Alice Adams • Steven Alexander • Martin Ball • Siri Berg • Emily Berger • Susan Bonfils • Power Boothe • Naomi Boretz • Sharon Brant • Henry Brown • Marvin Brown • Mark Dagley • Gabriele Evertz • Heidi Glück • Gal Gregg • James Gross • Lynne Haifow • Maxa Held • Daniel G. Hill • Gilbert Hillao • Phillips Ideal • Julian Jackson • Roger Jorgensen • James Juszczyk • Qebby John • Marethe Keller • Iona Kleinhardt • Victor Kord • Irene Lawrence • Jane Logemann • David Mackenzie • Stephen Maine • Katinka Mann • Nancy Manter • Joanne Matta • Creighton Middle • Manfred Mohr • Judith Murray • John Obuck • Jim Osman • Corey Postiglione • Lucio Pozzi • Raquel Robinovitch • Dorothya Rockburne • Ce Roser • Irene Rousseau • David Row • Anne Russinof • Cordy Ryman • Lorenta Samsi • Mary Schiller • Claire Seidl • Edward Shalam • Susan Smith • Richard Tempeno • Li Trincere • Kim Uchiyama • Vera Vasek • Don Voisine • Stephen Westfall • Jeanne Wilkinson • Mark Williams • Thornton Willis • Kes Zapkus • Nola Zirin
THE ONWARD OF ART

AMERICAN ABSTRACT ARTISTS
80TH ANNIVERSARY EXHIBITION

Essay by Karen Wilkin
Published by American Abstract Artists
EIGHTY YEARS AGO, in 1936, American Abstract Artists was officially founded in New York by a diverse group of progressive, forward-looking painters and sculptors. The founding members included Josef Albers, Ilya Bolotowsky, Balcomb Greene — AAA’s first chairman — Gertrude Greene, Carl Holty, Harry Holtzman, Ibram Lassaw, Alice Trumbull Mason, George L.K. Morris, Esphyr Slobodkina, and Vlado Vyalic, among other distinguished artists. (It’s noteworthy that the founders and early members included an impressive number of women, a striking statistic that has been true of AAA throughout its long history and still obtains.)

The backgrounds of the early members were notably disparate. Some, like Albers, Bolotowsky, Lassaw, and Slobodkina, were immigrants, Albers from Germany, the latter three with Russian origins. Mason, by contrast, was a descendant of a long-established American family that included John Trumbull, the 18th century history and portrait painter. Gertrude Greene and Morris were native New Yorkers. Some, like Mason, Morris, and Matter — the daughter of the pioneer modernist Arthur B. Carles — had studied in Europe. Holtzman had traveled to Paris and befriended Piet Mondrian. But other early members had been trained only in the U.S. What united them was their unwavering belief in the importance of “non-objective” art — that is, art that didn’t aspire to reproduce the visible in any conventional way — and their insistence upon the autonomy of the painting or sculpture, not as a reference to something pre-existing, but as an independent, self-sufficient, expressive object.

The organization’s first exhibition, which included the work of twenty-nine members, was held in April 1937, at the Squibb Gallery, on Fifth Avenue. A prospectus issued at the time announced that the fledgling organization’s purpose was “to unite American ‘abstract’ artists, (1) to bring before the public their individual works, (2) to foster public appreciation of this direction in painting and sculpture.” The emphasis on “American” and “abstract” was crucial. The informal meetings of abstractionist painters and sculptors that had led to the AAA’s formation were, in part, prompted by the Museum of Modern Art’s emphasis on Europe when advanced art was exhibited — not a surprising bias, since Paris remained the epicenter of the most adventurous work being made in the first part of the 20th century, yet understandably rankling to ambitious, gifted Americans who wished their efforts to be taken seriously on home ground. What’s fascinating, however, is a statement in a section titled Character of the Group: “...we place a liberal interpretation upon the word ‘abstract,’ a word which we moreover recognize as neither adequate nor accurate.”

Equally important — perhaps even more so — was the second item in the manifesto, “to foster public appreciation” of abstraction. In 1936, public appreciation of “non-objective” art needed a lot of fostering. Since 1920, almost a decade before the Museum of Modern Art’s opening in 1929, the museum’s ancestor, the Société Anonyme, had been organizing exhibitions of avant garde art,
most of it from Europe; in 1927, the American connoisseur, painter, and collector A.E. Gallatin had established his Gallery of Living Art in borrowed space at New York University, to showcase his growing holdings of French and American modernism, with a heavy emphasis on Cubism. But both the Société Anonyme and the Gallery of Living Art were exceptional institutions with small followings. In 1936, the year of AAA’s birth, abstraction, as part of the language of modernist art, had a history of less than a quarter century and was still regarded with suspicion and hostility not only by the general public but also by many serious art lovers. The traditional notion that worthwhile art was defined as the faithful imitation of recognizable appearances and spatial relationships was still entrenched (as it apparently remains entrenched, in many circles) so the original AAA membership’s firm belief in the power of non-representational images to communicate profound ideas and emotions placed them in a true vanguard. Ibram Lassaw stated some of the members’ most deeply held convictions in an essay written for an AAA publication in 1938. He began by noting that photography and cinema were better at dealing with description and narrative than painting or sculpture. “Stripped of these superimposed tasks,” Lassaw wrote, “the underlying structure of art becomes clear. Colors and forms alone have a greater power to move man emotionally and psychologically.”

The importance and significance of abstraction remained a vexed issue, even in relation to institutions that we might assume would have supported this direction. In 1940, four years after the founding of AAA, members picketed the Museum of Modern Art to protest the exhibition program’s concentration on realism. The museum was giving “an awful lot of space to [Thomas Hart] Benton and [Grant] Wood,” Ilya Bolotowsky recalled, in an interview conducted in 1976. But the organization’s relationship with MoMA had been problematic from the start, despite the fact that, as AAA’s chairman, Carl Holty, wrote in a letter to the director, Alfred H. Barr, the group “touched upon the Museum of Modern Art as the authentic place where contemporary thought and effort in art, is clearly identified.” Holty was writing to request that the museum host AAA’s annual exhibition in 1938, citing the uniqueness of the group and its commitment to abstraction. Barr declined, claiming scheduling conflicts and adding that, even if there were no scheduling conflicts, no artists’ group could exhibit at MoMA unless the museum staff was given the right to select what would go on view from the submissions. However true Barr’s claim of previous commitments might have been and however reasonable the provision for selection might seem from the curatorial point of view, the refusal created long-lasting enmity towards MoMA on the part of AAA’s rejected members. AAA’s exhibitions have long been held in changing locations ranging from commercial galleries with supportive directors to the now-vanished Riverside Museum, what would now be termed an “alternative space,” on the Upper West Side, to Lever House, the Loeb Student Center at New York University, and the former IBM Gallery, among many other locations.

On the plus side, the AAA membership’s unwavering support of the cause of abstraction made the organization a sympathetic home for similarly high-minded artists. Piet Mondrian was asked to become a member of AAA soon after he came to New York, in 1940, and quickly accepted; his friendship with the founding member Harry Holtzman, who issued the invitation, must have influenced this decision, but the fact that Mondrian joined AAA when he had earlier resigned from De Stijl because Theo van Doesburg introduced diagonal elements into his work gives us an indication of the rigor of thinking at the American organization. The American writer and critic Charmion von Wiegand began making abstract art — and joined the organization — after meeting and interviewing Mondrian in

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Balcomb Greene
Untitled (35-8), 1935
7 1/2" x 6"

Gertrude Greene
Project for a Sculpture
(34-42), 1934
10 1/4" x 6"

Jack Tworkov
Q-35.5 #2, 1975
25" x 25"
© Estate of Jack Tworkov/Licensed
by VAGA, New York, N.Y.; Courtesy of
Alexander Gray Associates, New York
1941. Fernand Léger was briefly associated with AAA, during his New York sojourn. The precocious Ad Reinhardt, who prided himself on having never worked figuratively, joined as a very young man. According to some lists, the exacting critic Clement Greenberg was a member, and later, such very different artists as the sculptors David Smith and Herbert Ferber, the painters Jack Tworkov, Norman Lewis, Nell Blaine, and Al Loving, and the unclassifiable Dorothea Rockburne and Richard Tuttle — to name only a small sampling of the AAA’s constituency, over the years — either joined as members or participated in the annual exhibitions. (That, as this list suggests, a fair number of AAA’s once adamant supporters of abstraction have, over the years, allowed varying degrees of reference into their work is subject for another discussion.)

Many of AAA’s early members espoused geometric abstraction as a metaphor for order, logic, and truth. Some were convinced of the universality and, often, the spiritual connotations of clearly presented, pure Euclidean absolutes, while others treated shapes more freely, but remained faithful to crisp outlines and uninflected planes. The cool detachment of works of this kind justifies the frequent use of the dispassionate terms “non-objective” and “Neo-plastic” by the members of AAA to characterize their art, descriptions that avoid even the faint connection with something preexisting contained within the word “abstraction,” which implies, albeit obliquely, that what we see has been abstracted from something.

But there were also alternatives to geometry. Surrealism, with its probing of inner visions as a source of creativity, was also part of current discussion among the New York art world of the time. The artists associated with AAA rejected the meticulously naturalistic, illustration-like approach of Salvador Dali, but many of them — like other young New York artists of the period — were fascinated by Joan Miró’s ambiguous “abstract Surrealist” imagery and Francis Picabia’s machine-like fantasies. Also part of the conversation were the provocative cross-connections suggested by “The Golden Bough,” Sir James G. Frazer’s influential study of comparative religion, published in an abridged version in 1922. Frazer’s demonstration of how myths persist through time and across cultures reinforced notions of the seamless connections between modern day abstraction, archaic art, and what was used to be called “primitive” art. Added to this was the idea of a collective unconscious, promulgated by some of Sigmund Freud’s disciples. Assuming the existence of a shared, unwilled human awareness of mythological patterns gave further justification for art that revealed the imagined and unseen, rather than reproducing the familiar, and encouraged the use of biomorphic forms as equivalents for abstract dream imagery. Inspired by these ideas, some artists associated with AAA adopted, at least at times, suggestive organic forms as non-literal subject matter that could be presumed to be charged with universal meaning. A letter from Alice Trumbull Mason to Ibram Lassaw, when he was serving in the armed forces during World War II, recounts “discussing biomorphic [sic] forms” with Charmion von Wiegand and perhaps, Mason corrects herself, with Balcomb and Gertrude Greene. Mason is puzzled. The dictionary yields nothing “except the word amorphous, which means without form. . . Does the bi have the sense of double? The Greek root bio means life, but there a new confusion enters. Is the word spelled biomorphic? In which case it would mean life forms. Charmion did say she felt biomorphic meant the true body rhythms, as distinct from obviously sexual forms.” Given their clearly imperfect grasp of the ideas contained within the word, it’s not surprising that both von Wiegand and Mason were mainly what we would now call “hard-edge” painters, even when curved and sinuous shapes entered their visual vocabularies. By contrast, Herbert Ferber’s sculptures of the 1940s bear witness to his enthusiasm for loaded biomorphic forms and his ability to deploy them for emotional effect.

AAA’s present day vitality, eight decades after its founding, is proof of the enduring relevance of the organization. The large number of dedicated artists, many of them well known, who make up today’s membership, bear witness to the relevance, too, of a belief in what the British sculptor Anthony Caro called “the onward of art” — a sense of the seamlessness of the present, past, and
future of painting, sculpture, and whatever other forms art may take. “The onward of art” is not
bound up with the idea of progress or novelty, but rather with continuity and building on what
has already been learned. Yet, in today’s pluralistic, global art world, it is difficult to imagine the
kind of polarization and the sense of clear cut issues that could provoke a group of otherwise
highly individual artists to come together, eighty years ago, not only in order to support their
shared aesthetic convictions but also to signal their opposition to other positions. The critic Irving
Sandler, born in 1925, in a recent comparison of the present New York art world with what he
knew of it, in the early 1950s, stressed the difference between the fierce debates about what art
could or could not be, sixty years ago, and the present day’s eager acceptance of just about any
conception, any material palette, and any attitude towards description or story telling, abstraction
or figuration. A common “whatever” prevails. The absence of a passionate sense of the importance
of taking a position, Sandler implied, was in some ways, a loss of vitality. On a more positive note,
the present day equivalents of the founding members of AAA no longer have to do battle to call
attention to American artists.

The current members of AAA, with their shared commitment to the virtues of abstraction and
their shared rejection of traditional figuration, are, because of their common aesthetic values, an
unusually coherent group, in contrast to the great majority of their “anything goes” colleagues —
which is obviously why they are part of the organization, in the first place. But the present
exhibition, celebrating the endurance and continued significance of AAA, also bears witness to the
extraordinary diversity of today’s membership. Abstraction, it is clear, may be as broadly defined,
uses as wide-ranging a material palette, and is as likely to spring from a conceptual basis or to
refuse a conceptual basis as any other present day category. We would be hard put to identify
even a few broad typologies, even those as general as the geometric, hard-edge way of working
embraced by so many early members, the inclusion of curvilinear shapes, or the investigations
of biomorphism. The work of the current members of AAA included in “The Onward of Art” is
not nostalgic, formally or conceptually, for a vanished past. It is wholly of the moment. Yet it also
affirms the currency of assumptions that would have been familiar to the founding members:
assumptions about the autonomy of the work of art, about its independence from explicit narrative
or explicit description, about the potency of the raw materials of color, shape, form, and texture to
engage us, as Ibram Lassaw said, long ago “emotionally and psychologically.”

In today’s art world, when verbally expressed ideas are often valued more highly than the forms
that embody them and traditional facility in representation is often admired above any other
considerations, the kind of wordless, imageless eloquence that the first members of AAA em-
braced has once again come into question, albeit for different reasons than it did eighty years
ago. Abstraction is often assumed to be empty unless it is fully bolstered with irony or a complex
conceptual justification. Yet the work of many significant artists, including today’s members of
AAA, continues to reaffirm the health, eloquence, and versatility of present day abstraction. To
commemorate the organization’s 80th anniversary in 2016, we honor its distinguished past, but
we also celebrate its robust present. The lasting contribution made by the founding members to
the onward of American modernism is attested to by the existence of the works in this exhibition
(as well as by a great deal that happened in between). “The Onward of Art” is intended not only as
a showcase of the vigor and relevance of American Abstract Artists in the twenty first century, but
also of the undiminished vigor and relevance of art that communicates directly through the eye,
reaching our intellect and our emotions without words.

Karen Wilkin
New York, November–December 2015
HEIDI GLÜCK
Study for 9 x 45 inch Panel, 2011
9" × 12"

STEVEN ALEXANDER
Arcade, 2011–2015
30" × 26"
SUSAN BONFILS
Collective Diversity #3, 2015
36” × 48”

SHARON BRANT
#77-2015 (from An Uncertain Geometry series), 2015
36” × 48”
MARK DAGLEY
Final Sequence, 2014
27” x 27”

DON VOISINE
Jig, 2015
18” x 30”
MANFRED MOHR
P2000, 1777, 2014
31 1/2" × 31 1/2"

DAVID MACKENZIE
#29-2014-110, 2014
30" × 30"
LORENZA SANNAI
Il sogno di Artemide, 2015
24” × 36”

DAVID ROW
Cartography, 2014
38” × 44”
Kim Uchiyama
Light Study #39, 2014
48” × 40”

Gabriele Evertz
Grays and Metallics, 2014
36” × 36”
NOLA ZIRIN
Lavender Blue, 2015
40” x 30”

GILBERT HSIAO
GTO, 2015
48” x 48”
MARY SCHILIRO
Random Dip B, 2015
36” x 12”

CREIGHTON MICHAEL
SCRIPT 214, 2014
36” x 34” x 2 1/2”
HENRY BROWN
Focal Point, 2015
8" x 8"

JOANNE MATTERA
Chromatic Geometry, 2015
12" x 12"
CORDY RYMAN
Nine, 2014
36" x 36 1/2" x 1 1/4"

DANIEL G. HILL
Wheatstone Bridge 56, 2015
10" x 10"
Power Booth
Ellipses #4, 2015
15 1/2” × 15”

Ce Roser
Island Interval, 2015
40” × 40”
VICTOR KOED
Playboy, 2013
48" x 48"

JANE LOGEMANN
Green-6 lines, 2010
26" x 18"
SUSAN SMITH
Three Triangles, 2014
21 1/4" x 21 1/4"

SIRI BERG
Black Sheep, 2015
60" x 10"
LYNNE HARLOW
Accumulation, 2015
35" × 40" × 2"

JULIAN JACKSON
Iris 2, 2015
48" × 48"
LI TRINCERE
Untitled, 2015
18" x 18"

KATINKA MANN
Every Now, 2013
37" x 29" x 2"
JAMES JUSZCZYK
Tradition, 2015
20" x 20"

JEANNE WILKINSON
City Symmetry 7, 2015
24" x 16"
RICHARD TIMPERIO
Big Oh, 2015
54 x 48 1/2"

STEPHEN WESTFALL
Otherwise, 2013
48 x 48"
THORNTON WILLIS
The Congregation, 2012
70” × 52”

IRENE ROUSSEAU
Stretching the Space-9, 2015
36” × 36”
JAMES GROSS
Canyon, 2011
23" x 15"

JIM OSMAN
Court, 2015
57" x 30" x 20 1/2"
NANCY MANTER
Be Still #13, 2015
18" x 18"

EDWARD SHALALA
Untitled, 2015
11" x 14"
ALICE ADAMS
Layer Collage 3, 2010
12" × 18"

ROGER JORGENSEN
The Cosmos, 2012
50" × 62"
NAGMI BORETZ
Prismatic Landscape #863, n.d.
16" x 20"

MARTIN BALL
Untitled V&A, 2013
54" x 36"
GAIL GREGG
Gilded Leaf Fragment #24, 2015
11" x 10 1/4" x 2 1/4"

MARA HELD
Four Clouds, 2014
48" x 32"
CECILY KAHN
Untitled, 2014
35" × 30"

JUDITH MURRAY
Expedition, 2014
40" × 44"
VERA VASEK
We Shared Moments, 2015
24" x 24"

PHILLIS IDEAL
Nightfall, 2015
30" x 30"
DOROTHEA ROCKBURNE
Copper, Paper Pulp, and Dev Donnel #4, 2003
31 1/4" x 23"

CLAIRE SEIDL
It Goes without Saying, 2015
57" x 45"
EMILY BERGER
Untitled, 2015
30” × 24”

MARTHE KELLER
By Way of Sagittarius, 2013
48 1/4” × 48”
IONA KLEINHAUT
Willow Breath, 2015
30” × 32”

IRENE A. LAWRENCE
Landscape/Stage Set II, 2015
23” × 28”
ANNE RUSSINOF
Tall Vault, 2015
60" x 36"

COREY POSTIGLIONE
Lines of Flight # 8, 2014
30" x 30"
RAQUEL RABINOVICH
River Library 342, 2009
19 1/4” x 28 1/2”

KES ZAPKUS
Prayer for Covert Action, 2012
72” x 36”
Gabrielle Evertz
Grays and Metallics, 2014
Acrylic on canvas over birch wood
42 1/2 x 10 3/8" (p. 68)

David Mackenzie
Wheatstone Bridge 2b, 2015
Oil on canvas
28 1/4 x 20 3/16" (p. 38)

Nancy Manter
The House with the Low Sun, 2015
Oil on canvas
24 x 16" (p. 35)

Irina Rousseau
Shades of the Space, 2015
Oil on canvas, pen and ink
48 x 36" (p. 39)

John Obuck
Shoring the Space, 2015
Oil on canvas
18 1/2 x 20" (p. 36)

Jim Osman
Wood, paint, log section
20 3/8 x 15 3/8" (p. 37)

Corey Postiglione
Flight of 8, 2014
Acrylic on canvas
30 x 30" (p. 30)

Lori Ratner
Clean, 2015
Acrylic on canvas
16 x 20" (p. 37)
Esphyr Slobodkina (1908–1991) was a Russian-born artist known for her whimsical and colorful works. She was known for her abstract art, which she created on paper, wood, and textiles. Her works often feature vibrant colors and playful patterns, reflecting her fascination with the natural world and the human spirit.

Jack Tworkov (1908–1988) was an American painter and one of the key figures in the Abstract Expressionist movement. His work is characterized by vivid colors and dynamic compositions, often with a sense of movement and energy. Tworkov's paintings often explore the tension between balance and imbalance, as well as the interplay of light and space.

Piet Mondrian (1872–1944) was a Dutch painter who is best known for his contributions to the De Stijl art movement and for his works that feature bright primary colors set against black backgrounds. Mondrian's paintings are often organized using a grid or series of intersecting lines, creating a sense of order and balance.

Piet Mondrian’s work, such as "Composition in Brown, Black, and Red," is an excellent example of his style. The painting features a grid of intersecting lines, with a bold combination of black, red, and brown colors. The grid invokes a sense of order and harmony, while the color choice adds vibrancy and depth to the work.

Alice Adams, who was born in New York City in 1930, is known for her watercolors and pastels. In addition to her work as an artist, she has also worked as a painter, a sculptor, and a printmaker. Her watercolor landscapes are often characterized by their simplicity and clarity, with a focus on capturing the essence of a scene rather than its details.

Ali R. Bahman was born in 1964 and is an artist known for his work in mixed media and installation art. He explores themes of identity and the balance between East and West in his work. Bahman's installations often incorporate elements from different cultures, creating a dialogue between tradition and contemporary culture.

Carrie Mae Weems is an American artist known for her work in photography, video, and installation. She is known for her use of diverse materials and techniques, as well as her ability to create powerful and thought-provoking images. Weems' work often addresses issues of race, gender, and identity, with a focus on challenging stereotypes and representing diverse perspectives.
and group exhibitions in the U.S., the recipient of The Basil Alkazzi Berlin, Germany 1945. She lives and works in Providence, R.I. (p. 63)

GABRIELLE EVERTZ was born in 1945 in Berlin, Germany. He received his M.A. from Hunter College where he exhibited frequently in Amsterdam, Denmark, Düsseldorf, Milan and many other cities around the world. Dagley had his first museum exhibition at the Kunsthalle in Stuttgart, Germany. Dagley has exhibited in the collections of the University of Michigan Museum of Art, the Museum of Fine Arts Boston, and the Museum of Modern Art in New York City. (p. 79)

The Millay Colony for the Arts and The Vermont Studio Center, where he has been a Visiting Artist and has been exhibited at A.M. Sachs Gallery. He received a B.F.A. from Pratt Institute. He has participated in residencies at Art Omi and the Sanbao Ceramic Art Institute, Jidongzhou, China and in several corporate and private collections. He is the recipient of a fellowship in painting from the National Endowment for the Arts. (p. 34)

GILBERT HIAO was born in 1956 in Santa Ana, California. He received a B.F.A. from the Cleveland Institute of Art and an M.F.A. from the Cleveland Institute of Art, where he has taught for over thirty years. (p. 45)

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and the Pollock-Krasner Foundation.

Her works in museums and private collections throughout the U.S. He divides his time between Joshua Tree, Calif, and Morris, NY and maintains a studio in Washington, D.C. as well as in Joshua Tree. (p. 35)

STEPHEN MAINS was born in Hartford, Connecticut in 1958 and has lived and worked in the New York City area since 1982. Maine is a painter, critic, curator and teacher. He is represented by Hionas Gallery in Manhattan, where he had a solo exhibition in September, 2015. He has received support from the New York Foundation for the Arts and the Yaddo Foundation. He is a member of the International Association of Art Critics (SIAI) and The New York Arts Writing Center. He has appeared in numerous print and online publications including Artcritical.com where he is a contributing editor. With the artist Gelah Penn, he co-curated Dysthymia, a roaming exhibition of process-based art. He teaches the graduate Fine Arts program of the School of Visual Arts in New York. (p. 59)

KATRINA MANN was born in New York City in 1950. She received her B.F.A. from RISD, Pennsylvania Academy of Art, and the Pollock-Krasner Foundation. She divides her time between Joshua Tree, Calif and Morris, NY as well as in Joshua Tree. (p. 23)

JOHN OCRUCE was born in Detroit, Michigan in 1949. He received a B.F.A. from Wayne State University and an M.F.A in painting from the School of the Art Institute of Chicago. He has had solo exhibitions at the University of North Carolina at Chapel Hill and at the Hunter College, (p. 39)

MARDIG MOHNO was born in Pforzheim, Germany in 1938. He attended art school in Pforzheim in Baden-Wurttemberg and then went to Paris, Paris and since 1983, New York. He is considered a pioneer of digital art, having programmed his ﬁrst computer demonstration in 1969. In 1971, he had the world’s ﬁrst show in New York City at the AAC Museum d'Art Moderne de la Ville de Paris. Other solo shows in museums include the Wilhelm-Hack-Museum, Museum for Konkrete Kunst, Kunsthalle Bremen, Museum im Kulturpark, ZMM. Group shows include: MAMa, Centre Pompidou, SFMOMA, MoMA PS1, MACBA. He received the ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Arts in 1988. His work is in the collections of the Art Institute of Chicago, the National Gallica Electronica, and the Computer Gamers Award. (p. 29)

JUDITH MURRAY was born in New York City in 1950. She received her M.F.A. degree from Pratt Institute. She is the recipient of a John Simon Guggenheim Memorial, the American Academy of Arts and Letters Award for Painting, and the Walker Art Center Purchase Award. Her most recent solo show was at the Y Gallery in New York City in 2014. Works include: drawing, collage, painting, sculpture and installation, her art has always been informed by an underlying awareness of the co-opted aspects of existence that we don’t notice. (p. 58)

CORY POSTCLIGION was born in Chicago, Illinois in 1967. She received an M.F.A. in Art History from the University of Illinois, Chicago and a Masters Degree in Art History from the University of New Mexico. Her work is in the collections of the Brooklyn Museum, High Museum, and the Metropolitan Museum of Art, MoMA, National Gallery, MoCA, Ogden Museum and The Phillips Collection. He has had solo exhibitions at the High Museum, Katonah Museum, The Queens Museum, San Francisco Museum of Modern Art, The Mint Museum and at other galleries and art centers throughout the U.S. Abroad, he has had solo exhibitions in London, Tokyo, and Mexico City.


CE ROZER was born in Philadelphia, Pennsylvania. She studied with Hans Hofmann at the Hofmann School of Fine Art, Bildebilde Kunst, Berlin, Germany for the last 40 years, she has worked in her New York studio. She is a founder and was executive coordinator of Women in the Arts. She is a producer of The Circle of Charmion von Wiegand, a documentary that was shown in PBS in 1978. Her work has been shown internationally and is still in the permanent collection of many museums and corporations. (p. 57)

IRENE ROUSSEAU grew up on Long Island, New York. She received an M.F.A. from Cranbrook Graduate Univ. and a Ph.D from the University of Chicago. Her most recent solo show was at the Y Gallery in New York City in 2014. Works include: drawing, collage, painting, sculpture and installation, her art has always been informed by an underlying awareness of the co-opted aspects of existence that we don’t notice. (p. 58)

DAVID ROW was born in Portland, Maine in 1949, works in New York City. Awarded a National Endowment for the Arts Grant and National Academy Prize, he shows in the U.S. and Internationally. (p. 34)

LORENA SANNI was born in 1959 in Sarindia, Italy and lives and works in Warsaw, NY and Vialeggio s/M (Verona), Italy. She exhibited at Pollock Project in Florence, Italy in 2013, in the A2A exhibitions to Ten, a Tribute, 2014 and Endless, 2015, and at Hal Brion in 2015. Her work is included in the catalog and the editors write the essays, “Way, geometric and abstract,” in Von der Heydt Luberia Galeria d’Arte, Milan, Italy and Clement & Schnei- der, Bonn, Germany in 2015; and at Julien’s, 2016 in Paris. (p. 24)

MARY SCHILBO was born in 1950 in Brooklyn, NY. She received an M.F.A. from Hunter College, C.U.N.Y., and a B.A. from Pratt Institute in Brooklyn, New York. Her work has been exhibited internationally in New York, California, and in the District of Columbia. Her first international exhibition, Rassenzeit, was chosen for a traveling exhibit by the Berlinerische Galerie Potsdam, Berlin. Her work has been included in numerous group shows, including the Salon Internationales at the Biennale in Venice, Italy. Her work was included in a solo exhibition at the Hunter College, New York. In addition to her own work, Russell maintains a blog about art, photography and art writing, mostly on abstract painting shown in New York City. (p. 24)

CORY RYMAN was born in New York City in 1971. He received a B.F.A. from Pratt Institute, where he has exhibited his work at MoMA PS1, Visual Arts Center of New Jersey; Museum of Contemporary Art, Miami, Fla., University of Connecticut, Bronx River Art Center, N.Y. Sarah Lawrence College, N.Y., Eliyog Modern Museum of Modern Art, Denmark; Academy of Arts and Letters, N.Y., Contemporary Art Museum, Houston, Texas: Recent solo gallery exhibitions include Chimera at Lyleg Modern Museum, Copenhagen, Denmark; and Zurcher, Paris in 2015. His work is in the collection of the MOCA, San Diego. Ca. Artists Museum Collection, Pollock-Krasner Foundation, Rubell Family Collection, The Spooner Family Collection, and The Museum of Contemporary Art, Miami. (p. 34)

ERIN SUGIL was born in 1968 in Iowa City, Iowa. She received her M.F.A. from the University of Wisconsin, Madison in 1991. She has been included in numerous group shows, including the Salon Internationales at the Biennale in Venice, Italy. Her work was included in a solo exhibition at the Hunter College, New York. In addition to her own work, Russell maintains a blog about art, photography and art writing, mostly on abstract painting shown in New York City. (p. 24)

EDWARD SHALALA was born in 1949 into a military family in Cleveland, Ohio and grew up on U.S. Army Corps of Engineer bases all over the world. He attended Kent State University, Ohio State University and the University of Wisconsin, Madison and earned an M.F.A. in Painting. A reductive painter, Shalala has lived and worked in New York City since 1977. He has received grants from The American Academy of Arts and Letters, The Pollock-Krasner Foundation, The Wynn Newhouse Foundation, The National Academy Museum and The Cleveland Foundation. His work is in the collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Brooklyn Museum, The Library of Congress, The Phillips Collection, Art in Embassies and Yale University Art Gallery. (p. 54)

SUSAN SMITH was born in Greensburg, Pennsylvania and lives and works in New York City. She received an M.A. from Hunter College, in New York, studying with Ralph Humphrey, Tony Smith, and Vincent Longo in 1980. In 2010, she received an Academy Award and Purchase Award from the American Academy of Arts and Letters in New York. In 2009, an Edgewood Foundation Residency in Montauk, N.Y. Recently, she has had solo exhibitions at isoT. 7. Verona, Italy, 2014 and at Galerie Merkle, Stuttgart, Germany. 2011. Group exhibitions in 2010 and 2011 include: Ways to Dethylos Librea Galleria d’Arte, Milan, Italy, Clément & Schneider, Bonn, Germany and mykelbo 76 Art at Hal Broom Gallery, N.Y., N.Y.; Endors, Entire at Fivemyles, Brooklyn, N.Y. (p. 40)

RICHARD TEMPERIO was born in Cincinnati, Ohio in 1949. He trained first at the Cleveland Institute of Art and in 1969, moved to New York City to study. He is a career commercial illustrators. Clients include: The New York Times, Smirnoff Vodka and National Lampoon. In 1977, he lived and painted in a tiny village in New Mexico and then moved back to New York City where he has lived for the past 35 years. During this time, he was the art director for Show Time at the Apollo and founder and director of SideShow Gallery, one of the oldest and largest galleries in Brooklyn. In 2017, Temperio had a one-person show at Andre Zarre Gallery in New York City. (p. 48)

LI TRINCERE was born in 1960 in New York and has exhibited her work for the past 30 years in Europe and the United States. During the early 1980s, she was heavily involved in the East Village abstract painting scene and showed at many of the landmark venues there including: Missoula Gallery, Pyramid Club, Kamikaze Club and The World. In the late 1980s and early 1990s, she exhibited at key New York galleries presenting new abstraction, such as Julian Prella/Bartholom Berlin, St. Galley, and Gabriele Bryers Gallery as well as at the legendary Galerie Raif Ricke in Cologne, Germany. Currently representing Minus Space in Brooklyn, Trincere has received awards from the National Endowment for the Arts, the Pollock-Krasner Foundation and NYFA. (p. 49)

KIM UCHITAMA was born in Dos Mares, Korea in 1955 and lives and works in New York. She studied at Drake University; Yale Summer School of Art and Music; and with New York School artist, Nicolas Canore, at the New York Studio School of Drawing, Painting and Sculpture. She has had solo shows in New York City at Fox Gallery, SoHo and Jerry James Kumamoto Gallery and at Kathryn Markel Fine Arts, Bridgehampton, N.Y. and in Germany, Hamburg and Stuttgart. N.Y. Her work has been reviewed in ARTNews, The Brooklyn Rail, The New Criterion, The Art Newspaper and the New York Times. Her paintings are in the collection of the San Angelo Museum of Fine Art, The Brooklyn Museum and South East Museum of the Arts at Beaumont. She is a grant recipient from New York Foundation for the Arts. (p. 26)

VERA VASEK was born in Buffalo, New York in 1959. Her studies in sculpture began with a concentration in classical realism and traditional bronze casting at Louisiana State University in Baton Rouge, Louisiana, where she received a B.F.A. While in New York City, her bronze work was juried into the Annual Exhibition at the National Academy and the Salmagundi Club in 1986. In search of a new beginning, she left New York City in 1988 and eventually found herself in the intertidal zone of the Florida Keys, pulling plaster images off the tidal markings found in sand produced by the flow of water. Her practice began to focus on process, with the eventual outcome through physical endurance, observation and chance. Her home studio is located on Upper Sugarloaf Key, Florida. (p. 66)

DON VODINE was born in 1953 in Fort Kent, Maine, attended the Portland School of Art and Concept Center for Visual Studies in Portland, Maine. He received an honorary B.F.A. from the Maine College of Art in 1980. In 2002, his exhibit was shown in Montreal, Canada, and his work now includes digital collage and animation, and has been shown in the A.I.R. Biennial at the Brooklyn Museum of American Art; and the National Academy of Arts; the Whitney Museum of American Art; the Museum of Fine Arts; Houston; and the Staatliche Museum, Berlin, Germany. Williams’ most recent exhibitions include a solo show at Galerie Wenges, Zurich, Switzerland; and shows in New York City. (p. 50)

MARK WILLIAMS was born in Pittsburg, Pennsylvania in 1952. He studied at North Texas State University, Denton and the Independent Study Program of the Whitney Museum of American Art, New York City. He lives and works in New York City. He is a recipient of grants from the Pollock-Krasner Foundation, Artists’ Space, and the National Endowment for the Arts. His work is in many collections including: the Corcoran Gallery of Art, Wash., DC, the National Academy Museum, New York, NY. He is represented by Lennon, Weinberg, New York. His work is in the collections of: the Museum of Mod- ern Art; the Whitney Museum of American Art; the Kemper Museum; the Louisiana Museum, Humlebaek, Denmark; the Muson Williams Proctor Museum; the Baltimore Museum of Art; theToMany Foundation; and the Fine Arts, Boston. Westfall has received awards from the National Endowment for the Arts, the Ameri- can Academy of Arts and Letters, the Nancy Graces Foundation, the Guggenheim Foundation and the American Academy in Rome. He teaches at Rutgers University and at Bard College. Westfall has created large-scale wall paintings at Art OWI, the McNY Art Museum and L.C. Santa Barbara. (p. 49)

JEANNE WILKINSON was born in 1949 in Duluth, Minnesota and moved up next to Lake Superior, its clarity, forms and colors influencing her abstract aesthetic. After going “back to the land” and ten years of dairy farming in the 1980’s, she felt compelled to go back to art, which led her to pursue an M.F.A. at Pratt Institute in Brooklyn where she currently lives and works. She has taught at Pratt and currently teaches studio art and history at Kingsborough Community College in Brooklyn. Her work now includes digital collage and animation, and has been shown in the A.I.R. Biennial at the Brooklyn Museum of American Art; and the National Academy of Arts; the Whitney Museum of American Art; the Museum of Fine Arts; Houston; and the Staatliche Museum, Berlin, Germany. Williams’ most recent exhibitions include a solo show at Galerie Wenges, Zurich, Switzerland; and shows in New York City. (p. 50)

THORNTON WILLIS was born in Pensacola, Florida. He served in the Marine Corps, and received a B.A. from the University of Southern Mississippi and an M.F.A. from the University of Alabama. He was included in lyrical Abstraction at the Whitney Museum of American Art in 1977, American painting: the Eighties at the Grey Art Gallery in 1979, and MoMA’s inaugural An International Survey of Recent Painting and Sculpture in 1984. He exhibited with Sydney Janis, Andre Emmerich, Andre Zare, and is represented by Lennon, Weinberg, New York. His work is in the collections of: the Museum of Modern Art, the Whitney Museum of American Art, the Kemper Museum; the Louisiana Museum of the Whitney, Copenhagen, Denmark; the Munson Williams Proctor Museum; the Baltimore Museum of Art; the Tomson Foundation; and the Fine Arts, Boston. Westfall has received awards from the National Endowment for the Arts, the American Academy of Arts and Letters, the Nancy Graces Foundation, the Guggenheim Foundation and the American Academy in Rome. He teaches at Rutgers University and at Bard College. Westfall has created large-scale wall paintings at Art OWI, the McNY Art Museum and L.C. Santa Barbara. (p. 49)

FRED WAGNER was born in New York City in 1914. He currently maintains a studio in Long Island City, New York. Zirin received a bachelor’s degree from New York University. His paintings included digital collage and animation, and has been shown in the A.I.R. Biennial at the Brooklyn Museum of American Art; and the National Academy of Arts; the Whitney Museum of American Art; the Museum of Fine Arts; Houston; and the Staatliche Museum, Berlin, Germany. His work is also a writer and a recent piece was published in the online magazine of Columbia Journal. She has two sons who live in Madison, Wisconsin. (p. 42)

PHOTO CREDITS

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NOLA ZIRIN was born in New York City in 1914. She currently maintains a studio in New York City, New York. Zirin received a bachelor’s degree from New York University. He attended painting with Milton Resnick and George Ortonan and printmaking with Bob Blackburn and Donna Steward. Her work has been shown in solo and group shows throughout the United States and abroad, most recently at June Kelly Gallery in New York City and Simon Gallery in New Jersey. She is represented in numerous public and corporate collections, including: MoMA, the Brooklyn Museum of Art, Diemeroor Art Museum at Rutgers University, the National Museum of Taiwan, the Iliip Museum, the Hecker Museum and the Library of Congress. (p. 28)

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