

HUNTER COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

seeing red
seeing red
seeing red

AN INTERNATIONAL EXHIBITION OF NONOBJECTIVE PAINTING

Sponsors: Karl Ernst Osthaus-Museum Hagen
Foundation Art & Culture of North-Rhine-Westphalia, Düsseldorf
The Federal Foreign Office, Berlin
The Karl Ernst Osthaus-Museum Hagen

Sponsors: Hunter College Art Galleries
Hunter College Art Department and Galleries
The Friends of the Hunter College Art Galleries
Caretsky & Associates
Goal Enterprises
Goethe-Institut Inter Nationes New York
Highland Associates
Lewis & Kennedy
Werner Krebs


seeing red

AN INTERNATIONAL EXHIBITION OF NONOBJECTIVE PAINTING

Curated by

Gabriele Evertz, Associate Professor, Department of Art, Hunter College
and Michael Fehr, Director, Karl Ernst Osthaus-Museum Hagen, Germany

HUNTER COLLEGE ART GALLERIES, SPRING 2003



If one says "Red" (the name of a color)
and there are 50 people listening,
it can be expected that there will be 50 reds in their minds.
And one can be sure that all these reds will be very different.

Even when a certain color is specified which all listeners have seen
innumerable times – such as the red of the Coca-Cola signs which is
the same red all over the country – they will still think of
many different reds.

Even if all the listeners have hundreds of reds in front of them
from which to choose the Coca-Cola red, they will again select
quite different colors. And no one can be sure that he has found
the precise red shade.

And even
if that round red Coca-Cola sign with the white name in the middle
is actually shown so that everyone focuses on the same red,
each will receive the same projection on his retina,
but no one can be sure whether each hue has the same perception.

When we consider further the associations and reactions
which are experienced in connection with the color and the name,
probably everyone will diverge again in many different directions.

Joseph Albers
Interaction of Color (Yale University Press, 1963)

FOREWORD BY TRACY L. ADLER
Curator, Hunter College Art Galleries

Coordinating an International exhibition is a challenging endeavor. From composing checklists, to arranging shipping to designing a layout and installing artwork, a venture of this scope has many permutations. For *Seeing Red*, bringing together work that presents a wide range of nationalities and ideas from the United States and abroad makes the task complex. We are very grateful to the exhibition curators Gabriele Evertz, Associate Professor of Art at Hunter College and Dr. Michael Fehr, Director of the Karl Ernst-Osthaus Museum Hagen for their tireless efforts in realizing both the two-part exhibition and symposium. In conjunction with loans from the United States, we are pleased to present selections from the Karl Ernst Osthaus-Museum Hagen collection on view in New York City for the first time. The Hunter College Art Galleries would like to thank The Foundation Art & Culture of North-Rhine-Westphalia, Düsseldorf; The Federal Foreign Office, Berlin; and The Karl Ernst Osthaus-Museum Hagen for making it possible to bring this collection from Germany to New York.

This exhibition marks another inaugural event. It is the first time that both the intimate Bertha and Karl Leubsdorf Art Gallery at Hunter College and the expansive Hunter College/Times Square Gallery have shared a joint venture. This project is one of the most demanding we have undertaken to-date and represents the growth and progress of the galleries. We are grateful to the participating artists, lending institutions, and gallery staff for making this show a reality.

Why the color red? From its use as one of the earliest pigments in ancient cave paintings to its applications today, red remains a color of optical and emotional power. The diverse interpretations the color red evokes offer a rich context for the study of abstraction. This unifying principal is the inspiration for the two-part exhibition and symposium *Seeing Red*.



seeing red

AN INTERNATIONAL EXHIBITION OF NONOBJECTIVE PAINTING

PART I: PIONEERS OF NONOBJECTIVE PAINTING

The Bertha and Karl Leubsdorf Art Gallery at Hunter College

January 30 – May 3, 2003

PART II: CONTEMPORARY NONOBJECTIVE PAINTING

Hunter College / Times Square Gallery

March 12 – April 26, 2003

PART III: COLOR AS EXPERIENCE: A TWO-DAY SYMPOSIUM
ON CONTEMPORARY NONOBJECTIVE PAINTING AND COLOR THEORY


Goethe-Institut Inter Nationes New York

March 14 and 15, 2003

INTRODUCTION

The history of abstract and nonobjective art in the 20th century is in many ways related to the evolution of color theoretical ideas, yet these two disciplines are not often studied in parallel. With the increasing use of color display in digitized media and new research in color vision offered by cognitive and physiological science, color theory and its application in nonobjective painting have drawn new attention. This association works both ways as the influence of art on science is also an essential facet of new developments in color concepts.

Nonobjective art indicates a kind of "pure" painting which does not refer to anything outside itself. Viewing nonobjective work leads to experiences that are not reliant on shared understanding of representational form, but rather creates insights of an intensely subjective nature. Much of the evolution of nonobjective painting can be seen in the interactions between American and German artists and theoreticians, and the relationship is the stimulus for this two-part exhibition and symposium. Americans were strongly influenced by the teachings of German migr artists Josef Albers and Hans Hofmann as well as by the influx of German gestalt psychologists, while abroad nonobjective art has been perceived as particularly American and been well-received as such in Europe, especially Germany. The last fifty years have seen the active and continuous development of nonobjective art on both sides of the Atlantic. Though not intended as an exhaustive survey, the exhibition Seeing Red investigates this tradition by showing the work of some earlier progenitors as well as many new developers of color theory and nonobjective painting in Europe and the United States. Focusing on approaches to the color red, this exhibition attempts to establish a constant against which varying conceptions of nonobjective painting can be seen and compared.



Lenders to the exhibition

William Agee; The Josef and Anni Albers Foundation; Ameringer & Yohe Fine Art, New York; the Dedalus Foundation; the Hunter College Art Galleries; The Karl Ernst Osthaus-Museum, Hagen; Doug Ohlson; Estate of Richard Pousette-Dart; Neil K. Rector; Joan T. Washburn Gallery; and Rella and Sanford Wurmfeld.

Contact information: Hunter College Art Galleries (212) 772-4991

Catalogue / Book

All contributions to the exhibition and the symposium will be documented in an extensive catalogue-book to appear in Summer 2003. For book orders, please log on to www.keom.de/seeing-red at The Karl Ernst Osthaus-Museum, Hagen, Germany or contact the Hunter College Art Galleries at (212) 772-4991.

PART I: PIONEERS OF NONOBJECTIVE PAINTING

January 30 – May 3, 2003

Seeing Red Part I: Pioneers of Nonobjective Painting explores the evolution of abstract, color-oriented painting in Germany and America from the 1960s. It begins with the work of seminal migr teachers Josef Albers and Hans Hofmann as well as a selection of work by other significant figures of the period who proved to be the pioneering, influential forces of nonobjective color painting in the mid-twentieth century. Part I of the exhibition also looks at the way in which their students and other contemporary artists incorporated or responded to the didactic, intellectual and methodological ideas of their predecessors.

Pioneers of Nonobjective Painting presents work by Josef Albers, Richard Anuszkiewicz, Sally Hazelet Drummond, Hans Hofmann, Ralph Humphrey, Robert Motherwell, Kenneth Noland, Ray Parker, Richard Pousette-Dart, Tony Smith, Julian Stanczak, Esteban Vicente, and Jack Youngerman.

Seeing Red Part I: Pioneers of Nonobjective Painting
Hunter College / Bertha and Karl Leubsdorf Art Gallery
68th Street and Lexington Avenue, SW corner
New York, N.Y. 10021

Gallery hours: Tuesday – Saturday, 1-6 p.m.

Opening reception: Thursday, January 30, 5:30-7:30 p.m.

PART II: CONTEMPORARY NONOBJECTIVE PAINTING

March 12 – April 26, 2003

Seeing Red Part II: Contemporary Nonobjective Painting presents a large survey of over 150 works that provides an overview of nonobjective painting from the last decade by European and American artists. This approach to painting is explored through a range of works by an international group of artists drawn from the collection of the Karl Ernst Osthaus-Museum Hagen, Germany and lenders in the U.S.

On view are paintings by the following artists:

Marc Angeli (B) ¥ Richard Anuszkiewicz (US) ¥ Bernard Aubertin (F) ¥
Stephan Baumk tter (G) ¥ Thomas Bechinger (G) ¥ Engelbert Becker (G) ¥
Lutz Becker (G) ¥ Natvar Bhavsar (US) ¥ Stephan Bordarier (F) ¥
Joel Carreiro (US) ¥ Sotirakis Charalambou (GB) ¥
David Frederic Clarkson (CAN) ¥ Christiane Conrad (G) ¥
Claudia Desgranges (G) ¥ Helmut Dirnaichner (G) ¥ Andr s Gal (HU) ¥
Rupprecht Geiger (G) ¥ Max Gimblett (US) ¥ Raimund Girke (G) ¥
Kuno Gonschior (G) ¥ Monika Guenter (G) ¥ Tinka von Hasselbach (G) ¥
Rosa M. Hessling (G) ¥ Edgar Hofschén (G) ¥ Gottfried Honegger (CH) ¥
Dorothee Joachim (G) ¥ Reimer Jochims (G) ¥ Jus Juchtmans (B) ¥
James Juszczyk (US) ¥ Raymund Kaiser (G) ¥ Hartwig Kompa (G) ¥
Maria Lalic (GB) ¥ Vincent Longo (US) ¥ Joseph Marioni (US) ¥
A. Paola Neuman (G) ¥ Doug Ohlson (US) ¥ Sybille Pattscheck (G) ¥
Bruce Pearson (US) ¥ George Peck (HU) ¥ Otto Piene (G) ¥

Thomas Pihl (NOR) ¥ Joanna Pousette-Dart (US) ¥ Michael Roegler (G) ¥
Rolf Rose (G) ¥ Robert Sagerman (US) ¥ Karin Sander (G) ¥
Gabriele Schade-Hasenberg (G) ¥ Andrea Schomburg (G) ¥
Arne Schreiber (G) ¥ Emil Schumacher (G) ¥ Se n Shanahan (IR) ¥
Phil Sims (US) ¥ Julian Stanczak (US) ¥ Clinton Storm (US) ¥
Robert Swain (US) ¥ Frederic Matys Thursz (US) ¥ Peter Tollens (G) ¥
Dieter Villinger (G) ¥ Rudolf Vombek (G) ¥ herman de vries (NL) ¥
Mac Wells (US) ¥ Icke Winzer (G) ¥ Sanford Wurmfeld (US) ¥
Jack Youngerman (US) ¥

In addition, the exhibition will include an investigation of red pigments as well as an overview of color systems.

Seeing Red Part II: Contemporary Nonobjective Painting
Hunter College / Times Square Gallery
450 West 41st Street (between 9th and 10th Avenues at Dyer Street)
New York, N.Y. 10036

Gallery hours: Tuesday – Saturday, 1–6 p.m.

Opening reception: Wednesday, March 12, 6–8 p.m.



PART III: COLOR AS EXPERIENCE: A TWO-DAY
SYMPOSIUM ON CONTEMPORARY NONOBJECTIVE
PAINTING AND COLOR THEORY

March 14 and 15, 2003

Goethe-Institut Inter Nationes New York
1014 Fifth Avenue, New York, N.Y.
www.goethe.de/newyork

For conference registration contact: (212) 439-8700

Seeing Red is accompanied by the two-day symposium organized by the Hunter College Department of Art in collaboration with the Goethe-Institut Inter Nationes New York. This conference aims to establish a scholarly as well as public discourse on color theories and color in nonobjective painting, providing theoretical background for the exhibitions.

Symposium Participants & Respondants

Keynote speaker: John Gage, Professor Emeritus of Art History,
Cambridge University

William Agee, Professor of Art History, Hunter College, CUNY

David Anfam, Art Historian and Commissioning Editor, Phaidon Press Ltd.

Richard Anuszkiewicz, Artist

David H. Brainard, Professor of Psychology, University of Pennsylvania

Christoph von Campenhausen, Professor of Zoology and Biophysics,
Gutenberg University, Mainz

Gabriele Evertz, Associate Professor of Art, Hunter College, CUNY

Michael Fehr, Director, Karl Ernst Osthaus-Museum, Hagen

Jim Gordon, Professor of Psychology, Hunter College, CUNY

Klaus Honnef, Art Critic and Professor of Theory of Photography,
University of Kassel

Leo Hurvich, Professor Emeritus of Psychology, University of Pennsylvania

Angeli Janhsen, Professor of Art History, University of Freiburg (Breisgau)

Georges Roque, Researcher, Centre Nationale de la Recherche
Scientifique, Paris

Robert Swain, Professor of Art, Hunter College, CUNY

Sanford Wumfeld, Professor of Art and Chair, Department of Art,
Hunter College, CUNY

THE FRIENDS OF THE HUNTER COLLEGE ART GALLERIES

2002-2003 Membership

Chair

Jacqueline Sferra Rada

Life Members

Phyllis and Joseph Caroff

Mildred Thaler Cohen

Susan Rudd Cohen and Philip Cohen

Evadne Gerrard

Ilse W. Goldsmith

The Alex Hillman Foundation

Lucille and Ted Kaufman

Evelyn Lauder

Al and Elinor Mazur

Jeanine P. Plottel

Helen S. Schectman

Eileen Caulfield Schwab and Terrance Schwab

Anita Shapolsky

Reba and Dave Williams

Judith Zabar

Founders

Alfred and Binnie Adler

Phyllis L. Kossoff

John Leubsdorf and Lynn Montz

Sponsors

Mary Weitzel Gibbons

Evelyn Kranes Kossak

Carl Leubsdorf and Susan Page

Rella Stuart-Hunt Wurmfeld

Friends

Hanna Altman

Frances Arrow

David Bank and Kirstin Boncher

Nancy Barrie and Noah Chivian

Florence Belsky

Emily Braun

Harvey Dreyer

Sybil Eisenberg

Dorothy Epstein

Gloria T. Glaser

Helene D. Goldfarb

Zev and Pearl Hack

Michele Falik Kidwell-Cohen

Pamela Koob

Jerry Ladden

Joan Lewis

Florence Lieberman

Joan Masket

Janice Paneth

George Rada

Helen Rehr

Gerald Roye

Martin Schwartz

Barbara A. Scott

Shirley E. Scott

Judith Siegel

E. Mildred Speiser

Roy and Elinor Stevens

Agnes Violenus

Esther Wurmfeld

Non-Resident Friend

Barbara Berkman

Roslyn Levin

Associate Members

Ellen Adams and Jeffrey Potteiger

Ella Biondi

Donna Harkavy

Lynda Klich

Peter Marin

Laura Sue Phillips

Carole Seborovski

Doris Wood

Hunter College of the City University of New York

Jennifer J. Raab, President

Richard Pizer, Provost and Vice President for Academic Affairs

Judith Friedlander, Acting Dean, School of Arts and Sciences

Sanford Wurmfeld, Chair of the Art Department

The Hunter College Art Galleries

Sanford Wurmfeld, Director

Tracy L. Adler, Curator

Jennifer Ham, Assistant Curator

Phi Nguyen, Preparator and Registrar

Tim Laun, MFA Building Studio Manager

The Bertha and Karl Leubsdorf Art Gallery at Hunter College

is located in the Hunter West Building at the southwest corner of

East 68th Street and Lexington Avenue

Hours: Tuesday – Saturday, 1-6 p.m.

Hunter College / Times Square Gallery

is located at 450 West 41st Street

between 9th and 10th Avenues at Dyer Street

Hours: Tuesday – Saturday, 1-6 p.m.

5000 copies of this catalogue were printed at Keener Offset, Lancaster, Pa.

All copyrights belong to the Hunter College Art Galleries

Catalogue design: Alejandra Munizaga. Text fonts: Courier New and Verdana

ISBN:1-885998-60-0