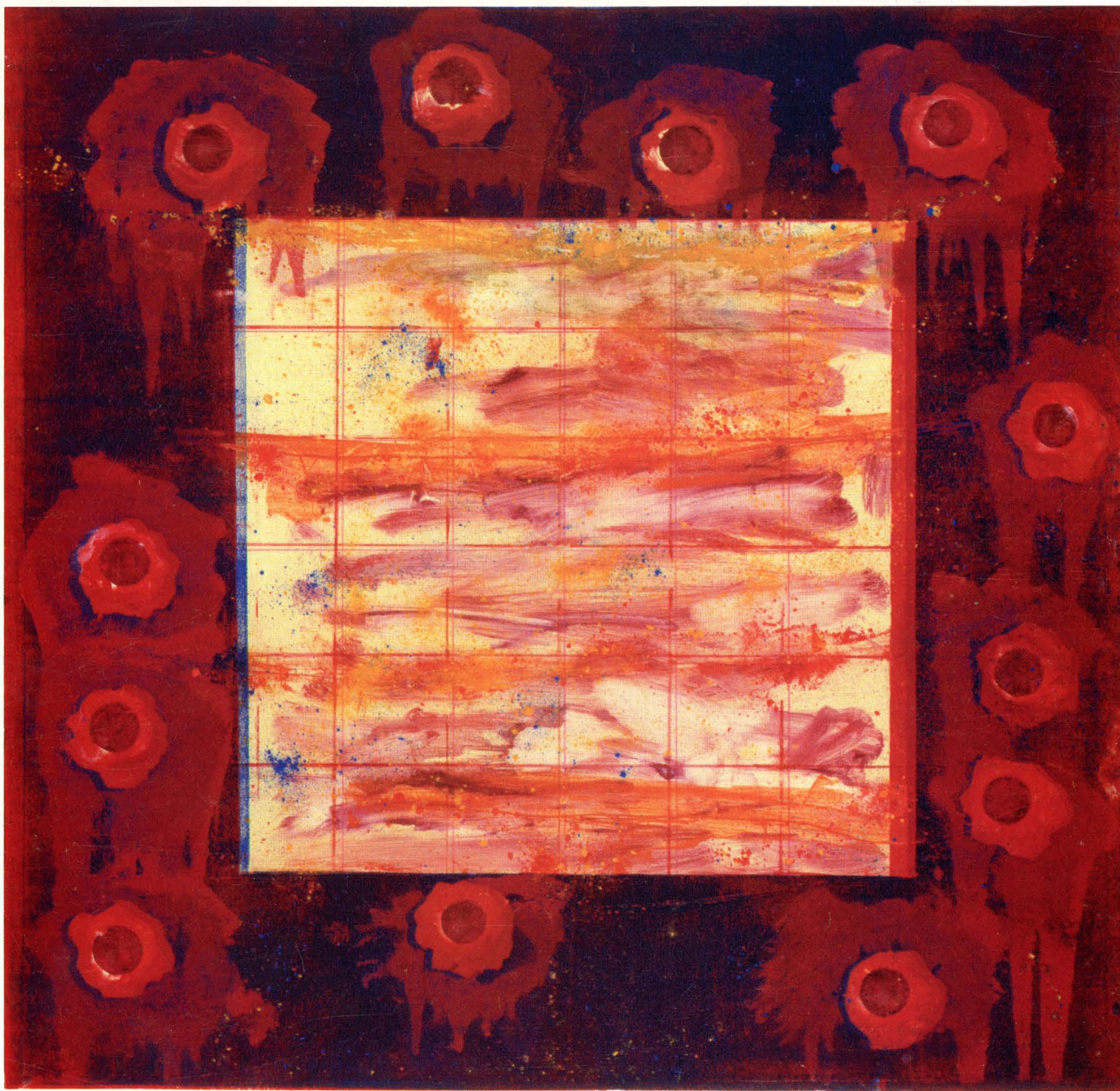


J O A N S N Y D E R



In Times of Great Disorder

# J O A N S N Y D E R

## In Times of Great Disorder

18 unique signed and numbered monoprints with lithography, woodcut and relief printing; printed and published by Jungle Press Editions in the year 2000; processing, proofing, collaboration and supervision by Andrew Mockler.

October 28 - November 25 2000

## N I E L S E N G A L L E R Y

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**I am unable to forget** my mom's story of how she felt when she first started painting. She said that for her it was like speaking for the first time. From this statement I gained an understanding into her past. She had not yet been able to speak. Her paintings gave her a voice she had not had before.

She was voicing the silence. Growing up in the Fifties. Skin and bones put together in the image of denial and anger.

A daughter learns a mother's pain

*Mother:* go out and learn pain, daughter.

Come back and tell me who you think I may have been.

That is a daughter's job. To learn her mother's pain.

To learn her own pain. To distinguish what pain is her own and what pain is her mother's. And what pain they share.

Or when no distinction can be made.

Abrasive colors - some of my mom's paintings are so beautiful that the immediate impression is of straight-faced joy. But this is not a con artist who puts her life down on paper. This artist has no talent for homogenizing the range of emotions that make her who she is or what her paintings are. While there may be great joy coming through many parts of the painting, pain can also be seen. Grief, lament, solace, contemplation, mourning, loss - the anxiety of being all of these emotions at once.

When you look at a face for the first time, you get an impression that will change as you look more closely at a particular feature of that face. Similarly, when you first see one of my mom's works, you get an initial impression that will change as particular details are examined. You may feel as if you are looking at a new work each time you notice those details and then back up to see the whole.

A painter grows older and her work matures as does a woman's face, bearing witness to her past, showing signs of her future. My mom's paintings have many faces in one, many expressions and moods.

The face, the body, the planets

The quality of the work resembles bursts,  
the ruptures of a body.

The wear and tear,

tears, blood and, excuse me, the sweat, the shit, the sex.

This woman hides nothing of what she is in her work:

scabs, scars, saliva; what we must put up with - what is us.

The grid that begs the image to have composure

An imagined sanity pushing through the havoc.

Explosive tissues of ink

Some marks may rest.

Instinctual strokes, smeared color: they are healing the grid, or at best concealing its breakdown. Its symmetrical form has been lost. Looking at this series of prints, "In Times of Great Disorder," we question our expectations. For some viewers this experience may be cerebral - their body will feel calm but their mind charged. For others, breath may become short when seeing the standard form of the grid out of whack. Unaligned hips and shoulder blades, the exhausted figure of the grid. It is disengaged from its role of keeping order, setting all elements that depend on it into uncertain territory and conditions.

We are living in times of great disorder. Nothing is permanent or ever completely still. Yet the intuitive marks and incessant circles do the healing and bring some order.

**Molly Snyder-Fink**

Summer 2000



Joan and Molly

August 2000

**1999 was a time** of great upheaval for me. Early that year not only did we sell our house and buy a new one but I simultaneously had to move out of my studio. Everything went into storage while our new home and my studio behind it underwent a gut renovation. There was a 9 month waiting period before I could get into my studio. It was during this time that I did the monoprint project "In Times of Great Disorder" with Andrew Mockler at Jungle Press. I knew it would help to have an ongoing project while I did not have a usable studio. And ongoing it was. It took a year...3 months longer than the renovation.

The monoprints in this catalog came on the heels of some very new and exciting things that had recently been happening in my paintings. In the painting series that I was working on right before I did the prints, I had begun using round wooden dowels and jewels (plastic and real). The paintings frequently had wide borders and a grid structure inside the border. Unlike grids I used many years ago, now the grid had become not just the structure of the piece but part of the content. The grids were often painted with thick paint, colors so bright that they cannot be ignored or considered just part of the underlying structure. They seem to have a life of their own. At times I was very amused by a grid that ended up looking very relaxed, even lazy, while other grids were painted over and over, no longer willing to be simply linear.

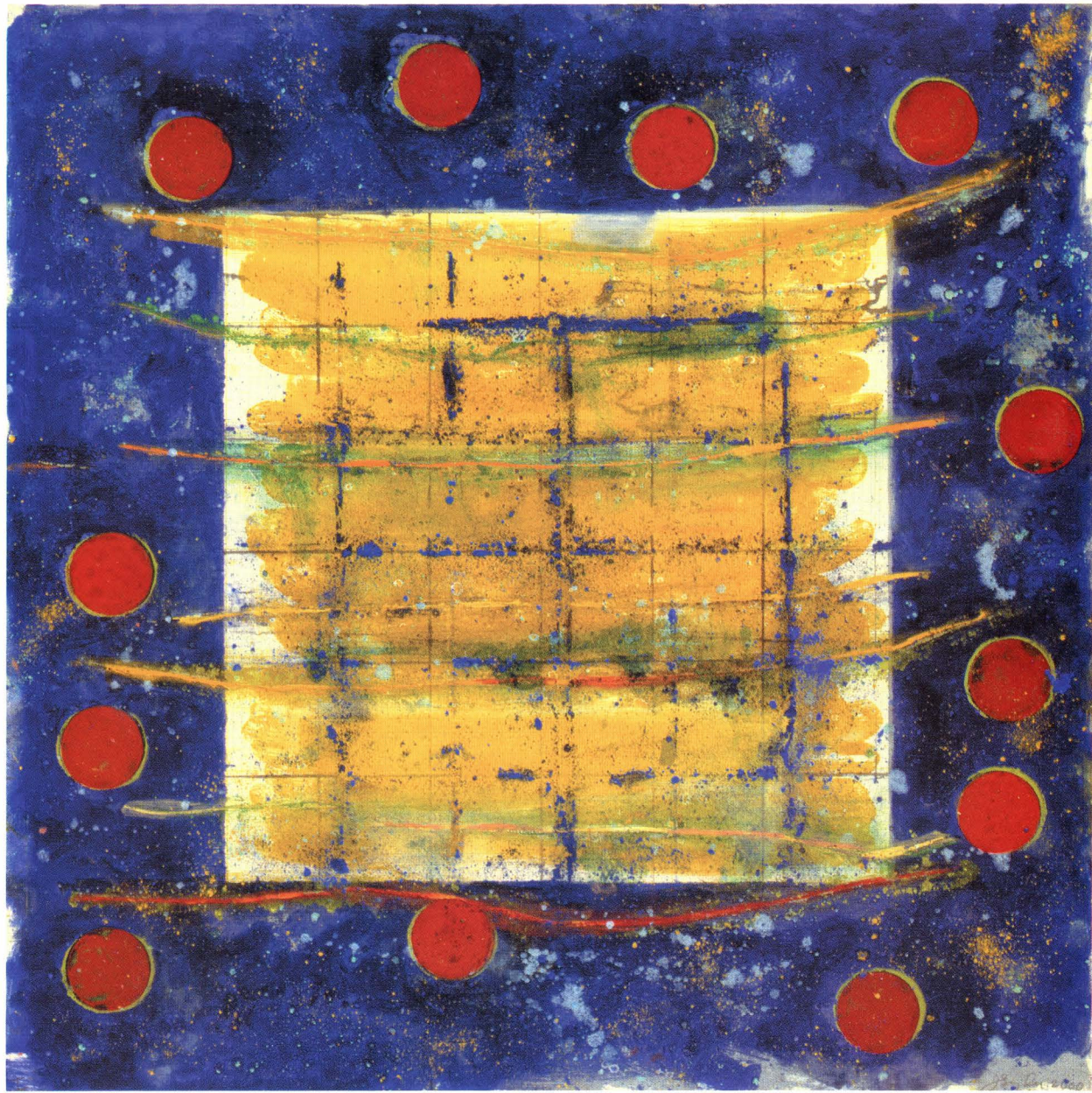
The monoprints were born out of these painting ideas - out of a desire to experiment with many different grid and border colors, and then to enhance these beginnings, sometimes to an extreme. Many different plates and blocks had to be prepared in order to achieve the effects that I wanted. In all, there were nine different processes, nine different times that each of the eighteen prints went through the press. The process used, in all, three lithograph plates, three woodcut plates, one hand painted plexiglass plate plus hand applied relief printing and then a final transfer sprinkling of pastels.

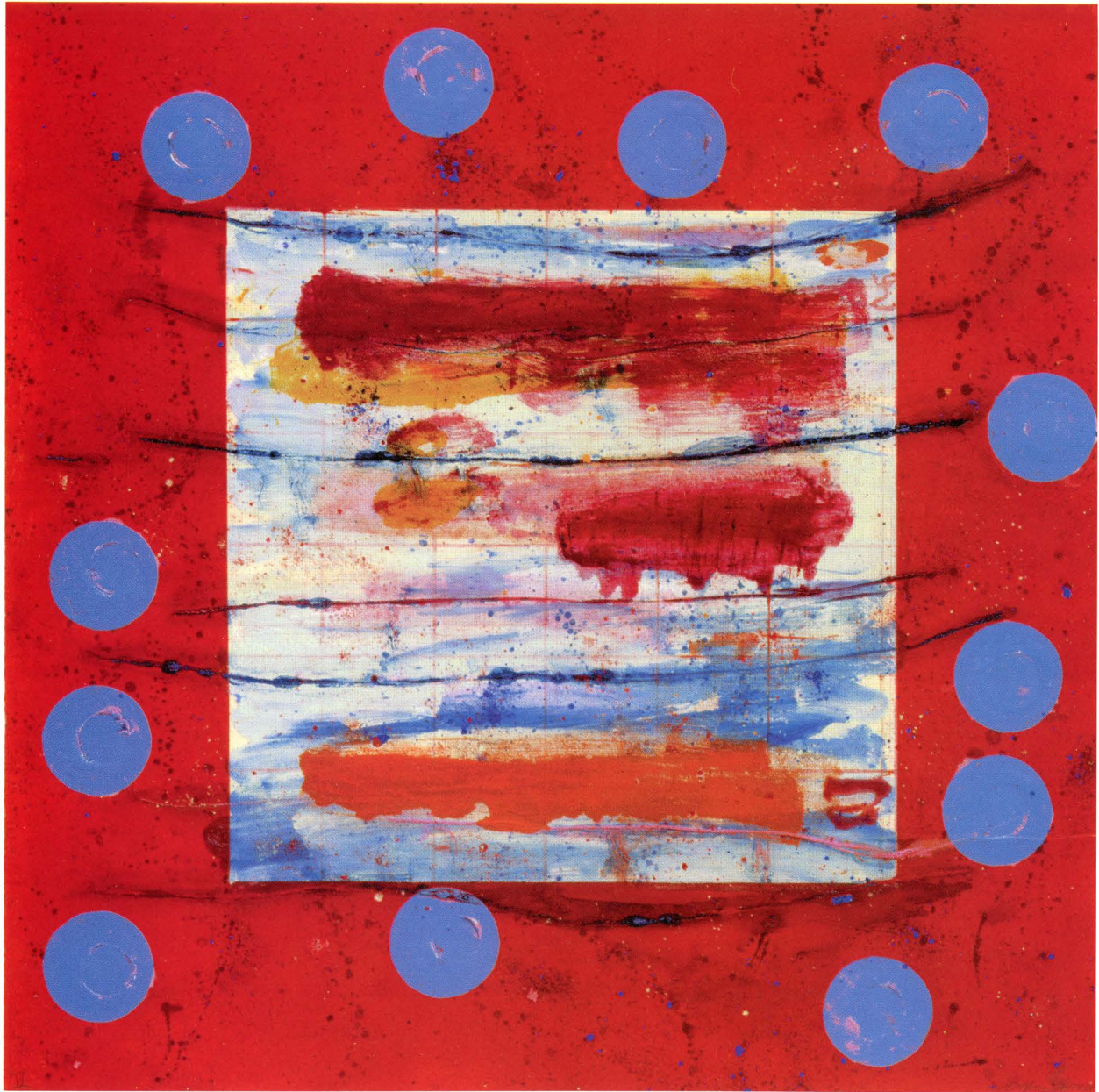
Not long after the print project was completed and I once again had my studio back I decided to make a large painting with a loose grid with large circles all in a row...like a chant...something which felt very primitive to me...filling the circles with herbs. I knew this was not a new idea or configuration and I began to stop myself. I opened up an Eva Hesse catalog and looked at her circles all in a row and then had a talk with myself. I really wanted to do it. The urge was not coming from my mind so much as from my gut. It seemed important for me to do. I told myself that my work would be different from hers or anyone else who has used circles in their work; that my need to do this was coming from a sense of urgency. I was simultaneously reading what Carl Jung said about making mandalas. Simply put, he said that mandalas appear "in times of great disorder." I assume he meant in times of great disorder in the universe. But it was also a time of great disorder in my own life; thus the title of the monoprint series.

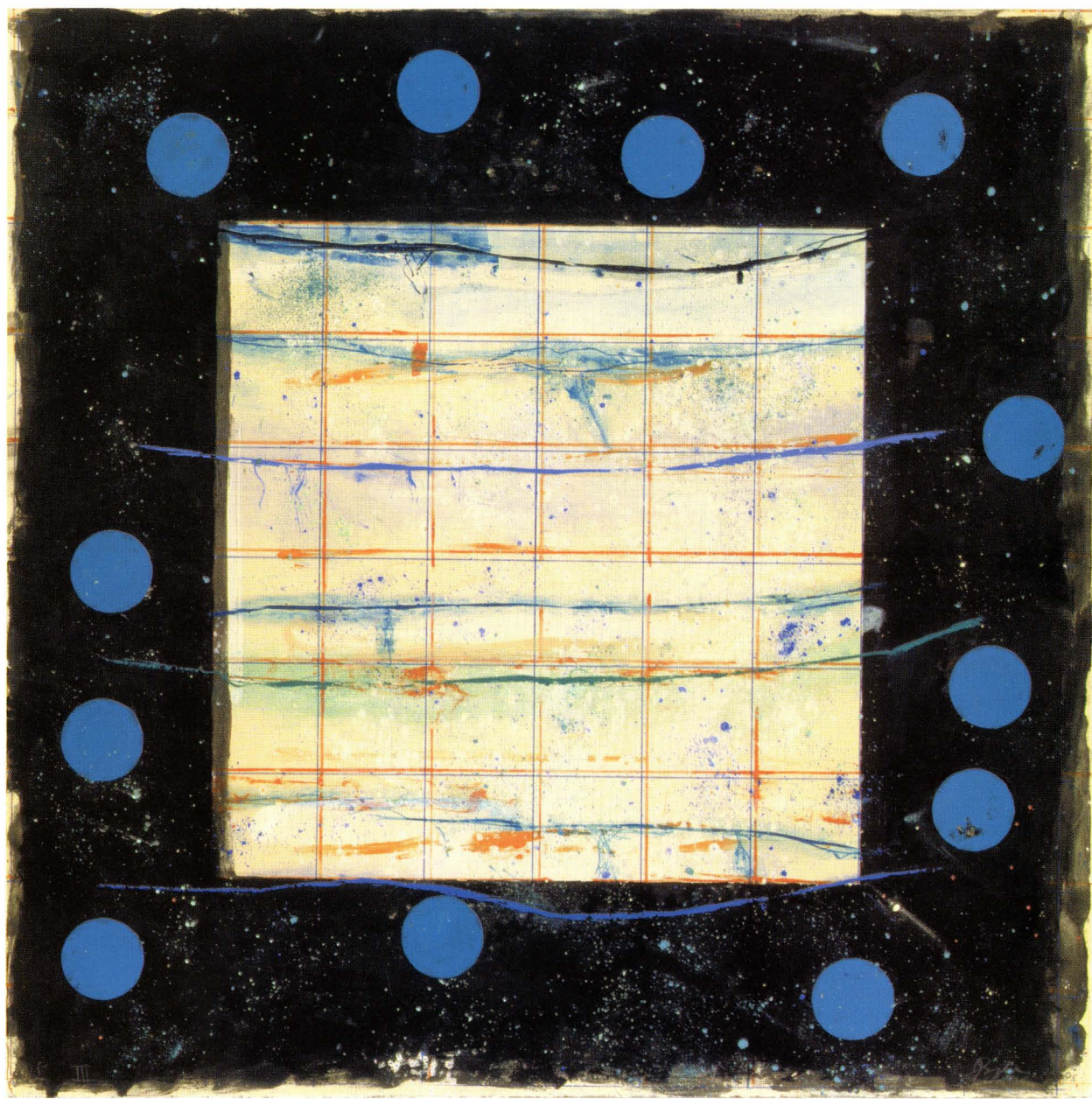
But these monoprints seem very harmonious to me, some are even festive. They have been a way of bringing order to my world...in times of great disorder...Will the world ever change, has it always been this way, will there ever be times without great disorder?

**Joan Snyder**

Summer 2000









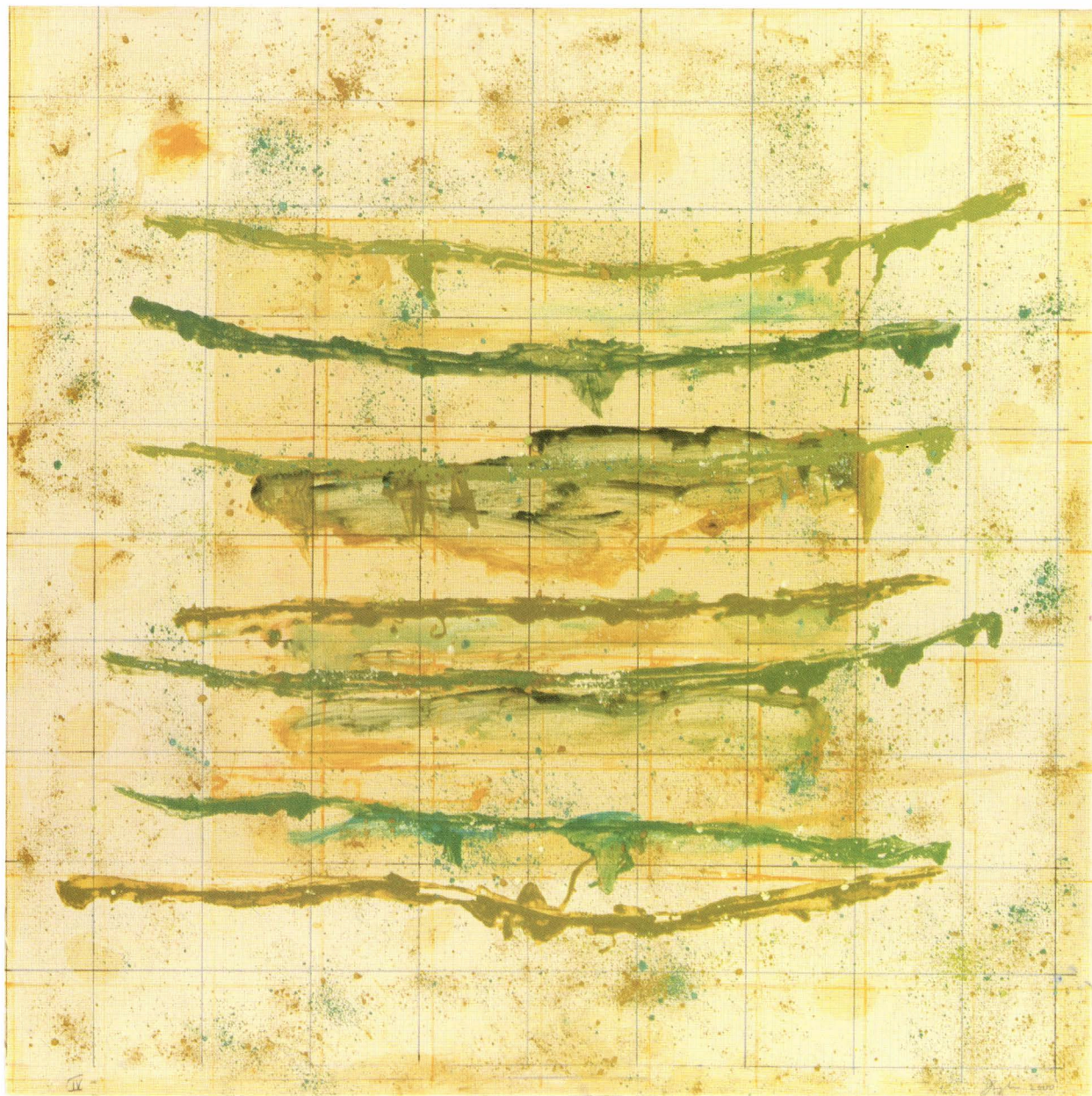


Plate IV



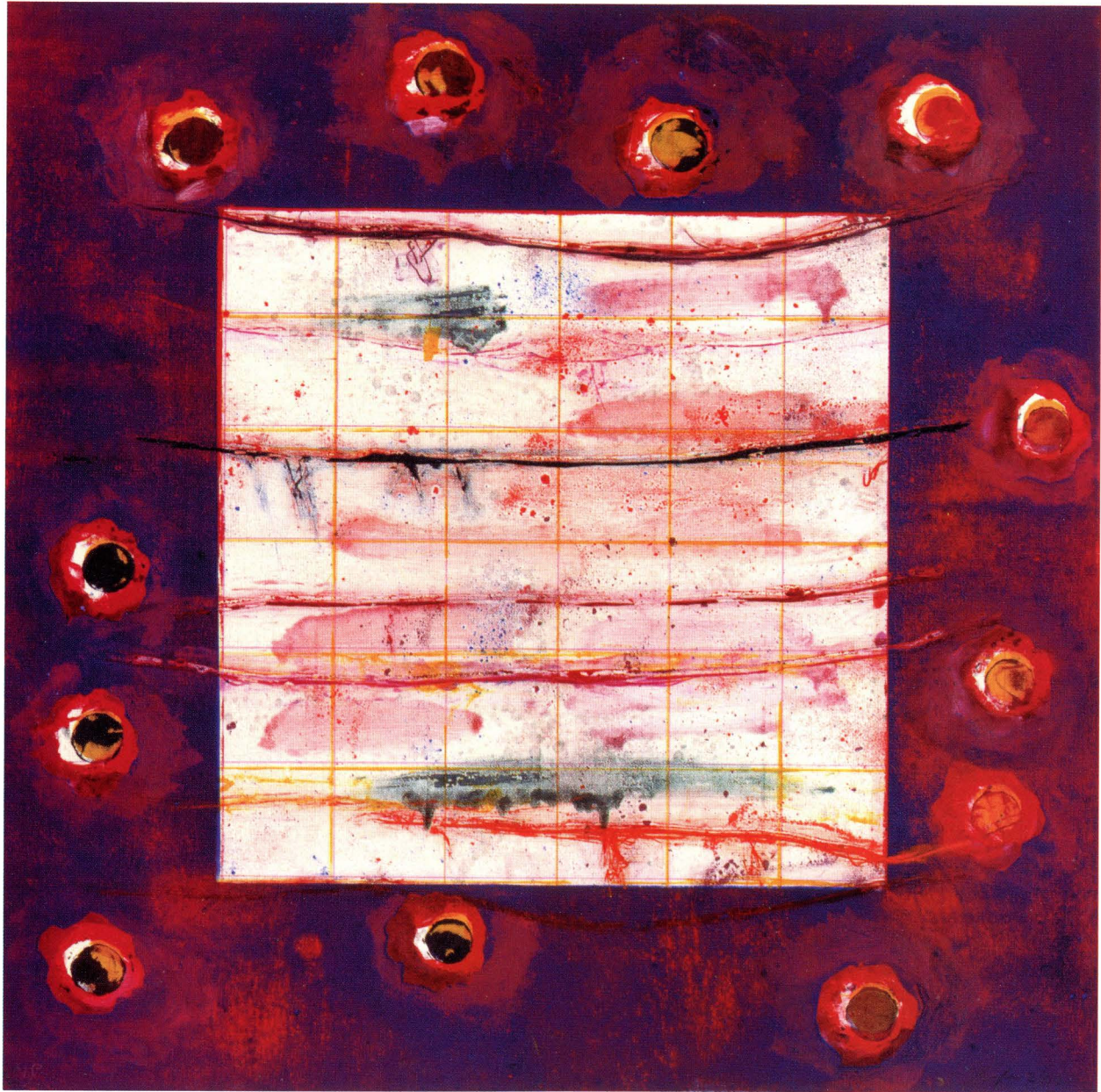
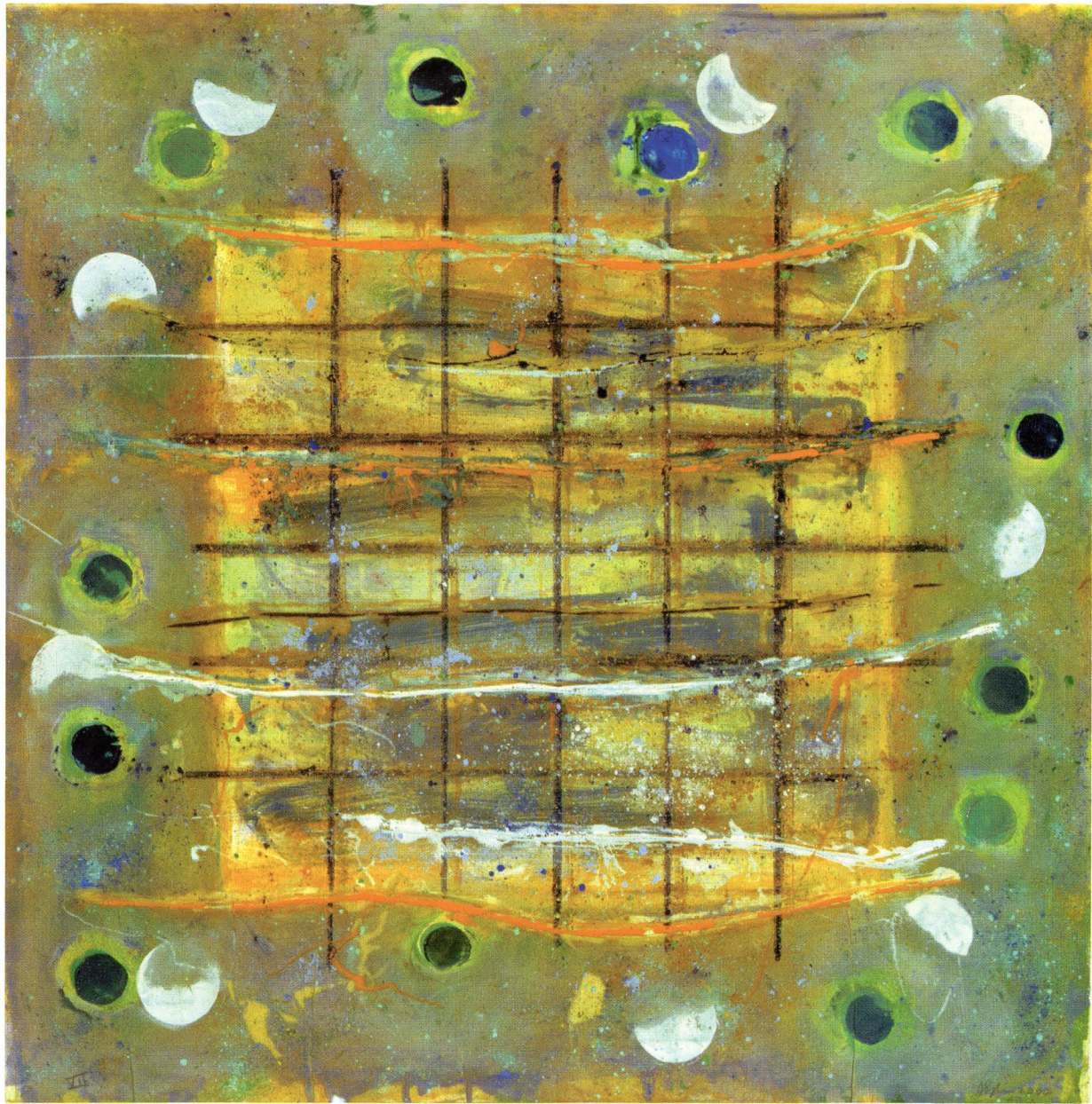


Plate VI



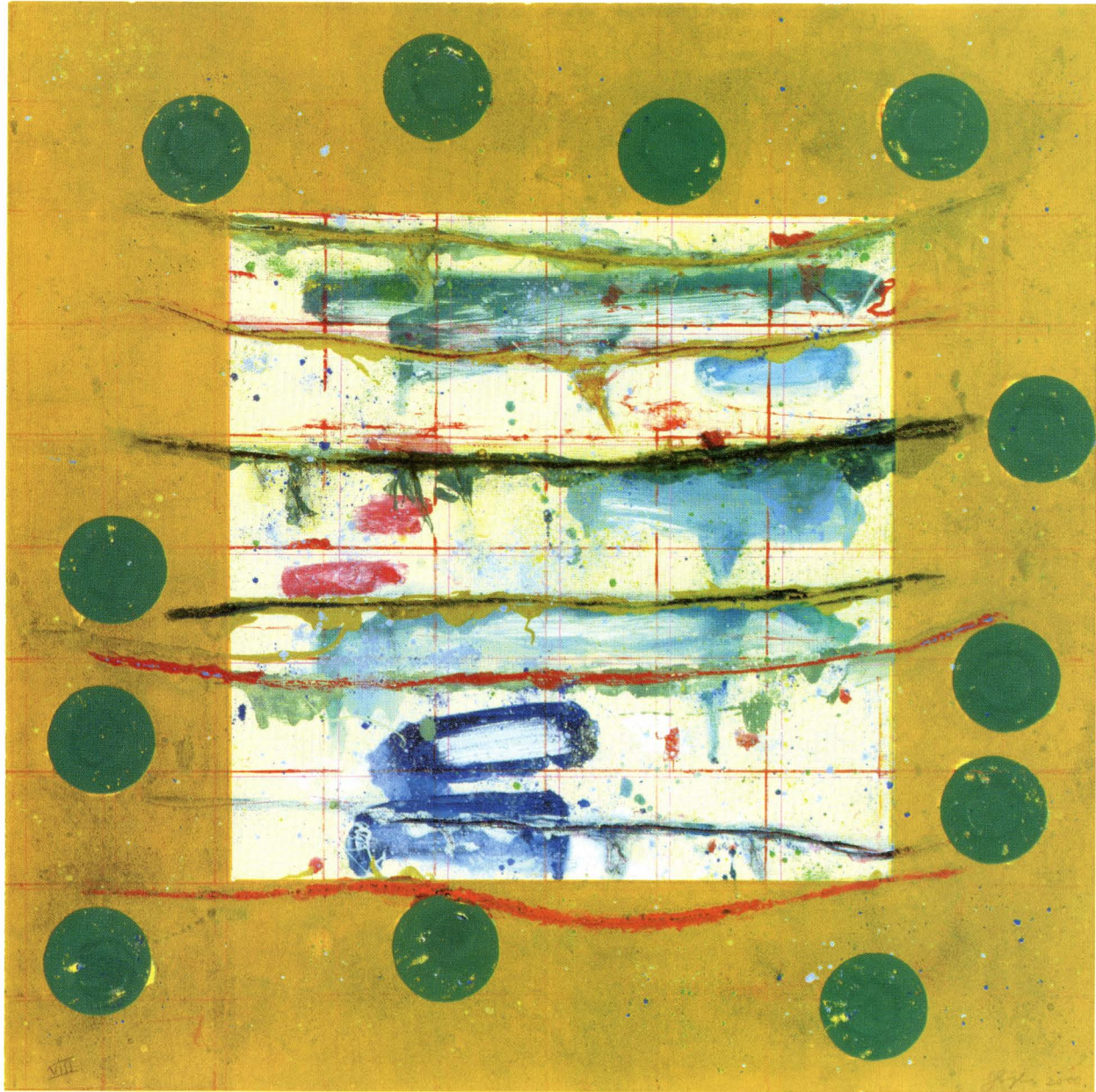
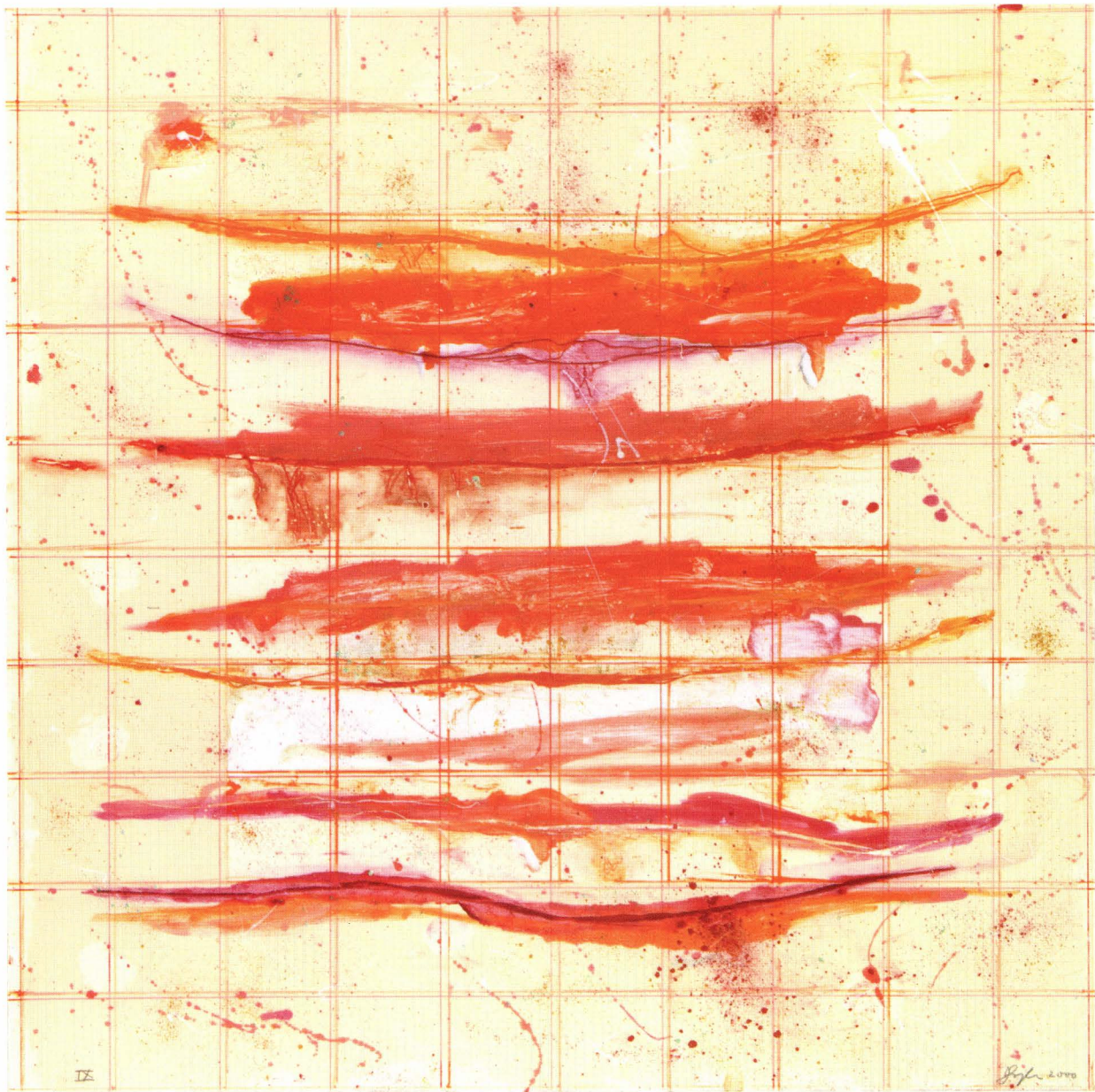


Plate VIII



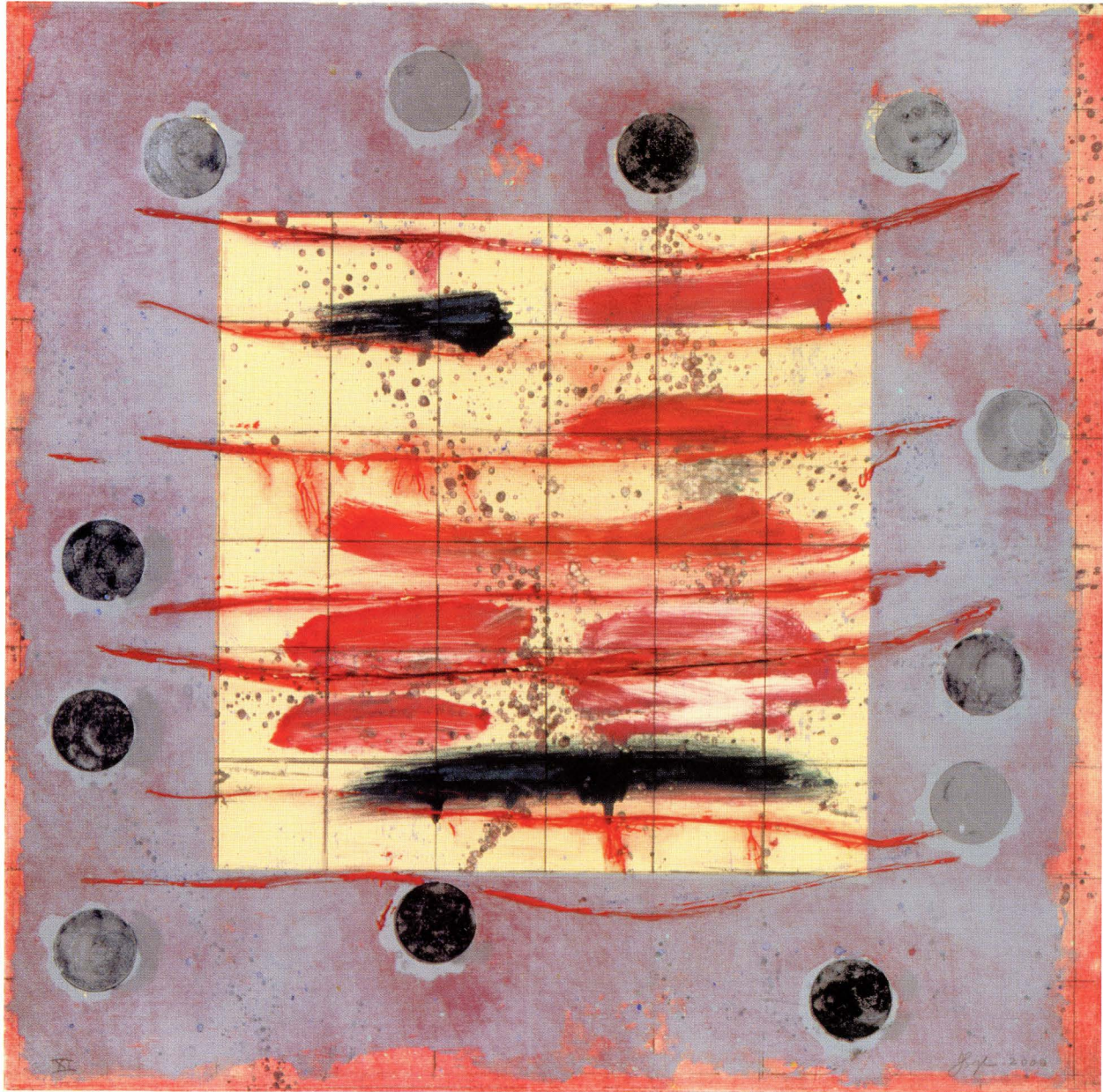
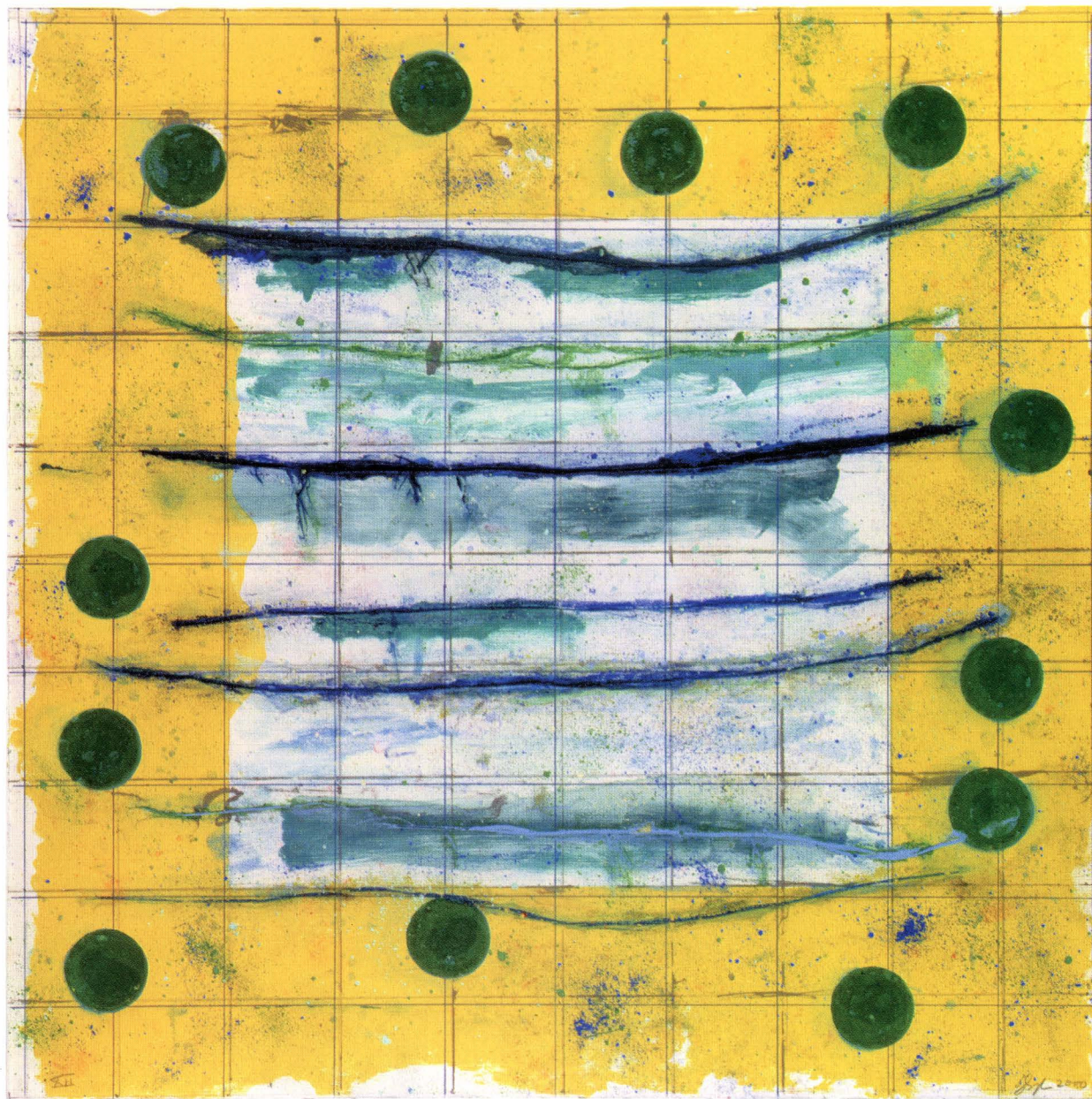
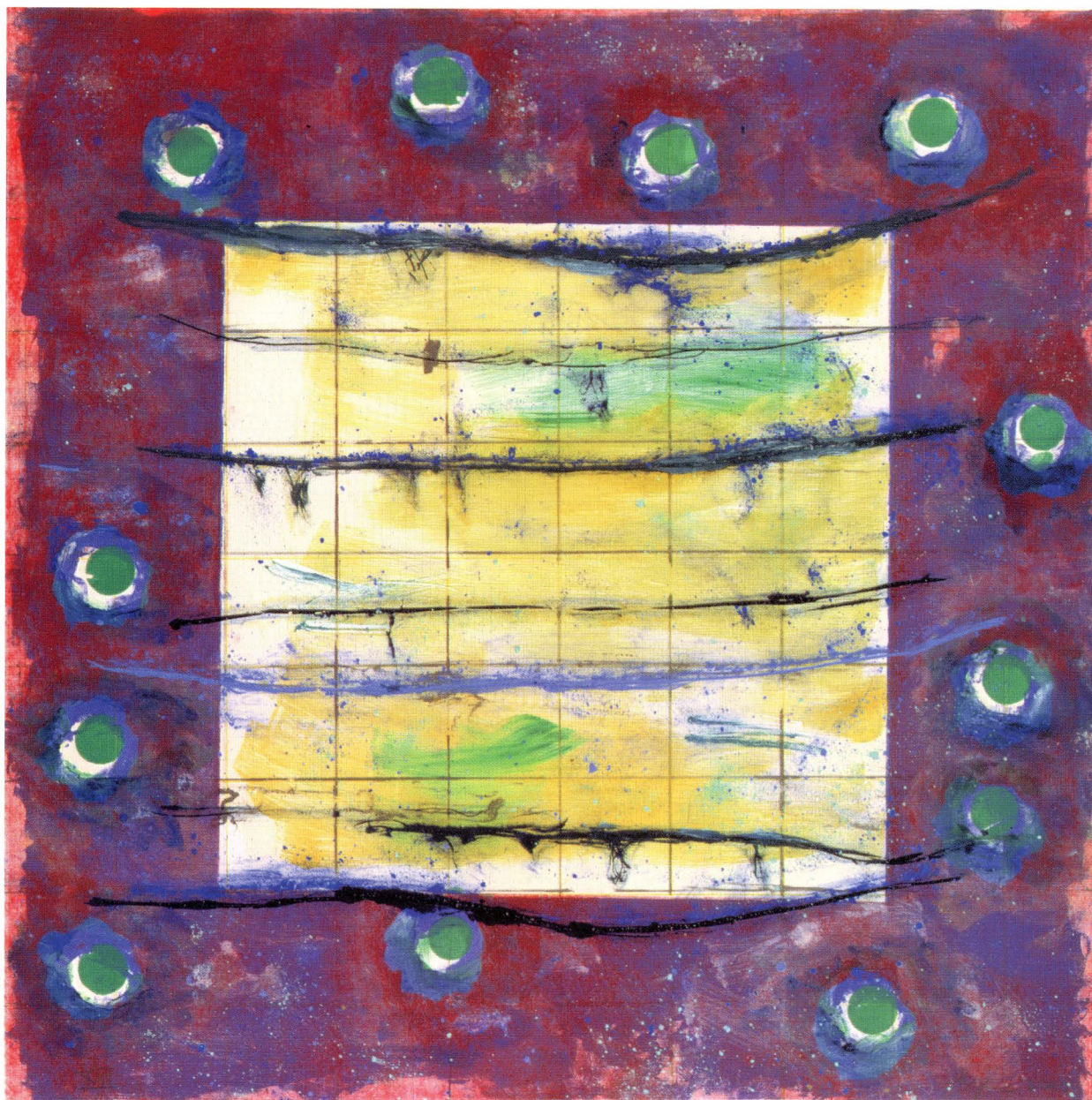


Plate XI







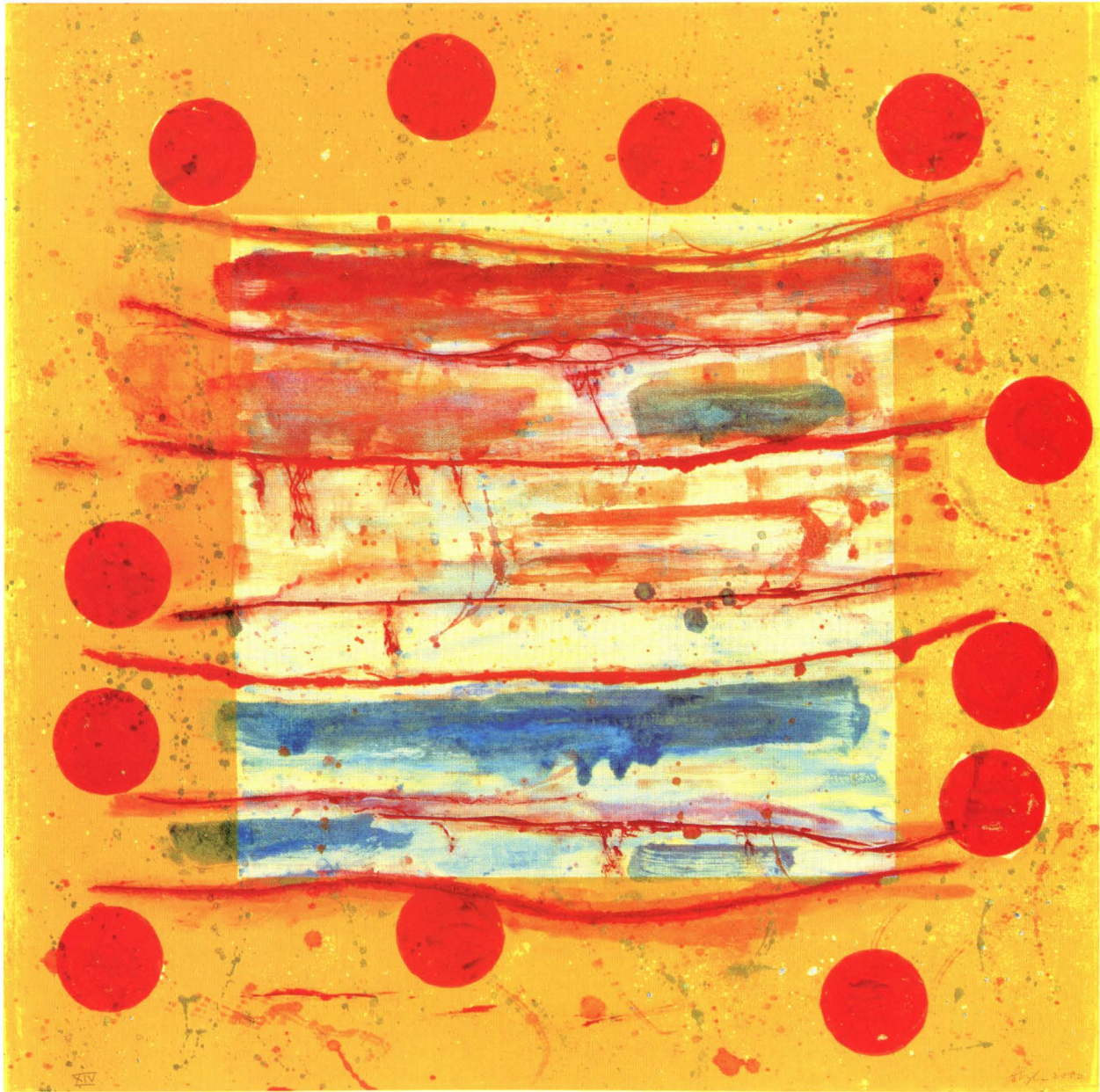
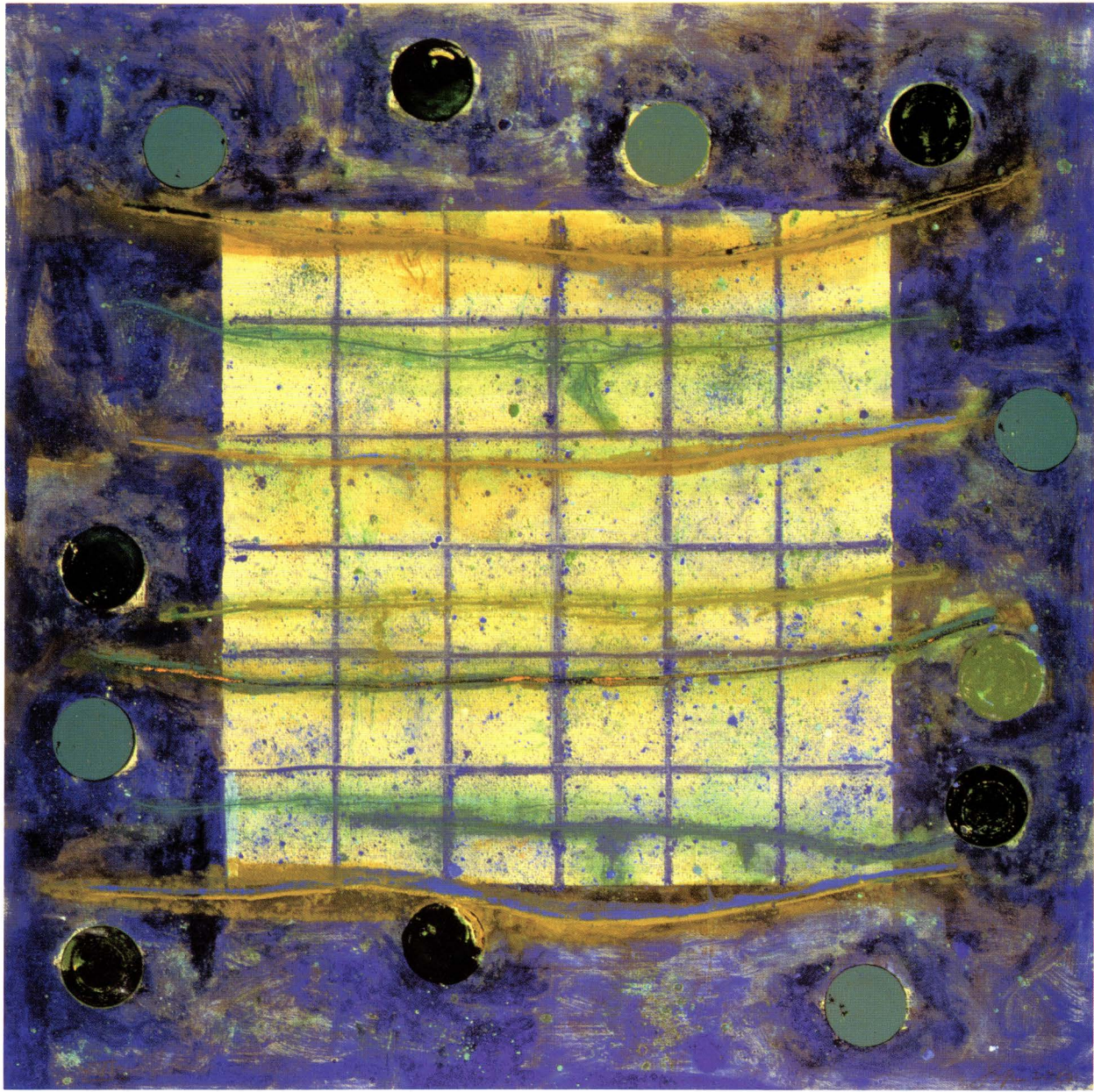




Plate XV







## In Times of Great Disorder

18 unique signed and numbered monoprints with lithography, woodcut and relief printing;  
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### Print Sequence

1. Various colors
2. Various colors
3. Various colors
4. Various colors
5. Various colors
6. Various colors
7. Various colors
8. Various colors
9. Various colors

### Process

lithographic aluminum plate grid  
 lithographic aluminum plate grid  
 lithographic aluminum plate frame  
 plexiglass oil paints  
 woodcut 1 lines  
 woodcut 2 frame  
 woodcut 3 dots  
 hand applied relief printing in oil  
 transfer pastel on woodcut

<b>Plate I</b>	29 1/2" x 29 1/2"	on Rives BFK Creme
<b>Plate II</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate III</b>	30" x 30"	on Rives BFK Creme
<b>Plate IV</b>	30" x 30"	on Rives BFK Creme
<b>Plate V</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate VI</b>	29 1/2" x 29 1/2"	on Arches Cover White
<b>Plate VII</b>	29 1/2" x 29"	on Rives BFK White
<b>Plate VIII</b>	29 1/2" x 29 1/2"	on Arches Cover White
<b>Plate IX</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate X</b>	30" x 30"	on Rives BFK Creme (on cover)
<b>Plate XI</b>	30" x 30 1/4"	on Rives BFK Creme
<b>Plate XII</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate XIII</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate XIV</b>	30" x 30"	on Rives BFK Creme
<b>Plate XV</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate XVI</b>	29 1/2" x 29 1/2"	on Arches Cover Creme
<b>Plate XVII</b>	29 1/2" x 29 1/2"	on Rives BFK White
<b>Plate XVIII</b>	29 1/2" x 29 1/2"	on Arches Cover Creme

## Joan Snyder

- 1940 Born, Highland Park, NJ  
 1962 BA, Douglass College, Rutgers University, New Brunswick, NJ  
 1966 MFA, Rutgers University, New Brunswick, NJ  
 Currently lives and works in Brooklyn and Woodstock, NY

### Selected One Person Exhibitions

- 2000 Nielsen Gallery, Boston, MA (also 1997, 1994, 1993, 1991, 1986, 1983, 1981)  
 1998 Hirschl & Adler Modern, New York, NY (also 1996, 1994, 1992, 1990)  
 Brooklyn Museum of Art, "Joan Snyder: Working in Brooklyn," Brooklyn, NY  
 1995 Locks Gallery, Philadelphia, PA  
 1994 "Joan Snyder Painter 1969 to Now," Rose Art Museum, Brandeis University, Waltham, MA  
 1993 Rena Bransten Gallery, San Francisco, CA  
 "Joan Snyder Works with Paper," Allentown Art Museum, Allentown, PA  
 "25th Anniversary Exhibit," Fine Arts Works Center, Provincetown Art Association & Museum, Provincetown, MA  
 1991 Ann Jaffe Gallery, Bay Harbor Islands, FL  
 1989 Compass Rose, Chicago, IL  
 1988-89 "Joan Snyder Collects Joan Snyder," Santa Barbara Contemporary Arts Forum, Santa Barbara, CA; David Winton Bell Gallery, Brown University, Providence, RI; State University of New York, Stony Brook, NY; De Saisset Museum, Santa Clara University, Santa Clara, CA; Sonoma State University, Rohnert Park, CA  
 1988 "Joan Snyder: Cantatas and Requiems," Compass Rose Gallery, Chicago, IL  
 1982 Hamilton Gallery, New York, NY (also 1979, 1978)  
 1981 "Resurrection and Studies," Matrix Gallery, Wadsworth Atheneum, Hartford, CT  
 1979 "Joan Snyder at W A R M: A Women's Collective Art Space," Women's Art Registry of Minnesota, Minneapolis, MN  
 "Joan Snyder," Traveling exhibition: San Francisco Art Institute, San Francisco, CA; Grand Rapids Art Museum, Grand Rapids, MI; Renaissance Society at the University of Chicago, IL; Anderson Gallery, Virginia Commonwealth University, Richmond, VA  
 1978 "Joan Snyder: Seven Years of Work," Neuberger Museum, SUNY at Purchase, NY  
 Women's Art Registry of Minneapolis, MN  
 1977 Wake Forest University, Winston-Salem, NC  
 1976 Los Angeles Institute of Contemporary Art, Century City, CA  
 Douglass College, New Brunswick, NJ  
 "Joan Snyder: Recent Paintings," Portland Center for the Visual Arts, Portland, OR  
 "Joan Snyder: Works on Paper," Reed College, Portland, OR  
 "Joan Snyder: New York 1974-75," Carl Solway Gallery, New York, NY  
 Broxton Gallery, Los Angeles, CA  
 1973 Paley and Lowe Gallery, New York, NY (also 1971, 1970)  
 1972 Parker 470 Gallery, Boston, MA  
 Douglass College, New Brunswick, NJ  
 1971 Michael Walls Gallery, New York, NY

### Selected Public Collections

- Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
 Allentown Art Museum, Allentown, PA  
 Bankamerica Corporation, New York, NY  
 Brooklyn Museum of Art, Brooklyn, NY  
 Chase Manhattan Bank, New York, NY  
 Dallas Museum of Contemporary Art, Dallas, TX  
 Exxon Corporation, New York, NY  
 Estabrook Foundation, Carlisle, MA  
 First Church of Christ Scientist, Boston, MA  
 Fogg Art Museum, Harvard University, Cambridge, MA  
 Grand Rapids Art Museum, Grand Rapids, MI  
 High Museum of Art, Atlanta, GA  
 J.B. Speed Museum, Louisville, KY  
 Jewish Museum, New York, NY  
 Metropolitan Museum of Art, New York, NY  
 Museum of Fine Arts, Boston, Boston, MA  
 Museum of Modern Art, New York, NY  
 National Museum of Women in the Arts, Washington, DC  
 Parrish Art Museum, Southampton, NY  
 The Phillips Collection, Washington, DC  
 Reeds Hill Foundation, Carlisle, MA  
 Rose Art Museum, Brandeis University, Waltham, MA  
 Smith College Museum of Art, Northampton, MA  
 Sydney and Frances Lewis Foundation, Richmond, VA  
 Whitney Museum of American Art, New York, NY



Publisher

Nielsen Gallery

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Nielsen Gallery © 2000

Photography

Steven Sloman: Plates I - XVIII

Marni Horwitz: Joan Snyder and Molly Snyder-Fink

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Marie Foley

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Oxbow Press Hatfield MA

Essays

Joan Snyder © 2000

Molly Snyder-Fink © 2000