



HIGH TIMES, HARD TIMES: NEW YORK PAINTING 1967-1975

Education and Resource Materials

Educational Programming Suggestions for	
Docent Tours	p. 1
Family Programming	p. 4
Panel and Lectures	p. 7
Further Study	p. 9
Education Concepts	p. 10
Historical, Social and Political Themes	p. 11
Artist Quotes Excerpted from Catalogue	p. 12
Artist Biographies from Catalogue	p. 17
Exhibition Bibliography from Catalogue	p. 27
Additional Education Resources (Artists' Resumes and Press Clippings) compiled by iCI	p. 34

Developed by:
Beth Rosenberg
Education Consultant
bbethr@gmail.com

High Times, Hard Times: New York Painting 1967-1975

Docent Tours

1. New York Painting and Abstraction

This general tour features two works from each of the five groups of the exhibition, as explained in Katy Siegel's catalogue essay, "Another History is Possible." The groups include: Spaced Out, Painting Undone, An Open Question, Interference, Bringing It All Back Home.

Points to Consider:

- The dead end of painting and the re-definition of it by using new materials (wire, collage, newspaper, string, latex, etc.) and methods (pouring, sewing, sponging, spraying, squeezing)
- New artist neighborhoods of Lower East Side and SoHo
- Alternative experiences of art including installation, performance, video and photography
- Interplay between painting and sculpture where art is now on the floor or sags off the wall or both
- The attention to sensuality, perception and optics
- A different engagement between the artist and the viewer via performance, art referencing rules and instructions or works that called attention to the physical architecture of the exhibition space
- Artworks where the canvas is ripped or torn and the stretcher of the frame shows through the painting
- A pluralism of social and political movements which affected individualism

2. Lines Defined

This tour will focus on a discussion of types of line per select paintings including: organic, rhythmic, geometric shaped, repetition, patterns and color.

Artists: Dan Christensen, Roy Colmer, Louise Fishman, Guy Goodwin, Ralph Humphrey, Al Loving, Blinky Palermo, and Kenneth Showell.

Points to Consider:

- Lines, shapes, forms and colors have aesthetic value in abstract art
- Scribble lines are loosely drawn where the pen is moved freely and randomly backward and forward until the right density of tone is built up
- Linear lines are infinitely varied—short, flat, sharp, etc. and are expressive
- Organic lines and shapes are derived from nature such as a cone or a spiral
- Rhythmic lines can often suggest movement or sound
- Geometric shapes are squares, rectangles, triangles and circles
- Artists often use repetition of lines and shapes in their works
- Patterns use a repeated decorative design or arrangement
- Color depends on the light that is reflected and perceived by the eye as red, blue, green or other shades

3. Girls Do It

This tour focuses on feminism and identity and how this affected the artwork of women during this period.

Artists: Lynda Benglis, Mary Heilmann, Ree Morton, Howardena Pindell, Carolee Schneemann, Joan Snyder and Pat Steir.

Note: Please read Anna C. Chave catalogue essay, "Outlaws: Women, Abstraction and Painting in New York, 1967-75."

Points to Consider:

- The lack of women's art role models, overall, and women's art communities, which focused on abstraction
- The advent of feminist art programs in the early 70s which focused on representational subject matter
- Lucy Lippard in a 1996 interview, noted the idea that formalism—line, shape, color—represented patriarchy—male authority and male ideas especially related to the machismo of the gesture in Abstract Expressionism
- A reclaiming of the ornamental, decorative and craft
- An interest in science, math and cosmology
- The exploration of the grid
- A fascination with the exploration of video and performance where sometimes the body became the canvas
- A use of humor and irony in regard to past male artists via the use of gaudy and fluorescent colors
- Women making their marks, rule-breaking and risk-taking

4. Collapsed Color

This tour focuses on color with a look at color theory, no color, color off the canvas, multiple colors, the optics of color and the emotive response to color.

Artists: Jo Baer, Mary Corse, David Diao, Manny Farber, Guy Goodwin, Mary Heilmann, Jane Kaufman, Kenneth Showell and Michael Venezia.

Points to Consider:

- Artists are using different kinds of color in their work—intense oil paints, latex paints or spray paint which add depth and opulence
- Canvases are sometimes painted completely white
- Paintings are reminiscent of perceptual experiences from psychedelic drugs
- Color can be shaped via poured latex
- The use of sliding sponges across a canvas added a different effect across the surface
- Metallic colored paint, matte black paint and florescent Day-Glo paint colors played with the viewer's perception
- The interest in photography and the way a camera captures the light in an image is imitated with paint
- Color Theory—Isaac Newton observed that light is the source of color. There are seven basic colors in the color spectrum—Red, Orange, Yellow, Green, Blue, Indigo, Violet (Roy G. Biv).

- Hue is the quality that designates a color or a specific shade of a particular color. Value is the lightness or darkness of a color. Intensity refers to the brightness or saturation of a color.

5. What Happened to the Frame?

In this experimental and creative period artists are using different areas of the canvas, gallery wall, and a deliberate attempt to frame the work without a frame or at times, a frame within a frame.

Artists: Jo Baer, Mel Bochner, Louise Fishman, Ron Gorchov, Al Loving, Lee Lozano, Joe Overstreet, Blinky Palermo, Cesar Paternosto, Alan Shields, Joan Snyder, Pat Steir and Peter Young.

Points to Consider:

- A questioning of traditional rectangular-shaped canvases hung on a wall
- Painted “frame” paintings were made with white canvases and a darker color which traced the outline of the exterior edge
- Artists reject the front of the picture plane and concentrate on the sides of the canvas
- Painting strokes shift to the edge of the canvas
- An engagement in the physical gallery wall which might reveal shadows behind the canvas via punctured or torn canvas
- The use of un-stretched canvas or cloth panels
- The use of the floor and unconventional throw-away materials often found on the floor such as newspaper
- Artworks hung from the ceiling, tacked to the wall or draped on the wall and the floor
- Convex shaped canvases make artwork appear flattened

High Times, Hard Times: New York Painting 1967-1975

Family Programming

“Materials and Space Undone” Family Tour and Workshop—Ages 9 and up

1. Theme: An examination of new materials and unusual spaces used by artists with a focus on the work of:

- Lynda Benglis: poured, gooey, colorful paint on the floor
- Manny Farber: rounded rectangular-base with hues of collaged green/yellow paper
- Louise Fishman: diptych-like—two tall rectangle canvases with string and chalk
- Harmony Hammond: rounded stitched fabric with acrylic paint placed on the floor
- Al Loving: colorful and bright canvas torn and pasted on a white canvas
- Lee Lozano: large vertical rectangular canvas with holes
- Cesar Paternosto: white square canvas with color blocks on the sidebar of the canvas
- Howardena Pindell: rope-like square that hangs on the wall/drapes on the floor

2. Questions To Consider: Name five unusual materials that you see in these works other than paint and canvas. (i.e. string, latex, paper, foam, grommets, enamel, fabric)

- Why do you think the artists are using new materials?
- Where might these materials have come from?
- Where are the artworks placed? (i.e. wall, floor, on the side of the canvas)
- What is different about looking at an artwork on the wall v. looking at it on the floor?
- Why do you think the artist wanted to make works in different places/spaces?

3. Activity:

After touring through the galleries, participants will create a work using magazines, chalk, scissors, fabric, a hole puncher and string on cardboard to experience and experiment working with materials in new and unusual ways. Participants can opt to create a work “inspired-by” one of the artists they learned about on their tour, or they can make a totally new creation. The idea is for the student to use a piece or several pieces of cardboard to create an unusual “canvas” which may be diptych-like, glued or stapled together in a rectilinear way. The cardboard form is the base for the remainder of the materials. This

workshop can be advertised as –bring your own materials—where each participant brings something from home—cotton balls, a charm, bottle caps, etc. and the venue provides the other materials. Materials can be attached onto cardboard base and then the canvas can be perforated or punched via a hole-puncher. At the conclusion of the workshop, participants can say why they chose the materials they used and comment on their cardboard base. Use Elmer’s glue, rubber cement and staples.

“How Many Shapes?” Family Tour & Workshop—Young Children, ages 5 to 8

1. Theme: How many different kinds of shapes can you find in the artworks in this exhibition? How many times do they repeat? A focus on shapes and repetition in the work of:

Dan Christensen: overlapping circles
Harmony Hammond: circle
Elizabeth Murray: triangle/square
Joe Overstreet: twisted squares
Blinky Palermo: triangle
Howardena Pindell: repeating squares
Joan Snyder: repeating squares in a rectangle

2. Questions to Consider:

- Stand still and slowly turn your body around and take in all the colors, lines and art that you see on the walls and even on the floor. Do you see any shapes?
- What does a circle make you think of? What does a triangle, square, etc. make you think of?
- Where do shapes come from? (i.e. math, nature)
- Count how many times you see each shape. Which shape repeats the most? Which shape repeats the least?
- Why do you think artists like to use shapes in their artworks?

3. Activities:

- A. Have each student make a scavenger hunt while they are viewing the artworks in this tour. Using a clipboard, pencil and two sheets of paper—one blank, one grid. At each artwork stop, students draw the shape they saw; if it is repeated, they draw it again on the grid. When completed, students have drawn all the shapes they have seen and identified them in writing; in addition, if the shape is repeated it is drawn on the grid multiple times. Using colored pencils, have students spend 5 to 8 minutes coloring in their grid sheet to create their own abstract work using shapes and repetition.
- B. If younger students are interested in drawing continuous circles and line-based artworks in a fun way, try using a spirograph—the popular toy from the 80s. You can purchase plastic mini-spirograph sets at the local 99 cents store or get a few of them for no more than \$10 each at www.hasbro.com. Focus on looking at work by Dan Christensen and Ralph Humphrey.

High Times, Hard Times: New York Painting 1967-1975

Panel and Lectures

1. Panel Topic Suggestions

Protest, Politics, Difference, Dissent Panel

A multi-disciplinary panel of artists, historians, writers, inventors, musicians and filmmakers (older individuals as well as younger emerging talents) in a discussion that touches upon major social, political, historical and cultural themes brought out via the artworks in the exhibition. Topics to be addressed include: experimentation, counter-culture, feminism, race and identity politics.

Unknown 7/21/06 1:43 PM

Formatted: Bullets and Numbering

2. Lectures and Tours by Professors, Students, Artists or Museum Staff

Topic Suggestions

Experimentation with Painting:

- The relationship between a painting and painting “proper”
- The death of painting after the abstract expressionists
- Painting off the frame and out of the box with unusual canvas structures
- Extension of canvas’ boundaries draped from wall to floor and on floor
- Use of artist’s own bodies as a canvas to create artworks

Counter-Culture:

- A questioning spirit among the public and lack of faith in government and even cultural institutions
- Comments on the lunacy of war
- Fascination with mind-altering drugs (hallucinogens), psychedelia
- Woodstock and rock music
- An interest in new mediums via analog video, installation, photography and electronic music

Feminism:

- A questioning of women’s role as homemakers, housewives and mothers
- Lack of women artist role models
- Publication of *Sexual Politics* by Kate Millett and *The Feminine Mystique* by Betty Freidan
- A look at the canon of women artists with the 1971 Linda Nochlin essay, “Why are there no great women artists?”
- Painting as a traditionally male-dominated medium
- Women artists and their significant others—O’Keefe/Steiglitz and Frankenthaler/Greenberg
- Importance of consciousness-raising groups
- The language of abstraction as an appropriate language for gender difference
- Extravaganza of feminineness as seen in paintings borrowing ideas from craft and decoration
- Women artists’ interest in philosophy, science and math

Race and Identity:

- The invisibility of the African-American experience in art
- Civil rights and gay liberation movements
- Assassination of Malcolm X and Martin Luther King
- Rise of Black Nationalism
- Founding of The Studio Museum in Harlem in 1968
- Multiculturalism
- Lack of black artist role models
- Exclusion of black artists from major books and exhibitions
- Stereotypes of race – Aunt Jemima, the ghetto, etc.
- Art in public places and spaces (murals)
- Refer to Dawoud Bey essay in exhibition catalogue

High Times, Hard Times: New York Painting 1967-1975

Further Study for High School and University Students

TOPIC:

Artist Instructions -- “Instruction-based” and “Rule-based Art”

Spotlight Artists:

- Mel Bochner—(use of language)
- Blinky Palermo—(use of stencil kits)
- Dorothea Rockburne—(use of math theory)
- Richard Tuttle—(use of geometric shapes)

Questions:

- What does it mean for an artist to leave a set of instructions for recreation of an artwork every time it is displayed?
- Why might an artist restrict themselves in an artwork to a specific set of rules?
- What is the relationship the viewer may experience when a work is made in a restricted way?
- How do artworks created via specific artist instructions relate to aspects of technology today?
- How do the artists' works relate to mathematic, algebraic and geometric theories?
- Can instructions be considered a formula? Why or why not?

Ideas to Consider:

- the idea of writing a strict set of instructions or rules to follow
- the grid, systems, formulas and math structures
- a standardization of size, scale, color and format
- an emphasis on a part—a number, a word, etc. over the whole
- the relationship between the act of making and the act of looking
- how film, analog video and photography encouraged viewers to track discrete perceptual movements and viewpoints
- a focus on repetitive moments or isolated details
- the aspect of asking the viewer to see technical information or diagrams as art

Activities:

- Counterculture of the Written Word

Have something to say and want to say it on the Internet? Start your own blog or vlog (videolog). Discuss counterculture art magazines begun and read by some of the artists in the exhibition including— *Artforum*, *Ms. Magazine* and *October*. Follow the instructions and rules on www.blogspott.com to create your own blog or try www.freewebs.com to start your own wiki/website for multiple viewers to contribute.

- Technology Today and Yesterday

Focus in on an exploration of the technology-inspired works of Lawrence Stafford, Michael Venezia, Jack Whitten, Yayoi Kasama and Roy Colmer. Technology of yesterday can be discussed including major developments of today.

Frances Wu

Comment: Does not seem relevant to the exhibition.

Frances Wu

Comment: Would need more terms to be comprehensive.

Frances Wu

Comment: Maybe you could make this a one-page document? The websites and additional texts to read are good, but do not seem pertinent to the exhibition.

High Times, Hard Times: New York Painting 1967-1975

Education Concepts

1. **Spaced Out Group: Psychedelic Lines and Colors**

Descriptive terms: late 1960s, large, rectangular, stretched canvases hung on the wall, mood of euphoria, optimism, flower power, psychedelic colors, optical effects.

Artists: Dan Christensen, Ralph Humphrey, Jane Kaufman, Kenneth Showell

2. **Painting Undone Group: Pictures Come Apart**

Descriptive terms: super-thin, soft unsupported cloth; painting off the wall and in the room, sitting on floor, suspended from ceiling, experiments with materials and construction.

Artists: Jo Baer, Lynda Benglis, Manny Farber, Louise Fishman, Mary Heilmann, Al Loving, Lee Lozano, Joe Overstreet, Cesar Paternosto, Howardena Pindell, Alan Shields, Richard Tuttle, Richard Van Buren, Peter Young

3. **An Open Question Group: Installation and Performance**

Descriptive terms: viewer is incorporated into the work via space and environment, large floor pieces spread out and breathe into the room; performance pieces documented by photographs or video and original works recreated according to artist's instructions, a willingness to doubt fundamentally what a painting is.

Artists: Mel Bochner, Harmony Hammond, Yayoi Kusama, Ree Morton, Blinky Palermo, Dorothea Rockburne, Carolee Schneemann, Franz Erhard Walther

4. **Interference Group: Experimentation with Film, Video and Filmic Effects**

Descriptive terms: spraying, iridescence, visual interference, surfaces suggest speed, flicker and distortion, color and movement.

Artists: Lynda Benglis, Roy Colmer, Mary Corse, David Diao, Lawrence Stafford, Michael Venezia, Jack Whitten

5. **Bringing It All Back Home Group: Return to Painting**

Descriptive terms: traditional stretched-canvas formats, deconstruction, performance and installation, sad and melancholic moods, bold colors, a celebration of paint's physical properties.

Artists: Guy Goodwin, Ron Gorchov, Mary Heilmann, Harriet Korman, Elizabeth Murray, Joan Snyder, Pat Steir

High Times, Hard Times: New York Painting 1967-1975

Historical, Social, and Political Themes

These events, grouped by theme in order to stimulate programming ideas, are referred to in the catalogue essays and timeline pages.

Politics:

MLK assassinated
Watergate
Pentagon Papers published
Vietnam War
Cambodian Invasion
Kissinger is security advisor
Patty Hearst kidnapped
Chilean coup
Kent State University shootings

Difference:

Roe v Wade
2nd wave of the Feminist Revolution
Stonewall Riot
Anti-racism protests at Mississippi University
Why are there no great women artists? Essay by Linda Nochlin, 1971
Sexual Politics, book by Kate Millet
ERA approved by Senate

History:

WTC built; development of lower Manhattan
Neil Armstrong walks on the moon
Woodstock
SoHo artist's district created with lifting of residential restrictions

Music and Art:

Patti Smith, Talking Heads, Blondie, Ramones
Joseph Beuys in NYC
First Whitney Biennial, 1973
\$2 million paid for a Jackson Pollock; highest price for an artwork
Andy Warhol shot

Alternative Spaces:

The Kitchen; P.S. 1, A.I.R. Gallery (women's cooperative); Artists Space; Kenkeleba House;
Anthology Film Archives; 112 Workshop; 55 Mercer cooperative gallery

Art and Culture Magazines:

Artforum moves to NYC
Avalanche; Ms. Magazine; Feminist Art Journal; Art-Rite Magazine; Soho Weekly News

High Times, Hard Times: New York Painting 1967-1975

Artist Quotes (excerpted from catalogue artist statements)

LYNDA BENGLIS

- “I decided to investigate ways I could make a new form or image that invoked the organic and liquidity.”
- “I wasn’t breaking away from painting but trying to redefine what it was.”
- “I was interested in questioning issues around image-making and role-playing.”
- “It was the Nixonian era, and it was the beginning of questioning the role that the media (and feminists) were playing.”

MEL BOCHNER

- “That’s not to say that people stopped making paintings, but rather that the important innovations began happening outside the so-called “framing edge.”
- “My work with measurement had made me aware of the subconscious power that architecture and institutions held over experience.”
- “Numbers give me the freedom to think of other things. They’ve already been invented and don’t belong to anybody.”
- “I thought: I can count. That was where I began in 1966. I was twenty-five years old.”
- Counting relieved the anxiety about the need to create, since he always knew what the next number would be. “I didn’t have the responsibility of inventing, only of expressing myself. And art is essentially expression.” From his earliest work he realized that rules are not a prison but rather a door to freedom, so long as they are complex, flexible and constantly revised.

From Mel Bochner, exhibition catalogue, Galleria d’arte il gabbiano, March 2003.

ROY COLMER

- “Experimenting with video feedback, I became excited working with a flowing and constantly changing form.”
- “In my painting, the use of an industrial model spray gun allowed me to cover large areas of the canvas with little effort.”
- “The dance-like movement I wanted to create in my video films was in response to the freedom of movement earlier explored in Abstract Expressionist painting.”

- “In painting, I was seeking out and testing opposite values: soft/hard, rigid/flowing, color/noncolor, control/lack and horizontal/vertical.”

MARY CORSE

- “One driving force was that all the important New York School abstract paintings were there...”
- “These consisted of clay slabs molded off the earth fired in a huge kiln. In New York, I could not get the ground-floor studio with outdoor space that I needed to build the kiln. The city itself was difficult for me, especially for transporting heavy materials.”

DAVID DIAO

- “[Lawrence Alloway-the art critic] ...said with abstraction the artist can traverse the history of art on thin ridges along equal vertical or horizontal divisions.”
- “The old drawback of ghosts of stretchers showing through became a dividend, replicating the structure as I painted. This left me to cover the surface with various means. One favorite method was to run back and forth before a stretched canvas on the wall with a loaded sponge, using different colors, wet into wet. The skips and movement of the body were rendered visible as incidents on the painting.”
- “We still wanted to make paintings, except we distrusted the hand, or at least, what the hand implied as the release point of sensibility. What we didn’t seem to have questioned was scale.”

GUY GOODWIN

- “I would collect and amass big mounds of paint, three feet in diameter, each on a sheet of plywood covered with plastic. The painting was painted while upright. The sensation was that I was making small marks, just magnified way up.”
- “Painting was thought to be a waste of time, a joke.”
- “In those days, everything was being questioned.”
- “Yes, art was threatened. It’s always threatened.”

HARMONY HAMMOND

- “Painters interrogated the components of traditional painting—support, ground, pigment, shape, pictorial space, as well as placement in relationship to architecture and viewer. Paint was a material to be manipulated like any other, such as felt, wax, fiberglass, dirt, steel or old wood. Likewise, nontraditional materials—such as

- latex rubber, polyurethane, lacquer, tar, and blood—could be used as pigment. Paintings were shapes, un-stretched, draped, woven, pleated, flocked, stitched, bejeweled and grommited.”
- “My work referenced women’s traditional arts, such as weaving and needlework, by using recycled hand-me-downs—rags given to me by women friends...I began to paint with acrylic on worn-out blankets, curtains, sheets and bedspreads.”
- “The weight of the rags and paint altered the painting rectangle.”
- “They were placed on the floor, thereby questioning assumptions about the “place” of painting.”

MARY HEILMANN

- “What had been inspiring me at school was the Joseph Beuys-influenced work that presented material as the subject. I started leaning shapes of plywood against the wall and fabricating roughly out of fiberglass...I segued over to a freeform, un-stretched kind of painting work.”

CESAR PATERNOSTO

- “Early in 1969, I decided that I was going to leave the frontal surface of the painting blank, using only the sides of the stretchers to paint on. I was breaking away from what I felt painting had become by then: an altogether tired, formalist marking of the frontal plane which no longer appeared to offer significant new options.”
- “By shifting the accent of the painted surface to the sides offered by the stretcher, I was radically questioning the frontal reading as the traditional—or ancestral—ways of experiencing painting. The blank frontal plane imposes a slow scanning that delays the viewer from apprehending the entity as a whole.”
- “I understood that just by having covered the front surface of the canvas in white, I was in fact painting the flattest of all possible works: the image of the canvas itself.”

HOWARDENA PINDELL

- “I started to look inward, doing drawings with templates of circles, and then spraying through the templates, making large stain paintings on raw canvas. When I was a child, I was with my father in southern Ohio or northern Kentucky, and we went to a root beer stand and they gave us mugs with red circles on the bottom to designate that the glass was to be used by a person of color. I see that as the reason I have been obsessed with the circle, using it in a way that would be positive instead of negative.”

DOROTHEA ROCKBURNE

- “From an early age, I always thought life was about art.”
- “As a child, partly I learned to draw by skiing through new snow at night. The snow lights everything up, you are making tracks, and lines and it is all like some kind of artwork. When I draw, I always draw standing up, and I move my whole body...”

CAROLEE SCHNEEMANN

- “Body Collage was intended to become an image that would represent a flayed body. Vietnam would be a central representative image of the flayed body.”
- “Even by 1968, female sexuality was still either anomalous, medical or pornographic. I was attempting to naturalize the use of body.... Sensuousness, the pleased body, has been my privilege...”
- “My use of the figure was increasingly abstract and fractured...”

ALAN SHIELDS

- “[Max’s Kansas City-bar/restaurant] ...was very important for the art scene, because it lent credibility in the eyes of collectors and ‘fans,’ that there was a place to ‘see and be seen.’”
- “Many of the artists and galleries were in large, open loft spaces then, and when things were too small, it took a lot of drama for them to be noticed. All of us worked on oversized paintings and tried to ‘fill’ those spaces as much as we could.”
- “So much of what artists were trying to do during this time was related to the social-political protests and antiwar activism, which made it seem necessary for things to change in order to make any progress. It didn’t seem logical to continue to paint a painting and hang it on a nail in the living room. At least, not to me.”

JOAN SNYDER

- “...[I] was challenging [Color Field and Minimal Art]—to have more in a painting, not less; to show the anatomy of a painting, the different layers as it was being made, the process.”
- “And women had begun to form their own movement related to the fact that we were not being recognized or taken seriously, no matter the type of painting we were attempting at the time. I remember calling male painters ‘the boys’ and I did that for years, because women were excluded from any dialogue at the time.... There was so much going on in the early 70s; women were forming groups and talking about things political and personal, and about their art. Our dialogues impacted the art world.”

FRANZ ERHARD WALTHER

- “I concentrated on my artistic investigations, while the hippie culture remained rather alien to me. Those dream worlds concurrent with the horrible news from the war in Vietnam: what a contrast! However, in art the enthusiasm of a new beginning prevailed—a fascination with new forms, materials, dimensions.”
- “I would have wished for a much more intense antiwar movement...In my view, there is a political dimension in taking responsibility for one’s actions.”

JACK WHITTEN

- “Horizontality as an extension of gesture was my primary concern during the 1970s...I quickly understood that gesture, like graffiti, was a personal signature.
- “Perception is a lens: it enables the artist to dissect the world.... Abstraction is a particular tool of perception, akin to a microscope.... abstraction has slowly but surely plunged painters into the molecular dimensions of inner space. When abstract painters advanced beyond the dependence on nature’s abundant resources of symbolic references, they were forced internally into mind as matter. Mind as matter is uncharted territory: there are no maps, and new tools must be invented.”

PETER YOUNG

- “Thinking about these unconventional methods made me realize that many of the artists in this exhibition were exploring alternatives to simply painting paintings. It was almost as if we were trying to do anything but paint paintings.”

High Times, Hard Times: New York Painting 1967-1975

Artist Biographies from Catalogue

Written by Melissa Pomerantz and Ulrike Müller

Note: Artists resumes, with listings of solo and group exhibitions, and pertinent reviews and articles on these artists' work, may be found under "Additional Education Resources."

JO BAER (b. 1929)

Jo Baer began her career as an artist in 1953, after graduate work in perceptual psychology at the New School for Social Research in New York. During the 1960s, although her work was initially seen in dialogue with Minimalism, she was one of the few artists to forcefully defend painting; in 1967, she famously wrote to *Artforum* refuting the criticisms of painting leveled by sculptors Donald Judd and Robert Morris. Her work progressively engaged the viewer's physical presence, and her series of Mach bands and wraparound paintings both reveal her interest in perception and the properties of light. Baer had a retrospective in New York at the Dia Center for the Arts in 2002, and a retrospective at the Stedelijk Museum Amsterdam in 1999 in the Netherlands, where she has lived and worked since 1984. —MP

LYNDA BENGLIS (b. 1941)

Lynda Benglis came to New York in 1964 after studying philosophy at Newcomb College in New Orleans, and formulated her artistic position in response to cutting-edge art practices and an emerging feminist discourse. Benglis's use of bright colors and unusual materials—such as wax, latex, polyurethane foam, and sprayed metal—reflect an irreverent examination of taste and vulgarity; the body is referenced in the scale, form, and physicality of her works. In her large-scale poured latex and polyurethane pieces from the late 1960s, Benglis investigated painting spatially, making it three-dimensional. She produced a pioneering body of videos in the 1970s, and playfully exposed female stereotypes in photographs and ads in which she starred. Recently, she has experimented with functionality, turning her sculptures into fountains. Benglis's work has been shown widely in galleries and museums internationally and in New York. —UM

MEL BOCHNER (b. 1940)

Mel Bochner graduated from the Carnegie Institute of Technology in Pittsburgh in 1962; he moved to New York in 1964. His first show, *Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art* in 1966 at the School of Visual Arts in New York, presented a collection of Xeroxed drawings and notebook pages by artist colleagues, that is considered by many to be the first exhibition of Conceptual art. Defining his subject as "the contradiction between physical space and mental space," Bochner's installations and drawings use simple means, such as words, measurements, tape, newsprint, stones, and pennies, to confront viewers with the contradictions between ideas, language, and the physical world. Bochner's work has been exhibited widely; he participated in *Documenta 5* in 1972 in Kassel, and in the 2004 *Whitney Biennial* at the Whitney Museum of American Art in New York. —UM

DAN CHRISTENSEN (b. 1942)

Dan Christensen received his B.F.A. in 1964 from the Kansas City Art Institute, and moved to New York in 1965. Following his first solo exhibition in New York in 1967 at Noah

Goldowsky Gallery, he participated in two *Whitney Annuals* in 1967 and 1969 at the Whitney Museum of American Art, before age thirty. In 2001, he had a retrospective at the Butler Institute of American Art in Youngstown, Ohio. Although optically luscious, his early work also emphasized process, and in his “loop” paintings of the 1960s, he used a spray gun as the primary method of applying the paint. Without confining his practice to a signature style, Christensen has focused on line, light, and movement throughout his career. He currently lives and works in East Hampton, New York, and shows regularly in New York. —MP

ROY COLMER (b. 1935)

British-born Roy Colmer studied at the Hochschule für Gestaltung in Hamburg; he moved to New York in 1967. Colmer’s large paintings of horizontal bands in sprayed acrylic recall the glare of early color T.V. and share its visual crackle. In 1971, he began to work with video and film. He experimented with closed-circuit television and incorporated video feedback into a multimedia event at the University of Cincinnati in 1972. In the mid-1970s, Colmer stopped painting to work on documentation and photography projects. While his films and photographs have been exhibited and received critical attention, his paintings premiered only recently, at Mitchell Alpus Gallery in New York in 2004. Colmer lives and works in Long Beach, California. —UM

MARY CORSE (b. 1945)

Born in California, Mary Corse graduated from UCLA and is in many ways a “Los Angeles” artist; but from 1969 through 1975 she worked in both L.A. and New York, where she showed with art dealer Richard Bellamy. She first gained visibility as a painter in the mid-1960s, along with James Turrell and Robert Irwin, as part of a group of artists specifically interested in issues of perception, light, and space. Corse’s Minimal paintings employ materials such as glass or ceramic tiles to further explore ways to create internal light. Having studied both physics and philosophy, the movement of the viewer and of light informs all of her work, including her *White Lights* series of the 1960s, *Black Glitter* series of the '70s, and *Gray Light Paintings* of the '80s. In 2004, she participated in the exhibition *Singular Forms (Sometimes Repeated): Art from 1951 to the Present* at the Guggenheim Museum, New York. —MP

DAVID DIAO (b. 1943)

Born in China, David Diao came to the United States in 1955. Diao studied philosophy at Kenyon College in Gambier, Ohio, and arrived in New York in 1964 with little art background. He immersed himself in the art world, working at the Guggenheim Museum, where he met critic and curator Lawrence Alloway and Barnett Newman, both of whom influenced his perspective on abstract painting. In 1969, he showed jointly with Peter Young at Leo Castelli Gallery, and had a solo exhibition at Paula Cooper Gallery. In works from the '70s, he used a variety of means, such as sponges, to create surface and light reflection in ways that revealed the stretchers and thus the structure of the paintings. In his current paintings, he combines abstraction with reflections on art history, sometimes incorporating representations of himself as well as cultural icons. —MP

MANNY FARBER (b. 1917)

Manny Farber is well known as a film and art critic, as well as a painter. After studying at Stanford University and the California School of Fine Arts in San Francisco, Farber moved to New York in 1942, where he wrote for publications including *The Nation* and *The New*

Republic. His paintings of the early 1960s were often abstract, done on Kraft paper and using collages of cardboard and found paper. He then moved the abstractions off the wall, creating two-sided paintings that incorporated both two- and three-dimensional space. Farber taught for many years at University of California San Diego, where his film class was legendary. He has had three retrospectives of his work, most recently in a 2003 traveling exhibition that originated at the Museum of Contemporary Art, San Diego. He currently lives and works in Leucadia, California. —MP

LOUISE FISHMAN (b. 1939)

Louise Fishman grew up in Philadelphia, where her mother and aunt were both painters. After attending Tyler School of Art in Philadelphia, in 1965 she earned her M.F.A. from the University of Illinois and moved to New York, where she participated in the nascent gay liberation and feminist movements. In the early 1970s, she belonged to a consciousness-raising group that included Harmony Hammond, Patsy Norvell, and Jenny Snider, an experience she describes as fundamental to her artistic development. Her early abstractions were often unsupported cloth panels, stitched together; subsequent paintings retained a tough, emotional quality but returned to the stretched canvas format and became more gestural. Fishman participated in the 1973 *Whitney Biennial* at the Whitney Museum of American Art, New York, and her work has been shown in New York galleries for thirty years. —UM

GUY GOODWIN (b. 1940)

Born in Alabama, Guy Goodwin moved to New York in 1965 after receiving his M.F.A. in painting from the University of Illinois. From the beginning, his work had the directness and materiality associated with American artists like Barnett Newman and Donald Judd. His early abstractions were often thickly painted and later evolved into three-dimensional relief constructions of shaped wooden forms, also thickly painted. His paintings were exhibited first in the *Whitney Annual* of 1972 at the Whitney Museum of American Art, New York, then at a group show at Bykert Gallery in 1974; he has continued to show his work in New York since that time. Goodwin's newer work continues his interest in letter forms, using various materials such as paper collage and fiberglass and employing the technologies of display signs. —MP

HARMONY HAMMOND (b. 1944)

Moving to New York's Lower East Side from Minneapolis in 1969, Harmony Hammond encountered civil rights and antiwar activism in the art world and became a feminist activist and community organizer. After she moved to New York, her work changed drastically, from hard-edge geometric paintings on shaped canvas to paintings and sculptures with pieced-together, weathered, and patched surfaces informed by the realities of daily life. Found fabrics and craft techniques employed in her work spoke of the gendered body. Hammond was a founding editor of the feminist journal *Heresies*, and currently writes and curates; her book *Lesbian Art in America, A Contemporary History* was published in 2000 (Rizzoli International). Hammond lives and works in Galisteo, New Mexico. In 2005, she showed her new *Big Paintings* series at the Center for Contemporary Arts in Santa Fe. —UM

MARY HEILMANN (b. 1940)

Mary Heilmann received her M.A. from the University of California, Berkeley. Feeling that California was not the right place for a young woman artist, she moved to New York in 1968.

Here, encounters with Robert Smithson and other artists she admired working in sculpture and new media ironically convinced her to become a painter, in defiance of the art world wisdom at the time. Heilmann deconstructs modernist and Minimalist forms and attitudes, stripping them of masculine convention and charging them with a fresh, joyous energy. Her work does not shy away from everyday experience and popular culture; it reflects friendships, pop music, and a life lived intensely. Heilmann's work has been shown widely since the early 1970s, and is the subject of a forthcoming retrospective organized by the Orange County Museum of Art in Newport Beach, California. —UM

RALPH HUMPHREY (1932–1990)

Ralph Humphrey came to New York in 1956 from Youngstown, Ohio. Early exhibitions of his "frame" paintings received immediate attention, but he constantly pushed himself to develop new painting ideas, making him a favorite with other artists. He subtly beveled his canvases in the late 1960s; continuing to play with illusion and materiality, he then began to build the canvases out or to create recesses leading inward. In the 1970s, he introduced slyly funny imagery—such as windows with curtains blowing in from the picture plane—which was important for younger artists like Elizabeth Murray. Humphrey's presence in New York was felt not only through his exhibitions at Bykert Gallery and others, but also as a beloved teacher at Hunter College. —MP

JANE KAUFMAN (b. 1938)

Born and raised in New York, Jane Kaufman received her B.A. from New York University in 1960, and her M.F.A. from Hunter College in 1965. One of her first shows was the Whitney Museum of American Art's 1971 exhibition, *Lyrical Abstraction*, which also included works by Dan Christensen, Kenneth Showell, and Lawrence Stafford, among others. Kaufman's early paintings have very few visible brushstrokes, textural passages, or shapes. Applying the paint with a spray gun allowed her to create what she described not as objects, but rather as "states of being." More recently, she has been working on quilted collages. While the underlying support of these works references a formal, Minimalist grid, Kaufman also includes stripes and dots as well as figurative imagery. —MP

HARRIET KORMAN (b. 1947)

As a teenager in New York, Harriet Korman would sneak off to the Museum of Modern Art to look at paintings by Paul Cézanne and Henri Matisse. She went on to attend Queens College, where Richard Serra was especially influential for her as a teacher. Her early process paintings evolved into bold, brightly colored abstract constructions of imaginary processes and activities. She had her first solo show at the Galerie Rolf Ricke in Cologne in 1970, and received attention in New York for a group of paintings exhibited at the Theodoron Awards show at the Guggenheim Museum in 1971. Since the 1980s, Korman's work has been invested with a spontaneous, nonacademic use of color and form. —UM

YAYOI KUSAMA (b. 1929)

In 1958, Yayoi Kusama moved from Japan to New York, where she lived and worked until 1973. Throughout her career, Kusama has expressed the anxiety she has experienced since childhood in her work, which includes poems and novels as well as visual art. Accumulation is central to Kusama's emphasis on repetition and obsession in her paintings and her signature use of dots. Her Performance art underlines her identification of her art with her psychological experience. She returned to Japan in 1973, and has voluntarily resided in a

psychiatric hospital in Tokyo since 1977. Among numerous exhibitions, she has had five retrospectives, most recently in 1999, and was selected to represent Japan at the Venice *Biennale* in 1993. —MP

AL LOVING (1935–2005)

Born in Detroit, Al Loving received his B.F.A. in 1963 from the University of Illinois, and an M.F.A. in 1965 from the University of Michigan in Ann Arbor. Loving began his career as an Abstract Expressionist. First influenced by Hans Hoffmann and his use of squares, Loving's work relied heavily on geometry as well as color. After moving to New York in 1968, Loving first drew the public's attention with a solo exhibition in 1969 at the Whitney Museum of American Art. In the early 1970s, he began to use canvas strips to break out of the standard two-dimensional painting format, pinning the unstretched canvas to the walls and ceilings of the gallery space. He integrated these innovations into his later colorful paintings. —MP

LEE LOZANO (1930–1999)

Soon after graduating from the Art Institute of Chicago in 1960, Lee Lozano moved to New York. She began working with a particularly tough version of Pop imagery; humor and sexuality, along with an uncompromising intensity, remained constant in her career. Her major abstract paintings and Conceptual art addressed human social interaction and politics, both within and outside of the art world. In *General Strike* (1969), for example, Lozano rejected the claims of her career—attending openings and social events—in favor of pursuing “total personal and public revolution.” She was the subject of a retrospective in 2004 at P.S.1 in Queens, New York. In 1971, she left New York and eventually settled in Dallas. —MP

REE MORTON (1936–1977)

Ree Morton came to art only after an early marriage and children, and described her story as a “feminist classic of out of the kitchen, into the studio.” In 1970, Morton received her M.F.A. from the Tyler School of Art in Philadelphia, and that same year her work was included in a sculptural annual exhibition at the Whitney Museum of American Art, New York. Throughout her career, Morton declined to choose between sculpture and painting, and her work reveals a dialogue between the possibilities and contradictions of the two forms. Morton died at a young age, but the tremendous expansiveness and deep emotion in her work has remained an inspiration for other artists. A retrospective of Morton's work was organized in 1980 by the New Museum of Contemporary Art in New York. —MP

ELIZABETH MURRAY (b. 1940)

After her high school art teacher arranged for a scholarship, Elizabeth Murray attended the Art Institute of Chicago, and then went to graduate school in California. Murray moved to New York in 1967, where she soon shifted from imagistic reliefs to abstract oil paintings, which were shown at Paula Cooper Gallery in the mid-1970s. These paintings, with their geometric shapes set in motion by sharply twisting lines, earned immediate attention, as did her subsequent work (initially dubbed New Image painting), which drew everyday imagery from the studio and the home into larger, increasingly volumetric abstractions. Throughout her career, Murray has expanded the artistic possibilities of relationships between illusion and material reality. A recent retrospective was organized by the Museum of Modern Art, New York, in 2005. —MP

JOE OVERSTREET (b. 1933)

Joe Overstreet moved from Mississippi to New York in 1958; in 1973, he founded the pioneering artist's space, Kenkeleba House, with his wife Corinne Jennings. In addition to hosting exhibitions by influential but often little-known African-American, Latino, Asian-American, and Native American artists, Kenkeleba House provided space for younger artists (including David Hammons) to make and show their work. Overstreet uses shaped or unstretched canvases, which are sometimes suspended on the wall by ropes or grommets. His paintings explore the spaces in which they are viewed. Their often bright and lyrical colors point to the influence of jazz, as do his titles. Overstreet had his first retrospective in 1996, at the New Jersey State Museum in Trenton; he continues to live and work in New York. —MP

BLINKY PALERMO (1943–1977)

In 1963, Peter Heisterkamp entered Joseph Beuys's class at the Kunstakademie Düsseldorf. In this formative environment, he took on the name Blinky Palermo. In 1970, he traveled to New York with Gerhard Richter; from 1973 through 1976, he lived and worked in New York, initially in a space in Soho provided by the gallerist Heiner Friedrich. Upon his early death at the age of thirty-three, he left behind a complex body of work, in which the social and political connotations of shapes, materials, and color are set afloat to trigger the viewer's engagement. A wall painting by Palermo was included in *Documenta 5* in 1972 in Kassel; his series of paintings *To the People of New York City* (1976–77) is permanently installed at Dia:Beacon in New York state. —UM

CESAR PATERNOSTO (b. 1931)

Argentinean-born Cesar Paternosto lived and worked in New York from 1967 until 2004. Beginning in early 1969, Paternosto began to paint only on the sides of the stretcher, leaving the front of the canvas blank. This changed in the late 1970s after his travels to Argentina, Bolivia, and Peru, where he researched Incan textile arrangements and stone patterns. Paternosto transformed his vibrantly colored abstract paintings, using this Pre-Columbian visual language along with a more limited tonal range. He also has written a book on the subject, *The Stone and the Thread: Andean Roots of Abstract Art* (University of Texas Press, 1996), and in 2001 curated an exhibition, *The Amerindian Paradigm*, at the Palais des Beaux-Arts, Brussels. He currently resides in Segovia, Spain. —MP

HOWARDENA PINDELL (b. 1943)

Howardena Pindell received her B.F.A. in painting from Boston University in 1965, and her M.F.A. from Yale University, New Haven, in 1967. After moving to New York that same year, Pindell's figurative painting changed drastically. Inspired by trips to Africa, as well as the example of contemporaries such as Ree Morton and Eva Hesse, she stopped using a stretcher, instead stuffing and hanging canvases directly on the wall, and incorporating materials such as powders, perfumes, and glitter. After she was severely injured in a car accident in 1979, her work again changed, becoming more biographical and overtly political. Pindell was also a former curator at the Museum of Modern Art in New York and a longstanding member of A.I.R. women's cooperative gallery. Recent solo exhibitions of her work include *Howardena Pindell* at the Tubman Museum in Macon, Georgia, in 2002. —MP

DOROTHEA ROCKBURNE (n.d.)

Before moving to New York, Dorothea Rockburne studied at the legendary Black Mountain College in Asheville, North Carolina, from 1951 through 1955. There, her contact with mathematician Max Dehn was particularly important to her development as an artist. In the early 1970s, her interest in mathematics, especially set theory, inspired her installations, which used unusual materials like chipboard, rolls of paper, crude oil, nails, and graphite. The practice of elaborating a logic inherent to the material at hand structured Rockburne's subsequent paper works as well. Her more recent, energy-laden paintings and drawings are informed by art history and philosophy. Rockburne's work has been shown widely in museums and galleries in New York and elsewhere, and was included in *Documenta 5* in 1972 in Kassel. Since the early 1990s, she has also created a number of large-scale frescoes in public and private spaces. —UM

CAROLEE SCHNEEMANN (b. 1939)

Throughout her career, Carolee Schneemann has investigated issues of gender and sexuality, as well as the cultural biases of art history. Although she is best known for her taboo-breaking film and video works and her pioneering of feminist Performance art following her move to New York in 1962, Schneemann also has a long-running engagement with painting. In her first performance piece, *Eye Body* (1963), Schneemann painted her own flesh, envisioning her body as an extension of her early "painting constructions." In her famous *Up To and Including Her Limits* (1973), the artist defined art as the meeting point between her physical capacities and traditional artistic mark-making. Schneemann has participated in major museum surveys in Europe and the United States, including the exhibition *Out of Actions* at the Museum of Contemporary Art, Los Angeles, in 1998. In 1997, a retrospective of her work was shown at the New Museum of Contemporary Art in New York. —MP

ALAN SHIELDS (1944–2005)

Alan Shields was born to a farming family in a small town in Kansas, and he credited this experience for his lifelong interest in everyday craft. Shields left his studies at Kansas State University for New York in 1967, where Paula Cooper Gallery began to show his work the following year. Engaging the ideas of architect Buckminster Fuller, as well as techniques such as sewing and batik, Shields began making three-dimensional paintings that were supported by wooden structures or hung from the ceiling in fabric nets or grids. For the artist, the wild color and decorative elements of the work spoke to the personal and political liberation of the time. Shields's most recent retrospective was in 1999 at the Beach Museum of Art at Kansas State University. In the 1970s, he moved to Shelter Island, New York, where his studio, surrounded by trees hung with beads, became a legendary place. He also worked as a ferryboat captain there and enjoyed fishing. —MP

KENNETH SHOWELL (1939–1997)

Born in Huron, South Dakota, Kenneth Showell moved to New York in 1965, after attending the Kansas City Art Institute. He first received attention for his *Crumple* paintings, made by spraying an unstretched wad of canvas. Out of this work came the effervescent paintings that earned him solo shows at David Whitney Gallery, as well as a place in two *Whitney Annuals*, in 1967 and 1969 at the Whitney Museum of American Art, New York. In his later work, Showell shifted toward more figurative painting, often of landscapes, such as the vistas

of Central Park. He worked as a photographer, shooting slides for artist friends, and tended bar at Fanelli's and Broome Street Bar, artists' hangouts in Soho. —MP

JOAN SNYDER (b. 1940)

Joan Snyder received her M.F.A. from Rutgers in New Jersey in 1966 and moved to New York in 1967. Against the artistic mainstream of the time, she called herself "a maximalist, not a minimalist." Unsettled by the success of her groundbreaking "stroke" paintings, she moved to a farm in Pennsylvania in 1973. After the birth of her daughter Molly in 1979 and following her divorce soon thereafter, she moved back to New York. Snyder's narrative abstraction builds a complex language to express female sensibility, intense feelings, and physical experience within the material anatomy of paintings, often incorporating words and unusual materials such as leaves and petals. Her paintings have been exhibited widely in museums and galleries; in 2005, the Jewish Museum in New York mounted a retrospective of her work. —UM

LAWRENCE STAFFORD (b. 1938)

Lawrence Stafford was born in Kansas City, Missouri, and he graduated from the Kansas City Art Institute in 1964 (the same year as Dan Christensen). Since moving to New York in 1967, he has had solo exhibitions in both New York and Europe. He employed an unusual technique for making some of his paintings, mounting his canvas on a large drum, which was then spun at various speeds while he sprayed acrylic paint on the canvas. This produced what Stafford termed a "controlled accident," allowing him to look for and demonstrate "the pattern and movements of the universe as a visual experience." Stafford currently lives and works in Dallas. He has recently been spray-painting on circular canvases. —MP

PAT STEIR (b. 1940)

Pat Steir received her B.F.A. from the Pratt Institute in Brooklyn in 1961. In the paintings of the early 1970s, shown at the *Whitney Annual* in 1972 at the Whitney Museum of American Art, New York, she examined the construction of meaning through abstraction and figurative elements, often crossing out the figurative imagery. In her more recent "waterfall" and "mist" paintings, Steir applies splashes, drips, and runs of liquid paint using gesture, gravity, and a skillful balance of painterly action and inaction. Steir's work resists any overly literal reading while embracing the illusion and cultural references inherent to her imagery and material. Steir is a founding member of Printed Matter bookshop in New York and *Heresies* magazine; she was also an editor for *Semiotext(e)*. Among her recent museum exhibitions is *Pat Steir* at the Des Moines Art Center in 2003. She lives and works in New York. —UM

RICHARD TUTTLE (b. 1941)

Richard Tuttle moved to New York in 1963 after studying at Trinity College, Hartford, Connecticut. There, he met art historian and curator Samuel Wagstaff, who introduced him to New York's artistic community. Tuttle worked at Betty Parsons Gallery, where he met important figures such as Agnes Martin and Ellsworth Kelly. His early art, shown in a controversial ten-year retrospective in 1975 at the Whitney Museum of American Art, New York, was extremely reduced in form and material, and questioned the traditional division of painting and sculpture. Since then, he has continued to invest seemingly worthless materials with significance while expanding his idiosyncratic practice, which ranges from artists' books to large-scale sculptures that wind throughout entire museums. His work has been exhibited widely, particularly in Europe, including seminal group shows such as *When Attitudes*

Become Form in 1969 at the Kunsthalle Bern and *Documenta 5* in 1972 in Kassel. In 2005, the San Francisco Museum of Modern Art mounted a traveling retrospective that returned his work to the Whitney Museum. —UM

RICHARD VAN BUREN (b. 1937)

Richard Van Buren grew up in Hollywood's movie community in the 1950s, leaving to study in San Francisco and Mexico City, then relocating to New York in the mid-1960s. A pioneer of Antiform art and Process art, he was included in the exhibition *Primary Structures* at the Jewish Museum in New York in 1966. The synthetic and stylized feel of his brilliantly colored resin wall pieces reflects his California upbringing; his work is extremely innovative in its use of materials, color, and light. Over the past two decades, Van Buren has been developing a body of organic polychrome sculptures built from high-tech thermoplastics. He exhibited with Bykert Gallery before establishing a long association with Paula Cooper Gallery. He lives and works in New York. —UM

MICHAEL VENEZIA (b. 1935)

Michael Venezia grew up in Brooklyn; an early job at the Museum of Modern Art introduced him to Dan Flavin, Sol LeWitt, and Robert Ryman, with whom he shared formative discussions. Later, after earning his M.F.A. at the University of Michigan at Ann Arbor, he taught at the University of Rochester, New York. In the 1960s, Venezia sprayed metallic paint inward from the edges of the canvas; his subsequent long, thin spray paintings are among the most extreme horizontal formats ever made. In the 1980s, he began painting on blocks of wood, building them into his "stacked" and "cantilevered" paintings. Venezia's work has been shown extensively in Europe as well as New York; in 1996, a retrospective was mounted by the Kunstmuseum Winterthur, Switzerland, and Westfälischer Kunstverein, Germany. —UM

FRANZ ERHARD WALTHER (b. 1939)

From 1962 to 1964, Franz Erhard Walther studied at the Kunstakademie Düsseldorf; among his classmates were Gerhard Richter, Sigmar Polke, and Konrad Fischer. Walther moved to New York in 1967, feeling that his radical art project, which emphasized interaction with the object in time and space, did not have a chance in Europe. In New York, he showed his *First Work Series* (1963–69) at the Museum of Modern Art in the exhibition *Spaces* in 1970, which included artists Michael Asher, Larry Bell, Dan Flavin, and Robert Morris. Shortly thereafter, Walther returned to Germany, where he has been influential as an artist and teacher. In 1998, the Kunstverein Hannover put together a retrospective of his work titled *I Am the Sculpture*. —UM

JACK WHITTEN (b. 1939)

Jack Whitten grew up in Alabama and moved to New York in 1960 to study at Cooper Union. Over the next several years, he met artists of the Abstract Expressionist generation and discovered Jackson Pollock's paintings as well as African sculpture. In the 1970s, his poured paint experiments led to paintings done with a "developer," a large tool used to rake a slab of paint across the canvas in one linear movement. Whitten's work invokes technology, from the photographic speed of that informs the process of his early painting to more recent work that structurally reproduces materiality. Among his exhibitions in New York, Whitten had a solo show at the Whitney Museum of American Art in 1974 and a ten-year retrospective at the Studio Museum in Harlem in 1983. He lives and works in New York and Greece. —UM

PETER YOUNG (b. 1940)

Peter Young received his B.A. in art history from New York University in 1964. His (self-described) interests at the time included sex, drugs, and rock and roll, as well as poetry and non-Western art. Young used several different configurations to activate the immediate physicality of painting and bring out psychedelic spaces: perspectival black bands that lead beyond the picture plane, dots of paint densely applied over the canvas surface, or wet canvas folded to obtain Rorschach-like patterns. While spending several months with the Boruca tribe in Costa Rica, Young worked on small-scale paintings stretched over tree branches (1969–70). By the late 1960s, Young was showing with U.S. art dealer Richard Bellamy and at important European galleries. Today, he lives and works in Bisbee, Arizona.
—UM

High Times, Hard Times: New York Painting 1967-1975

Exhibition Bibliography from Catalogue

Al Loving: Color Constructs. Exh. cat. Purchase, N.Y.: Neuberger Museum of Art, 1998.

Alan Shields: A Survey. Exh. cat. Manhattan, Kans.: Beach Museum of Art, Kansas State University, 1999.

Aldrich, Larry. "Young Lyrical Painters." *Art in America* 57, no. 6 (November–December, 1969), pp. 104–13.

Alloway, Lawrence. *Systemic Painting*. Exh. cat. New York: Guggenheim Museum, 1966.

Alloway, Lawrence, Max Kozloff, Rosalind Krauss, Joseph Masheck, and Annette Michelson. "Letter." *Artforum* 13, no. 4 (December 1974), p. 9.

Arbitrary Order: Paintings by Pat Steir. Exh. cat. Houston: Contemporary Arts Museum Houston, 1983.

Ault, Julie, ed. *Alternative New York, 1965–1985*. Minneapolis: University of Minnesota Press, 2003.

Baer, Jo. Letter to the editor. *Artforum* 7, no. 8 (April 1969), pp. 4–5.

"The Artist and Politics: A Symposium." *Artforum* 9, no. 1 (September 1970), pp. 35–36.

Block, René, ed. *Soho. Downtown Manhattan*. Exh. cat. Berlin: Akademie der Künste / Berliner Festwochen, 1976.

Bochner, Mel. "Excerpts From Speculation (1967–1970)." *Artforum* 8, no. 9 (May 1970), pp. 70–73.

"Dorothea Rockburne: A Note." *Artforum* 10, no. 7 (March 1972), p. 28.

Bode, Arnold. *4. documenta*. Exh. cat. Kassel, Germany: Documenta, 1968.

Boice, Bruce. *Dorothea Rockburne*. Exh. cat. Hartford, Conn.: Hartford School of Art, 1973.

Bourdon, David. "Fling, Dribble and Drip." *Life*, February 27, 1970, pp. 62–66.

Carolee Scheemann: Up to and Including Her Limits. Exh. cat. New York: New Museum, 1996.

Colt, Priscilla. "Ralph Humphrey: Critique." *Arts Magazine* 49, no. 6 (February 1975), pp. 56–59.

David Diaç: Work 1969–2005. Beijing: Timezone 8, 2006.

De Salvo, Donna. "New York 1969–1974." In *Century City: Art and Culture in the Modern Metropolis*. Exh. cat. London: Tate Modern, 2001.

Domingo, Willis. "Color Abstractionism: A Survey of Recent American Painting." *Arts Magazine* 45, no. 3 (December 1970–January 1971), pp. 34–40.

Elizabeth Murray: Paintings and Drawings. Exh. cat. New York: Harry N. Abrams with the Dallas Museum of Art and the MIT Committee on the Visual Arts, 1987.

Emont-Scott, Deborah. *Alan Shields*. Exh. cat. Memphis: Brooks Museum of Art, 1983.

Farber, Manny. *Negative Space: Manny Farber on the Movies*. New York: Da Capo Press, 1998.

Ficarra, Marianne, and Ferris Olin, eds. *Mary H. Dana Women Artists Series. 25 Years 1971–1996*. New Brunswick, N.J.: Rutgers University Libraries, 1996.

Field, Richard. *Mel Bochner: Thought Made Visible 1966–1973*. Exh. cat. New Haven: Yale University Art Gallery, 1995.

Franz Erhard Walther Sites of Origin—Sites of Influence, Exhibitions 1962–2000. Exh. cat. Fulda: Vonderau Museum, 2003.

Goldstein, Ann, ed. *A Minimal Future? Art as Object 1958–1968*. Exh. cat. Cambridge, Mass.: The MIT Press, 2004.

Goldstein, Ann, and Anne Rorimer, eds. *Reconsidering the Object of Art 1965–1975*. Exh. cat. Cambridge, Mass.: The MIT Press, 1995.

Gottschaller, Pia. *Palermo: Inside His Images*. Munich: Verlag Siegl, 2004.

Grynsztejn, Madeleine. *The Art of Richard Tuttle*. Exh. cat. New York and San Francisco: D.A.P. and the San Francisco Museum of Modern Art, 2005.

Hammond, Harmony. *Lesbian Art in America: A Contemporary History*. New York: Rizzoli, 2000.

- Hammons, David. *Quiet As It's Kept*. Exh. cat. Vienna: Christine König Galerie, 2002.
- Harmony Hammond: Ten Years, 1970-1980*. Exh. cat. Minneapolis: Women's Art Registry of Minnesota, 1981.
- Haskell, Barbara. *Jo Baer*. Exh. cat. New York: Whitney Museum of American Art, 1975.
- Heilmann, Mary. *The All-Night Movie*. Zurich: Galerie Hauser & Wirth, 1999.
- Hess, Thomas B., and John Ashbery. *Painterly Painting. Art News Annual XXXVII*. New York: Macmillan, 1971.
- Howardena Pindell: Paintings and Drawings. A Retrospective Exhibition, 1972-1992*. Exh. cat. Potsdam, N.Y.: SUNY-Potsdam, 1993.
- Humphrey, Ralph. "Ralph Humphrey: Statement." *Arts Magazine* 49, no. 6 (February 1975), pp. 56-59.
- Jack Whitten*. Exh. broch. New York: Whitney Museum of American Art, 1974.
- Jack Whitten: Ten Years*. Exh. broch. New York: Studio Museum in Harlem, 1982.
- Jo Baer: Paintings 1960-1998*. Exh. cat. Amsterdam: Stedelijk Museum, 1999.
- Joan Snyder*. Exh. cat. New York: Harry N. Abrams, 2005.
- Joe Overstreet: Works from 1957 to 1993*. Exh. cat. Trenton, N.J.: New Jersey State Museum, 1996.
- Kingsley, April, Franklin Sirmans, and Geoffrey Jacques. *Something to Look Forward To*. Lancaster, Pa.: Phillips Museum of Art at Franklin and Marshall College, 2004; distributed by University of Washington Press.
- König, Kasper, ed. *Franz Erhard Walther: OBJEKTE, benutzen*. Cologne and New York: Gebrüder König, 1968.
- Kostelanetz, Richard. *Metamorphosis in the Arts: A Critical History of the 1960s*. Brooklyn, N.Y.: Assembling, 1980.
- Kozloff, Max. "Light as Surface—Ralph Humphrey and Dan Christensen." *Artforum* 6, no. 6 (February 1968), pp. 26-30.

"Painting and Anti-Painting: A Family Quarrel." *Artforum* 14, no. 1 (September 1975), pp. 37–43.

Krane, Susan. *Lynda Benglis: Dual Natures*. Exh. cat. Atlanta, Ga.: High Museum of Art, 1990.

Lee Lozano: The Sixties. Exh. broch. Greensboro, N.C.: Weatherspoon Art Gallery, 1988.

Licht, Jennifer. "Dorothea Rockburne: An Interview." *Artforum* 10, no. 7 (March 1972), pp. 34–36.

Lippard, Lucy. *Changing: Essays in Art Criticism*. New York: E.P. Dutton, 1971.

From the Center: Feminist Essays on Woman's Art. New York: E.P. Dutton, 1976.

Louise Fishman. Exh. cat. New York: Cheim & Read, 2006.

Love Forever: Yayoi Kusama, 1958–1968. Exh. cat. Los Angeles: Los Angeles County Museum of Art, 1998.

"Making Waves: Katy Siegel Talks with David Reed About the Legacy of Lee Lozano." *Artforum* 40, no. 2 (October 2001), pp. 120–28.

Manny Farber: About Face. Exh. cat. La Jolla, Calif.: Museum of Contemporary Art San Diego, 2003.

Mary Heilmann. Exh. cat. London: Camden Arts Centre, 2001.

Mary Heilmann: All Tomorrow's Parties. Exh. cat. Vienna: Secession, 2003.

McEvilley, Thomas. *Pat Steir*. New York: Harry N. Abrams, 1995.

Mehring, Christine. "Decoration and Abstraction in Blinky Palermo's Wall Paintings." *Grey Room* 18 (winter 2005), pp. 83–104.

Michael Venezia: Painting, 1970–1995. Exh. cat. Düsseldorf: Richter Verlag, 1996.

Moeller, Thordis, ed. *Blinky Palermo: Malerei, Objekte, Zeichnungen*. Catalogue raisonné. Cologne: Oktagon Verlag, 1995.

Molesworth, Helen. "Tune In, Turn On, Drop Out: The Rejection of Lee Lozano." *Art Journal* 61, no. 4 (winter 2002), pp. 64–73.

Monte, James, and Marcia Tucker. *Anti-Illusion: Procedures/Materials*. Exh. cat. New York: Whitney Museum of American Art, 1969.

More Than Meat Joy: Carolee Schneemann. Bruce McPherson, ed. New Paltz, N.Y.: Documentext, 1979.

Morton, Ree. "Places: Ree Morton." *Journal* (Los Angeles Institute of Contemporary Art) 1 (March 1976), pp. 20–21.

"Painters (Group One)." *Art-Rite*, no. 9 (spring 1975), pp. 29–34.

Paternosto, Cesar. *The Stone and the Thread: Andean Roots of Abstract Art*. Austin: University of Texas Press, 1996.

Personal and Political: The Women's Art Movement, 1969–1975. Exh. cat. East Hampton, N.Y.: Guild Hall Museum, 2002.

Piché, Thomas, ed. *Joe Overstreet: (Re)call & Response*. Syracuse, N.Y.: Everson Museum of Art, 1996.

Pincus-Witten, Robert. *Postminimalism*. New York: Out of London Press, 1977.

Pindell, Howardena. "Art World Racism: A Documentation." *New Art Examiner* 16, no. 7 (March 1989), pp. 32–36.

Poirier, Maurice, and Jane Neol. "The '60s in Abstract: 13 Statements and an Essay." *Art in America* 71, no. 9 (October 1983), pp. 122–37.

Powell, Earl A., and Donald Goodall. *The James A. Michener Collection Twentieth Century American Painting*. Austin: University of Texas Press, 1978.

Ratcliff, Carter. "The New Informalists." *Art News* 68, no. 10 (February 1970), pp. 46–50.

"Painterly vs. Painted." *Art News Annual*, no. 37 (1971), pp. 129–47.

Ron Gorchoy. Exh. cat. New York: Jack Tilton Gallery, 1990.

Ron Gorchoy. Exh. cat. New York: Vito Schnabel, 2005.

- Rondeau, James. Lee Lozano/Matrix 135. Exh. broch. Hartford, Conn.: Wadsworth Atheneum, 1998.
- Rooms P.S.1. Exh. cat. New York: The Institute for Art and Urban Resources, 1977.
- Rorimer, Anne. New Art in the 60s and 70s. Redefining Reality. New York and London: Thames & Hudson, 2001.
- Schjeldahl, Peter. "New York Letter." Art International 13 (September 1969), pp. 70–73.
- Schneemann, Carolee. Imaging Her Erotics: Essays. Interviews. Projects. Cambridge, Mass.: The MIT Press, 2001.
- Schwartzman, Allan, and Kathleen Thomas, eds. Ree Morton: Retrospective, 1971–1977. Exh. cat. New York: New Museum, 1980.
- Smith, Roberta. "Harriet Korman." Artforum 14, no. 1 (September 1975), pp. 71–72.
- Stitelman, Paul. "Suggesting a Transference: Alan Shields, Harmony Hammond, Rosemary Mayer, Jud Fine." Arts Magazine 48, no. 1 (September–October 1973), pp. 28–32.
- Stoops, Susan L., ed. More Than Minimal: Feminism and Abstraction in the '70s. Waltham, Mass.: Rose Art Museum, Brandeis University, 1996.
- Storr, Robert. Elizabeth Murray. Exh. cat. New York: Museum of Modern Art, 2005.
- Szeemann, Harald. Live in Your Head: When Attitudes Become Form. Works—Concepts—Processes—Situations—Information. Exh. cat. Bern: Kunsthalle Bern, 1969.
- Tannenbaum, Judith, ed. 3 Dimensional Painting: Lynda Benglis. Stuart Diamond. Ron Gorchoy. Ralph Humphrey. Marilyn Lenkowsky. John Obuck. Ellen Phelan. Barbara Schwartz. Frank Stella. John Torreano. Exh. cat. Chicago: Museum of Contemporary Art, 1980.
- Tucker, Marcia. "The Anatomy of a Stroke: Recent Paintings by Joan Snyder." Artforum 9, no. 9 (May 1971), pp. 42–45.
- Jane Kaufman: Recent Paintings. Exh. broch. New York: Whitney Museum of American Art, 1971.
- Richard Tuttle. Exh. cat. New York: Whitney Museum of American Art, 1975.

Early Work by Five Contemporary Artists: Ron Gorchov, Elizabeth Murray, Dennis Oppenheim.

Dorothea Rockburne, Joel Shapiro. Exh. cat. New York: New Museum, 1977.

Wasserman, Emily. "Talking to Alan Shields." *Artforum* 9, no. 6 (February 1971), pp. 58–64.

White/Red: Cesar Paternosto. New York: Cecilia de Torres, Ltd., 2001.

Wilson, William S. "Ralph Humphrey: An Apology for Painting." *Artforum* 16, no. 3 (November 1977), pp. 54–59.

Yayoi Kusama. London: Phaidon Press, 2000.

Zukin, Sharon. Loft Living: Cultural and Capital in Urban Change. Baltimore, Md.: Johns Hopkins University Press, 1982.

HIGH TIMES, HARD TIMES: NEW YORK PAINTING 1967-1975

Additional Education Resources (Artists' Resumes and Press Clippings)

Compiled by:
iCI
779 Broadway, Suite 205
New York, NY 10003
212-254-8200
info@ici-exhibitions.org