



Splendor of Dynamic Structure

**Celebrating 75 Years of the
American Abstract Artists**

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Celebrating 75 Years of the American Abstract Artists

Nancy E. Green

Herbert F. Johnson Museum of Art

Cornell University

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Introduction

It is a great pleasure to be able to join the American Abstract Artists in celebrating their 75th year. As a group, the AAA has proved by their longevity that abstract art, so radical in the 1930s, is here to stay, in all of its manifestations. They have weathered the full force of uncomplimentary critical barbs and have proved what they set out to do, that American artists were as adept at using an abstract language as their European counterparts, and in so doing, changed the face of art in the second half of the twentieth century.

So many people have helped this project come to fruition. I particularly want to thank Victor Kord, who first brought the idea of an exhibition to my attention, and to Don Voisine, president of the AAA, whose seemingly endless energy has been so helpful in ensuring the project came to fruition. I would also like to express my thanks to Jim Gross, who provided me with so much of the background information about the history of the AAA.

I was extremely fortunate to be joined by experienced colleagues Mary Murray, curator of modern and contemporary art at the Munson-Williams-Proctor Arts Institute, and Heather Pesanti, curator at the Albright-Knox Art Gallery, in helping with the selection of work in the contemporary section of the show. To them I want to express my gratitude for their insights and knowledge.

As always, our staff has worked wonders. My many thanks to Andrea Potochniak, for her gimlet editorial eye and her help with the catalogue and attendant publicity; to Liz Emrich for her careful attention to the many paperwork details, not to mention her matting and framing skills; to Matt

Conway, for his never-flagging energy and careful attendance to all the registrarial arrangements; to David Brown for his beautiful photography; to Cathy Klimaszewski and Hannah Dunn Ryan for their help with educational programming; to David Ryan, Wil Millard, and George Cannon for another beautiful installation, and to Frank Robinson for his constant enthusiastic support of all of our exhibition projects. I would also particularly like to thank Matt as well as Andy Weislogel for filling in for me when I needed them.

Lastly, to the Wolf Kahn and Emily Mason Foundation and the Cornell Council for the Arts, and the AAA itself, my many, many thanks for helping to make the exhibition, programming, and catalogue possible.

—N. E. G.

Splendor of Dynamic Structure

Our purpose is 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, (3) to afford each artist the opportunity of developing his own work by becoming familiar with the efforts of others, by energizing differences as well as those elements he may have in common with them.

—*American Abstract Artists General Prospectus*,
1937

It was 1936, and the country was in the depths of the Great Depression. The first wave of abstract art, contemporaneous with the Armory Show, was on the wane, even though the work of artists such as Arthur Dove, Georgia O’Keeffe, John Marin, and Marsden Hartley had clearly made its mark. It was not a prosperous time for any artist, and many were sustained through this difficult period by the government’s Works Progress Administration/Federal Art Project program, which between 1935 and 1943 provided employment in the arts for literally millions of people. By and large, the artists who were part of this program were mostly ones who painted in a realistic manner, a resurging style that connected more directly to viewers.

But the connection with the WPA/FAP would prove to be an important one for the American Abstract Artists. In 1935, one of the regional directors, Audrey McMahon, named abstract artist Burgoyne Diller as project supervisor of the New York City WPA/FAP Mural Division, and Harry Holtzman, another abstract artist, became Diller’s assistant. During Diller’s tenure he encouraged the work of his fellow abstractionists and was able to transfer many of these artists to work in his division.

Though most mural projects under the WPA were of traditional American subjects—landscapes, historical narratives, portraits—in the New York City, New York, and New Jersey areas, under Diller’s aegis, the first abstract mural compositions were selected by the WPA approval committees and the architects whose buildings they would decorate. Painted by Ilya Bolotowsky, Balcomb Greene, Paul Kelppe, and Albert Swindon, this group of large paintings was hung in a public housing

project in Williamsburg.¹ Not coincidentally, these four artists, along with Diller and Holtzman, were among the founding members of the AAA.

Through such public mural projects of the New York division of the WPA, many of the abstract artists were able to garner the public’s attention. But despite this support, regionalism was still considered “American” art and abstraction² was seen as “foreign” and “un-American.” Most museums and galleries exhibited work that was conservative and sober, reflecting the subdued tone of a nation under economic siege.³ And the critics were hostile to abstract artists, seeing them as undemocratic—even referring to their work as “Ellis Island art,” un-American and unwelcome infiltrators—making it nearly impossible for the abstractionists to gain a foothold in the art market. In the midst of this, in 1935, the Museum of Modern Art mounted its first exhibition of cubist and abstract art and only included one American artist—Alexander Calder—in their survey. Interpreted as an intentional snub, this angered many. The Whitney Museum, supposedly dedicated to representing the work of American artists, was no better, ignoring those artists who worked in an abstract vein.⁴ In response, several of these artists formed a support network, led by Carl Holty, Harry Holtzman, and George L. K. Morris, meeting informally in the studio of Ibram Lassaw. Some artists, like Arshile Gorky and Willem de Kooning, were interested but did not remain. Gorky, in particular, thought the group should exist as a nonexhibiting discussion group and left when it was decided to do more.⁵

At these meetings, the artists discussed ways to change the perception of their work and to bring more attention to their ideas and their ideals.

One can imagine the energy, the vibrant, vigorous debate, and the camaraderie that developed during these evenings.⁵ While abstraction was not yet accepted by the art establishment, Vaclav Vytlacil, a student of Hans Hofmann, was teaching his theories at the Art Students League. (Hofmann himself, upon his emigration to New York, also taught there.) At the National Academy of Design, too, some students were beginning to embrace the ideas of abstraction. Then, in 1937, Solomon R. Guggenheim created a furor when it was announced on the front page of the *New York Times* that he would open a museum devoted to "non-objective" art.

It was this same year that the group expanded and were finally in a position to organize their first public exhibition as the American Abstract Artists, at the Squibb Gallery on 57th Street. It was their first opportunity to propagate the importance of an indigenous abstract expression. To exemplify this, in place of a catalogue they produced a portfolio of thirty original zinc plate lithographs, printed in an edition of five hundred by Cane Press in New York, and sold them for fifty cents each, thus visually bringing their message to their audience.

Though the critical response was mixed, over fifteen hundred people viewed the exhibition. These were heady days for the group, and they considered the show a success as it led to a growth in membership, more exhibitions, lectures, catalogues, and an increase in attention to their aims. The word was being disseminated; though, as one of the original members, Esphyr Slobodkina, remembered many years later, "critical opinion was about equally divided between scathing denunciations and benign curiosity," at

least they were not ignored.⁷ The group thrived, undiscouraged by the negative criticism. Many of the critics based their response in the belief that abstract art was only acceptable if derived from natural forms, otherwise the work was just meaningless, equivalent to visual gibberish. With a vengeance, the AAA set out to refute this.

To be sure, one of the group's difficulties was this insistence on communicating to a wider, public sphere, and the assumption that they could win them over to their cause through their own logic. As Thomas Tritschler has noted, "They were insisting on an art so pure that it could not command wide public acceptance, and to make it even more difficult, it demanded that people see art as a painter would. . . ."⁸ Critics applied epithets such as "decorative," "derivative," "academic," and "un-American," causing one member, Hananiah Harari, to feel the need to defend an exhibition of his work and some his peers: "This exhibition is organized in defense of democracy, of art and of democracy of art."⁹ The negative criticism was, in turn, echoed by art dealers and museums. For a group founded in that most avant-garde of all American cities, New York, the reaction was surprisingly vituperative.

But by the late 1930s, the group had honed its voice, and the artists began to publish their agenda. The first *Yearbook* included essays examining the criticism they had received as well as essays focusing on the principles of abstract art. In 1939 the second *Yearbook* appeared, with an essay by G. L. K. Morris exploring the history of the group as well as reproductions of work by the individual members. Artists such as Stuart Davis, though not a member, supported their aims, writing in a 1939 article in *Art Digest* that abstract art was a realistic

art that related to relatively intangible elements like light, space, time, and speed—essentially the tempos and impulses of twentieth-century art. Stuart argued that these factors were as real or even more so than the conventionally acceptable existence of a still life or an unmoving, nude model, being less real and irrelevant to everyday encounters. In a letter submitted by seven AAA members to the *New York Times* in 1937, they wrote, “It is our very definite belief that abstract art forms are not separated from life, but on the contrary are great realities, manifestations of a search into the world about one’s self having basis in living actuality, made by artists who walk the earth, who see colors (which are reality), squares (which are realities, not some spiritual mystery), tactile surfaces, resistant materials, movement.”¹⁰

Matters came to a head in 1940 when the group formed a picket line in front of the Museum of Modern Art, protesting the museum’s exhibition policies, and came armed with a one-page broadside. Designed by Ad Reinhardt, *How Modern is the Museum of Modern Art?* was distributed to visitors. Later that year the AAA published a pamphlet aimed directly at the critics, quoting many of their misstatements and contradictions in *The Art Critics—! How Do They Serve the Public? What Do They Say? How Much Do They Know? Let’s Look at the Record!* Also designed by Reinhardt, this was handed out at the AAA’s Fourth Exhibition.

As with all groups, membership fluctuated over the years as new artists joined and some left to pursue other interests. With the beginning of World War II, many European artists emigrated to New York, where they found a sympathetic community among the members of the AAA. Piet Mondrian, Fernand Léger, Hans Hofmann,

and László Moholy-Nagy were absorbed into the abstract art scene,¹¹ while others, particularly the surrealist émigrés, were drawn to Peggy Guggenheim’s “Art of This Century.” Hofmann, while never a member of the AAA, influenced many of the members with his push-pull emphasis on shape and color, not representative forms, providing the illusion of spatial depth and movement. Dynamic structure was the common thread knitted into the differing styles of the abstract proponents. All relied on the definition and balance of the major and minor elements within the composition.

Mondrian and Hofmann proved the most important influences on the group. In his essay “A New Realism,” posthumously printed in 1946 in the last of the AAA’s *Yearbooks*, Mondrian defined abstract art as “the splendor of dynamic movement.” But even as these words were written, a shift was occurring. G. L. K. Morris expounded in that same catalogue that an “abstract picture above all requires complete control over tensions, form-directions, mass relations, and tactile surfaces; wherever there is a strong opposition or disturbance this must seem inevitable and intentional.” But the emerging Abstract Expressionists, enabled by the success of the AAA, were propounding something quite different: an abstraction reverting to many of the concerns of the surrealists, like automatic writing and subconscious search beyond appearance, in stark contrast to the AAA’s search for truth *through* appearance. Unlike the Abstract Expressionists, they were looking for something tangible embedded in the very structure of their work, not reliant on myth or psychology.

During the 1940s and '50s, the AAA moved toward a quiet, less flamboyant abstraction of simple forms and colors. Ad Reinhardt, reacting to the earlier concept of dynamic structure, insisted, "Everything is on the move. Art should be still." This stillness iterates the clear delineation between the work of the Abstract Expressionists and the AAA. And within the AAA, this continuing focus on structure, while no longer the dynamic asymmetry of Hofmann, was the common link that defined the work of the group.

One way that the group continued to ensure their vibrancy was to occasionally invite nonmembers to exhibit with them, among them Eva Hesse and Robert Motherwell. They also invited new members to join their organization, and this helped to keep the goals and ambitions of the AAA from becoming stale. The achievement of the group remains remarkable, even today, as they continue to keep abstraction before the public eye. Though now completely absorbed into the art historical canon, they were much at the vanguard of the move toward a nonobjective art form, compelling critics and the public to take notice. Their longevity is a testament to their persistence and their nondogmatic, all-embracing approach to abstraction.

NOTES

- 1 Over the years, these murals suffered greatly from neglect, overpainting, graffiti, and grime. They were restored in the 1980s and since 1990 have been on long-term loan to the Brooklyn Museum. For further information, see <http://www.americanabstractartists.org/history/wpamurals/williamsburghouses.html>. In addition to the Williamsburg murals, Bolotowsky painted murals for the Goldwater Memorial Hospital, writing in his proposal that "the most suited design for a hospital mural should contain no definite subject matter but should be generally soothing in line and color." Having been overpainted by seven layers, it became one of the projects for which the Municipal Art Society raised restoration funds in the 1990s through its Adopt-a-Mural program. Bolotowsky's son, Andrew, oversaw the work of the conservators. Bolotowsky also painted murals for the Hall of Medical Science at the 1939 New York World's Fair.
Lee Krasner also worked under Diller, and her mural design for Studio A at WNYC was accepted for WPA production. It was never produced due to the WPA's change in focus in March 1942, when it became the Graphic Section of the War Services Program, whose mission was to provide propaganda and camouflage for the war effort.
- 2 In 1972 John Elderfield described what entailed 1930s abstraction: "[T]he most important aspect of thirties abstraction was the way it encapsulated the Cubist tradition. . . . In the thirties, the widest interpretations of Cubism were brought together in a new synthesis: reductive geometry, the late synthetic style, Bauhaus-type painting and biomorphism all became equally available, and interrelatable. Cubism became, above all else, and as never before, a flexible aesthetic" ("American Geometric Abstraction in the Late Thirties," *Artforum*, December 1972, pages 35–37).
- 3 Notable exceptions were Alfred Stieglitz's gallery, An American Place, and A. E. Gallatin's Gallery of Living Art.
- 4 In 1935 the Whitney presented American Abstract Painting, "a kind of old-ladies affair" which mostly featured post-Armory Show abstract work. The following year, only ten of the 123 artists in the Third Biennial Exhibition of Contemporary Painting could be considered abstract. See George McNeil, "American abstractionists venerable at twenty," *Art News*, May 1956, pages 34–35 and 64–65.
- 5 Ilya Bolotowsky recalled this comical scenario, between Werner Drewes and the irascible Gorky, like a Marx Brothers sketch, in "Reminiscences About the American Abstract Artists" (1966):
Gorky: I don't have to stay if I don't like it. I shall leave.
Drewes: Good by [sic], Gorky.
Gorky: I shall leave.
Drewes: Good by [sic], Gorky.
Gorky: I am leaving. I shall leave. I shall go away.
Drewes: Good by [sic], Gorky.
Gorky: I am leaving. [Walking to the door.] I have left.
Drewes: [Silence]
Gorky: I have left. [Leaves, shutting the door behind him.] [Opens the door, looking in.] I am leaving.
Drewes: Good by [sic], Gorky. Good by [sic].
Gorky: I am leaving. [Leaves and shuts the door.]
- 6 Another amusing story from this time is of Harry Holtzman loading up his car with abstract paintings and driving up and down Fifth Avenue, declaring this the "first" informal AAA group show. Thanks to current AAA member James Gross for relaying this story.
- 7 One of the more tempered critics, Jerome Klein, noted, "There are some promising talents and fresh impulses here. It will be interesting to see if they thrive and produce really strong shoots in this inner esthetic cubicle" (*New York Post*, April 10, 1937).
- 8 From Tritschler's essay for the catalogue accompanying *American Abstract Artists* at the University of New Mexico Art Museum, Albuquerque (1977), pages 7–22.
- 9 ACA Art Gallery publication in connection with an exhibition of September 18–30, 1939.
- 10 *The New York Times*, August 8, 1939. This letter was signed by Rosalind Bengelsdorf, Byron Browne, Herzl Emanuel, Hananiah Harari, Leo Lances, Jan Matulka, and George McNeil.
- 11 All except Hofmann became dues-paying members of the AAA.

THE AMERICAN ABSTRACT ARTISTS

*Current members

Names in blue are founding members

Alice Adams*

Mildred Aissen

Josef Albers

Calvin Albert

Lewin Alcopley

Richard Anuszkiewicz*

Jean Arp

Eve Aschheim*

Frank Bacher

Benjamin Baldwin

Martin Ball*

Will Barnet*

Herbert Bayer

Rosalind Bengelsdorf

Ward Bennett

Maurice Berezov

Siri Berg*

Emily Berger*

Nell Blaine

Barbara Blair

Mel Bochner

Leslie Bohnenkamp

Ilya Bolotowsky

Susan Bonfils*

Power Boothe*

Naomi Boretz*

Henry Botkin

Louise Bourgeois

Harry Bowden

James Bowness

Sharon Brant*

Michael Brennan*

Theodore Brenson

James Brooks

Henry Brown*



Alice Adams (see page 43)
Standing Corner, 1970
Wire corner bead and polyester resin
with white latex paint
Collection of the artist

Marvin Brown
Byron Browne
Fritz Bultman
Kenneth Bushnell*
Sidney Butchkes

Sarah Canright
Rhys Caparn
Jeanne Carles
(also called Mercedes Carles,
later Mercedes Matter)

Georgio Cavallon
A. N. Christie
James O. Clark*
Eve Clendenin
Anna Cohen
Arthur Cohen
Jean Cohen
William Conlon
Robert Conover
Alexander Corazzo
Ed Corbett
Doris Cross
Charlotte Cushman

Mark Dagley*
Nassos Daphnis
Eleanor De Laitre
José de Rivera
Matthew Deleget*

Matthew Deleget (see page 48)
They Don't Love You, Like I Love You,
2009
Four monochrome paintings:
iridescent silver acrylic paint on
four panels, hit with a hammer
Collection of the artist



David Diao
Burgoyne Diller
Blanche Dombek
Tom Doyle*
Werner Drewes

Ruth Eckstein*
Nancy Einreinhofer
Herzl Emmanuel
Tom Evans*
Gabriele Evertz*

Claire Falkenstein
Lawrence Fane
Lyonel Feininger
Herbert Ferber
Katherine Ferguson
Perle Fine
Ida Fischer
Adolf R. Fleischmann
Robert Foster
William Freed
Susie Frelinghuysen
William Freud
Tibor Freund

A. E. Gallatin
Sydney Geist
Vito Giacalone*
Helen Gilbert
Jeremy Gilbert-Rolfe
Sam Gilliam
Fritz Glarner
Heidi Glück*
Gary Golkin*
Maurice Golubov
Robert Goodnough



Gilbert Hsiao (see page 55)
Congest, 2008
Acrylic on shaped wood panel
Collection of the artist

John Goodyear*
Ron Gorchov
Sidney Gordin
Durnel Grant
Clement Greenberg
Balcomb Greene
Gertrude Greene
Gail Gregg*
John Grillo
Peter Grippe
James Gross*
José Guerrero
Luke Gwilliam

Marcia Hafif
Vanessa Haney
Gaylen C. Hansen
Hananiah Harari
Lynne Harlow*
Christian Haub
Nancy Haynes
Paul Heald*
Mara Held*
Jean Hélon
Mary Henry
Emanuel Herzel
Jene Highstein
Clinton Hill
Daniel G. Hill*
Fannie Hillsmith
Charles Hinman*
Stuart Holden
Carl Holty
Harry Holtzman
Budd Hopkins*
Gilbert Hsiao*
Beate Hulbeck
Robert Huo



Steve Karik (see page 59)
Mojave, 2009
Combination/collage, digital C-print,
and enamel paint on acrylic sheets
Collection of the artist

Phillis Ideal*
Angelo Ippolito
Ralph Iwamoto

Julian Jackson*
Ward Jackson
Raymond Johnson
Dorothy Joralemon
Roger Jorgensen*
James Juszczyk*

Cecily Kahn*
Ray Kaiser (later Eames)
Jerry Kajetanski
Herbert Kallem
Jerome Kamrowski

Frederick Kann
Steve Karlik*
Nikolai Kasak
Weldon Kees
Marthe Keller*

Paul Kelpé
Marie Kennedy
Gyorgy Kepes
Alan Kleiman
Karl Knaths
Joseph Konzal
Victor Kord*
Lee Krasner
Harold Krisel
Ted Kurahara*

Leroy Lamis
Leo Lances
Ibram Lassaw
Irene Lawrence*
Fernand Léger



Vincent Longo (see page 63)
Lattice (To Piet), 2008
Acrylic on canvas
Collection of the artist

Irving Lehman
Howard Lester
Mon Levinson*
Israel Levitan
Norman Lewis
Sol LeWitt
Richard Lippold
Seymour Lipton
James Little*
John Little
Michael Loew
Jane Logemann*
Vincent Longo*
Al Loving
Agnes Lyall

David MacKenzie*
Oscar Magnan*
Stephen Maine*
Katinka Mann*
Leo Manso
Nancy Manter*
Brice Marden
Rossana Martínez*
Alice Trumbull Mason
Robert McFarland
George McNeil
Clement Meadmore
Joseph Meert
Creighton Michael*
Joseph Meierhans
Lily Michael
Jeanne Miles
Brenda Miller
László Moholy-Nagy
Manfred Mohr*
Piet Mondrian



Katinka Mann (see page 65)
Red Blue, 2010
Chromogenic photograph on paper
on metal
Collection of the artist

Robert Montoya
George L. K. Morris
Jill Moser
Hiroshi Murata*
Judith Murray*

Louise Nevelson
Ben Nicholson

Mary Obering*
John Obuck*
John Opper
Alfonso Ossorio

Stephen Pace
John Pai*
Betty Parsons
Henry C. Pearson
George Peck
Irene Rice Pereira
Margaret Peterson
John T. Phillips*
Edgar Pillet
Peter Pinchbeck
Howardena Pindell
Corey Postiglione*
Lucio Pozzi*
Easton Pribble
Joan Webster Price*
Richard Pugliese*

Harvey Quaytman

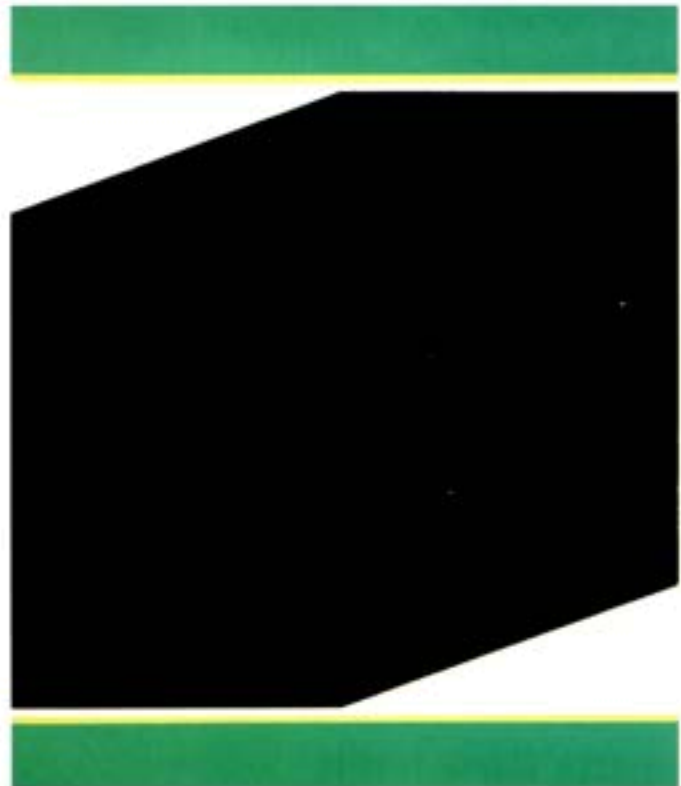
Raquel Rabinovich*
Leo Rabkin*
David Reed*
Ad Reinhardt



John T. Phillips (see page 69)
Untitled, 2008
Wax and pigment on board
Collection of the artist

Hans Richter
George Rickey
Beatrice Riese
Rodney Ripps*
(Kaplan) Rivkah
Dorothea Rockburne*
Raymond Rocklyn
Gabriel Roos
Ralph Rosenberg
Ce Roser*
Robert Roster
Judith Rothschild
Irene Rousseau*
David Row*
Antonio Rubino
Judith Rubino
Edwin Ruda*
Robert Ryman

James Sadek
Doug Sanderson
Salvatore Scarpitta
Louis Schanker
Abram Schlemowitz
Edith Schloss
James Seawright*
John Sennhauser
Edward Shalala*
Babe Shapiro*
Zahara Shatz
Charles G. Shaw
Jean Sherman
Oli Sihvonen
Louis Silverstein*
Esphyr Slobodkina
David Smith
George Smith



Don Voisine (see page 75)
Progressive, 2009
Oil on wood

Robert Smithson
Hyde Solomon
Helen Soreff
Max Spivak
Clay Spohn
Julian Stanczak
James Stewart
Jason Stewart
Knute Stiles
Richard Stone*
Robert Storr*
Racelle Strick
Peter Stroud*
George Sugarman
Robert Swain*
Florence Swift
Albert Swinden

Susanna Tanger
Henry Tedlie
Richard Timperio*
Horatio Torres
Serge Truback
R. D. Turnbull
Richard Tuttle
Jack Tworkov

Clover Vail*
Vera Vasek*
Don Voisine*
Ruth Vollmer
Wilfred Graf Schwerin von Krosigk
John von Wicht
Charmion von Wiegand
Vaclav Vytlačil

Merrill Wagner*
Joan Waltemath*



Merrill Wagner (see page 76)
Three Brands of Cadmium Yellow Light,
2008
Oil on linen
Collection of the artist

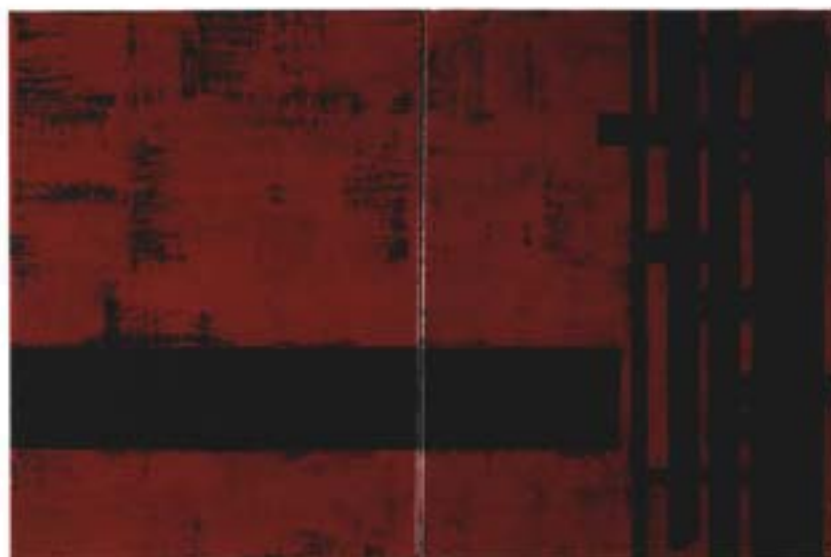
Vivienne Thaul Wechter
Sybil Weil
Rudolph Weisenborn
Mac Wells
Stephen Westfall*
Warren Wheelock
Frederick J. Whiteman
Harry Wildenburg
Jeanne Wilkinson*
Mark Williams*
Neil Williams
Thornton Willis*
Robert J. Wolff

Jean Xceron

James Yohe

Kes Zapkus*
Nola Zirin*

W. M. (Wilfred) Zogbaum



Mark Williams (see page 78)
Split Diptych—Carrier, 2010
Polyurethane enamel and
acrylic latex paint on canvas
Collection of the artist.

Works by Past Members

Josef Albers

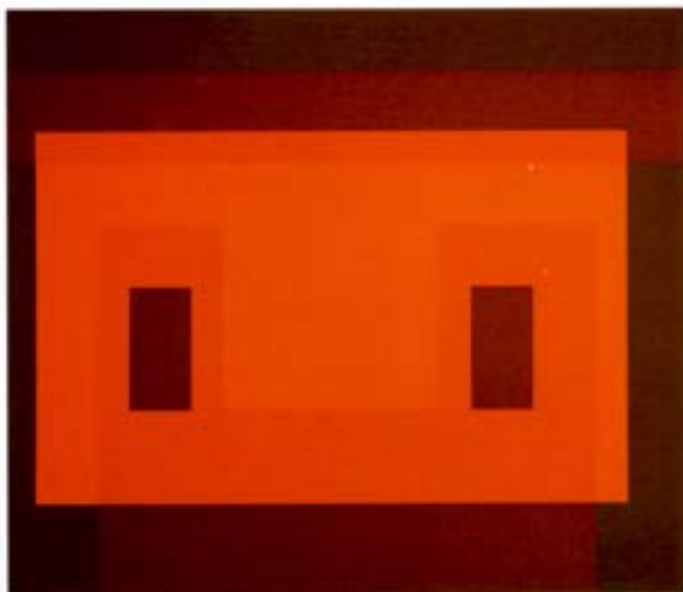
American, born Germany, 1888–1976

M. M. Variant, 1968

Color screenprint

Museum Acquisition Fund

68.229



Jean Arp

French, 1887–1966
Abstraction
Cellocut
Gift of Dr. Emanuel Klein,
Class of 1924
62.0033



Ilya Bolotowsky

American, 1907–1981
Untitled
Gouache
Gift of Isabel and William Berley,
Classes of 1947 and 1945
99.078.072



James Brooks

American, 1906–1992
Untitled, 1967
India ink and acrylic
Gift of Dwight H. Emanuelson,
Class of 1957
83.031.002



Untitled, 1980
India ink and acrylic
Gift of Dwight H. Emanuelson,
Class of 1957
83.031.005



Robert Conover
American, 1920–1998
Mountain, 1966
Color screenprint
Gift of Associated American Artists
68.038



David Diao

American, born 1943

Untitled (Barnet Newman: The Paintings), 1992

Color screenprint

Gift of Olive Press, Cornell University

93.015.005

Burgoyne Diller

American, 1906–1965

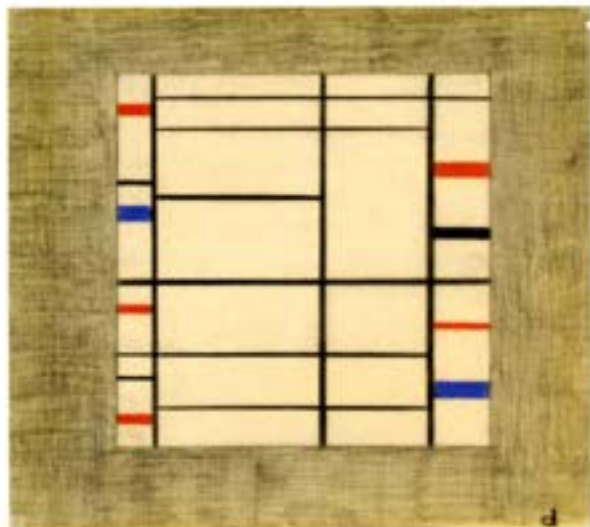
Second Theme

Pencil and crayon

Gift of Isabel and William Berley,

Classes of 1947 and 1945

99.078.143



Werner Drewes

American, 1899–1985

Untitled (Praying Mantis), 1944

Etching

Bequest of Joseph M. Hanson,

Class of 1951

63.348





Lyonel Feininger

German, 1871–1956

ORB, 1953

Watercolor and ink

Dr. and Mrs. Milton Lurie Kramer,

Class of 1936, Collection;

Bequest of Helen Kroll Kramer

77.062.012



Herbert Ferber

American, 1906–1991

Untitled, 1972

Gouache, ink, and watercolor

Gift of Sylvan Cole, Jr., Class of 1939

2001.062



Robert Goodnough

American, 1917–2010

Primeval Mouse, 2002

Wood, nails, marking pen, and paint

Gift of the artist

2002.042



Primeval Cat, 2003

Wood, paint, nails, buttons, plastic molding,
clothespin, ballpoint pen, and glue

Gift of the artist

2006.075.002



Carl Holty

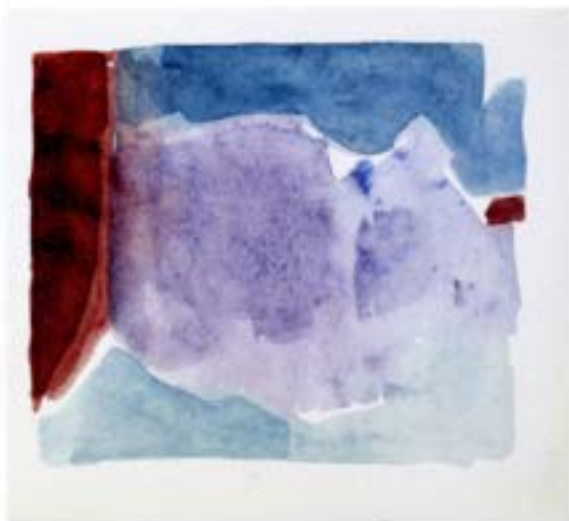
American, 1900–1973

Untitled, 1962

Watercolor

Gift of Esther and Robert J. Doherty

98.051.004



Lee Krasner

American, 1908–1984

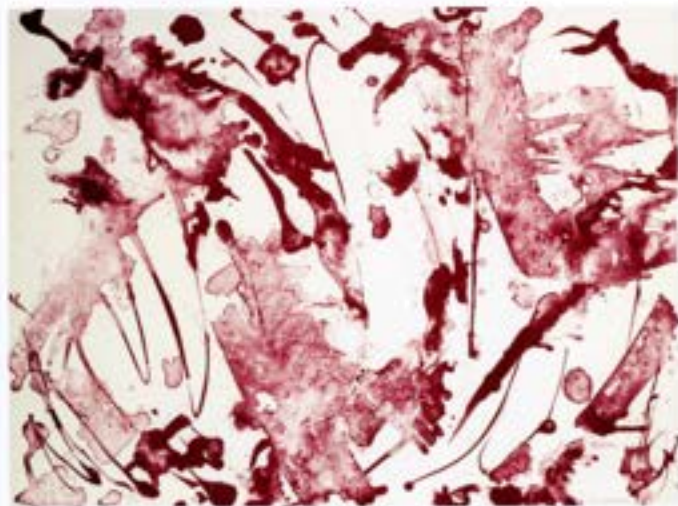
Pink Stone,

from the series *Primary*, 1969

Color lithograph

Gift of Samuel E. Hunter

79.102.003



Fernand Léger

French, 1881–1955

Untitled, 1938

Pencil

Gift of Wallace K. Harrison

72.108.006



Norman Lewis

American, 1909–1979

Carnadal, 1974

Etching and aquatint

Acquired through the David M. Solinger,

Class of 1926, Fund

83.005.005

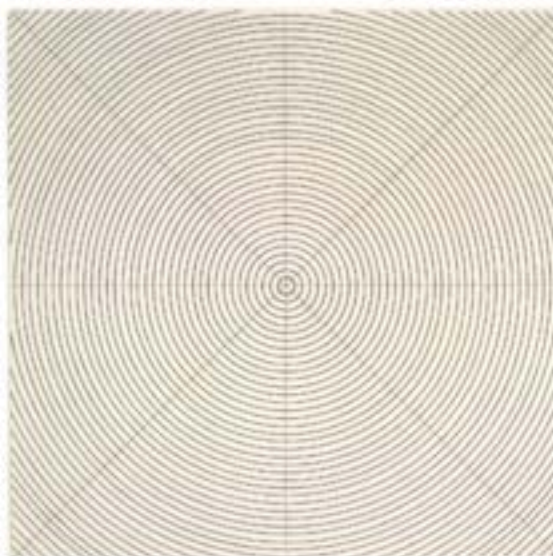


Sol LeWitt

American, 1928–2007
Wavy Bands
Color woodcut
Gift of Isabel and William Berley,
Classes of 1947 and 1945
99.078.080



Untitled, 1973
Two-color screenprint
Gift of Robert Rauschenberg
76.087.014



Al Loving

American, 1935–2005

Untitled, 1992

Color lithograph

Gift of Olive Press, Cornell University

93.015.008



Alice Trumbull Mason

American, 1904–1971

Drawing for Black Division

Pencil, white pastel, and India ink

Gift of Isabel and William Berley,

Classes 1947 and 1945

99.078.050



Louise Nevelson

American, 1899–1988

The Reflected Wheel

Soft-ground etching

Gift of Mr. and Mrs. David J. Friedman

79.122



Untitled, 1968

Bronze

Gift of Robert Nagler, Class of 1950

93.040.002



Untitled, from the series
New York Collection for Stockholm, 1973

Color screenprint

Gift of Robert Rauschenberg

76.087.018



Alfonso Ossorio

American, 1916–1990

Easter, 1950

Pen and ink

Gift of Clara K. Seley

87.031.008

Betty Parsons

American, 1900–1982

We Are Seven

Acrylic on paper mounted on board

Gift of the Betty Parsons Foundation

86.075.008



Duck Train

Wood assemblage

The Lenore and Burton Gold, Class of 1951,

Collection of 20th Century Art

86.137





Irene Rice Pereira
American, 1907–1971
Perceptions of Space, 1956
Gouache
Gift of Isabel and William Berley,
Classes of 1947 and 1945
99.078.055



Ad Reinhardt

American, 1913–1967

No. 6

Color screenprint

Gift of the Betty Parsons Foundation

86.075.020



Ralph Rosenberg

American, 1913–1992

American Landscape: 1961, 1961

Watercolor

Gift of Arthur Steel

75.087.004



Robert Ryman

American, born 1930

Test #3, 1990

Etching

Acquired through the David M. Solinger,
Class of 1926, Fund, with additional support
from the Warner L. Overton Fund

2007.054



Louis Schanker

American, 1903–1981
Hai-Jali (Jai-Alai), 1939
Color woodcut
Gift of Steve Harris,
Class of 1955
2009.014



Robert Smithson

American, 1938–1973
Materials for Photo-scapes, 1968
Graphite on onion skin
Gift of the artist at the time of an
exhibition held at the
A. D. White Museum, 1968
76.038.002



Richard Tuttle

American, born 1941
Nine Lines, Eight Colors, 1971
Graphite and watercolor
Gift of Bunty and Tom Armstrong
80.095.006



Jack Tworlov

American, 1900–1982
Untitled, study for House of the Sun, ca. 1952
Oil on canvas
Gift of Mr. Christopher C. Schwabacher
87.065



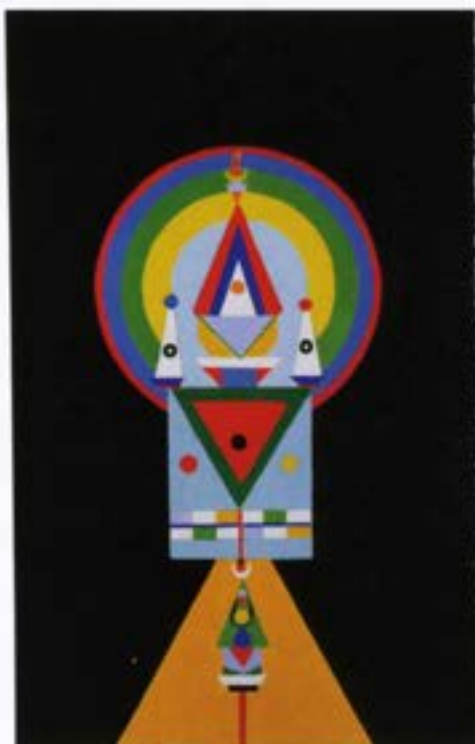
John von Wicht

German, active United States, 1888–1970
Soundpiece, 1966
Stencil
Gift of Associated American Artists
68.029



Charmion von Wiegand

American, 1898–1983
To the Winter Goddess, 1963
Gouache
Gift of Miss May E. Walter
66.009



Works by Current Members

Alice Adams
American, born 1930



Infrastructure, 1972
Stainless steel wire, wire lath,
and plaster
Collection of the artist



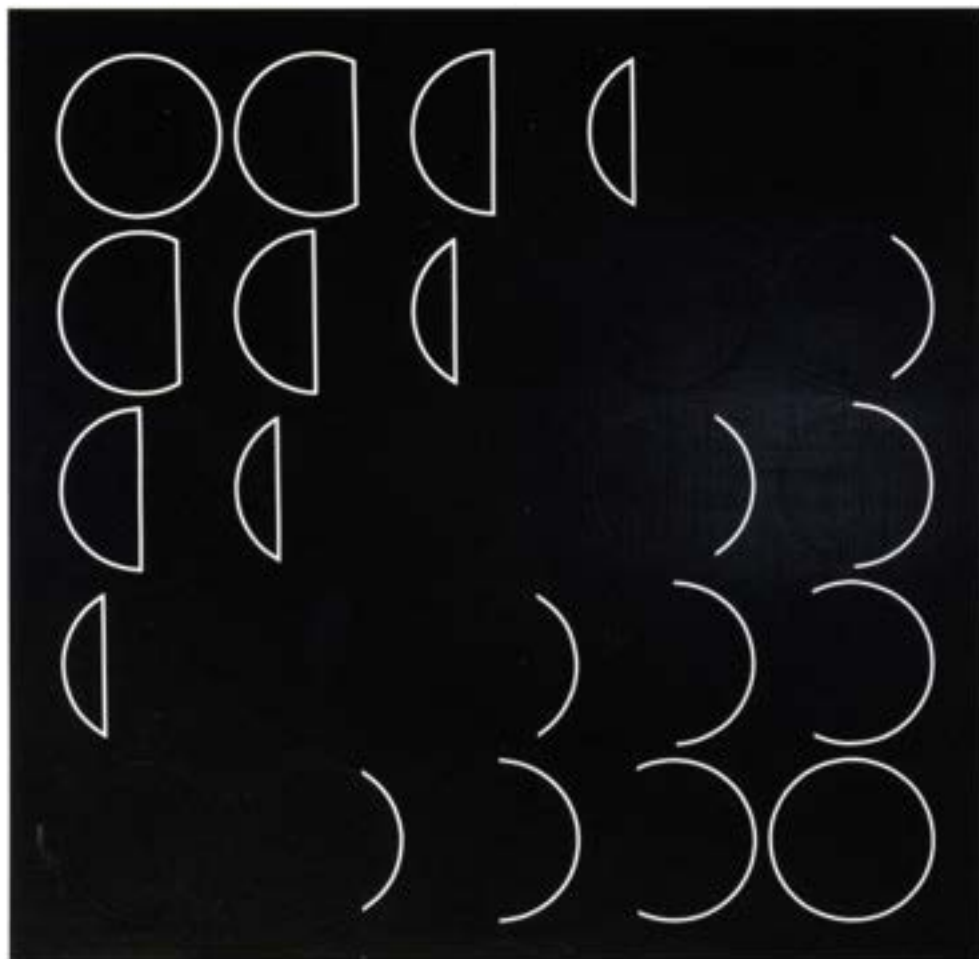
Cross-Purposes II, 1973
Wood, wood lath, wire lath,
and plaster
Collection of the artist



Terraces, 2002
Plaster
Collection of the artist

Siri Berg

American, born Sweden, 1921



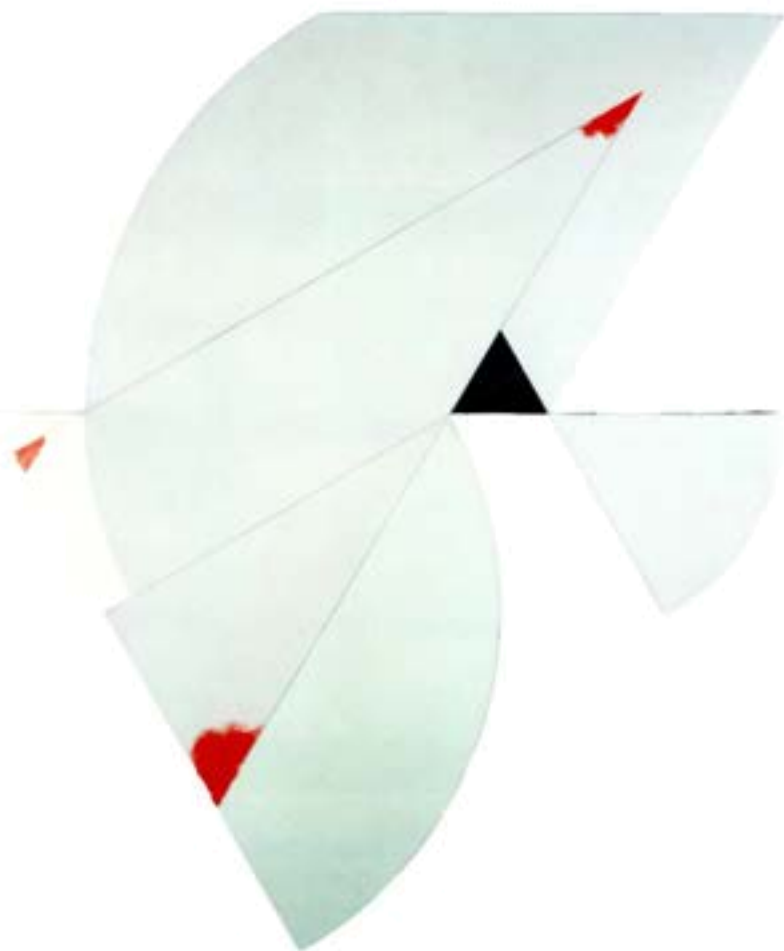
Black Series No. 4, 1976
Acrylic on canvas
Gift of Sylvia Pizitz
80.046.002

Emily Berger
American, born 1953



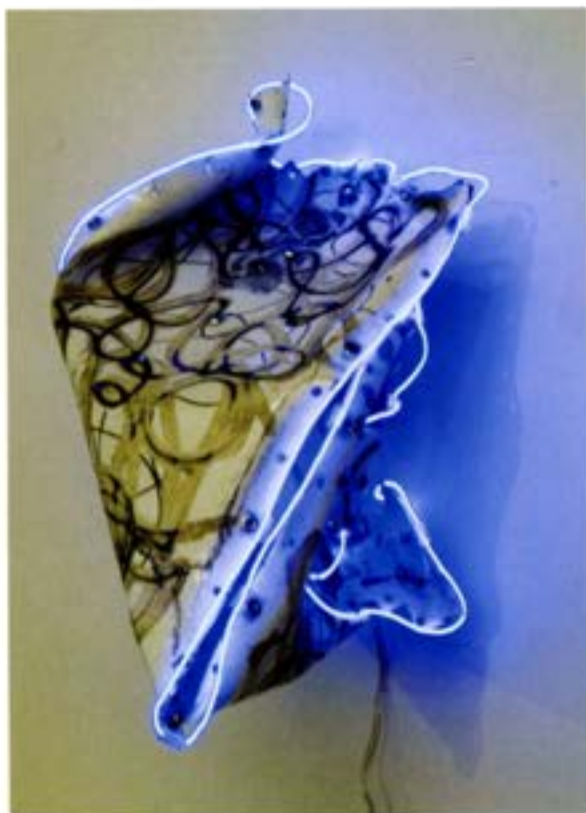
Untitled, 2009
Oil on wood panel
Collection of the artist

Kenneth Bushnell
American, born 1933



EDC: Morning Sail, 2009
Acrylic and oil on shaped canvas
over plywood support
Collection of the artist

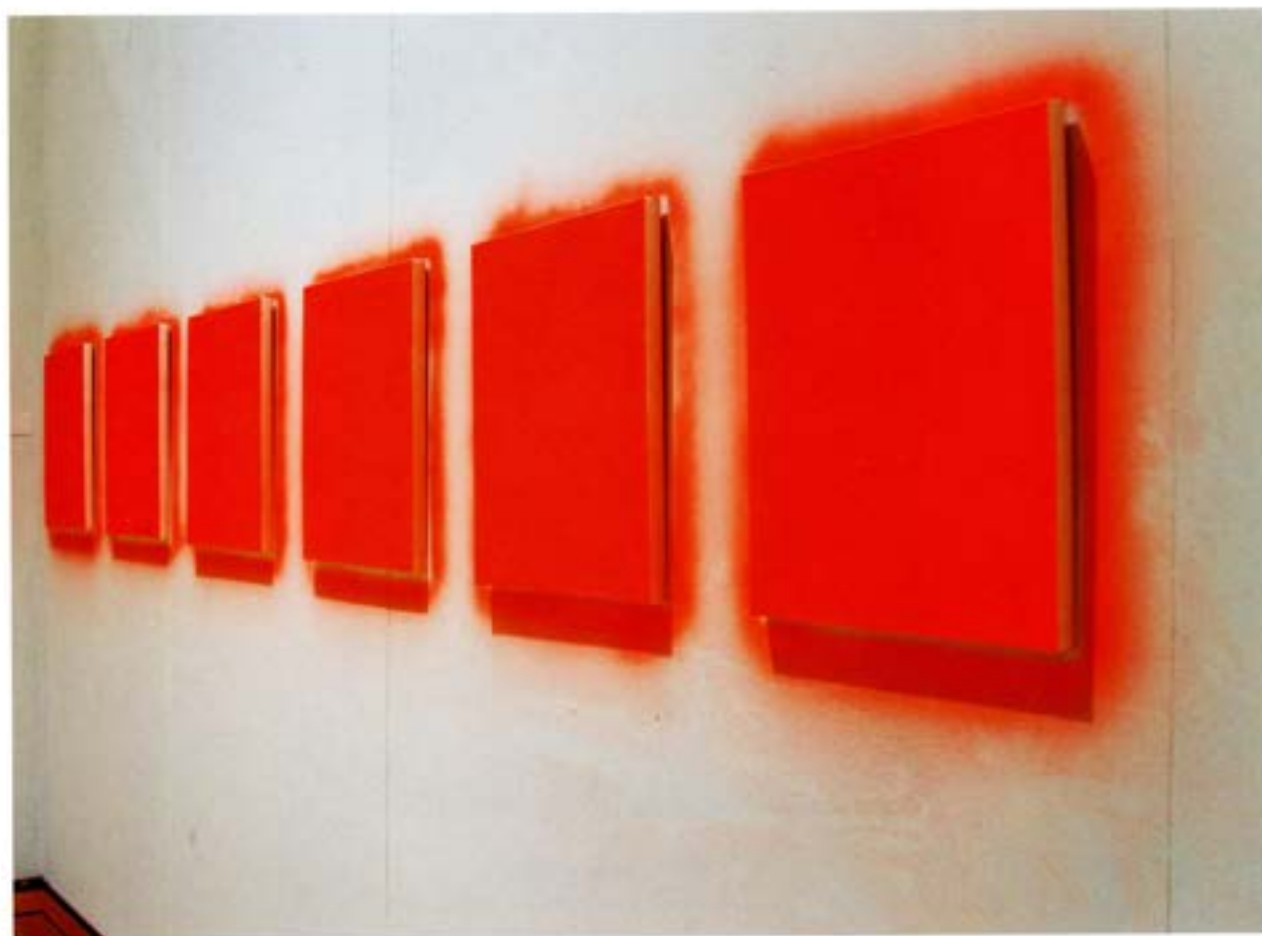
James O. Clark
American, born 1948



Orestes, 2006
Enamel paint, metal, and
electroluminescent wire
Collection of the artist

Matthew Deleget

American, born 1972



War Monochromes, 2007–11
Six monochrome paintings:
fluorescent orange spray paint
on canvas and wall
Collection of the artist



Ballybay, 2007
Bronze from wood
Collection of the artist



Ballygally, 2007
Bronze from wood
Collection of the artist

Ruth Eckstein

American, born Germany, 1916



Nara: Shinto Shrine, 1975

Collage print

Gift of the artist

76.053



Untitled, 2005
Acrylic and ink on paper
Collection of the artist

Untitled
Acrylic and ink on paper
Collection of the artist

Untitled, 2000
Acrylic and ink on paper
Collection of the artist

Untitled, 2005
Acrylic and ink on paper
Collection of the artist

James Gross
American, born 1950



No. 10, 2010
Collage on cardboard
Private collection

Lynne Harlow
American, born 1968



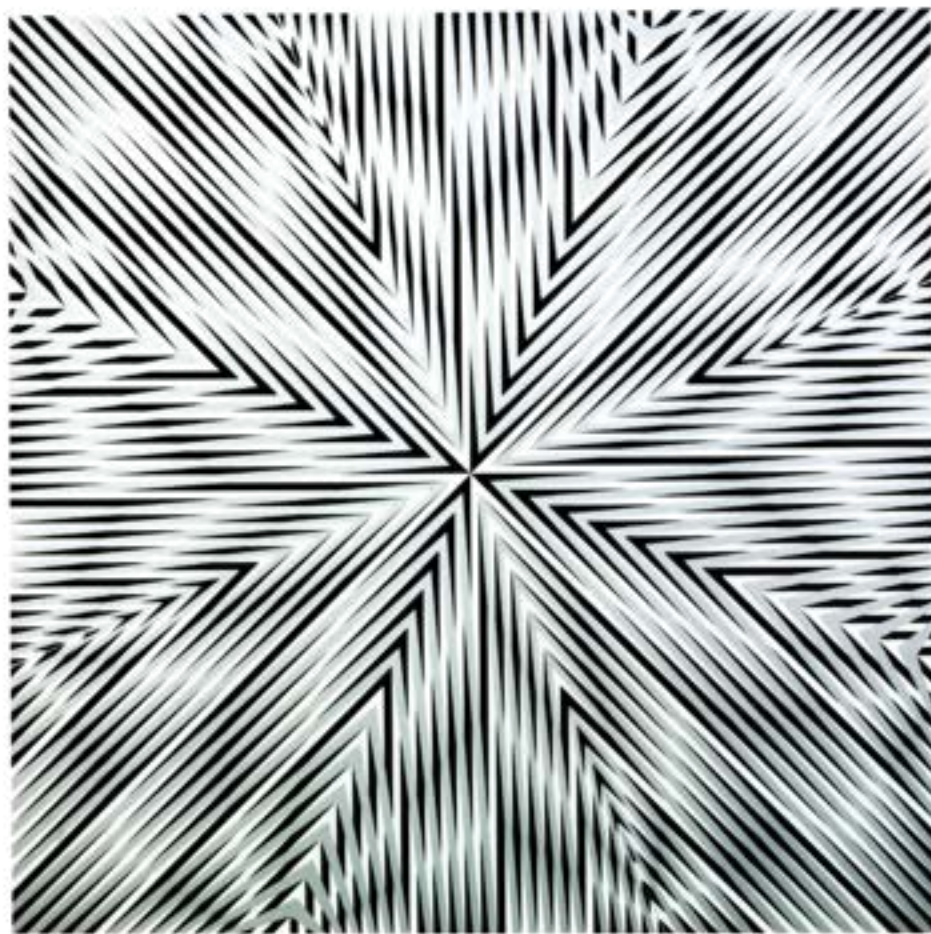
Netherland, 2008
Crystals on copper
Collection of the artist

Mara Held

American, born 1954



Ostinato, 2009
Egg tempera on linen on panel
Collection of the artist



Flash I, 2008
Acrylic on wood panel
Collection of the artist

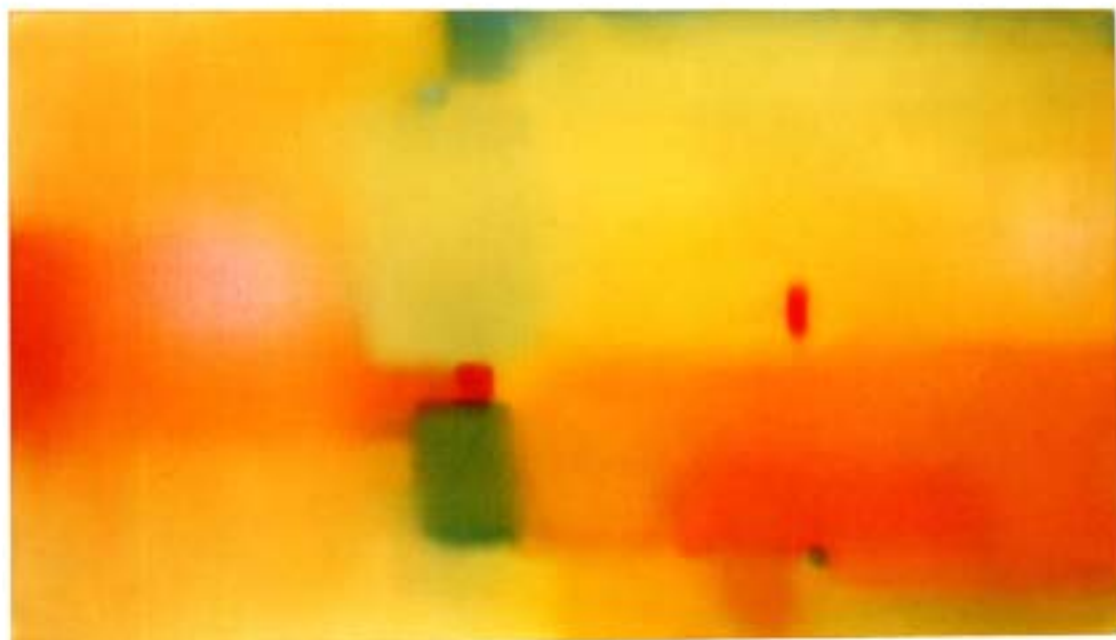
Phillis Ideal

American, born 1942



Pause, 2009
Mixed media on panel
Collection of the artist

Julian Jackson
American, born 1953



Mirage, 2009
Oil on panel
Collection of the artist

Cecily Kahn

American, born 1959

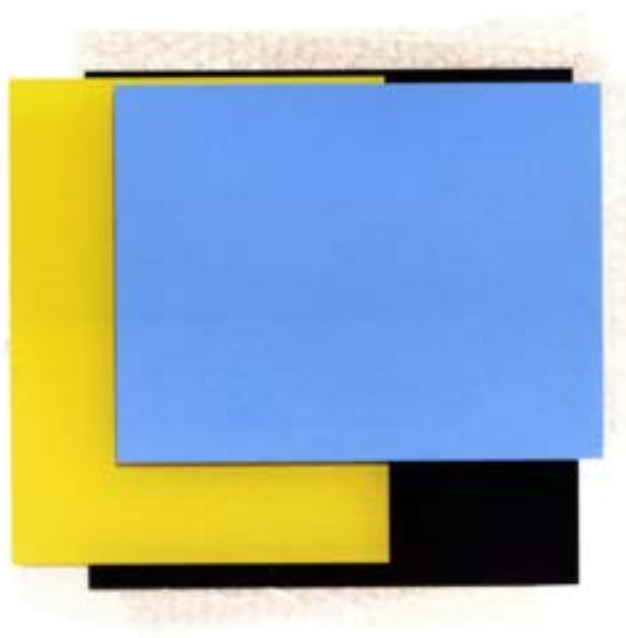


Sunlight, 2010
Oil on linen
Collection of the artist

Steve Karlik
American, born 1950



Cross Point Urban Blue, 2009
Acrylic, oil, and enamel on
wood panel
Collection of the artist



Untitled Layered Combination, 2010
Acrylic sheets, enamel paint, and
mixed media
Collection of the artist

Marthe Keller
American, born 1948



Milan II, 1994
Oil, alkyd, zinc dust, and wax
on canvas
Collection of the artist

Victor Kord
American, born Romania, 1935



AVON VII, 2009
Acrylic on canvas
Collection of the artist

Irene Lawrence
American, born 1940

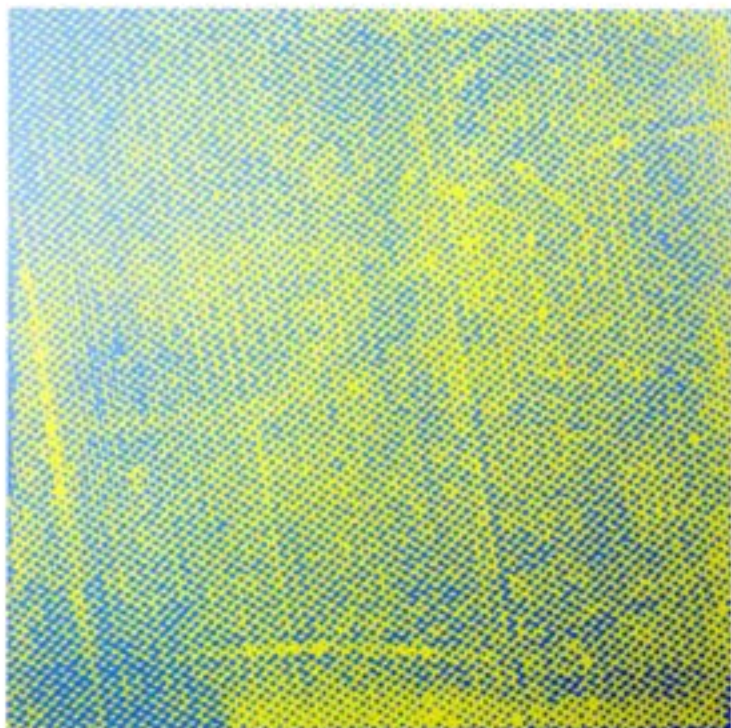


Imaginary Ashes, 2008
Oil stick on canvas
Collection of the artist



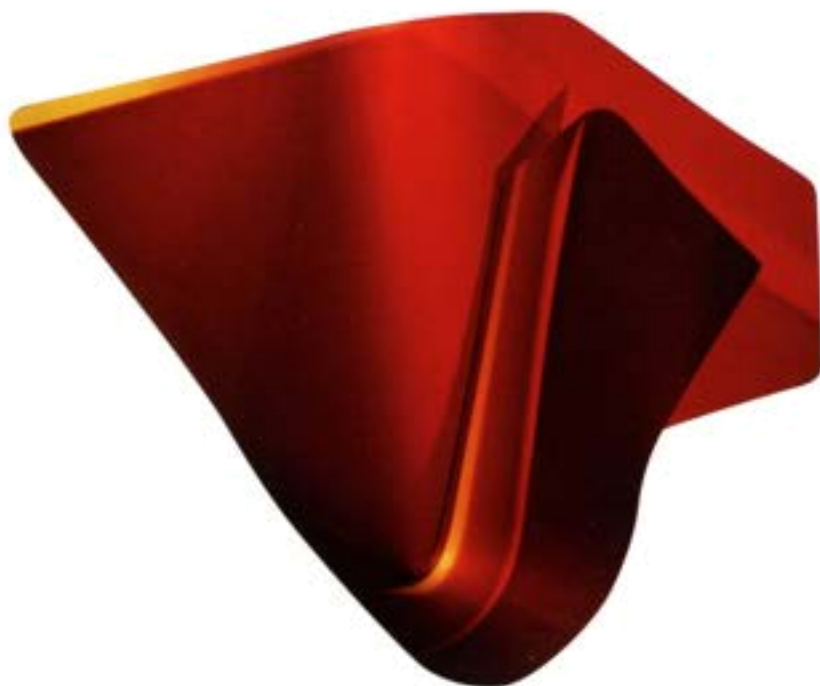
Lattice (Second Site), 2010
Acrylic on canvas
Collection of the artist

Stephen Maine
American, born 1958



Smoke Picture (yellow / blue), 2010
Acrylic on panel
Collection of the artist

Katinka Mann
American, born 1925



Red Yellow Stripe, 2007
Cibachrome photograph on canvas
Collection of the artist

Creighton Michael
American, born 1949



MOTIF 810, 2010
Oil on acrylic on canvas

Judith Murray
American, born 1941



Optimist, 2008
Oil on linen
Collection of the artist

John Obuck

American, born 1949



Skylight, 2007
Oil on canvas
Collection of the artist



U.B. 2, 2007
Oil on canvas
Collection of the artist

Leo Rabkin

American, born 1919



(front and side views)



Four-Faceted Squares, 1970
Transparent colored acrylic and
opaque white acrylic
Collection of the artist

David Row
American, born 1969



Bad Behavior, 2008
Oil on steel
Collection of the artist

Edward Shalala
American, born 1949



Untitled #1: Martha's Vineyard, MA,
1977–2006
String, 35mm/digital black-and-white
custom print, documentary photograph
Collection of the artist

Richard Timperio
American, born 1946



Mic Mac, 1996
Acrylic on canvas with mixed media
Collection of the artist

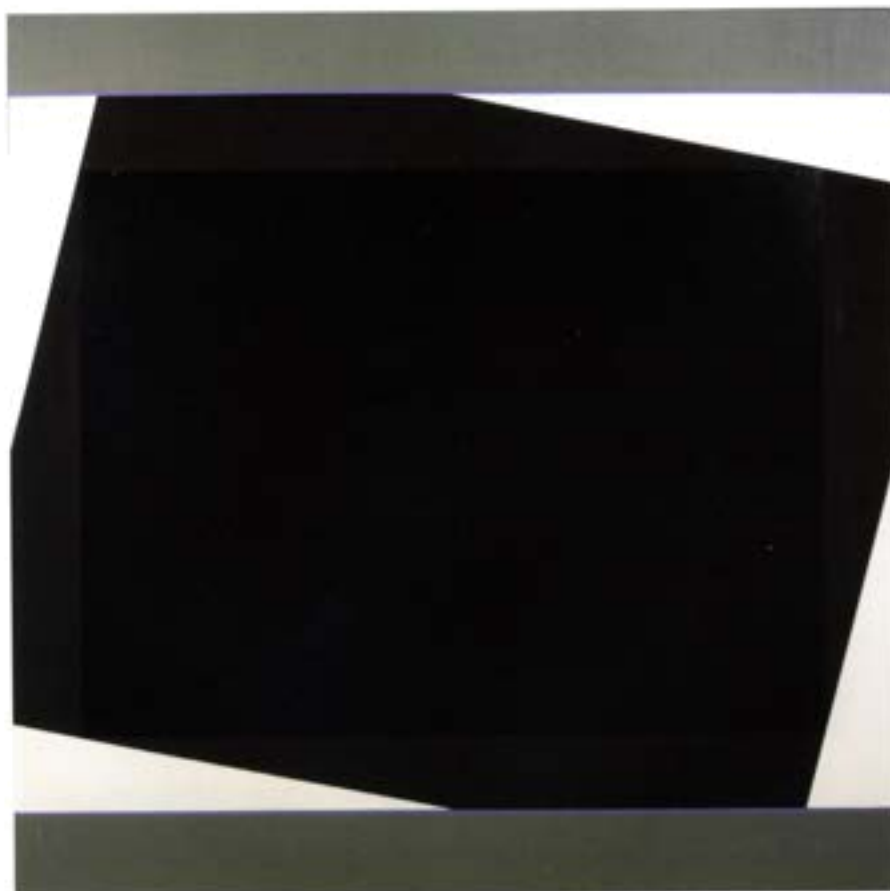
Clover Vail

American, born 1939



Untitled, 2008
Graphite on Arches paper
Collection of the artist

Don Voisine
American, born 1952



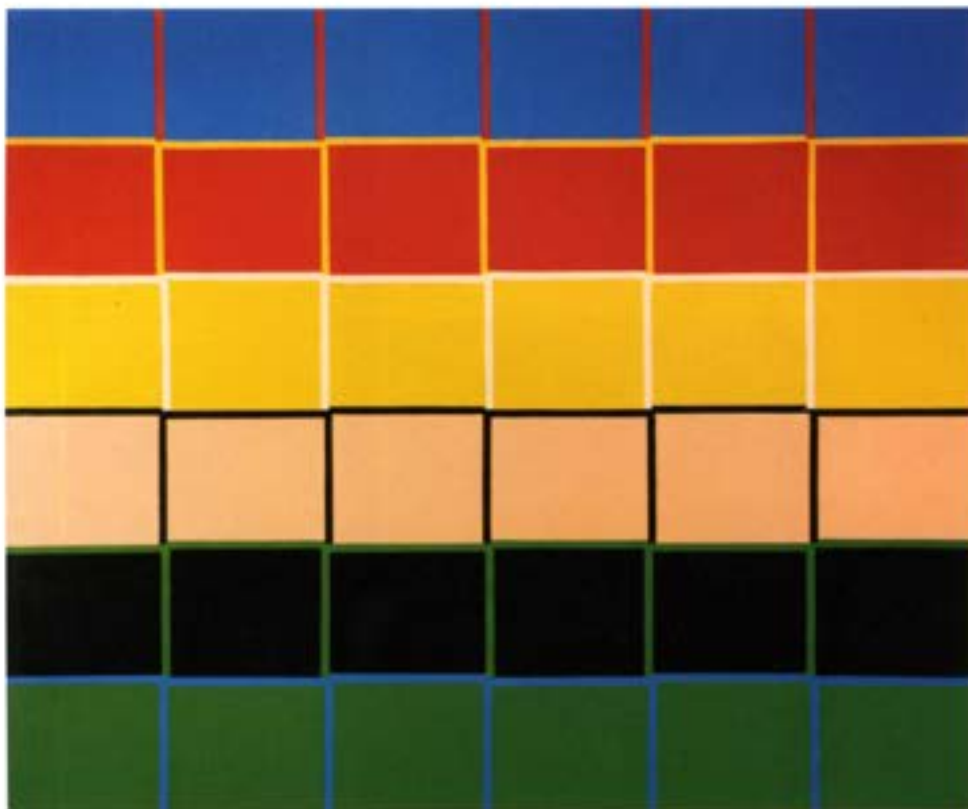
Vertigo, 2008
Oil on wood
Collection of Adam Beckerman and
Beth Lee

Merrill Wagner
American, born 1935



Seven Brands of Naples Yellow, 2009
Oil on linen
Collection of the artist

Stephen Westfall
American, born 1953



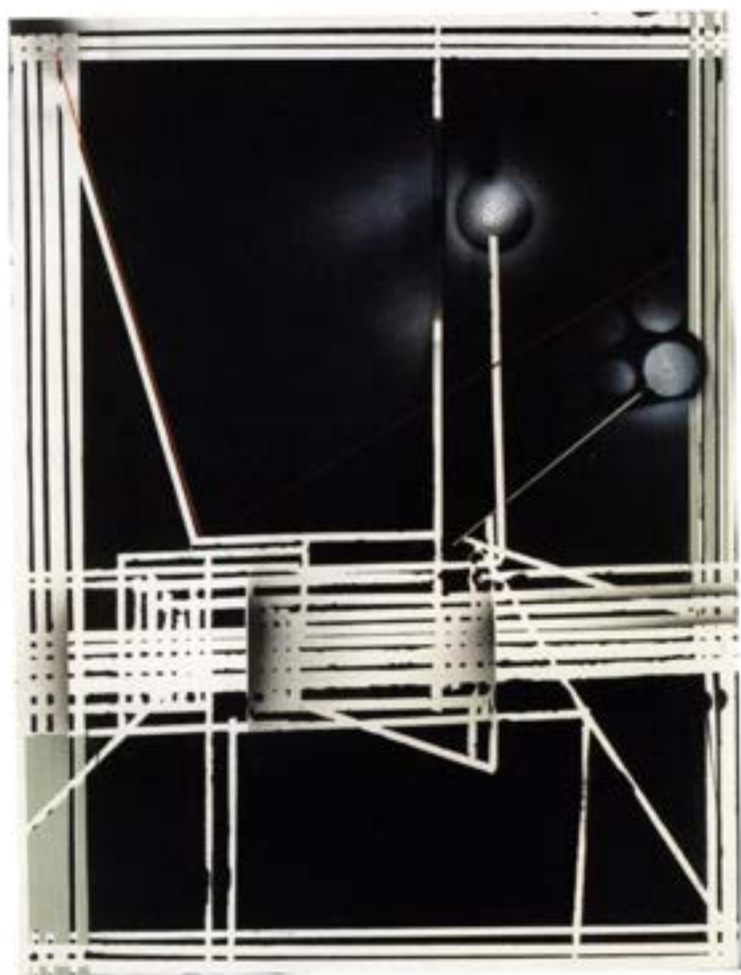
My Beautiful Laundrette, 2008
Oil and alkyd on canvas
Collection of the artist

Mark Williams
American, born 1950



Closer, 2010
Oil enamel paint on wood panel
Collection of the artist

Nola Zirin
American, born 1943



Martian Module, 2009
Oil and enamel on canvas
Collection of the artist

Credits

All works courtesy of the artists, and the following:

Alice Adams
Image (Terraces, page 43) courtesy of the artist

Josef Albers
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Art © Estate of Ilya Bolotowsky/Licensed by
VAGA, New York, NY

James Brooks
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VAGA, New York, NY

James O. Clark
Image courtesy of the artist

David Diao
Courtesy of Postmasters Gallery, New York

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VAGA, New York, NY

Werner Drewes
Courtesy of the Drewes Estate

Lyonel Feininger
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VG Bild-Kunst, Bonn

Herbert Ferber
Courtesy of the Estate of Herbert Ferber

Heidi Glück
Image courtesy of the artist

Lynne Harlow
Image courtesy of the artist

Julian Jackson
Courtesy of Kathryn Markel Fine Art, New York

Steve Karlik
Images courtesy of the artist

Lee Krasner
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Fernand Léger
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ADAGP, Paris

Norman Lewis
Courtesy of the Norman W. Lewis Estate, landor Fine Arts, NJ

Sol LeWitt
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New York

Al Loving
Courtesy of the Estate of Alvin Loving and
ACA Galleries, New York

Alice Trumbull Mason
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VAGA, New York, NY

Creighton Michael
Courtesy of Robischon Gallery, Denver, Colorado

Louise Nevelson
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Irene Rice Pereira
Image courtesy of the artist's nephew, Djelloul Marbrook

Ad Reinhardt
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Robert Ryman
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Edward Shalala
Image courtesy of the artist

Robert Smithson
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VAGA, New York, NY

Richard Tuttle
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Jack Tworkov
Courtesy of the Estate of Jack Tworkov and
Mitchell-Innes & Nash, New York

Don Voisine
Courtesy of McKenzie Fine Art, New York

John von Wicht
Courtesy of the Estate of John von Wicht

Charmion von Wiegand
Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY

Stephen Westfall
Courtesy of Lennon, Weinberg, New York



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