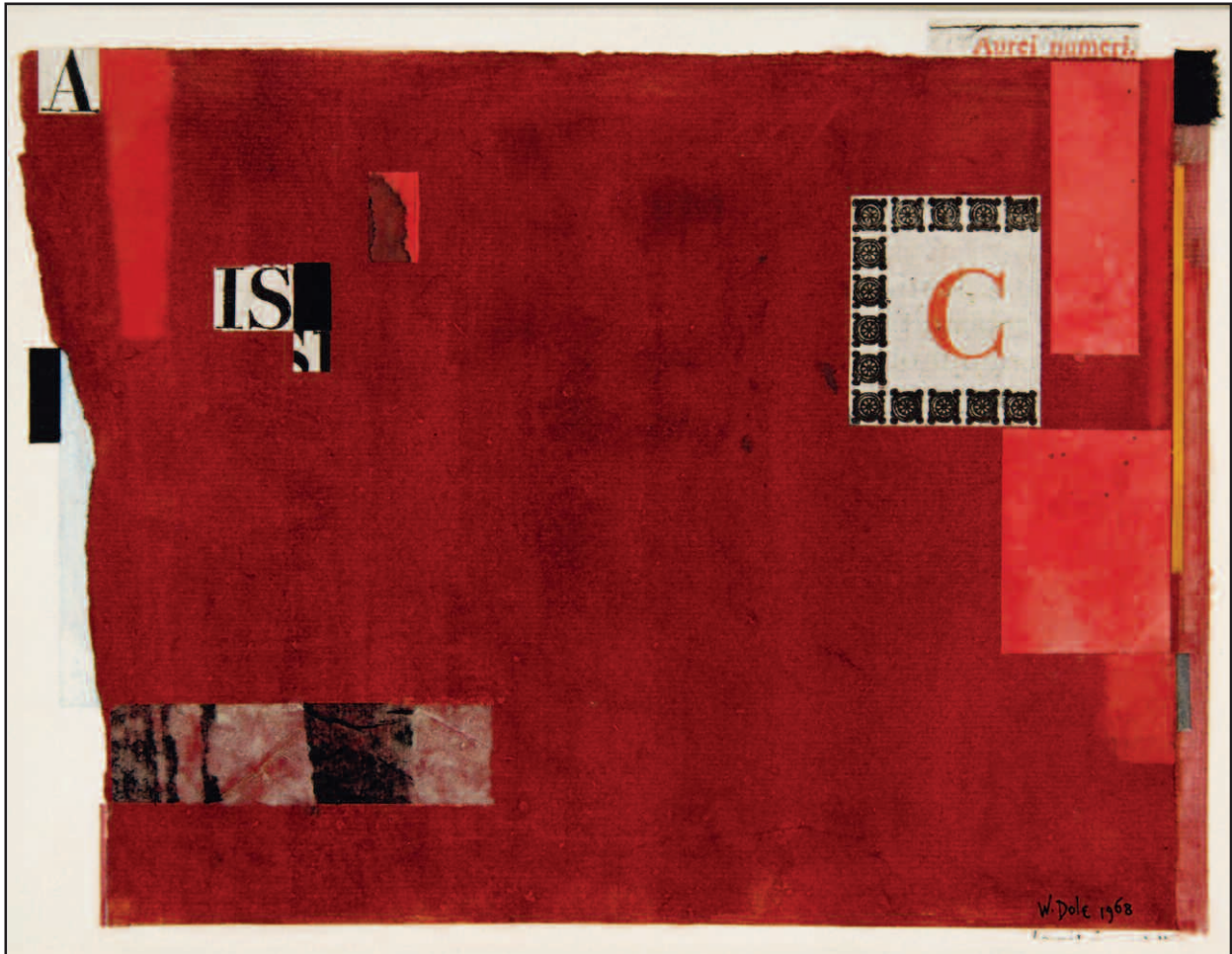


A SANTA BARBARA ICON RE-EMERGES

WILLIAM DOLE

(1917 – 1983)



Adage, 1968, 6" x 7"

“THE GREATEST MASTER
of collage to appear on the world scene
since the death of Kurt Schwitters.”

ALFRED FRANKENSTEIN
San Francisco Chronicle 1962

WILLIAM DOLE WAS born in Angola, Indiana in 1917. He graduated from Olivet College, where he met his life-long friend and mentor when he assisted George Rickey on a mural fresco project at the college. He then attended the Art Institute in Chicago, and Mills College, where he studied with Moholy-Nagy. It was at Mills that he met his future wife, Kathryn Holcomb. Later, at the University of California at Berkeley, Dole studied with Chiura Obata, John Haley, Erle Loran, Margaret Peterson O'hagan and Glenn Wessels.



In 1949 Dole was appointed to the faculty of the then newly formed institution of the University of California at Santa Barbara. He was influential in developing the UCSB art department and eventually served as its chairman for two separate terms.

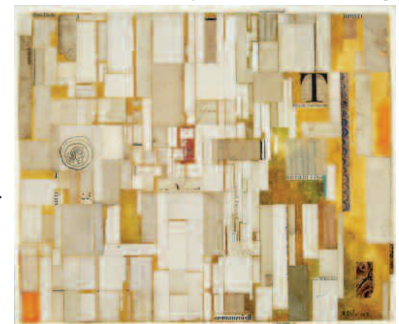


Ergo, 1981, 12" x 10"

Bill Dole found fascinating material in the Santa Barbara area and soon became interested in abstract architectural forms. He painted in oil and water color, drew in pen, ink wash and charcoal. More important, however, it was at about this time that the first of two fortuitous events occurred which would eventually wed William Dole to the source of materials for his future magnificent collages. One of his colleagues at

UCSB had acquired from a relative a large collection of Japanese papers. The collection had been made during the 1870s in Japan. The second momentous event occurred during a sabbatical in Italy in the late 1950s. Dole found in a secondhand bookstore in Florence an old leather portfolio

which contained another collection of various kinds of paper. "There were some letters from 1850," he says of this find, "and some were dated to the year of the Risorgimento. They were letters from the revolutionary elements during the Risorgimento, from one cadre to another, and were very interesting. There were also pieces of marbled paper, old pieces of Japanese papers, 'rice paper,' which was used to make artificial roses.



Sequentia, 1978, 81/2" x 10"

There were also some old maps and all kinds of ephemera. All of these things came together: I had these papers and the Japanese papers and a technique for gluing them down, all of this marvelous material out of which I could make images. It was from the confluence of these two things that the notion of doing collages came about."

William Dole went on to redefine collage in the world art scene and remains the epitome of its expression. In *Judging from Appearance*, Robert Flynn Johnson notes, "His collages rarely appear on the art market today because their owners guard them jealously."

WILLIAM DOLE – WORK IN PUBLIC COLLECTIONS

Allentown Art Museum, Pennsylvania
 Amherst College Art Museum, Massachusetts
 Arizona State University Museum of Art, Tempe
 ARCO, Los Angeles, California
 The Brooklyn Museum, New York
 Chase Manhattan Bank, New York
 Fine Arts Gallery of San Diego, California
 Fogg Art Museum, Harvard University, Cambridge, Massachusetts
 Fort Worth Art Museum, Texas
 Joseph H. Hirshborn Museum of Sculpture Garden, Smithsonian Institution, Washington, D.C.
 Honolulu Academy of Fine Arts, Hawaii
 Long Beach Museum of Art, California
 Los Angeles County Museum of Art, California
 McCrory Corporation, New York

Mills College Art Galley, Oakland, California
 Minnesota Museum of Art, St. Paul, Minnesota
 The Oakland Museum, California
 Olivet College, Michigan
 Palm Springs Desert Museum, California
 Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
 The Phillips Collection, Washington, D.C.
 Phoenix Art Museum, Arizona
 Rockefeller University, New York
 Santa Barbara Museum of Art, California
 Storm King Art Center, New York
 University Art Museum, University of California, Santa Barbara
 University of Iowa Museum of Art, Iowa City, Iowa
 Walker Art Center, Minneapolis, Minnesota

