

LEONARD EDMONDSON

A COLLECTION OF WORKS FROM THE FIFTIES

FINDLAY GALLERIES



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LEONARD EDMONDSON

(1916 - 2002)

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– FINDLAY GALLERIES CELEBRATES –
150 DISTINGUISHED YEARS IN THE ART BUSINESS

PAINTER
PRINTMAKER
EDUCATOR
AUTHOR

Leonard Edmondson (1916 - 2002)

Leonard Edmondson, a California native, a painter, a printmaker, an educator, and an author, was born in Sacramento in 1916. Edmondson studied at the University of California, Berkeley, where he graduated in 1942 after earning his B.A. and M.A. in Fine Art. Between 1942 and 1946, Edmondson served in the U.S. Army in Military Intelligence. When he returned from service, Edmondson embarked on a distinguished teaching career in Los Angeles that spanned five decades. Concurrent with beginning teaching, Edmondson became absorbed with Klee and Kandinsky, studying Klee's Pedagogical Sketchbook and Kandinsky's theoretical writings.

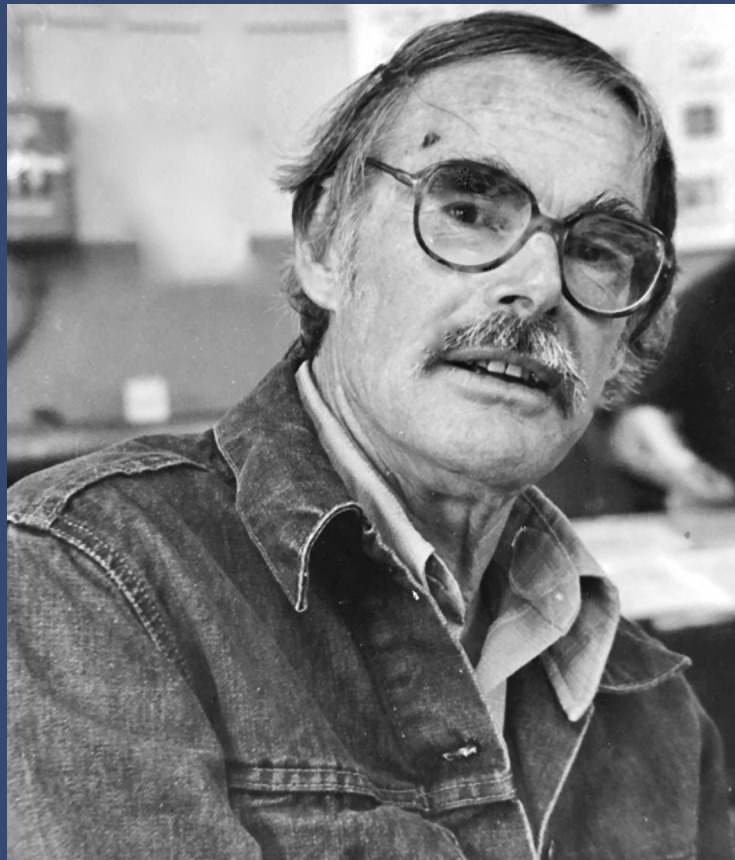
Although renowned for his work as a printmaker, Edmondson used a wide variety of media in his art. By 1950, he made an abrupt change from figuration to abstraction, cited by the artist as a journey of discovery, inspiration, and meaning in his work. The following year was pivotal for Edmondson. He learned advanced intaglio techniques from Ernest Freed at the University of Southern California. His first solo exhibition was held that year at the prestigious Felix Landau Gallery in Los Angeles. Then in 1952, his first solo museum show was mounted at the de Young Museum, San Francisco, CA.

From 1954 to 1956, Edmondson was appointed head of the design department at Otis College of Art and Design. His paintings continued to garner acclaim, appearing in important national venues, such as the 1954 exhibition "Young American Painters" at the Guggenheim Museum in New York, an exhibition at the Whitney Museum of American Art in 1956, and the Corcoran Gallery of Art's Biennial of American Painting in 1957.

Edmondson's abstract works of the 1950s are allover compositions in which biomorphic shapes float through an atmosphere of soft color. Often, his palette consisted of limpid hues of translucent rose, terra-cotta, pink, gray-blue, and yellow. Edmondson's art is concerned with cognition; titles such as Interdependent Attitudes, Collateral Ribbon, and Letters Toward Experience demonstrate his interest in relationships, both conceptual and formal (the latter comprising space and color). His paintings and prints share a delicate line, a concern with the tonal gradations of textured backgrounds, and a refined elegance.

After the fifties, Edmondson had continued success in both his teaching and artistic careers. He spent a year in New York City on a Guggenheim Grant working at the Pratt Graphic Center in 1960; he became the chair of the art department at California State University in 1964, and in the early 1970s, he and a group of artists formed a studio called the Pioneer Press Club. A studio Edmondson and his fellow artists used as a place to experiment and where Edmondson created his universally respected book, Etching, which was published in 1973.

OIL ON CANVAS, BOARD, MASONITE AND PANEL



Untitled | c. 1950
oil on masonite
37 x 37 in.
FG© 139742



ABSTRACT

"The excavation of the unconscious and dreams that the Surrealists advocated proved to be very fertile for both figurative and non-figurative work, though perhaps even more for the latter. Edmondson definitely saw himself as an "Abstract Surrealist" and also as a "Romantic", which makes sense because in many ways, Surrealism is in the Romantic tradition. "I sometimes think of my painting as Romantic," he wrote in 1957, "in the sense that these paintings are a search for a truth not found in ordinary circumstances or established customs but discovered only out of a personal resolution." Edmondson's use of the word "personal" does not mean that the work is only comprehensible to the one who made it, or that its horizons are limited to the artist's own circumstances. On the contrary; the discovery of the deepest level of the personal leads to an expansion of its meaning, so that the personal ends up encompassing that which is beyond it. As Edmondson wrote on another occasion, "I feel that my value as a painter lies in revealing a personal world which in turn becomes, when it is complete, a universal world."

– **John Dorfman**, *Senior Editor, Art & Antiques Magazine*

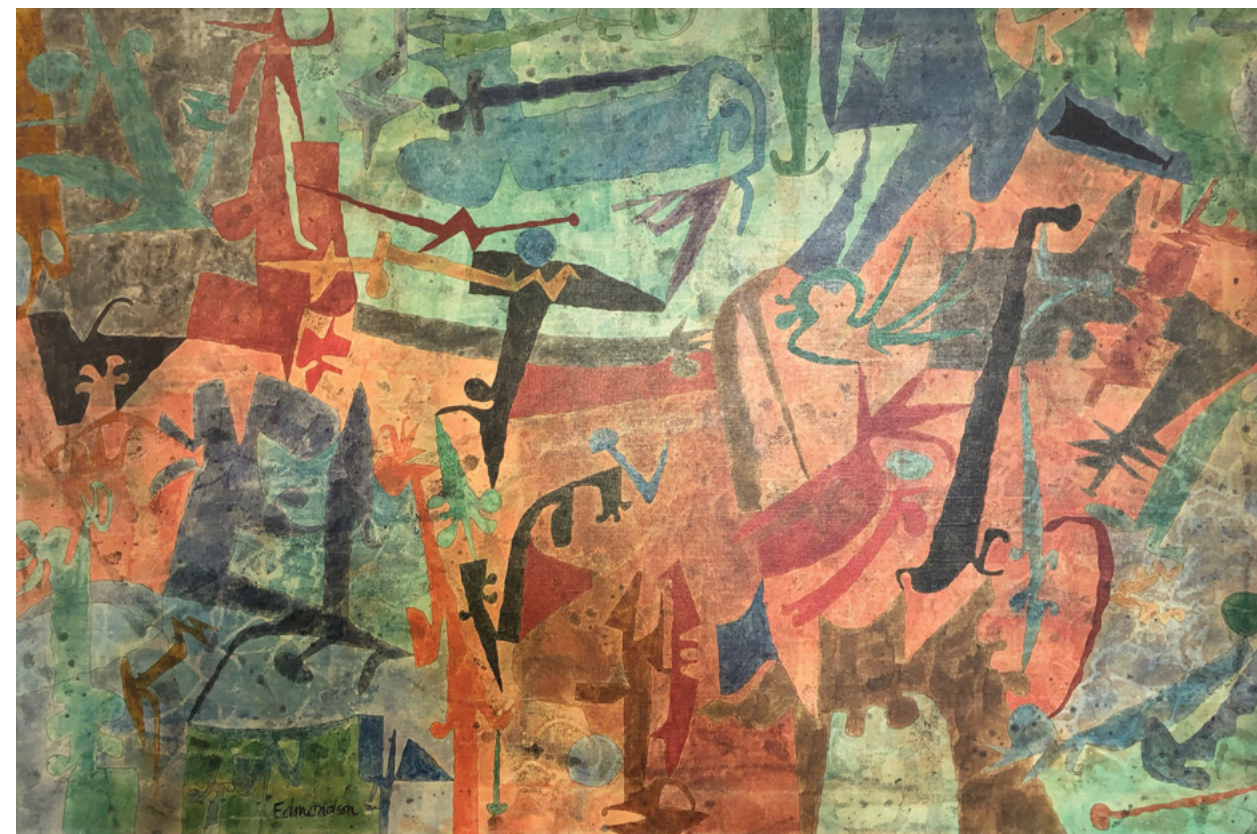
SURREALIST



Images | 1954 | oil on canvas | 34 x 47 in. | FG© 205852



Untitled 1952 | 1952 | oil on panel | 24 x 36 in. | FG© 206682



Jardin des plantes | c. 1950 | oil on canvas | 28 x 42 in. | FG© 139717



Untitled I | c. 1952 | oil on panel | 24 x 36 in. | FG© 206681



An Occasion for Surprise | c. 1950 | oil on canvas | 28 x 38 in. | FG© 205574



Collateral Ribbon | c. 1950 | oil on canvas | 26 x 38 in. | FG© 139718



Untitled #28 | c. 1950 | oil on canvas | 24 x 32 in. | FG© 206691

WORKS ON PAPER

etching / gouache / ink
serigraph / watercolor

Untitled | c. 1950
watercolor on paper
15 x 21 in.
FG© 139714





Untitled XVI | c. 1950 | watercolor and ink | 14 x 20 in. | FG© 205584



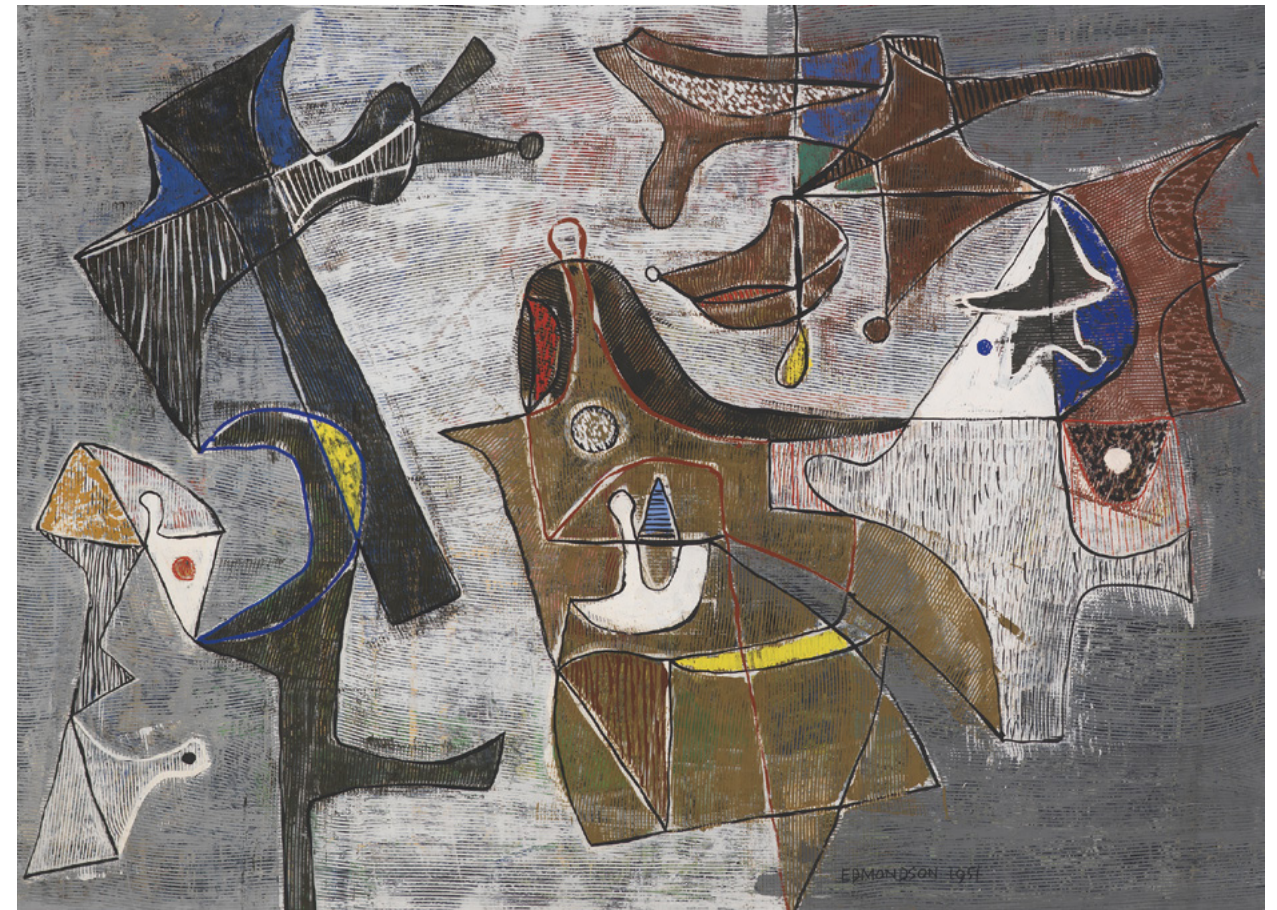
Opera Season | 1959 | gouache and tempera on paper | 12 1/2 x 18 1/2 in. | FG© 205575



After returning to Pasadena City College in 1956, Edmondson continued his printmaking activities. ***Flying Machine*** reflects his refining of his technical skills and his continual inspiration of his favorite artists. This print reveals his sensitive use of aquatint to create organic patterns that suggest forms and shifting atmosphere as well as to promote an ambivalence between figure and ground. The title of the print reveals that the Klee-like figures are inanimate objects rather than living forms. He worked the copperplate delicately, using transparent hues to create an atmospheric, dream image.

David Acton, Author and Art Critic

Flying Machine | 1956
 etching with aquatint on paper
 9 1/4 x 7 3/4 in.
 FG© 206726



Untitled V | 1951 | tempera on paper | 20 1/2 x 28 in. | FG© 205591

“My painting is not art of rebellion, but one of discovery and sharing. I have found satisfaction in the spontaneous, often compulsive, act of drawing and painting.” – **Leonard Edmondson**



The Red Bull | c. 1950 | serigraph on paper | 13 x 26 in. | FG© 205884



Untitled | 1956 | watercolor on paper | 26 x 20 1/2 in. | FG© 139715



Salon | c. 1950 | gouache and ink | 13 x 19 in. | FG© 205873



The Parade | 1952 | collage | 16 3/4 x 21 3/4 in. | FG© 205860



Ebb Tide | c. 1950 | etching with aquatint on paper | 14 x 20 in. | FG© 206716



Treasure Song | 1953 | tempera on paper | 21 3/4 x 18 in. | FG© 206717

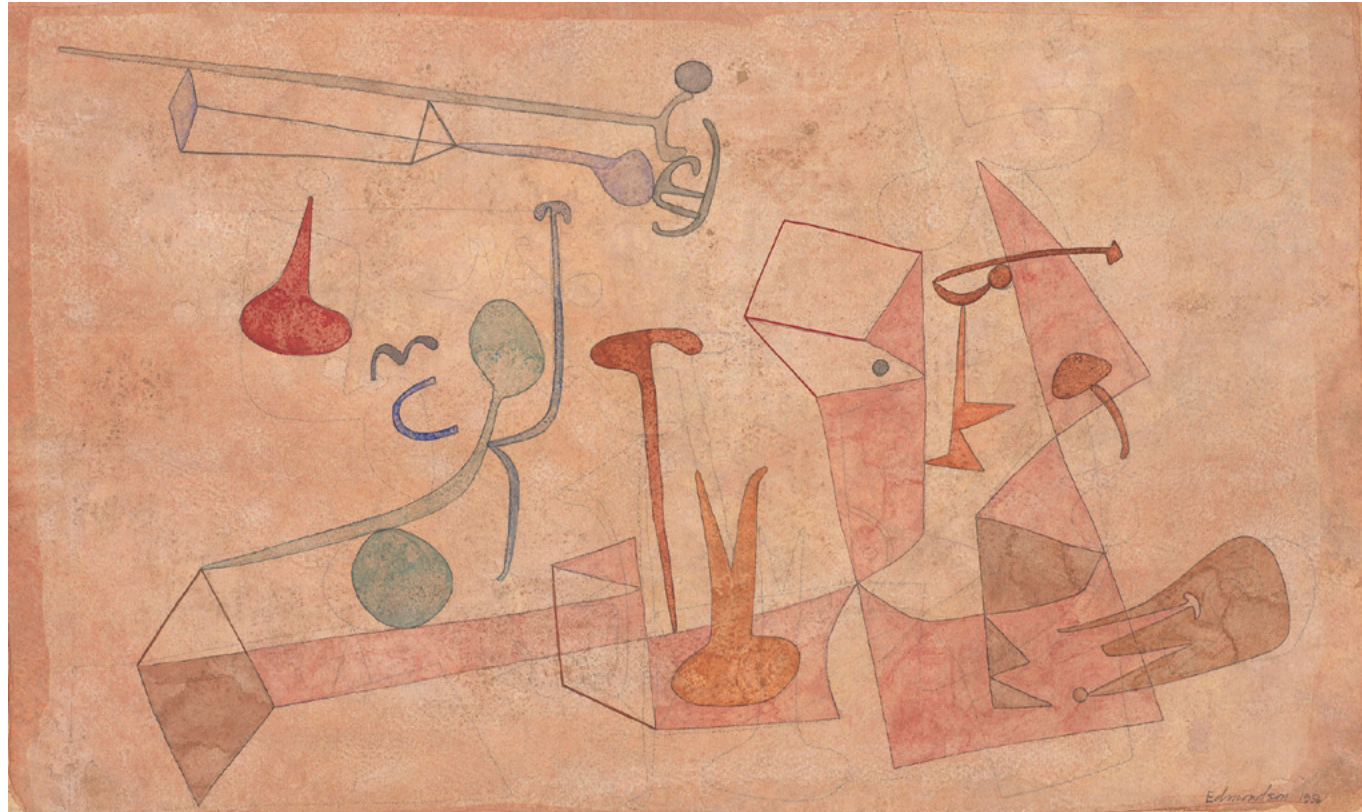


Untitled | 1956 | watercolor and ink on paper | 26 x 20 1/2 in. | FG© 139716

"The artist is a product of the society that nurtures them, and that society is dynamic and complex. They are responsive to the unrest of their society, which sets in to search for new and unpredictable ways of expressing themselves. Ways that will reflect the experimental nature of his ethic will, at the same time, reveal the artist's nature." – **Leonard Edmondson, 2002**



Untitled XV | c. 1950 | watercolor, colored pencil, and ink on paper | 12 3/4 x 22 1/2 in. | FG© 205583



Untitled XII | 1956 | watercolor on paper | 15 x 22 1/2 in. | FG© 205580



#2 | c. 1950 | ink and gouache on paper | 17 1/2 x 25 in. | FG© 206698

This work on paper was included in the Norton Simon Museum exhibition
"Proof: The Rise of Printmaking in Southern California, 2011"



Interdependent Attitudes | 1953 | etching with aquatint on paper | 14 1/2 x 17 3/4 in. | FG© 205882



Letters Toward Experience | c. 1950 | etching with aquatint on paper | 14 3/4 x 17 3/4 in. | FG© 205883

Selected Collections

Metropolitan Museum of Art, New York, NY
Arkansas Art Center, Little Rock, AK
Arts Council of Pakistan, Karachi
Bibliothèque Nationale, Paris
Brooklyn Museum, Brooklyn, NY
California State University, Los Angeles, CA
Cornell University, Ithaca, NY
Cranbrook Academy of Art, Bloomfield Hills, MI
Dallas Museum of Fine Art, Dallas, TX
De Cordova Museum, Lincoln, MA
Detroit Museum of Art, Detroit, MI
Grunwald Collection, University of California, Los Angeles, CA
Ithaca College Museum of Art, Ithaca, NY
Lessing J. Rosenwald Collection, Washington, D.C.
Lindenwood College, Saint Charles, MO
Los Angeles County Museum of Art, Los Angeles, CA
Miller Collection
Montana State University, Bozeman, MT
Munson Williams Proctor Institute, Utica, NY
National Gallery of Art, Washington, D.C.
New York Public Library, New York, NY
Norton Simon Museum, Los Angeles, CA
Oakland Art Museum, Oakland, CA
Olivet College, Olivet, MI
Orange Coast College, Costa Mesa, CA
Otis Art Institute, Los Angeles, CA
Philadelphia Museum of Fine Art, Philadelphia, PA
Rutgers University, Newark, NJ
San Francisco Museum of Modern Art, San Francisco, CA
Seattle Art Museum, Seattle, WA
St. Lawrence University, Canton, NY
State of California, Sacramento, CA
State University College, Posdam, NY
United States Information Agency
University of California, Los Angeles, CA
University of Colorado, Boulder, CO
University of Delaware, Newark, DE
University of Illinois, Urbana-Champaign, IL
University of North Carolina, Greensborough, NC
University of North Dakota, Grand Forks, ND
University of the Pacific, CA
University of Southern Illinois, Carbondale, IL
University of Wisconsin, Madison, WI
Victoria and Albert Museum, London
Virginia Museum of Fine Art, Richmond, VA
Hudson D. Walker Collection
Western New Mexico University, Silver City, NM
Western Michigan University, Kalamazoo, MI
Wooster College, Wooster, OH
Worcester Art Museum, Worcester, MA

Selected Solo Exhibitions

1951 – 58 Felix Landau Gallery, Los Angeles, CA
1952 De Young Museum, San Francisco, CA
1953 Pasadena Art Museum, Pasadena, CA
Santa Barbara Museum of Art, Santa Barbara, CA
1956 San Francisco Art Institute, San Francisco, CA
1963 The Gallery, Denver, CO
1964 Laguna Beach Fine Arts Gallery, Laguna Beach, CA
Oklahoma City University Gallery, Oklahoma City, OK
Santa Barbara Museum of Art, Santa Barbara, CA
1966 De Cordova Museum, Lincoln, MA
1967 San Francisco Art Museum, San Francisco, CA
Adele Bednarz Galleries, Los Angeles, CA
1968 Heath Gallery, Atlanta, GA
1969 Louisiana State University, Baton Rouge, LA
California Institute of the Arts, Valencia, CA
1972 University of Colorado, Boulder, CO
1979 Mount Saint Mary's College, Los Angeles, CA
1981 Diablo College, Pleasant Hills, CA
1995 Sensory Memory - Images, Tobey C. Moss Gallery, Los Angeles, CA
1998 Images from Within, Tobey C. Moss Gallery, Los Angeles, CA
2000 Tomlyn Gallery, Tequesta, FL
2002 Leonard Edmondson: Abstract Expressionist, Tobey C. Moss Gallery, Los Angeles, CA
2003 Leonard Edmondson: 1916-2002 Memorial Exhibition, Tobey C. Moss Gallery, CA
2007 Leonard Edmondson: Exploration of Abstraction, Tobey C. Moss Gallery, CA
2013 Leonard Edmondson: Art of Discovery, California State University, Northridge Art Galleries
2020 Leonard Edmondson: A Collection of Works From the Fifties, Findlay Galleries, New York, NY

Selected Group Exhibitions

1951 Pennsylvania Academy of Fine Arts, Philadelphia, PA
1952 American Watercolors, Drawings and Prints, Metropolitan Museum of Art, NY
Whitney Museum of American Art, New York, NY
1953 Corcoran Gallery Biennial of American Painting, DC
Whitney Museum of American Art, New York, NY
1954 Young American Painters, Guggenheim Museum, NY
Syracuse Museum of Fine Arts, Syracuse, NY
1955 Carnegie International
Art in the 20th Century, San Francisco Museum of Art, CA
University of Illinois
Whitney Museum of American Art, New York, NY
Third Biennial, Sao Paulo, Brazil
1956 50 Contemporary American Printmakers, U of Illinois
Whitney Museum of American Art, New York, NY
4th International Bordighera Biennale, Italy
1957 Corcoran Gallery Biennial of American Painting, DC
62nd American Exhibition, Chicago Art Institute, IL
1958 University of Illinois
Prints and Process, Laguna Beach School of Art, CA

Selected Group Exhibitions Continued

Los Angeles Prints 1883-1980, Los Angeles County Museum of Art, CA
American Painting, 1958", Virginia Museum of Fine Arts, VA
National Watercolor Society, Invitational Section
Whitney Museum of American Art, New York, NY
1959 Carnegie Institute of Technology Print Exhibition
Corcoran Gallery Biennial of American Painting, DC
1962 30 Contemporary American Prints, USIA Traveling Exhibit
American Prints Today, Print Council on America
1963 Arts of Southern California XIII: Painting, 1963, Long Beach Museum of Art, Long Beach, CA
1964 Modern Masters of Intaglio, Queens College, New York, NY
International Triennial of Original Colored Graphics, Switzerland
American Art Today, World's Fair, New York, NY
60th Annual Exhibition, Taiheiyō Art Association, Japan
California Society of Etchers 50th Anniversary Exhibit, CA
1965 California Printmakers, San Francisco Art Institute, CA
University of North Carolina, Chapel Hill, NC
Artists of Southern California XVI, Long Beach Museum, CA
1966 Invitational Sculpture Biennial, Laguna Beach Art Gallery, CA
Centennial Invitational Print Exhibit, Carleton College, MN
Arts of Southern California XVIII: Watercolor, Long Beach Museum of Art, Long Beach, CA
1967 Italy/USA, Prints Across the Sea, Temple University, PA
1968 20th Anniversary Invitational Print Exhibit, Brooklyn Museum, Brooklyn, NY
1969 Four Printmakers, California Institute of Technology, Pasadena, CA
Microcosm '69, Long Beach Museum, Long Beach, CA
University of Illinois
1971 Graphics '71 West Coast USA, University of Kentucky, KY
Edition '71, Walnut Creek, CA
Invitational Exhibit, Wichita Art Museum, KA
1972 Colorprint USA, Texas Tech. University, Lubbock, TX
Fourth Annual National Print Exhibit, State College, San Diego, CA
Potsdam Prints, Potsdam University, Potsdam, NY
Contemporary Printmakers, Lima, Peru
National Invitational Prints, Anchorage Museum, Alaska
8th Annual All-California Print Exhibition,
Los Angeles Printmakers Society, CA
1974 Otis Art Institute Faculty Exhibition, Los Angeles, CA
Print Invitational, Northern Arizona University
Print Invitational, San Bernardino State College, CA
1976 Painting and Sculpture in California: The Modern Era, San Francisco Museum of Art, CA
1976 - 77 Invitational Print Exhibition, Kenya, Africa
1977 California Exhibit, Smithsonian Institute, Washington, DC
Southern California 100, Laguna Beach Museum of Art, CA
The American Academy of Arts and Letters, New York, NY
1978 Four Contemporary California Artists, Ericson Gallery, NY
1980 Draw 80, National Drawing Invitational, The College of St. Rose, NY
1983 LA Printmaking Society, Gallery Scope, Los Angeles, CA
National Printmaking Invitational, San Bernardino, CA

1984 Studio 1617, Los Angeles, CA
1985 Four Artists, Laguna Beach College of Art, Laguna Beach, CA
Artist's Forum, California State University, Los Angeles, CA
The Tallahassee Invitational, Florida State University, FL
LA Printmaking Society, University of Hawaii
California Printmakers, Nan Gallery, Taipei, Taiwan
1986 10th Anniversary Exhibition, Studio 1617, Los Angeles, CA
1987 National Watercolor Society Invitational, Brand Library, CA
1988 Mills College, Oakland, CA
LA Printmaking Society 10th National Exhibition, Cal Poly, Pomona, CA
1990 Miriam Perlman Gallery, Chicago, IL
Amon Carter Museum, Fort Worth, TX
The Nelson-Atkins Museum of Art, Kansas City, MO
1992 Steve Turner Gallery, Los Angeles, CA
1994 A Century of American Graphics, Oklahoma City Art Museum, OK
1995 Tobey C. Moss Gallery, Los Angeles, CA
Multiple Impressions, Millard Sheets Gallery, Claremont, CA
Whitney Museum of American Art, New York, NY
1996 From the Crucible, Lankershim Arts Center Gallery, CA
1998 Contemporaries 12, Lankershim Arts Center Gallery, Los Angeles, CA
2002 - 03 Works on Paper, Tobey C Moss Gallery, Los Angeles, CA
2006 Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980, Riverside Art Museum, CA
California Watercolors: Focus on the Fifties, Pasadena Museum of California Art, Pasadena, CA
2010 David Findlay Jr Fine Art, New York, NY
Native Sources: Will Barnet, Byron Browne, Leonard Edmondson, Steve Wheeler, David Findlay Jr Fine Art, NY
2011 Proof: The Rise of Printmaking in Southern California, Norton Simon Museum, Pasadena, CA
2012 Steve Wheeler: The Oracle Visiting the 21st Century, David Findlay Jr Gallery, New York, NY

Fellowships and Grants

1952 Louis Comfort Tiffany Foundation
1955 Louis Comfort Tiffany Foundation
1960 John Simon Guggenheim Foundation
1965 California State University, Los Angeles
1967 California State University, Los Angeles
1969 California State University, Los Angeles
1972 California State University, Los Angeles
1976 Otis Art Institute, Faculty Enrichment Grant



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