

FISHER LANDAU CENTER FOR ART

Fisher Landau Center for Art
38-27 30th Street
Long Island City, New York 11101
718.937.0727

Thursday-Monday 12-5pm / Complimentary Admission.

Website: www.flcart.org/onview/ Press Images: www.flcart.org/press/

INTUITIVE PROGRESSION:

On view August 18th-November 28th 2016. Curated by Nicholas Arbatsky.

Fisher Landau Center for Art is excited to present INTUITIVE PROGRESSION, an exhibition curated from the collection featuring 75 artworks by 20 artists. Occupying the entire 2nd floor gallery of the Center, the installation seeks to convey an atmosphere that depicts the creative process as a unique journey fostering artistic development. Displayed in a fashion complimenting shared themes and innovative techniques providing an intimate glimpse into the imagination of these ambitious individuals.

Highlighting her use of the geometric grid as a means to illustrate the transcendental nature of art, Agnes Martin's seminal painting "*Grey Stone II*" (1961) is displayed next to four ink on paper drawings executed between 1960 & 1965. Their cumulative effect is a testament to her rigorous portrayal of the non-objective within the confines of a pictorial framework. In 1985's "*Thin Stripe*" series, Sherrie Levine began a dramatic shift away from direct appropriation, to a series of paintings using materials that evoke their sensual qualities. Made with a mixture of pigment and wax applied directly on mahogany supports, they evolved into metaphorical board games over a three year period, using lead sheet backgrounds as integral components of the composition. Terry Winters' unique body of work alluding to organic cell structures is rendered through a series of lithographs and an oil on linen, *Untitled* (1983). Displayed in conjunction with the large oil on linen "*Tessellation Figures*" (2011), his expanded use of color comes to the forefront as an ongoing commentary into the natural order of things.

Ed Ruscha's depiction of a grid takes on an unexpected visual composition in "*Christ Candle*" (1987), using a nighttime aerial view of the streetlights of Los Angeles as a formal device. Ruscha's suite of lithographs "*Cameo Cuts*" (1992), continues his fascination with the cinematic qualities and mythic icons associated with Hollywood. Carl Andre's typed carbon poems from 1964 use words and letters in a geometric arrangement that presage his entry into minimalist sculpture, as evidenced by the iconic floor piece "*28 Lead Rectangles*" (1968). Richard Artschwager's unorthodox use of common construction materials traces a fine line from the formal qualities of his sculptural "*Book*" (1987), to the baroque aspects of "*Diderot's Last Resort*" (1992), evincing a trompe l'oeil effect using a variety of textured Formica panels.

One of the most unique aspects of the exhibition revolves around Jasper Johns' screenprints, "*Painting with Two Balls*" (Color & Grays, both from 1971). Pushing the medium into a gestural boundary, both of the editioned prints are flanked by their progressive states, allowing the viewer to see the unique process in a step by step format, illustrating their conception through the display of 11 separate screenprints.

"INTUITIVE PROGRESSION" features additional artwork by: Ricci Albenda, Joseph Amar, Donald Baechler, James Brown, Gloria Graham, Bryan Hunt, Karla Knight, John McLaughlin, James Meyer, Thomas Nozkowski, Susan Rothenberg, Peter Schuyff & Kiki Smith.

Housed in a former parachute harness factory, Fisher Landau Center for Art was designed by Max Gordon in association with Bill Katz and is devoted to the exhibition and study of the contemporary art collection of Emily Fisher Landau. The core of the 1500 work collection spans 1960 to the present and contains key works by individuals who have shaped the most significant art of the last 50 years. Emily Fisher Landau's insightful selection of works by contemporary masters, many of which she purchased from the artists at the outset of their careers is reflected in exhibitions presented at Fisher Landau Center for Art. Her ongoing commitment to emerging artists extends to the annual presentation of the Columbia University School of Visual Arts MFA Thesis Exhibition. In May of 2010, Mrs. Landau made a historic pledge of over 400 artworks by nearly 100 artists to the Whitney Museum of American Art, with a curated selection touring the United States through the Fall of 2014.

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