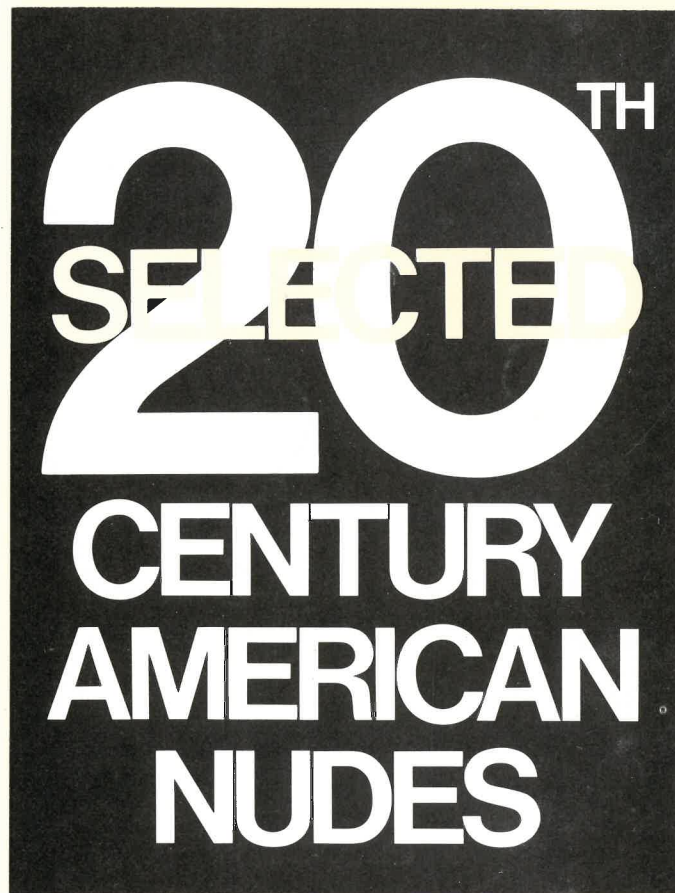


February 16 — March 4, 1978

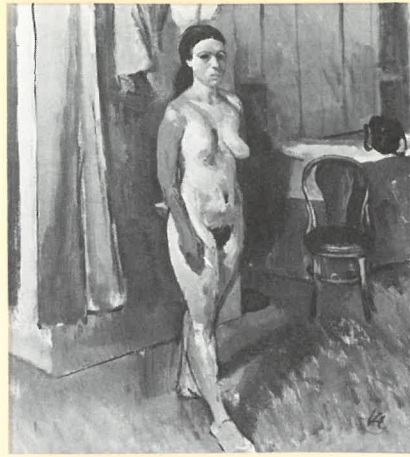
Exhibition Hours: Tuesday-Saturday 1 P.M.-6 P.M.



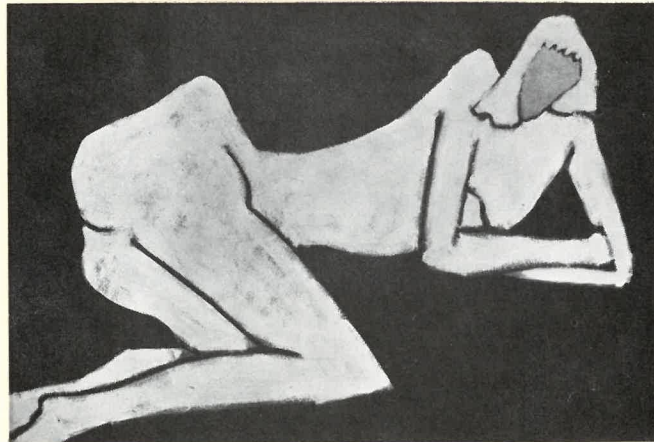
**20TH
SELECTED
CENTURY
AMERICAN
NUDES**

HAROLD REED GALLERY
120 East 78th Street
New York, New York 10021
(212)UN 1-6362

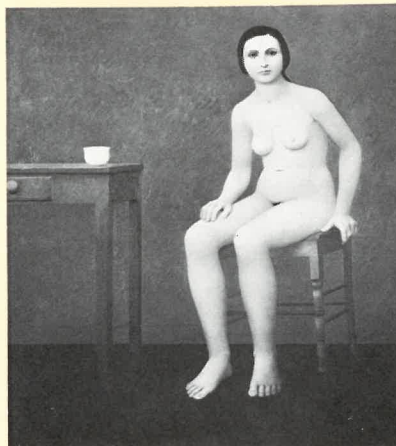
The nudes in this exhibition are not classical nudes. How could they be? They are American nudes and modern ones at that, twice or thrice removed from European classicism, yet not at all removed from the idea that there is something serious and important about depicting the human form in art. European traditions are sometimes still a point of reference; Mel Ramos' parody of Ingres is a good example and there are others. But there is nothing European about Philip Pearlstein's blunt paintings of models in his studio, Alice Neel's semi-naked portrait of Cindy Nemser and Chuck, Al Leslie's heroic woman, John De Andrea's "Small Blond Woman," or one of de Kooning's drawings for that matter.



Lennart Anderson
STANDING NUDE, 1968-69
Oil on canvas; 24 x 22 inches



Milton Avery
LANKY NUDE, 1948
Oil on board; 32 x 48 inches

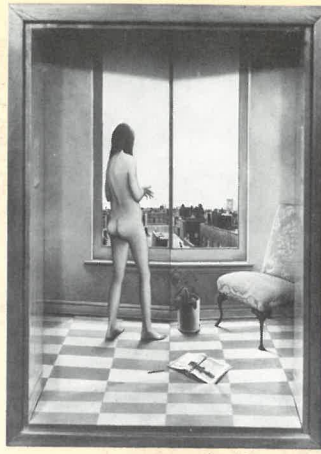


William Bailey
Hostess I, 1965
Oil on canvas; 60 x 60 inches

Tom Wesselmann's Pop art "Great American Nude" refers to Matisse, but in a brash, up-to-date way that is an oblique homage, a tongue-in-cheek translation.

The trappings of myth and allegory—so often used to justify brief flashes of flesh—are here correctly eschewed, the better to lay bare the expressive and formal possibilities of the undraped human form.

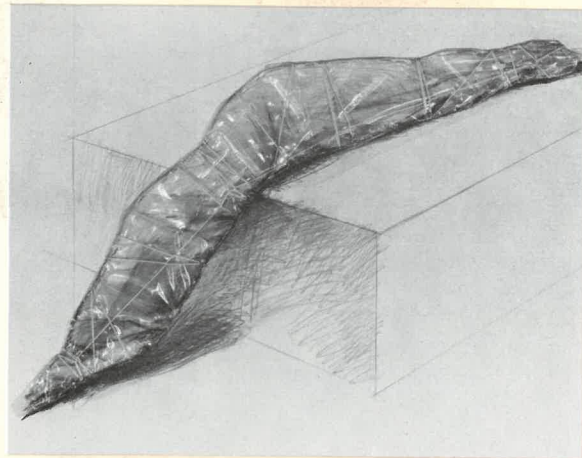
The nude in American art has a peculiar history, parallel to European developments but inhibited by a Puritanism



William Beckman

NUDE AT WINDOW, 1971

Oil on wood, 3 dimensional, 7 panels;
constructed box; 16" high, 11¾" wide, 9½" deep



Christo

PACKED WOMAN, PROJECT FOR THE
ICA, PHILADELPHIA COLLAGE, 1968

Twine, polyethelene, pencil, cardboard,
paint, crayons; 22 x 28 inches



Manon Cleary

SELF PORTRAIT WITH RANDY #3, 1977

Graphite ; 30 x 40 inches

only recently partly transcended. Early on in American culture it was permissible to portray Native Americans in the all-together or semi-nude. They were thought of as savages and the rules of modesty did not apply. High art history painting also allowed the nude, but these and grand allegorical paintings had little place in the American scheme of things. Nevertheless by mid-nineteenth century millions paid their way to gawk at Hiram Powers' "The Greek Slave": Greco-Roman naked marble, further chastened by allegori-



William Copley
GATHERING OF THE CLAN, 1973
Charcoal on paper; 40 x 26 inches



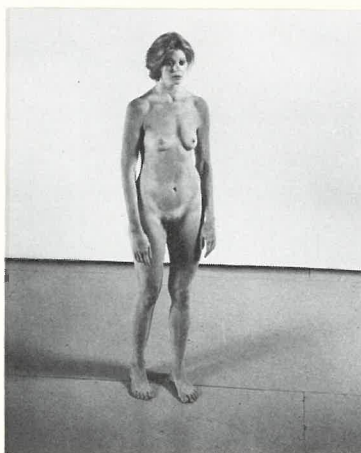
Joseph Cornell
GOD OF THE HEAVENLY FLOWERS, c. 1960's
Collage; 16-9/16 x 13-9/16 inches
The Estate of Joseph Cornell
Courtesy Castelli/Feigen/Corcoran

cal chains. Yet in 1882 Thomas Eakins, one of the greatest of American artists, was forced to resign from the Pennsylvania Academy because of his use of the sound practice of employing nude models in his classes, quite common on the Continent where he had studied with the academic master Gerome.

We are now a bit more sophisticated. This does not, however, lessen the impact of the nude, particularly the frontal nude, the realist nude, the non-allegorical nude. Our



Rebecca Davenport
SELF PORTRAIT, 1976
Oil on canvas; 72 x 66 inches



John DeAndrea
BLONDE-HAIRED WOMAN, 1977
Vinyl, polychromed; Lifesize



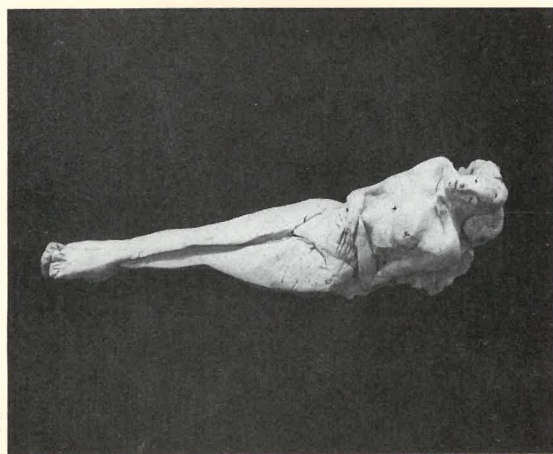
Willem deKooning
STANDING WOMAN, 1952
Pastel and pencil on folded and taped paper; 12 x 9½ inches
Collection of The Museum of Modern Art, New York
Gift of The Lauder Foundation Fund

puritan heritage lends a certain *frisson* to the enterprise, touching some deeper meanings of nakedness and nudity. Depicting human beings *au naturel* can result in the erotic; but in general it is clothing that is the medium of the perverse. John Kacere's painting is a case in point, as is Larry Rivers' "Japanese Erotic Art."

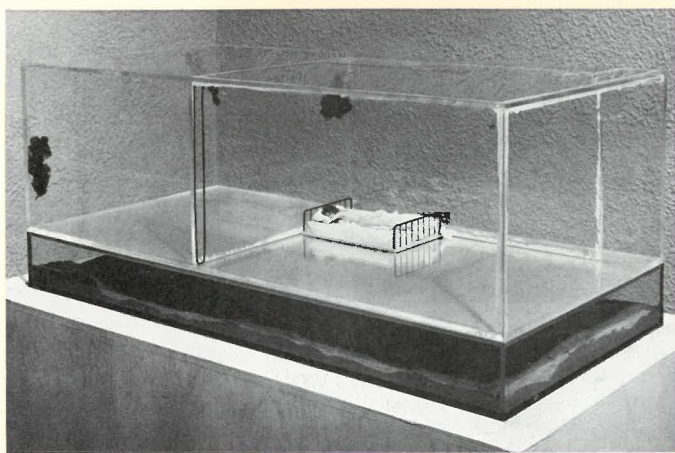
We equate nudity with freedom and honesty. Have not we inherited the original notion of America as the new paradise? Each nude is therefore an Adam or an Eve. But



Jillian Denby
UNTITLED, 1975
Oil on canvas; 30 x 30 inches



Mary Frank
UNTITLED (RECLINING WOMAN) c. 1974
Ceramic; 4 x 12 inches



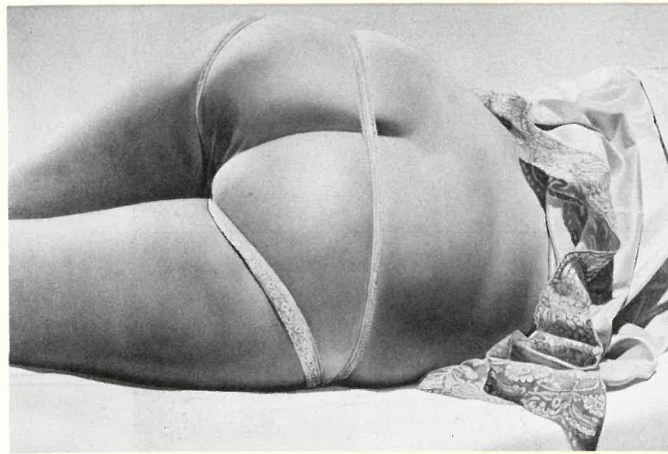
Robert Graham
UNTITLED, 1969
Plexiglas, wax, mixed media; 12 x 30 x 15 inches
Collection of Whitney Museum of American Art, New York
Gift of the Howard and Jean Lipman Foundation, Inc.

although the equation of nudity with honesty is still operative in art, it is a dangerous pose. The artist as well as his or her model is on display, revealing reactions to the once forbidden, making what was formerly private into a public statement.

The nude is not bereft of cultural signs that link an individual depiction to sociological concerns and contexts. Tattooing in drawings by Lowell Nesbitt and Manon Cleary provides similar and yet separate sets of informa-



Hans Hofmann
UNTITLED, 1935
India ink on paper; 10¾ x 8¼ inches



John Kacere
DIANE, 1977
Oil on canvas; 40 x 60 inches



Howard Kanovitz
STUDY FOR NUDE GREEK, 1965
Pencil on paper; 29 x 23 inches

tion about the male subjects. The tattooed tiger lilies in the Nesbitt emphasize the decorative aspects of this ancient form, whereas Cleary's tattooed, long-haired youth, pictured with a young woman who looks equally morose, displays his class. Tattoos are obvious cultural signs, but hair styles place and date a subject too, perhaps in more subtle ways. Sylvia Sleigh's "Philip Golub Nude," although in some ways a timeless evocation of youth, is as time bound as the subject's shoulder-length hair. Rebecca



Diana Kurz
STANDING FEMALE NUDE, 1974
Water color on paper; 17½ x 11¾ inches



Alfred Leslie
CANDACE CHAITE, 1973-74
Oil on canvas; 63 x 51 inches

Davenport's self-portrait presents a strong and handsome self-image. We also get the interesting information that she does not sun bathe in the nude. Because the nude is, so to speak, so naked, details that might not normally assume much importance come to the fore.

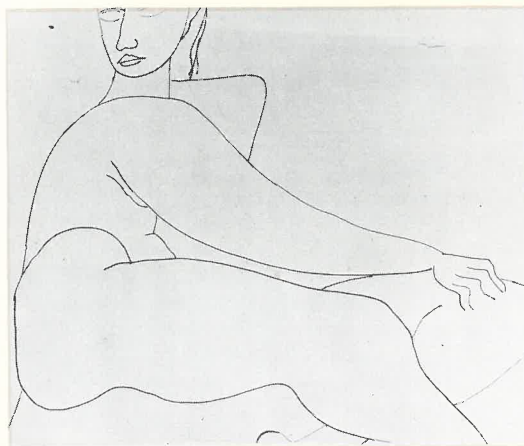
“Body language” is of considerable importance. Consider, for instance, the poses assumed by the nude in the diverse works of William Bailey, Horacio Torres, Mary Frank, Diana Kurz, William Beckman, Raphael Soyer, George



Alice Neel
CINDY NEMSER AND CHUCK, 1975
Oil on canvas; 42 x 60 inches



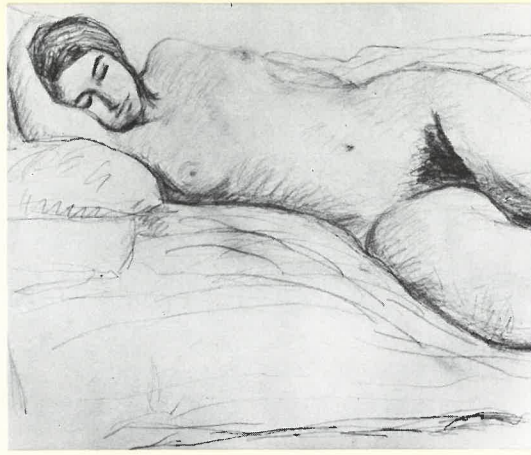
Lowell Nesbitt
LILY MAN, 1975
Pencil on paper; 34 x 25½ inches



Louise Nevelson
UNTITLED, 1928
Ink on paper; 14½ x 18 inches

Staempfli, or Lennart Anderson. Moods, attitudes, and relationship to space are significantly portrayed. Pose, sometimes partly determined by the stamina of the model, is nevertheless selected and framed by the artist.

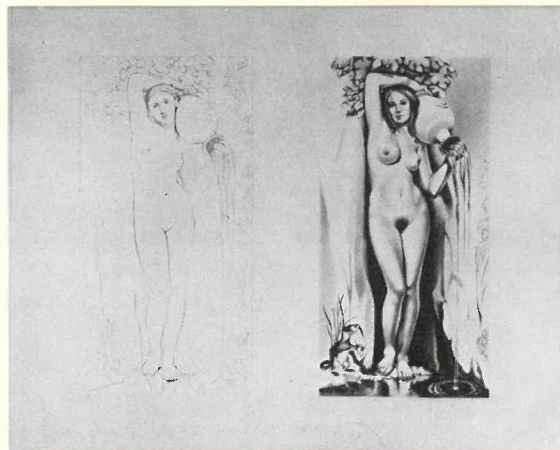
Traditional reclining poses of female nudes of course have overt art historical referents. Jules Olitski's 1966 "Nude Lying on Her Side with Head Resting on Upper Arm"—one of the many surprises of the exhibition—Louise Nevelson's line drawing (1928), and William Copley's



Jules Olitski
NUDE LYING ON HER SIDE WITH
HEAD RESTING ON UPPER ARM, 1966
Pencil on paper; 14 x 16¾ inches



Philip Pearlstein
FEMALE MODEL RECLINING
ON BENTWOOD LOVE SEAT, 1974
Oil on canvas; 48 x 60 inches



Mel Ramos
YOU GET MORE SPUMONI
WITH GIORGIONE, 1974
Water color; 22 x 60 inches

slatternly odalesque, all have such referents. The nude has a history in art and relating to that history is one of the options available to the artist. Nevelson's Matisse-like nude is haughty in her over the shoulder downward gaze. Olitski's nude is asleep so that the viewer feels like one of the Elders in the traditional motif of Susannah and the Elders.

The traditional depiction of the female nude in art has been interpreted as demeaning to women. The nude has



Larry Rivers
JAPANESE EROTIC ART, 1974
Acrylic on canvas; 82 x 58 inches



George Segal
UNTITLED, 1964
Pastel on paper; 17 $\frac{3}{4}$ x 12 inches



Sylvia Sleigh
PHILIP GOLUB NUDE, 1971
Oil on canvas; 82 x 24 inches

usually meant the female nude done by a male artist, placing the subject in attitudes of comely merchandise, no matter how disguised by myth or allegory. The cold stare of Manet's "Olympia" — although her accouterments made it immediately apparent that she was for sale — should have ended that attitude forever. But it did not. One of the advantages of the view that equates nakedness with freedom and honesty is that it has yielded a frank depiction of the nude and shifted some of the issues. One cannot accuse a Philip



Raphael Soyer
MELANCHOLIA II, 1962
Oil; 38 x 34 inches



George Staempfli
FIJI NECKLACE, 1977
Pencil on paper; 7¼ x 6¾ inches

Pearlstein of sexism.

Keeping the above in mind, one notes with satisfaction that the several examples of male nudes by women artists—to some extent a result of the feminist movement or if not so in all cases certainly a result of a feminist “climate”—do not return the insult by treating their male models as sex objects: Sylvia Sleigh, Manon Cleary, or Jillian Denby. There may be progress after all.

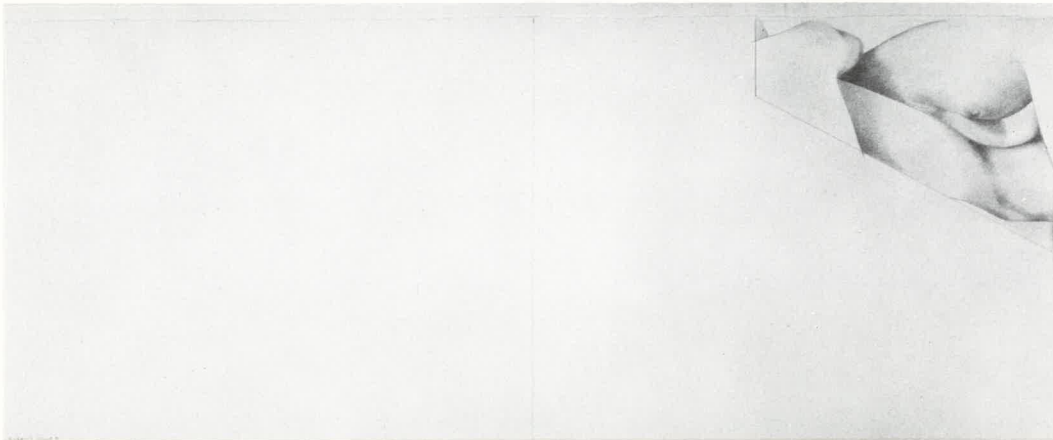
One must at this point add to the mix drawings by Paul



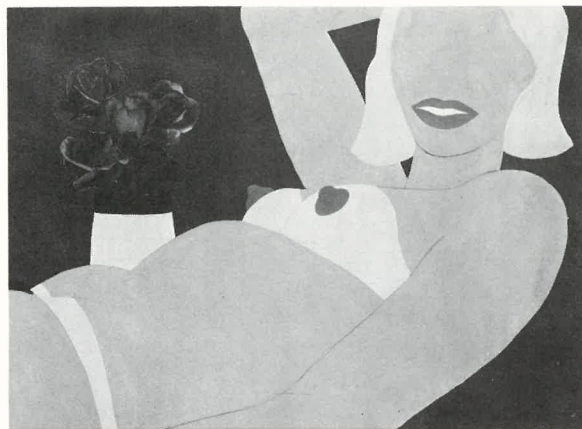
Horacio Torres
SEATED FIGURE, 1975
Oil on canvas; 62 x 50 inches



Ernest Trova
STUDY, FALLING MAN, 1964
Black enamel over bronze, 12 inches high
Unique



Paul Waldman
RATTNER'S ISLAND II, 1977
Acrylic and pencil
on paper mounted on masonite;
11½ x 19½ inches



Tom Wesselmann
NUDE FOR GREAT AMERICAN NUDE #57, 1964-75
Pencil, liquitex on paper; 13½ x 17⅞ inches
Pencil, liquitex on paper; 13-1/2 x 17-7/7 inches

Waldman, Howard Kanovitz, George Segal, Hans Hofmann, Christo. There is also a Robert Graham miniature environment and an angelic Cornell collage. Have I forgotten any nudes? Trova: a machine-age, armless "falling man." Obviously the nude as subject matter includes all media and a considerable range of sensibilities. This is a survey that should give pause for thought. In each case one must reconsider one's attitude to the nude.

John Perreault