



# Abstract by Definition: An Index

AMERICAN ABSTRACT ARTISTS  
90<sup>TH</sup> ANNIVERSARY EXHIBITION



**Abstract by Definition:**  
An Index



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curated by Saul Ostrow

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90<sup>TH</sup> ANNIVERSARY EXHIBITION

This catalog is published by American Abstract Artists (AAA) in conjunction with AAA's 90th anniversary exhibition *Abstract by Definition: An Index*, curated by Saul Ostrow and presented at ART CAKE, 214 40th St, Brooklyn, New York, 11232, from April 11 to May 30, 2026.

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American Abstract Artists (AAA) is a democratic artist-run organization founded in 1936 in New York City to promote and foster understanding of abstract and non-objective art. AAA organizes exhibitions and produces member print portfolios and catalogs. It provides a forum to discuss and expand ideas about abstract art by hosting critical panels and symposia and publishing the *American Abstract Artists Journal*. AAA distributes its published materials internationally to cultural organizations and documents its member history in the Smithsonian Archives of American Art.

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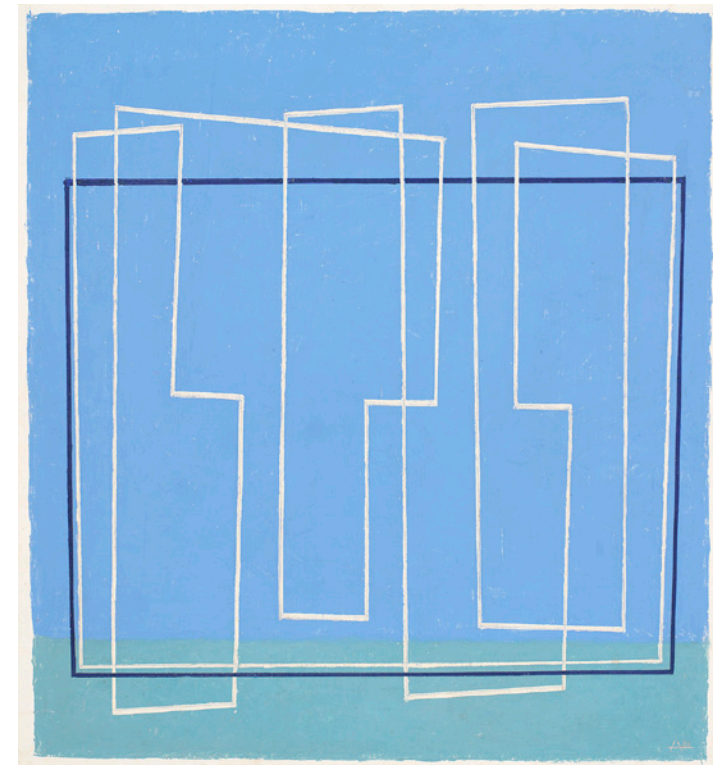
*Abstract by Definition: An Index, American Abstract Artists 90th Anniversary Exhibition*  
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JACQUES &  
NATASHA  
**Gelman**  
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**RABKIN**  
FOUNDATION

  
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JOSEF ALBERS (founding AAA member)  
*In Open Air*, 1936, oil on wood fiberboard, 19 $\frac{7}{8}$  x 17 $\frac{3}{4}$  inches

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When American Abstract Artists was founded in 1936, many Americans approached abstract art with some measure of indifference, scorn, or even outright hostility. Within a couple of decades, however, abstract art was widely embraced in museums, galleries, and other public spaces, not to mention people's homes. An audience for abstraction seemed firmly established.

Though today few would question its legitimacy, abstract art faces new challenges and questions that make it seem less secure than half a century ago. How do we refute the argument that abstract art has devolved into being mere decoration or marketable assets? How do those of us who love abstraction sustain the sense of urgency and excitement that inspired our forebears? How, in a pluralistic art world dominated by identity-driven and socio-political art, can we claim that abstract art is still relevant? And how can it compete with the breakthroughs in science and technology that alter the way we see and experience the world?



ESPHYR SLOBODKINA (former AAA President)  
*The Red L Abstraction*, c.1940s, gouache on paper board,  
6¾ × 8¾ inches

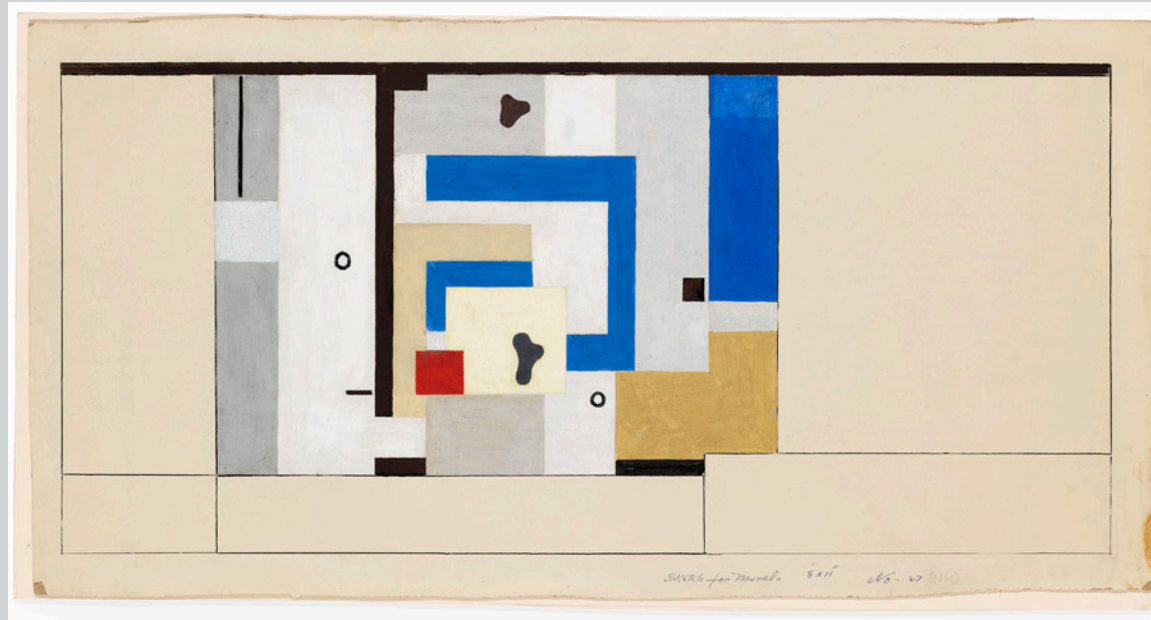
While there are no simple answers to these questions, today's AAA members, like the original founding members, share the conviction that a profoundly humanistic and inventive enterprise lies at the heart of both making and viewing abstraction. Abstract art asks, in visual form, age-old questions about how we derive meaning, and posits that universally shared perceptions and meanings are possible.

Our 90th anniversary exhibition celebrates the AAA membership, past and present. Through discussions, panels, and exhibitions, the AAA aims to situate abstract art in the context of its own history. We are an enduring community whose proud mission is to make and sustain the history of abstraction.

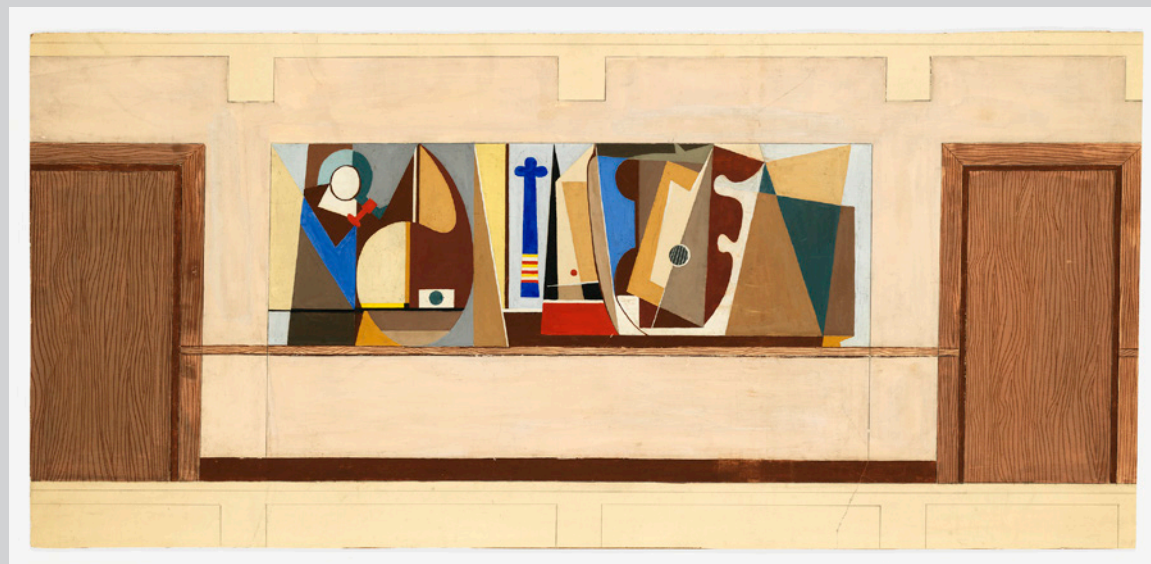
Kim Uchiyama and Laurie Fendrich  
President and Vice President, American Abstract Artists  
April 2026, New York City

# AMERICAN ABSTRACT ARTISTS AT 90

## 1936–2026



ALBERT SWINDEN (founding AAA member)  
*Sketch for Mural, Williamsburg Housing Project*, c. 1936, opaque watercolor and pen and ink on board, 11 1/16 x 22 x 1 1/16 inches



ROSALIND BENGELSDORF BROWNE (founding AAA member)  
*Mural Study in Environment (for Central Nurses Home, Welfare Island)*, 1936–1937, tempera, casein, colored pencil, and graphite pencil on paper mounted on paperboard, 14 1/4 x 30 7/8 inches

In 1936, American artists, like the rest of the country, were experiencing the profound impact of the Great Depression. The passage, a year prior, of the New Deal legislation, yielded the Works Progress Administration (WPA), which proved to be a lifeline for artists across the country. In New York City, the WPA's mural division was headed by abstract painter Burgoyne Diller, who singlehandedly initiated a number of mural projects by abstract painters around New York City, in striking contrast with the staunchly Social Realist approach that was uniformly embraced by other WPA projects.

The WPA mural division not only provided artists with financial support during this era; it also had the unintended effect of providing an organizational structure and social function, bringing a number of abstract artists into close working relationships with each other. These artists found common cause in their disappointment in the 1936 exhibition *Cubism and Abstract Art* at the Museum of Modern Art, which had focused only on European artists, and the Whitney Museum's 1935 exhibition *Abstract Painting in America*, which they felt had seriously erred in omitting New York City-based abstract artists, and had treated abstract painting as a historic occurrence whose activity peaked in the 1920s.

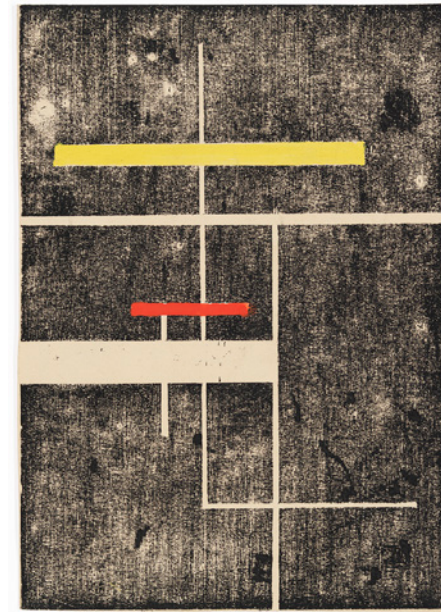


Byron Browne and Balcomb Greene protesting at the Museum of Modern Art, c. 1940

A group of nine of these artists (Rosalind Bengelsdorf, Byron Browne, Burgoyne Diller, Balcomb Greene, Gertrude Greene, Harry Holtzman, Ibram Lassaw, George McNeil, and Albert Swinden) organized a meeting at sculptor Ibram Lassaw's studio, with the intention of proposing a show to the Municipal Gallery, a WPA-funded exhibition space at 62 West 53rd Street. The Municipal Gallery required 25 artists, so this core group of artists began reaching out to contacts at the Art Students League and the WPA, with the concept of organizing a "co-operative exhibiting society of abstract artists."



**BYRON BROWNE**  
(founding AAA member)  
*Variations on a Still Life*, 1935-1936,  
oil on linen, 60¼ × 48½ inches



**BURGOYNE DILLER** (founding AAA member)  
*Untitled*, c. 1933, linoleum cut with opaque  
watercolor (unique), 6⅞ × 4⅜ inches



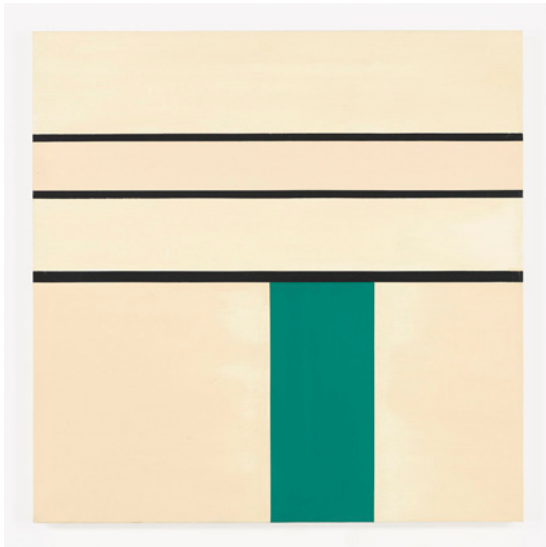
**IBRAM LASSAW** (founding AAA member)  
*Pot Jumping Through Hoop*, 1935, modeled cement,  
unknown dimensions. Exhibited in the first American  
Abstract Artists exhibition at Squibb Gallery in 1937,  
reproduced in 1938 AAA Yearbook, destroyed in 1942.



**ROSALIND  
BENGELSDORF BROWNE**  
(founding AAA member)  
*Compotier II*, 1938, opaque  
watercolor and graphite pencil  
on board, 16⅞ × 11¼ inches

After having attended this initial meeting, Harry Holtzman took the lead with the organizational efforts, using his contacts as assistant director at the WPA mural division. In November 1936, Holtzman rented a studio with the specific purpose of establishing a cooperative working space and school of abstract art. Holtzman's set-up of the studio was heavily influenced by his experience of Mondrian's studio in Paris, as well as his recent work assisting in Hans Hofmann's classroom—easily the most influential incubator of American abstract artists in the period. In the autumn of 1936, Holtzman traveled to artists' studios, collecting works for an exhibition of abstract art. He secured works by nearly all the key artists working in an abstract mode in New York City at the time. Holtzman invited participating artists to a meeting at his studio in November 1936. This meeting came to be seen as the founding event that led to the formation of American Abstract Artists.

In addition to the nine members who had met at Lassaw's studio, the 1936 meeting was attended by Josef Albers, Ilya Bolotowsky, Mercedes Carles (later Mercedes Matter), Giorgio Cavallon, A.N. Christie, Werner Drewes, Arshile Gorky, Carl Holty, Ray Kaiser (later Ray Eames), Paul Kelpé, Willem de Kooning, Leo Lances, Alice Trumbull Mason, George L.K. Morris, John Opper, Esphyr Slobodkina, Richard Taylor, R.D. Turnbull, Vaclav Vytlacil, and Wilfrid Zogbaum.



**HARRY HOLTZMAN** (founding AAA member)  
*Square Volume with Green*, 1936–1937, oil on  
 composition board mounted on wood, 23¾ × 23¾ inches



**GERTRUDE GREENE** (founding AAA member)  
*Space Construction*, 1942, painted plywood and  
 masonite, 39½ × 27½ × 2 inches

The meetings at Holtzman’s studio were fractious affairs by all accounts. Gorky in particular challenged Holtzman’s concept of the cooperative. He dominated subsequent meetings in an effort to become the de facto leader of the group. His heated exchanges with other artists led to his departure from the organization (along with his young acolyte Willem de Kooning).

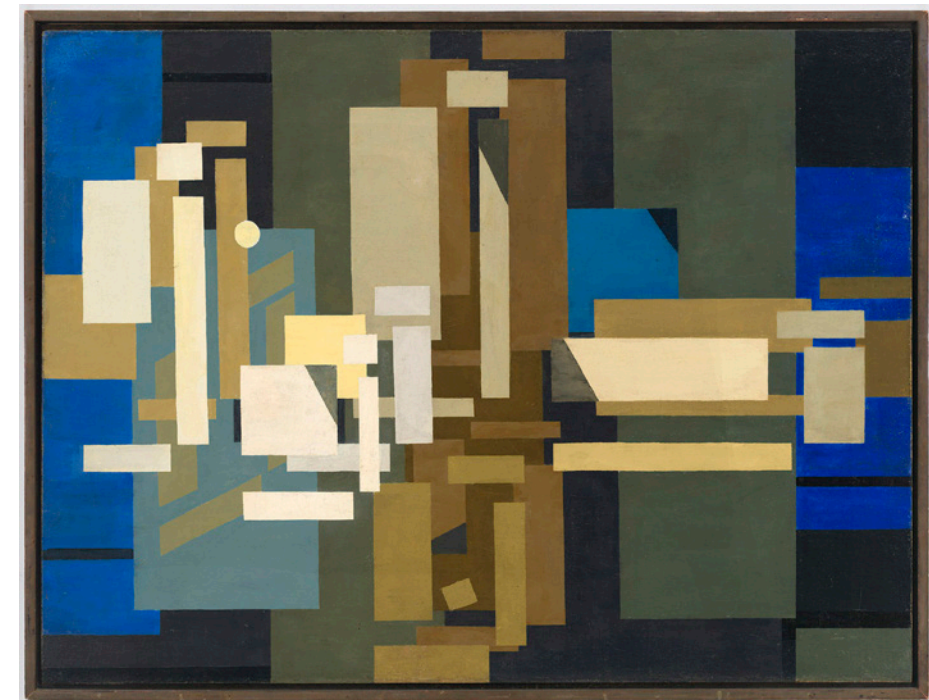
Holtzman ultimately abandoned his effort to create a school of abstract art, but the meetings between the artists continued, and the seeds planted in his studio in the autumn of 1936 bore fruit the following year. On January 8, 1937, 22 artists met at Albert Swinden’s loft, resulting in the first official census of the group’s members, and the drafting of a “General Prospectus,” which set down the character of the group and stated that their objective was to collectively exhibit their work at least once a year. The decision was made at the meeting that the drafting of additional members would be subject to a vote by existing member artists.

On April 3, 1937, the first exhibition of American Abstract Artists opened at the Squibb Gallery on Fifth Avenue and 57th Street. The exhibition had over 1,500 visitors, and, like other seminal American exhibitions of modern art in the early 20th century, caused a small sensation in the press.

AAA has remained continuously active for 90 years—mounting a wide variety of exhibitions over the decades—and both its key early activities and its longevity have earned it a place as one of the most storied and vibrant arts organizations in the world.



**BALCOMB GREENE** (founding AAA member)  
*This Architectural World*, 1945, oil on canvas, 30 × 48⅞ inches



**ALBERT SWINDEN** (founding AAA member)  
*Introspection of Space*, c. 1948, oil on canvas, 30⅞ × 40 inches



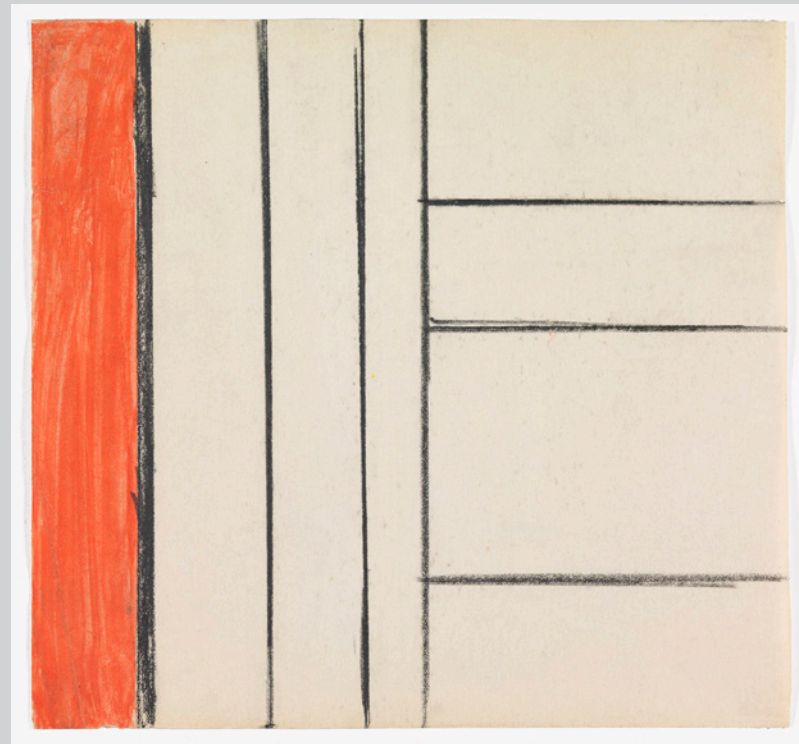
IBRAM LASSAW (founding AAA member)  
*Procession*, 1955-1956, brazed bronze, brass, and copper 32 × 41¾ × 16¼ inches

## FOUNDING AAA MEMBERS

Josef Albers	Paul Kelpé
Rosalind Bengelsdorf	Marie Kennedy
Ilya Bolotowsky	Leo Lances
Harry Bowden	Ibram Lassaw
Byron Browne	Agnes Lyall
Jeanne Carles (later Mercedes Matter)	Alice Trumbull Mason
Giorgio Cavallon	George McNeil
A. N. Christie	George L. K. Morris
Anna Cohen	John Opper
Burgoyne Diller	Ralph R. Rosenborg
Werner Drewes	Louis Schanker
Herzl Emanuel	Charles G. Shaw
Robert Foster	Esphyr Slobodkina
Balcomb Greene	Albert Swinden
Gertrude Greene	R. D. Turnbull
Hananiah Harari	Vaclav Vytlačil
Carl Holty	Rudolph Weisenborn
Harry Holtzman	Frederick J. Whiteman
Ray Kaiser (later Ray Eames)	W. M. (Wilfrid) Zogbaum
Frederick Kann	



JOSEF ALBERS (founding AAA member)  
*Figure One Reversed*, 1937, oil on wood composition board, 23 × 29 inches, with frame: 24¼ × 30½ inches, exhibited in the first AAA exhibition at Squibb Gallery in 1937



HARRY HOLTZMAN (founding AAA member)  
*Untitled*, c. 1936, watercolor and graphite pencil on paper, 7 1/8 x 8 1/4 inches

## ABSTRACT BY DEFINITION: AN INDEX

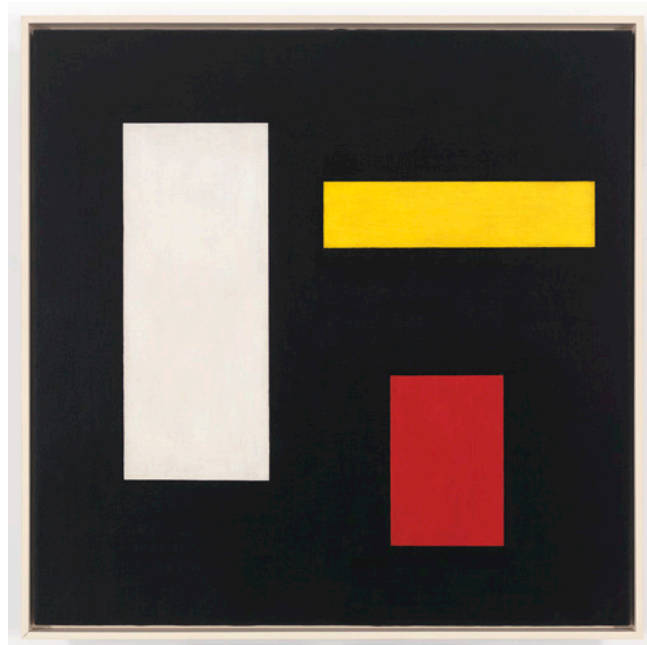
SAUL OSTROW, CURATOR

Organized to celebrate the 90th anniversary of the American Abstract Artists (AAA), the exhibition *Abstract by Definition: An Index* is an invitation to consider the diversity of what “abstract” means. By juxtaposing contrasting works, the installation is intended to orchestrate an internal dialogue that reflects on the nature of abstract art across several realms—philosophical, historical, etymological, and symbolic. After more than a century of shifting critical definitions and evolving practices, it is, admittedly, a bold undertaking to reconsider how the term “abstract” has come to be understood. Yet the diversity of the AAA’s membership compels such a task. In the main, insofar as all representation is an abstraction—drawn from reality, forming a conceptual or cognitive model—I hope to clarify the long-standing, and ultimately nonsensical, opposition between representation and the abstract, while likewise distinguishing between the abstract and abstraction.



GEORGE MCNEIL (founding AAA member)  
*Astor*, 1958, oil and house paint on canvas, 65 7/8 x 66 1/8 inches

By conceiving this exhibition as an index, my intention was to foreground an approach that allows diverse works to be assembled without imposing a thematic framework upon them. What results is an array of methods, styles, and logics associated with “abstract art.” The installation pairs related but contrasting pieces to illuminate the distinctions that emerge even among outwardly similar works: for example, the literal objecthood and event-like nature of Minimalism (late 1950s–1970s), the geometric purity of Concrete art (1930s–1950s), and the conceptualism of Neo-concretism (1959–1961)—all grounded in and departing from the legacy of Constructivism (1913–1920s). A similar genealogy can be constructed for the gestural.



BURGOYNE DILLER (founding AAA member)  
*First Theme*, 1938, oil on canvas, 30¼ x 30¼ inches

Within such genealogies, the abstract reveals itself not as a category of fixed features but as a constellation of concepts and practices. Amidst such entangled categories and paradigms, it is important to note that “abstract” and “non-objective” were sometimes used as synonymous terms. This historical slippage underscores why, today, the task of mapping contemporary abstract art demands renewed attention to how artists in practice negotiate the diverse concepts and practices that have come to define the boundaries of the abstract. To this end, *Abstract by Definition: An Index* repositions the AAA membership’s works as a survey of those approaches dubbed “abstract.” Central to the AAA’s legacy is that its history is less a march toward pure form than an ongoing negotiation of propositions.

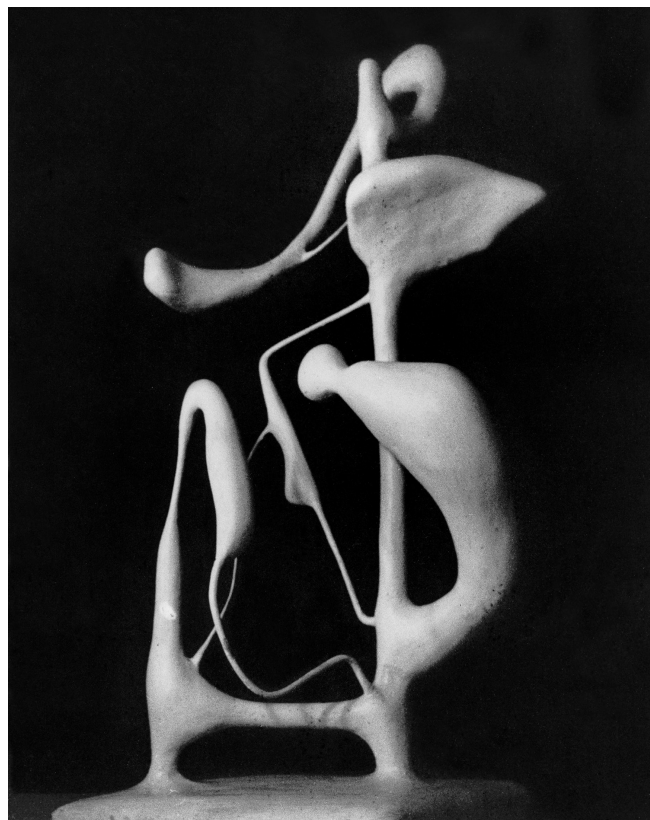
Subsequently, my intention with this essay is to return to the foundational moment when questions first arose of what and how something in art may be signified materially, rather than mimetically. So, let us begin again at the beginning: with the transition to the modern era, marked by the erosion of the authority of the hierarchical Ancien Régime in the 19th century, which compelled artists to reassert art’s essential nature in a rapidly changing world. Yet this attempt at stabilization was quickly overtaken by society’s unexpected socio-political and technological transformations, prompting artists to confront wholly alien demands. Modern art’s first avant-garde was the Romantic Revolution, which prioritized individual expression, imagination, and emotions.

By the beginning of the 20th century, a second vanguard arose, its realism oriented toward the turbulence of industrialization and the proliferation of new technologies. In later tellings, these two avant-gardes are immortalized as one and the same—they are characterized as rebels who critically resisted the status quo; yet in actuality, they were very different. The second vanguard served as a mechanism to articulate and absorb the shock induced by capitalism’s insistent demand that modernist culture remain perpetually dynamic, responsive, and open to continual transformation. Within the canonized narrative, less-told stories unfold.



First American Abstract Artists exhibition, Squibb Gallery, New York, 1937

One such story is embedded in the history of the AAA, an organization that has navigated various critical and cultural transformations since its founding in 1936 by a group of New York-based “abstract” painters and sculptors. The artists who founded the AAA did so for a specific reason: the Museum of Modern Art mounted a major exhibition of abstract art in 1936, which consisted almost exclusively of European artists. At the time, there were numerous artists’ organizations with overlapping objectives, but the AAA was one of the few groups to focus on aesthetic practice rather than social or political goals. By 1937, at the time of its first members’ exhibition at Squibb Gallery, AAA membership had grown to thirty-nine. The group had expanded significantly beyond the nine artists who first met in Ibram Lassaw’s studio in 1936. Among these new members were the so-called “Park Avenue Cubists”—George L.K. Morris, Suzy Frelinghuysen, Charles B. Shaw, and Albert Eugene Gallatin, who founded the Museum of Living Art at New York University (1936–1943). Membership also included immigrants to the United States, including Lassaw himself, as well as Ilya Bolotowsky, Esphyr Slobodkina, and former Bauhaus faculty member Josef Albers, who had emigrated to the United States four years earlier, after the school’s forced closure by the Nazi regime.



IBRAM LASSAW (founding AAA member)  
*Untitled Sculpture*, 1936, plaster, unknown dimensions,  
 exhibited in the first AAA exhibition at Squibb Gallery 1937

It was an audacious move to name the organization “American Abstract Artists” when, as late as 1888, Vincent van Gogh could criticize Paul Gauguin’s work for being “too abstract,” a reproach indicating that it had lost its grounding in direct observation and emotional engagement with lived reality. In the 1910s and 1920s, critics applied the term as they grappled with how best to describe works they considered non-representational. By the 1950s, “abstract” had come to be used as an umbrella for all nonfigurative art—a capaciousness that has generated much confusion.

It is crucial, then, to acknowledge that “abstraction,” as opposed to “the abstract,” historically emerged in association with the willful distortion of the codes of mimetic representation to expressive ends. The abstract itself was not the goal of early modernists like the Post-Impressionists and German

Expressionists; rather, those artists sought to convey such internal states as angst, ecstasy, spiritual yearning, and social alienation. What motivated this inward turn was the rapid industrialization, urbanization, and wars that had shattered the stable, rational worldview of Enlightenment idealism.

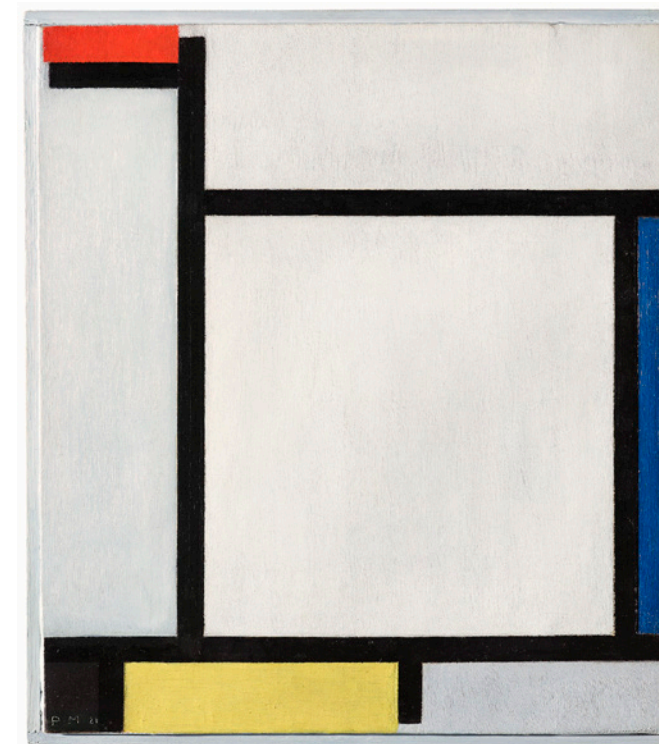
Parallel to the emergence of Expressionism in the early twentieth century, Cubism and Futurism sought to invent a new art capable of expressing a world marked by unprecedented speed, fracture, and continual displacement. For these artists, appearance was no longer an adequate register of reality; what was required was the breaking down of experience into its constituent parts. This fragmentation was necessary to capture the unstable dynamics that defined modernity.

From this grounding emerged such abstract artists as Vasily Kandinsky, Kazimir Malevich, and Piet Mondrian, who, confronting the chronic instability of representation and the unruly volatility of romantic subjectivity, posited a radically different ambition for art. The “abstract condition” they sought to manifest was, in each case, nothing less than the principle of order itself—whether conceived as spiritual necessity

(Kandinsky), utopian transcendence (Malevich), or universal harmony (Mondrian). Here, the abstract is not merely a set of strategies but a proper subject, which requires the stripping of form to its irreducible cognitive, material, and conceptual core. What emerges is an art capable of presenting a reality at once perceptual, cognitive, and structurally symbolic—an amalgam fundamentally experiential and, therefore, resistant to any mimetic representation.

By contrast, the recently rediscovered paintings of Hilma af Klint—who is now heralded as perhaps the first abstract artist—are better understood as a kind of dimorphic encoding, serving a narrative system meant to render the unseen visible rather than embodying an abstract aesthetic for its own sake. This fundamental distinction—between the manifestation of an abstract, formal order (as in the work of Kandinsky, Malevich, and Mondrian) and the encoding of mystical or esoteric narratives—places af Klint’s achievement outside the primary lineage that constitutes the Western canon of modernist abstract art. Retroactively, the inclusion of af Klint in this canon as primogenitor does not substantially alter its historical course.

Abstract art’s history has been made to appear stylistically and aesthetically inscribed within the negative dialectic of Western culture—as sustaining art’s autonomy (its identity as art for art’s sake) by continually resisting its assimilation by prevailing cultural, political, and economic forces. By the late 20th century, what had been a constellation of discrete enterprises had been recast as a singular, unified project: the abstract was to be realized as a self-sufficient entity, its own justification, substantiated by its presence. What had once been provisional gestures of subtraction and negation were ossified into a subject, and around this subject a triumphant canon was erected. With this critical-rhetorical consolidation, the abstract became codified—elevated as painting’s ultimate and inevitable expression. In the process, it was stripped of its speculative vitality and divorced from the historical and socio-political contingencies from which it had emerged.



PIET MONDRIAN (former AAA member)  
*Composition with Red, Blue, Black, Yellow and Gray*, 1921  
 oil on canvas, 15½ × 13¾ inches

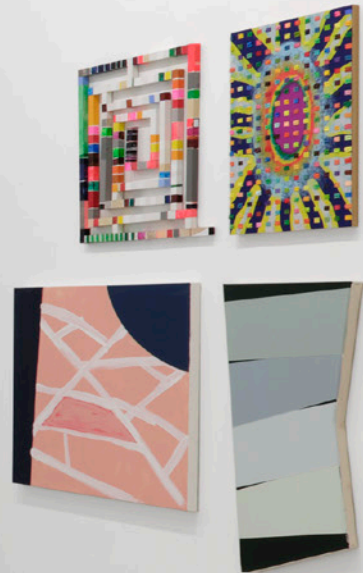
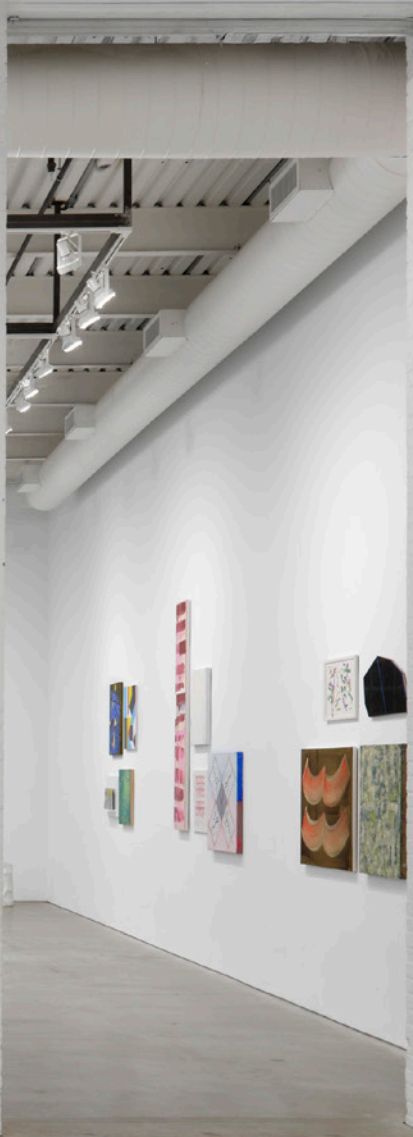
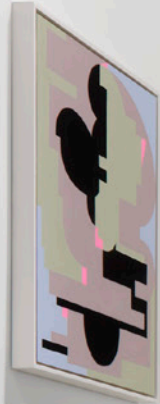
The transformation of abstract art into a singular, teleological project reinforced its instrumental history—a narrative which rested on misconceptions and inherited conventions such as the standard description of abstract art as non-representational. While this codification served institutional and ideological ends, it rendered it increasingly difficult to discern the shifting coordinates of meaning, perception, and experience that abstract art continues to engage.

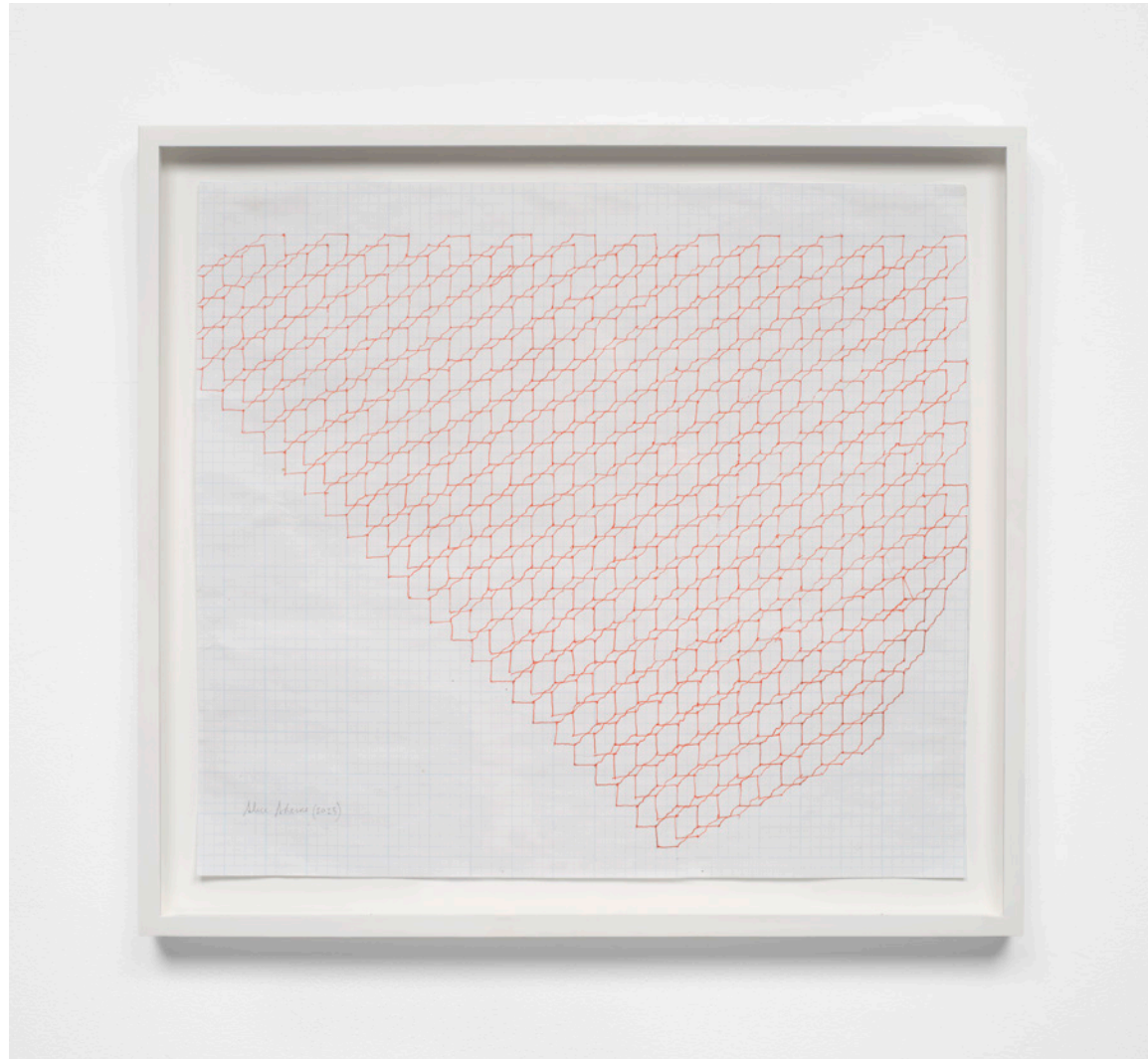
As for this exhibition, *Abstract by Definition: An Index*, it is meant to draw its audience into debate by asking what it really means for art to be abstract, or whether all art is by nature abstract. As such, the works indexed here do not simply represent an art-historical succession, but manifest a spectrum of cognitive events, each staging encounters between the real and its presentational other by means of formal relationships and material properties. To underscore this open-ended dialogue, the installation juxtaposes works as contrasting polar pairings, so that each piece remains in dynamic conversation with a counterpart—reframing opposition not as binary closure but as an ongoing, self-renewing negotiation across differences.

To this end, no single narrative or discursive regime is prescribed; rather, the exhibition seeks to produce multiple, potentially incommensurable spaces—a proliferation of intentions and strategies wherein even common formal languages like geometry or gesture yield radically divergent results. The exhibition shines a light on artistic intentionality and also on the abstract's refusal to submit to a single discursive regime or logic. Indeed, to grasp the condition of abstract art today requires returning to the historical moment when the problem of how to depict a rapidly changing world provoked widespread experimentation across Europe.

As you might deduce from its installation, *Abstract by Definition: An Index* aims to unmoor the abstract from its conventions, to insist on its provisionality, and to open up new, non-literary spaces in which identity (sameness), technology (applied knowledge), and the social (collectivity) is to be renegotiated. If any argument persists, it is that the abstract remains a terrain of inquiry—a site where both the act and condition of making sense are always, productively, in question. It is for these reasons that I resisted the impulse to arrange works salon style or according to stylistic affinities. Instead, I sought for each work to serve as an entry in a shifting register, with relationships emerging through affinity, contrast, or resemblance. Within such a structure, the abstract reveals itself as fundamentally unsettled: not a fixed category or resolved identity, but a constellation of practices in which meaning and sense remain contingent, continually negotiated in the encounter.







ALICE ADAMS, *Untitled*, 2023, felt pen on graph paper, framed size 17 × 18¾ inches



JUDITH MURRAY, *Envoy*, 2017, oil on linen, 11 × 14 inches



LIZ AINSLIE, *Too Obvious*, 2023, oil on linen, 24 x 21 inches



EMILY BERGER, *Morning Glory*, 2024, oil on wood, 40 x 30 inches



JEFFREY BISHOP, *Untitled WRB #2*, 2024, acrylic, collage on panel, 17 × 14 inches



LAURIE FENDRICH, *Bardolatry*, 2024, acrylic gouache on clayboard, 20 × 16 inches



SHARON BUTLER, *Green Wall - 3*, 2010–24, oil on canvas, 40 × 30 inches



STEVEN ALEXANDER, *ELEVATION 16*, 2025, oil on canvas, 24 × 20 inches



SUSAN BONFILS, *Warping Light*, 2025, acrylic on wood panel, 8½ × 8½ inches



IONA KLEINHAUT, *Slippery Slope*, 2023, oil on linen, 32 × 30 inches



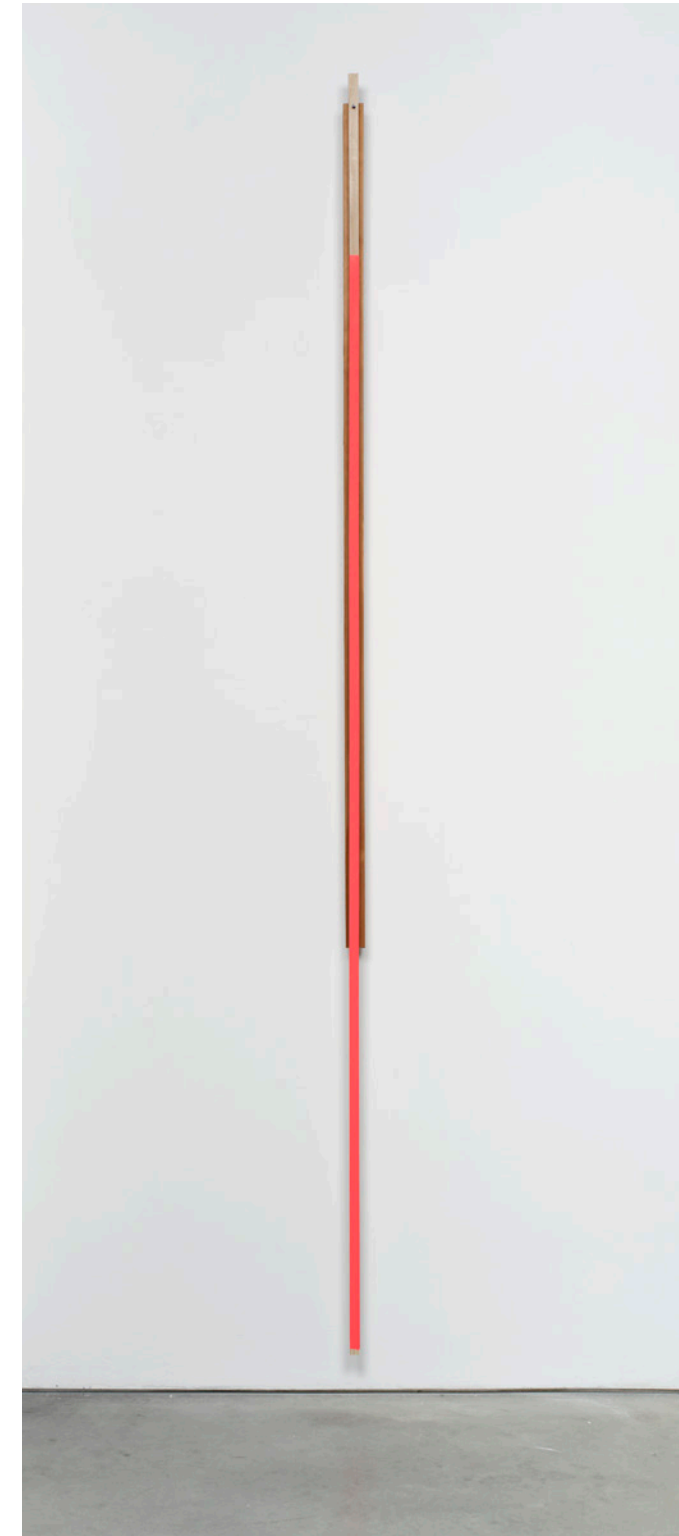
POWER BOOTHE, *Turbulence*, 2025, oil on canvas, 24 × 24 inches



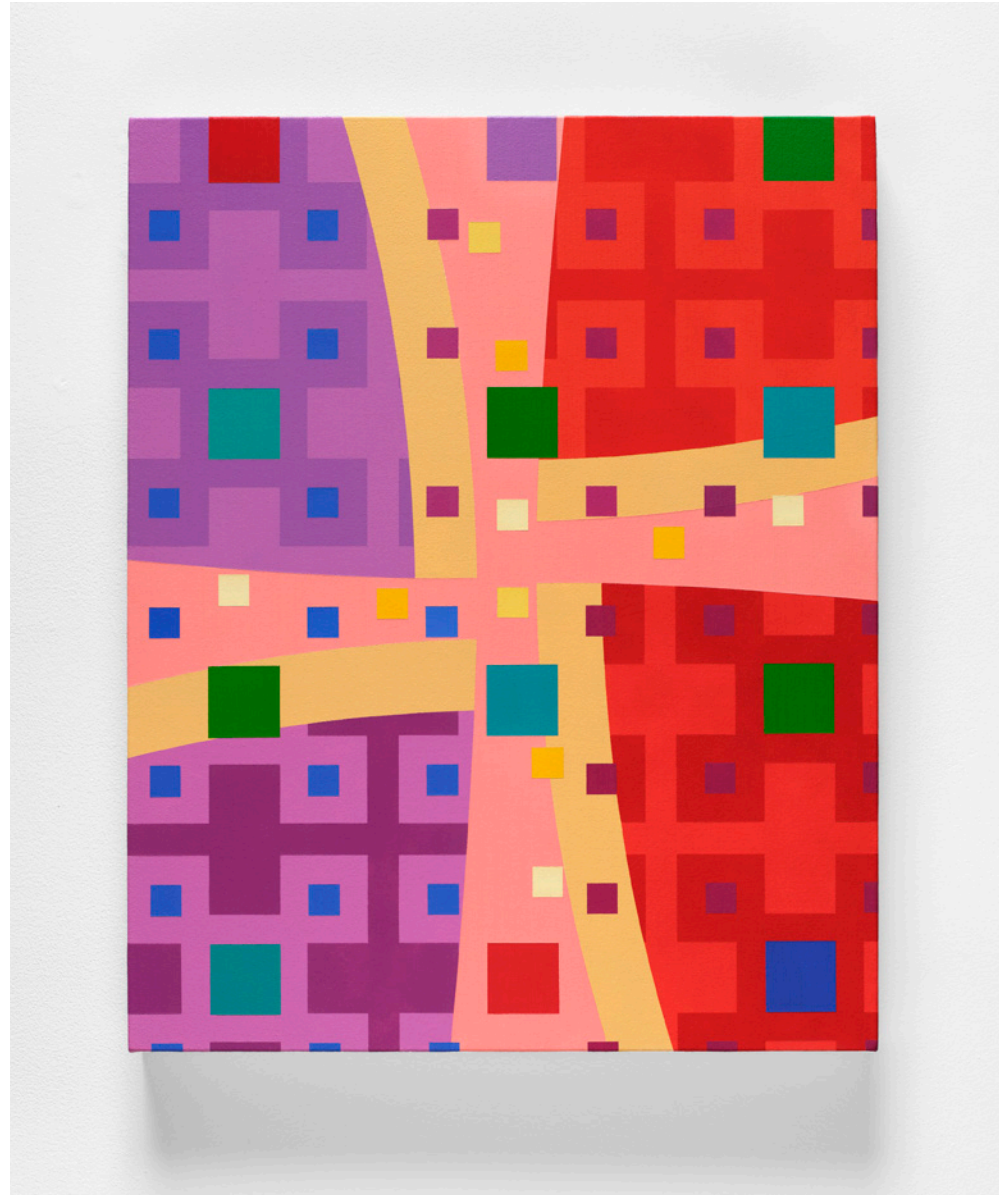
JAMES GROSS, *Louis-XIV*, 2024, paper, 17 × 15½ inches



MARY SCHILIRO, *Duck Pond Dip*, 2018, acrylic on mylar, 86 × 18 inches



RUSSELL MALTZ, *Accu Flo Needle Series*, 2024, Flashe vinyl on wood suspended from a galvanized nail, 94 × 2½ × 3 inches



JACOB CARTWRIGHT, *Clove No. 1*, 2024, oil on canvas over panel, 20 x 16 inches



JOHN T. PHILLIPS, *Bakers Dozen*, 2024, Flashe on linen, 26 x 25 inches



JAMES O. CLARK, *Fireblood*, 2023, plexiglass, cement, vinyl, cold cathode fluorescent lamp, 11 x 16 x 14 inches



GAIL GREGG, *Homage to Sylvia*, 2025, Fuji Crystal print, 20 x 16 inches



MARVIN BROWN, *Vault*, 2023, inkjet print, 18½ x 14 inches



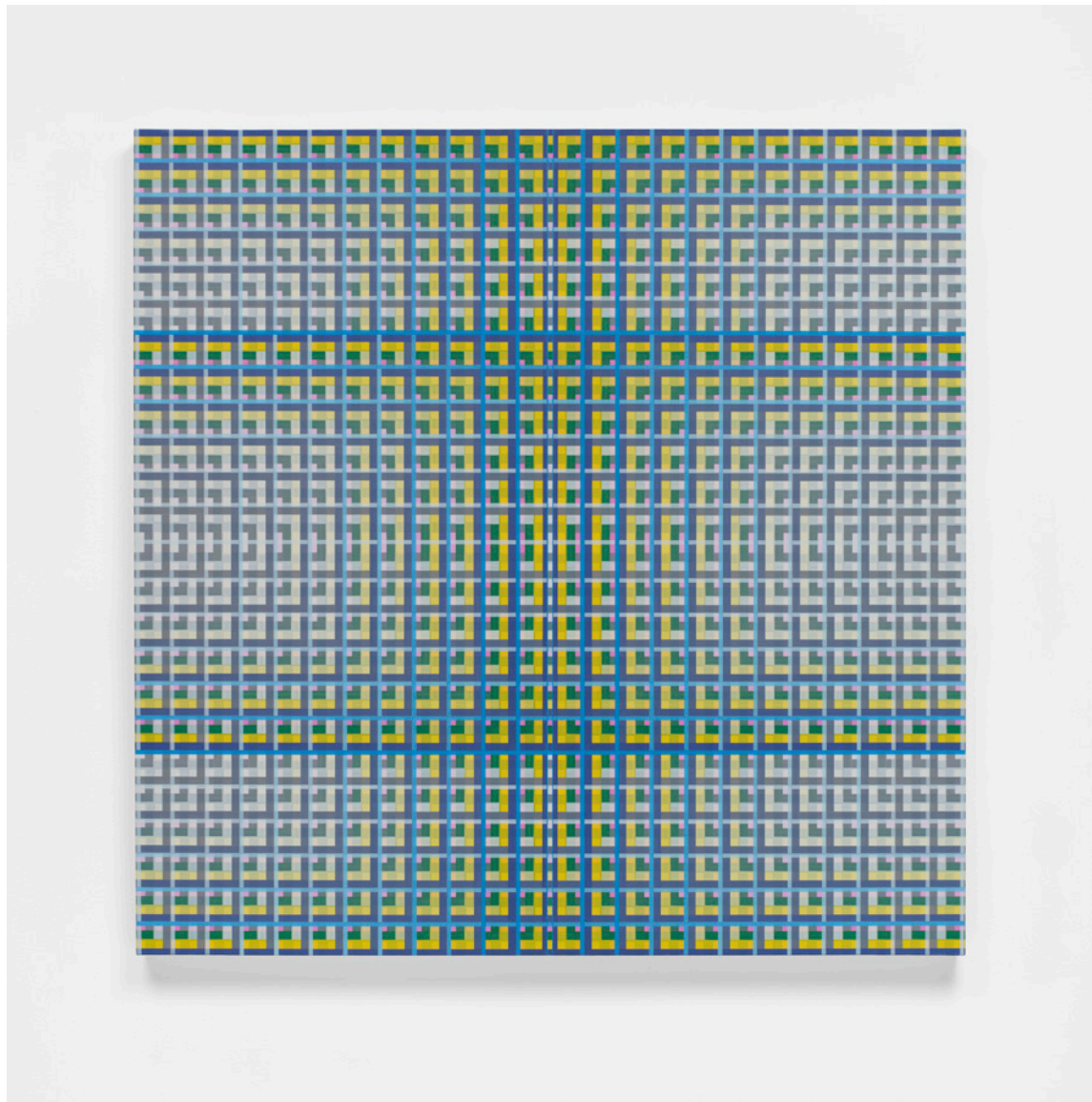
PINKNEY HERBERT, *Pink Place*, 2024, oil and acrylic on wood, 30 x 30 inches



MATTHEW DELEGET, *Sunspots - Sidereus Nuncius, Wednesday, March 13, 2024, 2:10pm, 2024*, gouache, graphite, cold press watercolor paper, 18 x 14 inches (framed)



EDWARD SHALALA, *Part 3 North Meadow, #10 wt. canvas thread, 25 x 35 feet, 2015*, gelatin silver print, 11 x 14 inches (framed size 16 x 20 inches)



ROB DE OUDE, *Inroad*, 2024, oil on canvas, 36 × 36 inches



MARK WILLIAMS, *Approach*, 2025, acrylic on cardboard, 18 × 16 inches



DANIEL G. HILL, *Self-Obstructing Linkage—Vertical Form*, 2024, MDF, nickel plated steel piano hinges, stainless steel screws, acrylic polyurethane, 47 × 24½ × 16½ inches, edition 1/3



JOANNE FREEMAN, *Flash 1*, 2021, oil on linen, 30 × 24 inches





CRIS GIANAKOS, *Halfway VII (Diptych)*, 2024, gesso and modeling paste on wood panel, 36 × 24 inches



NANCY MANTER, *Chatter marks #6*, 2024-25, Flashe on Yupo, 38 × 51 inches



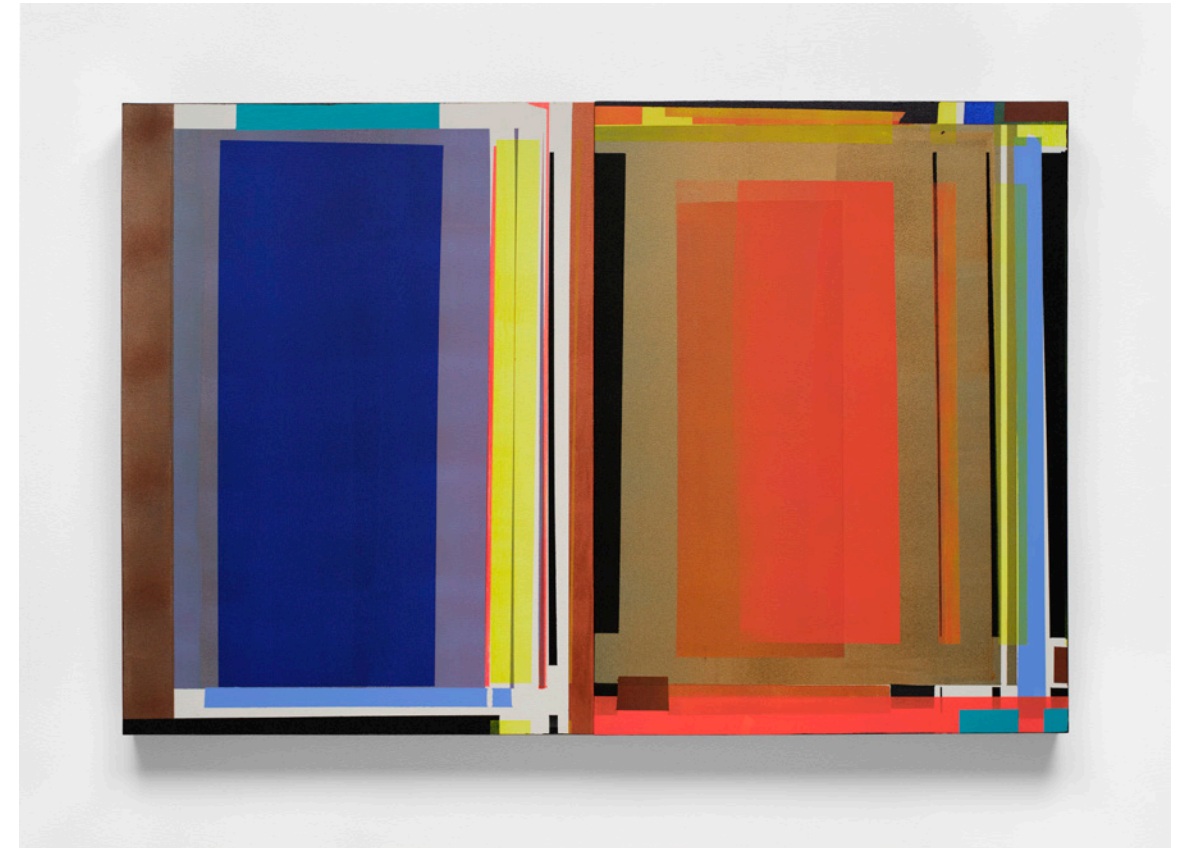
LYNNE HARLOW, *Felt-Healer*, 2022, wool felt, 24 × 24 inches



SONITA SINGWI, *Blue Umbra*, 2024, acrylic and tape on linen, 17 × 22 inches



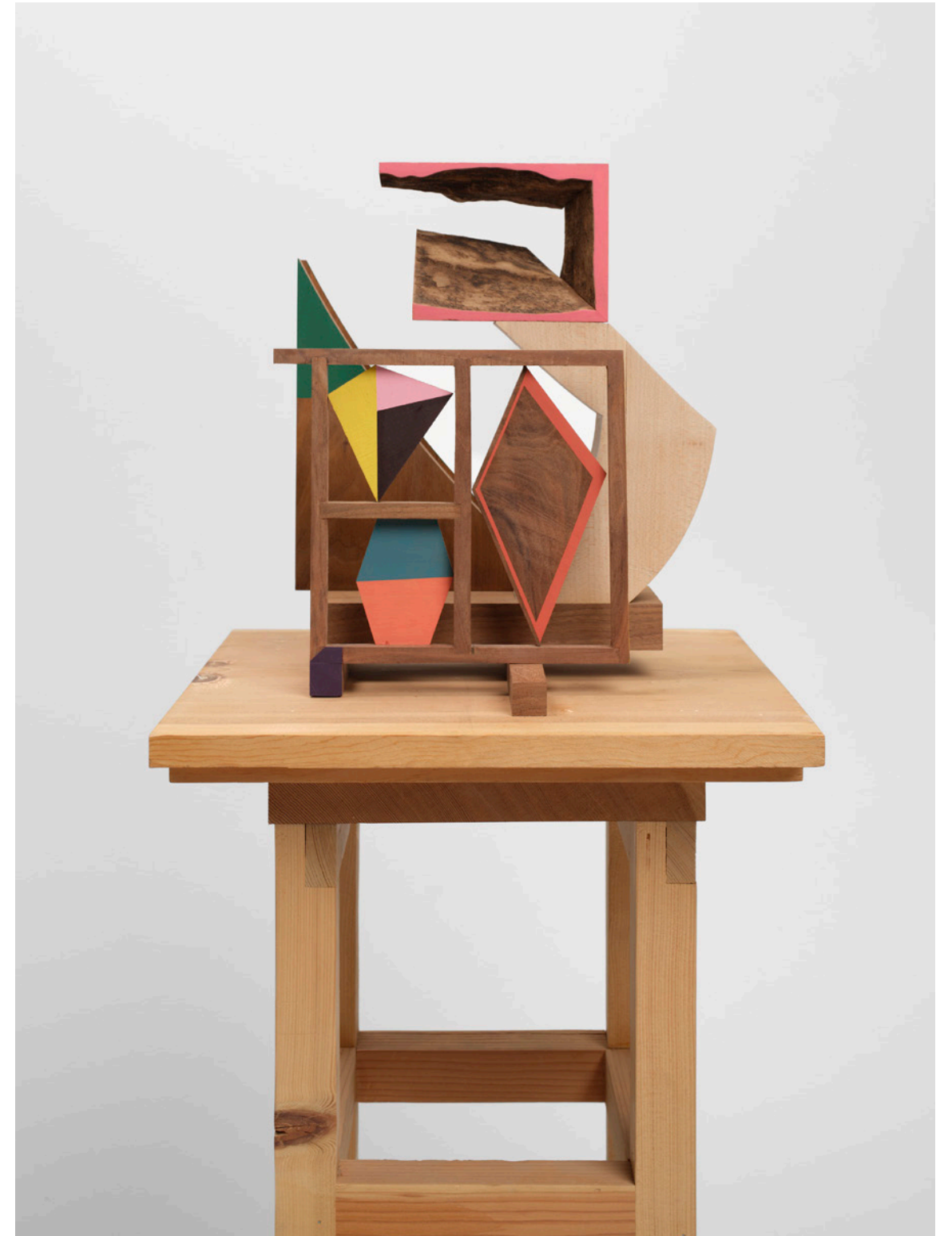
CARL E. HAZLEWOOD, *Demerara SunPool*, 2025, acrylic and collage on Arches paper, 17 × 17 inches



NOLA ZIRÍN, *Earth Angel*, 2024, acrylic on wood, 24 × 36 inches



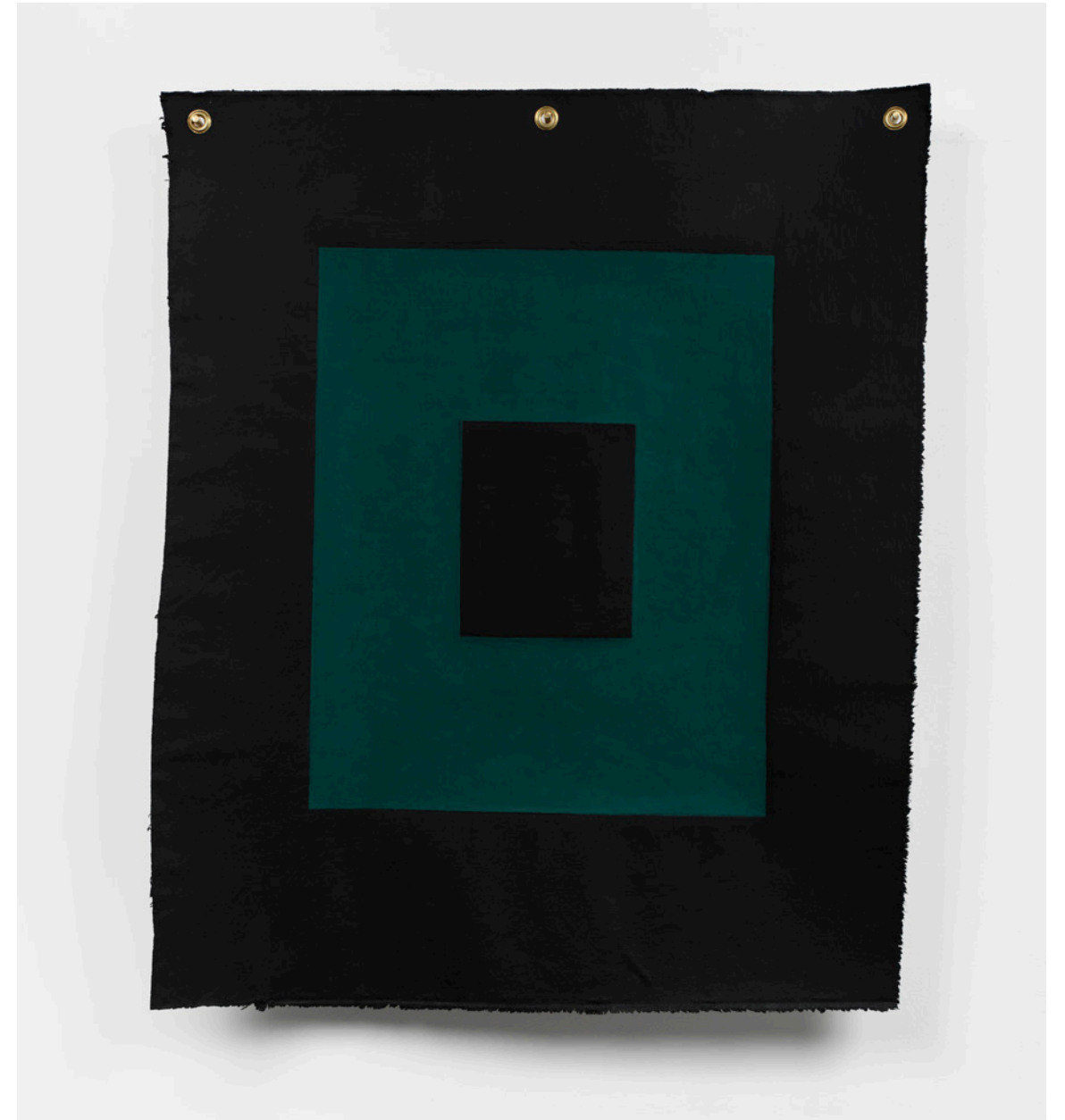
MARA HELD, *Standing on Tip Toe*, 2024, egg tempera on linen over panel, 36 × 24 inches



JIM OSMAN, *Fugue*, 2024, wood, paint, 13¼ × 11¼ × 11 inches



GILBERT HSIAO, *Reverse II*, 2023, acrylic on wood, 23 × 23 inches



MARTHE KELLER, *Monkspace*, 2024, acrylic, canvas, brass, pins, grommets, 31 × 28 inches



RHIA HURT, *Lavender Lake*, 2025, acrylic on synthetic watercolor paper, 36 × 24 inches



CECILY KAHN, *For Janet Sobel*, 2016, gouache on paper, 24 × 18 inches



PHILLIS IDEAL, *Hold That Salmon Line*, 2022, acrylic on canvas, 24 x 24 inches



ERICK JOHNSON, *In the Light*, 2024, oil on canvas, 30 x 24 inches



JULIAN JACKSON, *Study for Summer Song*, 2025, ink and watercolor on paper, 22 × 30 inches



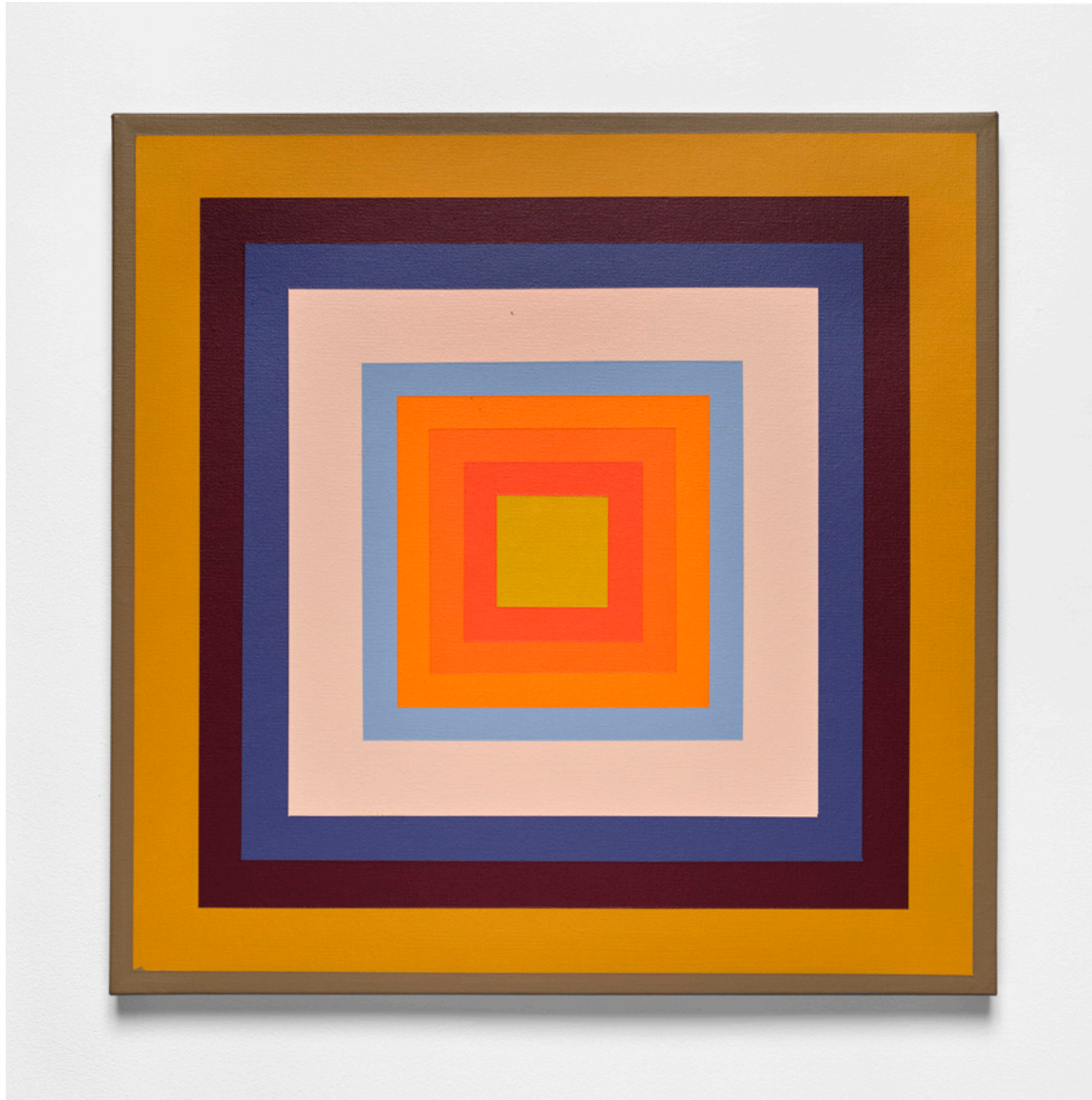
JOANNE MATTERA, *Call and Response 31*, 2025, oil stick on paper, 22½ × 22½ inches



VICTOR KORD, *Tango*, 2024, tempera, glue, cardboard, 18 × 24 inches



CHRISTIAN NGUYEN, *Red Belt*, 2024, acrylic and paper on canvas, 28 × 24 inches



JAMES JUSZCZYK, *Nothing Superfluous*, 2024, acrylic on canvas, 20 × 20 inches



MANFRED MOHR, *P3020\_A, Liquid Symmetry*, 2020–2022, non-repeating real-time algorithmic animation, 24 × 24 × 5 inches



JANE LOGEMANN, *Whites*, 2025, oil on canvas, 27 × 15 inches



CREIGHTON MICHAEL, *Twiddle 924*, 2024, applied and layered acrylic on panel, 36 × 24 × 2 inches



STEPHEN MAINE, *P24-1222*, 2024, acrylic on canvas, 36 × 30 inches



TOM MCGLYNN, *Missal*, 2024, acrylic on birch panel, 30 × 40 inches





GABRIELE EVERTZ, *End/Begin*, 2018, acrylic on canvas, 36 × 36 inches



SHARON BRANT, *Blue in the Studio*, 2022, acrylic and alkyd on canvas, 16 × 20 inches



SARAH MCDUGALD KOHN, *Hold Your Tongue*, 2020–2025,  
wood, plaster, paper pulp, acrylic paint, metallic leaf, polymer clay, graphite, 27½ × 22½ inches



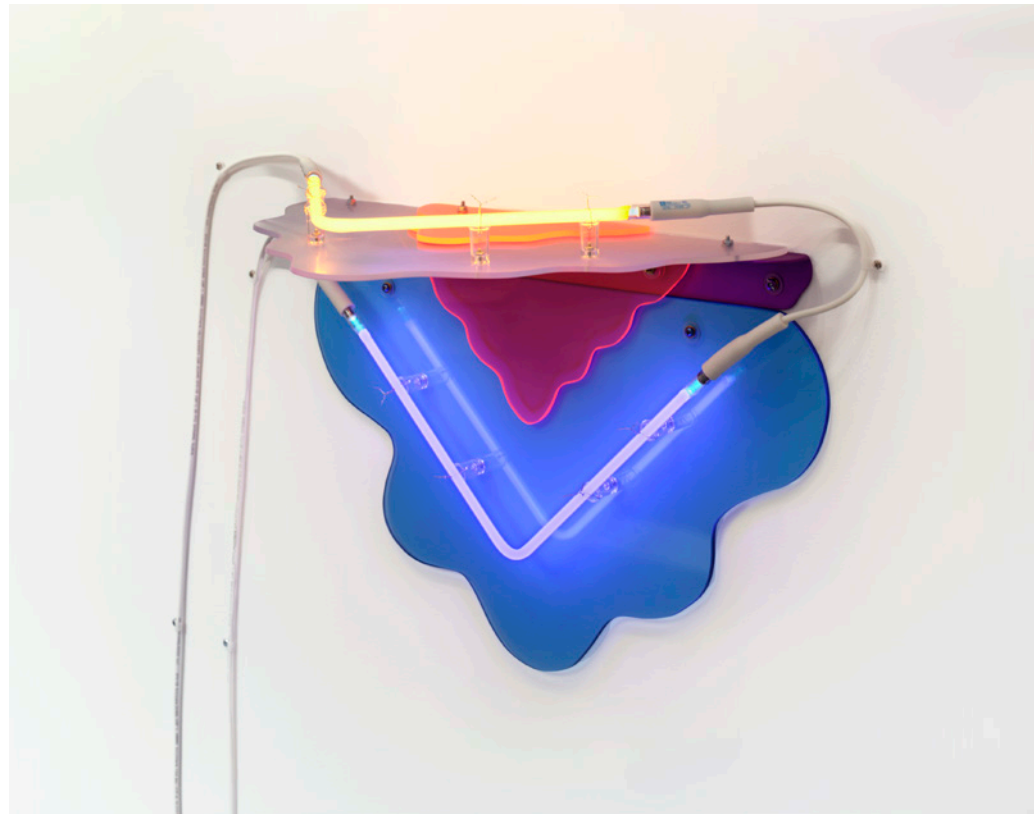
MARCY ROSENBLAT, *Lean*, 2024, acrylic on canvas, 48 × 52 inches



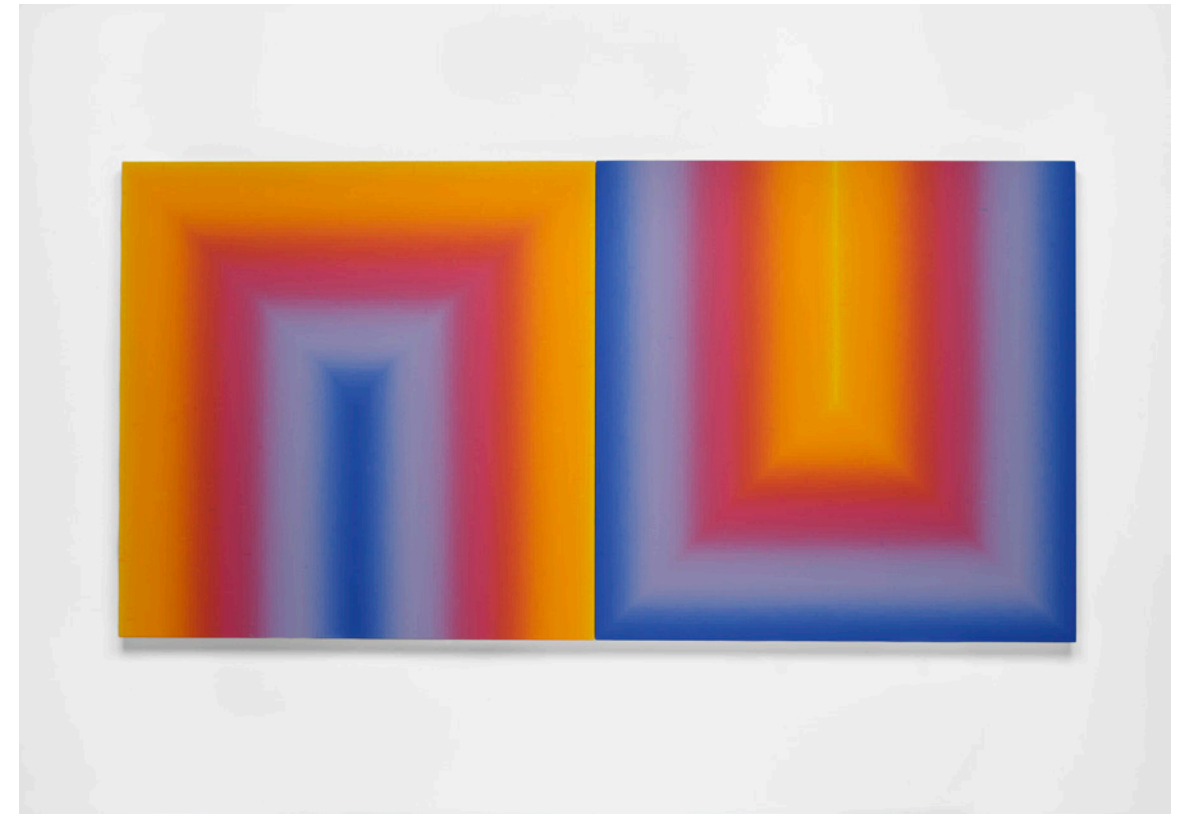
MEGAN OLSON, *Red Script*, 2022, oil on paper, 30 × 21¼ inches



COREY POSTIGLIONE, *Kaleidoscope Monochrome #2*, 2024, acrylic on canvas, 30 × 30 inches



LISA E. NANNI, *Yellow/Violet UV Flow*, 2024,  
anodized aluminum, glass tubing, acrylic, argon gas, transformer, 18 x 26 x 12 inches



AUDREY STONE, *Piano, Piano*, 2025, acrylic on canvas (diptych), 30 x 60 inches



DON PORCARO, *Everybody Knows 24*, 2024, marble, alabaster, sandstone, brass, 9 x 6¼ x 4 inches



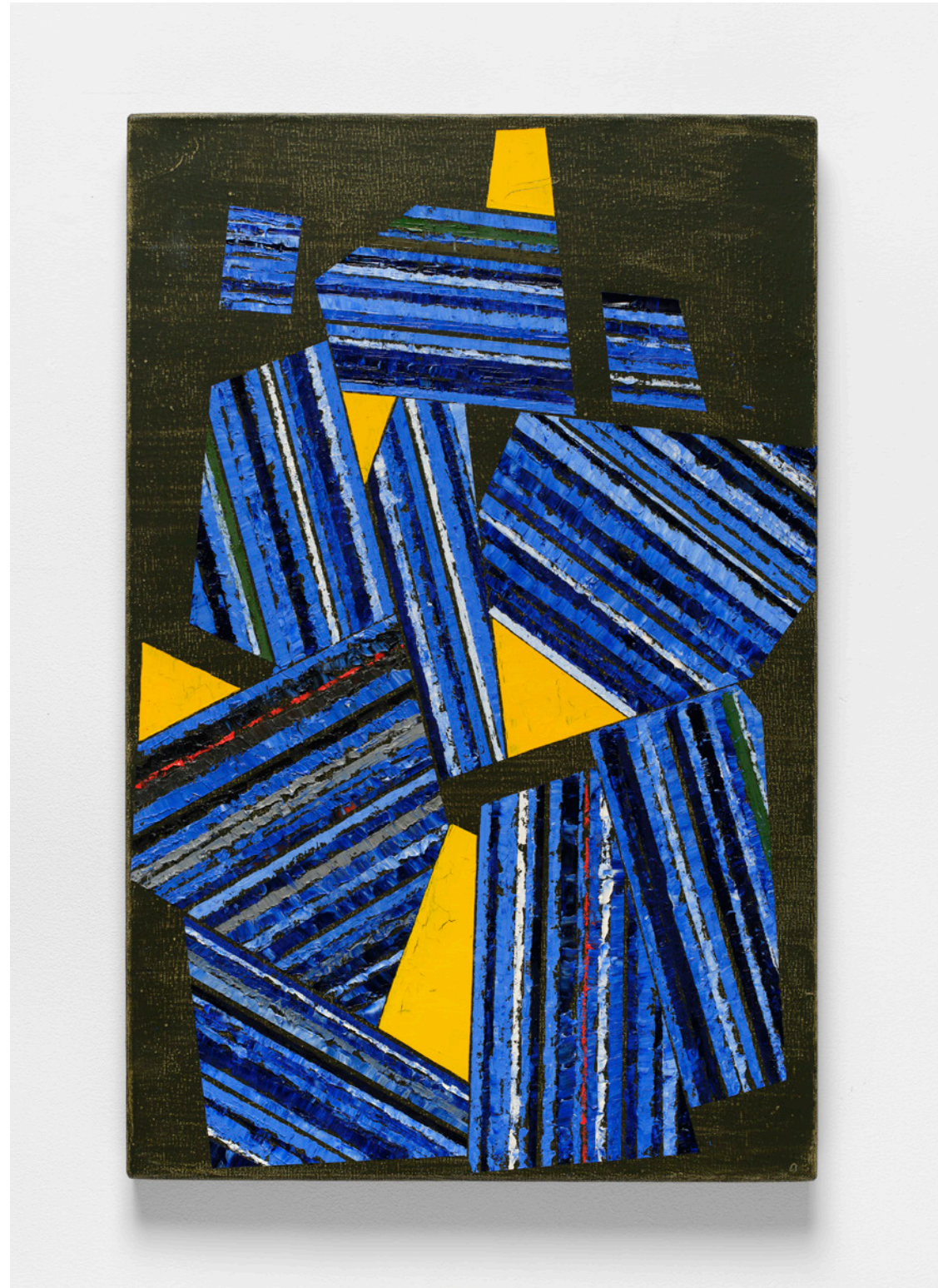
DOROTHEA ROCKBURNE, *Study #2 for Stabat Mater*, 1973, oil paint on gessoed linen, 34 x 23 inches



ALEX PAIK, *Improvisation No. 2 from Partial Octagon (Emerald Green)*, 2024, gouache on paper, 7½ × 7½ inches



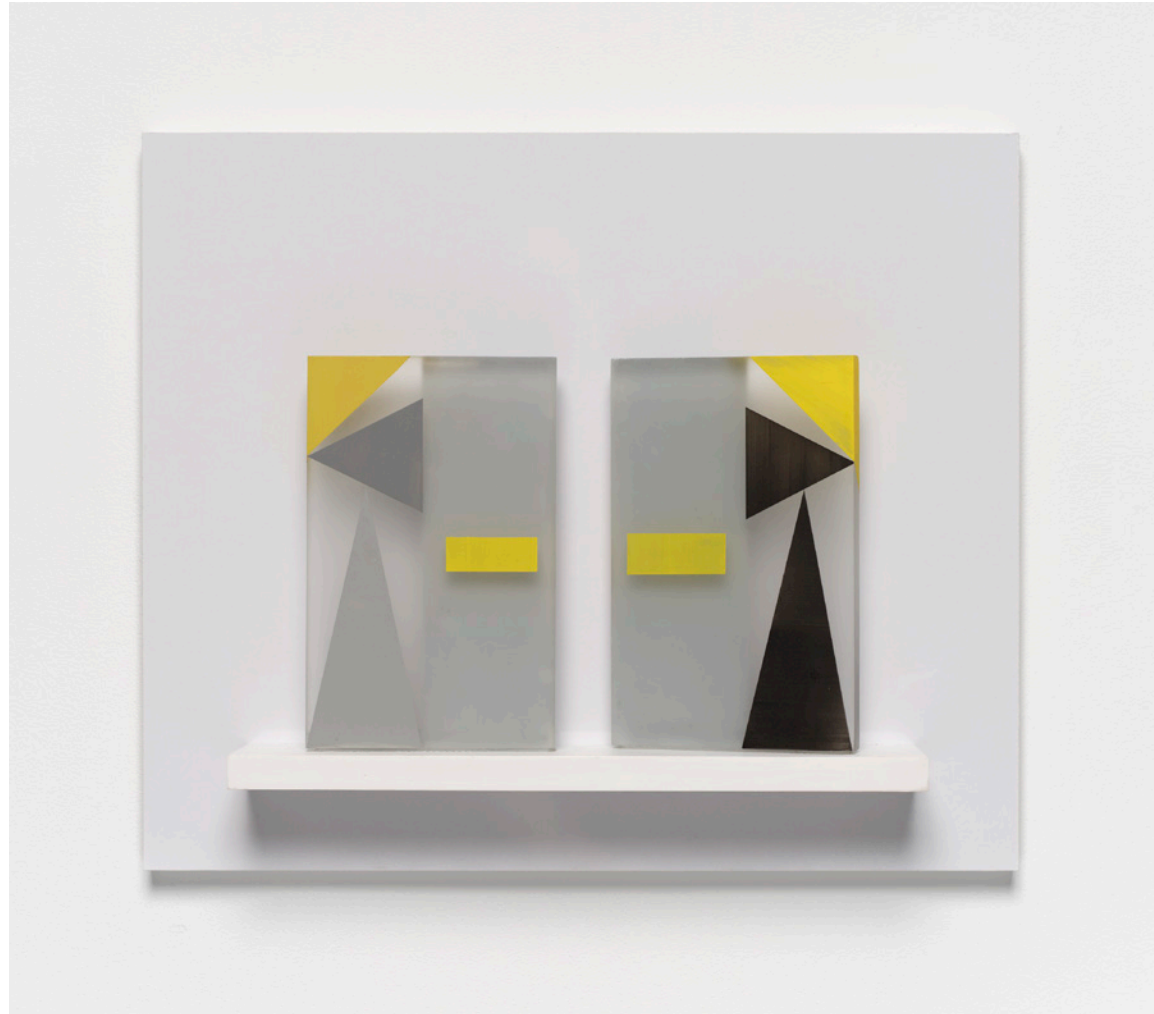
VERA VASEK, *Rollo 1*, 2025, concrete, polymer, aluminum, PVA fiber, 20 × 7 × 7 inches



LUCIO POZZI, *The Simple Night*, 2019, oil on canvas, 28 x 18 inches



LORENZA SANNAI, *Narciso*, 2025, acrylic on panel, 24 x 18 inches



DEBRA RAMSAY, *Golden-winged Warbler*, 2023, acrylic on cast acrylic, 16 × 19 × 3½ inches



TAMAR ZINN, *Unseen Voices 34*, 2024, oil on wood panel, 21 × 18 inches



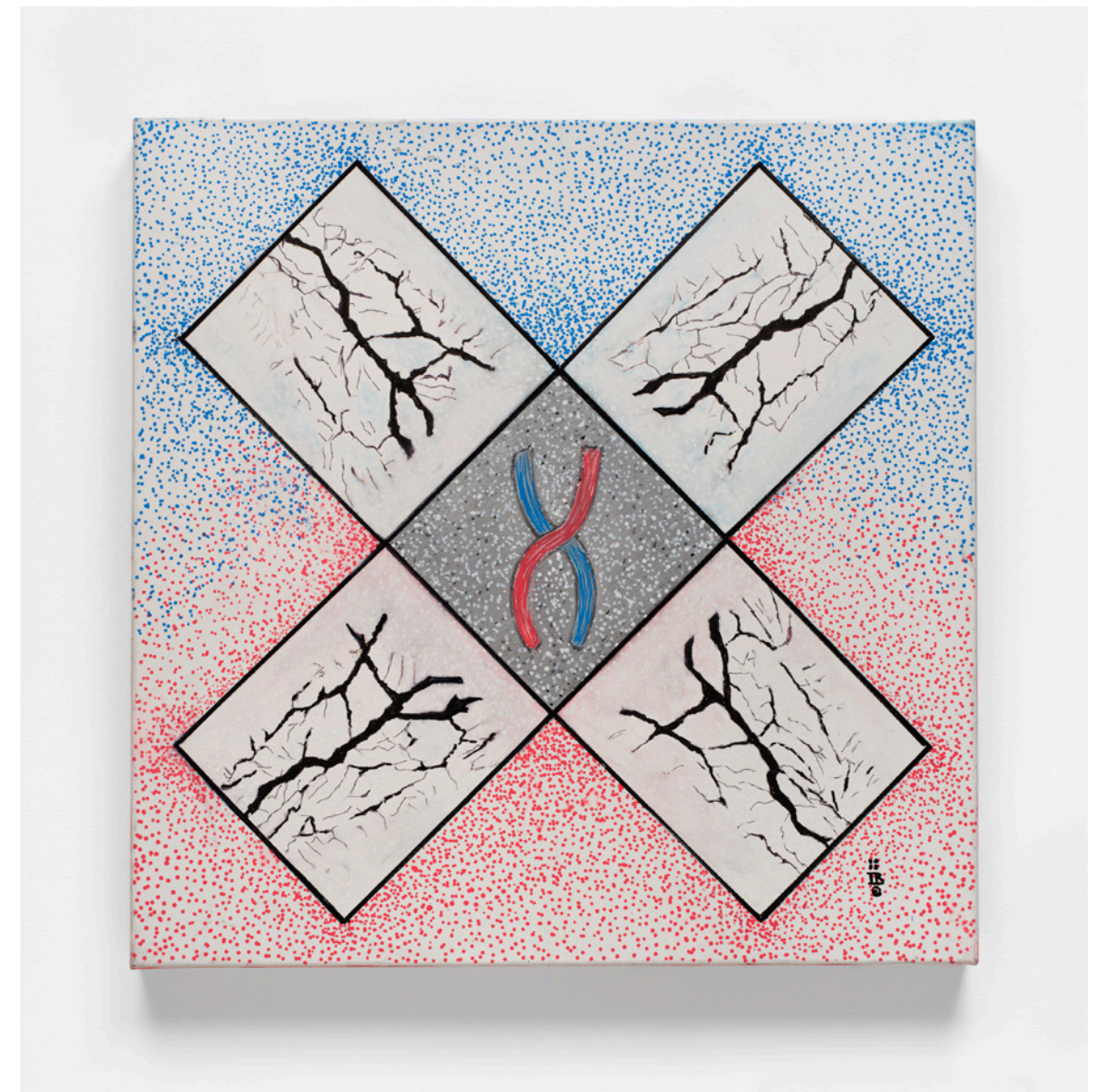
DAVID REED, #756, 2021, oil, alkyd, and acrylic on polyester, 76 × 13 inches



EVE ASCHHEIM, *Curve Situation*, 2024, oil on canvas over panel, 24 × 18 inches



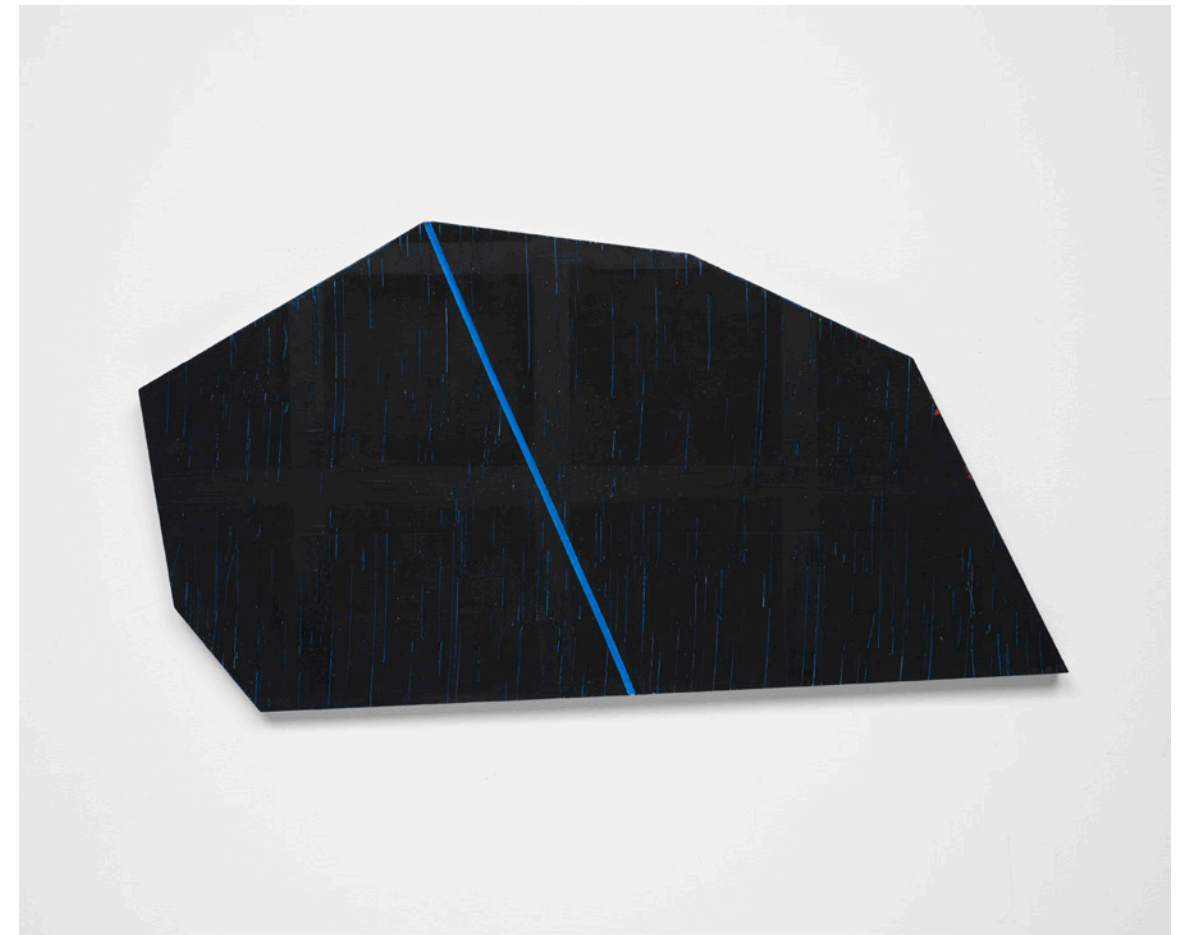
LESLIE ROBERTS, *WHAT HAPPENS NEXT*, 2024, acrylic, ink, graphite on panel, 24 × 18 inches



IRENE ROUSSEAU, *Climatic and Thermal Fracture 2*, 2025, oil and marker on canvas, 30 × 30 inches



CE ROSER, *Celestial Key*, 2022, ink and watercolor on paper, 16 × 20 inches



DAVID ROW, *Straight Down Rain II*, 2021, oil on panel, 15 × 26 inches



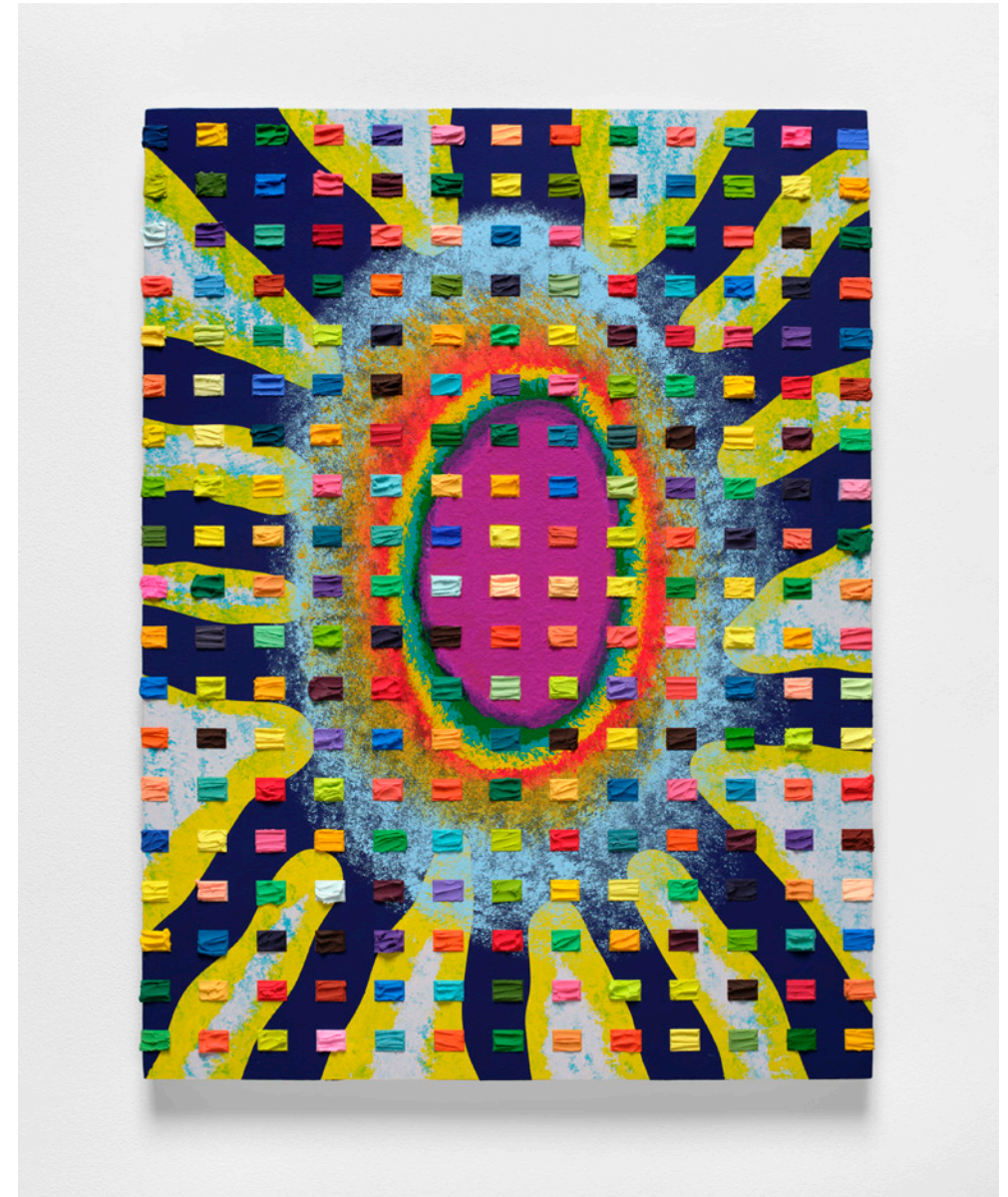
ANNE RUSSINOF, *Part and Parcel*, 2020, oil on canvas, 30 x 36 inches



CLAIRE SEIDL, *In and of Itself*, 2021, oil on linen, 30 x 24 inches



CORDY RYMAN, *Untitled*, 2026, acrylic and enamel on wood, 23½ × 24½ inches



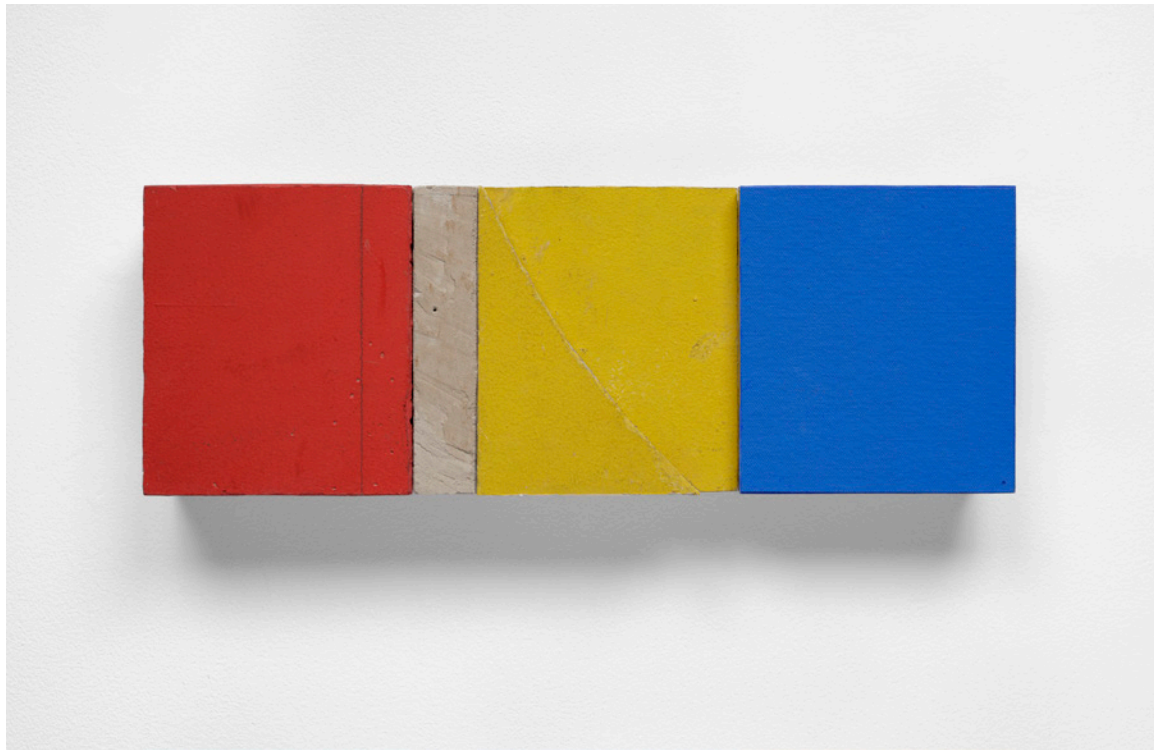
MELISSA STAIGER, *Cut Cord*, 2024, acrylic on panel, 24 × 18 inches



KAREN SCHIFANO, *Happening (My Foolish Heart)*, 2024, Flashe on canvas, 28 × 36 inches



LI TRINCERE, *Blue Bands*, 2018, acrylic on canvas, 33 × 16 inches



SUSAN SMITH, *Red, Yellow and Blue Plasterboard #2*, 2024, found plasterboard with oil on canvas, 5½ × 15½ inches



MERRILL WAGNER, *Untitled*, 1995, Rust-Oleum on steel, 18 × 18¾ inches



JASON STOPA, *Future Ornament*, 2024, oil on canvas, 30 × 25 inches



STEPHEN WESTFALL, *Shadowpath*, 2024, oil and alkyd on canvas, 33 $\frac{3}{8}$  × 22 $\frac{1}{4}$  inches



KIM UCHIYAMA, *Atrium II*, 2025, oil on canvas, 24 × 36 inches



BETH DARY, *Time Passing*, 2025, mounted blown glass and steel wire, 30 × 30 × 11 inches



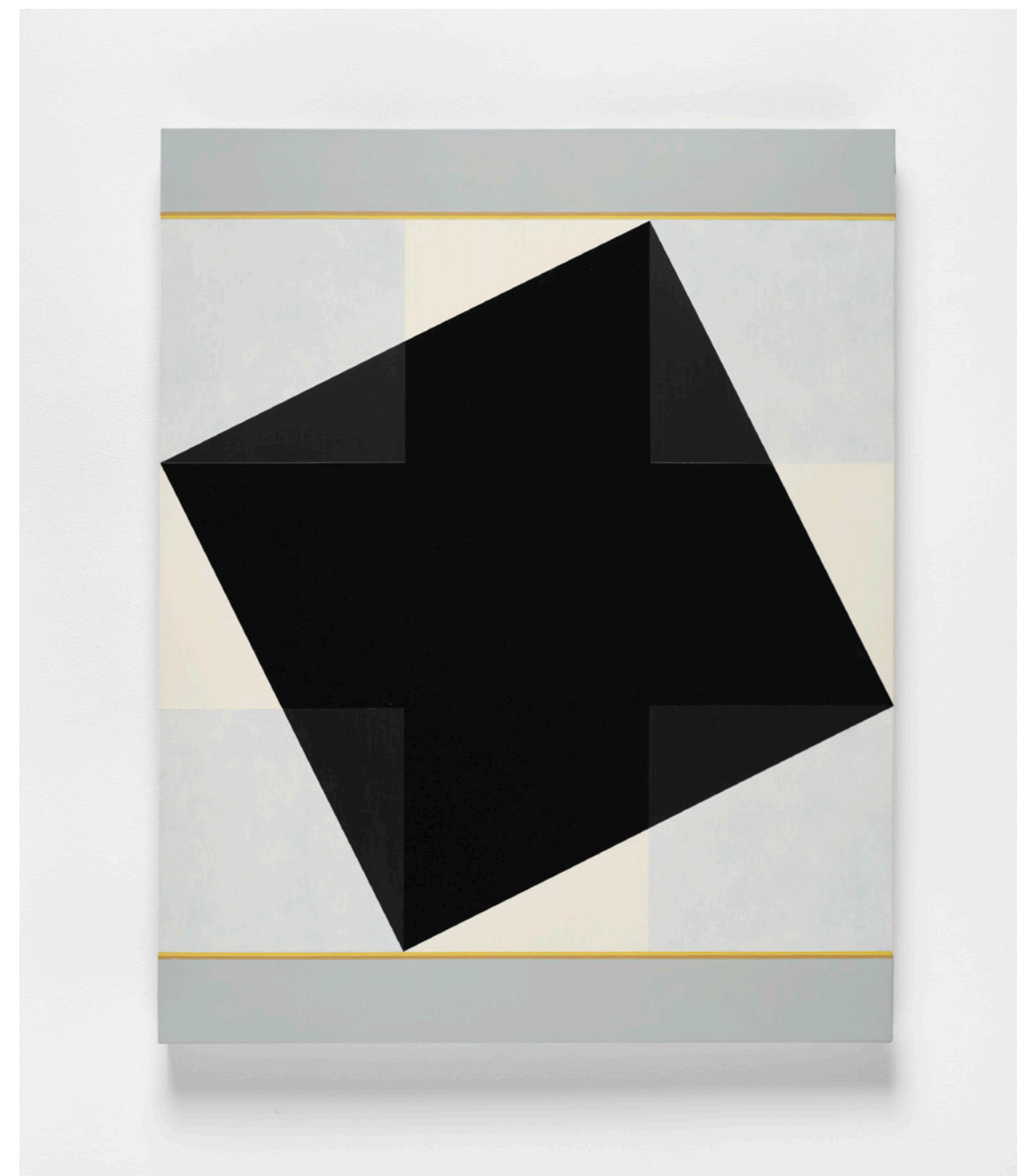
THORNTON WILLIS, *Second Time*, 2023, acrylic on canvas, 20 × 16 inches



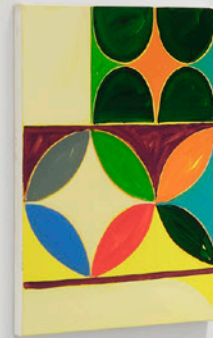
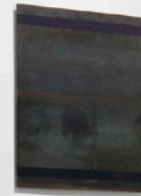
GARY GOLKIN, *MYSTERIAL*, 2025, colored pencils on non-woven paper, 14 × 14 inches

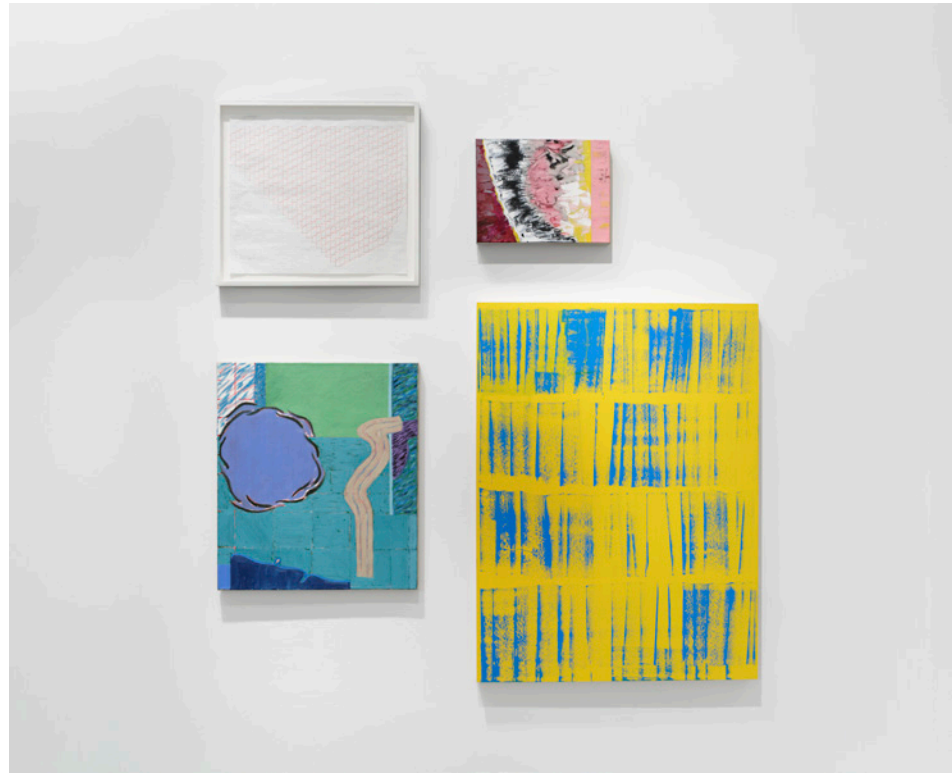


PATRICIA ZARATE, *The Story of Blue Violet & Lemon Green*, 2024, acrylic on birch wood, 8 × 17 inches

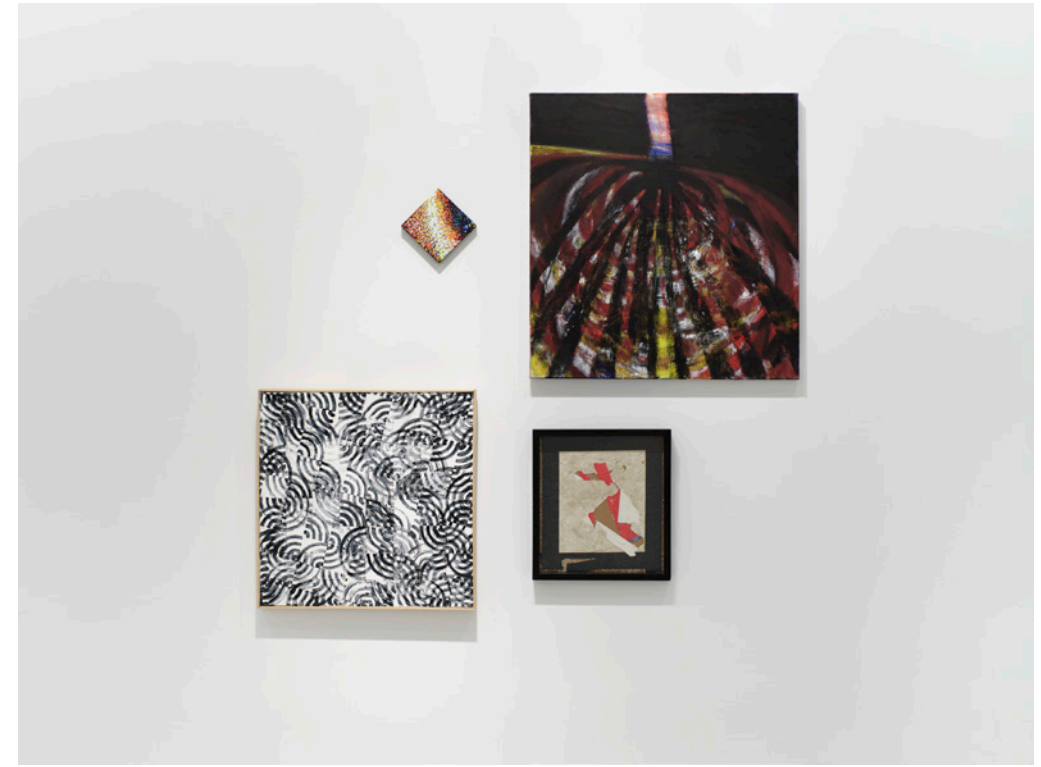


DON VOISINE, *Tern*, 2022, oil on wood panel, 30 × 24 inches

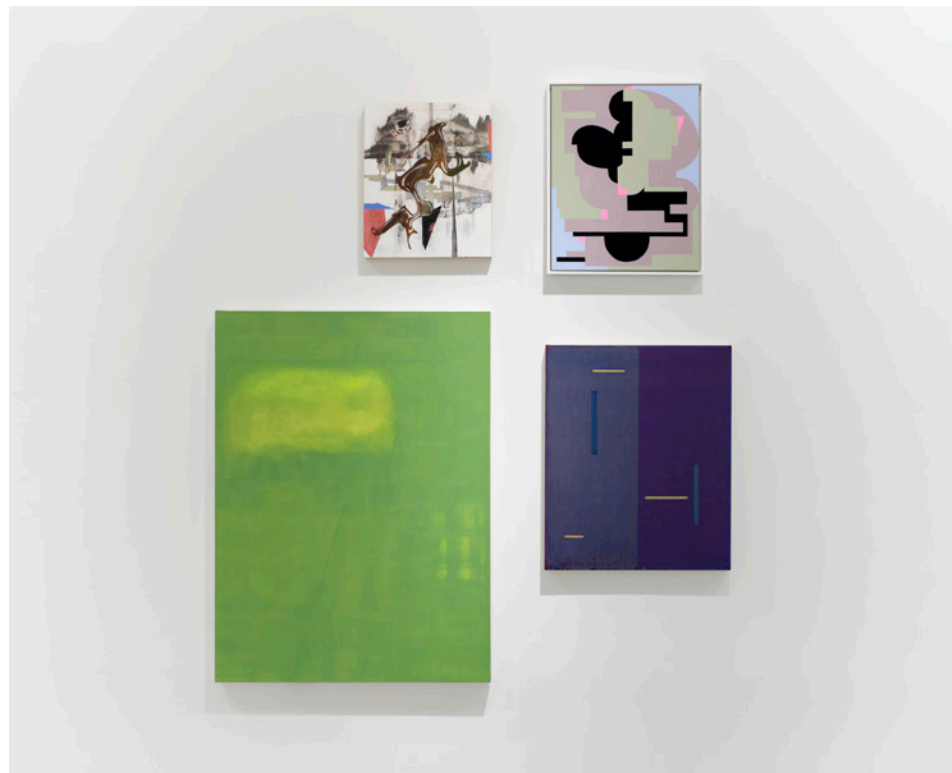




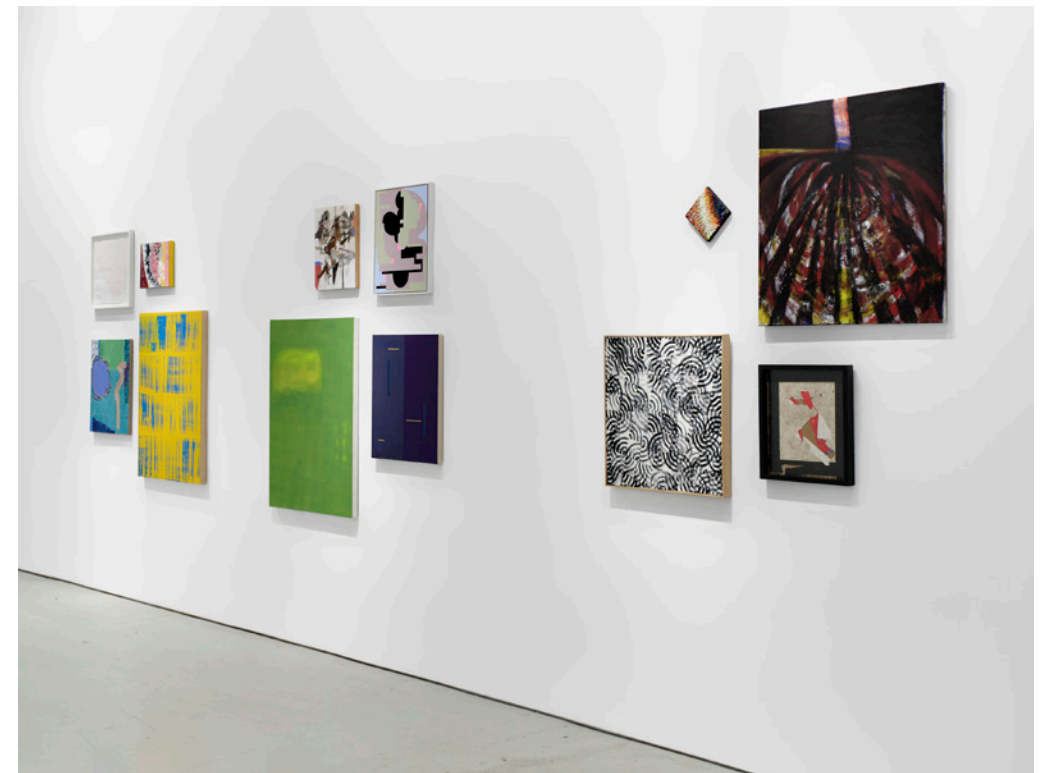
Top: Alice Adams, Judith Murray | Bottom: Liz Ainslie, Emily Berger

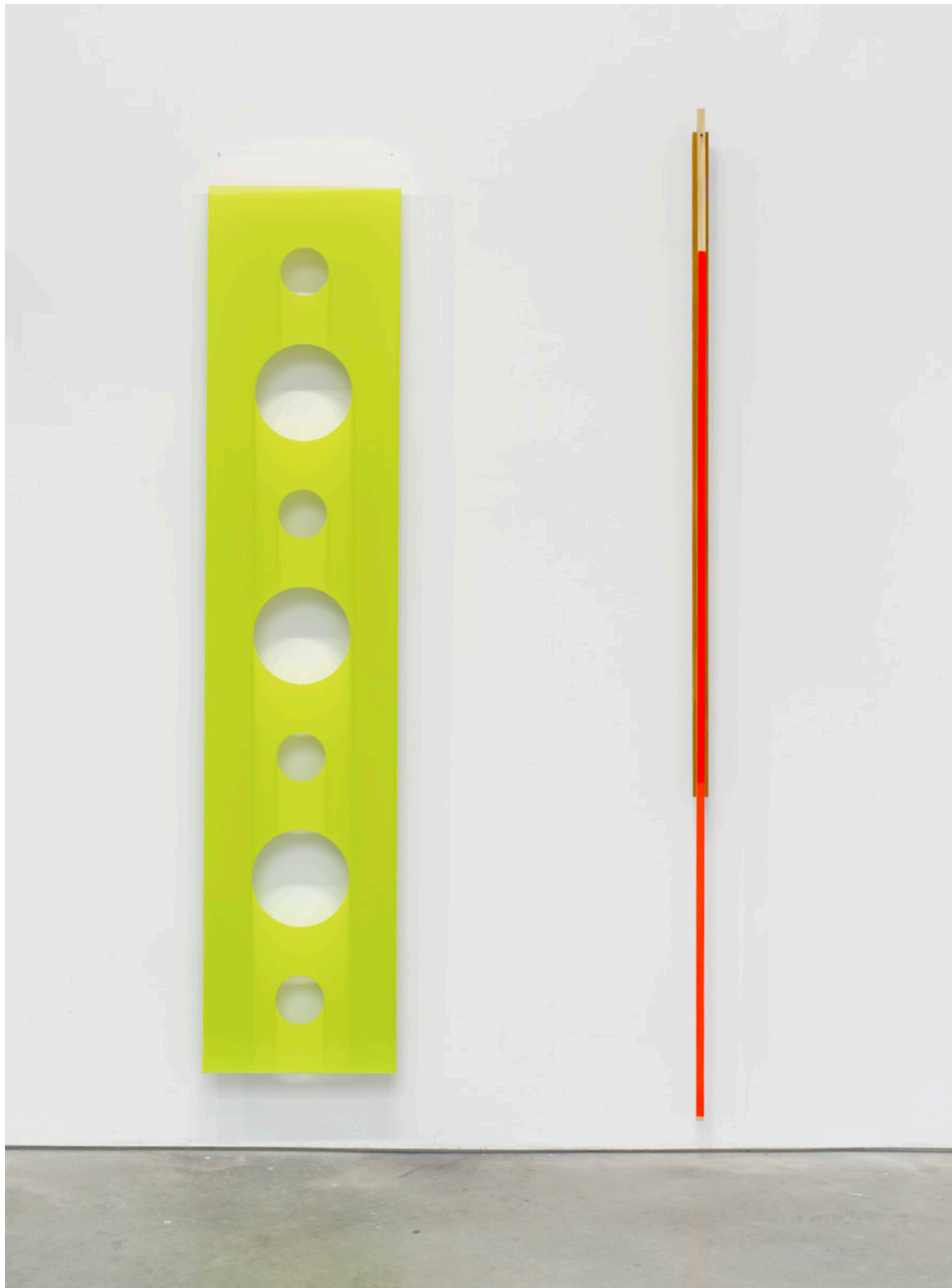


Top: Susan Bonfils, Iona Kleinhaut | Bottom: Power Boothe, James Gross

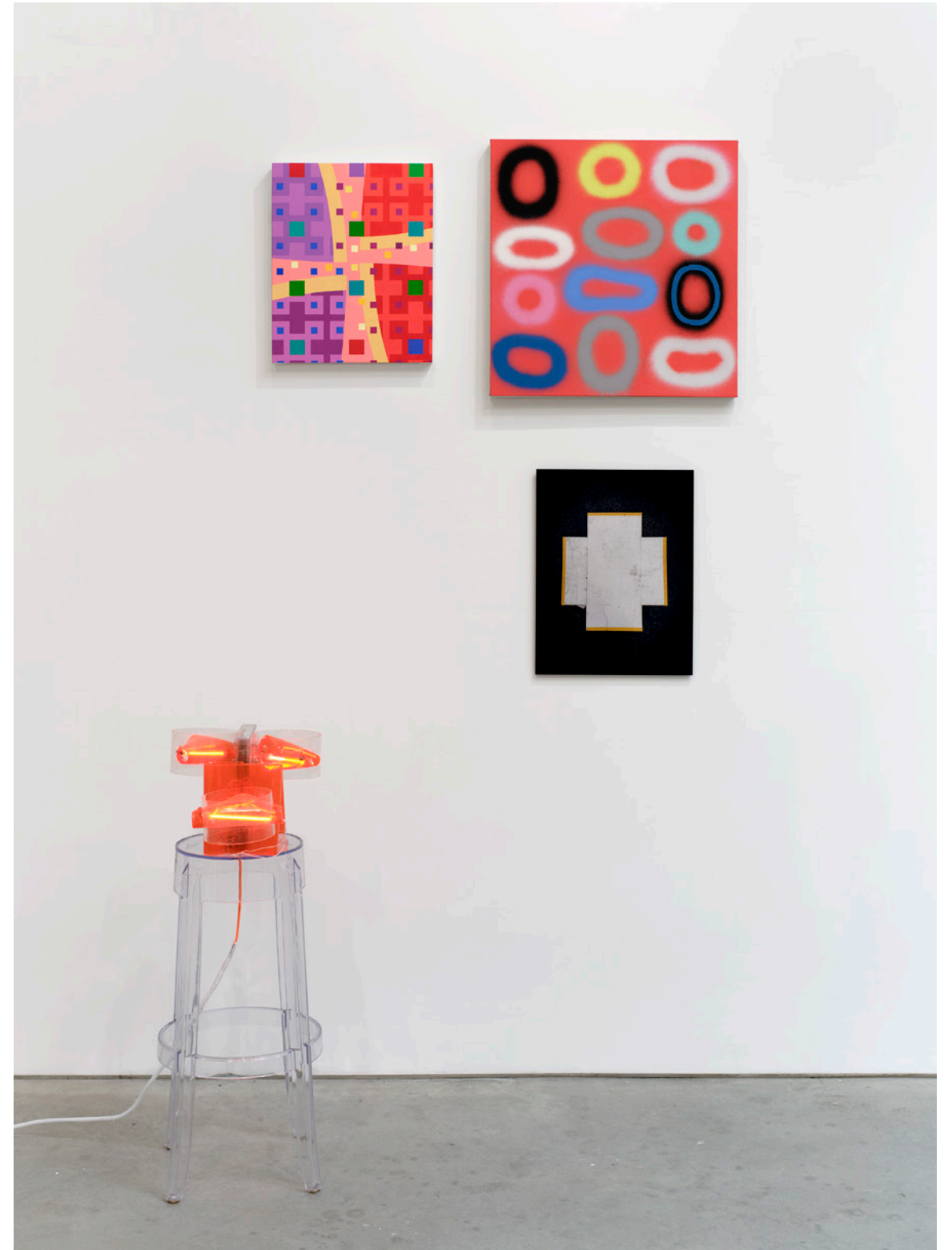


Top: Jeffrey Bishop, Laurie Fendrich | Bottom: Sharon Butler, Steven Alexander

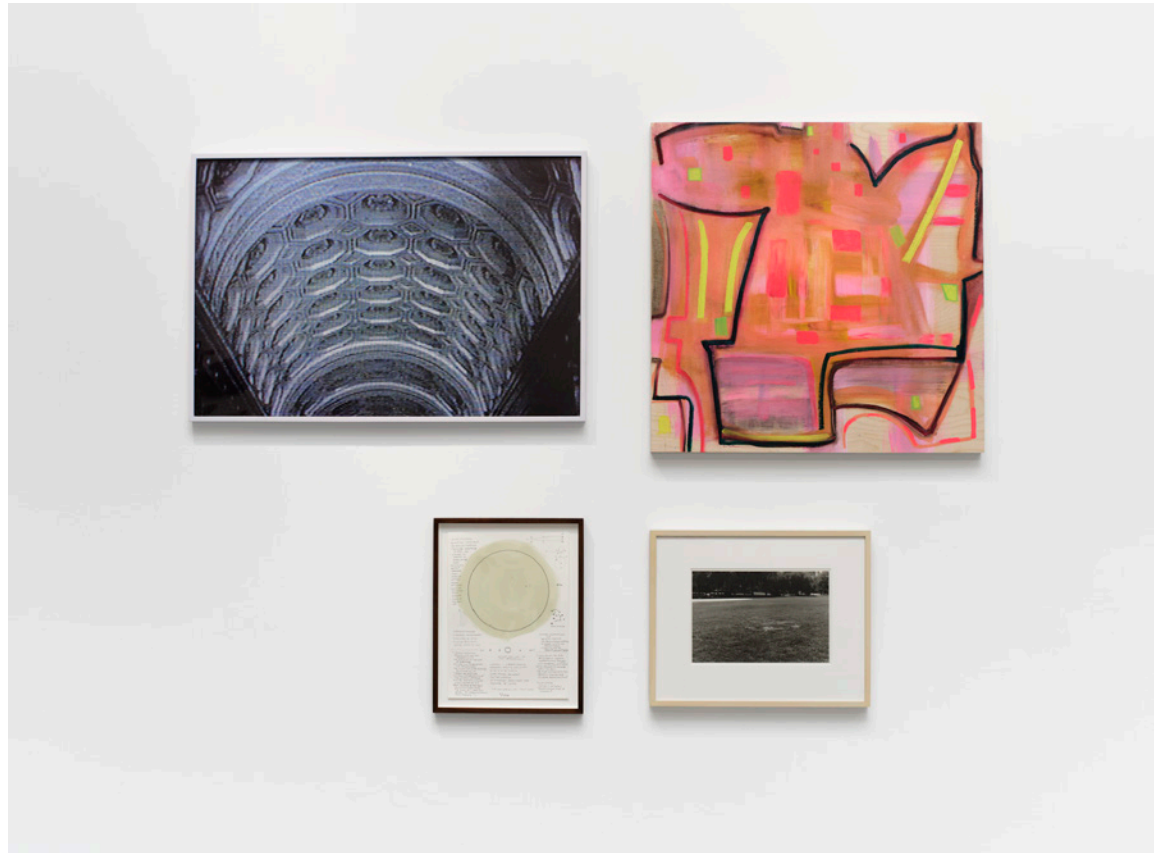




Mary Schiliro, Russell Maltz



Top: Jacob Cartwright, John T. Phillips | Bottom: James O. Clark, Gail Gregg



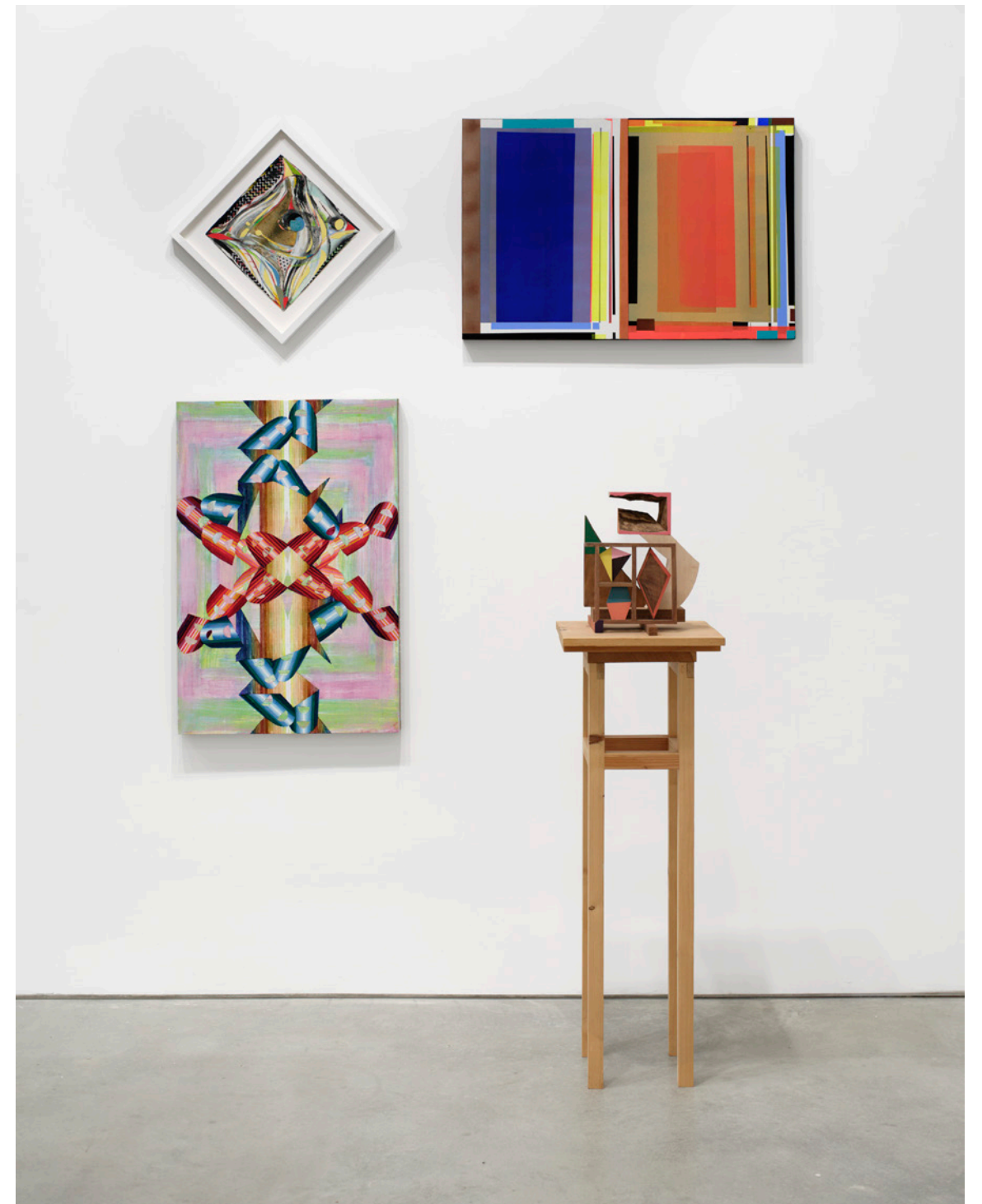
Top: Marvin Brown, Pinkney Herbert | Bottom: Matthew Deleget, Edward Shalala



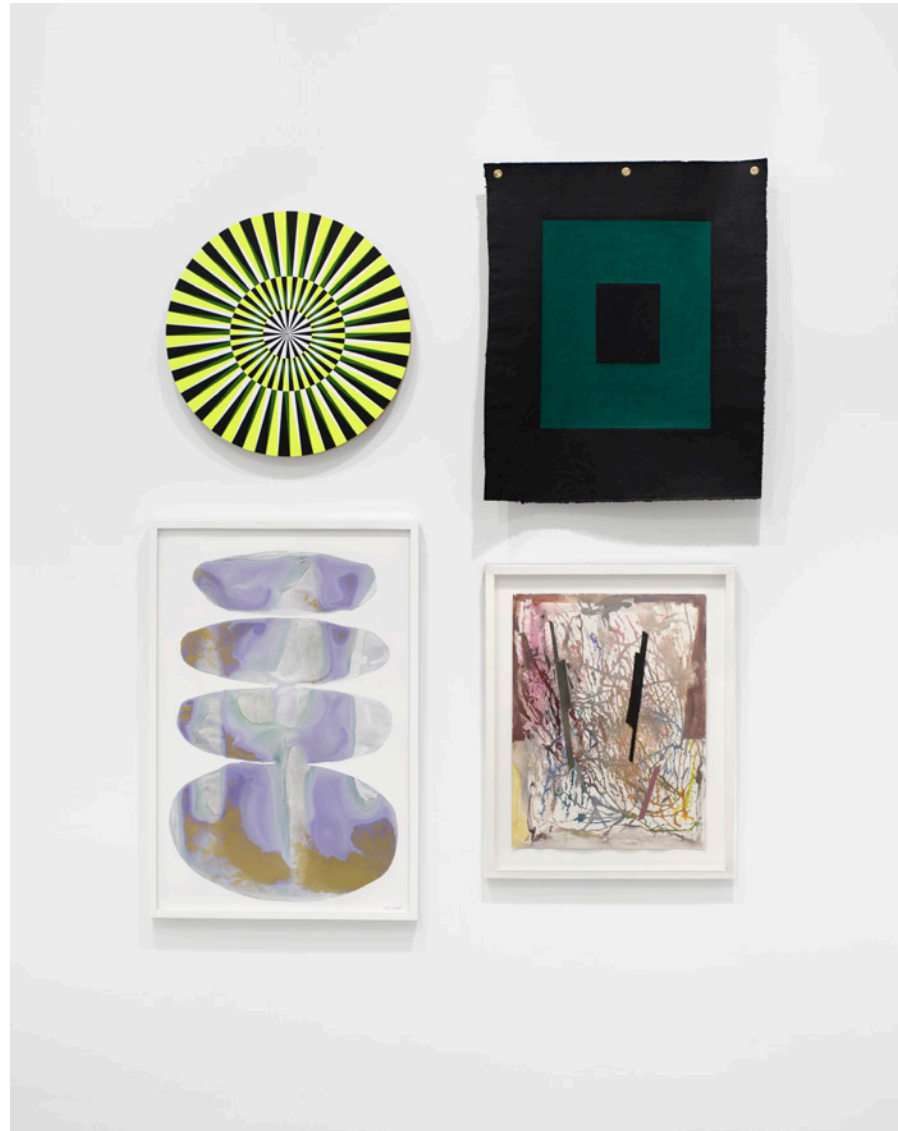
Top: Rob de Oude, Mark Williams | Bottom: Daniel G. Hill, Joanne Freeman



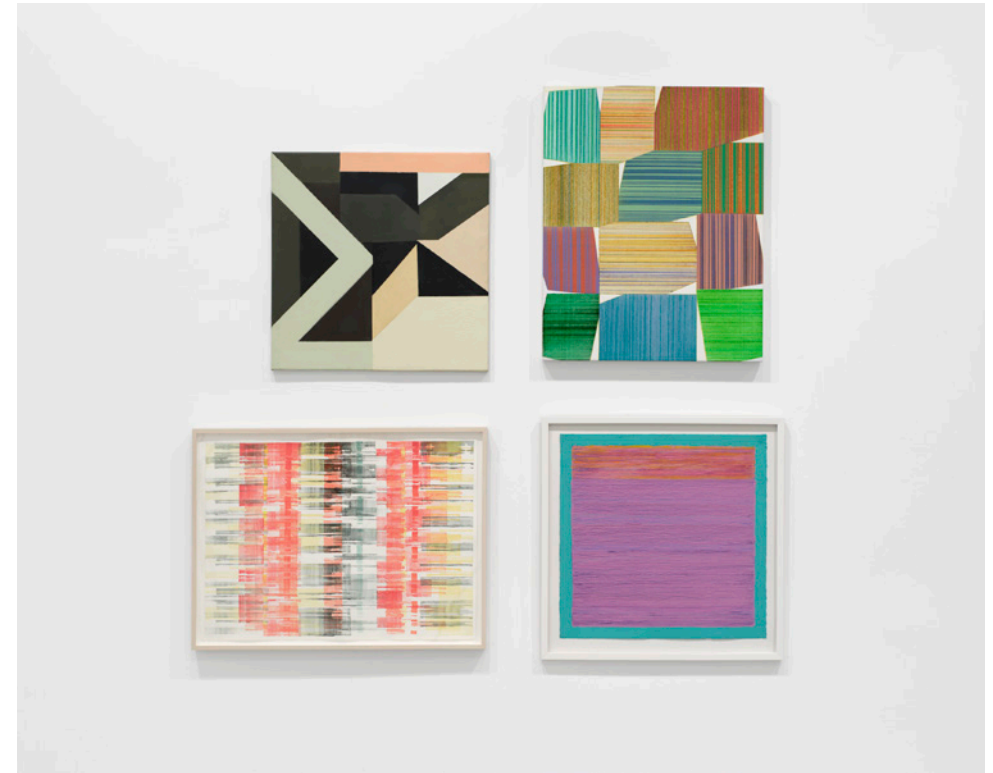
Top: Cris Gianokos, Nancy Manter | Bottom: Lynne Harlow, Sonita Singwi



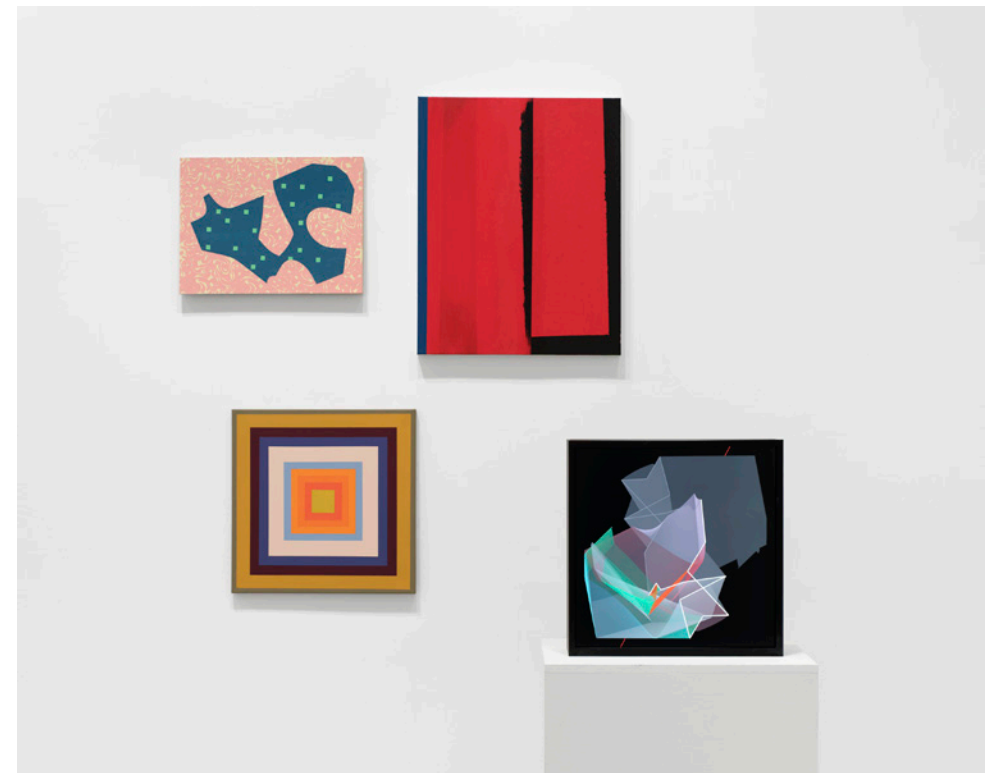
Top: Carl E. Hazlewood, Nola Zirin | Bottom: Mara Held, Jim Osman



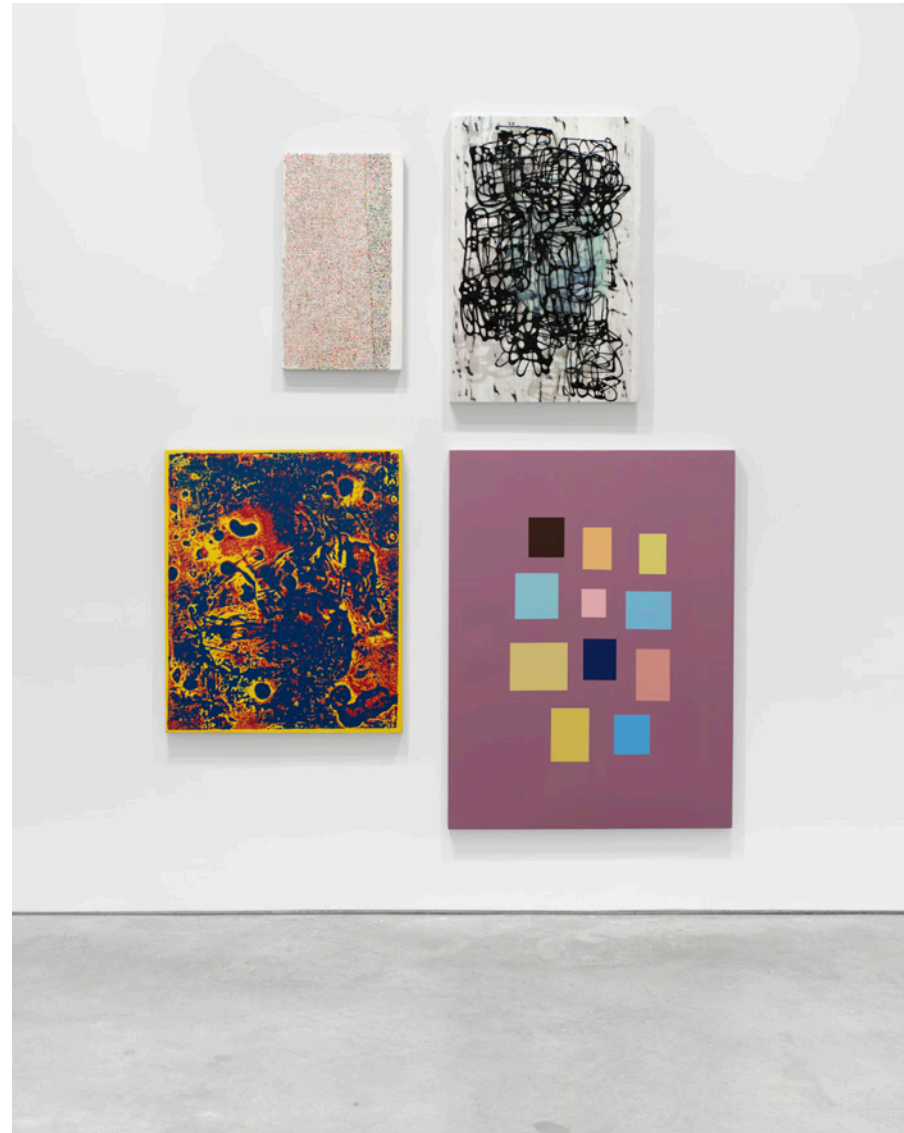
Top: Gilbert Hsiao, Marthe Keller | Bottom: Rhia Hurt, Cecily Kahn



Top: Phillis Ideal, Erick Johnson | Bottom: Julian Jackson, Joanne Mattera



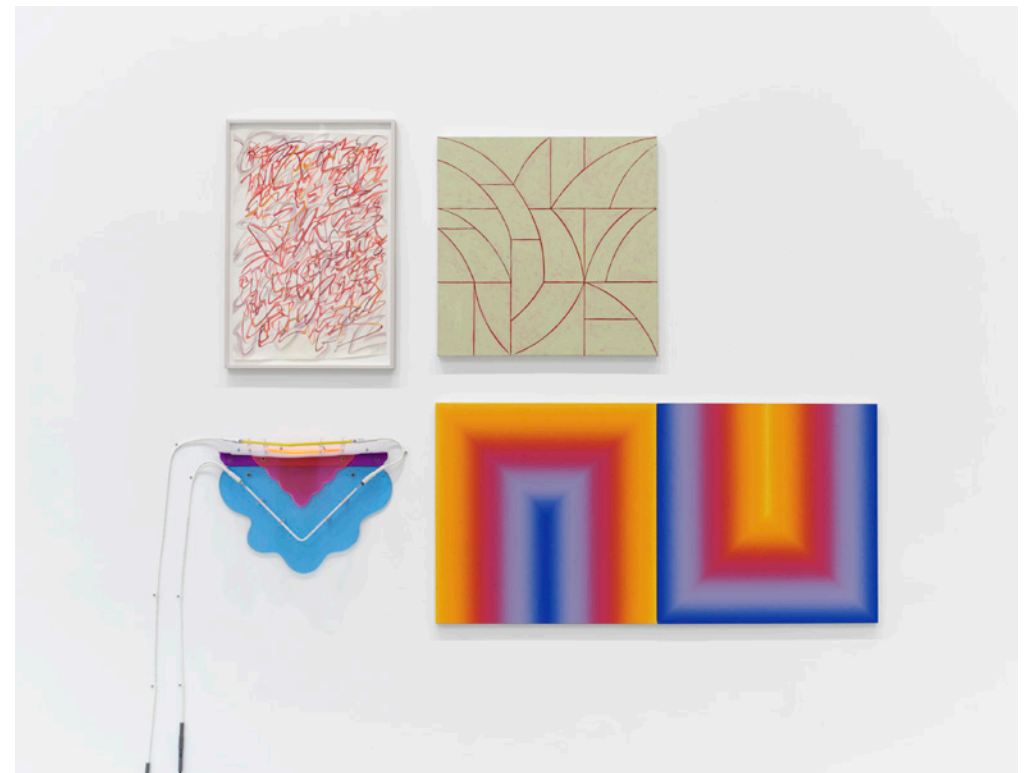
Top: Victor Kord, Christian Nguyen | Bottom: James Juszczyk, Manfred Mohr



Top: Jane Logemann, Creighton Michael | Bottom: Stephen Maine, Tom McGlynn



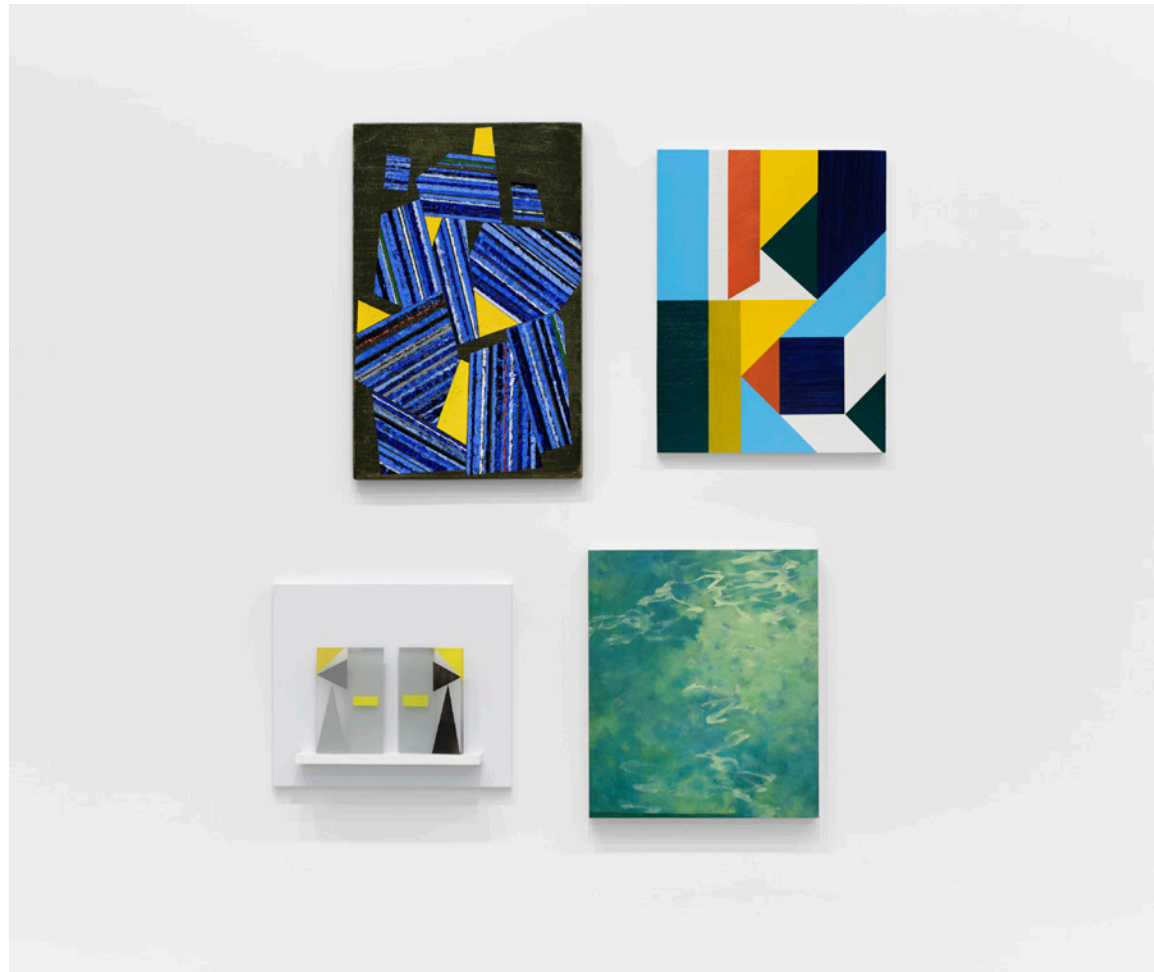
Top: Gabriele Evertz, Sharon Brant | Bottom: Sarah McDougald Kohn, Marcy Rosenblat



Top: Megan Olson, Corey Postiglione | Bottom: Lisa E. Nanni, Audrey Stone



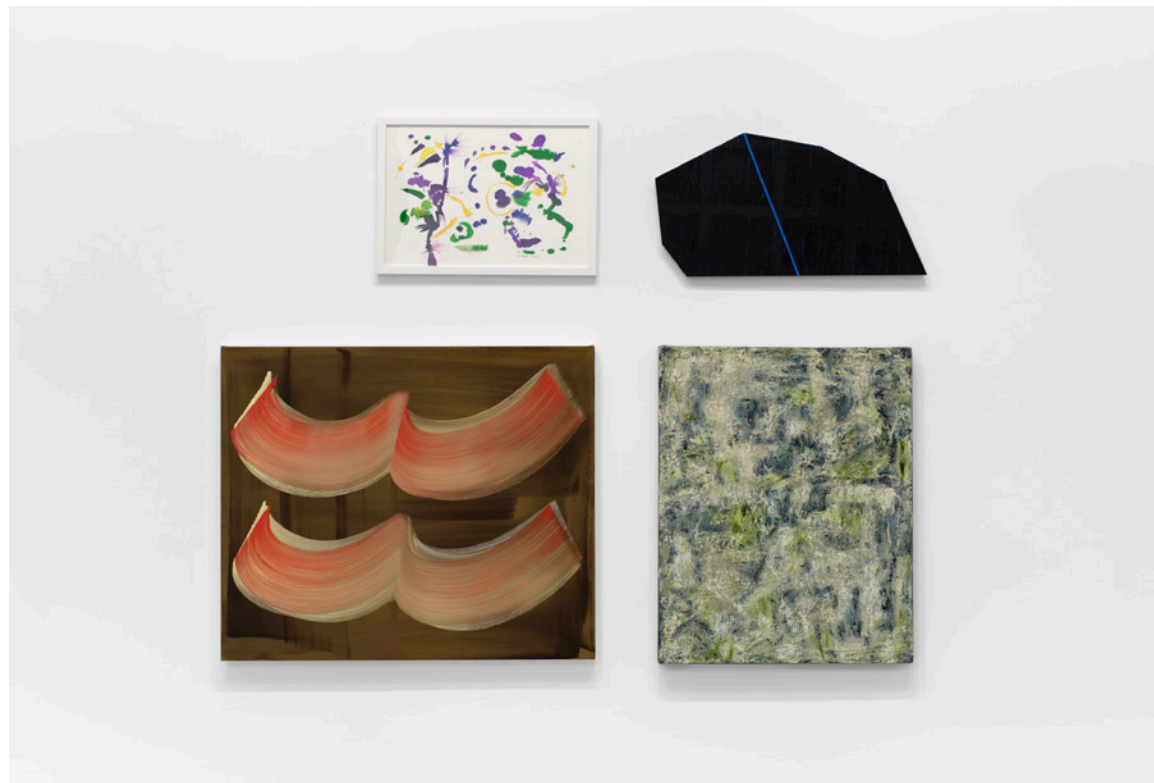
Top: Dorothea Rockburne, Alex Paik | Bottom: Don Porcaro, Vera Vasek



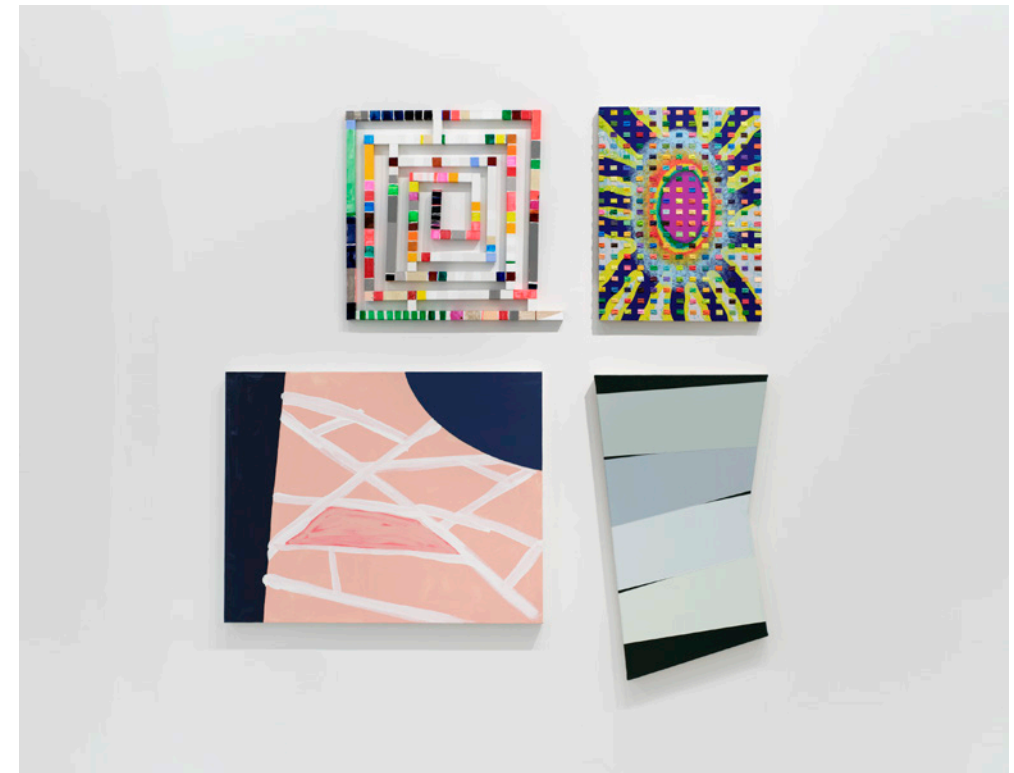
Top: Lucio Pozzi, Lorenza Sannai | Bottom: Debra Ramsay, Tamar Zinn



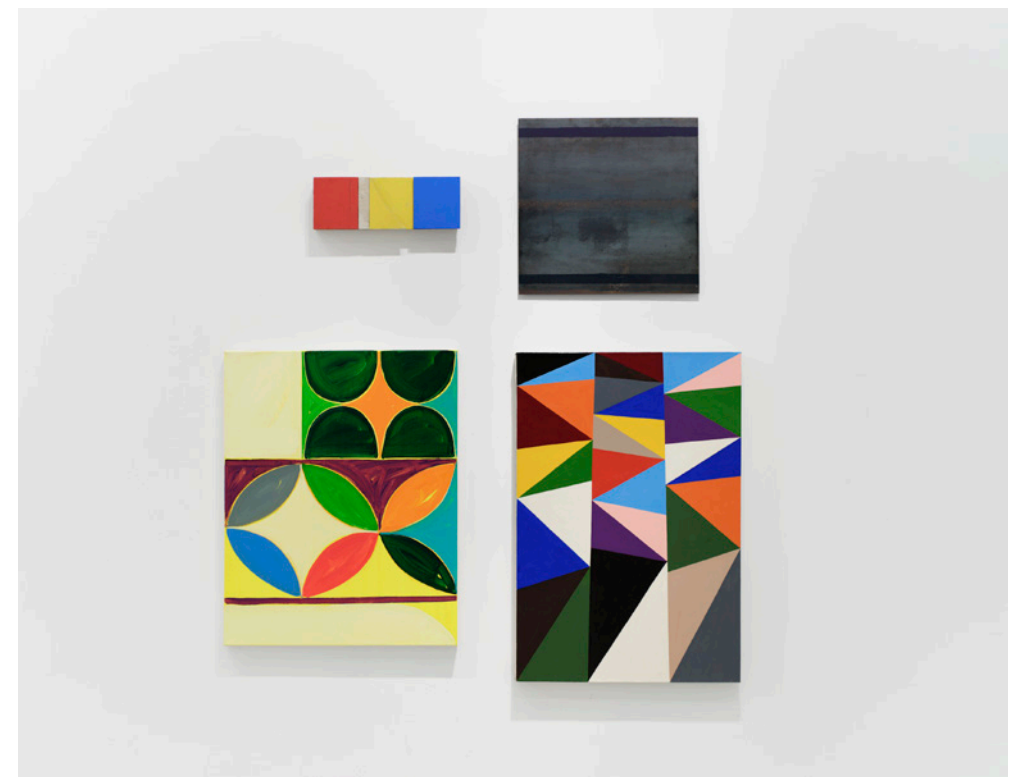
Clockwise: David Reed, Eve Aschheim, Irene Rousseau, Leslie Roberts



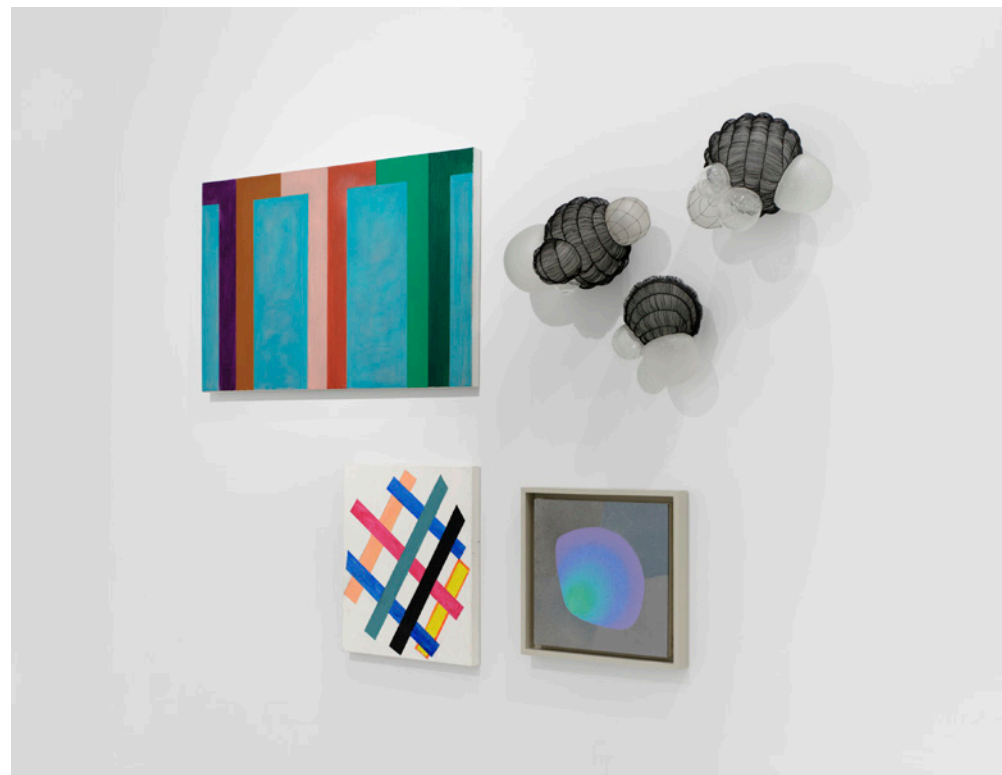
Top: Ce Roser, David Row | Bottom: Anne Russinof, Claire Seidl



Top: Cordy Ryman, Melissa Staiger | Bottom: Karen Schifano, Li Trincere



Top: Susan Smith, Merrill Wagner | Bottom: Jason Stopa, Stephen Westfall



Top: Kim Uchiyama, Beth Dary | Bottom: Thornton Willis, Gary Golkin



Patricia Zarate, Don Voisine

# WORKS IN THE EXHIBITION

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Courtesy of the artist and Zürcher Gallery.

LIZ AINSLIE, *Too Obvious*, 2023, oil on linen, 24 × 21 inches, page 28

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EMILY BERGER, *Morning Glory*, 2024, oil on wood, 40 × 30 inches, page 29

JEFFREY BISHOP, *Untitled WRB #2*, 2024, acrylic, collage on panel, 17 × 14 inches, page 30

SUSAN BONFILS, *Warping Light*, 2025, acrylic on wood panel, 8½ × 8½ inches, page 34

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MARVIN BROWN, *Vault*, 2023, inkjet print, 18½ × 14 inches, page 44

SHARON BUTLER, *Green Wall - 3*, 2010–24, oil on canvas, 40 × 30 inches, page 32

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gouache, graphite, cold press watercolor paper, 18 × 14 inches (framed), page 46

ROB DE OUDE, *Inroad*, 2024, oil on canvas, 36 × 36 inches, page 48. Courtesy of the artist and  
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GABRIELE EVERTZ, *End/Begin*, 2018, acrylic on canvas, 36 × 36 inches, page 80

LAURIE FENDRICH, *Bardolatry*, 2024, acrylic gouache on clayboard, 20 × 16 inches, page 31

JOANNE FREEMAN, *Flash 1*, 2021, oil on linen, 30 × 24 inches, page 51. Courtesy of the artist and  
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DANEL G. HILL, *Self-Obstructing Linkage—Vertical Form*, 2024, MDF, nickel plated steel piano hinges,  
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GILBERT HSIAO, *Reverse II*, 2023, acrylic on wood, 23 × 23 inches, page 62

RHIA HURT, *Lavender Lake*, 2025, acrylic on synthetic watercolor paper, 36 × 24 inches, page 64

PHILLIS IDEAL, *Hold That Salmon Line*, 2022, acrylic on canvas, 24 × 24 inches, page 66

JULIAN JACKSON, *Study for Summer Song*, 2025, ink and watercolor on paper, 22 × 30 inches, page 68

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Kathryn Markel Fine Arts.

JAMES JUSZCZYK, *Nothing Superfluous*, 2024, acrylic on canvas, 20 × 20 inches, page 72

CECILY KAHN, *For Janet Sobel*, 2016, gouache on paper, 24 × 18 inches, page 65

MARTHE KELLER, *Monkspace*, 2024, acrylic, canvas, brass, pins, grommets, 31 × 28 inches, page 63

IONA KLEINHOUT, *Slippery Slope*, 2023, oil on linen, 32 × 30 inches, page 35

SARAH MCDUGALD KOHN, *Hold Your Tongue*, 2020–2025, wood, plaster, paper pulp, acrylic paint,  
metallic leaf, polymer clay, graphite, 27½ × 22½ inches, page 82

VICTOR KORD, *Tango*, 2024, tempera, glue, cardboard, 18 × 24 inches, page 70

JANE LOGEMANN, *Whites*, 2025, oil on canvas, 27 × 15 inches, page 74

STEPHEN MAINE, *P24-1222*, 2024, acrylic on canvas, 36 × 30 inches, page 76

RUSSELL MALTZ, *Accu Flo Needle Series*, 2024, Flashe Vinyl on wood suspended from a galvanized nail,  
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NANCY MANTER, *Chatter marks #6*, 2024–25, Flashe on Yupo, 38 × 51 inches, page 55

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MANFRED MOHR, *P3020\_A, Liquid Symmetry*, 2020–2022, non-repeating real-time algorithmic animation,  
24 × 24 × 5 inches, page 73. Courtesy of the artist and Bitforms Gallery.

JUDITH MURRAY, *Envoy*, 2017, oil on linen, 11 × 14 inches, page 27

LISA E. NANNI, *Yellow/Violet UV Flow*, 2024, anodized aluminum, glass tubing, acrylic, argon gas, transformer,  
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CHRISTIAN NGUYEN, *Red Belt*, 2024, acrylic and paper on canvas, 28 × 24 inches, page 71

MEGAN OLSON, *Red Script*, 2022, oil on paper, 30 × 21¼ inches, page 84

JIM OSMAN, *Fugue*, 2024, wood, paint, 13¼ × 11¼ × 11 inches, page 61. Courtesy of the artist and  
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ALEX PAIK, *Improvisation No. 2 from Partial Octagon (Emerald Green)*, 2024, gouache on paper,  
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DEBRA RAMSAY, *Golden-winged Warbler*, 2023, acrylic on cast acrylic, 16 × 19 × 3½ inches, page 94

DAVID REED, #756, 2021, oil, alkyd, and acrylic on polyester, 76 × 13 inches, page 96. Courtesy of the artist and Gagosian Gallery.

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Byron Browne and Balcomb Greene protesting at the Museum of Modern Art, c. 1940. Photo courtesy of Harmon-Meek Gallery.

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BYRON BROWNE, *Variations on a Still Life*, 1935-1936, oil on linen, 60¼ × 48½ inches. Courtesy of the Whitney Museum of American Art, New York, © Estate of Byron Browne, Stephen B. Browne Testamentary Trust.

ROSALIND BENGELSDORF BROWNE, *Compotier II*, 1938, opaque watercolor and graphite pencil on board, 16¾ × 11¼ inches. Courtesy of the Whitney Museum of American Art, © Estate of Rosalind Bengelsdorf Browne, Stephen B. Browne Testamentary Trust.

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IBRAM LASSAW, *Pot Jumping Through Hoop*, 1935, modeled cement, unknown dimensions (destroyed in 1942). © Estate of Ibram Lassaw.

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GERTRUDE GREENE, *Space Construction*, 1942, painted plywood and masonite, 39½ × 27½ × 2 inches. Courtesy of the Whitney Museum of American Art, New York, gift of Balcomb Greene, © 2026 Estate of Gertrude Greene / Artists Rights Society (ARS), New York.

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BALCOMB GREENE, *This Architectural World*, 1945, oil on canvas, 30 × 48½ inches. Courtesy of the Whitney Museum of American Art, New York. Purchase, © 2026 Estate of Balcomb Greene / Artists Rights Society (ARS), New York.

ALBERT SWINDEN, *Introspection of Space*, c. 1948, oil on canvas, 30½ × 40 inches. Courtesy of the Whitney Museum of American Art, New York, © Estate of Albert Swinden.

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IBRAM LASSAW, *Procession*, 1955-1956, brazed bronze, brass, and copper, 32 × 41¾ × 16¼ inches. Courtesy of the Whitney Museum of American Art, New York, © Estate of Ibram Lassaw

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HARRY HOLTZMAN, *Untitled*, c. 1936, watercolor and graphite pencil on paper, 7½ × 8¼ inches. Courtesy of the Whitney Museum of American Art, New York, © 2026 Mondrian/Holtzman Trust.

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GEORGE MCNEIL, *Astor*, 1958, oil and house paint on canvas, 65½ × 66½ inches. Courtesy of the Whitney Museum of American Art, New York, © George McNeil Estate.

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BURGOYNE DILLER, *First Theme*, 1938, oil on canvas, 30¼ × 30¼ inches. Courtesy of the Whitney Museum of American Art, New York, © Estate of Burgoyne Diller/Licensed by VAGA at Artists Rights Society (ARS), New York.

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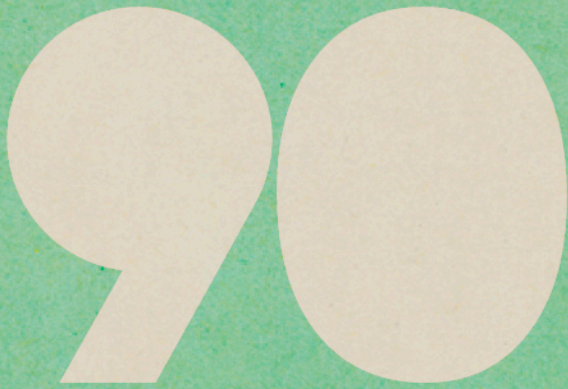
First American Abstract Artists exhibition, Squibb Gallery, New York. Photo by George L. K. Morris, courtesy Ibram Lassaw Papers.

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IBRAM LASSAW, *Untitled Sculpture*, modeled plaster, unknown dimensions (approximately 48 inches high—destroyed in 1942). © Estate of Ibram Lassaw.

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PIET MONDRIAN, *Composition with Red, Blue, Black, Yellow and Gray*, 1921, oil on canvas, 15½ × 13¾ inches. Courtesy Kunstmuseum Den Haag—bequest Salomon B. Slijper, © 2026 Mondrian/Holtzman Trust.



# American Abstract Artists

Alice Adams  
Liz Ainslie  
Steven Alexander  
Eve Aschheim  
Emily Berger  
Jeffrey Bishop  
Susan Bonfils  
Power Boothe  
Sharon Brant  
Marvin Brown  
Sharon Butler  
Jacob Cartwright  
James O. Clark  
Beth Dary  
Matthew Deleget  
Rob de Oude  
Gabriele Evertz  
Laurie Fendrich  
Joanne Freeman  
Cris Gianakos  
Gary Golkin  
Gail Gregg  
James Gross  
Lynne Harlow  
Carl E. Hazlewood  
Mara Held  
Pinkney Herbert  
Daniel G. Hill  
Gilbert Hsiao  
Rhia Hurt

Phillis Ideal  
Julian Jackson  
Erick Johnson  
James Juszczyk  
Cecily Kahn  
Marthe Keller  
Iona Kleinhaut  
Sarah McDougald Kohn  
Victor Kord  
Jane Logemann  
Stephen Maine  
Russell Maltz  
Nancy Manter  
Joanne Mattera  
Tom McGlynn  
Creighton Michael  
Manfred Mohr  
Judith Murray  
Lisa E. Nanni  
Christian Nguyen  
Megan Olson  
Jim Osman  
Alex Paik  
John T. Phillips  
Don Porcaro  
Corey Postiglione  
Lucio Pozzi  
Debra Ramsay  
David Reed  
Leslie Roberts

Dorothea Rockburne  
Marcy Rosenblat  
Ce Roser  
Irene Rousseau  
David Row  
Anne Russinof  
Cordy Ryman  
Lorenza Sannai  
Karen Schifano  
Mary Schiliro  
Claire Seidl  
Edward Shalala  
Sonita Singwi  
Susan Smith  
Melissa Staiger  
Audrey Stone  
Jason Stopa  
Li Trincere  
Kim Uchiyama  
Vera Vasek  
Don Voisine  
Merrill Wagner  
Stephen Westfall  
Mark Williams  
Thornton Willis  
Patricia Zarate  
Tamar Zinn  
Nola Zirin