



Ippolito

ANGELO IPPOLITO RETROSPECTIVE

Catalogue

Compiled and Written by

KENNETH C. LINDSAY

A LOAN EXHIBITION

February 16 to March 16, 1975

UNIVERSITY ART GALLERY

State University of New York at Binghamton

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Contents

Foreword	5
Lenders to the Exhibition	7
Time and Space in the Career of Angelo Ippolito	11
Selected Bibliography	18
Color Plates	19
Museums and Collections	26
Catalogue of Exhibits	27
Chronology and Exhibitions	40
Black and White Plates	4,6,8,10,14,17



2 Landscape with Yellow Sky

Foreword

It is the basic function of an art gallery or a museum to present artistic achievement, both contemporary and historical. One important aspect of the University Art Gallery of the State University of New York at Binghamton is to show the creative process and the efforts of its faculty members, and to display their accomplishments to the University and the community at large. We are therefore proud to present this Retrospective of the works of Angelo Ippolito.

This exhibition offers the visitor the unique opportunity to follow the artistic growth of Angelo Ippolito in its chronological development. His never-ending search for visual expression of his philosophy and his approach to life has been firmly established by the present exhibition. His search for excellence characterizes his entire *oeuvre*, and it is a pleasure to see the continuing development of this sincere and sensitive artist. His use of bright and vivid colors is not a coincidence: it is a perennial reflection of his childhood days in sunny Southern Italy.

Ippolito's achievement is well summarized in the enlightening essay by Kenneth C. Lindsay who was also responsible for the selection of the works and the preparation of the catalogue. Professor Lindsay asked me to extend his gratitude to Trissy Callan, Jennifer Lindsay, and Professor Benjamin Rifkin for assisting him and the artist in so many different ways.

It is my pleasant duty to give thanks to those who helped make this show possible — the generous lenders whose names are recorded on another page of this catalogue, and particularly the Borgenicht Gallery, for the works they so willingly lent to this exhibition. We are very grateful to Norbert Adler for the design of the catalogue and to our photographer, Christopher Focht, who deserves special credit for his outstanding photographic work. As always, our gallery staff contributed in many ways to the success of this exhibition.

We gratefully acknowledge the interest and support of Acting President Clifford D. Clark and Professor Vincent N. Bruno, Chairman of the Department of Art and Art History, in helping to make the publication of this catalogue possible.

Last but not least, I want to record my personal delight in working with Angelo Ippolito and my appreciation for this experience which has given me the opportunity to fully understand his artistic contribution.

Michael Milkovich
Director
University Art Gallery



14 Trespiano

Lenders to the Exhibition

Mr. Andy Battaglini, Endicott, New York
Mrs. Grace Brandt, New York, New York
Mrs. George Cevasco, Malverne, New York
Chase Manhattan Bank, New York, New York
Chase Manhattan Bank, Binghamton, New York
Chrysler Museum at Norfolk, Norfolk, Virginia
Mrs. John C. Durfey, Springfield, Ohio
Professor and Mrs. Robert Fiore, East Lansing, Michigan
Joseph H. Hirschhorn Museum, Smithsonian Institution, Washington, D.C.
Mr. and Mrs. Arsenio Ippolito, New York, New York
Ms. Cynthia Ippolito, Springfield, Ohio
Mr. and Mrs. Joseph Ippolito, Riveredge, New Jersey
Mr. and Mrs. Charles Juhasz, Caldwell, New Jersey
Massillon Museum, Massillon, Ohio
Roy Newberger Museum, State University of New York at Purchase
The Phillips Collection, Washington, D.C.
Mrs. Margarete Schultz, Great Neck, New York
Whitney Museum of American Art, New York, New York



30 Red Rock Pepper

Time and Place in the Career of Angelo Ippolito

Place is important for an artist. He molds place as it molds him. If the timing of this interplay is right the dual canvas of art and life becomes mutually supportive.

Angelo Ippolito has an intuitive sense of timing. His return to New York City from Italy in 1951 occurred at the time the famous 10th Street art scene was in the process of coming together. He soon became a denizen of the area, founding with four other artists the Tanager Gallery.* Eight years later when the 10th Street phenomenon had begun to play itself out and Harold Rosenberg wondered what would happen to the artists of that vivid time and place as they received recognition and left "to settle at a safe distance"³⁰, Ippolito did the unexpected: he returned to Italy as a Fulbright artist. On coming back to America during the 1960s he made brief sojourns to different parts of the country. He felt



the time was then unripe to "say in one place too long, get bogged down . . . become classified as a teacher"³⁶. But as he approached the age of 50 he recognized something the old Chinese artists understood: the need of an official position in a city where one works according to the practical teaching of Confucius; and its complement, a Taoist retreat in the country. In 1971 he joined the faculty at the State University of New York at Binghamton and found these things.

Ippolito lives on Powderhouse Road in Vestal, New York — not the weaving part of the road which goes up and around the big hills lying to the south of the Susquehanna River, but where it runs level towards Friendsville. To the east of his house an old barn with fourteen inch boards just manages to keep from falling apart. Behind his plain little house stands a two-story chicken coop, converted by the artist into a studio hideaway, with a downstairs which he uses to refurbish old furniture and gadgets, and an upstairs — clean with white walls — where new paintings gestate in good light.

*The Tanager Gallery, located at 90 E. 10th Street, was as Irving Sandler put it, "a public extension of the artist's studio" (28). It came about on an impulse: while walking on E. 4th Street, Ippolito and Fred Mitchell happened to see an empty store with a bright orange facade; the next day, with Lois Dodd, William King, and Charles Cajori the idea for the Gallery crystallized. After a year the Tanager moved to larger quarters on 10th Street. The gallery functioned cooperatively: the nine artists who met the rent selected and hung the exhibitions and staffed the premises (38). The need for the Tanager and similar galleries (Brata, James, Camino, Fleishman) diminished as the uptown galleries later expanded their range of interest. Twenty-five percent (later thirty-three percent) of the sales price of art works went to the Tanager (32).



81 Drawing

The circumstances of Ippolito's youth and early education did not point toward Powderhouse Road. His father, a house painter, came to America in the 1920s with the intention of making his fortune so he could then return in triumph to his native land. When the Great Depression spoiled this goal, his family came to him instead.

Young Angelo, the oldest of four children, entertained himself in the public school system of Brooklyn by drawing: no one bothered to teach him English. Stimulated by instruction in the Leonardo da Vinci Art School — where Naguchi, Elaine de Kooning and Irving Zupnick also once studied — he found his outlet in the universal language of art. The times being hard, he tried to become a draughtsman in courses taken at the Harren High School. This did not work out and after six months he left the school to wander from museum to museum looking at paintings. Finally he joined his father as a house painter. In this capacity he learned the discipline of the brush and imagined every wall a painting:

I was in my glory. I used to paint pictures all over the walls. I had complete freedom to paint anything I wished.³⁷

When the second World War began, Ippolito thought his hobby of skiing would get him into the Ski Corps. He did not understand the capacity the U.S. Army has for mismanaging assignments until he found himself a pole climber in the Signal Corps. Eventually he became Message Center Chief for the 5th Fighter Command, the nerve center for the battles of the South Pacific. During the war he made a collection of New Guinea art. On July 4th, 1945, he was abruptly shipped back home because of "the jungle disease." He graduated from the military as a Corporal (T-5).

History has a way of playing jokes. The first World War had its art student corporal who later became Der Führer; a corporal of the French Revolution ultimately became Emperor; but Corporal Ippolito — who once posed as Napoleon for an advertisement¹⁹ — was different: he only wanted to become dictator of his own vision. Like the artists of Lascaux whose hand-marks punctuated their animal drawings, Ippolito decided to leave his own mark on the art of the mid-century.



To do this he needed discipline and training. With the G.I. Bill in pocket where does one study? The Art Students League was too crowded; nor did he understand what Hans Hofmann was saying. But there was something in the purity of the French tradition, something solid that appealed to him in the teachings of Ozenfant: for two years he studied drawing with that master and only left because he disagreed with Ozenfant's color theories. At the Brooklyn Museum Art School he found John Ferran more hospitable to his growing interest in color.

The notion still prevailed that "if you hadn't been to Paris, it was like you had scurvy or something"²³, so Ippolito worked at Schrafft's as a night waiter to save



up passage money. In Paris he wanted to study with Leger or Lhote, but when he got there he found the studios crowded with Americans. One night, on an impulse, he took the train to Rome.

Once again the time and place were right. Artists in Rome like Prampolini, Dorazio, Perilli, and Guerrini, were creating an environment where the potentials of abstract art were being realized with a particular Italian flavor. In Rome Ippolito discovered the heritage of his youth: that incredible light and atmosphere which he described in 1955 —

I want my paintings to shine like the hills of Italy, illuminated with sunlight, where the houses sparkle like jewels, jewels built of mud and rocks and love.⁵



Little wonder that John Ferran claimed he “could spend a summer in the landscapes of Ippolito”¹¹, or that Alfred Frankenstein wrote:

I found myself responding most immediately and positively, with a delightful, unreasoned rush of assent, to Angelo Ippolito and all that he does with color and movements on his large, broadly stroked canvases. The whole performance has a freshness, a vivacity, and a joyous positiveness that utterly restores one's soul. Friedrich Nietzsche might not have understood what Ippolito is up to; nevertheless Nietzsche wrote about Ippolito without knowing it when he said: “What is good is easy; everything divine runs on light feet.”³¹

The Instituto Meschini was a kind of technical school where foreign students could enjoy maximum freedom for independent work. Occasionally Afro gave criticism. Experts at the Instituto Di Restauro supplied Ippolito with valuable advice on how to mount drawings on cloth¹⁵. Then, in 1951 he returned to the USA.

We can see an artist's career as a rational evolution, where his coordinates of position are controlled by strings of logic that penetrate into depth with time; or we can see the artist deciding to be here or there autogenetically, with the intuition of the moment determining his position. When the latter viewpoint prevails, the forces of choice play across the surface and produce little implication of depth. This must be kept in mind when we speak about Ippolito's sense of time and place, for these matters can easily be misunderstood. Most people fancy that they regulate their lives by profound decision-making. They rationalize their past into three-dimensional patterns of logical thought with the depth dimension becoming the time factor of ultimate goal. This is a habit of thinking which historians too frequently apply to the subjects of their study. Such a thought process often produces pretentious fictions, as for example, to view both of Ippolito's trips to Italy — in 1949 and 1959 — as gestures of escape.



This line of thinking would falsely argue that in 1949 the young Ippolito lacked courage to come to grips with the turbulent New York scene where Jackson Pollock was shattering tradition with his revolutionary new works; and that in 1959 he left because things were going so badly he had to worry about being able “to pay the rent at the beginning of the month”²¹.*

*In 1959 Harold Rosenberg felt the days of 10th Street were numbered (30). He described how rootless artists from abroad and the western parts of this country congregated by chance to this plain street east of the Village and made it into “a trading post of ideas and the latest moves in art.” He showed how Bohemia and the underworld coexist: If the hoodlum *worked* the Village, the bum *existed* on 10th Street: “In this neutral zone, whose featurelessness would drive a simple criminal into depression, the tramp may pursue his surrender of personality while the artist engages in finding the point at which his begins.”

The fallacy in this reasoning is that Ippolito did not become acquainted with the first wave of abstract expressionism until he saw the "9th Street Show" in 1951; and he went to Italy in 1959 because he received a Fulbright Grant. His reason for returning to the USA in 1951 was mundane: his G.I. Bill ran out.

To deny Ippolito the third dimension of teleology in his timing does nothing to interfere with his sense of the right moment. If he does not function with the logic of old-fashioned rhythm, he does possess the feel of the modern "beat." He plays out his life like a good jazz musician who "feels" the right point of entry and improvises a chorus within acknowledged limits of form. The line follows, expresses, is dictated by, the internal moment and the sense of recent memory. The resulting pattern of decisions lies on the surface and obeys its dictates. Jazz devotees like Mondrian and Stuart Davis must have recognized how the two-dimensional vigor of their efforts was complemented by the folk-metaphysics of jazz musicians, who, in their own way, created part of the twentieth century picture puzzle. Ippolito's record of change of locale produced a pattern that shows motions across the surface, unexpected shifts of direction, seemingly irrational changes of pace, a skittering around corners with risk, and the counterpoint of textures superimposed upon bold thrusts. This is his timing. It has little to do with the logical rush of orthogonal thinking towards the vanishing point of great purpose.

In a curious way, the "beat" of his change of environment also describes the way he paints. Replying to John I.H. Baur's questionnaire sent to artists participating in the 1958 "Nature in Abstraction" exhibition at the Whitney Museum, Ippolito wrote:

I have no direct road to painting. I have to begin somewhere. I begin with an idea — say, an idea of sunshine on a hillside, yellow sunshine; during the process something happens — another color, a small change, a possibility, a discovery, a dynamic relationship — then, here is reality; this is the real beginning.⁶

To a student in his class last fall, he said:

You have to smell out the good parts of a painting, and throw out the ones that stink.⁴

In response to questions from students in a large Art History survey class he explained:

I allow my body to do most of my work and my mind to keep track of what my body is doing.²

For Ippolito color is the primary stimulus:

When I find the color of the painting I find the form, and I find the imagery. The color is the most important element . . . it gives me a time and a place.³

I work at many things at the same time, mainly because paint has to dry . . . sometimes I need a color but I can't find it, I don't know what the color is. I get it out of another painting. I mix a color for one painting, decide not to give it to that painting and give it to another.²

The mundane, the exigency of the moment, awareness, and intuition run together here in the same organic relationship which characterized his geographical moves. His paintings can be seen in somewhat the same light. Factors of tradition complicate our consideration of them — the tradition of his own achievement as it unfolds in time, and the tradition of other art towards which he, like most good artists, has always cocked an eye. We can discuss Ippolito's contribution within the dialogue of these two factors of tradition and at the same time take into account the critical assessment of his work.

Many critics find Cubism lurking behind every canvas they see. In 1954 Fairfield Porter thought Ippolito's works resembled, but were better than, provincial cubist paintings¹⁰.

90 Collage



24 Arrival



In 1958 Thomas B. Hess, angry with the Whitney exhibition of "Nature in Abstraction" and disappointed that the second and third wave Abstract Expressionists did not react strongly enough against the elder statesmen of the movement, maintained that the younger men simply used the devices of Cubism to "enliven conventional schema."²⁴ A reviewer of an Ippolito exhibition of 1973 reminds us how much the artist owed to Gris and Braque. In a positive sense —

His brightly colored, post-Cubist world is wide open to all whose credentials are in order — credentials of unquestioning respect for the modern masters upon whose works he has drawn.⁴⁰

In 1956 Fairfield Porter took a second look and perceived something akin to de Staël in Ippolito's early work¹⁷. He correctly observed that de Staël painted his landscapes directly from nature while Ippolito painted his from memory. Sidney Geist's warning that Ippolito's natural enemy is stylishness brought up the problem which any artist as gifted as Ippolito must face.²⁷ Dore Ashton posed that problem in a different way:

Resistance, contrast, and a small dose of artistic discord might have rescued these paintings, but the artist seems to have been bewitched by his subject to the point of no resistance.²⁶

Ashton referred here to Ippolito's furthest ventures into Abstract Impressionism (Cat. 6), where his earlier patch forms vaporized into a skein of iridescent brush strokes. These works relate to those of Hyde Solomon and, to a lesser extent, to Guston²⁵.

Ashton's subsequent suggestion that Ippolito's drawings "could form the basis for the clarified, integral images lacking in the paintings for the moment"²⁶, is exactly what the artist himself must have been thinking about when he went back to Italy in 1959. The huge, shoving, amorphous areas (Cat. 12,14) that then emerged in his paintings must have surprised everyone, including the artist. The pictorial energies released there stimulated Ippolito's imagination for the next five years. The results were brilliant (Cat. 15-24). Swatches of abundant color, deployed here and ruffled there, gave the impression that fragments of flags from all nations had held a parliament and found the only thing to do was to celebrate their own existence.

Around late 1964 recognizable images entered Ippolito's world. The first one emerged with the name of "Eurydice" (Cat. 25).^{*} It seems right that Ippolito (Hippolyte in Greek), employed the name of the wife of Orpheus as he left the orphic world of abstraction for a new and direct address to the world about him. Shortly thereafter he travelled and taught in the Midwest and found there barns and farms with which to challenge the Regionalism of the 1930s (Cat. 35).

Many critics approved of these new paintings. Some registered reservations. Remarking on Ippolito's attempt to combine expressionism with geometry, V.R. wrote in the *Arts Magazine* (1965): "Sometimes the combination gets confused-looking, but when Ippolito confines himself to a few clear, signlike shapes, the results are pretty good"³⁴. Lucy Lippard was lukewarm. Not realizing the artist was in the throes of a major transition, she supplied the scenario of how she would have had them done. Hilton Kramer felt that the Borgenicht exhibition of 1967 marked a "real development in Mr. Ippolito's style"³³. Noting how the artist addressed himself to the flat vacant farms of the Middle West with a sense of cool design where particulars can still exist, he wrote:

Where in the past one felt an equivocation between the decorative and expressive impulses in his works, with the weight usually coming down on the decorative side, one has the sense here of an artist clarifying his interests.

^{*}This work and the *Blue Door* which followed (Cat. 28) are made up of a few large and emphatic motifs. The works of 1959 (Cat. 12) which signaled Ippolito's departure from Abstract Impressionism and the *Blue and Red* of 1969 (Cat. 69) which led into the acrylics, also consisted of a few strong ideas. It appears that the artist announces a fundamental change in his vision with the strength of simplicity.

Kramer admired the large painting, *Farm* (Cat. 39), but felt the artist had overextended himself with problems. It is, he said, "a work of Matissean ambition that fails honorably." There are some — including the present author — who do not find this a failure, honorable or otherwise. In 1973 Al Brunelle noted Ippolito's new combination of landscape with interiors and commended the artist's development:

His use of color is elastic and maintains a compelling attractiveness. His work has a classic serenity and balance, and is always poised and fresh.³⁹

Last summer Ippolito submitted to a lengthy interview that concentrated on one of these landscape/interior paintings, *Landscape with Blue Chair* (Cat. 75). His remarks about this painting give us insight into his more recent work:

The chair, he recounted, happened to be in his studio and gave him the initial idea for the painting. Approaching the canvas without a preliminary drawing, he activated the space and set the scale by the main diagonal. Ordinarily a vertical or horizontal line would have served this function. Color came in when "it decided to" and helped establish the plastic elements. These plastic elements in turn made their own line:

In other works, when I bring in the brush with the paint, then the movement of the brush makes its own lines. I don't try to move the brush to follow my lines; I try to let the brush make them . . . I wasn't trying, I accepted the line that the brush was making.

The left side of the painting, with its agitated, painterly style, offers a basic contrast to the serenity at the right. A visit to an exhibition of Impressionist paintings in Chicago gave him the notion of how to treat the "feel of the outside" at the left. Not wanting a picture within a picture, he worked hard on the vertical line separating the two parts so that it would properly conduct the eye from one field to another:

You look across the painting. You go to the plant, the plant takes you to the line, and the next thing you are inside the landscape . . . the blue chair is connected to distant space, the gray is connected to the chair, the wall is connected to the chair and the further space down the hall . . . the chair is a corridor. It takes you from this space, from the landscape to this room which doesn't really exist.

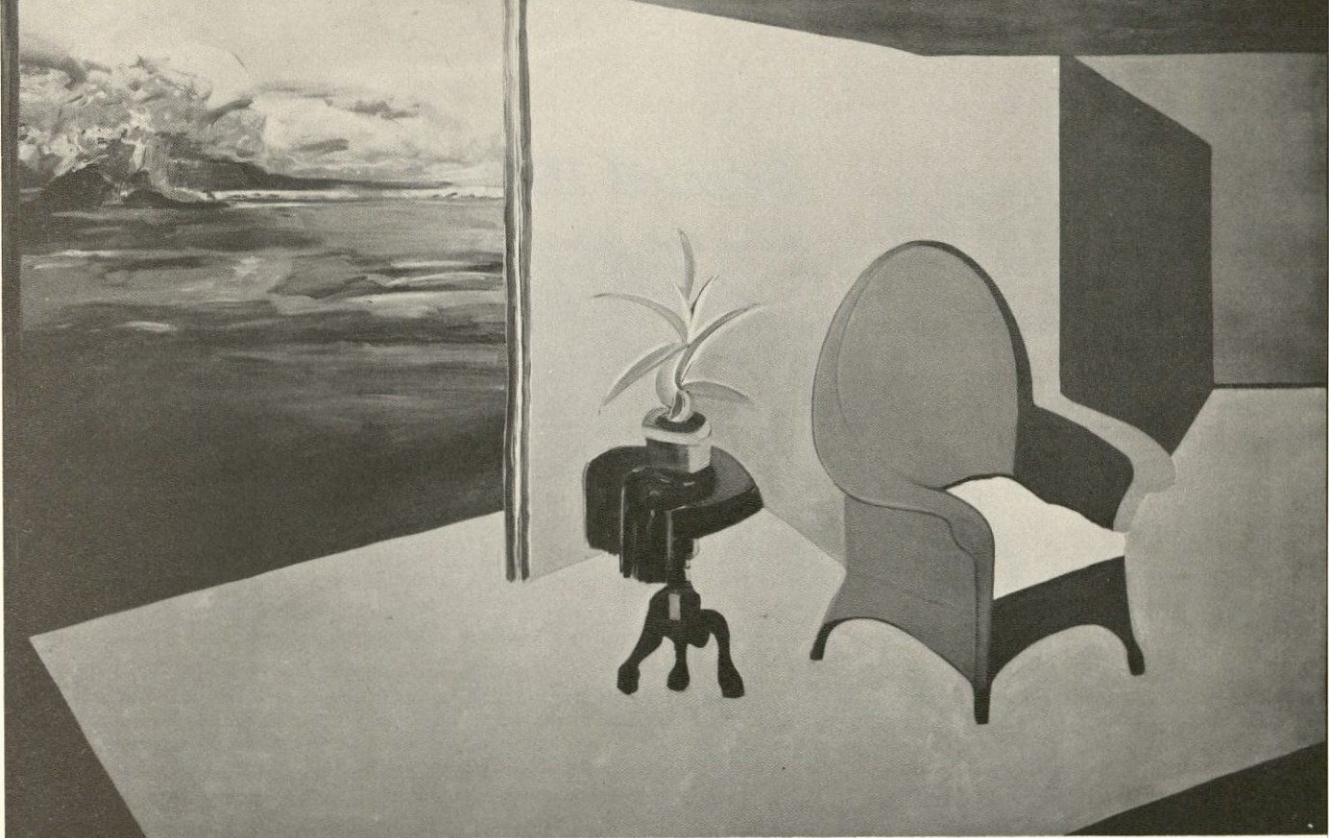
It is interesting to observe the contrast of how the *brush* appears to direct him in the making of lines, and the way *he* directs the orchestration of space. Lines and surfaces are sensuous and intuitive; space is reflected in the double nature of the painting. Indeed, this Dionysian-Apollonian dichotomy runs through many aspects of Ippolito's life: there is the downstairs-upstairs of his chicken coop, the Neapolitan ("schmaltzy")—Greek (purist) nature of his Italian heritage. Recognizing both factors, he harmonizes the dilemma of their opposing strengths. Our reaction to this harmony becomes the painting's message:

It isn't that you put a message in your painting; you solve the plastic problem of painting and that releases the painting, so that whoever looks at it sees the result of that dilemma. You make a painting; it turns out to be a picture.

Observing *The Chair* in the light of what the artist says, and knowing that figures are, for all intents and purposes, absent in his oeuvre, we are surprised to learn that originally he expected a nude model to sit in that chair. But she couldn't come, so he left her out and added an imagined plant on the side table.

Farmers are absent from his farm paintings, as are tractors, animals, piles of manure. It is not that he is oblivious to these things: he will paint them when he has a need for them. Until now there was no need because, "All my paintings are self-portraits."

Some aspects of Ippolito's career are hard to assay. The watercolors (Cat. 51) and hard-edge acrylics (Cat. 56) of the late 1960s fascinate us but remain inexplicable. Perhaps they



75 Landscape with Blue Chair

can be seen as a mini-exkursus into the duality of the Dionysian-Apollonian. Some have seen his magic boxes and others have heard of his photography. They probably relate something to something. More surprises are in store for us in the future because, as he has said, "The only time an artist's work becomes final is when he dies"³⁵.

Our comprehension of the totality of Ippolito's achievement will be lacking until this retrospective opens. No prior opportunity existed when works from all periods were assembled in one room where they could interact. This retrospective will be like a family reunion with youngsters jostling elders, little pictures challenging the scale of their larger cousins, and with everyone comparing their coats of many colors.

Retrospective exhibitions encourage reassessment. Critics who hitherto could only see these works in piecemeal fashion, might want to revise their previous opinions. Even the artist's estimations of his progeny might well be overwhelmed by the vitality of the assembled clan. It is possible that the stunning inventiveness of these pictures and the insistent freshness of the images, will almost make one disbelieve art history for the moment.

K.C.L.

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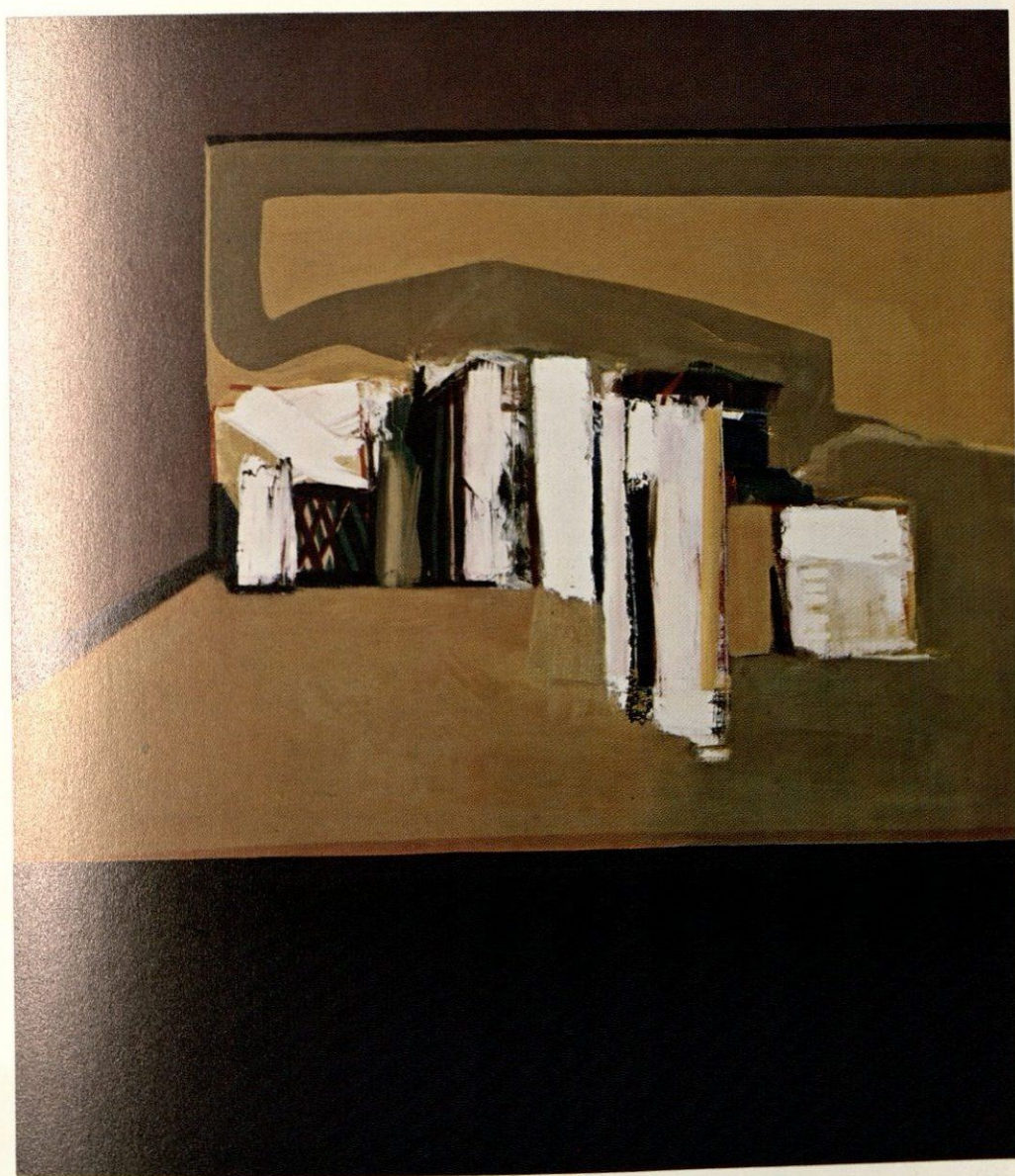
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79 Round Landscape #2



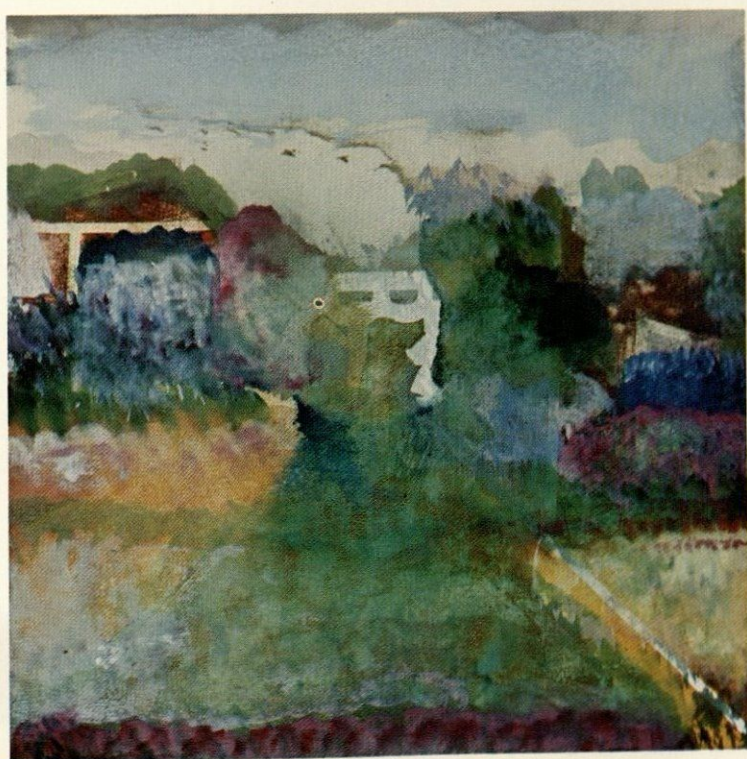
19 La Futa



31 Urbana



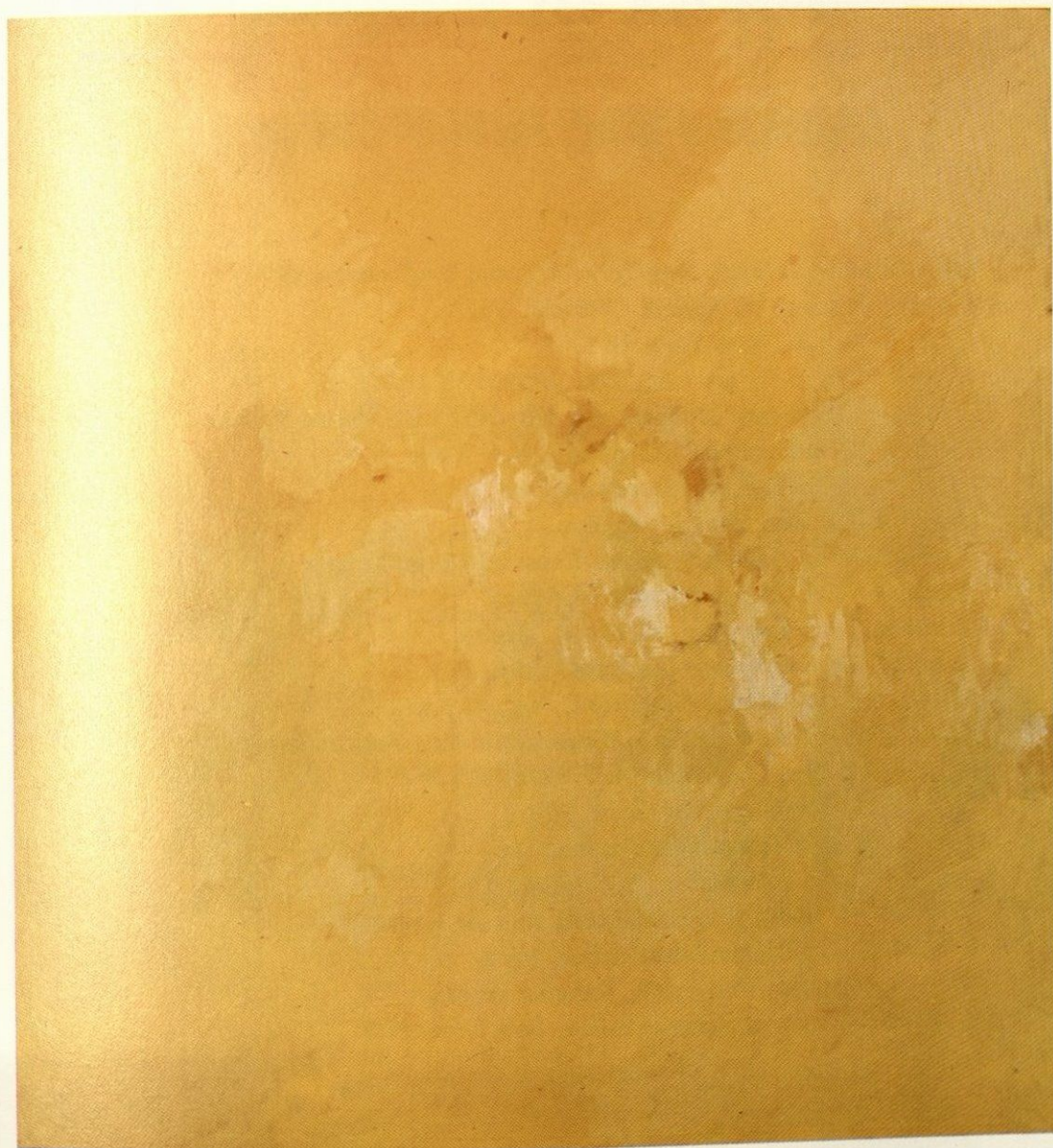
28 Blue Door



51 Evening



67 Centenial Farm



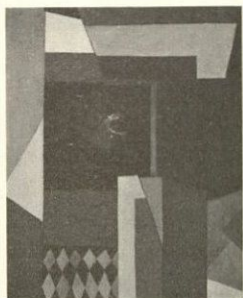
6 Yellow Landscape

Museums and Public Collections

Chase Manhattan Bank, New York, N.Y. and Binghamton, N.Y.
Chrysler Museum at Norfolk, Norfolk, Va.
C.I.T. Collection, New York, N.Y.
General Electric Corporation, New York, N.Y.
Joseph H. Hirshhorn Museum, Smithsonian Institution, Washington, D.C.
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Sarah Lawrence College, Bronxville, N.Y.
Massillon Museum, Massillon, Ohio
Michigan State University, East Lansing, Mich.
Milwaukee Art Center, Milwaukee, Wisc.
Montreal Trust Company, Montreal, Quebec
Munson-Williams-Proctor Institute, Utica, N.Y.
New American Library, New York, N.Y.
Roy Newberger Museum, State University of New York at Purchase
New York Hilton Collection, New York, N.Y.
New York University, New York, N.Y.
The Phillips Collection, Washington, D.C.
Springfield Art Association, Springfield, Ohio
University of Kentucky, Lexington, Ky.
University of Michigan, Ann Arbor, Mich.
Western Michigan University, Kalamazoo, Mich.
Whitney Museum of American Art, New York, N.Y.

Catalogue of the Exhibition

PAINTINGS AND WATER COLORS



1

1
FIRST PAINTING, 1947
Oil on canvas, 20 x 16
Collection Arsenio Ippolito



2

2
LANDSCAPE WITH YELLOW
SKY, 1955
Oil on canvas, 38 x 42
The Phillips Collection



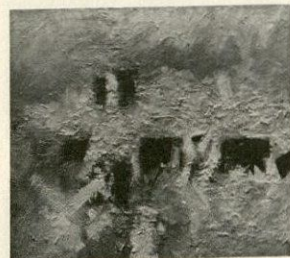
3

3
POMPEII, 1955
Oil on canvas, 80 x 80
Lent by the Borgenicht Gallery †



4

4
STORM, 1956
Oil on canvas, 43 x 50
Whitney Museum of American Art



5

5
LANDSCAPE NO. 5, 1956*
Oil on canvas, 25 x 30
Collection Max Abramovitz



6

6
YELLOW LANDSCAPE, 1957
Oil on canvas, 66 x 62
Collection Cynthia Ippolito

† Unless otherwise specified, all works are on loan from the Borgenicht Gallery.

* An asterisk after the title and date indicates the work is not in exhibition.



7

7
OVERCAST, 1957*
Oil on canvas, 78 x 65
The Heinz Collection



8

8
PASSING INTO A POINT, 1957*
Oil on canvas, 78 x 97 1/2
Collection C.I.T.



9

9
HILLSIDE, 1957
Oil on canvas, 30 x 30
Massillon Museum



10

10
SMALL RED, 1958
Oil on canvas, 21 x 21



11

11
WEST, 1958
Oil on canvas, 51 x 65
Joseph H. Hirschhorn Museum



12

12
BIG F., 1959
Oil on canvas, 60 x 79



13

13
GRAY DAY, 1961
Oil on canvas, 68 x 78



14

14
TRESPIANO, 1961
Oil on canvas, 60 x 79
Collection Andy Battaglini



15

15
INTO SPRING, 1961
Oil on canvas, 68 x 78
Roy Newberger Museum



16

16
CALIFORNIA II, 1962*
Oil on canvas, 108 x 192



17

17
CORNER LANDSCAPE, 1962
Oil on canvas, 72 x 76



18

18
GUBBIO, 1963*
Oil on canvas, 75 x 120 1/2
Chrysler Museum at Norfolk



19

19
LA FUTA, 1963
Oil on canvas, 66 x 73



20

20
BEAR PAW, 1963
Oil on canvas, 59 x 79



21

21
MORNING BIRD, 1963
Oil on canvas, 30 x 36



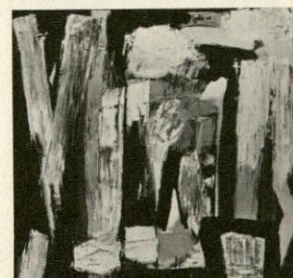
22

22
GATE IV, 1963
Oil on canvas, 16 x 16



23

23
VOLTERRA, 1964*
Oil on canvas, 78 x 68
Collection Dr. Charles Wolf



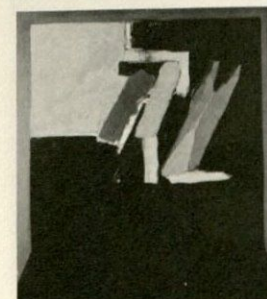
24

24
ARRIVAL, 1964
Oil on canvas, 37 1/2 x 41



25

25
EURYDICE, 1964
Oil on canvas, 80 x 100
Chrysler Museum at Norfolk



26

26
ARCADE, 1964
Oil on canvas, 69 x 60



27

27
EAST GATE, 1964
Oil on canvas, 69 1/2 x 51



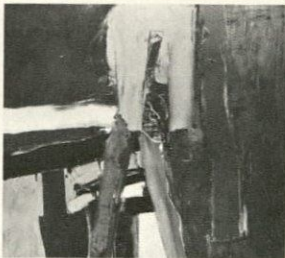
28

28
BLUE DOOR, 1964
Oil on canvas, 80 x 100



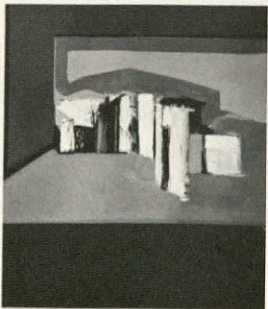
29

29
VACANCY, 1964
Oil on canvas, 24 x 18
Collection Grace Brandt



30

30
RED ROCK PEPPER, 1964
Oil on canvas, 68 x 78



31

31
URBANA, 1964
Oil on canvas, 69 x 60

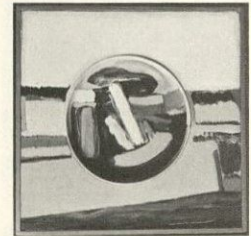


32

32
JON'S CHRISTMAS, 1964
Oil on canvas, 65 x 51 1/2



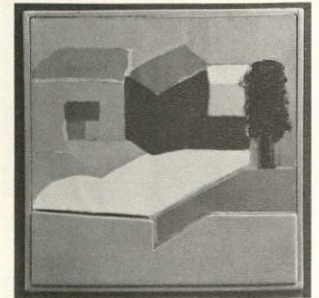
33



34

33
BROKEN PLANT, 1965
Oil on canvas with circle, 12 x 12

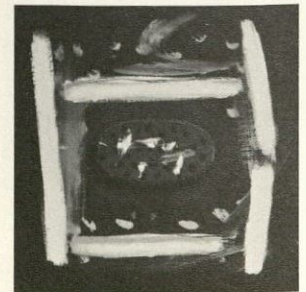
34
HARVEST, 1965
Oil on canvas with circle, 12 x 12



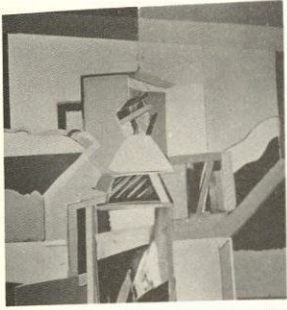
35

35
SUMMER HOUSES, 1965
Oil, aluminum, wood relief, 10 x 10

36
WATERMELON, 1965
Oil with relief, 16 x 16

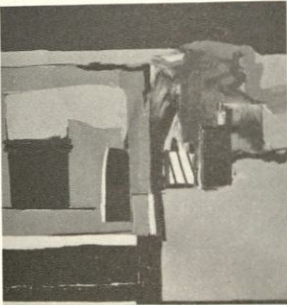


36



37

37
OUTDOOR STILL LIFE, 1965
Oil on canvas, 80 x 80



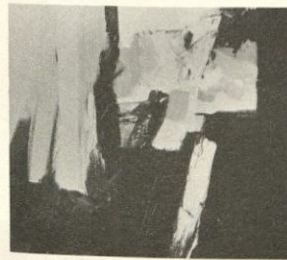
38

38
INDIANA, 1965
Oil on canvas, 50 x 50



39

39
FARM, 1965
Oil on canvas, 80 x 120



40

40
BLAST, 1965
Oil on canvas, 32 1/2 x 38 1/2
Collection Joseph Ippolito



41

41
ZANESVILLE, 1965
Oil on canvas, 50 x 50

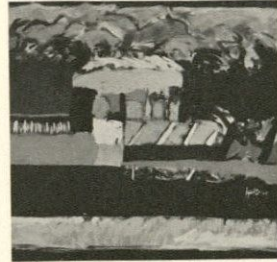
42
MICHIGAN FARM, 1965
Oil on canvas, 24 x 26

43
MUSEUM, 1965
Oil on canvas, 20 1/4 x 24 1/2
Collection Charles Juhasz

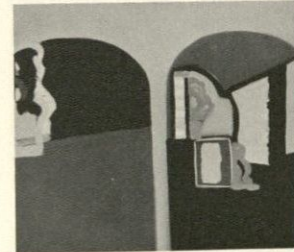
44
FIELDS, 1966
Oil on canvas, 50 x 60

45
DUO, 1966
Oil on canvas, 12 x 24

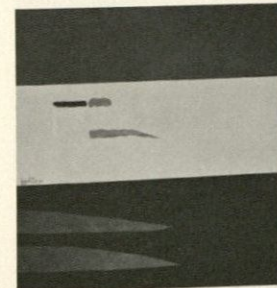
46
MICHIGAN FARM, 1966
Oil on canvas, 80 x 80



42



43



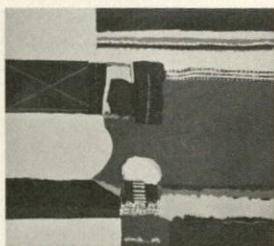
44



45



46



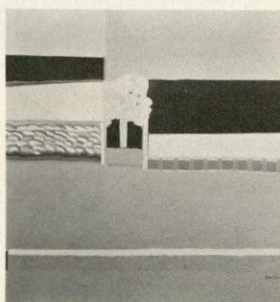
47

47
SMALL FARM 1, 1966
Oil on canvas, 28 x 32



48

48
JANUARY, 1967
Oil on canvas, 80 x 120



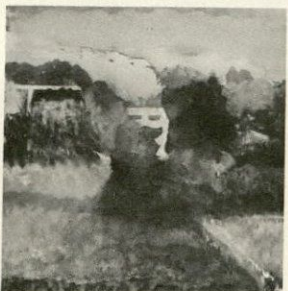
49

49
PAULDING, 1967
Oil on canvas, 65 x 65



50

50
PINK LANDSCAPE, 1967
Oil on canvas, 28 x 35



51

51
EVENING, 1967
Watercolor, 9 x 9
Collection Mrs. John C. Durfey

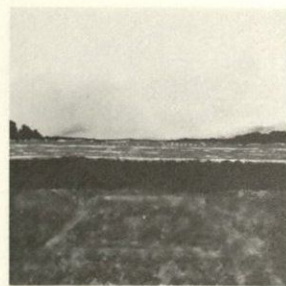
52
FIRST GARDEN, 1967
Watercolor, 9 x 9
Collection Cynthia Ippolito

53
NUDE LANDSCAPE, 1967
Oil on canvas, 65 x 65

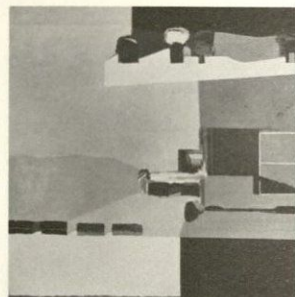
54
EVENING FARM, 1967
Oil on canvas, 65 x 65

55
BARNs, 1967
Oil on canvas, 30 x 24

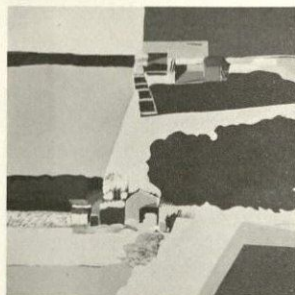
56
RED ARROW, 1969
Acrylic lacquer on masonite, 20 x 20
Collection Chase Manhattan Bank



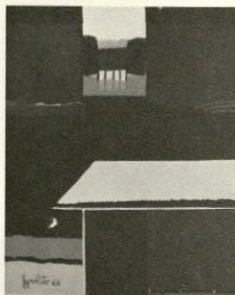
52



53



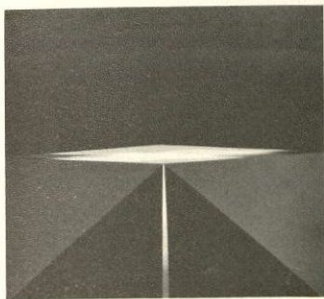
54



55

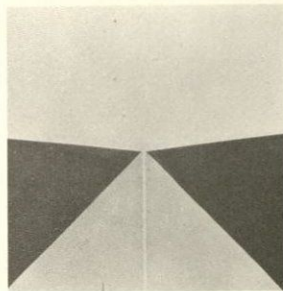


56



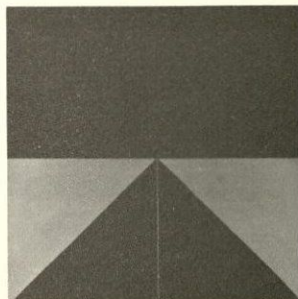
57

57
ENDLESS LANDSCAPE IV, 1969
Acrylic lacquer on masonite, 20 x 22



58

58
ENDLESS LANDSCAPE II, 1969
Acrylic lacquer on masonite, 20 x 20
Collection Mrs. George Cevasco



59

59
ENDLESS LANDSCAPE III, 1969
Blank vinyl aluminum, 20 x 20

60
FOUR CORNERS, 1969
Acrylic lacquer on masonite, 20 x 20

61
AFTER THE MOON, 1969
Acrylic lacquer on masonite, 20 x 20
Collection Andy Battaglini

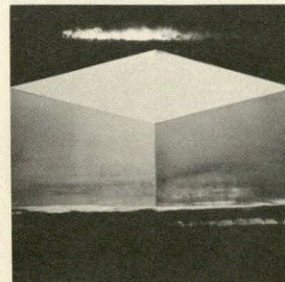
62
TRANSPARENT LANDSCAPE, 1969
Acrylic lacquer on masonite, 20 x 20
Collection Robert Fiore

63
FIELDS, 1969
Acrylic lacquer on masonite, 20 x 20
Collection Robert Fiore

64
BLUE AND SILVER, 1969
Acrylic lacquer on masonite, 20 x 20

65
BLUE ON BLUE, 1969
Acrylic lacquer on masonite, 20 x 20

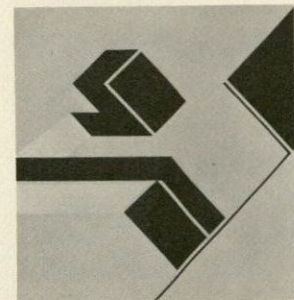
66
BLUE CLOUD, 1969
Acrylic lacquer on masonite, 20 x 20



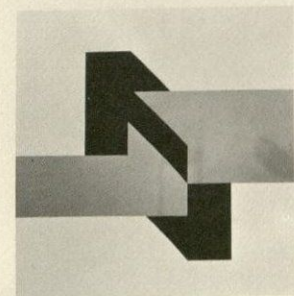
62



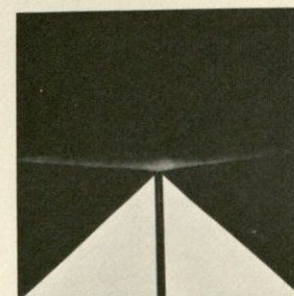
63



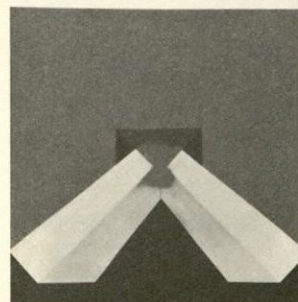
64



65



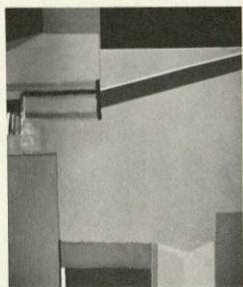
66



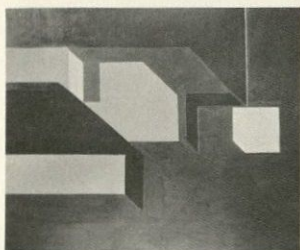
61



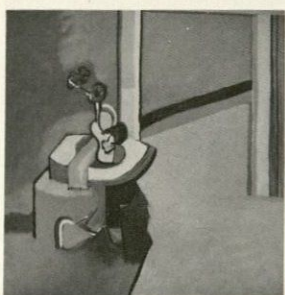
67



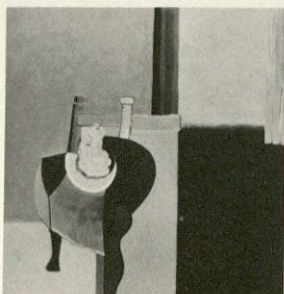
68



69



70



71

67
CENTENIAL FARM, 1969
Oil on canvas, 60 x 65

68
ENDLESS LANDSCAPE, 1969
Oil on canvas, 65 x 50
(One of four panels forming a cube)

69
BLUE AND RED, 1970
Oil on canvas, 55 x 65

70
STILL LIFE WITH FLOWERS
1970
Oil on canvas, 65 x 65

71
TABLE AND CHAIR, 1970
Oil on canvas, 65 x 65

72
CUBIST STILL LIFE, 1970
Oil on canvas, 65 x 65

73
SAL's TABLE, 1970
Oil on canvas, 65 x 65

74
INTERIOR GRAY, 1971*
Oil on canvas, 60 x 65
University Art Museum, University
of California

75
LANDSCAPE WITH BLUE CHAIR
1971
Oil on canvas, 80 x 117

76
PINK TABLE, 1971
Oil on canvas, 65 x 65



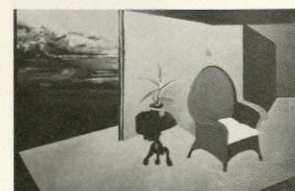
72



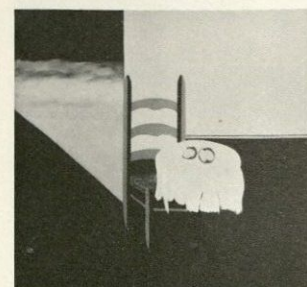
73



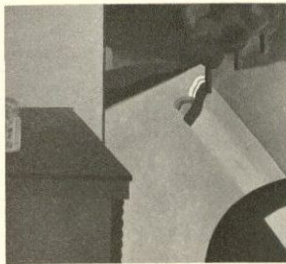
74



75



76



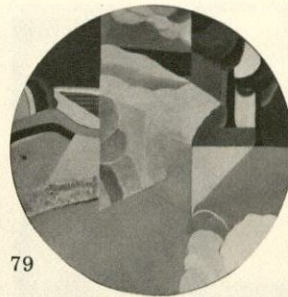
77

77
MIDSUMMER LANDSCAPE, 1972
Oil on canvas, 50 x 50



78

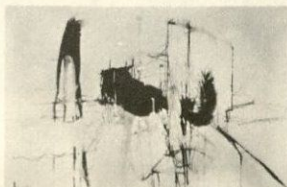
78
STILL LIFE WITH FLOWERS
1974
Oil on canvas, 65 x 65
Collection Chase Manhattan Bank



79

79
ROUND LANDSCAPE #2, 1974
Oil on canvas, 47 1/2 d.
Collection Margarete Schultz

DRAWINGS AND COLLAGES



80

80
DRAWING NO. 3, 1954
Duco and ink, 20 x 29



81

81
DRAWING, 1955
Duco and ink, 60 x 50
Collection Joseph Ippolito



82

82
COLLAGE #9, 1955
Duco, ink and paper, 15 1/4 x 22
Collection Mrs. John Durfey



83

83
COLLAGE #8, 1956
Duco, ink and gold leaf, 22 1/4 x 30



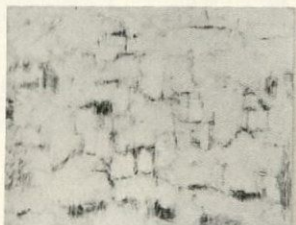
84

84
TORSO, 1956
Duco and ink, 42 x 30



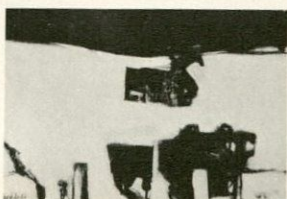
85

85
REVOLVING DOOR, 1956
Collage — Duco, ink and paper
over photograph, 31 x 24



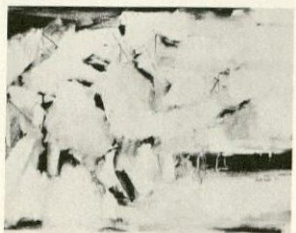
86

86
WINTER DRAWING #1, 1957
Duco and pencil, 22 x 30



87

87
DRAWING NO. 2, 1956
Duco and ink, 15 1/4 x 22



88

88
WINTER DRAWING #2, 1957
Duco and ink, 22 x 28

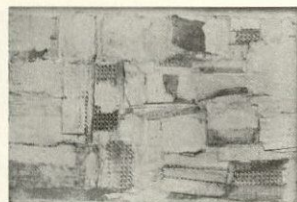


89



90

89
WINTER DRAWING #3, 1957
Duco and ink, 22 1/4 x 30



91

90
COLLAGE, 1958
Duco, paper and ink, 42 x 45

91
COLLAGE WITH CANING, 1959
Caning, canvas and paint
18 1/2 x 27 1/4



92

92
WINTER LANDSCAPE NO. 1, 1960
Duco, ink and newspaper
19 1/4 x 28 1/4

93
COLLAGE WESTERN SERIES
NO. 1, 1961
Newspaper and ink, 20 x 30



93



94

94
COLLAGE WITH TORN
LITHOGRAPH, 1961
20 x 30



97

95
COLLAGE #12, 1961
Ink and newspaper, 20 x 30



95

96
COLLAGE #14, 1961
Ink and newspaper, 20 x 30



98

97
COLLAGE NO. 15, 1961
Ink and newspaper, 20 x 30



96

98
DRAWING #5, 1961
Ink, 20 x 30



99

99
DRAWING #6, 1961
Ink, 20 x 30

Chronology and Exhibitions

This chronology departs from the customary practice of presenting biographical data and exhibition records separately. The combination of the two elements in one unit makes their meaningful interrelationship more readily apparent. Exhibitions are printed in smaller type and indented. One man shows are listed in capital letters. The other exhibitions are group shows selected from a total of 136 in which the artist has participated.

- 1922 Born November 9, 1922 in St. Arsenio, Italy
- 1931 Arrived in New York
P S 131 Brooklyn
P S 230 Brooklyn
Leonardo da Vinci School, New York, N.Y.
Haran High School (six months)
- 1939 House painter and odd jobs
- 1942 U.S. Army (ASN-12149924)—shipped to South Pacific December, 1943; Message Center Chief, New Guinea
- 1946 Shipped home July 4, 1945 and discharged as Technical Corporal. Worked six months for a commercial artist.
- 1946 Ozenfant School of Fine Arts, New York, N.Y.—studied drawing for two years (G.I. Bill)
- 1948 Brooklyn Museum Art School (John Ferran)
- 1949 Europe for travel (France, England, Spain, Italy) and study (Istituto Meschini, Rome)—Afro.
- 1950 Worked for MGM production of *Teresa* (Fred Zimmerman)
- GALLERIA DELLA ROTONDA, Bergamo
Galleria Nazionale D'arte Moderna, Rome
- 1951 Returned to New York City and saw the "9th Street show" (May 21-June 10)
- 1952 With four others, organized the Tanager Gallery
- Tanager Gallery (to 1962) New York, N.Y.
"Artists Annual," Stable Gallery (to 1957) New York, N.Y.
- 1953 Chicago Arts Club, Chicago, Illinois
- 1954 TANAGER GALLERY, New York, N.Y.
Colorado Springs, Colo.
American University, Washington, D.C.

1955 Teaching at Newark School of Fine and Industrial Art, Newark, N.J.

Institute of Contemporary Arts, Washington, D.C.
Columbus Gallery of Fine Arts, Columbus, Ohio
Phillips Memorial Gallery, Washington, D.C.
"Vanguard 1955," Walker Art Center, Minneapolis, Minn.
Whitney Annual, Whitney Museum, New York, N.Y. (also 1957, 1959 and 1962)
Munson-Williams-Proctor Institute, Utica, N.Y.
Bertha Schaefer Gallery, New York, N.Y. (to 1958)

1956 Teaching at Cooper Union, New York, N.Y. (to 1959)

"Carnegie International," Carnegie Institute, Pittsburgh, Pa. (also 1959, 1962)
BERTHA SCHAEFER GALLERY, New York, N.Y.
Massillon Museum, Massillon, Ohio
Brooklyn Museum, New York, N.Y.
Detroit Art Institute, Detroit, Mich.
Wesleyan University, Mass.

1957 Teaching at Sarah Lawrence College, N.Y. (one semester)
Artist in residence, Yale-Norfolk, Conn. (summer)

Twentieth Century American Graphic Arts, European Tour.
H.C.E. GALLERY, Provincetown, Mass.
University of Virginia
Bryn Mawr College, Pa.
"Young America," Whitney Museum, New York, N.Y.

- 1958 BERTHA SCHAEFER GALLERY, New York, N.Y.
Worcester Art Museum, Worcester, Mass.
White Museum, Cornell University, Ithaca, N.Y.
"Collage in America," Zabriskie Gallery, New York, N.Y. (A.F.A. Tour)
"Collage International," Contemporary Art Museum, Houston, Texas
"Abstract Impressionism," Nottingham University, Arts Council, London
"Nature in Abstraction," Whitney Museum, New York, N.Y.
University of Kentucky Graphic Annual (also 1959, 1961)

1959 Fulbright Fellowship, Florence, Italy

"Tenth Street," Houston Museum, Houston, Texas
Los Angeles County Museum, Los Angeles, Cal.
San Francisco Museum, San Francisco, Cal.
Walker Art Center, Minneapolis, Minn.
City Art Museum, St. Louis, Mo.

- 1960 Fulbright Exhibition, Rome and Milan, Italy
MASSILLON MUSEUM, Massillon, Ohio
CANTON MUSEUM, Canton, Ohio
CLEVELAND ART INSTITUTE, Cleveland, Ohio
Brooks Memorial Art Gallery, Memphis, Tenn.

Chronology and Exhibitions continued

Chronology and Exhibitions (continued)

- 1961 Visiting critic, Yale University, New Haven, Conn.
Visiting Lecturer, University of California, Berkeley (three semesters)
- Brooklyn Museum, New York, N.Y.
Sao Paulo Bienal, Brazil
UNIVERSITY OF CALIFORNIA, Berkeley, Cal.
H.C.E. GALLERY, Provincetown, Mass.
San Francisco Museum, San Francisco, Cal.
"The Visitor," Bolles Gallery, San Francisco, Cal.
- 1962 Visiting Artist, Stanford University, California (summer)
Teaching at Cooper Union, New York, N.Y. (to 1966)
Visiting Artist, Michigan State University (summer)
- Grace Borgenicht Gallery, New York, N.Y.
Louisiana State University (also 1963)
TANAGER GALLERY, New York, N.Y.
MICHIGAN STATE UNIVERSITY, East Lansing, Mich.
BOLLES GALLERY, San Francisco, Cal. (2-man)
- 1963 Visiting Lecturer, Queens College, New York, N.Y.
Visiting Artist, Silvermine College, Conn.
- Silvermine College, Conn.
Albright-Knox Art Gallery, Buffalo, N.Y.
Washington Gallery of Modern Art, Washington, D.C.
GRACE BORGENICHT GALLERY, New York, N.Y.
- 1964 Visiting Artist, Michigan State University (summer)
- Provincetown Art Association Golden Anniversary Exhibition, Provincetown, Mass.
Joslyn Art Museum, Omaha, Nebr.
Englewood Armory Art Show, N.J.
- 1965 Artist in Residence in museum, Arnot Art Gallery, Elmira, N.Y. (Ford Foundation Grant)
- ARNOT ART GALLERY, Elmira, N.Y.
Chicago Art Institute, Chicago, Ill.
"American Collages," Museum of Modern Art, New York, N.Y.
- 1966 Visiting Artist, Michigan State University (to 1969)
- Michigan State University, East Lansing, Mich.
Whitney Museum, New York, N.Y.
Boymans-Van Beuningen Museum, Rotterdam; "American Collage," European tour
- 1967 GRACE BORGENICHT GALLERY, New York, N.Y.
Bloomfield Art Association, Birmingham, Mich.

1968 Artist in Residence, Besser Museum, Alpina, Mich.

Delaware Art Center, Wilmington, Del.
Kalamazoo Institute of Art, Kalamazoo, Mich.
BESSER MUSEUM, Alpine, Mich.
DEPARTMENT OF VISUAL ARTS, Albion, Mich.
STATE PRISON OF SOUTHERN MICHIGAN, Jackson, Mich.

1969 Star Turtle Gallery, New York, N.Y.
Graham Gallery, New York, N.Y.
Lantern Gallery, Ann Arbor, Mich.
WESTERN MICHIGAN UNIVERSITY, Kalamazoo, Mich.

1970 Summer Research Grant, Michigan State University
Artist in Residence, Michigan State University

U.C.L.A. International Student Center, Los Angeles, Cal.
Chicago Arts Club, Chicago, Ill.
Washington Collection of Fine Arts, Washington, D.C.

1971 Associate Professor of Art, State University of New York, Binghamton, N.Y.

GRAND VALLEY STATE COLLEGE, Allendale, Mich.
Roko Gallery, New York, N.Y.
Tirka Karlis Gallery, Provincetown, Mass.
University Art Gallery, State University of New York, Binghamton, N.Y.

1972 Landmark Gallery, New York, N.Y.
BORGENICHT GALLERY, New York, N.Y.

1973 Summer Research Grant, State University of New York, N.Y.
Visited Europe
Summer Research Grant, State University of New York, Binghamton, N.Y.

University Art Gallery, State University of New York, Binghamton, N.Y.
Borgenicht Gallery, New York, N.Y.

1974 Harmon Gallery, Naples, Fla.
Institute of International Education, New York, N.Y.