

# MAD WOMEN

Kornblee, Jackson, Saidenberg, and Ward  
Art Dealers on Madison Avenue in the 1960s

Curated by Damon Brandt and Valentina Branchini

September 8 - October 22, 2022



**DAVID NOLAN GALLERY**

24 East 81st Street New York NY 10028

Billy Al Bengston  
Norman Bluhm  
Lee Bontecou  
Louis Bourgeois  
John Chamberlain  
Jim Dine  
Rosalyn Drexler  
Jean Dubuffet  
Claire Falkenstein  
Dan Flavin  
Julio González  
Joe Goode  
Grace Hartigan

Alex Hay  
Hans Hofmann  
Robert Indiana  
Alfred Jensen  
Bob Thompson  
Alex Katz  
Paul Klee  
Joan Mitchell  
Louise Nevelson  
Pablo Picasso  
Richard Stankiewicz  
Paul Thek  
Andy Warhol



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ROBERT  
INDIANA  
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NEWYORK  
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Picasso

INDIANA  
STABLE ★ MAY 66

Whompson

M  
C. Beane  
NEW YORK

David Nolan Gallery is pleased to announce MAD WOMEN, an exhibition profiling pioneering women gallerists Jill Kornblee, Martha Jackson, Eleanore Saidenberg, Eleanor Ward, and their respective exhibition programs that flourished along Madison Avenue in the 1960s. During a complex and fraught decade in American history, each of these groundbreaking women became an essential and defining part of the contemporary cultural landscape, all of which remains relevant today.

Madison Avenue, located on an Uptown-Downtown axis in Manhattan, is the ideal retail destination between the residential gold coasts and museums of Fifth and Park Avenues. Shops and galleries proliferated in the 1950s and 1960s along or close to Madison Avenue, forming a robust inter-connected community that catered to an expanding and inquisitive audience. Influential art critics Lawrence Alloway, John Ashbery, Dore Ashton, John Canaday, and Donald Judd were frequent Saturday afternoon visitors, moving amongst a fluid crowd of well-heeled clients and penniless young devotees of the more freewheeling Downtown art scene. Every Friday, The New York Times ran an expansive black and white patchwork quilt of printed ads, calling attention to the extraordinarily diverse array of the best of both European and American artistic creativity. It was in the midst of this fertile urban avenue of art and commerce that the Kornblee Gallery, Martha Jackson Gallery, Saidenberg Gallery, and Stable Gallery flourished.

In 1955, **Eleanore Saidenberg**, no doubt over the protestations of her almost exclusively male competition, was awarded the sole representation of Picasso for North America. Armed with an already vibrant classical exhibition program that included Paul Klee, André Masson, Julio González, and Jean Dubuffet amongst others, throughout the 1960s she became an early inspiration, mentor, confidant and supporter of the neighboring Madison Avenue dealers working in the often more arduous and volatile contemporary art field. It was an extension of her character and the professional concern for her colleagues that she became a founding member of The Art Dealers Association of America (ADAA).

**Jill Kornblee**, a reserved and intense graduate of Bryn Mawr College, opened her first gallery in 1961, moving soon after to 58 East 79th Street, where she quickly earned a reputation for being a dealer of astute intellectual and aesthetic vision. She gave inaugural exhibitions to such maverick talents as Michelangelo Pistoletto, Dan Flavin, Rosalyn Drexler, and Alex Hay.

Further down Madison Avenue, often dressed in Dior, **Eleanor Ward** reigned over Stable Gallery for close to twenty years with a similarly impressive roster of fresh talent, including Andy Warhol, Paul Thek, Marisol, and Joan Mitchell. Quoting Dore Ashton, "Eleanor [Ward] injected the art scene, which sometimes seemed a little bland, with a sense of urgency. Her decision, at a key time in American art, made Stable important." Ward suddenly closed the gallery in 1970, when she felt "the art world had gotten too commercial. Although some dealers may get a 'high' from their sales, that aspect was far less interesting to me than discovering new artists, selecting work and installing the show itself."

Less than six blocks away from Ward, **Martha Jackson** worked her own brand of personality and magic, a kindred spirit to Ward and Kornblee in both her evangelical approach to being an artist-centric dealer and emotional commitment to cutting edge contemporary art. Early exhibitions of such future art world luminaries as John Chamberlain in 1960, Lucio Fontana in 1961, Louise Nevelson in 1963, and Bob Thompson in 1964 are just a part of this compelling story until her untimely death in 1969 at age 62.

Where ultimately only four dealers became the necessary curatorial focus of this exhibition, it should be noted that there were a heartening number of other quality galleries run by women along Madison Avenue at that time: Grace Borgenicht, Antoinette Kraushaar, Helen Serger, Marian Willard, Virginia Zabriskie, Gertrude Stein, Terry Dintenfass, and even a young Paula Cooper (then under the name of Paula Johnson) either initiated, nurtured, or inherited serious and well considered programs that warrant acknowledgment.

Jill Kornblee, Martha Jackson, Eleanore Saidenberg, and Eleanor Ward each possessed that essential talent of a keen and prescient eye working in tandem with an innovative and responsive approach to a business that was often as challenging as it was rewarding. Their shared passion and courage, exemplified by the advocacy and connoisseurship reflected in each of their exhibition programs, remain a testament to a tenacity and brilliance that is worthy of closer attention. In a curatorial celebration of the very artists that helped define their respective legacies, it is our pleasure to bring these four women together, examine their extraordinary careers, and highlight the connective tissue that bound them together in a special time and place.

# KORNBLEE GALLERY

Jill Kornblee was born in New York City in 1920. She studied at Bryn Mawr College and later took art history courses at the Institute of Fine Art at New York University. In 1961, with two partners, she bought the Barone Gallery on Madison Avenue near 79th Street. She soon took over her partners' interests and began operating the gallery under her own name.

With an eclectic taste and a keen eye for new talent, Kornblee gave shows throughout the 60s and 70s to a number of artists whose work is now well known. Among them were the British painter Howard Hodgkin, whose first solo exhibition in this country sold out at the gallery in 1973. Others included Dan Flavin, Malcolm Morley, Rosalyn Drexler, Al Hansen, Janet Fish, Nina Yankowitz, Alex Hay, Richard Smith, Robert Graham, Rackstraw Downes, Peter Phillips, Mon Levinson and Michael Mazur. Kornblee had close friendships with other dealers who she also worked with; among them Leo Castelli, Ivan Karp, and Betty Parsons.

In the mid 60s, the gallery moved to 58 East 79th Street, and then later in the 1970s to 20 West 57th Street, where it remained until Kornblee's retirement in 1986.

# MARTHA JACKSON GALLERY

Martha Jackson, born Martha Kellogg, is one of the paramount powers in the history of American art. Born in 1907 in Buffalo, New York to a successful business family, Martha was inspired at a young age to create her art legacy from the ground up. Jackson attended Smith's College and studied honors English literature, as she determined that the classes for art history were "too depressing". After the birth of her son David with her first husband John Anderson, Martha chaired the first major social benefit of the Albright-Knox Gallery, the Grecian Ball, in 1939. The gala placed the Albright-Knox Gallery in the spotlight of Buffalo's art scene. Martha remarried to David Jackson in 1940, whose surname she would use for her gallery.

While at Baltimore, Jackson studied art history at Johns Hopkins University. In 1944, she returned to Buffalo and was appointed to the Advisory Council of the Albright Art Gallery (now, Albright-Knox), director of the Art Committee of the Garret Club. It was here that she became a force to be reckoned with as an art collector.

Following her divorce from David Jackson in 1949, Martha moved to New York City and studied with renowned painter Hans Hofmann. Hofmann praised Jackson for her passion for art and encouraged her to open an art gallery. In 1953, Martha Jackson Gallery opened its first exhibit on 22 East 66th Street. The opening marked a new era in art history, as Jackson featured then unknown artists who have reached international acclaim today. Jackson's main objective for the gallery was to "create a place where artists of similar vitality and creativeness from diverse countries and working in a diversity of personal idioms could be brought together". Jackson proved to be a revolutionarily gallery owner ahead of her time when she discovered and presented work by non-white and women artists. The artists she exhibited included Karel Appel, Norman Bluhm, Jim Dine, Alex Katz, Marisol, Joan Mitchell, Louise Nevelson and Bob Thompson.

Martha Jackson passed away in 1969 but her son David Anderson continued running the gallery until 1989. He and his wife, Becky Anderson donated her substantial collection of postwar art to the Albright-Knox Art Gallery.

# SAIDENBERG GALLERY

Eleanore Block Saidenberg, was the owner of the Saidenberg Gallery in New York City, which opened its doors in 1950. In 1955 the Saidenberg Gallery was tapped to be Pablo Picasso's primary representative in the United States. Saidenberg's partnership with influential Paris art dealer Daniel-Henry Kahnweiler was the genesis of her representation of Picasso until his death. The gallery also represented other renowned artists such as Paul Klee, Georges Braque, Fernand Leger, and Wassily Kandinsky.

Eleanore was a professional dancer from Chicago, specialized in modern dance. She was the daughter of the steel industrialist Leopold E. Block, and her brother, Leigh Block, was a prominent art collector based in Chicago. In 1934 Eleanore married Daniel Saidenberg, a professional cellist and conductor who had studied under André Hekking in Paris, and at the Juilliard School in New York. Sixty years ago, in 1962 she was a founding member of the Art Dealers Association of America (ADAA). The Saidenbergs opened their gallery in 1950 at its first location, the ground floor of the family townhouse at 10 East 77th Street.

Mrs. Saidenberg was a driving force in the arts community as noted by her founding of the Art Dealers Association of America. She mounted ambitious exhibitions, including the 1962 exhibition *Picasso: An American Tribute*, in collaboration with eight New York art galleries and *Seven Decades: Crosscurrents in Modern Art* in 1966.

# STABLE GALLERY

Born in 1912 in Pennsylvania, Eleanor Ward began her career as fashion aide to Christian Dior in Paris. The designer encouraged Ward's transition into the art world after she had worked with him for several years, "You have the instinct, the taste and the eye. Use them". It was Ward's curiosity and attraction to art that led her to move to New York City and lease a livery stable in 1952. Its origins would be the agent for appointing the name of Stable Gallery, which opened in 1953 following its remodeling.

The Stable Gallery began as a gallery that sold mannequins and exhibited photography that pertained to fashion. Eventually, Ward would move beyond her permanent stable of artists to include those of riskier curatorial choices, such as Robert Rauschenberg, who was working as a custodian for the gallery at the time of the exhibition in 1953. Rauschenberg presented his work alongside Cy Twombly's graffiti paintings that were met with disdain and sold for \$50 a piece.

The gallery was praised for its successful series of group shows from 1953-1957 called *Stable Annuals*, which featured works selected by the artists themselves, including Robert Indiana, Jackson Pollock, Willem de Kooning, Franz Kline, Robert Motherwell, Ad Reinhardt, Philip Guston, Jack Tworkov, Robert Rauschenberg and Richard Stankiewicz. Ward also promoted the developing careers of Marisol, Louise Bourgeois, Joan Mitchell, Alex Katz and Joseph Cornell. Her gallery was distinguished for its brilliant installations. The Metropolitan Museum of Art was inspired by Ward's ability "to create a sense of theater," as said by sculptor Marisol.

In November 1962, the Stable Gallery held Andy Warhol's first solo exhibition which exhibited eight of the twelve single images of Marilyn Monroe. Unlike previous showings of Warhol's work, the exhibition at the Stable Gallery was met with praise from art critics, patrons, and celebrities and set Warhol down the path of acclaim. Eleanor Ward established a reputation for the Stable Gallery as a rendezvous point of contact for emerging and established artists.

By 1960, the Stable Gallery had moved to a townhouse at 33 East 74th Street in New York, a location that possessed enough space for the gallery exhibition area, and became one of the most prominent spaces for Abstract Expressionists artists of the time. She was also one of the first people to recognize and exhibit photography as fine art. In 1970, Ward closed the doors to the Stable Gallery as a result of the commercialization of the art world and a loss of enthusiasm. However, she continued dealing art on a private basis and traveling around the world for her craft, "Although some dealers may get a "high" from their sales, that aspect was far less interesting to me than discovering new artists, selecting work and installing the show itself."





Billy Al Bengston  
(b.1934)  
*Erroll*, 1961  
lacquer and polymer on Masonite  
24 x 24 in (60.96 x 60.96 cm)  
(BAB8525)

**MARTHA JACKSON GALLERY**

This work was shown at Martha Jackson Gallery on the occasion of the solo exhibition, *Billy Al Bengston*, May 1 - May 26, 1962

Billy Al Bengston  
(b.1934)

*Tom*, 1968

lacquered polymer and resin on  
aluminum

26 × 25 in (66 × 63.5 cm)

Edition of 50

(BAB8494)

### MARTHA JACKSON GALLERY

Billy Al Bengston, who lives and works in Venice, California, had his New York debut at the Martha Jackson Gallery in 1958. Although Bengston was born and raised in Dodge City, Kansas, he embodies California to the core. He began his migration to the Golden State in the summer of 1944, settling permanently four years later. Between attending various Los Angeles art schools, he surfed at a time when wetsuits had yet to be invented, raced motorcycles professionally, and worked odd jobs.

Bengston's works are deeply involved with both surf and motorcycle culture. His pieces incorporate industrial materials like top grade aluminum directly sourced from Douglas Aircraft, and his processes stem from motorcycle tank and surfboard production methods.

Best known for spray painting dented sheets of aluminum with lacquer, Bengston's affinity for "Kustom Kar" and motorcycle culture can be seen in the recurring motifs of the chevron symbol placed at the centre of his works. His interest in car culture would inspire Judy Chicago, a student of Bengston's, to attend auto body school and eventually use spray paint techniques.





Norman Bluhm

(1921-1999)

*Untitled, 1961*

oil on paper mounted on Masonite

30 3/4 x 22 3/8 in (78.1 x 56.8 cm)

signed and dated bottom center: 'bluhm 61'

(NB8507)

## MARTHA JACKSON GALLERY

Norman Bluhm trained as an architect under Mies van der Rohe and grew as an artist during the rise of the second generation of Abstract Expressionist painters in America, which allowed him to create a unique style even further removed from figuration and mimesis. Art did not have to imitate or represent life; it was life unto itself.

Bluhm exhibited at Martha Jackson Gallery along with close acquaintances Joan Mitchell and Sam Francis from the late 1950s through the 1970s. His work was preoccupied entirely with surface, colour, and medium. Bluhm built upon the existing foundation of gestural painting, taking the vocabulary of Arshile Gorky, Jackson Pollock, and Willem de Kooning and transforming line and gesture into sinuous shape and frozen liquidity. He painted layers of shapes of saturated colors that distinguished him from his contemporaries such as Joan Mitchell and Helen Frankenthaler. Recognizing painting as a two-dimensional surface, Bluhm called attention to the flatness of his compressed painting, through means as blunt as drips and splatters that burst out of the rounded forms that evoked a sense of eroticism and spirituality.

Lee Bontecou

(b. 1931)

Untitled (D79), 1964

soot and graphite on paper

28 × 19 5/8 in (71.1 × 49.8 cm)

signed and dated lower right: Bontecou -64

(LB8505)

**MARTHA JACKSON GALLERY**

Lee Bontecou was born in Providence, Rhode Island in 1931 and is known for her consistent style of abstract sculptural wall works featuring bodily orifices. Bontecou trained with sculptor William Zorach at the Art Student League in New York City. She learned to weld at the Skowhegan School of Painting and Sculpture in Maine in 1954. Bontecou exhibited at the Leo Castelli Gallery in New York City in 1960 alongside Frank Stella and Robert Rauschenberg, where she became one of the first female artists Leo Castelli represented. Bontecou also exhibited at Martha Jackson Gallery in the same year. Her works apply canvas, conveyer belts, and mail sacks attached to welded steel frames to depict dark body openings. Bontecou addresses materiality as a conceptual gesture, "The natural world and its visual wonders and horrors— man-made devices with their mindboggling engineering feats and destructive abominations, elusive human nature and its multiple ramifications from the sublime to unbelievable abhorrences—to me are all one." - Lee Bontecou



This work was shown at the Stable Gallery on the occasion of the exhibition, *Louise Bourgeois: Recent Sculpture*, January 7-30, 1964. The poster of that show is on view at David Nolan Gallery.

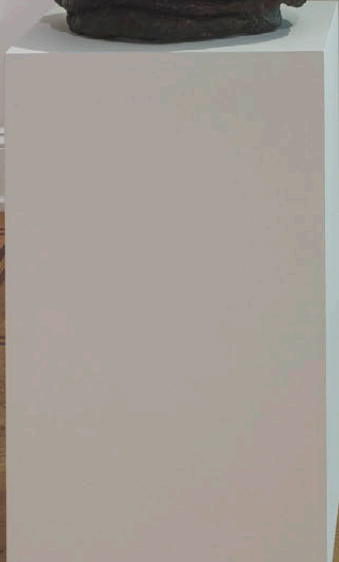
Louise Bourgeois  
(1911-2010)  
*LAIR*, 1963  
latex  
9 1/2 x 16 3/4 x 14 3/8 in  
(24.1 x 42.5 x 36.5 cm)  
(LB08541)

## STABLE GALLERY



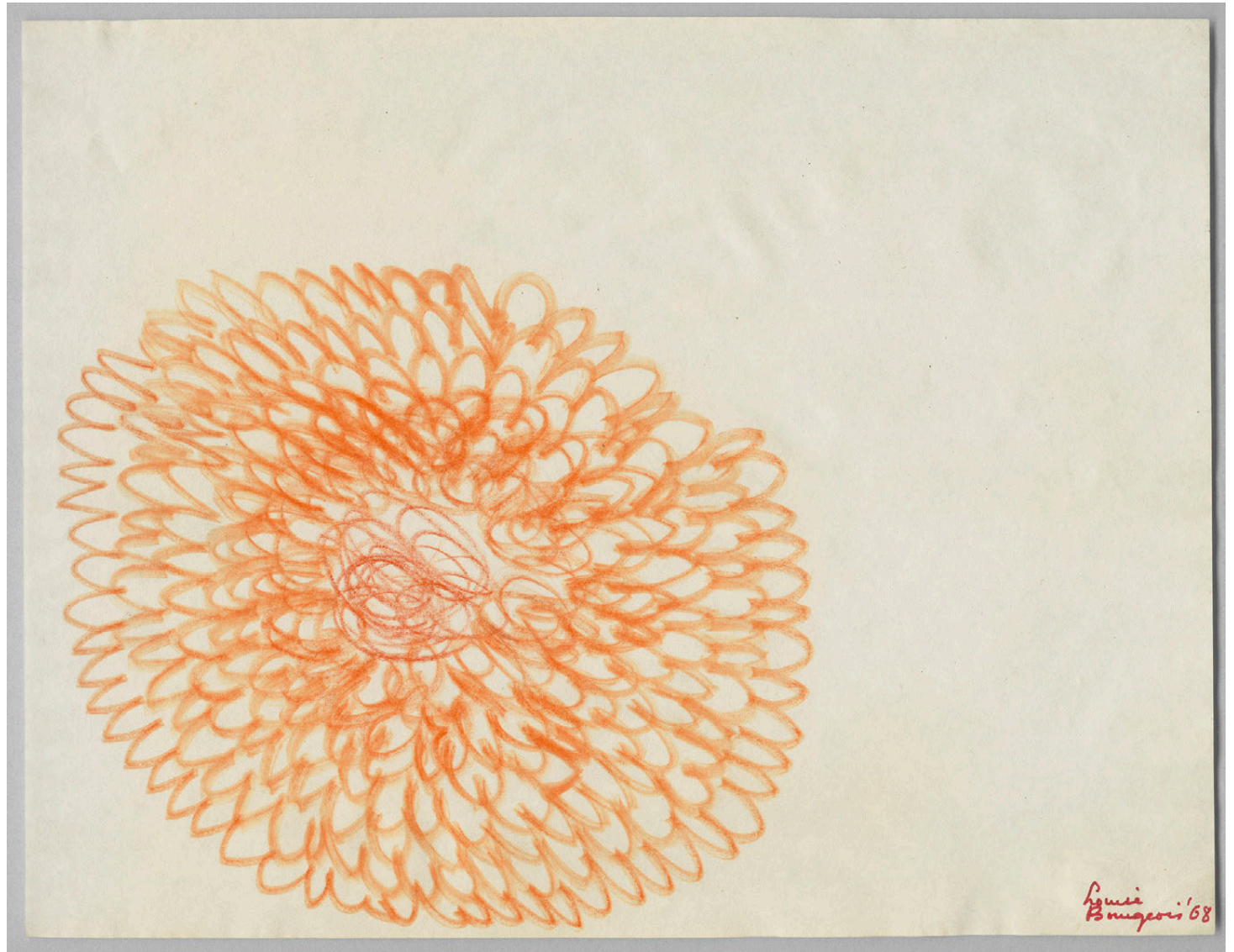
Louise Bourgeois is best known for her large-scale sculptures and installation art that explored a variety of themes including domesticity and family, sexuality and the body, as well as death and the subconscious. These themes connect to events from her childhood and she considered this exploration through art as a therapeutic process. Bourgeois exhibited alongside Abstract Expressionists in New York at the Stable Gallery, and though her work had much in common with them, she was not formally affiliated with a particular artistic movement. Her mode of abstracted figuration instilled with psychological and symbolic content stylistically differentiated her work from New York school developments.

*LAIR* was exhibited at the Stable Gallery on the occasion of the solo exhibition, *Louise Bourgeois: Recent Sculpture*, January 7-30, 1964. The work emerges from the tension in the two-sided nature of things: the simultaneous sensation of being cradled and smothered, held and trapped. Accordingly, the lair had contradictory implications for the artist, who said that it "is for seclusion and rest. But the security of the lair can also be a trap." Bourgeois found the visual language for this shelter in the natural world by drawing on the shape of a nest or a hive. By the time she made this sculpture, Bourgeois had been working for two decades, but her art had received scant critical attention. Beginning in the mid-1960s, however, a younger generation of artists and critics embraced her work for the way it mined psychological and subjective states.



Louise Bourgeois  
(1911-2010)  
Untitled, 1968  
ink and colored pencil on  
paper  
8 1/2 x 11 in  
(21.6 x 27.9 cm)  
(LBO8557)

STABLE GALLERY



"Drawings are thought feathers, they are ideas that I seize in mid-flight and put down on paper." – Louise Bourgeois

Though Bourgeois' drawings constitute a very separate practice from her sculptural work, they retain a similar tension, oscillating between figuration and abstraction. Drawing was a daily ritual throughout Bourgeois' seven-decade career, used as a necessary tool to record and exorcise her memories and emotions. Trees, flowers, nests, mountains, rivers, and clouds are among the subjects of nature to which she looked for evocations of procreation, growth, and refuge, as well as unsettling states of mind. The natural terrain also became a metaphor for the human body. "It seems rather evident to me," she said, "that our own body is a figuration that appears in Mother Earth".



John Chamberlain  
(1927-2011)  
Untitled, 1960s  
painted metal  
5½ x 8 x 9¼ in (13.9 x 20.3 x 23.4 cm)  
(MA8526)

**MARTHA JACKSON GALLERY**

Born in Rochester, Indiana in 1927, John Chamberlain is hailed for being one of the most influential artists of the Abstract Expressionist movement, due to his continuous valor in challenging the definitions of sculpture. He declared material exploration an essential factor in an artist's job description. His work in collage reveals the impetus behind his oeuvre, due to the pursuit of "the right fit," while exploring different textures and materials. Chamberlain moved to New York in 1956 and followed suit in the Abstract Expressionist movement. In 1957, he found a 1929 Ford Pie Wagon in Southampton, New York, and hauled off the fenders to drive over them with his car. He then twisted and welded the metal together with steel rods, amalgamating in his famous piece *Shortstop*. This was the beginning of the artist's journey in making sculpture from recycled automobile parts that defied traditional definitions of sculpture. Chamberlain's metal works are a contradiction, as they lack solidity while possessing density—it is both light and heavy.

This work was inspired by the gestural brushstrokes of Franz Kline and the abstract paintings of Willem de Kooning. It showcases Chamberlain's spontaneous ability to render the improvisational speed of painting in abstract metal sculptures. The work follows the same method of torquing, bending, and twisting as *Shortstop* and Chamberlain's larger car part sculptures. The artist couples the geometric shapes with vibrant compositions of color that guides the eye in and out of deep shadows and swirling loops. The contrasts in the sculpture's form is highlighted by these primary colors that imbue tension and vivacity to the folded metal sheets layered with paint. The thin pieces of metal that erupt from the center of the piece are refined and emphasize its delicate quality. In the early 1960s, Chamberlain made mixed-media collages using pigments, paper, cardboard, fabric staples, aluminium foil, and scrap metal on twelve-inch acoustic tiles pulled from his New York studio ceiling. In 1966 the artist worked with paper, foam, aluminum foil, and other materials that could be scrunched up or compressed by hand. This practice of crumpling focused on the material's transformation, abstraction, and past histories.









Jim Dine  
(b. 1935)  
*Car Crash*, 1959-60  
oil and mixed media on burlap  
60 x 64 in (152.4 x 162.6 cm)  
(DIN8538)

MARTHA JACKSON GALLERY

When Dine arrived in New York in 1959, the city was undergoing huge change. Harlem was embroiled in race riots while the Vietnam War was turning into a big political reality. Art was becoming less rarefied and there was a great interest in artists and the art world. Abstract Expressionism was being superseded by a new energy, and artists acquired a new role in society through practices that brought the audience closer to them and how they created their work. Despite lacking a background in theater, Jim Dine participated in the Happenings, a term Allan Kaprow coined for his *18 Happenings in 6 Parts*,

took place at the Reuben Gallery, New York from October 4-10, 1959. Happenings were the precursors for performance art, which had been inspired by the theatrical aspects of Dada and Surrealism, as well as Viennese Actionism. An early and notable creator of the Happenings was Claes Oldenburg, who told Dine about the project. For Dine, the Happenings reflected his performance of everyday life rather than an extension of his painting. However, his hugely influential *Car Crash* performances, paintings and drawings from 1960 are exceptions as Dine tied them together with his Happening *The Car Crash* from November 1-6, 1960. The title itself was a crowd-pleaser, as people knew "Happening" meant they were going to see Dine, Oldenburg, Whiteman, and Kaprow in action. Despite Kaprow being the initiator of these performances, many considered Dine's work to be a "real happening". Ranging from fifteen to twenty minutes in total, the performance starred Jim Dine as a silver car, a man and a woman moving through the audience in what Dine defined as "a catatonic dance", and Claes's wife, Pat Oldenburg, reciting a dialogue on a soundtrack of honking horns and street noises played from a record.

Dine was inspired to create *The Car Crash* Happening from his previous two car accidents, which resulted in the ideas of mortality, fragility, and violence in his work. The purpose of the performance was to work through the trauma of the incident by acting out the collision. The piece also embodied sexual connotations, with the repeated action of bumping of bodies and the spotlighting of sexual organs. Dine dressed the man as a woman and the woman as a man, while Pat Oldenburg hovered on a ladder above the crowd wearing a long white dress. Her dialogue was described by Dine as "concrete poems". As Pat recited these poems, Dine would draw many pastels of cars, erasing them, and redrawing them, which were the origin for his *Car Crash* series from 1960.

Jim Dine broke through the boundaries of traditional art forms such as painting and sculpture. By diffusing the material object and centering on personal experience and commonplace language, Dine's performance pieces spoke to the wide-ranging conceptual and Pop Art movements. Unlike Andy Warhol, who imposed an emotionally detached approach to his work, using commercial media, like newspaper headlines, advertisements, and billboards as his genius, Dine was fueled by his own autobiographical experiences. His work reads more like a personal diary, or a record cataloging his ideas. Dine's work fused elements of Neo-Dadaism, as he saw his work as an extension of Robert Rauschenberg and Jasper Johns, as well as Abstract Expressionism, and Pop Art. He set the foundational stage for fluxus art in Europe and America, inspiring artists such as Joseph Beuys, Jonathan Meese, Mike Kelley, and Paul McCarthy.





Rosalyn Drexler

(b. 1926)

*Cigarette Smoking May Be Hazardous to Your Health, 1967*

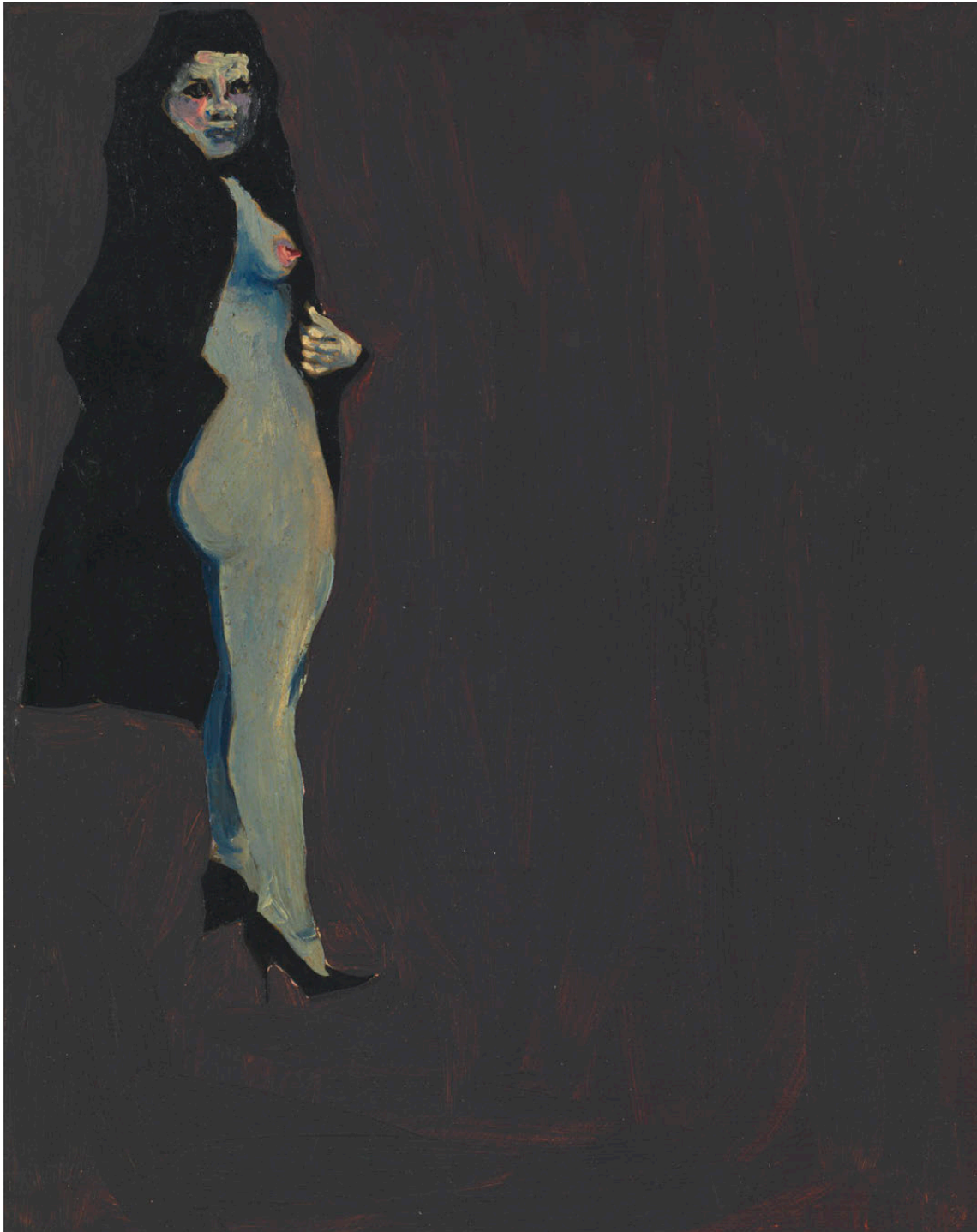
acrylic and paper collage on canvas

9 x 12 in (22.9 x 30.5 cm)

signed on verso

(DRE8486)

**KORNBLEE GALLERY**



Rosalyn Drexler  
(b. 1926)

*Hooker*, 1963

signed on verso

acrylic and paper collage on canvas board

9 7/8 x 8 7/8 in (25.1 x 22.5 cm)

(DRE8485)

## KORNBLEE GALLERY

Rosalyn Drexler was born in the Bronx, New York, in 1926. She began exhibiting her work in the 1950s and became a prominent presence of the Pop Art movement in the early 1960s.

Due to an informal education as an artist and writer, Drexler's work is authentically sprung from self-expression around her home, and stresses the narrative of the "girl", or herself. Her methods of appropriation are similar to Andy Warhol and Roy Lichtenstein. Drexler is known for affixing pops of bright colors and narrating new themes from outside sources by strategically fixing images to canvas and overpainting the resulting collage. Drexler eliminated the visual trace of the underlying, mechanically reproduced images, and accepted the challenge of creating originality in an age of mechanical reproduction. Drexler conveyed social narratives and themes in work which frequently featured social issues in the language of American 1940s Film Noir and the French Nouvelle Vague. The images are complex in depth, which made her pieces more challenging for her contemporaries and viewers to unravel. Once comprehension is achieved, the image becomes all the more iconic.

Jean Dubuffet

(1901-1985)

*Corps de Dame*, 1950

signed, inscribed, and dated lower right: 'à Maria

Paris sept 50 Jean Dubuffet'

crayon, gouache, and watercolor on paper

19 x 12 3/8 in (48.3 x 31.4 cm)

(JD8533)

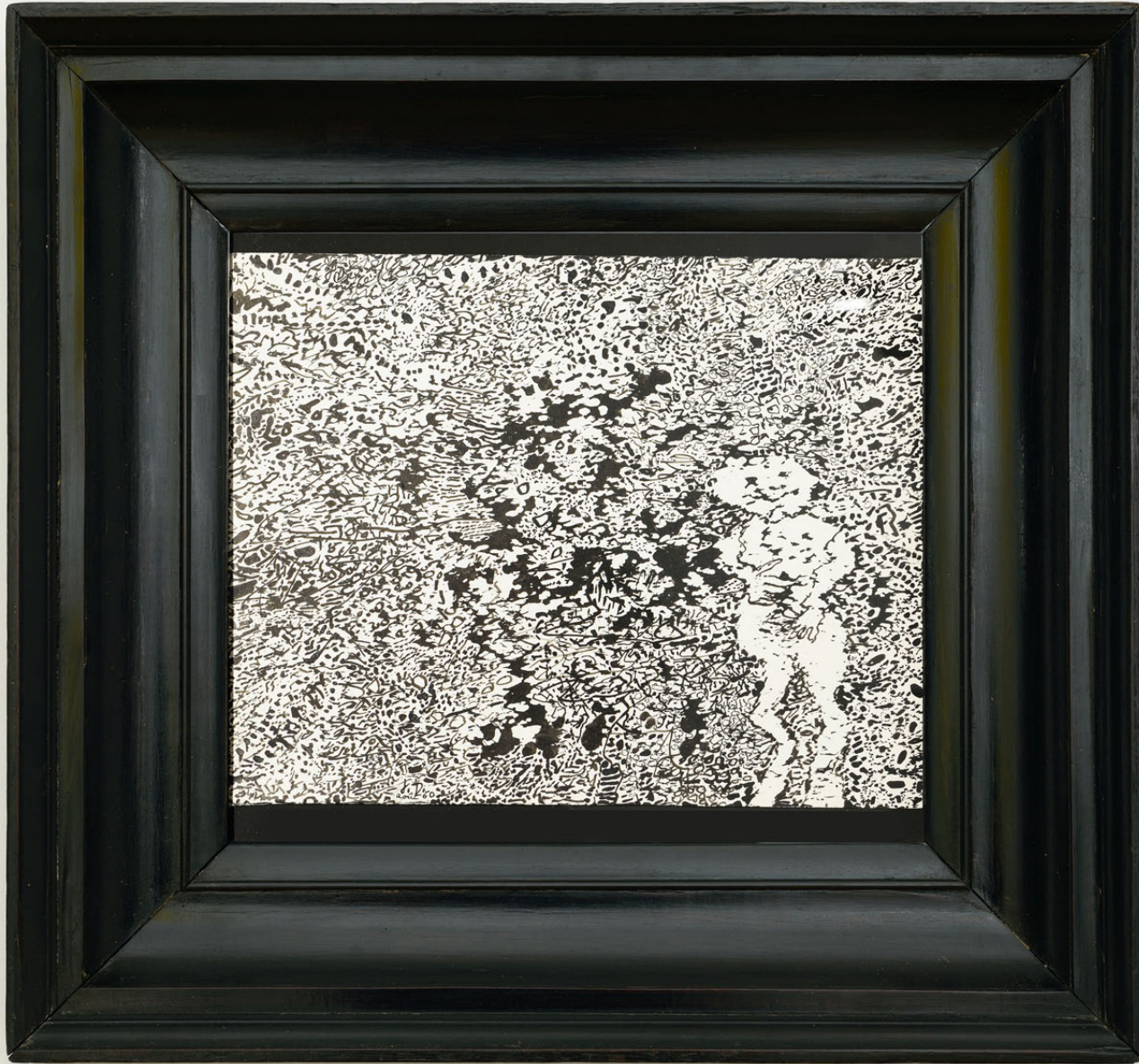
## SAIDENBERG GALLERY

Jean Dubuffet was born in Le Harve in 1901 to a bourgeois family of wine merchants. He withdrew from formal academic training at the Lycée of Le Havre where he studied art for six months before rejecting and withdrawing from formal art training in 1918. He began painting at age 41, following his successful career as a wine merchant, as well as playing jazz, writing poetry and learning languages. Dubuffet coined the term Art Brut (meaning "raw art", often referred to as "outsider art") from Dr. Hans Prinzhorn's book *Bildneri der Geisteskranken. Ein Beitrag zur Psychologie und Psychopathologie der Gestaltung* (*The Plastic Activity of the Mentally Ill. A Contribution to the Psychology and Psychopathology of Formal Configuration*), which would be a fundamental catalyst to his art and subsequently on 20th century art.









Jean Dubuffet

(1901-1985)

*Personnage dans un Paysage*, 1960

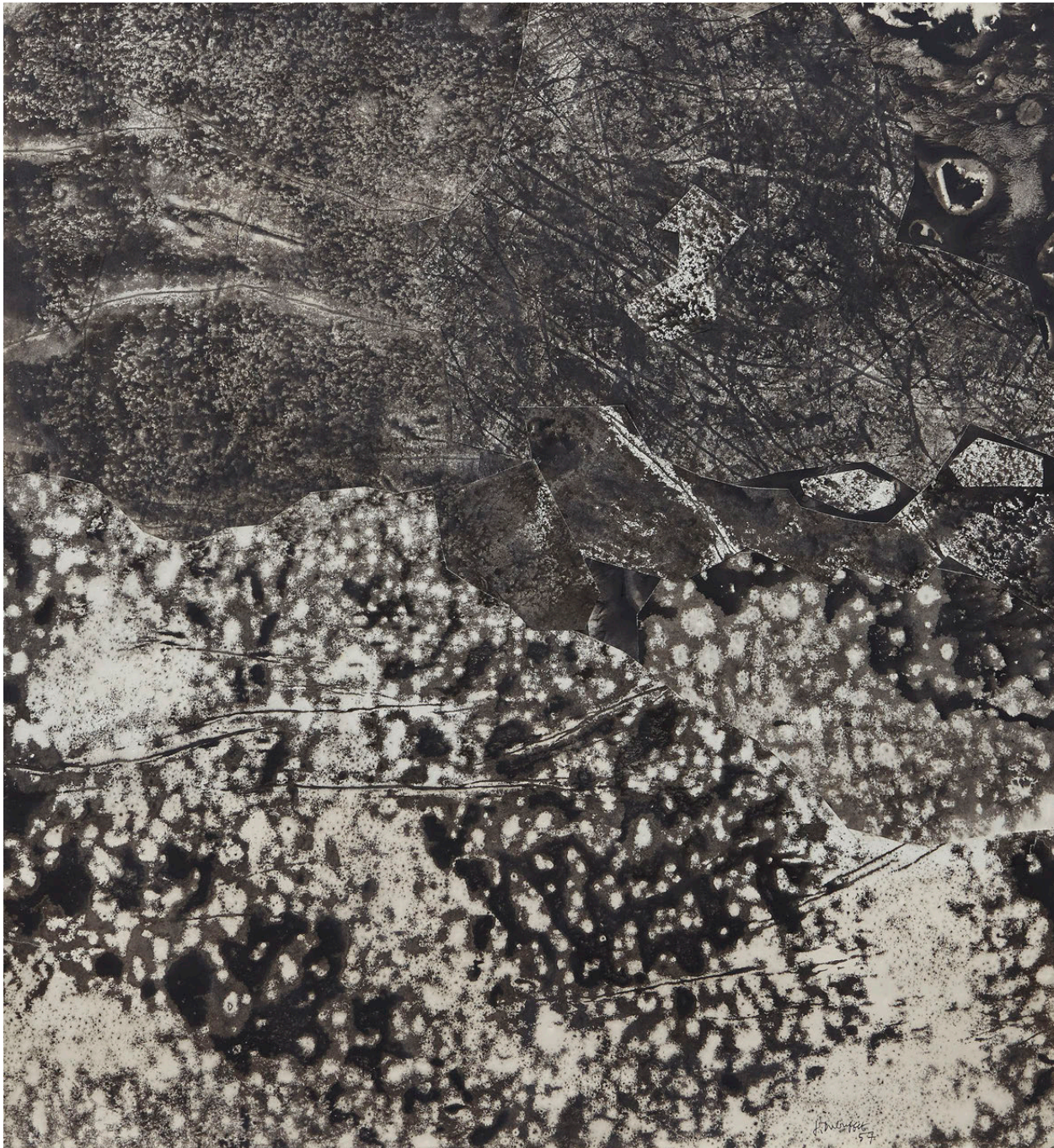
initialed and dated: 'août 60'

India ink on paper

9 1/4 x 12 in (23.5 x 30.5 cm)

(JD8532)

**SAIDENBERG GALLERY**



Jean Dubuffet  
(1901-1985)

*Le Sol Constellé*, March 1957  
signed and dated lower right:  
'J. Dubuffet 57'  
assemblage d'empreintes  
25 5/8 x 23 1/4 in (65 x 59 cm)  
(JD8487)

**SAIDENBERG GALLERY**

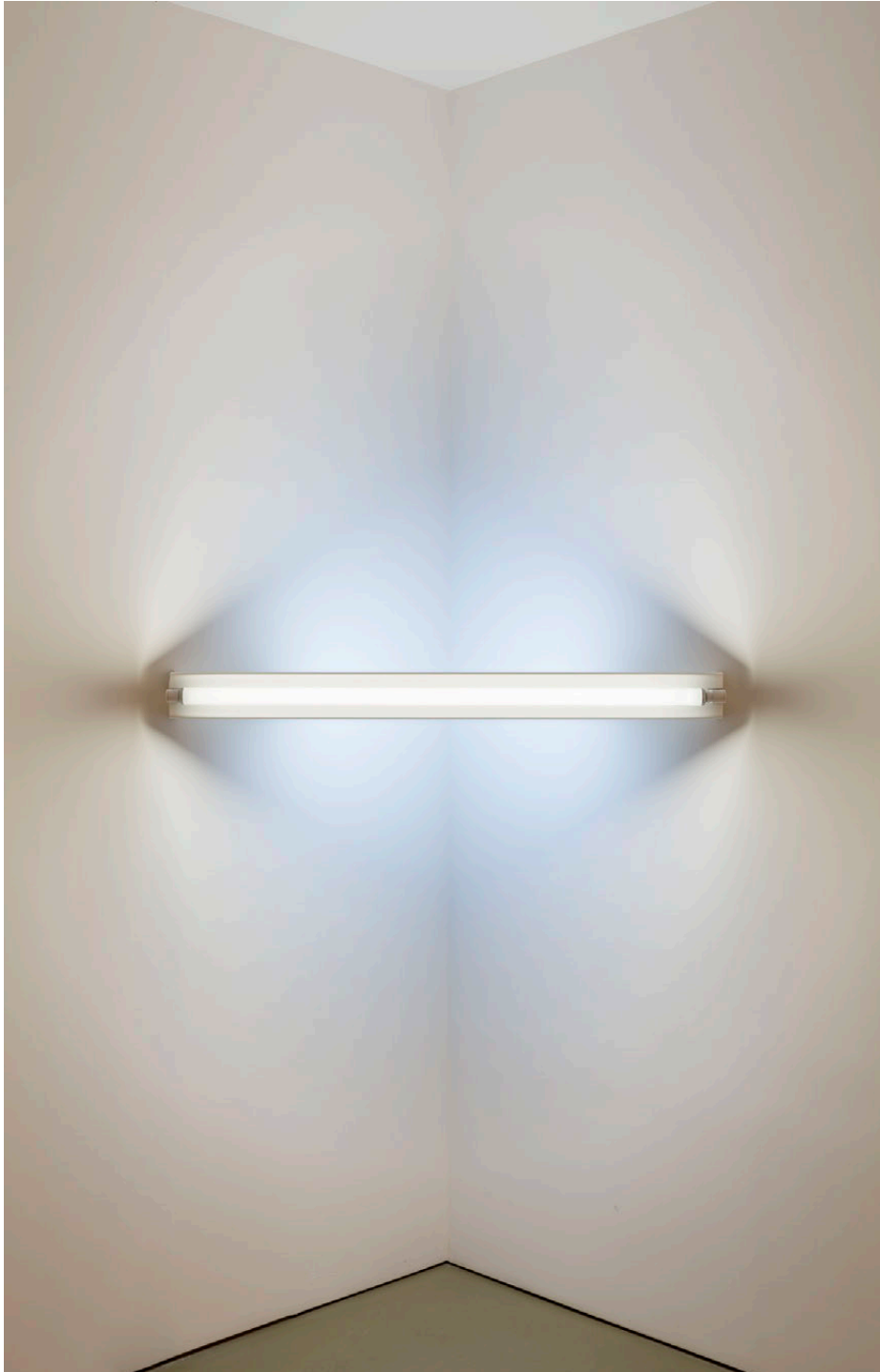


Claire Falkenstein  
(1908-1997)  
Untitled, ca. 1965  
copper and glass  
9 1/4 x 16 3/4 x 8 1/4 in  
(23.5 x 42.5 x 21.0 cm)  
(FAL8512)

MARTHA JACKSON GALLERY

While working in Rome, Claire Falkenstein discovered a means of facing metal and glass. The volume of a substantial form such as glass could be opposed by the inert substance of ductile metal, which were drawn thinly into wires or combined in rods that swoop and curl through space. Substance was made transparent and solids made insubstantial. Her mode of work represented a natural means in constructivist sculpture, which involved a range of materials that beyond glass and metal, also included ceramic and wood. Falkenstein also had an interest in Albert Einstein's theories of the universe, which inspired her to create wire and fused glass

sculptures that explored the concept of infinite space, looking at the dynamism inherent to the relationship between positive and negative space. She explored what she referred to as "topology", a connection between matter and space, incorporating a concept of the continuous void in nature. Falkenstein had spent 13 years in Paris before returning to the United States and settling in California. During her time in Europe, she met fellow artists including Jean Arp, Alberto Giacometti, and Sam Francis. She also became acquainted with art connoisseur Michel Tapié, through whom she met Martha Jackson.



Dan Flavin  
(1933-1996)  
Untitled, 1969  
daylight and cool white florescent light  
width: 48 in (122 cm)  
Edition 1 of 5, of which only two were fabricated  
(DF8495)

### KORNBLEE GALLERY

Since 1963, Dan Flavin has produced a singularly consistent body of work that utilized commercially available fluorescent lamps to create installations of light and color. Through these light constructions, Flavin establishes and redefines a space, challenging the theoretical separation of art and everyday life. By declaring that a fluorescent light tube could stand on its own as a work of art, Flavin follows in the steps of Marcel Duchamp, who deemed an object to be art by virtue of selection alone.

Using a restricted visual vocabulary, Flavin began his decades-long investigation into the nature of light. He preferred standardized fluorescent light to custom-designed neon, and never altered the dimensions nor the colors of the lights. He also confined himself to a limited palette of red, blue, green, pink, yellow, ultraviolet, and four shades of white.

Flavin's fluorescent installations grew out of post-war American art traditions. He developed a rational aesthetic, expressed through the use of industrial materials, and implemented neutral, geometric forms. Abstraction in the 1950s, especially in New York, had a painterly quality to them: brushstrokes were visible, paint was allowed to drip and pool, and the artists' energy and movement were manifest. Flavin's fluorescent lights achieved a similar effect, where the light bleeds into the ambient space surrounding the fixture itself. Thus the art consists not merely of the fluorescent tubes, but also the space they illuminate. Flavin described his practice as "decisions to combine traditions of painting and sculpture in architecture with acts of electric light defining space." Like sculpture, the lights are three-dimensional, yet, like painting, they are mounted flat against the wall and involve the juxtaposition and interaction of colors.

In this work, Flavin utilizes the architecture of a gallery space by mounting the light out of a corner. By placing a single four-foot white fluorescent tube in the corner, he illuminates what is usually a darkened area of the installation space. Invigorating a "dead space" with light became one of Flavin's techniques of focus. Two shades of white fluorescent light, daylight and cool white, are mixed together in the work, and the juxtaposition of the colors and architecture creates geometric shapes and shadows that redefine the space.

Julio González  
(1876-1942)

*Étude pour Homme Cactus*, 1939

dated and initialed lower left

ink and wash on laid paper with two deckled edges

14 1/2 x 10 1/4 in (36.8 x 26 cm)

(GON8586)

SAIDENBERG GALLERY

Artisan metal-worker, painter, and sculptor, Julio González is known for his small-scale, abstract iron sculptures. He grew up working in his father's metalsmith shop, where he learned direct metal welding techniques. González casts, hammers, and sculpts iron, copper, gold, bronze and silver. Known as a "sculptor of the void", González uses space as a canvas for iron wires and planes, transforming space into a constructive element, a material in its own right.

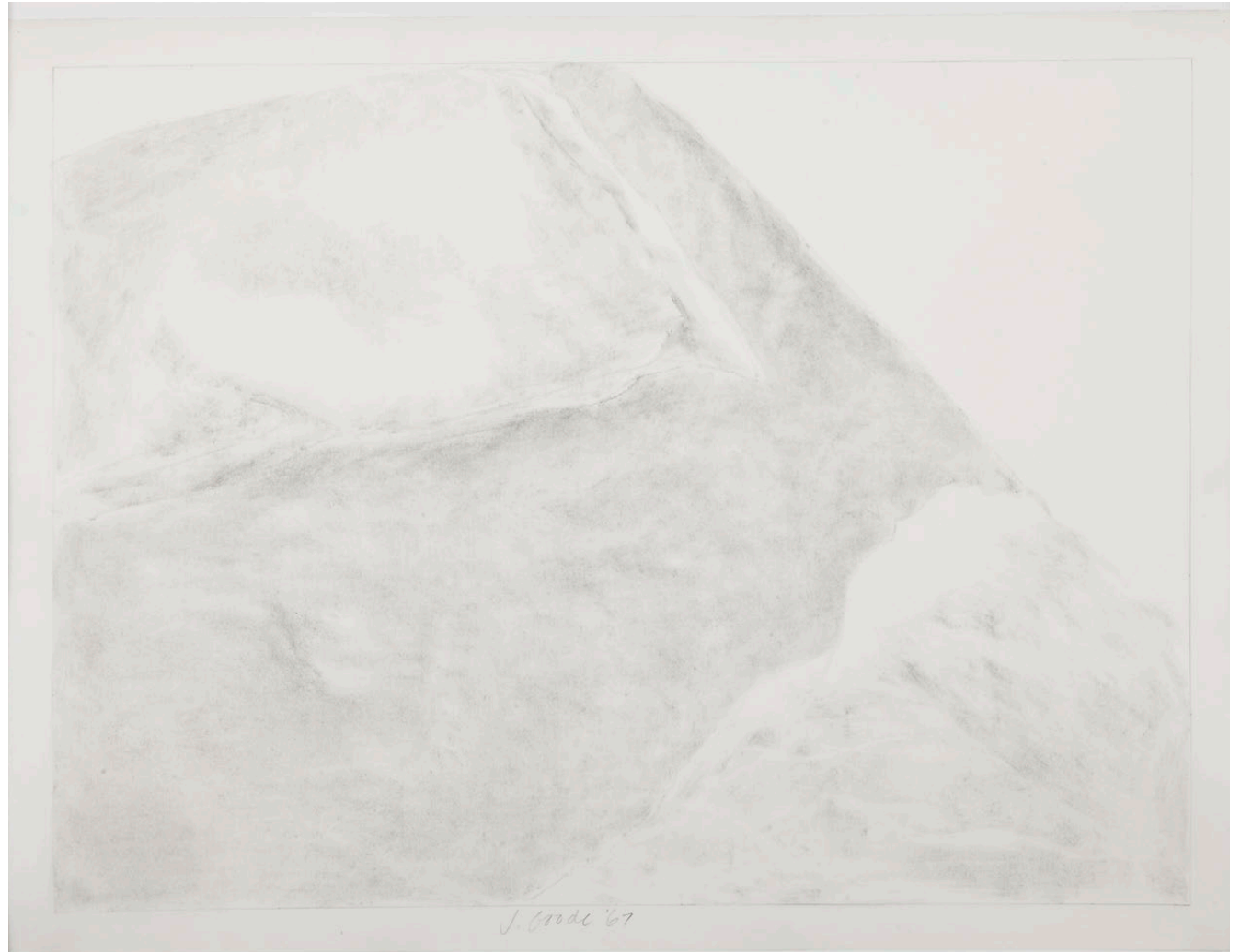
In 1897 González began to frequent Els Quatre Gats, the café in Barcelona where he met Pablo Picasso. He moved to Paris in 1900 and became close associates with artists like Pablo Gargallo, Jaime Sabartés, and Juan Gris, whose work was also exhibited at the Saidenberg Gallery.

González provided metal welding assistance to Picasso and Brancusi, and in turn, he was deeply influenced by Picasso's sculptural work, and by both Cubism and Surrealism. He utilized a variety of geometric forms, such as rods, planes, and spikes that served as metaphors for abstract ideas.



Joe Goode  
(b. 1937)  
*Unmade Bed Drawing aUBd 1.1, 1967*  
graphite on paper  
20 x 25 1/2 in (50.8 x 64.8 cm)  
signed and dated  
(JG8536)

**KORNBLEE GALLERY**



“...if I can’t find a new way of seeing something then I’m not interested in it”. ~ Joe Goode

Walking the line between abstraction and representation, Joe Goode seeks to convey the process of perception in his paintings. He gives hints of recognizable forms and uses subtle gradations of color and visible brushstrokes to invoke viewers to consider their own viewing experiences. First recognized for his milk bottle paintings and cloud imagery, Goode was focused on things that could be seen through. He explored images which project a mode of seeing “in and out” and “up and down”, such as milk bottles, oceans, waterfalls, clouds, and torn skies. Though his subject matter remains relatively consistent, Goode combines various traditional and non-traditional media in the creation of his work that present new, unique ways of seeing.



Joe Goode  
(b. 1937)  
*Cloud Drawing*, 1968  
signed  
pencil on paper  
framed: 23 1/4 x 27 3/8 x 1 1/2 in  
(59.1 x 69.5 x 3.8 cm)  
(JG8535)

**KORNBLEE GALLERY**

Joe Goode  
(b. 1937)  
*Money Bag Drawing*, 1961  
pencil and oil on paper  
12 x 11 1/4 in (30.5 x 28.6 cm)  
(JG8537)

**KORNBLEE GALLERY**





Grace Hartigan  
(1922-2008)  
*Articulations*, 1968  
watercolor and collage  
29 1/2 x 22 in (74.9 x 55.9 cm)  
[GHR8606]

MARTHA JACKSON GALLERY

After significant recognition in the 1950s for her large-scale, sensuous, abstract paintings, Grace Hartigan moved from New York to Baltimore. Her painting was evolving in a new direction as she began working with thinner washes of paint and imagery more closely related to nature and popular culture, all while retaining her distinctive, gestural lines.

Throughout the 1960s, Martha Jackson formed a productive and close relationship with Hartigan. Hartigan's viewpoint became more critical and the two were both exceptionally strong, unconventional women, who had walked away from accepted feminine roles to devote themselves to art. Hartigan was not just passively involved in the Abstract Expressionist movement, but was very much aware of the dynamics of institutional relations in a male dominated art world. Her move towards including more figuration alienated her from fellow artists in the scene, but that did not stop her. Inspired by Jackson Pollock's gestural style and scale, and Willem de Kooning's dedication to art history, Hartigan began inserting recognizable imagery into her abstractions, which often consisted of dense networks of geometric shapes. She maintained her unique style, keeping the objects floating in an abstract, buoyant, circular composition.





Grace Hartigan  
(1922-2008)  
*Lateral View #2*, 1968  
watercolor and collage  
29 1/2 x 22 in (74.9 x 55.9 cm)  
(GHR8607)

MARTHA JACKSON GALLERY



This work was shown at Kornblee Gallery on the occasion of Alex Hay's solo exhibition which ran from April 19 to May 8, 1969. The poster/announcement of the show is on view at David Nolan Gallery, and portrays the artist with this very drawing.

Circumstance has always been the driving force behind Alex Hay's work. He made use of tools or materials at hand, responding to and recording his current whereabouts and activities, which reflected his state of perpetual observation and awareness of presence. During the 1960s, Hay developed a body of paintings and sculptures that were inspired by everyday objects: cash register receipt, a paper bag, and a sheet of lined legal paper. He reproduced these objects in unexpectedly large formats, giving the work a monumental presence. From a distance these works present a portrait of fragments normally destined for the trash, the careful observation of what remains unnoticed—the mundane and banal in life. Upon closer inspection, the works become more abstract as the painterly surfaces break down into pattern and material.

Displayed at Jill Kornblee's namesake gallery in the 1960s, *Ground Drawings* were created as Hay was forming a new mode in his practice. He decided it was no longer necessary to create images in his work or "art objects". Instead, the process of measuring and Hay's environment became the focus of the work itself. The drawings were a reaction to a special type of paper he obtained from Gemini, the allure of a tool (his protractor), and the particularities of the ground in the canal area of Venice Beach. Some of the ideas in these early pieces grew out of Hay's early performance work, in which ideas about repetitive action and observation can lead to a unique accumulation of knowledge.

Alex Hay  
(b. 1930)

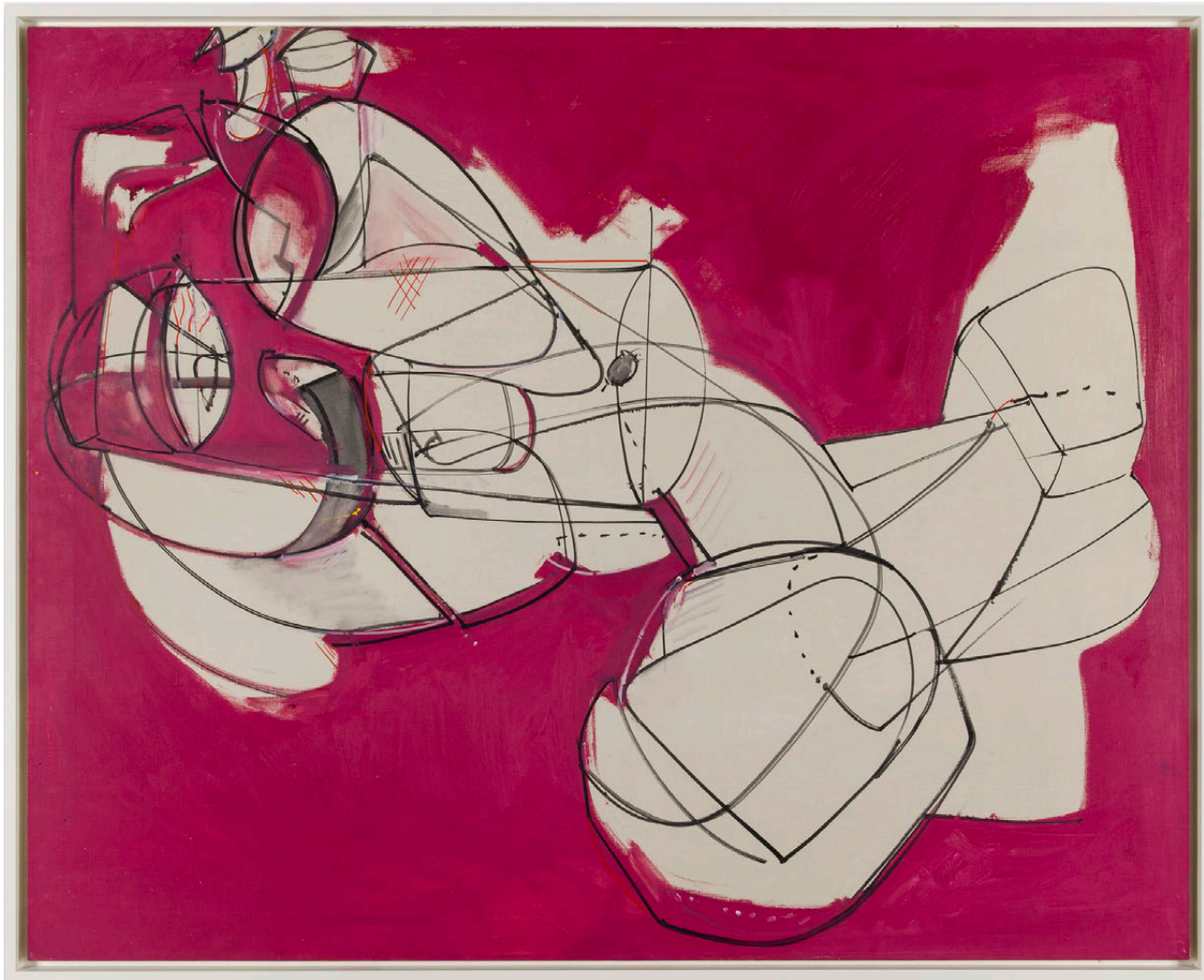
*Ground Drawing (square)*, 1968

graphite on filter paper

35 3/4 x 39 1/2 in (90.8 x 100.3 cm)

(HAY8496)

**KORNBLEE GALLERY**

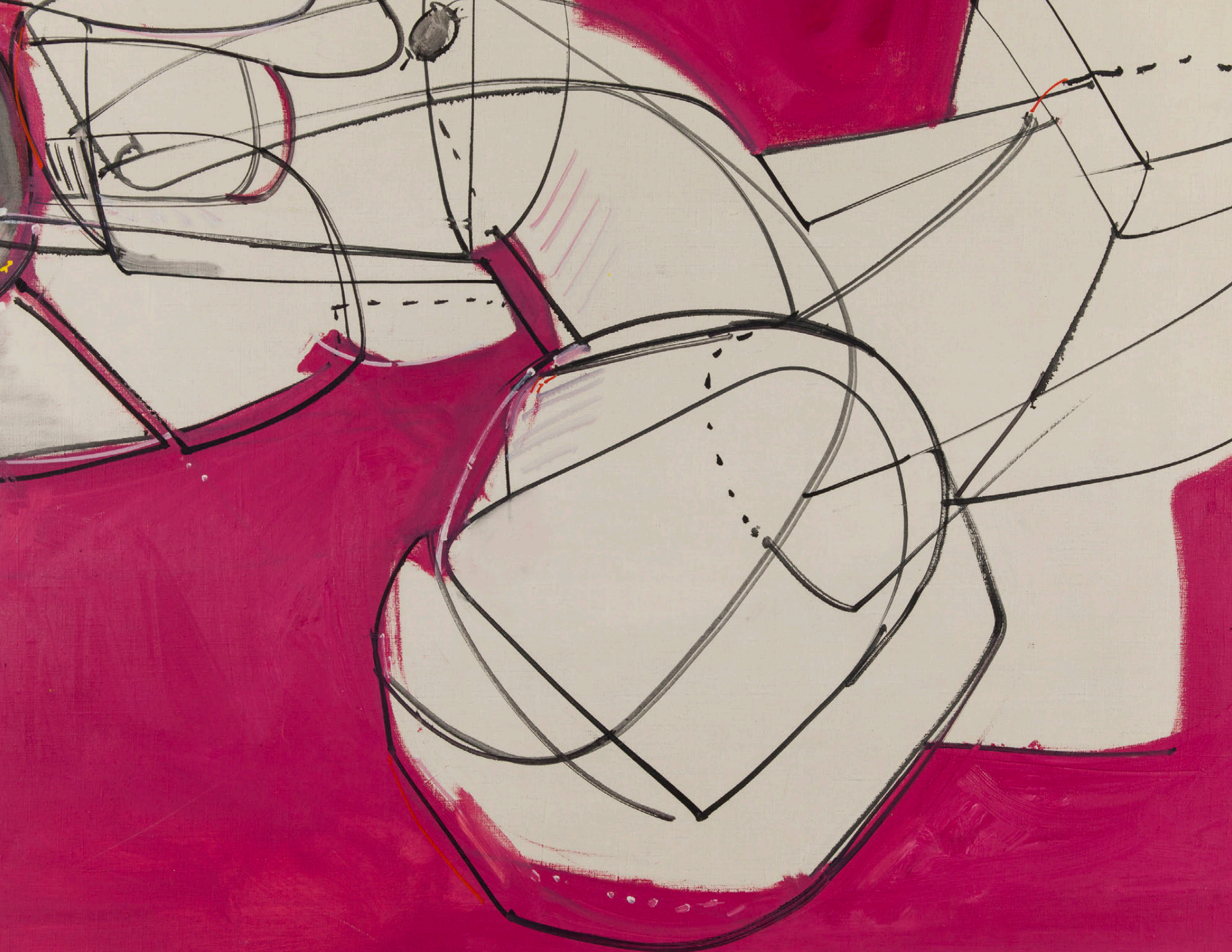


Hans Hofmann  
(1880-1966)  
*Astral Image No. 1*, 1947  
oil on canvas  
48 x 60 in (121.9 x 152.4 cm)  
inscribed on verso: 'Cat 1135'  
upper left; '1947 48 x 60' by Miz  
Hofmann, upper right; 'Rhythmic  
form on magenta' upper stretcher  
(HH8506)

**MARTHA JACKSON GALLERY**

Hans Hofmann was an American-German Abstract Expressionist painter and one of the most influential art teachers of the 20th century. Among the artists influenced by his work are Joan Mitchell and Louise Nevelson who also exhibited at Martha Jackson Gallery. His vivid paintings of geometric and irregular forms wove together Cubist forms with the electric color palettes of Fauvism borne out of his "Push-Pull" technique. Through this technique, Hofmann demonstrated that the illusion of space, depth, and movement on a two-dimensional surface could be created abstractly using color and shape, rather than representational forms.

*Astral Image No. 1* was created post World War II, when Hofmann began to explore themes similar to those that preoccupied his contemporaries Kandinsky, Miro, and Picasso. This period marked the beginning of his gradual transition from a more representational style of painting into pure abstraction. The brilliance of color and dynamic lines juxtaposed with the tautness of the canvas present a kind of lyricism that is simultaneously architectural and spontaneous.





Robert Indiana  
(1928-2018)  
*The American Eat*, 1962  
signed, titled and dated  
conté crayon on paper  
25 x 19 in (63.5 x 48.3 cm)  
(RI8614)

#### STABLE GALLERY

Robert Indiana first emerged on the wave of Pop Art that engulfed the art world in the 1960s. His work embraced the vocabulary of highway signs and roadside entertainments that were commonplace in post-war America, juxtaposing the bold, dazzling colors and shapes with words that explored themes of American identity. Indiana's LOVE series which first appeared in 1966 and its subsequent popularity and proliferation on unauthorized products eclipsed the public's understanding of the emotional and symbolic complexity of his art. His body of work utilizes references to American history, his personal life, while exploring the power of abstraction and language. Indiana's work usually involves words integrated into centered, geometrical compositions, often morally fraught. There was always a complicated undercurrent in his clean-lined works. Besides "LOVE", "EAT" was often used in both paintings and sculptures, which referred to the flashing "EAT" road signs of the Midwest as well as his mother's last words to him.

While Indiana's contemporaries incorporated found objects and images of everyday life, they had always done so with gestural paint handling. Through his hard-edge style and simple stencil lettering, Indiana embraced the sign-painter's aesthetic, challenging the boundary between fine art and commercial advertising.



Robert Indiana created this painting as the basis of a poster for his solo exhibition at the Stable Gallery in New York, which ran from October 16 through November 3, 1962. The poster was commercially printed as an offset lithograph measuring 26 x 24 in (66 x 61 cm).

Robert Indiana  
(1928-2018)  
*Stable*, 1962  
oil on canvas  
50 x 40 in (127 x 101.6 cm)  
(RI8527)

STABLE GALLERY







Robert Indiana

(1928-2018)

*The American Eat: New York, 1962*

signed and dated

conté crayon on paper

25 x 19 in (63.5 x 48.3 cm)

(RI8615)

STABLE GALLERY

Alfred Jensen

(1903-1981)

*Upward; Downward; Upward Move-  
ments*, 1961

oil on canvas

44 x 54 in (111.8 x 137.2 cm)

titled, inscribed, signed and dated on

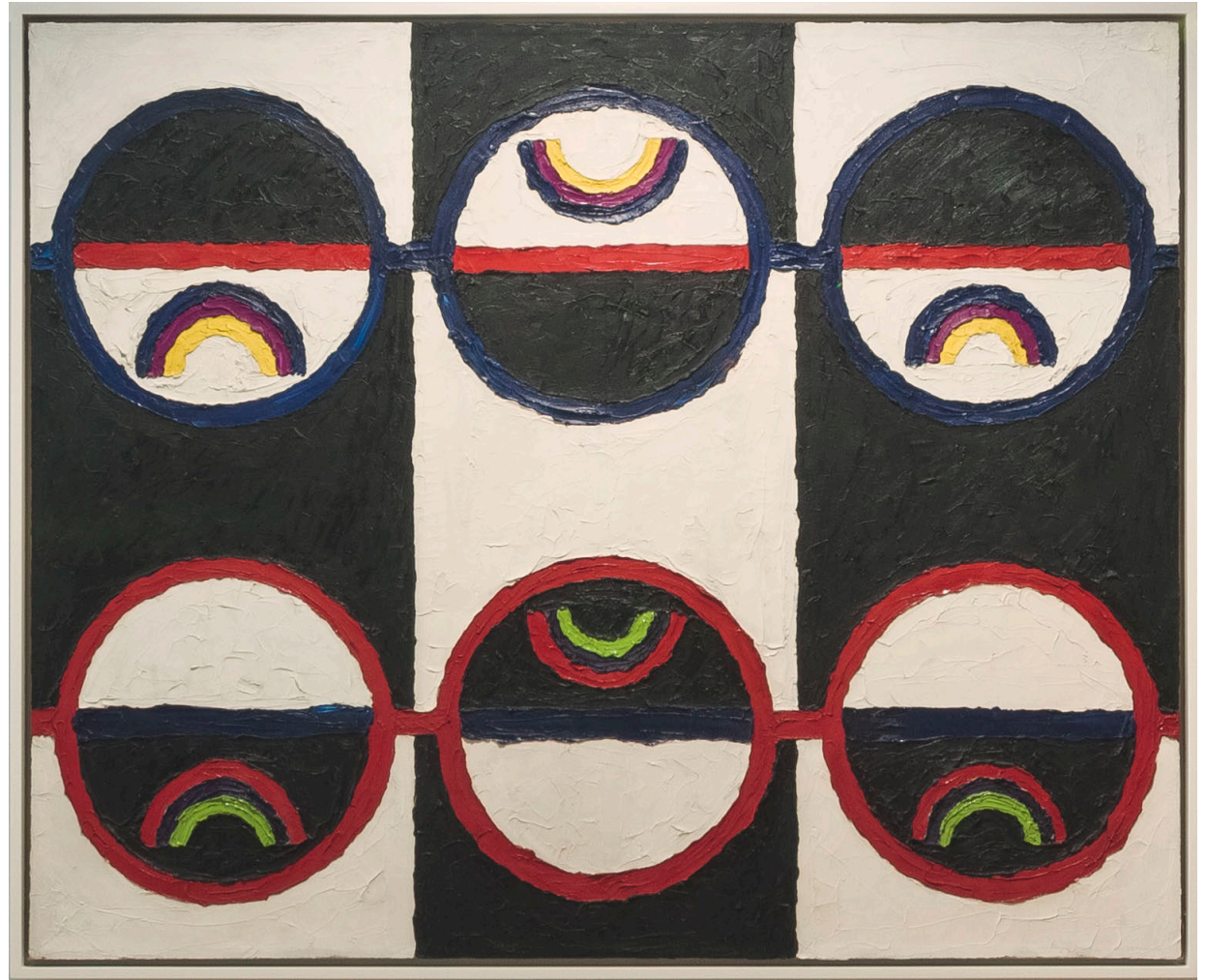
verso: 'Upward; Downward;

Upward / Movements. / size 44" x 54"

/ Painted by Alfred Jensen / 1961'

(AJ8508)

**MARTHA JACKSON GALLERY**



Known for his colorful grids composed of geometric shapes, Guatemalan born Alfred Jensen was a keen investigator of mathematics and color theory. Spiritual and philosophical symbolism was heavily apparent in his compositions, with Jensen explaining that "this idea that things resonate with or energize each other has guided [him] in producing [his] paintings." After moving to the US in 1934, he began his 20-year study of Goethe's *Zür Farbenlehre*, the poet's views on the nature of colors and the human perception of them. Jensen began by incorporating checkerboards in his prismatic colored murals, and in diagrams and paintings on paper, inspired by mathematics, scientific formulations, and even the Mayan calendar system.

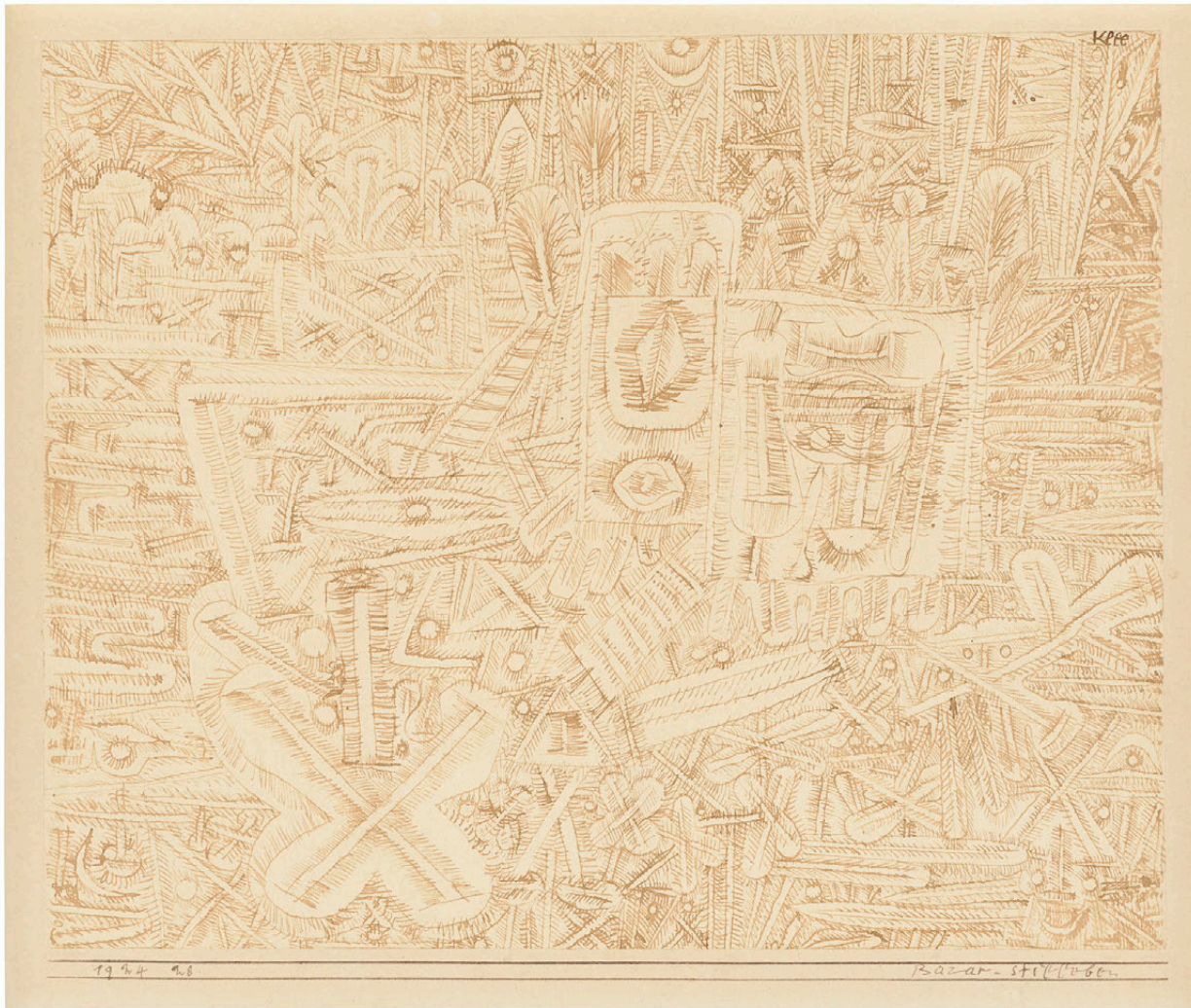
While his works were two-dimensional demonstrations of mathematical and color theories, they were also metaphorical, referencing pre-Colombian and Asian cultures, textiles, and the divine. The paintings are dense, condensed, and impacted with ideas, theories, symbols, and grand schemes. Pure color oil paint was squeezed straight out of the tube and spread with a palette knife. The paint is dabbed on thickly and light bounces off the paint, revealing each section of the work distinctly and separately. Duality is central to his works; Jensen opposes white and black, and sets complementary colors against each other. Forms are mirrored, repeated, and transposed. Ultimately, his paintings are of himself in the process of thinking. Jensen mashes ideas together, transposes them, cross-pollinates them, to find a common order – a deeper structure.

Alex Katz  
(b. 1927)  
*February, 1963*  
oil on canvas  
48 x 32 in (121.9 x 81.3 cm)  
(AK8498)

**STABLE GALLERY**

With their smudgy lines and soft colors, Alex Katz's paintings have the contours of realism while also dabbling in abstraction. His portraits, for which he is famous, are stylized and minimal in a way that resembles magazine advertisements or billboard posters, while still retaining a painterly quality. The same flattened, graphic, stylized characteristic of his portraits can be seen in *February*, a portrait of an apartment interior. The work suggests the presence of people, though no one is visible. It is dark and monochromatic, with slight modulations in tone and shadow. Broad brush strokes are visible throughout the painting, walking the line between realism and gestural abstraction. The curtains of the window are open but we are not offered a view outside. With the bench extending beyond the frame, the painting appears to be a fragment of an image. Such qualities evoke a sense of mystery and even surrealism, true to Katz's style.





Paul Klee  
(1879-1940)  
*Bazar*, 1924  
pen on paper  
7 3/8 x 8 7/8 in (18.6 x 22.5 cm)  
(PK8568)

**SAIDENBERG GALLERY**

Paul Klee's highly individual style was influenced by movements that included Expressionism, Cubism, and Surrealism. His adoption of the abstracted geometric style of Cubists is seen in a number of drawings, which were also largely inspired by the simple patterns of children's drawings. This composite style returned art to its fundamentals: children's art by its direct renderings, and Cubism by its timeless geometry. In Cubism, there are simple indicators of objects represented, but with Klee they became objects in their own right. Klee demonstrated how formal elements—simple linear constructions and

geometric motifs—could be used to build complex, symbolic compositions. Among the many types of compositions resulting from this practice are pictures made entirely of squares, horizontal grooves, patterns resembling basket weave, and shapes that indirectly reference nature. Klee's most famous works are bold, often consisting of a variety of color and broad brushstrokes, but his earlier works, as seen in *Bazar*, were filled with small details, tints, and delicate shading. A microcosm of the plant kingdom, the drawing is an intense evocation of mystery and the beauty of nature.



Joan Mitchell  
(1925–1992)  
Untitled, 1960  
oil on canvas  
39 3/8 x 39 3/8 in (100 x 100 cm)  
(JMI8511)

**STABLE GALLERY /  
MARTHA JACKSON GALLERY**

Joan Mitchell first attained critical acclaim and success in male-dominated abstract expressionist circles of New York in the 1950s. She was one of the few women invited to join The Club, the East Eighth Street gathering place where the Abstract Expressionists met for weekly discussions. Other female artists included Lee Krasner and Grace Hartigan, with whom Mitchell was close friends and also exhibited alongside Mitchell at Stable Gallery and Martha Jackson, respectively. Mitchell was connected to her generation's response to and redirection of gestural abstraction.

While rooted in the conventions of abstraction, Mitchell's reinterpretation of the traditional figure-ground relationship and synesthetic use of color set her apart from her peers. Sparked by elements and colors found in her environment, Mitchell's works are charged with a cohesive reaction to her natural and emotional surroundings, providing an intimate look of a hand and mind in motion. Though seemingly unrestrained, her process was methodical. She carefully layered each color, aware of the relationships between them and to the weight of each brushstroke. She said of her work, "That particular thing I want can't be verbalized...I'm trying for something more specific than movies of my everyday life: To define a feeling." Mitchell developed a visual language with rhythmic counterposed lines and layered fields of color through which she communicated emotion and life experience.

Mitchell had shows at Stable Gallery from 1953 to 1965; from 1968 onwards, she exhibited at Martha Jackson Gallery.



previous page:

Louise Nevelson

(1899-1988)

Untitled, 1962

two sculptures: gold painted wood construction

23 3/4 x 9 1/2 x 10 in (60.3 x 24.1 x 25.4 cm)

24 x 8 x 8 1/2 in (61 x 20.3 x 21.6 cm)

each signed and dated on top: 'Nevelson 1962'

(LN8503 & LN8504)

this page:

Louise Nevelson

(1899-1988)

Cascades - Perpendiculars XII, 1980-1982

wood assemblage

99 x 25 x 13 in (251.5 x 63.5 x 33 cm)

(LN8602)

## MARTHA JACKSON GALLERY

Born Leah Berliawsky in the Poltava Governorate of the Russian Empire (1899), Louise Nevelson emigrated to the United States during the early 20th century. Learning from the likes of Hans Hofmann and Chaim Gross, she dabbled in early conceptual art using found objects as well as printing and painting before dedicating her lifework to sculpture. Nevelson's sculpture, a beacon in the hall of postwar American avant-garde art, presents itself through a monochromatic amalgamation of found objects. Often containing mundane everyday elements of wood and later other materials such as Cor-Ten steel, aluminum, and Plexiglas, these artworks are intricately pieced together to the likeness of a puzzle. Guided by Nevelson's brilliant mind, the work develops an experience greater than the sum of its parts. The monumental sculpture transforms the space it inhabits, creating a different world of Nevelson's conception.









Pablo Picasso

(1881-1973)

*Le Mendiante, Mougins, July 3, 1967*

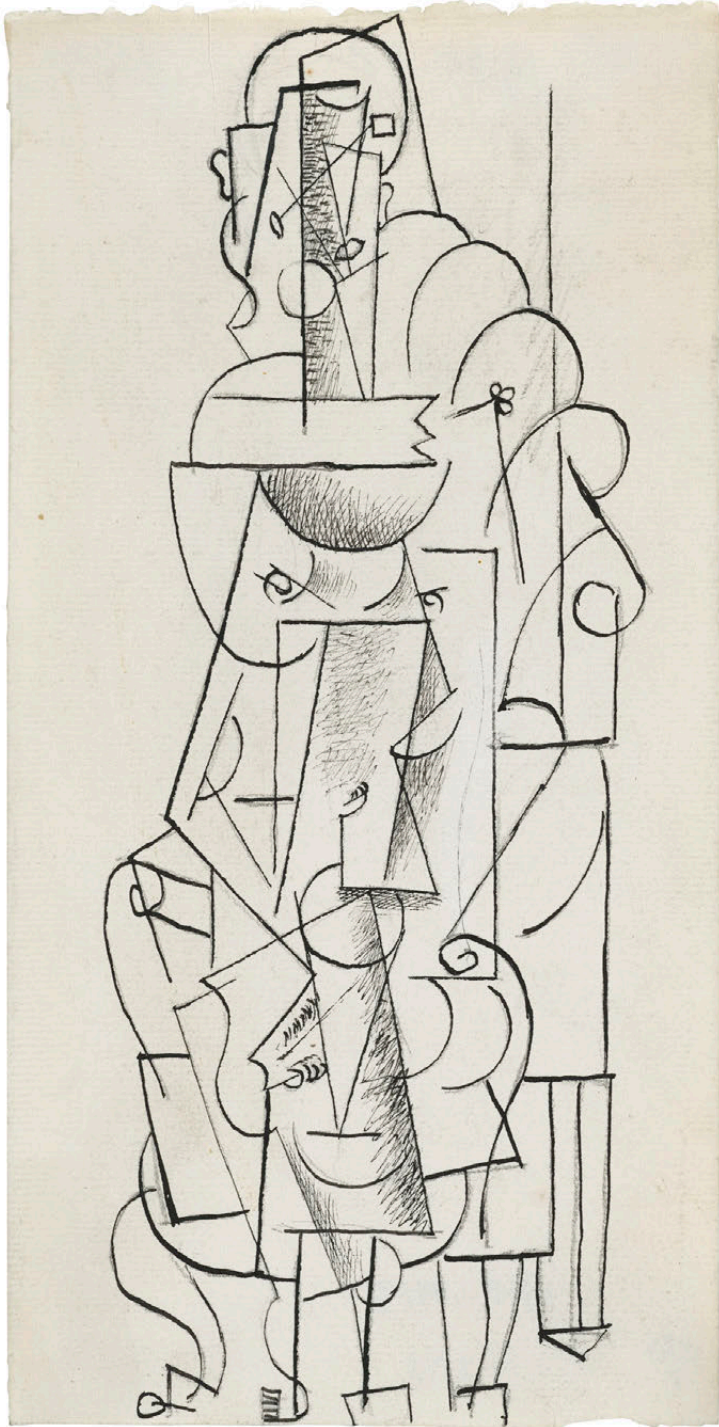
pen and ink and wash on paper

14 5/8 x 20 3/4 in (37.1 x 52.7 cm)

(PIC8488)

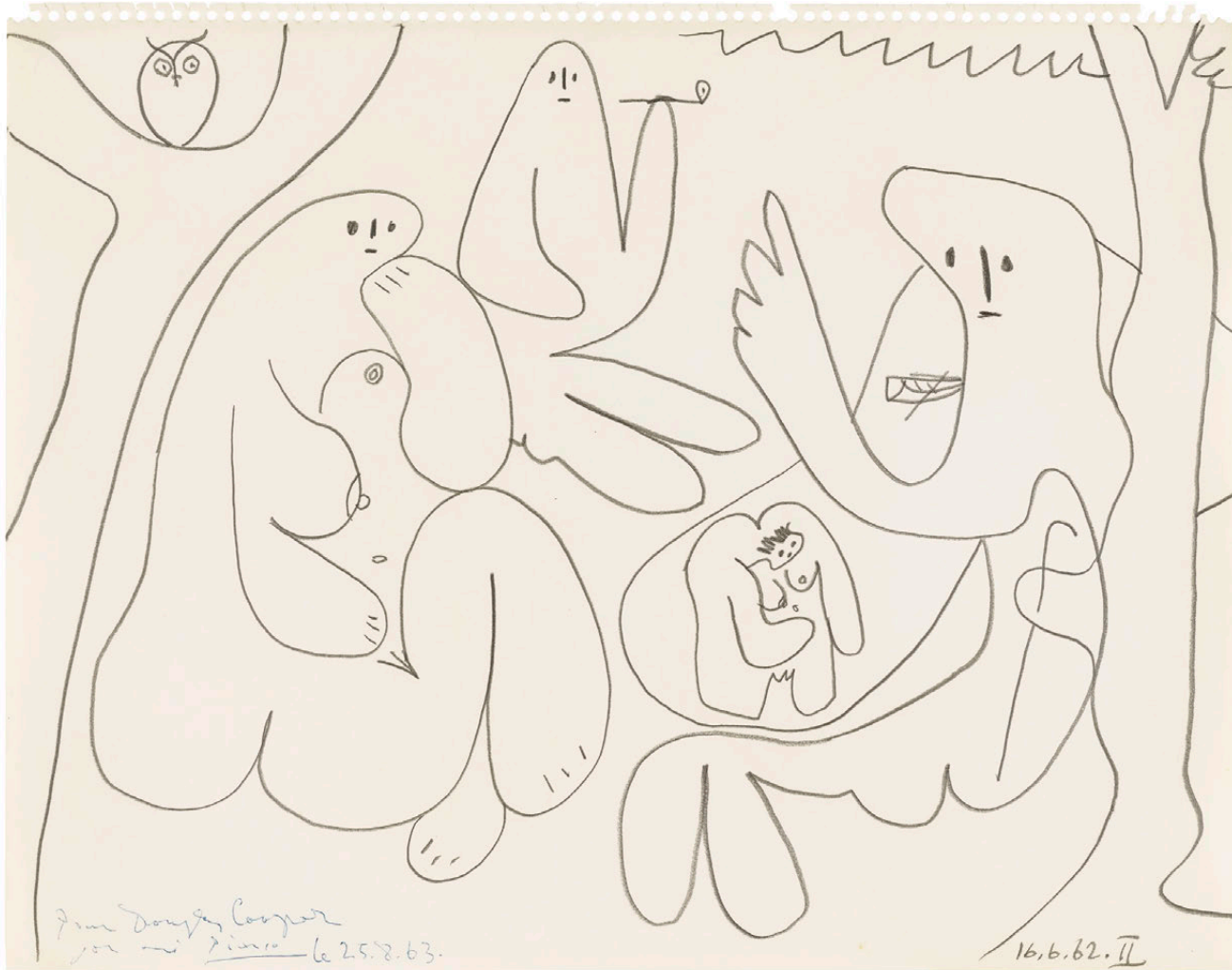
**SAIDENBERG GALLERY**

Drawing was a foundation of Picasso's practice throughout his stylistic development. His drawings reflect his lifelong experimentation with mediums, styles, and techniques, while also demonstrating his versatility. Guided by intuition and innate understanding of line, Picasso imaginatively innovated and pioneered the development of radical ideas, presenting new approaches to form and expression in the process. He combined the art historical subject of the female nude with the echoes of the bodily form in archaic Greek and Iberian sculptures. As seen in *Etude pour "Dejeuner sur l'herbe" II* and *Femme assise*, Picasso absorbed the traditions of the past and drew inspiration from his contemporaries. His assimilation of these models simultaneously revives them and gives them new life.



Pablo Picasso  
(1881-1973)  
*Femme assise*, 1912  
India ink on paper  
9 1/4 x 4 3/4 in  
(23.5 x 12.1 cm)  
(PIC8572)

SAIDENBERG GALLERY



Pablo Picasso  
(1881-1973)

*Étude pour "Déjeuner sur l'herbe" II, 1962*

inscribed: 'pour Douglas Cooper son ami Picasso le 25.8.63' bottom left; dated: '16.6.62.II' bottom right

pencil on paper laid down on paper

10 3/4 x 13 3/4 in (27.2 x 35 cm)

(PIC8577)

**SAIDENBERG GALLERY**



Richard Stankiewicz

(1922-1983)

Untitled, 1967

steel

25 x 30 x 9 in (63.5 x 76.2 x 22.9 cm)

(STA8499)

**STABLE GALLERY**

In 1949, Richard Stankiewicz moved to New York, where he studied at Hans Hofmann's School of Fine Arts along with Louise Nevelson and Robert Rauschenberg. The three artists pioneered a distinctly American artistic approach to the use of found objects. They welded together scraps of urban debris sourced from New York's streets and sidewalks into witty rust-covered assemblages. He became associated with junk art, Stankiewicz's sculptures were known for their particular form of humanity and wit. He was known for the utilization of incongruity and perceptive placement of "ready-made" objects, which called attention to traits of the human figure.



First and last seen at Stable Gallery in 1967, *Tribute to LBJ* was part of Paul Thek's Surrealist solo exhibition at Eleanor Ward's gallery that year. Much of Thek's work consisted of self-deprecating, grotesque icons that were at once spiritual, funny, and bizarre. He was one of the first artists to create environments or installations, pioneering a new mode of expression. With his frequent use of highly perishable materials, Thek accepted the ephemeral nature of his art works, revealing his lifelong concern with the passing of time and the vulnerability of the human body. He combined elements of art history, existential anxiety, and contemporary culture into art that put forth both formal and conceptual questions.

This work has never been shown publicly since it was first exhibited at the Stable Gallery in 1967, on the occasion of Paul Thek's solo exhibition that opened on September 19. To date, no photographs of the 1967 show have surfaced outside of the *Tomb (Death of a Hippie)*, that was the centerpiece of the exhibition.

A photograph by Peter Hujar of Paul Thek working on *Tomb (Death of a Hippie)* was printed in red on thin pink tissue as the poster/announcement of Thek's 1967 exhibition at the Stable Gallery. The poster is on view at David Nolan Gallery.

Paul Thek  
(1933-1988)

*Tribute to LBJ*, 1967

mixed media

15 x 15 x 15 in (38.1 x 38.1 x 38.1 cm)  
(THE8540)

**STABLE GALLERY**



Bob Thompson  
(1937-1966)  
*Odalisque*, 1960  
signed and dated lower left: B Thompson '60  
oil on canvas  
24 x 36 in (61 x 91.4 cm)  
(BT8509)

**MARTHA JACKSON GALLERY**

Like other artists of his generation in New York, Bob Thompson developed a new figurative style in reaction to the dominance of abstract art. He adapted the movement's spontaneity, scale, and expressive use of color, while drawing on art historical themes and references. This intervention into European high art was likely shaped by racial politics Thompson experienced growing up in deeply segregated Louisville, Kentucky. He produced an innovative body of metaphoric paintings that played with Renaissance or Romantic themes with a contemporary focus. The paintings were large, figurative, bright, raw, and unorthodox in their use of color, with birds and other winged creatures appearing as ubiquitous symbols. *Odalisque* looks back on the eroticized artistic genre popular in the 19th century in which a woman is represented mostly or completely nude in a reclining position, often in the setting of a harem. Thompson eliminates the excess and ornamentation by simplifying forms, while still retaining the motifs central to the odalisque. With the utilization of bright, saturated colors, and minimal detail, Thompson removes the eroticizing eye and reinvigorates the genre.



Andy Warhol  
(1928-1987)

Untitled (*Dollar Bill*), 1962

signed on verso

acrylic and silkscreen ink on canvas

6 1/2 x 12 1/4 in (16.5 x 31.1 cm)

framed: 12 x 18 x 2 in (30.5 x 45.7 x 5.1 cm)

(AW8534)

**STABLE GALLERY**

Andy Warhol's first silkscreened paintings, made in early 1962, were based on the front and back faces of one and two dollar bills. There are two versions of the subject's origins. One anecdote credits the suggestion to art dealer Muriel Latow. Warhol was looking for ideas about what to paint and Latow charged him fifty dollars for the idea: "Muriel said, 'What do you like more than anything else in the world?' So Andy said, 'I don't know. What?' So she said, 'Money. The thing that means more to you and that you like more than anything else in the world is money. You should paint pictures of money.'" A different account credits Eleanor Ward. According to Ward, she had promised Warhol a one-person exhibition at Stable Gallery if he would paint her lucky two-dollar bill. At this early stage in his experimentation with the technique, Warhol had not yet progressed to the point where he was transferring images photographically to the screens—the images of the dollar bills were based on the artist's drawings and provide a glimpse of Warhol's hand as a draftsman. In a sense, the Dollar bill paintings reaffirm all of the orthodoxies prominent in discussions of Warhol's work: its seamless manifestation of the signage of commercial culture; its internalization of the economies of mass production, distribution, and consumption; its passive reflection of the spectacle – the spectacle is the money which one only looks at.