

MARJORIE
STRIDER





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Pop Art has often been thought of as being entirely a male playground. As with the art movement that immediately preceded it, the women artists who participated were often regarded simply as consorts, pale shadows of their male partners. They have tended to be written out of the story of the Pop Movement. Only now is their contribution to it being re-examined. Marjorie Strider is one of the most important of the artists whose work is now being looked at again.

It is immediately apparent when one looks at her work that she is a formidable designer of compositions. Her paintings show her gift for creating shapes that strike the eye as authoritative. She can reduce something to its essence – a girl wearing a bikini, a split walnut or a bunch of asparagus, and make sure that these simplified forms are immediately convincing. Work by women artists does not usually manifest this kind of reckless energy. Certainly it didn't do so when Strider began her career in the 1960s.

Because of her personal association with the Pop artists in New York, her work is usually compared to theirs, particularly to that of Roy Lichtenstein and Tom Wesselmann – the link, of course, is their mutual fascination with pin ups. Her close ups of women's heads also prompt a comparison with Warhol's iconic Marilyns. In fact, this particular line of analysis seems to me too constricting. When I look at Strider's still-life compositions, for example, I am reminded, not of any New York artist, but of the Bay Area figurative painter Wayne Thiebaud.

Later figurative paintings – bikini-clad women with their heads cropped out of the composition, prompt associations that are perhaps even more unexpected – with two major figures from the Ecole de Paris: Léger and Bonnard, somehow fused. These seem to me more relevant than the comparison with Duchamp's *Nude Descending A Staircase*, which has sometimes been put forward by American critics.

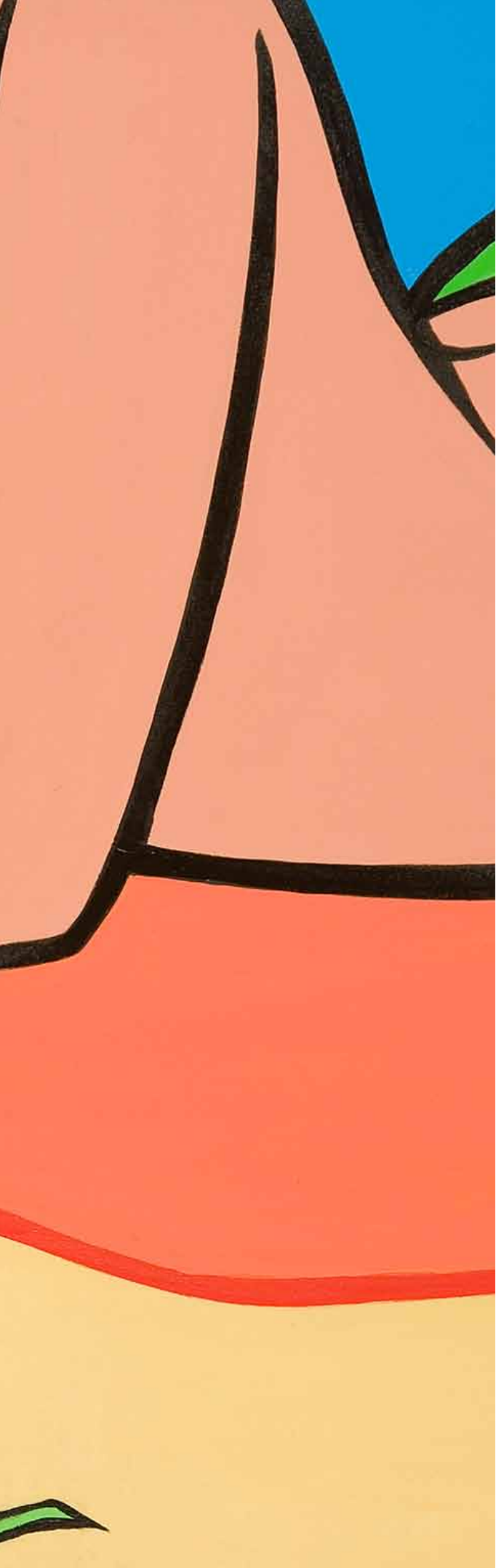
One has to ask oneself how these different influences and enthusiasms managed to cohere into what is self-evidently a unique, immediately recognizable artistic personality. Oddly enough, part of the reason may be that women artists, particularly those of Strider's generation, often had more time to reflect than their male colleagues – 'more time' in the sense that they were not expected to develop careers in the same single-minded, quasi-obsessive way. Too often, the leading male Pop artists seem to have settled into a rut. Instead of making art, they began turning out a product. Andy Warhol, with his characteristic sense of irony, actually embraced this aspect of the Pop movement. Other artists simply succumbed. Strider seems to have looked about her, rather than just being content to run an efficient assembly line.

Another, different, question that is prompted by these works, and particularly the female figures and heads, is their relationship to feminism. At first sight they seem calculated to offend many basic feminist principles. They apparently turn women into objects, controlled by the gaze of the artist. The theory of the controlling male gaze is of course central to much feminist discussion of the visual arts. Originally proposed in relationship to film, it has been regularly extended to photography, and thence to painting and sculpture. Of course the theory doesn't work here – it is contradicted immediately by the gender of the artist. Casting theory aside, one notes that, despite the way these female figures are simplified and stylized, they also radiate a sly eroticism. Striking examples are two images of a girl eating a radish. She seems, as one American critic has pointed out, to be ingesting a giant spermatozoa. In other words, she is devouring the male essence.

What some of these works make me think of, not in terms of style but of content and message, are things made by Louise Bourgeois and by Cindy Sherman. And, perhaps just a little bit, of traditional Hindu images of Kali, creator and destroyer.

Edward Lucie-Smith, Art Historian, Author and Critic





"I never wanted to be anything but an artist," Marjorie Strider declared in 2010, "that's why I never had children, I knew I couldn't do both and do both well." In the early 60s her ambition led her from Oklahoma, via art school in Kansas City to New York where Abstract Expressionism was on the wane but Greenbergian imperatives to 'flatness' and abstraction still held sway. Soon, innovatively and with taboo breaking elan, she started to build up from the canvas in three dimensions, assertively projecting flowers, fruit and figures out into the viewer's space. Her figures were often drawn from girlie pin-up images, "I was making a satire of men's magazines" she stated, the excess of the protruding buttocks and breasts satirizing male obsessions. These large works inspired and featured in the 1st *International Girlie Exhibition* held at The Pace Gallery in 1964 - a key exhibition that also featured Lichtenstein, Wesselman and Warhol. The Village Voice acclaimed Strider as 'a pace-setter', she was greeted as 'a promising young talent to watch' and solo shows at Pace followed; but the anticipated acceleration of her career did not materialize.

Strider was not the only woman, at the time, to make a name for herself in Pop, nor the only one to use pin ups in a radical, proto-feminist manner (both Evelyn Axell and Pauline Boty did so too). However, all became marginalized in or excluded from Pop histories. Over the decades Strider has continued her on-going innovative practice, maintaining cultural visibility in exhibitions and work held in public collections. And yet she was not included in the high profile retrospective of Pop held at the Royal Academy in London in 1991. In fact, out of 202 Pop works only one was by a woman.

The tide is now turning. Historical and discursive shifts have opened up new space for women in both mainstream Pop and feminist histories. *Seductive Subversions*, the first ever exhibition of women Pop artists that toured the USA in 2010-11, has brought renewed attention to Strider's work and provoked a re-visioning of the Pop era.

Finally achieving a solo in London, she returns to the image of the girlie pin up. At first glance the paintings might seem to reproduce Pop's staple 'objectification of women'. But look again and see the humour. Laughing up her sleeve, Strider mocks the disingenuous claims that have been made by many critics for the 'formal validity' of Pop, that it had the objectivity of abstract art. Various titles - *Abstract Nude*, *Green Abstract*, *Yellow Abstract* etc - highlight the disjuncture between formalist abstraction and the iconography of a sexualized female body. Assumptions are gleefully played with. Do we see bikini bottoms in *Red and Green* and *Green and Black*? Surely not, 'tut' the titles, it's just triangles of colour - pure form!

The paintings both regale in the gorgeousness of young women's bodies (and thus in Strider's right as an artist to look at them and their right to sexual empowerment) and satirize the pretensions and obsessions of the male gaze. Employing mimesis, mimicry and re-iteration Strider, the woman artist, searches through images of women (as the philosopher Luce Irigaray might argue) for both what is and what is not there. Note that the bare breasts in *Red Towel* are nipple-less, just as the front surfaces of the earlier 3D pinups remain resolutely flat for all that they protrude inches above the picture support. These are abstracted bodies that provide signifiers for sexuality but from which an embodied subjectivity is absent.

Whether this witty, parodic humour is readable, in the context of our current pornography-saturated visual culture, might be questioned. What is without question, however, is that here is a vibrant body of work in which the totally assured handling of composition and colour leaves the viewer confident that s/he is in the hands of an artist of talent, energy, experience and realized ambition.

Dr Sue Tate, Senior Lecturer in Visual Culture,
University of the West of England, Bristol.

1 Red Nude, 2010
acrylic on canvas
152 x 122 cm (60 x 48 in)
Signed and dated verso: "STRIDER '10"



2 Suit with Balls, 2010
acrylic on canvas
107 x 213 cm (42 x 84 in)
Signed verso: "STRIDER"



3 Girl with Pearl, 2010
acrylic on canvas
213 x 152 cm (84 x 60 in)
Signed verso: "STRIDER"



4 Getting Close, 2010

acrylic on canvas

152 x 213 cm (60 x 84 in)

Signed and dated on stretcher verso: "STRIDER '10"



5 Ball, 2010
acrylic on canvas
183 x 152 cm (72 x 60 in)
Signed and dated on stretcher verso: "STRIDER '10"



6 In the Swim, 2010
acrylic on canvas
152 x 203 cm (60 x 80 in)
Signed and dated verso: "STRIDER '10"



7 Yellow Background, 2008
acrylic on canvas
51 x 38 cm (20 x 15 in)
Signed verso: "STRIDER"



8 Back View, 2010

acrylic on canvas

122 x 183 cm (48 x 72 in)

Signed and dated on stretcher verso: "STRIDER '10"



9 Veronica, 2009
acrylic on canvas board
61 x 46 cm (24 x 18 in)
Signed verso: "STRIDER"



10 White Lines, 2010
acrylic on canvas
137 x 152 cm (54 x 60 in)
Signed verso: "STRIDER"



11 Swirling, 2010
acrylic on canvas
76 x 76 cm (30 x 30 in)
Signed verso: "STRIDER"

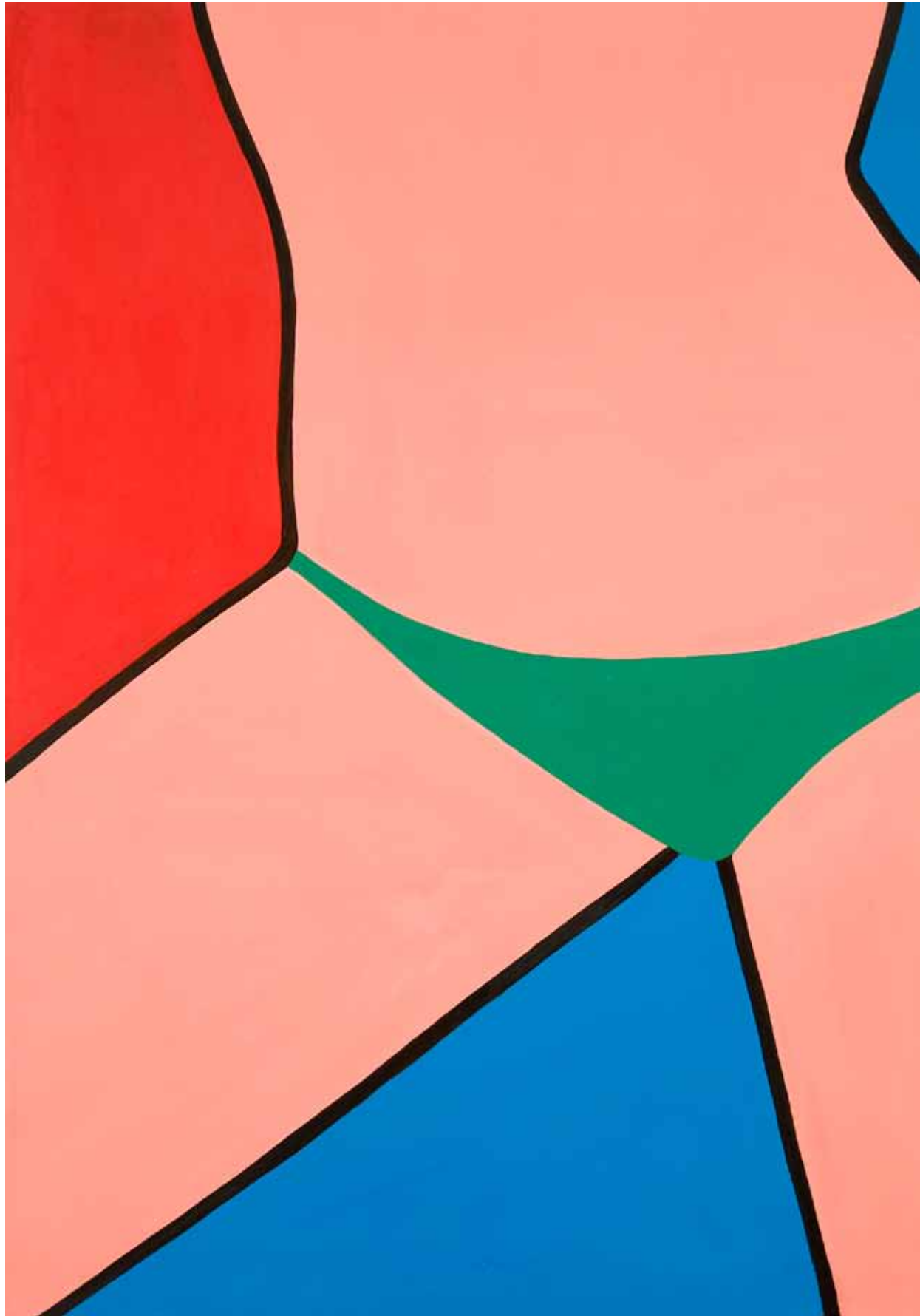


12 Red and Green, 2010

acrylic on canvas

213 x 152 cm (84 x 60 in)

Signed and dated on stretcher verso: "STRIDER '10"



13 Red Towel, 2010
acrylic on canvas
122 x 183 cm (48 x 72 in)
Signed and dated verso: "STRIDER '10"

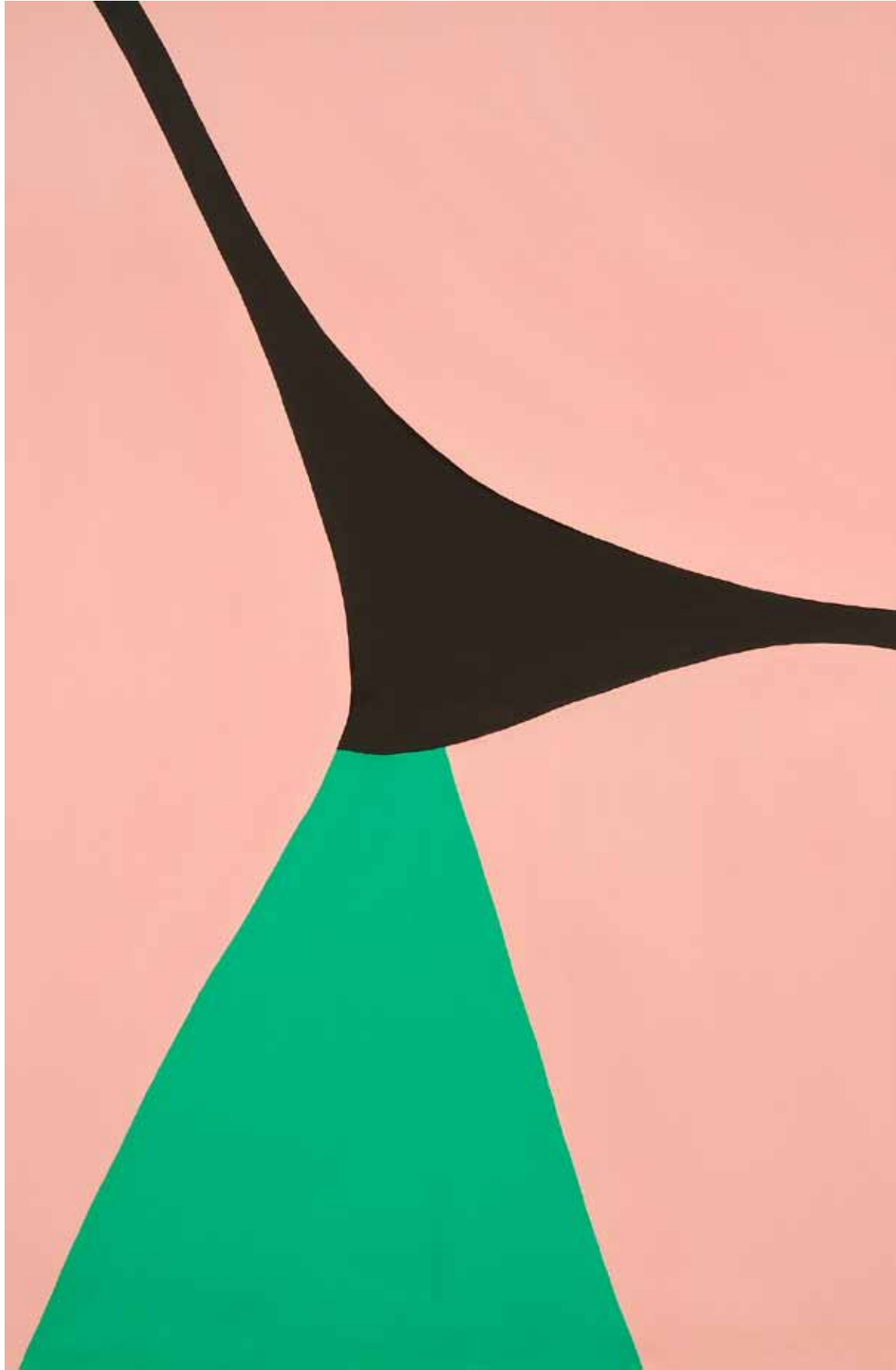


14 Black and Green, 2010

acrylic on canvas

180 x 122 cm (71 x 48 in)

Signed and dated on stretcher verso: "STRIDER '10"





15 Leopard Triptych, 2010
acrylic on canvas
76 x 76 cm (30 x 30 in) x 3
Signed verso: "STRIDER"



16 Looped Suit, 2011
acrylic on canvas
155 x 122 cm (61 x 48 in)
Signed verso: "STRIDER"



17 Four Views, 2011
acrylic on canvas
91 x 91 cm (36 x 36 in) x 4
Signed verso: "STRIDER"



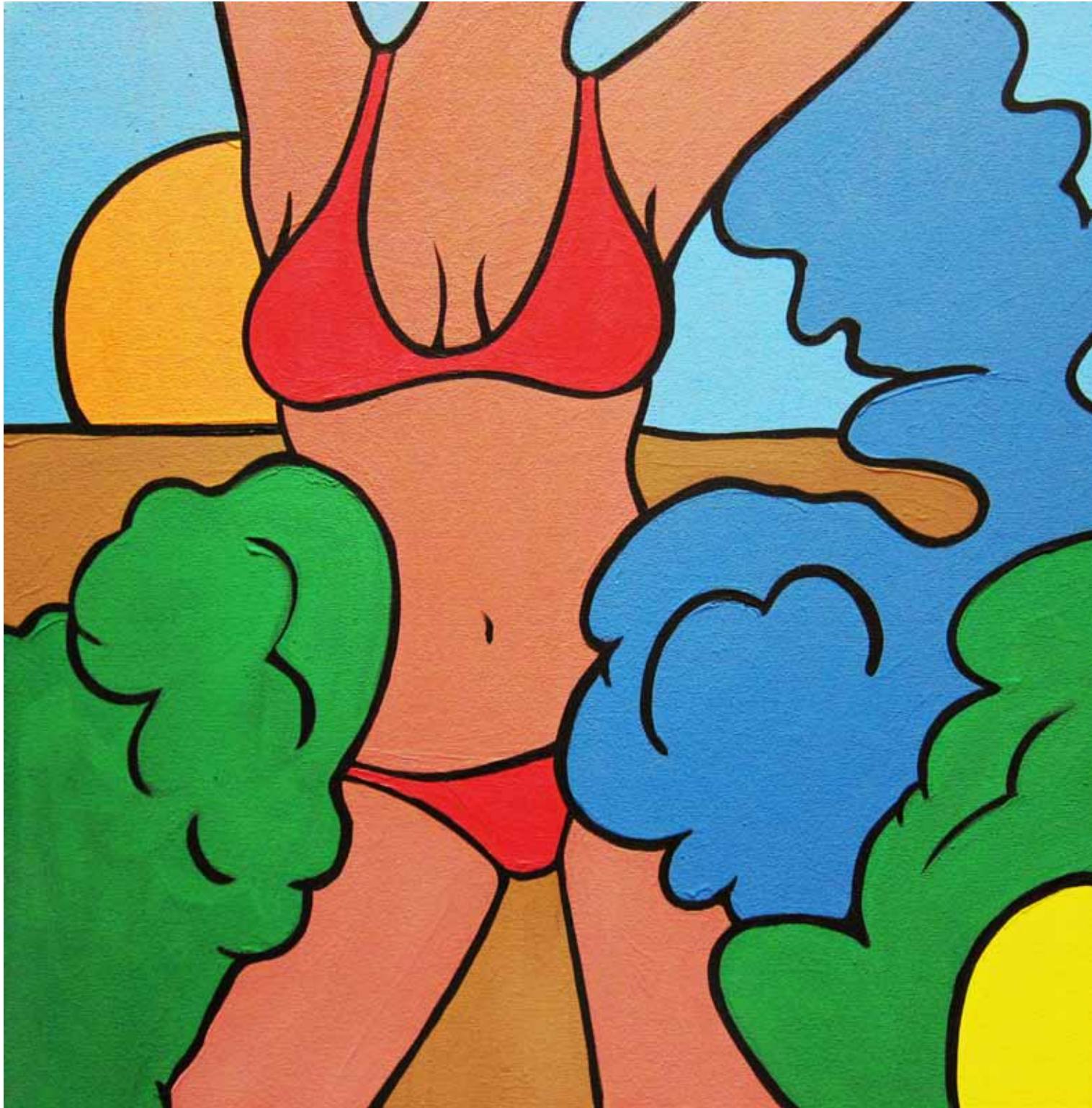
18 Yellow Abstract, 2010
acrylic on canvas
122 x 183 cm (48 x 72 in)
Signed verso: "STRIDER"



19 Abstract Nude, 2010
acrylic on canvas
155 x 122 cm (61 x 48 in)
Signed verso: "STRIDER"



20 Green Abstract, 2010
acrylic on canvas
76 x 76 cm (30 x 30 in)
Signed verso: "STRIDER"



21 Rise, 2009
acrylic on canvas
51 x 61 cm (20 x 24 in)
Signed verso: "STRIDER"



22 Crossed Legs, 2009
acrylic on canvas
51 x 58 cm (20 x 23 in)
Signed and dated verso: "STRIDER '09"





SEDUCTIVE SUBVERSION
WOMEN POP ARTISTS
1958 – 1968

Marjorie Strider recently participated in the touring exhibition *Seductive Subversion: Women Pop Artists 1958-1968* from January 2010 to April 2011 organized by the Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, curated by its exhibitions director Sid Sachs. A hardback book of the same title accompanied the exhibition published by Abbeville Press, New York.

ISBN 978-0-7892-1065-4.

University of the Arts
Philadelphia, Pennsylvania
January 22 - March 15 2010

Sheldon Museum of Art
Lincoln, Nebraska
July 30 - September 26 2010

Brooklyn Museum
Brooklyn, New York
October 15, 2010 - January 9
2011

Tufts University Art Gallery
Medford, Massachusetts
January 20 - April 3 2011



Brooklyn Museum, "Seductive Subversion: Women Pop Artists, 1958-1968," October 15, 2010-January 9, 2011. At far left hangs Marjorie Strider, *Girl with Radish*, 1963. To the right is *Triptych II, Beach Girl*, 1963. Strider's *White Linear (Lilies)*, 1964, hangs at right.



Chronology

- 1936 Born Guthrie, Oklahoma, on January 26, one of four children.
- 1952 Finishes studies at Kansas City Art Institute; she will complete her BA from Oklahoma State after a final year of schooling. After graduating, designs window displays for a Kansas City shoe store.
- 1957 Moves to New York City.
- 1960 Marries critic Michael Kirby.
- 1964 Work is included in Pace Gallery's "First International Girlie Exhibit" along with pieces by Andy Warhol and Roy Lichtenstein.
- 1965 Solo exhibition at Pace Gallery of flowers, vegetables, and female figures. Creates free-standing or hanging sculptures of landscape elements—clouds, moon, beaches.
- 1966 Solo exhibition at Pace Gallery.
- Late 1960s Begins Street Works and public performance pieces around New York City and at venues including the Architectural League of New York and the Whitney Museum.
- 1968 Begins teaching at the School of Visual Arts, New York, where she will stay for more than three decades, teaching sculpture, painting, and drawing. Keith Haring is among her students.
- 1969 Participates in Fashion Show Poetry event at Center for Inter-American Relations, with Claes Oldenburg, Andy Warhol, Marisol, James Rosenquist, Marisol, Carolee Schneeman, Allan d'Arcangelo, Alex Katz, Andy Warhol, Vito Acconci, among others. Divorces Michael Kirby.
- 1970 Teaches at University of Iowa, Iowa City. Increasingly involved in Happenings.
- 1971 Through Julie Martin, wife of Billy Kluver, founder of Experiments in Art and Technology, receives a shipment of polyurethane. Begins site-specific "ooze" foam installations using the material coated with epoxy resin. Periodically explore site-specific works with foam for the next decades.
- 1972 Combines drawings, prints, and sculptures depicting Greek vases with "ooze".
- 1973 Receives Longview Foundation Award, residency at the MacDowell Colony.
- 1974 Accepts fellowships from National Endowment of the Arts and Virginia Center for the Creative Arts.
- 1976 Artist-in-residence at City University of New York Graduate Center and Artpark, Lewiston, New York.
- Mid-1970s Begins creating cast aluminum and painted bronze sculptures depicting fruit and vegetables.
- 1978 Visiting artist Palazzo Grassi, Venice.
- 1979 Artist-in-residence, the Fabric Workshop, Philadelphia. Visiting artist, Colby-Sawyer College, New London, New Hampshire.
- 1980 Begins series of mixed-media pieces, incorporating prints, porcelain, and bronze, depicting the United States in map form. Teaches at Maryland Institute College of Art, Baltimore. Receives National Endowment for the Arts grant.
- 1982 Exhibition organized by C.W. Post College, Long Island, travels until 1985 to thirteen venues. Curates "Polychrome Sculpture" exhibition at Lever House, New York.
- 1986 Granted fellowship from Massachusetts Council on the Arts.
- 1990 "Sunflower" public sculpture installed at Finn Square, New York City.
- 1991 Awarded Pollock-Krasner Foundation grant.
- 1992 Receives Richard Florsheim Art Fund grant, participates in residency at Millay Colony for the Arts.
- 1996-1997 Residency, Yaddo.
- 2000 Receives Richard Florsheim Art Fund grant.
- 2004 "Truck work" installation in Gardiner, New York.
- 2004 Moves from New York City to Saugerties, NY, and retires from School of Visual Arts after 35 years.

Selected Solo Exhibitions

- 2011 Hollis Taggart Galleries, New York
- 2004 "Truck Work" installation, Gardiner, New York
- 2003 "Flying Boat" installation, New York City
- 1999 Neuberger Museum, Purchase, N.Y.
- 1998 Selby Gallery, Ringling School of Art and Design, Sarasota, Fla., "Sarasota Pour," installation
- 1997 237 West Broadway, New York City, "Building Work" installation
- 1995 Andre Zarre Gallery, New York City, "Recent Paintings"
- 1993 Andre Zarre Gallery, New York City
- 1986 Broadway Windows, New York University
- 1984 Bernice Steinbaum Gallery, New York City, "Wall Sculpture and Drawings"
- 1983 RM. and Stein Gallery, New York City, "Recent Sculpture U.S.A."
- 1982 "Marjorie Strider: 10 Years, 1970-1980." Traveled through 1985 to: Myers Fine Art Gallery, SUNY Plattsburgh; Hillwood Art Gallery, C.W. Post Center, Long Island University, Greenvale, N.Y.; The Sculpture Center, N.Y.; The College of Wooster, Ohio; The Alexandria Museum, Visual Art Center, Alexandria, La.; The Gibbes Art Gallery, Charleston, S.C.; Joslyn Art Museum, Omaha, Neb.; Museum of Art, The University of Arizona, Tucson; The McNay Art Institute, San Antonio, Tex.; Museum of Art, The University of Oklahoma, Norman; Brainerd Art Gallery, SUNY Potsdam; The Robert Hull Fleming Museum, University of Vermont, Burlington; Trout Gallery, Dickinson College, Carlisle, Pa.
- 1978 Colby-Sawyer College, New London, N.H.
- 1976 The Clocktower, New York City
City University Graduate Center, New York City
- 1974 Weatherspoon Art Gallery, University of North Carolina, Greensboro, "Strider: Sculpture and Drawings 1972-1974 Nancy Hoffman Gallery, New York City
- 1973 Nancy Hoffman Gallery, New York City
- 1971 112 Greene Street, New York City, "Building Work" installation
- 1968 Park College, Parkville, Mo.
- 1966 The Pace Gallery, New York City
- 1965 The Pace Gallery, New York City

Selected Group Exhibitions

- 2010–11 The University of the Arts, Philadelphia, "Seductive Subversion: Women Pop Artists, 1958–1968." Traveled to the Brooklyn Museum and the Tufts University Art Gallery, Medford, Mass.
- 2010 University at Buffalo Art Gallery, N.Y., "Artpark: 1974–84"
- 2009 White Columns, New York City, "From the Archives: 40 Years / 40 Projects"
- 2002 Andre Zarre Gallery, New York City, "Christmas Invitational"
- 1999 The Neuberger Museum, Purchase, N.Y., "Contemporary Classicism" Radford University, Radford, Va., "Selections from the Permanent Collection"
- 1998 Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, Oreg., "Sniper's Nest: Art That Has Lived with Lucy R. Lippard"
- 1997 Andre Zarre Gallery, New York City, "In Small Dimensions" Andre Zarre Gallery, New York City, "From Secret Drawers"
- 1996 Andre Zarre Gallery, New York City, "Patchwork" Mary Delahoyd Gallery, New York City, "Group Exhibition" 65 Thompson Street Gallery, New York City, "Max's Kansas City 30th Anniversary Benefit Exhibition"
- 1995 Andre Zarre Gallery, New York City, "Paper and Canvas" Center for the Arts, Vero Beach, Fla. Berta Walker Gallery, Provincetown, Mass. Stamford, Conn., "Sculpture in the Streets"
- 1994 American Academy of Arts and Letters, New York City, "Invitational Exhibition of Painting and Sculpture" Andre Zarre Gallery, New York City, "Twentieth Anniversary Exhibition" The Gallery at Hastings-on-Hudson, N.Y., "Abstract Expressionism, An Ongoing Legacy"
- 1993 Islip Art Museum, Islip, N.Y., "Thick and Thin"
- 1992 Mary Delahoyd Gallery, New York City, "In the Process,"
- 1991 Contemporary Sculpture at Chesterwood, Stockbridge, Mass.
- 1989 Newark Public Library, Newark, N.J. with the Newark Museum, "Contemporary American Printmaking 1960 to the Present"
- 1988 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y., "Lines of Vision: Drawings by Contemporary American Women." Traveled.
- 1987 Danforth Museum, Framingham, Mass., "New Works"
- 1986 Newhouse Gallery, Snug Harbor Cultural Center, Staten Island, N.Y., "New Liberty Monuments"
- 1985 William Rock Hill Nelson Museum, Kansas City, Miss., Kansas City Art institute Alumni Show" Stamford Museum, Stamford, Conn., "American Art: American Women" Newark Museum, Newark, N.J., "Bronze Sculpture in America, 1850 to the Present" The Hudson River Museum, Yonkers, N.Y., "A New Beginning" Stamford Museum, Stamford, Conn., "Animals! Animals! Animals!"
- 1983 Hillwood Art Gallery, C.W. Post Center, Long Island University, Greenvale, N.Y.
- 1981 Pensacola Museum of Art, Fla.; "Art Materialized: Selections from the Fabric Workshop" Traveled through 1984 Myers Fine Arts Gallery, State University of New York, Plattsburg, "Usable Art." Traveled through 1982 Ohio Wesleyan University, Delaware, Ohio, "Great Lakes Colleges Association Artist Sponsors Exhibition" Traveled through 1983 Lisbon, Portugal, "The Drawing Biennale" PS 122, New York, "Exhibition DumbDumb" The Sculpture Center, New York City, "Decorative Sculpture" The New Museum, New York City, "Alternatives in Retrospect"
- "Still Life Today" Organized by Gallery Association of New York State and traveled through 1983
- 1980 Scottsdale Center for the Arts, Ariz. Museum of Contemporary Art, Chicago, "Material Pleasures: An exhibition of clothing designed by artists at the Fabric Workshop in Philadelphia"
- 1979 Droll/Kolbert Gallery, New York City, "Summertime" The Ben Shahn Gallery, William Patterson College, Wayne, N.J., "The Fabric Workshop- Experimental Prints" Institute of Contemporary Art, University of Philadelphia, Pa., "Material Pleasures: The Fabric Workshop at ICA" The Ben Shahn Gallery, William Patterson College, Wayne, N.J., "Illusion and Material"
- 1978 Whitney Museum of American Art, Downtown, New York City, "Out of the House," PS 1, Long Island City, N.Y., "Art of the 70s" Martha Jackson Gallery, New York City, "9 x 30, A Festival of Small Sculpture" Palazzo Grassi, Venice, Italy, "Venerezia Revenice" Fine Arts Building, New York, "Not Photography (Photography)"
- 1977 Hirshhorn Museum and Sculpture Garden, Washington, D.C., "Acquisitions 1974-1977" PS. 1, Long Island City, N.Y., "Ten Years" University of Arizona, Tucson, "Copper, Brass, Bronze" Women's Interart Center, New York City, "Space / Matter" Grey Art Gallery and Study Center, New York University, "Drawings and Collage, Selections from the New York University Art Collection" Museo Civico e Gallerie d'Arte Antica e d'Arte Moderna, Udine, Italy/"Project Rebuild"
- 1976 McNay Art Institute, San Antonio, Tex., American Artists: A Celebration" PS. 1, Long Island City, N.Y., "Rooms" Fine Arts Gallery, University of Colorado, Boulder, "Allusions: Gianakos, Schmidt, Strider" Grey Art Gallery and Study Center, New York University, "Prints and Techniques: Selections from the New York University Art Collection." Traveled to Keane College, N.J. The Bronx Museum of the Arts, "The Art of the Woman: Reprise"
- 1975 Storm King Art Center, Mountainville, N.Y., "Limited Editions: Dated, Numbered, and Signed" Storm King Art Center, Mountainville, N.Y., "Outdoor Sculpture" The Museum of Modern Art Penthouse, New York City, "Paintings and Sculpture: Charles Arnoldi, Cynthia Carlson, Ree Morton, Joel Shapiro, Marjorie Strider" The Gallery, Ben Shahn Hall, William Patterson College, Wayne, N.J., "Women Artists" Grey Art Gallery and Study Center, New York University, "Inaugural Exhibition"
- 1974 The Clocktower, New York City "Artists Make Toys" California Institute of the Arts, Valencia, "Anonymous Was A Woman" Virginia Museum, Richmond, "Works on Paper" Weatherspoon Art Gallery, University of North Carolina, Greensboro, "1974 Art on Paper"
- 1973 School of Visual Arts Gallery, New York City, "The Male Nude" Storm King Art Center, Mountainville, N.Y., "The Emerging Real" The New School for Social Research Art Center, New York City, "The Graphic Way" New York Shakespeare Festival, Public Theater, New York City, "Art/ Peace Event" Women's Interart Center, New York City, "Artlift 549" Contemporary Arts Museum, Houston, Tex.

- A.R.E.A. Sculpture-Ward's Island, New York City, outdoor sculpture exhibit
- 1972 Museum School Gallery, Boston, Mass., "Changing Terms" Kunsthalle Hamburg, West Germany, "American Women Artists Show" Suffolk Museum, Stony Brook, N.Y., "Unmanly Art"
- 1971 Dannenberg & Roman Contemporaries, Inc., New York City, "New Realism-Old Realism" Vassar College Art Gallery, Poughkeepsie, N.Y., "Twenty Six by Twenty Six" 112 Greene Street, New York City, "Andre, Castoro, Strider"
- 1970 Whitney Museum of American Art, New York City, "Whitney Annual" The Hudson River Museum, Yonkers, N.Y., "Light and Motion, and Sound" Felix Handschin Gallery, Basel, Switzerland Allen Memorial Art Museum, Oberlin College, Ohio, "Art in the Mind"
- 1969 Dwan Gallery, New York City, "Poster Show" Finch College, New York City, "The Dominant Woman"
- 1968 The Aldrich Museum of Contemporary Art, Ridgefield, Conn., "Art of the
- 1967 The Pace Gallery, New York City, "Eight Artists"
- 1966 Albright-Knox Art Gallery, Buffalo, N.Y., "Acquisitions 1962-1965" Leo Castelli Gallery, New York City, "For the Benefit of Experiments in Art and Technology, Inc."
- 1965 Institute of Contemporary Art, Boston, Mass. Cornell University Worcester Museum, Mass., "New American Realism" The Pace Gallery, New York City, "Beyond Realism"
- 1964 Ohio University Gallery, Athens, "Anti-Sensitivity Art" Byron Gallery, New York City, "One Hundred American Drawings" The Pace Gallery, New York City, "First International Girlie Exhibition." Traveled to Pace Gallery, Boston
- 1963 University of Massachusetts, Amherst, "Images, New, Real, Pop"
- 1962 Aspects Gallery, New York City Brata Gallery, New York City

Selected Bibliography

- Alloway, Lawrence. *Great Drawings of All Time: The Twentieth Century*, Volume 2. New York: Shorewood/Talisman, 1981.
- Battock, Gregory, ed. *Super Realism: A Critical Anthology*. New York: Dutton, 1975
- Compton, Michael. *Pop Art*. London: Hamlyn, 1970
- Hess, Thomas B. and Elizabeth C. Baker, eds. *Art and Sexual Politics*. New York: MacMillan, 1971
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- Hunter, Sam. *American Art of the 20th Century*. New York: Harry N. Abrams, 1972.
- Johnston, Jill. *Marmalade Me*. New York: Dutton, 1971
- Kirby, Michael. *The Art of Time*. New York: Dutton, 1969
- Kirby, Michael, ed. *The New Theatre: Performance, Documentation*. New York: New York University Press, The Drama Review Series, 1974
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- Lippard, Lucy. *Pop Art*. New York: Frederick A. Praeger, 1966
- Lippard, Lucy. *From the Center, Feminist Essays on Women's Art*. New York: E.R Dutton & Co., Inc., 1976
- Lippard, Lucy. *Six Years: The Dematerialization of the Art Object*. New York: Praeger, 1973

- Lippard, Lucy. *The Pink Glass Swan*, 1995
- Pincus-Witten, Robert. *Postminimalism*. New York: Out of London Press, 1977
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- Semmel, Joan. *A New Eros*. New York: Hacker Art Books, 1977

Public Collections

- Albright-Knox Gallery, Buffalo, New York
- Danforth Museum of Art, Framingham, Massachusetts
- Graduate Center, City University of New York
- Grey Art Gallery, New York University Art Collection, New York
- Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- McNay Art Museum, San Antonio, Texas
- Newark Museum of Art, New Jersey
- Santa Fe Museum of Art, Santa Fe, New Mexico
- The Solomon R. Guggenheim Museum, New York
- Temple University, Philadelphia
- The Wadsworth Atheneum, Hartford, Connecticut

Private Collectors

- The Abrams Family collection
- Bob Berenson
- Scott Burton
- Mike Chutko
- Eduardo Costa
- Mr. and Mrs. Charles Dyker
- Arthur Emil
- Deborah Fain
- Dan Farrell
- Ivan Gold
- Mr. and Mrs. Michael Irving
- Theodore Kheel
- April Kingsley
- Donald Kuspit
- Sol Lewitt
- Sidney Lewis
- The Vera List Family collection
- Robert Mayer
- Claes Oldenberg
- I.M. Pei
- John Perreault
- John Powers
- Linda Shearer
- Richard Solomon
- Mr. and Mrs. Burton Tremaine
- Berta Walker
- Edward Weiss
- Stephen E. Weil
- Diane Waldman

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