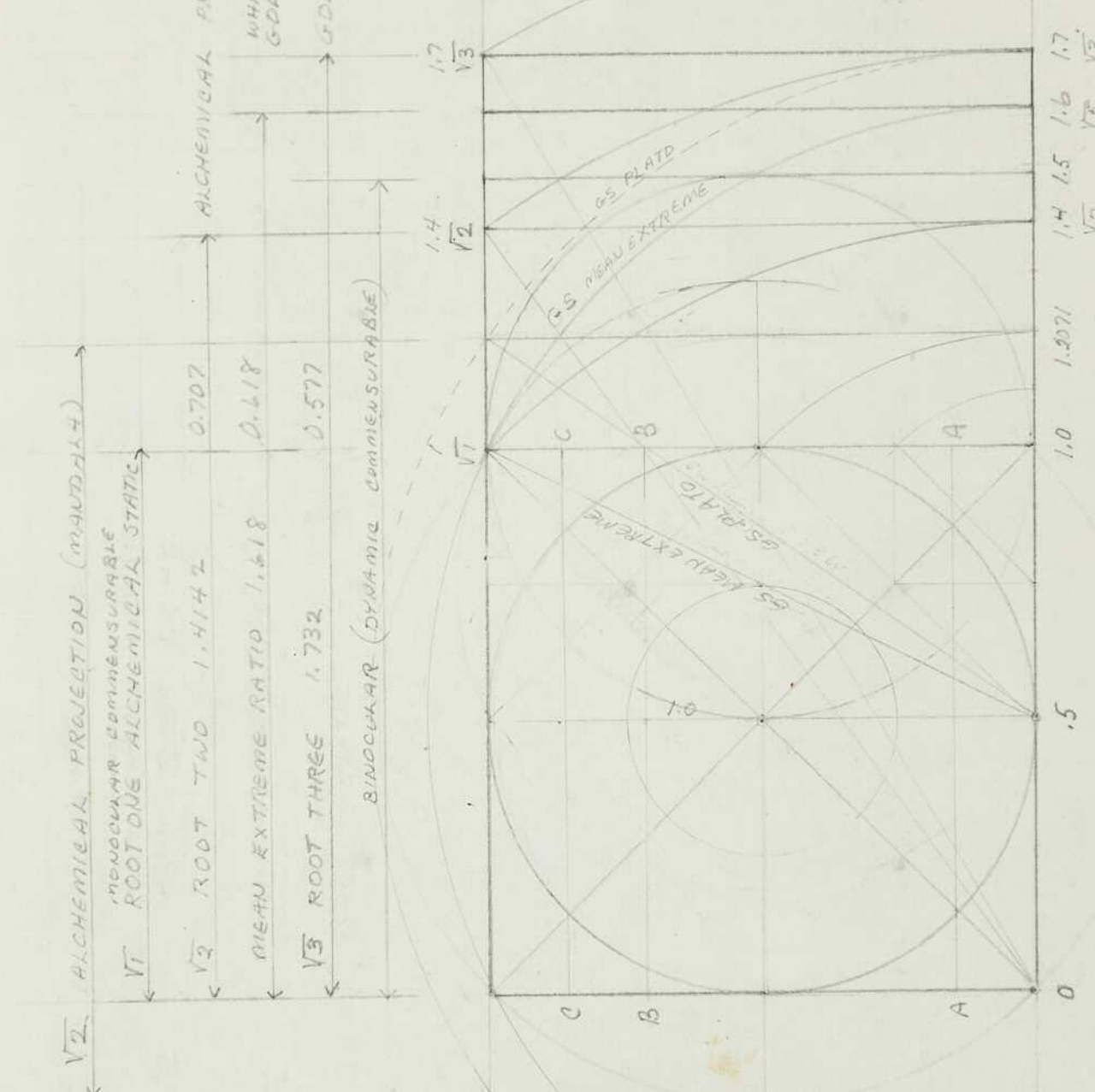




# Thomas Chimes

*For we are both of the opinion that if one  
can measure what one is talking about  
and can express it in numbers, which  
constitute the sole reality, then one has  
some knowledge of one's subject.*

—Alfred Jarry



$\pi = 3.14159265$   
 $\phi = 1.618$  AND  $.618$

"When a man has reached old age and has fulfilled his mission, he has a right to confront the idea of death in peace. . . . It is not seemly to seek out such a man, plague him with chatter and make him suffer banalities. One should pass by the door of his house as if no one lived there."  
 — Inscription from **Meng Tse** on **Henry Miller's** door

From Dmitri

$\sqrt{3} = 1.732$   
 $\sqrt{5} = 2.236$   
 (1.618)

OB IS  $\sqrt{2}$  RECTANGLE  
 AC "

ALL ROOT RECTANGLES ARE DYNAMIC (COMMENSURABLE)  
 GOLDEN RATIO - 1.732 - 0.577 & halves of 2  
 GOLDEN RATIO - 1.618 - 0.618 mean extreme  
 - GOLDEN SECTION, RATIO AND MEAN ARE ARITHMETICAL REFERENCES (INCOMMENSURABLE IN LINEAR).  
 - GOLDEN RECTANGLE IS GEOMETRICAL REFERENCE (COMMENSURABLE IN AREA)

# Thomas Chimes

## THE BODY IN SPIRALS

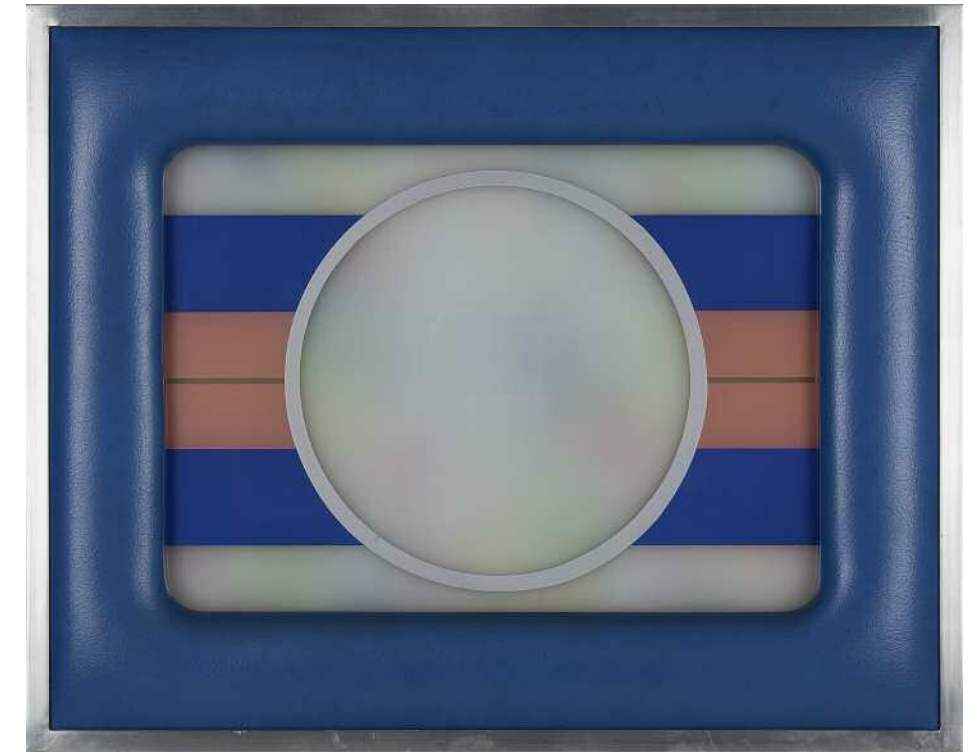
NOVEMBER 7-DECEMBER 13, 2014

# The Body in Spirals

KELSEY HALLIDAY JOHNSON

The term *magnum opus* (“the great work”) roots itself in alchemy, referring to the mythic four-part process of creating the philosopher’s stone. A formula that was notoriously sought after throughout history, the lore of the stone’s production was popularized through the color transformations in the process: *nigredo* (blackening), *albedo* (whitening), *citrinitas* (yellowing) and *rubedo* (reddening). In the last decade of his career, the Philadelphia artist Thomas Chimes (1921–2009) would actively draw his own parallels between alchemical transformations within the phases of his work, culminating with white paintings that call to mind translucent skins of light and smoke.<sup>1</sup> In his later white paintings, Chimes would produce golden hues that peeked through their pale ashen surfaces, as if to hint at the final generative transformations of the paints: titanium white (titanium dioxide) and mars black (iron oxide), into a metal of more extraordinary value.

We now use the word *magnum opus* colloquially as a superlative, bestowed upon a masterpiece of an artist’s oeuvre, yet historically it summarized a broader process and labor. The *magnum opus* is an evolving effort—a journey of experimentation, equations, and change. Fusing his explorations of consciousness, spirituality, and literature with that of science, math, alchemy, and ‘pataphysics was undoubtedly “the great work” and lifelong pursuit of Thomas Chimes. He embodied the implied pseudo-scientific and impossible quantitative approaches of



**Fig. 1** *Nautical*, 1969, mixed media metal box construction, 16 ¼ x 20 ¼ inches

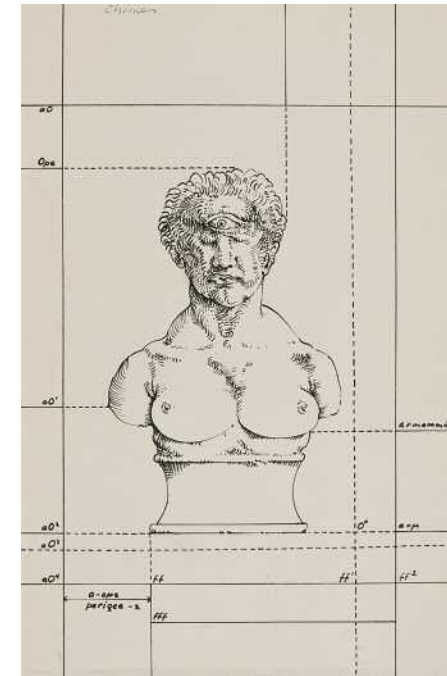
alchemy and ‘pataphysics to mythic ends through the seemingly rational strategies of plotted geometry and artistic material science. With such particular process-based approaches, the artist magnified his personal fascinations within a deeply felt aura of each work.

For Chimes, visual art could be seen as “creating a new world myth”, but also a force “impersonating” traditional myths.<sup>2</sup> As the child of Greek immigrants he increasingly immersed himself in the world of Hellenic mythology, math, and symbolism. A pursuit he called “the classical imperative,” Chimes felt it was crucial to deal with the art of the past in new forms, a motivation curator Michael Taylor would liken

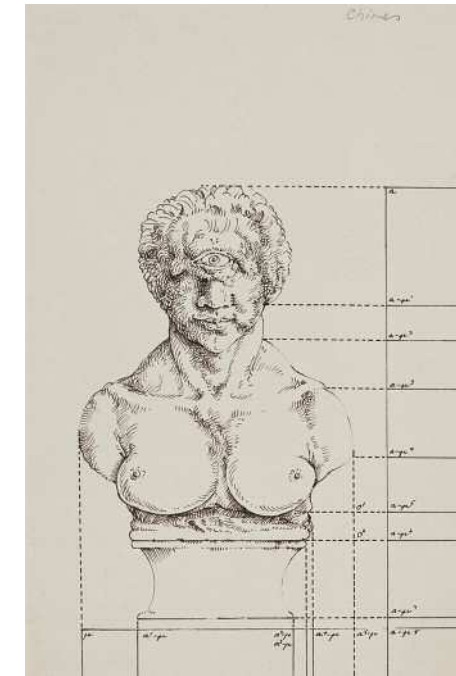
to contemporaries like Cy Twombly.<sup>3</sup> He embodied this imperative through his investigation of Greco-Roman iconography, historical texts and narratives, technical draftsmanship (“antique drawing”), and copying old master drawings from the library as a young student. Thomas Chimes was one of the most original and idiosyncratic figures working in Philadelphia in the 20th century, and his work has many historical lenses through which one can begin to read it. But at the core of these deeply personal investigations was an obsession with geometry that would dictate the structural composition and transformation of each piece.

Starting with his early work (1958–65) that came to be known as the *Crucifixion* paintings, Chimes felt driven by an exploration of spatial geometries. He recalled, “A long time ago, while studying the bare canvas in front of me, I could see the invisible diagonals connecting the four corners. I began by putting down shapes echoing the rectangular format of the canvas. A cross appeared in the space between the rectangles, a purely mathematical consideration having nothing to do with religion. The process seemed to me to be more like the beginning of a universe. It was only later that the cross became identified with the crucifix.”<sup>4</sup> This merging of a quantitative exploration of composition with its spiritual undertones would evolve into his quasi-surrealist later works that explored historical figures and ‘pataphysics as their primary subject matter.

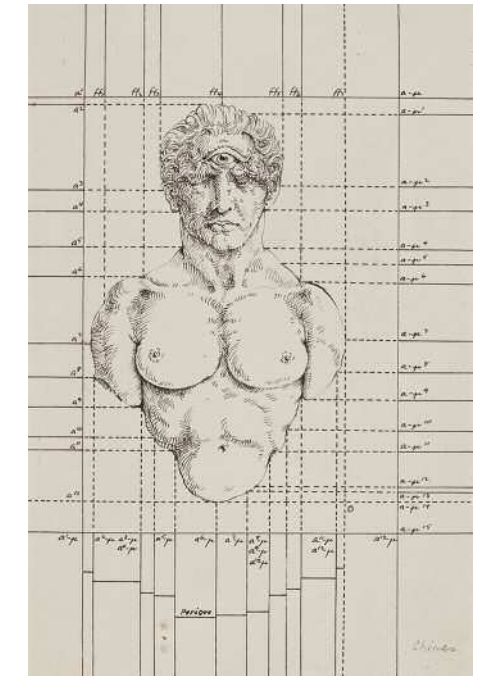
In the 1960s, Chimes would embark on a series of meticulous drawings, some of grotesque or human forms examined within their anatomical proportions (fig. 2–4) and others of purely mathematical renderings of Fibonacci’s Golden Spiral. In many ways, these were Chimes’s first manifestations of Alfred Jarry’s explanation of



**Fig. 2** *a + mammilla*, 1966, ink on paper, 8 ½ x 5 ½ inches



**Fig. 3** *m - a*, 1966, ink on paper, 8 ½ x 5 ½ inches



**Fig. 4** *Perigee*, 1966, ink on paper, 8 ½ x 5 ½ inches

‘pataphysics: “DEFINITION: ‘Pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments.”<sup>5</sup> Jarry’s Dr. Faustroll would celebrate British mathematician Arthur Cayley who summarized the universe in “a single curve drawn in chalk on a black board” while Faustroll would further those mathematical revelations as “the progress of the solid future entwined the body in spirals.”<sup>6</sup> The body became its own subject of study in these 1960s drawings, and his quantification of it spatially both explores ‘pataphysical principles and situates Chimes in dialogue with other Philadelphia artists he studied like Thomas Eakins and Eadweard Muybridge.

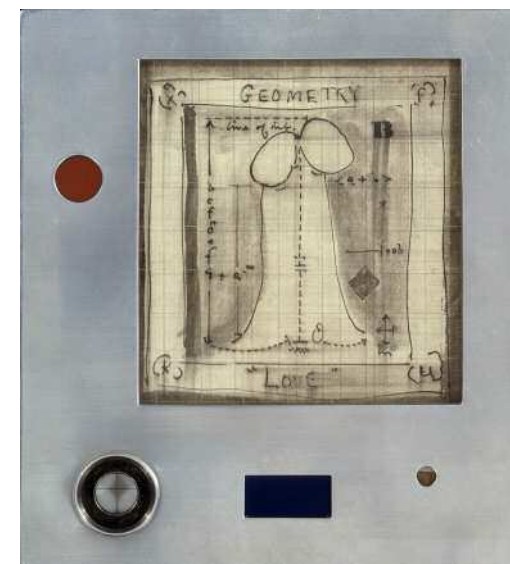


**Fig. 5** Installation view of *Thomas Chimes: Adventures in 'Pataphysics* at The Philadelphia Museum of Art, 2007

The anthology which first published the English translation of Jarry's influential proto-Surrealist text, *Exploits and Opinions of Dr. Faustroll, Pataphysician* (then subtitled "a neo-scientific novel") was the *Selected Works of Alfred Jarry*. Each book cover of this text has revisited a spiral motif, most recently featuring Jarry's woodcut of his caricatured Père Ubu figure with a nebula-like spiral on his belly, while a 1980 edition featured a portrait of Jarry surrounded by tightly-wound spirals like targets. Chimes's personal copy was the 1965 first-edition, a green hardcover book with a single yellow spiral on the cover. For his most treasured books, Chimes enshrined the texts in unique sculptural book jackets; this particular one was a simple handsome hardwood

cover with a circular cutout framing the spiral. The June 1960 *Evergreen Review* "What is 'Pataphysics?'" (Chimes's first exposure to 'pataphysics') similarly has a green cover with a transposed photograph of Jarry on a bicycle with a graphic purple spiral emerging from the center of his front bicycle wheel. Chimes recalled being "immediately connected" to the visuals of the cover when offered back issues of the *Evergreen Review* by his brother-in-law in 1960–61.<sup>7</sup> The 'pataphysical flirtation with the quasi-mathematical was celebrated by many scholars and enthusiasts, but perhaps none more so than the obsessive and elaborate systems that would manifest themselves in the work of Thomas Chimes.

In the latter half of the 1960s, Chimes began working in mixed media wall-mounted box constructions, made primarily of metal with cutout or applied elements in or on their surfaces (fig. 5). Some were made of layers of Plexiglas in a metal frame, with layers of aluminum tape and other materials sandwiched to create minimal geometric patterns embedded within their surfaces. Only having made approximately fifty of these painstakingly-crafted works in an eight year period (1965–1973), their subject matter was significantly expanded from his previous paintings into a complicated world of his own icons and symbols. Some works from this period are figurative containing the many historical and pop cultural figures that influenced his thinking. (Antonin Artaud's Momo appears in the first boxes, and later figures like Marcel Duchamp, John Lennon, and Mick Jagger became immortalized subjects.) Numerous boxes are quite erotic (subtly in *Pearl*, 1968; p. 43 or overtly in *Geometry Love*, 1966–69; fig. 6), evoking his own anatomical study drawings, the explorations of the unconscious within the surrealist movement, and the burgeoning sexual revolution.



**Fig. 6** *Geometry Love*, 1966–69, mixed media metal box construction, 9 ¼ x 8 ¼ inches



**Fig. 7** *Untitled*, c. 1980, graphite and collaged postcard on paper, 7 3/8 x 9 inches

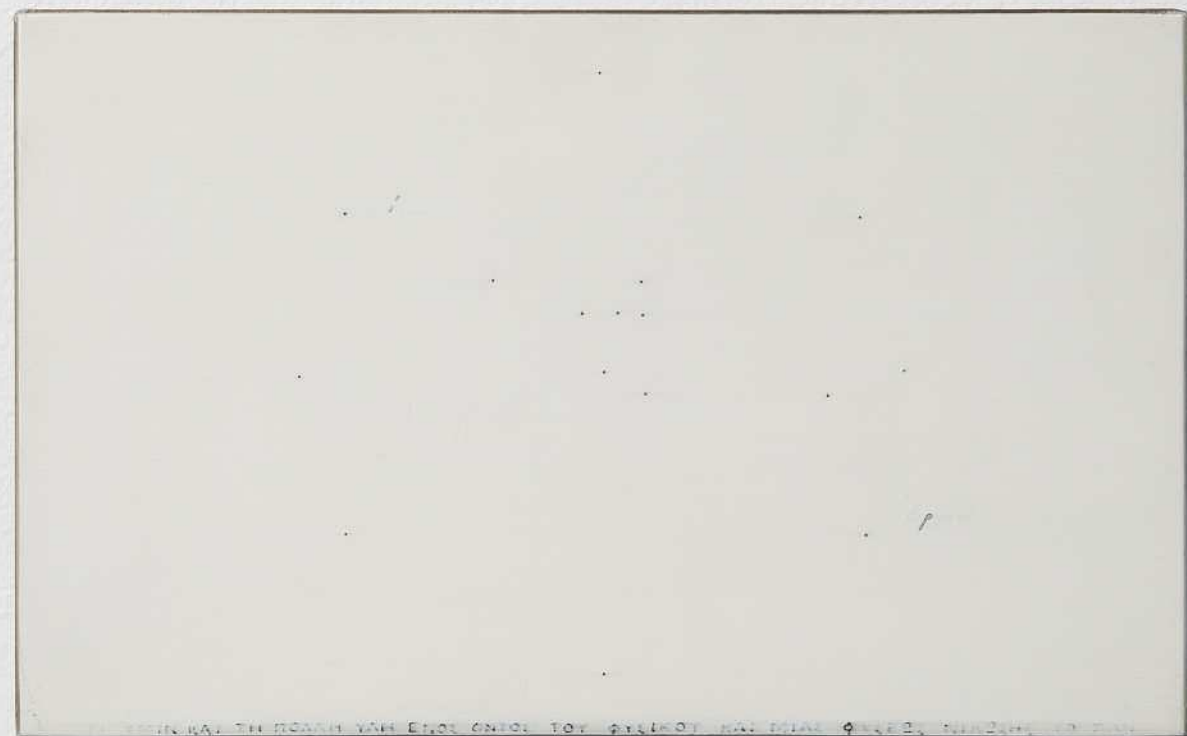
**Fig. 8** *Mumu*, 1965, mixed media metal box, 18 x 16 inches

For Chimes the metalwork became both its own subject as he began studying alchemy (*Repousse*, 1973, named after the very technique used to fabricate its surface; p. 45) and a part of classical system of symbols and personifications (Iron as Mars, God of War and Silver as Hecate, Goddess of the Moon).

This period more directly embodied Chimes's fixation on geometry as he explored the formal qualities of art deco compositions (i.e. *Rider*, 1970; p. 59), the organized rhythms of minimalism in his mostly untitled 1970 Plexi box compositions, and obtuse constellations of dots, cut outs, and shapes (i.e. *Sixteen Circles*, 1970; p. 46) that point to more elaborate compositional systems. Shapes themselves had personal and specific meanings for the artist. For example, triangles could be seen to represent God, and circles indicative of a range of signs both spatial and time-oriented including shields, coins, mandalas, clocks, compasses, sundials, and even the entire earth. Looking at transitional works like *Mumu*, 1965 (fig. 8) where "crucifixion"-style elements were embedded in the new mixed media constructions, one sees that a more hard-edged geometric composition began to prevail. But the boxes rapidly developed into new territory as he increasingly engaged with Jarry, Duchamp, and his own psychology—ranging from Freudian sexuality, Jungian transformational alchemy, and the cosmic possibilities of Eros.

Over a decade later in 1980, Chimes would return to these themes as he began his celebrated white paintings. The transitional works into this distinctive style have studies revealing how they too were dictated by geometric systems. His multiple paintings of Niagara Falls relate back to a post card (circa 1980; fig. 7) with a transposed geometric diagram on top. In Chimes's 1990 oral history interview for the





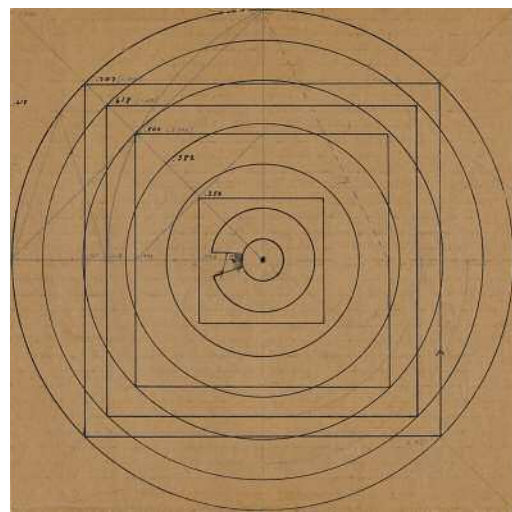
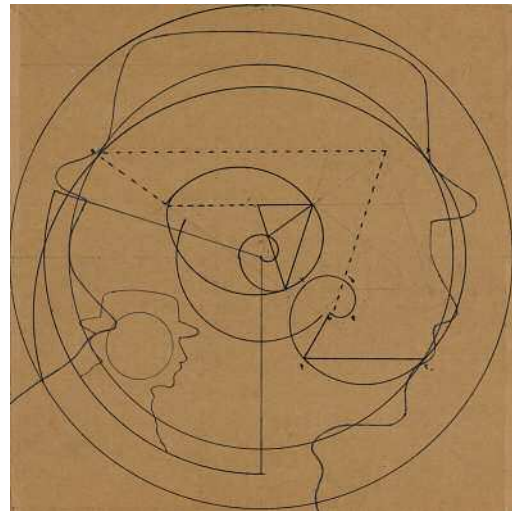
**Fig. 9** *We Speak of Manifold Matter, One Substance is Nature and One Nature Conquers All*, 1989, oil on wood panel, 7 7/8 x 12 5/8 inches

Smithsonian's Archives of American Art, he reflected how “the diagrammatical drawings of the '60s are working subliminally within me...” and they began to take hold of his late work in new ways.<sup>8</sup>

Some white paintings contain alphabetical characters and statements, as titles running along an edge or points floating in ethereal white space (fig. 9). The Greek that appears comes primarily from alchemical texts, and direct passages or translations from Jarry were used for the French or English. Sometimes full sentences are embedded within the works as a kind of enshrined manifesto. In others, disparate characters float in the voids of white space Chimes created; his notebooks reveal an internal system of numeric sequences, where specific letters based on their order were selected and then arranged on the canvas according to the Golden Points of the Fibonacci spiral. In his most minimal compositions, the works leave these points simply as dots, evoking an inverted night sky with far off constellations—simultaneously flat but deep. Chimes would complicate the purely aesthetic evocations of the dots saying, “However there's another illusion there and it has to do with the line of *Dr. Faustroll's Exploits and Opinions*: ‘Dieu est le point tangent—God is the point between zero and infinity.’ So there's the connection from a, shall we say, literary point of view.”<sup>9</sup>

Further evidence of these systematic mathematical explorations exists in Chimes's personal ephemera, demonstrative of how mathematical diagrams continued to be a consuming drawing practice of the artist. Paintings packed by the artist sometime in the early 2000s utilized cardboard sheets (fig. 10) to cushion the works fragile smooth surfaces. On the front and verso of these sheets are ongoing geometric explorations of different formulas and spirals—representative of his ravenous energy for drawing and the painstaking obsession with which



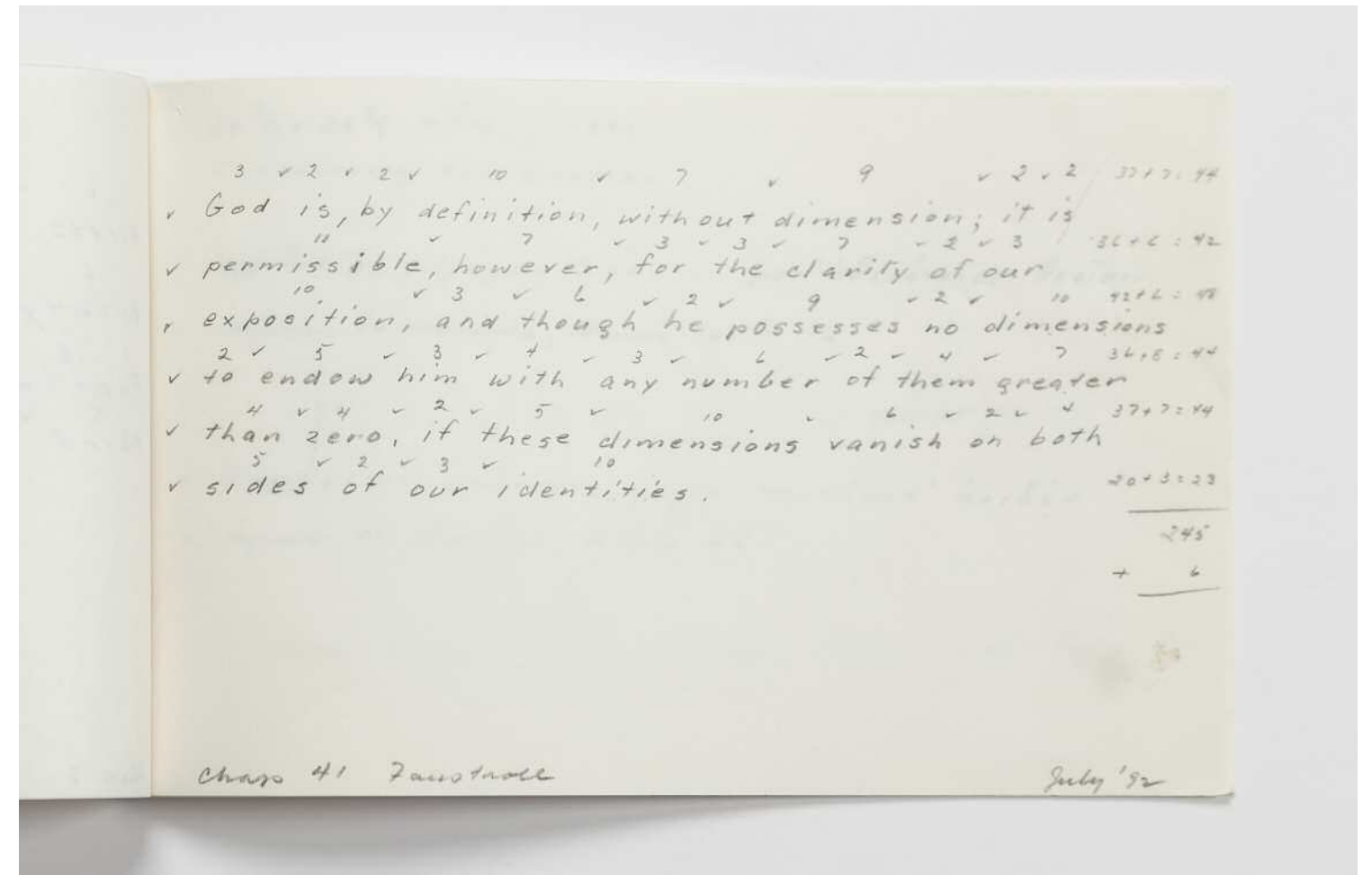


**Fig. 10** Two examples of the double sided cardboard templates in which Chimes geometrically planned compositions. These were later re-used as packing materials. Approximately 11 x 11 inches each, c. 1997–2001

compositions were studied and planned. It is notable that Chimes's 1993 bronze memorial to his own river-damaged public project *Sleeping Woman* with poet Stephen Berg used the Golden proportions to determine the exact size and placement of the memorial marker within Fairmount Park in Philadelphia. Eventually, a 'pataphysical spiral' was most playfully celebrated as the artist's uniting emblem with pins made to be worn at the opening of his 2007 Philadelphia Museum of Art retrospective *Adventures in 'Pataphysics*.

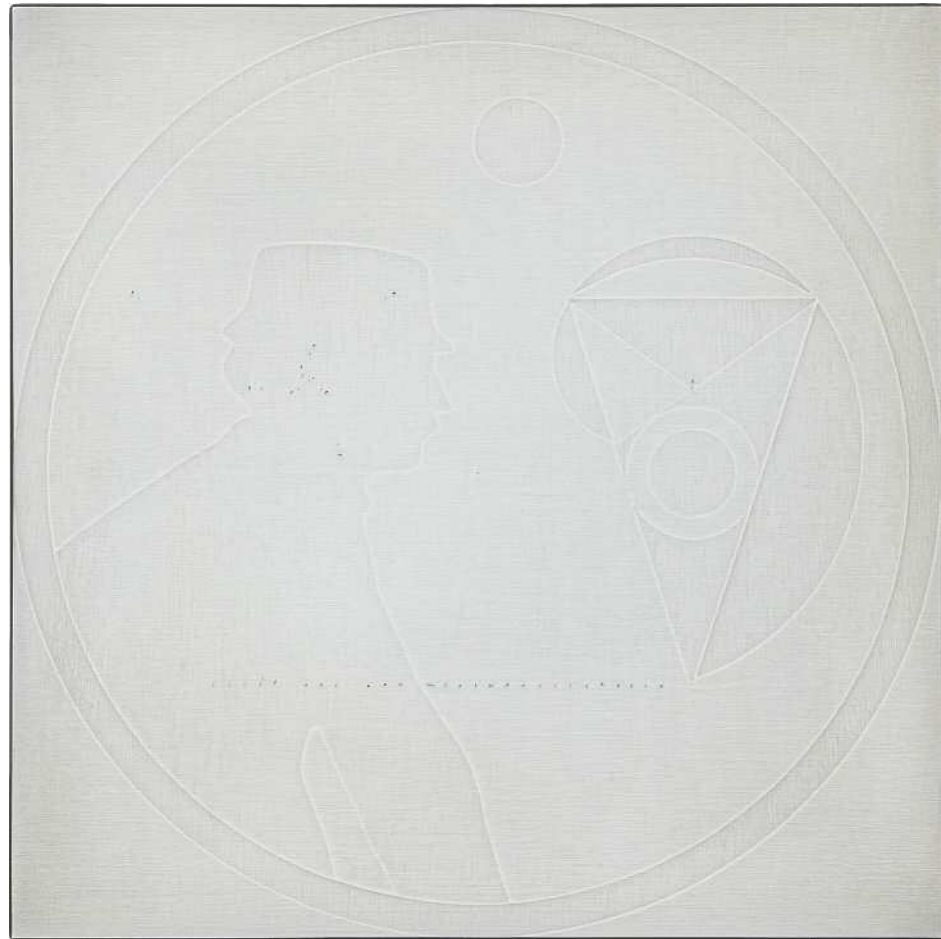
It is apparent through his library and notes that Chimes read and researched other relevant texts ranging from the historical in classical Greek math and alchemy, the scientists and mathematicians referenced by Jarry, and contemporaries like physicist Menas Kafatos—who popularly fused scientific wonder with more subjective spiritual pursuits. In correspondence, Chimes was known to quote Albert Einstein, who elaborated his scientific worldview with many revealing and passionate non-scientific and philosophical writings. And while working on his white paintings, Chimes kept a studio copy of D'Arcy Wentworth Thompson's *Growth and Form*, a famous 1917 text that posited the beloved golden spiral and other mathematical forms as an underlying perfect math echoed throughout the universe.

Chimes's output was tremendously rich, and further iconographic ties can be made spanning his full career. *Green Box* (1966–68; p. 39) and *Untitled* (1969; p. 57) both contain a helmeted figure, a character that appears in later white paintings as well. In one of these white paintings *CH 10.25.01*, 2001 (p. 28), this helmet even contains a small spiral equation. Helmets most playfully stood in for pop cultural references like Mick Jagger's 1970 performance of the 19th century Australian anti-hero bushranger in the film *Ned Kelly*. But it is further repeated through



**Fig. 11** Quotation from Alfred Jarry's *Exploits and Opinions of Dr. Faustroll, Pataphysician* in a 1992 handmade stapled notebook where Chimes studied and planned the layout of the text for white paintings; here, adding the count of characters in each line

the artist's mythic explorations of Hellenic symbolism and the Olympian god Hermes (not to mention his syncretic transformation into Hermes Trismegistus, the patriarch of alchemy). While Chimes had four distinct periods of work, each more aesthetically unusual than the last, his conceptually rigorous explorations and codes interlock. One can also draw parallels between his motivations to reveal information through the cutouts of the metal boxes and the layers of milky white paint that both revealed and obscured their content.



**Fig. 12** *If One Can Measure*, 1994,  
oil on wood panel, 11 15/16 x 11 7/8 inches

Akin to his three primary influences, Alfred Jarry, Marcel Duchamp, and James Joyce, Chimes actively integrated alchemy and math into art making and mysticism. Jarry's Dr. Faustroll was positioned in direct dialogue (in so-called "telepathic letters") with the concepts of thinkers such as the physicist C.V. Boys (1855-1944), the chemist and physicist Sir William Crooke (1832-1919) and the

mathematician and physicist Lord Kelvin (born William Thomson, 1824-1907). Yet the binding sciences of Jarry's 'pataphysics were not rules but "exceptions", some noticeably occurring more frequently than others. His protagonist had preoccupations with objects of measurement, carrying in his pocket a "centimeter, an authentic copy in brass of the traditional standard," and a tuning fork "carefully determined... in terms of mean seconds."<sup>10</sup>

This skeptical approach to describing the world around us found another voice through the ironic "playful physics" of Marcel Duchamp by "slightly distending the laws of physics and chemistry." Duchamp would also maintain a fascination with quantitative measurement in a practice that celebrated chance. In *3 Standard Stoppages*, 1913-14, the artist intended "to create a new image of the unit of length" while obtaining a representation of "canned chance."<sup>11</sup> Randomly thrown meter-long pieces of thread were thrown onto canvases to make new units of measure out of wood slats. Jarry's obsession with "purely accidental phenomena" and Duchamp's engagement with the transformation of materials based on chance procedures forged a new paradigm of the artist-philosopher, marked by their mutual fascination with alchemy.

It is notable that both Duchamp and Chimes have their own "Green Box" works. Duchamp's 1934 piece was an artist multiple containing 94 facsimiles of the notes, plans, and explanations for his major piece *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915-23). A volume of material (sometimes called "manual") representative of a greater artistic process, it is not merely a key to the work but rather a verbal incarnation of the piece. Perhaps the greatest glimpse into Duchamp's world of symbols, unconscious explorations,

and spiritual and physical transformations, *Green Box* has been read by many in light of his alchemical obsessions and thought experimentations. Duchamp was a hero to Chimes, who eschewed the art world of New York after hearing about Duchamp's comments delivered at a 1961 lecture at the Philadelphia Museum of Art announcing "The great artist of tomorrow will go underground." The metal boxes continue to stand on their own in rich dialogue with the material construction and explorations of sexuality in *The Large Glass*, while the figure of Duchamp was even directly embedded within one (*Set*, 1972) and alluded to more subtly through Chimes's own *Green Box*, 1966–68.

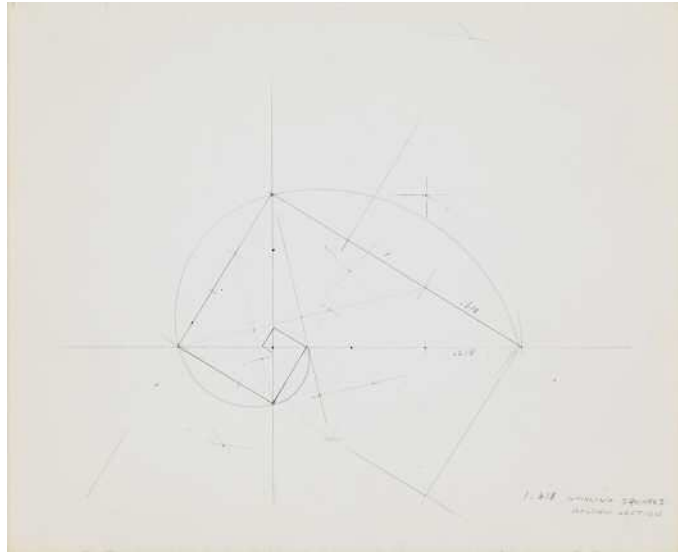
Yet it is the feelings that these mysterious works actually evoke standing in front of them that unifies them most completely. While Chimes wove riddles of meaning, history, and symbolism within his art, the desire to find that information becomes almost a subject in itself. Details are concealed and revealed both generously and obtusely, leaving an overwhelming sense of curiosity and longing while looking at any of his intensely crafted surfaces. The precise metal boxes begin to act as hidden vaults filled with subliminal messages; his enigmatic drawings are precise but aloof diagrams that contain no traces or keys in which to read them; the stark white paintings evoke an impenetrable smokescreen in their deep space yet shallow surfaces. Chimes indeed continued to invent ways to channel energy and information through a series of objective strategies that manifested Jarry's 'pataphysics and alchemical thought—rewarding us with the desire for further riddles. The artist helped unlock the unconscious imagination towards what lies ahead and beneath.

Perhaps the greatest truth we can grasp from these works is how our perceptions (and physical selves) move forward into uncharted

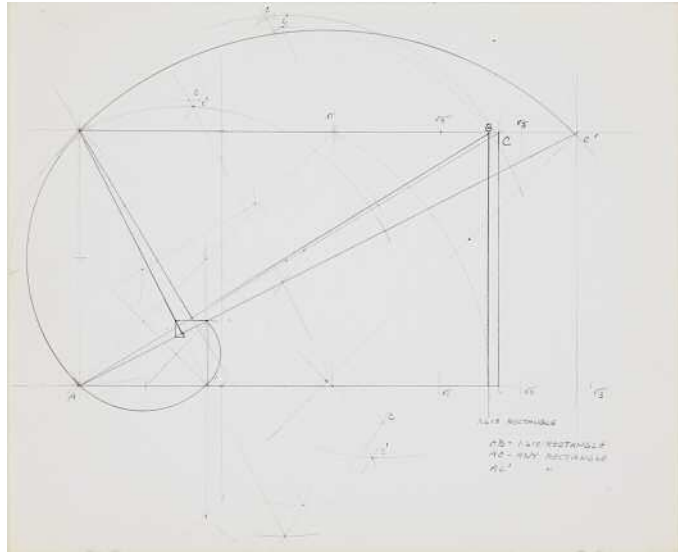
territory—a world defined by chance and exceptions. As Chimes poignantly expanded upon any point in space: "In other words, the dot moves. The dot moves... The earth is orbiting around the sun, and if the universe is expanding, and if you begin the journey around the sun on earth and make one complete cycle, when you arrive back at the original point and the universe is expanding, then it can't be a perfect circle or a perfect ellipse. It is forming a spiral—it's moving. It cannot close the original configuration—it's forming a spiral. The universe is forming."<sup>12</sup>

#### Notes

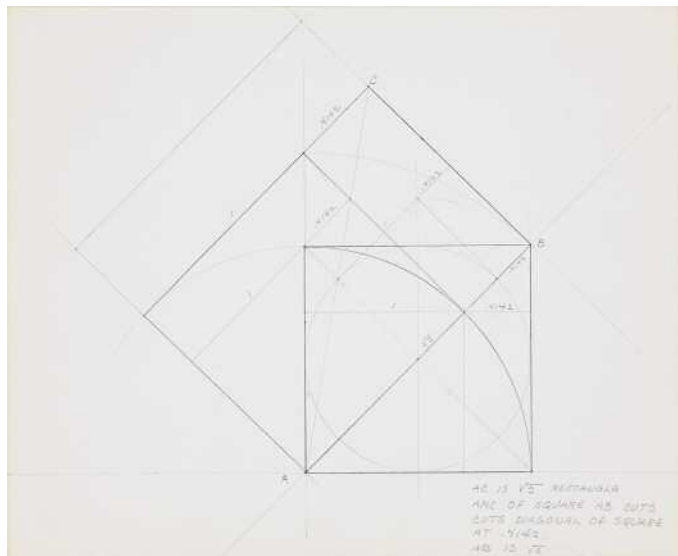
1. Thomas Chimes interview with Michael Taylor, May 15, 2001. Notes in the Philadelphia Museum of Art Archives.
2. Thomas Chimes, "Van Gogh" #812, Lecture September 20, 2000. Philadelphia Museum of Art. Transcription p. 5.
3. Thomas Chimes interview with Michael Taylor, January, 4, 2006. Notes in the Philadelphia Museum of Art Archives.
4. Thomas Chimes in conversation with Stephen Berg. *Portraying Ideas*, Royal Hibernian Academy, Dublin, 2001, p. 10.
5. Alfred Jarry, *Exploits & Opinions of Dr. Faustroll Pataphysician*, Exact Change: Boston, 1996, p. 22.
6. Ibid. p. 99.
7. Thomas Chimes interview with Michael Taylor, October 15, 2002. Transcript in the Philadelphia Museum of Art Archives.
8. Oral history interview with Thomas Chimes, by Cynthia Veloric. June 14, 1990. Archives of American Art Philadelphia Project, Smithsonian Institution.
9. Ibid.
10. Alfred Jarry, *Exploits & Opinions of Dr. Faustroll Pataphysician*, Exact Change: Boston, 1996.
11. Marcel Duchamp, "Green Box" in *Salt Seller: The Writings of Marcel Duchamp*, Oxford University Press: 1973. pp. 49, 71.
12. Oral history interview with Thomas Chimes, by Cynthia Veloric. June 14, 1990. Archives of American Art Philadelphia Project, Smithsonian Institution.



Untitled, n.d., graphite on paper, 7 3/8 x 9 inches



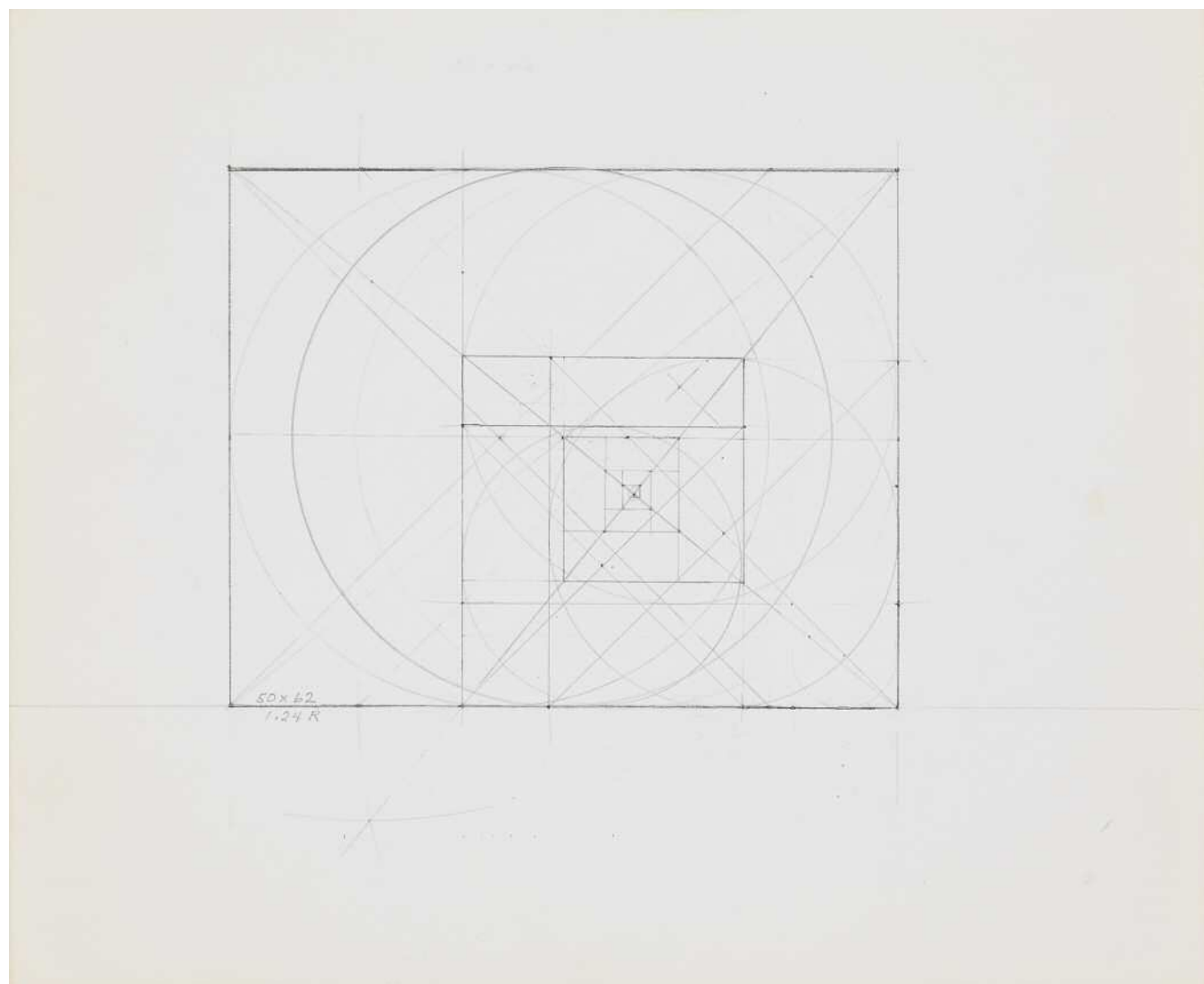
Untitled, n.d., graphite on paper, 7 3/8 x 9 inches



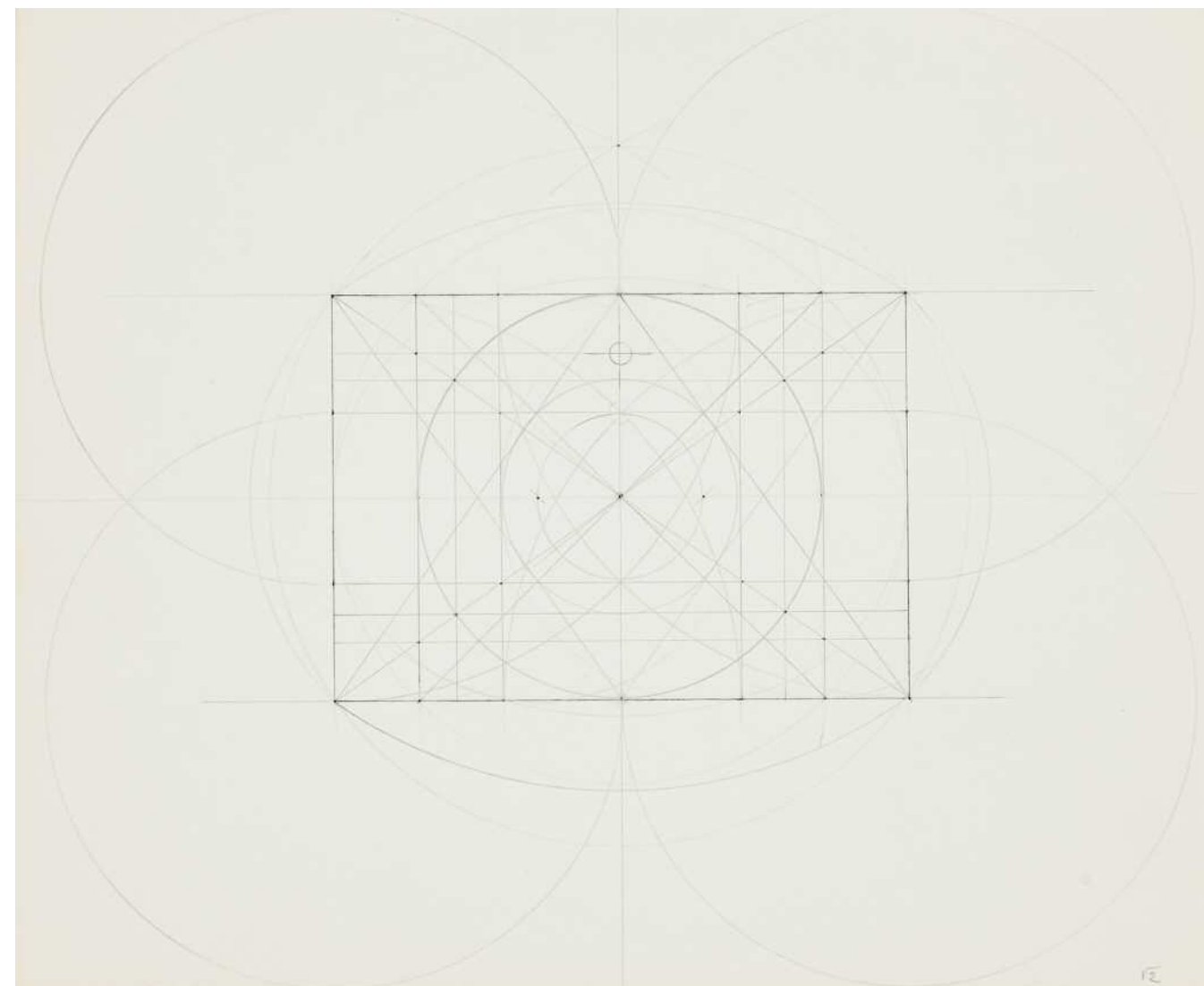
Untitled, n.d., graphite on paper, 7 3/8 x 9 inches



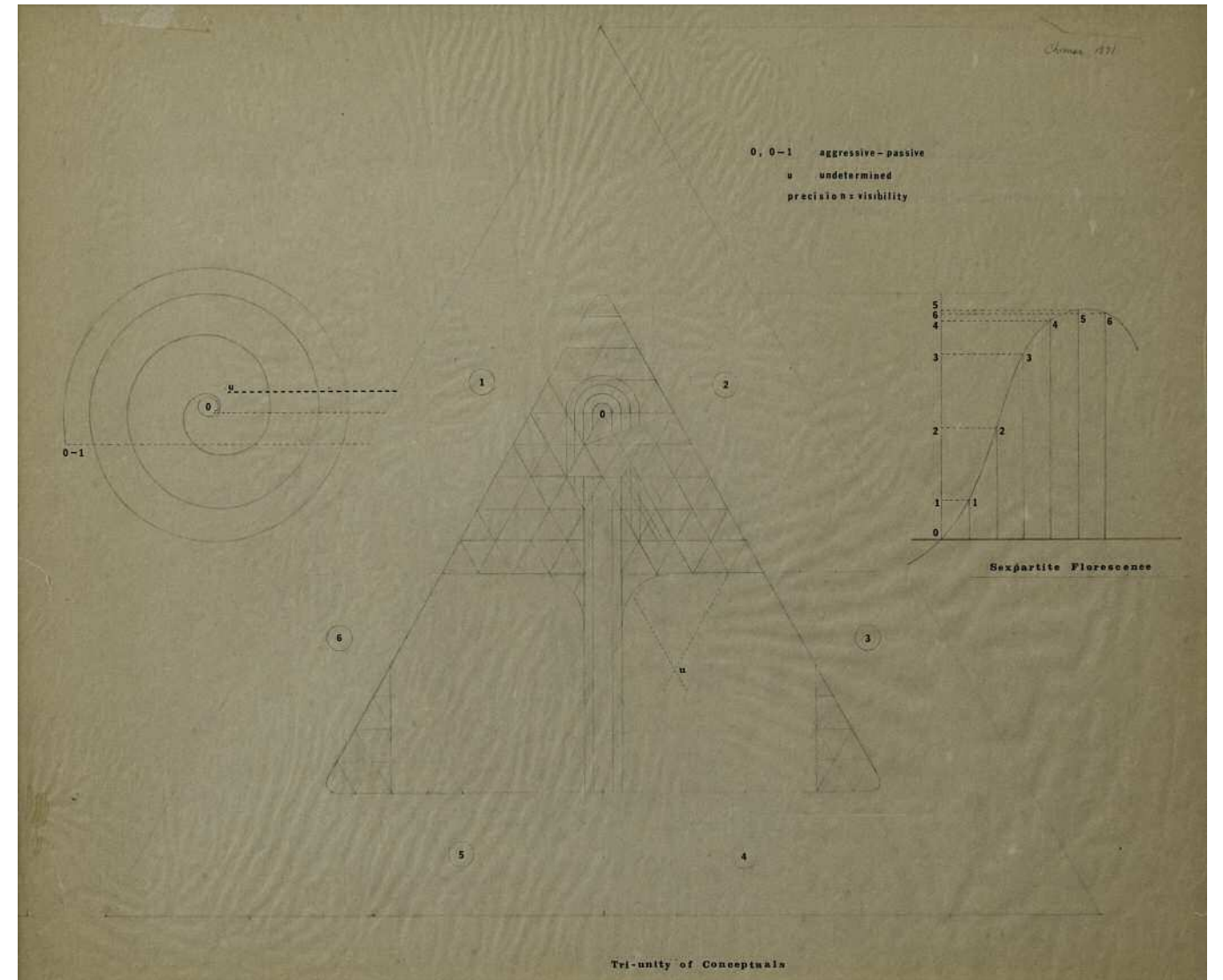
Untitled, n.d., graphite on paper, 7 3/8 x 9 inches



*Untitled*, n.d., graphite on paper, 7 3/8 x 9 inches



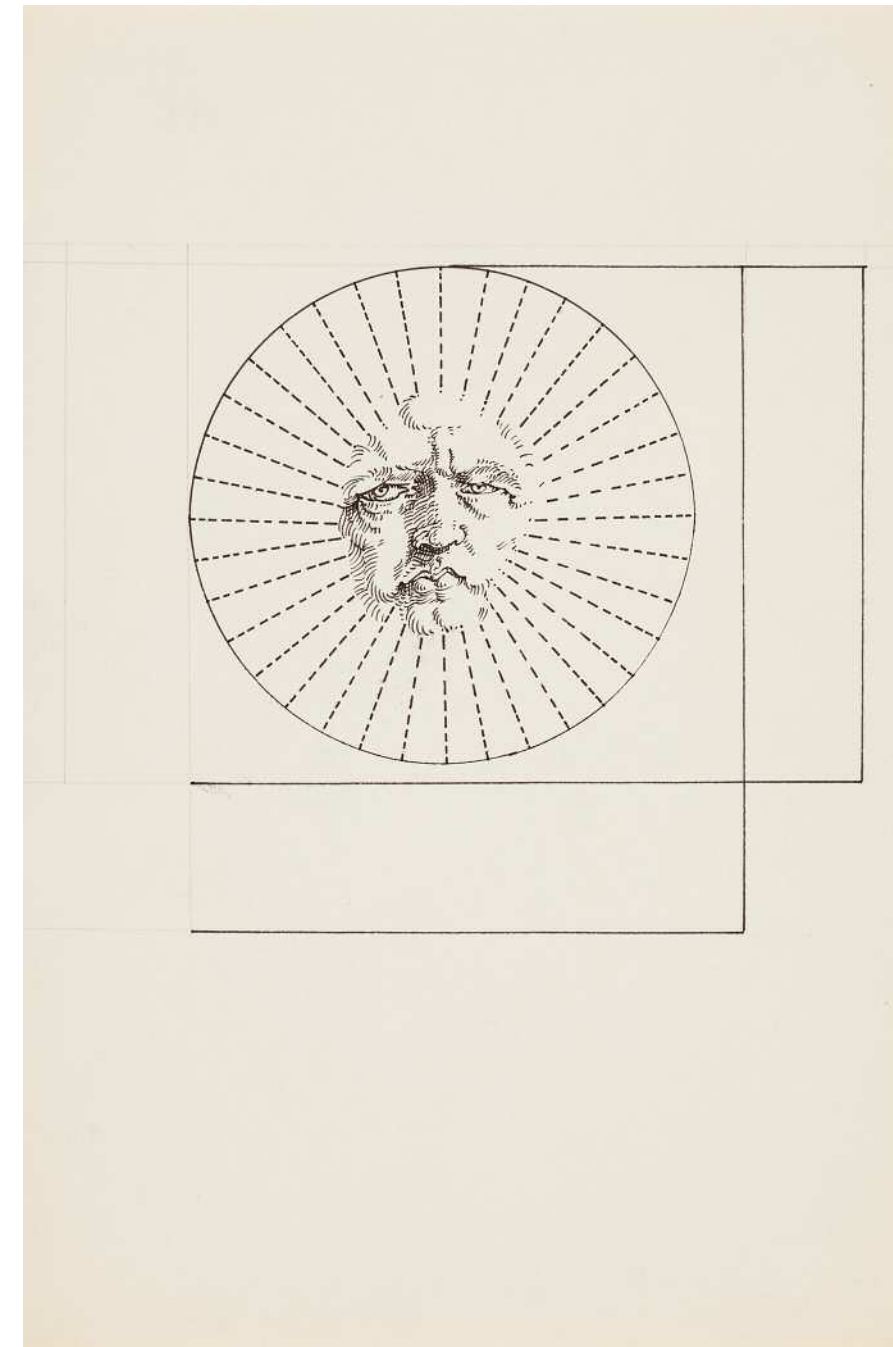
*Untitled*, n.d., graphite on paper, 7 3/8 x 9 inches



Tri-Unity of Conceptuals, 1971, pencil on paper in metal frame, 14 3/8 x 17 3/8 inches

*The harmony of the world is made manifest in  
Form and Number, and the heart and soul and all  
the poetry of Natural Philosophy are embodied in  
the concept of mathematical beauty.*

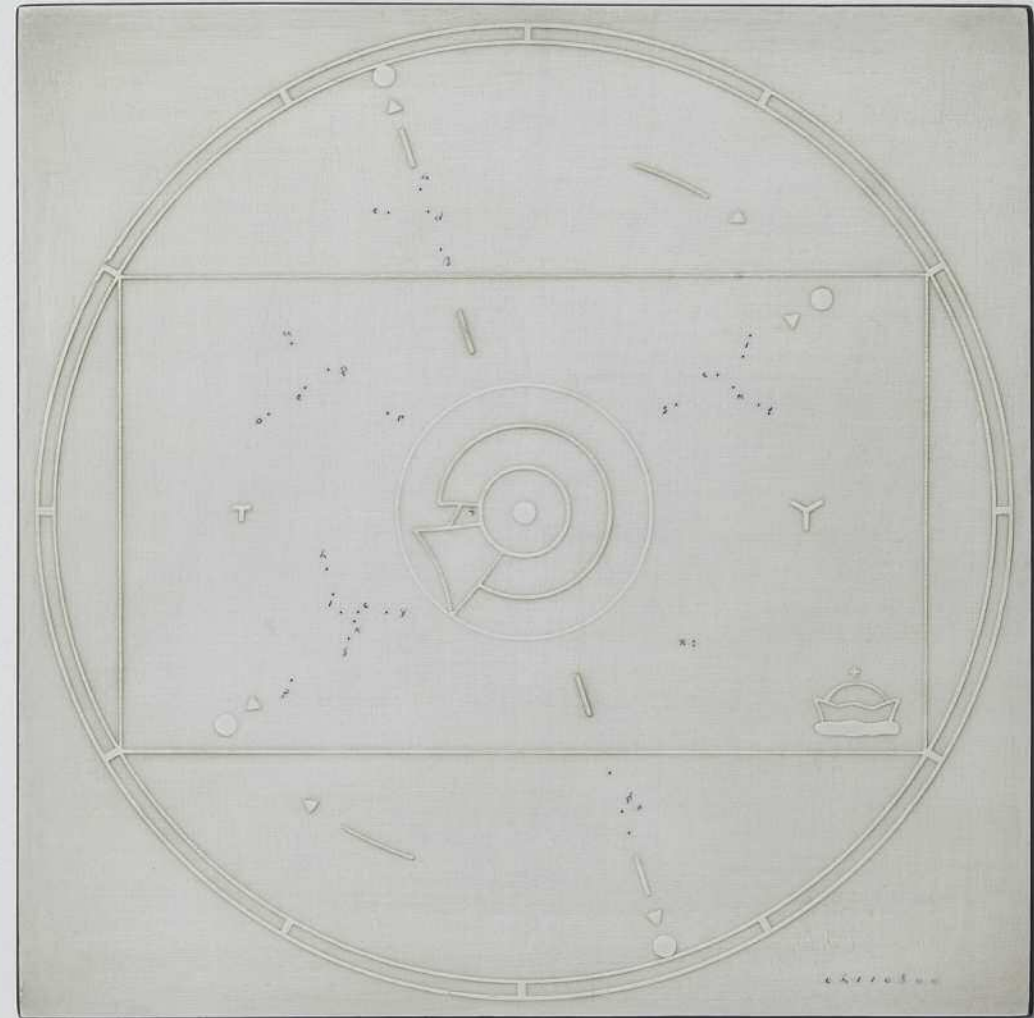
—D'Arcy Wentworth Thompson



*Untitled, n.d., ink and graphite on paper, 8 7/8 x 5 3/4 inches*

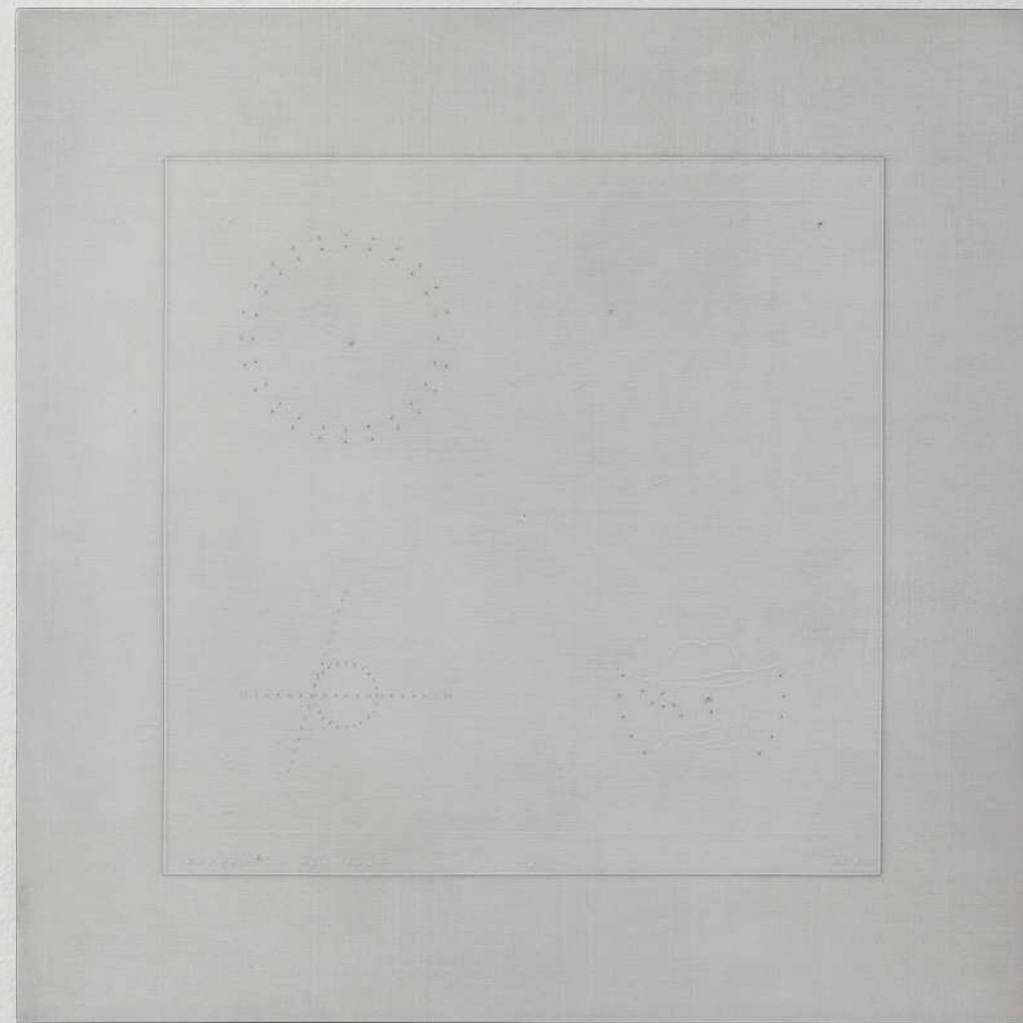


CH 10.25.01, 2001, oil on wood panel, 11 3/4 x 11 3/4 inches

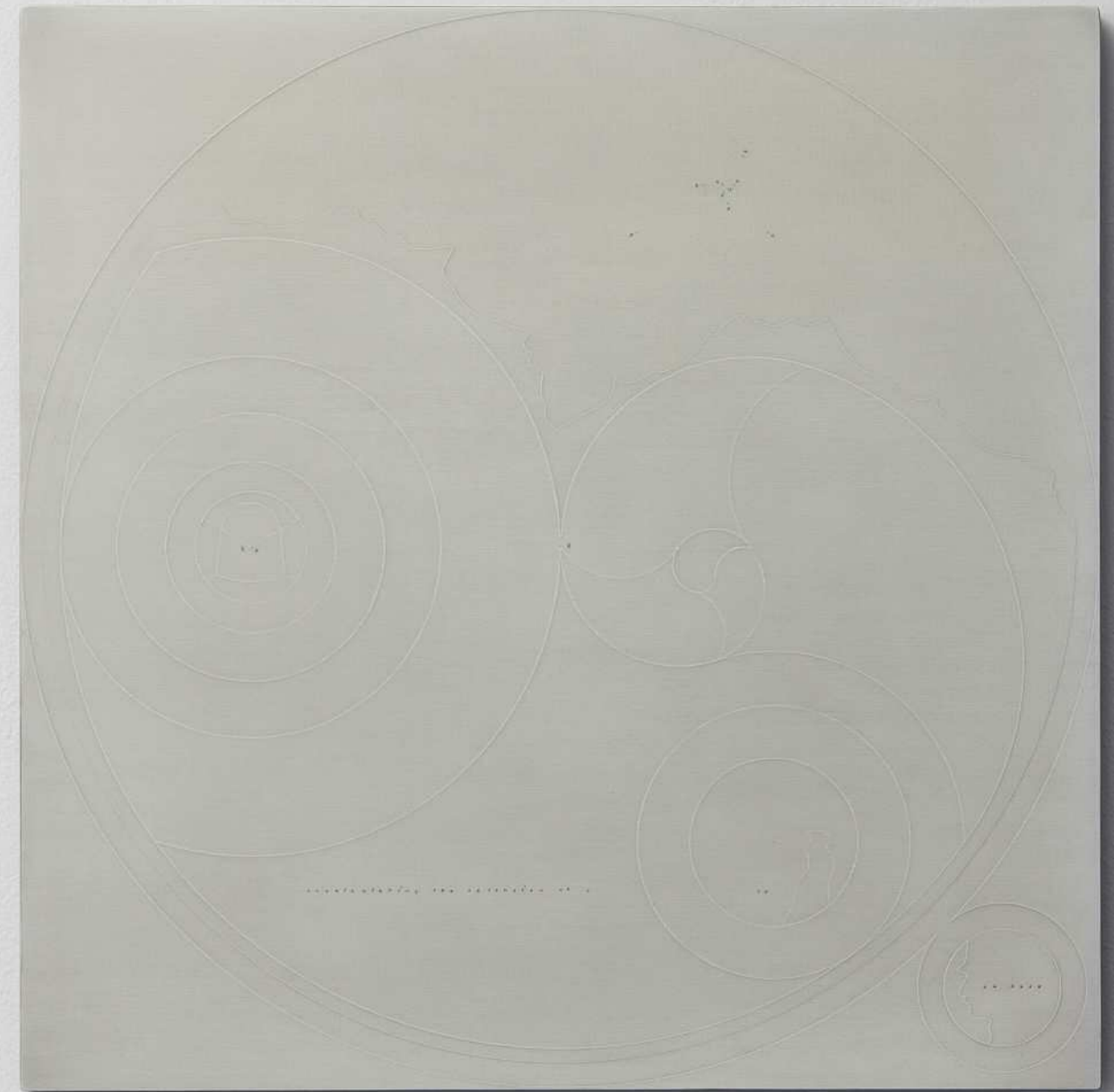


CH 11.03.00, 2000, oil on wood panel, 11 5/8 x 11 5/8 inches

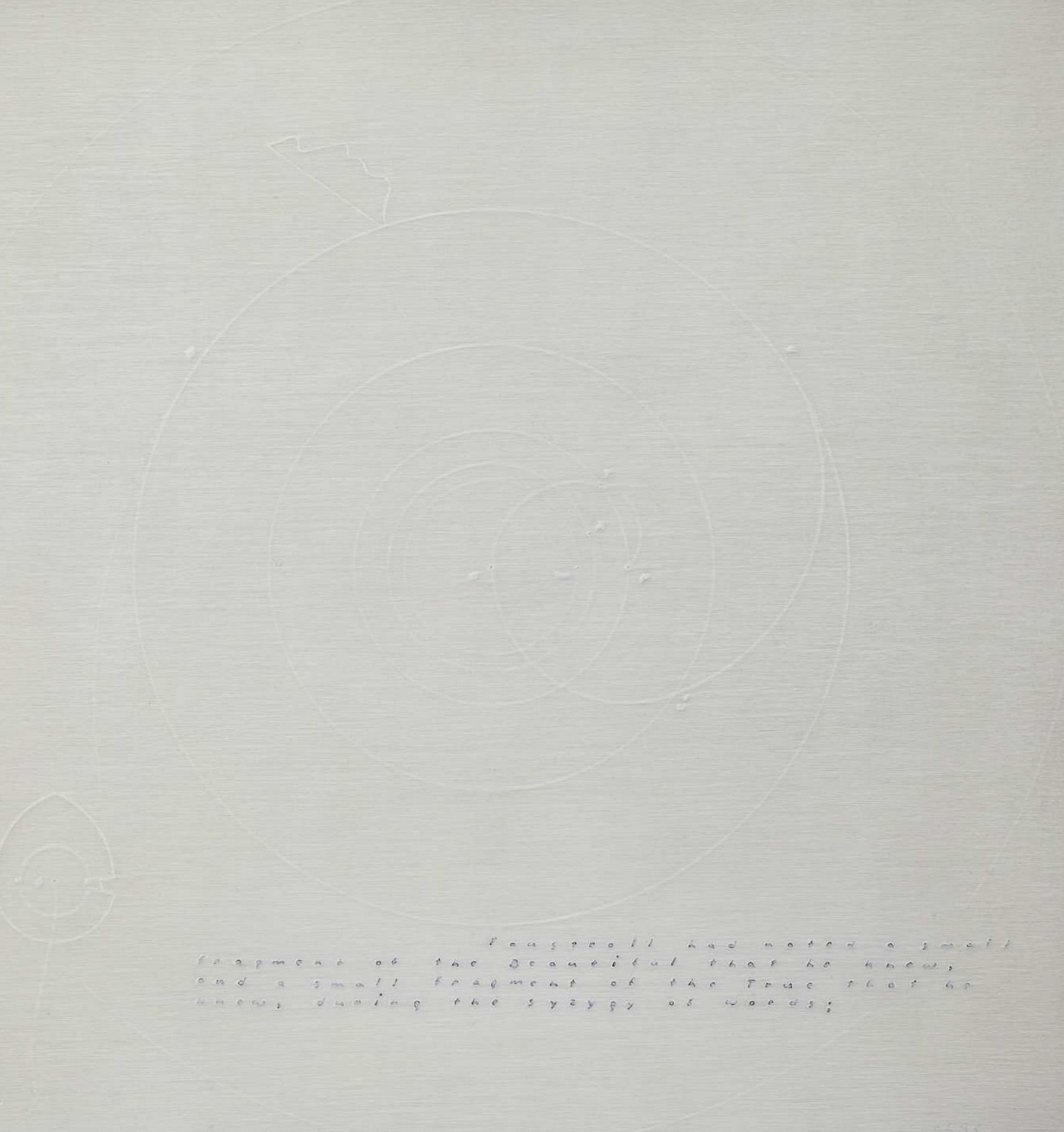




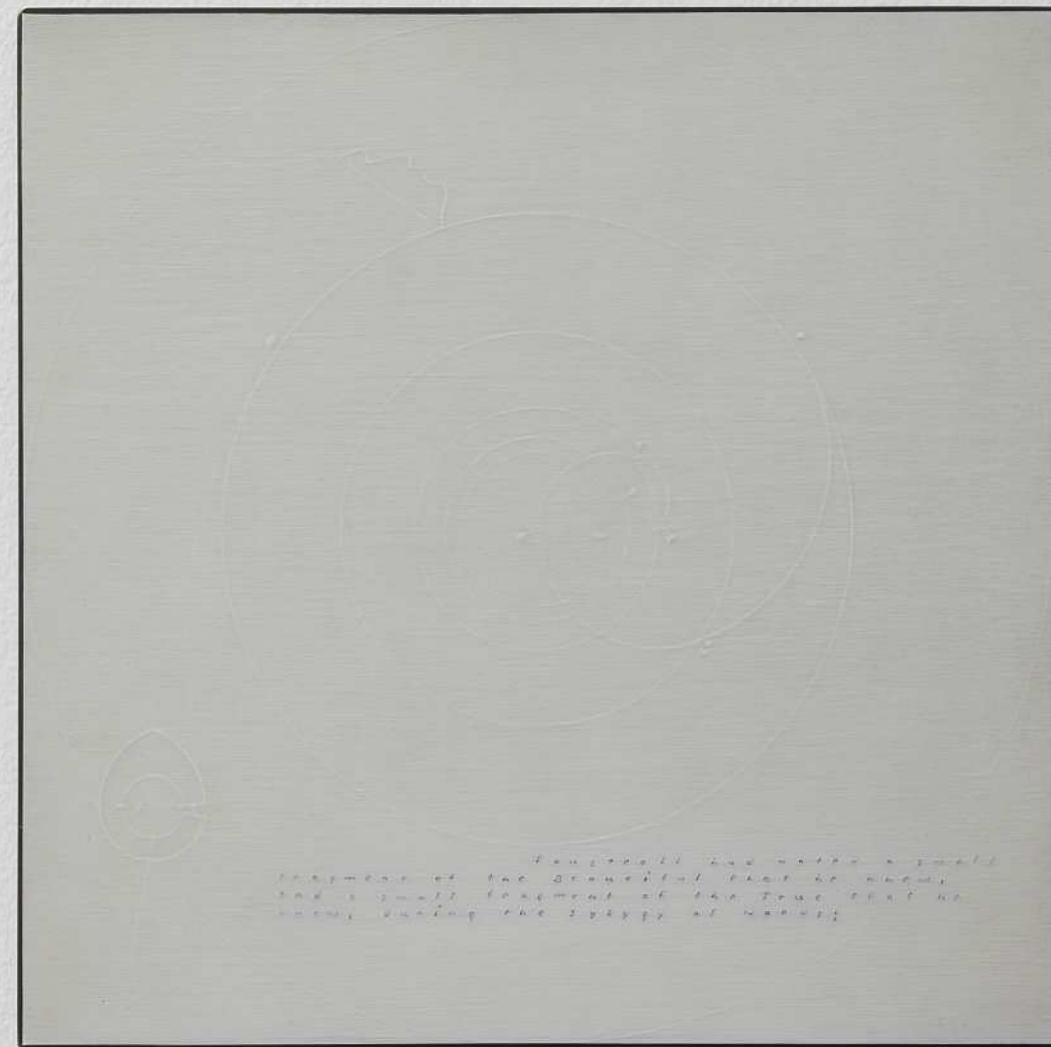
*Concerning the Four*, 1991, oil on wood panel, 17 <sup>7</sup>/<sub>8</sub> x 17 <sup>7</sup>/<sub>8</sub> inches



*Recalculating the Extension of Y*, 1995, oil on wood panel, 23 <sup>7</sup>/<sub>8</sub> x 23 <sup>13</sup>/<sub>16</sub> inches



Faustroll had noted a small  
fragment of the Beautiful that he knew,  
and a small fragment of the True that he  
knew, during the syzygy of words;

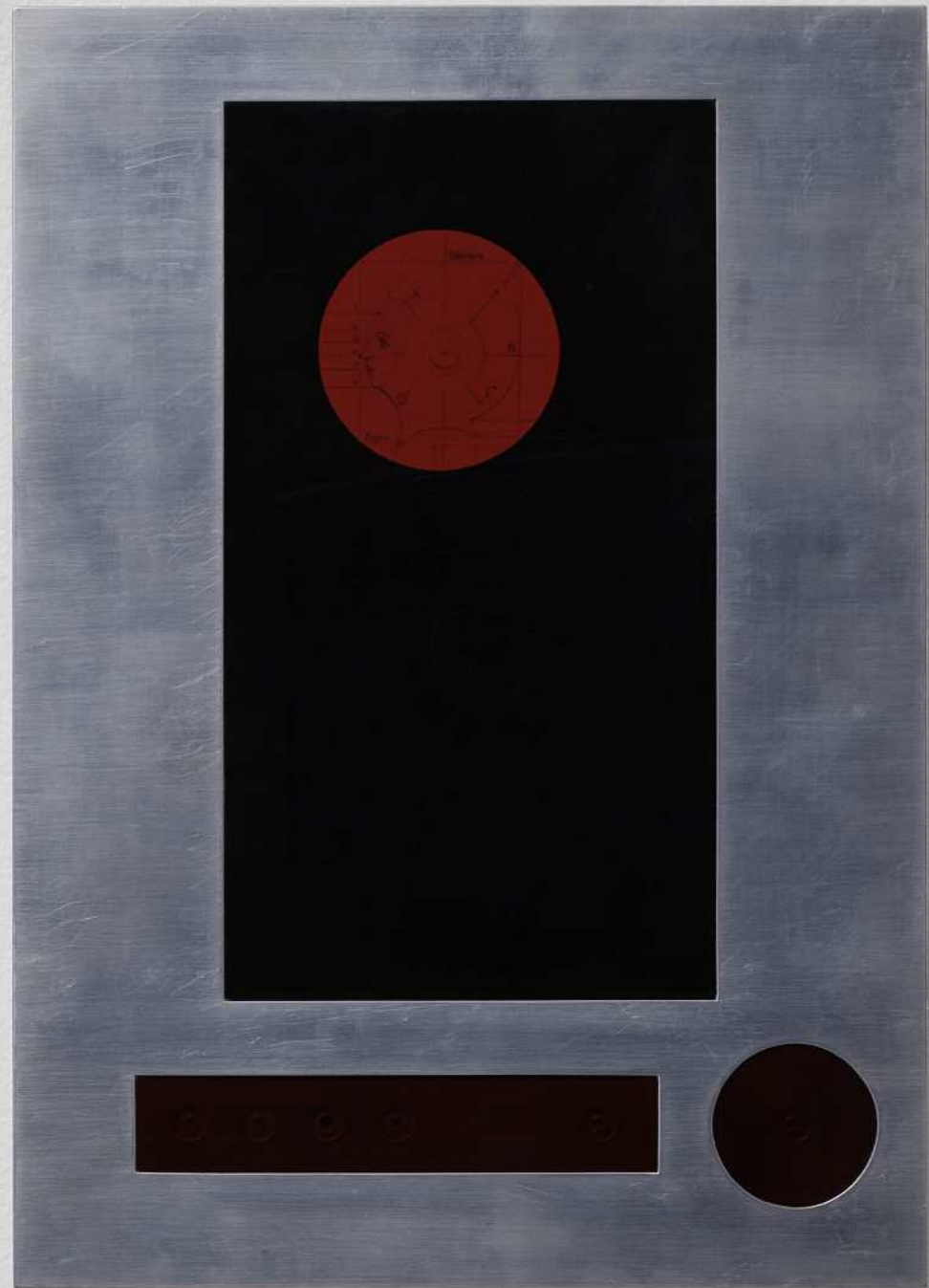


Faustroll had noted a small  
fragment of the Beautiful that he knew,  
and a small fragment of the True that he  
knew, during the syzygy of words;

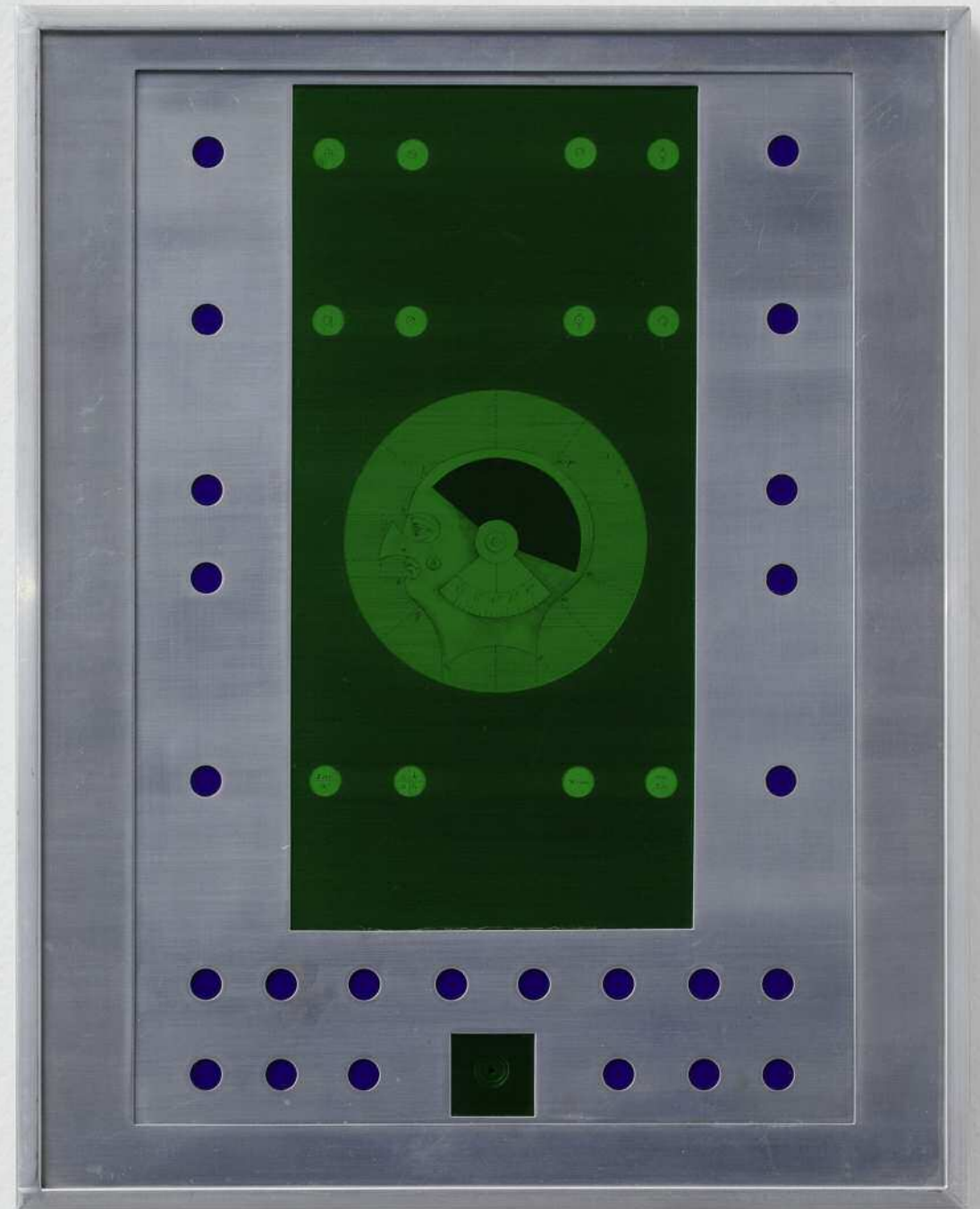
*Faustroll Had Noted a Small Fragment*, 1995, oil on wood panel, 11 3/4 x 11 3/4 inches



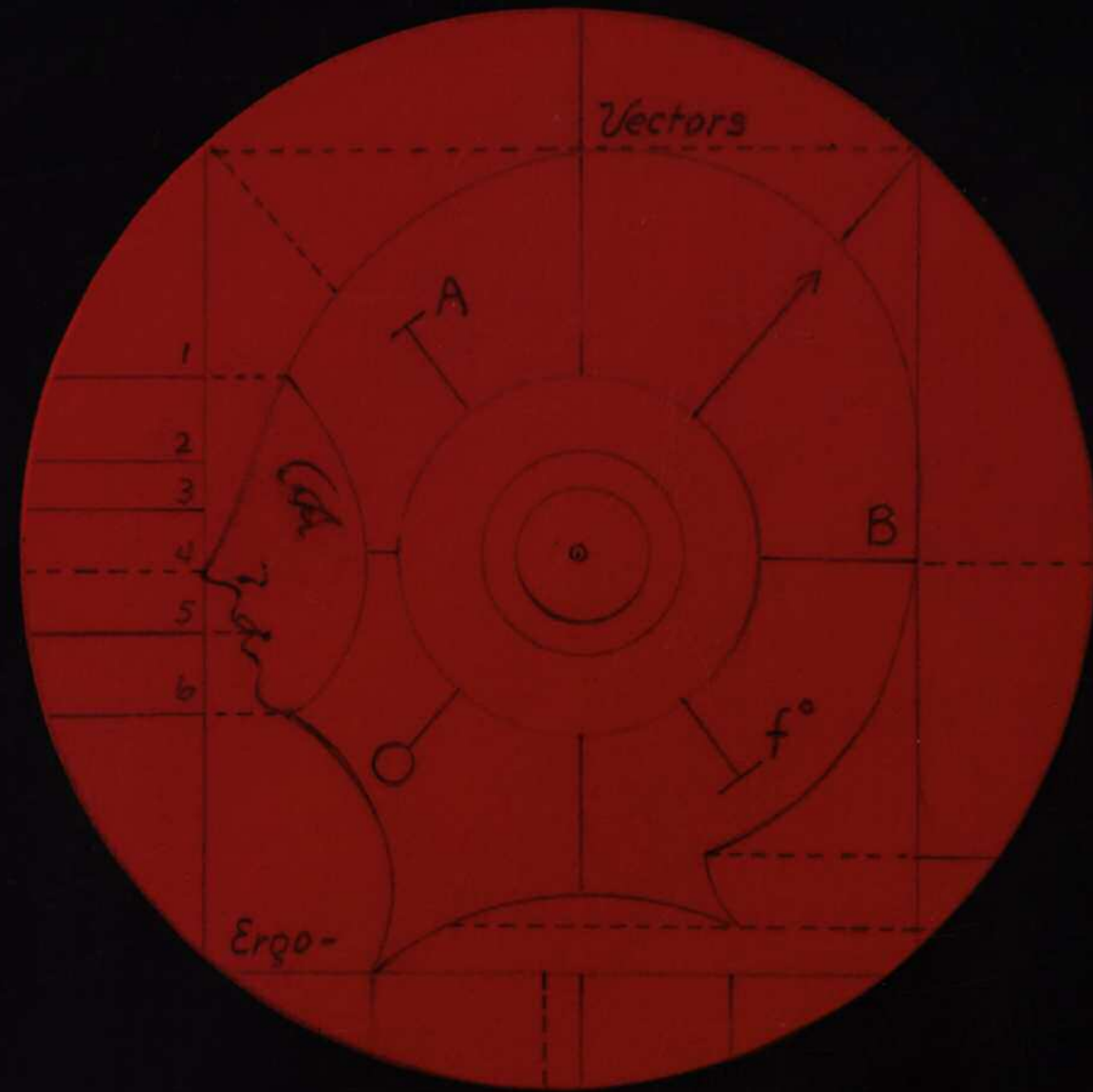
Yes, 1965, mixed media metal box, 13 5/8 x 16 inches



*Red Plaque*, 1967, mixed media metal box, 14 x 11 inches



*Green Box*, 1966-68, mixed media metal box, 14 ¼ x 11 ¼ inches

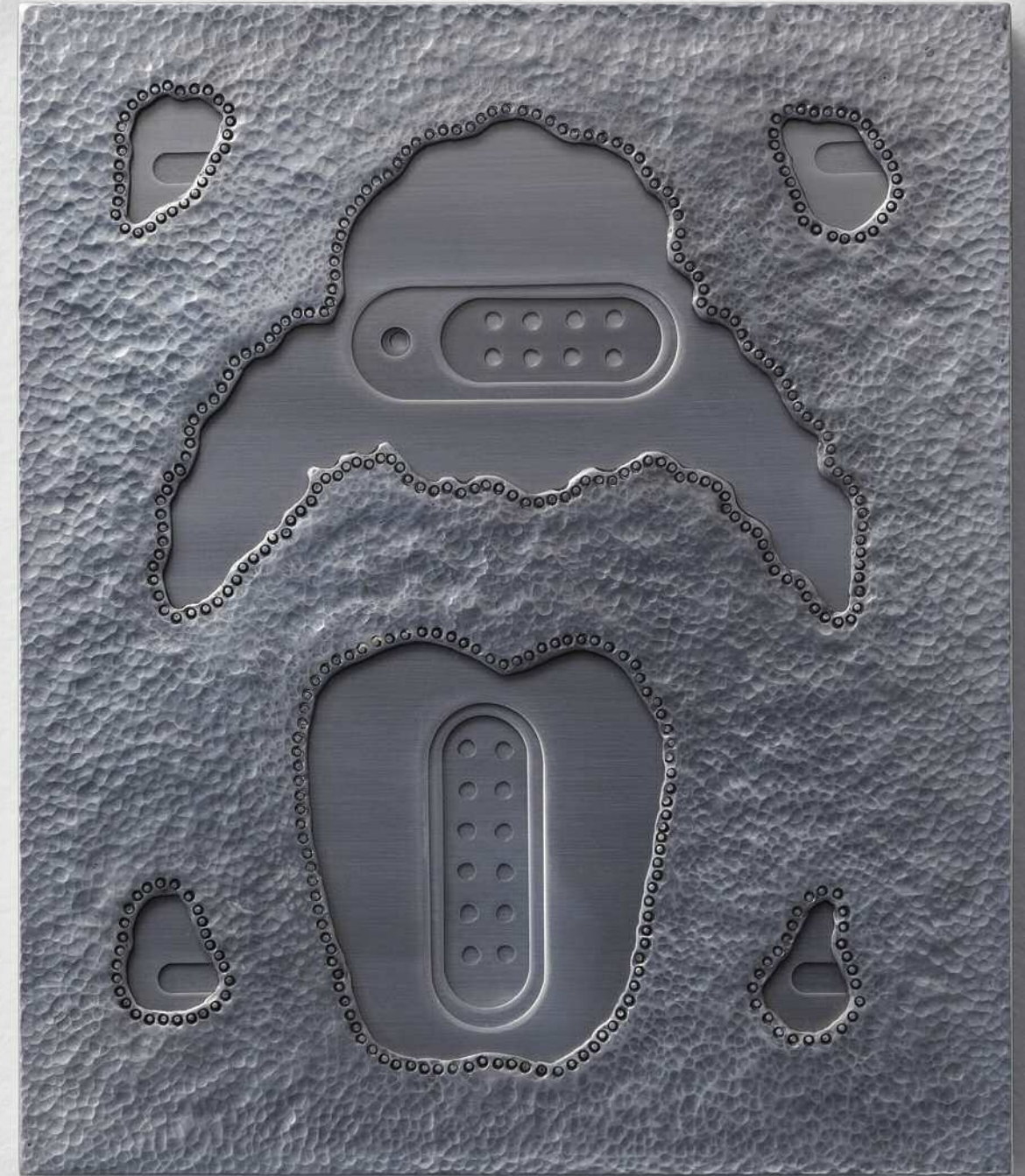


*The real nature of matter was unknown to the alchemist: he knew it only in hints. In seeking to explore it he projected the unconscious into the darkness of matter in order to illuminate it. In order to explain the mystery of matter he projected yet another mystery—his own psychic background—into what was to be explained: Obscurum per obscurius, ignotum per ignotius!*

—Carl Gustav Jung



*Untitled (Pearl)*, 1968, mixed media metal box, 12 ½ x 7 ½ inches



*Repousse*, 1973, mixed media metal box, 10 5/8 x 9 inches





*Sixteen Circles*, 1970, mixed media metal box, ? inches



*Exhibition Calculator*, 1969, mixed media metal box, 8 ½ x 10 ½ inches

*God is, by definition, without dimension; it is permissible, however, for the clarity of our exposition, and though he possesses no dimensions, to endow him with any number of them greater than zero, if these dimensions vanish on both sides of our identities. We shall content ourselves with two dimensions, so that these flat geometrical signs may easily be written down on a sheet of paper.*

—Alfred Jarry





*Untitled (Aluminum Triangle)*, 1973, mixed media metal box, 11 ¼ x 13 inches



*Triangles*, 1970, mixed media metal box, 12 ¾ x 11 ¼ inches



*Abstraction: Metal, Glass, and Linen, 1973, steel, glass, linen, artist's wood frame, 15 x 13 1/4 inches*



*Untitled*, 1972, mixed media metal box, 13 ½ x 12 inches



*Triangle Flower*, 1970, mixed media metal box, 6 x 9 inches



*Untitled, 1969, mixed media metal box, 18 1/2 x 13 1/2 inches*



*Rider, 1970, mixed media metal box, 14 5/16 x 17 5/16 inches*

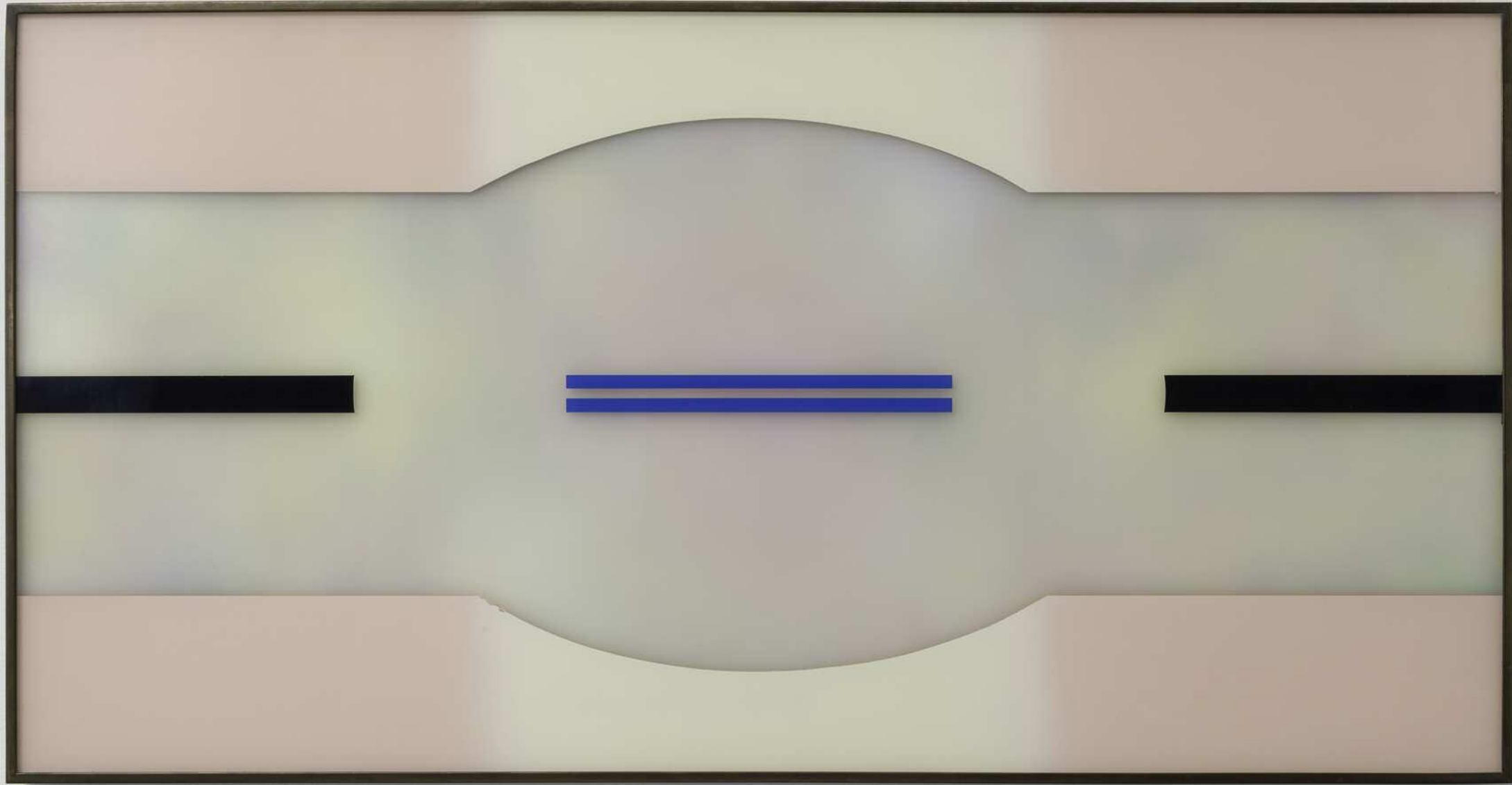


*Key To*, 1970, mixed media metal box, 14  $\frac{5}{16}$  x 17  $\frac{5}{16}$  inches



*Cathedra*, 1970, mixed media metal box, 17  $\frac{5}{16}$  x 14  $\frac{5}{16}$  inches





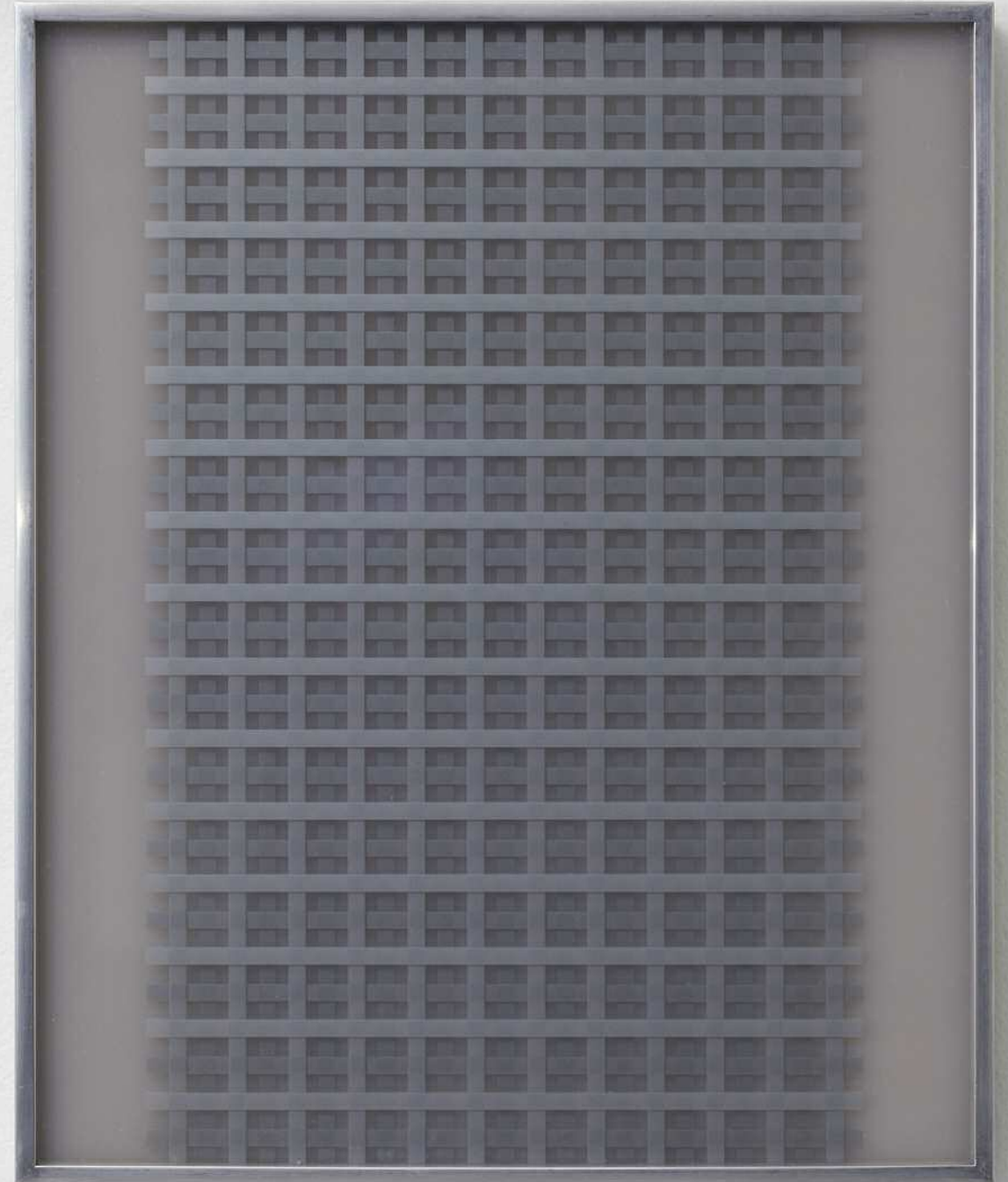
*Skylane*, 1969, mixed media metal box, 21 x 41 inches



*Untitled*, 1970, mixed media metal box, 14 <sup>3</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>8</sub> inches



*Untitled (Horizontal)*, 1970, mixed media metal box, 17 x 14 inches



*Untitled*, 1970, mixed media metal box, 17  $\frac{3}{8}$  x 14  $\frac{3}{8}$  inches



# Chronology

**1921**

Thomas James Chimes is born April 20, 1921 in Philadelphia to James and Agnes Chimes, both immigrants from Greece.

**1939**

Chimes enrolls at the Pennsylvania Academy of the Fine Arts in September (instructors include Francis Speight and Daniel Garber).

Due to financial pressure and a disagreement with an instructor, Chimes leaves the Academy two months later to join his family, who have since moved to Alabama.

**1941**

Chimes enrolls at the Art Students League in New York.

**1943**

Chimes is drafted into the U.S. Army Air Force.

**1945**

James Chimes dies of a heart attack. Thomas is released from service to help his mother run the family business.

**1946**

Chimes returns to the Art Students League where he will continue his studies through February 1948.

Meets Dawn DeWeese, a fellow painting student in an evening class at the Art Students League.

**1947**

Chimes and DeWeese are married in New York.

**1949**

Chimes returns to Philadelphia.



Chimes circa 1943



Chimes with a metal box construction

**1950**

Chimes' son Dmitri is born May 29, 1950.

**1950–51**

Between the summer of 1950 and spring of 1951, the Chimes family moves between Chautauqua, NY, where Chimes teaches painting at a community art center; Fort Lee, NJ, staying with Dawn's sister and brother-in-law; and the Bronx, NY, where they find an apartment and where Thomas sets up a studio.

**1952**

The Chimes family takes a 7 month trip throughout Europe, spending time in Greece, Italy and France. While in France, Chimes visits the Chapelle du Rosaire de Vence, designed by Henri Matisse.

**1953**

The Chimes family returns to New York, before settling permanently in Philadelphia.

**1955**

Chimes' daughter Eva is born February 10, 1955.

**1958**

Chimes' first solo exhibition opens at Avant Garde Gallery in New York where he shows small oil paintings influenced by Nicolas de Staël.

**1958–60**

Chimes teaches evening classes at Drexel Institute (now Drexel University).

**1961**

The Museum of Modern Art acquires *Study for "The Inner World"* (1961). Alfred H. Barr, Jr., also purchases another smaller work for his private collection. *Study for "The Inner World"* is included in the Museum's *Recent Acquisitions* exhibition that winter.



Installation view of *Thomas Chimes: A Retrospective Exhibition*, John and Mable Ringling Museum of Art, Sarasota, FL, 1968

**1961–63**

*Bazaar* (1960) is included in *Recent American Painting and Sculpture*, organized by the Museum of Modern Art and travels to eight venues in the United States and one in Finland.

**1962**

*Untitled (Study for "The Inner World")* (1961) is given anonymously to the Museum of Modern Art by Alfred H. Barr, Jr.

**1963**

The Museum of Modern Art acquires *Crucifix* (1961) from Chimes' solo exhibition at Bodley Gallery in New York.

**1965**

Chimes begins working on his metal box constructions.

**1968**

The first large-scale retrospective exhibition of Chimes' work opens at the Ringling Museum of Art in Sarasota, FL. *Thomas Chimes: A Retrospective Exhibition* includes 80 works, including his crucifix paintings and a selection of metal boxes. The exhibition also travels to the Jacksonville Museum of Art, Jacksonville, FL.

**1971**

Chimes begins teaching full-time at Moore College of Art in Philadelphia, remaining there until 1982.

**1973–78**

Chimes works on his wood panel portrait series.

**1975**

*Antonin Artaud* (1974) is included in the Whitney Biennial.

The Philadelphia Museum of Art acquires three panel portraits: *Guillaume Apollinaire* (1974), *Alfred Jarry* (1974) and *Antonin Artaud* (1974).

*Thomas Chimes: Departure from the Present* opens at The Peale House Galleries, Pennsylvania Academy of the Fine Arts, Philadelphia.

**1978**

The Museums At Sunrise, Charleston, West Virginia presents *Tom Chimes, An Exhibition of Portraits: 1973-1978*. The exhibition presents 39 wood panel portraits from this series.

**1979**

Solo exhibition at Touchstone Gallery in New York.

Thomas and Dawn separate; Dawn moves to Venice, FL.

**1980**

Moves to 1722 Spruce Street, where he will live and work for the next 20 years.

**1981**

Chimes begins working on his white paintings of Memorial Hall.

**1983**

First solo exhibition at Marian Locks Gallery. Subsequent solo exhibitions at Marian Locks Gallery (later becoming Locks Gallery) follow in 1988, 1990, 1992, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2008, 2009, 2010, and 2012.

The second retrospective of Chimes' work, *Tom Chimes, A Compendium: 1961-1986* is held at the Goldie Paley Gallery at Moore College of Art, Philadelphia. The exhibition includes works from the artist's four major phases up to this point: crucifix paintings (including the monumental *Mural*, 1963–65), metal boxes, wood panel portraits, and white paintings.

**1987**

Receives a grant from the National Endowment for the Arts.

**1988**

The Philadelphia Museum of Art acquires *Faustroll (L'Infini)* (1988).

**1986–91**

Between 1986 and 1991 Chimes collaborates with noted poet Stephen Berg to create *Sleeping Woman* (1991), a 1,200-foot-long poem set along the edge of the Schuylkill River in Fairmount Park. Berg's 406 word prose poem is stenciled in a specially created, weather-proof polyurethane onto the stone retaining wall that runs along the river near Kelly Drive. Unfortunately, only one month after the work is installed, a 250 foot section of the wall collapses into the river after a storm. After much debate, the two men request that blank stones replace the lost lines, thus acknowledging the transformative power of nature. In November 1993, a bronze marker is placed near the site of the collapsed bulkhead to

commemorate the partial sinking of *Sleeping Woman*. Chimes bases the design of the marker on the "Official Paper for Bailiffs" stamp used by Panmuphle in Jarry's *Exploits and Opinions of Doctor Faustroll, Pataphysician*.

**1994**

New York University's Alexander S. Onassis Center for Hellenic Studies hosts a survey exhibition ranging from 1960s metal boxes to the white paintings of the 1980s and 1990s.

**2001**

Chimes' first international solo show, *Thomas Chimes: Portraying Ideas* opens at the Royal Hibernian Academy in Dublin, Ireland.

The Philadelphia Museum of Art acquires four *Mômo* drawings from 1965.

**2004**

The Corcoran Gallery in Washington, D.C. acquires *Waterfall* (1980).

**2007**

*Thomas Chimes: Adventures in Pataphysics* opens at the Philadelphia Museum of Art. This full-scale retrospective surveys his influences and works spanning a five decade long career. A major monograph is published in conjunction with the exhibition with an extensive text by Michael R. Taylor.

**2009**

Thomas Chimes passes away on April 21, 2009 at the age of 88 in Philadelphia.



Installation view of *Thomas Chimes: Adventures in Pataphysics* at the Philadelphia Museum of Art, Philadelphia, PA, 2007









## Thomas Chimes Library

The following list is the majority of relevant texts that were in the artist's personal library upon his passing. Publications not itemized were various copies of Locks Gallery publications, instructional and art technique books, art text books, art magazines, and language dictionaries.

---

Adams, William Howard, and Paul Nadar. *A Proust Souvenir*. New York: Vendome Press, 1984.

Ades, Dawn, et al. *Dalí*. New York: Rizzoli International Publications; Philadelphia: Philadelphia Museum of Art, 2004.

Aeschylus. *Agamemnon*. Trans: William R. Link. Dublin: W.L. Bauhan, 1981.

Albers, Joseph. *Interaction of Color*. New Haven: Yale University Press, 1971.

Alighieri, Dante. *The Divine Comedy, Vol II: Purgatory*. Hardmondsworth: Penguin, 1985.

Anderson, Harry. *An Object Scene is the Object Seen*. Philadelphia: HMA, 1981.

Apolinaire, Guillaume. *Alcools: Poems 1898-1913*. Garden City: Doubleday, 1964.

\_\_\_\_\_. *Calligrammes: Poems of Peace and War*. Santa Barbara: Unicorn Press, 1970.

Arieti, Silvano. *The Parnas: A Scene from the Holocaust*. Philadelphia: Paul Dry Books, 2000.

Arman, Yves. *Marcel Duchamp: Plays and Wins*. Paris: Marval, 1984.

Arnheim, Rudolf. *Visual Thinking*. Berkeley: University of California Press, 1969.

Arrivé, Michel. *Les Langages de Jarry: essai de sémiotique littéraire*. Paris: Klincksieck, 1972.

Artaud, Antonin. *Antonin Artaud Anthology*. San Francisco: City Lights Books, 1965.

Ashmole, Elias. *Theatrum Chemicum Britannicum*. New York: Johnson Reprint Corporation, 1967.

Bach, Penny Balkin. *New Land Marks: Public Art, Community, and the Meaning of Place*. Washington: Grayson; Philadelphia: Fairmount Park Association, 2000.

Bankei. *Unborn: The Life and Teachings of Zen Master Bankei, 1622-1692*. New York: North Point Press, 2000.

Barberie, Peter, et al. *Looking at Atget*. New Haven: Yale University Press; Philadelphia: Philadelphia Museum of Art, 2005.

Barr, Alfred H. *Matisse: His Art and His Public*. New York: The Museum of Modern Art, 1974.

\_\_\_\_\_. *Picasso: Fifty Years of His Art*. New York: The Museum of Modern Art, 1946.

Baudelaire, Charles. *Flowers of Evil: A Selection*. New York: New Directions, 1955.

Baudrillard, Jean. *Pataphysics*. London: Department of Dogma and Theory, The London Institute of 'Pataphysics, 2005. Unmarked/177

Bell, John, et al. *The puppet show*. Philadelphia: Institute of Contemporary Art, 2008.

Bell, Quentin. *Bloomsbury*. London: Weidenfeld & Nicolson, 1968.

Berg, Stephen. *Crow with No Mouth (Ikkyu: Fifteenth Century Zen Master)*. Port Townsend: Copper Canyon Press, 2000.

\_\_\_\_\_. *Cuckoo's Blood: Versions of Zen Masters*. Port Townsend: Copper Canyon Press, 2008.

\_\_\_\_\_. *Footnotes to an Unfinished Poem*. Alexandria: Orchises Press, 2001.

\_\_\_\_\_. *In It*. Champaign: University of Illinois Press, 1989.

\_\_\_\_\_. *New and Selected Poems*. Port Townsend: Copper Canyon Press, 1991.

\_\_\_\_\_. *Nothing in the Word: Versions of Aztec Poetry*. New York: Grossman, 1972.

\_\_\_\_\_. *Oblivion*. Champaign: University of Illinois Press, 1995.

\_\_\_\_\_. *Rimbaud: Versions & Inventions*. Riverdale-on-Hudson: The Sheep Meadow Press, 2005.

\_\_\_\_\_. *Shaving*. New York: Four Way Books, 1998.

\_\_\_\_\_. *The Elegy on Hats*. Riverdale-on-Hudson: The Sheep Meadow Press, 2005.

\_\_\_\_\_. *With Akhmatova at the Black Gates*. Champaign: University of Illinois Press, 1981.

\_\_\_\_\_. *X =*. Champaign: University of Illinois Press, 2002.

Bernhard, Thomas. *Wittgenstein's Nephew*. New York: Knopf, 1982.

Blake, William. *The Book of Urizen*. New York: Dover, 1997.

Bonk, Eeke. *Marcel Duchamp: The Box in a Valise*. London, Rizzoli, 1989.

Bowra, C.M. *Classical Greece*. New York: Time Incorporated, 1965.

Breton, André. *Nadja*. Trans: Richard Howard. New York: Grove Press: 1960.

Breton, André, and Philippe Soupault. *The Magnetic Fields*. London: Atlas Press, 1985.

Brotchie, Alastair, ed. *Pataphysics: Definitions and Citations*. London: Department of Dogma and Theory, The London Institute of 'Pataphysics, 2003. 369/999.

Brotchie, Alastair, and Mel Gooding. *Surrealist Games*. London: Redstone Press, 1991.

Brown, Jane K. *Faust: Theater of the World*. New York: Twayne Publishers, 1992.

\_\_\_\_\_. *Goethe's "Faust": The German Tragedy*. Ithaca: Cornell University Press, 1986.

Brown, Norman. *Hermes the Thief*. Aurora, Lindisfarne Books: 1969.

Brunschwig, Jacques, and Geoffrey E.R. Lloyd. *Greek Thought: A Guide to Classical Knowledge*. Cambridge: Harvard University Press, 2000.

Burkert, Walter. *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth*. Berkeley: University of California Press, 1986.

Butcher, S.H. *Aristotle's Theory and Poetry and Fine Art*. New York: Dover Publications, 1951.

Byrom, Thomas, Trans. *The Heart of Awareness: A Translation of the Ashtavakra Gita*. Boston: Shambhala, 2001.

Calvino, Italo. *Numbers in the Dark and Other Stories*. Trans. Tim Parks. New York: Vintage, 1993.

Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton: Princeton University Press, 1972.

Carey, Frances, and Antony Griffiths. *From Manet to Toulouse-Lautrec: French Lithographs, 1960-1900*. London: British Museum Press, 1978.

Cavafy, C.P. *Collected Poems*. Princeton: Princeton University Press, 1992.

Caws, Marry Ann, ed. *Dada/Surrealism*. Issue No. 4. New York: Queens College Press; New York: The Association for the Study of Dada and Surrealism, 1974.

Céline, Louis-Ferdinand, and Ralph Manheim. *Journey to the end of the night*. New York: New Directions, 1983.

Cervantes, Miguel de. *Don Quixote*. New York: Farrar, Straus and Giroux, 1986.

Chaet, Bernard. *An Artists' Notebook: Technique and Materials*. New York: Holt, Rinehart and Winston, 1979.

Chartrand, Mark, et al. *National Audubon Society Pocket Guide: Constellations*. New York: Knopf, 1995.

Chastel, Andre. *The Genius of Leonardo da Vinci*. London: Orion Press, 1961.

Chupeau, Jacques. *Contes et recits: Villiers de l'isle-adam*. Paris: Bordas, 1970.

Classen Knutson, Anne, et al. *Andrew Wyeth: Memory and Magic*. New York: Rizzoli International Publications; Atlanta: The High Museum of Art; Philadelphia: The Philadelphia Museum of Art, 2005.

Cole, Bruce, et al. *Art of the Western World: From Ancient Greece to Post-Modernism*. New York: Simon & Schuster, 1989.

Cook, B.F. *Greek Inscriptions*. Berkeley: University of California Press, 1987.

Cowan, Hames. *A Mapmakers Dream: The Meditations of Fra Mauro, Cartographer to the Court of Venice*. New York: Warner Books, 1996.

Crary, Jonathan, et al. *Olafur Eliasson: Your Colour Memory*. Glenside: Arcadia University Art Gallery, 2006.

Craven, Thomas. *A Treasury of Art Masterpieces: From the Renaissance to the Present Day*. New York: Simon and Schuster, 1939.

Croce, Benedetto. *Æsthetic*. New York: Noonday Press, 1956.

Cunliffe, Richard John. *A Lexicon of the Homeric Dialect*. Norman: The University of Oklahoma Press, 1977.

Dalven, Rae. *Modern Greek Poetry*. New York: Gaer Associates, 1949.

Damon, S. Foster. *Blake's Job*. New York: E.P. Dutton & Co., 1969.

Danforth, Loring M., and Alexander Tsiaras. *The Death Rituals of Rural Greece*. Princeton: Princeton University Press, 1982.

Deas, Michael J. *The Portraits and Daguerrotypes of Edgar Allan Poe*. Charlottesville: The University of Virginia Press, 1989.

des Périers, Bonaventure. *Cymbalum Mundi*. New York: Bookman Associates, 1965.

Dewdney, A.K. *A Mathematical Mystery Tour: Discovering the Truth and Beauty of the Cosmos*. Wilmington: John Wiley & Sons, 1999.

d'Harmoncourt, Anne, and Kynaston L. McShine. *Marcel Duchamp*. New York: Museum of Modern Art; Philadelphia: Philadelphia Museum of Art, 1973.

Dixon, Laurinda S. *Alchemical Imagery in Bosch's Garden of Delights*. Ann Arbor: UMI Research Press, 1981

Duchamp, Marcel. *The bride stripped bare by her bachelors, even; a typographic version by Richard Hamilton of Marcel Duchamp's Green Box*. New York: George Wittenborn Inc, 1960.

Dunlop, Ian. *Edvard Munch*. London: Thames & Hudson, 1977.

Duffy, Bruce. *The World as I Found It*. New York: Mariner Books, 1987.

Dürer, Albrecht, and Walter Strauss, ed. *The Complete Engravings, Etchings, and Drypoints of Albrecht Dürer*. New York: Dover Publications, 1972.

Durrell, Lawrence. *Pope Joan*. Woodstock: The Overlook Press, 1966.

Dyson, Freeman. *From Eros to Gaia*. Harmondsworth: Penguin, 1992.

Egli, Hans G. *Sinan: An Interpretation*. Istanbul: Ege Yayinlari, 1997.

Einstein, Albert. *Sidelights on Relativity*. New York: Dover Publications, 1983.

Ellman, Richard. *James Joyce*. Oxford: Oxford University Press, 1918.

Farris, Edmond J. *Art Students' Anatomy*. Mineola: Dover Publications, 1961.

Folkard, Claire, ed. *Eyewitness Travel Guides: Dublin*. New York: DK Publishing, 1999.

Fulgham, Robert. *It was on Fire When I Lay Down on It*. New York: Ballantine Books, 1989.

Gass, William H. *On Being Blue*. Boston: David R. Godine, 1991.

Gauthier, Maximilien, and Raymond Escholier. *Les maîtres populaires de la réalité*. Grenoble: Le Musée de Grenoble, 1937.

Gay, Peter. *Sigmund Freud and Art: His Personal Collection of Antiquities*. New York: Abrams, 1993.

Germain, Gabriel. *Homer*. London: Evergreen Books, 1960.

Giedion-Welcker, C. *Alfred Jarry*. Zurich: Verlag Die Arche, 1960.

Gilford, Henry. *Journey Without End*. New York: Philosophical Library, 1958.

Goethe, Johann Wolfgang von. *Goethe: The Collected Works Volume 7—Early Verse Drama and Pose Plays*. Frankfurt: Suhrkamp Publishers, 1988.

\_\_\_\_\_. *Faust*. Trans. Jarrell, Randall. New York: Farrar, Straus, & Giroux, 1976.

Goodrich, Lloyd. *Thomas Eakins Retrospective Exhibition*. New York: Whitney Museum of Art, 1970.

Gould, Claudia, et al. *The Big Nothing*. Philadelphia: Institute of Contemporary Art, 2004.

Grimm, Jacob and Wilhelm Grimm. *The Complete Grimm's Fairy Tales*. New York: Pantheon, 1976.

Haining, Peter and Robert Bloch, eds. *The Edgar Allen Poe Scrapbook*. New York: Schocken Books, 1977.

Hambridge, Jay. *The Elements of Dynamic Symmetry*. New York: Dover Publications, 1967.

Hawkin, Stephen. *A Brief History of Time from the Big Bang to Black Holes*. New York: Bantam Books, 1990.

Heisenberg, Werner. *Philosophical Problems of Quantum Physics*. Woodbridge: Ox Bow Press, 1979.

\_\_\_\_\_. *Physics and Philosophy: The Revolution in Modern Science*. Amherst: Prometheus Books, 1999.

Hillman, James. *Eranos Lectures: The Thought of the Heart*. Dallas: Spring, 1981.

\_\_\_\_\_. "Silver and the White Earth, Part I." Dallas: Spring, 1980. 21-48.

\_\_\_\_\_. "Silver the White Earth, Part II." Dallas: Spring, 1981, 21-66.

\_\_\_\_\_. "Anima Mundi: The Return of Soul to the World." Dallas: Spring, 1982, 71-93.

Holmes, Stewart W., and Chimyo Horioka. *Zen Art for Meditation*. North Clarendon: Tuttle Publishing, 1989.

Homer. *The Complete Works of Homer*, New York: The Modern Library, n.d.

\_\_\_\_\_. *The Iliad*. Harmondsworth: Penguin, 1946.

\_\_\_\_\_. *The Iliad I*. Cambridge: Harvard University Press, 1919.

\_\_\_\_\_. *The Iliad II*. Cambridge: Harvard University Press, 1919.

\_\_\_\_\_. *The Odyssey*. Harmondsworth: Penguin, 1946.

\_\_\_\_\_. *The Odyssey I*. Cambridge: Harvard University Press, 1919.

\_\_\_\_\_. *The Odyssey II*. Cambridge: Harvard University Press, 1919.

Horrocks, Christopher. *Baudrillard and the Millennium*. London: Icon Books, 1999.

Hovarth, James, ed. *Arts Exchange*. Vol. 2, No. 2. Philadelphia: Communicating Arts of Philadelphia, Inc., March/April 1978.

Hubbard, Elbert. *A Message to Garcia*. White Plains: Peter Pauper Press, 1982.

Hulten, Pontus, ed. *Marcel Duchamp: Work and Life*. Cambridge: MIT Press, 1993.

Huntley, H.E. *The Divine Proportion: A Study in Mathematical Beauty*. New York: Dover Publications, 1970.

Huysmans, J.K. *Against Nature*. Trans. Robert Baldick. Harmondsworth: Penguin Books, 1974.

Itten, Johannes. *Design and Form: The Basic Course at the Bauhaus and Later*. Wilmington: John Wiley & Sons, 1975.

\_\_\_\_\_. *Elements of Color*. Wilmington: John Wiley & Sons, 1970.

Janik, Allan, and Stephen Toulmin. *Wittgenstein's Vienna*. New York: Touchstone, 1973.

Jarry, Alfred. *Adventures in Pataphysics: Collected Works I*. London: Atlas Press, 2001.

\_\_\_\_\_. *Cesar Antechrist*. London: BCM Atlas Press, 1994.

\_\_\_\_\_. *Exploits and Opinions of Dr. Faustroll, Pataphysician*. Trans. Simon Watson Taylor. Boston: Exact Change, 1996.

\_\_\_\_\_. "Exploits and Opinions of Dr. Faustroll, Pataphysician" from *Selected Works of Alfred Jarry*. New York: Grove Press, 1965. p. 173-276, in a custom leather-bound volume.

\_\_\_\_\_. *König Ubu: Ein Drama in fünf Akten*. Zurich: Verlag Die Arche, 1967.

\_\_\_\_\_. *Selected Works of Alfred Jarry*. New York: Grove Press, 1965.

\_\_\_\_\_. *The Supermale*. New York: New Directions, 1964.

\_\_\_\_\_. *The Ubu Plays*. New York: Grove Press, 1994.

\_\_\_\_\_. *Tout Ubu*. Paris: Librairie Générale Française, 1962.

\_\_\_\_\_. *Ubu Roi*. New York, New Directions, 1961.

Joyce, James. *Anna Livia Plurabelle*. London: Faber & Faber, 1955.

\_\_\_\_\_. *The Portable James Joyce*. Harmondsworth: Penguin Books, 1976.

\_\_\_\_\_. *Ulysses*. New York: Garland, 1984.

Jung, Carl Gustav. *Alchemical Studies*. Princeton: Princeton University Press, 1983.

\_\_\_\_\_. *Essays on a Science of Mythology*. Princeton: Princeton University Press, 1949.

\_\_\_\_\_. *Man and His Symbols*. Garden City: Doubleday, 1964.

\_\_\_\_\_. *Memories, Dreams, Reflections*. New York: Vintage Books, 1965.

\_\_\_\_\_. *Mysterium Coniunctionis*. Princeton: Princeton University Press, 1977.

\_\_\_\_\_. *Psychology and Alchemy*. Princetion: Princeton University Press, 1980.

\_\_\_\_\_. *Symbols of Transformation*. Princeton: Princeton University Press, 1977.

\_\_\_\_. *The Practice of Psychotherapy*. Princeton: Princeton University Press, 1977.

\_\_\_\_. *The Psychoanalytic Years*. Princeton: Princeton University Press, 1974.

\_\_\_\_. *The Spirit in Man, Art, and Literature*. Princeton: Princeton University Press, 1972.

\_\_\_\_. *Word and Image*. Princeton: Princeton University Press, 1979.

Jung, Carl Gustav, and Carl Kerényi. *Essays on a Science of Mythology: The Myth of the Divine Child and the Mysteries of Eleusis*. Princeton: Princeton University Press, 1969.

Kafatos, Menas, and Robert Nadeau. *The Conscious Universe: Part and Whole in Modern Physical Theory*. New York: Springer, 1990.

Kazantzakis, Nikos. *The Last Temptation of Christ*. New York: Bantam Books, 1960.

Kerényi, Carl. *Eleusis: Archetypal Image of Mother and Daughter*. Princeton: Princeton University Press, 1991.

\_\_\_\_. *The Gods of the Greeks*. London: Thames & Hudson, 1982.

Klossowski de Rola, Stanislas. *Alchemy: The Secret Art*. London: Thames & Hudson, 1973.

Knapp, Bettina L. *Emily Dickinson*. London: Continuum Intl Pub Group, 1989.

\_\_\_\_. *Paul Claudel*. Toronto: University of Toronto Press, 1984.

Kuenzli, Rudolf and Nauman, Francis. *Marcel Duchamp: Artist of the Century*. Cambridge: MIT Press, 1989.

Kulik, William. *The Selected Poems of Robert Desnos*. New York: Ecco, 1991.

LaBelle, Maurice Marc. *Alfred Jarry: Nihilism and the Theatre of the Absurd*. New York: New York University Press, 1980.

Laffoley, Paul, and Elizabeth Ferrer. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics: A Survey of the Visionary Art of Paul Laffoley*. Austin: Austin Museum of Art, 1999.

Laverty, Bruce, et al. *Monument to Philanthropy: The Design and Building of Girard College (1832-1848)*. Philadelphia: Girard College, 1998.

Lerm Hayes, Christa-Maria, et al. *Joyce in Art*. Dublin: Lilliput Press, 2004.

Levine, Stephen. *A Gradual Awakening*. New York: Anchor, 1989.

Lewis, C.S. *A Grief Observed*. San Francisco: Harper, 1996.

Leymarie, Jean, et al. *Baudelaire: The artist and his world*. Cleveland: The World Publishing Company, 1969.

Liddell, H.G. *An Intermediate Greek-English Lexicon*. Oxford: Oxford University Press, n.d.

Lopez-Pedranza, Rafael. *Hermes and His Children*. Einsiedeln: Daimon Verlag, 1877.

Mabille, Pierre. *Mirror of the Marvelous: The Classic Surrealist Work on Myth*. Rochester: Inner Traditions International, 1998.

Maillol, Aristide. *The Woodcuts of Aristide Maillol*. New York: Pantheon, 1951.

Martin, Stephen A. "Anger as Transformation" *Quadrant*. Dallas: Spring, 1986, 31-45.

Martin, Stephen and Stephen Berg. *Thomas Chimes: A Compendium*. Philadelphia: Goldie Paley Gallery/Moore College of Art and Design, 1986.

Maurois, André, and Fernand Léger. *La Figure dans l'oeuvre de Léger*. Paris: Louis Carré, 1952.

McCarthy, John, et al. *Joyce's Dublin: A Walking Guide to Ulysses*. New York: St. Martin's Press, 1992.

McEvedy, Colin. *The Penguin Atlas of Ancient History*. Harmondsworth: Penguin, 1967.

Meier, C.A. *Soul and Body: Essays on the Theories of C.G. Jung*. Culver City: Lapis Press, 1986.

Michalaros, Demetrios A., ed. "The Surrealists Painters and Poets of Greece" *Athene: The American Magazine of Hellenic Thought*. Vol. VIII No. 2, 1947.

Miller, Lillian B. *The Peale Family: Creation of a Legacy*. New York: Abbeville Press, 1996.

Monk, Ray. *Ludwig Wittgenstein: The Duty of Genius*. New York: The Free Press, 1990.

\_\_\_\_. *Moore College of Art & Design Yearbook*. Philadelphia: Moore College, 1981.

Motz, Lloyd, and Jefferson Jane Weaver. *The Story of Physics*. New York: Avon Books, 1989.

Murphy, Patrick T., and Ivy L. Barsky. *Conversation Pieces*. Philadelphia: Institute of Contemporary Art, 1994.

Musashi, Miyamoto. *A Book of Five Rings: A Guide to Strategy*. Trans. Victor Harris. Woodstock: The Overlook Press, 1974.

Myers, Rollo H. *Erik Satie*. New York: Dover Publications, 1968.

Nagy, Gregory. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore: Johns Hopkins University Press, 1998.

Norvill, Roy. *Hermes Unveiled*. Bath: Ashgrove Publishing, 1989.

Panofsky, Dora and Erwin. *Pandora's Box: The Changing Aspects of a Mythical Symbol*. Princeton: Princeton University Press, 1991.

Papahatzis, Nicos. *Ancient Corinth: The Museums of Corinth, Isthmia, and Sicyon*. Athens: Ekdotike Athenon, 1981.

\_\_\_\_. *Mycenae, Epidaurus, Tirynis, Nauplion*. Athens: Clio Editions, 1976.

Pasachoff, Jay M. *Peterson First Guides: Astronomy*. Boston: Houghton Mifflin Harcourt, 1998.

Perry, Grace, ed. *Poetry Australia: Twenty One Years*. St. Kilda East: Australian Poetry Centre, 1985.

Poe, Edgar Allen. *The Murders in the Rue Morgue: Facsimile of the MS in the Drexel Institute*. Philadelphia: George Barrie & Son Publishers, n.d. ca. 1900.

Potts, Willard. *Portraits of the Artist in Exile: Recollections of James Joyce*. Seattle: University of Washington Press: 1979.

Poulet, Georges, and Rober Kopp. *Baudelaire: The Artist and His World*. London: World Publishing Company, 1969.

Plato. *Cratylus*. Indianapolis: Hacket Publishing Company, 1998.

Proust, Marcel. *The Past Recaptured*. New York: Vintage Books/Random House, 1970.

\_\_\_\_. *Quadrant: The Journal of Contemporary Jungian Thought*. New York: C.G. Jung Foundation, Four volumes 1989-1991.

Radnóti, Miklós. *Clouded Sky*. Riverdale-on-Hudson: Sheep Meadow Press, 1972.

Rimbaud, Arthur. *Illuminations*. New York: New Directions, 1957.

Rishel, Joseph, et al. *Van Gogh, Face to Face: The Portraits*. London: Thames & Hudson, 2000.

Rosenberg, Susan, et al. *Christian Marclay: The Bell and the Glass*. Philadelphia: Philadelphia Museum of Art, 2004.

Rosset, Barney, ed. "What is 'Pataphysics?'" *Evergreen Review*. Vol. 4, No. 13. New York: Grove Press, 1960.

Rucker, Rudolf, v.B. *Geometry, Relativity, and the Fourth Dimension*. New York: Dover Publications, 1977.

Sardello, Robert. *Facing the World with Soul: The Reimagination of Modern Life*. Aurora: Lindisfarne Books, 1991.

Satre, Jean-Paul. *Baudelaire*. New York: New Directions, 1950.

Schwab, Gustav. *Gods and Heroes: Myths and Epics of Ancient Greece*. New York: Pantheon, 1977.

Schwabsky, Barry. *The Widening Circle: Consequences of Modernism in Contemporary Art*. Cambridge: Cambridge University Press, 1997.

Schwarz, Robert. *The Stephen Girard Collection*. Philadelphia: Girard College, 1980.

Sewell, Darrel. *Thomas Eakins*. Philadelphia, Philadelphia Museum of Art, 2001.

Sewell, Darrel, et al. *Philadelphia: Three Centuries of American Art*. Philadelphia: Philadelphia Museum of Art, 1976.

Shadowitz, Alber. *Special Relativity*. New York: Dover Publications, 1968.

Shattuck, Roger. *Marcel Proust*. New York: Viking Press, 1974.

\_\_\_\_. *The Banquet Years: The Origins of the Avant-Garde in France—1885 to WWI*. New York: Vintage Books/Random House, 1955.

\_\_\_\_. *The Innocent Eye: On Modern Literature and the Arts*. Boston: MFA Publications, 1986.

Skoogfors, Leif. *The Most Natural Thing in the World*. New York: Harper & Row, 1974.

Soby, James Thrall, et al. *Bonnard and His Environment*. Garden City: Doubleday, 1964.

Stamos, Theodoros, and Kirsten Olds. *Infinity and Beyond*. New York: Hollis Taggart Galleries, 2008.

Stevens, Anthony. *Archtypes: A Natural History of the Self*. New York: William Morrow & Co., 1983.

Sypher, Wylie. *Loss of the Self in Modern Literature and Art*. New York: Vintage Books/Random House, 1962.

Taylor, Michael R., et al. *The Dalí Renaissance: New Perspectives on His Life and Art after 1940*. Philadelphia: Philadelphia Museum of Art, 2008.

Taylor, Michael R. *Jacques Lipchitz and Philadelphia*. Philadelphia: Philadelphia Museum of Art, 2004.

Temkin, Ann, et al. *Twentieth Century Painting and Sculpture in the Philadelphia Museum of Art*. Philadelphia: Philadelphia Museum of Art, 2001.

Templier, Pierre-Daniel. *Erik Satie*. Cambridge: MIT Press, 1971.

\_\_\_\_. *The Holy Bible, Red Letter Edition—Masonic Edition, Cyclopedia Index*. Chicago: John A Hertel Co., 1955.

\_\_\_\_. *The Record*. Philadelphia: West Philadelphia High School, 1939.

\_\_\_\_. *The Spring Anthology*. London: Mitre Press, 1967.

Thompson, D'Arcy Wentworth. *On Growth and Form*. New York: Dover Publications, 1992.

Tindall, William York. *The Joyce Country*. New York: Schocken Books, 1973.

Tomkins, Calvin. *Duchamp: A Biography*. New York: Holt, 1998.

Torchia, Richard, et al. *Bill Walton*. Glenside: Arcadia University Art Gallery, 2006.

Tripp, Edward. *The Meridian Handbook of Classical Mythology*. New York: Meridian, 1970.

Tuchman, Maurice. *The Spiritual in Art: Abstract Painting 1890-1985*. New York: Abbeville Press, 1986.

Verdet, Jean-Pierre. *The Sky: Mystery, Magic, and Myth*. New York: Abrams, 1992.

Vesalius, Andreas, and J.B. Saunders, ed. *The Illustrations from the Works of Andreas Vesalius of Brussels*. Cleveland: The World Publishing Company, 1950.

Vian, Boris. *'Pataphysics? What's that?* London: Department of Dogma and Theory, The London Institute of 'Pataphysics, 2006. 67/444

Vogelsang, Arthur. *A Planet: Poems*. Dumfries: Holt, Rinehart, and Winston, 1983.

\_\_\_\_. *Twentieth Century Women*. Athens: University of Georgia Press, 1988.

Wadsworth Longfellow, Henry. *The Song of Hiawatha*. London: Everyman, 1992.

Waelder, Robert. *Psychoanalytic Avenues to Art*. Madison: International Universities Presss, 1965.

Ware, Katherine, and Peter Barberie. *Dreaming in Black and White: Photography at the Julien Levy Gallery*. Philadelphia: Philadelphia Museum of Art, 2006.

Wijdeveld, Paul. *Ludwig Wittgenstein, Architect*. Cambridge: MIT Press, 1994.

Wilton, Andrew. *Turner and the Sublime*. Chicago: The University of Chicago Press; London: British Museum Publications, 1980.

Wittgenstein, Ludwig. *Remarks on Colour*. Berkeley: University of California Press, 1978.

Zervos, Christian, ed. *Cahiers d'art*. 27, No. 1, Paris: Cahiers d'art, 1952.

Published on the occasion of the exhibition

## Thomas Chimes THE BODY IN SPIRALS

November 7–December 13, 2014

Locks Gallery  
600 Washington Square South  
Philadelphia, PA 19106

COPYRIGHT © 2014 Locks Art Publications. All art by  
Thomas Chimes © The Estate of Thomas Chimes.  
Text © Kelsey Halliday Johnson

All rights reserved. No part of this publication may be used or  
reproduced in any manner whatsoever without prior written  
permission from the copyright holders.

Designed by Joseph Hu

Photography credits: cover, back cover, pp. 2, 5, 7, 10, 11, 12, 14–16,  
20–23, 25, 27–29, 31, 33–35, 37–40, 43, 45–47, 49–51, 53–55, 57, 59–63,  
65–69 by Joseph Hu; pp. 8, 73 © Philadelphia Museum of Art;  
pp. 70, 78 Estate of Thomas Chimes; p. 71 by Joseph Steinmetz

Cover: Chimes' copy of *Selected Works of Alfred Jarry*, by Alfred  
Jarry, Grove Press, 1965 in artist made wooden slipcase

Back cover: Chimes' copy of *Selected Works of Alfred Jarry*

Frontispiece: Detail of diagrammatic drawing, notes, and collaged  
newspaper clipping on the rear inside cover of one of Thomas  
Chimes's notebooks, circa 1984

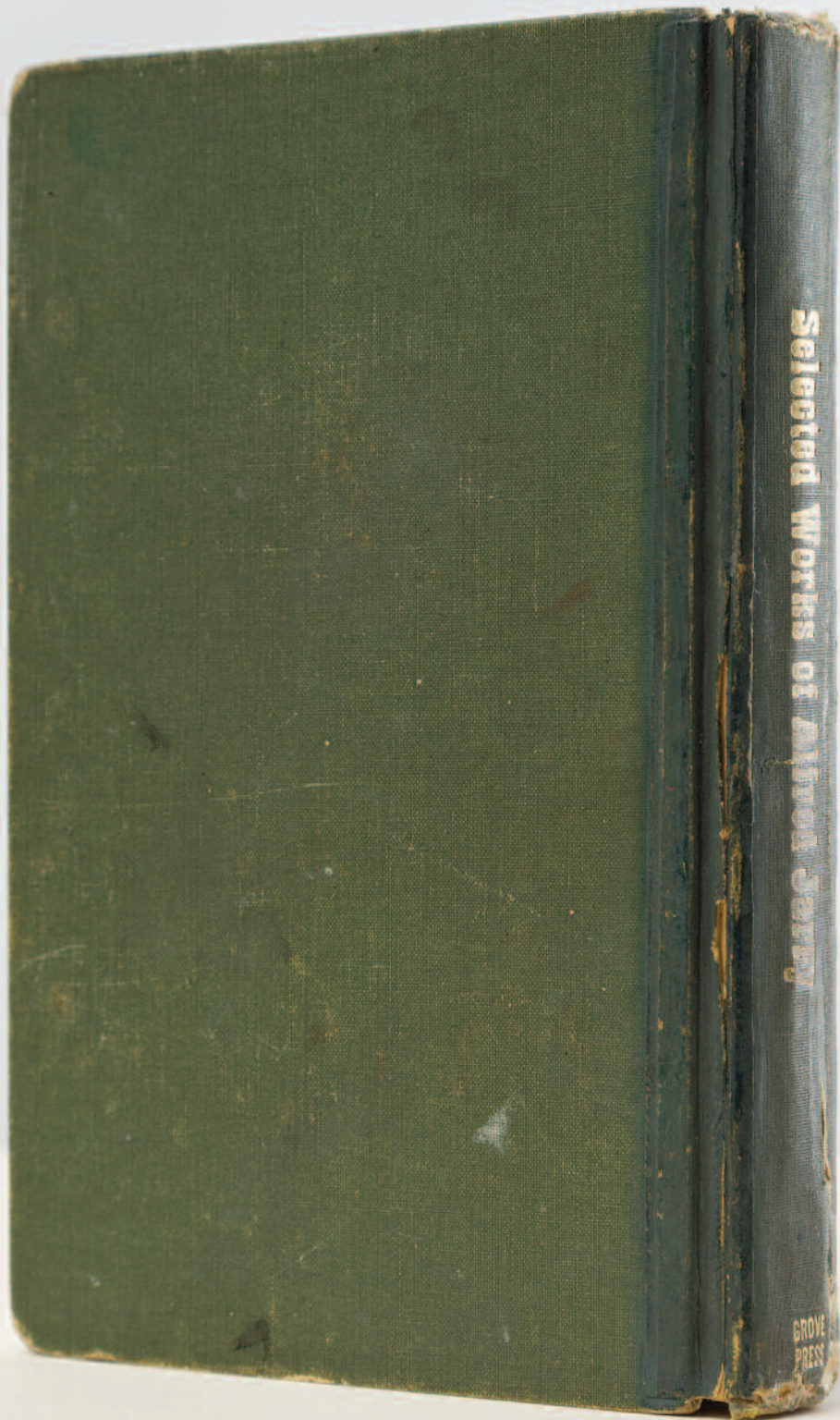
ISBN 978-1-879173-95-8



### LOCKS GALLERY

600 Washington Square South  
Philadelphia, PA 19106  
[www.locksgallery.com](http://www.locksgallery.com)  
[info@locksgallery.com](mailto:info@locksgallery.com)  
215.629.1000 tel  
215.629.3868 fax





LOCKS GALLERY