

1975

## Foreword

At any time, in any era, new visions of the human environment are groping for form, for expression, pushed forward by man's eternal curiosity and need for an understanding of himself and his surroundings. Artists traditionally have had the provocative role of translating that struggle into a common language. Communication through art, however, is not solely the concern of artists. A great university in a great city also must participate in the dialogue. Seeing man and city together and advancing that vision is its *raison d'être*, the very heart of education.

It is in this context that the establishment of the Grey Art Gallery and Study Center at New York University becomes a significant milestone. For almost 150 years, the University has been interacting with New York City, serving its needs, contributing to its growth, encouraging its creative impulses. The new Grey Art Gallery will carry that process forward, marking the way for new learning, new ways of looking—and seeing.

The Grey Art Gallery and Study Center, made possible through the generosity of Abby Weed Grey, provides an opportunity for study and research of contemporary art works drawn from around the world. It brings together in a central facility on Washington Square the two founding collections: The New York University Art Collection, primarily twentieth century European and American holdings, and the Grey Foundation Collection of Contemporary Asian and Middle Eastern Art.

Housed in Main Building, the Grey Art Gallery is located on the site of the University's—and the nation's—first fine arts department, which was established in 1835. Samuel F. B. Morse headed the department in those early days, and American artists Winslow Homer and George Inness were among the 20 or so artists who had studios in the building during the 1800's.

The great fluted columns and decorative cornices of Main Building's interior have been used by today's architects—William C. Shopsis and Giorgio Cavaglieri—as an integral part of the design of the Grey Art Gallery. Transformed by modern lighting and strips of smoked mirror, they create a strikingly handsome setting for the stark simplicity of the Gallery space, which is defined and redefined by movable exhibition panels. A study-storage gallery, which functions in much the same way as a reference library, and an orientation gallery are adjacent to the main exhibition gallery. These contiguous areas permit additional and related works to be used for simultaneous study with

- Sadan Bezeyiŝ**, 1926  
*The Rising of a Rose*,\* 1968  
Oil on canvas, 37 x 38½"
- Hüseyin Biliŝik**, 1923  
*Composition*, nd  
Oil on paper, 14⅞ x 13⅝"
- Ali Çelebi**, 1904  
*The Kite*, nd  
Felt pen drawing, 8⅞ x 11¼"
- Orhan Cetinkaya**, 1927  
*Ego*, nd  
Oil on canvas, 38¾ x 33¼"
- Nejad Nehmet Devrim**, 1923  
*Polonaise*, 1962  
Watercolor, 24⅝ x 18⅞"
- Sukriye Dikmen**, 1918  
*The Head*, 1964  
Silkscreen, 19⅝ x 10¾"
- Abindin Elderoglu**, 1901-1974  
*Six Lines of Abstracted Calligraphy*,\* 1965  
Watercolor and ink, 17⅝ x 13½"
- Trees*, 1960  
Gouache and ink, 11¼ x 13¾"
- Tree and Man Dancing*, 1962  
Watercolor, ink, crayon, 12¼ x 16⅞"
- Devrim Erbil**, 1937  
*Istanbul*, 1968  
Oil on canvas, 35 x 51"
- Cemil Eren**, 1928  
*Problem in Perspective*, 1960  
Watercolor 22½ x 17½"
- Train Accident*, 1969  
Oil on canvas, 31⅝ x 39½"
- Vision*, 1963  
Oil on canvas, 45½ x 31½"
- Needles, Pins and Nails*, 1956  
Mixed media, 13½ x 12½ x 1"
- From New York to Boston*, 1973  
Oil on canvas, 45⅝ x 47⅝"
- Mustafa Esirkuŝ**, 1921  
*Folk Dancers in Blue*, 1968  
Oil on canvas, 38½ x 51¼"
- Bedri Rahmi Eyüboĝlu**, 1913  
*Motif Rouge*, 1960  
Oil, 19 x 24¾"
- Color! Color! Color!*, 1962  
Wax and oil on fabric, 10¼ x 19½"
- Full Moon*, nd  
Oil on canvas, 51¼ x 42"
- Leaves Returning to America*, nd  
Collage with oil, wax, leaves, 10½ x 12½"

**Eren Eyüboĝlu**, 1913  
*Design for Mosaic*, 1957  
Gouache and pencil, 17⅞ x 18"

*Gypsy Rose No. 66*, 1966  
Oil on paper, 22 x 34"

**Gündüz Göiönü**, 1937  
*Riverside*, 1972  
Color etching, 20⅞ x 13¼"

*Immigration*, 1974  
Color etching, 20¼ x 13½"

**Mevlana**,\* 1974  
Color etching, 12¼ x 8¾"

*State Fair*, 1974  
Color etching, 24 x 12⅝"

**Mehmet Güleryüz**, 1938  
*Composition*, 1965  
Ink wash and line, 23½ x 16¼"

*Exiles*, 1965  
Ink pen, 16 x 23½"

**Ahmet Gürsoy**, 1929  
American, born in Turkey,  
*Fall*, 1970  
Oil on canvas, 34 x 50"

**Mürŝide İçmeli**  
*Kuplar*,\* 1968  
Etching, 7⅞ x 5½"

**Nevin İşlek**  
*Self Portrait*, 1965  
Oil on paper, 19¾ x 13⅝"

**Ozer Kabaŝ**, 1934  
*Composition*, 1964  
Collage with watercolor, ink, gold paint,  
19½ x 26"

*Exile*, 1968  
Oil on canvas, 47¼ x 35½"

**Ercumend Kalmik**, 1908-1971  
*Still Life*, 1965  
Gouache, ink, pencil, 14¼ x 25¾"

*Fishing Boat*,\* 1967  
Linograph, 12¾ x 14⅝"

*Fishing Nets*, 1969  
Oil on canvas, 54¼ x 43¼"

*The Birds and Girl*, 1969  
Oil on canvas, 31½ x 45½"

**Hasan Kavruk**, 1919  
*The Mask*, 1958  
Oil on paper, 17 x 9⅞"

**Fethi Kayaalp**, 1923  
*A Man*, nd  
Woodcut, 21⅞ x 12⅝"