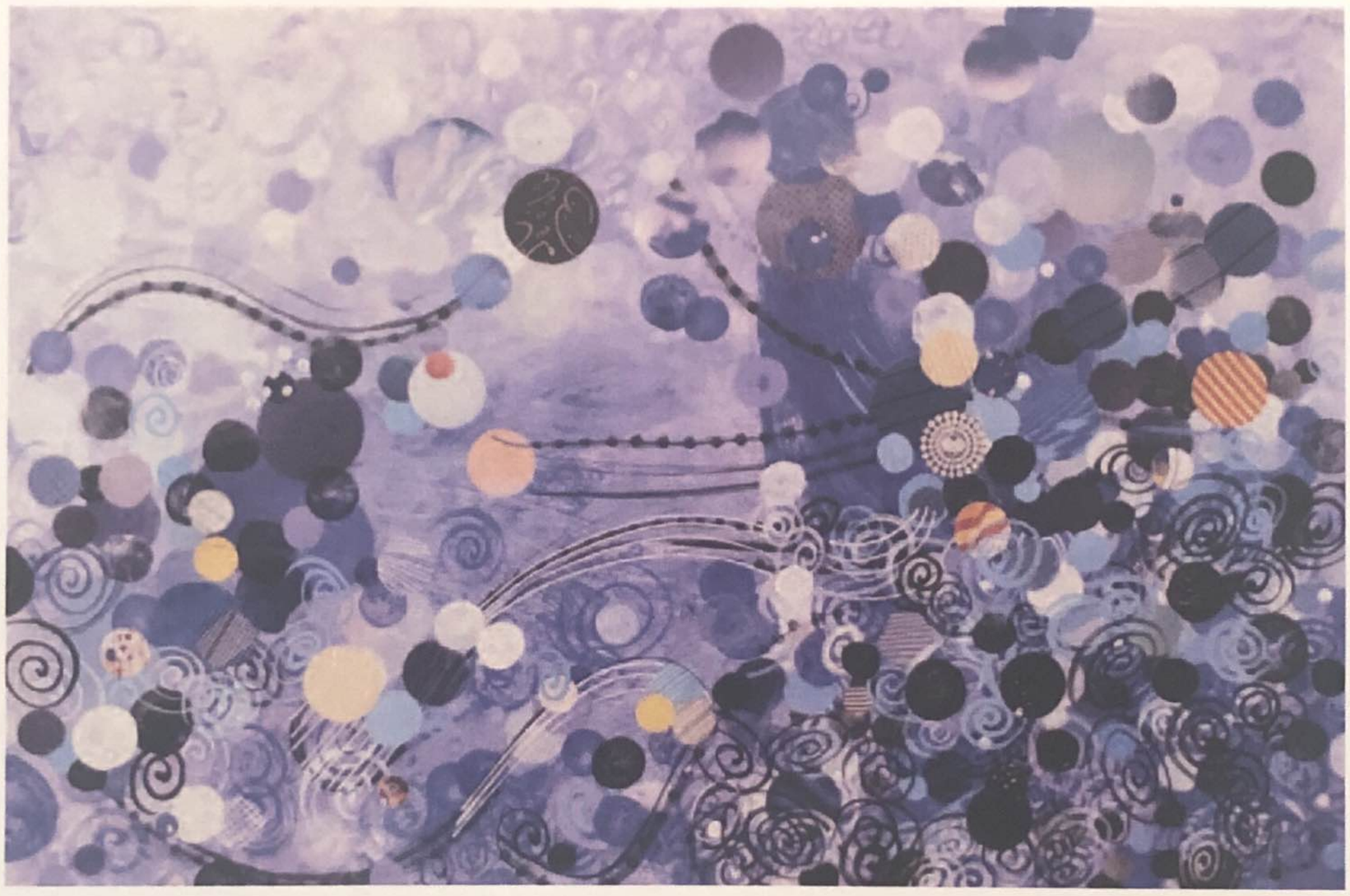


Pl. 9. Vivien Collens, *Iconic Logic* (1977), acrylic and pencil on paper, 25" x 30". Courtesy of the artist.



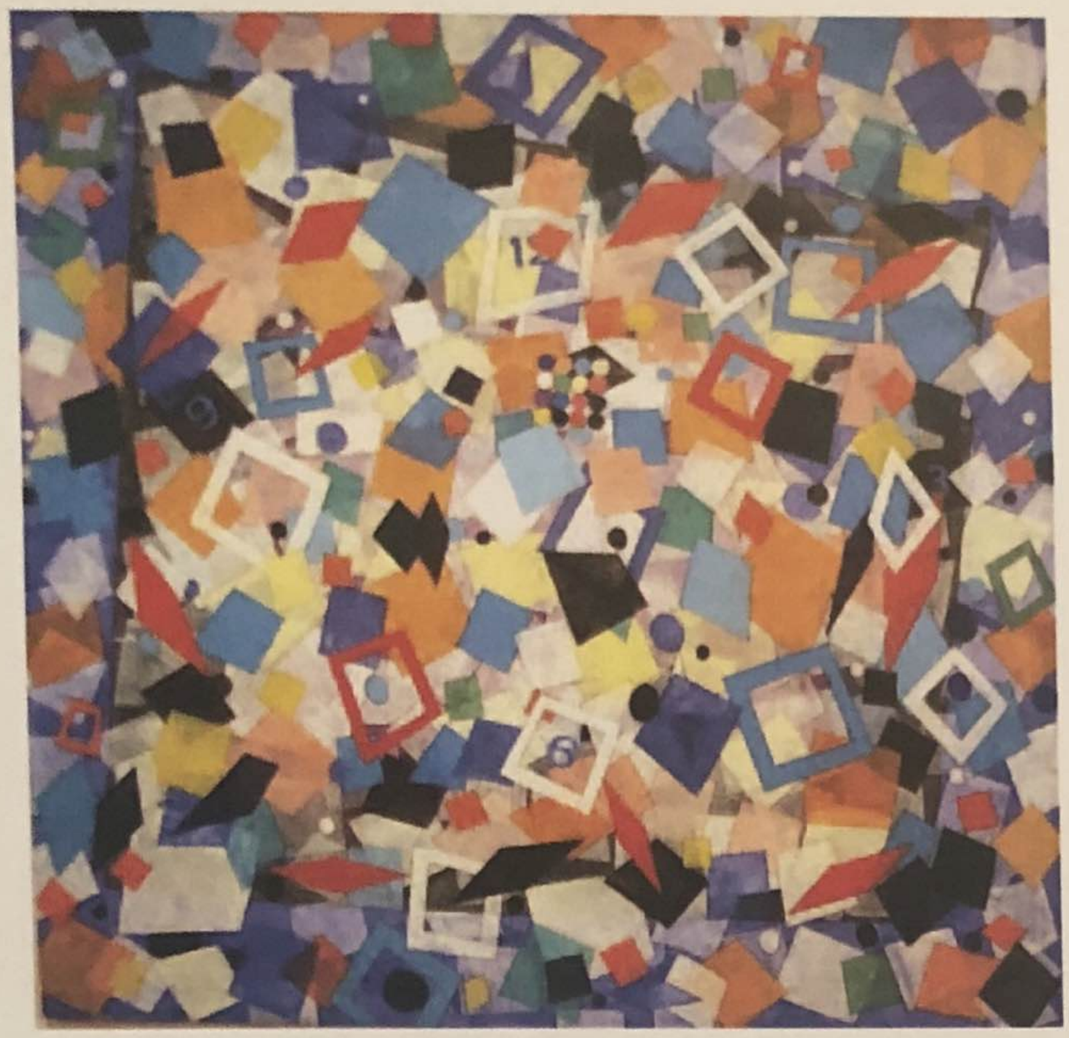
Pl. 10. Vivien Collens,
Janus Projection (1979),
acrylic on wood,
68" x 32" x 3".
On long term loan to
SUNY Orange.
Courtesy of the artist.

Pl. 11. Vivien Collens, *New Dimensions* (1979), acrylic on paper, 14" x 18". Courtesy of the artist.



Pl. 12. Vivien *Collens, Heavenly Bodies* (1993), acrylic and collage on paper. 24" x 36". Courtesy of the artist.

Pl.13. Vivien Collens, *Personal Affects* (1995), mixed media, 66" x 73" x 12". Courtesy of the artist.



Pl. 14. Vivien Collens, *Circadian* (1995), acrylic on canvas, 60" x 60". Courtesy of the artist.

Pl. 15. Vivien Collens, *House with Heavenly Views* (2014), acrylic on canvas, 48" x 30". Courtesy of the artist.

Pl. 16. *Beacon Squirt*, 2019. Powder coated aluminum, 14'x 12'x 10'. Installed at Beacon, NY.

Pl. 17. Vivien Collens, *Doll with White Skirt* (2019), painted wood, 62" x 20" x 20". Collection of Cathy and Peter Halstead.