

ARTISTS' CHOICE MUSEUM, INC.

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Robert Godfrey

The Director and the Boards of the Artists' Choice Museum, Inc. wish to gratefully acknowledge the contributions and assistance of the following persons whose generosity has made this exhibition possible, and whose involvement has helped the Museum take an important first step.

The many artists, who have donated examples of their best work to show their belief in this enterprise.

The directors and staffs of the art galleries who have contributed their space, their time, and their advice: Brooke Alexander Gallery, Terry Dintenfass Gallery, Fischbach Gallery, Allan Frumkin Gallery, Kornblee Gallery, Marlborough Gallery.

The art dealers who have co-operated with participating artists whom they represent, and who are contributing a share of their usual commissions on sales.

A number of advisors whose counsel has been invaluable, and who have given freely of their energies; these include (by no means a complete list) John Arthur, Ruth Bass, Gregory Conniff, Fred Croton, Jean Grillo, Bennett Korn, Ellen Romano Russotto, Shepherd Sterling, and Judy Woodfin, and most especially Carola van den Houten, whose encouragement and hospitality provided an atmosphere in which dreams began to be realized.

Several anonymous Patrons, whose financial contributions have provided the initial Operating Budget of the Artists' Choice Museum.

Special thanks to the Bronx Council on the Arts.

DIRECTOR'S STATEMENT

Someone once said that founding a museum was akin to reshelving a supermarket after an earthquake. The establishment of the ARTISTS' CHOICE MUSEUM, the inspiration of Paul Georges with the support of Richard McDermott Miller and Paul Resika (and now widely expanded), is proving such an adventure and challenge. There is much energy and many ideas in this endeavor where aesthetic and curatorial decisions will be undertaken by both established and younger artists.

These founding artists—though generally referred to as figurative—resist being labeled and put into style corners. In recent statements they have said “. . . we have been called figurative, representational, realist, genre, narrative, allegorical, etc. We are all of these and more. . . .” Their aim is to create a place to show art which is not normally seen in existing art museums, but which reflects the interests and involvements of a broad range of artists. There is a feeling that the public has been cut off from a great deal of contemporary art.

While this initial fund-raising exhibition is extremely important and necessary, it does not pretend to identify (as one bird does not represent the full bloom of spring) the perimeters of the museum. But, as the first spring bird, it looks forward to the future. Through this exhibition additional programs, now in the planning stages, can be implemented,

A permanent place is being sought to house the ACM so that a collection can be assembled and installed, special theme shows can be presented, traveling exhibitions can be originated, individual and retrospective exhibitions can be curated, younger artists' work can be seen, and a comprehensive Artists' Choice Biennial can be established. The founders of the ACM see the museum as essentially a large study collection where “. . . the core of the museum is not the building or administrative structure but the art which it houses; (and that) the public deserves an unobstructed

view through the vision of the artist to the art itself.”

As Director I see the ACM as neither revisionist nor modernist, but both and more; having the capacity to accommodate philosophically divergent viewpoints. It will be a place where artists, directly involved with curatorial and administrative decisions, will determine the directions and boundaries, with the perimeters shifting as membership and issues change. I see the museum because of this type of structure as being responsive to artistic issues and not protecting established positions.

I sense that for the present time the ACM will have a representational emphasis because figurative artists are putting their energy into the effort and are the ones who feel that another method of taking art to the public is necessary and possible. But I also sense that the definition of representational or figurative will remain elusive and that vital discourse and energy will come from this “not knowing” and lead to unexpected and promising directions in the artistic community.

I would personally like to thank the members of the Board of Artists and Board of Trustees for their generous support in helping make the museum a reality. Jack Beal must be singled out; his indefatigable energy and cogent thoughts went far to make this benefit exhibition possible.

Robert Godfrey

PROSPECTUS

The Artists' Choice Museum is being established to present programs and meet needs not currently being dealt with by other institutions. It will be a center for artists and the public to meet, see exhibitions, study, and hold discussions. It has been founded by a number of Figurative Artists who share a strong sense of community and who wish to encourage people to make and look at Art which deals with life.

The organizational structure of the Artists' Choice Museum provides that the creative and curatorial decisions will be made by artists, and that the Director of the Museum shall be artists. Robert Godfrey, the initial Director of ACM, is an artist and was formerly the Director of the Westminster College Art Gallery. The Director will manage the ACM and oversee its ongoing functions, in consultation with the governing bodies. The ACM is currently being governed by a Board of Artists—twelve artists working together to bring these complex and ambitious plans to realization. The Board of Artists is being assisted by a Board of Trustees comprising outstanding younger members of the business community—three of whom are former Treasurers/Financial Directors of major museums in New York. Administrative and organizational decisions are being made in joint meetings of these Boards in executive session.

Because it is the avowed purpose of the Artists' Choice Museum to represent all segments of the community of Figurative Artists, the by-laws provide that the Boards shall be dissolved at an annual meeting, preceded by elections of new members. Although there will be some holdovers for the sake of continuity, several members of each Board will be replaced each year, thus assuring that the Boards will be continually replenished by an input of fresh energies and new ideas, and will eventually involve proponents of every aspect of Figurative Art. In addition, Board of Advisors are being formed so as to involve more fully all

those people interested in figuration.

For the time being, exhibitions assembled by the Artists' Choice Museum will be held in rented or borrowed space—the eventual plan is to acquire a building or other permanent space which will house exhibitions and serve as a Study Center. Specific plans include:

- Assembling and mounting retrospective exhibitions of artists whose work has not been seen in totality; Aristodemus Kaldis, Willard Midgette, and Fairfield Porter head the list.
- Presenting group exhibitions which will display at once the continuity and disparity of Figurative Art—showing side-by-side the work of artists of the past, accomplished older artists, and exploratory younger artists.
- Assembling exhibitions of Figurative Art from other sections of the United States and from other nations, so that artists and audience can perceive the broad range of interest in representing the nature of life.
- Establishing libraries of books, magazines, and exhibition catalogues, and a slide and biographical library, for the use of artists, scholars, dealers, critics, and other interested persons.
- Encouraging government and private agencies to use the work of Figurative Artists; proposing that public commissions be given to artists whose work is directed toward a broad audience.
- Presenting lectures and discussions touching on aesthetics, on business, on philosophy, on many aspects of Art and life.
- Publishing a periodical Newsletter with news of exhibitions, commissions, and lectures, and to keep the public informed of the progress and events of ACM.

Many other projects have been suggested, and the initial

enthusiastic acceptance of ACM indicates that the plans and ambitions of the Artists' Choice Museum may well be realized.

In order to succeed, the Museum will need to build a broad base of support comprising all persons interested in and concerned with the making and appreciation of Figurative Art. In that spirit, a fund-raising campaign is being launched—the first manifestation of which is the exhibition to be held in September, 1979 at six major art galleries on 57th Street in New York City. To show their support for the conception and plans of the Artists' Choice Museum, more than 40 artists have donated major and minor works to be sold and/or to become the nucleus of the permanent collection of the ACM; the proceeds from sales will help to implement the plans and objectives of the Museum. The art dealers in whose galleries the exhibition will be mounted have donated their spaces and services, and the representatives of the exhibiting artists are contributing all or a percentage of their usual commissions on sales. In addition, several Patrons have made contributions sufficient to fund the Exhibition and the initial operating budget.

Since a great deal more assistance and advice will be needed in order to realize the wide-ranging ambitions of the Artists' Choice Museum, an appeal is being made to all interested persons to involve themselves with the founding of this Museum. The growing acceptance of the vitality of Figurative Art is one indication of the timeliness of this venture, as is the enthusiasm and interest already manifested in the Museum. An opportunity is being presented to help to create a Museum that will fill a real need—that will serve artists, the art world, and the public in a way no other institution is attempting to do.

The Artists' Choice Museum welcomes support, financial assistance, and informed opinion from fellow artists, patrons, scholars, and all concerned persons. The Museum has been incorporated as the Artists' Choice Museum, Inc., and has applied for tax-exempt status under section

402 of the Not-For-Profit Corporation Law.

Contributions, inquiries, and other correspondences should be addressed to:

Robert Godfrey, Director
ARTISTS' CHOICE MUSEUM, INC.
110 Duane Street
New York, New York 10007

(212) 825-1679

TOWARD THE ARTISTS' CHOICE MUSEUM

It has been a long time, let us say since the Middle Ages, since artists have been known for their ability to cooperate with each other (even then, the cloak of anonymity covers what one imagines to have been the inevitable arguments). In Western art, since those times, artists fought hard for their individuality, won it only gradually, and cherish it fiercely. An artist can now rightly feel that he, himself, is the only true author of his art, won (or lost) through hard and lonely battles in his studio. In these circumstances, agreement among artists about art, especially their own, is not to be expected. Artists tend to look askance at work which deviates from their own (or which is similar to their own). Usually, since their eyes are sharp, they recognize quality—but sometimes grudgingly and very quietly. Their enthusiastic admiration for another's work is as likely as not to cut across stylistic lines. In other words, their outlook upon art is deeply personal, based upon long thought and many feelings about their own work.

At the same time, there is a long history of artists getting together, both formally and informally (the many modern examples of this occurrence may be dated from the Salon des Refuses). Often they seem to have been driven together, almost as if against their will. But this impression may be somewhat false, for the code of "individuality" imposes a sense of isolation, which, possibly, must be broken out of from time to time—artists need their freedom, but also long for community (as do other people). Be that as it may, those periods of "coming together" seem to have been high and exciting times for the participants.

Figurative artists are no less individual than others. There is a wide variety of art which can be called "figurative" or "realist"—as one can see clearly, but only partially, in the present exhibition (which does not claim to be a complete survey of this art). With this variety come the concomitant variety of deeply held opinions. And yet in spite of the difficulties which flow in part from an aversion

to any "group" which might adversely affect their art or waste their time, and in part from the friction of personalities, each strongly committed to his point of view, a sense of community has built up among figurative artists which is unique in recent times, and which is based upon the art itself. One evidence of this phenomenon is this exhibition, which has been organized by artists, to which proceeds from the sale of works have been donated by artists, for the benefit of a museum which will be run by artists. It is a natural outgrowth of more than ten years of community among figurative artists, and follows a tradition which they have set for this kind of effort.

Perhaps the first collective step in this direction, though at the time it was unintentional and unplanned, was the first meeting in 1968 of what soon after become the regular meetings of figurative artists at the Educational Alliance (which have continued to the present). This was intended to be a rather modest discussion among some figurative artists who felt somewhat isolated, but so many wanted to attend that the meeting had to be held in a much larger space than the one originally planned. It was the sort of occurrence that people speak of years later, as if merely having been there was a mark of distinction—as, in a way, it was. The energy present came only from the people present; there was no program, no designated speakers, only a large number of artists who came merely because they heard that a meeting was being held at which they could talk about their art. For many of those who were there, the sheer fact that there were so many others who were making and who *cared about* figurative art outweighed any other point that could have been made in the discussion.

For many a transformation occurred in figurative art around that time. Not a beginning: the artists involved had already been working figuratively, some for many years, and some of these artists had gotten together in smaller

groups previously, and, of course, an unbroken continuity of the representational in American art existed. But many of these artists came out of the prevailing influence in American art of the time, namely, abstraction, and consequently their movement toward working from nature was often in isolation, unaware of many of the other artists who had similar concerns. Now they could see each other more clearly, and the potential power implied in the fact that they were all thinking about approximately the same problems at the same time allowed them to stop looking over their shoulders. Before then artists who worked figuratively may have thought of themselves as out of the mainstream, but unable to alter that fact or make their art differently to accommodate to it. Since then they have realized that they are very much *in* the mainstream, and this knowledge has given them the security to concentrate upon making their art better, and not to waste time defending it.

With the realization that a large amount of figurative art was being made, of course of varying quality but some of it highly deserving of recognition and exhibition, but not seen in galleries and museums commensurately to its quality, quantity and variety, came efforts on the part of the artists themselves to bring figurative art to the public. In 1969 and 1970 cooperative galleries were formed: the Bowery Gallery, First Street Gallery and Prince Street Gallery; these, with the Green Mountain Gallery, became clearing houses of visual information—places where younger and older figurative artists could see what others were doing as well as show their own work. The coordinated Friday night openings became events, often attracting large crowds, and the artists who were showing could be assured that their peers as well as the public would see (and judge) their work. The opportunity which was thereby provided for an artist to verify or reject his perceptions of his work through access to others' perceptions of it in a sympathetic but rigorous atmosphere often aided its development; also important was the opportunity

to test the work of other artists in that context. The galleries were and are not merely places to show and sell the art, but, at their best, a condition of its growth.

Meanwhile the discussions continued, marked by dissension, factionalism and arguments—and eloquence, significance and relevance to the artists' deepest concerns—the former as well as the latter being a measure of their importance to those involved. Perhaps another measure is the fact that they still continue after more than ten years though their structure is informal, they have been run by many different artists and they get no funding from outside sources. These discussions have helped to clarify ideas which have been important to the development of the art—perhaps, based upon past performance, this art in particular needs such a forum (perhaps because its ultimate subject is communication among people and not its absence).

After these activities had continued for several years, the idea of having a "big show" began to surface. It was felt that figurative art had not been presented to the public in a context it deserves (alas, this is still the case). Attempts were made to interest museums in this idea, but to no avail. Rather than continue futilely knocking on those glass doors, some figurative artists, in keeping with their propensities and already established *modus operandi*, attempted to take matters into their own hands. A formula was devised whereby a large exhibition could be organized through the cooperative and Green Mountain galleries. This was the Artists' Choice exhibition of 1976, which included a large number of artists, selected by the artists of those galleries (hence the title). It was run by artists, with minimal funds—that slack being taken up by the energy and dedication of those involved: they were rewarded by the show's impact. It revealed a large potential for that sort of effort waiting to be tapped.

But even as it was on the walls it became apparent that that show was not nearly enough because of space, size, time, organizational and financial limitations it could not

properly show all the art or present each artist's work so that its true effect could be seen (in fairness to that show, perhaps no single exhibition can do that). What was and is needed is a continuing institution for this purpose.—, through which expansive large- and small-group and one-person exhibitions can take place which would clearly show the nature of each artist's work, and reflect its place within the art as a whole—and which would accurately present the stature of figurative art today.

To that end a number of well-known figurative artists met several times after the Artists' Choice show, and reached general agreement to help back such an effort. After a search a qualified and enthusiastic director was found for the proposed institution. The idea and steps taken and contemplated were reported to a larger meeting, attended by many interested artists and others, and was greeted by general enthusiasm and a palpable desire to move toward it harmoniously. It was decided that it should be called Artists' Choice Museum—"Artists' Choice" to indicate that only artists would make all art-related decisions, and to show its linkage to the previous exhibition; "Museum" to denote its level of seriousness:—that it be a place which would mount large exhibitions of the best figurative art or important retrospectives, which would send shows to or receive them from museums and galleries in other cities, and which would provide the ancillary activities of a museum, such as research, publications, lectures, and discussions.

A board of artist-directors was designated, which began immediately to take further practical steps to make the Artists' Choice Museum a reality: first to organize themselves in an orderly way, and to involve others capable of aiding in business matters in the formation of a board of trustees; then to the very important business of raising money. One of the first steps in this direction was the organization of the present exhibition, to demonstrate the commitment of the artists involved as well as to simply raise funds. However worthy it may be as an end in itself,

this show is intended to lead to something which is even broader, deeper and more lasting: a place which will further the art as well as present it as it really is, which will bring a wide spectrum of artists and others into serious dialogue, and which will fairly represent all points of view (at the time of writing, a board of artist-advisers is being formed which will include accomplished artists of many different points of view, those who are less well known as well as those who are established).

The artists who have contributed their work, time and energy to this exhibition and to the other activities of the Artists' Choice Museum do so in the feeling that these acts will nourish the art:—their own and others', particularly the many fine artists who have not received the recognition they deserve, and will advance figurative (and for that matter, nonfigurative) art in general. They do so in the belief that if an artist's vision can be clear and true in the creation of his work, it can be equally so in its presentation. The foregoing capsule history has attempted to show that this approach is not new or unusual to these artists, but is characteristic of them, and perhaps of their art:—though there are leading personalities, it is not they who hold these efforts together or cause them to continue—the ultimate glue, motive and beneficiary is the art itself.

Howard Kalish
New York, 1979

BENEFIT EXHIBITION

Artists Choose:
FIGURATIVE/REALIST ART
a benefit exhibition for the
ARTISTS' CHOICE MUSEUM

September 8-22, 1979

exhibited in the following galleries:

Brooke Alexander, Inc., 20 W. 57th St.
Terry Dintenfass, 50 W. 57th St.
Fischbach, 29 W. 57th St.
Allan Frumkin, 50 W. 57th St.
Kornblee, 20 W. 57th St.
Marlborough, 40 W. 57th St.

PARTICIPANTS

Still Life, Kornblee Gallery

William Bailey
Nell Blaine
Edwin Dickinson
Janet Fish
Louisa Matthiasdottir
James McGarrell
Walter Murch
Wayne Thiebaud
Jane Wilson

Figure, Dintenfass & Frumkin Galleries

Lennart Anderson
Milet Andrejevic
Jack Beal
Leland Bell
Isabel Bishop
Paul Georges
Sidney Goodman
Red Grooms
Lester Johnson
Alex Katz
Alfred Leslie
Willard Midgette
Alice Neel
Philip Pearlstein
Fairfield Porter

Landscape, Fischbach Gallery

Willem de Kooning
Lois Dodd
Rackstraw Downes
Jane Freilicher
Yvonne Jacquette
Aristodemos Kaldis
Gabriel Laderman
Paul Resika
Neil Welliver

Sculpture, in various galleries

Peter Agostini
Anne Arnold
William King
Richard McDermott Miller
Robert White

Brooke Alexander Gallery will exhibit works on paper by the participating American artists.

Marlborough Gallery will exhibit works on paper by supportive European artists.

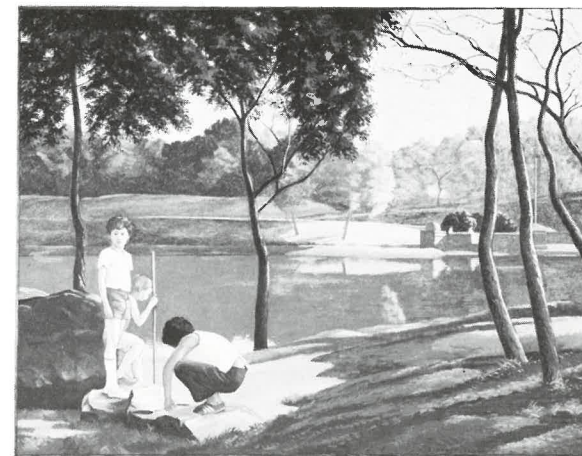
Each participating American artist will exhibit one master work and up to three small works.

PLATES

selected major works



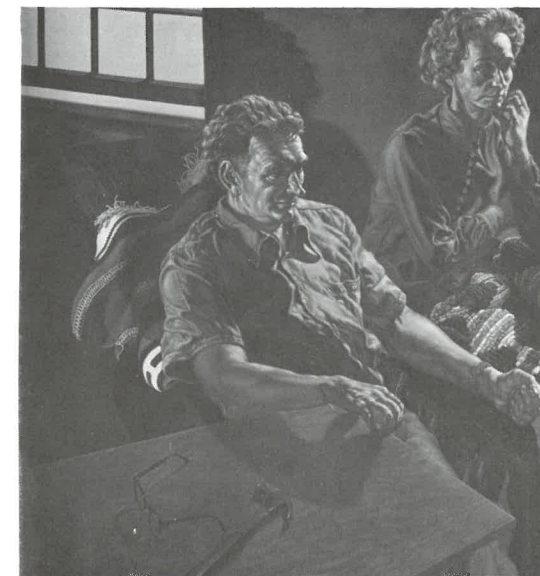
Lennart Anderson, PORTRAIT OF BARBARA S.



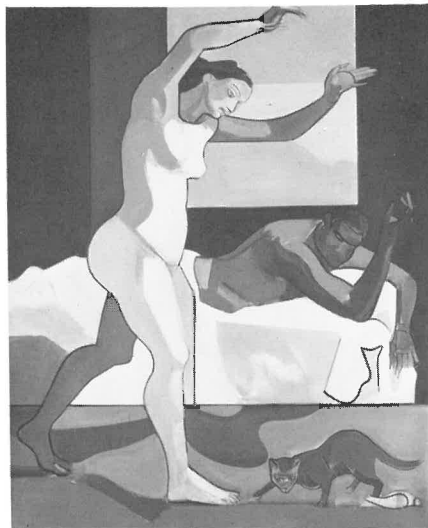
Milet Andrejevic, TOWARDS BETHESDA FOUNTAIN



William Bailey, MANFRONI STILL LIFE



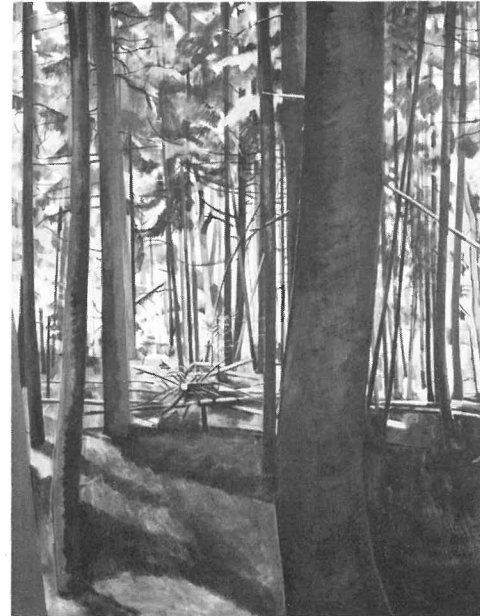
Jack Beal, FORTITUDE (THE SCHRIVERS)



Leland Bell, MORNING



Nell Blaine, STILL LIFE WITH TURNIPS AND WATERING CAN



Lois Dodd, MAINE WOODS, SPINEY FALLEN TREE



Janet Fish, TULIPS AND EMBROIDERY THREAD



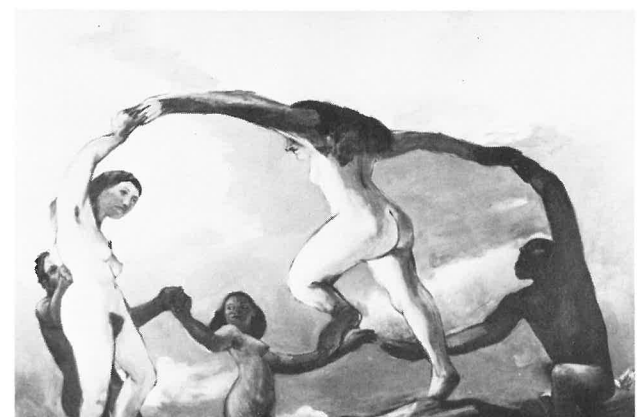
Edwin Dickinson, STILL LIFE



Rackstraw Downes, PENOBSCOT POULTRY CO., SERVICE GARAGE, BELFAST, MAINE



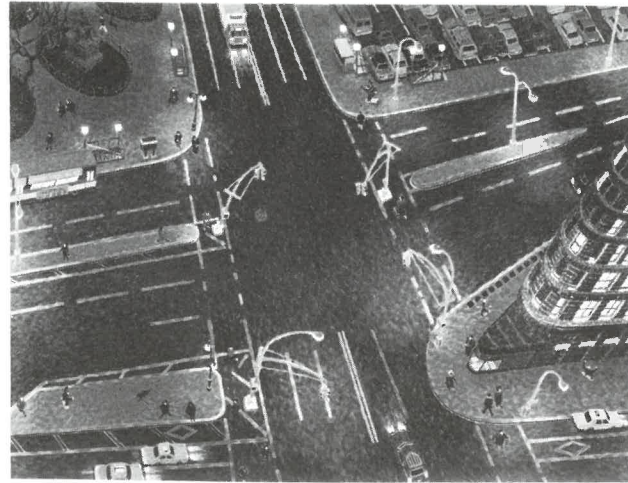
Jane Freilicher, AFTERNOON IN OCTOBER



Paul Georges, FANTASY ABOUT FREEDOM III



Sidney Goodman, CROWD SCENE



Yvonne Jacquette, FLATIRON INTERSECTION



Aristodemos Kaldis, WHITE, WHITE, A GREEK METAPHYSICAL WHITE



Willem de Kooning, UNTITLED XV



Red Grooms, PICASSO ENTERING HEAVEN



Lester Johnson, STREET SCENE: PEOPLE WALKING NO. 6



Gabriel Laderman, VIEW OF KUALA LUMPUR



Alfred Leslie, A BIRTHDAY FOR ETHEL MOORE



Louisa Matthiasdottir, STILL LIFE WITH MELON



Willard Midgett, ARIZONA PIETA



James McGarrell, A FINE EXCESS WITH CHARDIN QUOTATION



Richard McDermott Miller, JANICE: STEPPING



Alice Neel, RICHARD IN THE ERA OF THE CORPORATION



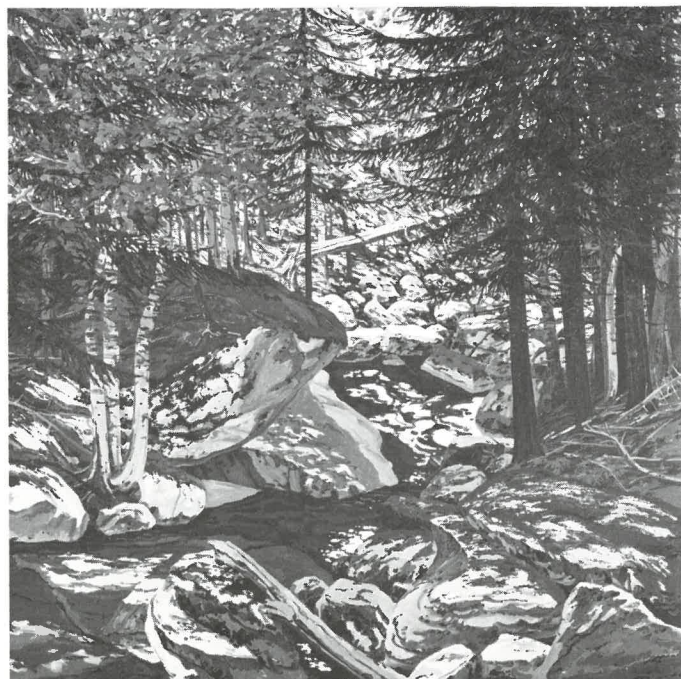
Philip Pearlstein, FEMALE ON LADDER



Fairfield Porter, ICED COFFEE



Paul Resika, FALLEN TREES: THE RAMAPO



Neil Welliver, SYNTHETIC REFLECTION



Robert White, DANCERS

CATALOGUE OF MAJOR WORKS

Measurements are in inches, height precedes width

PETER AGOSTINI

Doll Head, 1971, terracotta, 30×30. Courtesy of the artist.

LENNART ANDERSON

Portrait of Barbara S., not dated, oil on canvas, 72×60. Courtesy of Davis & Long Company.

MILET ANDREJEVIC

Towards Bethesda Fountain, 1978, egg oil tempera on canvas, 38×50. Courtesy of Robert Schoelkopf Gallery Ltd. (photo credit: eeva-inkeri)

ANNE ARNOLD

Bill, 1976, polyester, resin, dynel, wood, 72×72. Courtesy of Fischbach Gallery/Anne Arnold.

WILLIAM BAILEY

Manfroni Still Life, 1978, oil on canvas, 45×58. Herbert W. Plimpton Collection, on extended loan to The Rose Art Museum, Brandeis University, Waltham, Mass. (photo credit: eeva-inkeri)

JACK BEAL

Fortitude (The Schrivvers), 1977, oil on canvas, 60×54¼. Courtesy of Allan Frumkin Gallery/Jack Beal. (photo credit: eeva-inkeri)

LELAND BELL

Morning, 1978, acrylic on canvas, 79×63. Courtesy of Robert Schoelkopf Gallery Ltd./Leland Bell. (photo credit: eeva-inkeri)

NELL BLAINE

Still Life with Turning and Watering Can, 1976, oil on canvas, 22×28. Courtesy of Nell Blaine. (photo credit: eeva-inkeri)

WILLEM DE KOONING

Untitled XV, 1977, oil on canvas, 59×55. Courtesy of Xavier Fourcade/Willem de Kooning.

EDWIN DICKINSON

Still Life, 1914, oil on canvas, 25×20. Collection of Robert C. Graham, Jr.

LOIS DODD

Maine Woods, Spiny Fallen Trees, 1976, oil on canvas, 66×48. Courtesy of Fischbach Gallery/Lois Dodd. (photo credit: eeva-inkeri)

RACKSTRAW DOWNES

Penobscot Poultry Co., Service Garage, Belfast, Maine, 1976, oil on canvas, 19×36½. Courtesy of Kornblee Gallery. (photo credit: Robert Brooks)

JANET FISH

Tulips and Embroidery Thread, 1979, oil on canvas, 70×52. Courtesy of Robert Miller Gallery.

JANE FREILICHER

Afternoon in October, 1976, oil on canvas, 51×77. Courtesy of Fischbach Gallery/Jane Freilicher. (photo credit: eeva-inkeri)

PAUL GEORGES

Fantasy About Freedom III, 1978–79, oil on canvas, 114×168. Courtesy of the artist.

SIDNEY GOODMAN

Crowd Scene, 1979, oil on canvas, 66×144. Courtesy of Terry Dintenfass Gallery.

RED GROOMS

Picasso Entering Heaven, 1974–75, acrylic on paper. 180×192. Courtesy of Marlborough Gallery. (photo credit: Robert Mates and Gail Stern)

YVONNE JACQUETTE

Flatiron Intersection, 1979, oil on canvas, 60×80. Courtesy of Brooke Alexander Inc. Collection of Sidney Kahn. (photo credit: Rudolph Burckhardt)

LESTER JOHNSON

Street Scene: People Walking No. 6, 1979, oil on canvas, 80×100. Courtesy of Gimpel & Weitzenhoffer Ltd. (photo credit: Joseph Szaszfai)

ARISTODEMOS KALDIS

White, White, a Greek Metaphysical White, not dated, oil on canvas, 72×96. Courtesy of Kornblee Gallery. (photo credit: eeva-inkeri)

ALEX KATZ

Blue Umbrella No. 2, 1972, oil on canvas, 96×144. Courtesy of Mr. Paul Jacques Schupf.

WILLIAM KING

Take It or Leave It, 1978, aluminum and nylon, 100×39. Courtesy of the artist.

GABRIEL LADERMAN

View of Kuala Lumpur, 1976, oil on canvas, 36½×48¾. Courtesy of Robert Schoelkopf Gallery Ltd. (photo credit: eeva-inkeri)

ALFRED LESLIE

A Birthday for Ethel Moore, 1976, oil on canvas, 108×132. Courtesy of Allan Frumkin Gallery. (photo credit: eeva-inkeri)

LOUISA MATTHIASDOTTIR

Still Life with Melon, 1978, oil on canvas, 34×38. Courtesy of Robert Schoelkopf Gallery Ltd. (photo credit: Jacob Burckhardt)

JAMES McGARRELL

A Fine Excess with Chardin Quotation, 1978-79, oil on canvas, 45×93¼. Courtesy of Allan Frumkin Gallery. (photo credit: eeva-inkeri)

WILLARD MIDGETTE

Arizona Pieta, 1978, oil on canvas, 99½×108. Courtesy of St. Ann's Episcopal Church, Brooklyn. (photo credit: Modernage)

RICHARD McDERMOTT MILLER

Janice: stepping, 1979, bronze (photo of wax), 103½ high. Courtesy of the artist.

ALICE NEEL

Richard in the Era of the Corporation, 1979, oil on canvas, 60×45. Collection of Richard Neel. (photo credit: Eric Pollitzer)

PHILIP PEARLSTEIN

Female Model on Ladder, 1976, oil on canvas, 72×96. Courtesy of Allan Frumkin Gallery. (photo credit: eeva-inkeri)

FAIRFIELD PORTER

Iced Coffee, 1966, oil on canvas, 79⅞×79⅞. Courtesy of Hirschl & Adler Galleries. (photo credit: Helga Photo Studio, Inc.)

PAUL RESIKA

Fallen Trees: The Ramapo, 1978, oil on canvas, 32½×38½. Courtesy of Graham Gallery/Paul Resika. (photo credit: Nathan Rabin)

NEIL WELLIVER

Synthetic Reflection, 1978, oil on canvas, 96×96. Courtesy of Fischbach Gallery/Neil Welliver. (photo credit: Robert Brooks)

ROBERT WHITE

Dancers, 1970, bronze, life size. Courtesy Graham Gallery.

JANE WILSON

Sweep Up, 1973, oil on canvas, 72×48. Courtesy of Fischbach Gallery/Jane Wilson.