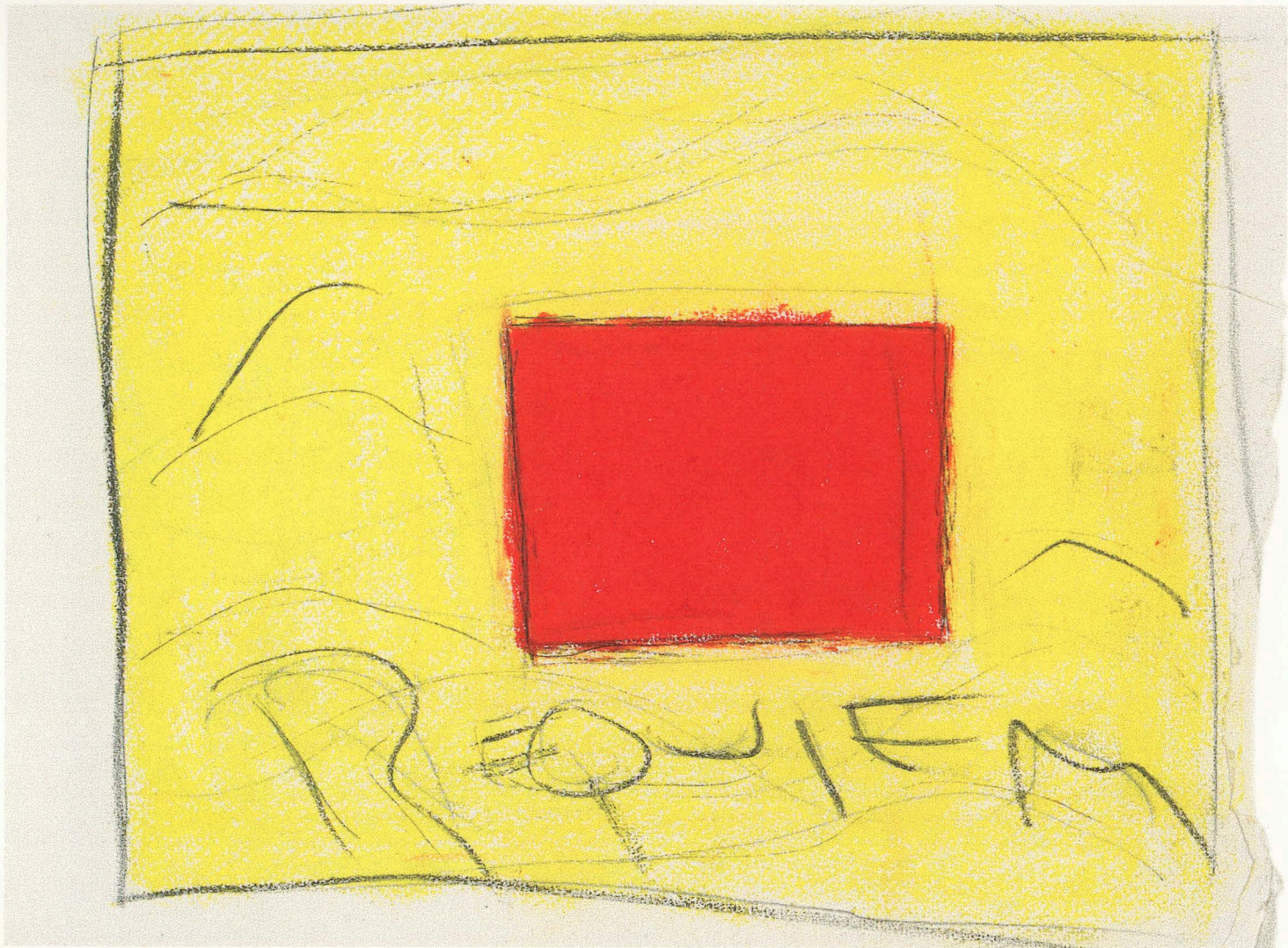


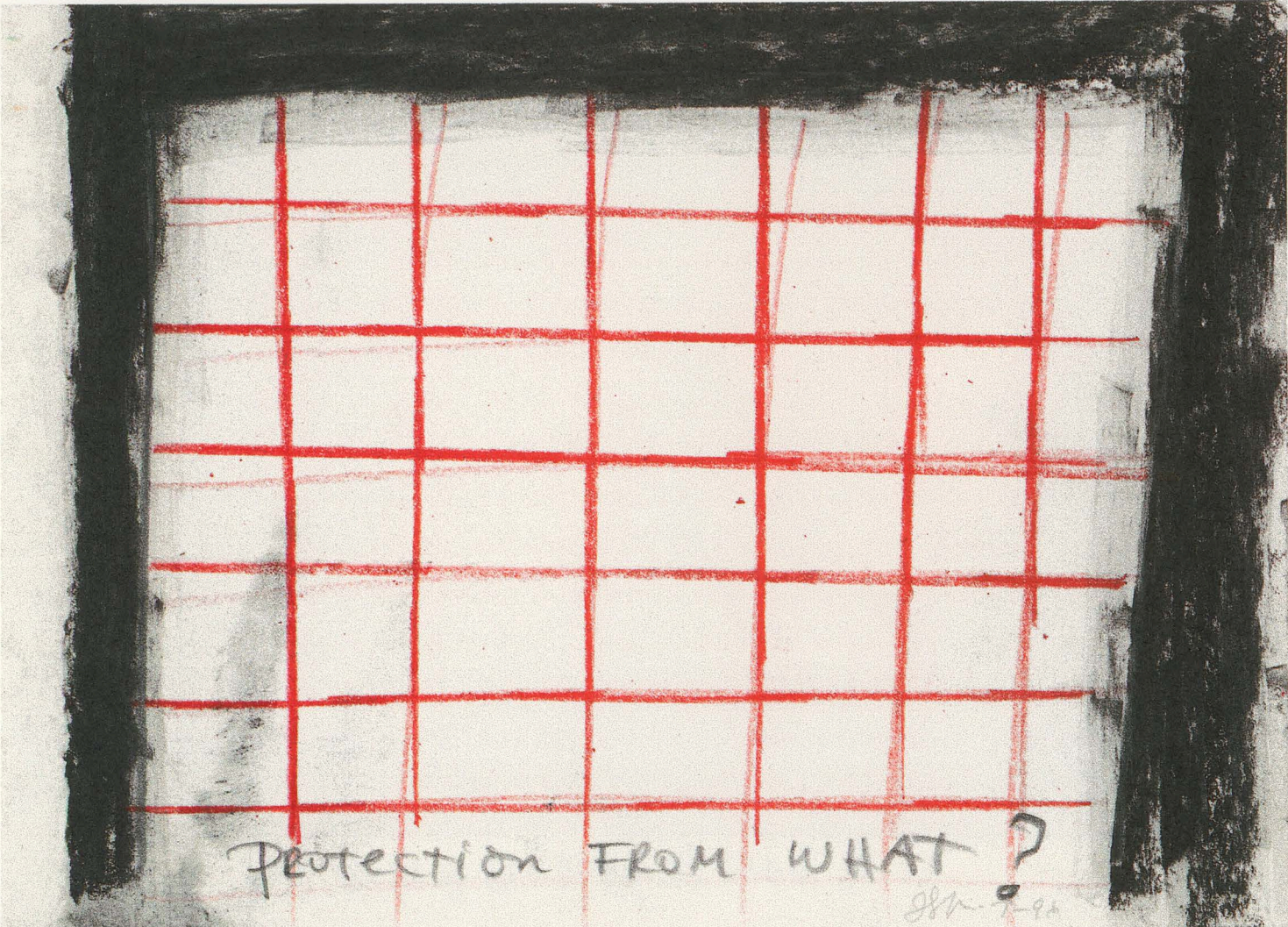
Joan
Snyder

SCREENS
NAILS
GRAPES
SONG RED
CLEAN
WET
SILIC
HERBS
RAG GRID

Paintings
and
Sketches

NAILS in HEART





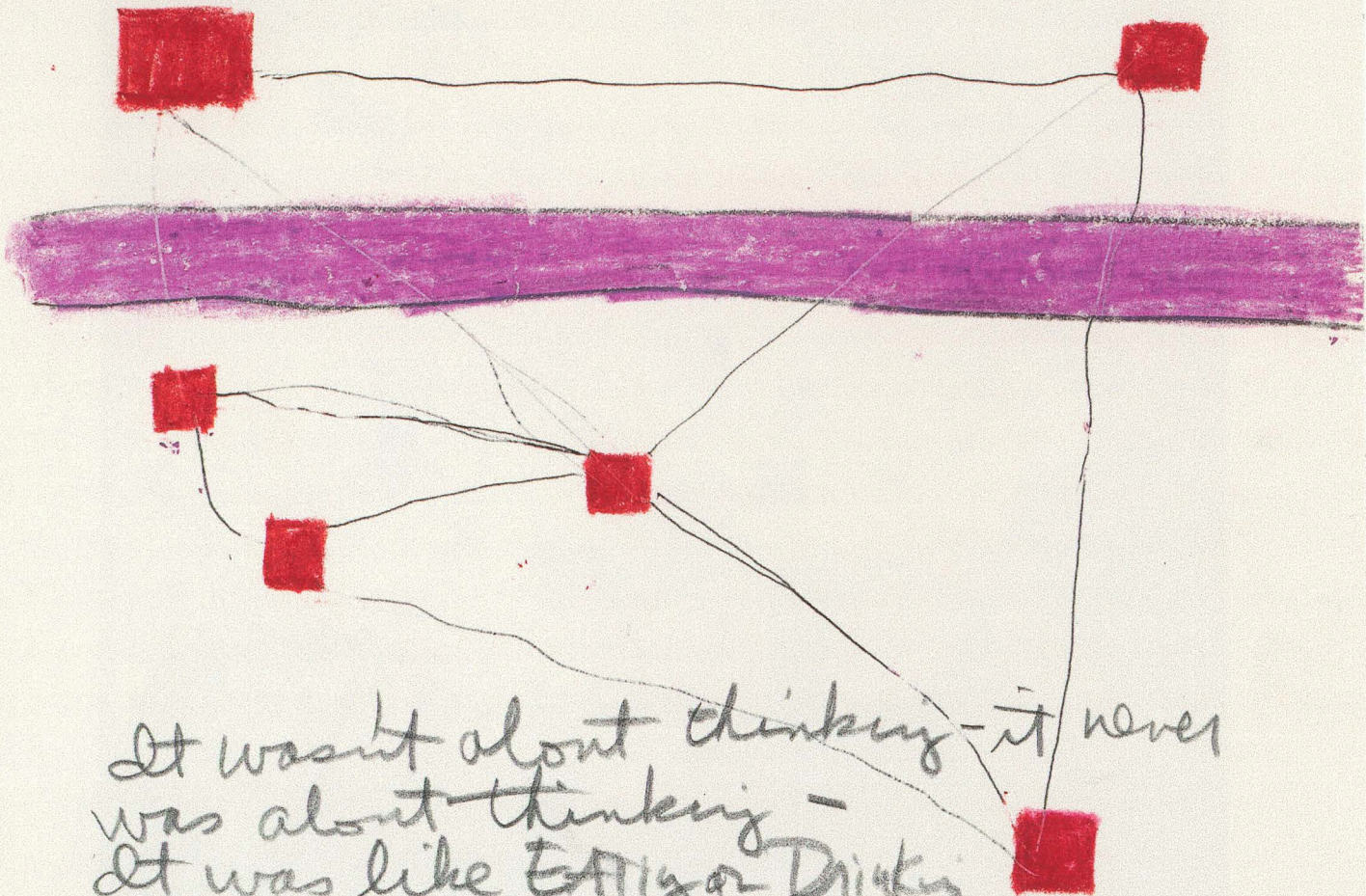
PROTECTION FROM WHAT?

JK 2/20



IS ANYBODY HOME?

John Viper



It wasn't about thinking - it never
was about thinking -
It was like ~~ATT~~ or Drinking

ssh 7/96



My Life, 1996, oil, acrylic, straw, velvet, silk, and plastic grapes on linen, 48 x 54 inches. *Private collection*

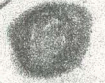
28 3/31/97

yes

96-6

SEX

OBSESSION



yellow flow

red

Flesh - nipples - vagina - wet - Asses Flesh
Pink clitoris sex STRAW flesh white

etching plate
wood plate
white background

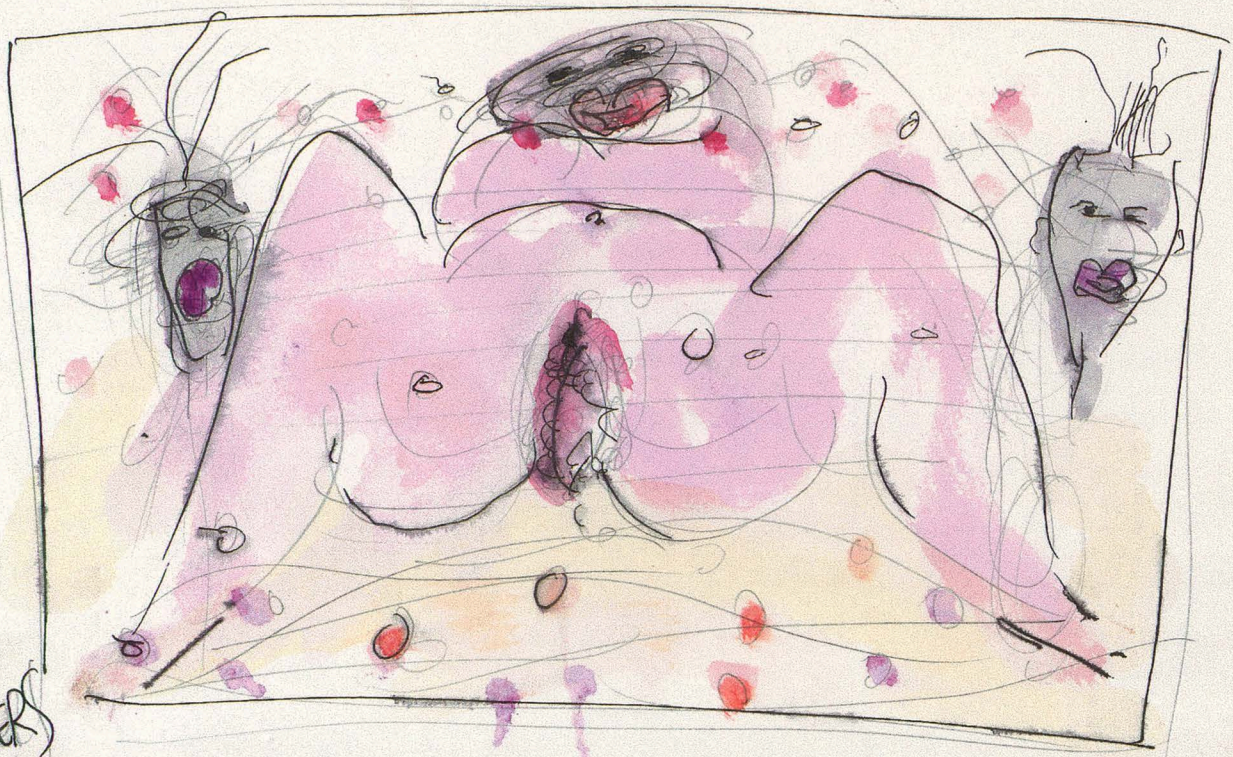
wood derry ^{more} paint

pile of
cherries

to dip from
top what is vulnerable
Beautiful - EXQUISITE PAINT

WORDS DARK BOLD FEEL PAIN WORRY
ANXIETY WEAKNESS HOW OPEN SHALL
I AM MUD BLACK DARK HOLD ME NOW

on red paper from woodcut ?? Print it BACKWARDS



AIDS
AND
MOTHERS

~~MOMMY WHO II~~

7-93

BREASTS SILK BLACK SPILLS
FUR GRID SPARKLES RED
MUD LOVE GRAPES FE

AR MOON S
FIE LIDS RUST
BLOSS OM STOTEMS
HOUSES NAILS



MY WORK HAS BEEN ABSOLUTELY
FAITHFUL TO ME

Jan 7/96



Falling Blossoms, 1997, oil, acrylic, paper maché, mud, and herbs on canvas, 60 x 78 inches

80" x

6 1/2 x 8 1/2"

BLOSSOM

MUD

BREASTS

SILK

TEA

HOUSE

FLESH & OTHERS

MASKS



PRIMITIVE
linen over linen.
Clear polymer over R.S.B. (glue) + rice pore

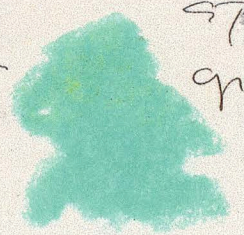
Paper made -
raised areas

words -
SILK under
in parts

words (ex. inetchy)

words - raised.
Tears in cloth
as in ~~out~~ / ~~led~~
Flesh / part

spikes
grapes.



ENV

to st

Blood

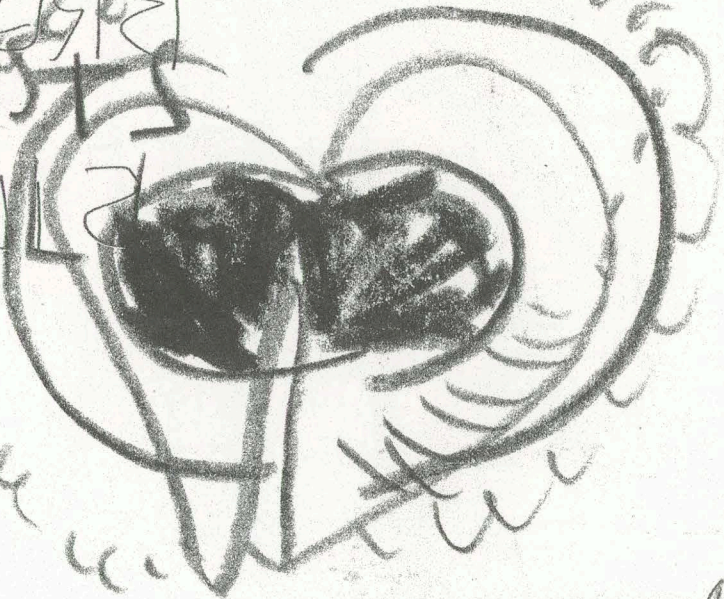
TEA 23A9

some words on silk
Burlap printed
+ rice pore

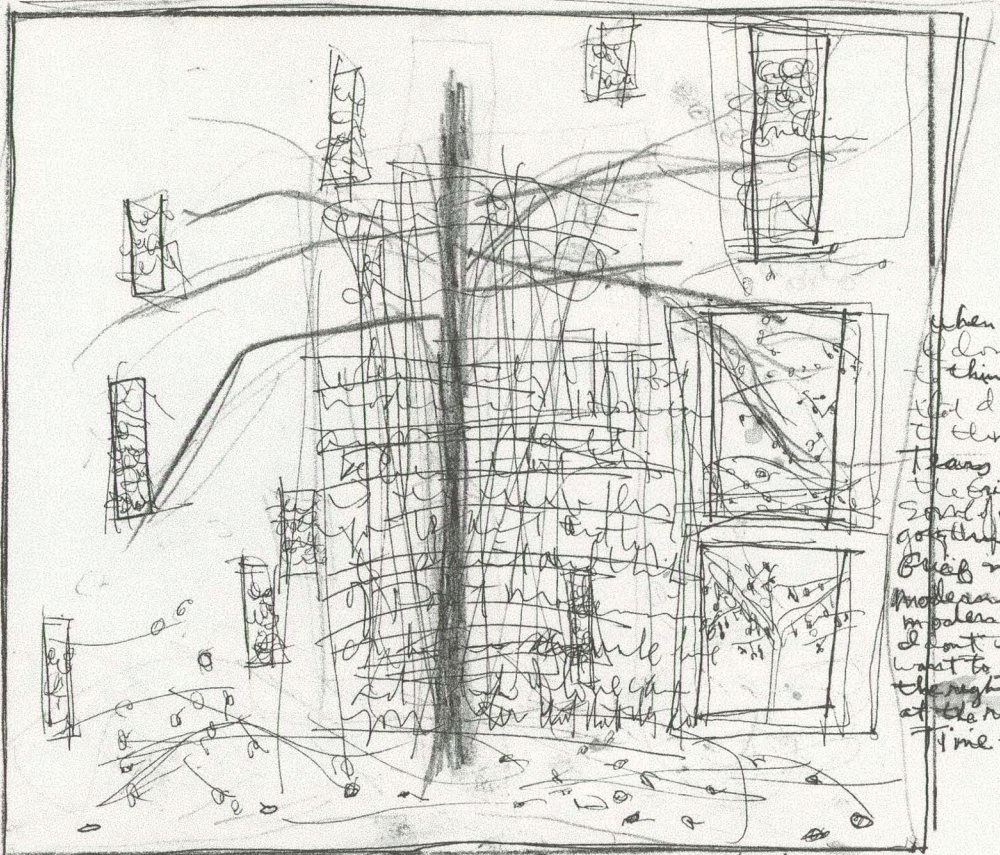
BREASTS

BREASTS

SYLLS

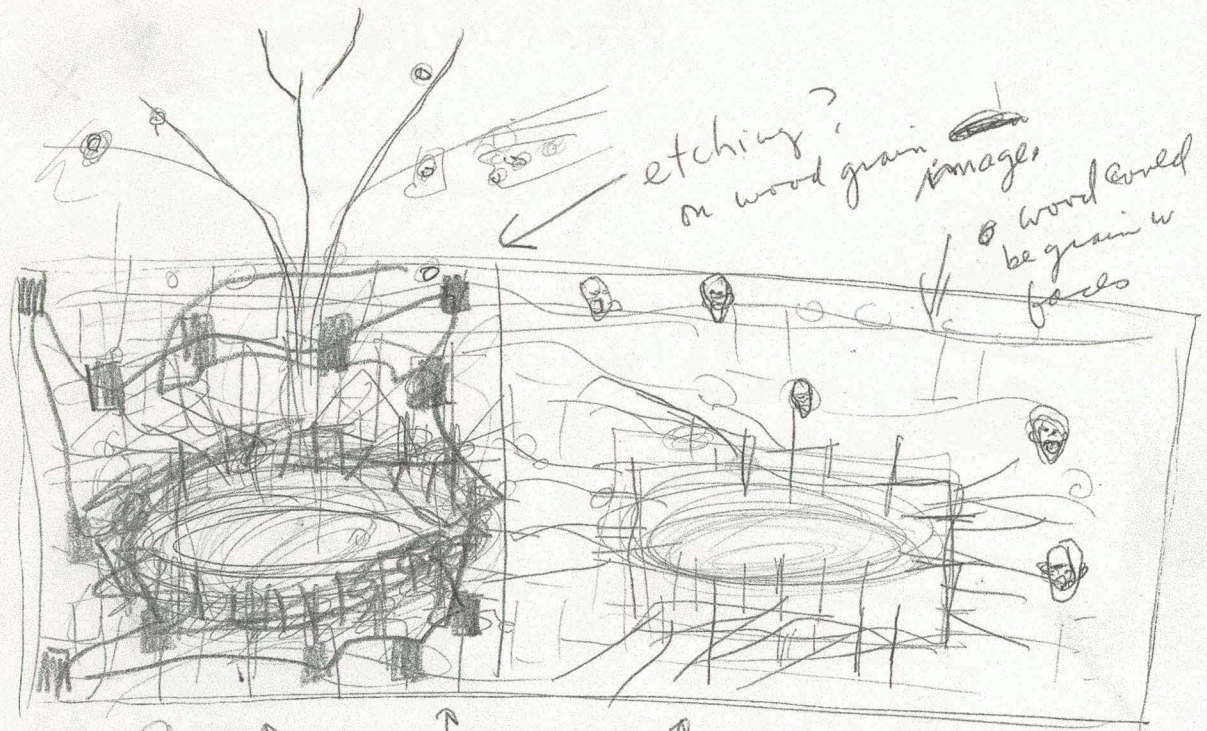


my work has been
absolutely faithful to me



when really
 don't want
 to think about
 that I want
 to think about
 tears and
 the grief that
 some of us are
 going through
 Grief not Post
 Modernism
 modern grief
 don't want
 to be at
 the right place
 at the right
 time.

The Grief of the millennium - The Pain NOT P.M. ^{Post} _{modernism} → The Changing nature of
 Grief - How do we transform our lives - Learn from art/art 7-8-93



etching?
on wood grain
images
wood could
be grain w
faces

good
energy
9-2-93

x

↑ repeats
etched ↑

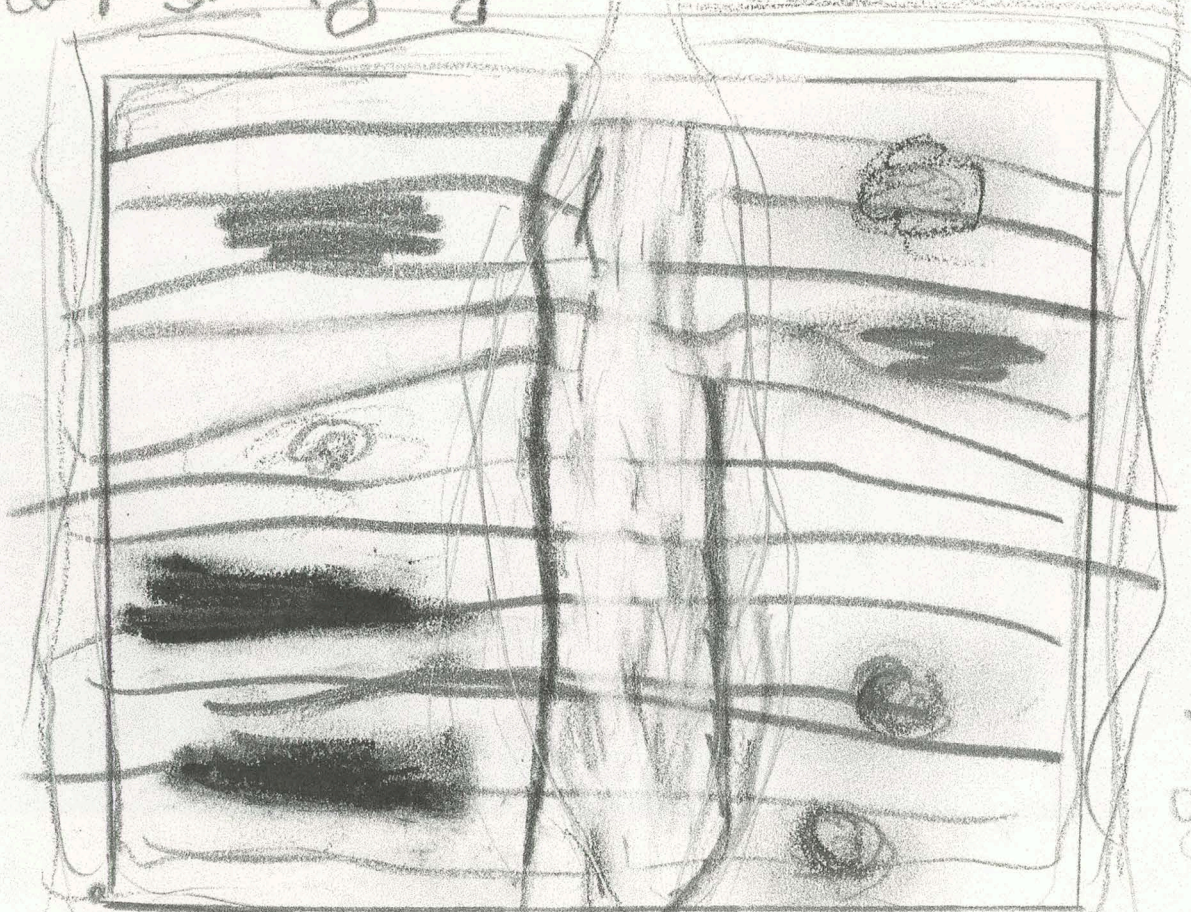
↑ repeats
wood ↑

then overlapped
together

summer I did
"JOURNALS OF THE SOULS"

July 1993

Edges showing layers



IN a RAGE

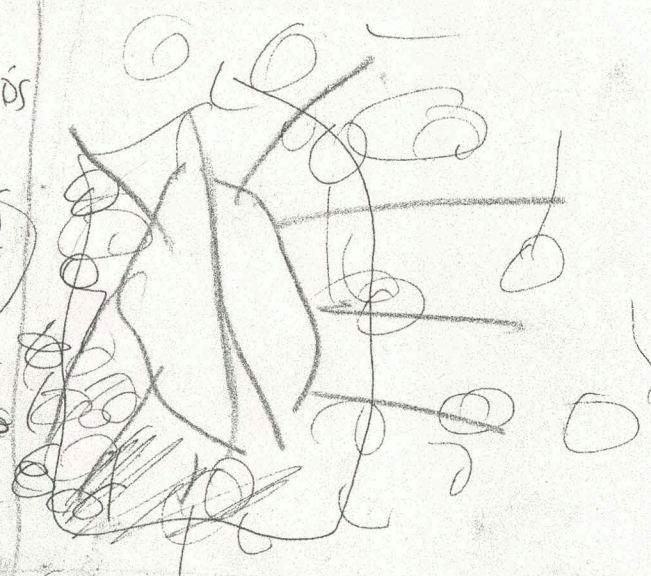
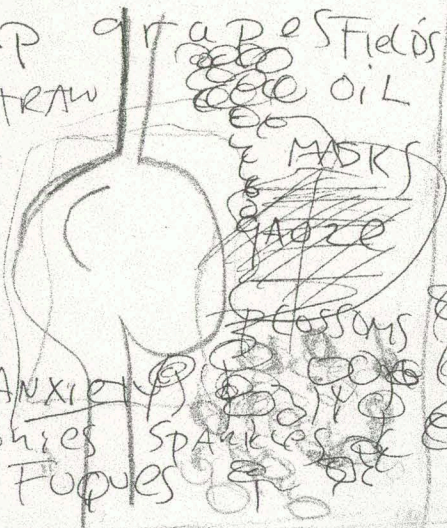
Summer 1995

gogol



...and acquainted with grief., 1997, oil, acrylic, velvet, linen, silk, paper maché, and charcoal on canvas, 48 x 108 inches (diptych)

TOTEMS CUTS SILK
 BURLAP grapes fields
 RAIN STRAW OIL
 MOONS MASKS
 EARTH GAZZE
 FEAR
 FUR
 NAILS ANXIETY
 Symphonies SPARKLES
 Rust FUGUES
 Houses

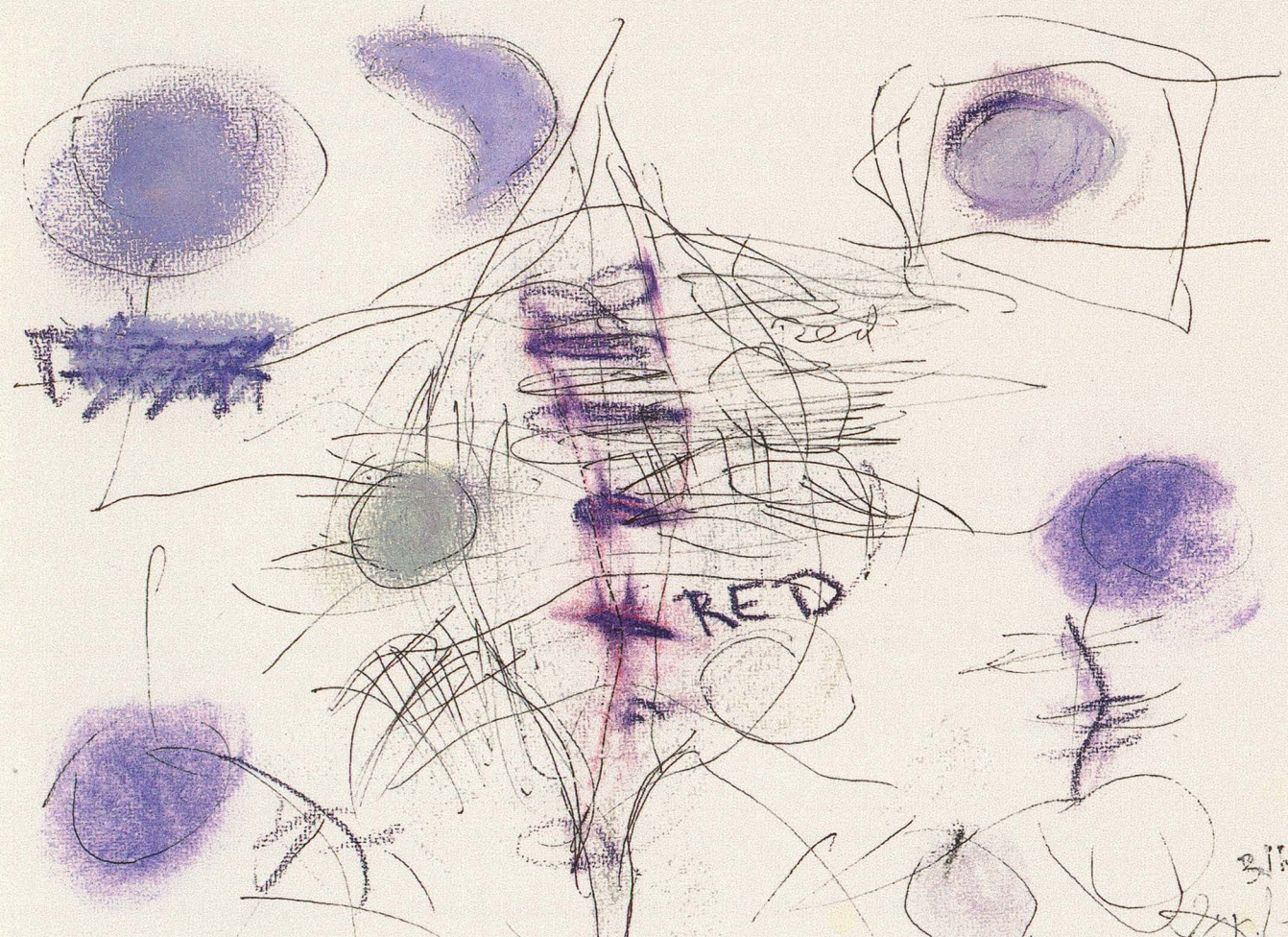


1966

under coats of Linen (new) BURLAP
 w RSB + polyurethane
 MUD etc
 Letters worked in in & over these areas
 gauge under cut



Altar Painting II, 1997, oil, acrylic, nails, velvet, silk, and metal on wood panel, 36 x 42 inches



MOM CUT STAFFED SEWN COVERED AND HEALED WITH W

3/15/77

There is the deepest part of me that won't let you go -
There is the shallow part of me that sees you off
gladly so I won't be responsible
each + every day for a child

There is the rational part that knows you are
becoming older and older needs to be
independent

There is mommy that wants to run with you and
protect you all the way

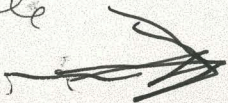
There is the proud part in me that knows I
raised a strong intelligent gifted
one who is ready to leave the nest most
of the time

There is the nest - what about the nest? - That
I could look at and make sure.

There is the 57 yr old that needs to do Yoga
faster than ~~the~~ time to keep me
strong to PAint never mind a child.


There are awkward years and you handle
them well - a bridge child you adult

formally
entering college
Aug 1997



Trite real painful true wonderful clear
GO COMEBACK GO COMEBACK GO
And How Does it Look From your
Viewpoint FROM Where you Stand?

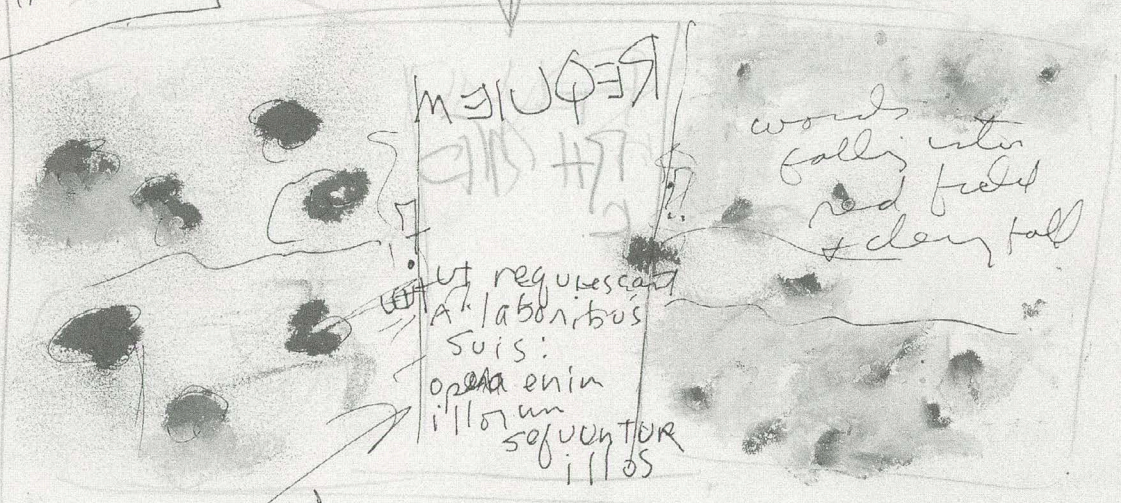
I HAD A MOTHER WHO NEVER WENT OUT OF
HER WAY FOR ME EVER NOT ONCE
ESPECIALLY FOR TROUBLE/PROBLEMS

SO I GO TOO FAR MAYBE FORGIVE
ME THAT - I AM AWARE - I KNOW
(THANK GOD FOR M. A. G. I. R. E.) HOW DID THAT
GET IN THERE  ANYBODY WHO THINKS
THIS IS EASY HASN'T DONE IT
OUR CONNECTIONS ARE DEEP AND STRONG
WE ARE THE LUCKY ONES FOR WHOM
THIS IS SO EXCRUCIATING.

red
sap green
white
orange
Translucent

Region Latin - Deepwood etch
Kaddish Hebrew - wood

Chertall

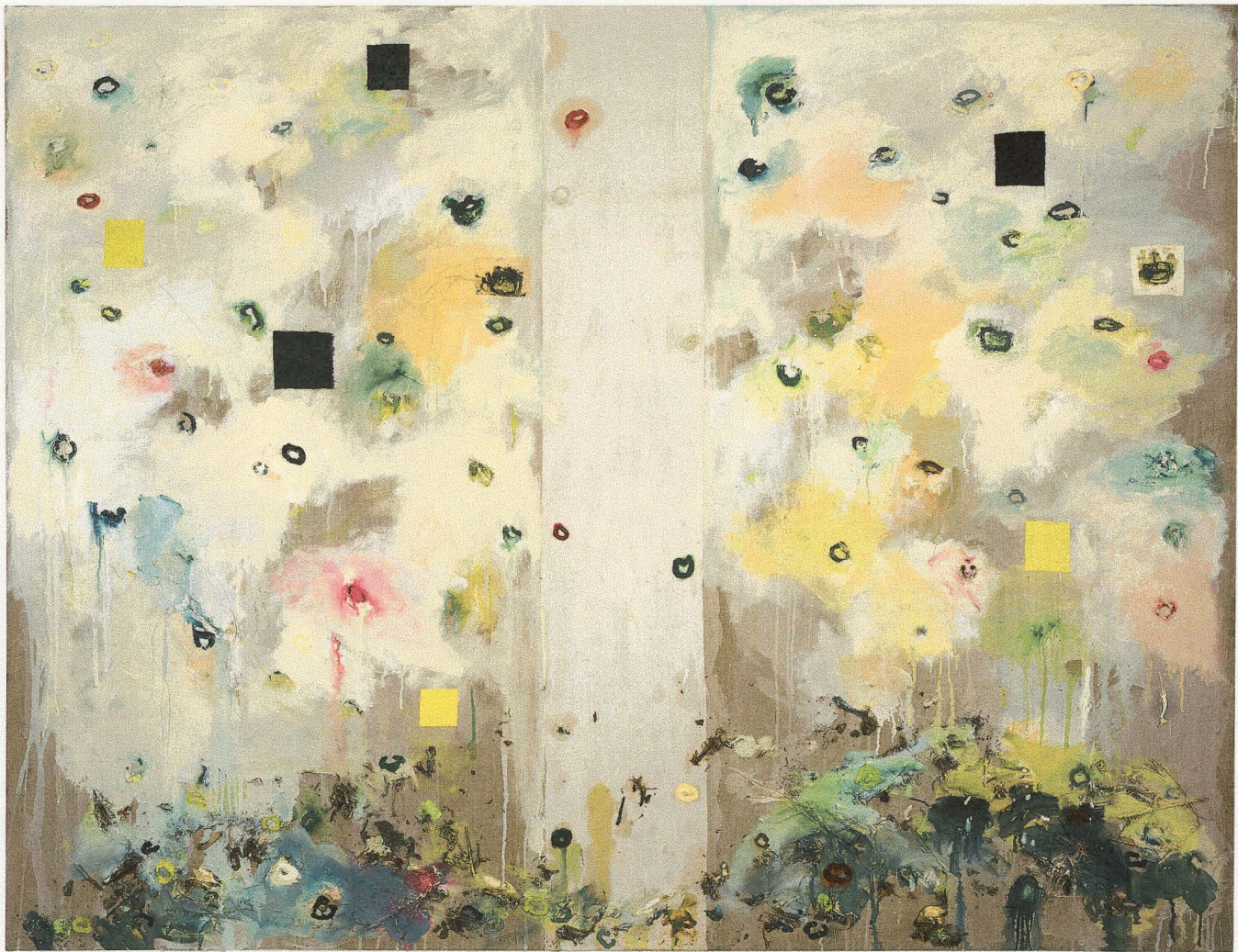


Hebrew &
Latin
intermingled
hitting 2 other parts at
edges

sequuntur illos
Opera enim illorum sequuntur illos



Requiem Study, 1996, oil and acrylic on canvas, 30 1/4 x 40 1/4 inches. Private collection

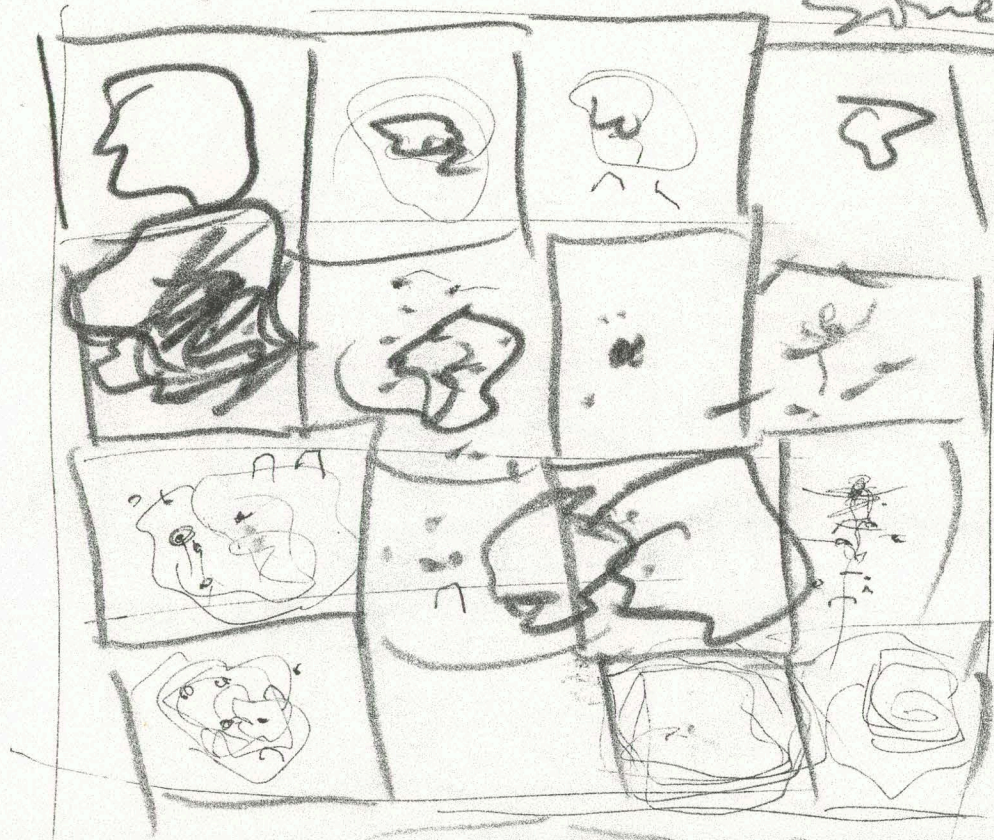


Green Cherry Fall, 1997, oil, acrylic, cloth, silk, velvet, straw, and herbs on canvas, 60 x 78 inches. Private collection



Green Flowers with Kaddish, 1997, oil and acrylic on linen, 28 x 38 inches. Collection of the artist

Requiem + nails - cloth flowers
some old forms



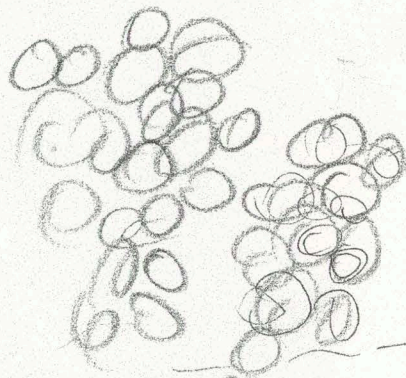
believe
others
delicate
+ soft
all w
nails
wires etc

Study for
one section
of R II

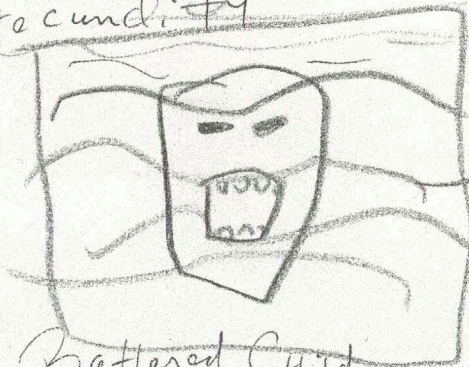


FILE

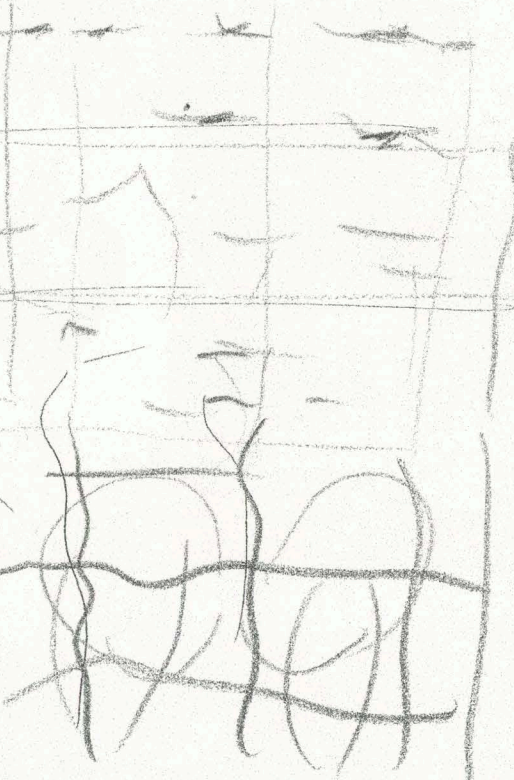
SILK



fecundity



Battered Child





Oratorio, 1997, oil, acrylic, plastic grapes, feathers, fabric, nails, mud, herbs, paper maché, graphite, and paper on canvas, 72 x 114 inches. Wellington Management Company Collection



Body and Soul, 1998, oil, acrylic, fabric, straw, paper maché, glitter, and plastic grapes on canvas, 66 x 78 inches

see me through my tears
see me through your tears
see me without tears

Even tears can see even thru tears

The eye can see even thru tears

Even ART
can't substitute

↑ For tears

can not -

the well sunk in my body

the spring

the "well of sight"

See me
Hold me

Night + DARKNESS

TRUTH unveiling TRUTH
The eye cries The well

This book was published on the occasion of the exhibition

Joan Snyder New Paintings

April 25 - June 12 1998
at Hirsch + Adler Modern

21 East 70 Street

New York New York 10021

Tel 212 535 8810 Fax 212 772 7237

Photography by Zidman / Fremont

Catalogue Design by Greenfell Press

Printed Red Ink Productions

Edition of 2000

Publication copyright Hirsch + Adler Modern
All rights reserved