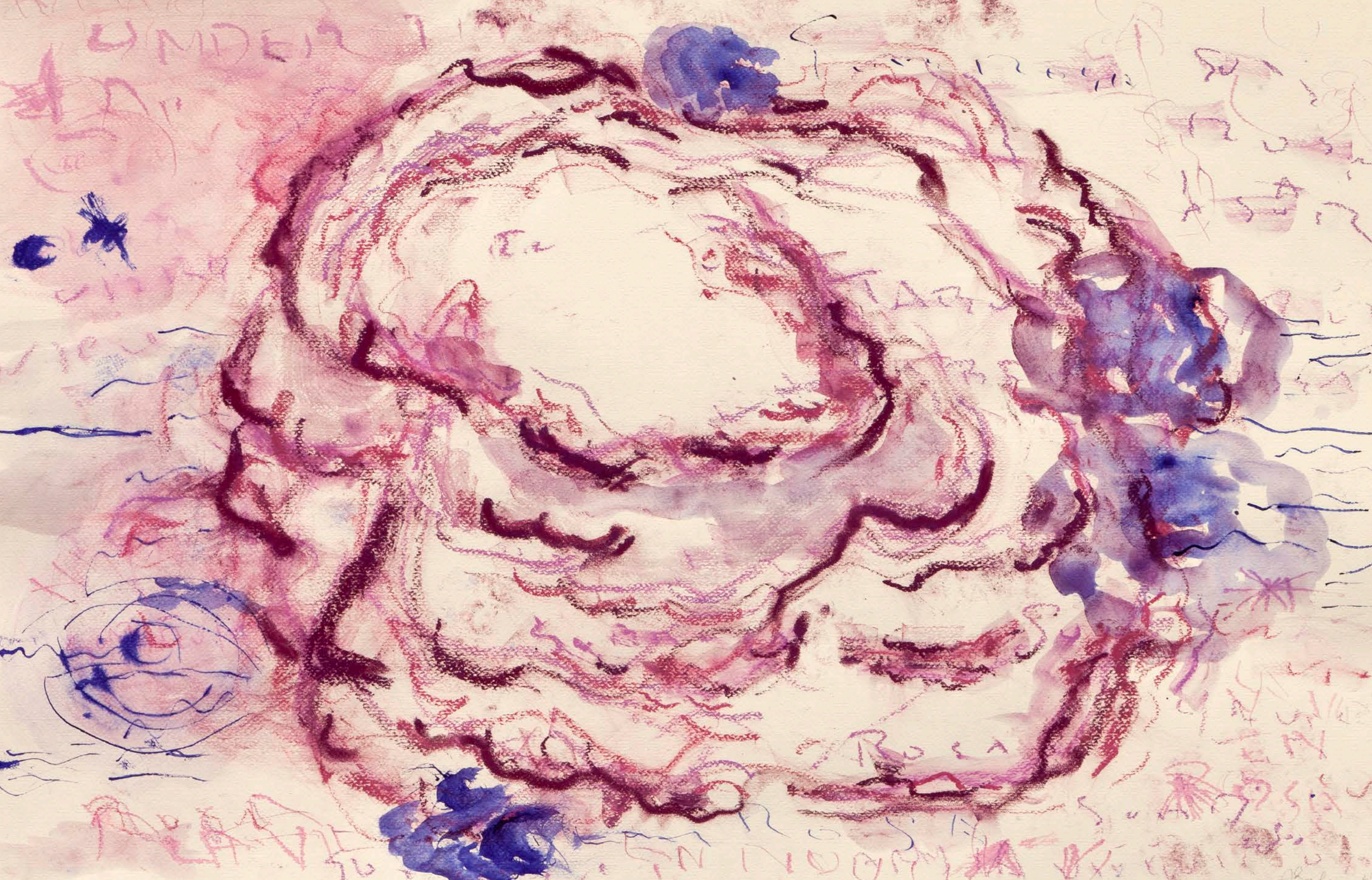




JOAN SNYDER

sub rosa

franklin parrasch gallery





Rose Grid, 2014.

Sub Rosa

JOAN SNYDER

But no passion suffered in pain and love is not followed by a hallelujah. ¹

-- Clarice Lispector

How often have I felt when speaking with others that we only scratch the surface of what's truly meant and felt? It's most likely the reason that I paint, to achieve a certain clarity that I never get when speaking...to almost anyone...to be able to say more than I can possibly say at any one time.

This has to do with the effort to be nice and proper which is very hard to accomplish... what you cannot say in words, you try to put in visual terms. You have to repeat and repeat: otherwise people don't understand what you are talking about.² -- Louise Bourgeois

Speaking. Repeating images. Decoding. Deciphering. Chanting. Seeing through many layers to the bare bones, the skeleton, the essence, the beginning and then the end, like a symphony, the staff, the grid, the sounds, building layers, maintaining clarity, as clear as you can be, the strokes, they're not minimal, they're notes that have rhythm and sound and texture, more not less, simple, complex, clear. ... and always searching for beauty...the

music...endless roses, an endless chant and then the inevitable decay, winter, the deaths, the loss, the mourning, the Kaddish and then morning and April and what finally comes from the wet soil, the green, the colors, the music again, the blossoms, the cherries and finally the rosebuds and the roses... deep red, peach, white, yellow.

building hiding dissolving dying

For in this world of ours where everything withers, everything perishes, there is a thing that decays, that crumbles into dust even more completely, leaving behind still fewer traces of itself, than beauty: namely grief.³ -- Marcel Proust

But grief never fully vanishes. It visits us uninvited.

Obscuring so even I can't read the words or make sense of them. Things are clear and then hidden ... moments of trying to say something that gets covered up in a second. A second in a life of five years of seconds, of minutes, hours, days, weeks, months. You're fucking kidding me. Five years this drama. Things dissolve. As paint in varnish, linseed oil, turpentine.

I wept when I made these paintings. They no longer make me weep. They are something else now. You will look at them and I am sure, have a very different reaction. My friend Ardele doesn't want me to say *I am sure* but I *am* sure, I know.

The mud, straw, glitter, seeds, berries, rose hips, the sand, dirt, clay, paste & gel, the paint, the oil, the words, the burlap and velvet and silk, taking apart the words, dissolving the words, thick graphite onto transparent yellow paper. Each word has a pulse.

*In every word a heart beats.*⁴ -- Clarice Lispector

I always spoke about resolution in my work, the final clash of symbols, the splash of gold. This was in the 70's. I now find no such resolution, no splash of brass.

And talk about it because what else do you actually want to talk about, release it, turn it to poetry. Turn your rage to poetry, your poetry to rage.

The truth brings home memories that make her suffer. Yes she's used to writing while weighed down by a heap of rubble, but she is afraid that touching so many memories may scorch her hands and eyes. She's also afraid her memories may hurt others in her life, whom she loves. Compared to telling the truth, inventing was like playing with a litter of kittens. Telling the truth is like moving through a pack of tigers... She doesn't want to be a shepherd of tigers.⁵ -- Natalia Ginzburg

But.

I do say too much at times. Fear of saying too much, going too far often renders me mute. This could be why the paintings often go over the top, even for me. I go too far.

Amor Matris, the title of a new painting from a note made to myself while reading *Ulysses*. Two possible translations: The love of a mother. A mother's love.

Sub Rosa, another title. Roses have been the main event in my work for the last several years. I build them up with paper mache and paint and embed them with burlap, silk, oil stick, and glitter. In *Symphony VII*, I made four large roses in this way. The final rose on the lower right hand corner was drawn onto white silk, the finale! Red rose lines sitting on white silk.

The rose's connotation for secrecy dates back to Greek mythology. Aphrodite gave

a rose to her son Eros, the god of love; he in turn, gave it to Harporates, the god of silence.... In the Middle Ages, a rose suspended from the ceiling of a council chamber pledged all present to secrecy.⁶

A painting of a rose on the ceiling of a Roman banquet room signified that anything said under the influence of wine (*sub vino*) must also remain *sub rosa*.

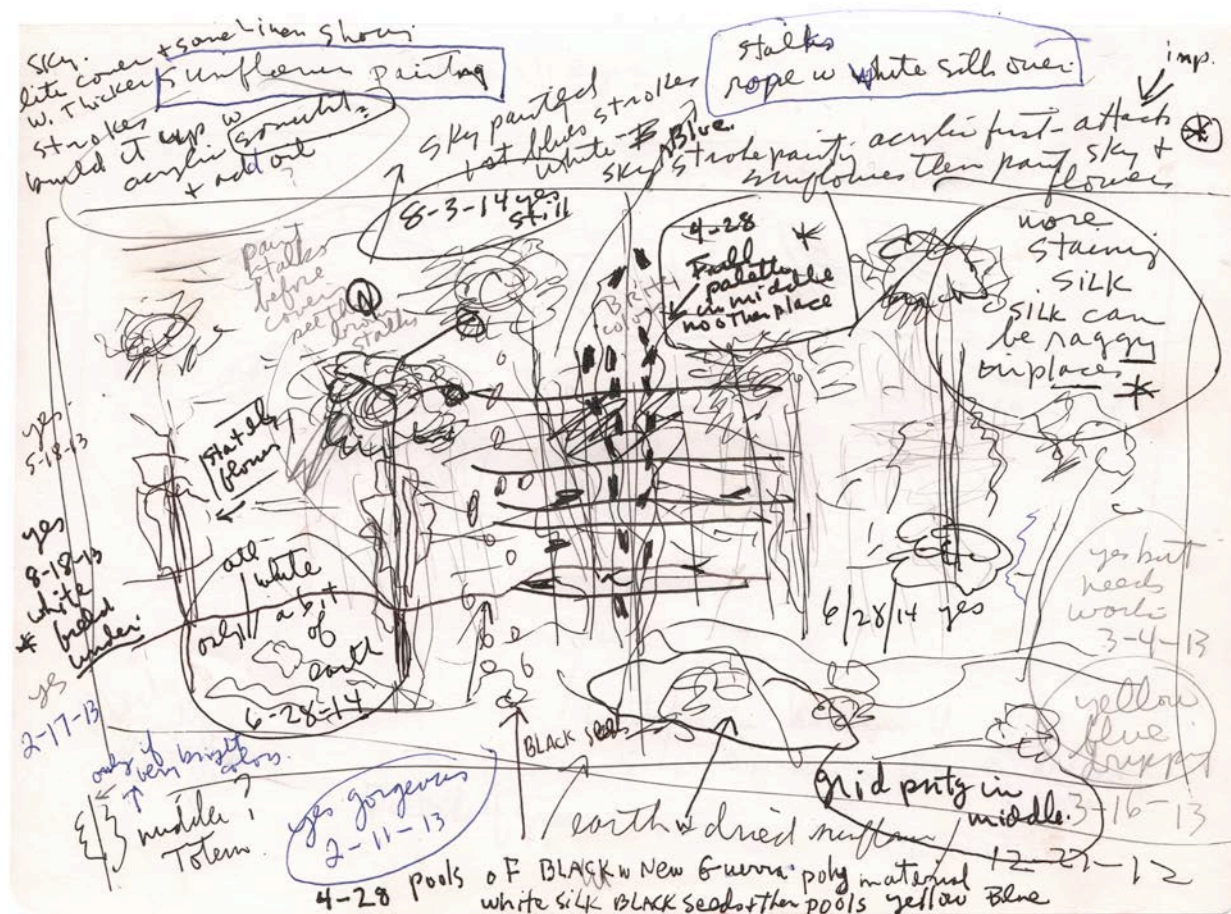
I know what they were about when I was making them I know what the words say I know the obsession and the pain and pleasure it took to make them I also know that in the end they are about paint and material about decades of personal iconography about putting words on paintings and rhythm and timing and color and form and style and taste and not about loss. Original meaning gets left behind. In an instant metamorphosis occurs.

just so, those sempiternal roses wove
their turning garland round us, and the outer
answered the inner with the voice of love.⁷
-- Dante

And the work seems raw in a new way, taken apart, not as organized, even unfinished. A sketch for a new painting is called *Coming Apart Requiem*. How (or why) does a requiem come apart? Or am I coming apart?

Another sketch says *lipstick red, dripping glitter and big blue rose*. Fun except for what the red lipstick spells out.

And I easily return to a heavy heart listening to the profound sadness of the Kaddish and of a requiem, of many requiems loaded into the CD player, playing over and over for days and weeks, months while painting. And always the work morphs...the changing nature of grief.



Sunflower Painting Sketch, 2012.

The word “REQUIEM” is objectified and transforms with red paint and glitter. It’s no longer a requiem but a flashing neon sign.

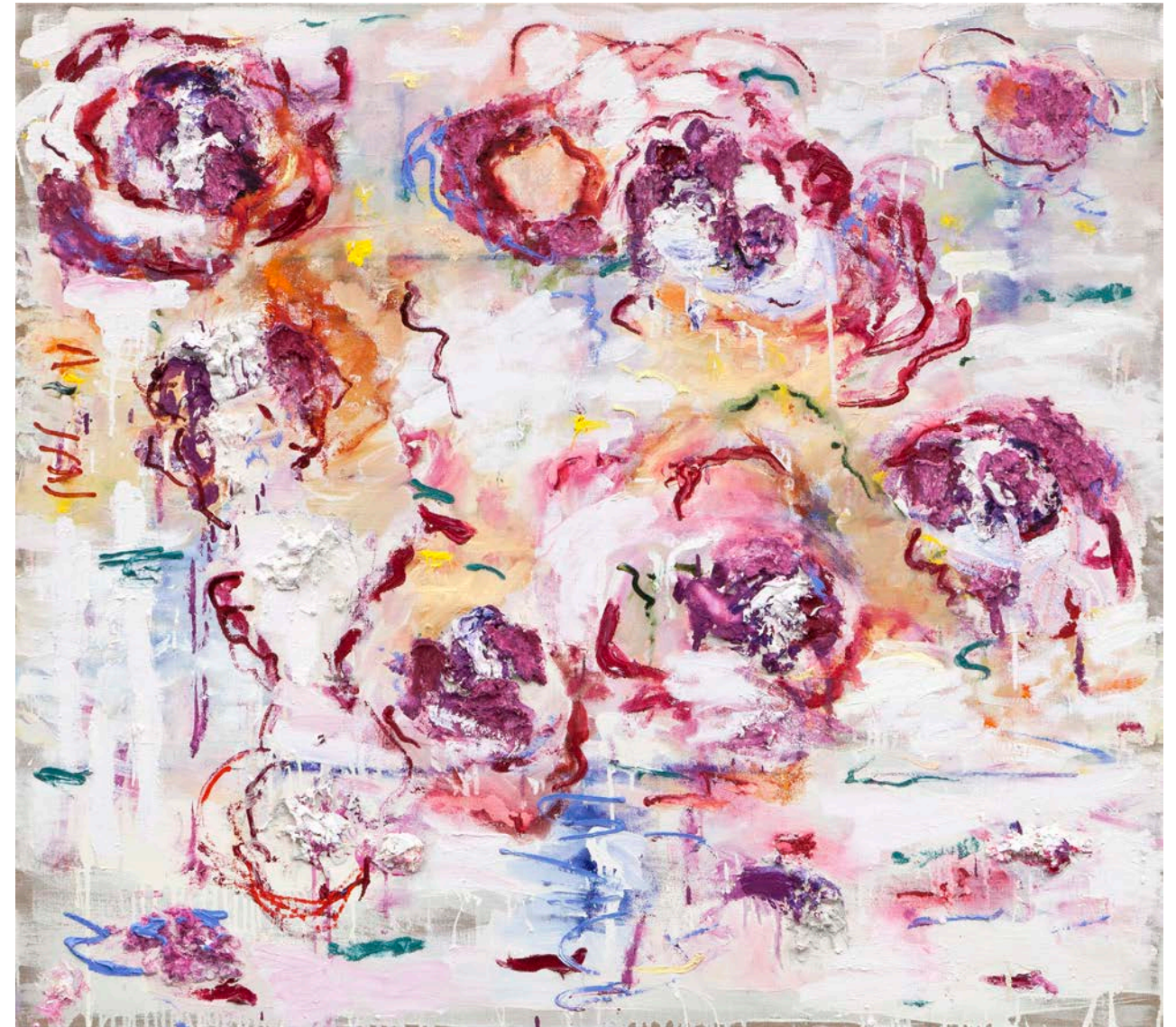
I write *oh fatal consequence of rage* on *Really*, a long narrow painting, lyrics that came straight from the music I was listening to and then this: *If not, know that I have loved you very much* from scraps of a letter written but never sent. I write *Really?* over and over and at one moment I automatically write, *you’re fucking kidding me* onto the same painting, this last phrase written much to Maggie’s dismay. I write these words and they meld into the landscape. I write these words, and can finally move on.

For Elijah, my grandson, the greatest hallelujah of all.

1. *Água Viva*, Clarice Lispector, © 1973. A New Directions Paperbook, translation by Stefan Tobler, © 2012.
2. *Louis Bourgeois Drawings & Observations*, by Louise Bourgeois with Lawrence Rinder, A Bulfinch Press Book Little, Brown and Company, © 1995.
3. *In Search of Lost Time Volume VI: Time Regained*, Marcel Proust, Modern Library Paperback Edition © 2003.
4. *Água Via*, Clarice Lispector, © 1973. A New Directions Paperbook, translation by Stefan Tobler, 2012.
5. *a place to live: and other selected essays* of Natalia Ginzburg, Seven Stories Press, Chosen and translated by Lynne Sharon Schwartz, © 2003.
6. Wikipedia.
7. *The Paradiso, Canto*, Dante Alighieri, XII #21, The New American Library, Inc, © 1970.



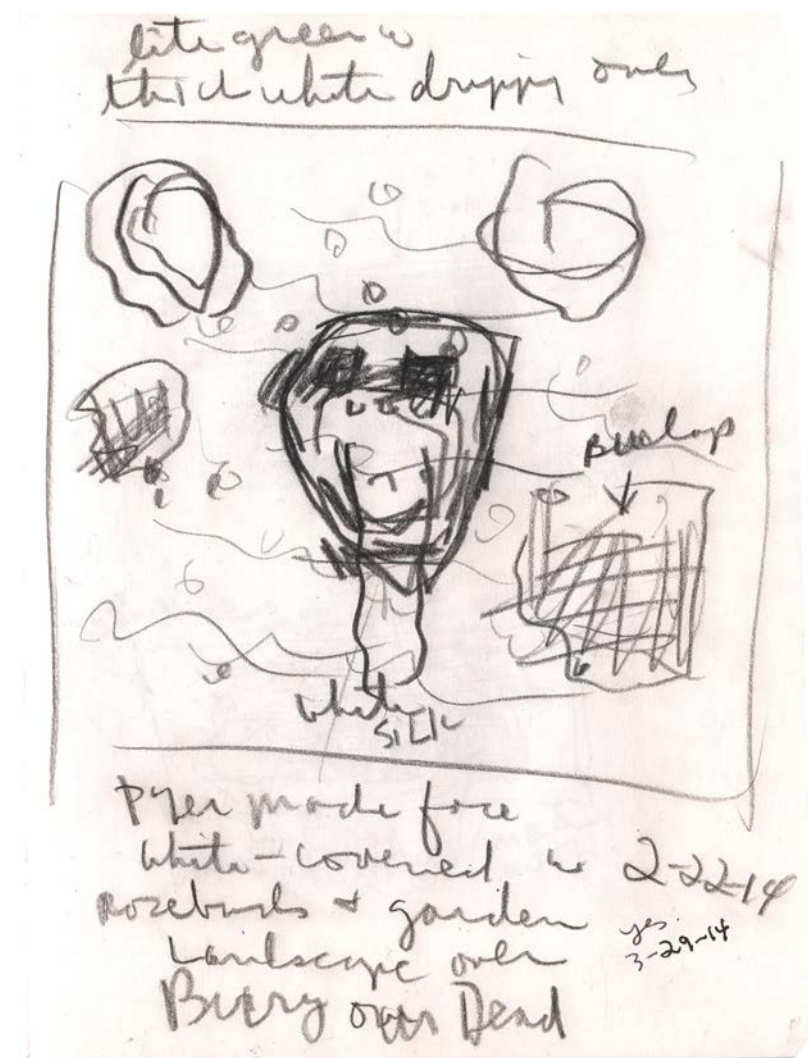
Grapes Tied Up Sketch, 2015.



Random Beauty, 2014.



Symphony VII, 2014.



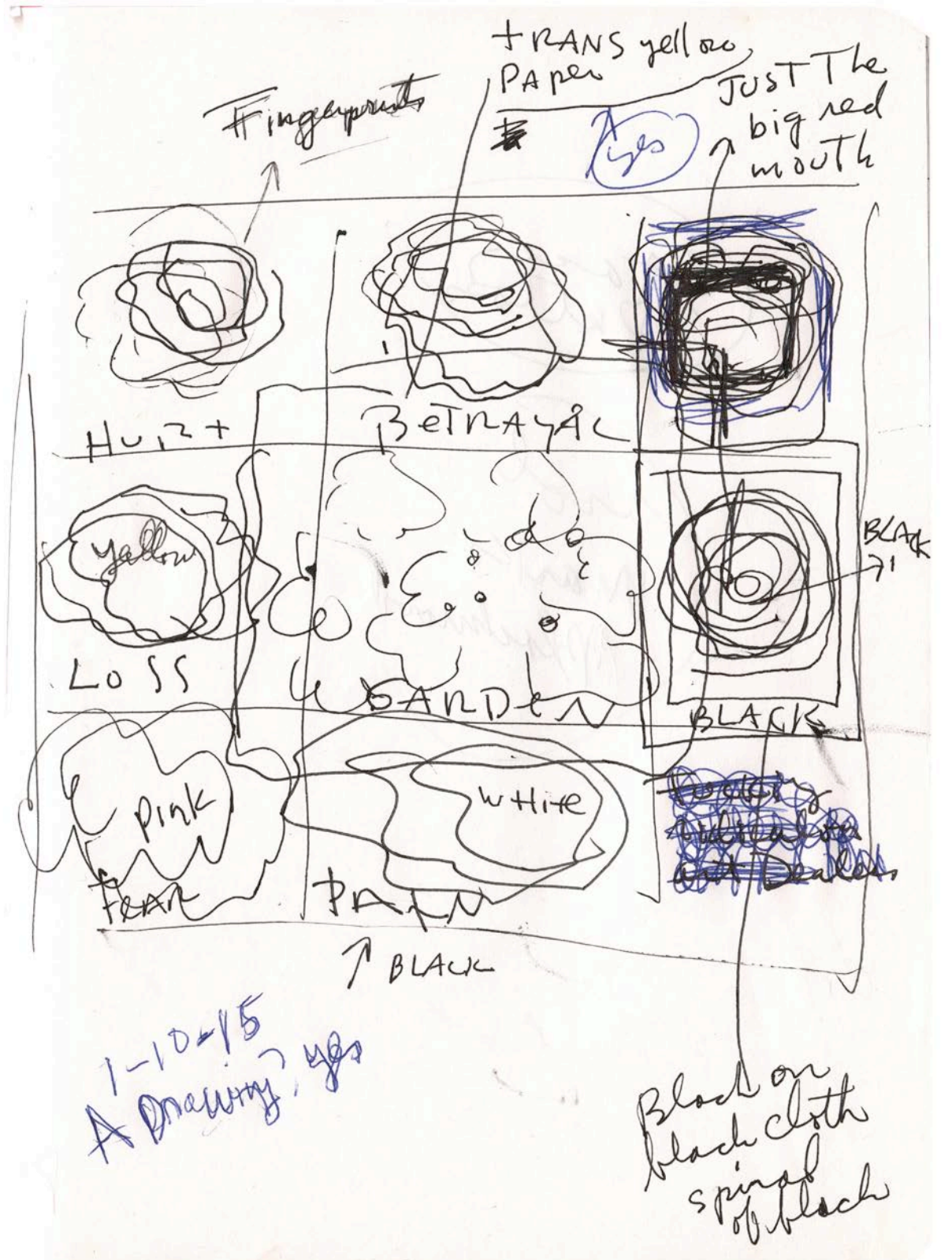
Above: *Bury Our Dead* sketch, 2014.

Right: *Winter Rose*, 2013.





THAT, 2015.





Oh O, 2014.



Left: Moon/Rose Sketch, 2015.

Above: Moon/Rose, 2015.



Really, 2015.



Requiem Redux, 2014.





Above: *Dripping Glitter Sketch*, 2015.

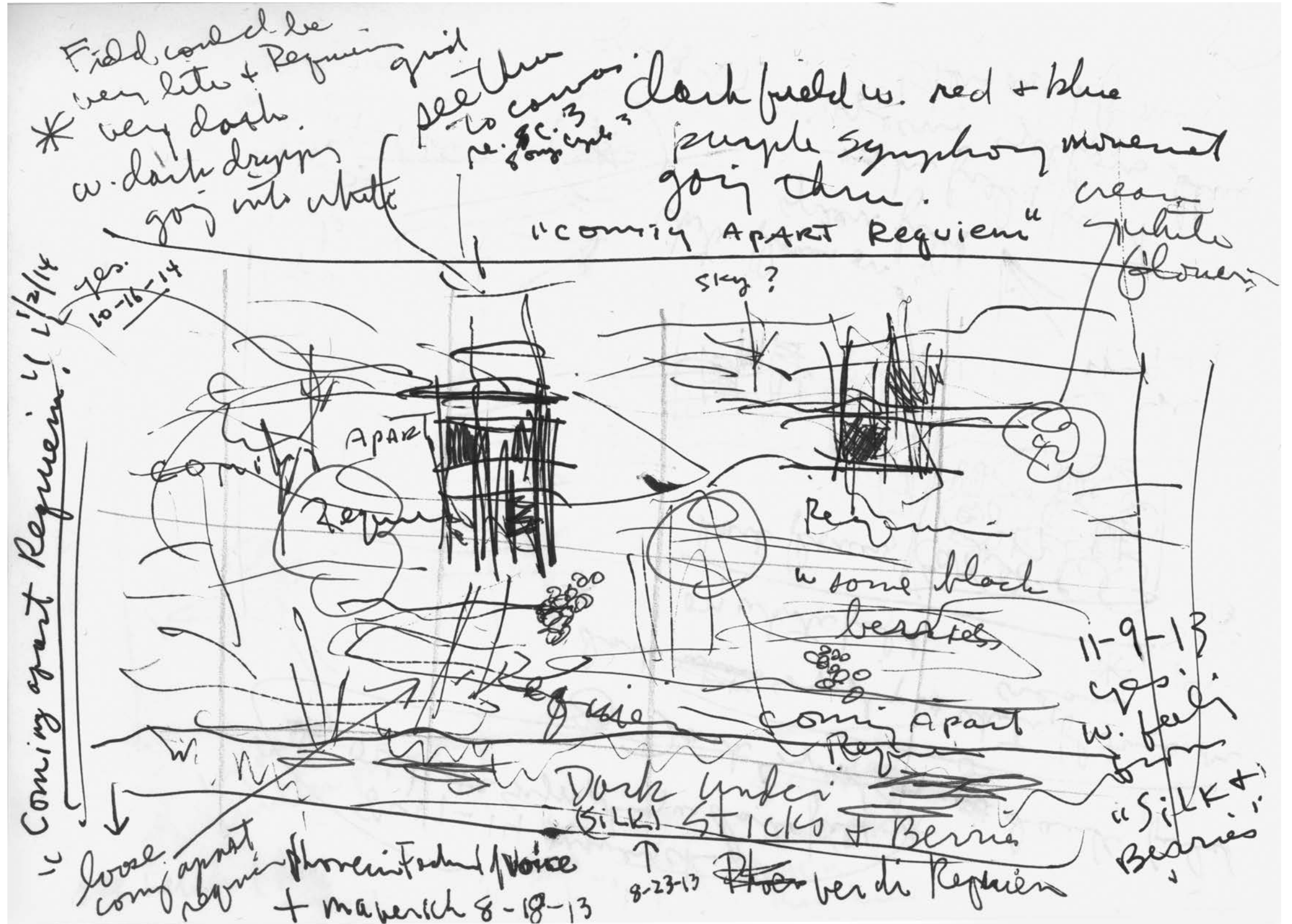
Right: Detail from *Moon/Rose*, 2015.



Sub Rosa, 2014.



Amor Matris, 2015.



Coming Apart Requiem Sketch, 2013.



Roses & Weeds, 2013.



Requiem Grid Sketch, 2013.



Lay of the Land, 2014.

LIST OF WORKS

On the cover: Detail of *Really*, 2014.

- p. 1 *Under The Rose*, 2014. Watercolor, pastel, ink on paper, 27.5" x 39.5".
- p. 2 *Rose Grid*, 2014. Oil, acrylic, pastel, paper mache, rose buds, mud, glitter on linen, 48" x 54".
- p. 11 *Random Beauty*, 2014. Oil, acrylic, paper mache on linen, 48" x 54".
- p. 13 *Symphony VII*, 2014. Oil, acrylic, paper mache, pastel, silk, berries, dried sunflowers on linen, 54" x 108 1/4".
- p. 17 *Winter Rose*, 2013. Oil, acrylic, paper mache, pastel, glitter on linen, 64" x 30".
- p. 19 *THAT*, 2015. Oil, acrylic, dried flowers, paper, mud, graphite on canvas, 48" x 84".
- p. 23 *Oh O*, 2014. Watercolor, ink, pastel, paper, graphite, glitter on paper, 27.5" x 39.5".
- p. 25 *Moon/Rose*, 2015. Oil, acrylic, paper mache, pastel, paper, etching fragments, mud, rose buds, glitter on canvas, 54" x 60".
- p. 27 *Really*, 2015. Oil, acrylic, paper mache, pastel, paper, mud, graphite, glitter on canvas, 36" x 120".
- p. 29 *Requiem Redux*, 2014. Oil, acrylic, paper mache, pastel, fabric, mud, straw, graphite, glitter, on canvas, 60" x 72".
- p. 35 *Sub Rosa*, 2014. Oil, acrylic, paper mache, pastel, rose buds , glitter on linen 64" x 30".
- p. 37 *Burlap & Silk*, 2014. Oil, acrylic, paper mache, pastel, silk, burlap, dried flowers on linen, 54" x 54".
- p. 39 *Roses & Weeds*, 2013. Oil, acrylic, paper mache, pastel, fabric, dried flowers on linen, 48" x 114".
- p. 41 *Amor Matris*, 2015. Oil, acrylic, paper mache, paper, etching fragments, rosebuds, twigs, glitter on canvas, 66" x 84.5".
- p. 47 *Lay of the Land*, 2014. Oil, acrylic, pastel, paper, etching fragments, clay, mud on linen, 60" x 84".
- p. 56 *Small Rose Altar*, 2014. Oil, acrylic, fabric, paper, rose petals & buds on 3 wood panels, 9" x 32".

JOAN SNYDER

Born April 16, 1940, in Highland Park, NJ, Joan Snyder received her A.B. from Douglass College, New Brunswick, NJ, in 1962, and her M.F.A. from Rutgers, The State University, New Brunswick, NJ, in 1966. She currently lives and works in Brooklyn and Woodstock, NY.

Awards

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 Exhibitions

2015	<i>Sub Rosa</i> , Franklin Parrasch Gallery, New York, NY
2013	<i>Joan Snyder: Symphony</i> , Gering & Lopez Gallery, New York, NY
2012	<i>Joan Snyder: Paper Pulp Paintings</i> , Cristin Tierney Gallery, New York, NY
2011	<i>Dancing with the Dark: Prints by Joan Snyder 1963-2010</i> , Jane Voorhees Zimmerli Art Museum at Rutgers University, Brunswick, NJ. Exhibition tour: Boston University Art Gallery, Boston, MA; University of Richmond Museums, Richmond, VA; University of New Mexico Art Museum, Albuquerque, NM <i>Joan Snyder/Intimate Works</i> , Mabel Smith Douglass Library, Rutgers University, New Brunswick, NJ; Boston University Art Gallery Annex, Boston, MA <i>Joan Snyder: Paper Pulp Paintings/Prints/Paintings</i> , Woodstock, NY
2010	<i>Joan Snyder: A Year in the Painting Life</i> , Betty Cuninghams Gallery, New York, NY
2009	<i>Seeds and Blossoms</i> , Elena Zang Gallery, Woodstock, NY <i>Joan Snyder: Paintings and Prints</i> , SolwayJones Gallery, Los Angeles, CA <i>Joan Snyder: Selected Paintings 1999-2007</i> , Carl Solway Gallery, Cincinnati, OH
2008	<i>Joan Snyder: ...and seeking the sublime</i> , Nielsen Gallery, Boston, MA <i>Joan Snyder: One Blue Sky, Ten Political Paintings 1970-2008</i> , Danforth Museum of Art, Framingham, MA
2007	<i>Joan Snyder</i> , Betty Cuninghams Gallery, New York, NY
2005-06	<i>Joan Snyder: A Painting Survey, 1969-2005</i> , The Jewish Museum, New York, NY, traveled to Danforth Museum of Art in Framingham, MA
2005	<i>Two Rivers</i> , Nielsen Gallery, Boston, MA <i>Joan Snyder: Sigh and Selected Works</i> , Sawhill Gallery, James Madison University, Harrisonburg, VA
2004	<i>Joan Snyder: Women Make Lists</i> , Betty Cuninghams Gallery, New York, NY <i>Joan Snyder: Works on Paper</i> , Alexandre Gallery, New York, NY
2002	<i>The Nature of Things</i> , Nielsen Gallery, Boston, MA <i>Joan Snyder: In Love with Paint</i> , Muroff Kotler Gallery, Ulster County Community College, Stone Ridge, NY
2001	<i>Joan Snyder: Primary Fields</i> , Robert Miller Gallery, New York, NY
2000	<i>Kaddish / Requiem</i> , The Philadelphia Museum of Jewish Art, Philadelphia, PA <i>In Times of Great Disorder</i> , Nielsen Gallery, Boston, MA
1998	<i>Joan Snyder: Working in Brooklyn</i> , The Brooklyn Museum of Art, Brooklyn, NY Hirschl & Adler Modern, New York, NY
1997	<i>Joan Snyder</i> , Nielsen Gallery, Boston, MA
1996	<i>Joan Snyder: Paintings 1995-96</i> , Hirschl & Adler Modern, New York, NY
1995	<i>Joan Snyder: New Paintings</i> , Locks Gallery, Philadelphia, PA.
1994	<i>Joan Snyder</i> , Nielsen Gallery, Boston, MA
1993	<i>Joan Snyder: Works with Paper</i> , curated by Sarah Anne McNear, Allentown Art Museum, Allentown, PA

1992	Hirschl & Adler Modern, New York, NY
1991	Nielsen Gallery, Boston, MA Ann Jaffe Gallery, Miami Beach, FL
1990	Hirschl & Adler Modern, New York, NY <i>Monotype Project 1988-1989</i> , Victoria Munroe Gallery, New York, NY
1989	<i>New Paintings</i> , Compass Rose Gallery, Chicago, IL
1988-89	<i>Joan Snyder Collects Joan Snyder</i> , Santa Barbara Contemporary Arts Forum, traveling exhibition: Brown University, Providence, RI; SUNY Stonybrook, NY; de Saisset Museum, at Santa Clara University, Santa Clara, CA
1988	<i>Cantatas and Requiems</i> , Compass Rose Gallery, Chicago, IL Hirschl & Adler Modern, New York, NY
1986	Nielsen Gallery, Boston, MA
1985	Hirschl & Adler Modern, New York, NY
1983	Nielsen Gallery, Boston, MA.
1982	<i>New Work</i> , Hamilton Gallery, New York, NY
1981	<i>Resurrection and Studies</i> , Matrix Gallery, Wadsworth Athenaeum, Hartford, CT <i>Works on Paper: Studies for F.M.S.W.N.L.</i> , Nielsen Gallery, Boston, MA
1979	<i>New Paintings</i> , Patricia Hamilton Gallery, New York, NY <i>Joan Snyder</i> , San Francisco Art Institute, San Francisco; traveling exhibition: Grand Rapids Art Museum, Renaissance Society at the University of Chicago, IL; Anderson Gallery, Virginia Commonwealth University, VA
1978	<i>Joan Snyder: Seven Years of Work</i> , Neuberger Museum, S.U.N.Y. at Purchase, NY <i>New Work</i> , Hamilton Gallery, New York, NY
1977	Wake Forest University, Winston-Salem, NC
1976	<i>Joan Snyder: New Work, 1974-75</i> , Carl Solway Gallery, New York, NY <i>Joan Snyder</i> , Douglass College, Rutgers, The State University, New Brunswick, NJ <i>Joan Snyder</i> , Los Angeles Institute of Contemporary Art, Century City, CA <i>Joan Snyder Recent Paintings</i> , Portland Center for the Visual Arts, Portland, OR <i>Joan Snyder: Works on Paper 1973-75</i> , Reed College, Portland, OR
1975	<i>New Work, 1974-75</i> , Carl Solway Gallery, New York, NY
1973	<i>Paintings</i> , Paley & Lowe, New York, NY
1972	<i>Joan Snyder</i> , Parker Street 470 Gallery, Boston, MA <i>Women Artist Series I</i> , Douglass College, Rutgers, The State University of New Jersey, New Brunswick, NJ
1971	<i>Joan Snyder: New Paintings</i> , Michael Walls Gallery, San Francisco, CA <i>Joan Snyder/Paintings</i> , Paley & Lowe, New York, NY
1970	<i>Three Paintings</i> , Paley & Lowe, New York, NY

Selected Group Exhibitions

2015	<i>The Pleasure of the Text</i> , Campoli Presti, London, UK
2014	<i>Peahead</i> , Franklin Parrasch Gallery, New York, NY <i>Suggestion That Is the Dream: Arshile Gorky and a selection of contemporary drawings</i> , Outlet Fine Art, Brooklyn, NY <i>Tale of Two Cities: New York & Beijing</i> , Bruce Museum, Greenwich, CT <i>Outside/In</i> , Life on Mars, Brooklyn, NY <i>Women Choose Women Again</i> , Visual Arts Center of New Jersey, Summit, NJ
2013	<i>Reinventing Abstraction</i> , curated by Raphael Rubinstein, Cheim & Read, New York, NY
2012	<i>The Spectrum of Sexuality</i> , Hebrew Union College – Jewish Institute of Religion Museum, New York, NY <i>Aspects of a New Kind of Realism</i> , curated by Michael Klein, Arthur Roger Gallery, New Orleans, LA
2011	<i>National Academicians: Then and Now</i> , National Academy of Design, New York, NY

Lists: To-dos, Illustrated Inventories, Collected thoughts, and Other Artists' Enumerations from the Smithsonian's Archives of American Art, curated by Liza Kirwin, The Morgan Library & Museum, New York, NY

2010-11 *Shifting the Gaze: Painting and Feminism*, curated by Daniel Belasco, The Jewish Museum, New York, NY

2010 *The Jewel Thief*, curated by Jessica Stockholder, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Spring, NY

American Painterly Abstraction: 7 Painters, LewAllen Contemporary, Santa Fe, NM

2008 *The New American Sublime: Landscape and Abstraction by Contemporary Painters*, Schick Art Gallery, Skidmore Gallery, Saratoga Springs, NY

2006-08 *Wack! Art and the Feminist Revolution*, curated by Connie Butler, Museum of Contemporary Art, Los Angeles, CA; traveled to: National Museum of Women in the Arts, Washington, D.C.; P.S.1 Contemporary Art Center, Long Island City, NY; Vancouver Art Gallery, Vancouver, B.C., Canada

High Times, Hard Times, New York Painting 1967 – 1975, curated by Katy Siegel & David Reed, traveled to Weatherspoon Art Museum, University of North Carolina, Greensboro, NC; American University Museum at the Katzen Arts Center, Washington, D.C.; National Academy Museum, New York, NY

2007 *From the Inside Out: Feminist Art Then and Now*, Geoffrey Yeh Art Gallery, St. John's University, Jamaica, NY

2005 *The Formal Presence of Text in Modern and Contemporary Works on Paper*, Andrea Rosen Gallery, New York, NY

2003 *About Painting*, The Tang Museum, Skidmore College, Saratoga Springs, NY

Off the Top: The Rutgers Tradition, Bill Maynes Gallery, New York, NY

2002 *Personal and Political: The Women's Art Movement, 1969-1975*, Guild Hall Museum, East Hampton, NY

Painting: A Passionate Response, curated by Michael Walls, The Painting Center, New York, NY

2000 *Mysticism and Desire*, Patricia Hamilton, Los Angeles, CA

1997 *Material Girls: Gender, Process and Abstract Art Since 1970*, curated by Harmony Hammond, Gallery 128, New York, NY

1994 *Joan Snyder/Jessica Stockholder*, Jay Gorney Modern Art, New York, NY

1990 *The Image of Abstract Painting in the '80s*, Rose Art Museum, Brandeis University, Waltham, MA

1987 *Corcoran Biennial*, Corcoran Gallery of Art, Washington, DC.

1986 *Boston Collects: Contemporary Painting and Sculpture*, Museum of Fine Arts, Boston, MA

A Contemporary View of Nature, The Aldrich Museum of Contemporary Art, Ridgefield, CT

1984 *Brave New Work*, Museum of Fine Arts, Boston, MA

1982 *American Abstraction Now*, Institute of Contemporary Art, Richmond, VA

1981 *New Works on Paper I*, Museum of Modern Art, New York, NY

1981 Whitney Biennial, The Whitney Museum of American Art, 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

1975 *34th Biennial of Contemporary American Painting*, The Corcoran Gallery of Art, New York, NY

1974 *Joan Snyder/Pat Steir*, Institute of Contemporary Art, Boston, MA

1973 *American Drawings 1963-1973*, Whitney Museum of American Art, New York, NY

1973 Whitney Biennial, Whitney Museum of American Art, New York, NY

1972 *1972 Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York, NY

Selected Public Collections

Allen Memorial Art Museum, Oberlin, OH
 Allentown Art Museum, Allentown, PA
 Art Institute of Chicago, Chicago, IL
 The Art Museum of the University of Kentucky, Lexington, KY
 Ball State University Museum of Art, Muncie, ID
 Bruce Museum, Greenwich, CT
 Corcoran Gallery, Washington, DC
 Dallas Museum of Art, Dallas, TX
 Danforth Museum of Art, Framingham, MA
 Fogg Art Museum, Cambridge, MA
 Grand Rapids Art Museum, Grand Rapids, MI
 Guggenheim Museum, New York, NY
 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
 MIT List Visual Arts Center, Boston, MA
 Museum of Fine Arts, Boston, MA
 The Museum of Modern Art, New York, NY
 The National Academy, New York, NY
 The National Museum of Women in the Arts, Washington, DC
 Neuberger Museum, Purchase, NY
 New York Public Library Print Room, New York, NY
 Parrish Art Museum, Southampton, New York, NY
 Philadelphia Museum of Jewish Art, Philadelphia, PA
 The Phillips Collection, Washington, DC
 Phoenix Art Museum, Phoenix, AZ
 Rose Art Museum, Brandeis University, Waltham MA
 Smith College Museum of Art, Northampton, MA
 The Tang Museum, Skidmore College, Saratoga Springs, NY
 Virginia Museum of Fine Arts, Richmond, VA
 The Walker Hill Art Center, Seoul, Korea
 Whitney Museum of American Art, New York, NY
 Wichita Art Museum, Wichita, KA
 Worcester Art Museum, Worcester, MA
 Zimmerli Art Museum, New Brunswick, NJ

JOAN SNYDER

SUB ROSA

May 9th - June__ , 2015

Franklin Parrasch Gallery, New York

Edition of _____

All Photography © 2015 Dawn Blackman, except p. 17 © Gilbert Plantinga, and p. 39 © Alan Hoffman

Text © 2015 Joan Snyder

Publication © 2015 Franklin Parrasch Gallery, Inc.

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, including mechanically, electronically, photocopying or otherwise, without prior written permission of the publisher.

Designed by Mira Dancy

Printed and bound in the USA by_____

franklin parrasch gallery, inc.

53 east 64th street, new york, ny 10065
www.franklinparrasch.com
t 212 246 5360 f 646 429 8770

I am deeply grateful to Franklin Parrasch for his enthusiasm, his passion and for the excitement that surrounds our present and future work together.

My extraordinary assistant Mira Dancy! I know that's not a sentence but there is no way I can begin to thank Mira, even with a proper sentence.

Thanks to Susan Bee for her help shaping the essay.

And Maggie Cammer, my partner of over 28 years, my love and deep thanks for the support large and small that you've always given, not to mention the final essay edit.



Small Rose Altar, 2014.



franklin parrasch gallery

53 east 64th street

new york, ny 10065