

DICKSON CARROLL RETROSPECTIVE





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RETROSPECTIVE

1973 TO 2023

June 15 - August 11, 2024

American University Museum
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART

DICKSON CARROLL

RETROSPECTIVE



1973 TO 2023

By Christopher Addison

Over a hundred years ago, having come through a devastating and unthinkable (then) World War, Jean Arp, during his Dada and surrealist period made compelling, colorful painted and carved wood collages. While made at a different point in time, and in a world beset by arguably even more challenges, the works of Dickson Carroll, in particular the earliest pieces from the 1970s, bear a clear affinity to Arp's but without his politicized associations and, far more complex by comparison, to Arp's more two-dimensional designs. In this exhibition, *Night Receiver*, 1974 is an excellent example of some of those similarities. This is not to say that Carroll's work is in any way derivative. In fact, Carroll's assemblages are quintessentially unique to his skill set and, moreover, his palette is entirely his own. The artist, himself, cites Le Corbusier as an early mentor, further underscoring the Arp comparison. As a classically trained architect, a master wood worker and a visionary artist, Dickson Carroll has patiently

evolved over the more than fifty years he has dedicated to his practice. In this exhibition we have gathered more than thirty-five examples of his work, created over the last fifty years, many from private and some from public collections, examples in a multitude of styles and genres, all distinctively Carroll's. Almost as though he had this artist's work in mind, Antonio Gaudi famously said, "There are no straight lines or sharp corners in nature. Therefore, buildings must have no straight lines or sharp corners." And it is certainly hard to find any straight lines in this body of work, nor an artist/architect who so clearly practices that aesthetic.

Utilizing the full array of his many professional skills, Dickson Carroll has constructed nearly the entire body of work seen here in a modest basement studio. Low-ceilinged, functionally lit, often heavily dusted with sawdust, his studio, the polar opposite of Aristotle's Cave is the place where the artist actualizes his designs, in some cases building them in pieces so as to be able to remove



Opposite: *Hey Diddle Diddle*, 1973. Poplar, fiberglass, and acrylic paint. 24 x 38 x 7 in.

them from the basement when finished. Incredibly detailed, multi pieced, skillfully joined, painted and stained works of art that arise from the artist's cellar fully realized. Like Joseph Cornell who also worked out of his basement, Carroll imagines a world of beauty and imagination in art as well as in architecture. "Look at everything as though you are seeing it for the first time, with eyes of a child, fresh with wonder," Joseph Cornell said. Notably Carroll's design commissions, shown on the monitors within the exhibition, also illustrate how well he has integrated art and architecture.

Whether Carroll is designing and assembling public works for a playground or a school weathervane, or making models of such public constructions for consideration, as in the models for the Smithsonian's Zoo entrance to the Washington, DC Metro and a stylized gateway to DC's Chinatown, the artist's signature style, a blend of fantasia and Art Deco ties them together and makes it immediately apparent that



Connie's Chair (model), 1979. Poplar, ash, mahogany, and alkyd paint, 20 16 x 6 in.

they are the work of this quietly ambitious artist. Carroll refers to these works as Visionary Architectural Projects. At the same time, some of the artist's projects have been more modest and more



Above and left: *Kaplan Doghouse*, 1988. Poplar and acrylic paint, 36 x 18 x 32 in.



personal in scope. His commissioned *Kaplan Doghouse* (not on display in the exhibition), the *Garner Garden Retreat* and *Connie's Chair*, for instance, were imagined as small-scale sculptures and some were later developed into full-scale, functional constructions for private clients.

Although lacking in obvious anthropomorphic references, Carroll's earliest works bear a marked similarity to sculptures by Niki de Saint Phalle, both in their more biomorphic forms and in their colorful markings and pigmentation. *Night Receiver*, 1974 and, much later, *Many Voices*, 2019 are excellent examples of this convergence. In this vein, perhaps, the most purely abstract

sculptures that Carroll has created are his mobiles. So well-designed as to appear weightless, this body of work began as early as *Hey Diddle Diddle* in 1973 and has continued through 2023 with *On the Way*.

Georgia O'Keefe, André Derain and Henri Matisse made art often fueled by their travel experiences and overlaid by their distinctive palettes. For Matisse it was Morocco and for O'Keefe, New Mexico. Derain travelled extensively in France, as well as to London. Carroll shares both that travel muse and their affinity for a personal color sense. A keen awareness of place, overlaid with the artist's arresting palette, mark the works that Carroll calls his "Landscape"



Theory of Creation, 1977. Poplar, oak, and acrylic paint, 28 x 12 x 10 in.

series. In fact, many of the artist's works make reference to his own travels in the woods, on the whitewater rivers of the United States or to time spent in France and Australia. One such example, his *In the Gorge*, 1990, (pg. 19) with clever internal lighting to approximate the sunshine, is marvelously inventive in its similitude to nature.

Beginning with a loose sketch, followed by highly detailed schematic drawings, Carroll manifests his mindful architectural training in each study for a work as well as his idiosyncratic palette. Every work is exhaustively planned, the purely abstract works as well as the more functional ones, such as *Stereo Cabinet*, 1991 and *Dresser*, 1986. Each is meticulously charted and planned. As his own concept architect, structural engineer and draftsman, the artist has developed a highly detailed process that he consistently follows in exacting detail, following the drawings as carefully as if he were building a new house.



Fall (1 of 4 seasonal mirrors), 2019. Birch plywood, poplar, and acrylic paint, 29 x 32 x 2.5 in.



Winter (2 of 4 seasonal mirrors), 2020. Birch plywood, poplar, and acrylic paint, 29 x 32 x 2.5 in.



Spring (3 of 4 seasonal mirrors), 2020. Birch plywood, poplar, and acrylic paint, 29 x 32 x 2.5 in.



Summer (4 of 4 seasonal mirrors), 2020. Birch plywood, poplar, and acrylic paint, 29 x 32 x 2.5 in.

More recently, Carroll has developed a series of elaborate mirror sculptures, seven of which are on display in this exhibition. In these, the artist has added a three-dimensional twist to the ultimate two-dimensional immersive experience. One entire set, devoted to each of the four seasons, is exhibited here along with *Beach Week*, 2021, the earliest example of the series. The artist continues to be inspired by this most recent body of work with a full-length version nearing completion in the studio.

Few artists have melded their talents as seamlessly as Dickson Carroll has or devoted so much of themselves to their art; few have been able, as this artist has, to allow the world to see so clearly through their eyes, and even fewer take such obvious delight in their craft. Having known him and worked closely with him for decades, it is a privilege to help to curate this retrospective of Dickson's work.



DICKSON CARROLL

This retrospective exhibit includes sculptures made between 1973 and 2023, a period when I was working as an architect and artist. The two disciplines influenced each other, so examples from each are included in this catalogue.

Although trained as an architect, I benefited from studio art courses as an undergraduate and graduate student. I began making and exhibiting my sculptures soon after I opened my own architectural practice in Washington, DC, in 1972. Thus, I have always had two parallel careers, two professional loves and lives. As a sole practitioner designing at home in a small first-floor room and sculpting in a basement studio, I had no overhead, no employees, and no interest in growing an architectural office and becoming a manager.

Opposite: *Many Voices*, 2019. Poplar, oak, and acrylic paint, 29 x 12 x 10 in.

I generally spent mornings on architecture and afternoons on sculpture. My architectural practice, primarily consisting of additions, residential additions and renovations, plus occasional galleries, paid for the time spent as an artist. Income from my art, though regular, was minimal. As I was not listed as an architect in the phone book, my clients found me by referrals. Now retired from architecture, except for the occasional design concept, I continue to sculpt.

I encouraged architectural clients to embrace adventurous designs. However, if they were not interested, I still had my sculpture as an outlet for that artistic energy. Many of my architectural clients were friends or became friends, so my personal and professional lives were intertwined. My career has been out of the mainstream since I have not belonged specifically to either the artistic or architectural community.

I am often asked which I like best, architecture or sculpture. I like them equally. They complemented and influenced each other, one being solitary and a craft, and the other interactive and social. The dual focus gave variety to my day.

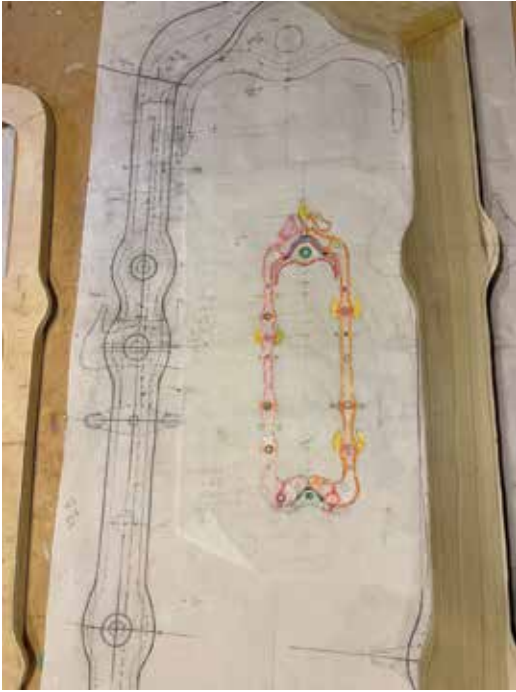
Le Corbusier, the French/Swiss architect, artist, and urban planner, was an early virtual mentor. He was a painter but also designed polychrome wood sculpture fabricated by a Scottish craftsman who sent them to him. He then painted them in primary colors. In a way, knowing this gave me implicit permission to pursue my two parallel careers.

Since I fall between the two disciplines, I don't consider that I have been heavily influenced or am in "the school of" any one artist or architect.

I combined art and architecture when possible and was generally known to clients as doing both. I created many polychrome sculptural interiors, for example. Some of my sculpture takes the form of visionary or fantastical architectural proposals, some as public projects in Washington, DC. I am equally interested in function, craft, and beauty. They aren't separate for me. Everything has a function in the broad sense of the word, even abstract painting. Its function is to be beautiful.

I don't have an overarching philosophy of art, but rather approach each project independently. My work can be grouped into different categories or topics for purposes of explanation and analysis. Examples from each of the following groups are in this exhibition:

- Abstract
- Landscape
- Furniture and Useful Objects
- Models for "Visionary" Architectural Projects
- Architectural Fantasy
- Mobiles
- Mirrors
- Polychrome Interiors
- Exterior Work



Color study, template drawing and the cutout frame for a full-height mirror (lying on floor).



Detail of top of *Eli's Full-height mirror*.

As to method, I start by designing each piece with pencil sketches on tracing paper, using front, side, and top views plus cross-sections to visualize the three-dimensional object, much as an architect does. I then make color study overlays. After exploring alternative designs and color studies, I pick one and blow it up to full size. These drawings become templates, which are used to trace onto wood as a guide to cut pieces.

Hence, I preconceive everything. While I make small changes in the fabrication process, I am never satisfied if I need to make major changes to the design in the process of execution. This is also how architects must work where major changes during construction are prohibitively expensive.

Pictured opposite is the finished *Eli's Full-height* mirror. Note that the color design covers the joints where wood pieces are joined and the grain changes direction.

For the most part, the titles for my pieces are decided after I have completed a design. My forms and shapes are abstract. I believe they arise involuntarily from the subconscious mind which incorporates and transforms all my experience. I look for something in the abstract design that evokes a meaning, something that is inherent and personal. People very seldom see what I see in my work, but they always see something specific. They are often surprised by my titles since what they see is very different from what I do. In some ways my work is like a Rorschach test. My viewing audience and I seem to come from very different mental worlds! But the *emotional* transmission of the work, the *feelings*, always seem to come through as the same for everyone!



Eli's Full-height, 2024. Poplar, acrylic paint, and varnish, 64 x 22 x 3.5 in.



ABSTRACT

My wife and I have been studying French language and culture for many years and regularly visit France. The title I gave this piece (opposite and below), after it fully emerged as a design was, I believe, inspired by my love for the late Romantic French painter Watteau's painting *Pilgrimage to Cytheria*. Depicted in this fantastical work is a large group of aristocratic celebrants (lovers, children, pets, and assorted hangers-on), all in the process of boarding a ship to depart for the mythic island of Cytheria, the birthplace of Venus. She was the Roman goddess of love. Cupids are swarming around the group as well as around the high pink sails which are billowing on the mast. Picnics are at the ready. Intense joy is in the air! This is a full-blown expression of romanticism and love! I made three versions of the sculpture, each one increasing in size, detail and – I hoped – emotional impact.



First Voyage to Cytheria, 2018. Poplar, birch plywood, and acrylic paint, 15 x 17 x 3 in.

Opposite: *Final Voyage to Cytheria*, 2018. Poplar, birch plywood, and acrylic paint, 38 x 41 x 7 in.



Two Becoming One, 2022, Birch plywood, poplar, and acrylic paint, 19 x 42 x 9.5 in.



This abstract piece, also titled after completion of the final design, started life (in a much simpler version) as a design sketch for a decorative polychrome ceiling in a client's powder room. (It was never executed. See sketch on opposite page).

Later, when I was looking to give friends an anniversary present, I developed the powder room sketch into *Two Becoming One*. It was much more three-dimensional and detailed. I thought it would go well on the wall above their bed in a ground-level suite in their house that I had just designed for them. The bedroom opened onto a library on one side and a bathroom on the other, both with polychrome decorative wood ceilings.

I titled the work *Two Becoming One* because I felt the subject could represent marriage: two orange/yellow ovals are seen merging into a larger central pink oval which is recessed, symbolizing the marriage union, while two blue, crossed-arm forms of different shades, somewhat starkly overlaying the first assembly, could represent a couple's separate and individual identities which persist.

Pictured (right) is a decorative powder room ceiling in our house.





Ayers Rock and The Olgas, (Central Australia), 1990. Poplar, oak, birch plywood, acrylic paint, and varnish, 30 x 60 x 9 in.

LANDSCAPE

I have always loved landscape painting and have made many 3-D landscapes, often set in shadowboxes lit by a hidden sun concealed in the top of the frame. A rheostat controls the intensity of the light and imitates different times of day. Mounted on the wall, they give the illusion of space, but project only 9-10" into the room.

These include scenes of the American Southwest, Australia, urban New York and the American rivers where I have paddled on canoe trips. *In the Gorge*, opposite, is an example of the latter. These sculptures are done from memory and could be described as "interpretations" of the scenery. *In the Gorge* is loosely based on a vertical rock formation called Caudy's Castle on the Cacapon River in West Virginia, but also takes inspiration from high, forested cliffs on the Delaware River in Pennsylvania. A whitewater rapid is depicted in the foreground at the bottom.

Ayers Rock and The Olga Mountains do not exist side by side as shown above. Aborigines, a traditionally nomadic people, believe that different gods inhabit each specific feature of their landscape. They named their children after the sacred features of the landscape where they were born. The thunder cloud god is represented here hovering over the Olga formation which is depicted on the lower right. Three of the ubiquitous Ghost Gum trees of central Australia are also shown.



In the Gorge, 1990. Poplar, birch plywood, and acrylic paint, 45 x 37 x 9 in.

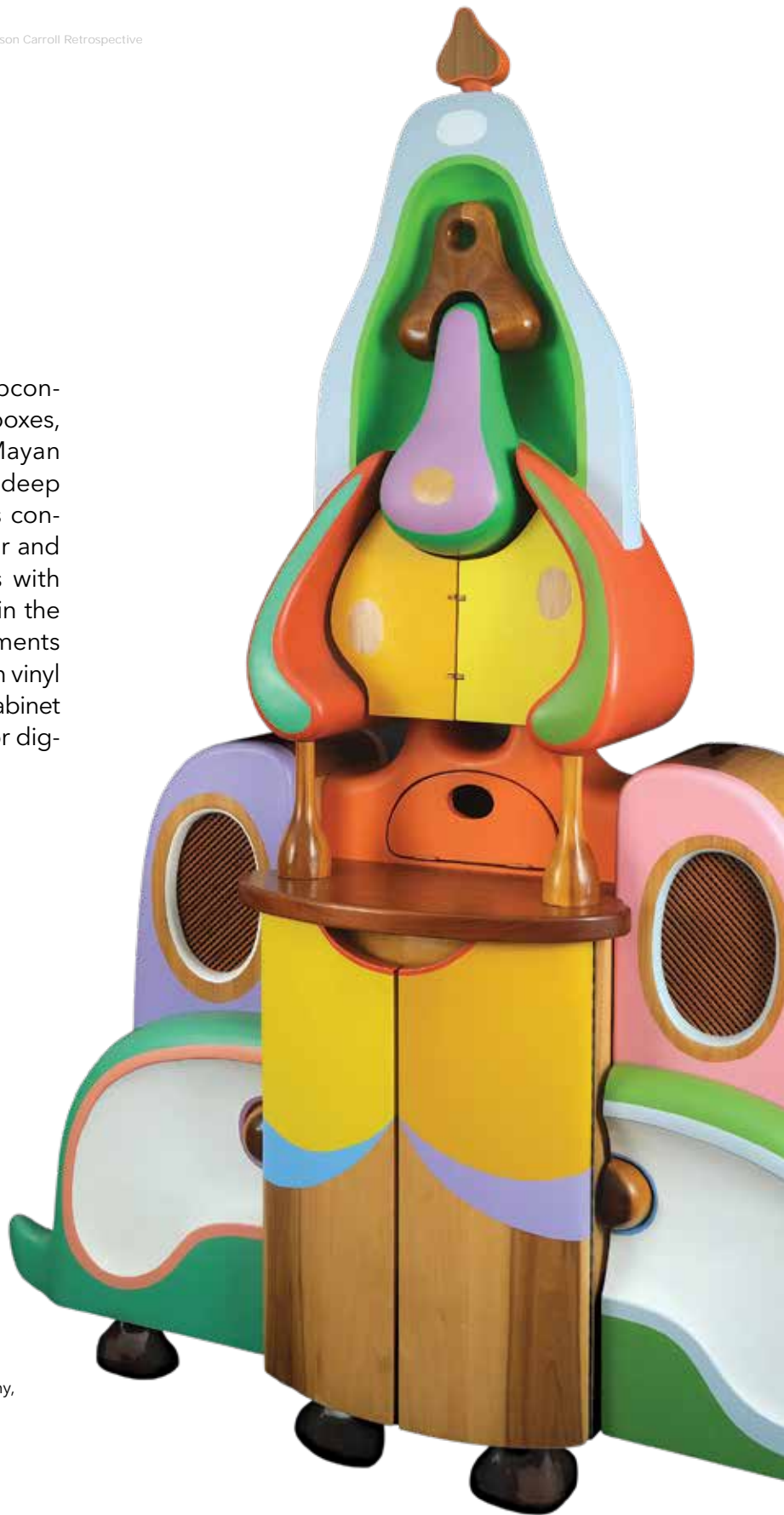
FURNITURE AND USEFUL OBJECTS

The fact that this bench is raised on a low deck or podium and has elegant decorative finials on the back suggested the title. This is no ordinary bench. When seated here, it should make a person feel well-treated and special. It's a place to have an exciting conversation or have your picture taken with a best friend or lover!



Royal Park Bench (model), 1990. Fir, poplar, and alkyd paint, 13 x 17 x 10 in.

Stereo Cabinet was probably subconsciously inspired by Wurlitzer jukeboxes, Hindu temples in India, and Mayan temples in Central America. The deep central portion with yellow doors contains shelving for the stereo player and components. The compartments with lattice screens in oval holes contain the speakers and the green compartments on either side at the bottom contain vinyl long-playing records. (This stereo cabinet was made before we all had CDs or digital audio files and streaming!)



Stereo Cabinet, 1991. Laminated poplar, mahogany, fir, and alkyd paint, 8 x 6 x 2 ft. Photo: Greg Staley

VISIONARY ARCHITECTURAL PROJECTS

The current Zoo entrance on Connecticut Avenue shown below consists of several stone pillars, iron gates and the name in letters. Very minimal. It's easy to miss when driving by.

But the proposed *National Zoo Gateway* is an elaborate and fantastical gateway designed to announce out loud the wonders of the animal world within. Behind the flanking pink walls are stairs leading up to a bridge that visitors can cross while looking down at the crowd of human animals streaming through below, all coming to see the wild animals inside. This raises an important question: who is the object and who is the observer here? Who is observing whom and is there a difference?



National Zoo Gateway (model), 1995. Poplar and acrylic paint, 41 x 36 x 16.5 in.



Existing National Zoo entrance.



Gallery Place/Chinatown Metro Vault Sculpture (model), 1995. Poplar, mahogany, and acrylic paint, 20 x 25 x 52 in.



Existing Gallery Place/Chinatown Metro stop.

National Zoo Gateway was one of a series of unsolicited urban proposals I made for our city, which included a 3-D graphic for the vault of the Chinatown/Gallery Place Metro stop (below).

The mahogany base of the model for the Gallery Place/Chinatown Metro station (above) contains lights for the vault. The piece acts as a chandelier in our dining room.



Metro Canopy (model), 2007. Poplar, birch plywood, and acrylic paint, 20 x 14 x 20 in.

Cleveland Park is the neighborhood where we live. This is a model for the Metro canopy over the Cleveland Park Metro entrance. It was my submission for the competition (existing canopy shown below left). Metal sections of the structure could be powder-coated in a special oven for a permanent finish that does not have to be maintained. Only the letters for each individual station would need to be customized; otherwise, all the parts could be standardized, except for non-typical stations.

I also made a design for the Cleveland Park Bus Stop (opposite page). It could be used for all bus stops. (The existing bus stop is shown below right.) Only the name on the ridge of the roof would change.



Existing Cleveland Park Metro canopy.



Existing Cleveland Park Bus Stop, on the corner of Connecticut Avenue and Macomb Street, NW.



Cleveland Park Bus Stop (model), 1995. Poplar and birch plywood, 14 x 9 x 20 in.

ARCHITECTURAL FANTASY

This large, decorative entrance canopy projecting over the twin doors and sidewalk is an imaginary entrance façade to a restaurant or small office. It started out as *Oriental Gateway* (below). After that was finished, it seemed too symmetrical and boring to me, so I cut it in half and sold both halves as *Orange Entrance* and *Pink Entrance*. The second client didn't like pink and wanted orange, too, so they both became orange. But the entrance façade design with the clerestory and doors on that half was different, so each is distinct.



Orange Entrance, 2007. Poplar, fir, ash, birch plywood, and acrylic paint, 26 x 10 x 20 in.



Oriental Gateway (no longer extant).



On the Way, 2023. Poplar and acrylic paint, 16 x 36 x 11 in.

MOBILES

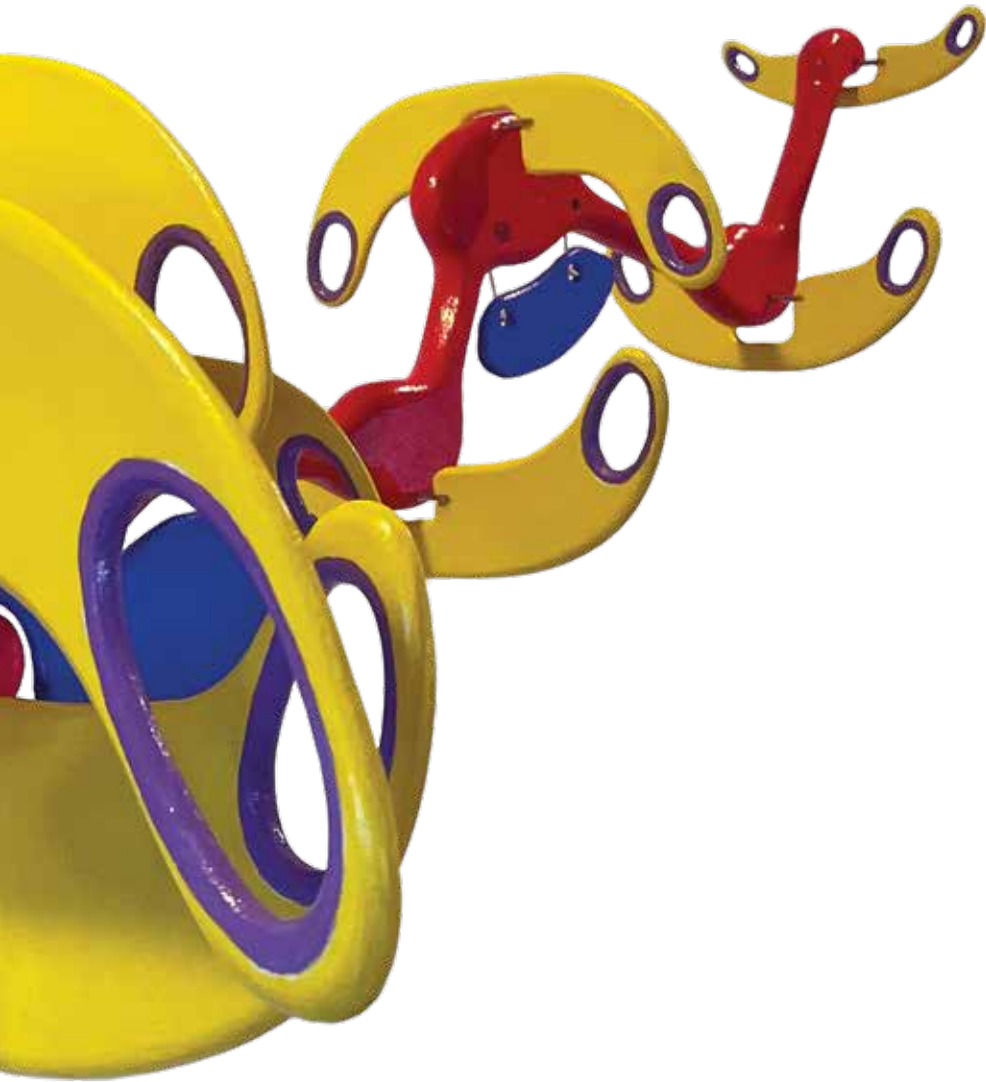
Mobiles have always been popular, and I have made many of them. This one (shown above), the most recent piece in the show, was a commission for a couple who are naturalists. When moved, the ten different suspended parts of this piece swing on three different axes, hence a sort of swimming or flying motion is created. It seems to depict a creature, but of what kind and from where (water, air, outer space?) is hard to say.



Fait Accompli, 1979. Poplar, masonite, and acrylic paint, 20 x 10 x 24 in.



Tailspin, 1980. Masonite, fir, and acrylic paint, 11 x 17 x 25 in.



MIRRORS

Symmetry Deconstructs (opposite) is the final mirror/sculpture in a series of 15, all exhibited together. That show, my most recent (2022), was called *Mirror Variations* (catalogue on display). Two more – *Beach Week* (see page 33) and *Alive!* (below) – are in this show. The series depicted various activities, moods and events suggested to the artist by the designs, after they were finished. They include *Classic Loosening Up* and *Classic Letting Go*, which directly preceded *Symmetry Deconstructs*. The overall profile of this final piece and the outlines of all parts are strictly symmetrical, but the size and location of the holes in the front and back of the hollow “wings,” plus the irregular pattern of the colors, is anything but symmetrical. Perhaps it speaks to the chaos of our present world, or maybe the tension between order and chaos in general, and perhaps the necessity for both?

The mirror *Alive!* (right) reflects part of *Entrance to a Public Garden*, also in this show and seen here in our dining room with a heavy snowfall in the garden beyond.



Alive!, 2021. Poplar, birch plywood, and acrylic paint, 32 x 29 x 5 in.

Opposite: *Symmetry Deconstructs*, 2022. Poplar, birch plywood, and acrylic paint, 35 x 29 x 5 in.





Lucy's Mirror, 2022. Poplar, birch plywood, and acrylic paint, 18 x 16 x 3 in.



Bright College Years, 2022. Birch plywood, poplar, and acrylic paint, 33.5 x 22 x 2.25 in.



Beach Week, 2021. Poplar, birch plywood, and acrylic paint, 27 x 26 x 2 in.

Lucy's Mirror was a commissioned bat mitzvah present that the artist designed for his granddaughter, as was (two years later), *Eli's Full-height* (see page 13) made for the artist's grandson's bar mitzvah. *Bright College Years* (the Yale College alma mater), was designed for a college classmate and *Beach Week* was painted on vacation on a screen porch overlooking the crowded public beach and ocean beyond at Lewes, Delaware.



Hartman Basement Apartment, Washington, DC.

POLYCHROME INTERIORS

Here is a selection of polychrome interiors from architectural projects. They represent the merging of my sculpture and architecture.



Hurwitz basement family room, Washington, DC.



Scharff family room, Chevy Chase, Maryland.



Delaware beach house, looking through the 2nd floor bathroom to the upper living room stairwell and the outside.



Delaware beach house, looking from bathroom into lightwell and roof cupola over 2nd floor hall.



Kitchen addition and cupola, Washington, DC



Belinfante stairwell, Washington, DC.



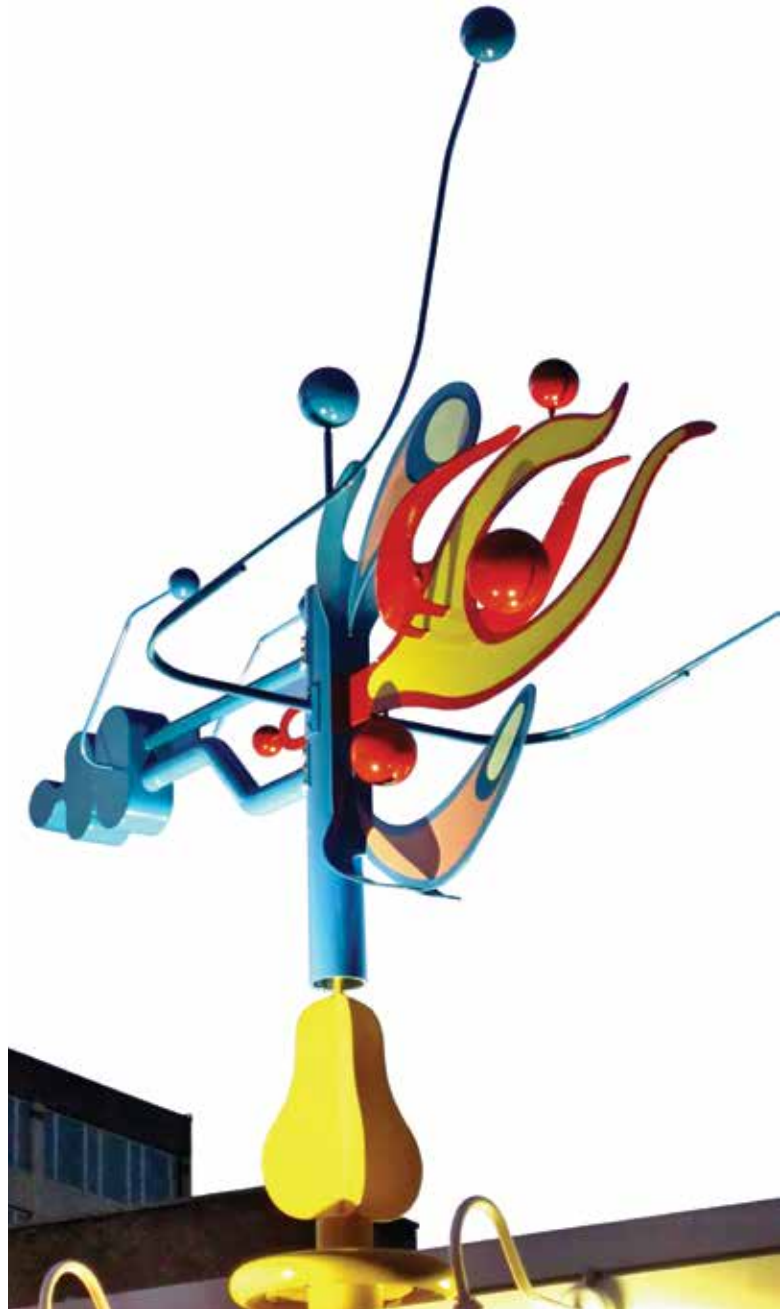
Weschler family room, Bethesda, Maryland.

EXTERIOR WORK

Nora School is a private college preparatory high school in Silver Spring, Maryland. The piece (shown on right) is mounted on the roof of the school and is fabricated of welded steel. It comes apart in pieces and has an industrial, powder-coated baked-on finish.

Wendy's Folly (opposite top left) sits in the backyard of a Washington, DC, house. A scale model is opposite.

Directly below *Wendy's Folly*, is shown the *Macomb Street Playground Gazebo*. The different sides of the gazebo's stepped seating pyramid face different play areas which can be observed and monitored by nannies or parents.



Nora School Weathervane, 2014. Welded steel with powder-coated finish, 15 x 12 x 8 ft. (Mark Bailey of other Metal Specialties, welder)



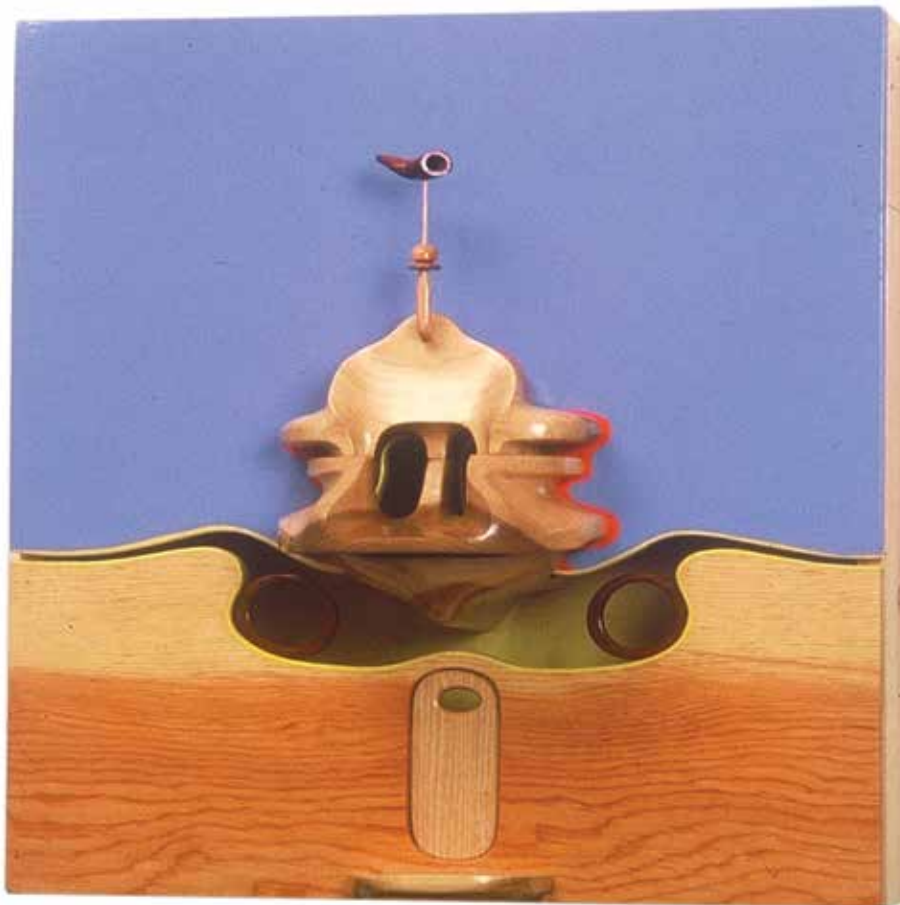
Wendy's Folly, 2014. Laminated fir and alkyd paint. Cleveland Park, Washington, DC. (Angelo Kostaris, contractor)



Wendy's Folly (model), 2014. Fir and latex varnish, 16 x 20 x 11 in.



Macomb Street Playground Gazebo, 1981. Fir, cedar, glulam beams, steel frame, metal flashing, and latex enamel paint. Cleveland Park, Washington, DC. (Pete Ganginis, contractor)



The Steamship Authority, 1979. Pine, poplar, mahogany, and alkyd paint, 24 x 24 x 12 in.

ADDITIONAL PROJECTS

The Steamship Authority (1979) refers to the Martha's Vineyard and Nantucket Steamship Authority in the town of Woods Hole, MA. At the time, its administration was housed in a small, very ordinary-looking building in town. The artist visualized a more dramatic and romanian entry facade for it, featuring a portico modeled after the front end of a ferry boat.



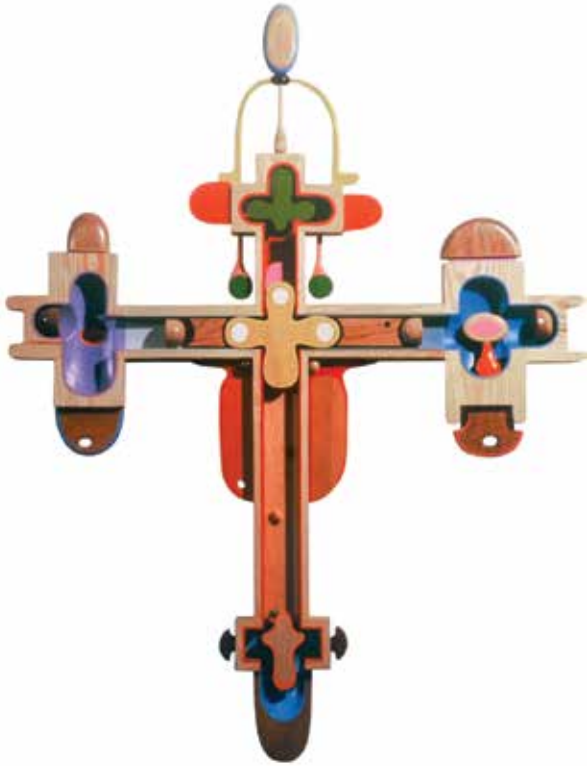
Entrance for a Public Garden, 1989. Fir, poplar, and alkyd paint, 39 x 60 x 11 in.



Garden Retreat, 2019. Poplar, fir, and acrylic paint, 29 x 20 x 19 in.



Lost River Deck Chair (model), 2018. Poplar and acrylic paint, 10 x 7 x 10 in.



Urban Cross, 1980. Poplar, oak, mahogany, fir, masonite, and alkyd paint, 40 x 30 x 2.5 in.

Urban Cross was inspired by a dramatic polychrome cross seen in an Episcopal church in Alexandria, VA. But this cross is not a religious symbol. Rather it depicts the movement of traffic in sites where domes and other urban structures are suggested. It represents secular civilization. *Lighthouse* was a commission from a relative in Maine who intended to put it at the end of his driveway to announce his home to visitors.



Lighthouse, 2000. Poplar and acrylic paint, 39 x 20 x 16 in.



Buffet (model), 1981. Poplar and alkyd paint, 26 x 12 x 9 in.



Dresser, 1986. Poplar, ash, birch plywood, and alkyd paint, 99 x 52 x 24 in.



Ship to Shore, 1977. Poplar, mahogany, and acrylic varnish, 18 x 14 x 5 in.



Jewelry Chest, 1991. Poplar, alkyd paint, and varnish, 19 x 14 x 11 in.

Claire's Book Shelf was commissioned by a mother for her daughter after she was accepted at Yale College. (*Lux et Veritas* is the university motto.) Claire used a similar but very plain version of the book shelf to house her favorite books in high school.



Claire's Book Shelf, 2011. Poplar and acrylic paint, 11 x 22 x 11 in.



Night Receiver, 1974. Poplar, masonite, fir, and acrylic paint, 26 x 10 x 14 in.



Framed Sketch, 1981. Poplar, alkyd paint, 17 x 16 x 1 in.

Night Receiver refers to the radar dishes and special equipment designed to listen for communications from other worlds in outer space...

ACKNOWLEDGEMENTS

Many thanks to Jack Rasmussen for granting me this show and to Christopher Addison, my dealer, who agreed to curate it. He gave me his advice, and contributed the large photo mural at the entrance to the show. The talented American University Museum staff was very hard-working and helpful. My thanks to Maria Bravo, videographer and photographer who prepared the video of me and set up the slide show. My special gratitude to my Belgian friend Claire Oberst who prepared her bilingual book *Chez Dickson* and printed it in Belgium especially for this exhibit. (It is for sale at the museum.) My daughter Vaughan helped me immensely with computer work and organizing photographs at which I am, to say the least, clumsy. There were 25 couples or individuals, all of them friends, who agreed to loan back their pieces for this retrospective show. My profound thanks to them. Finally, I thank my wife Rives for her advice, her skilled rewriting and editing skills, and her tolerance for my obsession to get all this done. This show, an immense amount of work for everyone involved, would never have been possible without this skillful and dedicated team all working together. It's heart-warming!

– Dickson



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Front cover: *Stereo Cabinet*, 1991. Laminated poplar, mahogany, fir, and alkyd paint, 8 x 6 x 2 ft. Photo: Greg Staley
Title Page: *Alive!*, 2021. Poplar, birch plywood, and acrylic paint, 32 x 29 x 5 in.
Back cover: *In the Forest*, 2019. Poplar and acrylic paint, 24 x 12 x 5 in.

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