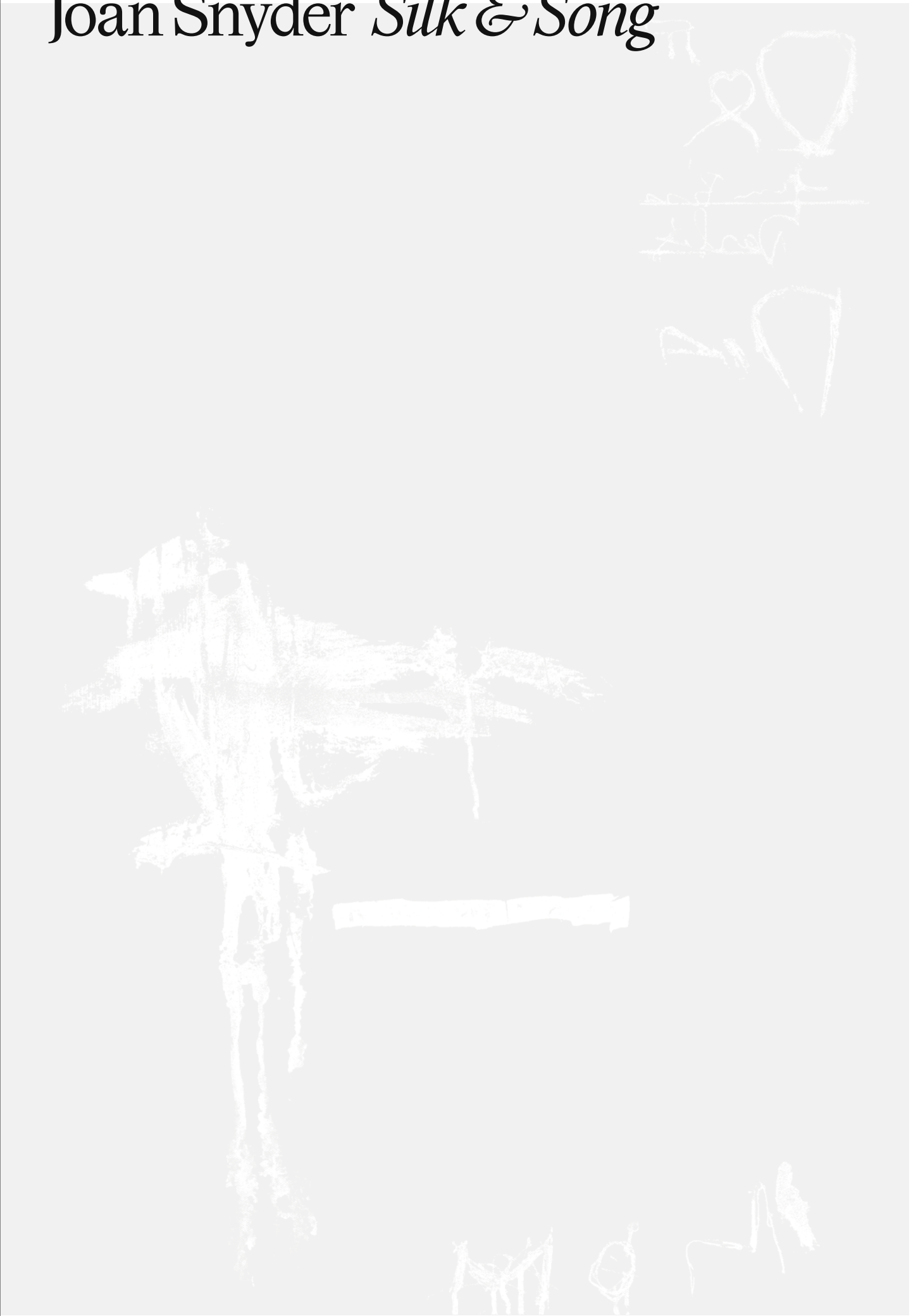


Joan Snyder
Silk & Song

Galerie Haas Zürich

Joan Snyder *Silk & Song*





Love, Mom, 2017, oil, acrylic, cloth, paper, colored pencil, pastel, beads, glitter on canvas, 52 × 72 in (132.1 × 182.9 cm)

Joan Snyder: Painted Sound by Norman L. Kleeblatt

Symphony, 1970



(A)

In 1971, the May issue of *Artforum* included an article on Joan Snyder's recent work by Marcia Tucker, then pioneering curator at the Whitney Museum who would go on to become a founding director at The New Museum of Contemporary Art. Appearing in one of the major international journals for contemporary art, noted for the youth and brilliance of its contributors, Tucker's analytic appraisal of Snyder's recent stroke paintings used the perceptual, phenomenologically based ideas of philosopher Maurice Merleau-Ponty as a springboard for understanding this seductive and enigmatic group of canvases. This article, exactly half a century ago was not only the first in-depth publication on Snyder, but also largely responsible for catapulting Snyder to the forefront of 1970s painting during the early part of that decade.

The unusual nature of Snyder's stroke paintings, Tucker explained, positioned them in sharp contrast to the purposeful hermetic nature of Minimalism, and as a departure from the spontaneity of Abstract Expressionism. She clarified the contradictory properties of Snyder's pictures that fused intellectual scrutiny with painterly gesture. Delving deeper into Snyder's actions—her performative, painterly expressionism—Tucker characterized them as a “dissection” of the painting's internal syntax: “the strokes, gestures, drips, and markings of the painting itself.”

Tucker mentions the “syncretic” aspects of Snyder's approach, with their collision of formal and personal allusions. In using this term, she refers to noted art historian Robert Goldwater's groundbreaking book *Primitivism in Modern Art* (1967) and by extension the cultural fusions intrinsic to African religions and their manifestations in “primitive” art. Through this terminology, she hints at the significant connection of Snyder's art with the ideas of Goldwater's current research at that time: the late 19th century Symbolist artists and poets. Their psychological, personal, and in Goldwater's words, “synthetist expression” is likewise palpable in Snyder's painting. Tucker's observation that Snyder's “visual equivalences... have pictorial meaning” reveals a direct connection to the syntax of Symbolism. According to Goldwater, beginning in the 1880s Symbolist artists ranging from Paul Gauguin to Gustave Moreau moved away from the ‘scientific objectivity’ associated with Impressionism and Neo-Impressionism. By contrast, they created work meant to be experienced through transposition between and among senses, including smell and taste. According to Goldwater, Symbolism's about face from objectivity sought to move art beyond naturalism and realism to elicit emotions—“states of interior feeling” that could be re-lived by the viewer. This was precisely the subject Goldwater was teaching at NYU's Institute of Fine Arts in the late 1960s and early 1970s where he served as Tucker's teacher and thesis adviser. Goldwater's attention to a non-formalist earlier movement underscored his prescience in terms of new more emotive painting that at the time that was developing in the United States, especially among women. Long-time husband of the sculptor Louise Bourgeois, he was noted, especially among his female students, for his feminist mindset.



Symphony VIII, 2021, oil acrylic, paper maché, burlap, dried flowers, stems, paper, ink, wooden hoop on linen, 54 × 120 in (137.2 × 304.8 cm) (in two parts)

Snyder's work is best understood in terms of Symbolist-related sensory transposition. Thus, Hayden Herrera aptly calls her painting a "visual chant." In Snyder's case this is often experienced as an exchange between aural and visual means, and vice versa, essentially between music and art. Already evident in two early works, both titled *Pink is Flesh* (B) of 1969 and 1974 are the artist's interests in trans-lexical meanings and the transposition of sensation. In the former, using only words as images, she articulates the significations for her of specific colors and modes of painting.

Snyder's *Symphony VIII*, 2021 is a heterogeneous painting typically incorporating collage elements, paper maché appliques, and dried flowers to code nature; a wooden hoop on the lower right of the left panel is used to physically confine a pool of paint. Imposing in scale, its title naturally refers to this majestic mode of classical music. The influence of classical music for Snyder is oft noted in the literature about her. Since her first *Symphony* (A), 1970 (discussed and reproduced in Tucker's article), it is only her eighth painting bearing this title. The classification *Symphony VIII* is a robust acknowledgment of the painting's significance within her oeuvre. Diptych in form, its two sections contrast in tonality and effect: a breathy light field on the left and penetrating dark field on the right. Giving credence to the musical association of her title, one might consider the left panel a light-hearted adagio and the right panel a somber largo. Bold vertical and horizontal strokes appear on each panel. Together they are more geometrically formed and weightier than her strokes of the early 1970s, less gestural, but exceedingly expressive. The red floral forms on each panel contrast drawing (left) and painting (right). Snyder admits that some people read a face—two eyes and a mouth—on the three thick red impasto flowers on the right-hand panel. Evident as well are Snyder's spontaneous yet highly controlled drips, each of which is unique in its handling, creating different physical qualities and emotive associations.

If *Symphony VIII* is orchestral in nature, *Love, Mom*, 2017 homes closely to chamber music. Created from an amalgam of traditional painting materials—oil, acrylic, pastel—with cheap kitschy materials like beads and glitter which, with near alchemical magic, she transforms into riveting visual passages. This work also contains patches of cheesecloth pasted onto the canvas, typical to Snyder's practice. Incorporating gauze in a poultice or repair ritual may suggest a subconscious bandage, a means of healing psychological wounds. Connections to wounds, physical and metaphorical, go back to her 1973–74 canvas *Flesh Art* (c) in which she cut gashes into the canvas then sutured them closed. As such, there is no distinction here between means and meaning. The *Love, Mom* series of light, lyrical canvases coincided somewhat paradoxically with a very difficult period in Snyder's life in which her daughter was undergoing a painful separation from her husband. Nevertheless, Snyder claims she emerged from her studio during this time surprised that such delicate, sublime work—some even with a sense of humor—materialized at such a deeply turbulent moment in her life.

Pink is Flesh, 1969 (B)



Flesh Art, 1973–74 (c)



- 1 Marcia Tucker, "The Anatomy of a Stoke: Recent Paintings by Joan Snyder," *Artforum*, May, 1971, 42–45. Coincidentally, the article on Snyder was immediately followed by an interview with the conceptual artist / minimal painter Robert Ryman.
- 2 Ibid. 42.
- 3 French 19th century poet and art critic Charles Baudelaire's (1821–1867) idea of correspondence between the physical and the spiritual became very important to the next generation of Symbolist writers and artists, particularly Stephane Mallarme.
- 4 Robert Goldwater, *Symbolism*, Penguin, 1979, 3–7. The book was published posthumously after Goldwater's death in 1973.
- 5 Katy Siegel with David Reed, *High Times, Hard Times: New York Painting, 1967–1975*, Independent Curators, 2006, exh. cat. Robert Goldwater was known, according to his former student Eunice Lipton, as a rare champion at the time of his women students. Eunice Lipton, email to author, Juneteenth, June 19, 2021.
- 6 Hayden Herrera, *Joan Snyder*, New York, Harry N. Abrams, 2005, 17.
- 7 The painting which is entirely composed of expressively painted text says: "pink is flesh and our souls yellow a place thick with pain and red sometimes you gold to worship and pink is flesh and our spirits." This is close to the kind of poetry of Baudelaire, a major inspiration for Symbolist poets and artists. Especially apt here is Baudelaire's poem *Correspondences*
- 8 According to Snyder, this work was a major effort. It took months to create and was the first painting after the height of the pandemic. Email from Snyder to author, June 15, 2021.
- 9 Series of emails June 15–19, 2021
- 10 The dyad "terror and astonishment" is Snyder's own words. Email to author Juneteenth: June 19, 2021.

Painted in 2011 and structured in a grid-like form with six compartments, *Song Cycle 3* is the earliest work in this exhibition covering the last decade of the artist's work. As a whole Snyder feels it is almost a piece of music and connects in her mind to the work of 20th century Czech composer Bela Bartok. Given its title, each compartment might be interpreted as a song, the painterly variations evolve from one part to the next. For example, eight staccato white strokes at the center left square of the picture dissolve into a sheer veil of controlled drips below, partly clouding the painting beneath as if it were covered by a translucent curtain. This effect is mirrored in a play between representation and materiality through a strip of white silk down the center of the canvas. These strokes and drips are once again themes and variations, manifested painterly and musically. The curved presence of a dried sunflower whose stem is swathed in fabric breaks the grid. Snyder's use of fabric complicates the meaning of this collage element. Swaddling the spent flower is a palliative gesture: its sweeping configuration simultaneously acts as a formal rupture. Deploying maternal actions and feminine materials, Snyder issues a feminist about face from the bravado "actions" that lay at the heart of the male-dominated Abstract Expressionism of the previous generation.

Transformative feminist acts underpinned by a transpositional process between artistic genres, place Snyder as a conductor of painterly form. She fills her canvases with emotional codes and notes, tones and gestures, harmonies, and cacophonies. Freely associative in both meaning and materials, her paintings and their component elements are enigmatic in effect. Snyder's art is never entirely abstract, nor any way near representational. She embeds in them inscrutable clues to their meaning and cues to feeling, capable of taking viewers of her works on tours through expressions of joy and beauty, vulnerability and pain, terror and astonishment, healing and hope.

next page:
Song Cycle 5, 2012, oil, acrylic, paper maché, silk, graphite on linen, 54 × 66 in (137.2 × 167.6 cm)





Always, 2017, oil, acrylic, ink, pencil, paper, glitter on canvas, 55 × 50 in (139.7 × 127 cm)



Song Cycle 3, 2011, oil, acrylic, silk, velvet, cloth, sunflower stalk on linen, 48 × 48 in (121.9 × 121.9 cm)

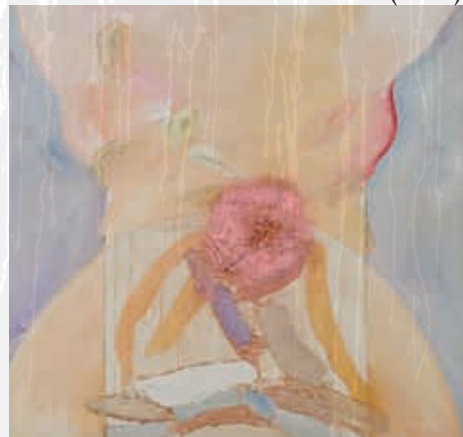
Fragments of a Soul

Hans Ulrich Obrist and Emma Enderby in conversation with Joan Snyder in 2018

Audio file: KC2727a

Flesh Flock Painting with Strokes and Stripes, 1969

(A)



Summer Orange, 1970

(B)



HUO : Joan, how did you start? How did you become a painter? Was there an epiphany?

JS : There actually was an epiphany. When I was a senior in college, I was a sociology major but became determined to paint, I don't know why, it was just in my head that I wanted to paint. I talked the university into letting me take a beginning painting class without all the introductory art courses. I wanted to paint.

It was a typical class, we were painting still lifes and I was painting people that were in my life, portraits of the people I really cared for. My brother and sister-in-law being two of them. They were abstract but with content, they were portraits. Once, I was in class, working on the painting of my brother and sister-in-law and my teacher asked, "How do you like Jawlensky?" I was so culturally deprived that I had never even been to a museum, knew nothing of art history. I said to him, "Who's Jawlensky?"

He showed me, in particular, a painting by Alexej von Jawlensky that looked so much like the portrait I was working on. Both paintings had a man with a pipe in his mouth, there were many similarities... even my palette was similar to many German Expressionist paintings he showed me that day.

I'd spent eighteen years of my life being hugely anxious, having no voice and this moment, seeing those images of German and Russian artists (I am of Russian German Jewish decent) changed my life.

HUO : Where would you say your catalogue raisonné begins? What's the first work where you found your own language.

JS : I would say in 1969. Some very early stroke paintings. Maybe a bit before that, the mid to late 1960's. Paintings where I was using feminist imagery, without, at the time, there being a feminist art movement. I was using all kinds of materials like cheese cloth, flocking, lentil seeds, acrylic gels and pastes. I was painting bodies but in very abstract ways... the essence or feelings of a female body. (A)

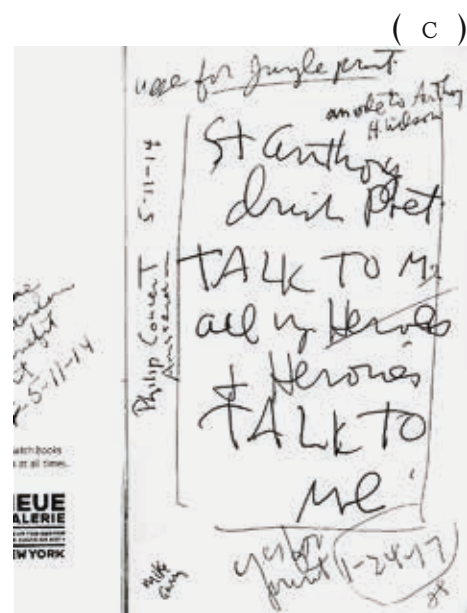
And then I dipped into something different, I mean, I was going against the stream because there was minimalism, and there was color field. There was, of course, abstract expressionism which I loved, but minimalism and color field was very big when I was a graduate student and for me it wasn't interesting. It didn't interest me to look at big patches of colors as was being offered in color field painting. I wanted more in a painting, not less. I wanted to tell a story, have a beginning, a middle, an end, even resolution... to be able in one painting to have all of this... joy and sorrow, life drama as opposed to the simplicity that I saw in color field or minimalism. I was studying the stroke and making what I called the anatomy of a stroke painting. Seeing into and through the stroke. (B)

In a lot of ways, I'm more involved with music than I am with painting. I go to many concerts. I get my ideas sitting at the concert immersing myself in the music. I can sit in a Philip Glass concert and make all kinds of sketches which then turn into paintings. All my sketchbooks come from concert going.

HUO : So you doodle a lot?

JS : Well, they're doodles, but they're serious doodles with lots of notes. And then I go over them, over

St. Anthony sketch, 2017

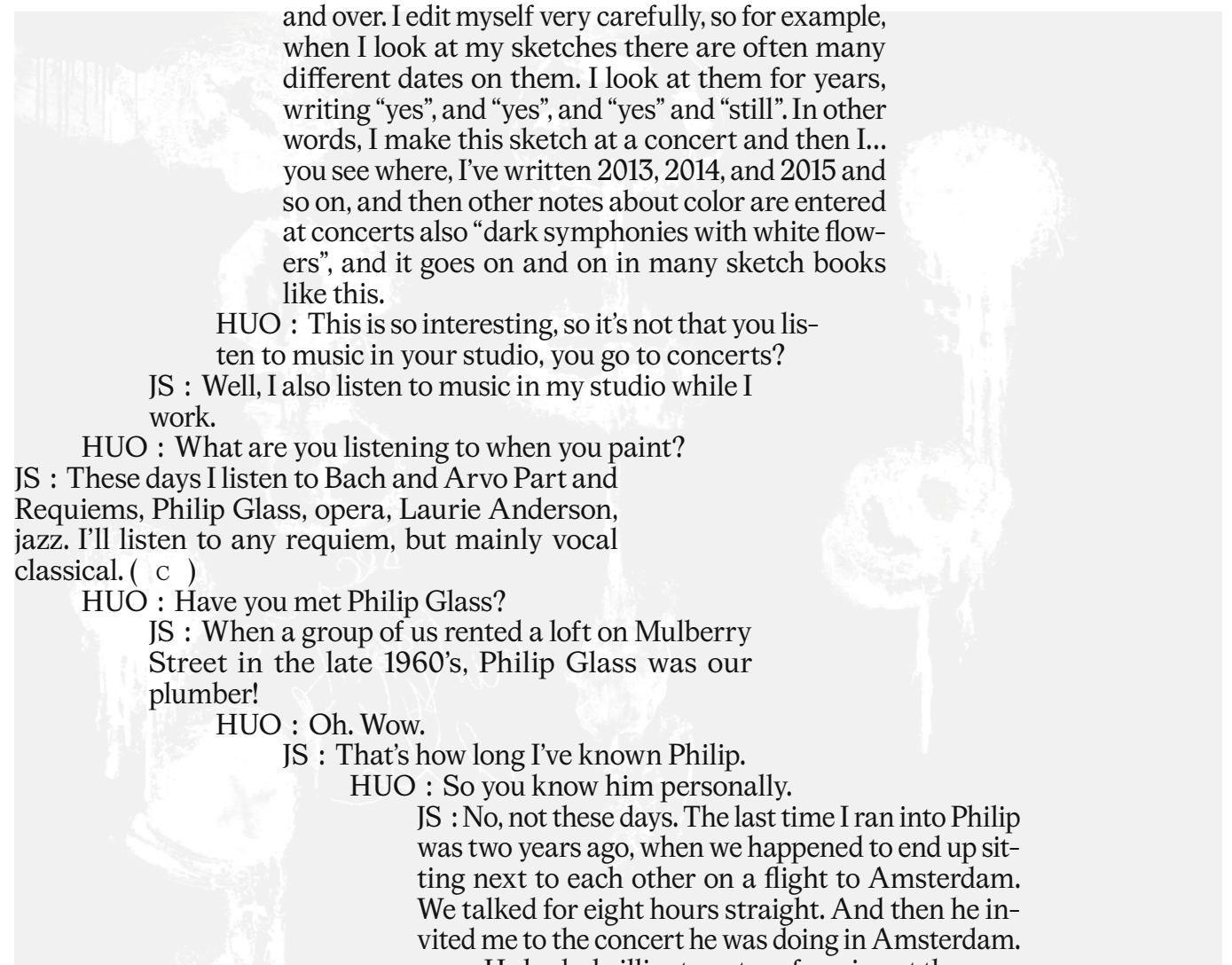


(c)

Harp Piece sketch, 2017



(D)



and over. I edit myself very carefully, so for example, when I look at my sketches there are often many different dates on them. I look at them for years, writing “yes”, and “yes”, and “yes” and “still”. In other words, I make this sketch at a concert and then I... you see where, I’ve written 2013, 2014, and 2015 and so on, and then other notes about color are entered at concerts also “dark symphonies with white flowers”, and it goes on and on in many sketch books like this.

HUO : This is so interesting, so it’s not that you listen to music in your studio, you go to concerts?

JS : Well, I also listen to music in my studio while I work.

HUO : What are you listening to when you paint?

JS : These days I listen to Bach and Arvo Part and Requiems, Philip Glass, opera, Laurie Anderson, jazz. I’ll listen to any requiem, but mainly vocal classical. (c)

HUO : Have you met Philip Glass?

JS : When a group of us rented a loft on Mulberry Street in the late 1960’s, Philip Glass was our plumber!

HUO : Oh. Wow.

JS : That’s how long I’ve known Philip.

HUO : So you know him personally.

JS : No, not these days. The last time I ran into Philip was two years ago, when we happened to end up sitting next to each other on a flight to Amsterdam. We talked for eight hours straight. And then he invited me to the concert he was doing in Amsterdam.

He had a brilliant poet performing at the concert, Mike Garry, an English poet of Irish descent. He read a poem, about heroes called *St. Anthony: An Ode to Anthony H. Wilson...* “...and all my heroes and heroines talk to me”. He repeated this line over and over. I made a note to make a print of it, this was 2017. It was a beautiful concert. I remember a magnificent female harpist Lavinia Meijer and of course Philip’s music. (D) I drew during the whole concert in this notebook. And I also have the pamphlet with my drawings all over the words.

I adore his music. I recently went to his concert for 2 pianos in Brooklyn.

HUO : [reading a Philip Glass quote]

“Because I’m not sure that I am there at that moment. The ordinary witness has been lost—the artist Philip has robbed the daily Philip of his ability to see himself. That’s very clearly what happens when people say “I wrote it in a dream,” or “I don’t know where the music came from.” They’ll say all kinds of things: “It must have come from God,” or “It must have come from a past life,” or whatever. All they’re really saying is, “I don’t remember how I did it,” and they may make up an outside source. But the real source is not any of those things. It’s a process that the artist has learned. He has tricked himself into gaining that extra attention that he needed to do the work.”

JS : That’s a quote from Philip’s biography.

HUO : When you do these sketches, in the concerts, does that then translate into a painting?

JS : They translate into paintings. What usually happens is that my paintings are a year or more behind the drawings. I’m working and working and then I’ll say, “OK, where am I, where was I?” And I’ll go back and look at the small sketches and it will help me find where I am in my painting process.



Because, 2012, oil, acrylic, pencil, paper maché, herbs on linen, 48 × 60 in (121.9 × 152.4 cm)



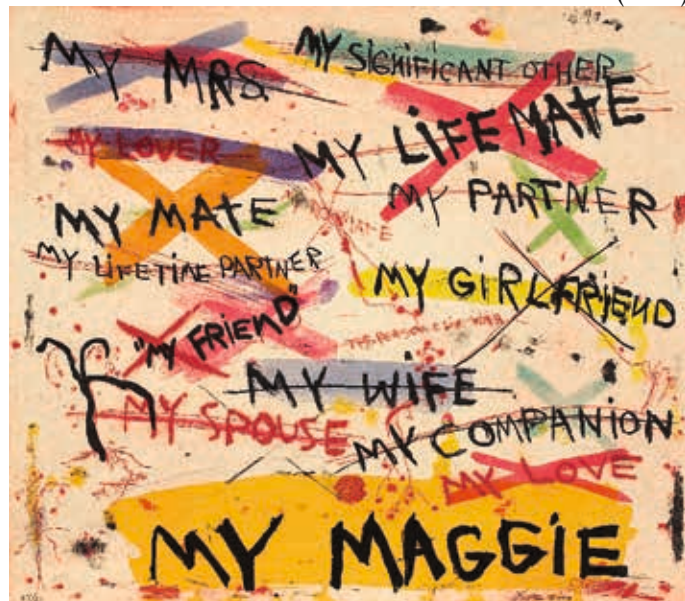
Horror Vacui, 2018, oil, acrylic, paper, cloth, rosebuds, herbs on linen, 54 × 54 in (137.2 × 137.2 cm)



See what a life..., 2010



My Maggie, 2000



EE : It's a process.

JS : Yes, and there's a lag, there's a delay.

HUO : So, the paintings we see now in 2018, are from concerts you went to one or two years ago?

JS: Yes.

HUO : And what's this drawing here, this one?

JS : This sketch is of a face, *White-covered rose, bury our dead*. Oh, I don't know why I made this, but I'm sure it was at one of the concerts.

And here's a quote from *Ulysses* that I love, "The heaventree of stars hung with humid night-blue fruit."

HUO : What's the role of the prints, because we saw the print exhibition, so you do these beautiful notations and drawings and then you paint every day.

JS : I've been print making since the sixties and I'll never stop. The prints are complicated. I'll lay down a lithograph and then put an etching plate on top of that and then woodblock gets laid on top of both. They become as layered and complicated as my paintings.

For example, here's a study for a print that I made in 2012. I made the print, *Chant/Forever* (E), this year. I want to show you this print *See what a life...* (F) which is an etching and woodcut. I've written a Thoreau quote "See what a life the gods have given us, set round with pain and pleasure. It is too strange for sorrow, it is too strange for joy." And then I repeat the sentence. I'm very taken with that quote, even though it's hard to figure out.

This is called *Can We Turn Our Rage to Poetry*. I made a painting in 1985 that this print was based on...

EE : I love that title.

HUO : Does that also come from a poem?

JS : No, that's mine. Artists were asked to submit proposals for works to be hung in a proposed new building and center in San Francisco dedicated to Harvey Milk and Mayor George Moscone who were assassinated on Nov 27, 1978. Milk was the first openly gay elected official in California history. Based on the horror of these murders, my study was called *Can We Turn Our Rage to Poetry*. I ended up making a very large painting based on my sketch. The painting was gifted to the National Museum of Women in the Arts in Washington DC.

HUO : *My Maggie*? What is this? It's amazing.

JS : This print is called *My Maggie*. (G) I was married for years to Larry Fink and we divorced. I've been with Maggie Cammer for over thirty years. I made this print in 2010, before same-sex marriage became legal, and it's about how a gay couple had no words to adequately describe their relationship. For a heterosexual, it was easy to say 'my husband', or 'my wife'. These are some of the words that a gay person had to use to describe their partners... 'the person I live with', 'my girlfriend', 'my friend', 'my life-time partner', 'my roommate', 'my significant other'. Maggie happens to be a judge, so there's 'my judge' and of course the title, "My Maggie". [laughs] But what I wanted to show you was something a little more serious. I did a lot of work when the AIDS crisis was so intense. I did many paintings and drawings related to those times. (H) Here for example a print called *Requiem / Let Them Rest*. ...with a phrase from the Kaddish in Hebrew, and words in Latin from a requiem.

(H)



Imagine, 1975

(I)



Wild Roses, 2010

(J)



next page:
Silk & Berries, 2013, oil, acrylic, charcoal, burlap, silk, berries, herbs, dried flowers on linen,
60 x 72 in (152.4 x 182.9 cm)

HUO : It's incredible.

EE : It's almost like a Greek mask. Which year was *Requiem/Let Them Rest*?

JS : '98.

EE : "Let a million candles glow against the darkness of these unfinished lives."

HUO : Where does this quote come from?

JS : I have it written down somewhere. It might be Virgil.

HUO : So you have a collection of quotes that you write in your notebooks.

JS : Yes, many quotes. Sometimes it's my writing and sometimes... In this print I reference Frank O'Hara's poem *Imagine*, but it's my poem. (I)

This is called *Prayer*. Quoting a Latin mourning prayer and the Kaddish in Hebrew.

EE : And were these all part of your practice during the AIDS Crisis?

JS : Yes, done around the same time. There are a lot of variations on *Prayer*. These have rarely been shown. Mostly, I was keeping these because I really love them. This is *Wild Roses*, one of my favourites.

(J)

HUO : This is extraordinary! It's like a palimpsest!

Can you tell us the story of this print?

JS : While I was working on *Wild Roses*, my best friend Mary Hambleton passed away. She was ten years younger than I, had been ill with cancer for eight years. She died in the midst of my making this print, that's why it says 'Oh, Mary' and 'Oh Boogie', our family nickname for her.

HUO : So, it's about loss and mourning.

JS : It does end up being about loss although it didn't start out that way.

HUO : And what about this one here with the text underneath? There's a lot of writing on this one.

JS : *Breaking Ground* is a collaboration I did with an incredible poet, Eliza Griswold, who is also a brilliant journalist. This was done for a Yaddo benefit. She wrote the poem and then I made the print.

HUO : Using her words?

JS : Using her poem, yes.

HUO : And then you both signed it. Beautiful. So, one could really say your prints are as important as the painting and the drawing, there's not a hierarchy. Often, prints are the secondary thing but that's not the case in your work.

JS : Not in my world, no. This is *Angry Women*. From a portfolio of women making prints.

EE : So, text came very early for you, in your works.

JS : Yes. I was writing in paintings very early on. For example, I made *She is the Earth* in 2000. I use a line by James Joyce as he describes the protagonist of his only play *Exiles*. "She is the earth, dark, formless, mother, made beautiful by the moonlit night, darkly conscious of her instincts." It's a quote I happen to love and very much related to when I made the painting in 2000. (K)

HUO : There's a print here, it's amazing, it's like the scream of Edvard Munch. Was Munch an inspiration? (L)

JS : Of course, always.

EE : That's also like a Greek mask, in theatre. The screaming...

HUO : Are these printed on textile or on paper?

JS : They're on paper, they're on velvet, and they're on silk.



She is the Earth, 2000

(K)



The Witness, 1990

(L)



HUO : And how did these motifs come about, was it from a mask?

EE : What took you to the figuration of screaming?

JS : I have an African sculpture [Songe Female Power Figure, Zaire] of a screaming head that I bought as a young artist. The screaming face has been a rather constant motif for me. The open screaming mouth especially.

HUO : It's amazing to see all these versions. It's interesting that a lot of the work has to do with loss. Loss and mourning.

JS : Yes, and actually in the last three or four years my own life had huge drama in it and the work was about all of that. My daughter was, for years, in a very difficult marriage. So that has been an exceptional drama in my and our lives.

HUO : That was challenging. But there's not only drama, there is also beauty, there are flowers...

JS : Well, the thing is, I would come into the studio and make these sublime beautiful paintings. It was mysterious to me because the paintings were not...

HUO : ... affected by that.

JS : Well, they *were* affected by it, in a deep way. I would write cryptically on these beautiful paintings, and then I would mostly obscure, paint over, the writing...but I did leave words that people can see. One doesn't necessarily feel the crisis in the paintings. I can also show you a painting on paper I did around the same time called *Under the Rose*.

HUO : But that's like Matisse painting flowers during the war.

JS : Yes. Like this painting called *Powdered Pearls* which has part of a *Ulysses* quote in it "powdered bosom pearls" from Molly Bloom's soliloquy. Also written in the painting is "Oh, terror and astonishment", a quote from a piece of music, a recent concert I attended. I felt like I was saved by being able to be in the studio during that time in our lives.

HUO : I have one last question to ask you, which connects in an interesting way to your writing. Umberto Eco told me that handwriting is disappearing in the digital age. We started a movement where every day I post a handwritten note or doodle, often it's a sentence by an artist, and I wanted to ask if you could write one of your favourite quotes maybe on a Post-It.

JS : I might put a quote that I came up with this morning for this big painting. [writes] What do you think?

HUO : It's beautiful. 'Fragments of a soul'. Thank you very much!

Complete captions

Joan Snyder: *Painted Sound*
by Norman L. Kleeblatt

(A)
Symphony, 1970, oil, acrylic, spray enamel
on canvas, 72 × 144 in (182.9 × 365.8 cm)
Collection of National Museum of Women
in the Arts, Washington, DC
Photo Lee Stalsworth

(B)
Pink is Flesh, 1969, flock, acrylic, oil on
canvas, 12 × 15 in (30.5 × 38.1 cm)

(C)
Flesh Art, 1973–74, oil, acrylic, thread,
needle, seeds on canvas, 24 × 24 in
(61 × 61 cm)
Collection of Richard and Terry Albright
Photo Susan Byrne

Fragments of a Soul
Hans Ulrich Obrist and Emma Enderby
in conversation with Joan Snyder in 2018

(A)
Flesh Flock Painting with Strokes and Stripes,
1969, acrylic, flock, colored pencil
on canvas, 50 × 51 in (127 × 129.5 cm)
Photo Alan Zindman

(B)
Summer Orange, 1970, oil, acrylic, pencil,
spray enamel on canvas, 42 × 96 in
(106.7 × 243.8 cm) Collection of Harvard
Art Museums, Cambridge, MA
Photo Steven Sloman

(C)
St. Anthony sketch, 2017
Photo Pierre Le Hors

(D)
Harp Piece sketch, 2017
Photo Pierre Le Hors

(E)
Chant/Forever, 2018, color lithograph,
etching (wiped a la pope in 2 colors)
and color woodcut, 32 × 42 in
(81.3 × 106.7 cm)

(F)
See what a life..., 2010, color
etching and woodcut, 24.5 × 42 in
(62.2 × 106.7 cm)
Photo Peter Jacobs

(G)
My Maggie, 2000, color lithograph
and etching, 20.5 × 23.5 in (52 × 59.7 cm)
Photo Bryan Whitney

(H)
Requiem / Let them Rest, 1998, color
lithograph, etching and woodcut,
26 × 20 in (66 × 50.8 cm)
Photo Bryan Whitney

(I)
Imagine, 1975, etching and aquatint,
15 × 22.25 in (38.1 × 56.5 cm)
Photo Bryan Whitney

(J)
Wild Roses, 2010, color lithograph,
etching, and woodcut, 28.5 × 38.5 in
(72 × 97.5 cm)
Photo Alan Hoffman

(K)
She is the Earth, 2000, oil, acrylic,
paper maché, herbs on canvas on two wood
panels, 72 × 96 in (182.9 × 243.8 cm)
Collection of Richard and Laura Kracum
Photo Steven Sloman

(L)
The Witness, 1990, color woodcut on
velvet, 17 × 12.25 in (43.2 × 31.1 cm)
Photo Bryan Whitney

Photocredits

Always, Love, Mom, and Milk & Rosebuds
Photo Dawn Blackman

Because
Photo Alan Hoffman

Horror Vacui
Photo Joe DeNardo

Silk & Berries
Photo Peter Jacobs

Symphony VIII
Photo Pierre Le Hors



Milk & Rosebuds, 2018, oil, acrylic, herbs, rosehips, twigs, pastel, glitter on canvas,
50 × 38 in (127 × 96.5 cm)

JOAN SNYDER
Born 1940 in Highland Park, New Jersey, US
Lives and works in Brooklyn and Woodstock, NY, US

AWARDS

- 2016 American Academy of Arts and Letters Award in Art
- 2007 The John D. and Catherine T. MacArthur Foundation Fellowship
- 1983 John Simon Guggenheim Memorial Fellowship
- 1974 National Endowment for the Arts Fellowship

SELECTED SOLO & GROUP EXHIBITIONS

- 2021 *Silk & Song*, Galerie Haas Zürich, Zürich, Switzerland
Art of the Garden: Double Bloom, Provincetown Art Association and Museum, Provincetown, MA
Affinities for Abstraction: Women Artists on Eastern Long Island, 1950–2020, Parrish Art Museum, Water Mill, NY
- 2020 *The Summer Becomes a Room*, CANADA Gallery, New York, NY
Out of Place: A Feminist Look at the Collection, Brooklyn Museum, Brooklyn, NY
Never Done: 100 Years of Women in Politics and Beyond, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
Friends and Family, curated by Keith Mayerson, Peter Mendenhall Gallery, Pasadena, CA
- 2019–20 *Art After Stonewall: 1969–1989*, Leslie Lohman Museum of Art (NY), Columbus Museum of Art (OH), Patricia and Philip Frost Museum (FL)
- 2019 *Rosebuds & Rivers*, Blain|Southern, London, UK
Painters Reply: Experimental Painting in the 1970s and now, curated by Alex Glauber & Alex Logsdail, Lisson Gallery, New York, NY
Interwoven, curated by Janie M. Welker, The Art Museum at the University of Kentucky, Lexington, KY
Contemporary American Works on Paper, Anders Wahlstedt Fine Art, New York, NY
Mulberry and Canal, Franklin Parrasch Gallery, New York, NY
- 2018–20 *Epic Abstraction: Pollock to Herrera*, The Metropolitan Museum of Art, New York, NY
- 2018 *Six Chants and One Altar*, Anders Wahlstedt Fine Art, New York, NY
- 2018 *Known: Unknown*, NY Studio School, New York, NY
Scenes From the Collection, The Jewish Museum, New York, NY
Doodle & Disegno, Blain | Southern, Berlin, Germany
- 2017 *The Female Side of God*, Jewish Museum Hohenems, Hohenems, Austria; and Jewish Museum Frankfurt, Frankfurt, Germany
- 2017 *Forrest Bess | Joan Snyder*, Parrasch Heijnen Gallery, Los Angeles, CA, and Franklin Parrasch Gallery, New York, NY
Elaine, Let's Get the Hell Out of Here, Nicelle Beauchene Gallery, New York, NY
Kabinett: Joan Snyder, New Works, Art Basel Miami Beach, Franklin Parrasch Gallery, Miami Beach, FL
- 2016 *Womansong*, Parrasch Heijnen Gallery, Los Angeles, CA
Unfinished: Thoughts Left Visible, The Metropolitan Museum of Art, The Met Breuer, New York, NY
Painting 2.0: Expression in the Information Age, curated by Achim Hochdörfer, David Joselit, Manuela Ammer, and Tonio Kröner, Brandhorst Museum, Munich, and mumok, Vienna
Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards, The American Academy of Arts and Letters, New York, NY
The Invitational Exhibition of Visual Arts, The American Academy of Arts and Letters, New York, NY
- 2015 *Sub Rosa*, Franklin Parrasch Gallery, New York, NY
Spotlight: Joan Snyder, Franklin Parrasch Gallery at Frieze, New York, NY
Joan Snyder: Works Large & Small, Elena Zang Gallery, Woodstock, NY
- 2013 *Symphony*, Gering & López Gallery, New York, NY
Reinventing Abstraction, curated by Raphael Rubinstein, Cheim & Read, New York, NY
- 2012 *Joan Snyder: Paper Pulp Paintings*, Cristin Tierney Gallery, New York, NY
- 2011–12 *Dancing with the Dark: Prints by Joan Snyder 1963–2010*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ. Exhibition tour: Boston University Art Gallery (MA); University of Richmond Museums (VA); University of New Mexico Art Museum (NM)
- 2011 *Joan Snyder/Intimate Works*, Mabel Smith Douglass Library, Rutgers University, New Brunswick, NJ, and Boston University Art Gallery Annex, Boston, MA
National Academicians: Then and Now, National Academy of Design, New York, NY
- 2010–11 *Shifting the Gaze: Painting and Feminism*, The Jewish Museum, New York, NY
- 2010 *Joan Snyder: A Year in the Painting Life*, Betty Cuninghams Gallery, New York, NY
- 2009 *Joan Snyder*, Solway Jones, Los Angeles, CA

Selected Paintings 1999–2007, Carl Solway Gallery, Cincinnati, OH

- 2008 *Seeds and Blossoms*, Elena Zang Gallery, Woodstock, NY
...and seeking the sublime, Nielsen Gallery, Boston, MA
Joan Snyder: One Blue Sky, Ten Political Paintings 1970–2008, Danforth Museum of Art, Framingham, MA
- 2007 *Joan Snyder: New Paintings*, Betty Cuninghams Gallery, New York, NY
- 2006–08 *WACK! Art and the Feminist Revolution*, LA MoCA Los Angeles, CA. Exhibition tour: National Museum of Women in the Arts in Washington, D.C.; P.S.1 Contemporary Art Center (NY); and Vancouver Art Gallery, Vancouver, B.C.
- 2006–07 *High Times, Hard Times: New York Painting 1967–1975*, curated by Katy Siegel with David Reed as adviser, organized and circulated by ICI (Independent Curators International), New York. Traveling Exhibition.
- 2005–06 *Joan Snyder: A Painting Survey, 1969–2005*, The Jewish Museum, New York, NY, and Danforth Museum, Framingham, MA
- 2004 *Joan Snyder: Women Make Lists*, Betty Cuninghams Gallery, New York, NY
Joan Snyder: Works on Paper 1970s and Recent, Alexandre Gallery, New York, NY
- 2003 *Joan Snyder: New Work*, Elena Zang Gallery, New York, Woodstock, NY
- 2002 *The Nature of Things*, Nielsen Gallery, Boston, MA
Personal and Political: The Women's Art Movement, 1969–1975, curated by Simon Taylor and Natalie Ng, Guild Hall Museum, East Hampton, NY
- 2001 *Joan Snyder: Primary Fields*, Robert Miller Gallery, New York, NY
- 2000 *Kaddish / Requiem*, The Philadelphia Museum of Jewish Art, Philadelphia, PA
In Times of Great Disorder, Nielsen Gallery, Boston, MA
The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum, The Jewish Museum, New York, NY. Traveling Exhibition.
- 1998 *Working in Brooklyn: Joan Snyder: Works on Paper*, Brooklyn Museum, Brooklyn, NY
- 1997 *Material Girls: Gender, Process and Abstract Art Since 1970*, curated by Harmony Hammond, Gallery 128, New York, NY
- 1996 *Joan Snyder: Paintings 1995–96*, Hirschl & Adler Modern, New York, NY
Joan Snyder: New Works on Paper, The Jane Voorhees Zimmerli Art Museum, New Brunswick, NJ
- 1994 *Joan Snyder / Jessica Stockholder*, Jay Gorney Modern Art, New York, NY
- 1993 *Joan Snyder: Works with Paper*, curated by Sarah Anne McNear, Allentown Art Museum, Allentown, PA
- 1987 *Corcoran Biennial*, Corcoran Gallery of Art, Washington, DC
- 1984 *Brave New Work*, Museum of Fine Arts, Boston, Boston, MA
- 1981 *Resurrection and Studies*, Matrix Gallery, Wadsworth Athenaeum, Hartford, CT
1981 Whitney Biennial, Whitney Museum of American Art, New York, NY
New Works on Paper I, Museum of Modern Art, New York, New York, NY
- 1979 *The 1970's: New American Painting*, The New Museum, New York, NY. Traveling Exhibition: Belgrade, Budapest, Bucharest, Zagreb, Ljubljana, Rome, Copenhagen, Warsaw.
- 1978 *Joan Snyder: Seven Years of Work*, Neuberger Museum, S.U.N.Y. at Purchase, NYHamilton Gallery, New York, NY
- 1975 *34th Biennial of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, D.C.
- 1974 *Joan Snyder/Pat Steir*, Institute of Contemporary Art, Boston, MA
- 1973 *1973 Whitney Biennial*, Whitney Museum of American Art, New York, NY
American Drawings 1963–1973, Whitney Museum of American Art, New York, NY
- 1972 *1972 Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York, NY

PUBLIC COLLECTIONS

- Allen Memorial Art Museum, Oberlin, OH
- Allentown Art Museum, Allentown, PA
- American Can Company, Greenwich, CT
- Art Institute of Chicago, Chicago, IL
- BankAmerica Corporation, San Francisco, CA
- Brooklyn Museum of Art, Brooklyn, NY
- Bruce Museum, Greenwich, CT
- David Owsley Museum of Art, Ball State University, Muncie, IN
- National Gallery of Art, Washington, DC

- Dallas Museum of Art, Dallas, TX
- Danforth Art Museum, Framingham State University, Framingham, MA
- David Winton Bell Gallery, Brown University, Providence, RI
- Grand Rapids Art Museum, Grand Rapids, MI
- Guggenheim Museum, New York, NY
- Harvard Art Museums, Cambridge, MA
- High Museum of Art, Atlanta, GA
- Hudson County Community College, Jersey City, NJ
- The Jewish Museum, New York, NY
- Jewish Museum Frankfurt, Frankfurt, Germany
- Johnson & Johnson Corporate Art Program, New Brunswick, NJ
- JPMorgan Chase Art Collection, New York, NY
- The Metropolitan Museum of Art, New York, NY
- MIT List Visual Arts Center, Boston, NY
- The Museum of Fine Arts, Boston, MA
- The Museum of Modern Art, New York, NY
- Nasher Museum of Art at Duke University, Durham, NC
- National Gallery of Art, Washington, DC
- National Museum of Women in the Arts, Washington, DC
- Neuberger Museum, State University of New York at Purchase, NY
- New York Public Library Print Room, New York, NY
- Parrish Art Museum, Water Mill, NY
- Phoenix Art Museum, Phoenix, AZ
- Philadelphia Museum of Jewish Art, Philadelphia, PA
- The Phillips Collection, Washington, DC
- Provincetown Art Association and Museum, Provincetown, MA
- Prudential Life Insurance Corp., Newark, NJ
- Reeds Hill Foundation, Carlisle, MA
- Rose Art Museum, Brandeis University, Waltham MA
- San Francisco Museum of Modern Art, San Francisco, CA
- Smith College Museum of Art, Northampton, MA
- Speed Art Museum, Louisville, KY
- Tang Museum, Skidmore College, Saratoga Springs, NY
- Tate Modern, London, England
- United Bank of California, Los Angeles, CA
- Virginia Museum of Fine Arts, Richmond, VA
- The Walker Hill Art Center, Seoul, Korea
- Wellington Management Art Collection, Boston, MA
- Whitney Museum of American Art, New York, NY
- Wichita Art Museum, Wichita, KA
- William Paterson University, Wayne, NJ
- Worcester Art Museum, Worcester, MA
- Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

Impressum

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*Joan Snyder:
Painted Sound*

Norman
L. Kleeblatt

*Fragments
of a Soul*

HansUlrich
Obrist and
Emma Enderby

in conversation with

Joan Snyder