

UNIVERSITY AT BUFFALO

CLAYTON POND

A RETROSPECTIVE

ART GALLERIES



Clayton Pond



University at Buffalo
Art Galleries
College of Arts and Sciences

CLAYTON POND: A RETROSPECTIVE

APRIL 10 – JULY 31, 2026
UB ANDERSON GALLERY

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COVER
Clayton Pond, *The Kitchen Sink*, 1966. Oil on cardboard and Masonite, 44 x 34 x 1 1/4 inches framed. Courtesy of the artist. Photo: Nicholas Ostness.

BACK COVER
Photo: Kai Carlson-Wee.

DIRECTOR'S INTRODUCTION

Through the 2025–26 school year, UB Art Galleries have been celebrating our 25th anniversary as a part of the University at Buffalo. It is especially fitting that *Clayton Pond: A Retrospective* has served as the final exhibition in this year. Surveying more than fifty years of Clayton Pond's remarkable career, this exhibition offers an opportunity to reflect on the extraordinary gift that transformed our institution and the enduring relationships that continue to shape our mission.

In 2000, art dealer David K. Anderson made a landmark gift: the Anderson Gallery building, a substantial art collection that included many works by Clayton Pond, and the entire Martha Jackson Gallery Archives. Together, these extraordinary resources established what UB Art Galleries has become – endowing the museum with a collection and second permanent space, and creating an institution uniquely positioned to preserve, study, and share the history of postwar American art. Twenty-five years later, it is difficult to imagine a more appropriate exhibition to commemorate that legacy than a retrospective devoted to an artist whose career is so deeply intertwined with our own history, and whose work deserves the research and record that an institution like ours can provide.

The connection to Clayton began in 1966, while he was a graduate student at Pratt,

when visionary gallerist Martha Jackson discovered his work in a print exhibition and decided to represent him. She later presented his first solo exhibition at the Martha Jackson Gallery in 1968, solidifying a relationship that continued until her death in 1969. Her son, David K. Anderson, then represented Clayton until the gallery closed in 1979. Their friendship endured after David relocated to Buffalo and opened the Anderson Gallery in 1991, where Clayton was among the artists he invited to exhibit. To give but one example of their close relationship, Anderson commissioned *The Intimidator* sculpture from Pond for an inaugural exhibition focused on sports, in true Buffalo fashion. *Clayton Pond* draws extensively from the collections and archives Anderson ultimately entrusted to the University, celebrating not only Clayton's remarkable career but also the relationships that helped shape the history of UB Art Galleries.

For our students, the University at Buffalo community, and visitors from across Western New York, this retrospective offers more than a survey of an accomplished artist. It is an opportunity to experience the living history of our institution through the work of someone whose artistic legacy has been part of UB Art Galleries for decades, and whose work should hold a place in the history of art. We hope this exhibition inspires new conversations about Pond's work, the relationships

between artist and galleries, and the vital role museums play in preserving cultural history and making it accessible to future generations.

This ambitious exhibition would not have been possible without the dedication and scholarship of curator Anna Wager, whose thoughtful engagement with our collection and archives brought this project to life. I also extend my deepest appreciation to the entire UB Art Galleries staff, whose professionalism, creativity, and commitment make exhibitions of this scale possible. Finally, I am grateful to our Dean, Jeffrey Grabill, for his steadfast support of the arts and of our mission to serve the University and the broader public.

As we conclude this anniversary year, it is our privilege to honor Clayton Pond—an artist whose work, history, and friendships have helped define who we are—and to share his remarkable story with generations of students, scholars, and visitors to come.

Robert Scalise,
Director, UB Art Galleries

CLAYTON POND

A Retrospective

For the past 60 years, Clayton Pond's paintings, screenprints, and sculptural constructions have reimagined the familiar as the extraordinary. His works vibrate with saturated color and dynamic presence. They bring buoyancy to the ordinary: painstakingly rendered details of domestic environments, mechanisms from machinery, and details of streetside columns are all imbued with curiosity and humor. These works centralize the relationship between colors, balancing tight compositions with unexpected color shifts and pairings. Pond works in series, enlarging certain details from his paintings, pulling them into smaller paintings, or reshaping an existing image into a screenprint; this repetition reinforces a visual language. What might this body of work help us to notice in our worlds, in things that we see all the time, perhaps to the point of overlooking them? What may be gained by careful attention to our surroundings? How can we reintroduce wonder into our own landscape as we maneuver through each day?

Support for UB Art Galleries is provided by the UB College of Arts and Sciences, the Visual Arts Building Fund, the UB Anderson Gallery Fund, and the Seymour H. Knox Foundation Fine Art Fund.

Shortly after graduating from the Pratt Institute with an MFA, Clayton Pond joined the Martha Jackson Gallery, which held his first New York City painting exhibition in 1968. After Jackson's death, Pond continued to work and show with her son, David Anderson, including in the inaugural exhibition at Anderson Gallery. For much of his early career, Pond lived in New York City's SoHo neighborhood, and explorations from his studios on Greene Street and Broome Street anchor the first floor of this exhibition, along with a series examining the infrastructure and patterning of a quarry. These bodies of work bookend Pond's career to date. The second floor examines Pond's genesis as a printmaker, from 1960s screenprints with repeating characters, to series from the 1980s that focus on an imaginative view of outer space, an examination of American leisure culture and a commentary on late-night television viewing. These screenprints are joined by large sculptural works demonstrating Pond's ability to shift between media, giving us more chances to look for now-familiar details, figures, and vantage points.



CLAYTON POND: A RETROSPECTIVE

For the past sixty years, Clayton Pond's paintings, screenprints, and sculptural constructions have reimagined the familiar as the extraordinary. His works vibrate with saturated color and dynamic presence, bringing buoyancy to the ordinary. Painstakingly rendered details of domestic environments, mechanisms from machinery, and details of streetside columns are all imbued with curiosity and humor. These works centralize the relationship between colors, balancing tight compositions with unexpected color shifts and pairings. Pond works in series, sometimes enlarging certain details from his large-format paintings and pulling them into smaller paintings as the main focus, or reshaping an existing image into a series of screenprints. This repetition reinforces a visual language.

Shortly after graduating from the Pratt Institute with an MFA in 1966, Clayton Pond joined the Martha Jackson Gallery, which held his first New York City painting exhibition in 1968. After Jackson's death, Pond continued to work and show with her son, David Anderson, including in the inaugural exhibition at Anderson Gallery, now the University at Buffalo Art Galleries. Two formative early works from Pond's career, *Studio* (1967) and *The Kitchen Sink* (1966) speak to this period. In *Studio*, painted while Pond was a student at Pratt, we see an art class with a live model at center. But while the other

students are painting the model, Pond has zoomed out, and is painting the room—students, model, easels, and the infrastructure of the room itself. The windows, floor, lighting, and outlets in *Studio* herald Pond's continued interest in the built environment, and also indicate his early college training in math and engineering. The *Kitchen Sink* shows an interest in constructed wall sculpture, which Pond refers to as 3D painting. For much of his early career, Pond lived in New York City's SoHo neighborhood, and explorations from his studios on Greene Street and Broome Street further anchor the first section of his exhibition.

In addition to the interiors of Pond's studio lofts from the 1960s and 1970s, SoHo is also immortalized in a series of paintings and prints examining the columns and building facades from the Cast Iron District, which was viewable from Pond's studio loft. These prints are titled with Greek-inspired whimsy, such as *Ionic Involute Upwardium*, or *Squareoric et Ionthian*. The final painting gallery of this exhibition is dedicated to Pond's most recent body of work, an exploration of the National Lime and Stone company quarry. These vibrant paintings are both an examination of quarry infrastructure, and a meditation on depth and pattern, as repeated motifs like chain link fences, bolts, and beams take on a personality of their own.

Finally, Pond's genesis as a printmaker is examined in greater depth in its own section, ranging from 1960s screenprints with repeating characters, to series from the 1980s that focus on an imaginative view of outer space, an examination of American leisure culture, and a commentary on late-night television viewing. These screenprints are joined by large sculptural works, demonstrating Pond's ability to shift between media, and giving us more chances to look for now-familiar details, figures, and vantage points.

When examining the fullness of Clayton Pond's body of work, some questions emerge. What might these series help us to notice in our worlds, in things that we see all the time, perhaps especially for things that we overlook out of familiarity? What may be gained by careful attention to our surroundings? How can we reintroduce wonder into our own landscape as we maneuver through each day?

Anna Wager,
Curator of Exhibitions
UB Art Galleries



Studio, 1967. Oil on linen, 61 1/4
x 83 x 1 1/2 inches.





OPPOSITE: *The Kitchen Sink*, 1966. Oil on cardboard and Masonite, 44 x 34 x 11/4 inches.





FROM LEFT:
Ionic Involute Downwardium
Dorinthean Flatus Cum Acanthus
Inverticornaum Squaredoronic
Squareoric Et Ionthean Cum Architrave
Schizosquarionic Cum Entablature

All from the "Capital Ideas Suite," 1974.
Serigraphs on paper, 37 x 29 inches each.



OPPOSITE: *The Kitchen in My Studio on Broome Street*, 1968.
Oil on linen, 106 x 78 inches.





My Studio on Broome Street, 1971.
 Serigraph on paper, 27¾ x 38⅞
 inches.



Photo: Nicholas Ostness



Photo: Nicholas Ostness

LEFT: *The Kitchen Sink in My Studio on Broome Street*, 1967, serigraph on paper, 29 x 21 1/4 inches

RIGHT: *The Kitchen Sink*, 1967–68, etching on paper, 10 x 8 inches.



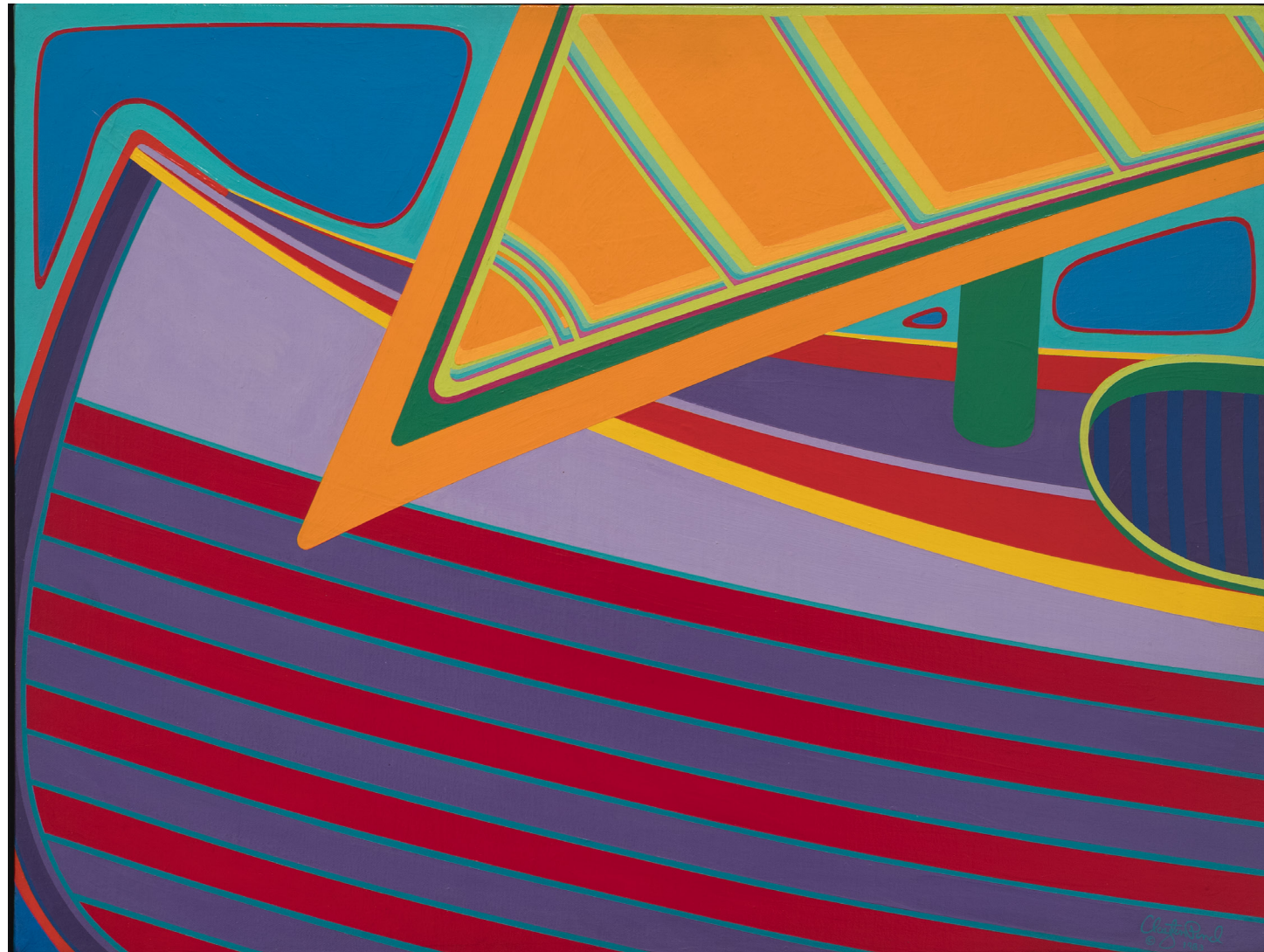


My Last Chair Ever #13/100 Clayton Rand 2023

My Last Chair Ever, 2023.
Silkscreen and giclée, 35 x 26
inches.



Portrait of a man with a beard, wearing a dark suit and a white shirt with a bow tie. The portrait is set within an oval frame, which is itself surrounded by a decorative, dark brown, ornate border. The portrait is mounted on a light-colored wall.



Sailing Canoe 3, from the series
 “Coming About”, 1983. Acrylic on
 canvas, 18 x 24 x 1 1/2 inches.



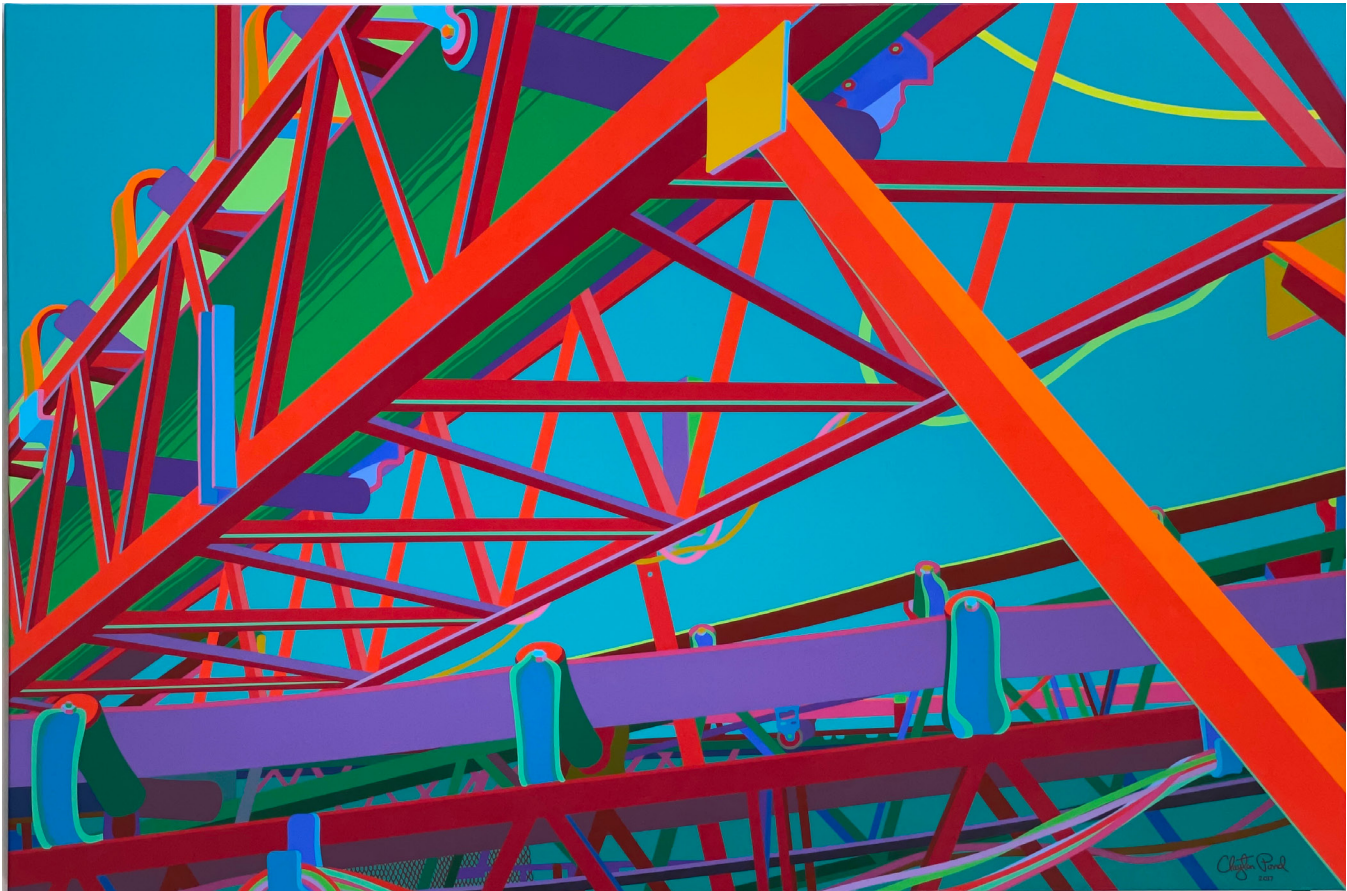
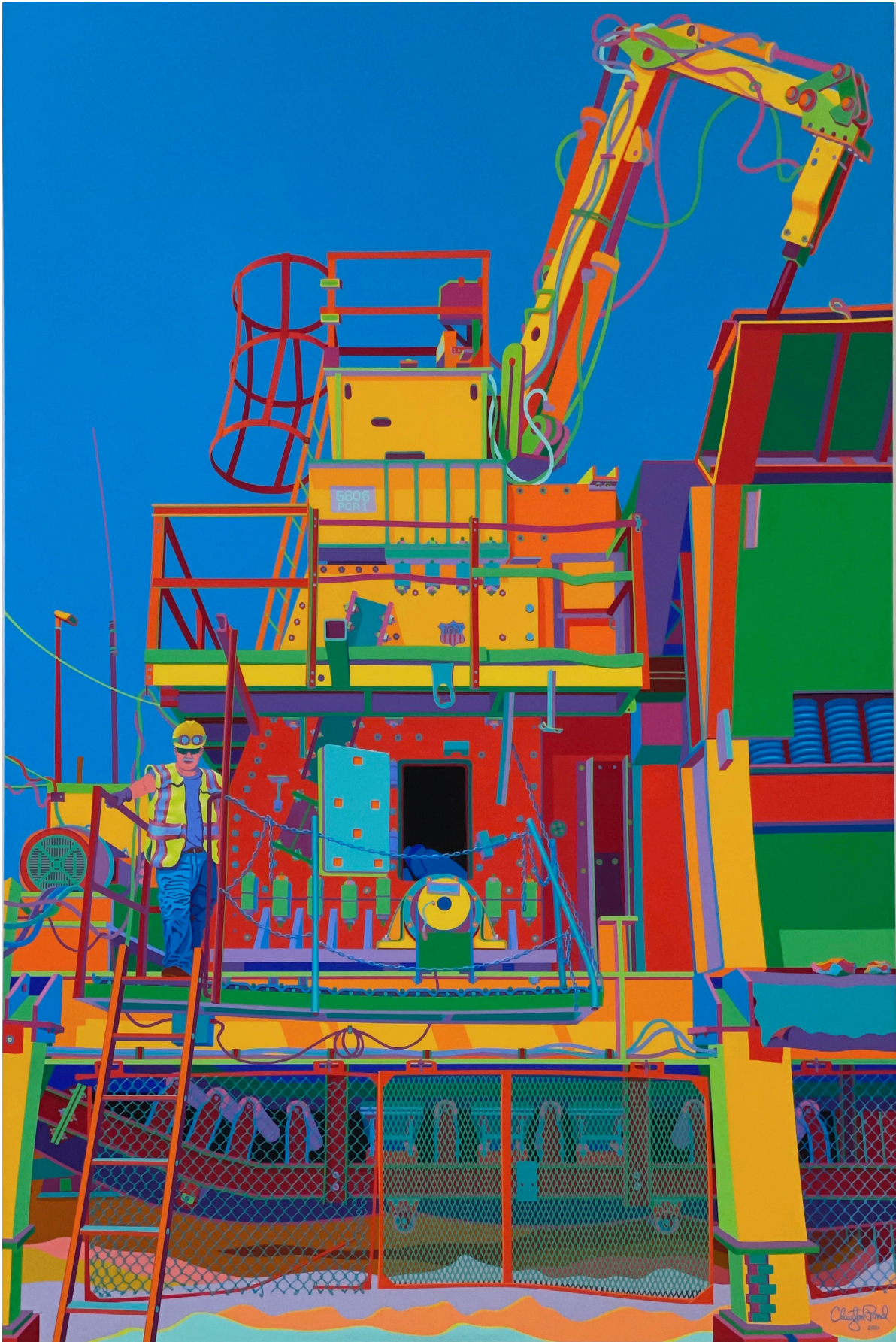
Photo: Nicholas Ostness

From the series “Coming About”,
 1983.





From the series "Quarry", 1917-22.



OPPOSITE: *The Crusher*, 2021.
Acrylic on canvas, 72 x 48
inches.

ABOVE: *Red Conveyor with
Green and Violet Belts and
Blue-Green Sky*, 2017. Acrylic
on canvas, 48 x 72 inches.



PRINTS, CONSTRUCTIONS, AND OTHER DIMENSIONS



Clayton Pond's innovations in printmaking are an essential part of his artistic practice. In the 1960s, Pond developed a reductive process for screenprints, where layers of color start with a wide open stencil, and then each subsequent layer reduces in size. This creates a topographic surface because of the thickness and number of ink layers. It also produces a sharp registration, and an intensity and vibrancy of color. Pond's prints feel like a seamless continuation of his large scale paintings and the three-dimensional works in the atrium, which all have a printerly sense of layering. Print commissions have included the Kentucky Derby, the National Air and Space Museum, and the Smithsonian Institution.

Clayton Pond's innovations in printmaking are an essential part of his artistic practice. In the 1960s, Pond developed a reductive process for screenprints, produced first in his studio apartment with prints hung from the rafters to dry. In this process, layers of color start with a wide-open stencil, and then each subsequent layer reduces in size. This creates a topographic surface, due to the thickness and opacity of the paint, and number of ink layers—sometimes over ten. This additive process also produces a sharp registration, and an intensity and vibrancy of color. Pond's prints feel like a seamless continuation of his large-scale paintings and the three-dimensional works, all of which have a sense of layering that feels printerly.

The two large sculptural works in this exhibition were collaboratively produced. *The Intimidator*, a portrait of then-Sabres goalie Daren Puppa with a crowd behind him, was commissioned by David Anderson for the second exhibition at the (new) David Anderson Gallery, which is now UB Anderson Gallery. Puppa-as-Intimidator's stance, to quote Bob Bertof, is "in appearance a cross between medieval knight with his armor and a Samurai warrior." Indeed, *The Intimidator* is literally larger than life, with a great deal of stage presence. Cameos in the crowd behind The Intimidator include Pond; his son Drew, Pond's brother-in-law Gavin (who had helped

with fabrication), and avid Sabres' fans David Anderson and Bob Bertof. The second work, appropriate for the print-focus of this section of the exhibition, *Printing Press* was commissioned in 1988 by the Motter Printing Press Co, in honor of the company's 35th anniversary. The details in this work are extraordinary, as is the clear fascination and knowledge of the intricacies of a flexographic press. The use of vibrant colors, abstracted machinery, and large format all serve to bring both playfulness and respect to the act of printing.

Pond's print commissions have included work for the Kentucky Derby, the National Air and Space Museum, and the Smithsonian Institution. Starting in 1978 Pond has collaborated with master printer Robert Blanton at Brand X Editions on many of the prints in the exhibition.

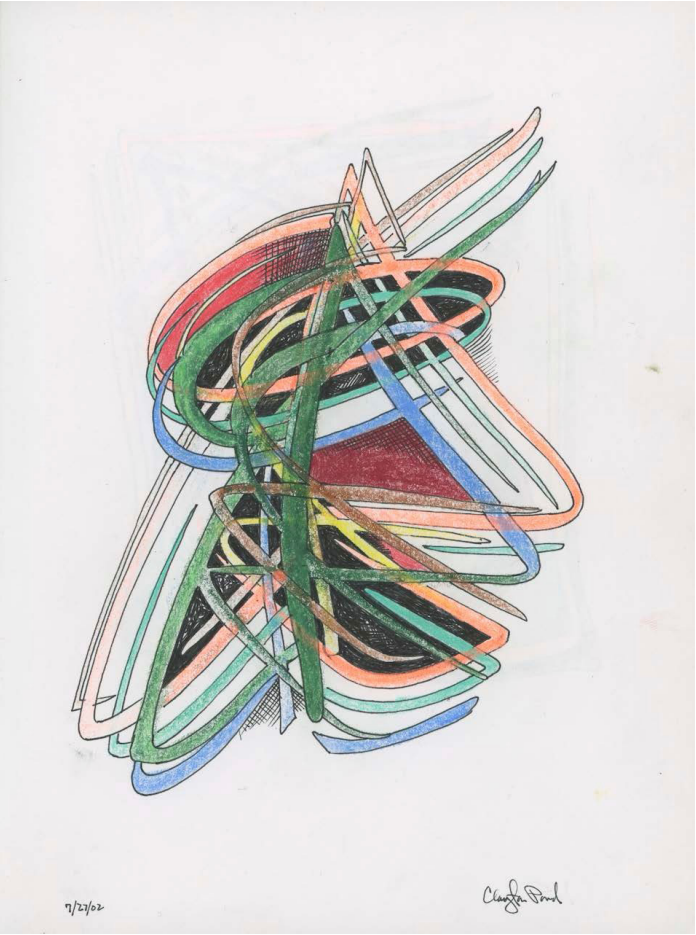
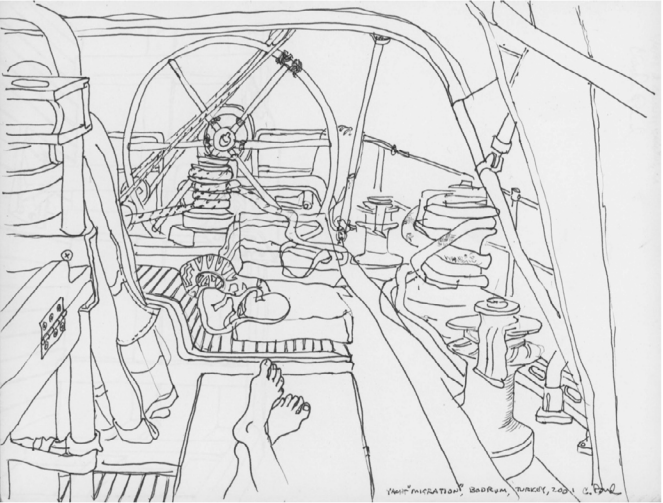
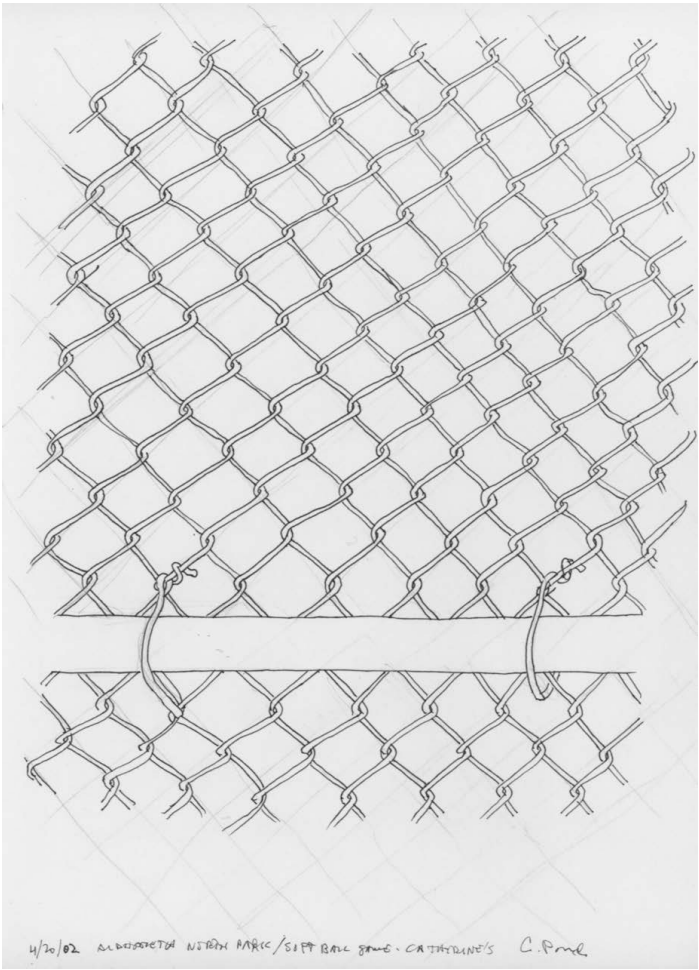
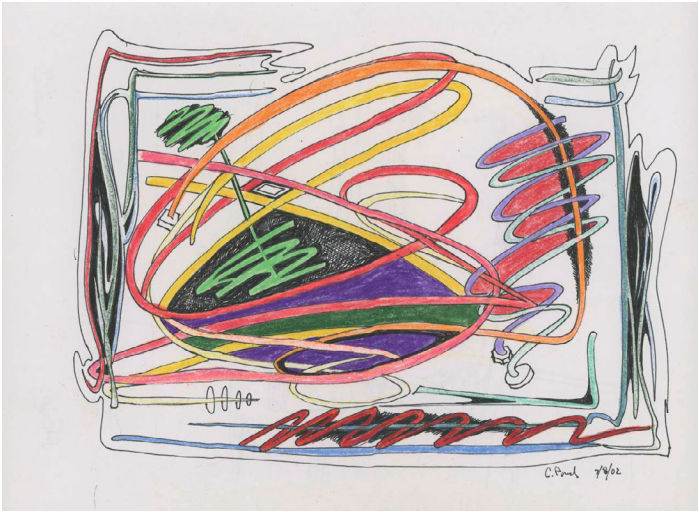
Anna Wager,
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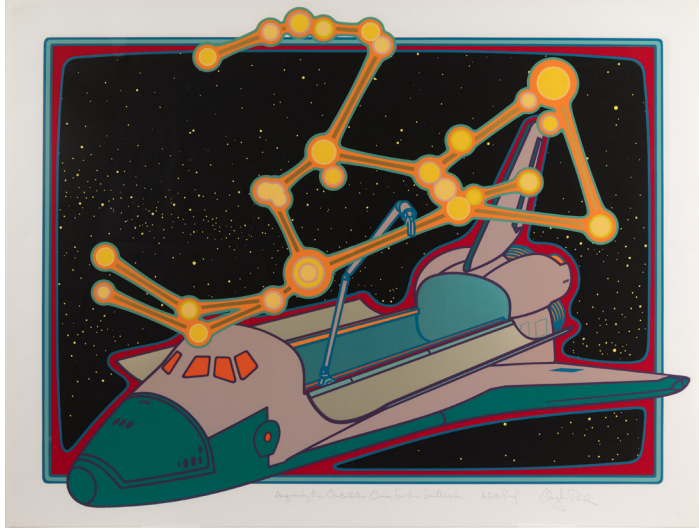
Flower Shop, 1965. Serigraph on paper, 18 x 24 inches.





Selections from *Artist Sketchbook*, 2021–25
sketchbook, mixed media on paper, 15 x 10 x ½
inches





FROM LEFT
Acquiring the Constellation Orion for the Smithsonian, 1979

Strange Encounter for the First Time, 1980

Encountering an Alien Battlecruiser, 1979

Proposed Retrospective Exhibition in Space, 1979

Serigraphs on paper, 30 x 40 inches each.



Intimidator, 1991. Acrylic, plexiglass on Baltic birch plywood, 88 1/2 x 156 x 30 inches.



Capital Idea, 2004. Acrylic on wood, 41 x 41 x 4 1/2 inches.



Paisley Seat, 2003. Acrylic on wood, 41 x 41 x 4 inches.



Studies for Monumental Sculptures 1-5, 2015-17. Mixed media.



Printing Press, 1988. Acrylic paint, wood, canvas, Plexiglas, 104 x 134 x 18 inches.



ABOUT THE ARTIST



Photo: Kai Carlson-Wee

Clayton Pond was born in 1941 in Bayside, New York, and raised in the Long Island sailing community of Port Washington, New York. From an early age, he showed a strong interest in drawing, in designing houses, cars, and boats, and in building models. He received his first sailboat while in high school, sparking a lifelong interest in sailing.

When the Soviet Union launched the first satellite, Sputnik, in 1957, Pond and his high school peers were encouraged toward the study of math, science, and engineering in support of the U.S. effort to win the space race. It was not until his sophomore year at Hiram College that he had the opportunity to take an elective course, and he chose art. That spring, following his first one-man show in the lobby of his dormitory, he announced his intention to pursue art school and a career as an artist. He transferred to the Carnegie Institute of Technology (now Carnegie Mellon University), earning his BFA in 1964.

During his time in Pittsburgh, one of the first Pop Art exhibitions was presented nearby at the Carnegie Museum of Art. The movement's parameters were not yet fully defined, and the artists included were stylistically diverse, united largely by their shared representation through the dealer Leo Castelli.

Pond's graduate studies at the Pratt Institute, where he

earned his MFA in 1966, proved formative to the development of his artistic voice. There, he cultivated his distinctive drawing style, developed an enduring interest in bright, intense color relationships, and taught himself the serigraph process.

While at Pratt, Pond began exhibiting and selling his work, building an exhibition record that would carry into his professional career. He became affiliated with the Pratt Center for Contemporary Printmaking and joined Sylvan Cole's Associated American Artists Gallery, where his work was featured in the gallery's New Talent Exhibition in 1966. That same year, his silkscreen prints were included in the Fifteenth National Print Exhibition at the Brooklyn Museum and in the Boston Printmakers Annual, where he received the Museum of Fine Arts, Boston Purchase Prize. The following year, his work was included in a group exhibition at the Whitney Museum of American Art.

In the fall after his graduation from Pratt, Pond joined the Martha Jackson Gallery, then one of the most prominent galleries in New York. His first New York painting exhibition was held there in 1968, and the gallery remained his primary representative for paintings and prints throughout much of his New York career. The gallery later transitioned to become the David Anderson Gallery, under the direction of Martha Jackson's son, and Pond's rela-

tionship with the gallery continued.

Pond was among the early artists to establish a presence in the SoHo neighborhood of lower Manhattan, moving into a studio on Broome Street in 1966 and later to Greene Street in 1969. The shift from his suburban upbringing on Long Island to the artistic community and industrial loft buildings of New York City marked a significant change. The interiors of his studio lofts, along with street-found objects he incorporated into them, became recurring subject matter in his work during this period, as did the Greek-columned façades of the SoHo Cast Iron Historic District, designated a National Historic Landmark in 1978. Pond lived and worked in his Greene Street studio for twenty-six years.

In 1995, Pond relocated to Atlanta, Georgia, with his family, where he continues to work in his studio producing drawings, collages, paintings, and painted relief sculptures.

Adapted from Clayton Pond
Artist website
claytonpond.com

Organized chronologically by gallery.

FIRST FLOOR

Chair, 1964
serigraph on paper, 9 x 7 ⅛ inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Six Other Chairs, 1964
serigraph on paper, 19 ¼ x 23 ⅛ inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

The Other Chair, 1965
serigraph on paper, 20 x 15 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Chair, 1965
oil on paper in 19 colors, 26 ½ x 20 ½ inches
Collection of Clayton Pond

Half-Assed Chair Unfinished Since 1965, 1965
wood, paint, 37 x 17 x 20 inches
Collection of Clayton Pond

My Grandmother’s Fan, 1966
serigraph on paper, 28 ⅞ x 23 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

The Kitchen Sink, 1966
oil on cardboard and masonite, 44 x 34 x 1 ¼ inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

My Grandmother’s Fan, 1967–68
etching on paper, 10 x 8 inches
Gift of David K. Anderson, 1986

Studio, 1967
acrylic on canvas, 61 ¼ x 83 x 1 ½

inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

The Kitchen Sink In My Studio On Broome Street, 1967
oil on linen, 78 x 56 inches
Collection of Clayton Pond

The Shower in My Former Studio, 1967–68
etching on paper, 10 x 8 inches
Gift of David K. Anderson, 1986

The Stove, 1967–68
etching on paper, 10 x 8 inches
Gift of David K. Anderson, 1986

The Desk in My Studio with My Great Grandfather Over It, 1968
oil on linen, 60 x 50 x 1 inches
Gift of Robert and Annette Klayman

The Kitchen in my Studio on Broome Street, 1968
oil on linen, 106 x 78 inches
Collection of Clayton Pond

The Shower in My Studio on Broome Street, 1969
serigraph on paper, 29 ⅞ x 21 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

The Stove in My Studio on Broome Street, 1968
serigraph on paper, 29 ⅞ x 20 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

THE BATHTUB IN MY STUDIO ON BROOME STREET, 1971
serigraph on paper, 29 ⅞ x 19 ⅝ inches
Gift of the David K. Anderson

Charitable Remainder Trust, 2014

My Studio on Broome Street, 1971
serigraph on paper, 30 x 40 inches
Gift of David K. Anderson

THE KITCHEN IN MY STUDIO ON BROOME STREET, 1970
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

THE TOILET IN MY STUDIO ON BROOME STREET, 1972
serigraph on paper, 29 x 19 ⅝ inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Dorinthian Flatus Cum Acanthus from Capital Ideas Suite, 1974
serigraph on paper, 37 x 29 inches
Gift of the David K. Anderson
Grandchildren’s Trust, 2022

Doubledoozium Cum Skinnionic Et Scrawlium from Capital Ideas Suite, 1974
serigraph on paper, 37 x 29 inches
Gift of the David K. Anderson
Grandchildren’s Trust, 2022

Inverticornaum Squaredoronic from Capital Ideas Suite, 1974
serigraph on paper, 37 x 29 inches
Gift of the David K. Anderson
Grandchildren’s Trust, 2022

Ionic Involute Downwardium, 1974
acrylic on linen, 81 x 65 inches
Collection of Clayton Pond

Ionic Involute Downwardium from Capital Ideas Suite, 1974
serigraph on paper, 37 x 29 inches
Gift of the David K. Anderson
Grandchildren’s Trust, 2022

Flying Buttress Column, 1975
serigraph on paper, 29 x 23 ⅛ inches
Private Collection, Buffalo, NY

Set of Chairs III, 1980
serigraph on paper, 26 ¼ x 20 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Set of Chairs V, 1980
serigraph on paper, 26 ¼ x 20 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Set of Chairs VI, 1980
serigraph on paper, 26 ¼ x 20 inches
Gift of the David K. Anderson
Charitable Remainder Trust, 2014

Coming About #6, 1988
acrylic on canvas, 86 ½ x 72 inches
Collection of Clayton Pond
Squareoric et Ionhian, 1997
acrylic on canvas, 40 x 32 inches
Collection of Clayton Pond

Schizosquarionic Cum Entablature, 1998
acrylic on canvas, 40 x 32 inches
Collection of Clayton Pond

Sailing Canoe 1, 1983
acrylic on canvas, 18 x 24 inches
Collection of Clayton Pond

Sailing Canoe 2, 1983

acrylic on canvas, 18 x 24 inches
Collection of Clayton Pond

Sailing Canoe 3, 1983
acrylic on canvas, 18 x 24 inches
Collection of Clayton Pond

My Last Chair Ever, 2023
silkscreen and gicleé, 35 x 26 inches
Gift of Clayton Pond, 2023

Photographer Unknown, *Portrait for Great Grandfather*, no date
photograph on paper, 28 x 24 x 2 inches
Collection of Clayton Pond

FIRST FLOOR — EDUCATION HALLWAY

Blue Little Other Chair, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Bouquet, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Flower By Wire, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Flower Man (II), 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Flower on a Vine, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Flowering Woman (II), 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Flowers in a Vase, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Potted Plant, 1965
serigraph on paper, 4 ¼ x 3 inches
Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Garbage Bag, 1968
serigraph on paper, 4 ½ x 3 ½ inches

Collection of Horace Phoenix Pogo Anderson & Holiday Munro Wolfhardt Anderson with appreciation from the DKA Grandchildren’s Trust

Cable Waterfall – Study for Cables with Catwalk and Black Conveyor Belt, 2017
graphite on paper, 22 1/4 x 30 inches
Collection of Clayton Pond

Study for Portable Screen with Flying Truck, 2017
graphite on paper, 30 x 22 1/4 inches
Collection of Clayton Pond

Study for The Crusher, 2017
graphite on paper, 30 x 22 1/4 inches
Collection of Clayton Pond

FIRST FLOOR — REAR GALLERY

Orange Conveyor with Black Belts and Blue Sky, 2017
acrylic on canvas, 48 x 72 inches
Collection of Clayton Pond

Quarry Abstract: Red Beam with Blue and Green Belts, 2017
acrylic on canvas, 24 x 24 inches
Collection of Clayton Pond

Red Conveyor with Green and Violet Belts and Blue-Green Sky, 2017
acrylic on canvas, 48 x 72 inches
Collection of Clayton Pond

Quarry Abstract: Catwalk and Cables, 2019
acrylic on canvas, 24 x 24 inches
Collection of Clayton Pond

Quarry Abstract: Green Belt and Orange Superstructure, 2019
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Quarry Abstract: Red Diamond Grill and Simple Shapes, 2019
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Quarry Abstract: Variegated Belt and Many Cables, 2019
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Quarry Abstract: Wrapped Wires and Green Cable, 2019
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Quary Abstract: Cross Braces & Cables, 2019
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Cables with Catwalk and Black Conveyor Belt, 2020
acrylic on canvas, 60 x 48 inches
Collection of Clayton Pond

Portable Screen with Flying Truck, 2020
acrylic on canvas, 66 x 48 inches
Collection of Clayton Pond

Quarry Abstract: Chain Link & Green Coupling, 2021
acrylic on canvas, 18 x 18 inches
Collection of Clayton Pond

Quarry Abstract: Green Coiled Cable II, 2021
acrylic on canvas, 24 x 24 inches
Collection of Clayton Pond

Safety Screens, 2021
acrylic on canvas, 30 x 30 inches
Collection of Clayton Pond

The Crusher, 2021
acrylic on canvas, 72 x 48 inches
Collection of Clayton Pond

Quarry Abstract: Three Diamond Screens and Red Cross Beam, 2022
acrylic on canvas, 24 x 24 inches
Collection of Clayton Pond

SECOND FLOOR — NICHE

My Dining Chair, 1973
serigraph on paper, 29 x 23 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

RADIATOR, 1973
serigraph on paper, 29 x 23 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

The Mirror On The Dresser That My Great-Grandfather Built, 1973
serigraph on paper, 29 x 23 inches
Gift of David K. Anderson, 1986

Chair #2 from My Dining Chair, no date
wood, paint, 33 x 17 x 19 inches
Collection of Clayton Pond

SECOND FLOOR — HALLWAY

EMPTY WINDOW, 1965
serigraph on paper, 15 x 11 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Flower Shop, 1965
serigraph on paper, 22 ¾ x 28 ½ inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

My Captain Friend on the Train, 1965
serigraph on paper, 39 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Restaurant, 1965
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Section of a Paper Garbage Bag, 1966
serigraph on paper, 20 x 14 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Bouquet, 1969
serigraph on paper, 12 ⅝ x 10 ⅞ inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Flowering Woman, 1969
serigraph on paper, 15 x 14 ½ inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

The Gas Meter in My Studio on Broome Street, 1969
serigraph on paper, 23 x 16 ½ inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Self-Portrait with Sneakers, 1971
serigraph on paper, 23 x 27 ¾ inches
Gift of David K. Anderson

The Wrinkle in My Pants, 1971
acrylic on canvas, 56 x 70 inches
Collection of Clayton Pond

CAMPING AMERICAN STYLE, 1979
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

FANTASY, 1979
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

HOT AIR BALLOON, 1979
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Acquiring the Constellation Orion for the Smithsonian, 1979
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Proposed Retrospective Exhibition in Space, 1980
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Snowmobile, 1979
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Encountering an Alien Battlecruiser, 1980
serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Strange Encounter for the First Time, 1979

serigraph on paper, 30 x 40 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Inflation Report, 1981
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

One Giant Step for TV, 1981
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Self Portrait on Colored TV, 1981
serigraph on paper, 40 x 30 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Observation Elevator, 1985
serigraph on paper, 38 x 28 inches
Gift of the David K. Anderson Charitable Remainder Trust, 2014

Cosmic Collage #1 – Star-Rise Over Dots and Lines, 2013
ink, acrylic paint, glue on paper, 15 x 17 inches; image size 5 3/8 x 7 ¼ inches
Collection of Clayton Pond

Cosmic Collage #2 – Three Stars over Silver Sparkles, 2013
ink, acrylic paint, glue on paper, 15 x 17 inches; image size 5 5/8 x 8 ½ inches
Collection of Clayton Pond

Cosmic Collage #3 – Quintet of Colored Stars, 2013
ink, acrylic paint, glue on paper, 17 x 15 inches; image size 7 5/8 x 6 3/16 inches

Collection of Clayton Pond

Cosmic Collage #4 – Six Stars with Five Holes, 2013
ink, acrylic paint, glue on paper, 17 x 13; image size 8 ½ x 4 ¾ inches
Collection of Clayton Pond

Cosmic Collage #5 – Big Yellow over Tail Fin, 2013
ink, acrylic paint, glue on paper, 17 x 15 inches; image size 7 ½ x 9 inches
Collection of Clayton Pond

Cosmic Collage #6 – Five Yellow Stars in The Blue Yonder, 2013
ink, acrylic paint, glue on paper, 17 x 15 inches; image size 7 ¾ x 6 ¼ inches
Collection of Clayton Pond

Cosmic Collage #7 – Pulsar With Star Burst, 2013
ink, acrylic paint, glue on paper, 13 x 17 inches; image size 5 ¾ x 10 inches
Collection of Clayton Pond

Cosmic Collage #8 – Abstract Easel Painting in Space, 2013
ink, acrylic paint, glue on paper, 17 x 15 inches; image size 8 ½ x 6 ½ inches
Collection of Clayton Pond

Cosmic Collage #9 – Star-Rise Over Abstract Shuttle Craft, 2013
ink, acrylic paint, glue on paper, 15 x 17 inches; image size 7 ⅞ x 9 ⅞ inches
Collection of Clayton Pond

Cosmic Collage #10 – Star View from Abstract Shuttle Bay, 2013
ink, acrylic paint, glue on paper, 15 x 17 inches; image size 7 ½ x 9

5/8 inches
Collection of Clayton Pond

Artist Sketchbook, 2021–25
sketchbook, mixed media on paper, 15 x 10 x ½ inches
Collection of Clayton Pond

SECOND FLOOR — ATRIUM

Printing Press, 1988
acrylic paint, wood, canvas, Plexiglas, 104 x 134 x 18 inches
Collection of Clayton Pond

Intimidator, 1991
acrylic, plexiglass on Baltic birch plywood, 88 ½ x 156 x 30 inches
Gift of the David K. Anderson Grandchildren’s Trust, 2022

Paisley Seat, 2003
acrylic on wood, 41 x 41 x 4 inches
Collection of Clayton Pond

Capital Idea, 2004
acrylic on wood, 41 x 41 x 4 ½ inches
Collection of Clayton Pond

Studies for Monumental Sculptures 1–5, 2015–2020
Untitled #1, 22 ¾ x 5 x 5 ⅞ inches
Untitled #2, 15 ¾ x 10 ¼ x 4 inches
Untitled #3, 15 ¾ x 10 ¼ x 4 inches
Untitled #4, 22 ¾ x 5 x 5 ⅞ inches
Untitled #5, 27 ⅞ x 7 x 6 ⅞ inches
Collection of Clayton Pond

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