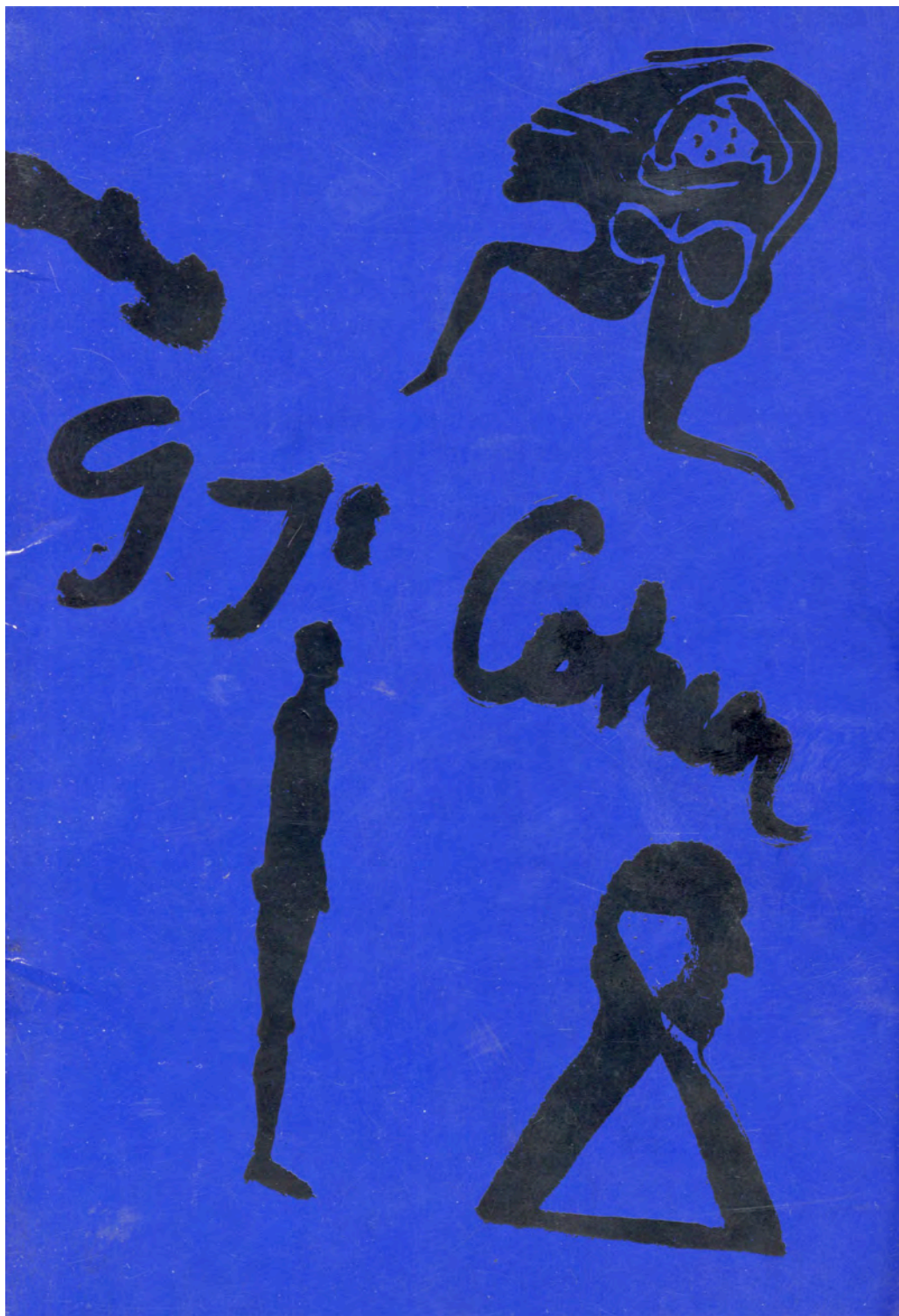




GEORGE COHEN

PAINTINGS AND CONSTRUCTIONS

LA JOLLA MUSEUM OF ART

MAY 22 THROUGH JULY 4, 1965

*Contains chronology
to beginning of 1965*

FOREWORD

This exhibition of paintings and constructions by Chicago artist George Cohen spans the last fifteen years of his career consisting of a selection of more than forty paintings and constructions.

Cohen's work came to national attention in the mid 1950's when it was grouped with that of several other Chicago artists. Unlike their East Coast contemporaries, the action painters and abstract expressionists of the School of New York, the Chicago group's work was characterized by representation always being present in the form of figures or signs, a seemingly crude method of paint application, a disregard of painterly brilliance or virtuosity and a free use of distortion that appeared almost primitive in nature. Around this time Cohen and his group were considered the creators of a sort of "art brut" or monstrous school.

Although his work has been linked to other former artists and movements, his assimilation and adaptation of idea has always been by re-interpretation, and in a very real sense, by giving new life to what has initially inspired him.

There are a number of apparent phases within the development of his art which the scope of the exhibition covers. They have been called Emblematic, Figures, Figures in Groups, Constructions, Phenomenology of Mirrors and Reliefs and Flesh Paintings. However, one hesitates to isolate and analyze each one as independent of the other when confronted with the artist's ever recurring use of the figure and with the fact that these categories sometime overlap each other by a number of years. It may be more acceptable to consider them stages or movements within a larger more fundamental direction. Cohen suggests this view in his lucid statement about his work which follows. He indicates, one of his persistent concerns has been with the location of a figure in relation to its ground. Elsewhere he has said, "What I'm striving for are extensions, the expanding of media into relationships that even I can barely accept, and creating extensions that make compositions develop a being, a life of their own." This pushing out into the unknown of visual consciousness has also been a characteristic of his method for a long time.

One of the most remarkable things about Cohen's concept is his awareness of the relation of the objective to subjective content in his work and his skill and sensitivity in manipulating these elements to achieve a dynamic equilibrium between them. This places him not as a rebel, but as an artist as much dazzled by the profundity of the past as he is enthusiastic toward the possibilities of the present and future. He has accepted the difficult objective of recreation of the traditional in contemporary terms. His extraordinary capacity to absorb much of the past and his vocabulary of present-day image and symbol are serving him well in creating an art that remains quite unique in painting today.

Donald Brewer, Director
La Jolla Museum of Art

LENDERS TO THE EXHIBITION

Mr. and Mrs. Malcolm Bosse, New York, N. Y.
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William N. Copley Collection, New York, N.Y.
Miss Lilly Dache, New York, N. Y.
Mr. and Mrs. John Denman, Bellevue, Wash.
Mr. and Mrs. Edwin Eisendrath, Chicago, Ill.
Mr. and Mrs. A. P. Feigen, Chicago, Ill.
Mr. Richard L. Feigen, Chicago, Ill.
Dr. and Mrs. Jerome Hirschmann, Glencoe, Ill.
Joseph H. Hirshhorn Collection, New York, N. Y.
Mr. Sterling Holloway, South Laguna, Calif.
Mr. and Mrs. Burt Kleiner, Beverly Hills, Calif.
Mr. and Mrs. David Lloyd Kreeger, Washington, D. C.
Mr. and Mrs. Albert Newman, Chicago, Ill.
Mr. and Mrs. Joseph R. Shapiro, Oak Park, Ill.
Mr. and Mrs. Harold X. Weinstein, Chicago, Ill.
Mr. and Mrs. Donald Winston, West Los Angeles, Calif.
Mrs. Virginia M. Zabriskie, New York, N. Y.
Mrs. John Zeisler, Chicago, Ill.
Museum of Art, Carnegie Institute, Pittsburgh, Pa.
The Minneapolis Institute of Arts, Minneapolis, Minn.
Museum of Modern Art, New York, N. Y.
Feigen/Palmer Gallery, Los Angeles, Calif.
Richard Feigen Gallery, Chicago and New York

ACKNOWLEDGMENTS

We are very grateful to the museums, collectors and galleries whose generosity in lending George Cohen's works in reality has made this exhibition possible. Special acknowledgment is made to the Richard Feigen Galleries of Chicago and New York and to the Feigen Palmer Gallery of Los Angeles for their cooperation and help. Many thanks are due to Ross Edman of the Chicago Richard Feigen Gallery for his by no means small assistance with biographical and catalogue information and for his help in acquiring a number of the paintings. The La Jolla Museum of Art is especially pleased that the American Federation of Arts, acting under a Ford Foundation grant, has made it possible to have Mr. Cohen as an artist-in-residence at the museum for the period of his exhibition.

ARTIST'S STATEMENT

In looking back over my paintings of the past ten years I am aware of a persistent concern with the location of a figure in relation to its ground. The term "figure" should perhaps be qualified. In most of the paintings the figure is freely separated into its component parts; limbs and features are often disjointed, inverted, or relocated and even exist in incongruous amounts. In my most recent work, however, figures seem more whole and complete.

The question of where the figure is seems to have been my preoccupation. In trying to place my paintings in categories, I now discover they respect a kind of chronology. The earlier paintings are almost flat, with figures on backgrounds; some of the paintings from this time had metal leaf affixed or even mirrors. It is now apparent to me that I used mirrors to effect a change in the basic figure-ground relationship. The space in the mirror is both the space behind and in front of the painting at one and the same time; the mirrors opened the surface and allowed the environment of the painting to recede into it, or to project from the painting to meet the viewer. The mirrors play a role in the particular temporality of these paintings as they receive all the changes that pass before them, while making the viewer aware that the painting is the way it is only when he is there. These spatial and temporal phenomena interest me now even more, but I find myself pursuing them through the medium of paint, usually without the imposition on the canvas of other materials.

Later came painting with figures in a more niche-like space until I began to paint figures in interiors or simple rooms. Some of the paintings resembled figures reflected in the mirrors I had previously used. While in Rome in 1960, perhaps affected by Etruscan and Roman painting, my own work began to represent figures on walls, then to allow the figures to enter the walls and stay within them much as they previously had when I employed mirrors.

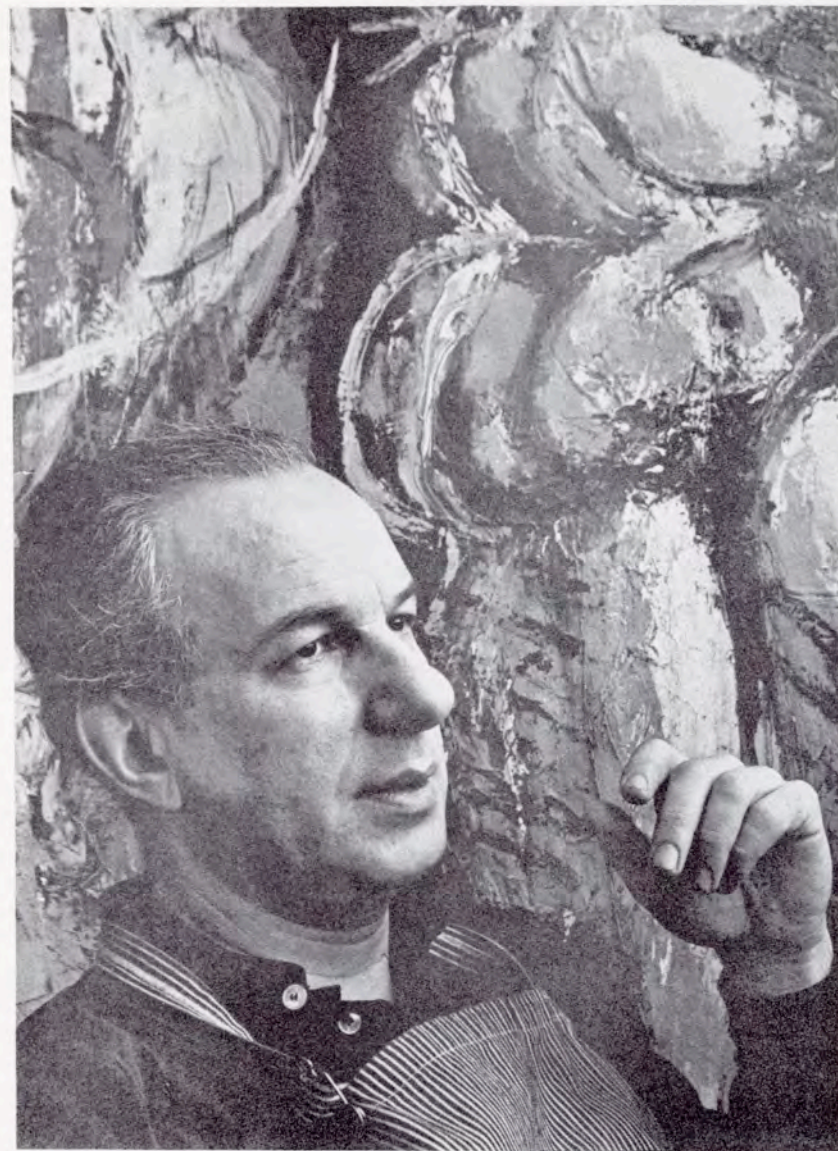
The most recent work places the figures in, on, and within the walls. I find that the forms shift in strength and depth. At best they would appear to go beyond a clear statement of position. They seem to be there, or nowhere, or more important, between. They aspire to an existence, non-existence, or evanescence. The figures must find that space which affords them a share of being, and the painting must become an arena in which non-being will struggle with being.

It now seems that I have asked the following question: where is the image and how is it made to appear? The first part of the question, where, is answered in terms of space, and the second part, how, in terms of method. But more and more I am pre-occupied with the question of when? When does this event take place? Now? Then? Not yet? Always? All answers to this are in terms of time.

If my previous paintings evoke spatial considerations, my present ones engage the category of time. This category may not at first seem appropriate to the art of painting but notions of time affect responses to all the arts. Many recent artists have been captivated by a limited idea of time, by the idiom of the momentary act; by the notion of a painting as a collection of simultaneities.

My own notion is that a painting is more than a sum of simultaneities and more than an instant's unity. To achieve an ever-present moment is a kind of artistic triumph but one can ask more. Paintings can reach beyond the limits of immediacy to evoke recall and prophecy.

Most considerations of time and painting have related to the process of artistic crea-



GEORGE COHEN PHOTO BY AARON SISKIND

tion; they examine the evolving product. To me it seems that the time in the artistic process has a unique and varying cycle; it follows no specified chronology, but often skips and stops, returns and fuses, until the artist's final statement either stops it dead or grants it permanence.

But I am more immediately concerned with the time within the painting than with process. I wish to establish a relationship between my interest in the location of images in my work and my growing conviction that there is a kind of time that can happen only in a painting. I have had to recognize that space and image cannot be treated separately; that figure-ground relationships must find their appropriate images; and now I feel that these images must establish their own measure of time and place. For me these notions of time and space require referential images which may, at best, emerge or erupt from their context and arrive at the state of being desired by everything that aspires to become art. Such images cannot merely refer to experience but must transform their reference so they will be experience. Things, if they are lucky, become beings.

Perhaps this will mean a reconsideration of the relationship between the painting and its viewer. In paintings with an illusion of receding depth, the viewer relates himself to the spatial disposition of things within the painting. In relatively flat paintings, the viewer is denied and the painting becomes an independent object, or he is asked to enter by participating in the process. I sense that a relationship of painting to viewer can be established without recourse to the logic of illusion, and without his vicarious involvement in process.

I now want to devote myself to what must be painted and not phrased, in a constant attempt to relate my interest in spatial transposition to my quickened concern with the possible transformation of time. The prolonged, the abrupt, and the evanescent, which are qualities of time, must fuse with the there, the nowhere, and the between of space and thereby release the coalescing images.

When I work on a painting the duller result is the related result. Blandness is not harmony and monotony is not balance. But intentional disharmony cannot be an end. The various parts of a picture come to life through the disharmony of contexts. One section has regular sequences, another abrupt changes, another part is made of a dissonance of pieces. Perhaps a mirror will introduce yet another environment. Each section must find its own environmental context — finally all the contexts must find those conflicting environments that keep the entire "ensemble" playing.

The many separate contexts, the many environments, all confront the consciousness of the viewer at once. The "picture" is not a single event in an ever-present now — it is a phenomenologically reverberating shift from present to past to anticipatory future.

Within the painting are many events, each suggesting an isolated entity. When the work comes into the life of the viewer, all the events coalesce in a continuous variation of perceptual renewals. The beholding of the work is an event, not merely in time, but in many differing kinds of time, all meeting in a variation of simultaneities. These contexts may lead to harshness (e.g., "his colors are garish") or to serenity ("why doesn't he always paint like that?"), but the life within the work must belong, in part, to the transformation of the time within it.

George Cohen

CATALOGUE

Height precedes width and depth in all dimensions. Dimensions are in inches. Lenders are credited on the final line of each entry.

- 1 UNTITLED, SCULPTURE, 1949**
Iron with strip of cloth, 23 x 8½ x 7
Richard Feigen Gallery, Chicago and New York
- 2 THE SANCTIFIED, 1949**
Oil on paper, 23½ x 18½
Mr. and Mrs. Harold X. Weinstein, Chicago, Ill.
- 3 AVENGER, 1950**
Wax, casein and ink on paper on masonite, 48 x 27½
Mr. and Mrs. Edwin Eisendrath, Chicago, Ill.
- 4 FLIGHT, 1950-51**
Oil and cloth collage on canvas, 24 x 36
Mr. and Mrs. Harold X. Weinstein, Chicago, Ill.
- 5 QUEENIE, 1951**
Gouache, 36 x 24
Mrs. Virginia M. Zabriskie, New York, N.Y.
- 6 WOMAN IN CLOAK, 1951**
Oil and lace on masonite, 36 x 20
Mr. and Mrs. A. P. Feigen, Chicago, Ill.
- 7 NIGHTWATCH, 1953**
Wood with glass, 31½ x 27¼
William N. Copley Collection, New York, N.Y.
- 8 POPOLUS, 1953**
Oil, gold leaf and glass on masonite, 24 x 38
The Minneapolis Institute of Arts, Minneapolis, Minn.
- 9 ANYBODY'S SELF-PORTRAIT, 1953**
Assemblage, 9½ diameter
Museum of Modern Art — Larry Aldrich Foundation Fund, New York, N.Y.
- 10 KALEH, 1953**
Oil and gold leaf on canvas, 49 x 28
Private Collection, New York, N.Y.
- 11 CONSTRUCTION WITH OPEN DOOR, 1953-61**
Glass, plastic, wood, oil and metal on wood, 22½ x 11
Mr. and Mrs. Harold X. Weinstein, Chicago, Ill.

- 12 **A. H. S., 1954**
Oil and glass, 48 x 29½
Mr. and Mrs. John Denman, Bellevue, Washington
- 13 **SKETCH FOR A GAME OF CHANCE, 1954**
Oil, glass, plastic and metal on wood, 12¼ x 34½
Mr. Richard L. Feigen, Chicago, Ill.
- 14 **EMBLEM FOR AN UNKNOWN NATION I, 1954**
Oil on masonite, 68 x 51½
Mr. and Mrs. Albert Newman, Chicago, Ill.
- 15 **MAENAD, 1955**
Oil on canvas, 48 x 36
Miss Lilly Daché, New York, N.Y.
- 16 **IMAGO, 1955**
Oil, sponge, net, metal and wood on wood 34¼ x 12¾
Mr. and Mrs. Harold X. Weinstein, Chicago, Ill.
- 17 **WHITE FIGURES, 1956**
Oil and metal on canvas, 40 x 40
Museum of Art, Carnegie Institute, Pittsburgh, Pa.
- 18 **THE SERPENT CHOOSES ADAM AND EVE, 1956-57**
Oil, hair and mirror on canvas, 49 x 58
Mr. and Mrs. Bert Kleiner, Beverly Hills, Calif.
- 19 **GAME PRESERVE, 1957**
Metal, wood, plastic, oil and glass on wood, 12½ x 34¼
Richard L. Feigen, Chicago, Ill.
- 20 **HERMES, 1957**
Oil and sandpaper on canvas, 46 x 36
Mr. and Mrs. Joseph R. Shapiro, Oak Park, Ill.
- 21 **BIRTH OF VENUS, 1958**
Oil and glass on canvas
George Cohen, Chicago, Ill.
- 22 **FIGURE IN INTERIOR, 1958**
Oil on canvas, 72 x 47½
Mr. Sterling Holloway, South Laguna, Calif.
- 23 **PARLOR GAME, 1958-59**
Oil, glass, plastic and metal on wood, 12½ x 34
Mr. and Mrs. Malcolm Bosse, New York, N.Y.
- 24 **OVAL NUDE, 1959**
Oil on canvas, 60 x 30
Richard Feigen Gallery, Chicago and New York
- 25 **INCUBUS, 1959**
Oil on canvas, 34 x 22
Mr. and Mrs. Burt Kleiner, Beverly Hills, Calif.
- 26 **LIMBUS, 1959**
Glass, rope, hair and oil and paper on canvas, 42 x 34½
Mr. and Mrs. Joseph R. Shapiro, Oak Park, Ill.
- 27 **DEPARTING, 1959-60**
Oil on canvas, 72 x 60
Richard L. Feigen, Chicago
- 28 **THREE WOMEN IN BLACK, 1960-61**
Oil on canvas, 47½ x 39¾
The Joseph H. Hirshhorn Collection, New York, N.Y.
- 29 **ANTECHAMBER, 1961-62**
Oil, glass, plastic and metal on wood, 16¾ x 13¾
Richard Feigen Gallery, Chicago and New York
- 30 **ATRIUM, 1961-62**
Oil on canvas, 72 x 60
Richard Feigen Gallery, Chicago and New York
- 31 **PORTICO (PHENOMENOLOGY OF MIRRORS II), 1961-62**
Construction in wood, glass and plastic, 13 x 6¾
Private Collection, Los Angeles, Calif.
- 32 **FLESH PAINTING IV, 1962**
Gesso relief, oil, gold leaf, and mirror on plywood, 18 x 24
Richard L. Feigen, Chicago, Ill.
- 33 **LOGGIA I, 1962**
Oil on canvas, 36 x 46
Richard Feigen Gallery
- 34 **VESTIBULE (PHENOMENOLOGY OF MIRRORS III), 1962**
Construction in wood, glass and plastic, 13¾ diameter
Feigen/Palmer Gallery, Los Angeles, Calif.
- 35 **FLESH PAINTING II, 1962**
Oil on gesso on masonite, 18¾ x 11¾
Dr. and Mrs. Jerome Hirschmann, Glenco, Ill.

36 HERA, 1962-63

Oil on canvas, 50 x 37 $\frac{7}{8}$

Richard L. Feigen, Chicago, Ill.

37 SABINE WOMEN, 1963

Oil on canvas, 50 x 74

Mr. and Mrs. Donald Winston, West Los Angeles, Calif.

38 AGORA, 1963

Oil on canvas, 50 x 50

Mrs. John Zeisler, Chicago, Ill.

39 NYMPHAEUM, 1963-64

Oil on canvas, 74 x 68

Mr. and Mrs. David Lloyd Kreeger, Washington, D.C.

40 FLESH PAINTING XI, 1964

Gesso, oil and hair on plywood, 18-1/16 x 23-15/16

Richard Feigen Gallery, Chicago and New York

41 GREEN WALL, 1964-65

Oil on canvas, 56 x 65

Richard Feigen Gallery, Chicago and New York

42 OFFICE, 1964-65

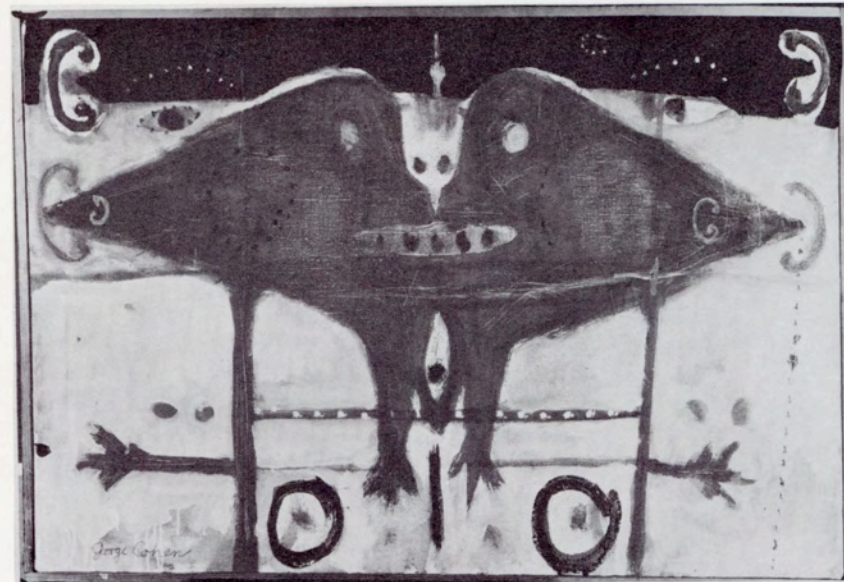
Oil on canvas, 38 $\frac{1}{2}$ x 38

Richard Feigen Gallery, Chicago and New York

43 TIME AND A HALF, 1965

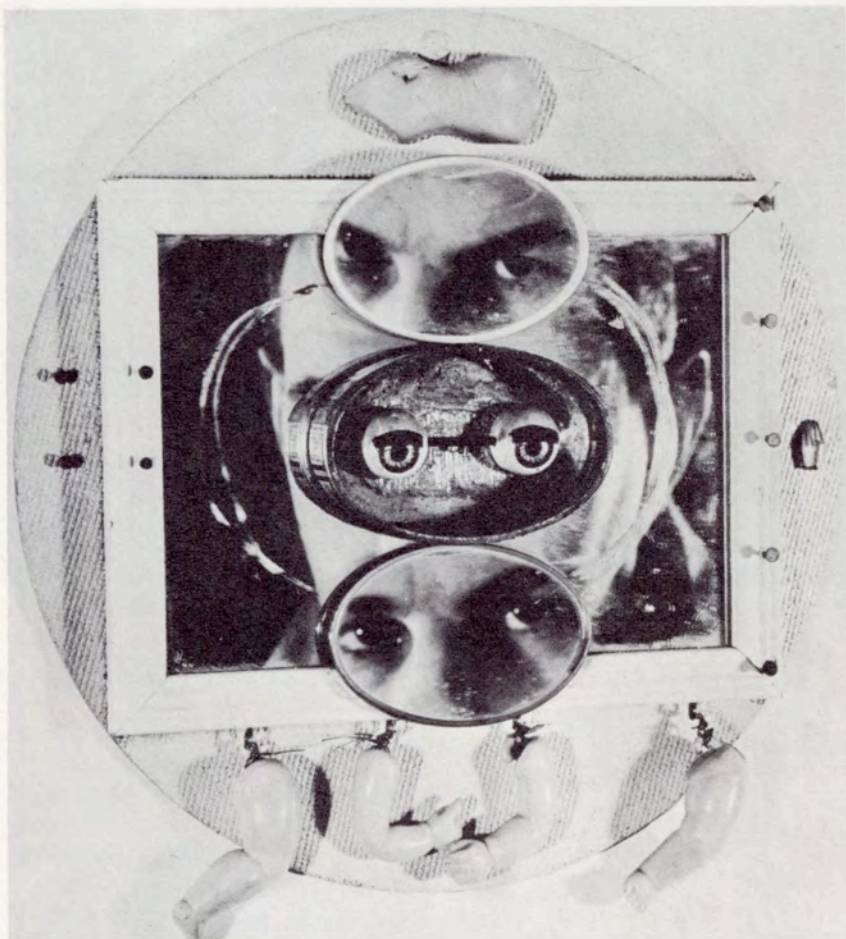
Oil on canvas, 60 x 49

Richard Feigen Gallery, Chicago and New York



4 FLIGHT, 1950-51

private collection



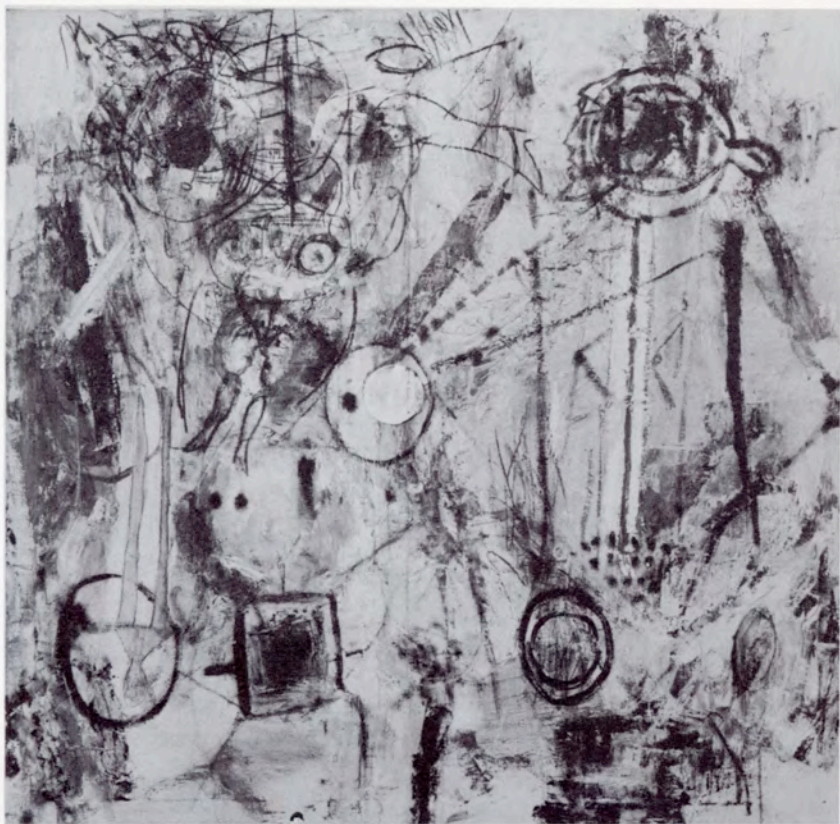
9 ANYBODY'S SELF-PORTRAIT, 1953

*Collection, Museum of Modern Art,
NYC*



14 EMBLEM FOR AN UNKNOWN NATION I, 1954

*Collection, Museum of
Contemporary Art, Chicago*



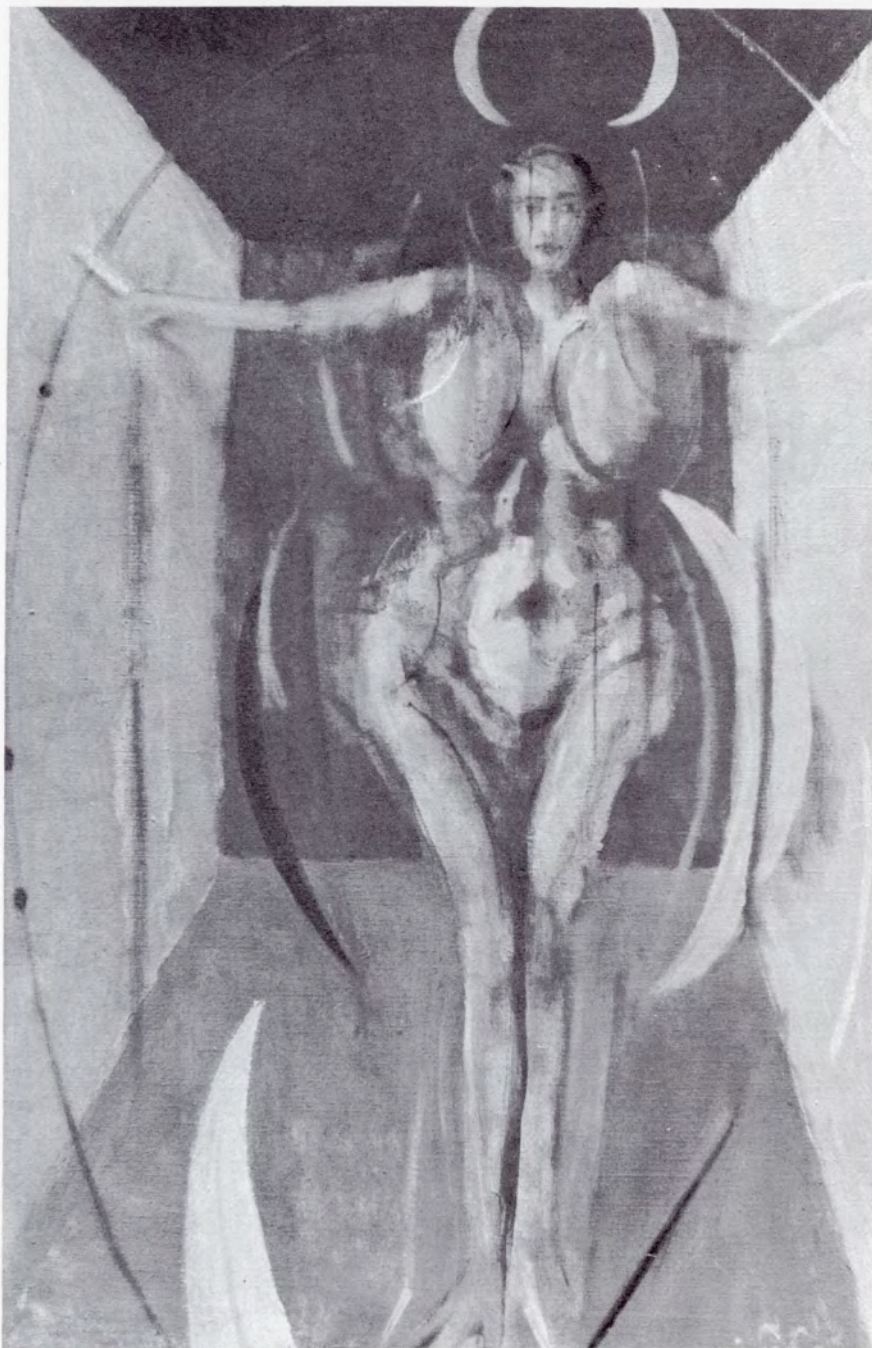
17 WHITE FIGURES, 1956

*Collection, Carnegie Mellon Museum,
Pittsburgh*



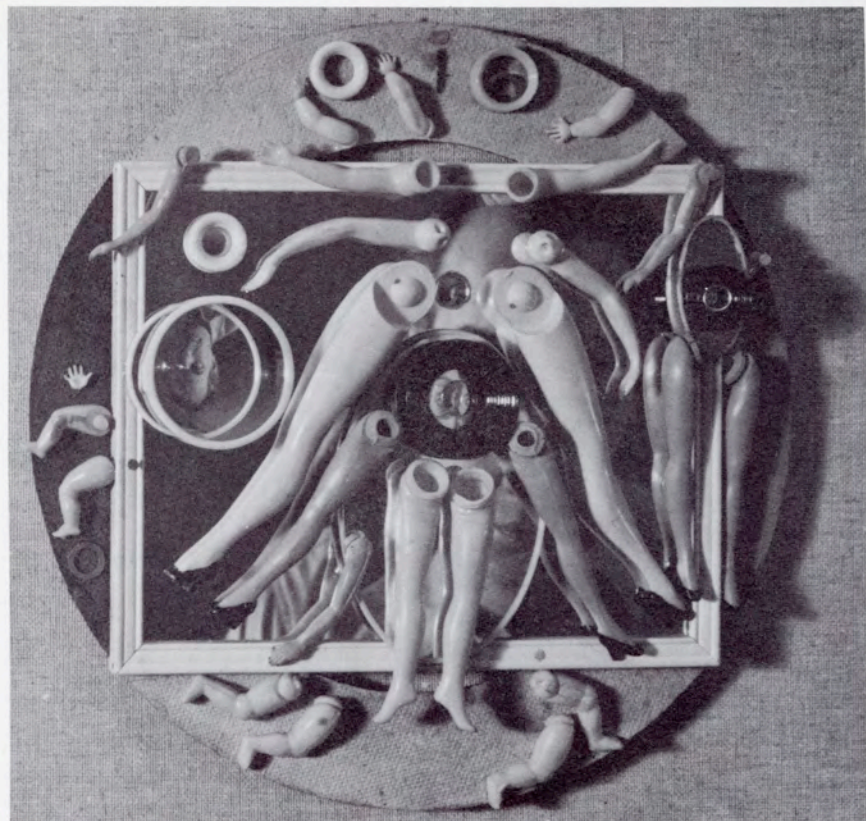
22 FIGURE IN INTERIOR, 1958

*Collection, Sterling Holloway,
California*



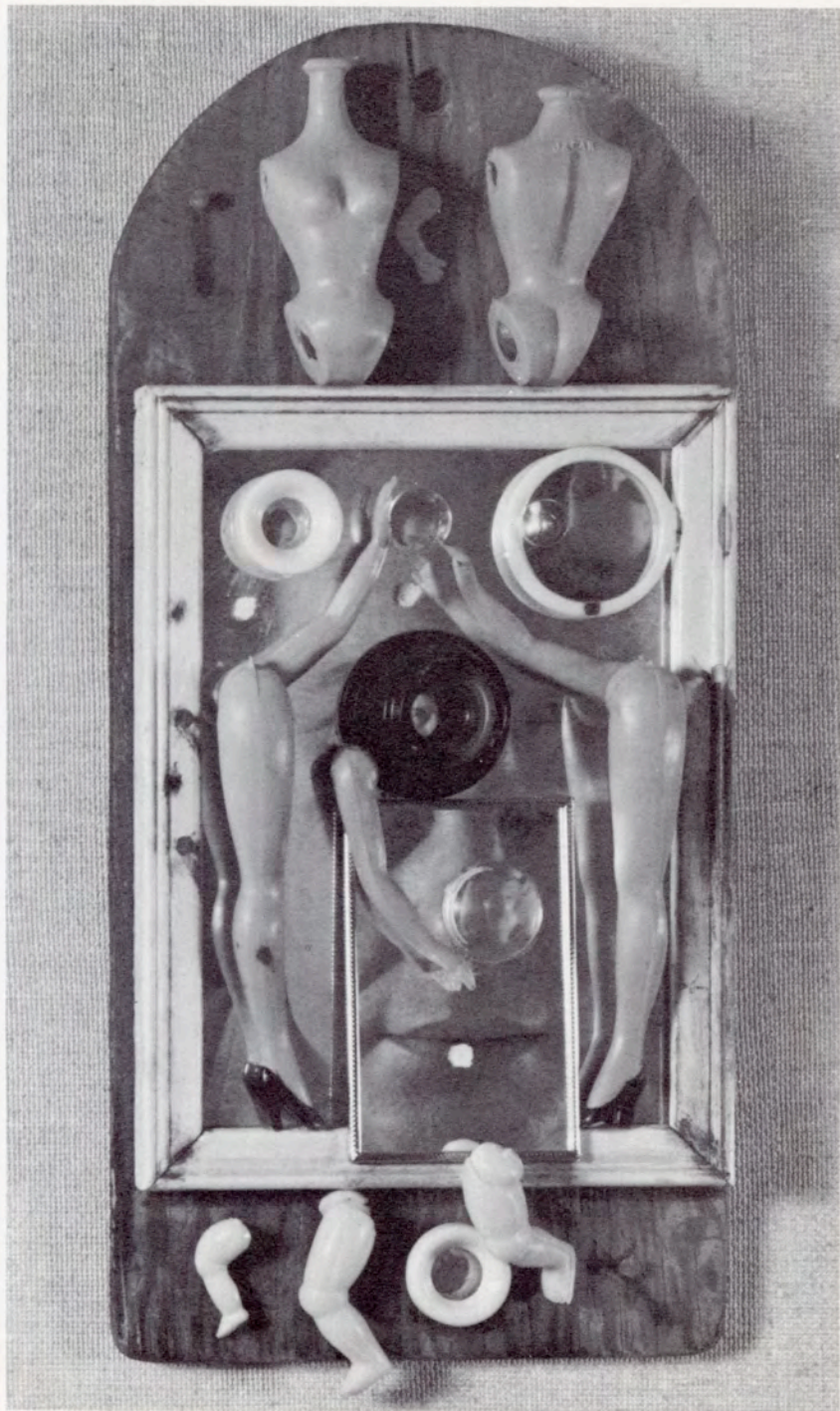
25 INCUBUS, 1959

Private Collection



34 VESTIBULE (PHENOMENOLOGY OF MIRRORS III), 1962 PHOTO BY ARRON SISKIND

Collection of the Artist

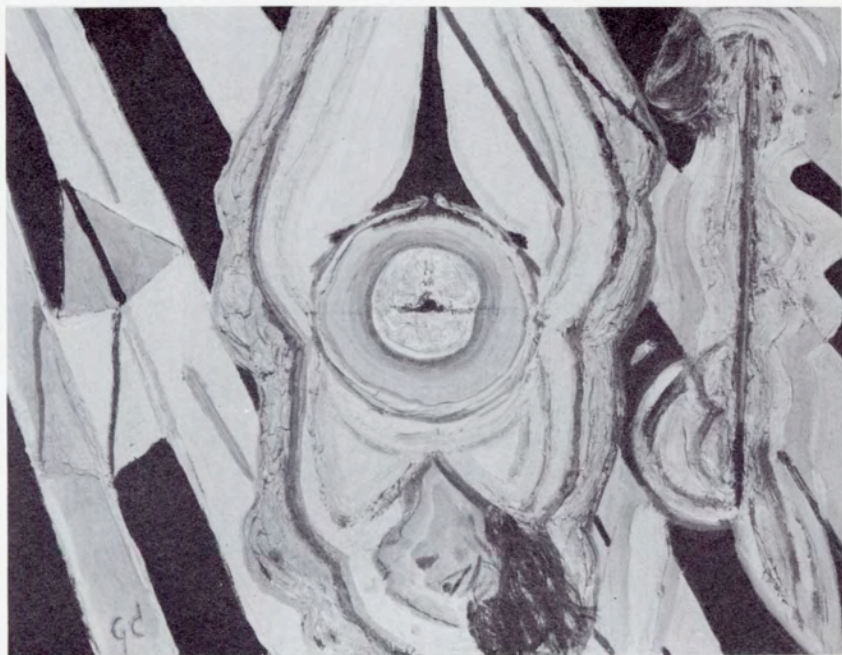


31 PORTICO (PHENOMENOLOGY OF MIRRORS II), 1961-62 PHOTO BY AARON SISKIND



37 SABINE WOMEN, 1963

Minneapolis Art Institute



40 FLESH PAINTING XI, 1964

Collection of the Artist



43 TIME AND A HALF, 1965

Private Collection

The following comments were made by the artist for the Guggenheim Foundation Board. Mr. Cohen has kindly permitted their use in this catalogue.

*See Statement of Plans
attached*

BIOGRAPHICAL CHRONOLOGY

- 1919 Born in Chicago, Illinois
- 1930-36 Early education in Chicago schools
- 1937-41 Art Institute of Chicago
Isaacs Scholarship (1938-39)
Collbaugh Scholarship (1939-40)
President, Art Students League (1940)
- 1942 Married, Constance Teander (also an artist)
- 1946 Drake University, Des Moines (Liberal Arts)
Art Institute of Chicago (B. F. A.)
- 1946-48 University of Chicago (residence work for M.A. and Ph.D. in the History of Art)
- 1948 Instructor of Art, Univ. College and College of Liberal Arts, Northwestern University
Exhibition Momentum, Chicago (juried show)
- 1949 "Second Group Show," Bordelon Gallery, Chicago (invitational)
- 1950 54th Annual Exhibition Artists of Chicago and Vicinity, Art Institute of Chicago (juried show)
Exhibition Momentum (juried show)
Bordelon Gallery, Chicago (one-man show)
- 1951 Contemporary Art Workshop, Chicago (teaching appointment)
Institute of Related Arts, Wilmette (teaching appointment)
55th Annual Exhibition Artists of Chicago and Vicinity, Art Institute of Chicago (juried show)
- 1951 57th Annual Western Artists Exhibition, Denver Art Museum (juried show)
Exhibition Momentum (juried show)
Michigan Avenue Exhibition (juried show)
"Thirty Illinois Artists," Milwaukee Art Center (invitational)
National College of Education Exhibition, Chicago (invitational)
Contemporary Art Workshop, Chicago (invitational)
- 1951-52 Evanston Art Center (teaching appointment)
- 1952 Exhibition Momentum (juried show)
12th Annual Exhibition, Society for Contemporary American Art
Art Institute of Chicago (invitational show)
Hyde Park Art Center, Chicago (invitational show)
- 1952-58 Assistant Professor of Art, College of Liberal Arts, Northwestern University (teaching appointment)
- 1953 "Work of Artists of Chicago and Vicinity," North Shore Art League, Winnetka, Ill.
(first prize, juried show)
Baldwin Kingrey, Chicago (invitational show)
- 1954 The Cliffdwellers, Chicago (one-man show)
- 1955 Exhibition Momentum (juried show)
"Christmas Group," Zabriskie Gallery, New York (invitational show)
"The Gallery Collection: Painters of Promise," Alan Gallery, New York (invitational show)
Zabriskie Gallery, New York (one-man show)
- 1955 Scott Hall, Northwestern University (one-man show)
Glencoe Public Library (one-man show)
- 1956 William and Bertha Clausmann Prize, 59th Annual Exhibition of Artists of Chicago and Vicinity, Art Institute of Chicago
William and Noma Copley Foundation for the Creative Arts and Sciences Award, "For the Artist's achievements in the field of painting."
16th Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational show)
Exhibition Momentum, Chicago (juried show)
- 1956-57 Institute of Design, Illinois Institute of Technology (teaching appointment)
- 1957 Exhibition Momentum, Chicago (juried show)
"New Talent, U.S.A.," Museum of Modern Art, New York (invitational)
17th Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational)
- 1958 Univ. of Nebraska Annual, Lincoln (invitational)
Worcester Art Museum (invitational)
Third Annual Ravinia Festival, Highland Park, Ill. (invitational)
- 1958-59 The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture
(invitational show)
President's Fellow, Northwestern University
Alan Gallery, New York (one-man show)
- 1958-63 Associate Professor of Art, Northwestern University
- 1959 Art Institute of Chicago, 62nd Annual Exhibition, Artists of Chicago and Vicinity (juried show)
"New Talent in the U.S.A.," American Federation of Art, circulated show (invitational)

- 1959 26th Biennial of Contemporary American Painting, Corcoran Gallery of Art, Washington, D.C.
(invitational)
"Group 3" (invitational), Douglass College, Rutgers Univ., Brunswick, N.J.
"Beyond Painting," Alan Gallery, New York (invitational)
"The New Chicago Decade," Durand Art Center, Lake Forest College (invitational)
Richard Feigen Gallery, Chicago (invitational)
Indiana University (invitational)
Alan Gallery, New York (one-man show)
- 1960 63rd Annual Exhibition of Chicago and Vicinity, Art Institute of Chicago, Renaissance Prize
Contemporary Arts Center, Houston, Texas (invitational)
Jefferson Place Gallery, Washington, D.C. (invitational)
San Francisco Museum of Art (invitational)
20th Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational)
Fifth Annual Exhibition, Hyde Park Art Center, Chicago (invitational)
North Shore Art League, Winnetka (invitational)
Arts Club of Chicago (invitational)
The Cliffdwellers, Chicago (invitational)
Richard Feigen Gallery, Chicago (one-man show)
- 1960-61 Kleiner Foundation Grant for travel abroad (\$10,000)
- 1961 64th American Annual Exhibition of Painting and Sculpture, Art Institute of Chicago (invitational)
- 1961-62 "The Art of Assemblage," Museum of Modern Art, New York; Dallas Museum of Art; San Francisco
Museum of Art (invitational)
- 1962 "Huit Artistes de Chicago," Galerie du Dragon, Paris (invitational)
"Wit and Humor," Arts Club of Chicago (invitational)
22nd Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational)
Richard Feigen Gallery, Chicago, drawings (one-man show)
65th Annual Exhibition, Artists of Chicago and Vicinity, Art Institute of Chicago, Willia H. Bartels
Prize (juried show)
- 1962-63 "Recent Painting, U.S.A. — The Figure," Museum of Modern Art; Columbus Gallery of Fine Art;
Colorado Springs Fine Arts Center; Baltimore Museum of Fine Art; City Art Museum of St. Louis;
San Francisco Museum of Art; Walker Art Center, Minneapolis (invitational)
- 1963 66th American Annual Exhibition of Painting and Sculpture, Art Institute of Chicago, Campana Prize
(juried show)
"De A a Z, 1963," American Cultural Center, Paris (invitational)
"Directions — Painting, U.S.A.," San Francisco Museum of Art (invitational)
23rd Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational)
Chicago Public Library (invitational)
Feigen Herbert Gallery, New York (one-man show)
Feigen Palmer Gallery, Los Angeles (one-man show)
- 1963 to present Professor of Art, Northwestern University
- 1963-64 Richard Feigen Gallery, Chicago (one-man show)
- 1964 24th Annual Exhibition, Society for Contemporary American Art, Art Institute of Chicago
(invitational)
"The Chicago School: 1948-1954," Hyde Park Art Center, Chicago (invitational)
"Spectrum 1964," Temple Judea, Skokie (invitational)
- 1964-65 "Man: Glory, Jest and Myth," San Francisco Museum of Art (invitational)
- 1965 "Twelfth Exhibition of Contemporary American Painting and Sculpture, Krannert Art Museum, Univ.
of Illinois, Urbana (invitational)
Richard Feigen Gallery, New York (one-man show)
San Francisco Museum of Art (invitational)
La Jolla Museum of Art, La Jolla, California (one-man show)
Ford Foundation Grant, Artist-in-Residence, La Jolla Museum of Art

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