

LENNON, WEINBERG, INC.

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CITINGS / SIGHTINGS

Opens Thursday June 22, 6-8 pm, continues through September 16, 2017
Summer hours: Tuesday-Friday 10-6

This exhibition was conceived by Jill Moser, and was organized in collaboration with Melissa Meyer. Both have long-standing relationships with gallerist Jill Weinberg Adams, and have had numerous solo shows at Lennon, Weinberg. The gallery opened in Soho in 1988, and for nearly three decades has been stalwart in support of an evolving roster of artists that includes many women, working in a wide range of mediums including painting, video, photography, sculpture, installation and printmaking.

Moser and Meyer reached out to the women artists who either are currently or were formerly represented by the gallery, a group who Moser recognized as

A kind of 'accidental community' that provided an opportunity to explore a question. What are the lines of influence and affinities among women artists, lines that cross time, place and medium? We posed this project to each of the eleven artists by asking them to choose both a woman artist who was an early influence and another with whom they feel a current affinity.

This self-curated show is the outcome of a sort of natural experiment to explore the shape of these connections. The results convey a virtual community of influence that is reflected in the contour of the show. It documents the distinct ways that individual women artists have informed one another.

Melissa Meyer selected Lee Krasner and Laurie Reid; Jill Moser selected Lynda Benglis and Amy Sillman; Robin Hill chose Eva Hesse and Mary Hambleton; Cindy Workman chose Marilyn Minter; Harriet Korman selected Dona Nelson and Ruth Hardinger; Laura Larson chose Martha Rosler and Sheilah Wilson; Mary Lucier chose Joan Jonas and Cecelia Condit; Denyse Thomasos's affiliation is with Frances Barth; Catherine Murphy selected Sylvia Plimack Mangold and Judy Linn; Mia Westerlund Roosen chose Louise Bourgeois and Jeanne Silverthorne; and Louise Fishman chose her mother Gertrude Fisher-Fishman and her aunt Razel Kapustin, along with Harriet Korman. The artists also wrote brief statements about the artists they identified as influence and affinity, which appear on a comprehensive stand-alone website documenting the exhibition: www.citingsights.com

Citings/Sightings is dedicated to three women who were personally important to the organizers and exhibitor, and represent a supportive community unto themselves:

To Carolyn Lanchner, an exceptional, ground-breaking curator in the Department of Painting and Sculpture at the Museum of Modern Art from 1967 to 1998. To Shirley Jaffe, an American artist who was a good friend of Carolyn's, worked with remarkable independence in Paris most of her life, and was a dedicated mentor to younger French and American artists. And to Joan Mitchell, who also moved to France in the 1950s, was a friend of Shirley's and had a significant early and ongoing influence on Jill Weinberg Adams. Mitchell was represented in New York in the 1970s and 80s by the Xavier Fourcade Gallery, and was a role model for Jill, a fledgling art dealer just beginning to discern the challenges and celebrate the accomplishments of women in the art world as she launched her gallery career there forty years ago.

We would like to thank the artists for their participation in the exhibition, as well as the galleries and organizations that facilitated the availability of the included works: Cheim and Read, The Louise Bourgeois Trust, David Schweitzer Contemporary, Gavin Brown's Enterprise, Electronic Arts Intermix, Paul Kasmin Gallery, Alexander and Bonin, Salon 94, Peter Freeman, Mitchell-Innes and Nash, Gladstone Gallery, and Marc Strauss.

For additional information, please contact David Simantov at 212-941-0012 or david@lennonweinberg.com

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June 22 – September 16, 2017

Jill Moser: Influence – Lynda Benglis Affinity – Amy Sillman

- 1 **Lynda Benglis** *Scudder Flip*, 2016, 36 x 24 x 17-1/2", handmade paper over chicken wire, ground coal with matte medium
- 2 **Amy Sillman** *Pink Drawing #75*, 2016, 30 x 22-1/4", ink and acrylic on paper
- 3 **Jill Moser** *X*, 2016, 37 x 35", oil and acrylic on canvas

Cindy Workman: Affinity – Marilyn Minter

- 4 **Cindy Workman** *Concrete Blonde*, 2000, 33 x 33-1/4", lamda print, plexiglass and custom hardware
- 5 **Marilyn Minter** *Thatch*, 2013, 20 x 16", C-print
- 6 **Marilyn Minter** *Fur*, 2013, 20 x 16", C-print

This exhibition is dedicated to Carolyn Lanchner, Shirley Jaffe, and Joan Mitchell

- 7 **Shirley Jaffe** *Untitled*, 2003, 26 x 19-1/2", lithograph, ed. 24/35 (dedicated to Carolyn Lanchner)
- 8 **Joan Mitchell** *Untitled*, c. 1965, 24 x 18", charcoal and pastel on paper

Mary Lucier: Influence – Joan Jonas Affinity: Cecelia Condit

- 9 **Joan Jonas** *Brooklyn Bridge*, 1988, Video, color, sound, 6:12, continuous. Dimensions variable.
- 15 **Mary Lucier** *Untitled (Pow-Wow)*, 2017, 9 min 30 sec., continuous, single-channel video installation with 43" plasma monitor on movable stand, color, sound by Earl Howard
- 36 **Cecelia Condit** *World*, 2012, video, color, sound, 2:30 minutes, continuous, dimensions variable

Melissa Meyer: Influence – Lee Krasner Affinity – Laurie Reid

- 10 **Laurie Reid** *Alpine*, 2015, 12 x 16", oil on linen
- 11 **Melissa Meyer** *I Concentrate on You*, 2017, 12 x 24", oil on canvas
- 12 **Lee Krasner** *Free Space*, 1975, 19-1/2 x 26", serigraph on paper

Denyse Thomasos: Influence & Affinity – Frances Barth

- 13 **Denyse Thomasos** *Inca Matrix*, 2009, 42 x 60", acrylic on canvas
- 14 **Frances Barth** *A Tiny Pinch*, 2017, 24 x 36", acrylic on gessoed wood panel

Louise Fishman: Influence – Gertrude Fisher-Fishman and Razel Kapustin Affinity – Harriet Korman

- 16 Louise Fishman *Keriah*, 2016, 50 x 30", oil on linen
- 17 Harriet Korman *Untitled*, 2012, 30 x 40", oil on canvas
- 18 Gertrude Fisher-Fishman *Cliff Dwellers*, 1956, 20 x 24", oil on Masonite
- 19 Razel Kapustin *View From Studio*, circa early 1940's, 16-1/4 x 20", gouache on masonite

Harriet Korman: Influence – Dona Nelson Affinity – Ruth Hardinger

- 20 Dona Nelson *Bird Dog*, 2000, 12 x 16", cheesecloth, modeling paste and acrylic on canvas
- 21 Ruth Hardinger *Feminists Rocks Rise*, 2016, 18 x 13 x 19", plus dolly: 24 x 36 x 6", concrete, graphite, acrylic, wood, dolly
- 22 Harriet Korman *Untitled*, 2014, 36 x 48", oil on canvas

Robin Hill: Influence – Eva Hesse Affinity – Mary Hambleton

- 23 Mary Hambleton *Nine Dodos*, 2008, 32 x 31", polymer on collage on wood
- 24 Eva Hesse *Untitled*, 1960-61, 6 x 4-3/4", ink, gouache on paper
- 25 Robin Hill *Instructional Space*, 2010, 72-1/2 x 28-1/4 x 28-1/4", display easel, cotton, canvas

Mia Westerlund Roosen: Influence – Louise Bourgeois; Affinity – Jeanne Silverthorne

- 26 Jeanne Silverthorne *Self-Portrait as Pencil with Teeth and Glasses*, 2017, 2-3/4 x 5 x 16", platinum silicone rubber, fluorescent pigment, plastic
- 27 Mia Westerlund Roosen *Regina Rex*, 1993, 33-1/2 x 28 x 24", plaster, pulp, encaustic, latex, and steel
- 28 Louise Bourgeois *Untitled*, 2006, 42 x 28 x 5.5", fabric, thread and plastic buttons

Catherine Murphy: Influence – Sylvia Plimack-Mangold Affinity – Judy Linn

- 29 Sylvia Plimack-Mangold *View of Schunnemunk Mountain*, 1980, 20-3/4 x 32-1/4", lithograph from eight plates in twelve colors, with hand coloring in red and yellow A.P. 3/5
- 30 Catherine Murphy *Studio Wall*, 2014, 33-3/8 x 34-3/8", graphite on paper
- 31 Judy Linn *Indian Textile*, August 2000, image h. 8.75 x 13.25", paper h. 11.25 x 15.25", gelatin silver print, ed. 1/3

Laura Larson: Influence – Martha Rosler Affinity – Sheilah Wilson

- 32 Sheilah Wilson *Untitled (Rose's September Height)*, 2017, dimensions variable, archival inkjet print, painted stick, arches paper, megaphone mark, mud
- 33 Laura Larson *Ecstasy*, 2016, 30 x 44", archival inkjet print
- 34 Laura Larson *20,000 Leagues Under the Sea*, 2016, 15-1/2 x 22-1/4", archival inkjet print
- 35 Martha Rosler *Photo-Op*, 2004, 20 x 24", photomontage, ed. of ten plus two AP

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Louise Fishman

Influences: Gertrude Fisher-Fishman and Razel Kapustin

I was extraordinarily blessed with a mother who painted every day since I was eleven; and my paternal aunt, Razel Kapustin, nee Fishman, who was an accomplished artist devoted to painting. I began studying painting at the age of 17, in 1956, and have never veered from that commitment. I would be hard pressed to find other influences as significant as those two extraordinary women.

Affinity: Harriet Korman

I selected a painting by Harriet Korman that I purchased from her last exhibit at Lennon Weinberg. Her paintings have had a deep impact on me since I first saw them in Soho many decades ago. Her mastery of color and of the rectangle are stunning. This painting hangs in my studio, and is always changing, vibrant. I learn from it every day I am in the studio.

Robin Hill

Influence: Eva Hesse

I encountered Eva Hesse's work in art school in the mid 70's. It was my first exposure to an art form that started with a question of what a material can do. Without any real lessons on why her work was important, I remember knowing for myself that her materials, forms and processes were vehicles for meaning-making that mattered to me, and I sought to emulate her spirit of experimentation and honesty in my own work. Hesse's work felt powerful and fragile, dark and funny, intimate and distant all at once. Her work led the way for countless artists to embrace vulnerability and uncertainty as essential additions to the domain of contemporary sculpture.

Affinity: Mary Hambleton

Mary Hambleton's work concerned itself with wonder, irony, and love for the world. Her studio was home to eclectic collections of materials, including detritus from her painting process. While a true painter, Hambleton's practice was deeply phenomenological and spiritual. This is where our work and our deep friendship lives, layered with the joy of our simultaneous journey's as new artist-mothers, and a love for circles and lines.

Harriet Korman

Influence: Dona Nelson

An early influence which continues to this day is the work of Dona Nelson. Focused, courageous, dynamic, experimental – a great example for any artist.

Affinity: Ruth Hardinger

Recently I am enjoying the work of Ruth Hardinger, both 2D and 3D. I like the rough materials, industrial color, and form emerging from endeavor (and the earth).

Laura Larson

Influence: Martha Rosler

Martha taught me I could have politics and poetry.

Affinity: Sheilah Wilson

Sheilah's work lives in this world too. I admire their rigor, their questions, and their fearless ambivalence.

Mary Lucier

Influence: Joan Jonas

I recall first seeing Joan Jonas' work in the early 1970's at Anthology Film Archives in its original SoHo location on Mercer Street, where video art aficionados and practitioners used to gather on Saturday afternoons to share new work. Joan's work stood out as both poetic and rigorous in a sea of tapes that were largely free-form and indifferently edited. At the time, she was using her own body as the primary object around which to shape recorded performances that drew on the personal mythologies and iconographic forms that populate her work to this day.

Affinity: Cecelia Condit

Cecilia Condit's work carries its own distinct mythologies – always personal, often psychological, sometimes ecological. I was hooked on her usual and complex world view the moment I saw her first piece, *Beneath the Skin*, in 1981, and have been an avid fan ever since. No artist's work is more different from my own, and yet we share a deep working ethic and aesthetic that transcends subject and content.

Melissa Meyer

Influence: Lee Krasner

"Change is the only constant." – Lee Krasner

I chose the lithograph *Free Space* (1975) as one example of Lee Krasner's influence on my work. I admire her long, productive and stylistically wide-ranging career, from her early representational paintings and her famous self portrait now in the collection of the Jewish museum, to her monumental canvases such as *The Seasons* (1957), which was the highlight of the new Whitney's opening exhibition. *Free Space* is a cousin to *The Seasons* in its references to plants and bodies, and limited palette. I strongly relate to Krasner's combination of gesture with shape and letterform in these works. My similar interest is evident in my current work.

Affinity: Laurie Reid

Laurie Reid's work has also been varied over time in medium, scale, touch, application. This recent work is her most "painterly". Light, air, and touch give her paintings a sense of spirit and joy that I feel connected to. I'm always interested to see what Laurie will do next.

Jill Moser

Influence: Lynda Benglis

I was lucky to meet Lynda Benglis during my last semester of graduate school at Hunter where she joined a faculty of men. Visiting her Bowery studio, I was struck by the erotics and forceful physicality of her work; the strength and vulnerability of forms arrested in their making. Seeing in her work the evidence of the process that makes a gesture was revelatory and exciting, a lasting influence on my own art making.

Affinity: Amy Sillman

Amy Sillman has said, "Form is the shape of my discontent." I value how Amy caresses and wrestles out of the physicality of paint imagery that insists on its own fluidity. In her work she suspends description and holds it in a state of uncertainty. Working with a debt to painting's history and with relentless curiosity, she questions and extends ideas of what paintings can do and mean.

Catherine Murphy

Influence: Sylvia Plimack Mangold

I have admired Sylvia Plimack Mangold's work since the 1970s. She put forth reality as the subject within the genre of realism. She asks, "What does the thing I am doing mean," while she is doing it. That's like explaining the magic trick and still having it be magic. I looked and knew that I had a lot to learn.

Affinity: Judy Linn

Judy Linn makes nothing something regularly. Every photograph demands attention: sometimes it punches you in the nose, sometimes you barely feel it in the kidneys, but you feel it all day long. Her printing is specific and unconventional, her touch masterfully connected to the image. Thus, I call her my favorite painter and she calls me her favorite photographer.

Mia Westerlund Roosen

Influence: Louise Bourgeois

In the early 70's Louise Bourgeois was finally getting some attention. Her sculptural work was abstracted figuration full of strong emotional content. She rebelled against her younger male counterparts who were engaged with pop art or minimalism. Her use of materials was direct and daring with a strong sense of touch. She didn't conform to the dictates of process art as a younger woman such as Hesse and Benglis but was more influenced by the surrealism of her early days. Her work was sensual as well as disturbing. I had started making work that was process oriented using resin but when I had to change materials and started using cement, Louise was the beacon of the possibility of modeling more arbitrary shapes with specific content finding the beautiful in fragmented, biomorphic pieces.

Affinity: Jeanne Silverthorne

I met Jeanne in the late 80's. We were in a show together at a small gallery run by Bali Miller. She was taking the flotsam and jetsam of her studio and turning it into animated objects, mostly casting the objects in black rubber. They all exuded energy and emotion, rubber turning any intimate object to an object with both a hard and soft skin. She has gone on to making figuration objects harkening back to the surrealist as well as truly narrative tiny realistic renderings of people, plants, and every day objects morphing into an intensely touching experience for the viewer.

Denyse Thomasos

Influence & Affinity: Frances Barth

Denyse Thomasos died in 2012, and is the only participating artist who could not designate an influence and affinity. Jill Weinberg Adams, who worked with Denyse for fifteen years, chose painter Frances Barth to be both influence and affinity on her behalf. Barth was one of her professors in the Yale University MFA program and was a friend, mentor and inspiration to Denyse as she pursued her aspirations as an artist. At the time of her death, Denyse was organizing a group exhibition for the gallery, and planned to include Frances Barth in the show.

Cindy Workman

Affinity: Marilyn Minter

Historically a narrative has a beginning, a middle (transition point) and an end. A single art object often depicts one of these connected events offering no indicator where it lives on this timeline. What I love about this concept is there's no directive or conclusion. The viewer is invited into the discussion head-on. Their participation is immediate, often emotional and ultimately significant as they sift through what in fact they are looking at. My affinity for Marilyn Minter lies in the fact that we both invite the viewer into this narrative using specific means of attraction. Spectators are lured in with shiny objects, happy colors and contemporary techniques. Everything in the object is intentionally provocative, often personal and there to serve this narrative – which, of course, is all about women. A big, ripe sexually charged conversation about women. Women's identities, women's sexuality, women's attitudes, their preferences, feminism, artifice, metaphor, societal value and ageism – to name a few. In the dichotomy between there is no judgement. Only an offering – a 'snapshot' if you will – from this timeline.