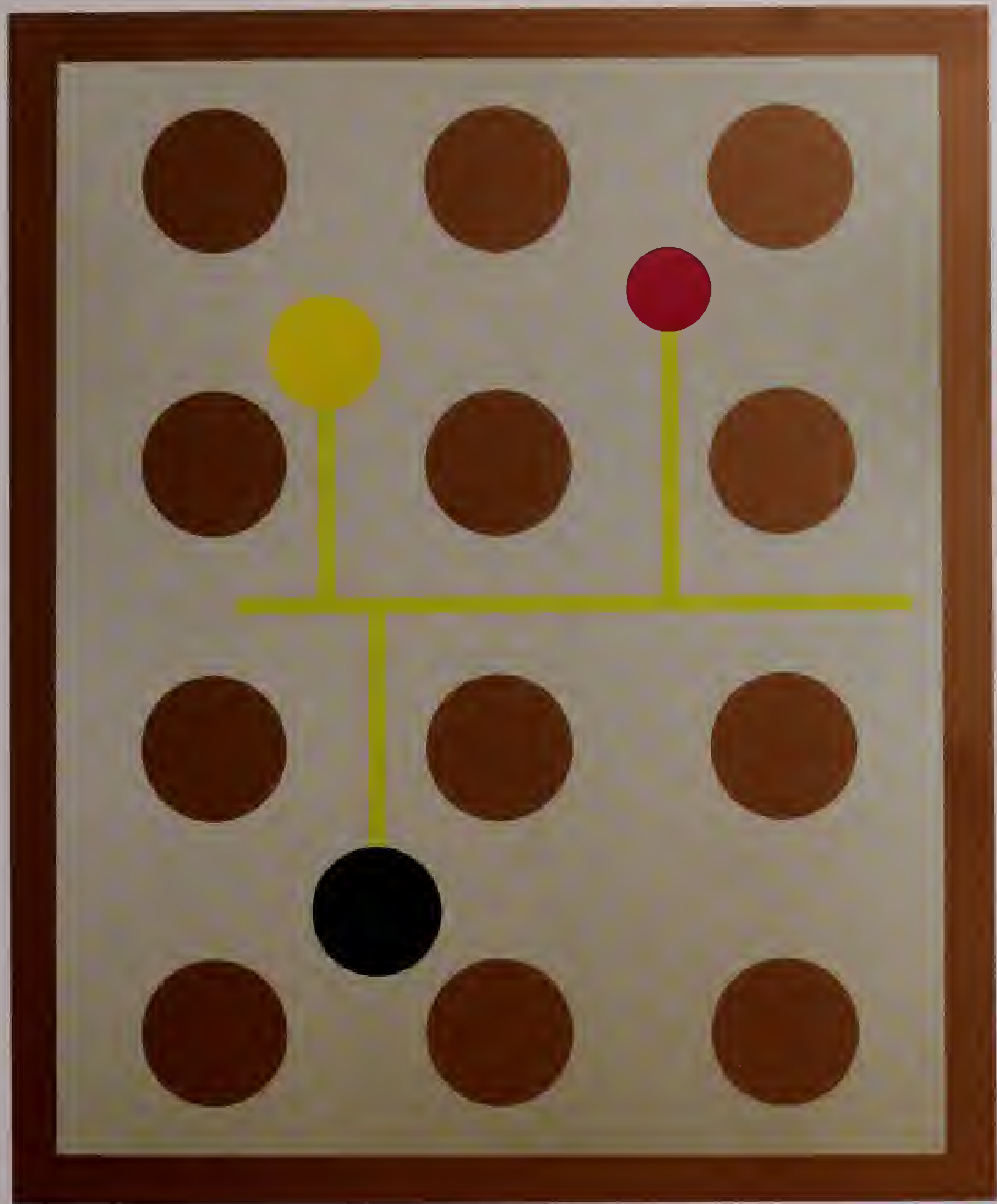

Generations of Geometry

Generations of Geometry

Abstract Painting in America since 1930

Whitney Museum of American Art at Equitable Center

June 17–August 26, 1987

This exhibition was organized by Cheryl Epstein, M. Christine Hunnisett, and Kimmo Sarje, Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program.

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Front cover
Michael Young
Wandering Root, 1986

Back cover
Ad Reinhardt
Number 17—1953, 1953

The Emergence of Geometric Abstraction

Alice Trumbull Mason
Trinity #9, The Indeterminate Square, 1969

Charles G. Shaw
Plastic Polygon, 1938

In 1936, Alfred H. Barr mounted a legendary exhibition, "Cubism and Abstract Art," at The Museum of Modern Art. There he distinguished two main traditions of abstract art, one biomorphic, the other geometric. Both derived from Impressionism. It is with the latter tradition that "Generations of Geometry" is concerned. The second tradition, wrote Barr,

> finds its sources in the art and theories of Cézanne and Seurat, passes through the widening stream of Cubism and finds its delta in the various geometrical and Constructivist movements which developed in Russia and Holland during the War and have since spread throughout the World. This current may be described as intellectual, structural, architectonic, geometrical, rectilinear and classical in its austerity and dependence upon logic and calculation.

Cézanne advocated an ordering of nature in a geometric manner. "You must," he said, "see in nature the cylinder, the sphere, the cone." Following from this, Analytic Cubism systematically broke down the surfaces of objects into facets that were often shifted, rendering a flattened linear form based on the circle, rectangle, and triangle, and asserting the two-dimensionality of the picture plane. Although subject matter was not of great interest to Braque and Picasso, their Cubist abstractions of 1911 to 1913 did not quite break all ties with nature. The Futurists also used Cubist forms, but their choice of subject matter, the machine, precluded the possibility of pure abstraction.

Between 1911 and 1913, abstraction was on the brink of a complete renunciation of the natural world, thereby becoming "pure." In Paris, the French artist Robert Delaunay turned from Cubism to the musical lyricism of color, often called Orphism. In 1913, he achieved pure abstraction in his swirling compositions based on the interplay of color planes or discs. Franz Kupka, likewise, was involved with Orphism and was fascinated by Georges Seurat's theories of color contrasts. He produced two pure

abstractions between 1912 and 1913, one curvilinear and one rectilinear. During these same years, in Russia, Rayonism was concerned with dissolving form into rays of light, which in some instances resulted in pure abstraction. Also, Kasimir Malevich established a system of absolutely pure geometrical abstraction known as Suprematism. "By Suprematism," he wrote, "I mean the supremacy of pure feeling or perception . . . in the pictorial arts." In Holland, Piet Mondrian was working through Cubism to produce a mathematical schema of a gray or black grid with flat, rectangular planes of primary colors. His Neo-Plasticism, or De Stijl, was to include painters, sculptors, architects, and designers; its theory, directed at the "new man" and the "new order," could be expressed well in architecture and the environment.

The New York Armory Show of 1913 did much to put American artists in touch with the latest developments in European art. Between 1912 and 1927, abstraction in America remained largely referential, using Cubist, Futurist, Expressionist, or Dadaist styles. The two American painters who left representation completely in these years were the Synchromists Stanton Macdonald-Wright and Morgan Russell. They were trained in Paris and influenced by the Orphists. In 1920, Katherine Dreier and Marcel Duchamp founded the Société Anonyme in New York, with the purpose of exhibiting international avant-garde art. In showing European modernism to an American audience, the Société Anonyme played a crucial role in the New York art world. It very much helped to establish the abstract movement in America, and to foster the future of American contemporary art. In 1927, the Société undertook an international review of modern art at The Brooklyn Museum. This included the first exhibition in America of two Neo-Plastic paintings by Mondrian. Malevich's Suprematist work was also part of the show. In the same year, A. E. Gallatin opened the Gallery of Living Art (known, after 1933, as the Museum of Living Art) at New York University. Its collection offered access to the story of modern European art from Cézanne and Cubism to Neo-Plasticism and Constructivism. For Dreier and Gallatin, abstraction was the future, the essence of modernism. Both looked to Americans for its development.

American Scene and Social Realist painting dominated New York during the 1930s, despite the presence of the Société Anonyme and the Gallery of Living Art. In the Depression years, American painting reflected the urgent public preoccupation with social recovery. The government's Works Progress Administration (WPA), created in 1935, was a public assistance program that kept many artists' careers afloat in a very bleak economy. Although abstraction was highly criticized, the appointment of Burgoyne Diller, an advocate of Neo-Plasticism, to supervisor of the Mural Division of the WPA created a friendlier climate of opinion. The Whitney Museum of American Art mounted "Abstract Painting in America" in 1935, and in his foreword to the catalogue Stuart Davis wrote: "The period of greatest activity in abstract art in America was probably about 1915 to 1927." Paintings by Davis, Charles Demuth, Arthur Dove, Georgia O'Keeffe, and Max Weber were included. Not pure abstractions, these works made considerable reference to natural objects or machines.

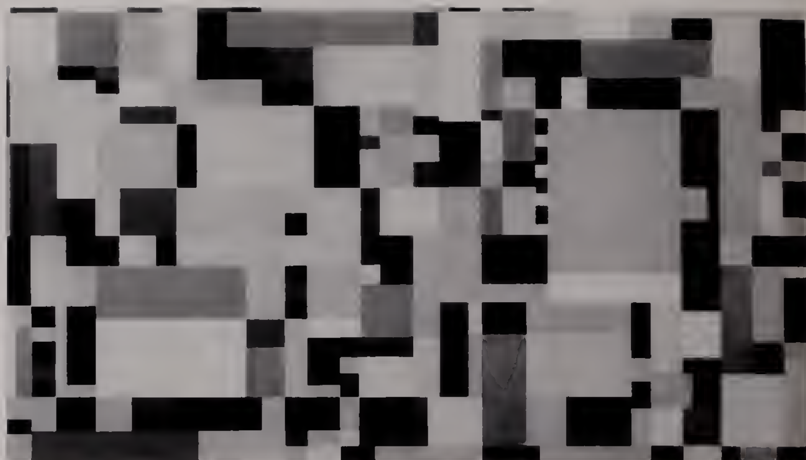
By the late 1930s, abstract art was being looked at again. In 1937, the American Abstract Artists (AAA) held its inaugural exhibition in New York. Thirty-nine artists took part, and the show received much attention. The AAA was a loose association of artists working in a great diversity of abstract styles and various media. Among the exhibitors of geometric art were Josef Albers, Gertrude Greene, Ibram Lassaw, Alice Trumbull Mason, Charles G. Shaw, and Albert Swinden. In 1938, membership increased, and

ultimately some European modernists, including Mondrian, participated in AAA events. The AAA addressed the issue of abstraction in a spirit of protest. In 1940, The Museum of Modern Art was showing late nineteenth-century American and European painting. Younger artists were distressed at this historical approach, as well as at the museum's strong sponsorship of European modernism and American Regionalist painting. The AAA picketed The Museum of Modern Art and asked in their flier, "What about the descendants of Picasso and Mondrian? What about abstract art?"

By the 1940s, abstraction was no longer surrounded by contention. Regionalism belonged to the 1930s, as did the WPA project. Mondrian arrived in New York in 1940. One of many European abstract artists to take up residence in America during the war, he exerted a great influence on the New York art scene. As the originator of a style of painting that adhered to a specific philosophy, he had attracted American followers even before his arrival in New York. His greatest contribution to American art, however, transcended style or even a particular system of thought: he established the model for an art based on theory, and was thus central to subsequent movements that can only be fully comprehended when the viewer is aware of the artist's intentions.

American Neo-Plasticists continued to paint geometric abstractions during the 1950s, when Abstract Expressionism was dominant in the American art scene. Barnett Newman and Ad Reinhardt developed individual abstract styles in reaction to both the Abstract Expressionist mainstream and the dogma of Neo-Plasticism. Newman, an exponent of Mondrian's legacy of the artist as theorist, produced large color fields divided by stripes, meant to elicit an emotional response. The work of Reinhardt can be seen to anticipate the Minimalist aesthetic of the early 1960s. Reinhardt worked through Neo-Plasticism to arrive at an abstraction best described as reductivist, because it sought to eliminate design and composition from painting. In the early 1960s, Frank Stella also worked to this end, reducing the painting to two dimensions by disallowing all but a linear echo of the framing edge. That works of art can look geometric, but may investigate and be generated by diverse, even opposing concerns, speaks for the heterogeneity and complexity of geometric abstraction.

M. Christine Hunnisett



The Function of Geometry in Modern Abstract Painting

"Generations of Geometry" is a thematic exploration of the different functions of geometry in abstract art within and across generations. The claim that geometry could consist of "neutral" form, that is, form without any reference to objects in the natural world, was proposed by Piet Mondrian in his influential essay of 1937, *Plastic Art and Pure Plastic Art*. In order to deny any possibility of resemblance, the basic features of this "pure plastic art" were a restricted palette of primary colors and black and white, and a composition of exclusively horizontal and vertical lines. Mondrian and his followers, the Neo-Plasticists, called for an art of universal ideals rather than individual expression. In spite of such impersonal aims, however, this international style yielded a wide range of interpretation, in both America and Europe.

Burgoyne Diller's *First Theme* (1933–34) is part of a series of three Themes this American Neo-Plastic artist explored during his career. An early example in the First Theme series, this painting is composed of isolated, rectangular bars of red, yellow, and white, floating against a solid black color field. In the Second and Third Theme series, the independent elements of Diller's paintings are woven into increasingly complicated grid systems.

Ilya Bolotowsky's *Architectural Counterpoint* (1950) shows the influence of Mondrian's late work. Even the title, with its reference to musical rhythm, suggests Mondrian's jazz-inspired *Broadway Boogie-Woogie* (1942–43, The Museum of Modern Art). While it contains the basic ingredients of Neo-Plastic composition, *Architectural Counterpoint* deviates from Mondrian's strictures in its use of a wide range of off-whites, grays, and blacks that occupy areas larger than the blocks of primary colors.

Working in relative isolation in California, John McLaughlin acknowledged Kasimir Malevich, as well as Mondrian, for the philosophical underpinning of his art. With its complete elimination of the object, Malevich's

Burgoyne Diller
First Theme, 1933–34

Ilya Bolotowsky
Architectural Counterpoint, 1950

Josef Albers
Homage to the Square: "White Enclave," 1962

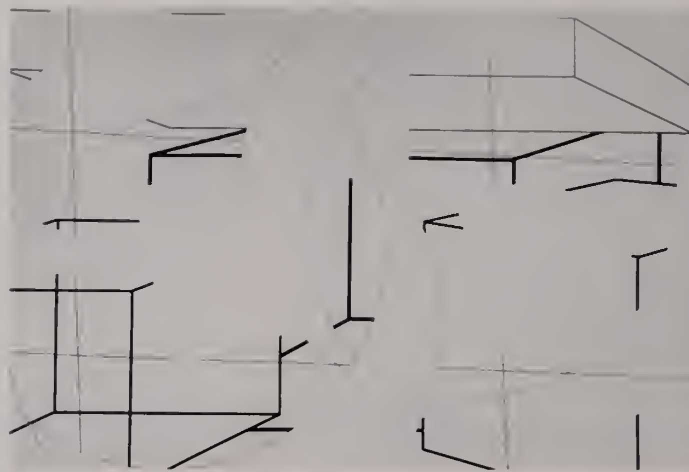
Frank Stella
Gran Cairo, 1962

White on White (1918; Stedelijk Museum, Amsterdam) was, for McLaughlin, the key to his own painting, while Mondrian's theories were a source of the artist's general reductive tendencies. McLaughlin consistently expressed his wish to rid painting of subject matter. "Confronted by the neutral structure," he wrote, "the spectator . . . may respond to his interior sensibilities." McLaughlin arrrived at his angular compositions by way of preliminary studies using collaged rectangles of colored paper. *Untitled (Geometric Abstraction)* (1953) is characteristic of the artist's work of the 1950s. Vertical, rectangular elements are precisely balanced within a horizontal structure. A shade of taupe, peculiar to McLaughlin and often used by him, coexists with variations of the primary colors, black, and white.

Josef Albers' paintings are primarily concerned with the perceptual effects of color. Albers relegated his forms to the role of neutral "dishes," in which he "serves his color interactions." In his Homage to the Square series, begun in 1949, Albers used a simple square-within-a-square format to test the effects of color. In *Homage to the Square: "White Enclave"* (1962), the relation of the central white square to the gray field that surrounds it is analogous to the relation of the middle gray square to the mustard-yellow area around it.

Frank Stella's *Gran Cairo* (1962) recalls Albers' format of nested squares. However, Stella's choice and placement of colors is programmatic rather than intuitive. Stripes of unmixed, commercially prepared color—gray, blue, green, yellow, orange, and red—are laid out systematically in repeated, alternating sequence. For Stella, geometry functions as a system or method rather than as a set of discrete forms.

Minimalist painting of the 1960s and 1970s has been referred to as "non-relational," that is, completely symmetrical in arrangement, stressing continuity and repetition of equal parts rather than the balancing of a hierarchy of forms. This approach was, on the whole, developed by American artists, and it marked the point at which American abstraction broke away from European influences and asserted its own identity. Common to Neo-Plasticism and Minimalism, however, was the desire to dispense with all references to the natural world. As Frank Stella said in 1968: "My painting is based on the fact that only what can be seen there *is* there. . . . All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that



Al Held
South Southwest, 1973

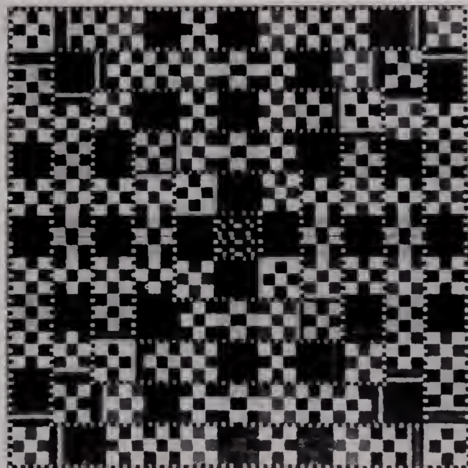
you can see the whole idea without any confusion. . . . What you see is what you see." Jo Baer's diptych *Untitled* (1966–74) can be viewed as the ultimate realization of this process of emptying form of all meaning. In each of the two panels, the focus is the edge. A painted border of black, with a brown inner margin, resembles a frame following the contour of the painting. When the two panels are viewed side by side, their content is further obscured. Negation of subject is realized by emphasis on the frame.

The illusionism that is excluded from the paintings of Jo Baer is an integral part of the work of Al Held. The vocabulary of *South Southwest* (1973) consists of cubes, triangular blocks, and circular bands—precise shapes outlined in black against a white ground. The figure-ground relationship, forbidden by Mondrian, is Held's tool, but Held's illusionistic space is fictitious. According to Renaissance perspective, the relative distance of forms is regulated by their size and clarity, but Held's boldest line is used to define the background shapes, while forms in the foreground are faintly outlined. Held's shapes are at once transparent and opaque; they are not filled in or modeled, yet they overlap. Though the title *South Southwest* implies a directional orientation, any attempt to position oneself in relation to the painting is thwarted by the multiplicity of effects, each canceling the other.

Many artists of the 1960s and 1970s worked in series, painting variations on a single theme. Robert Mangold produced a group of circular works in which he varied the placement of a square. In his *Circle Painting 4* (1973), the two left corners of the square touch the edge of the painting, creating interplay between the drawn line and the curved outline of the canvas.

Sol LeWitt's *Wall Drawing: Bands of Lines in Four Colors and Four Directions Separated by Gray Bands* (1984–85), permanently installed in the Galleria at Equitable Center, adopts a format to which LeWitt has been committed since the 1960s. The title of the installation is descriptive of its formal components. Variations of four straight lines—horizontal, vertical, and the two diagonals—comprise LeWitt's monolithic murals.

Geometric forms have been used symbolically by many artists to allude to concepts in the physical, natural, and social sciences. Irene Rice Pereira described her art as a "geometric system of esthetics [which] seeks to find plastic equivalents for the revolutionary discoveries in mathematics, physics, biochemistry, and radioactivity."



Alfred Jensen
Squaring the 360-Day Calendar
from *Das Bild der Sonne*, 1966

Irene Rice Pereira
Heart of Light, 1954

Characteristic of Pereira's mature style, *Heart of Light* (1954) is a network of planar, rectilinear forms in different levels of space. The spatial location of forms in the blue atmosphere of this "mental landscape" is ambiguous. A black linear path of varying widths appears to be on the uppermost level—it is physically in relief—but is overlapped by a lacy orange form. This form lies beneath two smaller rectangles, one yellow, the other violet. A variety of methods are used within this one work: thinly splattered paint makes rectangular veils of color, while paint applied with a palette knife creates dense blocks of color; different opacities are achieved by varying the amount of pigment in the paint. *Heart of Light* is from a series of paintings Pereira executed at the time of writing *The Nature of Space*, one of several books by Pereira on transcendental themes. *The Nature of Space*, published in 1956, investigates how different cultures, from prehistory to the present, conceive of space.

The geometric forms in Alfred Jensen's paintings have a more direct correlation to their subject. Notations in Jensen's sketchbooks reveal their sources, which include studies of Goethe's color theory, various numerical systems, Pythagorean geometry, and astronomical theories of Pre-Columbian cultures. His works diagram these systems in oil paint. *Squaring the 360-Day Calendar* (1966) is one of eight segments, now dispersed, of a mural entitled *Das Bild der Sonne* (The Image of the Sun). Its design is based on a formula for the Gregorian calendar, with each square unit symbolizing a mathematical component within a larger equation. The result is an overall checkerboard pattern wherein each large square can be reduced several times into smaller checkerboards. The heavily encrusted paint, applied directly from the tube, is limited to the primary colors favored by the Neo-Plasticists, with the addition of blue and light green.

"Geometric abstraction" is an inadequate description of a genre that encompasses a broad range of interests and attitudes. The two approaches discussed here—one purely nonobjective, the other overtly referential—share certain formal attributes, but reflect the broader intentions of each artist.

Cheryl Epstein

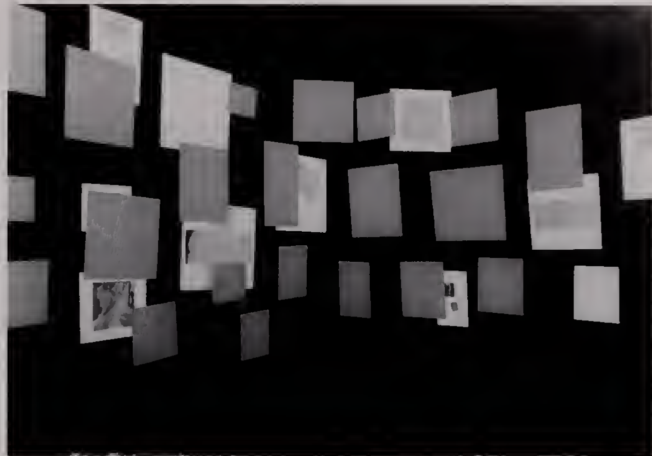
Abstraction and Reflection: Recent Geometric Painting

The new geometric tendency in art, also known as Neo-Geo, is a cool, formal, and abstract reaction to Neo-Expressionism, a movement concerned with emotion and figuration. Conservative rather than radical, and often cynical, this new geometric art uses a variety of strategies, from geometric abstraction in painting to mixed-media installations examining the aesthetics of commodities. While recent geometric abstraction appears to be a stylistic interruption, it nevertheless retains much in common with Neo-Expressionism, which emphasized anarchism, the mixing of genres and orders, eclecticism, historical reflection, and irony. The figurative expressionism of the 1980s provoked a critical debate that has now shifted to an analysis of the ideas of abstraction. Artists face the task of undoing modernist dogmas in order to recharge abstract imagery with intellectual vigor.

Not all the younger painters in this show are classified as part of the new geometric tendency. Valerie Jaudon's work has its roots in the pattern and decoration painting of the 1970s. In spite of its reference to architecture and oriental ornament, her work does not differ radically from the aesthetics of the 1970s—as embodied, for instance, in the art of Frank Stella—but its symbolic aspects anticipate the changes of the 1980s. Andrew Spence's art is between abstraction and realism. While his paintings are abstract images, they also refer to landscape, houses, and furniture. Empirical rather than philosophical, they uncover the geometric structures of our everyday surroundings. In *Light* (1987), two trapezoids on a red surface are an abstracted image of a table lamp. Richard Tobias paints complex gridlike structures, seemingly placed one on top of the other to create illusions of spatial depth. In *Side Show* (1986), pastel rectilinear forms are dominated by a dark linear pattern, calling to mind maps of urban transportation systems, and architectural elevations that reveal the interconnecting

Valerie Jaudon
Place, 1986

Andrew Spence
Light, 1987



Sherrie Levine
Broad Stripe #5, 1985

David Diao
Glissement, 1984

levels of the metropolitan landscape. Notwithstanding such architectonic associations, Tobias' works are, according to the artist, nonreferential abstractions.

The relation of contemporary artists to earlier modernist art is examined in several works in this exhibition. Sherrie Levine deals directly with the myth of originality. In her watercolor copies—or interpretations—of early avant-garde geometric paintings, taken from art-book reproductions, she declares the death of authorship. Her later stripe paintings invoke the theory of simulation proposed by the Post-Structuralist literary critic Jean Baudrillard; according to this theory, originality is disappearing and repetition of previous forms is crucial. These stripe paintings are a kind of synthesis of abstract art, referring back to stripe paintings in the tradition of abstract art. Levine's use of stripes differs philosophically from that of Agnes Martin. In Martin's *Untitled #11* (1977), stripes are minimal elements of composition and a means of producing certain effects of light. Obviously hand drawn, Martin's thin pencil grid introduces a poetic quality. By contrast, stripes in Levine's work are examined as objects, stimulating reflections on art itself.

The legacy of modernist geometric abstraction, in particular that of the Russian avant-garde, is an important source of inspiration in David Diao's recent art. He has made a series of paintings based on a photograph of Kasimir Malevich's Suprematist paintings as they were exhibited in St. Petersburg in 1915. In *Glissement* (1984), Diao paints an enlarged image of the exhibition in red, then shifts that image and picks out some of the forms in white or gray. Diao positions himself at a discreet distance from the origins of modernism, examining what of that tradition is still alive in the 1980s. His attitude toward the modernist legacy is respectful: he does not quote his historical source directly, but modifies it.

Modernist works of art are frequently dominated by only one organizing principle. Calvin Brown confounds this narrow approach, introducing multiple aesthetic strategies in one painting. In *Project* (1987), disparate modernist compositions, such as those of El Lissitzky and Frank Stella, are quoted and juxtaposed. In addition, the tradition of Op Art is especially important to Brown; he admires its mechanical, anonymous, and impersonal appearance.

David Reed and Ron Janowich are painters who criticize the ahistorical and monolithic aspects of American modernism. Their works mix the modernist idea of material

David Reed
Jerome's Dream, 1986–87

Ron Janowich
Untitled, 1986

with postmodern historicism. Through the language of abstract art, Reed aims to recreate the feeling of Baroque painting, whose light, color, and style he greatly admires. His ambition is to make a space using the Baroque's theatrically and mystically shifting light—a space full of emotional and erotic tension. His paintings are dynamic and expressive, their geometry but one aspect of their composition. Janowich loves both the art of the Italian Renaissance and the Russian avant-garde. His simple and delicate abstractions are painted on shaped supports whose forms are derived from combinations of polygons, rectangles, and circles. Meditative, like icons, his works call to mind the art of Kasimir Malevich or Ad Reinhardt. Technique is, to a great extent, the focus of Janowich's art. He makes his colors according to Renaissance formulas, criticizing many of his American colleagues for their vulgar sense of materials and their inclination to devalue art-making skills.

The varied use of crosses in the recent paintings of Harvey Quaytman also recalls the works of Malevich. Quaytman is opposed to the materialistic aspect of Minimalism, a movement in which, he claims, "there is so little culture." In *Blue Line* (1986), he emphasizes the Utopian and spiritual character of Suprematist art.

The idea of the sublime—exaltation in front of indefinable powers—has a strong and serious presence in American modernism, conveying patriarchal authority. Philip Taaffe's recent modifications of Barnett Newman's paintings can be considered liberating, if intentionally irritating. Taaffe often substitutes ropelike ornaments for Newman's stripes. In *Here, Now* (1985) he uses a checked, ziplike design. "I'm interested in a sublimity which encourages laughter and delight in the face of profound uncertainty," Taaffe writes. The concept of the sublime is often fatefully connected with ideology, but Taaffe's jolly sublime, composed of laughter and irony, helps us to live with ambivalence and the accelerating erosion of values. Taaffe uses precoded and often contradictory material that generates artificiality, paradox, ambiguity, and irony as well as naive joy.

Ross Bleckner, like Taaffe, has no easily identifiable personal style; he changes his strategies from one exhibition to the next. In his recent paintings he has played with the paradoxes of optical art. His works are a kind of reversed Op Art. What appears to be an optical illusion in his stripe paintings is actually more the material

Harvey Quaytman
Blue Line, 1986

Ross Bleckner
Sinister Bend, 1987

result of mixed pigment on canvas. In *Sinister Bend* (1987), an orange parallelogram lies diagonally on a striped background, producing optical color effects.

Michael Young is another artist who likes to mix ideas. An abstract geometric painter, he draws on many sources and traditions, including Earthworks, Op Art, Pop, Constructivism, and Conceptual art. He emphasizes, however, that he is a painter and not a conceptualist. Young calls his recent series of paintings, including *Wandering Root* (1986), Rhizomes, after a philosophical essay by Gilles Deleuze and Felix Guattari published in 1983. For Young, a rhizome is a kind of conceptual bulb that collects in itself diverse elixirs and materials from the world. Young respects both the multiplicity and the unique features of entities, tolerating oppositions and contradictions. His paintings are both symmetrical and asymmetrical, natural and artificial, organic and inorganic. Earth, sand, and mold are important sources of color. Sifting them onto his glue-covered canvases, the artist creates special hues which call to mind Earthworks and Wolfgang Laib's ecological art made of sifted pollen. In *Wandering Root*, this rural or natural aspect of Young's work contrasts with the yellow circles of fluorescent paint, which suggest artificiality, urbanism, and Op Art.

Dreams of mankind's free and happy future were crucial to early geometric abstraction in Europe; art, science, and technology were seen as the ultimate forces of progress. Some postmodern geometric artists are inspired by science, without being overcome with admiration for it. Their attitude is anti-Utopian and coolly positivistic. They are aware of the contradictory consequences of technological development, but they do not seem to be interested in a critical analysis of it. For them, science as a social force is an inevitable fact with which they have to live.

Peter Halley's paintings are frequently based on two elements: a square—which refers to a cell, house, or jail—and a conduit or connexion. According to Halley, an isolated square is characteristic of modernism and, hence, reflects modern industrial society. The square mirrors both the modern architecture of our urban surroundings as well as our alienation and existential anxiety. The connection of these squares is postmodern and indicative of post-industrial society. This society has developed a complex series of connections between spaces. According to Halley, the postmodern condition can be characterized by two

Peter Halley
Glowing and Burnt-Out Cells with Conduit, 1982

James Welling
Untitled (64), 1987

features: physical isolation and the flow of information. Halley does not accept the idea of pure abstraction; his paintings, while abstract, are also narrative and illustrative, even naively so.

James Welling works as a painter and a photographer. In the formulation of his work he refers to the natural sciences, in particular to a 1977 study by Benoit B. Mandelbrot entitled *The Fractal Geometry of Nature*. Fractals are complicated natural shapes that cannot be described adequately by traditional Euclidean geometry. Welling's paintings are often simple black-and-white abstractions consisting of circles and parallelograms. He repeats these modules in different sizes to build complex configurations. While his art has a scientific content, Welling does not use a computer or other scientific equipment. He relies on reasoning, intuition, and conventional methods of painting. The scientific aspect of his work can also be interpreted as an aspiration to a cool, anonymous, and distant view of the new wave.

Geometric abstraction is now being rethought by younger artists, who draw on its history while giving it new interpretations. No single model or ideology has emerged, but a series of approaches and stylistic admixtures have been adopted, from historicism to conceptualism to social narrative. Common to all is a theoretical orientation and the belief that pure, neutral, geometric abstraction is no longer sufficient.

Kimmo Sarje

Works in the Exhibition

Dimensions are in inches; height precedes width.

Josef Albers (1888–1976)
Homage to the Square: "White Enclave," 1962
Oil on composition board, 48 × 48
Whitney Museum of American Art, New York; Gift of The Woodward Foundation in memory of Sarah R. Woodward, wife of Stanley Woodward 85.31

Jo Baer (b. 1929)
Untitled, 1966–74
Oil on canvas, two panels, 60 × 84 each
Private collection

Ross Bleckner (b. 1949)
Sinister Bend, 1987
Oil on canvas, 108 × 72
Collection of Perry Rubenstein

Ilya Bolotowsky (1907–1981)
Architectural Counterpoint, 1950
Oil on canvas, 34 × 60
Washburn Gallery, New York

Calvin Brown (b. 1952)
Project, 1987
Fluorescent alkyd, aluminum paint, alkyd, and acrylic on canvas, 72 × 36
American Fine Arts Co., New York

David Diao (b. 1943)
Glissement, 1984
Acrylic on canvas, 70 × 100
Postmasters Gallery, New York

Burgoyne Diller (1906–1965)
First Theme, 1933–34
Oil on canvas, 30 1/16 × 30 1/16
Whitney Museum of American Art, New York; Purchase, with funds from Emily Fisher Landau 85.44

Peter Halley (b. 1953)
Glowing and Burnt-Out Cells with Conduit, 1982
Day-Glo acrylic, acrylic, and Roll-A-Tex on canvas, three panels, 64 × 96 overall
Collection of Barbara and Eugene Schwartz

Al Held (b. 1928)
South Southwest, 1973
Synthetic polymer on canvas, 96 × 144
Whitney Museum of American Art, New York; Purchase 73.65

Ron Janowich (b. 1948)
Untitled, 1986
Black oil on linen, 12 × 12
Germans van Eck Gallery, New York

Valerie Jaudon (b. 1945)
Place, 1986
Oil on canvas, 94 × 94
Sidney Janis Gallery, New York

Alfred Jensen (b. 1903)
Squaring the 360-Day Calendar from *Das Bild der Sonne*, 1966
Oil on canvas, 84 × 84
Pace Gallery, New York

Sherrie Levine (b. 1947)
Broad Stripe #5, 1985
Casein and wax on mahogany, 24 × 20
Collection of Raymond Learsy

Sol LeWitt (b. 1928)
Wall Drawing: Bands of Lines in Four Colors and Four Directions Separated by Gray Bands, 1984–85
(Located in the Galleria at Equitable Center)
Acrylic on limestone, 6 panels, west wall: 228 × 444, 1296 × 384, 228 × 444, east wall: 228 × 444, 228 × 384, 228 × 444
The Equitable

Robert Mangold (b. 1937)
Circle Painting 4, 1973
Acrylic and pencil on canvas, 72 · 72
Collection of Linda and Harry Macklowe

Agnes Martin (b. 1916)
Untitled #11, 1977
Graphite and gesso on canvas, 72 · 72
Whitney Museum of American Art, New York, Gift of The American Art Foundation 77.44

Alice Trumbull Mason (1904–1971)
Importance of the Neutral Colour Red, 1959
Oil on canvas, 16 · 12
Washburn Gallery, New York

Trinity #9 The Indeterminate Square, 1969
Oil on canvas, 18 · 15
Washburn Gallery, New York

John McLaughlin (1898–1976)
Untitled (Geometric Abstraction), 1953
Oil on panel, 32 · 38
Whitney Museum of American Art, New York, Promised gift of Beth and James DeWoody P1.86

Irene Rice Pereira (1907–1971)
Heart of Light, 1954
Oil on canvas, 49¼ · 29¼
Whitney Museum of American Art, New York, Gift of Miss Sylvia Carewe 61.43

Harvey Quaytman (b. 1937)
Blue Line, 1986
Acrylic and rust on canvas, 28 · 28
Collection of Catherine Lee and Sean Scully

David Reed (b. 1946)
Jerome's Dream, 1986–87
Oil and alkyd on canvas, 26 · 102
Collection of Stephen Miller, courtesy of Max Protetch Gallery, New York

Ad Reinhardt (1913–1967)
Number 17—1953, 1953
Oil and tempera on canvas, 77¾ · 77¾
Whitney Museum of American Art, New York. Purchase 55.36

Andrew Spence (b. 1947)
Light, 1987
Oil on linen mounted on wood, 72 · 36
Barbara Toll Fine Arts, New York

Charles G. Shaw (1892–1974)
Plastic Polygon, 1938
Oil on wood, 38½ · 23½
Whitney Museum of American Art, New York, Purchase, with funds from the Painting and Sculpture Committee 82.5

Frank Stella (b. 1936)
Gran Cairo, 1962
Synthetic polymer on canvas, 85½ · 85½
Whitney Museum of American Art, New York, Purchase, with funds from the Friends of the Whitney Museum of American Art 63.34

Philip Taaffe (b. 1955)
Here, Now, 1985
Linoprint collage and acrylic on canvas, 78 · 12
The Progressive Corporation, Cleveland

Richard Tobias (b. 1952)
Side Show, 1986
Oil on canvas, 46⅜ · 46⅞
Brooke Alexander Gallery

James Welling (b. 1951)
Untitled (64), 1987
Alkyd on canvas, 52 · 52
Collection of the artist

Michael Young (b. 1952)
Wandering Root, 1986
Acrylic and sand on canvas, 114 · 94
Lorence-Monk Gallery, New York

Whitney Museum of American Art
at Equitable Center

787 Seventh Avenue
New York, New York 10019
(212) 554 1000

Hours

Monday, Tuesday, Wednesday, Friday, 11:00 a.m.–6:00 p.m.
Thursday, 11:00 a.m.–7:30 p.m.
Saturday, 12:00 noon–5:00 p.m.
Free admission

Gallery Talks

Monday–Friday, 12:30 p.m.
Tours by appointment

Staff

Kathleen Monaghan, Branch Director
Paula Breckenridge, Manager
Allison Reid Shutz, Gallery Coordinator
Erika M. Wolf, Gallery Coordinator

The Museum and its programs are funded by The Equitable.

Whitney Museum of American Art at Equitable Center June 17–August 26, 1987