

Reviews

LE MAGAZINE DE L'HOMME MODERNE

Jan Frank

CATHERINE
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LE PAPA DE FRITZ
LE CHAT

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LES
GONCOURT

MENSUEL / JANVIER 1973 / N° 108 / 4 F / BELG 50 FB / SUISSE 4 FS / ALL: 4 DM / SUÈDE 7,15 CS / ITALIE 800 L / CANADA 1\$

Jan Frank

Jan Frank (Dutch Born/American) is an abstract minimal painter who has worked out of New York City for the past 35 years. He shows internationally and is collected as such.

His last show in NYC, at the Paul Kasmin Gallery in May 2011, was considered one of the top 10 painting shows of 2011 (at #3) by Art in America.

He is presently working on a solo show of new paintings and drawings at the Tim Olsen Gallery in Sidney, Australia for September 2012, and a 90's survey show at the Kunstruimte in Wagemans, Holland. He has recently joined AMS Marlborough, Chile, and will be showing a new series of works on paper at the Dubai Art Fair.

For further information go to his web site www.janfrank.net

Although a trained painter, Frank started showing video works around 1973, (some of it with his friend Sherrie Levine). In 1976, while at the Whitney Program he started doing video installations. Donald Judd, as well as the Whitney's Ron Clark, became big fans of the work. His installation at The Kitchen was one of the largest they had done. Robert Longo was in charge and Eric Bagosian was the gofer. The show was a grand event, and Micky Ruskin, of Max's Kansas City fame, threw the opening party at which the Talking Heads played.

He went on to do more shows, received a CAPS grant, and amassed interest in showing the work in major private galleries. Julian Schnabel sprung up (he was a friend of Frank's), hence the death of minimalism for the time being. Frank went back to painting, and became somewhat successful: his last show at the Paul Kasmin Gallery was proclaimed by Art in America to be one of the top ten painting shows of 2011, (at #3), and he will be doing a major retrospective of his 90's work in The Netherlands with Kunstruimte Wagemans. (A book will be published with text by Rafael Rubenstein).

As Frank said, "my video work was very well received, but I found myself in a very strange place; at 26 my work was really not to be part of the 80's. My work belonged to Fred Sandback, Donald Judd, Carl Andre and others who already had a career and dated me by 20+ years. My call from Leo Castelli was already finished. If I was 26 now, I could do the work and would do very well."

Before the video and film works he was photo-realist painter, but during his video work he ironically shared his studio with the painter Chuck Close.

"I really thought about my next move, started painting again, showed with Postmasters during the 80's." In the 90's, he made a formal decision to do the most radical, difficult thing: an abstract minimal painting. This brought him to the Salvatore Ala Gallery in New York, Galeria Valeria Belvedere in Milan, Galerie Paal in Munich, Kunstruimte Wagemans in The Netherlands, a major museum show at the Stedelijk Museum, Amsterdam (Fodor), then on to 57th Street, and now to Paul Kasmin Gallery, Tim Olson Gallery in Sydney, Australia, and AMS Marlboro in Chile.

Art in America

INTERNATIONAL REVIEW

2011's Top Ten in Painting
by raphael rubinstein 12/27/11

Art in America's critics write their way through the best of 2011. We've asked leaders in the fine arts to highlight the top works in their areas of special focus.

From 1997 to 2007 Raphael Rubinstein was a senior editor at A.i.A., and he continues as a contributing editor. Rubinstein is currently professor of critical studies at the University of Houston and is on the faculty of the Art Criticism and Writing MFA Program at the School of Visual Arts in New York. Look for his forthcoming survey on painting in our February issue.

1. Jane Hammond at Galerie Lelong, Sept. 8–Oct. 22

How often does an artist invent an entirely new format for the medium of painting? In her new series of “Dazzle Paintings” Jane Hammond achieved exactly that. Scenes from vernacular photos and hieroglyphic signs are painted onto translucent sheets of mica, underneath which shine layers of crumpled gold foil. The pictures seem to be magically illuminated from within.

2. “Norman Bluhm: Paintings 1967–1974” at Loretta Howard, Apr. 7–May 27

These were the years when Norman Bluhm discovered the Baroque sensuality and opulent palette that would guide his work to ever-greater heights of painterly architectonics until his death in 1999.

3. Jan Frank at Paul Kasmin, May 19–June 18

Jan Frank's paintings and drawings evoke Alan Saret's delicate entanglements, Wols's abrasive lyricism and de Kooning's sensuality. It's hard to believe he achieves such density with only ink and correction fluid, or that his apparently abstract work is generated by drawing from nude models.

4. Amy Sillman & Charles Bernstein at Bowery Poetry Club, Oct. 28

A crowd of excited painters and poets packed the Bowery Poetry Club for the premier of Pinky's Rule, a video collaboration by painter Amy Sillman and poet Charles Bernstein. Perfectly matched with the constantly shifting registers of Bernstein's poetry, Sillman's animations, created on her iPhone using only her pinkie, offered revealing glimpses into her creative process.

5. "Llyn Foulkes: Bloody Heads" at Kent Fine Art, Oct. 27–Dec. 17

Since Llyn Foulkes can spend a decade on one of his large-scale, diorama-like lamentations of American decline, I was astounded to be confronted with a show of a dozen or so recent small paintings. Though sometimes harrowing and gruesome, they revealed a fine painterly hand and unexpected tenderness-plus some wizardly frames.

6. Beverly McIver at Betty Cunningham, May 19–July 1

Beverly McIver's paintings have gotten more autobiographical since she relocated to North Carolina. Gone is the clown persona and black face/white face makeup. Instead it's just the artist and her mentally disabled sister Renee, depicted mostly in headshots that balance fauvist subjectivity with unadorned quotidian realities.

7. "Reverie" at Zürcher Studio, May 23–July 20

Any show that includes canvases by two of the best painters on the planet (Shirley Jaffe and Stanley Whitney) doesn't need much by way of explanation. Modestly describing this 7-person show as "a collection of paintings, a glimpse of the sensibilities of the painters who made them," curator-painter Stephen Westfall denied any grand conceptual ambition, which left viewers plenty of room to exercise their eyes.

8. Julio Galán at Ramis Barquet May 26–July 9

Finally, with this small but well curated show, New Yorkers got a chance to rediscover the prodigious Julio Galán, an '80s art star who was already largely forgotten when he died in 2006.

9. "Bernard Cohen: Work of Six Decades" at Flowers, New York, Sept 16–Oct. 22

Until this fascinating exhibition I'd never in my life seen a painting by Bernard Cohen, a line-obsessed British artist in his late 70s. No wonder-his previous New York show was in 1967! His work has gone from almost completely empty canvases in the 1960s to the delirious geometry of recent years. Somewhere in between is a knockout painting titled Sprayed Plum on Raw Canvas (1963).

10. Howard Hodgkin at Gagosian, Nov. 3–Dec. 23

Hodgkin has never been my cup of tea—the paintings seemed too precious, Bloomsburyish, overripe, even pleased with their lush effects. But around 2005 he began making big, loose-gestured paintings with unprecedented directness. This revelatory show of recent work is making me rethink his oeuvre.



JAN FRANK

SEVEN MONTHS

MAY 19 – JUNE 18, 2011

OPENING RECEPTION: MAY 19, 6–8P.M.

PAUL KASMIN GALLERY

511 WEST 27TH STREET NEW YORK NY 10001 212.563.4474

MB 005 (DETAIL), 2010, INK, WHITEOUT ON HANDMADE RAG PAPER, 17 X 12 1/8 INCHES, 43.2 X 30.8 CM

PAUL KASMIN GALLERY



*"MB 001," 2008-9; ink, whiteout on handmade rag paper
17 x 12 3/8 inches; 43.2 x 31.4 cm*

Jan Frank

Seven Months

May 19-June 18, 2011

Private View: Thursday, May 19, 6-8pm

511 W. 27th Street

Paul Kasmin Gallery is pleased to present "Seven Months," a solo installation of over thirty ink drawings and one painting by the New York artist Jan Frank.

Made over a period of seven months on handmade paper with ink and commercial correction fluid, the drawings in this portfolio range from near-literalism to near-abstraction. Their abstraction becomes intensified when, to use Jackson Pollock's words, Frank "chooses to veil the imagery," by using white out to obscure sections of each drawing. The curator Dominique Nahas has described this process of addition and subtraction as "a singular synthesis of deliberate method and high-risk intuition. By allowing impulsive strokes to occur, even to fail, everything that happens remains; nothing is eliminated."

Throughout his career, Frank's study of the female nude has coincided with his investigation and appropriation of the line within the Abstract Expressionist tradition. The organic, winding lines in these drawings recall Willem de Kooning's fragmented figures. Frank also cites the strong, early influence of Piet Mondrian, whose compositions taught him to value both positive and negative space. While acknowledging the deep art historical roots anchoring Frank's practice, the art historian B.H. Friedman believed that "Whatever his influences...Frank is clearly an independent and original artist who celebrates important contemporary traditions leading to his unique images."

Jan Frank was born in Amsterdam and first exhibited his work in New York at The Kitchen in 1977. His works are in numerous public and private collections and he exhibits widely throughout the United States and Europe. He is currently working on a comprehensive exhibition of paintings on plywood at the Kunstruimte Wagemans (Beetsterzwaag, NL). Additionally, Frank will mount a recreation of his 1970's video installation work in Palermo, Italy.

For more information, please contact Hayden Dunbar: hayden@paulkasmingallery.com
For image and press and image requests, please contact Mark Markin: mark@paulkasmingallery.com

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Jan Frank
ABSTRACT EROTICS
by Adrian Dannatt

A painting is a series of marks that join together to form an object or work over which one's eye may freely roam.

-- Pierre Bonnard



The local legend of Jan Frank, a downtown Manhattan fixture, eternal resident of Bond Street where he forever walks his Labrador, chainsmoking Chinese cigarettes, resplendent in Ray-Bans and alpaca teddy bear coat, has oft obscured his actual oeuvre. Luckily, the exemplary exhibition currently at Paul Kasmin's annex gallery on West 27th Street, featuring a jewel-box room of drawings and one exceptional painting, here reminds us of just how refined -- dare one say "good" -- an artist Frank can be.

Ostensibly made over seven months (the show is titled "Seven Months"), these 40 works-on-paper were conjoured with varied inks, tips and nibs, along with correction-fluid whiteout, on luscious handmade rag stock from Indonesia and Holland. Gathered thus in their elegant ranks, these ethereal drawings, like neural nets suspended in a painter's space, make a range of fluid associations between themselves and the history of art.

One would not need to know that Frank was the youngest person at Willem de Kooning's funeral, or that he started this series of works at the same time that Brice Marden began using Chinese inks, or that he was then exhibiting alongside Christopher Wool, to divine such associations.

Frank is a big enough and a serious enough artist, with sufficient confidence in his own talent, to welcome rather than disparage such comparisons, and will happily admit his admiration for those artists, and many others, while never doubting the unique significance of his own work.

Frank's "line," however serendipitous and inspired by the chance operations we know from John Cage, has an ease, an absolute rightness to it, which seems somehow familiar when one first sees it, like a homecoming. It is complex while simple, straightforward yet sophisticated, with the instinctive harmony of the true artist's deceptively easy gesture.

These drawings are inspired by sessions with six different life models, and one would not know this explicitly but rather by their inherent sensuality, the barely palpable presence of the naked body, a sort of





subtle erotics all the finer for its discretion.

Frank has been drawing non-stop since he was a child in Amsterdam, his own father, a Dutch sea captain, being an amateur artist, but the sheer range and dexterity of his work has often been overlooked.

Thus as a young man who moved into his loft back in 1974, Frank was very much a part of the hard-drinking scene of elder artists at Max's Kansas City, being especially close to Donald Judd, who was one of his first supporters. Frank was making video installation work, along with his close colleague Sherrie Levine, a striking combination of sculpture and video-imagery, of which even Leo Castelli remained a consistently curious fan.

Sabotaged by the rise of Neo-Expressionism, Frank has always been dogged by a certain shadow of bad luck, whether the closure of his longtime gallery, the revered Salvatore Ala, or the shock of 9/11 itself, after which Frank practically tried to drink himself to death, refusing to exhibit in New York galleries for over a decade.

Certainly Frank has always maintained a high-low sense of adventure, which fuels much of his fabled deadpan anecdote, which includes tales of spending long evenings at Elaine's (where Elaine always insisted he had the number one table reserved in his name whenever he so wished) and longer days locked up at the Bellevue "drunk tank" with homeless alcoholics.

He's punched it out with Earl "The Pearl" Monroe, hung with Keith Richards, lost several fortunes on his obsessive horse betting, not least in Hollywood with Tony Curtis, shared a studio with Chuck Close, dated some of the art world's most formidable beauties and became a millionaire launching the most famous restaurant in New Hampshire.

It's entirely typical that when Frank started a series of semi-abstract works based on Henry Kissinger's spectacles he should end up with the man himself at the Four Seasons happily posing in front of one of these same paintings.

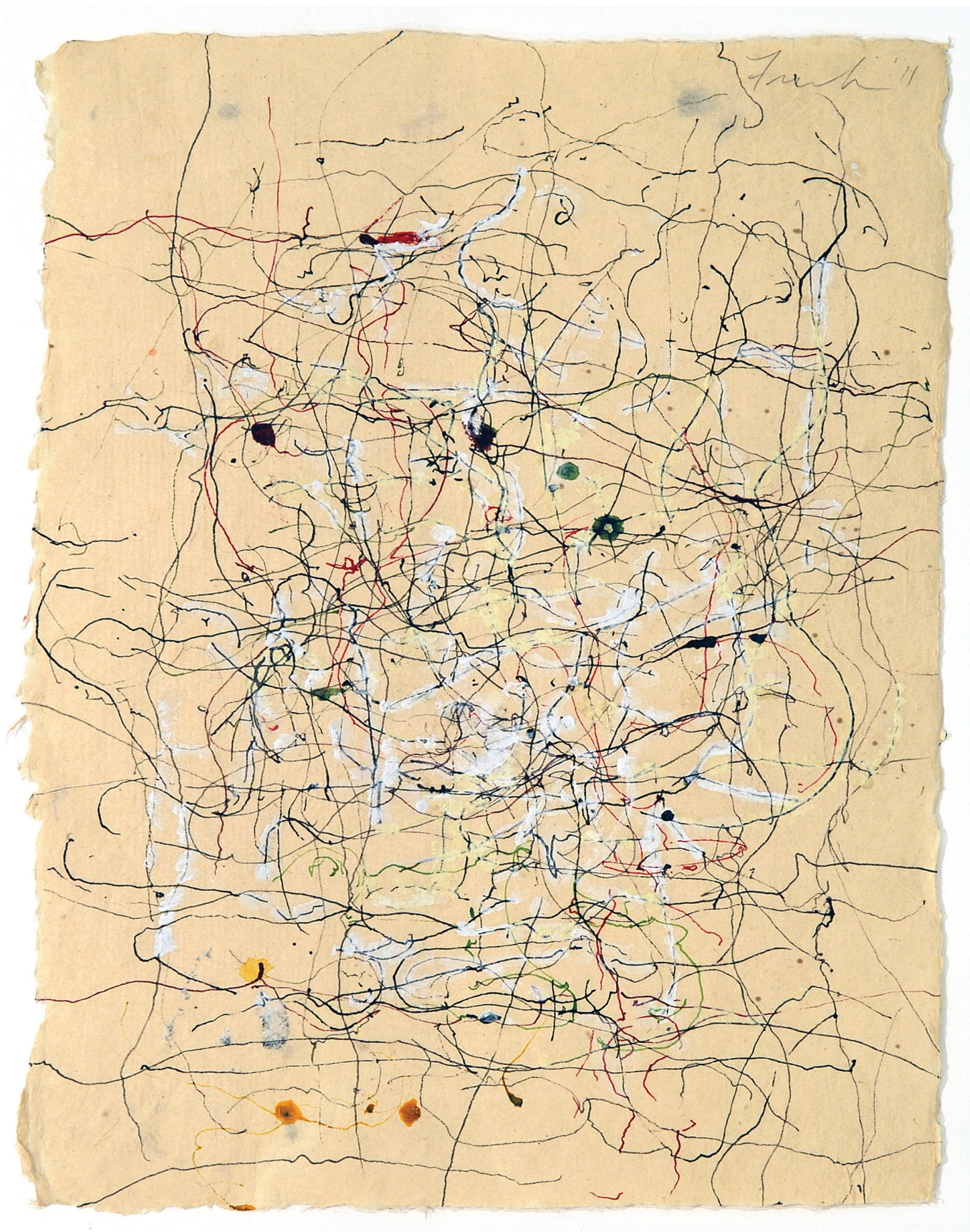
Or that it was Frank's own supply of aluminium which he offered to Cady Noland and James Siena, and thus launched both their subsequent careers in that medium.

But regardless of this rich personal history, as ripe with tragedy as victory, no matter what he went through, Frank always kept painting, seeing it as the most radical of all possible creative activities, the most radical because it is the most difficult.

Making a "great" painting of any variety is a very hard thing to do, was so, is so and will remain so, and we should not be shy of celebrating anyone capable of giving us such a gift, openly celebrating the sheer generosity and integrity of this act.

Jan Frank, "Seven Months," May 19-June 18, 2011, at Paul Kasmin Gallery, 511 West 27th Street, New York, N.Y., 10001.

ADRIAN DANNATT is an art writer based in Paris.



Jan Frank, MB 007, 2011, Paul Kasmin
Gallery, New York



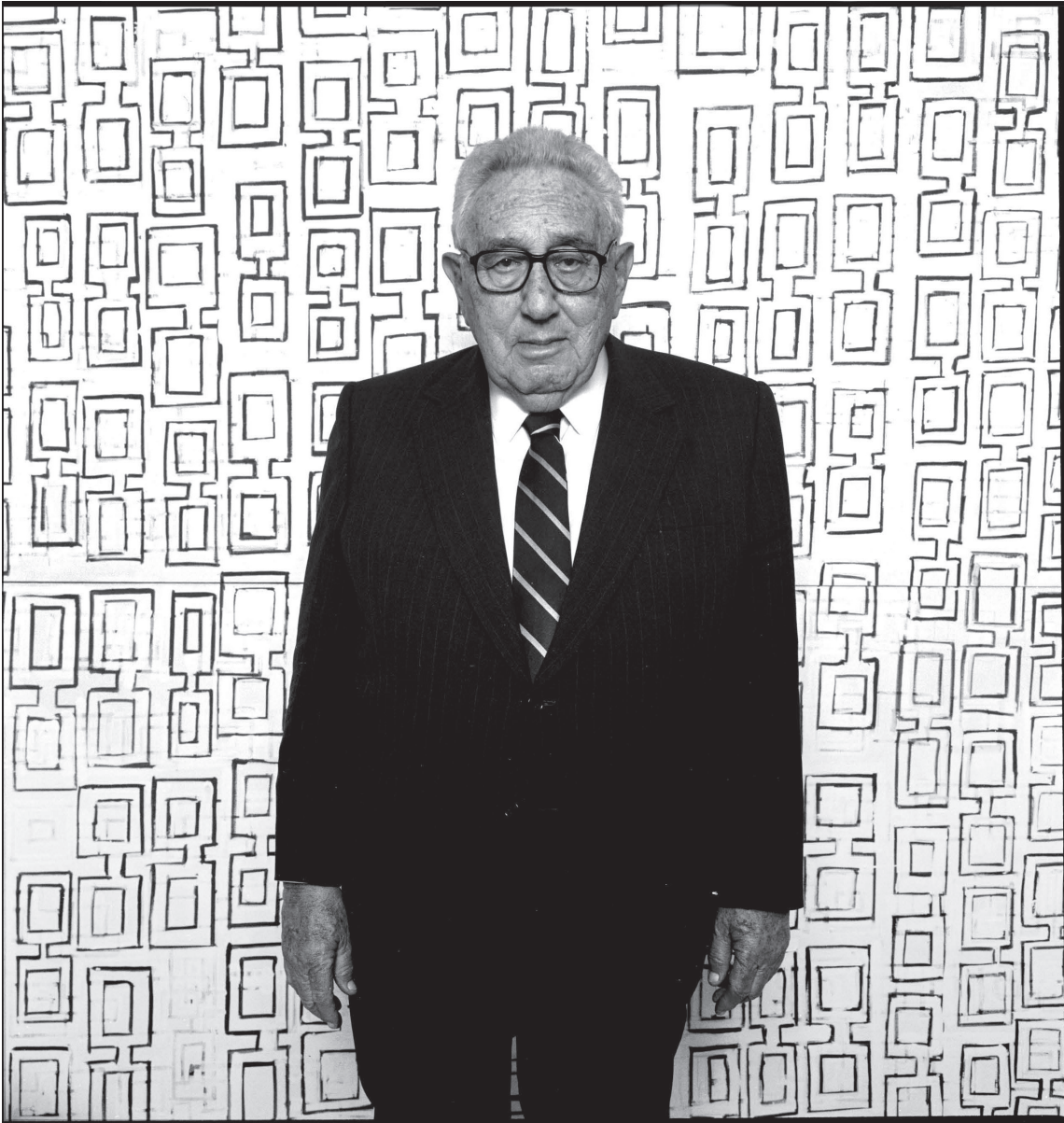
18.

Jan Frank, BHF 003, 2011, Paul
Kasmin
Gallery, New York

KISSINGER

and the Ladies

Photo/ Steve Pike, Kissinger 07, NYC / Painting / Jan Frank, "Dr.K" 07, 108cm x 133cm (Triptic), Oil on Linen



Jan Frank New Paintings and Drawings
January 15 - March 8, 2009

BLT
billyleethompson.com

A B O U T B L T G A L L E R Y

BLT Gallery opened in January 2009 in a newly renovated 2,000 square foot space on the Bowery, the nucleus of art and culture in 21st century New York. Founded by Billy Lee Thompson, a prolific collector of art across the ages, the gallery will present art of the last thirty years free from the constraints of the often overheated market. The exhibition program will serve to initiate dialogue on the continually shifting role of the art object in the new millenium, both in and out of the gallery environment.

Although the gallery's focus will remain on mid-career and established artists, it will occasionally show work from emerging talent whose artistic philosophies align with the tenets of the unique exhibition program.

The inaugural exhibition will feature new paintings and drawings from celebrated artist Jan Frank. "Kissinger and the Ladies" will be on view from January 15 – March 8, 2009.

For further information, please contact the gallery.

"I think of those two beautiful paintings by Milton Resnick at Cheim & Read, or 'The Burial of St. Lucy' by Caravaggio in Syracuse, or the Dan Flavin installation at Grand Central Station, or Norman Bluhms Monolithic Paintings at ACE in New York. Nor will I ever forget walking over Vitto Acconci's Masturbation Platform Piece."

- BLT, New York 2009

The "BLT PROJECT" January 2009 - August 2010

The BLT project was conceived and executed by the artist Jan Frank. His show was the totality of all the shows, starting with his show "Kissinger and the Ladies" and ending with a nod to modernism, showing "Francoise Gilot New Works: A Series of Monotypes." The third show, "Wiser than God" came to fruition with the help of Adrian Dannatt, as a direct contrast to the New Museum's show, "Younger than Jesus" (artists age 34 and younger working today). "Wiser than God" only included artists 84 and older working today.

Show	Date
Jan Frank “Kissinger and the Ladies – New Paintings and Drawings”	15 January – 8 March 2009
“Jump” Paintings by Paul Mogensen and Steve Rosenthal	8 April – 10 May 2009
“Wiser than God” Worldwide working artists born in or before 1926 (including Francoise Gilot, Louise Bourgeois, Ellsworth Kelley, Carla Accardi and others) *Full list below	27 May – 31 July 2009
“Matter of Fact: Gerald Dearing and Steve Pyke”	22 October – 19 December 2009
“Herb Brown: Paintings and Video Works from the 1960s”	28 January – 1 April 2010
“Francoise Gilot New Works: A Series of Monotypes”	18 June – 15 August 2010

Master List as of May 13, 2009

Participants:	
Bloom, Hyman (b. 1913)	Kurahara, Ted (b. 1925)
Barnet, Will (b. 1911)	Lalanne, Claude
Bourgeois, Louise (b. 1911)	Levine, Jack (b. 1915)
Brown, Herb (b. 1923)	Mekas, Jonas
Carone, Nicolas (b. 1917)	Mesches, Arnold
Clark, Ed	Metcalf, Jimmy
Corneille (b. 1922)	Nangeroni, Carlo
Cosman, Milein	Pepper, Beverly (b. 1924)
Cunningham, Merce (b. 1919)	Rama, Carol (b. 1918)
Dannatt, George	Ramano, Sal (b. 1924)
Dannatt, Joan	Reddy, Krishna
Dannett, Trevor	Sherwood, Mildred Dixon (b. 1919)
Fandel, John	Simon, Luc
Frank, Robert (b. 1924)	Spero, Nancy (b. 1926)
Freud, Lucian (b. 1922)	Sterne, Hedda (b. 1910)
Gilbertson, Charlotte (b. 1922)	Tanning, Dorothea (b. 1910)
Hamilton, Richard	Thiebaud, Wayne (b. 1920)
Fandel, John	Weinrib, David (b. 1925)
Kelly, Ellsworth (b. 1923)	Weyhe, Andrew
King, William	Youngerman, Jack (b. 1926)
Kirshenblatt, Mayer	and more. . .

Trevor Dannatt

Richard Hamilton

Hyman Bloom

1917

Kenneth Noland

Krishna Reddy

William King

1915

Jimmy Metcalf

Wiser Than God

Claude Lalanne

1922

Luc Simon

Robert Frank

Herb Brown

1925

Jonas Mekas

1924

Jack Levine

1918

Elizabeth Catlett

Julius Shulman

Françoise Gilot

May 27 - August 2, 2009

Reception: Wednesday, May 27

6:00-8:00 o'clock

1923

Charlotte Gilbertson

1920

Maria Lassnig

1926 Nicolas Carone

Carlo Nangeroni

Carla Accardi

Arnold Mesches

1921

Mildred Dixon Sherwood

Mario Agostinelli

Dorothea Tanning

Joan Dannatt

1919

Samuel Bookatz

Nancy Spero

William King

David Weinrib

Ellsworth Kelly 1911

Arthur Weyhe

Ed Clark

Sal Ramano

John Fandel

Jack Youngerman

Horacio Coppola

George Dannatt

born before 1927, working and living

**BLT Gallery
270 Bowery, 2nd Floor
New York, NY 10012
212.260-4129**

info@billyleethompson.com

Milein Cosman

Elaine Hamilton O'Neal

Luc Simon

Carol Rama

Louise Bourgeois

Ted Kurahara

The New York Times

April 10, 2009

Young Artists, Caught in the Act

By [HOLLAND COTTER](#)

The sweet bird of youth, alert as a robin, hungry as a gull, alights once again in Manhattan with the inauguration of "The Generational: Younger Than Jesus" at the New Museum, the latest local survey of contemporary art — this one a triennial — to challenge the pre-eminence of the [Whitney Biennial](#).

The show is large, buzzy, international in scope and age-specific. As the title implies, only artists 33 or younger were considered for inclusion, a restriction that could be ruled age-ist in a court of law, but it's business as usual for a museum ever conscious of its clientele.

Big-statement surveys generate big expectations: they will tell us what and who is hot, important, exciting. What we get in this case is a serious, carefully considered show, but one that, apart from a few magnetic stand-alone entries — a killer video by Cyprien Gaillard, an animation by Wojciech Bakowski, a madcap [Ryan Trecartin](#) installation — feels awfully sedate and buttoned-down for a youthfest. Kids R Us it ain't, but that's O.K.

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The show was
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In any case, a generational challenge has already been taken up elsewhere. A small commercial gallery called **BLT**, on the Bowery across from the New Museum, has announced that its May exhibition will consist exclusively of artists born before 1927. Louise Bourgeois, Lucian Freud and Ellsworth Kelly will be among the participants. The show will be called "Wiser Than God."

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Most international surveys are assembled this way. The positive difference in this case is that all the sources are credited by name, and the runner-up artists — nearly 500 — are included in a book called "Younger Than Jesus: Artist Directory," a kind of exhibition in print, and a terrific idea.

The exhibition catalog is also a compendium, mostly of musings from the popular press on Generation Y, or the Millennials, with each curator contributing necessarily impressionistic profiles of a generation still very much in

JUL-AUG 2009

BROOKLYN RAIL

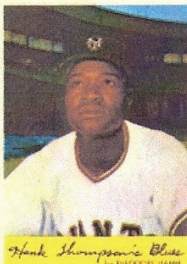


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—John Buffalo Mailer

"A fitting and beautiful eulogy
born of a passion to
comprehend a life—and
a dream deferred."
—Kevin Powell

ARTSEEN

Wiser than God

by Joan Waltemath

BLT Gallery, May 27th – July 31st, 2009

It takes a long time to become young. —Pablo Picasso

It might be called generational sparring that *Wiser than God*, a show of octogenarians, opened at the BLT Gallery right across from the New Museum's catchy *Younger than Jesus* exhibition unveiled last April. On view through the end of July, *Wiser than God* was conceived by Adrian Dannatt after attending the New Museum's press conference, and co-curated with the painter Jan Frank. Although one might initially draw similarities between the two when entering either exhibition and encountering a wall full of quotes, their divergence soon becomes apparent.

Wiser than God starts off with the dynamic and pulsating contrasts in Jack Youngerman's "Crucifer" (2008) radiating out from a center point. Floating yellow chevrons define a black void cross iconic enough to tread at the edge of "goth", before the red and yellow stripped outer edges draw the eye back out. "Crucifer" needs a lot of space and is given its due in this group exhibition, which is carefully hung; smaller drawings and prints are grouped together for intimate viewing while the larger works are given room to be seen from a distance.



From left to right: Hyman Bloom, "Stilllife with Pink Coat," 2009, oil on canvas, 40" x 52", courtesy of the artist; Louise Bourgeois, "My Hand," 2008, lithograph on fabric, 8" x 9 1/2", courtesy of Judith Solodkin; Claude Lalanne, "Mobilierginko," 2007, bronze edition #4 of 8, courtesy of Paul Kasmin Gallery; Jack Youngerman, "Crucifer," 2008, oil on wood, 69 1/2" x 69 1/2", courtesy of Joan Washburn Gallery.

Hanging by the large front windows at the BLT gallery, a medium sized oil on canvas, "Still Life With Pink Coat" by Hyman Bloom reads almost like a landscape with its strangely hovering, flowing pink drapery. The first Bloom I've seen, and perhaps the strongest piece in the show with fluid gestures that move and are moving, it gives evidence for the cult following this gestural master enjoys. At the other end of the gallery, Edwin Ruda's arabesques in charcoal over oil form a dense, if expansive, network of lines that are also in motion.

Delicate and precise, a print of a sleeping dog by Lucien Freud hanging high up in the center of the gallery calls attention to itself for its clarity and its simplicity. Herb Brown's sizable tableau of a party dominates the far end of the gallery. Large protruding dicks outlined on several of the male figures in his oil on poster on canvas remind us that the breakdown

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P R E S S R E L E A S E

for immediate release

JAN FRANK "Kissinger and the Ladies"

NEW PAINTINGS AND DRAWINGS

January 15 – March 8, 2009

*[Frank's works are] frothy Abstract Expressionistic paintings
That echo lots of other painters from de Kooning to Twombly.
Nevertheless, with their spidery, all over draftsmanship,
flickering light and confectionary color, these paintings are not
without their own playful identity.*

– Ken Johnson, *The New York Times*, 1997

January 21, 2009 – NEW YORK: BLT Gallery is pleased to present its inaugural exhibition, 'Kissinger and the Ladies', a selection of new paintings and drawings by renowned artist Jan Frank. The work on view demonstrates Frank's continued fascination with the competing styles of abstraction and figuration in the story of American modernism. This exhibition also marks Frank's first solo show in New York in ten years.

The large paintings at the front of the gallery are a direct nod to Philip Guston's caricatures of Richard Nixon from the 1970s. Frank appropriates the recurring image of Henry Kissinger's horn-rimmed glasses and arranges them within Mondrian-like grid patterns across the white canvases, calling the viewer's attention to the ways in which they perceive art and the world around them. This technique, which the artist also demonstrates with a series of smaller paintings and collages, also complicates the notion of representation; Kissinger's face or body may not be visible in this work, but the presence of this controversial figure remains.

The smaller works from the 'Kissinger' series are juxtaposed with a series of abstract nudes (or 'Ladies'), a subject the artist has focused on intensely since the 1990s, particularly after the death of abstract painter Willem de Kooning. These delicate yet energetic works exude a rich understanding of line and form that bring a welcome erotic contrast to the rigid geometry of the 'Kissinger' paintings.

Jan Frank (American, b. Netherlands) first exhibited his work in New York in 1977 at The Kitchen with a large-scale video installation. He attended the Whitney Independent Study Program. His works are in numerous public and private collections and he has exhibited widely throughout the United States and Europe. He lives and works in New York.

For more information, contact: Jo-Anneke van der Molen, 212-260-4129,
info@billyleethompson.com Gallery hours: Wednesday through Sunday, 11am – 6pm

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york, ny 10012

A R T I S T S T A T E M E N T

The show at BLT Gallery presents two groups of my work: one, a series of *Kissinger* paintings; two, a series of nudes. Ironically, the primary focus of the exhibition is on the work – the Kissinger series – that has been secondary to my concentration over the past 10 years – the nude. The focus of the show might have been inverted, but fate intervened.

The exhibition's title, 'Kissinger and the Ladies', derives its name from the two groups of work on view. One group, the 'Ladies', expands on my ongoing love affair, (exploration, investigation) and homage to the nude. With their minimalistic opulence, these works exude a voluptuousness and eroticism evocative of Matisse. Yet, where the staggering beauty of the Matisse nude was an unfavorable outcome of talent – for me it is, unabashedly, the point. The second group, 'Kissinger', picks up where Guston left off. Here, I take the portrayal of this iconic political figure and ingenuously peels back the predictable. Thus culled, I employ a grid, reminiscent of early Mondrian. The reworked images are potent and commanding, and paradoxically irresistible.

On June 6th of this year I fell off the top step of a ladder. I broke both wrists and elbows. The accident severely limited the range of use of my arms, making it impossible to continue to paint the large-scale nudes I was working on. The Kissinger paintings, conversely – with their geometric strokes – benefited. Hence, the unexpected body of work that is the focus of the show.

Sitting in the garden at The Museum of Modern Art, listening to de Koonings eulogy in 1997, I decided to paint from the female nude, yet, I was determined to maintain the same commitment and rules I used in my previous works: *set the grid, give as little as you can, but enough to make a painting.*

I spent a year producing hundreds of drawings -from the nude- before embarking on the linen, this developed into five bodies of work, and five shows, mainly shown in Europe. At present I am working on the Pope Stitcher series, which originated during a stay in Sicily.

The Kissinger Paintings, showing at BLT Gallery, became a big part of my work. Because of my quirky relationship with Richard Nixon, (he appears in my dream world, as an acquaintance) and American politics, --*I once in a while will produce a Nixon Show, for kicks--*, I found and utilize, and in turn appropriate drawings from Philip Gustons *Poor Richard* sketch book, and do a small series of paintings. In the last series, (shown at Kunstruimte Wagemans, Holland, 2006) I played with Gustons Kissinger portrayal, a pair of horn-rimmed glasses. I found myself using this motif in so many ways that when I finally put everything in the mix, Mondrian popped out. I went with it. And the more I worked, the more evocative and transformational the work became. Steve Pyke a portrait photographer, known for his stark honesty of image, saw one of my major Kissinger pieces and arranged for Kissinger himself to be photographed in front of it.

In my previous shows in New York and abroad, the paintings were formulated with the appropriated line. Lines from history of art - De Kooning, Guston, Pollock, and Bourgeois - my grid for the 'painting' enabling the process of my work to be placed within the strict but organic terms I set.

The grid is a series of lines I put down on the surface, which I rework to established boundaries for my paint.

"His chunky plywood paintings scattered with wriggly squalls of black ink aren't nearly as arbitrary or abstract as they first look. The titles of these physically elegant objects are the names of racehorses. The flurries of synthesized strokes track an ancestry that gallops from Van Gogh to de Kooning, pulverizing Guston's stubble and Mondrian's plus-and-minuses. The mock plywood overpainting further obliterates and absorbs." Jan Frank at Salvatore Ala, Kim Levin, 1994

Jan Frank, New York City, January, 2009

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Flotsam

Gallery opens for just one artist

But who is behind the mysterious BLT space?



**NEW YORK
DIARY**

**ADRIAN
DANNATT**

Bohemia in the Bowery

Jan Frank is the last true downtowner, an artist whose bohemian lair on Bond Street has been the site of many a scandal—not to mention a notorious Heineken bottle-throwing battle with his old rival Jeff Koons at 3am on the pavement, as always over women, his great love along with horseracing. With his fabled teddy-bear Alpaca coat Frank admits: “I’ve had a wild lifestyle—mostly by accident—Hollywood in the late 80s, later Italy and Cap d’Antibes, I can’t really tell you what and who I did things with, not polite, my experiences go from BB King, Keith Richards, John Belushi and on, on, on, on. Every time I have dinner with power people in the art world, something happens to my dick, ladies.” Frank has now found a new friend and sponsor with the opening of the BLT Gallery opposite the

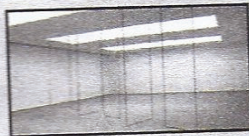


New Museum, devoted to his work (until 7 March), including his portraits of Henry Kissinger (left). BLT is none other than Billy Lee Thompson, a mysterious Zurich-based jazz-producer who Frank met years ago in Palermo and who, like himself, grew up in Africa. “BLT has rented this space just to show my work...I can assure you he’s as real as a

Koons object...he’s an entity to do justice in the art world, a tool,” explains Frank.

Sandback’s source

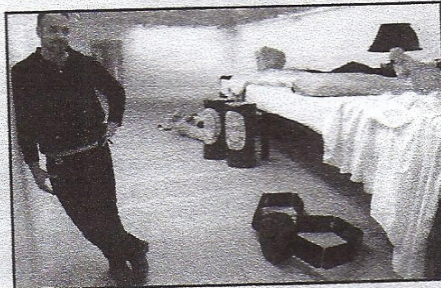
Fred Sandback, whose work is being celebrated this month at both Zwirner (until 14 February) and Zwirner & Wirth (until 28 February), was an artist who did one simple thing, and one thing only, for a very long time indeed, in his case the stretching of string to make a line in space. As if this was not minimal enough, it transpires that the idea itself was not even his... For as a student at Yale, Sandback struggled with sculpture until visiting artist George Sugarman told him: “If you are so sick of the parts, why not just make a line with a ball of string and be done with it?” Sandback tried it out, liked it, and for the rest of his career did nothing else.



Payback for Will

The minimalist Ryman dynasty is starting to get maximal, with Cordy opening a show at DCKT (until 14 February) on the Bowery while fellow artist sibling Will has found himself a new abode. For Will, whose giant bed is currently staring at

is also something of a financial wizard. Back in 1989 having come into some money from his maternal grandmother, young Will was out in her hometown of Seattle for her funeral drowning his sorrows in a local coffee bar whose espresso he could not resist. Boldly deciding to invest all his new money in the self-same café, Ryman waited nervously for their supposed roll-out of a chain of similar stores, for it was indeed a few years before that name “Starbucks” reached its full fame. With his profit from this canny investment Will was able to buy an entire Bowery building at a discount bid. And now Will has extended his property-portfolio over into Tribeca, buying the loft of pop star Duncan Sheik, currently best known for his award-winning Broadway musical “Spring Awakening”. This building has other



noted tenants (least of all Flotsam himself) including the original mainstay of Paula Cooper Gallery, painter Edwin Ruda, now 86, and newly-keen art collector Jay-Z and his lovely Beyoncé.

Subversive stationery

Neural magazine celebrates 15 years of publishing with a “collective micro printing action” which ensures lucky subscribers receive a numbered and limited edition notepad sheet of paper with an envelope. It looks like everyday yellow legal paper, but each line is constructed of micro-printed text and contains the personal details of Iraqi civilian casualties. Subscribers are then asked to write a letter to the White House. Apparently: “Once in circulation each sheet then acts as a Trojan horse slipping the unwanted and unacknowledged civilian body count data into official governmental archives.”

Poets on show

Eternal aesthete Duncan Hannah always finds the best venues for his shows, his latest (until 6 February) taking place in Room 946 of the historic landmark Woolworth Building. Entitled “Poems and Poets”, it honours those writers Hannah has known over the decades, from Joe Brainard and Eileen Myles to Ray Johnson and marks the first ever show presented by Turtle Point Press whose pink-walled HQ issues forth such fine books as a fresh edition of *Artists’ Wives* by Daudet with a new introduction by Rosamond Bernier. Only missing from these paintings of battered Penguin covers are Hannah’s latest innovation, hand-tailored imaginary titles custom-made for their clients (right). **B**



Jay gets

And his W



**LONDON
DIARY**

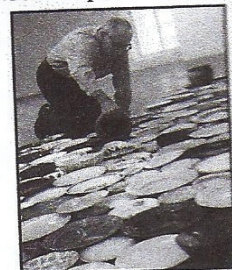
**LOUISA
BUCK**

Jay and Lily at Moust

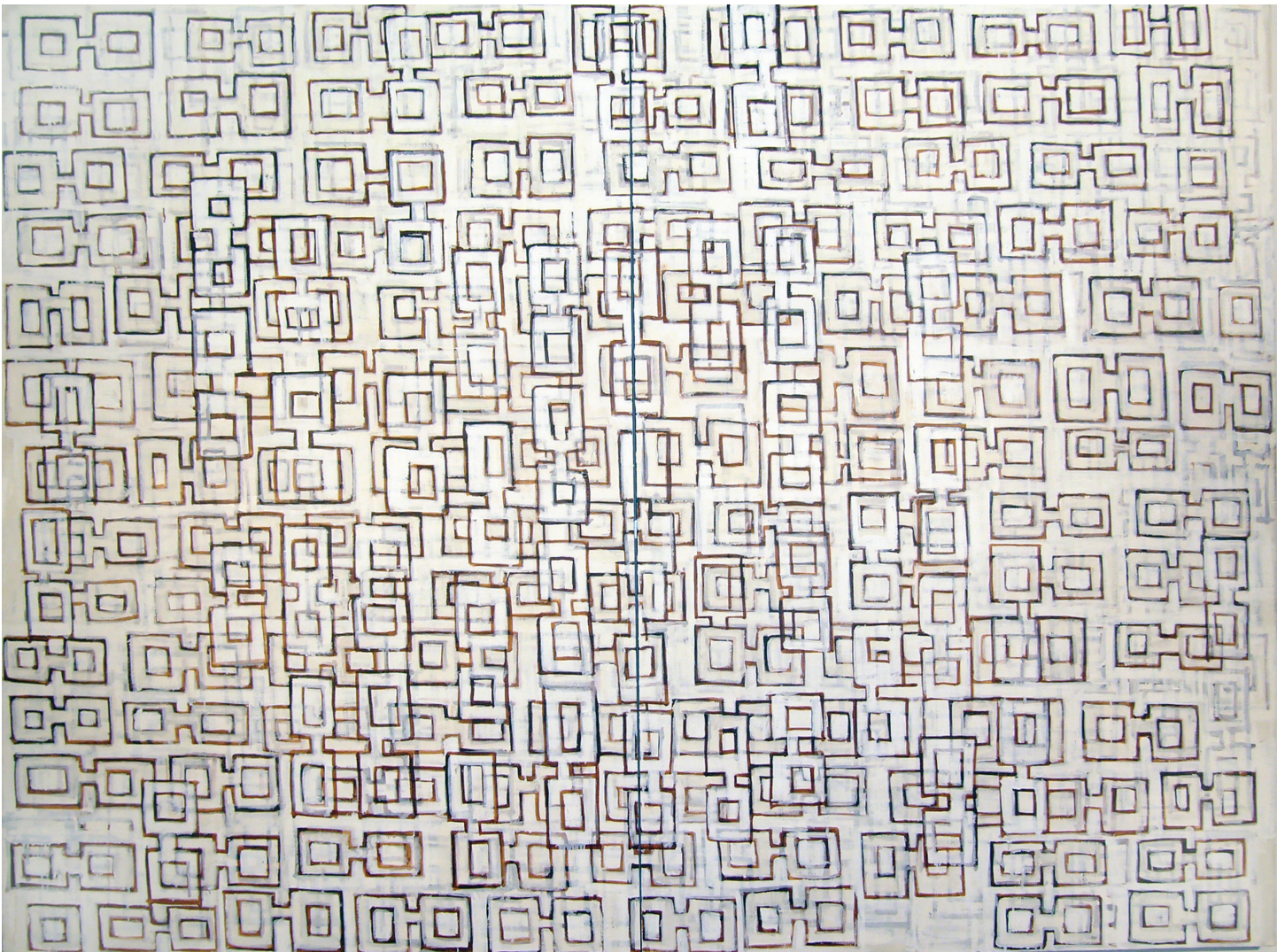
The romance between Jay Jopling and Pert Popster Lily Allen may now have cooled but Jetsam can reveal that there was public passion in evidence before the couple’s Caribbean canoodlings in the company of Larry Gagosian, Rupert Murdoch, Jon Bon Jovi, The Kings of Leon et al. Having pulled the last cracker at the White Cube Christmas Dinner back in December, a posse of youthful gallery staffers decided to head for the gritty grooviness of Dalston and continue their festivities at the trendy Moust to the consternation of the W boss then showed up with Ms the April/October couple ther and very much à deux until it was a bit like your Dad show commented one of the gather the bar wasn’t having one of Boogie” nights otherwise wh of leg-shaking would have ta

Richard, which Rich

Several decades spent reco and myriad ways in which constantly adjusts its sum that artist Richard Wentw the regular recipient of in sent by friends and acquai they come across a suitabl intervention. A major sour is the sculptor’s friend an neur, the singer Richard S receiving a shot of a some rolled-up towel being used



just one eye on the conta apparent when Richard Richard S, who looked b about the deterioration i nage. The true and strai the towel pic turned out sombre namesake, name Lisson Gallery sculptor *Chevalier des Arts et des either for his love of cilt double entendre.*



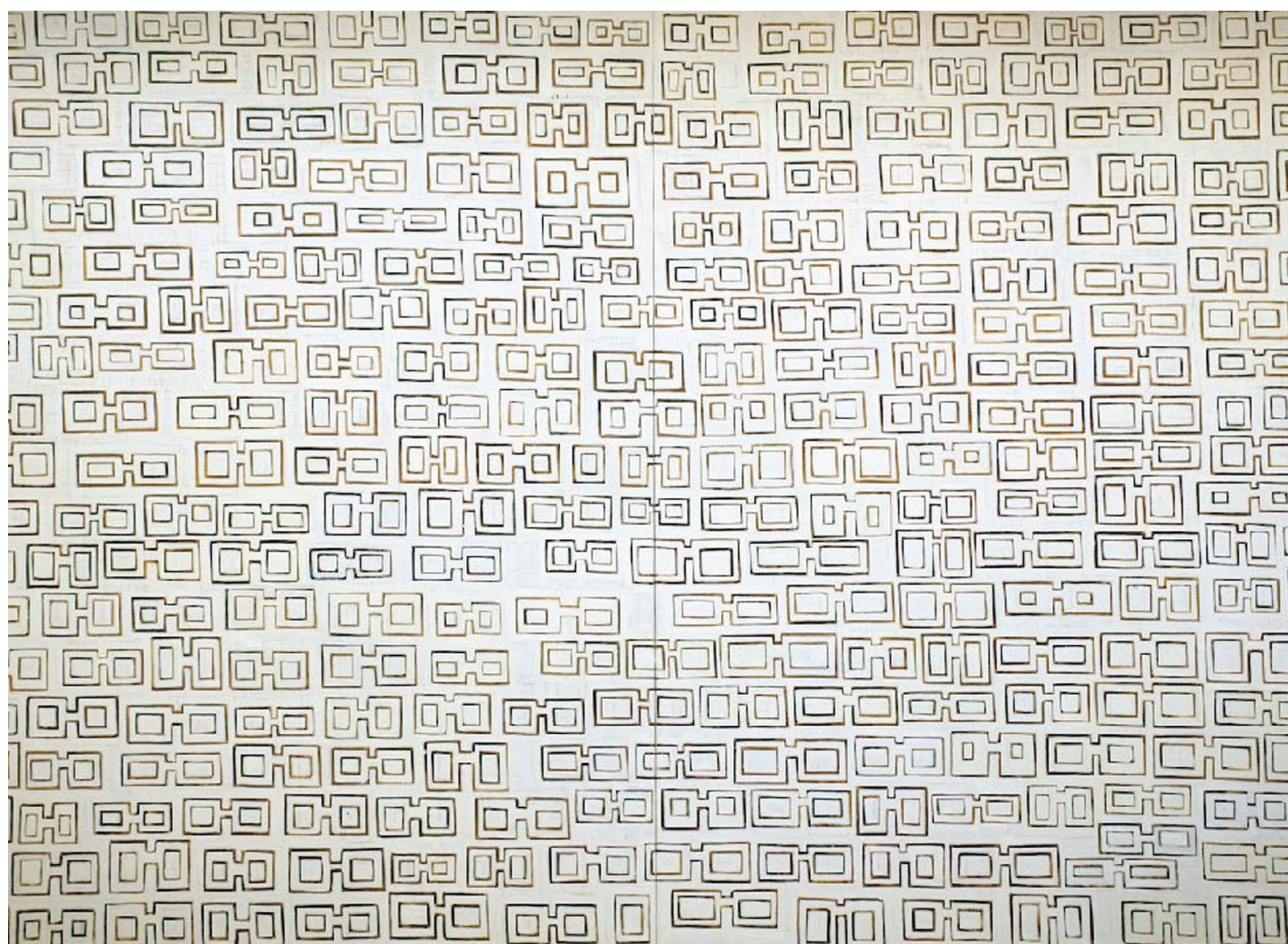
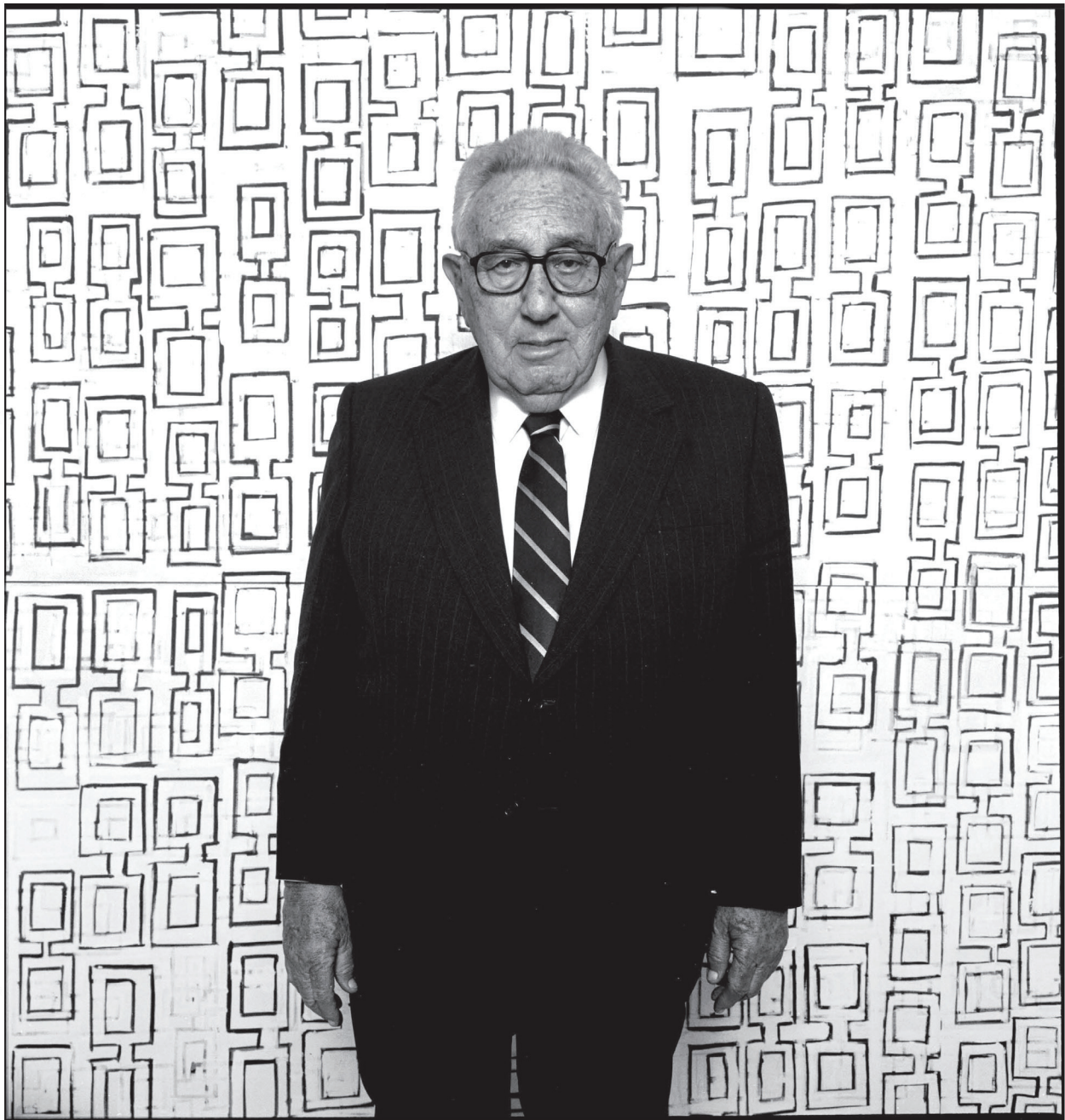


Photo © Steve Pyke Dr. Henry Kissinger NYC March 14, 2007 / Painting Jan Frank, Dr. K 108" x 133" (Triptych) Oil on Linen



JAN FRANK New Paintings and Drawings at BLT Gallery

M Magazine/ Cover

Jan Frank
BLT Gallery

By Joel Simpson

The proliferation of new galleries on the Bowery continues even as many of the once seemingly established galleries in New York have called it quits. Across the street and down the block from the striking architectural gem of the *New Museum*, the latest entry among the burgeoning LES gallery scene, the *BLT Gallery* held its inaugural show featuring the work of Jan Frank. The title of the show, *Kissinger and the Ladies*, references a photograph of Henry Kissinger in which the bigger-than-life Nixon era protégé graciously poses in front of a painting by the artist, whose political leanings are the stellar opposite of Nixon and company. Frank often combines such normally antithetical currents as abstract expressionism, minimalism, conceptual art, and politically engaged art in the same piece.

The major body of Frank's work had been devoted to largely abstract explorations of the nude. These are compositions almost entirely of turbulent washes of lines, in which you may think you're



Portrait of the artist: Jan Frank at work in his studio in the Lower East Side, New York.
Photo © Macinnis, 2008

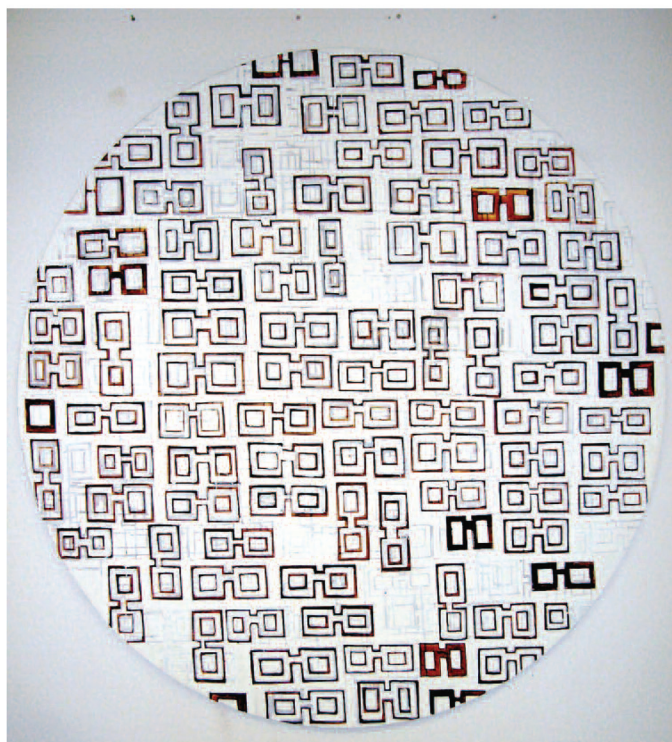
imagining profiles of faces, breasts and buttocks — that your oversexed brain has caused you to fail yet another Rorschach test — only to realize that, yes, the artist has put them there. If abstraction is presented as a homology of the forms of invisible energy and passion, then Frank seems to be saying that our passions (or his, at least) are to a large extent informed by visual cues supplied by images of the body. Fair enough, and if an artist can find a new way to present this eternal subject matter, bravo!

Last June, however, Frank fell off a ladder and broke both wrists. Though his hand movement was severely impaired, his spirit was undaunted; he embarked on a series of paintings that he could paint with the limited manual dexterity.

Around this time, as it were, the artist came upon the iconic horn-rimmed glasses associated with Henry Kissinger and painted huge canvasses with these glasses as repeating and layered motifs, both horizontal and vertical. Frank was aware that he



Portrait of the artist: Jan Frank at home in his studio in the Lower East Side, New York.
Photo © Macinnis, 2008



Jan Frank O, 2008. Oil on linen. 84 inches diameter.
Courtesy: BLT Gallery, New York



was returning to the type of relation between repeated object and space that Piet Mondrian had explored in his compositions, starting with his *Pier and Ocean* paintings of 1914-15, through those titled simply *Composition* of 1916-17. But whereas Mondrian had used short thick vertical and horizontal lines as a means of defining his space, Frank uses the thick-rimmed Kissinger glasses.

Thus Frank's space is not just shaped by his objects; it is politicized. Given Kissinger's past as an operative for Nixon and Ford (who remembers Ford?) and consultant of Bush 43 — noted for domestic spying among other interests — *Dr. K's* glasses become icons

of a big-brother-like state, whose Argus-eyes are ubiquitous, a frightening warning.

Given Kissinger's storied, controversial history, Frank manages to offer a modicum of sublimated satisfaction in his visual mockeries. And he gives us one more. Reminding us what a successful ladies man the wonkish Kissinger was during the 1970s when he famously said, "Power is the best aphrodisiac," Frank also paints his multiple glasses motif in various colors across backgrounds of full-color newspaper sex ads. Is the Dr. K peeking in at boudoirs or looking out from them at us? **M**



At the opening of Jan Frank's new paintings and drawings at the BLT Gallery. Clockwise from top: Gallery director, Jo-Anneke van der Molen; Jan Frank; Steve Pyke; Chuck Close and other friends of the artist. Photos © Macinnis, 2009



Jan Frank. 646-515-3116 (series 1.5), 2008. Newspaper mounted on masonite with oil. 20 x16 inches. Courtesy: BLT Gallery, New York

NIXON

an on-going study

JAN FRANK

sep. 21- oct. 31




Nixon, 153cm x 102cm, oil on cardboard, 1996



NIXON
OIL ON LINEN, 44"X44" 2008



SPIRO
OIL ON LINEN, 44"X44" 2008



Jan Frank
Bob Stanley

Paintings & Drawings
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in all of Newman's new work, we hear life yelling.

—Joe Shannon

DES MOINES

Jan Frank and Robert Stanley at Steven Vail

At first glance, a show of paintings by Jan Frank and Robert Stanley seems an unlikely coupling: heavily worked, subtle abstractions versus brassy, photo-realist nudes. It turns out, however, that these two artists share a certain fascination with the female body.

Working directly from nude models, Frank creates sensuous, quasi-abstract evocations of the female body through curving lines and fragmented marks. His paintings are full of erasures, redrawn lines and strokes partially covered with translucent white paint. For the careful observer, they offer a whole world of pentimenti. In contrast to his previous paintings, which were done on plywood or corrugated cardboard, Frank's recent works are painted on finely woven linen primed with a gesso that is intended to change color over time. As the ground goes from subdued white to a warm gray over the next decade, this change, says the artist, will have an enormous effect on the look of the paintings. As the ground darkens, the effect of the successive layers of drawn lines and overlaid transparencies will become more pronounced. For all their sensuousness, these oblique evocations of the female

body come across as emotionally removed: cool, detached, voyeuristic even.

In Stanley's work, the theme of voyeurism is more evident. When he emerged in the early 1960s with works such as his high-contrast, photo-based paintings of Beatles concerts, he was grouped with Pop artists. In his later years, Stanley, who died in 1997, frequently painted highly sensual, vividly colored female nudes. A feminist reading of his later work, which sometimes walks a fine line between high-art traditions and commercial *Playboy*-style imagery, might consider these portraits of nude young women as the voyeuristic fantasies of an aging male painter. Indeed, there is something shocking at first in the over-the-top sensuality of these passionately painted women. One suspects that Stanley knew how objectionable these paintings might be to some viewers, and that the impressive painterly virtuosity he brought to them was partly meant to forestall such criticism.

Despite the interesting, unexpected affinities between these two artists' works, the bravado of Stanley's paintings tended to overpower Frank's smaller, more subtle canvases. But the show was effective in affirming the continuing importance of—and varied approaches to—the nude in contemporary art.

—Dennis Raverty

CORRALES, N.M.

Christine Wallers and Steve Peters at Old San Ysidro Church

The Alchemy of Desire, an installation by artist Christine Wallers and composer Steve Peters in a small, empty, deconsecrated adobe church, consisted of 13 large, polished-brass bowls, each resting on a square steel plate suspended not far above the floor by wires running from the exposed beams. Eight hung in the nave and three in the apse, with an additional two in the transept. Unseen transducers were screwed under each bowl, with an additional six mounted in the ceiling. These directed sound through the metal, causing the bowls to sing. The sound was based on several voices reading 300 people's written wishes for a better world.

Each bowl had a different level of electronic processing that reduced the comprehensible words into increasingly pure tones, which were then transmitted so that they were barely audible. The sound was nearly abstract at the entry and became increasingly recognizable as the product of human voices as you approached the apse.

Contemporary art that has as its subject contemplation and, essentially, prayer, is open to accusations of New Age cliché and risks having its intention far override execution. But like Wolfgang Laib, Wallers and Peters managed to create a space that invited viewers to appreciate perceptual increments, here the subtlety of metal on metal and barely heard sound. You had to lean in, to slow down. You were quietly conscious of your own heightened attention to the work as you experienced it. Shifting focus between structure and substance, the pair produced a kind of synesthesia—a sense of listening to what is seen, or seeing what is heard.

The success of *The Alchemy of Desire* was in the undeniable and easily accessible plenitude that comes from simplicity of means, carefully worked out. The combination of rigorously reductive design with highly technical rendering of sound helped to erase the sectarian specificity of the Old San Ysidro Church and avoided smothering aspirations with too much fancy and fantasy. At the same time, the voices made the viewer feel a part of the endless continuity of hopes.

—Aline Brandauer

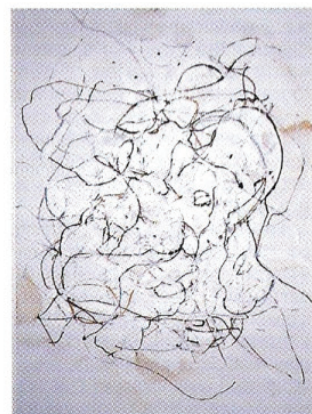
SANTA FE

Thomas Ashcraft at the Museum of New Mexico

Amid the many artists addressing the impact of technology on nature, Thomas Ashcraft emerges as a romantic visionary. Combining scientific data with a quirky repertoire of found and constructed objects, he creates installations that fuse art, design and science in order to suggest alternative methods of consumption, trade and art-making. Ashcraft, who began his academic career in humanistic studies, became deeply



Robert Stanley: *Suzanna*, 1996, oil on linen, 64 by 46 inches; at Steven Vail.



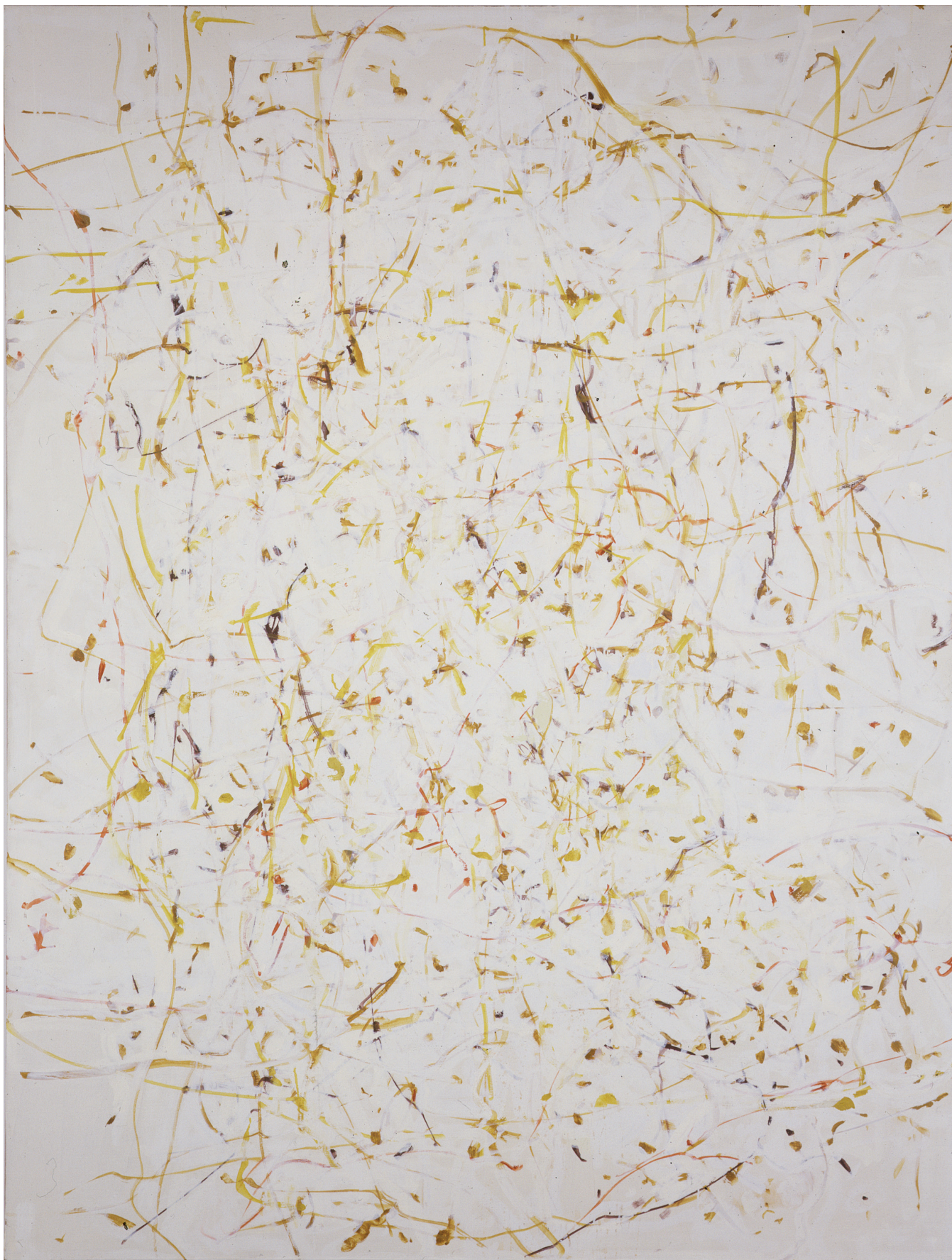
Jan Frank: *Untitled*, 2000, oil and alkyd on linen, 60 by 44 inches; at Steven Vail.

involved in the ecology movement in the late '70s. In the '80s, he focused on scientific studies and, simultaneously, began to make art. Since moving to New Mexico 14 years ago, he has actively pursued research in radio astronomy while developing and exhibiting his art.

His latest exhibition, "Universal Gum and Tradecake," filled two adjacent rooms of the Museum of New Mexico. In these dimly lit spaces, visitors encountered recreations of Ashcraft's laboratory furnished with old-fashioned desks and typewriters. During the show, he used the typewriters to compose messages, observations and poems on pieces of paper that were pinned around the re-created laboratory. Several wall sculptures made from tendril-like pieces of wire represented viruses and bacteria, both actual and imaginary. These delicate biomorphic config-

William Newman: *Bill/Cock #1*, 1999, oil on canvas, 26 by 22 inches; at David Adamson.





POPESTITCHER SERIES
OIL ON LINEN, 8'X6' 2006



POPESTITCHER 1
OIL ON LINEN, 8'X6' 2005-6



PAINTINGS

DECEMBER 5, 1997 • JANUARY 10, 1998

OPENING RECEPTION • THURSDAY, DECEMBER 4, 1997, 6-8PM

SONJA'S FAITH, detail, 1997, oil on corrugated conservation board, 90 x 80 x 2 1/2 inches • Photograph by Eric Gold

D A N E S E

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D A N E S E

FOR IMMEDIATE RELEASE

- Jan Frank: Paintings
- December 5, 1997-January 10, 1998

Danese is pleased to announce the opening of an exhibition of new paintings by Jan Frank on Friday, December 5, 1997 through Saturday, January 10, 1998.

The exhibition will consist of five paintings that maintain Frank's central formal concerns which are amplified in the new work by a dynamic color sensibility. The subtle tans, blacks and whites of his earlier works have yielded to a vibrant palette that functions in part as tribute to the hot physicality of Pollock's line and of de Kooning's bravura use of color. Frank continues to employ drawing as an integral condition of the act of painting. The line retains its active, gestural quality but each mark is carefully considered. There are no random brushstrokes here.

In his 1994 review of Frank's work, Richard Kalina wrote, "...there are very deliberate allusions to Pollock, de Kooning, Guston, Mondrian, even van Gogh. But the references seem oblique, both formally and emotionally. You feel them more than see them. While these paintings might in some ways be close in spirit to those modern masters, in many other ways they are different. They are more open to ambivalence and discontinuity, to clashes of materials and techniques. It is that provisional quality, explored by other abstract painters of his generation, that moves Frank's paintings away from his sources and makes them very much of this time."*

Born in Holland in 1951, Jan Frank immigrated as a child to the U.S. The artist lives and works in New York City and his paintings and works on paper have been widely exhibited throughout the U.S. and Europe.

For further information, please call Elizabeth Dee or Christina Meyers at 212.223.2227.

*Kalina, Richard. "Jan Frank at Salvatore Ala", Art in America, October 1994, p. 134-135.

Ebony, David. "David Ebony's Top Ten: Jan Frank at Danese", Artnet Magazine,
December 24, 1997.

ARTNET® MAGAZINE

david ebony's top ten

jan frank at danese

Dec. 4, 1997 - Jan. 10, 1998



Jan Frank's five large abstract paintings on view in this show are about light and air, rhythm and movement. In recent years, the Dutch-born, New York artist has painted on large pieces of plywood, only partly covering the expansive areas of wood grain in energetic brushwork of black-and-white and flesh-colored tones. One large (96 x 144 in.) example, titled *Skip Away*, is on view here. More recently he has introduced a wide range of colors into his work. Painting on abutting pieces of archival cardboard mounted on stretchers, he establishes interconnecting networks of slashing and meandering lines and rounded shapes. They are akin to the cell-like components with which his friend Chuck Close composes his large vivid portraits.

In works such as *Elegant Dreamer*, and the aptly titled *Mr. Sinatra*, Frank demonstrates the rhythmic possibilities of paint and line. Gorgeous though the work may be, the artist aims to push painting beyond lyricism. *Goodbye Bill* is more than a heartfelt homage to a fellow Dutch expatriate. The swirling masses of wild, de Kooningesque pink and yellow brushstrokes in this work are part of Frank's exploration of his own relationship to the New York School and to the entire history of abstract painting.

NEXT . . .

41 EAST 57 STREET NEW YORK CITY NY 10022
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At Danese are large new paintings by veteran abstract expressionist Jan Frank. He works on either plywood or

DECEMBER PICKS

archival conservation cardboard; the pieces on cardboard are colorful, those on plywood are black and white enhanced with a beige tone (it's wood putty) that approximates the natural color of the unprimed wood substrate. Loop-de-loops of long tentative lines and dabs gesture across backgrounds where previous layers show through. The work's sparseness is informed by minimalism, while it's scratchiness refers to cartooning and de



Kooning in jungles of limpid intertwining brush strokes. There is no intentional imagery, only mark making. The artist is not so much concerned with breaking new ground as with creating something fresh. Honesty of expression is *a priori*.

Jan Frank *Prince of Thieves*, 1997. Oil, ink, alkyd paint on corrugated conservation board, 90 x 80 inches. Courtesy Danese Gallery.

--Christopher Chambers

Jan Frank December 4th to January 10th, 1998.

Danese Gallery, 41 East 57th Street (212) 223-2227.

Tom Butter November 18th to December 20th.

Curt Marcus Gallery, 578 Broadway (212) 226-3200.

The Artist's World, November 20th to January 3rd, 1998.

Hirschl and Adler, 21 East 70th Street (212) 535-8810.

Haim Steinbach *American Still Life and other stories*, from October 25th.

Sonnabend, 420 West Broadway (212) 966-6160.

NY Arts Magazine Issue 16 December 1997- January 1998.

D A N E S E

Nahas, Dominique. "Jan Frank", Review, December 15, 1997, pp.42-43.

Jan Frank

Paintings

Danese Gallery through January 10

BY DOMINIQUE NAHAS

At Danese Gallery, Jan Frank shows himself to be in good form, exhibiting five delicate abstract works which include four tightly-controlled coloristic efforts on conservation board mounted on wood. The paper material, with its vertical ribbed surfaces, is split into two and abutted horizontally in *Elegant Dreamer*, *Goodby Bill*, *Sonja's Faith*, and vertically, in *Mr. Sinatra* (all 1997). These structural conceits offer the proper amount of visual tension allowing the artist's loosely applied marks, fluid gestures and scribbles to be like so many horses chomping at the bit, while simultaneously held under firm rein by a skillful driver. Another painting, one of the artist's signature plywood works, is the large, six panel, *Skip Away*, 1997, completing the exhibition.

Frank's work is hard not to like. Acceptably chic, it's a bit insolent, yet well-behaved and *comme il faut*. It has an elegant slacker look and feel. Like the thoroughbred race horses after which he names his paintings, each of Frank's (deceptively) off-hand works contain just the right bloodlines to make them appear as both homages and critiques of his modernist predecessors. Frank's strategy involves letting us drift somewhat aimlessly through the pictorial references of the late greats: a bit of Pollock and Guston, touches of Masson and Tobey, a slight nod to Mitchell, while de-emphasizing any consideration that there might be a hidden resolution as the end-point to his visual investigations.

What is peculiarly invigorating with Frank's imagery, then, is that instead of a feeling of accumulation, his works

seem just as intent on divesting themselves of their sources as much as they seem to be going out of their way to map out, in a particularly circumscribed way, the energetic dispositions of his predecessors. This is done by a variety of techniques: blending in, white-outing, covering over, adding penciled notations and, most importantly, by seemingly distilling the presence of his source materials and re-energizing them through a drawing-like format. This formatting emphasizes cursive and linear gestures emanating from slight wrist movements (as you would on a large drawing) rather than using the whole shoulder-arm dynamic of the original action painters. Much of the off-center cacophony is held in check by the artist's sensitive response to his materials.

In *Skip Away*, for example, evanescence and chaos and clear cartoony Guston references are all balanced through the artist's charting of energies using the patterns of the wood grain and the attention to the knots in the material serving as concentration points, as stars to the astrolabe mariner. The artist allows an historical rumination to occur yet denies its overall importance through the use of mental procedures, reminiscent of what Leo Bersani and Ulysse Dutoit in *The Arts of Impoverishment* have termed the strategy of an artwork "obstructing its own progress."

Frank doesn't leave many tracks in his paintings (he covers these up); he prefers, instead, to leave traces of traces. These sublated marks call attention to themselves as they swirl and eddy on the surface of his paintings. In *Mr. Sinatra*, one of his best works in the exhibition, the high-pitched coloristic trceries that flicker on/off reminded me of so many skirmish routes between bands of

fireflies in the thickets of an open meadow on a hot summer night.

In all his paintings, webs of energetic patterns emerge. Frank's use of the free-floating quickness of ink lends a fleeting, yet curiously muscular, calligraphic quality to his surface. His use of inscription, and the subsequent erasure of his energies, is at the root of what ends up looking like an insistent sputtering and stammering graphology. The tenuous flexibility of his marks, riding on the wave of an indeterminate structure, is held in position by a system of swirls, dots, penciled words: swarms of marks acting as colored confetti.

Frank's work uncovers the paradox of how one might consider unleashing a harmonious unfolding of energies: he allows for mishaps, adjusts them as much as he can, sometimes capitalizes on his mistakes (indeed, thrives on them, creating "false leads"), enfolds them within his overall vision which has learned to accept and laugh at errors, tipping the scale in his favor in doing so. His creative vision is tremulous and feverishly energetic, workmanlike, yet deliriously fanciful.

Jan Frank's visual scattering is successful, in part, because he enfolds harmonies of stuttering and yammering which possess an elegant rhythm of their own. His sputtering, staccato rhythms of color and dots are melded into place as effectively as his more graceful and fluid linear brush strokes. What is most fascinating, however, is the intensity that arises when the artist uses self-effacing marks that draw attention to themselves by the way they hide themselves. (Like rolling out a carpet that keeps rolling back into itself behind you as you keep pushing the front end out in front of you, determined to cover the ground for which you think it is destined.)

Frank's slacker quality is his half-comedic efforts which allow a

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self-consciousness haplessness signaled by the flurries of marks and gestures, recalling the intercepted transmissions of overloaded energy circuits. What we are meant to decipher are the ghosts of ghosts; we see their contours, vague outlines presenting to us the impact of twentieth-century source springs that have dried up. Spatial delineators of what once was, now deferred, now apparent, but barely so.

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GOODBY BILL
OIL AND ALKYD ON CARDBOARD, 8X6' 1998-99
PUBLIC COLLECTION HIRSHORN MUSEUM



Art in America

SEPTEMBER 1998

Nine Abstract
Painters

20th-Century
Chinese Art

Stanley Spencer
Retrospective

Robert Wilson's
"Lohengrin"

Maya Lin,
Mona Hatoum,
Martin Wong

\$5.00 USA

\$6.50 CAN £3.50 UK

Nine Lives of Painting

In a previous article, "Abstraction Out of Bounds" [A.i.A., Nov. '97], I reviewed the recent history of abstract painting and discussed the work of a number of artists who are involved in extending its reach by incorporating elements from the mediums of sculpture, installation and video. Here I will proceed differently. I have chosen to consider nine painters, focusing on one recent painting by each of them. In contrast to the earlier group, these artists, who span several generations and enjoy varying degrees of renown, all work within the conventional format of the two-dimensional support. Roughly 40 years separate Norman Bluhm, the most senior of them, from Richmond Burton, Karin Davie and Monique Prieto, all of whom are in their 30s. Falling somewhere in between chronologically are Lydia Dona, Jan Frank, Mark Schlesinger, Stanley Whitney and Terry Winters, whose careers got under way in the late 1970s or early '80s.

Although they represent a broad chronological and stylistic range, these artists have not been chosen with a view to including every aspect of

abstract painting. If that were my intention, I would have had to include such modes as monochrome painting, landscape-derived abstraction, hard-edged geometric work and other styles. That I have not done so may suggest my own esthetic biases, but I also have decided to focus upon these particular painters because I think they bring certain valuable properties to current abstraction. Perhaps the most important of these is an unabashed commitment to sensuous form, to maximum plastic invention. One of the refreshing things their full engagement with the medium leads to is the revival of an eroticized abstract sensibility, particularly evident chez Bluhm, Burton and Davie. Another is a renewed sense of dialogue with painting's past, both near and distant.

There was much talk over the last 10 years—a decade which saw the steadily rising influence of the German meta-painters Gerhard Richter and Sigmar Polke—of the skeptical attitude of younger abstract painters toward the ideals of the modernists. Galleries were full of, as the title of a 1995-97 traveling show had it, "Critiques of Pure Abstraction." Lately, however, this tide of skepticism seems to have receded.

But this doesn't necessarily mean all's well in the land of abstract painting. Indeed, I often catch myself constructing arguments for some hypothetical dialogue with a young artist or critic in which I am trying to convince him or her that painting is—how did we used to put it?—"valid." Is it perhaps myself that I'm trying to convince? Certainly, it can be hard to approach a painting if one is in the habit of seeing galleries and museums full of moving images, big or small. Recently, I had a disconcerting experience at MOMA. After spending a half hour or so watching a compendium of not-uninteresting videos by young British artists, I left the video theater and stepped directly into the permanent collection rooms devoted to American art (mostly painting) from Abstract Expressionism onward. Those once radical and stimulating paintings by Gorky, de Kooning, Rothko and even Pollock, suddenly looked terribly old and quaint. It felt like paying a visit to an elderly relative. One doesn't have to agree with Bill Viola's notion that we're moving away from "the objective-observer paradigm that has been dominant in the West for many centuries" to realize that visual culture is, once again, undergoing rapid change [see A.i.A., Mar. '98]. When I find myself before canvases by any of these artists, however, I am confident that abstract painting, at its best, will be a part of our visual future or, should that not come to pass, at least will go down in a blaze of glory.



In the second of two articles on abstraction today, the author discusses nine American painters, focusing on one work by each artist. While drawn from several generations and representing different styles, the subjects share a commitment to maximum formal invention.

BY RAPHAEL RUBINSTEIN

the corners of the composition, while countless tiny black and white dots of paint fill and sometimes overflow the crossing lines.

The schematic drawing helps give the painting a pervasive sense of transparency, an aspect which traversing bands accentuate by alluding to the invisible wooden stretchers on the underside of the canvas. (In fact, the lines are drawn by using a spare stretcher bar as a straight-edge ruler.) Paradoxically, Dona invokes the traditional notion of painting as a window in order to depict an eerie void through which drifts debris from the wreck of modernism.

As she forged her style in the mid-'80s, Dona, like others of her generation (middle Baby Boom, a demographic I also fall into) sought to reinvigorate abstraction after the figurative orgy of the early 1980s. Whatever tendentious qualities Dona's early work may have possessed—always far fewer than many other 1980s abstractionists—have been subsumed into a rich and nuanced painterly practice. Dona's adroit alternation of unblemished fields with tangled areas of drawing and drips; her distinctive palette (of which the purples and blues of *Speeds and Vectors*, *Holes and Desires* are only one facet) in which drab or offbeat colors achieve a strange lushness; her insatiable desire to combine opposites; her generosity in offering the viewer all manner of details through which to enter the painting—these are some of the reasons she is transcending the critique-driven context in which her work first appeared.

Jan Frank

After several years of painting exclusively on sheets of raw plywood, restricting himself to black and white inks and tan wood putty, Jan Frank last year began to use conservation board (an acid-free cardboard) as a support and allowed significantly more color into his painting. Where the brown swirls of the plywood give Frank an emphatic ground against which to react, the off-white, gently corrugated surface of the conservation board approximates the color and texture of conventional canvas, while still offering the hard, nonabsorbent surface Frank prefers.

Part of what makes Frank's plywood paintings so compelling is the way in which he can both respond to and blithely ignore the pattern of the wood support. Judging by recent paintings such as *Sonja's Faith* (1997), he seems to have successfully adapted his abbreviated, linear style to the new material. Measuring 7½ feet high and over 6½ feet wide, *Sonja's Faith* presents the viewer with a chaotic array of lines and marks. There are large open and closed shapes that have been rapidly sketched in black and brown ink. Thicker lines of yellow, pink and light-blue paint, and a few strokes of bright red are used to highlight details of the ink lines and to establish



Jan Frank: *Sonja's Faith*, 1997, oil, ink and alkyd paint on conservation board, 90 by 80 inches. Courtesy Danese Gallery, New York.

independent forms. Clustering in the empty spaces between the ink and oil lines are flurries of free-floating white brush strokes, subtly visible against the off-white conservation board.

One tries in vain to make sense of the painting, but the myriad shapes, which sometimes veer toward landscape, sometimes toward figures, cannot be resolved into a single image and the spatial intimations remain discontinuous and contradictory. Surprisingly, this intoxicating painterly tangle begins with an analytical act. In preparation for a painting, Frank uses a photocopy machine to isolate details from reproductions of Abstract Expressionist drawings. After breaking down drawings by Guston, de Kooning and others into their constituent parts, he then builds—with the help of an overhead projector—his own, very different composition out of these graphic details, juxtaposing, interweaving and, ultimately, transforming the borrowed elements.

It may sound strange to say it, but I believe that appropriating directly from Abstract Expressionism helps Frank to find his own style.

Because his borrowing is conscious and intentional he can never become one of those painters who, in seeking his or her own authentic gesture, ends up merely repeating secondhand motifs from a historically codified style. Starting with marks which he knows are not his, Frank proceeds in the opposite direction. He's helped in his journey by his choice of materials—the "poor" supports of plywood and cardboard—and by the fact that he's developed a particular kind of mark-making (the flurries of lighter strokes layed over the "appropriated" lines) and a mixture of ink and oil mediums that is suited to these unorthodox supports.

An especially attentive viewer with an intimate knowledge of Abstract-Expressionist works on paper may recognize passages in *Sonja's Faith* and other similar paintings, but the total effect of dizzying spatial ambiguities is very much Frank's own achievement. In paintings that conjure up hints of landscapes and glimpses of figures, Frank tears apart the past for the sake of offering perceptual challenges in the present.

Johnson, Ken. "Art Guide", The New York Times, December 19, 1997, p. E42

THE NEW YORK TIMES, FRIDAY, DECEMBER 19, 1997

ART GUIDE

Galleries: 57th Street

JAN FRANK, Danese, 41 East 57th Street, (212) 223-2227 (through Jan. 10). Frothy Abstract Expressionistic paintings that echo lots of other painters from de Kooning to Twombly. Nevertheless, with their spidery, all-over draftsmanship, flickering light and confectionery color, these paintings are not without their own playful identity (Johnson).

STUDIO VISITS

The studio visit between artists can generate an inspiring dialogue, says Dorothea Rockburne; or as Joan Snyder warns, it can turn into a pointless "feel-good" session. If the visiting artist isn't a close friend, observes Jules Olitski, it can become a game of one-upmanship. There is another danger: aesthetic theft. Louise Bourgeois, wary of such piracy, long ago closed her studio door to artists. Still, an ARTnews survey of artists, varying in age and status indicates that studio visits are still highly valuable for most. "The art world is so big today that without the one-on-one format," says John Willenbecher, "you can swim in a vast ocean of artists whom you don't know and probably never will." Bourgeois once visited him: "Her comments, running the gamut from whimsical to remarkably psychological, were right to the point. She zeroed in on my concerns and made their resolution a foregone conclusion," he recalls, adding, "Goethe once said that works of art ought only to be discussed in their presence.

I agree with him."

BY PAUL GARDNER

PHOTOGRAPHS BY JASON SCHMIDT

106 ARTnews March 1996

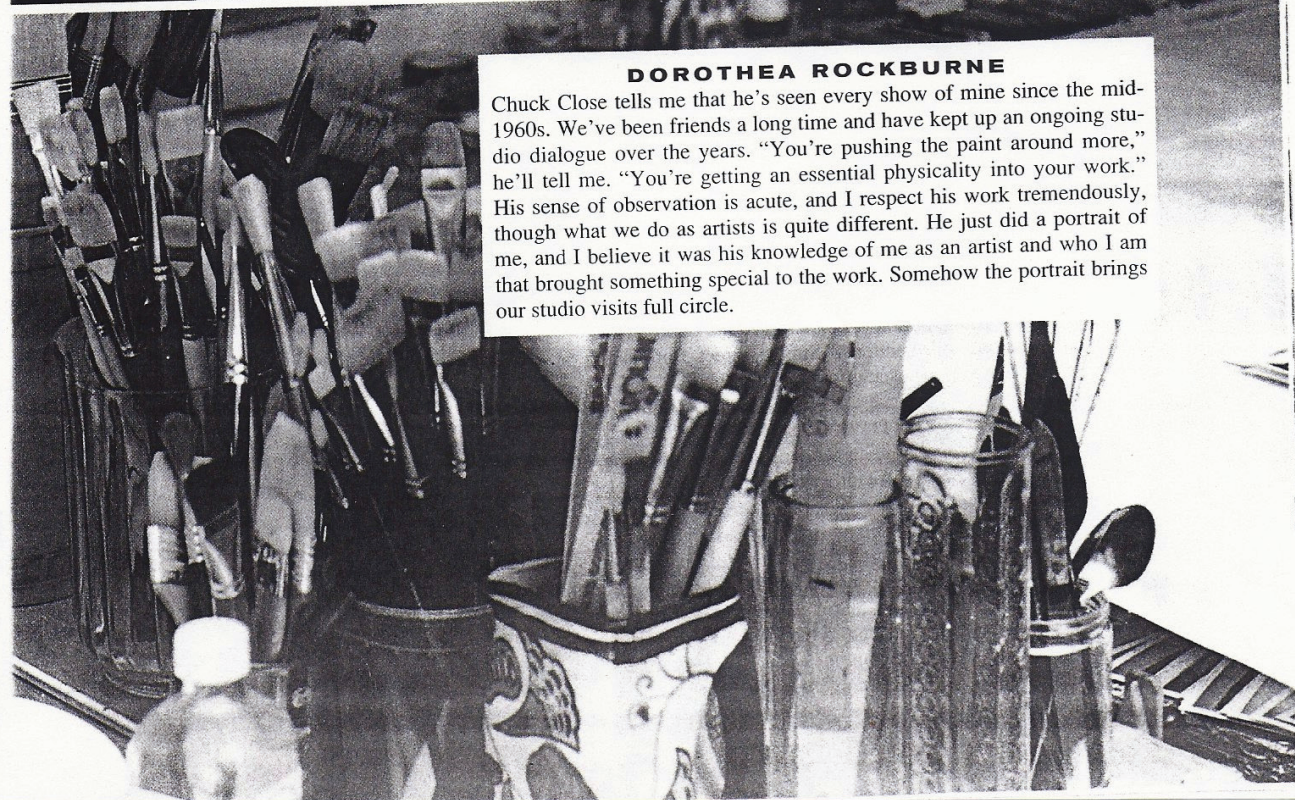




One on one: Chuck Close at Rockburne's studio.

DOROTHEA ROCKBURNE

Chuck Close tells me that he's seen every show of mine since the mid-1960s. We've been friends a long time and have kept up an ongoing studio dialogue over the years. "You're pushing the paint around more," he'll tell me. "You're getting an essential physicality into your work." His sense of observation is acute, and I respect his work tremendously, though what we do as artists is quite different. He just did a portrait of me, and I believe it was his knowledge of me as an artist and who I am that brought something special to the work. Somehow the portrait brings our studio visits full circle.



When I was starting out, Isamu Noguchi briefly visited my studio. He didn't say anything. Later someone told me that he'd asked, "Why is she so preoccupied with all that sexual imagery?" At the time I was sewing and stuffing long, long tubes of muslin, which were sewn onto the wall. The irony is that I didn't "see" the phallic imagery that he (and perhaps others) saw. I was devastated. I went numb. I didn't want to hear this, and I stopped.

ALEX KATZ

JOHN CHAMBERLAIN

JESSICA STC

I did have a productive visit together. That felt stressed how important it is to have your own art as you go along. As she explored my sculpture—some on the floor, some tethered to the wall—she said, “The process of looking makes you available to experience, as opposed to carrying out a program of intentions.” Simple, direct. But many artists get trapped by intentions and forget experience.

GEORGE SEGAL

RICHMOND BURTON

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108 ARTnews March 1996

De kunst van New York

Op de volgende pagina's vindt u drie verhalen over drie bijzondere steden. Elegance reisde naar **SALZBURG**, stad van monumenten en muziek, **VENETIË**, mysterieus decor voor talloze films en **NEW YORK**, levendig thuis voor kunstenaars en hun werk.

In Bondstreet wordt druk gesloopt en gebouwd. Er staat nog één gebouw overeind; de loft van kunstenaar Jan Frank (1951). Hij woont in wat inmiddels een van de laatste authentieke kunstenaarslofts is. De meeste zijn gesloopt, gerenoveerd of 'verhipt'. In het pand waar de in Nederland geboren schilder met zijn echtgenote Mireille woont, voert kunst duidelijk de boventoon. Jan Frank kwam als 20-jarige jongen naar New York om er aan de kunstacademie te studeren. Hij kent de kunstenaarswereld van de stad door en door. Hij woont al weer dertig jaar aan Bondstreet, vlak bij de beruchte bohémienbuurt The Bowery. In deze wijk werkten beroemde kunstenaars als Andy Warhol, Robert Rauschenberg, Willem de Kooning en Jackson Pollock. Ze kwamen bijeen in cafés als MacGoose, Max Kansas City, CBGB's en The Cedar Bar, waar menig kunstenaar z'n drankrekening vereffende met een schilderij of tekening. Zo laag als de huren in de jaren vijftig waren in deze kleurrijke wijk, zo torenhoog worden ze straks als de gemeente haar zin krijgt en Bondstreet laat omtoveren tot duurste en meest

chique straat van de stad. De meeste kunstenaars ontvluchtten New York overigens al in de jaren tachtig vanwege de onbetaalbare huren.

Kunst kopen vanuit uw luie stoel

Dat wil overigens niet zeggen dat de kunstscene niet meer leeft in de stad. Er is een aantal opvallende trends in de kunstwereld. De belangrijkste is dat de kunsthandel zich meer en meer afspeelt via het internet en veilinghuizen. Veel handelaars zoeken naar alternatieven voor hun kunstcollecties. Zo is de *private home gallery* een succesvolle trend die de consument en kunstliefhebber de gelegenheid biedt kunst te kopen vanuit de luie stoel. Traditioneel verplaatst de galerie-

Rechtsboven: Loftgebouw van Jan Frank aan Bondstreet. **Onder, v.l.n.r.:** Galerie Pace Wildenstein met expositie van Alex Katz; Ontmoeting met de Amerikaanse kunstenaar Chuck Close (l) in diens atelier; Galerie Postmasters met de installatie 'Scarecrow' van de jonge kunstenaar David Hunt; Jan Frank en redacteur Simone Simon ontmoeten

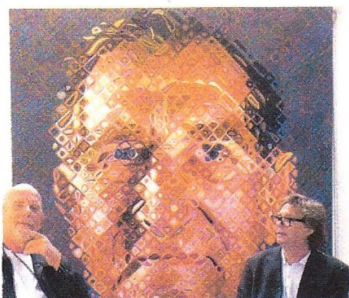


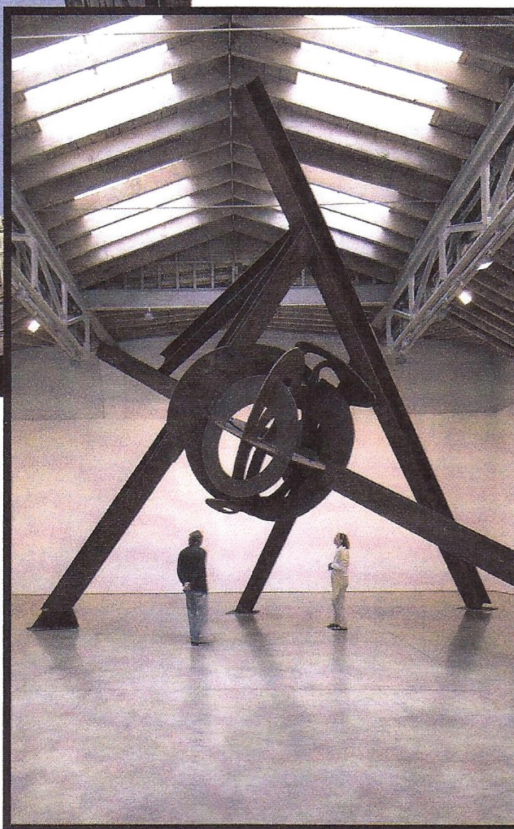
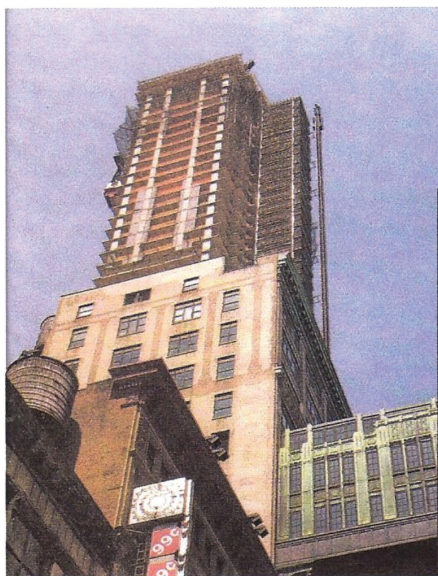


scene zich om de zoveel jaar. De lage huren achterna. De wijken Chelsea en Brooklyn zijn het nu helemaal. De rest is verspreid te vinden in Midtown, Upper East Side langs Madison Avenue in het Meatpacking District rond 13th en 14th Street en een paar in SoHo. Andere verhuisden naar meer traditionele locaties rond 57th Street en Fifth Avenue/Madison Avenue.

Een buurt vol met antiekhandelaren zoals we die kennen in Nederland zult u in New York niet vinden. Speuren naar leuke vondsten kunt u bij het Manhattan Art & Antiques Center en The New York Showplace. Het zijn verzamelgebouwen met een groot aantal winkels vol kunst en antiek (40 West at 25th Street vlak bij 6th Avenue).

Voor de speurneuzen onder u is er een klein veilinghuis, Tepper Gallerys, waar elke zaterdag antiek en inboedelgoederen worden geveild. Een hoog 'snuffelgehalte' heeft ook Hell's Kitchen, een antiekmarkt in de open lucht op een onbebouwde vlakte tussen 34th Street en 57th Street (van 8th Avenue tot de Hudson River). Leuke afwisseling met alle kunst met een grote K; stuk voor stuk aanraders. Op weg naar Chelsea zie ik rond Bleekerstreet af en toe achter vensterglas een schilderij of sculptuur met een naam en adres erbij. Het is werk van kunstenaars die van huiseigenaren een ruimte kunnen huren om de voorbij- >





gangers op hun werk te attenderen. Kunst is overal in New York.

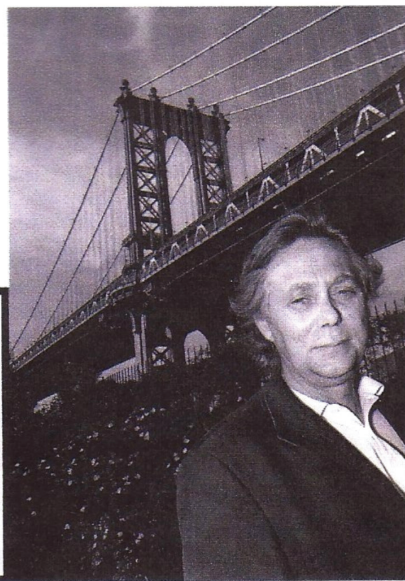
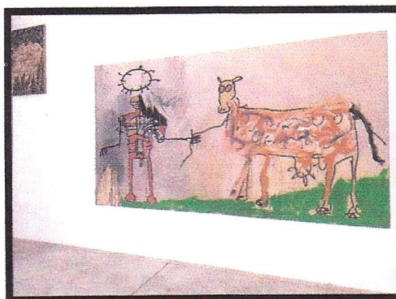
Fotograferen verboden!

Vlak bij de Hudson Rivier ligt de negentiende-eeuwse wijk Chelsea. Die raakte al snel in verval door de bouw van lawaaierige spoorlijnen. Inmiddels zijn ze zo begroeid dat men besloot om er een soort overhangende parken van te maken. Enkele jaren geleden ontdekten kunstenaars en yuppen de wijk als een prettige en betaalbare plek om te wonen en werken. In de pakhuizen werden galleries gevestigd waar het nieuwste op kunstgebied te vinden is. In deze buurt vindt u ook talloze cafés en restaurants. In eerste instantie zie ik vooral garages en pakhuizen, maar achter de gevels is wel degelijk kunst te vinden. Garages en pakhuizen worden zelfs zo geassocieerd met kunst, dat op de echte garages en pakhuizen bordjes prijken met: *This is not a gallery!* Schitterende ruimtes vol prachtige werken herbergt Chelsea. De gebouwen zijn stuk voor stuk architectonische hoogstandjes. We lopen van de ene galerie naar de ander, langs 10th en 11th en 25th

Boven, v.l.n.r.: Typisch Chelsea-gebouw; De galerieruimtes in Chelsea zijn indrukwekkend: installatie van James Lee Byrnes bij de Mary Boone Gallery; Elvis Presley en nog veel meer Americana en bric-à-brac in Old and Good Things Chelsea, een deel van de opbrengst gaat naar een kindertehuis in Bolivia, www.oldegoodthings.com; Interieur van restaurant Il Buco in Bondstreet. Heerlijk eten en hot bij beroemdheden; Werk van Jean-Michel Basquiat bij Galerie Pace Wildenstein, 'The field next to the other road', 1981; Jan Frank bij de imposante Brooklyn Bridge.

Street. Dit is bijna beter dan een museum. In het weekend is het hier overigens het leukst: dan zie je de meest uiteenlopende kunstliefhebbers en kunstenaars flaneren. Ook leuk is het om een bezoekje te brengen aan het laatste echte kunstenaarscafé in Brooklyn. Hank, de eigenaar, zit voor de deur van een kakelbont geveerd hoekpand, waar ooit beroemdheden als Lee Marvin, Truman Capote en Judy Garland vaste klant waren. De zaak hangt vol met foto's en origineel werk van Andy Warhol en andere kunstenaars uit de roemruchte jaren zestig en zeventig.





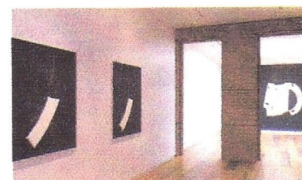
'Fotografieren mag niet van Hank ('No way!'). Ook hij werd in die roerige jaren vaak betaald met een kunstwerk en daar heeft hij soms nog spijt van: 'Ik wilde die schilderijen helemaal niet. Ik wou gewoon geld!'

DUMBO & Brooklyn

Vlak bij Brooklyn Bridge, de langste brug ter wereld liggen de hippe kunstenaarswijken DUMBO (Down Under Manhattan Bridge Overpass) en Williamsburg, waar met name beginnende kunstenaars een plek hebben gevonden. Inmiddels heeft Brooklyn een grote aantrekkingskracht op de trendsetters uit Manhattan. Boetieks, galleries, antiekzaken en trendy restaurants zijn hier zeer in opkomst. Goede adressen zijn Monk Gallery (huiskamergrootte met werk van jonge kunstenaars) en Pierogi 2000, redelijk betaalbaar en heerlijke snuffelwinkel met werk van meer dan vijfhonderd kunstenaars. Bij Waterstreet is bijvoorbeeld de City Barns Antiques te vinden en heel wat terrasjes, zoals bij Spring met een mooi doorkijkje naar de beroemde hangbrug. Bijzonder is ook 5 + 5 Galleries, een sympathiek adres met verschillende kleine galleries, en Rafael Foddé, die ook werk van Chuck Close in zijn collectie heeft. Iets verderop bij de rivieroever is een kleine beeldentuin. De beroemde skyline, mét het gapende gat, schittert vredig in de avondzon. En heel even heeft *the city that never sleeps* iets dat je zou kunnen omschrijven als serene. **18**

De favoriete adressen van Jan Frank

De in Nederland geboren kunstenaar Jan Frank exposeert wereldwijd. T/m 31 oktober is zijn werk in Nederland te zien: **The Nixon Paintings**. Kunstruimte Wagemans, Hoofdstraat 17, Beesterzwaag.



- **Florence Lynch Gallery**
531-539 West 25th Street,
www.florence Lynchgallery.com
- **Galerie Pace Wildenstein**
32 East 57th street,
Pacewildenstein.com.
- **Rivington Arms**
4 East Street, 1st Floor
(Bowery),
www.rivingtonarms.com.
- **5+5 Gallery in DUMBO**
111 Front Street Suite 210,
Brooklyn,
www.5plus5gallery.com.
- **Postmasters Gallery**
459 West 19th Street,
Chelsea, www.postmastersart.com.
- **The Little Antique Shop**

Luigi R. Boscain,
44 east 11th Street.
• **Delorenzo 1950**
440 Lafayette Street.
• **Museum The Morgan Library & Museum**
225 Madison Avenue at 36th Street.
• **New in town! Museum Neue Galerie** (1048 Fifth Avenue at 86th Street) schuin tegenover Metropolitan Museum. Particulier Museum, privé-collectie Estée Launders zoon Ronald Lauder.
• **Brooklyn Museum of Art**,
200 Eastern Parkway, o.a. bronzen van Rodin en Amerikaanse designmeubelen.
• **Tip:** Koop een editie van de **Time Out** (3 dollar) en bemachtig de **Gallery Guide** (gratis). Daarin vindt u alle actuele culturele informatie.
• Meer adressen vindt u op www.elegance.nl.

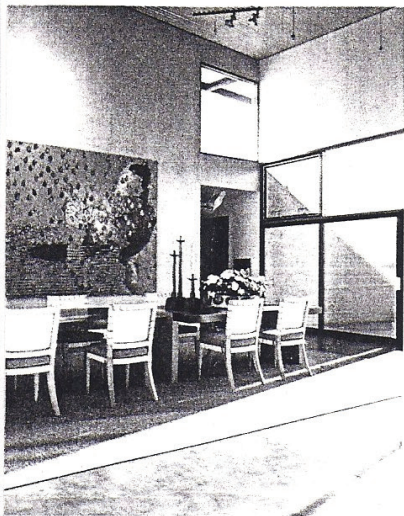


V.l.n.r.: Een originele James Calder of niet? Galerie Raphael Foddé in Dumbo/Brooklyn. Achter: Raphael Foddé; Interieur Todd Merrill Antiques, Bleeckerstreet 65; Uitzicht vanuit de huiskamergalerie van Brigitte Saint-Ouen (rechts) bij de Brits aandoende wijk Gramercy met het enige privé-park van New York; Na kunst tijd voor thee bij Lady Mendl's Tea Salon in vijf gangen; Barok beeld bij Todd Merrill Antiques. **Rechtsboven:** Net geopend. De galerie van de dochter van kunstenaar Bryce Martin, Rivington Arms (Bowery). Schilderijen van Mathew Cerletty.

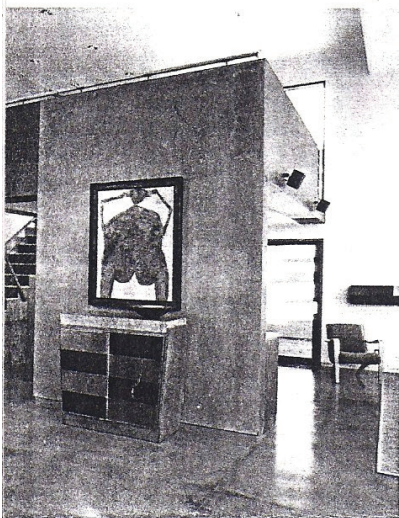
Vico Magistretti
an seinem Tisch
Vico (Hansen), im
Hintergrund ein
Bild des hollän-
dischen Künstlers
Frank.







, VOLUMI, COLORI



● **A sinistra, in alto:** il pranzo risolto con due tavoli gemelli di mogano e rovere di Terry Hunziker e sedie di Vincent Wolf. A parete *Seed* di Richard Larson.

Al centro: il volume intonacato color mattone separa il soggiorno dalla zona bar. Sopra la consolle il quadro *La Coiffeuse* di Jean Dubuffet. Salendo le scale si raggiunge la biblioteca.

In basso: il soggiorno verso l'ingresso e (a destra) verso il pranzo. Accanto alla vetrata l'opera ceramica *Dango* di Jun Kaneko. Il soffitto è di pannelli metallici.

● **Top left:** the dining-room with Terry Hunziker twin mahogany oak tables and Vincent Wolf chairs. On the wall, Richard Larson's *Seed*. **Centre:** the brick-red plaster-surfaced volume separating the bar from the living-room. Above the console, Jean Dubuffet's *La Coiffeuse*. The stairs lead to the library. **Bottom:** the living-room seen towards the entrance and (right) towards the dining-room. Next to the window, Jun Kaneko's *Dango* ceramic. The ceiling is made of metal panels.



FURNITURE MADE IN ITALY

Maxalto, a vision by B&B Italia. Apta collection designed by Antonio Citterio in 1997.



Styling: Collage studio - Foto: Fabrizio Bergamo (Studio Casanova)

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"The fact is, Toulouse-Lautrec comes off as a B-class artist when he paints, but rates an A in his graphic art. And the reason is readily apparent: as a 'painter of modern life,' he clearly could not compete with two brilliant forebears, Edouard Manet and Edgar Degas."

"Henri de Toulouse-Lautrec," Palazzo Forti in Verona.
By Renato Barilli in *L'Espresso*, August 12.

Jan Frank

SALVATORE ALA

THE VIEWER MAY NOT NOTICE IT AT first—so physically imposing is the work—but Jan Frank denies himself two of the most basic components of painting: canvas and color. In another painter, this would be a sign of a reductive mentality, but with Frank it is nothing of the kind. His energetic, tangled compositions in oil, ink, and alkyd—which range from the collapsing circus-tent structure of *Gallant Pip* to the dispersing foliage of *Wild Dante* to the contending overlays of *Bella Femina*—continually activate the plywood surfaces on which they are painted. The simple boxes that hold the plywood six inches out from the wall suggest an unlikely amalgam of Minimalism and Abstract Expressionism.

Frank aggressively exploits the visual and tactile possibilities of plywood, easily swaying the viewer to accept and even applaud the somewhat unorthodox supports. The paintings are considerably more complex coloristically than their ink-on-plywood appearance at first suggests. Although he is working without colored pigment, Frank nonetheless has a variety of effects at his disposal. He combines the two-tone plywood, the black marks, and the white and tan over- and underpainting to give himself a surpris-

ingly broad and subtle palette. Taking his cue from de Kooning, Frank knows exactly when and how to suggest contours that undermine our initial perception of space and depth. **RAPHAEL RUBINSTEIN**

Ilona Malka

HELANDER

IN THIS RECENT SHOW—A STRANGE Carnival of mixed-media assemblages, interactive installation pieces, and giraffe-shaped topiaries—Ilona Malka provocatively pushed opposing forces (like innocence and decadence, familiarity and alienation) into intimate spaces.

Malka continues to work with elaborately collaged and painted wall dioramas, like the ones kids make in school. Behind tinted cellophane windows, ephemera such as dental retainers and Styrofoam torsos spin on motorized pegs, making a loud buzzing sound. In many of the works, Malka has created a personal system of hieroglyphics that incorporates some of the icons of suburban life: televisions, houses, suns, trees, bugs. She stays true to, indeed beautifies, synthetic materials once considered tasteless. One piece that hangs on the wall is like a curio box laden with patches of silver lamé, velour, and polyester, each compartment a little spectacle with a blinking Christmas light.

Sitting inside a 13-foot-tall Plexiglas

apple, *The Core of the Problem*, one feels an alienation akin to having fallen down a hole into Wonderland. Oversized and precariously perched on a silver loveseat beneath a chandelier, one tries to fathom the random juxtaposition of ornaments affixed to the walls: plastic steaks, childrens' lunchboxes, and cartoonish drawings of characters doing domestic chores like laundry, for example. While the fictitious inhabitant of Malka's colorful world seems to be out for the moment, the viewer becomes an ethnographer of sorts, drawing cultural clues from these familiar items out of context.

WHITNEY SCOTT

Ellen Auerbach

ROBERT MANN

ONE OF THE MORE UNUSUAL PHOTOGRAPHERS to have had several artistic lives is Ellen Auerbach. After studying at the Bauhaus in the 1920s, she opened the Ringl + Pit studio in Berlin with Grete Stern, a friend and fellow photographer. The two women produced sharply focused black-and-white commercial work that was boldly avant-garde. Corsets, gloves, a zippered piece of fabric, all on view in this recent show, have the cool sheen of machinery, that favorite subject of 1920s and '30s modernists.

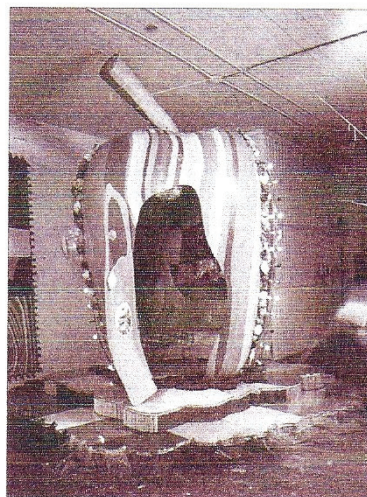
In the 1950s Auerbach traveled with Eliot Porter to Mexico, documenting the interiors of Mexican churches. Here was a radically different Auerbach. The warm pastels in these pictures suggest an unseen subject's childlike, homespun approach to religion. A statue of the Virgin Mary, for instance, wears a straw hat earrings, and pink dress.

Bracketed between these collaborations were Auerbach's solo takes, which were



Jan Frank,
Gallant Pip, 1994,
oil, ink, alkyd
on plywood,
96" x 96" x 6".
Salvatore Ala.

Ilona Malka,
installation view, 1994.
Helander.



York or New England in the fall. It's not just that the foliage is splashier but that, thanks to the tipped-up plane of the landscape, there's so *much* of it. Frances Barth's new landscape-derived paintings seem to be after a similar effect, upping the visual ante, showing the viewer more, but not in a way that feels forced or unnatural. Barth does not paint traditional landscapes; rather she uses the perspectival, historical and symbolic complexities that landscape painting offers as a counterpoint to a carefully considered modernist flatness and planarity.

In these paintings Barth seems to be as much concerned with the method of depiction as she is with the subject being depicted. Rocks and waves, mountains and sky occur in almost all of them. Sometimes an image will appear in a highly stylized, almost hidden manner, like the blue lava flow in *Vol. P.* or the waves in *W. Break*; at other times it will be presented straightforwardly, like the waterfall and swirling pool in *L. Rides West* or the curling stream in *Aq Flow*. Stone and water are emblematic of the interplay between the static and the fluid, and even though changeability seems to win out for Barth, constancy feels like a necessary condition—the unmoving against which movement is seen.

There is a classical Japanese air to these paintings, not only in the subject matter, the

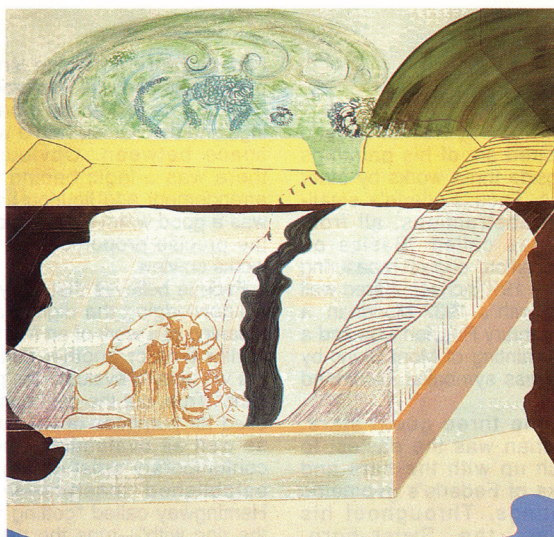
somewhat awkwardly canted perspective and the careful balance between the planar and the linear, but also in the color. It's muted and dusty, but with a tang. Celadons, sea greens, mustards, beiges, powdery purples and iridescent blues knit the paintings together, combining subtlety and assertiveness.

Barth applies her colors thinly, giving the paintings the intimate look of drawings. This quality is heightened by the use of references to diagrams and maps. In *Tasia*, a pointy version of a green and watery planet is poised, toplike, on a table. It sits there, casting a shadow, surrounded by abstracted renditions of rocks and rivers, under what looks like a giant white oculus. It's all quite mysterious. Is it a landscape, an old map, a quirky cosmogony? It has, as do all the paintings, a symbolic flavor, an urgency, and yet it is hard to say what the story is or why exactly it seems to matter so much.

Barth holds back. Paintings like these could easily be precious if they were too readable, too logical or too "well done." Barth keeps things spatially and narratively ambiguous, and cultivates a nicely clumsy, cartoonlike line. The surface too, scrubbed and uneven in places, avoids prettiness. Her work is a mix of the referential and the abstract, the beautiful and the gauche, the busy and the simple. These are intelligent and complex paintings.

—Richard Kalina

Jan Frank: *Spikes Heel*, 1994, oil, ink, alkyd on plywood, 96 by 96 by 6 inches; at Salvatore Ala.



Frances Barth: *L. Rides West*, 1993, acrylic on canvas, 64 by 66 inches; at E.M. Donahue.

Jan Frank at Salvatore Ala

Jan Frank's recent oil, ink and alkyd paintings on plywood are hard to pin down. They are large (8 feet square and 6 inches thick) but still intimate and drawinglike. They are elegant and clunky, deliberate and casual, abstract and referential, lush and dry, up-to-date and old-fashioned. He begins by constructing the support: two sheets of plywood butted together, aligned vertically and attached to a 6-inch-deep box. Frank sometimes paints this ground a thin white, but more often he leaves it as is. His energetic black, linear marks thoroughly soak into the raw wood, and yet, unlike paint stained into unprimed canvas, the pigment never becomes one with the surface. This feeling of disjunction is due, in part, to the plywood's insistent wood-grain pattern. But something else is going on.

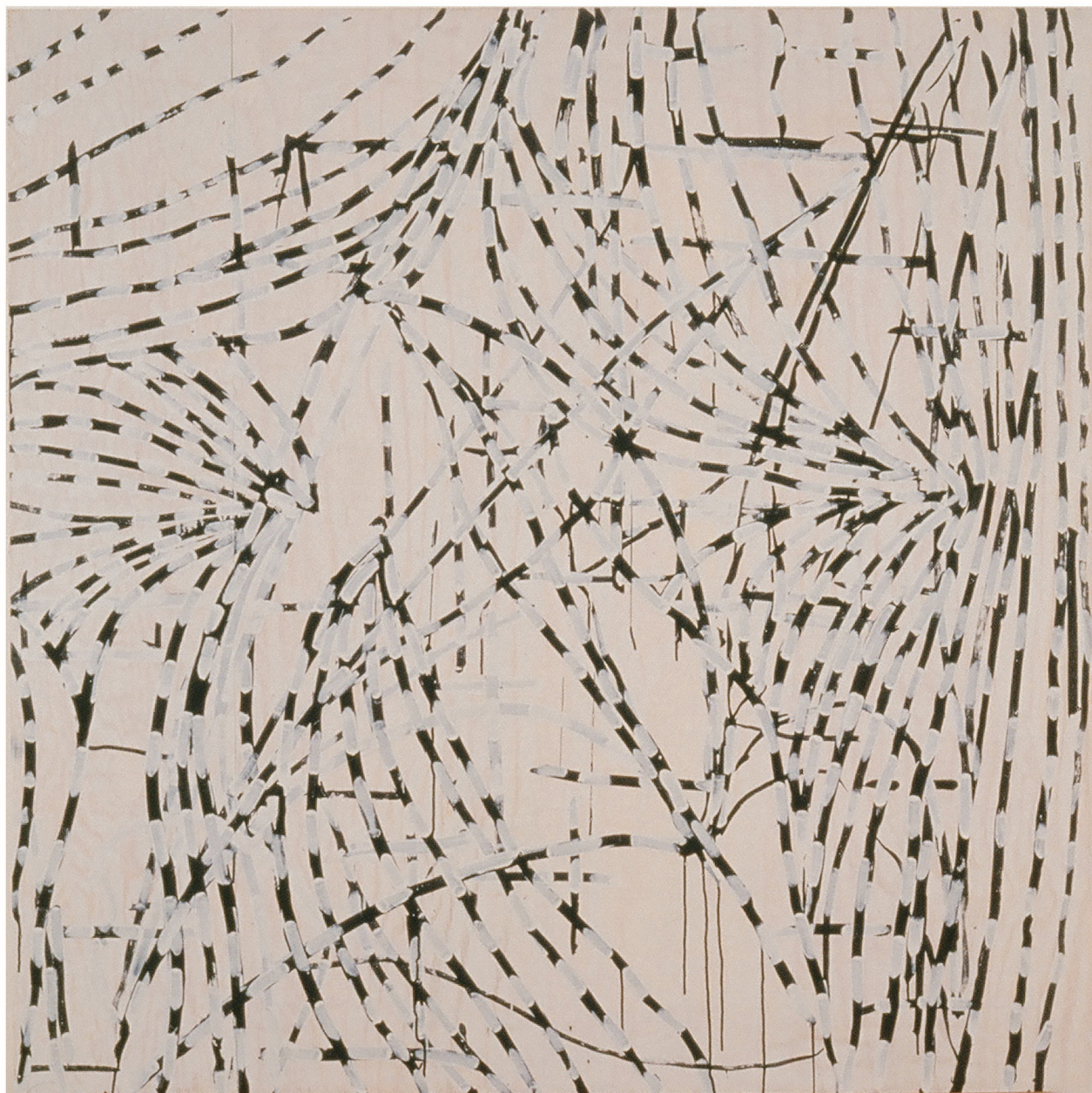
Frank seems to be operating with a knowing disregard for the niceties of traditional pictorial cohesiveness. It's not that he doesn't paint well. There is lots of classically good abstract mark-making here, and enough overpainting and erasure to assure the viewer that the artist is carefully feeling his way through each picture. But there's also a take-it-as-it-comes spirit, an appealing raffishness that's reflected in the titles of the paintings, all named for racehorses.

In a work like *Lucky Eight*, for

example, there is a line of sprayed purple paint on the left-hand panel—something quite noticeable in a painting that is, for all intents and purposes, black and white. Frank did not spray it himself; the line was on the sheet of plywood when it came from the lumberyard. It stayed in the painting, but not as a fortuitous accident, something to be worked and kneaded into the composition. It remained, according to the artist, because it didn't matter, because he didn't really see it. Plywood, honest and workmanlike, the staple of construction work, functions as a precondition of Frank's paintings. The factory marks and stamps are left unaltered, and while visible and important, like the wood-grain pattern, they operate on a different perceptual level than the images.

The same disjointedness characterizes Frank's art-historical references. In a painting like *Spikes Heel*, with its calligraphic twists and jabs of black, there are very deliberate allusions to Pollock, de Kooning, Guston, Mondrian, even van Gogh. But the references seem oblique, both formally and emotionally. You feel them more than see them. While these paintings might in some ways be close in spirit to those modern masters, in many other ways they are different. They are more open to ambivalence and discontinuity, to clashes of materials and techniques. It is that provisional quality, explored by other

abstract painters of his generation, that moves Frank's paintings away from his sources and makes them very much of this time. —Richard Kalina



Salvatore Ala

"Paintings," the group show at Salvatore Ala, seems intent upon avoiding a unifying theme or style. Cary Smith's blocky thick-surfaced paintings and Stephen Westfall's inimitably airy ones make the case for hard-edged geometry. (Although the best Westfall on view in SoHo right now is a relatively small painting in an otherwise mediocre group show at the Stephen Rosenberg Gallery.)

Making the case for gesture are Craig Fisher's big, confident abstractions, in which large spots of paint in different colors and densities drift across bare canvas. They provide more evidence that the legacy of Color Field painting, crossed with a little Cy Twombly, lives on.

The Dutch artist Jan Frank, whose work used to be more geometric, contributes three swirling black-and-white abstractions, big spongy thickets of line, whose main attraction is that they are painted on big squares of raw plywood boxed out to a thickness of six inches, so that they resemble packing crates.

The cartoon sensibility finds especially delicate expression in the paint-

ings of Amy Sillman, which contrast thin stains of rich color with lacelike patterns of line that effortlessly flow between the decorative and the imagistic, often intimating feminist tales as they go.

ing images drawn with a felt-tip marker and intermittently filled in with one or two shades of Day-Glo color. Ms. Ruyter's images, which repeat motifs that seem to come from various popular sources, are engaging in the way they shift in and out of legibility, like linear Rorschach blots, but ultimately they are thin and a little gimmicky, and steer too close to some kind of crazed commercial illustration.

Jack Tilton Gallery

Down the street at the Jack Tilton Gallery, the Cartoons "R" Us energy prevails in the group show "Pure Pop for Now People" (the title is lifted from an album by the English pop star Nick Lowe), but here the imagery tends more toward the figurative.

The best-known and most accomplished of these six artists, several of whom are showing their work in New York City for the first time, is Chuck Agro, a veteran of several recent group efforts, who has yet to have a

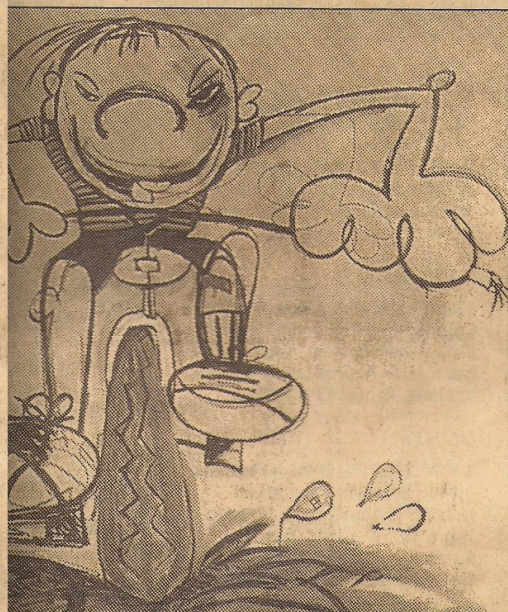
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in's "Untitled (Grog Bumble)," left, at Postmasters titled work by Katie Merz, at the Jack Tilton Gallery.

help of clear resin plaster, Mr. Agro ze in endearingly looth images of fat blooby guys ws and bad hair-e any hair at all. colors add to the does the plaster, the edges of the icing, or shaving

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Collins & Millazzo

In Chelsea, on West 23d Street, the independent curators Collins & Millazzo have organized an exhibition of American and European artists that is rather ambiguously titled "Elvis Has Left the Building (A Painting Show)." Although large and uneven, and often relentlessly derivative, it offers several works of interest.

Among these are a small, adept, if rather Polke-like abstraction by Lino Fiorito, an Italian painter who helped organize the show; a painting of a giant blue-on-white plant form by Alessandro Twombly (son of Cy Twombly), and two small, rather Surrealist interiors, beautiful in their color and detail, by Robin Tewes, whose work has not been so visible in recent years. Also of interest are works by Joo Chung, Marc Maz, Gian Carlo Pagliasso and Charles Clough.

Solo Shows

In addition to these group shows, several painters are having one-person exhibitions that are worth a visit. Mr. Clough, for example, has mounted a show of his roiling gestural abstractions, which contrast passionate brushwork with glaring Pop colors, at the Grand Salon, a gallery Collins & Millazzo recently opened in SoHo.

At Wooster Gardens, additional works by Lisa Ruyter are on view, along with the paintings of Margaret Curtis, which seek a new fusion of pure paint, narrative and feminism with the help of cake-decorating tools. The results are quite impressive.

Actions

MARCH AGAINST ANTI-LESBIAN VIOLENCE: "As women, we are so accustomed to daily degradation and harassment that we don't think it's worth reporting," says the Gay and Lesbian Anti-Violence Project's Bea Hanson. Lesbians like Lisa Friconi, Pauline Campbell, and Brandon Teena get assaulted, raped, and even killed because of who they are, but the police, the media, and even our own community seldom notice. March with AVP through the city, starting at 2 p.m. and ending in the shell. Inform

'BOUDOIR' promises polyglot nude lesbians first Thurs three-week voted to t April 29, the lee Schnee and secret 30 brings i inhuman" coming: Je John Kelly house with stage, the s 54 White

JAN FRANK: His chunky plywood paintings scattered with wriggly squalls of black ink aren't nearly as arbitrary or abstract as they first look. The titles of these physically elegant objects are the names of racehorses. The flurries of synthesized strokes track an ancestry that gallops from Van Gogh to de Kooning, pulverizing Guston's stubble and Mondrian's plus-and-minuses. The mock-plywood overpainting further obliterates and absorbs. Through April 30, Salvatore Ala Gallery, 560 Broadway, at Prince Street, 941-1990. (Levin)

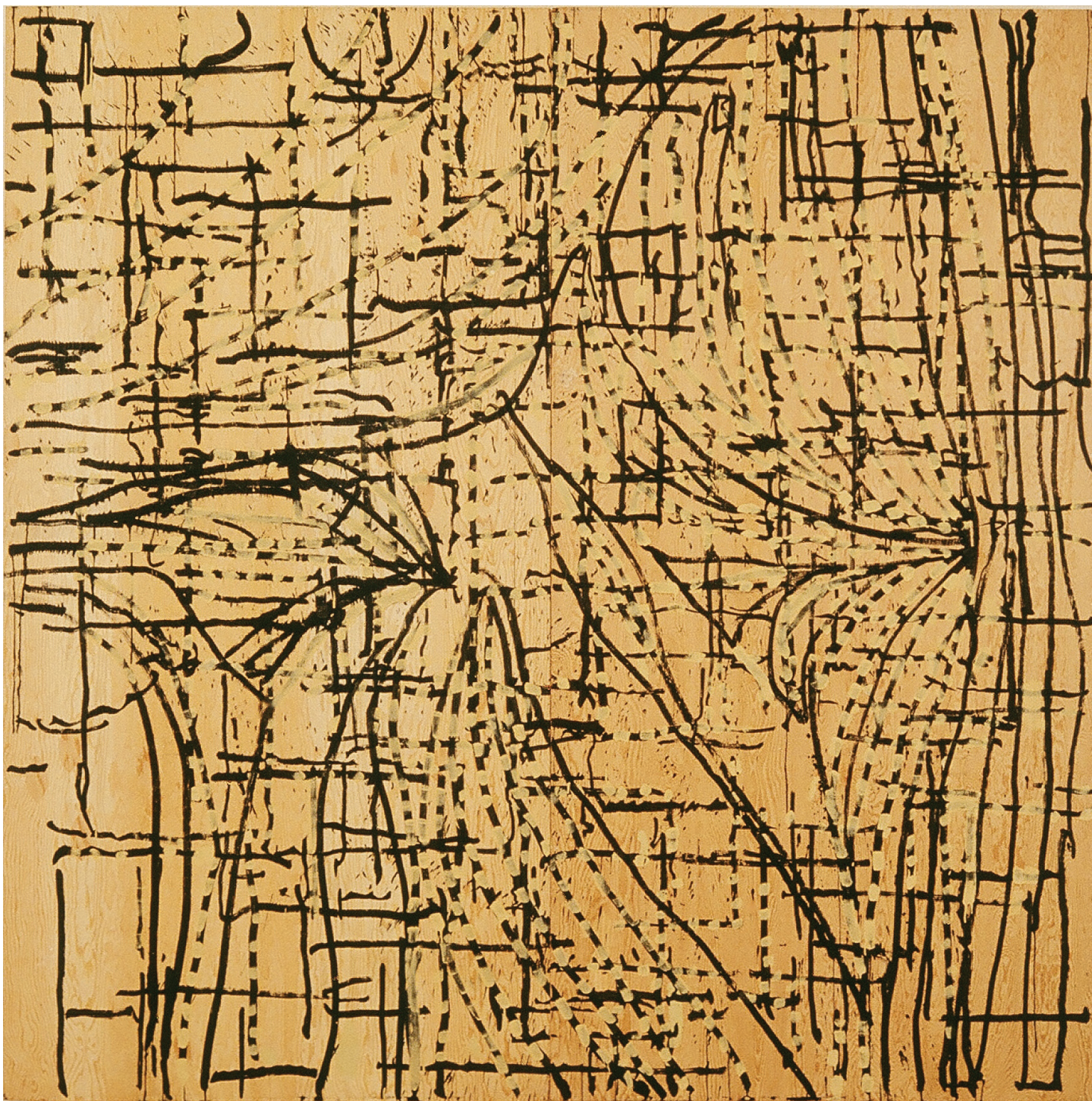
JACK PIERSON: Is this installation of drawings punctuated by fuzzy photoworks and displaced words (made of handsomely mismatched letters from signage) about abstraction and blueness or desolation and absence? It's elusive, allusive, decorous, and amorphous. Blue blizzards of busy mark making animate one series of oilstick drawings. A lazy hand with a cigarette appears on another series. But it's the rhythm and punctuation between pieces—and the empty chair tableau with cigarette butts and shirt—that make the whole work. Through May 7, Luhr-

Art

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to celebrate May Day. Bring the kids and a thermos of coffee. May 1 at 6:15 a.m., Riverside Park and 93rd Street, 914-265-4273. (Zimmer)

HUMPHREY-WEIDMAN GALA: Vintage modern dance from high lyricism to tongue-in-cheek comedy, choreographed by Doris and Charles between 1928 and 1946, will be performed by the cream of the region's collegiate crop and artists (like Carla Maxwell, Douglas Nielsen, and Craig Gabrian) with ties to these pioneers. On the program: Humphrey's *Life of the Bee*, *The Shakers*, and *Two Ecstatic Themes*, as well as three



LUCKY EIGHT
OIL, INK, AND ALKYD ON WOOD, 8'X8' 1994
PRIVATE COLLECTION, NYC

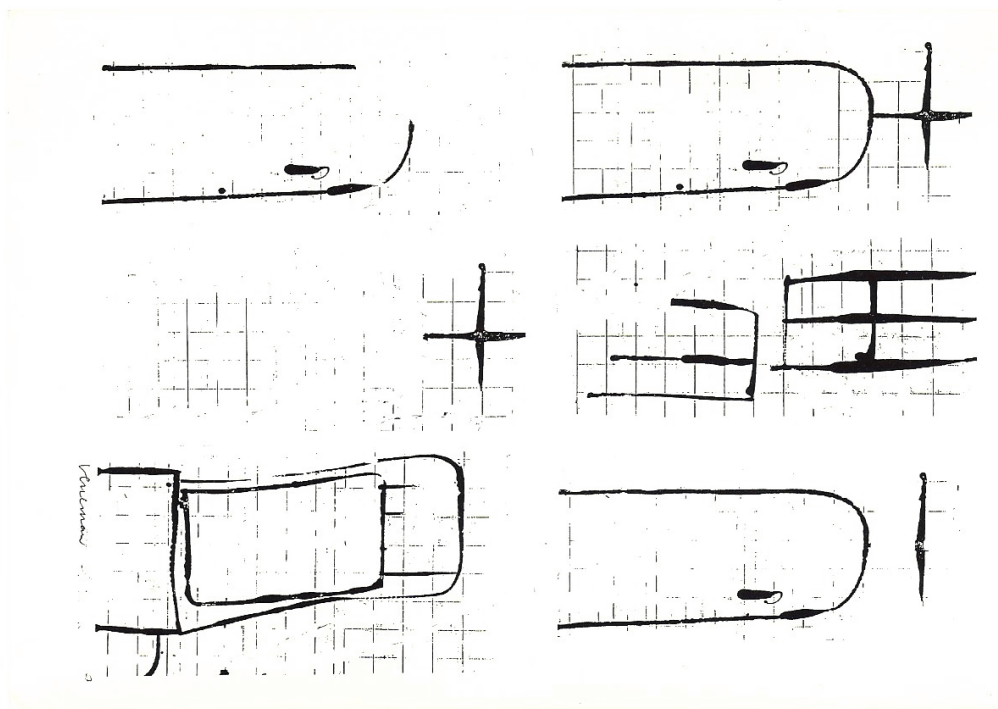


FOLLOW MY HEELS
OIL, INK, AND ALKYD ON WOOD 4.5'X4' 1994



VENEMAN + FRANK
MUSEUM FODOR
31 JANUARI T/M 23 FEBRUARI





Veneman/Frank

Werken op papier + multiple

11 januari – 15 februari 1991

Uitnodiging voor de opening van
de tentoonstelling op zaterdag
11 januari vanaf 15.00 uur.

Vanaf 31 januari exposeren Peer
Veneman en Jan Frank in Museum Fodor,
Amsterdam.

Galerie Onrust

Prinsengracht 627
1016 HV Amsterdam
020 - 638 04 74

dinsdag – zaterdag 14-18 uur

VENEMAN/FRANK, UNTITLED 1991, TIPPEX ON PHOTOCOPY, 42x29,7 CM,
GALERIE ONRUST, AMSTERDAM 1992

Port betaald/
Port payé
Amsterdam

U bent van harte welkom
op de opening van

Jan Frank
Paintings

Peer Veneman
Sculptures

Collaborations

vrijdag
31 januari 1992
om 17.00 uur

De tentoonstelling
duurt tot en met
23 februari 1992

port betaald
port payé
amsterdam

MUSEUM
FODOR

Keizersgracht 609
1017 DS Amsterdam
Telefoon (020) 6249919

Dagelijks geopend van 11.00-17.00 uur

MUSEUM

FODOR

Keizersgracht 609
1017 DS Amsterdam
Tel. (020) 6249919 / 6274306
Fax (020) 6208526

PRESS RELEASE

Museum Fodor
January 31 - February 23, 1992

Peer Veneman/Jan Frank
paintings, sculptures, collaborations

Nummer:
Datum: January 28, 1992

New York painter Jan Frank and Amsterdam sculptor Peer Veneman show the outcome of an intense three-month collaboration. A group of eleven drawing transparencies as well as two monumental wooden panels have resulted.

Frank's occupation with line and Veneman's solidity of form are integrated in a most convincing and unexpected way.

In the background the two dutch american heroes loom: Mondrian and De Kooning. Their lines and forms have proven a strong stimulus in this joint operation.

This museum show also incorporates individual paintings and sculptures by Frank and Veneman, especially done and chosen for this context.

Catalogue available from February 17, 1992.

For more information please contact Museum Fodor,
tel. 020 - 624 99 19 (open daily 11.00 - 17.00)

still somewhat geometrically aligned. There's a cruciform organization in *Convergent* and *Addition* (both 1959) and vertical striations in *Doubt* (1959-60) and *Loom* (1959). But it is their biomorphic poetry that now seems so vivid and apt. If the elephant-eared flanges of *Convergent* and the globular interiority of *Addition* look past Frankenthaler, back to Miró's Surreal floating world, they are also clear precursors to some of the most refreshing contemporary painting. Artists as diverse as Carroll Dunham, James Nares, Moira Dryer, Mary Weatherford and Polly Apfelbaum evoke the sometimes messy effluvia of the body through pours and stains of paint, and in so doing have restored possibilities of incantation and confrontation to the painting process. They and others have opened up the discourse surrounding painting to a renewed appreciation for the peculiar capability of the fluid properties of paint to excite and enact body memories and states, an appreciation that gives us new lenses through which to look at Louis. His hard-won elegance seems to have gotten the better of him before his untimely death, but the balance between style and surprise holds in the "Variations," compelling us once again to enlarge our conception of the scope of his achievement.

—Stephen Westfall

AMSTERDAM

Veneman/Frank at Onrust

In preparation for their exhibition of collaborative works at Amsterdam's Museum Fodor, the Dutch

sculptor Peer Veneman and the American painter Jan Frank (who was born in Amsterdam) jointly produced small works on paper. These were meant to be blown up to furnish a sort of conceptual grid over which they would layer sheets of translucent paper covered with their own characteristic (painted) shapes—baroquely busy biomorphs in the case of Veneman and skeins of looping lines in the case of Frank. The preparatory works, however, proved to have enough interest on their own to justify a lead-in show at Onrust, a gallery specializing in drawings and prints.

On view were 11 broken-line drawings developed by means of a photocopier and whiting-out fluid. The collaborators started with photocopies of drawings by Mondrian (the first and the last two in the series still clearly show his plus-and-minus motif) and by de Kooning. Veneman and Frank chose those two artists because both were Dutch and worked in the U.S. The choice also allowed them to address the stylistic extremes of control and looseness.

All of the Veneman/Frank works include a linear pattern that is duplicated or flopped at least once, yet there is considerable variation among them. Part of the variation is line quality: there are wispy traces of graph-paper orderliness and there are fluid, inky passages that look like inventive musical notation or an exotic alphabet. Part of the variation, strange to say, comes from the tonal and tactile qualities of the correction fluid. It sometimes picks up color from the drawing and thus does not simply "erase" a line but produces a range of grays. The occasional accumulation of correction fluid plus the joining of sheets of copy paper gives the drawings a modest but appealing physicality.

One is attracted to this show by the knowledge that two independent artists worked collaboratively. It might seem that the feat would be more difficult because one of them specializes in three-dimensional work. While it's possible that the process reflects more of Frank, whose approach to both drawing and painting is avowedly "edit, edit, edit," certainly Veneman, who shows in New York at Daniel Newburg Gallery (Frank was until recently with Postmasters), is no stranger to paper: his sculptures begin as drawings. This summer he curated a show at Amster-

dam's Arti et Amicitiae of sculptors' drawings.

The collaboration isn't obvious; one person might have done the drawings. But they are interesting works—balancing repetition and variation, deliberation and impulse, and focusing attention not on the making but the unmaking of line. This negation doesn't have the shock value of Rauschenberg's *Erased de Kooning* of 40 years ago, yet it seems quite appropriate to our uncertain and critical time.

—Janet Koplos

ANTWERP

Mark Luyten at Micheline Szwajcer

Mark Luyten's exhibition, which consisted of a videotape and various wall works, many of them based on the same unexceptional black-and-white photograph of some rocks, seemed to address perceptual themes—specifically, seeing and change. That is, Luyten, a 36-year-old Belgian artist, demonstrated the difficulty of seeing and the essential superficiality of change.

The video, shown in the gallery's back room, is a 60-minute tape consisting of repeated six-minute sequences of a man walking on hard-packed snow. The camera's eye is his eye. Instead of looking around, he looks down and focuses only on his footsteps. No landmarks or reference points are visible as he trudges endlessly in an almost featureless landscape (and it must not be the Low Countries, for the path is not booby-trapped with dog shit). The video is mesmerizingly repetitious; it is punctuated only by occasional shifts in the pace of his crunching footfalls.

The wall works vary in size and are usually presented as untitled paired elements. For example, two large sheets of paper tacked to the wall are printed with the ubiquitous photographic image of rocks, obscured in the center of each sheet by a painted white rectangle. A very small two-part work, just a few inches across, with each element mounted in a varnished wood frame, consists of the same rock photo at the left, while the indecipherably dark panel to the right is made even more obscure by some interfering layer—perhaps semitransparent paper beneath the glass of the frame, or perhaps sand-blasting on the glass's back side. Another large work consists of

the rock photo on the left covered with neutral-colored screening, paired with a white canvas with presstype letters arranged in an incomplete grid, spelling out an obscure narrative in Flemish and French and including such words as "other," "never," "sleep," "more," "less."

The most interesting, and richest, of the wall pieces—and the only titled work—is *Je relis* (*lettre GF 1984*), which Luyten made in 1984 and reworked last year. Four panels form a vertical rectangle about 6 feet tall. The rectangle is bordered with pages from Flaubert novels that have been loosely painted and scribbled over in lines of black, red and orange. Inside that border, an inner border of tissue paper has been applied; it is painted with black-and-white maplike "road" lines and also lines of handwritten text. At the center, the panels are surfaced with black sand. The entire work is covered with screening. Luyten refers here to human means of understanding (literature, cartography), yet the messages are obscured by visual and physical impediments to perception. The work is dispassionate; Luyten observes the obstacles but does not agonize over them. Here and elsewhere he seems to imply that we live our repetitive lives in a fog of incomplete understanding.

—Janet Koplos

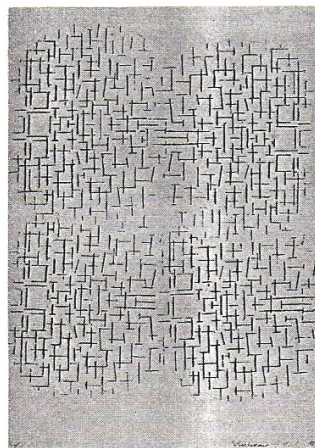
DUSSELDORF

Jerry Zeniuk at Konrad Fischer

Jerry Zeniuk is an American painter based in New York. But he was born in Germany (to Ukrainian refugee parents), has lived there periodically, and has exhibited more extensively in Europe than in America. A solo museum show of his paintings from 1971 to 1989 toured four German art institutions in 1990 and '91. In the late '70s and early '80s he gained attention here for his monochrome painting, and his work was included in "Radical Painting" at the Williams College Museum of Art in 1984.

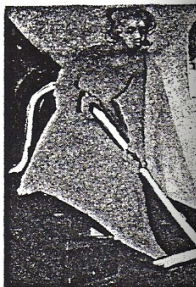
Transparent layers of closely related hues in his earliest works yielded controlled tonal variations; by the end of the '70s his monochrome had become mottled, and the colors began to separate and purify about a decade ago. This past summer he showed new abstractions that were anything but monochrome.

Veneman/Frank: Untitled, 1991, 16½ by 11 inches; at Onrust.



Reviews

K.H. Hödicke Raab, Berlin



K.H. HÖDICKE, ELVIRA WITH
AND VACUUM CLEANER,
RESIN ON CANVAS, 190 X 15

Karl Horst Hödicke is not be a household name nationally, but in Berlin, where he has been influential in the state art school system since 1974, he is well known and deservedly respected. Albeit a tired label, he is recognized as the father of the Neuen Wilden and has enjoyed much success since the early 80s when some of his students, the neoexpressionist painters associated with the Kyuzberger Galerie am Moritzplatz—Middendorf, Salomé, Fetting et al. hit the jackpot with New York galleries. Since then he has been branded an expressionistic painter, making it difficult to recall the wittiness of Hödicke's earlier conceptual work, which he showed with René Block in the late 60s and early 70s.

With the eventual demise of neoexpressionism, Hödicke's stature was also greatly diminished. But for many here, he is still a big-man-on-campus, and it is such status that undoubtedly led him and the Raab Galerie to believe there would be great interest in Hödicke's most recent Berlin exhibition. "K.H. Hödicke malt Elvira" is a selection of paintings over the past fifteen years featuring the artist's wife, Elvira Hödicke. From 1975 onward we see Elvira vacuuming, posing, sitting, descending, standing up, laying down, dressed up, undressed with child, without child. (Despite all this activity, her biography, tacked onto the end of Hödicke's own in the exhibition's catalogue, is alarmingly brief. The four lines granted her tell us when she was born, though not where, when she met the artist, when she mar-

Jan Frank/Peer Veneman Fodor Museum, Amsterdam

Officially this show was a collaboration between two Dutch-born artists, the Amsterdam sculptor Peer Veneman, and the New York painter Jan Frank. In fact, there were four Dutch artists contributing to the exhibition since Frank and Veneman chose to incorporate motifs from Mondrian and de Kooning into their collaborations.

Frank and Veneman began with drawings by Mondrian and de Kooning which they altered through photocopying and erasure. These altered drawings were then silkscreened onto plywood or paper to form the

developments.
Catsou Roberts

American Art the 80s Palazzo delle Alb Trent (Italy)

Most of the artists in "American Art of the 80s" have or hardly exhibited in Italy, less in remote Trent, and it is a sensible idea for curator Saltz to give in to the undeniable didactic responsibility had and put on a comprehensive "quality" exhibition. American 80s are now as and irreversibly in the hands of historians and museums as impressionism, and this book rendition lays ground central, even-keeled position somewhere between the politically demanding, cringing artists and those who wish to have gone all the way, exploring art into a massified money or like music or the movies. "signature style" work by of the fifty-four, big names have been coerced into medium-sized rooms, a



CADY NOLAND, BASKET OF
1988. MIXED MEDIA, 28 X 28 X
COLLECTION OLIVIER MOSSET.

ground for the collaboration. In their own work, both Veneman and Frank have been fascinated with the interplay between formalism and functionalism. Frank, for instance, has often adapted the designs of Frank Lloyd Wright and Charles Eames in his work, while Veneman often seems to be playing subtle jokes on bourgeois home decoration. Generally, both are interested in the complexities of contour.

The collaboration works are structured in layers. First, the Mondrian or de Kooning, then the subtly nuanced shapes of



VENEMAN/FRANK, HARBORED IN
HOLLAND, 1992. PLYWOOD, PAINT,
AND SILKSCREEN, 240 X 180 X 8 CM.

Veneman, finally the masses and calligraphies of Frank. In some of the plywood pieces, Veneman has cut out his shape, rather than painted it. Including an impressive series of drawings, the show was rounded off by several of the artists' individual works, most notably Veneman's floor sculpture *Oh's and Ah's* and Frank's painting *Dog Days*.

Unlike the rash of recycling canonical works that we saw in the 80s, Veneman and Frank don't have any "political" agenda in their reuse of de Kooning and Mondrian. Rather, the older artists provided a basic starting point of agreement for the ensuing discussion between the younger ones. The common nationality of all involved gave the grouping a certain logic. Perhaps, finally, de Kooning and Mondrian fostered the viability of this collaboration not so much because of the visual properties of their drawings, but because their presence ensured that Frank and Veneman, would keep their respective egos in check, a necessity for any successful collaboration.

Meyer Raphael Rubinstein

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AND SILKSCREEN, 240 X 180 X 8 CM.

Veneman, finally the masses and calligraphies of Frank. In some of the plywood pieces, Veneman has cut out his shape, rather than painted it. Including an impressive series of drawings, the show was rounded off by several of the artists' individual works, most notably Veneman's floor sculpture *Oh's and Ah's* and Frank's painting *Dog Days*.

Unlike the rash of recycling canonical works that we saw in the 80s, Veneman and Frank don't have any "political" agenda in their reuse of de Kooning and Mondrian. Rather, the older artists provided a basic starting point of agreement for the ensuing discussion between the younger ones. The common nationality of all involved gave the grouping a certain logic. Perhaps, finally, de Kooning and Mondrian fostered the viability of this collaboration not so much because of the visual properties of their drawings, but because their presence ensured that Frank and Veneman, would keep their respective egos in check, a necessity for any successful collaboration.

Meyer Raphael Rubinstein

MUSEUM AGENDA februari

10.30-16.00 uur; toegang gratis
Permanente tentoonstelling over Max Euwe

FILMMUSEUM

Vondelpark 3 - tel. 589 14 00
tram 1-2-3-5-6-12
Geopend di t/m zo 13.00-20.30 uur;
toegang f 2,50. Bibliotheek,
Vondelstraat 69-71 geopend di t/m za
11.00-17.00 uur

feb. Grensgevallen: buitenlandse

**filmsterren van het
Derde Rijk aan de hand
van fotomateriaal, fan-
magazines, affiches en
populaire tijdschriften
wordt het ster-imago
van de diva's ontrafeld**

MUSEUM FODOR

Keizersgracht 609 - tel.
624 99 19 ●●
tram 16-24-25
Geopend dagelijks 11.00-
17.00 uur; toegang f 1,-;
PAS-65/tot 16 jaar/groepen
f 0,50; Stadspas geldig;
museumkaart toegang gratis.
Openingen vrijdag 17.00 uur
toegang gratis

t/m 23 feb. Ulises Carrión

kunstenaarsboeken,
videowerken,
mediaprojecten
**1 t/m 23 feb. Peer
Veneman/Jan Frank**
installatie

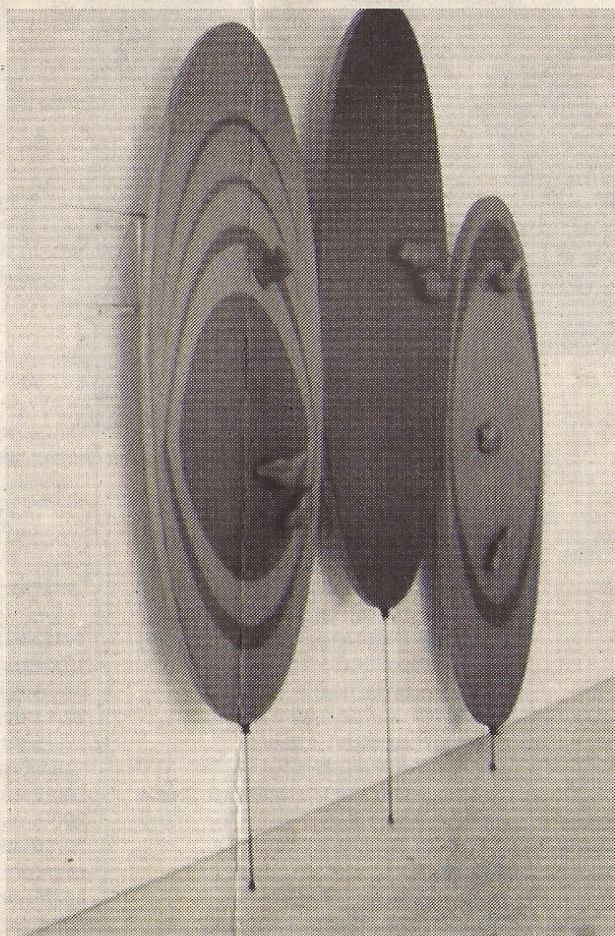
ANNE FRANK HUIS

Prinsengracht 263 - tel.
626 45 33
tram 13-14-17 bus 21-170-
171-172
Geopend ma t/m za 9.00-
17.00 uur; zo en feestdagen
10.00-17.00 uur; toegang
f 5,-; PAS-65/CJP/10 t/m 17
jaar f 2,50; tot 10 jaar
toegang gratis

t/m 12 apr. Kinderen van 12 in Nederland

VAN GOGH MUSEUM

Paulus Potterstraat 7 - tel. 570 52 00 ●
tram 2-3-5-12 bus 63-170-179
Geopend di t/m za 10.00-17.00 uur; zo en
feestdagen 13.00-17.00 uur; bibliotheek ma t/m vr
10.00-16.00 uur; toegang f 10,-; PAS-65/CJP/t/m
17 jaar f 5,-; museumkaart toegang gratis; groepen
(min. 20 pers.) f 8,50; PAS-65/t/m 17 jaar f 4,-



Let's dance 1988-89 van Jan Frank

Dialogo van vormen

**do 20 feb. 20.00 uur lezing
over de architect H.P. Berlage;
reserveren gewenst**

NEDERLANDS PERSMUSEUM

Cruquiusweg 31 - tel. 668 58 66
tram 6-10-14 bus 22 metro
Geopend ma t/m vr 9.30-17.00 uur;
za 9.30-13.00 uur
toegang gratis

t/m 22 feb. Het land van Rembrandt. Albert Hahn en het Rembrandtjaar 1906

NEDERLANDS SCHEEPVAART MUSEUM

Kattenburgerplein 1 - tel.
523 23 11/523 22 22 ●
bus 22-28
Geopend di t/m za 10.00-
17.00 uur, zo en
feestdagen 13.00-17.00
uur; toegang (museum incl.
VOC schip) f 10,-; 6-18
jaar f 7,50; tot 6 jaar
toegang gratis

NEDERLANDS THEATER INSTITUUT

Theatermuseum
Herengracht 168 - tel.
623 51 04
tram 13-14-17 bus 21-67-
170-171-172
Geopend di t/m zo 11.00-
17.00 uur; toegang f 5,-;
PAS-65/CJP/Stadspas/4-9
jaar/groepen (min. 15 pers.)
f 3,-; tot 4
jaar/museumkaart toegang
gratis
Groepsrondleiding op
aanvraag

t/m 2 feb. De portable Paul Gallis decormaquettes, kostuums en ontwerptekeningen

**t/m 16 feb. Jan
Swinkels foto's
t/m 19 feb. In het**

**licht van de fotograaf Nederlandse
theaterfotografie tot 1940**

**t/m 5 apr. Schilderijen uit eigen collectie
21 feb. t/m 3 mei Anders dan
schouwspel de geschiedenis van het
hoorspel in Nederland**

**t/m 1
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voorver**

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t/m 15
1800 €**

**t/m 19
voorwe**

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Geope
f 1,50;
gratis

STED
Paulus
573 27

tram 2:
Geope
PAS-6:
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geldig.
tentoor
minima
person
vrijdag

**t/m 21
Sipek**

**t/m 21
Borek**

**t/m 21
t/m 91**

**het nie
15 feb
jaren 2**

**SURIN
MUSE**

Zeebur
tram 1:
Geope
feestde

TROP
Linnae
tram 9:

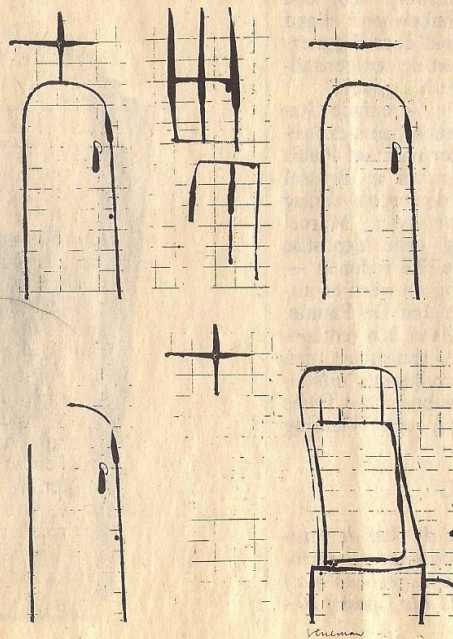
G · A · L · E · R · I · E

door Janneke Wesseling

sche voorwerpen, zoals te zien is in een serie uit 1984 van een pijp met een klein rooksluiterje erboven en een zwevende kom. Het werk van Rektenwald is dramatisch, zwaar, ernstig, gedreven, manisch bijna. Zelfs haar meer speelse collages hebben een ondertoon van ernst. Mooi is 'Vanwege de kunstnijverheid'. Een krantefo-

to toont Picasso in bad, hij zwaait vrolijk naar de fotograaf. Jacqueline wringt een lapje uit waarmee ze zijn rug aan het wassen is. Rektenwald plakte de vergeelde foto op een pagina uit een encyclopedie, het onderwerp is Frankrijk, gedrukt in gotische letters. Erboven hangt het uitgewrongen waslapje van Jacqueline, gedrenkt in gips.

Veneman/Frank: Zonder titel, 1991, tipp-ex op fotokopie



De collage roept sterk een gevoel op van vergankelijkheid.

Zsóka Rektenwald in Van Rooy Galerie, Kerkstraat 216, Amsterdam. Tot 29 jan. Di t/m za 13-17u. Prijzen van f800,- (voor ongesigneerde tekeningen) tot f7.000,-

Veneman en Frank

Peer Veneman, de 'sterexposant' van galerie The Living Room, is deze maand te gast bij Milco Onrust. De aanleiding is zijn ontmoeting in New York met de Amerikaanse schilder van Nederlandse komaf Jan Frank. De twee besloten samen een aantal werken te vervaardigen met als uitgangspunt Mondriaan en Willem de Kooning, 'the dutch heritage' in Amerika. Het werden tekeningen, of liever mixed media op papier, en een multiple, vervaardigd in samenwerking met Onrust die regelmatig multiples uitgeeft. Aan het eind van de maand opent een expositie van het tweetal in Museum Fodor. Zij zullen daar in de eerste plaats hun eigen werk tonen. De tekeningen bij Onrust bestaan uit elementen uit schilderijen van Mondriaan en De Kooning die werden samengevoegd en gedeeltelijk weggeveegd met tippex. De 'Pier and Ocean'-serie van Mondriaan is door alle kruisjes en streepjes onmiddellijk herkenbaar. De fragmenten van De Kooning, een deurbetimmering en iets wat een bed zou kunnen zijn, hebben met De Kooning weinig meer van doen. Veneman en Frank fotokopieerden de fragmenten eenvoudigweg, soms op een ruitjesraster, soms op een blank vel papier. Het wegvegen met tippex geeft er een artistieker effect aan. 'De hand van de kunstenaar' wordt zicht-

baar. Van wie die hand echter is, van Veneman of van Frank, is niet duidelijk.

De portee van de gezamenlijke actie is naar ik aanneem het creëren van dubbele bodems; van 'echt' en 'onecht', van citeren versus oorspronkelijkheid, van de invloed van de kunstgeschiedenis op de hedendaagse kunst en de traditie van de ready made. Het is een ironiseren van de schriftuur, van 'het handschrift' dat in veel kunst doel geworden. Het herinnert ook aan de 'authentieke' daad van Robert Rauschenberg, die, decennia terug, een potloodtekening van Willem de Kooning uitgumde.

Het is leuk maar niet meer dan Spielerei. Het meest aantrekkelijk vind ik de multiple. Hier zijn de fragmenten gezeefdrukt op een houten paneel. De houtnerven nemen nu de taak over van 'de hand van de kunstenaar' en bieden tegenspel aan de ontheemde lijnen van Mondriaan en De Kooning.

Peer Veneman en Jan Frank bij Galerie Onrust, Prinsengracht 627, Amsterdam. Tot 15 feb. Di t/m za 14-18u. Prijzen f1.500,-, ook voor de multiple.

Ton Mars

Ton Mars (42) maakte altijd kleine schilderijtjes. In een pasteus, wollig oppervlak spaarde hij vormpjes uit van een contrasterende kleur die er nu eens uitzagen als decoratieve architectuurelementen, en dan weer deden denken aan een geheimschrift. Het waren lievege schilderijtjes, mooi van vlakverdeling, maar te ingehouden en een beetje mager.

'Graveer tekens van vermogen', schreef Mars enkele jaren geleden in een poëtische tekst bij zijn werk. Achteraf bezien klinkt dit

JAN FRANK

Born in 1951, Amsterdam, Holland
Lives and works in New York, NY

PROJECT; BLT PROJECT

*January 2009 - August 2010
(see below)*

UPCOMING

- 2012 Sidney, Australia, Tim Olsen Gallery / " the Pope stitcher Paintings "
" Crush " drawings for John Chamberlain
- 2012 Dubai Art Fair / AMS Marlborough Gallery, Chile

SOLO EXHIBITIONS

- 2011 New York City / Paul Kasmin Gallery / "7 Months, 33 Drawings & One Painting"
Proclaimed by Art In America Top 10 "Number 3" Painting Shows in 2011
- 2010 Des Moines, Iowa / Steven Vail Fine Arts / "New Paintings and Drawings"
- 2009 New York City / BLT Gallery / "Kissinger and the Ladies"
- 2008 New York City / GROUPE / Installation : Ala Paintings (1994-98) and hand made T-shirts
- 2006 The Netherlands / Kunstruimte Wagemans / "NIXON"
- 2004 Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "New Paintings and Drawings"
- Palermo, Italy / Francesco Pantaleone arte Contemporanea / "New Paintings and Drawings"
- New York City / The Whitney Museum Fifth Annual Madison Avenue "Where Fashion Meets Art" Lalique Installation / "Selected Paintings and Drawings"
- 2002 Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "New Paintings and Drawings"
- 2001 Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "New Paintings and Drawings"
- 2000 Des Moines, Iowa / Steven Vail Fine Arts / "Jan Frank and Bob Stanley: Paintings and Drawings"
- 1999 Munich, Germany / Galerie Paal / "New Paintings and Drawings"
- 1997/8 New York City / Danese / "New Paintings and Drawings"
- Des Moines, Iowa / Vail Giesler Galleries / "Jan Frank and George Sugarman"

- 1995 Munich, Germany / Galerie Paal / "New Paintings and Drawings"
- San Antonio, Texas / Parchman Stremmel Galleries / "New Paintings and Drawings"
- Milan, Italy / Galeria Valeria Belvedere / "New Paintings and Drawings"
- 1994 Amsterdam, Netherlands / Galerie Fons Welters / "New Paintings and Drawings"
- Munich, Germany / Galerie Paal / "New Paintings and Drawings"
- New York City / Salvatore Ala Gallery / "New Paintings and Drawings"
- 1992 Amsterdam, Netherlands / Museum Fodor / "Jan Frank / Peer Veneman"
- 1989 New York City / Postmasters Gallery / "New Work"
- 1987 New York City / Postmasters Gallery / "New Work"
- 1986 New York City / Postmasters Gallery / "New Work"
- 1978 Albany, New York / Workspace / Video and Sculpture Installation
- 1977 New York City / The Kitchen / Video and Sculpture Installation
- Buffalo, New York / Gallery 219 / Video and Sculpture Installation
- Binghamton, New York / Experimental Television Center / Video and Sculpture Installation

GROUP EXHIBITIONS

- 1999 Munich, Germany / Galerie Paal / "5th Anniversary Show"
- Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "Paintings: A Selection"
- 1998 New York City / Gaga Gallery / "The Jewel Box Project Benefit Show - Bang on the Can"
- New York City / Avanti Galleries Inc / "On Paper"
- New York City / Danese / "Drawings"
- Des Moines, Iowa / Steven Vail Fine Arts / "Paintings"
- Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "Selected Paintings"
- 1997 New York City / Danese / "Selected Works"

- New York City / Apex Art / "Colorflex" curated by Raphael Rubenstein
- Beetsterzwaag, Netherlands / Kunstruimte Wagemans / "Bluhm, Burton, Frank"
- 1996 Des Moines, Iowa / Vail Giesler Gallery / "Frank, Utterback, Judd, Rosenquist"
- Groningen, Netherlands / "Influenced by Mondrian" curated by A.F. Wagemans,
- 1995 New York City / Rosenberg/Kaufman Fine Art / "Basic Marks, Black and White Paintings"
- York Harbor, Maine / Hollander Gallery / "Frank and Friends"
- Mexico City / El Arte del Arte Taurino Palace of Fine Arts Mexico City / "Pinturerias"
- Lorient, France / Galerie de L'Ecole des Beaux Arts de Lorient / "Le Temps d'un Dessin"
- 1994 New York City / Salvatore Ala Gallery / "New York Abstract Painting"
- 1993 New York City / The Drawing Center / "The Return of the Cadaver Exquis Bino Bonofia
Ausstellung"
- New York City / Salvatore Ala Gallery / "Paintings"
- 1992 Amsterdam, Netherlands / Art et Amicitiae / "A Marked Difference"
- Amsterdam, Netherlands / Galerie Onrust / "Frank/ Veneman"
- 1990 New York City / Postmasters Gallery
- 1989 New York City / Postmasters Gallery
- New York City / The Gallery
- 1988 New York City / Postmasters Gallery
- 1987 Islip, New York / Islip Art Museum / "Geometry"
- New York City / Postmasters Gallery
- New York City / Gabrielle Bryers Gallery
- 1986 Bard, New York / Proctor Art Center/Bard College / "The Readymade Painted"
- New York City / Postmasters Gallery
- Montclair, New Jersey / Montclair State University Gallery / "Artists Choose Artists"

1985 New York City / Light Gallery / "The Camel Light Show"

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Marina Giordano: Jan Frank, oli e acrillici su tela, Balarm.it, September, 2004

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Christopher Chambers: December Picks, New York Arts Magazine, Issue16, January, 1998

Dominique Nahas: Review, December 15, 1997

Ken Johnson: Art Guide, New York Times, December, 1997

David Ebony: David Ebony's Top Ten- Jan Frank at Danese, ARTNET Magazine, December, 1997

Jan Frank: Further Reflections- An Artist Looks at Des Moines, Des Moines Sunday Register, 1997

Lenore Metric: Challenges in Art- Jan Frank and George Sugarman at Vail Giesler Gallery, Des Moines Sunday Register, August, 1997

Michael Semff: Munchner Zeichnungs- Messe, Galerie Am Gartnerplatz (Catalogue), 1996

Gliewe Gert: Jan Frank at Galerie Paal, AZ Kunstaktuell, October 26, 1995

Nadia Wava: Jan Frank at Valeria Belvedere, June, 1995

Alfred MacAdams: Basic Marks Rosenberg/Kaufman, ARTnews, March, 1995

Pintu Kerias: Fundacion Cultural Artension, El Arte Dei Arte Taurino (Catalogue), 1995

Richard Kalina: Jan Frank at Salvatore Ala, Art in America, October 1994

Raphael Rubenstein: Jan Frank, ARTnews, October, 1994

Levin: Jan Frank, The Village Voice, May 3, 1994

Smitloring Book with drawings by contemporary artists, 1993

Sotheby's: Art Against Aids (Catalogue) (AmFar), 1993

William Zimmer: Ti-Shan Hsu and Jan Frank, Paper, May 1993

Karen Shaw: Geometry, Islip Art Museum (Catalogue), May 1993

Raphael Rubenstein & Daniel Weiner: Reasoned and Fluid: New York by Jan Frank, Arts Magazine, January 1993

Roberta Smith: Shades of Rebirth for Painting, New York Times, June 18, 1993

Sol Ostrow: A Marked Difference, Art et Amicitiae, Amsterdam (Catalogue), 1992

Janet Koplos: Veneman/Frank at Onrust, Art in America, September, 1992

Raphael Rubenstein: Jan Frank/Peer Veneman Fodor Museum, Amsterdam, Flash Art, May/June, 1992

Janneke Wesseling: Veneman en Frank, NRC Handelsblad, January 23, 1992

Fred Wagemans & William Zimmer: Frank/Veneman, Museum Fodor, (Catalogue), 1992

Benefit Book Homeward Bound Project: Just Add Colour, Co. 1991

H.A. Harrison: Seven Ways of Dealing with Geometry, The New York Times, May 24, 1987

Karin Lipson: Spare but Thought-Provoking Geometry, Newsday, May 15, 1987

Lisa Zukowski: Post Minimalist Redact, Say New York Art, July/August 1986

LECTURES

- 2004 Groningen, Frank Mohr Instituut, Netherlands
- 2003 Groningen Art Academy, Groningen, Netherlands
- 2001 Jan Frank: The Female Nude, Montclair State University, NJ
Groningen Art Academy, Groningen, Netherlands
- 1997 Jan Frank: Abstract Painting, Montclair State University, NJ

Groningen Art Academy, with Norman Bluhm, Groningen, Netherlands

American Abstract paintings-50's into the 90's, New Arts program,
Lehigh Valley and Berks, Pennsylvania

EDUCATION

1974/5 Independent Study Program, Whitney Museum, New York
1972 BFA, University of Wisconsin at Madison, Wisconsin

AFFILIATIONS

Kunstruimte Wagemans - Beetsterzwaag, The Netherlands.
Salvatore & Caroline Ala Galeria - Milan, Italy.
Galeria Valeria Belvedere - Milan, Italy.
Galerie Paal - Munich, Germany.
Steven Vail Fine Arts - Des Moines, Iowa.
Francescopantaleone arte Contemporanea -Palermo, Italy
Paul Kasmin Gallery - New York, NY
Tim Olsen Gallery - Sydney, Australia

Jan Frank (American, b. Amsterdam) is an international painter. He has been showing in New York and abroad for the past 25 years. His work is represented in major private collections as well as in museums. He currently lives and works in New York City, Maine and Europe.

THE BLT PROJECT

BLT Gallery opened on January 1st, 2009, as a curatorial side project for artist and founding director, Jan Frank, under the pseudonym Billy Lee Thompson. Having been offered the use of a gallery space on the Bowery in the LES, the BLT project began as an alternative means of creative expression for Frank who, as a result of a double wrist injury in mid 2008, had become physically unable to paint. The ideas presented at BLT Gallery in the form of six (6) individual exhibitions (see list below) embody Frank's longstanding theoretical exploration of personal and historical concerns in art. As a final curatorial statement in "Francoise Gilot New Works: A Series of Monotypes", Jan Frank chose to conclude the BLT gallery project in mid 2010 with a nod to Modernism and to its continued influence in contemporary art.

Jan Frank would like to thank the many people who participated in the BLT project and, through their hard work and generosity, enabled the gallery to succeed in its artistic aims.

Show	Date
Jan Frank "Kissinger and the Ladies – New Paintings and Drawings"	15 January – 8 March 2009
"Jump" Paintings by Paul Mogensen and Steve Rosenthal	8 April – 10 May 2009
"Wiser than God" Worldwide working artists born in or before 1926 (including Francoise Gilot, Louise Bourgeois, Ellsworth Kelley, Carla Accardi and others) *Full list below	27 May – 31 July 2009
"Matter of Fact: Gerald Dearing and Steve Pyke"	22 October – 19 December 2009
"Herb Brown: Paintings and Video Works from the 1960s"	28 January – 1 April 2010
"Francoise Gilot New Works: A Series of Monotypes"	18 June – 15 August 2010

Master List as of May 13, 2009	
Participants:	
Bloom, Hyman (b. 1913)	Kurahara, Ted (b. 1925)
Barnet, Will (b. 1911)	Lalanne, Claude
Bourgeois, Louise (b. 1911)	Levine, Jack (b. 1915)
Brown, Herb (b. 1923)	Mekas, Jonas
Carone, Nicolas (b. 1917)	Mesches, Arnold
Clark, Ed	Metcalf, Jimmy
Corneille (b. 1922)	Nangeroni, Carlo
Cosman, Milein	Pepper, Beverly (b. 1924)
Cunningham, Merce (b. 1919)	Rama, Carol (b. 1918)
Dannatt, George	Ramano, Sal (b. 1924)
Dannatt, Joan	Reddy, Krishna
Dannett, Trevor	Sherwood, Mildred Dixon (b. 1919)
Fandel, John	Simon, Luc
Frank, Robert (b. 1924)	Spero, Nancy (b. 1926)
Freud, Lucian (b. 1922)	Sterne, Hedda (b. 1910)
Gilbertson, Charlotte (b. 1922)	Tanning, Dorothea (b. 1910)
Hamilton, Richard	Thiebaud, Wayne (b. 1920)
Fandel, John	Weinrib, David (b. 1925)
Kelly, Ellsworth (b. 1923)	Weyhe, Andrew
King, William	Youngerman, Jack (b. 1926)
Kirshenblatt, Mayer	and more. . .



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