

An abstract expressionist painting by Audrey Flack, featuring a complex composition of bold, gestural brushstrokes and splatters. The color palette is vibrant and varied, including shades of yellow, pink, red, orange, black, white, and blue. The overall effect is one of dynamic energy and emotional intensity, characteristic of the Abstract Expressionist movement.

# AUDREY FLACK

The Abstract Expressionist Years













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May 7 to June 6, 2015

Introduction by Irving Sandler

Essay by Robert S. Mattison

HOLLIS TAGGART GALLERIES

958 Madison Avenue, New York, NY 10021





**Untitled** 1951 Oil on canvas 24 x 34 inches



## Foreword

Hollis Taggart Galleries is delighted to be working with Audrey Flack, an artist of remarkable talent and range. Audrey is indeed a true force of nature, stunning people with her incredible energy and progressive vision. For the past six decades she has tirelessly dedicated herself to life as an artist and established a formidable presence in the art world. But in classic Audrey spirit, she has never rested on her laurels and is always pushing the envelope in search of new and exciting paths.

We are thrilled to have an opportunity to take a step back in time and share an early and significant chapter in Audrey's career when she made her mark in New York as an Abstract Expressionist. The present exhibition focuses on an important body of early abstraction produced between 1949 and 1955 when Audrey was actively immersed in the Abstract Expressionist milieu at midcentury.

Audrey Flack first came to artistic maturity among the vibrant downtown scene of Abstract Expressionism where she was a regular at the 8th Street Club and the legendary Cedar Tavern. She was submerged in the cultural and social atmosphere of the period and developed ties with such art world luminaries as Willem de Kooning, Jackson Pollock, and Franz Kline. In the midst of this heady artistic climate Flack found her artistic identity. The artwork she produced

highlighted the new dynamism and bravado of easel painting while underscoring her struggle to balance the opposing forces of gesture and order. Audrey's consummate draftsmanship in combination with her highly sophisticated spatial understanding led to an extraordinary body of work that is truly emblematic of Post-War abstraction.

We would like to thank the eminent art historian and art critic Irving Sandler for his contribution to this catalogue and extend our gratitude as well to Professor Robert S. Mattison for his insightful essay on Audrey and introducing us to the many dimensions of her work. We acknowledge the many individuals at the gallery who have contributed to this project including Debra Pesci, Martin Friedrichs, Ashley Park, Dan Weiner, and Samara Umschweis. Our gratitude goes to our indispensable project manager, Jessie Sentivan, Jay Stewart and his staff at Puritan Capital, and to Lupe Fraker of NY Image Studio for her color proofing expertise. We are indebted to Russell Hassell, whose masterful sense of design informs all aspects of our publications.

Hollis C. Taggart, President  
Stacey B. Epstein, Director







## Audrey Flack in the 1950s

Irving Sandler

As a newcomer in the milieu of Abstract Expressionism in the early 1950s, I was caught up in the excitement of younger artists inspired by the “new American painting,” as Alfred Barr termed it. I also participated in the community they formed in reaction to art world and public hostility, a community sustained by perpetual studio visits, The Club at which the artists participated in panels on Friday evenings (with drinking and dancing afterward), the Cedar Street Tavern, and the eight artist cooperative galleries on or near east Tenth Street. Among the young artists was Audrey Flack, whose canvases stood out for me.

Flack was among the earliest of her generation to have been inspired by older Abstract Expressionists but she developed her own individual style. Among the pictures she painted at this time were *Diamonds and Sky*, an homage to Jackson Pollock composed of thrown pigment, but more structured than his poured paintings. *Abstract Force: Homage to Franz Kline*, whose palette also honored

Willem de Kooning. So did *Figures and Trees for Bill*, which introduced organic shapes that would lead Flack to figuration. Another homage, a favorite of mine, was *Abstract for Tomlin*. I saw these works recently and was once again impressed by Flack’s command of the painting medium and the individuality of a painter as young as she was.

In reviewing Flack’s Abstract Expressionist canvases, I noticed particularly a formal device which anticipates the more recent Photorealist paintings for which she is best known. In *Black Graph* (1951), she introduced a planar grid parallel to the canvas surface in front of and behind which other forms are situated. In the Photorealist *Grey Border* series (1974–75), for example, images of objects relate to an implied planar frame in much the same way. This play of spatial elements is but one example of the authentic and singular development of Flack’s body of work.



# Audrey Flack: Abstract Expressionist Painter

Robert S. Mattison

Audrey Flack is one of the most celebrated painters of her generation as well as a major sculptor who is today best known for her Photorealist work of the 1970s. However, before she developed her signature style Flack was already an accomplished Abstract Expressionist painter. She created powerful imagery that distilled the core spirit of the Abstract Expressionist movement, which she experienced at its height at midcentury. Flack's Abstract Expressionist compositions, produced largely between 1949 and 1955, are the focus of the present exhibition. This rare body of work, on view for the first time as a cohesive group, highlights the artist's unique contributions within the Abstract Expressionist milieu. Shown in context, it reveals an important period in Flack's career while also providing a crucial stylistic and conceptual basis for understanding aspects of her later work.

The visual language developed during Flack's early Abstract Expressionist years reflects her faith in the power of art to make a profound difference, not only in the artist's life, but in the lives of viewers. Flack emphatically believed that "art was not a commodity, the painting itself had to be great."<sup>1</sup> Flack's Abstract Expressionist paintings and drawings are driven by her desire to capture the emotional power of art that is both transformative and transcendent, a power that she channeled in her studio practice. According to Flack, "We were all fighting alone with the Gods in our studios, reaching for the highest ideals. Each mark on the canvas had to be absolute and authentic. It was all for the art itself, never about commercialism."

Belief in the transcendent possibilities of art sets Abstract Expressionism apart from many of the move-

ments that came after. The artistic milieu in which Flack orbited in her early career may have been the last modern art movement to function without irony and sarcasm. By the 1960s, Minimalism had shifted art from a symbolic to a material approach, Pop art represented the consumer world paradoxically in both homage and mockery, and post-modernism, with its theoretical and self-critical stance, often centered on parody. By contrast, the earnest and serious search for artistic enlightenment inherent in Abstract Expressionism provided the foundation upon which Flack built her own artistic practice.

Audrey Flack's self-professed goal, even in her later figurative work (fig. 1), was consistent with this early experience: to create a deeply moving art based on archetypal symbols with which the viewer could identify. She adamantly believed in the potency of visual imagery and the importance of the creative impulse as an attempt to understand the human condition. In Flack's words, "Art is a powerful force in the world. It is the visual expression of what we think . . . what we feel . . . Art makes life more livable, more beautiful, more comprehensible. It helps us deal with the basic fact of our mortality."<sup>2</sup> This sensibility owes a great deal to Flack's origins in Abstract Expressionism.

Brought up in New York City, Flack began drawing as a child. In the High School of Music & Art, she recalls studying Braque, Gris, and the Cubists. "I loved Cézanne, Mary Cassatt, and the German Expressionists. Along the way, I forged a few Picassos," Flack added with a grin. The fact that she focused on Picasso's and Braque's Cubist works from such a young age tells of her early sophistication. In fact, the structure of Cubist art played



not only a direct role in her Abstract Expressionist paintings but has influenced her work throughout her career. It was also during this time that Flack began to explore Old Master art. She commented, "I thought their ability to create extraordinarily realistic imagery was god-like and magical, and I wanted to draw like them." Flack filled sketchbooks with drawings after the Old Masters, a practice that she continues today.

From 1949 until 1951, during the highpoint of Abstract Expressionism, Flack studied at Cooper Union in New York City's Greenwich Village. Artists like Willem de Kooning, Jackson Pollock, and Franz Kline lived and worked in the neighborhood, where local spots such as the Cedar Tavern became gathering places where artists would meet to drink and discuss their work. At the Cooper Union, Flack worked closely with her teacher, painter Nicolas Marsicano. During classes, Marsicano was in the habit of running upstairs to the school library to get art books on Giorgione and Tintoretto to illustrate his points, a teaching procedure that further encouraged Flack's interest in the Masters.

Flack posed for Marsicano who at the time was executing ink drawings using a rapid Zen brush technique. This communicated to Flack the vitality of unpremeditated painting gestures, an idea reinforced by the immediacy of the Abstract Expressionist mark that she would have seen in much contemporary work.

Flack also remembers Marsicano's interest in the technical aspects of art making. He and Flack experimented with a variety of painting techniques, including marking and staining. The fruit of one of those investigations is *Explorer* (1950; pl. 1). Years before Helen Frankenthaler



**FIG 1**  
Audrey Flack, *Grapefruits I*, 1954.  
Oil on canvas, 22 x 29 inches.

and Color Field painting, Flack made this work using thin washes of oil paint that bled into one another, creating a range of organic shapes without confining linear borders. Flack's own technical knowledge of art materials stems from these early years, when she cooked her own rabbit skin glue sizing, stretched her own canvases, mixed her own resin oil varnish, and built her own frames. These experiences are basic to the precision and control that Flack brings to the creative process.

As a charter member of The Club, Marsicano introduced Flack to the major Abstract Expressionist artists. The Eighth Street Club or simply "The Club" was founded in 1949, and it became the social and intellectual meeting



**FIG 2**  
Jackson Pollock, *The She-Wolf*, 1943.  
Oil, gouache, and plaster on canvas,  
41<sup>7</sup>/<sub>8</sub> x 67 inches. The Museum of  
Modern Art, New York. Purchase.  
Digital image © The Museum of  
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Art Resource, N.Y. © 2015 The  
Pollock-Krasner Foundation / Artists  
Rights Society (ARS), New York.

**FIG 3**  
Audrey Flack, *Flashback*, 1949–50.  
Oil on canvas, 44<sup>1</sup>/<sub>2</sub> x 27<sup>3</sup>/<sub>4</sub> inches.

place for the Abstract Expressionist generation. Flack remembers, “I was infatuated with art and had starry eyes” when meeting de Kooning, Pollock, Kline, and the other artists at The Club and Cedar Tavern on University Place. Those artists from the first generation of Abstract Expressionists ranged between thirty and forty-five years old, and their adult history extended from the Great Depression to World War II. The culture surrounding the downtown artists group was one of hard living and hard drinking, and one that valued the swagger and bravado of midcentury masculinity. Born in 1931, Flack was younger than most and first encountered this scene when she was age seventeen to twenty. Flack carefully hid from her new artist-friends the fact that she was still living at home with her parents, and she has stated quite frankly, “I never quite felt that I fitted in.” In fact, Flack had deep feelings of admiration for these artists, but she sought to manage her art and life in a manner that she found more coherent. This led her on a path to absorb the pictorial power of Abstract Expressionism but to invest it with a “a greater degree of control.”

One of the critical aspects of Abstract Expressionism that appealed to Flack and had an impact on her later career was the concept of “myth making.” This is clearly articulated in *Totem* of 1949 (pl. 2). Flack’s familiarity with myth and archetypal symbols was not something new. As a child Flack regularly visited the Museum of the American Indian, which was then on Broadway at 155th Street very near to where she lived. American Indian art at the museum had a lasting impact on her artistic sensibilities, as did the art at the Hispanic Institute next door. The language of signs and symbols she imbibed were a vital part of her visual lexicon from the very beginning. Aspects of American Indian sign systems and Paleolithic art filter prominently into Flack’s Abstract Expressionist works such as *Totem*. For Native American tribes, the “totem” was a spirit being or sacred object. This concept became important to Flack and her Abstract Expressionist colleagues as they sought archetypal symbols to express the most fundamental beliefs of humanity.

Flack’s *Totem*, like Pollock’s work of the late forties such as *The She-Wolf* (1943; fig. 2), employs a turbulent, raw, and untutored composition. Her paint application is thick and deliberately brutal. Some of the spiked shapes resemble African tribal shields painted in violent flame orange. Other forms like the curved brush-marks to the upper left side resemble bodies that have been torn apart. In the right portion of the canvas, stick figures appear in orange and black that both resemble American Indian sign systems and Paleolithic art.

Flack reveals another aspect of her Abstract Expressionist sensibility in *Flashback* (1949–50; fig. 3). Recognizable subject matter is absent here; instead Flack focused on varied abstract brush gestures. These range from broad single strokes in black pigment to patches of paint in orange, red, and green as well as delicately curving brush lines and thin streaks of black paint. These brush marks not only form a loose web across the surface of the painting, they imply a complex depth through their overlapping patterns and their alternation of hot and cool colors. The white ground of the painting may even suggest an immeasurable depth



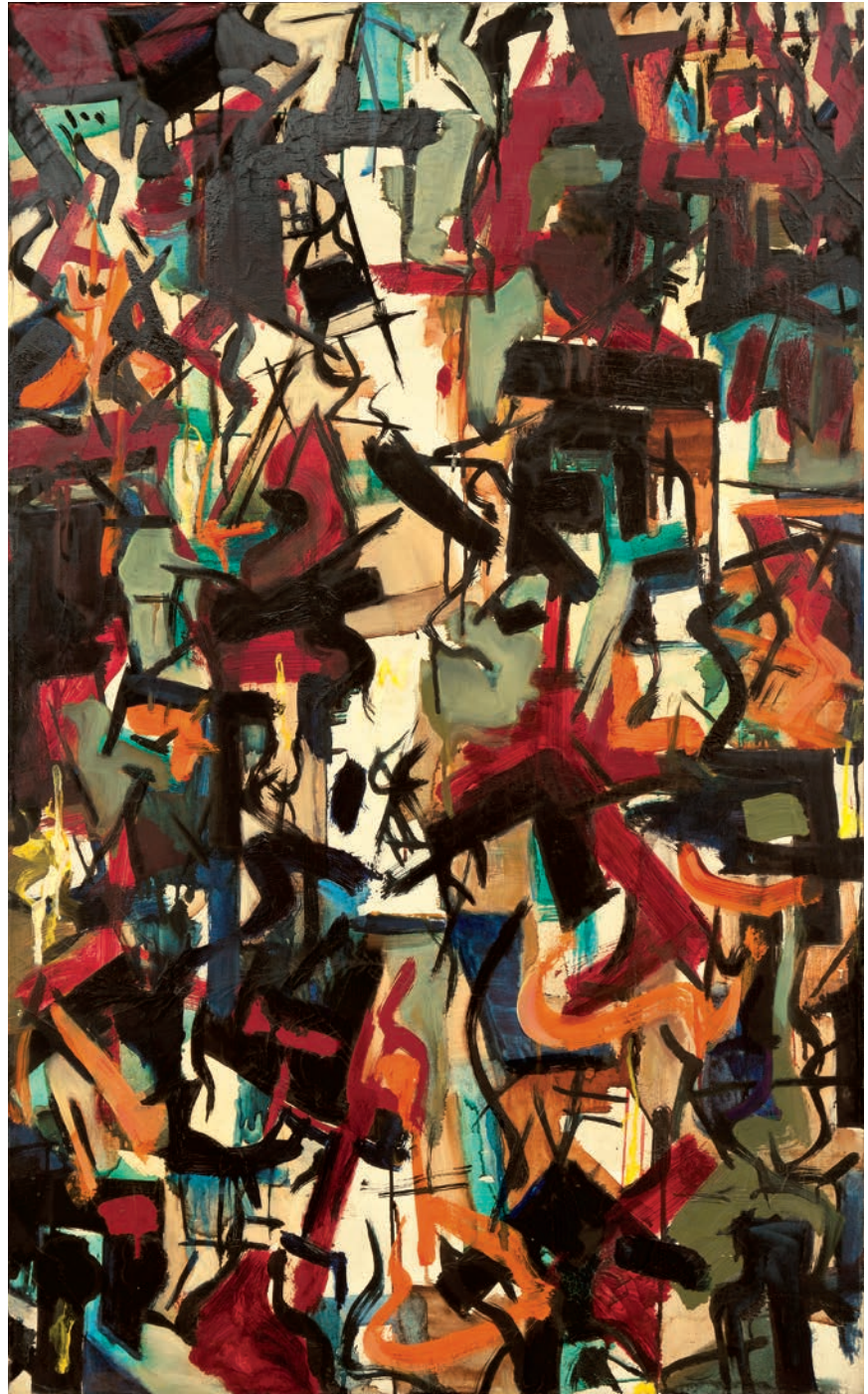
behind these marks. The variety of brush gestures shows that Flack was already studying modes of abstract mark making developed by artists ranging from Pollock to de Kooning to Kline.

The space between Flack's brushstrokes in *Flashback*, however, establishes a loose scaffolding that remains a leitmotif of her early work. This scaffolding resembles the structure of Analytic Cubism of 1910–11. In Flack's words, Cubism "encouraged a reconsideration of space, mass, time, and volume." It allowed for "the representation of invisible forces in nature, and captured the complexity of those forces, but it did so in a manner that had checks and balances." As such, Cubism provided a way for Flack to structure the chaotic energy that she found in Abstract Expressionist paintings and to construct her personal view of the modern world.

In 1951, Flack was recruited into the Yale University BFA program by Josef Albers. Albers had left his position at the renowned Bauhaus in 1933 and fled Germany for America due to the rise of Nazism. He headed the painting division at Black Mountain College, North Carolina, from 1933 to 1949, and as director of that remarkable program he brought such visiting Abstract Expressionist painters as de Kooning, Kline, Robert Motherwell, Theodoros Stamos, and Jack Tworkov to the Black Mountain summer program. In 1950, Albers was invited to head the design department at Yale University, a position he retained until his retirement from teaching in 1958.

According to Flack, Albers struggled with the conservative character of the students at Yale. He wanted to put forth his modernist doctrines but couldn't convince the students to connect with them. Consequently he sought out new, advanced, avant-garde students as a way of enlivening the program and revolutionizing the school. He found Flack and offered her a scholarship. Flack remembers bringing her "wild" Abstract Expressionist sensibility to Yale and assisting Albers in revolutionizing the school by the very nature of her painting techniques.

Flack has dismissed the idea that Albers influenced her work due to her disagreement with the didactic



character of his teaching. Despite Flack's view, Albers' prolonged and careful study of the problem of visual space has some relationship to the thoughtful procedures with which Flack has investigated pictorial depth throughout her career. The difference is the manner in which Albers conceived of space. Albers regarded space as a controlled measurable phenomenon that could be subjected to rigorous empirical experiments. Flack, on the other hand, made a distinction between "space" and "depth." The later term she took to mean the possibility of infinite depth that she found revealed in Pollock's drip paintings. Flack elaborated on these ideas in her 1952 thesis written at Yale, "The Visual Change from Space to Depth: From Giotto to Jackson Pollock." In the spirit of these early ideas, Flack wrote at a later date:

Jackson Pollock created a lacelike structure which establishes his vertical picture plane. The holes and spaces between the lace webs create a perception of "depth." He led us into an interstellar "space-depth" projecting inward *ad infinitum* and extending the picture beyond itself on all four sides.<sup>3</sup>

Flack explored her new concept of depth in key works like *Black Graph* of 1951 (pl. 7). Just visible beneath the surface is a carefully constructed grid pattern executed in thin washes of varying colors. Over this pattern, Flack has created a dripped "screen" of horizontal and vertical paint rivulets. She then poured and brushed amorphous areas of thin black paint on the canvas in yet another layer. These painterly gestures dissolve the Cartesian logic of the grid and replace it with the suggestion of holes punched in the surface leading to immeasurable and unlimited space. Flack has related with some delight that Albers misunderstood this work as a bow to his Cartesian approach when it actually undermined that system.

Also executed during the Yale years, *Abstract Force: Homage to Franz Kline* (1951–52; pl. 12) is a monumental declaration of Flack's ambition as an Abstract Expressionist; the scale of the work, 50 x 72 inches, is dramatic. The painting announces Flack's pantheon of

Abstract Expressionist heroes: de Kooning, Pollock, and Kline. While the painting shows Flack's recognition of those artists, it also clearly demonstrates her creative independence. Initially, she relied on the unpremeditated act of painting to keep the work open to unexpected possibilities. To the left side of the composition, flesh-tone and yellow passages suggest fragments of human anatomy as do similar areas in de Kooning's paintings. Yet, these areas are more resolutely abstract than de Kooning's contemporary canvases. The manner in which the forms overlap through scraping down and building up the surface suggests Flack's interest in painterly depth, which would become a paramount issue in her next works.

Throughout the painting, dripped pigment pays homage to Pollock but also proclaims Flack's personal experimental freedom. In fact, at the bottom of the painting, a small hole penetrates its surface. With a wry smile, Flack explained that that hole occurred when she accidentally released the brush itself in the midst of gestural barrage of paint, puncturing the canvas with the force of the flying tool. For all the spontaneity incorporated in this painting, Flack gave it structural coherence through intersecting areas of black and white brushwork that were added as a final layer. These brushed forms provide a visual resolution to the painting. They announce that, despite Flack's interest in improvisation, she required an organizational basis for her art that differed from many of the Abstract Expressionists. The black and white areas in *Abstract Force: Homage to Franz Kline* are inspired by Kline's paintings, which Flack admired, but they are also based on Flack's unique interpretation of Kline. Rather than viewing Kline as a master of bravado gesture, she focused on the refined compositional equilibrium in his work. It is this pictorial balance that she absorbed into her own painting practice. The combination of painterly freedom and equilibrium would become essential to Flack's next works and allow her to define her artistic vision.

Flack was deeply concerned with the idea of distilling and communicating an infinite space in her work, but one that was still rooted in her own clear underlying



order. She successfully achieved this effect in *Diamonds and Sky* (1951; pl. 10). With this piece, Flack envisioned herself looking into the infinities of the universe. The vertical orientation of the painting, complexity of its brush marks, and suggestion of great spatial depth all mirror the vista of the night sky, a view that is intricate beyond comprehension. Yet, closer examination of *Diamonds and Sky* reveals an underlying order that takes the form of multiple diamond patterns. Flack has revealed that these configurations all grow from one small blue and green diamond near the bottom edge of the painting. Thus, the painting is a vortex, either expanding or contracting from that core. Flack commented, "The universe was collapsing, and maybe I was trying to structure that collapse."

The dangers as well as possibilities of the post-war years were very much a part of Flack's artistic consciousness at the time. As she has noted, on the one hand, "We were all frightened during the war, Jews in particular, and I am Jewish. Hitler was committing genocide, the atom bomb had been exploded at Hiroshima and I knew that hiding under my desk was not going to protect me. The whole world was threatening to blow up." This sensibility extended through much of the work of the Abstract Expressionists. But Flack was also intensely aware of the possibilities of a new age. *Diamonds and Sky* as well as other works like *Landscape with Sky* (1951; fig. 4) express her determination to find the order of a new world behind the chaos.

The years 1948 to 1950, during which time Flack was actively painting these cosmologically inspired works, were particularly important ones for the science of cosmology and these groundbreaking scientific ideas filtered into her work in myriad ways. In 1948, the rapid cooling and expansion of the universe was proposed as a theory and was highlighted in the popular press, as was the prediction of cosmic microwave radiation. In 1950, the "Big Bang" theory of the origin of the universe was proposed and made newspaper headlines around the world. All of these ideas play their part in Flack's works; Flack once suggested that *Diamonds and Sky* be called "Cosmic Space."



**FIG 4**

Audrey Flack, *Landscape with Sky*, 1951.  
Oil on canvas, 26 x 28 inches.



**FIG 5**  
 Willem de Kooning, *Asheville*, 1948.  
 Oil and enamel on cardboard,  
 25<sup>9</sup>/<sub>16</sub> x 31<sup>7</sup>/<sub>8</sub> inches. The Phillips  
 Collection, Washington, D.C. Acquired  
 1952. © The Willem de Kooning  
 Foundation / Artists Rights Society  
 (ARS), New York.

Flack's search for an underlying structure in Abstract Expressionism led her to artists in the movement with a similar sensibility. She noted, "I fell in love with the work of Bradley Walker Tomlin. I did not know him personally but loved the work. I could read Tomlin's paintings and make sense of them." Flack's painting *Abstract for Tomlin* (c. 1950–51; pl. 6) is characterized by a pattern of calligraphic marks related to Tomlin's works after 1948. For Flack, it was important that Tomlin's broad, squared-off brushstrokes, which are carefully spaced throughout his canvases, could be read simultaneously as gestures and as individual shapes that organized the composition. Flack's painting differs from Tomlin's work in the density of brushwork and in the luminosity of her colors. In her canvas, rich umbers play against deep reds, sonorous oranges, and a variety of greens. All of these colors are highlighted by the glazes that Flack carefully applied to

the surface. As Flack has noted, the colors resemble those of "an early fall landscape."

Flack has famously stated that "Nature saved me." This source in the outside world gave Flack a context that kept her from "being sucked into a vortex" like the one found in *Diamonds and Sky*. One of Flack's earliest Abstract Expressionist works that has references to the natural world is *Figures and Trees for Bill* (1949–50; pl. 8). In this painting, the angular brushwork of canvases like *Flashback* has been replaced by fluid organic paint strokes in red. These gestural marks run vertically down the canvas and unite the light-filled washes of green and yellow. The white ground of the canvas plays a prominent role in its overall luminosity. Figures and trees are not represented but are present by implication through the organic character of brush marks.

The title of this painting refers to Bill de Kooning, a prominent member of Flack's pantheon of most admired artists. During this particular period, de Kooning's work is generally dense and less colorful, but there are exceptions, notably *Ashville* (1948; fig. 5). *Figures and Trees for Bill*, however, is closer to the art of Arshile Gorky, who was de Kooning's closest early friend and a major inspiration. Gorky had just died in 1948, sending a shock through the art world, and a memorial exhibition of his work was held at the Julien Levy Gallery in November of that year. It was followed by a full retrospective at the Whitney Museum of American Art in 1951. Flack saw the Whitney exhibit at its 8th Street location. She was bowled over, and she has confirmed that she "absolutely loved" Gorky. The long undulating lines of her painting, which connect the floating, amorphous shapes, resemble such Gorky works as *Water of the Flowery Mill* (1944; fig. 6). As is the case with Gorky, Flack's flowing brushwork does not imitate objects in nature, but it is procreative like a force of nature.

The abstract landscapes Flack was producing at this



time connect her to artists who were seeking inspiration in the natural environment during the post-war years. These include Helen Frankenthaler, Philip Guston, Grace Hartigan, Lee Krasner, Joan Mitchell, Milton Resnick, and Stamos. Critics, who labeled this affinity for natural subjects “Abstract Impressionism,” dismissed the work as “hedonistic.” The creation of abstract works with sources in the natural world, however, is more profoundly connected to the history of the era than those pejorative terms imply. In the years following World War II, the physical forces underling the universe—forces that permitted creation of the atomic bomb—were often viewed as terrifying, a viewpoint apparent in some of Flack’s comments on her cosmic paintings. In contrast, the natural world was restorative. Nature provided a respite from the tensions of the Cold War and promised rejuvenation after the destructive years of the 1940s. Artists of Flack’s generation took studios in the countryside and spent more time studying the natural world. In addition to America’s long love affair with nature, groundbreaking advances in the natural sciences, popularization of America’s national park system, and emphasis on direct contact with nature by intellectual, social, and scientific luminaries encouraged this viewpoint.<sup>4</sup>

Among the other artists who created abstract works with natural references, Flack particularly admired the luminous canvases of Philip Guston as well as Joan Mitchell’s intensely colored and turbulent works. In *Abstract Expressionist Landscape (With Clouds)* (1951; pl. 9), Flack fills the entire surface with radiant paint marks in a manner similar to Guston, but the fracture of forms and jagged edges are more reminiscent of Mitchell. It is worth noting that the nature-oriented abstraction of the 1950s featured a number of female artists who had risen to the forefront. They include Frankenthaler, Krasner, Elaine de Kooning, Hartigan, and Mitchell. Flack can be added to that group, but



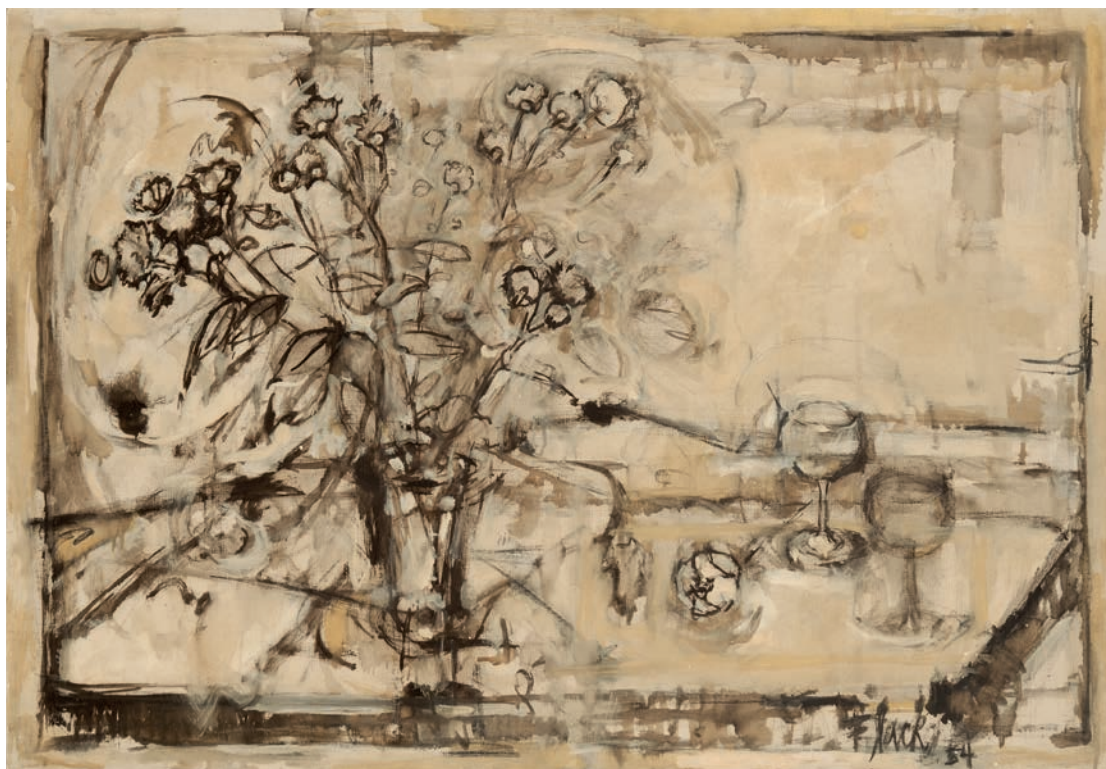
she was not mentored by any of them and in fact found the excessive drinking and their out-of-control lifestyles “a little frightening.”

Flack had carefully studied nature and created pictorial equivalents for the dynamic forces of the natural world. In *Abstract Expressionist Landscape*, she established a foreground, middle-ground, and background—earth, horizon, and sky—through value changes in the colors and through the density of the brushwork. While no recognizable objects are present, her view of nature is energized but never so multifarious as to be beyond comprehension. Flack noted about this work, “Every-thing I learned is here, fracturing line, fracturing space, fracturing light. But you are still in the world. You can’t be swept away.”

**FIG 6**  
Arshile Gorky, *Water of the Flowery Mill*, 1944. Oil on canvas, 42¼ x 48¾ inches. The Metropolitan Museum of Art, New York. George A. Hearn Fund, 1956 (56.205.1). © 2015 Artists Rights Society (ARS), New York.

**FIG 7**

Audrey Flack, *Black and White Still Life (For Franz Kline)*, 1954. Oil on canvas, 25 x 36 inches.



Flack's abstract landscapes led her to reexamine the art of Cézanne, whom she called "the great fountain-head of us all." In his late canvases and watercolors, Cézanne applied translucent brushstrokes, which he called his "petite sensation," and allowed the strokes to bleed into one another in order to reconcile two- and three-dimensional space. A related quest to define space is present in Flack's paintings, both abstract and realist. Flack's relationship to Cézanne's art is particularly apparent in her *Abstract Expressionist Landscape (With Sky)* (1951; pl. 11).

Cézanne's profound impact on Flack also resonates in *Black and White Still Life (For Franz Kline)* (1954; fig. 7) due to the tilt of the table, placement of the glassware, and even the spatial rendering of the flowers. Her respect for Cézanne's spatial complexity is fused with her admiration for Kline. As mentioned earlier, Flack viewed Kline differently than did the critics and even

his fellow artists. Rather than an artist of dramatic bravura, Flack saw Kline's subtlety, fragility, and delicacy. She focused on Kline's penchant for carefully balanced forms, his use of many different black tones, and his constant erasures. She commented, "There is gentleness in Kline that I love." This aspect of Kline can best be seen in his small studies, many of which are still life compositions, but once recognized it can also be found in the monumental paintings.

Flack's *Black and White Still Life (For Franz Kline)* features multiple blacks ranging from mars black to warm grey tonalities. Some of the forms, like the flowers to the left side, are drawn with rich black marks while others are painted in thin pigment that has been rubbed and washed so many times that they seem to fade before our eyes. The glassware on the table is beautifully translucent and the table surface is delicately shaded to communicate its placement in space. For



Flack, this extremely refined paint application is governed by the external objects she is studying, and the composition occurs in a controlled space that is defined by the illusionistic depth of the table and by the rectangle of the canvas that the artist highlights with an internal rectangle. This painted rectangle within the surface is a sign of Flack's control of the composition, one that she used in a variety of works throughout her later career. Flack commented about this painting, "The universe isn't falling apart anymore. It is settling down."

When *Black and White Still Life (For Franz Kline)* was shown at Tanager Gallery in 1954, Kline attended the opening and stood before it for a long time. Flack recalled, "I was standing next to him hoping for a

response. He turned to me and said, 'Audrey, that is a really good painting.'" Clearly, he recognized something of himself in the still life painting. Flack felt so honored, she added his name to the title.

Flack's new concentration on still life as a theme is highlighted by *Still Life with Apples and Teapot* (1955; fig. 8), a key transitional work between Flack's Abstract Expressionist canvases and her realist compositions. It is a thrilling composition in its simultaneous embrace of both modes, ones that would seem contradictory in the hands of another artist but are resolved by Flack.

The fruits featured in *Still Life with Apples and Teapot*—including apples, oranges, pears, and lemons—are among the most precisely rendered objects in Flack's

**FIG 8**

Audrey Flack, *Still Life with Apples and Teapot*, 1955.  
Oil on canvas, 28 x 36 inches.



**FIG 9**

Audrey Flack, *Abstract Expressionist Self-Portrait*, 1952. Oil on canvas, 40 x 28 inches.





career thus far. Each has the exact mixture of colors that characterize that fruit. Even the differences in reflections between the shiny apples and light absorbent pear skins are correct. The silver teapot is depicted with a clear profile and light-reflective surface. Simultaneously, Flack renders other parts of the painting with full improvisational freedom. Layers of yellow, blue, and cream pigment have been applied, rubbed down, washed with turpentine, and reapplied throughout the background. The painterly effect is equivalent to radiant morning light, and the white tablecloth comes alive as an undulating organic form. The depth in the painting is rich and palatable, the result of Flack's intuitive handling of paint rather than an intellectualized system. Everywhere throughout the canvas rills of paint are evident. They pay homage to Flack's roots in Abstract Expressionism, particularly the work of Pollock. While paint drips *per se* largely disappear from Flack's work, their presence is a reminder that improvisation and thoughtful revision coexist in Flack's work throughout her career.

Flack's painterly conversation is expanded significantly in her 1952 *Abstract Expressionist Self-Portrait* (fig. 9), which introduces an evolving series of self-portraits that extends throughout Flack's career.<sup>5</sup> Historically, self-portraiture concerns personal definition. In Flack's early years of questioning, exploration, uncertainty, and assertion, her self-portraits were especially important. Flack recalls that this particular portrait was inspired by her discovery of a book of Rembrandt van Rijn self-portraits. Rembrandt's sensitive and penetrating investigation of his own image and personality is one of the great moments in Western art. At the same time, the fluid paint handling that Rembrandt employed in his later career was an inspiration to artists of the Abstract Expressionist generation, especially de Kooning.

In Flack's *Self-Portrait*, the artist shows herself dominating the picture's surface. Her torso is depicted in three-quarter position as she turns to confront the viewer directly. Flack's closely spaced eyes, which are deeply shadowed and wide-open, reveal a confident but sensitive personality, one keen to explore all the questions in the world surrounding her. The painting is executed almost entirely

in white and ochre tones, a restrained palette that further communicates the seriousness of her artistic investigation. The broad open brushwork demonstrates all that Flack has learned from Abstract Expressionism and simultaneously from Rembrandt. Yet, Flack uses those brushstrokes in an original manner to explore the ways that light, form, mass, and depth may be rendered on the painted surface. *Self-Portrait* summarizes Flack's past and predicts her long career of artistic and personal exploration. Flack emphatically has stated, "Art is not just style, it is a matter of identity."

Within the American avant-garde community of the 1950s, Abstract Expressionism cast a wide net. The founders of the movement spawned a collection of followers frequently called the Second Generation. More interesting than this group are artists who embraced Abstract Expressionism in their early careers and subsequently developed other creative modes. In addition to Audrey Flack, they include such diverse figures as Philip Pearlstein, Mitchell, Roy Lichtenstein, Alfred Leslie, Hartigan, and Larry Rivers. Flack's engagement with Abstract Expressionism was profound. It led to unique paintings that demonstrate her sure command of that visual language combined with the determination to forge her own direction. Flack's ability to join spontaneous invention with structural clarity, her search for a vocabulary of universal symbols, and her complex spatial investigations give her works a distinctive character and mark them as among the most original and exciting inventions of the era.

#### Notes

1. Except when otherwise indicated, all Audrey Flack statements are from interviews with the author that took place on the following dates: November 18, 2013; November 20, 2013; December 3, 2013; November 16, 2014; January 9, 2015; and January 15, 2015.

2. Audrey Flack, *Audrey Flack On Painting* (New York: Harry N. Abrams Inc., 1981), 28.

3. *Ibid.*, 69.

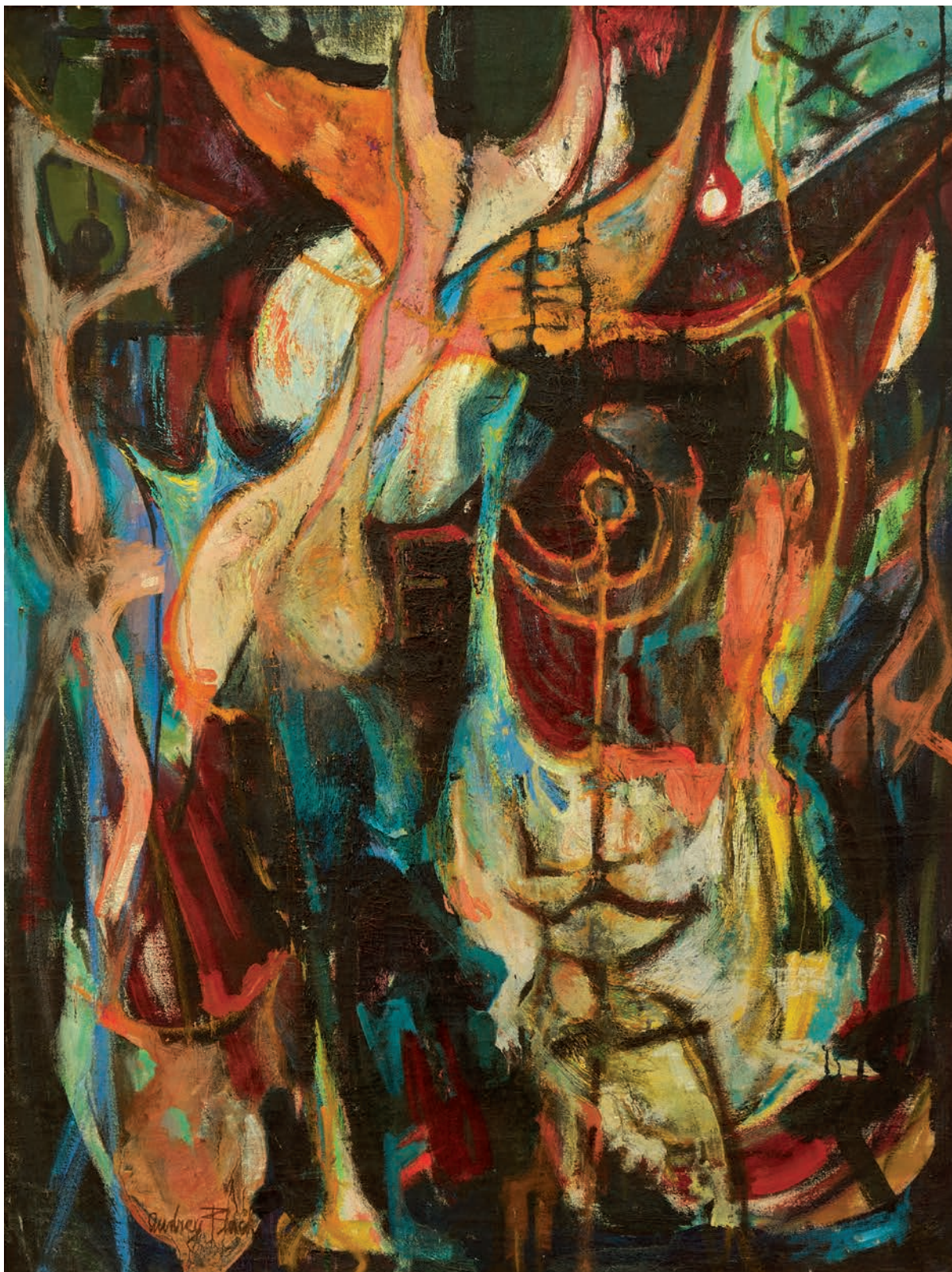
4. See Robert S. Mattison, *Why Nature? Hofmann, Mitchell, Pousette-Dart, Stamos* (exh. cat.) (New York: Hollis Taggart Galleries, 2014), 8–23.

5. See Thalia Gouma-Peterson, "Reflections in a Mirror: The Self-Portraits of Audrey Flack: 1952–1982," in *Breaking the Rules: Audrey Flack A Retrospective 1950–1990* (New York: Harry N. Abrams Inc., 1992).



1 **Explorer** 1950 Oil on canvas 47 1/2 x 34 inches Signed lower right: "Flack"





2 **Totem** 1949 Oil on canvas 35¾ x 26½ inches Signed lower left: "Audrey Flack"





3 **Grapefruits III** 1953 Oil on canvas 20¼ x 34 inches Signed lower right: "Flack 53"



4 **Grapefruits II** 1953 Oil on canvas 20½ x 30 inches Signed lower right: "Flack 53"





5 **Going for Baroque** 1953 Oil on canvas 25½ x 57 inches Signed lower right: "A. Flack"





6 **Abstract for Tomlin** c. 1950–51 Oil on canvas 44¾ x 27½ inches Signed lower right: "Audrey Flack"





7 **Black Graph** 1951 Oil on canvas 44 x 33 inches Signed lower right: "Flack 51"





8 **Figures and Trees for Bill** 1949–50 Oil on canvas 48 x 28 inches









10 **Diamonds and Sky** 1951 Oil on canvas 49½ x 33½ inches Signed lower right: "Flack"





11 **Abstract Expressionist Landscape (With Sky)** 1951 Oil on canvas 42 x 33 inches Signed lower right: "Flack"









*"We were all fighting alone with the Gods in our studios, reaching for the highest ideals. Each mark on the canvas had to be absolute and authentic. It was all for the art itself, never about commercialism."*  
AF



13 **Daybreak** 1952–53 Gouache on paper 23¾ x 18¾ inches Signed lower left: "Audrey Flack"





14 **Abstract Force II** 1951–52 Gouache on paper 23¾ x 18½ inches Signed lower right: "A. Flack"



15 **Rose Hips** c. 1952–53 Watercolor on paper 12 x 18 inches Signed lower left: "Audrey Flack"







17 **Weehawken Ledger** 1951 Crayon and watercolor on paper 18½ x 23¾ inches Signed lower right: "A. Flack 1951"





18 **Purple Zeus** 1951 Pen, ink, gouache, and crayon on paper 11 x 14<sup>3</sup>/<sub>4</sub> inches Signed lower right: "Flack 51"



**19 The Full Frontal Baroque** 1952 Colored pencil, ink, and crayon on paper 13¾ x 17 inches Signed lower right: "Flack"





20 Fern 1951 Pen, ink, and watercolor on paper 13¾ x 16½ inches Signed lower right: "Flack 51"



21 **Pink Efflorescence** 1951–53 Gouache on paper 18¾ x 23¾ inches Signed lower left: "Audrey Flack"







23 **Pink Breath** c. 1950–51 Watercolor on paper 12 x 17¾ inches Signed lower left: "Audrey Flack"



24 **Schubert Quartet** c. 1950–51 Watercolor on paper 12 x 17¾ inches Signed lower right: "Audrey Flack"





25 **Mood Indigo** c. 1950–51 Watercolor on paper 12 x 17¾ inches Signed lower left: "Audrey Flack"







27 **Passages** 1951 Gouache on paper 23¾ x 18½ inches Signed lower right: "A. Flack"

## Audrey Flack (b. 1931, New York, N.Y.)

### Education

- 1951 Cooper Union, New York
- 1952 BFA, Yale University, New Haven, Conn.
- 1953 Institute of Fine Arts, New York University

### Selected Solo Exhibitions

- 2015 Williams Visual Arts Center, Lafayette College, Easton, Pa., *Heroines: Audrey Flack's Transcendent Drawings and Prints* (and traveling).
- 2008 LewAllen Contemporary, Santa Fe, N. Mex., *Audrey Flack: Abstract Expressionist to Photorealist*.
- 2007 Rider University Art Gallery, Lawrenceville, N.J., *Audrey Flack: Abstract Expressionist*. Kingsborough Community College, N.Y., *Plasters and Disasters: Audrey Flack's Recent Sculpture*. University of North Dakota, Grand Forks, *Daphne Speaks: An Exhibition of Sculpture and Master Workshop Prints*.
- 2002 Bernaducci-Meisel Gallery, New York. Vered Gallery, East Hampton, N.Y., *Drawings, Watercolors, and Sculptures: Responses to 9/11*.
- 2001 Bernaducci-Meisel Gallery, New York, *Plein Air Watercolors*.
- 1999 Savannah College of Art and Design, Ga., *Icons of the 20th Century*.
- 1998 Louis K. Meisel Gallery, New York, *Audrey Flack: New Work*.
- 1996 Art Museum of Western Virginia, Roanoke, *Amar Vincit Omnia*. Guild Hall Museum, East Hampton, N.Y., *Audrey Flack: Daphne Speaks*.
- 1995 Louis K. Meisel Gallery, New York, *Audrey Flack: A 20-Year Survey*.
- 1992–93 J.B. Speed Museum, Louisville, Ky., *Breaking the Rules: Audrey Flack, A Retrospective 1950–1990* (and traveling).
- 1991 Louis K. Meisel, New York, *A Pantheon of Female Dieties*. The Parrish Art Museum, Southampton, N.Y., *Audrey Flack: Islandia, Goddess of the Healing Waters*.
- 1990 Belk Building, Town Center Mall, Rock Hill, S.C., *Civitas*.
- 1986–88 Cooper Union, New York, *Saints and Other Angels: The Religious Paintings of Audrey Flack* (and traveling).
- 1986 Atlantic Center for the Arts, New Smyrna Beach, Fla., *Dye Transfer Photographs and Prints*.
- 1984 Hewlett Art Gallery, Carnegie-Mellon University. Tomasulo Gallery, Union College, N.J.
- 1983 Louis K. Meisel Gallery, New York, *Audrey Flack: Light and Energy*. Armstrong Gallery, New York, *Audrey Flack: The Early Years, 1953–1968*.
- 1982 Gallery Eleven, Tufts University, Boston, Mass., *Audrey Flack: Drawings and Prints*.
- 1981 Fine Arts Gallery, University of South Florida, Tampa, *Audrey Flack: Works on Paper, 1950–1980*.
- 1978 Louis K. Meisel Gallery, New York, *Audrey Flack: Vanitas*.

- 1976 Louis K. Meisel Gallery, New York, *Audrey Flack: The Gray Border Series*.
- 1975 Carlson Gallery, University of Bridgeport, Conn.
- 1974 Joseloff Gallery, University of Hartford, Conn. Louis K. Meisel Gallery, New York.
- 1972 French and Co., New York.
- 1963 Roko Gallery, New York (and in 1959).

### Selected Group Exhibitions

- 2009 Bernaducci-Meisel Gallery, New York, *Figure 8*. Deutsche Guggenheim, Berlin, *Picturing America: Fotorealismus der 70er Jahre*.
- 2007–08 Los Angeles County Museum of Art, *WACK!* (and traveling).
- 2006 SACE, Florence, Italy, *American Photorealist Posters*.
- 2005 Apex Art, New York, *The Art of 9/11*.
- 2003–04 Brookdale Center, Hebrew Union College, New York, *The Art of Aging*. Nassau County Museum of Art, Roslyn, N.Y., *Contemporary American Masters: The 1960s*.
- 2000 Savannah College of Art and Design, Ga., *Reinventing the Goddess*.
- 1997–98 California Center for the Arts Museum, Escondido, Calif., *Table Tops: Morandi's Still Lifes to Mapplethorpe's Flower Studies*.
- 1996 Lizan-Tops Gallery, East Hampton, N.Y., *Classicism in the 20th Century*. Suzanne H. Arnold Art Gallery, Lebanon Valley College of Pennsylvania, *Women as Mythmaker*.
- 1995–96 California Center for the Arts Museum, Escondido, Calif., *Narcissism*. Snug Harbor Museum, Staten Island, N.Y., *In Three Dimensions*.
- 1994–98 Institute of Contemporary Art, Boston, *Elvis + Marilyn: 2 x Immortals* (and traveling).
- 1991–92 Whitney Museum of American Art, New York, *Six Takes on Photo-Realism*. Seville Expo '92, Consular Residence, Spain, *New Viewpoints: Contemporary American Women Realists*.
- 1989 Cincinnati Art Museum, Ohio, *Making Their Mark: Women Artists Today*.
- 1986 Whitney Museum of American Art, New York, *Sacred Images in Secular Art*.
- 1981–82 San Antonio Museum of Art, Tex., *Real, Really Real, Superreal* (and traveling).
- 1981 The Solomon R. Guggenheim Museum, New York, *Seven Photorealists from New York Collections*.
- 1978–80 Albright-Knox Art Gallery, Buffalo, N.Y., *American Paintings of the 70s* (and traveling).
- 1975 Baltimore Museum of Art, Md., *Super Realism*. California Institute of the Arts, Valencia, Calif., *Art: A Women's Sensibility*.
- 1974 Wadsworth Atheneum Museum of Art, Hartford, Conn., *New Photo-Realism*. Tokyo International Biennial, Japan, *New Image in Painting*.
- 1972 Cleveland Institute of Art, Ohio, *Thirty-Two Realists*. Lowe Art Museum, Coral Gables, Fla., *Phases of the New Realism*.

- Whitney Museum of American Art, New York, *Contemporary American Paintings*.
- 1970 Whitney Museum of American Art, New York, *Twenty-Two Realists*.
- 1969–70 Riverside Museum, New York, *Paintings from the Photograph*.
- 1965 Fischbach Gallery, New York, *Six Women*. School of Visual Arts, New York, *Sixty-Five Self-Portraits*.
- 1964 Riverside Museum, New York, *Ten West Side Artists*.
- 1963–64 Robert Schoelkopf Gallery, New York, *Nine Realist Painters*.
- 1963 Boston University Gallery of Fine Arts.
- 1960 Karnig Gallery, New York, *Christmas Show*. Stable Gallery Annual, New York.
- 1957 Tanger Gallery, New York (and in 1954, 1955, and 1956).
- 1952 Yale University Art Gallery, New Haven, Conn.
- 1948 National Academy of Design, New York, *Seventh Annual Exhibition*.

### Public Collections

- Akron Art Museum, Ohio
- Albright-Knox Art Gallery, Buffalo, N.Y.
- Allen Memorial Art Gallery, Oberlin College, Ohio
- Australian National Gallery, Canberra
- Butler Institute of American Art, Youngstown, Ohio
- Cornell Fine Arts Museum, Winter Park, Fla.
- Dallas Museum of Art
- Greater Lafayette Museum of Art, Ind.
- HHK Foundation for Contemporary Art, New York
- Los Angeles County Museum of Art
- The Metropolitan Museum of Art, New York
- Miami University Art Museum, Oxford, Ohio
- Mint Museum of Art, Charlotte, N.C.
- Museum of Modern Art, New York
- National Gallery of Victoria, Melbourne, Australia
- National Museum of American Art, Washington, D.C.
- National Museum of Women in the Arts, Washington, D.C.
- New Orleans Museum of Art, La.
- Reynolda House Museum of American Art, Winston-Salem, N.C.
- Riverside Museum, New York
- The Rose Art Museum, Brandeis University, Waltham, Mass.
- Saint Louis Art Museum, Mo.
- Samuel P. Harn Museum of Art, University of Florida, Gainesville
- San Francisco Museum of Fine Art
- The Solomon R. Guggenheim Museum, New York
- Speed Art Museum, Louisville, Ky.
- Stuart M. Speiser Collection, Smithsonian Institution, Washington, D.C.
- Toledo Museum of Art, Ohio
- University of Arizona Museum of Art, Tuscon
- University of Texas at Austin
- Wadsworth Atheneum Museum of Art, Hartford, Conn.
- Walker Art Center, Minneapolis, Minn.
- Whitney Museum of American Art, New York



## Checklist

### *Totem*, 1949

Oil on canvas, 35<sup>3</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>2</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 2)

### *Figures and Trees for Bill*, 1949–50

Oil on canvas, 48 x 28 inches  
(pl. 8)

### *Flashback*, 1949–50

Oil on canvas, 44<sup>1</sup>/<sub>2</sub> x 27<sup>3</sup>/<sub>4</sub> inches  
(fig. 3)

### *Black Galaxy*, 1950

Ink on paper, 12 x 18 inches  
Signed lower right: "Audrey Flack 1950"

### *Catwalk*, 1950

Gouache on paper, 12 x 18 inches  
Signed lower left: "Audrey Flack 1950"  
(pl. 16)

### *Explorer*, 1950

Oil on canvas, 47<sup>1</sup>/<sub>2</sub> x 34 inches  
Signed lower right: "Flack"  
(pl. 1)

### *Abstract for Tomlin*, c. 1950–51

Oil on canvas, 44<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "Audrey Flack"  
(pl. 6)

### *Convergence*, c. 1950–51

Watercolor on paper, 12 x 17<sup>3</sup>/<sub>4</sub> inches  
Signed lower left: "Audrey Flack"

### *Mood Indigo*, c. 1950–51

Watercolor on paper, 12 x 17<sup>3</sup>/<sub>4</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 25)

### *Pink Breath*, c. 1950–51

Watercolor on paper, 12 x 17<sup>3</sup>/<sub>4</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 23)

### *Schubert Quartet*, c. 1950–51

Watercolor on paper, 12 x 17<sup>3</sup>/<sub>4</sub> inches  
Signed lower right: "Audrey Flack"  
(pl. 24)

### *Abstract Expressionist Landscape (With Clouds)*, 1951

Oil on canvas, 29<sup>1</sup>/<sub>2</sub> x 40 inches  
Signed lower right: "Flack 51"  
(pl. 9)

### *Abstract Expressionist Landscape (With Sky)*, 1951

Oil on canvas, 42 x 33 inches  
Signed lower right: "Flack"  
(pl. 11)

### *Abstract Force: Homage to Franz Kline*, 1951–52

Oil on canvas, 50 x 72 inches  
Signed lower left: "Audrey Flack"  
(pl. 12)

### *Abstract Force II*, 1951–52

Gouache on paper, 23<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "A. Flack"  
(pl. 14)

### *Autumn II*, 1951–53

Gouache and watercolor on paper, 18<sup>1</sup>/<sub>2</sub> x 23<sup>1</sup>/<sub>2</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 22)

### *Black Graph*, 1951

Oil on canvas, 44 x 33 inches  
Signed lower right: "Flack 51"  
(pl. 7)

### *Diamonds and Sky*, 1951

Oil on canvas, 49<sup>1</sup>/<sub>2</sub> x 33<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "Flack"  
(pl. 10)

### *Fern*, 1951

Pen, ink, and watercolor on paper, 13<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "Flack 51"  
(pl. 20)

### *Landscape with Sky*, 1951

Oil on canvas, 26 x 28 inches  
Signed lower left: "Audrey Flack"  
(fig. 4)

### *Passages*, 1951

Gouache on paper, 23<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "A. Flack"  
(pl. 27)

### *Pink Efflorescence*, 1951–53

Gouache on paper, 18<sup>3</sup>/<sub>4</sub> x 23<sup>3</sup>/<sub>4</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 21)

### *Purple Zeus*, 1951

Pen, ink, gouache, and crayon on paper, 11 x 14<sup>3</sup>/<sub>4</sub> inches  
Signed lower right: "Flack 51"  
(pl. 18)

### *Still Life 1951*, 1951

Gouache on paper, 23<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> inches  
Signed lower right: "Audrey Flack"  
(pl. 26)

### *Weehawken Ledger*, 1951

Crayon and watercolor on paper, 18<sup>1</sup>/<sub>2</sub> x 23<sup>3</sup>/<sub>4</sub> inches  
Signed lower right: "A. Flack 1951"  
(pl. 17)

### *Untitled*, 1951

Oil on canvas, 24 x 34 inches

### *Abstract Expressionist Self-Portrait*, 1952

Oil on canvas, 40 x 28 inches  
Signed lower right: "Flack"  
(fig. 9)

### *Daybreak*, 1952–53

Gouache on paper, 23<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> inches  
Signed lower left: "Audrey Flack"  
(pl. 13)

### *The Full Frontal Baroque*, 1952

Colored pencil, ink, and crayon on paper, 13<sup>3</sup>/<sub>4</sub> x 17 inches  
Signed lower right: "Flack"  
(pl. 19)

### *Le Plein*, 1952–53

Watercolor on paper, 12 x 17<sup>3</sup>/<sub>4</sub> inches  
Signed lower right: "Audrey Flack"

### *Male and Female*, 1952

Charcoal, oil, and crayon on paper, 23<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: "Flack"

### *Rose Hips*, c. 1952–53

Watercolor on paper, 12 x 18 inches  
Signed lower left: "Audrey Flack"  
(pl. 15)

### *Abstract Expressionist Autumn Sky*, 1953

Oil on canvas, 19 x 26 inches  
Signed lower right: "Flack 1953"

### *Going for Baroque*, 1953

Oil on canvas, 25<sup>1</sup>/<sub>2</sub> x 57 inches  
Signed lower right: "A. Flack"  
(pl. 5)

### *Grapefruits II*, 1953

Oil on canvas, 20<sup>1</sup>/<sub>2</sub> x 30 inches  
Signed lower right: "Flack 53"  
(pl. 4)

### *Grapefruits III*, 1953

Oil on canvas, 20<sup>1</sup>/<sub>4</sub> x 34 inches  
Signed lower right: "Flack 53"  
(pl. 3)

### *Black and White Still Life (For Franz Kline)*, 1954

Oil on canvas, 25 x 36 inches  
Signed lower right: "Flack 54"  
(fig. 7)

### *Grapefruits I*, 1954

Oil on canvas, 22 x 29 inches  
Signed lower right: "Flack 54"  
(fig. 1)

### *Lemons*, 1955

Watercolor on paper, 14<sup>3</sup>/<sub>4</sub> x 20 inches  
Signed lower right: "Flack 55"

### *Still Life with Apples and Teapot*, 1955

Oil on canvas, 28 x 36 inches  
(fig. 8)

This catalogue has been published on the occasion of the exhibition *Audrey Flack: The Abstract Expressionist Years*, organized by Hollis Taggart Galleries, New York, and presented from May 7 to June 6, 2015.

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Front cover: Audrey Flack, *Abstract Force, Homage to Franz Kline* (detail), 1955–52 (pl. 12)

Inside front and back covers: Pages from Audrey Flack's Yale sketchbook, c. 1951

Page 1: Audrey Flack, Yale, 1951

Fronispiece: Audrey Flack, *Totem* (detail), 1949 (pl. 2)

Back cover: Audrey Flack, *Grapefruits II*, 1953 (pl. 4)

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Essay "Audrey Flack: Abstract Expressionist Painter"

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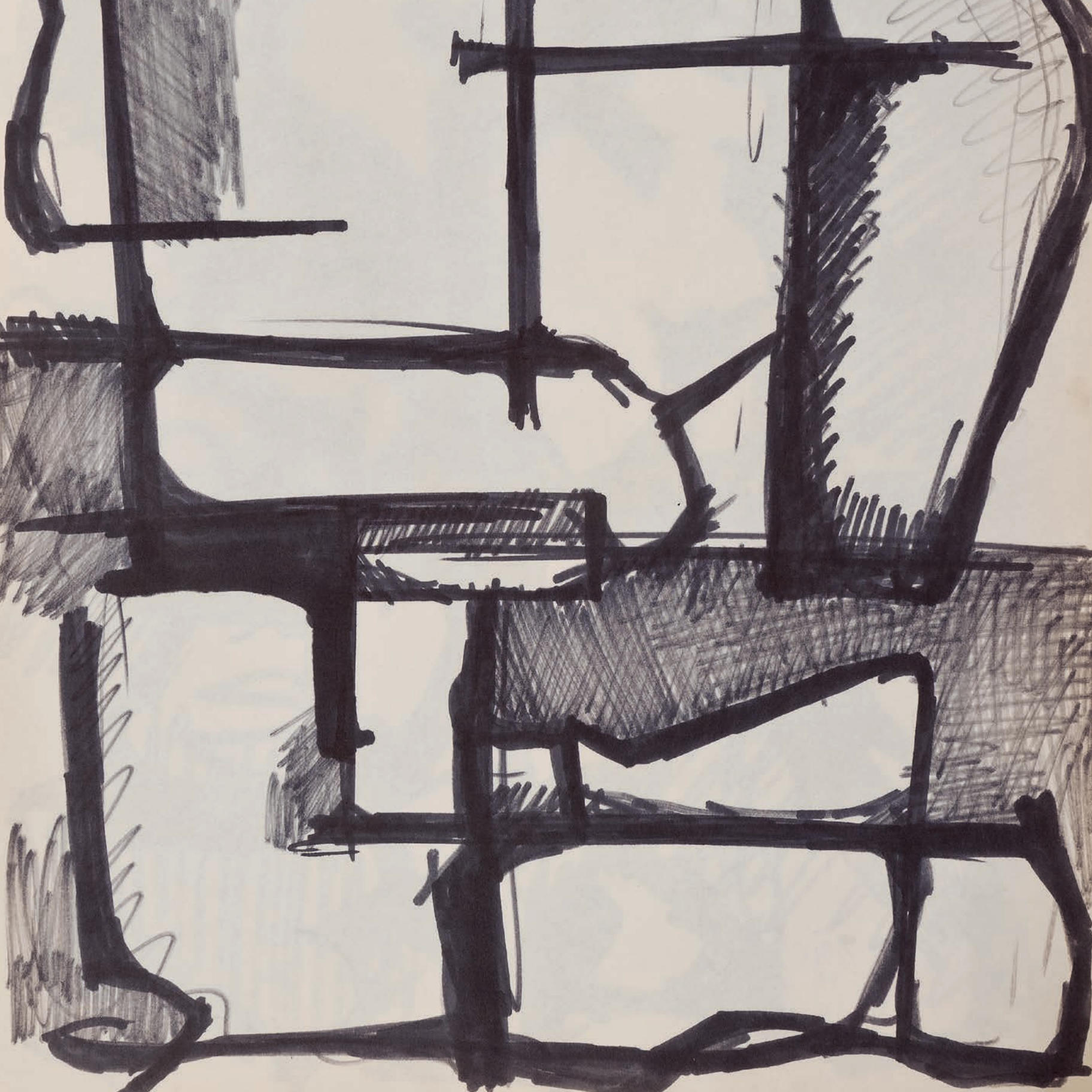
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