





EMOTIONAL IMPACT

**New York School
Figurative Expressionism**

April Kingsley

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EMOTIONAL IMPACT: New York School Figurative Expressionism

It is not for all artists to be in sync with the dominant art movement of their youth, or to remain in phase with its later developments. Ryder, Bonnard, and Balthus are only a few of the brightly colored push-pins that don't fit in one or another of the neatly demarked movements on art history's battle map. But sometimes it happens that whole groups of artists find themselves in this estranged position; such is the case of the artists in this exhibition—Robert Beauchamp, Carmen Cicero, Robert De Niro, Sherman Drexler, Sideo Fromboluti, Grace Hartigan, Lester Johnson, Irving Kriesberg, Nicholas Marsicano, George McNeil, Nora Speyer, and Selina Trieff.

Deeply committed to the energetic Abstract Expressionist paint handling that was dominant as they matured, but feeling a profound need to paint recognizable imagery, and specifically, the human figure, these twelve artists found themselves stuck on the horns of a true dilemma. Their work was rejected by the various contemporary schools of realism for being too abstract, too difficult to decipher. It was simultaneously rejected for its dependence upon imagery by the abstractionists, who dominated the art world in the fifties; for them paint itself told the whole story.

Succeeding decades brought little change. These figurative expressionists were (and remain) too humanistically oriented to accept either the camp ironies of Pop Art or the cartoonism of the Chicago School as these styles developed in the sixties. (In this they had allies in the West Coast figurative expressionists Elmer Bischoff, Nathan Oliviera, Richard Diebenkorn, and David Park, though the twelve artists considered in this exhibition would sense a lack of New York energy in the work of their West Coast counterparts.) Too painterly for Photorealism, too "hot" for Minimalist cool rationalism, the seventies went

by for them in a similar fashion. Only very recently have they come into their own, but now they find their house full of new arrivals who, as is to be expected, don't respect their elders' values and don't share their vision of the future.

Thus this exhibition is dedicated to a special group of painters who persevered in a particularly difficult and unpopular dual allegiance over the course of three decades or more. There were a number of other painterly painters who were often lumped together with these twelve artists in the early days (i.e., the fifties) for varying periods of time and with varying degrees of validity. Many of them—Nell Blaine, Gretna Campbell, Jane Freilicher, Paul Resika, Louis Finkelstein, and Fairfield Porter—were really taking a much more impressionist approach. They were interested in a minimum of angst and a maximum of sunshine. Some of the other painters who shared our artists' vision in the early years have since died—Bob Thompson, Jan Muller, Gandy Brodie, Nanno de Groot—while others have mellowed, shifted out of the mode, or given up painting altogether. Wolf Kahn, who was central to the formative years of this *mouvement manqué*, became a landscape painter with a visionary, impressionist style. Jay Milder, who had much in common with both Robert Beauchamp and George McNeil throughout the sixties and into the seventies, suddenly moved into abstraction late in the last decade. Leland Bell's paintings became tighter and harder over the years until they seemed closer to Balthus and Derain than to painterly expressionism. Alan Kaprow made Happenings, George Segal made sculpture, and Larry Rivers went Pop.

This is not to say that all the artists in this exhibition have held the faith absolutely consistently over the years either. Carmen Cicero passed through a period

of hard-edged abstraction which he has since literally painted over with wildly expressionist figurative imagery, and many of the others have gone through periods of relatively tight paint handling. Certainly this is so for Selina Trieff and Sherman Drexler, and as the years have passed the imagery of Lester Johnson, Sideo Fromboluti, and Nora Speyer has become increasingly more precise, even though their painterly attack has lost none of its dynamism. Robert Beauchamp went through a phase of painting mainly apples and camels, Irving Kriesberg has often used bird and animal stand-ins for his figures, and of course, most of these artists also paint landscapes and still lifes. Nora Speyer and Sideo Fromboluti never paint the figure during the summer months, preferring to paint from nature when it's lushly available, and Robert De Niro paints at least as many still lifes and unpeopled interiors as he does figurative canvases. Only Nicholas Marsicano, George McNeil, and Grace Hartigan can be said to have stayed with the figure and a "New York School look" through thick and thin.

However, all the artists are involved with the primacy of paint, with finding their imagery in the process of painting itself, and with the physicality of paint, even though there are, of course, marked differences of degree of execution and of intent among them. De Niro, Hartigan, and McNeil had already built, or begun to build, reputations for themselves as fine Abstract Expressionists by the fifties and therefore they can be seen as true bridge figures (along with Elaine de Kooning). Their work continues to have the raw, aggressive lack of ingratiating smoothness that we tend to associate with Abstract Expressionism. Marsicano, Drexler, De Niro, and Fromboluti have a calmer, almost classicizing attitude toward the figure as shape, which lends their paintings a more sedate, stable quality. This stability is contradicted at

it was the only place for an artist to be at that time. Sideo Fromboluti recalls it as a "period of enthusiasm, post-war optimism and re-evaluation. Our street was crowded," he remembers, "with young artists like ourselves, all bubbling with art talk, their studios filled with canvases."⁶ They were disinterested in recent European painting even though it was still the officially accepted art, feeling separated from art events on that continent by the raging waters of Abstract Expressionism.

Greenwich Village encompassed a true artists' community in those years. Besides The Club, where anyone who thought painters weren't verbal would be readily "set straight," there was the Cedar Bar, to which everyone repaired after the effusive, but dry, discussions to "whet their whistles" with some of Johnny's draft beer. Even on non-Club nights, the Cedar was packed. A newcomer to the city could meet just about the entire art world she or he'd heard mention of back in Indiana by hanging out there for a couple of weeks and by going to openings at the various co-ops nearby on Tenth Street. The art world was tiny then, and the big stars were just other painters like yourself who welcomed you into their midst. They may have progressed from the nickel cup of coffee nursed along for hours with extra sugar and cream at the Waldorf cafeteria to beers at the Cedar, but few could afford even the occasional, celebratory boiler-maker. Kline was on welfare in 1953, and no one was making much money from painting sales. Pollock's death in 1956 changed all that, and the scene began its slow disintegration.

In the late fifties, when the current leaders on the field of painting were looking warily over their shoulders for a new, but as yet unrecognized, group of ambitious painters to overtake them, the pros and cons of abstraction were much dis-

cussed, as indeed, they continue to be among the artists in this exhibition. On the one side an abstract work is said to offer the spectator a potentially richer experience than a representational work because it gives the viewer's imagination far more room for play. In a representational painting the artist gives the viewer a specific subject as well as a vivid interpretation of that subject already fully worked out on the canvas. The twelve artists would say that they offer the best of both worlds: real images to spark the imagination, but no closure. Pure color, freewheeling lines and movement, spatial interplay, and painterly nuance instead—all the wherewithal for viewers to build an entire imaginative world of their own.

But, as Leo Steinberg points out in his catalogue essay for the 1957 Jewish Museum exhibition of *The New York School: The Second Generation* (which included a number of the artists in this exhibition), the painterliness and the wild attack on the picture field often made for images that were difficult to decipher, particularly when they weren't based on the figure. Even "where a painting is more or less clearly representational," he says, "the image is to be guessed at or ferreted out, and the relation between the theme and the visual form remains paradoxical, inharmonious."

*Still lifes belie their names to look like upheavals, and all the apparatus of table and kitchen sink confesses to a disturbed, enforced co-existence—as in the work of Pasislis. Hyde Solomon's close-up of grass flits over the canvas like Roman candles before the discharge. Wolf Kahn's self-portrait seems to look out at a firing squad, and the studio around him takes on the fierce brightness of a hallucination.*⁷

Steinberg feels that in these difficult,

even recondite, abstractly painted representations, "the rupture between content and appropriate form is wider than ever; we are invited to stare into the gap and to experience the tension of irreconcilable poles. Not a healthy mind in a healthy body is the pervasive reality, but a strained consciousness and an ill-fitting physique."⁸ Though Steinberg sees this kind of painting as heir to the long tradition of Modernist negation out of which "all that was left was a lawless energy, free to congeal into forms, but only in accordance with laws that fell from its own operation,"⁹ the twelve artists would disagree. They would align themselves with de Kooning, who said he painted the way he did in order to put more into it—more feeling, more romance, more everything.

Thomas Styron recently termed this kind of work a "figurative hybrid" of Abstract Expressionism, saying that it "embodied an esthetic based upon the interdependence of the highly emotional stance of the artist, his volatile and undisciplined application of the medium, and the essentially cathartic symbolism which resulted."¹⁰ Styron calls them "hot" both psychologically and in terms of paint handling. Since the paint predominates, the figures tend to "emerge from the matrix," he says. This was particularly true in the early days of this kind of painting, when the imagery was often barely identifiable; it is far less so today. Styron makes no differentiation between New York style figurative expressionism and that of the West Coast, nor does he discern the differences in content and spatial concepts between American Abstract Expressionist-inspired figuration and the European Expressionist-inspired work of people like Jack Levin, Joseph Glasco, and Abraham Rattner.

The spatial differences, put most simply, can be seen in the extremes of the polar gap between the modeled atmosphere

and chiaroscuro of realists like Raphael Soyer and the pushed and pulled surfaces of Hans Hofmann. Edges of forms may be blurred in a David Aronson or a Levine, but the paint isn't the carrier of the meaning there any more than it is in one of Ben Shahn's temperas; the depicted images and their expressively distorted edges carry the message directly to the viewer. No heavy work is necessary to decipher the content or the imagery in such traditionally constructed paintings.

The artists in this exhibition build their figures out of the paint itself. They don't simply re-surface or decorate the figures with painterly touches to blend them into a unified statement. To most of these artists the presence of the figure, however inexactly imaged, means a hold on reality in its barest form, a thereness, which is like a lifeline in a maelstrom of conflicting emotions and ambiguous signs. More often than not the figures don't do much, aren't located in very specific settings, and avoid narrow or clichéd interpretations. Like de Kooning's *Woman*, the figure is a kind of shapeless rock, but something to grab onto. This group of independents is primarily concerned with visual matters, not literary ones. Because they see no need to tell a story in their pictures in any traditional sense, and because their faith in the power of paint to convey emotions is unshakable, they made no real break with their Abstract Expressionist roots. They simply see this way of working as a better way to get more into their paintings, more emotion, more drama, more relevance, more power.

April Kingsley

1. Baur, John, *Revolution and Tradition in American Art* (Cambridge, Massachusetts, Harvard University Press, 1951), p.36.
2. Clement Greenberg, "Art," *The Nation*, 162 (April 13, 1946), p. 455.
3. Paul Brach, "Fifty-Seventh Street in Review: Franz Kline," *Art Digest*, 26 (December 1, 1951), p.19.
4. Alfred H. Barr, Jr., "Introduction," *The New American Painting, as Shown in Eight European Countries 1958-59*, exhibition catalogue (New York, The Museum of Modern Art, 1959), pp.15-16.
5. Thomas B. Hess, "U.S. Painting: Some Recent Directions," *25th Art News Annual*, 1956, p.81.
6. All quotations by artists in the exhibition are from statements made to the author unless otherwise noted.
7. Leo Steinberg, "Introduction," *The New York School: The Second Generation*, exhibition catalogue (New York, The Jewish Museum, 1957), pp.5-6.
8. Steinberg, p.6.
9. Steinberg, p.6.
10. Thomas W. Styron, *American Figure Painting 1950-1980*, exhibition catalogue (Norfolk, Virginia, The Chrysler Museum, October 17–November 30, 1980).

10 The turning point came for Robert Beauchamp when he moved to New York City after his first summer studying with Hans Hofmann in Provincetown. Financial limitations led to a loft off the Bowery, and seeing daily all those Bowery bums lying about the streets, all the degradation and human waste, was a reality that made abstraction seem too esoteric and disconnected from life. For years—while he was studying with Boardman Robinson at the Colorado Springs Art Center, learning in the sheltered world of the well-crafted object at Cranbrook, and developing abstract space under the watchful eyes of Hofmann—art had seemed very distant from the life he had known as a poor child growing up in a Denver tenement and later as a sailor in the U.S. Navy. He did not start depicting the scene around him, though; instead, an imaginative inner world that must have been swimming in his unconscious for a long time began to bubble up to the surface, emerging in dreamlike visions of witches' covens, nighttime bacchanales in moonlit forests, initiation rites, and black masses. Starting automatically, manipulating paint unself-consciously on the canvas surface, he let the images he found remain, even subtly stressing them.

These images became better defined as the years went by and were joined by a myriad of exotic-looking birds and animals, but at no time until nearly the present did his process of finding them change. In the late sixties and early seventies sharply delineated forms are distributed more or less evenly over a more or less uniform ground rather than seeming to emerge from a matrix of pigment. Scale is a jumble: pregnant women astride wild boars and horses are minute next to gigantic snakes and great, double-headed apes. Style is likewise: concentric circles and squares, some crossed out, others checked off in acceptance, float into the scene as arbi-

trarily as they do in an early de Kooning.

Two major changes occurred in his work in the seventies just after this. The first was a period of painting enormous apples—flat, thinly-painted ones and thickly encrusted ones; most with flaming matches, some without, some with bulbous-bellied camels, most without. The apples and animals were then submerged under a hail of splatter as though the Milky Way itself had come down to earth to reclaim its mythological bestiary. The second, and most profound, new development in his work came at the end of the seventies when he began to paint his brother Gene. This time, the reality he faced of a beloved sibling who had always been physically active first confined by an act of cruel fate to a wheelchair and then stricken by incurable cancer was too much to bear, too much to be handled other than frontally. He began simply to try to paint his brother. Over and over again, trying to get at his brother's essence, trying to express the pain he felt. And he is still painting Gene, even now that he has gone. Beauchamp wanted "to capture his character, to get some kind of truth in it, but [also] to extend that truth, to enlarge upon reality so that the effect would reflect the emotional reality that I felt about him. A more realistic portrait would not begin to do the job." His brother's legacy is a subject that has provided the ultimate challenge to Beauchamp's abilities as a painter.

Born in 1923 in Denver, Colorado.

Studied at the Colorado Fine Arts Center, Cranbrook Academy of Art, and the Hans Hofmann School of Art.

Selected Solo Exhibitions

1953–60, Tanager, March, and Great Jones Galleries in New York; 1964–69, Green and Graham Galleries in New York, Richard Grey Gallery in Chicago, Obelisk

Gallery in Boston, and Utah Museum of Fine Art, University of Utah, in Salt Lake City; 1971–83, French & Company, Dain, Dintenfass, and Monique Knowlton Galleries in New York, and University of South Florida Art Galleries in Tampa.

Selected Group Exhibitions

1953, *Rising Talent*, Walker Art Center, Minneapolis; 1962, *New U.S. Figure Painting*, The Museum of Modern Art, New York; 1972, *Ten Independents*, The Solomon R. Guggenheim Museum, New York; 1981, *American Figure Painting 1950-1980*, The Chrysler Museum, Norfolk, Virginia; 1982, *Beast: Animal Imagery in Recent Painting*, The Institute for Art and Urban Resources at P.S.1, Long Island City, New York; 1983, *Dogs*, Museum of Contemporary Art, Chicago.

Selected Public Collections

The Museum of Modern Art, Whitney Museum of American Art, and The Metropolitan Museum of Art in New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Art, Carnegie Institute, Pittsburgh; University Art Museum, Berkeley, California.

Awards

1959, Fullbright Grant for Painting, Rome; 1966, National Endowment for the Arts; 1974, The John Simon Guggenheim Memorial Foundation Fellowship.

Teaching Experience

1973, Brooklyn College; 1974–76, The School of Visual Arts, New York; 1981–84, The University of Georgia, Athens.

Selected Bibliography

Beauchamp, Robert. Artist's statement, "The Expressionist Question, I." *Art in America*, December 1982, p.72.

Burton, Scott. "Paint the Devil." *Art News*, April 1966, pp.26-27, 67-69.

Marter, Joan. "Haunting Images," *Arts Magazine*, February 1979, pp. 146-147.

Ratcliff, Carter. "Robert Beauchamp at Monique Knowlton," *Art in America*, March/April 1979, pp.150-151.

The very first time Carmen Cicero exhibited his work in New York he was seen as having "extended the New York School definitions of abstract expressionism."¹ The black and white beings that populated his otherwise starkly empty canvases ranged from the biomorphic to the zoomorphic. More robot than flesh at times, more bestial than human at others, these early hybridized personages were pure energy. They cavorted, they tore into each other, they danced, they killed, always filling the picture frame with frantic activity. One reviewer called them "surreal abstractions" and saw them as "all muscle-like tissue and fiber, moving totally by reflex and instinct."²

Though Robert Motherwell and Hans Hofmann were his biggest influences and one can discern a little of each in his mid-fifties paintings, Cicero tends to mass his forms in tight, figure-like clumps, which read in an isolated way against a ground that has partially overpainted them. In the small, abstract collages which he continually makes as a sort of relief from the strain of painting big canvases, this overlapping and obscuring of forms is structural and literal; in the early work it was procedural and psychological. One has the distinct impression of not being allowed to see everything. Some recent black and white drawings recall these early monochromatic canvases very strongly, as do the bitter, cartoon-like drawings he made after a disastrous fire in his studio wiped out most of his life's work. The early self-portrait in this exhibition is one of the few remaining works from that time, but it is unrelated to those powerful black and white paintings of the fifties.

As though his visual world was a tabula rasa after the fire, he began to paint very uncharacteristically hard-edged, geometrical paintings composed of optically vibrant chromatic units. He still created

them by continual, almost automatist overpainting until he arrived at a configuration that worked. Since the acrylics he was using left ridges which had to be sanded down to get a unified surface, he was forced, eventually, to sand it all down and repaint the entire picture as the final stage in his process, a technique which he has lately begun to use again. Since the mid-seventies he has been painting out his hard-edged abstractions by creating figurative, expressionist pictures on top of them. Often fragments of the geometric "underpainting" are left peeking through like glimpses of another life.

Now vibrant with color, but still restricted to one or two large figures, his recent canvases have all the energy of his early hybrids, but much more specificity. Some paintings—*Crime*, *The Battle of the Sexes*, *Race*, for example—imply a narrative or an event, because of the confrontation of the figures, though no story is depicted. There is great violence in the subjects as well as in the paint handling. Cicero has been a jazz saxophonist about as long as he's been a painter, which has meant constant contact with a nighttime world that encompasses a larger spectrum of human behavior than most painters ordinarily experience. He also lives on the Bowery and has done so for many years. Thus he comes by his subject matter naturally; it isn't forced or derived from literature. The sheer length of time it takes to work out these huge new pictures through an open-ended, automatic, Abstract Expressionist process in oil paint has meant that he hasn't been able to paint fast enough to get all the ideas pouring out as they come to him. (Pollock must have responded to a similar pressure when he began to pour paint instead of brushing it on.) For this reason Cicero has begun to work out the form of the painting in acrylic, and at the end paint it over in oils, picking

up a former technique in the service of a new vision. This new technique harks back in its ferocious intensity and dynamic expressionism to his earliest work.

1. B.G. reviewing Cicero's one-man show at Peridot Gallery, *Arts Magazine*, February 1956, p. 54.
2. S.T. reviewing a one-man exhibition at Peridot, *Arts Magazine*, May 1959, p. 58.

Born 1926 in Newark, New Jersey.

Studied at Newark State Teachers College, Hunter College, and the Hans Hofmann School of Art.

Selected Solo Exhibitions

1956–69, Peridot Gallery, New York; 1969–71, Simonne Stern Gallery, New Orleans; 1971–81, Leslie Rankow and Gurewitsch Galleries in New York, Dubins Gallery in Los Angeles, and Longpoint Gallery in Provincetown, Massachusetts; 1982, Gracie Mansion Gallery, New York; 1984, Graham Modern, New York.

Selected Group Exhibitions

1955, 1957, 1960, 1962, 1963, 1966, Whitney Museum of American Art Annuals; Première Biennale de Paris.

Selected Public Collections

The Museum of Modern Art, Whitney Museum of American Art, and The Solomon R. Guggenheim Museum in New York; The Newark Museum, New Jersey; Neuberger Museum, Purchase, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Art Gallery of Toronto, Canada; Museum Boymans Van Beuningen, Holland.

Awards

1957, 1963, The John Simon Guggenheim Memorial Foundation Fellowship; 1961, 1965, Ford Foundation Purchase Prize.

Teaching Experience

1959–68, Sarah Lawrence College; 1968–69, Fairleigh Dickinson University; 1960–present, Montclair State College.

Selected Bibliography

Kingsley, April. "Carmen Cicero at South Houston and Rankow Galleries." *Art in America*, March 1975, pp. 95–96.

Moufarrege, Nicholas. "Another Wave, Still More Savagely than the First: Lower East Side, 1982." *Arts Magazine*, Summer 1982, p. 72.

Tillim, Sidney. "Exhibition at Peridot Gallery." *Arts Magazine*, May 1959, p. 58.

Lives in New York City.

ROBERT DE NIRO

12 Robert De Niro's paintings look dead center post-Abstract Expressionist, but in his mind he's vying with a panoply of great painters fanning back from Bonnard and Matisse, Soutine and Cézanne, to Chardin and Rembrandt. His reverence for the great formal and expressive painters of the past was undoubtedly stimulated by his teacher, Hans Hofmann, who taught his students to seek confirmation of his ideas about spatial interplay, the structural use of color, and organic, energized linear movement in their work. His other teacher was Josef Albers, from whom he learned the optical properties of color and the value of a tight compositional structure. In fact, De Niro's paintings often seem to be composed in vaguely concentric squares.

As he did when he took time out from studying with one to work with the other in the late thirties and early forties, De Niro continues to bounce back and forth between them. Sometimes planes of primary color are built up into a pictorial structure, the interstices of which are linear and seemingly independent. One reviewer noted that you can take either path in a De Niro, a discursive one, following the linear activity, or a structurally additive one, up the blocks of color. Other times, softly brushed areas of tertiary hues blur and blend into one another with no clarifying linear demarcations. Except for the addition of his parrot as subject and for the introduction of Crucifixions following the tragic death of a good friend during his Paris years (1961–65), the only changes in De Niro's subject matter since he gave up abstraction in the early fifties have resulted from finding himself in a different locale. Paris and the Pyrenees opened his canvases up to light in the sixties, and the dizzying turns and downward angles of the Bernal Heights in San Francisco have recently done something similar to his landscape

space. Aside from this, though, his fascination with the problems of still life, of the nude in an interior, and of figure groups remains undiminished after more than thirty years of painting them, as does his interest in the subject that has intrigued him all his life—Greta Garbo in *Anna Christie*.

The aspects of paintings he admires most are all to be found in De Niro's own work: Rouault's "sumptuous crucifixions," as he calls them, the "spontaneity, almost for its own sake" in Soutine, the happiness that "is" a Bonnard, the "fullness of the late, loose, open Titians, Renoirs, Cézannes, Rembrandts and Goyas" and of late Degas, the positiveness of the spaces between objects in a Chardin, and "delicious" color in many of their paintings. It is enhanced by an edgy, willful energy that is more than nervousness, less than rage. Bounded, kept in, not allowed to burst, but potentially explosive. The bare canvas that lets the picture breathe simultaneously forces an awareness of the conflict between the deliberate and the spontaneous that is taking place within every pigmented stroke we see.

Born in 1922 in Syracuse, New York.

Studied at the Syracuse Museum, the Hans Hofmann School of Art, and Black Mountain College, North Carolina.

Selected Solo Exhibitions

1946, Peggy Guggenheim's Art of This Century, New York; 1950–56, Egan and Poindexter Galleries, New York; 1958–70, Zabriskie Gallery in New York, Reese-Palley Gallery in San Francisco, and State University of New York in Buffalo; 1970–1984, David Stuart Gallery in Los Angeles, The Mint Museum in Charlotte, North Carolina, Asheville Art Museum in Asheville, North Carolina, Foster White Gallery in Seattle, and Graham Gallery in New York.

Selected Group Exhibitions

1956, *Second Generation New York*, The Jewish Museum, New York; 1960–61, *Figure in Contemporary Painting*, American Federation of the Arts, (circulating exhibition); 1962, *Recent Figure Paintings—USA*, The Museum of Modern Art, New York; 1978, Bell Gallery, Brown University, Providence, Rhode Island.

Selected Public Collections

The Metropolitan Museum of Art and The Brooklyn Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Mint Museum, Charlotte, North Carolina.

Awards

Longview Foundation Award; 1968 The John Simon Guggenheim Memorial Foundation Fellowship; Fifth International Hallmark Award.

Teaching Experience

1966–70, The School of Visual Arts, New York; 1969–71 and summer 1973, State University of New York in Buffalo; 1981–82, Parsons Graduate School in New School.

Selected Bibliography

De Niro, Robert. *The Art Criticism of Robert De Niro*. New York: Arts Review & Graham Modern, 1984.

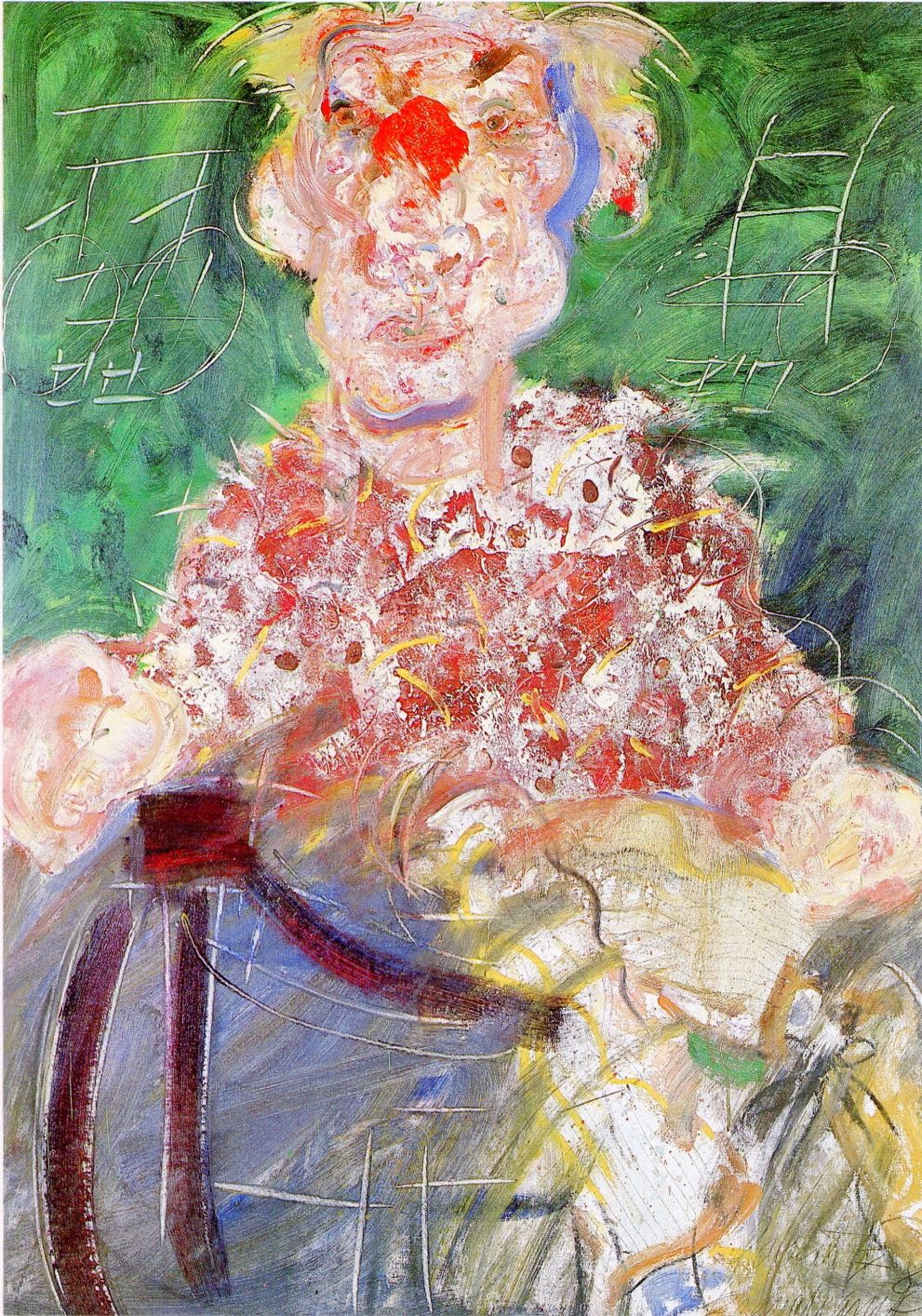
Herrera, Hayden. "Robert De Niro at Poindexter." *Art in America*, May/June 1977, p.117.

Rosenthal, Deborah. "Robert De Niro." *Arts Magazine*, February 1977, p. 8.

Sawin, Martica. "Robert De Niro: A Fragrance of Place." *Arts Magazine*, March 1982, pp.142-44.

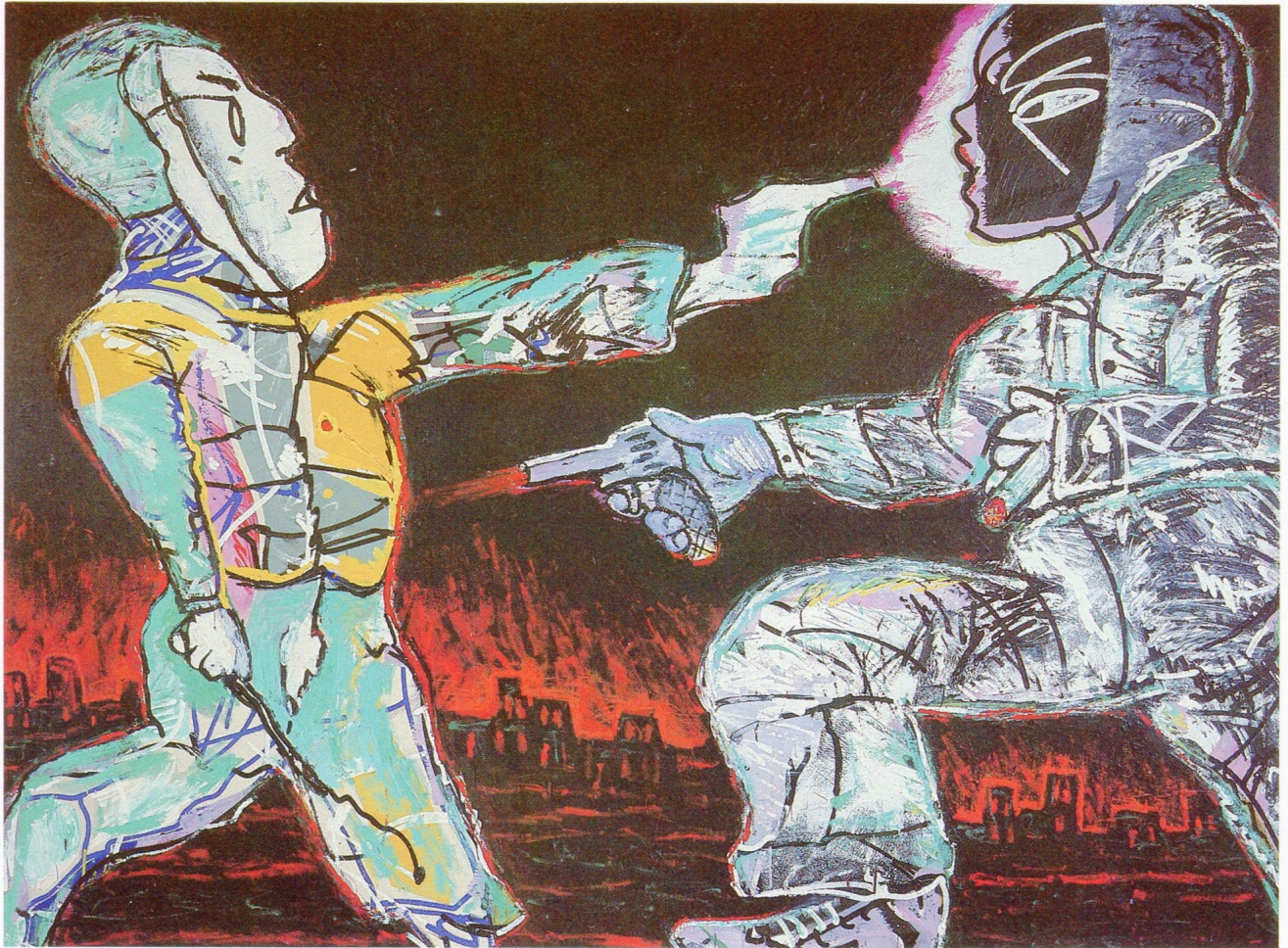
Lives in New York City.

Catalogue Number 3
Robert Beauchamp
Gene #3
1980

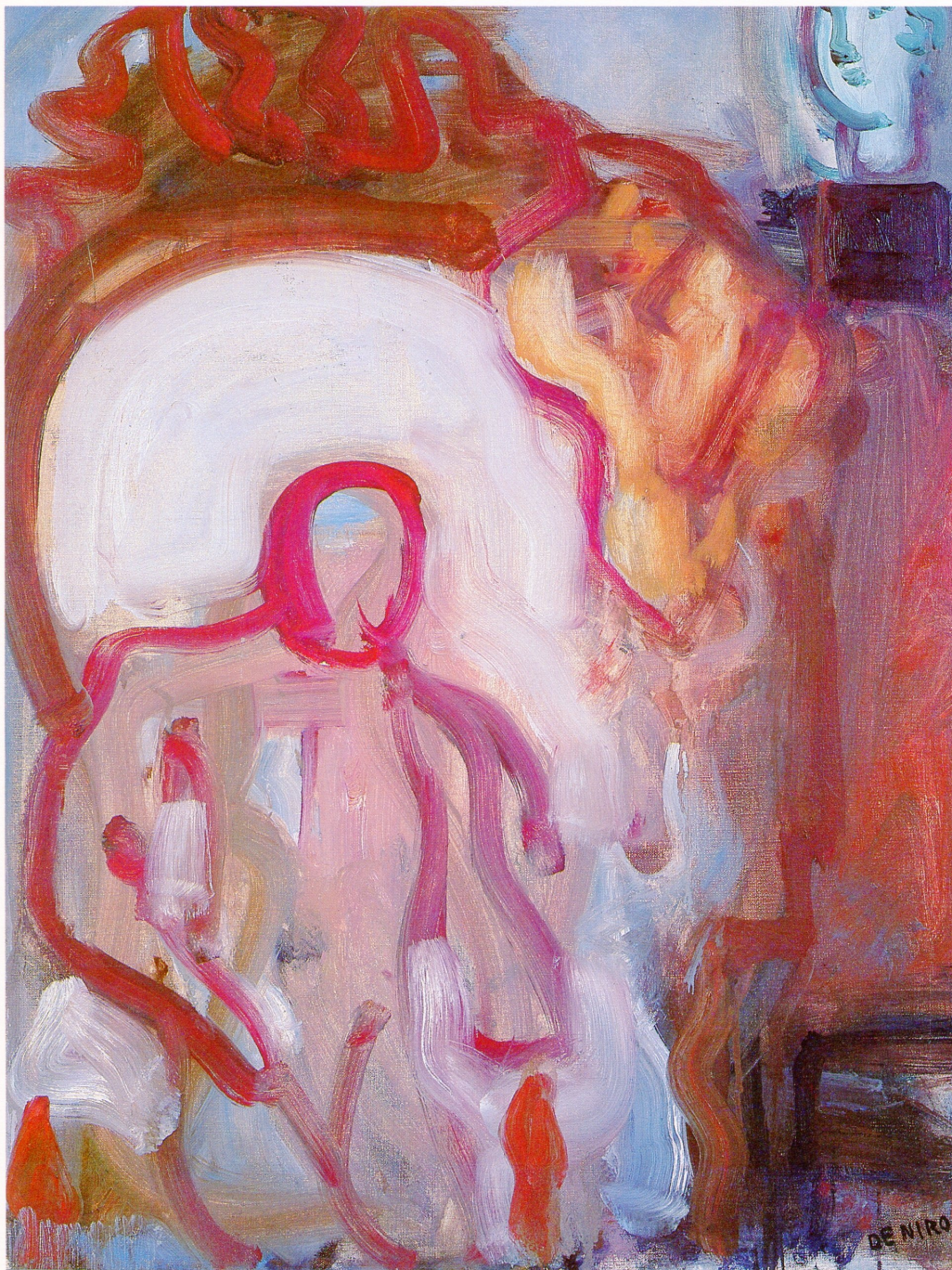


Catalogue Number 7
Carmen Cicero
Race
1972-74

14



Catalogue Number 8
Robert De Niro
Nude in Armchair
1963



Catalogue Number 13
Sherman Drexler
Explosion
1976

16



Catalogue Number 15
Sideo Fromboluti
Nora Waiting by Window
1962

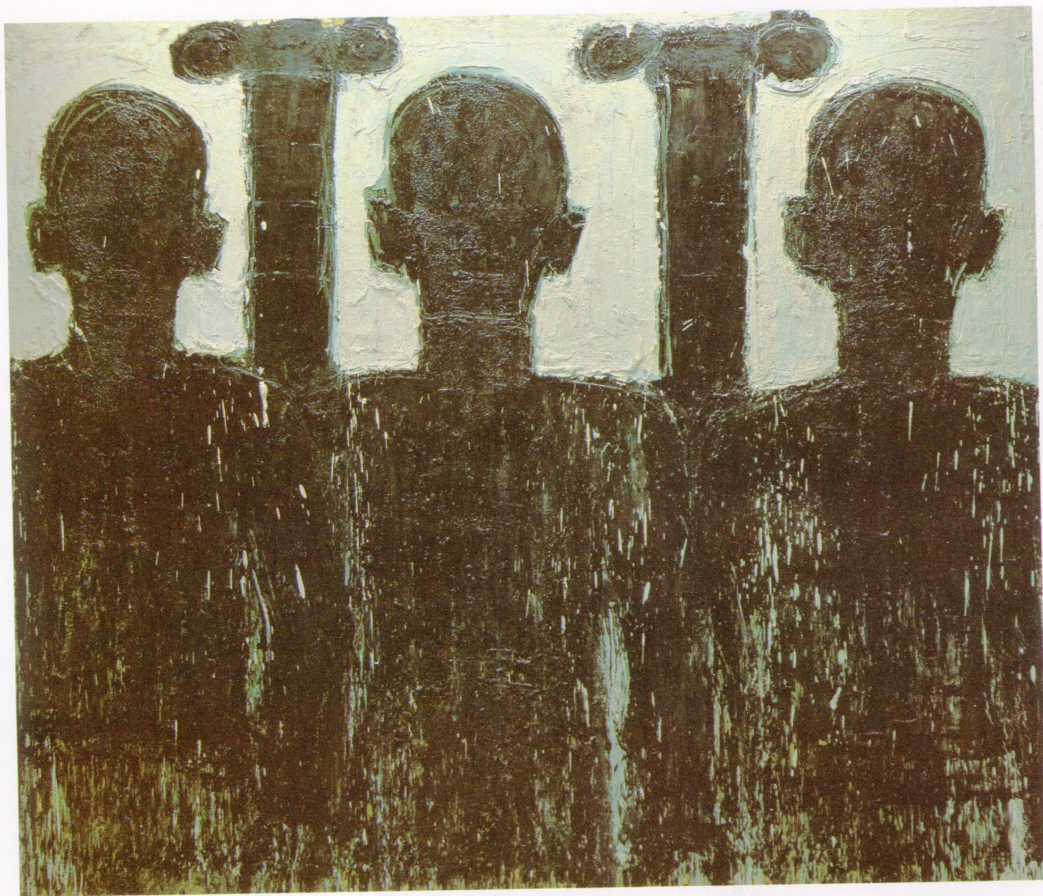


Catalogue Number 20
Grace Hartigan
Greek Facade
1978

18



Catalogue Number 22
Lester Johnson
Dark Portrait #3
1965



Catalogue Number 28
Irving Kriesberg
Rising
1979

20



Catalogue Number 30
Nicholas Marsicano
The Three Graces
1955



Catalogue Number 33
George McNeil
Caucasian Dance
1967

22



Catalogue Number 37
Nora Speyer
Expulsion
1963



Catalogue Number 41
Selina Trieff
Guard Pigs
1983

24



SHERMAN DREXLER

In a bizarre press release it was once written that Sherman Drexler "has been known to close his eyes while working to shield himself from the brightness of his vision." That statement may exaggerate the intensity of his vision, but it isn't hyperbole in terms of the intensity of his obsession with the human image. Drexler studied with Robert Motherwell and Fritz Bultman at Hunter College when he got to New York from California in 1955, and through Bultman he got almost as much of Hofmann's teaching as if he'd studied with him directly. Even though Bultman was then and is now primarily an abstractionist in painting, collage, and sculpture, he has always drawn from the figure and used what he learned doing so in his abstract work. But whatever the inspiration, Drexler has been painting the figure, simply, emphatically isolated upon a field of solid color, for as long as anyone can remember. The figure often seems to turn away from us, as if disappearing into the enshrouding ground, but even when it faces us—either crouching in a wrestler's opening gesture or retreating backwards defensively—the ground seems to come up around the figure, making positive forms between the limbs and thoroughly integrating the figure into the picture plane. The image is basically that of his wife Rosalyn Drexler; he seems to find her everywhere.

Drexler's working method is chaotic. Basically it involves overpainting, covering image after image in a desperate search for "the" image. Sometimes he is awakened at night by terrifying dreams that he has overpainted the image he wanted to keep. His starting point is usually an older canvas, but for years he has also been "finding" his images in the pages of newspaper and magazine sports sections. Some of his canvases, especially in the early days, grew to be extremely thick as a result of this process, a

reminder of his hero Albert Pinkham Ryder. The larger canvases have usually been worked out more or less completely on a small scale beforehand, so they tend to be relatively thinly painted, but even in them one readily discerns the ridges and color variegations that reveal the presence of former pictures buried beneath the surface. Unlike de Kooning, Drexler doesn't keep the surface wet so it can be continually worked.

Drexler has always been something of a scavenger, picking up pieces of wood that might be used for a panel painting, for example, but which might remain around the studio for decades before they're put into service. In the last few years this activity has all but taken over his painting life. Now, bricks, stones, fragments of plastered wall, crockery shards—all the detritus one might expect to find in an abandoned city lot—have become potential surfaces for his beloved female image. A protrusion in a chunk of concrete might suggest to him a woman's back; a groove in a wooden hat block offers refuge to a crouching figure; and a brick allows the figure to turn a corner. The sense of spontaneity and immediacy he got in his paintings after much labor comes easily to him here. Where the surface and shape determine so much, the torment of decision making is miraculously lessened.

Born 1925 in New York City.

Studied at University of California and Hunter College, New York.

Selected Solo Exhibitions

1956–60, Courtyard Gallery in Berkeley, California, and Seven Arts and Rice Galleries in New York; 1961–69, Tibor de Nagy and Sun and Graham Galleries in New York, Tirca Karlis in Provincetown,

Massachusetts, and Drew University, New Jersey; 1970–84, Landmark, Aaron Berman and Max Hutchinson Galleries, Books & Co., P.S.1, and Skidmore College in New York.

Selected Group Exhibitions

1969, Graham Gallery in New York and Swarthmore College in Pennsylvania; 1974, Fischbach Gallery, Chilean and Lenny Protest Shows, New York; 1982, *Sun Gallery Retrospective*, Provincetown, Massachusetts; 1984, *The New York Art Experience*, 909 Third Avenue, New York, and The Guild Hall in East Hampton, Long Island.

Selected Public Collections

Corcoran Gallery of Art and Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Worcester Art Museum, Massachusetts; University Art Museum, Berkeley, California; Archer M. Huntington Art Gallery, University of Texas, Austin; and Bowdoin College, Maine.

Awards

1964 and 1966, Longview Foundation; 1965, Walter K. Gutman Foundation; 1966, Ford Foundation; and 1967, John Simon Guggenheim Memorial Foundation.

Teaching Experience

1963, Cooper Union; 1972–74, Drew University; 1975, Parsons School of Design; 1982, New York University; 1972–present, City College.

Selected Bibliography

Benedikt, Michael. "Drexler's Dialectical Nudes." *Art News*, May 1968, pp. 12–13.

Drexler, Sherman. Reviews. *Artforum*, May 1976, pp.69–72.

Kingsley, April. "Sherman Drexler." *Arts Magazine*, March 1977.

Russell, John. Review. *The New York Times*, Friday, May 14, 1982, p. 22.

Lives in New York City.

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Sideo Fromboluti literally embeds his figures into the picture surface. Mounds of pigment that indicate curtains or flowers bulge forward around the figure of *Nora Waiting by a Window*, 1962, in a manner typical of his early work. He had only recently begun to add the figure to the still life of a chair and flowerpot by a window that he'd been painting repeatedly since 1954. Never one who was given to expressionist subject matter, his struggle was to overcome the neutrality of the image and to convey his feelings through paint alone. He found himself literally throwing pigment at the canvas in frustration.

When he added the figure he cut back on color, letting the light develop form tonally for the only time in his life. Color came back with a vengeance in the mid-sixties with the "Belly Dancer" paintings. He was inspired by a moment of insight in a Greek nightclub when he realized that the intense discussion he was having with some painters (his wife, Nora Speyer, and Nicholas Marsicano, among them) about space in contemporary painting was being epitomized by "the nonobjective" form [of the dancer] vibrating in an undulating, mysterious, negative-positive space." Except for the landscapes he paints in the summer on Higgin's Pond in Wellfleet, Massachusetts, he's been painting entertainers ever since. By the end of the sixties the entire canvas was bathed in intense red light, which in the next decade broke up into a rainbow of optically resonant hues, sometimes interspersed with darker tones.

The entertainer became the background for group portraits of fellow artists in the seventies, and the backstage area became the setting for group paintings of nudes in casual poses of relaxing and waiting. Even though the paintings have become more literal and the forward pressure of the background or negative

space more psychological and less formal, they continue to result from the same kind of painting process that he developed in the fifties: an aggressive, essential abstract attack on the blank canvas as whole, which is worked in layers of "shoveled on" pigment, poured washes, turp-soaked erasures, and semi-automatic gestures out of which the image is built.

Fromboluti's subjects are inherently gentle; images of rest, sleep, bored inactivity and contemplation predominate. He has been haunted all his life by a lyrical quality, a classical sense of order, which is at odds with his working methods. The paint he slashes, pours, and throws onto the canvas works against the peacefulness of his subject matter, subverting it subtly. We sense this subliminally, and it breathes tense life into the work. *The Sleeping Entertainer* is pressed down on her couch by the weight of densely encrusted "background," her hand and facial gestures hint at a troubling dream which is contradicted by the warmth of the light in the painting, a pink and golden glow. This light, plus the sheer beauty of the "drawing," might remind one more of Renoir's women than de Kooning's *Woman*, but she has a psychological presence, because of the agitated manner of her making, which definitely belongs to today.

Born 1920 in Hershey, Pennsylvania.

Studied at Tyler College of Fine Arts, Philadelphia.

Selected Solo Exhibitions

1950-60, Zena Gallery in Woodstock, New York, and Artists' and Zabriskie Galleries in New York; 1962-72, Great Jones Gallery in New York, and Galérie Darthea Speyer in Paris, Longpoint Gallery in Provincetown, Massachusetts, Landmark Gallery in New York, and Gross McLeaf Gallery in Philadelphia.

Selected Group Exhibitions

1959, The Art Institute of Chicago; 1977, *Provincetown Painters*, Everson Museum of Art in Syracuse, New York; 1978, *Painting and Sculpture Today*, 1978, Indianapolis Museum of Art; 1979, *National Drawing Invitational*, Weatherspoon Art Gallery, University of North Carolina in Greensboro; 1982, *The Changing Figure, 1962-82*, Landmark Gallery, New York; 1984, *159th Annual Exhibition*, National Academy of Design, and *Images and Imagery*, Pace University, New York.

Selected Public Collections

Cincinnati Art Museum; The Philadelphia Museum of Art; Allegheny College Museum, Allegheny, Pennsylvania; and First National Bank of Chicago.

Selected Bibliography

Kingsley, April. "The Co-op Gallery Rides High." *The Soho Weekly News*, March 4, 1976, p. 20.

Kingsley, April. "Fall Roundup: Part One." *The Soho Weekly News*, November 18, 1976, p. 22.

Kingsley, April. *Figure and Landscape Painting by Sideo Fromboluti*. Exhibition catalogue. Landmark Gallery, New York, 1980.

O'Beil, Hedy. "Sideo Fromboluti." *Arts Magazine*, January 1977, p. 19.

Lives in New York City.

Grace Hartigan arrived in New York in 1946 and quickly became accepted as "one of the boys." She'd been known as George Hartigan, partly for George Sand, partly as an exhibiting painting name, and she numbered Kline, Pollock, de Kooning, and a number of the other leaders among her friends. Her painting style shared much with that of James Brooks in the late forties. It was calligraphic and curvilinear, with surging, rhythmic units dispersed all over a surface that was often, as with Brooks, the back of another painting. By the early fifties she was beginning to feel guilty about painting like the Abstract Expressionists without having gone through a similar struggle to find her own formworld. Although she believed that no serious artist could ever paint again without taking into account the new concepts of space and surface they had discovered, she found herself "obsessed" with the need for content of some recognizable sort, not to describe it but to convey its essence. She said she wanted "all the implications of the still life without the apples."¹

She painted her way out of complete abstraction by basing her compositions on the great masters (Rubens, Velasquez, Goya) until she discovered that all she needed were "snatches of life," of "that which is vulgar and vital in American modern life," fragments of the real world which she hoped had "possibilities [for] transcendence into the beautiful,"² as she stated in the 1956 *Twelve Americans* catalogue. A market stall laden with vegetables, a bridal store window, a man's formal outfit, her dolls saved from childhood, and, later, travel souvenirs and paper dolls of every variety—all these and many other equally unlikely objects or sights became the starting points for her pictures. Having moved to Baltimore in 1960, where she found the storefronts and scenes outside her studio boring compared to those of New

York, she turned inward for her stimuli. The printed material she uses—paperdolls in particular, and coloring books like *The Coloring Book of Ancient Egypt*—a favorite—seems to have encouraged her propensity for the linear. Some paintings are entirely composed of lines, with only thin washes of color. In others, like *Greek Facade*, there is a better balance between the weights of color and line. Most of the paintings of the late sixties and the seventies are packed densely with incident—so densely, in fact, that they remind one of the Aztec wall paintings at Bonampak. Like those ancient works, Hartigan's profusion of linear imagery is unified by color applied very loosely in large areas over groups of images rather than applied locally in jewel-like precision.

Like most of these artists, Hartigan gets started by creating a mess on the canvas, as she loosely blocks in the image she is working from. No preparatory drawings intervene; her works on paper are even freer than her large paintings. Oil is often thinned to a wash, which is poured down over the surface, obliterating the thickly drawn "outlines." The drawing may then be reiterated or altered on top of the pigment, echoing or ignoring the pentimenti of previous lines. Color may or may not be bounded by line—usually not. Figures are sensed but not defined or modeled. Fragmented, they are interwoven with the vibrant color and robust linear activity, creating a unified surface of great muscularity that seems to project out into the viewer's space. She says she wants her paintings "to hold one image, despite all the activity. It's a kind of plumb line that dancers have; they have to be perfectly balanced, the more frenetic the activity is."³

1. Grace Hartigan, *Art in America*, No. 6, 1963, p.123.

2. Grace Hartigan, exhibition catalogue statement, *Twelve Americans* (New York: The Museum of Modern Art), p.53.

3. Charlotte Streiffer Rubenstein, *American Women Artists* (Boston: Avon Books, 1982), p.282.

Born 1922 in Newark, New Jersey.

Studied at the Newark College of Engineering and with Isaac Lane Muse.

Selected Solo Exhibitions

1951–60, Tibor de Nagy in New York, and Vassar College Art Gallery in Poughkeepsie, New York; 1961–74, Martha Jackson Gallery in New York, Gertrude Kastle Gallery in Detroit, The Maryland Institute, College of Art, Baltimore, and University of Chicago; 1975–84, William Zierler, Genesis, Hamilton, and Gruenbaum Galleries in New York, American University in Washington, D.C., University of Maryland at College Park, Fort Wayne Museum of Art in Indiana, The Mint Museum of Art in Charlotte, North Carolina, Georgia Museum of Art, and Grimaldis Gallery in Baltimore.

Selected Group Exhibitions

1949, *9th Street Show*, New York; 1956, *Twelve Americans*, The Museum of Modern Art, New York; 1957, *Artists of the New York School, Second Generation*, The Jewish Museum, New York; 1960, *Abstract Expressionists and Imagists*, The Solomon R. Guggenheim Museum, New York; 1964, *Figuration and Defiguration*, Museum of Ghent, Belgium; 1974, *Frank O'Hara, A Poet Among Painters*, Whitney Museum of American Art, New York; 1975, *Biennial Exhibition*, Corcoran Gallery of Art, Washington, D.C.; 1980, *The Fifties, Painting in New York, 1950–60*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.; 1982, *Hartigan, Louis, Still, Truitt*, The Baltimore Museum of Art.

Selected Public Collections

Albright-Knox Gallery, Buffalo; The Art Institute of Chicago; The Baltimore Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The Brooklyn Museum; Whitney Museum of American Art, New York; National Museum of American Art, Washington, D.C.; The Nelson-Atkins Museum of Art, Kansas City, Missouri; The Philadelphia Museum of Art; and Walker Art Center, Minneapolis.

Teaching Experience

1967–present, Director, Hoffberger Graduate School at the Maryland Institute, College of Art; 1983, Avery Chair, Bard College, Annandale-on-Hudson, New York.

Selected Bibliography

Barber, Allen. "Making Some Marks." *Arts Magazine*, June 1974, pp.49-51.

Mattison, Robert S. "Grace Hartigan: Six Paintings." *Grace Hartigan: Detwiller Visiting Artist*. Exhibition catalogue. Van Wickle Gallery, Lafayette College, Easton, Pennsylvania, 1983.

Rubenstein, Charlotte Streiffer. *American Women Artists*. Boston: Avon Books, 1982, pp.279-282.

Soby, James Thrall. "Interview with Grace Hartigan." *Saturday Review*, October 1957, pp. 26-27.

Lives in Baltimore, Maryland, and New York City.

As we have seen, the improvisatory process of image building which characterizes these artists' work is not always readily apparent. Lester Johnson's recent paintings, for example, seem so stylized in their rhythmic movements, so frieze-like, frozen in mid-action, and have sections of such carefully detailed rendering that, if it weren't for areas where drips abound and the handling is very loose, one wouldn't know he had come out of the Abstract Expressionist milieu along the same path as the other painters in this exhibition. The recent paintings are far richer in color than the earlier ones, which tended toward dark, somber, monochromatic tonalities. Drab, shabbily-dressed men (Everyman multiplied) peopled those canvases almost to the exclusion of women, whereas females in patterned dresses dominate the paintings now.

Johnson's early paintings were recently the subject of an exhibition at the Zabriskie Gallery in New York, and it was fascinating to see just how radically expressionist his handling was in light of the timidity of current attempts in this vein by young artists. The gouges and scratches into thick asphalt-like surfaces, the glowering light that shone depressingly somewhere behind the figures, the anxiety mixed with deadened resignation in their faces—all seem excruciatingly poignant today, and real. The dirty, scumbled paint, the unsteady hand and tipping objects, even the lack of color, in a black-and-white TV and picture magazine era, seems just right.

Perhaps the shifts in Johnson's subject matter from Bowery bums to successful derby-hatted businessmen to lunchtime urban street scenes and summering couples reflect changes in his personal life, but the move from murky gloom to shimmering sunlight is striking in these works. The intensity in the earlier paintings had a desperate, anxious quality;

now there is manic activity and an upward-gazing yearning or wary watchfulness. The artist says that he tries to reflect "the dynamic quality of life" in his paintings, and he continues to pack more and more of that dynamism into each picture. The forms strain against the confines of the picture frame, fairly bursting with energy, so that one is reminded of Reginald Marsh's boisterous Coney Island cavorters. Harold Rosenberg wrote:

*Johnson has chosen to build his art upon Action Painting through tightening its procedures. As heir of de Kooning, Kline, Pollock, Hofmann, Guston, he emphasizes an essential principle of their work continually obscured by the clichés of art journalism: that an action is not a letting go, a surrender to instantaneity, except as a ruse. Painting that is an action is a struggle against the limits, those within the artist himself, those which he finds in the situation of art, those which he deliberately sets up on the canvas. Mere stroking and slopping of paint resulted in tiresome caricatures of Action Painting that marked its phase of mass acceptance. Johnson has had the insight to go in a direction opposite to looseness."*¹

He might have been speaking for all of the artists in this exhibition.

1. Harold Rosenberg, "Lester Johnson: The Image as Counterforce," *Art News*, February 1966, pp. 48, 52.

Born in 1919 in Minneapolis, Minnesota.

Studied at the Minneapolis School of Art, St. Paul Art School, and The Art Institute of Chicago.

Selected Solo Exhibitions

1951–61, Korman, Artists', and Zabriskie Galleries in New York, H.C.E., and Sun Galleries in Provincetown, Massachusetts, and The Minneapolis Institute of Arts; 1962–72, B.C. Holland Gallery in Chicago, Dayton Art Institute in Dayton, Ohio, Fort Worth Art Museum in Texas, Martha Jackson Gallery in New York, Yale University Art Gallery in New Haven, Connecticut, University of Wisconsin Gallery, and the California College of Arts and Crafts Artists' Gallery in Oakland, California; 1973–81, Martha Jackson and Gimpel & Weitzenhoffer Galleries in New York, the William Cooper Procter Art Center at Bard College in Annandale-on-Hudson, Tyler School of Art in Philadelphia, Ruth S. Schaffer Gallery in Los Angeles, Foster Gallery at Louisiana State University, Gimpel-Hanover & André in Zurich, and the University of Virginia Art Museum, Charlottesville.

Selected Group Exhibitions

1956, *Artists of the New York School: Second Generation*, The Jewish Museum, New York; 1957, *American Painting 1945–57*, The Minneapolis Institute of Arts; 1960, *The Figure in Contemporary Painting*, American Federation of Arts (circulating exhibition), New York; 1961, *Recent Painting, USA; The Figure* (circulating exhibition); 1964, *Figuration into Abstraction*, Museum voor Schone Kunsten, Ghent, Belgium; 1968, *Social Comment in American Art*, The Museum of Modern Art, New York, and *The New Vein* (circulating exhibition through Europe and South America); 1972, *Ten Independents*, The Solomon R. Guggenheim Museum, New York; 1977, *Tenth Street Days: The Co-ops of the 50's*, Pleiades Gallery, New York; 1979, *100 Years—100 Artists*, The Art Institute of Chicago; 1981, *The Sun Gallery*, Provincetown Art Association, Provincetown, Massachusetts.

Selected Public Collections

The Baltimore Museum of Art; Albright-Knox Gallery, Buffalo; Art Institute of Chicago; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford, Connecticut; Walker Art Center at the Minneapolis Institute of Arts; Yale University Art Gallery, New Haven; The Museum of Modern Art, New York; The Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Awards

1973, 1978, The John Simon Guggenheim Memorial Foundation Fellowship; the Brandeis University Creative Arts Award for Painting.

Teaching Experience

1964 (summer), University of Wisconsin; 1964–present, Yale University, New Haven.

Selected Bibliography

Ashton, Dore. "Lester Johnson's Strolling Players." *Arts Magazine*, April 1982, pp.66-67.

Chernow, Burt. "Lester Johnson." *Arts Magazine*, November 1977, p.7.

Rosenberg, Harold. "Lester Johnson: The Image as Counterforce." *Art News*, February 1966, pp. 48, 52.

Thomsen, Barbara. "The Individual as a Crowd: Lester Johnson." *Art in America*, December 1973, pp.110-111.

Lives in New Haven, Connecticut.

The forms in Irving Kriesberg's paintings have had a remarkable consistency over the thirty-odd years of his career, despite the fact that his subjects vary from humans to humanoids, birds to reptiles, and frogs to horses within a stylistic framework that has ranged from Benton-influenced realism through near-abstract to Guston-like painterliness. Tubed appendages, matchstick shaping and marking, outlining and repetition, overall rhythmic movement patterns, and great elongation and exaggeration are characteristic. If anything, his color has become more intense, his scale larger, his paintings more "expressionistic" in the Abstract Expressionist manner in recent years—which is significant since he had previously kept his distance from that mode. He arrived in New York in the middle fifties from Chicago via three years in Mexico and credited the "emotive violence of Mexican painting" as a main source for his personal brand of expressionism.

Kriesberg is an undaunted experimenter. He has tried diptych, triptych, and polyptych formats and even hung panels on metal stands like display items that can be individually turned for access to the other side, and he has also made animated films. All this experimentation provided alternative ways of viewing a given picture, indicating that within a given painting no single reading or interpretation would seem to suffice.

Although *The New Baby* is clearly about the family's joy at the arrival of their new child, Kriesberg doesn't usually set out to tell a story in his paintings any more than the other artists here do. Narrative interpretations, intriguing as they may be, tend to come after the fact of the painting, once he's seen what has come out. (Because the painting process of the Abstract Expressionists was so completely open-ended, the normal procedure was to have naming

sessions at the gallery installation, basing the titles on what the painting felt like.) *Teaching* is a painting in which an enchanted or enlightened frog, sitting Buddha-style in a cone of light, points his finger in the manner of a teaching mudra at a large-headed, but small-browed simian figure whose obdurate profile suggests stupidity. It looks highly deliberate, but doubtless emerged, instead, from the process of painting rather than being pre-planned.

It must be mentioned, however, that Kriesberg and some of the other painters do work at times from studies or work up in scale from smaller pictures. This is usually a very risky procedure, and often results in failure. Kriesberg's *Rising* is a case in point. Ecstatic and transcendent in the smaller version in the exhibition, it seemed to fall flat almost literally in a large canvas he attempted later. The ascending bird-human-insect figure simply didn't seem to take off, and the picture lacked the sense of urgency and excitement it has here. The paint handling in Kriesberg's recent canvases is unsurpassed in his *oeuvre* for its richness, its wide range of facture, and its expressive power. One after another, his recent canvases—full of raw nervous energy, brilliant high-key color, and gruff, crude brushstrokes—testify to the continued viability of the New York School style.

Born 1919 in Chicago, Illinois.

Studied at the Art Institute of Chicago and Escuela de Artes Plasticas, Mexico City.

Selected Solo Exhibitions

1952–62, Curt Valentin, and Duveen-Graham Galleries in New York, The Detroit Institute of Art, The St. Louis Museum of Art, and Cincinnati Art Museum; 1962–77, Graham Gallery in

New York, and Yale University Art Museum in New Haven; 1978–83, Dintenfuss Gallery in New York, Fairweather-Hardin Gallery in Chicago, Rose Art Museum, Brandeis University in Boston, Everson Museum of Art in Syracuse, New York, and Washington University Gallery of Art in St. Louis.

Selected Group Exhibitions

1953, *Fifteen Americans*, The Museum of Modern Art, New York; 1956, *Three Americans*, The Museum of Modern Art (European tour); 1973, *Ten Independents*, *The Solomon R. Guggenheim Museum, New York*.

Selected Public Collections

The Museum of Modern Art, New York; Whitney Museum of American Art, New York; The Baltimore Museum of Art; The Detroit Institute of Art; The St. Louis Museum of Art; The Santa Barbara Museum of Art; Corcoran Gallery of Art, Washington, D.C.

Awards

1964, Ford Foundation Painting Purchase Award; 1965–66, The Fulbright Fellowship (for study in India); 1977, The John Simon Memorial Foundation Fellowship; 1981, National Endowment for the Arts grant for painting.

Teaching Experience

1955–61, Parsons School of Design, New York; 1961–72, Pratt Institute, New York; 1962–69, Yale University Graduate School of Art, New Haven; 1969–72, City University, New York; 1972–77, State University of New York.

Selected Bibliography

Ashton, Dore. *Irving Kriesberg*. Exhibition catalogue. Dintengass Gallery, New York, 1978.

Kaiser, Dr. Stephen S., and Allan Kaprow. *Irving Kriesberg*. Exhibition catalogue. The Jewish Museum, New York, 1961.

Kaprow, Allan. "Nature and the Art of Irving Kriesberg." *Art International*, January 1964, p. 14.

Kriesberg, Irving. Statement in *Art, the Visual Experience*. New York: Pitman & Co., nd.

Lives in New York City.

30 A critic once said that Marsicano's work combined "Soutine's distortion, the economy of Matisse's line, the mystery of Nolde's almost archaic figures, and the richness of Gauguin's color."¹ Matisse's thick black line drawings and his super-simplified figures of *The Dance* and the Barnes murals—yes; the rest—no. Marsicano doesn't distort his subjects; he's painting an abstraction of an image. His figures are opened up the way a piece of meat is butterflied, to give maximum visibility to the distinctive silhouette of each of its parts. This results in a confining contour of the utmost variability and interest, a contour that, not incidentally, also allows for a maximum of penetration by the ground color, producing an equalized, flat-yet-full surface.

There is no deliberate mystification here. Marsicano hides nothing under his drips and swaths of paint. He even leaves areas of underpainting or of the bare canvas itself showing to let the viewer see plainly that he's putting everything out there visibly on the surface. Even his early pictures, such as *The Three Dancers*, in which one can barely make out the figures within the frantic matrix of wildly applied paint, the pink bodies are Anybody, an idea of a body, not real persons. Nothing can destroy their integrity; as idea, they remain intact. Even when Sidney Tillim scathingly described Marsicano's paint surface as a "melting compost of brushstrokes,"² he was forced to recognize that a figure shape remained intact to levitate across the picture plane. He was simply too literal a thinker to accept that as sufficient.

Finally, Marsicano's color is not at all like that of Gauguin. It is usually either mono- or duo-chromatic, uninvolved with any system of complementaries, and austere abstract despite the luscious way it is sometimes slathered onto the surface. As in an Ingres, the drawing's the thing.

Marsicano studied at the Barnes Foundation, and spent three years abroad immediately thereafter looking at other masterpieces of Western painting. He is thoroughly steeped in the figure as it has been painted over the centuries; his interest is in painting it for the present, with the immediacy of Abstract Expressionist touch, and for the future, with the pure anonymity of a dancer's shapes in space. The artist's wife, Merle, was a dancer, and the dancer's beautiful space-invading, space grasping body has to have had its effect on him. Usually his figures are at rest, seated or reclining, rather than arrested in mid-action, but, then, that was the case in the majority of Degas' paintings of dancers as well. The tension that radiates from a dancer's body, even at rest, comes through in both artists' paintings.

1. *Arts Magazine*, May 1971, p.62.
2. Sidney Tillim, "Waiting for Giotto," *Arts Magazine*, September 1962, p.40.

Born 1914 in Shenandoah, Pennsylvania.

Studied at the Pennsylvania Academy of Fine Arts, and at the Barnes Foundation in Merion, Pennsylvania.

Selected Solo Exhibitions

1957–67, Schaefer, Wise, and Great Jones Galleries in New York, and the Huntington Galleries, Inc., in Huntington, West Virginia; 1971–84, Sachs, Landmark, Gruenebaum and Ingber Galleries, New York.

Selected Group Exhibitions

1943, *This is Our War*, Wildenstein Galleries, New York; 1955, *Vanguard 1955*, Stable Gallery, New York and Walker Art Center, Minneapolis; 1961, *Six Decades of American Painting of the 20th Century*, Des Moines Art Center, Iowa; 1962, *Recent Painting USA: The Fig-*

ure, The Museum of Modern Art, New York; 1969, *Painting as Painting*, Archer M. Huntington Art Gallery, University of Texas, Austin, and *New American Painting and Sculpture: The First Generation*, The Museum of Modern Art, New York.

Selected Public Collections

The Museum of Modern Art, New York; Dallas Museum of Fine Arts; Des Moines Art Center; Institute of Contemporary Art, Boston; The Baltimore Museum of Art; The Art Institute of Chicago; Weatherspoon Art Gallery, University of North Carolina, Greensboro; San Francisco Museum of Modern Art; Archer M. Huntington Art Gallery, University of Texas, Austin.

Awards

1933–36, Cresson and Barnes Scholarships for study abroad; 1960, International Hallmark Award; 1974, The John Simon Guggenheim Memorial Foundation Fellowship.

Teaching Experience

1951–54, Yale University, New Haven (summers); 1951–58, Brooklyn Museum Art School; 1957, Pratt Institute, Brooklyn; 1965–69, Silvermine College of Fine Arts (Visiting Critic), Connecticut; 1948–present, Cooper Union School of Art and Architecture, New York.

Selected Bibliography

Dennison, G. Review, *Arts Magazine*, March 1960, p.51.

Atirnomis. Review, *Arts Magazine*, May 1971, pp.62-63.

Sandler, Irving. Review, *Art News*, April 1961, p. 47.

Schuyler, James. Review, *Art News*, October 1957, pp. 30-31.

Lives in New York City.

George McNeil has been painting and showing his work since the mid-thirties. He studied with Hofmann way back then, and he showed with the American Abstract Artists when they began in 1936. He painted pure abstraction for about half of his career, figurative abstraction ever since. "Underlying the expressionist freedom which may be readily seen in this painting," he writes, "there is a deep concern for cohesive organization which derives from my many years of completely abstract painting: this is very form-conscious work. On the figurative side an intensified art experience is predicated as I continue to exploit ambiguity, absurdity and other psychological negatives. As an unreconstructed expressionist painter I exacerbate form and color into ideational significance: my figures twist, turn, bend and otherwise are de-formed for heightened plastic and psychological potentials."¹ The figure would seem to emerge between the massive color planes of his early sixties paintings, its contours one with those of the seemingly abstract sections of color. Broad areas of a single color were common and the paint was thick but applied relatively smoothly. Clashing reds and greens—the quintessential expressionist color chord—were interspersed with brilliant flashes of yellow. In recent years the thick impasto of surfaces slowly built up in oil over long periods of time have given way to thinner washes of color and the application of collage elements to the surface, perhaps in a late-life impatience to say as much as he can as quickly as he can. His paintings are far fresher, brighter, brasher than those of the young expressionists who are currently riding in his wake. With all the sophistication of nearly a half century of painting behind him, he even dares to take on the graffitiists and recycle their crude vitality. No subway-car cartoon can match McNeil's powerful exuberance. His orgiastic dancers, cyclopean heads,

and lovers in bone-crushing embrace have few equals in intensity in the art of recent times.

McNeil has also been an extremely perceptive writer on art during these years, and so I shall leave it to him to describe the exhibited works in his own words:

In all four paintings made over a span of 16 years my basic approach has been that of configurating or materializing figures from random beginnings which are then related more and more until perhaps 75% of the final form is derived from abstract composing. Thus the subject matter has been improvised into being. Until about 1977 my figures were generic, representing basic states of being; more recently my composing has been consciously directed toward expressing popular absurdities such as the pink and green hair coloring and the senseless graffiti shown in Self-Expression: British and American. Often using extreme figural distortion and pure color I try to lift my paintings to the highest state of pictorial excitement. This is formed expressionism.²

1. George McNeil, exhibition catalogue statement, *George McNeil: Paintings/Lithographs 1977–1979* (New York: Dintenfass Gallery, October 16–November 3, 1979).

2. Artist's statement 3/24/84.

Born 1908 in New York, New York.

Studied at Pratt Institute, Art Students League, Hans Hofmann School, and Columbia University.

Selected Solo Exhibitions

1941–61, Lyceum Gallery in Havana, Egan, and Poindexter Galleries in New York, and M.H. de Young Memorial Museum in San Francisco; 1966–75,

Great Jones, Wise, and Landmark Galleries, New York; 1977–83, Berman, Dintenfass, and Gruenebaum Galleries in New York, The William Benton Museum of Art, University of Connecticut, Storrs, and Museum of Art, Inc., Fort Lauderdale.

Selected Group Exhibitions

1947, *Abstract and Surrealist American Art*, The Art Institute of Chicago; 1951, *Abstract Art in America*, The Museum of Modern Art, New York; 1961, *American Abstract Expressionists and Imagists*, Solomon R. Guggenheim Museum, New York; 1962–63, *66th American Exhibition*, Paris (through The Art Institute of Chicago); 1963, *Directions—Paintings USA*, San Francisco Museum of Modern Art; 1969, *The New American Painting: The First Generation*, The Museum of Modern Art, New York; 1976, *Advocates of Abstraction: The American Abstract Artists 1936–43*, Whitney Museum of American Art, Downtown Branch, New York.

Selected Public Collections

Brooklyn Museum of Art; The Museum of Modern Art, New York; The Newark Museum; Walker Art Center, Minneapolis; Weatherspoon Art Gallery, University of North Carolina, Greensboro; Whitney Museum of American Art, New York.

Awards

1963, Ford Foundation; 1967, National Endowment for the Arts grant for painting; 1969, The John Simon Guggenheim Memorial Foundation Fellowship; 1982, American Academy of Arts and Letters Award.

Teaching Experience

1946, University of Wyoming; 1948–82, Pratt Institute, Brooklyn; 1955–56, University of California, Berkeley; 1966–82, New York Studio School.

Selected Bibliography

Aranson, H.H. *American Abstract Expressionists and Imagists*. New York: The Solomon R. Guggenheim Museum, 1961.

McNeil, George. Artist's statement, *George McNeil: Paintings/Lithographs 1977–79*. New York: Terry Dintenfass Gallery, 1979.

Ratcliff, Carter. *The Painterly Figure*. Exhibition catalogue. Monique Knowlton Gallery, New York, 1983.

Russell, John. "George McNeil at 75: Art on the Wild Side." *The New York Times*. February 25, 1983, pp. 24, 26.

Lives in Brooklyn, New York.

32 Nora Speyer's figures are probably closer to most people's concept of the expressionist tradition than anyone else's in the exhibition. Her generic subject—the Expulsion from the Garden of Eden—and the violent emotions she seems to depict would naturally reinforce such an idea. In her early versions of the subject, details are minimized in deference to emotional impact; in the later ones, she literally puts faces on the images, bringing them into the reality of our world. And yet, Speyer feels that her choice of subject is relatively neutral, partly because it has had such a long tradition of use; that she is working constantly against a natural bent toward drawing realistically in a depictive manner; and that her vocabulary derives from her painting technique, which is down-the-line Abstract Expressionist. Her concerns are with volume, with fullness of form and a concomitant fullness of negative space, and with the painting process as an endless chain of corrective responses that can never be seen in the finished painting, only sensed from its indeterminate hues, coruscant surface, and restless energy. The surface is literally built up in near-relief out of the accumulated layers of pigment. She thinks almost sculpturally as she models the curve of a shoulder, the concavity behind a knee, or the convexity of a back, stroking the pigment on in thousands of little flicks or carving into it with sponge-tipped sticks.

In the fifties, Speyer's paintings were nearly abstract beach scenes in which flesh and surrounding landscape were one. By 1963, however, the flesh had coalesced into Adam and Eve, bent over, protecting themselves from a wrathful God menacing them from above in the form of a dark cloud, its "fingers" grasping at them like talons. In the marvelous pictures of these years, paint seems literally to descend upon the figures, to swallow them up or to be driving them,

cowering in fear of its power, out of Eden. Her images of that dreadful moment are among the most compelling ever painted in the entire history of art. Later in the sixties, the cloud was replaced by an enormous, undulating snake which slithered between their intertwined, recumbent bodies. Dark, like the landscape or the cloud, and yet an active, positive form, the snake performed a dual function as psychological menace and as formal mesher of space.

It wasn't really until the seventies that Speyer shifted her center of interest from spatial interplay to modeling specific figures in a more realistic manner. The gain in believability and relevance for contemporary viewers, however, meant a loss in the generalizing power of the image. When she made this shift, she also on occasion let the snake slink away out of the visual field and introduced realistic objects like a bird or a dog, or painted a feminine still-life of brushes, a mirror, and a jewel case on a table. The depiction of clothing on the figure in a contemporary-looking scene made the presence of the snake awkward because of its unlikely narrative reality. Sometimes the snake was disguised as a feathered edge of a nightgown or as a man's patterned green shirt, but even without such clues one senses that all these unhappy, tormented, disenchanted figures are still reliving the Fall, still reminding us of our inevitable fate. Death takes many forms, and in the recent *Nightmare* series Speyer gives it a particularly horrifying face. It is the nightmare from which we will never awaken. The talons and the pressure on the human being from above, the weight of the space that surrounds the figure, are an unbearable as the white eyes of the chimaeroid that shine upon us.

Born in Pittsburgh, Pennsylvania.

Studied at Tyler College of Fine Art in Philadelphia.

Selected Solo Exhibitions

1957–66, Tanager, Stable, and Poindexter Galleries in New York, and Galérié Facchetti in Paris; 1970–77, Tirca Karlis Gallery in Provincetown, Massachusetts, Landmark Gallery in New York, and Galérié Darthea Speyer in Paris; 1978–84, Longpoint Gallery in Provincetown, Landmark Gallery in New York, Gross McLeaf Gallery in Philadelphia, William and Mary College in Williamsburg, Virginia, Museum of Art, The Pennsylvania State University in University Park, and Brownson Art Gallery, Manhattanville College in Purchase, New York.

Selected Group Exhibitions

1947, Contemporary Gallery, Philadelphia; 1955, *New Talent*, The Museum of Modern Art, New York; 1958, *Carnegie International*, Museum of Art Carnegie Institute, Pittsburgh; 1968, *The Obsessive Image, 1960–68*, Institute of Contemporary Art, London; 1969, *Salon de Mai*, The Museum of Modern Art in Paris, *Certain Figure Trends Since the War*, St. Etienne, France; 1973, *IX Painters*, Fordham University; 1974, *Women's Work*, Museum of the Philadelphia Civic Center and Port of History Museum; 1975, *Art on Paper*, Weatherspoon Art Gallery, Greensboro, North Carolina; 1978, The Butler Institute of American Art, Youngstown, Ohio, and *5 Contemporary Artists*, Allentown Art Museum, Pennsylvania.

Selected Public Collections

Allentown Art Museum, Pennsylvania; Carnegie Institute, Pittsburgh; Allegheny College Museum, Allegheny, Pennsylvania; Nelson Rockefeller Collection, Corcoran Gallery of Art, Washington, D.C.; Philadelphia Museum of Art.

Selected Bibliography

- Kingsley, April. "Nora Speyer." *Art International*, May 1974, pp.36-37.
- O'Beil, Hedy. "Nora Speyer." *Arts Magazine*, April 1978, p.21.
- Nachumi, Annette. "Nora Speyer." *Arts Magazine*, April 1980, p.16.
- Zimmer, William. "Nora Speyer." *Arts Magazine*, October 1976, p.11.
- Lives in New York City.

Selina Trieff, like many of the artists in this exhibition, studied with Hans Hofmann; unlike any of them, she also studied with Mark Rothko and Ad Reinhardt. Both were expert tonalists specializing in dark, even morbid hues despite their coloristic propensities, and both created iconic, frontal paintings of a near- or quasi-religious nature. Hofmann must have been the one who gave her that surprising ability to tighten up the canvas space with a line, a corner, a lowered shoulder. Rothko and Reinhardt must have given her the moodiness, even sometimes the profound sadness, of her image world. She took their emotional tone and their address to the viewer, eschewing their polemics and their abstract predilections. Trieff's paintings are cool—the least outwardly emotional of any of these—yet they are also among the most reverberant; they parallel the sublimity and the depth of a Rothko or a Reinhardt without looking anything like them.

None of our artists has been flighty—flitting from style to style, image to image, source to source. Like the rest of them Trieff has maintained a consistent interest in the human figure, and in particular the portrait. Though not naked, her figures haven't been overly imbued with symbolic or significant attributes either. For many years she has painted only her family and friends. Self portraits abound. But lately those self-portraits have taken on all the ramifications of traditional, iconographically-loaded Western portrait painting. Beginning with the Watteau-like *Pierrot* self-portraits, this development has come full-flower in her recent regal self-images ironically guarded by pigs or confronting death in the form of a skeleton met at a costume party. There is a melancholy sense of the absurdity of this earthly life in all of these paintings.

Velasquez and Goya may have been her ancestors, but the Abstract Expressionists were her parents. They gave her the permission to paint freely, from the center of the canvas out, rather than from a drawing or an image in. Trieff's latest paintings are rich in color, unlike most of her work in the sixties and early seventies. Perhaps the Hofmann influence is finally being asserted; perhaps now she is simply so solidly grounded in line and tone that she feels completely safe venturing out on the field of color. Her recent images—particularly the skeletons—may be frightening in a literary sense, but the emotional resonances are still felt in the pictorial processes. A profundity is sensed in even the most droll of her images, as when she is seen lying down with pigs—an image that may have Biblical import. For one must never underestimate the depths of feeling these artists are plumbing, even when—or perhaps even because—they are not deliberately trying to tell you a story, or give you a message, or pre-determine your reactions to their paintings one way or another.

Born in 1934 in Brooklyn, New York.

Studied at Brooklyn College, the Art Students League, and with Hans Hofmann, Ad Reinhardt, and Mark Rothko.

Selected Solo Exhibitions

1960–73, Nonagon and Area Galleries in New York, Sun Gallery in Provincetown, Massachusetts, and Riverside Gallery in Edgartown, Massachusetts; 1974–84, Indianapolis Art League, Galleri Anna in Goteborg, Sweden, Rutgers University in New Brunswick, New Jersey, Manhattanville College, Cassandra Gallery in Drobak, Norway, and Artes Gallery in Oslo, Norway.

Selected Group Exhibitions

1964, *Contemporary American Figure Painters*, Wadsworth Atheneum, Hartford, Connecticut; 1966, *Contemporary Figurative Painting*, Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, and the Hartford Museum of Contemporary Art; 1971, Stamford Museum and the Nature Center, Connecticut; 1973, *Women Choose Women*, New York Cultural Center, Fairleigh Dickinson University; 1974, *Sons and Others*, Queens Museum, New York (circulating exhibition); 1976, *Art Annual*, The Butler Institute of American Art, Youngstown, Ohio; 1978, *Women Artists '78*, City University of New York Graduate Center; 1980, *Image Self-image*, Pace University; 1981, Provincetown Art Association and Museum, Massachusetts; 1982, *Small Works*, Ingber Gallery, and *Annual*, National Academy of Design in New York and *New York/Indiana Connection: Women Artists* (circulating exhibition); 1983–84, *Hans Hofmann as Teacher* (circulating exhibition).

Selected Public Collections

Brooklyn Museum; Provincetown Art Association and Museum, Massachusetts; New York Public Library.

Awards

1975, CAPS Grant; 1979, Thomas B. Clarke Prize from the National Academy of Design.

Teaching Experience

1975–83, New York Institute of Technology; 1976, Tutorial Programs at Empire State College; 1982, 1983 (summers), Provincetown Art Association; 1982–83, New York Studio School.

Selected Bibliography

Kingsley, April. "Painted Portraiture Lives." *The Soho Weekly News*, January 15, 1976, pp. 16, 46.

Kirk, Joan. *Northwest Orient Magazine*, June 1984, p.33.

Mullarkey, Maureen. "Selina Trieff." *Arts Magazine*, May 1984, p.8.

Robins, Corinne. "Selina Trieff." *Arts Magazine*, April 1978, p.9.

Lives in New York City.

CHECKLIST

34

Dimensions are in inches; height precedes width and depth.

ROBERT BEAUCHAMP

1. *Untitled*. 1967
Oil on canvas
68 x 87½
Lent by the artist
2. *Untitled (Camel and Bicycles)*. 1973
Oil on canvas
70 x 65
Lent by the artist
3. *Gene #3*. 1980
Oil on canvas
64 x 46
Courtesy Monique Knowlton Gallery, New York
4. *Untitled #36*. 1983
Oil on canvas
76¼ x 71¼
Courtesy Monique Knowlton Gallery, New York

CARMEN CICERO

5. *The Ignored Prophet*. 1965
Oil on canvas
36 x 30
Lent by the artist
6. *Crime*. 1974–76
Acrylic on canvas
84 x 72
Courtesy Graham Modern Gallery, New York
7. *Race*. 1972–74
Acrylic on canvas
76 x 102
Lent by the artist

ROBERT DE NIRO

8. *Nude in Armchair*. 1963
Oil on canvas
32 x 25½
Lent by the artist
9. *Reclining Male Nude*. 1979
Oil on canvas
38 x 48
Courtesy Graham Modern Gallery, New York
10. *Crucifixion*. 1982
Oil on canvas
49½ x 47½
Courtesy Graham Modern Gallery, New York

SHERMAN DREXLER

11. *Portrait of W.K.G.* 1965
Oil on canvas
48 x 40
Lent by the artist
12. *Woman in Motion*. 1969
Oil on canvas
50 x 40
Lent by the artist
13. *Expulsion*. 1976
Oil on canvas
72 x 48
Lent by the artist
14. *Untitled Painted Objects*. 1982–84
Mixed media
12 objects; each 4–11 high
Lent by the artist

SIDEO FROMBOLUTI

15. *Nora Waiting by Window*. 1962
Oil on canvas
60 x 70
Lent by the artist
16. *Belly Dancer*. 1964
Oil on canvas
60 x 60
Lent by the artist
17. *Sleeping Entertainer VI*. 1977
Oil on canvas
60 x 70
Lent by the artist
18. *Entertainers Waiting III*. 1979
Oil on canvas
70 x 70
Lent by the artist

GRACE HARTIGAN

19. *Odalisque*. 1954
Oil on canvas
52 x 42
Collection Towson State University Foundation,
Towson State University, Maryland
20. *Greek Facade*. 1978
Oil on canvas
78½ x 48¼
Courtesy Gruenebaum Gallery, New York
21. *Nancy*. 1981
Oil on canvas
79 x 80
Courtesy Dolly Fiterman Gallery, Minneapolis

LESTER JOHNSON

22. *Dark Portrait #3*. 1965
Oil on canvas
78 x 92
Courtesy David Anderson Gallery, New York
23. *Three Figures Milford*. 1965
Oil on canvas
68 x 48
Courtesy David Anderson Gallery, New York
24. *Men in the Street*. 1968
Oil on canvas
68 x 36
Courtesy David Anderson Gallery, New York
25. *Girl with Golden Dress*. 1978
Oil on canvas
60 x 50
Courtesy David Anderson Gallery, New York

IRVING KRIESBERG

26. *The New Baby*. 1953
Tempera on Masonite
21 x 26
Lent by the artist
27. *All, Here, Now*. 1964
Oil on canvas
3 panels, each 54 x 22
Courtesy Graham Modern Gallery, New York
28. *Rising*. 1979
Oil on canvas
46 x 36
Courtesy Graham Modern Gallery, New York
29. *Teaching*. 1981
Oil on canvas
80 x 78
Courtesy Graham Modern Gallery, New York

NICHOLAS MARSICANO

30. *The Three Graces*. 1955
Oil on canvas
52 x 62
Lent by the artist
31. *Double Image*. 1962
Oil on canvas
72 x 68
Lent by the artist
32. *One and One*. 1982
Oil on canvas
60 x 67
Lent by the artist

GEORGE MCNEIL

33. *Caucasian Dance*. 1967
Oil on canvas
75 x 60
Lent by the artist
34. *Bather #24*. 1971
Oil on canvas
60 x 75
Lent by the artist
35. *Mythic Head #3*. 1977
Oil on canvas
75 x 60
Lent by the artist
36. *Self-Expression: British and American*. 1983
Oil and acrylic on canvas
64 x 78
Lent by the artist
37. *Expulsion*. 1963
Oil on canvas
60 x 60
Lent by the artist
38. *First Man and Woman with Snake*. 1967–68
Oil on canvas
60 x 80
Lent by the artist
39. *Nightmare #1*. 1982
Oil on canvas
60 x 60
Lent by the artist

SELINA TRIEFF

40. *Woman Seated*. 1960
Oil on canvas
35 x 30
Collection Irving Knesberg, New York
41. *Guard Pigs*. 1982
Oil on canvas
60 x 60
Lent by the artist
42. *Self-Portrait*. 1983
Oil on canvas
50 x 40
Lent by the artist

EXHIBITION SCHEDULE

Anchorage Historical and Fine Arts
Museum
Anchorage, Alaska
December 1, 1984 to January 12, 1985

Museum of Art, Inc.
Ft. Lauderdale, Florida
February 1, 1985 to April 1, 1985

University Gallery
University of Florida
Gainesville, Florida
September 1, 1985 to October 13, 1985

Oklahoma Museum of Art
Oklahoma City, Oklahoma
January 19, 1986 to March 2, 1986

Beaumont Art Center
Beaumont, Texas
March 28, 1986 to May 11, 1986

Laguna Gloria Art Museum
Austin, Texas
May 23, 1986 to July 6, 1986

LENDERS

David Anderson Gallery, New York
Robert Beauchamp
Carmen Cicero
Robert De Niro
Sherman Drexler
Dolly Fiterman Gallery, Minneapolis
Sideo Fromboluti
Graham Modern Gallery, New York
Gruenebaum Gallery, New York
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Towson State University Foundation,
Maryland

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