BREAKING BOUNDARIES

THE WOMEN OF AMERICAN ABSTRACT ARTISTS, 1936–PRESENT

BLURRING BOUNDARIES

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EXHIBITION VENUES

Clara M. Eagle Gallery
Murray State University
Murray, Kentucky
September 27, 2018 - November 1, 2018

Ewing Gallery of Art + Architecture
University of Tennessee, Knoxville
Knoxville, Tennessee
November 15, 2018 - December 13, 2018

South Bend Museum of Art
South Bend, Indiana
October 17, 2020 - January 3, 2021

The Baker Museum
Naples, Florida
March 28, 2021 - July 25, 2021

Freedman Gallery
Albright College
Reading, Pennsylvania
August 31, 2021 - December 17, 2021

Peeler Art Center
DePauw University
Greencastle, Indiana
February 8, 2022 - April 26, 2022

Mattatuck Museum
Waterbury, Connecticut
May 7, 2023 - September 10, 2023

EXHIBITING ARTISTS

Alice Adams
Liz Ainslie
Rosalind Bengelsdorf
Siri Berg
Emily Berger
Susan Bonfils
Sharon Brant
Gabriele Evertz
Laurie Fendrich
Perle Fine
Joanne Freeman
Gertrude Greene
Gail Gregg
Lynne Harlow
Mara Held
Rhia Hurt
Phillis Ideal
Cecily Kahn
Marthe Keller
Iona Kleinhaut
Lee Krasner
Jane Logemann
Katinka Mann
Nancy Manter
Alice Trumbull Mason
Joanne Mattera
Judith Murray
Lisa Nanni
Irene Rice Pereira
Raquel Rabinovich
Beatrice Riese
Ce Roser
Irene Rousseau
Anne Russinof
Lorenza Sannai
Karen Schifano
Mary Schiliro
Claire Seidl
Esphyr Slobodkina
Susan Smith
Melissa Staiger
Li Trincere
Kim Uchiyama
Lynn Umlauf
Clover Vail
Vera Vasek
Merrill Wagner
Jeanne Wilkinson
Patricia Zarate
Nola Zirin

BLURRING BOUNDARIES
THE WOMEN OF AAA, 1936–PRESENT

"The stamp of modern art is clarity: clarity of color, clarity of forms and of composition, clarity of determined dynamic rhythm, in a determined space. Since figuration often veils, obscures or entirely negates purity of plastic expression, the destruction of the particular form for the universal one becomes a prime prerequisite."[1]

- Perle Fine (1905-1988)

Perle Fine's declaration for the hierarchy of distilled form, immaculate line, and pure color came close to being the mantra of the 1930s and of American Abstract Artists (AAA). Founded during The Great Depression, AAA was established at a time when museums and galleries were still conservative in their exhibition offerings. With its challenging imagery and elusive meaning, abstraction was often presented as "not American" because of its derivation from the European avant-garde. Consequently, American abstract artists received little interest from museum and gallery owners. Even the Museum of Modern Art, which mounted its first major exhibition of abstract art in 1936, hesitated to recognize American artists working within the vein of abstraction. MoMA's exhibition, *Cubism and Abstract Art*, at the time groundbreaking for its non-representational content, filled four floors with artwork largely by Europeans.[2] This lack of recognition from MoMA angered abstract artists working in New York and was the impetus behind the founding of American Abstract Artists later that year.

In the early 1930s, abstract artists flocked to a new school founded by the German artist Hans Hofmann. For young artists, Hofmann's class nourished a pioneering interest to learn the techniques of the European modernists. Included in his eager group of ready-admirers were artists Nell Blaine, Lenore [Lee] Krasner, Ray Kaiser [Eames], Perle Fine, and Mercedes Carles [Matter]. Although Hofmann was more welcoming to women than his contemporaries, he was still partial to male artists, once telling Lee Krasner that her work was "so good you would not believe it was done by a woman."[3] Perle Fine recalled a day when Hofmann, bitter and frustrated as more of his male students left to enter military service, pointed to each woman in his class and declared, "You'll amount to nothing. You'll amount to nothing. You'll never get anywhere. You'll never get anywhere."[4] Despite Hofmann's criticisms, the women who attended his school during the late 1930s and early 1940s considered the experience a formative one, as it gave them an opportunity to gather and discuss their ideas and work. Hofmann's school provided a place to establish friendships and community, spawning a new generation of like-minded artists who eventually transitioned from student peers to AAA members.

In 1943, several of AAA's female members participated in an all-women's show, entitled *31 Women*, at Peggy Guggenheim's Art of This Century gallery. Critical reception of *31 Women* echoed the patriarchal sentiments expressed by Hofmann and common at the time. *New York Times* reviewer and senior art critic Edward Alden Jewell declared that, "the work might just as well have been produced by 'The Men,'"[5] while an anonymous reviewer in *ArtNews* asserted, "the works…[promote a] new conception of the weaker sex. Other all-female organizations should have a look-in at a show which is so refreshingly un-ladylike."[6] *Time* magazine critic James Stern refused to write about the show altogether, proclaiming that women should simply stick to creating with their bodies.[7] Peggy Guggenheim, herself indifferent to women artists, scheduled the show's opening the month before the gallery closed for the summer, a date she considered inconsequential as the potential audience flocked elsewhere to escape the summer heat.[8] The art world had room for models and mistresses, but not for women artists in their own right. Women who were married to successful artists, critics, or collectors were slightly more visible, but in general, women artists stood a strong chance of being undervalued or ignored. To avoid dismissal simply on the basis of gender, many female artists used only surnames or initialed their canvases. Lenore Krasner changed her name to the androgynous Lee, while Irene Rice Pereira simply used the initial I. Whereas subject matter could be problematic for women painters—conjuring images

of pastel flowers or beatific children—in abstraction, the gender of the painter made little difference. Absent gender specific signifiers, pure abstraction gave women a freedom they did not have when painting representationally. By the time of Guggenheim's second women's show, a 1945 exhibition entitled *The Women,* perceptions regarding women within abstract art were shifting, but critical review was still tinged with surprise at their ability to create strong abstract work.

If the reception of women in Guggenheim's shows could be described as dismissive at best, the opposite was true of their participation within American Abstract Artists. From the outset, both as women and as abstract artists, women of AAA were working on the periphery of the art world. Perhaps as a result of their mutual status as internal exiles of the art world, both male and female members of AAA shared goals which included advocating for abstract art and the inclusion of *all* abstract artists in museums and galleries. In comparison to the other abstract artist collectives of the period, where equal footing for women was unusual, AAA provided a place of refuge for female artists. Women within AAA have enjoyed a remarkably active history and generative role since the group's founding and have been instrumental in articulating its mission within the arts community. Founding member Gertrude Greene coordinated the group's first exhibitions, including the opening group show at Squibb Gallery in 1937.[9] Esphyr Slobodkina, another of the group's founding members, was also the organization's first secretary, later serving as president, treasurer, and bibliographer. Among the thirty-nine founding members of AAA, nine were women. Of the group's fifteen presidents, six have been female. This gender mix was highly unusual at the time. Still today, the group's membership, a nearly even divide between men and women, remains remarkable within the broader art world.

More than 80 years after its founding, AAA continues to nurture and support a vibrant community of artists with diverse identities and approaches to abstraction. In celebration of this tradition, *Blurring Boundaries: The Women of American Abstract Artists* traces the work of the female artists within AAA from the founders to contemporary, practicing members. Included are works by historic members Perle Fine, Esphyr Slobodkina, Lee Krasner, Rosalind Bengelsdorf, Irene Rice Pereira, Alice Trumbull Mason, and Gertrude Greene, as well as works by current members, such as Ce Roser, Irene Rousseau, Judith Murray, Alice Adams, Merrill Wagner, and Katinka Mann. Through fifty-four works, the exhibition explores the stylistic variations and individual approaches to guiding principles of abstraction: color, space, light, material and process. In Lorenza Sannai's geometric, hard-edged painting, *Ordine Sparso*, interest resides in the rigor of straight line, shape, and formal composition. Both Gertrude Greene and Laurie Fendrich imbue geometric shape with biomorphic qualities: Greene's *Related Forms* suggests interaction between two totem-like bodies; Fendrich's anthropomorphic, angular figures are rooted in familiar forms of popular comic characters, like Charles Schulz's *Peanuts* series. In Esphyr Slobodkina's reductive gouache, *The Red L Abstraction*, intersecting shapes take on the mechanical structuring of a Constructivist blueprint. Patricia Zarate's *Sweet Spot II* and Siri Berg's *Bars* are characterized by pattern, precise and controlled application of pigment, and unmodulated color.

Several artists explore seriality, combining and re-combining vertical or horizontal bands of color as they work out formal problems of space and light. In Gabriele Evertz's *Toward Light*, Evertz subtly shifts from bars of achromatic grey to bands of bright white, visually coaxing the viewer's gaze from edge to edge. Emily Berger's and Kim Uchiyama's works share an engagement with horizontal line, but with distinctly different outcomes. Uchiyama's *Fragment* stacks pure colored bands in dense, stratigraphic layers, while Berger's *Breathe In* transforms airy, dry-brushed marks into mindful exercises, each band swelling across the canvas in a visual inhale. Careful compositions and geometric arrangements are juxtaposed with works which employ more immediate, intuitive forms of expression. Here, much of the emphasis is on the

material nature of painting, as artists like Claire Seidl and Iona Kleinhaut use broad, bodily strokes or repetitive, painterly marks to evoke internal emotion and thought. In *Laughter and Forgetting*, Cecily Kahn fragments color into a kaleidoscope of frenzied marks, compactly mapped in a boisterous landscape. Anne Russinof's *Inside Out* evokes pleasure in the recorded gestures of the body, as sweeping, arching movements spread with bright blooms of color across the canvas.

Many of the artists find inspiration for their work in a variety of materials and everyday objects. Gail Gregg's *Scored* uses scavenged cardboard, replete with corrugated lines and layered in encaustic; Phillis Ideal unites collaged elements with layers of spray paint, acrylic, and resin in *Apple Green Surround*; Susan Smith mingles watercolor and graphite with found French fry containers; and Melissa Staiger supplants canvas for subway tiles in *Connection 2 Ways*. Lynne Harlow situates the viewer among hanging strips of vinyl to create an intimate, light-filled space in *Sweetheart of the Rodeo*. Mary Schiliro suspends translucent strips of mylar from clothespins in an exploration of color and light in *Drip-dry*. Silastic resin, masking tape, and sand casts also make an appearance alongside painted shaped canvas and wood, works on paper and Yupo, and digital animation. Both Raquel Rabinovich and Vera Vasek engage bodies of water as co-creators. Vasek employs the ocean tide to cast large-scale movement drawings in *July 11, 2007*. In Rabinovich's *River Library* series, mud becomes metaphor for language as it traces the ancient story of the Nile river from which it is collected. Beatrice Riese and Jane Logemann use written language as medium in their work; in *Plum-Korean*, Logemann replicates the word for plum over and over, the painting becoming a concrete poem in the color plum; in Riese's *Kufa*, densely-gridded glyphs are stitched together to create a quasi-alphabetical design of pattern and text.

In an overdue celebration of this intergenerational group of artists, *Blurring Boundaries* highlights the ways in which the women of AAA have shifted and shaped the frontiers of American abstraction for more than eighty years. The exhibition emphasizes a variety of approaches, materials, and processes within a shared visual and conceptual vocabulary; each work enters into a conversation with the others. What emerges from *Blurring Boundaries* is the organic, ever-evolving nature of abstraction as a language centered upon the dynamic synthesis of line and form, mark-making, color, space, and light—a language impossible to articulate through the boundaries and stereotypes of a gendered lens.

Rebecca DiGiovanna
New York, 2018

ENDNOTES

1. Kathleen Housley, *Tranquil Power: The Art and Life of Perle Fine*, (New York: Midmarch Arts Press, 2005), 100.
2. Museum of Modern Art. *Cubism and Abstract Art. The Museum of Modern Art*, 1936, https://www.moma.org/documents/moma_catalogue_2748_300086869.pdf.
3. Randy Rosen and Catherine C. Brawer, *Making their Mark: Women Artists Move Into the Mainstream, 1970-85* (New York: Abbeville Press, 1991), 30.
4. Miriam Schapiro, *Art: A Woman's Sensibility* (California: California Institute of the Arts, 1975), 20.
5. Edward Alden Jewell, "31 Women Artists Show Their Work", *The New York Times*, 6 Jan. 1943, https://www.nytimes.com/1943/01/06/archives/31-women-artists-show-their-work-peggy-guggenheim-museum-offers.html.
6. Helen Langa and Paula Wisotzki. *American Women Artists, 1935-1970: Gender, Culture, and Politics* (England: Ashgate Publishing, 2016), 36.
7. Alexander Russo, *Profiles of Women Artists* (Frederick, MD: University Press of America, 1985), 133.
8. Ibid., 133.
9. Joan Marter, *Women of Abstract Expression* (England: Yale University Press, 2016), 179.

Rebecca DiGiovanna is an independent curator from Memphis, Tennessee. She holds a Bachelor of Arts in Museum Studies from the University of Tennessee, Knoxville. Her art historical interests center on artistic identity and themes of migration and diaspora, constructions of gender and "otherness", and modes of collecting and preservation. While pursuing her undergraduate degree, DiGiovanna worked in the Ewing and Downtown Galleries at UT, Knoxville, where she helped to curate and install exhibitions featuring both regional and international artists. Exhibition highlights include Dutch colorist Fransje Killaars, *Color at the Center*; architect Richard Meier, *Collage Works*; and printmaker *Ruth Weisberg, Time and Again.* She authored essays for *Larry Brown—Science and Nature* (2016) and *ENCORE* (2016). She also co-edited the exhibition catalogue for *Pinkney Herbert—Distilled: The Narrative Transformed* (2015). Her essay, "Neither Here nor There: Borrowed Bodies, Third Space, and the Museum", was published in *Pursuit: The Journal of Undergraduate Research*, 2015. DiGiovanna currently lives and works in New York City, where she is pursuing an MA in Art History at Hunter College.

AHEAD OF ITS TIME

I became a member of American Abstract Artists in the mid 1960s when my friend Henry Pearson recommended me for membership. At the AAA meetings, I met members like Alice Mason and Charmion von Wiegand and got to know Jeanne Miles and Esphyr Slobodkina, who gave me a copy of her book *Caps for Sale* when my daughter was born. I also became friends with Ruth Vollmer and Betty Parsons and traded work with them. These women and all the members of the group seemed genuinely interested in one another's life and work. To me, it was different from the competitiveness of the "art world." This collegiality might have resulted from the professional standards established for membership, which reinforced a commitment to abstraction as a practice and as a functioning principal.

In 1936, the title "American Abstract Artists" was adopted and the group was officially determined. It had grown from an informal group in 1930 to include nine women: Rosalind Bengelsdorf, Jeanne Carles (Mercedes Matter), Gertrude Greene, Anna Cohen, Ray Kaiser (Eames), Marie Kennedy, Agnes Lyall, Alice Trumbull Mason and Esphyr Slobodkina. Even today, that seems remarkable. Obviously, the seeds of egalitarianism were planted early so that in 2018 the membership is evenly divided. Some members of AAA have been more famous than others, but this has not disrupted the collegiality among the members. I remember that Josef Albers, although showing at the Sidney Janis Gallery, sometimes delivered his work to the AAA shows himself.

There are times when I have been an active member of AAA. I once served as Secretary. There were times when I could not participate because I was often traveling for work on public art projects, but continued my membership to support the idea of the group. I regret having to miss out on various discussion groups and visits to artists' studios that happened while I was away. AAA has published a print portfolio every several years and occasionally a journal. I am glad to have been able to contribute to most of these publications. The print portfolios have always been successful in disseminating members' work to museums and libraries throughout the US and around the world. The work of American Abstract Artists has been facilitated over the years by many women curators, writers, and art historians. One such major contributor is the art historian Susan C. Larsen, who has written essays for a number of AAA exhibition catalogues. In the course of research for her dissertation on the group, she conducted a series of interviews now in the Archives of American Art, including those with Rosalind Bengelsdorf and Ruth Vollmer. Interviews of AAA members Alice Trumbull Mason and Rosalind Bengelsdorf Browne conducted by Ruth Bowman are also in the Archives.

Viewing *Blurring Boundaries* brings us to a core question: Is there a difference between art by women and art by men? For myself, I am unable to discern one. When the artists' names are not provided, can differences actually be ascertained? Could an exhibition like *Blurring Boundaries* be a tribute to abstraction in that it crystallizes a sensibility to the immediate characteristics of the work, those of shape, color, and structure? While I was working on a planning project in Birmingham, England a number of years ago, a friend brought me to see two public gardens, and invited me to guess which was designed by a man and which by a woman. I knew right away which was which, but not for the reasons one might think. Although the garden by the woman was less formal than that of the man, the reason I knew the difference was that the man's very formal garden obviously had a considerably larger budget than the woman's garden. Only the obvious means created the difference, not the content or the design.

There is another and final question: does an exhibition such as *Blurring Boundaries* have a political purpose? If abstract works themselves are not different by gender, why have a show like this at all if not to point out questions about political differences? Recognition of women artists in general often comes later in life; the average age can be 70 years or older. The egalitarianism of American Abstract Artists has leveled the playing field. AAA has always provided its women members opportunities to show their work, even when conditions in the "art world" were limited. Things may be different now, but the pioneering work done by women members of AAA has served to make that change.

Alice Adams
New York, 2018

ACKNOWLEDGEMENTS

The Ewing Gallery of Art and Architecture at the University of Tennessee, Knoxville and the Clara M. Eagle Gallery at Murray State University, Murray, Kentucky are pleased to have organized *Blurring Boundaries: The Women of AAA, 1936–Present*. There are many individuals who have contributed to the success of this exhibition project. We first acknowledge University of Tennessee alumnus and American Abstract Artists member, Creighton Michael, for the concept of *Blurring Boundaries* and for his continued consultation. Next, we recognize Rebecca DiGiovanna for her curatorship of this exhibition and thoughtful catalogue essay. Also acknowledged is Alice Adams for her essay recollecting her time as a member of AAA. We would like to thank AAA member Emily Berger and 2013-2018 AAA President Dan Hill for their joint statement representing AAA. We extend our gratitude to Sarah McFalls, who beyond her duties as Ewing Gallery registrar, designed and co-edited this exemplary catalogue. Eric Cagley is recognized for the coordination of the packing and transportation of over fifty works of art. We are especially grateful to the artists, collectors, and galleries who have loaned works for the exhibition, and we thank AAA for their support. Although many members of AAA contributed in various ways, one member deserves special recognition. Emily Berger has made significant contributions to the success of this project by helping to facilitate numerous aspects of the exhibition, and in her role as editor and advisor to the catalogue's production. We are grateful for the continuing support of this project by Jim Osman, current AAA President. Our heartfelt thanks also to Claire Seidl, AAA Assistant Secretary and Chair of Exhibitions, for her extraordinary help in facilitating member loans. In closing, we are pleased that International Arts & Artists will be offering this exhibition for national and international tour to sponsoring museums.

Sam Yates, Director, The Ewing Gallery and T. Michael Martin, Director, Clara M. Eagle Gallery, 2019

The first American Abstract Artists' exhibition to feature only its female members, *Blurring Boundaries* honors the egalitarian spirit that has been a crucial aspect of the group since its inception more than 80 years ago. Women have participated fully in AAA as founders, officers, and members throughout its history. In their work, the women of AAA represent the creativity and diversity of AAA's approach to abstraction from its founding through the present day. Many have lent their invaluable support to *Blurring Boundaries: The Women of AAA, 1936– Present*. AAA would like to thank Sam Yates, Director of the Ewing Gallery at The University of Tennessee, Knoxville, and Sarah McFalls and Eric Cagley of UTK, for their guidance and tireless efforts on behalf of the exhibition and catalogue. Many thanks are due as well to Gallery Director, T. Michael Martin, faculty and staff at Murray State University for their innumerable contributions to *Blurring Boundaries*. We thank Rebecca DiGiovanna, Curator, for her vision, grace, and expertise in handling all aspects of a complex project. Creighton Michael deserves our special gratitude for conceiving the exhibition and facilitating the sponsorship of *Blurring Boundaries* by The University of Tennessee, Murray State University, and International Arts & Artists, whose support in traveling the exhibition we deeply appreciate. Thank you to members Jane Logemann and Alice Adams, who first proposed the idea of an all-women's show, and to Adams for her personal and thought provoking essay. We gratefully acknowledge the Lily Auchincloss Foundation, Inc. for support of the exhibition. Lastly, many thanks to the artists, collectors, and gallerists who have generously lent work to *Blurring Boundaries,* and to all the members of AAA, participants in the exhibition or not, whose support is deeply appreciated.

Emily Berger, Vice-President and Exhibitions Chair and Daniel G. Hill, President, American Abstract Artists, 2018

ALICE ADAMS

I often start with what is taken for granted and pull out some aspect of it that is often not noticed but nonetheless is typical of a certain architecture or locale. In doing so, an abstract object develops with the implication of some real place or surface, but far enough removed to allow elements of scale, structure, edge or surface to predominate. This work may seem like a fragment, and although the dimensions are those of real walls and buildings, they are not like pieces torn from actual buildings and presented as in the work of Gordon Matta-Clark. It is their distance I establish from a real wall that creates the tension. In this way, they elude "branding" and become reactionary and political.

White Corner Cast, 1969
silastic resin
8 feet x 4 inches

Alice Adams was born in Brooklyn, New York in 1930. She earned her BFA from Columbia University in 1953. After graduation, she studied for a year at the L'Ecole Nationale d'Art Decoratif in Aubusson, France. She is a recipient of the Guggenheim Foundation Grant and a two-time recipient of the National Endowment for the Arts Fellowship. Solo exhibitions of her work have been held at Herbert Lehman College in the Bronx, and at David Hall Gallery in Wellesley, Massachusetts. Her work has been in group exhibitions at OK Harris Gallery; The Sculpture Center, Long Island City; The Brooklyn Museum; and at the Clermont State Historic Site, in Clermont, New York. She splits her time between the Bronx and Linlithgo, New York.



LIZ AINSLIE

My work sits inside the translation between observation, memory and drawing. I employ the language of abstraction in the way medieval painters once used religious iconography—as a structure upon which they built the idiosyncrasies of their hand and vantage point. This is my visual investigation into human perception and the relationship between space and color. The process begins with mixing paint on the palette and pushing ugly and appealing colors together. Compositional and textural decisions are derived from outdoor observational drawings. Jumbling and reworking this visual vocabulary, I explore ways color relationships can upend our visual understanding of space.

Way You Could Tell, 2017
oil on canvas
48 x 36 inches

Liz Ainslie (born 1978, Schenectady, New York) lives and works in Brooklyn, NY. Ainslie received an MFA from Tyler School of Art and a BFA from Alfred University. Solo exhibitions of her work have been held at Transmitter Gallery and Airplane in Bushwick, Brooklyn, Creon Gallery in Manhattan and The Cohen Gallery at Alfred University. Her work has been included in group shows at Station Independent Projects, Orgy Park, Ground Floor Gallery, Outlet Fine Art, Sardine in Brooklyn; Lu Magnus, and Spazio 522 in Manhattan; and Gallerie Kritiku, Prague, Czech Republic. Ainslie's work has been reviewed in *Giornale Dell' Arte*, *ArtCal Zine,* and *The GC Advocate*.



ROSALIND BENGELSDORF

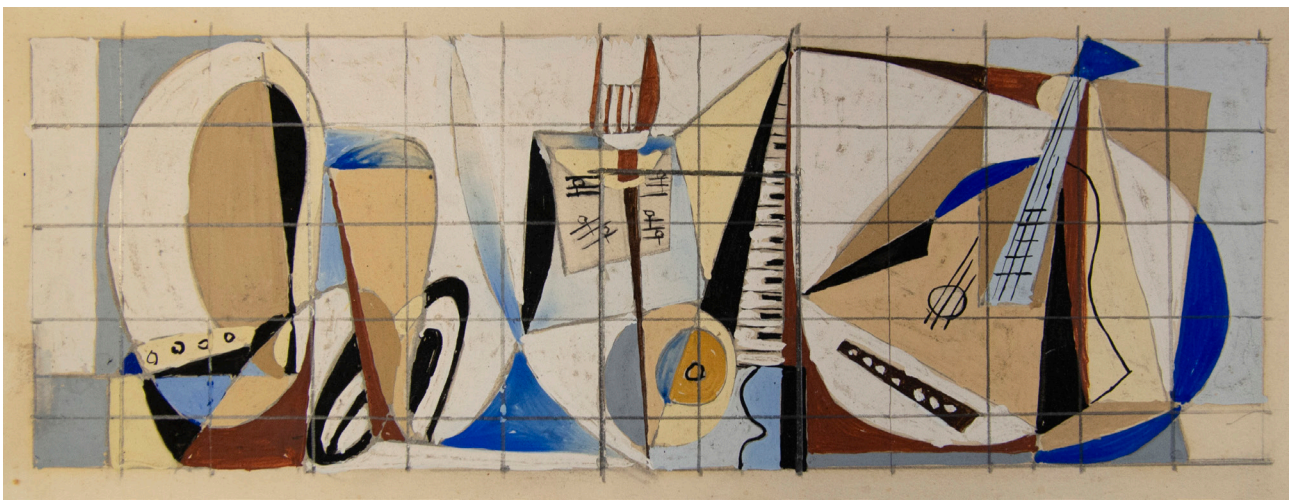
FOUNDING MEMBER

Rosalind Bengelsdorf (1916 – 1979, New York, NY) was one of the youngest founding members of American Abstract Artists. An early champion of abstraction, she emerged from under the wing of a generation of classically trained male mentors, from the American Regionalist John Steuart Curry and academy painter George Bridgman, to the inveterate European modernist Hans Hofmann. In the 1930s, Bengelsdorf was a mural painter for the WPA public arts project, where she worked alongside the formalist painter Burgoyne Diller and produced some of the first abstract murals in the project's history. Bengelsdorf advocated for the social utility of abstraction as articulated through the mathematical principles of geometry, which she believed was a way to order and understand human experience. Precipitated by her marriage to AAA member Byron Browne and the birth of her son, Bengelsdorf shifted from painting full-time to writing and criticism in the late 1940s. She remained a stalwart advocate for abstract art until her death in 1979.

Top: *Untitled*, 1935
gouache on paper
12 x 8 inches
Courtesy of Wendy L. Golladay

Bottom: *Mural Study for Central Nurses Home, Rikers Island, NY,* 1936-7
gouache and pencil on paper
4 x 10 inches
Courtesy of Laurie Bengelsdorf Horvitz





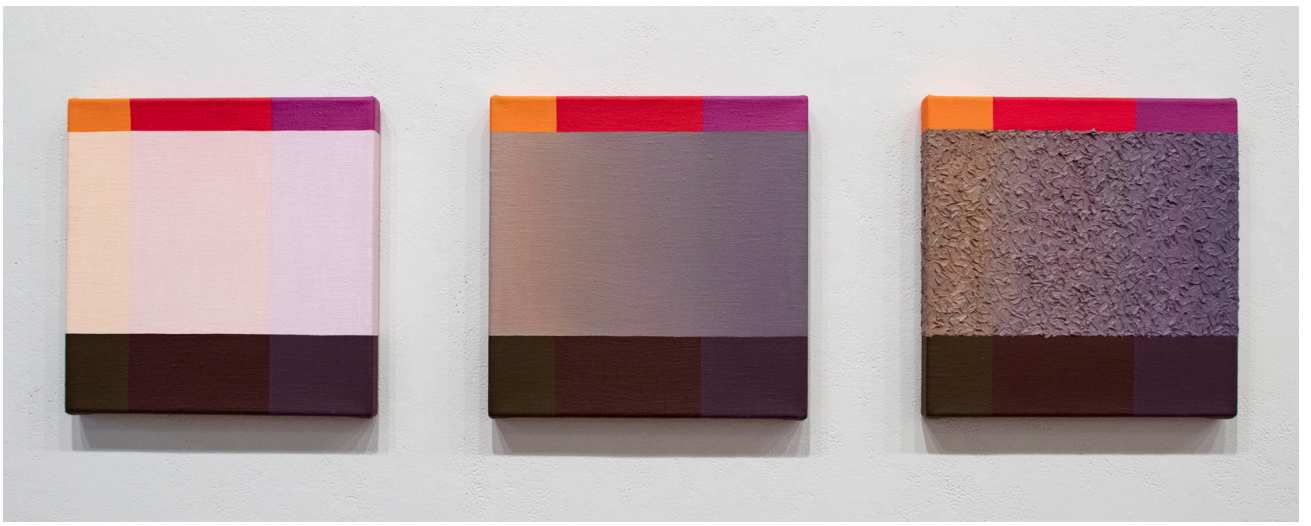
SIRI BERG

I've always been interested in abstraction. I wanted the challenge. There is more intellectual work that you have to do for abstraction, I think, because you have to create something to replace reality. You have to think these things out.

As critic Alex Markwith wrote: "When looking at Berg's paintings, one sees that there is an underlying algebra, which the artist applies using equations of her own invention, forging new territory within her resolute geometric vocabulary."

Bars (triptych), 1999
oil on linen
each panel 12 x 12 inches

Siri Berg (1921 – 2020) was born in Stockholm, Sweden in 1921. She immigrated to New York at the age of 19, and began working in visual merchandising, creating window displays for Franklin Simon & Co. She converted to painting in the early 1960s, eventually transitioning her studio to the Soho district in 1982, where she remained until her passing at age 98 in 2020. Berg was greatly influenced by the Bauhaus, and her assemblages, collages, and paintings in turn have a highly rational, geometric aesthetic. She taught Color Theory at Parsons School of Design for decades, and color and texture are prominent components of her practice. Her work is in the collections of The Solomon R. Guggenheim Museum, New York; Moderna Museet, Stockholm; Israel Museum, Jerusalem, and many more. She has shown nationally and internationally, including a 2016 career retrospective at BMCC's Fiterman Gallery in NYC and a 2018 solo show at Bonniers Konsthall in her native Sweden.

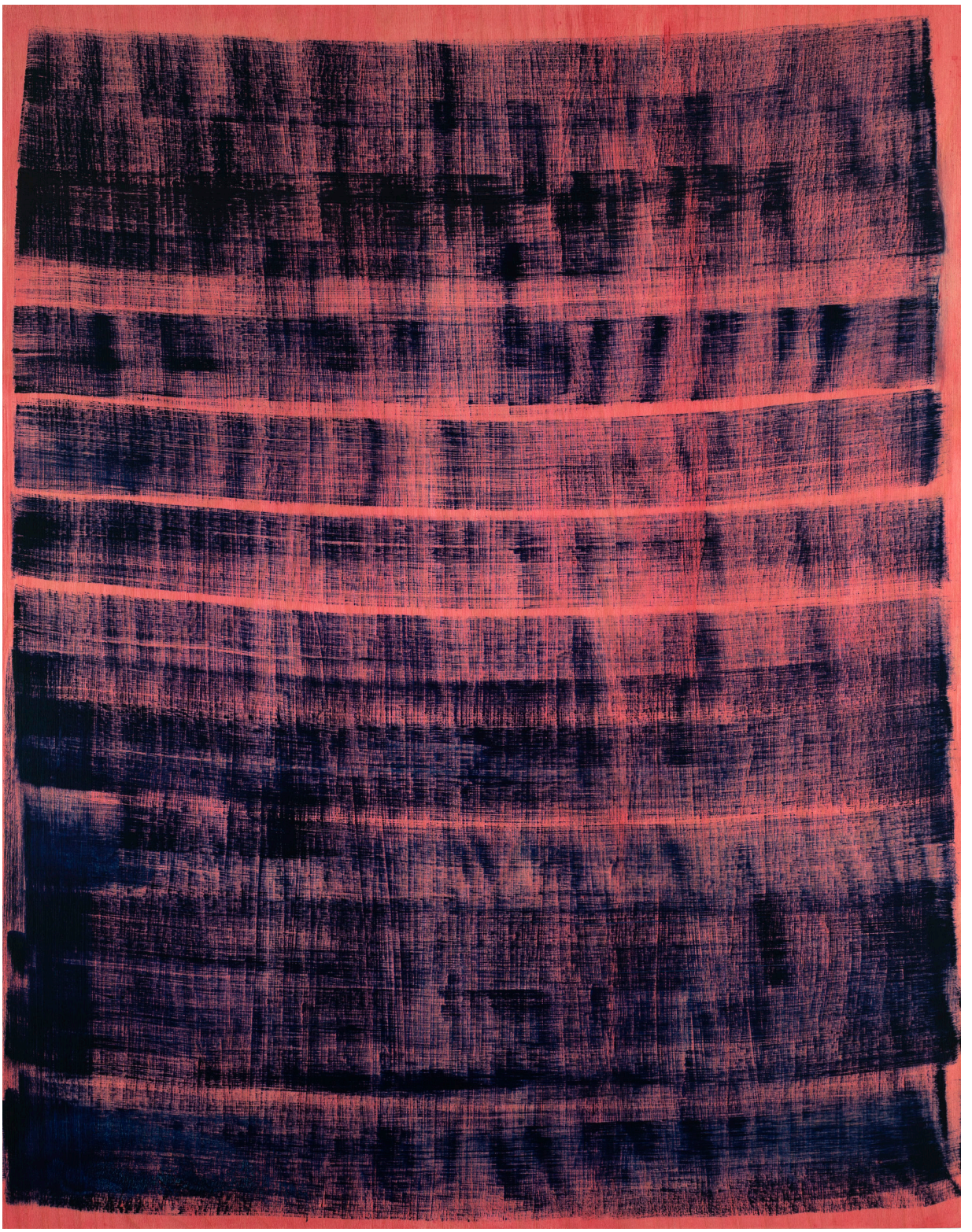


EMILY BERGER

My paintings are based on a structure of repetitive and deliberate gesture that is intuitive but carefully considered. I brush, wipe, rub, and scrape, incorporating the color, texture and pattern of the wood supports, concealing and revealing layers in various states of transparency and solidity. I work with and against whatever happens as I work, painting from edge to edge or exposing areas of the surface to create shape. The rhythm and variety of the bands of paint create movement, broken symmetry and light. In recent work I explore these themes in a return to color, a break in linearity with a series of irregular marks, and interruption of the rectangle as the image forms new relationships to the edge.

Breathe In, 2017
oil on wood
36 x 28 inches

Emily Berger lives and works in Brooklyn, New York. Born in Chicago in 1953, she is a graduate of Brown University, attended the Skowhegan School, and received an MFA from Columbia University. She has been awarded several art residencies and is included in many private and public collections. Her work has been exhibited widely in museums and galleries in the United States and abroad, and reviewed often. Recent solo exhibitions include *Rhythm and Light*, at Walter Wickiser Gallery, *New Paintings*, at Norte Maar Gallery, and *Marking Time* at Scholes Street Studio, all in New York City.

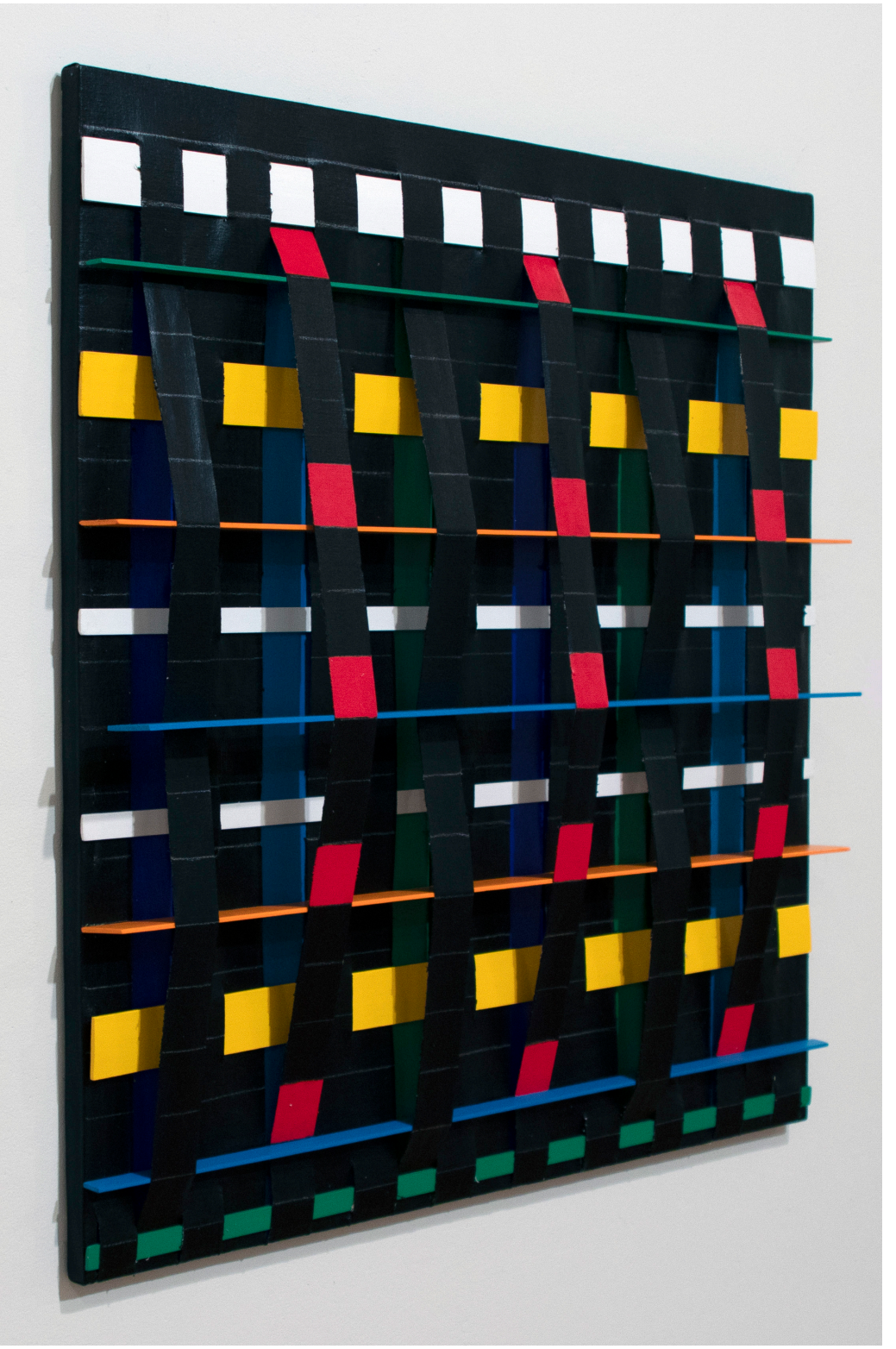


SUSAN BONFILS

In 1915, Kazimir Malevich painted his "Black Square," and painting was reduced to a two dimensional plane. In 1949, Lucio Fontana "slits" this plane open to reveal "concrete space": the three dimensional aspect of the canvas, the frame and the space behind it. In this opening, a tension is being held open, not as an illusion of space but as a material free space. The freed space that has been opened up in my present work weaves color, light, shadow, space and materials into the actual space of the viewer, working together to keep the opening open.

Opening #1, 2017
mixed media
36 x 36 inches

Susan Bonfils was born in Los Angeles, California, in 1949. In 1979 she received her BFA from the University of California at Santa Barbara. In the same year she moved to Baton Rouge, Louisiana, where she set up a studio and home with her husband and son. In 2000 she was offered a solo exhibition in Rome, *Jubile*e, that then traveled to the University of Oxford, England, in 2002. Since then, she has exhibited widely and is included in prestigious private and public collections, including The Ogden Museum of Southern Art in New Orleans, Louisiana.

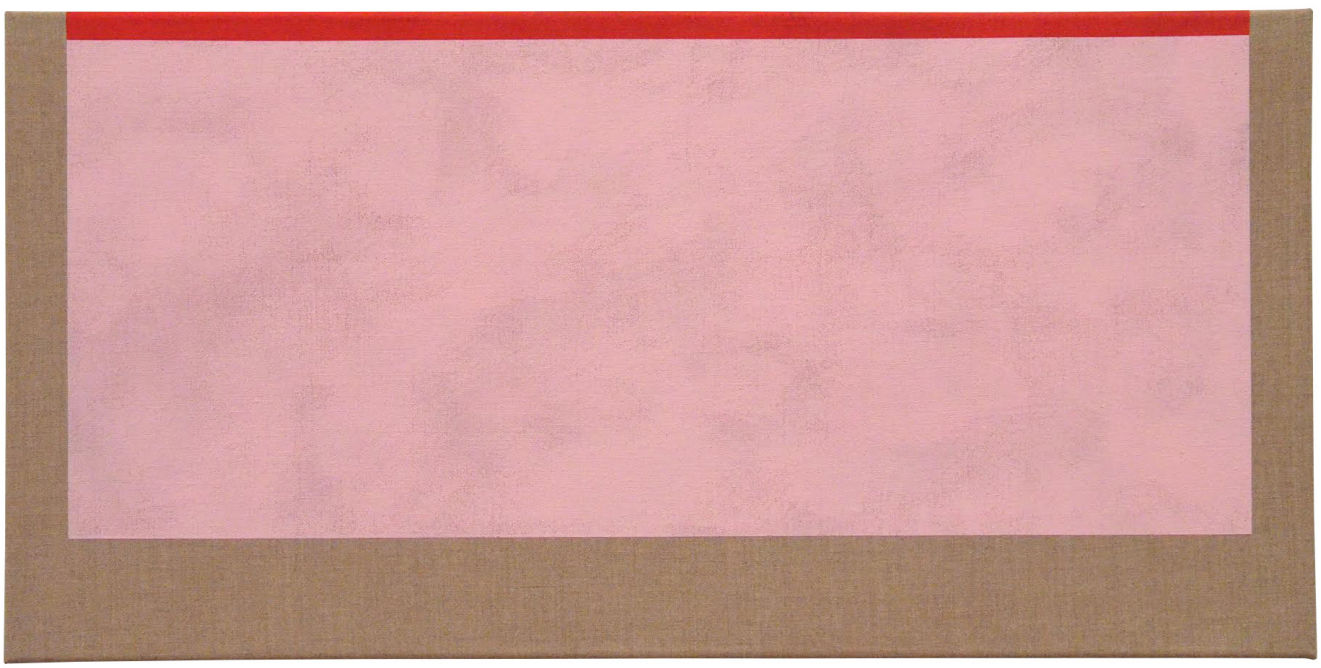


SHARON BRANT

In school, as future artists, we are taught to go inside ourselves and visualize the shape of a line before we draw or to imagine a general composition before we actually paint or draw. We discover there is a recognition within ourselves before it happens in the studio. This process becomes second nature to us. I feel my current paintings and drawings are a picture of where that inner art making impulse originates.

Pink and Red #2, 2017
acrylic on linen
15 x 30 inches
Courtesy of Minus Space Gallery

Sharon Brant was born in Bethany, Missouri, in 1944. After attending the Kansas City Art Institute she moved to New York City in 1966. She currently lives in Beacon, New York. In 1968 she was co-founder of MUSEUM, A Project of Living Artists; an artist-run exhibition space in New York City. She was included in the 1972 Whitney Museum of American Art's *Painting Annual*. She exhibited in New York at OK Harris (1969-1972); AIR Gallery (1988-1996), the first artist-run gallery for women in the United States; Margaret Thatcher Projects (1999-2003); MoMA PS1; and is currently represented by Minus Space in Brooklyn, New York. In 2012, she received the Adolph and Esther Gottlieb Foundation Grant.



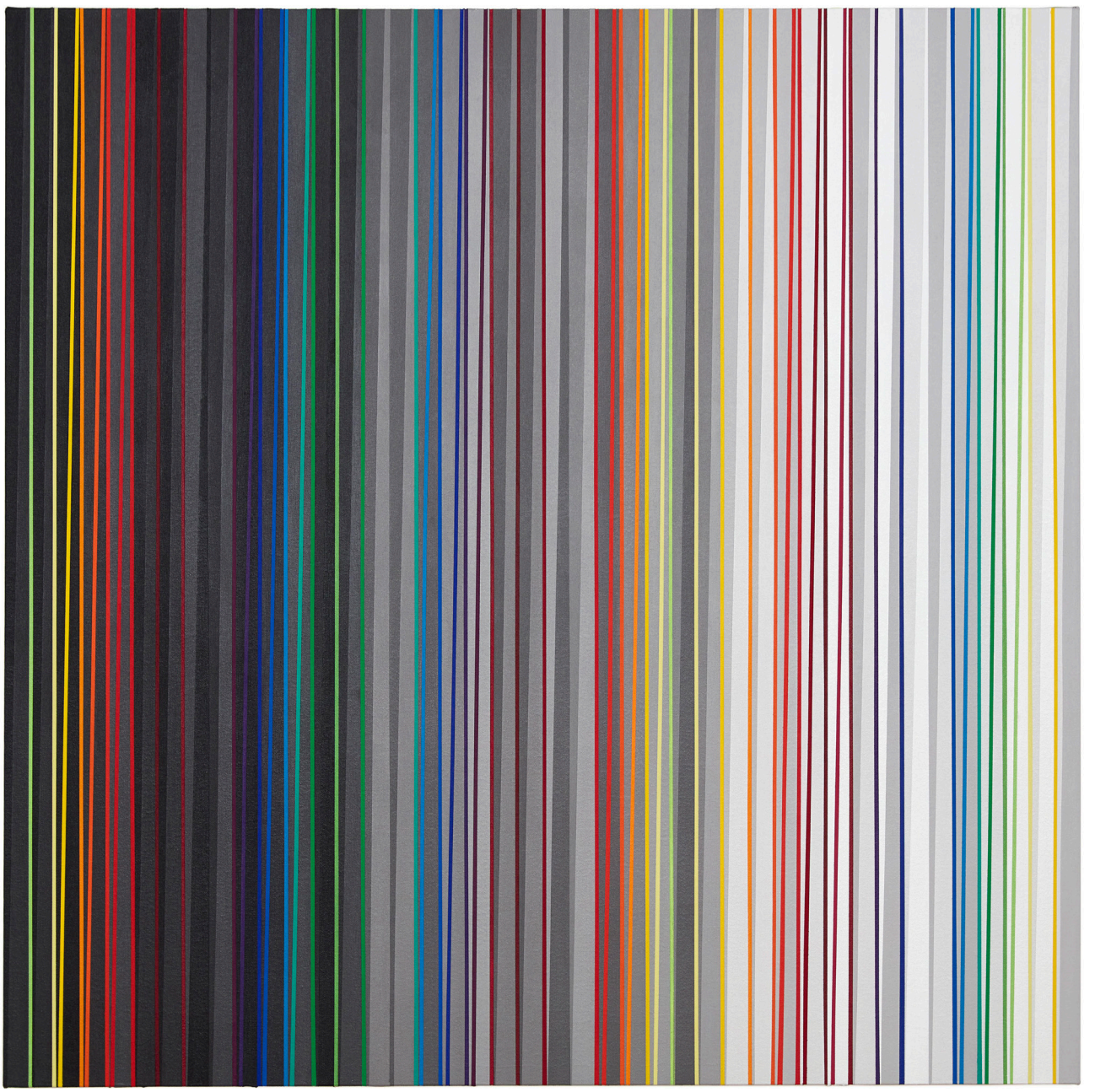
GABRIELE EVERTZ

In my work, simple geometric elements function as formal units and are intended to de-emphasize references to objects. Likewise, with a non-compositional approach, a focus can be evaded. Aesthetic content is derived from precisely painted colors that range from close-valued grays to the intensely chromatic. Purest hues of the spectrum contrasted or assimilated with tones of achromatic mixtures, set sequentially in vertical progressions, often reveal temporal effects of sensations of light.

My paintings intentionally address the presence of the viewer. The sudden perception of color shifts, after effects, or light emanations that come with immersive viewing are the rewards the painting bestows on us. A heightened sense of awareness of being in the world might emerge, where vision, thought, and feeling concur. The active, empathetic viewer becomes a partner, thus completing the meaning of the painting.

Toward Light, 2018
acrylic on canvas
42 x 42 inches

Gabriele Evertz is a German-born, American artist who lives and works in Brooklyn. She holds an MFA in painting and a BA in art history from Hunter College in New York. Since 1990, Evertz has exhibited her work in solo and group exhibitions internationally and throughout the United States. She was also the featured artist in a major project in Germany for the first half of 2018. Evertz is a Professor Emerita of Art in the Department of Art and Art History at Hunter College in New York, where she taught painting for more than 20 years. Over the past ten years, she has curated and co-curated critically acclaimed retrospectives and surveys of abstract painting at Hunter College, Fordham University, and at the University of Tennessee, Knoxville.

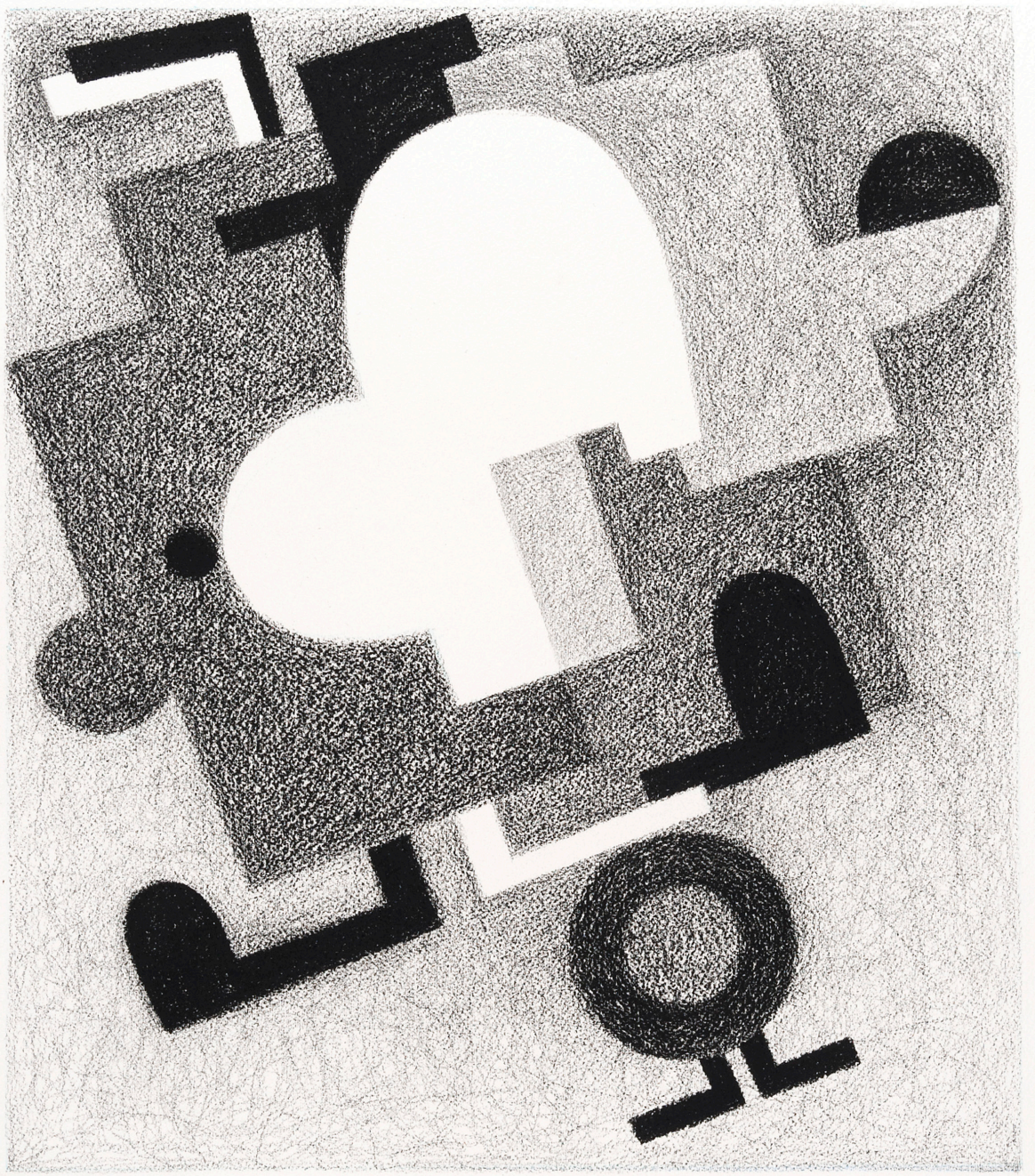


LAURIE FENDRICH

In my art, I aim to put together opposites—the improvisation of means with the certitude of results, the clarity of a shape with the softness of an edge, the order of geometric shapes with the disorder of goofy shapes (which I derive from such comics as Ernie Bushmiller's "Nancy" and Charles Schulz's "Peanuts") and finally, the admiration for modernist accomplishments with a nod to postmodern explorations. I'm an abstract painter, but I'm no formalist.

#18, 2016
conté on Arches
24 x 18 inches

Laurie Fendrich was born in Paterson, New Jersey, in 1948, and lives and works in New York. A Professor Emerita of Fine Arts at Hofstra University, she is the recipient of a 2016 Guggenheim Fellowship in Fine Arts. She has had several solo exhibitions, both nationally and in New York. Her work has been reviewed in such publications as *Art in America*, *Artforum* and *The New York Times*. She is a frequent contributor to *The Chronicle of Higher Education*, writing essays on the role of art and artists in society.


LF 2016

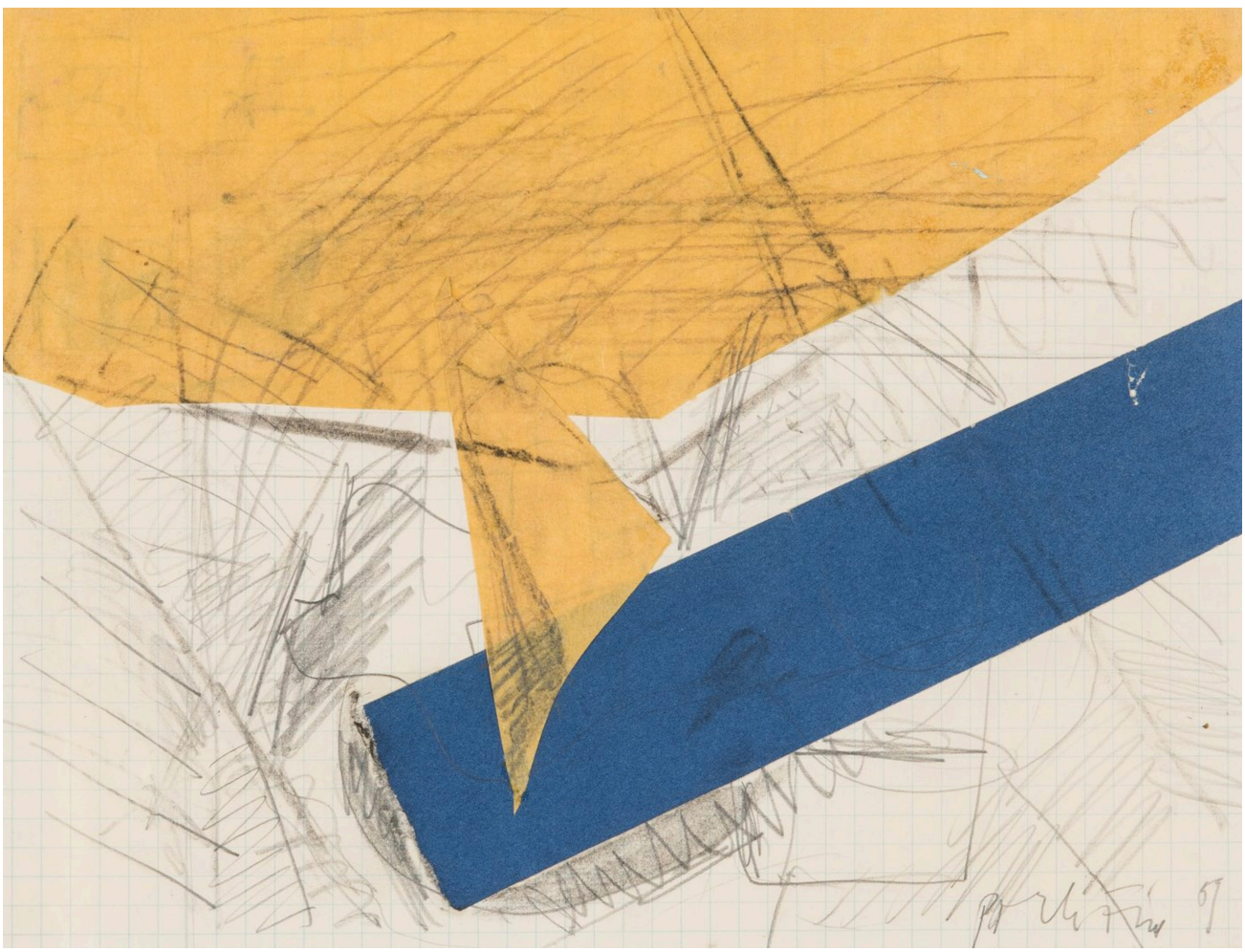
PERLE FINE

Perle Fine was born in Boston in 1905. After studying art briefly in Boston, Fine moved to New York in the late 1920s and enrolled in the Art Students League, where she studied with Kimon Nicolaïdes. During the mid-to-late 1930s, Fine joined Hans Hofmann's atelier and took classes alongside artists and eventual AAA members Louise Nevelson and Lee Krasner.

In May of 1943, two of her paintings were included in the *Spring Salon for Young Artists* held at Peggy Guggenheim's museum-gallery Art of This Century; her first solo exhibition took place just two years later at the Willard Gallery. In 1946, art dealer Karl Nierendorf offered Fine a place in his gallery, along with a subsidy that enabled her to paint full-time. In 1948, Fine joined Betty Parsons Gallery, which at the time also represented Jackson Pollock, Mark Rothko, and Clyfford Still. In addition to having several solo exhibitions at Betty Parsons Gallery during this period, Fine was included in group exhibitions at the Whitney Museum of American Art, Metropolitan Museum of Art, and the Museum of Non-Objective Painting.

In 1961, Fine became a visiting lecturer at Cornell University, Ithaca, New York, and was an associate professor at Hofstra University, Hempstead, New York, from 1962 to 1973. Fine died in 1988.

Untitled, 1957
colored paper and pencil on graph paper
8.5 x 11 inches
Collection of the Ewing Gallery
University of Tennessee, Knoxville
© AE Artworks

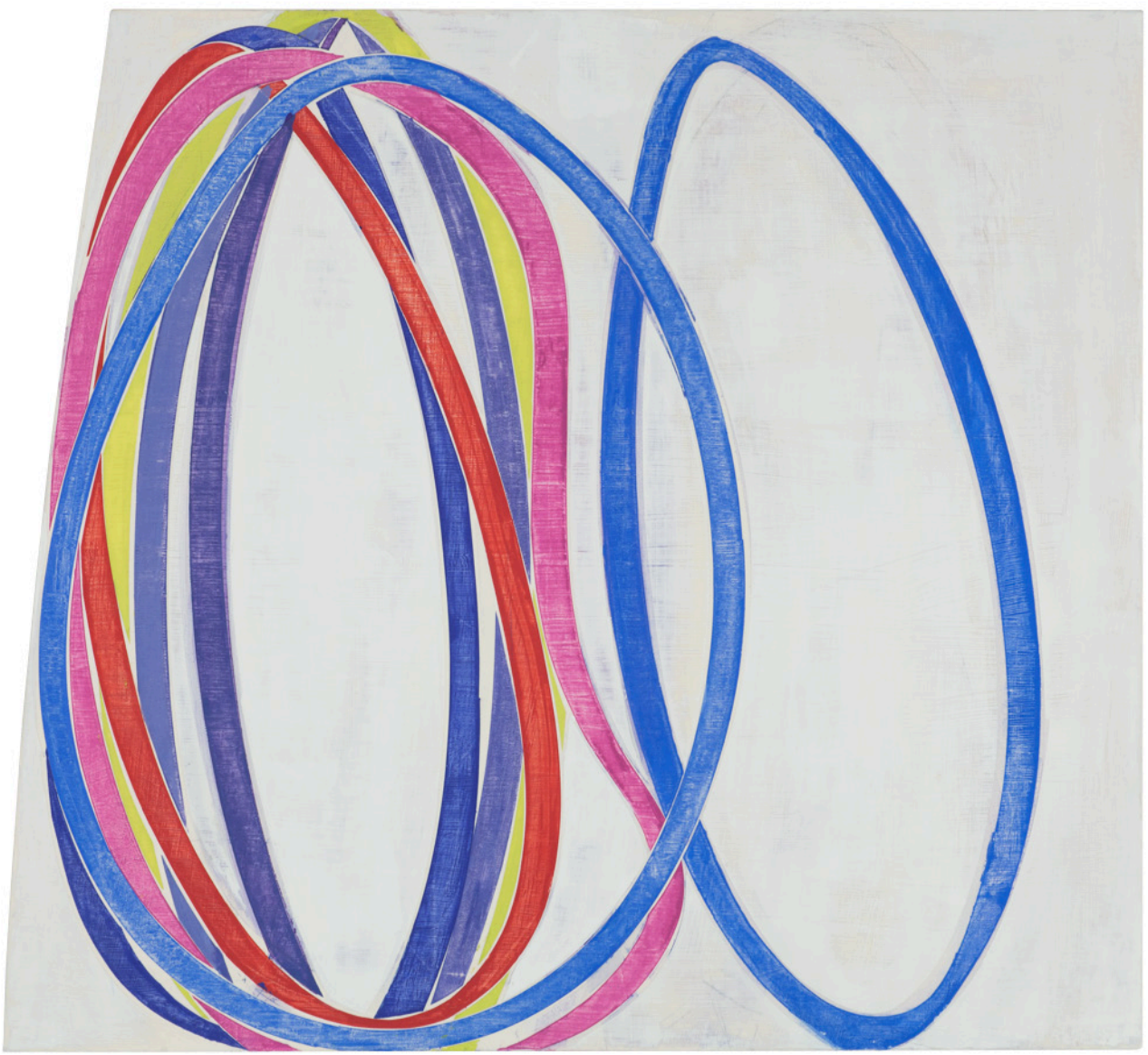


JOANNE FREEMAN

My paintings and works on paper are influenced by a multitude of artists and disciplines. I reference elements found in architecture, design, popular culture, and art history. My reductive compositions and color mimic the low-tech graphics utilized in mid-century media, while also alluding to 1960s color field paintings. I work with gouache on handmade paper and with oil paint on linen and canvas. I use curved lines and hard edges to define interlocking shapes. The absorbed saturated colors enhance the flat painting space and heighten the interplay of figure and ground. The pared down vocabulary accentuates the details found in the forms, the beauty of singular color and the power in simplicity.

Sweet Spot, 2012
oil on shaped canvas
30 x 33 inches

Joanne Freeman was born in Boston, Massachusetts, in 1954 and holds a BS in Fine Arts from the University of Wisconsin and an MA in Studio Art from New York University. She lives and works in New York City. Selected one-person shows include: Kathryn Markel Fine Arts, New York, New York; 490 Gallery, Brooklyn, New York; University of Maine Museum of Art, Bangor, Maine; Lohin Geduld Gallery New York, New York; Au 9 Galerie d'art, Casablanca, Morocco; The Bess Cutler Gallery, New York and Santa Monica, California; Marc Jancou Gallery, Zurich, Switzerland; White Columns, New York, New York; and The Queens Museum, Flushing, New York.



GERTRUDE GREENE

FOUNDING MEMBER

Gertrude Greene (1904 - 1956) was born in New York in 1904. When she was 20 years old, she enrolled in sculpture classes at the Leonardo da Vinci School in New York. In 1926, she married artist Balcomb Greene and the two would spend the next several years living in Vienna, New Hampshire, and Paris.

While in Paris, Greene encountered the work of Constructivists and began making drawings which emulated this style. When she returned to New York in the mid 1930s, she became interested in art activism and helped to establish the Unemployed Artist's Group to lobby for support on behalf of artists.

Greene was one of the earliest American artists, possibly the first, to produce non-objective relief sculptures in the early 1930s, synthesizing Cubist and Russian Constructivist themes in her work. She produced her last sculpture in 1946, and for the rest of her life concentrated on abstract painting.

In 1936, when American Abstract Artists was formed, Greene was its first paid employee, tending the desk at the Squibb Gallery exhibition in 1937. She was active on AAA committees and worked to gain acceptance of abstract art by picketing museums like MoMA that refused to feature works of American abstract artists.

In addition to her work with the Unemployed Artists Group and AAA, Greene also supported the WPA and was a member of the Artist's Union and the Federation of Painters and Sculptors.

Related Forms, 1947
oil on canvas
32 x 24 inches
© The Estate of Balcomb and Gertrude Greene
Courtesy of Berry Campbell Gallery, New York



GAIL GREGG

I explore geometric abstraction through a variety of found supports and collaged elements. In reworking homely, everyday objects as chicken crate lids, cardboard packing forms, or unfolded boxes, I transform the mundane into paintings of off-beat beauty. They speak to the possibility of transformation, humor, and consumerism in 21st century America.

"Scored" was made from a forlorn piece of cardboard discovered on a city sidewalk. The leathery quality of the paper and the odd markings appeared reminiscent of elephant skin. I used encaustic paint to enhance and enoble the mysterious form.

Scored, 2012
encaustic on cardboard
15 x 12 inches

Gail Gregg was born in Topeka, Kansas, in 1951. She has lived and worked in New York for nearly 40 years. Gail earned an MFA at Vermont College of the Fine Arts; she showed for many years with the Luise Ross and Bridgewater/Lustberg galleries in New York. Solo museum shows include the Mulvane Art Gallery in Topeka, Kansas, and the Beach Museum at Kansas State University. Her work has been exhibited in many group shows around the country. Gregg also has been a long-standing contributor to *ARTnews* and other publications.



LYNNE HARLOW

How little is enough? How much can be taken away before a piece crumbles? I arrive at my pieces by reducing physical and visual information. This process of reduction, a steady taking away, is ultimately intended to be an act of generosity. In each piece I'm looking for the point at which these reductions allow me to give the most. It's an appealing contradiction because it prompts one to reconsider the concept of abundance and the nature of giving.

Lynne Harlow, born in 1968 in Massachusetts, lives and works in Providence, Rhode Island. She has exhibited her work nationally and internationally for the last 15 years. Solo exhibitions of her work have been held at MINUS SPACE, Brooklyn, Liliana Bloch Gallery, Dallas, Texas; and RAYGUN, Toowoomba, Australia. Museum exhibitions include the deCordova Sculpture Park and Museum in Massachusetts, MoMA PS1 in New York, and Instituto de Artes Graficas de Oaxaca in Mexico. Her work has been reviewed by *Artforum*, *The New York Times*, and *The Boston Globe*. In 2011 she received the McColl Johnson Fellowship of the Rhode Island Foundation. She was a visiting artist at the Chinati Foundation in Marfa, Texas in 2002. Public collections include The Metropolitan Museum of Art, MoMA, and The RISD Museum of Art.

Sweetheart of the Rodeo, 2016
vinyl curtain, acrylic paint
6 x 8 x 18 feet
Courtesy of Minus Space Gallery

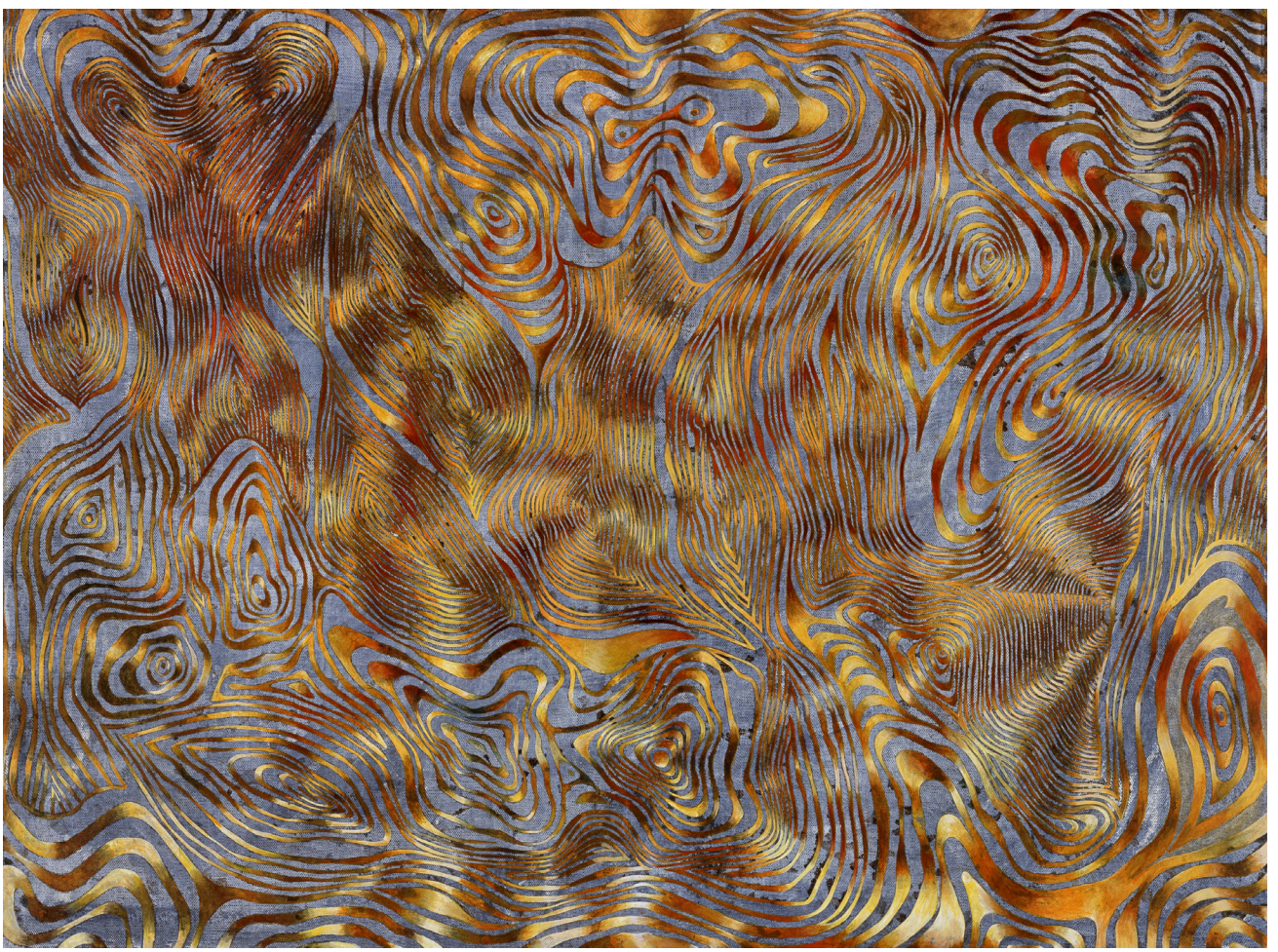


MARA HELD

My work instances painting's facility to be both paint and image. I work with egg tempera on linen over panel and focus primarily on deciphering the ways the image invents itself through an intricate composite of layers and animated spatial relationships. The painting surface is fractured, peeled away, and shed, disrupting the seamlessness of narrative to reveal a multi-layered skin of resonant imagery, transparency, and light.

Ostinato, 2007
egg tempera on linen over panel
32 x 48 inches

Mara Held was born in 1954 and is a native of New York City. Currently living in the Catskills, Held references topography and the timbre of the physical world in her work. Extensive travel and study of diverse cultures has deeply impacted her work. Visiting Italy often, Held was first introduced to egg tempera through early Italian Renaissance art. Enamored by the light inherent in the medium, she made it her practice. Solo exhibitions include: Gary Snyder Gallery, New York; McClain Gallery, Houston; Robert Pardo, Milan, Italy. Recent reviews include *The New York Times* and a feature in *Elle Decor Magazine*. Her work is collected by museums abroad and in the United States, including The Metropolitan Museum of Art, The Museum of Modern Art, The Cleveland Museum of Art, The Museum of Fine Arts Houston, and the Phillips Collection in Washington D.C.



RHIA HURT

"Pretty in Peach" is from a series called "Reflecting Pools". Curvilinear shapes are hand-cut in paper and then painted with watercolor, acrylic, liquid graphite, dry pigment, and various acrylic mediums to create unique color gradients and textures in each shape. There is a play between control and surprise as this process of action painting allows for unexpected physical shifts as the materials blend and dry. Watery color fields, atmospheric and landscape-like imagery develops within the distinct "worlds" of each. Later, after the paint dries, the shapes are stacked and arranged to create relationships between color, forming low relief, 3-dimensional paintings.

Rhia Hurt is a fine artist currently based in New York City. She received her MFA in painting at the San Francisco Art Institute in 2009 and has since shown her artwork in California, New York, Berlin, and Toronto. Her work is in private collections throughout the United States. In addition to her studio art practice, Hurt is also the founder and Executive Director of Trestle Gallery, an arts organization in Brooklyn, New York.

Pretty in Peach, 2018
Reflecting Pool Series
acrylic and watercolor on paper
15 x 12 inches



PHILLIS IDEAL

My paintings are richly layered with a mixture of color, gestural brushstrokes, and collaged elements. The compositions and color palettes evolve during my process of experimentation in the studio, conflating and referencing many art historical movements and tendencies from modernism to Abstract Expressionism and Color Field to Minimalism and beyond — creating my own language out of the many forms of abstraction.

Phillis Ideal was born in 1942 in Roswell, New Mexico. She currently divides her time between New York City and Santa Fe, New Mexico. She is represented by David Richard Gallery in both Santa Fe and New York. She has exhibited in major museums and galleries in San Francisco, Santa Fe, and New York City. Ideal's work has been collected into private, corporate, and public collections. Her academic experience includes teaching at San Francisco State, UC Berkeley, and Sarah Lawrence.

Apple Green Surround, 2016
acrylic, collage, resin, and spray paint on canvas
20 x 30 inches



CECILY KAHN

In my current work, I have continued to explore the finding of form through accidental process. Willing the paint to act on its own, pouring, dripping, flowing, allows new forms and combinations to naturally occur. Once the initial gesture is made, it stimulates a formal discovery. I am conscious of employing chance as a process, just as the surrealists did with dreams, rubbings, collage, and automatism. The paint is free to assume a life of its own in order to awaken a discovery process. Surprise and humor are important, beginning with how the material can surprise the surface it hits. That is how a painting begins for me.

Laughter and Forgetting, 2017
oil on canvas
24 x 20 inches

Cecily Kahn was born in New York City in 1959 and was raised in a family of artists. Alice Trumbull Mason, her grandmother, was a founding member of American Abstract Artists. Cecily holds a BFA from Rhode Island School of Design, and completed a two year printmaking course at the Calcografia Nazionale in Rome. She has taught at Saint Mary's College and at Kent State University. She has been instrumental in forming the nonprofit gallery The Painting Center and serves as Chair of its Advisory Board. Her work has been widely exhibited, most recently at the Jill Newhouse Gallery in New York City. Museum exhibitions include The New Britain Museum of American Art, the Brattleboro Museum, and the National Academy Museum in New York. Reviews of her work have appeared in *The New York Times*, the *Brooklyn Rail*, *Art in America*, and the *Huffington Post*.



MARTHE KELLER

My reiterated motif is the paint stroke, whether as line, loose gesture, mechanical repetition, or outline. The work grows out of the material conditions of its making. Painting and unpainting, drawing and withdrawing, uncertainty dislodges the work from a fixed stance. Mechanical tools, like knives and multi brush-holders, create rhythmic structure. Vertical strokes slit open their desire to speak to the subject/object divisions inside painting. Désistance is my method—an on-going stopping. I find my marks, strokes, smears, gaps and imprints in the studio process. Used as "ready-mades", they express my faith in the given.

New York artist Marthe Keller (born 1948) explores the material conditions of making and reproducing. Her paintings, collages and prints are represented in public collections including The Metropolitan Museum of Art, MoMA, and the Whitney Museum. Keller has received awards from institutions such as the NEA, the New York Foundation for the Arts, and the MacDowell Colony. Marthe received her BA from the Maryland Art Institute and MFA from Queens College, CUNY. Her most recent exhibition, *SeeingThrough/VedereAttraverso*, was at Casa Italiana Zerilli Marimo NYU, in 2017. In 2008 and 2009 Keller's one-person exhibition, *Corso Ricorso*, toured Italy and Germany.

Pre-Op, 1994
oil, alkyd, zinc, and graphite on linen
38.5 x 39.5 inches



IONA KLEINHAUT

Looking is a process of searching. The works are built up with a slow physicality. Layers intertwine; the image dissolves, evolves, and recreates itself yet again. A web structure emerges. The webbing defines, protects, smothers. Thick with both landscape and bodyscape, the tension in these works is heightened by the multiplicity of interpretations.

Mare Nostrum: Casalabate, 2017
oil on linen
30 x 32 inches

Iona Kleinhaut was born in 1955 in New York City, where she continues to live and work. She holds a BFA from Tyler School of Art at Temple University and an MFA from Columbia University. Her work has been exhibited at The New Museum, The Drawing Center, The Bronx Museum of the Arts, The Painting Center, and Five Myles gallery — all in New York City. In addition, she was included in exhibitions at The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut and The Jersey City Museum, Jersey City, New Jersey. Kleinhaut's work has been reviewed in *The New York Times* and *Art Critical,* among others. She has participated in several residencies including The Vermont Studio Center, Johnson, Vermont; The Edna St. Vincent Millay Colony, Austerlitz, New York; and The Women's Studio Workshop, Rosendale, New York.



LEE KRASNER

Born in 1908 in Brooklyn to a Russian émigré family, Lenore Krasner emerged on the New York art scene in the 1940s at the very moment of the ascension of Abstract Expressionism—the first homegrown American art movement post-World War II. Although her work is traditionally discussed adjacent to her relationship with her well-known husband, the troubled and tempestuous AbEx painter Jackson Pollock, Krasner was a formidable figure, agitator and advocator for abstraction long before Pollock's debut on the art scene. A Depression-era mural painter for the WPA public arts project and a student of Hans Hofmann's notable atelier, Krasner invented and redirected a distinctive, modernist visual vocabulary over her 50-year career. From the dense, mosaic-like compositions of her early *Little Image*s, to her late works which reveal an admiration of Matisse's cut paper collages and a shift toward broad, lyrical swaths of color and rhythm, Krasner's energetic draftsmanship and gestural ferocity establish her Zelig-like presence as a transgressive pioneer for the 20th century American avant-garde.

Free Space, 1976
screenprint
19.5 x 26 inches
Collection of The Freedman Gallery, Albright College
© The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York



JANE LOGEMANN

In "Plum-Korean," the word for plum is written repeatedly in Korean. I push past the simple literal meaning of the word, to make repeated modules of the letters themselves a visual image and sensory experience. The pen and ink units are covered with a transparent oil wash of purple to create a mesmerizing aesthetic of pattern and form. There is a visual dialogue established between letters, the word they comprise and the poetry of abstraction. Going beyond the denotation of the word by using the letters themselves as forms, any differences in the parent language that spells out Plum and larger cultural and contextual differences that it may represent become evanescent.

Plum-Korean, 2008-9
ink, oil, and varnish on muslin
39 x 30 inches

Born in Milwaukee, Wisconsin, in 1942, Logemann studied at the Layton School of Art and the University of Wisconsin-Milwaukee. She lives and works in New York. Long-committed to abstraction in painting, drawing and languages over the last three decades, she has focused on the investigations of the intersection of language and visual meaning. Logemann's first exhibition was in 1968 at the Kornblee Gallery in New York City. In 1972, she was included in several shows curated by Richard Bellamy. In 2013, Logemann was in a group show at Sean Kelly Gallery, New York City. She has shown in over 40 group shows to date. Solo exhibitions include *Abstraction & Language: A Dialogue*, at La Maison Françoise, The French Embassy, Washington D.C. Public and private collections include the Jewish Museum, New York City; the Morgan Library; Yale University Art Gallery; Stanford University Art Museum, California; and the Whitney Museum.


Plum-Korean

KATINKA MANN

The photograph was not pre-planned. I had no idea what view was going to be photographed or how the lighting would affect the Polaroid photograph. The photo shoot was in preparation for a photograph and a photographic sculpture in 1982. Color relationships and perspective were manipulated with Polaroid film, lights, flags and gels. The colors flatten, build, accentuate or are diminished through reflected light. The photograph doesn't identify the subject matter or the scale of the subject. Once the shutter was released, the Polaroid camera developed and produced a 20 x 24 inch photograph in 90 seconds. The instant feedback was amazing.

Red Yellow Polaroid, 1982
Polaroid print
20 x 24 inches

Katinka Mann (born 1925) is a sculptor and painter living and working in New York City. She attended the Hartford Art School at the University of Hartford, Connecticut. Mann has been recognized by numerous grants, residencies, and awards, such as the studio program at The Elizabeth Foundation for the Arts, where she has maintained a studio from 2009-2019. Her 20 x 24 inch Polaroid photographs were published in two hardcover books by WestLicht Museum, Vienna, Austria. Her work has been reviewed frequently by *The New York Times*.



NANCY MANTER

I think of weather as a metaphor for the human experience in a precarious world.

I grew up in Maine, where it always felt as if the weather was all consuming. As if I grew up inside the weather—inside the calmness of flat dawn light on the water—inside the maelstrom of a snow & sleet windstorm.

Rocks against the water and skyline are fiercely beautiful, yet also awkward and humorous in shape and shift. Extreme atmosphere, tides and geological surfaces—both above and below the waterline—wind circulation, plate tectonics and Landsat images influence my paintings.

Remember to Turn..., 2017
flashe paint and charcoal collage on Yupo
40 x 26 inches

Nancy Manter (born 1952) lives and works in Brooklyn, New York, and Bass Harbor, Maine. Solo exhibitions include: 315 Gallery, New York City; Kentler International Drawing Center, Brooklyn, New York; Newhouse Center for Contemporary Art, Staten Island, New York; The Heckscher Museum of Art, New York; Princeton University Frist Center, New Jersey; DM Contemporary Gallery, New York City; and The Citicorp Building, New York City. Manter is in the collections of The Whitney Museum, The Metropolitan Museum, the Brooklyn Museum, Boston Public Library, The Modern Museum of Art, The Fogg Art Museum, The Guggenheim Museum, The Mint Museum, The Milwaukee Museum of Art, The British Museum, London, National Museum of Art, Washington, D.C., Portland Art Museum, Maine, New York Historical Society, among others.



ALICE TRUMBULL MASON

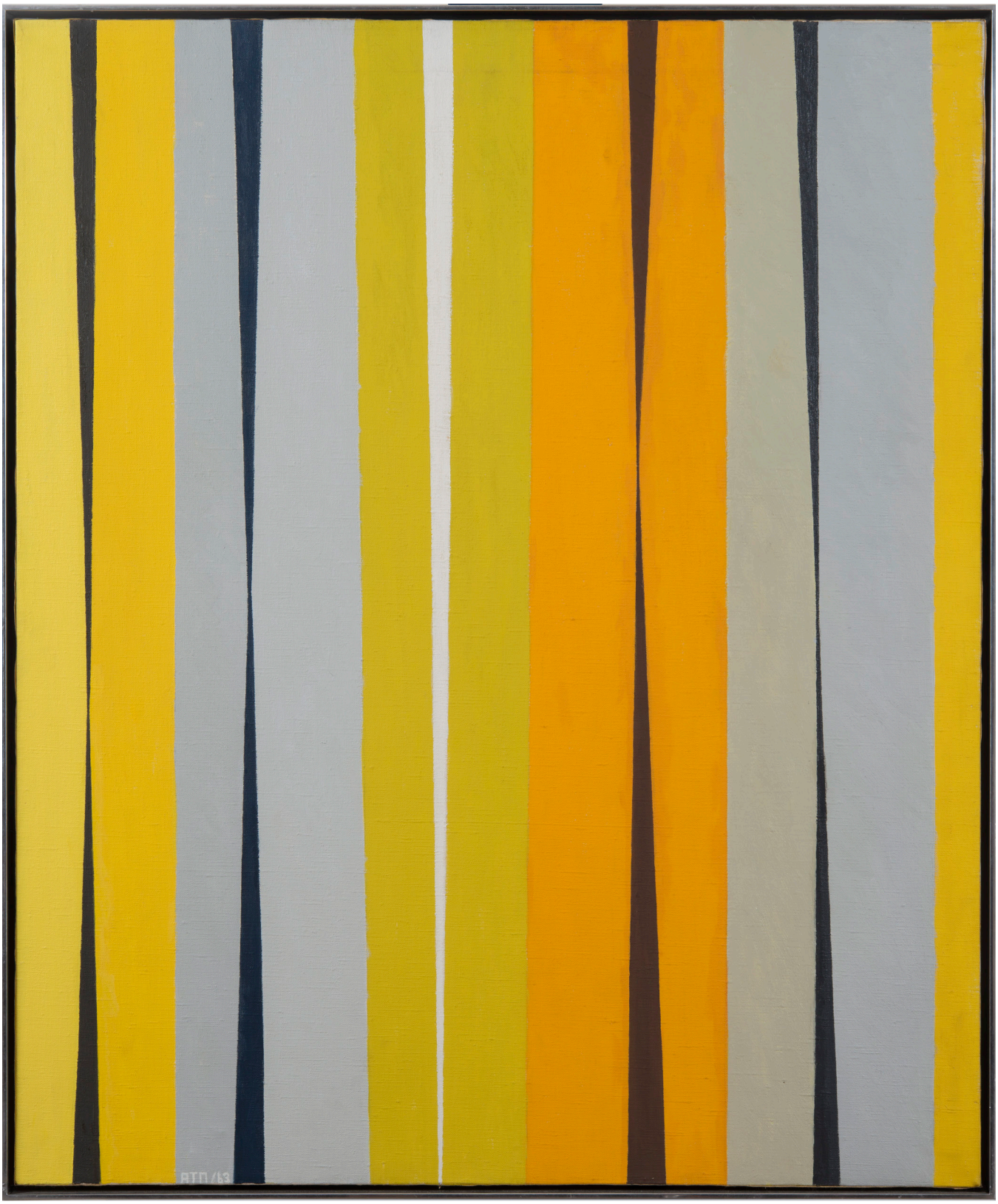
FOUNDING MEMBER

Alice Trumbull Mason (1904 - 1971) was born in 1904 in Litchfield, Connecticut. She was a descendant of the Revolutionary-era painter John Trumbull. Her family was prosperous, and she spent a comfortable childhood living in Europe, eventually enrolling in classes at the British Academy of Arts in Rome as a teenager.

In the 1920s, she returned to the United States and moved to New York. She attended Charles W. Hawthorne's classes at the National Academy of Design, and from 1927–28 studied at the Grand Central School of Art with Arshile Gorky. In 1929, Mason produced her first abstract paintings. During the 1930s and early 1940s, her paintings featured biomorphic shapes, eventually becoming more hard-edged and geometric toward the late 40s.

In 1936, Mason became a founding member of American Abstract Artists. A regular contributor to the group's annual exhibitions into the 1950s, she also served as its Treasurer in 1939, Secretary from 1940 to 1945, and President from 1959 to 1963. Mason's paintings were included in several group exhibitions at the Museum of Non-Objective Painting (the precursor to the Solomon R. Guggenheim Museum) between 1944 and 1950, as well as in group shows at Peggy Guggenheim's gallery Art of This Century, NY, and the Philadelphia Museum of Art. The Whitney Museum of American Art organized a posthumous retrospective in 1973.

The Saffron Pitch, 1963
oil on canvas
36 x 30 inches
© Estate of Alice Trumbull Mason
Courtesy of Washburn Gallery, New York



JOANNE MATTERA

My work is chromatically resonant and compositionally reductive. Primarily I paint on panel in encaustic, which allows me to create small color fields by the application of translucent layers of wax paint, each layer holding the light to luminous result. Occasionally I commit to an extended series on paper, such as "Swipe," which gives me a different way to approach color. The switch comes with a change in format (square to rectangular) and medium (encaustic to oil). For "Swipe" I built up the surface and then skived into it, color as revelation. I invite you to see more at joannemattera.com

Swipe 11, 2016
oil and wax on 300lb. Fabriano
34 x 26 inches

Joanne Mattera (born 1948) hosted her 32nd career solo in 2018 at Arden Gallery in Boston. In New York City she has had solo exhibitions at the Stephen Haller Gallery (1995) and OK Harris Works of Art (1996, 2007). She curated *A Few Conversations About Color* for DM Contemporary in 2015. Recent group exhibitions include Margaret Thatcher Projects and Elizabeth Harris Gallery, Manhattan; Kenise Barnes Fine Art, Larchmont, New York; the Provincetown Art Museum, Provincetown, Massachusetts. Her work is in the collections of the New Britain Museum, Connecticut; Montclair Art Museum, New Jersey; and the U.S. State Department. She divides her time between Manhattan and Massachusetts.



JUDITH MURRAY

I work in oil paint on linen canvases with a limited palette of only four base colors: red, yellow, black, and white. By mixing and combining them I produce a seemingly infinite variety of color. All of my paintings include a vertical bar along the right edge of the canvas. In effect it is acting as a visual foil for the rest, a dialogue between two parts. I have traveled extensively—from the jungles of South America to the temples of Asia—looking at parallels in crafts and art, and believe these colors represents a primary universal palette, with references to prehistoric painting and aboriginal art around the world.

Tribe, 2012
oil on linen
50 x 54 inches

Judith Murray, born in New York in 1941, has had solo shows at the Clocktower, New York; MoMA PS1, New York; the Dallas Museum of Fine Arts; as well as many gallery exhibitions including the Betty Parsons Gallery in 1976. She is the recipient of the American Academy of Arts and Letters Academy Award in Painting; a Guggenheim Fellowship; and The National Endowment of the Arts Award. Murray was inducted into The National Academy in 2009. Her work is in numerous notable public and private collections, including those of the United States Embassy in Mumbai; the royal family of Abu Dhabi; the Library of Congress, Washington, D.C.; The Brooklyn Museum; The Contemporary Museum, Hawaii; and the New York Public Library. Murray has been commissioned three times by Lincoln Center to create a print edition for its "Mostly Mozart" program.



LISA NANNI

My work visualizes the movement and opposition of invisible forces of energy within our natural and solar environment. In my sculptures, I use anodized aluminum as the framework for glass and acrylic shapes, while my drawings depict wavelengths of light through metallic and colored paint markers. The illumination and reflectivity of these materials are often highly responsive to available light, creating spatial interplay between the intensity of color in the work and the architectural properties of the space surrounding the pieces. My work explores the various formal relationships between diagrammatic views of energy flow, and the visual language of abstraction.

Lisa E. Nanni was born in Princeton, New Jersey, in 1951, and currently lives and works in Yardley, Pennsylvania. She holds an MFA from the Mason Gross School of the Arts, and worked in Williamsburg, Brooklyn from 1981-2004. Her work has been exhibited at the Abington Art Center, The State Museum of Pennsylvania, Manhattanville College, and Governors Island. She has participated in residency programs at PS122 Project Studio Award Space, and the Vermont Studio Center.

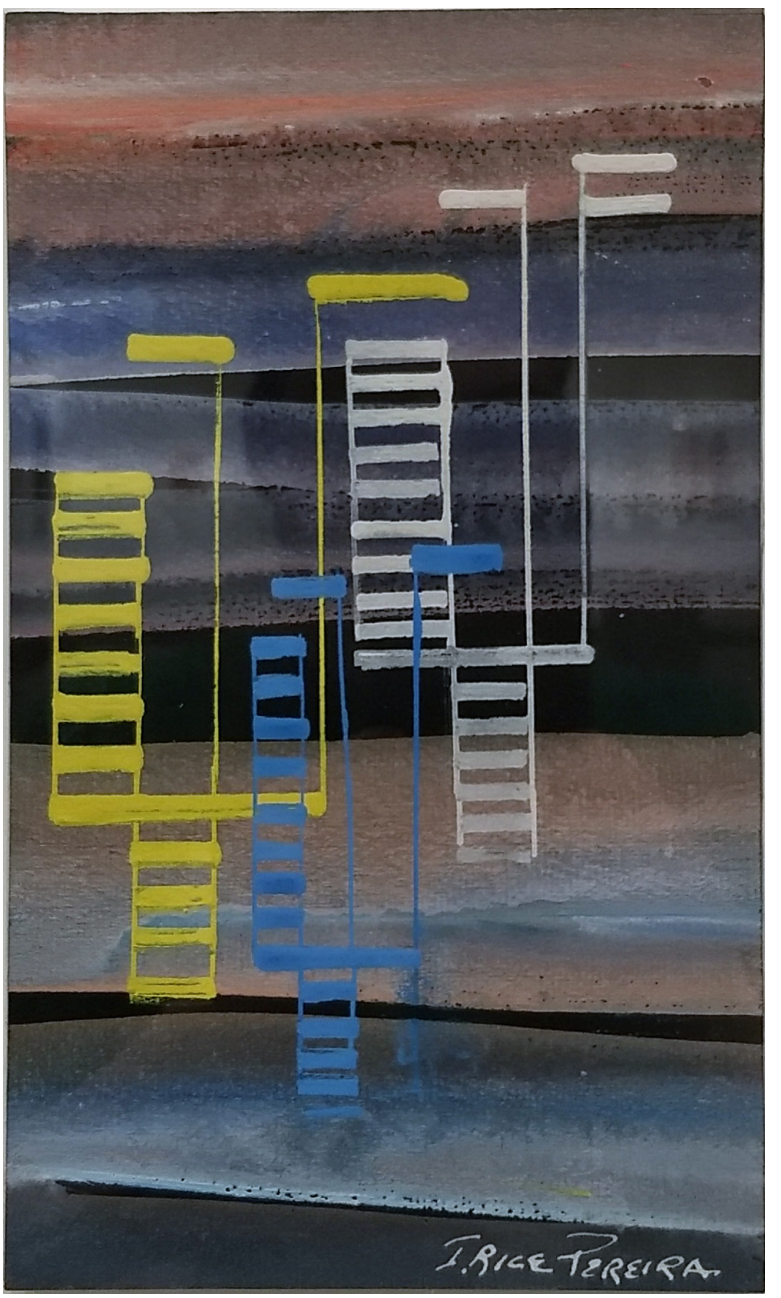
Opposing Forest Green and Blaze Orange Waves, 2016
chromate aluminum, art glass, and acrylic
13.5 x 12 x 4 inches



IRENE RICE PEREIRA

Irene Rice Pereira (1902-1971) was born in Boston, but spent her childhood growing up in Brooklyn, New York. Pereira worked as a stenographer before turning to painting in the 1920s. By age 24, Pereira was taking art classes at Manhattan's Washington Irving High School and, in the following year, enrolled in night classes at the Art Students League. In the early 1930s, Pereira left New York to travel to Europe and North Africa, which fostered a life-long devotion to the principles of light and color. In 1935, Pereira co-founded and taught at the Federal Art Project Design Laboratory, a school funded by the WPA and grounded in industrial design. Much of Pereira's earlier works reflect this background, with abstract compositions rooted in motifs which included smokestacks, ventilators and the like. Later works included abstract human figures in juxtaposition with mechanical forms. From 1940 to 1942, she worked at the Museum of Non-Objective Painting (now Solomon R. Guggenheim Museum) as a museum assistant. Pereira's art was included in the groundbreaking exhibition *31 Women* at Peggy Guggenheim's Art of This Century gallery in 1943; in a two-person retrospective with Loren MacIver at the Whitney Museum of American Art in 1953; and in a solo exhibition at the Corcoran Gallery of Art, Washington, D.C. in 1954. Pereira continued to live and work in New York during the 1950s and 1960s. For the remainder of her life, Pereira worked within the vein of abstraction. The last years of her life were spent in Marbella, Spain, where she authored literature which explored the puzzles of space, time, and vision.

Untitled, c. 1955
gouache on paper
16 x 12 inches
Courtesy of Roger Mosesson


I. RICE PEREIRA

RAQUEL RABINOVICH

Rivers flow across the countries of the world and know no boundaries. In the beds of these rivers mud accumulates in layers, capturing the history of the earth and humankind. "River Library" is a series of drawings in which I use mud from rivers around the world as my medium. They are like pages of unwritten texts, at once literal and metaphorical. Like the alphabet of a language yet to be deciphered, mud functions like a text, providing a memory of our existence. Transcending the physicality of the material, the drawing is the text and the text is the drawing.

River Library 421 with Rivermaps, 2013
Nile River mud, pencil, and glue on Essindia paper
25 x 33 inches

Raquel Rabinovich was born in Argentina in 1929 and lives and works in upstate New York. She was the recipient of the 2011 Lee Krasner Award for Lifetime Achievement from The Pollock-Krasner Foundation, and is included in the Oral History Program of the Smithsonian Institution Archives of American Art. A forthcoming retrospective will open in 2020 at El Museo del Barrio in New York City. Solo exhibitions of her work have been held at The Reading Room of Thompson Memorial Library at Vassar College, Y Gallery in New York City, and The Pratt Institute Libraries in Brooklyn, New York. Her art has always been informed by an underlying fascination with the concealed aspects of existence, by that which we don't see or seems to be invisible. Working across mediums, this is the essence of her artwork.



BEATRICE RIESE

Beatrice Riese, (1917-2004), was born in The Hague, Netherlands. She grew up in Germany and earned an art degree in Paris, France in 1940. When the Nazis invaded, she and her family fled to North Africa. Ultimately, they re-located to the United States, settling in Richmond, Virginia, where she enrolled in Virginia Commonwealth University and studied with Clyfford Still. Riese eventually moved to New York City and worked as a textile designer, which undoubtedly influenced her early geometric paintings. For ten years she studied privately with painter Will Barnet. She was a member of the A.I.R. Gallery in New York, the first nonprofit artist-run gallery for women. She joined American Abstract Artists and served as President from 1990-2003. Riese received numerous solo exhibitions in museums and galleries. Her work is included in the collections of MoMA, the Whitney Museum of American Art, the Brooklyn Museum, and the National Museum of Women in the Arts in Washington. In the 1950s, Riese began to collect African art and later, Native American art. She donated the collection primarily to the Brooklyn Museum, which exhibited West and Central African masks and sculptures from her collection in 2000.

Kufa, 2003
ink on paper
31 x 22.25 inches
Courtesy of Roger Mosesson



CE ROSER

A Surge of energy, Peaks of color, a world of fluctuation and vicissitudes—there are no fixed forms.

Transformation of memories, feelings, loss and substitutions. A non-verbal manifestation or an Ode to Joy? Are these colorful inventions or visual poetic adventures?

Time compressed a summation of past, present and future visions? A grab bag of memory and imagination.

The desire to create a visual vocabulary of the privileged moment that extracts the essential.

An invitation to visual exploration, To take from the world the esthetic pleasures that are available to all. I paint to surprise myself.

Fanfare, 1986
oil on linen
24.75 x 36.5 inches

Ce Roser was born in Philadelphia, Pennsylvania, and currently lives and works in New York City. Roser studied at the Hochschule fur Bildende Kunst in Berlin, Germany with Hans Uhlmann. Her work has been exhibited nationally and internationally in galleries and museums. Roser has had solo exhibitions at Ruth White Gallery, and Engber Gallery, New York City, and Elaine Benson Gallery in Bridgehampton, New York. Her work is in the collections of the Guggenheim Museum in New York City; Newark Museum, New Jersey; Whitney Museum; Brooklyn Museum, and many more. Roser was the founder and executive coordinator of WIA (Women in the Arts Foundation) which organized the first all women art exhibition at the NY Cultural Center in New York City, titled *Women Choose Women,* 1973.

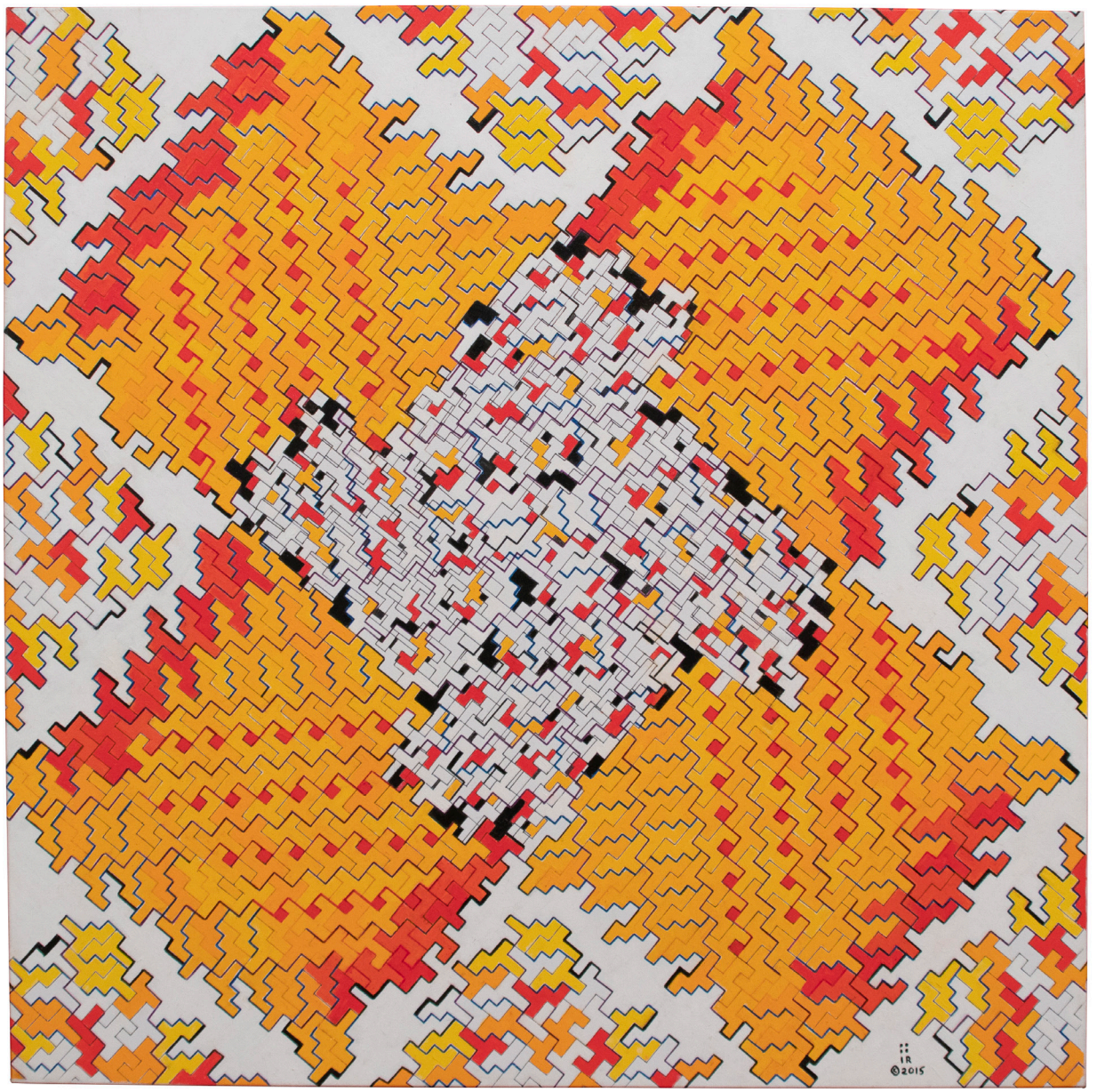

Roger

IRENE ROUSSEAU

Line is a series of points moving in space. The painting represents transition and change as an expression of nature and environment. This work begins with a geometric conception on a two-dimensional plane. It is based on a grid with linear extensions of bounded and unbounded spaces. The work is a sequence of numbers that are combined to stretch the space. The square module serves as a unifying element and consists of a sum of multiples of these units that become an interlocking pattern that is distributed over a field. The central core consists of rotated interlocking, overlapping patterns. The structure and patterns in my creative work bear a relation to the natural world and the mathematical coherence found in natural forms. The insights I have gained underlie the conceptual framework of the body of my work.

Stretching the Space, 2015
oil paint, pen, and ink on canvas
37 x 37 inches

Irene Rousseau was born in 1941. She earned her MFA in painting and design from Claremont Graduate University, California, and her doctorate in Interdisciplinary Studies at New York University, New York. She has had solo shows which include *NJIT* at Weston Art Gallery, New Jersey, 2006 and *SCIENCE and ART* at the International Interdisciplinary Conference, Athens, Greece. She is represented in a wide array of private and public collections, including MoMA, New York; Tekniska Museet, Stockholm, Sweden, and the National Museum of Fine Art, Malta. Rousseau served as President of AAA from 1980-1982. She continues to live and work in Summit, New Jersey.

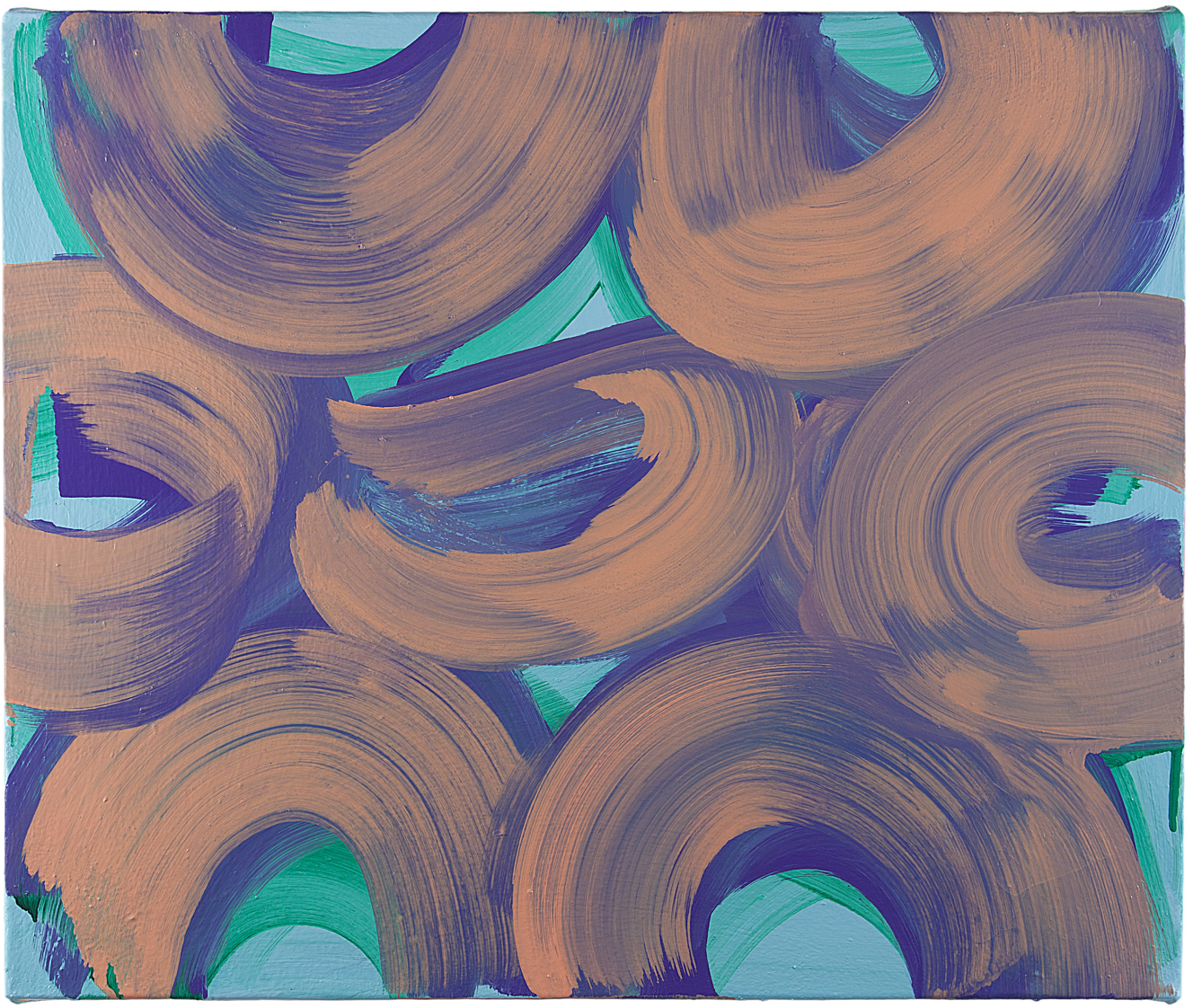

IR
©2015

ANNE RUSSINOF

I've always painted because of a physical need to make something concrete that expresses life's complexity and beauty. Art describes the human experience so satisfyingly because it combines apparently irreconcilable things to make them not only understandable but also beautiful. My work can be called expressionist because it relies on the gesture, a movement of my arm and brush to describe the plane of the canvas. Various structural preoccupations have come and gone (grids, circles, arcs, and vaults) but it is the description of shallow space, the search for form using color and line, that help me define myself in relation to the world.

Anne Russinof lives and works in Brooklyn, New York. Born in Chicago in 1956, she is a graduate of the School of the Art Institute of Chicago and received an MFA from Pratt Institute. Russinof has been a resident at the Yaddo and Millay Art Colonies. Supporting herself as a designer for print and web, she also maintains a blog called *Gallery Travels* that features mostly abstract painting shown in New York City. Her work is available online at IdeelArt, Istdibs, Artsy and more, and she recently completed a suite of etchings at VanDeb Editions.

Inside Out, 2017
oil on canvas
20 x 24 inches



LORENZA SANNAI

I have chosen painting and geometry as the most simple and suitable instruments to paint, which stress the importance of the sensibility of the hand, the tactility of pigments, and the way light reveals their surface. Painting based on geometry, I feel, expresses the individual's ancestral necessity to rationalize. At the same time, it also opens the infinite possibilities of exploring our interior world. Geometry is a mental and an emotional space. I like to think of my work as something that has left behind the traditional view, offering instead a "lateral" perspective, typical of one who looks at something from the corner of the eye at the moment one leaves a place.

Certe Volte, 2017
acrylic on board
16 x 16 inches

Lorenza Sannai was born in Sardinia, Italy in 1969. In 2013, she was the recipient of a residency at The Poor Farm in Wisconsin, an artist's residency established by artists Michelle Grabner and Brad Killam. In 2015, she curated the exhibition *Ten Ways* for the Derbylius Libreria Galleria d'arte in Milano, Italy. Recent solo exhibitions include *Un Altrove in Questo Luogo* and *Congiunzioni* in Italy, and *Ideal Garden* in Hudson, New York. She divides her time between New York and Italy.



KAREN SCHIFANO

I am intrigued by the mind's ability to recognize, conceptualize and manifest spatial constructs simply through the use of shape, edge and color. Recent inspiration derives from theater stages, mouths, product labels, doorways and windows; framed openings that can also be read as object or symbol, abstract shape and metaphor. Narrative allusions have been allowed to emerge and take their place "on the stage", with an urgency to create something meaningful on an intimate scale.

It's Curtains for You, Kid, 2017
flashe on canvas
22 x 28 inches

Karen Schifano was born in 1955 in Huntington, New York, and lives and works in New York City. She received a BA in Art History from Swarthmore College, an MFA from Hunter College, and fellowships from the MacDowell Colony and the Fine Arts Work Center in Provincetown. Recent notable shows include *NY Art Live!* at Umeda Gallery in Osaka, Japan, *Doppler Shift* at the New Jersey Center for the Visual Arts in Summit, New Jersey, *Capture the Rapture* at CB1 Gallery in Los Angeles, *Abstract Wall Paintings III* at Transmitter Gallery, and *Beyond Black and White* at Westbeth Gallery in New York City. Her work is included in *New American Paintings*, Northeast Edition #134.

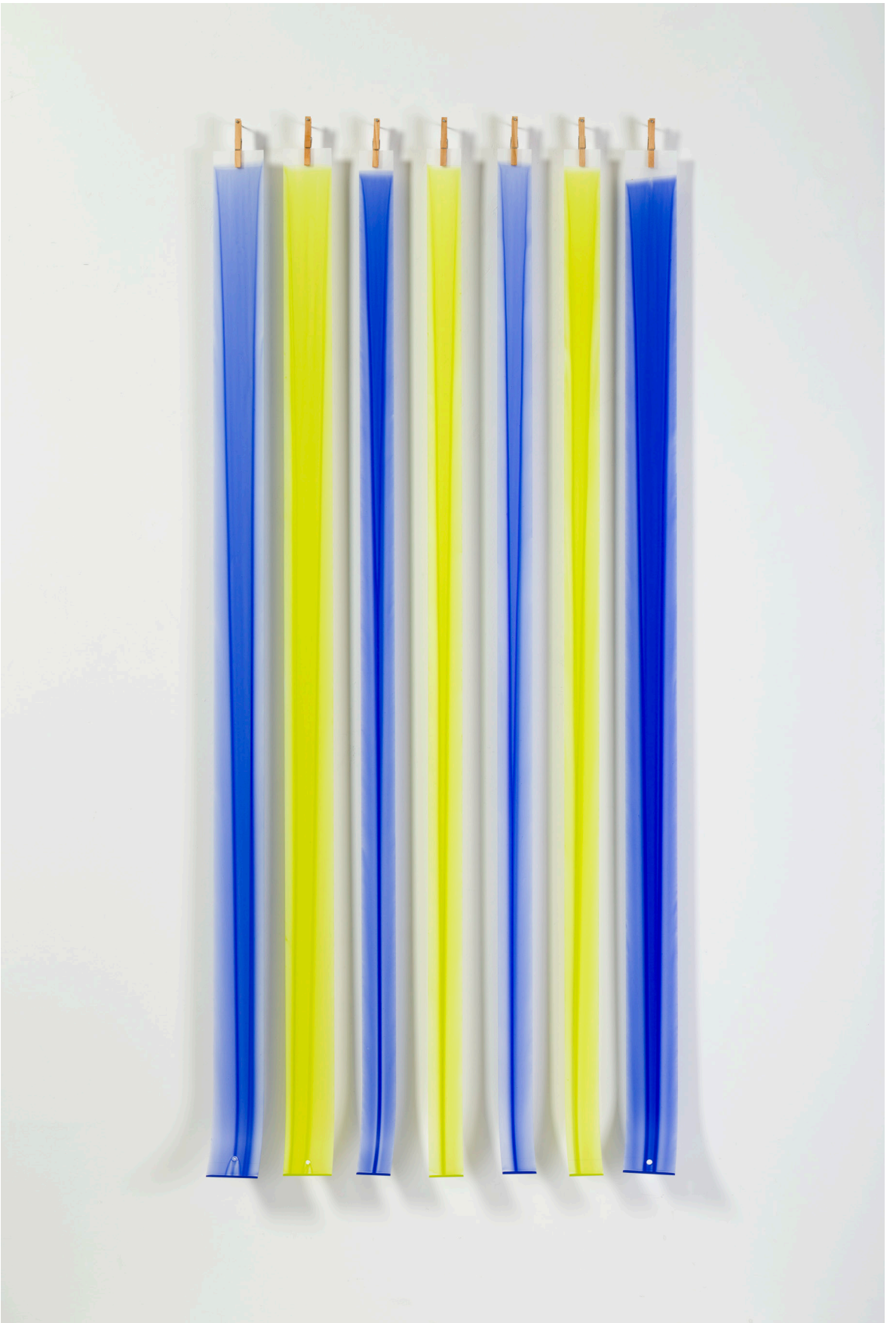


MARY SCHILIRO

My acrylic on Mylar paintings — films of translucent, fluid color suspended in space — expand the boundaries of painting by exploring new possibilities of presentation. Hanging my paintings away from the wall allows light to pass through and illuminate the color to varying degrees. Color and shadows are transmitted through the Mylar onto the wall. This enhances the interplay between the highly saturated, physical presence of color and the changing nature of light. I am interested in the tangible and real versus the ephemeral and impermanent as metaphors for the human condition.

Drip-dry, 1995
acrylic paint, Mylar, clothespins
60 x 36 inches

Mary Schiliro, born 1959 in Brooklyn, New York, lives and works in New York City. She received a MFA from Hunter College in New York. Her work has been widely exhibited in the United States. Internationally, she has exhibited at ParisCONCRET in Paris, France. In 2017, she participated in Mondriaan to Dutch Design, a nationwide, centennial celebration of the De Stijl movement in The Netherlands. She was the recipient of two Project Studio residencies at PS122. Schiliro's works are in numerous private collections as well as Swiss Re's internationally recognized contemporary collection.



CLAIRE SEIDL

I have no pre-conceived ideas or plans when I paint and I adhere to no set of procedural givens. My relationship to painting is not settled, but dynamic and evolving. Each painting is resolved according to its own exigencies; and my job is to look hard and long enough to find them.

I use drawing and mark-making freely with a variety of tools besides brushes and oil bars. I scrape and gouge the surface to create line and reveal multiple layers of paint. Previous states are often veiled, like distant recollections or things seen briefly and now largely forgotten.

Claire Seidl was born in Riverside, Connecticut in 1951. She has lived and worked in New York City for 45 years and, since 1985, in Rangeley, Maine. She received her BFA in Painting from the College of Visual Arts at Syracuse University in 1973 and her MFA in Painting from Hunter College, City University of New York in 1982. After teaching in the art department at Hunter for ten years, Seidl studied photography at the International Center for Photography. Seidl has had forty solo shows and has exhibited in over one hundred group shows in the United States, Europe, and Asia.

Neither Here Nor There, 2016
oil on linen
30 x 39 inches



ESPHYR SLOBODKINA

FOUNDING MEMBER

Esphyr Slobodkina (1908 – 2002) was born in Russia where, as a teenager, she studied architecture and engineering. At age 20, she immigrated to New York and attended the National Academy of Design, studying with muralist Arthur Sinclair Covey. Through Covey, Slobodkina met her husband, painter Ilya Bolotowsky, who encouraged her to explore abstraction. In the mid-1930s, the two moved to the Yaddo artist colony to further pursue painting.

Slobodkina was a founding member of American Abstract Artists and was among group of protesting members who picketed the Museum of Modern Art in 1940 over the lack of American representation in its exhibitions. She was an active member of AAA, serving as Secretary (1945–1960), President (1963–1966), and biographer. Slobodkina was included in many significant AAA exhibitions, such as *Eight by Eight: Abstract Painting since 1940* at The Philadelphia Museum of Art in 1945, where she exhibited alongside other artists like Ad Reinhardt, George L.K. Morris, Ilya Bolowtowsky, and Alice Trumbull Mason. She continued to develop her work in collage and sculpture as well as painting, working as a textile designer by day in order to earn a living after her divorce.

In the late 1930s, Slobodkina began experimenting in illustration; her most well-known book, *Caps for Sale*, was published in 1940. She illustrated the books of Margaret Wise Brown until Brown's death in 1952, receiving the Lewis Carroll Shelf Award for achievement in children's literature in 1958. Her work was featured regularly in Whitney Museum Annuals and is in the collection of major museums throughout the United States. In 1993, Slobodkina designed and oversaw construction of the Slobodkina Reading Room at the University of Hartford, and, in 2000, she established the Slobodkina Foundation.

The Red L Abstraction, c. 1940
gouache on paperboard
7.5 x 11 inches
Collection of Laurie Fendrich and Peter Plagens
Courtesy of Slobodkina Foundation



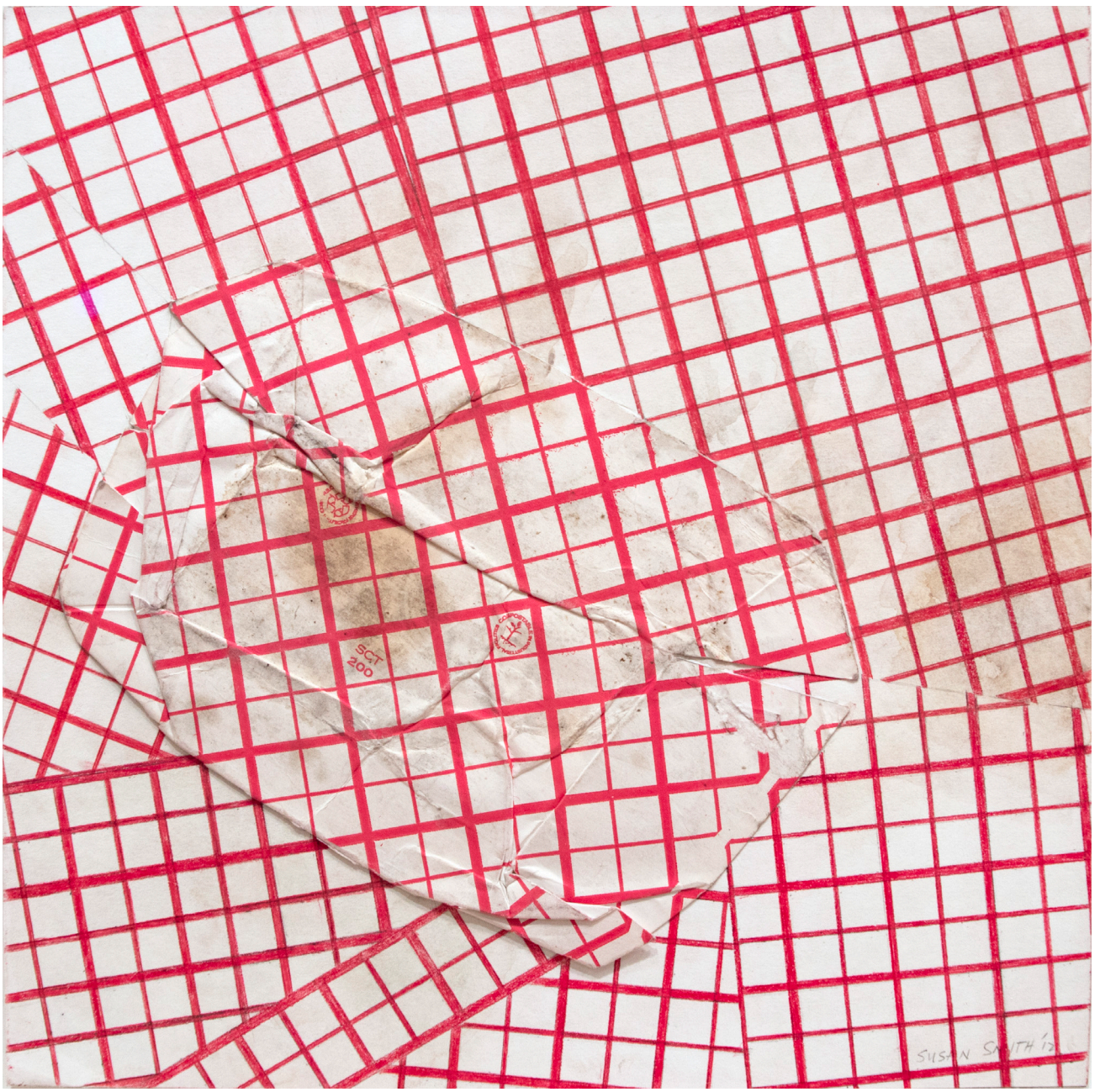
SUSAN SMITH

I find these everyday fast-food takeout containers on the street: their flat irregular shapes resulting from cars, trucks, and pedestrian traffic moving over them. This chance process has also altered their colors and grid patterns into surprising forms.

Leaving this flattened container untouched, I allow it to dictate my response: continuing the color and grid pattern which leads me to unexpected abstract form. In some cases this results in trompe l'oeil.

SCT 200 Irregular Grid, 2012
found French fry container, colored pencil
11 x 11 inches

Susan Smith was born in Greensburg, Pennsylvania. She lives and works in New York City. In 1976 she received her MA in art from Hunter College in New York. Solo exhibitions of her work have been held at Junior Projects in New York in 2016; in Verona, Italy in 2014; and at Galerie Merkle in Stuttgart, Germany in 2011. Smith is the recipient of the 2009 Edward Albee Residency in Montauk, New York, and the 2008 Academy Award and Purchase Award from the Academy of Arts and Letters in New York. Her work is in the public collections of the Indianapolis Museum of Art, Indianapolis, Indiana; The New York Public Library, The Weatherspoon Art Museum in Greensboro, North Carolina; and the Handelsbanken, in Copenhagen, Denmark.


SUSAN SMITH '12

MELISSA STAIGER

Using art materials has a certain luxury because of its energy. From the most expensive tubes of paint to a broken tile found on the floor, both hold an energy and vibration of color and sound. I like to discover art rhythms that remind me of how nature also functions. How when a seed is planted it actually shakes in the earth right before it starts to grow. I feel very fortunate to research and learn how to use these various materials and later incorporate them into my work.

Circles, mark making, collage, painting, assemblage, and texturizing take me to a path of color, structure, and layering that only add to my love of the hard edge. Making marks and using color is the enlightenment I crave within my inner self. When I am able to use my entire body and make sweeping marks on the floor, I am reaching for a composition to form. Then suddenly, the work feels right and then I have a moment of digestion right before I release it into the world.

Melissa Staiger was born in Louisville, Kentucky and grew up outside of Washington, D.C. She has a BFA from Maryland Institute, College of Art in Baltimore, Maryland and a MFA from Pratt Institute in Brooklyn, New York. Staiger is a New York City based artist and independent curator. Solo exhibitions of her work have been held at Janet Kurnatowski Gallery (2005-2015) and Trestle Projects in New York City. In 2017, she exhibited at the Cementa Festival in Kandos, Australia. In 2015-2016, she was selected to be the Curator-in-Residence for Trestle Projects in Brooklyn, New York. Staiger was nominated and attended the Robert Rauschenberg Artist Residency in Captiva, Florida in 2013. Her largest work to date, *Wavelength,* was exhibited at the Wassaic Project in 2018.

Connection 2 Ways, 2017
marble, subway tiles, acrylic paint
24 x 12 inches

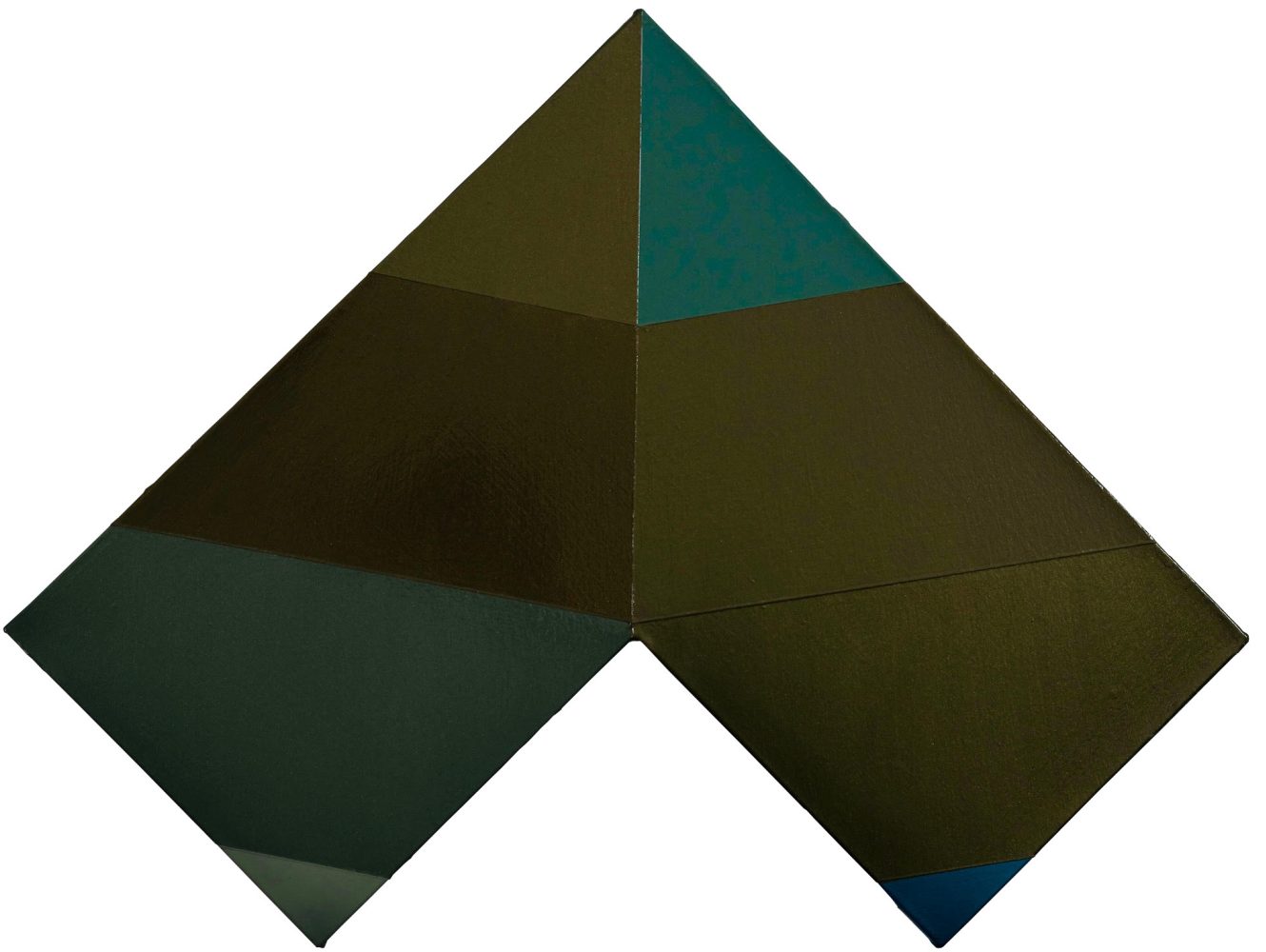


LI TRINCERE

My paintings examine the formal properties of surface, color, and shape. While first sensed as resolutely flat, hue instantiates fictive depths, and defines spaces both within and around the limits of what is immediately seen. Given a minute, this experience suggests passage to an imaginary architectural order. In synthesizing simple movement through their clean, elementary, unadorned construction, these paintings put hands to the tonic, the subdominant, and the dominant, evoking that familiar structure heard in the raw three chords of rock and roll music.

Green1, 2017
acrylic on canvas
24 x 34 inches

Li Trincere lives in New York City. She received her MFA from Hunter College and has shown in the United States and abroad since 1982. In 1989, she exhibited with a group of painters at Galerie Rolf Ricke in Köln, where her colleagues were Alan Uglow, Steven Parrino, Karin Sander, Olivier Mosset, and others. In 2018, Trincere's recent works were featured in exhibitions at David Richards Gallery in New York City.



KIM UCHIYAMA

Classical ancient architecture and its placement influence my painting. Greek temples are composed of horizontal and vertical visual forces that coalesce, creating form that is meant to convey opposing qualities of grounded-ness and ascension, perceptually and emotionally. I use oil paint on canvas ground to emphasize the material aspect of the painting and to introduce color that speaks to the natural hue of the painting surface. Bands of color work in dialogue with the physical dimensions of each painting, shaping the resulting image. These works reflect a concern with inherent structure, materiality and the weight and substance of light.

FRAGMENT, 2010
oil on canvas
20 x 16 inches

Kim Uchiyama was born in Des Moines, Iowa, in 1955. She lives and works in New York City. Her exhibition history includes Lohin Geduld Gallery, Kathryn Markel Fine Arts, Jason McCoy Gallery, in New York; American University, Washington, D.C. and the Des Moines Art Center. Her work has been reviewed in *The New York Times*, *ARTNews*, *Brooklyn Rail*, *New Criterion*, and *Artcritical.com*. Uchiyama's paintings are in numerous corporate and private collections and the San Angelo Museum of Fine Arts and the Art Museum at Beaumont, Texas. Uchiyama is a two–time fellow at the MacDowell Colony and a grant recipient from New York Foundation for the Arts.



LYNN UMLAUF

Since 1970, I've used paper for large and small sculpture, often cutting then gluing very heavy watercolor paper to muslin or cotton duck. The color is bound with gum arabic and matte medium acrylic, so that by gluing it to canvas, the sculpture can permanently hang in the air or on the wall.

The small boxed frame of "March 16, 2014" allows the sculpture to swivel from its nail in the air, and that flexibility of movement, as well as the response of the material to the humidity and temperature and light, give the sculpture life.

3.16.14, 2014
pastel, acrylic, and canvas assemblage
20.25 x 18 inches

Lynn Umlauf was born in Austin, Texas in 1942. She received her BFA and MFA at the University of Texas at Austin. She has also attended the Academia di Belli Arti in Firenze, Italy, and the Art Students League in New York. Recent solo exhibitions include: *Lynn Umlauf 1970s* at Zürcher Gallery in New York, and installations at the Creon Gallery in New York and the Marc de Puerchredon Gallery in Basel, Switzerland. From 1982 to 2004, Umlauf exhibited yearly at the Galleria Plurima in Udine, Italy; from the 1980s to 2003 at the Galerie Biedermann in Münich Germany; and from 1990 through 1994 she showed with the Penine Hart Gallery in New York. She currently lives and works in New York City.



CLOVER VAIL

In my work, it is evident that a number of different approaches and mediums are used. Included are ballpoint pen and Sumi ink and Flash Vinyl paint on panels; watercolor on Arches paper from small to mural in size; oil paint on heavy handmade paper or linen sometimes mounted on wood panels. There are also three-dimensional wall sculptures made with mixed media and acrylic paint. In much of the two-dimensional work the drawn line is the basis of what I do. The sculptures, however, having a three-dimensional presence, relate to the body. All four mediums span the life of my work.

Born in Switzerland in 1939 to American parents and artists, Vail came to America as a child with her family as they fled the German invasion of France. Following the end of WWII, Vail and her family returned to France. In 1951 at the age of 12, Vail returned to American to live with relatives. She attended Bennington College where she studied with Paul Feeley and Tony Smith and received a Master's degree from Hunter College. Her work has been included in numerous exhibitions nationally and internationally.

#14, 2015
ballpoint pen on wood panel
10 x 8 inches



VERA VASEK

My early years focused on classical realism and the traditional methods of lost wax bronze casting. In search of a new direction, I eventually found the inter-tidal zone of the Florida Keys, and began by pulling plaster images off the tidal markings found in sand produced by the flow of water. The evolution of my sculpture practice has led me to engage with movement and process, while allowing elements of chance to come into play.

Vera Vasek was born in Buffalo, New York, in 1959. Raised in the suburbs of Cleveland, Ohio, Vasek spent much of her childhood in the densely populated Rocky River Watershed. She was awarded a BFA in sculpture at Louisiana State University in 1983. In 1984, Vasek was accepted into the apprenticeship program at the Johnson Atelier Technical Institute of Sculpture. Her work has been accepted into the Annual Exhibition at the National Academy of Design and the Salmagundi Club's exhibition in New York. Her home and studio overlook Upper Sugarloaf Sound in the lower Florida Keys.

July 11, 2007, 2007
plaster, acrylic, sand, glass, fiber, and aluminum
25 x 26 x 1.5 inches



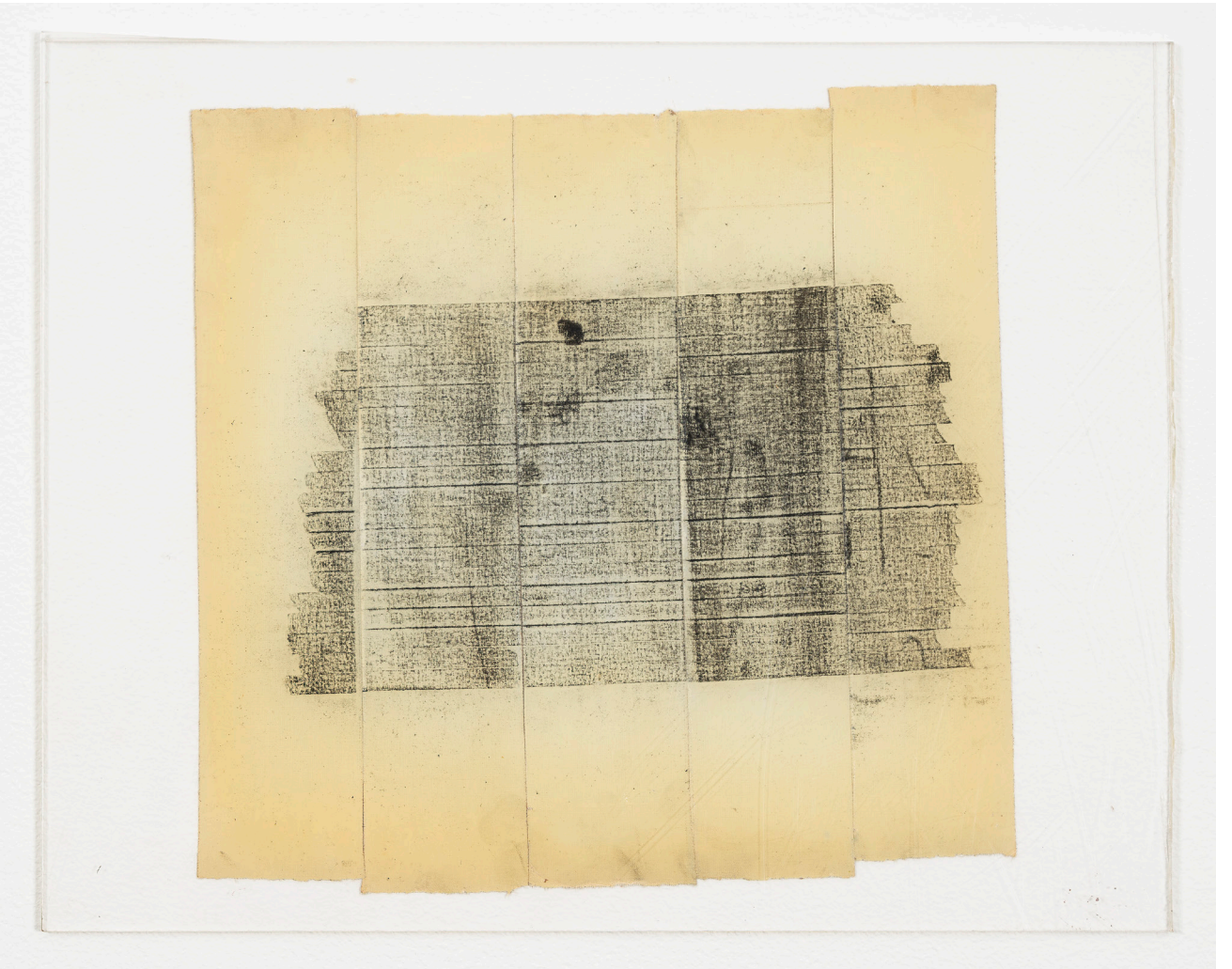
MERRILL WAGNER

The Northwest is very beautiful. Many of us who want to make art are drawn to that activity because we also want to create beauty. We may go to metropolitan areas with museums full of objects that will nourish and help us grow as artists. After attending a liberal arts college, I simply stayed in New York City with its myriad of opportunities for cultural exchange and artist friends. Visually New York City is full of straight lines, rectangles and gray colors. Some of my first large scale canvas paintings were full of straight lines and remembered West Coast landscape images that I could not help continuing to think about.

Untitled, 1976
oil and tape on Plexiglas
11 x 14 inches

Merrill Wagner was born in 1935 in Seattle, Washington. She received her BA from Sarah Lawrence College and attended the Art Students League in New York City from 1959 to 1963. Wagner has exhibited her work extensively, both nationally and internationally. Her recent solo exhibitions include: The New York Studio School in 2016; and Konrad Fischer Galerie in Berlin, Germany in 2013. Wagner was also included in *1970's Women and Abstraction* curated by Dr. Barbara Stehle at Zürcher Gallery, New York City in 2016.

She was the recipient of the Andrew Carnegie Prize, National Academy of Design, the Academy Award in Art, American Academy of Arts and Letters both in 2006, and the Hassam Purchase Award, American Academy of Arts & Letters in 2002, amongst others. Wagner served as President of AAA from 1982-1985.



JEANNE WILKINSON

"Animated Abstraction 4" is made from four of my small abstract drawing/paintings on paper that I put through various digital processes in After Effects. I also added music which was a collaboration between myself and my son, Andrew Keeley Yonda. The Animated Abstraction series came about from my desire to see my artwork come alive. In this composition, the imagery moves and dances, as if the painting were having a dream of itself.

still from *Animated Abstraction 4*, 2016
digital video
size variable

Jeanne Wilkinson, born in 1949 in Duluth, Minnesota, is an artist and writer currently living and working in Brooklyn. Her work has been shown in numerous venues worldwide, and her digital artwork has been featured in *The Adirondack Review* and *Five:2:One* online. Her *Animated Abstractions* were presented online in *FishFood Magazine*. Her experimental videos have been screened at BAM and at the Greenpoint and New York Independent Film Festivals. A recent video installation was part of the play *Lovers, Letters and Killers* shown at the 13th Street Repertory Theater in New York City.



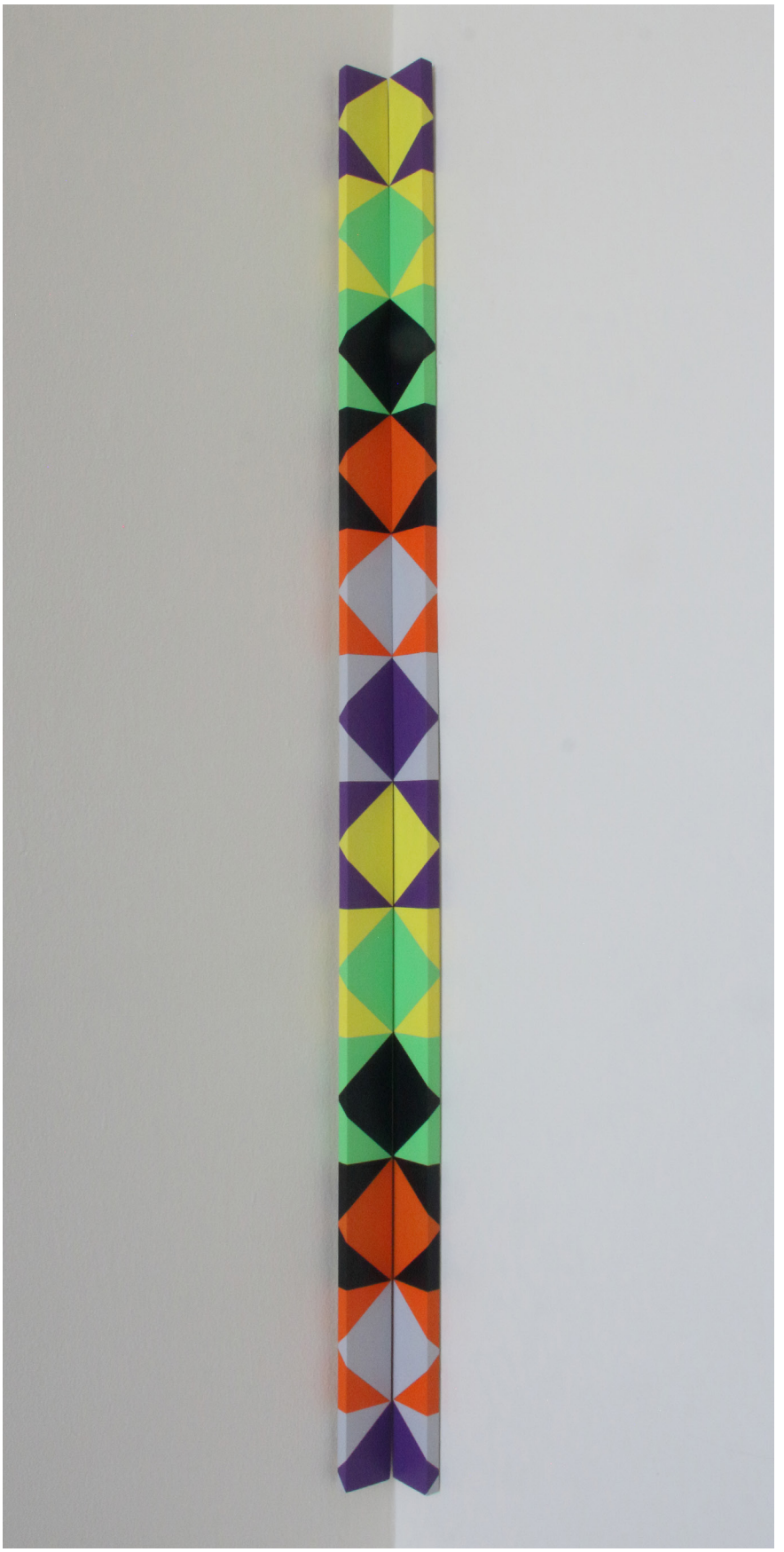
PATRICIA ZARATE

I enjoy working with how color, shape, light and placement affect perception. I use minimalist and conceptual approaches such as pairing, seriality, pattern and repetition to create abstract representations of my experience in the world.

A number of my paintings occupy corners of rooms. Some hug the corner while others are slightly off the wall allowing the painted back colors to reflect, giving the illusion of obliterating the corner by filling the in-between space with color. Other works are hung low or high on the wall and distort our perception of how we view paintings merely by their placement.

Sweet Spot II, 2020
acrylic on wood
48 x 3.5 inches

Patricia Zarate was born in Cali, Colombia, in 1962 and currently lives and works in New York City. Zarate received a MFA from Pratt Institute and a BBA from Baruch College, both in New York City. She has exhibited in the United States and internationally, including museum exhibitions at Queens Museum of Art, Flushing, New York; El Museo del Barrio, New York, New York; Museo de Arte de Puerto Rico, San Juan, Puerto Rico; and Gwangju Art Museum, Gwangju, South Korea. She was awarded a BAU Institute Arts Residency in Otranto, Italy and was the recipient of an Individual Artist Support Grant from the Queens Council on the Arts.



NOLA ZIRIN

My recent paintings navigate the use of geometric form in the construction of imaginary environments. As in previous paintings, the color remains vibrant but the palette and medium are expanded. Light is enhanced by glitter and texture enhanced by flocking. The combined effects create a three-dimensional quality inviting the viewer into this other-worldly space. The complexity of the paintings and their virtual orbs mirror the macro and micro layers of the worlds around us.

Hide and Seek, 2017
oil and glitter on wood panel
24 x 36 inches

Nola Zirin is a New York native and maintains a studio in Long Island City, New York. She received a BA from New York University, where she studied painting with Milton Resnick and George Ortman. She also studied printmaking with Bob Blackburn and Donn Steward. Her work has been shown in many one person and group shows throughout the United States and abroad, most recently with her 8th solo exhibition at June Kelly Gallery in New York City. She is represented in numerous public and corporate collections, including The Metropolitan Museum of Art, MoMA, the Brooklyn Museum of Art, the Zimmerli Art Museum at Rutgers University, the National Museum of Taiwan and the Library of Congress. Zirin's shows have been reviewed in *ArtNews*, *Art in America*, *Art News*, *Philadelphia Inquirer*, and *The New York Times,* among others.

CLARA M. EAGLE GALLERY, MURRAY STATE UNIVERSITY
T. Michael Martin, Director and Curator

EWING GALLERY OF ART + ARCHITECTURE, UNIVERSITY OF TENNESSEE, KNOXVILLE
Sam Yates, Director and Curator
Sarah McFalls, Registrar
Eric Cagley, Exhibitions Coordinator

Blurring Boundaries: The Women of American Abstract Artists, 1936 - Present
Catalogue published on the occasion of the 2018 exhibition, *Blurring Boundaries: The Women of American Abstract Artists, 1936 - Present* organized by the Clara M. Eagle Gallery, Murray State University, Murray, Kentucky and the Ewing Gallery of Art + Architecture, University of Tennessee, Knoxville.
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IA&A INTERNATIONAL ARTS AND ARTISTS

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