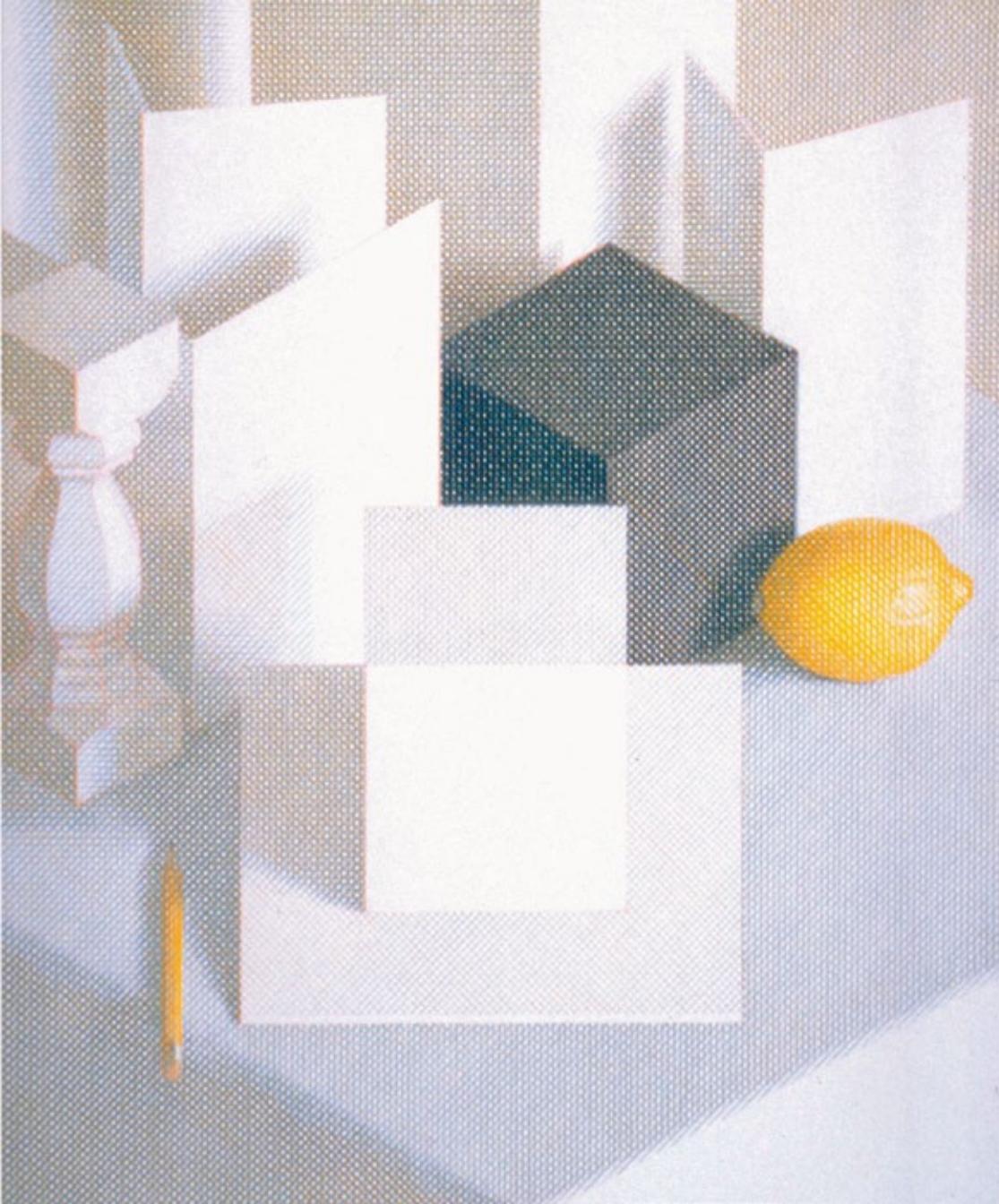


WILLIAM A. BERRY



The Eye Behind The Eye

A Tribute to William A. Berry

Designed and edited by John Whelan

Essays by John Whelan and Valerie Wedel

Biographical material and the artist's quotes provided by Janet Rollins Berry

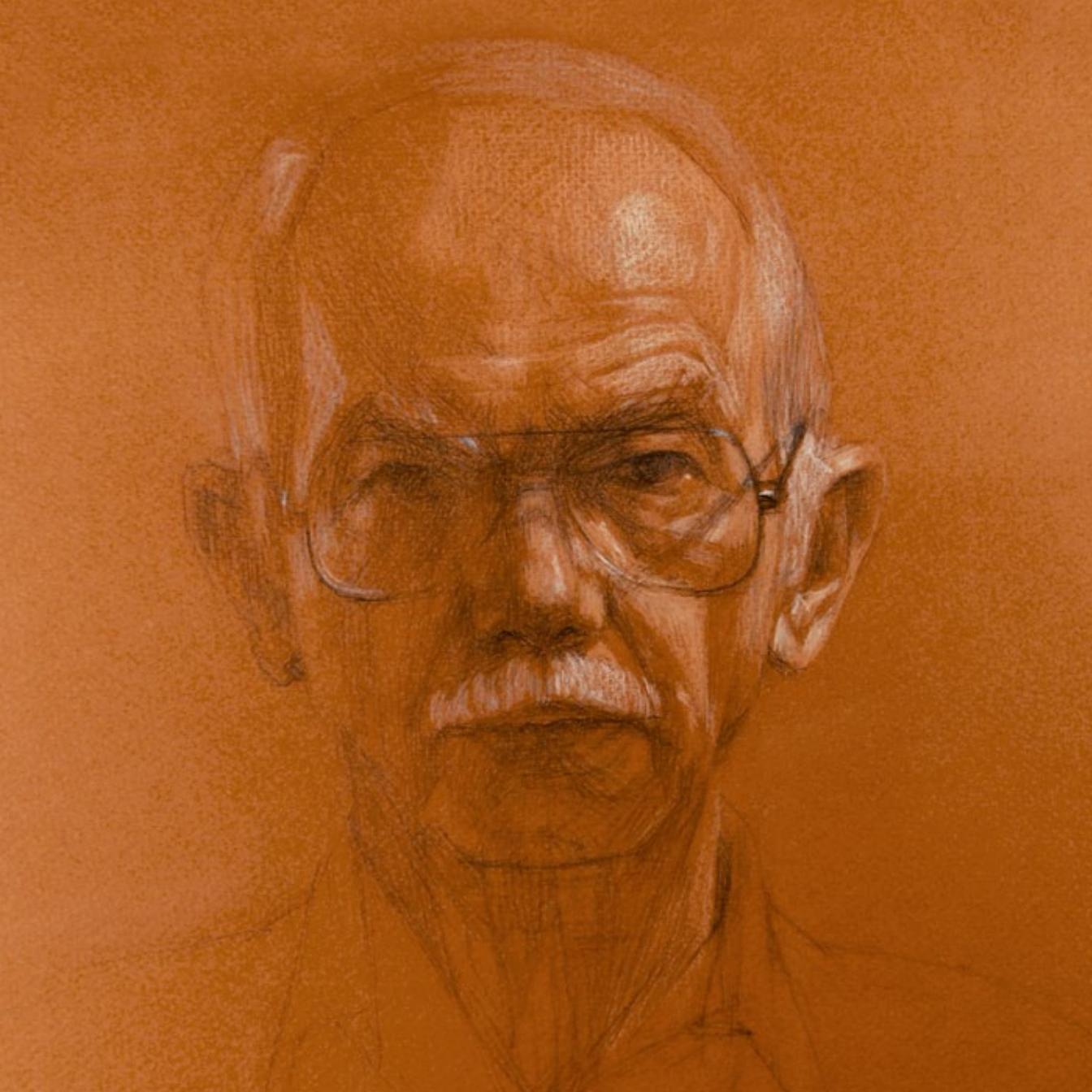
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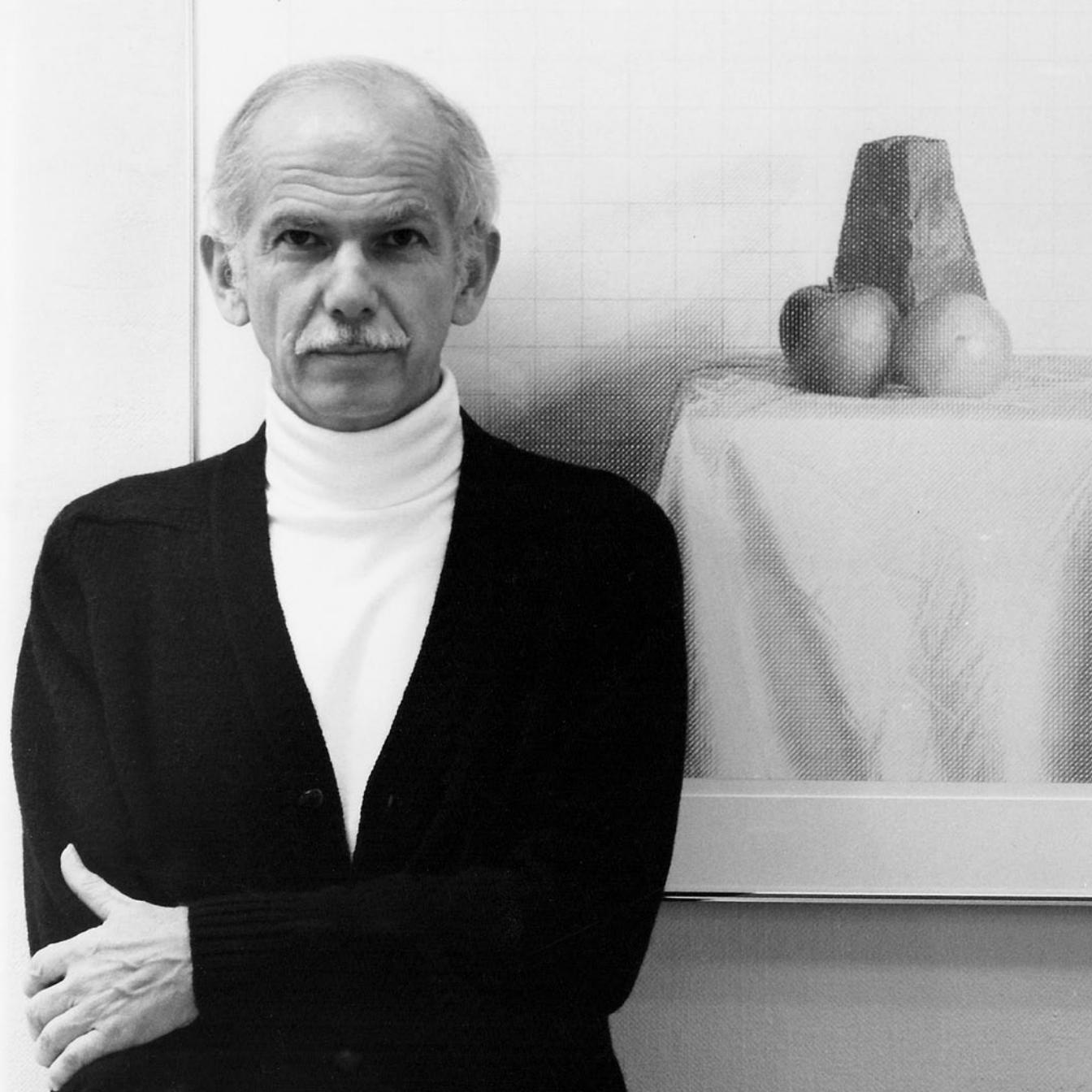
Front Cover: *Still Life: Drawing Lesson II (dtl)*

It is a kind of believing without belief that we believe in,
This landscape that goes
 no deeper than the eye, and poises like
A postcard in front of us
As though we'd settled it there, just so,
Halfway between the mind's eye and the mind, just halfway . . .

The postcard's just how we see it, and not how it is.
Behind the eye's the other eye . . .

Charles Wright
from *Why, It's as Pretty as a Picture*





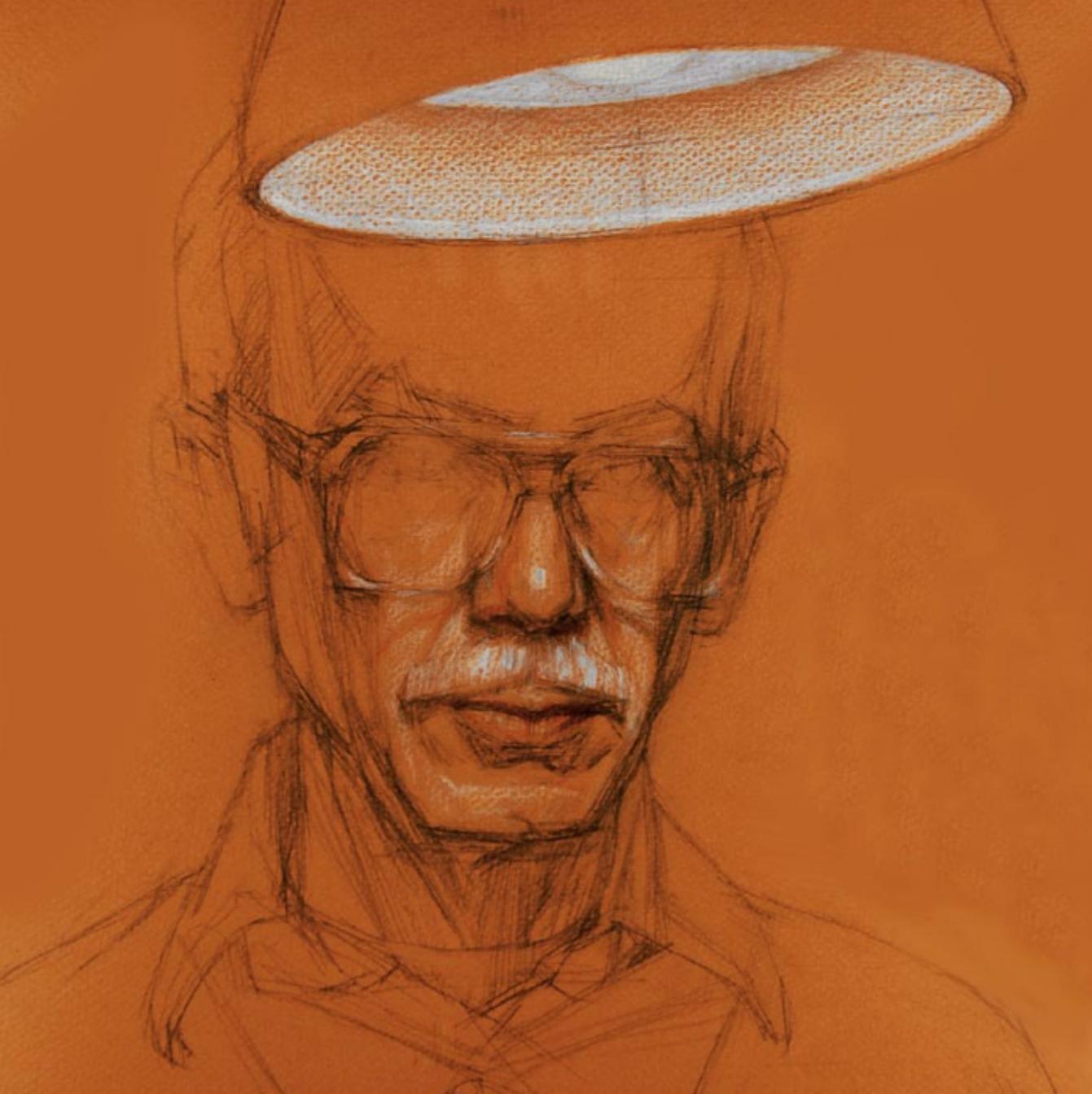
Introduction

To those who are unfamiliar with William A. Berry, this booklet will provide an introduction, albeit a very brief and selective one, to his life and art. For those who were fortunate enough to have known Bill and his work, it hopefully will serve as a modest keepsake.

While not a catalog per se, the majority of artworks reproduced here are from *The Eye Behind The Eye*, an exhibition held at Saint Mary's University of Minnesota from December 27, 2010 through February 20, 2011.

Like most artists, Bill returned time and again to certain themes. The artworks in this booklet have been organized along five of these: still lifes, architectural motifs, figures, portraits, and self-portraits (with an additional section reflecting, however briefly, Bill's work as an illustrator). In selecting and arranging the images, chronology has often given way to visual effect.

While such an approach can provide little more than a general sketch of this artist whose broad and rich career spanned nearly six decades, I believe that Bill, who knew all about the challenges of capturing a likeness, would have understood – even appreciated – the attempt.



William A. Berry

Master Draftsman, Author, Teacher, Mentor, Friend [†]

While I did not actually meet Bill until the fall of 1982, for several years before that I felt – in a very real sense – that I already knew him.

In 1978, while teaching at Luther College and planning a new course in figure drawing, I reviewed a number of potential textbooks – a task I approached with little enthusiasm, as my experience of such books was, almost without exception, very negative. But then, I came across *Drawing the Human Form*. Yes, it was a superbly organized and illustrated manual of drawing technique, but it was far, far more than that. Elegantly yet accessibly written, it was fundamentally different from all the others. It alone evidenced a thorough understanding of the perceptual, conceptual, and historical bases of drawing method.

I cannot stress enough how significant a contribution Bill's book has made to drawing pedagogy. No less a giant than Sir Ernst Gombrich, former director of the Warburg Institute and the acknowledged art historical authority on visual perception, singled out Bill's book for its excellence.¹ Since its publication in 1977, *Drawing the Human Form* remains, far and away, the finest textbook in the field.

One is immediately struck by the fact that Bill chose not to include examples of his own drawings in his book (although they most certainly would have been among the very best.) This was so typical of Bill's modesty. Like his writing, Bill's art exhibits its authority without shouting – in quieter, highly nuanced ways. But it is an authority even more impressive for this.

In subject and media, Bill's art exhibits a breadth, depth, and technical sophistication extremely uncommon in our increasingly fragmented era. Whether with pencil, pastel, pen, or camera – be it in revealing the personality of a friend, rendering the graceful counterpoise of a model's torso, capturing a unique perspective of the outside world, or creating a magical world on a tabletop – Bill relentlessly probed, analyzed, and then *represented* his subjects to us in ways that are – depending on his creative intent – spare or elaborate, subtle or bold, but always, *always*, intelligent and provocative. In my opinion, no one better understood and manifested Degas' admonition that “an artist must not draw what *he* sees, but what he must make *others* see.”

In an essay on Leonardo da Vinci, another great draftsman with special significance for Bill, Lord Kenneth Clark noted, “It is often said that Leonardo *drew* so well because he *knew* about things; it is truer to say that he *knew* about things because he *drew* so well.”² I think it

is instructive to keep this thought in mind when looking at Bill's art – as well as in reading his book. For it is this dance of seeing and knowing, percept and concept – so beautifully choreographed by Bill – that renders his art so visually rich, so conceptually profound. It is also what perfused Bill's instructional approach and made him such a great teacher.

At the same time that Bill's art burns with intelligence and technical mastery, it is never pedantic or dry. As he analyzed, he also caressed. So, like the man, Bill's art is redolent with an often quiet, yet profound sensuality. In his portraits, a moving connection is always forged with his sitter, and a palpable joy is always taken in revealing to us the subtle interplay of light, color, and texture – here on a Mediterranean rooftop, there on a human shoulder, there on the peel of an orange.

In the last years, as Parkinson's disease was exacting its relentless, progressive toll, Bill continued to create – not in spite of, but in response to – even in concert with the challenges of his condition. As such – much like the sculpted figures and late pastels of the near-blind Degas – the final works that Bill created (such as the stunning series of late self-portraits and the elegant leaf compositions) are real art – in the fullest, richest sense.

Now that Bill is gone, nothing can fill the void. However, we can all take comfort in the wonderful artwork he has left us – a precious legacy to perpetually expand our vision, provoke our thoughts, delight our senses, and move our hearts.

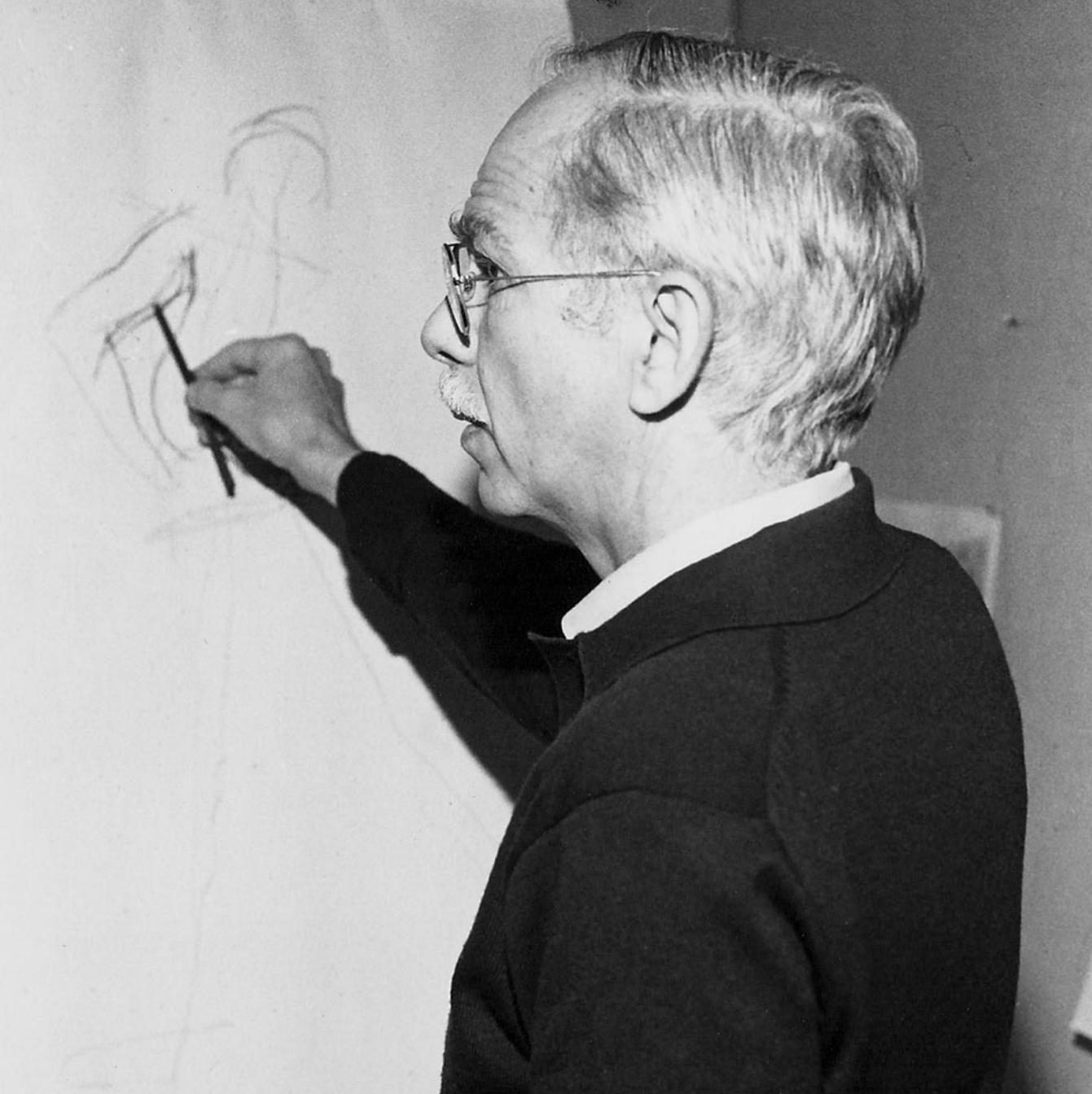
John Whelan

[†] Based upon remarks made at a memorial service held for William A. Berry in Columbia, Missouri, on February 7, 2010

¹ “Watching Artists at Work: Commitment and Improvisation in the History of Drawing” (the Gerda Henkel Lecture given in Düsseldorf in March 1988) in Gombrich, E.H. *Topics of Our Time: Twentieth-century Issues in Learning and in Art*. London: Phaidon Press Limited, 1991. P. 94.

² “On the relation Between Leonardo’s Science and His Art.” *Leonardo da Vinci: Aspects of the Renaissance Genius* (M. Philipson, ed.). New York: George Braziller, 1966. p. 213.

Bill conducting a drawing workshop at Luther College in 1982
Photo credit: Paul Cleven







Beginnings

“How did I get started? I am not certain; the odds were certainly against it. There were no artists in my immediate family, nor did my high school offer courses in art. I was encouraged in high school by my English teacher, who happened to receive information about a national high school art competition, sponsored by *Scholastic Magazine*, information which she passed on to me.”

William A. Berry

Bill won the competition and received a medal and scholarship to attend the University of Texas at Austin.

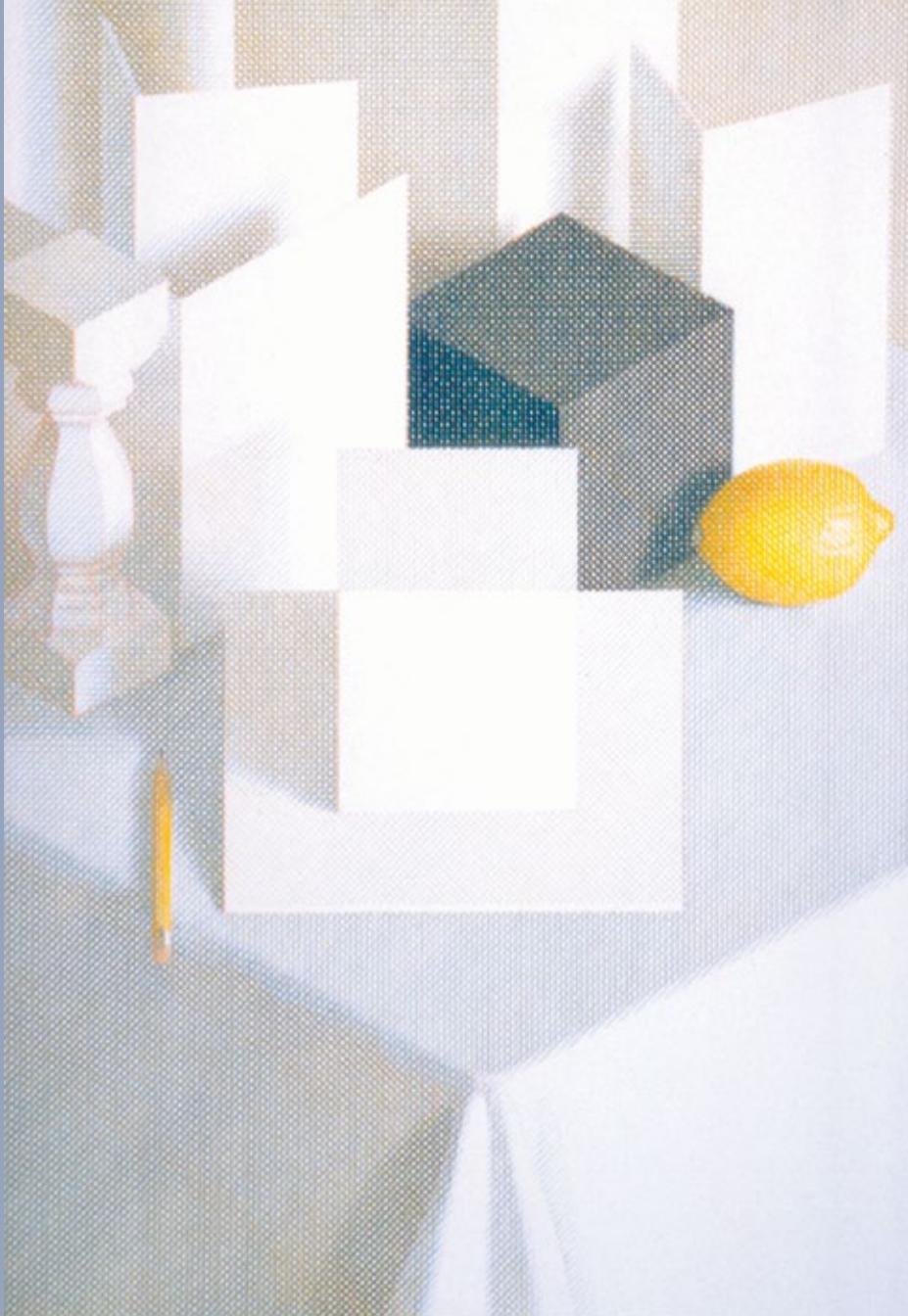
“Billy Gus” drawing in 1951

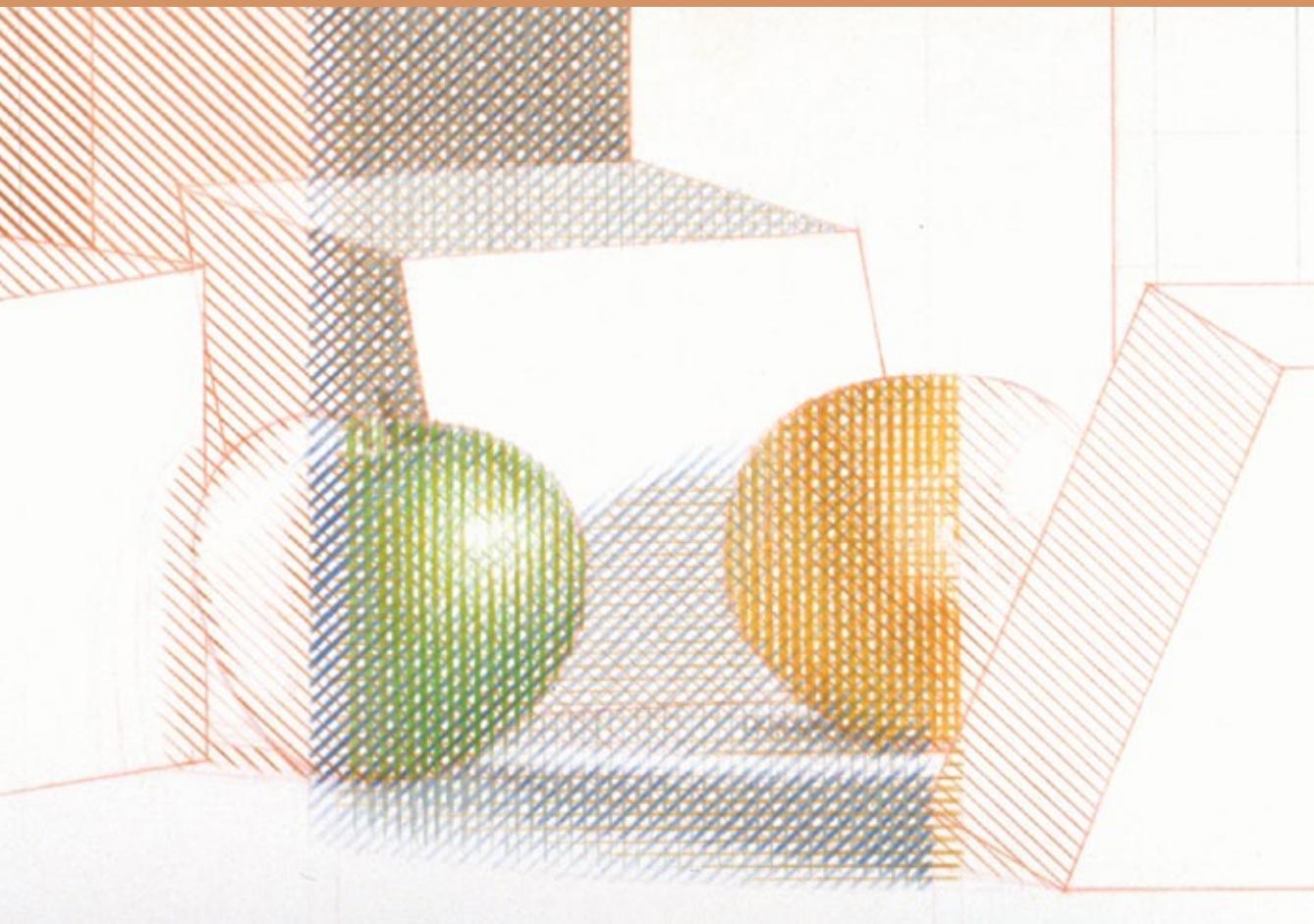


Still Lifes

“Many of my drawings explore the contrast between crisply defined geometric edges of form and the softer edges of the shadows they cast. The problems of observing and then rendering by careful modulation of light and color the distinction between the 3-dimensional solid forms and planar shapes is accentuated in some of my drawings by the insertion of ‘flats’ and folded cards. These are sometimes arranged to suggest portions of abandoned or uninhabited buildings and form a backdrop for cast shadows creating an environment akin to a small stage. Though the actors on this stage neither move nor speak, they have the power to suggest life and become in this setting a microcosm worthy of contemplation.”

William A. Berry

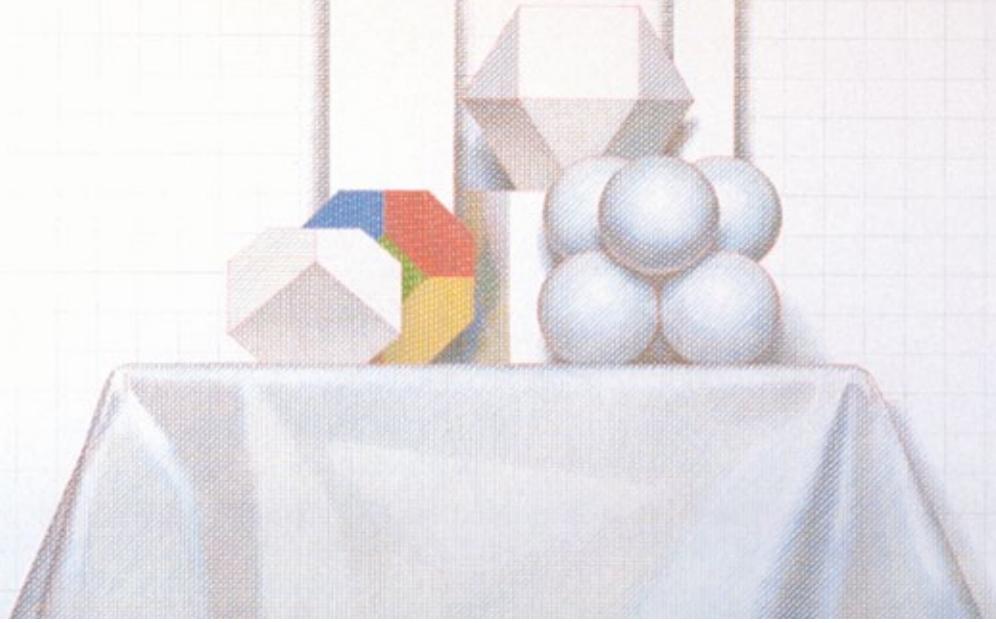




Technique

“As an approach to drawing I have adopted a hatching technique akin to engraving, but with the added element of color. By adding colors and changing the orientation of the hatching, a rich array of coloristic, textural and moiré effects are created, while the integrity of the white of the paper, even in the densest passages is maintained. I limit, whenever possible, the number of pigments used in a drawing to four or five, allowing them to blend optically in a way analogous to ‘full color’ printing. Though I initially drew the constructs free-hand, I now employ drafting tools, both as a means of heightening the deliberate ‘coolness’ of effect and as a way of maintaining control over the color balance.”

William A. Berry



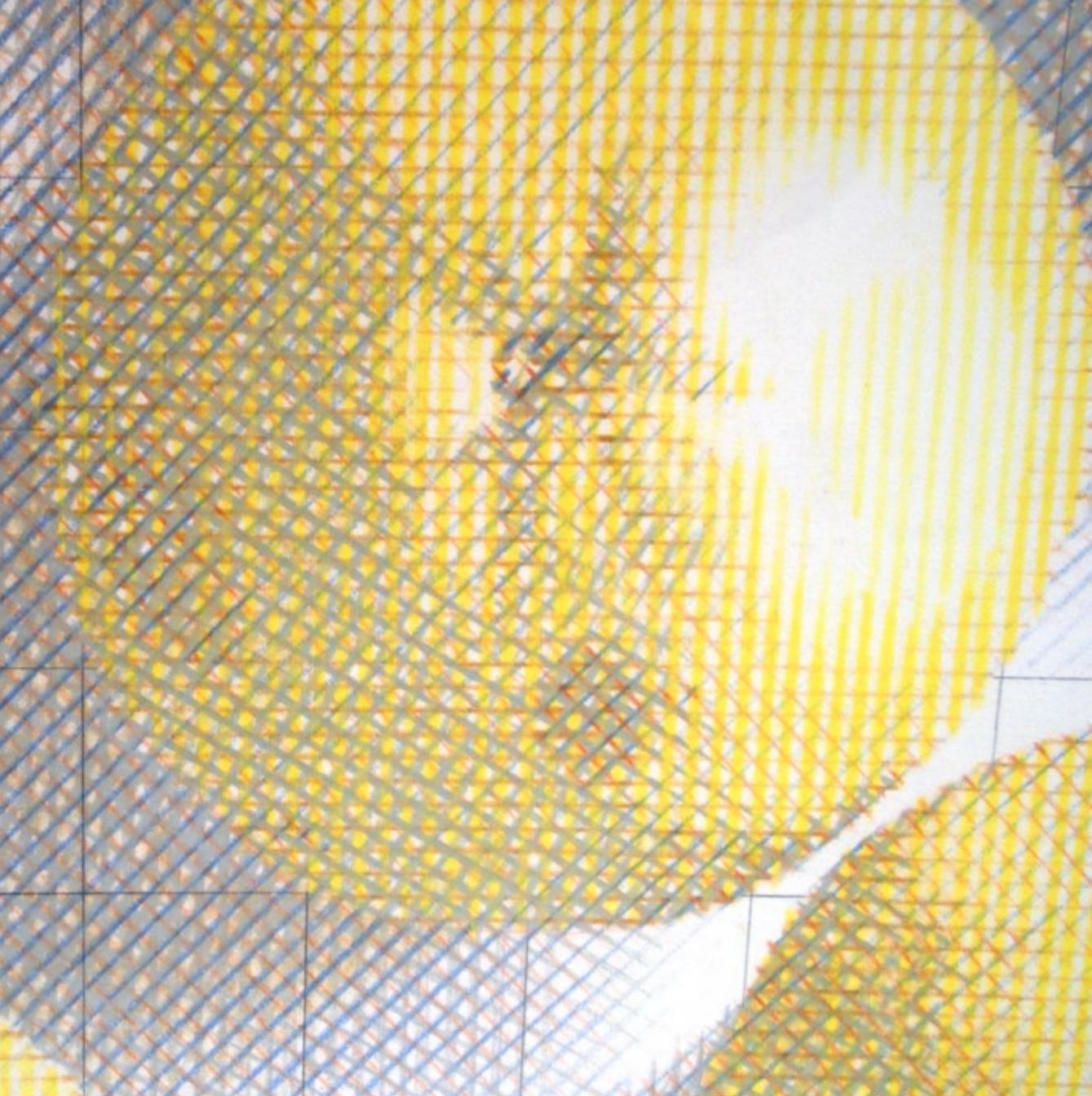
“To aid me in these drawings, I have constructed numerous paper models, including models of the Platonic, Archimedean, and Kepler-Poinsot solids. For some models, I have adopted the multicolor scheme dictated by topology. For the majority, however, I have used white only, since the white models permit me to examine most easily the relationship of



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form and color. They provide an extraordinary instance of color as a function of spatial position as the facets take on a tone of color in accordance with their orientation to the source of light and to the ambient light reflected off neighboring objects.”

William A. Berry





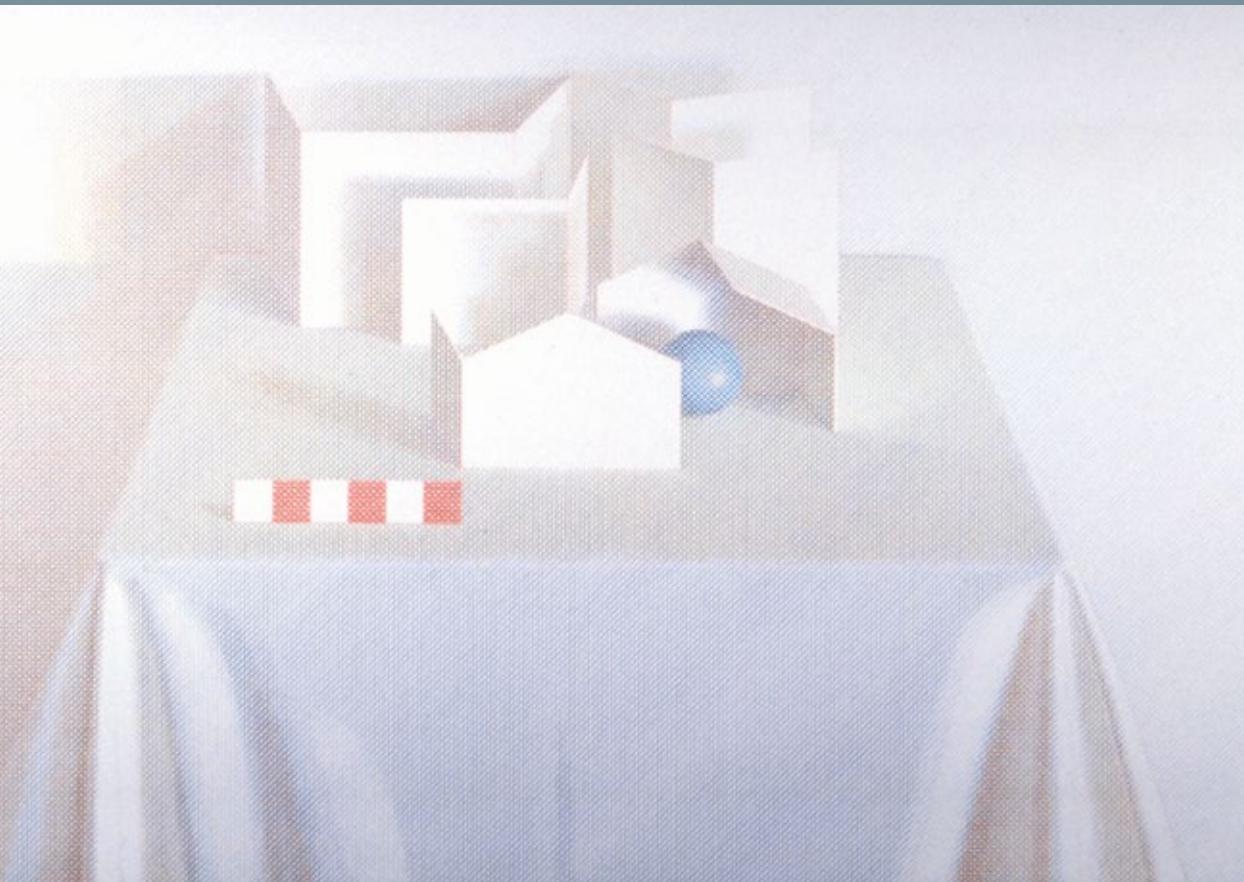
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“After having carefully studied the visual and technical problems presented by the colorless geometric solids, I began to apply the same observations and drawing principles to natural colored forms. Watermelons and grapefruit, with their ovoid and spherical shapes, lend themselves to similar treatment, but present the additional complexities of surface pattern and texture.”

William A. Berry







“The introduction of proportional measuring sticks, derived from a catalogue attempting to demonstrate ideal proportions in classical Greek sculpture, becomes a focus in this drawing. It is intended to raise doubts about the possibility or indeed desirability of any absolute canon of measurement in pictorial representation. Changes of scale, the half-open folded planes suggesting houses or an urban space, the introduction of a blue ball on a table top, constitute an incongruous combination of objects deliberately intended to evoke a sensation of playfulness while, at the same time, raising fundamental metaphysical questions: What is the nature of reality? What is the nature of art?”

William A. Berry



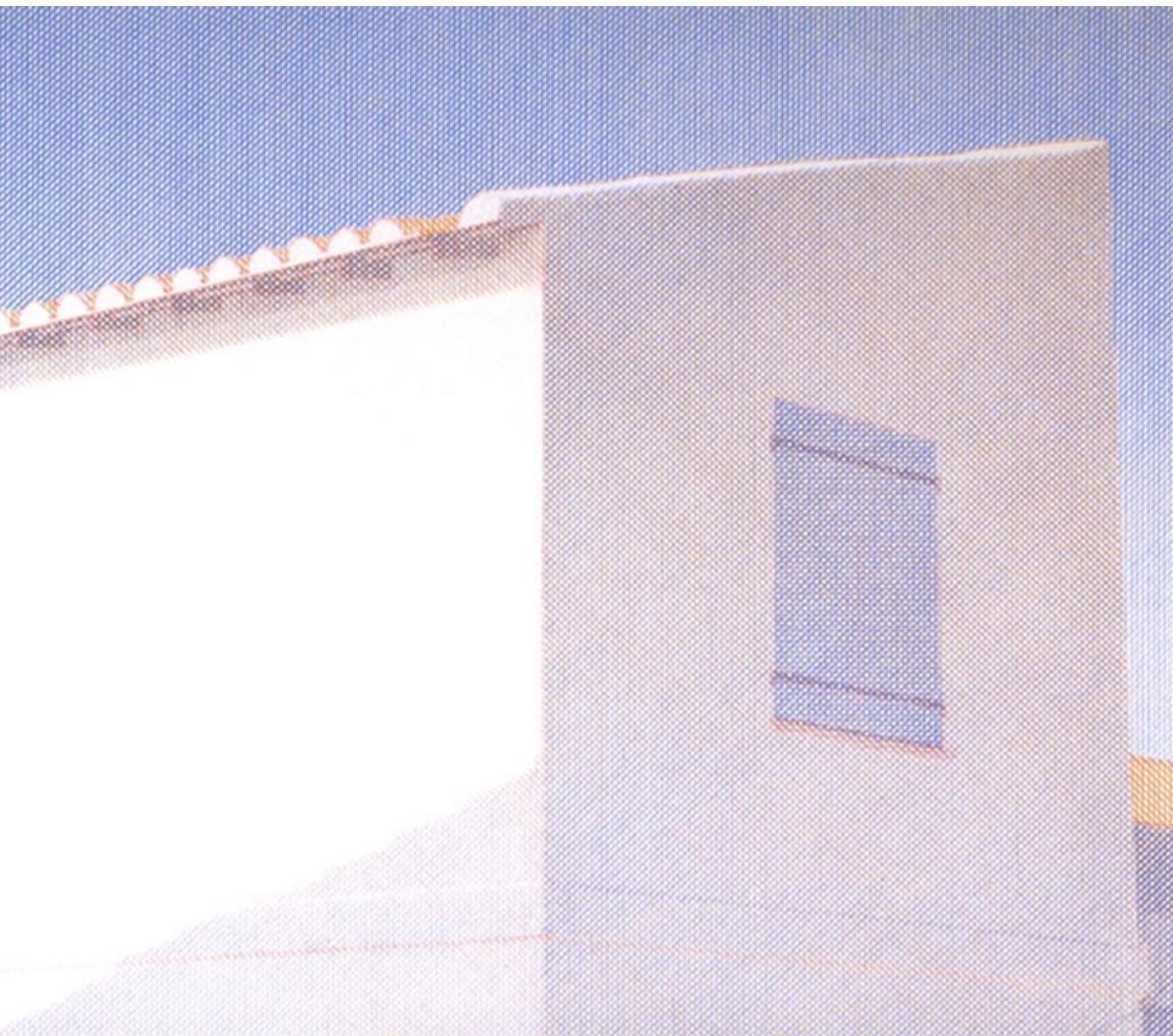




Architectural Motifs

As a boy, Bill already showed a fascination with architectural motifs, sketching and painting scenes of his grandparents' farm in Kane, Illinois. For the rest of his life, this preoccupation with place never wavered. Whenever and wherever he traveled, he recorded his impressions in sketches, paintings and photographs.

In 1965, Berry, who was already a well-known illustrator living in New York, received the Dorothy Thompson Fellowship in Journalism. This award provided funding for him to travel in the Middle East for 6 months.

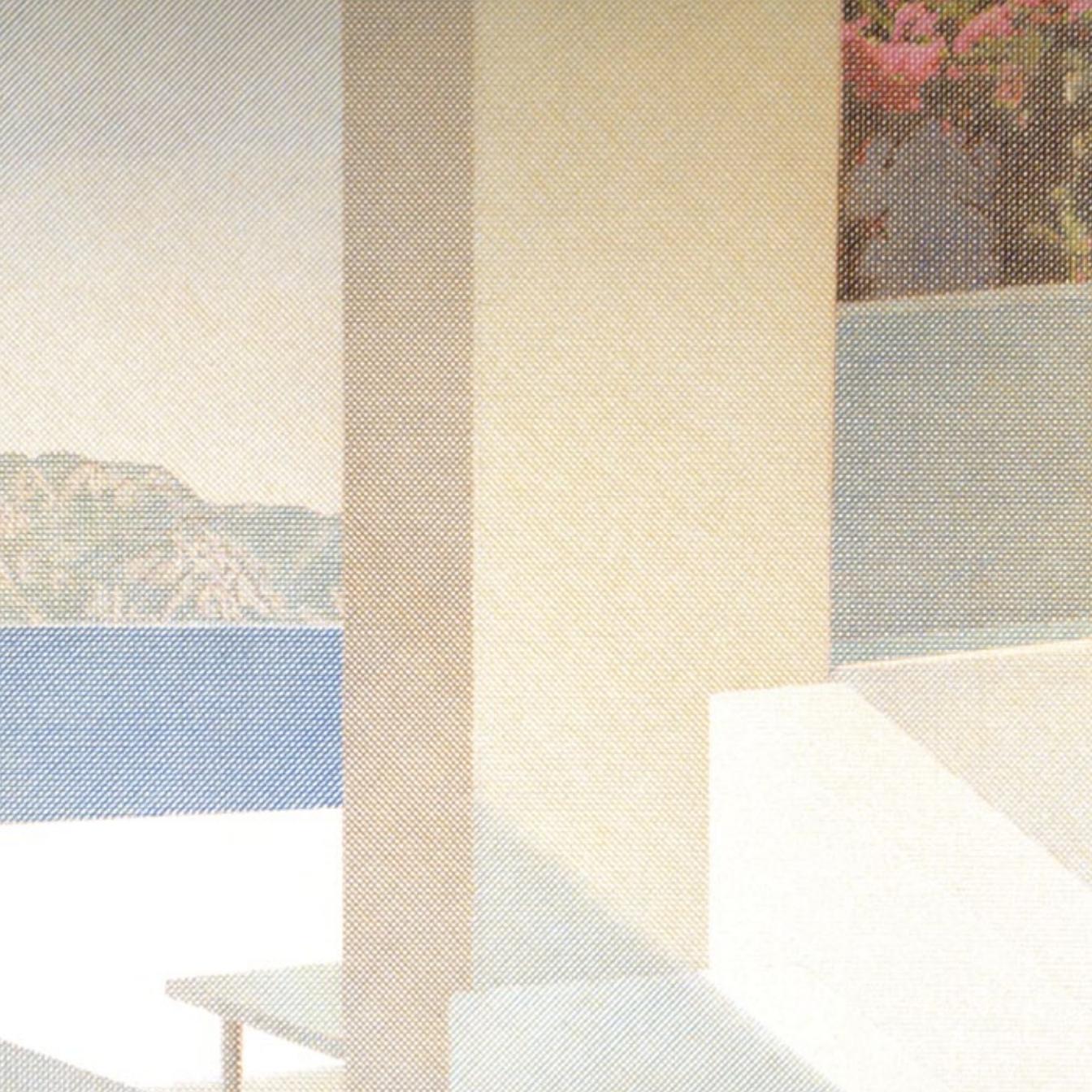


Les Saintes Maries de la Mer

“Influenced by the luminous atmosphere in Provence, I turned from abstract geometrical forms and theoretical measurement to the visual reality of vernacular architecture of a small French village by the sea – Les Saintes Maries de la Mer. The drawings continue to explore the contrast between crisply defined geometric edges of form and the softer edges of the shadows they cast. Attracted by the complementary color contrast of the orange-tiled roofs against the deep blue sky and the white stucco walls of the houses which reflected the shadows of adjacent buildings, I found the inherent geometry in these simple structures to be a natural expansion of my earlier theoretical inquiries -- raising fundamental questions about the complex inter-relationships between color, light and form.”

William A. Berry

Bill and Janet Berry spent time in Les Saintes Maries de la Mer, France, in 1994, 1995, 1997, and 1998.



“The deep blue of Homer’s wine-dark sea, the plain white geometry of the building, the rich pink of the bougainvillea and the distant mountain at Marmaris on the coast of Turkey inspired this drawing. Using straight lines, a limited palette and disciplined hatching technique akin to engraving, I hoped to create a sense of limpidity, luminosity and tranquility that I experienced there.”

William A. Berry



In addition to depicting the contemporary architecture of Provence, such as the houses of Les Saintes Maries de la Mer, Berry was fascinated by the ancient Roman aqueduct, the *Pont du Gard*. When he was no longer able to travel, he recreated it from memory and from photographs in a series of images done between 2005 and 2007.

Leaf Collages

Berry was always fascinated with the creative properties of paper. While in New York, he coauthored *Paper Construction for Children* (Reinhold, 1966) and, of course, he delighted in constructing the many polyhedra and other folded paper forms that populate so many of his still life drawings. In his last years, the artist continued this fascination through a series of collages like this one, combining leaves with shapes cut from colored paper. *Arab Village*, like *Sousse* and *Moroccan Postman*, attests to his abiding interest in the Middle East.



Portraits

“I share Dag Hammarskjold’s belief that people have more in common than they have differences. The same may be said of the human head. The uniqueness of an individual’s appearance has meaning in large measure thanks to a shared humanity. Drawing only the distinctive aspect of the head leads to caricature; while drawing the universal features alone tends toward formal generality.

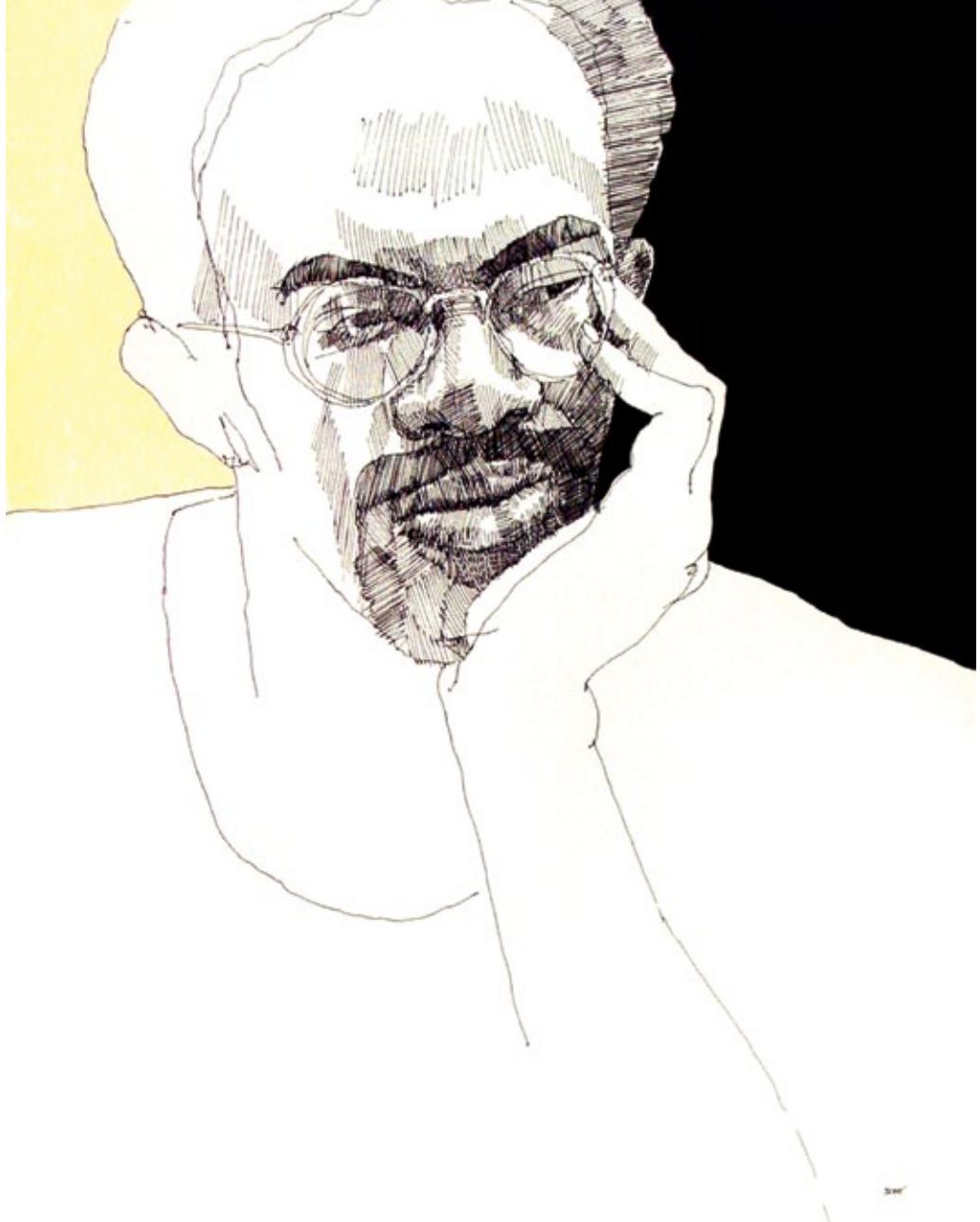
Neither of these is my objective. Instead I wish to explore the appearance of what is unique within the context of the marvelous structure common to all of us.”

William A. Berry





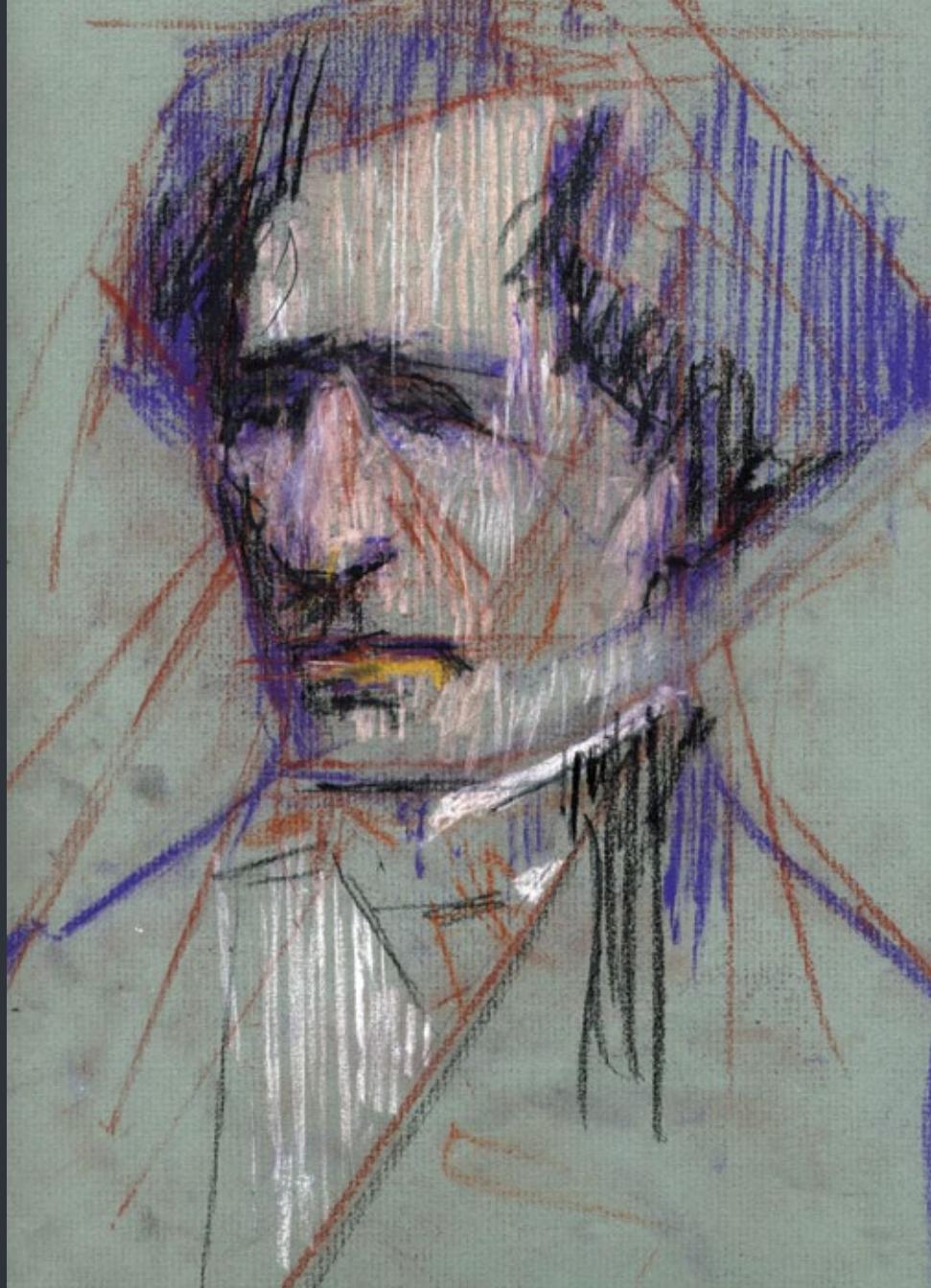




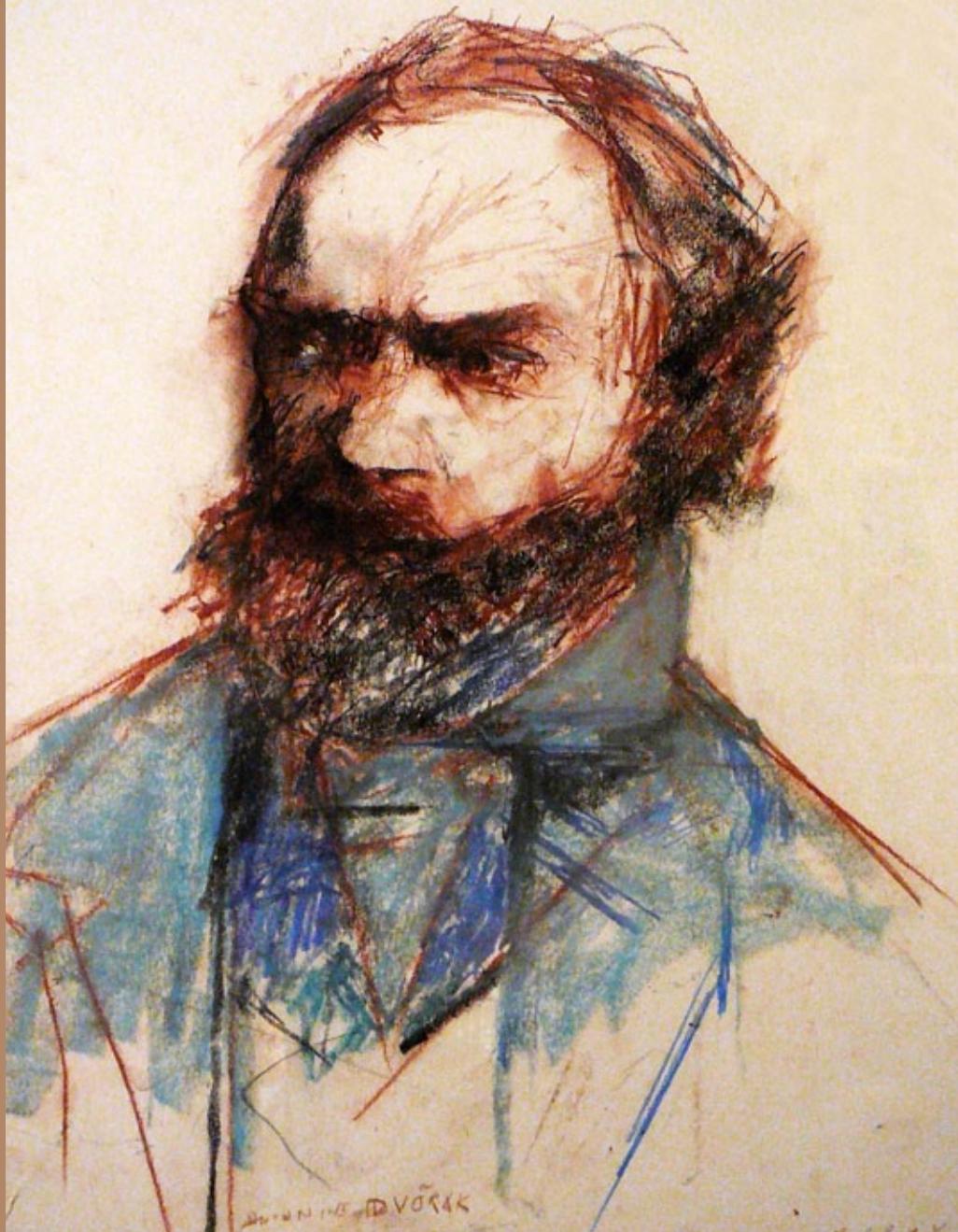


Composers

Bill played the piano from a young age, even winning several competitions while in high school, and was a great lover of classical music. After retiring from teaching, he produced a series of portraits of his favorite composers done from images on the covers of CDs. A number of these portraits are now in the collection of the University of Missouri School of Music.







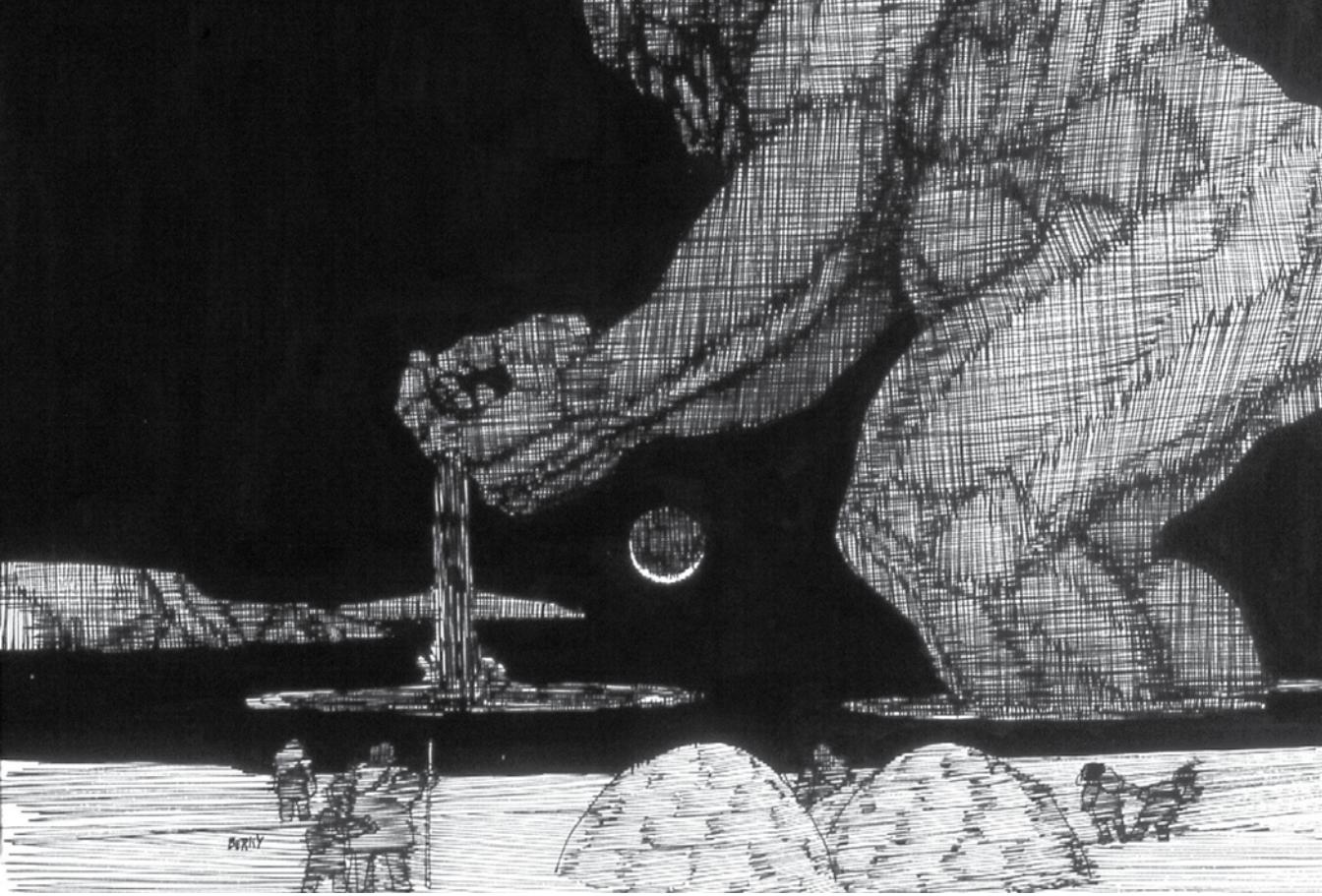
Illustrations

While working as a freelance artist in New York in the 1960s, Berry created illustrations for *The New York Times*, *Sports Illustrated*, *Newsweek*, *The Reporter*, and other national publications. He also was commissioned to illustrate entire books for educational institutions and major publishing houses.

In 1967, he illustrated *On Firm Ice*, about the tribal life of the Netse-lik Eskimos, written by Carter Wilson and based on the writings of the Danish Explorer Knud Rasmussen. For the book's second edition, published in 1969, he created a whole new set of illustrations. In 1970, *On Firm Ice* was cited by *The New York Times* as one of the outstanding books of the year.

In 1969, Barry illustrated *A Journey to the Arctic*, based on Rasmussen's 1921 expedition to North America. Two original illustrations from this book, The Caribou Migration Begins and The Giant Inusuk, are on display here.

While working in New York, Berry was awarded citations of merit from the Society of Illustrators three times. He also received the Dorothy Thompson Fellowship in Journalism in 1965 which enabled him to spend almost six months traveling in the Middle East.



Here once lived the Giant Inusuk, who used to catch Salmon down in a great ravine at the head of Pelly Bay.... Inusuk was so eager when he hunted that once he slipped and fell. When his giant body fell into the water it made a great wave wash over the land. This wave washed schools of small fish on the shore. There were sea scorpions, codfish, flounders and all the animals of the sea. When the wave dropped back again, the fish remained on the land and in time turned to stone. These are the fossils lying about everywhere.

Newsweek

AUGUST 7, 1961

25c

*'We
intend to
have a wider
choice than
humiliation or
all-out nuclear
action'*

—JOHN F. KENNEDY



The Unending Middle East Crisis

cce June 29, 1967 35¢

THE GREAT MISSILE DEBATE

THE REPORTER

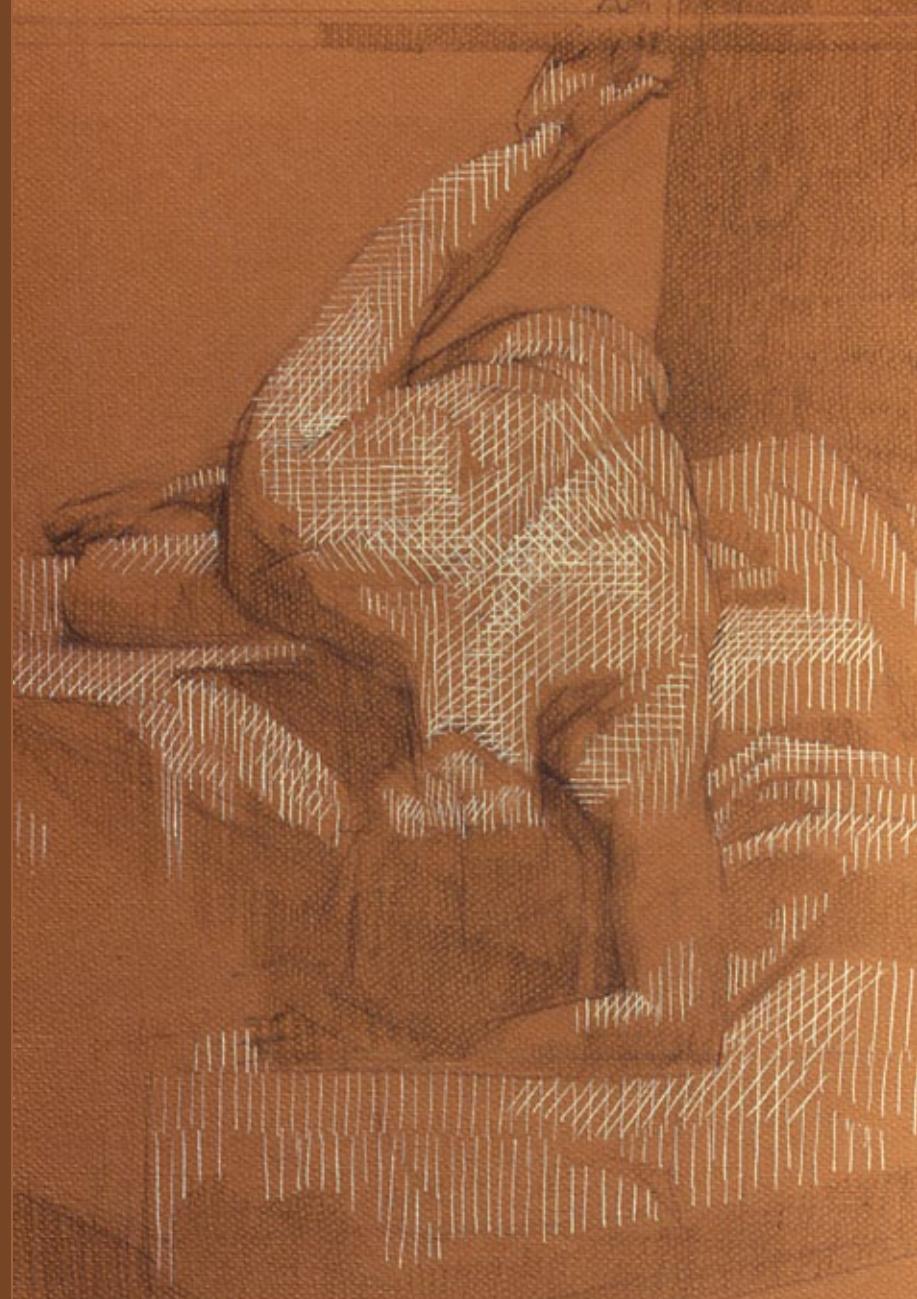


Figure Drawings

“Perhaps I’m old fashioned, but I firmly believe that drawing the figure is the key to the whole problem of drawing. It’s such a test of one’s perception. I believe that everyone should begin by studying the human figure and the fundamentals of drawing and then try to find the direction that is of personal interest, whether it be figurative or abstract.”

William A. Berry

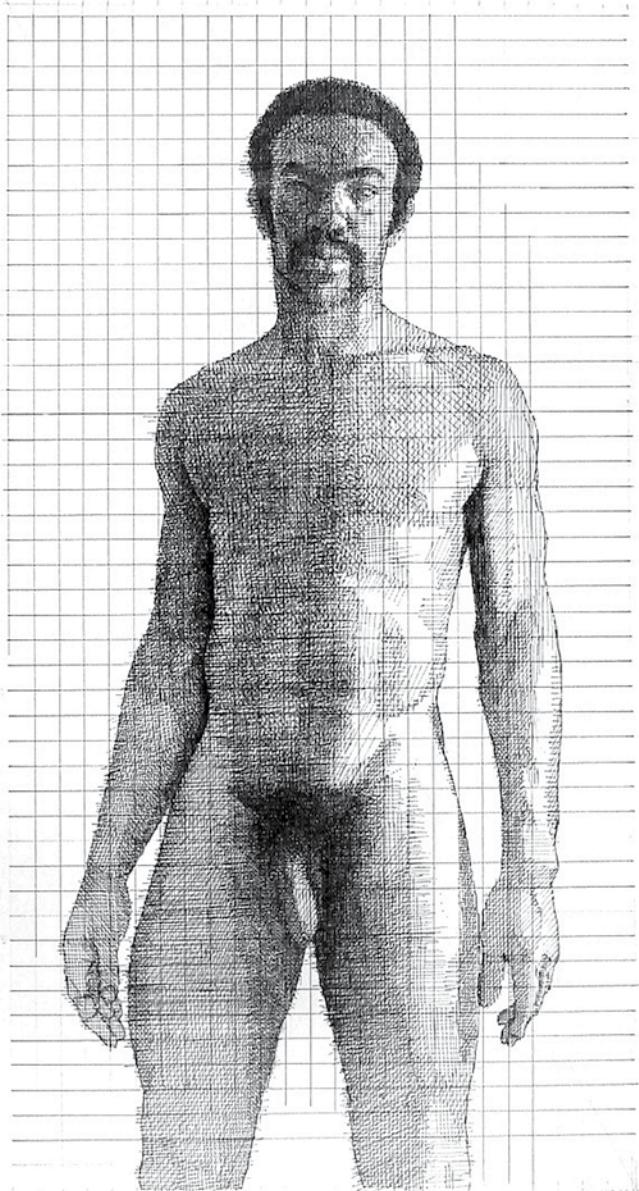
Throughout his teaching career, Professor Berry worked alongside his students – setting an example by drawing from the model. He always kept a sketchbook, trying out different techniques and media, and he regularly attended Saturday morning life drawing sessions at the University of Missouri.



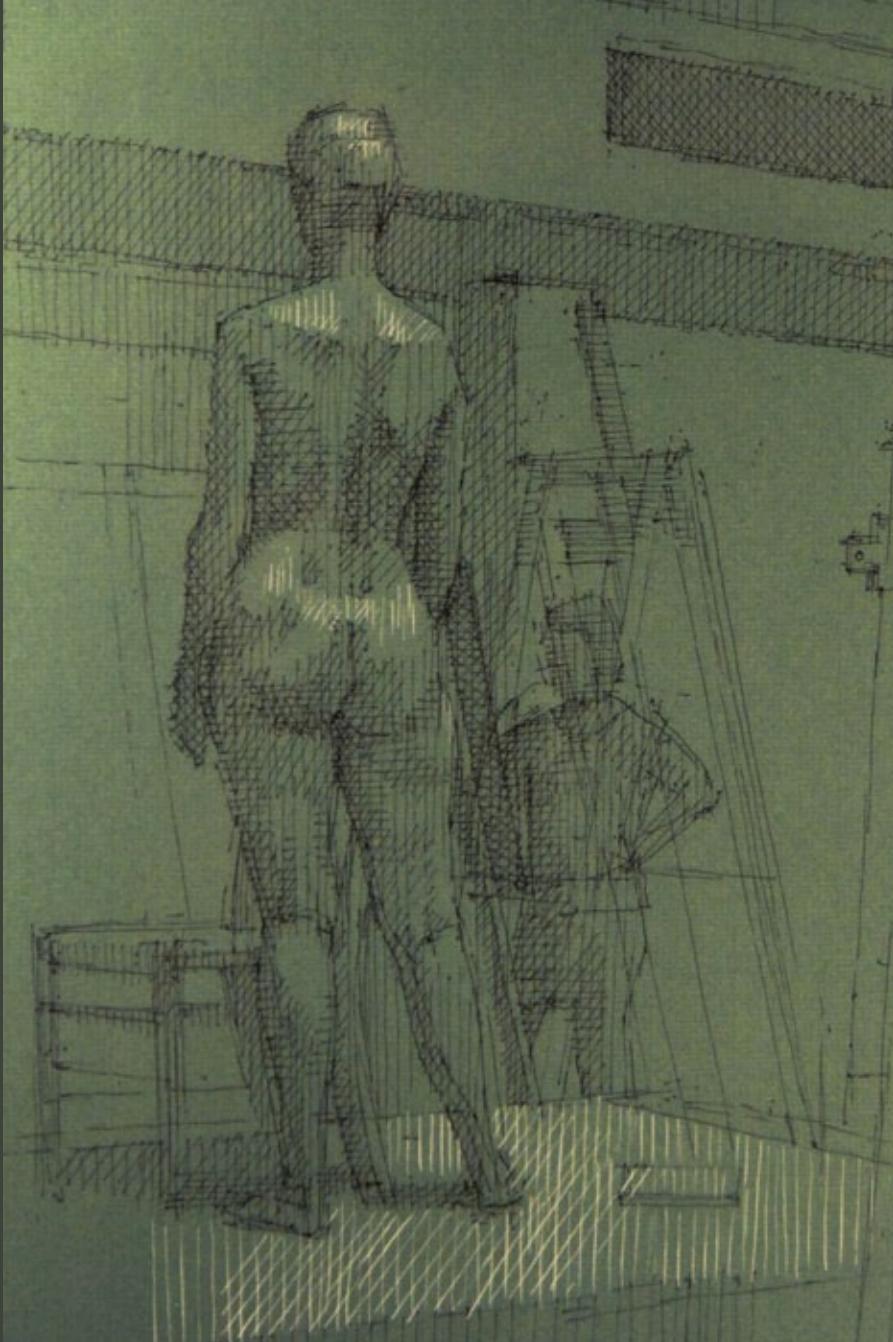








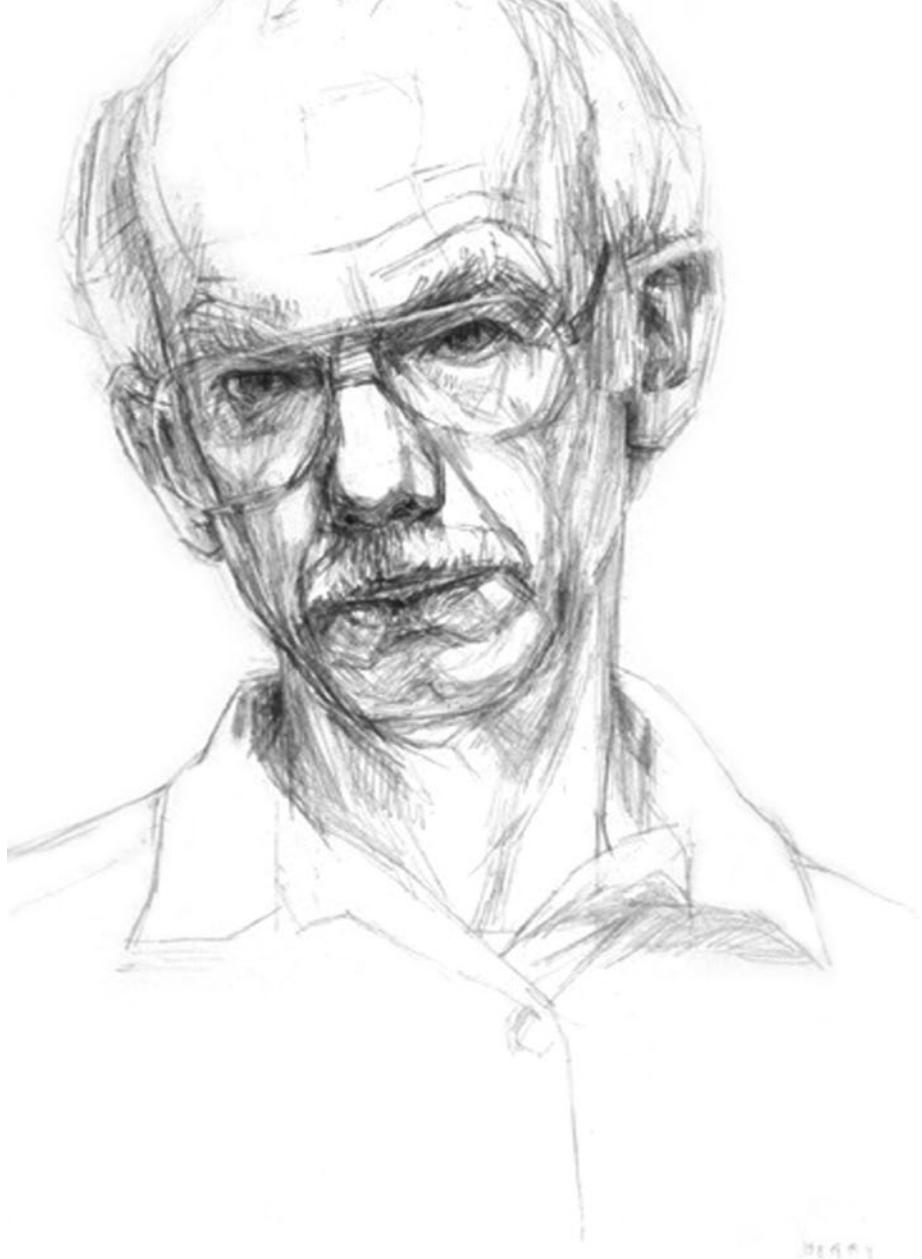




Self-Portraits

For any artist interested in portraiture, using oneself as a model is an invaluable tool toward mastering the proportions, anatomical structure, and expressions of the human head. This was never truer than with William Berry, who recorded his own image numerous times throughout his life.

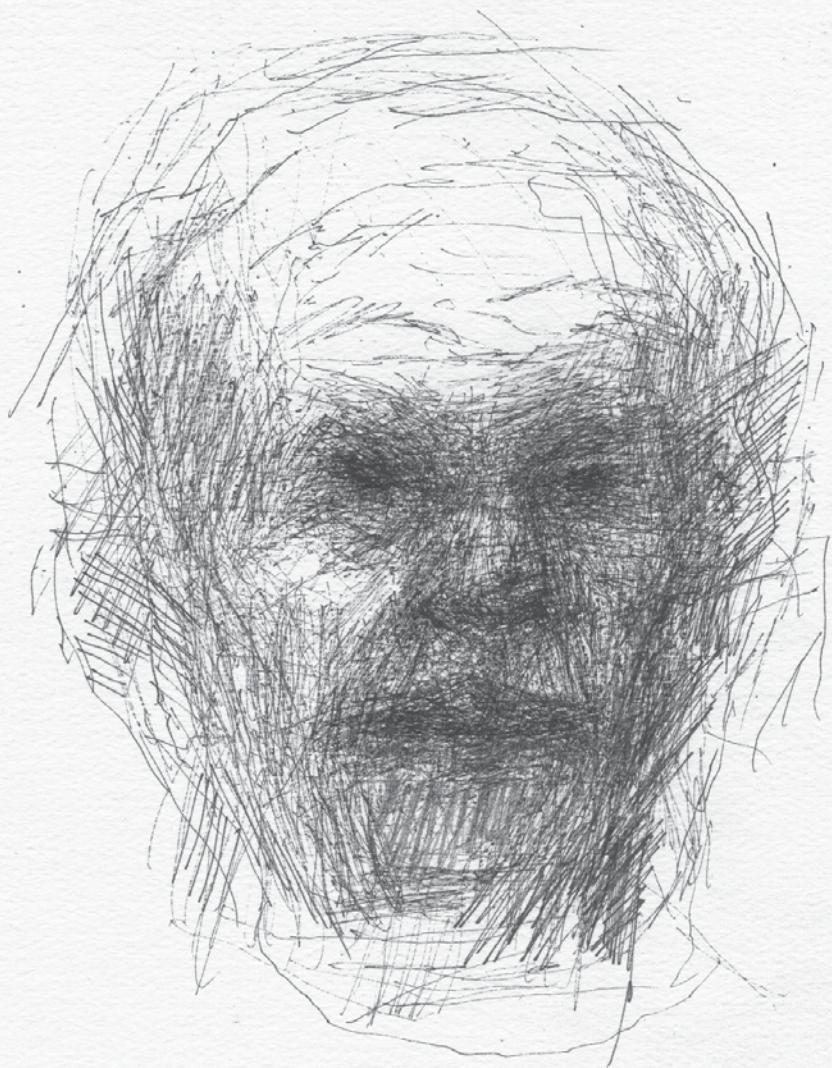
Common to all the self-portraits created before the onset of Parkinson's disease are the same penetrating eye, sure analysis, and technical virtuosity indicative of the artist's other works.



1981
1981







“A man sets out to draw the world . . . A short time before he dies, he discovers that the patient labyrinth of lines traces the lineaments of his own face”

Jorge Luis Borges

By 2003, Parkinson’s disease had taken a progressive toll on Bill’s motor ability; after 2008, he could no longer work at all. For an artist of such technical mastery, the challenges were Herculean. A lesser artist would have given up, but not William A. Berry.

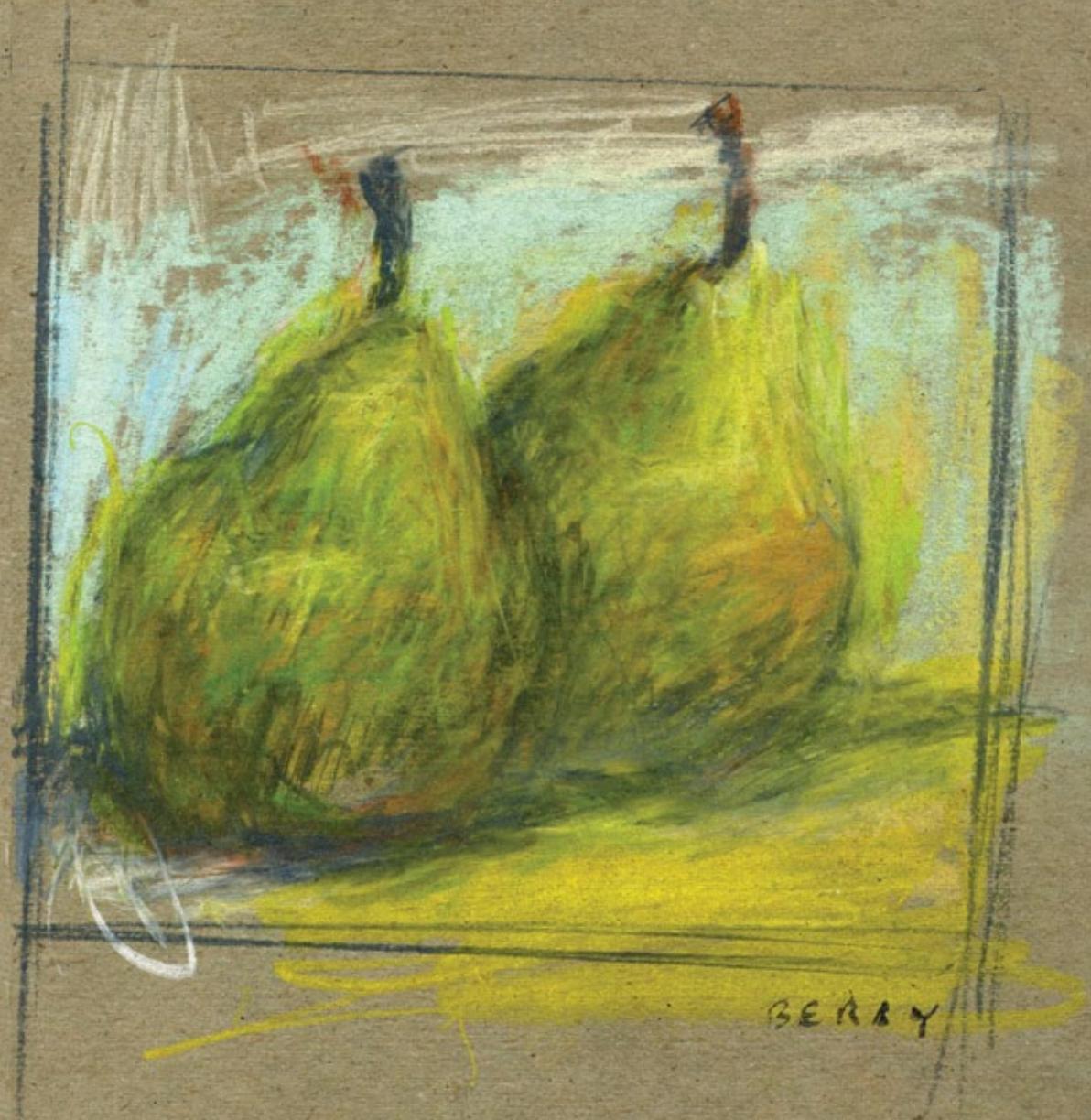
The late self-portraits reveal an expressive depth, virtuosity and penetrating gaze that fully attest to, as strongly as ever, *The Eye Behind The Eye*.





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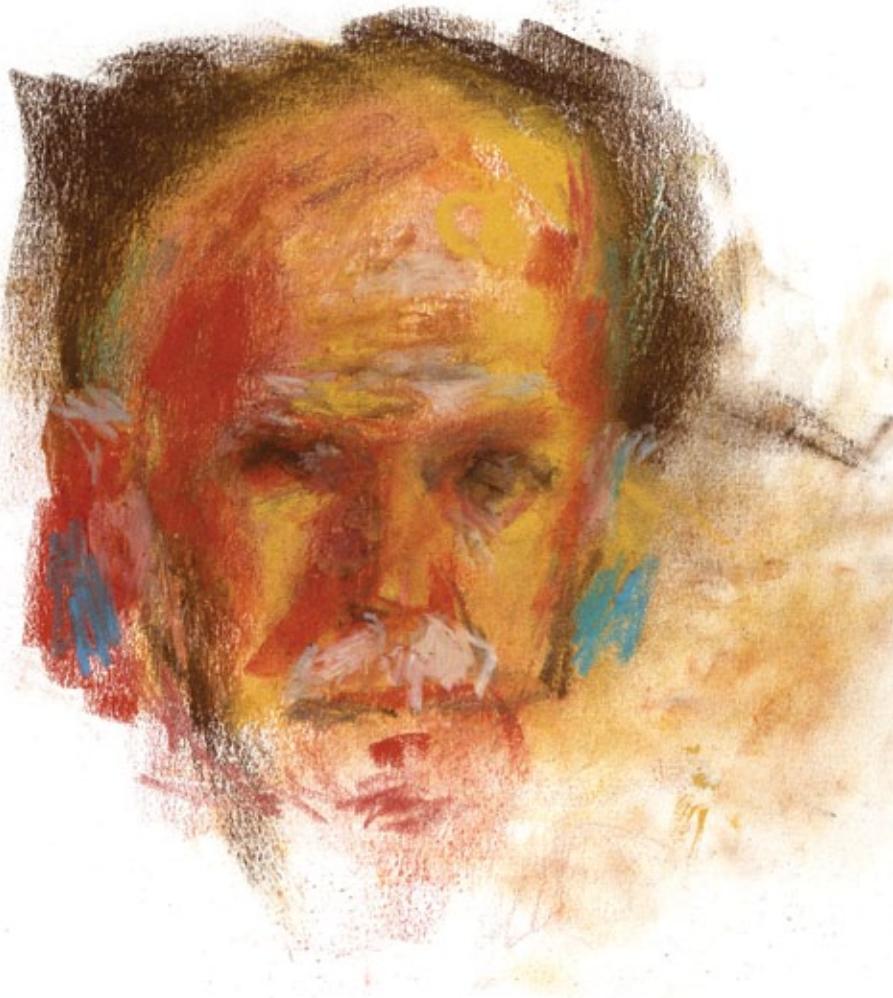
Artistic Perseverance and Memory

The Late Work of William A. Berry

In 2006, while a graduate student in fine arts at the University of Missouri, I accepted a unique position working for William Berry, Professor Emeritus of Art, who was afflicted with Parkinsonism. He had a staff, tending to his bodily needs, but was missing social stimulation. Every Sunday I read to him from Casanova's Memoirs and we would laugh and laugh.

Even though his speech was often weak and incomprehensible, the desire to express himself artistically remained strong. It became part of my job to help him as he tried to draw and paint: making sure he did not fall; seeing that he had art supplies at hand; and preventing him from ruining past works by scribbling back into them.

Over the months of watching Bill work, I noticed some remarkable things about both his physical condition and the artworks he was creating. Due to the nature of the medication and the disease, he "turned on and off" throughout the day and frequently could not control his movements. He could stand and work for only short periods. He was right-handed, and when "off" the tremor in that hand made it impossible for him to hold a pencil or brush. Watching his body sway and



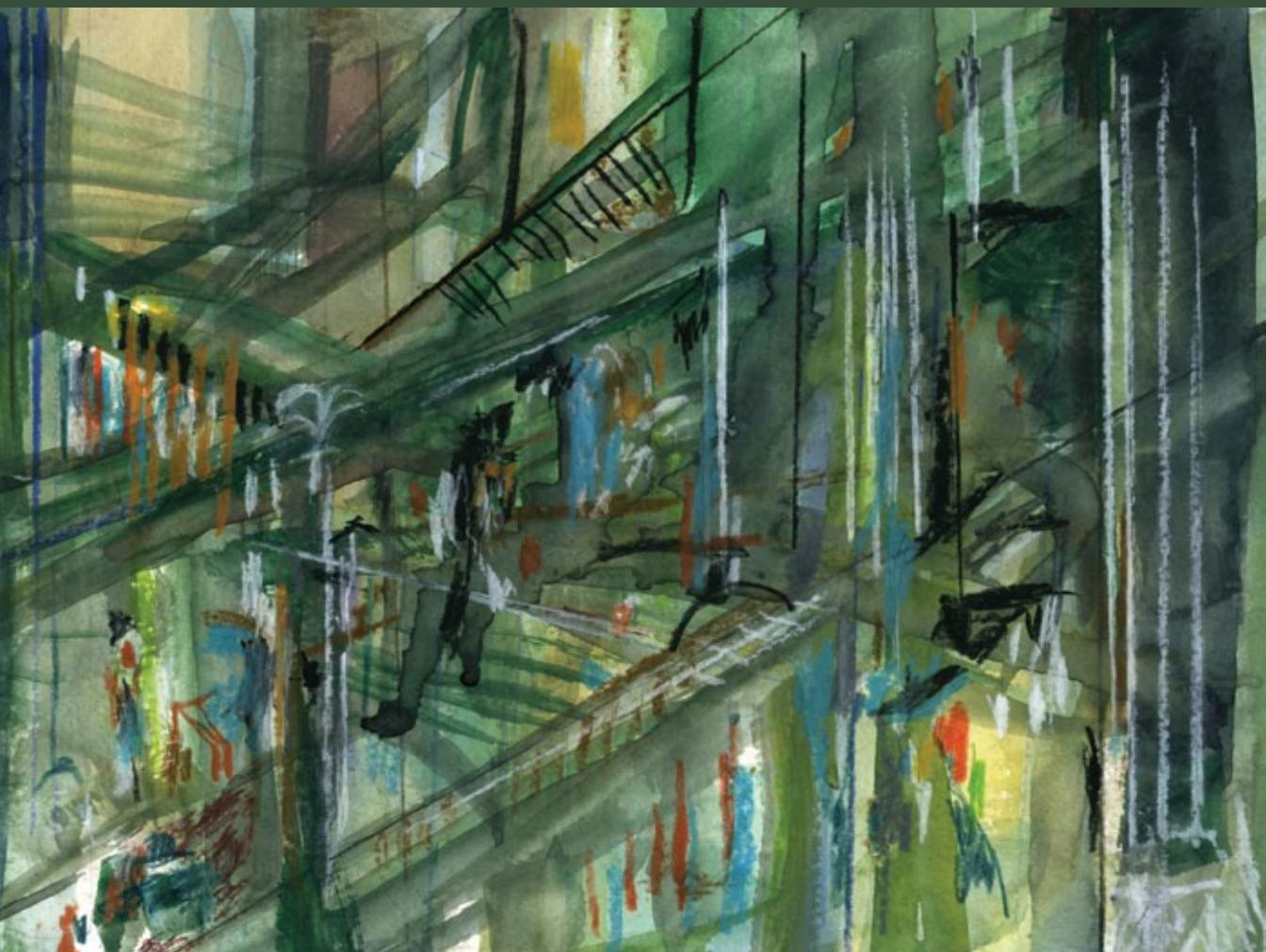
his brush or crayon scribble against the paper was painful, but he was completely focused and knew what he wanted to do. Then without warning, he would shut down, forced to set the work aside, and would be nearly completely paralyzed for hours on end. Sometimes he could resume work on a piece another day, but for the most part he finished it in one session.

It was not until the summer of 2008 when Bill was invited to participate in a retrospective of art professors emeriti at the University of Missouri, that some of these late works were shown in public for the first time. I had the honor of reviewing, for the show, the thousands of pieces done during his entire career, which included the work created after the onset of his disease, and was astounded by their power and variety. Self portraits dominate and are compelling, and there are also new themes, subjects and media. These pieces are atypical of the majority of his pre-retirement work: much smaller in scale, done freehand in watercolor or mixed media. What the late work loses of the measured precision of his young steady hand, it gains in emotional impact. The forms, composition and spatial elements work together in a looser more expressionist mode to convey new meaning. It is as if his hand were stumbling in the dark of a familiar room and it remembered where all the furniture lay.

Self portraits, comprising the majority of Bill's late work, are among the most striking of his entire oeuvre. Often it appears as if he looks at us from behind the paper, breaking through in sections, but not completely. Juxtaposing self-assured scribbles and smudges from his hand, *Self-Potrait – Jewel Tones*,[†] exhibits a deft and expressionistic approach. The speed at which he must have worked is palpable. One imagines that he worked this way not only as his wish, but also out of necessity – he never knew how long he had before “turning off.” His intense gaze locks eyes with the viewer’s and the barest hints at the rest of his features are more than sufficient to make his presence fully known. “He” is more there, on the paper, than in many of the more painstakingly labored earlier works. While no less intense, *Self-Portrait – Shrouded Gaze*,[†] presents as a literal impression of Bill’s face. With minimal color - just sanguine and light turquoise, and sgraffito technique, he effectively created what appears to be his own death mask or shroud. By placing his portrait high on the page, he seems confident and upright, as if looking in on us from the beyond.

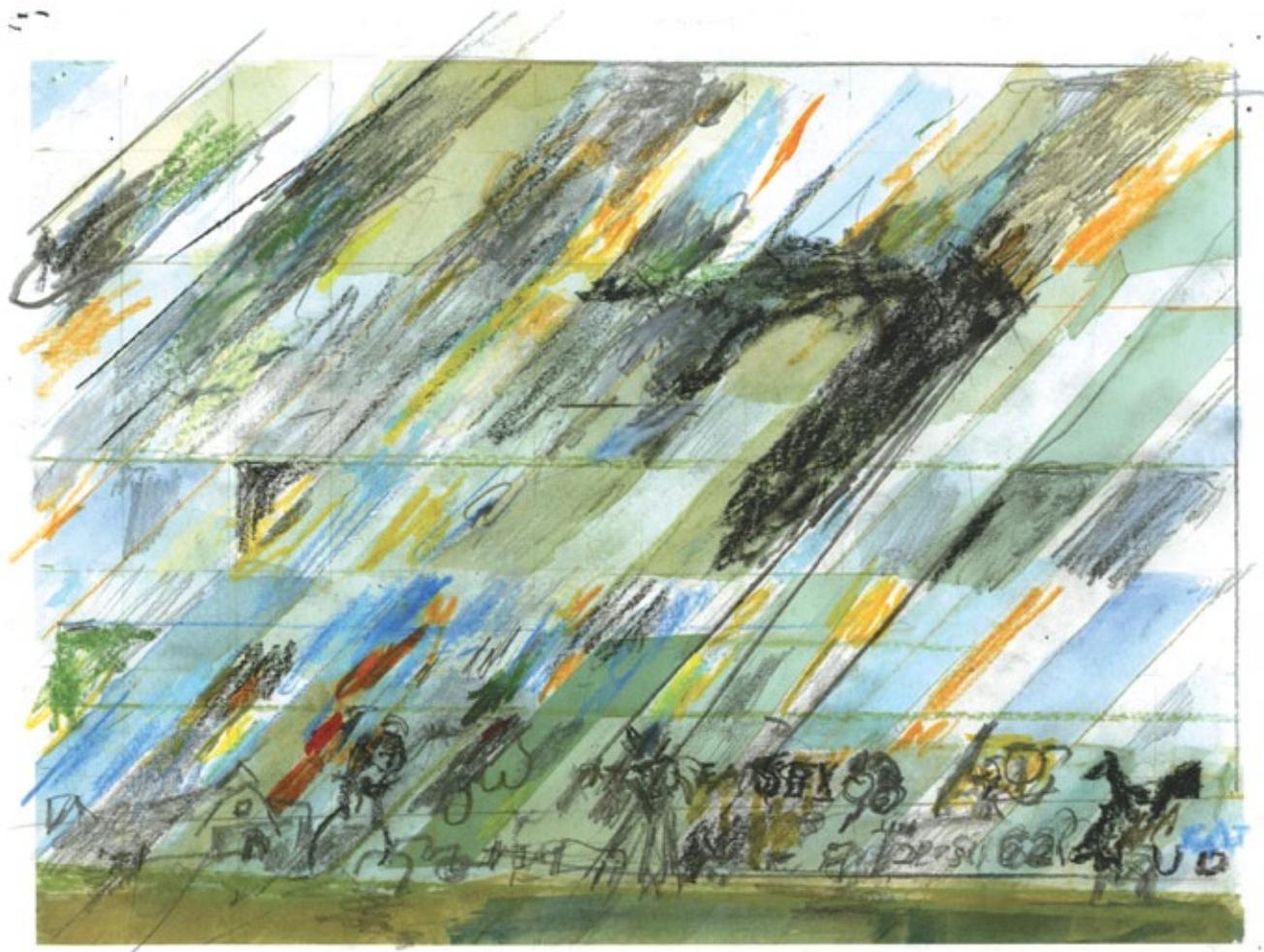
In *Green Interior*, Bill used watercolor, crayon, pen and a bright color palette. Although architectural subjects were often part of his earlier work, he generally chose to depict a façade or the exterior of a specific building. Here, freedom of gesture and the physical



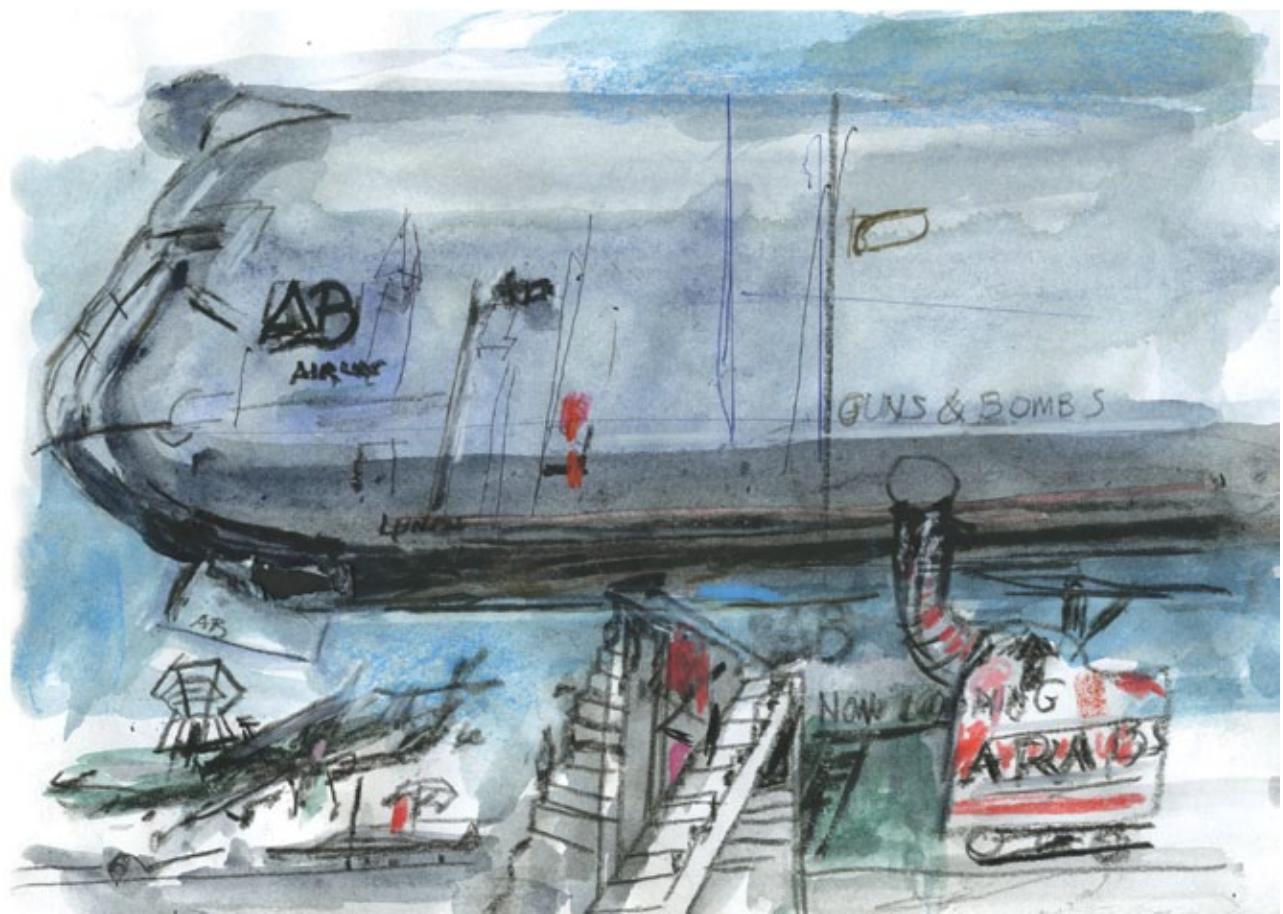


marks on the paper are important in themselves as well as for creating a large abstract dreamlike interior. This multi-storied ambiguous space, defined by solid columns and a wide staircase, is populated by glowing Giacometti-esque figures engaged in an otherworldly dance. Unlike the earlier work which was almost always done from direct observation or photographs of “real objects” or people, the late works come from some inner place in his imagination. A memory of Piranesi’s *Imaginary Prisons* may have appropriately resurfaced for him as his travels were by then confined to his inner vision.

From his close association with Arab students at the University of Texas in Austin, and from a traveling scholarship to the Middle East, Bill developed an interest in US foreign policy, especially as it affected the Middle East. Though he served in the military for a brief period as a young man, he was opposed to war and violence, and participated in demonstrations against the war in Vietnam. While working as a freelance artist in New York in the 1960’s, he illustrated an important political magazine, *The Reporter*. In later life, Parkinson’s disease meant that he could not engage much in political discourse, but kept abreast of current events and enjoyed listening to articles read to him from *The New York Times*. To express his frustration with US actions in the Middle East, he created *USA Declares War on Iraq and Afghanistan* and *Guns and Bombs*. In the former, he turns his grid structure to the diagonal and effectively captures the eerie green



USA DECLARED WAR ON IRAN & AFGHANISTAN



nighttime footage of US bombs landing in Baghdad. In *Guns and Bombs*, he utilizes an otherwise beloved device, the airplane (model airplanes had been a hobby), now toward more sinister ends. The stability of the composition belies the chaos of the plane's cargo. However, a hint is found in the background airplane in the lower left corner of the picture plane.

When Bill was still a young artist, an anonymous donor recognized his talent and awarded him a scholarship to study in Italy, which sparked his lifelong interest, particularly in Ancient Greek and Roman architecture. The unmistakable classical and iconic strength of the Palladian Basilica di Santa Maria della Salute stabilizes the painting of the same name and, while atmospheric, gives clarity to the apparent foreground scribbles - gondolas dancing on the Venetian waters. *Classical Architecture* provides a trip down memory lane and an opportunity to explore these resurrected ruins in a lighthearted fashion. This amalgam of classical structures would have been created from recollection and appears to include the Temple of the Sibyl, Tivoli. And, if we look closely enough, we can see Bill's ever trusty bicycle, inviting us along for the ride.



BOKRI





Now our little bicycle rider brings us to one of Bill's most unusual drawings, *Le Cirque Lunaire*. No other work in the collection is quite like it. In the foreground, we see the rider traversing what appears to be a Roman arcade. Above this is a landscape with tiny figures, which seem to reach out toward the huge image of a bearded doctor in a white coat with a stethoscope around his neck. A structure to the right features arches and columns, along with text: "Le Cirque," "Le Ci(r)que," "Lunaire," "Luniatic," "Anthrpus," and "Idiots." An owl and crescent moon oversee the entire production. Details in black ink such as in the doctor's eyes, beard, and a few arches and columns add emphasis to the pencil. Knowing of Bill's physical condition at the time he created this work, one can imagine his frustration over the doctors' inability to help him much. It would have been enough to drive someone to lunacy, like one is in an interminable sinister circus. Clearly, Bill drew upon his own experience both in terms of artistic handling and in concept. One thing that is not clear, however, is whether he intended the words "Le Cirque Lunaire" in their literal translation: "The Lunar Crater." There is no evidence that he would have had a referent at hand, although astronomy fascinated him. It is possible that he was referring to brain stimulators lodged just above each of his temples. While enjoying a great success rate for other people, for him these were pointless devices resting in holes drilled into his skull. Perhaps the symbolic scene portrays the full plot – the

mission and hope, the unrealistic expectations placed on modern medicine, and ultimately disillusionment in the crazy system.

Of course we will never know Bill's true intentions for his late works; all we have is what he put on paper as he was incapable of telling us anything more. We do not even know which of these pieces he would have considered complete, nor how he would feel about their being exhibited. Responses to the late drawings and paintings from those familiar with only his earlier work have varied. One colleague argues that these are studies and not destined for anything further. Conversely, a former student discovered upon seeing them that he was able to make peace with the professor he believed did not understand him, commenting, "He really did suffer, didn't he?" As if he never had before! But what makes this work so particularly powerful is that it does not look struggled over. To give him a boost, assistants laid out gridlines on his drawing papers for him to follow, but the places his brush and pencil visited required no other guides except his memory and his imagination. For his internal journey, Bill Berry let go of the map, he no longer needed it.

Valerie Wedel

[†] Editor's note: titles postumously assigned by the author

William A. Berry

- 1933 Born on September 29th in Jacksonville, Texas
- 1940s Summers drawing at his grandparents farm in Kane, Illinois
- 1951 Wins the National High School Art Competition sponsored by *Scholastic Magazine*
- 1951-55 Attends the University of Texas at Austin on a scholarship, earning a BFA summa cum laude in Painting and Art History
- 1955-56 Spends a year abroad studying in Rome and Perugia
First Solo Exhibition, Galleria Schneider, Rome, in 1956
- 1956-57 Attends the University of Southern California, earning an MFA in Painting and Drawing
- 1958-59 Serves in the U.S. Army in Stuttgart, Germany
- 1959-68 Works as a freelance illustrator in New York City
Receives the Dorothy Thompson Fellowship in Journalism in 1965 and spends 6 months traveling in the Middle East
- 1968-74 Teaches at the University of Texas at Austin
- 1974-78 Teaches at Boston University
Drawing the Human Form (1st Edition) published in 1977
- 1978-99 Teaches at the University of Missouri – Columbia
Named Curators' Professor (only the 11th M.U. professor so honored)
Drawing the Human Form (2nd Edition) published in 1994
- 1998 Diagnosed with Parkinson's disease
- 1999 Retires from teaching but continues to work at his art
- 2008 Last artworks
- 2010 Dies of complications of Parkinson's disease on January 3rd



Artworks

1. *Self-Portrait (dtl)*, c.1989. Graphite & White Chalk on Brown Paper, 17 x 12 in.
Collection of John Whelan
2. *Self-Portrait with Lamp (dtl)*, 1989. Graphite & White Chalk on Brown Paper, 17 x 12 in.
3. *Bowl of Oranges*, c. 2005. Mixed Media Inside Sketchbook Cover, 11 x 17 in.
4. *Still Life: Drawing Lesson II*, 1989. Colored Pencils, 27½ x 19 in.
5. *Study for Still Life: Apple v. Orange (dtl)*, 1985. Colored Pencils, 8¾ x 14½ in.
6. *Quinque Corporibus Regolaribus*, 1985. Colored Pencils, 1985, 25 x 34½ in.
7. *Still Life: Polyhedron & Fruit*, after 2003. Colored Pencils on Green Paper, 8½ x 12 in.
8. *Still Life: 18*, 1983. Colored Pencils, 25½ x 36 in.
9. *Still life with Dominican Teacup*, 1983. Colored Pencils, 12 x 15½ in.
Collection of Lia and William Poorvu
10. *Still Life: Flowered Box – Berlin*, 1993. Colored Pencils on Brown Paper 8½ x 12 in.
11. *Still Life: City Planning with Blue Ball*, 1992. Colored Pencils, 24 x 33 ½ in.
12. *Still Life with Art Bulletin*, 1987. Colored Pencils, 24 x 33½ in.
13. *Still Life with Roman Paving Stones*, 1986. Colored Pencils, 35 x 25 in.
Collection of Andrew and Sarah Twaddle
14. *Sousse, Tunisia*, c. 1965. Oil on Canvas, 27 x 25 in.
15. *House: Les Saintes Maries de la Mer*, 1995. Colored Pencils, 23½ x 25 in.
16. *Marmaris, Turkey*, 1995. Colored Pencils, 24 x 24 in.
17. *Pont du Gard*, 2006. Mixed Media, 14 x 16 in.
18. *Arab Village*, c. 2005. Leaves and Cut Paper, 10¼ x 7¾ in.
19. *Moroccan Postman*, c. 1973. Ink and Colored Pencils, 13½ x 10½ in.
20. *Portrait of Janet: Profile*, late 1970s. Pen and Ink, 13½ x 10½ in.
21. *Portrait of Janet: Profile*, 1968. Sanguine, 14 x 13 in.
22. *Portrait of a Man with Hand on Chin*, early 1980s. Pen and Ink, 13½ x 10½ in.
23. *Portrait of a Man with an Afro: Profile*, late 1970s. Pen and Ink, 16½ x 13 in.
24. *Portrait of Berlioz*, after 2005. Mixed Media on Green Paper, 12 x 9 in.

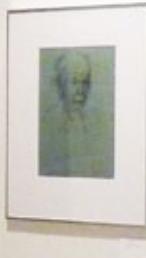
25. *Portrait of a Composer*, after 2005. Mixed Media, 10½ x 7½ in.
26. *Portrait of Dvořák*, after 2005. Mixed Media, 17 x 12 in.
27. *A Journey to the Arctic: The Giant Inusuk*, 1969. Pen and Ink, 14 x 17 in.
28. *Newsweek Cover*, August 7, 1961. 11¼ x 8¼ in.
29. *The Reporter Cover*, June 29, 1967. 11¼ x 8¼ in.
30. *Reclining Female Nude*, n.d. Graphite and White Ink on Brown Paper, 17 x 12 in.
31. *Seated Male Nude, Hand to Head*, n.d. Pen and Ink, 14 x 10½ in.
32. *Gesture Drawing: Standing Male Nude*, n.d. Pen and Ink, 13½ x 11 in.
33. *Life Class with Skeleton*, n.d. Pen and Ink, 10¾ x 13½ in.
34. *In Answer to Géricault*, n.d. Pen and Ink, 16¼ x 13½ in.
35. *Standing Female Nude*, n.d. Graphite, Charcoal, and Ink on Brown Paper, 17 x 12 in.
36. *Female Nude from Behind (dtl)*, n.d. Ink on Green Paper, 17 x 11¼ in.
37. *Self-Portrait with Head Tilted*, 1986, Graphite, 15 x 11 in.
38. *Early Self-Portrait (dtl)*, late 1950s. Graphite, 13½ x 9¼ in.
39. *Self-Portrait with Red Bandana (dtl)*, c. 1965. Watercolor, 20 x 16 in.
40. *Self-Portrait (dtl)*, 2003. Pen and Ink, 11¾ x 8¾ in.
41. *Self-Portrait*, 2006. Mixed Media, 8½ x 11½ in.
42. *Self-Portrait*, 2008. Pen and Ink on Graph Paper, 9½ x 7½ in.
43. *Still Life: Two Pears (dtl)*, c. 2005. Mixed Media on Gray Cardboard, 11½ x 8¾ in.
44. *Self-Portrait - Jewel Tones*, 2004. Mixed media, 13¼ x 10 in.

Collection of Valerie Wedel

45. *Self-Portrait - Shrouded Gaze*, c. 2005. Sanguine and Blue Pencil, 14¼ x 12 in.
Collection of Joyce and Kenneth Volk
46. *Green Interior*, c. 2006-07. Mixed Media, 9 x 11¾ in.
47. *USA Declares War on Iraq and Afghanistan*, c. 2006-07. Mixed Media, 8½ x 11 in.
48. *Guns and Bombs*, c. 2006-07. Mixed Media, 8½ x 11 in.
49. *Basilica di Santa Maria della Salute*, c. 2006-07. Mixed Media, 9 x 12 in.
50. *Classical Architecture*, c. 2006-07. Mixed Media, 6 x 9½ in.
51. *Le Cirque Lunaire*, c. 2006-07. Graphite and Pen and Ink, 14 x 11 in.

The Eye Behind The Eye

William A. Berry



William A. Berry
Poet
Author
Photographer
Artist



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This booklet, and the exhibition upon which it is based, relied upon the invaluable assistance of many individuals, foremost among them, Janet Rollins Berry, Bill's wife and trusted artistic manager for over forty years. It was Janet who chose the exhibit's title, and the vast majority of works in the exhibit, along with this booklet's biographical and other supportive information, come from her.

Valerie Wedel, Assistant Professor of Art at Missouri Valley College, assisted at virtually every stage of the exhibit's preparation. She also designed the show's announcement card and produced the exhibition's PowerPoint presentation.

Others generously loaned artworks for the exhibition: Janice Gaston, Lia and William Poorvu, Andrew and Sarah Twaddle, Joyce and Kenneth Volk, Valerie Wedel, and John Whelan.

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Back Cover

Le Toril – Les Arenes, Les Saintes Maries de la Mer

1998. Colored Pencils, 24½ x 24 in.

“This is the last large colored pencil drawing produced by William Berry before his Parkinson’s disease made it impossible to work on such a large scale in such a controlled manner. It represents the entrance into the arena at Les Saintes Maries de la Mer. This was not the entrance for the public. It was the entrance for the bull, who was poked and prodded in order to get him to enter the bullring. Perhaps the bull sensed that death was imminent. Who knows whether the artist also sensed the presence of his own impending death? He did not know that this would be his last large drawing. But in retrospect in the context of his life, this drawing with a door from which there was ‘No Exit’ has particular symbolic significance for me.”

Janet Rollins Berry

