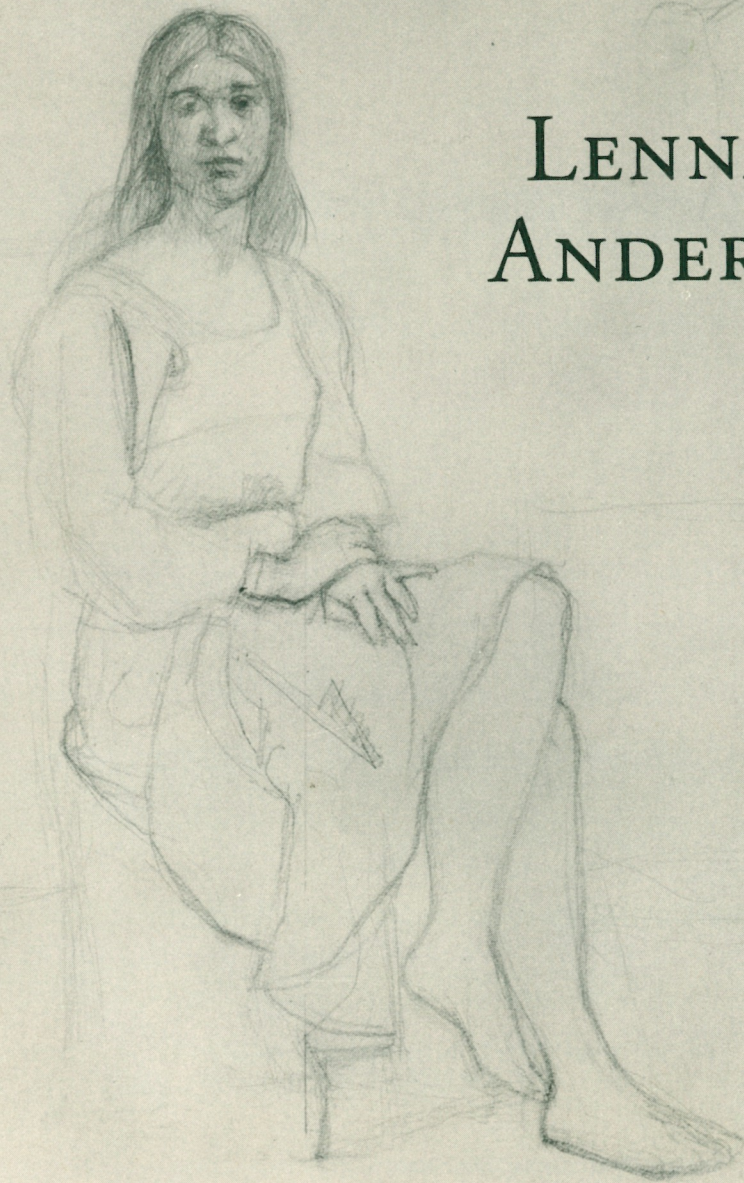


LENNART
ANDERSON



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Lennart Anderson

Drawings and Paintings

April 6 to 30, 2000

RIDER UNIVERSITY GALLERY

Student Center, 2083 Lawrenceville Road

Lawrenceville, New Jersey 08648

MONDAY-THURSDAY 2 TO 8, FRIDAY-SUNDAY 2 TO 5

This exhibition is funded in part through a grant from the
Mercer County Cultural and Heritage Commission/New Jersey State Council on the Arts/Department of State.

COVER: *Barbara S.*, 1976 (detail). Pencil on paper, 15¼ x 13 inches

Introduction

ON BEHALF OF Rider University, I wish to thank the artist Lennart Anderson for allowing us to present this exhibition of his drawings and paintings.

This exhibition has a two-fold purpose: first, to bring to the Rider community one of the most important figurative artists and teachers working today; second, to show, for the first time in our area, a number of the artist's classroom and studio drawings along with his paintings.

My special thanks go to Mr. Anderson's New York Gallery, Salander-O'Reilly, and its representatives Leigh Morse and Eric T. Larsen for their kind assistance in organizing the materials needed for this exhibition. I would also like to thank Jennifer Concha, Jenelle Lombardo and Jon Becan, students enrolled in the Rider University Gallery Management Independent Study Program, for their valuable assistance, enthusiasm and especially hard work in organizing and mounting this exhibition.

What separates Lennart Anderson from many of the contemporary figurative artists working today, is his continual pursuit of his figurative aesthetic vision since he became recognized in the early 60's. He has remained unswayed by the various trends, tastes and fashions that the art world has presented.

For Mr. Anderson, working from reality/nature is a continual surprise because, as Mr. Anderson

stated, "It resists being copied." Teaching, drawing and painting has had an important influence on his work. The classroom experience has allowed him to demonstrate to his students ways to define and record the relevant visual interplay between reality and imagination which he, in turn, struggles with in his own studio work. What links both the classroom and studio experiences, is Mr. Anderson's constant investigation of, and desire to, discover and analyze the visual elements, such as location, proportions, light and dark, and the compositional arrangements as imagined and seen. Mr. Anderson calls this, "The thinking eye," that is, how an accumulation of marks placed in the correct visual positions to one another can reveal the, "...qualities of tone and scale, before distinguishing it as a specific object."

As Wallace Stevens wrote, "Sometimes, I believe most in the imagination for a long time, and then, without reasoning about it, turn to reality and believe in that and that alone. But both of these things project themselves endlessly and I want them to do just that."

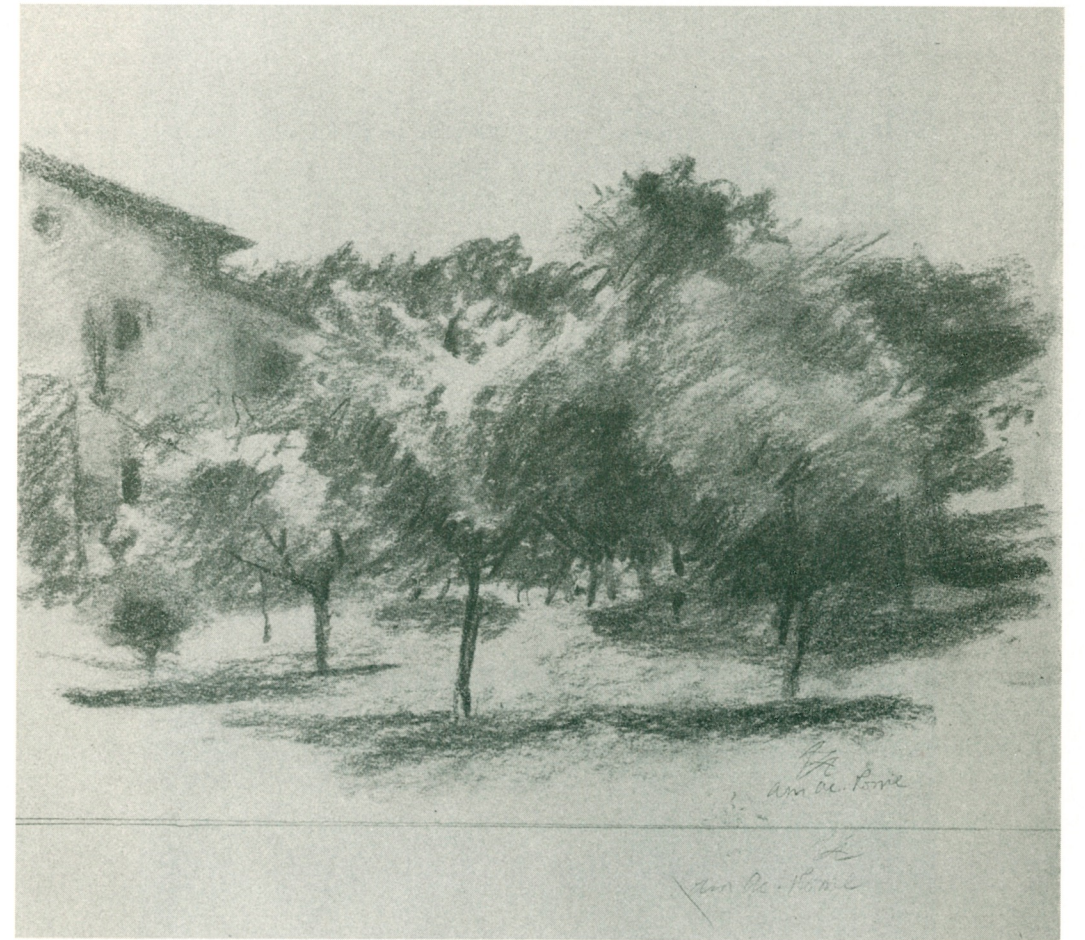
Harry I. Naar
Professor of Fine Arts
Director, Rider Art Gallery

Drawing for Painting

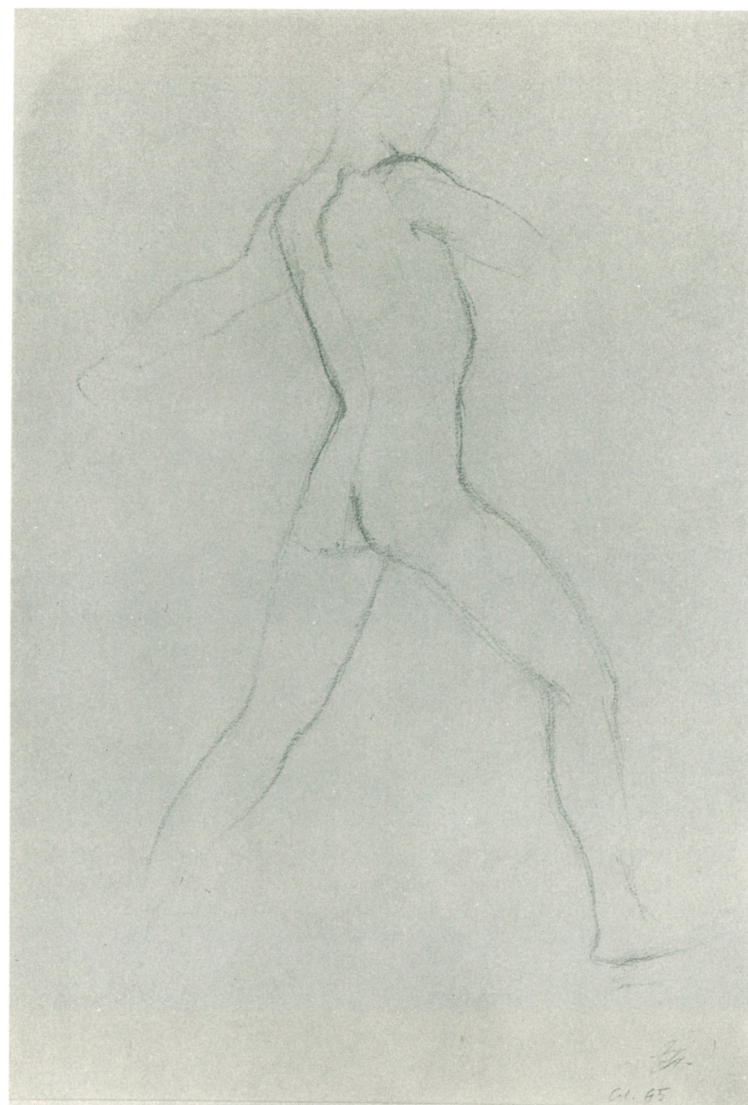
THESE FIGURE DRAWINGS were done in class with poses lasting five, ten or twenty minutes. I always begin with a measurement that encompasses the length of the figure. The problem is then one of width. Using a standing figure, I take a measurement from a specific point, usually under the foot that bears the weight, to a specific point, perhaps at the bottom of the crotch. This measurement, taken at arm's length, is held on a pencil. The pencil is then raised until the thumb, which was at the foot, is found at the point of the crotch. The point of the pencil is now found at a specific point in the face. I now have three points. The distance from the first to the second, and the second to the third, is the same. I then decide on the size of the figure I want to draw, and place my points accordingly on the page. These points are regarded as true. The bottom and middle points are fixed. The top may wander to the left or right based on the movement of the model during the pose.

My drawing develops from these points by a series of guesses, casting lines about trying to get a feeling for the mass, asking questions: How near? How far? Is it above this point or below? Is it to the right or the left? I have no aim to finish in the time allowed, but to feel that everything is tending to its proper place. I concentrate on place rather than thing. This is especially important for painting, because I feel I can move a place more easily than a thing—for instance, a hand. In painting, certain qualities of place, such as tone and scale, can be dealt with before distinguishing it as a specific object. Paint has an advantage here in that it can approximate a visual effect more directly and completely. I find that working this way emphasizes relationships rather than subjects, and maintains spontaneity through the process.

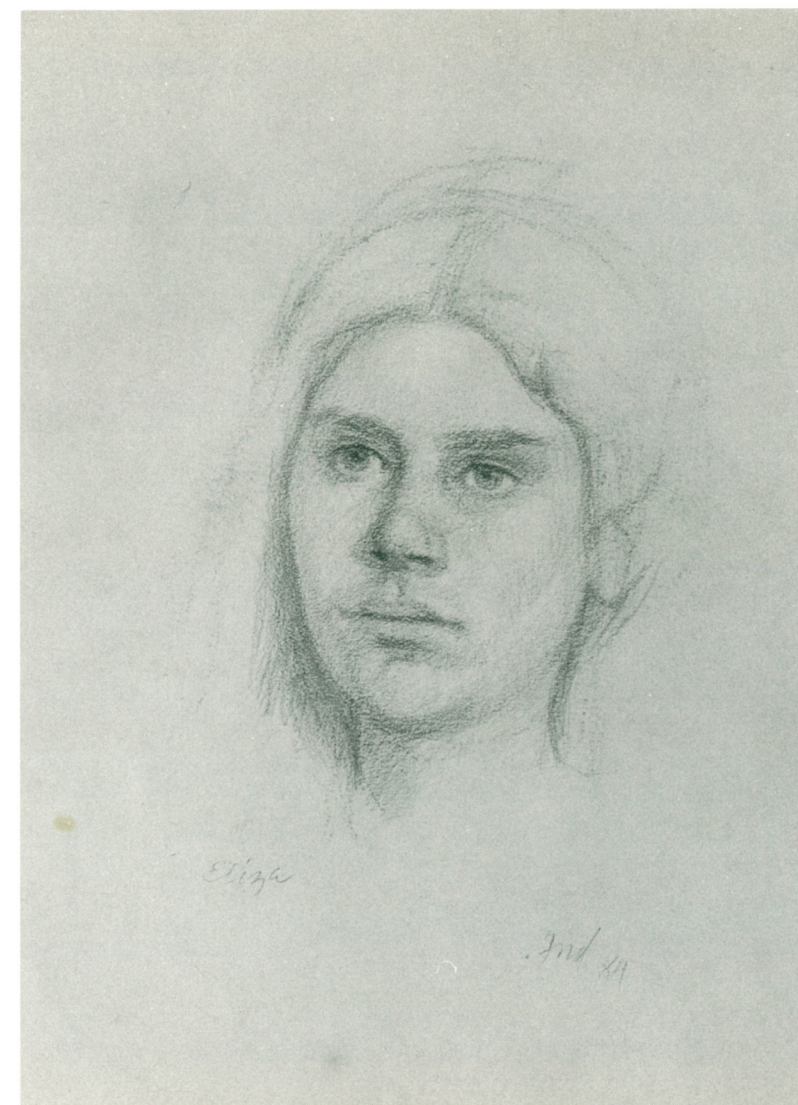
Lennart Anderson



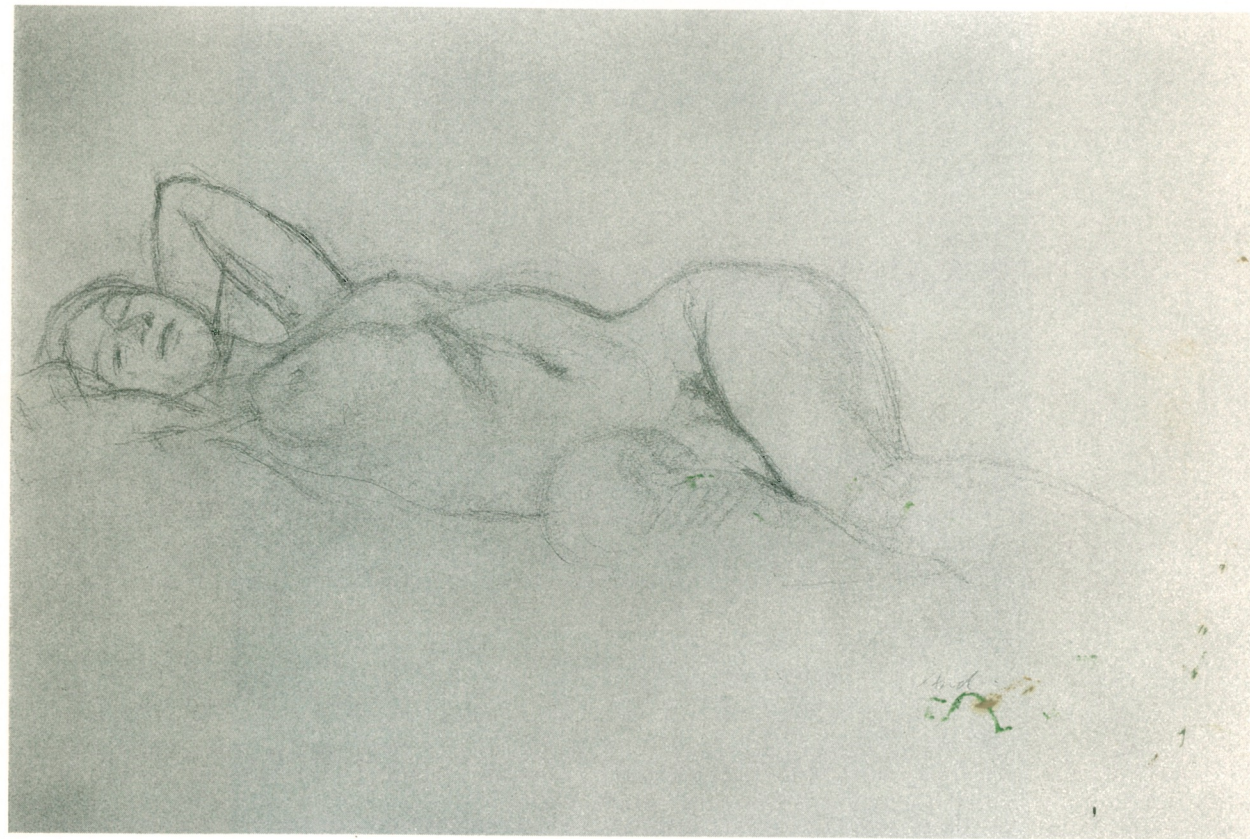
1. *Grounds at the American Academy in Rome*, 1959. Charcoal on paper, 9¾ x 10⅞ inches



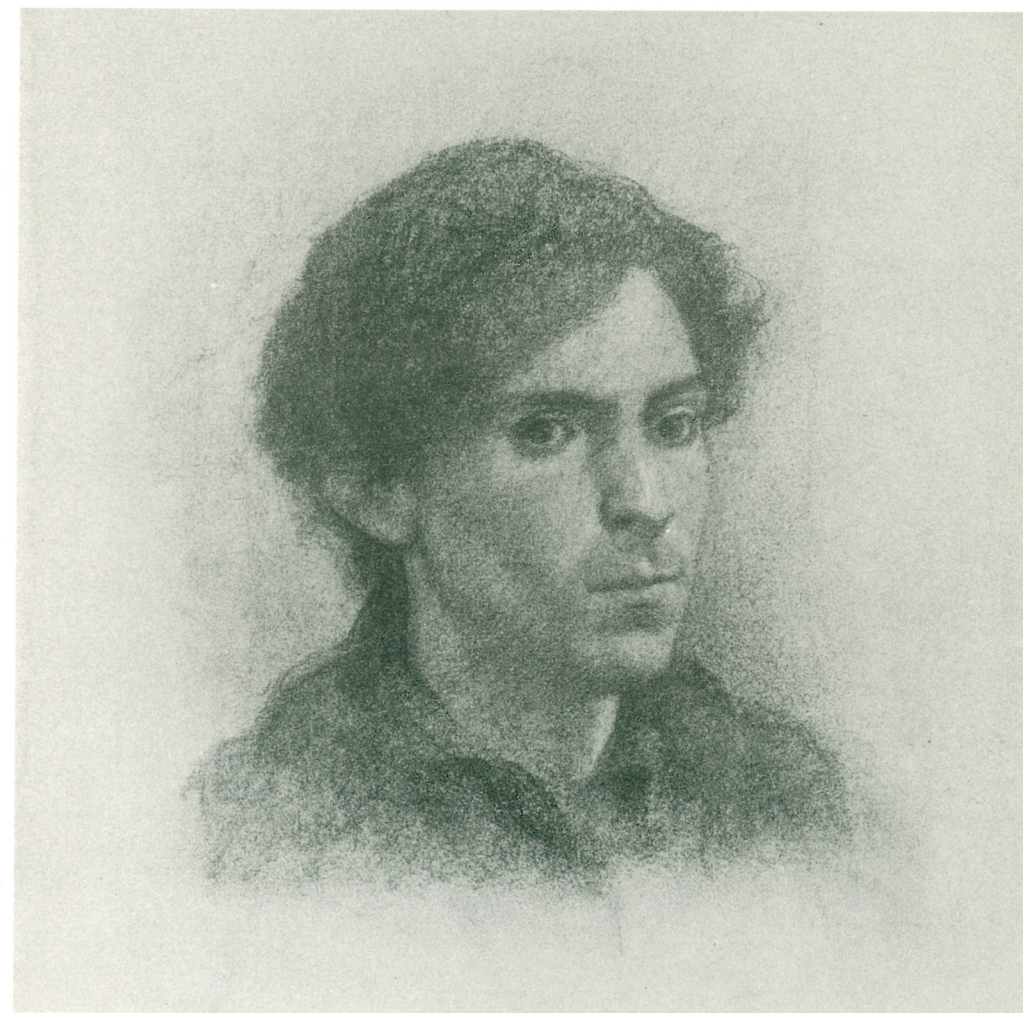
2. *Bachanalia Figure*, 1965. Pencil on paper, 11¼ x 8½ inches



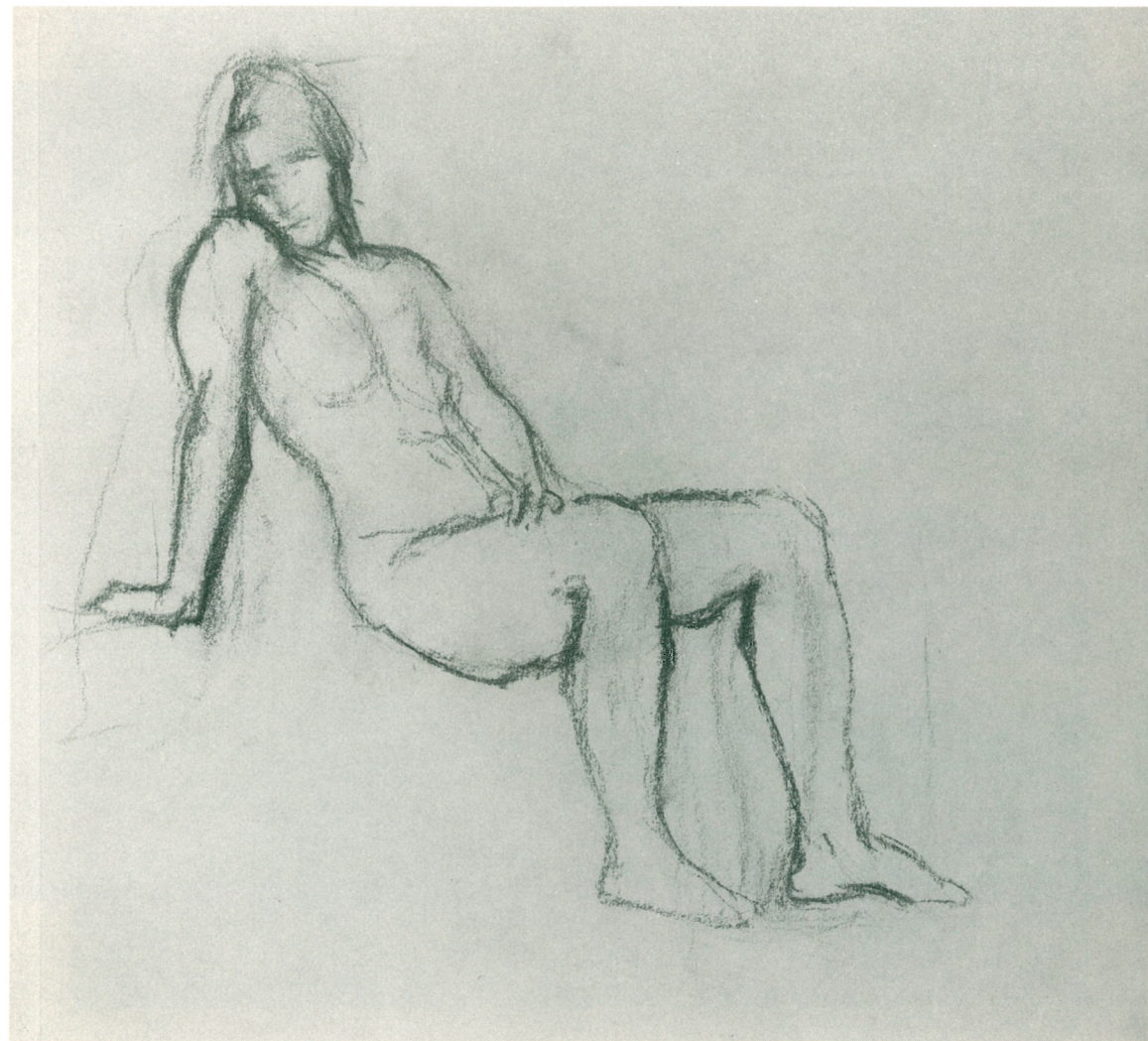
3. *Eliza*, 1984. Pencil on paper, 10 x 7½ inches



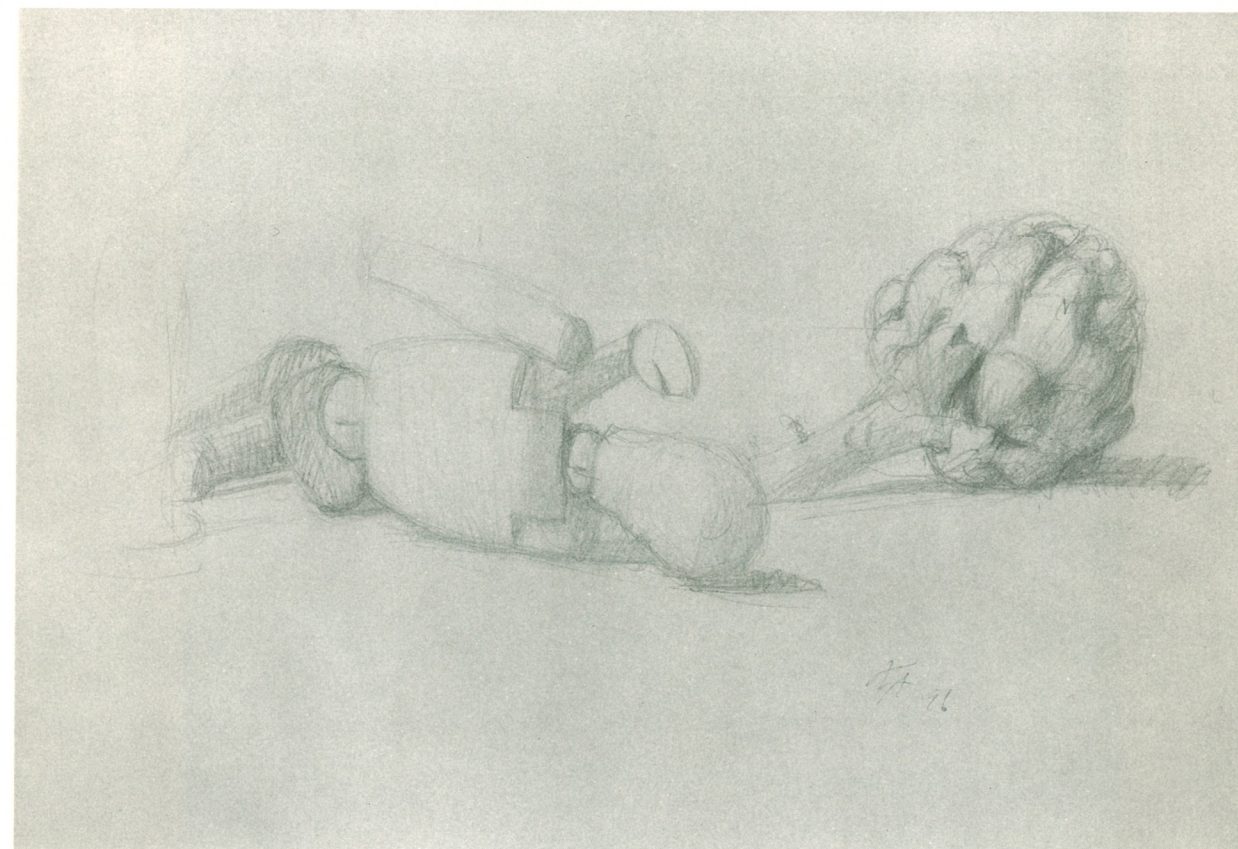
4. *Reclining Female Figure*, 1984. Pencil on paper, 11½ x 15¼ inches



5. *Orrin*, 1986. Charcoal on paper, 10¾ x 10¼ inches



6. *Seated Female Figure*, 1994. Charcoal on paper, 10 $\frac{3}{8}$ x 12 $\frac{1}{8}$ inches



7. *Artichoke and Mannequin*, 1996. Pencil on paper, 11 $\frac{1}{2}$ x 15 $\frac{1}{4}$ inches



8. *Standing Male Figure*, 1997. Charcoal on paper, 13½ x 8⅞ inches



9. *Jeanette*, 2000. Charcoal on paper, 10¼ x 8⅞ inches

Lennart Anderson

Born August 22, 1928

EDUCATION

1946–50

Art Institute of Chicago, B.F.A.

1950–52

Cranbrook Academy, M.F.A.

1954

Art Students League (studied with Edwin Dickinson)

ONE-PERSON EXHIBITIONS

2000

Rider University Gallery, Lawrencville, NJ,

Lennart Anderson: Drawings and Paintings

1999

Salander-O'Reilly Galleries, New York, NY,

Paintings

1997

Salander-O'Reilly Galleries, New York, NY,

Lennart Anderson: Landscapes

1996

Denver Art Museum, Denver, CO, *Lennart*

Anderson: Three Idylls

1995

Salander-O'Reilly Galleries, New York, NY,

Lennart Anderson: Three Idylls

1992

Delaware Art Musuem, Wilmington, DE

Davis & Langdale Company, New York, NY

1991

Davis & Langdale Company, New York, NY

1988

Hollins College Art Gallery, Roanoke, VA

1986

The Rotunda Gallery, Brooklyn, NY

1985

Davis & Langdale Company, New York, NY

1984

The Darien Library, Darien, CT

Davis & Langdale Company, New York, NY, *Drawings*

1982

William Crapo Gallery, Swain School of Design, New Bedford, MA

1981

Davis & Langdale Company, New York, NY

1976

Suffolk Community College, Long Island, NY

Davis & Long Company, New York, NY

1974

Meredith Long and Company, Houston, TX

1972

Graham Gallery, New York, NY

1970

Bard College, Annandale, NY

1969

Graham Gallery, New York, NY

1967

Graham Gallery, New York, NY

1963

Graham Gallery, New York, NY

1962

Tanager Gallery, New York, NY

GROUP EXHIBITIONS

1999

The Art Institute of Southern California,

Indomitable Spirits

1996

Aspen Art Museum, Aspen, CO, *Private*

Worlds: 200 Years of American Still Life

Painting. December 19, 1996–April 6,

1997

Hopper House Art Center, Nyack, NY,

Realism at 7 A.M., November

1995

Salander-O'Reilly Galleries, New York, NY,

John Dubrow, Lennart Anderson, Leland Bell, Graham Nickson

1994

Salander-O'Reilly Galleries, New York, NY

1993

Gerald Peters Gallery, Santa Fe, NM, *Still Life 1963-1993*

Carloten Art Gallery, University of Wisconsin, Stevens Point, WI, *Drawing on the Figure*

1992

Contemporary Realist Gallery, San Francis-

co, CA, *New American Figure Painting*

1990

Oglethorpe University Art Gallery, Atlanta,

GA, *Art with a View*

1989

Memorial Art Gallery, University of

Rochester, NY, *Direct Response:*

Contemporary Landscape Painting

1988

National Academy of Design, New York,

NY, *163rd Annual Exhibition*

Montserrat College of Art, Beverly, MA,

Fictional Images: Tableaux, Allegory, Nar-
ration

1987

American Academy and Institute of Arts

and Letters, New York, NY, *Portraits*

from the American Academy and

Institute of Arts and Letters

1986

The Hudson River Museum, Yonkers, NY,

Form or Formula: Drawing and Drawings

1985

Museum of the Borough of Brooklyn,

NY, *From Brooklyn to the Sea: Ships, Sea-*

farers and New York Harbor

One Penn Plaza, New York, NY, *Contempo-*

rary American Still Life

Hermitage Foundation Museum, Norfolk,

VA, *The Still Life*

The Art Museum at Florida, International

University, Miami, FL, *American Art*

Today: Still Life

1985

Robert Schoelkopf Gallery, New York, NY,

Recent American Portraiture

1984-85

Robert Schoelkopf Gallery, New York, NY,

Nine Realist Painters Revisited: 1936-1984

1984

Robert Schoelkopf Gallery, New York, NY,

Recent American Still Life Paintings

Artists' Choice Museum, New York, NY,

Artists' Choice Museum: The First Eight Years

The Allen Priebe Art Gallery, The University

of Wisconsin at Oshkosh, WI, *Modern*

Masters of Classical Realism

The Maryland Institute, College of Art, Bal-

timore, MD, *Drawings by Contemporary*

Artists

Attrium Gallery, The University of Con-

necticut at Storrs, CT, *Two Figurative*

Painters: Lennart Anderson and Philip

Pearlstein

Forum Gallery, New York, NY, *Drawings,*

Drawings, Drawings

1983

Artists' Choice Museum, New York, NY,

Bodies and Souls

Charles More Gallery, Philadelphia, PA,

Intimate Still Life

One Penn Plaza, New York, NY, *'New*

Landscape': Contemporary Art at One

Penn Plaza

National Academy of Design, New York,

NY, *158th Annual Exhibition*

The Chrysler Museum, Norfolk, VA, *Reallegory*

Delaware Art Museum, Wilmington, DE,

Contemporary Paintings from New York

Galleries

1982–83

Museum of Fine Arts, Boston, MA *Con-*

temporary Realist Painting: A Selection

1982

Robert Schoelkopf Gallery, New York, NY,

Contemporary Arcadian Painting

Prince Street Gallery, New York, NY, *Invita-*

tional: On Color

Contemporary Arts Center, New Orleans,

LA, *Still Life/Interiors*

Fine Arts Museum of Long Island, NY,

Director's Choice

1981

Pennsylvania Academy of the Fine Arts,

Philadelphia, PA, *Contemporary Ameri-*

can Realism Since 1960

1980

The Brooklyn Museum, Community

Gallery, Brooklyn, NY, *Interior-Exterior:*

Figurative Artists of Park Slope

1979

Artists' Choice Museum, New York, NY,

Figurative-Realist Art

Parsons School of Design, New York, NY,

Paintings by Faculty and Visiting Artists,

MEA Program

1978

The American Academy in Rome, (New

York), *The American in Rome: Five*

Painters

Harold Reed Gallery, New York, NY, *Select-*

ed 20th Century American Nudes

Kansas City Art Institute, Kansas City, MO,

Drawing and Painting on Paper

1977

Harbor Gallery, Cold Spring Harbor, NY

Spoletto Festival, Charleston, SC, *The New*

Figurative Painting

1976

Art Institute of Chicago, Chicago, IL,

Alumni Exhibition, SAIC

Bennington College, Bennington, VT

University of Maryland, College Park, MD

Department of the Interior, Washington,

D.C., *Traveling Bicentennial Exhibition*

New Jersey State Museum, Trenton, NJ,

This Land is Your Land

1975

Museum of Fine Arts, Boston, MA, *Trends*

in Contemporary Realist Painting

The New York Cultural Center, New York,

NY, *Three Centuries of the American*

Nude

Cranbrook Academy of Art, Bloomfield

Hills, MI

The Queens Museum, Queens, NY,

New Images: Figuration in American

Painting

1974

Museum of Art, The Pennsylvania State

University, *Living American Artists and*

the Figure

1972

The Cleveland Museum of Art, Cleveland, OH

Hall Gallery, Miami, FL

Kansas City Art Institute, Kansas City, MI

Boston University, Boston, MA, *The*

American Landscape: 1972

1971

Allan Frumkin Gallery, New York, NY,

Contemporary Drawing

Columbus Gallery

1970

Baltimore Museum of Art, Baltimore, MD

St. Cloud State College, MI

State University of New York, New Paltz, NY

Skowhegan School of Painting and

Sculpture, Skowhegan, ME

1969

Skowhegan School of Painting and

Sculpture, Skowhegan, ME

Quinata Gallery, Nantucket, MA

Gallery of Modern Art, New York, NY, *Art*

Students League: Student and Faculty Show

American Academy of Arts and Letters,

New York, NY

J.L. Hudson Gallery, Detroit, MI

The Wilmington Society for Fine Arts,

Wilmington, DE

1968

Swarthmore College, PA

Ravinia Festival Association, IL, *Natives*

Return

Vassar College, Poughkeepsie, NY

1967

Carnegie Institute, Pittsburgh, PA

Yale University, New Haven, CT, *Visiting*

Faculty Exhibition

1966
Norfolk Museum of Arts and Sciences, VA,
Contemporary USA
Carnegie International, Pittsburgh, PA
1965
American Federation of Arts, New York, NY
Albright Knox Gallery, Buffalo, NY
Corcoran Gallery of Art, Washington, D.C.,
Biennial
The Wilmington Society for Fine Arts,
Wilmington, DE
1964
Carnegie International, Pittsburgh, PA
Corcoran Gallery of Art, Washington, D.C.
Drawing Society, Huntington Hartford
Gallery of Art, New York, NY
Art Lending Service, Museum of Modern
Art, New York, NY
Byron Gallery, New York, NY
Fitzgerald Gallery, New York, NY
Wadsworth Atheneum, Hartford, CT
Zabriskie Gallery, New York, NY
Wayne State University, Detroit, MI
Boston University, Boston, MA
Schoelkopf Gallery, New York, NY
Osborne Gallery, New York, NY
IBM Galleries, New York, NY, *American
Heritage*
Davis Galleries, New York, NY
Whitney Museum of American Art, New
York, NY, *Annual*
Kansas City Art Institute, Kansas City, MO,
(two-man show with Edwin Dickinson)
1963
IBM Galleries, New York, NY, *American
Heritage*
Davis Galleries, New York, NY
Whitney Museum of American Art, New
York, NY, *Annual*
Silvermine Guild, New Canaan, CT
1962
Kansas City Art Institute, Kansas City, MO
(two-man show with Edwin Dickinson)

Balin-Traube Gallery
1960
Palazzo dell'Esposizione, Rome
American Academy in Rome
1959
Palazzo dell'Esposizione, Rome
American Academy in Rome
1958
Palazzo dell'Esposizione, Rome
American Academy in Rome
March Gallery, New York, NY
1957
March Gallery, New York, NY
Tibor de Nagy Gallery, New York, NY

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Nude, 1974.
Goodyear, Jr., Frank H. Contemporary
American Realism, 1981.
Grillo, Stephen. "A Celebration of Reason:
The Drawings of Lennart Anderson,"
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pp. 2-7, illustrated.
Gussow, Alan. A Sense of Place, 1972.
Jencks, Charles. Post Modernism: The New
Classicism in Art and Architecture, 1987.
Kramer, Hilton. "Riverbank Idylls Show, A
Degas for Our Time," The New York
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Painting Volume II: The Twentieth Cen-
tury, 1990.
Raynor, Vivien. "Surveying Realism in Cele-
bration of Hopper," The New York Times,
November 24, 1996. p. 20, illustrated.
Strand, Mark. ed., Art of the Real: Nine
American Figurative Painters, 1983. pp.
137-153, illustrated.

PUBLIC COLLECTIONS

The Brooklyn Museum, New York
The Cleveland Museum of Art, Cleveland,
OH
Hirshhorn Museum and Sculpture Garden,
Washington, D.C.
Hobart and William Smith Colleges,
Geneva, NY
Minneapolis Institute of Arts, MI
Museum of Fine Arts, Boston, MA
Museum of Art, The Pennsylvania State
University, PA
Weatherspoon Gallery, University of North
Carolina, Greensboro, NC
Whitney Museum of American Art, New
York, NY
University of Virginia Art Museum,
Charlottesville, VA
Pennsylvania Academy of Fine Arts,
Philadelphia, PA
Mellon Bank, Pittsburgh, PA
Yale Law School, New Haven, CT (Portrait
of Dean Harry Wellington)
Yale University, New Haven, CT (Portrait
of President A. Bartlett Giamatti)
Harvard Club of New York City (Portrait of
President Richard Kimball)
Delaware Art Museum, Wilmington, DE

RIDER UNIVERSITY GALLERY

Lawrenceville, New Jersey