

**THE  
ONWARD  
OF  
ART**

AMERICAN  
ABSTRACT  
ARTISTS  
80TH  
ANNIVERSARY  
EXHIBITION

Essay by Karen Wilkin

Published by American Abstract Artists

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Gallery director: Colin Thomson  
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Editors: Emily Berger, Daniel G. Hill, Claire Seidl

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

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*The Onward of Art: Eight Decades of American Abstract Artists*  
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American Abstract Artists  
219 East 2nd Street, #2D  
New York, N.Y. 10009  
americanabstractartists.org

## ACKNOWLEDGMENTS

“The Onward of Art,” commemorating the 80th Anniversary of American Abstract Artists, has been a team effort to which many people have contributed importantly. The exhibition would not have been possible without the dedicated efforts of Emily Berger, Lynne Harlow, Daniel G. Hill, Creighton Michael, Jim Osman, Claire Seidl, Colin Thomson, Kim Uchiyama and Vera Vasek, all of whom I am grateful to for many different reasons. Heartfelt thanks are due to all the lenders to the exhibition — both the current members and those who arranged for the historical works and documentary material that contextualize the show; these include Jason Andrew, Christine Berry, Laurie Fendrich and Peter Plagens, Edith Ferber, James Gross, Madalena Holtzman, Cecily Kahn, Ce Roser, Hanne Tierney, Don Voisine, and Joan Washburn, among others. I am indebted to them all. I would like to thank Linda Florio for everything she has done, with grace and efficiency. And finally, I would like to thank AAA for asking me to participate in this wonderful project.

Karen Wilkin, curator

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## The Onward of Art: Eight Decades of American Abstract Artists

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

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



Esphyr Slobodkina  
*The Red L Abstraction*  
c. 1940's, 6 3/4" x 8 3/4"

◀ Charmion von Wiegand  
*To the Goddess*, 1966  
13 3/4" x 19 3/4"

The organization's first exhibition, which included the work of twenty-nine members, was held in April 1937, at the Squibb Gallery, on Fifth Avenue. A prospectus issued at the time announced that the fledgling organization's

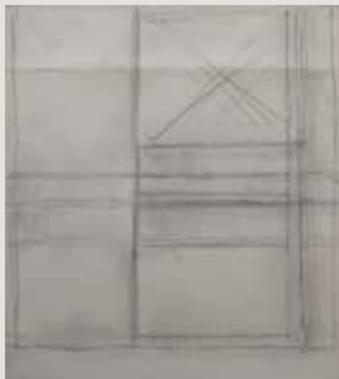
purpose was “to unite American ‘abstract’ artists, (1) to bring before the public their individual works, (2) to foster public appreciation of this direction in painting and sculpture.” The emphasis on “American” and “abstract” was crucial. The informal meetings of abstractionist painters and sculptors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

Equally important — perhaps even more so — was the second item in the manifesto, “to foster public appreciation” of abstraction. In 1936, public appreciation of “non-objective” art needed a lot of fostering. Since 1920, almost a decade before the Museum of Modern Art's opening in 1929, the museum's ancestor, the Société Anonyme, had been organizing exhibitions of avant garde art,



Alice Trumbull Mason  
*#1 Towards a Paradox*, 1969  
 19" x 24"  
 Art © Estate of Alice Trumbull Mason/  
 Licensed by VAGA, New York, N.Y.  
 Courtesy of Washburn Gallery,  
 New York

Piet Mondrian  
*Study for a Compositions*, 1938–39  
 9 1/4" x 8 1/4"



most of it from Europe; in 1927, the American connoisseur, painter, and collector A.E. Gallatin had established his Gallery of Living Art in borrowed space at New York University, to showcase his growing holdings of French and American modernism, with a heavy emphasis on Cubism. But both the Société Anonyme and the Gallery of Living Art were exceptional institutions with small followings. In 1936, the year of AAA's birth, abstraction, as part of the language of modernist art, had a history of less than a quarter century and was still regarded with suspicion and hostility not only by the general public but also by many serious art lovers. The traditional notion that worthwhile art was defined as the faithful imitation of recognizable appearances and spatial relationships was still entrenched (as it apparently remains entrenched, in many circles) so the original AAA membership's firm belief in the power of non-representational images to communicate profound ideas and emotions placed them in a true vanguard. Ibram Lassaw stated some of the members' most deeply held convictions in an essay written for an AAA publication in 1938. He began by noting that photography and

cinema were better at dealing with description and narrative than painting or sculpture. "Stripped of these superimposed tasks," Lassaw wrote, "the underlying structure of art becomes clear. Colors and forms alone have a greater power to move man emotionally and psychologically."

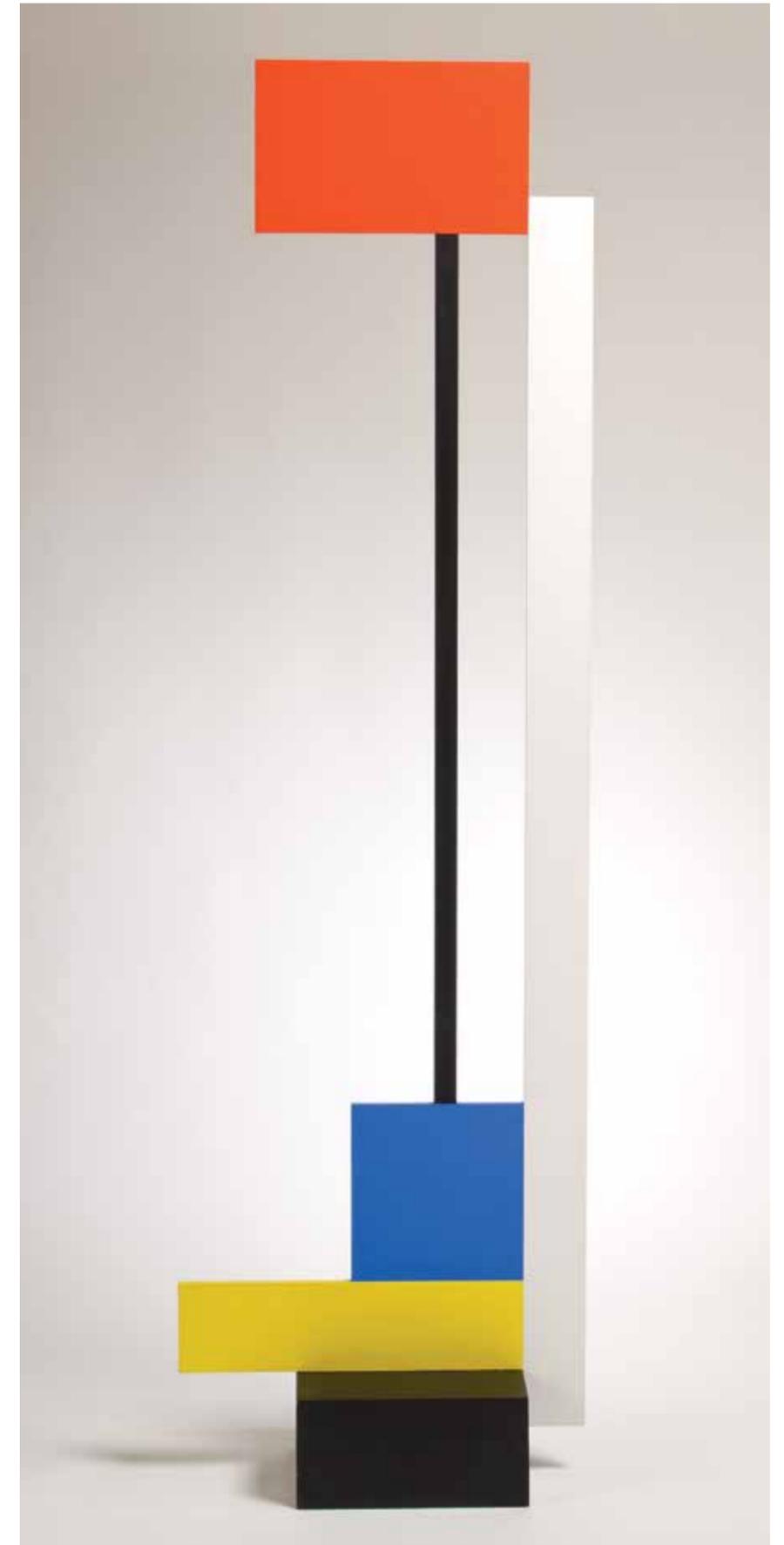
The importance and significance of abstraction remained a vexed issue, even in relation to institutions that we might assume would have supported this direction. In 1940, four years after the founding of AAA, members picketed the Museum of Modern Art to protest the exhibition program's concentration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

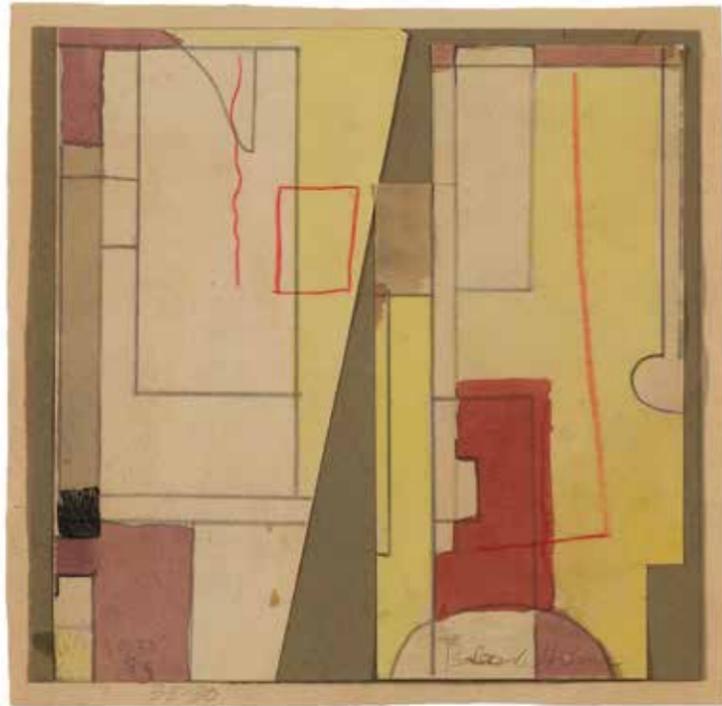
On the plus side, the AAA membership's unwavering support of the cause of abstraction made the organization a sympathetic home for similarly high-minded artists. Piet Mondrian was asked to become a member of AAA soon after he came to New York, in 1940, and quickly accepted; his friendship with the founding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



Harry Holtzman  
*Vertical Volume with  
 Yellow and Blue*, 1944  
 17" x 7 3/4"

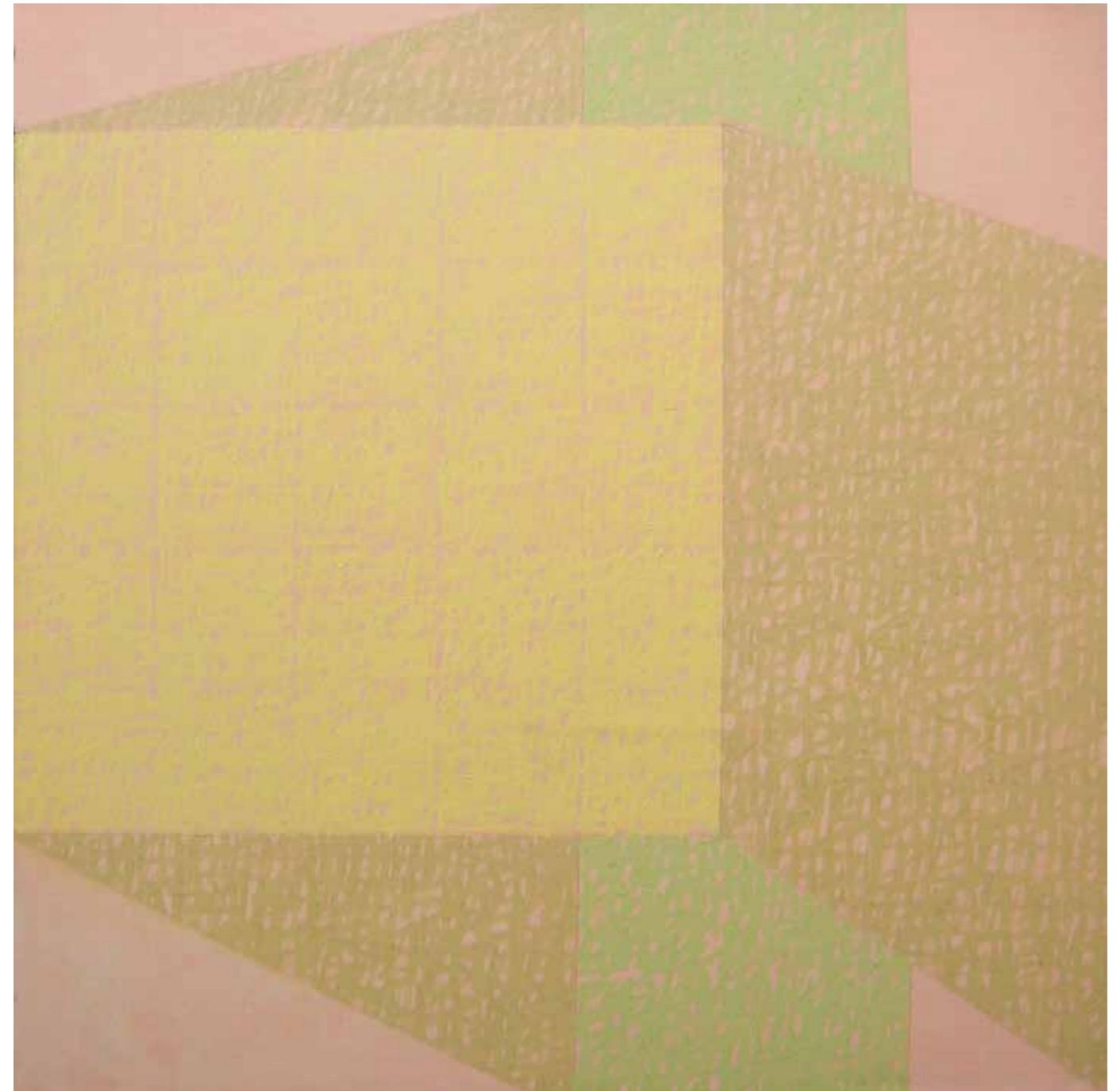
▶ Harry Holtzman  
*Untitled*, 1983  
 87" x 25 1/2" x 11 3/4"





Balcomb Greene  
*Untitled (35-8)*, 1935  
 7 3/4" x 6"

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

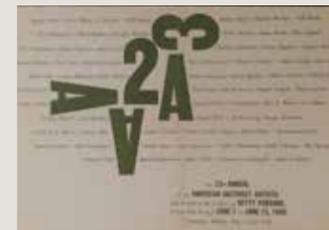
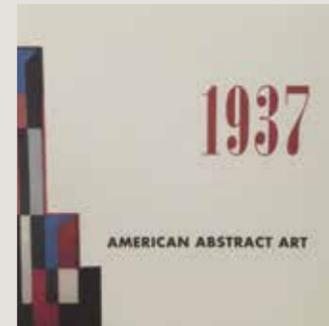
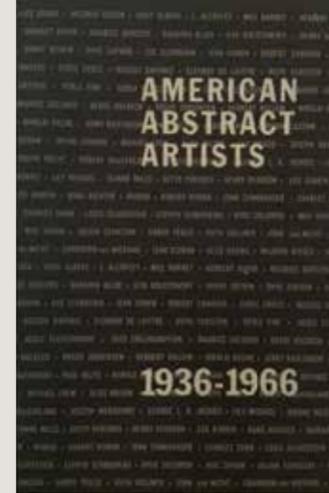


Jack Tworlov  
*Q1-75-S #2*, 1975  
 25" x 25"  
 © Estate of Jack Tworlov/Licensed  
 by VAGA, New York, N.Y.; Courtesy of  
 Alexander Gray Associates, New York



Herbert Ferber  
*Labors of Hercules*, 1948  
 32 3/4" x 19 1/4" x 8"

► Various historic books and documents, American Abstract Artists archive

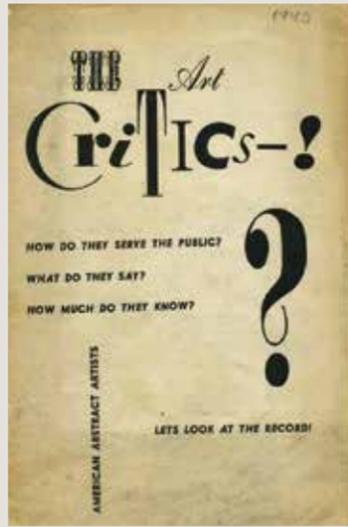


1941. Fernand Léger was briefly associated with AAA, during his New York sojourn. The precocious Ad Reinhardt, who prided himself on having never worked figuratively, joined as a very young man. According to some lists, the exacting critic Clement Greenberg was a member, and later, such very different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

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

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

AAA's present day vitality, eight decades after its founding, is proof of the enduring relevance of the organization. The large number of dedicated artists, many of them well known, who make up today's membership, bear witness to the relevance, too, of a belief in what the British sculptor Anthony Caro called "the onward of art" — a sense of the seamlessness of the present, past, and



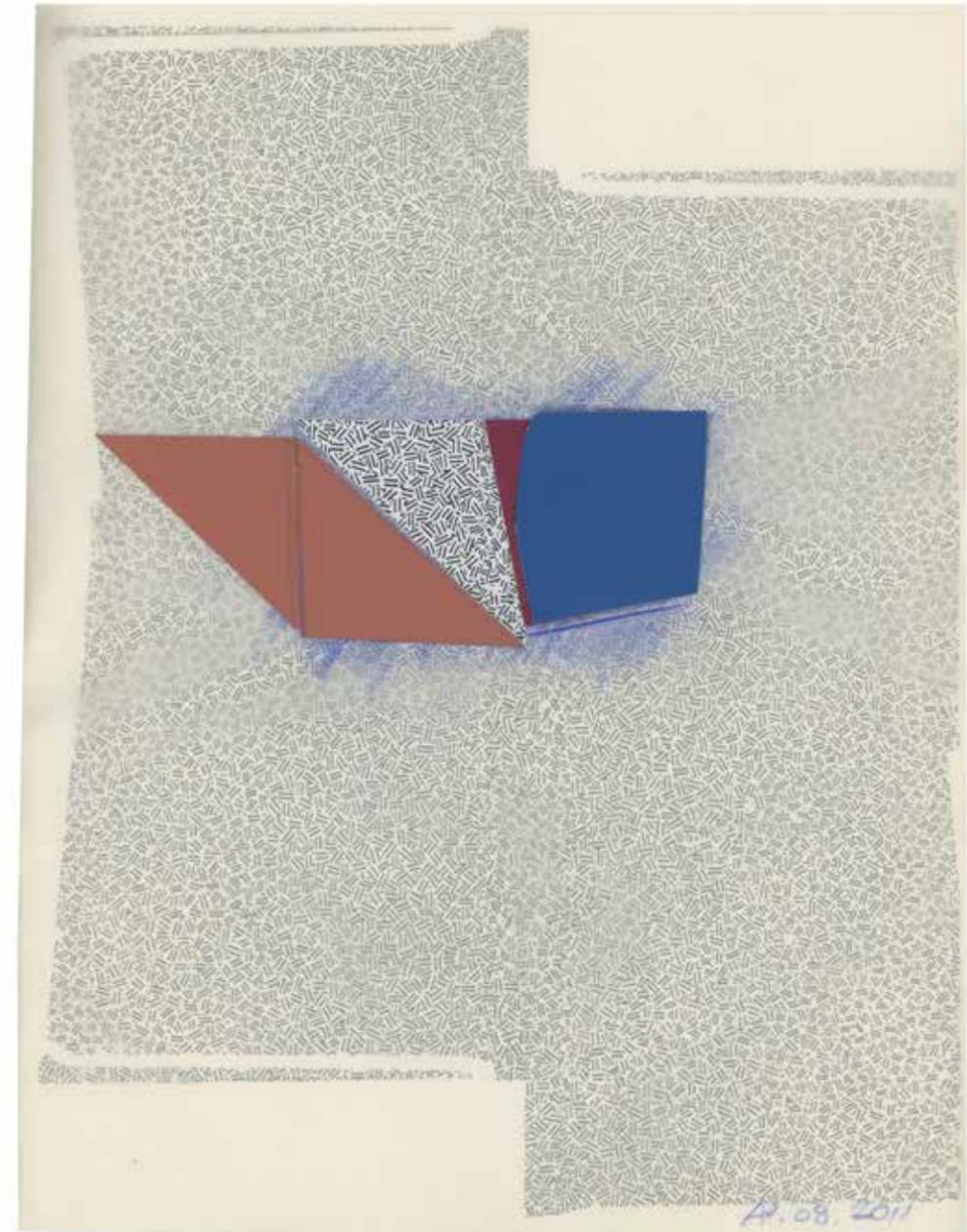
*The Art Critics*  
American Abstract Artists, 1940

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

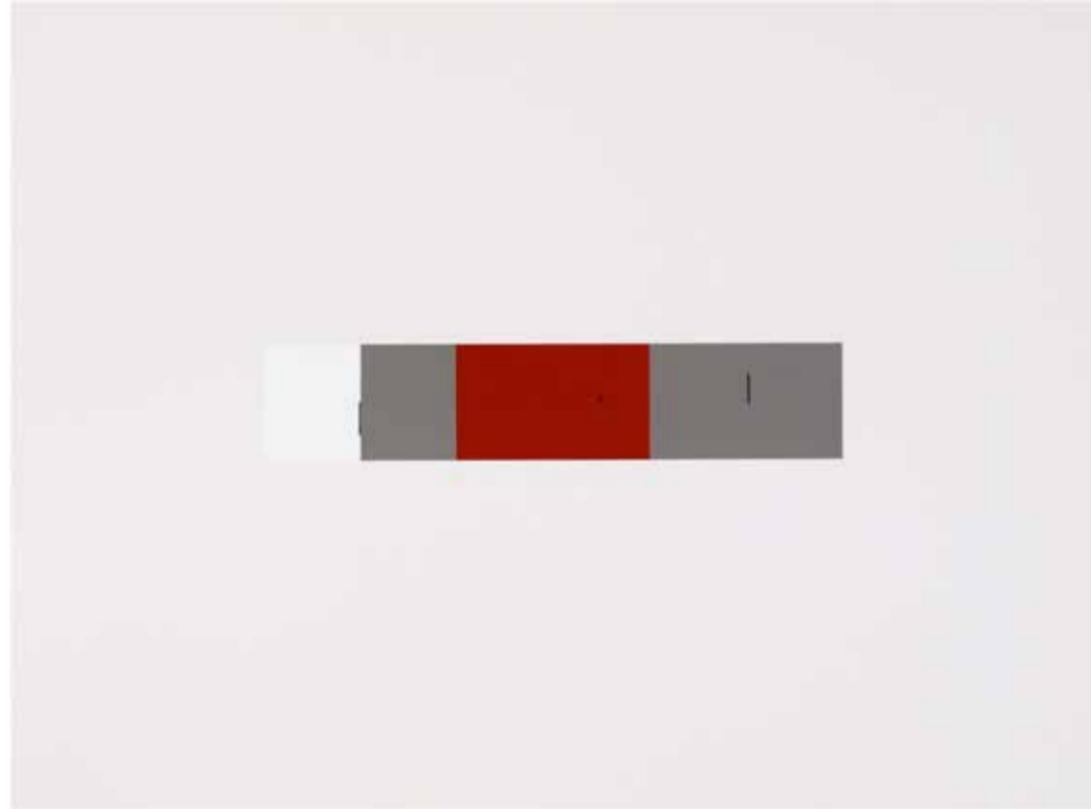
The current members of AAA, with their shared commitment to the virtues of abstraction and their shared rejection of traditional figuration, are, because of their common aesthetic values, an unusually coherent group, in contrast to the great majority of their “anything goes” colleagues — which is obviously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

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

Karen Wilkin  
New York, November–December 2015



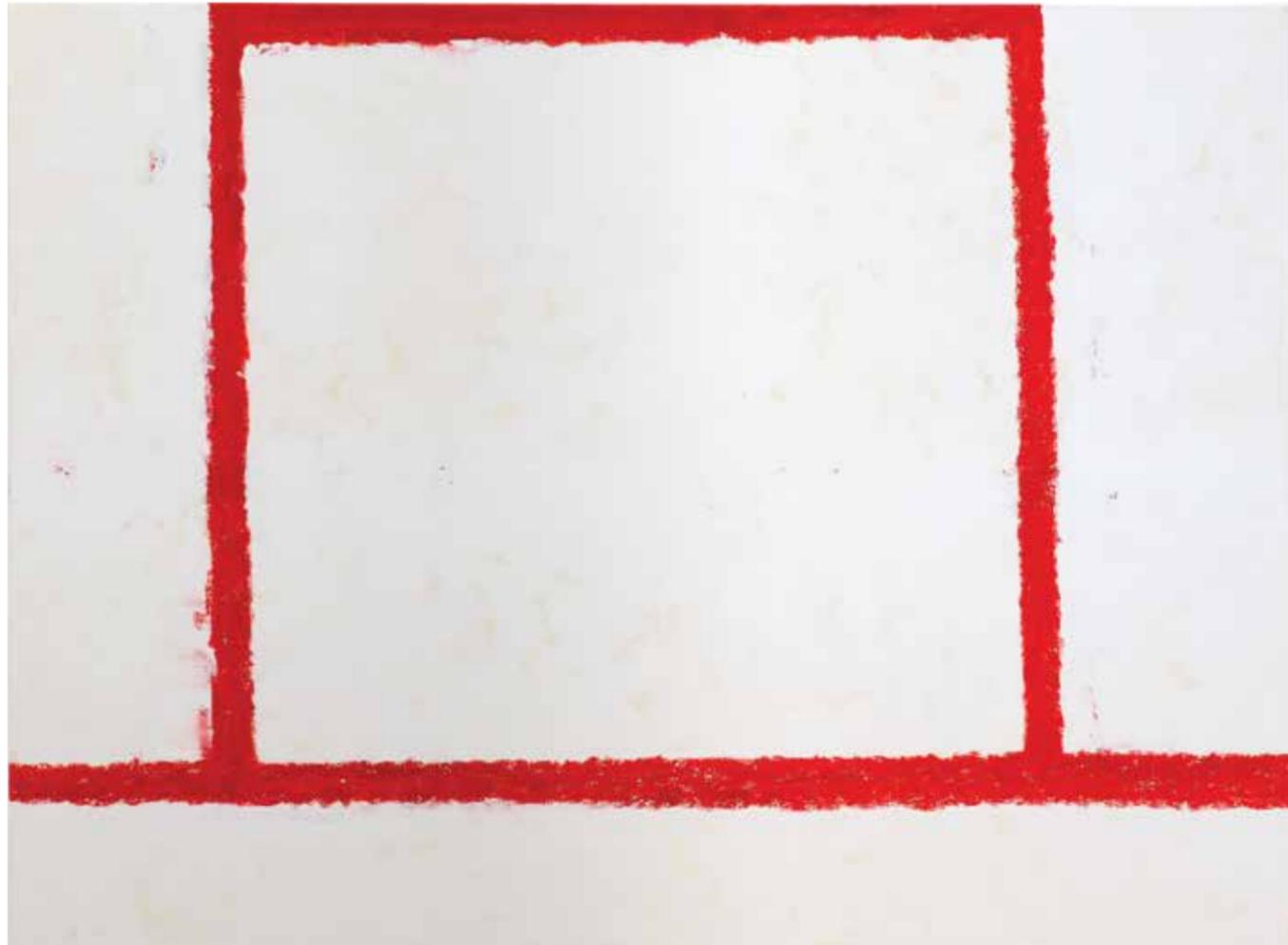
MARVIN BROWN  
*Untitled*, 2011  
11" x 9"



HEIDI GLÜCK  
*Study for 9 x 45 inch Panel, 2011*  
9" x 12"



STEVEN ALEXANDER  
*Arcade, 2011–2015*  
30" x 26"



SHARON BRANT  
#77-2015, (from *An Uncertain Geometry* series), 2015  
36" x 48"



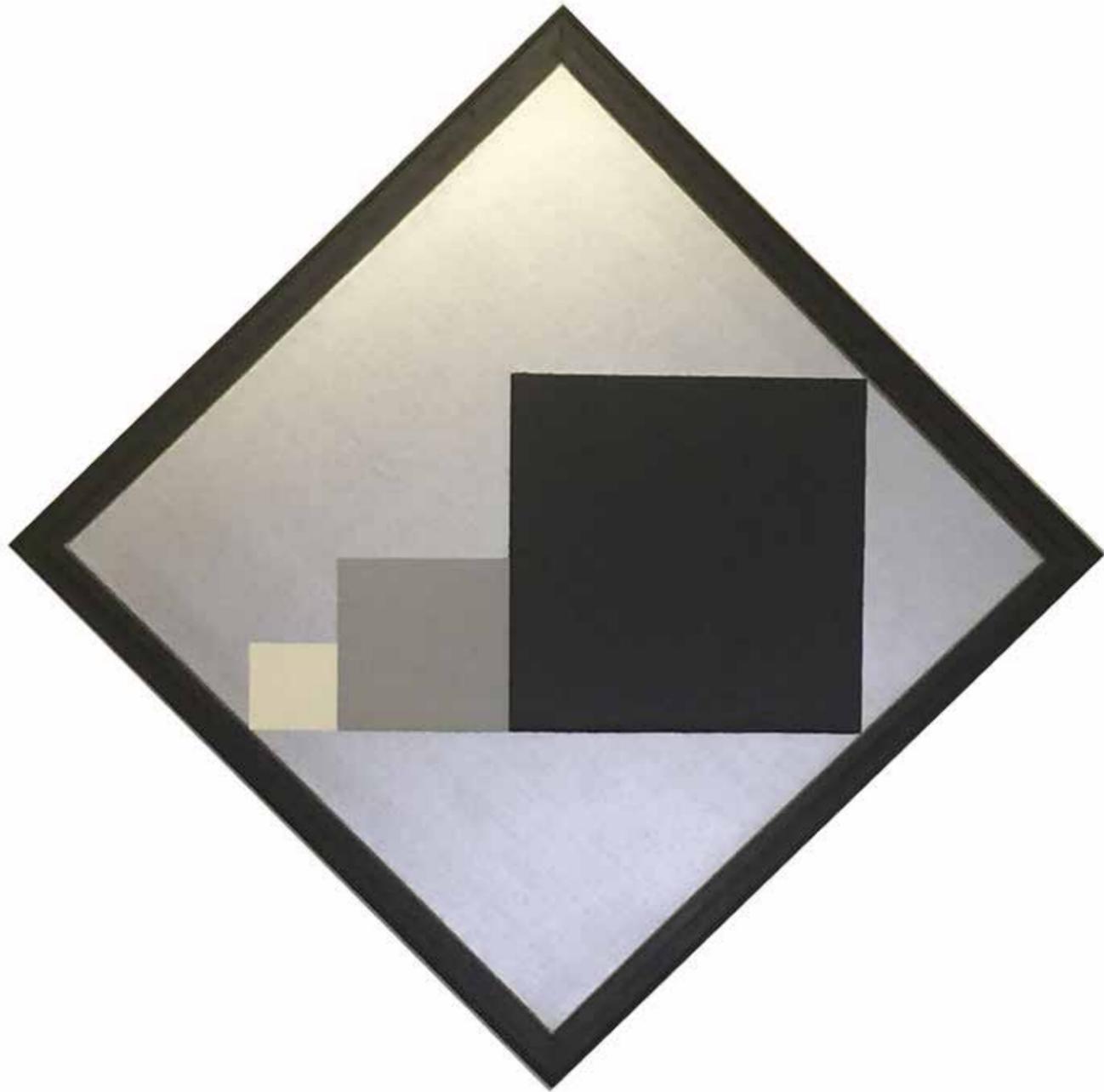
SUSAN BONFILS  
*Collective Diversity #2*, 2015  
16" x 14"



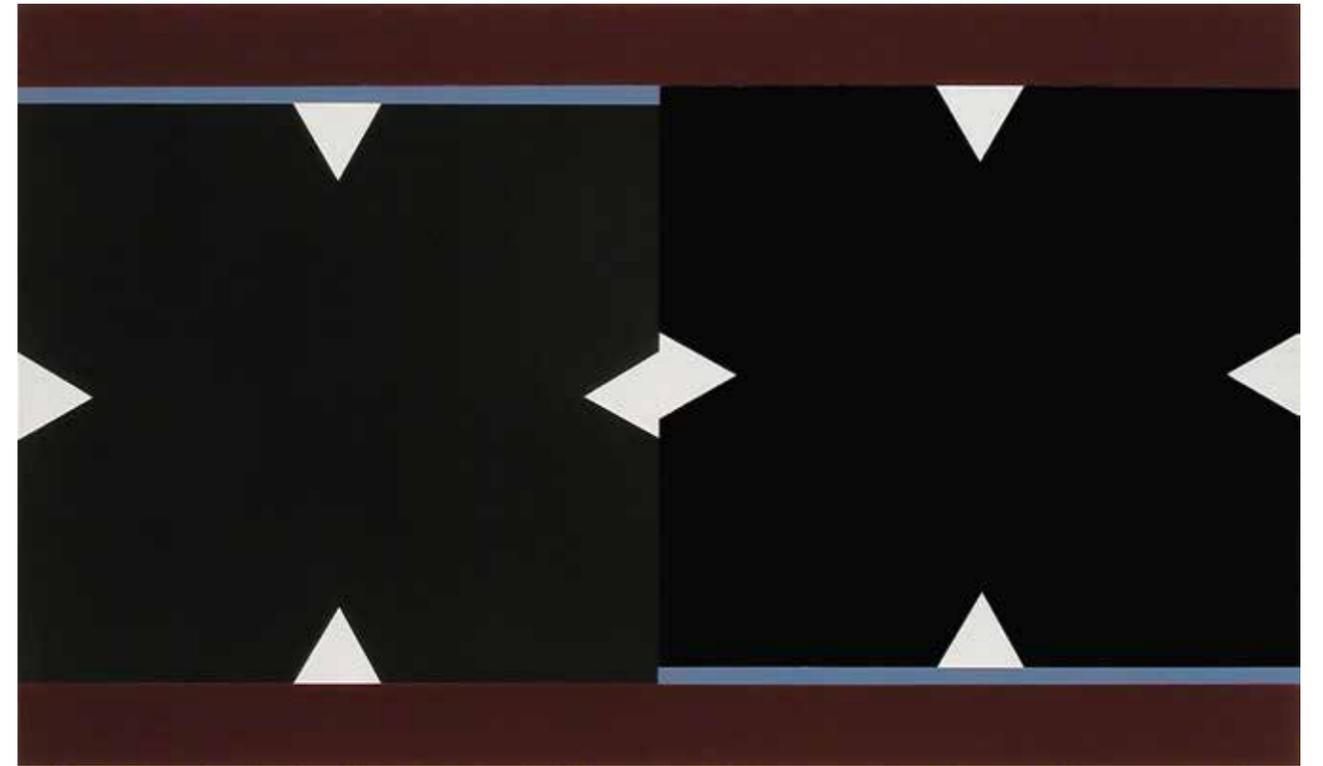
JOHN OBUCK  
*Dome*, 2015  
20" diameter



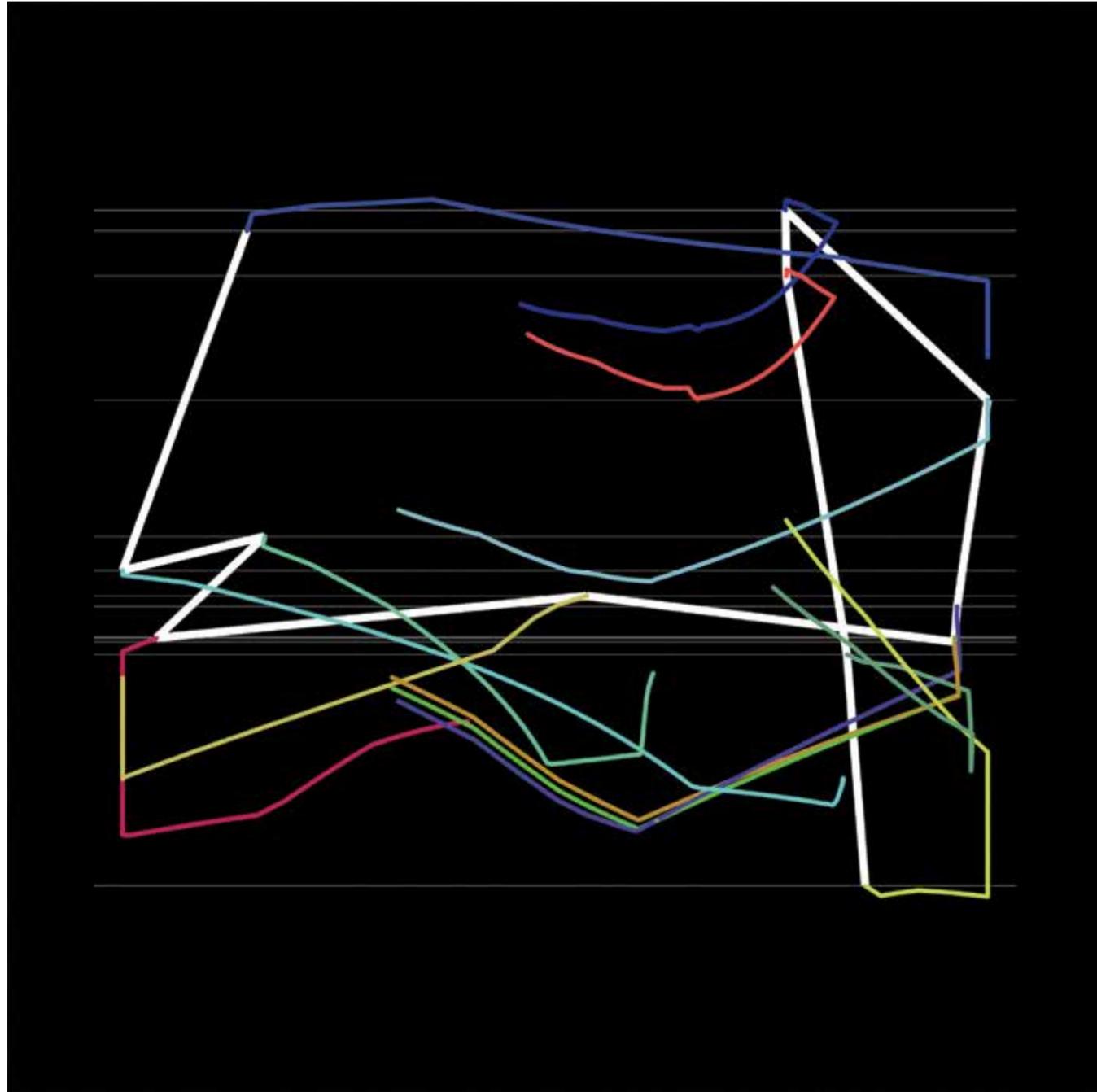
MARK WILLIAMS  
*Done*, 2015  
42" x 36"



MARK DAGLEY  
*Final Sequence*, 2014  
27" x 27"



DON VOISINE  
*Jig*, 2015  
18" x 30"



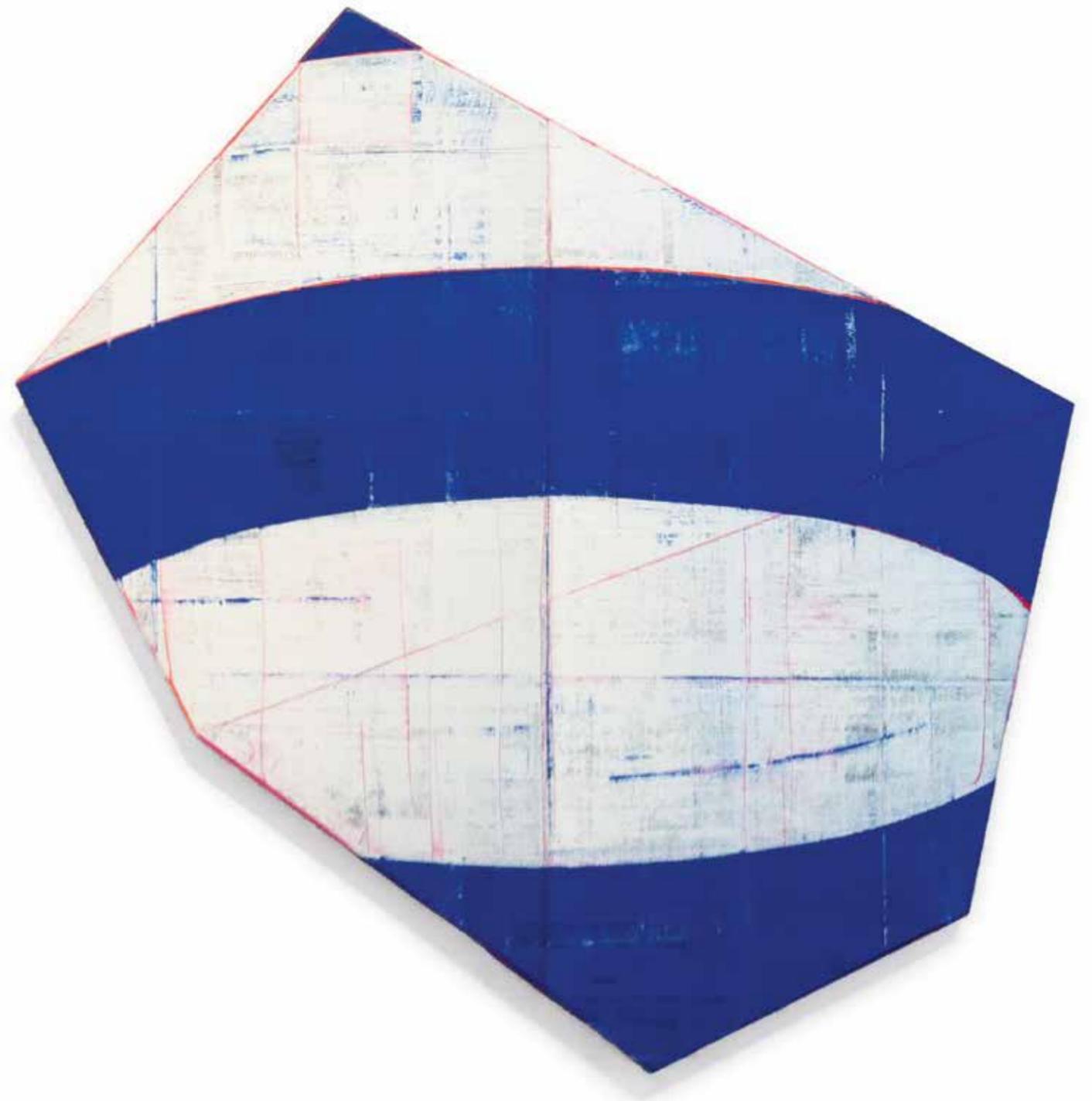
MANFRED MOHR  
*P2200\_1577*, 2014  
31 1/2" x 31 1/2"



DAVID MACKENZIE  
*#29-2014-JT10*, 2014  
30" x 30"



LORENZA SANNAI  
*Il sogno di Artemide*, 2015  
24" x 18"



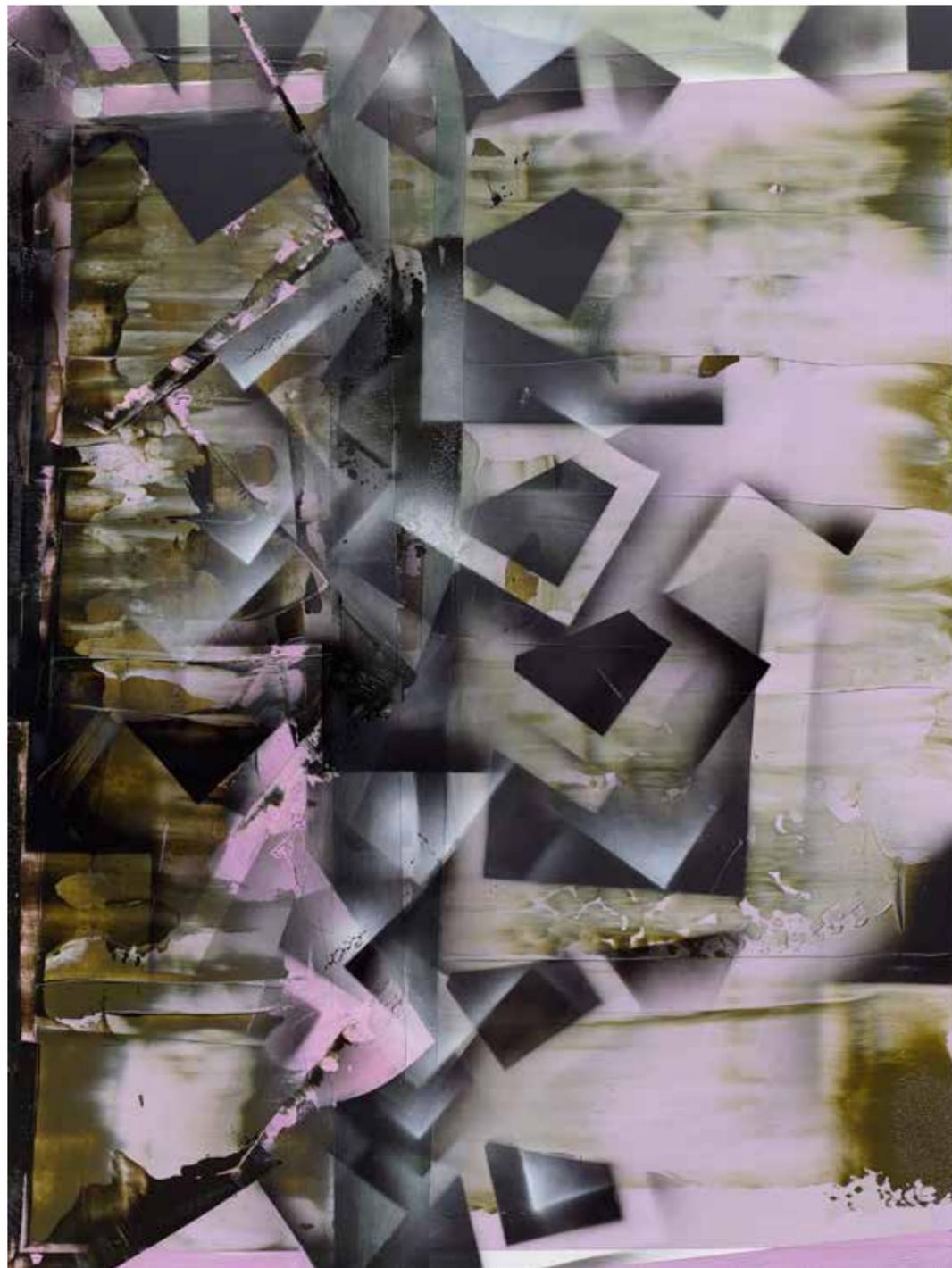
DAVID ROW  
*Cartography*, 2014  
38" x 42"



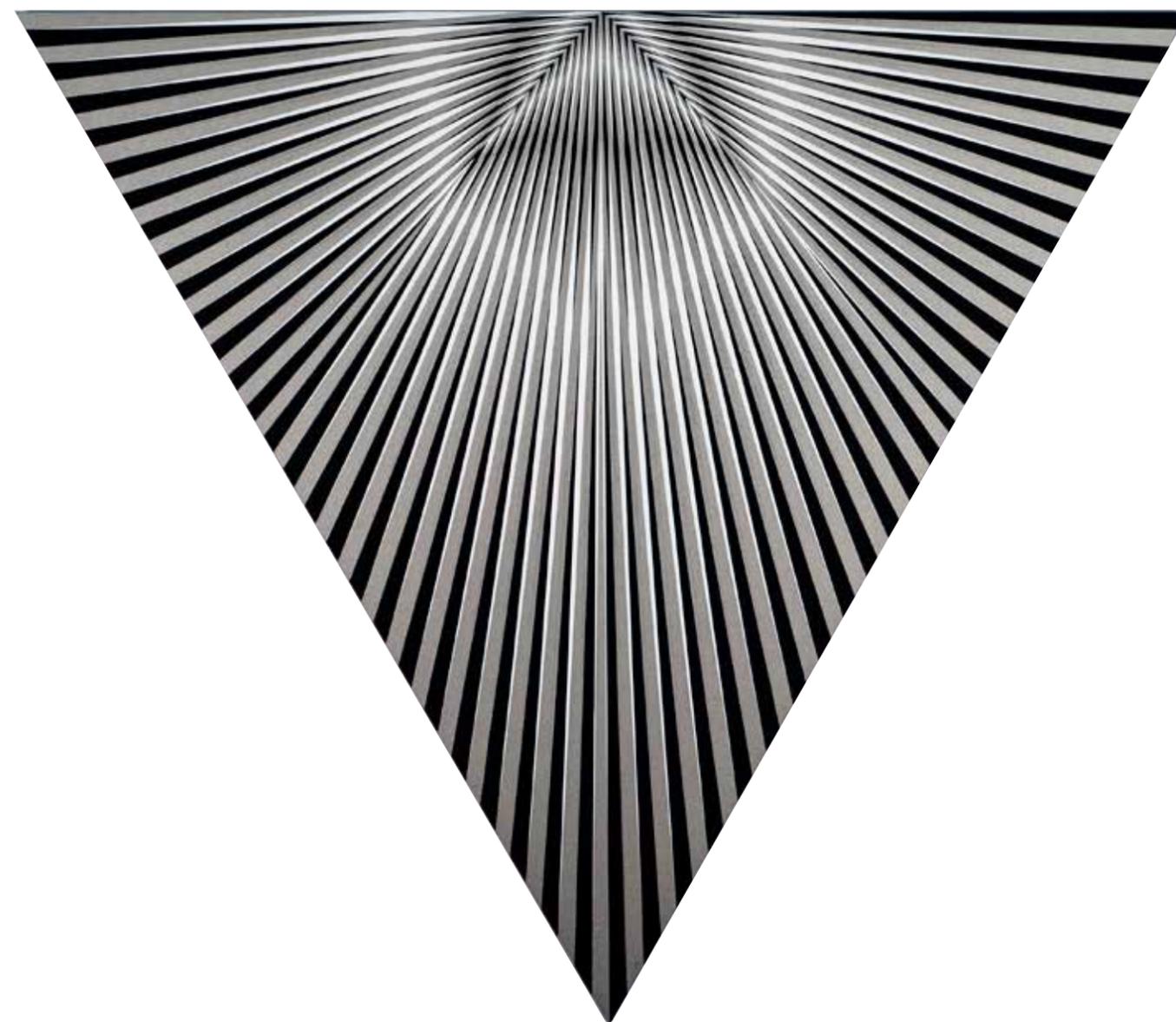
KIM UCHIYAMA  
*Light Study #39, 2014*  
48" x 40"



GABRIELE EVERTZ  
*Grays and Metallics, 2014*  
36" x 36"



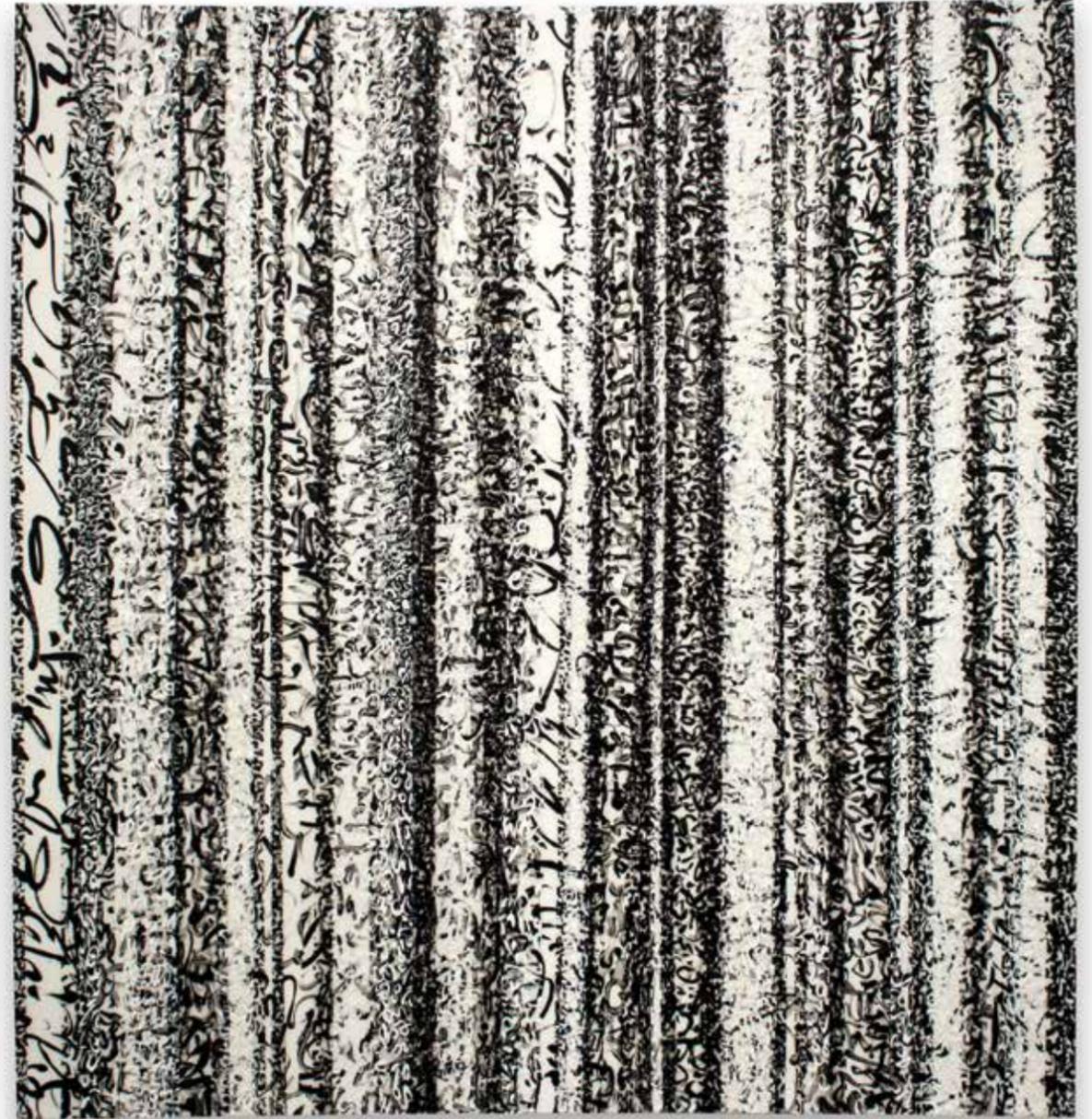
NOLA ZIRIN  
*Lavender Blue*, 2015  
40" x 30"



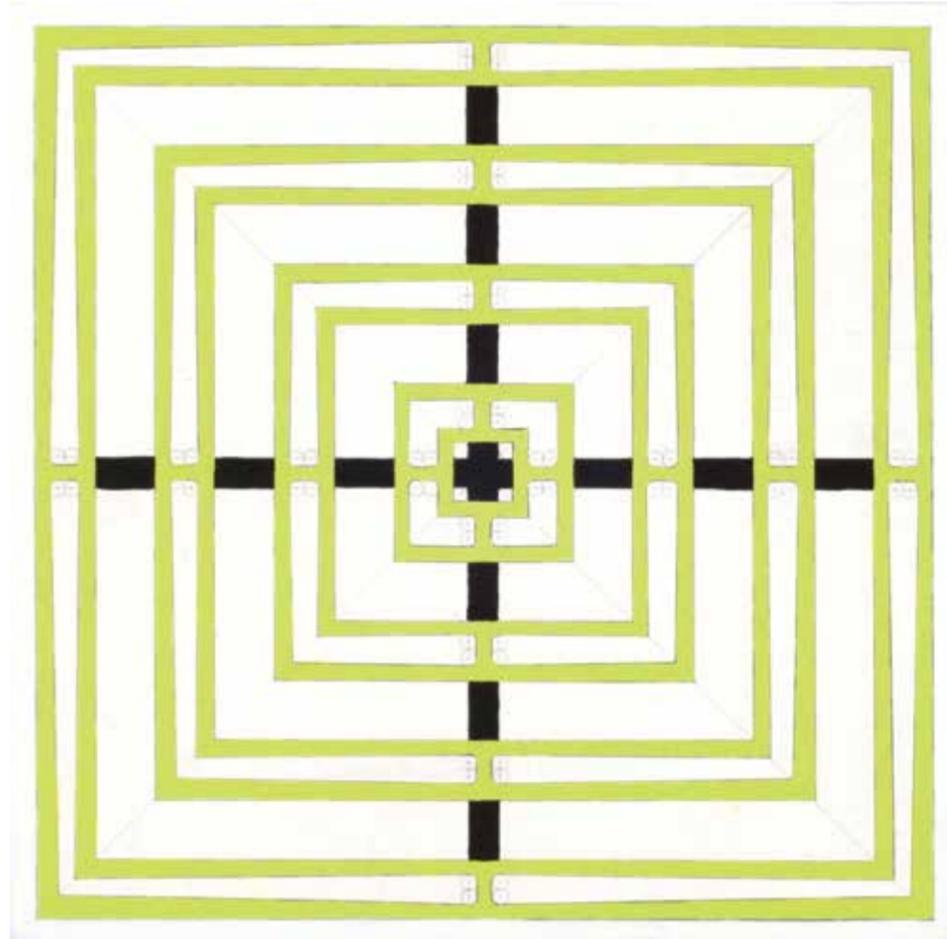
GILBERT HSIAO  
*GTO*, 2015  
42" x 48"



MARY SCHIRO  
*Random Dip 8*, 2015  
36" x 12"



CREIGHTON MICHAEL  
*SCRIPT 214*, 2014  
36" x 34" x 2 1/2"



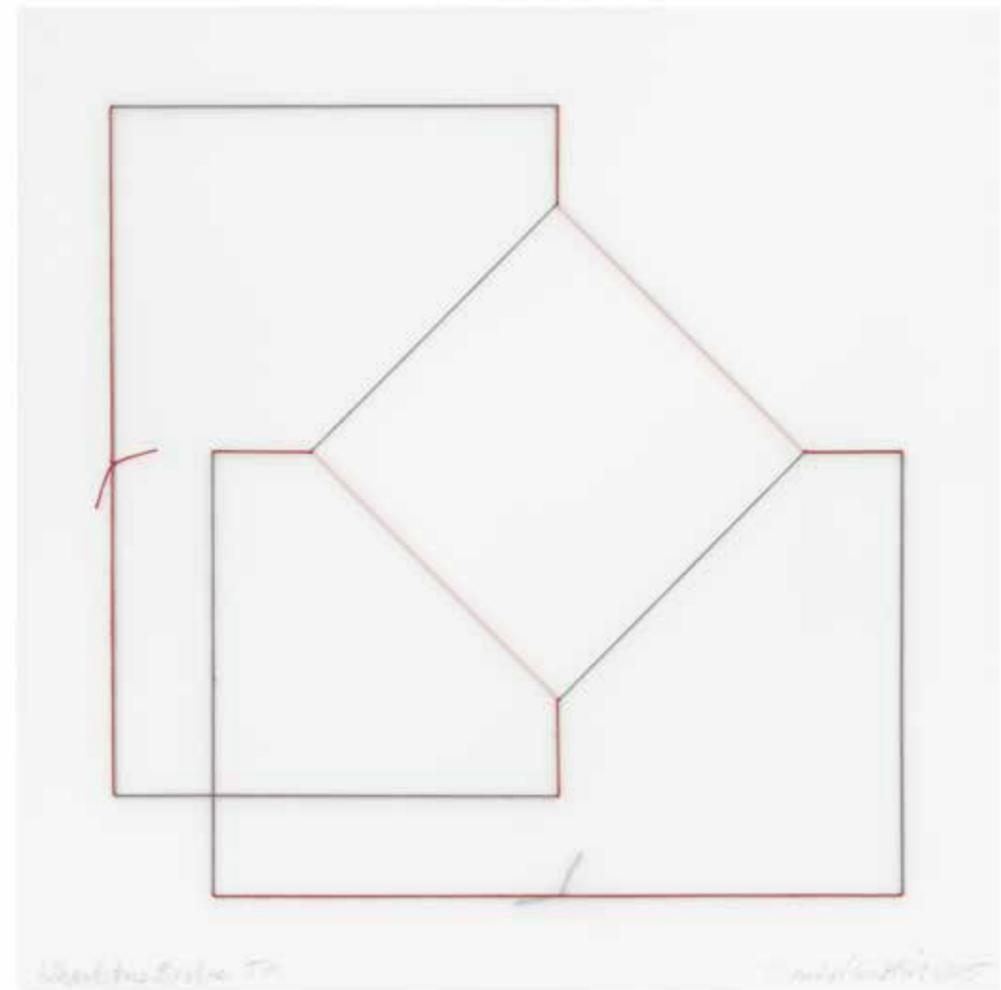
HENRY BROWN  
*Focal Point*, 2015  
8" x 8"



JOANNE MATTERA  
*Chromatic Geometry 23*, 2015  
12" x 12"



CORDY RYMAN  
*Nine*, 2014  
36" x 36<sup>3</sup>/<sub>4</sub>" x 1<sup>3</sup>/<sub>4</sub>"



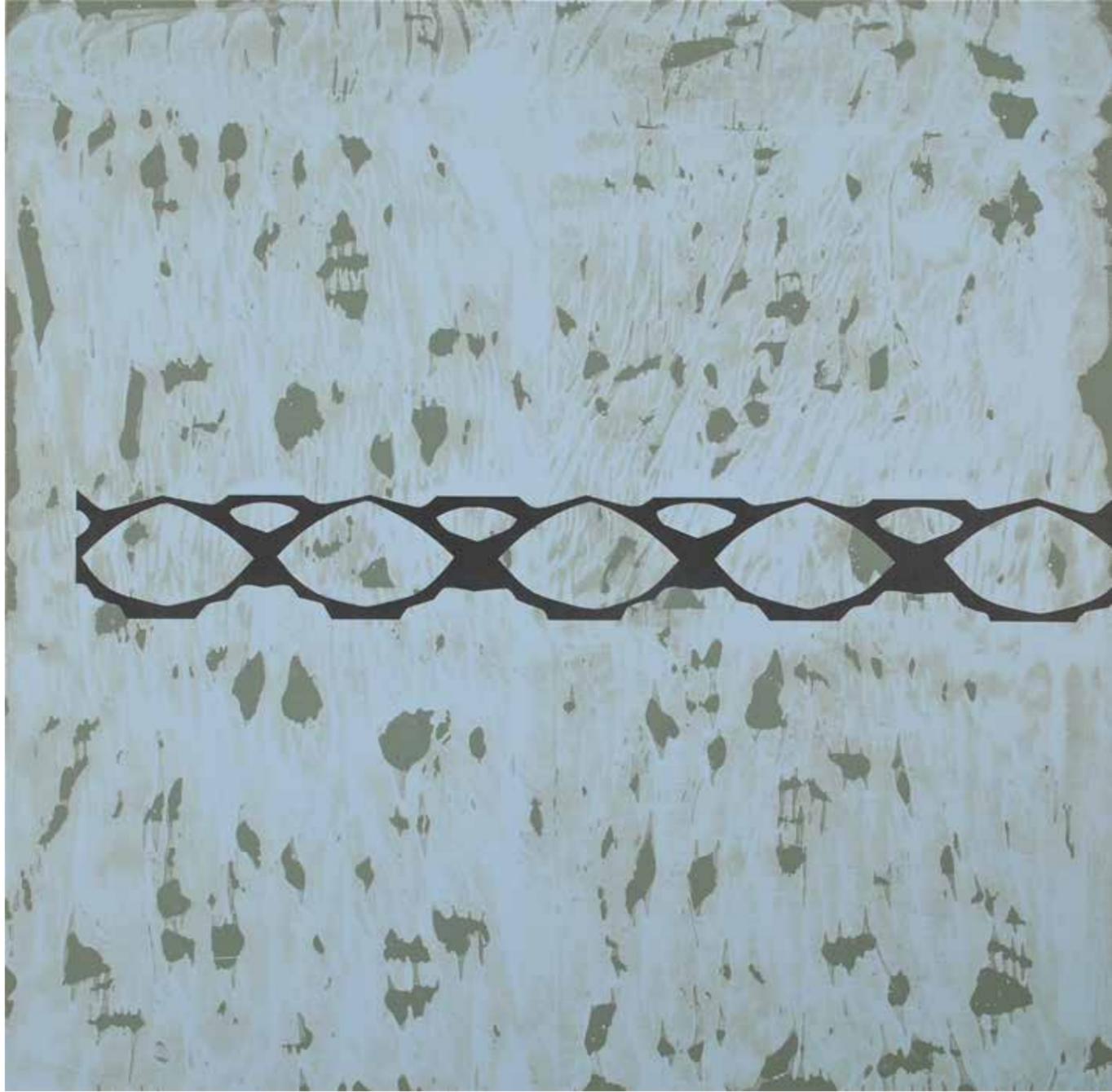
DANIEL G. HILL  
*Wheatstone Bridge 5a*, 2015  
10" x 10"



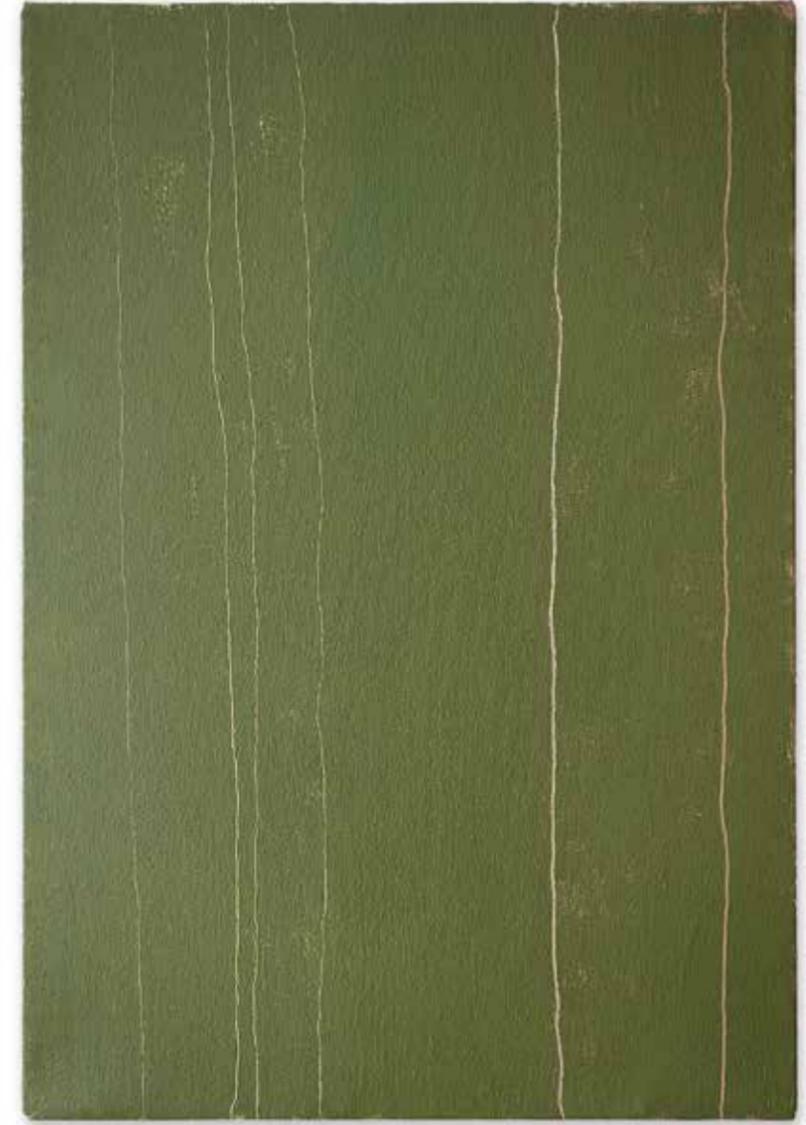
POWER BOOTHE  
*Ellipsis #4, 2015*  
15 1/2" x 15"



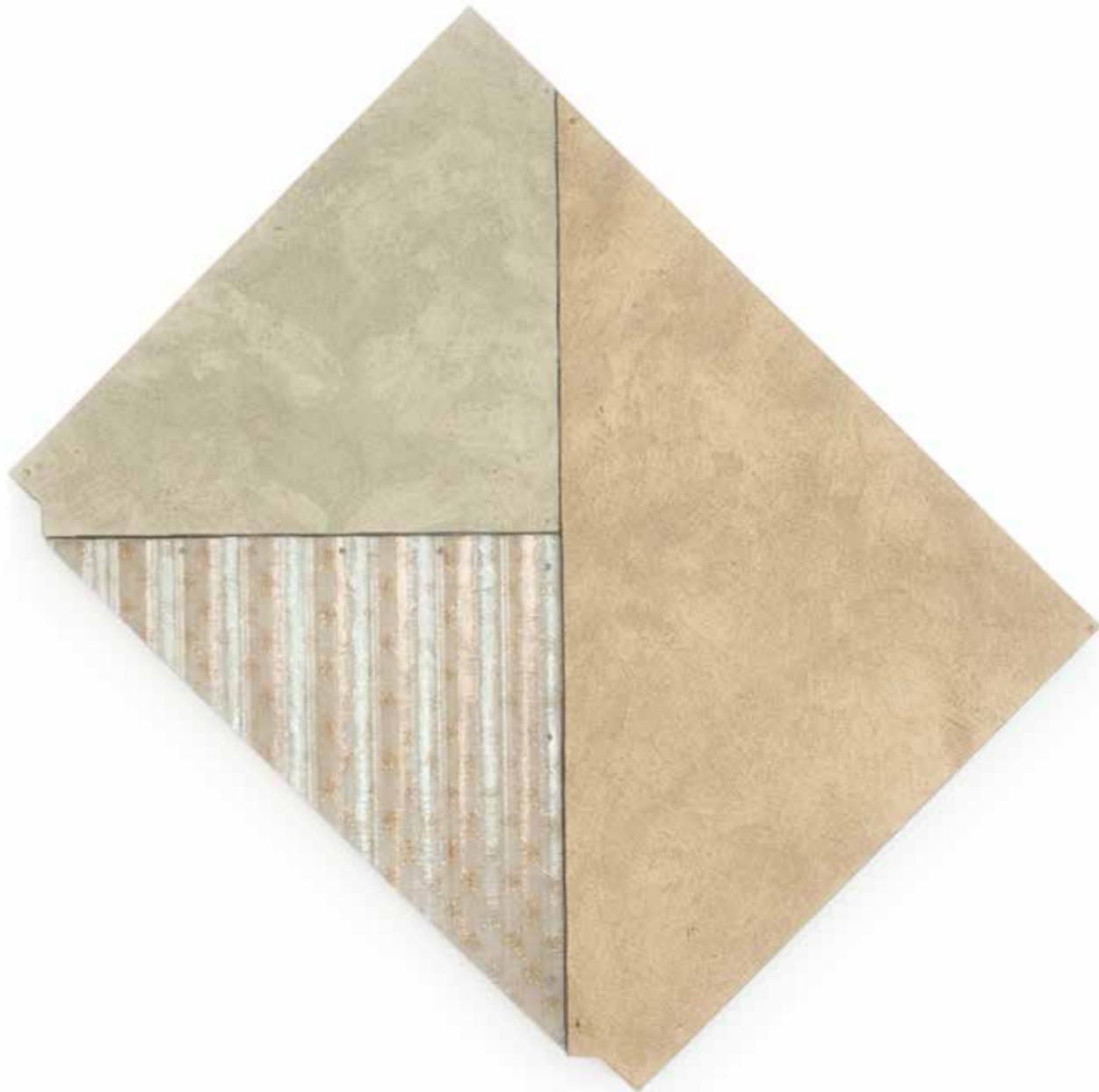
CE ROSER  
*Island Interval, 2015*  
40" x 40"



VICTOR KORD  
*Playboy*, 2013  
48" x 48"



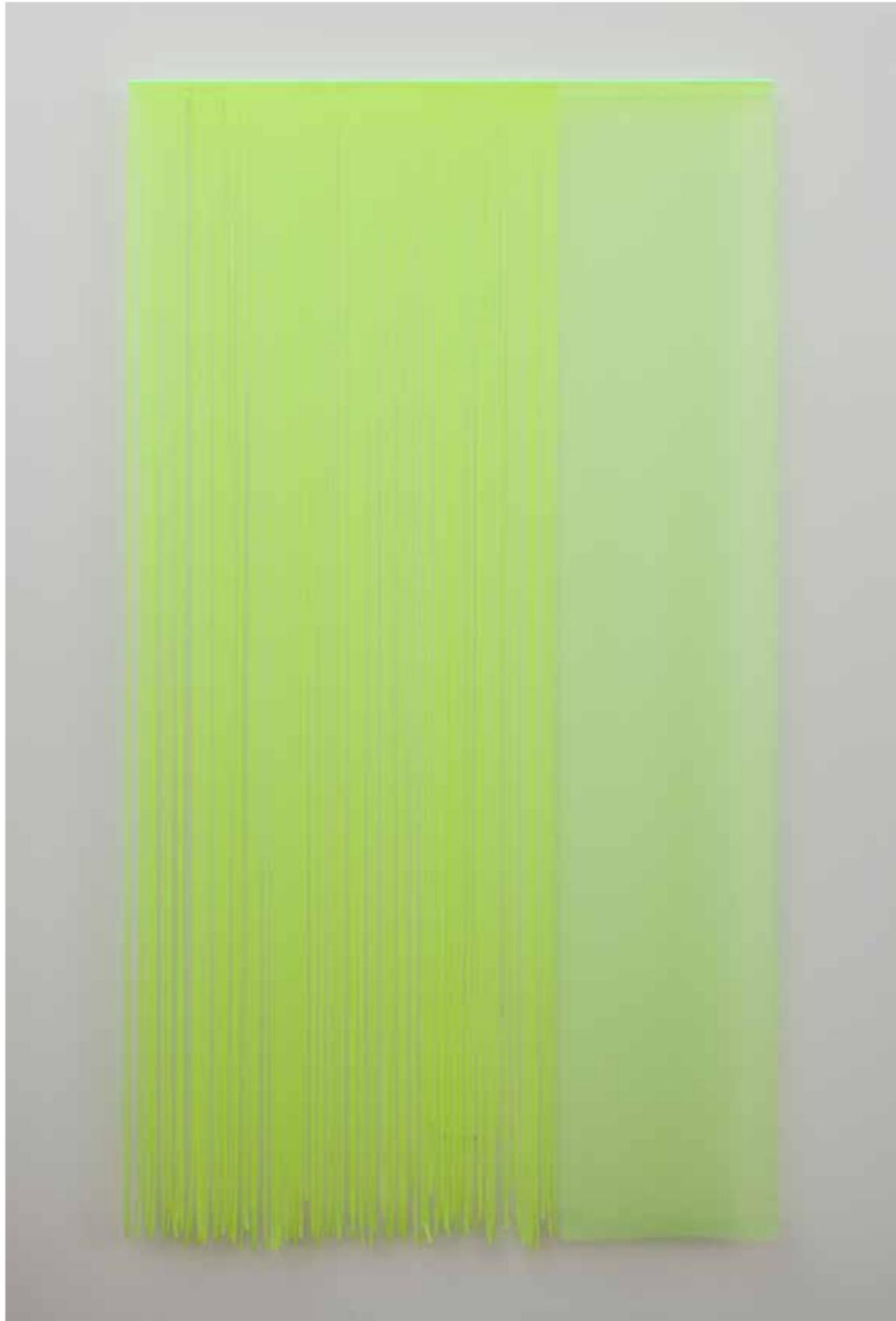
JANE LOGEMANN  
*Green-6 lines*, 2010  
26" x 18"



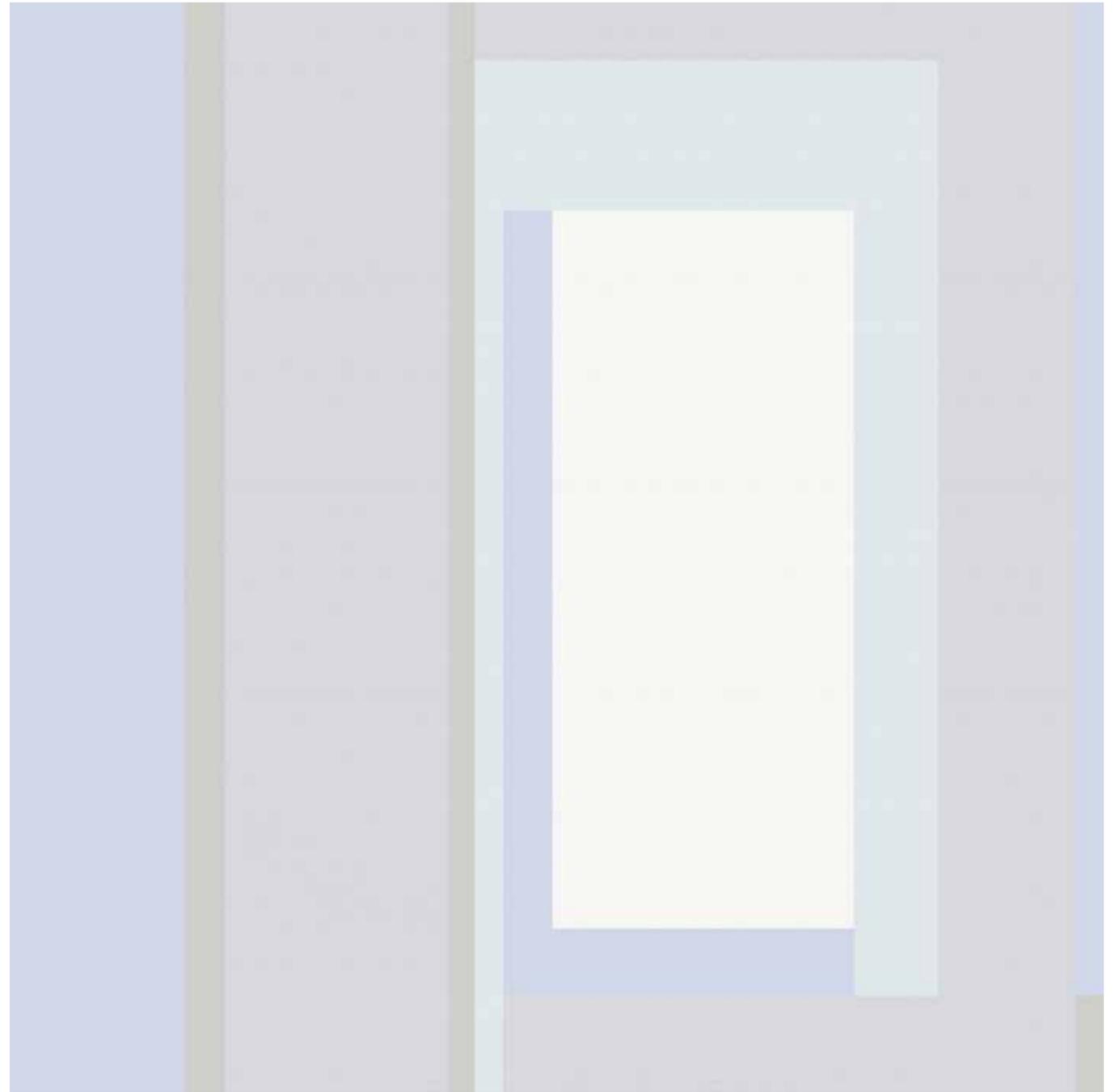
SUSAN SMITH  
*Three Triangles*, 2014  
21 1/4" x 21 1/4"



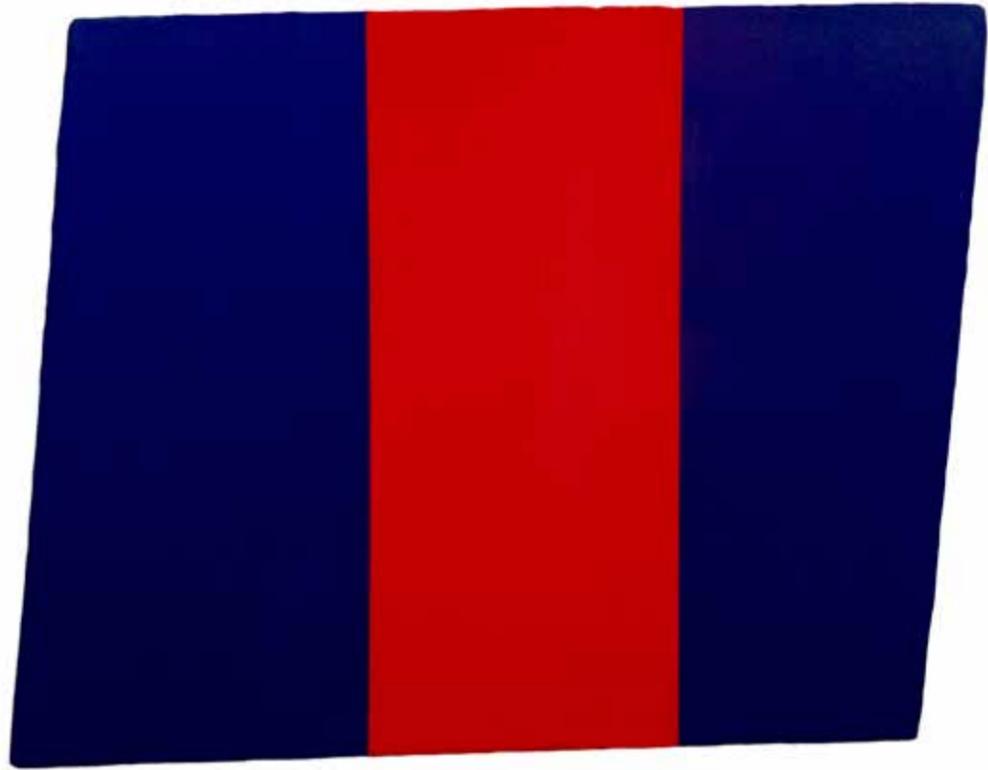
SIRI BERG  
*Black Sheep*, 2015  
60" x 10"



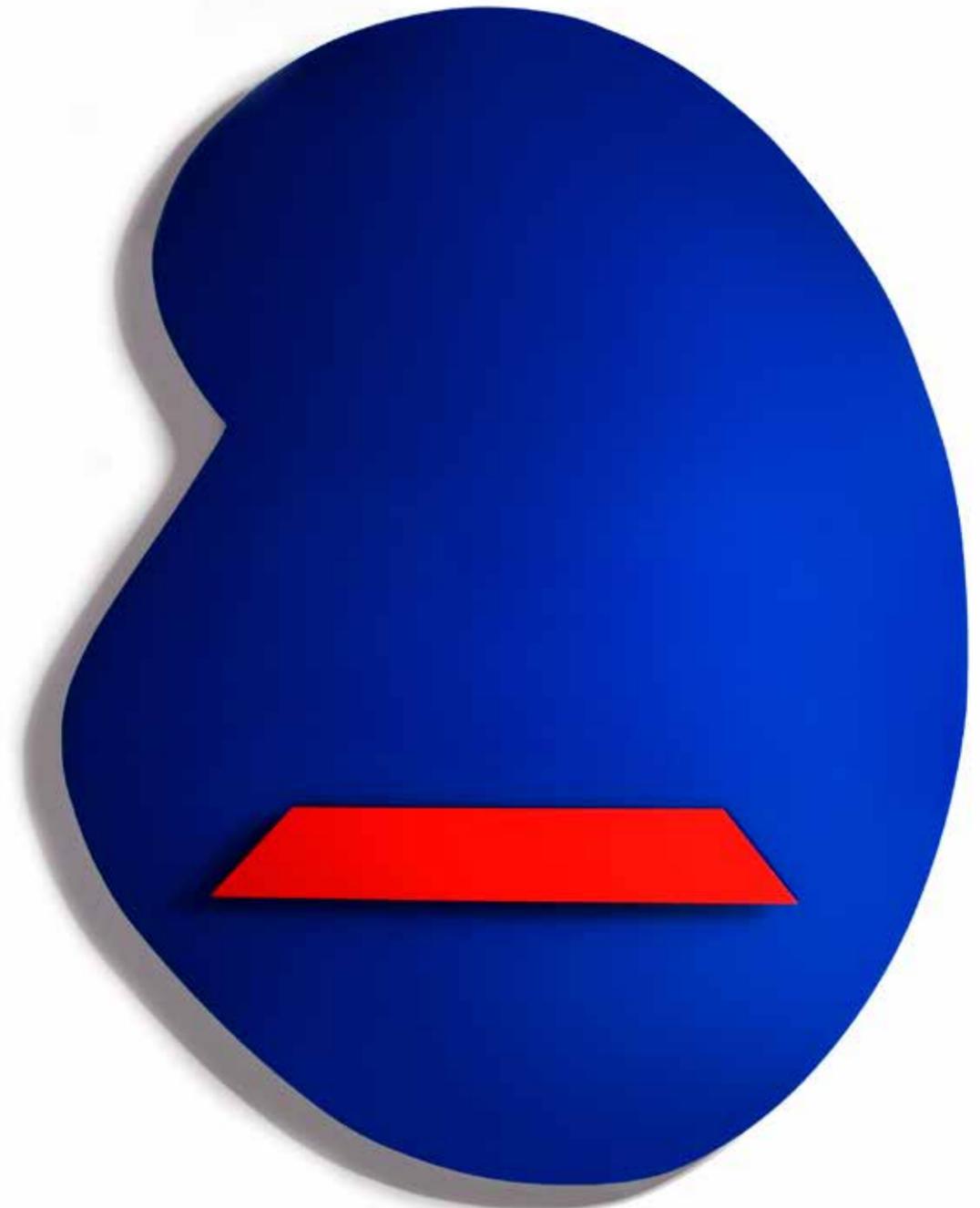
LYNNE HARLOW  
*Accumulation*, 2015  
72" x 40" x 2"



JULIAN JACKSON  
*Iris 2*, 2015  
48" x 48"



LI TRINCERE  
*Untitled*, 2015  
18" x 18"



KATINKA MANN  
*Every Now*, 2013  
37" x 29" x 2"



JAMES JUSZCZYK  
*Tradition*, 2015  
20" x 20"



JEANNE WILKINSON  
*City Symmetry 7*, 2015  
24" x 16"



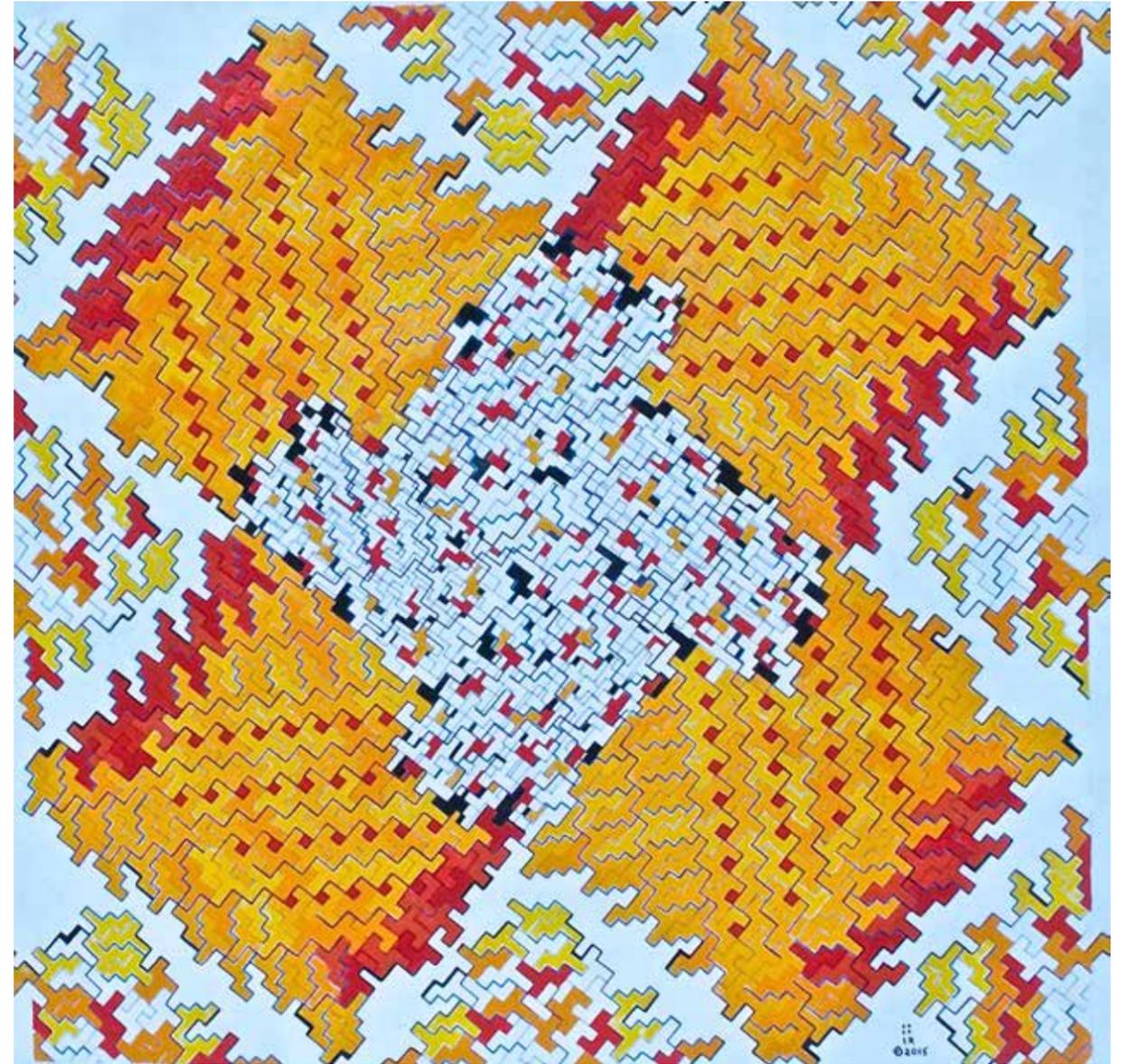
RICHARD TIMPERIO  
*Big Oh*, 2015  
54" x 46 1/2"



STEPHEN WESTFALL  
*Otherwise*, 2013  
48" x 48"



THORNTON WILLIS  
*The Congregation*, 2012  
70" x 52"



IRENE ROUSSEAU  
*Stretching the Space-9*, 2015  
36" x 36"



JAMES GROSS  
*Canyon*, 2011  
23" x 15"



JIM OSMAN  
*Court*, 2015  
51" x 30" x 20 1/2"



EDWARD SHALALA  
*Untitled*, 2015  
11" x 14"



NANCY MANTER  
*Be Still #13*, 2015  
18" x 18"



ALICE ADAMS  
*Layer Collage 3*, 2010  
12" x 18"



ROGER JORGENSEN  
*The Cosmos*, 2012  
50" x 62"



LUCIO POZZI  
*A Fact*, 2015  
30" x 24"



STEPHEN MAINE  
*P15-0711*, 2015  
54" x 46"



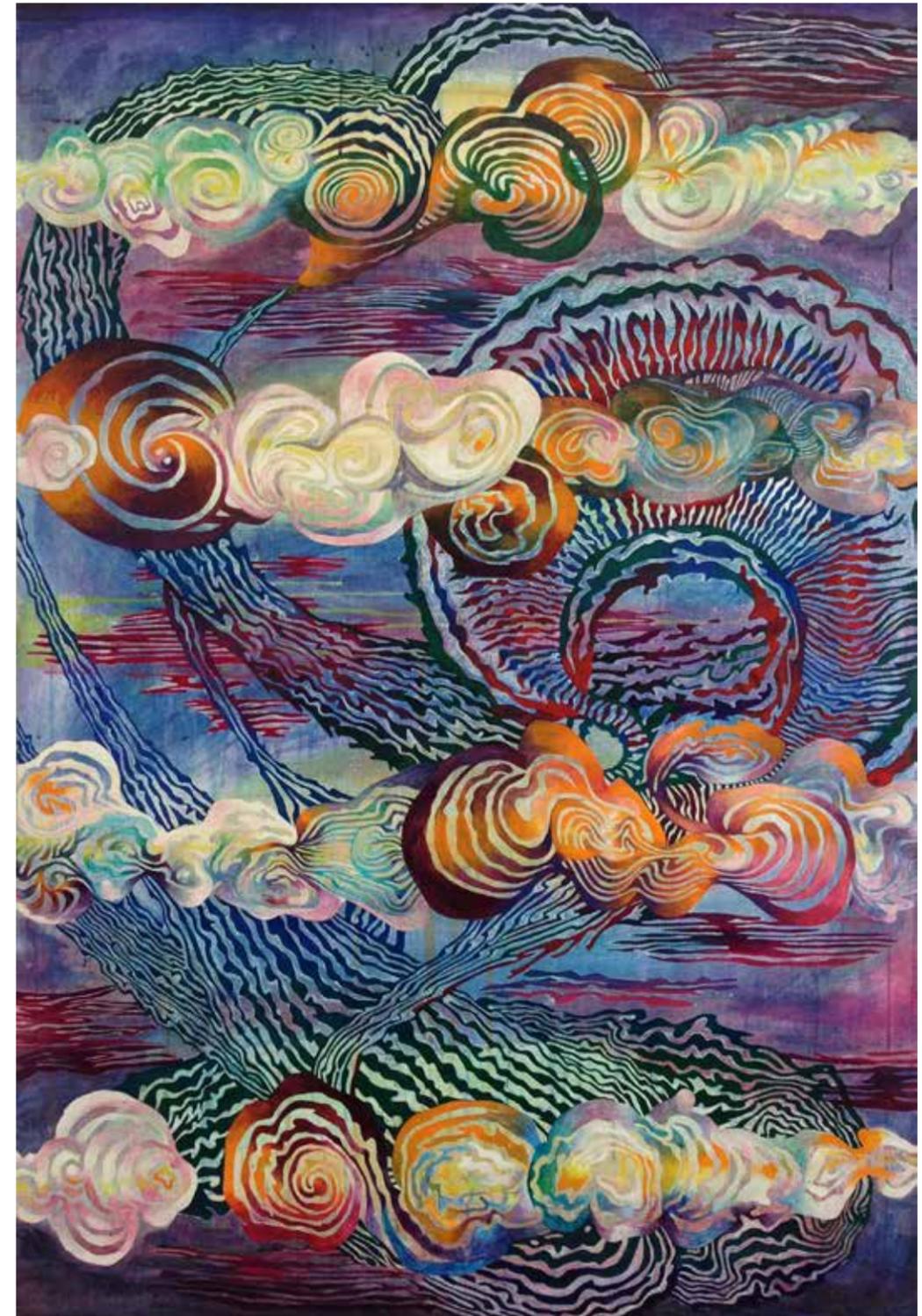
NAOMI BORETZ  
*Prismatic Landscape #863, n.d.*  
16" x 20"



MARTIN BALL  
*Untitled V&A, 2013*  
54" x 36"



GAIL GREGG  
*Gilded Gyre Fragment #44*, 2015  
11" x 10 1/4" x 2 3/4"



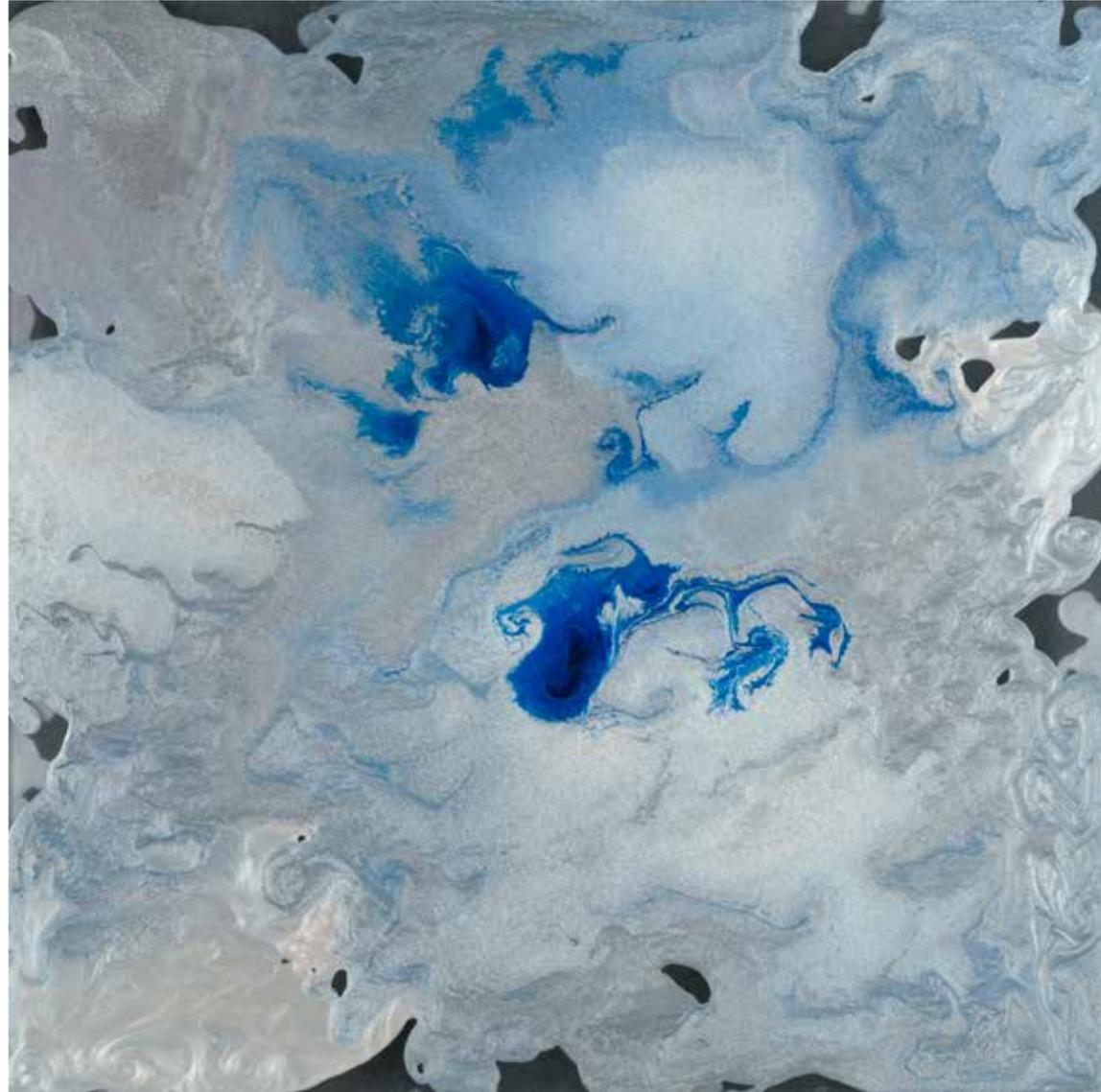
MARA HELD  
*Four Clouds*, 2014  
48" x 32"



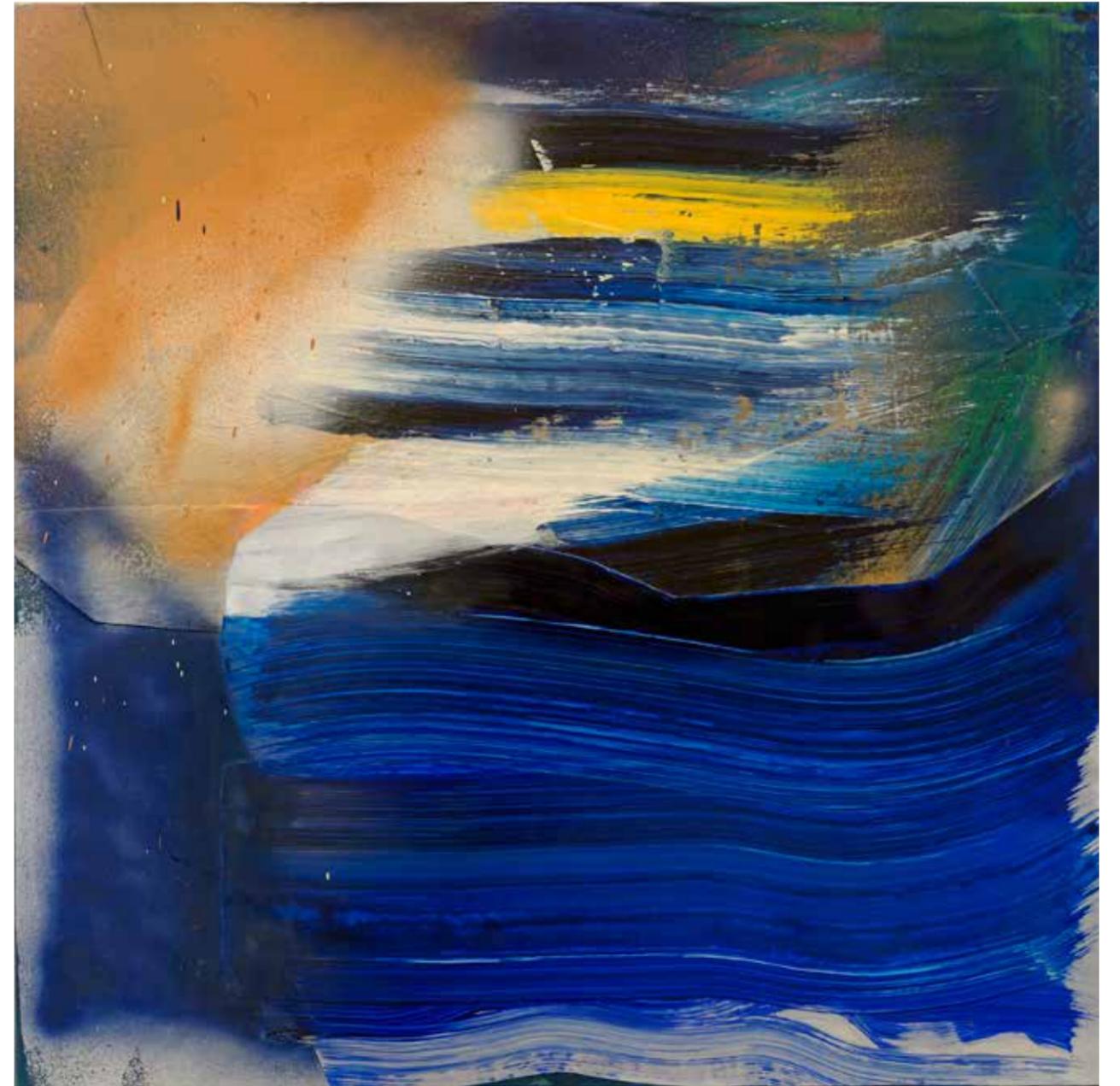
CECILY KAHN  
*Untitled*, 2014  
35" x 30"



JUDITH MURRAY  
*Expedition*, 2014  
40" x 44"



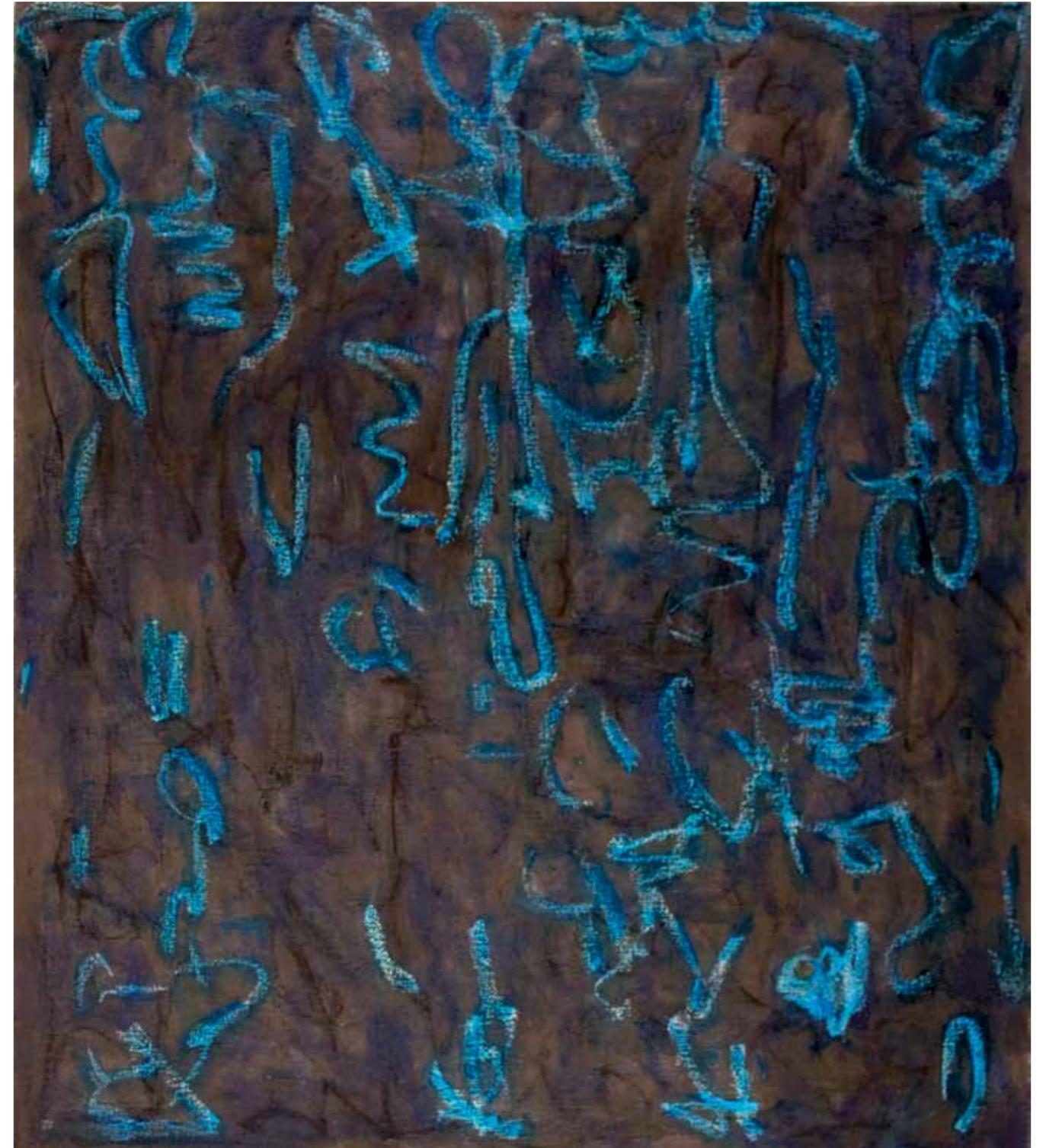
VERA VASEK  
*We Shared Moments*, 2015  
24" x 24"



PHILLIS IDEAL  
*Nightfall*, 2015  
30" x 30"



DOROTHEA ROCKBURNE  
*Copper, Paper Pulp, and Dieu Donn  #4*, 2003  
31 1/2" x 23"



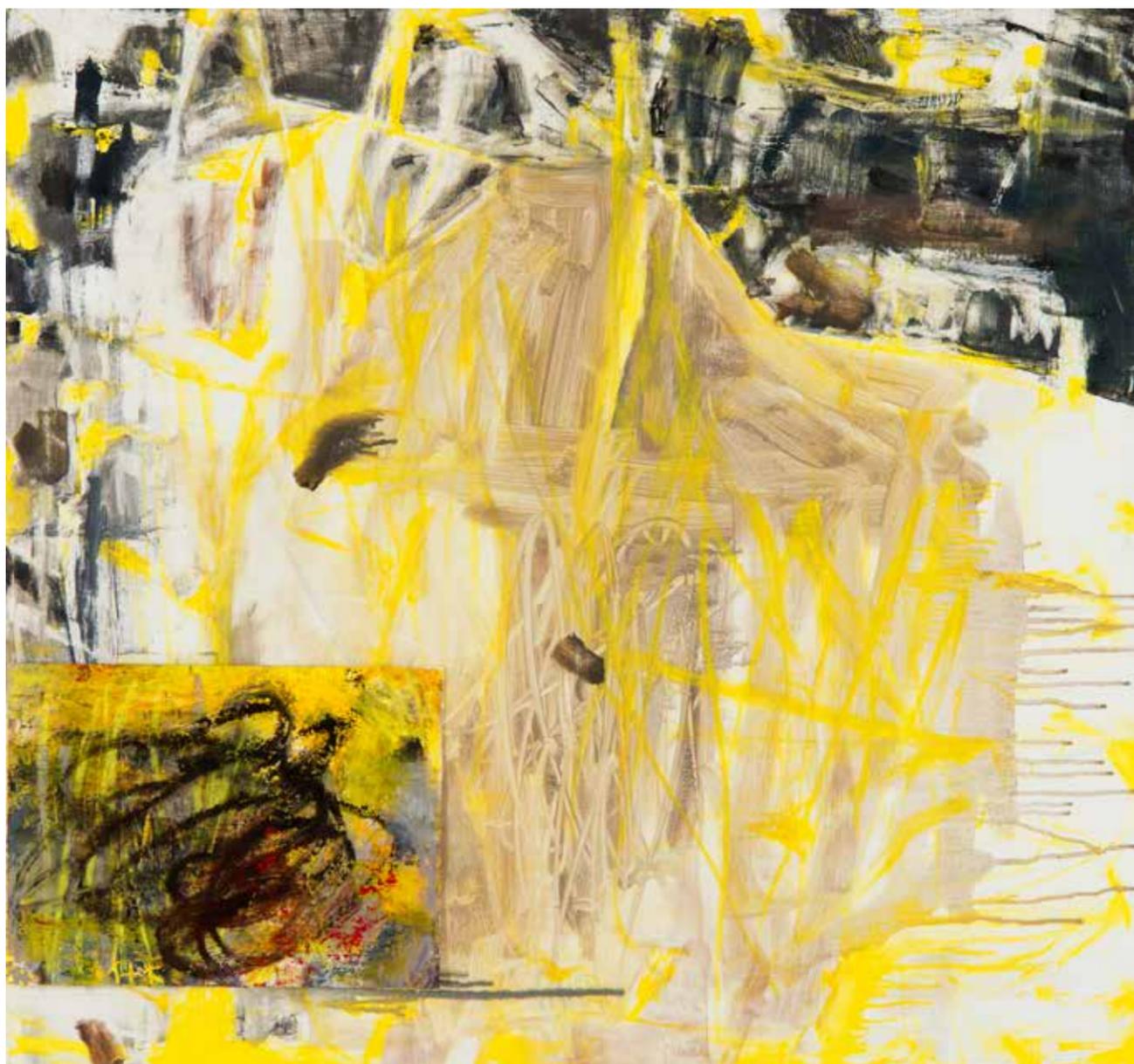
CLAIRE SEIDL  
*It Goes without Saying*, 2015  
51" x 45"



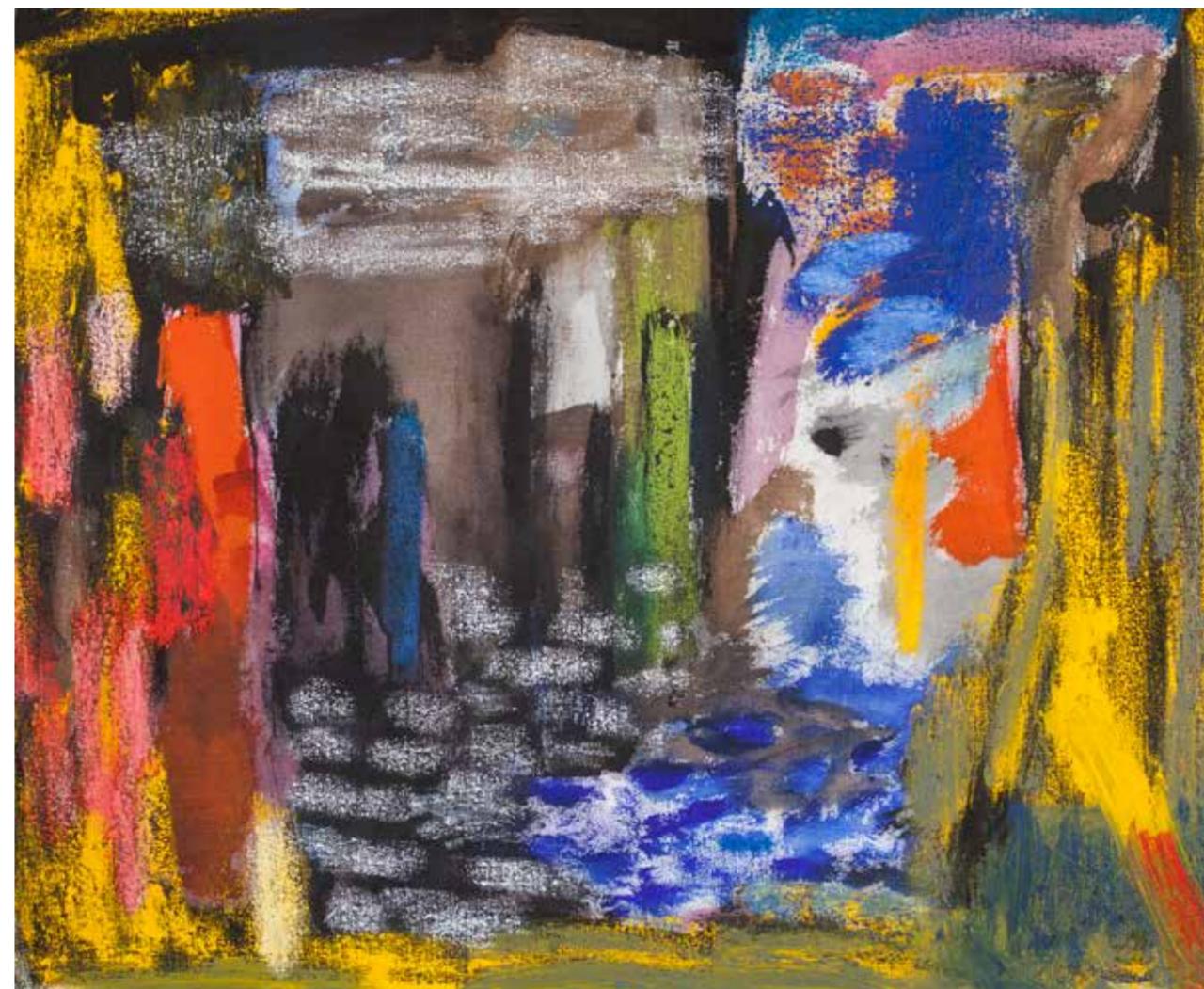
EMILY BERGER  
*Untitled*, 2015  
30" x 24"



MARTHE KELLER  
*By Way of Sagittarius*, 2013  
48 <sup>3</sup>/<sub>4</sub>" x 48"



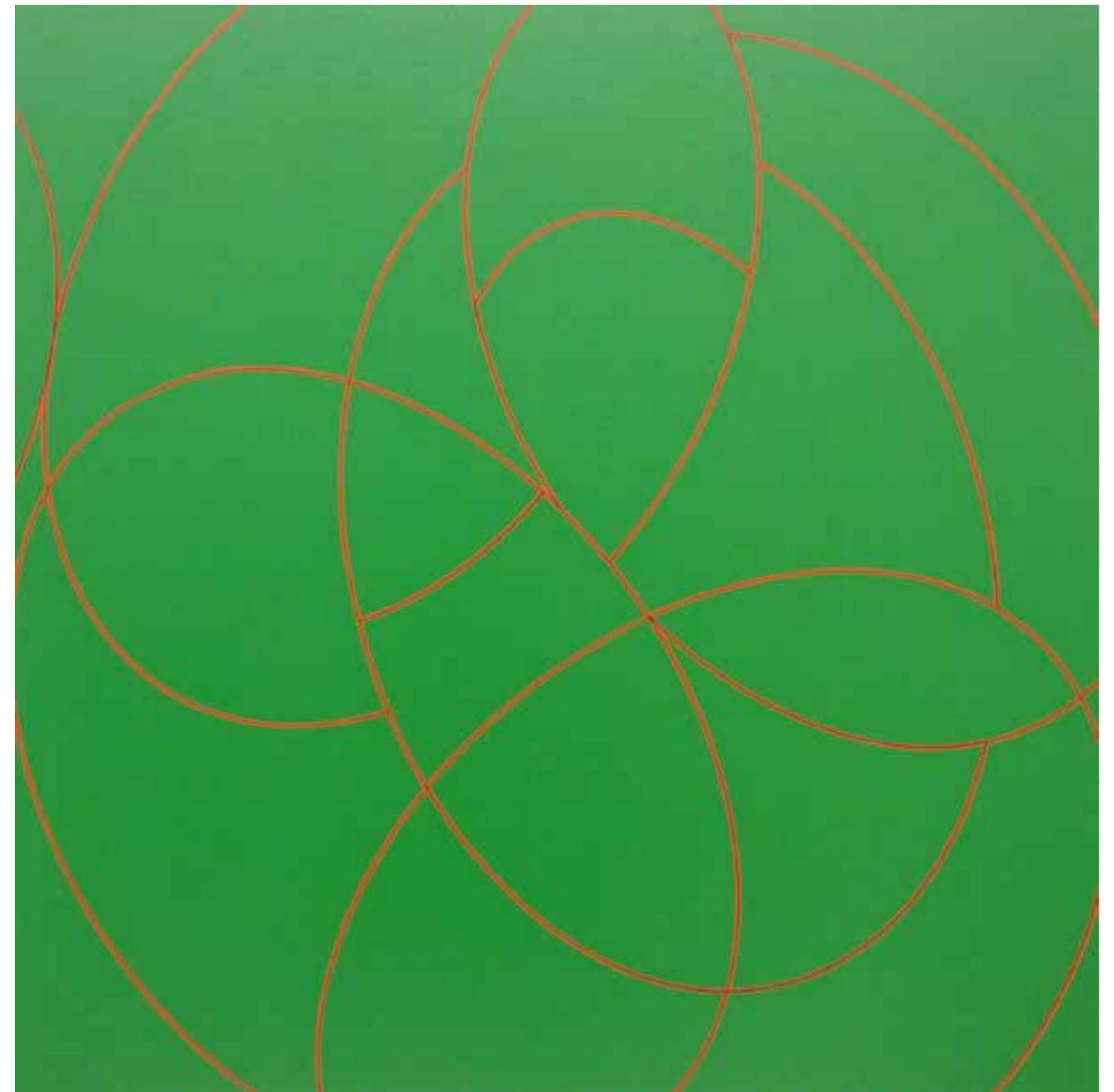
IONA KLEINHAUT  
*Yellow Breath*, 2015  
30" x 32"



IRENE A. LAWRENCE  
*Landscape/Stage Set II*, 2015  
23" x 28"



ANNE RUSSINOF  
*Tall Vault*, 2015  
60" x 36"



COREY POSTIGLIONE  
*Lines of Flight # 8*, 2014  
30" x 30"



RAQUEL RABINOVICH  
*River Library 342*, 2009  
19 1/2" x 26 1/2"



KES ZAPKUS  
*Proxies for Covert Action*, 2012  
72" x 36"

**WORKS IN THE EXHIBITION**

|  |   |  |  |  |  |  |  |  |  |
|--|---|--|--|--|--|--|--|--|--|
| Alice Adams<br><i>Layer Collage 2</i> , 2010<br>Cotton cloth with latex<br>on vellum<br>12" x 18"  | Courtesy of Fred Giampietro<br>Gallery, New Haven,<br>Connecticut<br>(p. 36)  | Gabriele Evertz<br><i>Grays and Metallics</i> , 2014<br>Acrylic on canvas over<br>birch wood<br>36" x 36"<br>Courtesy of Minus Space,<br>New York<br>(p. 27) | Daniel G. Hill<br><i>Wheatstone Bridge 2b</i> , 2015<br>Cotton/polyester thread<br>and polyester film<br>10" x 10"         | Iona Kleinhaut<br><i>Yellow Breath</i> , 2015<br>Oil on canvas<br>30" x 32"<br>(p. 72)   | Nancy Manter<br><i>Be Still #13</i> , 2015<br>Flashe, charcoal on<br>wood panel<br>18" x 18"<br>(p. 55)  | John Obuck<br><i>Window</i> , 2015<br>Oil on canvas<br>16" x 20"   | Irene Rousseau<br><i>Stretching the Space-9</i> , 2015<br>Oil on canvas, pen and ink<br>36" x 36"<br>(p. 51)   | Edward Shalala<br><i>Untitled</i> , 2015<br>#10 weight, raw canvas<br>thread flown with a<br>kite with 10–15 mph<br>winds forming a random<br>permutation; North<br>Meadow, Central Park,<br>New York<br>35mm documentary<br>photograph<br>11" x 14"           | Don Voisine<br><i>Jig</i> , 2015<br>Oil on wood panel<br>18" x 30"<br>(p. 21)  |
| Alice Adams<br><i>Layer Collage 3</i> , 2010<br>Cotton cloth with latex<br>on vellum<br>12" x 18"<br>(p. 56)                                   | Power Boothe<br><i>Ellipsis #20</i> , 2015<br>Gouache on arches<br>cold press paper<br>15 1/2" x 15 1/2"<br>Courtesy of Fred Giampietro<br>Gallery, New Haven,<br>Connecticut           | Heidi Glöck<br><i>Study for 10 x 60 inch<br/>Panel</i> , 2011<br>Acrylic, ink on paper,<br>8" x 10"  | Gilbert Hsiao<br><i>GTO</i> , 2015<br>Acrylic on wood<br>42" x 48"<br>Courtesy of Minus Space,<br>New York<br>(p. 29)      | Victor Kord<br><i>Playboy</i> , 2013<br>Acrylic on canvas,<br>48" x 48"<br>Courtesy of Victor Kord/<br>June Kelly Gallery, New York<br>(p. 38) | Joanne Mattera<br><i>Chromatic Geometry 22</i> ,<br>2014<br>Encaustic on panel<br>12" x 12"<br>Courtesy of Kenise Barnes<br>Fine Art, Larchmont,<br>New York   | Jim Osman<br><i>Court</i> , 2015<br>Wood, paint, log section<br>51" x 30" x 20 1/2"<br>Courtesy of Lesley Heller<br>Workspace, New York<br>(p. 53)                                       | David Row<br><i>Cartography</i> , 2014<br>Oil on canvas<br>38" x 42"<br>Courtesy of David Row/<br>Loretta Howard Gallery,<br>New York<br>(p. 25)   | Edward Shalala<br><i>Untitled</i> , 2015<br>#10 weight, raw canvas<br>thread flown with a<br>kite with 10–15 mph<br>winds forming a random<br>permutation; North<br>Meadow, Central Park,<br>New York<br>35mm documentary<br>photograph<br>11" x 14"           | Don Voisine<br><i>Dimday</i> , 2015<br>Oil on wood panel<br>18" x 28"<br>Courtesy of Don Voisine/<br>McKenzie Fine Art, New York                                     |
| Steven Alexander<br><i>Arcade</i> , 2011–2015<br>Acrylic on linen<br>30" x 26"<br>Courtesy of David Findlay Jr<br>Gallery, New York<br>(p. 15) | Naomi Boretz<br><i>Prismatic Landscape<br/>#863</i> , n.d.<br>Watercolor, gold, silver<br>on paper<br>16" x 20"<br>(p. 60)  | Heidi Glöck<br><i>Study for 9 x 45 inch<br/>Panel</i> , 2011<br>Acrylic, ink on paper<br>9" x 12"<br>(p. 14)   | Phillis Ideal<br><i>Daybreak</i> , 2015<br>Acrylic, collage on canvas,<br>30" x 30"  | Irene A. Lawrence<br><i>Enceladus</i> , 2015<br>Oil and acrylic on canvas<br>20" x 24"   | Joanne Mattera<br><i>Chromatic Geometry 23</i> ,<br>2015<br>Encaustic on panel<br>12" x 12"<br>Courtesy of Marcia Wood<br>Gallery, Atlanta, Georgia<br>(p. 33) | Corey Postiglione<br><i>Lines of Flight # 6</i> , 2014<br>Acrylic on canvas<br>30" x 30"   | Anne Russinof<br><i>Tall Vault</i> , 2015<br>Oil on canvas<br>60" x 36"<br>(p. 74)   | Edward Shalala<br><i>Untitled</i> , 2015<br>#10 weight, raw canvas<br>thread flown with a<br>kite with 10–15 mph<br>winds forming a random<br>permutation; North<br>Meadow, Central Park,<br>New York<br>35mm documentary<br>photograph<br>11" x 14"           | Stephen Westfall<br><i>Otherwise</i> , 2013<br>Oil and alkyd on canvas<br>48" x 48"<br>Courtesy of Stephen<br>Westfall/Lennon Weinberg,<br>Inc., New York<br>(p. 49) |
| Steven Alexander<br><i>Metro</i> , 2014<br>Acrylic on canvas<br>30" x 26"<br>Courtesy of David Findlay Jr<br>Gallery, New York                 | Naomi Boretz<br><i>Undersea</i> , n.d.<br>Watercolor, gold, silver<br>on paper<br>16" x 20"   | Gail Gregg<br><i>Gilded Gyre Fragment #44</i> ,<br>2015<br>Metal leaf on cardboard<br>11" x 10 1/4" x 2 3/4"<br>(p. 62)                                      | Phillis Ideal<br><i>Nightfall</i> , 2015<br>Acrylic, collage on canvas<br>30" x 30"<br>(p. 67)                             | Irene A. Lawrence<br><i>Stage Set II</i> , 2015<br>Oil and acrylic on canvas<br>23" x 28"<br>(p. 73)   | Creighton Michael<br><i>SCRIPT 214</i> , 2014<br>Layered acrylic on<br>concave wood panel<br>36" x 34" x 2 1/2"<br>(p. 31)                                     | Corey Postiglione<br><i>Lines of Flight # 8</i> , 2014<br>Acrylic on canvas<br>30" x 30"<br>(p. 75)  | Cordy Ryman<br><i>Nine</i> , 2014<br>Lucite, acrylic, enamel, gold<br>leaf, graphite, epoxy on<br>wood<br>36" x 36 3/4" x 1 3/4"<br>Courtesy of Zurcher Gallery,<br>New York<br>(p. 34)  | Susan Smith<br><i>Three Triangles</i> , 2014<br>Found plastic with oil<br>on canvas panel<br>21 1/4" x 21 1/4"<br>(p. 40)  | Jeanne Wilkinson<br><i>City Symmetry 4B</i> , 2015<br>Digital collage printed<br>on aluminum<br>24" x 16"  |
| Martin Ball<br><i>Untitled V&amp;A</i> , 2013<br>Mixed media on canvas<br>54" x 36"<br>(p. 61)   | Sharon Brant<br><i>#77-2015, (from An<br/>Uncertain Geometry<br/>series)</i> , 2015<br>Alkyd and oil stick<br>on canvas<br>36" x 48"<br>Courtesy of Minus<br>Space, New York<br>(p. 16) | Gail Gregg<br><i>Gilded Gyre Fragment<br/>#103</i> , 2014<br>Metal leaf on cardboard<br>9 3/4" x 10 1/4" x 2 1/2"  | Julian Jackson<br><i>Iris 2</i> , 2015<br>Oil on canvas<br>48" x 48"<br>(p. 43)  | Jane Logemann<br><i>Green-6 lines</i> , 2010<br>Oil on canvas<br>26" x 18"<br>(p. 39)  | Creighton Michael<br><i>SCRIPT 314</i> , 2014<br>Layered acrylic on<br>concave wood panel<br>36" x 34" x 2 1/2"<br>(p. 31)                                     | Lucio Pozzi<br><i>A Fact</i> , 2015<br>Acrylic on canvas,<br>30" x 24"<br>(p. 58)  | Lorenza Sannai<br><i>Il sogno di Artemide</i> , 2015<br>Acrylic on board<br>24" x 18" x 2"<br>(p. 24)  | Richard Timperio<br><i>Big Oh</i> , 2015<br>Acrylic on canvas<br>54" x 46 1/2"<br>(p. 48)  | Jeanne Wilkinson<br><i>City Symmetry 7</i> , 2015<br>Digital collage printed<br>on aluminum<br>24" x 16"<br>(p. 47)  |
| Siri Berg<br><i>Black Sheep</i> , 2015<br>Oil on panel<br>60" x 16"<br>Courtesy of Hionas Gallery,<br>New York<br>(p. 41)                      | Henry Brown<br><i>Focal Point</i> , 2015<br>Acrylic, pencil, gesso<br>on canvas<br>8" x 8"<br>(p. 32)   | James Gross<br><i>Canyon</i> , 2011<br>Mixed media on paper<br>23" x 15"<br>(p. 52)  | Roger Jorgensen<br><i>The Cosmos</i> , 2012<br>Acrylic on linen<br>50" x 62"<br>(p. 57)                                    | Jane Logemann<br><i>Gray-6 lines</i> , 2011<br>Oil on canvas<br>15" x 15"  | Manfred Mohr<br><i>P1611_2</i> , 2012<br>Pigment ink on canvas<br>35 1/2" x 35 1/2"<br>Courtesy of Bitforms<br>Gallery, New York                               | Lucio Pozzi<br><i>Fugue</i> , 2015<br>Acrylic on canvas<br>30" x 24"   | Lorenza Sannai<br><i>Exactly, exactly now</i> , 2015<br>Acrylic on board<br>24" x 18" x 2"<br>(p. 30)  | Li Trincere<br><i>Untitled</i> , 2015<br>Acrylic on canvas<br>18" x 18"<br>Courtesy of Minus Space,<br>New York  | Mark Williams<br><i>Done</i> , 2015<br>Acrylic on canvas<br>42" x 36"<br>Courtesy of Galerie Wenger,<br>Zurich<br>(p. 19)  |
| Emily Berger<br><i>Untitled</i> , 2015<br>Oil on wood panel<br>30" x 24"<br>(p. 70)  | Henry Brown<br><i>Pivot</i> , 2015<br>Acrylic, pencil, gesso<br>on canvas<br>9" x 11"   | James Gross<br><i>Sacrarium</i> , 2014<br>Mixed media on paper<br>25" x 18"  | James Juszczyk<br><i>Third Point</i> , 2015<br>Acrylic on canvas<br>19" x 30"  | David Mackenzie<br><i>#22-2014-N8</i> , 2014<br>Acrylic and enamel on<br>engineered canvas<br>20" x 20"  | Manfred Mohr<br><i>P2200_1577</i> , 2014<br>Pigment ink on paper<br>31 1/2" x 31 1/2"<br>Courtesy of Bitforms<br>Gallery, New York<br>(p. 22)                  | Raquel Rabinovich<br><i>River Library 340</i> , 2009<br>Arno River mud and glue on<br>Essindia paper<br>19 1/2" x 26 1/2"  | Lorenza Sannai<br><i>Exactly, exactly now</i> , 2015<br>Acrylic on board<br>24" x 18" x 2"<br>(p. 30)  | Mary Schiliro<br><i>Random Dip 7</i> , 2015<br>Acrylic paint on Mylar<br>36" x 12"<br>(p. 30)  | Thornton Willis<br><i>The Congregation</i> , 2012<br>Oil on canvas<br>70" x 52"<br>Courtesy of Thornton Willis/<br>Elizabeth Harris Gallery,<br>New York<br>(p. 50)  |
| Emily Berger<br><i>Untitled</i> , 2015<br>Oil on wood panel<br>30" x 24"   | Marvin Brown<br><i>Untitled</i> , 2011<br>Cut paper collage<br>11" x 9"   | Lynne Harlow,<br><i>Accumulation</i> , 2015<br>Vinyl curtain, chiffon,<br>Plexiglas®<br>72" x 40" x 2"<br>Courtesy of Minus Space,<br>New York<br>(p. 42)    | Cecily Kahn<br><i>Untitled</i> , 2014<br>Oil on linen<br>35" x 30"<br>(p. 64)  | David Mackenzie<br><i>#29-2014-JT10</i> , 2014<br>Acrylic on engineered<br>canvas<br>30" x 30"<br>(p. 23)                                      | Manfred Mohr<br><i>P2200_1577</i> , 2014<br>Pigment ink on paper<br>31 1/2" x 31 1/2"<br>Courtesy of Bitforms<br>Gallery, New York<br>(p. 22)                  | Raquel Rabinovich<br><i>River Library 342</i> , 2009,<br>Arno River mud and glue on<br>Essindia paper<br>19 1/2" x 26 1/2"<br>(p. 76)  | Mary Schiliro<br><i>Random Dip 8</i> , 2015<br>Acrylic paint on Mylar<br>36" x 12"<br>(p. 30)  | Mary Schiliro<br><i>Random Dip 8</i> , 2015<br>Acrylic paint on Mylar<br>36" x 12"<br>(p. 30)  | Kes Zapkus<br><i>Proxies for Covert Action</i> ,<br>2012<br>Oil on acrylic on canvas<br>72" x 36"<br>(p. 77)   |
| Susan Bonfils<br><i>Collective Diversity #2</i> , 2015<br>Mixed media<br>16" x 14"<br>(p. 17)  | Marvin Brown<br><i>Untitled</i> , 2011<br>Cut paper collage<br>11" x 9"<br>(p. 13)  | Mara Held<br><i>Four Clouds</i> , 2014<br>Egg tempera on linen<br>over panel<br>48" x 32"<br>(p. 63)   | Cecily Kahn<br><i>Untitled</i> , 2014<br>Oil on linen<br>50" x 35"   | Stephen Maine<br><i>P15-0711</i> , 2015<br>Acrylic on canvas<br>54" x 46"<br>Courtesy of Hionas<br>Gallery, New York<br>(p. 59)                | Judith Murray<br><i>Expedition</i> , 2014<br>Oil on linen<br>40" x 44"<br>Courtesy of Sundaram<br>Tagore Gallery, New York<br>(p. 65)                          | Dorothea Rockburne<br><i>Copper, Paper Pulp, and Dieu<br/>Donné #4</i> , 2003<br>Copper foil, paper pulp,<br>Lascaux Aquacryl;<br>mounted on ragboard<br>31 1/2" x 23"<br>(p. 68)        | Mary Schiliro<br><i>Random Dip 8</i> , 2015<br>Acrylic paint on Mylar<br>36" x 12"<br>(p. 30)  | Claire Seidl<br><i>It Goes without Saying</i> , 2015<br>Oil on linen<br>51" x 45"<br>(p. 69)   | Kim Uchiyama<br><i>Light Study #39</i> , 2014<br>Oil on canvas<br>48" x 40"<br>(p. 26)   |
| Susan Bonfils<br><i>Collective Diversity #3</i> , 2015<br>Mixed media<br>16" x 14"   | Mark Dagley<br><i>Final Sequence</i> , 2014<br>Acrylic and pencil on canvas,<br>wood<br>27" x 27"<br>(p. 20)  | Daniel G. Hill<br><i>Wheatstone Bridge 5a</i> , 2015<br>Cotton/polyester thread<br>and polyester film<br>10" x 10"<br>(p. 35)                                | Marthe Keller<br><i>By Way of Sagittarius</i> , 2013<br>Acrylic, zinc dust on<br>antique linen<br>48 3/4" x 48"<br>(p. 71) | Stephen Maine<br><i>P15-0711</i> , 2015<br>Acrylic on canvas<br>54" x 46"<br>Courtesy of Hionas<br>Gallery, New York<br>(p. 59)                | John Obuck<br><i>Dome</i> , 2015<br>Oil on canvas<br>20" diameter<br>(p. 18)   | Dorothea Rockburne<br><i>Copper, Paper Pulp, and Dieu<br/>Donné #2</i> , 2002<br>Copper foil, Dieu Donné<br>paper pulp, Lascaux<br>Aquacryl; mounted<br>on ragboard<br>29 1/4" x 21 3/8" | Mary Schiliro<br><i>Random Dip 8</i> , 2015<br>Acrylic paint on Mylar<br>36" x 12"<br>(p. 30)  | Edward Shalala<br><i>Untitled</i> , 2015<br>#12 weight, raw canvas<br>thread flown with a<br>kite with 5–10 mph<br>winds forming a random<br>permutation; North<br>Meadow, Central Park,<br>New York<br>35mm documentary<br>photograph<br>11" x 14"<br>(p. 54) | Vera Vasek<br><i>We Shared Moments</i> , 2015<br>Acrylic, mixed media on<br>Plexiglas®<br>24" x 24"<br>(p. 66)   |
| Power Boothe<br><i>Ellipsis #4</i> , 2015<br>Gouache on arches<br>cold press paper<br>15 1/2" x 15"  | Mark Dagley<br><i>Final Sequence</i> , 2014<br>Acrylic and pencil on canvas,<br>wood<br>27" x 27"<br>(p. 20)  | Daniel G. Hill<br><i>Wheatstone Bridge 5a</i> , 2015<br>Cotton/polyester thread<br>and polyester film<br>10" x 10"<br>(p. 35)                                | Iona Kleinhaut<br><i>Red Calanque</i> , 2015<br>Oil on canvas<br>32" x 30"   | Nancy Manter<br><i>Be Still #10</i> , 2015<br>Flashe, charcoal on<br>wood panel<br>20" x 16"   | Ce Roser<br><i>Island Interval</i> , 2015<br>Oil on canvas<br>40" x 40"<br>(p. 37)   | Dorothea Rockburne<br><i>Copper, Paper Pulp, and Dieu<br/>Donné #2</i> , 2002<br>Copper foil, Dieu Donné<br>paper pulp, Lascaux<br>Aquacryl; mounted<br>on ragboard<br>29 1/4" x 21 3/8" | Edward Shalala<br><i>Untitled</i> , 2015<br>#12 weight, raw canvas<br>thread flown with a<br>kite with 5–10 mph<br>winds forming a random<br>permutation; North<br>Meadow, Central Park,<br>New York<br>35mm documentary<br>photograph<br>11" x 14"<br>(p. 54) | Vera Vasek<br><i>I Was Waiting</i> , 2015<br>Acrylic, mixed media<br>on Plexiglas®<br>24" x 24"  | Nola Zirin<br><i>Lavender Blue</i> , 2015<br>Oil and enamel on canvas,<br>40" x 30"<br>Courtesy of June Kelly<br>Gallery, New York<br>(p. 28)                        |

## HISTORICAL WORKS

Esphyr Slobodkina  
*The Red L Abstraction*  
Gouache on paper board, framed  
c. 1940's, 6 3/4" x 8 3/4"  
Signed lower right: Slobotkina  
(with a "t")  
From the collection of  
Laurie Fendrich and Peter Plagens.  
Courtesy of the  
Slobodkina Foundation

Ad Reinhardt  
*Untitled from X + X (Ten Works  
by Ten Painters)*, 1964  
Published by Wadsworth  
Atheneum, Hartford, Connecticut  
Silkscreen print  
Composition: 12" x 11 15/16"  
Sheet: 23 15/16" x 19 15/16"  
Frame: 25 1/2" x 21 1/2"  
Courtesy of Don Voisine

Alice Trumbull Mason  
*#1 Towards a Paradox*, 1969  
Oil on canvas  
19" x 24"  
Art © Estate of Alice Trumbull  
Mason/Licensed by VAGA, New  
York, N.Y.  
Courtesy of Washburn Gallery,  
New York

Piet Mondrian  
*Sketch for a Composition on a  
Cigarette Package*, 1938–40  
(catalogue raisonne n. B346)  
Pencil on paper  
2 3/4" / 3 7/8" x 2 3/4" / 3 7/8"  
Courtesy of Mondrian/Holtzman  
Trust

Piet Mondrian  
*Study for a Composition*,  
1938–1939  
(catalogue raisonne n. B341)  
Charcoal on paper  
9 1/4" x 8 1/4"  
Courtesy of Mondrian/Holtzman  
Trust

Harry Holtzman  
*Untitled*, 1983  
Oil on wood  
87" x 25 1/2" x 11 3/4"  
Courtesy of Mondrian/Holtzman  
Trust

Harry Holtzman  
*Vertical Volume with  
Yellow and Blue*, 1944  
Oil and tape on wood  
17" x 7 3/4"  
Courtesy of Mondrian/  
Holtzman Trust

## BOOKS AND DOCUMENTS

AAA  
Edited by American Abstract  
Artists  
1939  
Courtesy of Don Voisine

*American Abstract Artists*  
Essay by Mondrian  
Ram Press, Distributed by  
Wittenborn and Co., New York, N.Y.,  
1946  
Courtesy of Don Voisine

*The World of Abstract Art*  
Edited by The American Abstract  
Artists  
Published by George Wittenborn,  
Inc., New York, N.Y., 1957  
Courtesy of James Gross and Don  
Voisine

*American Abstract Artists:*  
*1936–1966*  
Introduction by Ruth Gurin  
The Ram Press, Distributed by  
Wittenborn and Co., New York,  
N.Y., 1966  
Courtesy of James Gross and  
Don Voisine

*Abstraction in Action: dedicated to  
Ilya Bolotowsky*, 1982  
Poster  
City Gallery, New York, N.Y.  
Courtesy of Don Voisine

*The Russian Avant Garde and AAA*  
The Lowe Art Museum, University  
of Miami, 1983  
Cover: Ad Reinhardt  
Courtesy of James Gross

*AAA the Early Years Part 1*  
Text by Barbara Rose  
March 1980–April 1981, Traveling  
Exhibition  
Cover: Burgoyne Diller  
Courtesy of James Gross

*AAA the Early Years*, 1980  
Announcement card  
Sid Deutsch Gallery, New York, N.Y.  
Courtesy of James Gross

*AAA 22nd Annual Exhibition*, 1958  
Poster  
Riverside Museum, New York, N.Y.  
Courtesy of James Gross

*American Abstract Artists*  
Three Yearbooks (1938, 1939, 1946)  
Arno Press, New York, N.Y., 1969  
Courtesy of Don Voisine

*The Language of Abstraction*, 1979  
Poster  
Betty Parsons Gallery/Marilyn  
Pearl Gallery, New York, N.Y.  
Courtesy of James Gross

*Exhibition in Honor of Albers,  
Morris, Pereira, Shaw*, 1975  
Poster  
Westbeth, New York, N.Y.  
Courtesy of James Gross

*AAA23, The 23rd Annual*, 1959  
Poster  
Betty Parsons Gallery,  
New York, N.Y.  
Courtesy of James Gross

*20th Annual Exhibition with  
"Painters Eleven" of Canada*, 1956  
Poster  
Riverside Museum, New York, N.Y.  
Courtesy of James Gross

*How Modern is the Museum of  
Modern Art?*, 1940  
Flyer  
American Abstract Artists  
Courtesy of Mondrian/Holtzman  
Trust

*Riverside Museum*, 1941  
Brochure  
American Abstract Artists  
Courtesy of Mondrian/Holtzman  
Trust

*The Art Critics*, 1940  
Brochure  
American Abstract Artists  
Courtesy of Mondrian/Holtzman  
Trust

*The Language of Abstraction*  
Essay by Susan Larsen  
Distributed by Wittenborn and Co.,  
New York, N. Y., 1979  
Cover: Louis Silverstein  
Courtesy of James Gross and  
Daniel G. Hill

Ibram Lassaw  
Sketches  
1929–1933  
Courtesy of James Gross

*American Abstract Artists 26th  
Annual Exhibition*, 1962  
Announcement card  
IBM Gallery, New York, N.Y.  
Courtesy of James Gross

Letters from Alice Trumbull Mason,  
New York, New York  
To Ibram Lassaw, Fort Dix, N.J.  
1942–1943  
Courtesy of Cecily Kahn

## ARTISTS' BIOGRAPHIES

**ALICE ADAMS**, born in New York  
City in 1930, is known for sculpture  
and site works in the 1970's and 80's  
which engaged in a dialogue be-  
tween architecture and landscape.  
After receiving a B.F.A. in painting  
from Columbia University, she stud-  
ied tapestry design and weaving in  
Aubusson, France. Awards include  
two National Endowment for the  
Arts Artist grants and a Guggen-  
heim Fellowship. Included in historic  
exhibitions — *Eccentric Abstraction*,  
1966 and An International Survey of  
Painting and Sculpture, MoMA, 1986  
— her work is also in the collections

of MoMA, Princeton University Art  
Museum, Indianapolis Museum,  
Edwin I. Ulrich Museum, and the  
Walker Art Center. Her public  
commissions since 1986 include  
*The Roundabout* in Philadelphia,  
and *Beaded Circle Crossing* at the  
Denver airport. (p. 56)

**STEVEN ALEXANDER** was born  
in west Texas in 1953. He holds an  
M.F.A. from Columbia University,  
where he studied with Richard  
Pousette-Dart and Dore Ashton. His  
work has been widely exhibited,  
most recently at David Findlay Jr.  
Gallery in New York, David Richard  
Gallery in Santa Fe, and Gremil-  
lion & Co. Fine Art in Houston. Mr.  
Alexander has been awarded grants  
from the Pollock-Krasner Founda-  
tion and the Belin Foundation, and  
a studio residency at PS1 Contempo-  
rary Art Center, as well as numerous  
public commissions. He has been  
Artist-in-Residence at Studio Art  
Centers International in Florence,  
and Visiting Artist at Bowdoin Col-  
lege and Parsons School of Design.  
Currently Professor of Visual Arts  
at Marywood University, he lives  
and works in the hills of eastern  
Pennsylvania. (p. 15)

**MARTIN BALL**, born in Ashby de-la  
Zouch, England, 1948, graduated  
from the Royal College of Art,  
London, in 1973. Martin has an  
international exhibition record  
with solo exhibitions in London,  
Chicago, New York and Boston.  
Group exhibitions include the first

*British Art Show* and *The Presence  
of Painting*, a survey of 30 years of  
British abstraction. In addition to  
lecturing internationally, he has  
curated exhibitions on contem-  
porary painting. In 2000, Martin  
received a grant from the Esther &  
Adolph Gottlieb Foundation in New  
York City. Recently, he had a solo  
exhibition at MoCA, Cleveland and  
participated in *The NEO Show* at the  
Cleveland Museum of Art. He is an  
Associate Professor of Painting at  
Kent State University and lives in  
Kent, Ohio. (p. 61)

**SIRI BERG** was born in Stockholm,  
Sweden in 1921. She studied Art  
at the University in Brussels, at  
L'Institute National Superior des Art  
Decoratifs and d'Architecture and  
at Parsons, New School of Design.  
She came to the United States in  
the late forties and has lived and  
worked in New York ever since. She  
has taught Color and Design, as well  
as Color Theory for over 30 years at  
the Parsons School of Design. Her  
work is in many collections includ-  
ing the Guggenheim Museum, the  
Jewish Museum, Herbert F. Johnson  
Museum, and Moderna Museet,  
Sweden. She exhibited at Galleri  
Sander Linkoping and Norkoping in  
2015. (p. 41)

**EMILY BERGER** was born in  
Chicago in 1953, and lives and works  
in Brooklyn, New York. She is a  
graduate of Brown University, and  
received an M.F.A. from Columbia  
University in New York City. She  
attended the Skowhegan School  
of Painting and Sculpture in Maine  
and has been awarded several art  
residency fellowships. Her work has  
been exhibited internationally and  
nationally in many galleries, univer-  
sities and museums, including the  
Museum of Modern Art in Bogotá,  
Colombia, Kent State University in  
Kent, Ohio, and the National Acade-  
my Museum in New York City which  
awarded her the John Hultberg  
Memorial Prize for Painting. Recent  
exhibitions include *between a place  
and candy: new works in pattern+*

*repetition+motif* in N.Y.C. (p. 70)

**SUSAN BONFILS** was born in Los  
Angeles, California in 1949. She  
studied with Guy Williams at the  
University of California at Santa  
Barbara and James Hayward, David  
Trowbridge and Stephen Westfall  
in the College of Creative Stud-  
ies. Upon graduation in 1979, she  
moved to Baton Rouge, Louisiana  
with her son James and husband,  
Greg Schufreider, professor of  
philosophy at L.S.U. Susan has had  
solo exhibitions in Rome, Italy and  
Oxford University, England. She has  
been included in numerous curated  
and group exhibitions. Her work  
is held in prestigious private and  
public collections. In 2016, she will  
be curating an exhibition, *Painting  
Color*, at the Glassell Gallery in  
Baton Rouge. (p. 17)

**POWER BOOTHE** grew up in the  
San Francisco Bay Area. He studied  
painting at the California College  
of the Arts and the San Francisco  
Art Institute, as well as at Colorado  
College and the Whitney Museum  
Independent Study Program. For  
thirty years, he lived and worked in  
New York City where he had over 20  
one-person exhibitions. His work is  
represented in many public collec-  
tions, including the Guggenheim  
Museum, the Whitney Museum  
of American Art, MoMA, and the  
Wadsworth Atheneum. He has  
been awarded a National Endow-  
ment for the Arts Individual Artist's  
Fellowship, a Pollock-Krasner Grant,  
and a Guggenheim Fellowship.  
In 2001 he moved to Connecticut  
where he is Professor of Painting at  
the Hartford Art School, University  
of Hartford. The Giampietro Gallery  
in New Haven, Conn. represents his  
work. (p. 36)

**NAOMI BORETZ** was born in N.Y.  
and lives in N.J. She received an  
Arts Grant from the N.J. State Arts  
Council and was a fellow at the  
Writers-Artists Guild in Canada and  
the Guthrie Arts Centre in Ireland.  
Collections include: Hudson River  
Museum, Joslyn Art Museum,  
Asheville Art Museum, San Jose  
Art Museum, Hove Art Museum,

England and Glasgow Art Museum,  
Scotland. She is author of an illus-  
trated essay, *The Reality Underlying  
Abstraction in Perception & Pictorial  
Representation*, Praeger Publishers.  
(p. 60)

**SHARON BRANT** was born in  
Bethany, Missouri in 1944. After  
attending the Kansas City Art  
Institute she moved to New York  
City in 1966 and then to Beacon, N.Y.  
in 2007. In 1968, she was co-founder  
of MUSEUM, A Project of Living  
Artists, an artist-run exhibition  
and meeting space at 729 Broad-  
way. She was included in the 1972  
Whitney Museum of American Art's  
Painting Annual. She exhibited at  
OK Harris between 1969–1972; AIR  
Gallery between 1988–1996, the  
first artist-run gallery for women in  
the U.S.; Margaret Thatcher Projects  
between 1999–2003; and MoMA  
PS1 with reviews in *Artforum*, *Art  
International*, *The New York Times*,  
and *The Brooklyn Rail*. In 2012 she  
was a recipient of the Adolph and  
Esther Gottlieb Foundation Grant  
and is currently represented by  
Minus Space in Brooklyn, N.Y. (p. 16)

**HENRY BROWN** was born in Wash-  
ington D.C. in 1965. He is an abstract  
painter who interprets pictorial  
space through dynamic geometric  
structures. His flat images appear  
fixed but illusionism animates his  
work. Brown alters visual perception  
to create changing representations  
of depth within each painting.  
He has exhibited at MoMA PS1;  
Anderson Gallery, Virginia Common-  
wealth University, Richmond, Va.;  
Jacksonville Museum of Contem-  
porary Art, Jacksonville, Fla.; and  
Gallery Sonja Roesch, Houston, Tex.  
Houston Public Radio KUHF inter-  
viewed Henry Brown for The Front  
Row. His awards include residencies  
at Yaddo and The MacDowell Colo-  
ny. Brown holds an M.F.A. from Pratt  
Institute and two B.A.s from the  
University of Maryland. He lives and  
works in New York City. (p. 32)

**MARVIN BROWN** was born in 1943,  
Queens, N.Y. and studied at the High

School of Music and Art with Dorothy Tabak and May Stevens before attending the Brooklyn Museum Art School, Philadelphia College of Art and Yale University Summer School of Music and Art where he was the Ellen Battell-Storckel Trust fellow. Graduate work was conducted both at the now Henry Radford Hope Graduate School of Fine Arts of Indiana University and the Graduate Division of Brooklyn College of C.U.N.Y. where he studied with Carl Holtz. Further studies in art history and education were undertaken at the Mellon Center for British Art at Yale and the Bank Street College of Education. Later, he undertook graduate study in architecture at the Ecoles d'Art Americaine de Fontainebleau, France. He currently resides in Port Washington, N.Y. (p. 13)

**MARK DAGLEY** was born in 1957 in Washington D.C. He studied painting and sculpture at the Corcoran School of Art and the Boston Museum School. His first solo exhibition took place in 1986, at the Tony Shafrazi Gallery. Dagley has exhibited frequently in Amsterdam, Madrid, Düsseldorf, Milan and many other European cities. In 1993, Dagley had his first Museum exhibition at the Kunstverein St. Gallen, Switzerland. His work can be found in the collections of the University of Michigan Museum of Art, the Museo Nacional Centro de Arte Reina Sofia, Kunstmuseum St. Gallen, the Musée des Beaux Arts La Chaud de Fonds and the Museum of Contemporary Art, Buenos Aires. His most recent exhibitions were at Galerie Caesar, 2015; Minus Space, 2012; and, Nyehaus, 2007. He lives and works in Jersey City, New Jersey. (p. 20)

**GABRIELE EVERTZ** was born in Berlin, Germany 1945. She lives and works in Brooklyn and has an M.F.A. from Hunter College. She is the recipient of The Basil Alkazzi Award. Evertz has exhibited in solo and group exhibitions in the U.S., Argentina, Australia, Brazil, France, Germany, and Italy. Her recent exhibitions include MoMA PS1,

Columbus Museum of Art, Patricia & Phillip Frost Art Museum, Schneider Museum of Art, Karl Ernst Osthaus Museum, and the Museo de Arte Contemporáneo de Buenos Aires, including Hauptsache Grau at Mies van der Rohe in Berlin, Germany, and a solo show at Minus Space, Brooklyn, N.Y. She has curated artist retrospectives, surveys of abstract painting and is the author of catalogues essays on Antoni Milkowski and Robert Swain. (p. 27)

**HEIDI GLÜCK** was born in Brooklyn, N.Y. in 1944. She studied with Paul Feeley, Anthony Caro and Vincent Longo at Bennington College. At Hunter College graduate school she studied with Tony Smith who also employed her as an assistant for several years. Her work is held in public and permanent museum collections including the Guggenheim, Whitney, Brooklyn and Israel Museums; the Mondriaanhuys, Netherlands; the Walker Art Center, the San Francisco Museum of Modern Art and the Steven and Nancy Oliver Ranch Collection in Sonoma, California. She received a New York State Council on the Arts Grant. Recent exhibits include *Two Ways, a Painting Exhibit* at Wagner College SI, N. Y. and *Endless, Entire* at Five Myles Gallery, Brooklyn, N.Y. She lives and works in Jersey City, N.J. (p. 14)

**GAIL GREGG** was born in Topeka, Kansas in 1951. She studied photojournalism as an undergraduate and took advantage of New York's numerous art schools to study painting and drawing in the 1980s. She received her MFA in visual art from Vermont College of the Visual Arts. Her work has been exhibited around the country; her most recent solo show was Fool's Gold at the Five Points Gallery in Torrington, Connecticut. She shows regularly with the Luise Ross Gallery in New York City. (p. 62)

**JAMES GROSS** was born in Wichita, Kansas in 1950 and earned an M.F.A. degree from Wichita State. His master teachers included Kaprow,

Nevelson, Barnet and Moore. In 1981, Gross became affiliated with Althea Viafora Gallery and Tibor de Nagy Gallery where he exhibited for the next twelve years. He was a finalist in the Exxon show of 1982 at the Guggenheim and was invited to the office of the director for a review of his painting career. The museum also gave Gross a rare studio visit in 1982 by Lisa Dennison. At present, Gross teaches at a small Kansas college and the Koch School of Art. His work is in the Whitney Museum of American Art, MoMA, the Guggenheim and The Metropolitan Museum of Art. (p. 52)

**LYNNE HARLOW** was born in Massachusetts in 1968 and currently lives and works in Providence, R.I. She exhibits in the U.S. and internationally and holds an M.F.A. from Hunter College, C.U.N.Y. In 2002, she was a Visiting Artist at the Chinati Foundation in Marfa, Texas, where she lived onsite with unrestricted access to its resources. In 2010, she was awarded a MacColl Johnson Fellowship, a \$25,000 grant to support new work. In 2011, she was a fellow at the BAU Institute's residency program in Otranto, Italy. Ms. Harlow's work has been reviewed by *Artforum*, *The New York Times*, *The Boston Globe* and *ArchitectureBoston*. Her work is represented by Minus Space and Liliana Bloch Gallery. Collections include The Metropolitan Museum of Art, The RISD Museum of Art and The New York Public Library. (p. 42)

**MARA HELD**, born in 1954, is a native of New York City. Currently living in the Catskills, Held's work references topography and the timbre of the physical world. 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 and became enamored by the light inherent in the medium. Solo exhibitions include Gary Snyder Gallery, N.Y.; McClain Gallery, Houston; and, Robert Pardo, Milan, Italy. Recent reviews include *The New York Times* and a feature in *Elle Décor Magazine*. Her work is in the collections of The Metropolitan

Museum of Art, The Cleveland Museum of Art, The Museum of Fine Arts, Houston and The Phillips Collection, Washington, D.C. (p. 63)

**DANIEL G. HILL** was born in 1956 in Providence, R.I. He received an A.B., Magna Cum Laude, from Brown University and an M.F.A. from Hunter College, C.U.N.Y. He lives and works in New York City and is an Assistant Professor of Fine Arts at the Parsons School of Design. Hill is a multi-disciplinary artist who has worked in sculpture, installation, painting, photography and digital media. He has exhibited in the U.S. for over 35 years and, more recently, in Europe, Asia and Central America. His work is held in the collections of the Arkansas Art Center in Little Rock, Ark., the Sanbao Ceramic Art Institute, Jingdezhen, China and in several corporate and private collections. He is the recipient of a fellowship in painting from the National Endowment for the Arts. (p. 35)

**GILBERT HSIAO** was born in Easton, Pennsylvania in 1956. Raised in Terre Haute, Indiana, he attended Columbia University in the seventies, where he studied art history, the psychology of perception and worked as a DJ at WKCR, the Columbia radio station. He received a B.F.A. from Pratt Institute. He has participated in residencies at Art Omi, Marie Walsh Sharpe Foundation, Millay Colony for the Arts and Gallery Aferro and was a New York Foundation for the Arts Painting Fellow. His work has been seen at MoMA PS1, Contemporary Arts Museum Houston, Indianapolis Museum of Art, MassMOCA and the New Jersey Center for the Visual Arts, as well as galleries throughout the Americas, Asia, Europe and Australia. He currently lives in Brooklyn and works in Newark, New Jersey. (p. 29)

**PHILLIS IDEAL** was born in 1942 and raised in Roswell, New Mexico. She received an M.F.A. from The University of California, Berkeley. She has lived in New York City for

thirty years and now splits her time between New York and Santa Fe. Ideal has exhibited in major museums and galleries in San Francisco, Santa Fe and New York. Her work is in many private, corporate and public collections, including the M. H. de Young Museum, The Oakland Museum of Fine Arts, The Newport Harbor Art Museum and The Fine Arts Museum of Santa Fe. In recent years, she has exhibited her work in Otranto, Italy, Berlin, Germany and Paris, France. She has taught at San Francisco State, U. C. Berkeley and Sarah Lawrence. She is represented by David Richard Gallery in Santa Fe, New Mexico. (p. 67)

**JULIAN JACKSON** was born in Richmond, Virginia in 1953. He lives and works in Brooklyn, N.Y. He studied painting at Massachusetts College of Art in Boston and Virginia Commonwealth University in Richmond. His paintings have been exhibited widely, both nationally and internationally. He served as secretary of American Abstract Artists from 2001 through 2015. Jackson's work can be found in numerous public and private collections in the United States and Europe including the Museum of Modern Art, N.Y.; the Metropolitan Museum of Art, N.Y.; the Phillips Collection, Washington, D.C.; and the city collection of Salzburg, Austria, among others. He was co-founder of Metaphor Contemporary Art in Brooklyn, N.Y., curating more than 80 exhibitions in 10 years. (p. 43)

**ROGER JORGENSEN** was born in St Paul, Minnesota in 1919. In 1938, he moved to Chicago, enrolling in the School of the Art Institute of Chicago. In 1941, Jorgensen was drafted and served for four years before returning to Chicago to complete his studies. In 1947, he moved to New York to study at the Art Students League. In 1951, he joined Matrix, one of the first cooperative galleries. He was also invited to show with the Kraushaar Galleries. In 1960, he joined the

Brata Gallery with fellow artists Al Held and Ronnie Bladen. In 1968, Jorgensen showed his work in the first *Ten Downtown* exhibition. The show garnered critical acclaim for Jorgensen and subsequent exhibitions at A.M. Sachs Gallery. Jorgensen continues to paint bold abstractions from his home in Valley Stream, N.Y. (p. 57)

**JAMES JUSZCZYK** was born in 1943 in Chicago, Illinois. He received a B.F.A. from the Cleveland Institute of Art and an M.F.A. from the University of Pennsylvania. Juszczyk received an award from the Pollock-Krasner Foundation in 1995. From 1984 until 1992, Juszczyk lived and painted primarily in Europe, first, for a year in Stockholm, and then, in Zürich. Since 1974, his paintings have been extensively exhibited in both the U.S. and Europe. In 2010, he joined the faculty of the Art Department at the City College of New York where he continues to teach Design and Color Theory. In 2002, he moved his Riverdale studio to the Bronx, New York where he currently lives and paints. (p. 46)

**CECILY KAHN** was born and raised in lower Manhattan, and lives and works in a loft overlooking Canal Street and Broadway. Her work reflects the business of city life. Born to two artist parents, Wolf Kahn and Emily Mason, her grandmother Alice Trumbull Mason was a founding member and president of American Abstract Artists. Cecily Kahn has had several solo exhibitions in New York City at Lohin Geduld Gallery and at The Painting Center. Kahn has participated in residencies at William and Mary College, Kent State University, and the Vermont Studio Center. She is now chair of the Advisory Board of The Painting Center in New York City. (p. 64)

**MARTHE KELLER**, born in New York City in 1948, was educated in the U.S. and Italy, receiving a B.F.A. from Maryland Institute College of Art and an M.F.A. from Queens

College. Keller creates paintings, installations and assemblages. Since 1974, she has had 24 one-person shows including those at Queens College, N.Y.; Garrison Art Center, N.Y. and Corso Ricorso in Italy and Germany. She has received grants from the N.E.A., NYFA, MacDowell and others. Collections include the Metropolitan Museum of Art, MoMA and the Whitney Museum of American Art. Her published reviews include *Art News*, *Art in America*, *Flash Art*, and *Artcritical.com*. Keller lives and works in N.Y.C. and teaches at Hunter College. She is the founder and president of the BAU Institute arts residency operating in Europe and N.Y. (p. 71)

**IONA KLEINHAUT** was born in New York City in 1955 and continues to live and work there. She holds a B.F.A. from Tyler School of Art at Temple University and an M.F.A. from Columbia University. Her work has been exhibited at The New Museum, The Drawing Center, The Bronx Museum and The Aldrich Museum. She has received grants to attend The Millay Colony for the Arts and The Vermont Studio Center and has been a Visiting Artist at the American Academy in Rome. She is the Director of the BAU at Camargo Arts Residency Award at the Camargo Foundation in Cassis, France. (p. 72)

**VICTOR KORD** was born in Satu Mare, Romania in 1935. He studied at the Cleveland Institute of Art and received B.F.A. and M.F.A. degrees from Yale University where he studied with Josef Albers. He lives and works in Brooklyn, New York. A teaching career that spanned 45 years, began at the University of Illinois, Champaign with stops at the University of Wisconsin, Madison and Virginia Commonwealth University, concluded with retirement from Cornell University. He was the recipient of a Guggenheim Fellowship in 1962. Kord's work was included in the Lyrical Abstraction exhibition at the Whitney Museum in 1971. His work is in the collec-

tions of the Cleveland Museum of Art and the Whitney Museum of American Art. Kord is represented by the June Kelly Gallery in New York City. (p. 38)

**IRENE LAWRENCE** was born in California and grew up on Long Island. She lives and works in Providence, R.I. Lawrence, a painter/printmaker, attended RISD as well as Crown Point Press in San Francisco, Calif. She has exhibited at The Herbert Johnson Museum, Cornell Univ., OK Harris Works of Art, N.Y., former AXA Collection, N.Y. and Deutsche Kustlerbund, Berlin, Germany. Her work is included in private, corporate and public collections: RISD Museum of Art, Brown Univ. Art Collection and University of Rhode Island Print Collection. In 2014, her book, *Motives for Writing: A Text in Five Movements*, was published by Nekomao Press. (p. 73)

**JANE LOGEMANN** was born in 1942 in Milwaukee, Wisconsin. She attended the Layton School of Art and received a B.A. from the University of Wisconsin. She lives and works in New York City. Long committed to abstract painting, over the last three decades Logemann has developed several series of work always attentive to the basic elements of visual abstraction. She focuses on the intuitive and sometimes symbolic placement of lines for balance, simplicity and color. Her work can be found in public and private collections which include the Jewish Museum, N.Y.; the Morgan Library; Yale University Art Gallery; Stanford University Art Museum, Calif.; James Michener Collection, University of Texas, Austin. (p. 39)

**DAVID MACKENZIE** was born in Los Angeles, California and received B.F.A. and M.F.A. degrees from the San Francisco Art Institute. He is an award-winning abstract painter who has exhibited both nationally, including the Whitney Biennial, and internationally. He has been awarded grants by both the National Endowment for the Arts

and the Pollock-Krasner Foundation. His work is in museum and private collections throughout the U.S. He divides his time between Joshua Tree, Calif. and Morris, N.Y. and maintains a painting studio in Norwich, N.Y. as well as in Joshua Tree. (p. 23)

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

**KATINKA MANN** was born in New York City in 1925 and continues to live and work there. She is an artist in residence at The Elizabeth Foundation for the Arts in N.Y.C. from 2009 to 2015 and a fellow until 2017. In 2013, she had a fellowship at the Virginia Center for the Creative Arts, Amherst, Va. From 2008 to 2009, she was in The Space Program at The Marie Walsh Sharpe Art Foundation, Brooklyn, N.Y. In 1982, she received a grant from Polaroid Corp. at Boston Museum of Fine Arts, Boston, Mass. to work with the Polaroid 24" x 20" camera, studio, film and technician. Her work is in the book *From Polaroid to Impossible: Masterpieces of Instant Photography*, published in 2011 by WestLight Museum, Vienna, Austria. Her art is in many collections in the U.S. and abroad. (p. 45)

**NANCY MANTER** was born in 1952 in Bangor, Maine. She lives and works in Bass Harbor, Maine and Brooklyn, New York. She is the recip-

ient of a New York Foundation for the Arts grant, a MacDowell Chubb Life America Award, The Princeton Atelier David Gardner Award and Materials for the Arts, Verrazano Foundation Award, among others. Her most recent one-person exhibitions have been at 315 Gallery, New York, College of the Atlantic, Blum Art Center, Maine and The Kentler International Drawing Center, New York. Recent group exhibitions include the Shirley Fiterman Art Center, New York, 490 Gallery, New York, and Maine Contemporary Art Center. (p. 55)

**JOANNE MATTERA** was born in Chelsea, Mass. She works in a style that is chromatically resonant and compositionally reductive. She has had solo shows in New York City at Stephen Haller Gallery and OK Harris Works of Art. She is represented by DM Contemporary where she curated *A Few Conversations About Color* in January 2015 and by Kenise Barnes Fine Art, Larchmont, where her solo, *The Silk Road Paintings*, took place in May 2015. Her paintings and works on paper are in the collections of the New Britain Museum of American Art, Connecticut; Montclair Art Museum, New Jersey; the U.S. State Department and institutional and private collections. She has lived most of her career in New York City and now divides her time between Manhattan and Massachusetts. (p. 33)

**CREIGHTON MICHAEL**, born in Knoxville, Tenn. in 1949, received an M.A. in art history from Vanderbilt University and an M.F.A. from Washington University in St. Louis. He has received grants and awards from the Pollack-Krasner Foundation, NYFA and the Golden Foundation. His work is in the collections of the Brooklyn Museum, High Museum, Metropolitan Museum of Art, MoMA, National Gallery, McNay Art Museum, Ogden Museum and The Phillips Collection. He has had solo exhibitions at the High Museum, Katonah Museum, The Queens Museum, Neuberger Museum, The Mint Museum and at other galleries

and art centers throughout the U.S. Abroad, he has had solo exhibitions in Copenhagen, Montreal and Reykjavik. He has been on the faculty at RISD, Pennsylvania Academy of Art, Princeton University and Hunter College. (p. 31)

**MANFRED MOHR** was born in Pforzheim, Germany in 1938. He attended art school in Pforzheim and Paris. He has lived in Barcelona, Paris and since 1983, New York. He is considered a pioneer of digital art, programming his first computer drawings in 1969. In 1971, he had the world's first one-person show of digital art in a museum at ARC Musee d'Art Moderne de la Ville de Paris. Other solo shows in museums include: Joseph Albers Museum, Wilhelm-Hack-Museum, Museum for Concrete Art, Kunsthalle Bremen, Museum im Kulturspeicher, ZKM. Group shows include: MoMA, Centre Pompidou, SFMoMA, MoMA PS1, MACM. He received the ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art, ddaa Award, New York Foundation of the Arts, Golden Nica Ars Electronica, and Camille Graesser Award. (p. 22)

**JUDITH MURRAY** was born in New York City in 1941. She received an M.F.A. degree from Pratt Institute. She is the recipient of a John Simon Guggenheim Fellowship, the American Academy of Arts and Letters Award for Painting, and the National Endowment for the Arts Award. Ms. Murray was inducted into the National Academy in 2009. Starting in 1976, her solo exhibitions at galleries and institutions include The Clocktower, MoMA PS1, and the Dallas Museum of Fine Arts. Group shows include The Whitney Museum Biennial and in 2015, the Museo di Palazzo Grimani at the Venice Biennale. Her works are in many collections including the Library of Congress, The Whitney Museum, The Brooklyn Museum, and National Academy Museum. Ms. Murray lives and works in New York City and Sugarloaf Key, Florida. (p. 65)

**JOHN OBUCK** was born in Detroit, Michigan in 1949. He received a B.F.A. from Wayne State University and an M.F.A. in painting from the School of the Art Institute of Chicago. He has lived and worked in New York since 1979. In 1988 he was awarded the Prix de Rome from the American Academy in Rome. From 1989 to 1998 he was a lecturer in painting at Princeton University. He was the recipient of a grant from the Pollack Krasner Foundation in 2007, 2001 and 1992. He also received a Louis Comfort Tiffany grant in 1987. The National Endowment for the Arts awarded him grants in painting in 1979, 1980 and 1987. He is represented by OHT Gallery in Boston, Massachusetts. (p. 18)

**JIM OSMAN** was born in 1956 at St Vincent's Hospital in New York City. He received B.A. and M.F.A. degrees from Queens College, C.U.N.Y. in Flushing, N.Y. where he studied with Tom Doyle and Lawrence Fane. He has had solo exhibitions at Lesley Heller Workspace, Long Island University's Kumble Gallery and Dartmouth College. His work has been included in group shows at Metaphor Contemporary Art in New York City, the Brooklyn Museum and the University of Texas at San Antonio and, most recently, at Morris Warren Gallery. He teaches courses in three-dimensional design and sculpture at Parsons School of Design where he is currently the director of the First Year Program. He lives and works in Brooklyn. (p. 53)

**COREY POSTIGLIONE** was born in Chicago. He received a B.F.A. in Studio Arts from the University of Illinois, Chicago and a Masters Degree in Art History from the School of the Art Institute of Chicago. Since the 1970s, Postiglione has exhibited professionally having had over fourteen solo exhibitions and numerous group shows, both nationally and internationally. He was honored with two retrospective exhibitions of his work at the Evanston Art Center, Illinois in 2008 and at the Koehnline Museum of Art, Des Plaines, Illinois in 2010. His

critical writing has been published in *Artforum*, *The New Art Examiner*, *Dialogue*, and *C-Magazine*. He is represented by the Thomas Masters Gallery, Chicago, Illinois and Space Gallery, Denver, Colorado. (p. 75)

**LUCIO POZZI** was born in 1935 in Milan, Italy. He came to the United States in 1962, settled in New York and took US citizenship. He currently lives and works in Hudson, NY and Valeggio s/M (Verona), Italy. Pozzi was honored with a National Endowment for the Arts Fellowship in 1983. Retrospectives of his art were held at Kunsthalle Bielefeld in 1982 and Badischer Kunstverein, Karlsruhe in 1983 in Germany; the Museum of New Art in 2001 in Detroit, Michigan; Kalamazoo Institute of Art, Michigan in 2002; Museum of Contemporary Art, Genoa, Italy, 2005 and Fabrikulture, Hegenheim-Basel, 2011. His work has been presented at Documenta 6, 1977 and at the Venice Biennale, American Pavilion in 1980. (p. 58)

**RAQUEL RABINOVICH** was born in Buenos Aires in 1929 and has lived in the United States since 1967, most recently in upstate New York. Rabinovich was the recipient of the 2011–12 Lee Krasner Award for Lifetime Achievement from The Pollock-Krasner Foundation. She is included in the Oral History Program of the Archives of American Art, Smithsonian Institution. Her most recent solo show was at the Y Gallery in New York City in 2014. Working in a wide variety of media, including drawing, collage, painting, sculpture and installation, her art has always been informed by an underlying awareness of the concealed aspects of existence that we don't see, or that seem to be invisible. She tries to make the invisible visible. (p. 76)

**DOROTHEA ROCKBURNE**, born in Montreal, Canada in 1932, lives in New York City. Rockburne attended Black Mountain College, Asheville, N.C., 1950–54, where she studied with mathematician Max Dehn, artists Philip Guston, Franz Kline and others.

The Golden Mean, astronomy and ancient Egypt's use of proportion and light have been major influences in her art. Selected recent museum exhibitions: *A Gift of Knowing: The Art of Dorothea Rockburne*, Bowdoin College Museum of Art, Brunswick, Maine, 2015; *Dorothea Rockburne: Drawing Which Makes Itself*, MoMA, N.Y., 2013–14; *Dorothea Rockburne: In My Mind's Eye*, Parrish Art Museum, Water Mill, N.Y., 2011. Collections include the Museum of Modern Art; The Metropolitan Museum of Art; The Solomon R. Guggenheim Museum; The Whitney Museum of American Art. (p. 68)

**CE ROSER** was born in Philadelphia, Pennsylvania. She studied with Hans Uhlmann at the Hoch Schule Fur Bildende Kunst, Berlin, Germany. For the last 40 years, she has worked in her New York studio. She is a founder and was executive coordinator of Women in the Arts. She is a producer of *The Circle of Charmion von Wiegand*, a documentary that was shown on PBS in 1978. Her works have been shown nationally and internationally and are in the permanent collection of many museums and corporations. (p. 37)

**IRENE ROUSSEAU** grew up on Long Island and lives in Summit, N.J. She received an M.F.A. from Claremont Graduate Univ., and a Ph.D. from New York Univ. Her work is in the collection of more than 15 international museums, private, and university collections. The conceptual framework of her work encompasses structures and patterns that are related to the mathematical coherence found in natural forms. Since 2003, she has exhibited, lectured and published extensively in international juried venues. Her work was chosen for a traveling exhibit *Mathematics and Art by the Ministry of Culture*, Paris, France; *Science and Art* Athens, Greece; *Malta Biennale* First Prize Installations; BRIDGES International, Granada, Spain; Banff Art Center, Canada. Commissions include the Holocaust Memorial, Gramercy Park, NY. (p. 51)

**DAVID ROW**, born in Portland Maine in 1949, works in New York City. Awarded a National Endowment for the Arts Grant and National Academy Museum Prize, he shows throughout the U.S. and internationally. Collections and exhibitions include: Amherst's Mead Art Museum; Brooklyn Museum; Carnegie Museum of Art; Cleveland Museum of Art; MoCA, San Diego; MFA, Houston; The MAC, Dallas; Portland Museum of Art; Wichita's Ulrich Museum. His mural, *Roundtrip*, is in the Washington National Airport. Publications include John Zinsser's *Continuous Model: Paintings of David Row*, Mark Rosenthal's *Critiques of Pure Abstraction*, Barry Schwabsky's *The Widening Circle*, and Joseph Maschek's *Modernities: Art Matters in the Present*. He is represented by Loretta Howard Gallery, N.Y. and McClain Gallery, Houston. (p. 25)

**ANNE RUSSINOF** was born in Chicago in 1956 and is a graduate of the School of the Art Institute of Chicago. She received an M.F.A. from Pratt Institute in 1983 and has lived in New York ever since. A former resident at the Yaddo and Millay Art Colonies, she has exhibited widely, particularly on the East Coast. Currently her studio is in the Crown Heights neighborhood of Brooklyn. In addition to her own work, Russinof maintains a blog called Gallery Travels that focuses mostly on abstract painting shown in New York City. (p. 74)

**CORDY RYMAN** was born in New York City in 1971. He received a B.F.A. from the School of Visual Arts. His work has been exhibited at MoMA PS1; Visual Arts Center of New Jersey; Museum of Contemporary Art, Miami, Fla.; University of Connecticut; Bronx River Art Center, N.Y.; Sarah Lawrence College, N.Y.; Esbjerg Museum of Modern Art, Denmark; Academy of Arts and Letter, N.Y.; and Contemporary Arts Museum, Houston, Texas. Recent solo gallery exhibitions include Chimera 45 at Zürcher Gallery, N.Y. and Galerie Zürcher, Paris in 2015. His work is

in the collection of the MOCA, San Diego, Calif., Microsoft Art Collection, Pizzuti Collections, Raussmuller Collection, Rubell Family Collection, The Speyer Family Collection, and the Museum of Contemporary Art, Miami. (p. 34)

**LORENZA SANNAI** was born in 1969 in Sardinia, Italy and lives and works in Hudson N.Y. and Valeggio s/M (Verona), Italy. She exhibited at Poor Farm, Wisconsin in 2013; in the AAA exhibitions *To Leo, A Tribute*, 2014 and *Endless, Entire*, 2015; and at Hal Bromm in 2015. She had a one-person exhibit at BCB Art, Hudson, N.Y. in 2014. Sannai was the catalogue editor and the curator of the exhibition *10 Ways, ten geometric abstract artists from the AAA* at Derbylius Libreria Galleria d'Arte, Milan, Italy and Clement & Schneider, Bonn, Germany in 2015 and at dr. julius | ap, Berlin in 2016. (p. 24)

**MARY SCHILIRO** was born in 1959 in Brooklyn, N.Y. She received an M.F.A. from Hunter College, C.U.N.Y. She currently lives and works in New York City. Her work has been exhibited nationally in New York, California, Rhode Island, Massachusetts and the District of Columbia. Her first international exhibition, *Raisonnement Circulaire*, was in 2012 at ParisCONCRET, Paris, France. Schiliro has created site-specific installations for PS122 Gallery, The Art Lot and Norte Maar in N.Y.C., as well as for the Islip Art Museum in East Islip, N.Y., and for the Imogen Holloway Gallery in Saugerties, N.Y. 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. (p. 30)

**CLAIRE SEIDL** was born in Riverside, Connecticut in 1951. She earned a B.F.A. from Syracuse University and an M.F.A. from Hunter College and later studied at the International Center for Photography. Seidl lives and works in New York City and in Rangeley, Maine. She has had thirty

solo shows and numerous exhibitions in the U.S., Europe and Asia. Collections and shows include: The Aldrich Museum, The Portland Museum of Art, The Center for Maine Contemporary Art, The University of Maine Museum of Art, Bates College Museum of Art and the Ogunquit Museum of American Art. Reviews of her work have been published in the *New York Times*, the *New Criterion*, the *Brooklyn Rail*, *Partisan Review*, *ARTS Magazine*, *Art in America*, *New Art Examiner*. Her work is on view at the American Embassy in Qatar through 2016. (p. 69)

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

**SUSAN SMITH** was born in Greensburg, Pennsylvania and lives and works in New York City. She received an M.A. from Hunter College, in New York, studying with Ralph Humphrey, Tony Smith, and Vincent Longo. In 2008, she received an Academy Award and Purchase Award from the American Academy of Arts and Letters in New York; and, in 2009, an Edward Albee Foundation Residency in Montauk, N.Y. Recently, she has had solo exhibitions at Isolo 17, Verona, Italy, 2014 and at Galerie Merkle, Stuttgart, Germany, 2011. Group exhibitions in 2015 and 2016 include *10 Ways* at Derbylius Libreria

Galleria d'Arte, Milan, Italy, Clement & Schneider, Bonn, Germany and dr.julius | ap, Berlin; *40th Anniversary* at Hal Bromm Gallery, N.Y., N.Y.; *Endless, Entire* at FiveMyles, Brooklyn, N.Y. (p. 40)

**RICHARD TIMPERIO** was born in Cleveland, Ohio in 1946. He trained at the Cleveland Institute of Art and in 1969, moved to New York City to pursue a career as a commercial illustrator. Clients included the *New York Times*, Smirnoff Vodka and National Lampoon. In 1973, he lived and painted in a tiny village in New Mexico and then moved back to Brooklyn where he has resided for the past 35 years. During this time, he was the art director for Show Time at the Apollo and founder and director of Sideshow Gallery, one of the oldest and largest galleries in Brooklyn. In 2015, Timperio had a one-person show at Andre Zarre Gallery in New York City. (p. 48)

**LI TRINCERE** was born in 1960 in New York City and has exhibited her work for the past 30 years in Europe and the United States. During the early 1980s, she was heavily involved in the East Village abstract painting scene and showed at many of the landmark venues there including Mission Gallery, Pyramid Club, Kamikaze Club and The World. In the late 1980s and early 1990s, she exhibited at key New York galleries presenting new abstraction, such as Julian Pretto/Berland Hall, Stark Gallery, and Gabriele Bryers Gallery as well as at the legendary Galerie Rolf Riche in Cologne, Germany. Currently, she is represented by Minus Space in Brooklyn. Trincere has received awards from the National Endowment for the Arts, the Pollock-Krasner Foundation and NYFA. (p. 44)

**KIM UCHIYAMA** was born in Des Moines, Iowa in 1955 and lives and works in New York. She studied at Drake University, Yale Summer School of Art and Music and with New York School artist, Nicolas Carone, at the New York Studio School of Drawing, Painting and

Sculpture. She has had solo shows in New York City at Fox Gallery, Lohin Geduld Gallery and Janet Kurnatowski Gallery and at Kathryn Markel Fine Arts, Bridgehampton, N.Y. and John Davis Gallery, Hudson, N.Y. Her work has been reviewed in *ARTNews*, *The Brooklyn Rail*, *The New Criterion*, *The New York Sun* and *The New York Times*. Her paintings are in the collection of the San Angelo Museum of Fine Arts, Texas and the Art Museum of South East Texas at Beaumont. She is a grant recipient from New York Foundation for the Arts. (p. 26)

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

**DON VOISINE**, born in 1952 in Fort Kent, Maine, attended the Portland School of Art and Concept Center for Visual Studies in Portland, Maine. He received an honorary B.F.A. from the Maine College of Art in 2000. Exhibiting regularly in the U.S. and Europe, he will have a solo exhibition at the Center for Maine Contemporary Art in August 2016. He served as President of American Abstract Artists, 2004–2012. In 2010, he was elected to membership in the National Academy. His work has been reviewed in *Art in America*, *Art News*, *The New York Times*, and *The New Criterion*. Collections include

the Corcoran Gallery of Art, Wash., D.C.; the National Academy Museum, New York, N.Y.; Peabody Essex Museum, Salem, Mass.; and Portland Museum of Art, Portland, Maine. Voisine lives and works in Brooklyn, N.Y. (p. 21)

**STEPHEN WESTFALL** was born in 1953 in Schenectady, N.Y. and received an M.F.A. from the University of California, Santa Barbara. He is represented by Lennon, Weinberg, New York. His work is included in the collections of: the Museum of Modern Art; the Whitney Museum of American Art; the Kemper Museum; the Louisiana Museum, Humlebaek, Denmark; the Munson Williams Proctor Museum; the Baltimore Museum of Art; and the Museum of Fine Arts, Boston. Westfall has received awards from the National Endowment for the Arts, the American Academy of Arts and Letters, the Nancy Graves Foundation, the Guggenheim Foundation and the American Academy in Rome. He teaches at Rutgers University and at Bard College. Westfall has created large-scale wall paintings at Art OMI, the McNay Art Museum and U.C., Santa Barbara. (p. 49)

**JEANNE WILKINSON** was born in 1949 in Duluth, Minnesota and grew up next to Lake Superior, its clarity, forms and colors influencing her abstract aesthetic. After going “back to the land” and ten years of dairy farming in the 1980’s, she felt compelled to go back to art, which led her to pursue an M.F.A. at Pratt Institute in Brooklyn where she currently lives and works. She has taught at Pratt and currently teaches studio art and art history at Kingsborough Community College, C.U.N.Y. Her work now includes digital collage and animation, and has been shown in the A.I.R. Biennial, at the Brooklyn Academy of Music and numerous other venues. She is also a writer and a recent piece was published in the online magazine of Columbia Journal. She has two sons who live in Madison, Wisconsin. (p. 47)

**MARK WILLIAMS** was born in Pittsburgh, Pennsylvania in 1950. He studied at North Texas State University, Denton and the Independent Study Program of the Whitney Museum of American Art, New York City. He lives and works in New York City. He is a recipient of grants from the Pollock-Krasner Foundation, Artists’ Space, and the National Endowment for the Arts. His work is in many collections including Yale University Art Gallery, Museum of Fine Arts Houston, and the Staatliche Museum, Berlin, Germany. Williams’ most recent exhibitions include a solo show at Galerie Wenger, Zurich, Switzerland and Three Painters at Barry Whistler Gallery, Dallas, Texas. (p. 19)

**THORNTON WILLIS** was born in 1936 in Pensacola, Florida. He served in the Marine Corps. and received a B.A. from the University of Southern Mississippi and an M.F.A. from the University of Alabama. He was included in *Lyrical Abstraction* at the Whitney Museum of American Art in 1971, *American Painting; the Eighties* at the Grey Art Gallery in 1979, and MoMA’s inaugural *An International Survey of Recent Painting and Sculpture* in 1984. He exhibited with Sydney Janis, Andre Emmerich, Andre Zarre, and is represented by the Elizabeth Harris Gallery. His work is in the permanent collection of the Whitney, MoMA, The Phillips Collection, and the Guggenheim. A recipient of a Pollock-Krasner grant, a Guggenheim fellowship and a Gottlieb Foundation grant, he resides in New York City. (p. 50)

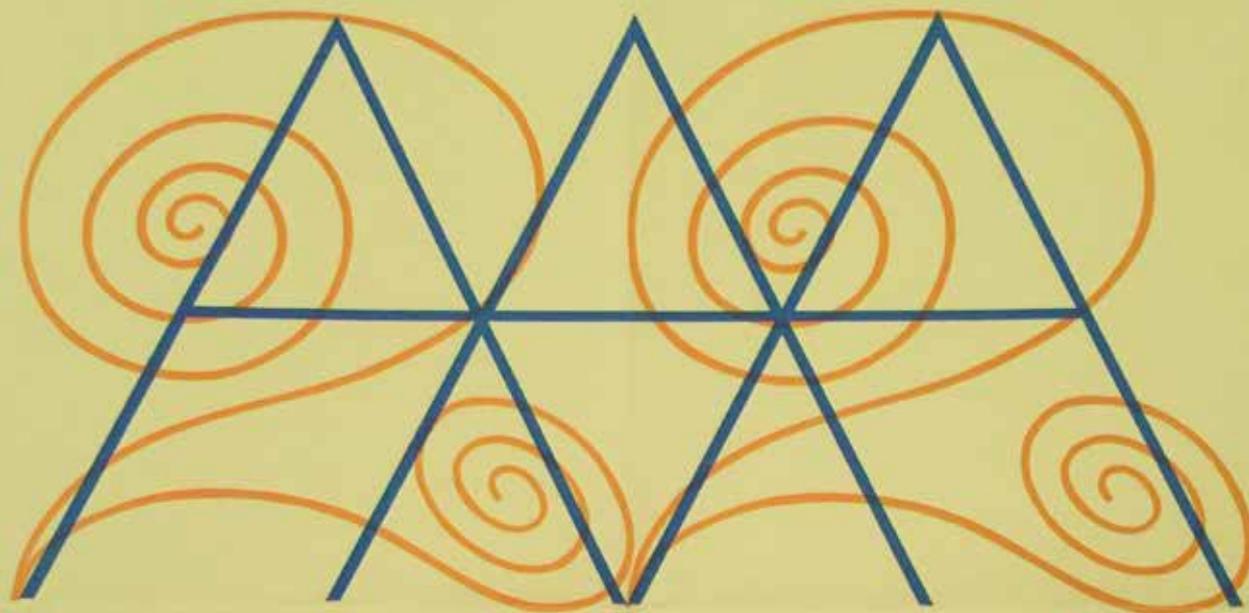
**KES ZAPKUS**, born in Lithuania in 1938 as a U.S. citizen, received a B.F.A. from the School of the Art Institute of Chicago and an M.F.A. from Syracuse University. He lived in Paris 1962–1965 and has lived in New York City since 1965. Awards include the Ryerson Fellowship, CAPS, N.E.A. and Elizabeth Foundation. He has had solo shows in New York City at Gres Gallery, Stable Gallery, Paula Cooper, John Weber, Andre Zarre, O.K. Harris, and, most recently, William Holman. Museum retrospectives were held at the Carnegie Museum of Art, Pittsburgh, Penn. and the National Gallery of Art, Vilnius, Lithuania. The monograph, Kestutis Zapkus, was published in 2014. His paintings are maximalist in attitude, seek musical parallels, and are often very large with multiples of small events—abstractions based on specific content and world issues. (p. 77)

**NOLA ZIRIN** was born in New York City in 1943. She currently maintains a studio in Long Island City, New York. Zirin received a bachelor’s degree from New York University, studied painting with Milton Resnick and George Ortman and printmaking with Bob Blackburn and Donn Steward. Her work has been shown in solo and group shows throughout the United States and abroad, most recently at June Kelly Gallery in New York City and Simon Gallery in New Jersey. She is represented in numerous public and corporate collections, including MoMA, the Brooklyn Museum of Art, the Zimmerli Art Museum at Rutgers University, the National Museum of Taiwan, the Islip Museum, the Hecksher Museum and the Library of Congress. (p. 28)

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