

FreedmanArt Exhibition History / Summary
2011 - 2021

***Our commitment is to the artist, and to bringing art and collector together.
As advocates for the artist, we likewise guide and educate the collector.
The gallery serves the public with an active exhibition program,
guided by invitational artist exhibitions and special project conceptions,
both historical and new.***

Jules Olitski
Embracing Circles
May 13 – August 8, 2011



Untitled-Three, 1960
Private Collection, Switzerland

The inaugural exhibition at FreedmanArt, Jules Olitski, “Embracing Circles,” celebrated the artist’s series of *Core Paintings* created from 1959 to 1964. Olitski consistently tested the limits of paint and in the early 1960s stained large canvases with acrylic, laying down intense color combinations in biomorphic shapes. These works became known as his *Core Paintings*. A fully illustrated catalogue includes writings by artist Anthony Caro and curator David Moos.

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Her Passionate Eye *Works from a Family Collection* September 22 – October 22, 2011



Hofmann, *Untitled*, c.1950
Private Collection, Florida

The late Millicent Freedman collected with a passionate eye; artists who worked in bold shapes and in glorious colors. For over 30 years Millicent Freedman formed a very personal collection which she cherished like a family. The artists included Milton Avery, Friedel Dzubas, Sam Francis, Helen Frankenthaler and Hans Hofmann among others.

Lee Bontecou *Recent Work: Sculpture and Drawing* October 27, 2011 – February 11, 2012



Gallery installation view

FreedmanArt presented an exhibition of Lee Bontecou's groundbreaking work coinciding with her 80th birthday. The exhibition featured four hanging galactic sculptures, shown in context with approximately fifteen earlier works on paper. Additionally, there were floor installations of Bontecou "sandpits" transferred directly from her studio in Orbisonia, Pennsylvania. These "sandpits", rectangular beds of white sand, were abundantly filled with her own handmade and found objects. The exhibition uniquely traced a timeline of Bontecou's creativity past, present and future. A fully illustrated publication with essay by Joan Banach accompanied the exhibition.

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Jack Bush
New York Visit
February 18, 2012 – April 28, 2012



Three Up, 1968
Collection Art Gallery of Ontario, Toronto

A leading Canadian “Color Field” painter, Jack Bush, traveled to New York as early as 1952. Hilton Kramer described the vibrancy of his paintings as "a garden for the eye". The exhibition included loans from private and institutional Canadian collections. A fully illustrated catalogue with an essay by Christina Kee accompanied the exhibition.

Frank Stella
New Work
May 17, 2012 – September 29, 2012



Frank Stella, *k162*, 2011

Stella’s “Scarlatti Kirkpatrick” series, initiated in 2006, continues. These works were inspired by the harpsichord sonatas of eighteenth-century Italian composer, Domenico Scarlatti, and the writings of twentieth-century American musicologist, Ralph Kirkpatrick. The artist’s sweeping three-dimensional forms of color have their roots in the art of Wassily Kandinsky. The works for the exhibition came directly from the artist’s studio, made from lightweight resin, with swirling multicolored polychrome forms coiled with steel tubing armatures. These dynamic sculptures travel through space, evocative of the colorful sounds and rhythms of Scarlatti’s music.

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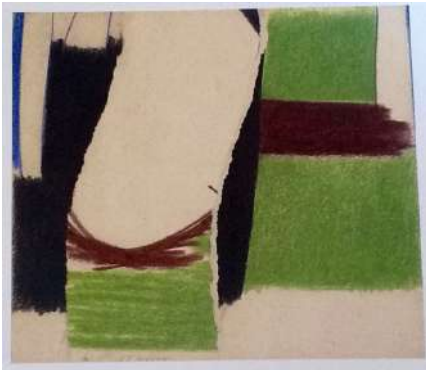
Anthony Caro and Jules Olitski
Masters of Abstraction Draw the Figure
October 11, 2012 – February 9, 2013



Left: Caro Right: Olitski, Gallery installation view

This exhibition, an adaptation of the 1996 exhibition at the New York Studio School, curated by scholar Karen Wilkin, acknowledged the historical appreciation of these two artists and good friends who were best known for their abstract work. The drawings were chosen directly from the artist's studios exemplifying the artists common interest and deep commitment to life drawing from the model, a studio practice in evidence throughout the history of art.

Painterly Pasted Pictures
February 21, 2013 – May 16, 2013



de Kooning collage, 1960
Yale University Art Gallery

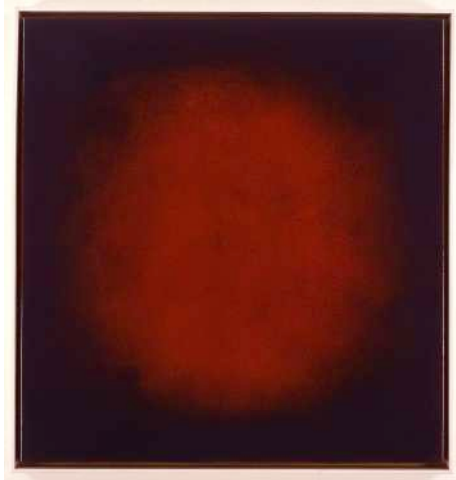


Motherwell collage, 1960
Private collection, Switzerland

The exhibition *Painterly Pasted Pictures* was curated in collaboration with scholar E.A. Carmean. Carmean stated in his essay, *The Road to Painterly Pasted Pictures: Braque and Arp to Stella and Kelly*: “The exhibition brings together a selection of collages that share the formal trait of “painterliness”, either in part or whole... pointing to inventive moments in the history of collage in the Twentieth Century.” The exhibition presented several of the early formative collages by Frankenthaler, Motherwell, Schwitters, Alfred Leslie, Jack Youngerman, among others. Special loans included a 1950 Ellsworth Kelly collage chosen from his studio as well as a 1960 de Kooning from the Yale University Art Gallery. Carmean’s informative writing on the history of collage is published in a booklet which accompanies the exhibition.

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Natvar Bhavsar: *Energy of Color*
May 22, 2013 – October 19, 2013



SARANGAA II, 2008
Private Collection, New York

Natvar Bhavsar, Indian born, immigrated to the United States in 1962. Bhavsar's paintings have an originality and intensity of color derived from his unique method of building up surfaces through layers of dry pigment. The artist's work both departed from and yet engaged with the artists of the "Color Field" movement.

Jules Olitski
On an Intimate Scale... and Friends
October 24, 2013 – February 22, 2014



Night's Reply: Yellow, 2002
cover of the catalogue

Art historian E.A. Carmean commented in his catalogue essay for *Jules Olitski, On an Intimate Scale*: "the intimate paintings of Olitski are never small paintings. They defy their dimensions to acknowledge the masterly touch of an artist's mastery of abstraction." The exhibition originated at the Luther W. Brady Gallery, George Washington University, Washington D.C. A selection from that exhibition also included works of Olitski's fellow painters, namely David Smith, Anthony Caro, Frankenthaler, Hofmann, Noland, Poons and others.

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Carved, Cast, Crushed, Constructed March 8, 2014 – October 18, 2014



David Smith, Nancy Graves, John Chamberlain, Frank Stella

Generations of sculptors have used distinct methods in the making of their sculpture. *Carved* is exemplified by one of the rare stone works by David Smith in *Sewing Machine*, 1943, *Cast*, employs objects directly cast in bronze by Nancy Graves in *Tanz*, 1984, *Crushed*, a small scale crushed metal sculpture by John Chamberlain in *Scratched Echo*, 1991, and *Constructed*, in a Frank Stella sculpture, *k161b*, 2011, composed of laser cut elements formed by 3-D printing techniques. Other artists who also tested the boundaries of *carving, casting, crushing and constructing* included Bontecou, Calder, Caro, Cornell, Ferber, di Suvero, Olitski and Schwitters.

Art in the Making October 30, 2014 – April 18, 2015



Adolph Gottlieb, *Multiple*, 1967
Private Collection, Canada

In a time of constant change and advances in the methods of art making, this exhibition provided a lens into time-honored art institutions. The exhibition celebrated the overlapping anniversaries of the Art Students League of one hundred and forty years, Pratt Institute of one hundred and twenty-five years, and the New York Studio School of fifty years. The exhibition included works of both students and teachers from these three legendary New York institutions. The exhibition presented works by Milton Avery, Thomas Hart Benton, Lee Bontecou, Stephen Greene, Philip Guston, Hans Hofmann, Charles and Jackson Pollock, Bill Jensen, Knox Martin, Graham Nickson, Larry Poons and Kit White. The exhibition traveled to the Luther W. Brady Gallery, George Washington University, Washington D.C. (A video with interviews accompanied the exhibition)

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Art in the Making: Refocused May 5, 2015 – October 3, 2015



Phillip Guston, *Garden, Roma*, 1971
Private Collection

An extended version of the exhibition *Art in the Making* continued to honor the commitment of these three institutions with an additional selection of works.

Passion and Commitment: The Art of Luther Brady October 30, 2015 – February 11, 2016



Luther Brady home, installation view

Dr. Luther W. Brady, Jr (1926-2018), internationally honored radiation oncologist was a lifelong avid collector and art patron. The exhibition of forty-one works also served to celebrate Luther Brady's 90th birthday. A publication on the occasion of the exhibition titled *Appreciation and Reflection* included tributes by William Agee, Derek Gillman, Howard Hodgkin, Kristina Oliski, Joseph Rishel, Sean Scully, and others. This gathering of works as a whole had its own personality, that of its owner. Dr. Brady proudly lived with his collection in his 19th Century townhouse in Philadelphia's Washington Square. The works presented in the exhibition were generously promised to various museums including the Philadelphia Museum of Art, the Phillips Collection, Washington D.C., Nelson-Atkins, Kansas City, Missouri, the Reading Museum, Reading, Pennsylvania Picker Art Gallery, Colgate University, New York.

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Glenn Goldberg
Of Leaves and Clouds
March 5, 2016 – September 24, 2016



From the Jungle (4), 2011
Private Collection, Connecticut

A solo exhibition featured paintings, works on paper, and collages by New York artist Glenn Goldberg. Rather than literal representations of nature (leaves and clouds), these forms hold true and yet reshape themselves to invite sustained looking. In a recent review, Roberta Smith said of Goldberg's paintings: "He builds his images from infinitesimal dots that give the works an ambiguous, almost celestial ethereality and infuse his surfaces with an air of devotional quiet."

Personalized
Friendship, Celebration, Gratitude
October 29, 2016 – March 4, 2016



Embraced: Cream, 2005
Private Collection, New York

Scholar Karen Wilkin comments in her accompanying exhibition essay: "Personal collections are portraits." The works in this exhibition were gifts from their makers to their friends and colleagues to mark special occasions. Together many of these works exemplify the intimate, non-commercial side of the art world, spirited by the artist's personal and professional relationships. *Friendship, Celebration and Gratitude* featured artists, Frankenthaler, Picasso, Tuttle, Poons, Olitski, Noland, Cornell, and others.

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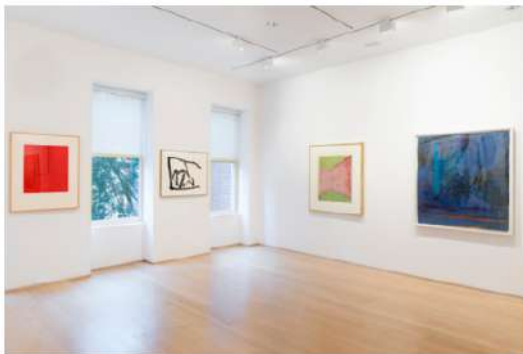
Kit White
The Nature of this Place
March 21, 2017 – September 30, 2017



Kit White, *Phalanx*, 2009

The Nature of this Place presented landscape-oriented paintings by Kit White. White an esteemed professor of painting at Pratt Institute for over 20 years, as well, lectured at the Metropolitan Museum of Art and the Frick Collection. Many of the works in the exhibition were featured in a monograph by Carter Ratcliff, *Kit White: Line Into Form*, published in 2016. Ratcliff writes: "White lays out paths for the eye. We cannot locate White in his era by tracing influences. Yet there are affinities to be noted. In Philip Guston, for instance, he has long seen an important predecessor."

Painter | Printmaker
Spirit of Collaboration
October 21, 2017 – January 20, 2018



Gallery installation view

Frankenthaler, Motherwell, and Stella each brilliantly explored the expansive range of printmaking. The creative genius of these artists is revealed in this special selection of prints. Frankenthaler and Motherwell prints were loaned from various private collections, including from Motherwell's *Master Printer* Catherine Mosely. Also, a great number of the large-scale and innovative prints by Frank Stella were loaned from the collection of art patron, Preston Haskell, Jacksonville, Florida.

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COLORS

February 15 - August 17, 2018



Larry Poons, *Untitled*, 1977
Private collection, Philadelphia, PA

The exhibition *COLORS* was inspired by an original poem entitled *Colors* by then twelve-year-old student Zoe Kuysk. Her poem was based upon a 1977 Larry Poons painting in the permanent collection of the Fralin Museum of Art, University of Virginia, where she was awarded First Place Poetry Prize for “The Writer’s Eye”, 2016. This exhibition presented a group of bold colorful works by artists Albers, Bush, Frankenthaler, Hofmann, Motherwell, Noland, Poons, Schwitters, Stella, among others.

A fitting summation for the exhibition is expressed in the last line of Zoe Kuysk’s poem: “*separate colors, when let live and die, become one.*”

Hiding in Plain Sight: Objects Common and Curious

In collaboration with Carter Ratcliff
September 27, 2018 - March 30, 2019



Helen Frankenthaler *Ceramic tile #13 (Thanksgiving Day)*, 1973
hand painted stoneware with glazes

Hiding in Plain Sight demonstrated the artist’s power to transform the ordinary. As scholar Carter Ratcliff states: “It is only when an artist gives a common object a new meaning, a meaning richer and more expansive than it usually has, that the art-life border vanishes, and we sense the possibility of seeing everything in an aesthetic light.” The common objects which were transformed and incorporated into works of art included a *Ballantine* beer can, a ceramic tile, a handheld fan, a sealed envelope, an oval shaped stone, and a *Rubbermaid* shower caddy. Also, artists Jean Shin and Nicola Ginzler each curated their own special installations. A fully illustrated booklet, “Taking Notes” accompanied the exhibition.

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Kit White: Walls and Occupied Spaces April 16 - August 31, 2019



Wall, 2018
Weisman Museum Collection, University of Minnesota

This exhibition presented a group of new works that incorporated digitally transferred photographic images of contested land over painted with the artist's abstract compositions. White's signature lines annotate the subject. The works bring forth images of land that have been scarred by conflict from the Middle East to America's Civil War. All manifestations of the fraught politics of occupation, both actual and symbolic are backdrops to this highly original series of work.

SHADOWBOXING New Work by Photographer Nona Faustine and Painter Kit White October 11, 2019 - December, 2021



Nona Faustine; *Contested (Teddy Roosevelt Statue, Natural History Museum, New York)*, 2016, Collection of the artist/ Kit White; *Open Field (Unidentified Civil War Battlefield)*, 2019, Minnesota Museum of American Art

This exhibition uniquely pairs the recent works of award-winning photographer Nona Faustine and New York based painter Kit White. Each emerged from very different backgrounds, yet their work aligns with powerful meanings. Nona Faustine created six new color photographs for her series *My Country*, a series that embraces monuments and familiar national places of political importance. Kit White's recent work employs digitally transferred photographs of Civil War battlegrounds on which colored areas and his signature oil painted lines mark and impose a second space. Photographs become a provocative ground upon which other meanings are imposed in each artist's works. Jason Stopa, in his review of the exhibition in *Hyperallergic*, February 2020, stated: "The works in *Shadowboxing* are nuanced meditations on memory and memorials."