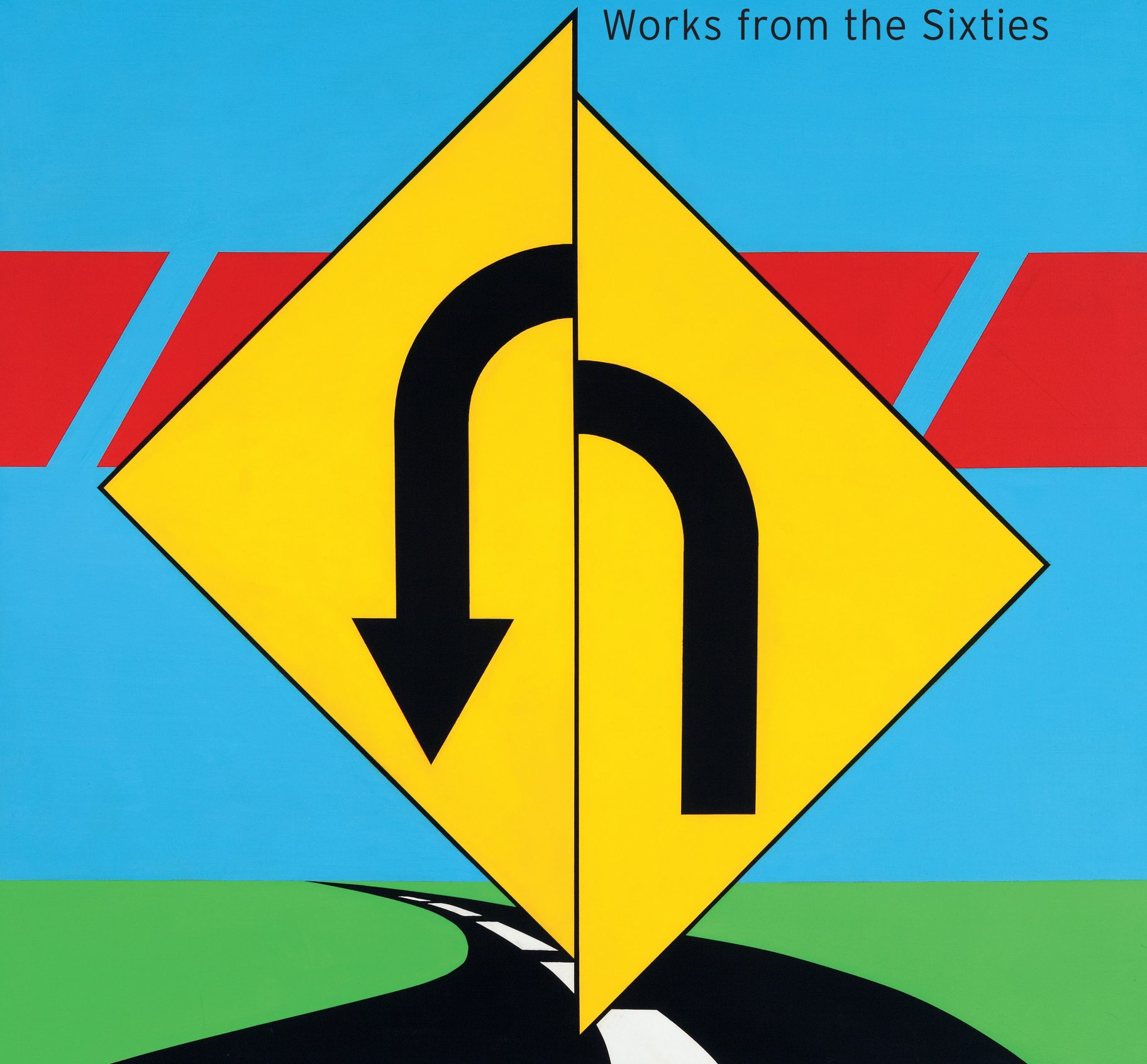


# Beyond Pop: Allan D'Arcangelo

Works from the Sixties





# Beyond Pop: Allan D'Arcangelo

## Works from the Sixties

MAY 1 TO 31, 2014

Essay by Eileen Costello

HOLLIS TAGGART GALLERIES

958 MADISON AVENUE, NEW YORK, NEW YORK 10021



## Foreword

I first encountered the work of Allan D’Arcangelo twenty years ago, when our gallery was located in Georgetown, Washington, D.C. At the time, our focus was on American modernism, and we were just beginning to delve into Abstract Expressionism and Pop art in a more serious way. Back then, we were offered a very interesting painting by D’Arcangelo, an artist with whom I had only a peripheral familiarity. Not feeling sure-footed enough, I passed on this painting, but for years I was haunted by the image and the regret that I didn’t take a chance on it. Then, eighteen years later, mysteriously and magically, I was given a second chance. Out of nowhere, I was offered the painting again—this time from a European collector who had bought it those many years ago when I failed to act. That painting was *Pegasus*, the spectacular 1963 masterpiece included in this exhibition (see pl. 3). This time I grabbed it immediately, and thus was born our gallery’s interest and fascination with this elusive and forgotten painter. Renowned and respected in his own time, but later neglected, the time has come for the proper scholarship and exhibition of this extraordinary artist. D’Arcangelo is already known and avidly sought after by a small group of collectors around the world. Suddenly, now he is being rediscovered by a wider audience, and his due is finally at hand. *Pegasus*, with the startling contrast of the flying horse juxtaposed against a mysterious and brooding nocturne highway, was the catalyst for this exhibition.

D’Arcangelo participated in many of the seminal exhibitions of his time and was highly regarded by fellow artists and critics. He taught at several respected institutions, and received important commissions. While many of his peers rose to fame with work that fixated on sex and celebrity, D’Arcangelo’s more subdued and formal meditations on the American landscape slowly faded from the public eye. Almost fifty years later, however, his canvases feel just as fresh and current as the day they left the studio.

Like his Pop art contemporaries, D’Arcangelo found inspiration in the everyday and in mass culture. The artist

incorporated commercial packaging, popular personalities, and advertising logos into his compositions, but it was the American highway that particularly inspired him. This vast network of sprawling roads, iconic signs, and endless vistas defines a very particular moment in the American psyche, one which D’Arcangelo explores as if from the driver’s seat. He transforms medians, barriers, and signs into compositional elements that reveal the formal possibilities of our own landscape.

For their professionalism in organizing this exhibition and catalogue, my thanks go to the gallery staff: Stacey Epstein, Ashley Park, Debra Pesci, Samara Umschweis, and Daniel Weiner. Particular recognition goes to Martin Friedrichs, who was instrumental in bringing this project to fruition. His tireless research and outreach has enabled us to assemble this truly exceptional group of works. Eileen Costello’s insightful essay delves into D’Arcangelo’s work in a lucid and enlightening manner, and we are grateful for her penetrating scholarship. Our appreciation is extended to Robert Grosman at Mitchell-Innes & Nash for his collegial spirit, to Jessie Sentivan for her fine editing and research, as well as to Russell Hassell for this beautiful catalogue design. We also wish to extend special thanks to Sandra H. Olsen, Director of the UB Anderson Art Galleries, for providing access to the Allan D’Arcangelo Papers.

Photographic material and permissions were supplied by Clara M. Goldman of the Whitney Museum of American Art; Keshida Layone of Condé Nast; Shelley Lee and Evan Ryer of The Roy Lichtenstein Foundation Photography Archives; Kay Menick of Art Resource, New York; Alison Smith of VAGA, New York; and the staff of the Patricia D. Klingenstein Library at the New-York Historical Society Museum & Library.

We believe that this exhibition and catalogue will add definitively to the scholarship on this artist and invite our audience to journey with us on the rediscovery of a most engaging and talented artist.

Hollis Taggart

Snapshots of the highway taken by D’Arcangelo, September 1965. Box 1.3, Allan D’Arcangelo Papers, UB Anderson Gallery, The State University of New York at Buffalo

# The Arc of D’Arcangelo: Paintings of the Sixties

*If art isn’t about what we are, where we are, and when we are, I don’t see the point in making it.*<sup>1</sup> —Allan D’Arcangelo

## Introduction

In 1963, Allan D’Arcangelo hit the ground running. Or perhaps I should say the road, for that was the year he debuted a series of highway paintings at Thibaut (soon to be Fischbach) Gallery, the work for which he would become best known, although it represents only a fraction of his overall production. The 1963 show was the artist’s first major exhibition—he was thirty-three years old—and critical attention came early for a painter whose career began relatively late. “A Pop celebration,” announced Brian O’Doherty of the *New York Times*, writing about the highway paintings.<sup>2</sup> The *New York Journal-American*, the city’s daily at that time, singled out the artist’s “Pop art, billboard-type, cigarette smoking girl” canvases.<sup>3</sup> (pl. 4) Irving Sandler, writing in *Artnews*, described the work as “impersonal, hard-edge, flat forms in the manner of Robert Indiana” and in the *Herald Tribune*, John Gruen noted “the mystique of the everyday object, sign and symbol [that] has been artfully put on canvas by Allan D’Arcangelo.”<sup>4</sup> Pop art was on everyone’s mind. Just a year earlier, in 1962, Andy Warhol, Roy Lichtenstein, and James Rosenquist had had their first major one-person shows in New York. *Time*, *Life*, and *Newsweek* magazines ran cover stories on the burgeoning new style, and Sidney Janis Gallery’s groundbreaking exhibition “The New Realists” confirmed that the American Pop artists reigned supreme. In 1964, when D’Arcangelo presented a second group of new paintings, O’Doherty hailed him as “the best Pop man around.”<sup>5</sup>

D’Arcangelo tried to shrug off the Pop-artist label from the start. In October 1963, he told *Cosmopolitan* magazine, “As a painter, I do not place myself within any school or group. These are definitions of chroniclers—not artists.”<sup>6</sup> Yet at the time—as evidenced by a symposium

organized by New York’s Museum of Modern Art, a host of articles searching for what made art “Pop,” and numerous interviews in which artists were asked “What Is Pop art?”—not even the most knowledgeable chroniclers of the day could define, let alone codify, the new movement. Nor could anyone agree upon a name. In the early 1960s, Pop art was variously referred to as Neo-Dada, New Realism, New Sign Painting, Factualism, or Commodity art. Fifty years later, it is still neither possible, nor especially productive, to establish clear parameters when describing Pop art. But if we can accept a general definition such as the representation of common images from mass culture in an ironic, impersonal, and emotionally cool style, then we can recognize, at least on the surface, how D’Arcangelo’s work fit the bill. Yet in many ways it also remained vastly different. For many artists of the 1960s, Pop art was a celebration of popular and consumer culture, and like many of his contemporaries, D’Arcangelo often drew his imagery from print advertising, media icons, press photos, and well-known corporate symbols, in particular from the petroleum industry. But D’Arcangelo’s interest lay more in the American political scene than the American dream. His work from the 1960s reflects his personal response to some of the most important social, political, and moral issues of the decade: nuclear warfare, civil rights, environmentalism, and feminism. As he explained, “Painting is the process of making life visible . . . I want to use external references (products, objects, symbols) to make visible the internal ones (thought, emotion).”<sup>7</sup> (fig. 1) As a way to draw attention to, as well as clearly express, his message, he exploited the visual impact of Pop art’s clean, hard-edged, flat forms and strong, unmodulated color. His

aim was to render his subject matter readily recognizable and easily understood. He used Pop’s vocabulary like a medieval artist used symbolic forms to illustrate narrative episodes—as a didactic device. And while D’Arcangelo’s work responded to his immediate visual and political environment, he also drew upon childhood memories and personal experience as a source of imagery and content. By the late 1960s, although still affected by a range of concerns that his generation confronted, he began to derive inspiration directly from the medium in which he worked and shifted his focus to an exploration of shape and the arrangement of space, plane, form, and color. As he intensified his exploration of the ambiguities of real and representational space, a constant theme in his work, his imagery became increasingly abstract. The work in this exhibition is a product of the 1960s, yet it remains as fresh and visually arresting as when it was first exhibited. And that the concerns which D’Arcangelo addresses continue to affect us today proves him to be both an artist of his time and one who is relevant to ours.

## Finding the Means

Born in Buffalo, New York, in 1930, D’Arcangelo knew at the age of six that he was—not wanted to be—an artist because he felt that he had something important to say. He would spend the next twenty years searching for the means in which to say it, or as he later put it, “a vehicle” that was up to his “overriding drive.”<sup>8</sup> His older sister, a junior high school art teacher, introduced him to visual art by taking him to the Albright Gallery, now the Albright-Knox Art Gallery. The museum’s visionary board had recently established the Room for Contemporary Art, where D’Arcangelo would have seen works by Maurice Utrillo, Giorgio de Chirico, Marc Chagall, Yasuo Kuniyoshi, Charles Burchfield, and Edward Hopper, among others. In 1953, D’Arcangelo earned a degree from the University of Buffalo, where he studied history and government. The following year he was inducted into the United States Army and sent to the Signal Corps School at Fort Monmouth, New Jersey, where, fittingly, he underwent communications training. D’Arcangelo arrived at Fort



**Fig. 1**  
D’Arcangelo with #77 (*Untitled*), see pl. 6,  
Galerie Ileana Sonnabend, Paris, 1965.  
Photo: Shunk-Kender © Roy Lichtenstein  
Foundation

Monmouth in the midst of an investigation, ordered by Senator Joseph McCarthy, into a purported spy ring. The ring was rumored to have been created by Julius Rosenberg, who only months earlier had been executed for relaying military secrets to the Soviets from the Fort’s Signal Corps Labs. The inquiry resulted in false accusations, the dismissal of a significant number of scientists and engineers, and failure to prove the existence of a communist conspiracy, but it introduced D’Arcangelo to the hard realities of Cold War terror, which would later surface in his work.

In 1955, D’Arcangelo settled back into New York with his wife, Sylvia, and their newborn son, Christopher. He began to paint in New York, first on his own, then with the Russian-born American artist Boris Lurie. It was at this time, D’Arcangelo recalled, that his “serious life as an artist began.”<sup>9</sup> Lurie was a somewhat legendary figure among the Lower East Side’s underground artists in the fifties and sixties. He had arrived in New York in 1946 having survived a succession of German concentration camps, although his grandmother, mother, sister, and childhood sweetheart had not. His paintings reflected his horrific wartime experiences, and his subject matter was always socially and politically informed. Much of his

imagery was aggressive, and often shocking. Although D’Arcangelo’s work would bear little resemblance to Lurie’s, he later acknowledged that his association with Lurie had a considerable effect on him and his ideas about painting. Specifically, D’Arcangelo learned from Lurie how to link intention with means.

In 1957, D’Arcangelo packed up his family and traveled two thousand miles in an old bakery truck, which he had retrofitted as a live-in camper, to study painting at Mexico City University. Mexico City in the 1950s was like Paris in the 1920s, with an international community of intellectuals who discussed ideas about art, literature, and revolution in the classrooms, the sidewalk cafés, and the all-night parties. It was cheap, exotic, exciting, and offered expatriates refuge from mainstream America. Some of America’s greatest Beat Generation writers, including Jack Kerouac, William Burroughs, and Allen Ginsberg, called it home in the early 1950s. D’Arcangelo studied with figurative artist Fernando Belain and John Golding, better known for his landmark book on Cubism. D’Arcangelo had his first exhibition in Mexico City in 1958, at the Galeria Génova, where he showed figurative work, done in the colors of Mexico, which reflected his studies with both Belain and Golding. A local reviewer described the paintings as “brilliant” and noted “D’Arcangelo is among a new generation of painters who try to reflect contemporary issues in a signature style without outside influence and with freedom of expression.”<sup>10</sup> While Mexico City was an accommodating and inspiring environment for a young artist, D’Arcangelo felt that he could not produce meaningful work within a culture other than his own. As he later explained, the United States “was the place that I really knew on a gut level . . . something that had some real meaning for me—meaning in the sense of things I had experienced.”<sup>11</sup> In April 1959, he and his family drove back to New York City, where he moved into a Soho loft, which he shared with the artist Marjorie Strider and her husband, the critic Michael Kirby. With no other jobs in sight, D’Arcangelo waited tables at the Gaslight Café, a popular Beat hangout, and resumed his friendship with Lurie.

## The Subjects of Real Life

By the time D’Arcangelo returned to the city, Lurie, along with dissident artists Sam Goodman and Stanley Fisher, had founded NO!art, a protest-art movement headquartered at the March Gallery, one of several low-budget, artist-run, cooperative exhibition spaces located on East Tenth Street. NO!art took aim at what Lurie and his comrades saw as the commercialism of Abstract Expressionism, and later, Pop art. Its principal aim was to bring back into art the subjects of real life, by which they meant exposing the consequences of sexism, racism, repression, destruction, imperialism, and colonialism, as well as validating personal experiences and visceral expression. D’Arcangelo later recalled, “They saw art as a tool in the service of the expression of very specific social content. No ‘art for art’s sake’ here.”<sup>12</sup>

D’Arcangelo did not subscribe to their ideology in its entirety, but he did participate in at least one exhibition, the 1961 *Involvement Show*, in which a number of works focused on the threat of nuclear destruction. The nuclear weapons race between the US and the USSR had intensified by the late 1950s as each country competed to build more powerful and sophisticated weapons. Atmospheric testing led to international concern about the potential effects of radioactive fallout. After a two-year voluntary moratorium on testing, in 1961 Russia exploded the world’s most powerful nuclear device, and President John F. Kennedy advised Americans to start building fallout shelters. Worldwide campaigns for nuclear disarmament were at their height, and D’Arcangelo began to actively participate with Sam Goodman in “Ban the Bomb” street demonstrations, painting his car—an old Pontiac sedan—with mushroom clouds, skulls, and slogans, and constructing assemblages of found objects on its roof. In November 1961, a photograph of D’Arcangelo in a Kennedy mask and dressed in a business suit festooned with scorched diapers accompanied an article in *Time* on the anti-nuclear protests. These dramatic street-theater pieces, as D’Arcangelo regarded them, as well as the signs and placards that he made for the peace marches, had a



directness and immediacy about them that drew peoples' attention. Almost overnight, D'Arcangelo's work underwent a dramatic change as he began to use in his studio work a similar clarity and simplicity brought on by his "overriding desire and need to make clear concise visual images of the condition of our life . . . to form an iconography from our own pool of mutually shared images and to use those as a tool in expressing certain conditions that I find appalling and to use them in a cultural value system."<sup>13</sup>

## American Madonnas

One of the first paintings to reflect this change is *Icarus*, one of three American Madonna paintings that D'Arcangelo completed between January and July 1962. (fig. 2) The images in *Icarus* are based on photographs from popular contemporary magazines, which he rendered in a Pop-like comic-book style.

Similar to the Madonna surrounded by individual scenes in a medieval painting, D'Arcangelo's Madonna is placed within a pictorial narrative that reflects a disconcerting amalgam of American nationalism and the threat of nuclear warfare. D'Arcangelo later said, "In a way, I look upon medieval paintings as the first comic strips . . . That's how they could convey the information. The artworks were used by the society as a way of educating an illiterate population. So there wasn't so much concern for realism, or even for the composition . . . That I found a liberating kind of thing for me . . . it gave me the feeling that I could put down what I wanted to put down because it was important for me."<sup>14</sup>

An image of the Statue of Liberty brandishing her torch, the astronaut John Glenn in his flight suit, and a United States Air Force missile surround a Bettie Page-type pinup model who kneels in a seductive pose on a mushroom cloud. An American flag pulled back like a curtain serves as a backdrop. The images are less urgent today, but in July 1962, D'Arcangelo's audience would have recognized *Icarus's* cautionary tale of nuclear destruction and disaster, which the United States would come perilously close to in less than three months with the Cuban Missile Crisis. The pinup model is a "bombshell,"



**Fig. 2**  
*Icarus*, 1962. Acrylic on canvas,  
78 x 68 inches. Private collection

perhaps alluding to the showgirls that the Las Vegas casinos had begun marketing in 1952 following the first televised atomic blast, which took place in Nevada. (A local newspaper described "Miss Atomic Blast" as "radiating loveliness instead of deadly atomic particles."<sup>15</sup>) The missile is a Nike Hercules, the United States' first long-range, high-altitude rocket capable of carrying a nuclear warhead, which gave the country a decided edge in the arms race. The image of Glenn comes from the cover of the February 2, 1962, issue of *Life*. In a few weeks, he would become a national hero as the first American to orbit earth, as part of the US vs. the USSR's "space race." But Glenn's flight almost ended in disaster. During his last orbit a heat shield became loose, resulting in his craft's unplanned, fiery descent toward splashdown in the Atlantic Ocean. Hence the reference to Icarus, who in Greek mythology became ecstatic with the ability to fly and, ignoring his father's warning, flew higher and higher until the sun melted the wax that held his wings together. Icarus, unlike Glenn, did not survive his plunge into the sea.

## The Feminist Movement



**Fig. 3**  
Cover of the June/July 1962 issue of *Modern Bride* © Condé Nast



**Fig 4**  
*Madonna and Child*, 1963. Acrylic and gesso on canvas, 68 $\frac{3}{8}$  x 60 $\frac{3}{8}$  inches. Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee (2013.2)

D’Arcangelo was an early proponent of gender equality, and many of his paintings from 1962–63 respond to the emerging second wave of the feminist movement, which had been energized by the civil rights and antiwar movements. Second-wave feminism first began to enter public consciousness with Betty Friedan’s instant and controversial bestseller, *The Feminine Mystique* (1963), and gained momentum with the founding of the National Organization for Women in 1966 and the emergence of women’s consciousness-raising groups in the late 1960s.

D’Arcangelo made *The Bride* (1962; pl. 1) in solidarity with “women’s lib,” and later said it was his comment about “the moribund institution of marriage.”<sup>16</sup> Unlike many Pop artists, D’Arcangelo almost always mined the latest periodicals for his imagery, which was both cause and effect of his work’s identification with contemporary issues. He based *The Bride* on the cover image of the June/July 1962 issue of *Modern Bride*, which featured a radiant young woman dressed in a traditional white wedding dress with a shoulder-length veil and a bouquet of flowers. (fig. 3) She is a picture-perfect bride who represented the ideal of most young American women, who at that time regarded marriage as the key to happiness and the fulfillment of their life’s dream. Yet the early 1960s was a period of profound societal change. With the newly available birth control pill, sex became more socially acceptable outside the strict boundaries of heterosexual marriage. Divorce rates were on the rise, and Friedan’s *The Feminine Mystique* revealed that many women were beginning to discover that being a suburban housewife was not the happy mode of existence they had expected. Even before the book hit the shelves, magazine features, newspaper columns, and television panels were talking about what Friedan described as “the problem that has no name.” D’Arcangelo’s *The Bride* gives the problem a face of sorts, if not a name, but the face is blank, literally featureless. The eyebrows, eyes, nose, and mouth are rendered as paper-doll cutouts and aligned in a vertical band behind the bride. The image illustrates what so many women had told Friedan—that they felt empty, incomplete, and non-existent, as if they

had no personality. The paper-doll-like tabs attached to the features suggest that the modern bride is, in fact, a two-dimensional figure cut out from a mass-produced catalog, with no hope of self-actualization.

On August 5, 1962, Marilyn Monroe committed suicide in her Brentwood home. The Hollywood icon’s death became a national tragedy, and scores of artists responded to it by painting her portrait. Andy Warhol produced more than twenty silkscreen paintings of her within only a few months, which focused on her celebrity. Rosenquist’s version, a jumble of fragmented and inverted sections of the actress’s name, her image, and the Coca-Cola logo, conflates her stardom with consumerism. D’Arcangelo was saddened by Monroe’s death, but he was also angry that Hollywood and the media had turned her into a “symbol of lust.”<sup>17</sup> His portrait of her is sympathetic yet somewhat sinister. It originates from a 1952 photograph in which, as Grand Marshall of the Miss America beauty pageant, Monroe was asked to pose with a group of women in the armed forces. She wears a low-cut, polka-dot dress, and D’Arcangelo captures the slight hunch of her shoulders, a frequent pose for Monroe, which reveals her vulnerability. As with *The Bride*, in *Marilyn* (1962; pl. 2), D’Arcangelo renders his subject as a flat figure, but in this instance two-dimensionality signifies “the residue of image-making.”<sup>18</sup> Like the figure in *The Bride*, Monroe’s tabbed features rest not on her face but are aligned behind her, ready to be cut out and placed, suggesting that she was as frail, delicate, and subject to manipulation as a paper doll. Unlike *The Bride*, slit-like marks on her blank face indicate the tabs’ insertion points and invite us to reconstruct her image, yet the slits also evoke violence, which is underscored by the dangling pair of real scissors attached to the canvas. And since the designated slits provide no options in arranging her features, we are forced to construct Monroe exactly as Hollywood did, “inviting participation” in her exploitation, and as D’Arcangelo explained, “making us all culpable.”<sup>19</sup> In the end, Monroe’s face remains undone, rendered as perverse and shocking as the nude torso standing in for a face in René Magritte’s well-known 1945 painting, *Le Viol (The Rape)*.

D’Arcangelo based *Madonna and Child* (1963; fig. 4) on a photograph of Jacqueline Kennedy and her five-year-old



daughter, Caroline, that *Photoplay* featured on the cover of their March 1963 issue. *Photoplay* was a film-fan magazine, yet Kennedy's elegance and style made her one of the first non-entertainment celebrities to adorn the covers of such popular magazines on a regular basis. D'Arcangelo regarded *Madonna and Child* as a pendant to *Marilyn*. Together the two paintings represent the duality of the feminine stereotype: Kennedy as the pure and tender mother versus Monroe as an object of lust. D'Arcangelo erased Kennedy's features, and thus her individuality, rendering her a universal figure of chaste maternal love. His *Marilyn* is also featureless, although Monroe's features are shown beside her as paper cutouts, suggesting her doll-like sexual submissiveness. Monroe had adorned the cover of *Photoplay*'s February 1963 issue, which featured Bert Stern's now famous photographs of the star undressed. The clash of the sacred and profane playing out in *Photoplay* may have inspired D'Arcangelo to paint *Madonna and Child* as a companion piece to his earlier *Marilyn*.

D'Arcangelo's *The Rheingold Girls* (1963; fig. 5) is a harsh critique of sexist advertising, as well as a commentary on the American electoral system. The painting derives from a publicity still of the 1963 finalists for the Miss Rheingold contest, a wildly popular media campaign

begun in 1941 by the Rheingold brewery, designed to sell more beer. (fig. 6) The contestants were always smiling, girl-next-door, chaste-looking young women, and the annual competition became as highly anticipated as the race for the White House. For six weeks the six finalists' photographs were displayed throughout the Northeast wherever Rheingold beer was sold—in bars, delicatessens, grocery stores—and on billboards, and the consumer was invited to vote for the woman they deemed most attractive. (The copy on one ad read "Which of these girls has the prettiest beer mug?") In the photograph on which D'Arcangelo based his painting, the six young women, all wearing identical costumes, are lined up for display without any trace of the product that they are selling. On the lower register of a long rectangular canvas, D'Arcangelo renders four of the six women as stylized, faceless figures. Slicing, cropping, and reconfiguring the original photograph, D'Arcangelo paints three pairs of disembodied legs above the four heads. It is an image of "gendered fragmentation" that critically reenacts the slicing, cropping, and reconfiguring of women's bodies for male consumption. In her influential essay "Visual Pleasure and Narrative Cinema" (1975), film theorist Laura Mulvey identified the male gaze as objectifying, fragmenting, and fetishizing a woman's body for its own



**Fig. 5**  
*The Rheingold Girls*, 1963. Acrylic on canvas, 33 1/16 x 71 1/8 inches. Estate of the artist, courtesy of Mitchell-Innes & Nash, New York

**Fig. 6**  
The 1963 Miss Rheingold contestants, courtesy Rheingold Beer



pleasure, “both implying and denying autonomous ‘wholeness’ to the women and the female body.”<sup>20</sup>

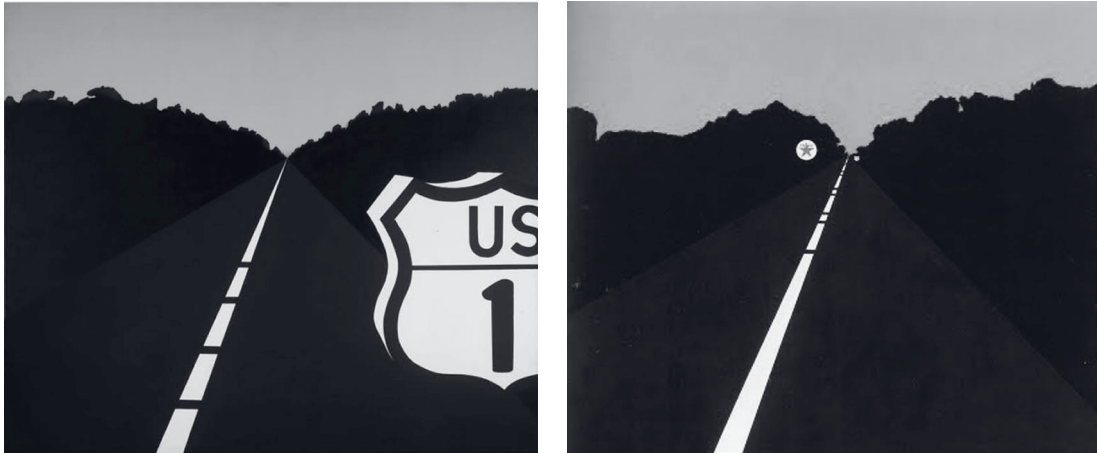
If the Miss Rheingold contest was a voting system in which people cast their ballot based solely on a candidate’s image, some might argue that it was John F. Kennedy, with his poise and good looks, who inaugurated image-driven political campaigns. Like the Rheingold brewery, Kennedy was selling a product. He exploited both the popular press and relatively new medium of national television to make himself and his attractive wife and family not only known to the public but wanted by them, and won the Presidency in the close 1960 election.

### The Road Everyone Traveled

In May 1963, a little more than a year after D’Arcangelo completed his pivotal work *Icarus*, Marilyn Fischbach, an adventurous dealer with an eye for new talent, gave him his first New York exhibition in her recently opened Thibaut Gallery. There he debuted his autoscapes, which became emblematic of his work, although highways largely disappeared from his paintings before the end of the decade. His *US Highway 1* series (1962–63; fig. 7) is a set of five sequential paintings representative of the early highway. A straight stretch of asphalt is defined by a broken white dividing-line that thrusts into a dark, empty landscape. The bright white of the line plunges into deep

space as it traces the path to a single vanishing point on the horizon. Irregular horizontal edges on either side indicate treetops and foliage. The one-point perspective creates the illusion that the viewer is in the driver’s seat. From the first of the five to the last, road signs change in size and position, so that when viewed in sequence, the paintings transport the viewer through a time sequence, as if one were traveling down a highway. The rapid increase in size of the signs contributes to a sense of speed, yet the paintings also retain a static quality, as there is no change in light and only a superficial change in location. The US1 sign suggests that we may be on the major East Coast highway, but in fact, D’Arcangelo never paints a specific route. Instead, it is more an image of an iconic American highway. The cobalt blue sky suggests twilight, and indeed, the succession of paintings has the feel of a *Twilight Zone* episode. It is as if the viewer/driver was trapped in a time-loop, starting and restarting on a continuous journey along an empty highway with no exit ramps in sight and no destination reached. According to D’Arcangelo, “The suggestion is that with the passage of time, nothing has happened anyway.”<sup>21</sup> Coincidentally, in 1963, the year D’Arcangelo completed the *Highway 1* series, the clinical psychologist G.W. Williams coined the term “highway hypnosis,” also known as white-line fever, which referred to driving in a trancelike state.

D’Arcangelo’s highway paintings have been likened to Dorothea Lange’s documentary photographs of the open



**Fig. 7**  
*US Highway 1* series, 1962–63. Box 1.4,  
 Allan D’Arcangelo Papers, UB Anderson  
 Art Galleries, The State University of  
 New York at Buffalo

**Fig. 8**  
 Dorothea Lange, *The Road West*, 1938.  
 Gelatin silver print, 6<sup>1</sup>/<sub>16</sub> x 9<sup>7</sup>/<sub>16</sub> inches.  
 The Metropolitan Museum of Art, New  
 York. Purchase, The Horace W. Goldsmith  
 Foundation Gift and Harriette and Noel  
 Levine Gift, 1990 (1990.1005)

**Fig. 9**  
 Ralston Crawford, *Overseas Highway*,  
 1939. Oil on canvas, 18 x 30 inches. Museo  
 Thyssen-Bornemisza, Madrid, Spain.  
 © 2014 Ralston Crawford Estate

road in Depression-era rural America (fig. 8), Robert Frank’s 1950s photographs of his road trip on America’s highways, or Jack Kerouac’s 1951 (published in 1957) autobiographical novel *On the Road*. Where Lange was documenting the human condition, Frank was portraying dislocation and anonymity, and Kerouac was celebrating freedom, D’Arcangelo was making his highway paintings based on what he called his “memory experiences.” These include Ralston Crawford’s 1939 painting *Overseas Highway* (fig. 9), which brought Crawford national recognition when it was published that year in *Life*. The desolate rural Oklahoma road that appears in the opening shot of John Ford’s 1940 film *The Grapes of Wrath* also made a strong impression on D’Arcangelo when he first saw the movie as a child. In the 1930s and 40s he also ventured on road trips with his parents, driving up and down the East Coast and through parts of Eastern Canada. “The most profound experiences of landscape,” he later said, “were looking through the windshield.”<sup>22</sup> In making the highway paintings, “It was really just describing that kind of experience . . . and turning it into an icon.”<sup>23</sup>

The 1956 Federal Highway Act initiated the construction of a 41,000-mile network of interstate highways that would span the nation. The new roadways provided greater mobility, prosperity, adventure, and freedom for millions of Americans, but many of the new roads gouged through poorer areas, where they destroyed homes and businesses and sliced communities in half. When residents



**Fig. 10**  
Pall Mall advertisement, as seen in *Time*  
80, no. 10 (September 7, 1962)

**Pall Mall's natural mildness is so good to your taste!**

*You can light either and!*

**So smooth, so satisfying, so downright smokeable!** For flavor and enjoyment you just can't beat Pall Mall's natural mildness. It's so good to your taste. Never too strong. Never too weak. Always just right! Enjoy satisfying flavor...so friendly to your taste. **Outstanding...and they are Mild!**

**COMPARE ALL THREE!**

Regular	Smoke "traveled" through fine tobacco tastes best.
Filter-Tip	Pall Mall's famous length travels and gentles the smoke naturally...never under-
PALL MALL	around and through the finest tobaccos money can buy. Makes it mild but does not filter out that satisfying flavor!

84B 100's Co. Product of The American Tobacco Company "Relax...it's our middle name."

successfully prevented expressways from eviscerating their neighborhoods, interstates ended abruptly resulting in "roads to nowhere." Environmentalists feared that the new highways would kill endangered species, damage wetlands, or destroy farms, parks, and forests.

The result was that with the expansion of the interstate system, the American landscape became increasingly both dehumanized and denaturalized. D'Arcangelo addresses this theme in *Smoke Dream #1* (1963; pl. 4), one of several paintings that derive from a series of Pall Mall cigarette ads that linked the word "natural" to their product. (fig. 10) The tagline, "Pall Mall's natural mildness is so good to your taste!" is set directly below a young blonde woman who lies in a lush green meadow holding a cigarette. The smoke drifts from her mouth; a butterfly rests on her shoulder. D'Arcangelo destroys the bucolic setting by replacing the meadow with three side-by-side

asphalt highways—that lead to nowhere—and turning the sky and the remnants of grass black. He eliminates naturalism from his palette by using synthetic colors that glow against the black ground, emphasizing the artificiality and contrived glamour of the ad, and advertising in general, and rendering the woman as fake and plastic as a Barbie Doll. He also flattens the picture plane and shifts the scale of fore- and background, pushing pictorial forms toward a queasy disequilibrium and intimating that not every step in the subsumption of the natural by the man-made is a step toward progress.

Despite their clear engagement with human experience and societal consequences, D'Arcangelo's paintings bear no trace of the artist's hand, which gives them a cool, psychological oddness. Their hard lines and clean finish suggest mechanical reproduction, yet the artist made them by hand, with exactitude, by masking the forms' edges with tape. Occasionally he would use a projector to enlarge an image and trace it on to the canvas. Acrylic paint, which he used almost exclusively, allowed him to achieve bright, saturated color and encouraged a flat, uniform surface where each delineated form would have equal visual weight. His technique was aimed at preventing the viewer from becoming involved with parts of a painting at the expense of its wholeness—he was after a strong and immediate impact. By distilling the composition down to basic pictorial elements and evening out color to flat planes, D'Arcangelo can border on the nonobjective, such as in *Black #5* (1964; pl. 5); which bears less resemblance to a highway and more to an abstract motif. The sharply delineated white ribbon of roadway against the insistently flat black background plays figure/ground games within an ambiguous pictorial space, making it akin to some of Ellsworth Kelly's 1950s paintings of blocks of single, flat colors with silhouetted shapes abstracted from architectural forms.

## A New Landscape of Signs

In the mid-1960s, road signs acquired greater significance for D'Arcangelo, and they began to appear more frequently and with greater presence in his work. "The

signs," he said, "are part of our world and derive their potency from their immediacy and familiarity," yet he often distorted or modified these familiar symbols, keeping them recognizable but altering their meaning.<sup>24</sup> In *Proposition #3* (1966; pl. 12) a large diamond-shaped directional sign would direct our path of movement, yet it hangs in the middle of the road and blocks our way. The sign is halved, misaligned, and shifts unevenly, making it visually arresting but also pointing to the difficulty of making sense of signals and of reading signs. As if to underscore the problem, D'Arcangelo paints the pattern of a traffic barrier in red and hangs it in the blue sky behind the sign. Similar to the cacophony of street signs positioned in varying directions in Robert Rauschenberg's silkscreens of the early 1960s, the deliberate and deadpan disruption of the function of signs in *Proposition #3* speaks to the confusion triggered by the accelerating pace of contemporary society, and to the resultant disorientation in space.

In the summer of 1967, D'Arcangelo was a visiting artist at the Aspen Institute for Humanistic Studies, along with Roy Lichtenstein, Claes Oldenburg, and Robert Morris, among others. The institute's mission was to foster creativity in a remote and natural setting, and there D'Arcangelo was literally surrounded by mountains and wilderness. In *Pegasus* (1963; pl. 3) the man-made sign and the natural landscape coexist symbiotically, so that the sign becomes a part of nature, equal, in terms of how we perceive, to a tree or a cloud, and the land, in its turn, legible as logo. However, in *Aspen* (1967; pl. 10), the vast distance between the route marker and the rising (or is it setting?) sun on the horizon reflect the increasing gap between nature and modern culture, physical as well as psychological. In *Aspen*, the route marker is neither wholly representational nor entirely abstract but hovers (literally) somewhere in between, undermining the conventional distinction between the two modes of representation. The marker is, inherently, a flat object, but the internal shadow D'Arcangelo gives it makes it appear as if it were three-dimensional, creating a visual distortion and playing with the figure/ground relationship, so that it moves both toward and away from us.

## Barriers, Postcards, Landscapes, and Constellations

In the fall of 1963, D'Arcangelo wrote to Fischbach, "I am filled now with many new thoughts, ideas, feelings or whatever you want to call them—internal combustion maybe—that excites me in the work I am doing now."<sup>25</sup> He was referring to a new series of complex paintings, the *Barriers* (1964; pl. 6), which although strikingly different, grew out of the highway paintings. Previously, road signs were the only interruptions in an otherwise accessible landscape, but now cropped and abstracted barrier boards of red-and-white or black-and-white stripes obstruct the highways' deep perspectival vistas. With the *Barriers*, D'Arcangelo sought to "choke the whole experience of landscape and fill it with interruptions," arguing that this is a more accurate view of the world because "pure landscape" does not exist.<sup>26</sup> The barriers also allowed him to extend the spatial structure in his paintings by adding another layer that incorporates the viewer into the picture, both by preventing access into the depth of the landscape and by breaching, even if just barely, the viewer's space. The bars cast no shadows and appear as flat patterns that sit precisely on the picture plane in front of the receding highway—things are going on behind, and at the same time, things are pressing forward. This ambiguity between real and fictive space, space that is both flat and volumetric, unmistakable here, indeed marks all of D'Arcangelo's work.

D'Arcangelo's 1965 *Looking North at 131 Mile Marker* (pl. 8) extends from the *Barriers* where he literally paints a painting within a painting, rotating the image forty-five degrees and repeating it in diminishing scale to create the illusion that the image continues ad infinitum. He considered his *Postcard* paintings to be more playful than anything he had ever done, yet they raise serious questions about representation and how what is "real" may be represented. In the *Postcards*, he begins by pasting on to the center of the canvas a postcard bearing a scenic yet mundane highway image, usually with an overpass, cloverleaf, or freeway interchange, the kind you buy at a turnpike stop. (fig. 11) He then extends a rendering of

**Fig. 11**  
Postcards, undated. Box 2.1,  
Allan D’Arcangelo Papers,  
UB Anderson Art Galleries,  
The State University of New  
York at Buffalo



the printed image over the rest of the canvas, replicating his source and simulating the postcard’s mechanistic reproduction with pencil, charcoal, and paint. Some sections of canvas are left bare; in other areas collaged fragments of postcards hang like residual details. There are minimal traces of the artist’s hand. The use of the postcard, a literal image, calls into question the notion of representation, and indeed, what is real. As he stated “An object changes in how it appears on those canvases: from being empty white space to being painted space, to being drawn and then to being part of a postcard. That’s really the thing. I think that’s central.”<sup>27</sup>

In the *Landscape* paintings (1968; pl. 14), the horizon, road signs, and highways have disappeared, and all that is left are crisscrossing barriers, now rendered three-dimensionally and casting transparent shadows against the sky. D’Arcangelo here deals with nothing more than line, color, shape, and pattern, yet sets these elements in space and maintains the illusion of depth. As he explained, “These

paintings move away from the customary references to landscape, whether it be horizon or some object that is familiar, and try to deal with a sense of landscape more in terms of space.”<sup>28</sup> The *Constellations* (1970; pls. 13, 15, 16) are a continuation of D’Arcangelo’s explorations of form in space, but now he has eliminated the barriers’ outlines, creating elongated rectangular solids that have no contour but appear to have volume as they float in space. They are even further abstracted and now explode into jutting perspectival patterns. Whereas the images of the *Landscapes* might continue uninterrupted beyond the picture’s frame, D’Arcangelo pulls the “objects” of the *Constellations* in from the edges of the canvas to create a complete figure within the frame. This is when “the paintings themselves renamed themselves Constellations.”<sup>29</sup> The imagery became a way for him to describe space itself. As he continued with the series, he found that working in black and white intensified the effect of the interpenetration of space and object.

Throughout all his work, D’Arcangelo’s fascination with fluctuating pictorial space is his most consistent theme. Even in his most abstract paintings, there is always an ambiguous relationship between the illusion of receding space and the insistent flatness of the picture plane, the two spatial aspects flipping back and forth with such rapidity that the visual confusion is similar to the effect of Op Art. He later said that the *Landscapes* and *Constellations* were an argumentative dialogue with Clement Greenberg. As if directly referencing Greenberg’s canonical essay “Modernist Painting” (1960), D’Arcangelo explained his position:

“I do feel that trying to insist on the absence of illusionistic space is a kind of folly. It can only be accomplished to certain degree. If you put a pencil point on blank canvas you generate some kind illusion however minimized it might be, hence my concern for trying to accomplish this and or trying to have it exist simultaneously on the surface, both qualities. Some paintings I think are rather successful in accomplishing this.”<sup>30</sup>

## Little Changes

In the 1970s, D’Arcangelo turned to the industrial landscape, making paintings of water towers, grain silos, telephone lines, and highway overpasses that were simplified composi-



tions of shapes and colors, a synthesis of hard-edge abstraction rooted in realism and influenced by Ralston Crawford, whom he had befriended in 1971, when they had both been hired by the US Bureau of Reclamation to paint images of the Grand Coulee Dam. He started showing with Marlborough Gallery, one of the most important galleries in New York at that time, but left soon after their troubles with the Mark Rothko estate began. He moved to upstate New York and began to slow down his formerly prolific output. In 1982, he had first solo exhibition in New York in five years, which would be one of his last before his death, in 1998.

The last twenty years of D’Arcangelo’s career contrasted starkly with the first twenty, when he had been one of the art world’s most visible artists, showing at Fischbach Gallery almost annually, as well as at several other important galleries of the period. He was also included in many of the groundbreaking museum shows that introduced the world to Pop art. The reviews of his work were universally enthusiastic, and articles on his paintings frequently appeared in the art magazines. Occasionally, his work was featured on their covers. At the 1964–65 World’s Fair, his 200 x 21-foot mural depicting futuristic modes of travel wrapped around the façade of the Transportation and Travel Pavilion, and at Expo ’67, his work hung alongside that of Barnett Newman, Jasper Johns, and Robert Rauschenberg, representing significant examples of American contemporary art. The most prestigious art collectors bought his paintings and his work was acquired by a long list of museum collections.

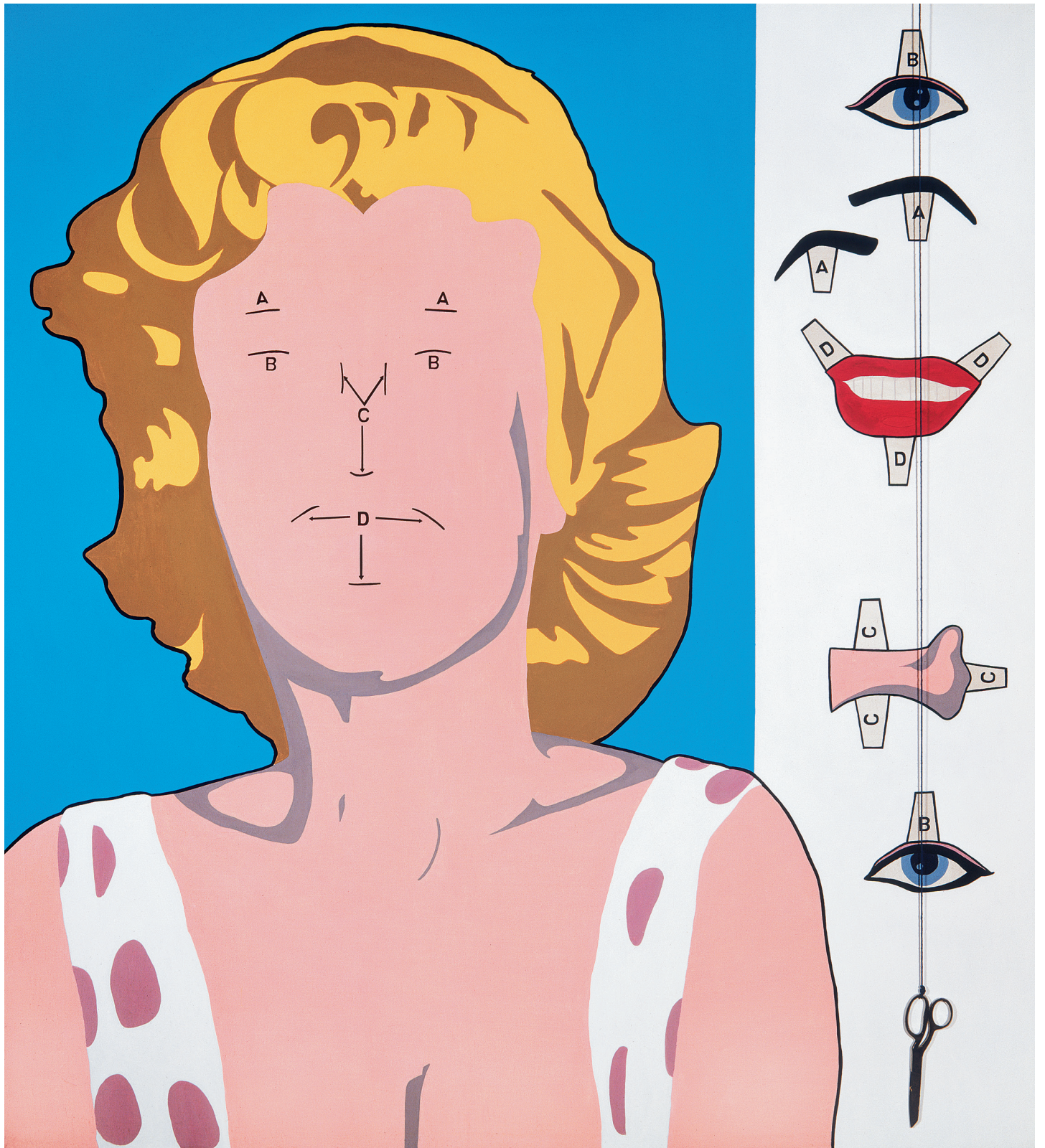
“Art is about when and where it’s made,” D’Arcangelo wrote several years before his death, and yet his 1960s paintings endure because they address, with a still fresh and uniquely identifiable style, issues that we continue to face.<sup>31</sup> The threat of nuclear warfare has not disappeared, the sweeping effects of environmental degradation are worsening, and sexism and sexist advertising are as prevalent as ever. Yet, as in touch with the world as D’Arcangelo was, he never intended his paintings to change the world. They were simply assessments of what he saw around him. Instead, he felt that “The only kind of changes that are really of value are internal changes. I think that’s what it’s about. . . . These are infinitesimal changes, but that’s all there is to work with—little changes.”<sup>32</sup>

#### Notes

- 1 Allan D’Arcangelo, “[Letter to Joan, February 5, 1990],” *Allan D’Arcangelo, Retrospective* (Milan: Editoriale Spa, 2005), p. 136.
- 2 Brian O’Doherty, “Allan D’Arcangelo,” *New York Times*, May 4, 1963.
- 3 L. E. Levick, “Allan D’Arcangelo Review,” *New York Journal-American*, May 11, 1963.
- 4 Irving Sandler, “Allan D’Arcangelo,” *Art News* 62, no. 3 (May 1963): 58; John Gruen, “Allan D’Arcangelo Review,” *New York Herald Tribune*, May 5, 1963.
- 5 Brian O’Doherty, “Allan D’Arcangelo,” *New York Times*, March 8, 1964.
- 6 Allan D’Arcangelo, “Portrait of the Artist,” *Cosmopolitan* (October 1963): 4.
- 7 Allan D’Arcangelo, “Landscapes,” *Retrospective*, p. 140.
- 8 D’Arcangelo, “Rear View Mirror,” interview by Marco Livingstone, *Retrospective*, p. 38.
- 9 D’Arcangelo, “[Letter to Joan, February 5, 1990],” *Retrospective*, p. 134.
- 10 “Lucida Exposición de D’Archangelo [sic],” newspaper clipping, source unknown, Allan D’Arcangelo Archives, UB Anderson Gallery, University at Buffalo, Box 2.1.
- 11 D’Arcangelo, “Rear View Mirror,” p. 26.
- 12 Allan D’Arcangelo, “Preface,” *Allan D’Arcangelo, Paintings of the Early Sixties* (Purchase, NY: Neuberger Museum, 1978), n.p.
- 13 D’Arcangelo, *Paintings of the Early Sixties*, n.p.
- 14 D’Arcangelo, “Rear View Mirror,” p. 30.
- 15 Caption depicting Las Vegas dancer Candyce King, “Miss Atomic Blast,” *Evening Telegraph* (Dixon, Illinois), May, 9, 1952.
- 16 D’Arcangelo, “Notes,” *Retrospective*, p. 132.
- 17 Ibid.
- 18 D’Arcangelo, “[Marilyn],” *Retrospective*, p. 138.
- 19 Ibid.
- 20 Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16 no. 3 (Autumn 1975), pp. 6–18.
- 21 Allan D’Arcangelo, “An Interview, Allan D’Arcangelo and Stephen Prokopoff,” *Allan D’Arcangelo, Paintings 1963–1970* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1971), n.p.
- 22 D’Arcangelo, “Rear View Mirror,” p. 30.
- 23 Ibid., p. 28.
- 24 D’Arcangelo, “[Letter to Ms. Abelson, January 14, 1993],” *Retrospective*, p. 138.
- 25 Allan D’Arcangelo in letter to Marilyn Fischbach, September 7, 1963, The Fischbach Gallery records, 1937–1977, bulk 1963–1977. Archives of American Art, Smithsonian Institution.
- 26 D’Arcangelo “An Interview,” n.p.
- 27 Ibid.
- 28 Ibid.
- 29 Ibid.
- 30 Allan D’Arcangelo, “Views on Art, Interview with Ruth Bowman,” WNYC, March 20, 1973.
- 31 D’Arcangelo, “[Letter to David McCarthy, February 5, 1990],” *Retrospective*, p. 140.
- 32 D’Arcangelo, “An Interview,” n.p.



1 *The Bride* 1962 Acrylic on canvas 60 x 54 inches

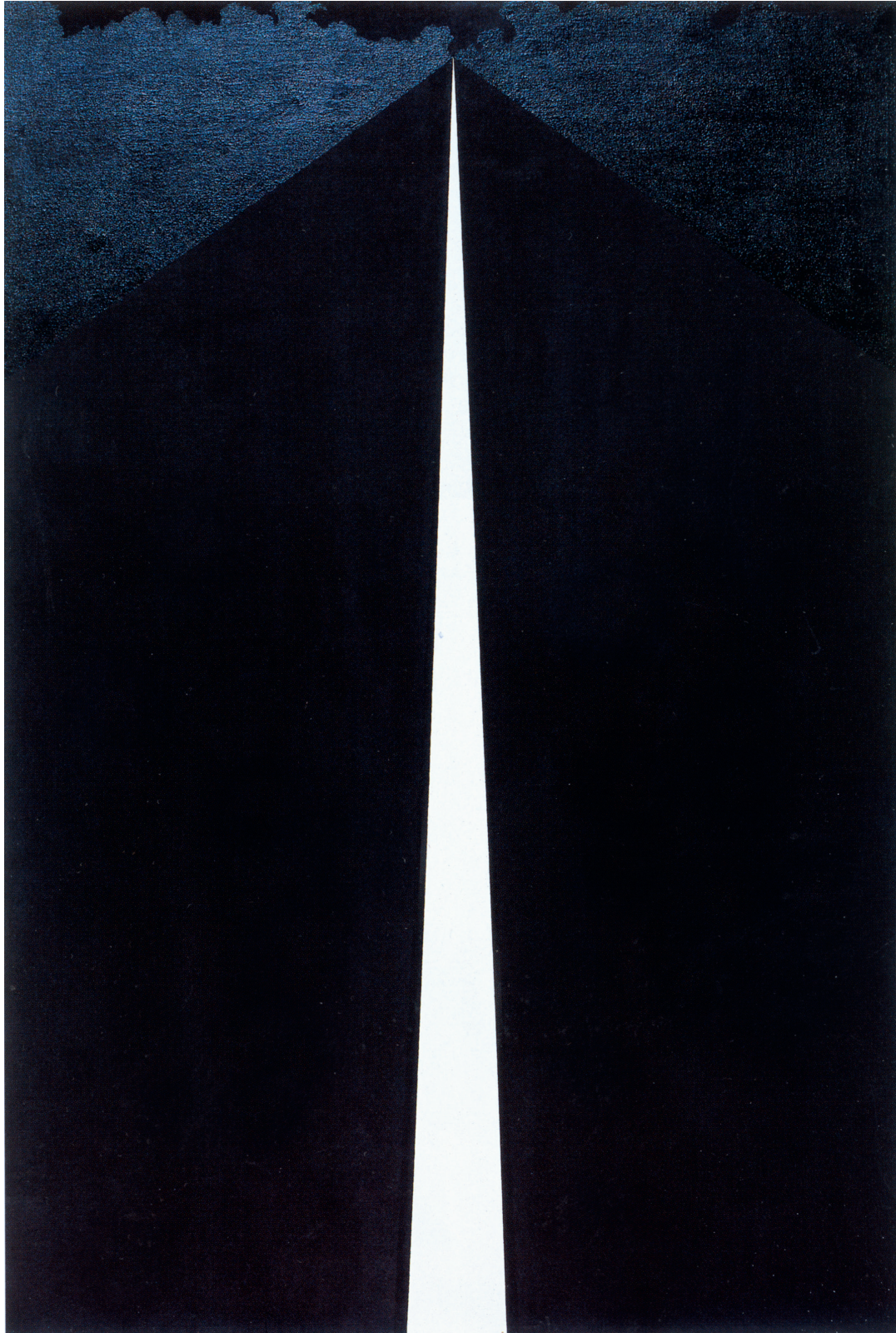


2 Marilyn 1962 Acrylic on canvas with string and scissors 60 x 54 inches Courtesy of Mitchell-Innes & Nash, New York



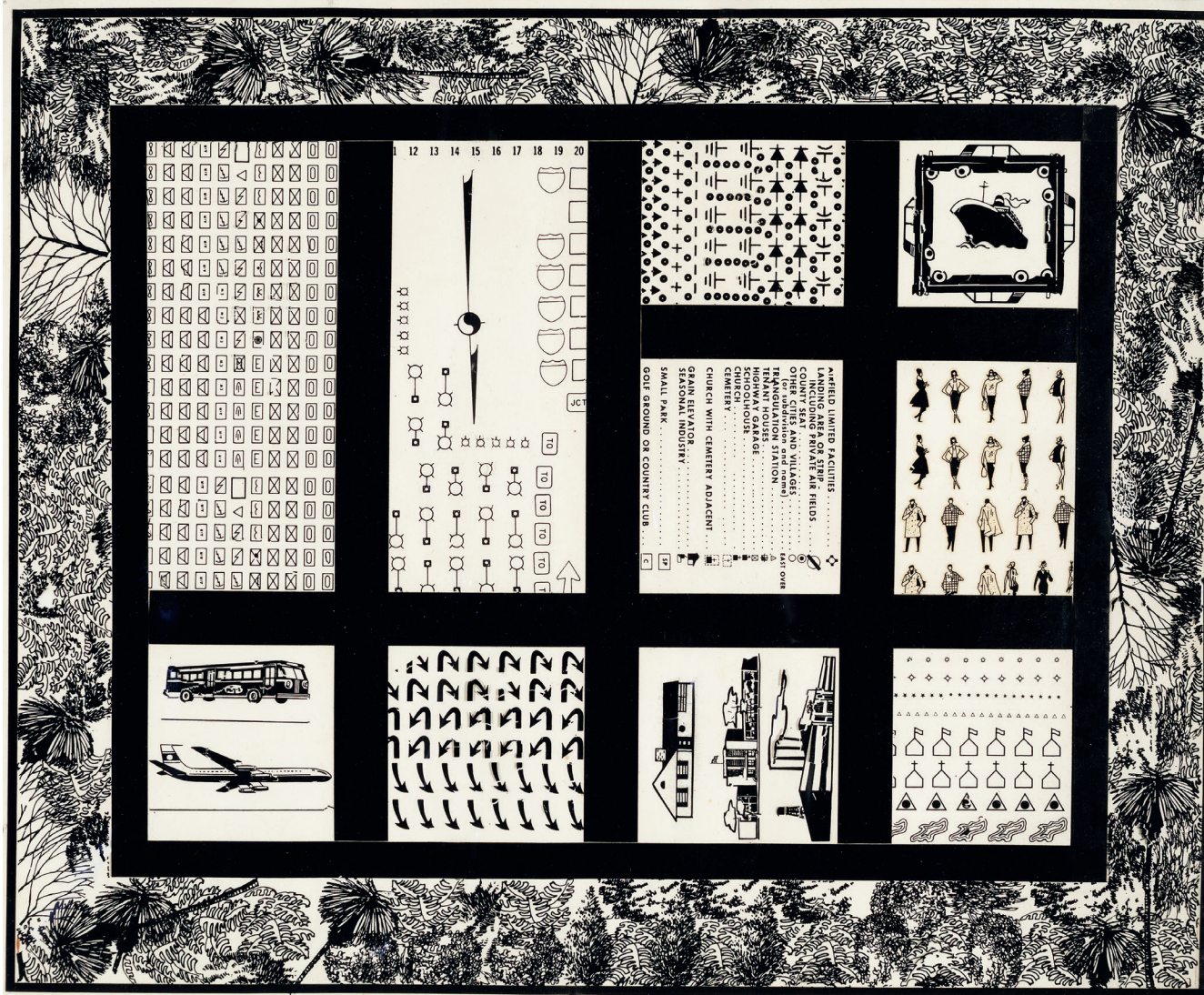
3 *Pegasus* 1963 Acrylic on canvas 44 x 51¼ inches Collection Mr. and Mrs. Joseph W. Brown



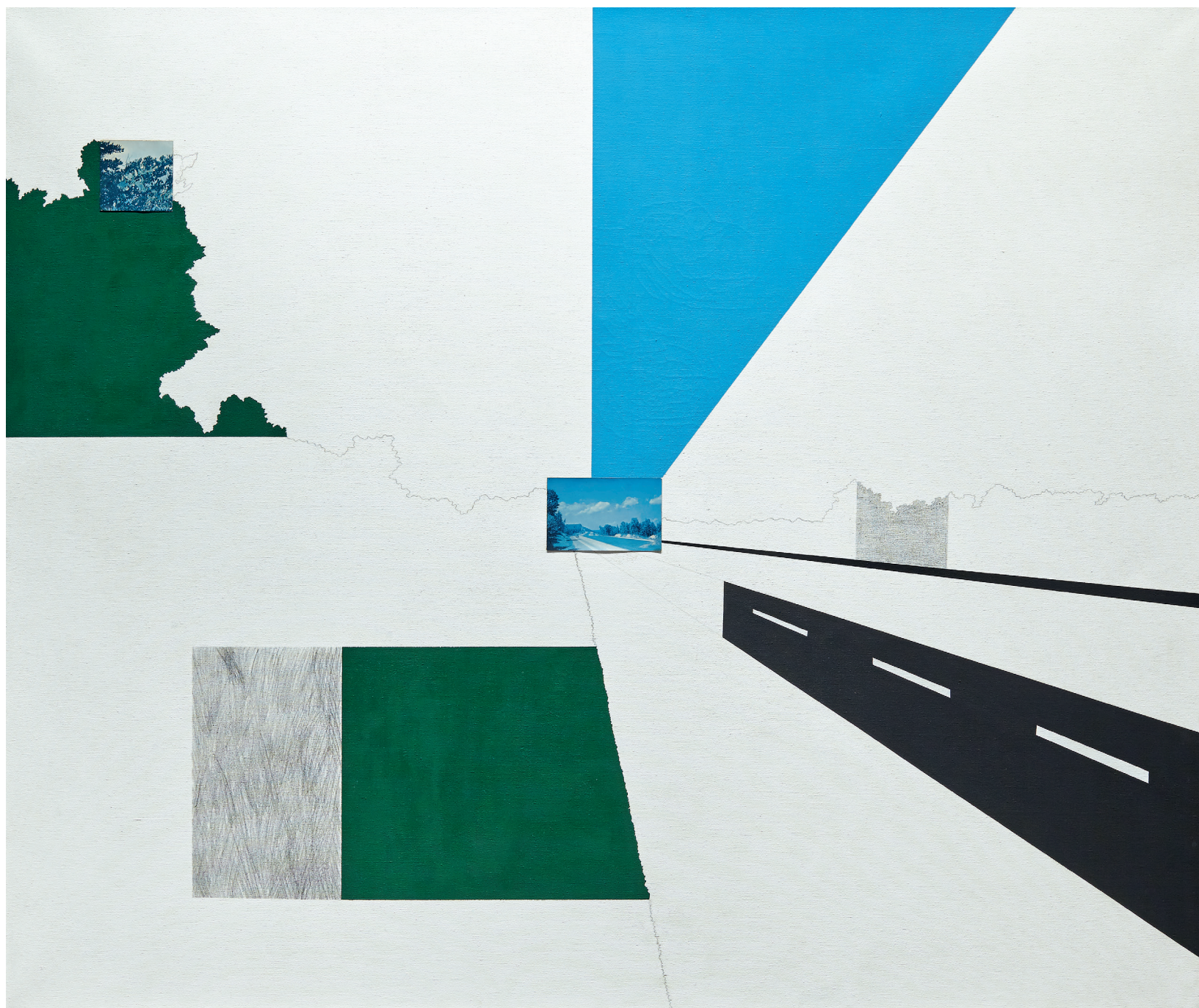


5 *Black #5* 1964 Acrylic on canvas 54<sup>3</sup>/<sub>4</sub> x 36<sup>1</sup>/<sub>2</sub> inches





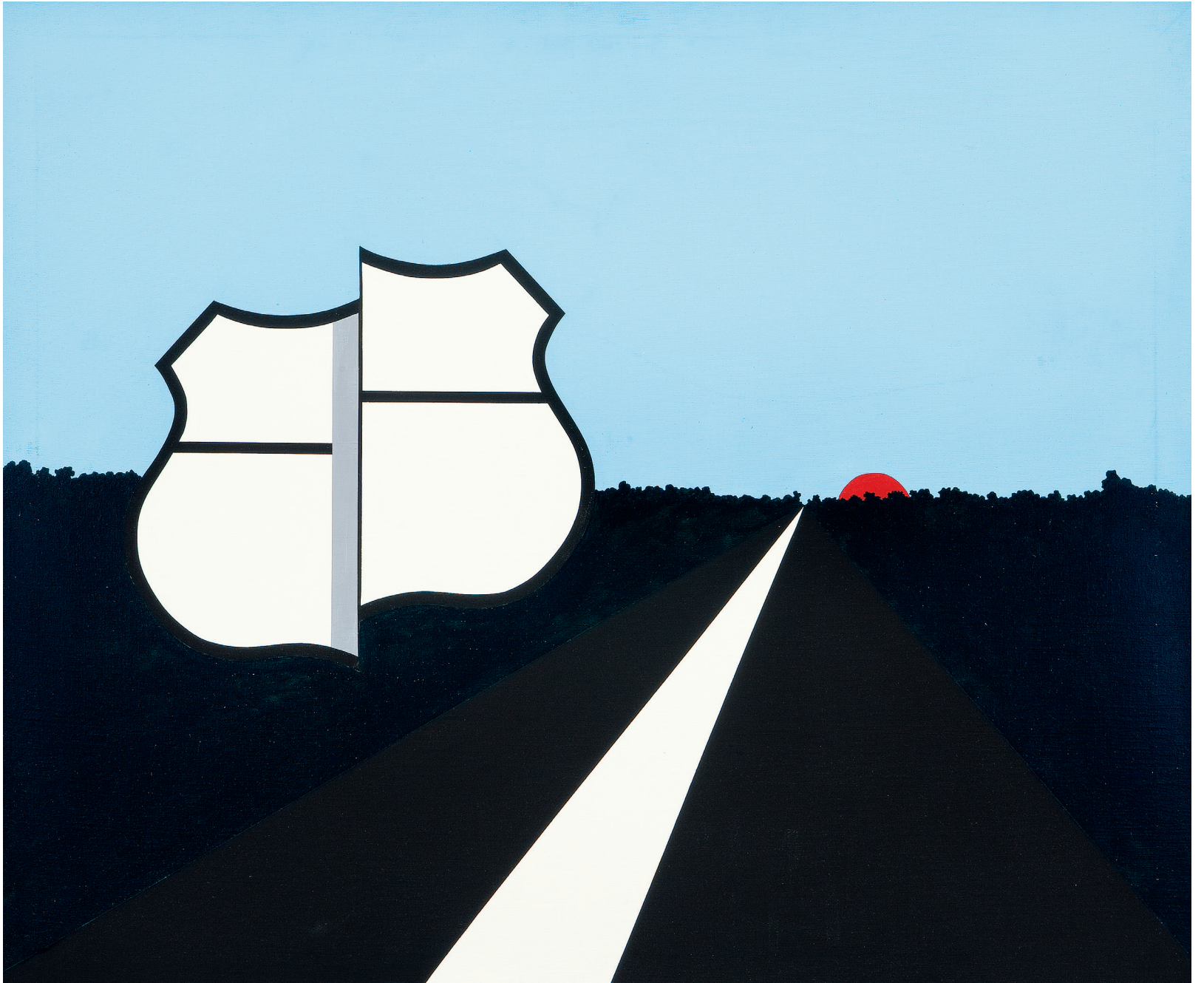


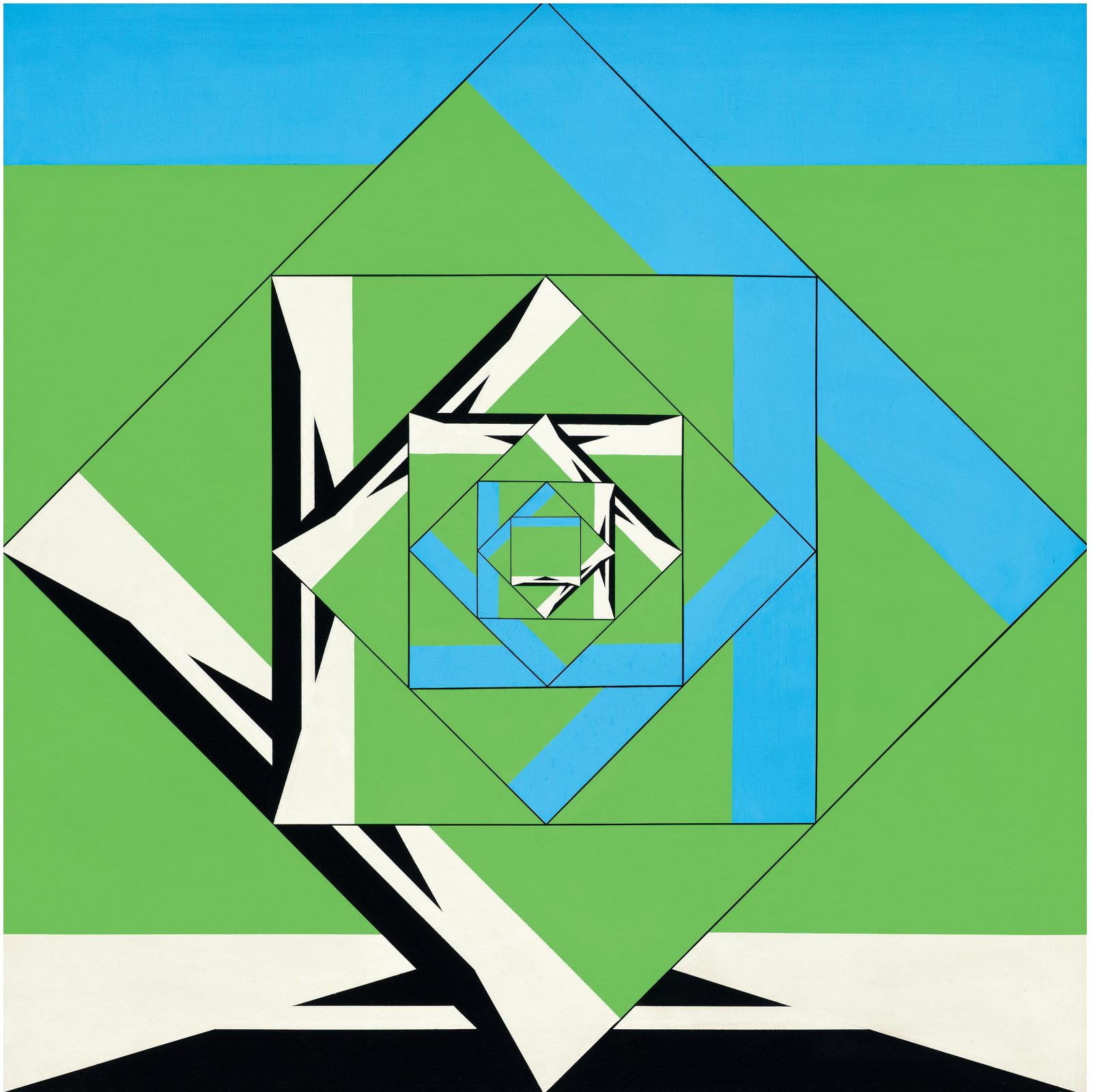


8 *Looking North at 131 Mile Marker* 1965 Oil, pencil, and collage on canvas 47¼ x 56 inches



9 *Landscape on Bus Mirror* 1970 Assembled mixed-media multiple 18½ x 22 x 18¾ inches Edition 3/100

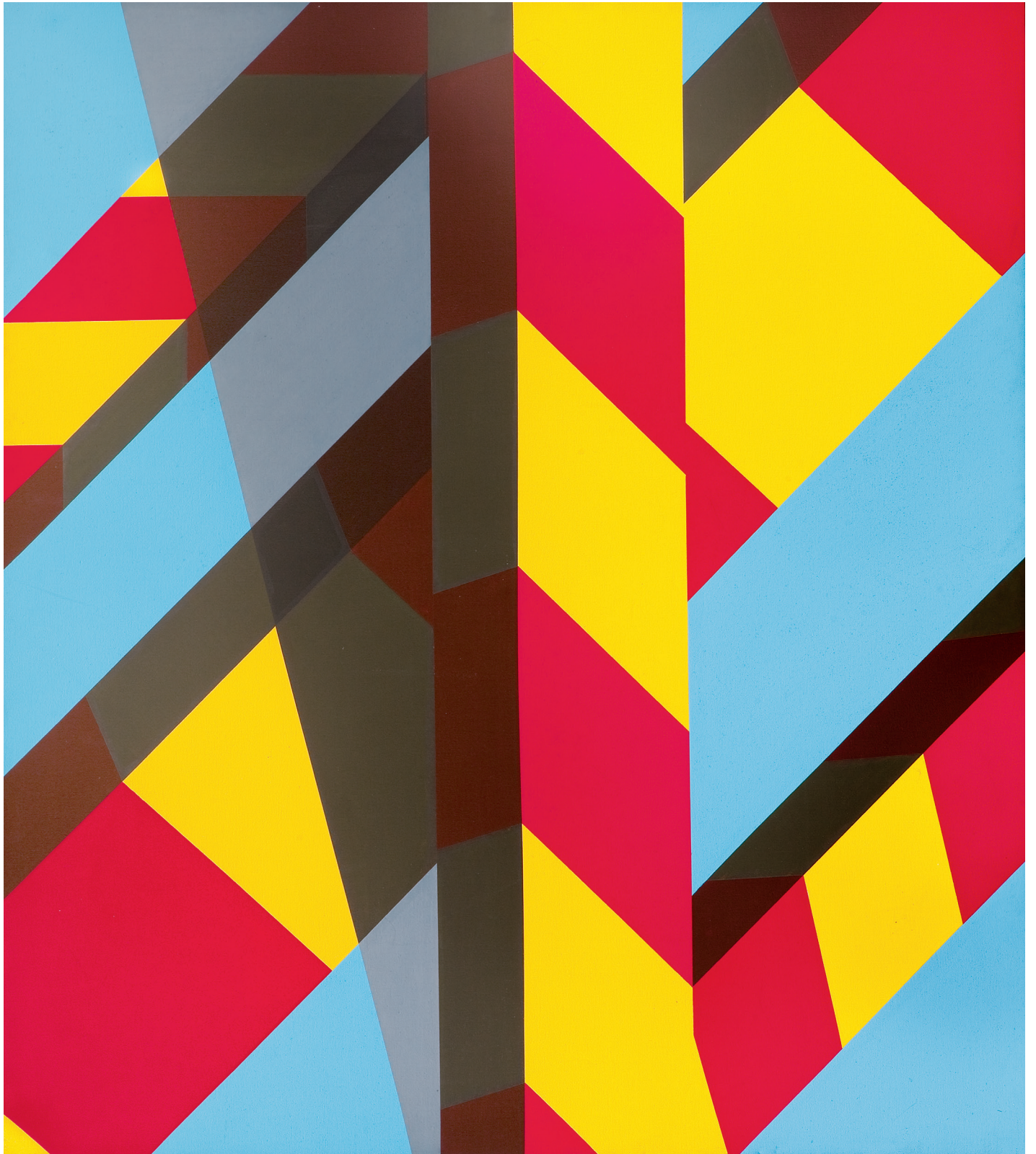








13 *Constellation #14* 1970 Acrylic on canvas 60 x 60 inches



14 *Landscape BB (74)* 1968 Acrylic on canvas 54 x 48 inches







## Allan D'Arcangelo (1930-1998)

### Selected Solo Exhibitions

- 1958 Galeria Genova, Mexico City.
- 1961 Long Island University, New York.
- 1963 Fischbach Gallery, New York (also in 1964, 1965, 1967, and 1969).
- 1965 Gallery Müller, Stuttgart, Germany.  
Rudolf Zwirner Gallery, Cologne, Germany.  
Galerie Ileana Sonnabend, Paris.
- 1966 Dwan Gallery, Los Angeles.
- 1967 Minami Gallery, Tokyo.  
Obelisk Gallery, Boston (also in 1970).
- 1968 Lambert Gallery, Paris.  
Franklin Siden Gallery, Detroit, Mich. (also in 1969 and 1972).
- 1970 Skylite Gallery, Wisconsin State University, Eau Claire.
- 1971 Institute of Contemporary Art, University of Pennsylvania, Philadelphia.  
Albright-Knox Art Gallery, Buffalo, N.Y.  
Museum of Contemporary Art, Chicago.  
Marlborough Gallery, New York (also in 1975).
- 1972 Elvejen Art Center, University of Wisconsin, Madison.
- 1974 Schacht Fine Art Center, Russell Sage College, Troy, N.Y.  
Patricia Moore Gallery, Aspen, Col.  
Hokin Gallery, Chicago
- 1975 Gallery Kingpitcher, Pittsburgh, Penn.
- 1977 Contemporary Art Forms, Encino, Calif.  
Fiterman Gallery, Minneapolis, Minn.
- 1978 Neuberger Museum, State University of New York at Purchase.
- 1979 Virginia Museum of Fine Arts, Richmond, Va.  
Burchfield Center, Buffalo, N.Y. Traveled to Fort Lauderdale Museum of Art, Fla.; University Art Gallery, State University of New York at Albany; Wichita Art Museum, Kan.; and Olean Public Library, N.Y.
- 1982 Grace Borgenicht Gallery, New York
- 1984 Elizabeth Galasso Gallery, Ossining, N.Y.
- 2005 Galleria Civica, Palazzina dei giardini, Modena, Italy
- 2009 Mitchell-Innes & Nash, New York
- Selected Group Exhibitions**
- 1958 Mexican American Institute, Mexico City, *Annual Exhibition*.
- 1963 Sarah Lawrence College, Bronxville, N.Y., *Popular Imagery*.  
Oakland Art Museum, Calif., *Pop Art USA*.  
Albright-Knox Art Gallery, Buffalo, N.Y., *Mixed Media and Pop Art*.  
Des Moines Art Center, Iowa, *Three Centuries of Popular Imagery*.  
Contemporary Art Center, Cincinnati, Ohio, *An American Viewpoint*.
- 1964 Dwan Gallery, Los Angeles, *Boxes*.  
Cordier & Ekstrom Gallery, New York, *Sight and Sound*.  
The Museum of Modern Art, New York, *American Landscape Painting*.  
Ohio Univeristy, Athens, *Anti-Sensitivity Art*.
- 1965 Worcester Art Museum, Mass., *The New American Realism*.  
Institute of Contemporary Art, Boston, *Northeastern Regional Exhibition of Art Across America*.  
Milwaukee Art Center, Wis., *Pop Art and the American Tradition*.  
Palais des Beaux-Arts, Brussels, Belgium, *Pop art, nouveau realisme*.  
Greuze Gallery, Paris, *Figuration in Contemporary Art*.
- 1966 Westmoreland County Museum of Art, Greensberg, Va., *Current Trends in American Art*.  
Museum of Fine Arts, Boston, *Sculpture and Painting Today—Hilles Collection*.  
The Museum of Modern Art, New York, *Two Decades of American Painting*. Traveled to National Museum of Modern Art, Tokyo; National Museum of Modern Art, Kyoto, Japan; Lalit Kala Akademi, New Delhi, India; National Gallery of Victoria, Melbourne, Australia; and Art Gallery of New South Wales, Sydney, Australia.  
School of Visual Arts, New York, *Landscapes*.
- 1967 American Federation of Arts, New York, *Pop and Op*.  
Expo 67, American Pavillion, Montreal, Canada, *American Painting*.  
Detroit Institute of Arts, Mich., *Form, Color, Image*.  
IX Bienal de São Paulo, Brazil, *Environment USA; 1957-1967*.  
Whitney Museum of American Art, New York, *Annual Exhibition of American Painting*.
- 1968 The Museum of Modern Art, New York, *Social Comment in America*.  
Moore College of Art, Philadelphia, Penn., *Beyond Literalism*.  
Fordham University, New York, *Last Ten Years of American Art*.  
Cincinnati Art Museum, Ohio, *American Paintings on the Market*.  
Swarthmore College, Penn., *Landscape USA*.
- 1969 New School Art Center, New York, *American Drawings of the Sixties, A Selection*.  
Grand Rapids Art Museum, Mich., *American Sculpture of the Sixties*.  
Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *The Highway*.
- 1970 Museo de Bellas Artes, Santiago, Chile, *IV Bienal America de Grabado*.  
Indianapolis Museum of Art, Ind., *Painting and Sculpture Today*.  
Wallraf-Richartz-Museum, Cologne, Germany, *Kunst der sechziger Jahre*.  
American Academy of Arts and Letters, New York, *Exhibition of Paintings Eligible for the Child Hassam Fund Foundation*.
- 1972 Indianapolis Museum of Art, Ind., *Painting and Sculpture Today 1972*.  
Museo La Tertulia, Cali, Columbia, *Bienal Americana de Artes Grafica*.
- 1973 Root Art Center, Hamilton College, Clinton, N.Y., *Contemporary Artists: Early and Late Paintings*.
- 1974 Hirshhorn Museum and Sculpture Garden, Washington, D.C., *Inaugural Exhibition*.  
Whitney Museum of American Art, New York, *American Pop Art*.  
Delaware Art Museum, Wilmington, *Contemporary American Painting from the Lewis Collection*.
- 1975 Burchfield Center, Buffalo, N.Y., *Six Corporate Collectors: Western New York's New Art Patrons*.
- 1976 The Queens Museum, Flushing, N.Y., *Urban Aesthetics*.  
Corcoran Gallery of Art, Washington, D.C., *In Praise of Space—The Landscape in American Art*.  
Los Angeles County Museum of Art, *Private Images: Photographs by Painters*.
- 1977 Wichita Art Museum, Kan., *Inaugural Exhibition*.  
Minneapolis Institute of Art, Minn., *Contemporary American Painting*.  
Brooklyn Art College, N.Y., *Faculty—Past and Present*.
- 1978 Flint Institute of Arts, Mich., *Art and the Automobile*.
- 1979 Lehigh University, Bethlehem, Penn., *Twenty-fourth Annual Contemporary Painting Exhibition*.
- 1984 Whitney Museum of American Art at Fairfield County, Conn., *Autoscape: The Automobile in the American Landscape*.  
Museum of Contemporary Art, Los Angeles, *Automobile and Culture*.
- 1985 Detroit Institute of Arts, Mich., *Detroit Style: Automotive Form, 1925-1950*.  
Virginia Museum of Fine Arts, Richmond, *Inaugural Exhibition for the Frances and Sydney Lewis Wing*.
- 1987 University Art Museum, University of California, Berkeley, *Made in U.S.A.: Art from the '50s and '60s*. Traveled to Nelson-Atkins Museum of Art, Kansas City; and Virginia Museum of Fine Arts, Richmond.
- 1998 High Museum of Art, Atlanta, Ga., *Pop Art: Selections from The Museum of Modern Art*.
- 1999 The Museum of Modern Art, New York, *Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art*.
- 2001 The Menil Collection, Houston, Tex., *Pop Art: US/UK Connections 1956-1966*.
- 2003 Wäinö Aaltonen Museum of Art, Turku, Finland, *Pop International*.
- 2004 ARoS Aarhus Kunstmuseum, Denmark, *Pop Classics*.
- 2008 National Portrait Gallery, London, *Pop Art Portraits*. Traveled to Staatsgalerie Stuttgart, Germany.
- 2010 Galerie Thomas, Munich, *Popular*.
- 2012 UB Art Galleries, University of Buffalo, N.Y., *Fifty at Fifty: Select Artists from the Gerald Mead Collection*.  
Whitney Museum of American Art, New York, *Sinister Pop*.



# HOLLIS TAGGART GALLERIES

958 MADISON AVENUE NEW YORK, NY 10021 TEL 212 628 4000 FAX 212 570 5786 WWW.HOLLISTAGGART.COM

