

PAINTING IN NEW YORK 1971-83

**WITH CONTRIBUTIONS BY
HILTON ALS, CONNIE CHOI, ELIZABETH HESS,
LUCY R. LIPPARD & IVY SHAPIRO**

ARTISTS

52	Emma Amos	148	Lois Lane
58	Ida Applebroog	154	Helen Marden
64	Jennifer Bartlett	160	Dindga McCannon
72	Betty Blayton	168	Ree Morton
78	Vivian Browne	174	Elizabeth Murray
84	Cynthia Carlson	180	Ellen Phelan
90	Martha Diamond	186	Howardena Pindell
98	Louise Fishman	194	Sylvia Plimack Mangold
104	Suzan Frecon	200	Faith Ringgold
110	Nancy Graves	208	Dorothea Rockburne
118	Cynthia Hawkins	216	Susan Rothenberg
124	Mary Heilmann	222	Joan Semmel
130	Virginia Jaramillo	228	Jenny Snider
136	Jane Kaplowitz	234	Joan Snyder
142	Harriet Korman	240	Pat Steir



Harriet Korman in her studio, 1973, New York City. Photo: Carol Basch

HARRIET KORMAN

(b. 1947)



Untitled, 1980. Oil on canvas, 48 × 48 in. (121.9 × 121.9 cm)
Saastamoinen Foundation/Espoo Museum of Modern Art, Finland

Harriet Korman studied art at the Skowhegan School of Painting and Sculpture in Maine in 1968, and Queens College, City University of New York, where she received her BA in 1969. Shortly after graduating, Korman had a studio in the same building as artists Gordon Matta-Clark and Charles Simonds at 131 Chrystie Street in New York's Lower East Side. She exhibited her early linear abstractions widely in solo shows beginning in 1970 with an exhibition at Galerie Ricke in Cologne, Germany, followed by Lo Guidice Gallery in New York in 1972, and Claire S. Copley Gallery in Los Angeles in 1974. She was also featured in *Ten Young Artists: Theodoron Awards* at the Solomon R. Guggenheim Museum in 1971, the Whitney Annual in 1972, and the Whitney Biennials in 1973 and 1995.

In the 1980s, Korman abandoned working within a predetermined, mostly monochromatic system of grids and began making bold and bright canvases invested in a more off-the-cuff use of color and form. With these works, she experimented with a playful wet-on-wet method, often employing taut curves and dancing marks that continually flirt with—but ultimately rebuff—formalism. Her work has continued to spontaneously evolve, never adapting to a signature style or to art-world trends, while always pursuing a tension between geometry and improvisation. In the 2000s, Korman concentrated on paintings that are splintered into varying triangles, interposed with occasional arcs and ellipses. More recently, she has produced symmetrical works, always made freehand and resulting in painterly bands of color.

In her 2005 text "On Painting," she writes: "As I was looking at my slides the following words

came to me: bluntness, flatness, frankness, process, covering, oblique, metaphysics, puzzle." She continues, "I am curious about painting. It represents everything. It has no limitation. But what can it be?"¹ One answer can be found in her five-decade-plus career of pursuing the inexhaustible possibilities of merging beauty and abstraction—always from her own idiosyncratic point of view.

—Lauren O'Neill-Butler

¹ Harriet Korman, "2005, On Painting," in *Notes on Painting: 1969–2019* (New York: Harriet Korman, 2020), 14.

Harriet Korman



No title, 1983. Oil on canvas, 36 × 36 in. (91.4 × 91.4 cm)

Harriet Korman



Harriet Korman



Figure sleeping, 1979. Oil on canvas, 42 × 60 in. (106.7 × 152.4 cm)