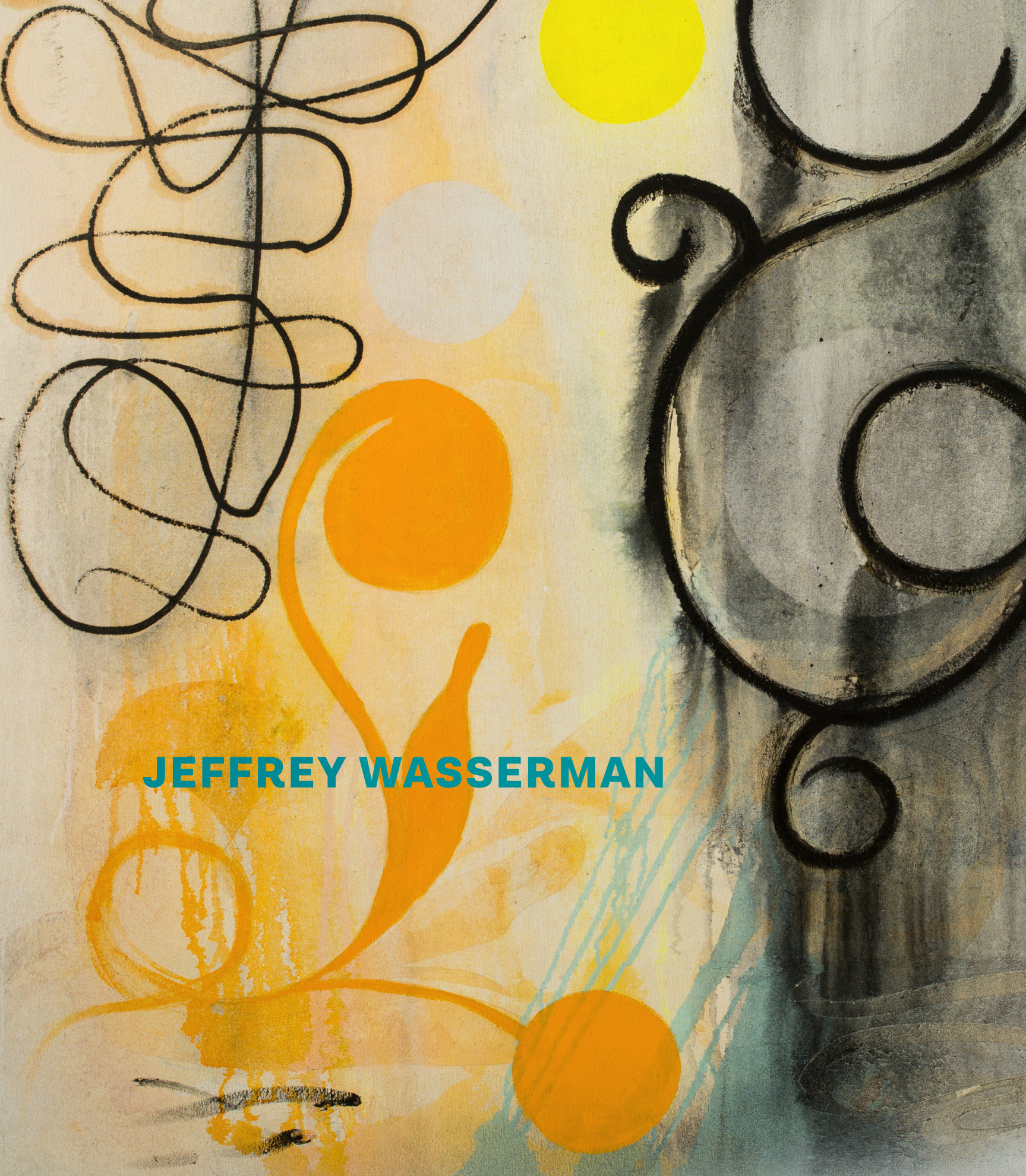
JEFFREY WASSERMAN

JEFFREY WASSERMAN Selected Paintings & Works on Paper

for Jane and Hugo

COVER
(detail) The Young Farmer
1988
oil on canvas
50 x 44 in

FRONTISPIECE
The Broken Bough
1990
oil on canvas
60 x 54 in

Essay by Devon Zimmerman
Essay by Frank Galuzska
Interview with Alan Jones

Designed by Georgiana Goodwin

Photograph of Jeffrey Wasserman (facing page) by D. Edmondson
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JEFFREY WASSERMAN 1946-2006

This catalog represents the culmination of years of work by the Estate of Jeffrey Wasserman.

Jeffrey Wasserman was a prolific artist who, over a period of forty years, produced an extraordinary body of work, comprising oil paintings and works on paper; the Estate's holdings have been consolidated, photographed and cataloged.

In addition to the work, the Estate has archived personal notes, teaching materials and correspondence. These documents shed valuable light on Wasserman's relationships with other artists and the scope of his artistic vision.


WASSERMAN
'90

JEFFREY WASSERMAN Selected Paintings & Works on Paper

Each painting is a thought, a symbol of the fundamental isolation of every human being, and a generous, hopeful gesture towards others meant to defeat the very loneliness each painting represents.

–Jeffrey Wasserman

From Where I Stand: Jeffrey Wasserman, 1946-2006

Devon Zimmerman, *September 2017*

What did painting have left to meaningfully say, and how – particularly after its declared "end" – could it be said? Over the course of nearly four decades, Jeffrey Wasserman dedicated himself to a highly personal and complex exploration of the meaning of painting. A prolific artist driven to work in his studio every day, Wasserman was tireless in his quest to understand the nature and materiality of paint in order to open new possibilities for the medium. With vibrant colors, cascading layers of paint washes, and hovering motifs formed from an intricate and idiosyncratic method of stenciling, Wasserman developed a highly singular and syncretic style. Teetering at the thresholds of representation, Wasserman's abstraction created a rich array of compositions, from the playful and humorous to the sonorous and sublime. His paintings and works on paper reveal a deep engagement with the emotive potential of color, facture, and form, as he sought to establish an open and affective relationship with the viewer. Of resounding beauty and technical mastery, Wasserman's oeuvre invites further critical investigation, which this essay seeks to provide.

Wasserman was born in Westchester County, New York to parents who were first generation Americans, both of Russian Jewish descent. His family life was volatile and, as a child, Wasserman retreated into art. He discovered the illustrated pages of *Art Treasures of the Louvre*, which the family owned,[1] and, as a young teenager, made regular trips into Manhattan to visit museums. In high school, he began painting classes with the Color Field painter Friedel Dzubas. Dzubas introduced the young Wasserman to the dominant figures of modernism and their creative processes, from Willem de Kooning's gesture to Hans Hoffman's color theory. Wasserman reflected on the impact of his experience with Dzubas, noting, "It was through [Dzubas] that I first came to know about the art world, about painters and galleries, and that it

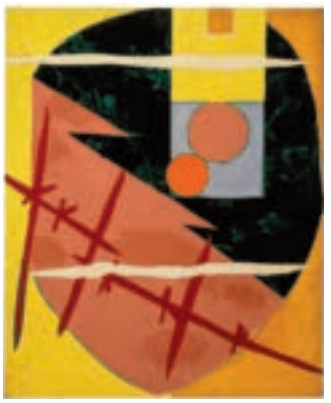
was possible to actually be an artist."[2] This early exposure to the art world in general, and modernist painting in particular, propelled Wasserman to the Tyler School of Art in Philadelphia, from which he received a B.F.A. in Painting in 1968. While at Tyler, he spent a year studying abroad in Rome. In 1969, he moved to London for graduate studies at the Royal College of Art.

A year into his studies in London, Wasserman's father died suddenly, and Wasserman returned to New York to make his way as an artist. He was hired as a studio assistant by the abstract painter Edward Avedisian. Within a few years, Avedisian left Manhattan to move Upstate, and sold Wasserman the lease to his studio located on the corner of Broadway and Spring Street. Working and living in Soho during the 1970s, Wasserman absorbed the energy of the burgeoning art scene. His work, which had remained largely figurative throughout his time at Tyler and the Royal College, evolved increasingly into abstraction. Wasserman attributed his turn towards the abstract to "a resurfacing of an earlier interest in modernism" initially instilled by Dzubas, and revived by his work under Avedisian.[3] What emerged from these initial forays into abstraction were the foundations of his career-long interests in the nature of representation and the evocative resonance of color.

The Art Studio
1975
oil on canvas
28 x 20 in

In these early works, such as *The Art Studio* (1975), Wasserman deconstructed and distorted space into fields of irregular geometric forms and unfurling lines. The representation of the red painter's palette in the foreground and the incised yellow and green pigment of the self-reflexive studio painting hanging on the wall, make subtle allusions to the work of Henri Matisse, particularly *The Red Studio* (1911). While engaged with the tradition of modernist painting, Wasserman's marshaling of secondary and tertiary matte colors (teal, lavender, turquoise, and mustard) placed his work from this period in clear dialogue with a broader movement of New York-based, late-modernist artists during the 1970s – such as Elizabeth Murray and Brice Marden. Informed by, yet freed from, the ideological constraints that motivated those modernist painters from the first half of the century, these artists engaged painting in a more syncretic manner – selectively mining the deep visual reservoir set forth by their predecessors. Wasserman, like many of his contemporaries, injected a sense of playfulness and jest into his painting through the use of color, discordant yet dynamic space, and cartoonish forms.

What separated Wasserman's painting during the 1970s from that of his peers was his engagement with and representation of the vibrancy found in the mundane and everyday. From a simple interior in *The Art Studio* to the energetic sounds of the street in *Accident on B'way* (1978), Wasserman's paintings seek to affect the viewer by evoking memories of common lived experiences de-familiarized through abstraction. As Wasserman explained to friend and critic Alan Jones: "I'm trying to set up enigmatic situations, the feeling that some incident has taken place but with nothing really spelled out to the point that one interpretation outweighs another in the eyes of the viewer."[4] Wasserman leaves specific meaning hovering just beyond the threshold of legibility and certainty. The increasingly ambiguous nature of his work emerges as the driving force behind his painting's open engagement with the viewer, one that guides, rather than limits, the viewer's experience.



Accident On B'Way
1978
oil on canvas
44 x 36 in

In the early 1980s, Wasserman's painting moved increasingly towards the abstract as his visual aesthetic became influenced by his deepening involvement in the emergent East Village scene. Wasserman's interests in color moved to the street. Neon hues emerged along with his use of stencils and palette knife for scraping. Facture took hold over form, as these new colors were sprayed, soaked, and splattered on the canvas and set into dynamic opposition with thick, gestural areas of impasto. In *Debutant* (1984), for example, bright acid green and pink washes bleed and blend into one another to create a discordant field of DayGlo colors. Encroaching bands of roughly applied black paint frame and compress the composition. An *informe* nest of frenzied lines is scrawled into the widest band of black: this is set against the geometric cluster of blue and yellow triangular forms and a band of white hovering above; perceived boundaries are not stable, as pure colors bleed into one another. "I like the overwhelming quality pure colors possess," Wasserman said. "I use colors in an artificial way, a lot of times they enter totally against what is going on in the painting."[5] Wasserman's eye for and control over unconventional color relations is evident in *Debutant*. The work puts on display the drama and energy Wasserman could conger through color alone.

Debutant
1984
oil on canvas
25 x 22 in

The equivocal forms in *Debutant* – the cluster of triangular forms and hovering white band – are early characters in an inventory of motifs that

Wasserman developed over the course of the decade. Their evolution is visible in works from the following year, such as *Stage Fright* (1985). A curtain of blue falls over a swirling field of burgundy, peach, pink, and rose. An amalgam of geometric forms – suggestive of a figure – emerge from behind the screen to confront a grouping of interpenetrating white and neon green cubes and semi-circles. A hovering oval of peach and translucent rectangle of grey surround the figurative form on either side of the composition. *Stage Fright* – a theme taken up in several other paintings from this period – points to no specific event; rather, constructed through emblematic motifs, the painting alludes to the emotional and social relations formed through the performative act of presentation and reception. The pyramidal yellow and orange forms, blue washes, and hovering shapes of color in *Stage Fright*, as well as other motifs, such as swirling lines, curling floral and vegetal motifs, floating celestial orbs, and geometric, cartoon-like cat's heads appear repeatedly throughout Wasserman's work of this period. They create an enigmatic structure of codes that remains at once secretive, yet somehow familiar. These abstract forms become traces of something dreamt or seen, the effervescent fragments formed from fleeting memories. These motifs come to dominate Wasserman's painting during the latter half of the 1980s, as the dense compositions, rough application of paint, and chromatic dissonance of his earlier works give way to a more restrained, atmospheric style.

Stage Fright
1985
oil on canvas
66 x 72 in

Vaporous mists and flowing streams of sprayed and poured pigment imbue a sense of translucency to these works of the late 1980s. Along with this growing fascination with the fluidity of paint, Wasserman also became infatuated with the color blue. His blue is wholly idiosyncratic – it is more saturated than the blues of Joan Miró, thinner and more fluid than that of Yves Klein's blue. His use of the color dominated his painting from this period. In works such as *Shadowy Oak* (1988), layers of multi-directional veils of wash are used to define space. Cascading streams of poured DayGlo citron and nocturne mists of Wasserman's emblematic blue spread throughout the composition creating a landscape of illuminating color. In *Shadowy Oak*, three calligraphic, gestural strokes of black anchor the work to some suggested ground, while the hovering matte-black floral motif stands starkly against the background of the blue and yellow washes.[6] Although entirely abstract, Wasserman's ensemble of forms in this work hints at some dematerializing

Shadowy Oak
1988
oil on canvas
52 x 46 in

landscape. Wasserman suggested this much, stating: "I have often felt a real kinship with the boldness of color in painters like [Hans] Hoffman, abstraction with a slight reference to landscape. The blue paintings I have recently done developed out of something not far from that. I was thinking about water, but I also had the sky in mind."[7]

Although loose signifiers of the real world, Wasserman's motifs and color palette never fall into the realm of iconography. Rather, his pictorial language is dedicated to more affective and expressive ends. In *Cynthia of The Minute* (1987), for example, two of Wasserman's typical floral motifs – one white, the other blue – are set juxtaposed to one another in the center of the composition, framed by a curtain of poured black pigment. The two principal motifs hover above a tempest of translucent washes and faint swirling forms. The title of the work refers to the 1920 romantic silent film of the same name. *Cynthia of The Minute* can be conceived as a representation of a distilled evocative experience tied to the referent of the film. Again, Wasserman turns to a ubiquitous item of daily life, in this case film (albeit an anachronistic example), as a source for the conveyance of a universal experience or sensation. "The mood is what is more important to me," Wasserman explained. "So long as the compositional elements that are joined together in the picture have an impact on [the viewer], they are invited to freely create their own mythology out of it."[8]

Cynthia of The Minute
1987
oil on canvas
60 x 54 in

Wasserman's abstraction, with its indebtedness to the legacy of modernism and commitment to certain notions of subjectivity and self-expression, led many contemporaneous critics to form competing interpretations of the aims of his works. The curator Carlos Gutierrez-Solana, in his catalogue for the 1981 exhibition *Approach/Avoidance: Art in the Obsessive Idiom* held at the Queens Museum, categorized Wasserman's work as an extended form of late-modernism. In a movement he termed "Paramodernism," Gutierrez-Solana argued that Wasserman, and the other artists in his exhibition, engaged with, yet challenged, the tenets of modernism in order not to destroy it in a postmodern critique, but to broaden modernism's artistic horizons.[9] Ted Greenwald situated Wasserman's abstraction among a group of artists responding to the rise of Neo-Expressionism and Graffiti Art in the early 1980s. Greenwald grouped Wasserman among artists he labeled "Abstract Implosionists," and

argued that while their compression of pictorial space and use of gestural marks shared morphological similarities to Abstract Expressionism, in fact, their painting was driven by a highly conceptual bent, devoid of the emotional expression intrinsic to the New York School.[10] The critics and curators Tricia Collins and Richard Milazzo also viewed Wasserman's work as a response to Abstract Expressionism; however, contrary to Greenwald, they characterized his response as seeped in irony. They argued that artists of Postmodern Abstract Expressionism, to which Wassserman's work belonged, self-consciously parodied expressionist gesture and shared no interest in the former movement's existential and experiential belief structures.[11]

The Course of Empire
1985
oil on canvas
78 x 72 in

Though all of these readings of Wasserman's work have their merits, touching on valid characteristics of his paintings, they either overstate or fail to fully capture the nature of his work and his position in the history of painting during the 1980s. Rather, it was the artist and critic Stephen Westfall, who, I want to argue, expressed the most compelling understanding of Wasserman's project. He contended in 1986:

> Wasserman's painting is postmodern in its free exploitation of historical motifs, yet he doesn't directly quote or appropriate an image, and his tone strikes one as being a little more open and generous than most of the hard-edge conceptualists who've been asserting a monopoly on the term 'Postmodern.' The Postmodern aesthetic environment is predicated on an acknowledgment of artifice – the irony of method undercutting and refining one's apprehension of spontaneous feeling. The necessary employment of irony can too often prove a trap for those seeking merely to expose the artificiality of style. [This] smirk is noticeably absent from Wasserman's work. You sense his sheer delight in manipulating radiatingly associative color, stylized imagery, and a historically loaded clash of materials.[12]

Early Dutch Settlers
1987
oil on canvas
42 x 36 in

Westfall rightly observes that Wasserman's paintings allude to art historical referents: Paul Klee's Morocco paintings, Mark Rothko's colored hazes, Matisse's cutouts. In some cases, his paintings' art historical precedents are carried right on their sleeve, as in *The Course of Empire* (1985) a reference to Thomas Cole's series of the same name, or *Early Dutch Settlers* (1987), which recalls strongly the forms of Miró's *Dutch Interior* series.

Face The Future
1995
oil on canvas
60 x 56 in

Yet, as Westfall noted, Wasserman's work from this period – unlike some of his contemporaries and colleagues, such as Philip Taaffe and Peter Halley – explores abstraction neither in an overtly cynical manner nor through a postmodern practice of appropriation and pastiche. Rather, Wasserman seeks to reinvigorate and explore fundamental pictorial problems historic to painting: the boundaries between abstraction and figuration; the opposition between geometric and biomorphic forms; the limits of natural and artificial color; and the nature of subjectivity and expression.

Wasserman's drive to investigate such properties in painting was revealed both in his completed paintings, and in the many works on paper he produced throughout his career. On paper, Wasserman worked with greater improvisation and accident. Strokes of watercolor are quick, autonomic; untried color combinations are let to bleed in order see the effect; and novel motifs, not yet known, are freely incorporated into differing compositions. His works on paper were a fount from which he often drew, as themes worked out on paper informed or became directly manifest in his paintings. For Wasserman, the relationship between the two mediums was dialogic, and intensely creative.

This foundational concern with the nature of painting propelled Wasserman's work beyond the height of the East Village scene and into the following decade. In the early 1990s, Wasserman moved to upstate New York when he got married and became a father. The change in environment left an indelible mark on his painting. The reoccurring motifs that occupied his abstract compositions of the 1980s faded behind a condensed allover field of scumbled and scraped pigment. In works such as *Face the Future* (1995), layers of color – poured and sprayed, then scraped away with palette knife and comb – create a modulating chromatic fog. Rolling hills, cool rivers, harsh schist, and glittering twilight lie faintly behind washes of blues, orange-reds, rich yellows, and earthy greens: the Hudson River Valley transformed into a new sublime.

From Where I Stand (AKA Patrick's)
2003
oil on canvas
54 x 50 in

These reflections on the pastoral evolved into concentrated meditations on form and color. In his final series of works from the early 2000s, Wasserman

introduced the presence of loosely interlocking, irregular rectangular and ovoid forms, overlaid on abstract fields of color, evoking the irregular masonry of rural stone walls. In *From Where I Stand (AKA Patrick's)* (2003) thin, quick strokes of rose and red mark the return of dominant, saturated color. Ovoid forms float through the field: one of dense red, others sketchily filled in with red and light blue, several composed of just a silhouette. In Hoffmanesque fashion, the forms push and pull in a vibrant, syncopated rhythm. There is a cartoonish nature to the short, thick strokes of Wasserman's brush, evocative of Philip Guston. The graffiti-like arabesque in the lower left corner and bright red tone imbue the work with a sense of play and warmth. This exuberance continues through his last work, *Untitled* (2006). A rich sunflower yellow seeps through ashlar areas of broad translucent color strokes. As he had done throughout the course of his career, Wasserman balanced an unlikely palette of light blue, mauve, grey, yellow, and earthen brown, creating a compositionally subtle, yet chromatically dynamic painting.

Untitled
2006
Oil on canvas
20 x 18 in

As an artist, Jeffrey Wasserman was determined to expand the limits of painting. He enjoyed an enduring engagement with the properties and problems of painting, and he reveled in the act. This drive led patrons and artists alike to refer to him as "a painter's painter." "Painters," Wasserman said, "have the ability to translate ordinary experience into a visual language with universal meaning, and abstraction can be a uniquely powerful expression of this. Abstraction entails an endless language free of traditional visual boundaries – a freedom that allows the painter to continually reinterpret and reinvent ideas. I see the abstract painter as having just scratched the surface; the possibilities stretched into what I find to be a reassuringly limitless future."[13]

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1 The book was a Rene Huyghe's *Art Treasures of the Louvre*. (New York: Harry N. Abrams, 1951). See Jeffrey Wasserman, "Statement," (unpublished manuscript, 1999), 3.

2 Wasserman, "Statement," 1.

3 Wasserman, "Statement," 2.

4 Jeffrey Wasserman, "From an Interview with Jeffrey Wasserman by Alan Jones," in *Jeffrey Wasserman* (New York: Virtual Garrison Gallery, 1984), n.p.

5 Wasserman, "From an Interview with Jeffrey Wasserman by Alan Jones," n.p.

6 Wasserman used wax paper stencils for these, and many of his other motifs. Wasserman often utilized these stencils to build up a thick, coarse, matte layer of pigment, which served to better distinguish or separate the motifs from one another, as well as from the turpentine thinned colors that form the backgrounds of his works.

7 Wasserman, "From an Interview with Jeffrey Wasserman by Alan Jones," n.p.

8 Wasserman, "From an Interview with Jeffrey Wasserman by Alan Jones," n.p.

9 Carlos Gutierrez-Solana, *Approach/Avoidance: Art in the Obsessive Idiom* (New York: Queens Museum, 1981), n.p.

10 Ted Greenwald, *Abstract Implosionism*, (New York: Ted Greenwald Gallery, 1984), n.p.

11 Tricia Collins and Richard Milazzo, "Essay for the Exhibition," in *Outsider America: Going into the 90s*, (Atlanta: Fay Gold Gallery, 1991), n.p.

12 Stephen Westfall, *Jeffrey Wasserman*, (New York: Daniel Newburg Gallery, 1986), 7.

13 Clough, Charles, "Where The Meaning Begins: Panel on Abstraction with Leonard Bullock, Cora Cohen, Ron Gorchov, Richard Hennessy, Lucio Pozzi, Jeffrey Wasserman, John Zinsser," *Tema Celeste*, No. 35, (April/May1992), 53.

Thoughts on Jeffrey Wasserman
Frank Galuzska, *April 2016*

Jeffrey Wasserman first studied with the revered abstract painter Friedl Dzubas while in high school. This meant that the artistic values of the New York School and the formalist viewpoints of artists like Hans Hoffman and Willem deKooning were known to him at an early stage of his development. After high school Jeffrey went to the Tyler School of Art in Philadelphia, and studied abroad at the Royal College of Art in London from 1968 to 1969; his fundamental interest was already in formal properties of color, gesture, composition, and space as defined by deKooning. Jeffrey would defend himself as a painter who did personal paintings. By this he meant paintings that did not reach to satisfy the objectives of collective historical effort, but paintings in which he found his own personality amidst the front wave of modernism. His inclination was to be Bonnard rather than Picasso. Determined and shy.

In New York he worked as a studio assistant for Edward Avedisian. Living in Soho in the early 70s, Jeffrey enjoyed the rise of so many artists of his generation in the booming neighborhood of lofts and ideas. He was at the leading edge of what was happening in New York abstract painting. His work took on a hard-edged, color-oriented identity that suggests deformation and individuality reclaiming the impersonal achievements of modernism. As time went on his work began to have color themes. He got crushes on colors: a particular orange, or the way black looks against blue. There were contrasts between veils of partly dripping color and crisp stenciled devices, like romantic icons or heroic emblems, figures against the ground. Eventually his paintings became territories of painterly visual incidents and gestures, transparent and opaque paint, paint knifed on and paint knifed off. Some of his work was so purely abstract that the forms suggest nothing beyond themselves, bringing to mind the words of Kandinsky: "The subject of painting is painting."

In the 90s he left New York to mostly live and work upstate. His paintings after New York were more and more private meditations, the tension of the city environment replaced by the country. His late paintings reflected this change with dense edifices, scrolls and floral emblems, runaway pieces of the baroque, sudden ends at the edges where the eye drops dizzyingly away into space, vast floes of paint: sublime, enthralling.

Many of Jeffrey's works are understandable as manifestations of integrity: each gesture, color, or shape – everything about each – is responsible to everything else in the painting, and the awareness down to the smallest gesture, the subtlest color, and every informal suggestion of attitude is something the artist has taken full responsibility for. He insisted on the primacy of individual imagination, yet he was on a quest for a style for his times. The dialogue between his private self and the community of artists he was in produced, through his synthesizing vision, the style of the paintings he made. Each painting was a manifesto: "This is what painting is, this is how a painting for the present should be made. This is what it should say." Each was a distillation of what it was to be a particular self in a particular world.

In the beginning, before I start a painting, there is always the after-image of something that I have seen, something that I felt or experienced, even if only for a second. It's usually more a feeling, a sense of an atmosphere – a sensation which a certain event has caused – rather than an observation. But it is this image in my mind that serves as the visual springboard. Once I start painting I go back and forth between the original idea and a set of almost arbitrary, formalistic, painterly considerations like space and color.

Interview with Jeffrey Wasserman
Alan Jones, *August 1984*

When the "story line" that I began with becomes too much of a burden to me, too confining, I can always switch over to the more abstract painterly part. I generally tend to go back and forth with these two things. It gives me a lot of freedom, so I don't get bound up in any one particular aspect of the experience of painting. If I've been going along and find something too confining, I just drop that whole element altogether. That opens up the entire painting to other possibilities that I hadn't anticipated, gives me the chance to surprise myself. So I allow myself the actual, the "real" event, and the abstract thing. They are the two main contenders in the ring, and I alternate in taking sides with one, then the other.

What happens is that the outward "real" event establishes itself in the painting, juxtaposed with the abstract. I'm trying to set up enigmatic situations, the feeling that some incident has taken place but with nothing really spelled out to the point that one interpretation outweighs another in the eyes of the viewer. If I feel that the abstract element is getting too heavy I may go in with some lighthearted note almost as a diversion, something unexpected and askew.

Studying with Friedl [sic] Dzubas as a teenager opened my eyes to the freedom abstraction offers, that things didn't have to look like what you thought they did. But even today I find myself needing to ask, what is abstraction? Not a reference to a recognizable thing. But what is pure abstraction? Is Mondrian a pure abstract painter? Hoffman? Rothko? I don't think I would say that I have doubts about abstraction, but I would say that my approach is a personal method of thinking about making a painting. Maybe you'd have to say that that makes me a fake-abstract painter: I need to keep my allegiance to the recognizable reference.

Still, it's not so literal as that. When I'm working on a picture it's definitely like a projection onto a screen. It's a small world and it's taking place inside my mind. I don't see anything outside that. Usually I turn to the wall any other work in the studio so I will have no distractions. Its almost a blank state. The relationship I have with the canvas is like I'm wearing blinders, it's like a game that goes on between me and the picture, and not knowing what I'm going to do is exactly what excites me the most. And it allows you to escape into color and form.

I've always been very interested in color, in primary color. Mondrian red, yellow, blue; the classic red, the classic yellow. How the word "red" sounds. And I've always used primary colors, although recently I've been mixing more than I ever have before. But I still hardly ever mix. When I was painting at sixteen I didn't mix colors either: I thought the ones that came in the tube were fine. I still use them straight from the tube, and I have a strong identification with, say, cadmium yellow. I like the overwhelming quality pure colors possess. I can visualize them and anticipate how they are going to react to each other, what they will do. I use colors in an artificial way, a lot of times they enter totally against what is going on in the painting. I have often felt a real kinship with the boldness of color in painters like Hoffman, abstraction with slight reference to landscape. The blue paintings I have recently done developed out of something not far from that. I was thinking about water, but I had also the sky in mind. They are very comforting paintings. They are, too, sometimes remembrances of a certain episode, but sometimes not. It could be a voyage by boat across the Indian ocean at night, to Goa, or then again, it can be the other way around: the painting itself can be the catalyst in making me remember some particular incident. But that's not important. The mood is what's more important to me than any conveying of the actual event which triggered the painting to begin with.

I'm fascinated by the potential of creating a self-contained world. I want it to be something you could almost step into. I hope to involve the viewer in the world I have set up in painting, but just how they personally get involved in it is completely up to them. So long as the compositional elements that are joined together in the picture have an impact on them, they are invited to freely create their own mythology out of it.

SELECTED PAINTINGS

Untitled | 1972
oil on canvas
48 x 44 in

The Art Studio	1975 oil on canvas 28 x 20 in

Electronic Flash | 1975
oil on canvas
48 x 44 in

Accident On B'Way	1978 oil on canvas 44 x 36 in

Who Else Is In This Room?	1979 oil on canvas 56 x 50 in

Can't Keep My Eyes Off Of You	1980 oil on canvas 22 x 18 in

The Drama Class | 1980
oil on canvas
73 x 65 in

Night Fear	1982 oil on canvas 54 x 53 in

Boy From The Lumber Yard | 1983
oil on canvas
72 x 66 in

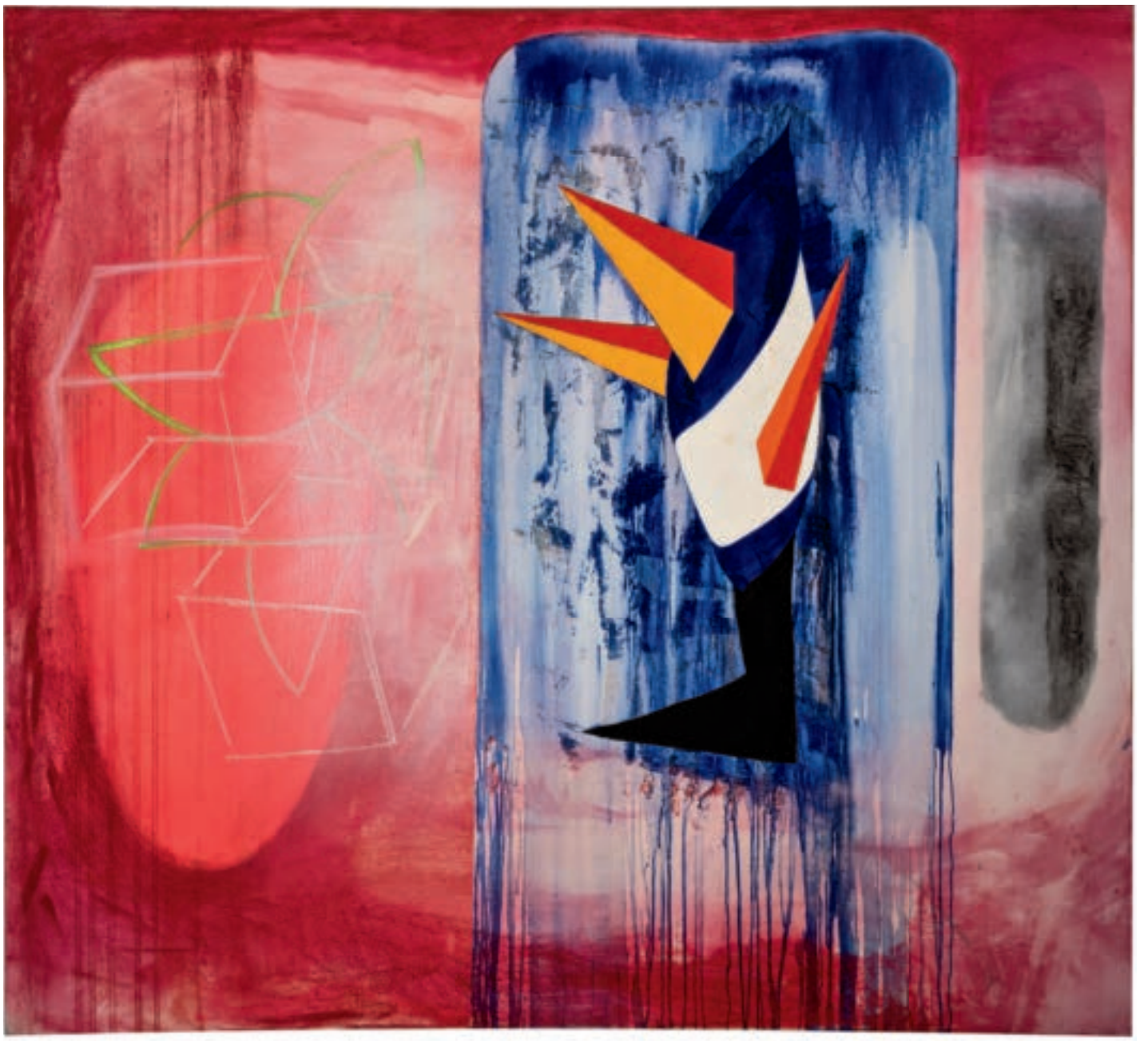
Night of the Black Squirrel	1983 oil on canvas 67 x 65 in

Summer Sojourn (**No Vacancy**)	1983 oil on canvas 68 x 61 in

Debutant	1984 oil on canvas 25 x 22 in

The Scrolls	1985 oil on canvas 52 x 50 in

Tony | 1985
oil on canvas
60 x 54 in



Stage Fright	1985 oil on canvas 66 x 72 in

Stage Fright	1985 oil on canvas 36 x 30 in

Sailor's Snug Harbor	1985 oil on canvas 60 x 54 in

The Course of Empire	1985 oil on canvas 78 x 72 in

Night Shades	1986 oil on canvas 52 x 50 in

Let Us Go Then	1986 oil on canvas 42 x 36 in

Historic Evening	1986 oil on canvas 78 x 72 in

Early Dutch Settlers	1987 oil on canvas 42 x 36 in

Tomorrow Morning, Early	1987 oil on canvas 50 x 44 in

The Garden Gate	1987 oil on canvas 30 x 36 in

Untitled	1987 oil on canvas 24 x 24 in

Cynthia of The Minute	1987 oil on canvas 60 x 54 in

Friends Turn Into Flowers	1987-1988 oil on canvas 72 x 66 in

The New Dawn	1988 oil on canvas 58 x 50 in

Wood Chopper	1988 oil on canvas 60 x 54 in

The Young Farmer	1988 oil on canvas 50 x 44 in

Shadowy Oak | 1988
oil on canvas
52 x 46 in

Cowboys & Indians	1990 oil on canvas 38 x 36 in

Fountain of Tears	1990 oil on canvas 71 in x 66 in

A Dancing Tree	1990 oil on canvas 24 x 19 in

Untitled	1990 oil on canvas 16 x 12 in

Trees After Ploughed Fields
a day in the field

1991
oil on canvas
18 x 16 in

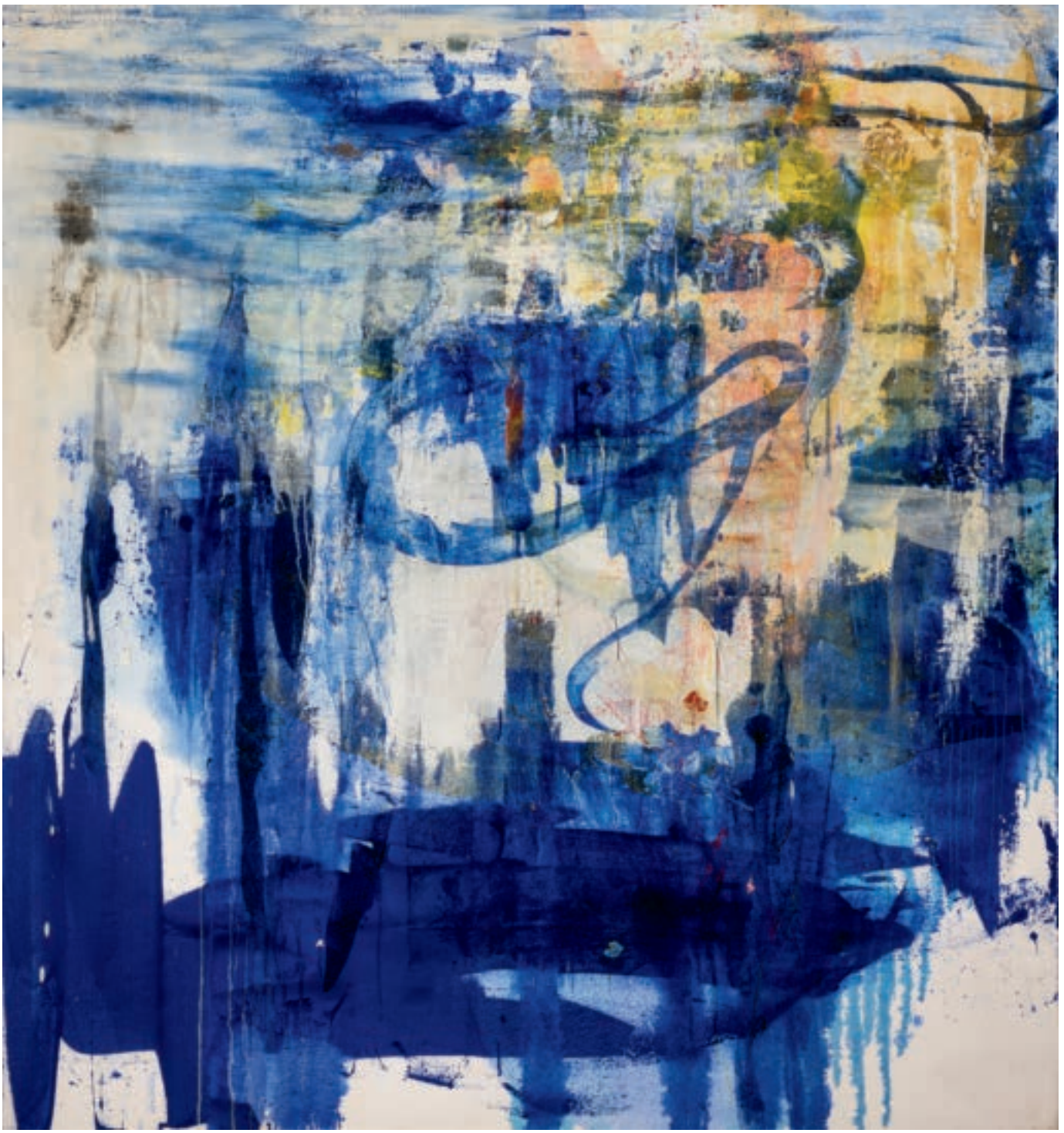
Look At This	1992 oil on canvas 22 x 20 in

Small Insider Out	1992 oil on canvas 20 x 16 in

Jane's New World | 1992
oil on canvas
20 x 16 in

Remembering How I Remembered	1993 oil on canvas 25 x 23 in

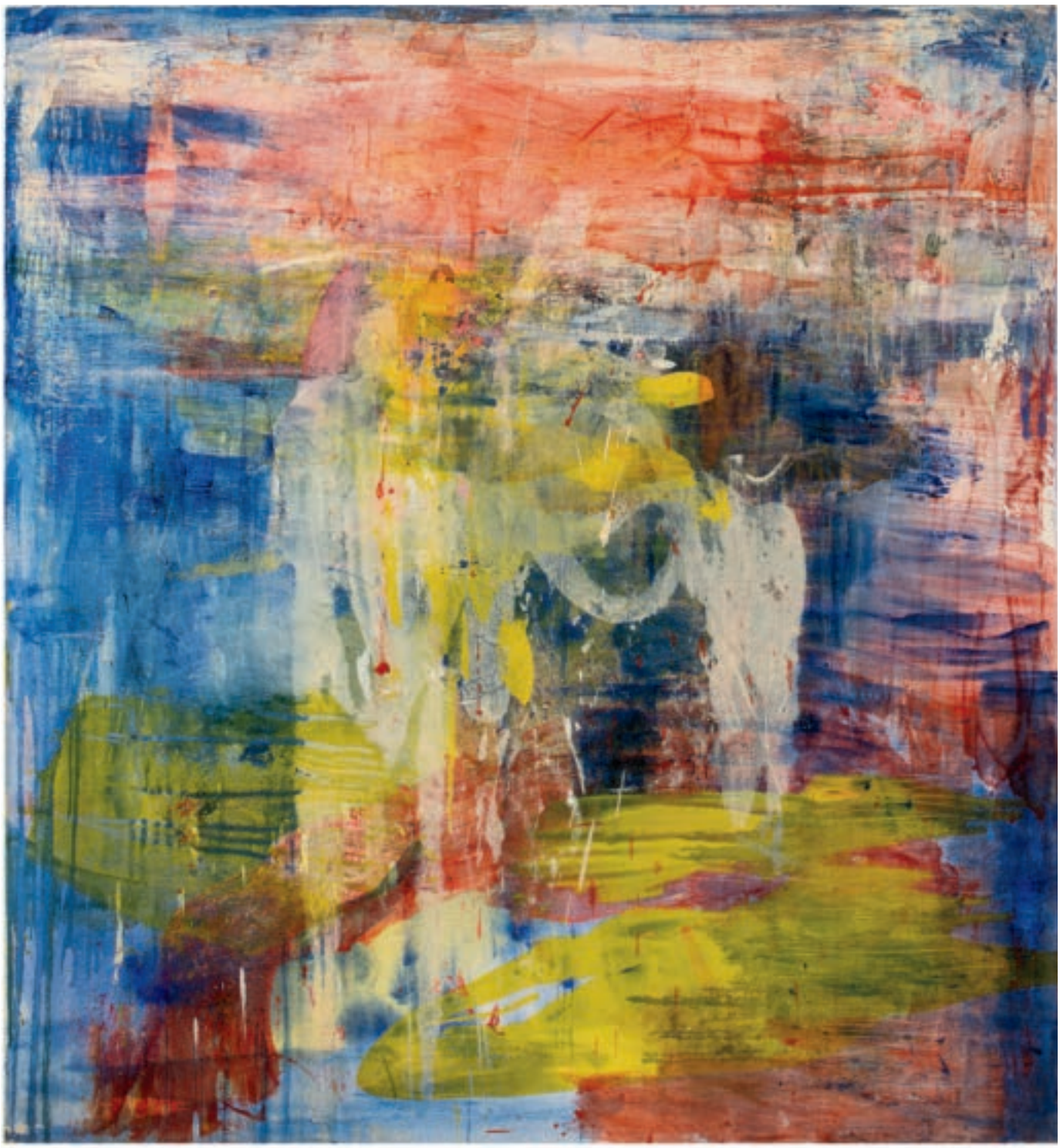
Flannery (**Wise Blood**)	1993 oil on canvas 20 x 16 in



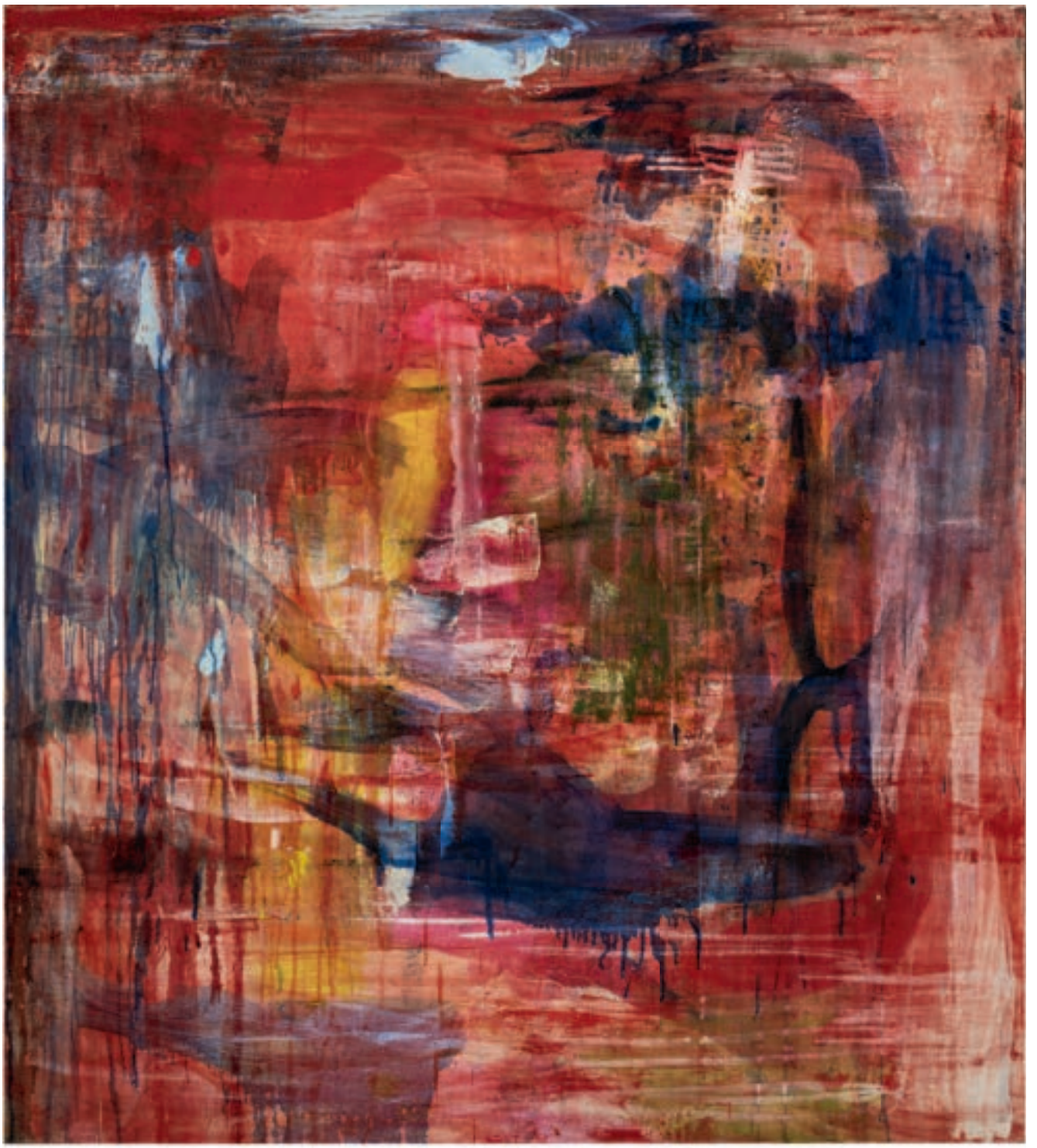
A Life	1994 oil on canvas 60 x 56 in

Merrifield Farm	1994 oil on canvas 60 x 56 in

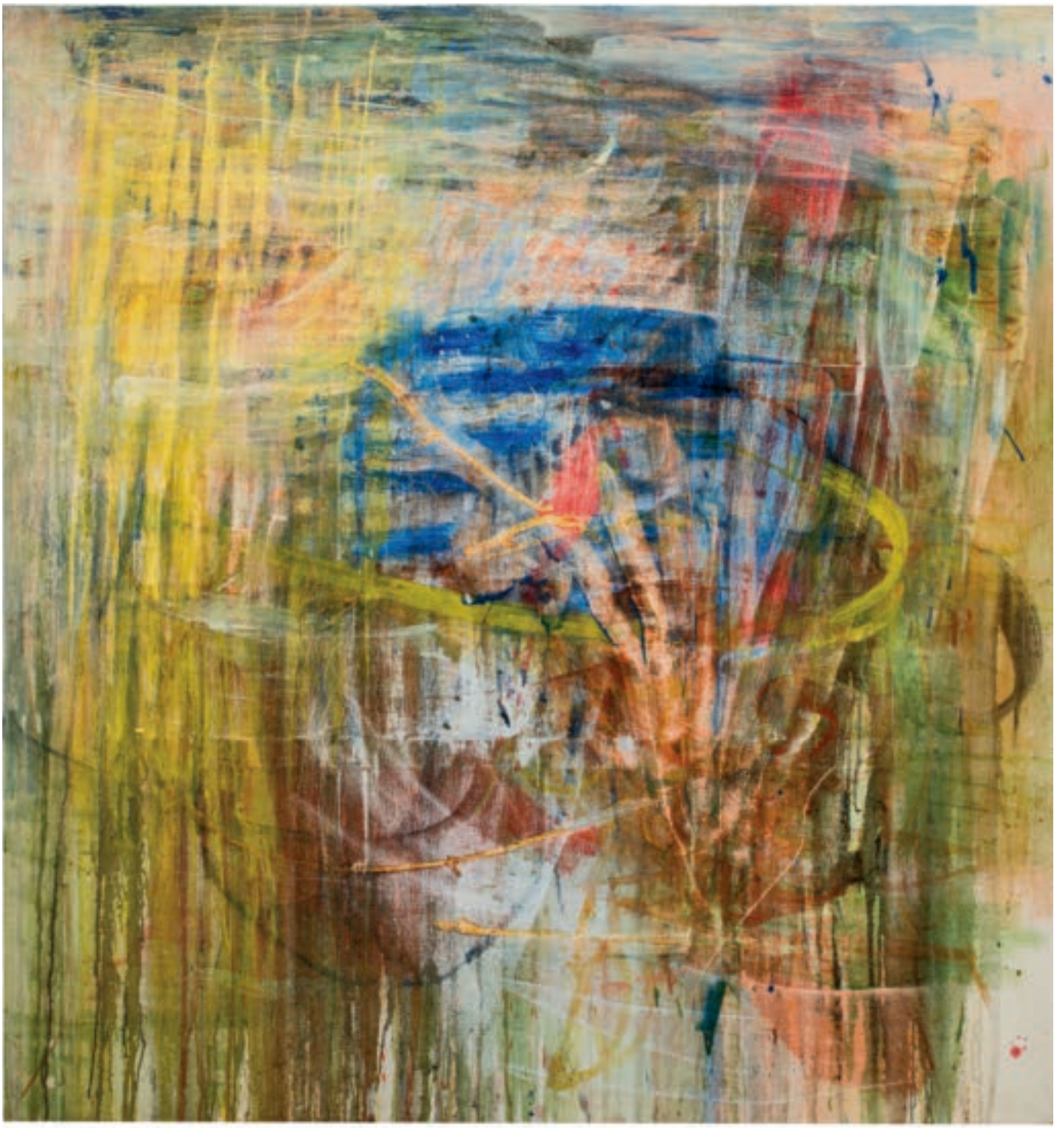
My Beautiful Planet	1994 oil on canvas 60 x 56 in



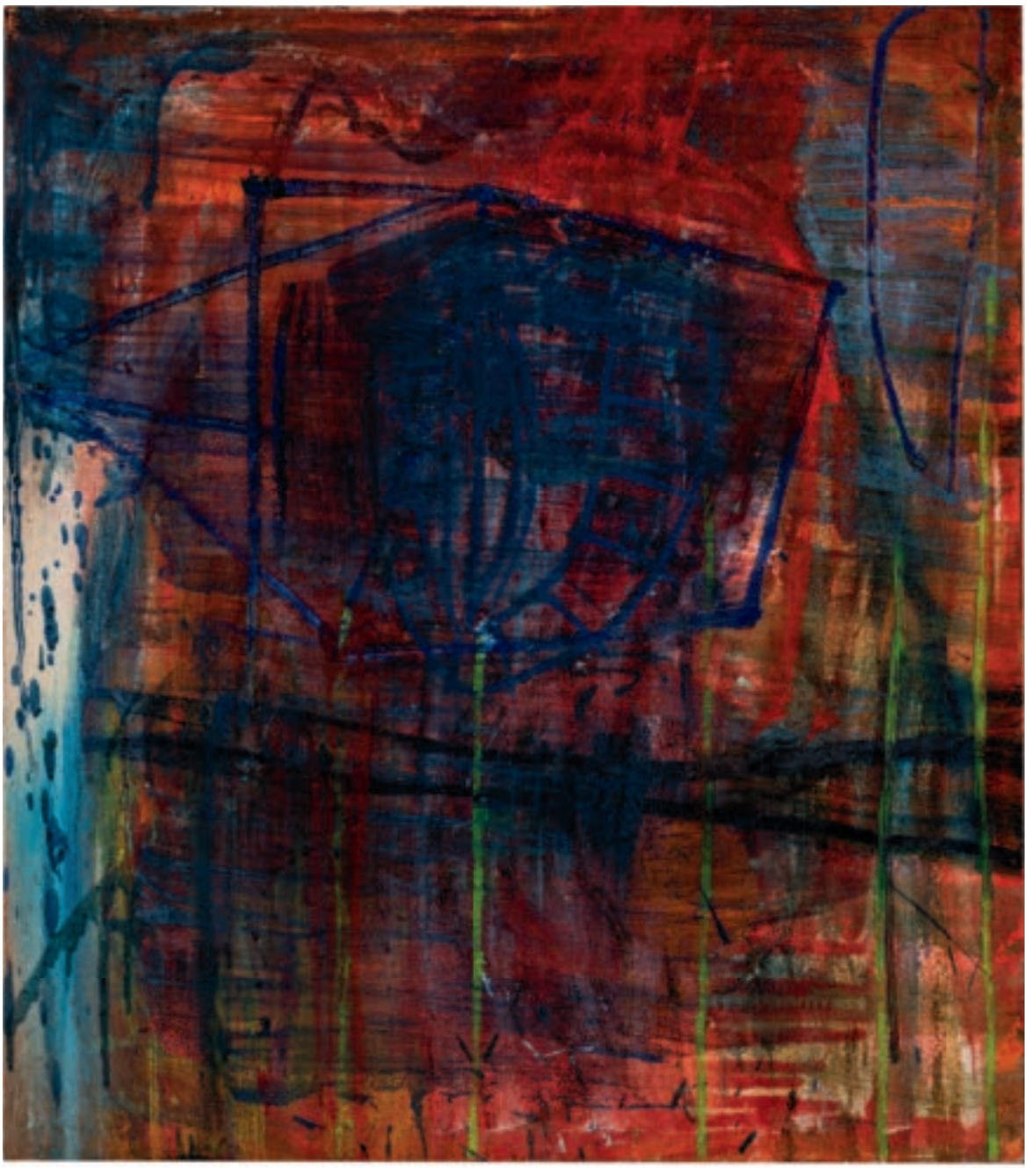
Face The Future	1995 oil on canvas 60 x 56 in



Course of Empire	1996 oil on canvas 60 x 54 in



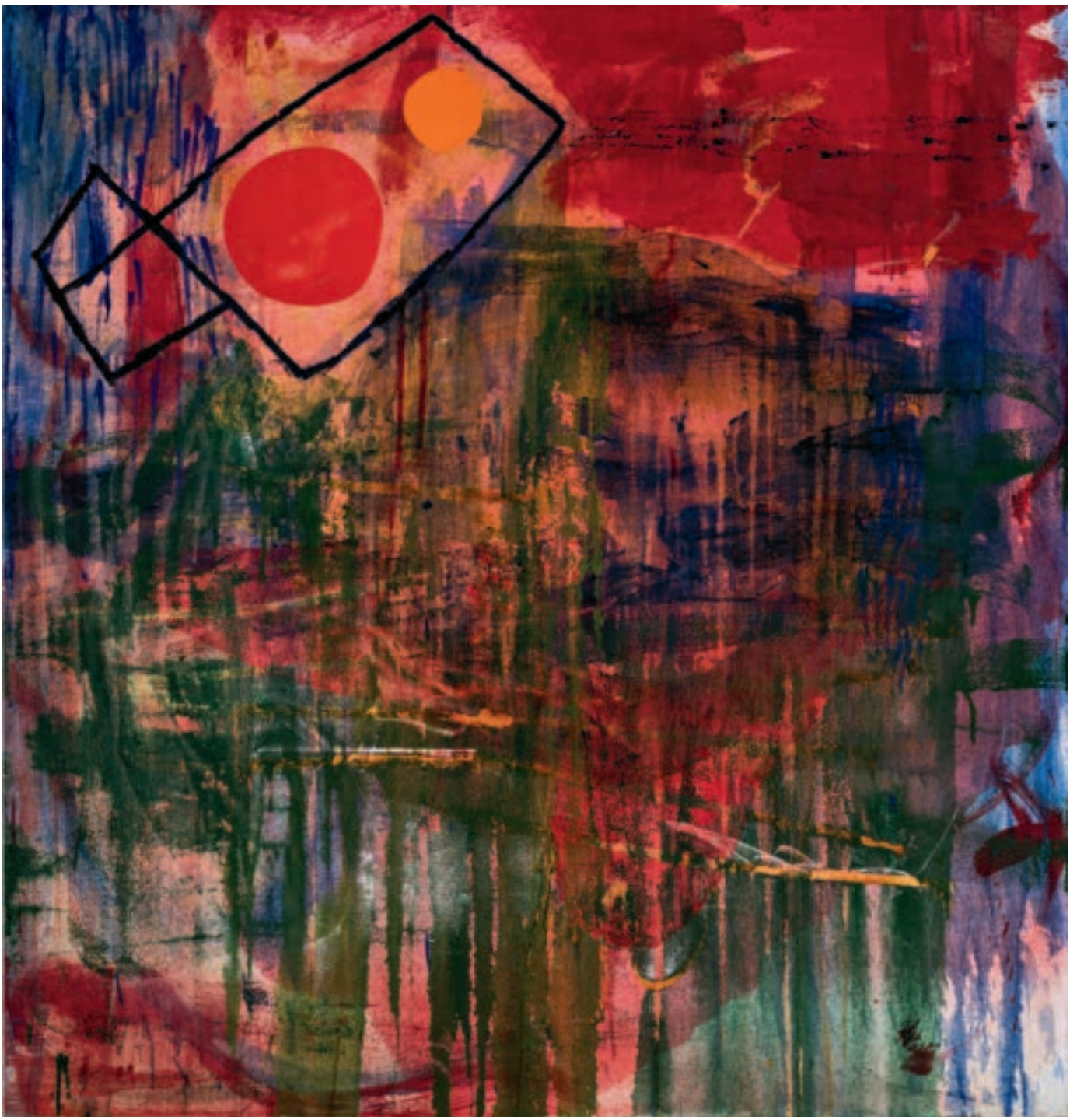
Hugo | 1997
oil on canvas
60 x 56 in



Old New House	1998 oil on canvas 34 x 30 in

The Side Gardener	1998 oil on canvas 40 x 34 in

Open Up Now	1999 oil on canvas 23 x 25 in



My Best View	1999 oil on canvas 54 x 50 in

Early Plants	2000 oil on canvas 25 x 23 in

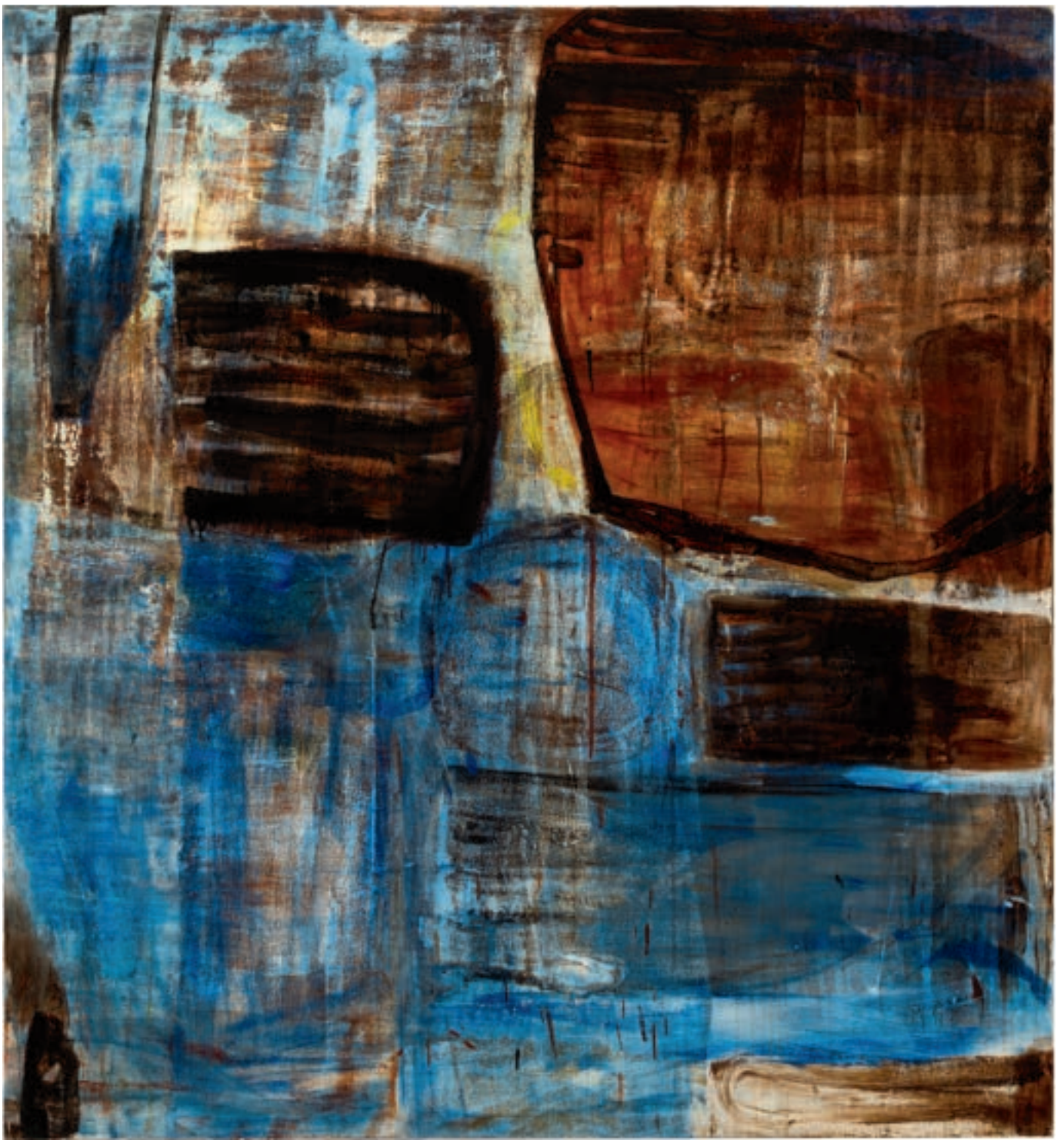
The Beach	2001 oil on canvas 25 x 23 in

Those Steep Stairs At Night	2001 oil on canvas 25 x 23 in

Noon Read	2001 oil on canvas 25 x 23 in

Footsteps	2001 oil on canvas 54 x 50 in

From Where I Stand (AKA Patrick's)	2003 oil on canvas 54 x 50 in



Jeff's Café | 2003
oil on canvas
54 x 50 in

Last Summer	2004 oil on canvas 25 x 23 in

Untitled | 2006
oil on canvas
20 x 18 in

WORKS ON PAPER

Untitled	1975 watercolor on Arches paper 15 x 22 in

Geneva	1975 watercolor on Arches paper 11 x 15 in

Untitled	1978 gouache on Arches paper 22 x 15 in

Untitled	1978 gouache on Arches paper 22 x 15 in

Untitled (#**1**)	Ca. 1980 charcoal and oil on Arches paper 22 x 15 in

Untitled (#**2**)	Ca. 1980 charcoal and oil on Arches paper 22 x 15 in

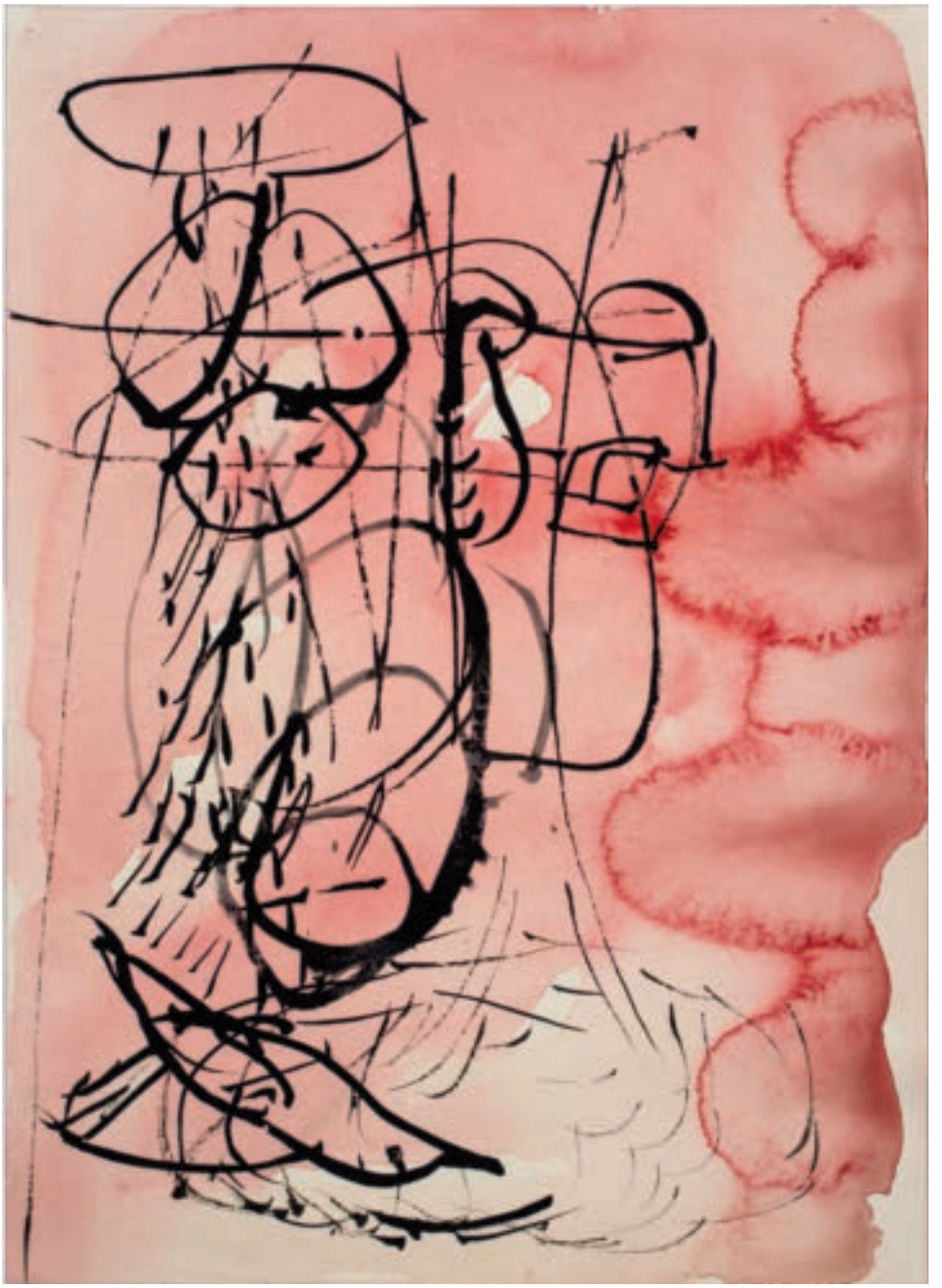
Untitled (#**3**)	Ca. 1980 charcoal and oil on Arches paper 22 x 15 in

Untitled | 1992
watercolor and oil on Arches paper
16 x 12 in

Untitled	1992 watercolor and ink on Arches paper 20 x 15 in

Untitled	Ca. 1993 watercolor and ink on Arches paper 14 x 10 in

Untitled | Ca. 1993
watercolor and ink on Arches paper
20 x 15 in



Untitled	Ca. 1993 watercolor and ink on Arches paper 14 x 10 in

Untitled | 1994
watercolor and ink on Arches paper
16 x 12 in

Untitled	Ca. 1994 watercolor and ink on Arches paper 17 x 14 in

Untitled | 1999
watercolor on Arches paper
16 x 12 in

Untitled	Ca. 2000 watercolor on Arches paper 12 x 9 in

Untitled	Ca. 2000 watercolor on Arches paper 20 x 14 in

Untitled	Ca. 2000 watercolor on Arches paper 20 x 14 in

Untitled	2001 watercolor on Arches paper 16 x 12 in

Untitled	2003 watercolor on Arches paper 16 x 12 in