

Joan Snyder

New Paintings

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Essay by Carol Diehl

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Joan Snyder

by Carol Diehl

“I knew that in that field I
could listen to all sounds, all music.”¹

— John Berger

Joan Snyder has never shied away from the thorny parts of her life. Over the course of her thirty-year career, she has taken the events that have come her way, as well as the emotions they evoke, and passionately documented each passage in her paintings. As a young painter, one of her ambitions was to create on canvas the sweeping expressiveness of music, its ability to shift agilely from joyous to sorrowful to triumphant. As the obvious geometry of her earliest work fell away, Snyder began to develop a vocabulary of marks, materials, and colors that became symbols of her experience. Although diaristic in nature, her work is driven by a relentless engagement with her process that renders her paintings far from literal. Made immediately by the merging of spontaneity and structure, Snyder conveys her meaning through

the use of loose, expressionistic brushstroke, an occasional written notation, and a wealth of abstract images. “It has been a life with a lot of anxiety and struggle,” she says, “but a lot of adventures...a lot of adventures.” Her new work marks another transition, and the mood is one of celebration.

Now in her mid-fifties, beyond the emotional clutter of youth, Snyder’s life holds many satisfactions: a career she describes as “blessed,” and an affectionate domestic life with her daughter, Molly, and her companion, Maggie Cammer, a judge. But along with these obvious comforts, or perhaps intrinsic to them, is the recognition that life’s problems, while never welcome, have value in the opportunities they present for growth. This is most evident in *A Freshly Plowed Field For Molly*, painted for Snyder’s daughter who, at sixteen, is in the throes of adolescence. A meadow of vibrant red blossoms surround an umber rectangle. This dark, rolling center can be seen as a symbol for the difficulties we must learn to overcome in order to grow—an interpretation that does not conflict with Snyder’s intention, to represent the fresh, new earth in which Molly will sow her seeds and bloom.

Much of Snyder’s exuberance comes from sheer pleasure in her virtuosity of her expression. The artist who once said, “When I started painting it was like I was speaking for the first time”² can now see the cumulative effect of having worked at her

craft for so long, her ever-increasing fluency to say what she wants to say on a canvas. “If you have a language,” she explains, “then you can speak. If you don’t have a language, you can’t speak. What I’ve done over the years is build an iconography, a language that’s very different from verbal language, so that I’m at a point now where I can talk about anything. I can be funny, I can be serious, I can be tragic—and sometimes all in the same painting.”

In *Mud, Silk and Cherries*, which Snyder painted about the time of her parents’ deaths, eleven months apart, dark leaves and fruit swirl around an open center, creating an image that suggests a funeral wreath. It’s somberness is relieved by bunches of big wooden beads, such as children might string, colored deep shiny red, and scattered among the painted cherries. Silk and burlap, various in their texture and symbolism, form the background while the glowing opening suggests hope, a characteristic of even her most anguished paintings. “With paint,” she has said, “I can only be optimistic.”³

With *Two Cherry Trees*, Snyder began to emerge from her period of mourning. The transition is graphically depicted in the cherry trees, one of her recent themes, standing side-by-side. One is black, almost burned-looking, the other vibrant and light. They are rendered so tenderly, so sympathetically that the trees look almost like people. The painting can be seen as symbolizing variously yin and yang,

day and night, good and evil, but to Snyder the trees represent life and death and, in the case of friends who have died from cancer and AIDS, life processes cut short. “It’s about the cycles of nature,” Snyder says, “and the cherry tree in its different stages: the cherry tree with blossoms, with cherries, cherries falling through the air, cherries rotting on the earth.” She has often utilized many forms of media as well as found objects and materials on her canvases and *Two Cherry Trees* is an example. In addition to mixing papier-mâché, straw, and silk with oil and acrylic paint, Snyder has added a narrow shelf along the bottom where paint spatters appear among dried cherries. “The shelves hold what used to accumulate under the painting on the studio floor,” she explains, “but I also see them metaphorically, catching the last offering of the painting.”

Given the themes of death, both literal and figurative, and personal transformation that appear throughout Snyder’s body of work, the paintings that follow *Two Cherry Trees* appear to express a kind of rebirth. *Innocence*, a soft, white ground strewn with blossoms, regularly spaced dots of squares of velvet is, Snyder admits, “the calmest painting I’ve ever done.” The squares, like the hovering rectangles in the later, *Ab Sunflower*, have appeared frequently in her paintings over the years, vestiges of her early grids. They have a way of containing her extravagant gestures, keeping the

paintings from becoming overwrought. Snyder sees them “as a rhythm, a pounding, something almost primitive, like a sound or chant.” In *Innocence*, they are like a dance.

Joyous, monumental, *Magic Meadow* pulses with zest for life. It is Snyder’s spring, her resurrection, a Hallelujah Chorus of bursting red blossoms. The dark spaces remain, but only as an indication of places where more can bloom. They not only look like earth, they are earth, dug up from in front of the artist’s Woodstock, New York studio. “Here,” she says, opening up a black plastic bag in her Brooklyn work space and presenting a handful to a visitor, “Smell.”

In Snyder’s skyless landscapes the terrain fills every inch of canvas; her tilted perspective allows us to look down and across it at the same time, the way you might perceive the ground while running. As in much of her work, the absence of a focal point, the staccato of repeated images send the eye on a perpetual journey around and through the painting, relates to the allover rhythms of Pollock. In this case the recurrent images are flowers of every conceivable red hue, painted with such enthusiasm and immediacy that many are composed by pigment squeezed directly from the tube, or take shape from smudges made by the artist’s fingers.

Because of the profusion of elements and the way the eye is compelled to sweep around the

restless surface of the canvas, looking at a Snyder is like looking at many different paintings; every time you come back to it you see something new. The most satisfying art is successful both at a distance and close-up: in Snyder’s work the distant view provides the imagery, while intimate scrutiny reveals a seemingly endless array of rich, abstract compositions.

Snyder’s process embodies our most romantic notions of what it is to be a painter. As she describes it, “you turn everything off, you go on automatic pilot, and you paint. Whoever you are at that particular moment in time is what you end up with in the picture.” That this activity is accompanied by the soaring sounds of opera played full blast, only adds to the sense of a private spectacle. Discussing a painting in progress she said, “In the middle of this painting I really did think about ‘till the end, or till it’s over.’ And I play the most dramatic music while I’m doing it, of course it’s going to be dramatic.”

If *Magic Meadow* is Snyder’s spring, then the sunny, vibrant *Ah Sunflower*, equally monumental in scale, is her summer. The sunflower has fascinated many artists, possibly because it is, of all flowers, most exalted in its bloom and saddest in its decay. In this case, Snyder was inspired by a poem by William Blake, the words of which she has written into her painting with a loose hand:

*Ah Sun-flower! weary of time,
Who countest the steps of the Sun,
Seeking after that sweet golden clime
Where the traveller's journey is done:*

*Where the Youth pined away with desire,
And the pale Virgin shrouded in snow,
Arise from their graves and aspire,
Where my Sun-flower wishes to go.*

Snyder comments that she thought about sunflowers for a long time before painting them, focusing on “the way a sunflower field looks when the flowers get all dried up and fall over.” A painted version of a wilted sunflower rests with pieces of log and other residue on the shelf below the painting. Snyder does not exaggerate when she says this painting has “everything” in it. Her daughter calls it a “healing painting” because of the inclusion of medicinal herbs, lotus leaves, and seeds. In addition, Snyder has incorporated papier-mâché, cheesecloth and other fabrics, as well as a myriad of painting materials and techniques—scrawls, drips, paint that is thick and thin, matte and shiny, opaque and transparent—in a format that mixes the childlike gesture and formal sophistication that gives her work its presence.

Ultimately these paintings are about love: of Snyder’s parents, her friends, her daughter, of Maggie and a mature, healthy regard for herself as

a woman and artist. In a 1978 catalog essay, Hayden Herrera discussed the emotions of resurrection, redemption and release that were evident in Snyder’s work even then. At the time Snyder said of her paintings: “I think they’re ultimately very positive and healthy...not rageful or vengeful or bitter. That’s what the crescendo and resolve are about. I know what I want life to be—it may not be what my life is. The paintings are filled with hope.”⁴ This statement is just as apt today as it was then—except now, Snyder has arrived at the life she wants.

New York
April, 1995

¹ Berger, John, *About Looking*, New York: Pantheon Books, 1980, p. 193.

² Walls, Michael, *Joan Snyder*, San Francisco: San Francisco Art Institute, 1969, p. 16.

³ McNair, Sarah Anne, *Joan Snyder Works with Paper*, Allentown, Pennsylvania: Allentown Art Museum, p. 21.

⁴ Herrera, Hayden, *Joan Snyder, Seven Years of Work*, Purchase, New York: Neuberger Museum, 1978, p. 36.

Red Field

1993

silk, papier-mâché, oil and acrylic on canvas

63" x 72"



A Freshly Plowed Field for Molly

1994

oil, acrylic and mud on canvas

72" x 60"



Innocence

1994

oil, acrylic and velvet on linen

72" x 36"



Grey with Ice

1993

burlap, oil and acrylic on linen

24" x 24"



Mud, Silk and Cherries

1993

wood, silk, mud, oil and acrylic on linen

36" x 72"



Two Cherry Trees

1994

oil and acrylic, papier-mâché, straw and silk on
canvas with 3" wood shelf

64.5" x 72"



Magic Meadow

1994

oil, acrylic and mud on linen with 3" wood shelf

72" x 108"

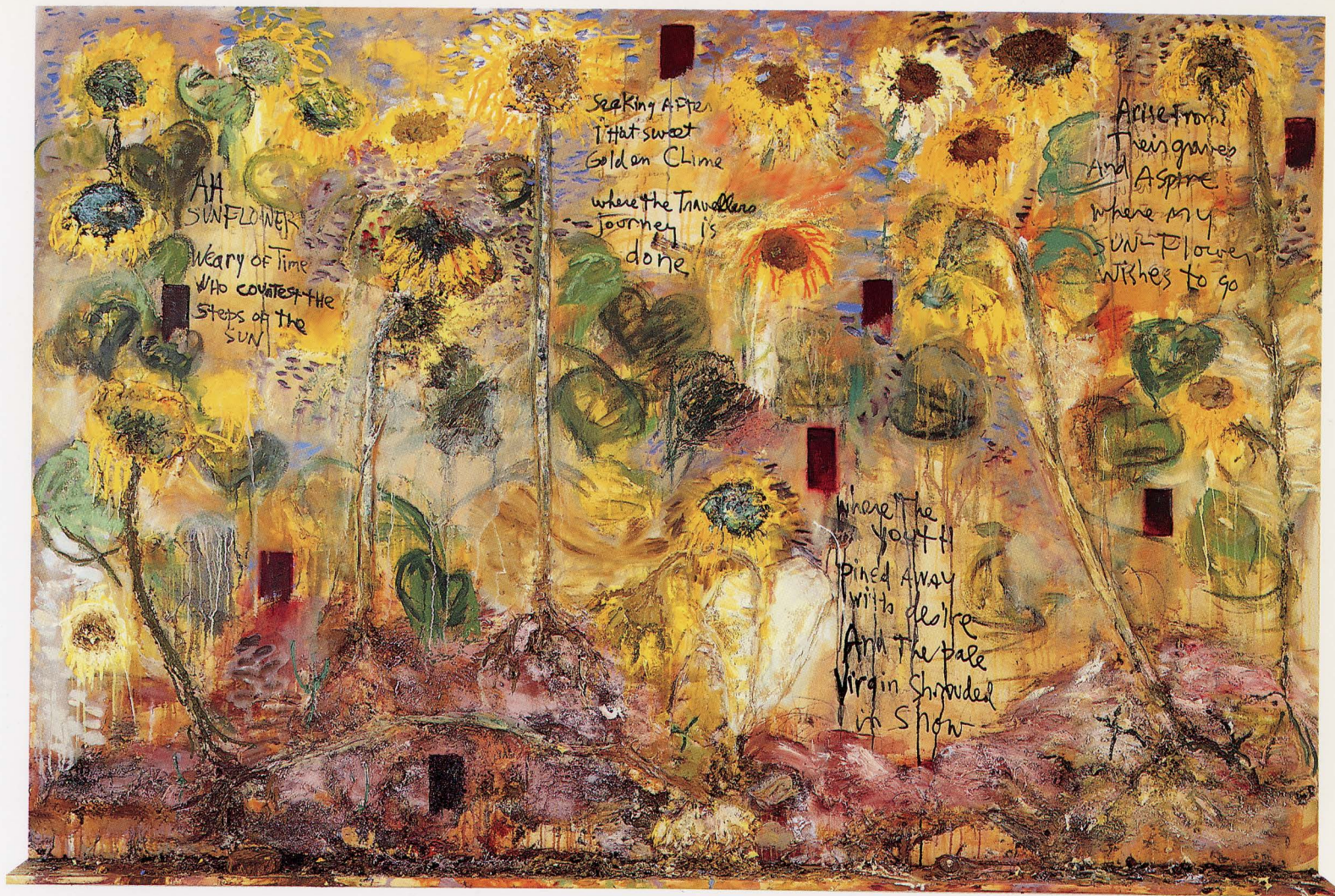


Ah, Sunflower

1994

papier-mâché, cheesecloth, herbs, oil and acrylic
on canvas with 5" wood shelf

74.75" x 111"



AA
SUNFLOWER

Wearry of Time
Who covets the
Steps of the
SUN

Seeking After
That sweet
Golden Clime

where the Travellers
Journey is
done

Arise From
Their graves
And Aspire

where my
Sun-Flower
wishes to go

where the
youthful
pined Away
with desire
And the pale
Virgin shrouded
in Snow

Little Sunflower Painting

1994 – 1995

silk, oil and acrylic on linen

18" x 27"



Sunflower/Dyptic

1994

oil and acrylic on canvas

36" x 84.5"



Joan Snyder

1940 Born in Highland Park, NJ

Education

1962 A.B. Douglass College, New Brunswick, NJ

1966 M.F.A. Rutgers University, New Brunswick, NJ

Awards

1974 National Endowment for the Arts Fellowship

1983 John Simon Guggenheim Memorial Fellowship

Selected Solo Exhibitions

1995 Locks Gallery, Philadelphia, PA

1994 Jay Gorney Modern Art, New York, NY
Rose Art Museum, Brandeis University,
Waltham, MA

Parrish Art Museum, Southampton, NY
1993 Allentown Art Museum, Allentown, PA; also 1994
Fine Art Works Center, Provincetown, MA
Rena Bransten Gallery, San Francisco, CA

1991 Nielsen Gallery, Boston, MA; also 1994

1990 Victoria Munroe Gallery, New York, NY

1988 Compass Rose Gallery, Chicago, IL; also 1989
Santa Barbara Contemporary Arts Forum,
Santa Barbara, CA

1986 Nielson Gallery, Boston, MA

1985 Hirschl & Adler Modern, New York, NY;
also 1988, 1990, 1992, 1994

1983 Nielson Gallery, Boston, MA

1981 Nielsen Gallery, Boston, MA
Matrix Gallery, Wadsworth Atheneum,
Hartford, CT

1979 Women's Art Registry of Minnesota, MN
San Francisco Art Institute, San Francisco, CA

1978 Neuberger Museum, State University of New York,
Purchase, NY
Hamilton Gallery of Contemporary Art,
New York, NY; also 1979, 1982

1977 Wake Forest University, Winston-Salem, NC

1976 Los Angeles Institute of Contemporary Art,
Century City, CA
Douglass College, Rutgers University,
New Brunswick, NJ
Portland Center for the Visual Arts, Portland, OR
Reed College, Portland, OR

1975 Carl Solway Gallery, New York, NY; also 1976

1972 Parker 470 Gallery, Boston, MA
Douglass College, Rutgers University,
New Brunswick, NJ

1971 Michael Walls Gallery, San Francisco, CA

1970 Paley & Lowe Gallery, Inc., New York, NY;
also 1971, 1973

1966 Douglass College, Rutgers University,
New Brunswick, NJ

Selected Group Exhibitions

1995 Painting The Intimate View; The Painting Center,
New York, NY

Repicturing Abstraction; Marsh Art Gallery,
University of Richmond, Richmond, VA

1994 Abstraction: A Tradition Of Collecting In Miami;
Center For The Fine Arts, Miami, FL
Poetic Heroic: Twelve American Artists;
Art Initiatives, New York, NY

46th Annual American Academy Purchase
Exhibition; The Academy of Arts and Letters,
New York, NY

Mirrors; Parrish Art Museum, Southampton, NY
To Enchant (Blue); Cynthia McCallister Gallery,
New York, NY

Trees; Midtown Payson, New York, NY

1993 Insight/Incite/Insite; Nielsen Gallery, Boston, MA
Works On Paper: Lyric With An Edge;
Victoria Munroe Fine Art Ltd., New York, NY
Songs Of Retribution; Richard Anderson,
New York, NY

1992 Abstraction Per Se; Pratt Manhattan Gallery,
New York, NY
Painting Self Evident: Evolutions In Abstractions;
Gibbs Museum of Art, College of Charleston,
Charleston, SC

The Twentieth Year Representative Invitational
Show; Rutgers University, New Brunswick, NJ
Intimate Universe; Michael Walls Gallery,
New York, NY

Contemporary Surfaces; Pamela Auchincloss
Gallery, New York, NY

Paint; Edward Thorp Gallery, New York, NY
In The Spirit of Landscape; Nielson Gallery,
Boston, MA

- 1991 43rd Annual Academy/Institute Purchase Exhibition; American Academy/Institute of Arts and Letters, New York, NY
Nuclear Solstice; The Mills Gallery, Boston Center for the Arts, Boston, MA
Figuring Abstraction; Vrej Baghoomian Gallery, New York, NY
Drawings By...; Proctor Art Center, Bard College, Annandale-on-Hudson, NY
The Figure in the Landscape; Baumgartner Galleries, Inc., Washington, D.C.
- 1990 Selected Works On Paper; Victoria Munroe Gallery, New York, NY
The Unique Print; Museum of Fine Arts Boston, Boston, MA
The Image of Abstract Painting in the 80's; Rose Art Museum, Brandeis University, Waltham, MA
- 1989 Making Their Mark: Women Artists Move Into the Mainstream; Cincinnati Art Museum, Cincinnati, OH
Lines of Vision: Drawing by Contemporary Women; Hillwood Art Gallery, Long Island University, Brookville, NY
Joan Snyder and Jane Wilson; Watkins Gallery, American University, Washington, D.C.
- 1988 Prints by Contemporary American Women Artists; Mary Ryan Gallery, New York, NY
Drawing on the East End 1940 - 1988; The Parrish Art Museum, Southampton, NY
The Politics of Gender; Queensborough Community College of the City University of New York, Bayside, NY
- 1987 Beijing/New York Works on Paper; Beijing Art Institute, Beijing, China
A Graphic Muse; Mount Holyoke College Art Museum, South Hadley, MA
Beyond Reductive Tendencies; Michael Walls Gallery, New York, NY
Therese Oulton, Norbert Prangenberg, Joan Snyder; Hirschl and Adler Modern, New York, NY
Corcoran Biennial; The Corcoran Gallery of Art, Washington, D.C.
Work From The Seventies; Christine Burgin Gallery, New York, NY
- A Contemporary View Of Nature; The Aldrich Museum of Contemporary Art, Ridgefield, CT
The Intuitive Line; Hirschl & Adler Modern, New York, NY
- 1986 Boston Collects: Contemporary Paintings and Sculpture; Museum of Fine Arts, Boston, MA
Square and...; Ruth Siegel, New York, NY
Thanks For The Memories; The Portia Harcus Gallery, Boston, MA
Symbolic Expressions: Five Women Artists; Summit Art Center, Summit, NJ
Painterly Abstractions: Eight New York Artists; Simard Halm & Shee Gallery, Los Angeles, CA
Sleeping Beauty; The Portia Harcus Gallery, Boston, MA
American/European Painting and Sculpture 1986; A. Louver, Venice, CA
A Look at Painting; R.C. Erpf Gallery, New York, NY
- 1985 A Decade of Visual Arts at Princeton: Faculty; 1975 - 1985; Princeton University, Princeton, NJ
American Art: American Women; Stanford Museum and Nature Center, Stanford, CT
- 1984 Representative Works 1971 - 1984; Douglass College, Rutgers University, New Brunswick, NJ
Location; Nielson Gallery, Boston, MA
Heroic Poetic; School of Visual Art, New York, NY
American Women Artists: Part II: The Recent Generation; Sidney Janis Gallery, New York, NY
The New Culture: Women Artists of the Seventies; Turman Gallery, Indiana State University, Terre Haute, IN
Nature as Image; Organization of Independent Artists, New York, NY
Brave New World; Museum of Fine Arts, Boston, MA
- 1983 Stroke, Line and Figure; Gimple Fils Ltd., London, England
- 1982 American Abstraction Now; Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond, VA
The Abstract Image; Hamilton Gallery, New York, NY
Fast; Alexander F. Miliken Gallery, Inc., New York, NY
- 1981 Tenth Anniversary Retrospective Show; Rutgers University, New Brunswick, NJ

- New Works On Paper I; The Museum of Modern Art, New York, NY
- A Seventies Selection; Miami University Art Museum, Oxford, OH
- Whitney Biennial; Whitney Museum of American Art, New York, NY
- Painters' Painters; Seigel Contemporary Art, New York, NY
- 1980 Aspects of the 70's/Painterly Abstraction; Brockton Art Museum—Fuller Memorial, Brockton, MA
- New York; Hamilton Gallery, New York, NY
- 1979 Exchanges I; Henry Street Settlement, New York, NY
- The 1970's: New American Painting; The New Museum, New York, NY
- The Implicit Image: Painting in the Seventies; Nielsen Gallery, Boston, MA
- 1978 Works by Members of the Yale Faculty 1950 – 1978; Harold Reed Gallery, New York, NY
- Perspective '78: Works by Women; Freedman Gallery, Albright College, Reading, PA
- 1977 Contemporary Women—Consciousness and Content; Brooklyn Museum Art School, Brooklyn, NY
- Drawing on a Grid: Eva Hess, Agnes Martin, Katherine Porter, Joan Snyder; Susan Caldwell, Inc. New York, NY
- Twelve From Rutgers; Rutgers University, New Brunswick, NJ
- Contemporary Issues: Works on Paper by Women; The Women's Caucus for Art, Los Angeles, CA
- 1976 Joan Snyder/Laurence Fink; The Broxton Gallery, Westwood, CA
- Recent Abstract Painting; Fine Art Gallery, State University of New York, Brockport, NY
- American Artists '76: A Celebration; Marion Koogler McNay Art Institute, San Antonio, TX
- 1975 14 Abstract Painters; Frederick S. Wight Art Gallery, University of California, Los Angeles, CA
- 34th Biennial of Contemporary American Painting; The Corcoran Gallery of Art, Washington, D.C.
- Thirty Artists in America, Part I; Michael Wallis Gallery, New York, NY
- 1974 The Levi Strauss Collection; San Francisco Museum of Art, San Francisco, CA
- Woman's Work—American Art 1974; Museum of the Philadelphia Civic Center, Philadelphia, PA
- Recent Abstract Painting; Pratt Institute Gallery, Brooklyn, NY
- Ten Painters in New York; Michael Wallis Gallery, New York, NY
- Joan Snyder/Pat Steir; Institute of Contemporary Art, Boston, MA
- 28 Painters of the New York Avant-Garde; Saidye Bronfman Centre, Montreal, Canada
- 1973 Women Choose Women; The New York Cultural Center, New York, NY
- Biennial Exhibition; Whitney Museum of American Art, New York, NY
- American Drawings 1963 – 1973; Whitney Museum of American Art, New York, NY
- Options 73/30, Recent Works of Art; Contemporary Arts Center, Cincinnati, OH
- New York Avant-Garde; Saidye Bronfman Centre, Montreal, Canada
- Norfolk 73; The Art Gallery, Norfolk, CT
- 1972 Great American Women Artists Show; Kunsthaus, Hamburg, Germany
- Three Artists: Mary Heilmann, Joan Snyder, Pat Steir; Fine Arts Center, University of Rhode Island, Kingston, RI
- 12 Statements—Beyond The Sixties; The Detroit Institute of Arts, Detroit, MI
- Ten Artists Who Happen to be Women; The Kenan Center, Lockport, NY
- 1972 Annual Exhibition: Contemporary American Painting; Whitney Museum of American Art, New York, NY
- Grids; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
- Eight New York Painters; University Art Museum, University of California, Berkeley, CA
- Paintings On Paper; The Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1971 Joan Snyder Paintings, Laurence Fink Photographs; Paley and Lowe Gallery, Inc., New York, NY
- Glauber—Poons Gallery, Amsterdam, Holland
- 1970 Small Works; The New Gallery, Cleveland, OH

Public Collections

Allen Memorial Art Museum, Oberlin, OH
Allentown Art Museum, Allentown, PA
American Can Company, Greenwich, CT
BankAmerica Corporation, San Francisco, CA
Chase Manhattan Bank, New York, NY
Dallas Museum of Art, Dallas, TX
Exxon Corporation, New York, NY
First Church of Christ Scientist, Boston, MA
Fogg Art Museum, Cambridge, MA
Grand Rapids Art Museum, Grand Rapids, MI
High Museum of Art, Atlanta, GA
J.B. Speed Art Museum, Louisville, KY
The Jewish Museum, New York, NY
The Metropolitan Museum of Art, New York, NY
Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
The National Museum of Women in the Arts,
Washington, D.C.
Neuberger Museum, State University of New York
at Purchase, NY
The Phillips Collection, Washington, D.C.
The Parrish Art Museum, Southampton, NY
Reeds Hill Foundation, Carlisle, MA
Rose Art Museum, Brandeis University, Waltham, MA
Smith College Museum of Art, Northampton, MA
United Bank of California, Los Angeles, CA
Virginia Museum of Fine Arts, Richmond, VA
Whitney Museum of American Art, New York, NY
Wichita Art Museum, Wichita, KS

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(4 June 1973): 732-33.

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ARTnews 72, no. 5 (May 1973): 91.

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"Ten Painters in New York" Arts Magazine 49, no. 2
(October 1974): 62.

"Drawings, Now, Then and Again" New York Arts
Journal no. 7 (Nov-Dec. 1977): 13-14.

"Generation Susan Caldwell" ARTnews 78, no. 4
(April 1979): 154-156

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"Joan Snyder, Paley and Lowe Gallery" Artforum 10,
no. 5 (January 1972): 88-89.

Braff, Phyllis

"The Restlessness and Imagination of Two Important
Pioneers" The New York Times (31 July 1994): 16.

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"True Believers Who Keep the Flame of Painting"
The New York Times (7 June 1987).

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"Joan Snyder" Artforum 21, no. 1
(September 1982): 81.

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"Joan Snyder at Hirschl & Adler Modern"
Art In America 78, no. 10 (October 1990): 215.

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(7 August 1992).

"In Orbit Amid Black and Silk" The New York Times
(30 October 1992).

"Taking it Personally: Putting Emotions to Paper"
The New York Times (April 1994) 26.

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"Portrait of Young Artists" Newsweek
(7 February 1972) 79.

"A Spring Sampler of Shows" Newsweek
(30 April 1973) 88-89.

"Art Without Limits" Newsweek (24 December 1973)
68-74.

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"Grids" Artforum 10, no. 9 (May 1972): 52-59.

"The Whitney Annual" Art in America 60, no. 3
(May - June 1972): 27-29.

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"Powerful, Roughhewn Paintings"
San Francisco Chronicle (28 August 1971): 36.

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"Reviews" New Art Examiner 16, no. 7
(March 1989): 44.

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no. 10 (December 1985).

"Painting From The Heart" ARTnews 86, no. 4
(April 1987): 128-35

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"Review" Art and Antiques 7, no. 4 (April 1990):
131-132.

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(March 1994): 85.

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The New York Times (4 December 1988)
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 (Summer 1982): 142.
 "Joan Snyder: True Grit" Art in America 74 no. 2
 (February 1986): 96-101.
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 "Joan Snyder at Carl Soloway" Art in America 64,
 no. 3 (May – June 1976): 103-104.
 "Joan Snyder" Art in America 70, no. 1
 (December 1982): 58.
 "Joan Snyder Traffics in Art and True Grit"
The New York Times (24 July 1994): 32.
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 "Fem Fatale" The Village Voice (25 January 1994): 82.
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 at Paley and Lowe" Art in America 60, no.1
 (January – February 1972): 33-35.
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 "Joan Snyder" Arts Magazine 64, no. 10
 (Summer 1990): 76.
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The New York Times (4 February 1994).
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 (April 1990): 52-54.
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 (February 1993): 52.
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 (February 1994): 51.
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 (10 February 1972).
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 (20 January 1972): 68.
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 (June 1976): 43-47.
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 (May 1971): 28-30.
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 (Summer 1978): 74-75.
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 (Susan Caldwell Gallery) The New York Times
 (9 February 1979): 24.
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 (December 1985): 108.

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The New York Times (13 May 1973): D-23.
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 (December – January 1994): 4.
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 (9 December 1988).
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The New York Times (12 February 1978): sec. 22: 2.
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 Viewers" The New York Times (1 April 1988).
 "Joan Snyder" The New York Times
 (23 February 1990).
 "Building on the Bare, Bare, Bones"
The New York Times (12 August 1994): C-22.
 "To Enchant (blue)" The New York Times
 (22 July 1994): C-24.
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 "Untitled Statement" Studio International
 (July – August 1974).
 "Painters Reply" Artforum 14, no. 1
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