



Black Mountain College Museum

continued from Page 18

1957, and in November of the same year, his work was selected by guest jurors Franz Kline, Philip Guston and Sam Hunter to be included in the Chicago annual exhibition *Momentum*. By late 1959 van de Wiele, had

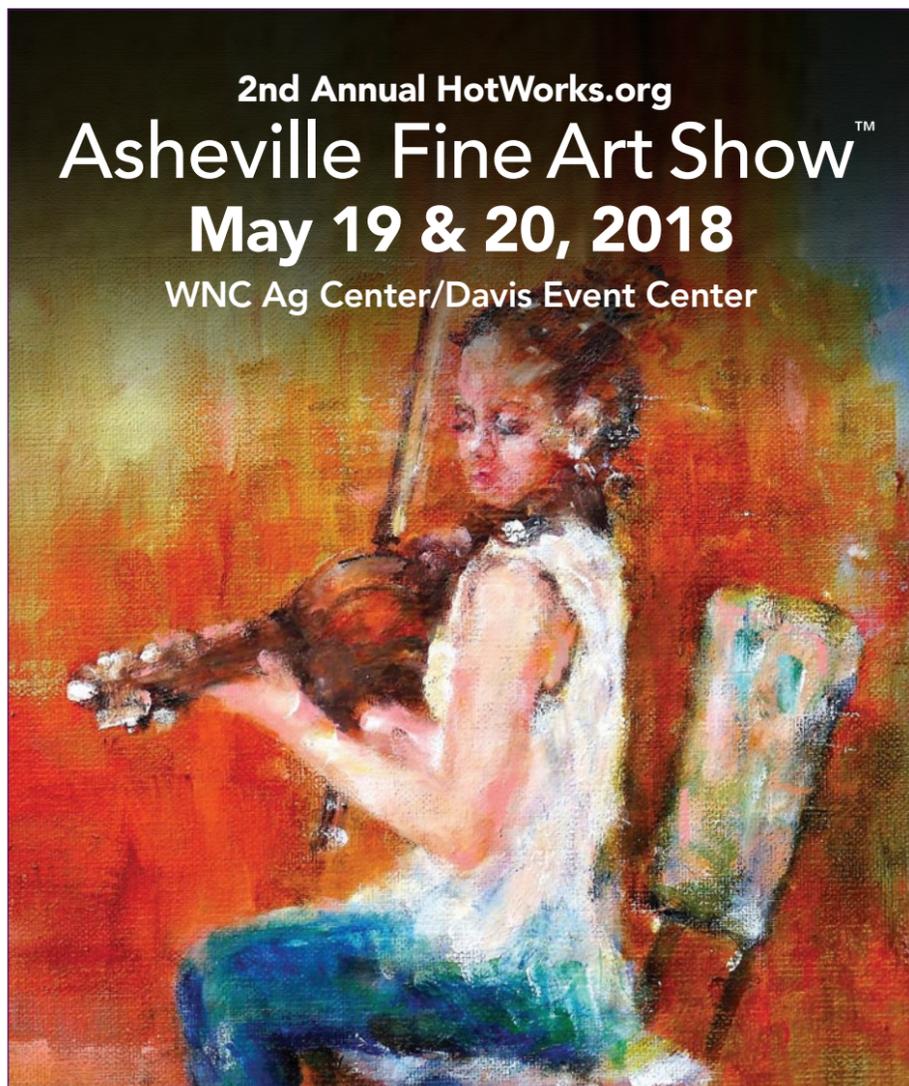
moved to New York City. Seeking to establish himself, he walked into the Leo Castelli Gallery. That introduction led to part-time work and later, his first solo show in New York City at the gallery.

In 1963, van de Wiele was included in a group exhibition of drawings that included works by Lee Bontecou, Nassis Daphis, Jasper Johns, Roy Lichtenstein, Robert Moskowitz, Robert Rauschenberg, Frank Stella, and Jack Tworkov. With the rise of Pop-Art, and van de Wiele's own move away from abstraction towards more representational pursuits, the artist left Leo Castelli for the Peridot Gallery, exhibit-

ing there on and off until the mid-70s. He continued to support himself and his family of five children working odd jobs including as a framer at Dain and Schiff.

Although van de Wiele's work slipped out of circulation from the mainstream comings-and-goings of the New York art world, his connections to artists, poets, and composers remained true. A color-rich

continued on Page 20



Anne Marie Milligan, Painting

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