



A+ SUSAN HAUPTMAN IRENE PIJOAN RICHARD SHEEHAN SFAI 2019

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January 2 – February 3, 2019



Main Gallery - Fort Mason Campus - Pier 2

Wednesday – Sunday 11am–7pm • Closed Monday + Tuesday

How art stands the test of time and lives on after the artist has died is a premise that *A+, works by Susan Hauptman, Irene Pijoan and Richard Sheehan* demonstrates. Art definitely lives on.

The connecting thread between these artists is their relationship to the San Francisco Art Institute as visiting faculty, associate professor, and visiting lecturer, and to the art world as they each thundered onto the gallery scene in San Francisco in the early 1980s. And while the artists are not able to attend openings any longer, their work most vibrantly and eloquently greets the viewer.

Susan Hauptman set up scenes inside her studio, using direct observation, lighting and a mirror. Irene Pijoan used her most personal life experiences, including the birth of her daughter and the death of her mother, as source material. In her fearless and innovative pushing of herself to move into new manifestations and interpretations of her ideas and visual language, both abstraction and text coexist. Richard Sheehan's bold and direct images moved from understated and unspoken roadside moments to momentous, large Franz Kline-sized strokes to depict the scale of a shadow or bridge span.

Gallerist Tony Meier inspired the title of this exhibition in a conversation and visit that we had a year ago about several works of art.

This show would not have happened without the generosity, time, cooperation and teamwork of the following individuals. I would like to thank: Atelier 4; Stephanie Boris; Marguerite Cullman; Shirl Fink; Cheryl Fishko, Forum Gallery; Amber Goldstein, Minnesota Street Project; Heather Hickman Holland, San Francisco Art Institute; Gordon Knox, San Francisco Art Institute; Marcia Loeb; Alicia McCarthy; Craig Nagasawa; Dr. Cristina Orr-Cahall; Elizabeth Peak; James Pennuto, Conservation of Art LLC; Leonard Post; Barbara Raymond; Ira Schrank; Anne Shulock, San Francisco Art Institute; Dr. Lester Sheehan and Joan Sheehan, The Sheehan Family Trust; Inez Storer; Terrie Sultan; Kat Trataris, San Francisco Art Institute; U.S.Art; Howie Lee Weiss; and Justin Wyckoff.

Jeremy Stone
Guest Curator

San Francisco
December 2018



SUSAN HAUPTMAN

Late in 1982 I had been tipped off in a phone call to keep my eyes peeled for Susan Hauptman. The word was that she had moved to Oakland from New York City, but I had no idea how to find her – and if I found her, how would I recognize her? The glass front door to my fledgling fourth-floor shoebox gallery space at 126 Post Street opened one day and there she was. Susan entered and introduced herself quietly. With gracious hesitance she invited me to visit her Oakland studio to see her drawings in person. Her blond hair was buzz-cut short, and she was dressed androgynously in a short-sleeved buttoned shirt and baggy pants. A small woman, she could easily be mistaken for a teenage boy, until she fixed her gaze on you and spoke. Her voice was quiet and soft, and she always had a question. She was efficient and did not waste your time or hers, her words or her ideas. She knew time was precious and valuable.

On my first visit to her Oakland studio workspace, a loft in a big studio complex with a large floor-to-ceiling window facing west, ornate crusted birthday cakes of indeterminate age sat on tables. She had found a bakery in Alameda that produced the traditional cake decorating styles that captivated her, old-fashioned cakes for birthdays, anniversaries, confirmations and weddings. Iconic characters in her still life drawings, the vases, beach balls and fabrics lay waiting for her command and arrangement. Her collection of vases, glass and ceramic, was exquisitely curated. She often brought fresh flowers to the gallery.

Hauptman's work invites you into a thick Namia world inhabiting an alternate space where one can look but not join her. Intensely quiet and disciplined, fanatically observational, her charcoal drawings are startling. The self-portraits have no vanity or guise. They stare directly back at the viewer. Much in the tradition of Caravaggio and Rembrandt, Hauptman wears costumes and outfits in her self-portraits to shift the mood, to transform herself.

Dr. Christina Orr-Cahall was an early champion of Hauptmann's work, during her tenure at the Oakland Museum. Her enthusiasm led to one of Susan's first purchases by a museum, a 1986 nude – a self-portrait holding a bowling ball. Unlike most female self-portraits, the breasts were hidden and the pubic hair was on full frontal display.

In *BEST PICKS*, at the Oakland Museum, October 1986–January 1987, Orr-Cahall wrote in the catalogue: "Struck years ago by a series of Rembrandt self-portraits, she realized that self-portraiture could be a tool for defining one's life, not in the sense of chronicling the ageing process, but as a means of exploring an artist's relationship to her art. Still life, for Hauptman, is a release from self-portraiture, giving her the freedom to place forms in a composition as she wishes rather than by dictate of the human body..... Her portraiture, in the tradition of nineteenth century American painter Thomas Eakins, has an edge which moves it from the accurate representation of subject to a new plateau of emotional impact."¹

A solo show for Hauptman at The Corcoran Gallery of Art followed when Orr-Cahall's career took her back to the East Coast as the new director. Terrie Sultan, then Curator of Contemporary Art at the Corcoran Gallery of Art, now director of the Parrish Art Museum, Water Mill, NY, organized *Susan Hauptman: The Obsessive Image*, February 3 – March 26, 1990. A 1989 still life work included in the 1990 Corcoran Gallery of Art exhibition, *Still Life (With Beach Ball, Peony and Glass Vase)*, has been included in A+.

As Sultan wrote brilliantly in her essay for the 1990 museum exhibition catalogue:

The Love of Looking and the Projection of Desire

"Despite first appearances, Susan Hauptman is not a realist. Representation – as opposed to resemblance – is reflexive, and Hauptman's self-portraits do not set out to represent photographic verification, but to disclose her existence through meditation and metaphor. Like Lewis Carroll's Alice, Hauptman is fascinated with a looking-glass world of reflected perceptions that is full of reversal and contradiction. Her art exploits the dual roles of the model and its double, empowering images as agents that represent herself to the viewer. Hauptman's use of mirrors as vehicles for introspection rather than windows to

nature seizes on reflection to evoke a private activity of discovery and revelation. Just as Alice's story can be read in terms of sexual enlightenment, we can similarly regard Hauptman's work as visual documents of her artistic identity and a sensual and sexual being."

and

Still Life: Oblique Narratives

"Created simultaneously with the self-portraits, Hauptman's still lifes use less confrontational tactics to expand the dimensions of her theatre of emotion. Including objects in oblique combinations, she gives herself the freedom to liberally fragment and restructure reality in mysterious ways that she cannot convincingly accomplish in depictions of herself. While the self-portraits can be seen as documenting particular events or even outré erotic fantasies, Hauptman's still lifes offer a means of mitigating the often mundane details of subjective reality through the poetry of allusions created with meticulously exacting precision. In these compositions, relationships and situations are left purposefully ambiguous or unexplained, inferring a double world in which personalized mythological subtexts are often more important than what is described:

"It is the viewer's responsibility to decode the artist's symbolic structures. Objects assume the role of surrogates with the quality of characters whose compelling surfaces have been invested with aspects of personality. These forms reappear in different circumstances as members of a theatrical group consigned to present a new and different play in each still life.

"Repeated from drawing to drawing, they become a vocabulary with which Hauptman constructs an internal discourse on a reflective and often contradictory world of opposites that are phrased in terms that encompass masculine and feminine, black and white, decoration and substance, subjective sensualist and objective artist. In addition to proffering seductive accoutrements under the guise of set dressing, they gain meaning from Hauptman's awareness and careful manipulation of their importance for precisionist, constructivist, and surrealist artists."²

Susan received a BFA from the University of Michigan, Ann Arbor and received an MFA from Wayne State University, Detroit, MI but her studies with the late Herb Olds, who taught at Carnegie Mellon, had a lasting influence on her. She felt the responsibility of passing on that knowledge. And encouragement.

Irene Pijoan, who admired Hauptman's work and had initiated a dialogue, recruited Hauptman to teach Drawing at the San Francisco Art Institute in 1990.

Susan had no notion about media or what anyone's art should look like. She was interested in tone and light, in surprises, in non-linear perspectives. She felt her role was to help students see, to give them tools, to encourage them. To never discourage them. She liked students who worked hard, not surprisingly, and Drawing 1 was her favorite class to teach, according to Leonard Post, her husband.

"Light enables me to see; it's what really gives shape and form. For me an object is not defined by color. Color gets in the way. I'm not carrying a cross for black and white. I use color when I can, but I'm not in love with color like I am with light. It's good to hear that people think my work has mystery. I like it when things are not so simple. I live with a drawing for months and months and months. I have to be concentrating the whole time. I'm after accuracy but not realism. I'm looking for the perfect texture, tone. I can tell when the life is in a drawing."

This is Hauptman's first exhibition in San Francisco in 25 years.

¹ Orr-Cahall, Christina, Chief Curator of Art, *BEST PICKS*. (Oakland Museum, Oakland, CA, 1986). Catalogue.

² Sultan, Terrie. *Susan Hauptman: The Obsessive Image*. (The Corcoran Gallery of Art, Washington, DC, 1990). Catalogue.

SELF PORTRAIT (LA PERLA #1)

charcoal on paper

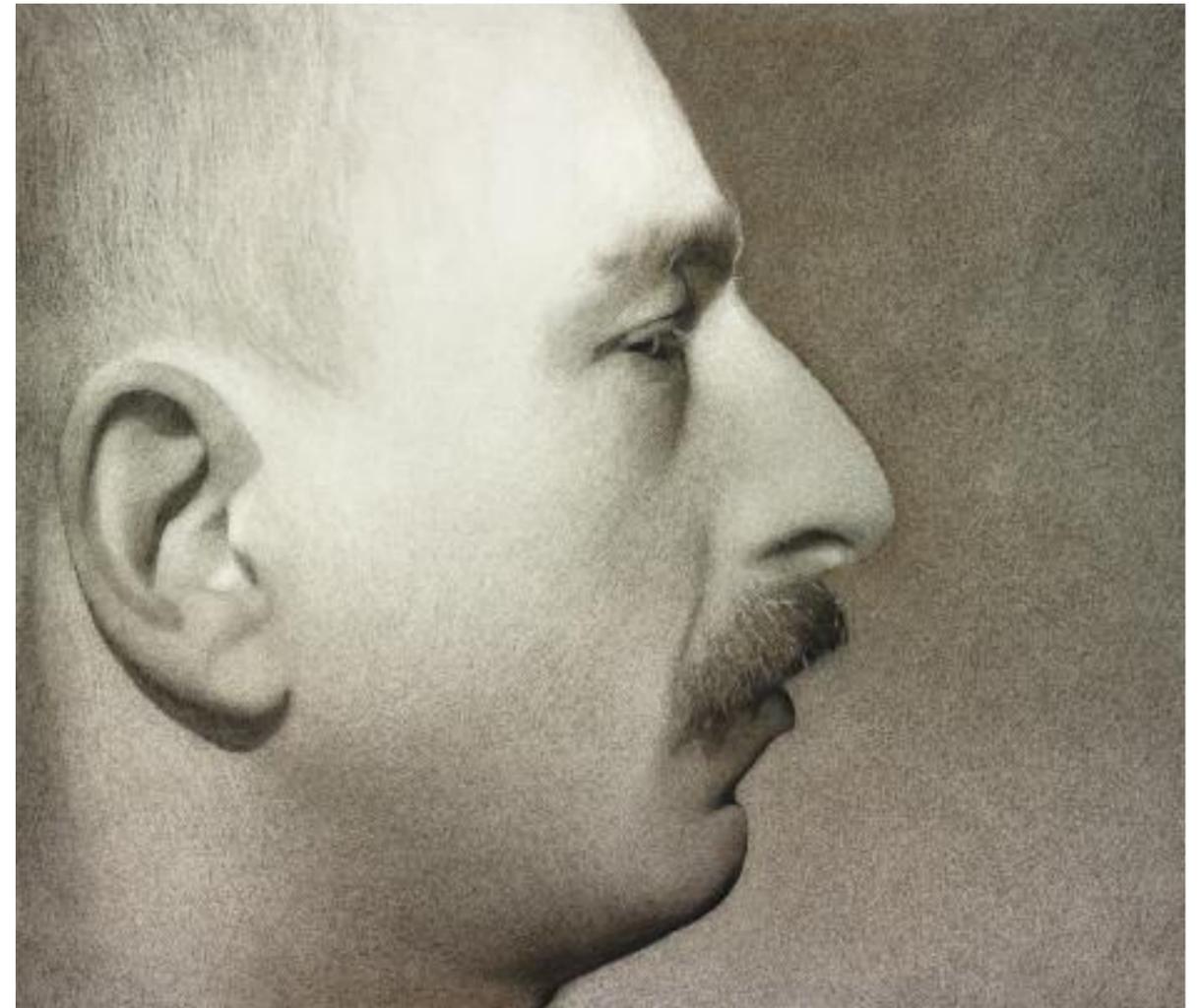
54" h x 40" w

2006

Courtesy of Forum Gallery, NY and estate of the artist



PORTRAIT OF LEONARD
charcoal on paper
11" h x 13" w
1986
Private collection, San Francisco, CA



STILL LIFE
(WITH BEACH BALL, PEONY AND GLASS VASE)
charcoal, pastel on paper
26" h x 26" w
1989
Collection of Barbara Raymond, San Francisco, CA



FOUR LEMONS

charcoal, pastel on paper

13 ½" h x 21½" w

1989

Collection of Craig and Emiko Nagasawa, Berkeley, CA



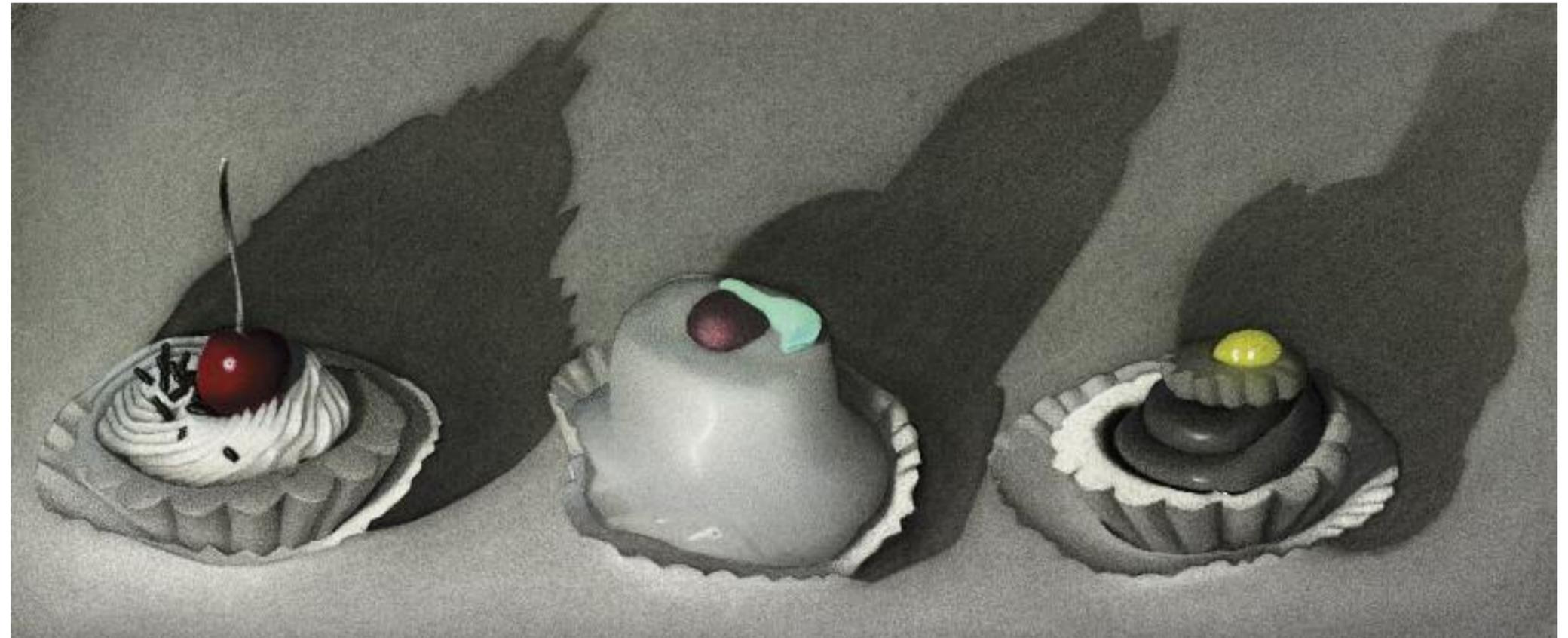
THREE PASTRIES

charcoal, pastel on paper

13½" h x 31½" w

1996

Collection of Craig and Emiko Nagasawa, Berkeley, CA



SELF PORTRAIT (WITH BRANCH)

charcoal, pastel on paper

54" h x 40" w

2005

Courtesy of Forum Gallery, NY and estate of the artist



SUSAN HAUPTMAN (1947–2015)

1947 Born in Michigan, December 8

EDUCATION

1969–70 Wayne State University, Detroit, MI, M.F.A. Degree
1967–68 University of Michigan, Ann Arbor, MI, B.F.A. Degree
1965–66 Carnegie Institute of Technology, Pittsburgh, PA, B.F.A.

TEACHING

2015 Kirk Newman Art School, Kalamazoo Institute of Arts, Kalamazoo, MI.
Visiting Artist Workshop
2000–02 Harvard University, Cambridge, MA. Visiting Artist
1997 Harvard University, Cambridge, MA. Visiting Artist
1997–2000 Lamar Dodd Professorial Chair, University of Georgia, Athens
1996 University of California, Santa Barbara. Visiting Artist
Oregon School of Arts and Crafts. Visiting Artist
1990 San Francisco Art Institute, CA. Visiting Artist
Wayne State University, Detroit, MI. Visiting Artist
1985 University of California, Davis, CA. Visiting Artist
1981 University of Pittsburgh, PA. Semester at Sea
1974–78 Skidmore College, Saratoga Springs, NY. Assistant Professor
1974 St. Lawrence University, Canton, NY. Visiting Artist
1972–74 University of Pittsburgh, PA. Instructor

SOLO EXHIBITIONS

2015 *New Drawings*, Forum Gallery, New York, NY. Catalogue.
2006–10 *Susan Hauptman*, Forum Gallery, New York, NY. Catalogue.
Susan Hauptman, Lux Art Institute, Encinitas, CA.
Susan Hauptman: Drawings, Forum Gallery, New York, NY. Catalogue.
2004 Forum Gallery, Los Angeles, CA.
2002 *Drawn from the Heart*, Forum Gallery, New York, NY.
2000 Georgia Museum of Art, Athens, GA.
Walter Gropius Masters Workshop Series: Drawing the Figure, Huntington Museum of Art, Huntington, WV.
1999 *Animations*, Forum Gallery, New York, NY.
1996 Tatistcheff Gallery, New York, NY. Catalogue.
Tatistcheff/Rogers Gallery, Santa Monica, CA. Catalogue.
1993 Tatistcheff Gallery, New York, NY.
Campbell-Thiebaud Gallery, San Francisco, CA. Catalogue.
1992 Norton Museum of Art, West Palm Beach, FL.
Tatistcheff Gallery, Santa Monica, CA. Catalogue.
1990 *Susan Hauptman: The Obsessive Image*, Corcoran Gallery of Art, Washington, DC. Catalogue.
1989 Jeremy Stone Gallery, San Francisco, CA.
1988 Allan Stone Gallery, New York, NY.
1984 Allan Stone Gallery, New York, NY.
Triton Museum of Art, Santa Clara, CA.
Jeremy Stone Gallery, San Francisco, CA.

SELECTED GROUP EXHIBITIONS

2018–19 *Eye to I: Self-Portraits from 1900 to Today*, National Portrait Gallery, Washington, DC.
2018 *There's Still Life!*, Forum Gallery, New York, NY.
2017 *We the People*, Minnesota Museum of American Art, St. Paul, MN.
Seeing With Our Own Eyes, Forum Gallery, New York, NY.
Forum Gallery Celebrates 55 Years of Modern and Contemporary Art, Forum Gallery, New York, NY.
2016 *20/21 – Visionary Artists of the 21st Century*, Forum Gallery, New York, NY.
Tête-à-Tête: Portraits in Dialogue, Allan Stone Projects, New York, NY.
2014 *46th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Wives, Daughters, and Lovers, Forum Gallery, New York, NY.
Re-presenting Representation VIII, Arnot Art Museum, Elmira, NY.
2013 *Singular Vision*, Forum Gallery, New York, NY.
Roots and Links: Gifts from the Women's Committee of the Corcoran Gallery of Art, Corcoran Gallery of Art, Washington, DC.
Lies that Tell the Truth: Magic Realism in Contemporary Art, University Art Gallery at Indiana State University, Terre Haute, IN.
CHARCOAL!, Schick Art Gallery at Skidmore College in Saratoga Springs, NY.
Face to Face: Artists' Self-Portraits from the Collection of Jackye and Curtis Finch Jr., Arkansas Arts Center, Little Rock, AR.
2012 *44th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Perception of Self, Forum Gallery, New York, NY.
Five Decades: Art and Artists of Forum Gallery 1962–2012, Forum Gallery, New York, NY.
2011 *43rd Collector's Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Vantage Point 2011, Forum Gallery, New York, NY.
2010 *Contemporary Figurative Art in U.S.A. – A Selection*, Casa Dell'Arte, Beyoglu, Istanbul, Turkey.
42nd Collectors Show & Sale, Arkansas Arts Center, Little Rock, AR.
2009 *A Figural Presence*, Chapel Art Center at Saint Anselm College, Manchester, NH.
Reflections/Refractions: Self-Portraiture in the Twentieth Century, Smithsonian National Portrait Gallery, Washington, DC.
The Human Subject, The Art Gallery at Cleveland State University, Cleveland, OH.
Summer Selections, Forum Gallery, New York, NY.
2008–09 *Contemporary Women's Self Portraiture: The Kahlo Legacy*, Spheris Gallery, Hanover, NH.
2008 *The Figure Revealed: Contemporary American Figurative Paintings and Drawings*, Kalamazoo Institute of Art, MI.
Scrutiny: Artists' Self Portraits, Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, PA.
Not Without Form: Recent Drawings and Works on Paper, Donna Beam Fine Art Gallery, University of Nevada, Los Vegas, NV.
2007–08 *Visions: Selections from the James T. Dyke Collection of Contemporary Drawings*, Naples Museum of Art, FL; Arkansas Arts Center, Little Rock, AR.
2007 *The Fine Art of Drawing: Modern & Contemporary Works on Paper*, Forum Gallery, New York, NY.
About Face, Long Beach Museum of Art, Long Beach, CA.
The Feminist Figure, Forum Gallery, New York, NY.
Real and Imagined: Works of Art by Wayne State University Alumni Ed Fraga, Susan Hauptman and Carol Pylant, Elaine L. Jacob Gallery, Detroit, MI.
The Figure in Pastel, Butler Institute of American Art, Youngstown, OH.
2005–06 *37th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Singular Expressions: Sheldon Invitational, Sheldon Memorial Art Gallery, Lincoln, NE.

2005 *The Figurative Impulse*, Forum Gallery, Los Angeles, CA.
Looking at Herself, Lyme Academy College of Fine Arts, Old Lyme, CT.

2004 *Artist Talk: Five Years*, Lyme Academy College of Fine Arts, Old Lyme, CT.
Drawings VII, Koplin Del Rio Gallery, Los Angeles, CA.
Self-Evidence: Identity in Contemporary Art, deCordova Sculpture Park and Museum, Lincoln, MA.
Masters and Mavericks, Seraphin Gallery, Philadelphia, PA.
Displacement: Contemporary Drawings, Gescheidle Gallery, Chicago, IL.
Contemporary Art from a Figurative Perspective, Laguna College of Art and Design, Laguna Beach, CA.

2003 *Go Figure! Manifestations of the Human Form in Contemporary Art*, Turchin Center for the Visual Arts, Appalachian State University, Boone, NC.
Transforming the Commonplace, Susquehanna Art Museum, Harrisburg, PA.
Modern and Contemporary Portraits curated by Townsend Wolfe, Forum Gallery, New York, NY.
Magic Realism: A New Generation, Sangre de Cristo Arts Center, Pueblo, CO.
Contemporary Works on Paper, Forum Gallery, New York, NY.
35th Collectors Show & Sale, Arkansas Arts Center, Little Rock, AR.
The New York Collection 2003–2004, Albright-Knox Art Gallery, Buffalo, NY.

2002 *Dog Days of Summer*, Savannah College of Art and Design, GA.
Representations: The Art of Drawing, Schick Art Gallery, Skidmore College, Saratoga Springs, NY.
The Perception of Appearance: A Decade of Contemporary American Figure Drawing, Frye Art Museum, Seattle, WA.

2001–02 *Magic Vision*, Arkansas Arts Center, Little Rock, AR.

2001 *Drawings*, McNeese State University, Lake Charles, LA.

2000 *Visiting Lectures, Department of Visual and Environmental Studies*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.
Nude + Narrative, P.P.O.W., New York, NY.
Still Lives, William Baczek Fine Arts, Northampton, MA.

1999 *Contemporary Still Life*, The Contemporary Art Center of Virginia, Virginia Beach, VA.
New Visions by Nine Contemporary Women, Forum Gallery, New York, NY.
1999 Nexus Biennial: Celebrating Local Figures, Nexus Contemporary Art Center, Atlanta, GA.
Self Portraits, Elaine L. Jacob Gallery, Detroit, MI.

1998 *It's Still Life*, Forum Gallery, New York, NY.
The Figure, Marcia Wood Gallery, Atlanta, GA.
Still Life Painting Today, Jerald Melberg Gallery Inc., Charlotte, NC.
The Figurative Impulse, Miami-Dade Community College, Kendall Campus Art Gallery, Miami, FL.
Drawings IV, Koplin Gallery, Los Angeles, CA.
Realism Knows No Bounds, van de Griff Gallery, Santa Fe, NM.
Theater of Self-Invention: Self-Portraiture in Contemporary Art, J.B. Speed Art Museum, Louisville, KY.

1997–98 *Table Tops: Morandi's Still Lives to Mapplethorpe's Flower Studies*, California Center for the Arts Museum, Escondido, CA.
The Artist's World, Hirschl & Adler Galleries, New York, NY.

1997 *Gillespie, Hauptman, Stelzmann: Works of Art*, Ann Nathan Gallery, Chicago, IL.
Old Faces, New Faces, Forum Gallery, New York, NY.
Objects of Personal Significance, Knoxville Museum of Art, Knoxville, TN.
Traveling exhibition, catalogue.
Composite Persona, University Art Gallery, San Diego State University & Fullerton Museum Center, CA. Traveling exhibition, catalogue.
V.E.S. Visiting Faculty, Carpenter Center, Harvard University, Cambridge, MA.

1996 *Narcissism: Artists Reflect Themselves*, California Center for the Arts Museum, Escondido, CA. Catalogue.

1995 *Self-Portraits*, Wayne State University, Detroit, MI
Collecting with Richard Brown Baker, Yale University Art Gallery, New Haven, CT. Catalogue.
The Reconstructed Figure, Katonah Museum of Art, Katonah, NY. Catalogue.
Re-presenting Representation, Arnot Art Museum, Elmira, NY
Vital Signs, Los Angeles Municipal Art Gallery, Los Angeles, CA. Catalogue.

1994 *National Drawing Invitational*, Arkansas Arts Center, Little Rock, AR. Catalogue.

1992 *Susan Hauptman and William Beckman - The Female Nude*, Indiana University Art Museum, Bloomington, IN.
Black and White, Riverside Art Museum, Riverside, CA.

1991 *43rd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY.
Recent Acquisitions of the Achenbach Foundation for Graphic Arts, Part Two: 1950–1991, California Palace of the Legion of Honor, San Francisco, CA.
San Jose Institute of Contemporary Art, San Jose, CA.

1988 *Work by Newly Elected Members and Recipients of Honors and Awards*, American Academy and Institute of Arts and Letters, New York, NY.
The Artists of California: A Group Portrait in Mixed Media, Oakland Museum, Oakland, CA.
Traveling exhibition to Crocker Art Museum, Sacramento, CA; Laguna Art Museum, Laguna Beach, CA.

1987 *Present Perspectives: 1975–1985; Passages: A Survey of California Women Artists, 1945–Present*, Fresno Art Center & Museum, Fresno, CA.
Gallery Artists, Jeremy Stone Gallery, San Francisco, CA.
Bay Area Drawing, Richmond Art Center, Richmond, CA. Catalogue
Allan Stone Gallery, New York, NY.

1986 *Best Picks*, Oakland Museum, Oakland, CA.
Contemporary Bay Area Art: A Jewish Perspective, Jewish Community Museum, San Francisco, CA.

1985 *Recent Drawings from Northern California*, University of California, Davis, CA.
The Janss Collection of 20th Century American Realism, San Francisco Museum of Modern Art, San Francisco, CA. Traveling exhibition, catalogue.
Donna Cehrs, Guy Diehl, Stanley Goldstein, Susan Hauptman, Jeremy Stone Gallery, San Francisco, CA.
M. Lee Fatheree, Photographs of Artists, Bank of America World Headquarter, Concourse Gallery, San Francisco, CA.
Dealers Choice, San Francisco International Airport.
San Jose Institute of Contemporary Art, San Jose, CA.

1984 *Line/Gesture/Dimension: Recent Drawings by Five Bay Area Artists*, San Francisco Arts Commission Gallery, San Francisco, CA.

1983 *Great Big Drawings*, Roger Ramsay Gallery, Chicago, IL.
On Paper, Jeremy Stone Gallery, San Francisco, CA.

1982 *Allan Stone Gallery*, New York, NY.

1976 *Drawing Invitational*, Smith College Museum of Art, Smith College, Northampton, MA.

1975 *Drawing USA*, Minnesota Museum of Art, St. Paul, MN.
International British Drawing Biennale, Middlesbrough, Cleveland, England.

AWARDS AND GRANTS

2009–10 Artist Residency, Lux Art Institute, Encinitas, CA.

2009 Pollock-Krasner Foundation

2002 Pollock-Krasner Foundation

1996 Adolph & Esther Gottlieb Foundation Grant
Elizabeth Foundation for the Arts Grant

1995, 1989 Art Matters, Inc.

1991, 1985 National Endowment for the Arts Fellowship
USA/France Fellowship, National Endowment for the Arts

1990 California Arts Council, Visual Artist Fellowship

1988 American Academy and Institute of Arts and Letters

1984 Oakland Museum Artist of the Year Award

1976 Yaddo Grant, Summer Residence, Saratoga Springs, NY.

SELECTED BIBLIOGRAPHY

- Boettger, Suzaan. *Art in America*, September 1999.
- Burchard, Hank. *Naked Truths at Corcoran*. The Washington Post, Washington, DC, February 9, 1990.
- Burkhart, Dorothy. *Mirror, Mirror On the Canvas*. San Jose Mercury News, San Jose, CA, August 9, 1991.
- Chattopadhyay, Collette. *Susan Hauptman*. Artweek, May, 1996.
- Cullum, Jerry. *'Figure', An Edgy Show of Surprises*. Atlanta Journal Constitution, Atlanta, GA, August 21, 1998.
- Dalkey, Victoria. *Drawing on the Basics*. Sacramento Bee, Sacramento, CA, April 27, 1986.
- Darling, Michael. *Susan Hauptman*. Art Issues, Summer, 1996.
- Firestein, Cecily Barth. *Dreams Within Dreams*. ARTSPEAK, January 16, 1988.
- French, Christopher. *Spaces for Obscure Magic*. Artweek, June 2, 1984.
- Green, Blake. *'Best Picks' Showcases Four Bay Area Artists*. The Museum of California, November, 1986.
- Hagen, Charles. *In Connecticut, a Collector's Eclecticism*. Yale University Art Gallery, The New York Times, New York, NY, July 14, 1995.
- Hays, J. Burstein. *Drawing Broadly Defined*. Artweek, October 13, 1984.
- Heartney, Eleanor. *Looking at Herself*. Catalog Essay, Chauncey Stillman Gallery, Lyme Academy College of Fine Arts, December 9, 2005.
- Highwater, Jamake. *Artists Who Work All Night Long*. The Christian Science Monitor, September 14, 1988.
- Jones, Harvey L. *The Artists of California: A Group Portrait in Mixed Media*. (Oakland Museum, Oakland, CA, 1988). Catalogue.
- Kandel, Susan. *The Frightening Precision of Hauptman's Work*. Los Angeles Times, Los Angeles, CA, February 6, 1992.
- Kandel, Susan. *Real and Surreal: Susan Hauptman*. Los Angeles Times, Los Angeles, CA, February 22, 1996.
- Kimmelman, Michael. *Hudson Valley Crop: Portraits and di Suvero*, Katonah Museum of Art. The New York Times, New York, NY, July 14, 1995.
- Kohen, Helen L. *Charcoals Deftly Probe Meaning of Self*. Miami Herald, Miami, FL, May 10, 1992.
- Koplos, Janet. *Susan Hauptman*. Art in America, July, 1996.
- LeSuer, Claude. *Visual Olympics to Demolition Derby*. ARTSPEAK, February 16, 1984.
- Martin, Alvin. *American Realism*. (San Francisco Museum of Modern Art, San Francisco, CA, Abrams, 1985). Catalogue.
- Meskimmon, Marsha; Sawdon, Phil. *Drawing Difference: Connections Between Gender and Drawing*. (I.B. Tauris, London/NewYork, 2016)
- Morch, Albert. *Drawing Close to Reality*. San Francisco Examiner, San Francisco, CA, May 21, 1984.
- Mochary, Alexandra. *Bay Area Art: Take Another Look*. Antiques and Fine Art, November/December, 1987.
- Ollman, Leah. Los Angeles Times, Los Angeles, CA, October 2004.
- Orr-Cahall, Christina. *Best Picks*. (Oakland Museum, Oakland, CA, 1986). Catalogue.
- Pagel, David. *Movie Inspired 'Place': Going to the Picture Show*. Los Angeles Times, Los Angeles, CA, August 28, 1998.
- Patterson, Tom. *See yesterday's still life at Mint, today's at Melberg*. The Charlotte Observer, Charlotte, NC, February 22, 1998.
- Picot, Pierre. *Confronting Self and Others*. Artweek, March 18, 1989.
- Pincus, Robert. *Fabricated Faces*. The San Diego Union-Tribune, San Diego, CA, March 10, 1997.
- Pincus, Robert. *Looking in the mirror*. The San Diego Union-Tribune, San Diego, CA, December 13, 2009.
- Reaves, Wendy Wick. *Reflections/Refractions: Self-Portraiture in the Twentieth Century*. (The Smithsonian National Portrait Gallery, Washington, DC, 2009). Catalogue.
- Regan, Kate. *Drawings of Startling Realism*. San Francisco Chronicle, San Francisco, CA, May 19, 1984.
- Richard, Paul. *Susan Hauptman, Through the Looking Glass*. The Washington Post, Washington, DC, February 3, 1990.

- Sultan, Terrie. *Susan Hauptman: The Obsessive Image*. (The Corcoran Gallery of Art, Washington, DC, 1990). Catalogue.
- Shere, Charles. *Richmond's B.A.D. Show is G-O-O-D*. Oakland Tribune, Oakland, CA, July 7, 1987.
- Tomlinson, Robert. *First Sight: Bay Area Drawing*. (Richmond Art Center, Richmond, CA, 1987). Catalogue.
- TRACEY. *Drawing Now: Between the Lines of Contemporary Art*, (I.B. Tauris, 2007).
Editors: Phil Sawdon, Andrew Selby, Russell Marshall, Jane Tormey, Simon Downs.
- White, Cheryl. *Quality as a Common Denominator*. Artweek, November 15, 1986.

SELECTED COLLECTIONS

- Achenbach Foundation for Graphic Arts, San Francisco, CA
- Arkansas Arts Center, Little Rock, AR
- Richard Brown Baker, New York, NY
- California Palace of the Legion of Honor, San Francisco, CA
- Chase Manhattan Bank, New York, NY
- Collection of Jackye and Curtis Finch, Jr.
- Corcoran Gallery of Art, Washington, DC
- Dean Witter Reynolds, Inc., San Francisco, CA
- James T. Dyke Collection
- Lee Grant, New York, NY
- Hood Museum of Art, Dartmouth College, Hanover, NH
- Glenn Janss Collection, Sun Valley, ID
- Mr. and Mrs. Robert Kogod, Washington, DC
- Beth & Stephen Landsman, Chicago, IL
- The Metropolitan Museum of Art, New York, NY
- Minnesota Museum of American Art, St. Paul, MN
- Sue Moldaw, San Francisco, CA
- Craig Nagasawa, Berkeley, CA
- Norton Museum of Art, West Palm Beach, FL
- Oakland Museum of California, Oakland, CA
- Pacific Bell, San Ramon, CA
- Barbara Raymond, San Francisco, CA
- Sheldon Museum of Art, University of Nebraska, Lincoln, NE
- Smithsonian National Portrait Gallery, Washington, DC
- Allan Stone, New York, NY



IRENE PIJOAN

In 1981 Irene Pijoan's solo show of small encaustic relief, oil on wood pieces hung on a long white wall at Gallery Paule Anglim, San Francisco. Thunderstruck by the freshness of her courage, the physicality, intimacy and sheer talent, I immediately referenced Hannah Wilke, an artist who had no fear or qualms about being the main character in her personal narrative. I did not know that Pijoan had studied with Jimi Suzuki, Bob Brady and Oliver Jackson at Sacramento State when she first began to study art. Or that she worked closely with Manuel Neri, Robert Arneson and Roy De Forest at UC Davis after she transferred, during her undergraduate studies and continuing with them in graduate studies. Her encaustic pieces celebrated the emotional power of shared intimacy.

In the 1990s, Pijoan moved into painting on canvas and mixed media works on paper with cut-outs. She kept experimenting and experimenting. Her work did not reflect her teachers as much as her fierce innovative spirit and instincts. The paintings of the 1990s were the most traditionally beautiful works that Pijoan completed. The 1997 – 1998 mixed media works on paper jumped to a virtuosity that welcomed and embraced the technical difficulties and challenges of dimension and space.

Inez Storer, artist and founder of The Lester Gallery, Inverness, first exhibited Pijoan's work in 1980 after Manuel Neri called her and asked her to look at Pijoan's work. Pijoan had just finished the MFA program and Neri was very impressed by her graduate work. Storer drove to Davis (or Pijoan came out to Inverness). It was one of the last shows Storer mounted at the Lester Gallery space. "What made you want to show her work?" I asked Storer. Inez replied, "She had Talent."

Sam Tchakalian, head of the painting department at SFAI, called and offered Pijoan a job there in 1983, the same year he hired Storer. "Her students were gobsmacked. She went by the book! Color theory. She was a taskmaster! The students have to learn it," Storer recounted. "She had no humor about it and put a burden of perfection on her teaching. She was incredibly beautiful, young but very tough."

Toba Khedoori, Rachel Khedoori, Alicia McCarthy, Ruby Neri, Jason Rhoades, and Paris gallerist Joseph Tang all studied with Irene Pijoan, an associate professor at SFAI from 1983 until 2004.

Alicia wrote about studying with Irene, being her teaching assistant while a student at the San Francisco Art Institute, and later Pijoan's studio assistant:

"Irene had so much influence on me but I'm having difficulty quantifying it or even articulating it. She mentored me. I felt so honored and to be frank scared and intimidated by her which ultimately I know was a true sign of the respect I had for her. "She was so ahead of her time. Her show at ICA San Jose was so raw and beautiful and brutal. So much about insecurity and vulnerability and checking ourselves as artists. "She loved that I was weird and she never tried to box me in, she always encouraged me to find my own way thru the act of painting and as well the act of being a human.

"She believed in integrity in every action. She would not stand for BS. I never heard or witnessed her raise her voice but she was so pissed about injustice politically and as well personally and was just pissed her life was cut short. The last thing she did for me was on her death bed, she was incredibly intuitive and generous to me that day. She recognized I was hurting myself and to this day I do not know how she knew I was not in a good place at that time and she told me straight up just like she always did. I owe so much to her, she has changed my life more than once and continues to mentor me to this day. I live to be respected by her. Her legacy and influence will never die. Irene never took advantage of the privilege of being an artist.

She worked 4 fulltime jobs: Her art, Her family, Teaching, Being an activist."

—Alicia McCarthy

Ruby Neri wrote about Irene's importance to her:

During my first year at SFAI, when I was 19, I took a beginning painting class with Irene Pijoan. She was a very direct person - very forward, frank and helped me come out of my shell.

Irene taught me how to use encaustic, painting with wax. During my first critique at SFAI, she really dug into me, made me explain the entire intent of my narrative and pointed out how nothing worked in the painting, somehow though in the most kind manner and although I was mortified, I really respected her for speaking her mind, not liking the work and saying so. Irene never sugar coated anything.

While I can't remember how it came about, she knew that I was Manuel Neri's daughter, and we bonded over the fact that she had been his student at UC Davis. Soon after I learned that some of the work hanging on the walls of my dad's house, that I liked very much, was her work. That I already liked the work prior to knowing her made me very happy.

Irene was helpful even when I wasn't enrolled in her classes — she always had time for me and understood how going to SFAI was a complex thing for me. She was the one person who suggested that I should leave the Bay Area to fully develop as an artist in my own right and she was absolutely correct. Irene Pijoan was my most important teacher at SFAI.

—Ruby Rose Neri

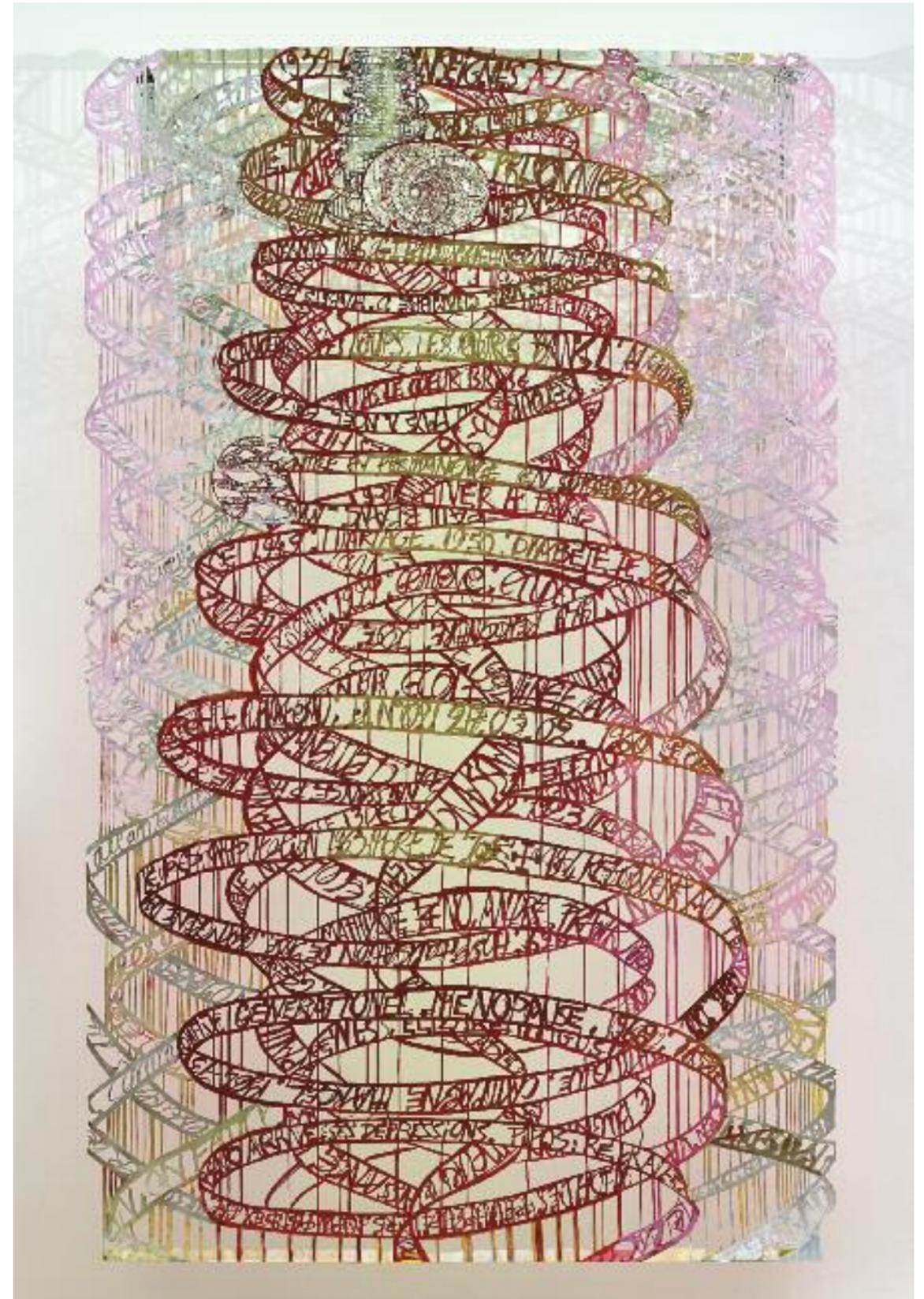
"Whether it was sharing encaustic techniques or slide shows of historical artists, Irene was an engaged and challenging professor. She was young, confident and beautiful. We were in awe of her. She was a great role model and her aloofness and intensity could be attributed to a protective shield that was required to succeed in a male dominated painting department at SFAI in the 80s, an atmosphere and pedagogy of painting that was visceral that did not reflect so much on feelings.

"In her drawing class we were encouraged to reflect, meditate, and slow down to become connected to the process of mark making. She would exude an air of playfulness and joy at the sheer magic of creating that encouraged you to want to experiment, take the time to hone your skills. I still follow her advice today. I remember that there was a lot of silence in her class, which was a balance to the jazz, blues and classical sounds that filled other classes. I learned to hear myself in a different sphere.

"When I saw Irene at Sam Tchakalian's memorial in early 2004, I was greeted by her with a big smile, shining happy eyes to see me and a silent embrace that held me tight and told me more than words could. It had been a while since I saw her and here she was with a red cap on keeping her bald head warm, noticeably thinner, wrapped in a colorful wrap, yet the strength of an amazon. She held me so tightly, with such strength that silently I got her message. That's what she did in class, her presence was sometimes all that you needed. She was gone a few months later, far too soon."

—Yasmin Lambie-Simpson, Vice President and Dean of Student Affairs at San Francisco Art Institute, November 2018. Lambie-Simpson was an undergraduate student of Pijoan's at SFAI in the 1980s.

ADDRESS
acrylic on paper with cut-outs
130" h x 80" w
1998
Courtesy of the estate of the artist



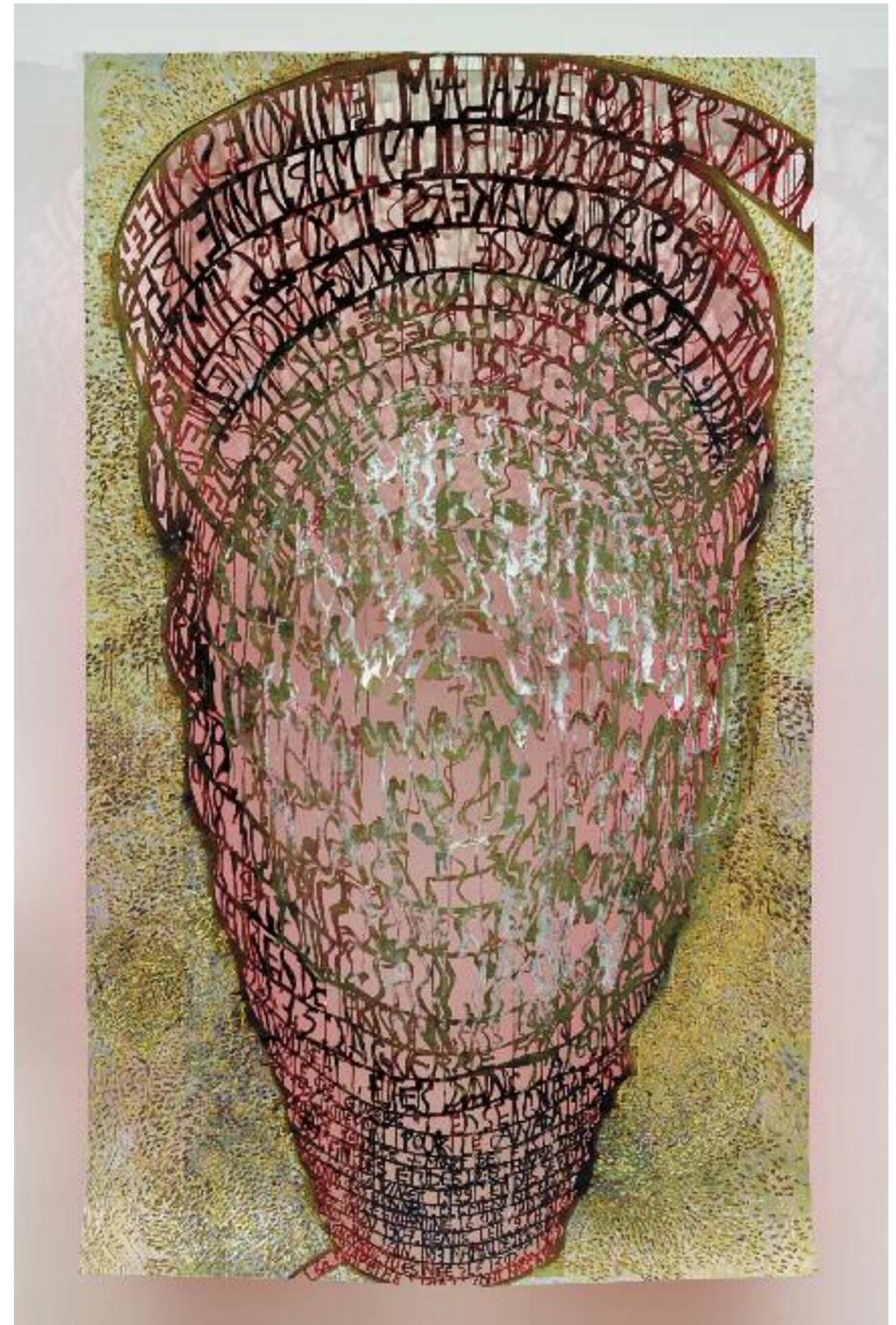
COLUMN TO HIVE

gouache on paper with cut-outs

115" h x 69" w

1997

Courtesy of the estate of the artist



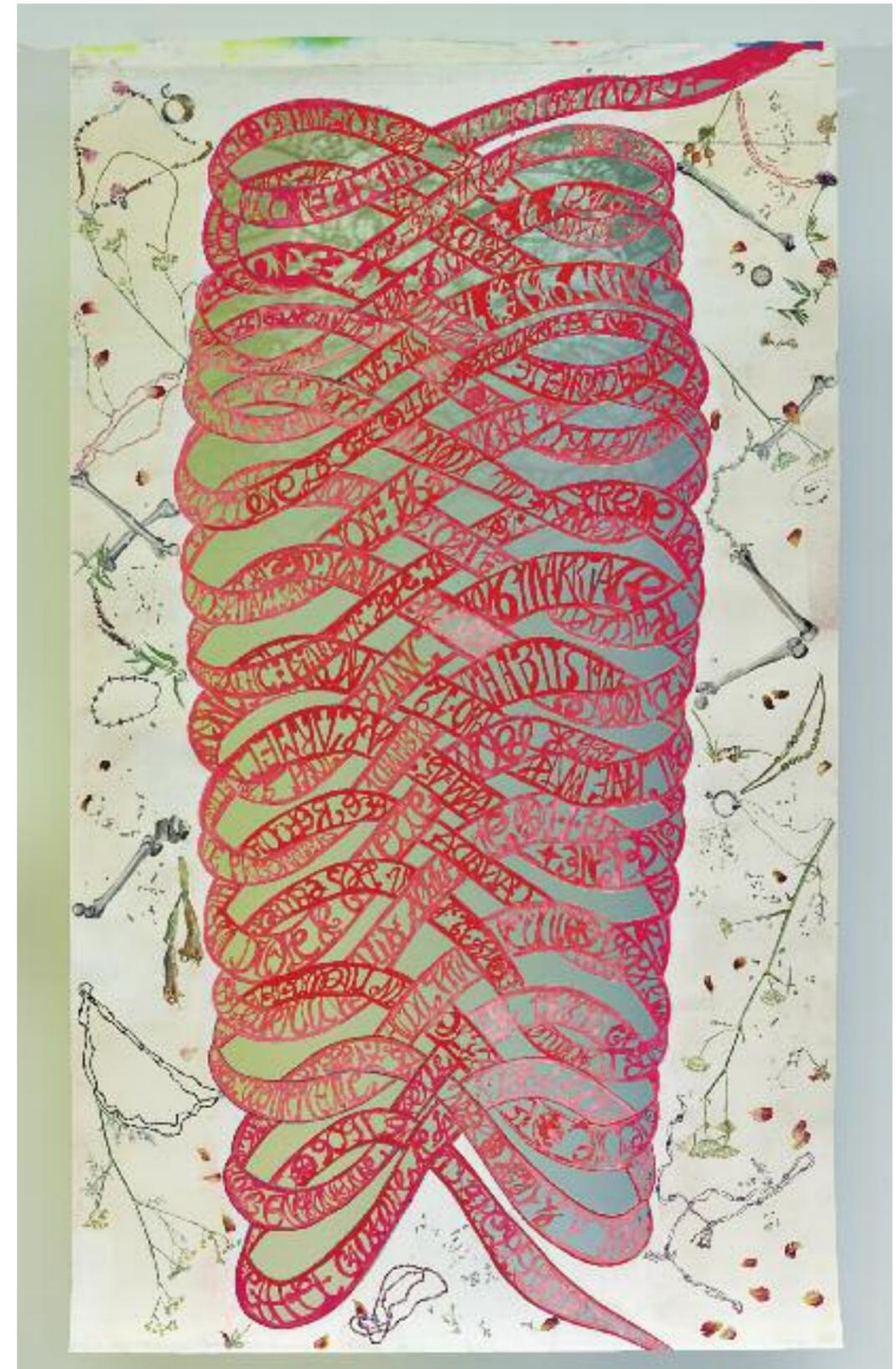
CUTTING FROM A GRADUAL

acrylic on paper with cut-outs

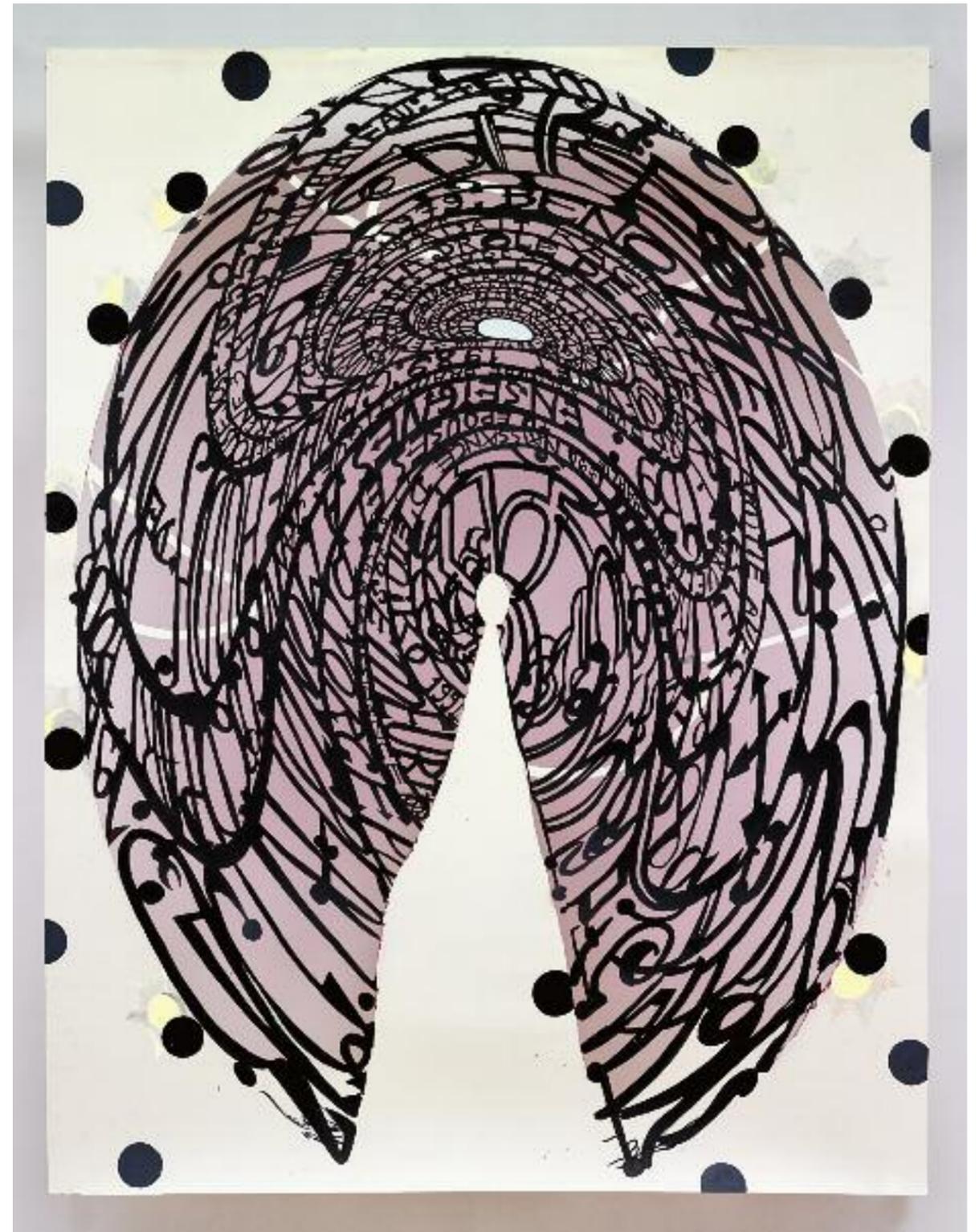
130" h x 77" w

1997

Courtesy of the estate of the artist



SLEEVE
mixed media on paper with cut-outs
73" h x 56" w
1997-98
Courtesy of the estate of the artist



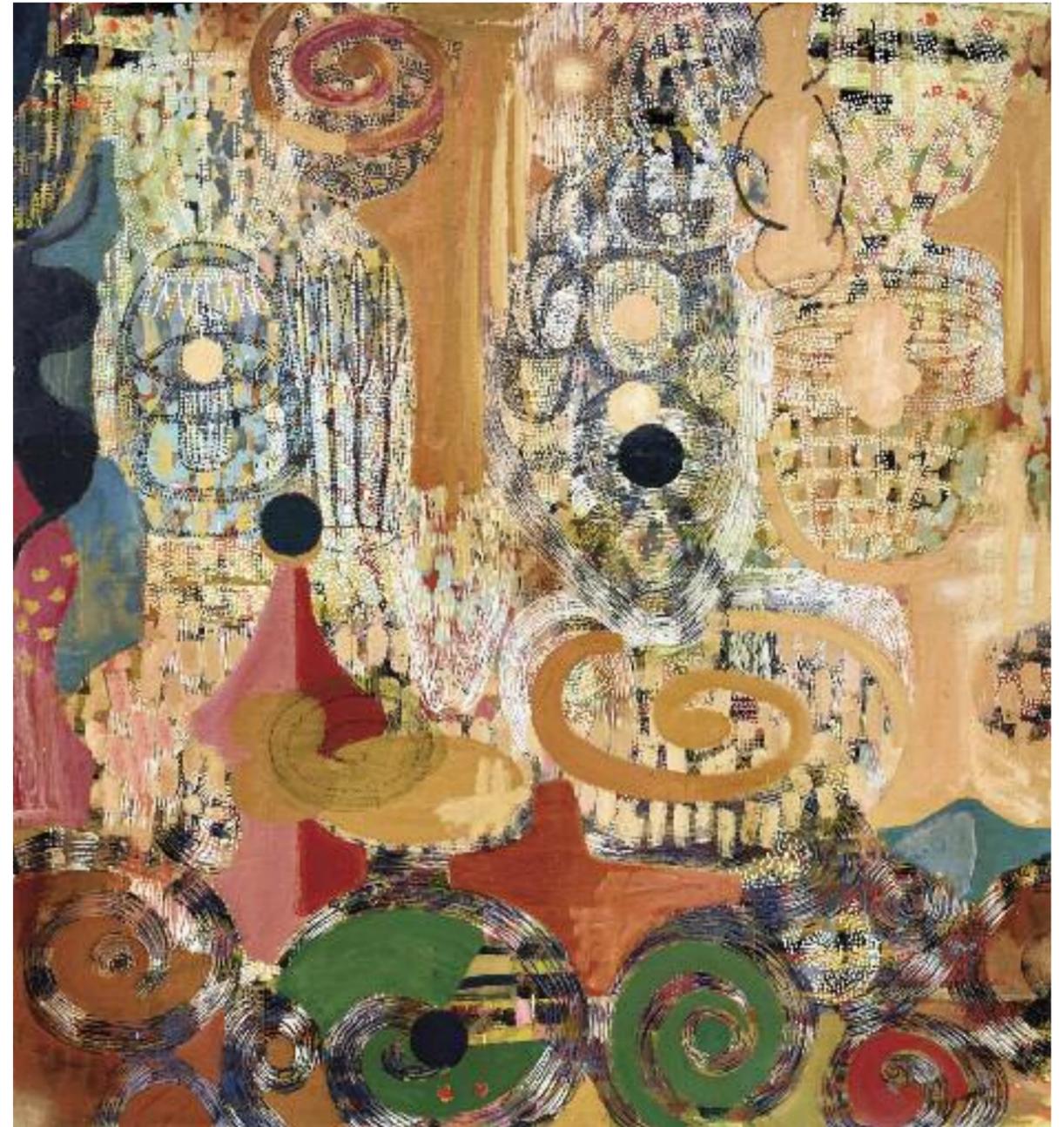
SANTA CLAUS MEMBRANE

oil on canvas

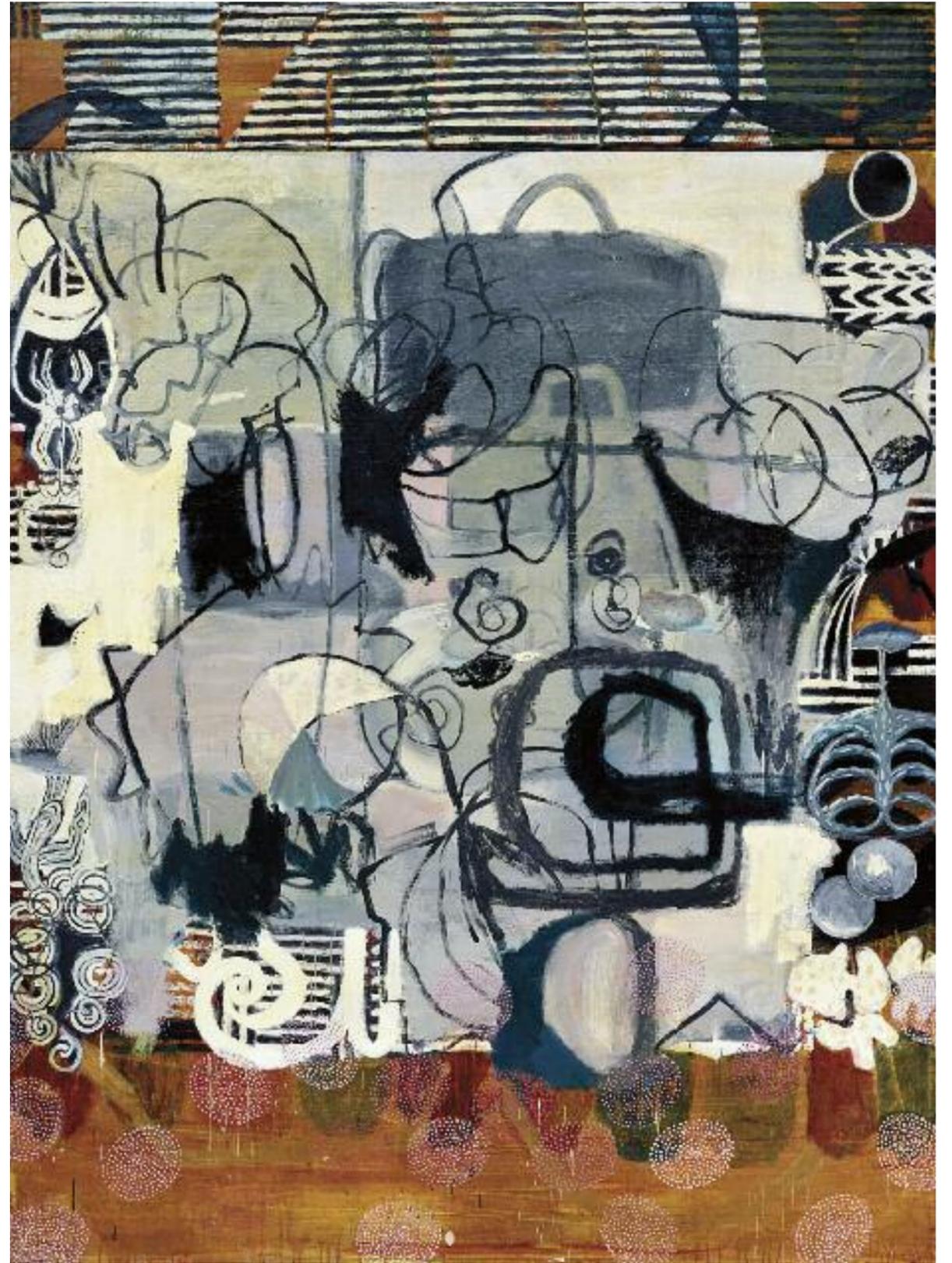
84" h x 78" w

1991

Courtesy of the estate of the artist



SUITCASE
oil on canvas
83¾" h x 61½" w
1990
Courtesy of the estate of the artist



IRENE PIJOAN (1953–2004)

1953 Born in Lausanne, Switzerland

EDUCATION

1980 University of California, Davis, CA, M.F.A. Degree

1978 University of California, Davis, CA, B.F.A. Degree

TEACHING

1983–2004 San Francisco Art Institute, Associate Professor

GRANTS AND HONORS

2001 Faculty Travel Grant, San Francisco Art Institute, San Francisco, CA.

2000 Artist in Residence, California State University, Sacramento, CA.

1996 Individual Artist Grant, Art Matters, New York, NY.

1993 Faculty Travel Grant, San Francisco Art Institute, San Francisco, CA. Travel to Barcelona

1990 Djerassi Foundation Residency for 1991.

Faculty Development Grant, San Francisco Art Institute, San Francisco, CA.

1982 National Endowment for the Arts, Individual Artist Grant.

1981–82 Artist in Residence, The Roswell Museum and Art Center, Roswell, NM.

1980–81 Artist in Residence, Ford Foundation Grant, The University of Georgia, Athens, GA.

1981 SECCA Southeast Seven Fellowship Award, Winston-Salem, NC.

1980 Inter-Campus Research Grant, The University of California, Davis, CA.

1979–80 Regents' Graduate Fellowship, The University of California, Davis, CA.

1979 Scholarship, Skowhegan School of Painting and Sculpture, Skowhegan, ME. Purchase Award.

ONE-PERSON EXHIBITIONS

2009 Espace Arlaud, Lausanne, Switzerland. Irene Pijoan, Retrospective. Catalogue.

2003 University of Nevada, Donna Beam Fine Art Gallery, Las Vegas, NV.

2002 Rena Bransten Gallery, San Francisco, CA.

Forum d'Art Contemporain, Sierre, Switzerland. *Wannabe*. Installation.

1998 Bedford Gallery, Walnut Creek, CA. 20 year survey.

Institute of Contemporary Art, San Jose, CA. *Non-Space Elements*.

1998 Rena Bransten Gallery, San Francisco, CA.

California State University, Sacramento, CA.

1996 U.C. Davis Memorial Union Gallery, Davis, CA.

1995 Rena Bransten Gallery, San Francisco, CA.

1992 Rena Bransten Gallery, San Francisco, CA.

1991 Contemporary Arts Forum, Santa Barbara, CA. *3 into 3*, Installation.

1990 Rena Bransten Gallery, San Francisco, CA.

1989 Artspace, San Francisco, CA. *Vena Cava*, Installation.

1988 Rena Bransten Gallery, San Francisco, CA.

California State University, Sacramento, CA, *The Body Visited*, Installation.

1984 Quay Gallery, San Francisco, CA.

De Saisset Museum, Santa Clara University, Santa Clara, CA.

1983 American River College, Sacramento, CA.

1982 Roswell Museum and Art Center, Roswell, NM.

Eason Gallery, Santa Fe, NM.

1981 Gallery Paule Anglim, San Francisco, CA.

1980 Lester Gallery, Inverness, CA.

1978 HCD/Artspace, Sacramento, CA.

1977 Acme Gallery, Sacramento, CA.

SPECIAL PROJECTS, COMMISSIONS

2003–04 Public Commission, San Francisco Arts Commission, Children's park.

2002–03 ICTF Project. Tree project, Rue de la Fontaine, Geneva, Switzerland.

2000–03 Public Commission, Santa Clara City Library, Santa Clara, CA.

Entrance lobby, stairwell, and central hallway.

2000–2003 Public Commission, Highland Hospital, Oakland, CA. Corridor and donor wall.

2000 Theatrical Set, LINES Ballet, Yerba Buena Theater, San Francisco, CA.

1999 Public Commission, Harborview Medical Center Research and Training Facility, Seattle, WA.

Main and north entrances, lobby.

GROUP EXHIBITIONS

2018 *Way Bay*, Berkeley Art Museum, Berkeley, CA.

Way Bay 2, Berkeley Art Museum, Berkeley, CA.

Collective Vision, Bivins Gallery, Dallas, TX.

Group Show: Summer, Bivins Gallery, Dallas, TX.

2017 *21 to Watch*, Bivins Gallery, Dallas, TX.

Group Show: Summer, Bivins Gallery, Dallas, TX.

Cut Up/Cut Out, Bedford Gallery, Walnut Creek, CA, December 18, 2016–March 5, 2017.

Traveling to:

Bellevue Arts Museum, Bellevue, WA, June 30–October 22, 2017.

Huntsville Museum of Art, Huntsville, AL, November 19–February 11, 2018.

Pensacola Museum of Art, Pensacola, FL, March 2–June 17, 2018.

Ellen Noël Art Museum, Odessa, TX, July 19–October 14, 2018.

Museum of Arts & Sciences, Daytona Beach, FL, December 8–January 27, 2019.

Leigh Yawkey Woodson Art Museum, Wausau, WI, March 2–May 26, 2019.

Amarillo Museum of Art, Amarillo, TX, July 6–September 15, 2019.

Art Museum of West Virginia University, Morgantown, WV,

October 12–December 8, 2019.

Lamont Gallery at Phillips Exeter Academy, Exeter, NH, January 14–March 7, 2020.

Massillon Museum, Massillon, OH, April 4–August 23, 2020.

Carnegie Arts Center, Turlock, CA, September 18–January 3, 2021.

2002 *In Heat*, Pierogi Gallery, Brooklyn, NY.

2003 *The Summer of Lust*, Geoffrey Young Gallery, Great Barrington, MA.

2004 *Scenery*, Rena Bransten Gallery, San Francisco, CA.

2001 San Francisco Art Institute Faculty exhibition, San Francisco, CA.

2001 *Acme at Himovitz*, Michael Himovitz Gallery, Sacramento, CA.

Show Time, Rena Bransten Gallery, San Francisco, CA.

2000 *Paper Cuts*, Rena Bransten Gallery, San Francisco, CA.

1999 *Snapshot*, The Contemporary Museum, Baltimore, MD.

Other Worldly, Walter/McBean Gallery, San Francisco Art Institute, San Francisco, CA.

1998 *New Acquisitions*, University Art Museum, Berkeley, CA.

1997 Drawing, California Museum of Art, Santa Rosa, CA.

Pulse: Works on Paper, No. B.I.A.S. Gallery, Bennington, VT. "Pulse."

1996 Project Belmont, Montreux, Switzerland. Installation.

Pool, Rena Bransten Gallery, San Francisco, CA.

1995 Crocker Art Museum, Sacramento, CA. Brochure.

1994 *Projet Lac*, Montreux, Switzerland. Traveled to Geneva, Switzerland and Evian, France.

Catalogue.

1993 Rena Bransten Gallery, San Francisco, CA.

Robert Arneson Commemorative Exhibition, Lincoln Art Center, Lincoln, CA.

1992 *From the Studio*, Oakland Museum, Oakland, CA.

Allusion, David Beitzel Gallery, New York, NY.

- 1991 42nd Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC. Catalogue.
Works on Paper, Crocker Art Museum, Sacramento, CA.
- 1990 *California from A to Z*, The Butler Institute of American Art, Youngstown, OH.
Contra Costa Artists, Saint Mary's College, Moraga, CA. Catalogue.
- 1989 *Works on Paper 89*, Long Island University, Brooklyn Campus, Salena Gallery, Brooklyn, NY.
- 1988 *Director's Invitational*, Tacoma Art Museum, Tacoma, WA.
- 1987 *San Francisco in Berlin 1987*, Raab Gallery, West Berlin, Germany.
(traveled to Raab Gallery, London, England). Two person exhibition.
Concours Bourses, Palais des Congrès, Montreux, Switzerland.
Portrait/Self-Portrait, Artspace, San Francisco, CA.
Skowhegan: A Ten-Year Retrospective 1975–1985, Leo Castelli Gallery, New York, NY.
(traveled).
- 1986 *Paravent: Extending the Range of Expression*, Artspace, San Francisco, CA. Catalogue.
New Horizons 9 Artists, Stella Polaris Gallery, Los Angeles, CA.
Foundry/Process, St. John's College, Santa Fe, NM.
Traveled to North Dakota Museum of Art, Grand Forks, ND.
- 1985 *New Horizons in American Art: 1985 Exxon National Exhibition*.
The Solomon R. Guggenheim Museum, New York, NY. Catalogue.
San Francisco Bay Area Painting, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE. Catalogue
Rockefeller Retrospective: Visiting Artists, Wake Forest University, Winston-Salem, NC.
Catalogue.
SF - LA, Gilles Mansillon Gallery, Los Angeles, CA.
- 1983 *Works by Faculty*, San Francisco Art Institute, San Francisco, CA.
- 1982 Soroban Gallery, Wellfleet, MA.
The Southeast Seven V, Southeastern Center for Contemporary Art, Winston-Salem, NC.
- 1981 *Talent*, Allan Stone Gallery, New York, NY.
Faculty Exhibition, The University of Georgia, Athens, GA.
- 1980 *New Affirmations*, Oakland Museum, Oakland, CA.

BIBLIOGRAPHY

CATALOGUES

- Irène Pijoan: Rétrospective*, La Baconnière Arts, Geneva, Switzerland 2009.
- Bourgeault, Cynthia. *Skowhegan: A Ten-Year Retrospective 1975-1985*, Leo Castelli Gallery, NY, 1986.
- Dennison, Lisa. *New Horizons in American Art: 1985 Exxon National Exhibition*, Solomon R. Guggenheim Museum, New York, NY, 1985.
- Faccinto, Victor. *Rockefeller Retrospective*, Wake Forest University, Winston-Salem, NC, 1984.
- Fitz Gibbon, John. *Northern California Art*, Laguna Beach Museum of Art, Laguna Beach, CA, 1982.
- Hansley, Lee. *The Southeast Seven V*, Southeastern Center for Contemporary Art, Winston-Salem, NC, 1982.
- Himelfarb, Harvey. *MFA 1980*, University of California, Davis, CA, 1980.
- Kimball, Cathy. *Irene Pijoan: Non-Space Elements*, San Jose Institute of Contemporary Art, San Jose, CA and Forum d'Art Contemporain, Sierre, Switzerland, 2001–2002.
- Linhares, Phil. *From the Studio*, Oakland Museum, Oakland, CA, 1992.
- Neubert, George. *San Francisco Bay Area Painting*, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE, 1984.
- Ott, Wendell. *Director's Invitational*, Tacoma Art Museum, Tacoma, WA, 1988.
- Porges, Maria. *Irene Pijoan*, Rena Bransten Gallery, San Francisco, CA, 1990.
- Rusnell, Wesley. *Irene Pijoan*, Roswell Museum, Roswell, NM, 1982.
- Sultan, Terrie. *42nd Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, DC, 1987.

ARTICLES

- Bagnoud, Isabelle. *Le Paradoxe de L'Artiste*. Journal de Sierre, Sierre, Switzerland, January 18, 2002.
- Bagnoud, Isabelle. *Papiers Geants. Recto-Verso*. Journal de Sierre, Sierre, Switzerland, February 10, 2002.
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- Baker, Kenneth. *Local Painter's Cluttered Canvases Really Add Up*. San Francisco Chronicle, San Francisco, CA, May 17, 1990.
- Baker, Kenneth. *Studio Show a Bright Light in Dark Times*. San Francisco Chronicle, San Francisco, CA, July 5, 1992.
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- Bell, Jane. *New Horizons in American Art*. Artnews, Vol. 84, Number 9, November, 1985, p. 152.
- Bonetti, David. *At Alternative Spaces, the Business of Art is Politics*. San Francisco Examiner, San Francisco, CA, September 26, 1991. (Erotic Drawings.)
- Bonetti, David. *Surveying State of the Arts*. San Francisco Examiner, San Francisco, CA, July 10, 1992.
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- Brunson, Jamie. *Questions of Skill and Intent*. Artweek, Vol. 17, Number 39, October 18, 1980, p. 1.
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- Crowley, Matthew. *NICA asks: irreplaceable or irrelevant?* Southeast View, June 1997.
- Dalkey, Victoria. *Pen, Ink Competition*. Sacramento Bee, Sacramento, CA, July 25, 1975.
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- Fischer, Jack. *Intricacies on a Grand Scale*. San Jose Mercury News, San Jose, CA, December 9, 2001.
- Fowler, Carol. *Sculptural Paintings Show Aspects of Both*. Contra Costa Times, January 29, 1985.
- French, Christopher. *Richmond Art Center Acknowledges UCS*. The California Aggie, Davis, CA, March 4, 1980, p. 4.
- French, Christopher. *Letter from San Francisco: That was then, this is now*. The Journal of Art, International Edition, Vol. 11, Number 1, December 1988, p. 22.
- G., Anette. *Arbre de Noel, Irene Pijoan*, Tribune de Genève, Geneve, Switzerland, December 7–8, 2002, p.19.
- Gibson, Eric. *"Horizons" at the Guggenheim*. The New Criterion, November, 1988, p. 62.
- Hale, David. *Emerging Artists*. The Fresno Bee, Fresno, CA, June 16, 1987, p. E 14.
- Heller, Faith. *Winston-Salem Journal*, Winston-Salem, NC, Journal, April 5, 1982, p. 22.
- Heller, Faith. *Ten Years of Southeast VII*. The Arts Journal, January 1988, p. 4.
- Johnson, Charles. *Starting a Cruel Process*. Sacramento Bee, Sacramento, CA, June 13, 1976, p. 53.
- Johnson, Charles. *Color UCD Art Grads' Show Grim But Promising*. Sacramento Bee, Sacramento, CA 1978.
- Johnson, Charles. *A Continuing Non-Tradition*. Sacramento Bee, February 20, 1977, p. 57.
- LC. *Irene Pijoan: Entrelacs de Botanique et de Calligraphie*. Le Temps, Switzerland, January 17, 2002.
- Lochner, Tom. *Reflection on Life Through Art, Environmental Activist, Exhibits Work at Washington Gallery*. West County Times, November 26, 1991.
- Lochner, Tom. *Vivid abstracts don't whitewash artist's emotions*. West County Times, February 25, 1992.
- McColm, Del. *Strong Grad Show*. Davis Enterprise, Davis, CA, June 13, 1980, p. 6.

McKean, Marsha. *Rena Rosenwasser and Penny Cooper: Collections of Art by Women*. Art West Newspaper, March 1995.

Mathonet, Philippe. *Pas de Surprises, Bonnes Surprises*. Journal de Genève, Switzerland, July 11, 1987.

Messeiller, Philippe. *Entre le Canular art et la Creation*. L'Est Vaudois, Switzerland, July 20, 1987.

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No B.I.A.S. Keeps Its Finger on the Pulse. Bennington Banner, December 5, 1996.

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Porges, Maria. *Irene Pijoan at Rena Bransten*. Art in America, September 1998.

Quill, Patricia. *Feature/portfolio. Irene Pijoan and Henry Wessel*. San Francisco Art Institute Magazine, January 2000.

Praz, Grégoire. *Irene Pijoan, Iconicite du Mot*. Le Nouvelliste, Valais, Switzerland, January 28, 2002.

Praz, Grégoire. *Decoupages Introspectifs*. Le Nouvelliste, Valais, Switzerland, February 8, 2002.

Raether, Keith. *Director's Invitational*. The News Tribune, Tacoma, WA, September 18, 1988.

Richard, Paul. *Abstract and Personal: At the Corcoran Biennale, a Passionate Bow to the Past*. Washington Post, Washington, DC, September 6, 1991.

Santiago, Chiori. *Rodeo Artists Showing in Walnut Creek*. Oakland Tribune, Oakland, CA, June 25, 1992.

Schmerler, Sarah. *In Heat*. Time Out New York, July 17, 2003.

Shakelford, Penelope. *Pijoan draws as an inner spirit for her images*. Davis Enterprise, Davis, CA, March 1996.

Shepard, Joan. *Emerging Artists emerge from Neo-Expressionism*. Daily News Review, New York, NY, September 22, 1985.

Shere, Charles. Oakland Tribune, Oakland, CA, October 12, 1980.

Steele, Nancy. *Strait Reflections*. Diablo Arts, August 1992.

Thorson, Alice. *Brushing the Surface*. The City Paper, September 26, 1991.

Tromble, Meredith. *Irene Pijoan*. Interview. Artweek, September 1996.

Thym, Jolene. *An Artists Hamlet*. Tri-Valley Herald, July 5, 1992.

Tucker, Marilyn. *King's Ballet Group Forms Fine "Line."* Contra Costa Times, April 13, 1998.

Tully, Judd. *New Horizons in Art: Exxon's Best National*. Art/World, October, 1985.

Twardy, Chuck. *Bay Area Artist Makes Room-Filling Installation of Cut-out Texts*. Las Vegas Weekly 31, January 2003.

Wallach, Amei. *New Horizons in Guggenheim Exhibit*. New York Newsday, September 15, 1985.

Watten, Barrett. *Erotic Drawings at Artspace*. Artweek, October 10, 1991.

Wilson, Wendy. *Irene Pijoan Ceramic Portraits*. Artlines, August 1982, p. 37. Ill. "Fire in Cairo."

Wolff, Theodore F. *Promising artists at Guggenheim*. The Christian Science Monitor, Vol. 77, No. 221, October 7, 1985, p. 33.

Wolff, Theodore F. *Sculptural Paintings*. Westart, January 25, 1985, p. 4.

Wolff, Theodore F. *Sheldon Opens Season with Four Exhibitions*. Journal-Star, Lincoln, NE, September 2, 1984, pp. 1H & 13H.

Woodward, Josef. *A Subversive Neutrality. Irene Pijoan at Santa Barbara Contemporary Art Forum*. Artweek, September 12, 1991.

SELECTED COLLECTIONS

The Alameda Arts Commission
 Estate of Paule Anglim, San Francisco, CA
 Estate of Robert Arneson and Sandra Shannonhouse, Benicia, CA
 Chris Barnett, Sterling Fine Art Services
 Rena Bransten, San Francisco, CA
 Dr. G. Austin Conkey, San Francisco, CA
 Lisa Dennison, New York, NY
 Estate of Roy de Forest, Port Costa, CA
 Highland Hospital, Oakland, CA
 Craig & Emiko Nagasawa, Berkeley, CA
 Manuel Neri, Benicia, CA
 Oakland Museum of California, Oakland, CA
 Leonard Post, New York, NY
 Rena Rosenwasser & Penny Cooper, Berkeley, CA
 San Francisco Arts Commission
 Santa Clara Public Library, Santa Clara, CA
 Estate of Michael Smith, San Francisco, CA
 University of California at Berkeley Art Museum
 Harbor View Research and Training Building, University of Washington, Seattle, WA
 Estate of Ann Walker, Artspace



RICHARD SHEEHAN

In 1978 a quick errand took me from the Institute of Contemporary Art, Boston to the Alpha Gallery on Newbury Street. I was to deliver a congratulatory message to Richard Sheehan at his exhibition opening. Having never met him or seen his work, it did not occur to me on that humid day that this might be anything but a brisk walk, a stop on the way home. But once I walked up the steps and entered the crowded gallery, wading through the voices and conversations to the walls beyond, the importance of the errand became clear. Staying on the perimeter of the gallery in a clockwise circle, I got as close as I could. The paintings, each one a full stop, were alluring in their honesty in describing a fleeting ordinary scene. The presence of the viewer is unspoken and temporary. I thought of John Sloan, Fairfield Porter, and the intimacy of the artist's mind and thoughts; how the acts of looking and seeing are two very different endeavors – what we see and feel is unique to our individual histories and the ability to be in the present moment. To absorb the moment that we are witnessing, Sheehan is in the transportation business – transporting the viewer to the location where the artist is standing. You are there with him.

My intrigue with Sheehan's paintings deepened over the ensuing decades. There was nothing about Sheehan's childhood in Dorchester, Massachusetts, attending Boston Latin, or having a rock band in high school that would suggest that a painter with an exquisite eye like his would emerge. Where Donny Wahlberg and the New Kids on the Block also grew up, the arts were not embedded in the neighborhood. However, sometimes one's earliest experiences and teachers stay with you the longest.

A former Yale classmate Howie Lee Weiss, a longtime close friend, artistic confidante and artist, forgot nothing:

"At Massachusetts College of Art, Richard studied with and emulated the painter George Nick in his undergraduate studies. In many ways this formed a solid early core and those early lessons remained with him always. In those early classes Richard was taught how to 'heighten color and boost up light,' a concept that he continued to be fascinated with and that he embedded in each painting. These early classes under the mentorship of Nick stayed with him as he went on to Yale Graduate School of Art and Architecture for an MFA, where he received the Elizabeth Canfield Hicks Memorial Scholarship. While at Yale, Richard studied with William Bailey, Bernard Chaet, Lester Johnson, and John Walker, and also, but less so, with Al Held.

"Bailey taught the figure painting class at Yale and Richard struggled at first, as the class started from the premise of painting with three muted colors only. This was a shock at first to Richard's high-key, jazzed-up palette – but with time he figured out the system. Gradually and slowly Bailey added additional colors to the mix. Stripping painting ideas down to basics, then building back up, was in many ways like learning to speak all over again.

"Bernard Chaet looked out for Richard as his advisor and they shared their love of the Boston area. I specifically remember Richard having a critique one day about his still life paintings of objects placed on the floor, the viewpoint being bird's eye downward. Chaet suggested he 'look up and out.' I remember discussing this simple suggestion with Richard and how it allowed him to venture more into landscape – looking up and out.

"One day Sheehan and Howie Lee Weiss visited John Walker's studio in New Haven – a cavernous studio with 10 giant abstractions in progress, each with their own set of paints. That day in 1975, witnessing Walker's studio became etched in their minds. They spoke of it forever after. Years later Weiss remembered Richard talking about wanting to imbue Walker's kind of physical presence into his realistic landscapes. Richard saw the big Walker abstractions as a challenge, while also something to emulate and incorporate into his scenes.

"Richard's approach was always direct and formal: Color, light, form, drawing, composition, space and all the things you might expect. When critiquing students he wasn't overly focused on social, political, cultural or personal content, but preferred to address students' paintings for their formal qualities, giving students little tips and insider's tricks he himself learned about color mixing, drawing, values and more – trying to help each student make each picture better on its own terms utilizing basic, demonstrative and practical advice.

"At upper level critiques Richard was one to hold his stance, and argue his passionate point if necessary. Intense, heated and loud discussions, disagreements in the thick of battle, have been reported, but with everyone being friends again later in the evening or at least by the next day.

"An early influence was the big John Singer Sargent painting, *The Daughters of Edward Darley Boit*, 1882, at the Boston Museum of Fine Arts; he was impressed always by Sargent's swift hand and confidence. Wayne Thiebaud was an artist whom Richard respected and could never get enough of. Edgar Degas, Edward Hopper, Richard Diebenkorn, George Nick, and John Walker were all important chapters of Richard's visual vocabulary. Sheehan loved the quality Ralph Goings achieved in his paintings. Richard shared how American he thought Goings was. Giants like Matisse and Picasso were quite important to him." He and Weiss would go back and forth over which one was better or more important. It was a conversation they never tired of.

"Sheehan and Weiss talked endlessly about Warhol and Lichtenstein, discussing their pop ideas, clarity of image, their intent and their fame. Coke bottles, Brillo Boxes, Jackie O, Elvis, Mickey, and all the Comic Book Paintings.... Well, this was America. Warhol and Lichtenstein did it, and this fascinated them – this touched Richard."

Another Yale classmate, Elizabeth Peak, who taught with Sheehan in the Yale Summer Art program after their first year of graduate school, wrote:

"In passing one day Richard said that he tried not to talk about how quickly he painted because he didn't want anyone getting the wrong idea about his work. More importantly Richard wanted his speed to be understood for what it had become: his ability to capture a unique moment in time, in fluid brush strokes almost without regard to the size of the canvas. His paintings look as if they appear by magic as if with no effort or plan.

"However, it was Richard's particular ability to 'see' or imagine a painting from looking around him, systematically prepare a canvas for it, a particular size and shape. Then when he returns to the location ready to paint he has his attack in his mind. Working from the actual location helps him structure the painting although when you or I look at the location and compare it to the work, we may not have originally seen what he saw.

"With the variables of scale, composition, color, time of day he would relate them to each other in one integrated statement in paint. He rarely added anything extraneous, no random people walking through the scene or a fallen bicycle, etc., unless it worked within the whole. His goal was a visual statement not a literal one. Not a story about the light on a certain bridge at a time of day when people got off work or something, but the way the light defined the moment and using the bridge or roadway, as a vehicle for that particular moment. We never discussed how his religious beliefs may have informed his work but if there is a God, it's expressed in these moments.

“He often told the story of someone walking up to him as he painted wondering why there were no people in the painting and how he’d try to explain the painting didn’t need them. Richard mainly painted in the environs of his home turf of Dorchester, Massachusetts and later, Cumberland, Rhode Island. The interloper would walk away marveling and yet still wondering. Later, Richard took on the challenge of painting subjects that were so commonplace that no one could ask what he was painting even if they may wonder why.”

—Elizabeth J. Peak, 2018

Sheehan worked outdoors, with an old mail truck carrying his easel and canvases, which he set up on highways in the Rhode Island and Massachusetts suburbs. He was inspired by the structural elements of bridges, overpasses and the horizons surrounding and beyond the freeway. The weather and time of year dictated the palette and colors in his work.

His earliest paintings were of buildings, houses, backyards – local scenes depicting life around the Boston area. But eventually these local scenes gave way to less personal, large, iconic images of highway bridges and underpasses, singular images that spoke of an American landscape. Richard changed from a painter of common daily places – to a painter of “American Monuments.”

In these highway paintings one can see all the influences of Sheehan’s painting heroes. Before and during his first West Coast show in November 1982, Sheehan attracted immediate attention from artists and collectors alike – the show sold out. Soon he was exhibiting in Chicago, New York and Houston. Artists Richard McLean and Wayne Thiebaud saw the exhibition and admired Sheehan’s paintings – how he handled paint, composition and color.

McLean bought a small painting because “he wanted to take it home and study it.” Thiebaud, in his classic stance – arms folded against his chest, feet apart – announced that Sheehan was “an artist’s artist.” With the heat emanating from the large summer paintings, the feeling of a sunburn standing in front of the hot yellows, saturated oranges and burning sand of the roadways was psychological if not physical. As Sheehan’s paintings got larger and more abstract, West Coast art critics assumed he was a West Coast artist, a student of Elmer Bischoff or Richard Diebenkorn due to his palette and the light emanating from his paintings.

“You can hang him between a de Kooning and a Thiebaud, and he holds up – Sheehan can hold the wall. He is not going anywhere. You know, you can’t do that with very many artists,” Allan Stone said. It was a pronouncement. Stated as a matter of fact, not as a biased opinion. He had done this exact installation on a second-floor hallway landing of his home, outside his bedroom.

Ten years later I saw a big horizontal Sheehan landscape hanging over a fireplace in Allan’s house in Maine next to a Richard Estes painting. Allan Stone owned 37 paintings by Richard Sheehan. That he saw Sheehan’s work in the modest 800-square-foot shoebox space of my first San Francisco gallery brought me inordinate pleasure. Two subsequent solo shows at Allan Stone Gallery in 1984 and 1986 marked Sheehan’s first one man exhibitions in New York City, an enormous rite of passage for any artist.

Mark Johnson, who was teaching freshman foundation at SFAI, was a regular at my gallery and would bring his students to see the exhibitions, as would Barbara Rogers, Inez Storer and Carlos Villa. After numerous classes of SFAI students came to 126 Post Street to see Richard Sheehan’s shows in 1982 and

1984, and to the 23 Grant Avenue space in 1987, a visiting lecture at SFAI was scheduled for Richard’s next trip to San Francisco. At 800 Chestnut Street the students and faculty packed the room – you could not breathe. It was a windowless seminar room on the north side of the lower level, on the right of the big ramp, across from the ceramics studio. Richard was as expressive and dynamic as his paintings, with a heavy Boston accent!

Richard’s bottom line message to students was, after acquiring drawing skills, to let those skills become a part of your skin so you can forget about them and go on. He wasn’t recommending drawing from life and staying in representation – you needed the tools to begin with. The subject as a realistic image was not as important as the process or experience of making the painting.

The works from 1991–2006 pushed Sheehan away from the representational into the conceptual. He deliberately moved himself out of his comfort zone. Richard wanted to pay homage to Franz Kline, JFK, the Beatles, and the devastating importance of the Vietnam War within his paintings. “How?” was the question. Using the McDonald’s billboards and roadside signs was the idea he had begun to experiment with. He stepped back from his galleries (which was easy to do as two had closed during the Persian Gulf War and ensuing recession) and the art market to shift his subject matter without pressure or judgement. This also allowed Sheehan the opportunity and time to work inside a studio at home, instead of by an icy freeway in the winter snow or in the heat and humidity of a Rhode Island summer.

The billboards inside the small 1982 landscape paintings, *Van’s Auto Body* and *Billboard on Freeport Street*, were always there. In the larger, later paintings of the 1990s they grew in importance as they became beacons, icons of American history and culture.

NEPONSET BRIDGE 89

oil on prepared cotton duck

92" h x 72" w

1989

Courtesy of the Sheehan Family Trust



EXPRESSWAY BRIDGE,
SUPERBOWL SUNDAY
oil on prepared cotton duck
92" h x 72" w
1989
Courtesy of the Sheehan Family Trust



FIRST SNOW & BRIDGE

oil on prepared cotton duck

76" h x 72" w

1988

Courtesy of the Sheehan Family Trust



NEPONSET USA #1

oil on prepared cotton duck

54" h x 54" w

1987

Courtesy of the Sheehan Family Trust



UNTITLED (PIZZA HUT)

oil on prepared cotton duck

82" h x 76" w

1991–1992

Courtesy of the Sheehan Family Trust



MOBIL-QUAKER-HIGHWAY-UXBRIDGE, MA
oil on prepared cotton duck
25½" h x 49½" w
1992
Courtesy of the Sheehan Family Trust



RICHARD SHEEHAN (1953–2006)

1953 Born in Boston, Massachusetts

EDUCATION

1977 Yale University, New Haven, CT, M.F.A. Degree
1975 Massachusetts College of Art, Boston, MA, B.F.A. Degree

VISITING ARTIST & LECTURER

1995 Maryland Institute College of Art, Baltimore, MD.
1994 Rhode Island School of Design, Providence, RI.
1992 The Boston Museum School, Boston, MA.
1989 Vermont Studio Center, Johnson, VT, Resident Critic.
Boston University, Boston, MA.
Middlebury College, Middlebury, VT.
1988 Vermont Studio Center, Johnson, VT, Resident Critic.
San Francisco Art Institute, San Francisco, CA.
School of the Art Institute of Chicago, IL.
Ox-Bow, Saugatuck, MI.
1987 University of California, Davis, CA.
School of the Art Institute of Chicago, IL.
1986 Vermont Studio Center, Johnson, VT, Resident Critic.
1985 Brandeis University, Waltham, MA, Saltzman Visiting Lecturer.
1984 Yale University, New Haven, CT.
California College of Arts and Crafts, Oakland, CA.
1983 Harvard University, Cambridge, MA.
1982 Brandeis University, Waltham, MA.
California College of Arts and Crafts, Oakland, CA.
1981 Yale University, New Haven, CT.
1978 Massachusetts College of Art, Boston, MA.

SOLO EXHIBITIONS

2010 Alpha Gallery, Boston, MA.
1991 Alpha Gallery, Boston, MA.
1990 Jeremy Stone Gallery, San Francisco, CA.
1989 Shasta College, Redding, CA.
Alpha Gallery, Boston, MA.
1988 Roger Ramsay Gallery, Chicago, IL.
Jeremy Stone Gallery, San Francisco, CA.
1987 Jeremy Stone Gallery, San Francisco, CA.
1986 Wilhelm Gallery, Houston, TX.
Alpha Gallery, Boston, MA.
Allan Stone Gallery, New York, NY.
1985 Alpha Gallery, Boston, MA.
1984 Jeremy Stone Gallery, San Francisco, CA.
Allan Stone Gallery, New York, NY.
1983 Roger Ramsay Gallery, Chicago, IL.
Alpha Gallery, Boston, MA.
1982 Jeremy Stone Gallery, San Francisco, CA.
1981 Alpha Gallery, Boston, MA.
1978 Connecticut College, New London, CT.
Alpha Gallery, Boston, MA.

SELECTED GROUP EXHIBITIONS

2017 360: Positive Care Clinic, UCSF, San Francisco, CA.
2016 *I Can See For Miles*, Allan Stone Projects, New York, NY, June 2–August 12.
December Salon Show, Alpha Gallery, Boston, MA.
SKSRE, San Francisco, CA.
2015 Exhibition to Inaugurate our New Location, Alpha Gallery, Boston, MA.
360: Positive Care Clinic, UCSF, San Francisco, CA.
SKSRE, San Francisco, CA.
2014 *Sight Specific*, Concord Art Association, Concord, MA, curated by George Nick.
2013 Summer Selections, Alpha Gallery, Boston, MA.
2011–12 *Small Works*, Alpha Gallery, Boston, MA.
2003 *Landscapes Seen and Imagined: Sense of Place*, deCordova Sculpture Park and Museum,
Lincoln, MA.
1996 *The Future of the Past: Fifteen Contemporary Realists Paint Boston*,
The Boston Athenæum, Boston, MA, April - May.
1996 *Illustrious History, 1871 – Present*, Salander-O'Reilly Galleries, New York, NY, September;
Montgomery Gallery, San Francisco, CA, November-December. Catalogue.
1992 *After 25 Years, A New Beginning*, Alpha Gallery, Boston, MA.
1992 *America From the Driver's Seat*, Museum of Our National Heritage, Lexington, MA.
Catalogue.
1991 *Boston Art Dealers Association: Selections*, Bank of Boston, Boston, MA.
1990 *37 Painters and Sculptors: On View*, ABC/Capital Cities, Inc., New York, NY. Catalogue.
Diverse Contemporary Landscape, One Market Plaza, San Francisco, CA.
Selected Acquisitions and Recent Work, Jeremy Stone Gallery, San Francisco, CA.
1989 *The Landscape Observed*, Maryland Institute College of Art, Baltimore, MD.
Landscape/Cityscape, Franz Bader Gallery, Washington, DC.
1988 *Artists See Nature*, College of DuPage, Glen Ellyn, IL.
Landscape/Cityscape, Franz Bader Gallery, Washington, DC.
The Contemporary Romantic Landscape, Jeremy Stone Gallery, San Francisco, CA.
1986 *Fifth Anniversary Exhibition*, Roger Ramsay Gallery, Chicago, IL.
1985 *Faculty and Alumni Exhibition*, Massachusetts College of Art, Boston, MA.
1984 *The Urban Landscape*, Wilhelm Gallery, Houston, TX.
Eight Painters at Harvard, Carpenter Center for the Visual Arts, Harvard University,
Cambridge, MA.
Urban Visions/Countryside Views, University Galleries, University of New Hampshire,
Durham, NH.
New England Landscape, Newport Art Museum, Newport, RI.
1983 *Contemporary Realist Paintings, A Selection*, Museum of Fine Arts, Boston, MA.
On Paper, Jeremy Stone Gallery, San Francisco, CA.
1982 *A Private Vision: Contemporary Art from the Graham Gund Collection*,
Museum of Fine Arts, Boston, MA.
1982 *Herbert W. Plimpton Collection of Realist Art*, Rose Art Museum, Brandeis University,
Waltham, MA.
Local Visions: The Urban Environs, Hayden Corridor Gallery, Massachusetts Institute
of Technology, Cambridge, MA.
1980 *New England Realists*, Northeastern University, Boston, MA.
1979 *American Realist Painters*, Marilyn Pearl Gallery, New York, NY.
Art of the State, Rose Art Museum, Brandeis University, Waltham, MA.
1977 *New Talent*, Alpha Gallery, Boston, MA.

AWARDS

1979 Fellowship Grant, Massachusetts Council on the Arts and Humanities
1977 Elizabeth Canfield Hicks Memorial Scholarship, Yale University, New Haven, CT.

SELECTED BIBLIOGRAPHY

ARTICLES

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- McFadden, Sarah. *Report from Boston*. Art in America, New York, NY, May 1983, pp. 33–43.
- McQuaid, Cate. *Dancing Dishes; Rocking Horse Winners; Affable Animals*. The Boston Globe, Boston, MA, April 25th, 1996. p. 87.
- McQuaid, Cate. *Natural Deceptions; Rejoicing Stars*. The Boston Globe, Boston, MA, May 2nd, 1996.
- Stapen, Nancy. *ART: Abstract Dominates Sheehan Show*. The Boston Herald, Sunday, March 5th, 1989. p. A6.
- Taylor, Robert. *Review: New Talent*. The Boston Sunday Globe, Boston, MA, June 12th, 1977.
- Temin, Christine. *Critic's Tips, Exhibits: City Landscape*. LIVING/ARTS, The Boston Globe, Boston, MA, Thursday, February 16th, 1989.
- Temin, Christine. *Perspectives: Landscapes Thrive on Newbury*. The Boston Globe, Boston, MA, February 16th, 1989. p. 96. Illus.
- Temin, Christine. *Perspectives: Revisiting New Talent*. The Boston Globe, Boston, MA, Thursday April 21st, 1988.
- Temin, Christine. *A Landscape Painter for All Seasons*. Calendar, The Boston Globe, Boston, MA, February 3rd, 1983.
- Temin, Christine. *Richard Sheehan's Urban Romance*. Boston Globe, Boston, MA, February 19th, 1981.
- Zabriskie, Mark. *Richard Sheehan: Painting Scenes of Cities, Fields*. Patriot Ledger, Boston, MA, August 1982. Illus.

CATALOGUES

- Spiro, Vivian K. *The Future of the Past: Fifteen Contemporary Artists Paint Boston*. The Boston Athenæum, Boston, MA, April 16th–May 18th, 1996.
- Illustrious History, 1871–Present*, Salander-O'Reilly Galleries, New York, NY, September; Montgomery Gallery, San Francisco, CA, 1996.
- 37 Painters and Sculptors: On View*. Capital Cities/ABC, Inc., New York, NY, 1990. p. 32 Illus.
- Halbreich, Kathy. *Works by Boston Area Artists. A Private Vision: Contemporary Art from the Graham Gund Collection*. Museum of Fine Arts, Boston, MA, 1982.
- Wentworth, Michael Justin. *Richard Sheehan/Recent Paintings*. Alpha Gallery, Boston, MA, December 1980.

SELECTED COLLECTIONS

- Acadia Wells Fargo Insurance, New York, NY
- Wayne Andersen, Boston, MA
- Beth Barker, San Francisco, CA
- Beal & Company, Boston, MA
- Adrian & Dan Blumberg, Lafayette, CA
- Boston City Hospital
- William Mathews Brooks, San Francisco, CA
- Cambrian Capital, Manchester, MA
- Chase Manhattan Bank
- Ron & Françoise Clyman, Kentfield, CA
- Consolidated Freightways, San Francisco, CA
- Coopers & Lybrand, Boston, MA
- deCordova Sculpture Park and Museum, Lincoln, MA
- Gadsby Hannah, Boston, MA
- Abe Garfield, San Francisco, CA
- Rob & Cyd Greer, St. Helena, CA
- John & Linda Gruber, Ross, CA
- The Gund Collection, Cambridge, MA
- Joseph & Jody Horowitz, San Francisco, CA
- Elizabeth King, Sausalito, CA
- Beth & Stephen Landsman, Chicago, IL
- Montgomery Securities, San Francisco, CA
- Morrison-Foerster, San Francisco, CA
- Northwestern National Bank, St. Paul, MN
- Stephen & Susan Paine Collection
- PaineWebber Group
- Pernod Ricard USA, Purchase, NY
- Robertson, Colman & Stephens, San Francisco, CA
- Rose Art Museum, Brandeis University, Waltham, MA
- Huret, Rothenberg & Co., San Francisco, CA
- Shearson Lehman Brothers
- Richard & Darlene McLean, Oakland, CA
- Sandy Robertson, San Francisco, CA
- Alan Rothenberg, San Francisco, CA
- Douglas & Ellen Rosenberg, Kentfield, CA
- John Sanger, San Francisco, CA
- Alan & Ruth Stein, San Francisco, CA
- Paul & Ellie Stein, Tiburon, CA
- Allan Stone, New York, NY
- Ernst & Gail von Metzsch, Manchester, MA
- Thomas Weisel Partners, San Francisco, CA
- Wellington Management Company, Boston, MA
- Merrill Lynch, San Francisco, CA
- Yale University Art Gallery, New Haven, CT
- Mary Zlot, San Francisco, CA



CREDITS

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Jeremy Stone curated her first exhibition, *Thirty Years of Box Construction*, in 1979, for the Sunne Savage Gallery, Boston, MA. She has been working in the art world since she was 16 years old, in New York City, Boston and San Francisco. Her eponymous San Francisco gallery opened in 1982 and mounted over 80 exhibitions before closing in 1991. She is the managing member of Business Matters in the Visual Arts LLC, a fine art appraisal and expert witness practice, www.bmva.biz and Cullman Stone LLC, an arts advisory practice, www.cullmanstone.com

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With this new Fort Mason campus — a space alive with artists at work — SFAI strengthens its role as an engine of cultural innovation and enriches the Bay Area's vital ecology of artists and art-making. We welcome the community into our new home to share in transformative art experiences.

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