

Leo Wrye Zimmerman, *"Absurd Zine"*, 1984, oil on canvas, 19¼" x 65½"

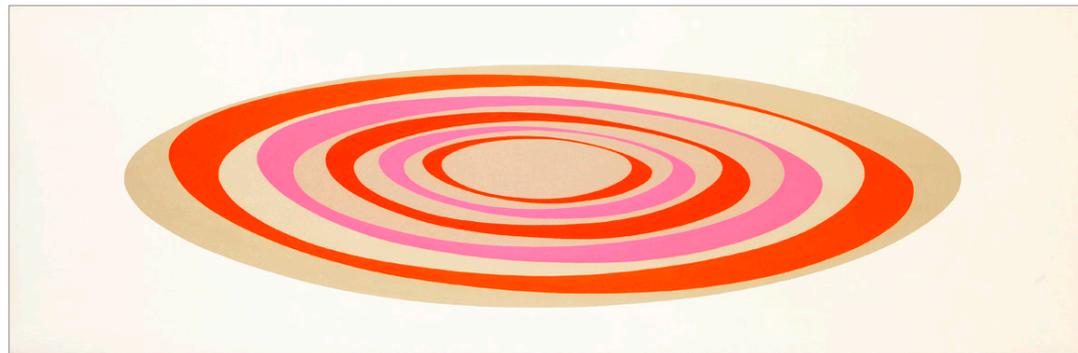
Leo Wrye Zimmerman *Return to Main Street*

March 18 – April 16, 2011 | Cressman Center for Visual Arts

Acknowledgements

I would like to give many thanks to the Zimmerman family for making this exhibition possible. Leo's widow, Marie and daughter, Zaurie, were integral to the research this exhibition is based upon, providing not only information and access to many of Leo's personal belongings, letters, writings and artwork, but also passion and enthusiasm for the project. Much gratitude is also owed to the friends and associates of Leo Zimmerman, who generously donated their input, time and resources.

— McKenna Graham, Curator



Untitled #9, circa 1980



Leo Zimmerman portrait with winning painting, "Main Street Facade" that appeared in the Courier-Journal, April 22, 1948 on the occasion of his receiving 1st Prize in the Louisville and Southern Indiana Regional Exhibition held at the JB Speed Art Museum.

Leo Wrye Zimmerman

Return to Main Street

In April of 2008, Leo Zimmerman passed away. It had been nearly two decades since his last public show, but his studio in Old Louisville revealed a man busily toiling away, tirelessly charting the progress of an ever-evolving visual manifesto.

Years of exploration in the field of geometric abstraction was informed by Zimmerman's diverse array of endeavors in typography, mechanics, graphic design and entrepreneurship. The resulting artistic style synthesized the aesthetic of non-representational, hard-edged shapes and aggressive color with a philosophy of invention.

Zimmerman, who later took up the pseudonym Leo Wrye as a reference to both a favorite drink and his own contrary sense of humor, felt art was vital to the well being of societies. After returning from Paris in the 1950's he spent years invigorating the local arts community, helping to instigate what was hailed as a cultural renaissance for Louisville, before dropping out of the public spotlight entirely.

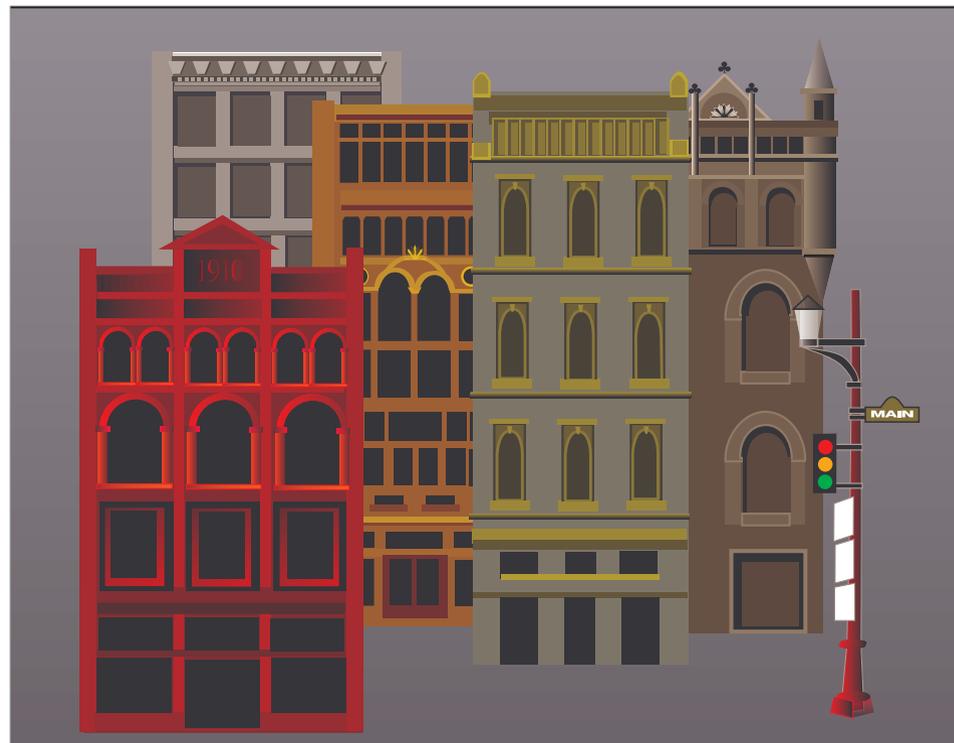
Even during his reclusive years, his orientation towards process compelled him to create prolifically, pressing ever forwards towards new ground. Yet, instead of embracing the final products of his efforts as a prized artifact of artistry or invention, Zimmerman regarded these works as by-products of discovery.

But for viewers, they are road maps to self-realization; a carefully demarcated atlas to help unravel our own journey of seeing.

Introduction

Early Biographical Information

Leo Zimmerman was born in Timlin, Pennsylvania on September 21, 1924, but moved to his mother's hometown of Louisville, Kentucky by the time he was five years old. After graduating from Male High School, he enrolled at Centre College in Danville, Kentucky, where he would ultimately volunteer for the army at the draft board in April of 1943. For two years and fifty-two days, Wrye served in what he called "that great unpleasantness number two" (WWII), before being honorably discharged on VE-Day at Camp Atterbury, Indiana. Interestingly enough, Zimmerman's original plan had been to study medicine and follow in his father's footsteps, however it would be during his time in the army that he would first be exposed to formal art training at the Biarritz American University in France. Upon his return to the U.S., Zimmerman enrolled at the University of Kentucky and majored in fine arts.



Main Street Facade (Digital reproduction from [A Whye Life](#))

Paris Years

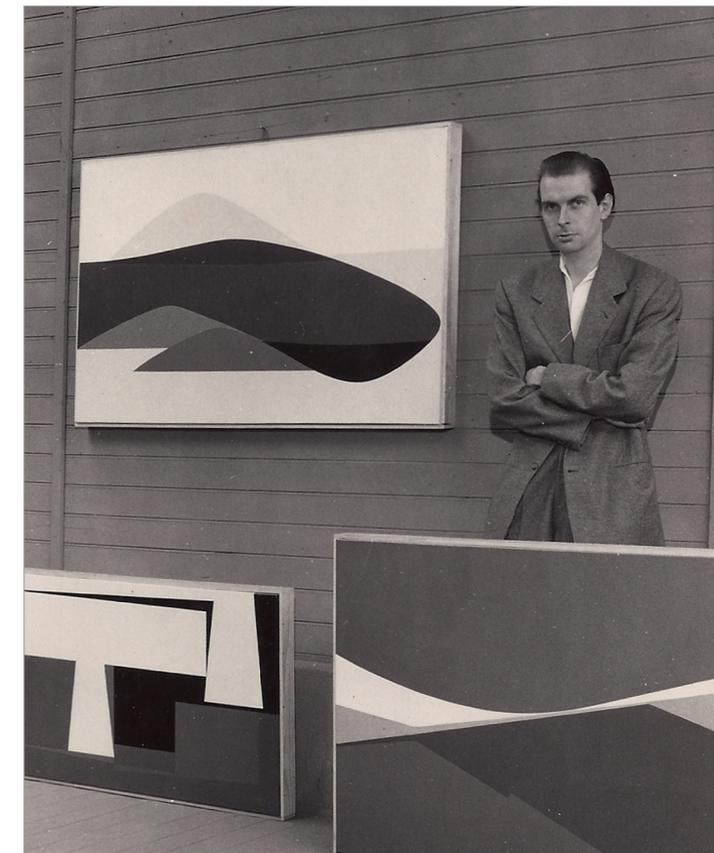
After receiving a bachelor's degree in fine arts from the University of Kentucky in 1948, Zimmerman returned to Louisville and entered a painting in the "Annual Kentucky and Southern Indiana Exhibition of Art" at Stewart Dry Goods Store. The exhibition was judged that year by Katherine Kuh, curator of art interpretation for the galleries at the Art Institute of Chicago. She rewarded Zimmerman with first place for his painting *Main St. Façade*, which he described in the April 22, 1948 issue of the Courier Journal as "an abstract with a realistic subject." The painting was a formalized vision of main street buildings with several storefronts and a bright



Paris Studio, 1953
(Marie Zimmerman standing)

red lamppost. The prize money would allow Zimmerman to travel back to Paris, France, a thriving locus of artistic development after WWII.

Joseph Fitzpatrick, who would later work alongside Zimmerman on Arts in Louisville, recalled in an interview, how he saw Leo for the first time in years at the Air Devils Inn just prior to his return to France in 1948. The two shared



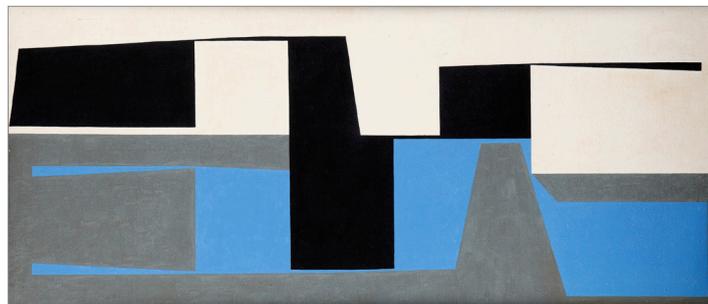
Leo in his Paris Studio, circa 1953

Confronte (#25), 1952



several things in common; Fitzpatrick had also served in the military, each had been accepted into the "Annual Exhibition of Art" and both young American veterans were on their way to Paris, France to study art. The two remained in touch during their time over seas.

Fitzpatrick described Zimmerman's work ethic during his years in France as admirable,



Intralocke (#14), oil on canvas, 1952

In a letter to his parents dated February 16, 1953, Zimmerman describes his invitation to be part of La Groupe Espace, saying, "Pillet and Bloc... have ask me to become the American manager of [Art d'aujourd'hui] subscriptions in USA to spread the good word. Also they have invited me to join a group of Artists, Architects and decorators who call themselves La Groupe Espace. They want me to help establish an American branch. There exist in Belgium, Sweden, Denmark, and Holland already branch groups. The purpose is to foster closer cooperation between the various plasticiens." In a later letter, dated March 11, 1953 Zimmerman describes the group's purpose in

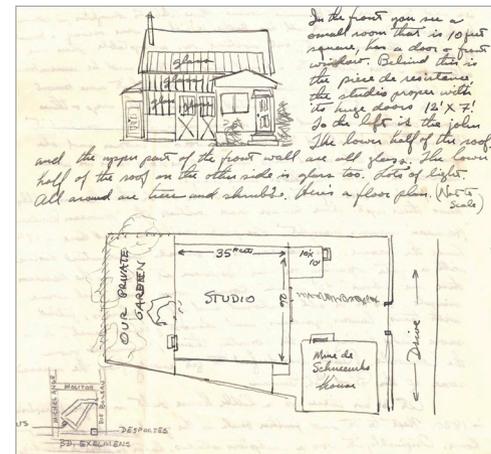
diligently striving to produce a painting a week. During a visit to a gallery in Paris, Zimmerman and Fitzpatrick had their initial exposure to avant-garde art, and since France had been always been a leader in setting new styles, they were both eager to be involved. They knocked on the door of abstract artist and secretary general of art at the Atelier D'Art Abstrait, Edgard Pillet, who would welcome them and act as a mentor and artistic collaborator. Later, Pillet would serve as an advisor and

contributor to Zimmerman's publication, the Arts in Louisville during a stint as artist in residence at the University of Louisville. While in France, Zimmerman would also be invited to join La Groupe Espace, an association founded in Paris in 1951 by André Bloc and artists affiliated with the periodical Art d'aujourd'hui. He would mix with artists such as Victor Vasarely, Jack Youngerman, Ellsworth Kelly and close friend, filmmaker Robert Breer.

more detail, "The Groupe Espace is an organization of artists and architects who are trying through common effort to bring a little closer relationship between the arts and their relation to la vie"

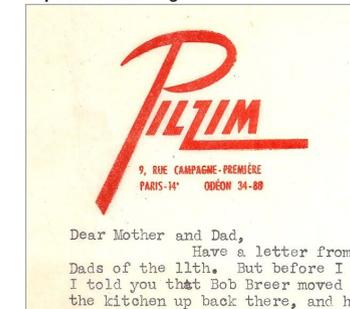
In order to supplement the allowance provided by the G.I. bill, Zimmerman took an entrepreneurial leap and began selling popcorn to the Paris public who were unfamiliar with the white morsels of crispy cooked kernels. Alongside Edgard Pillet, Zimmerman distributed his wares from the back of a beloved but dilapidated English pick-up truck to bars and grocery stands throughout the city. By July of 1950, Zimmerman was selling

about 2000 bags of popcorn a week for 25 francs a piece- or seven cents American— with a gross sales profit of about \$140 dollars a week (A Wrye Life, v1 b3 ch1 pg 6b, AP, 1950). Zimmerman also designed a sidewalk popcorn machine (which he convinced a French firm to manufacture), an industrial size popper and a bag sealer, the latter two of which were installed in an abandoned sculpture studio that doubled as the young artist's make shift popcorn factory. Popcorn sales made it possible for Zimmerman



Drawing of Paris Studio, 1952

Popcorn vendor logo



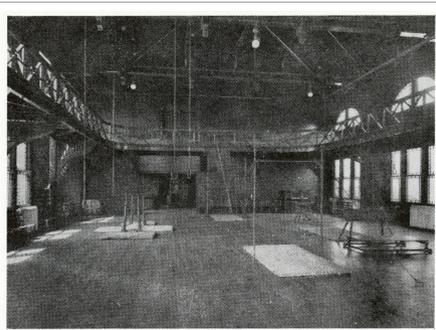
to continue living and studying art in France without compromising his ideals saying, "I don't hope to make a living at painting. You have to get into the schmook clique to do that. And I would rather paint for art than for people who like art because they think they ought to. I'll keep on painting for art and make my living selling popcorn". However, between the red tape

involved in importing the unpopped kernels from Davenport, Iowa and difficulty with vendors stealing the profits, the operation eventually shut down. The old English pick up truck, which had hauled the popcorn, was sold to Victor Vararely for one hundred dollars worth of francs.

Return to KY

During the following years Zimmerman would work prolifically within the Louisville art community, beginning with the opening of the Carriage House Art Supply Store in 1953. The store started an art school for amateurs, selling a painting kit that came with six colors, plus white, paint brush, canvas and four painting lessons for \$13. Within a year, they had 500 students.

In 1955, Zimmerman founded the monthly publication Arts in Louisville, which was later re-named The Louisvillian and finally the Gazette of Arts in Louisville after shifting to a bi-weekly publication. Its run ended in 1963. During that time, renowned French abstract artist, Edgard Pillet, served as one of the publication's advisers and contributed artwork to numerous issues.



the grand ballroom and gymnasium circa 1912

In late 1957, the Arts in Louisville House on Zane at Garvin Street opened. The Arts in Louisville House consisted of a gallery, bar, theater, library, office for the Society for Arts in Louisville and restaurant that served a variety of foods inspired by Zimmerman's years in France, such as the croque monsieur, a French version of the ham sandwich. Though it was a venue for many cultural endeavors, it would become best known for hosting a number of notable jazz musicians, such as Dizzy Gillespie and Cannonball Adderley and inciting controversy over its racially progressive policies.

Sulphurous Oaths, Hammer Clatter, and the Great White Arts in Louisville House



the great white thing equipped with three floors (original) and doomed tower
circa 1912

art

THE "REAL" WORLD OF THE ABSTRACT PAINTER

spiders, hippopotami and the shifting of gears



14

There is no reason to believe that painters must all be "nature boys". But there exists on the periphery of art circles a general consensus of opinion that because something is derived from "nature" it is somewhat sacred. To blaspheme this sacred notion is to mark oneself as "modern" and therefore shady, probably psychotic, and possibly subversive. Let me reassure you, "Modern artists" are just as sane as the "unmodern artists" (if that helps). Among one group as in the other you'll find incompetents, frauds, morons, charlatans, and posers. In both groups you'll find sincere, hardworking, imaginative, creative people. Let's not make a distinction between the good nature boys and the crazy modern artists. Rather, let's examine what the abstract artist is about in contrast to the figurative or representational painter.

Primarily, both artists are working in abstractions. The artist who attempts to create the most realistic reproduction of "nature" is in effect abstracting only certain characteristics from a subject, and arranging or composing them upon his canvas to form an aesthetic whole. He has left out in this abstracting process movements, sounds, odors, breezes, temperatures, changing light, etc. The portrait painter learns to paint not only a momentary appearance of his subject, but a generalized feeling about him, a sort of totality of the personality. (Did you ever notice how unlike life those portraits painted from photos are? They reflect no real understanding of the act of abstracting.)

There is a group of painters referred to as "semi-abstract." These artists, like the realists, start from a natural subject but then adapt the nature forms to their own taste and exigencies of the painting. Colors may change from the natural, forms may become distorted, transparent, grotesque, and even undisciplined. Here the artist is working with a different end in mind. He is not trying to catch an aspect of reality, to reproduce it, but he is building a new dimension into reality. We must realize that "reality" is a subjective thing. The "solid real world" that is supposed to exist can only be approached by us through our sensing apparatus, our eyes, ears, hands, nose, etc. And we know that all that we know of the "real world" is what we are able to identify through our senses. Our "real world" is but the creation of visual, sound, and touch images and their inter-relatedness in our nervous system. For the "semi-abstract" painter to wish to add to the everyday variety of reality, to embellish it, comment upon it, or distort it is certainly within his right. His right, much as it is the right of the realist to distort nature in his painting by leaving out the odors of the jungle and the grunts of the hippopotamus.

Put the semi-abstractist is still working with nature. He can almost be condoned in our nature society. But what of the real out and out, two-legged, wild-eyed, abstract painter? You know the kind—he makes nothing recognizable, only spots of color, lines, blurs, sometimes even geometry-like shapes. According to the "nature periphery" this guy has completely lost contact with the "warm, human, real and earnest world."

This might be the case. But let me point out that all of the world isn't always warm, human, and real. And there are many "nature" painters who attest to this with their empty street scenes, grain elevators, bridges, and deserts of one kind and another. So there might be painters of an abstract tendency who find their pleasure in the creation of deserts too, but totally abstract ones. And I would estimate the number of cold abstract painters to be about the same percentage group as the cold figurative ones.

The large majority of abstract painters are very much concerned with the warm and human. Red is just as real and human whether it is only a spot of paint or the nose of a clown. This is to say that a painting, realist or abstract is something perceived by man, and reacted to. The nose of the clown is the source of reaction in the one, the color red in the other. These are obviously two different things, but the process of experience is the same.

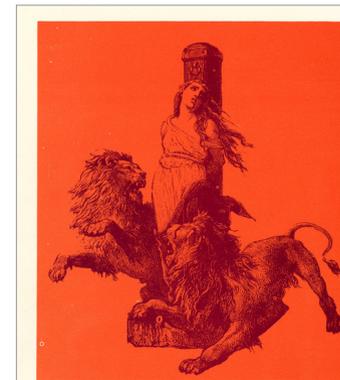
There exists a very definite division in means of the figurative painter and the abstract painter. While both are using the same materials and appealing to the same senses, they are each working through different methods to achieve similar ends. If this were generally understood by artists and public alike there would be much less friction and adrenalin.

The figurative painter is primarily interested in his art as a means of making statements about his "real world" through the use of various pictographic symbols. He is continuing up for his spectator a re-creation of the visual world, producing for the spectator a new experience in the symbolic world. A new experience: felt through the interpretation of the visual symbols of the painting in relation to the spectator's personal meanings for those symbols.

The abstract painter is not appealing to the symbol-using facet of his spectator. He is appealing more directly to the senses. He is not trying to produce a symbol of an experience, he is coming one step closer and creating an actual source for experience. The abstract painting, then, is not supposed to be, something else, nor is it supposed to represent, mean, or symbolize something else; it is itself in its own right, just as much as "real" hippopotamus was before the artist got out his pencil.



Leo Zimmerman and Joseph Fitzpatrick working on a layout for Arts in Louisville.



AFTER THE THEATRE
FEAST YE LIKEWISE
AT ARTS IN LOUISVILLE HOUSE

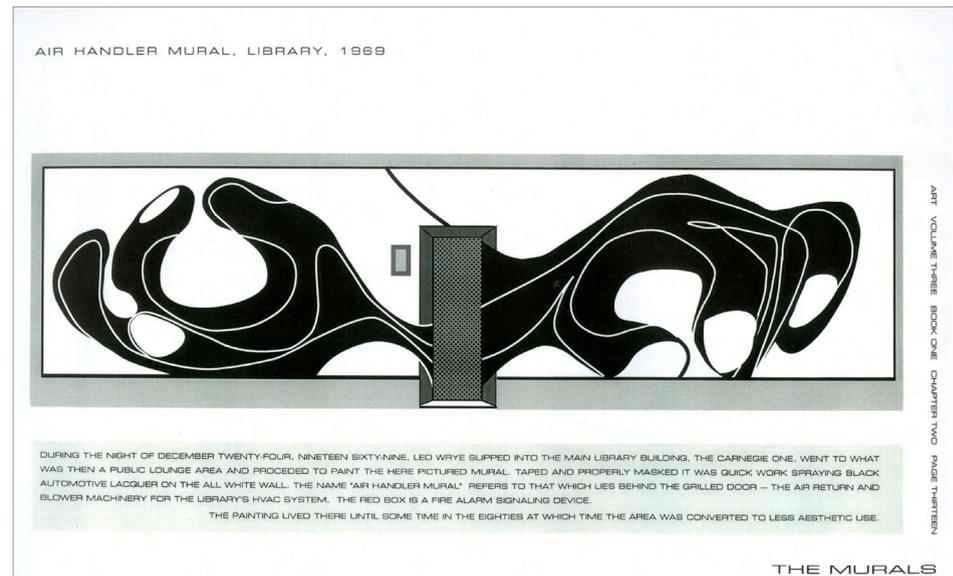
519 ZANE

Rural-Mural

The rural-mural was an idea originally conceived by Zimmerman in 1952 after spending time driving through the countryside of France. It combines his aesthetic of geometric abstraction, aggressive color palette and sense of visual drama with his philosophy that art should be available to the public, enrich their experience and enhance the beauty of public visual space.

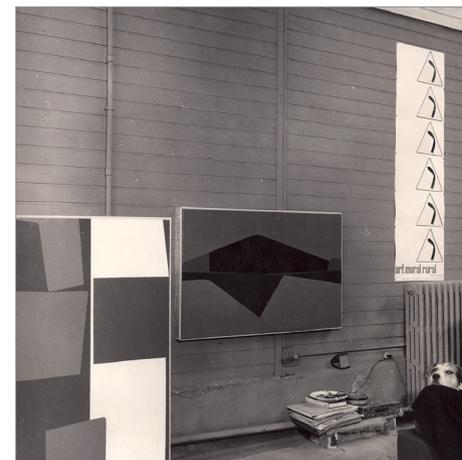
The excerpt below, from a letter dated March 11, 1953, is a translation of the text on the invitation to Zimmerman's Paris studio show of paintings. Composed by a French writer identified only as Alvard, it describes the concept for Zimmerman's Rural Murals.

"Z. knows the dangers of publicity and the servitude that it can impose. But there



is not adventure without danger. There exists along the highways great surfaces given over to the most mediocre usage of advertising which awaken the desire to make them serve more noble usages, and who knows maybe reconcile the natural beauty of the landscape that surrounds them. Zim. takes the problem in reverse. He reacts against the slavery of publicity

in the hope to put, for one time, money at the service of art. What one sees on the walls on his studio it must be underlined are paintings, which if they are destined to be considerably enlarged demand to be judged as paintings. He has simply hunted for simple abstract forms to facilitate their reproduction but without sacrificing anything of their subtlety and



their personality. As for the colors, they owe nothing to anything except the interior exigencies of the painter"

The rural-mural concept was articulated in a letter to his parents. January 21, 1952. Zimmerman writes, "There has been a lot of discussion on the subject of easel painting; its purpose, dissemination, and future. There are those who contend that the easel picture (that is as opposed to the mural painter) shall continue to exist in its present role, being

Paris Studio with Rural/Mural Logo

shown in galleries, sold to collectors, and museums, and being a possession of someone or a few for their individual pleasure. There is the opposing view toward easel painting which feels that the future of easel painting is very precarious. This form of art does not reach enough people to be effective as an art form, has too limited means and market to be a financial success, and is therefore doomed to a limited and precious existence...

"I suppose that you are asking me why I put all this emphasis on the importance of the presence of good form (in the general sense meaning shapes, colors, materials etc which are employed with the best of taste). I feel that good form is an absolute necessity in the psychological well being of the human being. You have heard of the results of experiments in industry on production by which the painting

of a factory interior in more pleasant tones augmented production. This is one of the more simple effects of form on man. Environment plays a huge role in the psychic formation of a man's character. The presence of art, whether it be music, architecture, sculpture or painting does have a very important effect also as a part of man's environment. But it is obviously ineffectual if it is seen only rarely, and then only when sought by those who feel the need. Good form is a spiritual food that is as necessary to the [spirit] as potatoes to the stomach. Those who are deprived of it are starving... You have gathered that I was planning to make some liaison between fine arts and commerce. This liaison takes the rather peculiar form of mural painting as a commercial art, advertising a product. But I feel that only [through] mural art can any number of people be affected. And here hangs the tail.

Rural Mural at Pryor's Restaurant, 1956

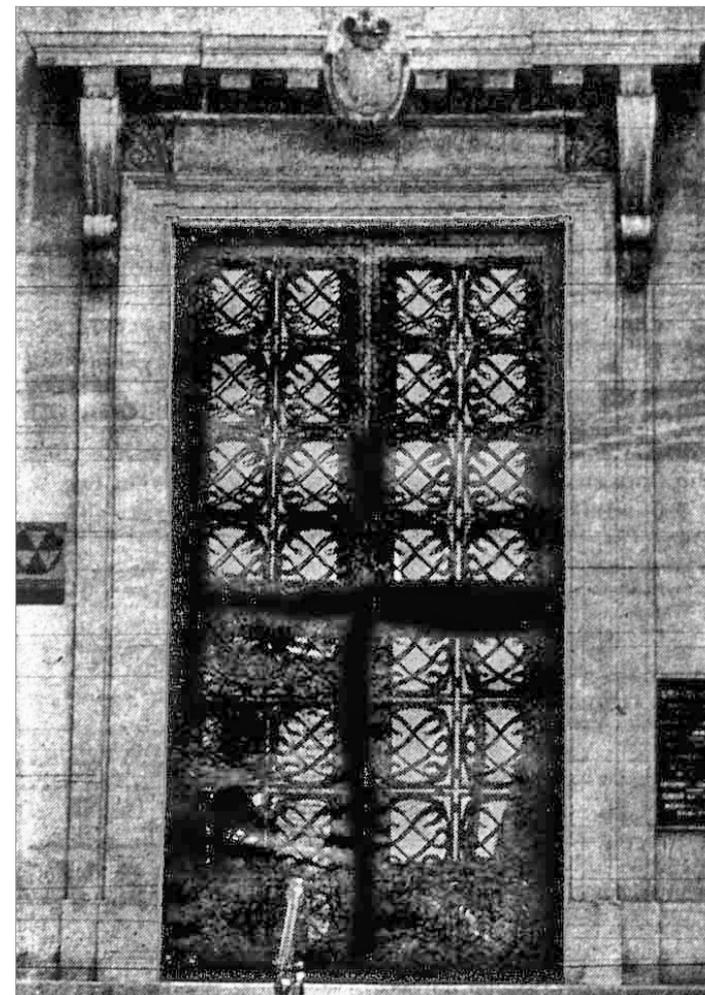


“Rural-Mural Barn painting: You know of course that there are several companies who find it efficace to advertise their products on the side of a barn, the whole side of the barn. Main Pouch, Bull Durham, Jefferson Island Salt. These ads are only ugly colored letters giving the name of the product. They are peut-être effective as ads, but a blight to the landscape. I have hit upon the marvelous idea of utilizing these huge surfaces for art. And art which will serve the second purpose as advertising”

In the November 1956 issue of *Arts in Louisville*, Zimmerman was able to announce that his vision for the rural-mural would come to life—only in a more urban environment, “On Shelbyville Road about one mile this side of the Watterson Expressway” at a drive-in restaurant owned by patron of the arts, Austin Pryor. Louisville architect, Norman Sweet designed the drive-in’s building and called Zimmerman with Pryor’s request, “Could a rural mural become suburban?”

Zimmerman acquiesced and when completed, the mural was sixty-seven feet

long and thirteen feet tall. “I hope that this mural becomes more than a source of shock to the 45,000 or so daily passers-before-it; that it becomes an added excitement in the landscape; that it bring[s] to those who pass a response of individual signification in this vast, exuberant, unwieldy, unsettling, modern human extravaganza”, Zimmerman wrote in *Arts in Louisville*. Pryor would also commission Zimmerman to design a forty-foot tall rotating hamburger sculpture for the restaurant. For five years the mural graced the wall of the drive-on on U.S. 60 until a later expansion of the building obscured the mural from view.



Library Doors

By the mid-sixties Zimmerman had dropped out of the public art scene, though he continued to stay creatively active working independently and collaborating with other local artists. He was hired on as the physical facilities manager at the Louisville Free Public Library in 1966 where he worked until 1977. During his time working as physical facilities manager Zimmerman worked alongside prominent Louisville sculptor, Barney Bright to produce a set of cast aluminum door panels for the Main Branch of the Louisville Public Library at 301 York Street. The doors, which were designed by Zimmerman



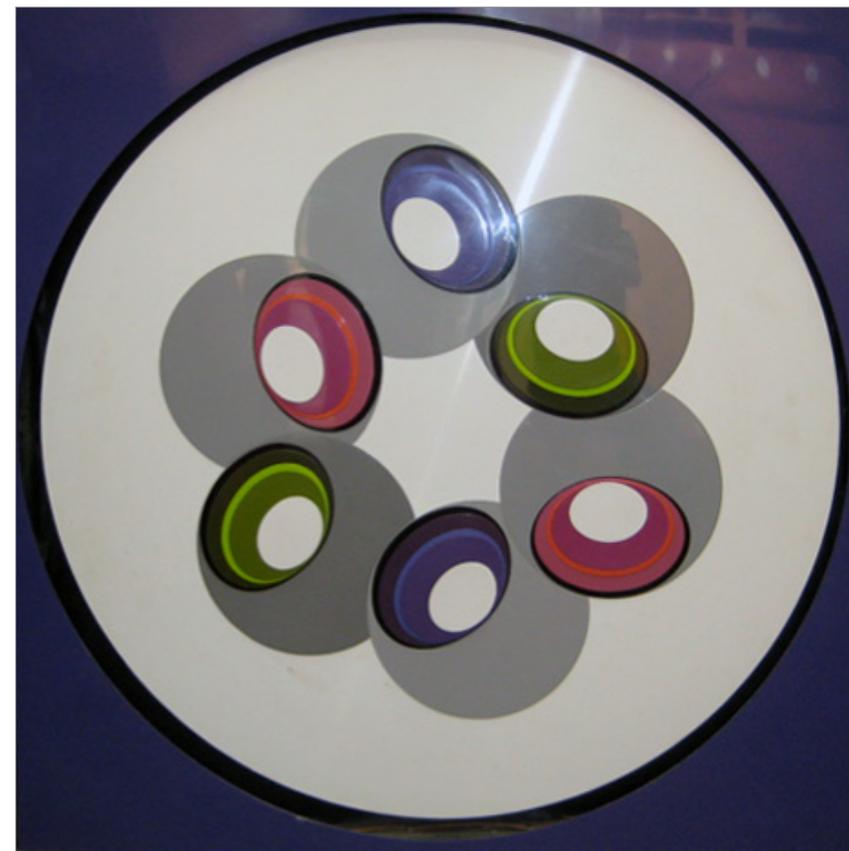
Door Panel (detail)

and sculpted by Bright, were composed of 32 panels, each bearing the double “L” emblem that the library used in their seal. The doors were installed at the library’s south entrance from 1970 until their removal in 1993 when renovations were done to the York Street building.

Library Doors, Louisville Free Public Library, York Street Entrance

Inventions

In 1954, dissatisfied with the available brush cleaning systems that incurred damage to paintbrushes during washing, Zimmerman developed an alternative device he named “the Silicoil”. The invention of the Silicoil brush cleaning system was patented in 1962 and afforded Zimmerman the freedom to focus on pursuing his artistic vision. The Silicoil, manufactured and distributed by the Lion Company, Inc. in Louisville, Kentucky, continues to be one of the leading brush cleaning systems on the market today. Its design is one variation of the swirling, spinning, rotating movements Zimmerman frequently used to explore relationships between forms. It is these series of concentric circles, manifested three dimensionally in the elegant utility of the Silicoil, repeated in paintings such as *Double Coil* and *Untitled #9* and evident in the rotating motion of the Slu Balls that thematically unites Zimmerman’s visual vocabulary.



Slu Ball - Jelly Beans

Slu Balls

The Slu Balls (also spelled “Slue”), or Lacquered Kinetic Paintings, were first exhibited at the University of Kentucky in 1989. Zimmerman believed that “painting is essentially an astonishing art of illusion” and these paintings represent Zimmerman’s explorations in kinetic or moving/shifting perspective. Through combining elements of hard-edged geometric shapes with mechanical savvy, the artist creates an “illusion and a unique aesthetic experience” (Press Release, 1989). The kinetic paintings are fabricated from aluminum sheets that have been lacquered, inlaid and mounted on a lacquered aluminum panel. Behind this, an electrical motor powers the turntable, which creates the motion necessary for the illusion held within the walnut frame. When the motorized turntable begins its revolution, the elliptical discs within the panel appear to “move not in a circle, but in and out and back and forth through space” in a surprising display of optical trickery (Press Release, 1989). Zimmerman fabricated a total of twelve Slu Balls

in a demonstration of the variety and potential to be found in the relationship between forms. He averred that, "Seeing, itself, is illusory. Perception is an intricate, complex process of integrating and interpreting visual experience. These paintings astonish via that process"

(Wrye Artist Statement, 1989)

Slu Ball - Snail (detail)



Slu Ball - Ghosts



Slu Ball # 3 Blue Rings



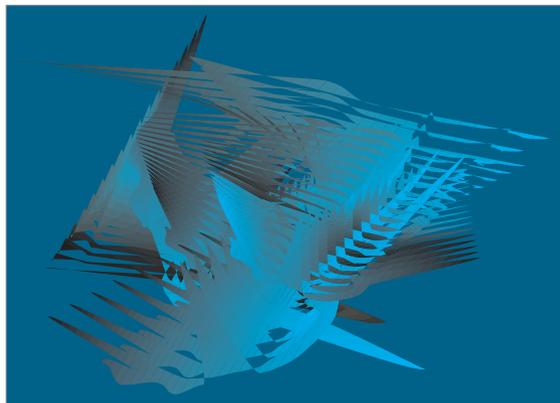
Slu Cube

Slu Cube

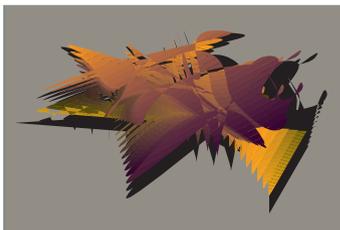
In 1992, only several years after the show of Lacquered Kinetic Paintings debuted at the University of Kentucky, Zimmerman added another creation to his arsenal of "illusion-works". He deemed it the Slu Cube. Developed using a 3-D drawing program on an Apple Macintosh Quadra 700 computer, the slu cube structure is composed of three panels joined together to form a single inside corner with printed design elements fixed to its inner walls. In A Wrye Life Zimmerman provides detailed directions on how to reproduce the optical effects on a Macintosh computer but notes that given the rapid advances in computing his instructions will quickly be outdated, in lieu of more advanced technologies.

Apple Art

Deemed “Apple Art” because of their production on an Apple Macintosh Quadra 700, these abstract vector illustrations exhibit qualities found in Zimmerman’s earlier work, but with the added dimension of time and motion. Created beginning in 1992 using a basic graphics program called Aldus Freehand Version 3.1 and a digitalizing tablet, Zimmerman creates forms that unfurl and evolve dynamically. Zimmerman saw the vast potential for digital drawing technology very early in its development and quickly adopted it as a medium for artwork. More than twenty-five “Apple Art” paintings are documented in Zimmerman’s book, [A Wrye Life](#), and according to friends and family he created approximately 2,000 in the years before his death.



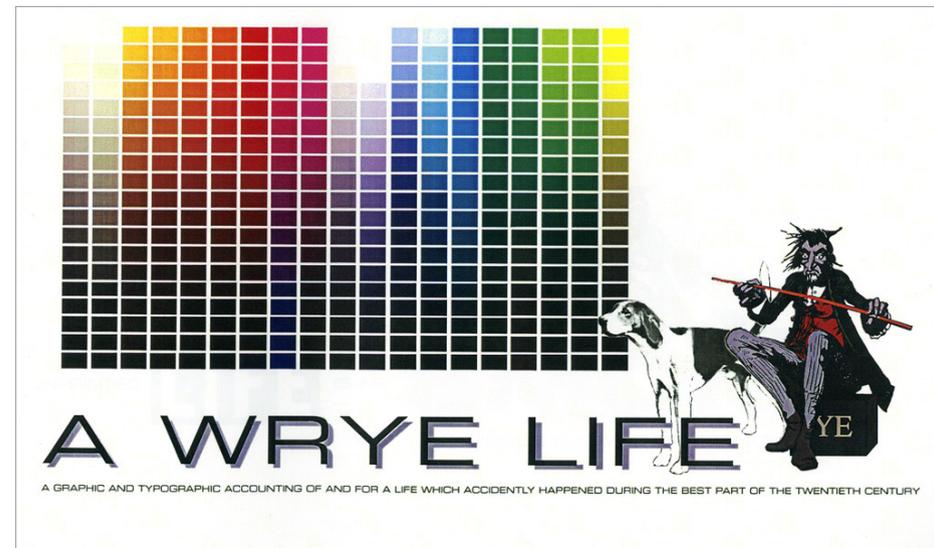
Dereliction - bit of motion, "Apple Art" digital art



Golden Accretion, "Apple Art" digital art



Buzz Saw - 32 Moves, "Apple Art" digital art



A Wrye Life Book

In 1993 Zimmerman began work on an autobiography. The book, which he titled, [A Wrye Life](#), grew to over 1,300 pages before its completion and in addition to his art covers his life and his interest in all things mechanical including power and painting tools. Hound dogs, Mozart, custom built automobiles and hundreds of Wrye aphorisms are detailed and illustrated. The book was supposedly written and edited by close friend, Jean Phillippe Le-Seigneur. Zimmerman attests that fictional author Le-Seigneur, whose background was in engineering, became interested in the “Apple Art” during its development and set out to produce a book that would serve as a biography, philosophy, gallery and comprehensive archive chronicling Zimmerman’s life. Though mostly accurate in its account of Zimmerman’s artistic career, the book does take certain liberties with the truth, acting as a creative reconstruction of this artist’s very wry life.

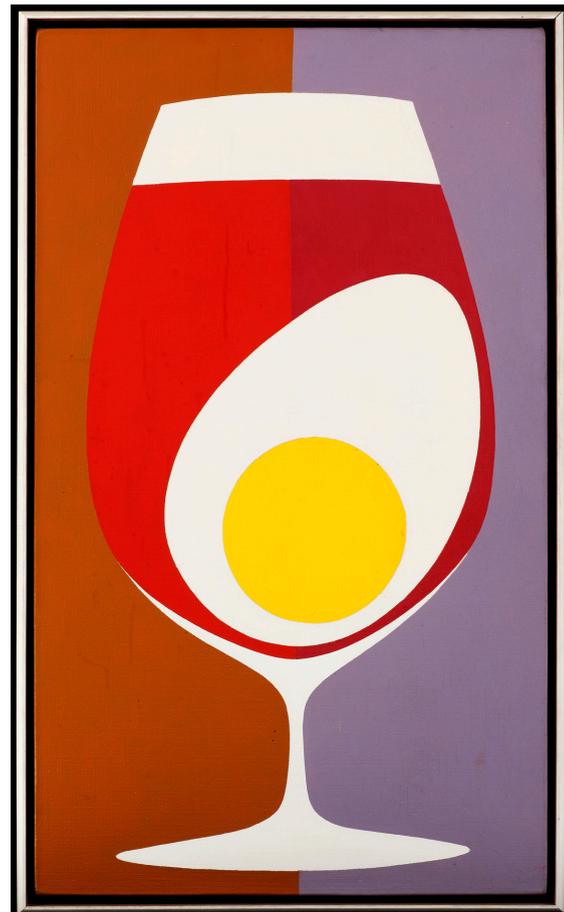
A Wry Vision: Arts Importance in Society

"I believe that art (painting, music, sculpture, and literature) is the most important manifestation of human culture. It is art, 'the finer things of life', that makes any human activity seem worthwhile. It is though the cultural heritage of the past (that) today's man thinks himself as a civilized being... There must be art, no culture has ever existed without it that has deserved to be called a civilization. There must be art, and to make arts there must be artists... I feel that art in galleries is lost to many people who would benefit otherwise if they could be induced to consider art as one of the basic elements of all societies."

- Zimmerman in a letter to his parents from Paris, France,
March 18, 1952



Untitled #2, circa 1978



Egg in Cognac (#20), 1975

Exhibition Checklist

Façade, 1948

oil on canvas, 20" x 24"



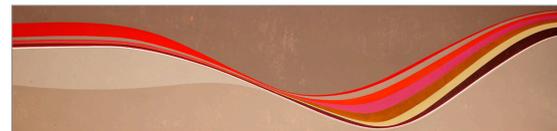
Intralocke (#14), 1952

oil on canvas, 20" x 46"

(see page 5)

Confronte (#25), 1952

oil on canvas, 25.5" x



39.5"

(see page 7)

Untitled #9, circa 1980

oil on canvas, 88" x 28"

(see page 2)

Untitled #23, circa 1954

oil on canvas, 88" x 20.25"

Untitled #2, circa 1978

oil on canvas, 69" x 22"

(see page 20)

Untitled #29, 1975

oil on canvas, 24" x 64.25"



Controversy (#19), 1977

oil on canvas, 78.5" x 27.5"

Egg in Cognac (#20), 1975

oil on canvas, 40.5" x 24"

(see page 2)

Entrée Flags (#5), 1981

oil on canvas, 62" x 41"

Absurd Zine (#30), 1984

oil on canvas, 19.25" x 65.5"

(see cover)

Double coil (#3), 1983

oil on canvas, 40" x 40"



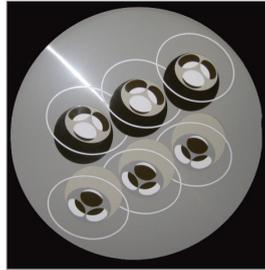
Controversy (#19)



Slu Ball - Blue Rings,
1984-89,
Slu Ball - Jelly Beans,
1984-89,

Slu Ball - Ghosts, 1984-
89,

Slu Ball - Masques,
1984-89,
enamel on aluminum,
motorized
47" x 47" x 4" (each)



Slu Ball # 2 Plate XVIII

*(other Slu Balls, pages
15, 16)*

Slu Cube, 1993
(see page 17)

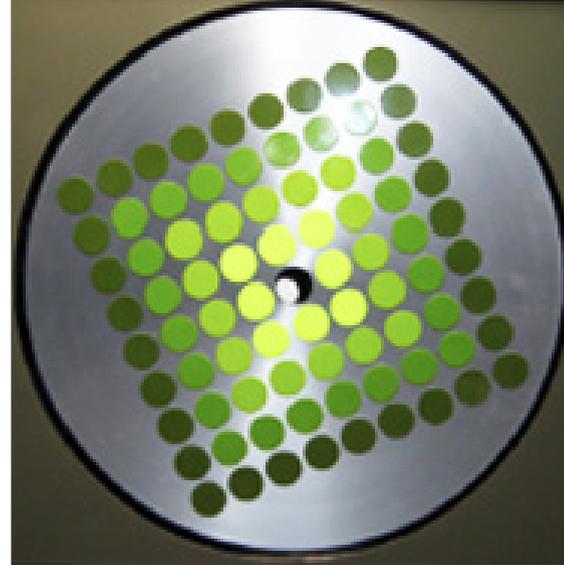
A Wrye Life Book, 1990-
2008,
book, 8.5" x 15" x 29"
(see page 19)

**Louisville Free Public
Library Door Panels,** (2)
1969, cast aluminum/steel,
4' x 13' *(see page 13)*



Digital Art (various),
1992 - 2001, (LWZ3.16.11)
electronic images, 16 min
(see page 18)

Slu Ball - Snail, 1984-89.
Slu Ball - Plate XVIII,
1984-89,



Slu Ball - Masques

Silicoil
(Brush cleaning system)
patented 1962
(see page 14)

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