



Lennart Anderson
EARLY AND LATE PAINTINGS

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The Glories and Limits of Sight

John Yau

Leigh Morse Fine Arts

New York

Cover: Study for *Street Scene*, 1958
Oil on panel, 16³/₄ x 21 inches



Jason Houston for the American Macular Degeneration Foundation

Lennart Anderson in his studio in Park Slope, Brooklyn, 2012

This catalogue accompanies an exhibition from
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Leigh Morse Fine Arts

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Lion Mask, 2007
Oil on canvas mounted on board, 10³/₄ x 13⁷/₈ inches

The Glories and Limits of Sight

John Yau

This exhibition—which is the first since Lennart Anderson’s death at the age of eighty-seven in 2015—brings together works reflecting the genres that were mainstays throughout his life: portrait, still-life, cityscape, landscape, and mythic tableaux. Beginning with *Richard Serrin* (1953) and including *Lion Mask* (2007), his last still life, the exhibition culminates with a pastoral painting, *Three Nymphs on a Bluff* (2015), which the artist was working on when he died, and spans a period of more than sixty years.

Together, the show is a record of Anderson’s determination and persistence — from his allegiance to observational art at the beginning of his career — to his unshaken dedication to painting when he was diagnosed with macular degeneration in both eyes and declared legally blind.

The works in this exhibition underscore several noteworthy aspects of the artist’s practice. The first is that unlike other figurative painters of his generation, most notably Philip Pearlstein, William Bailey, and Neil Welliver, Anderson never developed a signature style, a way of representing the world. Further complicating our understanding of the contours of his achievement,

and its heterogeneity, is that, despite his commitment to observational painting, he never eschewed the imagination.

Non-hierarchical in his subject matter, he was as devoted to the puffed out, aluminum foil dome of a Jiffy Pop package as he was to the nuanced, atmospheric light in a mythical tableau of three nudes gathered on a bluff. Simultaneously meticulous and unpredictable in his work, Anderson’s contradictions are cause for celebration. He was a masterful colorist whose sensitivity to tonality and to tonal groupings is unrivaled. He was devoted to the exactitude of light and color, even when the scene was based on a synthesis of observation and imagination, as in his *Idylls*.

Second, from the frescoes of Pompeii and the mythical paintings of Titian, to the still-lives of Chardin, the landscapes of Corot, and the figures of Degas, Lennart Anderson’s lifelong conversation with the art of the past was heady, diverse, intricate, unlikely, and complex. While his gratitude for the standards established by these masters was one of the driving forces in his work, he was not sentimental about art’s historical achievements, and nostalgia played no part in his art. He recognized



Montecastello di Vibio, 1990
Oil on paper mounted on rag board, 12³/₁₆ x 15³/₄ inches

a living continuum. For alongside these well-known historical masters, Anderson admired three resolute contemporaries who were making great works when he was a young artist just starting out: Edwin Dickinson, Giorgio Morandi, and Willem de Kooning.

Like these three painters, Anderson longed to discover if familiar and even mundane subjects could be represented as though they had just been seen for the first time. Whether he was concentrating on a partially filled salt shaker, an elevated view of fields in Italy, or a man falling through the air to the crowded pavement below, everything Anderson did in his work was at the service of seeing. What distinguishes this seemingly conservative approach, as well as elevates his work into its own domain, is his absorption with paint for paint's sake.

Third, the exhibition acknowledges the radical shift that occurred in his work when macular degeneration afflicted his right eye in the late 1990s, and then his left eye in 2003. Macular degeneration affects the central field of vision, rendering the objects that fall within it unrecognizable. After his eyesight degenerated, Anderson had to learn different ways to organize his paintings, with the day-to-day realization that his direct visual sensations were likely to elude his grasp.

This is how he described his sight in an interview done a few

years before his death:

“What I see is erratic and very hard to describe. I can't say I'm blind, but, when it comes down to it, I don't see well. That's why reading is so damn hard. I have that blind spot. If I'm looking for something, I can't find it. I have to look over and underneath and to the side.”

According to Anderson, after macular degeneration affected both of his eyes, he could no longer rely on direct observation and, reluctantly, began using photographs. He found it impossible to step back from his subject. He had to use bigger brushes and less paint. Essentially, he had to reinvent himself out of necessity while staying true to his belief in observational painting. For the mythical tableaux he worked on after 2003, he used drawings that he had done years earlier, transferring the figure to the canvas with the aid of a grid.

Despite the obstacles Anderson faced, he remained committed to painting what he saw, however difficult it was for him to see. Knowing that he could not apprehend the world the way he once did, he returned to a subject he had painted earlier and to which he felt a particular emotional attachment: a mask of a lion's head. In *Lion Head with Artichoke* (2004), which measures 16 x 20 inches, the forms define the space around them. The mask and vegetable are resting on a table, which is hinted by



Lion Head and Artichoke, 2004
Oil on canvas mounted on board, 16 x 20 inches

the paint but never crystallizes into an image, never becomes palpable. Across the bottom edge, a thinly applied band of olive green paint holds up what I take to be the table. The orange and brown mask lies face up next to the green artichoke, which functions like an arrow, pointing the viewer toward the painting's coppery ground, which can be read as a wall or as atmospheric space or – as can only happen in a painting – both.

The mask and artichoke are on the cusp of dissipating into the thinly splotched abstract ground. At the same time, what we read as a brown shadow (it is the same color as the mane) isolates the lion's only visible eye from the rest of the mask. Are we to read this cut-off eye autobiographically? Or are we to ignore the potential personal link between the artist's deteriorated sight and the dispersion of form courted by the handling of the paint? This reading becomes even more enhanced when we grasp the tonal bond between the mask and its misty surroundings, as opposed to, in understated counterpoint, the clearly defined artichoke and the areas of paint adjacent to it. Each form develops its own interaction with its adjacent air and light, resulting in a polyphonic animation.

The mask's cut-off eye, single fang, and the scruffy brown mane upon which it rests instill the lion's face with a deep sadness. Lying face up, it stares at what cannot be seen: infinity. This state of things, inflected by the tonal shifts that Anderson has developed – almost casually – between the form and surround-

ing ground, is partially offset by the sharp diagonal placement of the artichoke.

The artichoke's stem and glaucous green leaves, which are closer to us (and the picture plane), are clearly defined, while the rest of the plant is rendered simultaneously planar and vaporous. In the small, palpable space of the painting, the artist subtly registers this short span of distance with a shift from articulated form to smudges of paint. At the same time, Anderson, who had a deeply earned, passionate knowledge of art history, surely knew that the leaves' chalky green color (or what the Greeks called *glaukos*) would have been associated with a diseased eye (or *glaucoma*). The juxtaposition of the lion's eye and the artichoke is not arbitrary.

The mask's autumnal colors have keyed the palette Anderson uses in the painting, which underscores the sense that darkness, or nightfall, is approaching. If painting can make time stand still, as many have observed throughout its history, Anderson's palette evokes change, from the green of the artichoke to the expanses of smudged, thinly painted browns. The gloomy light is pervasive.

In his last still life, *Lion Mask* (2007), which measures 10 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches, and which Anderson must have suspected would be his farewell to this genre and this kind of looking, the artist returned to the subject of the mask in a noticeably smaller format than *Lion Head with Artichoke*. He also takes a closer view, as the



Still Life with Salt Shaker, Fruit and Roll, 2000
Oil on linen mounted on board, 16 x 20 inches

upturned mask takes up much of the painting's space. No longer able to back away from his subject, the artist concentrates all his attention on this forlorn thing seemingly with one fang and one eye.

The colors in this painting are slightly but dramatically different from the ones Anderson used in the earlier depiction of the mask and artichoke. In *Lion Mask*, the ground and mane are dark brown, with blacks and grays mixed in. Night has fallen. The lower quarter of the painting, which we read as a table, is scumbled with what looks like underpainting.

In contrast to his earlier still-lives, in which every color and form was symphonically fitted together, Anderson is here less concerned with these issues and the painting seems more raw, exposed and, to my mind, vulnerable. A different feeling comes through. In both periods, it is evident that Anderson rigorously tests his ability to wrest out of the still-life everything that he can, from the color of the forms and their placement in space to the atmospheric light. In the last still-lives, forlorn feelings flood the painting but never overwhelm it. Anderson is quietly stoical in the face of personal disaster. Whatever expressive feelings he introduces into the painting must be arrived at formally. Everything must be pared down to what is essential, and must be discovered in the process of making the subject emerge.

Over the course of his career, in the genre of still-life, Anderson moved from groups of disparate things to a single object, with a closer and closer focus. It is both heartrending and in-

spiring to witness the obstacles he is overcoming, and the steps he must take to keep his subject literally in view, none of which are announced in the painting. The goal was not to make the best painting that he could, but to make a work that he felt lived up to what others before him had accomplished. His love for paint and painting kept him going.

Lion Mask is a farewell painting. The mask has been abandoned, leaving the face of its wearer exposed. Whatever strength we associate with this creature has been surrendered to the encroaching darkness (or ground). The mask's black eyehole, rimmed in gray, hovers just above the center of the painting, like a black moon or a black hole drinking up the light. The lion's open mouth, revealing its single tooth, makes the fearsome creature seem old, while the black eyehole bespeaks a feeling of terror. This is a portrait of our own future more than it is a self-portrait.

If we compare this depiction of the mask's eye to the one dated 2004, it is apparent that Anderson has changed his view of it. The painting is not about resemblance so much as it is about an undeniable truth. This was always Anderson's goal. He wanted to get at what things and individuals reveal about themselves and each other, their solitariness and their common existence. Through his sensitivity to light, pigment, form, and surface, as well as his knowledge of how color has been used and thought about throughout history, he believed that something basic and irreducible about the human condition was synonymous with what could be achieved on canvas.



Three Nymphs on a Bluff, 2014-15
Acrylic on canvas, 50 $\frac{1}{4}$ x 60 $\frac{1}{4}$ inches

Two other subjects preoccupied Anderson in his last years, portraits and mythical tableaux. Each required determination and ingenuity. However difficult the portraits proved to be, he continued to pursue their possibilities through repeated close-up viewings, mapping the features of his subjects, and bathing them in light. Behind these paintings, with their chalky colors, one feels the history of fresco. A fresco, however, had to be completed before the plaster dried, while Anderson's process required time and patience. Nothing could be hurried, even if time's winged chariot was pulling him toward utter darkness.

If the portraits required that he return repeatedly to the subject's face, his mythical tableaux demanded a different approach. An artist who drew his whole life, often right alongside his students, he had in his studio innumerable pencil sketches. By using a Xerox machine to copy and enlarge his drawings, which he then gridded off, Anderson found a way to transfer the contoured figure onto the painting's gridded picture plane, despite the difficulties he encountered doing so. Anderson's muscle-memory of painting, of having worked in the medium for many decades, enabled him to understand where he was going on the canvas surface, the literal terrain of the figures and the space they inhabited.

In the modestly scaled *Two Figures*, 2011. Anderson inserts two figures into the painted green space. While their features are

indistinct, the grainy and scraped surface is at once clotted and virtuosic. Are they in a pastoral paradise or somewhere near a circle of Dante's hell? What about the charged space between these two figures, who are close together but exist in separate states? Throughout his practice, Anderson was able to get at the essential solitude of humans and things, which he saw as both glorious and sad. He is not an anecdotal painter. The two figures embody what John Ashbery, writing about Edwin Dickinson's work, defined as a "universal specificness." We feel that Anderson has seized this imagined moment and made it both particular and otherworldly. The calmness with which these figures turn conveys an unnamable agony, which we should resist assigning to the artist's physical condition, however tempting that may be. In the unfinished painting, *Three Nymphs on a Bluff*, which he had worked on for many years, Anderson evokes Titian and the classical tradition of the pastoral landscape inhabited by mythic figures. One reason Anderson may have wanted to revive this mode of representation is because it offers a counterpoint to the tradition of suffering that runs throughout Western painting, with its emphasis on the Crucifixion. By concentrating on the pastoral, he aligned himself with the current of painting that embraced the erotic imagination as well as celebrated the human form and humble things, the marvelous and the mundane. Despite all the difficulties he faced, Anderson was determined to see what he could not see.



Three Figures on a Bluff, 2012-13
Oil on canvas panel, 16 x 20 inches



Three Figures on a Bluff with Rabbit, 2012-13
Oil on canvas panel, 16 x 20 inches



Two Figures in a Landscape, 1956
Oil on canvas panel, 20 x 16 inches



Two Figures, 2011
Oil on muslin mounted on board, 14 x 18 inches



Portrait of Barbara S., 1972
Oil on canvas, 21⁷/₈ x 18 inches



Richard Serrin, 1953
Oil on canvas, 29³/₄ x 21³/₄ inches

LENNART ANDERSON

AUGUST 22, 1928 - OCTOBER 15, 2015

Education

1946-50 Art Institute of Chicago, B.F.A.

1950-52 Cranbrook Academy, M.F.A.

1954 Art Students League (student with Edwin Dickinson)

One Person Exhibitions

2017 Leigh Morse Fine Arts, New York, NY, Early and Late Paintings, October 25-November 18.

2015 Leigh Morse Fine Arts, New York, NY, Paintings 1963-2014, February 14-March 7.

2014 Leigh Morse Fine Arts, New York, Seeing with Light, December 13-21.

2013 Leigh Morse Fine Arts, New York, Paintings & Drawings, October 19-November 17.

2012 Leigh Morse Fine Arts, New York, Paintings, April 10-May 5.

2009 Leigh Morse Fine Arts, New York, Recent Works, March 7-April 4.

2008 Gallery of the College of Staten Island, Staten Island, NY, Paintings and Drawings, February 20-March 22.

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, Lennart Anderson: Paintings, January 5-30.

1997 Salander-O'Reilly Galleries, New York, Lennart Anderson: Landscapes, January 3-15.

1996 Denver Art Museum, Denver, CO, Lennart Anderson: Three Idylls

1995 Salander-O'Reilly Galleries, New York, 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

1988 Hollins College Art Gallery, Roanoke, VA

1986 The Rotunda Gallery, Brooklyn NY

1985 Davis & Langdale Company, New York

1984 The Darien Library, Darien, CT Davis & Langdale Company, New York

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

1974 Meredith Long and Company, Houston TX

1972 Graham Gallery, New York, NY

1970 Bard College, Annandale, NY

1969 Graham Gallery, New York

1967 Graham Gallery, New York

1963 Graham Gallery, New York

1962 Tanager Gallery, New York, NY

Group Exhibitions

2016 Westbeth Gallery, New York, NY, Looking at the Overlooked: An Exhibition of Contemporary Still Life Painting, January 9-30

2015 The Mitchell Gallery at St. John's College, Annapolis, MD, A Lineage of American Perceptual Painters, January 15-March 1.

Leigh Morse Fine Arts, Water, July–October

Leigh Morse Fine Arts, An Exhibition of Paintings,

Drawings and Sculpture during

MASTERDRAWINGS NEW YORK, January 23-31

2014 Westbeth Gallery, New York, NY, City as Subject, September 20-October 5.

Leigh Morse Fine Arts, American Painting,

November 16 – December 6

2013 Leigh Morse Fine Arts, Paintings and Photographs. A Sculpture, a Watercolor and a Print.

November – December

2012 SHFAP, New York, NY, From Life, November 14-December 23.

2009 Leigh Morse Fine Arts, Figures, May – July

2008 SHFAP, New York, Persona: a private exhibition about face, May 20-August 15.

SHFAP, New York, Vessels, October 8-November 8.

2001 Center for Figurative Paintings, 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, September and October. 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.

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 Arts, Detroit MI. The Queens Museum, Queens, NY, New Images: Figuration in American Painting.

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, zzz
 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, 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, 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, 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

1979 Associate of the National Academy of Design
 1977 The American Academy and Institute of Arts and Letters

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 Rome Prize Fellowship

Bibliography: Print

Esplund, Lance. The Wall Street Journal, Exhibition Review,
 March 15, 2009.
 Finkelstein, Louis. Lennart Anderson,
 (Salander-O'Reilly Galleries, Jan 5-30, 1996).

Exhibition catalogue.

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 Goldstein Nathan. The Structure, Anatomy and Expressive Design of
 Human Form, 5th edition, with forward by Jack Beal, New Jersey:
 Prentice Hall, 1999. pp. 239, 306, illustrated.
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 New York: New York Graphic Society, 1981.
 Gormley, Michael, "All Roads Lead to Rome: History Painting and the
 Recent Works of Lennart Anderson", The Artist's Magazine,

October 2015, pp 42-49, illustrated.Grillo, Stephen.
 "A Celebration of Reason: The Drawings of Lennart Anderson",
 Artists' Choice Museum Journal, 198 pp. 2-7, illustrated.
 Grimes, William. Lennart Anderson, Painte Who Put Modern Twist
 on the Masters, Dies at 87. The New York Times,
 October 20, 2016, pp. A19, 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,
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 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.
 Maidman, Daniel. "Lennart Anderson: The Road to Arcadia,"
 The Huffington Post, May 30, 2014.
 Milazzo, Richard. Realism After Seven A.M.: Realist Painting
 After Edward Hopper, (The Hopper House, 1996).
 Exhibition catalogue, (Illustration #15).
 Mullarkey, Maureen. "Lennart Anderson at Salander-O'Reilly Galleries:
 High Gifts and Creative Intuition", Studio Matters, 2002.
 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).
 Phillips, A'Dora. "Seeing Along the Periphery, Getting at the Essence,"
 Painting Perceptions, November 14, 2013.
 Pisano, Ronald. Long Island Landscape Paintings 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.
 Samet, Jennifer. "Interview with Lennart Anderson,"
 Interviews with Artists, a web series, December 6, 2002.
 Strand, Mark. ed., Art of the Real: Nine American Figurative Painters,
 New York: C.N. Potter, 1983. pp. 137-153, illustrated.
 Stevens, Mark. "Art Imitates Life: The Revival of Realism,"
 Newsweek. June 7, 1982. p. 65, illustrated.
 Walp, Susan Jane. "Conversation with Lennart Anderson,"
 Painting Perceptions, September 22, 2014.
 Yau, John. "The Glories and Limits of Sight," illustrated.
 (Leigh Morse Fine Arts, October 25 - November 18, 2017).
 Exhibition catalogue.

Bibliography: Film

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 Take One Creative, 13 min., color, USA, 2014.
 Lennart Anderson, September 2014, 23 min., color, USA, 2014.
 Lennart Anderson Talking about...,
 5 videos of various length published on YouTube by David Marshall.

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

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

Private Collectors

Vincent & Nan Arcilesi
 Louis Dreyfus Family Collection
 Brooke McMurray & John Fowler
 Henry Justin
 Wolf Kahn & Emily Mason
 Paul Mellon
 Richard & Ronay Menschel
 Stone & Betsey Roberts
 Ted & Betsy Rogers

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Lennart Anderson



Born in Detroit, Lennart Anderson (August 22, 1928 – October 15, 2015) studied at the Art Institute of Chicago, Cranbrook Academy, and at the Art Students League under Edwin Dickinson. He was a member of the American Academy of Arts and Letters and National Academy. He received a Guggenheim Fellowship, the National Endowment for the Arts grant, the Tiffany Foundation grant and the Prix de Rome.

Anderson's work is in the permanent collections of The Brooklyn Museum, The Cleveland Museum of Art; the Hirshhorn Museum and Sculpture Garden, the Museum of Fine Arts, Boston, the Whitney Museum of American Art, the Pennsylvania Academy of Fine Arts, and the Delaware Art Museum, among others. He taught at Columbia University, Princeton University, Yale University, and served as a distinguished professor emeritus of Brooklyn College.