

PETER WEXLER THEATRE



**SCHOENHERR ART GALLERY
NORTH CENTRAL COLLEGE
NAPERVILLE, ILLINOIS
APRIL 15-MAY 15, 2011**

Schoenherr Art Gallery
North Central College, Naperville, Illinois
Peter Wexler Theatre

Notable Contributions

Peter Wexler Studio

Nickole C. Lanham - *Gallery Director, North Central College*
Samuel S. Ganster - *Assistant to the Director, North Central College*
Amy Elisabeth Olson - *Assistant to the Director, North Central College*
Kerry Brophy - *Assistant to the Director, North Central College*
Lauren Welsh - *Production Staff, North Central College*
Schoenherr Art Gallery Staff - *North Central College*
Barbara Knuckles - *Managing Director of Development and
Corporate Relations, North Central College*
Published by - *North Central College*

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NORTH
CENTRAL
COLLEGE
NAPERVILLE, ILLINOIS
Founded 1861



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Les Troyens Ship
mixed media
23" H x 25" W x 10 3/4"

Introduction

When we opened the Wentz Concert Hall and Fine Arts Center in the fall of 2008, one of our goals was to use the Gus and Connie Schoenherr Gallery as a window into the world of the fine arts that “the Wentz” celebrates. No exhibition could better exemplify that vision than “Peter Wexler Theatre,” an imaginative staging of a small portion of Peter Wexler’s remarkable body of work over a 65-year career as a visual artist, scenic, costume and lighting designer, producer and conceptualist in performance art and music.

My wife, Benna, and I first came to know the artist through his friendship and collaboration with North Central alumnus and former Board of Trustees Chair Robert Wislow, on an exhibit of Peter’s large abstract images of the waters of Venice that Bob brought to Chicago’s Cultural Center. We became friends, and with Bob’s and Peter’s assistance, that exhibition was one of the first we were able to mount in the Schoenherr Gallery. A subsequent visit to Peter’s studio in Manhattan, where we were overwhelmed by the beauty and intricacy of the maquettes and drawings he had produced in the staging of productions for the Metropolitan Opera and numerous other venues, planted the seeds for this exhibition.

Peter is an extraordinary spatial, graphic artist. He is also a wonderful teacher, who used the mounting of this exhibition as an opportunity to engage North Central students in the craft of his collaborative art. The exhibition stands on its own as a beautiful work of art, a reflection of the vitality and energy of a remarkable creative artist. But it is also, in its exquisite staging, an expression of the character of Peter Wexler, his generosity of spirit and eagerness to share what he knows with generations to come.

Harold R. Wilde
President
North Central College

THE CUREATE'S PLAY

1961

ST. GEORGE'S CHURCH
STUYVESANT SQUARE, NEW YORK CITY

Reverend Edward O. Miller
Written by Nathaniel Banks
Directed by Malcom Black

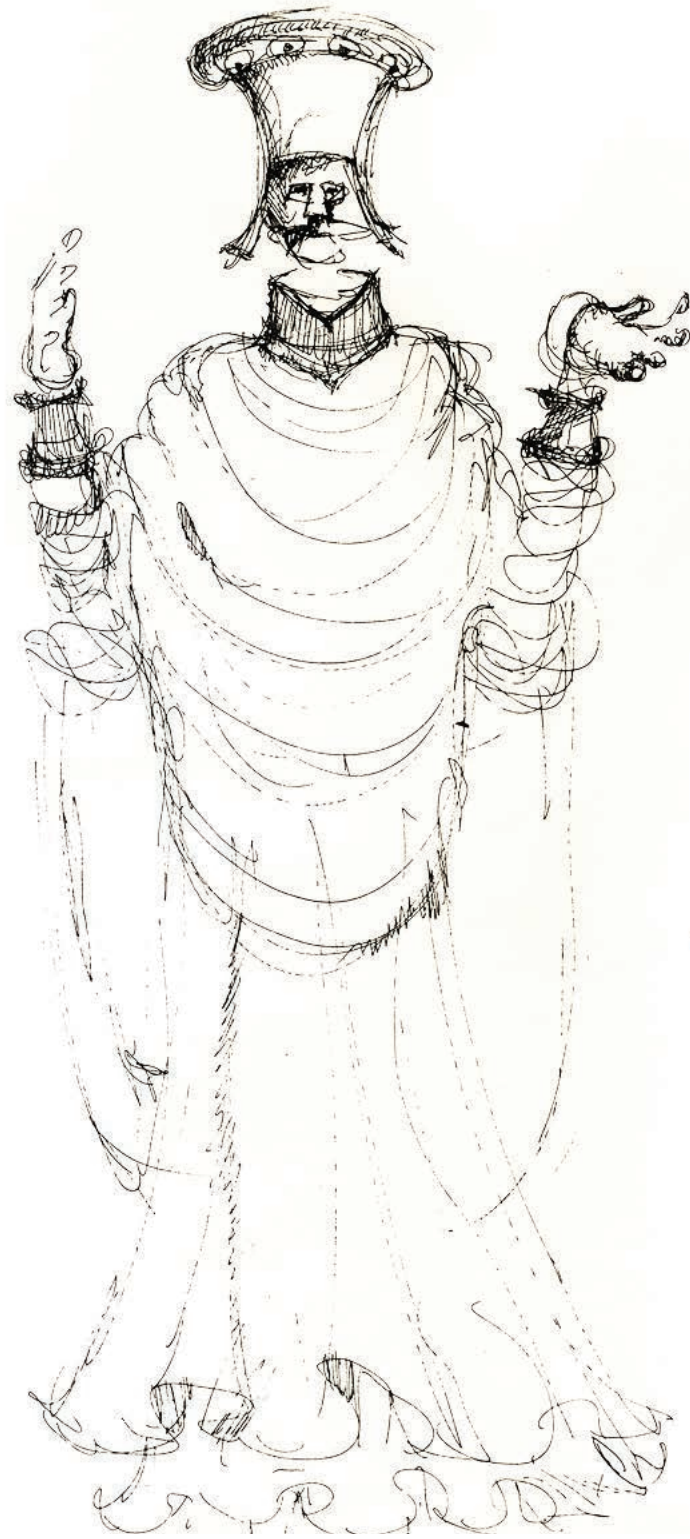
*Setting, Costumes, Lighting Designed
by* Peter Wexler



2011 Sculpture - Based on Setting

Stainless Steel

32" H x 25 1/2" W x 14 1/2" D



King
Pen & Ink on White Paper
25 1/2" H x 17 1/2" W



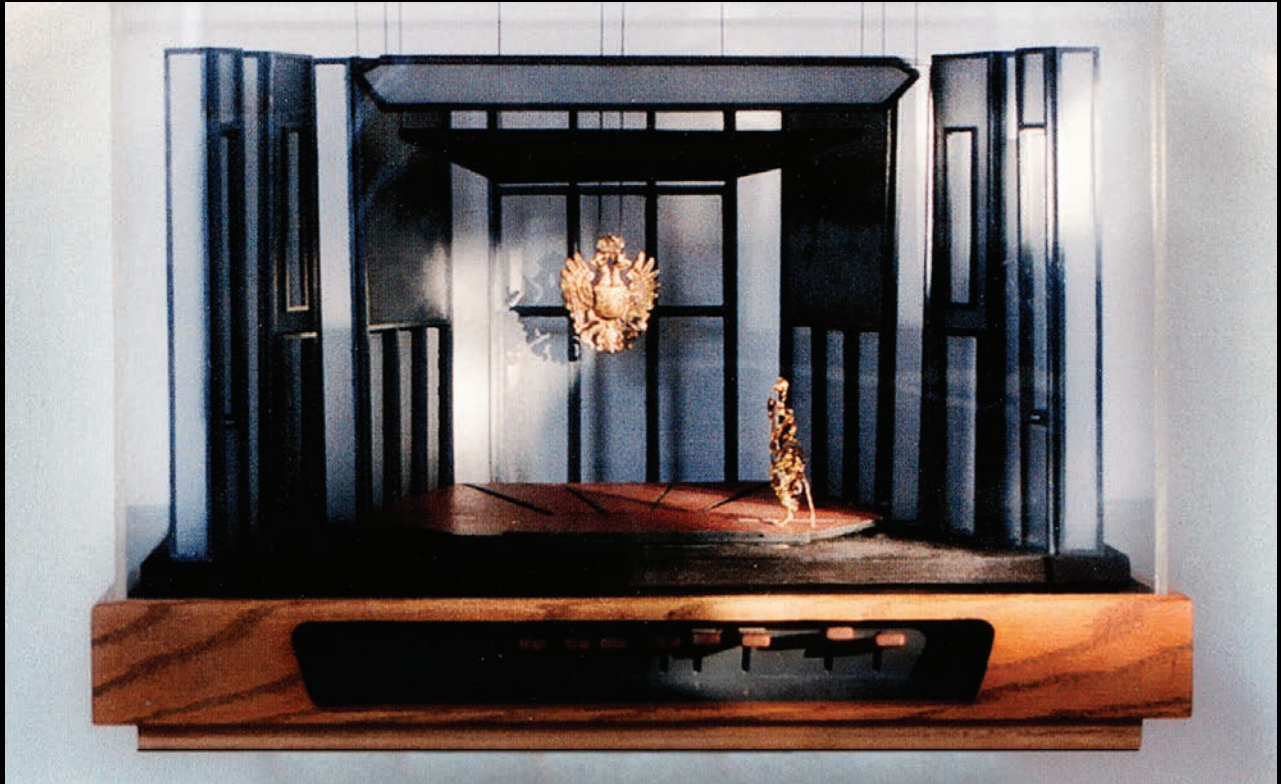
Two Kings
Pen & Ink on White Paper
25" H x 19 1/2" W



Two Kings
Acrylic & Marker
on Brown Paper
36 1/4" H x 40 1/2" W



Production Photographs



Working Model
Mixed Media
18" H x 23 1/2" W x 16" D

WAR AND PEACE

1964

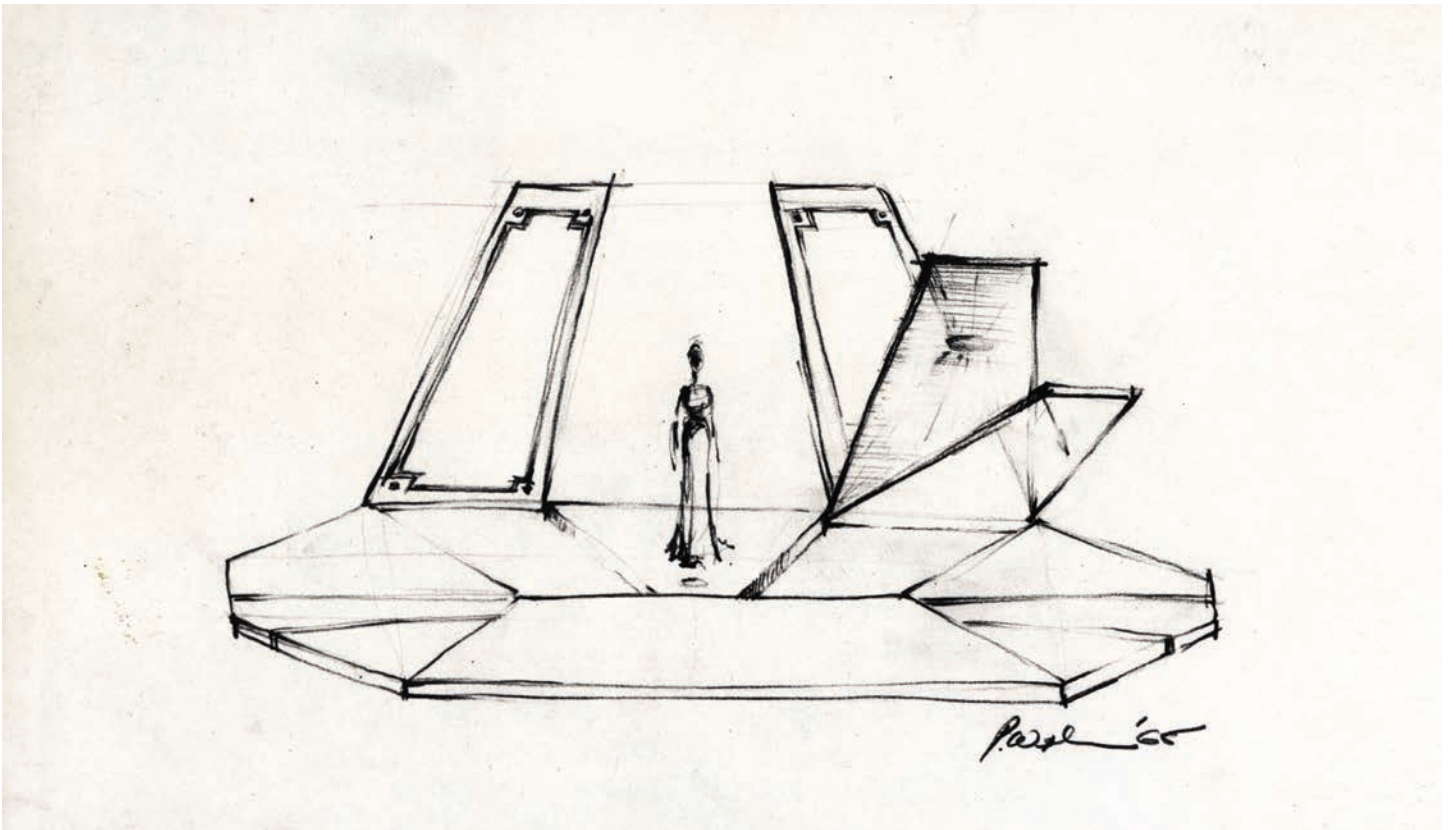
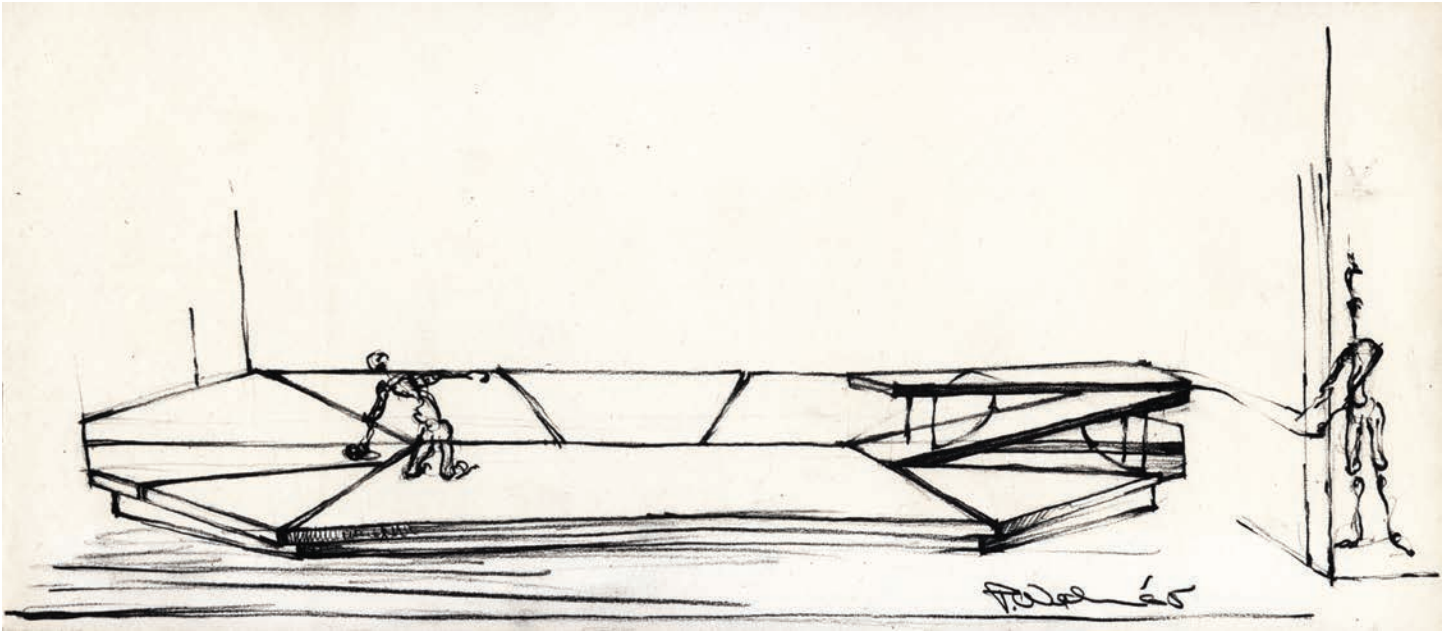
A.P.A. PHOENIX THEATRE, NEW YORK CITY

Produced by T. Edward Hambleton

Directed by Ellis Rabb

Setting (Floor) Designed

by Peter Wexler



Operational sketches of floor
Pencil on Paper

Magic Making

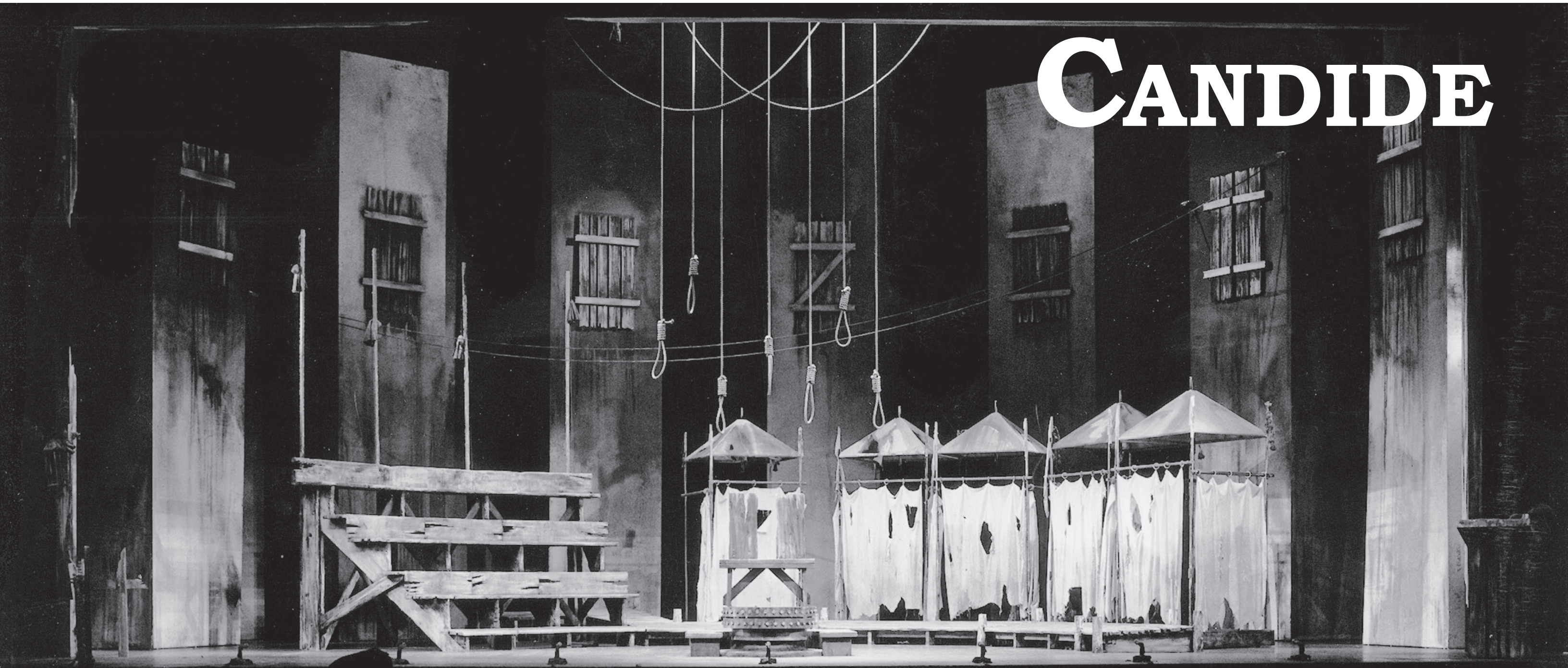
Near the corner of Brooklyn Avenue and Eastern Parkway, where we grew up, two of us depression born kids made magic shows, at birthday parties, for children younger than we.

Allen Arkin, the other guy, who was a little older and much better than I, is still doin' it ("Little Miss Sunshine").

I'm still tryin'.

Peter Wexler

CANDIDE



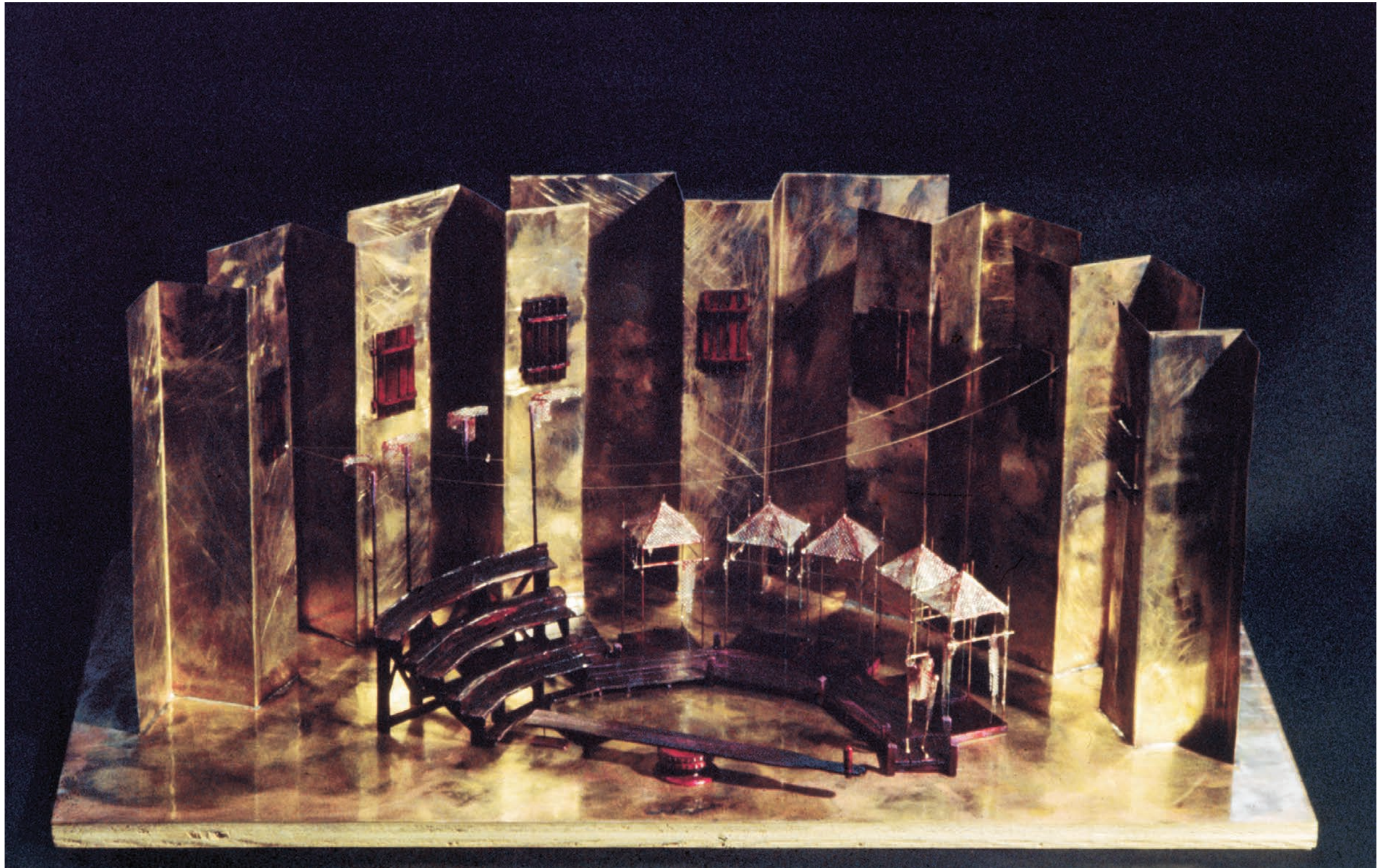
Production Photograph

1966

THE THEATRE GROUP, LOS ANGELES
LATER, THE CENTER THEATER GROUP

*Directed by Gordon Davidson
Conducted by Maurice Peress*

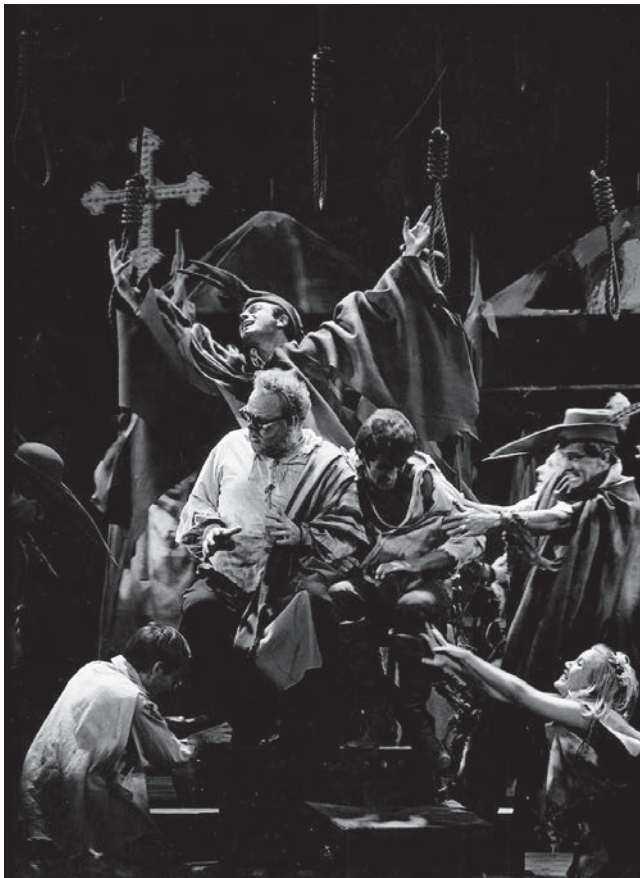
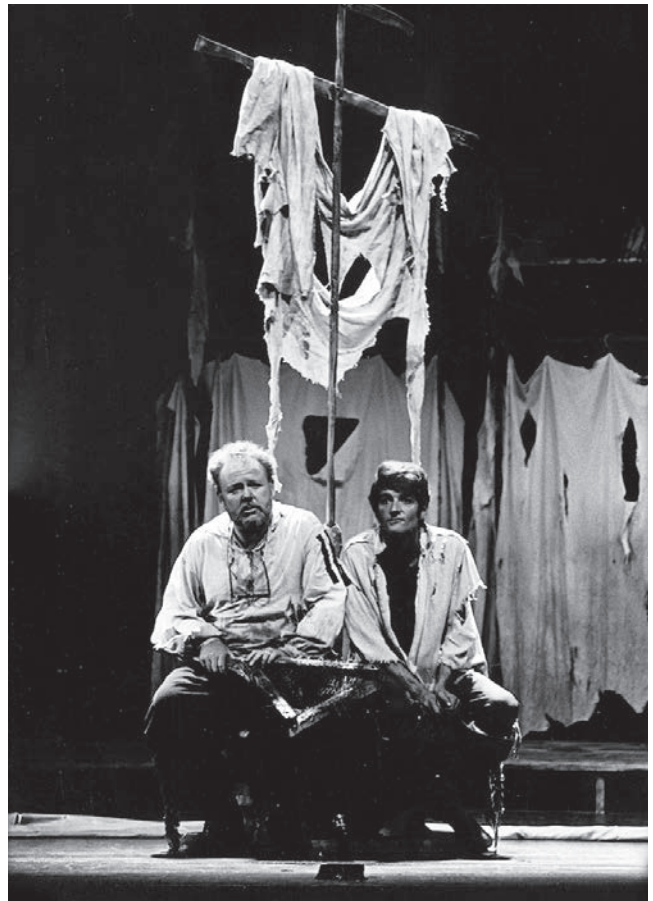
*Setting, Costumes and Lighting
Designed by Peter Wexler*



Setting / Model
Brass Sheetting & Wood
12 3/4" H x 33" W x 19 1/2" D



Chorus Ladies Costumes
Pen, Ink, & Dye on Paper
24 1/4" H x 17 1/4" W



Production Photographs

A Not-So-Big Empty Space Became the Pittsburgh Public Theater

It was in the early winter, 1975, I was standing with Peter in the middle of this space, which was in the middle of what was the first Carnegie Library ever built in the US and which had been gentrified as the Allegheny Community Theatre.

After roaming the space, climbing to the grid, sitting on the floor and looking at the raw brick walls, Peter asked, “So what do you see?” I believe he always asked that question first. I told him that I saw a Spanish courtyard, black and shiny and tiered on four sides with the audience sitting inside the structure.

He said without too much pause, “I get it.” Not, “I think I get it.” Not, “Let me go back to New York and give it some thought and send you some ideas.” Spontaneously, confidently, “I get it.”

Did he ever! He designed that Spanish courtyard impression and engineered it from off-the-shelf scaffolding and stock-sizes of lumber. The theater for the Pittsburgh Public Theater was required to be installed inside that not-so-big empty space in three days and taken down in one day at the close of our inaugural season, September—December 1975.

Peter created a form, a substance, and look and feel that was this Theater. His structure gave us an essential physical identity. Before it was installed, the Pittsburgh Public Theater was an idea, a vision and a name on a letterhead and on a poster. By opening night, you could touch it. Audiences could sit in it. Actors could perform in it. It was real. It was here.

Peter had, in fact, created a piece of theater architecture that established an ongoing emotional bond with an audience and city.

Ben Shaktman
Founding General Director
Pittsburgh Public Theater
1975-1982

PITTSBURGH PUBLIC THEATER

1975

PITTSBURGH, PENNSYLVANIA

Ben Shaktman,
Founding General Director 1975-1982

*Theater Space Conceived
with Ben Shaktman and Designed
by Peter Wexler*





Production Photographs

LES TROYENS

1973 (1983, 1993)

METROPOLITAN OPERA, LINCOLN CENTER
NEW YORK CITY

General Manager Schuyler Chapin
Directed by Nathaniel Merrill
Conducted by Rafael Kubelik

Production Conceived with
Göran Gentele and Nathaniel Merrill

*Setting, Costumes, Special Effects,
Lighting, Film Conception, and Direction*
by Peter Wexler



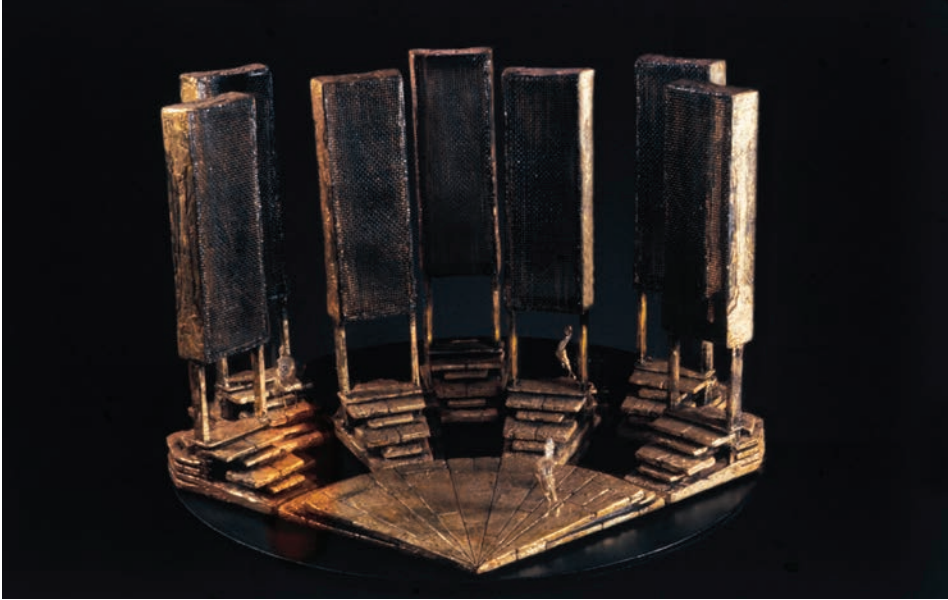
She-Wolf / Model
Mixed Media
13" H x 17 1/4" W x 4 1/4" D



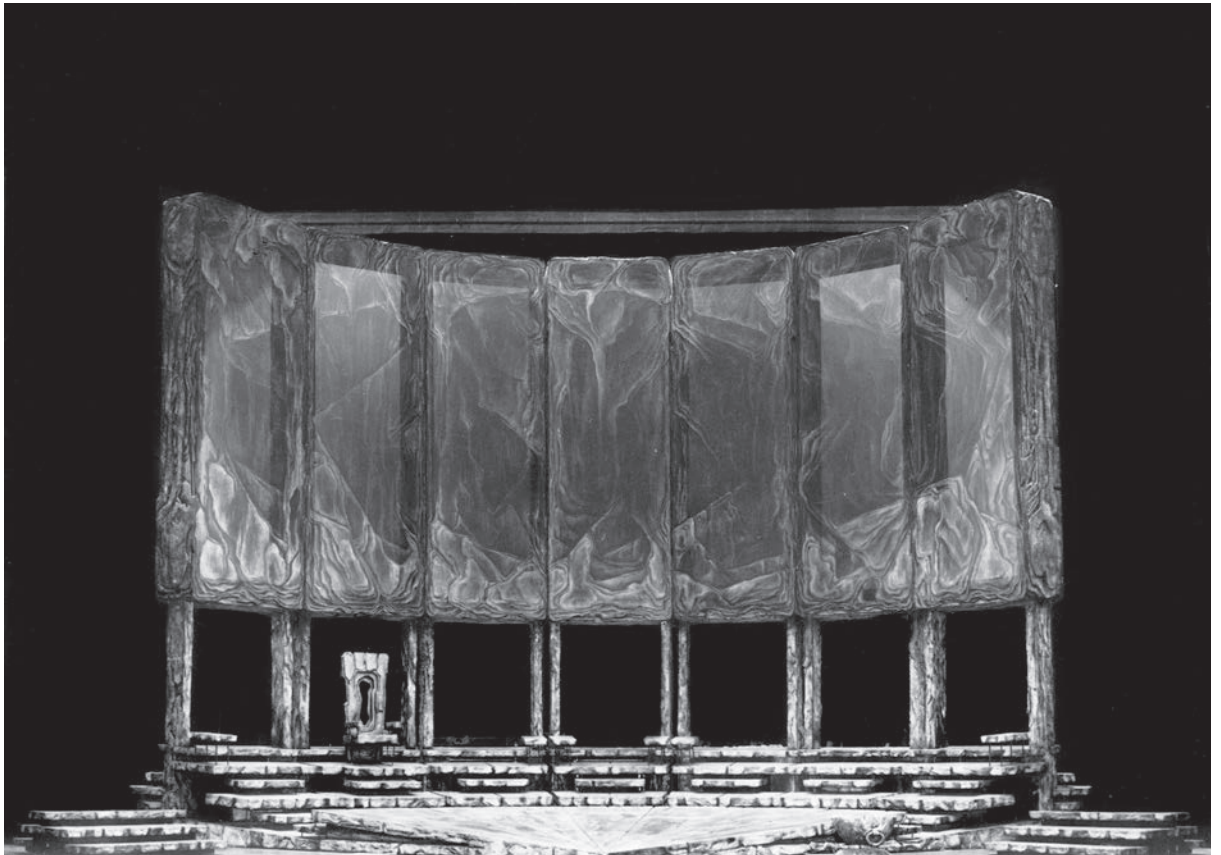
Horse Head / Model
Mixed Media
28 1/2" H x 15" W x 27" D



Ship / Model
Mixed Media
23" H x 25" W x 10 3/4" D



Model Photograph
Mixed media



Production Photograph



2008 Sculpture - Based on Setting

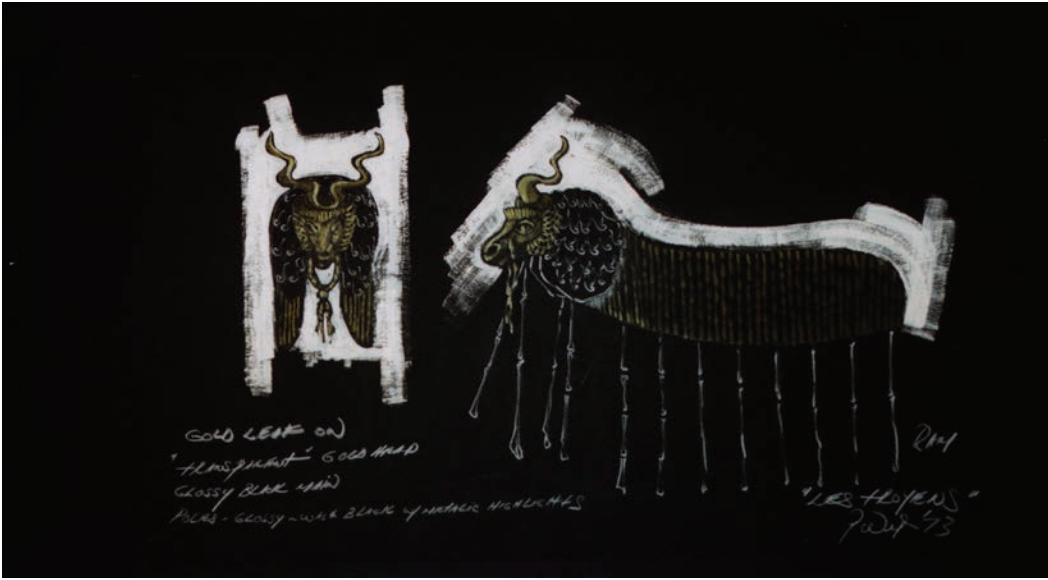
Cold Rolled Steel

12 3/4" H x 15 1/4" Diameter



Bull

Colored Pencil &
Acrylic on Black Board
13 3/4" H x 20 1/2" W



Ram

Colored Pencil &
Acrylic on Black Board
13 3/4" H x 20 1/2" W



Lion

Colored Pencil &
Acrylic on Black Board
13 3/4" H x 20 1/2" W



Ladies

Pencil, Acrylic and Watercolor on Brown Paper
24 1/2" H x 36" W



Ladies 2

Pencil, Acrylic and Watercolor on Brown Paper
24 1/4" H x 32" W



Male Bull Dancer

Pencil, Acrylic & Watercolor on Brown Paper
28 1/2" H x 19 1/4" W



Helmet
Mixed Media
31" H x 8" W x 21" D



Setting

Mixed Media

13.25" H x 20.5" W x 18.5" D

BENJAMIN BRITTEN'S CHURCH TRILOGY

1973

ST. STEPHEN'S CHURCH, NEW YORK CITY

Produced by The Concert Artists Guild

Directed by Nathaniel Merrill

*Setting, Costumes, and Lighting Designed
by Peter Wexler*



Child's Spirit and Abbot
Pencil and Acrylic on Brown Paper
21" H x 19 3/4" W



Mad Woman

Pencil and Acrylic on Brown Paper

17 1/2" H x 20 1/2" W



Production Photograph



Production Photograph

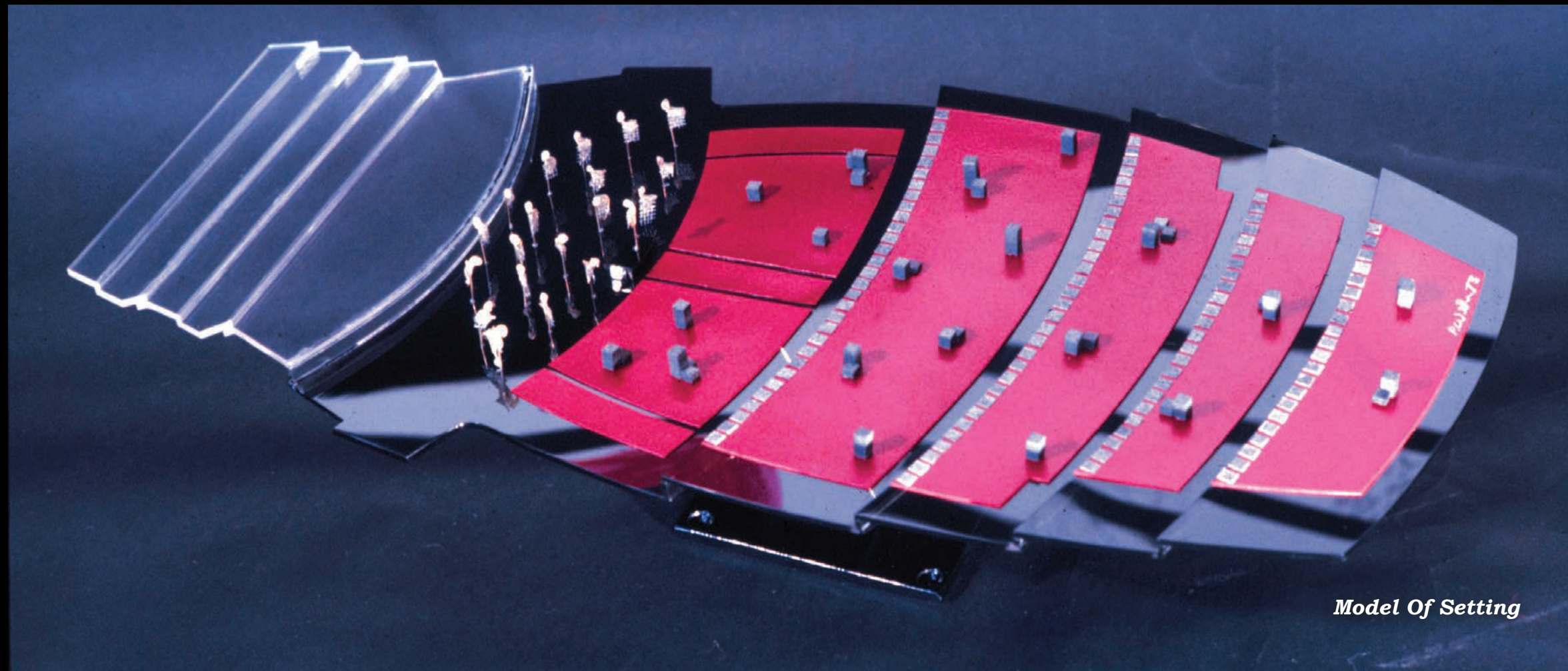
THE RUG CONCERTS

1973

NEW YORK PHILHARMONIC (AVERY FISHER) HALL,
LINCOLN CENTER
NEW YORK CITY

*Music Director/Conducted
by Pierre Boulez*

*Series Conceived with Carlos Moseley
And Space, Audience Design, Lighting,
and Graphics by Peter Wexler*



Model Of Setting

THE NEW YORK
PHILHARMONIC
AND
PIERRE BOULEZ
IN
A NEW KIND
OF
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conducting all concerts

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WEBER Overture to "Der Freischütz"
BRAHMS Serenade No. 2
IVES Three Places in New England
STRAVINSKY Firebird Suite (1919)

WEDNESDAY, JUNE 13 (Orchestra B)
BACH Brandenburg Concerto No. 1
WEBER 5 Movements for Strings, Op. 8
CRUMB Ancient Voices of Children
JAN DE GAETANI, mezzo-soprano
HAYDN Symphony No. 49

THURSDAY, JUNE 14 (Orchestra A)
HAYDN Symphony No. 31
WEBER 6 Pieces for Orchestra, Op. 6
STRAVINSKY 4 Etudes
DEBUSSY Prelude to the Afternoon of a Faun
SCHUMANN Symphony No. 4

FRIDAY, JUNE 15 (Orchestra B)
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(All Programs and Soloists Subject to Change)

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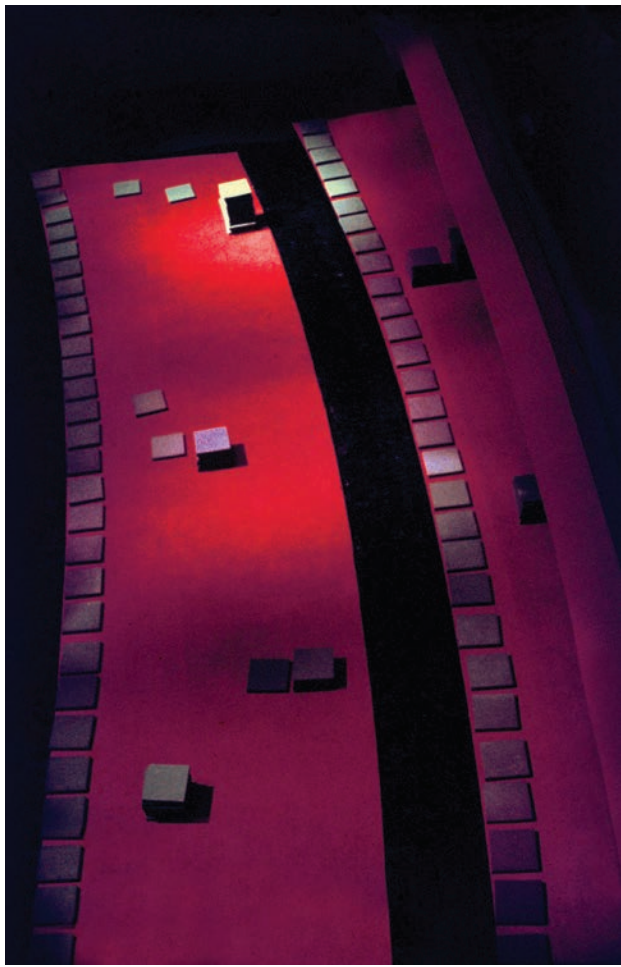
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Snake
Half-Tone on Newsprint:
Carry Away, Tear Sheet
Advertisement
29" H x 4 3/4" W



Production Photographs



Production Photograph

Peter Wexler and the New York Philharmonic: An Artist Sculpts the Look of Music

Since the 1960s, the New York Philharmonic concert experience has been dramatically interpreted by Peter Wexler. For the Promenade Concerts, led by André Kostelanetz, Peter reimagined the Philharmonic's concert hall to create a "summer home" for it without leaving New York City. The standard seats were replaced with Café tables and the interior was designed to correspond with the musical themes of the performances from Tchaikovsky to Gershwin and Vienna to Russia.

In the 1970s Wexler took his flair for visually interpreting music a step further. For Music Director Pierre Boulez, Wexler moved the orchestra off the stage to the auditorium floor and seated the audience around it on carpets and cushions. The Rug Concerts, attracting young hip audiences with great music in a new environment, was an unparalleled success. In both of these cases, in addition to creating the interior environment, Wexler designed graphic elements for the print material as well as creating innovative exterior hall and plaza designs.

When both the Philharmonic and the Metropolitan Opera needed a new portable stage for their concerts in New York City parks, Wexler went beyond the basic functional needs of creating a movable stage. He created a strikingly beautiful performance facility to protect the musicians. It could be quickly erected with minimal manpower and had a wireless synchronized speaker system providing excellent sound amplification.

The archival collections of the New York Philharmonic date back to 1842 and are the most comprehensive of any symphony orchestra in the world. Nearly all facets of the Wexler projects, design memos, planning documents, contracts, programs, reviews, fan mail, many photographs, and some drawings are all available for research at the Philharmonic's Lincoln Center reading room.

Barbara Haws
Archivist
The New York Philharmonic

The Rug Concerts at Lincoln Center, 1973-1978

Of all Boulez's programming innovations – the Prospective Encounters, the Informal Evenings at Juilliard, the pre-concert recitals, the change in the orchestra's attire – none enjoyed the popularity of the Rug Concerts, begun the week of June 14, 1973. The impetus for these events came from conversations between the Philharmonic's president, Carlos Moseley, and the scenic designer Peter Wexler, whose concept and design for the Promenade Concerts had been so successful. Commenting on how good the auditorium looked after the Promenades, with the tables and chairs cleared away, Moseley mentioned that the Parks Concerts had attracted large audiences from a broad spectrum of the city, and the Promenades had brought in suburbanites from New Jersey, Long Island, and Westchester, often in group bookings. He then asked Wexler what he felt might be done to attract a different audience. What did he feel was missing?

Wexler replied that there were no concerts that appealed directly to people of his age group, late twenties to early thirties – a group that would later become known as yuppies – and that at home he liked to listen to music while lying on the floor. Thus were born the Rug Concerts. Wexler was put in charge of the spatial conception and design of the project. And at his suggestion the orchestra was moved farther into Philharmonic Hall, and rugs and cushions were placed on the floor so listeners could recline or sit while enjoying the concert. The main stage also served as a listening area behind the orchestra, which was divided into two groups of seventy and thirty-five players, respectively, alternating in different programs at popular prices. The remainder of the hall had seating as usual.

Before the start of the 1975 Rug Concerts, Boulez joked that the Philharmonic should play thirty weeks of Rug Concerts and two weeks of subscription concerts. Many a truth is spoken in jest. The audiences at the Rug Concerts had shown themselves to be deeply attentive and attuned to the music, as well as extremely enthusiastic toward advanced repertoire that would drive the Philharmonic's regular audiences out of the hall, with much banging of seats. It was this devoted and largely youthful audience that prompted the decision to extend the 1975 series to two weeks, this time with sponsorship from Exxon, the National Endowment for the Arts, and the New York State Council on the Arts.

From:

“The New York Philharmonic From Bernstein to Maazel”

Amadeus Press, 2010

John Canarina

Author

LEONARD BERNSTEIN'S MASS



Setting / Model
Mixed Media
20" H x 48 1/2" W x 22 1/2" D

1973

CENTER THEATRE GROUP, MARK TAPER FORUM
LOS ANGELES

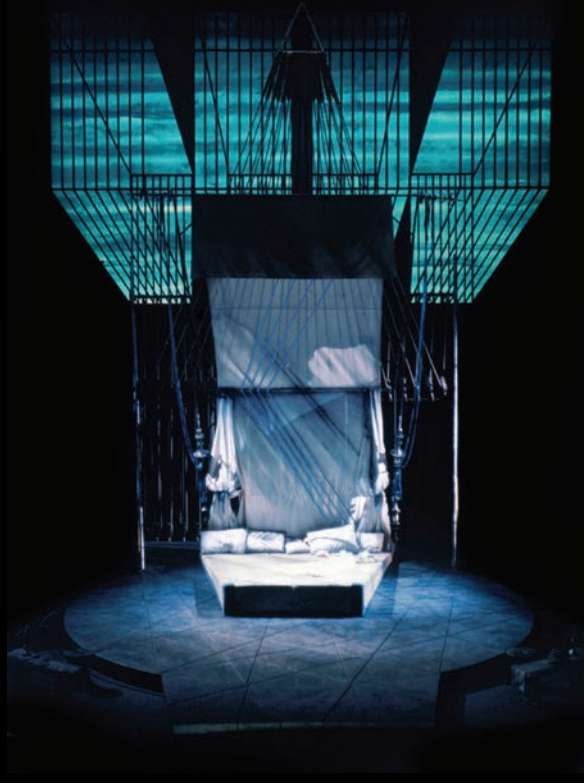
Directed by Gordon Davidson
Conducted by Maurice Peress

Setting Designed by Peter Wexler



Production Photograph

OTELLO



Setting
Production Photograph

1975

HOUSTON, WASHINGTON D.C., SEATTLE,
SAN DIEGO, TEL AVIV

Directed by Fabrizio Milano
Gamma Fisher Foundation, William Fisher

Setting, Costumes, Lighting and Tour Package
Designed by Peter Wexler



Otello In Armor



Desdemona



Ludovico



Otello

*Pencil, acrylic, metal paint, and watercolor
All approximately 36 1/2" H*

TERRA NOVA

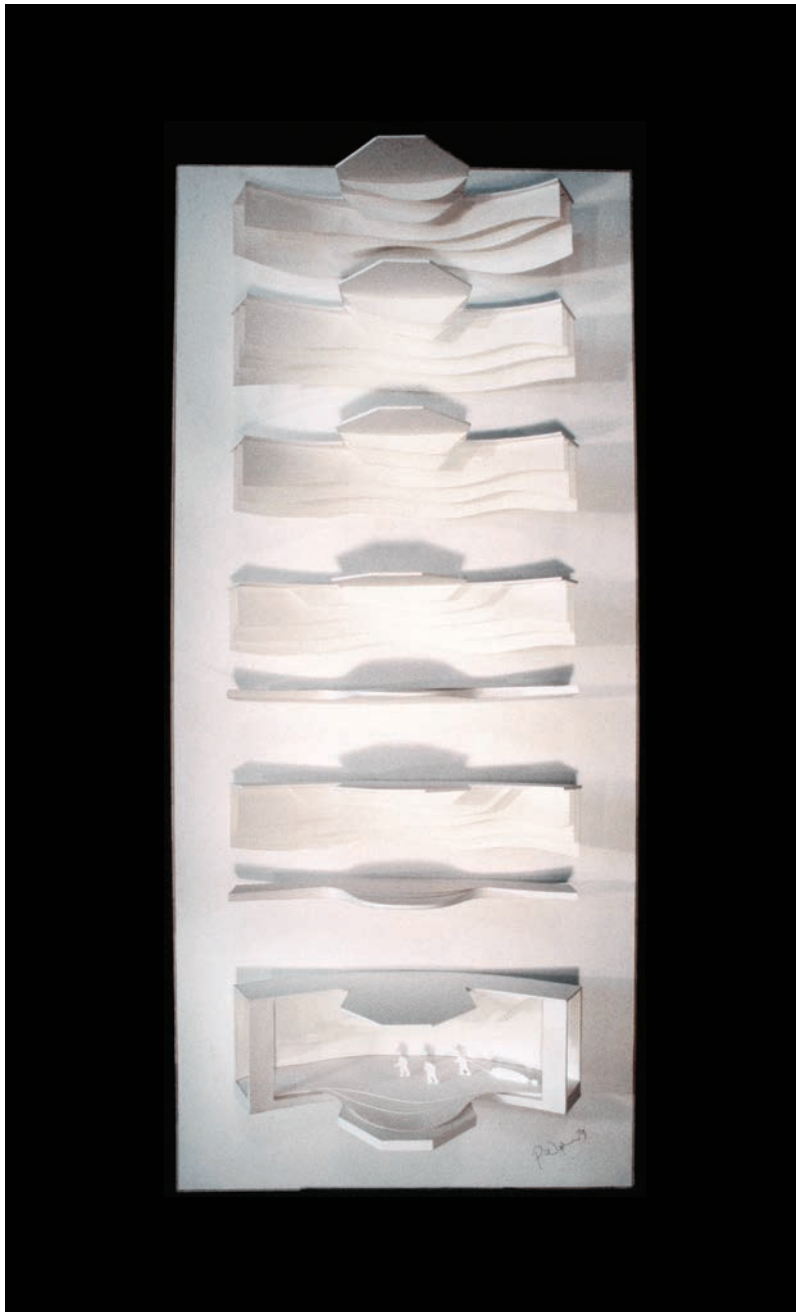


1979

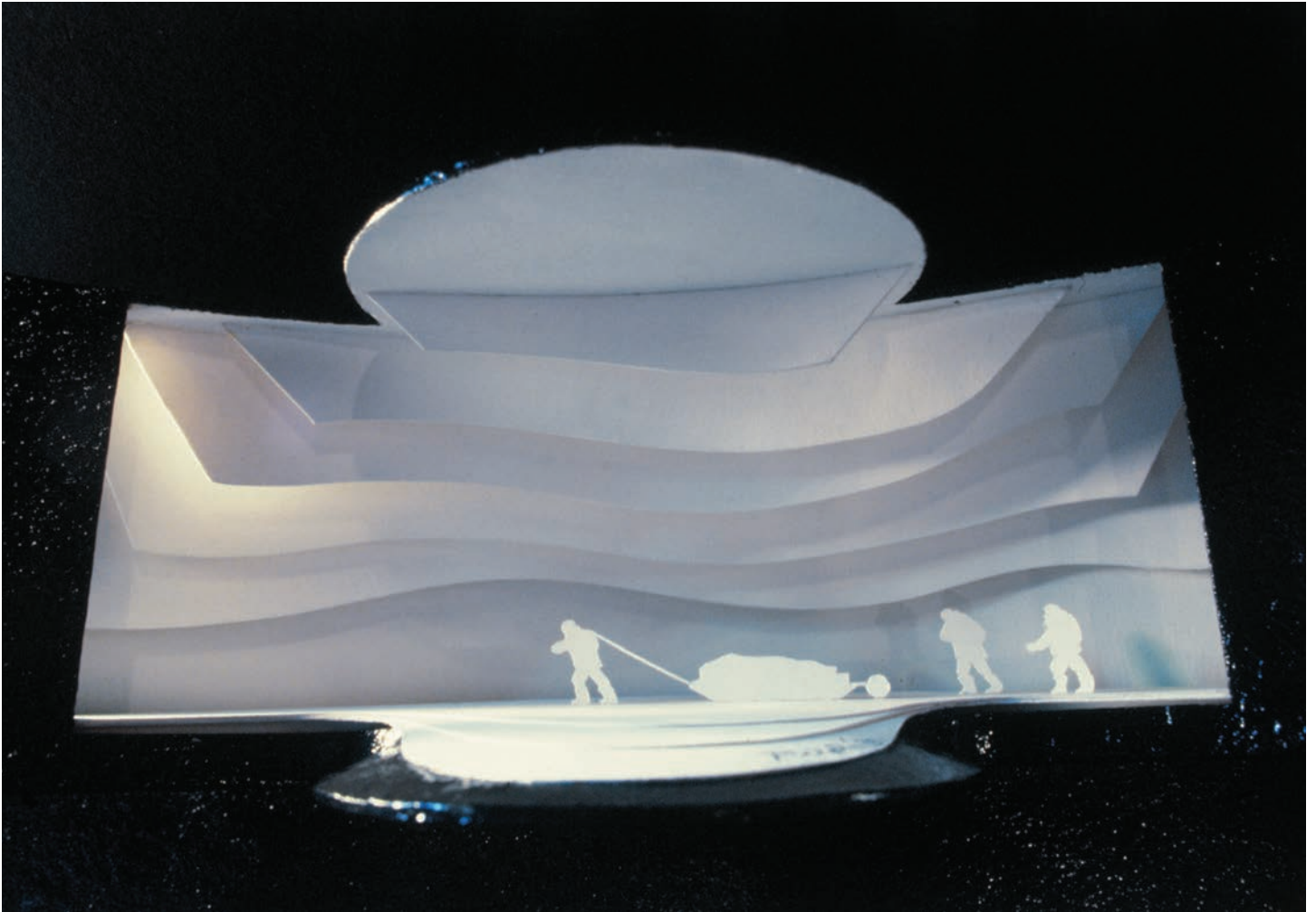
CENTER THEATRE GROUP, MARK TAPER FORUM
LOS ANGELES

Written by Ted Tally
Directed by Gordon Davidson

Setting and Projections Designed
by Peter Wexler



***Setting Model – Sculpture,
Multiple Examples***
White Board
38 1/4" H x 16 1/2" W x 7" D



***Setting Model – Sculpture,
Single Example***
Mixed Media
7" H x 14 1/4" W x 7 1/2" D



Production Photograph

Less is More The Art of Peter Wexler

Peter Wexler and I have been colleagues and friends for over fifty years. He is a marvelous artist with strong instincts and a love for storytelling. He is a particularly inspired stage designer with lighting and costumes thrown in on occasion for good measure and a complex sense embracing the totality of a work of art. He and I and our respective wives, Judi and Connie, as well as my children and all of our mutual friends enjoy the stimulation and warmth of caring and trust together.

But to create a design, to respond to challenges and to solve problems of space, storytelling, magic, images, movement and above all emotion, this requires something else all altogether. In our half-century of collaboration that I have directed and Peter has designed, we start with a space – the emptier the better – a void and in darkness. We also start with a series of relationships – “The Empty Space” – about to be enlivened by performers and viewers, supporters and participants.

We start with all this, both minimal and still, and then and only then can we begin the story – how to tell it, how to shape it, how to let it be heard and felt, and most of all how to share it with everyone.

Making theatre is imagining a world that sometimes exists and sometimes does not but always just might be . . .

We agree on what we believe is our objective. We also agree that in order to live and breathe we must agree that change is inevitable. In this way –

Hats define characters

Steel becomes a room

Soft draperies floating define movement and speed is controlled by rake and pitch

Window blinds half closed and we are hidden – half open and we see the sky

Filing cabinets become hidden refuge for doomed people and in turn become facts that will survive even if people don't

The space thought to be empty is also filled with human kindness

Chaos becomes order and sound becomes harmony

The tempest overpowers

The partners lost are reunited

The story is at an end but the anticipation is for more

And is always a possibility

None of this ever happened except in the human mind – and in the eye

And yet

Plays have been born and theatre created and life in all its terror and glory

Has been shared-first with

Peter and me

And all who come to be there and partake
But also those who just view in silence:

The productions we've done together

The Deputy, The Devils, Candide, The Barrier, Cosi Fan Tutti,, La Boheme, In the Matter of J. Robert Oppenheimer, Hamlet, Unfinished Stories, The Talking Cure, Murderous Angels, The Trial of the Catonsville Nine, Terra Nova, Tales From Hollywood, Mass, Otello (Israel)

Gordon Davidson
Founding Artistic Director
Mark Taper Forum

THE ROCKY MOUNTAIN MUSIC FESTIVAL



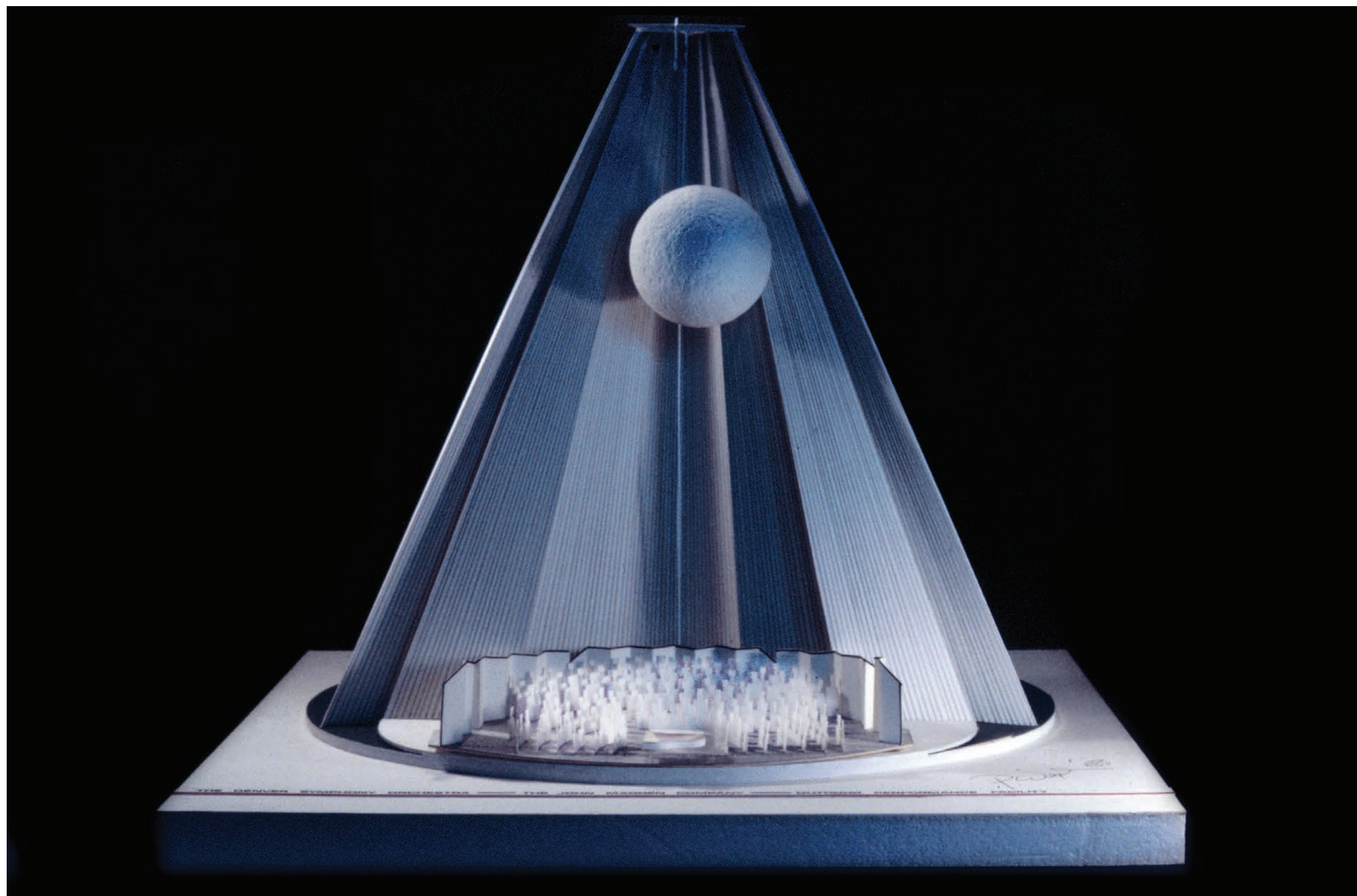
1984

DENVER SYMPHONY ORCHESTRA
LITTLETON, COLORADO

Executive Director Stephen Klein
Sponsored by John Madden

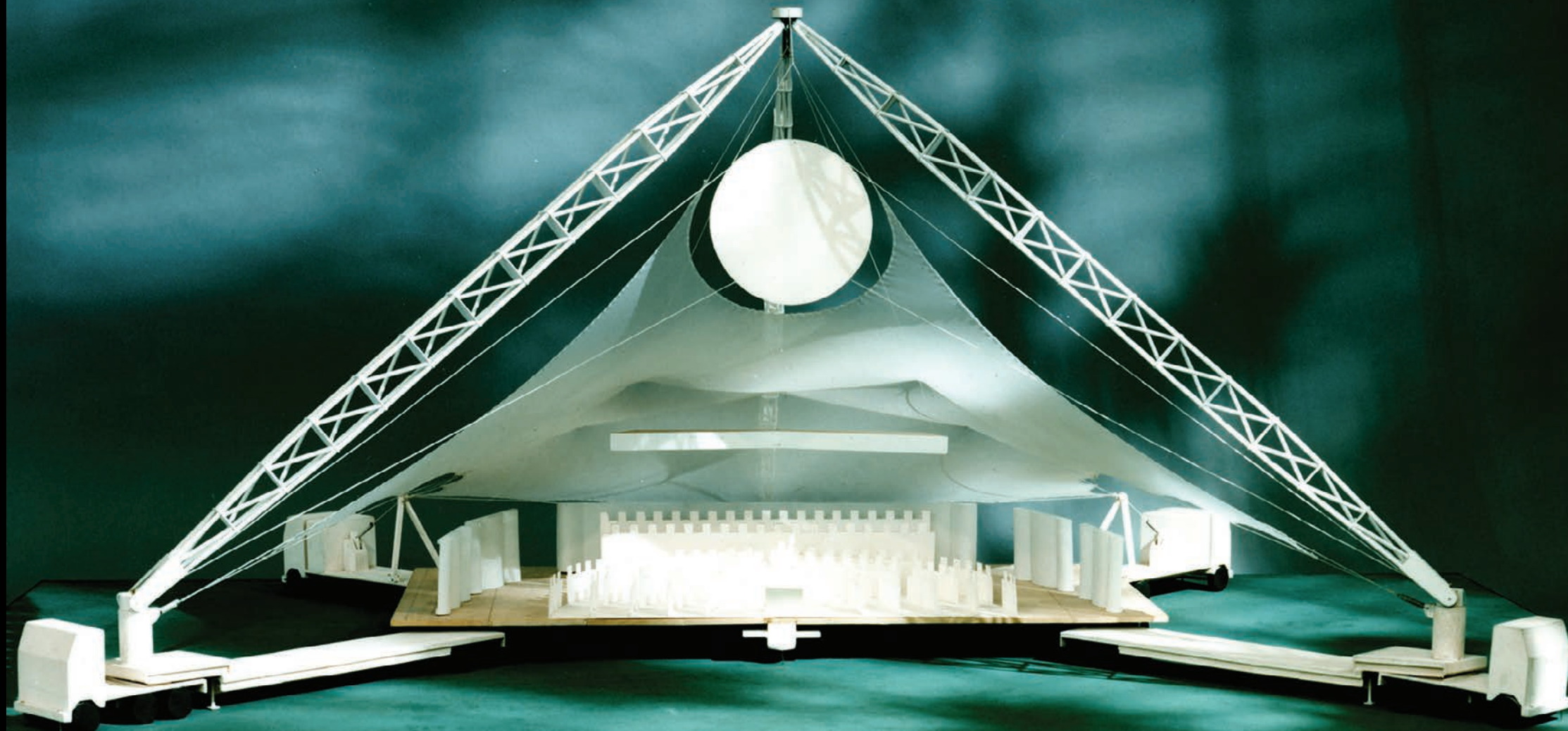
Produced and Designed
by Peter Wexler

Production Photograph



Pavillion / Model
Mixed Media
16 1/4" H x 19" W x 14 3/4" D

THE CARLOS MOSELEY MUSIC PAVILION



Architect's Model
Mixed Media

1991
NEW YORK PHILHARMONIC,
METROPOLITAN OPERA
NEW YORK CITY PARKS CONCERTS

Metropolitan Opera General Manager Joe Volpe
NY Philharmonic Managing Director
Albert K. Webster
Music Directors James Levine, Zubin Mehta

Project Leadership in Design
and Planning by Peter Wexler
Jaffe Acoustics, FTL Architects



*On-site Photograph in
Central Park, New York City*

THE BIG APPLE CIRCUS



2004

LINCOLN CENTER
NEW YORK CITY & TOURING

*Founder, Artistic Director Paul Binder
Performance Director Guillaume Dufresnoy*

*Tent and Tent Structure by FTL, Canobbio
Tent Graphics Designed by Peter Wexler*

Tent
Digital Design



Tent / Model
Mixed Media
12" H x 28 3/4" W x 28 3/4" D

Sailing Wexler's Trojan Ships

Aeneas' helmet catches light,
its red-feathered crown signifying captain.
Ship's oarsmen lift, and WHAPP! the water.
Sails fill for the unknown shore,
and the future city: Rome.
All the passions in glass cases,
leap and burn. Silks fly, spokes turn,
all of it caught, forever contained
in the urn, for the ongoing stream.

Nana Lampton
Poet, Artist



Exhibition Photograph

INDEX OF EXHIBITION AND CATALOG CONTENTS

I. COVER

Formal publication data, including copyright information.

II. INTRODUCTION

Harold R. Wilde, President, North Central College

III. LISTING OF WORKS

The Curate's Play, 1961

St. George's Church, Stuyvesant Square, NYC

Rev. Edward O. Miller

Written by: Nathaniel Banks

Directed by: Malcolm Black

Setting, Costumes, Lighting, Designed by: Peter Wexler

1. 2011 Sculpture – Based on Setting
stainless steel
32 H x 25 1/2" W x 14 1/2" D
on M.D.F. base
2. "King"
framed under glass
pen & ink on white paper
25 1/2" H x 17 1/2" W
3. "Two Kings"
framed under glass
pen & ink on white paper
25" H x 19 1/2" W
4. "Two Kings"
shrink wrapped
acrylic & marker on brown paper
36 1/4" H x 40 1/2" W

III. LISTING OF WORKS (cont'd)

D. Video Contents

- 1 steel sculpture
- 1 set drawing
- 1 set photo
- 3 costume sketches
- 3 productions stills

War and Peace, 1964

A.P.A. Phoenix Theatre, NYC

Produced by: T. Edward Hambleton

Directed by: Ellis Rabb

Setting (Floor) Designed by: Peter Wexler

- 5. Working model
mixed media
18" H x 23 1/2" W x 16" D
plexi case/oak base

D. Video Contents

- 1 color model
- 4 pencil drawings on white paper

IV. MAGIC MAKING

Peter Wexler

III. LISTING OF WORKS (cont'd)

Candide, 1966

The Theatre Group, LA (Later - The Center Theatre Group)

Directed by: Gordon Davidson

Conducted by: Maurice Peress

Setting, Costumes, Lighting, Designed by: Peter Wexler

III. LISTING OF WORKS (cont'd)

6. Setting / Model
brass sheeting & wood
12 3/4" H x 33" W x 19 1/2" D
7. "Lady" (no image in catalog)
framed under glass
pen, ink & dye on Strathmore paper
24 1/4" H x 17 1/4" W
8. "Maximilian" (no image in catalog)
framed under glass
pen, ink & dye on Strathmore paper
24 1/4" H x 17 1/4" W
9. "Sultan" (no image in catalog)
framed under glass
pen, ink & dye on Strathmore paper
24 1/4" H x 17 1/4" W

D. Video Contents

- 2 slides
- 1 color model
- 3 B+W set
- 6 B+W production

- V. A NOT-SO-BIG EMPTY SPACE BECAME
THE PITTSBURGH PUBLIC THEATER
Ben Shaktman, Founding General Director,
The Pittsburgh Public Theater, 1975-1982

III. LISTING OF WORKS (cont'd)

Pittsburgh Public Theater, 1975

Pittsburgh, PA

Ben Shaktman Founding General Director, 1975-1982

Theater Space, Conceived with Ben Shaktman & Designed by: Peter Wexler

III. LISTING OF WORKS (cont'd)

D. Video Contents

- 4 slides
- 1 B+W model
- 2 B+W production

Les Troyens, 1973 (1983, 1993)
Metropolitan Opera, Lincoln Center, NYC
General Manager: Schuyler Chapin
Directed by: Nathaniel Merrill
Conducted by: Rafael Kubelik

Production Conceived with: Göran Gentele and Nathaniel Merrill
Setting, Costumes, Sp. Effects, Lighting, Film Conception and
Direction by: Peter Wexler

10. She-Wolf / Model
mixed media
13" H x 17 1/4" W x 4 1/4" D
plexi case
11. Helmet
mixed media
31" H x 8" W x 21" D
12. Horse Head / Model
mixed media
28 1/2" H x 15" W x 27" D
on oak base
13. Ship / Model
mixed media
23" H x 25" W x 10 3/4" D
14. 2008 Sculpture – Based on Setting
cold rolled steel
12 3/4" H x 15 1/4" Dia.
on M.D.F. base
15. Motion Model, 2011 (no image in catalog)
board & foam core
1 3/4" H x 17" W x 17" D

III. LISTING OF WORKS (cont'd)

16. "B+W photo and motion symbol chart" (no image in catalog)
framed under glass
32 1/2" H x 24 1/4" W
17. "1st rough set sketch" (no image in catalog)
shrink wrapped
pencil & acrylic on brown paper
17 1/4" H x 16 3/4" W
18. "Bull"
shrink wrapped
colored pencil & acrylic on black board
13 3/4" H x 20 1/2" W
19. "Ram"
shrink wrapped
colored pencil & acrylic on black board
13 3/4" H x 20 1/2" W
20. "Lion"
shrink wrapped
colored pencil & acrylic on black board
13 3/4" H x 20 1/2" W
21. "Male Bull Dancer"
shrink wrapped
pencil, acrylic & watercolor on brown paper
28 1/2" H x 19 1/4" W
22. "Helenus" (no image in catalog)
shrink wrapped
pencil, acrylic & watercolor on brown paper
29" H x 19 1/4" W
23. "Priestesses of Vesta" (no image in catalog)
shrink wrapped
pencil, acrylic & watercolor on brown paper
29" H x 19 1/4" W

III. LISTING OF WORKS (cont'd)

24. "Ladies"
shrink wrapped
pencil, acrylic & watercolor on brown paper
24 1/2" H x 36" W

25. "Ladies 2"
shrink wrapped
pencil, acrylic & watercolor on brown paper
24 1/4" H x 32" W

D. Video Contents

9 slides
9 B+W production
Live at the Met DV

Benjamin Britten's Church Trilogy, 1973

St. Stephen's Church, NYC

Produced by: The Concert Artists Guild

Directed by: Nathaniel Merrill

Setting, Costumes, Lighting Designed by: Peter Wexler

26. Setting / Model
mixed media
13 1/4" H x 20 1/2" W x 18 1/2" D
plexi case

27. "Child's Spirit & Abbot"
shrink wrapped
pencil & acrylic on brown paper
21" H x 19 3/4" W

28. "Mad Women"
shrink wrapped
pencil & acrylic on brown paper
17 1/2" H x 20 1/2" W

D. Video Contents

2 slides
2 model photos

III. LISTING OF WORKS (cont'd)

The Rug Concerts, 1973

NY Philharmonic (Avery Fisher) Hall, Lincoln Center, NYC

Music Director / Conducted by: Pierre Boulez

Series Conceived with: Carlos Moseley

And Space, Audience Design, Lighting, and Graphics by: Peter Wexler

29. Snake
half-tone on newsprint
29" H x 4 3/4" W

D. Video Contents

7 slides

1 "poster" (snake)

VI. PETER WEXLER AND THE NEW YORK PHILHARMONIC:
AN ARTIST SCULPTS THE LOOK OF MUSIC

Barbara Haws, Archivist and Historian, The New York Philharmonic

VII. THE RUG CONCERTS AT LINCOLN CENTER, 1973-1978

From: "The New York Philharmonic From Bernstein to Maazel,"

Amadeus Press, 2010 John Canarina, Author

III. LISTING OF WORKS (cont'd)

Leonard Bernstein's Mass, 1973

Center Theatre Group, Mark Taper Forum, LA

Directed by: Gordon Davidson

Conducted by: Maurice Peress

Setting Designed by: Peter Wexler

30. Setting / Model
mixed media
20" H x 48 1/2" W x 22 1/2" D
plexi case

D. Video Contents

3 slides

4 B+W production

III. LISTING OF WORKS (cont'd)

Otello, 1975

Houston, Washington DC, Seattle, San Diego, Tel Aviv

Directed by: Fabrizio Melano

Gramma Fisher Foundation: William Fisher

Setting, Costumes, Lighting, Tour Package by: Peter Wexler

31. Setting / Model (no image in catalog)
mixed media
13 3/4" H x 16" W x 14 1/2" D
plexi case
32. "Otello Armor"
shrink wrapped
pencil, acrylic, metal paint & watercolor on brown paper
36 1/2" H x 29 1/2" W
33. "Ludovico"
shrink wrapped
pencil, acrylic & watercolor on brown paper
36 1/4" H x 26 1/2" W
34. "Otello"
shrink wrapped
pencil, acrylic & watercolor on brown paper
36 1/4" H x 25 1/2" W
35. "Desdemona"
shrink wrapped
pencil, acrylic & watercolor on brown paper
36 3/4" H x 26 1/4" W

D. Video Contents

10 slides

Terra Nova, 1979

Center Theatre Group, Mark Taper Forum, LA

Written by: Ted Tally

Directed by: Gordon Davidson

Setting, Projections Designed by: Peter Wexler

III. LISTING OF WORKS (cont'd)

36. Setting Model – Sculpture, Mutiple Examples
white board
38 1/4" H x 16 1/2" W x 7" D
plexi case
37. Setting Model – Sculpture, Single Example
mixed media
7" H x 14 1/4" W x 7 1/2" D
plexi case

D. Video Contents
9 slides

VIII. LESS IS MORE, THE ART OF PETER WEXLER
Gordon Davidson, Founding Artistic Director, Mark Taper Forum

III. LISTING OF WORKS (cont'd)

The Rocky Mountain Music Festival, 1984
Denver Symphony Orchestra, Littleton, CO
Executive Director: Stephen Klein
Sponsored by: John Madden
Producer, Designer: Peter Wexler

38. Pavilion / Model
mixed media
16 1/4" H x 19" W x 14 3/4" D
plexi case

D. Video Contents
5 slides

The Carlos Moseley Music Pavilion, 1991
NY Philharmonic, Metropolitan Opera, NYC Parks Concerts
Metropolitan Opera General Manager: Joe Volpe
NY Philharmonic Managing Director: Albert K. Webster
Music Directors: James Levine / Zubin Mehta
Project Leadership in Design and Planning: Peter Wexler
Jaffe Acoustics, FTL Architects

III. LISTING OF WORKS (cont'd)

39. Pavilion / Model (no image in catalog)
mixed media
11 3/4" H x 25 1/2" W x 16 3/4" D
plexi case

D. Video Contents
2 slides
DV

The Big Apple Circus, 2004
Lincoln Center, NYC & Touring
Founder, Artistic Director: Paul Binder
Performance Director: Guillaume Dufresnoy
Tent & Tent Structure by: FTL / Canobbio
Tent Graphics Designed by: Peter Wexler

40. Tent / Model
mixed media
12" H x 28 3/4" W x 28 3/4" D
plexi case

D. Video Contents
2 tent graphics
DV

IX. SAILING WEXLER'S TROJAN SHIPS
Nana Lampton, Poet, Artist

INDEX OF WEXLER ART IN OTHER COLLECTIONS

Peter Wexler's work is currently represented in these archival collections:

* *Indicates extensive holdings*

- Boston Symphony Archives, Boston, Massachusetts
- Harvard University, Cambridge, Massachusetts
 - Harvard Theatre Collections, Nathan Marsh Pusey Library
- Metropolitan Opera Archives, Lincoln Center, New York
- Midland Center for the Arts – Archive
- New York Philharmonic Archives, Lincoln Center, New York
- * New York Public Library for the Performing Arts, Lincoln Center, New York
 - Billy Rose Theatre Division:
 - *Finding Aid: Guide to the Peter Wexler Photographs and Designs, 1957-1996*
 - *Catalog description*
 - Jerome Robbins Dance Division:
 - *Finding Aid: Guide to the Peter Wexler Papers, 1979-1995*
 - *Catalog description*
- * University of Arizona, Tuscon – University Library, Special Collections:
 - *Finding Aid: Papers of Peter Wexler 1965 - ongoing*
 - *Catalog description*
- * Binghamton University – State University of New York – University Libraries, Special Collections, Archives

A complete inventory of all these previously acquired materials is available.

Museum Collection – Highlights

* *Indicates extensive holdings*

- * Marion Koogler McNay Art Museum, San Antonio, Texas: The Tobin Collection
- The Cooper Hewitt – National Design Museum of the Smithsonian Institute, New York, New York
- International Center of Photography – Library, New York, New York
- * Museum of Contemporary Photography – Library & Museum, Chicago, Illinois
- Whitney Museum of American Art – Library, New York, New York

Comprehensive listings of holdings in museums and private collections of art are also available.

EXHIBITION CREDITS

Hal Wilde, *President, North Central College*

Benna Wilde, *Esteemed Advisor*

Barbara Knuckles, *Managing Director of Development
and Corporate Relations, North Central College*

Brian Lynch, *Director of Fine Arts*

Nickole Lanham, *Gallery Director*

Kyle Gettleman, Jonathan Rippe,
Technical Directors and Lighting

Samuel S. Ganster, Amy Elisabeth Olson,
Assistants to the Director

Gallery Staff

Kerry Brophy

Geoffrey Clark

Abby St. George

Whitney Goodbred

Whitney Rhew

Lauren Welsh

Jordan Hougan

Alex Cernak

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on this Exhibition**

Carmen Cárdenas, *Associate*
Sara Gochenauer, *Assistant*
Harlan Erskine, *DVD Editor*

**Directors of
Later Editions of Projects
in this Exhibition**

Gordon Davidson, *Otello (Israeli Performances)*
Fabrizio Melano, *Les Troyens, MET Opera*

Working with Peter Wexler on Projects in this Exhibition

Bernard Brannagan, *Principal Associate*
Kitty Don Crone, *Principal Associate*
Marti Etter, *Principal Associate*
Rick Gray, *Principal Associate*
Clif Hawkins, *Principal Associate*
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David Toser, *Principal Associate*
Constance Ross Wexler, *Principal Associate*
David Chapman, *Associate*
Regan Cook, *Associate*
Rodney Gordon, *Associate*
David Jenkins, *Associate*
Rob Lemmond, *Associate*
Lee Rand, *Associate*
Keith Gonzales, *Assistant*
Phillip Graneto, *Assistant*
Bob Guerra, *Assistant*
John Wareing, *Assistant*
Pat Woodbridge, *Assistant*
Leo Yoshimora, *Assistant*
Daniel Zimmerman, *Assistant*

Architects & Acousticians

Nick Goldsmith, *Architect*
Ali Tayar, *Architect*
Christopher Jaffe, *Acoustician*
David Robb, *Acoustician*

Providers of Art for this Exhibition

Big Apple Circus, Tent Model & Video Footage

Guillaume Dufresnoy, *Artistic Director*

Gary Dunning, *Executive Director*

Joel Dein, *Director of Communications*

Larry Sterner, *Technical Director*

New York Philharmonic/Sony Classical,

Josh Bell Concert

Peter Gelb, *Producer*

Metropolitan Opera Association, Les Troyens

Video Footage

Music

Frédéric Chopin, *Waltz in A Flat*
Pianist, Claudio Arrau

Frédéric Chopin, *Waltz in D Flat Major “Minute Waltz”*
Pianist, Martijn Van Den Hoek

Frédéric Chopin, *Waltz in F “Valse Brillante”*
Pianist, Claudio Arrau

Frédéric Chopin, *Polonaise in A Flat Major “Héroïque”*
Pianist, Folke Nauta

Phillip Glass, *Akhnaten*
Stuttgart State Opera Orchestra
Dennis Russell Davies, *Conductor*

Arvo Pärt, *Fratres for Violin & Piano*
Violinist, Vadim Gluzman, Pianist, Angela Yoffe

Photographers

All photos and slides, unless otherwise listed,
are by Peter Wexler

Carlos Moseley video set up photography
by Peter Wexler

Beth Bergman, B&W photographs of Les Troyens

Louis Melançon, B&W photographs of Les Troyens

Ivor Protheroe, B&W photographs of Candide

Steve Woltman, Reception Photographer

Peter Wexler with Harlan Erskine, Digital Video

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David Biedny

Peter Erskine

Marti Etter

Wendall K. Harrington

John Kilgore

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