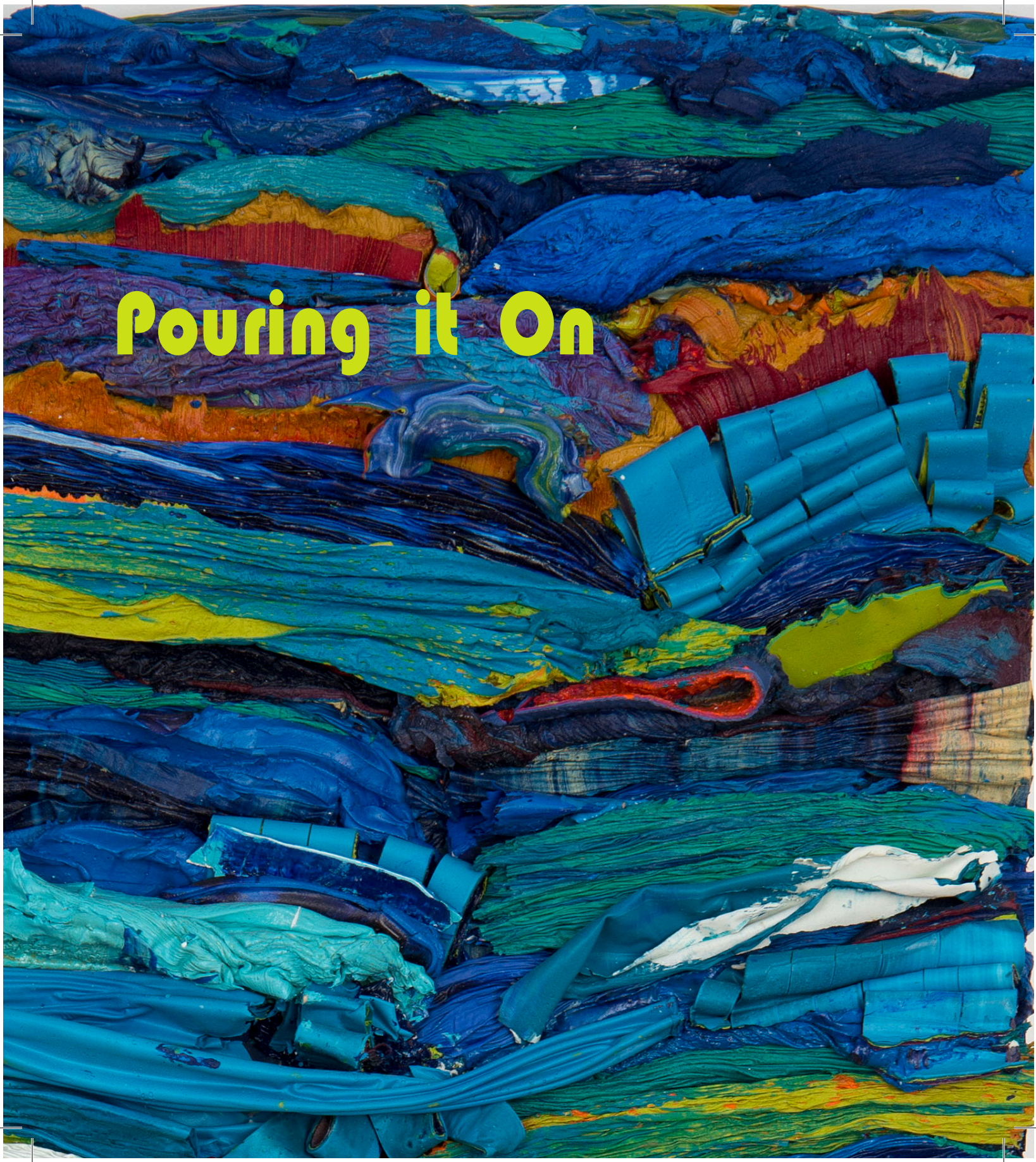

Pouring it On

# Pouring it On

Curated by :
Jeanette Cole
Shona Macdonald
Trevor Richardson

**February 6th — March 6th, 2014**

Cathy Choi
Tomory Dodge
Jonathan Feldschuh
Jacqueline Humphries
Matthew Kolodziej
Richard Allen Morris
Jill Moser
David Reed
Robert Sagerman
Bret Slater
Josh Smith
Leslie Wayne
Summer Wheat

**Herter Art Gallery**
University of Massachusetts Amherst

As in the case with all such events, this exhibition could not have taken place without the commitment and cooperation of numerous individuals,  and these few lines offer the occasion to acknowledge the individuals whose efforts to overcome the impediments of time, expense, and logistics, were crucial in helping bring the “Pouring It On” to fruition.

Chief among these were of course the artists themselves—Cathy Choi, Tomory Dodge, Jonathan Feldschuh, Matthew Kolodziej, Jacqueline Humphries, Richard Allen Morris, Jill Moser, David Reed, Robert Sagerman, Bret Slater, Josh Smith, Leslie Wayne, and Summer Wheat, each of whom generously agreed to make their work available for the project.

Needless to say, we are also indebted to the staff at the participating galleries for their help in facilitating the necessary loan arrangements— in particular, May Yeung, from Margaret Thatcher Projects; Mae Petra-Wong at GRG Gallery; Jeffrey Rowland at Greene Naftali Gallery; David and Peter Blum of the David Blum Gallery; Mary Benyo at Lennon Weinberg Gallery;  Lisa Varghese at Luhring Augustine Gallery;  Michele Amicucci at Jack Shainman Gallery and Camilo Alvarez at Samson Projects.

Last, but my no means least, we would like to also take this opportunity to thank Dr. William Oedel, Chair of the Department of Art, Architecture, and Art History, at the University of Massachusetts Amherst, whose insightful comments and review of the catalogue texts we have come to expect, and perhaps even take for granted.

For his elegant catalogue design, our thanks is also bestowed on Dennis Spencer. Once again, I would like to extend a special note of appreciation to the University of Massachusetts Arts Council, and the College of Humanities and Fine Arts, particularly Dean Julie Hayes, whose continued funding support makes exhibitions such as this possible.

To all of the above, our sincere thanks.

*Trevor Richardson, Jeanette Cole and Shona Mcdonald*

In circa 1912, quite unknown to each other, the artists Wassily Kandinsky, Frantisek Kupka, Kazimir Malevich, and Robert Delaunay began to create the first examples of a new kind of art that offered alternative ways of describing visual reality without making direct, immediately discernible reference to actual objects. Since that time, the sundry achievements of abstract art have come to constitute one of the foremost artistic traditions in modern Western culture, changing forever the way art itself is created, experienced, and thought about.

While the sense of historical necessity that once attended so many new developments in abstract art has unquestionably loosened its grip, nevertheless abstraction in one form or another still commands the allegiance of a great many of today's artists. Far from being monolithic in its aesthetic or philosophical outlook, since its inception the abstract tradition has embraced a number of different styles, or "schools," some of which stood in marked opposition to each other. For abstract art has at times drawn inspiration from the freest and most uninhibited methods of composition, while in other instances it has gained some of its most compelling achievements by adhering to rules so strict and constraints so drastic that all evidence of the artist's individuality or personal "handwriting" were to be rigorously avoided. Despite the recurring strong and sometimes compelling challenges to its aesthetic legitimacy, abstract painting remains a significant aspect of our received visual culture. With few exceptions, it continues to engage the largest ambitions; the energy and imagination invested in it show no sign of abatement; and the public loyal to the unique gratifications it offers is probably larger than ever.

Although abstraction in its myriad forms has long since become an orthodoxy, it remains, all the same, a subject of much contention, and there is no settled opinion about either its virtues or its meaning. Much like the history of modern art more broadly, the evolution of abstract art has taken place in a series of fits and starts in response to events in the larger culture. When the New York School emerged from the ashes of war-torn Europe to take up the international leadership of advanced art, it did so with a display of quintessentially American ambition in the form of Abstract Expressionism, in which the proto-Color Field "drip" paintings of its most celebrated representative, the painter Jackson Pollock, came to define for many devotees the outer limits of the improvisatory approach to abstract painting. In retrospect, the ensuing decade and a half following the end of World War II, a period that would come to be viewed as abstract painting's golden age, there existed a widely held conviction that the hegemony of abstract art represented a permanent and irrevocable condition of contemporary artistic practice.

Alas, it was not to be. By the mid-1950s, "movement abstraction" of the kind represented by the New York School was challenged and eventually deposed by a new generation of artists who regarded its spiritual and psychological underpinnings as passé and dated. They sought instead inspiration in 1960s movements such as Pop Art, with its predisposition to celebrate the vernacular and quotidian imagery of popular culture as an alternative to an aesthetic that isolated visual art from daily life; and Conceptual Art, with its emphasis on language and critical context. Developments such as these blurred the distinctions between art and media, and their underlying ideologies inevitably led many artists into the realms of video, performance, and installation art—arenas in which painting itself was held to be anachronistic. It was also during this period—roughly from the early 1960s to the middle of the '70s—that we became accustomed to pictorial styles such as Minimalism with its rigid insistence on clean surfaces and hard edges, of instant legibility, transparency, and order. In what passed for advanced opinion at the time, vitality in painting inevitably entailed depletion and purification, stripping painting of its traditional conventions and resources in order to arrive at some primary core or essence.

However, the relationship said to exist between art and society is often more complex and less transparent than it is sometimes thought to be. It was certainly one of the paradoxes of artistic creation during the sixties—that most turbulent of decades, characterized by radical social upheaval and audacious challenges to the status quo—that the rising generation seemed adamant in favoring art in which incitements to passion and feelings were largely shunned in favor of cool impersonal styles. Such dramatic ruptures in taste, of the kind represented by Minimalism and its various offshoots, are often followed later by

a kind of compensatory impulse so that the proscription of certain qualities in one period seems almost to prepare the ground for their subsequent victorious return. By the early seventies, the identification of "vitality" in art with a process of successive depletion had clearly run its course. Increasingly, in the work of younger artists from the period, such as Larry Poons, Frank Stella, Ralph Humphrey, and Brice Marden, there was unmistakable evidence to suggest that a seminal shift had taken place in American painting, away from the anorexic impulses of Minimalism toward a more lyrical and inclusive form of abstraction. This new generation of artists saw their primary task as altering the surface of their paintings, opening it up to a far greater range of visual sensation than Minimalist art had ever permitted. This new aesthetic strategy, with its insistence on allowing the material properties of paint to play a major role in the physical execution of the work, offered an alternative direction for abstract painting in the 1970s and early '80, and set the foundation for much of the vanguard non-referential painting that we see today.

The advent of a certain kind of academic postmodernism in the 1980s, with its insistence on overt meanings and messages in all art, tended to deride and discourage intuitively derived aesthetic pleasure. In such a context, abstract art fared less well than representational painting, not by virtue of it being nonrepresentational, but because it declared by its very nature that it must be seen for aesthetic comprehension only. Realist painting, on the other hand, could adapt; it could carry a postmodern message. While it might perhaps be said of abstract painting during the 1980s that it suffered in the cultural marketplace by its inability to accommodate the prevailing bias toward narrative realist styles, nevertheless a great deal of extremely good abstract painting was being made and widely appreciated, by artists such as Mary Heilmann, Jonathan Lasker, David Reed, and Terry Winters—among many others. In retrospect, what was significant about painting during this period was that an important dialogue was initiated about meaning, not just in terms of imagistic or realist painting, but in what any painted picture could be said to represent. As a consequence of this open-ended situation there began to emerge a more fluid definition of abstraction, not necessarily of Abstraction in the historical sense, but of a new kind of hybridized, self-aware approach to nonrepresentational painting that triggered associations with what had come before and yet was not simply an unconscious recapitulation of the established conventions of modernist abstraction.

It was the attempt to resolve such issues that provided the renewed critical interest in abstract painting with its principal momentum. It was an interest that gathered pace during the decade of the 1990's and then spilled over with even greater gusto into the new millennium. Although the manifold forms abstraction has taken during this period are markedly divergent in their outward visual appearance, they tend to share a common factor vis-à-vis a predisposition toward visual overload, physicality, and surfeit as part and parcel of how we experience and judge a painted surface.

This is certainly true of each of the thirteen artists included in this exhibition. While they represent a broad generational spectrum, what binds them together is a deeply felt commitment to a kind of pictorial dialectic in which the artist's hand plays an equal role to the artist's eye, coupled with a stubborn refusal to relinquish their claim on the freedom to exploit the bravura properties of the painterly medium in the realization of aesthetic goals. As we examine their work individually and collectively, we become aware of being in the presence of something important in the broader painting enterprise. Of what does that importance consist? Primarily, I should say, of the feeling their work gives us that in abstract painting—no matter the form it now may take in its range of imagery, technique, and ambition—we are in touch with something individual and deeply felt, something personally explored, that is capable of offering some thought-provoking insights into the aesthetic imperatives of the present moment.

*Trevor Richardson*

*""There is no such thing as painting about something."*

*Ad Reinhardt 1947*

*"There is no such thing as painting about nothing." Mark Rothko 1947"*

*(from Ad Reinhardt at David Zwirner Gallery,*

*20th St, Chelsea, NYC, December 2013)*

Pouring it On gives us the opportunity to examine how both of these statements from over sixty years ago can, in the context of contemporary painting, coexist rather than contradict one another.

The gestural abstraction as practiced in Abstract Expressionism became so closely aligned with expressive qualities that it has taken nearly five decades to grasp that a gestural mark could function as something other than an expression of feeling by an artist with an outsized ego or stand in for a Post Modernist or Post Post Modernist critical comment. Obscuring gestural abstraction for the later half of the 20th Century as a valid mode of art making, was the coincidental association of gesture with "white male artists who make very large paintings" and thereby misguidedly connecting gestural painting with the socio-biological identity of the artist and politics of race and gender in the art market. So in recent decades, artists working within gestural abstraction were considered either invisible or misread as suspect and likely retrograde. Much of contemporary art has witnessed the dominance of criticism and theory, to the subjugation of form and material. This exhibition opens up the possibility of revisiting the Dionysian side of us which has advanced periodically to the fore in the last several hundred years. The paintings assembled here give us the sense that to make them, the artist had to leave an incredible mess on the studio floor. They engage in possibilities of excess, indulgence and obsession.

While much contemporary painting relies on narrative and representation for metaphor—gestural abstraction necessarily foregrounds the mark or gesture as its metaphor. To comprehend such a work, the viewer has to first of all apprehend the marks, their method of application, their feel, and intention, before grasping their meaning.

This current exhibition gives us the opportunity to make a careful reading of new and fresh images produced within the contemporary context, and offers a complex and nuanced picture of the vitally of the current scene.

The artists seem to have a symbiotic relationship with material. Marks are as much the product of the movement of the body as the predilection of the paint itself. The artist, while not leaving all to chance, engages in a dialogue with the material. He/she shares authority with the material, using its liquid presence as an expressive device and taking advantage of the give and take of fluidity and gravity.

Gesture often fractures the surface, and results in a kind of torn visual plane, as if it is a collaged space. Color and material tempt our emotions, inviting indulgence and excess.

Cathy Choi pours layers of acrylic and resin on her canvas creating a luminous surface of fluidity and movement. The quantity and excess of material discharged onto the canvas are restrained in a kind of undertow. She engages in a conversation with the material, more or less as an equal partner. The resin and acrylic flow inevitably to the bottom, gravity asserts itself, and the point of termination bends light---perfectly. The total effect is that within the limitless reservoir of color and light, we have serenity in abundance.

Informed by his degrees in Painting, Art History and Religious Studies, Robert Sagerman discovers the meditative dimensions of emplacing paint on a surface. The strict structure allows profuse paint application and maximum saturation of color. This explosion in front of the surface is excessive, or would be, were it not for his process. Individual color blobs, squeezed onto the surface and terminating in pointy extensions are almost fluorescent. His work focuses on the materiality of paint with the effect of transcending it and transforming it into a metaphysical event.

Richard Allen Morris presides with senior status as the oldest artist in the show. Of everyone, he perhaps most naturally, and with greatest ease, integrates his intention such that each gesture, color and content function together flawlessly. His works are the smallest in the exhibition and are executed with the most economy of effort. The clarity achieved in his thick impasto abstractions speaks directly to what is both obvious and obscure.

Jacqueline Humphries brings the same directness to her marks as does Morris, but at a much larger scale. Her paintings are large, but the gesture is gauged to the size of the hand and arm. Her work establishes an environment that is a conversation between the gestures and the spaces of their absence. Life rushes by, documented in the change between dry and liquid marks. Color is an interrupter with poetic effect.

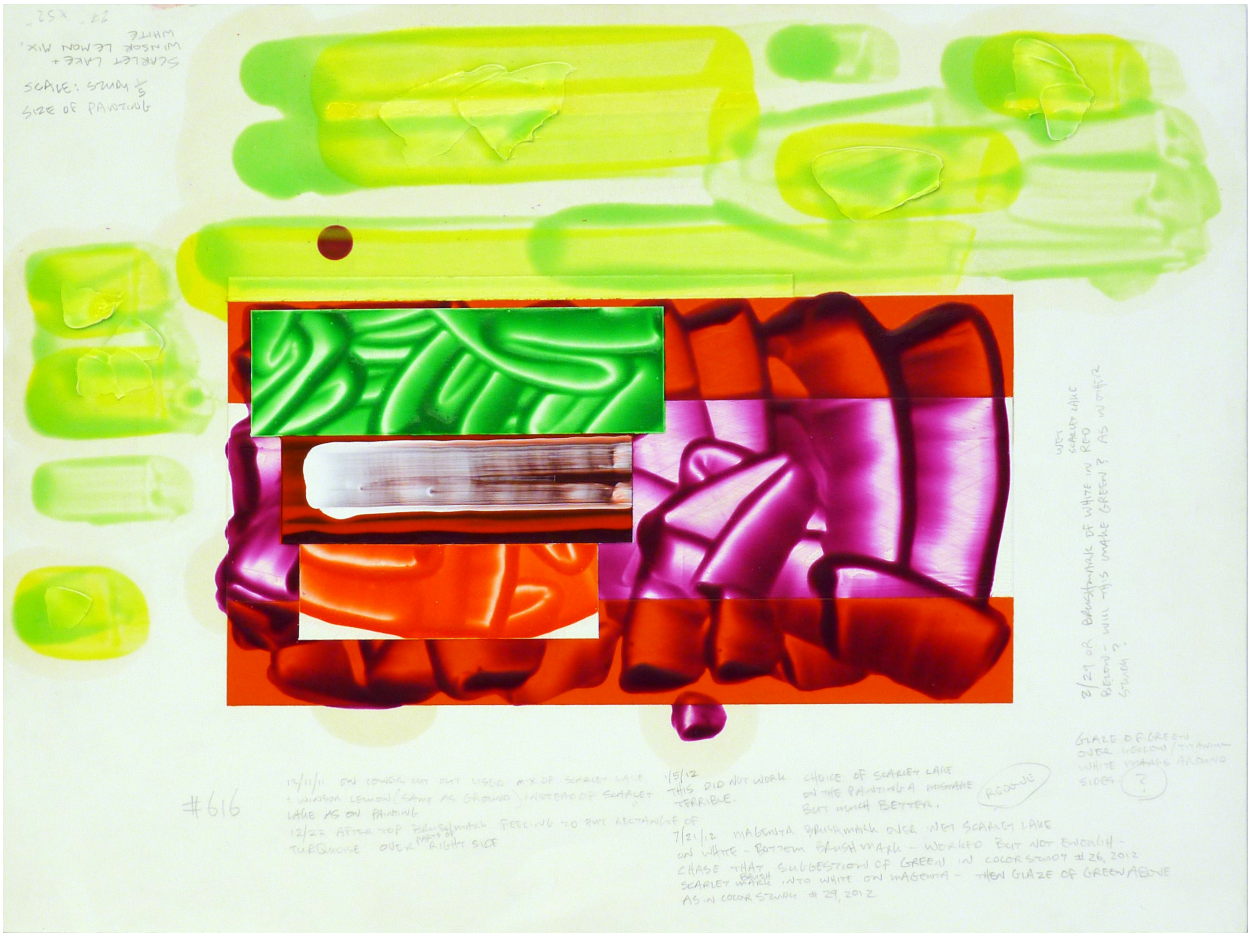
The frenetic movements in Jill Moser's paintings have a habit of turning in on themselves, creating an internal energy not unlike that of a molecule as imagined by high school science. Intensely colored marks bond to each other in a powerful attraction of forces that cannot escape. They swirl on the axis of their application, unchecked by rational thought. Each work has a kind of spine holding it in space reminding us of the basic stuff from which we are made.

Bret Slater, the youngest artist of this group, perhaps best captures the enigmatic quality of this exhibition by stating that paintings exist as "inanimate beings with living souls." His color is unmodulated, flat, but its surface palpable, almost sculptural. Animated edges and shapes seduce with their color. While borrowing everywhere from recent history, it is of no use in grasping his work.

In the end, theory is not much help in approaching this show. A viewer has to take each piece on its own terms. Each work gives us what we need to experience it, but don't expect to remain cool and detached. One could come to this exhibition and feel everything from the frenetic to the serene. One could sense an engagement with the universe or a retreat to within as Mark Rothko might. Or one can look at this exhibition as Ad Reinhardt and conclude that it is just about the gesture and color as it is applied, that's what it really is.

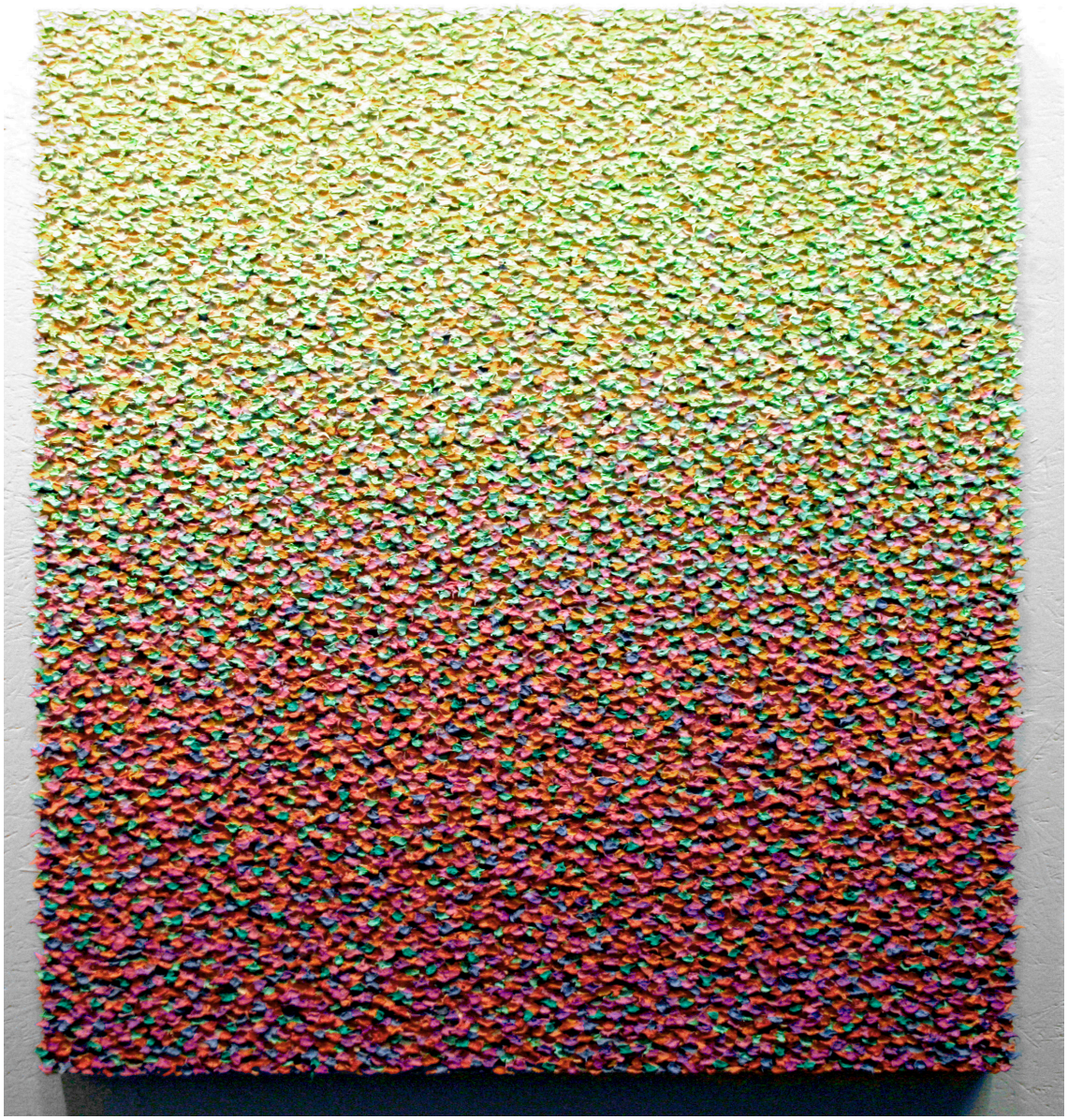
But fortunately, we can do both without having to choose.

*Jeanette Cole*



David Reed
*Color Study #30*
*Color Study for Painting #616*, 2012
oil and alkyd on illustration board
12 3/8" x 16 1/4"
Courtesy the artist
and Peter Blum Gallery, New York, NY

Cathy Choi
*B1115*, 2011
acrylic, oil, glue and resin on canvas
36 x 36 inches
Courtesy of the artist
and Margaret Thatcher Projects, New York, NY



Robert Sagerman
*14,696*, 2013
oil on canvas
39 x 35 inches
Courtesy of the artist
and Margaret Thatcher Projects, New York, NY

Richard Allen Morris
*For Santa Claus*, 1992
acrylic, on wood panel
5 3/4 x 4 3/4 inches
Courtesy Peter Blum Gallery, New York, NY

Jacqueline Humphries
*Grand Mal*, 2009
oil on canvas
80 x 87 inches
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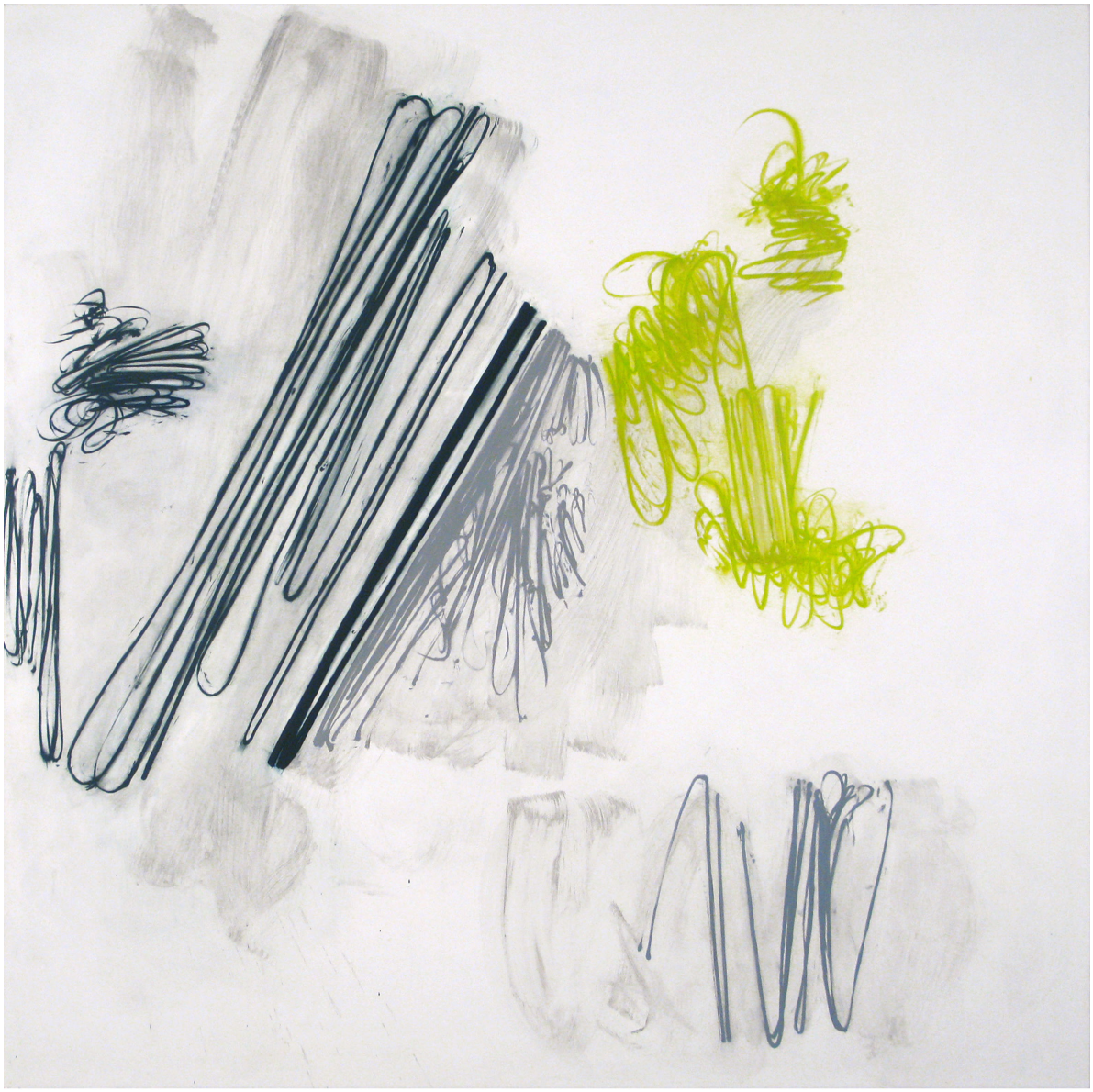


Jill Moser
*House of Cards*, 2009
70 x 70 inches
acrylic and oil on canvas
Courtesy of the artist
and Lennon Weinberg Gallery, New York, NY

Bret Slater
*Humboldt*, 2013
acrylic on canvas
9½ x 9½ x 1½ inches
Courtesy of the artist

Most of the artists in Pouring it On do just this: apply paint in loose and generous ways on top of surfaces sturdy enough to support it. They also paint on. And on. Taking cues from abstract expressionism, color field, finish-fetish, hard-edge abstractionism, neo-geo and the like, these artists not only work from this lineage, they actually work upon it, as if the very layers of paint themselves embed the lineage that painting has assumed. That the doors of painting as practice and material are now so widely open is evident within the range of material processes, canny strategies, and sheer sensual pleasure presiding over this exhibition.

Matthew Kolodziej's work germinates from familiar walks taken in and around Cleveland, Ohio—where he lives and works—usually from building sites he describes as "places of transition." Like an architect or builder, the artist constructs these paintings in various stages that begin with photographic records of these meanderings. This photographic documentation is projected up onto canvases, traced, then systematically worked until the paintings reach a point of "fullness" – something that is not predetermined by the artist. The surfaces of his paintings are embossed the way a foot treading on the ground might leave an imprint. His paintings draw a link between the impression the weight of the human body imparts into the ground and the touch of the hand making a painted mark on the canvas. Raised lines appear as he pipes by squeezing gel medium out of bags used by pastry chefs. Into these lines he pours rivulets of paint that puddle and coalesce. Upon drying, the work is then sanded and repainted, layers simultaneously revealing and concealing. Initially applied heavy doses of paint are chipped away at, unearthed, producing an "archaeology" of painting. The resultant works echo certain works of George Condo, particularly the busy Cascading Butlers from 2011 or Black and Red Compression from 2011. Or like a "geometric" Arshile Gorky, Kolodziej clearly acknowledges the painting history within which his work is steeped while viscerally digging out his own path.

Like Kolodziej, Summer Wheat playfully applies paint to her canvases with tools traditionally used for domestic rather than artistic tasks. Despite being the only "figurative" artist in the show, her work comfortably and strategically straddles the objective and non-objective, a place where many contemporary painters willfully and successfully stake their claim. On initial viewing, Wheat's imagery is wistful and emotive: suggestive of doll's heads, children's drawings. But the ramped-up paint application imparts an unexpected and urgent physicality to the work; what may be perceived as endearing is abruptly transformed into mask-like totemic or haunting symbols. Her earthy palette actually suggests mid-20th century British painters such as Leon Kossoff or Frank Auerbach, but her startling, esoteric paint application makes the work truly her own.

Leslie Wayne doesn't just pour, she slathers, scrapes, cuts, peels, shaves, sculpts, rolls. She transforms paint into wedges, blobs, and strips that are either directly applied to a surface or made ahead of time, cut out, and adhered, at a later stage, into wet oil paint. There is an incredible heft to her work that creates a "geography" or "terrain" of paint. Wayne describes the physical swathes of material as "the color and the form becoming one and the same." In this sense, there is a purposeful lack of illusion in her work. A self-described "process painter," Wayne is less concerned with depictions as she is with physical, actualized descriptions of organic matter around us, everything from rock strata to fancily piped icing, from billowing fabrics to Gaudi's architecture.

Her work nods toward some of the gestural sweeping of a Willem de Kooning, Hans Hoffman, or Franz Kline, but as she says herself, "I have focused on condensing the expansive arena of heroic painting into a tiny format, forcing a shift between size and scale, as if the world were on a thimble." An emphasis on the sensual, even decorative, properties of paint, evident in works such as The Mouth that Roared from 2000 and the Touch of Beatriz from 1999, adds meaning to her work not apparent in the work of the aforementioned male painters. Terms such as "patter" and "decoration" can be applied to her work free of the pejorative meaning associated with them thirty years ago. Wayne's work seems to beg of us to be seduced by its physical presence, unabashed lushness, and beauty.

Upon first viewing of a Tomory Dodge painting, one is visually arrested by a cascade of brushstrokes. In Mumblecore, from 2012, Dodge employs some strategies reminiscent of Jasper Johns' "chevron" paintings in their vertical symmetry,

allover pattern, and composition. From 2007 until the present day, Dodge's work has become increasingly abstract. He has also added to his repertoire of applying paint. Dodge smartly and self-consciously embraces the "smorgasbord" that is contemporary painting. In an interview from the blog, "Painter's Table," he states, "I like the formal tension that comes from the inclusion of different approaches to painting on one surface." These myriad "styles" employed on the same canvas include: scraping, squeegeeing, wet-into-wet, dry brushing that resembles airbrushing, layering, pouring, and staining—all the tropes of 1960's Modernist abstraction employed to full force yet freed from the autonomy or purity of form sought by Clement Greenberg and the painters of the time. Dodge's work, such as the 2006 Levitate, a gigantic 84" x 168" canvas, are a kaleidoscope of vibrant and splintered marks fanning out, falling down, exploding, and swirling around the picture plane.

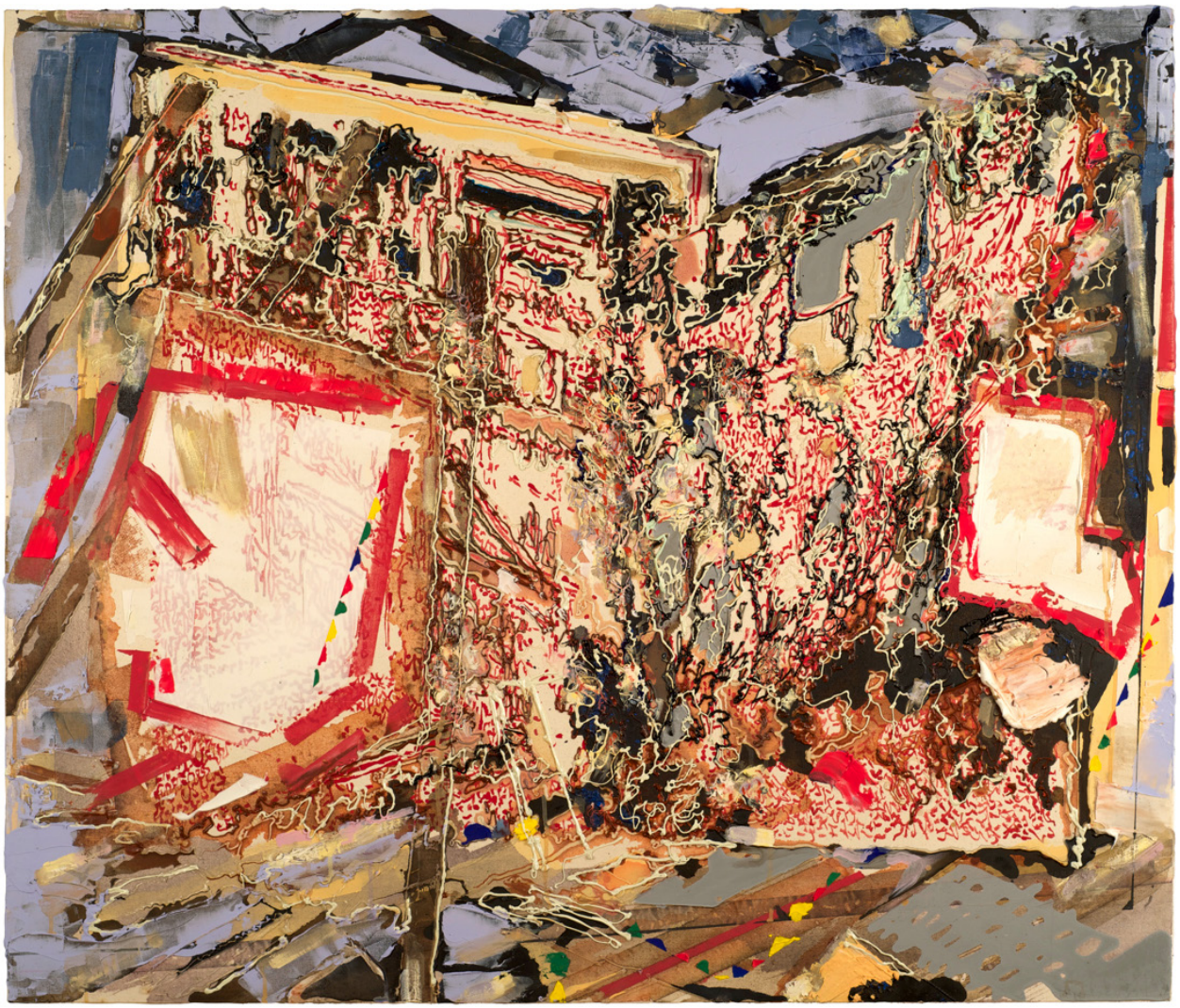
Looking at a Josh Smith painting is an emotively charged experience. There is a restless vitality to the way Josh Smith's work challenges the notion of authorship through diverse imagery and styles. Sometimes intentionally clunky and raw, other times deft with a quicksilver touch, his work celebrates the possibilities of making images while highlighting the seriousness of this pursuit. One work, Untitled, a 30" x 24" oil on canvas from 2011, is a beautiful interplay of red and green complements, gestural, swirling paint, and lush, loose surfaces that recalls the German painter, Rainer Fetting's 1978 Drummers and Guitarists and his 1981 canvas, Ricky Blau. Smith resists assigning specific narratives by leaving all of his work untitled. Like most of the painters in the show, his motivations and interests appear to lie more in the physical properties and history of painting from which he is able to draw so voraciously.

Cathy Choi draws attention to her method of pouring by enabling the lush, glossy paint mixed with latex and glue to pool and congeal at the bottom edge of the canvas. The materiality of the process or act of making is made self-evident. Her choice of resin and glue produces a surface sheen that cleverly reflects other paintings hanging in the periphery, as if the paintings themselves were looking around the gallery. Seeing paintings reflected in other paintings is also a wry commentary about the self-referential, historicized nature of painting. These slick surfaces, coupled with Choi's "candy" palette recall the "Finish-Fetish" painters of Southern California, as well as materialism, commerce, and the fabricated forms of Donald Judd. The artist, however, cites de Kooning and the Abstract Expressionists as major influences, but lately her work seems more influenced by the natural world, in particular the movement and surface of water. Perhaps this is reflected in her choice of resin and clear-drying glue, which simulates the transparency and glass-like surface of water. Choi's process-driven methodology recalls Wayne's in this statement: "the process itself becomes a driving force that flows from within and becomes an innate response with no predetermined end."

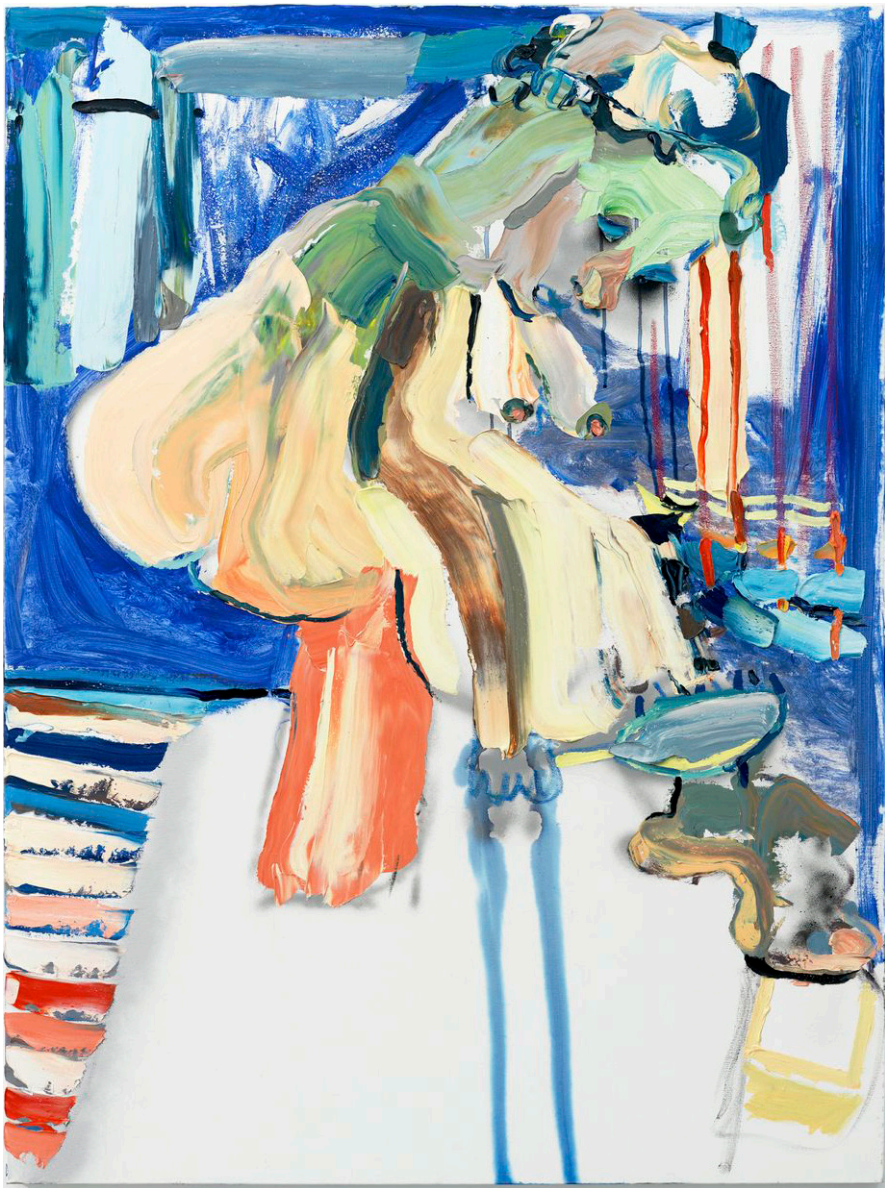
The recurring splash motif that crops up in many of Jonathan Feldschuh's work seems to come directly from the hand dropping pigment from a huge house-painting brush loaded with paint. In fact, the image is derived from his research into various scientific experiments, such as the "Ligament Mediated Drop Formation," or the "Mach Wave Radiation from a Jet." The latter is described on Feldschuh's website as being a "benchtop simulation of a problem in fluid dynamics." Ironically, this description of the scientific experiment could actually be describing the phenomena of paint, particularly the term, "fluid dynamics."

Feldschuh equates the material interaction in the scientific image with the painterly pour, gesture, or splash. Even though they appear to be masculine and gestural, they are actually driven by material processes found in scientific phenomena. His work is reminiscent of David Reed's horizontal, "flattened" gestural paintings that also called into question the nature of gesture, albeit in a very different way. On first glance, other "pouring" painters like Larry Poons or Helen Frankenthaler come to mind, but Feldschuh works his images by embedding them in layers of gel medium or outlining the splashes themselves, producing a slowed-down, less "passionate" or heroic affect than these earlier Modern painters.

*Shona Macdonald*

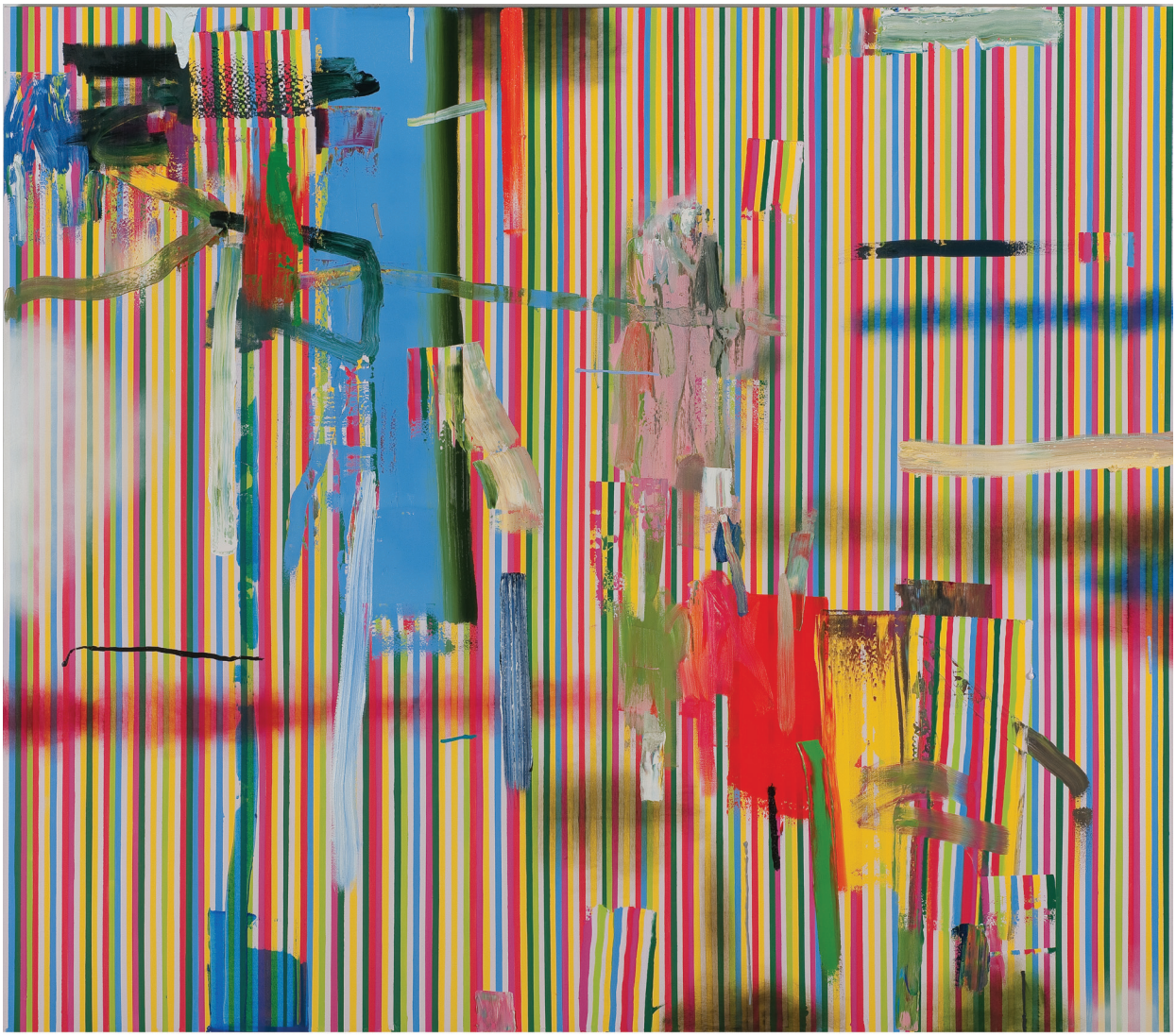


Matthew Kolodziej
*Bandage*, 2013
acrylic on canvas
42 x 49 inches
Courtesy of the artist



Summer Wheat
*Brushing Leg Hairs*, 2013
acrylic on canvas
48 x 36 inches
Courtesy of the artist
and Samson Projects, Boston, MA

Leslie Wayne
*Heaven to Me*, 2007
oil on wood
21 x 14 inches
Courtesy of the artist
and Jack Shaman Gallery, New York, NY



Tomory Dodge
*A Slight Disappearance*, 2010
oil on canvas
84 X 96 inches
Courtesy of the artist
and CRG Gallery,New York, NY

Josh Smith
*Untitled*, 2007 (nine works) oil on canvas
20 X 16 inches each
Courtesy of the artist
and Luhring Augustine Gallery, New York, NY

Jonathan Feldschuh
*Rather Wait For You*, 2006
acrylic, pencil on mylar
42 x 84 inches
Courtesy of the artist

## LIST OF WORKS

(All dimensions are in inches with height preceding length and width.)

Cathy Choi
*B1115*, 2011
acrylic, oil, glue and resin on canvas
36 x 36 inches
Courtesy of the artist
and Margaret Thatcher Projects, New York, NY

Cathy Choi
*B1206*, 2012
acrylic, glue and resin on canvas
36 x 36 inches
Courtesy of the artist
and Margaret Thatcher Projects, New York, NY

Tomory Dodge
*A Slight Disappearance*, 2010
oil on canvas
84 X 96 inches
Courtesy of the artist
and CRG Gallery, New York, NY

Jonathan Feldschuh
*Rather Wait For You*, 2006
acrylic, pencil on mylar
42 x 84 inches
Courtesy of the artist

Matthew Kolodziej
*Bandage*, 2013
acrylic on canvas
42 x 49 inches
Courtesy of the artist

Matthew Kolodziej
Paradis, 2013
acrylic on canvas
42 x 49 inches
courtesy of the artist

Jacqueline Humphries
*Grand Mal*,2009
oil on canvas
80 x 87 inches
courtesy of the artist
and Greene Naftali Gallery, New York, NY

Richard Allen Morris
*For Santa Claus*, 1992
acrylic, on wood panel
5 3/4 x 4 3/4 inches
Courtesy Peter Blum Gallery, New York, NY

Richard Allen Morris
*High Jinks*, 1975
oil on campus
19 3/4 x 16 inches
Courtesy Peter Blum Gallery, New York, NY

Jill Moser
*House of Cards*, 2009
70 x 70 inches
acrylic and oil on canvas
Courtesy of the artist
and Lennon Weinberg Gallery, New York, NY

Jill Moser
*Ghosting*, 2011
47 x 63 inches
acrylic and oil on canvas
Courtesy of the artist
and Lennon Weinberg Gallery, New York, NY

David Reed
*Color Study #30*
*Color Study for Painting #616*, 2012
oil and alkyd on illustration board
12 3/8" x 16 1/4"
Courtesy the artist
and Peter Blum Gallery, New York, NY

David Reed
*Color Study#63*
*Color Study for Painting #623*, 2012
oil and alkyd on illustration board
21 3/8" x 8 5/8"
Courtesy the artist
and Peter Blum Gallery, New York, NY

David Reed
*Color Study #5*, 2013
oil and alkyd on illustration board
22 1/8" x 9"
Courtesy the artist and Peter Blum Gallery,
New York, NY

David Reed
*Color Study #14*, 2013
oil and alkyd on illustration board
26 1/8" x 13 7/8"
Courtesy the artist
and Peter Blum Gallery, NY

Robert Sagerman
*14,696*, 2013
oil on canvas
39 x 35 inches
Courtesy of the artist
and Margaret Thatcher Projects,
New York, NY

Robert Sagerman
*5,886*, 2007
oil on canvas
21 x 20 inches
Courtesy of the artist
and Margaret Thatcher Projects,
New York, NY

Bret Slater
*Shabba*,
acrylic on canvas,
6¼ x 4¼ x1¼", 2013
Courtesy of the artist

Bret Slater
*Demeter*, 2013
acrylic on linen
7¼ x 5¼ x 1¼ inches
Courtesy of the artist

Bret Slater,
*Cursed Gossip*, 2014
acrylic on linen
7½ x 5 1/2 x 1 1/4 inches
Courtesy of the artist

Bret Slater
*Humboldt*, 2013
acrylic on canvas
9½ x 9½ x 1½ inches
Courtesy of the artist

Josh Smith
*Untitled*, 2007 (nine works) oil on canvas
20 X 16 inches each
courtesy of the artist
and Luhring Augustine Gallery NY

Leslie Wayne
*Heaven to Me*, 2007
oil on wood
21 x 14 inches
Courtesy of the artist
and Jack Shaman Gallery, NY

Leslie Wayne
*Slipside*, 2011
oil on wood
46 x 7 inches
Courtesy of the artist
and Jack Shaman Gallery, NY

Summer Wheat
*Brushing Leg Hairs*, 2013
acrylic on canvas
48 x 36 inches
Courtesy of the artist
and Samson Projects, Boston, MA

Summer Wheat
*Jobeth Uinblae*, 2011
acrylic and oil on canvas
8 x 12 inches
Courtesy of the artist
and Samson Projects, Boston, MA

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Cover: *Heaven to Me (detail)*
*Leslie Wayne*