

The background of the entire image is a vibrant, abstract composition. It features a dense, chaotic arrangement of thick, expressive brushstrokes in a wide variety of colors, including bright cyan, magenta, lime green, ochre yellow, and deep black. These strokes are layered and overlapping, creating a sense of movement and depth. The entire abstract composition is set against a solid, warm orange background. In the center of this composition, the text 'John Ferren' is written in a large, white, serif font. Below it, the subtitle 'From Paris to Springs' is written in a smaller, white, italicized serif font.

John Ferren

From Paris to Springs



FINDLAY GALLERIES
THREE CENTURIES IN ART

John Ferren

(1905 - 1970)

From Paris to Springs

ON VIEW | PALM BEACH

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John Ferren (1905 - 1970) was born in Pendleton, Oregon. He moved to San Francisco in 1925 and studied briefly at the California School of Fine Arts (now known as San Francisco Art Institute). Ferren was largely self-taught, although he later took classes at the Sorbonne, Académie de la Grande Chaumière, and Académie Ranson. According to Ferren, his real education came in and around cafes and studios in Paris, where he primarily lived between 1931 – 1938.

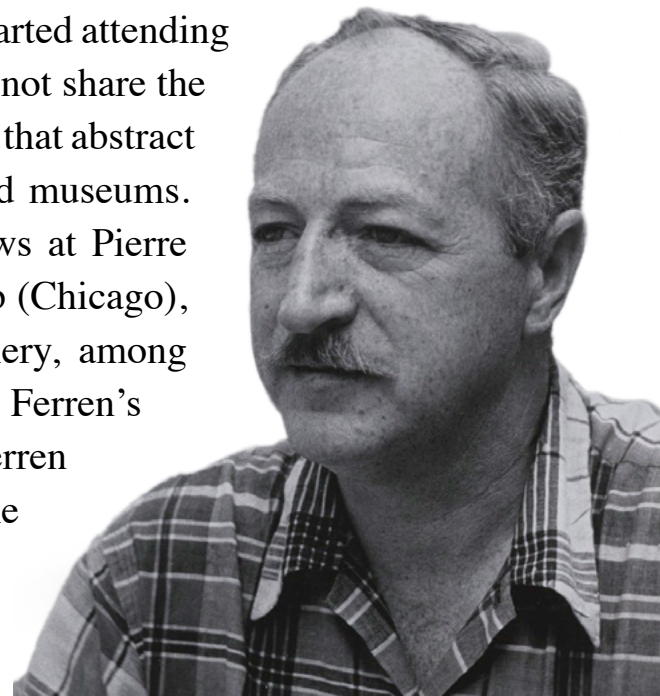
Importantly, Ferren was one of few artists of the New York School to have first been ensconced in the Parisian prewar artistic community and the circle of Gertrude Stein. He was respected by his fellow artists in a manner that many Americans were not, even earning inclusion in Stein's *Everybody's Autobiography*, in which she states, "Ferren ought to be a man who is interesting, he is the only American painter [that] foreign painters in Paris consider as a painter, and whose painting interests them..."

Upon returning to the United States in 1938, Ferren started attending American Abstract Artist meetings. However, he did not share the frustrations upon which the group had been founded – that abstract art was not being supported enough by galleries and museums. Indeed, by 1940 Ferren had received one-man shows at Pierre Matisse Gallery, Minneapolis Art Institute, Arts Club (Chicago), San Francisco Museum of Art, and Corcoran Gallery, among others. In 1940, when George L. K. Morris attached Ferren's name without permission to a MoMA protest flier, Ferren emphatically terminated any association with the group, having never officially been a member.

During World War II, Ferren served with the Office of War Information in the North African and European theaters. By this time, Ferren had reintroduced representation into his paintings without giving up abstraction. It wasn't until the end of WWII that he turned to Abstract Expressionism.

In 1946, Ferren moved to a loft at 52 East 9th Street and began his association with the artists that would become the New York School. During this period, the Cedar Street Tavern, the Waldorf Cafeteria, and the 8th Street Club became the new "cafes" of Ferren's development as an artist.

In 1959, Ferren and fellow painter Willem de Kooning settled in adjacent houses in Springs, a hamlet in the town of East Hampton, which was also home to Jackson Pollock and Lee Krasner. The area, known in art circles as the cradle of the Abstract Expressionist movement, provided Ferren with a fertile environment in which he created many of the paintings included in this exhibition.



Untitled | 1961
oil on canvas | 60 1/2 x 50 3/4 in.
FG© 140581



Marsmist | 1961
oil on canvas | 71 x 65 in.
FG© 140578

Color demands control. You can't slap the colors on over one another, so the color always kept a certain element of discipline in my work... I was not one of the red-hot brush throwers.

– John Ferren



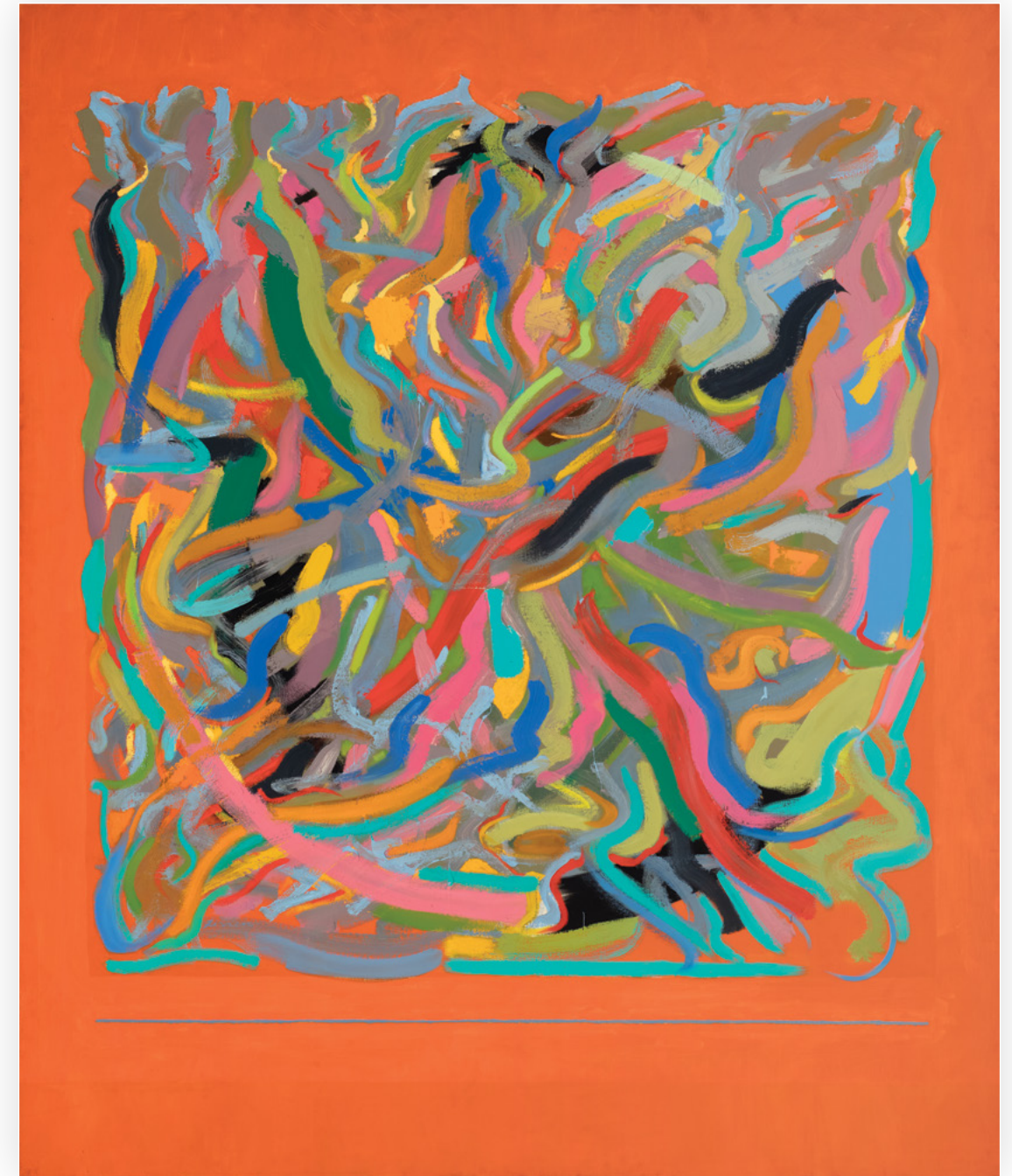


Yellow Season | 1961 | oil on canvas | 72 1/4 x 78 in. | FG© 140584

Untitled (JF10) | 1962
oil on canvas | 48 x 40 in.
FG© 140586



(cover) **Criccieth (JF29)** | 1961
oil on canvas | 78 x 65 3/8 in.
FG© 140585



Jericho | 1962
oil on canvas | 64 x 64 in.
FG© 140149

The bursts of vivid brush strokes often suggest layers of mini-explosions. A number seem to have been inspired by nature, particularly the growth energy of blossoms and vegetation.

Loose, gestural strokes retain evidence of the artist's hand and thus tend to seem spontaneous and immediate. By contrast the organic abstractions from the 30's have a certain distance that can be linked, in part, to the aura of history now surrounding their period.

– Phyllis Braff, New York Times, 1993



Untitled

oil on canvas | 50 x 55 1/2 in.

FG© 140577



A Rose for Rae | 1962
oil on canvas | 72 x 76 in.
FG© 140144

It is a mistake to say that the modern artist sought to eradicate the concept of nature. In the first place, it is impossible. No form, shape or color is conceivable to the human mind that has not at some time and place been experienced by man.

– John Ferren





A Rose for Rose | 1962 | oil on canvas | 72 x 76 in. | FG© 140575

Chafieh (Beirut) | 1964
oil on canvas | 58 3/4 x 76 1/2 in.
FG© 140587





Torso | 1958 | oil on canvas | 60 x 51 in. | FG© 140574



Untitled (JFG) | 1960 | oil on canvas | 30 x 24 in. | FG© 140582

Figured (JF11) | 1964
oil on canvas | 32 1/4 x 39 1/4 in.
FG© 140583





Untitled | 1962 | oil on canvas | 50 x 45 in. | FG© 140155



Untitled | 1960 | oil on canvas | 47 x 47 in. | FG© 140156



Moss Rocks | 1962 | oil on canvas | 36 x 36 in. | FG© 140157



Gray Square (JF20) | 1962 | oil on canvas | 25 x 25 in. | FG© 140588



Untitled | 1961 | oil on canvas | 40 x 40 in. | FG© 140159



The Summer After The Summer, Beirut | 1963 | oil on canvas | 39 x 39 in. | FG© 140165



Findlay Galleries, New York, 2021

Selected Exhibitions

2022	<i>From Paris to Springs II</i> , Findlay Galleries, Palm Beach, FL (solo)	2001	Katharina Rich Perlow Gallery, New York, NY
2021	<i>From Paris to Springs</i> , Findlay Galleries, New York, NY (solo) <i>Summer Selections</i> , Findlay Galleries, New York, NY <i>Summer Selections</i> , Findlay Galleries, Palm Beach, FL <i>Lyrical Abstraction</i> , Findlay Galleries, New York, NY	2000	Katharina Rich Perlow Gallery, New York, NY <i>The American Avant-Garde: A Decade of Change 1936-1946</i> , The Bruce Museum of Arts and Science, Greenwich, CT
2020	<i>American Abstractionists</i> , Findlay Galleries, New York, NY <i>American Abstractionists</i> , Findlay Galleries, Palm Beach, FL	1998	Katharina Rich Perlow Gallery, New York, NY Snyder Fine Art, New York, NY <i>Defining the Edge: Early American Abstraction</i> , Laguna Art Museum, Laguna Beach, CA The Berkshire Museum, Pittsfield, MA
2017	<i>John Ferren and Ward Jackson: Edge + Color</i> , Findlay Galleries, Palm Beach, FL	1997	The Metropolitan Museum of Art, New York NY
2016	<i>John Ferren, Ward Jackson, Ilya Bolotowsky and Leon Polk Smith and: Edge + Color</i> , Findlay Galleries, New York, NY	1996 - 1993	Katharina Rich Perlow Gallery, New York, NY (three shows)
2015	Eric Firestone Gallery, East Hampton, NY David Findlay Jr Gallery, New York, NY	1993	<i>The Abstract Spirit: John Ferren (1905-1970)</i> , Curated by Helen Harrison, Pollock-Krasner Found. Queens Col.; SUNY, Stonybrook; East Hampton, NY
2013	<i>About Abstraction</i> , David Findlay Jr Gallery, New York, NY	1992 - 1985	Katharina Rich Perlow Gallery, New York, NY (six solo shows)
2012	<i>John Ferren: Works from the 1950s – 60s</i> , David Findlay Jr Gallery, New York, NY	1985 - 1979	A.M. Sachs Gallery, New York, NY (five shows, three solo)
2011	<i>East End: Artists of the Hamptons</i> , David Findlay Jr Gallery, New York, NY	1979	Retrospective, The Graduate Center of the City Univ. of New York, New York, NY
2009	<i>American Abstractions Part 2: Paintings 1950's – Present</i> , Katharina Rich Perlow Gallery, New York, NY <i>Hot and Cool Abstractions, 1940s to the Present</i> , Spanierman Modern, New York, NY	1978 - 1972	A.M. Sachs Gallery, New York, NY (five solo)
2008	<i>Order and Intuition: American Abstraction from the Patty & Jay Baker Naples Museum of Art, 1913-1954</i> , Hollis Taggart Gallery, New York, NY	1971	John Ferren Memorial Show, The Century Club, New York, NY
2007	Katharina Rich Perlow Gallery, New York, NY <i>Leaders in American Modernism</i> , Naples Museum of Art, Naples, FL	1969	A.M. Sachs Gallery, New York, NY (solo) The Parrish Museum, Southampton, NY (solo)
2006	<i>Geometric Abstraction and Color Function: Two Generations</i> , D. Wigmore Fine Art Inc., New York, NY	1965 - 1968	Rose Fried Gallery, New York, NY (solo)
2005	Katharina Rich Perlow Gallery, New York, NY <i>Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim</i> , Guggenheim Museum, New York, NY <i>Jean Hélion and American Art</i> , National Academy Museum, New York, NY <i>Artists & Nature on Eastern Long Island: 1940's to the Present</i> , Spainerman Gallery at East Hampton, NY <i>New York School: Another View</i> , Opalka Gallery, Sage Colleges, Albany, NY <i>Hilla Rebay & the Museum of Non-Objective Painting</i> , DC Moore Gallery, New York, NY	1964	Centre d'Art, Centre d'Art Beirut, Lebanon
		1962	Rose Fried Gallery, New York, NY (solo)
		1958	The Phillips Collection, Washington, DC (solo)
		1958 - 1954	Stable Gallery, New York, NY (five shows)
		1953	Alexander Iolas Gallery, New York, NY (solo)
		1952	San Francisco Museum of Art, San Francisco, CA (solo) Santa Barbara Museum of Art, Santa Barbara, CA (solo)
		1949	Kleemann Gallery, New York, NY (solo)
		1947	Kleemann Gallery, New York, NY (solo)
		1942	The Willard Gallery, New York, NY (solo)
		1940	Corcoran Gallery of Art, Washington, D.C.
		1938 -1937	Pierre Matisse Gallery, New York, NY (two shows)
		1937	Arts Club of Chicago, Chicago, IL
		1936	Pierre Loeb, Paris, France Minneapolis Institute of Arts, Minneapolis, MN Corcoran Gallery of Art, Washington, DC
			Pierre Matisse Gallery, New York, NY (solo)
			San Francisco Museum of Modern Art, San Francisco, CA (solo)
		1932	Galerie Zack, Paris, France (solo)
		1930	Art Center, San Francisco, CA (solo)



FINDLAY GALLERIES

THREE CENTURIES IN ART

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