The School of Law's art collection reflects legal issues.

“Thanks to art, instead of seeing a single world, our own, we see it multiply until we have before us as many worlds as there are original artists,” French novelist Marcel Proust once wrote. If you walk through Anheuser-Busch Hall, you will see Proust's idea of multiple worlds come to life one artwork at a time.

For the past several years the School of Law has purchased one or two pieces of art and installed them at strategic locations throughout the building. The School has also received works through donation and indefinite loan. For instance, Nancy Spirtas Kranzberg, AB ’66, and her husband, Kenneth Kranzberg, have lent works selected from their substantial personal art collection; these works are by Alexis Redden; Arthur Osver, professor emeritus of art; Dawn Marie Guernsey, a current member of the art school's faculty; and Blane de St. Croix.

From Andy Warhol to Werner Gephart to Nepalese folk art discovered by Professor Jane Aiken to black-and-white photographs of courthouse scenes to work by Jaune Quick-to-See Smith, a Native American artist, the School's art collection has been selected to illustrate direct and interpretive aspects of the legal system.

“The beauty of what we have is that the works really do deal with different aspects of the law,” says Friederike Seligman, who has been helping organize the collection since she and her husband, Joel Seligman, dean and the Ethan A.H. Shepley University
Professor, came to the law school in 1999. "We want the collection to be eclectic and to include variety so that students are inspired to branch out and think about different issues and the law. At the same time, we want them to think about different ways of creating meaning in various forms of art."

The Seligmans themselves have donated artwork to the collection, including the dramatic "Rogue Wave" piece by Joan Hall, printmaker and the Kenneth E. Hudson Professor of Art at the University's School of Art. Created from multiple layers of paper made and manipulated by the artist, this abstract piece hangs in Anheuser-Busch Hall's main stairwell. "We chose this piece because, though abstract, it illuminates the issues that lawyers should be addressing. Do you look at the textual or the surface aspects of things, or do you look underneath and explore the multilayered, multilayered materials?" asks Friederike Seligman.

Philip Berwick, associate dean for information resources, has also acquired artwork for the Law Library and surrounding areas. One of the significant pieces is a limited edition screen print by Andy Warhol. The print (number 139 out of 200) of Justice Louis Brandeis of the Supreme Court of the United States is part of Warhol's "Ten Portraits of Jews of the 20th Century."

While abstract in its presentation of Brandeis, it clearly relates to the law, according to Berwick. "I look for law-related pieces, but I also look for good things. The Warhol print is both. It was a no-brainer to choose this piece because it is a justice of the Supreme Court, it is by a famous artist, and it is a striking piece," he says.

Another fascinating piece of art is a collage print by Juan Sanchez titled "Cielo, Tierra, y Esperanza" or "Heaven, Earth, and Hope." This work deals with the convergence and clash of cultures, but also celebrates Puerto Rican independence, says Friederike Seligman. "Juan Sanchez is very important because his art expresses a commitment to social justice and is a reminder that the law should address the rights of minorities."

Sanchez's print was produced at Island Press, part of Washington University's School of Art, while the artist was a visiting professor here. The Whitney Museum of Modern Art in New York City bought another copy of the piece that hangs in the Law Library.

The School's most recent acquisition is "Douglass," by African-American artist Jacob Lawrence. The piece depicts Frederick Douglass working in his library. "Douglass was a powerful advocate for civil rights, and Lawrence is well known for depicting the empowerment of African Americans," Berwick says. "The work is another perfect fit for the Law Library."
Andy Warhol
"Justice Brandeis"

Arthur Osver
"Wired Up"

Leslie Laskey
"Enchiridio I"
Janakpur (Nepal) Women’s Development Center Master Artist
“Birthing of an Elephant”

Gary Denmark
“Steppenpaststray I”

Werner Gephart
“Max Weber in America”

Photos on these pages by Mary Butkus.
A Sampling of New Art

Thomas Hart Benton, “Strike,” 1933 (Fourth floor near Cunningham Library Administration Suite, 455)
Five William Clift photographs (Susman Classroom, 403)

- “Courtroom, Macoupin County Courthouse,” Carlinville, Illinois, 1976
- “Judge’s Bench, Old Cochise County Courthouse,” Tombstone, Arizona, 1976
- “Reflection, Old Courthouse,” St. Louis, Missouri, 1976
- “Rotunda, Old Courthouse,” St. Louis, Missouri, 1976
- “Jury Chairs, Warren County Courthouse,” Warrenton, Missouri, 1976

Gary Denmark, “Steppenpaststray I” and “Steppenpaststray II,” 1999 (Spink Gallery near fourth-floor Law Library entrance)


- Werner Gephart, “Disorder and the Flag” and “Max Weber in America,” both 2001 (Center for Interdisciplinary Studies/Whitney R. Harris Institute for Global Legal Studies, 320)
- Dawn Marie Guernsey, “In Search of Our Father,” 1998 (Room 553) and “An Offering,” 1999 (Hallway between Rooms 552 and 553)
- Joan Hall, “Rogue Wave,” 1999 (Fourth floor, top of Gallop staircase)
- Janakpur (Nepal) Women’s Development Center Master Artists, Nepali Scenes, 2002 (Civil Justice Clinic Suite, 101; Hullverson Seminar Room, 201; Brown Seminar Room, 203; Second-floor hallway outside Sunderland Administrative Suite, 210; Canavan Admissions Suite, 302)
- Jacob Lawrence, “Douglass,” 1999 (Fourth floor near Cunningham Library Administration Suite, 455)
- Peter Marcus, Untitled, 1998 (Third-floor entrance near Bennett Judges’ Chambers, 307)
- New Delhi Craft Museum Artist, “Animals of India,” 2003 (Support Services Suite, 301)
- Jaune Quick-to-See Smith, Untitled (Wisdom/Knowledge), 1996 (Strauss Classroom, 404)
- Alexis Redden, Untitled, 1998 (Strauss Classroom, 404)
- Juan Sanchez, “Cielo, Tierra, y Esperanza,” 1977 (Law Library stairwell between levels 4–5)
- Ma Shou-Hua, “Bamboo in Ink,” 1997 (Fourth floor, Lasater Law Library Lobby)
- Fredric Jean Thalinger, “Justice and the Law,” c. 1950 (Civil Justice Clinic Suite, 101)
- Unknown Renaissance-era Scholar, “Canon Law Treatise,” c. 1510 (Fourth-floor hallway near Cunningham Library Administration Suite, 455)
- Andy Warhol, “Justice Brandeis,” 1980 (Law Library stairwell between levels 3–4)