

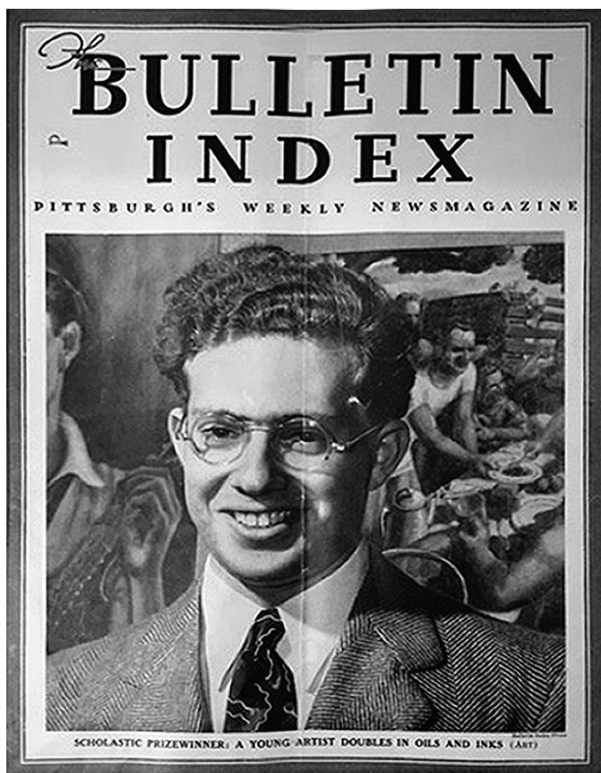
PHILIP PEARLSTEIN



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Philip Pearlstein on the cover of the "Pittsburgh Bulletin Index" May 14, 1942, [Recognition for Scholastic Magazine's 14th National High School Art Exhibition]



Standing Male, Sitting Female Nudes, 1969
oil on canvas, 74 x 62 in. (187.96 x 157.48 cm)





Two Models and Reflections, 1986
oil on canvas, 60 x 96 in. (152.4 x 243.84 cm)





“My routine is my way of controlling hysteria. I have come to the conclusion that Mondrian was really a repressed hysteric. His work is tremendously emotional, but the emotion is repressed. There’s no way to get rid of emotion in art. It’s just a question of making something constructive out of it.”

— Philip Pearlstein¹

Two Models in Masks with African Chair, 2015
oil on canvas, 60 x 48 in. (152.4 x 121.92 cm)



Two Models with Three Masks and Carousel Lion, 2015
oil on canvas, 48 x 60 in. (121.92 x 152.4 cm)



Two Models with Three Masks with Turkish Rug, 2015
oil on canvas, 72 x 54 in. (182.88 x 137.16 cm)



“Like most artists we used to go to museums a lot. And then we discovered that you could buy some of this stuff yourself. It was surprising to us. Not that we ever spent huge sums of money but gradually we amassed a lot of things. . . . I liked the way the piles looked.”

— Philip Pearlstein²



Two Models with Studio Clutter, 2015
oil on canvas, 60 x 48 in. (152.4 x 121.92 cm)



Models with Lantern and Garuda Figure, 2015
oil on canvas, 48 x 60 in. (121.92 x 152.4 cm)





“The tension in his work comes from the fact that we are not accustomed to perceiving the body as a territory for abstraction. We want a painting of the body to be visceral because our experience of our bodies is visceral. Therefore, we do not bring the language of abstraction, and especially not geometric abstraction, to nude figure painting. Pearlstein’s challenge is that we should.”

— Desiree Alvarez, model³

Two Models with Indonesian Mask, 2015
oil on canvas, 36 x 40 in. (91.44 x 101.6 cm)



Model with Indonesian Mask, 2015
oil on canvas, 36 x 40 in. (91.44 x 101.6 cm)





“There is something of minimalism’s dedication to just plain facts in Pearlstein’s approach and a commitment to an underlying abstract geometry that gave a contemporary edge to the work, although his was not immediately easy for some people to grasp. Pearlstein was difficult to pigeonhole. He was not a political artist, painting protest art. Nor was he an erotic artist in the spirit of the swinging sixties, nor a feminist making radical art out of women’s bodies. Although he mixed pop elements into the pictures, painting nudes with Mickey Mouse, Godzilla, and the Empire State Building, no one mistook him for Warhol or Roy Lichtenstein, either. Over the years his compositions became increasingly complicated and crammed with props and mirrors, but even so he kept doing essentially the same thing — since the early 1980s in a converted factory building in Manhattan’s garment district, where he and his wife, Dorothy, still occupy an entire floor.”

— Michael Kimmelman⁴



PHILIP PEARLSTEIN BIOGRAPHY

Philip Pearlstein was born in Pittsburgh, PA, in 1924. In 1941, his junior year in high school, he received his first recognition when awarded first and third prizes in Scholastic Magazine's 14th National High School Art Exhibition. Upon graduation from high school in 1942, he enrolled in the Carnegie Institute of Technology but the draft limited his attendance to one year. After discharge from the army in 1946, he returned to Carnegie Tech where he studied with Robert Lepper, Balcomb Green and Samuel Rosenberg, receiving his BFA in 1949. Upon graduation, he moved to New York City where he pursued work in graphic design. In 1950, Pearlstein married Dorothy Cantor, a 1950 graduate of Carnegie, and in the same year he began graduate studies at New York University's Institute of Fine Arts. In 1952, he had his first public showing in a group exhibition at the Tanager Gallery; in 1954, Clement Greenberg selected his work for a show at the Kootz Gallery, New York, titled *Emerging Talent*; and in 1955, he opened his first one-man exhibition at the Tanager Gallery. In the same year, he received his Master's degree with the publication of his thesis, *The Paintings of Francis Picabia 1908-1930*.

In 1958, Pearlstein was awarded a Fulbright grant, which supported a year of travel and painting abroad, passed mostly in Italy. In September 1960, a one-man exhibition of his paintings and drawings was held at the Allan Frumkin Gallery in Chicago, followed by another at Frumkin's New York gallery in the spring of 1961.

Pearlstein has been recognized in several museum exhibitions among which are: *Philip Pearlstein: a Retrospective* at Milwaukee Art Museum, which travelled to The Brooklyn Museum, NY, Pennsylvania

Academy of Fine Arts, Philadelphia PA, and Toledo Museum, Toledo, OH, 1983-84; *The Abstract Landscapes and Other Early Works on Paper*, Butler Institute of American Art, Youngstown, OH, 1992; *Philip Pearlstein Retrospective Exhibition: Works on Paper 1959-1994*, University of Pittsburgh, Frick Fine Arts Building, 1995-96; *Philip Pearlstein: World War II Paintings*, Carnegie Museum of Art, Pittsburgh, PA, 1998-99; *An Economy of Specific Bodies and Particular Objects: Philip Pearlstein Drawings*, Frye Art Museum, Seattle, WA, 2005; *Philip Pearlstein, The Dispassionate Body*, Tweed Museum of Art, Duluth, MN, which travelled to the Michener Art Museum, Doylestown, PA, 2006-08; *Philip Pearlstein: Objectifications*, Montclair Art Museum, Montclair, NJ, 2008-9; *Philip Pearlstein: Recent Works*, Lyme Academy College of Fine Arts, Old Lyme, CT, 2009; *Philip Pearlstein's People, Places, Things*, Museum of Fine Arts, St Petersburg, FL, 2013; *Philip Pearlstein: Six Paintings, Six Decades*, National Academy of Art, New York, NY, 2014; and recently *Pearlstein | Warhol | Cantor: From Pittsburgh to New York*, The Andy Warhol Museum, Pittsburgh, PA, 2015, among others.

Pearlstein is a frequent contributor to major contemporary art journals. He also has been a dedicated teacher throughout his career: at Pratt Institute, Brooklyn, New York, 1959-63; visiting artist and lecturer at the Skowhegan School of Painting and Sculpture in Maine, summers of 1965 and 1967; and member of the resident faculty, Boston University summer program, Tanglewood, Massachusetts, 1969; and his primary teaching affiliation Brooklyn College which he joined in 1963 as an assistant professor, and was appointed a Distinguished Professor in 1977, retiring in 1987.

Among Pearlstein's honors are a National Endowment for the Arts grant, 1968; a Guggenheim Foundation fellowship, 1969; and an elec-

tion to the American Academy of Arts and Letters, 1982. He served as President of the American Academy of Arts and Letters from 2003-2006. He received Honorary Doctorates at: Carnegie Mellon University, Pittsburgh, 1983; Brooklyn College, in 1996; Center for Creative Studies and College of Art & Design, Detroit in 2000; New York Academy of Arts, New York 2001; Lyme Academy College of Fine Arts, Old Lyme, CT, 2009.

In 1988 he retired as a Distinguished Professor Emeritus, Brooklyn College, Brooklyn, NY. In 2004 he received The Benjamin West Clinedinst Memorial Medal, The Artists Fellowship, Inc., New York, and in 2005 The Adolph & Clara Obrig Prize, The National Academy, New York. In 2008, he received a Lifetime Achievement Award, National Academy, New York, and the Scholastic Distinguished Alumni Achievement Award. In 2010, he was awarded Artist of the Year, American Friends of the Tel Aviv Museum of Art, New York.

He resides with his wife, Dorothy Cantor Pearlstein, in New York City.

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Endnotes:

1. Michael Kimmelman, *The Accidental Masterpiece, On the Art of Life and Vice Versa* (New York: The Penguin Press, 2005), 172.
2. John A. Parks, "Philip Pearlstein. The Late Work." *The Artist's Magazine*, April, 2015.
3. Desiree Alvarez, *The Denver Quarterly*, University of Denver, Winter, 2001.
4. Kimmelman, *The Accidental Masterpiece*, 153.