

# RADICAL

*monochrome paintings from the Goodman Duffy collection*

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Jake Berthot  
Rudolf de Crignis  
Alan Ebnother  
Marcia Hafif  
Ralph Humphrey  
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John Meyer  
Winston Roeth  
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Phil Sims  
Roy Thurston

commentary by George Lawson

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A publication of George Lawson Gallery  
on the occasion of the exhibition:

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GEORGE LAWSON GALLERY  
September 7 – October 22, 2016

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Photo credit: George Lawson

Design and Layout: Teresa Goodman

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*Wally Goodman and Patrick Duffy (seated front and center) with the group assembled in front of the Albright-Knox Art Gallery in Buffalo, NY in May 2005 at the opening of the exhibition, "The Natalie and Irving Forman Collection."*

### **RADICAL: MONOCHROME PAINTING FROM THE GOODMAN DUFFY COLLECTION**

In the 1990s, Santa Fe became the unlikely focal hub for an international group of artists involved in the one-color painting movement. The draw to the Southwest desert for a number of New York, West Coast, and European painters was sparked in part by the same environment and light that had inspired Agnes Martin to move there and Georgia O'Keefe before her. Painters in the group such as Phil Sims and Alan Ebnoter bought property and built studio homes outside Santa Fe. More practically though, the gathering to New Mexico owed more to the activities of Charlotte Jackson, a Santa Fe gallerist who specialized with great success in the reductive work of these artists. Her gallery enjoyed the steady support of a few major collectors focused on the genre such as Count Giuseppe Panza di Buomo, the heir to an Italian industrial fortune, and locals Natalie and Dr. Irving Forman whose extensive holdings of Radical Painting were later bequeathed to the Albright-Knox Art Gallery in Buffalo. Also supporting the scene were the Formans' friends, fellow Santa Fe collectors Wally Goodman and Patrick Duffy. They managed to secure significant works in this period by artists associated with the monochrome movement, including the late Swiss painter Rudolf de Crignis, New York and California based Marcia Hafif, New York via Cincinnati painter Joseph Marioni, the late San Francisco painter John Meyer, San Francisco Bay Area painter David Simpson, and Los Angeles painter and maker Roy Thurston, amongst others.

The discussion around one-color painting has sustained a dialogue amongst critics and curators, academicians, dealers and collectors, and of course the artists themselves, that spans four decades, outliving many of the movement's practitioners and proponents. John Meyer died in 2002 and Rudolf de Crignis in 2006, Wally Goodman in 2008 and Irving Forman the following year; Panza died in 2010 and Natalie Forman in 2011.

Patrick Duffy now lives in Las Vegas where he continues to collect. His decision to release to the market a selection of historical works from this group is a significant event. These works represent cardinal examples of a conceptual approach to painting alternately dubbed as Radical, Fundamental, Aniconic, Pure, or Monochrome, depending on who is defining the boundaries. Joseph Marioni is credited with popularizing the term *Radical Painting*. He wrote and distributed a broadsheet in 1986 titled, "Outside the Cartouche: The Question of the Viewer in Radical Painting." This piece was co-authored with the German painter Günter Umberg and contains an essay that is something of a manifesto in the old school style. During this formative period, Phil Sims favored *Fundamental*, taking his cue from the early exhibition "Fundamental Painting" held in 1975 at the Stedelijk Museum in Amsterdam. Marcia Hafif coined the term *Aniconic Painting* and wrote about her concept in articles in ARTFORUM in 1978 and Art In America in 1981. The terms *Monochrome*, or simply, *Color Painting* were more broadly applied by writers and curators with these designations stretching to include painting that used more than one color, as was the case with some of the precursors to the movement such as Ralph Humphrey and Jake Berthot, or the late adherents, such as Ingo Meller.

Typically in critical writing, the historical precedents of the movement are traced from the monochrome paintings of Russians Kazimir Malevich and Alexander Rodchenko, dating from 1915 and 1921 respectively, to works of 1960s Modernism, such as Robert Rauschenberg's all-white paintings, Brice Marden's waxen panels and the largely one-color work of Milton Resnick. Broadly speaking, one-color painting addresses the role, the contribution, of the object itself in creating a painted image. Painters in the 1970s began to incorporate the implications for painting achieved with the structurally oriented work of Robert Ryman, who called his all-white paintings "New Realism." Viewed collectively, the individual nuances of paint handling and the material choices of these different painters take on a hyper-attenuated importance. The sensibility for looking at monochrome painting might be compared to the set of attitudes and expectations a viewer would bring to pottery, with the caveat that marking has a more articulated function in painting. In radical painting, mark making—that is, drawing—serves primarily as a channel to get at the paint. The focus of the image, whether it is color-as-light or a kind of splaying of the material pigment, lies in the paint itself more than in what has been done with the paint.

The role that this radical approach as a concept played in the discussion of painting's ongoing relevance is significant, a conversation sustained on both coasts and in Europe throughout the 70s, 80s and 90s. Included here are artists ostensibly peripheral to the main group. Ralph Humphrey's signature style precedes their ascendancy, but his early attention to the object anticipates the gist of their concerns. John Beech was associated with the group though he is preponderantly an object maker rather than a painter. Ingo Meller took the tenants of monochrome and extended its material concerns into what could be deemed a polychrome solution.

The selection for this exhibition is limited to available works from the Goodman Duffy collection and is by no means exhaustive, as a more inclusive roster of the movement might include, in no particular order, from New York: Frederic Thursz, Erik Saxon, Merrill Wagner, Anders Knutsson, and Susanna Tanger amongst others; from the West Coast: John Zurier, Anne Appleby, James Hayward, Joseph Hughes, and others; from Europe: Olivier Mosset, Günther Umberg, Peter Tollens, Ulrich Wellmann and so on. Amongst the art dealers (again in no particular order) who supported this approach to painting during these decades could be included Julian Pretto, Eric Stark, Peter Blum, Klaus Nordenhake, Rupert Walser, Dr. Luise Krohn, Shirley Cerf, Kiyo Higashi and others, and in turn, the many collectors who supported their programs. Historians, curators and writers who championed the movement include the late Dr. Bernd Growe, Erich Franz, Lilly Wei and John Yau. New York gallerist and writer Klaus Kertess played a generative role. A full and inclusive historical survey of the movement is overdue. The present exhibition, although modest in scope, is important in its focus and the quality of the selection, a testament to the eye, the discernment of both Goodman and Duffy.

I wish to express my heartfelt thanks to Patrick Duffy for his support of this event.

George Lawson

San Francisco, July 2016

PLATES

**JOHN BEECH**

British, born 1964

John Beech entered UC Berkeley as an architecture major and was awarded the Maybelle Toombs Award in 1985, which allowed him to study art. Three years after he graduated college, he showed at the Southern Exposure Gallery, then at Galerie Paule Anglim, both in San Francisco. He then did a residency with the Chiani Foundation, Marfa, Texas, and moved to New York in 1996. He is best known for his work using found objects, and for his series, *Dumpster Drawing*, which mixes painting over photo-media of dumpsters mounted onto aluminum panels.

Beech received the SECA Award from the San Francisco Museum of Modern Art and the Pollock-Krasner Foundation Award. His work is in the permanent collections of the Albright-Knox Art Gallery, Buffalo; the San Jose Museum of Art; the Manfred Wandel/ Stiftung für Konkrete Kunst in Reutlingen, Germany and the Oakland Museum. He is represented in New York by Peter Blum Gallery.

*untitled (Glue Painting), 2002*  
carpenter's glue on canvas  
17.5 x 18.75 in. (44.45 x 47.63 cm)  
cat. no. JOB001

Charlotte Jackson Fine Art, Santa Fe (from the artist)  
Goodman Duffy Collection 2002



**JAKE BERTHOT**

American, 1939–2015

Jake Berthot attended the New School for Social Research and Pratt Institute in the early 1960's. He exhibited regularly in New York from the early 1970's with O.K. Harris, McKee Gallery and Betty Cuninghame Gallery. Berthot was included in the Whitney Annual in 1969 and 1973; the Corcoran Biennial, 1975; the Venice Biennale, 1976; the Hayward Gallery London, 1979; the Whitney Museum, 1979; MOMA New York, 1981 and 1984; Beijing Art Institute, 1987; Center on Contemporary Art, Seattle, 1997.

Berthot received a Guggenheim Fellowship, 1981; an NEA Grant, 1983 and an Award from the American Academy of Arts and Letters, 1992. His work is in the collections of MOMA, New York; The Metropolitan Museum; The Whitney Museum; The Guggenheim Museum; The National Gallery, Washington; The Houston Museum of Fine Arts; The Rose Art Museum, Brandeis; The Phillips Collection; and The Berkeley Art Museum/Pacific Film Archive.

*untitled (Orange Painting) from the Lozenge series, 1986*

oil on canvas, framed by the artist with paint traces on frame  
canvas size: 18 x 16 in.; framed size: 19.625 x 17.5 in. (49.85 x 44.45 cm)  
cat. no. JAB001

David McKee Gallery, NY (from the artist)

Nina Nielsen Gallery, Boston

Bonhams Auction, NY

Goodman Duffy Collection 2012





**RUDOLF DE CRIGNIS**

Swiss, 1948 – 2006

Rudolf de Crignis studied at the Form und Farbe School for Art and Media Design in Zürich and at the Academy of Fine Arts in Hamburg. His early focus was photography, video and performance. In 1976, he exhibited at the Venice Biennale in the Swiss Pavilion. A studio fellowship in 1985 in New York City helped de Crignis shift to painting. He lived and worked in New York until his death. His work has been the focus of numerous one-man museum exhibitions, including Kunsthalle Winterthur, Switzerland; Artothek, Cologne; Kunstmuseum Bonn; Swiss National Library, Bern; Haus Konstruktiv, Zürich.

He exhibited widely in galleries in the United States and Europe from the 1980s onward, including New York galleries Pamela Auchincloss Gallery, Stark Gallery, Peter Blum Gallery, Margarete Roeder Gallery and Marian Goodman Gallery. His work is in numerous public collections, including the Albright-Knox Art Gallery, Buffalo; Harvard University Art Museums, Boston; Kunsthau Zürich; Aargauer Kunsthau, Aarau, Switzerland; Lenbachhaus, Munich; Kunstmuseum Bonn; Yale University Art Gallery, New Haven; Indianapolis Museum of Art; Chazen Museum of Art, Madison, Wisc.; and Kolumba, Cologne, Germany.

*untitled 01-23, 2001*

oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

cat. no. RUD001

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 2002



**ALAN EBNOTHER**

American, born 1952

Originally from the San Francisco Bay Area, Alan Ebnother now maintains studios in Schwerin, Germany and Stanley, New Mexico. His work has been exhibited extensively since the 1980s in Europe and the US, with pieces in the collections of the Albright Knox Museum, Berkeley Museum (BAMPFA), New Mexico Museum of Art, Scottsdale Museum of Contemporary Art, Sheldon Museum of Art, and Haus Konstructive, Zurich. Past gallery exhibitions have included shows at George Lawson, San Francisco; Peter Blake, Laguna Beach; Gisele Linder, Basel; Wade Wilson, Houston; Charlotte Jackson, Santa Fe; Klaus Braun, Stuttgart and Hannes Hake, Wiesbaden.

Ebnother's oils, in hand-ground dry pigment on stretched linen and wood panels, are characterized by thick impasto, dense pigmentation, and an intuitive marking. Ebnother was originally trained as a ballet dancer and his understanding of movement is evidenced in his composition and paint handling. The high pigment-to-oil ratio of these paintings creates unusually saturated color with a concrete physicality.

*Abide 95-11*, 1995

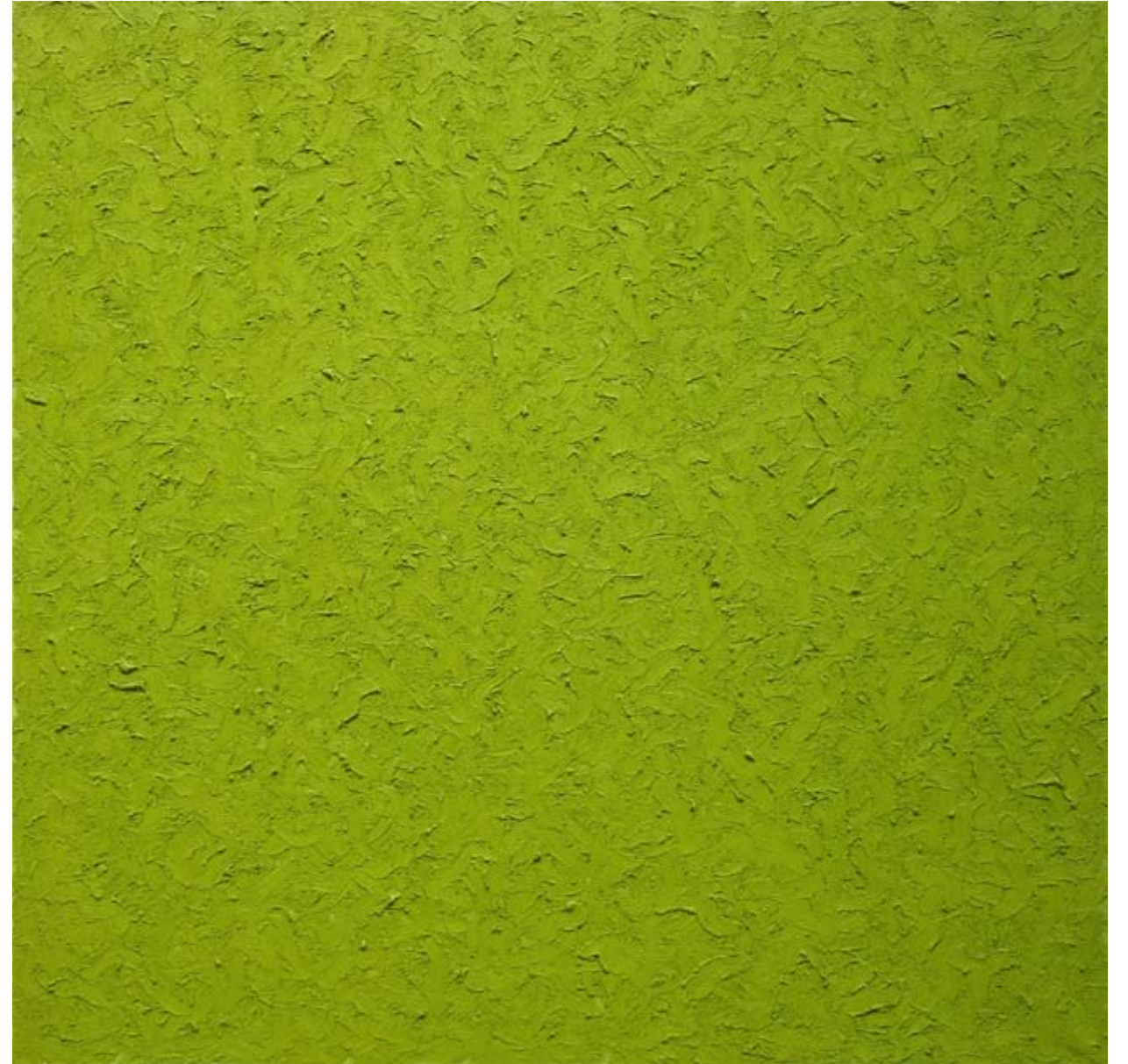
oil on linen

28.25 x 28.25 in. (71.75 x 71.75 cm)

cat. no. ALE044

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 1996



**MARCIA HAFIF**

American, born 1929

Marcia Hafif was born in Pomona, California and since 1999 has split her time between her Soho loft studio in New York and her studio home in Laguna Beach, California. From 1960 to 1961 she lived and worked in Rome. She received her BA from Pomona College in 1951, studied Art History at Claremont in 1960 and got her MFA from UC Irvine in 1971, and received NEA Fellowships in 1980, 1981 and 1990.

Hafif has written criticism for ARTFORUM and Art in America, and exhibited extensively in Europe and the US since the 1960s. Her work is in the following public collections: Art Institute of Chicago, MOMA New York, MOCA Los Angeles, Kunsthau Aarau, Kunstraum Alexander Buerkle, Albright-Knox, Laguna Art Museum, Geneva Museum of Modern and Contemporary Art, Lembachhaus Munich, Museum of Contemporary Art Chicago, Museum für Konkrete Kunst Ingolstadt, Portland Art Museum, Kunstmuseum St. Gallen, Von der Heydt Museum Wuppertal and Clemens-Sels Museum Neuss.

*French-Chevreul, 1997*

oil on canvas

32 x 32 in. (81.28 x 81.28 cm)

cat. no. MAH001

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 1997



**RALPH HUMPHREY**  
American, 1932 – 1990

Ralph Humphrey was an American abstract painter whose work has been linked to both Abstract Expressionism and Minimalism. His paintings are best summarized as an exploration of space through color and structure. Humphrey's artistic style went through several phases and developments: monochromes from 1957–60; framed paintings 1961–65; shaped canvases 1967–70; and constructed paintings 1971–1990. Humphrey kept a keen eye on color, light, and space.

Since his first solo exhibition at the Tibor de Nagy Gallery in New York City in 1959, Humphrey's work has been the subject of 40 solo shows. During his lifetime, he was represented by Green Gallery, Bykert Gallery, Andre Emmerich Gallery, Willard Gallery, and John Weber Gallery. Solo venues since his death include Mary Boone Gallery and Gary Snyder Gallery as well as exhibitions in San Francisco, Los Angeles, and Boston. Humphrey's paintings have also been in group shows at the Guggenheim Museum, the Whitney Museum including the 1979 Biennial, and the Weatherspoon Art Museum.

*untitled #2*, 1969  
acrylic on shaped canvas  
38 x 48 in. (96.52 x 121.92 cm)  
cat. no. RAH001

Dunkleman Gallery, Toronto (from the artist)  
Private Collection, Cambridge  
Freeman's Auction, Philadelphia  
Goodman Duffy Collection 2013



**JOSEPH MARIONI**

American, born 1943

Joseph Marioni was born in Cincinnati and lives in New York. He has exhibited extensively in Europe, the US and Australia since the 1970s. He is a seminal member of the Radical Painting group, credited with coining the designation.

Marioni's paintings are in the following museum collections: Albright-Knox Gallery, Amarillo Museum of Art, Baltimore Museum of Art, Basel Kunstmuseum, Berkeley Art Museum, Birmingham Museum of Art, Cincinnati Art Museum, Columbus Museum of Art, Fogg Art Museum, Kunstmuseum St. Gallen, Kustmuseum Wolfsburg, Malmö Kunsthall, Bard College Art Museum, Houston Museum of Fine Arts, Ingolstadt Museum für Konkrete Kunst Design, Vienna Museum of Modern Art, The Phillips Collection, Brandeis Rose Art Museum, SFMOMA, Scottsdale Museum of Modern Art, University of Queensland Brisbane Art Museum, Utah Museum of Fine Arts, Wuppertal Von Der Heydt Museum, Whitney Museum and Williams College Museum of Art.

*untitled (Green Painting), 2006*

acrylic on linen

46 x 48 in. (116.84 x 121.92 cm)

cat. no. JOMA001

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 2006



**INGO MELLER**  
German, born 1955

Ingo Meller was born in Cologne and now lives and works in Leipzig, where he teaches as Professor for Painting at the Academy of Visual Arts. He was a recipient of a Pollock-Krasner Foundation grant in 1998. His work is concerned with basic elements of painting. The shape of his canvas is based on the course of its woven threads, which are glued directly onto the gallery walls, and therefore become on-wall paintings. The color of the raw canvas and the lack of a traditional frame emphasize the flatness of the picture and let the painting appear particularly plastic and material.

Past gallery affiliation includes Cheim & Read in New York, Galerie Conrads in Cologne, Andrew Mummery in London, Dr. Luise Krohn in Badenweiler, Appel & Fertsch in Frankfurt, Galerie Nächst St. Stephan in Vienna, Eric Stark in New York and Klaus Nordenhake in Stockholm.

*untitled (Gamblin Cölinblau, Michael Harding Brilliant Rosa), 2001*  
oil on unstretched linen  
27.6 x 19.8 in. (70.1 x 50.29 cm)  
cat. no. INM001

Galerie Krohn, Basel (from the artist)  
Goodman Duffy Collection 2005



**JOHN MEYER**

American, 1943 – 2002

John Meyer was born in Louisville, Kentucky and studied painting in Montreal under the GI Bill. He worked predominantly in San Francisco up until his death in 2002. Toward the end of his career Meyer grew increasingly interested in Medieval materials and techniques, making his own paints from ground pigments such as lapis lazuli, lead, cinnabar and burnt elephant tusk. He fashioned his own panels from unmilled hardwoods using traditional joinery and cradling methods.

Meyer's work is in the collection of the San Francisco Museum of Modern Art, the Berkeley Art Museum Pacific Film Archive, The Albright Knox Art Gallery and the Institute for Concrete Art in Reutlingen, Germany.

*untitled (Blue)*, 2000

egg tempera on cradled walnut panel

21.75 x 22.5 in. (55.25 x 57.15 cm)

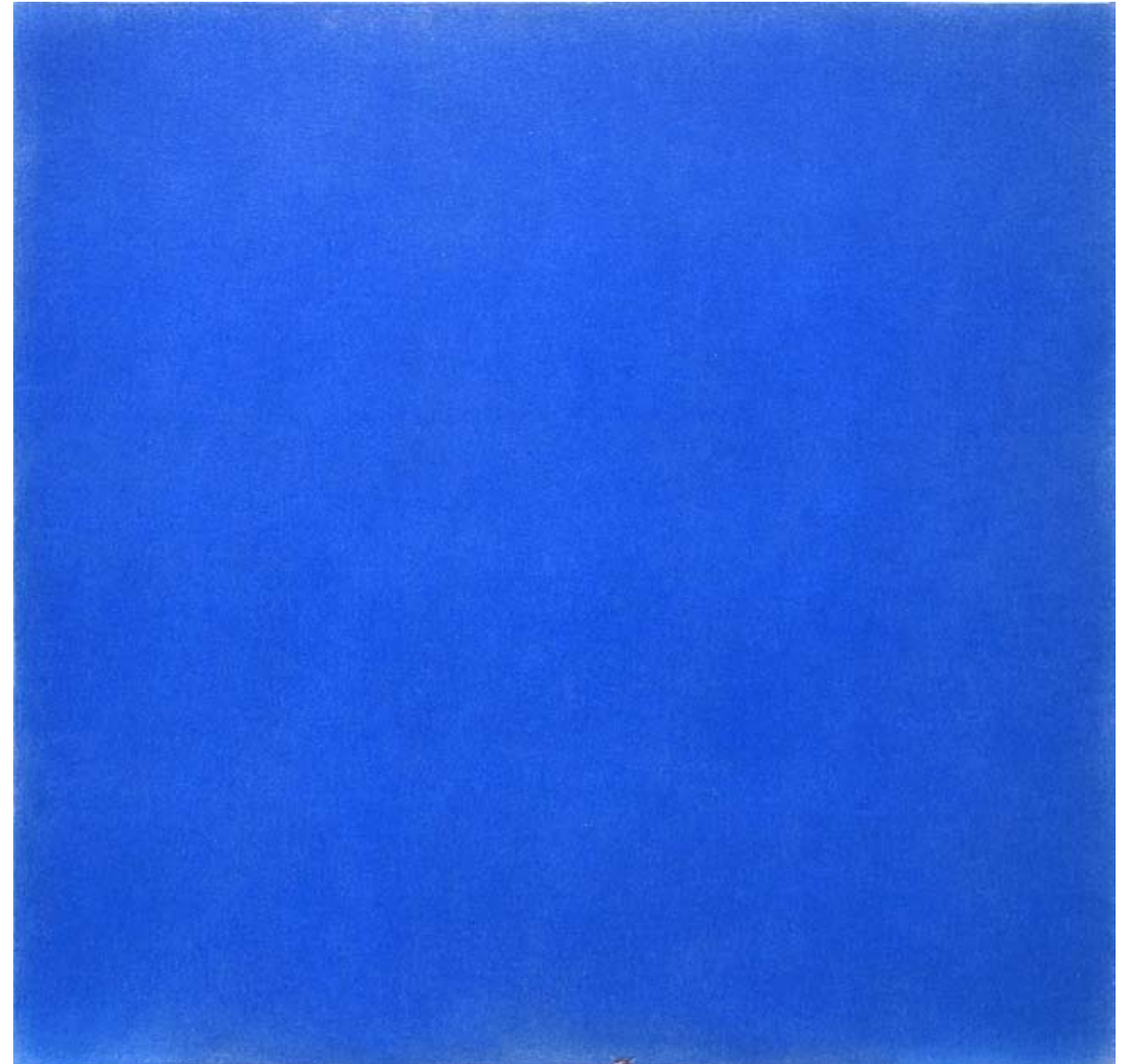
cat. no. JMX019

Galerie Gisèle Linder, Basel (from the artist)

Private Collection, Zurich, Switzerland

Sotheby's Auction, Zurich, Switzerland

Goodman Duffy Collection 2005



**WINSTON ROETH**

American, born 1945

Winston Roeth, based in Beacon, New York, has exhibited extensively in the US, Europe and Australia, with recent solo exhibitions at XF Xavier Fiol, Palma De Mallorca, Spain and Jensen Gallery, Sydney, Australia. Recent press includes Robert Clark and Skye Sherwin's article for The Guardian.

His work is in the Kunstmuseum Basel; the Fogg Art Museum, Harvard; the San Jose Museum of Contemporary Art and the Panza Collection in Varese, Italy. Roeth's panels on wood or slate are painted in layers of tempera and pigment, quiet combinations simultaneously drawing the viewer in and bouncing the gaze back. Roeth's compositions are distilled through the most minimal ingredients, divided into grids so that the matt expanse of paint is broken up by lines in a balance of light, depth and colour, or mixed as a single colour with a contradictory border, at the edge of the picture.

*Insider*, 2001

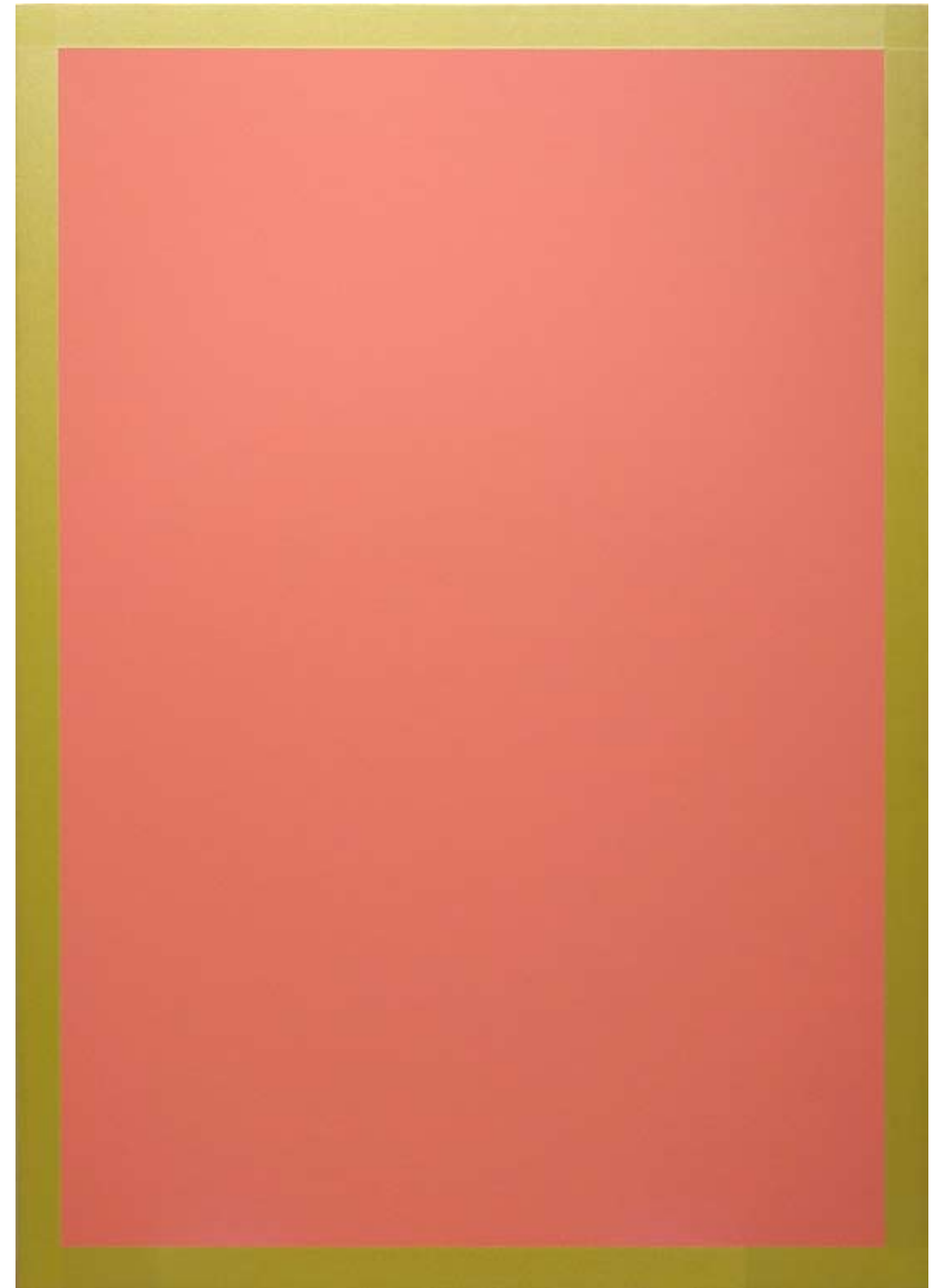
acrylic on Hexcel® honeycomb panel

45 x 32 in. (114.3 x 81.28 cm)

cat. no. ALE044

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 2002





**DAVID SIMPSON**

American, born 1928

David Simpson lives and works in Berkeley, California. Simpson earned a BFA from the California School of Fine Arts (now the San Francisco Art Institute) in 1956 and an MFA from the San Francisco State College in 1958. He has had more than 70 solo exhibitions of his paintings in galleries and museums worldwide. His paintings have been included in hundreds of group shows throughout the US and Europe, including two seminal group exhibitions: *Americans* at MOMA New York in 1963 and *Post-Painterly Abstraction* curated by Clement Greenberg in 1964, traveling to the Los Angeles County Museum of Art, the Walker Art Center and the Art Gallery of Toronto.

Selected Public Collections include the Albright-Knox Art Gallery, Buffalo; the Baltimore Museum of Art; the Crocker Art Museum, Sacramento, ; the David Owsley Museum of Art Ball State University, Muncie; the Herbert F. Johnson Museum of Art, Cornell University, Ithaca; the Honolulu Museum of Art; the Laguna Art Museum; the Museum of Modern Art, New York; the National Collection of Fine Arts, Washington, DC; the Oakland Museum of California; the Philadelphia Museum of Art; the Phoenix Art Museum; the San Francisco Museum of Modern Art; the Seattle Art Museum; the Berkeley Art Museum/Pacific Film Archives.

***Blue Shift Two*, 1995**

acrylic on canvas

72 x 72 in. (182.88 x 182.88 cm)

cat. no. DAS001

Charlotte Jackson Fine Art, Santa Fe (from the artist)  
Goodman Duffy Collection 1995



**PHIL SIMS**

American, born 1940

Phil Sims was born in Richmond, California and attended the San Francisco Art Institute in 1964 and 1965, moving to New York in 1975. He has shown continuously in Europe and the US since the 1970s and his work is represented extensively in the Panza Collection. There have been several articles on Sims in *Kunstforum International*, *Art News*, *Art in America* and *Flash Art*, including 'Phil Sims' written by Ken Johnson for *New York Times* in 1998. Previous gallery affiliation has included shows with Bartha Contemporary, London; Brian Gross, San Francisco; Carmen Weber, Zug, Switzerland; Rupert Walser, Munich; Charlotte Jackson, Santa Fe; Dr. Luise Krohn, Badenweiler, Germany; Elizabeth Harris, New York and Eric Stark, New York.

Sims' work is in the following public collections: Erzbischofliches Diözesanmuseum, Cologne; Karl Ernst Osthaus-Museum, Hagen, Germany; Wadsworth Atheneum Museum, Hartford, Connecticut; Musee D'Art Contemporain, Lyon, France; Williams College Museum of Art, Williamstown, Massachusetts; Kiel Kunsthalle, Kiel, Germany; Malmö Kunsthalle, Malmö, Sweden, and The Scripps Institute, La Jolla, California.

*untitled (White)*, 2001

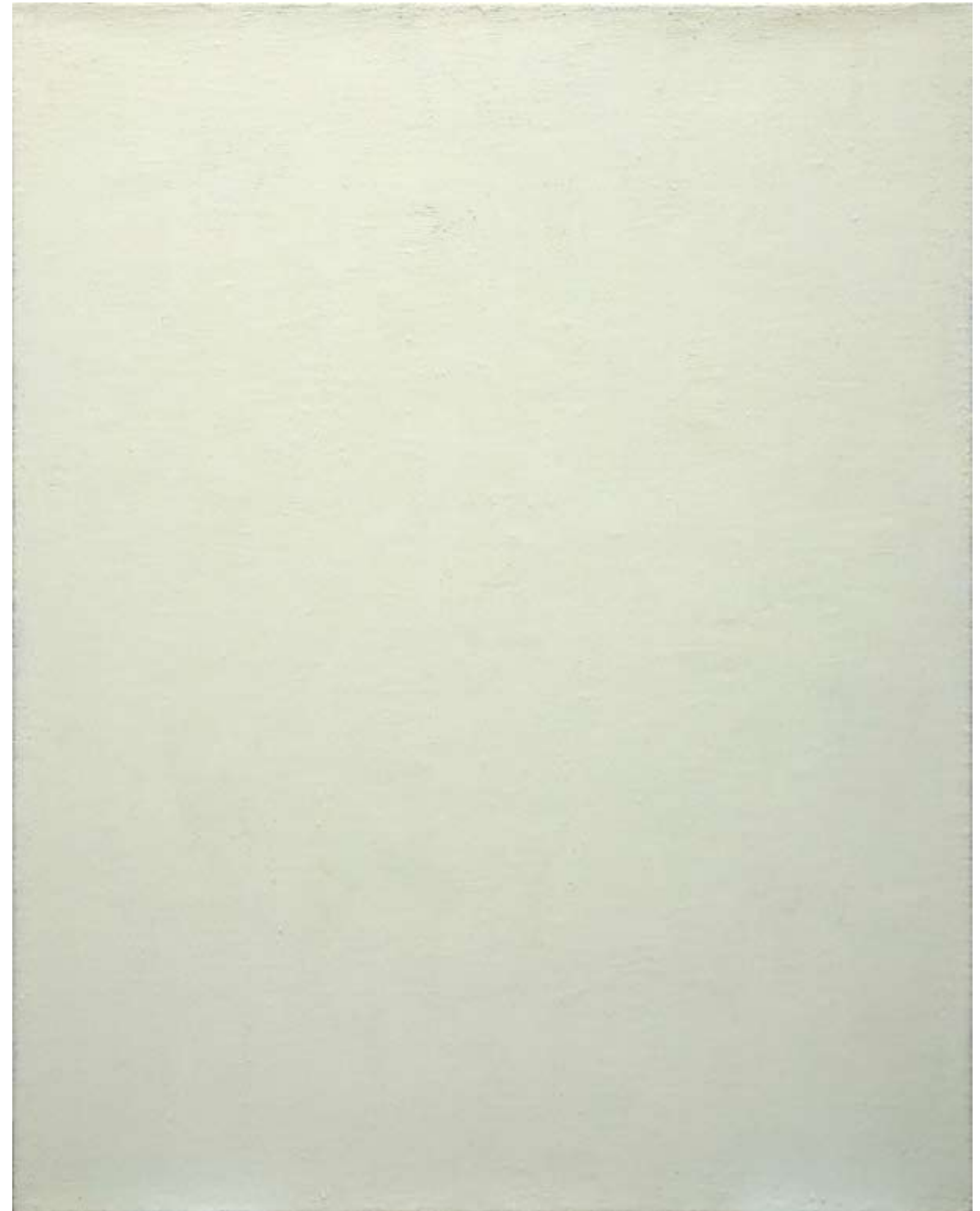
oil on linen

30 x 24 in. (76.2 x 60.96 cm)

cat. no. PHS001

Charlotte Jackson Fine Art, Santa Fe (from the artist)

Goodman Duffy Collection 2001



**ROY THURSTON**

American, born 1949

Roy Thurston was born in Huntington, NY, received his BA from Colorado College and his MFA from Claremont Graduate School. He currently lives and works in Los Angeles. He has work in the collections of the Los Angeles County Museum of Art, The Albright-Knox Gallery, Buffalo; the Lucca Center of Contemporary Art, Lucca, Italy and The Lannan Foundation, Los Angeles.

Gallery exhibitions include shows at George Lawson, San Francisco; Eva Chimento, Los Angeles; Renata Fabbri, Milan; Katharina Krohn, Basel; Brian Gross, San Francisco; Charlotte Jackson, Santa Fe; Howard Yezerski, Boston, Kiyo Higashi, Los Angeles and Todd Hosfelt, San Francisco. Thurston's paintings combine pure abstraction with the hard fact of physical phenomena. Through the use of careful color and meticulously tooled surfaces Thurston has developed a language of shifting hues, reflection and refraction, and planar topography, all activated by the viewer's movement through the space the works occupy.

*2001-6 Lavender, 2001*  
acrylic, polyurethane on aluminum  
24.5 x 19 in. (62.23 x 48.26 cm)  
cat. no. ROT002

Charolotte Jackson Fine Art, Santa Fe (from the artist)  
Goodman Duffy Collection 2001



GEORGE LAWSON GALLERY

