

HOPKINS



BUDD HOPKINS

RETROSPECTIVE EXHIBITION 1957-1972

HUNTINGTON GALLERIES

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FOREWORD

"At the age of forty-one, the West Virginia-born painter, Budd Hopkins, is a veteran of eight New York one-man exhibitions, has been included in the Whitney Museum's Painting Annual five times, and is represented in many of this country's finest public and private collections."

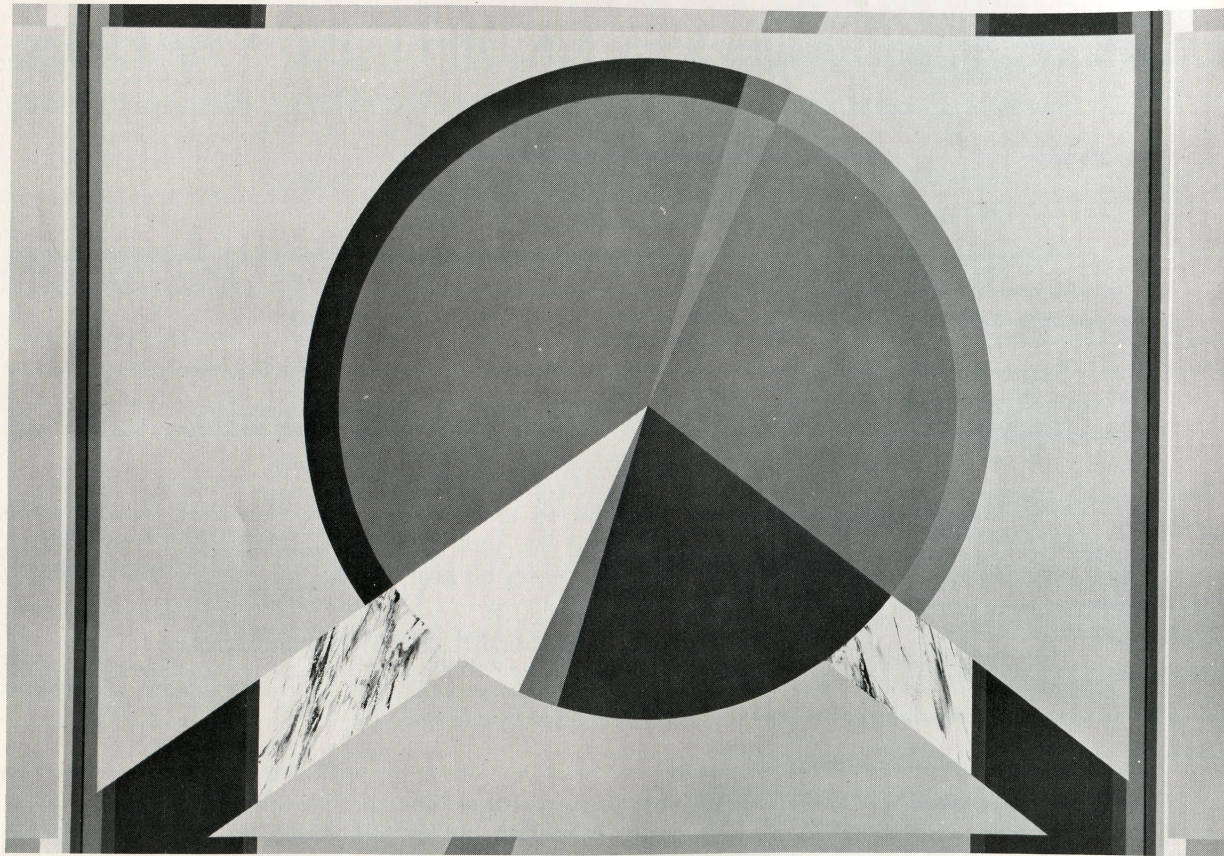
Thus began the story in the April, 1972, issue of *The Art Gallery Magazine*, which prompted an immediate telephone call and a hurried visit to the artist's studio. The result of that encounter is this retrospective exhibition of the paintings of Budd Hopkins, which serves to acquaint West Virginia with the work of one of its most creative sons.

The paintings, collages, and prints were selected to reveal the development of Hopkins' style during the past fifteen years, a development analyzed by April Kingsley in her sensitive commentary. Hopkins is a painter who has evolved what is unmistakably his own imagery, conveyed with an authority we instinctively respect.

The Huntington Galleries is proud to exhibit the paintings of Budd Hopkins — not just because he is a native of Wheeling, West Virginia — but because his work is of the highest order, and reveals to us in visual terms the continuities and discontinuities of our age.

We appreciate the cheerful willingness of Hopkins to have his work shown at the Galleries. We thank all of those who graciously have lent paintings to the exhibition. We are grateful to the West Virginia Arts and Humanities Council for having supported this exhibition and the publication of this catalogue.

Roberta Shinn Emerson
Director



Libra IV, 80x117, 1972

ENERGY AND ORDER – THE PAINTINGS OF BUDD HOPKINS

The dualistic attitude which informs Hopkins' work stems primarily from a dichotomy he experienced early in his career. When he came to New York in 1953 from Wheeling, West Virginia via Oberlin College, it was the high-time of Abstract Expressionism. For that movement's heroes—De-Kooning, Kline, Pollock and Rothko—generalized public acceptance was just beginning, and their audience was still primarily confined to friends and colleagues. Hopkins felt closest to Kline and Rothko, and they had the strongest influence on his work. Their impact on him and the excitement of the whole Abstract Expressionist pioneering ambience was only mitigated by his unwavering admiration for the kind of geometric abstraction epitomized by Mondrian, and the expressive color of Matisse—both of which he found lacking to some extent in the art then being produced.

For Budd Hopkins, no longer surrounded by the hills and trees of West Virginia, immersed in a landscape of concrete, glass and steel which he viewed through the rectilinear frame of a window, a door or building-lined streets, the fifties was a time of profound development. His youthful, Gorkyesque automatic washes and drawings of curvilinear, vegetal forms slowly became subsumed within an increasingly rigid structure of horizontals and verticals. By working automatically in these formative years, however, he allowed his basic formal vocabulary — a congruence of circular and triangular forms with the canvas rectangle — to emerge naturally. This is one of the reasons why his personal image is so memorable, and so readily recognizable.

By the time he painted *Lasemann* in 1958, in which a Rothko-like rectangle floats near the top supported by a central triangular form, Hopkins had begun to shift into a much more powerful composi-

tional gear. In 1959 and 1960 he began to underline this stability with a somber, predominately gray, blue and brown range of color. Curvilinear forms yielded to the domination of straight lines and square edges during these years, not to reassert themselves until the mid-sixties with the re-emergence of the circle in his work. While the structural scaffoldings became more architecturally sound, his brushwork became increasingly freer and more arbitrary. His technical handling of paint—splattering, scraping, scumbling, dragging, and dry-brushing it across the surface—reached a peak of facility during the early sixties which he has never since attempted to duplicate. That the division of his surfaces into clear rectangular units of quasi-sculptural solidity remained a constant in spite of, and in conjunction with, all this loose painterliness is quite evident in even so small a work as his oil on paper *Study for Bordeaux* of 1961.

Partially in response to the work of Fernand Leger, which has long been very important to him, Hopkins began to introduce explicitly hard-edged forms into his work by 1962. *Little Northeast* of 1963 is among the most warmly-hued paintings in his initial series of oils including letter forms. Its rich purplish, green and blue colors are put into relief by the richly textured and dazzling whiteness of the rectangular shape descending from the top of the canvas. It was during this period that Hopkins began to use collage in his preparatory studies for paintings. This is true of *Little Northeast* which clearly reflects the characteristics of the medium — fragmentation, discontinuous space, and the juxtaposition of contradictory elements. All of these qualities lend collage singular expressive import in this century, characterized as it is by an overwhelming simultaneous multiplicity of information and events.

The black and white collage in the collection of the Whitney Museum of American Art is an example of Hopkins' use of collage as a pure expressive medium along these lines. His collagist attitude during the mid-sixties enabled him to drastically lighten his forms and to let them move in the elusive space of his field with explosive force. The razor-sharp edges which resulted dominate his work by the time paintings like *Yarmouth* and *Red Wall Painting* were executed. They provided him with a method of concretizing the implicit geometries of Abstract Expressionism without sacrificing any of its energy. He never utilized the neutralizing, "cooling" effects of linear separations between adjacent hues that most of the other sixties artists used. A white or a black band between even strongly contrasted hues will tend to equalize them and minimize their spatial characteristics. Hopkins continued to juxtapose his hues and this energized his edges and his forms optically. He also stepped-up the intensity of his color steadily over the years, moving more and more into using a preponderance of pure, unmixed, tube colors in recent years. This has greatly enhanced the muscularity of his colorism.

Sun Black I is a pivotal work in Hopkins' career. This is because it is the first major work to contain a prominent, centralizing circle. From this point on, the circle dominates most of his paintings. It is his personal image and it provides his work with hypnotic force — with a place in the painting where energy can be concentrated and from which it may be dispersed. The circle brings everything together. It is the hierarchical equivalent of Mondrian's squares or Rothko's rectangles, and it supplies a focus for the kind of clearly constructed ordering of values he had to establish in order to make his essential connection with the art of the past.

Hopkins firmly believes that "Hierarchical organization is an essential art principle behind art at its deepest throughout its whole history because it's the way we perceive the world - in terms of what's important and what's unimportant." All-over and grid paintings are based on simple ordering which involves few decisions and a somewhat passive attitude toward the chaos of contemporary life. The differentiating faculties necessary for the very complex ordering of values that occurs in hierarchically organized painting are most effective when they are grounded in very positive and well-conceived esthetic attitudes. Mondrian and Newman managed it all beautifully in their best paintings, convinced that they were thereby establishing beneficial moral values for mankind. Budd Hopkins feels that "The concept of hierarchy is anthropomorphic. The physiognomy of a painting relates somehow to that of a human being, and when that is expressed in paint it imbeds the work directly into our lives. A painting at its best is as complex and fascinating as a person."

These principles receive their first full crystallization in the *Gemini* series of monumental black and white paintings, begun in 1968. Massive planes, like fragments of a surreal macro-geometry, overlap smaller fragments of a secret world of unknowable imagery which lies tantalizingly near visibility beneath their surfaces. Both color and painterly freedom are minimized in favor of an austere conceptual rigor in a painting like the great *Gemini I*, in the collection of Maximilian Schell. The grand formality of such a work is diffused in other paintings, like *Saratoga* of 1969 and *Norbeck* of 1970 in order to promote coloristic expressivity. Also in 1970, Hopkins began the *Montezuma* series of light-filled, drastically simplified paintings which center around his old theme of circle and triangle within a rectangle.

Throughout his career he has periodically downshifted into quieter emotional gears in this way, as if to gather his forces for even larger statements. Two major triptychs resulted in this case: *Gray Wall Painting* and *Homage to Franz Kline*, in 1971. The former is a kind of summation, in the tonalities of gray, blue and green which had prevailed in the early years of his career, of many more recent attitudes; the latter bespeaks a new direction toward intense formal dynamism and a new structural colorism which is highly reminiscent of the work of Matisse.

Late in 1971, again almost by way of relief from the emotional intensity of such a painting as the *Homage to Franz Kline*, Hopkins began a series of simplified divided circle paintings based on a Leger motif. All of these paintings are titled after signs of the zodiac. They represent a stylistic departure in that their huge planes of bright, unmodulated color coalesce optically to reiterate the shape of the canvas on which they float as a single unified field. Literalizing the pictorial context in this way does not make obvious use of the collage technique. But, even though the fused fields of color compel a reading as unitary shapes, they are actually interrupted by linear elements which connect their edges, and the edges of the canvas, to a large dominating circle like arrows pointing to a center of emotional energy. In a work like *Aquarius III*, for instance, this relationship is very misleading, because it implies that the center of the circle is in the center of the field. Actually it is located eccentrically, and this forms the initial ambiguity of the work connecting it with the discontinuity and spatial complexity of collage. It does nothing to diminish the single-image impact of a dazzling yellow painting like *Libra IV*, which seems as emblematic as a flag, however.

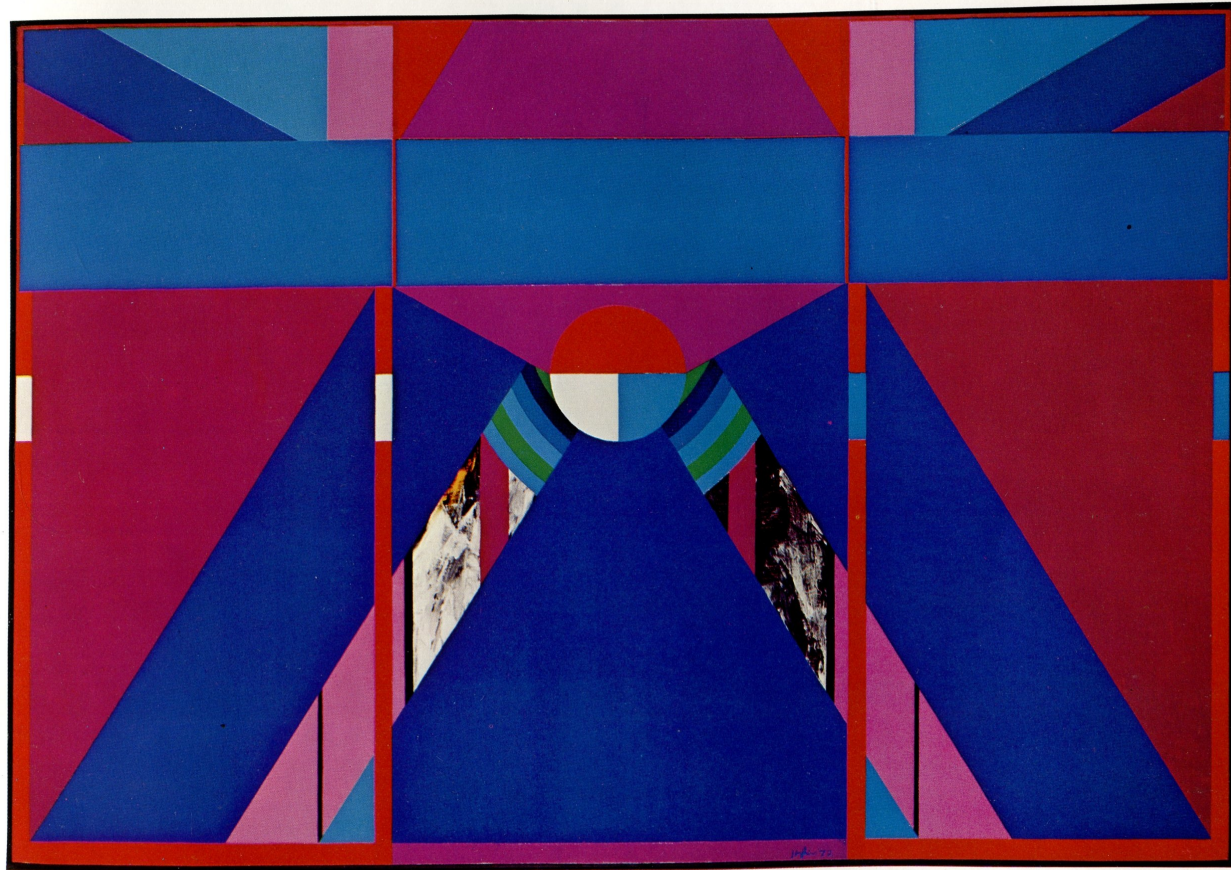
It is typical of all Hopkins' recent paintings that numerous elements emerge to prominence in the viewer's perception as soon as the initial impact of the color and the large, dominant forms has had its effect. The planes of pure color in a painting like *Aquarius III* begin to separate and shift their places in its space as if juggling for time and attention. Some of them seem to bound forward into the space of the room, as if to share real-time with the viewer. Others seem to exist behind the surface of the canvas like forgotten memories of the past or palimpsests which serve to remind us of the various other forms the painting might have been given. Narrow bands of color zip in and out of the field, across and behind the larger elements binding the space and time of the painting together and pointing to some mysterious possibility for an extension into the future. The primary colors which predominated in the beginning of the series vibrate in relationship with smaller areas of secondary hues and the inclusion of odd terms, like a green, ochre or brown put the entire color range into relief. Black and white functions marginally in most of the 1971-1973 paintings, but it is a strong reminder about the tonal range being covered by the colors as well as a hint that the painting might have existed, and functioned (in the manner of a *Gemini* painting) without color. This coloristic procedure is reversed in the *Virgo* paintings and in most recent series of triptychs, initiated with *Mahler's Castle I*. Here moody, dusky secondary hues — wine reds, maroons, lavenders, pinks and blues — are optically activated by proportionally smaller areas of bright primary colors. His newest paintings look as if they coalesced magically, like the chips of colored light in a kaleidoscope.

Mahler's Castle I exemplifies a shift away from

the holistic single-image paintings of 1971 and 1972 to a new hieraticism. Hopkins' sense of scale — internal structuring from larger to smaller or central to marginal — is vital to his establishment of meaningful hierarchical composition. Both Mondrian and Newman, for instance, were masters at building scale referents into their paintings too. Frank Stella and many of the other post-painterly abstractionists tended to ignore this essential pictorial element and to rely on size alone to convey a sensation of monumentality. Hopkins' formal vocabulary covers a complete range from huge planes on down to tiny dots and lines within the freely brushed areas. The small, bounded places of minutely nuanced painterliness provide keys to the scale of all the other elements in his paintings, as well as to their colors, velocities and directions. They are in resolutely calligraphic and organic contrast to the geometric rigidity surrounding them and seem to break the smooth continuity of his surfaces. By doing so they deliver a symbolic message which is an essential part of Hopkins' dualistic attitude. They say something about the existence of the unexpected, irrational, and infinite within life's most clearly ordered and controlled systems. Hopkins' paintings contain both order and chaos in the same way that they contain both color and black and white, hard edges and soft. His work is warm and cool, open and closed, solid and transparent, complete and open-ended — all at once. Each painting is a contained world unto itself, while it implies infinite extensibility, and is, in a very human way, contradictory, ambiguous, and deeply complex.

April Kingsley
November, 1972

Opposite: *Mahler's Castle (Study)*, 36x52, 1972

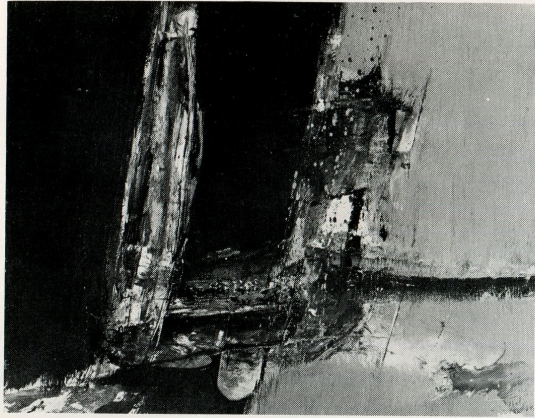




Phoenix, 42x57, 1957



Lasemann, 70x50, 1958



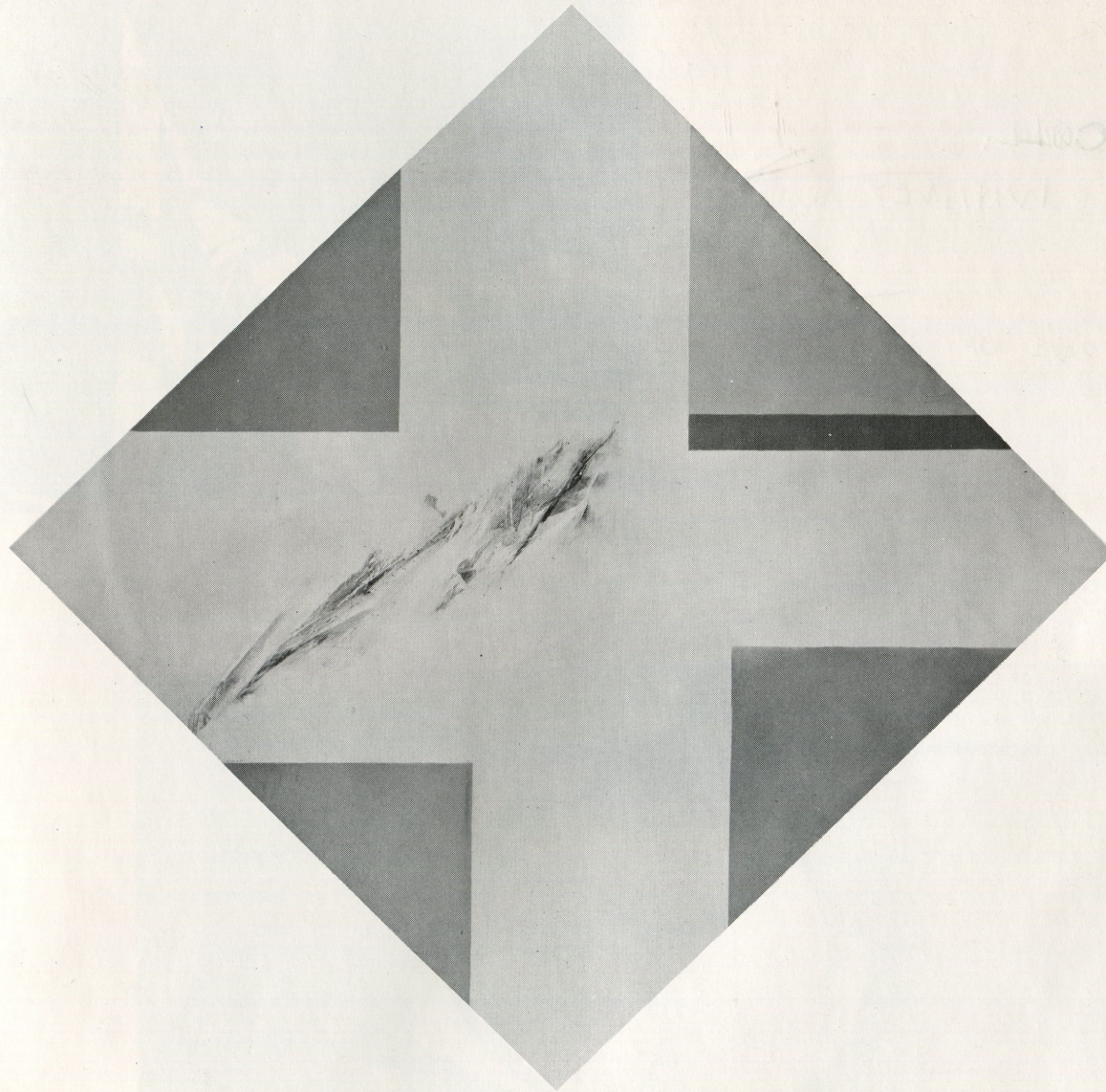
Study For Bordeaux, 11x14, 1961



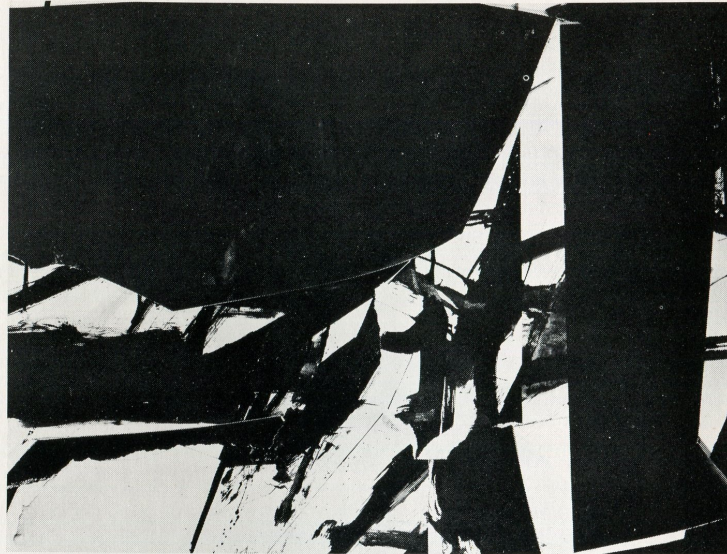
Untitled, 11x14, 1962



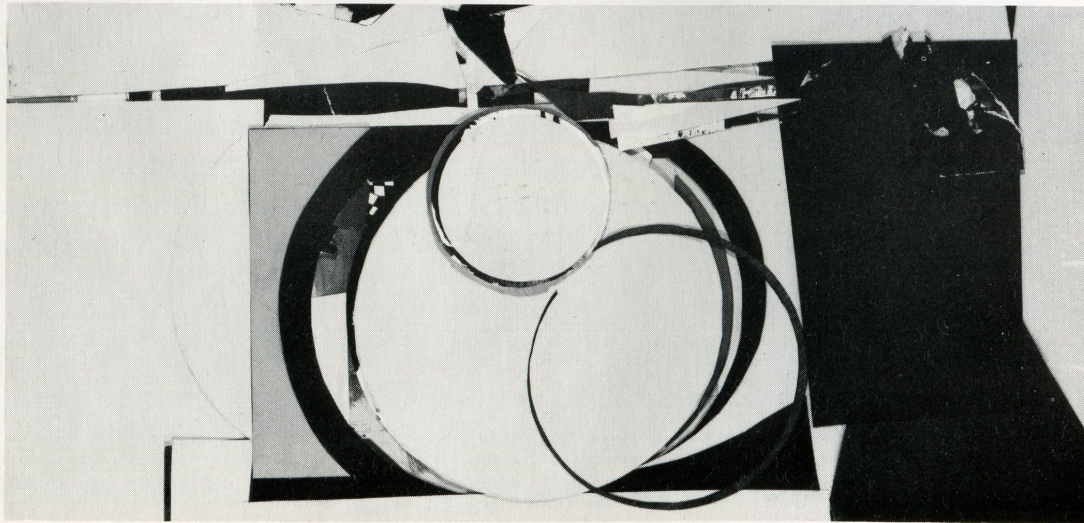
Little Northeast, 51x66, 1963



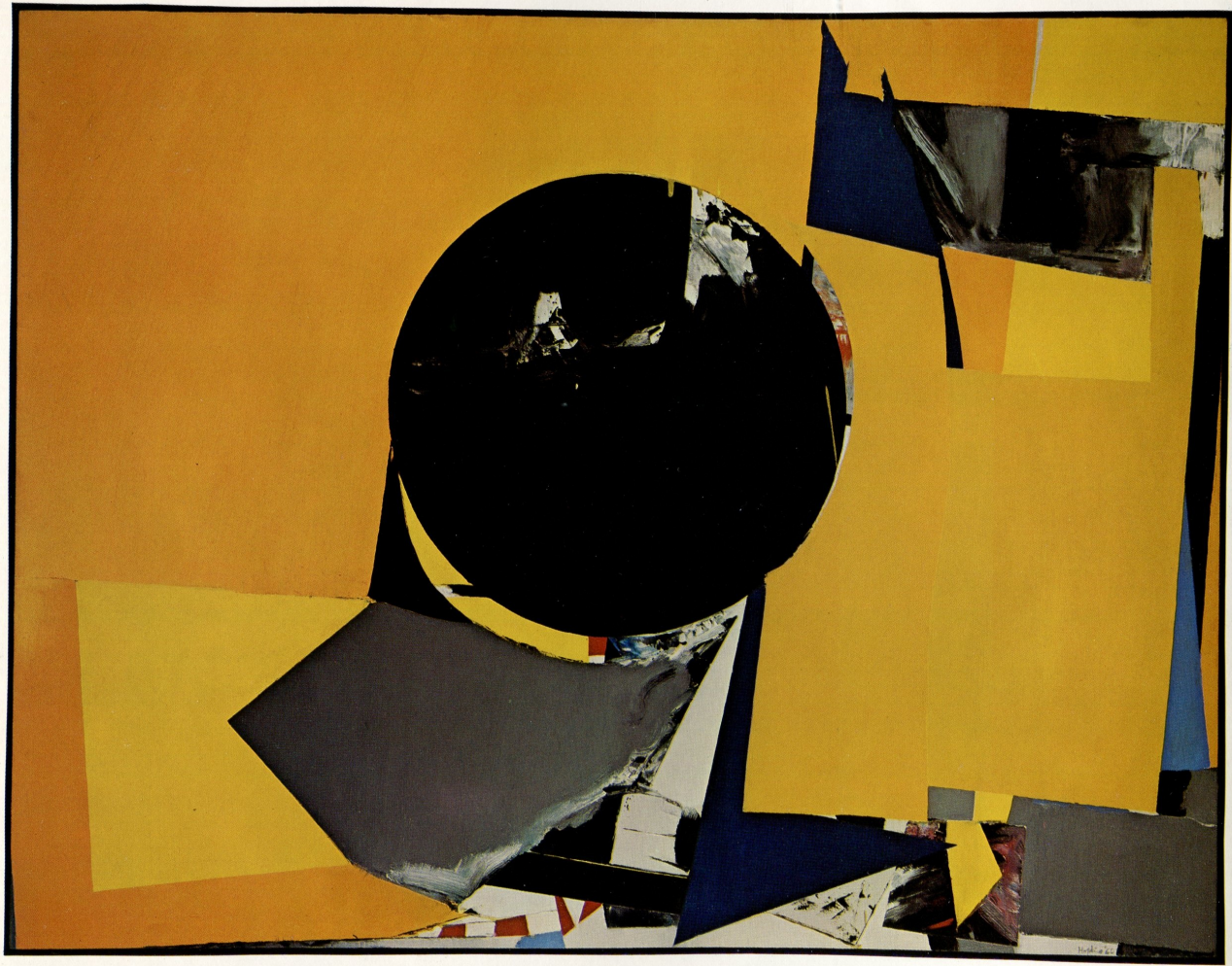
Yellow Emblem Painting IV
53x53, 1964

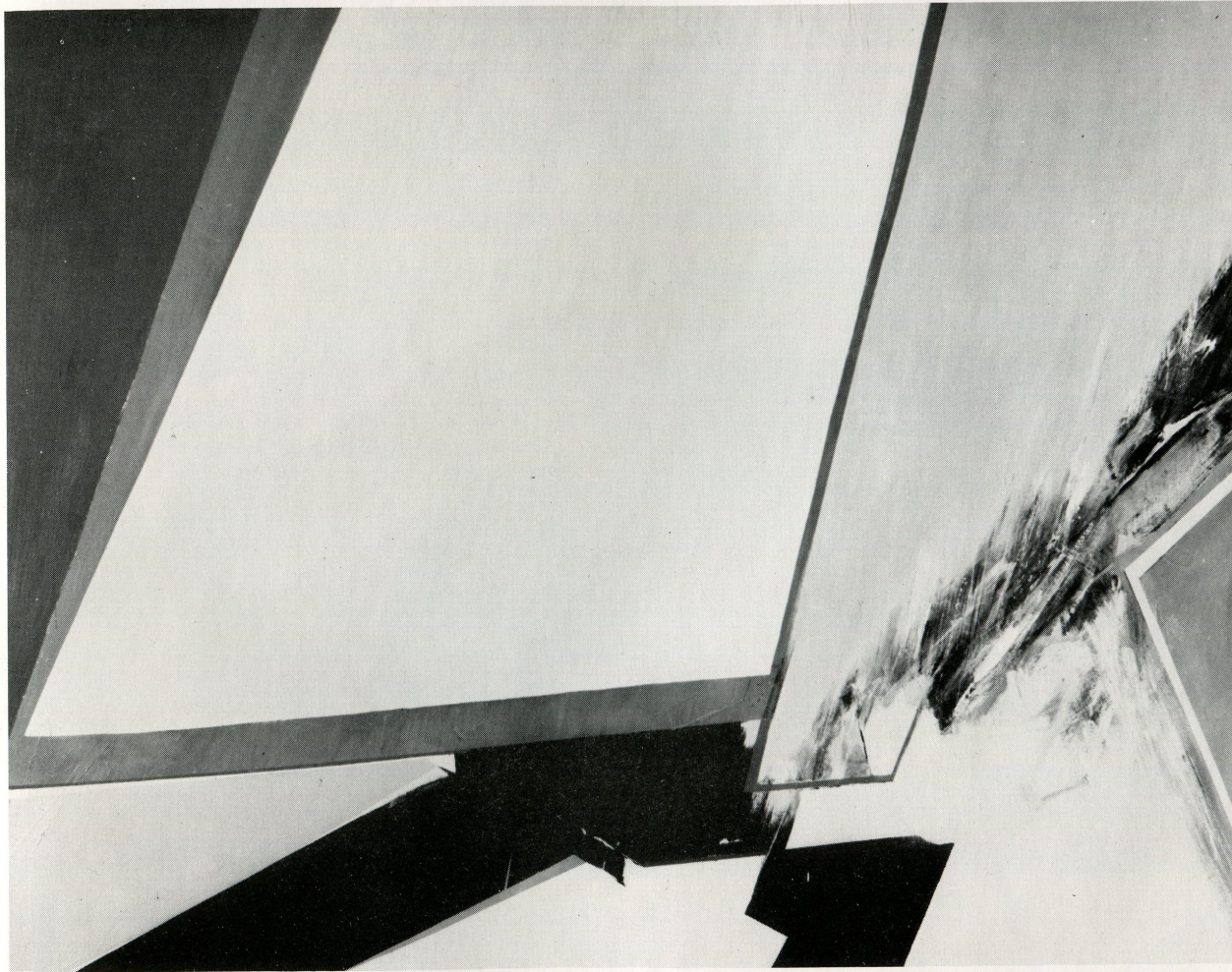


64-C-39, Collage, 22x29, 1964



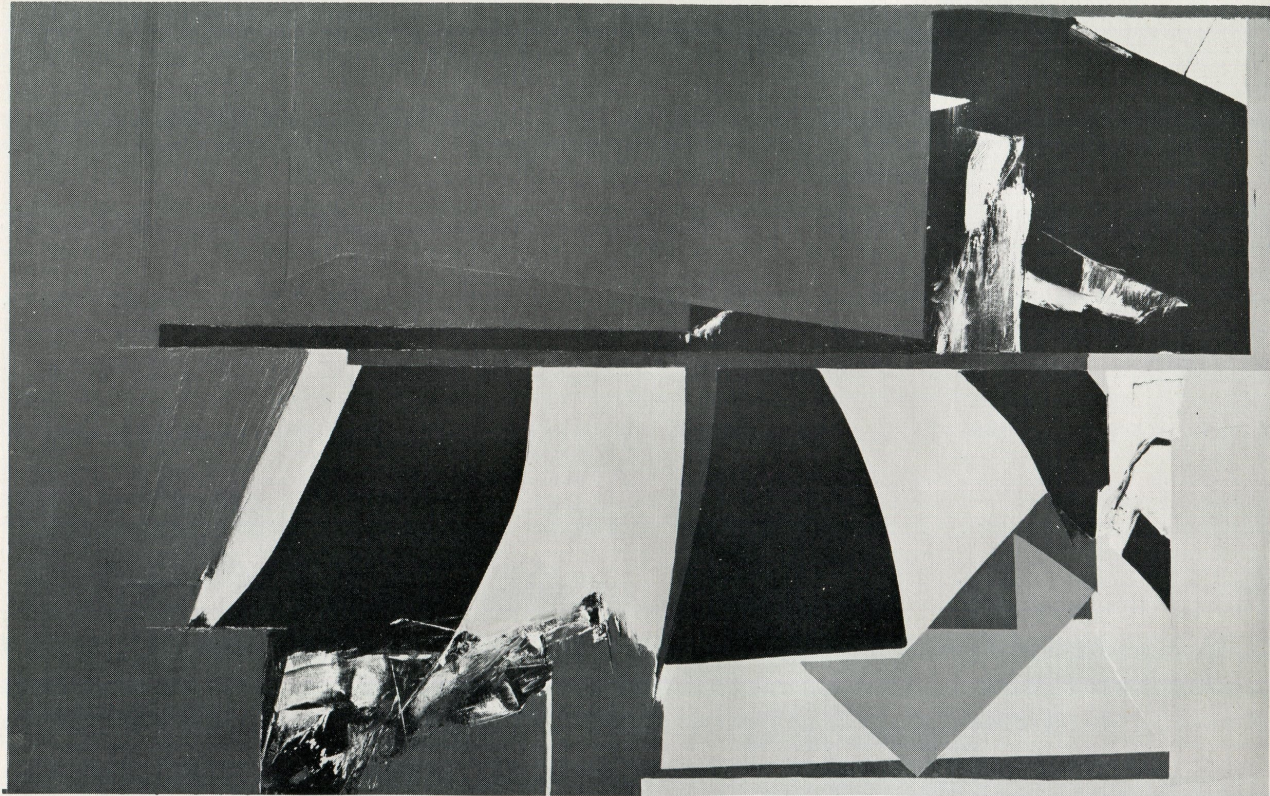
70-C-4, Collage, 13x26½, 1970



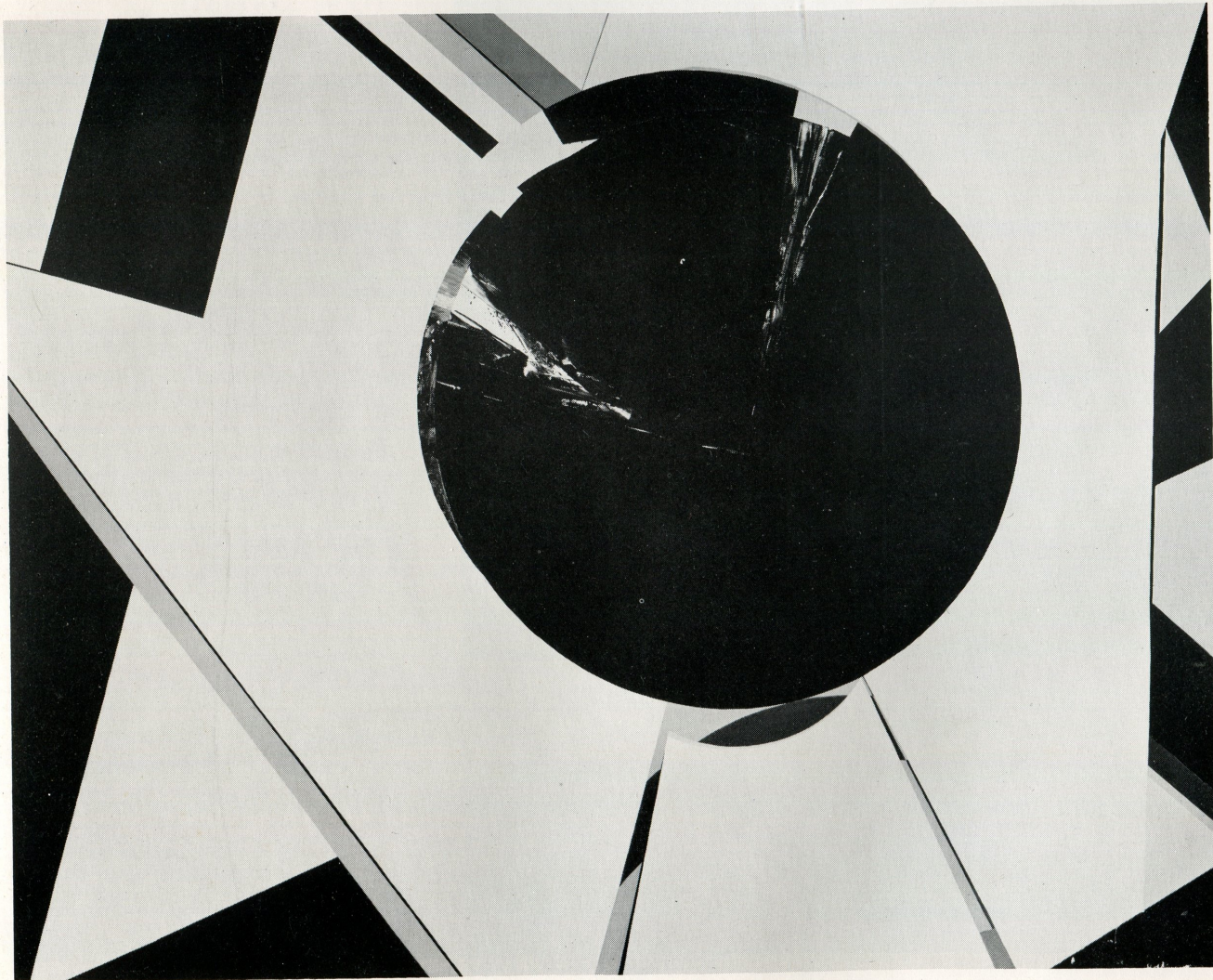


Yarmouth, 79x101, 1965

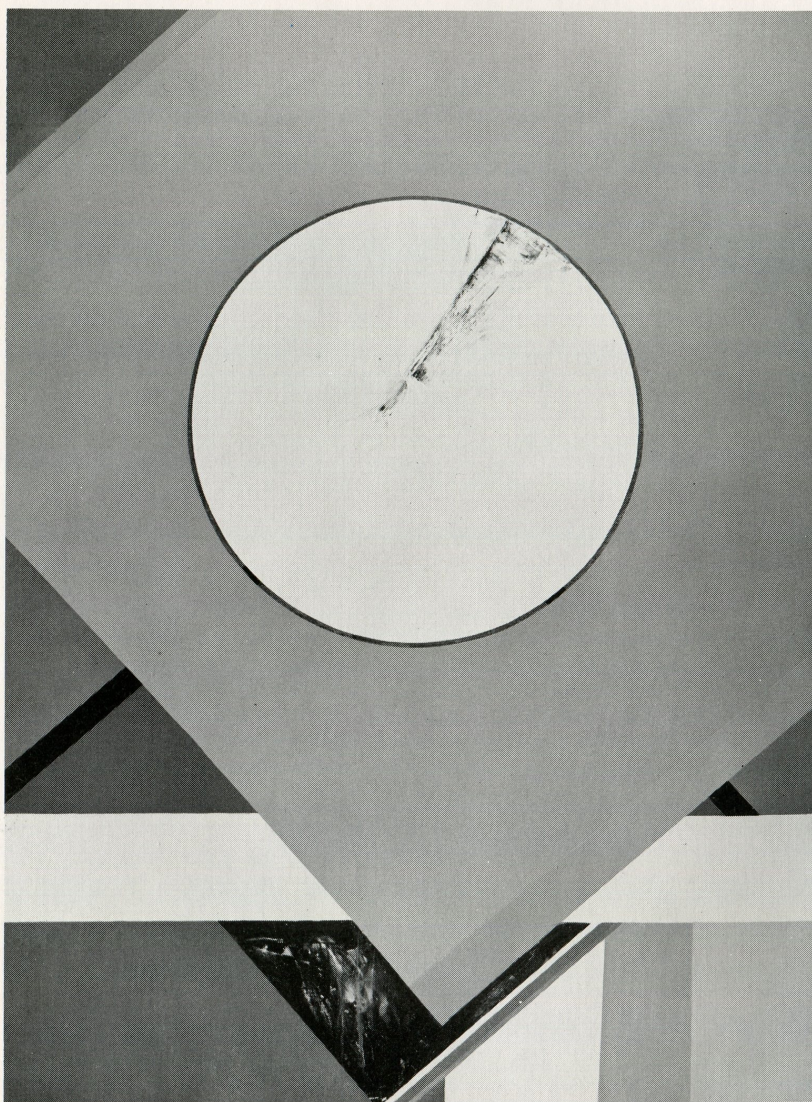
Opposite: Sun Black I, 40x52, 1966



Red Wall Painting, 32x52, 1966

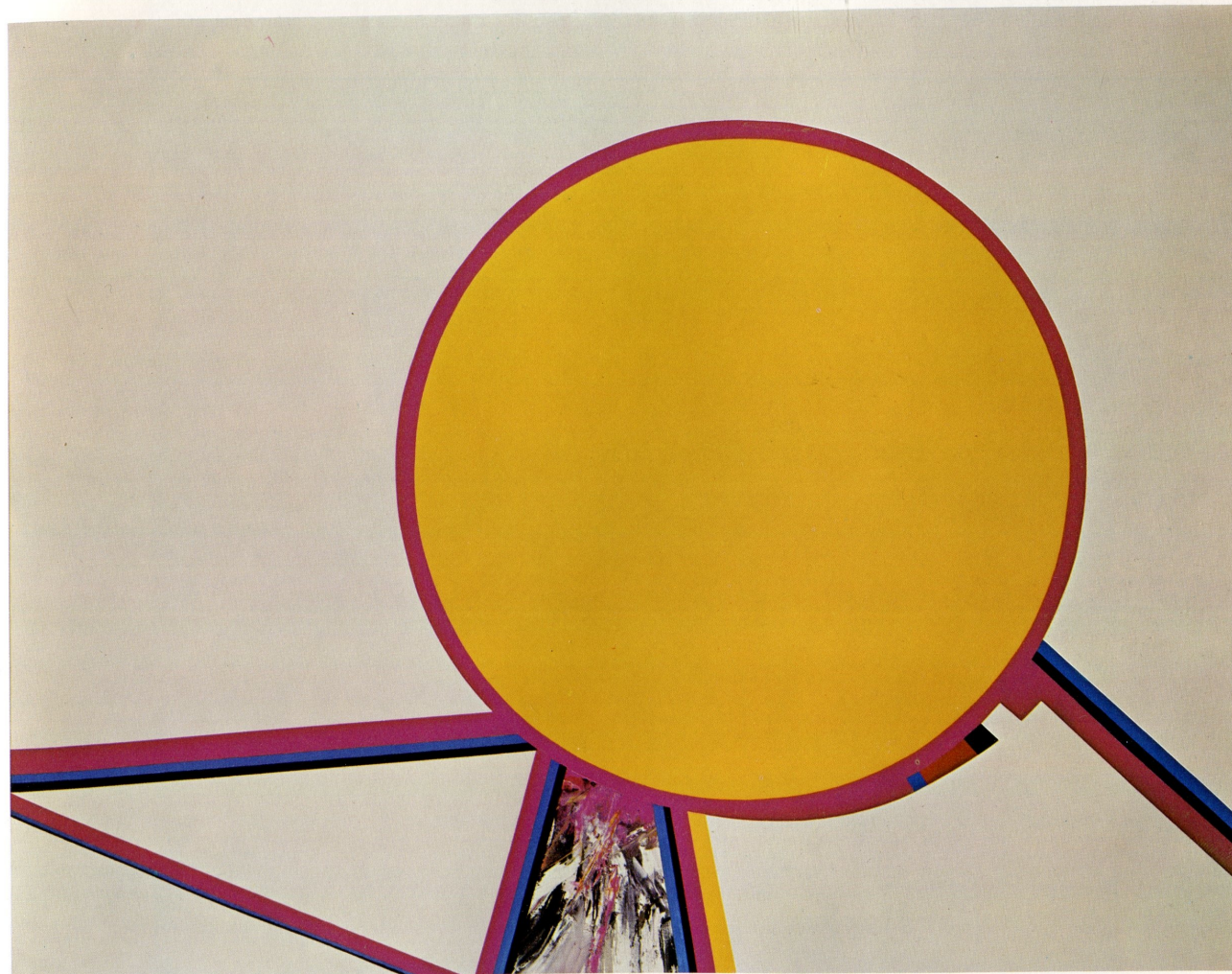


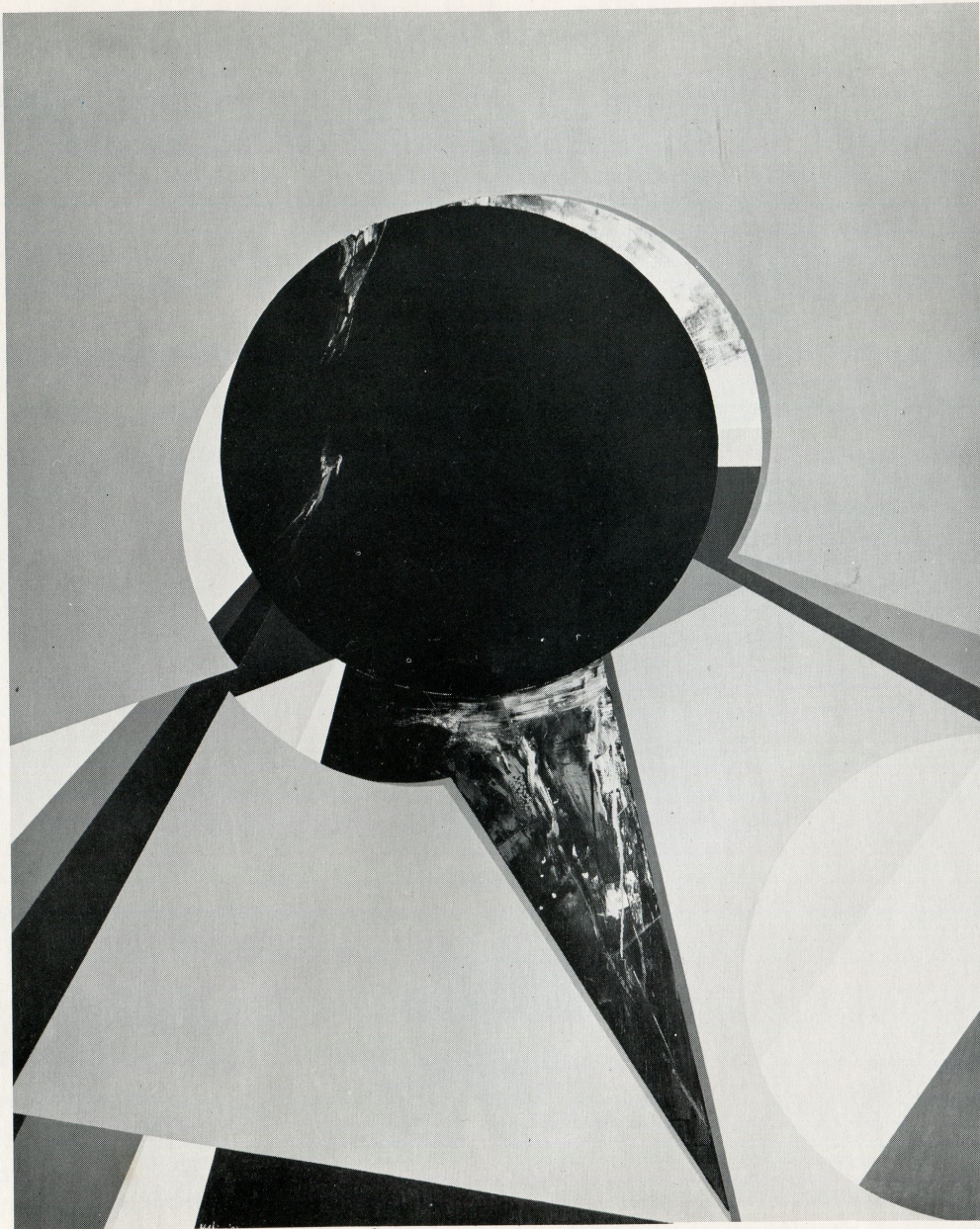
Gemini I, 80x100, 1968



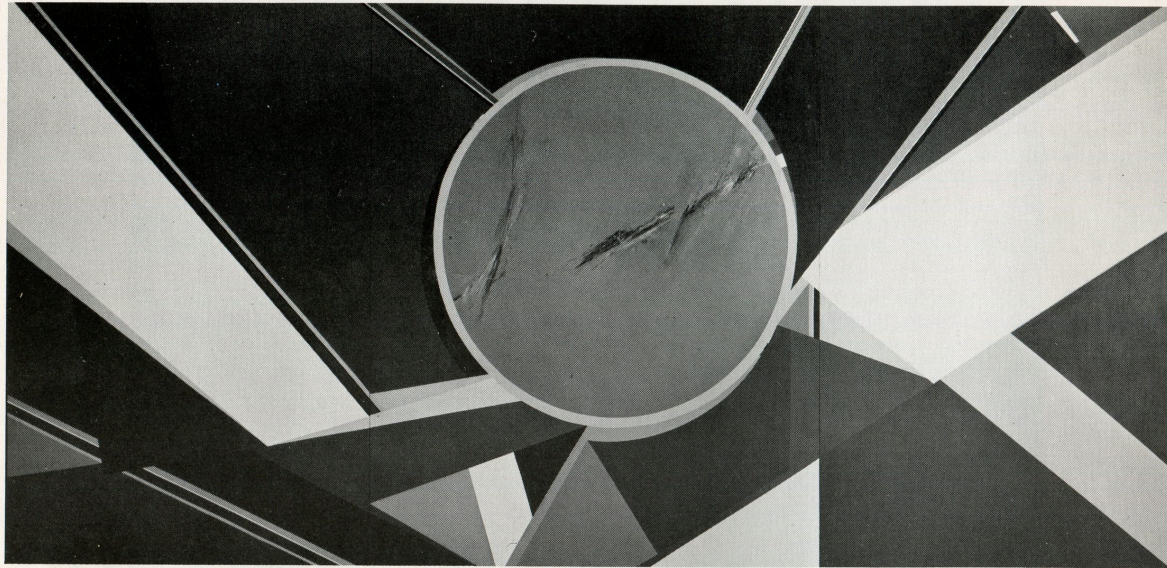
Sarotoga, 80x59, 1969

Opposite: Montezuma White, 78x100, 1970

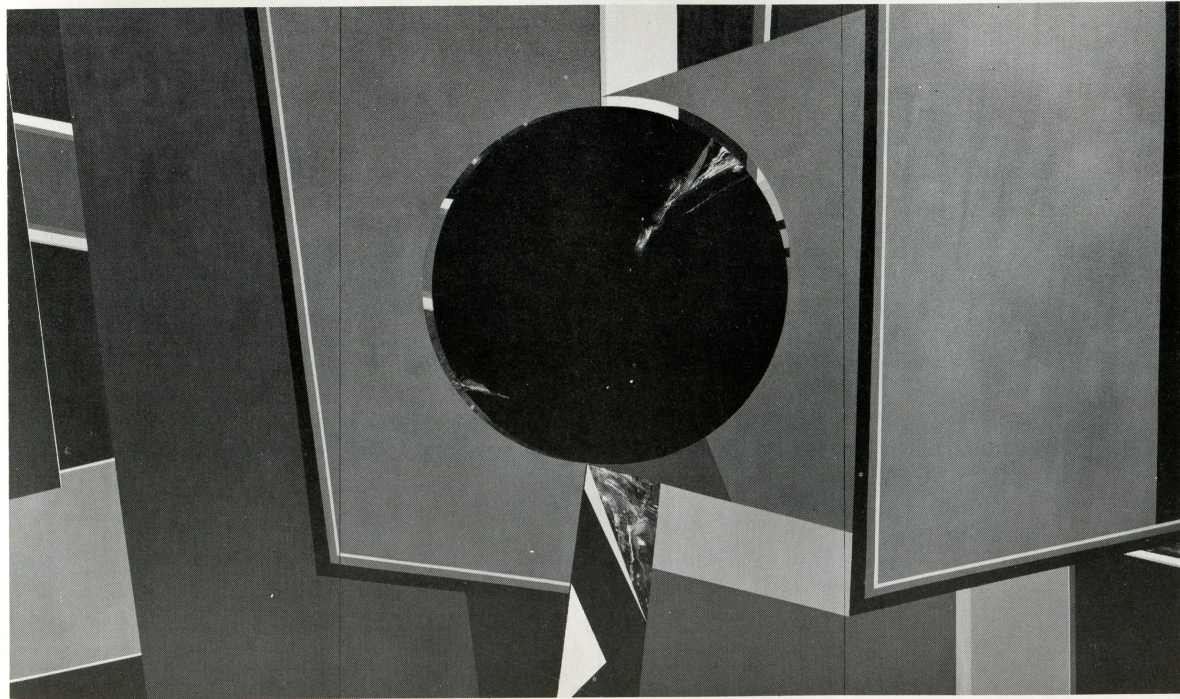




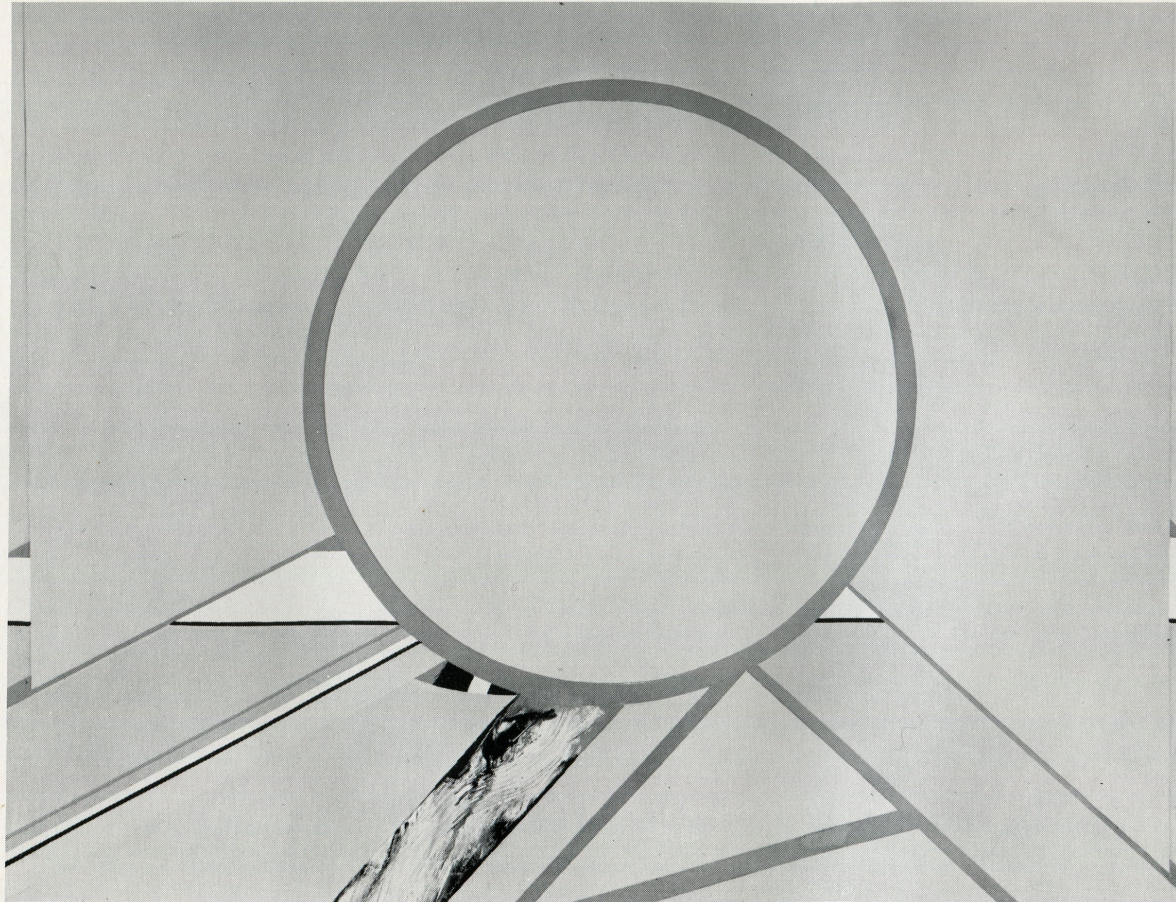
Norbeck III, 100x80, 1970



Homage To Franz Kline, 102x210, 1971

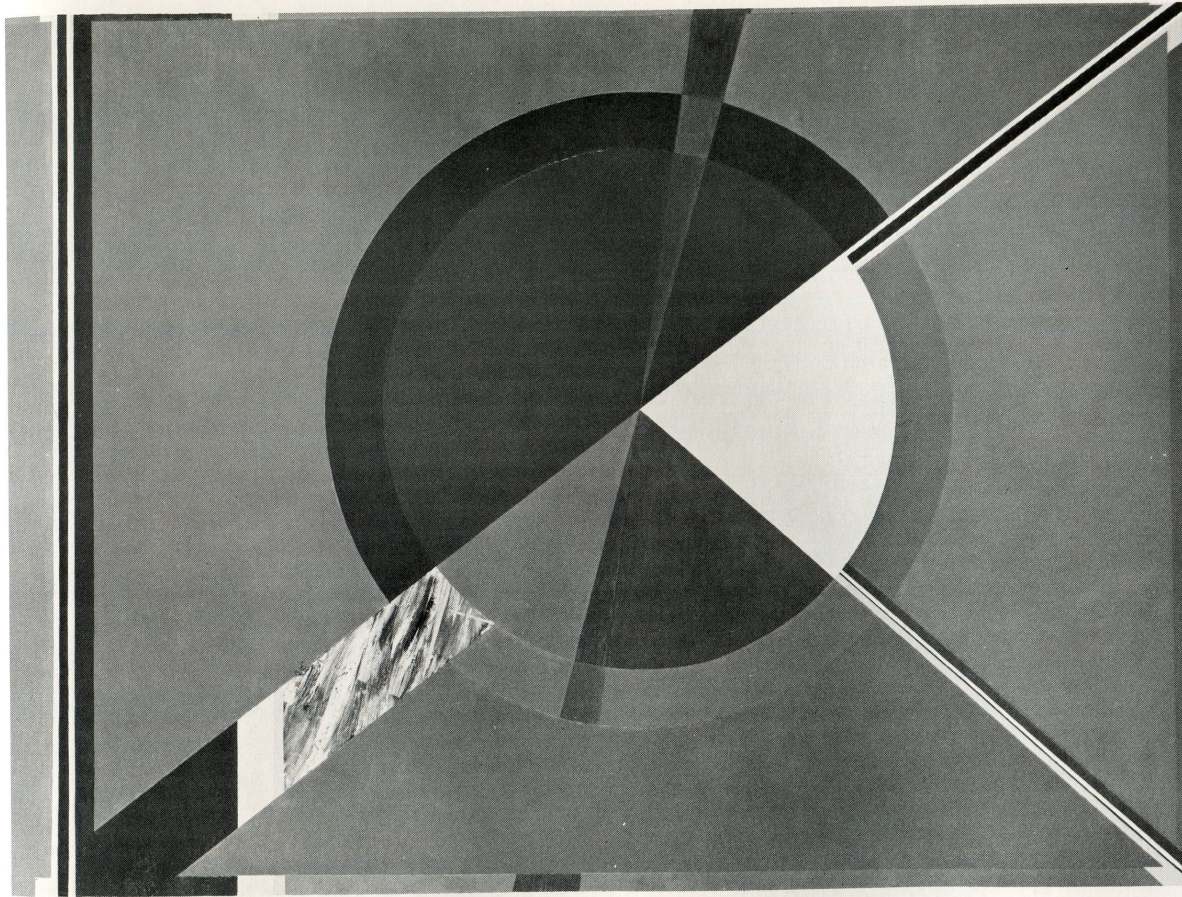


Grey Wall Painting, 96x155, 1971



Montezuma V, 40x52, 1971





Scorpio III, 52x70, 1972

Opposite: Aquarius III, 80x68, 1971

CATALOGUE

PAINTINGS:

All works are on canvas. The medium is oil, and the works are lent by the artist, unless otherwise specified. Dimensions are given in inches.

1. Phoenix, 42x57, 1957*
2. C.D.M., 30x24, 1957
3. Yucatan, 30x24, 1957
4. Lasemann, 70x50, 1958*
5. Lafayette, 82x104, 1960
6. Cape Painting, 42x52, 1961, *lent by Josephine Lyons*
7. Braxton, 74x86, 1962
8. Mandura, 80x50, 1963
9. Little Northeast, 51x66, 1963*
10. Yellow Emblem Painting IV, 53x53, 1964*
11. Yarmouth, 79x101, 1965*
12. Gallipoli III, 40x52, 1965, *lent by Mr. and Mrs. Arthur Rubine*
13. Sun Black I, 40x52, 1966*
14. Red Wall Painting, 32x52, 1966, *lent by Mr. and Mrs. John Lehman**
15. Blue Sunrise, 40x50, 1966, *lent by Mr. and Mrs. Michael Mallory*
16. P.A.S. III, 52x30, 1967, *lent by Mr. and Mrs. Irving Barr*

*reproduced

17. Sun Black XV, 80x120, 1968
18. Gemini I, 80x100, 1968, *lent by Mr. Maximilian Schell**
19. Saratoga, 80x59, 1969*
20. Norbeck III, 100x80, 1970*
21. Montezuma White, 78x100, 1970*
22. Tunrida, 80x52, 1970
23. Masteema, 52x36, 1970, *lent by Mr. and Mrs. Robert Lesser*
24. Homage to Franz Kline, 102x210, 1971*
25. Grey Wall Painting, 96x155, 1971*
26. Montezuma V, 40x52, 1971*
27. Aquarius III, 80x68, 1971, *lent by the William Zierler Gallery**
28. Virgo I, acrylic, 48x36, 1972, *lent by the William Zierler Gallery*
29. Scorpio III, 52x70, 1972, *lent by the William Zierler Gallery**
30. Libra Wall III, 38x100, 1972, *lent by the William Zierler Gallery**
31. Libra, IV, 80x117, 1972, *lent by the William Zierler Gallery*
32. Mahler's Castle (Study), 36x52, 1972, *lent by the William Zierler Gallery**

OILS ON PAPER:

33. Untitled; 10x10, 1958, *lent by the Tirca Karlis Gallery*
34. Untitled, 11x14, 1959
35. Study for Bordeaux, 11x14, 1961, *lent by Constance Kane**
36. Untitled, 11x14, 1962*
37. Untitled, 11x14, 1964
38. #66-9, 11x14, 1966

COLLAGES:

39. Untitled, 11x14, 1962
40. 64-C-39, 22x29, 1964, *lent by the Whitney Museum of American Art**
41. Study for Granada, 11x14, 1965 *lent by Bennet Korn*
42. Study for Cape Wall Painting, 15x20, 1965
43. 70-C-4, 13x27, 1970*
44. 72-C-12, 10x21, 1972, *lent by Mr. and Mrs. Arthur B. Baer, Jr.*

WATERCOLOR:

45. Untitled, 11x6, 1956, *lent by Mr. and Mrs. Arthur B. Baer, Jr.*

PRINTS:

46. Orange lithograph-silk screen, 27x19, 1970
47. Blue lithograph-silk screen, 27x20, 1970
48. Black and white lithograph-silk screen, 27x20, 1970
49. Blue and yellow lithograph, 24x20, 1971
50. Aquarius silk screen, 37x26, 1972.

CHRONOLOGY

- 1931 June 15. Elliott Budd Hopkins born in Wheeling, West Virginia to Elliott Budd and Eleanor Wright Stewart Hopkins.
- 1933 Contracts polio; paralysis for one year followed by years of treatment. Learns to draw and watercolor during this period.
- 1942 Moves to Memphis, Tennessee; father, a Colonel, is stationed at army base there. Later when father is overseas he sends portraits he copies from TIME magazine covers to his father weekly in V mail.
- 1944 Moves back to Wheeling.
- 1949 Enters Oberlin College in liberal arts program; becomes art major in senior year.
- 1952 Visiting seminar conducted at Oberlin by Robert Motherwell; recent developments in New York painting form the focus of his discussion. Decides to move to New York and pursue career as a painter following graduation.
Summer. First trip to Europe; most impressed by Mondrian paintings. Writes essay on Mondrian for school magazine. Sees "15 Americans" exhibition at the Museum of Modern Art.
- 1953 Graduates Oberlin College, Ohio with A.B. and moves to New York in fall. Attends Columbia University; studies Art History with Meyer Schapiro for two semesters and works as a clerk in the campus bookstore. Meets Mark Rothko, Gandy Brodie, Steve Pace, and Alan Kaprow. Drawings are small in scale and organically oriented, influenced by Gorky.
- 1954 Moves to share Waverly Place studio with painter Harold Pessarilo. Works part-time at the information desk of The Museum of Modern Art; Robert Ryman also working at the Museum. Meets Frank O'Hara who is especially encouraging. Begins to frequent the Cedar Bar on University Place; meets Willem de Kooning, Jackson Pollock, Philip Guston, Jack Tworkov and dealer Elinor Poindexter. Receives helpful criticism from Franz Kline, Herman Somborg, Earl Kerkam, John Grillo, and Alfred Jensen. Continues to work on small scale organic drawings and in watercolor.
December. Moves to share loft on 15th Street with Alfred Scondovitch, a painter; occupies floor on which Thomas Wolfe once lived. Begins to work on larger scale and in oil now that he has more studio space. Last semester at Columbia.
- 1955 Visits Franz Kline's studio frequently from this time. Attends Artist's Club regularly; meets Nora Speyer,

- Sideo Fromboluti and Robert Beauchamp. Lectures in Abraham Chanin's absence at The Museum of Modern Art during the summer.
 Fall. Teaches Art History at Wagner College, Staten Island. Ceases employment at The Museum of Modern Art to assist Elinor Poindexter to set up her gallery.
 December 19-January 7, 1956. First exhibition: some drawings are included in Poindexter Gallery group exhibition.
- 1956 April 20-May 20. Included in Tanager Gallery guest exhibition at the invitation of Philip Pearlstein: exhibits an oil painting for the first time.
 Included in group exhibition at the Poindexter Gallery and in some co-operative gallery exhibitions during the spring.
 First sale: collectors Ruth and Arthur Mones purchase a watercolor. First visit to Provincetown; meets Jan Muller and Hans Hofmann. Attends, but doesn't submit to, a few Hofmann criticisms. Lectures again at The Museum of Modern Art in Abraham Chanin's absence.
 September 10-October 7. First one-man exhibition, Poindexter Gallery; shows watercolors and drawings which receive favorable critical attention.
 September 16. Marries Joan Rich of Winthrop, Massachusetts.
 December. Moves to large studio-apartment on 8th Avenue.
- 1957 Helps organize the March Gallery co-operative; exhibits there and is included in a number of group exhibitions at other downtown galleries.
 May 7-28. Participates in "Three Young Americans" exhibition at Allen Art Museum, Oberlin College, Ohio with Gandy Brodie and Rosemarie Beck.
 Fall. Initiates a series of gallery talks at the Whitney Museum of American Art. Yellow, circular, sun-like image appears frequently in context of vegetative, organically organized paintings; color range dominated by red and green.
- 1958 Moves to present address at 246 West 16th Street with good-sized studio; painting in oil and on considerably larger scale as a result. Organic curvilinear forms yield to larger and more solid rectangular units, loosely-brushed. Included in a number of group exhibitions at the March, Davida, and Marino galleries.
 Summer. Selected by Irving Sandler of ART NEWS as one of "Twelve Americans, Thirty and Under" for the Festival of Two Worlds in Spoleto, Italy during June. Spends first entire summer in Provincetown, Massachusetts.
 July 26-August 3. First one-man exhibition at the Tirca Karlis Gallery, Provincetown: 15 paintings purchased by Walter Chrysler for the Chrysler Museum in Provincetown. Included in group exhibition at Martha Jackson Gallery, Provincetown.
 November 19-January 4, 1959. First inclusion in the Whitney Museum's "Annual Exhibition."
- 1959 February 2-21. One-man exhibition, Zabriskie Gallery, New York.
 Summer. Second trip to Europe; visits Italy and is particularly impressed by the Piero della Francesca paintings in Arezzo. Pivotal year in transition from organic to geometricized painting style, edges slowly hardening, shapes coalescing.
- 1960 Ceases gallery talks at the Whitney Museum.
 Summer. One-man exhibition, Tirca Karlis Gallery, Provincetown: from this time forward exhibits there annually.
 September 14-October 5. Included in "Young America, 1960" exhibition at the Whitney Museum; show travels to Baltimore Museum of Art, City Art Museum of St. Louis, Columbus Gallery of Fine Arts, and the Contemporary Art Center, Cincinnati.
- 1961 Paintings now firmly structured along rectilinear horizontal-vertical axes; brushwork becomes increasingly expressionistic. Landscape overtones of fifties paintings no longer in evidence; color range predominately earth tones, gray and blue. Six major works purchased by Joseph Hirshhorn.
- 1962 January 9-27. One-man exhibition, Poindexter Gallery.
 May 18-June 16. First one-man exhibition Kasha Heman Gallery, Chicago.
 Begins to introduce literally hard-edged forms and letters or parts of letters into the overall context of loosely brushed forms.
- 1963 March 10. Selected by C.B.S. as one of 15 painters on the network's first television broadcast on American Art, entitled "Exhibition," with Hans Hofmann, Stuart Davis and others.
 May 26. One-man exhibition at Art Galleries Ltd. in Georgetown, Washington D.C.
 May 25. First major museum acquisition, **Brandenburg**

- No. 10**, acquired by the Whitney Museum; shown in "New Acquisitions" exhibition.
 Summer. Acquires land in Truro, Massachusetts; house designed by architect Charles Zehnder and construction is begun.
 November 12-December 7. One-man exhibition, Kasha Heman Gallery, Chicago.
 November 19-December 7. One-man exhibition, Poindexter Gallery; NEW YORK TIMES critic Brian O'Doherty singles out show as one of the year's best and an answer to the need for a post-Abstract Expressionist painting style.
 December. Included in the Whitney Museum "Annual Exhibition."
- 1964 January 12-26. Included in Westchester Art Society's "9 Invited Artists' Show." with Avery, Lassaw, Diebenkorn, Hartigan, Lipchitz and others.
 February 1-27. One-man exhibition, Athena Gallery, New Haven, Connecticut.
 Spring. Included in Pennsylvania Academy Annual group exhibition, Philadelphia.
 Summer. First summer in new Truro house, returns annually from this time on. Included in Art Dealer's Association group exhibition, Parke-Bernet Galleries, New York.
 October 19-November 14. First one-man exhibition, Obelisk Gallery, Boston.
 December 15-January 2, 1965. Two-man exhibition, Poindexter Gallery, with Herman Somberg; shows collages.
- 1965 May 17-June 12. Included in opening exhibition at the Gertrude Kasle Gallery, Detroit, Michigan.
 Spring. Travels to Europe. Paintings show strong evidence of collage technique recently adopted for use in making preparatory studies; hard-edged forms begin to predominate over loosely brushed passages.
 October 1-30. One-man exhibition, Laura Knott Gallery, Bradford Junior College, Massachusetts.
 December. Included in the Whitney Museum "Annual Exhibition."
- 1966 February 22-March 12. Poindexter Gallery; receives first major critical assessment by Brian O'Doherty in May issue of ARTS MAGAZINE.
 Pure color begins to dominate over earthy tonalities of previous painting; circular forms re-enter paintings and become centralizing image in much future work.
- October 14-November 6. One-man exhibition, Obelisk Gallery.
July 1st is acquired by the Washington Gallery of Modern Art.
- 1967 April 11-29. One-man exhibition, Poindexter Gallery. Included in "Benjamin Collection" exhibition, Yale University Art Gallery, New Haven, Connecticut.
 November 15-December 16. One-man exhibition, Reed College, Portland, Oregon.
 December. Included in the Whitney Museum "Annual Exhibition."
 Acquires house at 246 West 16th Street and is able to extend studio space.
- 1968 Included in group exhibition, Cincinnati Art Museum, Ohio. One-man exhibition, Philips Exeter Academy, Exeter, New Hampshire.
 Begins **Gemini** series of largely black and white monumental scale paintings.
- 1969 February 1-20. One-man exhibition, Poindexter Gallery.
 Spring-Summer. Included in exhibition of "New England Art" organized by the Ringling Museum of Art, Sarasota, Florida, also shown at the Portland Museum of Art, and the Currier Gallery of Art.
Norbeck II acquired by the San Francisco Museum of Art. **Sun Black XIV** acquired by the Solomon R. Guggenheim Museum, New York.
- 1970 Continues **Gemini** series, begins **Montezuma** series of brightly colored, strongly simplified circular image paintings. Executes first three color prints.
- 1971 Begins **Aquarius**, **Scorpio**, and **Virgo** series paintings containing divided central circles set in unified fields of rich color.
 February 4-27. One-man retrospective exhibition covering 12 years of oil painting, Hurlbutt Gallery, Greenwich, Connecticut.
 February 6-March 4. One-man retrospective exhibition covering 10 years of collages, Poindexter Gallery. Divorced from Joan Rich.
 October 24-November 6. Included in exhibition of "New England Art" at the Provincetown Art Association and the Boston Center of the Arts, Massachusetts.
 Executes fourth color print.
- 1972 Begins **Libra** and **Capicorn** series paintings.
 January. Included in the Whitney Museum "Annual Exhibition," and in their "Free Form Abstraction" show.
 April 8-May 6. First one-man exhibition, William Zierler Gallery, New York.
 June. Receives prize from West Virginia Arts and Humanities Council and commission to execute a painting for the art collection of the State of West Virginia. Executes first silk-screen in a portfolio of four prints for Nabis Fine Arts Publishers, New York.
 Fall. Begins **Mahler's Castle** series of large scale, radiantly colored triptychs.
 October 26-November 11. Included in 7-man guest exhibition of "Large Works" at 141 Prince Street Gallery with Don Judd and Edward Clark, among others.

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