



# Smithsonian American Art Museum

## *What's It All Mean: William T. Wiley in Retrospect* Oct. 2 – Jan. 24, 2010 Checklist

1. *Flag Song*, 1959  
Oil on canvas, 61 1/2 x 65 1/2 inches  
Fine Arts Museums of San Francisco, Gift of Charles Rand Penney, 2003.154
2. *Columbus Rerouted #1*, 1961  
Oil on canvas, two panels, each 73 1/2 x 68 inches  
Collection of Zane J. Wiley
3. *The Great Blondino (Self-Portrait)*, 1965  
Oil on canvas, 84 x 84 inches  
di Rosa Preserve: Art & Nature, Napa, California
4. *Enigma Doggy*, 1966  
Wood, lead, canvas, latex, chain, paint, 23 1/2 x 26 x 6 inches (irregular)  
Collection of Sue Sproule
5. *Slant Step Becomes Rhino/Rhino Becomes Slant Step*, 1966  
Plaster, acrylic, paint, and chain, 22 x 12 x 12 inches  
Collection of Bonnie Ruder and Ron Wagner
6. *The White Rhino Injured*, 1966  
Acrylic on canvas, 73 1/2 x 95 3/4 inches  
University of California, Berkeley Art Museum and Pacific Film Archive,  
Gift of Brenda Richardson, in honor of William T. Wiley
7. *Mona Lisa Wipe Out or "Three Wishes,"* 1967  
Paper, wire, canvas, and tape, 24 x 17 1/8 inches  
Yale University Art Gallery, The Janet and Simeon Braguin Fund
8. *Shark's Dream*, 1967  
Acrylic on canvas, 72 x 84 inches  
Whitney Museum of American Art, New York; Purchase, with funds from  
the Neysa McMein Purchase Award 68.17
9. *The Big Drag*, 1968  
Wood, rope, metal and ink on canvas, 13 x 48 x 72 inches  
Collection of Don and Nancy Eiler
10. *A Sign from the Country Painter*, 1968  
Wooden artist's palette with acrylic, plastic letters, and paintbrush,  
18 3/4 x 21 1/2 inches (unframed)  
Private Collection



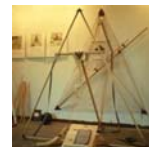
11. *African Tension*, 1969  
Mixed media construction, 44 x 8 1/2 x 16 inches  
Private Collection



12. *Wizdumb Bridge*, 1969  
Ink and watercolor on Paper, 24 x 19 inches  
Collection of William and Debra Struve



13. *Ship's Log*, 1969  
Various Media (Construction of canvas, leather, wood, lead, paper, ink, watercolor, cotton webbing, latex rubber, plastic, salt licks, wire, nautical hardware, and assorted hardware), 89 1/2 inches x 83 1/2 inches x 92 inches  
San Francisco Museum of Modern Art, William L. Gerstle Collection, William L. Gerstle Fund purchase



14. *The Dove Town Ferry Runs Both Ways*, 1969  
Ink, pencil, felt-tip pen, and watercolor on paper, 22 x 30 inches  
Private Collection



15. *Lame and Blind in Eden*, 1969  
Watercolor and felt-tip pen on paper, 30 x 22 inches  
Collection of Harry W. and Mary Margaret Anderson



16. *X Stream Art*, 1970  
Watercolor and ink on paper, 22 x 30 inches  
The John and Maxine Belger Family Foundation



17. *Art Official Peace Plan*, 1970  
Wood, slingshots, sign, lead plaque, and watercolor, a: 30 x 22 inches, b: 69 x 23 x 23 inches, overall: 69 x 50 x 27 inches  
Norton Museum of Art, West Palm Beach, Florida, Purchase, the R.H. Norton Trust, 94.14



18. *Dwelling in the Pure and Infinite*, 1970  
Watercolor and ink on paper, 30 x 22 inches  
Collection of Betty and Jack Schafer



19. *I've Got it All on the Line*, 1970  
Watercolor and ink on paper, 22 x 30 inches  
Collection of Carol and Douglas Cohen



20. *Beatnik Meteor*, 1970  
Wooden box with found objects and studio dust, 24 1/2 x 22 x 18 inches  
di Rosa Preserve: Art & Nature, Napa, California



21. *I Wish I Could Have Known Earlier That You Have All the Time You'll Ever Need Right Up to the Day You Die*, 1970  
Ink and watercolor on paper, 22 x 30 inches  
Private Collection



22. *Thank You Hide*, 1970-1971  
 a: Construction with wood, leather, ink, and charcoal on cowhide, pickaxe, found objects, and watercolors, b: Six watercolor-on-paper-drawings,  
 Overall size: 74 x 160 1/2 inches, a: 70 x 64 inches, b: One drawing = 16 x 12 inches, Five drawings = 12 x 16 inches  
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1977.9
23. *Random Remarks and Digs*, 1971  
 a: Acrylic on canvas painting b: Wood, metal and cloth construction, 86 x 115 x 40 inches (irregular)  
 The John and Maxine Belger Family Foundation
24. *Hide as a State of Mind*, 1971  
 Ink and watercolor on paper, 21 1/4 x 32 inches  
 Des Moines Art Center Permanent Collections; Purchased with funds from Dr. Maurice H. Noun, 1971.23
25. *Reading the Stains*, 1971  
 Watercolor and ink on paper, 22 x 30 inches  
 Collection of Dorothy Wiley
26. *What's Left of the Garden and the Mirror*, 1973  
 Watercolor, ink, and colored pencil on paper, 30 x 22 1/2 inches  
 Collection of Mrs. C. David Robinson
27. *Mr. Unnatural Takes a Seat*, 1975  
 Watercolor, 30 x 22 inches  
 Collection of Mary and John Pappajohn
28. *I Hope You Learned Your Lesson*, 1974  
 Etching and aquatint, Plate: 10 1/2 x 12 5/8 inches; sheet: 28 1/8 x 22 1/8 inches  
 Yale University Art Gallery, The Emerson Tuttle Print Fund, BA 1914
29. *Suite of Daze: The Glittering Remains*, 1975  
 Soft ground etching and spit bite aquatint, 18 1/4 x 14 1/2 inches  
 Smithsonian American Art Museum, Gift of the artist
30. *Studease for Post O.O.W. II, Mr. Unnatural Confront Self*, 1975  
 Watercolor, colored pencil, charcoal, and wax on paper, 24 1/2 x 36 inches (irregular)  
 The Estate of Louis A. Hermes
31. *Mr. Unnatural Eyes the Ape Run Ledge*, 1975  
 Charcoal, colored pencil and wax on paper, 36 x 28 3/4 inches  
 Collection of Nancy and Robert Mollers



32. *Studio Space*, 1975

Acrylic and charcoal on canvas, 83 x 80 3/4 inches  
Collection of James A. and Marsha Perry Mateyka



33. *Suite of Daze: Hanging Up the Frame*, 1976

Soft ground etching on paper, 18 1/4 x 14 1/2 inches  
Smithsonian American Art Museum, Gift of the artist



34. *Suite of Daze: Down the Line with Ol' Sir Rot*, 1976

Etching with roulette, 14 1/2 x 18 1/4 inches  
Smithsonian American Art Museum, Gift of the artist



35. *Suite of Daze*, 1977

Bound volume with 14 etchings, some with aquatint and roulette, title page, and colophon on Arches wove paper, Closed: 16 15/16 x 13 1/8 x 1 3/16 inches, opened: 16 15/16 x 25 11/16 inches  
Collection of James A. and Marsha Perry Mateyka



36. *Free as a Bird*, 1977

Watercolor Image: 26 1/4 x 19 1/4 inches; paper: 30 x 22 1/2 inches  
Collection of Wanda Hansen and Matthew D. Ashe



37. *Nothing Conforms*, 1978 Watercolor on paper 29 1/2 x 22 1/2 in. Whitney Museum of American Art, New York. Purchase, with funds from the Neysa McMein Purchase Award 79.25



38. *Nothing Seems Clear*, 1978

a: Pastel and acrylic on canvas, b: Ink and watercolor on paper,  
a: 76 x 98 inches, b: 14 x 20 inches  
Collection of Wanda Hansen and Matthew D. Ashe



39. *Spooky on the Line*, 1979

Lithograph, 30 x 22 inches  
Smithsonian American Art Museum



40. *Working Under the Trance Sum*, 1979

Graphite and charcoal on paper, 59 1/8 x 69 1/2 inches  
Collection of Robert B. Egelston



41. *Scam Quentin*, 1981

Watercolor, ink, and colored pencil on paper, 22 x 30 inches  
Collection of Mrs. I'Lee Hooker

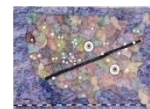


42. *Acid Rain*, 1981

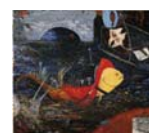
Charcoal and acrylic on canvas, 96 x 160 1/2 inches  
Collection of Mr. and Mrs. Graham Gund



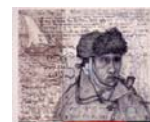
43. *Your Own Blush and Flood*, 1982  
Watercolor on paper, 22 x 30 inches  
Collection of Byron and Eileen Cohen, Kansas City, Missouri
44. *Portrait of Radon*, 1982  
Watercolor, felt-tipped pen, and ink on paper, 22 1/4 x 29 7/8 inches  
Smithsonian American Art Museum
45. *O.T.P.A.G. for E.T.S. (Once Upon a Time When All Was Flawless)*, 1982  
Ceramic, steel, paint, brass, 105 x 53 x 23 inches  
Collection of Stéphane Janssen, Arizona
46. *In the Name of (Not to Worry It's Juxtaposition)*, 1982  
a: Acrylic, felt-tipped pen, ink and charcoal on canvas; b: paper umbrella, plywood, sticks, cardboard roller, rubber ball, sheet metal, wire, etc.; c: Watercolor, pencil, felt-tipped pen, and ink on paper, a: 102 inches. x 127 inches.; b: 52 x 45 x 19 1/8 inches; c: Sheet = 25 x 38 inches  
Smithsonian American Art Museum
47. *Rhoom for Error*, 1982  
Acrylic on canvas, 96 x 156 x 5 inches  
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies Bard College, Annandaleon- Hudson, New York
48. *Boo Dada Bar BQ*, 1982  
Wood, steel, brass, lead, nylon, and stainless steel, 55 x 33 x 33 inches  
Courtesy of the Artist and Lippincott Inc.
49. *Only You Can Stop Nuclear War*, 1983  
a: Ink on paper drawing b: Watercolor and ink on paper, a: 10 1/4 x 7 1/4 inches b: 22 x 30 inches  
Collection of Peter and Kirsten Bedford
50. *El Salvador*, 1983  
Woodcut on paper, 63 x 27 inches  
Smithsonian American Art Museum
51. *Sweet Lil' Pristine*, 1985  
Mixed media, 38 x 11 1/2 x 4 1/2 inches  
Collection of Roselyne Chroman Swig
52. *The Good and the Grubby Part Strait*, 1985  
Watercolor on paper, 30 1/4 x 22 1/4 inches  
Collection of Mr. and Mrs. Graham Gund
53. *Michael Row the Botha Soul*, 1985  
Watercolor, 30 1/4 X 22 1/4 inches  
Collection of Darian and Rick Swig



54. *El Salvador*, 1986  
Wood, metal, paint, string, shell, and ink, 43 1/2 x 15 3/4 x 3 inches  
The John and Maxine Belger Family Foundation, Kansas City, Missouri
55. *Detail Study from the Bright Side*, 1977-1988  
Graphite, watercolor, colored pencil, and pastel on paper, 28.9 x 23 inches  
Fine Arts Museums of San Francisco, Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund
56. *The Anvil*, 1988  
Bronze, steel, brass, copper, lead, nickel, and wood, 41 x 32 x 11 inches;  
base 33 1/2 inches  
Indiana University Art Museum: Given in honor of Tom and Ellen Ehrlich by the IU Foundation Board of Directors
57. *Mr. Bones*, 1989  
Hand colored woodcut, ed. 25, 76 1/4 x 25 inches  
The John and Maxine Belger Family Foundation
58. *Song of the Torturer*, 1989  
Watercolor, ink, and colored pencil on paper, 30 1/8 x 22 1/2 inches  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Museum Purchase, 1989
59. *Hinge*, 1992  
Acrylic, pencil, and charcoal on canvas, 62 x 116 3/4 inches  
Crocker Art Museum, Sacramento, California: Gift of the Crocker Art Museum Association
60. *Running Out of the Forest*, 1993  
Charcoal, pencil, and acrylic on canvas, 59 1/2 x 85 1/2 inches  
The John and Maxine Belger Family Foundation
61. *Study for Parable of the Blind, Detail after Bruegel*, 1994  
Charcoal, pencil, and pastel on paper with oil painted paperboard, adhesive tape, and photomechanical reproductions, 43 1/8 x 37 5/16 inches  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Anonymous Gift, 1996
62. *Just to Mention a Few (After Bosch)*, 1994  
Acrylic, charcoal, and graphite on canvas, 72 1/2 x 81 inches  
Collection of Harry W. and Mary Margaret Anderson
63. *Grebeny – The Burning Village After Bosch*, 1994  
Acrylic, charcoal, and graphite on canvas, 71 1/2 x 106 3/4 inches  
Goodman-Duffy Trust



64. *Manet Can't Paint the Ocean Like Eye Can*, 1995  
Acrylic, charcoal, and ink on canvas, 69 1/2 x 82 inches  
Collection of Lisille and Henry Matheson
65. *Dear Theo*, 1997  
Charcoal, pastel, and acrylic on canvas, 24 x 27 1/2 inches  
Collection of James A. and Marsha Perry Mateyka
66. *Sketch for the Tower of Babloid & the Monitor*, 1998  
Charcoal, graphite, and acrylic, 69 1/2 x 55 1/4 inches  
The John and Maxine Belger Family Foundation
67. *Rocks Keeping Our Secrets- With Abstract Colors*, 1999  
Acrylic, charcoal, and graphite on canvas, 68 3/4 x 71 1/4 inches  
Collection of Drummond Pike, Mill Valley, California
68. *Evolution, the Eclipse, & the Devils in Kansas*, 1999  
Acrylic and charcoal, 70 x 82 3/4 inches  
Collection of Fay Gallus and Richard Sweet
69. *Inside and Outside*, 2000  
Watercolor and ink on paper, 22 x 30 inches  
Collection of Wanda Hansen and Matthew D. Ashe
70. *Orange is the Color of My True Love's Lungs*, 2000  
Watercolor on paper, 22 1/2 x 30 1/2 inches  
Private Collection
71. *The Eye Scabs are Melting*, 2000  
Watercolor, 18 1/2 x 26 inches  
Collection of Sharon and Thurston Twigg-Smith
72. *No Fault Insurance*, 2000  
Watercolor and ink on paper, 22 x 30 inches  
Collection of Philip and Elayne Dauber
73. *Trextan Anvil Cornered*, 2000  
Watercolor on paper, 18 1/2 x 26 inches  
Collection of James A. and Marsha Perry Mateyka
74. *9/11/2001*, 2001  
Mixed media on canvas, 48 1/2 x 29 3/4 inches  
Collection of William T. Wiley, Courtesy John Berggruen Gallery, San Francisco



75. *Canetti in Marrakesh* from *The Voices of Marrakesh*, 2001  
Etching printed in black and red on Rives Heavyweight paper,  
Plate: 29 1/2 x 20 3/4 inches; paper: 38 x 27 inches  
Collection of Andrew Hoyem, The Arion Press
76. *The Voices of Marrakesh*, 2001  
Bound book, 8 x 11 inches  
Collection of Andrew Hoyem, The Arion Press
77. *What Beast is in the Middle East? Number Due A*, 2002  
Charcoal and acrylic on canvas, 31 1/2 x 37 1/2 inches  
Collection of Lisille and Henry Matheson
78. *The School of the Americas*, 2003  
Watercolor and ink on paper, 20 x 14 inches  
Collection of the Artist, Courtesy Charles Cowles Gallery, New York
79. *Only Fear Itself*, 2003  
Watercolor, 20 x 14 inches  
Collection of Jim Tribe, Weehawken, New Jersey
80. *Alchemical Lyon Tortured With Abstraction*, 2005  
Mixed media on canvas, 62 x 73 inches  
Private Collection, New York
81. *Sold Yours Return*, 2005  
Acrylic on canvas, 76 5/8 x 61 3/8 inches  
Collection of William T. Wiley, Courtesy Marsha Mateyka Gallery
82. *Columbus Revisited by D.V.D.*, 2005  
Acrylic and charcoal on canvas, 60 x 80 1/4 inches  
Collection of Mr. and Mrs. Barry A. Berkus
83. *Meridian Moons Overwhatarewe*, 2006  
Mixed media on canvas, 60 1/4 x 85 1/2 inches  
Anonymous San Francisco Collectors
84. *Kali-fornia Dreamin*, 2006-2007  
Etching with watercolor on 40 buttons, leather box, 11 x 17 x 1 1/5 inches  
with 1 3/4 inch buttons  
Courtesy of Magnolia Editions, Oakland, California, [magnoliaeditions.com](http://magnoliaeditions.com)
85. *Punball: Only One Earth*, 2007-2008  
Pinball machine, 56 inches (length) x 26 inches (width) x 70 inches (height  
of back) and 38.5 inches (height of front)  
Collection of Laura and Joe Sweeney



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