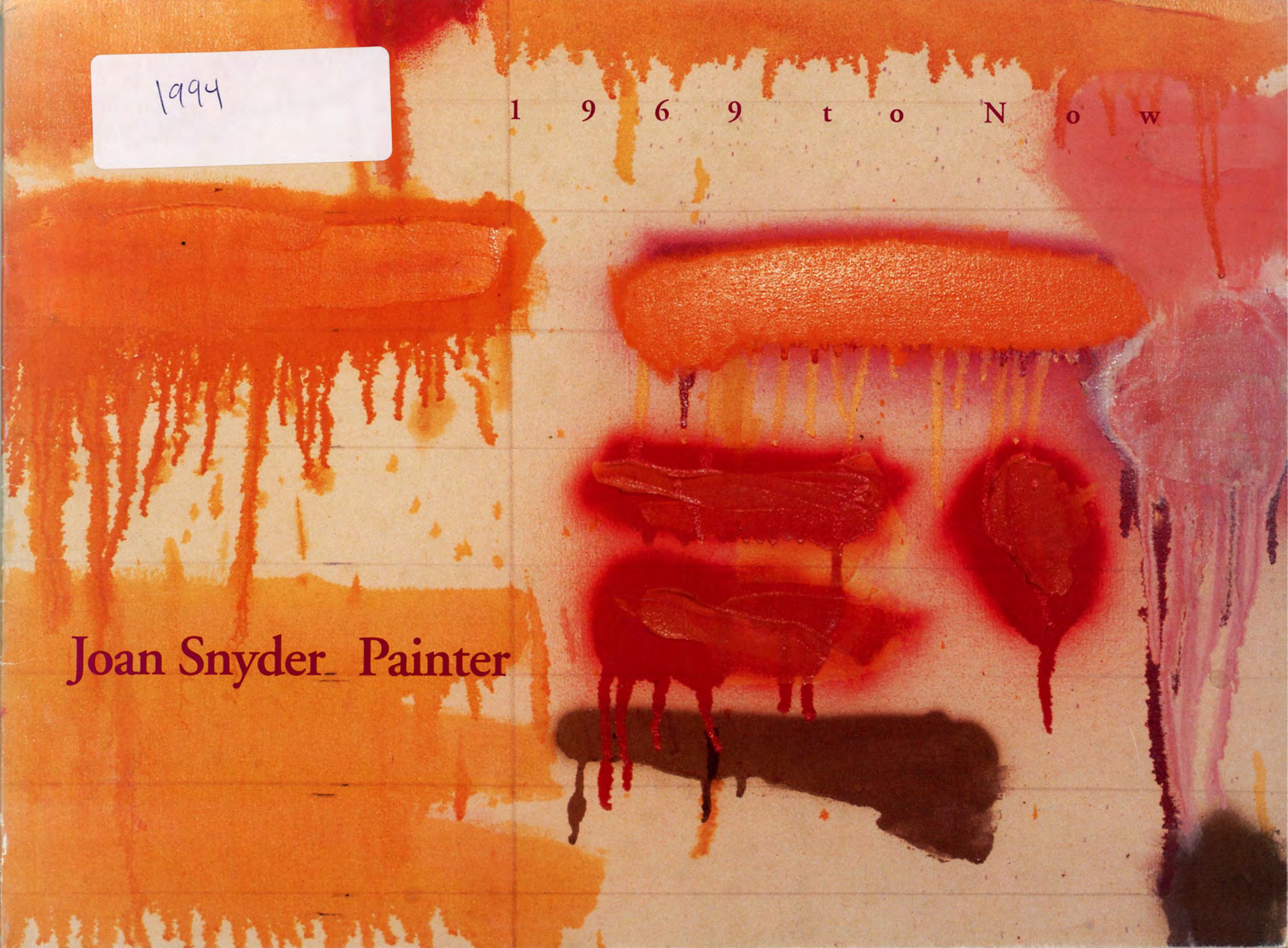


1994

1 9 6 9 t o N o w

Joan Snyder Painter



Joan Snyder Painter

1 9 6 9 t o N o w

Rose Art Museum
Brandeis University
Waltham,
Massachusetts

April 15-June 5, 1994

The Parrish Art Museum
Southampton,
New York

July 10-August 21, 1994

Patrons and Friends
17th Annual Exhibition

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Joan Snyder:

Woman at Work

Lines and Strokes 1 9 6 9

oil, acrylic, and
spray enamel on canvas
42 x 50 inches
Collection Joan Snyder

Commenting on her painting enterprise to Michael Walls in 1979, Joan Snyder said, "For me, when I started to paint, it was like speaking for the first time. I mean, I felt like my whole life, I had never spoken. I had never been heard. I had never said anything that had any meaning. When I started painting, it was like I was speaking for the first time. And that's how important painting is to me."¹ Speaking, hearing and being heard, making meaning, these are the concerns that have guided Snyder since her epiphanous discovery of painting in 1962 while she was a student

at Douglass College. But the discovery also entailed a conversion, which the artist indicated in a statement made at the time of her participation in the 1987 *Corcoran Biennial* and which she explained in a more recent conversation with Ardele Lister: "...my painting is my religion. It's the altar that I go to and it's where I face myself and find out who I am...And you make offerings at the altar. At some level you give generously. My feeling is that artists have so much more inside of them than what they put in their work that it mystifies me."² Facing the self, sharing, giving generously, these are the values that have nurtured Snyder for more than three decades. Together, her concerns and values shape the world that is proffered in her work and made available to us. That world is of a piece, but it did not arrive fully formed, for it represents not a product but a process that is at once elastic and ongoing.

Snyder realized her first maturity at the end of the 1960s in a series of pictures that became known as her stroke paintings, abstract compositions, many of them quite large, that are loosely based

on a grid format and that together constitute a dissection of the language of painting. Thick and thin, large and small, transparent, opaque, elegant, roughhewn, brushed on, squeezed from the tube, carefully controlled, and impulsively splotched, the strokes deconstruct the medium and provide an impressive cluster of what might be called painting primers. At the same time, and of greater significance—because I cannot imagine the artist guided here by any kind of programmatic or conceptual agenda—they reveal Snyder personalizing her medium and finding her voice. In the stroke paintings, we see her learning to speak visually.

Lines and Strokes initiated the stroke paintings in 1969. It consists of seven horizontal swaths of color, each spreading more than less from one side of the canvas support to the other, each individually resembling the horizon line in a landscape image. But landscape is not what the picture is about. Stacked as they are, each laden with a distinctly expressive energy, the lines and strokes refer to nothing outside themselves,

Summer Orange



1 9 7 0

oil, acrylic, and
spray enamel on canvas
42 x 96 inches
Collection Michael Walls



Woman-Child

nothing, that is, except the fundamental urge to make a mark and thereby take possession of a space—an empty wall, a blank sheet of paper, a stretch of raw canvas, a newly discovered world. Snyder recognized at once the significance of *Lines and Strokes*. “I knew while I was doing it that I had made a breakthrough. I was painting paint strokes. The strokes became a physical reality, not an illusion.”³ Not an illusion: not a substitute for the real thing, but the thing itself. What the artist discovered in the painting was painting’s roots, and these she immediately set out to explore.⁴

Snyder conducted her explorations within a grid format, her decision to do so coming about largely by chance. “One day I was sitting and looking at a painting of mine, trying desperately to figure out what I wanted and what I wasn’t getting. I looked at the wall underneath the canvas. The wall has wooden boards, so it’s a vertical grid. And there were these delicate little drips—pink, red, and blue—beautiful, waterlike drips from my canvas. I looked at the drips and said, ‘That’s what I want.’”⁵ However circumstantial, Snyder’s decision at once situated her within the mainstream of 20th-century modernism, insofar as the grid acknowledges painting’s flatness and thus constitutes the modern equivalent of Renaissance perspective, our way of organizing visual information in order to make it true to experience and comprehensible. Though no guarantor of quality, confronting the grid meant confronting ambitious painting in the art of our time, not to mention the legacies of Cubism and Impressionism. More immediately, the decision coincided with a widespread interest in grid-based

painting and sculpture that took place at the beginning of the 1970s in the wake of Pop Art and Minimalism, enough to generate a major exhibition on the subject that included Snyder’s work, which was enthusiastically received.⁶

As evidenced by the stroke paintings, Snyder’s aim with the grid was like her aim with art generally, that is, to make it expansive and embracing. Thus, while her marks are deployed along vertical and horizontal axes, they are rarely contained by them. Diagonals regularly appear, as do bulging circular masses, and even the

1 9 7 2

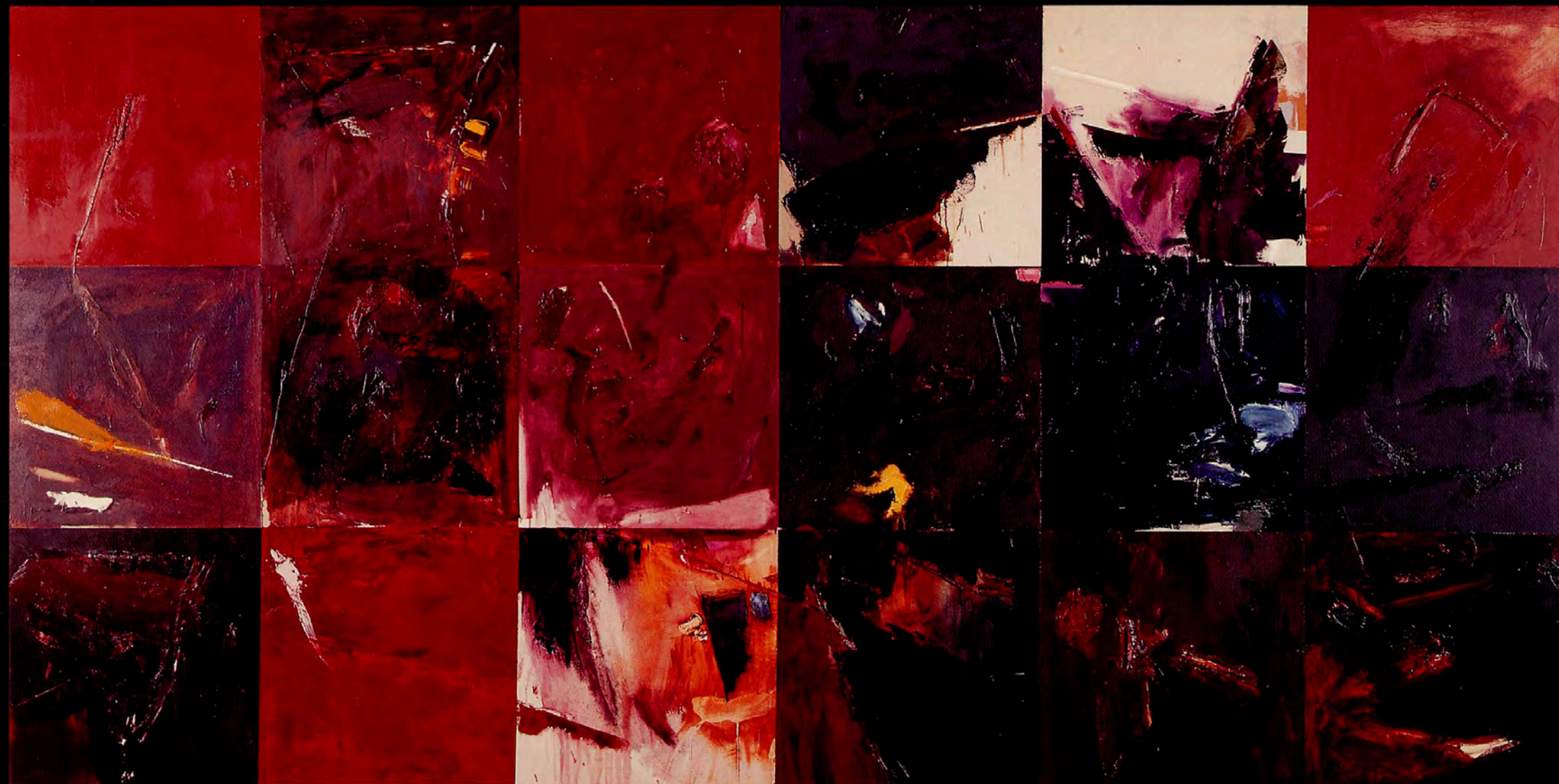
oil, acrylic, and
spray enamel on canvas
72 x 108 inches
Wellington Management
Company Collection



Squares

1 9 7 2

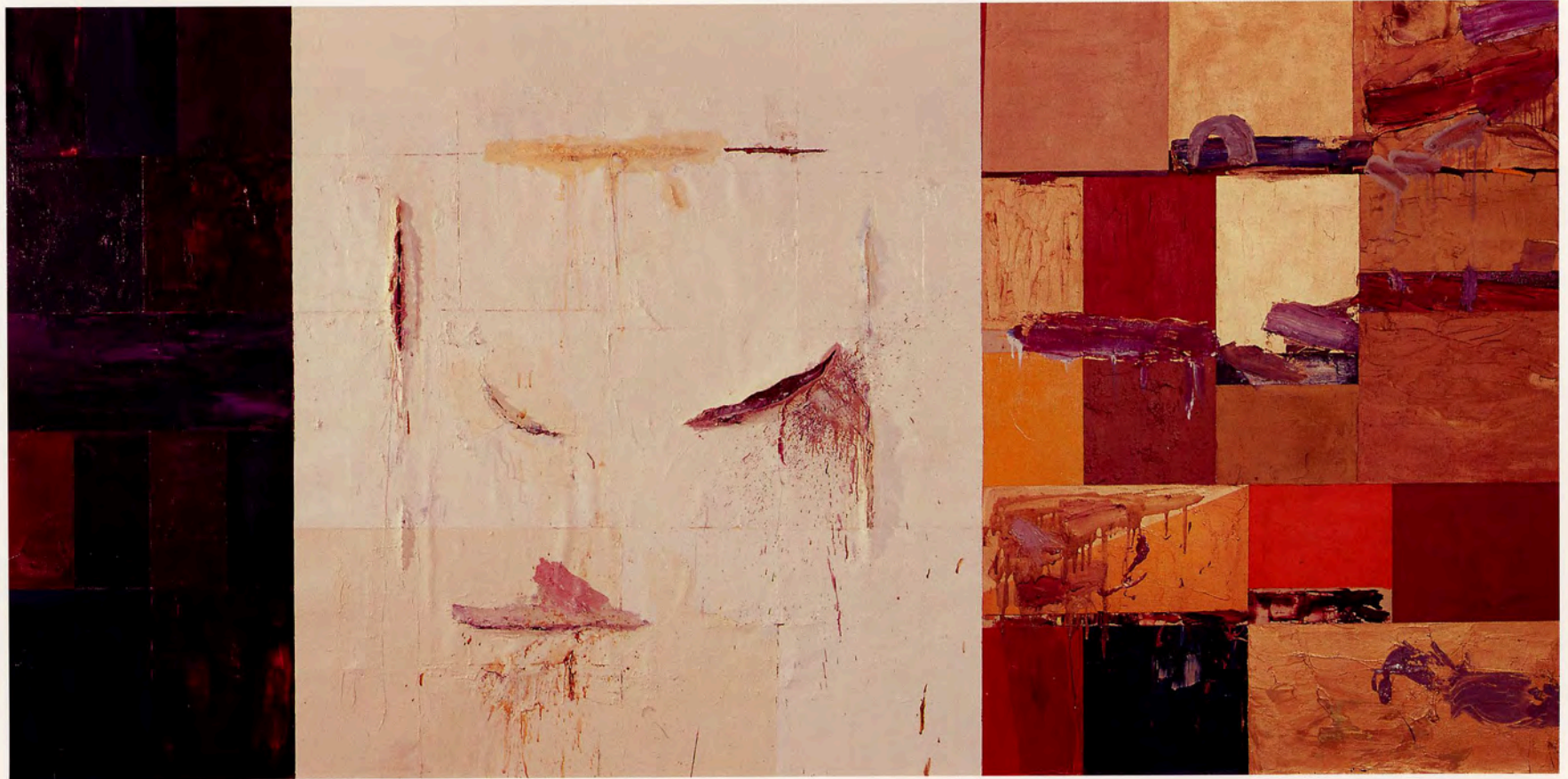
mixed media on canvas
48 x 48 inches
Collection Joan Snyder



The Storm

1 9 7 4

oil and acrylic on canvas
72 x 144 inches
Collection Elizabeth and
Michael Rea



more frequent and orderly stacks of horizontal strokes habitually produce an internal momentum that causes them to swell as they descend the canvas, veer steadily from any ostensibly predictable course, and, as the result of their evolving identity, commandeer their own space irrespective of the penciled lines underlying and initially guiding them. Structure is present, as it is invariably present in lived experience, but it is restlessly acknowledged, suggesting that within limitations there is always the potential for freedom.

Snyder's restlessness with the grid produced an extraordinary run of pictures, each singular and compelling. I know, because I was there; I saw them, and I remember. They were not the first paintings to make brushstrokes their subject matter, for we had earlier been presented with Roy Lichtenstein's engagingly ironic quotations of de Kooning's gestures, but Snyder's strokes were neither tongue-in-cheek entertainments nor harbingers of the postmodernist discourse. They chewed up the medium in order to reveal from the inside the range of its uniquely

expressive potential, and, as such, they pushed modernism into new territory and demonstrated its continuing vitality. The stroke paintings were in this way deeply satisfying—and they remain deeply satisfying two decades later—but Snyder herself was not finally satisfied by them. "They were easy, I could do them in two days. They were 'Snyders.' I did them. I showed them. Everybody loved them, and I stopped doing them. I had no choice. I had to change...I had nowhere to go but into my own past again, into my own iconography. It was either less strokes and minimalizing the image, or it was going backwards and maximizing the image. And that second choice is what I did."⁷

So it was that Snyder began, around 1973-74, to incorporate into her paintings aspects of her personal iconography. They consisted of images of the female body, child-like drawings of houses and landscape spaces, handwritten diaristic notes, and a wide range of collage elements such as fabric, papier-mache, wallpaper, and linoleum. They also entailed slashing, stuffing, and

sewing the canvas, engaging it as an active and physical entity—an organism—instead of a merely passive and accommodating support—a receptacle. Clearly, the stroke paintings had been personal—as the artist recognized, and as we recognized as well, they were "Snyders"—but their subject matter came from outside their maker; they represented Snyder's encounter with an inherited tradition of modernist self criticism as it had unfolded during the 1960s. By comparison, the subject matter that appeared toward the mid-1970s was explicitly Snyder's own, it represented her

1 9 7 5

oil and acrylic on canvas
60 x 120 inchesCollection Dallas Museum
of Art, matching grants from
The National Endowment
for the Arts and an
anonymous donor, 1977.50

childhood longings, thoughts, and feelings about her world, her experience as a woman; in foregrounding the artist's concerns about being in the world, the work became personal in a new way, the way not of a received modernism but of a feminism she was instrumental in forging: "...in 1967 or so, before we started talking about feminist art or female imagery, I was making paintings with flesh-colored flocking and using lentil seeds and sewing and layering. A lot of different women, at the same time, were privately doing these kinds of things in their studios...Later on,

when we started talking about female imagery, I realized I had been working on it for years. At that time I really did believe that women, because our experiences are so different and our bodies are so different and we're treated so differently in society, make art that is frequently different than art men make."⁸

Snyder's freshly personalized voice joined the voices of other artists, particularly women artists, who came to maturity in the early 1970s and together heralded a new world. I also remember that, as I remembered the initial appearance of the stroke paintings, but in this case there was a difference, there was a troublesome dimension, and it became focused in the term pluralism, which, as the decade unfolded, was applied increasingly to characterize the 1970s as a whole. The term was troublesome insofar as it signaled a shift in the practice and configuration of the modernist mainstream, possibly even its dissolution. For the mainstream in American art had been intact for more than two decades, beginning with Abstract Expressionism and extending through the array of styles

and movements that followed one another in the 1960s, their continuous interaction giving the impression that the history of contemporary art could be described as an orderly dialectic. So it seemed, and so it was described—more often than not in terms of formal issues—but those descriptions became increasingly hard to sustain in the face of the art that appeared at the close of the sixties and the start of the new decade. Personal subject matter, recognizable imagery, mixed media, scattered compositions, words, numbers, unconventional materials, narration,

Rain Dance

1 9 7 8

mixed media on canvas
72 x 96 inches
Collection Virginia
Museum of Fine Arts; Gift
of the Sydney and
Frances Lewis Foundation





Symphony for Felicia

1 9 7 9

mixed media on canvas
60 x 144 inches

Collection High Museum
of Art, Atlanta, Georgia;
Purchase with funds from
the National Endowment
for the Arts and the
Young Careers of the
Member's Guild, 1979.135



Requiem

1 9 8 1

mixed media on canvas
24 x 72 inches
Private Collection

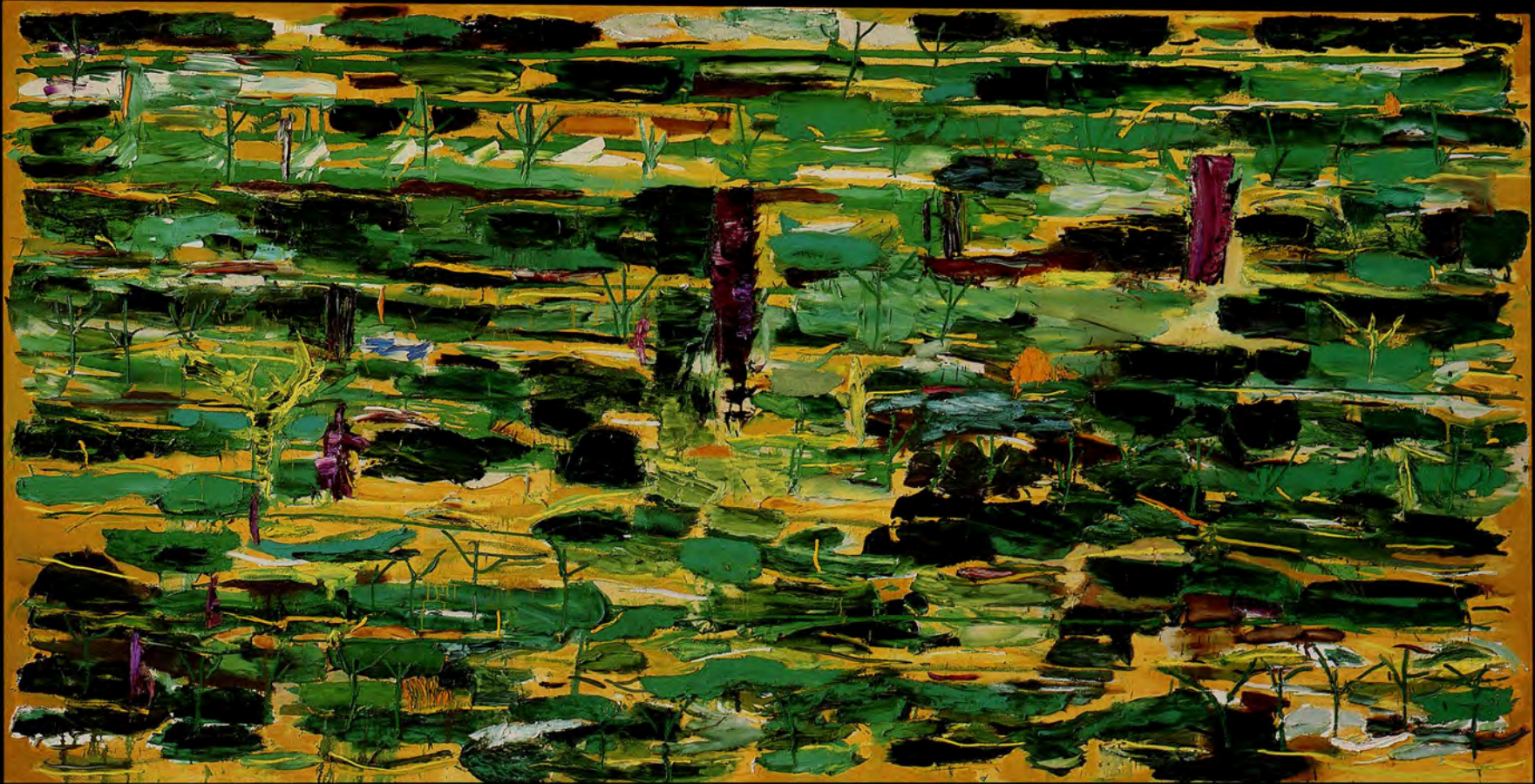
ephemera, politics, social commentary, anything was possible; and nothing was sacrosanct, not abstractness, not flatness, not purity, not the Old or the Modern Masters, not any aspect of what had gone before. Not that it ever was, for the act of making art in the modern situation has always been groping and messy and intuitive, our descriptions to the contrary notwithstanding. Still, while Pollock and his generation had felt compelled to confront Cubism and Surrealism, for instance, Snyder and her generation felt free to go where their inspiration took them. As a result, the history they forged

with their art related to its past more in the way of an irregular fabric than a series of tidy linear connections. And that's what pluralism meant: a diversity of individual voices had supplanted a hierarchy comprising the mainstream and its subsidiaries. Those who had been schooled in the older modernism, myself among them, did not greet the phenomenon with unbridled enthusiasm, and accordingly referred to pluralism reluctantly, perhaps wishing it would go away. The replacing of orders is often accompanied by feelings of loss and uncertainty, and that was clearly the case in the 1970s. But that was not so much art's problem as it was ours.

Pluralism looks very different 20 years later. Far from being troublesome, it positively connotes wide-ranging options, untrammelled experimentation, mining for inspiration historical fields that had earlier seemed arid, acknowledging voices that had previously been ignored, exploring the self for its multiple dimensions, engaging directly the world outside the studio, accepting contradictions, discovering a new kind of

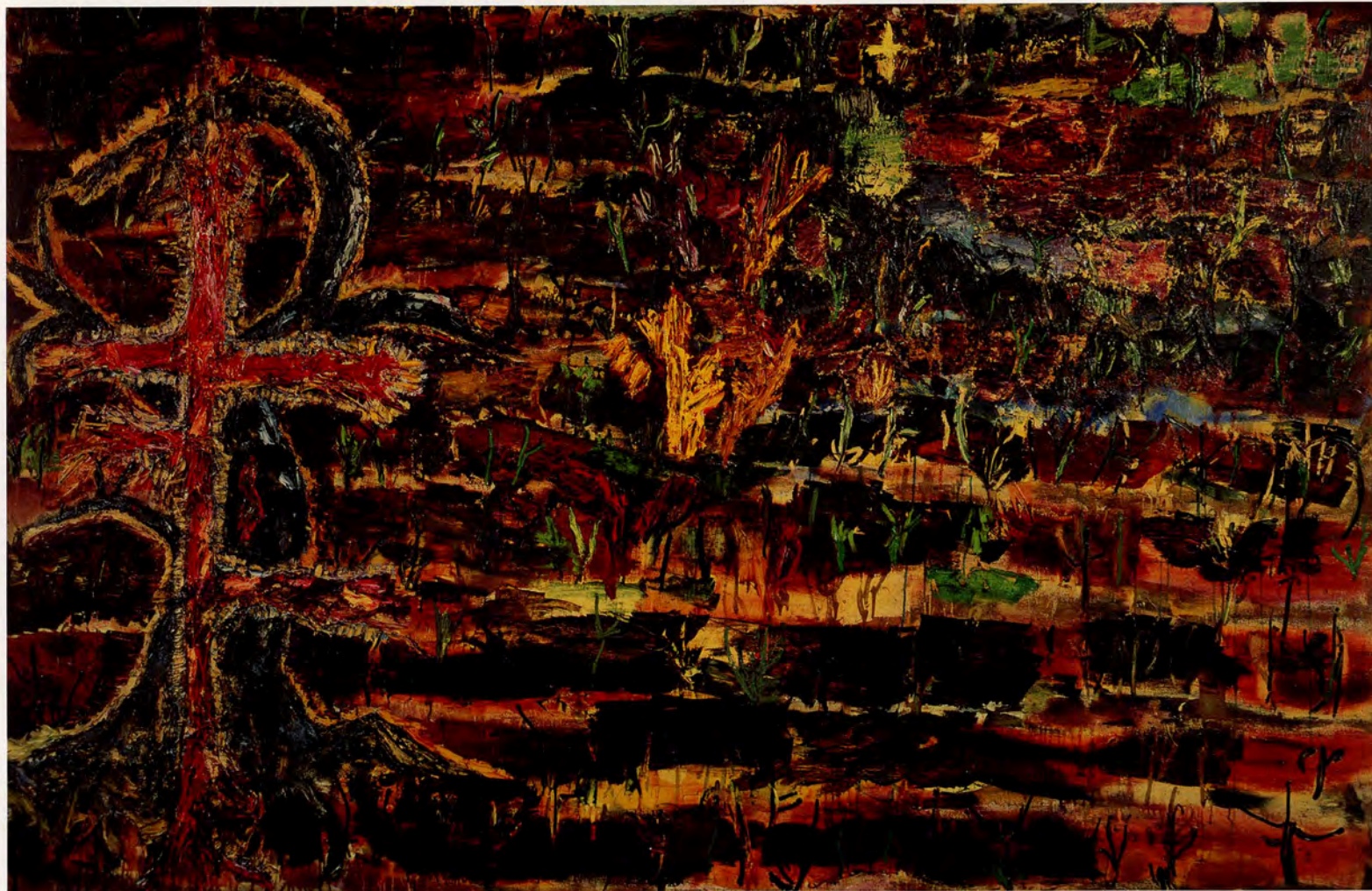
freedom—the kind that is revealed when you shift your locus or change your course and find possibilities that were previously inaccessible. I think Snyder grasped that freedom when she abandoned the stroke paintings and allowed her personal iconography into her work. “Speaking about abstract painting, I read a quote where Frank Stella spoke about his ideas about abstract painting and holding a line. He said he often fantasizes about putting a naked woman or Donald Duck in his painting, but he really feels he has to hold the line and not let any of that in...I don't hold any line. I mean, if Daisy Duck or a naked woman wanted to come into my painting, I'd probably let them in. I don't hold the line.”⁹ Indeed, as the 1970s continued, Snyder roamed across all kinds of lines, her work not only embodying the values associated with pluralism but establishing them in the first place. The character and determination she exhibited while doing so became a model for the women of her generation, and for others as well. Me, for instance. There can be many spurs to a shift of locus or change of course, among them the experience of

Beanfield with Music



1 9 8 4

mixed media on canvas
72 x 144 inches
Collection First Church
of Christ, Scientist



Waiting for a Miracle
(for Nina and John)

convincing works of art. Troubled as I may have been when I first saw them, Snyder's personal iconography paintings persuaded me to reconsider pluralism and see it affirmatively. More deeply, they persuaded me to look again at how I looked at art. I knew all along that works of art are made by human beings living in the world and responding to it, but the schooling of modernism often separated the work from its maker and allowed the impression that art objects are created in hermetic chambers and should be addressed accordingly, that is, as entirely self-contained entities.

Snyder's pictures allowed no such impression. Her life was urgently and undeniably present in the work and had to be reckoned with. It was an important personal lesson. Viewed from the present—I am thinking of the pervasiveness of autobiographical concern in today's art—it was also prophetic.

Expressive landscapes were among the images Snyder produced when she began painting, and it was to landscape that she often returned in her paintings of the 1980s. Typically, the pictures are expansive and physical, incorporating a variety of materials and offering a wide range of feelings associated with space and light and color, the changing seasons, dormancy, rebirth, flowering, abundance. More often than not the images ascend and spread across the entire surface, rising before us without horizons, as if limitless, their presentation suggesting that we might be lying face down in these landscapes, embracing them, one with them. The erotic equation of landscape and the human body represents a theme that Snyder first entertained as a young artist in the 1960s and occasionally explored from a feminist perspective,

graphically, with frustration and anger, during the decade that followed. When she returned to it in the 1980s, she did so with the full powers of a mature painter and with a clearly more optimistic vision. That vision is evident in *Lady Blacklines*, a small but wonderfully inspired picture from 1989. In it, the black lines referred to in the title of the painting sweep horizontally across the surface and alternate with yellow, green, white, and flesh-colored marks, the latter vaguely yet decisively configuring a naked female figure in the center of the composition. Embedded in paint that is everywhere sensuous, even lubricious, that feels like ointment squeezed from a tube, she faces us, her arms and legs spread open. She simultaneously invites union with us and declares union with her landscape surroundings.

Or does she? In a statement made at the time the painting was made, the artist spoke passionately of her return to work after a debilitating personal illness: "I needed to paint requiems for our losses, to meditate and chant and to once again paint the fields surrounding my home

1 9 8 6

mixed media on canvas
78 x 120 inches
Collection Mr. and Mrs.
Gifford Phillips



which were now being threatened by developers. I carved and painted screaming faces and masks. Bodies which were moving freely were suddenly ensnared in paint, leaving them hidden and trapped. I painted sacred fields, serene fields, fields of moons, moons in mud, and cantatas. This work reflects all of my concerns and moods, my sorrows, losses and struggles, and a peace that has finally come to my life.”¹⁰

Ensnared, hidden, trapped: this is a scream’s distance from an inviting embrace, even a denial of its possibility.

Need we choose between these options? Does one cancel the other? I think not, not any more than we need to rule contradiction from our vision of the world or our intercourse with one another, not any more than the artist’s personal sorrow rules peace from her life. I see in Snyder’s landscape-inspired paintings of the 1980s not only a more optimistic vision but a vision that is broader as well. If the stroke paintings showed her personalizing a received dimension of 20th-century modernism, and the personal iconography paintings showed her dealing with concerns that were explicitly hers, then these paintings show her grappling with issues that are at once personal and global, hers and ours alike. *Morning Requiem (For the Children)*, painted in 1987-88, suggests what I mean. Extending nearly 25 feet in width, it is one of the most ambitious statements in Snyder’s extensive oeuvre, and one that she has described eloquently: “The pain and suffering that our children are experiencing has obsessed me. I can no longer find words that explain the sickness, the insanity that abounds in our world and so I paint

and paint. My work had to include the children. It has been an almost primitive experience for me of trying to heal them...to hold them...to tell them someone is here. And so I began *Morning Requiem* with the barren vineyards of April and ended it with a field of sunrises for the children. With paint I can only be an optimist.”¹¹

The barren vineyards, consisting of tiers of skeletal trunks and swirling branches, occupy two sections on the left side of the picture, a discrete panel containing the forlorn stick-figure image of a

**The Orchard-
The Altar**

1 9 8 6

mixed media on canvas
72 x 96 inches
Collection Estabrook
Foundation



Moonfield

1 9 8 6

mixed media on canvas
48 x 60 inches
Private Collection



Ode to the
Pumpkin Field

1 9 8 6 - 8 7

mixed media on canvas
72 x 144 inches
Twin Farms Collection



Morning Requiem
(For the Children)

crucified child slotted vertically between them. Next comes a panel of gridded squares and rectangles, richly and roughly painted, orderly yet restless, the dramatically contrasting black and ocher and red and white pigment troweled on and scratched into. This precarious stasis is followed by a dense cluster of short, staccato-like marks resembling a cascading veil of flowers, a momentary release, which in turn yields abruptly to a slender panel, black on black, a solemn and impenetrable void. Cathartically, the pictorial narrative ends with the field of sunrises, a panel of radiant yellow masses in which is placed a second image of the child, not now in death but in beatitude, floating, spiritualized.

Like many of Snyder's paintings from the 1980s, *Morning Requiem* takes us to a new level of global concern, and in this it embodies the values and aims of a second generation of feminist artists for whom her vision is as much a model now as it was for her contemporaries two decades ago. At the same time, it takes us back along the path of her own development and allows us to see anew its dynamic continuity. I am thinking of the reference

to music and the symphonies and requiems and chants that occur throughout the work; of the narrative urge that informs the personal iconographies and even some of the most abstract stroke paintings; and of the grid that, however quietly or overtly, persists in guiding her compositional instincts. But I am also thinking of Snyder as a maker of marks and how those marks, in and of themselves, have enabled her to speak in many different voices and say many different things. Look again at the field of sunrises that triumphantly concludes *Morning Requiem*, for we have seen those bulging, circular, massive marks before—as exuberant constituents of the visual language that was first developed in the stroke paintings, as breasts or wounds conveying pain in the personal iconographies, as ponds and moons and pumpkins anchoring the fecund landscape abstractions of the 1980s, as a sign of hope here. The marks look more or less the same in their manifold incarnations, but their meaning in each incarnation is clearly unique. They bring us full circle, but they are not in the present what they were in the

past, not any more than we are. Within continuity there is change, and in Snyder's case the change has been accompanied by enormous growth. If we have heard her, we have changed and grown as well.

Joan Snyder, Painter: 1969 to Now. Close to 25 years, about a generation, plenty of time for a world to change, plenty of chances to measure loss and gain. This is no less true in art than anywhere else, a lesson to which Snyder's pictures attest, and one we in turn know if we have been attentive to them. When she began, and as I have indicated, our

1 9 8 7 - 8 8

mixed media on linen
on panel
66 x 289 inches
Collection Rose Art
Museum, Brandeis
University, Waltham, MA;
Rose Purchase Fund



Women in Camps 1 9 8 8

mixed media on linen
on board
22 x 48 inches
Collection Mr. and Mrs.
Richard Albright



Lady Blacklines 1 9 8 9

oil on linen
12 $\frac{1}{8}$ x 12 $\frac{1}{8}$ inches
Private Collection

tendency was to look at art, including her art, first of all in terms of its formal inventions, describing and relating them to comparable inventions in modernism's recent or more distant past. The practice was understandable enough, particularly in the realm of abstraction, insofar as it was the formal inventions in and of themselves that we were faced with and challenged to comprehend; stripped of external references, they gave us nothing else initially to go on. Remember what the artist said: "The strokes became a physical reality, not an illusion." The risk there, our risk, was that we

would stop with those inventions and not see into them, not grasp their meaning, regarding them instead as having lost connection with the world and become forms without content. To so perceive art, Snyder's art, any art, would be to reduce and trivialize it, and that was a nagging concern. But now the situation is dramatically altered, insofar as much of today's art, including Snyder's, actively engages the world, seeking to raise consciousness and direct our attention to the social and political atrocities that plague it, hoping in the process to make it better. Images of despair and anguish thus assault us, and we focus on the concerns that inspire them because of their compelling immediacy. Once again we recall the artist's words: "The pain and suffering that our children are experiencing has obsessed me." But here, too, there is risk, still ours, the risk of not seeing within the art's subjects the formal articulations that imbue those subjects with credibility, the risk of losing our wonder at art's inventions. The perception of form totally eclipsed by content is as reductive and trivializing as its reverse, and equally nagging.

Perceptions relating to form and content, I keep saying these are our problems, but what of the artist, what are her problems? "You can't avoid the formal issues. I deal with them all the time. But that isn't what my work is about. It's always about something else."¹² Of course it is, just as it is for any serious artist and any serious art. And "something else," what is that? I pointed at the beginning to speaking, hearing, being heard, and making meaning, as well as to facing the self, sharing, and giving generously. In the face of Snyder's paintings, "something else" now becomes something more, something I will call connectedness, with ourselves, with one another. Snyder's achievement enables us to see what we might mean by community.

Carl Belz

Sanctuary

1 9 9 0

mixed media on panel
18 x 24 inches
Collection
Boris Magasanik





Of Art and the Angels

1 9 9 3

acrylic, oil,
and silk on linen
57 x 66 inches
Courtesy Nielsen Gallery

Notes

- 1
Walls, Michael, *Joan Snyder*, San Francisco: San Francisco Art Institute, 1979, 16.
- 2
Ardele Lister/Joan Snyder, "A Conversation," *Joan Snyder*, Boston: Nielsen Gallery, 1991.
- 3
Herrera, Hayden, *Joan Snyder: Seven Years of Work*, Purchase, NY: Neuberger Museum, State University of New York, Purchase, 1978, 8.
- 4
For an excellent discussion of the stroke paintings, see Tucker, Marcia, "The Anatomy of a Stroke: Recent Paintings by Joan Snyder," *Artforum* May 1971, 42-45.
- 5
Herrera, 10.
- 6
The exhibition, *Grids*, took place at the Institute of Contemporary Art in Philadelphia in 1972. For a review, see Elderfield, John, "Grids," *Artforum* May 1972, 52-59.
- 7
Herrera, 2, 20.
- 8
Lister/Snyder.
- 9
Ibid.
- 10
"Artist Statement," *Joan Snyder*, New York: Hirschl & Adler Modern, 1990, 5.
- 11
Untitled statement by the artist in *Joan Snyder*, New York: Hirschl & Adler Modern, 1988.
- 12
Walls, 13.

Exhibition History and Selected Bibliography

Born on April 16, 1940, in Highland Park, New Jersey, Joan Snyder earned her B.A. from Douglass College, New Brunswick, New Jersey, in 1962, and her M.F.A. from Rutgers, The State University, New Brunswick, New Jersey, in 1966. She received a National Endowment for the Arts Fellowship in 1974 and a John Simon Guggenheim Memorial Fellowship in 1983. She currently lives and works in Brooklyn, New York.

Solo Exhibitions

1966

Joan Snyder, Paintings, Sculpture: Master of Fine Arts Thesis Exhibition. Douglass College, Rutgers, The State University, New Brunswick, NJ

1967

Little Gallery, New Brunswick, NJ

1970

Three Paintings. Paley & Lowe Gallery, Inc., New York, NY

1971

Joan Snyder/Paintings. Paley & Lowe Gallery, Inc., New York, NY

Joan Snyder: New Paintings. Michael Walls Gallery, San Francisco, CA

1972

Joan Snyder. Parker 470 Gallery, Boston, MA

Women Artist Series I.

Douglass College, Rutgers, The State University, New Brunswick, NJ

1973

Paley & Lowe Gallery, Inc., New York, NY

1976

Joan Snyder. Los Angeles Institute of Contemporary Art, Century City, CA

Joan Snyder. Douglass College, Rutgers, The State University, New Brunswick, NJ

Joan Snyder: Recent Paintings. Portland Center for the Visual Arts, Portland, OR

Joan Snyder: Works on Paper, 1973-76. Reed College, Portland, OR

Joan Snyder: New Work, 1974-75. Carl Solway Gallery, New York, NY

1977

Joan Snyder. Wake Forest University, Winston-Salem, NC

1978

Joan Snyder: Seven Years of Work. Neuberger Museum, State University of New York, Purchase, NY

Joan Snyder: New Work. Hamilton Gallery of Contemporary Art, New York, NY

1979

Joan Snyder at W A R M: A Women's Collective Art Space. Women's Art Registry of Minnesota, Minneapolis, MN

Joan Snyder, New Paintings. Patricia Hamilton Gallery, New York, NY

Joan Snyder. San Francisco Art Institute, San Francisco, CA; Grand Rapids Art Museum, Grand Rapids, MI; Renaissance Society at the University of Chicago, Chicago, IL; Anderson Gallery, Virginia Commonwealth University, Richmond, VA

1981

Joan Snyder Works on Paper: Studies for "F.M.S.W.N.L." Nielsen Gallery, Boston, MA

Resurrection and Studies. Matrix Gallery, Wadsworth Athenaeum, Hartford, CT

1982

Hamilton Gallery of Contemporary Art, New York, NY

1983

Nielsen Gallery, Boston, MA

1985

Joan Snyder. Hirschl & Adler Modern, New York, NY

1986

Nielsen Gallery, Boston, MA

1988

Joan Snyder. Hirschl & Adler Modern, New York, NY

Joan Snyder: Cantatas and Requiems. Compass Rose Gallery, Chicago, IL

Joan Snyder Collects Joan Snyder. Santa Barbara Contemporary Arts Forum, Santa Barbara, CA; David Winton Bell Gallery, Brown University, Providence, RI; Fine Arts Center, State University of New York, Stony Brook, NY; De Saisset Museum, Santa Clara University, Santa Clara, CA; Sonoma State University, Rohnert Park, CA

1989

New Painting by Joan Snyder. Compass Rose Gallery, Chicago, IL

1990

Joan Snyder. Hirschl & Adler Modern, New York, NY

Joan Snyder: Monotype Project 1988-89. Victoria Monroe Gallery, New York, NY in cooperation with Hirschl & Adler Modern

1991

Ann Jaffe Gallery, Bay Harbor Islands, FL

Nielsen Gallery, Boston, MA

1992

Joan Snyder. Hirschl & Adler Modern, New York, NY

1993

Joan Snyder: Works with Paper. Allentown Art Museum, Allentown, PA

1994

Nielsen Gallery, Boston, MA

Joan Snyder, Painter: 1969 to Now. Rose Art Museum, Brandeis University, Waltham, MA; The Parrish Art Museum, Southampton, NY

Selected Group Exhibitions

- 1971**
Into the 70s. Mansfield Fine Arts Museum, Mansfield, OH
- 1972**
Paintings on Paper. The Aldrich Museum of Contemporary Art, Ridgefield, CT
- Eight New York Painters.* University Art Museum, University of California, Berkeley, CA
- Grids.* Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
- 1972 Annual Exhibition: Contemporary American Painting.* Whitney Museum of American Art, New York, NY
- 12 Statements—Beyond the Sixties.* The Detroit Institute of Arts, Detroit, MI
- Three Artists: Mary Heilmann, Joan Snyder, Pat Steir.* Fine Arts Center, University of Rhode Island, Kingston, RI
- 1973**
American Drawings 1963-1973. Whitney Museum of American Art, New York, NY
- 1973 Biennial Exhibition: Contemporary American Art.* Whitney Museum of American Art, New York, NY
- Women Choose Women.* The New York Cultural Center, New York, NY
- 1974**
Joan Snyder/Pat Steir. Institute of Contemporary Art, Boston, MA
- Recent Abstract Painting.* Pratt Institute Gallery, Brooklyn, NY
- 1975**
34th Biennial of Contemporary American Painting. The Corcoran Gallery of Art, Washington, DC
- 14 Abstract Painters.* Frederick S. Wight Art Gallery, University of California, Los Angeles, CA
- 1976**
American Artists '76: A Celebration. Marion Koogler McNay Art Institute, San Antonio, TX
- Recent Abstract Painting.* Fine Arts Gallery, State University of New York, College at Brockport, NY
- 1977**
Contemporary Issues: Works on Paper by Women. The Women's Caucus for Art, Los Angeles, CA
- Twelve from Rutgers.* University Art Gallery, Rutgers, The State University, New Brunswick, NJ
- Contemporary Women—Consciousness and Content.* Brooklyn Museum Art School, Brooklyn, NY
- 1978**
Perspective '78: Works by Women. Freedman Gallery, Albright College, Reading, PA
- 1979**
The 1970's: New American Painting. The New Museum, New York, NY; traveled to Belgrade, Budapest, Zagreb, Ljubljana, Rome, Copenhagen, Warsaw
- 1980**
Aspects of the 70's/Painterly Abstraction. Brockton Art Museum-Fuller Memorial, Brockton, MA
- 1981**
Whitney Biennial. Whitney Museum of American Art, New York, NY
- New Works on Paper I.* The Museum of Modern Art, New York, NY
- 1982**
Rutgers Master of Fine Arts 20th Century Anniversary Exhibition. New Jersey State Museum, Trenton, NJ
- American Abstraction Now.* Institute of Contemporary Art, Virginia Museum of Fine Art, Richmond, VA
- 1984**
Brave New Work. Museum of Fine Arts, Boston, MA
- The New Culture: Women Artists of the Seventies.* Turman Gallery, Indiana State University, Terre Haute, IN
- Representative Works 1971-1984, Woman Artists Series and Focused Fragments.* Douglass College, Rutgers, The State University, New Brunswick, NJ
- 1985**
American Art: American Women. Stamford Museum and Nature Center, Stamford, CT
- A Decade of Visual Arts at Princeton: Faculty 1975-1985.* Princeton University, Princeton, NJ
- 1986**
Symbolic Expressions: Five Women Artists. Summit Art Center, Summit, NJ
- Protest.* Plymouth State College, Plymouth, NH
- Boston Collects: Contemporary Painting and Sculpture.* Museum of Fine Arts, Boston, MA
- A Contemporary View of Nature.* The Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1987**
Corcoran Biennial. The Corcoran Gallery of Art, Washington, D.C.
- A Graphic Muse.* Mount Holyoke College Art Museum, South Hadley, MA; Yale University Art Gallery, New Haven, CT; Santa Barbara Museum of Art, Santa Barbara, CA; Virginia Museum of Fine Arts, Richmond, VA; Nelson-Atkins Museum of Art, Kansas City, MO
- 1988**
The Politics of Gender. Queensborough Community College of the City University of New York, Bayside, NY
- Drawing on the East End 1940-1988.* The Parrish Art Museum, Southampton, NY
- 1989**
Joan Snyder and Jane Wilson. Watkins Gallery, American University, Washington, D.C.
- Lines of Vision: Drawings by Contemporary Women.* The Hillwood Art Museum, Long Island University, Brookville, NY, and Blum Helman, New York, NY
- Making Their Mark: Women Artists Move into the Mainstream 1970-85.* Cincinnati Art Museum, Cincinnati, OH; New Orleans Museum of Art, New Orleans, LA; Denver Art Museum, Denver, CO; Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- 1990**
The Image of Abstract Painting in the '80s. Rose Art Museum, Brandeis University, Waltham, MA
- The Unique Print/70s into 90s.* Museum of Fine Arts, Boston, MA
- 1991**
Drawings By. Proctor Art Center, Bard College, Annandale-on-Hudson, NY
- Nuclear Solstice.* The Mills Gallery, Boston Center for the Arts, Boston, MA
- 43rd Annual Academy-Institute Purchase Exhibition.* American Academy and Institute of Arts and Letters, New York, NY
- 1992**
The Twentieth Year Representative Invitational Show. Mabel Smith Douglass Library, Douglass College, Rutgers, The State University, New Brunswick, NJ
- Painting Self Evident: Evolutions in Abstraction.* Gibbes Museum of Art and the School of the Arts, College of Charleston, Charleston, SC

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Catalog of the Exhibition

Lines and Strokes

1969
oil, acrylic, and spray
enamel on canvas
42 x 50 inches
Collection Joan Snyder

Summer Orange

1970
oil, acrylic, and spray
enamel on canvas
42 x 96 inches
Collection Michael Walls

Little Yellow

1971
oil, acrylic, and spray
enamel on canvas
24 x 24 inches
Private Collection

Hard Sweetness

1971
oil, acrylic, and spray
enamel on canvas
50 x 50 inches
Collection Leonard and
Stephanie Bernheim

Woman-Child

1972
oil, acrylic, and spray
enamel on canvas
72 x 108 inches
Wellington Management
Company Collection

Squares

1972
mixed media on canvas
48 x 48 inches
Collection Joan Snyder

Spring Painting

1973
oil and acrylic on canvas
72 x 72 inches
Collection Gordon and
Carole Hyatt

Flesh/Art

1973-74
oil and acrylic on canvas
24 x 24 inches
Collection Joan Snyder

The Storm

1974
oil and acrylic on canvas
72 x 144 inches
Collection Elizabeth and
Michael Rea

Symphony III

1975
oil and acrylic on canvas
60 x 120 inches
Collection Dallas Museum
of Art, matching grants
from the National
Endowment for the Arts
and an anonymous donor,
1977.50

Heart-On

1975
mixed media on canvas
72 x 96 inches
Collection The
Metropolitan Museum of
Art; Gift of Mr. and Mrs.
Donald Rugoff, 1981

Yellow was a House

1976
oil and acrylic on canvas
24 x 72 inches
Courtesy Nielsen Gallery

Nude in Landscape

1977
mixed media on canvas
40 x 60 inches
Collection The Parrish Art
Museum, Southampton,
New York, Gift of
Katherine Porter

Rain Dance

1978
mixed media on canvas
72 x 96 inches
Collection Virginia
Museum of Fine Arts;
Gift of Sydney and
Frances Lewis Foundation

Sweet Cathy's Song

1978 (for Cathy Elzea)
mixed media on canvas
72 x 144 inches
Collection The Museum
of Modern Art, New York,
Gift of The Louis and
Bessie Adler Foundation,
Inc., Seymour M. Klein,
President, 1979
(Rose Art Museum only)

Symphony for Felicia

1979
mixed media on canvas
60 x 144 inches
Collection High Museum
of Art, Atlanta, Georgia;
Purchase with funds from
the National Endowment
for the Arts and the Young
Careers of the Member's
Guild, 1979.135

Welcome to this Land

Molly Fink

1979
mixed media on canvas
60 x 120 inches
Collection Estabrook
Foundation

Chant

1979
mixed media on canvas
24 x 24 inches
Speyer Family Collection

Requiem

1981
mixed media on canvas
24 x 72 inches
Private Collection

Mourning Oh Morning

1983
mixed media on canvas
78 x 144 inches
Collection Estabrook
Foundation

Beanfield with Music

1984
mixed media on canvas
72 x 144 inches
Collection First Church of
Christ, Scientist

The Orchard-The Altar

1986
mixed media on canvas
72 x 96 inches
Collection Estabrook
Foundation

Moonfield

1986
mixed media on canvas
48 x 60 inches
Private Collection

**Ode to the Pumpkin
Field**

1986-87
mixed media on canvas
72 x 144 inches
Twin Farms Collection

**Waiting for a Miracle (for
Nina and John)**

1986
mixed media on canvas
78 x 120 inches
Collection Mr. and Mrs.
Gifford Phillips

**The Snowstorm-The
Allegory**

1987
mixed media on canvas
78 x 108 inches
Collection Richard A.
Lippe

**Morning Requiem (For
the Children)**

1987-88
mixed media on linen on
panel
66 x 289 inches
Collection Rose Art
Museum, Brandeis
University,
Waltham, MA; Rose
Purchase Fund

Women in Camps

1988
mixed media on linen on
panel
22 x 48 inches
Collection Mr. and Mrs.
Richard Albright

**Orange Orange Snow
Field**

1989
oil and velvet on linen
12 1/8 x 12 1/8 inches
Private Collection

Lady Blacklines

1989
oil on linen
12 1/8 x 12 1/8 inches
Private Collection

Landscape of the Spirit

1990
mixed media on linen
72 x 72 inches
Anonymous loan

Sanctuary

1990
mixed media on panel
18 x 24 inches
Collection Boris
Magasanik
(Rose Art Museum only)

**...in Bodies of Water, in
Colors (for Me and
Molly)**

1991
mixed media on panel
12 x 48 inches
Collection Joan Snyder

Nocturne

1992
mixed media on canvas
72 x 84 inches
Courtesy Nielsen Gallery

Of Art and the Angels

1993
oil, acrylic, and silk on
linen
57 x 66 inches
Courtesy Nielsen Gallery

Red Field

1993
mixed media on canvas
63 x 72 inches
Courtesy Jay Gorney
Modern Art

Journey of the Souls

1993
mixed media on canvas
60 x 120 inches
Courtesy Nielsen Gallery
(The Parrish Art Museum
only)

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An abstract artwork featuring a textured, off-white paper background. The composition is dominated by large, expressive washes of color. On the left, there is a dark, almost black blue wash that transitions into a deep green wash below it. To the right, a large, vibrant orange-red wash covers a significant portion of the page. The colors are applied with visible brushstrokes and bleed-through, creating a layered and organic feel. The overall effect is one of raw, gestural energy.

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