

ON BALANCE

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

new work by **AMERICAN ABSTRACT ARTISTS**

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS





PHOTO: CHRISTIAN NGUYEN



This catalog is published by American Abstract Artists in conjunction with the exhibition *On Balance: New Work by American Abstract Artists*, curated by Mary Birmingham and presented by American Abstract Artists at ART CAKE, 214 40th St, Brooklyn, NY 11232, April 15 – May 14, 2023

Guest curator: Mary Birmingham

Design: Karen Freedman

Photography: Daniel G. Hill & Christian Nguyen

Editors: Jacob Cartwright & Laurie Fendrich

American Abstract Artists (AAA) is a democratic artist-run organization founded in 1936 in New York City to promote and foster understanding of abstract and non-objective art. AAA organizes exhibitions and produces member print portfolios and catalogs. It provides a forum to discuss and expand ideas about abstract art by hosting critical panels and symposia and publishing the *American Abstract Artists Journal*. AAA distributes its published materials internationally to cultural organizations and documents its member history in the Smithsonian Archives of American Art.

American Abstract Artists is a 501(c)(3) non-profit organization. Tax-deductible donations to American Abstract Artists help fund its public programs and exhibitions. All donations are fully tax-deductible to the extent permitted by law.

Copyright © 2023 American Abstract Artists

All artworks are copyrighted to the individual artists or their estates, except where noted otherwise.

First Edition

ISBN: 979-8-218-20924-7

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission in writing from the publisher.

On Balance: New Work by American Abstract Artists

© 2023 Mary Birmingham and American Abstract Artists

American Abstract Artists, 100 Union Street, Brooklyn, N.Y. 11231

americanabstractartists.org

ON BALANCE

new work by AMERICAN ABSTRACT ARTISTS

Essay by Mary Birmingham

Published by American Abstract Artists

AMERICAN ABSTRACT ARTISTS MEMBERSHIP

Alice Adams • Liz Ainslie • Steven Alexander • Eve Aschheim • Martin Ball • Emily Berger • Jeffrey Bishop • Susan Bonfils • Power Boothe • Naomi Boretz • Sharon Brant • Marvin Brown • Jacob Cartwright • James O. Clark • Matthew Deleget • Rob de Oude • Gabriele Evertz • Laurie Fendrich • Joanne Freeman • Cris Gianakos • Heidi Gluck • Gary Golkin • Gail Gregg • James Gross • Lynne Harlow • Carl Hazelwood • Mara Held • Pinkney Herbert • Daniel G. Hill • Gilbert Hsiao • Rhia Hurt • Phillis Ideal • Julian Jackson • James Juszczak • Cecily Kahn • Marthe Keller • Iona Kleinhaut • Victor Kord • Irene Lawrence • Jane Logemann • Oscar Magnan • Stephen Maine • Nancy Manter • Joanne Mattera • Creighton Michael • Manfred Mohr • Hiroshi Murata • Judith Murray • Lisa Nanni • John Obuck • Jim Osman • John T. Phillips • Don Porcaro • Corey Postiglione • Lucio Pozzi • Raquel Rabinovich • David Reed • Irene Rousseau • Rodney Ripps • Dorothea Rockburne • Ce Roser • David Row • Anne Russinof • Cordy Ryman • Lorenza Sannai • Karen Schifano • Mary Schiliro • Claire Seidl • Edward Shalala • Susan Smith • Melissa Staiger • Richard Stone • Robert Storr • Robert Swain • Li Trincere • Kim Uchiyama • Clover Vail • Vera Vasek • Don Voisine • Merrill Wagner • Stephen Westfall • Jeanne Wilkinson • Mark Williams • Thornton Willis • Patricia Zarate • Nola Zirin

AMERICAN ABSTRACT ARTISTS LEADERSHIP

Jim Osman, President
Joanne Freeman, Vice President
Daniel G. Hill, Secretary
Claire Seidl, Assistant Secretary
Gail Gregg, Treasurer
Gary Golkin, Assistant Treasurer
Rob de Oude, Exhibitions Committee Chair
Joanne Mattera, Publications Committee Chair

ACKNOWLEDGMENTS

Many people played a part in making this show of 62 member artists such a great success. We owe tremendous thanks to our curator Mary Birmingham, for her selections, installation, and overall vision. The staff at ART CAKE were indispensable in their on-site support. Many thanks are owed to the AAA Exhibitions Committee—Jacob Cartwright, Gilbert Hsiao, Rob de Oude, Don Porcaro, and Melissa Staiger—who worked tirelessly for the past year to make this show happen. Gratitude also goes to AAA members Julian Jackson, Jim Osman, Don Voisine, Mark Williams, and Patricia Zarate, who helped the Exhibitions Committee install the show. We thank Jacob Cartwright for his dedication in developing this catalog and the Dorothea and Leo Rabkin Foundation whose generous support made its publication possible. We also gratefully acknowledge The Lily Auchincloss Foundation for their support of the exhibition. Finally, we extend a special thanks to Cordy Ryman for his instrumental backing throughout the process and for giving us access to such a beautifully conceived space.

Jim Osman and Joanne Freeman
PRESIDENT AND VICE PRESIDENT, AMERICAN ABSTRACT ARTISTS, 2023



LILY AUCHINCLOSS FOUNDATION







American Abstract Artists, Squibb Galleries, New York, NY, April 3–17, 1937

PHOTO: GEORGE L.K. MORRIS, COURTESY THE ARCHIVES OF AMERICAN ART FROM THE CHARLES GREEN SHAW PAPERS

ON BALANCE

MARY BIRMINGHAM, curator

When a group of artists in New York founded the organization American Abstract Artists (AAA) in 1936, they believed that the best way to promote the acceptance and growth of abstract art in the United States was by presenting annual exhibitions of their work. They envisioned themselves as an inclusive exhibiting organization that would accommodate a variety of abstract styles while giving equal weight to all its members. From the start, AAA's exhibitions incorporated examples of geometric, expressionistic, and biomorphic abstraction. Its commitment to diversity in abstraction has remained steady for nearly nine decades and has expanded to include optical art, found objects and repurposed materials, digital technology, photography, video, and even light.

AAA continues to uphold the tradition of "all-in" member shows, regularly organizing these large exhibitions. I was honored when they invited me to curate the latest version—the first one they have held since 2016. Their democratic approach, however, created a curatorial challenge: how to select recent work by more than sixty current members, honoring the individual viewpoint of each artist while developing a cohesive exhibition. Since I saw the assignment as a kind of balancing act, I decided to lean into that idea and frame the show around it. *On Balance: New Work by American Abstract Artists*, examines balance as a compositional element as well as a curatorial strategy for selecting and exhibiting objects. Additionally, when viewed as a whole, the full assembly of works in the exhibition can be seen as a physical manifestation of AAA's cooperative spirit—a kind of visual metaphor for the impartiality and egalitarianism characterizing an organization that makes an equal place for each member.



Fig. 1. Kim Uchiyama, *Portico*



Fig. 2. Mark Williams, *PoC #23*



Fig. 3. Mara Held, *Bubbling Well*



Fig. 4. Emily Berger, *Night Life*

Balance in a work of art refers to how the individual elements—line, shape, color, value, space, form, and texture—relate to one another in terms of their visual weight. The four basic types of balance—symmetrical, asymmetrical, radial, and crystallographic (or mosaic)—are represented throughout the exhibition, including in these examples:

In symmetrical balance, the composition is the same on the left and right sides of a central axis. (fig. 1)

In asymmetrical balance, the elements of a composition are different but still feel balanced because they are equally weighted. (fig. 2)

In radial balance, compositional elements emerge from a central point, almost like spokes on a wheel. (fig. 3)

In crystallographic (or mosaic) balance, equal weight is given to a large number of repeated elements that are not perfectly symmetrical. (fig. 4)

Most artists use formal balance instinctively. The nuanced differences among its various types may not be immediately noticeable to the viewer, but how we perceive balance always affects the way we respond to art. Selecting works for an exhibition that feature different types of balance and distributing them proportionately throughout the space helps to keep the installation dynamic.

These four types of balance can also apply to the overall layout of an exhibition. Contemporary art is often hung in symmetrical, asymmetrical, and radial arrangements, while salon-style installations employ crystallographic balance. For *On Balance*, I used asymmetrical balance to guide the exhibition's layout, relying on it to set up lively, rhythmic patterns that would allow individual works to shine.

Working with a large cohort of artists—each having a well-developed practice and a unique point of view—seemed

intimidating at first, but ultimately it provided a wealth of possibilities for a well-balanced and broad-reaching show. I was able to choose works in a variety of media that demonstrate the growth and continuing relevance of abstraction in contemporary art. The innovative use by some of the artists of quotidian materials such as found cardboard, scrap lumber, rug padding, ceramic tile, and plastic beads, and commercially available products like plywood, MDF, polypropylene webbing, acrylic, and aluminum underscores AAA's recognized commitment to diversity in abstraction.

In selecting the work, I considered formal elements like geometric shapes, lines, and patterns, negative and positive space, brushwork, texture, and surface quality, always weighing the similarities and differences. I tried to find enough affinities among the works to create a harmonious installation, while incorporating the right amount of contrast to strike an interesting balance. Color was obviously a major factor in choosing the work; similar palettes suggested compatible relationships within smaller groupings, while several distinctive works stood alone as strong accents. Size was also a critical part of every decision. I included many easel-size paintings, considering them the most comfortable fit for the exhibition space, but I also chose a handful of very small and very large works, which I placed throughout the galleries. I think of these visual "notes" as the syncopated beats that "jazz up" the rhythm on the walls.

As a curator, I am always interested in the dialogues that can occur when artworks hang in proximity to one another; placed together in a new context, they often communicate fresh ideas. I chose each of the works for this exhibition with an eye toward the installation, considering the different ways they might interact on the gallery walls. This concept is echoed in the layout of this publication, which pairs images of works that are adjacent to or near one another in the installation. Discovering similarities and contrasts between the works creates a dynamic experience for the viewer moving through the space or a reader turning the pages of the exhibition catalogue. Balance is a condition in which the even distribution of weight enables someone or something to remain upright and steady; arguably, it is one of the reasons AAA has remained a viable and relevant organization. Since its formation during the Great Depression, AAA has successfully navigated through some choppy waters—WWII and subsequent global conflicts, economic ups and downs, social and political turmoil, and most recently, a global pandemic. While a commitment to abstraction has always been its

primary guiding force, we should also consider the crucial role balance has played in positioning AAA as a steady presence in a shifting art world.

AAA's membership has grown and evolved, numbering more than 350 past and present members. Notably, women have always played significant roles in the organization. (Of the thirty-nine founding members, nine were women—two of whom went on to become AAA presidents.) Today, AAA has achieved gender equality, with just over 50 percent of the members identifying as female, establishing another significant balance in this cooperative, artist-run organization.

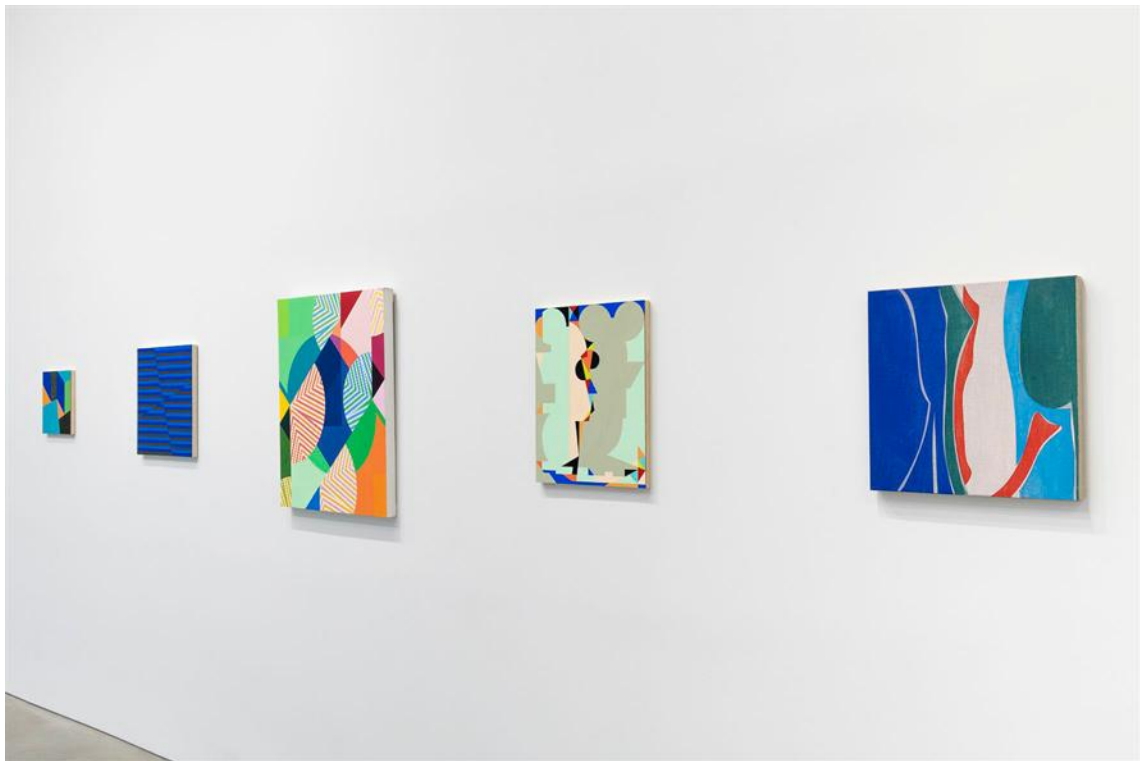
Like their predecessors, AAA's current members divide and share the responsibility for sustaining the organization—planning exhibitions, publications, and public programs. They are also tasked with preserving its significant history. Harnessing the same sense of collegiality and collaboration that has characterized AAA from its inception, they keep the organization steady. But balance is not stasis; these members are all working artists, and that is what ultimately keeps the organization moving forward. While AAA may nurture or even create a platform for abstract art, on balance, its member artists have always been the reason for its endurance.



On Balance—New Work by American Abstract Artists, Art Cake, Brooklyn NY, April 15 – May 14, 2023
PHOTO: DANIEL G. HILL













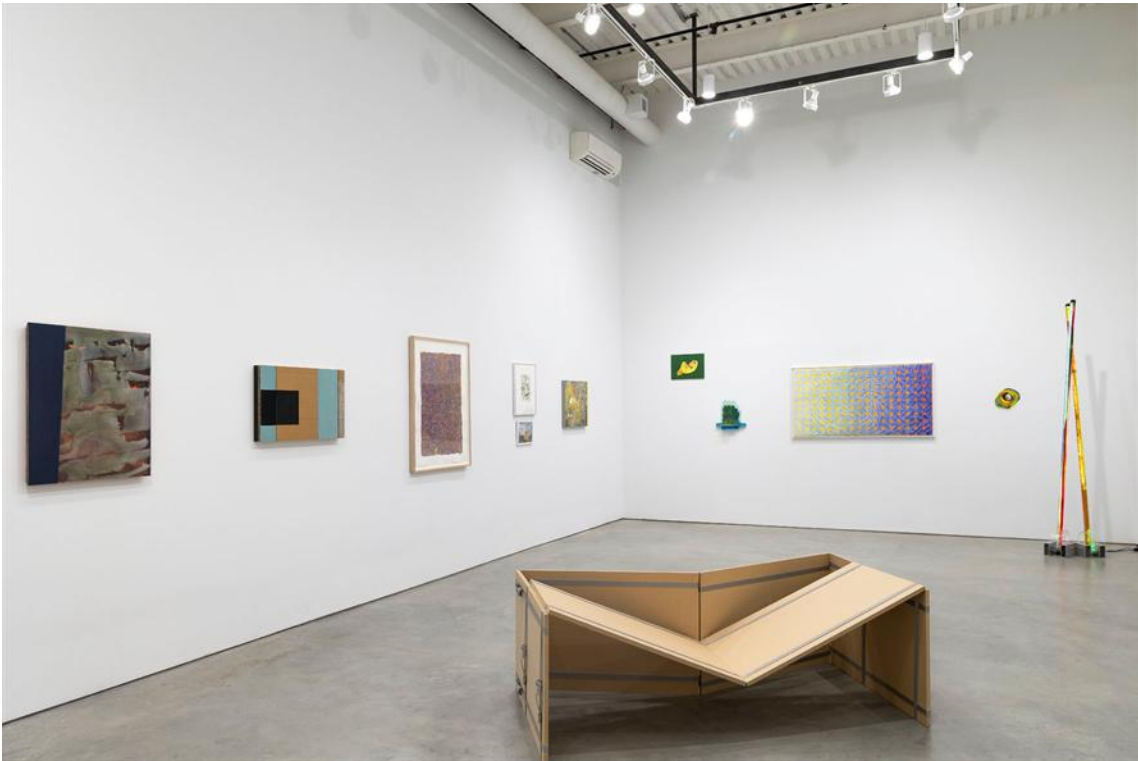


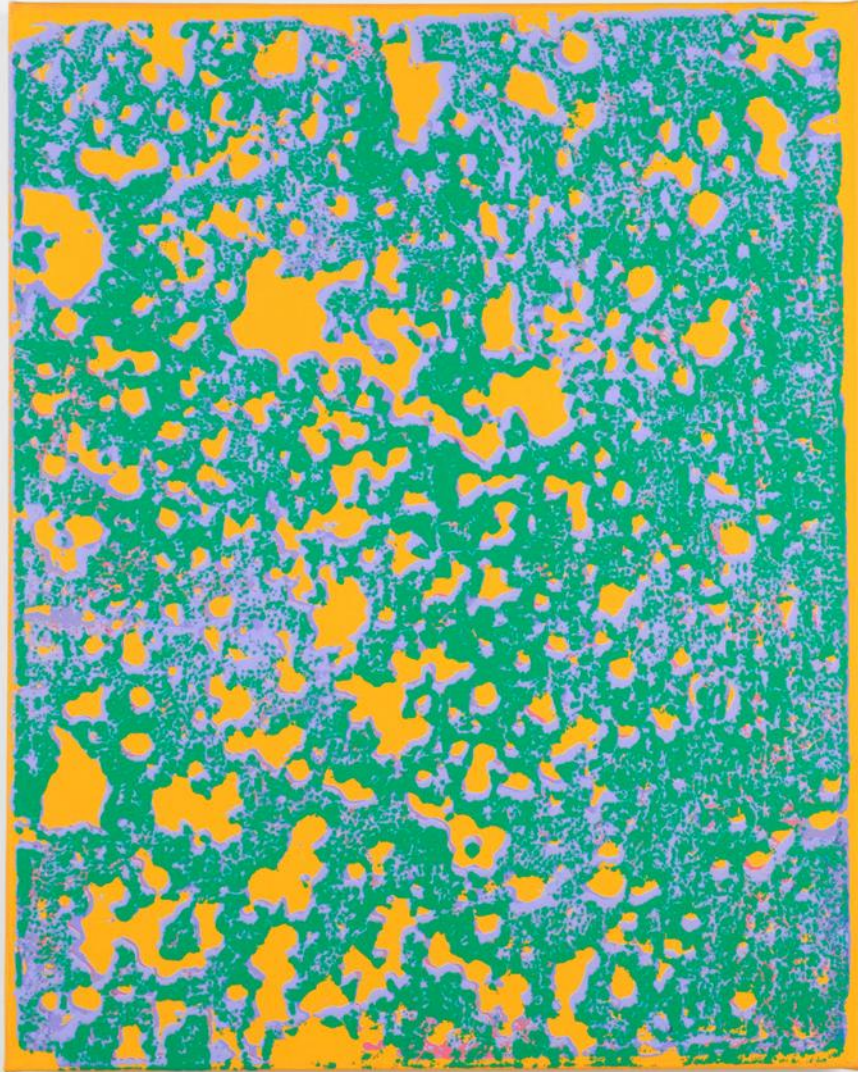












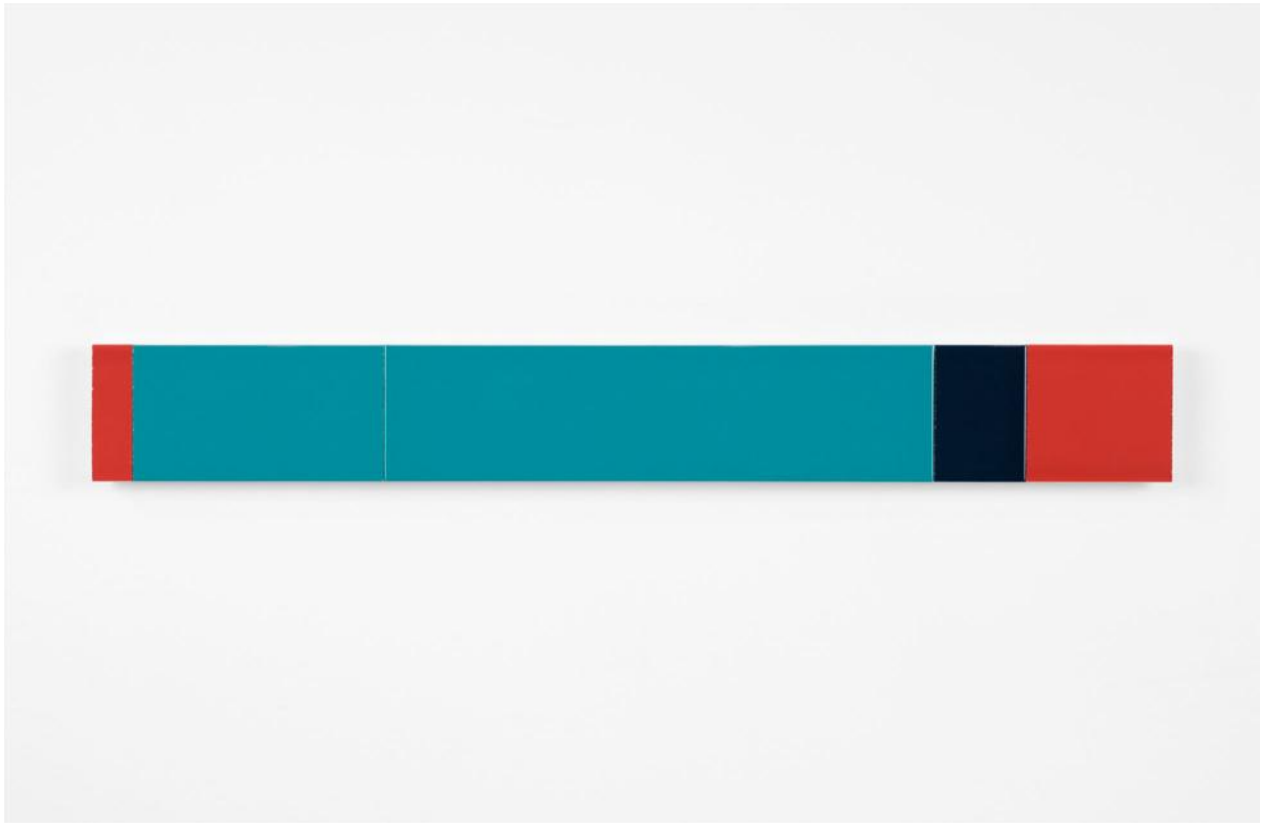
Stephen Maine, 22-0307, 2022, Acrylic on canvas, 30 × 24 in.



Ce Roser, *Solar Games*, 2021, Watercolor on paper, 14 × 20 in.



Julian Jackson, *Richmond 71*, 2023, Watercolor on paper, 30 × 22 in.



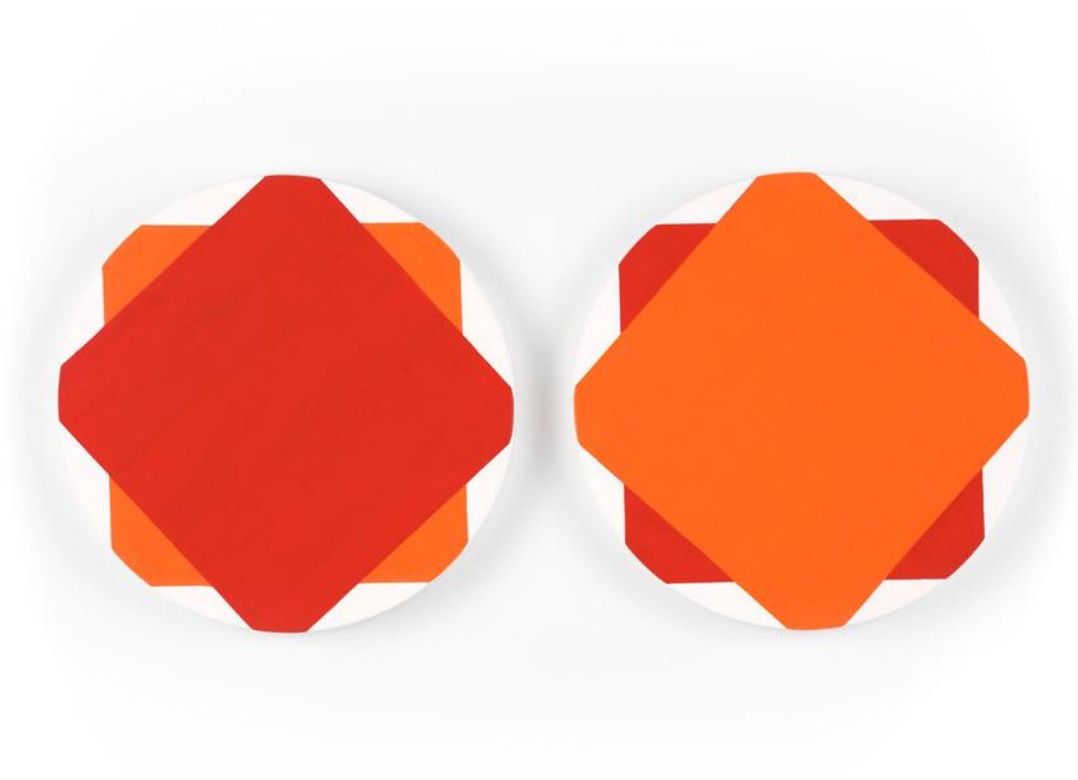
Lynne Harlow, *Horizon 4*, 2017, Ceramic tile and aluminum channel, 4 × 30 in.



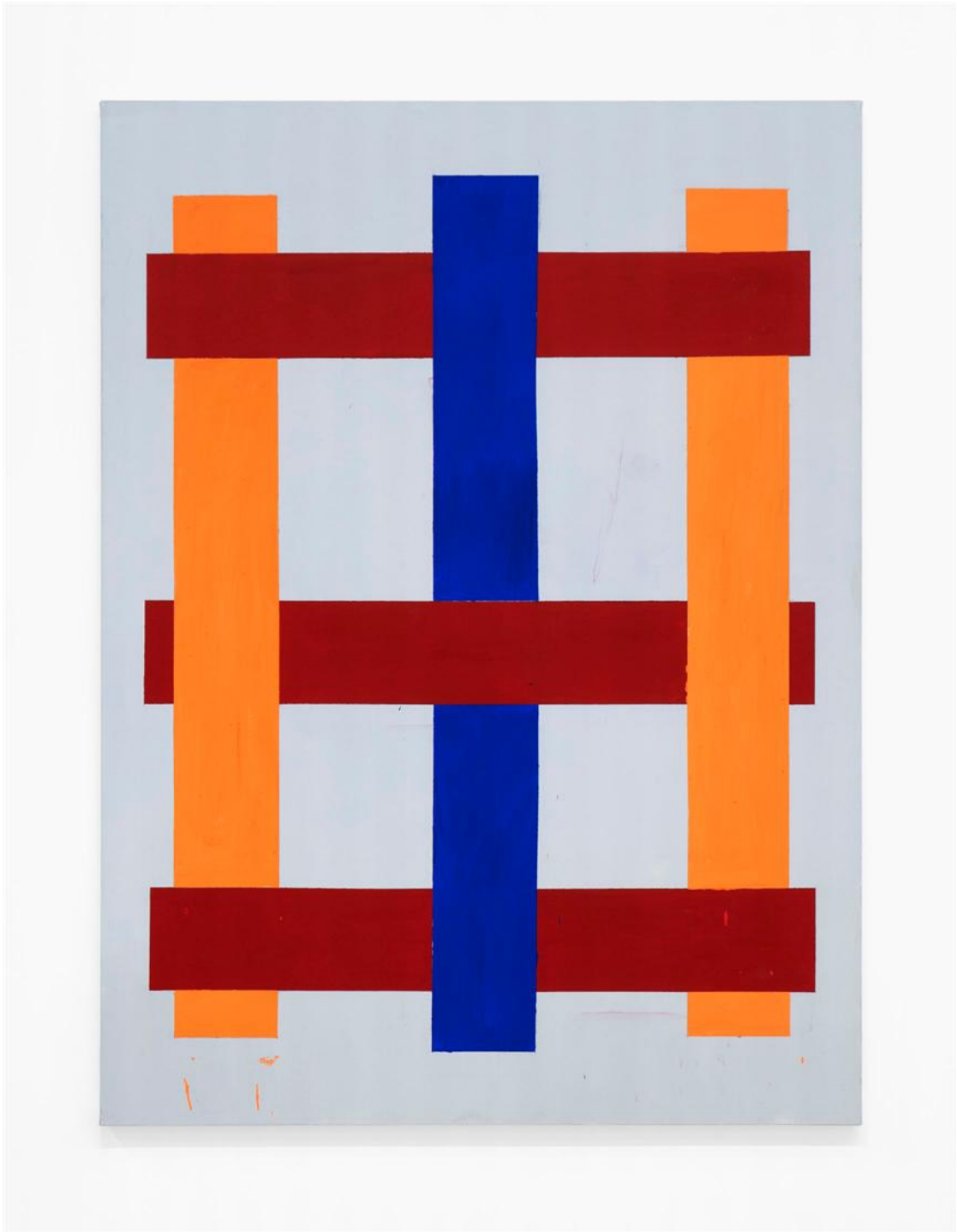
Joanne Mattera, *Tutto 2*, 2022, Acrylic and mixed media on panel, 16 × 12 in.



Melissa Staiger, *Rooted No.19*, 2022, Acrylic on panel, 24 × 18 in.



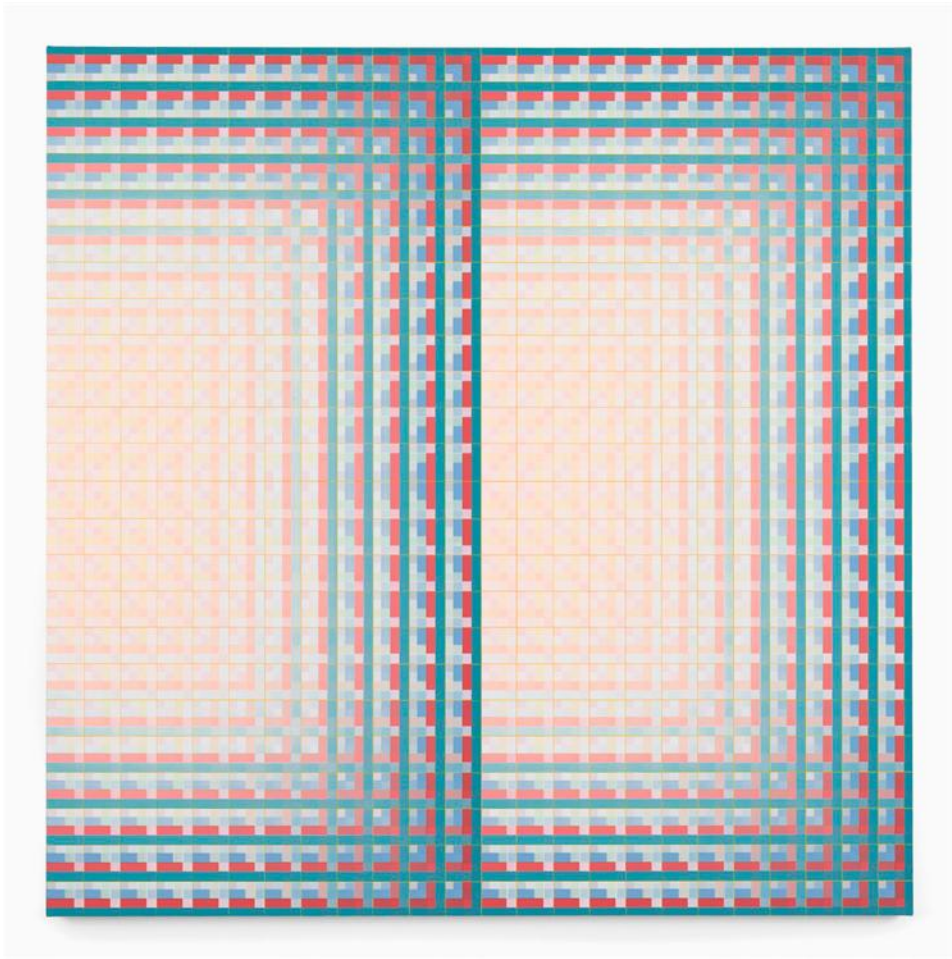
Patricia Zarate, *The Story of Persimmon*, 2021, Acrylic on birch wood, 10 × 21 in.



Thornton Willis, *Untitled (Floating Lattice)*, 2021-22, Acrylic on canvas, 70 × 52 in.



Susan Bonfils, *Gravity GR22*, 2022, Acrylic on linen over wood panel, 17 × 17 in.



Rob de Oude, *Side Swipe*, 2022, Oil on canvas, 48 × 48 in.



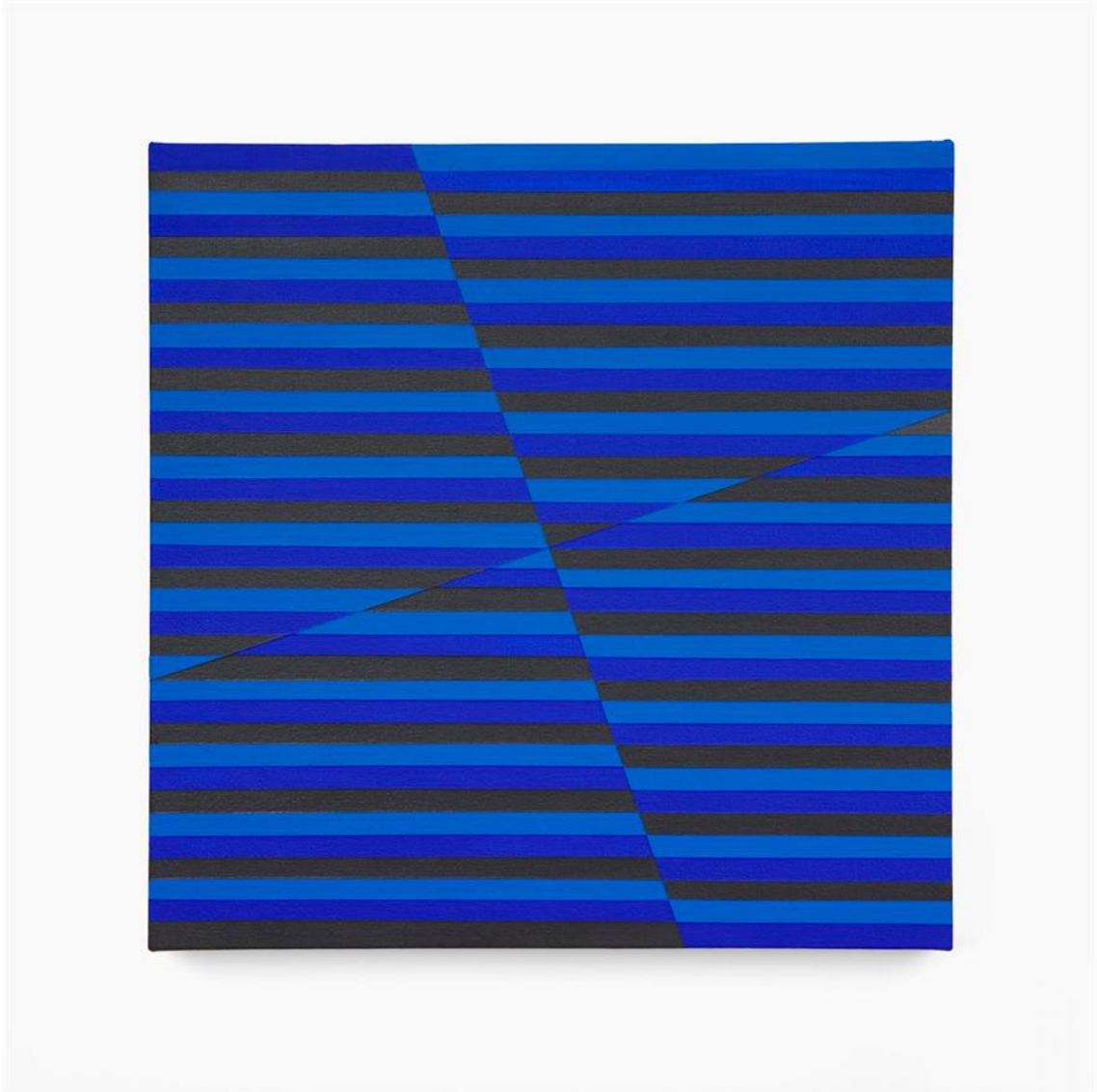
Joanne Freeman, *Red Line*, 2021, Oil on linen, 18 × 18 in.



Laurie Fendrich, *Maybe You're Right*, 2022, Acrylic and gouache on clayboard, 20 × 16 in.



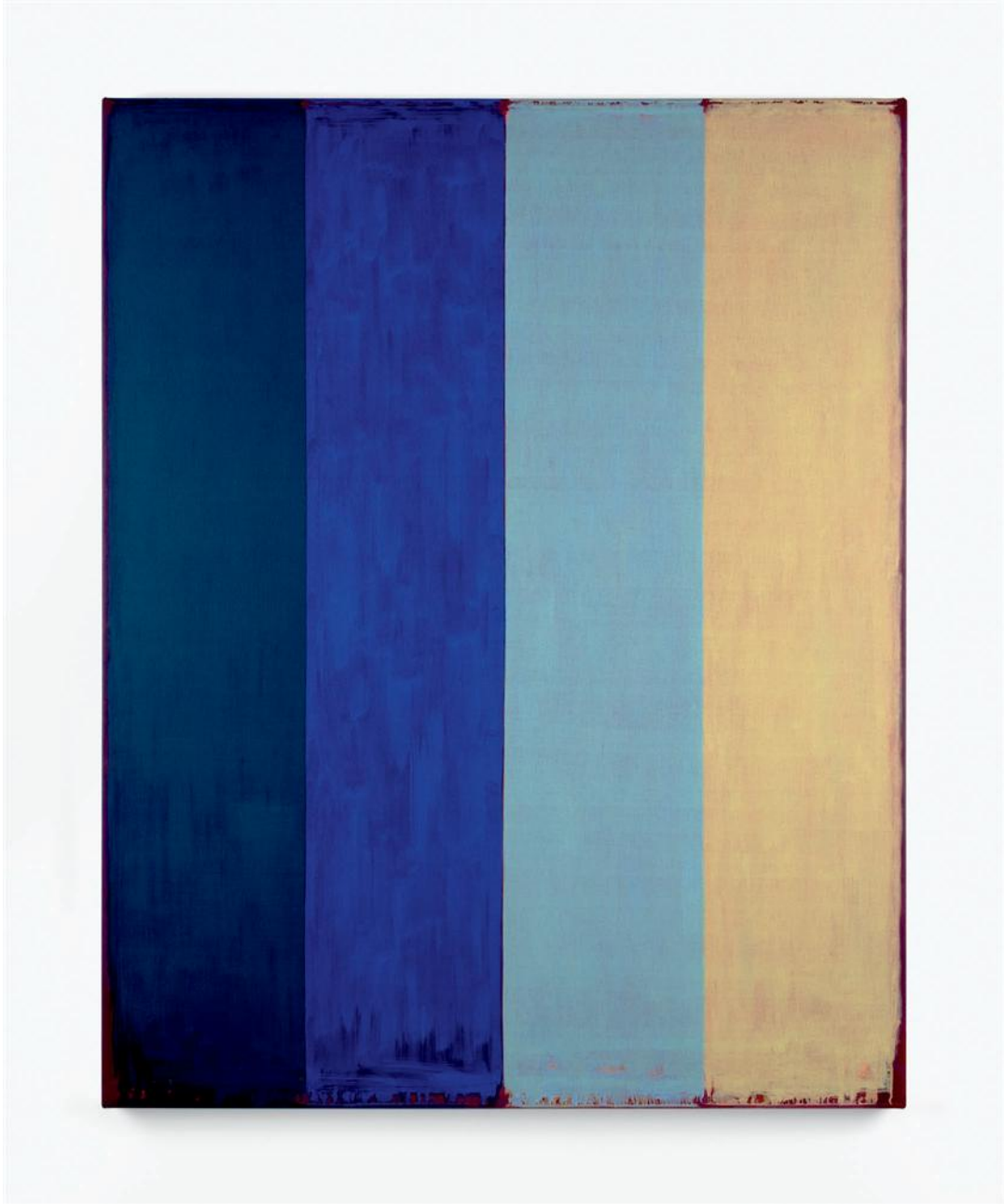
Jacob Cartwright, *Chiming Air N°1*, 2022, Acrylic on canvas over panel, 30 × 24 in.



Gabriele Evertz, *Crossroads Patience*, 2020, Acrylic on canvas, 18 × 18 in.



Lorenza Sannai, *See Change*, 2019, Acrylic on gesso board, 12 × 12 in.



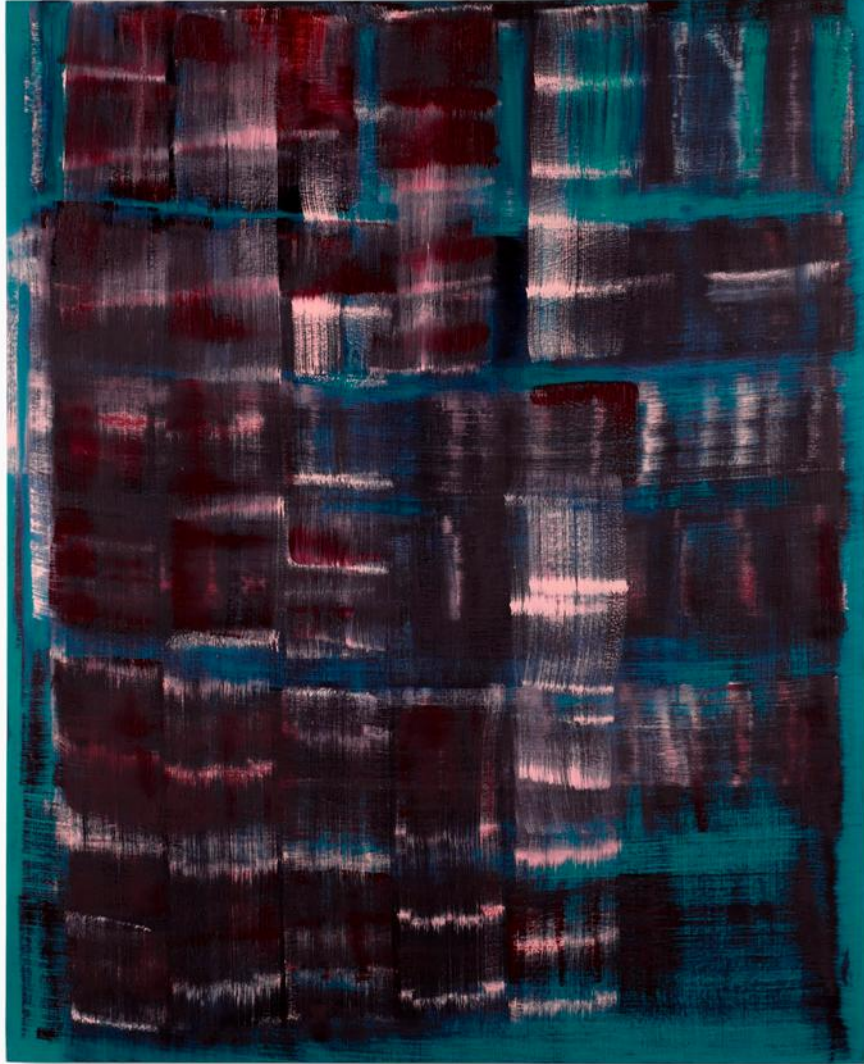
Steven Alexander, *Arcade 15*, 2021, Oil on canvas, 50 × 40 in.



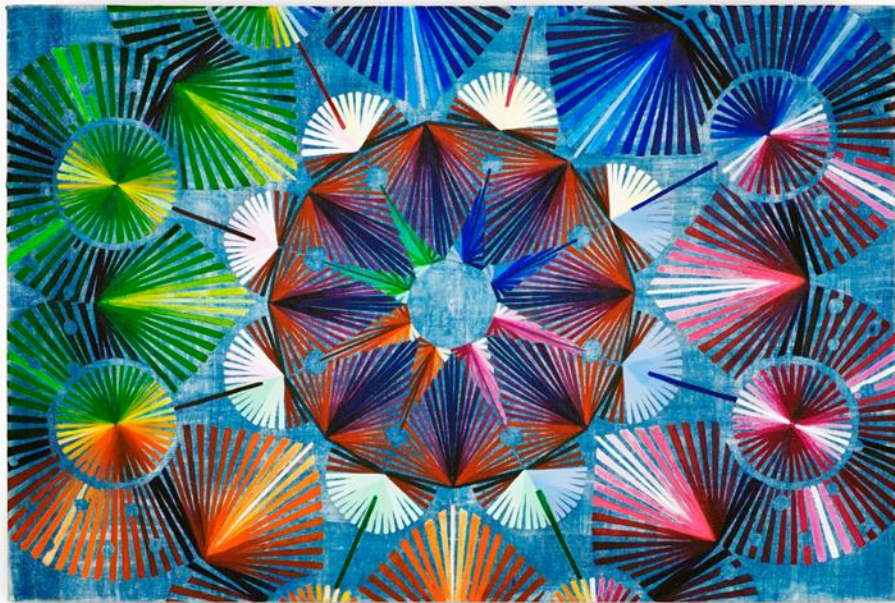
Claire Seidl, *Out of the Picture*, 2022, Oil on linen, 30 × 28 in.



Iona Kleinhaut, *Night-Bloom*, 2022, Oil on linen, 22 × 24 in.



Emily Berger, *Night Life*, 2023, Oil on wood, 30 × 24 in.



Mara Held, *Bubbling Well*, 2022, Egg tempera on linen over panel, 24 × 36 in.



Kim Uchiyama, *Portico*, 2022, Oil on linen, 72 × 72 in.



Carl E. Hazlewood, *BlackHead Anansi at Sea*, 2022, Polyester, plastic mesh, acrylic, canvas, pigment ink, Hahnemuhle paper, oil, pastel, map pins, push pins, plastic jewelry, 20 × 20 in.



Susan Smith, *Yellow and Tan Plasterboard with Red*, 2022, Found plasterboard with oil on canvas, 6 $\frac{7}{8}$ × 23 $\frac{3}{8}$ in.



Stephen Westfall, *Song*, 2021, Oil and alkyd on canvas, 72 × 24 in.



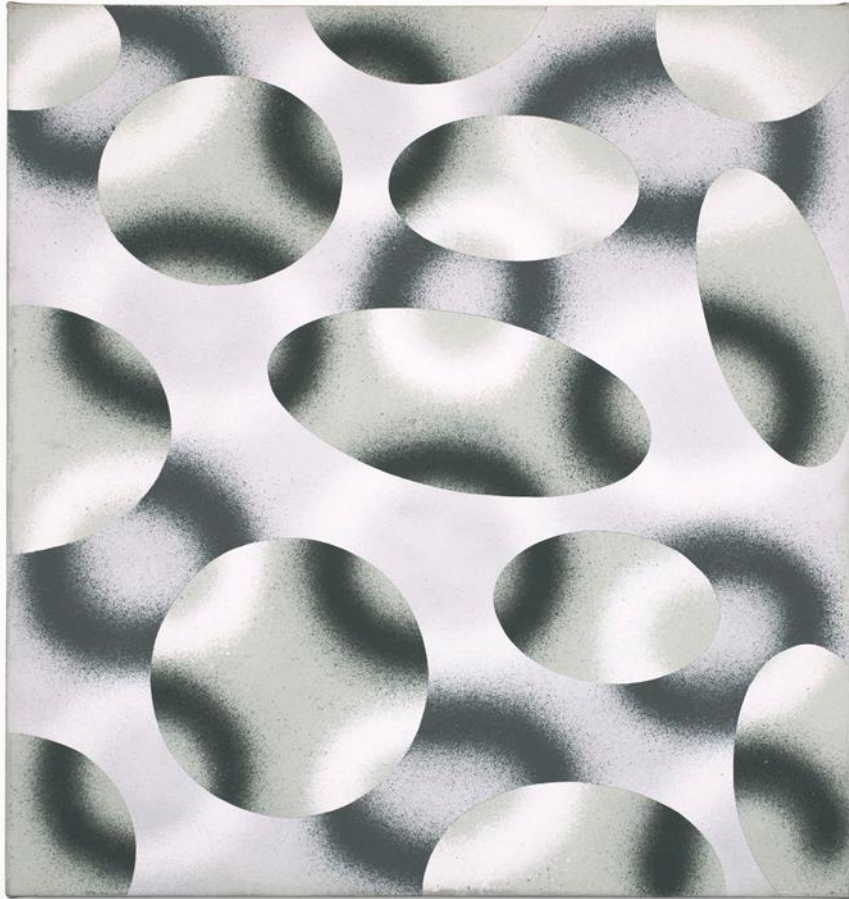
Corey Postiglione, *Rondel Solar #2*, 2021, Acrylic on canvas, 36 × 36 in.



Karen Schifano, *Home Free All*, 2021, Flashe on canvas, 28 × 36 in.



Victor Kord, *Gluework XXXV*, 2022, Tempera and Elmer's glue, 15 × 18 in.



John Phillips, *Talk Talk*, 2020, Flashe on linen, 21 × 20 in.



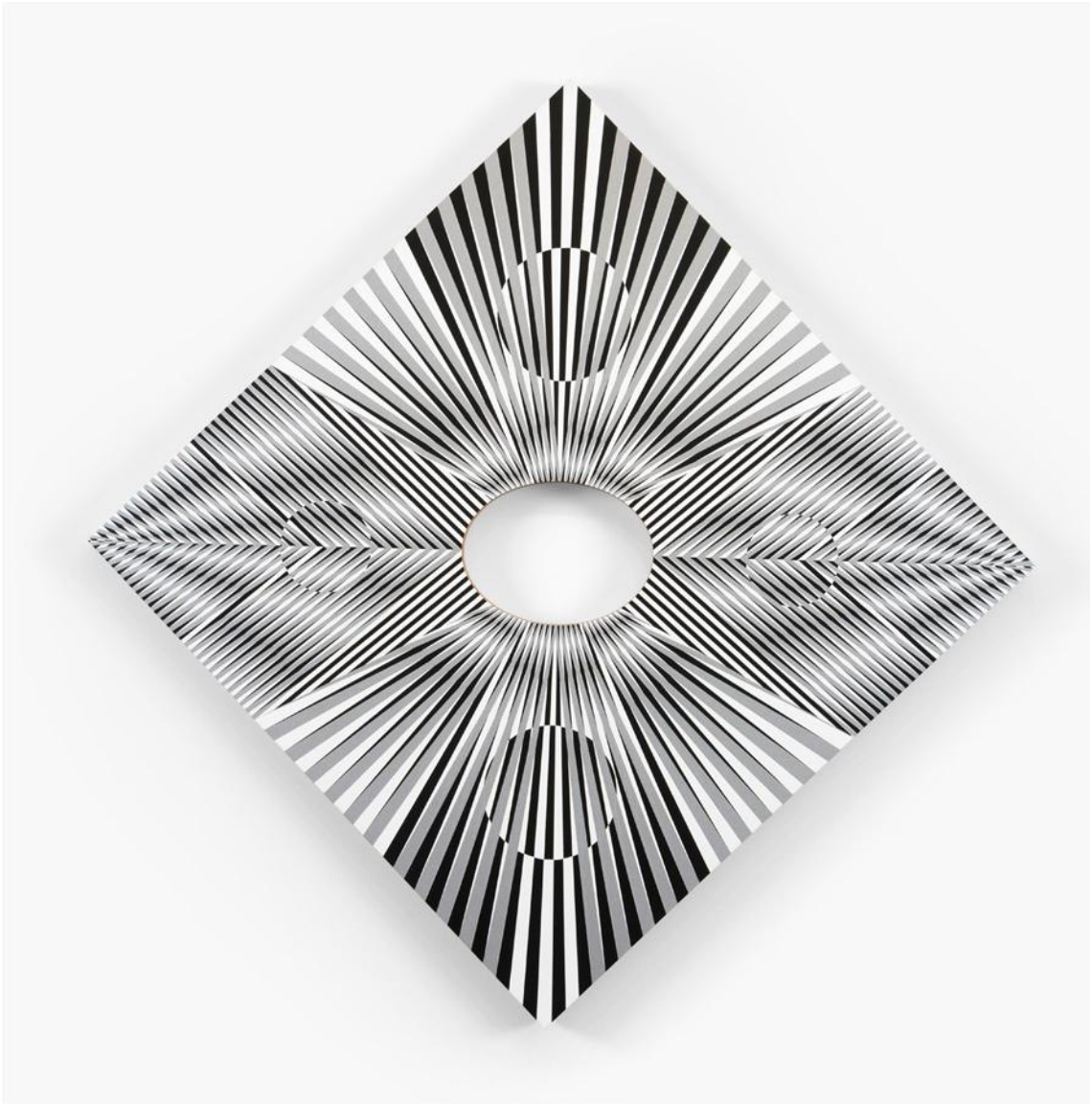
Li Trincere, *Iron Head*, 2022, Acrylic on canvas, 54 × 54 in.



Lucio Pozzi, #210060 *Asterion*, 2021, Acrylic on plywood, 11¼ × 9⅞ × 3⅞ in.



Jeffrey Bishop, *Mini Quiver #10*, 2022, Screenprint and acrylic on rice paper on panel, 16 × 12 in.



Gilbert Hsiao, *Eclipse*, 2021, Acrylic on wood, 37 × 37 in.



Nola Zirin, *Outside the Triangle*, 2022, Oil and acrylic on wood, 24 × 12 in.



Don Voisine, *Ivan*, 2021, Oil on wood, 30 × 24 in.



Mary Schilero, *Side by Side 1*, 2020, Acrylic paint on Mylar, 85½ × 12 in.



Alice Adams, *Last Red One*, 2021, Ink on paper, 17 × 13 in.



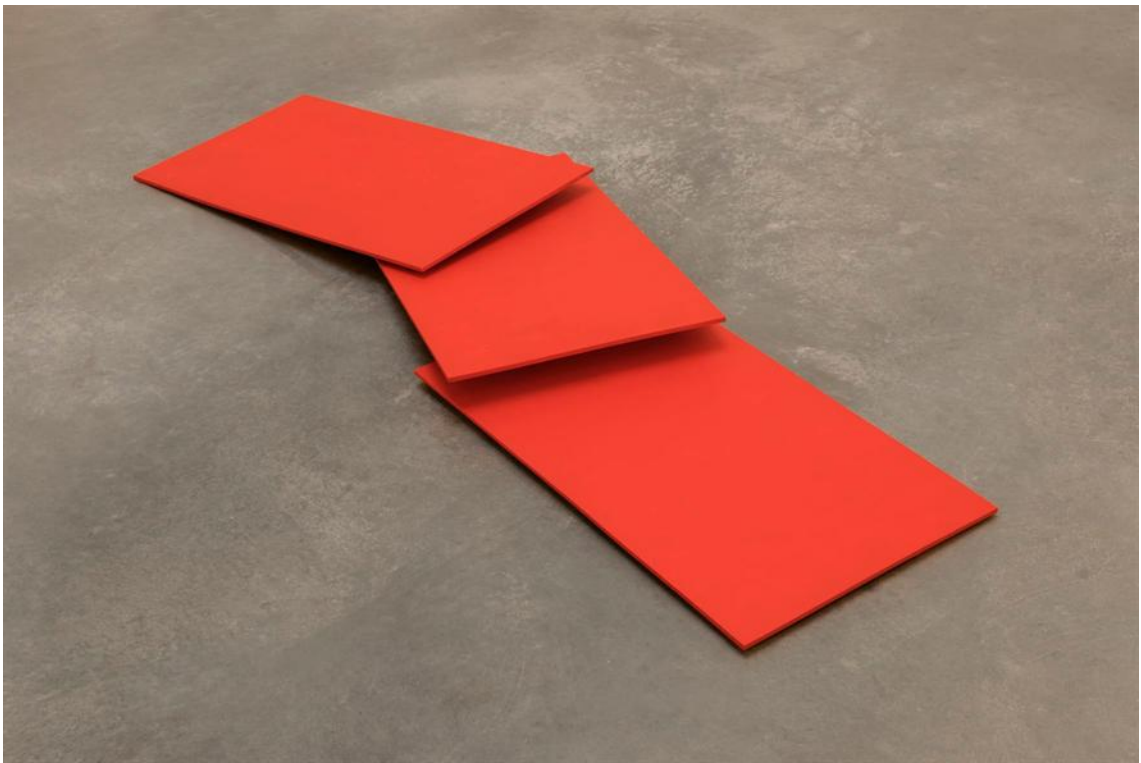
Liz Ainslie, *Can't Hurt*, 2020, Oil on linen, 14 × 11 in.



Jim Osman, *Bullseye*, 2021, Wood, paint, 51 × 32 × 19½ in.



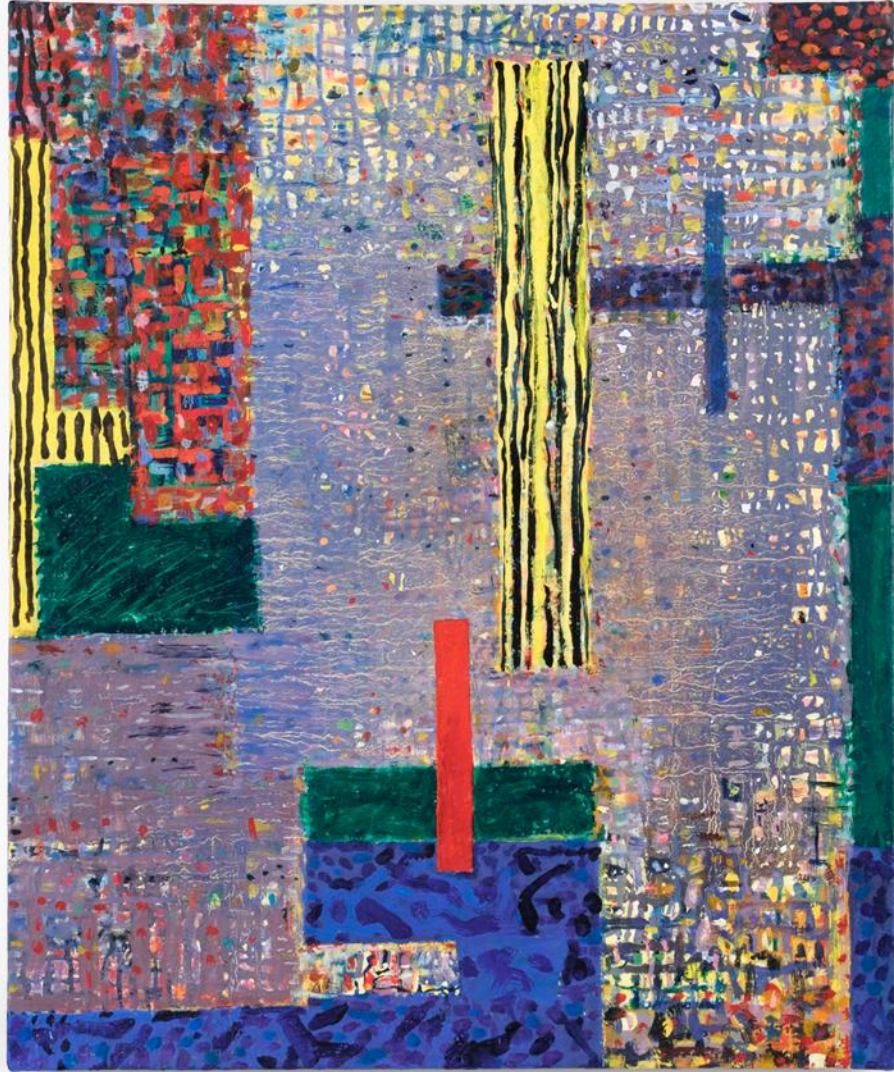
James Juszczyk, *Contentment*, 2021, Acrylic on canvas, 20 × 20 in.



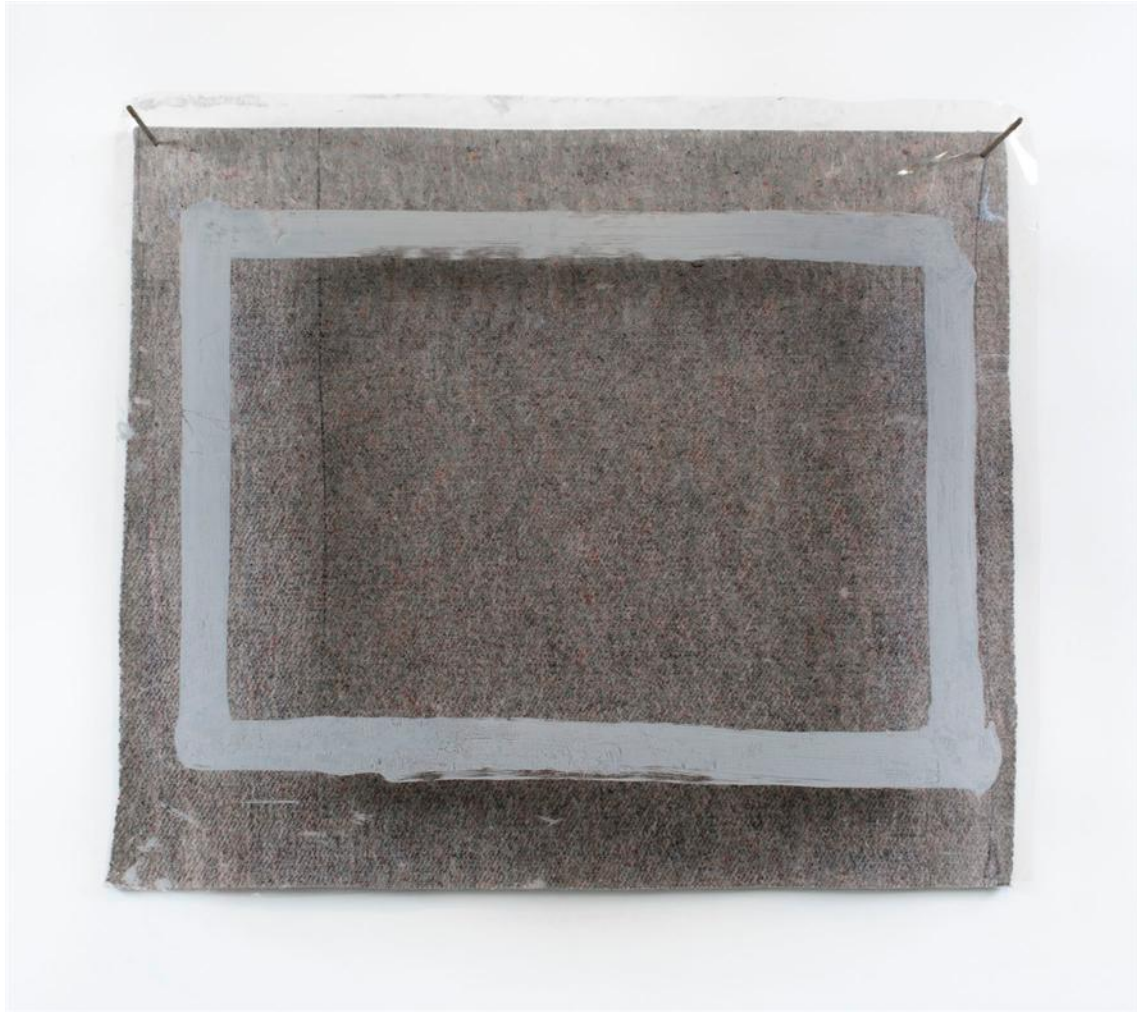
Cris Gianakos, *Red Dystopian Ramp II*, 2023, Painted plywood, 5½ × 86½ × 43¼ in.



Cordy Ryman, *Idaho Premium*, 2021, Acrylic on wood, 68 × 3½ × 1½ in.



Cecily Kahn, *Blue Maze*, 2020, Oil on linen, 24 × 20 in.



Marthe Keller, *The rag was up I*, 2018, Zinc acrylic, pencil, rug pad, vinyl, aluminum spikes, 36 × 42 × 3½ in.



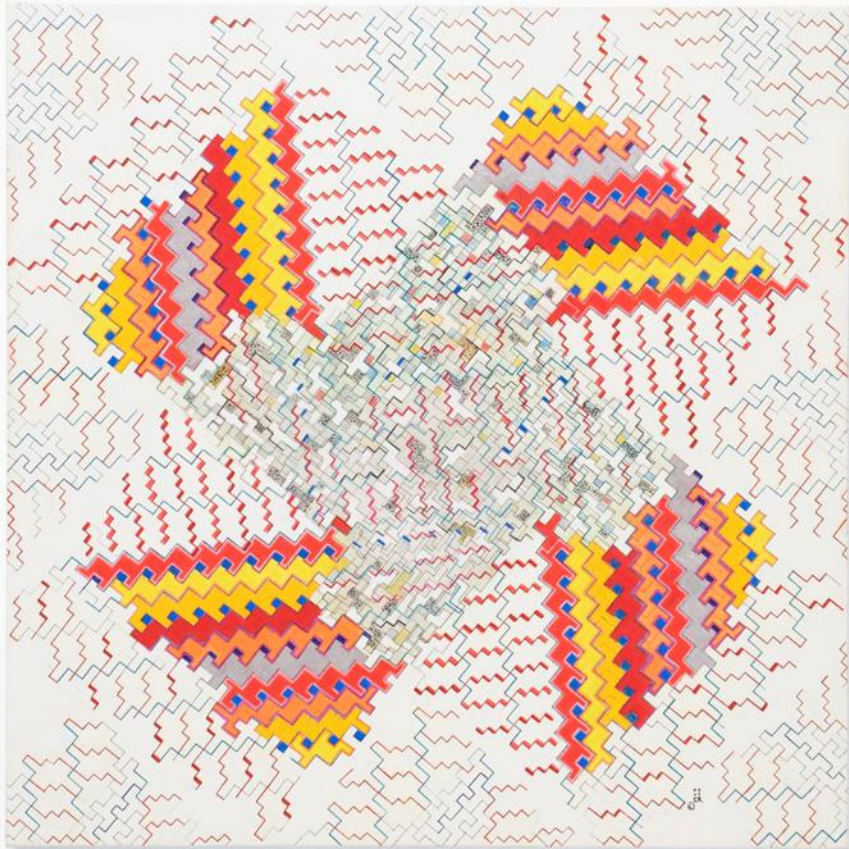
Daniel G. Hill, *Self-Obstructing Linkage*, 2022, MDF, polypropylene webbing, zinc alloy buckles, 24½ × 36 × 69½ in.



Edward Shalala, *Canvas thread flown with a kite* · Fort Totten, Queens, NY · Latitude and longitude:
40.7921 degrees n, 73.7761 degrees w · 25 feet x 25 feet · September 14, 2020, Documentary photo, 2020



Pinkney Herbert, *Gotham 4*, 2021, Pencil and ink on paper, 30 × 22 in.



Irene Rousseau, *Visual Symphony*, 2021, Oil and ink on canvas, 36 × 36 in.



Raquel Rabinovich, *River Library 456*, 2018-2019, Charcoal wash, Danube River mud and glue on Essindia paper, 15 × 23 in.



Manfred Mohr, *P3010-2*, 2020-2021, Dye sublimation on aluminum, 17 × 17 × 2 in.



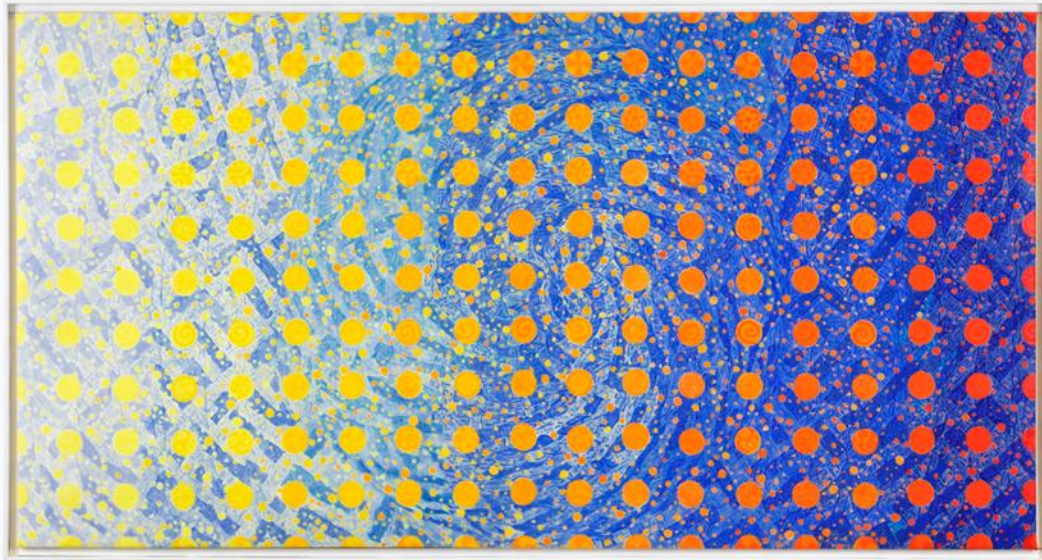
Creighton Michael, *Stir 121 v3*, 2022, Digital print, 24 × 30 in.



James O. Clark, *Lean Today, Rich Tomorrow*, 2022, Aluminum, plastic, LED lights, dimensions variable



Rhia Hurt, *Grass Sun*, 2022, Paper, photofilms, acrylic, magnets, 10 × 10 × 2 in.



Gary Golkin, *Time Release*, 2022, Colored pencil on non-woven paper, 20 × 58 in.



Marvin Brown, *Arc*, 2022, Inkjet print, 20 × 20 in.



Lisa Nanni, *Iridescent Green Blue Waves*, 2022, Metal, glass, acrylic, 15 × 14 × 6 in.



Gail Gregg, *Vincón*, 2019, Digital collage on Dibond 12 × 16¾ in.



Judith Murray, *Outpost*, 2014, Oil on linen, 20 × 22 in.



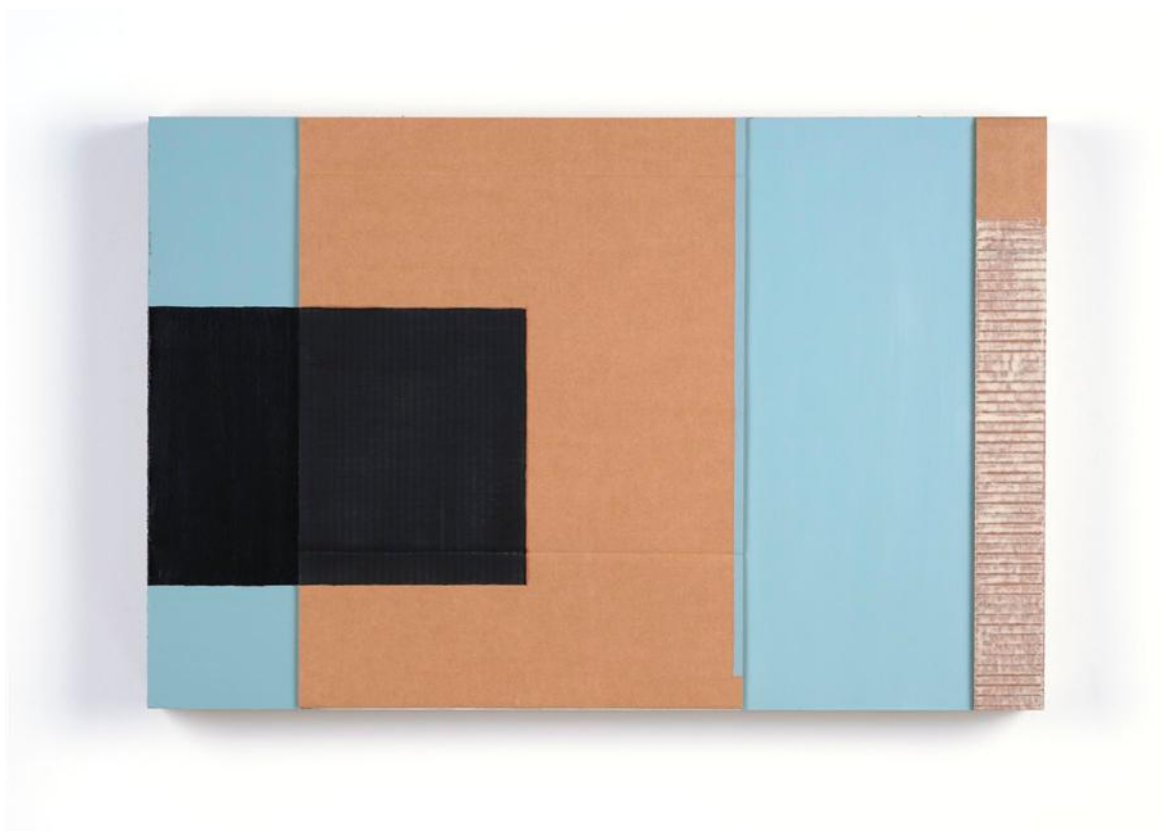
Jane Logemann, *Core*, 2022, Watercolor and acrylic on paper, 35 × 22 in.



Jeanne Wilkinson, *Waltz in Blue Still 5*, 2022, Inkjet print, 8½ × 11 in.



James Gross, *White Forms*, 2023, Inkjet print, 20 × 16 in.



Mark Williams, *PoC #23*, 2021, Oil and pencil on cardboard, 18 $\frac{7}{8}$ × 28 $\frac{1}{2}$ × 2 $\frac{1}{2}$ in.



Nancy Manter, *Slide Over*, 2023, Flashe on beveled panel, 30 × 24 in.

WORKS IN THE EXHIBITION

- Alice Adams**, *Last Red One*, 2021, Ink on paper, 17 × 13 in., Courtesy of the artist and Zürcher Gallery, New York, NY p. 61
- Liz Ainslie**, *Can't Hurt*, 2020, Oil on linen, 14 × 11 in. p. 62
- Steven Alexander**, *Arcade 15*, 2021, Oil on canvas, 50 × 40 in. p. 41
- Emily Berger**, *Night Life*, 2023, Oil on wood, 30 × 24 in. p. 44
- Jeffrey Bishop**, *Mini Quiver #10*, 2022, Screenprint and acrylic on rice paper on panel, 16 × 12 in. p. 56
- Susan Bonfils**, *Gravity GR22*, 2022, Acrylic on linen over wood panel, 17 × 7 in. p. 34
- Marvin Brown**, *Arc*, 2022, Inkjet print, 20 × 20 in. p. 79
- Jacob Cartwright**, *Chiming Air N^o.1*, 2022, Acrylic on canvas over panel, 30 × 24 in. p. 38
- James O. Clark**, *Lean Today, Rich Tomorrow*, 2022, Aluminum, plastic, LED lights, dimensions variable p. 76
- Gabriele Evertz**, *Crossroads Patience*, 2020, Acrylic on canvas, 18 × 18 in. p. 39
- Laurie Fendrich**, *Maybe You're Right*, 2022, Acrylic and gouache on clayboard, 20 × 16 in. p. 37
- Joanne Freeman**, *Red Line*, 2021, Oil on linen, 18 × 18 in., Courtesy of the artist and Kathryn Markel Fine Art, New York, NY p. 36
- Cris Gianakos**, *Red Dystopian Ramp II*, 2023, Painted plywood, 5½ × 86½ × 43¼ in. p. 65
- Gary Golkin**, *Time Release*, 2022, Colored pencil on non-woven paper, 20 × 58 in. p. 78
- Gail Gregg**, *Vincon*, 2019, Digital collage on Dibond 12 × 16¾ in. p. 81
- James Gross**, *White Forms*, 2023, Inkjet print, 20 × 16 in. p. 85
- Lynne Harlow**, *Horizon 4*, 2017, Ceramic tile and aluminum channel, 4 × 30 in. p. 29
- Carl E. Hazlewood**, *BlackHead Anansi at Sea*, 2022, Polyester, plastic mesh, acrylic, canvas, pigment ink, Hahnemuhle paper, oil, pastel, map pins, push pins, plastic jewelry, 20 × 20 in., Courtesy of the artist and Welancora Gallery, Brooklyn, NY; Copyright the artist p. 47
- Mara Held**, *Bubbling Well*, 2022, Egg tempera on linen over panel, 24 × 36 in. p. 45
- Pinkney Herbert**, *Gotham 4*, 2021, Pencil and ink on paper, 30 × 22 in. p. 71
- Daniel G. Hill**, *Self-Obstructing Linkage*, 2022, MDF, polypropylene webbing, zinc alloy buckles, 24½ × 36 × 69½ in. p. 69
- Gilbert Hsiao**, *Eclipse*, 2021, Acrylic on wood, 37 × 37 in. p. 57
- Rhia Hurt**, *Grass Sun*, 2022, Paper, photofilms, acrylic, magnets, 10 × 10 × 2 in. p. 77
- Julian Jackson**, *Richmond 71*, 2023, Watercolor on paper, 30 × 22 in. p. 28
- James Juszczyk**, *Contentment*, 2021, Acrylic on canvas, 20 × 20 in. p. 64
- Cecily Kahn**, *Blue Maze*, 2020, Oil on linen, 24 × 20 in. p. 67
- Marthe Keller**, *The rag was up I*, 2018, Zinc acrylic, pencil, rug pad, vinyl, aluminum spikes, 36 × 42 × 3½ in. p. 68
- Iona Kleinhaut**, *Night-Bloom*, 2022, Oil on linen, 22 × 24 in. p. 43
- Victor Kord**, *Gluework XXXV*, 2022, Tempera and Elmer's glue, 15 × 18 in. p. 52
- Jane Logemann**, *Core*, 2022, Watercolor and acrylic on paper, 35 × 22 in. p. 83
- Stephen Maine**, *22-0307*, 2022, Acrylic on canvas, 30 × 24 in. p. 26
- Nancy Manter**, *Slide Over*, 2023, Flashe on beveled panel, 30 × 24 in. p. 87

- Joanne Mattera**, *Tutto 2*, 2022, Acrylic and mixed media on panel, 16 × 12 in. p. 30
- Creighton Michael**, *Stir 121 v3*, 2022, Digital print, 24 × 30 in. p. 75
- Manfred Mohr**, *P3010-2, 2020-2021*, Dye sublimation on aluminum, 17 × 17 × 2 in. p. 74
- Judith Murray**, *Outpost*, 2014, Oil on linen, 20 × 22 in. p. 82
- Lisa Nanni**, *Iridescent Green Blue Waves*, 2022, Metal, glass, acrylic, 15 × 14 × 6 in. p. 80
- Jim Osman**, *Bullseye*, 2021, Wood, paint, 51 × 32 × 19½ in., Courtesy of the artist and McKenzie Fine Art, New York, NY p. 63
- Rob de Oude**, *Side Swipe*, 2022, Oil on canvas, 48 × 48 in., Courtesy of the artist and McKenzie Fine Art, New York, NY p. 35
- John Phillips**, *Talk Talk*, 2020, Flashe on linen, 21 × 20 in. p. 53
- Corey Postiglione**, *Rondel Solar #2*, 2021, Acrylic on canvas, 36 × 36 in. p. 50
- Lucio Pozzi**, *#210060 Asterion*, 2021, Acrylic on plywood, 11¾ × 9⅞ × 3⅞ in. p. 55
- Raquel Rabinovich**, *River Library 456*, 2018-2019, Charcoal wash, Danube River mud and glue on Essindia paper, 15 × 23 in. p. 73
- Ce Roser**, *Solar Games*, 2021, Watercolor on paper, 14 × 20 in. p. 27
- Irene Rousseau**, *Visual Symphony*, 2021, Oil and ink on canvas, 36 × 36 in. p. 72
- Cordy Ryman**, *Idaho Premium*, 2021, Acrylic on wood, 68 × 3½ × 1½ in. p. 66
- Lorenza Sannai**, *See Change*, 2019, Acrylic on gesso board, 12 × 12 in. p. 40
- Karen Schifano**, *Home Free All*, 2021, Flashe on canvas, 28 × 36 in. p. 51
- Mary Schiliro**, *Side by Side 1*, 2020, Acrylic paint on Mylar, 85½ × 12 in. p. 60
- Claire Seidl**, *Out of the Picture*, 2022, Oil on linen, 30 × 28 in. p. 42
- Edward Shalala**, *Canvas thread flown with a kite · Fort Totten, Queens, NY · Latitude and longitude: 40.7921 degrees n, 73.7761 degrees w · 25 feet × 25 feet · September 14, 2020*, Documentary photo, 2020 p. 70
- Susan Smith**, *Yellow and Tan Plasterboard with Red*, 2022, Found plasterboard with oil on canvas, 6⅞ × 23⅞ in. p. 48
- Melissa Staiger**, *Rooted No.19*, 2022, Acrylic on panel, 24 × 18 in. p. 31
- Li Trincere**, *Iron Head*, 2022, Acrylic on canvas, 54 × 54 in., Courtesy of the artist and David Richard Gallery, New York, NY p. 54
- Kim Uchiyama**, *Portico*, 2022, Oil on linen, 72 × 72 in. p. 46
- Don Voisine**, *Ivan*, 2021, Oil on wood, 30 × 24 in., Courtesy of the artist and McKenzie Fine Art, New York, NY p. 59
- Thornton Willis**, *Untitled (Floating Lattice)*, 2021-22, Acrylic on canvas, 70 × 52 in. p. 33
- Stephen Westfall**, *Song*, 2021, Oil and alkyd on canvas, 72 × 24 in., Courtesy of the artist and Alexandre Gallery, New York, NY p. 49
- Jeanne Wilkinson**, *Waltz in Blue Still 5*, 2022, Inkjet print, 8½ × 11 in. p. 84
- Mark Williams**, *PoC #23*, 2021, Oil and pencil on cardboard, 18⅝ × 28½ × 2½ in. p. 86
- Patricia Zarate**, *The Story of Persimmon*, 2021, Acrylic on birch wood, 10 × 21 in. p. 32
- Nola Zirin**, *Outside the Triangle*, 2022, Oil and acrylic on wood, 24 × 12 in. p. 58



PHOTO: CHRISTIAN NGUYEN

A M E R I C A N
A B S T R A C T
A R T I S T S

Alice Adams	Daniel G. Hill	Raquel Rabinovich
Liz Ainslie	Gilbert Hsiao	Irene Rousseau
Steven Alexander	Rhia Hurt	Ce Roser
Emily Berger	Julian Jackson	Cordy Ryman
Jeffrey Bishop	James Juszczyk	Lorenza Sannai
Susan Bonfils	Cecily Kahn	Karen Schifano
Marvin Brown	Marthe Keller	Mary Schiliro
Jacob Cartwright	Iona Kleinhaut	Claire Seidl
James O. Clark	Victor Kord	Edward Shalala
Rob de Oude	Jane Logemann	Susan Smith
Gabriele Evertz	Stephen Maine	Melissa Staiger
Laurie Fendrich	Nancy Manter	Li Trincere
Joanne Freeman	Joanne Mattera	Kim Uchiyama
Cris Gianakos	Creighton Michael	Don Voisine
Gary Golkin	Manfred Mohr	Stephen Westfall
Gail Gregg	Judith Murray	Jeanne Wilkinson
James Gross	Lisa Nanni	Mark Williams
Lynne Harlow	Jim Osman	Thornton Willis
Carl E. Hazlewood	John Phillips	Patricia Zarate
Mara Held	Corey Postiglione	Nola Zirin
Pinkney Herbert	Lucio Pozzi	



ART CAKE
214 40TH STREET
BROOKLYN, NY 11232