

# New York to Bennington Paintings

Philip Allen

Porfirio Di Donna

David DiSalvo

Al Held

Margrit Lewczuk

Myron Stout

Milton Resnick

# **New York to Bennington Paintings**

**Philip Allen  
Porfirio DiDonna  
David DiSalvo  
Al Held  
Margrit Lewczuk  
Milton Resnick  
Myron Stout**

curated by Emily Sorkin

March 15 through March 31  
Suzanne Lemberg Usdan Gallery  
Bennington College  
Bennington, Vermont 05201

Emily Sorkin  
1983



"....What matters most is not ideas as such, but their resonance and suggestions, the drama of their possibilities and impossibilities, the immobile and lasting quintessence of ideas as it is distilled at the dead center of their warring contradictions."

James E. Irby  
from the introduction to *Labyrinths*  
by Jorge Luis Borges

You can look at a painting in a lot of ways; ultimately those elements that elude description, the mysteries and conflicts one feels, are the reason for its greatness. Compositional concerns are secondary to visionary emotion.

Al Held's "pigment pictures" are a culmination of kinetically applied paint forced to articulate structure by means of "giving gesture structure." As a result the paintings create an orrery of ambiguity, design is imperative. Held's presence is behind the surface, incorporating us in an indeterminate space.

As Milton Resnick's paintings come into focus, points of differentiation slowly arise, specks of color in a monochromatic field. We discover that the surface is actually not monochromatic, but composed of all the colors that make up *the* color. Movement and warmth glow from its center, except that the center is everywhere. Time, space and the infinite are Resnick's subject matter which is arrived at through a contemplative search of the constitution of paint.

The obvious perfection of Myron Stout's paintings is partly due to the Old Master-like surfaces. Severity is expressed in the limits, simplicity and hardness of the form. In his latest work, the image is usually centered, is frontal, and can be taken in at a glance, or so it seems at first. The longer one looks, the softer the precise form becomes. At the edge of the shape a subtle, fragile quality appears, which breathes and is remote; one desires to know more.

Philip Allen's paint is thickly applied. Gestural brush strokes create a space composed of an astonishing labyrinth of images. Early Pollock comes to mind. Despite turbulence of form and paint, the work ties together. Shapes and images are held in place in a play of flat/modern and renaissance space. Allen weaves it all with myths, the present and the past. When an image appears, disconcerting parallels between the viewer and the work are revealed.

Small canvases painted with an equanimity of spirit are characteristic of Margrit Lewczuk's paintings. Slowly rendered with oil and wax on linen, their singular intensity is suggestive of extreme concentration. Lewczuk's work is romantic and intimate, combining the drama of natural light and painterly acumen with poetic vision. Perhaps best defined in Gauguin's words, "....that mysterious affinity which exists between certain arrangements of colors and lines in our minds."

Important in David DiSalvo's painting is his skill as a narrator with paint. Organic shapes slide into place in a lyrical manner. Black, pink and red forms seem caught in a taut painterly space. The sense of a dream permeates the surface. And we are then caught by elegance and beauty beyond which there are foreboding associations.

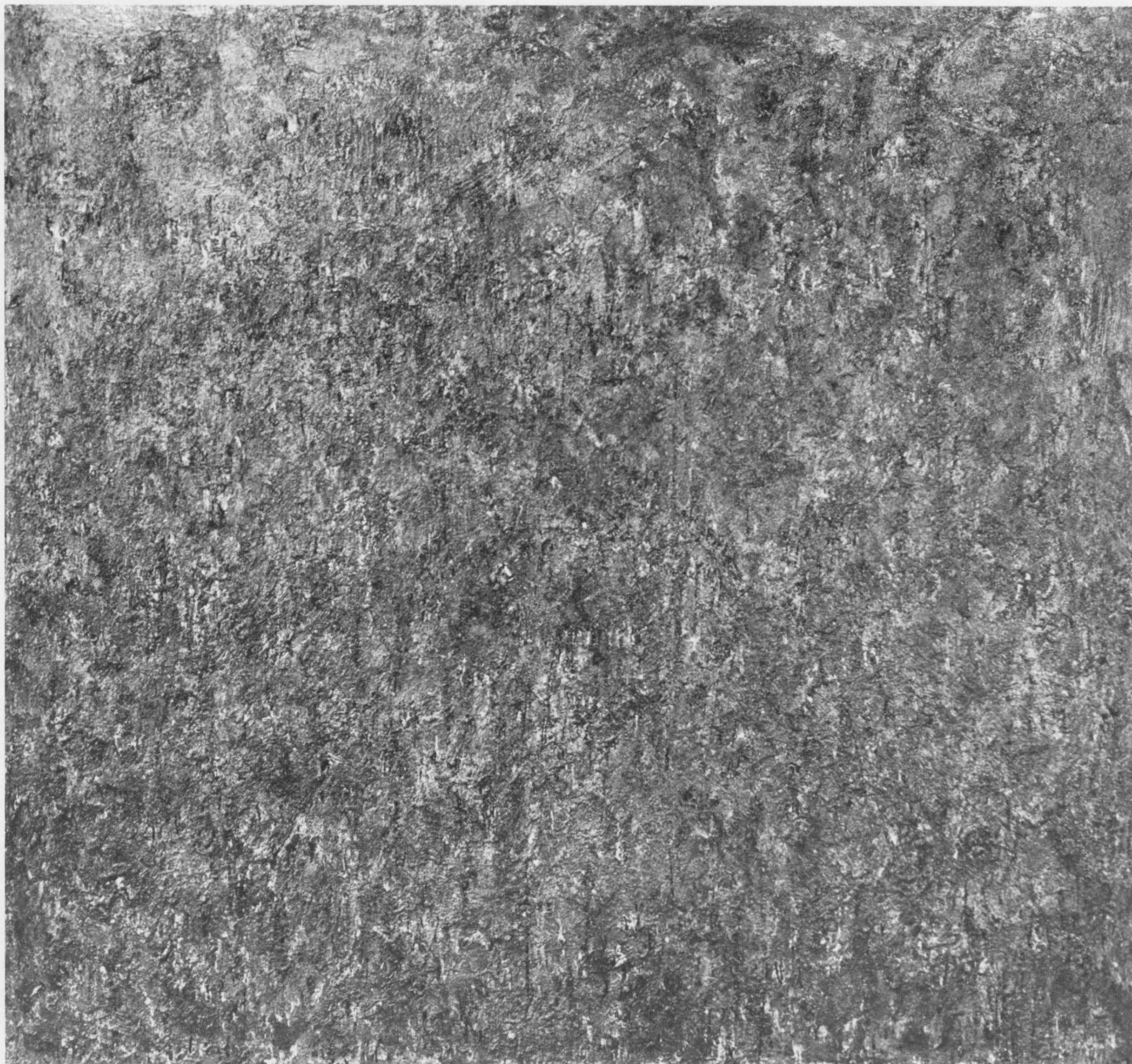
Porfirio DiDonna has a salient patience with oil paint, as evident in the dense translucence of his surface. His tower-like forms dissolve quietly into a play of spaces and lines, not unlike Giacometti's. They are traces of towers that slip into the mind and reverberate in the memory.

Emily Sorkin  
1983



**Al Held**  
*Untitled*  
oil on canvas  
72x60"  
1958  
lent by the artist  
courtesy of Robert Miller Gallery, N.Y.C.





**Milton Resnick**

*Straws in the Wind II*

oil on canvas

103½x110"

1981

lent by the artist

courtesy of Max Hutchinson Gallery, N.Y.C.



**Margrit Lewczuk**  
*Untitled*  
oil on linen  
9x11"  
1982-83  
courtesy of the artist



**David DiSalvo**

*Untitled*

oil on panel

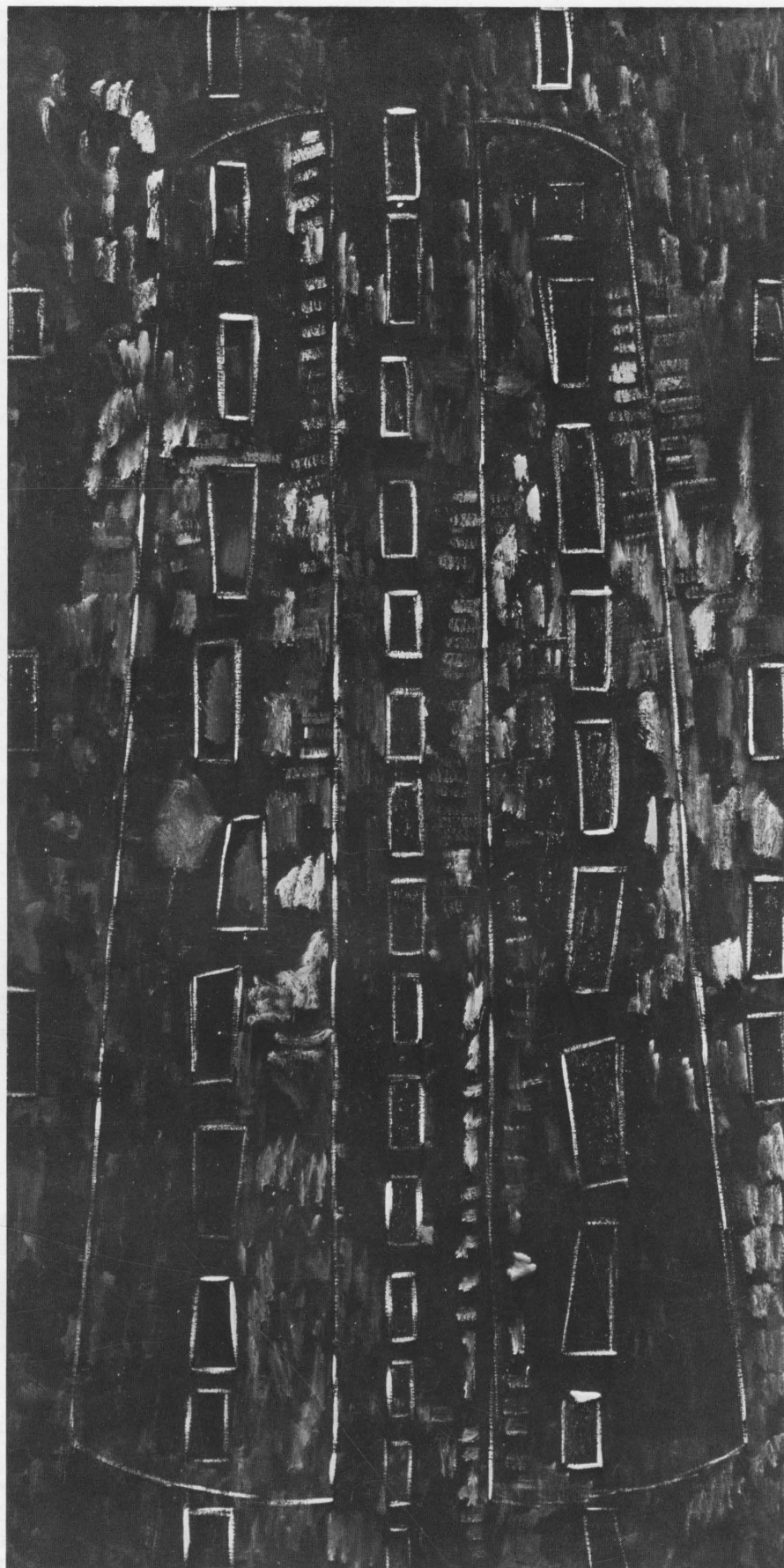
48x22"

1981

courtesy of the artist



**Porfirio DiDonna**  
*Split Tower*  
72x36"  
1981-82  
courtesy of Siegel  
Contemporary Art, N.Y.C.



D. James Dee



**Philip Allen**

*Mars & Venus*  
oil on canvas  
76x66"  
1979-82  
courtesy of the artist

*Peep*

oil on canvas  
48x72"  
1979-83  
courtesy of the artist

**Porfirio DiDonna**

*Split Tower*  
72x36"  
1981-82  
lent by the artist  
courtesy of Siegel Contemporary Art, N.Y.C.

*Untitled*

oil on canvas  
20x16"  
1980-81  
courtesy of the artist

**David DiSalvo**

*Untitled*  
pastel and charcoal on paper  
25¾x19½"  
1982  
courtesy of the artist

*Untitled*

oil on panel  
48x22"  
1981  
courtesy of the artist

*Untitled*

oil on panel  
48x20"  
1981  
courtesy of the artist

**Al Held**

*Untitled*  
oil on canvas  
72x60"  
1958  
lent by the artist  
courtesy of Robert Miller Gallery, N.Y.C.

**Margrit Lewczuk**

*Untitled*  
oil on linen  
9x11"  
1982-83  
courtesy of the artist

*Salute*

oil on linen  
16x20"  
1981  
courtesy of the artist

*Quarry*

oil on linen  
22x30"  
1980  
courtesy of the artist

**Milton Resnick**

*Straws in the Wind II*  
oil on canvas  
103½x110"  
1981  
lent by the artist  
courtesy of Max Hutchinson Gallery, N.Y.C.

**Myron Stout**

*Untitled*  
graphite on paper  
6x5⅝"  
1963  
private collection

*Untitled*

oil on canvas  
18x24"  
1950  
lent by the artist  
courtesy of Oil and Steel Gallery, N.Y.C.

*Untitled*

oil on canvas board  
18x14"  
1950  
lent by the artist  
courtesy of Oil and Steel Gallery, N.Y.C.

## biographies

### Philip Allen

b. 1952, New York City

#### Exhibitions:

- 1982 *Paintings*, Visual Arts Gallery of S.U.N.Y. at Purchase  
*New Talent*, A.M. Sachs Gallery, N.Y.C.  
*Five From New York*, Washington Project for the Arts, Washington, D.C.
- 1980 *Young Painters*, The Bronx Museum of the Arts, Bronx, N.Y.  
*CAPS Painters*, Shelnutt Gallery, Rensselaer Polytechnic Institute, Troy, N.Y.

#### Grants/Awards:

- 1983 A.V.A. Fellowship Recipient for N.Y.C.  
1982 NEA Fellowship - Painting  
1980 CAPS Fellowship - Painting

### Porfirio DiDonna

b. 1942, N.Y.C.

Exhibiting since 1971.

#### One-Person Exhibitions:

- 1983 *Paintings*, Siegel Contemporary Art, N.Y.C.
- 1982 Nielsen Gallery, Boston, Mass.
- 1978 O.K. Harris Gallery, N.Y.C.

#### Group Exhibitions:

- 1980 *Abstract Mythologies*, Nielsen Gallery, Boston, Mass.  
*Drawings, Watercolors, and Paintings*, Leah Levy Gallery, San Francisco, CA
- 1971 *Group Show*, Bykert Gallery, N.Y.C.

#### Grants/Awards:

- 1981 Louis Comfort Tiffany Grant  
1978 CAPS Fellowship - Painting  
1975 NEA Fellowship

### David DiSalvo

b. 1952

Exhibiting since 1980.

#### Exhibitions:

- 1982 *Paintings*, Visual Arts Gallery of S.U.N.Y. at Purchase.  
*New Talent*, A.M. Sachs Gallery, N.Y.C.
- 1981 *New York, New York*, CAPS Fellows 1980/81, Munson-Williams Proctor Institute, Utica, N.Y., and at Bard College, Annandale-on-Hudson, N.Y.

#### Grants/Awards:

- 1980-81 CAPS Fellowship - Painting

### Al Held

b. 1928, New York City

Exhibiting since 1952. Represented by Robert Miller Gallery, N.Y.C., and Andre Emmerich Gallery, N.Y.C.

### Margrit Lewczuk

b. 1952, N.Y.C.

Exhibiting since 1974.

#### Exhibitions:

- 1982 *Paintings*, Art Galaxy, N.Y.C.  
*Seven Americans*, Joan Washburn Gallery, N.Y.C.  
*Painting*, Visual Arts Gallery of S.U.N.Y. at Purchase  
*Abstract Substance and Meaning; Painting by Women Artists*, N.Y.C.
- 1981 *New York, New York*, CAPS Fellows, 1980/81, Munson-Williams Proctor Institute, Utica, N.Y., and at Bard College, Annandale-on-Hudson, N.Y.
- 1976 *Group Show*, 112 Greene Street, N.Y.C.

#### One-Person Exhibitions:

- 1982 *Paintings*, John Davis Gallery, N.Y.C.

#### Grants/Awards:

- 1981 CAPS Fellowship - Painting

### Milton Resnick

b. 1917, Bratislav, Russia

Exhibiting since 1950. Represented by the Max Hutchinson Gallery.

### Myron Stout

b. 1908, Texas

Exhibiting since 1954. Represented by Oil and Steel Gallery, N.Y.C.

**Emily Sorkin** received undergraduate and graduate degrees in Fine Arts from New York University and Hunter College respectively. She is a freelance curator and a private dealer and consultant in contemporary art. After directing The Robert Freidus Gallery she worked for The John Gibson Gallery. Exhibitions recently curated by her were "Abstract Substance and Meaning: Painting by Women Artists," N.Y.C., for the Women's Caucus on Art in affiliation with the College Art Association, 1982 and "Painting" at S.U.N.Y. Purchase, N.Y., 1982.