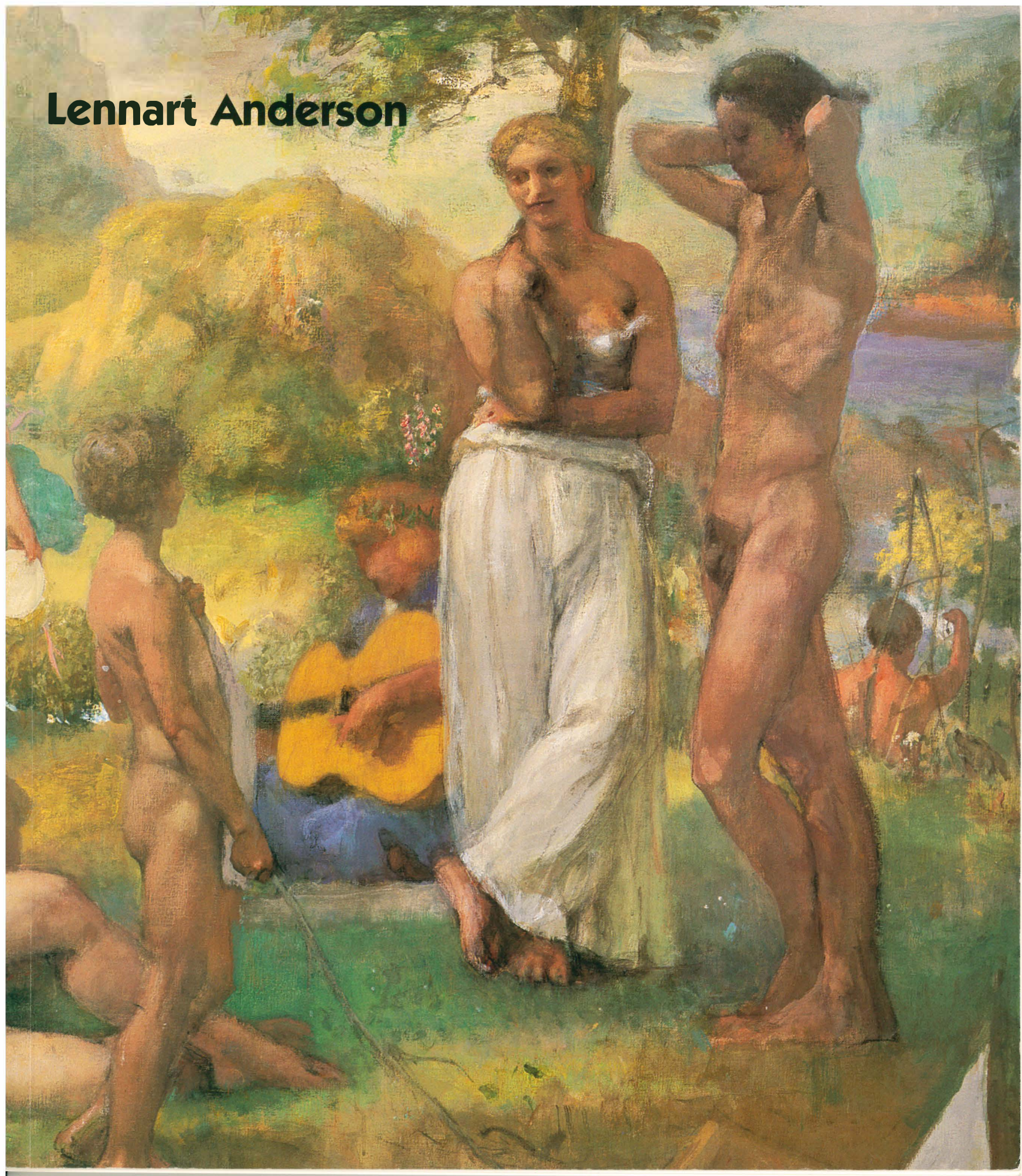


Lennart Anderson



Lennart Anderson

Paintings

1953 to 2002



1. *Idyll III* (in progress), 1977–2002. Acrylic on canvas, 77¼ x 96 inches

Lennart Anderson

Paintings
1953 to 2002

Salander-O'Reilly Galleries

New York

Notes on the Paintings of Lennart Anderson

Oh, those Greeks! They knew how to live. What is required for this is to stop courageously at the surface, the fold, the skin, to adore appearance, to believe in forms, tones, words, in the whole Olympus of appearance. Those Greeks were superficial—out of profundity!

—Friedrich Nietzsche

NIETZSCHE'S APHORISM praises an instinct he thought central to the classical temperament and to the character of artists. A love for the world as it is begins in the love of appearance, and, in Nietzsche's view, an artist's attachment to forms and surfaces is a model disposition toward life. Lennart Anderson's work is passionately involved with appearance, both the look of things and their embodiment in paint. The experience of touch, the evanescence of light and the air that envelops every perceived thing are Anderson's subject. Each moment of perception, freighted with desire, must be given a form on the painted surface. Nietzsche's claim of profundity for the love of appearance, specifically surfaces, illuminates a long line of development in Anderson's work.

Anderson's feeling for "the tactile identification of paint with form" and the objective interpretation of appearance are inseparable themes and the poetic center of his achievement. The painted surface grows from a gestural involvement with mark to a mosaic of shape. Images are built up and rephrased and his painting process is never concealed. The range of his differentiated applications of paint can be seen in the studies for the Roman street scene, and here, very clearly, one sees how de Kooning and Degas are kindred temperaments. Anderson's gestural approach, if not his subject matter, was in tune with prevailing expressionistic principles. The street scenes and the 1955 sketch for a bacchanal have a resonance with de Kooning and Gorky—as if these works were a rethinking of narrative founded on the formal urgency of abstraction.

The silhouettes of the objects depicted in *Still Life with White Pitcher* (fig. 1) and of figures in the Street Scenes from the 1950s create an abstract dance with the surrounding space. Both the still life and street scenes share palettes of grays, with occasional muted notes of red, blue and yellow. This color and frieze-like arrangement of forms recalls Poussin—the artist with whom Anderson was most concerned.



Fig. 1 *Still Life with White Pitcher*, 1956–58. Oil on canvas, 26 x 34 inches. Private collection



Fig. 2 *Admiration*, 1997. Oil on muslin over masonite, 11 x 14 inches.

The companions to *Still Life with Earthenware Vessel* (cat. no. 10) are a series of lone figures that lead to his monumental *Portrait of Barbara S.* (cat. no. 12). *St. Mark's Place* (cat. no. 11), also from these years, is the most psychologically complex of the street scenes. The pictures retain the architectural solidity of the earlier work but a change develops in his feeling for the objects. Though only a small piece of the painting, the gravitational pull that exists between the boy hanging on the lamppost and the woman on the stairs charges the stillness of the scene. The encounter is intensified by Anderson's use of tangent shapes and linear elements to define objects and figures that may overlap yet barely touch. As the object's psychological presence intensifies the ensembles become more spare and the space surrounding them expands.

Crusts of paint coalesce and reveal sunlit figures in *Apollo and the Three Graces* (cat. no. 18) and shimmering fruit and salt shakers in the still lifes. Whether invented or painted from life, the imagery simultaneously crystallizes and dissolves in the scumbled atmosphere. Their solidity owes to a quality clearly seen in the talisman-like bacchanal, included as a painting within a painting, in *Portrait of Barbara S.* The small version of the 1955 bacchanal is composed of shapes that digest the figures and landscape into a tightly knit arabesque (fig 3).

There is a wit in Anderson's temperament that is important to the paintings' meaning. It is in the self-effacing eloquence of his touch and in many of his choices of imagery: the ruptured popcorn maker that stands in for the empty tomb; the cabbages whose ruffs resemble the attire of Velasquez's infantas; the dogs in both the third *Idyll* (cat. no. 1), the *Apollo* picture and the restaging of one of Degas's monotype brothel scenes with a studio mannequin and a plaster sculpture fragment (fig. 2). When I first saw *Apollo and the Three Graces* with its nymphets erupting from the landscape, the beagle and the god advancing up the hill, my response was delight and laughter. I don't for a minute think that Anderson intends a joke or a satire, but the picture acknowledges itself as fiction, and, in the most generous way, unites Titian and Degas with the "fervent young soul" who became the mature painter of today.

The appearance of Apollo in a landscape suffused with the presence of the graces seems fitting because Anderson is the most Apollonian of contemporary figure painters. Apollo is the god of light and represents the principles of structure and individuation. Concerned with light and balance and using the musical resources of harmony and rhythm, Anderson has searched for just boundaries among the objects of perception and imagination. Apollo's encounter with the playful and languid eroticism of the graces reminds me once more of the classical temperament that seeks the integration of all life's oppositions.

I think the Idylls imagine a paradise, opened by the senses, in the here and now. This is never insisted on, only implied in the tension between the image and the painted fact. Anderson has pursued the Idylls for over twenty years and they are much more complex in their ambition than their light-hearted tone would suggest. The realist particularity of the figures argues with any effort to dismiss them as fantasy. Anderson's formal concern with structure, light, atmosphere and painting's mysterious relationship to sensuality are all found here. These also are a conversation with Titian, Poussin, Ingres and Degas, but Anderson's quotations and references are so personal, so internalized, that they amount to an interpretation of the lines of descent within the tradition he so successfully extends.

Scott Noel

Philadelphia, July 30, 2002



Fig. 3 *Bacchanal*, 1955. Oil on canvas board, 16 x 20 inches.

2. *Still Life with Shell and Pine Cone*, 1953. Oil on canvas, 8 x 10 inches

COLLECTION OF EUGENE A. CARROLL



3. *Street Scene*, 1955–57. Oil on canvas, 47¾ x 57 inches

PALMER MUSEUM OF ART OF THE PENNSYLVANIA STATE UNIVERSITY



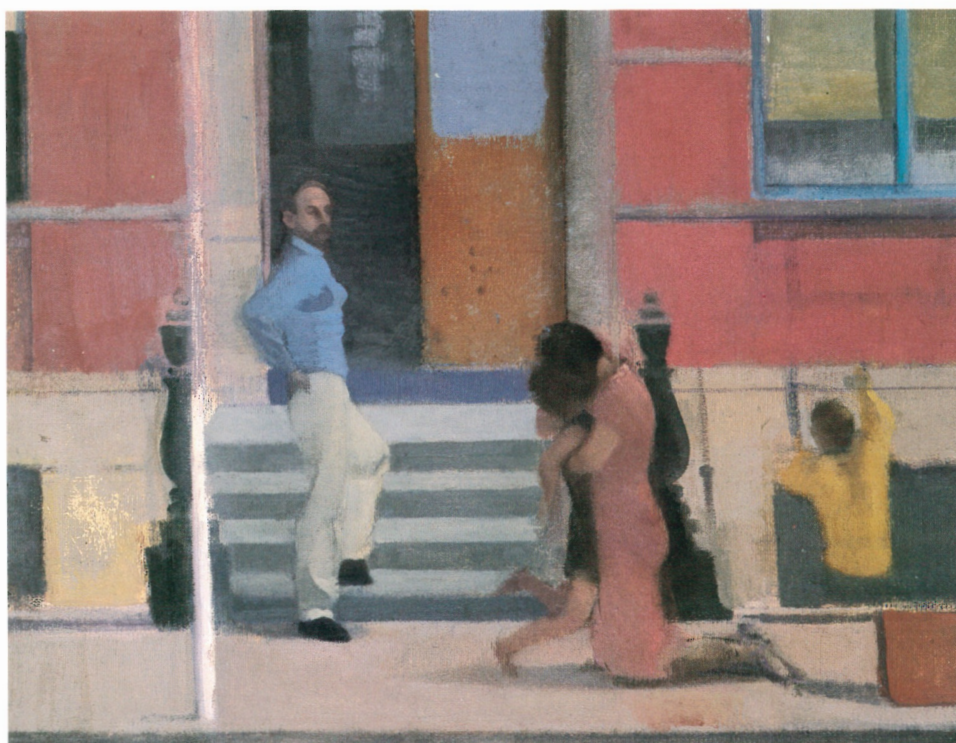
4. *Street Scene*, 1961. Oil on canvas, 77 x 99 inches

COLLECTION OF MELLON FINANCIAL CORPORATION



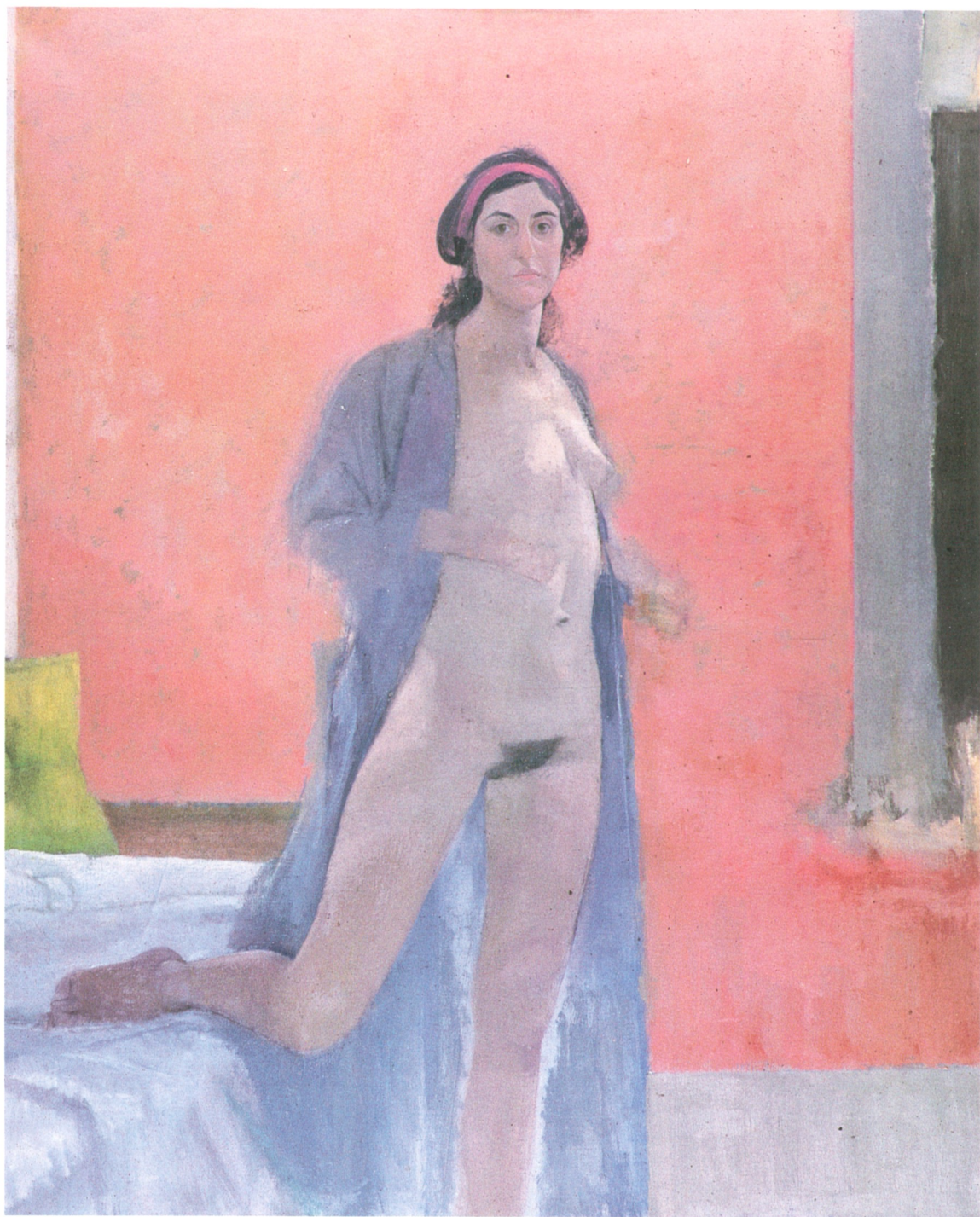
5. *Street Scene*, 1961. Oil on canvas, 14 x 18 inches

COLLECTION OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION, GIFT OF JOSEPH H. HIRSHHORN, 1966



6. *Nude*, 1962–64. Oil on canvas, 50½ x 42 inches

COLLECTION OF THE BROOKLYN MUSEUM, JOHN B. WOODWARD FUND 66.84



7. *Still Life with Table*, 1964. Oil on canvas, 40 x 50 inches

COLLECTION OF EDMUND P. PILLSBURY, PhD



8. *Still Life on Mantelpiece*, 1967. Oil on canvas, 16 x 19 inches



9. *Seated Nude*, 1964. Oil on canvas, 59 x 50 inches



10. *Still Life with Earthenware Vessel*, c. 1972–73. Oil on canvas, 60 x 50¼ inches

COLLECTION OF THE BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE. GIFT OF AMERICAN ACADEMY OF ARTS AND LETTERS, CHILDE HASSAM FUND



11. *St. Mark's Place*, 1970–76. Oil on canvas, 94 x 75 inches

COLLECTION OF THE BAYLY ART MUSEUM OF THE UNIVERSITY OF VIRGINIA

MUSEUM PURCHASE WITH FUNDS FROM THE NATIONAL ENDOWMENT FOR THE ARTS AND AN ANONYMOUS DONOR, 1977.25



12. *Portrait of Barbara S.*, 1976. Oil on canvas, 72 x 60 inches

COLLECTION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA

Gift of the Pennsylvania Academy Women's Committee, Balis and Co., Mrs. E. R. Betchon, Jr., Mrs. Kenneth W. Gemmill, J. Welles Henderson, The Blance P. Levi Foundation, L'Oreal Corp., Dr. Charles W. Nichols, David N. Pincus, Marion B. Stroud, Mr. and Mrs. Stanley Tuttleman, Mrs. Bernice McIlhenny Wintersteen, and public subscription.



13. *Self-Portrait with Hammer and Nails*, 1987. Oil on canvas, 24 x 26 inches

COLLECTION OF RICHARD AND RONAY MENSCHER



14. *Portrait of Barbara*, 1993. Oil on canvas, 16 x 20 inches



15. *Still Life with Mannequin and Red Cloth (for L. Lotto)*, 1998. Oil on canvas, 29 x 37 inches

COLLECTION OF TED AND BETSY ROGERS



16. *Salami on a Red Plastic Dish with Potato and Radishes*, 2001. Oil on canvas, 10 $\frac{7}{8}$ x 14 $\frac{1}{4}$ inches



17. *Portrait*, 2001. Oil on canvas, 20 x 16 inches



18. *Apollo and the Three Graces*, 2000–01. Acrylic on canvas, 64 x 78 inches
COLLECTION OF BROOKE MCMURRAY AND JOHN FOWLER



19. *Portrait of Matthew Devlin*, 2001. Oil on board, 24 x 17¼ 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

2002

Salander-O'Reilly Galleries, New York, NY, *Paintings 1959-2002*, October 1-26.

2000

Rider University Gallery, Lawrenceville, NJ, *Lennart Anderson: Drawings and Paintings*, April 6-30

1999

Salander-O'Reilly Galleries, New York, NY, *Lennart Anderson: Paintings*, January 5-30.

1997

Salander-O'Reilly Galleries, New York, NY, *Lennart Anderson: Landscapes*, January 3-15.

1996

Denver Art Museum, Denver, CO, *Lennart Anderson: Three Idylls*

1995

Salander-O'Reilly Galleries, New York, NY, *Lennart Anderson: Three Idylls*, October 5-28.

1992

Delaware Art Museum, 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

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

2001

Center for Figurative Painting, NY, *Reconfiguring the New York School*, November 11-January 27.

2000

Bates College Museum of Art, ME, *Eloquent Objects: The Sense and Sensibilities of Still-Life Painting*, June 9-August 25.

1999

The Art Institute of Southern California, Laguna Beach, CA, *Indomitable Spirits: The Figure at the end of the Century*, September and October.

Marywood University, Scranton, PA, *Zeuxis at Marywood*, October 3-November 21.

The Painting Center, *Three Painters*, September 14-October 9.

The Philbrook Museum, Tulsa, OK, *Green Woods & Crystal Waters: The American Tradition*, September 12-November 7.

Prince Street Gallery, New York, NY, *Distilled Life: A Still Life Exhibition by Zeuxis*, 30 April-19 May.

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, NY, *John Dubrow, Lennart Anderson, Leland Bell, Graham Nickson*

1994

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

1993

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

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

1992

Contemporary Realist Gallery, San Francisco, 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, Narration*

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, Seafarers and New York Harbor*

One Penn Plaza, New York, NY, *Contemporary 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, Baltimore, MD, *Drawings by Contemporary Artists*

Atrium Gallery, The University of Connecticut 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, *Contemporary Realist Painting: A Selection*

1982

Robert Schoelkopf Gallery, New York, NY, *Contemporary Arcadian Painting*

Prince Street Gallery, New York, NY, *Invitational: 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 American 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, MFA Program*

1978

The American Academy in Rome, (New York), *The American in Rome: Five Painters*

Harold Reed Gallery, New York, NY, *Selected 20th Century American Nudes*

Kansas City Art Institute, Kansas City, MO, *Drawing and Painting on Paper*

1977

Harbor Gallery, Cold Spring Harbor, NY; Spoleto Festival, Charleston, SC, *The New Figurative Painting*

1976

Art Institute of Chicago, Chicago, IL, *Alumni Exhibition, SAIC*

Bennington College, Bennington, VT

University of Maryland, Baltimore, 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, Detroit, 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, MO

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, MN

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, Swarthmore, PA

Ravinia Festival Association, *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, Virginia, *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 (two-man show with Edwin Dickinson),
 Kansas City, MO
 1963
 IBM Galleries, New York, NY, *American Heritage*
 Davis Galleries, New York, NY
 Whitney Museum of American Art, *Annual*
 Silvermine Guild, New Caanan, CT
 1962
 Kansas City Art Institute, Kansas City, MO (two-man show with Edwin
 Dickinson)
 Balin-Traube Gallery
 1960
 Palazzo dell'Esposizione, Rome, Italy
 American Academy in Rome, Rome, Italy
 1959
 Palazzo dell'Esposizione, Rome, Italy
 American Academy in Rome, Rome, Italy
 1958
 Palazzo dell'Esposizione, Rome, Italy
 American Academy in Rome, Rome, Italy
 March Gallery, New York, NY
 1957
 March Gallery, New York, NY
 Tibor de Nagy Gallery, New York, NY

Member

1976
 The American Academy and Institute of Arts and Letters
 1979
 Associate of the National Academy of Design

Scholarships, Grants, And Prizes

1988
 National Academy of Design, Emil and Dines Carlsen Award
 1987
 Brooklyn College, Distinguished Professorship
 1983
 John Simon Guggenheim Memorial Foundation, Fellowship Award
 National Academy of Design, Emil and Dines Carlsen Award
 1981
 National Academy of Design, First Benjamin Altman Prize, (figure)
 1976
 National Academy of Design, Ranger Purchase Prize Award
 1969
 American Academy of Arts and Letters
 1966
 National Endowment for the Arts
 Pennsylvania Academy of Fine Arts, Raymond A. Speizer Memorial Prize
 1965
 Ingram Merrill Award
 1963
 Quinto Maganini Award, Silvermine Grant
 1957, 1961
 Tiffany Foundation Grants
 1958-60
 Rome Prize Fellowship

Bibliography

Finkelstein, Louis. *Lennart Anderson*, (Salander-O'Reilly Galleries, Jan 5-30, 1996), exhibition catalogue.
 Gerds, William. *The Great American Nude*, New York: Praeger, 1974.
 Goldstein, Nathan. *The Structure, Anatomy, and Expressive Design of Human Form*, 5th edition, with forward by Jack Beal, New Jersey: Prentice Hall, 1999, ill. pp. 239, 306.
 Goodyear, Jr., Frank H. *Contemporary American Realism*, New York: New York Graphic Society, 1981.
 Grillo, Stephen. "A Celebration of Reason: The Drawings of Lennart Anderson", *Artist' Choice Museum Journal*, 1984. pp. 2-7, illustrated.
 Gussow, Alan. *A Sense of Place*, Washington, D.C.: Island Press, 1972.
 Harp, Grady. *Indomitable Spirits: The Figure at the End of the Century*, (The Art Institute of Southern California, September and October, 1999). Exhibition catalogue.
 Harvey, Steven. *Reticence: The Still Lives of Lennart Anderson*, (Salander-O'Reilly Galleries, January 5-30, 1999), exhibition catalogue.
 Jencks, Charles. *Post Modernism: The New Classicism in Art and Architecture*, New York: Rizzoli, 1987.
 Johnson, Ken. *The New York Times*, Exhibition Review, January 15, 1999.
 Johnson, Ken. *The New York Times*, Exhibition Review, January 22, 1999.
 Kramer, Hilton. "Riverbank Idylls Show, A Degas for Our Time," *The New York Observer*, November 6, 1995.

Milazzo, Richard. *Realism After Seven A.M.: Realist Painting After Edward Hopper*, (The Hopper House, 1996) exhibition catalogue, (Illustration #15).

Noel, Scott. *Notes on the Paintings of Lennart Anderson*. (Salander-O'Reilly Galleries, October 1–26, 2002), exhibition catalogue.

Perl, Jed. "On Art," *The New Republic* (July 14–21, 1997).

Pisano, Ronald. *Long Island Landscape Painting Volume II: The Twentieth Century*, New York: New York Graphic Society, 1985.

Raynor, Vivien. "Surveying Realism in Celebration of Hopper," *The New York Times*, Sunday, November 24, 1996. p. 20, illustrated.

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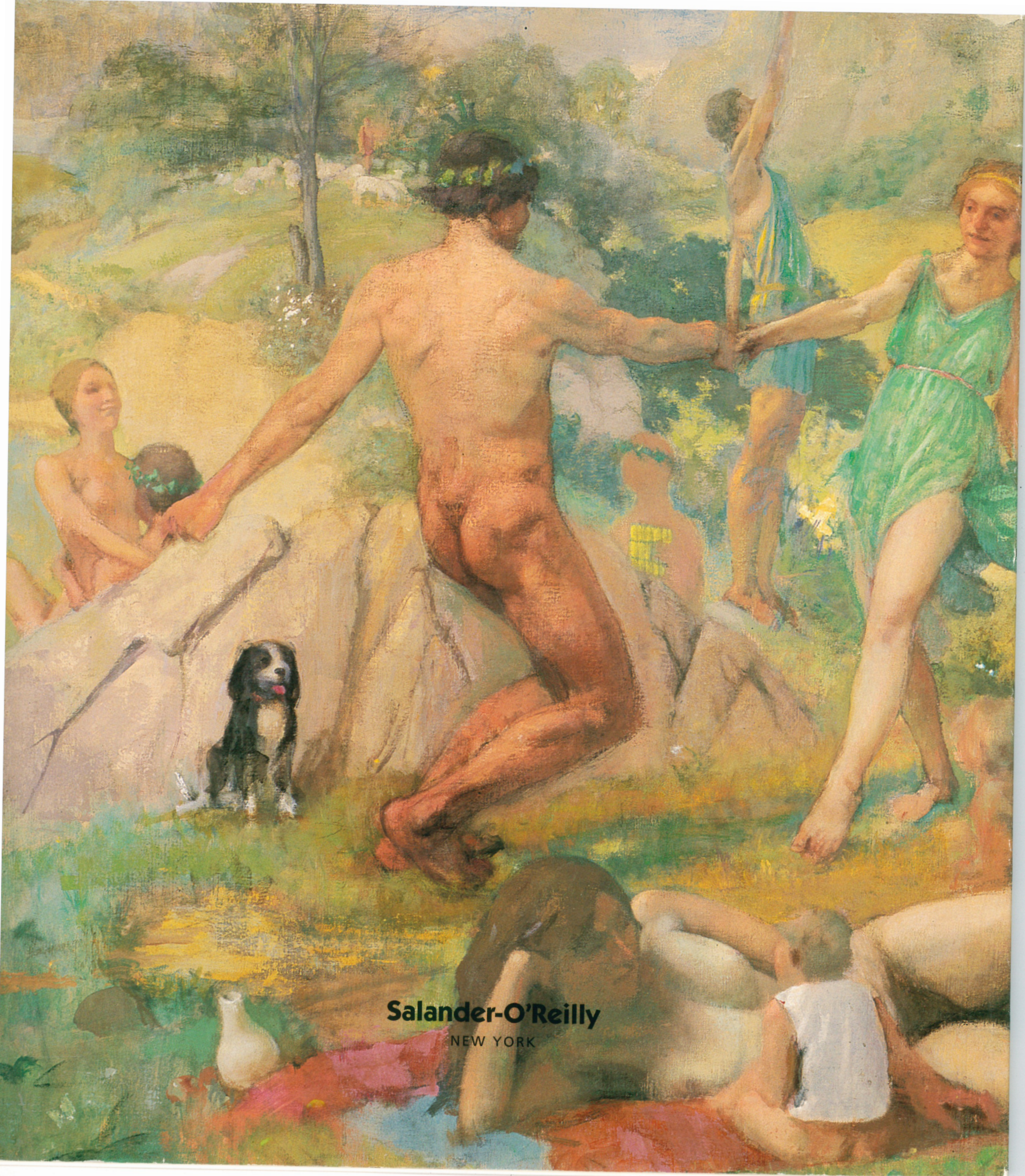
Stevens, Mark. "Art Imitates Life: The Revival of Realism," *Newsweek*, June 7, 1982. p. 65 illustrated.

Teaching

Pratt Institute, New York, NY
Art Students League, New York, NY
Yale University, New Haven, CT
Skowhegan School of Painting and Sculpture, ME
Columbia University, New York, NY
Princeton University, NJ
Richmond College, VA
Chatham College, Pittsburgh, PA
New York Studio School, New York, NY
Brooklyn College, New York, Distinguished Professor, as of 1987
International School of Art, Montecastello di Vibio, Italy

Public Collections

The Brooklyn Museum, Brooklyn, NY
The Cleveland Museum of Art, Cleveland, OH
Hirshhorn Museum and Sculpture Garden, Washington, DC
Hobart and William Smith Colleges, Geneva, NY
Minneapolis Institute of Arts, MN
Museum of Fine Arts, Boston, MA
Museum of Art, The Pennsylvania State University, University Park, 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



Salander-O'Reilly
NEW YORK