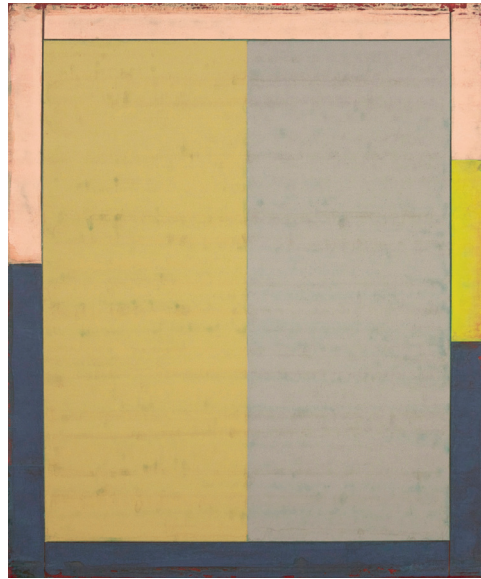


ARTISTS

Alice Adams	Manfred Mohr
Steven Alexander	Jim Osman
Martin Ball	Corey Postiglione
Siri Berg	Lucio Pozzi
Emily Berger	Raquel Rabinovich
Susan Bonfils	David Reed
Naomi Boretz	Ce Roser
Sharon Brant	Irene Rousseau
Henry Brown	Anne Russinof
Marvin Brown	Cordy Ryman
James O. Clark	Lorenza Sannai
Gabriele Evertz	Mary Schiliro
James Gross	James Seawright
Mara Held	and Mimi Garrard
Daniel G. Hill	Claire Seidl
Gilbert Hsiao	Edward Shalala
Phillis Ideal	Susan Smith
Julian Jackson	Richard Timperio
Roger Jorgensen	Li Trincere
James Juszczuk	Kim Uchiyama
Cecily Kahn	Lynn Umlauf
Marthe Keller	Clover Vail
Iona Kleinhaut	Vera Vasek
Jane Logemann	Don Voisine
David Mackenzie	Stephen Westfall
Stephen Maine	Jeanne Wilkinson
Katinka Mann	Mark Williams
Nancy Manter	Thornton Willis
Joanne Mattera	Kes Zapkus
Creighton Michael	Nola Zirin



Steven Alexander, *Elevation*, 2013



Mary Schiliro, *Random Dip 1*, 2015

On the occasion of AAA's 80th anniversary, Visible Histories is an opportunity for us to acknowledge our rich history as an organization and to appreciate the layered histories embedded in the work of our members. The exhibition would not have been possible without the efforts of our curator, Max Weintraub, who has skillfully managed the complexities of a large exhibition and provides an eloquent essay revealing a diversity of historical references, techniques and strategies. I'd like to thank the Abrons Art Center and the Morris-Warren Gallery for graciously hosting the exhibition. A special thanks is due to Edward Shalala for his original proposal and concept for the show and his dedication to the project over an extended period of time. I would also like to thank Sharon Brant for her graphic design and all AAA members who have lent their work for the exhibition.

— Daniel G. Hill, AAA President

Abrons Art Center

466 Grand Street, New York, N.Y. 10002

212-598-0400

jdurham@henrystreet.org

abronsartscenter.org/galleries/

Hours: Tuesday-Saturday 11AM-6PM

Sunday 12-6PM

Morris-Warren Gallery

171 Chrystie Street, New York, N.Y. 10002

347-261-8228

info@brianmorrissgallery.com

brianmorrissgallery.com

Hours: Wednesday-Sunday 12-6PM

This exhibition was made possible by grants from

Lily Auchincloss Foundation, Inc.

and

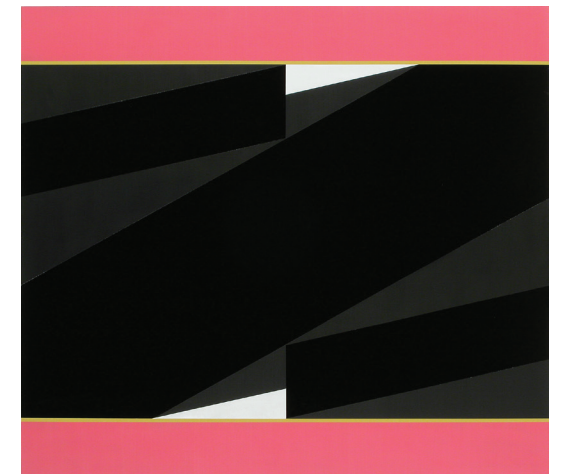
The Wolf Kahn and Emily Mason Foundation

VISIBLE HISTORIES

AMERICAN ABSTRACT ARTISTS

Curated by Max Weintraub

January 27 – February 21, 2016



Don Voisine, *Not Equal To*, 2015

OPENING RECEPTIONS:

Saturday, January 30th

Abrons Art Center

5:00 – 7:00PM

466 Grand Street, New York, N.Y.

Morris-Warren Gallery

7:00 – 9:00PM

171 Chrystie Street, New York, N.Y.

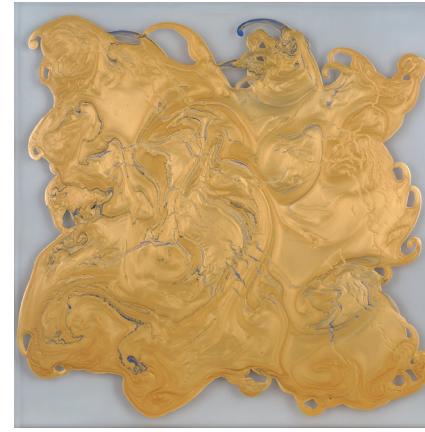
americanabstractartists.org



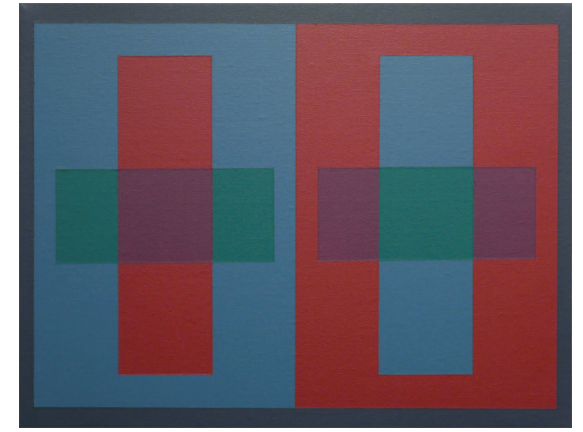
Iona Kleinhaut, *Camargo*, 2014



Corey Postiglione, *Tango Interlude #23*, 2015



Vera Vasek, *Grand Square Gold*, 2014



James Juszczyk, *This With That*, 2015

As part of a broader celebration of American Abstract Artists' 80th anniversary, *Visible Histories* showcases the varied connections to the past that contemporary abstract artists make in their work. Bringing together works by fifty-nine current members of American Abstract Artists, *Visible Histories* considers the diverse ways in which artists engage with history — its forms and traditions, its influences and legacies — while continuing to pursue their own artistic imperatives and forge new creative paths. Indeed, through their generative engagement with history, the artists in this exhibition invite new ways of looking to the past while simultaneously reinventing and reimagining it in work grounded firmly in the present.

American Abstract Artists was founded in 1936 in part as a corrective to the narrow definitions and classifications of abstract art at the time, perhaps most famously embodied in MoMA director

Alfred Barr's flowchart diagram from that same year. In it, Barr corralled assorted abstract practices into two basic categories — geometrical and non-geometrical art — and conceived of their historical and formal development as a linear progression.

Since its inception, American Abstract Artists has defied such rigid linear determinations for abstraction. *Visible Histories* offers a glimpse into the practices of fifty-nine members of American Abstract Artists, a contemporary cross-section of the organization that foregrounds a broad range of formal, technical and conceptual innovation while also revealing a serious engagement with the traditions and histories that came before them. As its title suggests, this exhibition considers how inherited styles, forms, and conventions might productively be seen not as an impediment to artistic invention in the contemporary moment but as a catalyst for it.

Several artists in *Visible Histories* dialogue openly with the history of image making by, for example, using traditional woodblock printing techniques, or by employing the look and methods of mechanical printing processes, or even by utilizing digital technologies as a way to reinvent and reimagine an analog past. Some artists reference history more obliquely, by way of architectural details or exotic textile patterns redolent of another time and place, while others aim to conjure the memories of times past through lyrical colors, freely constructed forms and personal content. In some works, the color, line and shapes divulge a preoccupation with the styles, strategies and legacies of past art movements: the light and romanticism of the Hudson River School; the coloristic audacity of Fauvism; the spontaneity of Abstract Expressionism and the austerity of Minimalism. Indeed, of the many ties that bind the works in this exhibition, perhaps the most prominent one is the mining of art's own histories as a vital creative resource and productive inspiration.

In the variety of abstract styles and impulses and the range of personal expression and techniques, the artwork on view in *Visible Histories* reveals a firm and ongoing commitment to formal invention, yet a commitment that, like abstraction itself, resists reductive determinations and insists on being experienced in its diversity. Formal invention, which in the context of abstraction is often considered an end in itself, is in these works rooted in visible histories in such a way that it gestures to something bigger than itself.

— Max Weintraub

Max Weintraub is Visiting Assistant Professor at Hunter College in New York City. Weintraub holds a Ph.D. in modern and contemporary art from Bryn Mawr College. His essays on Bruce Nauman, Robert Barry, Robert Capa, William Anastasi, William Kentridge, Francis Frith, and others have appeared in academic journals, scholarly volumes, and exhibition catalogs. His recent curatorial projects include "William Anastasi: Sound Works, 1963-2013" at the Bertha and Karl Leubsdorf Art Gallery in New York, and "All the Things I Know: Robert Barry From 1962 to the Present," at Hunter College's 205 Hudson Street Gallery.