

REGATTA



Angelo Ippolito

Paintings Regatta Series

October 31-December 19, 1986

University Art Gallery

State University of New York at Binghamton, Binghamton, New York

Cover: Gray Regatta

A few words about this work by Angelo Ippolito. One day Angelo invited me over to visit his studio and see his big new paintings. Two Brooklynites like us have a lot to talk about. He invited me also to write down my impressions.

Angelo is going *out there*. I mean he's not hanging around in the murk worrying about being perfect or famous. I mean, he's born; he's really out there in the weather of Genesis. Let there be color, and it was good. Let's get out of "in here." Let's stop strangling.

Let's get a hammer, nails, shears. Let's get the sails ready and the mast up, and who cares about whether the geometry is just right. It's time to get back to carpentry. See how craft and canvas here go with getting the season started at a seaside resort.

The weather is the most popular entertainment. "The sun, the sun, and all we can become" (Roethke), and as the greatest of Long Island poets said, "Pour down your warmth, great sun!" Look around you. Is it just my imagination or do you also see the carpenter-vacationer-artist on his knees pulling canvas, preparing to nail things down? Almost like a Segal sculpture, the painter represents himself as carpenter working on the studio floor.

I wish I were a painter. Then I might have a beautiful studio like Angelo's. Downstairs below the studio is a whole workshop that any high class carpenter would be proud of. Angelo, acknowledging my guess into the carpentry of his new painting, said, "Once I gave my mother a beautiful hammer for her birthday. She needed a hammer and she was happy to get it."

Active just getting out there on the docks and beach. That's what those flags, arrows, profiles, pennants say to me—libidinal directions, new exits, lust, lost love, showing a way. That's the way it is. You can't fix it or stop it. To a master colorist like Angelo, colors even show us as we die (exit arrows).

Dying is not a form of fading. I remember the white-white sneakers, electric blue shorts and lifeguard-orange shirt of a middle-aged handball player who died on a Rockaway court one Decoration Day, as I hung on the fence like a zoo chimp looking. I went upstairs and my mother commented on how blue my eyes looked. I'll never forget that season opening day. It was large, colorful, and humble all at once.

Color, color, color, like Columbus exaggerating the new world, "The fish so unlike ours that it is wonderful. Some are the shape of dories and of the finest colors, so bright that there is not a man who would not be astounded, and would not take great delight in seeing them."

There's a kind of navigator's pride in these large color presentations of Angelo's. Time's passing. People paint this way and that way; 20th century art is old. Let's just enjoy being out there now, where you can breathe.

"I want to keep the old house in Brooklyn," Angelo says.
"I'll fix it up, I'll paint it, and I'll live in it."

I much enjoyed my visit to Angelo's studio. We had a nice talk together, "rememberancing-dancing." There is something about a Brooklyn artist! I learned something from the spirit of the brightness. I admit that regatta is not a word I ever heard my father use. Walking home from the store to his beachfront apartment he would say, "You couldn't find a better place to live than this."

I hope you enjoy your visit now. Take your time. What's the rush. It will be quite a while before next summer.

Milton Kessler
September 1986

BIOGRAPHY

Born in S. Arsenio, Italy; November 9, 1922

SOLO EXHIBITIONS

Galleria della Rotondo, Bergamo, Italy, 1950
Tanager Gallery, New York, 1954, 1962
H.C.E. Gallery, Provincetown, Mass., 1957, 1961
Bertha Schaefer Gallery, New York, 1956, 1958
Massillon Museum, Massillon, Ohio, traveled to Canton, Ohio
Museum, Cleveland
Ohio Art Institute, 1960
University of California, Berkeley, Calif., 1961
Bolles Gallery, San Francisco, Calif., 1962
Michigan State University, East Lansing, Mich., 1962
Retrospective Exhibition, Harpur College, Binghamton, New York, 1975
City Hall, Binghamton, New York, 1982
Grace Borgenicht Gallery, New York, 1963, 1964, 1967, 1972, 1975, 1977

MAJOR GROUP EXHIBITIONS

Museo d'Arte Moderne, Rome, Italy, 1949
Tanager Gallery, New York 1953-1958
Artist's Annual, Stable Gallery, New York 1958
Chicago Arts Club, 1953
Whitney Museum of American Art Annual, New York, 1955,
1957, 1959, 1962
Munson-Williams-Proctor Institute, Utica, N.Y., 1955, 1957
Carnegie International, Carnegie Institute, Pittsburgh, Pa.,
1956, 1958, 1961
Walker Art Center, Minneapolis, Minn., "Vanguard 1956," 1956
Whitney Museum of American Art, New York, "Young
America," 1957, traveled nationally
Nottingham University & Arts Council, London, England,
"Abstract Impressions," 1958

Phillips Gallery, Washington, DC, 1956, 1958
Denver Museum, Denver, Colorado, 1956
Institute of Contemporary Art, Washington, DC, 1957
Nebraska College, 1958
Fulbright Exhibition, Rome, Milan, 1960
San Francisco Museum, San Francisco, Calif., 1961, 1963
Albright Knox Gallery, Buffalo, New York 1963
Joslyn Art Museum, Omaha, Neb., 1964
University of Nebraska Art Gallery, Lincoln, Neb., 1964
Chicago Art Institute, Chicago, Ill., "Collectors Choice," 1965
Grace Borgenicht Gallery, "Paul Burlin, Angelo Ippolito:
Abstract Expressionists Revisited," 1975
Nichols Gallery, Mankato State University, "A Painting Invi-
tational: Angelo Ippolito, Bryon Burford, Roland Peterson," 1979
Munson-Williams-Proctor Institute, Utica, New York, "Angelo
Ippolito, Theodoros Stamos, Recent Paintings," 1980
"Art From Appalachia," Smithsonian Institution Traveling
Exhibition, 1983

PUBLIC COLLECTIONS

Chase Manhattan Bank, New York City
Amerada Hess Corporation, New York City
Lehman Brothers, New York City
Harcourt Brace Jovanovich, New York City
University of California, Calif.
New American Library, New York City
Williams Brothers Co., New York City
Continental Grain Co., New York City
Sidney Kohl Co., Milwaukee, Wis.
Museum of Modern Art, New York City
Chrysler Museum at Norfolk, Va.
C.I.T. Collection, New York City
General Electric Corp., New York City
Joseph H. Hirshhorn Museum, Washington, DC
Institute of International Education, New York City
Sarah Lawrence College, Bronxville, N.Y.
Massillon Museum, Ohio
Michigan State University, Mich.
Milwaukee Art Center, Wis.
Montreal Trust Company, Canada
Munson-Williams-Proctor Institute, Utica, N.Y.
Roy Neuberger Museum, Purchase, N.Y.
New York Hilton Collection, New York City
New York University, New York City
The Phillips Collection, Washington, DC
Springfield Art Association, Ohio
University of Kentucky, Lexington, Ky.
University of Michigan, Kalamazoo, Mich.
Whitney Museum of American Art, New York City
Los Angeles Mirror Times, Calif.

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