



LEWITT

OWIDZKA

YOSHIDA

CONGER

WHITE

LOVING

NH&S RECENT ACQUISITIONS

Wednesday, January 21, 1981

Introduction

As one who has always thought that making advertising is an art, I am excited about the Art Acquisition Program we are embarking on at Needham, Harper & Steers/Chicago.

I like the objectives our committee has set:

- to provide and maintain an attractive environment for all employees.
- to achieve an atmosphere conducive to generating great ideas.
- to project to all who visit us the energy and vitality and point of view that sets us apart as an agency.

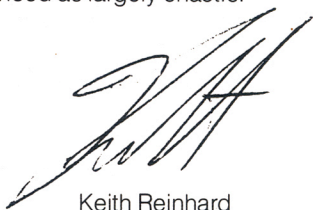
The art already selected, and that still to be chosen, reflects the taste and judgment of committee members representing the various departments of the agency. I like that because it re-affirms our view that everyone in the agency is creative, whatever that person's role may be.

The collection will ultimately represent many styles, time periods, and media, as well as artists from many geographic areas.

You will have your favorites in the collection as I have mine. This is as it should be. For, if we didn't prize the individuality of each employee, we would become a very dull agency, indeed.

So, give yourself a chance to enjoy our collection and be challenged by it as it grows. For, as Aldous Huxley put it, in a day and time far less complex than ours:

"Art is one of the means whereby we can take pleasure in a life which is experienced as largely chaotic."

A stylized, handwritten signature in black ink, appearing to be 'KR' or similar initials, written in a cursive, flowing style.

Keith Reinhard

Richard Loving

The Serbian Quartet:
Part II, "Belgrade to Sopicani"
Part III, "Visnamore," 1980
Oil and Acrylic on Canvas
52 x 62 in. each.

14th Floor Reception

Born 1924, Vienna, Austria
Lives in Chicago, Illinois

Education:

1946, The New School for Social Research, New York
1943-44, Bard College, Annandale-on-Hudson, New York
1945, New York Medical School, Division of Cornell University,
New York

The Serbian Quartet was conceived and executed following a trip by the artist through Yugoslavia, Italy, and Greece. The pieces of this series reflect a blending of his own formal attitudes toward painting with the treatments of light and color he saw in early Byzantine frescoes and the paintings of Giotto.

Evident in these works is the artist's process of using thin, multiple layers of paint. This process helps to create the feel of a receding background that is instrumental in the dramatic, emotional tension of the paintings.

Selected Exhibitions:

1957 Bloomington Art Association, Illinois, "Richard Loving"
1959 Museum of Contemporary Crafts, New York
1963 Lawrence College, Appleton, Wisconsin, "Richard Loving"
1965 Scripps College, California, "Scripps College Invitational"
1966 The Art Institute of Chicago, Three Person Exhibit of Enamels
1968 The Art Institute of Chicago, Artists of Chicago and Vicinity; Jocelyn Art Museum, Omaha, Nebraska, "Collector's Choice Exhibition"
1969 University of Notre Dame, South Bend, Indiana, "Contemporary Art in the Midwest"; The Art Institute of Chicago, "72nd Annual Exhibition by Artists of Chicago and Vicinity"
1976 The School of The Art Institute of Chicago, Selected Painting Department Exhibition
1978 Barat College, Lake Forest, "Richard Loving"
1979 Karlsruhe, Germany, "Karlsruhe/Chicago", curated by Franz Schultz
1980 Mitchell Museum, Mount Vernon, "Chicago Artists"

Selected Public Collections:

The Art Institute of Chicago
Borg Warner Corporation, Chicago
Kemper Art Collection, Deerfield, Illinois
First National Bank of Chicago
Jocelyn Art Museum, Omaha, Nebraska
Elmhurst College, Elmhurst, Illinois
Prudential Insurance Company, Chicago
Industrial Trust and Savings, Chicago

Commissions:

Mural for International Minerals and Chemical Corporation, Skokie, Illinois
Mural for Union Tank Car Corporation, Chicago
Mural for Graver Water Conditioning Company, Union, New Jersey
Triptych for Concordia College, River Forest, Illinois