

CONCEPTUAL ARTIST

*Ursula
Meyer*



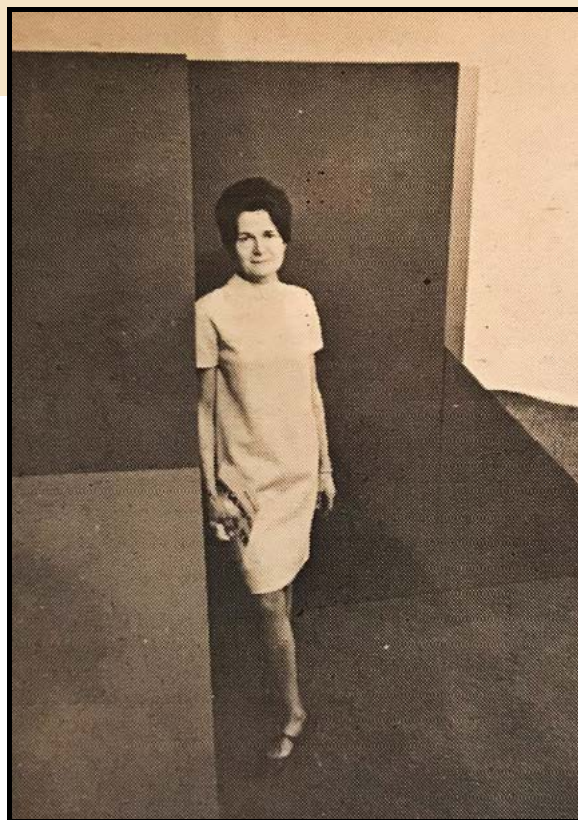
FEATURED CREATOR

Ursula Meyer

Greenwich Living Antique & Design Center was selected to acquire the estate of the late Anne Pollon. Ms. Pollon was the niece of world-renowned conceptual artist Ursula Meyer. Ursula Meyer passed in 2003 after dedicating her life to the arts. Meyer had a number of successful solo exhibitions throughout the 60's at various galleries, including the Amel Gallery, Sachs Gallery, and The Smithsonian. None of her work has previously been available to the public. She is exceptionally well known for her sculptures, notoriously sketching her works before sculpting. Our team continues to do extensive research and marketing in an effort to bring the exposure Ursula Meyer's work deserves. In conducting our research, museum curator and art historian James Archer Abbott wrote extensive text regarding the artist. Read more about James Archer Abbott's account of Ursula Meyer on the next page.

"The game was invented a million years ago, don't you remember?"

-Ursula Meyer



BIOGRAPHY

Ursula Meyer was a German-born American sculptor, art-focused academician, and fine art critic, who proved an influential player in the transmission of and appreciation for European-born Modernism to the United States in the post-World War II era. At first a ceramicist beholden to the teachings of 1930s Germany's Bauhaus and Italy's Futurists, she eventually became a creator and exponent of a crisp, geometry-focused sculptural lexicon in ceramics, and later wood and metal sculpture. Her legacy includes a decades-long exploration of Minimalism, as well as experimentations in creating and deciphering Conceptual and Expressive genres.

Born in Hanover, Germany in 1915 to Ernst Josef Meyer and Elsa Katzenstein, Ursula Meyer is recorded as having "studied with former Bauhaus masters after the Bauhaus itself had closed under threat of National Socialism" in



1933. Spanning the years 1934 through 1937, Ursula's Bauhaus tutorial is not fully documented, but it may well have included at least brief study with the French-born Marguerite Friedlaender Wildenhain (1896-1985), the first woman to earn the Master Potter certification in Germany, and who worked with Paul Klee, Wassily Kandinsky, Max Kehan and Gerhard Marcks (1889-1981). Meyer is recorded as having directly worked with Marcks, as well as with Otto Lindig (1895-1966) and the Dutch-born Jan Bonjes Van Week (1899-1969). In 1937, she began formal study at the Reggia Scuola in Faenza, Italy. Here, she further developed her skills as a potter, presumably bridging the organic forms and glazes identified with the pre-Dessau Bauhaus and the more architectonic and heroically Classical models associated with Italy's Futurist movement that paralleled the reign of Italian dictator Benito Mussolini. As she noted later in life, "art is an inevitable part of the larger order of society, its language and world shared and interdependent with the... 'vision' ...of its specific Time, Life, place..."

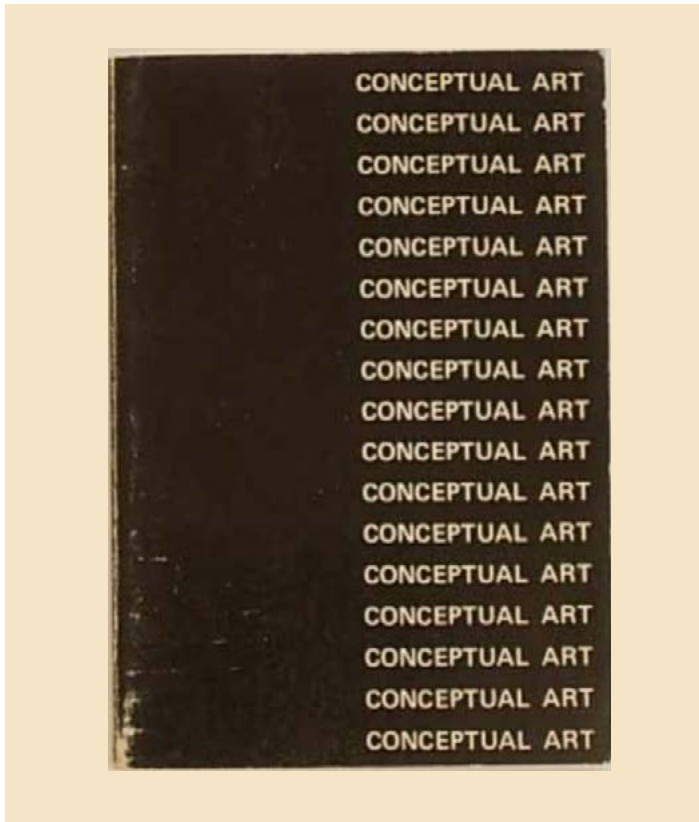
Ursula Meyer emigrated to the United States on the British passenger ship Georgic in June 1939, the manifest of which listed her as "Hebrew," "Stateless," and a

"Potterer." A year later, she married Austrian-émigré musician and academician Michael Pollon (1913-1996) in New York. In 1944, she gave birth to the couple's only child, Ann Caroline Pollon, and in January of the following year, she became a citizen of the United States.

With her marriage and the subsequent birth of her daughter, Ursula Meyer seemed to step away – if only temporarily – from her established career path. But Meyer's artistic ambitions were not left dormant.

"...art is an inevitable part of the larger order of society, its language and world shared and interdependent with the... 'vision' ...of its specific Time, Life, place..."

-Ursula Meyer



her favored geometric forms – particularly the square. And scale became less restrictive or suppressed, with her works taking on a greater monumentality and importance. Her “Homage to Tiny Alice” – presumably a reference to Edward Albee’s controversial 1965 three act play, “Tiny Alice,” which addressed financial corruption in religion – (1967) was among her most celebrated works, and it was included in the Newark Museum’s 1968 exhibition “Cool Art: Abstraction Today,” where it was showcased beside the works of Sol LeWitt and Robert Smithson.

From 1968 through the 1980 academic year, Meyer served as Associate Professor of Art at Herbert Lehman College, City University of New York. Here, she had her greatest influence as an artist and academician. She perfected her Minimalist, Euclidean-based vocabulary, concentrating on unadorned, precise manipulations of squares, triangles, and other geometric forms. Whether as initial sketches, maquettes, or full-scale sculptures, her works at this time conveyed an even greater monumentality that appealed to Modern Art museum curators and then contemporary architects designing new, multi-purpose public gathering spaces, alike. Meyer exhibited in a number of group shows, and her work was also honored with a series of solo exhibitions at the Hunter College Art Gallery (1968), the Herbert H. Lehman College Art Gallery (1971), and the City University of New York’s Graduate Center (1974). Long-term installations of her sculpture on the campuses of CUNY paralleled these exhibitions, while her work entered into the permanent collections of the Finch College Museum (no longer extant), The Brooklyn Museum, The Newark Museum, and the Aldrich Contemporary Art Museum.

As an art critic in a volatile era of war protests and cultural revolution, Meyer became increasingly political, participating in such important demonstrations and reform efforts as the short-lived but influential Art Workers’ Coalition, which was formed in 1969 in protest of the restrictive policies of institutions like New York’s Museum of Modern Art. The AWC successfully secured the establishment of free admission days at MoMA and other

Following her 1954 divorce from Pollon, she returned to academic study. She exhibited a group of imposing ceramic vases at the international Expo '58 (1958 Brussels World’s Fair) – an impressive feat representing a strong commitment to studio productivity that obviously garnered regional and national critical notice. Her work of this time has been assessed by curators as “an interesting link to her slightly later metal and wood sculptures. Though geometric and abstract, the ceramics appear rough and uneven, with deliberately unfinished, expressive surfaces” no doubt beholden to her early Bauhaus influences. Ursula completed her Bachelor of Arts degree at New York’s New School in 1960, and received her Master of Arts degree from Columbia University two years later, at the age of 47. In the fall of 1963, Ursula Meyer’s recognized skill and talent led to her appointment as a professor of sculpture at New York City’s Hunter College. While at Hunter, she participated in numerous landmark exhibitions celebrating Minimalism in art and sculpture, including the serial “Artist-Craftsmen of New York,” organized by New York’s Cooper Union Museum, in 1963, 1964, and 1965. Additional exhibition venues included: the National Design Center (1964; 1965); Artists for CORE (Gallery of American Federation of the Arts – New York; 1967); Artists for SEDF (1967); “Cool Art” (Aldrich Contemporary Art Museum – Ridgefield, Connecticut; 1967); “Schemata 7” (Finch College Museum of Art – New York; 1967). Of these exhibitions, Meyer included works representing a refinement of her evolving design lexicon. At this point, she resisted the application or integration of texture to

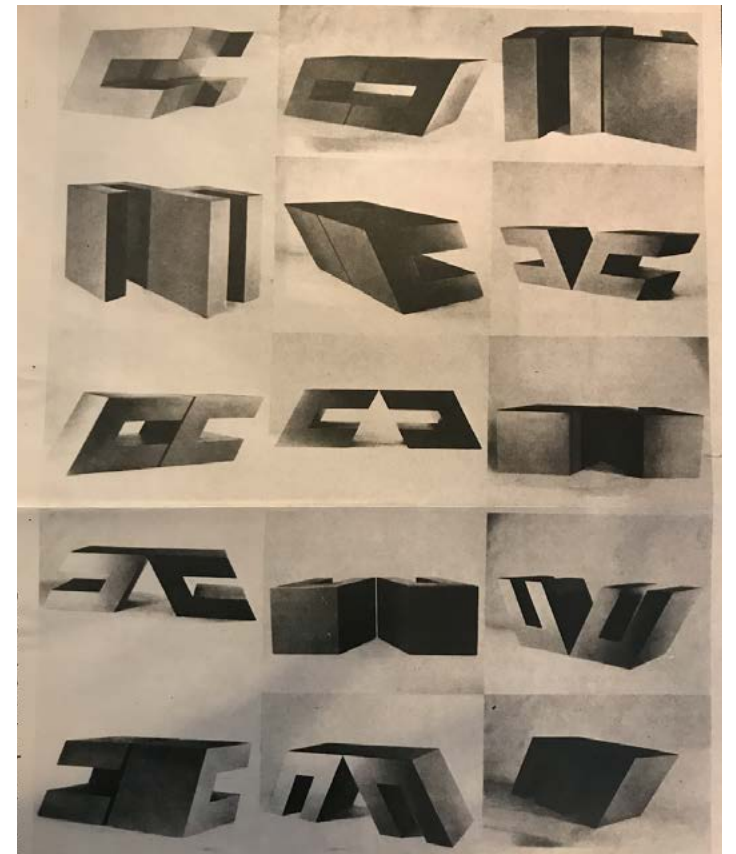
“...an impressive feat representing a strong commitment to studio productivity that obviously garnered regional and national critical notice.”
 – James A. Abbott

New York museums, as well as the public identification of shortcomings regarding the celebration of work by women and other minorities.

As a writer on art, Ursula Meyer is probably best known for her 1972 book, “Conceptual Art” – an exploration of the then burgeoning genre whereby the idea presented by the artist is viewed as more important than a finished product, if there is, indeed, one. Through a thoughtful and dense text, Meyer explored the works of such artists as Vito Acconci, Terry Atkinson, David Bainbridge, as well as others. This is perhaps her best remembered contribution to the art world, and it still remains a pertinent introduction to the genre that she, herself would explore following her 1980 retirement from the City University of New York.

Following her retirement, Ursula Meyer continued to create in her studio and at her desk – expressing her artistic vision, while also serving as a critic, consultant, and lecturer. Meyer died in 2003, leaving a remarkable body of work, spanning nearly six decades. She is counted as an influential voice of the American Minimalist movement of the 1960s – a promoter of the “interplay of transiency and stability” in art.

James Archer Abbott
 Art Historian, Curator, and Museum Director



****See pages 8-13 for more information on Ursula Meyer’s metal sculptures.**



The Home Forum

Pinning the tail

hen childhood and adulthood t, the need to seek common and often works small miracles aman nature. How careful most le are not to betray young conce or shatter too prematurely e early dreams of make-believe! a long ago, when the presence armed guests at luncheon stimu talk on education, we soon found elves discussing the Royal So of London for the Advancement sence. Or, more specifically, the events of some of that vener- 300-year-old institution’s most sorious members. Such distin- ed names as Boyle, Newton, y and Huxley were heard as we idered at some length the obser- n that many of today’s useful ances, tacitly accepted, can be buted to some great scientific verty. What untold years of re- ch lay behind an ordinary elec- light bulb, for instance.

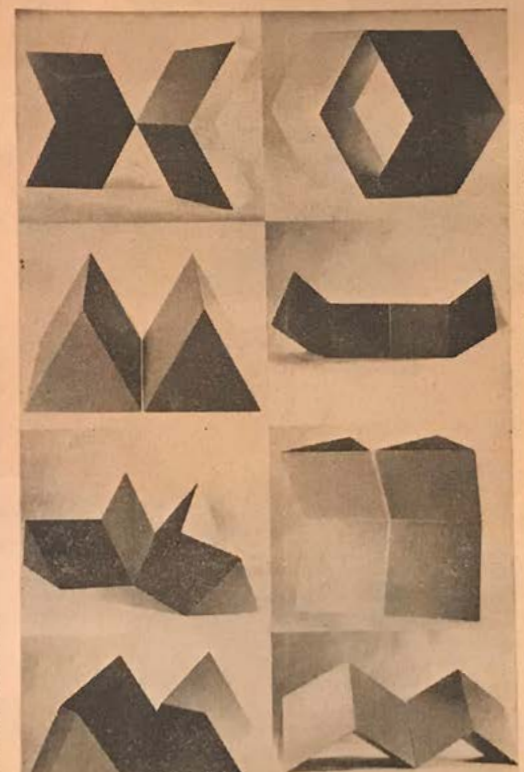
was at this point in the conversa- that the incident responsible for story occurred. No more marked h, nor abrupt close to wholesome te, could have been envisaged the house moved visibly on its gations, as, upon the surface of rather deepening academic pool eussion, there floated in clear g tones: “Could we play ‘Pin- the Tail on the Donkey?’”

is irrelevant remark from our d but hopeful six-year-old seemed me as a relief, for I suspect that e of us were getting a little out of h. But even so, the immediate pathetic response which followed dless of my wife’s hushed “Not dear!” was both unexpected gratifying. The interests of the igit suddenly became of prime rtance. Academics willingly

than a well known firm of music publishers? Now there was an important com- posing requirement (and also an historical fact) of which I was not then aware, and which parental knowl- edge would have hastened to explain: that music publishers consider only original work (apart from authorized variations or arrangements); and that the waltz theme from Harold Fraser Simpson’s and J. W. Tate’s musical, “Maid of the Mountains,” had already been published and wide- ly acclaimed.

For some reason the possibility that this music could already be familiar to millions had not occurred to me. I had simply been captivated by an exquisite melody and the de- sire to share it at all costs with a musically deprived world. I’m sure it was this, and no aspiration to mu- sical renown, which spurred each push on those pedals as I trundled steadily through the traffic in Green Lanes (of brown brick and dusty bitumen), Palmers Green and Wood Green (by then long since without village swards) and across the junc- tion of Turnpike Lane. This was the lane that led steeply to Highgate Hill of legendary Dick Whittington fame. But, unlike London’s gallant 14th-century Lord Mayor, I did not turn back, and (as will be seen) did not achieve fame.

It must have been a relieved but, I think, somewhat weary composer (or, strictly speaking, copyist) who eventually parked a tricycle rather incongruously in a fashionable West End street. This was Music Publish- ing Territory, where the Elgars, the John Irelands and the Vaughan Wil- liames had launched their claims to immortality. In a dark and deserted



Our true vocation

Written for The Christian Science Monitor

What is our true vocation? Many have found that in devoting their life in some way to the service of others they have gained a vocation that has given them satisfaction and fulfillment. A selfless outlook has its origin in God, divine Love, infinite Spirit, from whom every right idea emanates.

Man, the Bible tells us, is cre- ated by God, and he reflects the nature of God. This man is the real selfhood of each of us. Hence every person’s true vocation may be said to be living the qualities derived from divine Love, including unself- ishness, kindness, compassion, un- selfed love.

Paul, exhorting the Christians at Ephesus to unity, wrote, “I there- fore, the prisoner of the Lord, be- seech you that ye walk worthy of the vocation wherewith ye are called, with all lowliness and meekness, with longsuffering, for- bearing one another in love; en- davouring to keep the unity of the Spirit in the bond of peace” (Ephesians 4:1-3).

Lowliness and meekness are not usually held in any more esteem today than they were when Paul wrote. But when one understands that they are Christian qualities, he recognizes that they are an es- sential element of the desire to obey God by reflecting divine Love in service to others. Each individ- ual is called to spiritual living in his own particular sphere of ac- tivity and finds in it peace of mind

man activities for the expres- Love. One makes a real vo of any work that he is call- ed to do when he accepts it as opportunity to reflect divine Love. Christian Science explain scientific logic that every- is in reality the perfect rat of divine Love now and as endowed with every good God’s man does not have to goodness, but the human does have to learn to bring nature to light. He does exercising spiritual sense, izing that divine Love is A and that man’s vocation is ness to this aliness.

If we accept what the senses tell us, we believe are imperfect mortals havin false traits of character as ing many good ones. This us to believe that we are to reflect divine Love, that have not been endowed wit nature. But the testimony physical senses is comple reliable, and Christian shows people that through understanding of their true as the reflection of divin they can overcome believ the senses say.

Jesus presented to hum ideal man. In his conduct and works he exemplified relationship of God and page 259 of “Science an with Key to the Scriptu Discoverer and Founder ation Science, Mary Bak

SECTION THREE—PAGE SIX THE TIMES-PIICAYUNE, NEW ORLEANS, LA., SUNDAY MORNING, SEPTEMBER 16, 1968

THE WORLD OF ART

Exhibition Featuring Minimal Art to Open Reception Set at Stern Gallery

By ALBERTA COLLIER

Minimal art, one of the most recent developments of the last decade, will be featured in the exhibition "Minimal Art" which opens at the Stern Gallery in New Orleans on Sunday, Sept. 14, at 8 p.m. The art is that of the 1960s and 1970s, and is characterized by its simplicity and its use of geometric forms.

The most notable of the artists featured in the exhibition are Donald Judd, Robert Rauschenberg, and Jannis Kounellis. The exhibition is being held at the Stern Gallery, which is located at 1000 Poydras Street in New Orleans.

The reception will be held at 8 p.m. on Sunday, Sept. 14. The exhibition will run through Sept. 20. The gallery is open from 10 a.m. to 6 p.m. on weekdays and from 10 a.m. to 6 p.m. on Saturdays.

For more information, contact the Stern Gallery at 525-1234.

Professor Emeritus To Speak At Lehman

Ursula Meyer, Professor Emerita in the Department of Art at Lehman College, will speak at a reception to be held at the gallery of the Lehman Art Center on Sunday, Sept. 14, at 8 p.m.

Meyer, who was born in New Orleans, received her master's degree from Columbia University in 1954. She has since taught at Lehman College for over 15 years.

Her most recent work, "The Palace Wall," is a series of 100 small-scale sculptures made of plaster and wood. The work is currently on display at the Stern Gallery in New Orleans.

Meyer will discuss her work and the history of minimal art during her presentation. The reception will be held at the Stern Gallery, 1000 Poydras Street, New Orleans.

Minimal Art Exhibition at Stern's

The exhibition "Minimal Art" at the Stern Gallery in New Orleans is a collection of works by Donald Judd, Robert Rauschenberg, and Jannis Kounellis. The works are characterized by their geometric forms and simple materials.

The exhibition is being held at the Stern Gallery, 1000 Poydras Street, New Orleans. The reception will be held at 8 p.m. on Sunday, Sept. 14.

Cool Art Proves Hottest Show

The exhibition "Cool Art" at the Newark Museum in Newark, N.J., is a collection of abstract works by various artists. The works are characterized by their bold lines and geometric forms.

The exhibition is being held at the Newark Museum, 100 Newark Avenue, Newark, N.J. The reception will be held at 7 p.m. on Sunday, Sept. 14.

CAPS SCULPTORS

The exhibition "Caps Sculptors" at the Newark Museum is a collection of works by various sculptors. The works are characterized by their use of caps and other everyday objects as materials.

The exhibition is being held at the Newark Museum, 100 Newark Avenue, Newark, N.J. The reception will be held at 7 p.m. on Sunday, Sept. 14.

ART NEWS

The exhibition "Art News" at the Newark Museum is a collection of works by various artists. The works are characterized by their use of newsprint and other everyday objects as materials.

The exhibition is being held at the Newark Museum, 100 Newark Avenue, Newark, N.J. The reception will be held at 7 p.m. on Sunday, Sept. 14.

COOL ART: ABSTRACTION TODAY

THE NEWARK MUSEUM • May 27 - September 29, 1968

Ursula Meyer's was featured in a number of articles, including the New York Times, and The Washington Post. Depicted here is a collection of clippings describing her work and contributions to the art world.

The collage consists of several black and white photographs. In the top left, Meyer is seen holding a sign that says "NOW! NOW! NOW!". In the top right, she is holding a sign that says "MY LAI ENEMY". In the middle left, she is holding a sign that says "A Tale of Two Wars: moral immoral by U.S. ARMY". In the middle right, she is seen speaking at a podium. In the bottom left, she is seen holding a sign that says "A Tale of Two Wars: moral immoral by U.S. ARMY". In the bottom right, she is seen holding a sign that says "A Tale of Two Wars: moral immoral by U.S. ARMY".

PHOTOS BY URSULA MEYER

Ursula Meyer was quite the activist and was involved in a number of protests and peace rally's. These photos were taken by Ursula herself at one of her Rally's.

Today's Architecture Neglects Sculpture

By Paul Richard

ARCHITECTURE WAS once the mother of the arts, and sculpture was her favorite son.

Statues defined and decorated the temples of ancient Egypt, the porches of the Acropolis, the squares of Rome. Folk-art saints and gargoyles were carved into the cathedrals of medieval Europe. Our cities were once alive with sculpture. Lions and heroes of bronze and stone guarded bridges and parks and important buildings everywhere.

Sculpture was once a public, outdoor art. It is no longer. Most contemporary sculpture is seen today only in the privacy of homes or behind museum walls. Our public spaces, our office buildings and apartment houses, are void of decoration. Our downtown streets are blank.

A NEW Washington gallery is trying to remedy this situation. It's called Architectural Art, Inc., and it's located at 3039 M st. nw.

Allen Dunnington Rosse, the lady who runs Architectural Art, has decided to act as an honest broker between the architects and developers who build America's cities and the contemporary artists they've generally ignored.

It sounds like a fine idea. Many of the artists she represents—Tony Smith, Ellsworth Kelly, Ronald Bladen, and Jack Youngerman—are men of major talent, reputation and accomplishment. A glance at our cities shows that the need she sees is there.

All of us are sick to death of potted plants and travertine lobby walls. Murals cost no more than marble. The fountains and sculptures that she hopes to sell represent only a tiny investment in comparison with the cost of the buildings they'd so delightfully enhance.

WHY NOT decorate our schools and hospitals and office buildings? Why not employ the best of the established talent that's around? Why aren't new murals and fountains and sculptures going unexplored?

Her gallery ought to be a great success, but it isn't yet. Open for more than a month now, Architectural Art has not sold a single work.

The conservatism and stinginess of Philistine developers is only partially to blame. In neglecting to decorate their projects, they paradoxically have been expressing the prevailing esthetic of our day.

They've been taught, as have all of us, to admire simplicity and cleanliness. They see murals and sculpture as pieces of "extra" decoration. Architectural art was once far more than that.

The statues of Egypt and of Greece were objects of worship as well as decoration. The portrait busts of ancient Rome did for the politicians of the time what newspaper photographs do today. Cathedral carvings and the frescoes of the Renaissance told detailed stories to everyone.

These things functioned not as irrelevant bits of beauty, but as universally understood billboards, symbols, signs. Buildings once bragged about their duties and significance. "Look, I'm a temple, I'm a palace," were the sort of things they said. Architects in America have been trying to eradicate such messages for decades.

OUR ESTABLISHMENT architecture is rigidly rectangular and clean. In a day when the President's wife has declared war on signs, our better buildings insist on anonymity and restraint.

In their own way, the best artists represented by Architectural Art have recognized the non-representational blankness that characterizes the cities of America today.

Their work is hard-edged, Euclidian and cool. Its look, like that of our newer public buildings, is not expressionist or emotional but fabricated and machine-made.

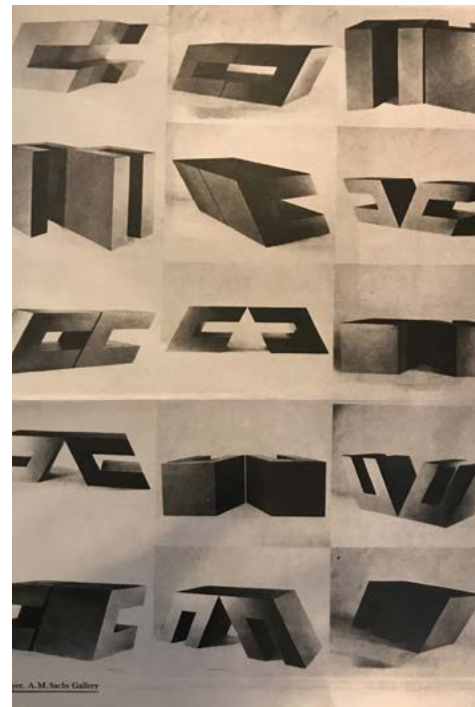
Such artists as Tony Smith, Ronald Bladen, Ursula Meyer, Charles Ross, and Rockne Krebs, all of whom are represented by Architectural Art, do work that has less in common with architectural "decoration" than it does with architecture itself.

These artists have mastered light, modular construction systems, and materials and concerns that architectural systems have long explored.

If mediocre architects have ignored their work, and they have, it is perhaps because these artists' work do not strengthen mediocre architecture—they compete with it.

Mrs. Rosse would probably be more successful if she specialized in three rate muralists and the creators of glitzy chandeliers. But she has taken a different road. Though some of their work on display is silly and affected, most of it is clean and strong. She is not selling interior (or, for that matter, exterior) decoration. She is selling architectural art.

It belongs not only in dull lobbies or on small sidewalk plazas, but along superhighways, at airports, in the centers of city parks. The gallery, which contains photomurals, scale models and a show of color slides, is hinting at a new, public art form that architects, developers, government officials and the rest of us are only beginning to explore.

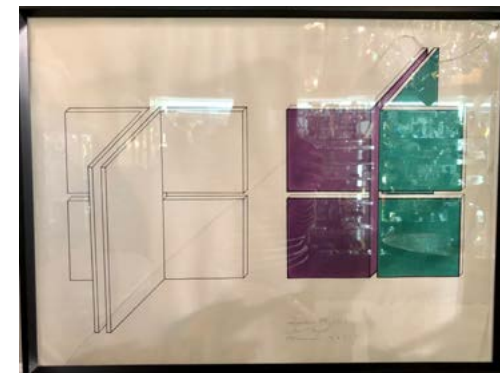


Today's Architecture Neglects Sculpture – Architectural Art

“Such artists as Tony Smith, Ronald Bladem, Ursula Meyer, Charles Ross, and Rockne Krebs, all of whom are represented by Architectural Art (Architectural Art, Inc.), do work that has less in common with architectural “decoration” than it does with architecture itself. These artists have mastered light, modular construction systems, and materials and concerns that architectural systems have long explored. If architects have ignored their work, and they have, it is perhaps because these artists’ works do not strengthen mediocre architecture – they compete with it. (The Washington Post, 1968)



PRELIMINARY DRAWINGS OF METAL SCULPTURES



1 **Item Description** – Preliminary drawing to one of Meyer's small rearrangeable steel sculptures

Signed *Ursula Meyer*, dated 1968

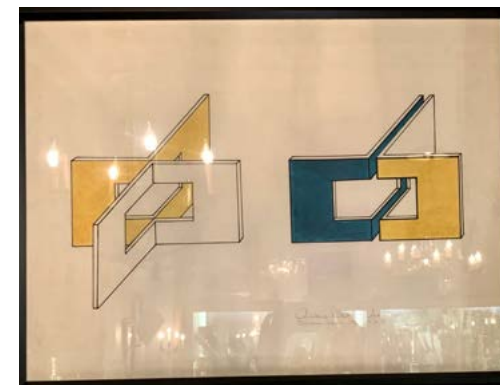
Dimensions: 18" x 24", framed



2 **Item Description** – Preliminary sketch of Item no. 9 on page 13

Signed *Ursula Meyer*, dated 1968

Dimension: 18" x 24", framed



3 **Item Description** – Preliminary sketch of Item no. 11 on page 13

Signed *Ursula Meyer*, dated 1968

Dimensions: 18" x 24", framed

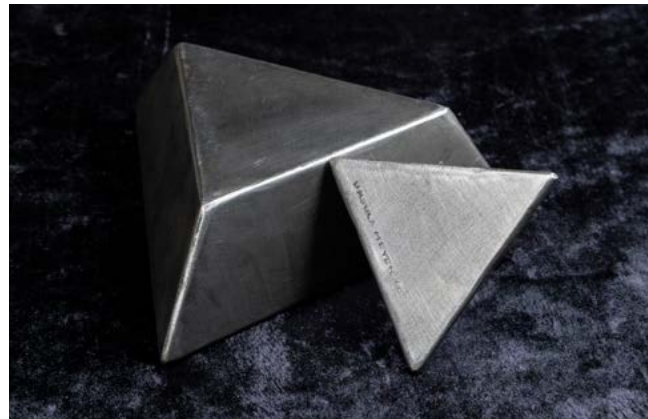
“This work may appear simple, but it is not: it is not only what it is, but it is also all the possible variations of what it could be.”

– Ursula Meyer



4 **Item Description** - Rearrangeable steel sculpture

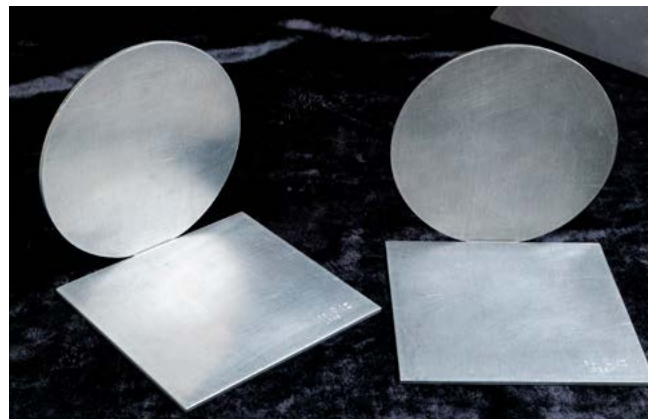
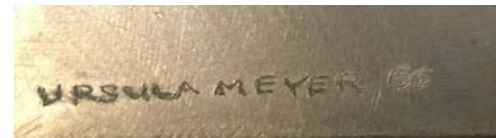
Measures approximately 10"



5 **Item Description** -Rearrangeable solid steel sculpture.

Signed *Ursula Meyer*

Measures approximately 7"



6 **Item Description** -Rearrangeable steel sculpture

Signed "UM", dated 1968

Measures approximately 8".

"Going further even than Giacometti who wanted the viewer to be able to lean or sit on his sculpture in the never-realized Project for a Square, Miss Meyer gives us control of the environment, offering intellectual freedom vis-à-vis the work of art.
(*Arts Magazine, 1968*)

Too often assumed to be uninformed, the public (i.e., all of us who are not artists) is here assumed to be intelligent, play-loving and ultimately contemplative – a rare tribute.
(*Sachs, studio review*)



7 **Item Description** -Rearrangeable steel sculpture. Four dice cubes.

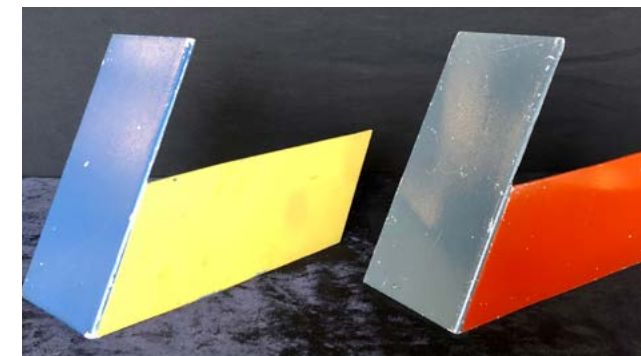
Signed *Ursula Meyer*, dated '68

Measures approximately 3" each



8 **Item Description** -Rearrangeable steel sculpture

Measures approximately 10"
Reference Page no. 9 for sketch



9 **Item Description** -Rearrangeable steel sculpture

Signed *Quadrus X*

Measures approximately 10"
Reference Page no. 9 for sketch

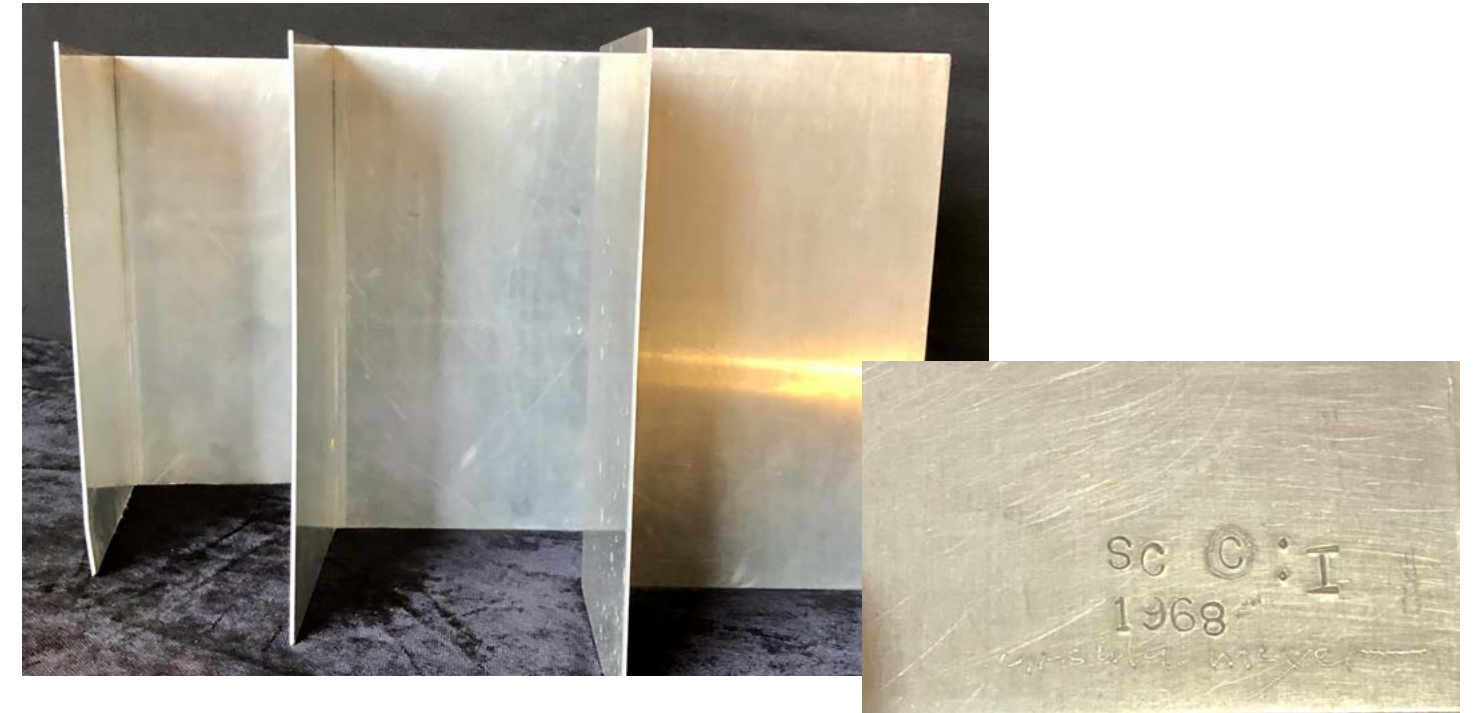
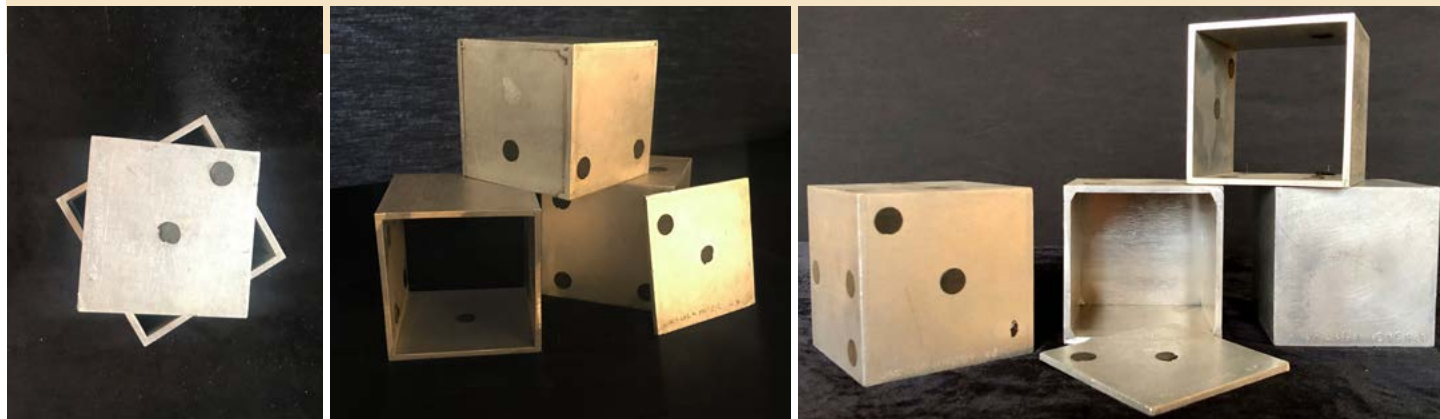




'Minimal Art Exhibition at Stern's' - AHEAD OF THE CURVE

Meyer's units of stainless steel in various geometric shapes were meant to be rearranged and enable the viewer to create his or her own sculpture. Her exhibition even had photographs suggesting certain compositions as well as signs encouraging admirers to "Please Move," rather than the all too familiar "Do Not Touch." Meyer effectively made her audience into individual artists and creators throughout her own art; truly a powerful and incredibly well-thought out artistic process. The aforementioned geometric shapes were part of Simonne Stern's (gallerist) minimal art exhibition in 1968. Meyer's being ahead of the curve is an understatement, capitalizing on a theme that would captivate the design and art world for decades to come. It is 2020 and creatives everywhere are still trying to perfect and elevate the idea of the minimalist.

(The Sunday Star, 1968)



¹⁰ **Item Description** - Rearrangeable steel sculpture

Dated 1968

Measuring approximately 10"



¹¹ **Item Description** - Titled "Xerxes," a rearrangeable steel sculpture.

Dated 1968

Four right angle sculptures measuring approximately 8" on each side.

MONUMENTAL STATUE # 1



12 **Item Description** - Goliath black monumental statue.

Standing approximately 4' and about 3' wide



MONUMENTAL STATUE #2



13 **Item Description** - Goliath black monumental statue.

Standing approximately 5' tall and about 3' wide



MONUMENTAL STATUE #3



14 **Item Description** - Monumental statue

Standing approximately 6' tall almost 3' wide



MONUMENTAL STATUE #4



15 **Item Description** -Goliath black monumental statue

Standing approximately 6'tall and 2' wide



HENRI ROBERT-MARCEL DUCHAMP

16



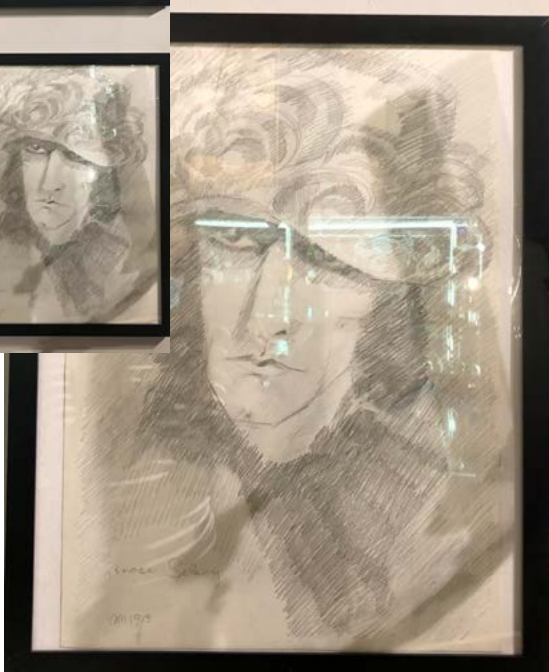
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18



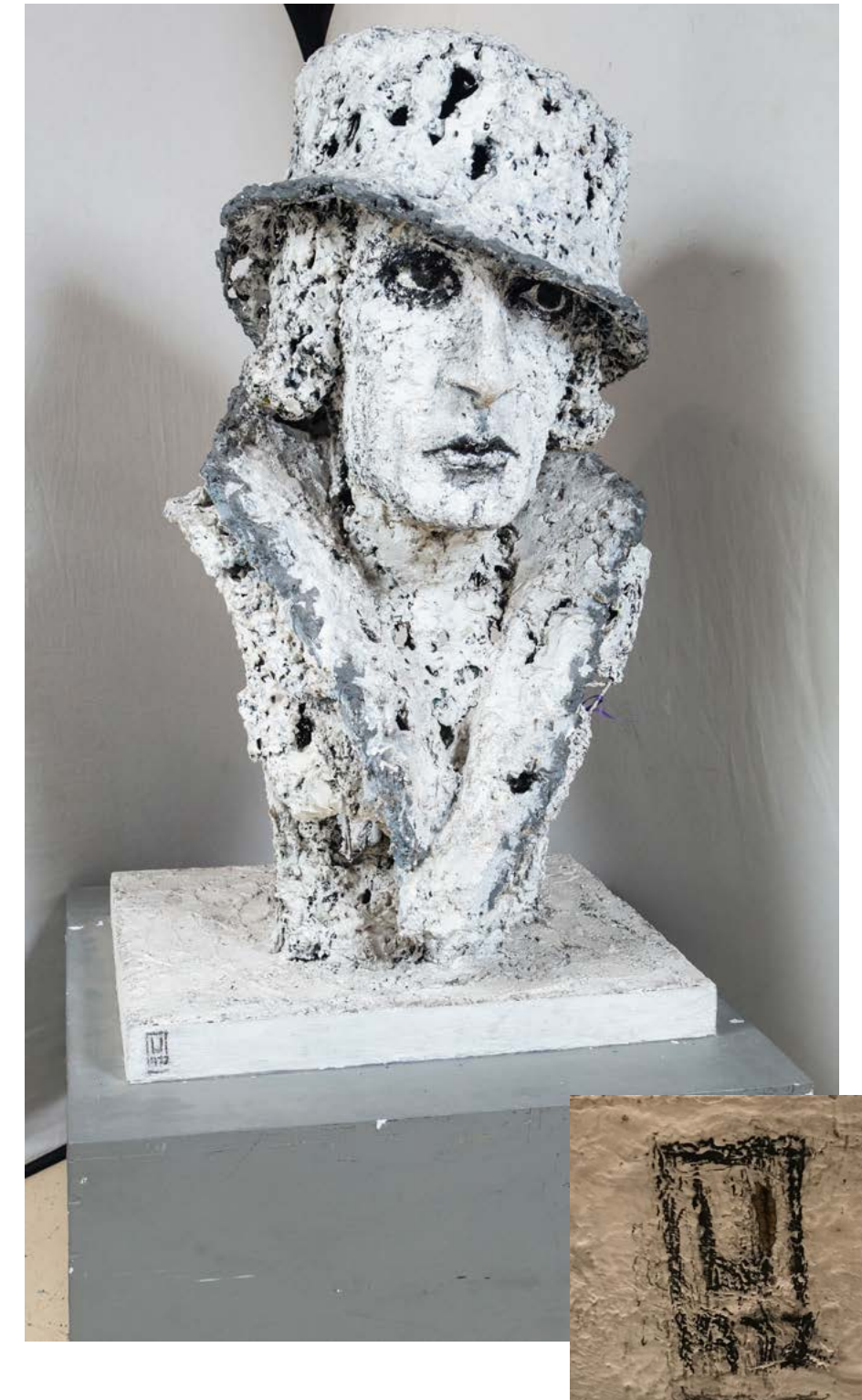
19



Item Description - Preliminary sketches of Henri Robert-Marcel Duchamp. Ursula drew these sketches prior to creating the sculpture depicted on the right. Meyer's sketches offer unique insight into her creative process.

Signed "UM", dated 1979, and signed by "Rose Sélavy" as well

Dimensions: Each drawing is 20" x 16"



²⁰ **Item Description** - Palatial Sculpture of Henri Robert-Marcel Duchamp.

The sculpture itself is signed "U" and dated 1977

Dimensions: 47" high, 27.5" wide, and 21.5" deep



MARCEL DUCHAMP AKA "Rose Sélavy"

"Rose Sélavy" was artist Marcel Duchamp's female alter ego. The subject for Ursula Meyer's bust pictured in the top right. The character "Rose Sélavy," which loosely translates from French to "The erotic is life," was beyond conventional for her era. Duchamp was a key influencer for the drag and gay community at the time.

Duchamp was art's foremost prankster and a master of subversion. "I don't believe in art. I believe in artists," he famously said. Having also compared words to worn pebbles, he took great pleasure spinning everyday expressions into puns before bringing them to life. Along with showing off his penchant for wordplay, Rose was an extension of the tradition of androgyny and gender bending in portraiture; after all, Duchamp remade the Mona Lisa as a man when he drew a moustache and beard on a postcard of da Vinci's painting. *(Alexander Hopkins December 2015)*



"BABY GODS"

Ursula Meyer won a National Design Center first award for sculpture and received her master's from Columbia. She was represented in the collections of Finch College, the Brooklyn Museum and City University of New York. She took part in important sculpture exhibitions, and in 1968 was given a solo show at New York's A.M. Sachs Gallery. *(The Times-Picayune 1968)*





²¹ **Item Description** - Monumental statue of Baby God.

Sitting approximately 2' high and standing on a pedestal that is just over 2' tall

Of all the works, Ursula Meyer's showed the greatest awareness of the history and the function of monumental sculpture: what monumentality can finally mean in terms of the relation between monument and viewer. Meyer's Baby Gods, small clay figures painted a chalky gray and placed in a spare architectural setting reminiscent of ancient Rome, recapitulated the historical link between artistic ambition and political power. These sullen, imperious "babies suggested the insatiable egoism,



²² **Item Description** - Monumental statue of Baby God.

Signed "UM", dated 1977

Sitting approximately 2' high and standing on a pedestal that is just over 2' tall

the fantasy of infantile omnipotence that lies at the center of the totalitarian psyche. Baby Gods demanded nothing less than complete spiritual subordination to the ruler and the state. They went to the heart of the problem of monumentality since the tradition of monumental sculpture has always been shadowed by megalomania and inspired by dreams of limitless political domination.
(Arts Magazine, December 1983)

"BABY GODS: The Palace Wall"

"Of all the works, Ursula Meyer's showed the greatest awareness of the history and the function of monumental sculpture: what monumentality can finally mean in terms of the relation between monument and viewer. Meyer's 'Baby Gods,' small clay figures painted a chalky gray and placed in a spare architectural setting reminiscent of ancient Rome, recapitulated the historical link between artistic ambition and political power. These sullen, imperious 'babies' suggested the insatiable egoism, the fantasy of infantile omnipotence that lies at the center of the totalitarian psyche.

(Arts Magazine, 1983)



- 23 **Item Description** - "Baby God" sculpture of baby sitting within its palace walls.

Signed "UM", dated '82

Measures. about 10" high and 17" wide



- 24 **Item Description** - Another "Baby God" sculpture of baby sitting on palace wall.

Measures about 15" high and 8" wide



- 25 **Item Description** - Chest full of little Baby Gods to be arranged and rearranged. each baby god can fit in the palm of your hand.

Box Measures 30" long by 12", with a 5" depth

'Baby Gods' demanded nothing less than complete spiritual subordination to the ruler and the state. They went to the heart of the problem of monumentality since the tradition of monumental sculpture has always been shadowed by megalomania and inspired new dreams of limitless political domination. (Arts Magazine, 1983)



26 **Item Description** - Multi-media drawing of angry baby god on canvas

Dimensions: 22" x 28"



27 **Item Description** - Multi-media drawing on canvas

Dimensions: 22" x 28"



28 **Item Description** - Multi-media drawing on canvas

Dimensions: 28" x 22"



29 **Item Description** - Charcoal drawing on cloth

Signed "UM", dated '83

Dimensions: 13" x 22"

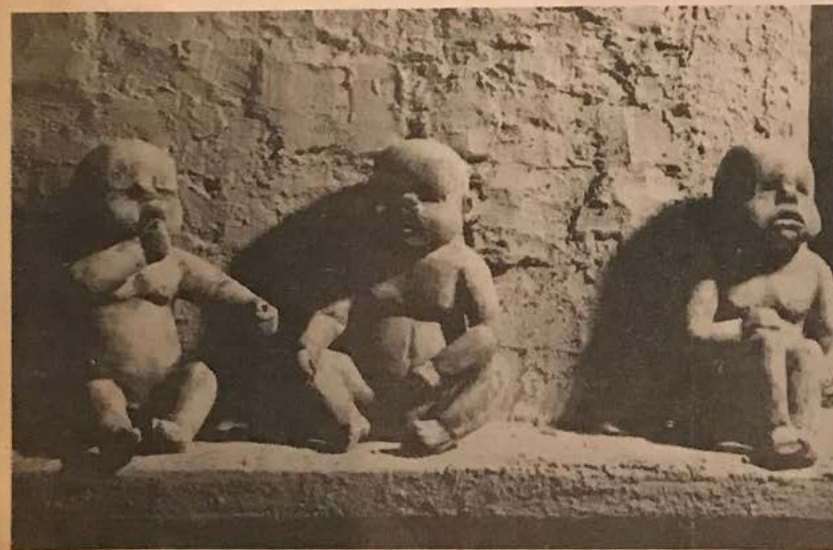


30 **Item Description** - Charcoal drawing on paper

Signed "UM", dated '82

Dimensions: 12" x 18"

Professor Emeritus To Speak At Lehman



Baby Gods: The Palace Wall
• Examples of more work on page 2

Ursula Meyer, Professor Emeritus in the Department of Art at Lehman College, will speak to students and faculty on March 19th, 1981, about her recent award-winning sculpture. After meeting informally with students in the morning to discuss their own work, Professor Meyer will talk about her recent sculptural projects in the Gallery of the Lehman Art Department from 2:00 - 3:00 p.m. The Gallery is located in the Art Annex at the corner of Van Cortlandt and Jerome Avenues. Everyone is welcome to attend.

Meyer, who taught at Hunter College from 1953 to 1968 and retired from Lehman College in 1981, has had her work exhibited widely in the New York metropolitan area and is represented in the permanent collections of the Brooklyn Museum and the Newark Museum, among others, as well as in several private collections both here and in Europe.

In addition to her achievements as an artist, Professor Meyer is the author of the book, *Conceptual Art* (E.P. Dutton, 1971), as well as many articles on art history and the teaching of art.

Meyer is a recent recipient of a CAPS grant and her talk at Lehman College is sponsored by the Creative Artists Public Service Program of the New York City Department of Cultural Affairs. Meyer's project, entitled "Baby Gods (2): The Palace Wall," was exhibited in December, 1983, with the works of other CAPS grant award winners at the City Gallery in Manhattan.

Critic Alan Wallach, writing in the December, 1983, issue of *Art Magazine*, summed up the impact of this work by observing that these "...sullen, imperious 'babies' suggested the insatiable egoism, the fantasy of infantile omnipotence that lies at the center of the totalitarian psyche.



³¹ **Item Description** -Bust of a Man, textured and very detailed sculpture

Signed "U", dated 1983

Measures about 20" high, 12" wide, and 10" depth



MAN IN PROTEST



³² **Item Description** -Sculpture of a man in protest throwing a rock

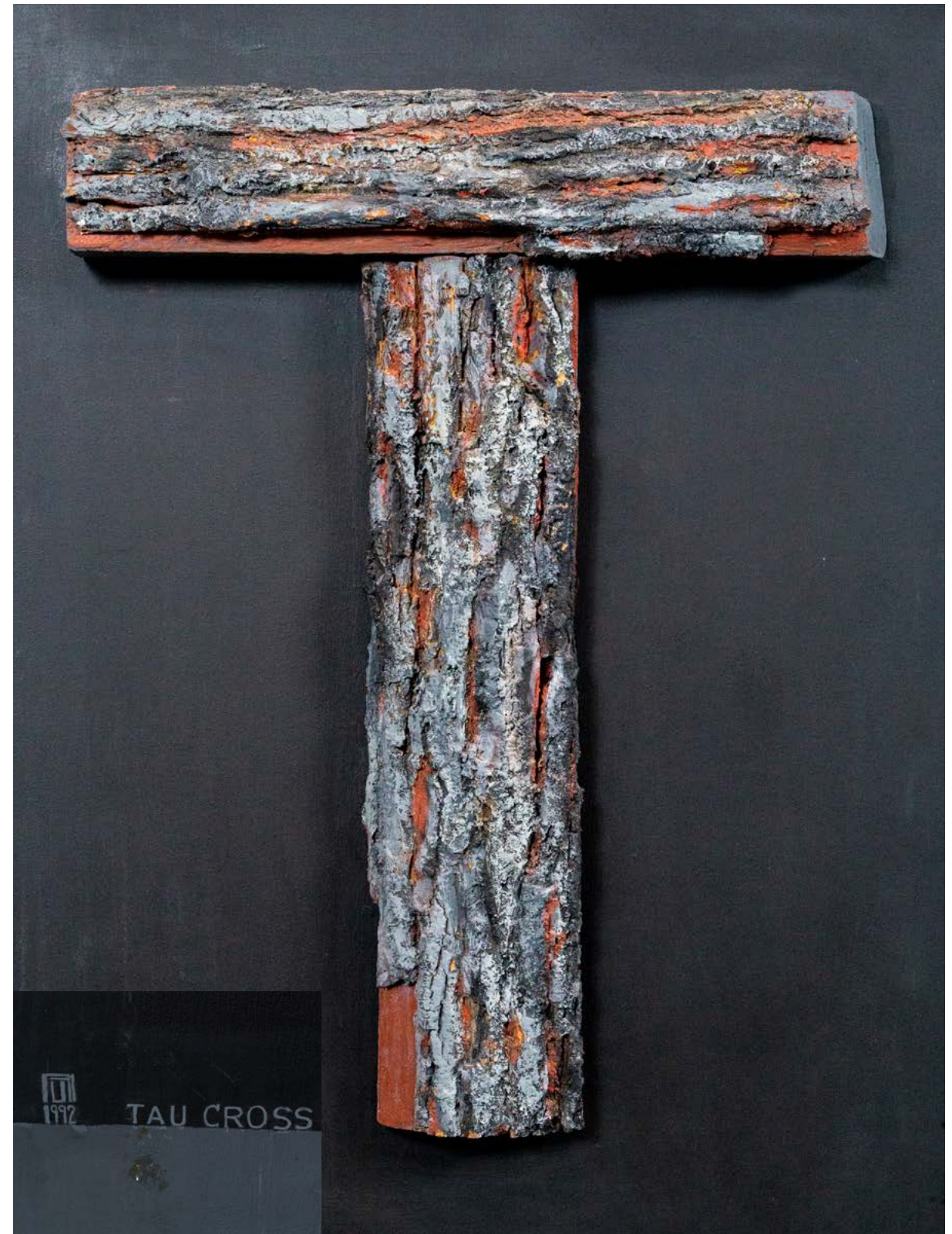
Measures 24" high, 22" wide, and 8" depth

Meyer, who taught at Hunter College from 1953 to 1968 and retired from Lehman College in 1981, has had her work exhibited widely in the New York metropolitan area and is represented in the permanent collections of the Brooklyn Museum and the Newark Museum, among others, as well as in several private collections both here and in Europe.

GARGOYLE



- 33 **Item Description** - Very detailed sculpture of a gargoyle sitting on pedestal
Measures 36" high and 18" wide



- 34 **Item Description** - Large wooden sculpture on black back drop.
Signed "U", dated 1992
Measures 59" tall and 40" wide

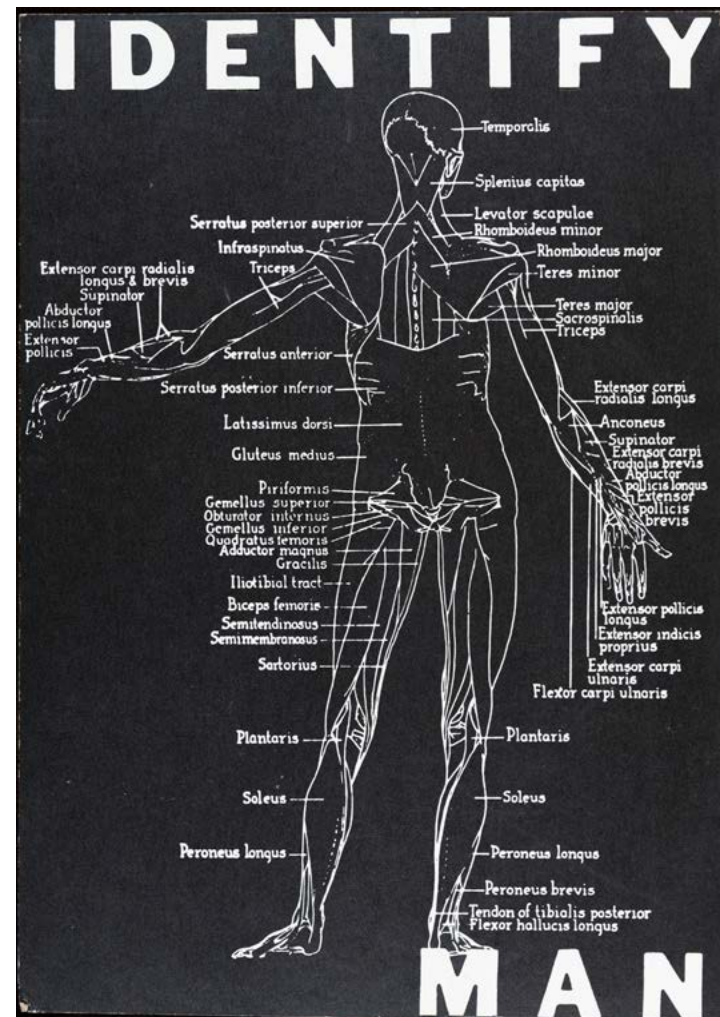
"BACK TO SQUARE ONE"

IDENTIFY A MAN



35 **Item Description** - Statue of a man
Anatomical study of a man

Measures approximately 20" high and
the base is 7.5" wide and deep



36 **Item Description** - Identify a man
illustration on cardboard, labeled body
parts in latin, very detailed

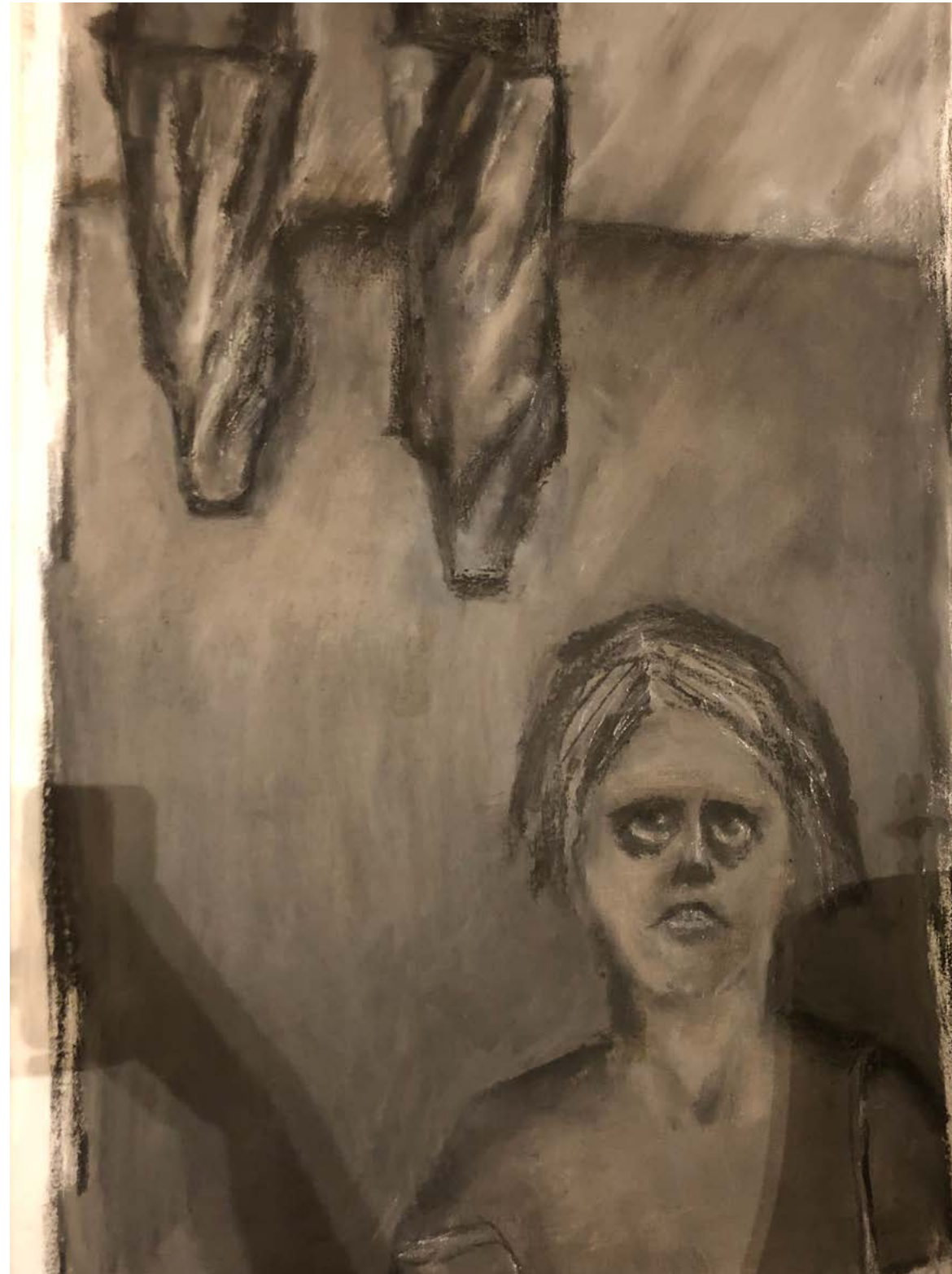
Dimensions: 13" x 19"



37 **Item Description** - Wall hanging sculpture, which protrudes from the wall when
viewed from its side angle.

Signed "U", and dated 1991

Measures approximately 19" high and 13" width, and a depth of 15"



38 **Item Description** - Multimedia drawing on canvas

Signed "UM", dated '83

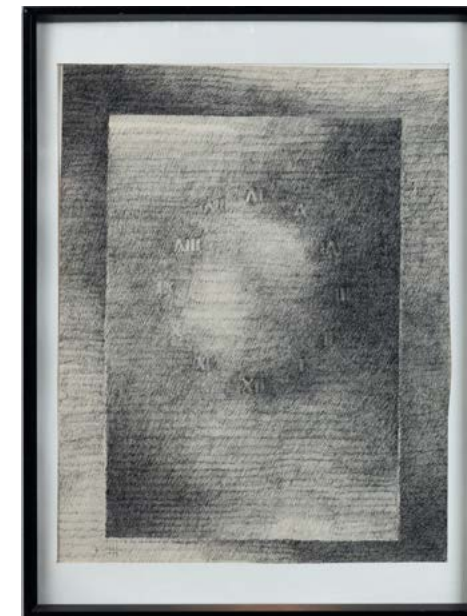
Dimensions: 42" x 28"



39 **Item Description** - Drawing of winged spirit in the window

Signed "UM", dated 1974

Dimensions: 14" x 18"



40 **Item Description** - Pen and Ink drawing of a rooman numeral clock, framed

Signed "U", dated 1979

Dimensions: 18" x 24"



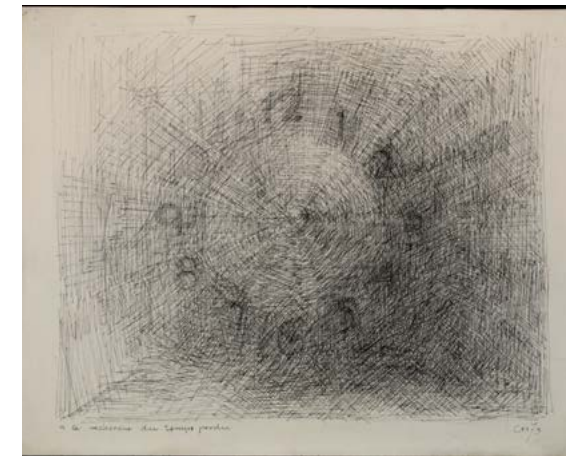
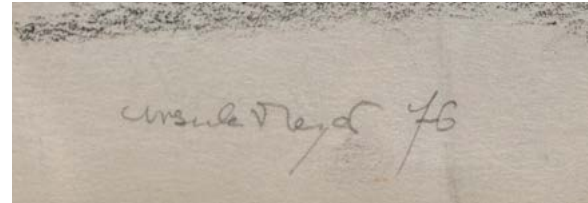
"THE EXCITING new discovery of the year has been the work of German-born Ursula Meyer. For this reviewer the works of Meyer and Lyman Kipp are the two most exciting (contained, of course) discoveries of the whole "cool" ('Cool Art' show) show. (*Bridgeport Sunday Post, 1968*)



41 **Item Description** - Sketch in charcoal, framed

Signed "*Ursula Meyer*", dated '76

Dimensions: 18" x 24"



44 **Item Description** - clock
"a la recherche du temps perdue"

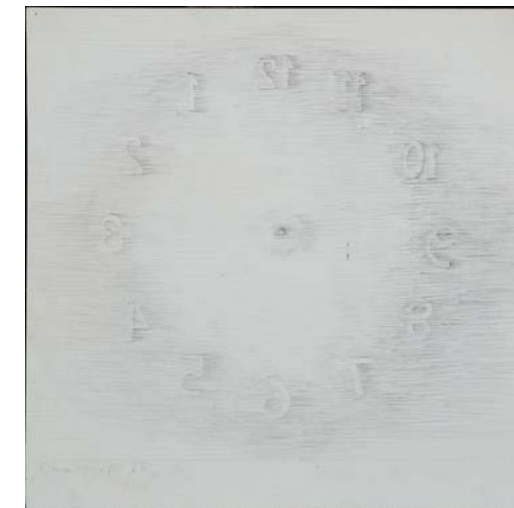
Initialed "*UM*", '73

Dimensions: 11" x 14"



42 **Item Description** - Abstrat pen and ink
drawing of torn paper, matted

Dimensions: 16" x 20"



45 **Item Description** - Backwards clock with
slight peach shading in the middle

Signed "*Ursula Meyer*", dated '75

Dimensions: 11" x 11"



43 **Item Description** - Poem on torn Paper

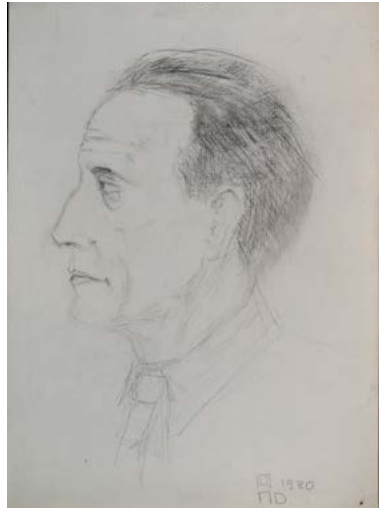
Signed "*UM*", dated' 71

Dimensions: 12" x 15"



46 **Item Description** - Figure in a frame

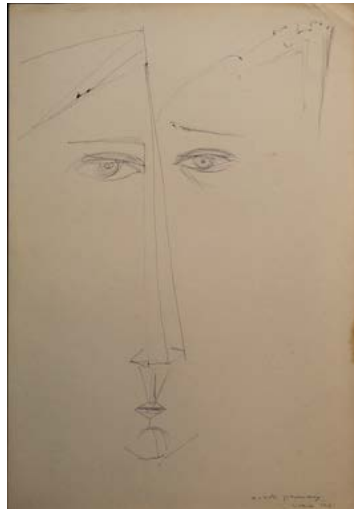
Dimensions: 14" x 22"



47 **Item Description** -Profile of a man MD,
pencil drawing

Signed "U" and dated 1980

Dimensions: 12" x 16"



48 **Item Description** - Portrait Drawing

Dimensions: 12" x 16"



49 **Item Description** - Portrait Drawing

Signed "Ursula Meyer" dated 1961

Dimensions: 12" x 17.5"



50 **Item Description** -Pensive

Signed "Ursula", dated '61

Dimensions: 12" x 17.5"



51 **Item Description** -After Courbet

Signed "Ursula Meyer", dated '75

Dimensions: 13.5" x 16"



52 **Item Description** - Portrait Sketches

Dimensions: 14" x 17"



53 **Item Description** - Charcoal Figure Drawing

Dated Oct. 5 61

Dimensions: 18" x 24"



54 **Item Description** - Charcoal Figure Drawing

Dimensions: 18" x 24"



55 **Item Description** - Charcoal Figure Drawing

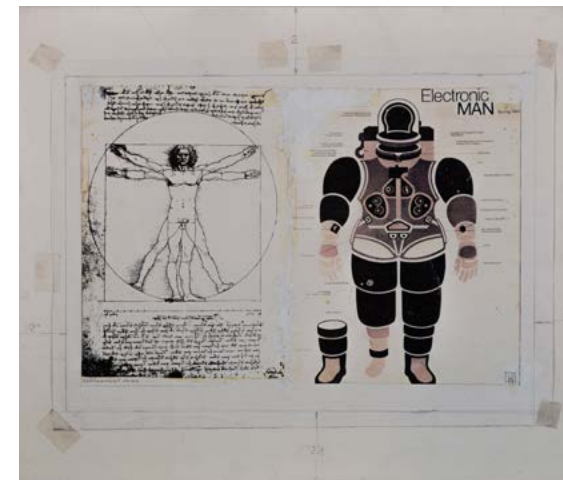
Dimensions: 18" x 24"



56 **Item Description** - Painting of skulls on cloth

Illegibly signed

Dimensions 9.5" x 19"



57 **Item Description** - The Electric Man

Initialed "U", dated 1971

Dimensions: 11" x 15"



58 **Item Description** - Excerpt of *Remembrance of Things Past* by Marcel Proust, 1913

Dimensions: 12" x 18"



59 **Item Description** - "No more Caryatids"

Initialed "UM", dated 1980

Dimensions: 12" x 23.5"



60 **Item Description** - Pen and Ink of Empty Architectural Structure

Signed "UM", dated '83

Dimensions: 14" x 22"



61 **Item Description** - Painting on canvas

Dimensions: 20" x 30"



62 **Item Description** - Plant in jar, contours

Signed "UM", dated 1974

Dimensions: 14" x 20.5"



63 **Item Description** - Plant in jar, shadows

Signed "Ursula Meyer", dated '77

Dimensions: 12" x 18"



64 **Item Description** - Tomato

Signed "UM", dated '73

Dimensions: 15" x 18"



65 **Item Description** - Drawing of Thread, Combs, and Band-aids

Signed "UM" dated '73

Dimensions: 20" x 20"



66 **Item Description** - Multi-media drawing of a milk carton on cloth

Dimensions: 16" x 18"



67 **Item Description** - Pen and Ink drawing of a praying mantis

Signed "UM", dated 1973

Dimensions: 14" x 17"



68 **Item Description** - Sketch of towel hanging on a door

Dimensions: 14" x 22"



69 **Item Description** - Sketch of Baby God next to architecture

Dimensions: 10"x 16"



70 **Item Description** - Sketch of Dog

Initialed "UM", date 1983

Dimensions: 10.5" x 16.5"



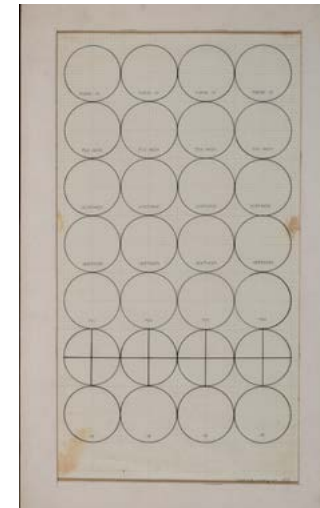
- 71 **Item Description** - for Thonet Industries
Signed "*Ursula Meyer*", dated May 1960
Dimensions: 14" x 17"



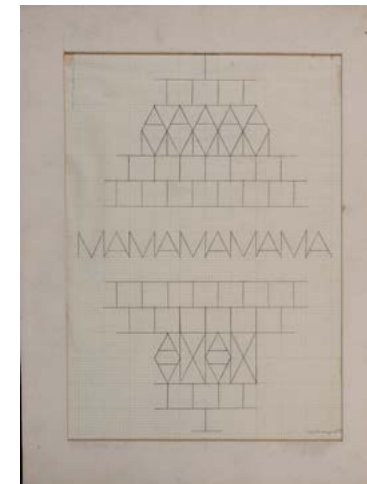
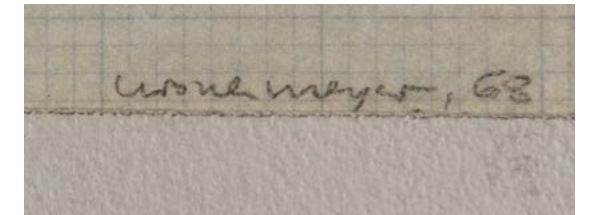
- 72 **Item Description** - Thonet Ind.
Signed "*Ursula Meyer*", dated May '60
Dimensions: 14" x 17"



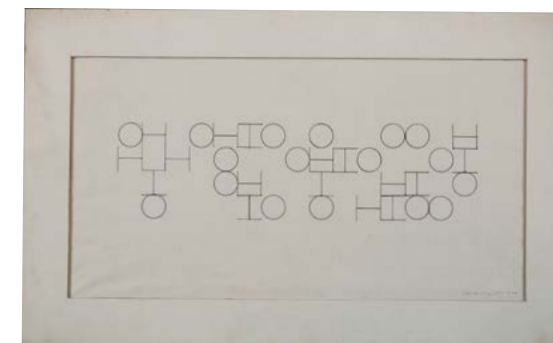
- 73 **Item Description** - Proportions
Dimensions: 12"x 17.5"



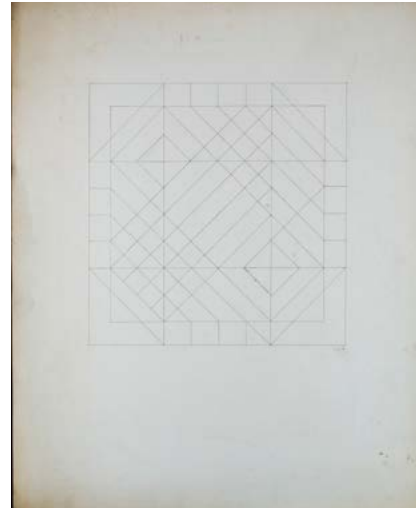
- 74 **Item Description** - Circles "There is too much distance between you and me."
Signed "*Ursula Meyer*", dated '68
Dimensions: 8.5" x 16"



- 75 **Item Description** - Mama
Signed "*Ursula Meyer*", dated '68
Dimensions: 11" x 15.5"



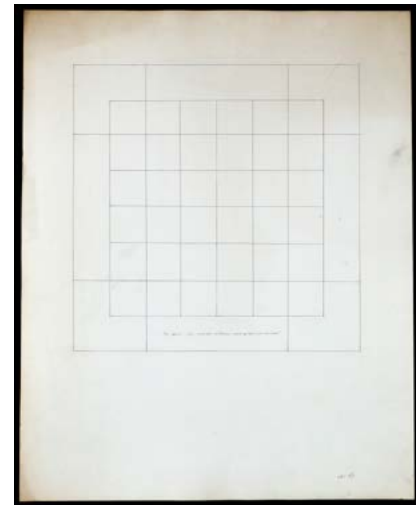
- 76 **Item Description** - O's and H's
Signed "*Ursula Meyer*", dated 1968
Dimensions: 10" x 19"



- 77 **Item Description** - Geometric Drawing
"Habit is a game, loose it"

Initialed "UM", dated 1973

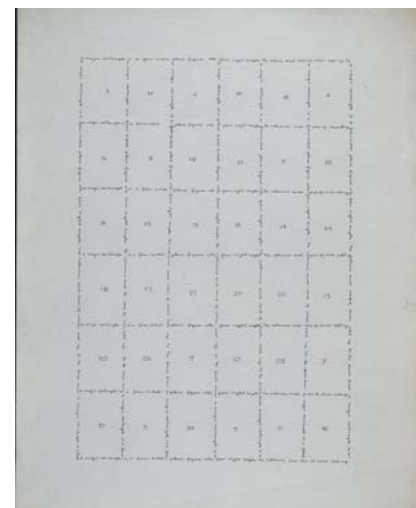
Dimensions: 23" x 29"



- 78 **Item Description** - Geometric Drawing,
"The game was invented a million years ago, don't you remember?"

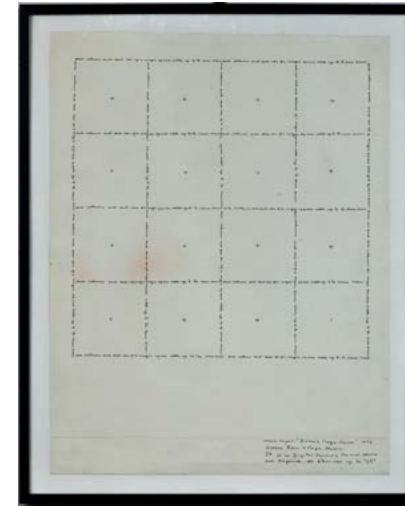
Initialed "UM", dated 1970

Dimensions: 18" x 24"



- 79 **Item Description** - Geometric Drawing
using script for lines "A magic rectangle is a four sided plane figure with four right angles the columns and rows of which add up to A magic rectangle..."

Dimensions: 18" x 24"

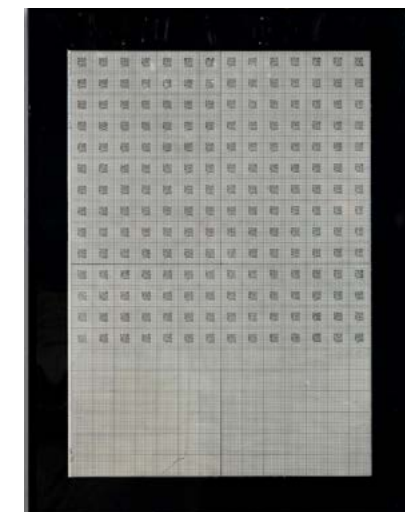


- 80 **Item Description** - "Magic Squares" AKA
"Jupiter Squares", framed

Signed "Ursula Meyer", dated 1972

Dimensions: 16" x 20"

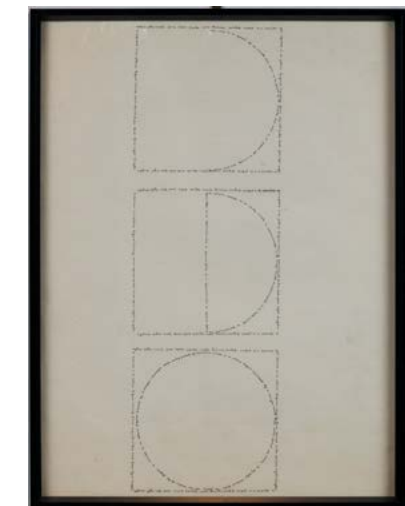
ursula meyer, "Dürer's Magic Square", 1972
is more than a magic square.
It is a Jupiter Square: The rows, columns
and diagonals, all of them add up to "34"



- 81 **Item Description** - Numerical Square Dots,
framed and matted

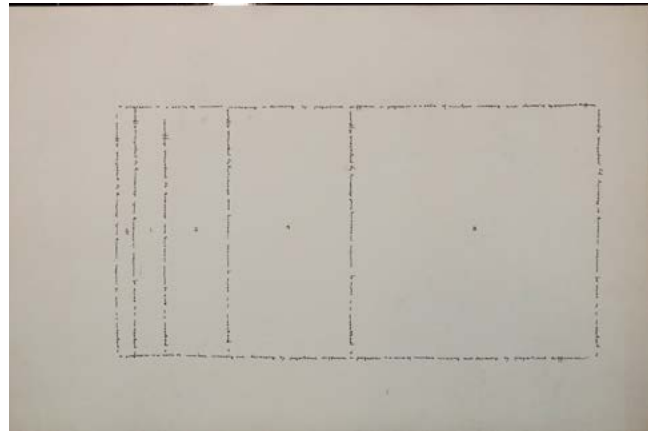
Initialed "UM", dated '73

Dimensions: 18" x 24"



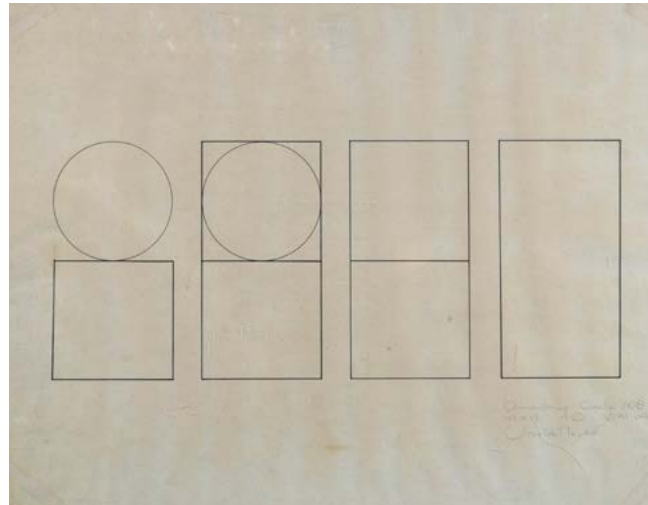
- 82 **Item Description** - Geometric drawing using
words as lines, framed

Dimensions: 18" x 24"



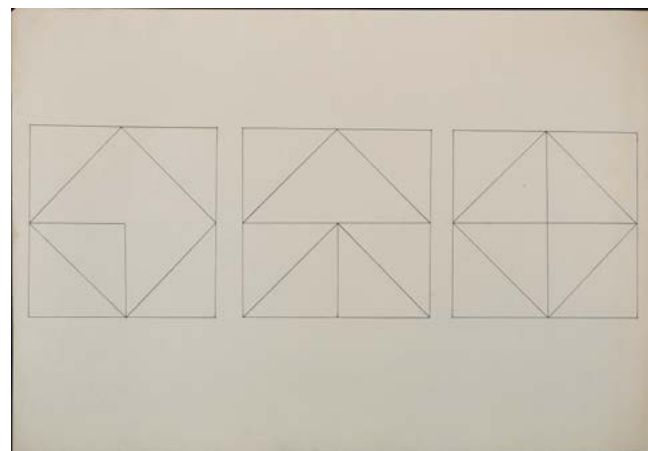
- 83 **Item Description** - Geometric Drawing using script for lines "Progression is a series of numbers increasing and decreasing by proportional differences."

Dimensions: 14" x 22"



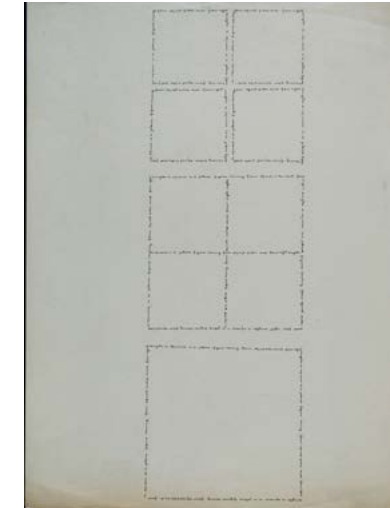
- 84 **Item Description** - Geometric Drawing

Dimensions: 18" x 24"



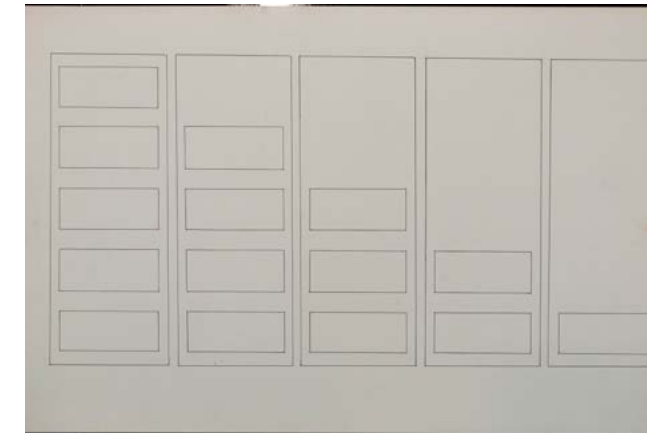
- 85 **Item Description** - Geometric Drawing

Dimensions: 16" x 24"



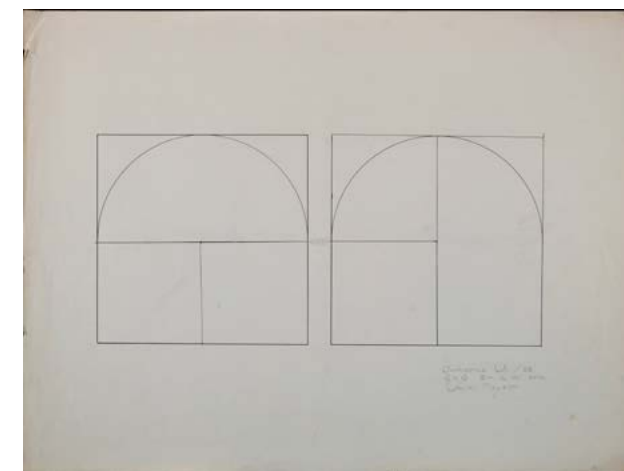
- 86 **Item Description** - Drawing of squares using script for lines "a square is a plane figure having four equal sides and four right angles"

Dimensions: 18" x 24"



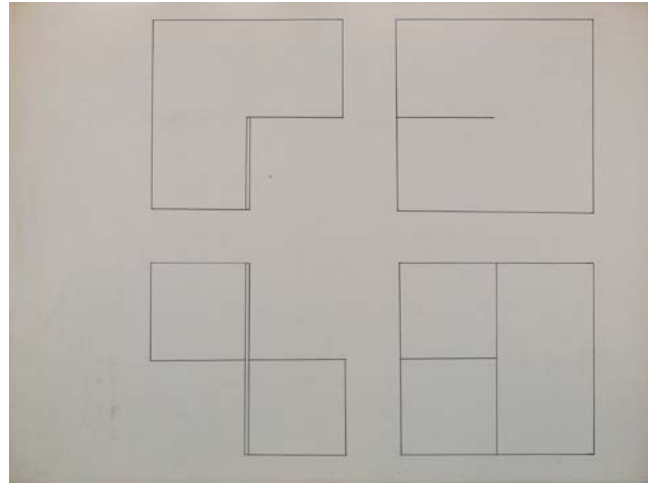
- 87 **Item Description** - Geometric Drawing

Dimensions: 12" x 22"



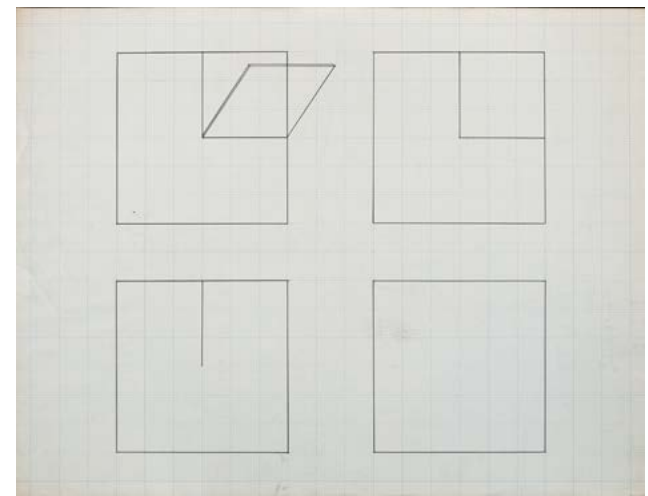
- 88 **Item Description** - "Quadrus U"
Signed "Ursula Meyer", dated '68

Dimensions: 18" x 24"



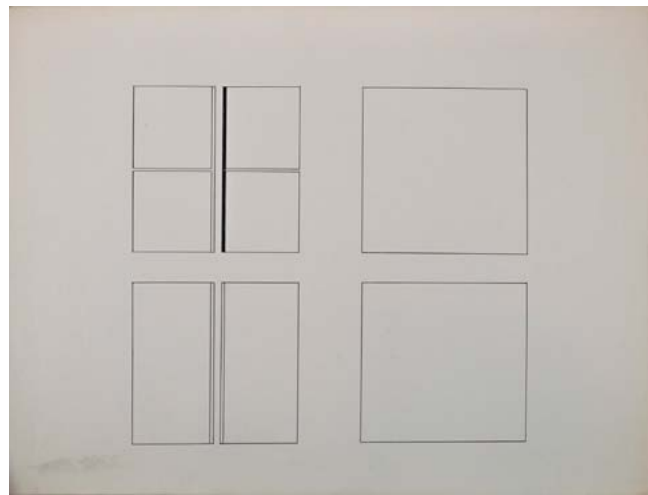
89 **Item Description** - Geometric Drawing

Dimensions: 18" x 24"



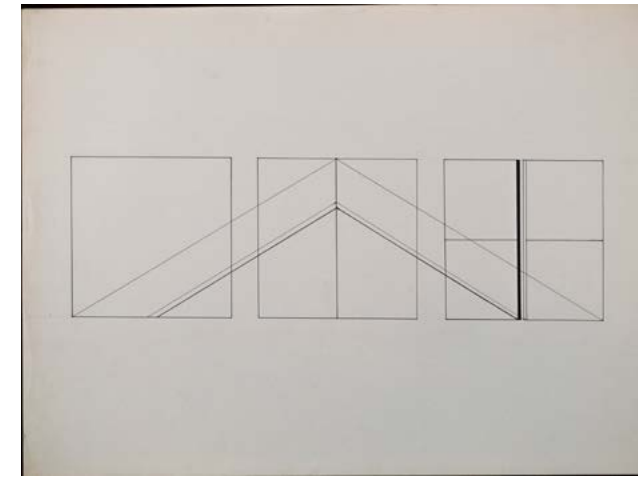
90 **Item Description** - Geometric Drawing

Dimensions: 18" x 24"



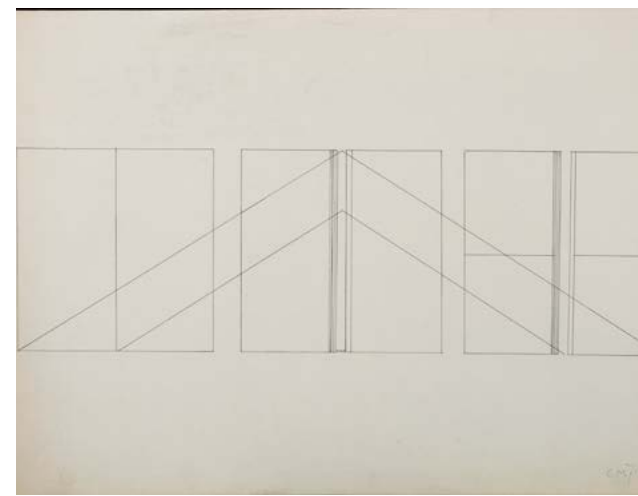
91 **Item Description** - Geometric Drawing

Dimensions: 18" x 24"



92 **Item Description** - Geometric Drawing

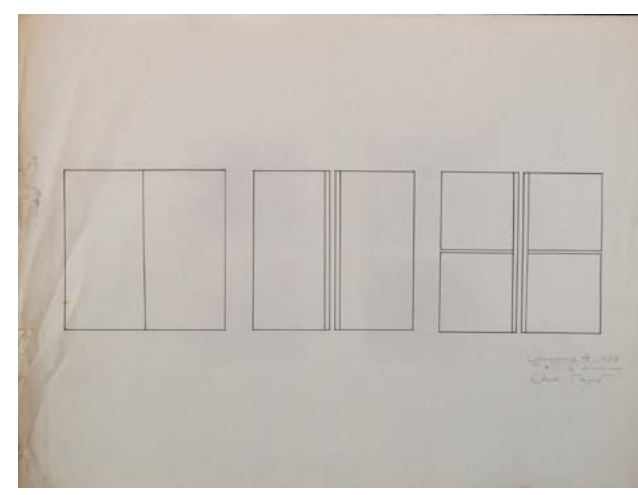
Dimensions: 18" x 24"



93 **Item Description** - Geometric Drawing

Signed "UM", dated '71

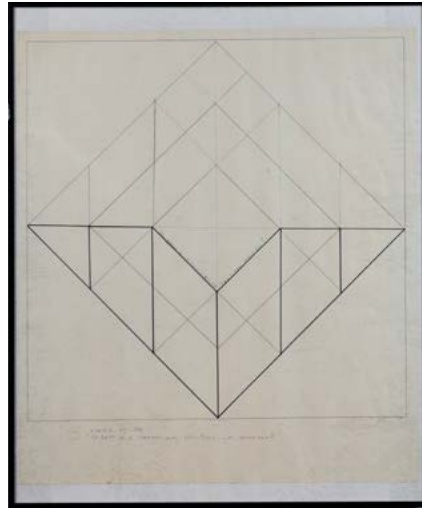
Dimensions: 18" x 24"



94 **Item Description** - "Quadrus 4"

Signed "Ursula Meyer", dated 1968

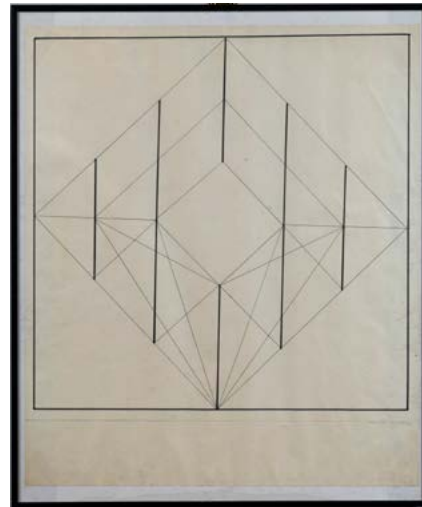
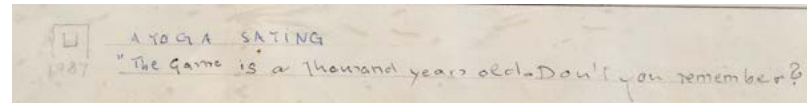
Dimensions: 18" x 24"



95 **Item Description** Drawing of geometric figure, framed

Signed "U", dated 1987

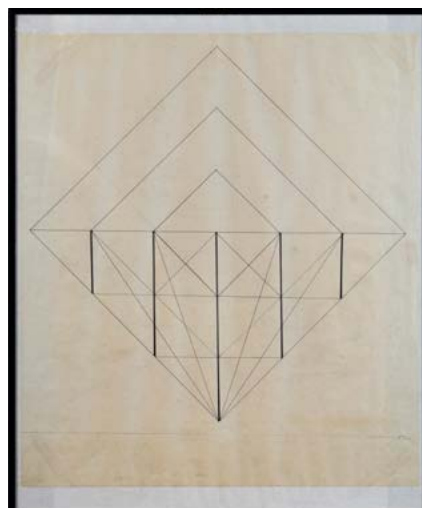
Dimensions: 20" x 24"



96 **Item Description** - Drawing of geometric figure, framed

Signed "Ursula Meyer", dated 1968

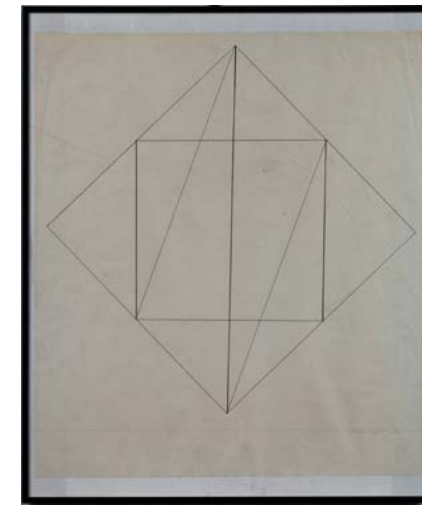
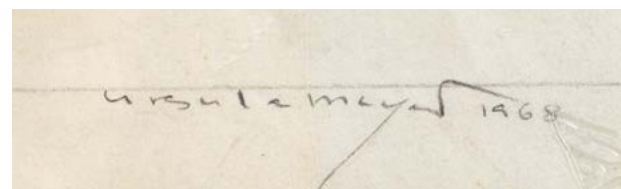
Dimensions: 20" x 24"



97 **Item Description** -Geometric drawing, framed

Signed "Ursula Meyer", dated 1968

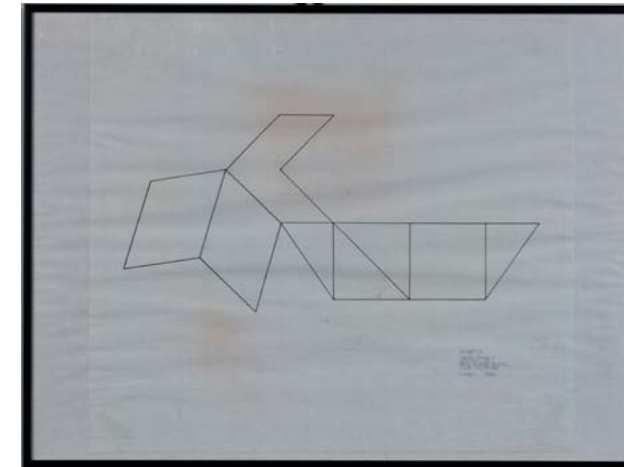
Dimensions: 20" x 24"



98 **Item Description** - Geometric drawing, framed

Signed "Ursula Meyer", dated 1968

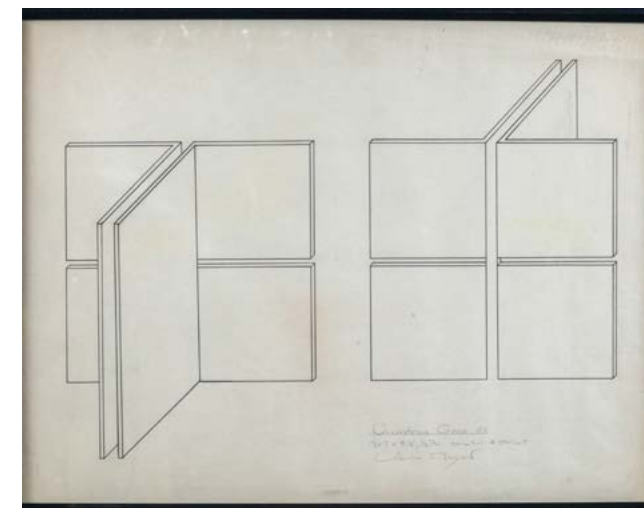
Dimensions: 20" x 24"



99 **Item Description** -Geometric Drawing of pheonix development, one of her steel figures, framed

Signed "Ursula Meyer", dated March 1988

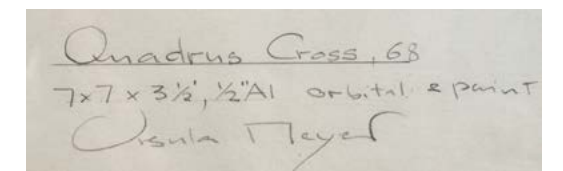
Dimensions: 18" x 20"

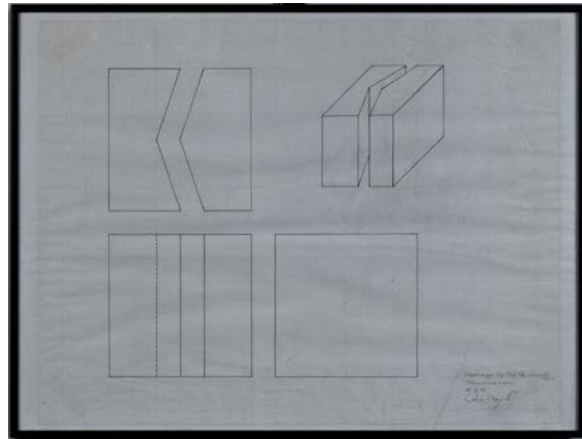


100 **Item Description** -Geometric Drawing

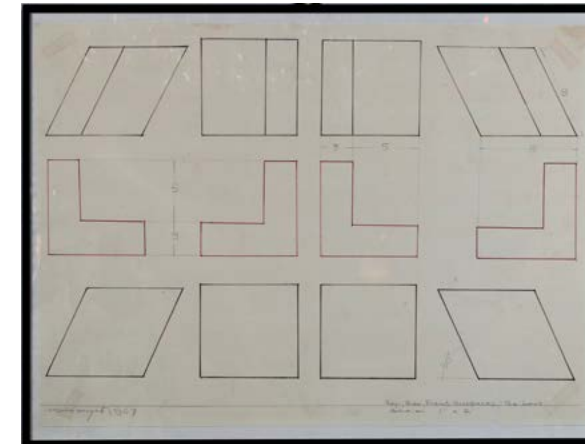
Signed "Ursula Meyer", dated 1968

Dimensions: 18" x 24"

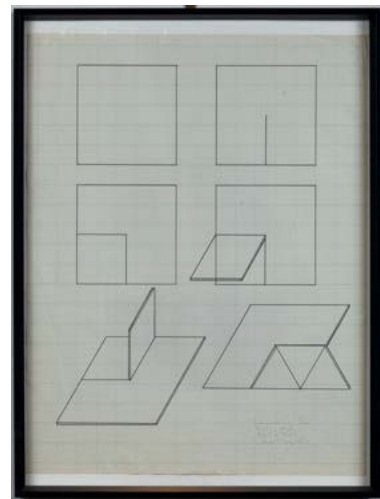




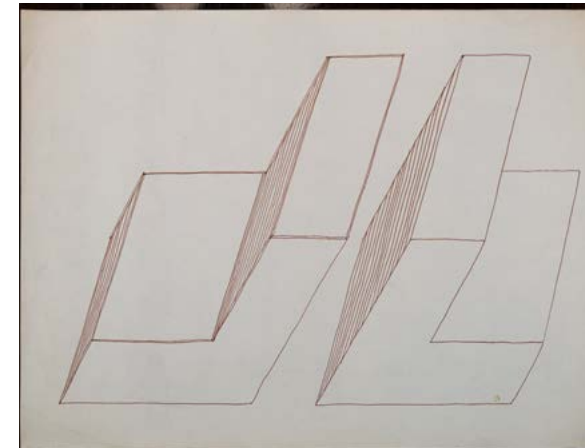
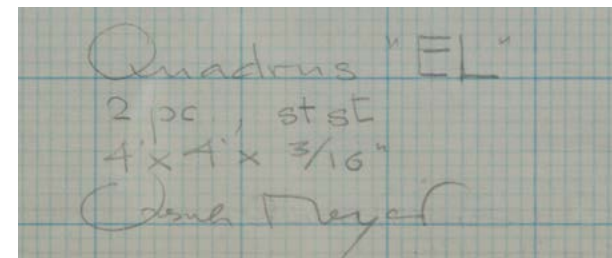
101 **Item Description** -Geometric Drawing
Signed "Ursula Meyer", dated 1967
Dimensions: 18" x 24"



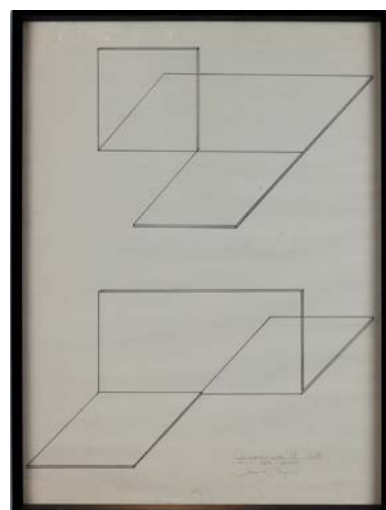
104 **Item Description** - Drawing of geometric figure with black and red ink, framed
Signed "Ursula Meyer", dated 1967
Dimensions: 18" x 24"



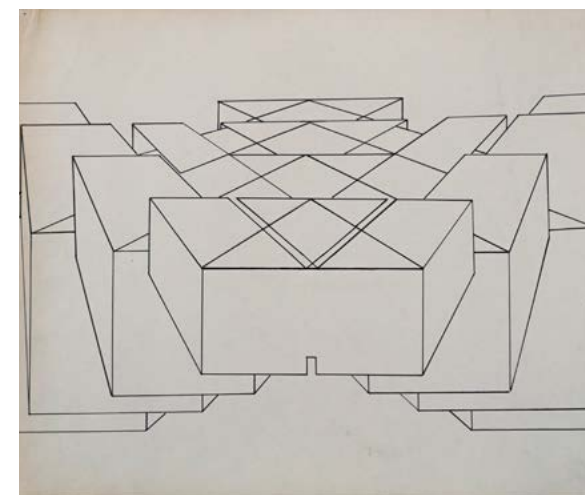
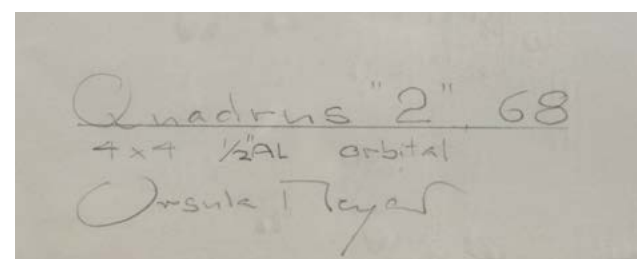
102 **Item Description** - Geometric Drawing, framed
Signed "Ursula Meyer"
Dimensions: 18" x 24"



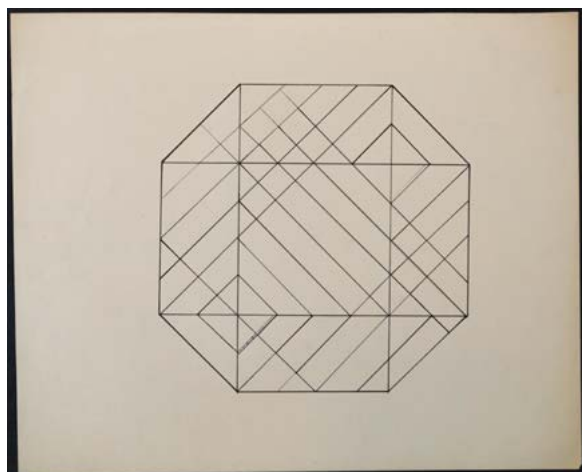
105 **Item Description** - Drawing of geometric figure with red ink
Dimensions: 18" x 24"



103 **Item Description** -Geometric drawing, framed
Signed "Ursula Meyer", dated 68
Dimensions: 18" x 24"

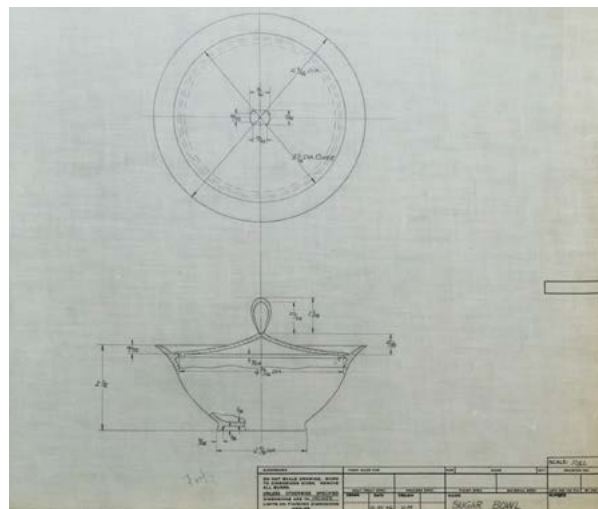


106 **Item Description** - Geometric Figures
Dimensions: 14" x 17"



107 **Item Description** - Geometric Drawing

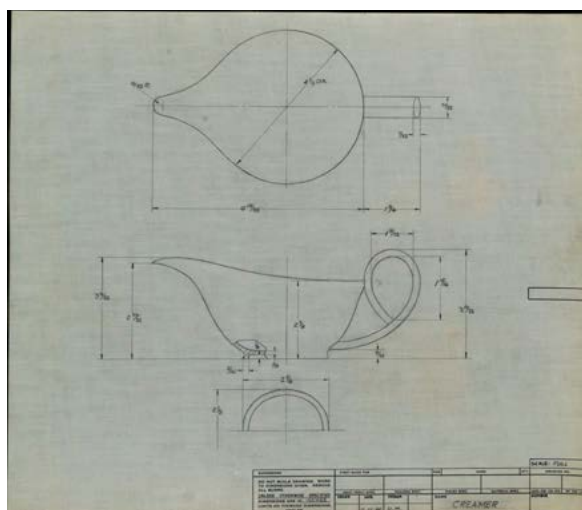
Dimensions: 18" x 22"



108 **Item Description** - Sugar Bowl

Signed "UM", dated 12-21-46

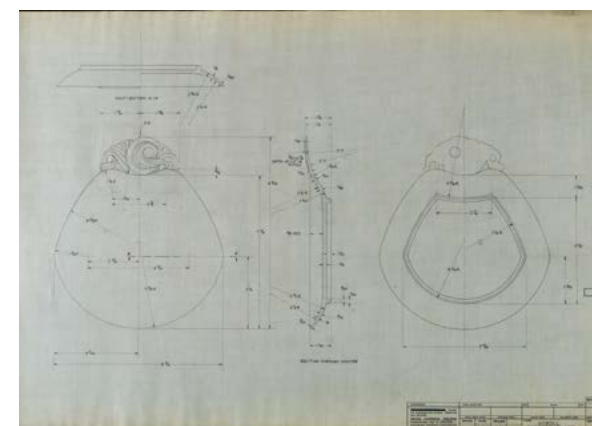
Dimensions: 15.5" x 18"



109 **Item Description** - Creamer Dish

Signed "UM", dated 12-21-46

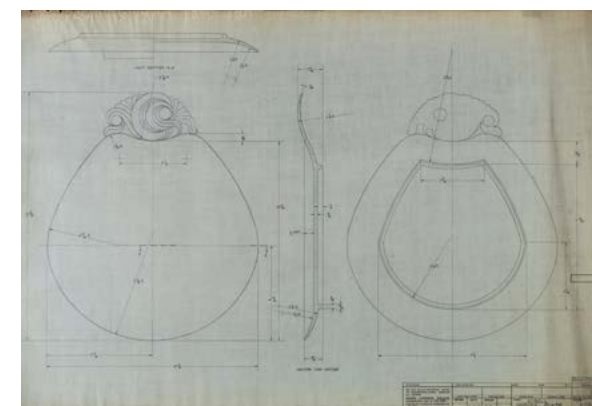
Dimensions: 15" x 18"



110 **Item Description** - Scroll Canapee Plate

Signed "UM", dated 10-26-46

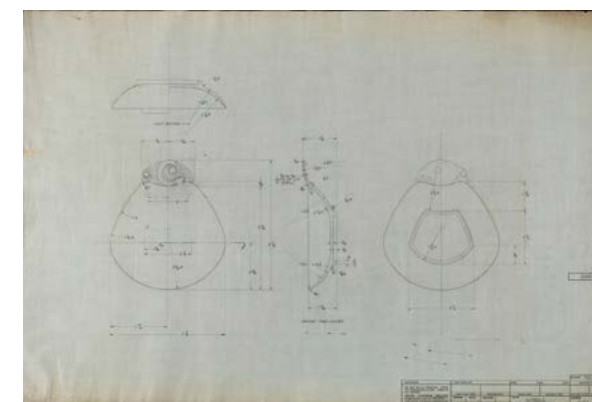
Dimensions: 20.5" x 30"



111 **Item Description** - Scroll Service Plate

Signed "UM", dated 12-10-46

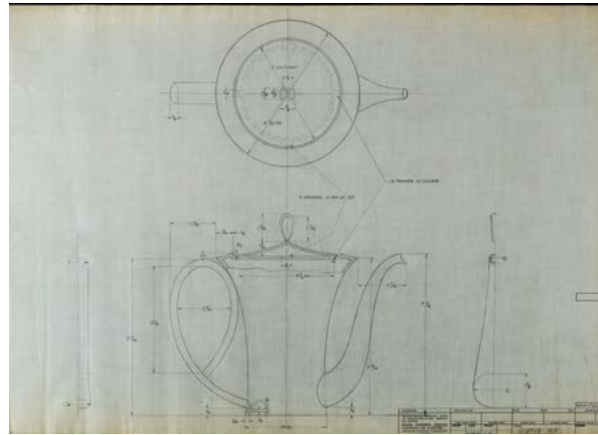
Dimensions: 20.5" x 30"



112 **Item Description** - Scroll Compote Dish

Signed "UM", dated 11-27-46

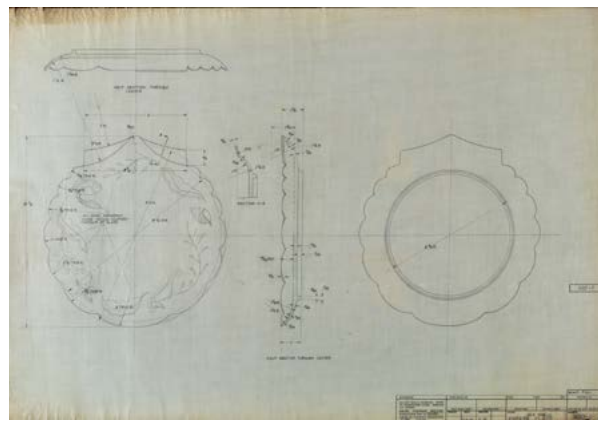
Dimensions: 20.5" x 30"



113 **Item Description** - Coffee Pot

Signed "UM", dated 12-28-46

Dimensions: 20.5" x 30"



114 **Item Description** - Sea Shell Entree Plate

Signed "UM", dated 11-2-46

Dimensions: 20.5" x 30"

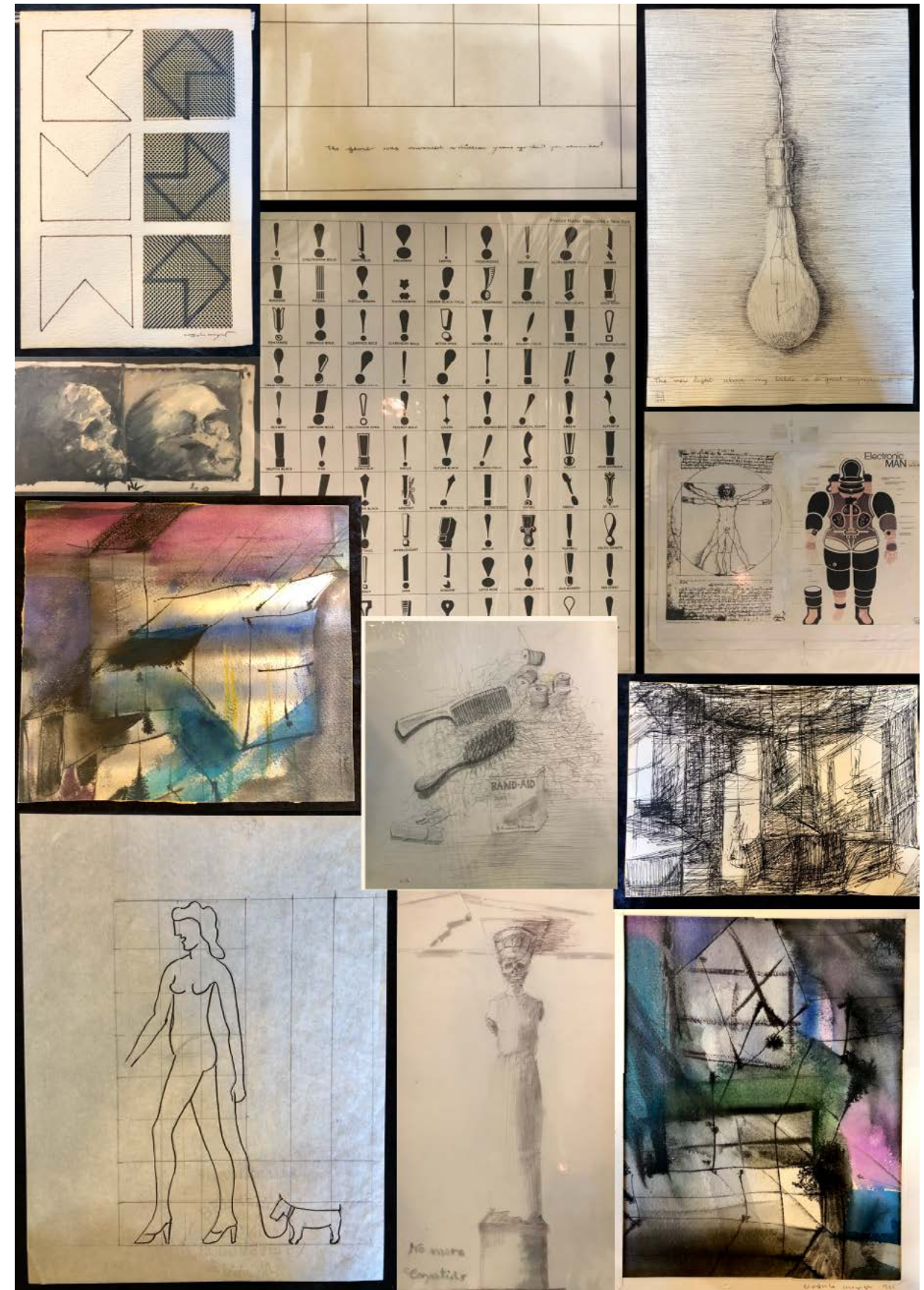
| SUPERSEDER | FIRST MADE FOR | JOB | NAME | QTY | SCALE: FULL | DRAWING NO. | REV. |
|---|----------------|------|--------|------------------------|-------------|-------------|------|
| DO NOT SCALE DRAWING. WORK TO DIMENSIONS GIVEN. REMOVE ALL BURRS. UNLESS OTHERWISE SPECIFIED DIMENSIONS ARE IN INCHES. LIMITS ON FINISHED DIMENSIONS ±.02 ANGLE | | | | | | | |
| | DRW | SKEL | DESIGN | NAME | | NUMBER | |
| | 11-2-46 | U.M. | | SEA SHELL ENTREE PLATE | | 300-1 | |



115 **Item Description** - Exclamation Marks
Printed Matter Associates

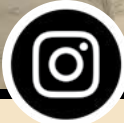
Signed "Ursula Meyer", dated 1971

Dimensions: 16" x 20"





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