



Inside Out, with its jammy undertones, big nose, and long finish; and the briny, astringent *Cross-Track #1* by Nancy Manter. In Emily Berger's untitled painting we encounter lots of peat, and just a hint of smoke.

Longtime AAA member Ed Ruda, recently departed and fondly remembered, is represented here by an untitled painting from 1972. I could not ask for a better example of my thesis. The painting's off-kilter greens and blues are slyly discordant; both effervescent and vegetal, Ed's color augurs a shift of register, a change in key. The painting recalls the beautiful opening lines of "The Double Dream of Spring" by John Ashbery: "Mixed days, the mindless years, perceived / With half-parted lips / The way the breath of spring creeps up on you and floors you..."

Stephen Maine is a painter, critic, curator and teacher who lives and works in Brooklyn.

He has been a member of American Abstract Artists since 2007. His paintings sound like the static between radio stations.

Panel Discussion

Wednesday, September 17, 7:00 - 8:00pm
Downstairs in the auditorium

Max Weintraub, art historian – **moderator**

Alice Adams, sculptor

Christine Berry, gallerist, co-director Berry Campbell, NYC

Phillis Ideal, artist and educator

Stephen Maine, painter and critic

Stephen Westfall, artist, writer and educator

Coffee and dessert served afterward.

**Transportation available to MetroNorth train station
in White Plains after Reception.**

Alice Adams
Martin Ball
Siri Berg
Emily Berger
Susan Bonfils
Power Boothe
Sharon Brant
Henry Brown
Marvin Brown
James O. Clark
Mark Dagley
Matthew Deleget
Tom Doyle
Gabriele Evertz
John Goodyear
Gail Gregg
James Gross
Lynne Harlow

Mara Held
Daniel G. Hill
Gilbert Hsiao
Phillis Ideal
Julian Jackson
James Juszczuk
Cecily Kahn
Marthe Keller
Victor Kord
Jane Logemann
Stephen Maine
Katinka Mann
Nancy Manter
Creighton Michael
Manfred Mohr
Corey Postiglione
Raquel Rabinovich
Beatrice Riese*

Dorothea Rockburne
Ce Roser
Irene Rousseau
David Row
Edwin Ruda*
Edward Shalala
Louis Silverstein*
Richard Stone
Clover Vail
Vera Vasek
Don Voisine
Stephen Westfall
Jeanne Wilkinson
Mark Williams
Thornton Willis
Kes Zapkus
Nola Zirin

* past member

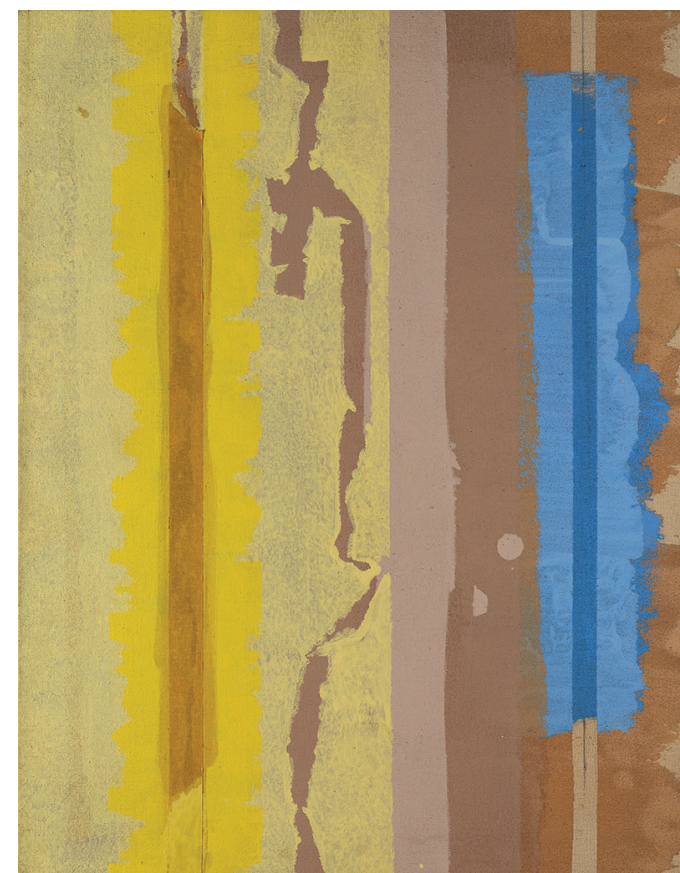
This exhibition is a wonderful opportunity for American Abstract Artists to reach a global audience and, in so doing, to inform a broader public about the richness and breadth of abstract art made in the United States. I would like to thank Mr. Anthony Maddalena, Executive Director, Morgan Stanley Global Wealth Management and Ms. Jessica Gorman Taylor, Managing Director, Morgan Stanley International Headquarters for making this exhibition possible.

A special thanks is due to Creighton Michael for initiating the exhibition proposal. It is because of Creighton's generous spirit, his determination and plain hard work that this project has come to fruition. Quite simply, it would not have happened without him.

I would also like to thank Stephen Maine for his thought provoking essay; Sharon Brant for her design of all exhibit related graphics; Max Weintraub for moderating the panel discussion and Alice Adams, Christine Berry, Phillis Ideal, Stephen Maine and Stephen Westfall for serving as panelists; Emily Berger, Henry Brown and Mark Williams for assisting with the installation of work; the Berry Campbell Gallery, the Estate of Beatrice Riese, and Helen and Anne Silverstein for their loans of work by past members; and all AAA members who have lent their work for the exhibition.

Daniel G. Hill, President

Cover: Ed Ruda (1922-2014), *Untitled*, 1971, acrylic on canvas, 24 x 18 inches.
Courtesy of Berry Campbell Gallery, New York City



Sensory Impact

American Abstract Artists

May 1, 2014 to April 30, 2015

Reception and Panel Discussion
Wednesday, September 17, 2014 5:30-9:00

Morgan Stanley

2000 Westchester Ave, Purchase, NY
Exhibition is open by appointment Monday thru Friday
914-225-6774



This remarkable sample of work by members of American Abstract Artists provides an opportunity to conduct a thought experiment with the help of the Morgan Stanley community. The exhibition's title suggests an approach to abstract imagery that goes beyond the narrow and ultimately false dichotomy of hard-edged geometry on the one hand, and biomorphic forms or gestural application on the other. Such a distinction, readily translated into a classicist/romantic binary, is of limited utility. With its tremendous diversity of pictorial modes, "Sensory Impact" encourages the viewer to respond to visual art in other, more broadly associative ways, engaging the entire human sensory apparatus.

Such an interpretive method pushes past misleading pre-occupations with the artist's temperament or intentions – the issue of how the artist's personality manifests visually in their work – and privileges the viewer's impressions. Whether it is brushy and loose or calibrated and precise, a work might thus be perceived as loud or hushed, sweet or sour, smooth or rough, or redolent of an atmosphere we recognize, or wish we could.

In the West, "visual art" has never been strictly visual. The ancient Greeks posited correspondences between colors of the spectrum and tones of the musical scale. Aristotle equated light and dark hues with clear and muffled sound. Others considered color to be integral to sound, like pitch and duration, an idea that eventually gave rise to the modern concept of timbre. Complex theories of color harmony, sonority and rhythm were developed throughout the Renaissance and into the Modern age.

Modern abstract art, at its inception around 1910, aspired to the condition of the advanced music of the day. Working in Munich, the Russian painter Wassily Kandinsky discovered in Arnold Schoenberg's rejection of the rules of consonance in musical composition a theoretical model for the elimination of recognizable imagery in painting. The interplay of color and sound was essential to this moment, and was far more visceral than symbolic or conceptual. In his 1914 "Reminiscences," Kandinsky avers that while mixing paint on his palette, "sometimes I could hear the hiss of the colors as they mingled."

Beginning at about the same time, the Futurists in Milan looked to overturn just about everything in their path, including the presumptive primacy of visuality in painting and sculpture. In his 1913 essay, "The Painting of Sounds, Noises, and Smells," the painter and provocateur Carlo Carrà declared that his goal of "total painting... requires the active cooperation of all the senses." In Carrà's day, neurologists devoted considerable research to the phenomenon of synesthesia, the simultaneous triggering of multiple senses by the same stimulus. But you don't have to be a synesthete to fully experience the work in "Sensory Impact."

Some of the artists in the exhibition address this conceit verbally, via their works' titles. The brooding colors in *Thunder* by James Juszcyk seem to produce an ominous rumble, while Gail Gregg's *Riesling* is fruity, aromatic and a bit acidic. With *Fahrenheit*, Don Voisine alludes to the idea of visual temperature, though whether this tightly packed, slowly churning painting is warm or cool is ultimately up to the viewer.

Bright, clear sound is suggested by the interlocking rhythms of Matthew Deleget's *Shuffle (for Ray Barretto)* dedicated to the Brooklyn-born percussionist and giant of Latin jazz. Read left to right, Henry Brown's *Side by Side* tick-tocks like a metronome; *Screwed and Glued #1*, Susan Bonfils' tangle of tightly curling steel ribbons, squeals like electronic feedback. A distinctly vehicular noise – a rushing train? – emanates from Mark Williams's *Demand*, while *Tondo (to Ilya + Esphyr)* by James Gross resonates like a foghorn.

Tactility, of course, is a physical property of all objects that have surfaces, including artworks. *River Library 9* by Raquel Rabinovich, which may have been slippery when wet, is now dry as dust. But painting's haptic illusion sometimes outflanks material reality. Mara Held's *Seventh Clime* comes across as jagged and sharp, while in *Morning Mirage NNW* by Julian Jackson, indistinct contours between swaths of color are blurred, moist. Though its surface is smoothly anonymous, Jeanne Wilkinson's c-print, titled *I-Pad 5*, suggests pillow-like softness, and Lynn Harlow's *Velvet* sends mixed signals, simultaneously glassy and plush.

Punctuated with foil candy wrappers, Martin Ball's untitled mixed-media work cleverly plays on olfactory memory, and Marvin Brown's *Hive, no. 1* updates the still-life genre with an image derived from a bottle of artisanal honey vinegar. You can almost smell the champagne in Kes Zapkus's sparkling (*Salmon*) *Microbic Games*. Palette meets palate in Irene Rousseau's crunchy, peppery *Beyond the Circle A*; Power Boothe's