

DIRECTOR'S  
GALLERY  
GLIMPSE  
1982

Eleanor  
Flomenhaft

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April 25 to June 20, 1982

FAMLI

Fine Arts Museum of Long Island  
Hempstead, New York

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# Foreword

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This exhibition is important for two major reasons.

First of all, we can see the works of young competent artists who are rapidly making a name for themselves in the highly competitive contemporary art world. These are truly contemporary pieces completed during the past three years and the artists are associated with prestigious galleries—Fischbach, Foundations, Meisel, Nancy Hoffman, Betty Parsons, Salander-O'Reilly, Max Protetch and Staempfli—who generously donated the pictures to the exhibit.

Secondly, we can gain an insight into the current art scene without leaving the Island. Whether it is the increased expense of travel, parking and restaurants, or a concern for personal safety, or simply other interests, suburbanites in recent years make fewer visits to New York galleries and museums. In a sense, a certain provincialism is setting in and as a result travel is increasingly restricted to cultural sites in Nassau and Suffolk Counties.

FAMLI, apparently aware of the widening rift between Long Island and New York, brought this lively exhibition to Hempstead, and the museum Director, Eleanor Flomenhaft, who also curated the show, should be commended for her accomplishment. This is not merely a random sampling; instead the artists represented were carefully selected from a field of hundreds on the basis of distinctiveness of style, aesthetic quality and the potential impact their work will have on shaping the forms of the future. Many of these artists, I am sure, will be included in books that will be written on contemporary art during the next decade.

Dr. Robert Myron, Chairman  
Department of Art History  
Hofstra University

# Eleanor Flomenhaft

Director

## What is Happening in the Art World Today?

The primary intent of this exhibition is to bring current art to Long Island. Hopefully it will trigger a vigorous dialogue about the major issues confronting artists and viewers alike.

While surveying the contemporary art scene, one question immediately begs to be asked. Is there a particular work or a clearly recognizable style which epitomizes our era? In 1931 Bernard Berenson, avatar of twentieth century art historians, expressed thoughts on this subject which hold equally true today. He said, "One can never be sure (in the new products in his day) of the "duration" of the work of art except at a definite and fairly considerable distance, because this duration is measured by the permanence of our interests and our vision of things; in a word, of our civilization."<sup>1</sup>

Despite the wisdom of Berenson's words, art historians — on the one hand — continue to pursue the significant and eternal, obsessive in a knee-jerk need to identify the most salient artistic innovations. (Do we perhaps wish thereby to insure our own place in history?) On the other hand, the seductiveness of placing in portfolios art works affiliated with a clearly recognizable style is obvious for big business corporations, who count among the major art patrons of our era. Further, labels have represented cushions of security — however spurious — for individual collectors lost in a sea of styles which dovetailed into each other in the past century. Alas, the artistic tide has turned and unobliging artists of the 80's blithely disregard all convenient pigeonholes.

Every era is a nexus in the art continuum. Since the Renaissance, each era—in a state of flux which gathered momentum after the Industrial Revolution—has birthed artists who questioned old faiths and challenged new perplexities. Thus they arrived at a unique synthesis which asserted the self, the one constant to survive the coinciding chaos. With few exceptions, those artists not subsequently discarded on the trash heap of history rose above virtuosity and fashion. They said something necessary about themselves and about their age.

During the past two hundred years we had become accustomed to the security of a long string of 'isms', from Neo-Classicism, which was the First French Republic's (1792) chosen style (in art and life), to Romanticism (1830), Impressionism, Symbolism etc. The Post World-War II era ushered in summarily a new attitude among artists. Regionalism and Social Realism, which prevailed in America in the years between the wars, gave way to carefully defined although more loosely organized styles such as Action painting, Pop, Op and Minimal art, also Super-Realism, Photo-Realism etc.

For all intents and purposes, slotting art had become a crutch and old habits die hard. Whereas schools of art previously were defined only after an artist had arrived at a new vision of the universe, and acolytes had gathered round emulating the new found realities, in recent years laymen, collectors and scholars have all scrambled about for labels which could help them identify the unique visual find. Without this badge of merit, an artist's contribution could not be sufficiently trusted to have originated a new wave. It is a tribute to the artists of the '80s that despite their desire to receive paeons of praise from pundits of the art establishment and to have their work become an integral part of corporation portfolios, the hallmark of our

era is probably their adamant defiance of all 'isms' and labels.

Certainly tags are still applied, witness Abstract-Illusionism for works by James Havard and George Green, or Realism for paintings by Jane Freilicher and Ian Hornak; and Darryl Hughto and Phillip Wofford are often referred to as Abstract-Expressionists. Yet what emerges clearly is that although current paintings share cognate qualities with particular styles, the labels adhere poorly with works fairly bursting the seams of the nomenclatures.

It is important to recall, too, that 'isms' which took root and created new traditions constituted schools of thought with specific members. They emerged—for the most part—in opposition to social mores or to their predecessors. For example, the German Expressionists rejected bourgeois conventions. Dadaism negated both art and society, and Abstract Expressionists rejected the cold abstractions of Constructivism. In addition, polemical manifestos—from the outset of the twentieth century—became an important weapon with which organized groups attempted to gain preeminence.

By contrast, the artists of today stand alone. While many live in the warrens of the major cities casting side glances at their fellow-artists' work, they are no longer 'groupies'. Perhaps they eschew the comfort of group solidarity as products of the turbulent 'sixties' when each youth was searching—more than in any previous time—for his own identity.

But there is another aspect to be considered. While there is greater danger today of annihilation by nuclear weapons, more irreconcilable social polarities than ever, and an enormous diversity of artistic styles, there is also a notable détente between artists with different approaches. Not in a century of rapidly changing art forms has there been such polite acceptance of opposing view-

points. Whereas since Nietzsche, artists adhered to his credo that to emerge art must destroy what preceeded it—which they took to mean emerging with one true gospel—today the doctrinaire period is over. No single philosophy dominates our era; instead artists are accessible to all.

What has changed? First, artists are now invariably well educated and this also holds true for a majority of the viewing public. In our universities, bible as literature—both new and old testaments—are favorite subjects as is the study of Eastern philosophies. Additionally, notes philosopher John Murray Cuddihy, the prevailing Democratic and (he specifies) basically Protestant ethic in America imbues us with a high sense of civility,<sup>2</sup> which is antipathetic to smashing mirrors. Something of the same spirit is noticed today in literature and the theater.

Not coincidentally, we see once again a return to old ideals of beauty in art, and this, too, requires a readjustment of our view. Since the beginning of the nineteenth century, Goya's horrific expressionism took its place beside Constable's bucolic landscapes. Tortured paintings by Van Gogh (1880's) were emulated by most major twentieth century expressionists who felt that everything in nature was to be regarded as beautiful, that which is visually pleasing as well as visually alien.

However, today after Picasso's long reign as cynosure of our century, honors are being shared by Matisse, leader of the Fauves (Wild Beasts, 1905), who insisted that expression in painting and sculpture is the achievement of a decorative and harmonious whole. Indeed, decorative harmony—out of favor for the past half century but no longer thought of in a pejorative way—is experiencing a comeback among leading contemporary artists.

Implicit in Lennart Andersen's *Idylls* (Ill. 1) is actually a restatement of the theme in Matisse's greatest painting, *Joy of Life* (1905-06). Of course, the classic instance for both artists was Titian's *Bacchanal* (1518). After the disquieting works of Kokoschka, Bacon and De Kooning, we now bask

in the more lyrical paintings by Terence La Noue (Ill. 8) and Darryl Hughto (Ill. 6) or the serenely introspective yet cerebral paintings by Tschang-Yeul Kim (Ill. 7) and Sandra Lerner (Ill. 9). While Phillip Wofford's gestural abstractions (Ill. 14) are unruly and instinctive like those of Jackson Pollock—a hero of his—they are also more extroverted, often using warmer tones than in Pollock's highly neurotic masterpieces. In zig-zag, round and square surrounds which remain essentially independent of each other, decal-like Pop icons and verdant landscapes punctuate the space creating a magic format on Don Nice's canvases (Ill. 10). Decorative, whimsical or just plain gorgeous, they are worthy of inclusion.

After an era which saw the ascendancy of cool, minimalist art, the sensual painterliness in Jane Freilicher's realistic landscapes (Ill. 2) and still lifes ease our sense of detachment. Her oeuvre—which points with insistence, not only to Matisse but to his contemporary Bonnard—invites us to contemplate her perceptions as well as her process.

A pluralistic approach—becoming more the rule than the exception today—is especially noted in Ian Hornak's highly personal mimetic paintings. With intimate discursiveness and an incisive attitude towards composition, he alternates easily between landscapes and genre scenes (Ill. 5).

All of which leads up to the conclusion that this is an age of return. Experimentation for its own sake had reached a point 'ad nauseum' and, apparently, a recapitulation of discoveries has become essential. This phenomenon had a great precedent in the seventeenth century. As in our era, the Baroque period (writes William Fleming) was one of irreconcilable oppositions which could not resolve themselves in a single uniform style... The resolution was found in a synthesis of forms<sup>3</sup> (created in rapid succession since the Renaissance), and in a variety of expressions. Once again after a time of incessantly broken barriers, it is now a time for artists to reassess gains, refine discoveries and search for deeper meanings.

Pat Steir fuses irreconcilable oppositions within each work (Ill. 13). She says, "That's what my art is: a view of coexisting contradictions, one relating to or negating the next."<sup>4</sup> Her paintings comprise abstract marks and recognizable images, flat space, deep space or undefined space. "Now" says Steir, "I am interested in illusion."<sup>5</sup> In the works by James Havard (Ill. 9), George Green (Ill. 3) and Paul Sarkisian (Ill. 11) illusionism becomes the key artistic device. Clothed in twentieth century garb, it is actually a restatement of the artistic trick, 'trompe l'oeil' (fool the eye), which issued directly from the Dutch Baroque paintings of Delft artist, Carel Fabritius, and was further refined by Vermeer.

Finally, weaving throughout our entire exhibit are *Walking Trees* (Ill. 12) by Jane Schneider, a socially conscious artist who prefers raising questions to supplying answers. Her dynamic sculptures echo her spirit. Each group—with a refinement and lyricism through which the figures in Matisse's *Dance* (1909) could easily have glided—is a module of four, the largest sculptural unit

simulating our most stable doctrines and the weakest, their alteration or collapse. Schneider waits to see if the structure will fall, or if a part will have the strength to move off in its own totally new direction.

Needless to say, choosing the works for this exhibit was a challenging task, particularly since it soon became palpably clear that there is neither a dominant aesthetic mode today nor a particular work which expresses it all. Instead, thousands of professional artists are utilizing an enormously rich Voratskammer (arsenal of images)<sup>6</sup> nourished on one hundred years of countless innovations. Some are making a great deal of noise. Many are creating intriguing works. However, only the most forceful personalities can stand out imperiously from all the others. The selections presently on view at the Fine Arts Museum of Long Island represent some of the more powerful assertions by contemporary artists.

## FOOTNOTES

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<sup>1</sup>Morra, Umberto *Conversations With Berenson* (translated from Italian by Florence Hammond) Houghton, Mifflin Company Boston, 1965, p. 142. Conversation dated August 13, 1931.

<sup>2</sup>Cuddihy, John Murray *No Offense: Civil Religion and Protestant Taste* New York: The Seabury Press, 1978.

<sup>3</sup>Fleming, William *Art & Ideas* New York: Holt, Rinehard and Winston, Inc., no date listed, p. 404.

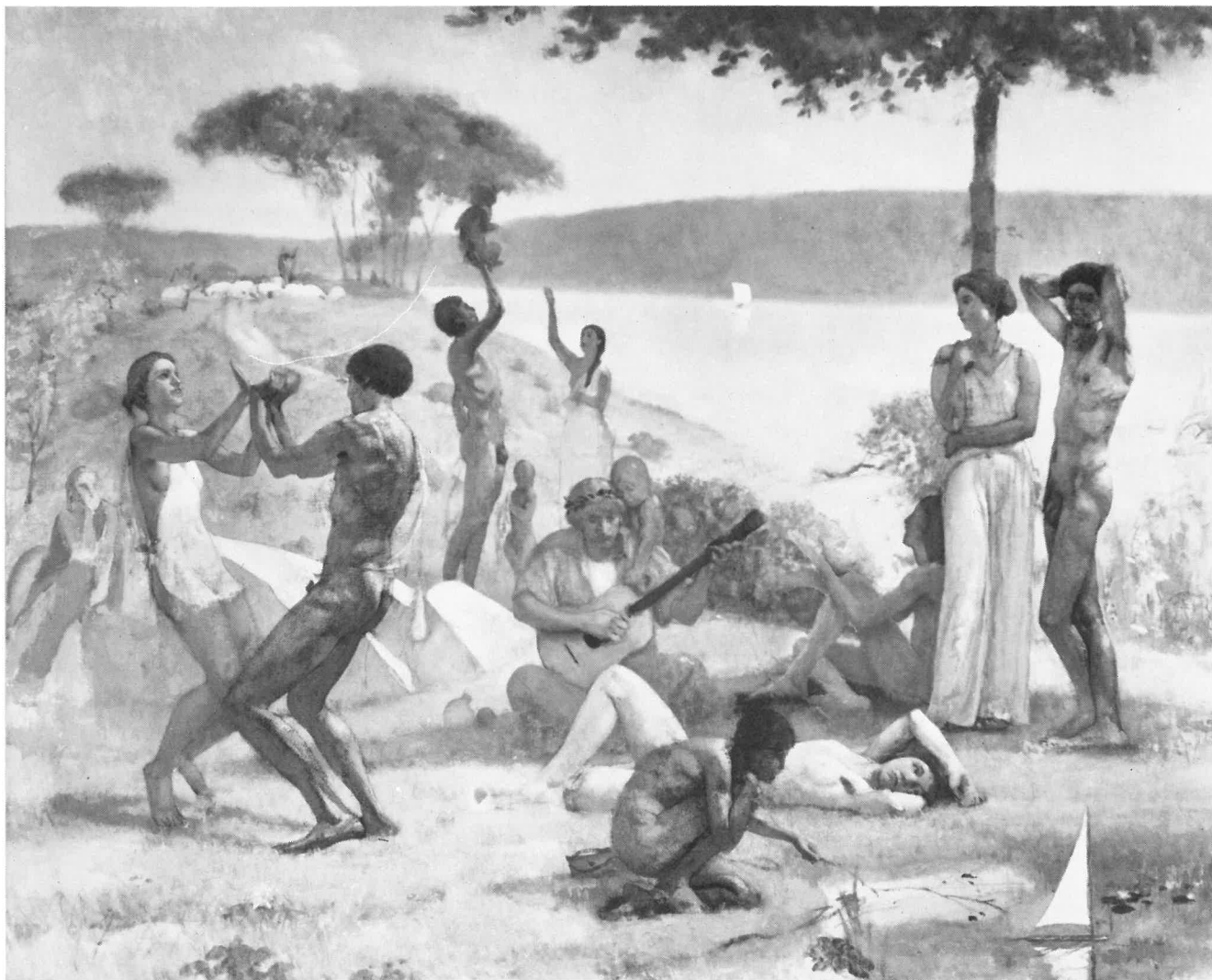
<sup>4</sup>Pat Steir, *In Conversation with Kathan Brown* California: Crown Point Press, 1981, no pages listed.

<sup>5</sup>Ibid.

<sup>6</sup>Voratskammer was a term favored by Wassily Kandinsky; it referred to the artist's storage room filled with forms that would stream effortlessly from him as he created his formal images.

# Lennart Anderson

## *Idyll 1*



While Lennart Anderson's canvases hark back to Classical themes, specifically of the Venetian Renaissance, there is no need to make excuses for his predisposition for those traditions. Giorgione and Titian are Anderson's inspirers in the selections on view, yet these paintings are hardly reactionary copies of the masters.

In the figure groups or *Idylls*, an incident is used to focus attention on the elaborate and beautifully sustained space, movement and light. The dancers' motions seem arrested in a timeless orchestration of gesture. Everything is muted and distant, yet charged with powerful feeling.



# Jane Freilicher

*The Green Squirearchy*

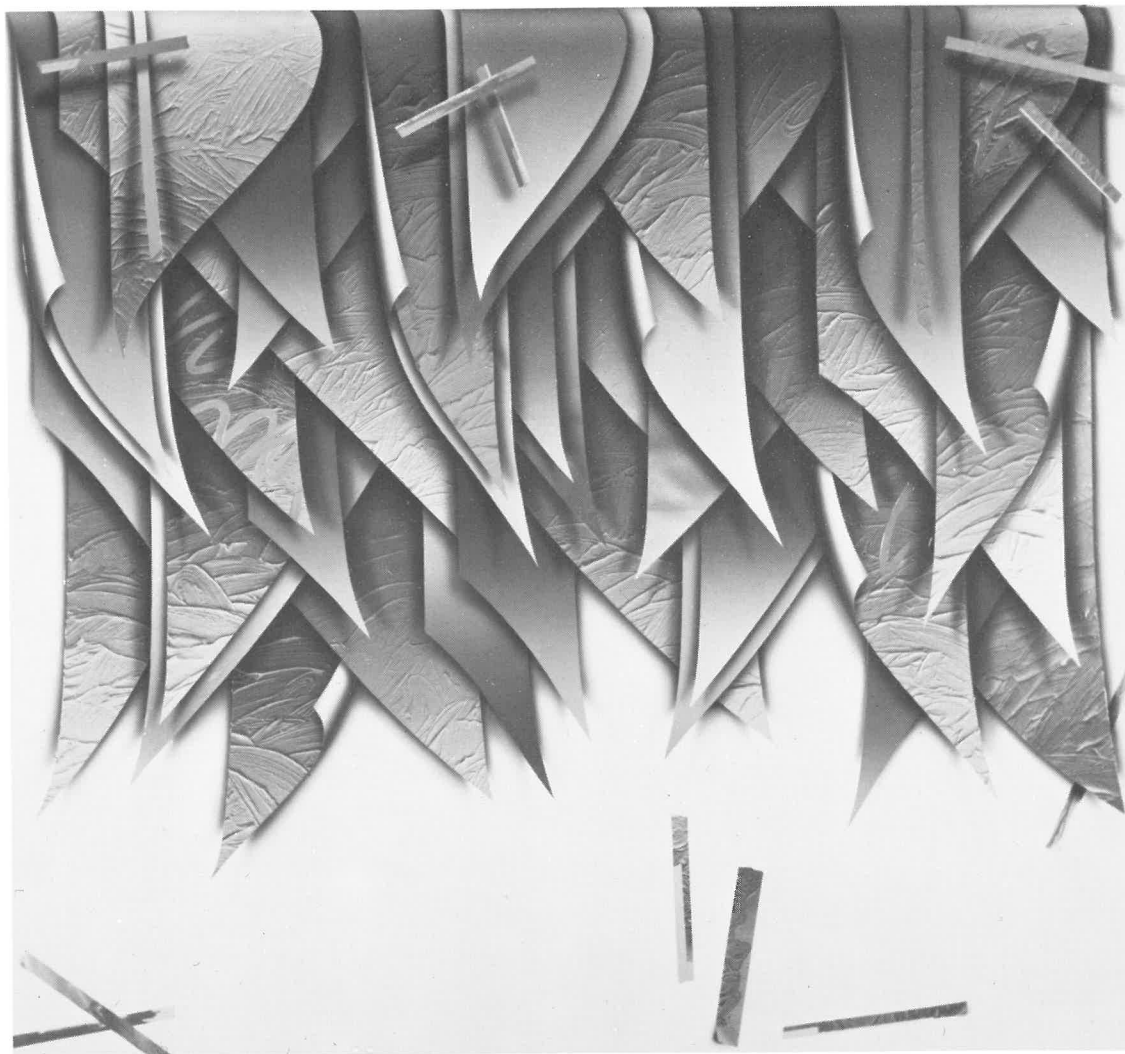


“As a young artist during the decades when Pollock, de Kooning and Rothko rose to power, Jane Freilicher shared many of the assumptions of the New York School. But she could never bring herself to leave landscape or portraiture completely behind and in 1954 opened a show that was based entirely in realism, though the brushwork was loose and expressive... It shocked many art world pundits. One of them said “She’s lost her guts,” Freilicher recalls. Actually in those days it took guts to paint from nature.”

Newsweek, May 13, 1974

# George Green

*High Country*



Are they paintings or collage? In Green's work, hard edges of Cubist-like geometric forms contrast excitingly with the painterly qualities of interior surfaces.

Behind this seemingly abstract style is the baroque *trompe l'oeil* (fool-the-eye) device of the 17th century still-life with all its dramatic lighting and mystery. Illusionism — which had disappeared from American art after 1940 but has experienced a recent rebirth — is the dominant device in Green's paintings. By integrating illusion into a basically flat, formalist work and creating the effect of intense light projected onto thick oleaginous areas of paint, enormous energy is the result.

# James Havard

*Adobe Room*



James Havard's distinctive paintings, which appear to celebrate some ancient rites, synthesize his Indian heritage and the modern world. Although the canvases are two-dimensional, totemic symbols and figures floating in space leap out to involve the viewer in an illusionistic 'trompe l'oeil' action. In passing from element to element, we move from two dimensions, to three, and back again across the picture plane.

His colors are those of his birthplace in the Southwest; the earth, the sky, the sun, all voluptuously exaggerated. Many sources of light inform his paintings. Light is implied by the figures whose shadows fall behind them onto the surface; other light plays across the hills and ridges of large color areas, still other illumination appears to penetrate the surface.

# Ian Hornak

*Marcia Sewing: Variation III*



Although often tagged a Photo-Realist (from which Ian Hornak recoils), his art functions on a much more emotional level. Says Hornak, "My paintings are not meant to be pretty scenes, or pictures of pretty places. They express something beyond!"<sup>1</sup>

Moreover, Hornak's remarkable works have the quiet romance reminiscent of Caspar David Friedrich, surrealist overtones as in the art of Magritte, a love of detail found in seventeenth century Dutch landscapes, and an incisive sense of composition and order as in the paintings of Poussin or Cezanne, both heros of his.

<sup>1</sup>John Gruen, *Arts Magazine*, February 1976.

# Darryl Hughto

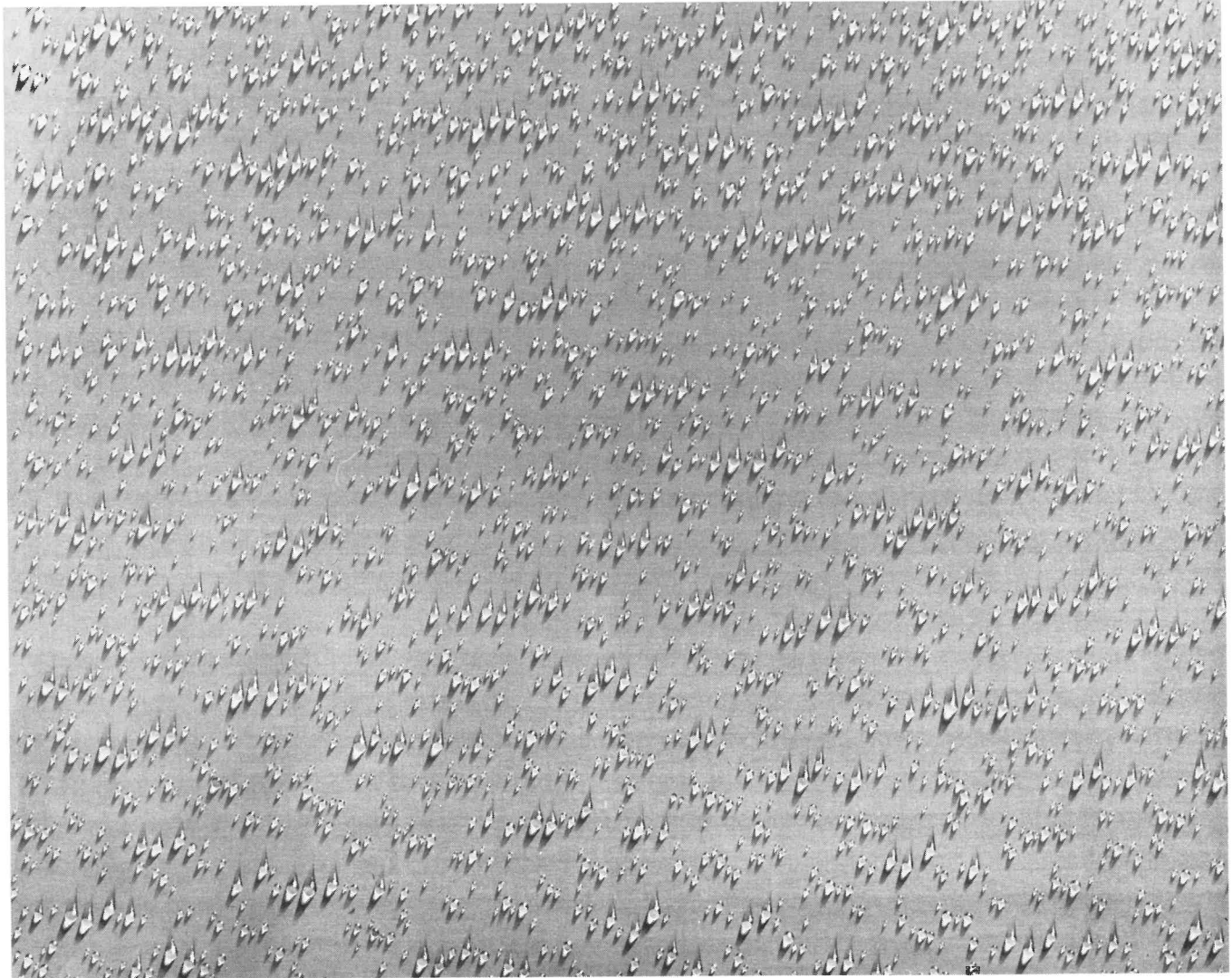
*Emma*



A distinct lack of timidity marks Darryl Hughto's work. For example, Hughto uses the rectangle in a wholly new way; he puts a diamond in it. (In 1977 he began to stretch his canvases into asymmetrical diamonds.) Washes of complementary colors function in a dialectic manner: seductive reds are opposed to verdant greens, thick works against thin, figures give way to ground and foreground becomes background. Surprisingly, the results are lyrical resolutions of all tensions into frankly beautiful landscapes which seem familiar, and also manage to avoid the designation of abstractions.

# Tschang-Yeul Kim

*Waterdrop Series ENS 203*



Clarity, introspection and drama dominate Tschang-Yeul Kim's hypnotic paintings. The artist is clearly concerned with systemic structure. A balanced pattern of water drops created with an airbrush is played off against a tan non-background. Surprisingly the waterdrops do not roll off the picture plane, but remain fixed in place.

Although illusionism is the chief device in Kim's work, the singularly personal character of his paintings is more likely to derive from a preoccupation with a conceptually idealized statement of cosmic order. In that context, the droplet achieves a dimension thematically as well as spatially.

Ill. 7

# Terence La Noue

*Nag-Hrad*

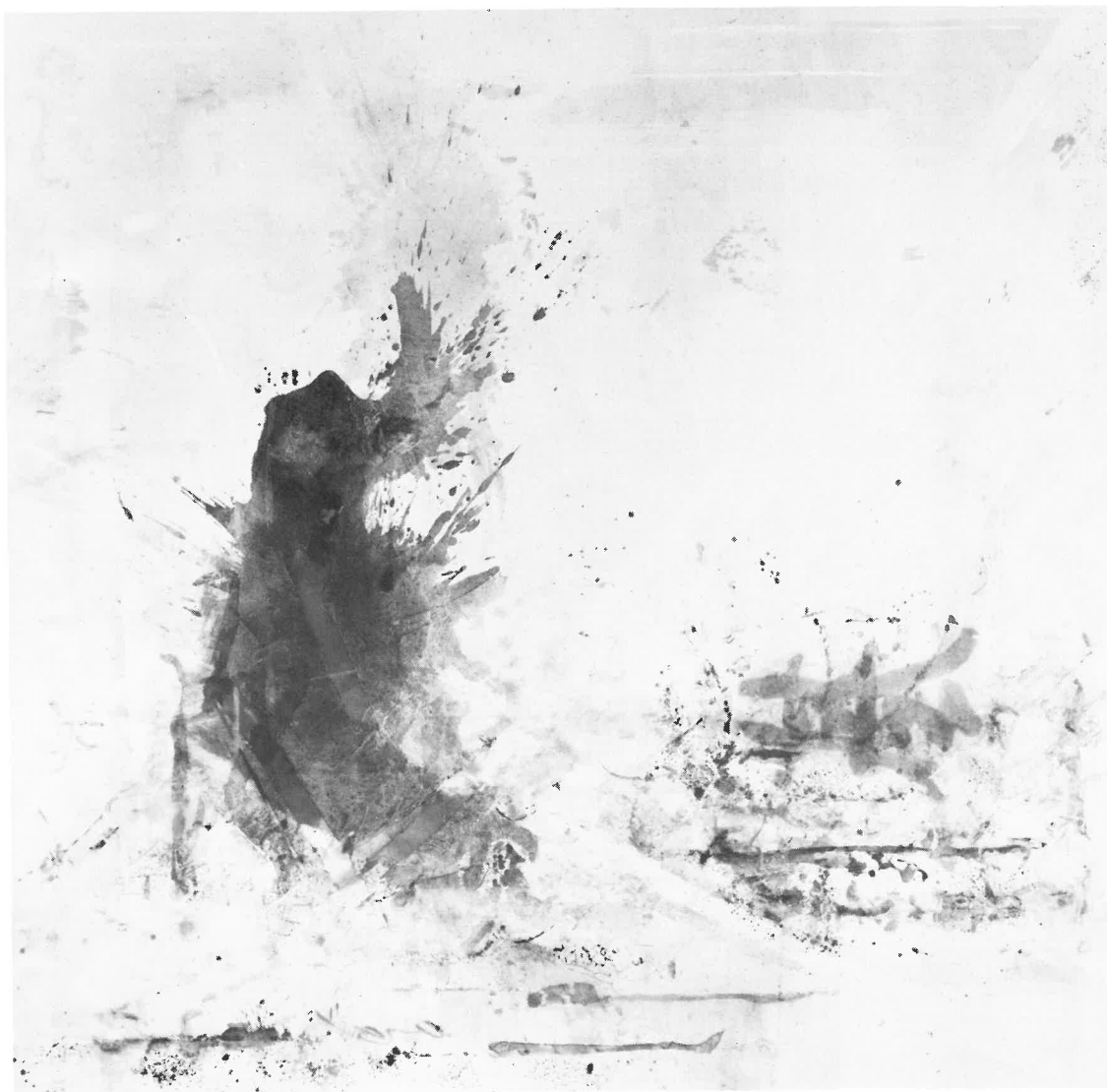


Ill. 8

In an exultant format, La Noue conveys the mood of his passionate encounters with Mexico, Central America and India, also inspiration from African, Oceanic and Oriental art. His impeccably crafted works are a result of a complicated process utilizing molds (parts of which are incorporated in the final piece), dry metallic and acrylic base powders, and nylon netting or pre-dyed tobacco cloth over which is applied acrylic paint and rhoplex. In addition, a variety of techniques are improvised en route, and, after brutal editing, the work — unerring in its harmony — is finally completed.

# Sandra Lerner

*Matsushima*



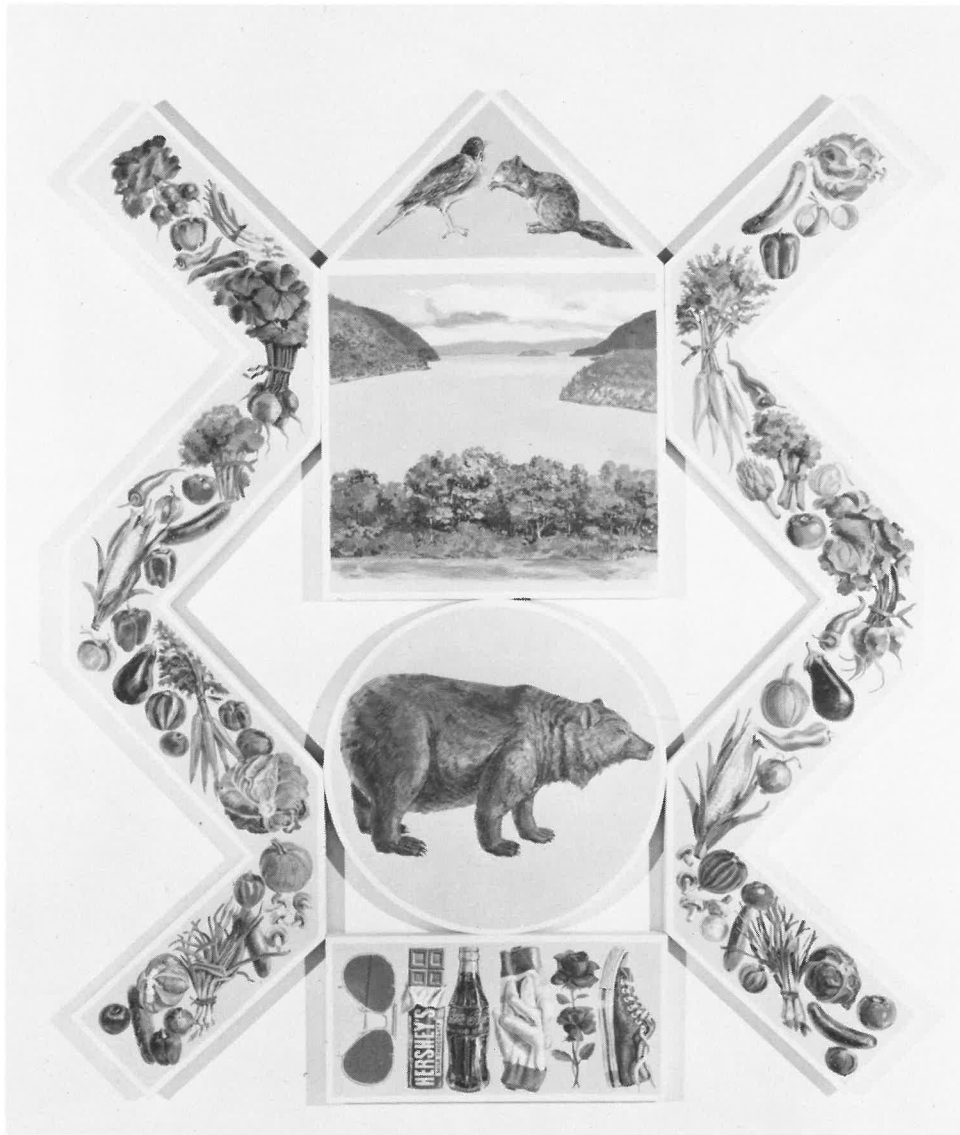
Ill. 9

The ancient mystical beauty of the Orient, the most advanced Western techniques, the philosophies of sixth century Chinese philosopher Lao Tsu, poetry and music all converge on Sandra Lerner's abstract paintings. They are as sensual as they can be remote. Her canvases are built up of an amalgam of thrown and carefully applied pigment, rice paper (wet, crushed and torn), stains, sand and a host of other materials. Calligraphic referents hint at early manuscripts, while commas of color punctuate the canvas like stray musical notes.



# Don Nice

*American Totem: Zig Zag Cornucopia*

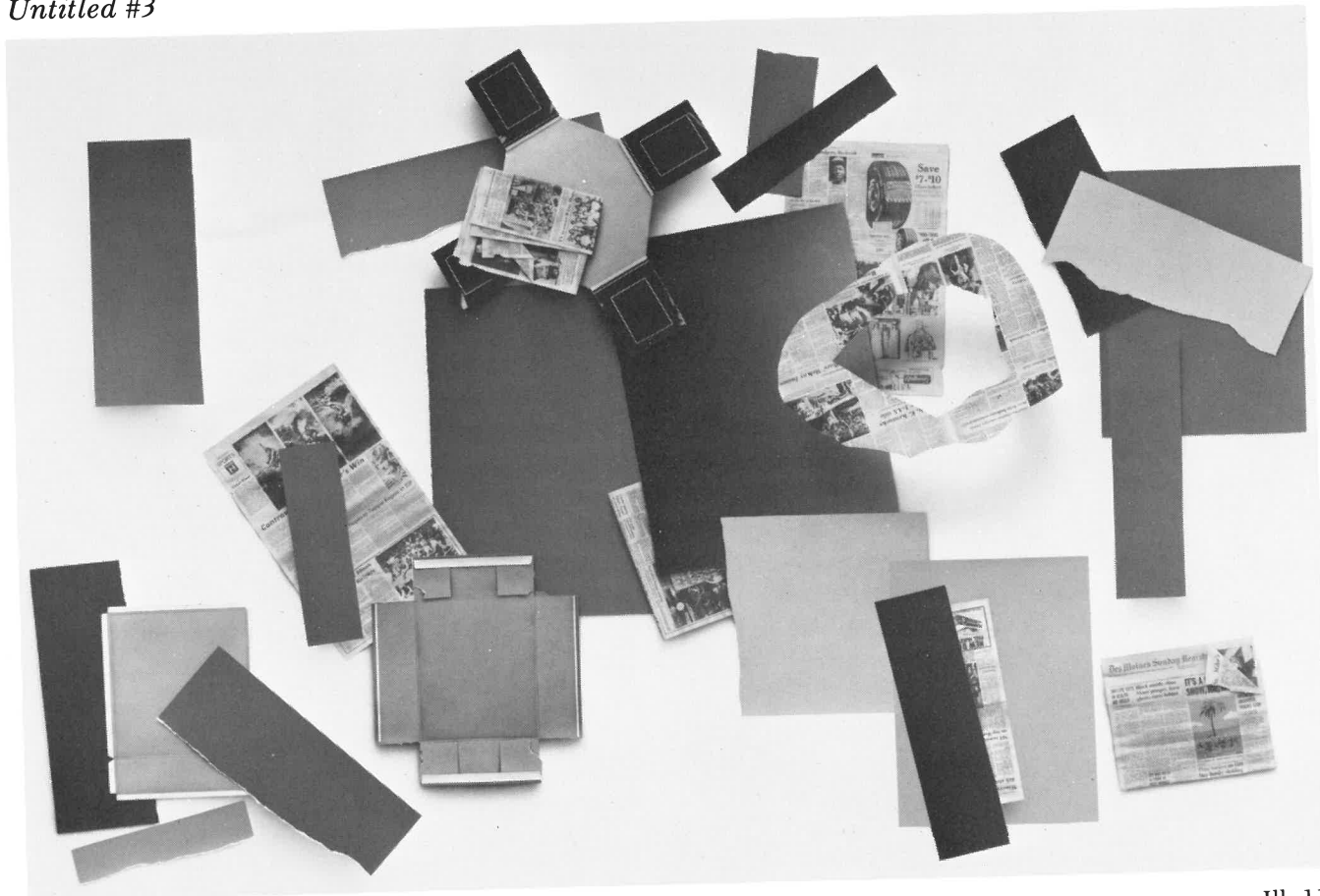


Several shaped canvases joined together comprise Don Nice's painting. The artist is clearly at home in the worlds of Gothic and Baroque art as well as contemporary Pop. Happily united in Nice's intriguing oeuvre are predellas which issue directly from Gothic altarpieces, allegorical odes to the seasons linking him to Breughel or perhaps the Limbourg Brothers (Flemings of the 15 century), and icons of contemporary life—sunglasses, coke bottles, candy bars, sneakers—which admit a great debt to Pop artists; Jasper Johns comes immediately to mind.

Whether his preoccupation is with the commonplace or the sublime, the works are uniquely Nice.

# Paul Sarkisian

*Untitled #3*



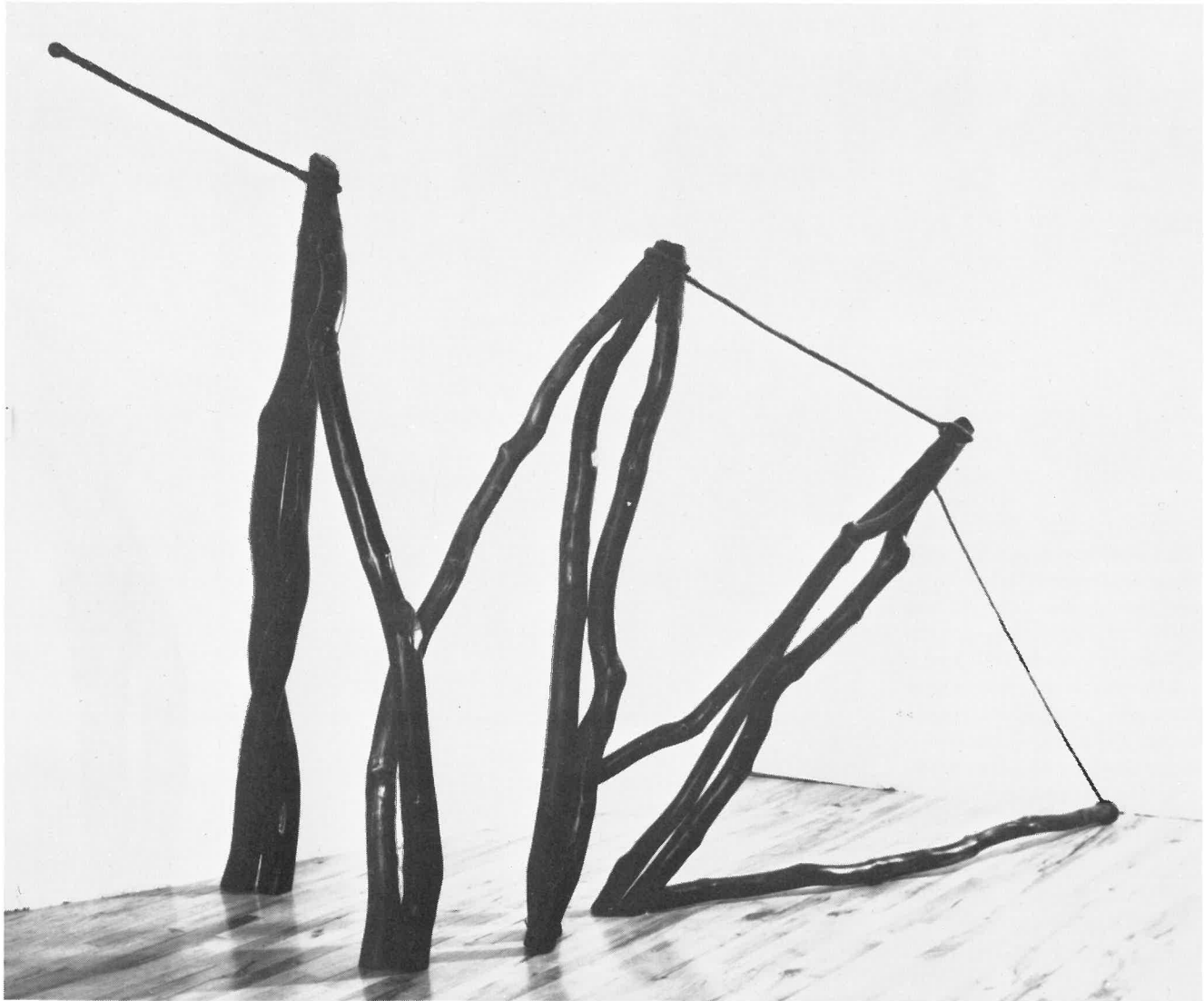
With subtle yet meticulously cast shadows Paul Sarkisian creates objects freely floating in space before a picture plane. Flattened cardboard, sections of newsprint, colored paper and assorted boxes give the illusion of a well ordered Kurt Schwitters construct or even a 'relational painting' by Fritz Glarner.

Sarkisian's evolution towards his present extraordinary art form — a confluence of Super-Realism and trompe l'oeil — was via Pop figuration. His oeuvre conveys a rich maturity which comes from a working intimacy with the entire syntax of his time, after which he discarded what no longer was useful and kept the rest.

III. 11

# Jane Schneider

*Walking Trees #2*



Ill. 12

Schneider's WALKING TREES — each in modules of four — are created from large tree limbs stripped of bark. They are joined with pegs, rubbed with stain and linseed oil and finally bound together by hand wrapped rope, a technique which issues directly from her long association with the American Indians.

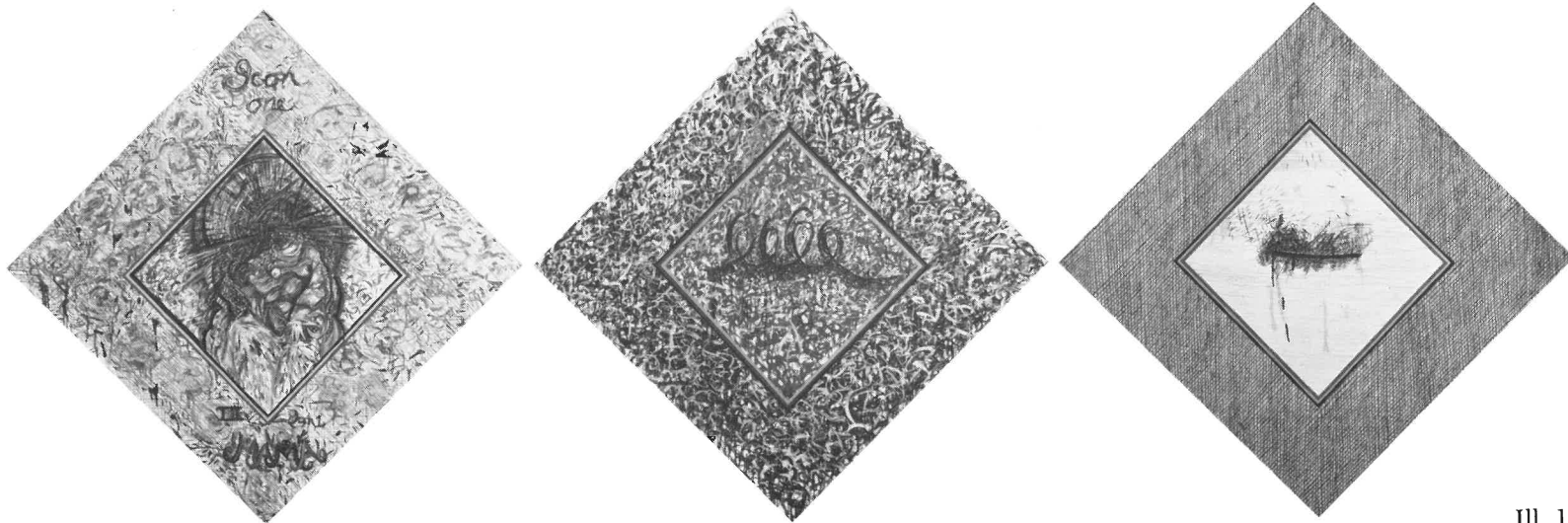
“All of my work can be read backwards and forward” (says Schneider), “first by following the tension down a large limb or inversely, by starting with... the littlest guy on the platform... maybe he's the seed. Instead of being held up by the other, he's given that little shove which makes the other modules stand up and walk away stronger. Similarly,

a society is made up of push and pull connective links. It's the Jungian Theory of The Collective Unconscious. Each generation feeds the other. There's continuity. There is no such thing as standing still, or a status quo.”

Quote is from interview with Eleanor Flomenhaft and Caryl Rubenfeld on Jan. 5, 1982

# Pat Steir

*Icon I. — The Mother*



Ill. 13

Markings are recurring motifs in Pat Steir's provocative paintings. They are significant as abstractions of ideas. She says, "Any time you make a figure, it's an abstraction. Everything is an abstraction once it becomes a symbol or a sign for something." In addition, sequence is a key element in Steir's remarkable, diamond-shaped triptyches. The works must be read in proper order.

# Phillip Wofford

*Dancer*



Ill. 14

Zig-zags, coils, violent brushstrokes and vibrant color spewed out on the canvas all serve as catalysts of Wofford's inner world, which can be at once romantic, mythical and intense, but always poetic.

This is hardly surprising since Wofford is a committed poet as well as a painter. Jesse Murry noted that "In 1969, Wofford made a trip to Arizona and New Mexico. The result was an ecstatic epic poem probing human experiences, American history in the forms of the Grand Canyon, and the songs and ceremonies of the Indians who still live there."<sup>1</sup> Murry adds that memories of that trip, "the great sweep and power of land and sky have informed the general thrust of all Wofford's subsequent work."<sup>2</sup>

<sup>1</sup>Jesse Murry "Phillip Wofford's Evocative Abstraction" *Arts Magazine* December 1980.

<sup>2</sup>Ibid.

# Catalog Entries

Height precedes width, then depth, in all measurements. Measurements in inches.

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1. Anderson, Lennart  
*Idyll I*  
oil  
68 x 84  
Courtesy Davis & Langdale Gallery
2. Anderson, Lennart  
*Idyll III*  
oil  
77 3/16 x 96 1/8  
Courtesy Davis & Langdale Gallery
3. Freilicher, Jane  
*Still Life With Two Fish*  
oil  
47 x 50  
Courtesy Fischbach Gallery
4. Freilicher, Jane  
*The Green Squirearchy*  
oil  
85 x 76  
Courtesy of Fischbach Gallery
5. Freilicher, Jane  
*Cat on Velvet*  
oil  
32 x 40  
Courtesy Fischbach Gallery
6. Green, Gerald  
*Late Show in the Canyon*  
acrylic  
54 x 54  
Courtesy Louis K. Meisel Gallery
7. Green, Gerald  
*High Country*  
acrylic  
66 x 72  
Courtesy Louis K. Meisel Gallery
8. Green, Gerald  
*Air Moment*  
Acrylic  
84 x 72  
Courtesy Louis K. Meisel Gallery
9. Havard, James  
*Adobe Room*  
acrylic on canvas  
36 x 30  
Courtesy Louis K. Meisel Gallery
10. Havard, James  
*Angus*  
acrylic on paper  
40 x 32  
Courtesy Louis K. Meisel Gallery
11. Hornak, Ian  
*Greco's Window*  
acrylic  
68 x 96  
Courtesy Fischbach Gallery
12. Hornak, Ian  
*Marcia Sewing: Variation III*  
acrylic  
72 x 50  
Courtesy Fischbach Gallery
13. Hughto, Darryl  
*Emma*  
acrylic  
85 x 33  
Courtesy Salander- O'Reilly Galleries
14. Hughto, Darryl  
*Tuscarora*  
acrylic  
52 3/4 x 87  
Courtesy Mr. & Mrs. Kurt Pliskin

15. Kim, Tschang-Yeul  
*Waterdrop Series ENS 203*  
 oil  
 71½ x 89½  
 Courtesy Staempfli Gallery
16. La Noue, Terence  
*Nag-Hrad*  
 mixed media  
 98 x 84  
 Courtesy Nancy Hoffman Gallery
17. La Noue, Terence  
*Maracabo*  
 mixed media  
 94 x 83½  
 Courtesy Nancy Hoffman Gallery
18. Lerner, Sandra  
*Tao III*  
 acrylic and collage  
 79 x 84  
 Courtesy Betty Parsons Gallery
19. Lerner, Sandra  
*Matsushima*  
 Acrylic and collage  
 70 x 70  
 courtesy Betty Parsons Gallery
20. Nice, Don  
*American Totem: Zig Zag Cornucopia*  
 oil  
 108 x 92  
 Courtesy Nancy Hoffman Gallery
21. Sarkisian, Paul  
*Untitled No. III*  
 acrylic  
 79 x 119½  
 Courtesy Nancy Hoffman Gallery
22. Schneider, Jane  
*Walking Trees #2*  
 sculpture; wood, leather, rope  
 90 x 138 x 42  
 Courtesy Foundations Gallery
23. Schneider, Jane  
*Walking Trees #3*  
 sculpture; wood, leather, rope  
 84 x 144 x 48  
 Courtesy Foundations Gallery
24. Schneider, Jane  
*Walking Trees #5*  
 sculpture; wood, leather, rope  
 108 x 144 x 72  
 Courtesy Foundations Gallery
25. Schneider, Jane  
*Walking Trees #7*  
 sculpture; wood, leather, rope  
 84 x 144 x 48  
 Courtesy Foundations Gallery
26. Schneider, Jane  
*Walking Trees #8*  
 sculpture; wood, leather, rope  
 24 x 72 x 24  
 Courtesy Foundations Gallery
27. Schneider, Jane  
*Walking Trees #10*  
 sculpture; wood, leather, rope  
 108 x 60 x 26  
 Courtesy Foundations Gallery
28. Steir, Pat  
*Icon I — The Mother (triptych)*  
 oil  
 46 x 108  
 Courtesy Max Protetch Gallery
29. Wofford, Phillip  
*Saturn in Scorpio*  
 acrylic  
 73½ x 97½  
 Courtesy Nancy Hoffman Gallery
30. Wofford, Phillip  
*Dancer*  
 acrylic  
 62½ x 62½  
 Courtesy Nancy Hoffman Gallery

# Acknowledgments

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I am deeply grateful to Dr. Robert Myron who wrote the foreword and to Miriam Rabinowitz and Caryl Rubinfeld, each of whom wrote several notes to accompany the illustrated works. In addition Caryl Rubinfeld helped organize the checklist and handled details too numerous to list.

It was a pleasure to work with Suzanne Kaufman who photographed several of the paintings for the catalog, with Sattar Aboobaker who was the catalog coordinator, and with Ann Jaffe who assisted me with public relations.

Further, I wish to thank Eileen Downey and Betty Wilson for their splendid secretarial work, and the entire volunteer staff at the museum for their enthusiastic cooperation.

Finally, special thanks go to the lenders who were so cooperative and generous with their art.

Eleanor Flomenhaft,  
Director

Assistant curators:  
Miriam Rabinowitz  
Caryl Rubinfeld

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Cover designer:  
Egon Lauterberg

Catalog coordinator:  
Sattar Aboobaker



Artists Exhibited:

Lennart Anderson

Jane Freilicher

George Green

James Havard

Ian Hornak

Darryl Hughto

Tschang-Yeul Kim

Terence La Noue

Sandra Lerner

Don Nice

Paul Sarkisian

Jane Schneider

Pat Steir

Phillip Wofford