

V A L M C O X



A RETROSPECTIVE GLCC/PITTSBURGH JUNE 2011

*I thank Dan Iddings and the board, staff, and volunteers of GLCC for their invitation to present a “retrospective” exhibit, a term that sounds quite grand.*

*But if it means a look back, then that is what we’ve assembled. A first-time look back at some of my work—a first for everyone, myself most of all.*

Thanks!

A handwritten signature in black ink, consisting of a horizontal line followed by a stylized, cursive name.

*Much of the work in the exhibit is available for sale.*

*JAMES GALLERY, in Pittsburgh's West End, represents the work of Val M Cox.*

*Please contact Paul Cicozi,*

*412-922-9800, [paulc@jamesgallery.net](mailto:paulc@jamesgallery.net)*






*about the available work.*





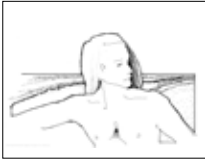
*Prints of many of the works in this exhibit are available at*

*<http://valmcox.imagekind.com>*

***A portion of all sales of paintings, as well as of books and prints sold at this exhibit, benefits GLCC.***

*In the pdf version of this catalog, click images and underlined links to view online content.*

	<p>1 form# 2.004, oil on canvas, 36x30 (1967)</p>	<p><i>My painting started by...starting to paint. The first was a landscape predictably adolescent and clumsy. About six months after the first came this painting, the first "real" one in my view.</i></p>
	<p>2 form# 5.001, oil on canvas, 20x28" (1970)</p>	<p><i>Form# 2.004 exhibited right after it was done—juried into the Laguna Gloria arts festival exhibit in Austin. Form# 5.001 was the second. A medalist in a student exhibit, New York.</i></p>
	<p>3 form# 19.019, oil/canvas/space, 144x768x3" (1986)</p>	<p><i>By late teens I was on track to paint—exhibiting fairly regularly and set. But a fortunate detour came when I joined the Taliesin Fellowship for nearly 15 years. Once back to independent, full-time painting, this was my first commission—mural in a department store.</i></p>
	<p>4 form# 20.007, oil/canvas/space, 40x18x2" (1985)</p>	<p><i>Back in the studio, the paintings wanted to be something other than flat surfaces on a wall. My ongoing series, form/unformed, started with this painting. Two flat canvases joined to make one—multiplanar form.</i></p>
	<p>5 form# 24.042, oil/canvas/space, 30x30x4" (1990)</p>	<p><i>Form/unformed continued from the composite canvas start of form# 20.007 to the shaping of the canvas surface itself as in this painting. Sculpted surface and painterly gesture are combined.</i></p>

	6	<i>form# 6.001,</i> oil on panel, 24x20" (1971)	<i>Early work included a variety of subject matter, including figurative work as in this portrait. All had an abstract bent and favored the flat planes of color that have continued to the present.</i>
	7	<i>form# 21.037,</i> gouache on paper, 14x17" (1998)	<i>Numbers 7 through 14 show work on paper—something that has been part of my work all along although seldom seen. Some of it has been for publication but most done just for its own sake.</i>
	8	<i>form# 31.045,</i> gouache on paper, 11x7" (1996)	
	9	<i>form# 26.003,</i> ink on paper, 6½x8" (1991)	
	10	<i>form# 26.004,</i> ink on paper, 6x11" (1991)	



11

*form# 26.006,*  
ink on paper, 14x11" (1991)



12

*form# 27.002,*  
mixed media on paper, 11x8½"  
(1992)



13

*form# 26.014,*  
mixed media on paper, 11x8"  
(1991)



14

*form# 28.004,*  
pastel on paper, 11x14" (1993)



15

*form# 41.001;*  
editing, publication design, graphic  
design; (2006–present)

*Words and working with language have been an adjunct to the painting, always. I have written and edited for print, broadcast, and more. My part in form# 41.001 combines the word and the image in one project.*



16

form# 28.009,  
*Field Manual-Ovens/City,*  
mixed media on paper, 11x34"  
(1993)

*One of the 16 illustrations I made for Christopher Lantz's "children's book written especially for grown-ups," The Field Manual to the Performances of the Forty-Nine Symphonies.*



17

form# 31.031,  
oil/canvas/space, 21x37x11"  
(1996)

*As form/unformed continued, shapes of the canvas surface developed as painterly gesture withdrew as elements of the work.*



18

form# 44.001,  
oil/canvas/space, 122½x45½x15"  
(2010)

*A work exhibited in 2010 at the Carnegie Museum in the Associated Artists of Pittsburgh's 100th Annual Exhibition.*



19

form# 42.011,  
*THE TALIESIN TIMELINE,*  
graphic printed on polypropylene,  
36x768" (2007)

*Projects involving graphic design solely have been part of the work all along. This, an installation commemorating members of the Taliesin Fellowship. Shown as installed at Taliesin West, Scottsdale, Arizona.*



20

form# 44.271, oil/canvas/space,  
26x18½x5½" (2010)

*Present-day form/unformed.*



RFD, "The Country Journal for Queer Folk Everywhere";  
Val M Cox, section editor—editing,  
writing, design, illustration;  
(1995–1999)

Another project involving a combination of writing,  
editing, and image—as the section editor of a journal.  
Shown here, two pages of my design as well as  
illustrations and writing from the section.



22

form# 26.011,  
oil/canvas/space, 24x60x7"  
(1991)

Paintings 22 through 24 present three works through the  
years, all part of the flow of what has happened.



23

form# 27.010,  
oil/canvas/space, 54x 33x9"  
(1992)



24

form# 23.001,  
oil on linen, 42x36" (1988)



VAL M COX



[valmcox.com](http://valmcox.com)



**Gay and Lesbian Community Center**  
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**[glccpgh.org](http://glccpgh.org)**

The Gay & Lesbian Community Center of Pittsburgh (GLCC) provides gay, lesbian, bisexual and transgender (LGBT) individuals, their families and supporters in Western Pennsylvania with resources and opportunities to promote visibility, understanding, and equality within the LGBT communities and the community at large. The GLCC will work toward these goals through education, social support, networking, and advocacy.