



Booth A28

# Art | Basel Miami Beach

December 6–10, 2023

eric firestone gallery

4 Newtown Lane, East Hampton, NY 11937 – [ericfirestonegallery.com](http://ericfirestonegallery.com) – 631.604.2386



# Joe Overstreet

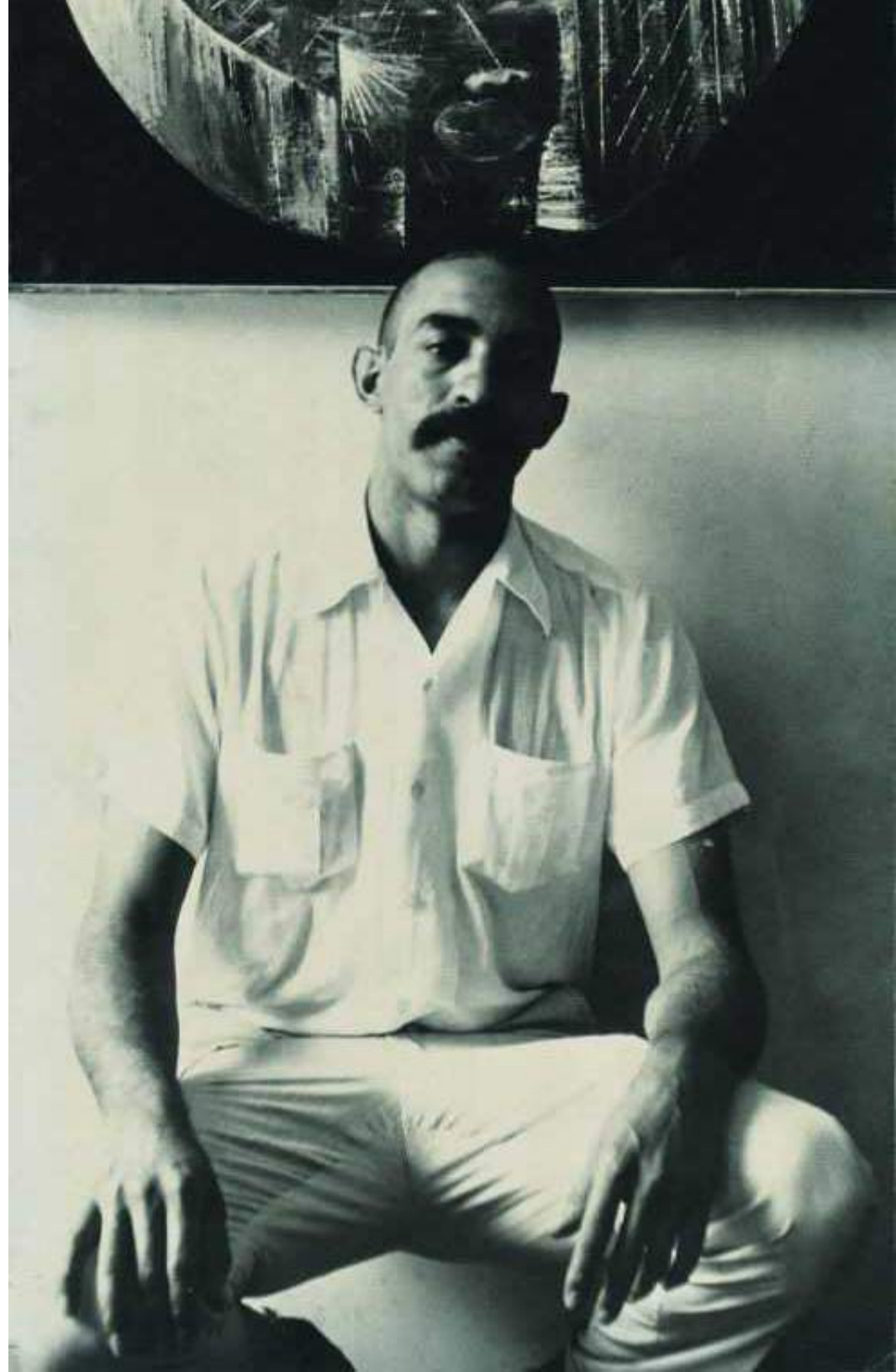
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## About the Artist

**Joe Overstreet (b. Conhatta, MS, 1933, d. New York, NY, 2019)** began his career in the Bay Area. He lived in the North Beach section of San Francisco, and was a fixture of the Beat scene. After moving to New York, he and his partner Corrine Jennings established Kenkeleba House, a gallery that has presented innumerable exhibitions of work by artists of color and women. Overstreet's work of the late 1950s to the mid 1960s assimilates his interests in Abstract Expressionism, Jazz, and African-American history. Many of his paintings are direct responses to the Civil Rights movement, racism, and the history of lynching.

By 1967, Overstreet started working with shaped canvases. He used wooden dowels shaped with a jigsaw and hand tools to make intricate stretchers, painting figures in patterns drawn from Aztec, Benin, and Egyptian cultures. Overstreet said, "I was beginning to look at my art in a different light, not as protest, but as a statement about people...By 1970 I had broken free from notions that paintings had to be on the wall in rectangular shapes." Overstreet was a major innovator in terms of taking the canvas off the wall. In his "Flight Pattern" series of the early 1970s, painted, unstretched canvases are tethered with ropes to the ceiling, walls, and floor. Many assume mandala-like imagery. Overstreet states, "I began to make paintings that were tent-like. I was making nomadic art, and I could roll it up and travel...We had survived with our art by rolling it up and moving it all over... I felt like a nomad myself, with all the insensitivity in America."





Over the past several decades, Overstreet has been a relentless experimenter— investigating both the spatial and textural possibilities of painting, and also complex cultural histories. Overstreet’s work can be found in the collections of the Brooklyn Museum, Mississippi Museum, Rennie Collection and the Menil Collection. Since the 1960s, Overstreet has been part of watershed, historical museum exhibitions: most recently, “Soul of a Nation: Art in the age of Black Power” at the Tate Modern.







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**Joe Overstreet**  
*Untitled, 1968*

acrylic on constructed canvas  
130 1/2h x 67w in  
331.47h x 170.18w cm  
JOVE280  
\$ 350,000



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**Joe Overstreet**  
*Pressure Point*, 1982

acrylic on canvas  
55h x 80w in  
139.70h x 203.20w cm  
JOVE282  
\$ 250,000







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**Joe Overstreet**  
*Untitled, 1980*

smalti, marble and pigmented cement on board  
27h x 42 1/8w x 1d in  
107h x 68.58w x 2.54d cm  
JREY045  
\$ 100,000





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**Joe Overstreet**  
*Untitled, 1980*

watercolor on paper  
11 1/4h x 15 1/4w in each  
28.57h x 38.73w cm each  
JOVE295  
\$ 18,000 each





# Pat Passlof

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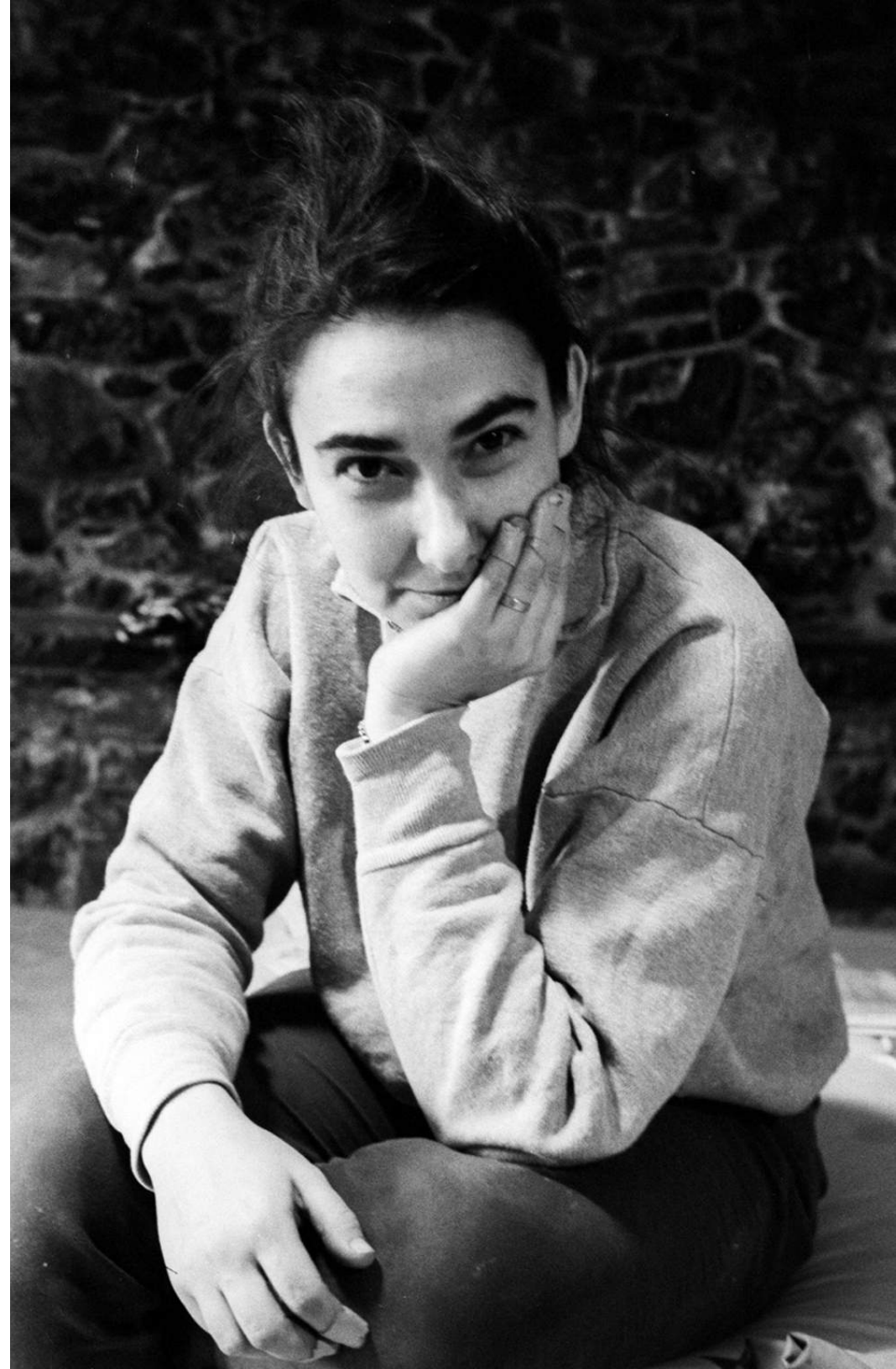


## About the Artist

**Pat Passlof (1928-2011)** was born in Georgia in 1928 and grew up in New York City. In the summer of 1948, she studied painting with Willem de Kooning at Black Mountain College, and continued to study with him privately after they returned to New York. That fall, De Kooning introduced her to Milton Resnick. She and Resnick began to live together in the mid-1950s and married in 1962.

Passlof's early work was influenced by de Kooning and utilized the kinds of biomorphic forms explored also by de Kooning and Gorky; as well as the existentialist ideology which informed Abstract Expressionism. However, Passlof was always very individualistic and her work was constantly varied in terms of touch, form, and palette. She was never content to repeat herself.

By the 1960s her palette was beginning to lighten. She used repeated patterns and marks across the canvas to create dynamic rhythms. She drew upon experiences and memories, as noted by titles referring to people and places. However, she never believed in narrative in painting, even when, in later years, her work became peopled by centaurs, nymphs, and horses.







Her work often suggested abstracted landscapes, like the later work of Claude Monet, although Passlof often worked in a vertical format. She lived and worked in the Lower East Side, in a former synagogue. Her husband, Resnick, had his own synagogue building as a live/work space. In addition, they spent time in the Shawangunk Mountain area of upstate New York, and the space and air of the mountain ridge influenced her painting. Passlof was a beloved and dedicated professor who taught at Richmond College, CUNY, from 1972 to 1983; and the College of Staten Island, CUNY from 1983 until 2010 (the year before her death.) The 2018 publication *To Whom the Shoe Fits*, is a compilation of letters she wrote to her undergraduate students over the years.

Passlof was the subject of a solo exhibition at the famed Green Gallery in 1961. In the 1960s and 70s she also showed at the Globe Gallery, the Feiner Gallery, and the Landmark Gallery. Beginning in the 1990s, she exhibited regularly with Elizabeth Harris Gallery. A retrospective of her work was held at the Black Mountain College Museum in 2011. A painting was recently acquired by the Museum of Modern Art, and included in their 2017 exhibition, "Making Space: Women Artists and Postwar Abstraction."

95 EAST 10 STREET

OPENING IS ON  
FRIDAY 8 TO 10 P M  
MARCH 27 1959  
GALLERY OPEN  
1-6 PM EXCEPT  
MONDAY GR 3-5785  
SHOW WILL CLOSE  
THURSDAY APRIL 16



PASSLOF

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**Pat Passlof**  
*Ile Fra, 1960*

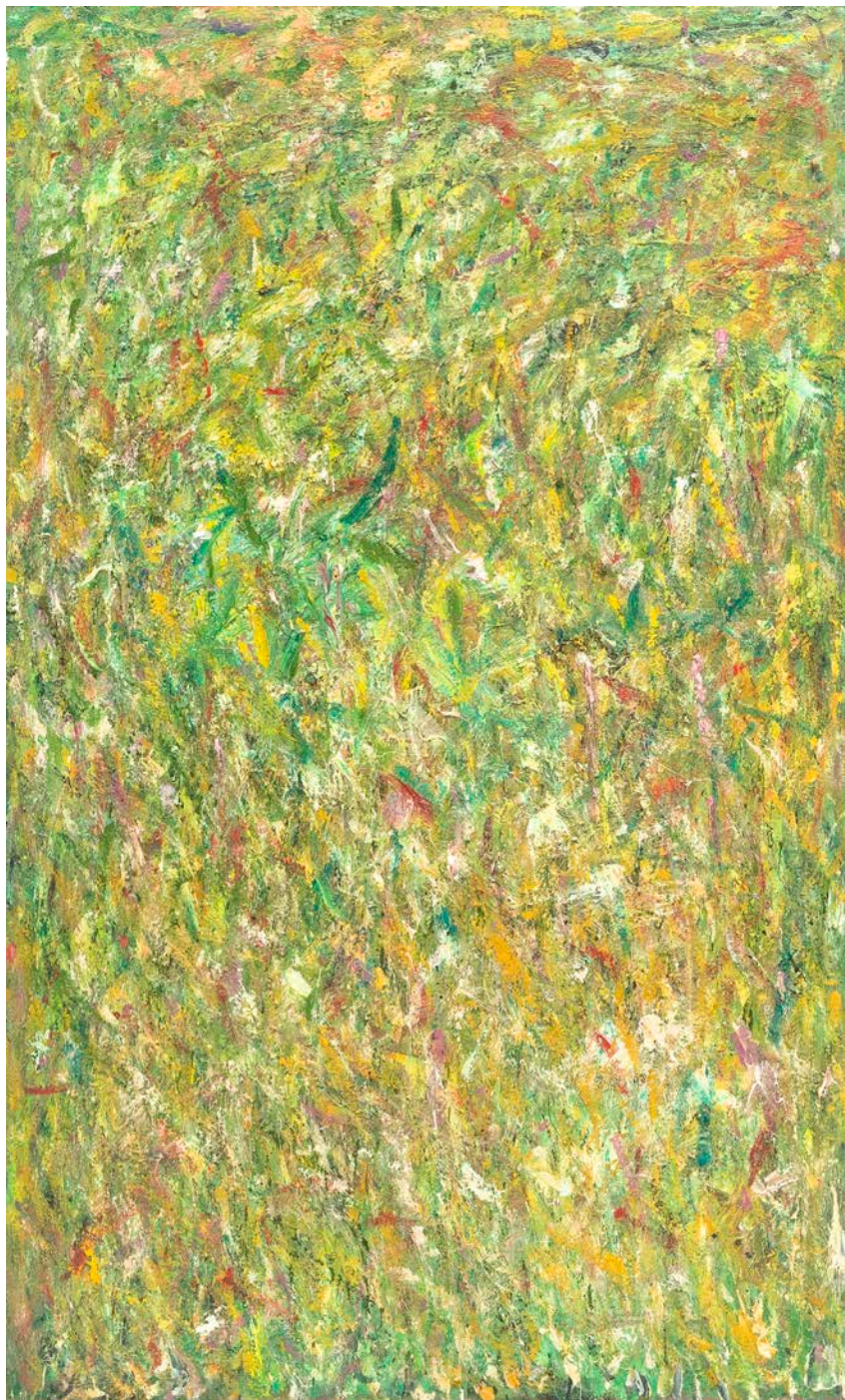
oil on canvas  
80h x 144 1/2w in  
203.20h x 367.03w cm  
PASS002  
Price on Request







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**Pat Passlof**  
*Drizzle*, 1982

oil on linen  
76h x 46w in  
193.04h x 116.84w cm  
PASS346  
\$ 375,000







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**Pat Passlof**  
*Untitled*, 1958

oil on paper mounted on canvas  
30h x 22w in  
76.20h x 55.88w cm  
PASS060  
\$ 75,000



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**Pat Passlof**  
*Untitled*, 1959

oil on paper mounted on canvas  
19h x 25w in  
48.26h x 63.50w cm  
PASS106  
\$ 60,000







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**Pat Passlof**  
*Untitled*, 1958

oil on paper mounted to canvas  
26h x 20w in  
66.04h x 50.80w cm  
PASS116  
\$ 60,000

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**Pat Passlof**  
*Untitled, 1959*

oil on canvas  
20h x 26w in  
50.80h x 66.04w cm  
PASS118  
\$ 60,000



eric firestone gallery



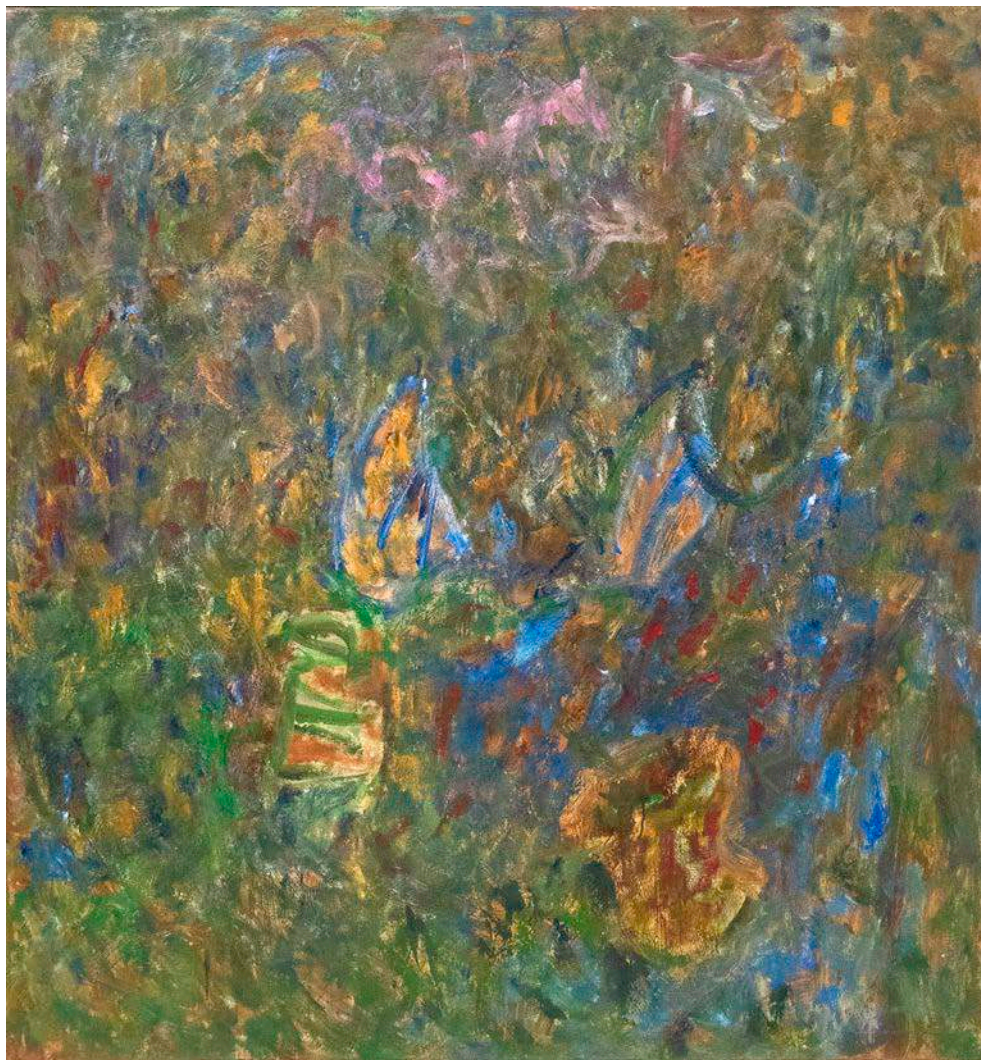
**Pat Passlof**  
*Untitled*, 1956

oil on linen  
12h x 16w in  
30.48h x 40.64w cm  
PASS182  
\$ 45,000





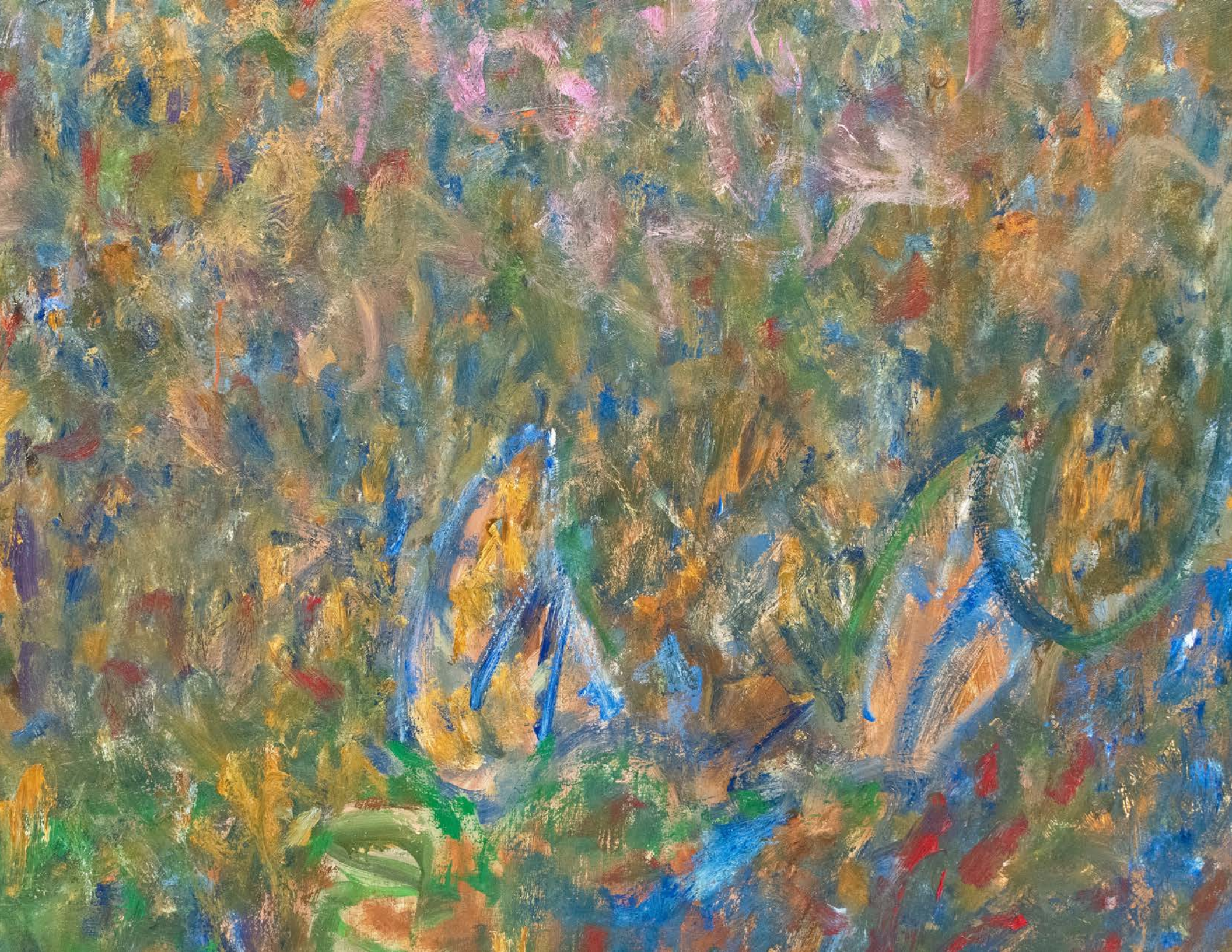




**Pat Passlof**  
*AS-Grey*, 1958

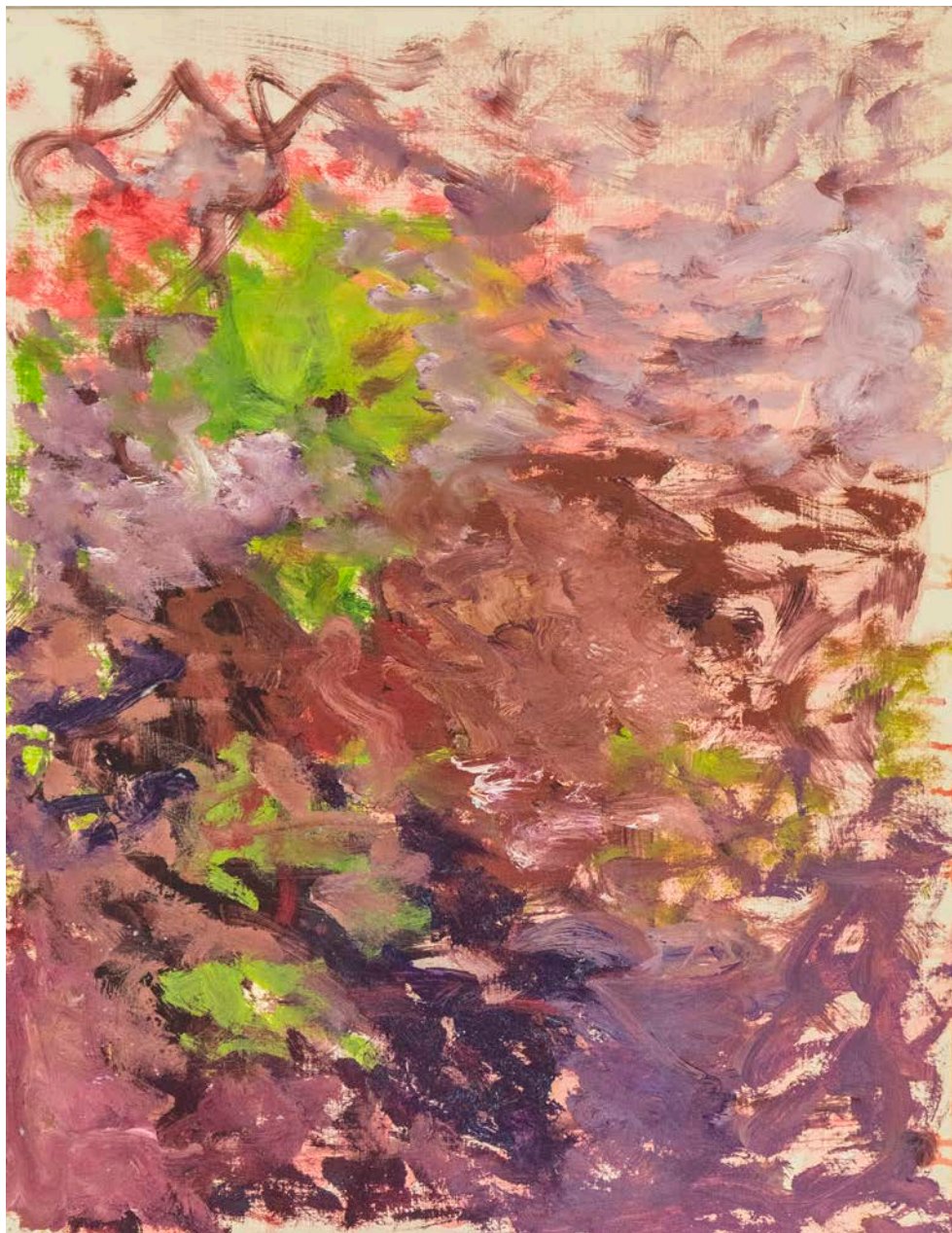
oil on canvas  
50h x 47w in  
127h x 119.38w cm  
PASS222  
\$ 275,000







eric firestone gallery



**Pat Passlof**  
*Untitled, 1958*

oil on paper mounted on canvas  
20h x 15 3/4w in  
50.80h x 40.01w cm  
PASS300  
\$ 55,000











# Elise Asher

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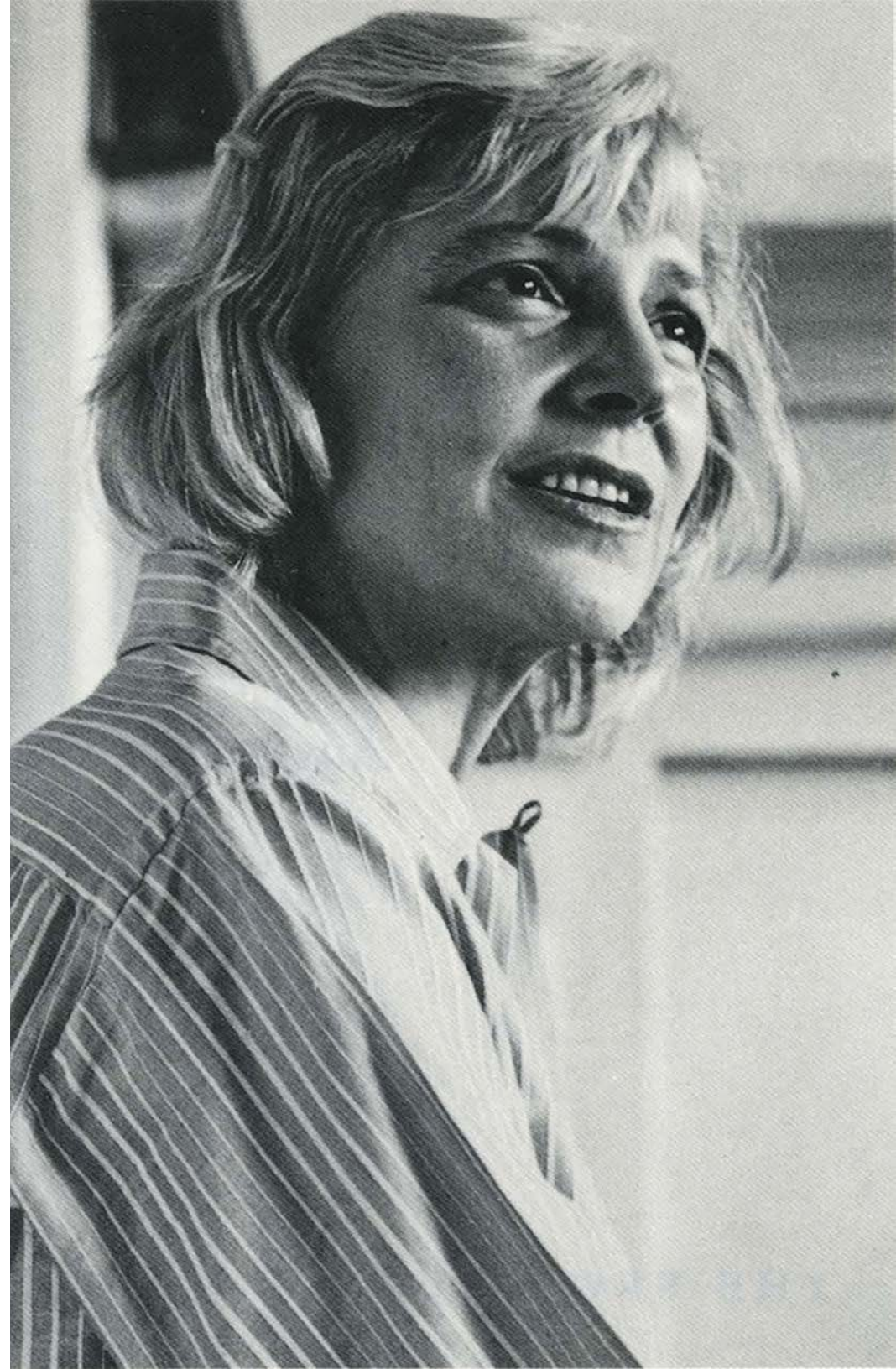
# About the Artist

One of the women of Abstract Expressionism, **Elise Asher's** paintings of the 1950s and 1960s blend calligraphic handwriting with color and brushwork. The personal style of these linear abstractions was Asher's unique contribution to the movement. Asher also published three volumes of poetry in 1955, 1994, and 2000.

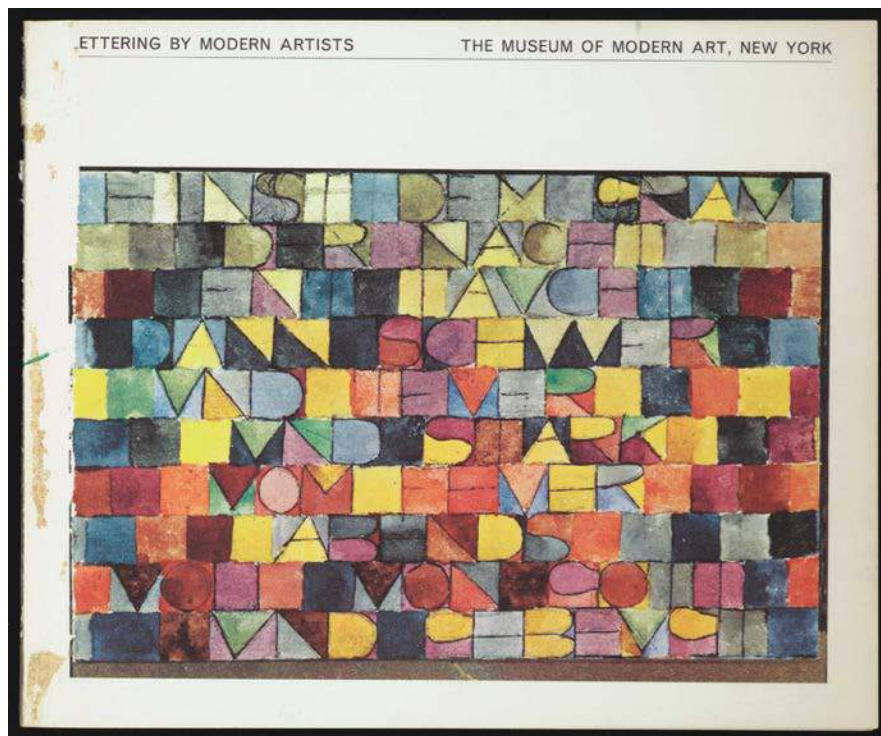
Asher's calligraphic paintings are suggestive, rather than literal and legible. However, Asher did cite from a variety of sources, including her own poetry, that of her second husband, Poet Laureate Stanley Kunitz, and Yeats, Keats, and Blake. The words blend into atmospheric clouds of brushwork. Critic Brian O'Doherty, reviewing a 1964 exhibition, wrote of her paintings: "In a Rimbaud type of association of color and symbol, words flick in and out of recognition, briefly suggesting a thought or image." Asher described her artistic pursuit as a search for a condition of "otherness" and "a concrete universe of my own, a mythic land of my own making."

Asher studied at the Art Institute of Chicago and later graduated from the Simmons School of Social Work in Boston, MA. Following her graduation, Asher settled into her first marriage in Rochester, NY, but felt stifled by suburban life. In 1947, she and her young daughter Babette left Rochester for Greenwich Village in New York City. Using her daughter's poster paints, Asher began making Miro-esque works on shirt boards and drawing paper.

At the end of 1949, she married the painter Nanno De Groot. They spent summers in Provincetown, where her neighbor was the painter and celebrated teacher Hans Hofmann. Back in New York, she and De Groot became involved with the legendary artist-run space, the Tanager Gallery.







Above: Cover for the exhibition catalog for *Letting by Modern Artists*, The Museum of Modern Art, New York, 1964.

Right: Excerpt from the exhibition catalog for *Letting by Modern Artists*, The Museum of Modern Art, New York, 1964. Pictured is Elise Asher's *No Quarter Given*, 1961

## ELISE ASHER USA

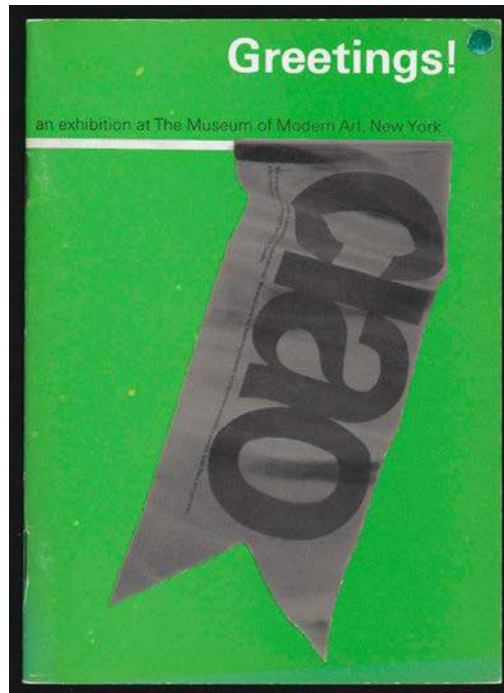
"No Quarter Given" 1961, oil on canvas, 60 1/4 x 50"

Collection: Elise Asher, courtesy of the East Hampton Gallery, New York

Uniting a poem and a painting, not necessarily to be "read" or "deciphered," the artist has created a tapestry in which letter strokes merge with brush strokes. The visual experience is enhanced by the use of vibrant colors.

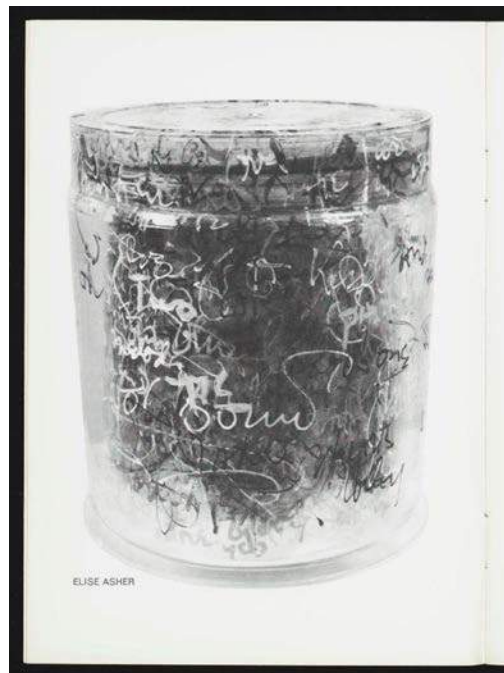






Top: Cover for the exhibition catalog for *Greetings*, The Museum of Modern Art, New York, 1966.

Bottom: Excerpt from the exhibition catalog for *Greetings*, The Museum of Modern Art, New York, 1966. Pictured is Elise Asher's *Valentine for Stanley*, 1965.



Asher's work of the early 1950s utilizes expressive, energetic linear brushwork and is composed in tight color families to create paintings that evoke or reference trees and plants. By 1961, Asher introduced text into these masses—blurring the line between brushwork and writing. As O'Doherty wrote, “the poem lies half-exploded in an energized lyric bouquet.”

Meanwhile, Asher was still writing poetry. She published her work in literary journals and magazines, and in 1955 published a collection titled “The Meandering Absolute.” Having separated from De Groot in 1956, she met the poet Stanley Kunitz and they married in 1957. He remained her husband until her death in 2004.

In the 1960s, Asher began experimenting with plexiglas as the support for her paintings. A work titled *Valentine For Stanley* featured her distinctive caligraphic style on both the inside and outside an cookie jar and was exhibited at the Museum of Modern Art, New York, in the 1966 *Greetings* exhibition, alongside Saul Steinberg's faux phonograph records.

In the 1970s and '80s, Asher returned to canvas, making suggestive, metaphysical landscapes and scenes populated by recurring motifs of clocks, locks, keys, tombs, marshlands, and strange birds and other creatures. Asher referred to this work as emanating from poetry. Lines of text are “jumping-off points, parts of a text that makes music for me and extend the life of the poem.”

Asher was the subject of a retrospective in 2000, curated by Varujan Baghosian at the Provincetown Fine Arts Work Center. She had solo exhibitions at the Provincetown Art Association and Museum, Provincetown, MA, 1992; the Washington Women's Art Center, Washington, D.C., 1976; and the Benton Museum, University of Connecticut, Storrs, CT, 1988. Her work is in the collections of the Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC; Irish Museum of Modern Art, Dublin; Grey Art Gallery, New York University, New York, NY; Tougaloo College, Jackson, MS; and the Rose Art Museum, Brandeis University, Waltham, MA, among others.



eric firestone gallery



**Elise Asher**  
*Lullaby for an Old Man*, 1962

oil on canvas  
68h x 36w in  
172.72h x 91.44w cm  
ELASH004  
\$ 175,000





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eric firestone gallery



**Elise Asher**  
*Hermetic Poem*, 1961

oil on gesso board  
30h x 24w in  
76.20h x 60.96w cm  
ELASH029  
SOLD



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**Elise Asher**  
*Magnetic Find*, 1959

oil on canvas  
50h x 24w in  
127h x 60.96w cm  
ELASH034  
\$ 125,000







eric firestone gallery



**Elise Asher**  
*Untitled, 1963*

oil on masonite  
30h x 24w in  
76.20h x 60.96w cm  
ELASH035  
\$ 60,000







eric firestone gallery



**Elise Asher**  
*Untitled*, 1959

oil on paper mounted to canvas  
14h x 20w in  
35.56h x 50.80w cm  
ELASH095  
\$ 25,000



# Lauren dela Roche

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## About the Artist

Lauren dela Roche (b. 1983) is a self-taught artist living in St. Louis, MO. Nude female figures are the central subjects of her work. The female body is elongated and duplicated across her surfaces. They are set in decorative interiors that reference classical Greek mythology, domesticity, and dreamworlds. Dela Roche has most recently painted on found and repurposed cotton feed sacks. The textiles were previously used for farming and agriculture; dela Roche's hand mends them as she works, allowing their histories to form another dimension to her work.

Her aesthetic is often rooted in autobiography and grapples with the elusive territories of the imagination and memory. Dela Roche's drawings and paintings feature female nudes in ritualistic acts, cats and dogs living harmoniously, and exotic horses— all creatures share the same stripes, spots, and gestures. An avid reader, Dela Roche cites the magical realist novels of Murakami and Kathy Acker's punk poetry as influential to her practice. Dela Roche is the recipient of the Joan Mitchell Foundation Painters and Sculptors Grant (2018). She was selected for the Jerome Emerging Artists Fellowship at the Jerome Foundation in Minneapolis, MN (2012–13) and the Bed Stuy Art Residency in Brooklyn, NY (2021). Dela Roche's work is found in the collections of the Minneapolis Museum of Art, the North Dakota Museum of Art in Grand Forks, and the Jasper Hotel in Fargo, ND.





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**Lauren dela Roche**  
*Snake Sleeping, 2023*

acrylic on cotton feedsack with acrylic varnish  
95 1/2h x 72w in  
242.57h x 182.88w cm  
LDRO014  
\$ 75,000







eric firestone gallery



**Lauren dela Roche**  
*Orb Weaver Catches  
a Hummingbird, 2023*

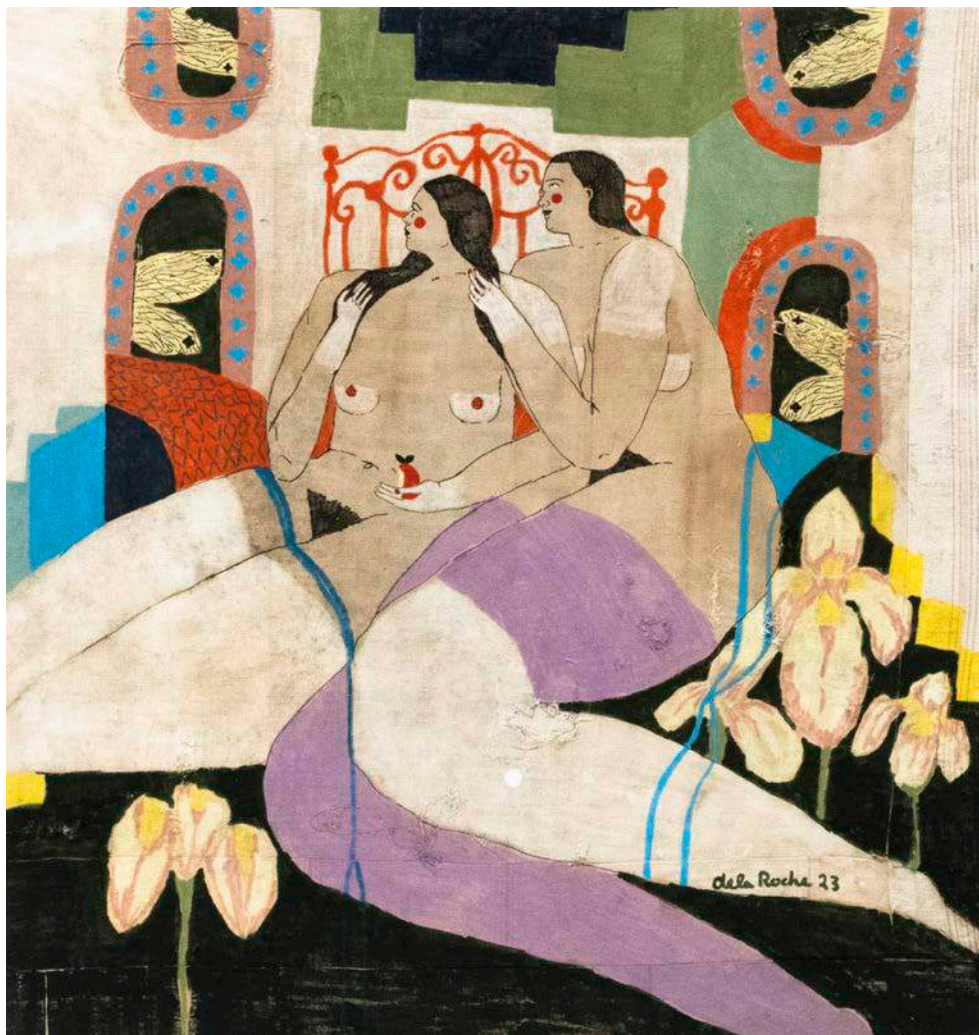
acrylic on cotton feedsack with acrylic varnish  
95 1/2h x 72w in  
242.57h x 182.88w cm  
LDRO014  
\$ 75,000







eric firestone gallery



**Lauren dela Roche**  
*Spongy Moth*, 2023

acrylic on cotton feedsack with acrylic varnish  
40 1/8h x 38w in  
101.92h x 96.52w cm  
LDRO016  
\$ 20,000







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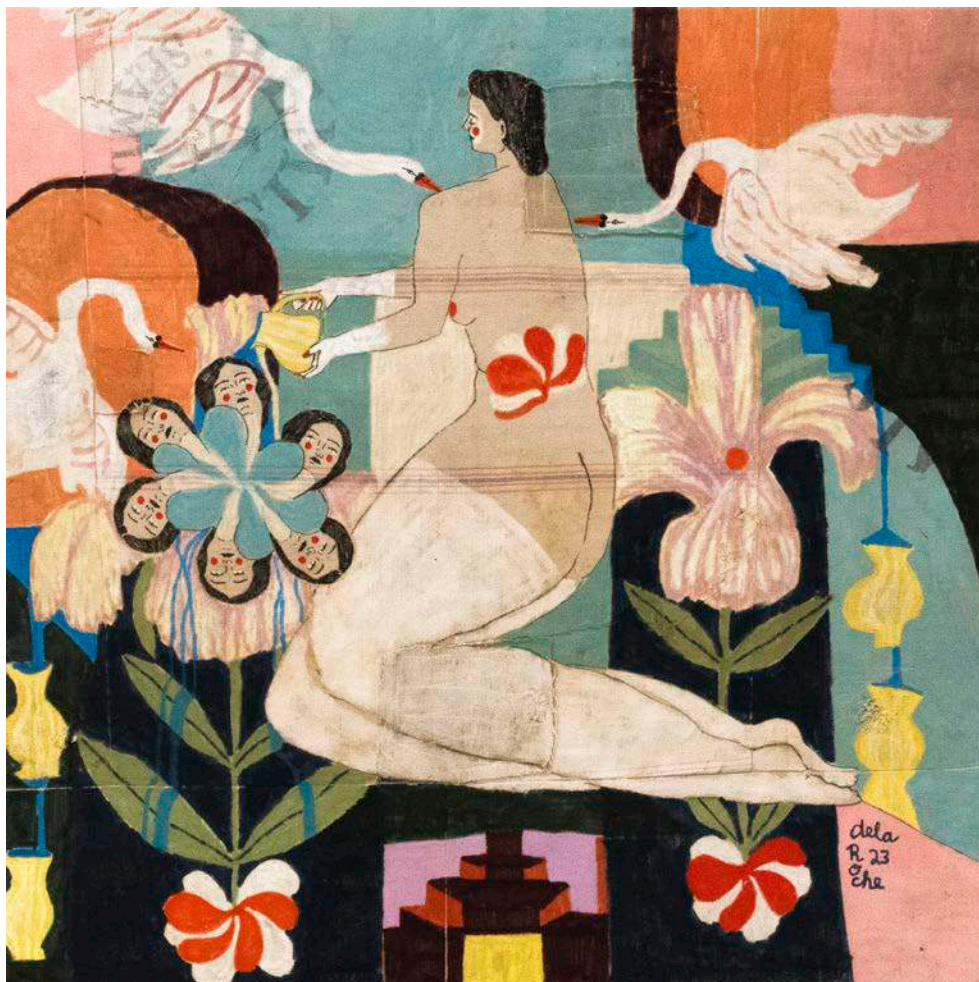


**Lauren dela Roche**  
*Swans Resting*, 2023

acrylic on cotton feedsack with acrylic varnish  
38 1/8h x 38 1/8w in  
96.84h x 96.84w cm  
LDRO017  
\$ 20,000



eric firestone gallery



**Lauren dela Roche**  
*Preying Mantis*, 2023

acrylic on cotton feedsack with acrylic varnish  
38 1/4h x 38 1/4w in  
97.16h x 97.16w cm  
LDRO018  
\$ 20,000



eric firestone gallery



**Lauren dela Roche**  
*Ladybug, 2023*

acrylic on cotton feedsack with acrylic varnish  
43h x 67w in  
109.22h x 170.18w cm  
LDRO020  
\$ 35,000



# Jeanne Reynal

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# About the Artist

**Jeanne Reynal (1903-1983)** is a significant figure of the New York School, a mosaicist who showed with Betty Parsons Gallery. Reynal was dedicated to challenging expectations of the medium by creating, as she described, “a new art of mosaic, a contemporary and fresh look for this ancient medium.” Her work was largely abstract.

Born in White Plains, NY, Reynal apprenticed from 1930-38 with Boris Anrep, a Russian mosaicist working in Paris. This established her interest in working with the medium. Reynal spent the World War II years living in San Francisco, and in Sierra Nevada. Her first solo exhibition was held in Los Angeles in 1940.

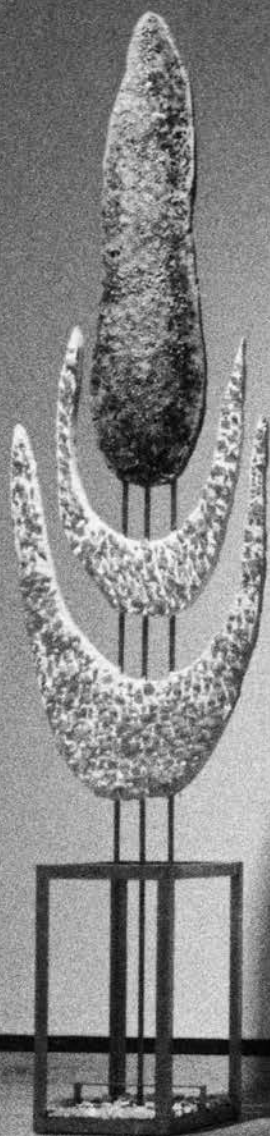
Reynal's father died in 1939, allowing her resources with which to build an art collection. She acquired a 1941 Jackson Pollock painting from Peggy Guggenheim's gallery -- one of the first ever sales of a Pollock. At this time, Reynal developed a relationship with the first director of the San Francisco Museum of Modern Art: introducing her to the work of Pollock and other first-generation New York School artists, and helping to set the course of acquisitions and exhibitions at the museum. Reynal's closest artist friend was Arshile Gorky, and his wife Agnes (known as Mougouch). Reynal would show her



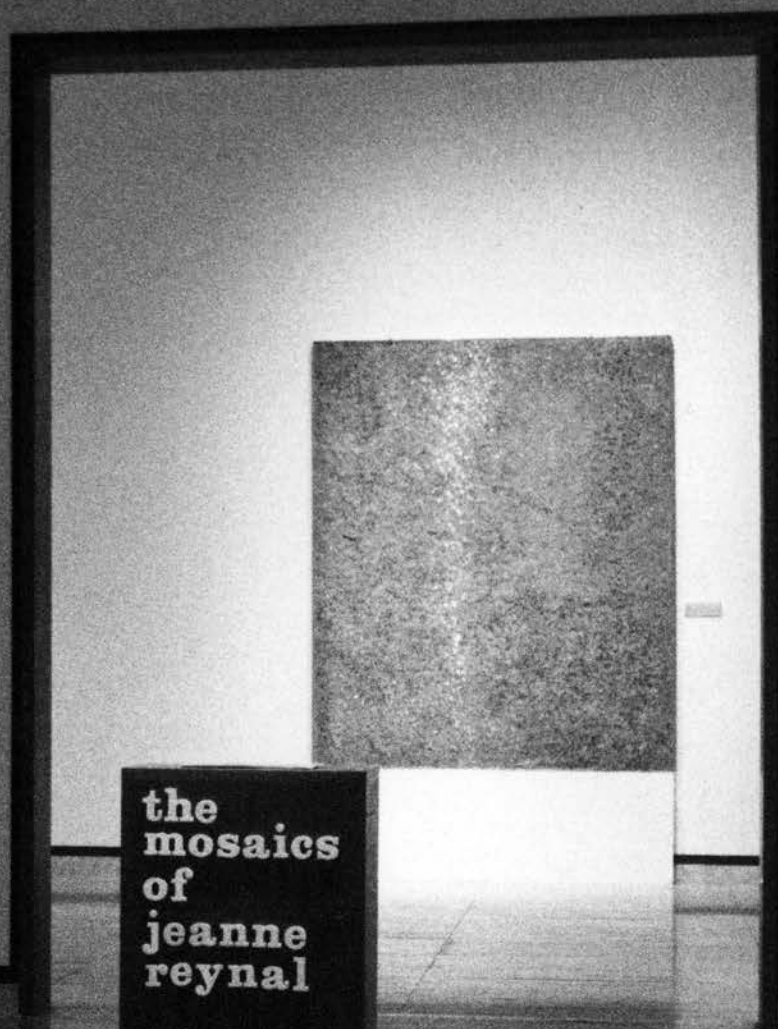
**Mosaic is Light: Jeanne Reynal**  
A short feature produced by Eric Firestone Gallery  
In conjunction with the 2021 exhibition







Small label on the wall.



the  
mosaics  
of  
jeanne  
reynal



own work in the SFMoMA Annual exhibitions from 1940-46. During her West Coast years, Reynal also developed a friendship with Isamu Noguchi who had enrolled, voluntarily, in an internment camp to aid other Japanese-Americans. She would later collaborate with Noguchi on mosaics for tables of his design. Reynal was also associated with the Surrealists - many of whom were living in exile in the U.S. In 1945, Reynal took a six week visit to the Hopi, Zuni, and Navajo Indians with André and Elissa Breton as interpreter and guide.

Reynal moved to New York City in 1946. At that time, she further developed friendships with artists including Willem and Elaine de Kooning. In 1955, she married Thomas Sills, a largely self-taught African American painter. They traveled together across Russia, Turkey, Greece, and Italy in 1959 to further study the art of mosaic. In 1960, she was asked, by Elaine de Kooning, to take over the organization of a show of Abstract Expressionist women artists held in West Texas in 1960, at Dord Fitz Gallery. It was in this period that Reynal began exhibiting with Betty Parsons.

Reynal was the subject of a traveling solo exhibition, organized by the San Francisco Museum of Modern Art, in 1964. The same year, a monograph of her work, with essays by Elaine de Kooning, Dore Ashton, and Lawrence Campbell, was published. The solo show traveled to the Sheldon Museum in Lincoln, Nebraska, a city where, the following year, Reynal would create mosaic murals for the State Capitol building.

Reynal traveled with her husband, Sills, throughout South and Central America: Mexico, Guatemala, Honduras, Peru. She was influenced by indigenous art throughout her travels. In the early 1970s, Reynal began making totem sculptures utilizing mosaic tesserae and pieces of shell. These monumental works were exhibited at Betty Parsons and at the Art Association in Newport, Rhode Island. In the late 1970s, she made a series of portraits in mosaic (many of artist-friends), and depictions of animals.

Reynal's work can be found in institutional collections throughout the country, including the Museum of Modern Art and the Whitney Museum of American Art, both New York; the Menil Collection, Houston; and the Los Angeles County Museum of Art. Eric Firestone Gallery represents the estate of Jeanne Reynal and will be presenting a survey exhibition of her work titled: Mosaic is Light: Work by Jeanne Reynal, 1940-1970 from January 28th - April 10th, 2021.







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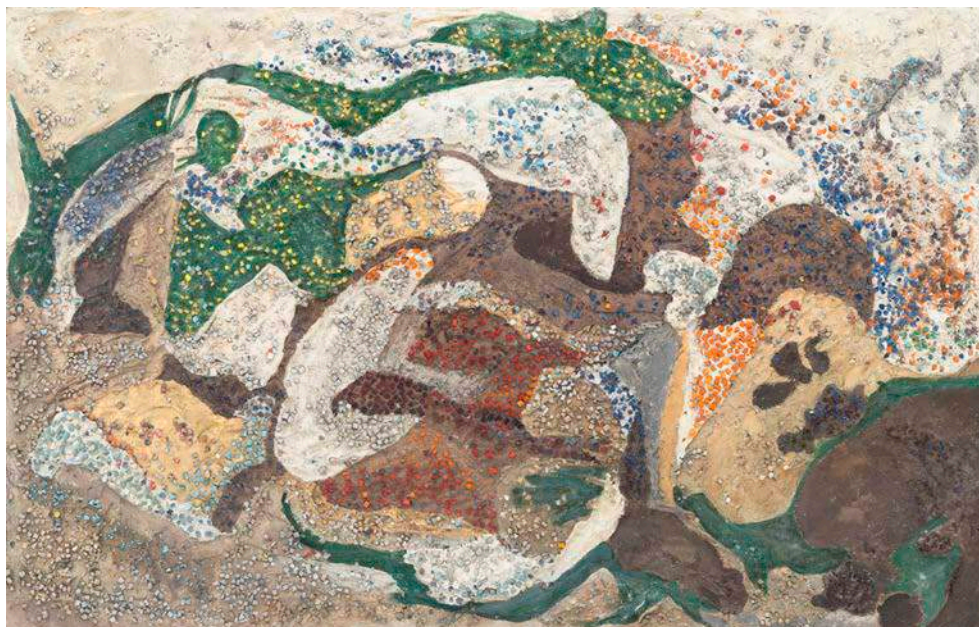


**Jeanne Reynal**  
*Winter, 1963*

smalti, mother-of-pearl, obsidian and  
pigmented cement on wood  
77h x 40 1/2w in  
195.58h x 102.87w cm  
JREY004  
\$ 175,000



eric firestone gallery



**Jeanne Reynal**  
*Untitled, 1952*

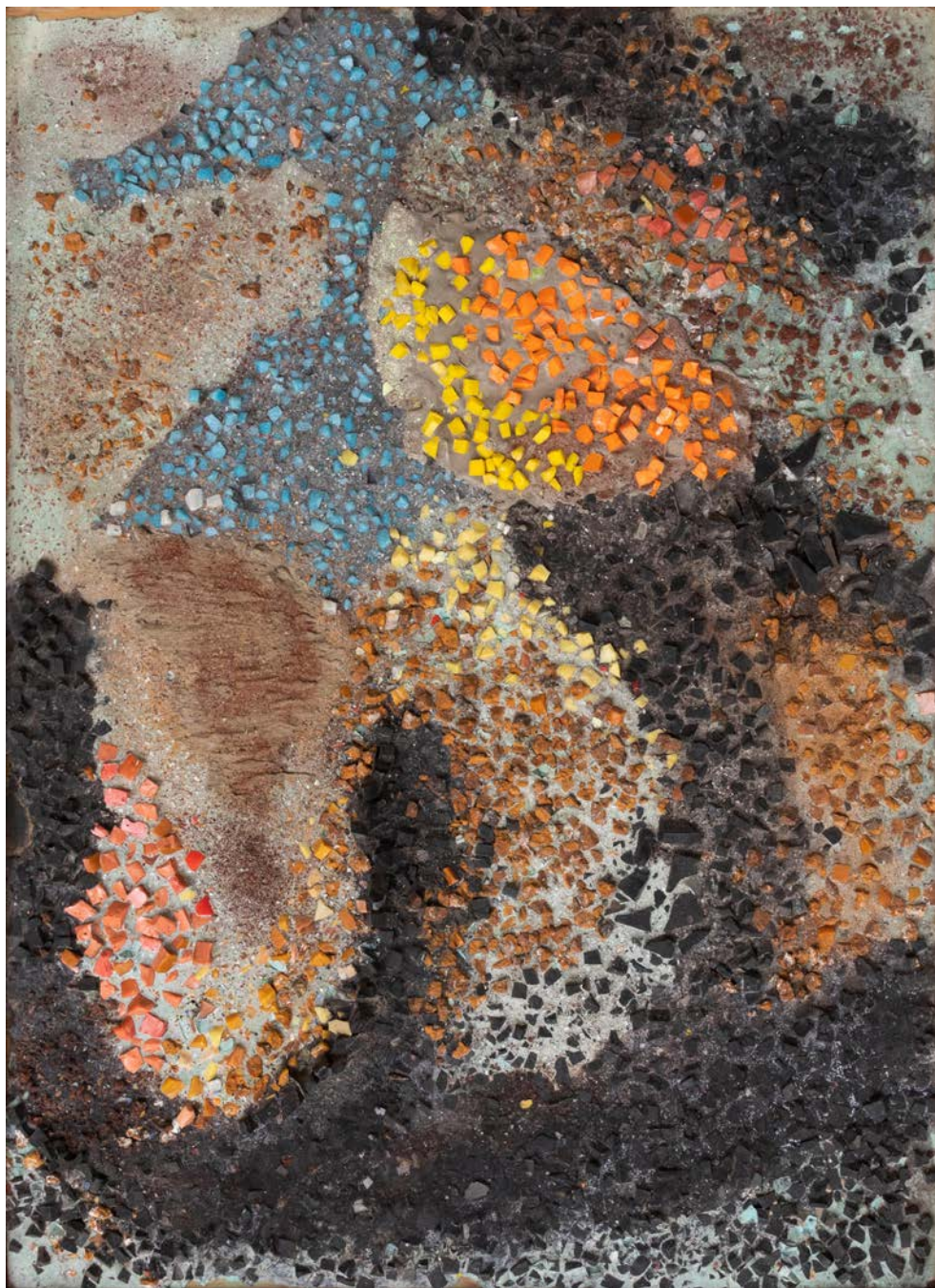
smalti, marble and pigmented cement on board  
27h x 42 1/8w in  
68.58h x 107w cm  
JREY045  
\$ 85,000







eric firestone gallery



**Jeanne Reynal**  
*Paysage*, 1951

smalti and pigmented cement on board  
16h x 12w in  
40.64h x 30.48w cm  
JREY136  
\$ 40,000



# Norman Lewis

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## About the Artist

**Norman Lewis** (b. 1909, d. 1979, New York, NY) was the sole African American artist of the first generation of abstract expressionists. Known for his calligraphic abstract compositions, Lewis' paintings draw inspiration from his varied interests in music – both classical and jazz - as well as nature, ancient ceremonial rituals, and the causes of social justice and equality central to the Civil Rights Movement.

Upon his return to New York in the early 1930s, Lewis met artist and educator Augusta Savage, who ran an arts school in Harlem and was involved with lobbying the Works Progress Administration (WPA) to hire more black artists. From 1933 to 1935, he took classes at the Savage School of Arts and Crafts and attended Columbia University Teachers College. Lewis's commitment to social and economic equality led him to join the Artists Union, which was organized to protect the rights of artists and workers. Lewis was a regular at 306, a cultural center in Harlem that attracted musicians, writers and young artists, and a co-founder of the Harlem Artists Guild (HAG) in 1935. In 1936, he began working for the WPA's Federal Arts Project, teaching classes. Lewis' art at the time was grounded in social realism and focused on the lives and struggles of black Americans, but in the 1940s, he began to explore abstraction.

In 1945, Alain Locke included Lewis' work in the exhibition *The Negro Artist Comes of Age: A National Survey of Contemporary American Artists*, and he joined the Willard Gallery shortly afterward. From his first solo show at Willard in 1949 to the mid-1950s, Lewis developed his style of fluid kinetic





forms suggesting groups of figures in conflicts, processions, or gatherings. Lewis was the only black artist to participate in the famous closed-door sessions of abstract expressionist painters at Studio 35. In 1951, MoMA included his work in the exhibition *Abstract Painting and Sculpture in America*.

Lewis' work of the mid to late-1950s includes a series of larger canvases which continue his exploration of calligraphic figures but move decisively toward abstraction and color fields. *White on Beige* echoes the style of a similar work titled *Harlem Turns White* (1955) which evokes both the silence of a cityscape blanketed in snow and the kineticism of a public gathering. Lewis' figures are subsumed in a dense washes of white which at times reveal the beige of the linen canvas beneath. The geometric shapes within the composition suggest the influence of European Cubism. The two-toned palette precedes the style of Lewis' work of the '60s, where the tension between a white foreground and a darker background speaks to the country's saturation in racial conflict. This work exemplifies Lewis' desire to reconcile abstraction with an urgent social commentary, which set him apart from his contemporaries in the Abstract Expressionist school. The inscription on the back of the painting reads "Illusions, How We Hate to Give Them Up," perhaps referring to the persistent fiction of racial hierarchy. The composition reflects a kind of disillusionment; clustered brushstrokes on the canvas, which from afar appear representational, dissolve into soft broken shapes upon closer inspection.





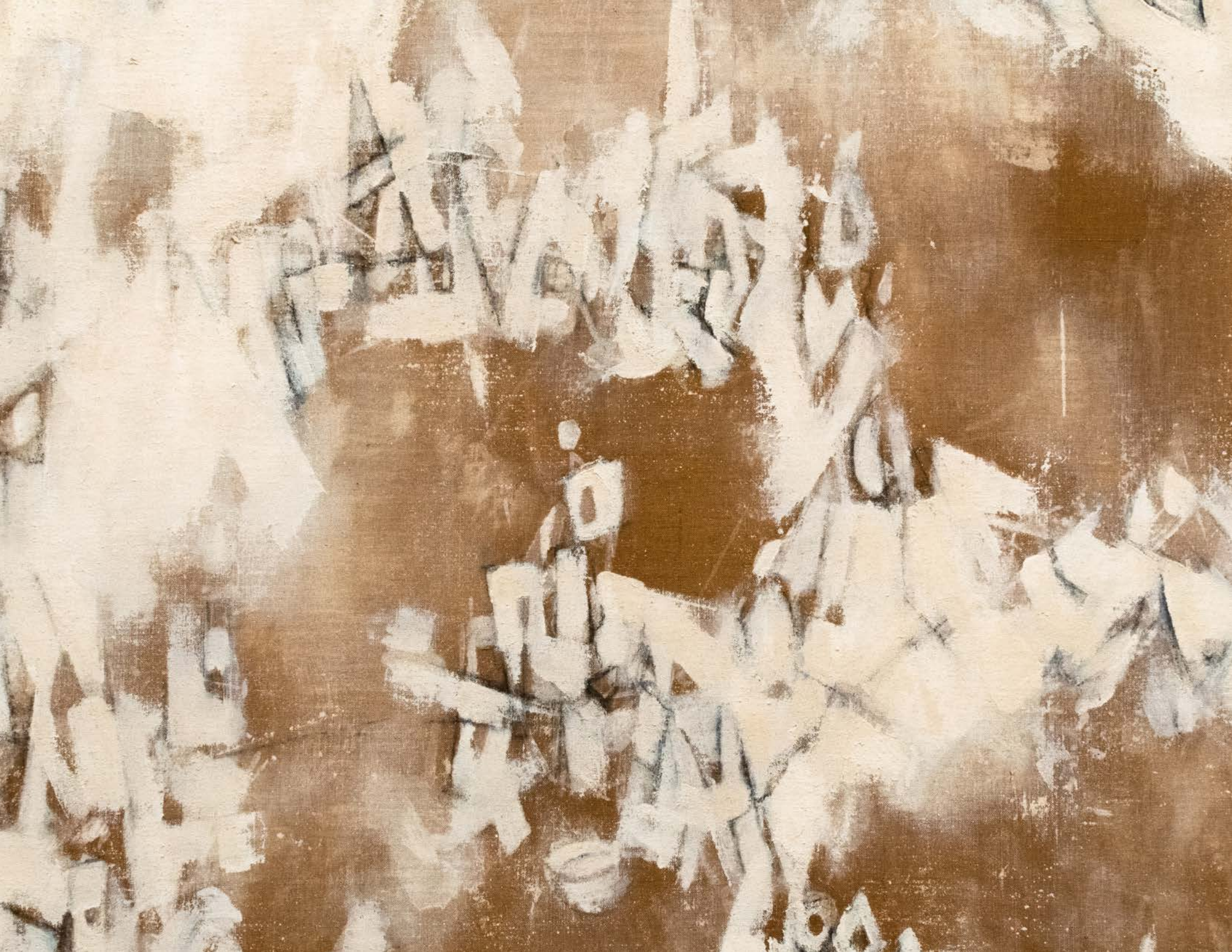
eric firestone gallery



**Norman Lewis**  
*White on Beige*, c. 1955

oil on canvas  
49h x 63 3/4w in  
124.46h x 161.93w cm  
NLEW004  
Price on Request







# Nina Yankowitz

eric firestone gallery

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## About the Artist

Throughout the last six decades, **Nina Yankowitz** (b. 1946) has created daring and dynamic works of abstraction imbued with her formal and social justice concerns. A founding member of the iconic feminist collective Heresies, Yankowitz since the 1960s has worked across and beyond traditional art forms. Whether taking radical approaches to painting or mounting ambitious multimedia installations, Yankowitz has probed the material, political, and even sonic nature of abstract art.

Born and raised in New Jersey, Nina Yankowitz would skip class in high school to hang around legendary folk music venues in Greenwich Village. By word of mouth, Yankowitz learned of Group 212: a collective of artists, musicians, and poets with whom she spent the summer of 1968 in Woodstock, New York (which thereafter was near the site of the famed Woodstock Festival). Group 212's collaborative spirit, and liberal mixing of music and art, inspired Yankowitz to embrace emerging technologies and media. Sound especially came to underpin her practice.

Yankowitz studied at Temple University and the New School for Social Research before graduating in Fine Art from the School of Visual Arts. She presented Draped Paintings and Pleated Paintings in a series of group shows between 1967 and 1968 at Kornblee Gallery, New York, where she also mounted important solo exhibitions in 1970 and 1971. Leaving behind painting's drum-taut support, the Draped Paintings are unstretched canvases that she sprayed with mists of acrylic paint—producing abstract atmospheric expanses and bleeding





bands of color. She then hung these works in loose soft folds that cascade vertically down or horizontally across the wall. The artist created her Pleated Paintings in a similar way, yet instead ran lengths of canvas through pleating machines before spraying them with paint. By eschewing the historical precedent of wood stretcher bars, these adaptable paintings assume various forms and identities each time they are installed.

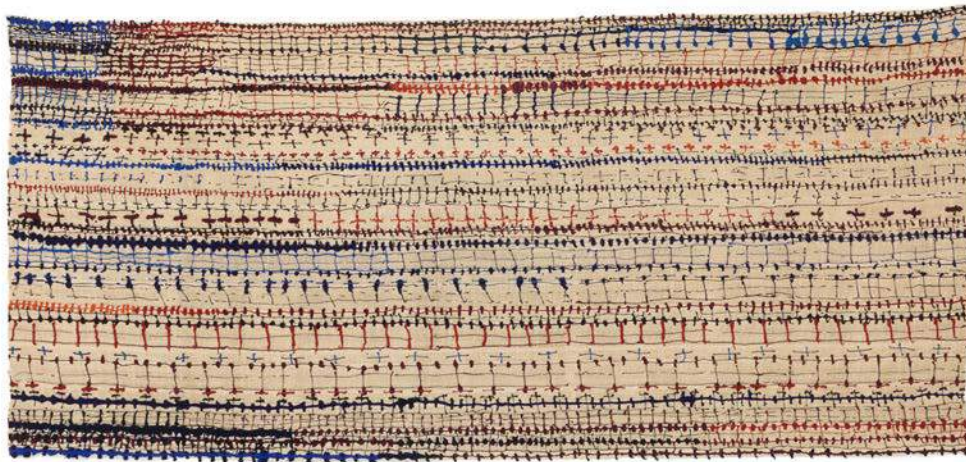
Some of the Draped Paintings are also sonically inclined. For example, *Oh Say Can You See: A Draped Sound Painting* (1967–68) is painted with the first musical notes of the National Anthem. Yankowitz invited Ken Werner (another member of Group 212 who is known as Phil Harmonic) to use a Moog Synthesizer to stretch the sounds of the same notes to echo how they appear cascading on the surface of her painting. *Oh Say Can You See: A Draped Sound Painting* not only demonstrates the subtlety of her antiwar critique, but also harnesses what was cutting-edge technology at the time to explore the sensorial presence of painting.

Only a few years after graduating from the School of Visual Arts, Yankowitz was invited to participate in the inaugural 1973 Whitney Biennial. It was around this time that she began attending meetings with a group of feminist artists that would become the legendary Heresies collective. Heresies sought to challenge patriarchal art institutions by publishing the *Heresies Magazine on Art and Politics* from 1977–92, among other initiatives. Also in 1973, Yankowitz moved from her TriBeCa studio to a loft building on Spring Street in downtown New York City, where she began another important painting series. The artist created *Dilated Grain Readings* and *Dilated Paint Readings* by squeezing paint from plastic bottles onto unstretched raw linen woven with tight and loose grain patterns. She outlined the threads with relief paint markings that read like color notation sound scores.





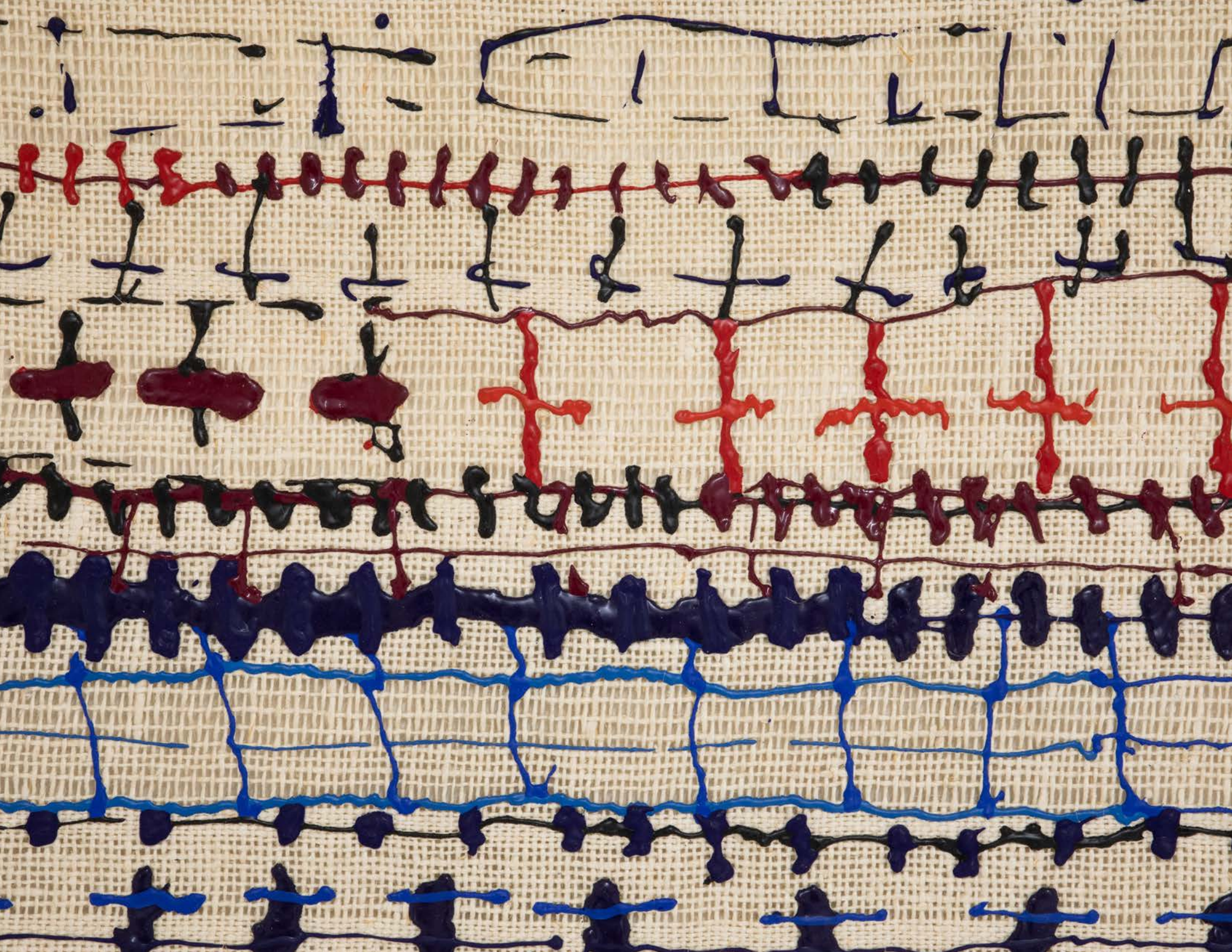
eric firestone gallery



**Nina Yankowitz**  
*Dilated Grain Reading: Scanning  
Reds and Blues, 1973*

extruded acrylic/ flashe paint on linen  
50h x 109w in  
127h x 276.86w cm  
NYAN002  
\$ 125,000







eric firestone gallery



**Nina Yankowitz**  
*Dilated Grain Reading/Ochre,  
Brown, Reds, 1973*

extruded acrylic/ flashe paint on linen  
48 1/2h x 98w in  
123.19h x 248.92w cm  
NYAN015  
\$ 125,000



eric firestone gallery



**Nina Yankowitz**  
*Breaking Bars*, 1969

acrylic spray with compressor on canvas  
108h x 51w in  
274.32h x 129.54w cm  
(dimensions variable)  
NYAN021  
\$ 150,000







eric firestone gallery



**Nina Yankowitz**  
*Sagging Spiro*, 1969

acrylic spray with compressor on canvas  
125h x 61w in  
317.50h x 154.94w cm  
(dimensions variable)  
NYAN039  
\$ 175,000



# Paul Waters

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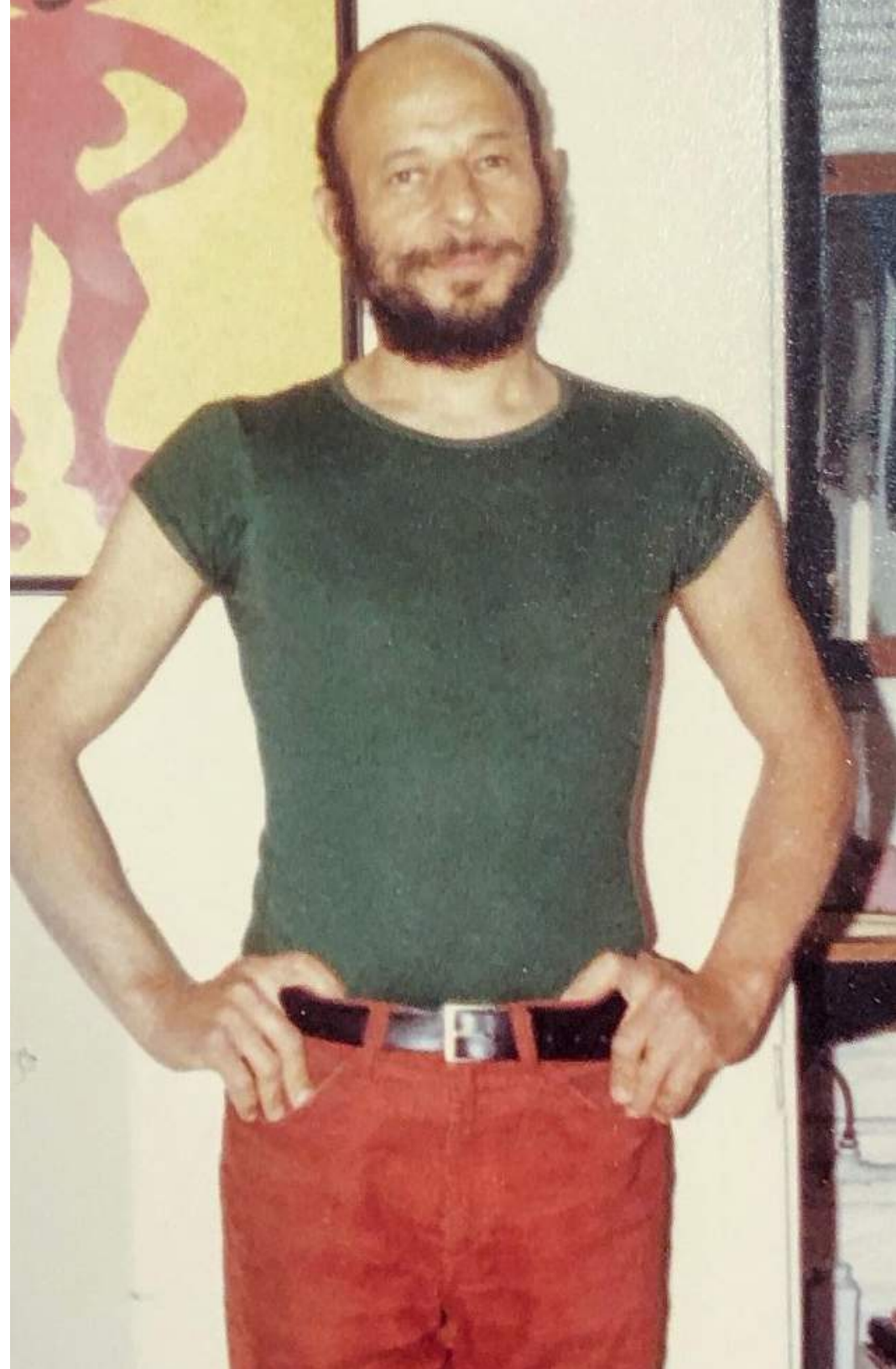


## About the Artist

**Paul Waters** was born in 1936 in Philadelphia, PA. As a child, he attended Saturday classes at Philadelphia's Fleisher Memorial Art School. There, as Waters says, "They let me use my fingers instead of brushes". Waters graduated from Goddard College in Plainfield, Vermont and received his Master's degree from the Bank Street College of Education in Manhattan. He traveled to Europe, Africa, Asia, the South Pacific and South America before making his home and studio on the Bowery in the Lower East Side of Manhattan in the 1960s and becoming involved in the art community there. He studied closely with Romare Bearden and Hungarian Abstract Expressionist Joseph Fulop.

Waters was fascinated by his parents' collection of original African art and artifacts from tribes including the Bariba, Ndebele and the Toma people. He has taken inspiration from them and also rock and cave paintings in his work. Between 1965 and 1972, Paul Waters made large-scale paintings in which painted and cut canvas shapes are collaged onto primed canvases.

Waters was the subject of a solo exhibition in 1968 at the Brooklyn Children's Museum. He was included in several historic shows of African-American artists in the 1970s, including "Afro American Artists: New York and Boston," Museum of Fine Arts, Boston (1970); and "Contemporary Black Art: A Selected Sampling," Florida International University, Miami (1977).





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**Paul Waters**  
*Celebration of Life, 1969*

oil on cut linen collage on canvas  
46h x 59 1/2w in  
116.84h x 151.13w cm  
PWAT018  
\$ 150,000







eric firestone gallery



**Paul Waters**  
*Nineteen Birds, 1971*

oil on cut linen collage on canvas  
68 3/4h x 58 1/2w in  
174.63h x 148.59w cm  
PWAT027  
\$ 175,000



eric firestone gallery



**Paul Waters**  
*Dream Time Blues,*  
1969

oil on cut linen collage on canvas  
46h x 60w in  
116.84h x 152.40w cm  
PWAT033  
\$ 150,000



eric firestone gallery



**Paul Waters**  
*Summertime Love Couple  
with Flowers, 1969*

oil on cut linen collage on canvas  
44h x 60w in  
111.76h x 152.40w cm  
PWAT368  
\$ 150,000











# Miriam Schapiro

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## About the Artist

**Miriam Schapiro (1923-2015)** is widely known as a pioneer of the Women's Art Movement and a leading force in post-World War II art. She was born in Toronto, Canada but raised in New York from the time she an infant. Growing up, Schapiro took art classes through the Museum of Modern Art and an evening class for adults, where she first learned to draw from life. Of equal importance, Schapiro was surrounded by the handicrafts that her mother and grandmothers made for the home. In 1943, she enrolled at the University of Iowa, where she would eventually earn her BA, MA, and MFA. Returning to New York in 1952, she quickly integrated into the downtown arts scene but became acutely aware of how her gender impacted the way she was seen and treated as an artist.

In the 1950's, Schapiro showed her colorful abstractions at Tanager Gallery, Stable Gallery, and the Museum of Modern Art. In 1958, she was the first woman to have a solo exhibition at André Emmerich Gallery. Despite considerable success, she felt an outsider to the male-dominated Abstract Expressionism scene and her work of this period explores themes of feminine interiority. In 1967, Schapiro moved to California where she became a lecturer at University of California San Diego. She transformed her new environs into monumental hard-edge paintings. In La Jolla, she connected with physicists to create a series of computer paintings.

In 1972, Schapiro came to the newly founded California Institute of the Arts where she founded the Feminist Art Program alongside Judy Chicago. The program's first class produced the landmark exhibition Womanhouse. Schapiro





began to incorporate fabric collage elements into her paintings when she returned to her studio practice after the program. Later into the 1970's, Schapiro coined the term "femmeage" along with fellow artist Melissa Meyer to describe a mode of collage that builds on traditions of women's work as well as the history of avant-garde collage. Schapiro incorporated textiles and fiber handicrafts into her art to highlight women's culture.

Schapiro became a founder of the Pattern and Decoration movement in the mid-1970s, the first artistic movement she took part in where she worked alongside, and on par with, male artists. In her work of the 1970's-1980's, she often incorporated materials of lace, sequins, chintz, and other ornamental elements. Getting further away from mainstream painting traditions, she created shaped works including her iconic heart, fan, and vestiture paintings.

"The Florida Fan" is a significant example of a group of works Schapiro made in the form of a fan. Appropriating this everyday, feminine object was intended as a statement: to link craft with modernist painting. Schapiro intended to bring attention to the craft work made by anonymous women, expanding its scale to that of a large painting. This work is part of a group of works Schapiro exhibited at Lerner-Heller in 1979. Her "Florida Fan" is impeccably crafted, with fabric collage arranged in patterns reminiscent of the geometric illusionism of her late 1960s work. Schapiro made a "lexicon of symbols" associated with the feminine, including the fan shape, and also the heart, a part of her painting.





eric firestone gallery



**Miriam Schapiro**  
*The Florida Fan*, 1979

acrylic and textile on canvas  
48h x 96w in  
121.92h x 243.84w cm  
MSCHA355  
\$ 250,000



# Susan Fortgang

eric firestone gallery

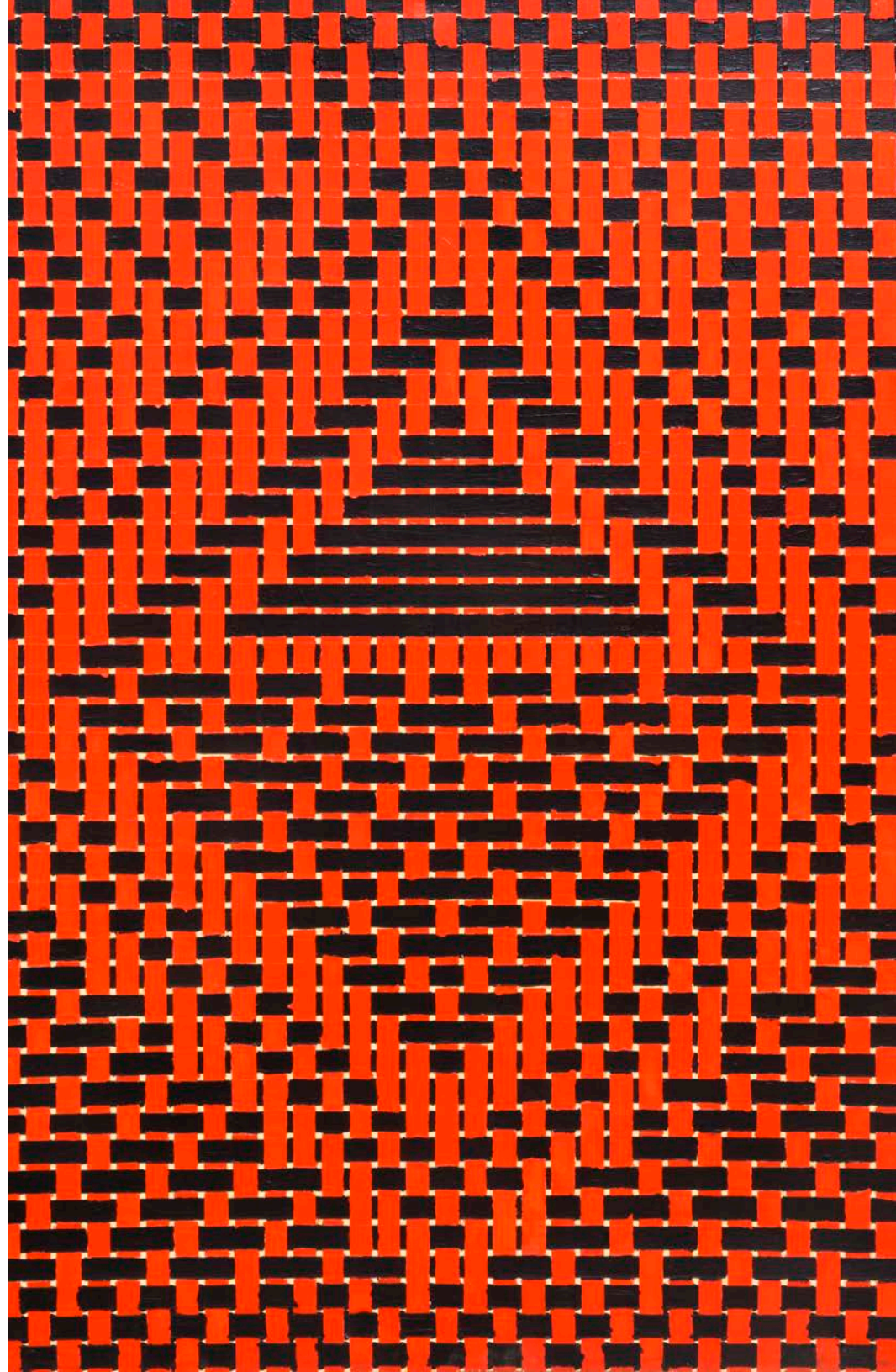
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## About the Artist

**Susan Fortgang** (b. Queens, NY) is an artist whose work reflects her early experiences with craft practices of all kinds, including weaving, sewing, knitting, crochet, embroidery, needlepoint, macrame, and bargello. These techniques were learned from the women in her family and would eventually be incorporated into her painting practice.

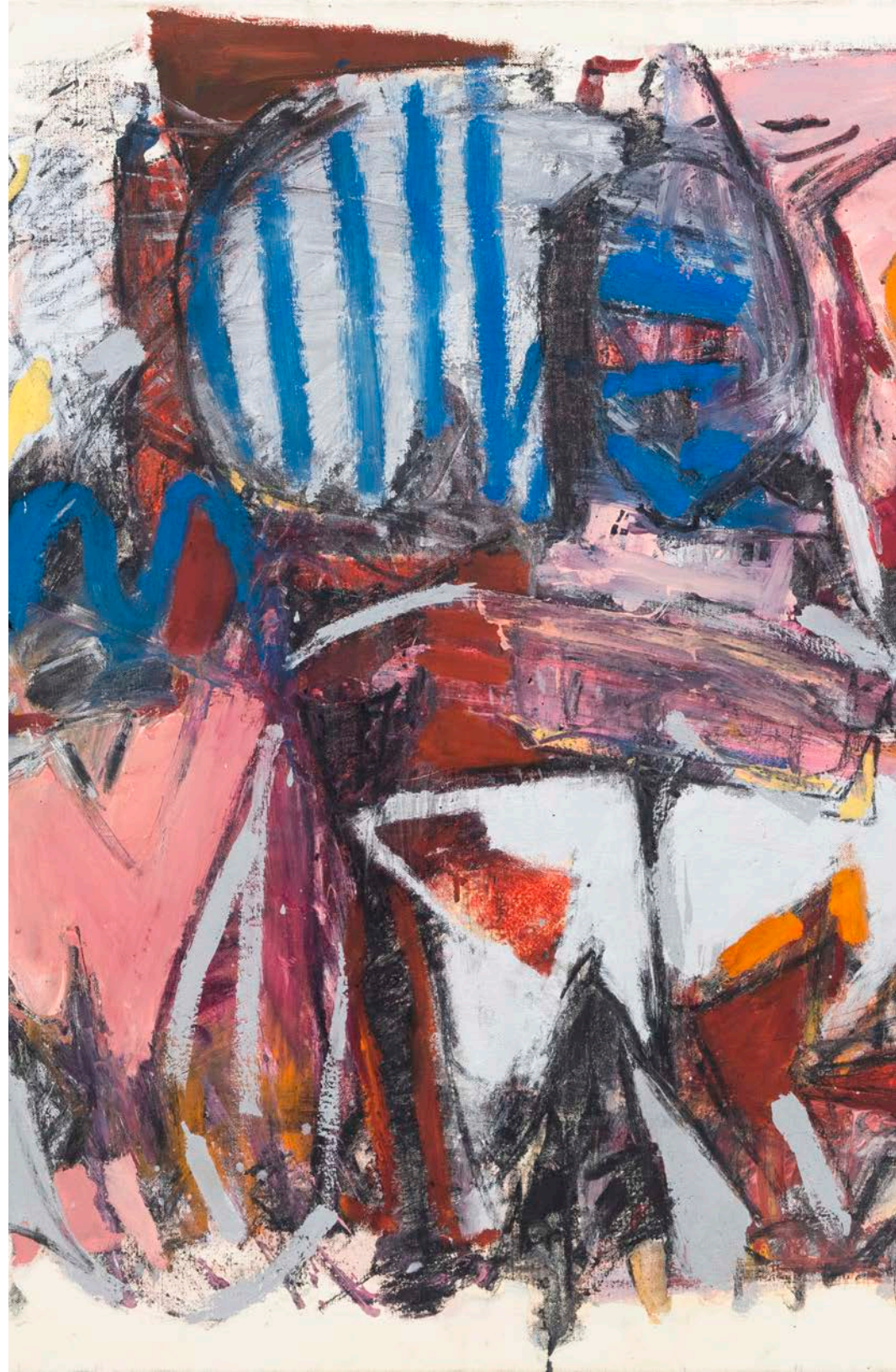
In the late 1950's, Phoebe Hellman became Fortgang's painting teacher and introduced her to abstraction and non-objective painting. Fortgang attended Queens College and the Yale School of Art, where she was influenced by the Abstract Expressionists and studied with artists such as Louis Finkelstein, Al Held, Jack Tworkov, Bernard Chaet, Elias Friedensohn, and John Ferren. Fortgang's work of the 1960s is defined by broad gestures and attention to the physical qualities of paint. She used oil paint to build up surfaces and evoke an intensity of movement across the canvas. The structures of these early works were tied to themes involving figures, interiors, and landscapes.





In 1969, Fortgang returned to New York City and eventually settled in an oversized loft on Greene Street in SoHo where she continues to live and work. During this period, Fortgang gave up oil paint for acrylic paint. Acrylic's unique quality of drying in layers changed the artist's process entirely – rejecting “performance based” art and the drips and gestural activity of action painting, Fortgang became fascinated with her own system of applying horizontal and vertical bands to the canvas. She attributes this style to her early involvement in knitting, crocheting, and bargello, all of which depended on “specific choices and logical conclusions.”

The grid became the underlying vehicle for Fortgang's work, reflecting her interest in pattern, color, symmetry, and repetition. In many pieces, the diamond shape is central. Using acrylic paint to build up layers, the artist develops a physical surface that evokes both a sculptural presence and a woven flexibility.





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**Susan Fortgang**  
*Anticipation*, 1967

oil on linen  
36h x 40w in  
91.44h x 101.60w cm  
SUFO007  
\$ 40,000







eric firestone gallery

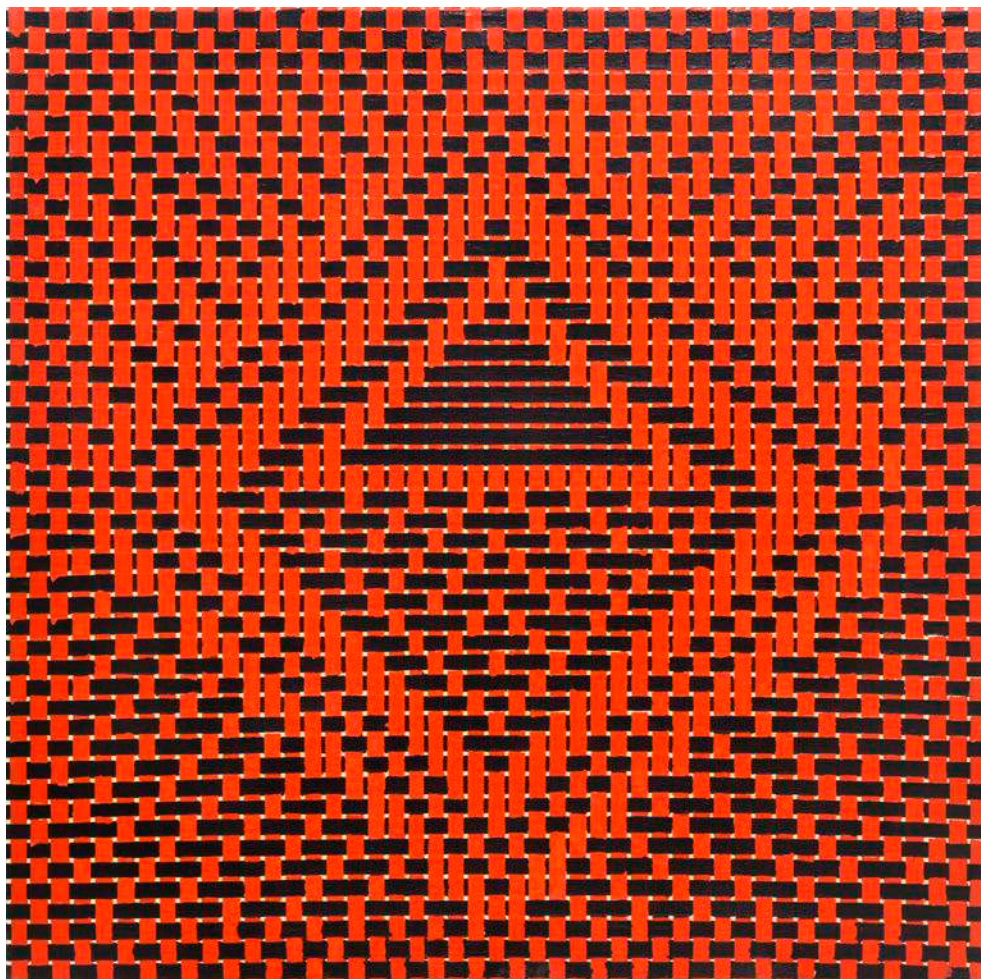


**Susan Fortgang**  
*Falling For*, 1967

oil on linen  
36h x 40w in  
91.44h x 101.60w cm  
SUFO008  
\$ 40,000



eric firestone gallery



**Susan Fortgang**  
*Maitrya*, 1978

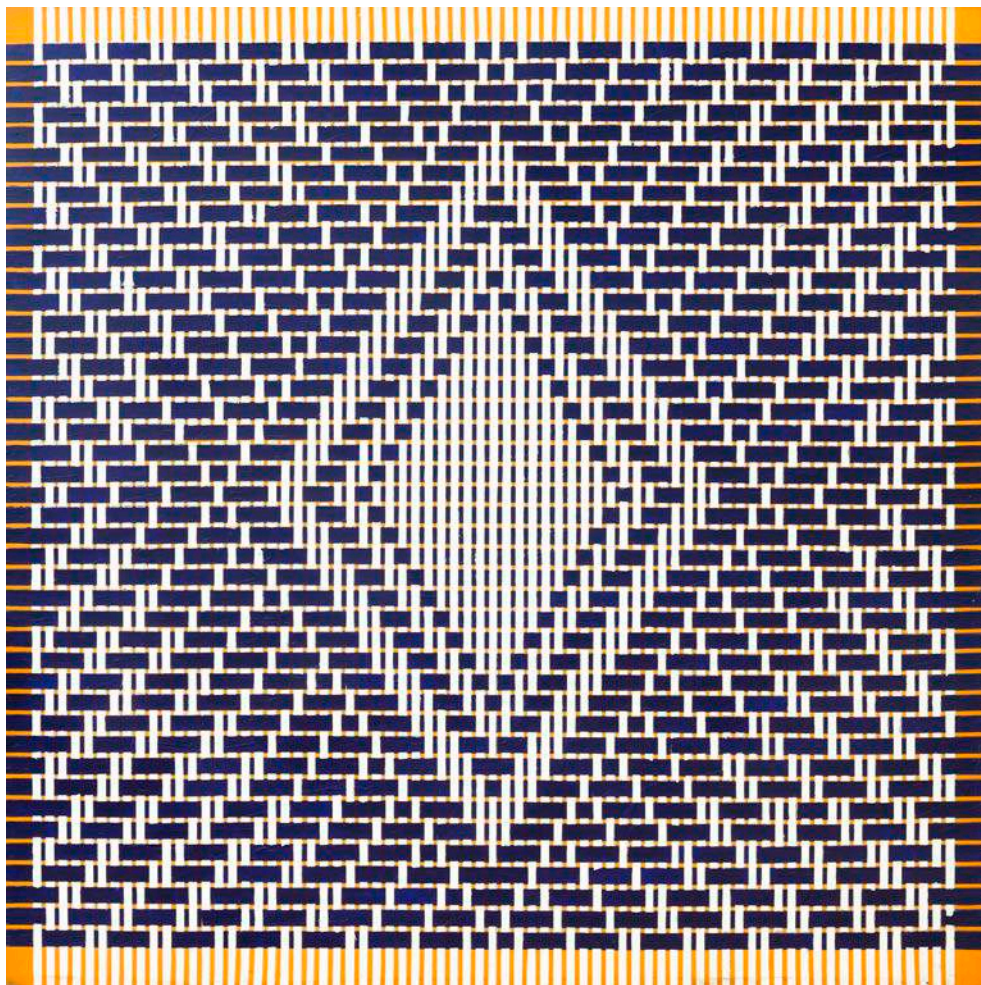
acrylic on canvas  
60h x 60w in  
152.40h x 152.40w cm  
SUFO002  
\$ 50,000







eric firestone gallery

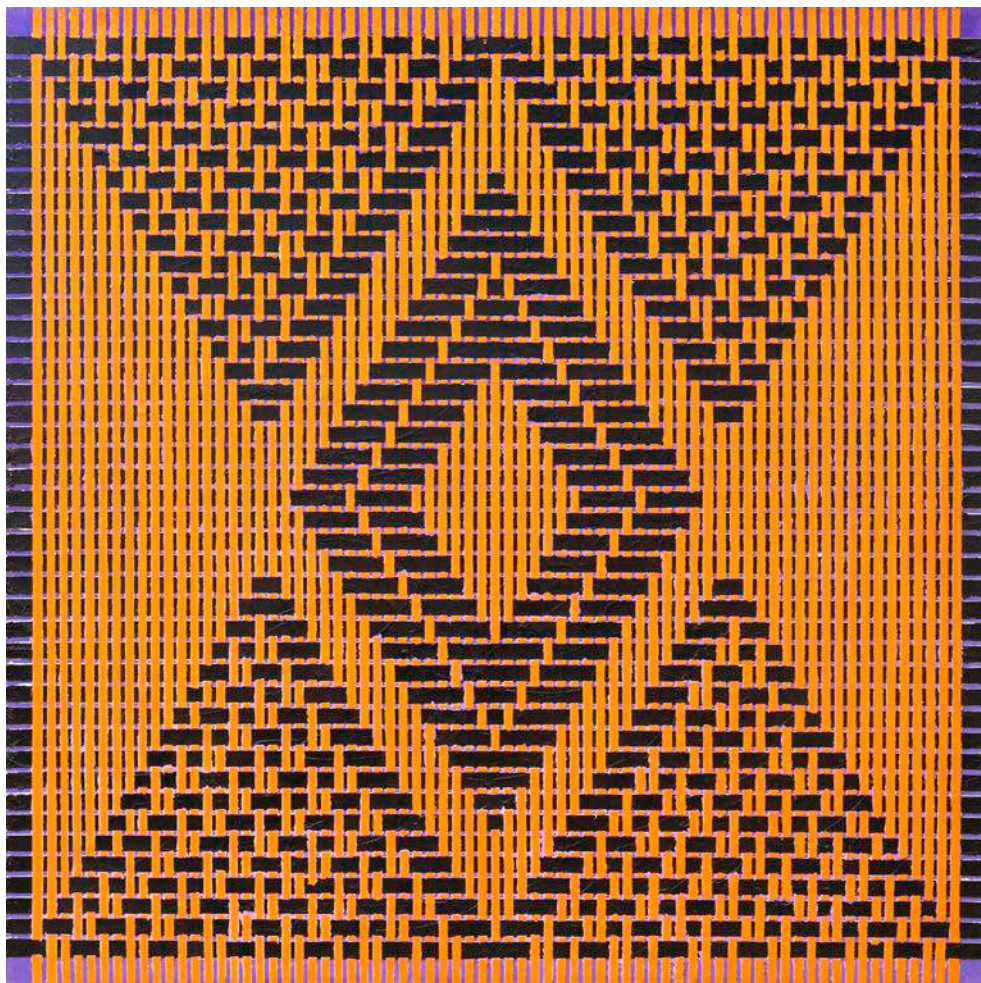


**Susan Fortgang**  
*Eye Opener*, 1978

acrylic on canvas  
60h x 60w in  
152.40h x 152.40w cm  
SUFO016  
\$ 50,000



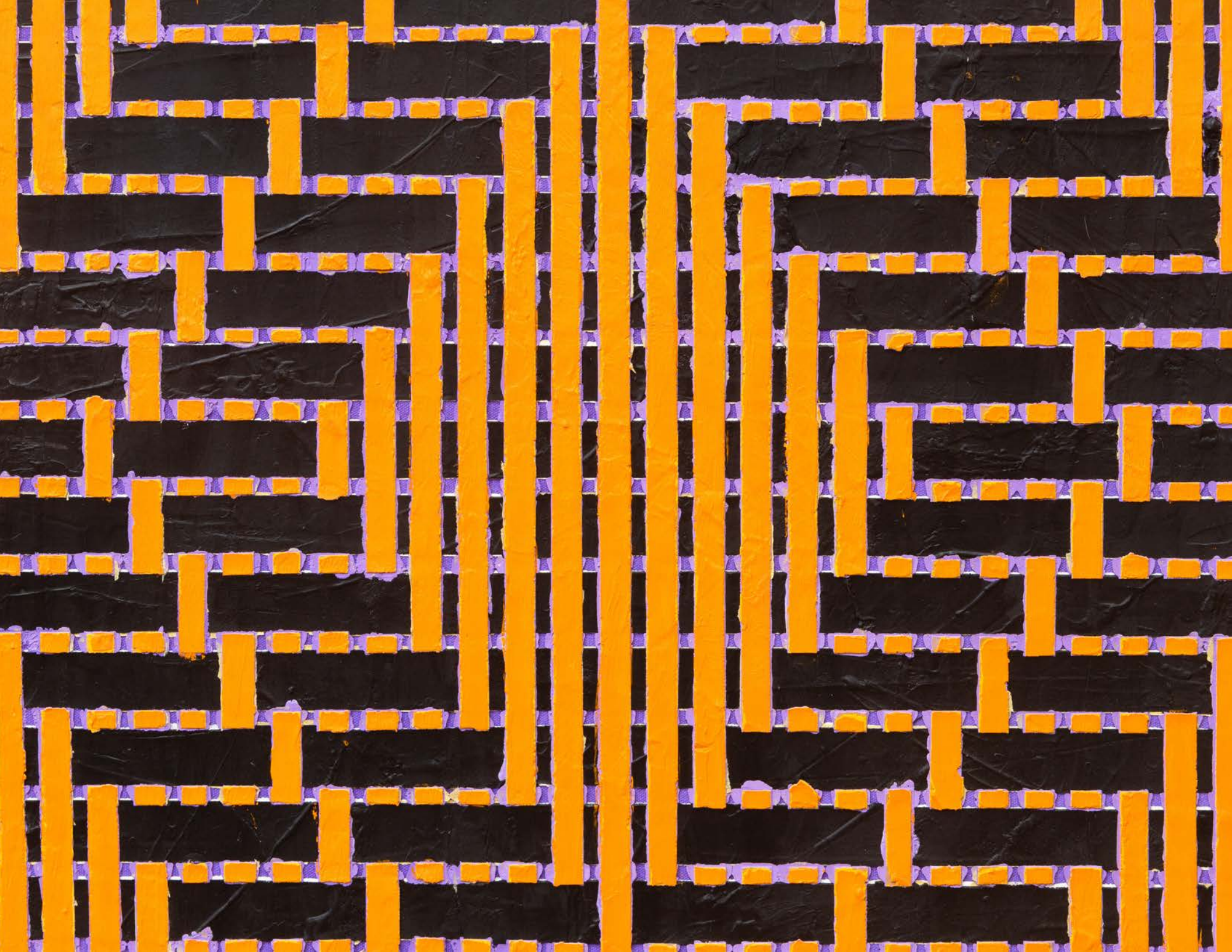
eric firestone gallery



**Susan Fortgang**  
*Cross Current*, 1979

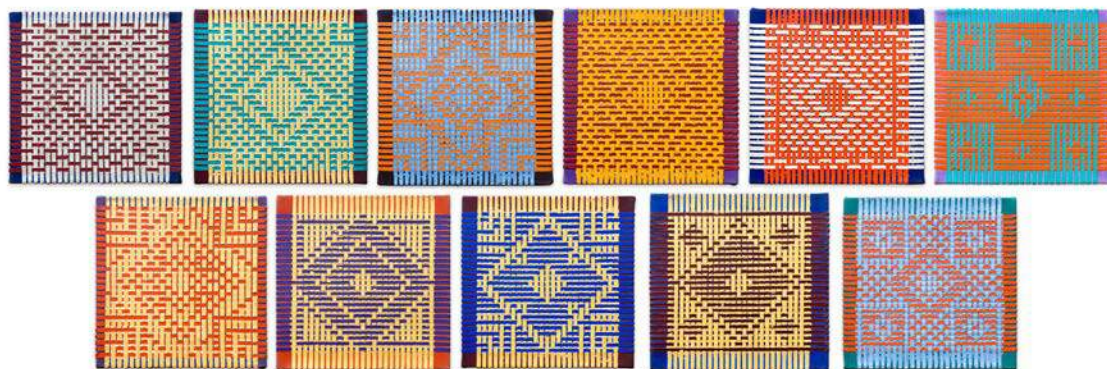
acrylic on canvas  
60h x 60w in  
152.40h x 152.40w cm  
SUFO017  
\$ 50,000







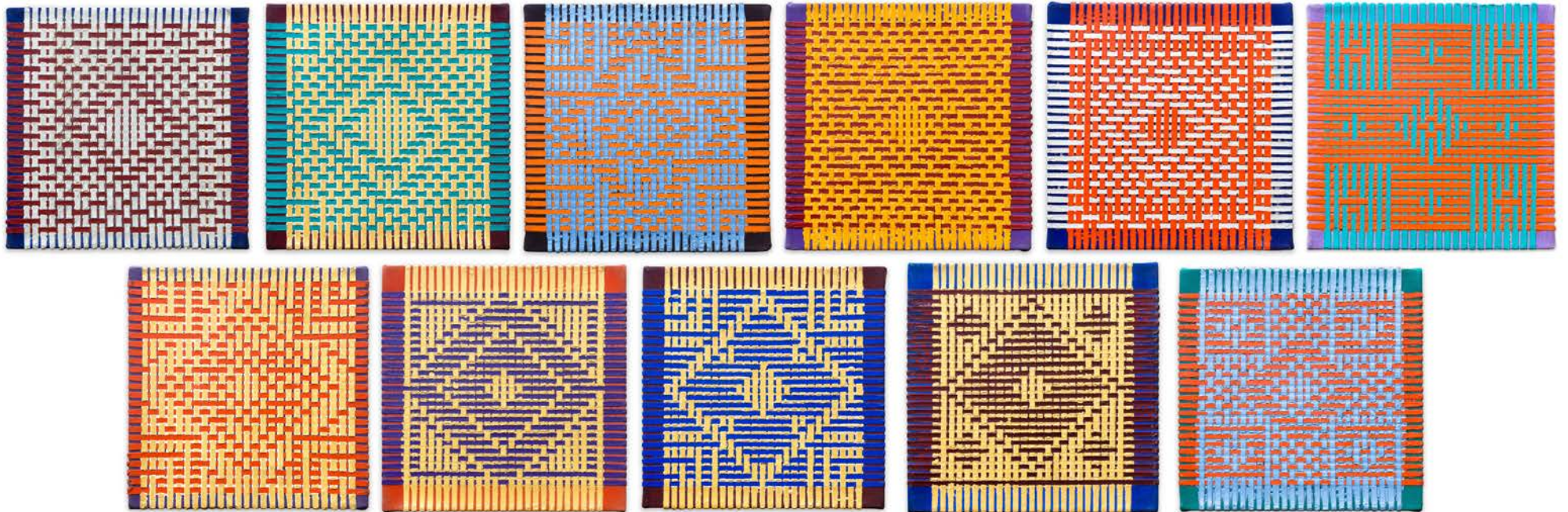
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**Susan Fortgang**  
*Small Weaving Painting Series,*  
1979

acrylic on canvas  
12h x 12w in each  
30.48h x 30.48w cm each  
\$ 15,000 each







# Thomas Sills

eric firestone gallery

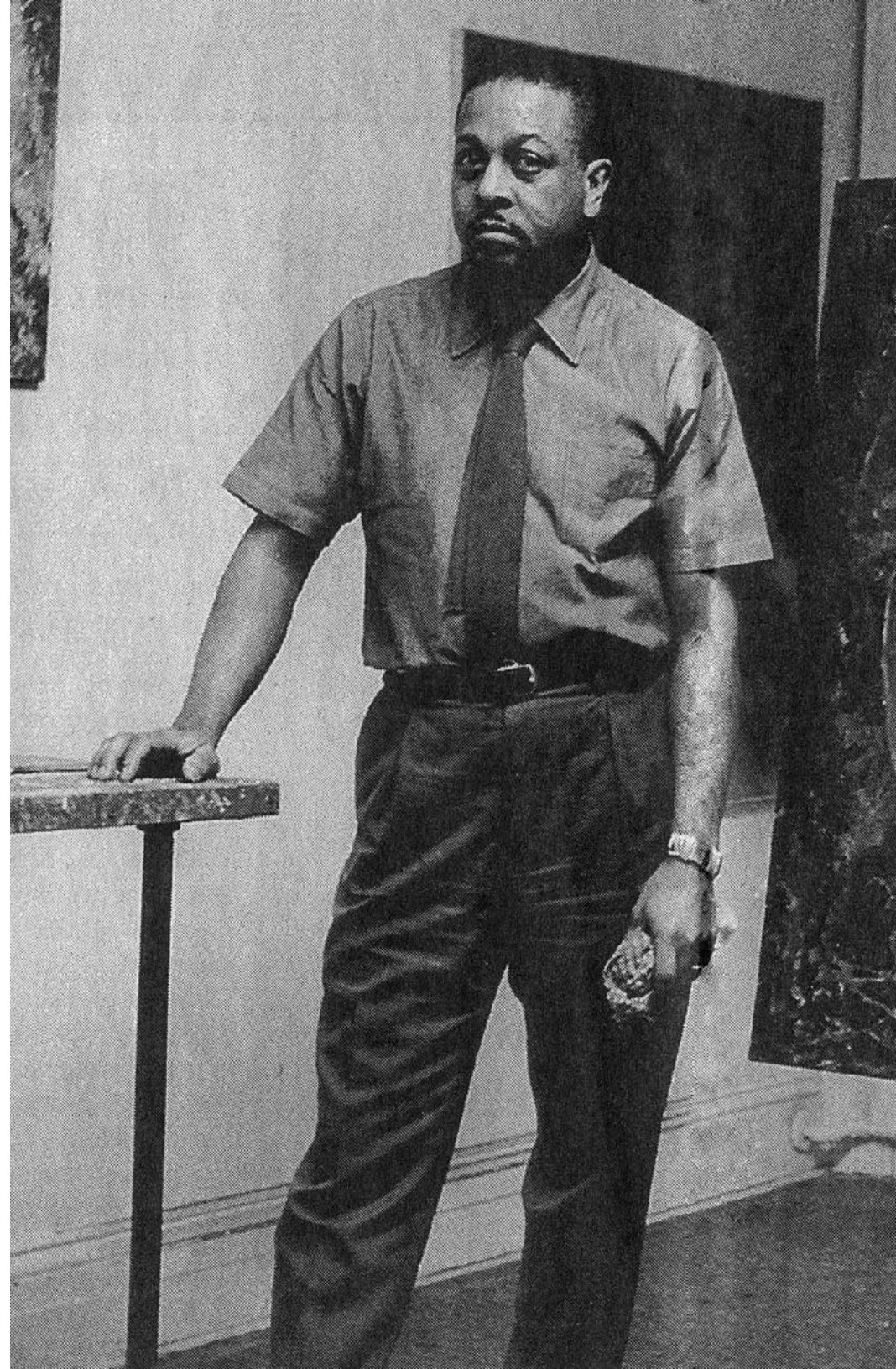
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## About the Artist

**Thomas Sills (1914 -2000)** was born and raised in Castalia, North Carolina. He began painting in 1952, inspired by his wife Jeanne Reynal's work, and her collection of abstract art. He did not have formal training as an artist, but through Reynal he met a wide range of artists: from Marcel Duchamp and Max Ernst, to Willem de Kooning, Barnett Newman, and Mark Rothko. Sills's earliest paintings were experimental: he used a variety of tools to apply paint, along with a variety of materials on the surface. He also used an automatist approach. By the late 1950s, he began working with an idea of equivalence between figure and ground, so that each form is both the positive and the negative of the form next to it. He also frequently used a balance of two main colors in each painting. Often the compositions form radiating, optical sensations.

Sills was the subject of four solo exhibitions at Betty Parsons Gallery from 1955 to 1961. In 1962 he exhibited with Paul Kantor Gallery, Los Angeles; and had a two-person exhibition with Reynal at the New School for Social Research, New York. In the 1960s and early 70s, he showed with Bodley Gallery, New York. He was the subject of solo exhibitions at Creighton University, Omaha, NE; and the Art Association of Newport, RI. Sills was also included in several important historic exhibitions of African American artists in the 1960s and early 1970s. His work can be found in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum of Art, all New York; along with the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art.









eric firestone gallery

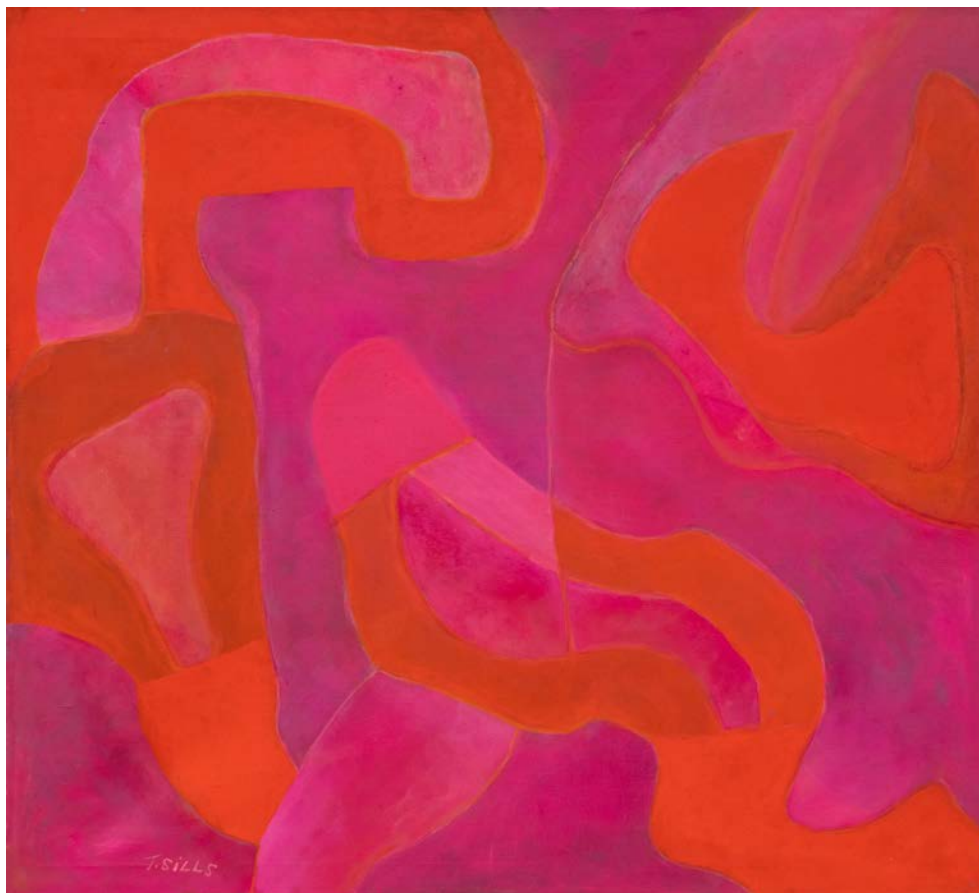


**Thomas Sills**  
*Native Dancer*, 1958

oil on canvas  
45 1/2h x 69w in  
115.57h x 175.26w cm  
THSIL013  
\$ 100,000



eric firestone gallery



**Thomas Sills**  
*Red Hour*, 1968

oil on canvas  
40h x 44w in  
101.60h x 111.76w cm  
THSIL297  
\$ 75,000



# Martha Edelheit

eric firestone gallery

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## About the Artist

**Martha Edelheit** was born in New York City in 1931, where she lived until moving to Sweden in 1993. She currently lives outside of Stockholm. Known as a pioneering feminist artist, her work from the 1960s addresses female desire, the body, and skin as an alternate “canvas” for tattoo imagery.

Edelheit studied at the University of Chicago, New York University, and Columbia University in the 1950s. She studied with artist Michael Loew and art historian Meyer Schapiro, who Edelheit credits with inspiring a new way of thinking about image construction and pictorial space.

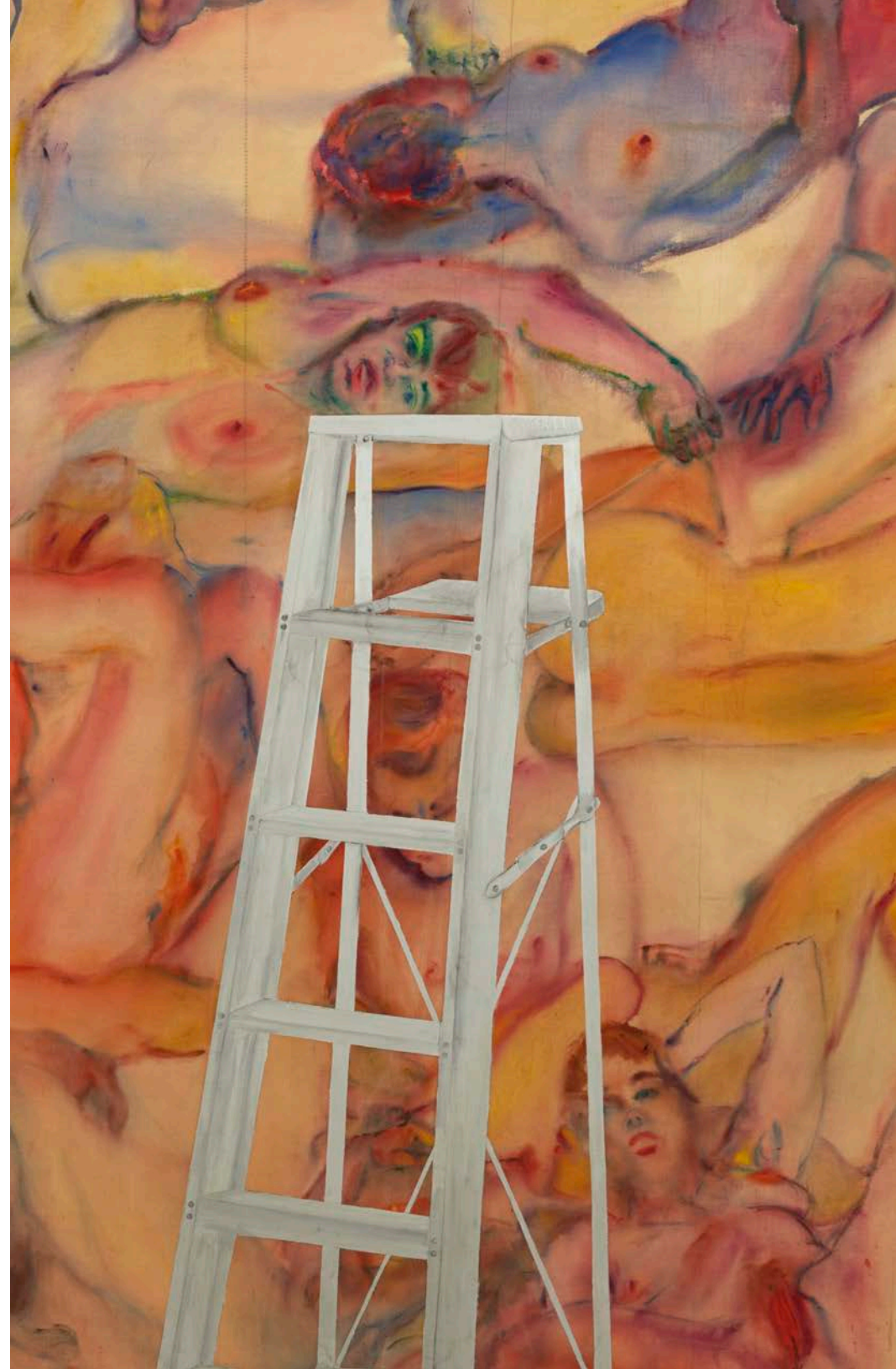
Edelheit established herself in the center of the downtown avant-garde, becoming a member of the Tenth Street artist-run space, the Reuben Gallery, where her first solo show was held in 1960. She, like other members Jim Dine, Rosalyn Drexler, Allan Kaprow, Claes Oldenberg, Lucas Samaras, and Robert Whitman, were expanding the definitions of art-making with the creation of Happenings and experimental objects. At the Reuben Gallery, Edelheit first exhibited her “extension” paintings which break the frame of the work and utilize utilitarian objects. They combine impasto paint and found materials into irregularly shaped constructions.





In her work of the early 1970s, Martha Edelheit began to work with the combination of nude figures, photographs and memory. She was interested in “montage”—this combination of elements and even figures who didn’t necessarily pose together. She was exploring what was integral to establish the space and how symbols could become signifiers of the inner life of her models.

Edelheit has always been particularly interested in circus performers and the way in which they can contort and manipulate their bodies. As a child, she was a fan of the circus and later she became a gymnast with the hopes of being able to move in the way that these performers could. In this work, Edelheit explores the fleshy geometries of the circus through a series of figures that balance precariously on each other or leap through the air.





eric firestone gallery



**Martha Edelheit**  
*Flesh Wall with Ladder*, 1965

acrylic and oil on canvas  
84h x 91w in  
213.36h x 231.14w cm  
MEDE077  
\$ 350,000



eric firestone gallery

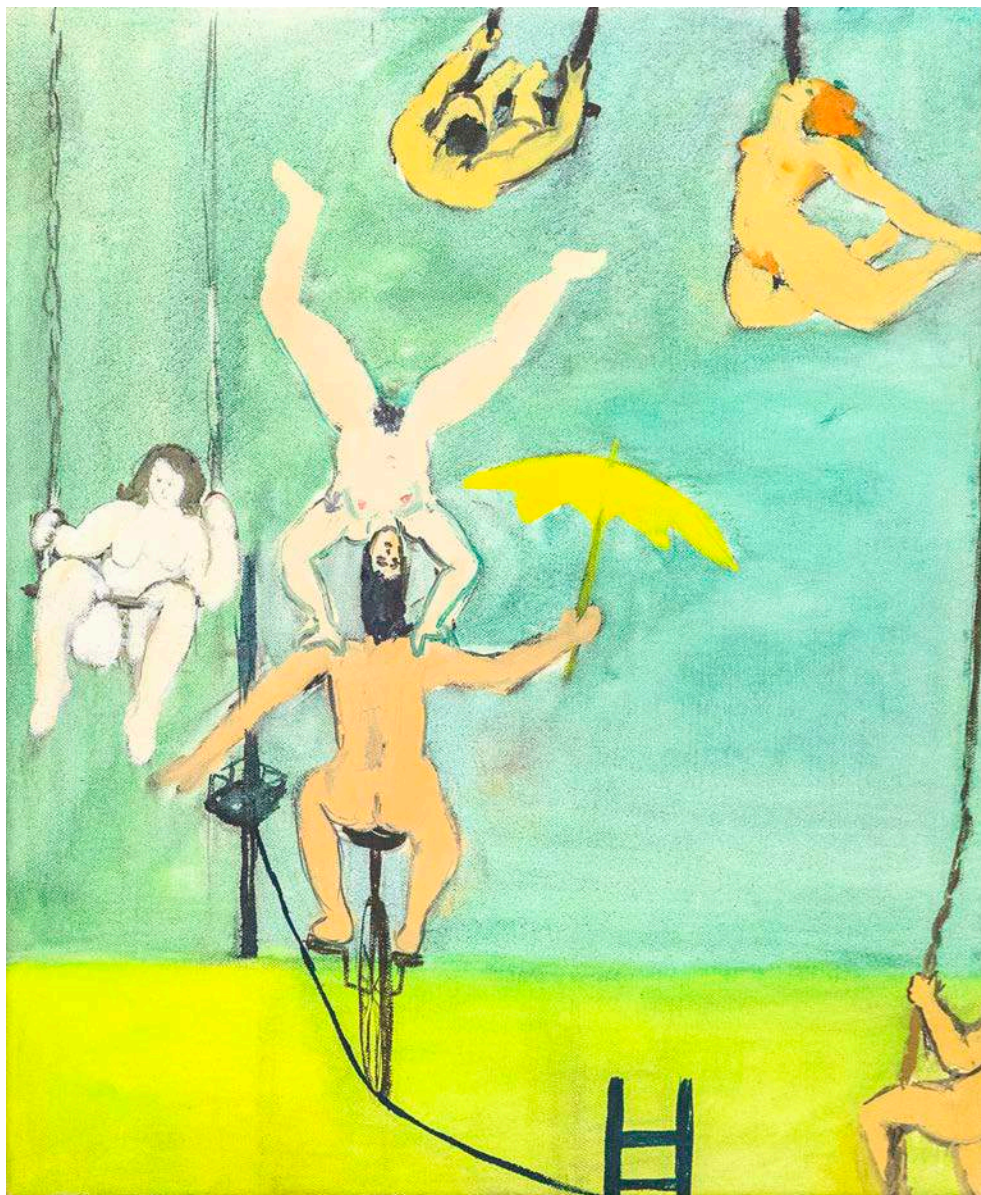


**Martha Edelheit**  
*Trapeze Act, 1963*

oil on canvas  
8h x 9 1/2w in  
20.32h x 24.13w cm  
MEDE049  
\$ 20,000



eric firestone gallery



**Martha Edelheit**  
*Hi Wire and Trapeze, 1963*

oil on canvas  
15 3/4h x 13 1/8w in  
40.01h x 33.34w cm  
MEDE051  
\$ 25,000



eric firestone gallery



**Martha Edelheit**  
*Balancing Acts*, 1963

oil on canvas  
20 1/2h x 9 1/4w in  
52.07h x 23.50w cm  
MEDE052  
\$ 25,000



# Pat Lipsky

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## About the Artist

Born in 1941 in New York, **Pat Lipsky** became associated with the Lyrical Abstraction movement in the late 1960s and '70s. The artist moved beyond that style over the course of her career, exploring color field painting and venturing into what Clement Greenberg—the legendary critic and her longtime friend—described as “close-value color.” Throughout her five-decade practice, Lipsky has remained dedicated to the primacy of color and abstraction to the medium of painting.

A painter and writer, Lipsky in her oeuvre has mined a wide range of visual, literary, and musical sources—drawing inspiration from Josef Albers, Jackson Pollock, Mark Rothko, Morris Louis, Marcel Proust, T.S. Eliot, Bach, and Thelonious Monk, among others. Lipsky focuses on how each decisive element in the works of these historic figures affects the whole. As she explains: “When Albers puts a white next to a yellow, the yellow is changed—and the white is changed too...We look at works of art as single large units—but they’re actually composed of hundreds, of thousands of individual and tiny units, each one a decision. It’s those units that I’ve been experimenting with throughout my career.”

After receiving a BFA from Cornell University in 1963, Lipsky earned an MFA from Hunter College (1968) where she studied with canonical artist Tony Smith. Lipsky spent the summer of 1969 only ten minutes down the road from the home of Jackson Pollock and Lee Krasner in East Hampton, where she met Krasner. A formative moment, it was during this period that Lipsky conceived her first “wave” paintings. Soaking raw canvas with water, the artist then applied paint by “dancing and playing” (in her words). Drips, splatters, and smears define





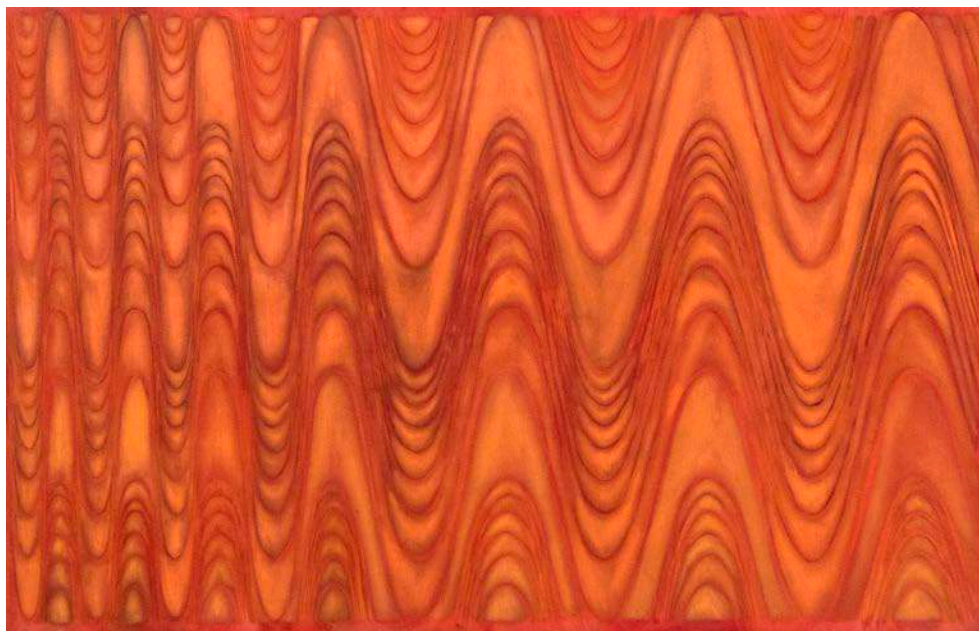
this early body of work, in which the gesture is paramount. The edges of each canvas in particular pay homage to Pollock's drip paintings. These vibrant, sinuous paintings are imbued with the energy with which they were made. As critic Carter Ratcliff wrote, "Lipsky emerged in the forefront of a generation of painters...Each of these paintings draws us into the extended exuberant moment of its creation—intuiting the artist's power to reconcile uninhabited spontaneity with disciplined judgement."

Less than a year after that transformative summer, Lipsky debuted her work in a 1970 solo exhibition at André Emmerich Gallery, New York. She subsequently participated in the landmark exhibition *Lyric Abstraction*, which traveled in 1970–1 from the Aldrich Contemporary Art Museum, Ridgefield to the Phoenix Art Museum to the Whitney Museum of American Art, New York. Yet by the late 1970s and '80s, Lipsky had turned away from the Lyrical Abstract style, embracing close-value color and geometric shapes as exemplified by her counterpoint grid paintings. Over the decades, Lipsky's color concerns have shifted as the artist has refined her practice—moving from the bold, high-key hues of her early canvases; to a more subtle and sometimes moody palette; and, finally, to the pigments of her most recent paintings, about which writer Cate McQuaid remarked: "Lipsky is primarily a colorist... These are breathing, organic works, dressed in the clothing of geometric abstraction."





eric firestone gallery



**Pat Lipsky**  
*Turning I*, 1968

acrylic on canvas  
61 1/8h x 95 1/2w in  
155.26h x 242.57w cm  
PLIPS031  
\$ 150,000



# Elaine de Kooning

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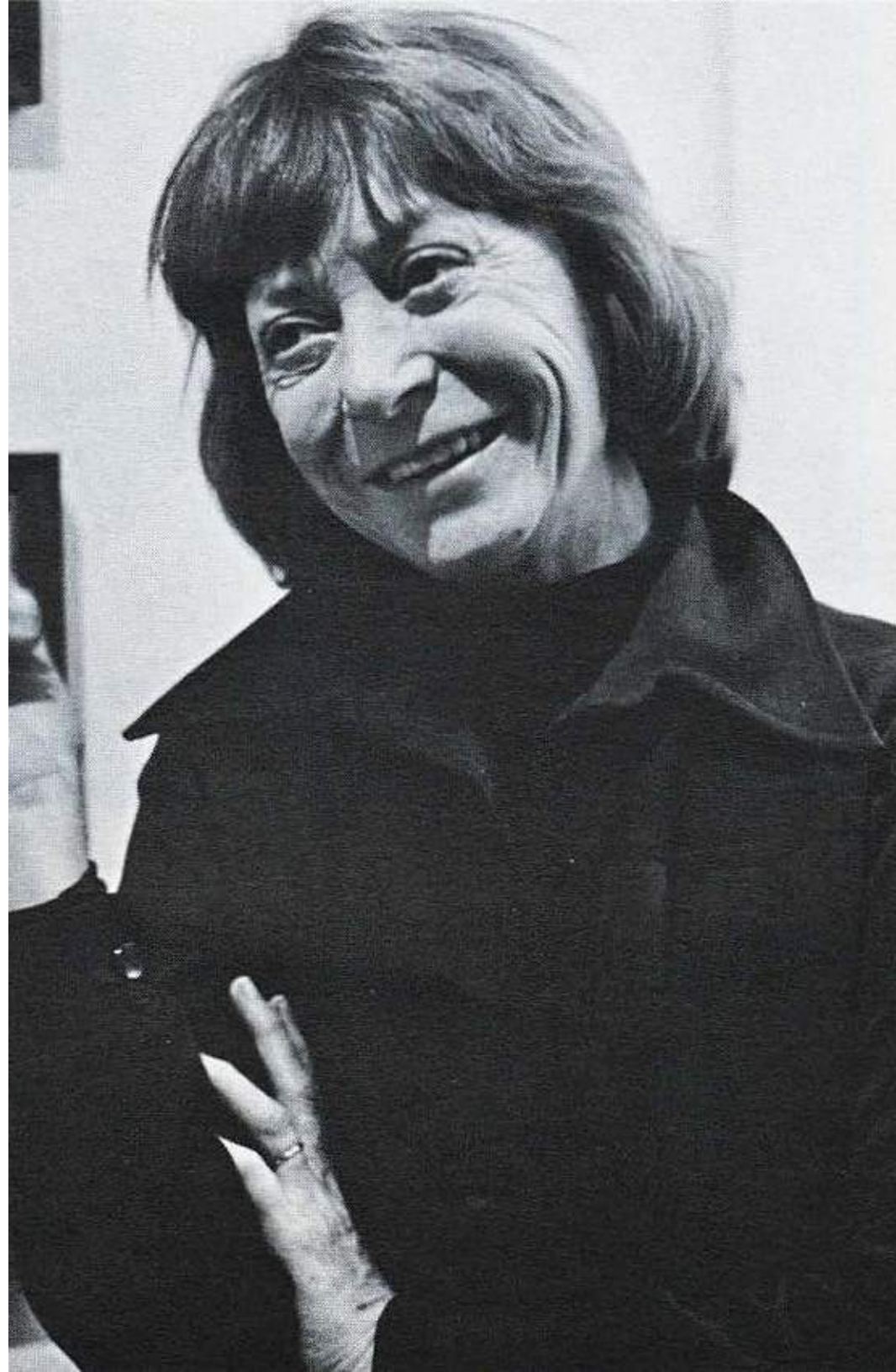
## About the Artist

Born Elaine Fried in New York City, **Elaine de Kooning** developed her interest in art through museum trips, art books, and drawing opportunities provided by her mother. While studying painting in New York, the artist met and later married Willem de Kooning, 16 years her elder and a first-generation Abstract Expressionist.

Considered by some the voice of Abstract Expressionism, Elaine de Kooning was an articulate defender of the movement. She wrote numerous insightful pieces about her fellow artists. As a critic for ARTnews, she reviewed the work of Arshile Gorky, Franz Kline, David Smith, Mark Rothko, Jackson Pollock, and Josef Albers, among others.

Within her own art, she retained her interest in figuration. In numerous series—"bullfights," "basketball players," and "Bacchus"—de Kooning brought the expressive gesture of Abstract Expressionism to bear on figurative subjects. She is perhaps best known for her portrait of John F. Kennedy, commissioned by the Truman Library. The president sat for her several times, and she created hundreds of sketches and at least two dozen canvases as she attempted to capture his character and energy.

Throughout her life, de Kooning taught at numerous colleges including Yale University and the Parsons New School for Design. Her paintings are included in the collections of major American museums, such as the Guggenheim Museum and The Museum of Modern Art.



eric firestone gallery



**Elaine de Kooning**  
*Canal St. NYC, 1952*

graphite on paper  
11h x 14w in  
27.94h x 35.56w cm  
EDEK007  
\$ 30,000



# Jane Kogan

eric firestone gallery

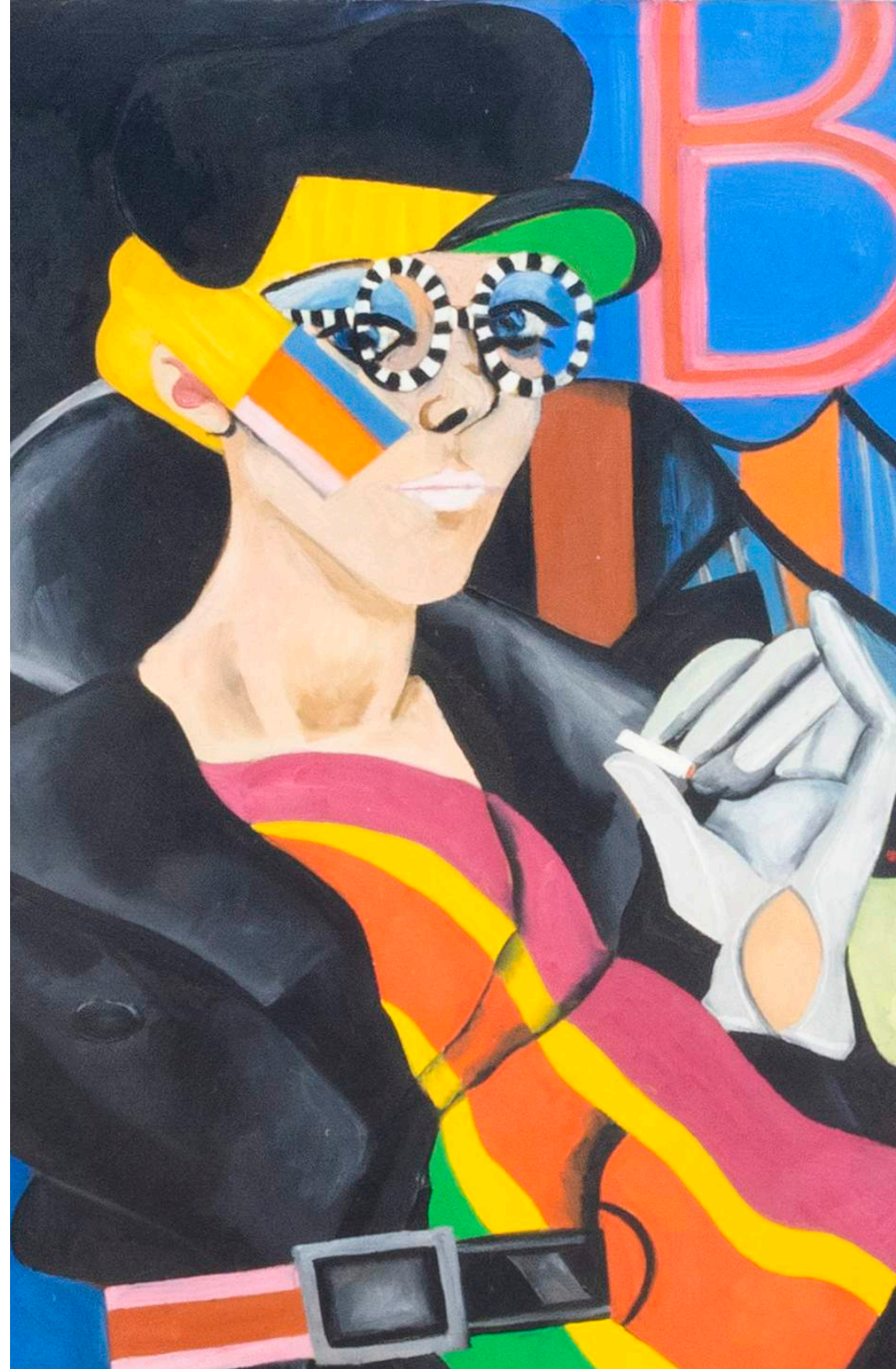
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## About the Artist

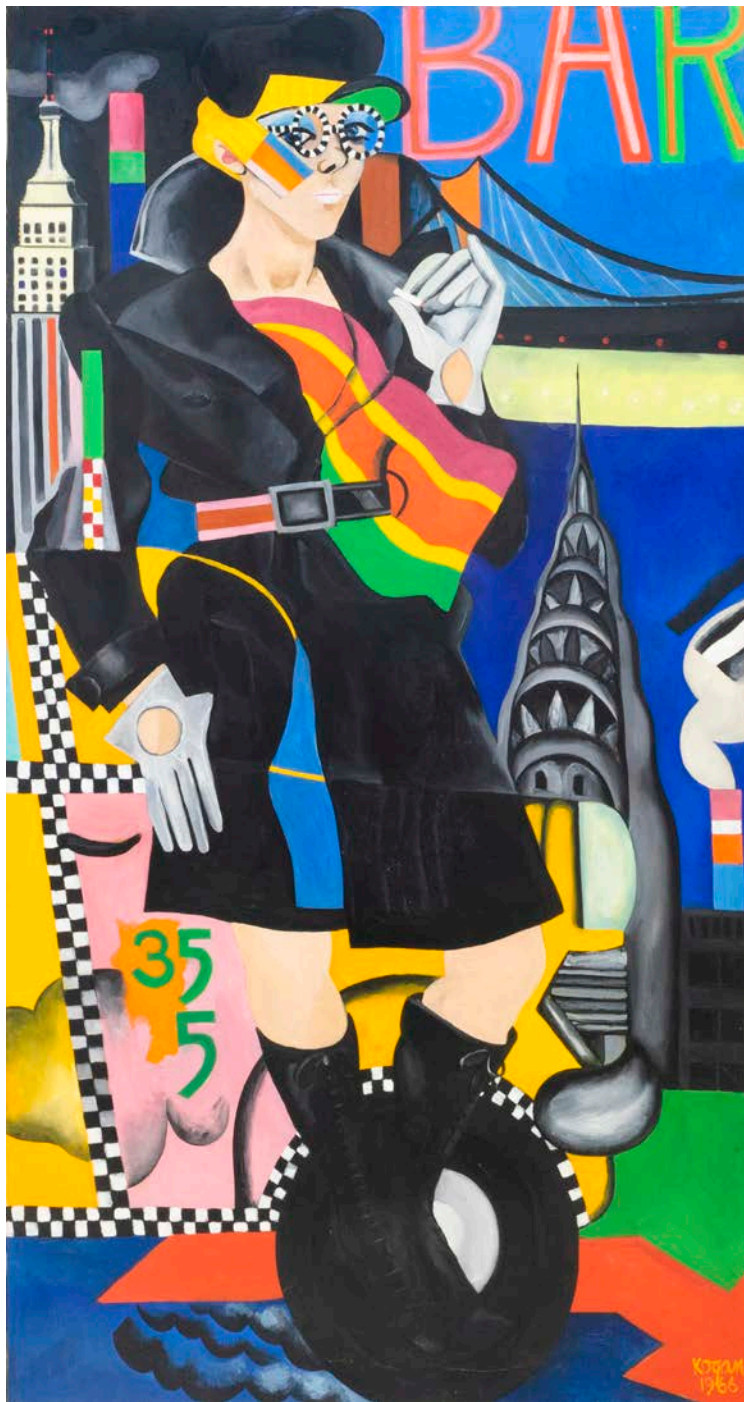
**Jane Kogan (b. 1939, New York, NY)** is a painter whose work reveals both internal explorations of the self and universal ideals of femininity. She has worked with a variety of mediums and in many styles, returning often to the female figure as a site of interest.

Kogan's style is ever evolving. As a student, she was making Cezanne-influenced paintings which engaged with color and tilted perspective. Kogan later worked on a series of small realist street scene paintings of Provincetown, and for a period in the 1990s, she worked exclusively with colored pencil, attaching mixed media objects like buttons and coins to works on paper. Her oeuvre also includes textured etchings and a series of photo collages titled "Embedded" in which images of her own nude body are "embedded" into public scenes in the town.

Jane Kogan's Interiorized Self Portrait was critically reviewed by Linda Nochlin, April Kingsley, and Rosalyn Drexler as part of the group show "Women Choose Women" at the New York Cultural Center in 1973. She has also participated in group shows at Palazzo Venezia, Rome (1962); Brooklyn Museum (1966); the International Miniature Print Show at Pratt Graphic Center (1966 and 1968); and Albright-Knox Gallery, Buffalo, NY. She has been the subject of solo shows at the Chrysler Museum (1970), the Fine Arts Work Center (1978 and 1982) and multiple galleries in Provincetown. Her work is also held in numerous public and private collections, including The Art Students League, Hunt Botanical Library, Carnegie Mellon Institute, Museum of Modern Art Loan Collection, among others.







eric firestone gallery

**Jane Kogan**  
*New York Girl, 1966*

oil on canvas  
72h x 38w in  
182.88h x 96.52w cm  
JKOG011  
\$ 150,000

## About Eric Firestone Gallery

Charting its own course since 2010, Eric Firestone Gallery reexamines significant yet under-recognized artists from the 20th and 21st centuries. Defined by its scholarly approach, the gallery takes a fresh look at postwar work with a contemporary eye—reintroducing artists to institutions and the discourse. In close collaboration with museums, academics, and collectors, Eric Firestone Gallery supports rigorous art historical and archival research exploring the entirety of an artist's creative vision and life.

Eric Firestone Gallery established its first location in 2010 at 4 Newtown Lane in East Hampton. In 2015, the gallery expanded with an additional space, The Loft, in a historic artist live/work building at 4 Great Jones Street in New York City. In 2020, the gallery opened its third location on that same street at 40 Great Jones Street. Eric Firestone Gallery is a member of the Art Dealers Association of America.

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