

FINDLAY GALLERIES

# Inter ruption

*Abstractionism in Color:*  
GROUP EXHIBITION

JACKSON | HEINE | FERREN | LANDFIELD | CHE | BROWNE

EDMONDSON | NELSON | NELSON | BRAGUIN | WRIGHT | GRAD

# NORMAN BLUHM



Coney Island, 1961  
Oil on Paper | 49 x 36 Inches | FG© 207159

For the five decades that Norman Bluhm painted, his work became increasingly spiritual, sensuous, and personal. His work emanated from a powerful intellect as well as a physique that used painting to express his inner conflicts and inspirations. Frank O'Hara, the critic and poet who collaborated with Bluhm, wrote in 1962, "Bluhm is the only artist working in the idiom of abstract expressionism who has a spirit similar to Pollock, which is to say that he is out – beyond beauty, beyond comprehension, beyond the old-fashioned kind of pictorial ambition.

Findlay Galleries is pleased to present a curated selection of abstract works by some of our best and, of course, brightest artists and estates. Having nearly doubled our stable of artists in recent years, we wish to both introduce and reintroduce to you now, our most recent acquisitions and representations.

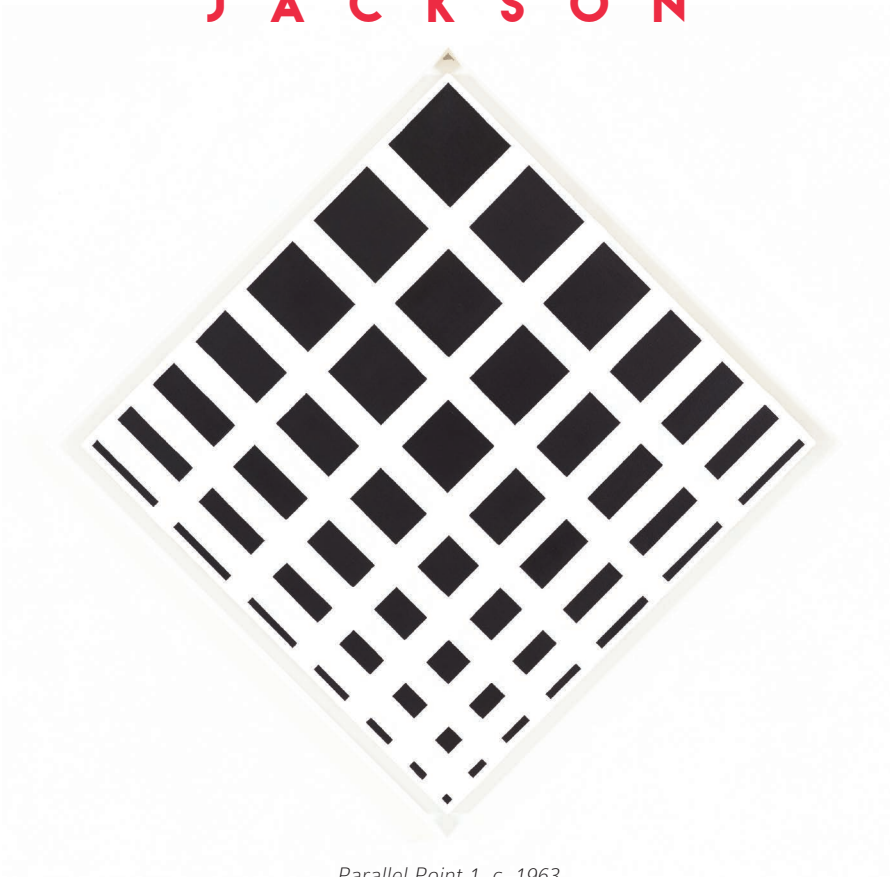
"Interruption" is comprised of a diverse group of abstract artists who specialize in various mediums and styles. Within you will find a survey of abstractions which encapsulate painting from the 1940's to the present. Through this examination, we are able to discern the likenesses, differences, and influences between abstract artists of various times and places, including Byron Browne, John Ferren, Chuang Che, and Ronnie Landfield.

Abstraction is the consequence these artists sought to achieve through their interruption of the status quo: naturalistic reproductions of the corporeal world. It railed against the traditional, representational painting of the time. Yet today, abstraction has become so prevalent that it is difficult to imagine a time when people shunned the very concept. Even works considered to be masterpieces today, such as Picasso's revolutionary 1907 work Les Femmes d'Alger, were once met with widespread disagreement, even anger. However, Les Femmes interrupted the style of art of the time, becoming an obvious influence to other painters of the time such as Braque, Matisse, and Cézanne as well as even continuing to influence today's contemporary artists.

Abstraction is now a widespread and diverse movement, one that has made its way onto the canvas of every modern-day painter. Each artist found in this exhibition has considered abstraction and each has in turn developed their own personal interruption, continuing the cycle of innovation first begun by Picasso in 1907.

**"MUST WE NOT THEN RENOUNCE THE OBJECT  
ALTOGETHER, THROW IT TO THE WINDS AND  
INSTEAD LAY BARE THE PURELY ABSTRACT?"**

VASILY KANDINSKY, 1911



*Parallel Point 1, c. 1963*  
Acrylic on Canvas | 34 x 34 Inches | FG© 137304

Inspired by Piet Mondrian and Josef Albers, Ward Jackson and his hard-edge geometric compositions held a presence in the New York art scene for more than 50 years. His works are in permanent collections of world-class museums and have been included in significant exhibitions.

Jackson's black and white paintings were first exhibited at the Eleven Artists exhibition at the Kaymar Gallery in 1964. This seminal exhibition, organized by Dan Flavin, brought together artists identified with the Minimalism movement including David Flavin, Donald Judd, Sol Lewitt, Robert Ryman, Jo Baer, Frank Stella, Larry Poons, and others.

The black and white paintings are among Jackson's best-known works and mark his first use of crisp hard edges and the diamond format, elements that he continued to develop for the rest of his lifetime.



*Virginia River Series - Chincoteague, c. 1971*  
Acrylic on Linen | 36 x 36 Inches | FG© 137332



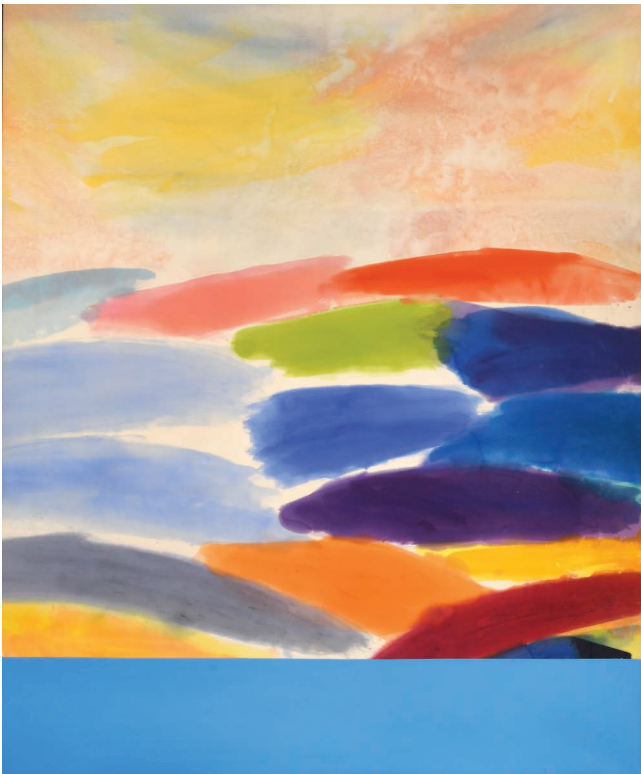
*Chords II, 1990*  
Acrylic on Canvas | 34 x 34 Inches | FG© 137970



RONNIE  
LANDFIELD

The lyrical abstractions of Ronnie Landfield have become icons of the modernist Color Field movement. As a young boy, growing up in New York City, Landfield would visit the avant garde galleries of the time, taking in the Abstract Expressionist works of Jackson Pollock, Ad Reinhardt and Willem de Kooning. In a reaction to the all-over, process-oriented abstraction of the mid century, Landfield painted his abstractions from nature, incorporating the horizon as he used causal effects of pouring and staining.

*We Walked All the Way*, 1997  
Acrylic on Canvas  
87 x 72 Inches  
FG© 138140



*Awakened Memory*, 2012  
Acrylic on Canvas  
22 1/2 x 58 Inches  
FG© 138340



*Passing Angel*, 2011  
Acrylic on Canvas  
60 x 50 Inches  
FG© 137927





*Hades, 1962*  
Oil on Canvas  
67 3/4 x 77 1/4 Inches  
FG© 207151

John Grillo was an American Abstract Expressionist painter whose brightly colorful works represent a unique vision with the movement. His works are appreciate for their golden luminosity and lush brushwork that is comparable to earlier masterful painters such as J.M.W. Turner or Peter Paul Rubens. Filled with a lyrical rhythmic quality, Grillo once said that "abstract painting is on a level with music. It's a physical outburst from your whole being. It's not the idea that is created and then you start painting. It's always a challenge to shape something from nothing, to do the impossible.



*Untitled #28, c. 1950*  
Oil on Canvas | 24 x 32 Inches | FG© 206691

Like many of the young artists who came to prominence after the Second World War, Leonard Edmondson found a platform from which to create his unique visual imagery through the work of European modernists such as Paul Klee and Joan Miró. Biomorphic forms populate Edmondson's canvases from the 1940's; airily dancing around the picture plane – the clear progeny of Cubism and Surrealism.

By the time Edmondson had his first solo show at the legendary Felix Landau Gallery in 1950, his work had taken on a distinctly personal quality. He abandoned the distinction between the foreground and background, favoring an allover design composed of jagged saw-tooth forms. Much like the Indian Space Painters working in New York City at the time, Edmondson was developing a language of symbols used in exploration of space and composition; documenting an imagined world existing just beyond what our eye can perceive.



# CHUANG CHE

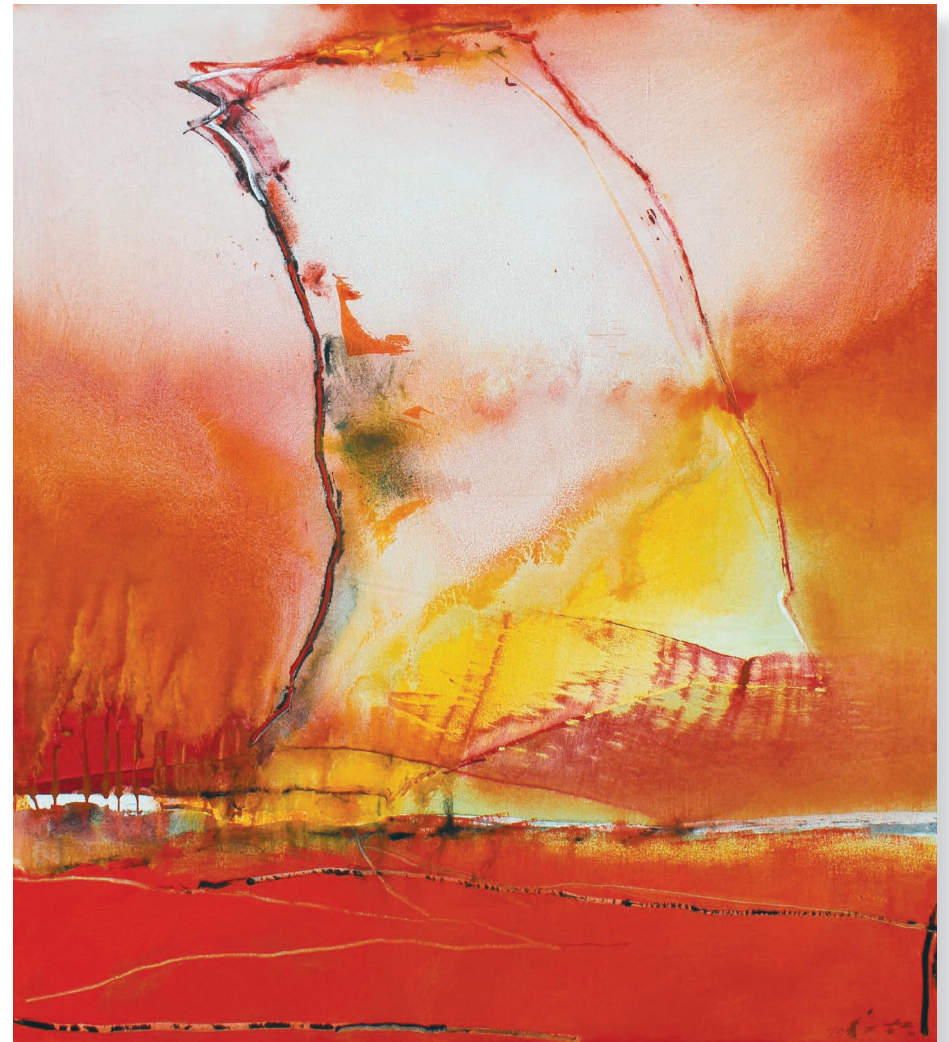


*Untitled A7274 (Diptych), 1974*  
Acrylic on Canvas | 35 1/2 x 100 Inches | FG© 207274



*Live with Spring, 2016*  
Oil on Canvas | 50 x 66 Inches | FG© 138114

Chuang Che's work merges the traditional techniques of his Chinese heritage with the Abstract Expressionist influences from his time spent in Europe and America. This meeting of East and West is consistently at the forefront of his work. He remarks: "No art can mature by itself; it has to absorb nutrition from the rest of the world's art. I've always had this ideal; to see a fusion of Chinese and Western painting."



*Red Mountain, 1979*  
Oil on Canvas | 47 3/4 x 42 15/16 Inches | FG© 137592



# PRISCILLA HEINE



*Referencing Butterflies (Diptych)*  
Oil on Linen | 80 x 64 Inches | FG© 137610



*Top: Man in Bushes*  
Oil on Linen | 50 x 78 Inches | FG© 132785

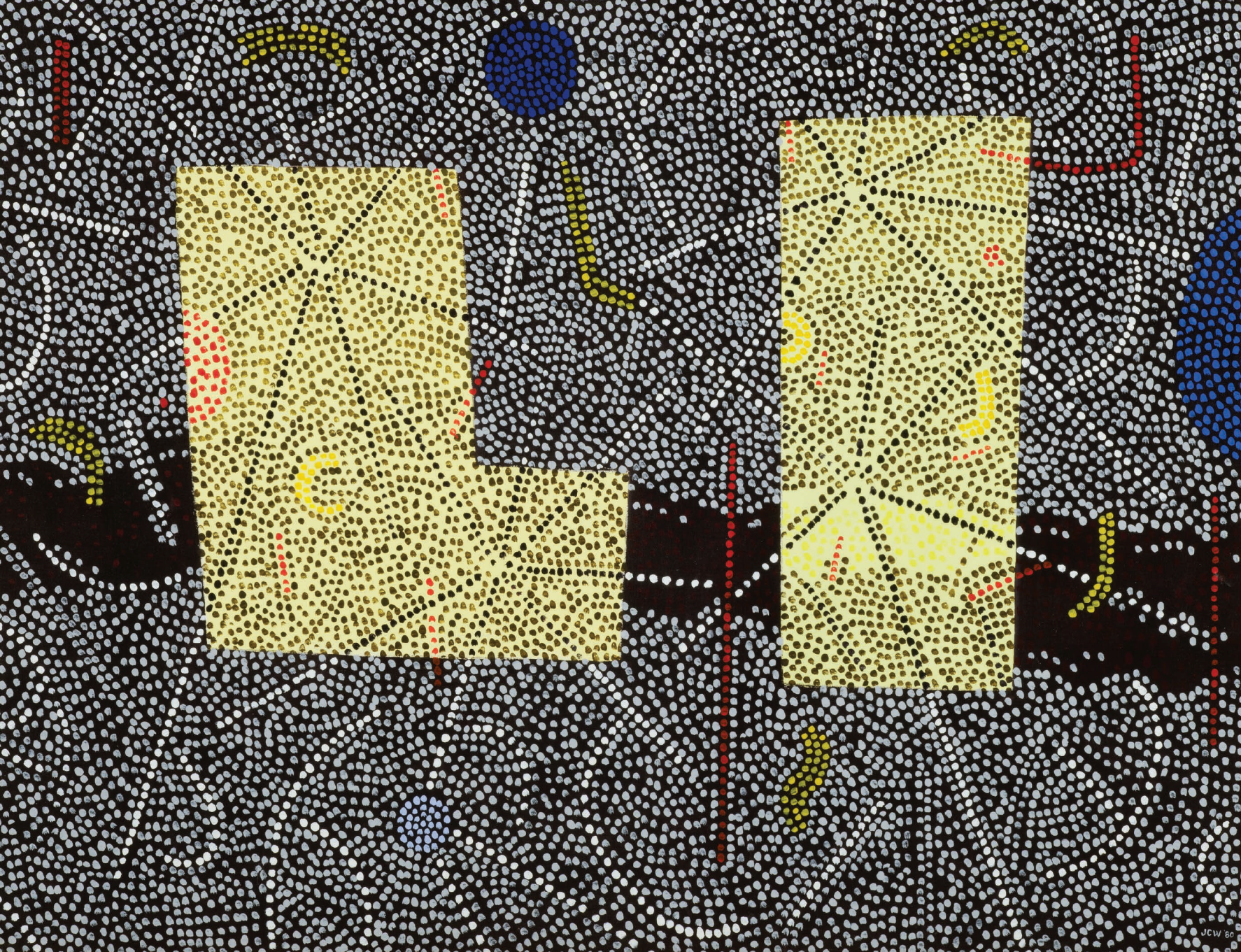


*Left: Teatro Solis I*  
Oil, Gouache, Pastel, Pencil on Paper | 46 x 26 1/2 Inches | FG© 136398

**"I SEE MY WORK AS A LANGUAGE, A VISUAL DIALOGUE, THAT IS BOTH PERSONAL AND INTUITIVE. THE WORLD IS STUNNING IN ITS BEAUTY AND ITS SUFFERING."**

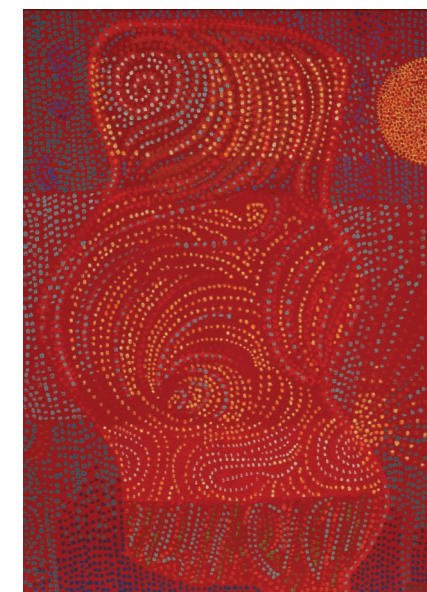
**-PRISCILLA HEINE, 2018**





**JACK  
WRIGHT**

*Two Figures, 1980*  
Acrylic on Canvas  
54 x 72 Inches  
FG© 138071



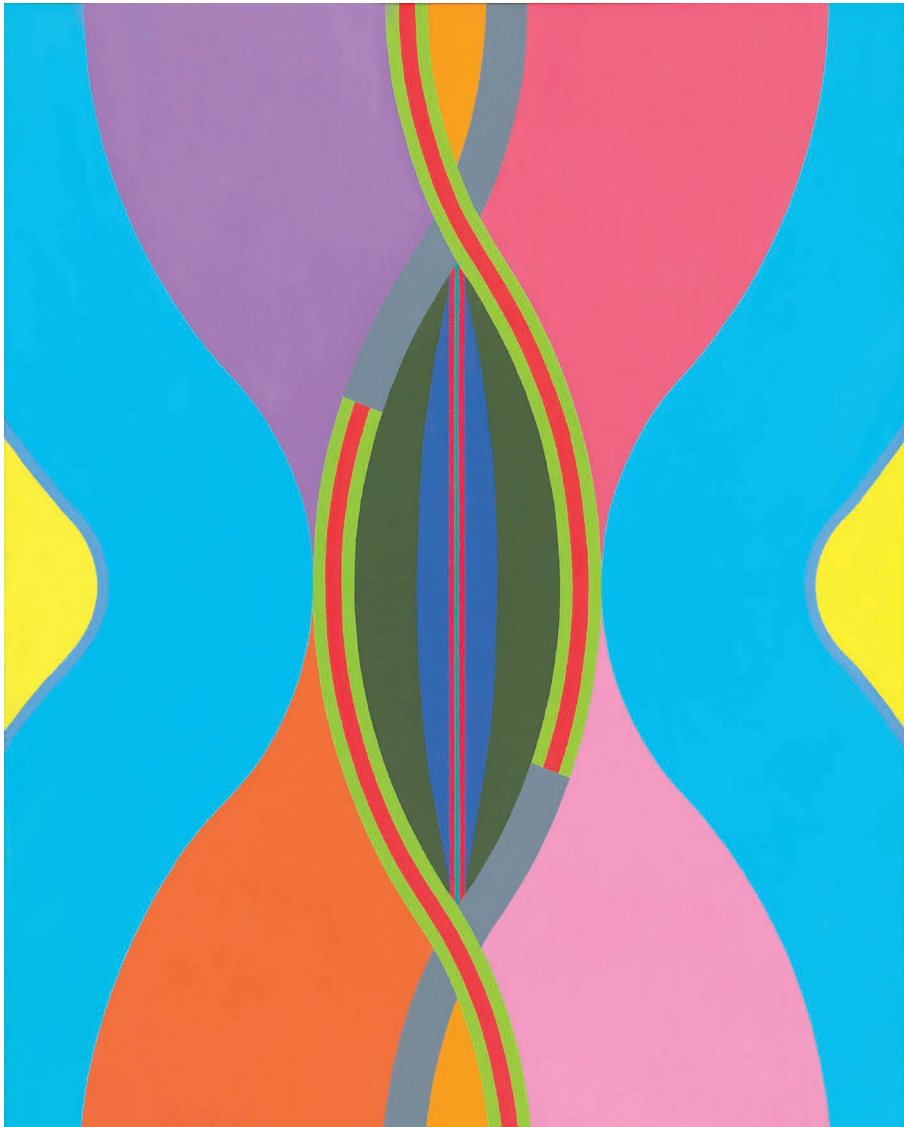
*Genie, 1976*  
Flourescent Acrylic on Canvas  
48 x 34 Inches  
FG© 138062

**J**ack Cushing Wright grew up in St. Paul, Minnesota, and attended William College and St. Paul School of Art, studying with Cameron Booth. Wright moved to Chicago and attended the Institute of Design. He married Patty Wright and moved to California in 1950, where he worked as an architectural color consultant for a number of years. In 1957, Wright moved to Morelia, Mexico, to continue his personal art practice. He returned to California and built his house and studio in Inverness in 1959, where he lived and worked until his death.

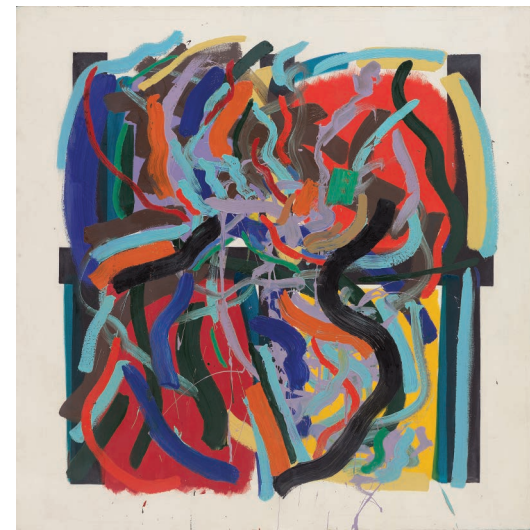
Jack's dot-filled canvasses emphasize subtle shifting colors and evoke thoughts of ethereal grandeur that although mysterious, are also familiar and beckon us to inhabit them. The artist controls the wandering of your eye with patterned brushstrokes that keep our attention drifting along the surface of the canvas. His paintings often have a geometric base that creates a visual platform for us to stand upon as we engage his shifting luminescent world. In other places the dots drift together to form energetic masses that manifest the cosmos and phantasmal apparitions.



JOHN  
FERREN



Cover:  
*Riding, 1969*  
Oil on Canvas | 52 x 40 Inches | FG© 207478



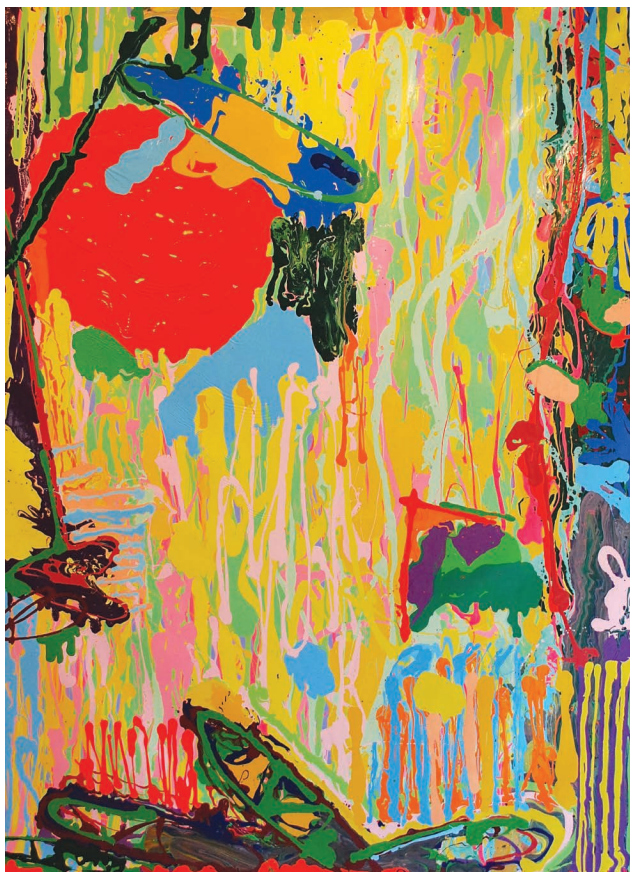
*Battam Bang, 1962*  
Oil on Canvas | 54 x 54 Inches | FG© 207479

John Ferren was an American painter whose abstractions were influenced by both Vassily Kandinsky and Zen Buddhism. Composed of floating forms within backdrops of flat color, Ferren's paintings allude to architecture, still life, and landscape, while still remaining vague. "I placed my hand on a tree trunk [and] instantaneously felt that every element of the landscape was alive—the light, air, ground and trees," he once wrote. "All were interrelated, living the same life and (this is important in my art) their forms were all interchangeable."



*Two Stars, 1969*  
Oil on Canvas | 58 x 72 Inches | FG© 137912

# PETER REGINATO



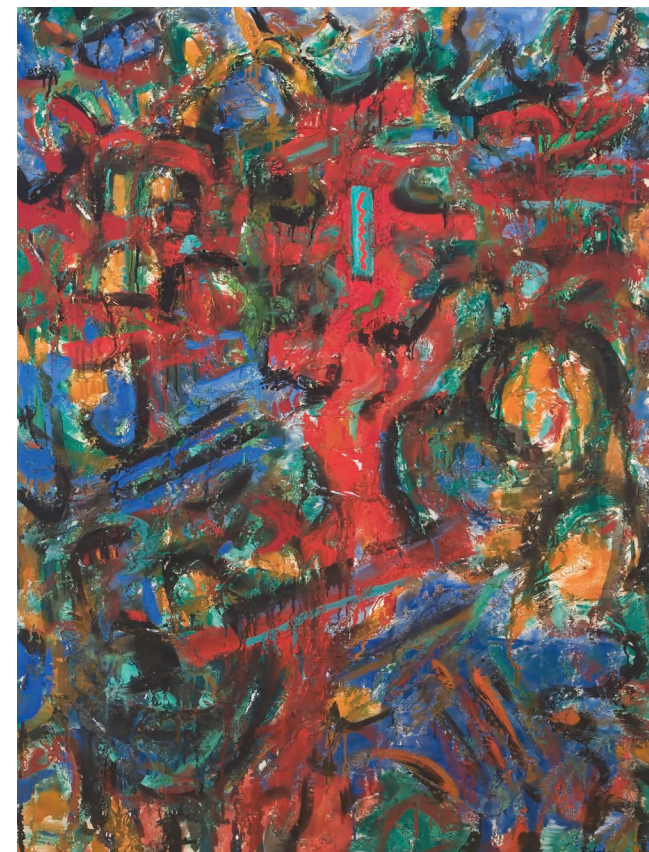
*Summer's End*  
Enamel on Canvas | 96 x 70 Inches | FG© 138253

**A** noted contemporary painter whose chosen medium is enamel on canvas, Peter Reginato was born in Texas, but grew up in California where he studied at the San Francisco Art Institute from 1963 to 1966. His whimsical abstract forms employ a variety of textures and colors, grouping together painted shapes in a collage-like fashion. The shapes are often layered, but occasionally connect, allowing the individual elements to seemingly move about in space.

*"The common wisdom in the art world today suggests that in order to make an important statement, an artist must take as much out as possible, thereby creating something that is empty. I want to do the opposite. I want to make art as full as possible. The only thing I took out of my work was realism. I saw greater possibilities in abstraction."*

**-PETER REGINATO**

# ROBERT RICHENBURG



*Undeniable, 1956*  
Oil on Canvas | 60 x 46 Inches | FG© 203952

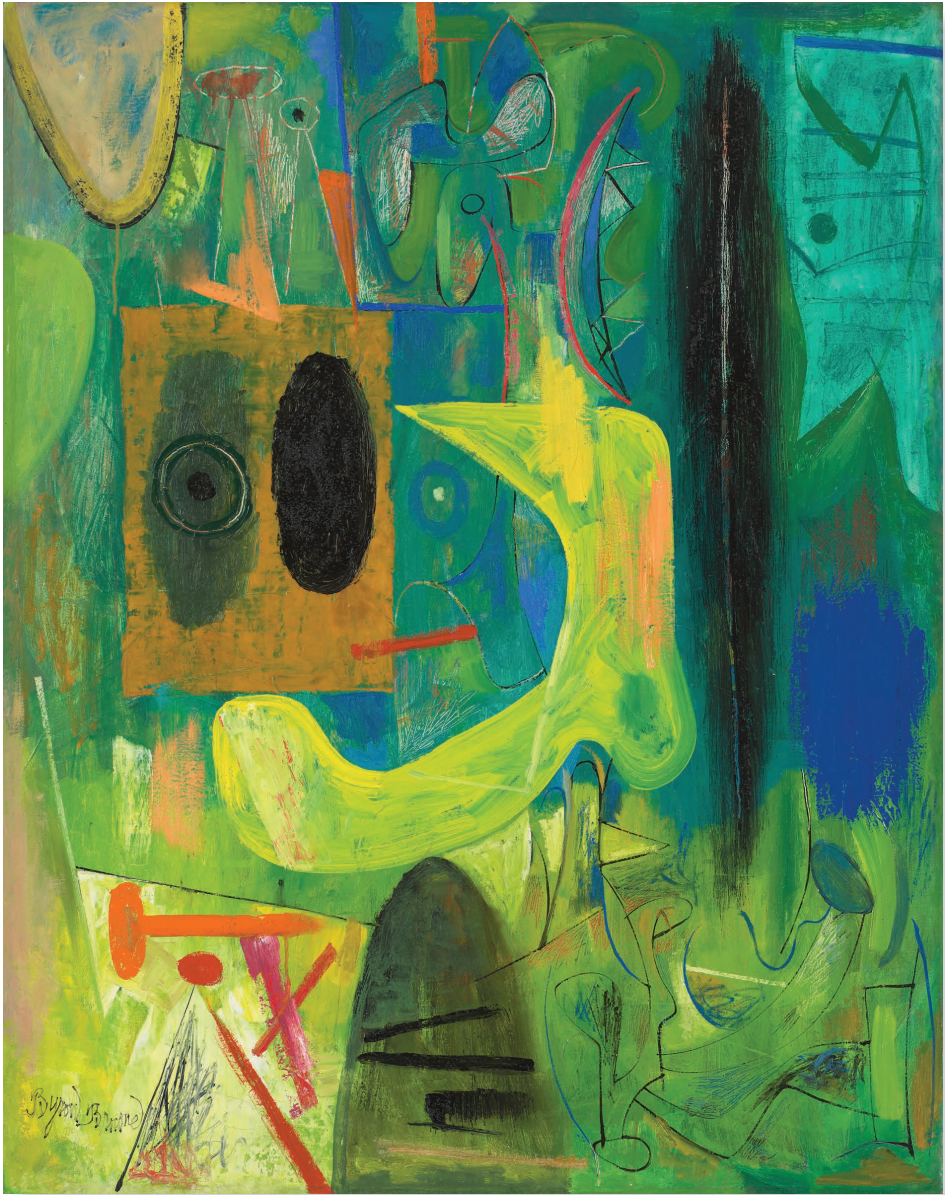
**R**obert Richtenburg was an abstract expressionist artist based in New York City, whose paintings drew a great deal of acclaim in the 1950's and 1960's. While a student of Hans Hofmann, Richtenburg exhibited at the Museum of Non-Objective Painting (later the Guggenheim) in 1950. The following year, he participated in the historic Ninth Street Art Exhibition, and subsequently taught at Pratt Institute along with Franz Kline, Adolph Gottlieb, Jack Tworkov, Philip Guston, Milton Resnick, and Tony Smith. In 1961 Irving Sandler was quoted saying-

*"Robert Richtenburg, one of the most forceful abstractionists in New York, explores the conflict between a forbidding repression and a flamboyant sensuality, between masculine will and feminine passion, and between dark and light... His abstractions are intense, original, and commanding."*

**-IRVING SANDLER**



# BYRON BROWNE



*Dream, 1953*  
Oil on Canvas | 36 x 30 Inches | FG© 205311



*Woman in Black Hat, 1944*  
India and Colored Inks and Watercolor  
Wash on Paper  
19 1/2 x 12 1/2 Inches | FG© 205917



*The Coming Storm, 1954*  
Casein Tempera and Ink on Paper | 20 x 26 Inches | FG© 205185

**B**yron Browne was a founder of Abstract Expressionism and a key figure in the American Avant-Garde scene of the 1930s and 1940s. Browne was born in New York; he spent most of his life there and in Lakewood, NJ. He studied at the National Academy of Design, and became lifelong friends with another Abstract Expressionist, Arshile Gorky. Browne was such a proponent of Abstract Art that he destroyed his early student works that featured a more traditional style. The influence of Cubism and Surrealism is evident in most of his work, taking cues from Pablo Picasso, Georges Braque, and Joan Miró.



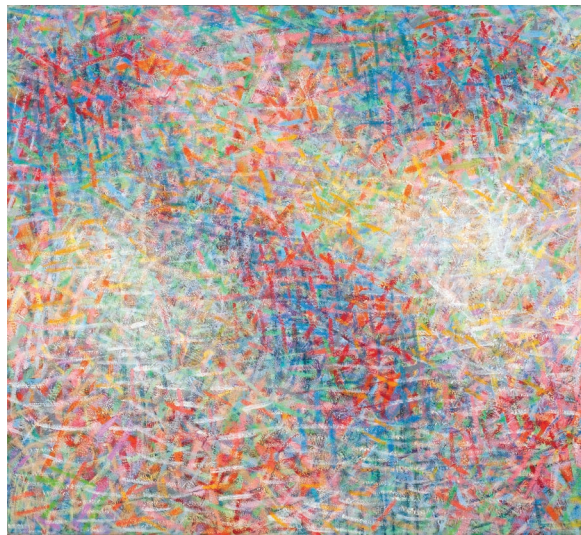
*Low Tides, 1954*  
Casein Tempera and India Ink on Paper  
20 x 26 Inches | FG© 206445



# LEONARD NELSON



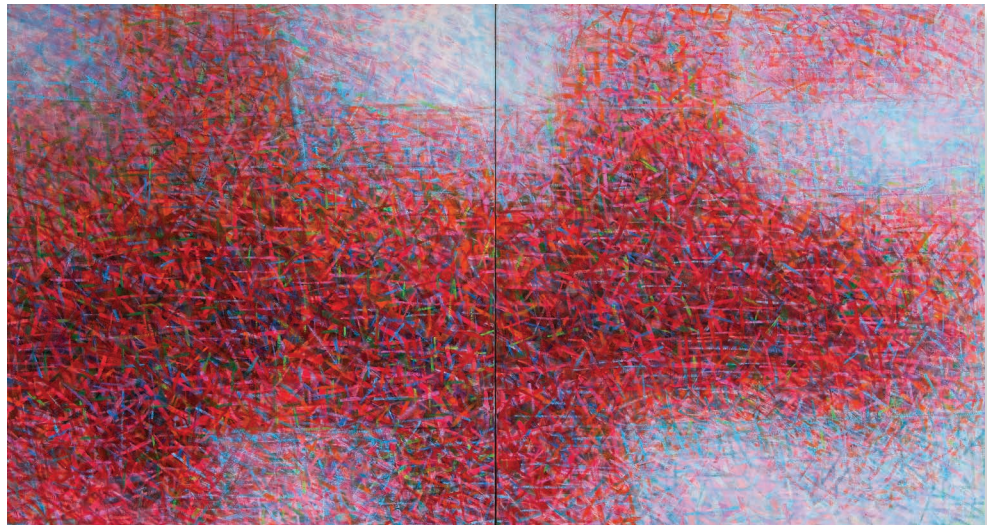
*More Gallery, 86 #2, 1985-1986*  
Oil and Acrylic on Canvas  
50 1/4 x 44 Inches  
FG© 133425



*Color Abstraction, 1988-1989*  
Oil and Acrylic on Canvas | 46 x 50 Inches  
FG© 133415

Leonard Nelson's long career as a prolific artist and influential art educator spanned more than half of the twentieth century, from the thirties to the nineties, and forged close links with the leading artists and movements of that time in American art history.

This placed him at the forefront of the emerging New York Abstract Expressionist avant-garde. Nelson's artistic and cultural interests were even wider and more challenging than some of his famous New York colleagues; in his Philadelphia studio he explored avenues as innovative and diverse as welded sculpture, incorporating scrap or found objects, and printmaking, a medium that established him among the leading innovators of the day. He also taught at the Moore College of Art in Philadelphia for thirty years, retiring as a professor emeritus in 1977. During his retirement, Nelson concentrated on painting that, over the decades, underwent a remarkable transformation.



*Untitled Diptych*  
Oil and Acrylic on Canvas | 54 1/2 x 100 Inches  
FG© 135400





1998.38  
Acrylic on Canvas | 48 x 60 Inches | FG© 132407

**S**imeon Braguin, a Ukrainian immigrant became a leader in New York fashion illustration, an American war hero, and a modern artist who was as possessed by sailing as he was in forging his own abstract style in painting. Quietly and privately, he produced an enormous body of work, consisting of mostly canvases. And, despite his approach of making painting enjoyable and 'accessible' to everyone, he never talked about what his works meant to him. He rarely exhibited, but when he did, critics never compared his style to those of his peers, even though he was generally regarded as a member in good standing of the 'New York School.'

Simeon Braguin (pronounced Bra-geen) was born in Kharköv, Ukraine, on January 12, 1907 to Anna and Yalöv Braguin. The Braguin family were White Russians, and loyal to the Czar. In 1917, at the outset of the Russian Revolution and Civil War, they fled to New York, where Simeon's father supported his family as a merchant.

As he grew up, Braguin took art classes at Columbia University and the Art Students League, with Boardman Robinson. There he fell in love with fellow student, Lenna Glackens. Lenna was the daughter of William Glackens, one of the leaders of the Ashcan School. It is likely that, with William Glackens' support, Braguin held his first exhibition, in 1931, at the Marie Harriman Gallery in Manhattan, followed closely by a second at the Daniel Gallery. During that period, Braguin quickly

developed into an accomplished photographer and gained more than a passing acquaintance with Alfred Steiglitz and Georgia O'Keeffe.

Like many artists of the depression era, Braguin relied on work in the field of illustration for sustenance and by 1932, he was a staff illustrator for Vogue, a position which brought him high visibility in the world of fashion. His illustrations appeared in many magazines, including Mademoiselle and the Saturday Evening Post. He quickly rose to become Creative Director for Vogue, working closely with its leading photographers, Edward Steichen and Cecil Beaton.



SB 1998.36, 1994  
Acrylic on Canvas | 60 x 48 Inches  
FG© 134337



# BARBARA GRAD



*Red Rocks, 2017*

Oil on Linen | 56 x 48 Inches | FG© 138480

**B**orn in Chicago, Barbara Grad received both her BFA and MFA from the School of the Art Institute of Chicago. An accomplished artist and distinguished educator, Grad is a Professor Emeritus at Massachusetts College of Art and Design. Recent solo exhibitions include the Miller-Yezerski Gallery, Boston, MA, The Kemper Museum of Contemporary Art, Kansas City, MO, and



*Round About, 2016*

Oil on Linen | 48 x 50 Inches | FG© 138492

The Danforth Museum of Art, Framingham, MA. In addition to gallery exhibitions in New York, Kansas City, Chicago and Boston, her work is in various collections, including the Kemper Museum of Contemporary Art, the Art Institute of Chicago, the Danforth Museum of Art, Fidelity Investments, and Wellington Management. Grad's many honors include grants, fellowships and awards from the National Endowment for the Arts, Massachusetts Foundation and Cultural Council Grants, New England for the Arts - NEA, MassArt Foundation as well as the Ballinglen Arts Foundation in Ireland and the Jentel Colony in Wyoming. Recently she has won her second award from the Artist's Resource Trust Fund of the Berkshire Taconic Community Foundation. Barbara Grad currently lives and works in Wayland, Massachusetts.



*Uncharted Waters I*

Mixed Media on Paper | 22 x 30 Inches | FG© 137945



# NOAH LANDFIELD



*Blue City, 2012*

Oil and Acrylic on Canvas | 42 x 34 Inches | FG© 137803

Landfield, a son and grandson of painters, studied painting in New York City, and his work reflects the often volatile nature of metropolitan life. This reflection of volatility, seen particularly in the abstract foundational cloudbursts which fill his canvases, derives also from his longtime fascination with volcanic activity. His impressionistic overlays of metropolitan architectural renderings are inspired by his visits to Japan and his reaction to the compact urban environment of Tokyo, as well as to Rome and Florence, where the warmth of color and light and the juxtaposition of many centuries of architecture manifest themselves in his canvases depicting those locales. Landfield's canvases are redolent of the tension between manmade urban structures and the forces of nature and also expressive of the way they manage to coexist.



## FINDLAY GALLERIES

*For further information and pricing of these artworks please contact the gallery:*

### NEW YORK

724 Fifth Avenue  
7th Floor  
New York, NY 10019  
+1 (212) 421 5390  
[newyork@findlayart.com](mailto:newyork@findlayart.com)

Gallery Hours:  
Monday | Friday  
10 am | 6 pm

### PALM BEACH

165 Worth Avenue  
Palm Beach, Florida 33480  
+1 (561) 655 2090  
[palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

Gallery Hours:  
Tuesday | Saturday  
10 am | 6 pm

[WWW.FINDLAYGALLERIES.COM](http://WWW.FINDLAYGALLERIES.COM)

Copyright © 2018, Wally Findlay Galleries International Inc., All rights reserved. No part of the images or text in this catalogue may be duplicated without permission of Findlay Galleries. Prices and availability of artwork featured in this catalogue are subject to change