

An abstract painting on a white background, featuring a dense collection of colorful brushstrokes and marks. The colors include red, orange, yellow, green, blue, purple, pink, and grey. The strokes vary in length and thickness, creating a dynamic and layered composition. Some strokes are straight lines, while others are more gestural and textured. The overall effect is one of spontaneous and expressive mark-making.

JOAN SNYDER

SYMPHONY

Early Works on Paper
New Paintings

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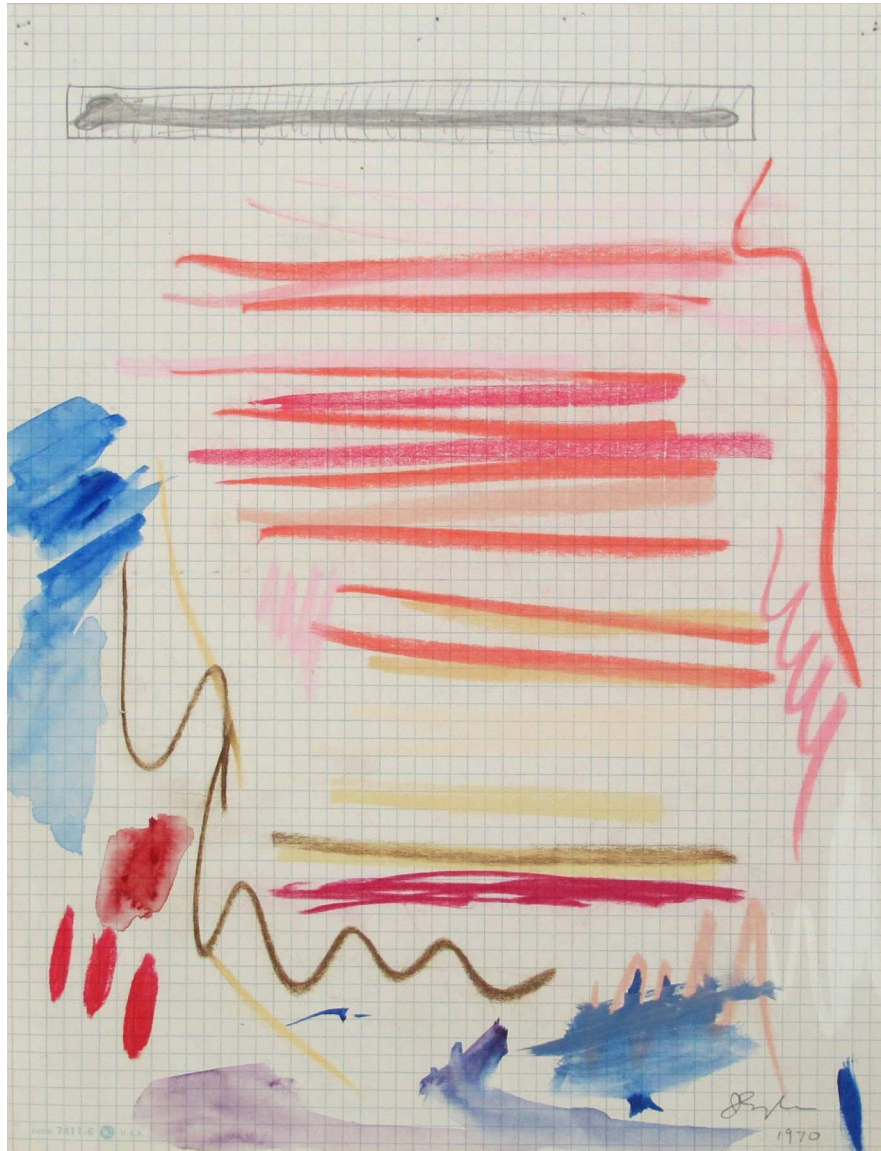
SYMPHONY

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JANUARY 10 - FEBRUARY 23, 2013

GERING & LÓPEZ GALLERY

730 Fifth Avenue
New York, NY 10019
www.geringlopez.com



Marks and Strokes, 1968.
Oil pastel, pencil, watercolor on paper
11" x 8.5"

WHEN YOU'RE READY TO WORK YOU KNOW IT....YOU BEGIN TO
FEEL THE COMPOSITION..FEEL THE LINES AND THE THICKNESSES
AND THE REASONS FOR THEM ARE CLEAR...YOU CAN FEEL COLORS..
GREEN AND RED AND PINK FEEL DIFERENT THAN AT OTHER TIMES.
THEY ARE REAL AND NO LONGER IDEAS...THEY HAVE A NATURE AND
A DEPTH....THEY ARE DRIPS OR THICK SLASHES...THEY UN-
DOUBTABLY SPEAK OF THINGS AS YET UNSPOKEN.

DONT WANT TO MAKE PRETTY PICTUREW....
STROKES...PAINT ON STROKES...ISOLATE STROKES

ROUGH COLOR REDS REDS LETTER A LETTER DEREST LARRY DO YOU
KNOW HOW I MISS YOU JOAN THEY TURNED OUT SO BEAUTIFUL.

A PATCH OF BLUE ON WHITE RIPPLES...IT MAKES THE EYE GO
TO THE DRIPS...SAME SHAPES..THE EYE TRIPS..STRONG
CIGAR AND PIPE FULL OF POT...TOOMUCH...THE PAINTINGS
ARE SO BEAUTIFUL...GOOD DEEP STUFF IT DOES ME.....AND
MOZART'S MASS GOING...RAINING..GLOW STREET....

THE SMUDGES ARE SO IMPORTANT.....LETTER RAVAGE.....
CLEAR QUIET PINK AND WHITE SPACE AND HOW ARE YOU ~~WAGHIAN~~
AHHHHHHHHHHHSOFT,,,,,WEEP...SOFT BODY...
.....THROUGH THE STRIP AND STREAK AND BLOOD AND THE SHARP
YOU.....RED RED COAT.....BLARE ~~E~~ BLANK FLORESCENT
DOESNT WORK WET ON HARD WET ON HARD AND COLOR CRACKS....
RUB AWAY.....LIGHT BACK.....COPPER ADD ADD
CORPER COPPER NEAR RED.....SOFT.....CANDY PURPLE....
A POEM WRITTEN AFTERWARDS.....AND SOFT BROWN ON SOFTER
BROWN AND EARTH.....AND WAGNER.....SOFT END DIRT BOTTOM...
DRIPS ON WHITE THICK.....STRONG...PAINTING.....
THANK YOU.....STRONG PAINTING PAINTER.....LARRY
.....LARRY.....CAN I PAINT BETTER WHEN
YOU GO AWAY...A LONG FOR YOU...CAN I PAINT BERRRRTTTER...
POP SAID STOP WORRYING ABOUT THINGS THAT AIN'T GOING TO
HAPPEN...HAPPER.....POP...POP.....I LISTEN TO YOU
WITHOUT THE BITCH.....POP SAID STOP WORRYING.....
HEY POP ABOUT THE MARRIAGE SHOULD I STOP WORRYING,.....AND
POP SAID WE'LL CROSS THAT BRIDGE WHEN WE COME TO IT....
THANK YOU POP POP PAINTER PAINTING BEAUTIFUL PAINTINGS.....
PAINTER STROKE ISOLATE THE STROKE AND SFEEEE COLOR....
THANKS POP.

-- Joan Snyder, Sept. 3, 1969

Each stroke is just that
Each stroke is a landscape
Each stroke is an analysis
Each stroke is a poem
Each stroke is a language

Notes, December 1970.



Lines and Strokes, 1969.
oil, acrylic and spray enamel on raw canvas
40" x 52"



Top: *Pink Sky*, 1968. Pastel on paper, 9" x 12"

Bottom: *Stripes/Mounds*, 1968. Pastel on paper, 9" x 12"



Top: *Blue/Triangle/Landscape*, 1968. Pastel on paper, 9" x 12"

Bottom: *Green Border*, 1968. Pastel on paper, 9" x 12"





Screams & Whispers, 1972.
Oil on paper
17.5" x 30"

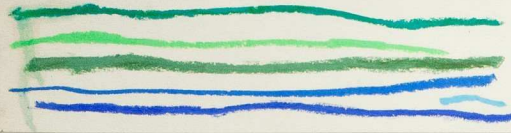


Untitled, 1970
color pencil on paper
8" x 5"



Disintegrate Down, 1971.
watercolor and graphite on paper
18" x 24"

To Study the Anatomy of a
Paintings



and
gold

Reality
Reflection of Reality

Reality in Painting

PHoto of a Painting of a House



Photo of a house

The House
Photo of a house
Painting of a house

Isolate Strokes

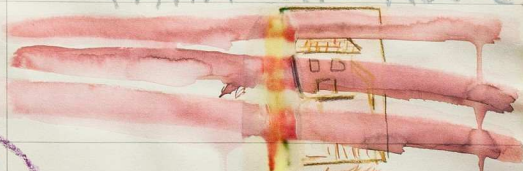
a Painting

PAINT THE HOUSE



Study of Strokes

a Painting



Guts of
Depth
Debris

The Illusion

The Reality

The Stroke



Drips - are the painting

1. Process
2. Debris
3. Wake of Brush movement
4. Tears

AND WHAT WE HAVE DONE TO
THE FLESH
WILL NOT BE
FORGOTTEN



Above: *Untitled*, 1970. Ink, watercolor, graphite on paper, 10.75" x 20".

Opposite: *Paint the House*, 1970. Graphite, ink and oil pastel on paper, 30" x 22"

a Symphony of ALL The Things
 women Feel -

	city	country			
making Love To men,	woman man	man woman			
making Love to women-	mother violence voice people	father quiet NATURE VOIDS			
	ROOTS REAL	ROOTS CABBAGE			
	LIMBO				

Sketch for Double Symphony, 1976.
 Pen on paper
 4" x 8"



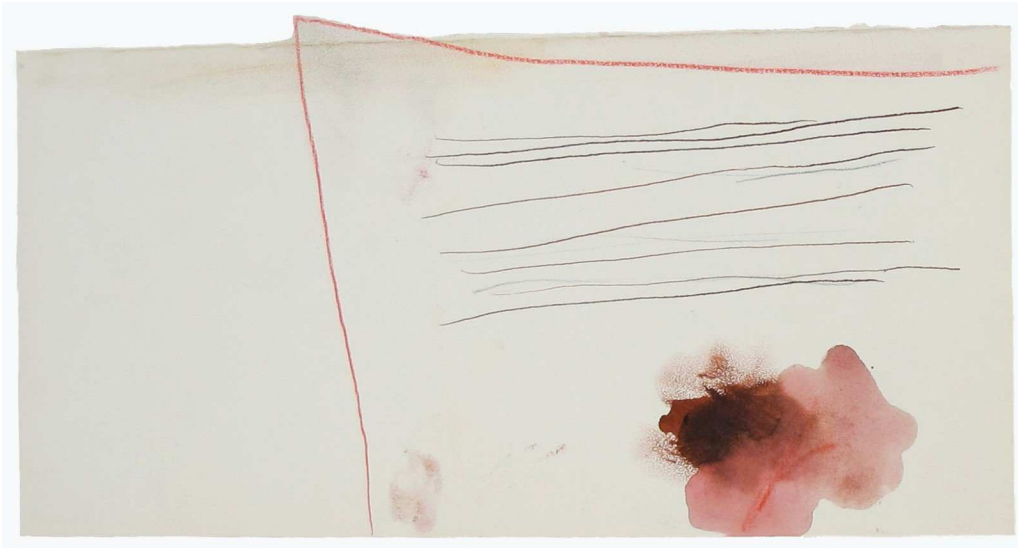
Double Symphony, 1976.
Oil, crayon, ink, graphite, gesso on board
16" x 32"



Above: *Red Strokes*, 1968. Pastel, pencil on paper, 9" x 12"

Opposite: *Song Cycle 3*, 2011. Oil, acrylic, silk, velvet, cloth, sunflower stalk, on linen, 48" x 48"

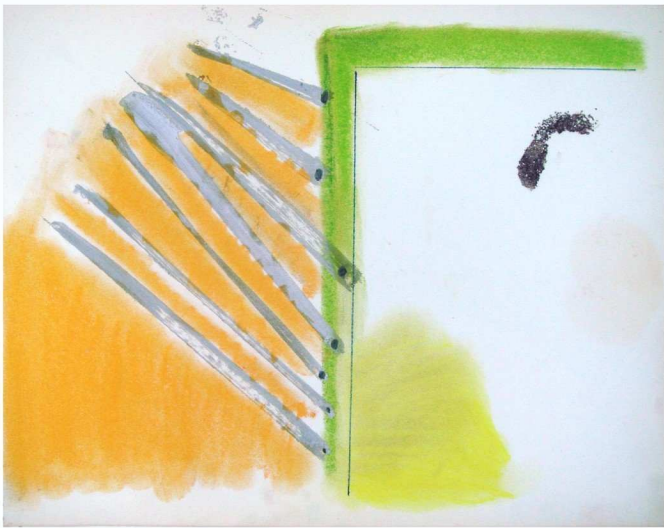




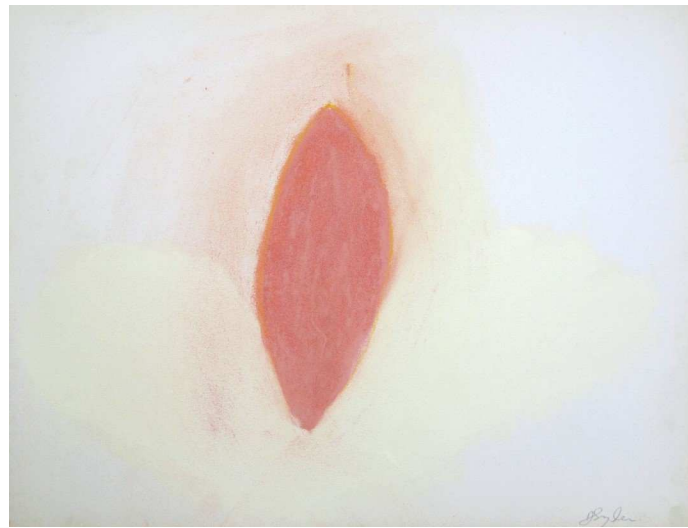
Untitled, 1970.
Watercolor, color pencil, ink on paper
5.5" x 11"



Song Cycle 1 for Molly, 2011.
Oil, acrylic, paper mache, fabric on linen
48" x 48"



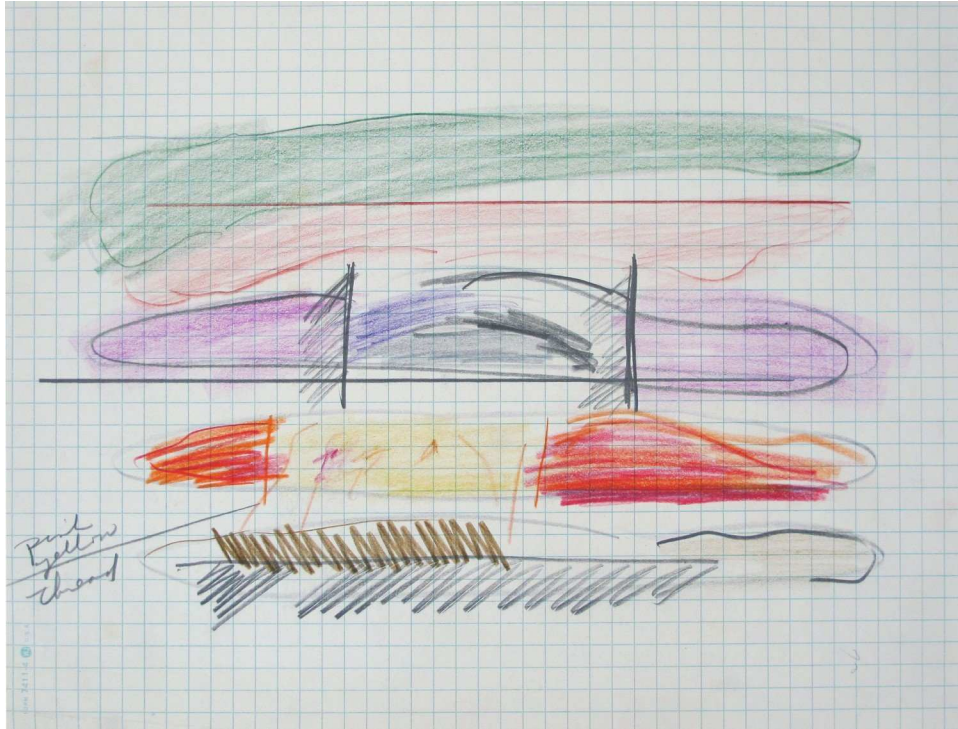
Green Doorway, 1968. Pastel, pen, ink, glitter on paper, 9" x 12"



Clit/Pink, 1968. Pastel on paper, 9" x 12"



Spring Eternal, 2012.
Oil, acrylic, paper mache, graphite on linen
54" x 66"



Stroke Diagram, 1970.
Crayon, pencil on graph paper
17.5" x 22"



Break In Two My Heart..., 2011.
Oil, acrylic, silk, velvet, paper, graphite on linen
37" x 59"

This catalogue has been published on the occasion of the Joan Snyder exhibition

SYMPHONY
Early Works on Paper
New Paintings

at Gering & López Gallery, New York, NY
January 10 - February 23, 2013

I am deeply grateful to my assistant Mira Dancy for her incredible and meticulous work and attention over the years and for her help every step of the way in bringing this show to fruition.

I welcome into the world my beautiful grandson Elijah Samuel Snyder-Richards, born on July 8th 2012, and dedicate this show to him.

All works appear courtesy the artist and Gering & López Gallery except:

Paint the House, 1970 (p. 11) courtesy Betty Cuninghame Gallery
Song Cycle 1 for Molly, 2011 (p. 17) Private Collection

On the front cover: Detail of *Screams & Whispers*, 1972.
On the back cover: Excerpt from notes dated May 22, 1978.

© Joan Snyder



I FEEL ORGIASTIC - A LOW PITCH OF ORGIASTIC - PLEASURE -
SAD PLEASURE - THROUGHOUT MY BODY - ARMS - HEAD - LIKE
weeping or dancing - SLOWLY - CRYING OR SINGING -
roaning - ALL THIS AFTER SECOND WATERCOLOR FOR
symphony FOR F. I HEAR THEE GODAMN SYMPHONY
SIT - I CAN HEAR IT AND IT MOVES ME SO
deeply - IT SOUNDS - RESOUNDS - IN TOUCH WITH REAL
MAGERY CONNECTED TO REAL FEELINGS SYMBOL
MARKS COLORS HITTING EMOTIONAL STATES EXACTLY.
like F TOUCHING ME IN EXACTLY THE PLACE TO
CAUSE UNCONTROLLABLE MOVEMENT. - LIKE A
TOTAL TRANSFERENCE OF ALL THE ACTING, LONGING,
NEEDING, SHAKING THE POWER FEELING BEING
channeled TO A PLACE I TRUST AND HOPES FEELING
HOPE TO FEEL IT ALL THE WAY OUT AND DEAL