

American Abstract and Figurative Expressionism

Style is Timely Art is Timeless

G O S T I N I A L S T O N A M I N O B E C K
A L A B I S C H O F F B I S C H O F F B R I C K
R I G G S B R O W N B U R K H A R D T
A R O N E D e G R O O T D e K O O N I N G
e K O O N I N G D I E B E N K O R N
H R E N H A L T F I N E F I O R I
O M B O L U T I G E C H T O F F G O O D N O U G H
R I L L O G U S T O N H A R T I G A M
A T O F S K Y J A C K S O N J O H N S O N
E L L Y K E R K A M K O T I N K R A S N E F
R I E S B E R G L E S L I E M A R C A - R E L L
A R T I N E L L I M c N E I L M O L L E F
Ü L L E R N A T H A N S N E R I O R T M A N
S I L I S P E T E R S E N P O L L O C K R E Y N A I
D S A T I R U B E N S A V O S C H W A B A C H E F

American Abstract and Figurative Expressionism Style is Timely Art is Timeless

An Illustrated Survey with
Artists' Statements, Artwork and Biographies.

Edited by Marika Herskovic

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INSPIRATION

.... It would be so easy to see that basically there are neither modern nor old-fashioned artists, because all new art is neither better nor worse than all genuine, already existing art—totally regardless of time and country. To divide artists according to country or time can be of purely cultural-historical interest, but in no case has any value for art.

.... When will the question of form no longer replace the question of art? When will it really be understood that art does not derive from form, but form from art? How many thousands of years are yet needed (nothing was learned from the previous thousands) for man to realize that each new content demands its own form, and that form without content is a sin against the spirit?

WASSILY KANDINSKY

On the Artist [Om Konstnären] (Stockholm), February, 1916..

JULIUS HATOFSKY

...Inventing imagery is the basis of my painting. Once involved, I concentrate on scale, inner light, drawing, surface, rhythm, color. Developing these painting concerns has helped to focus my emotional intensity and release my imagination. At age 83, I have a range and variety of expression and imagery and feel a command over the work that has taken over sixty years to acquire. I constantly try to reach deeper, to move beyond my limitations, to challenge myself and to learn. I feel I've made considerable progress in the last 25 years.



JULIUS HATOFSKY, *Untitled*, 1962

Oil on canvas, 83 x 63 inches

Collection of the Estate

© Estate Julius Hatofsky



JULIUS HATOFSKY, *Fallen Fragments*, 1990
Oil on canvas, 90 x 114 inches
Collection of the Estate
© Estate Julius Hatofsky

ULIUS HATOFSKY, [1922-2006]

born Ellenville, New York, 1922.

died Vallejo, California, 2006.

Studied 1945–1950: Art Students League, NYC; 1950–1951: Grande Chaumière, Paris, France; 1952: Hans Hofmann's school New York, NY.

Military Service in World War II 1942, Julius Hatofsky was drafted into the 82nd Airborne and served in the Battle of the Bulge and the invasions of Holland and Normandy; later he participated in the liberation of a concentration camp.

Teaching Positions 1962–1995: Painting and Drawing Instructor, San Francisco Art Institute, San Francisco, CA.

Selected Solo Exhibitions 1958: Avant-Garde Gallery, New York, NY; 1959: Holland Goldowsky Gallery, Chicago IL; 1961, 63: Charles Egan Gallery, NYC; 1965, 66: Marylhurst College, Portland, OR; 1967: University of Kansas Art Museum, Lawrence, KS; 1968: Emmanuel Walters Gallery, San Francisco Art Institute, San Francisco, CA; 1974: Smith-Anderson Gallery, Palo Alto, CA; 1975: Smith-Anderson Gallery, San Francisco, CA; 1983, 85: Paule Anglim Gallery, San Francisco, CA; 1987, 89: Pier 23 Gallery, San Francisco, CA; 1988: Museum of Modern Art Rental Gallery, San Francisco, CA; 1993: Monterey Peninsula Museum of Art, Monterey, CA; 1994, 96: D.P.Fong Galleries, San Jose, CA; 2000: *Painting and Drawing*, Fresno Art Museum, Fresno, CA; 2003: *Drawings*, Carl Cherry Center for the Arts, Carmel, CA; 2005: *Painting and Drawing*, Triton Museum of Art, Santa Clara, CA; 2008: *Paintings*, The Bank of America, San Francisco, CA.

Selected Group Exhibitions 1958: Newark Museum Biennial, Newark, NJ; 1959: Whitney Museum Annual, New York, NY; 1968: University of Texas, Austin, TX; 1977: San Francisco Museum of Modern Art, San Francisco, CA; 1978: Kansas City Art Institute, Kansas, MO; 1979: Smith-Anderson Gallery, Palo Alto, CA; 1987: Mira Godard Gallery, Toronto, Canada; Jack Gallery, New York, NY; 1995: Museum of Modern Art Rental Gallery, San Francisco, CA; 1994–1996: *Still Working*, circ., United States.