

IRVING
PETLIN

K E N T

K E N T

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IRVING
PETLIN

2010

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It is an article of faith with me that good and true artists will always represent the human face and figure and presence until the end of time. Some will not. Those who will, as they always have, will transform the depictive art by power of unique gifts and character and personality and doggedness and luck and through the courtesy, as it were, of the time and place in which they live and interact.

Do not be impatient with those of us like Petlin who are having to reread our depictive history slowly, as if in this era of late modernism that history is written in a lost of distant tongue.

R. B. Kitaj
Catalonia, 1977



13 Rue du Crussol, Paris 1962

Taking of the Hand I

1977

Pastel and charcoal on paper

41 ¼ x 29 ¾ in. / 104.8 x 75.6 cm.

Taking of the Hand II

1977

Pastel and charcoal on paper

41 ¼ x 29 ¾ in. / 104.8 x 75.6 cm.

Taking of the Hand III

1977

Pastel and charcoal on paper

41 ¼ x 29 ¾ in. / 104.8 x 75.6 cm.







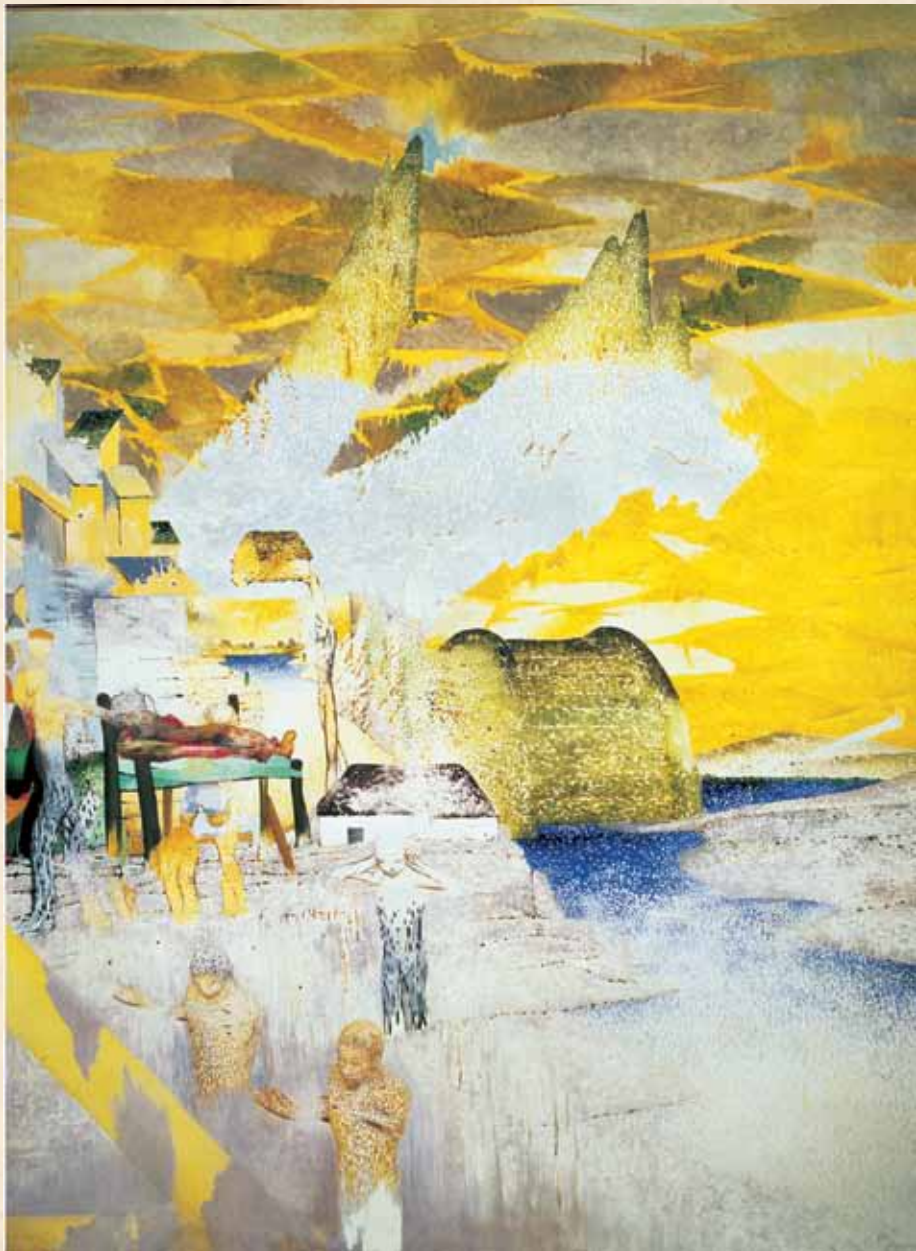


115 West Broadway, NYC 1978

The world in its savagery and distance, is vast and absorbing-- and blank. Figures enter it to engage in a continuous and pitiful struggle against its crushing reality-- and this is the essential abstraction in making paintings... to be able to live in other forms. This landscape of "history ground", is an accretion of dust, powdered clays, mineral formations... iridescent and brittle-- sometimes erupting into fountains of colored dusts. Unlike my paintings of the early 60's, representations of water have disappeared replaced by the clay lakes, dry beds... a dimmer, more brittle and more pessimistic view. This has happened very gradually, the landscapes' becoming a reflector of my own general mood and world view. Time and history telescoped into representation...

Irving Petlin
Documenta, Palazzo Villonis, Turin
December 1974

illustrated pp. 13-14
Révolution Pastorale
1978-81
Oil on canvas, Diptych
108 x 168 in. / 274.3 x 426.7 cm.





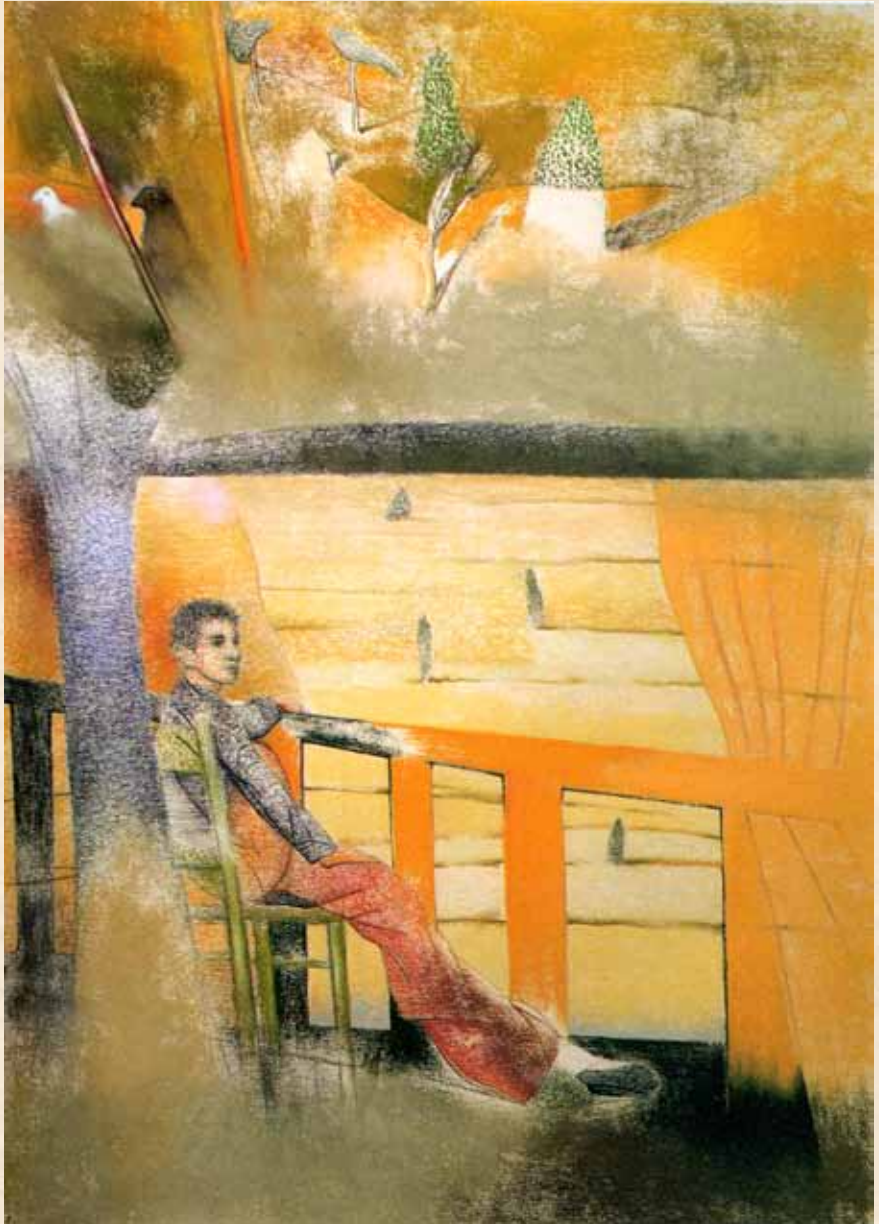
Self-Portrait as a Young Man

1981

Pastel on paper

41 ½ x 29 ¾ in.

Collection Metropolitan Museum of Art, New York



Dilectus Meus: The Stolen Blessing
(From the Monteverdi Series)

1981

Oil on canvas

26 2/3 x 36 in.



The Restless Man

1981

Pastel on paper

20 1/2 x 30 1/2 in



Before leaving a telephone call to Kitaj in London on this anniversary of WWII's ending in Europe. We both were defined by early (in our lives) "contact" with the ongoing war, I was 10, he was 12 when it ended this day in 1945. Our young lives were introduced to the world through the daily paper, radio and newsreels. I have the feeling that a long "reel" had been assembled terrifyingly in our heads, which was to be unreeled later in our lives when a "voice" was given to our hands. This is more of my connection to him that probably anything else.

Irving Petlin
Journal Entry May 8, 1995

Encounter at the Maison du Pastel

1983

Oil on canvas

71 x 50 in.

Exhibitions

Recent Paintings and Pastels. Marlborough Gallery, New York, 1984

Literature

Kosloff, Max. *Irving Petlin: Recent Paintings and Pastels.* New York: Marlborough Gallery, 1984, ill. p. 3.



Abraham's Wagon...(Evergreen)

1985

Pastel on paper

44 x 30 in. / 111.8 x 76.2 cm.

Exhibition

New Paintings. Marlborough Gallery, Inc., 1986

Literature

Schapiro, David. *New Paintings*. New York: Marlborough Gallery, Inc., 1986, p. 19, cat no. 3, ill. (color).



illustrated pp. 27-28

The Stolen Bessing

1986

Oil on canvas

56 x 93 in. / 142.2 x 236.2 cm.

Exhibition

American Myths. New York: Kent Fine Art, 1986. (Catalogue)





Street in Weisswald

1987

Oil on canvas

62 ¼ x 75 ½ in.

Collection: Jewish Museum, New York

Exhibition

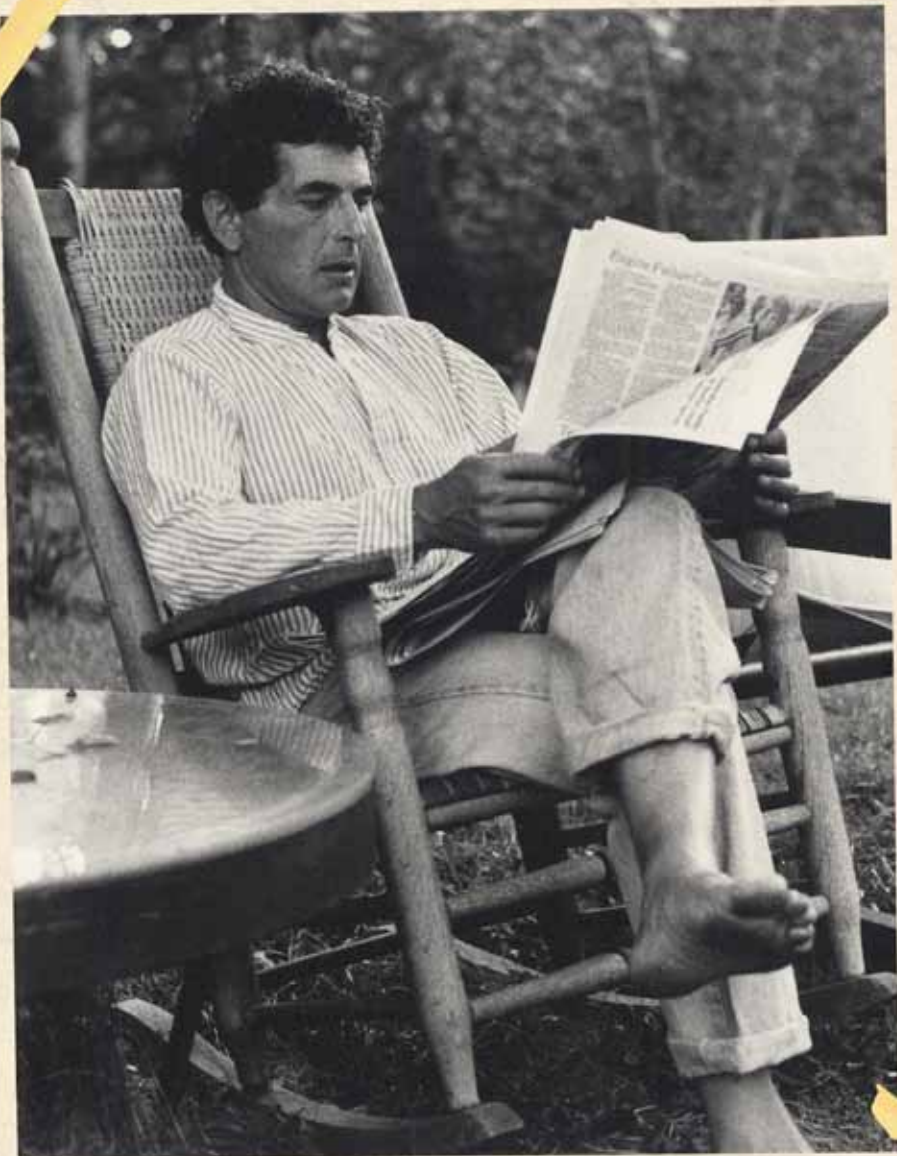
Irving Petlin: Weisswald. Kent Fine Art, New York, 1987

Literature

Fry, Edward F. *Irving Petlin: Weisswald.* New York: Kent Fine Art, 1987, ill. p. 4 (color).

Singer, Isaach B. *Eine Kindheit in Warschau.* Deutscher Taschenbuch Verlag Editions, 1987, ill. cover.





Martha's Vinyard, 1980

The “trestle bridge”, crossing the water, the (“next village”) is burning, (distance and reflection) enclose the seekers. The fragile history line. The boy whose body is “boats” running with the tide, alarm. The left... great and luminous, climbing the ... puff white: Did a “Sky” in the moment down here in the studio, (“The trestle bridge”). Now very tired.

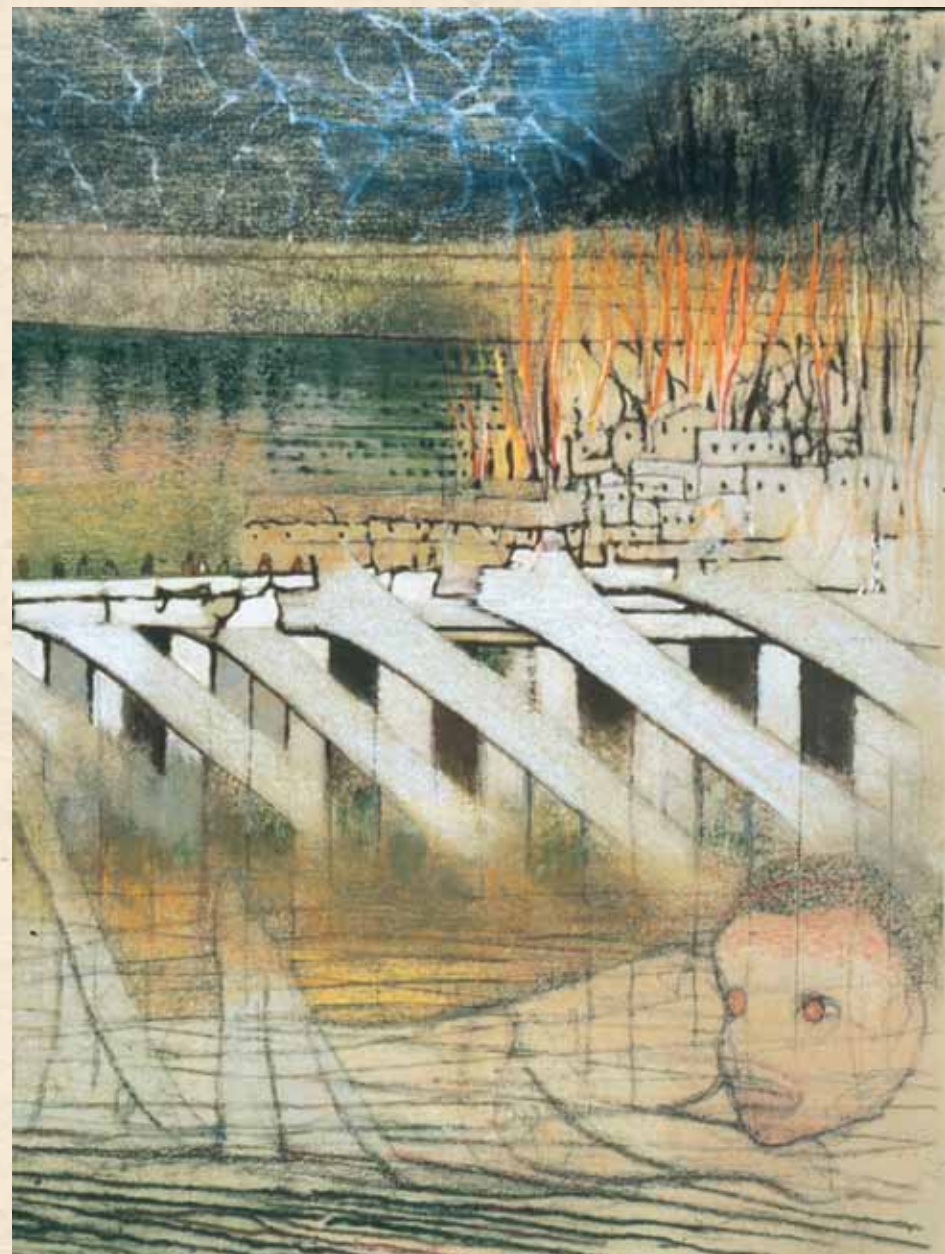
Irving Petlin
Journal Entry June 14 , 1990

illustrated pp. 33-34
Trestle Bridge...The Next Village
1990
Pastel on paper
30 x 44 in.

Literature

Richardson, Trevor. *Kinds of Drawing*. Amherst: Herter Art Gallery, University of Massachusetts, Amherst, 2001, ill. p. 32.



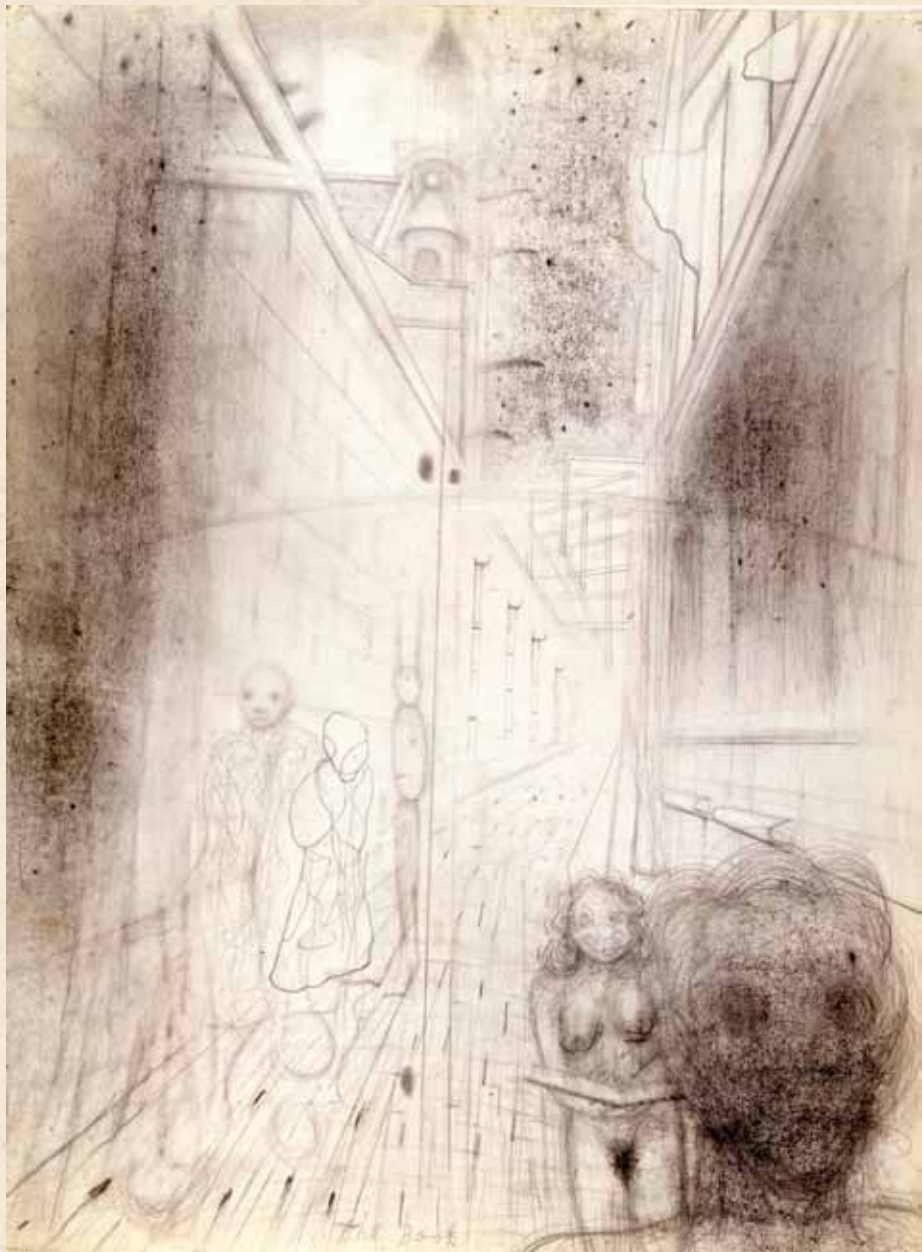


The Book (Rue St. Etienne de Mount)

1994

Graphite and pastel on paper

30 x 22 in. / 76.2 x 55.9 cm.

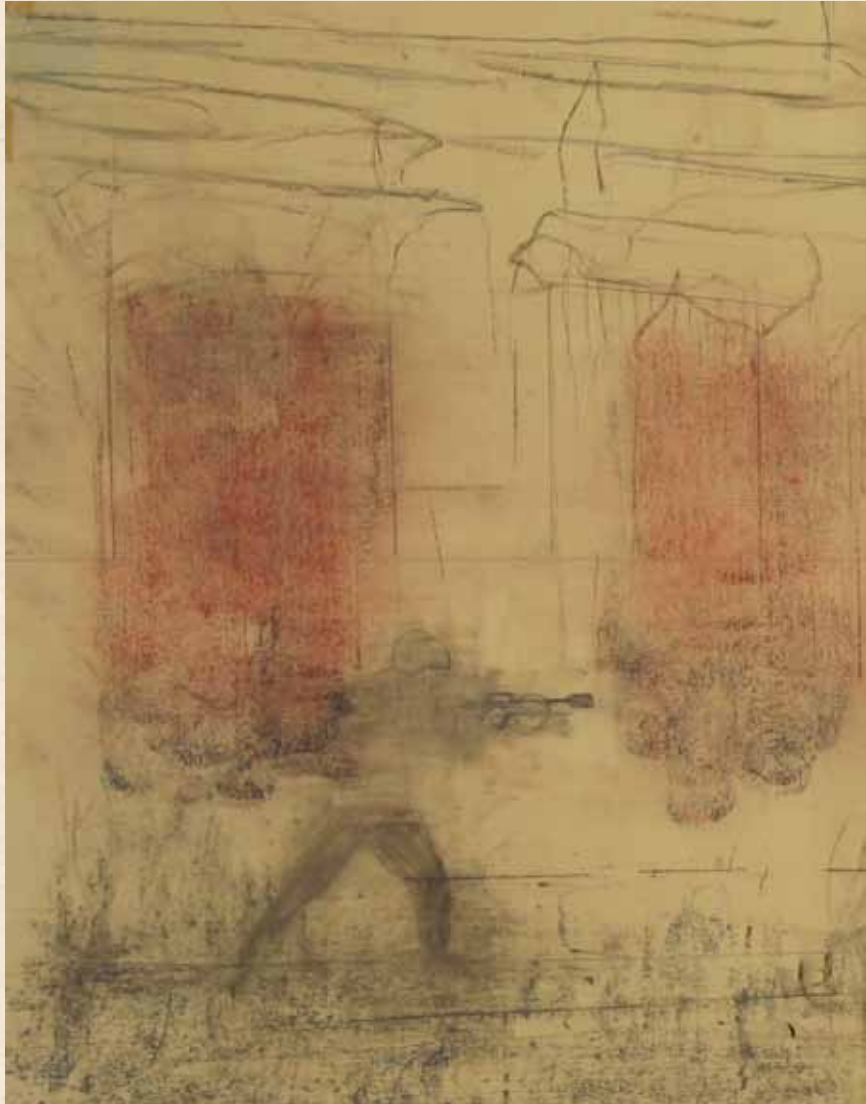


The phone lit up with 11 calls, disaster in N.Y.!. “Amarcord” was gone, lower Manhattan and Tribeca a critical zone, everything gone, everyone fleeing, everything changed forever in our American lifetime. The “world” struck back. Here in Paris, for our first week it was making contact, talking where possible, E-mail if necessary, pondering everybody. Little by little learning the bits and shards of what happened to our circle and its circle. All of them accounted for. Now we wait and debate what the “war hysteria” that has siezed the country will produce in reaction. We wait in dread this day, as all of Europe and the rest of the world. The American government shows every sign of a major panic, very few people there with a sense of history, and to make severity worse, a press “shouting,” “severely,” “War”!

Irving Petlin
Journal Entry September 19, 2001

illustrated pp. 39-40
Study for Hebron IV
1997

Pencil, charcoal, and pastel on paper, Diptych
Each: 25 x 39 ¼ in. / 63.5 x 99.7 cm.





illustrated pp. 43-44

Hebron

1998-2001

Pastel on linen

84 x 192 in.

Exhibition

Out of the Shadows. School of the Museum of Fine Art, Boston, 2001

Irving Petlin: Endgame. Kent Gallery, New York, 2002

Notes

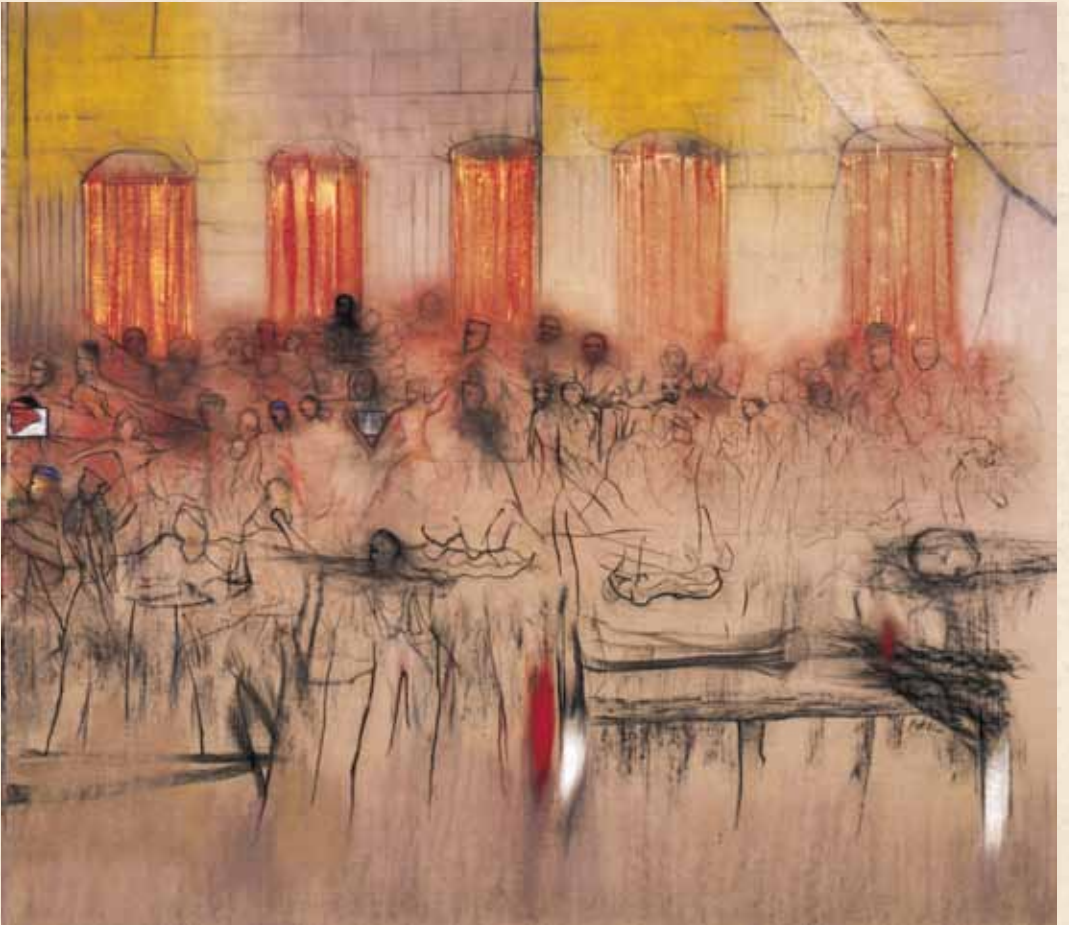
Hebron was started in 1998 and finished in 2001. The work is an evolving drawing in pastel on raw linen, of a people assembled in an agony of human gesture and emotion. Movement through increasing or lessening emphasis of the material is akin to breathing at variously different intensities. The light appearing and disappearing like the history of its "name ." The silences that come between hurling figures are like islands of calm between struggles and shouts. The picture is on two panels together measuring 16 feet in length and 7 feet in height.

Hebron is a summation of my belief in the hand in the making of art. The drawing and articulation are always narrating in the close-knit passages of troubled human souls. The frieze that we see carries with it the hand's Memory of many pasts, many memories. Pastel is unique for making such a work. Sticks of pastel are the powders of the earth compressed. The colors are the colors of the ancient world delivered into our time.

Literature

Poiesis: A Journal of the Arts & Communication, 2006, vol. 8, ill. p. 55.





illustrated pp. 57-58

Gaza/Guernica

2009

Oil on linen, Diptych

78 x 108 in. / 198.1 x 274.3 cm.





• Fri Dec 26

Sarah came up here to the 'nest' this afternoon, in a beautiful crisp winter light. We looked at the immigrant trilogy, (three finished panels) and Sarah thought them good. She is the first to see them. Now I can show them to others. Spent the rest of the afternoon doing the little invisible "the viewer cannot see but connect" details of the picture to its surround. Each little touch adds another clue for the eye that can only be refined at the very end of a pictorial journey. P.

• Sat Dec 27

2005

Up here in the 'nest', raging over the news that come over the air of the Israeli bombing of the Palestinian ^(Gaza) ~~Gaza~~. Hundreds of dead and dying, hospitals overwhelmed, blood on Jewish hands, American hands, all over the world. F16's (American), bombs (American), targeting (American), permission (American). Silence of the "civilized" world, I am so ashamed. This is Obama's first test, this was done by Israel in the last days of the unqualified support of the Bush administration and 23 days before the Obama administration. This is your first test Barack Obama. Don't fail us!

In a few minutes Gille, Sholeh, Susella will be meeting to see the new pastels, "the immigrant" the 3 finished panels that Sarah saw yesterday. Thinking a lot about Harold Pinter's Nobel address to the world. Thinking how 'total' was his condemnation of this post world war II period, so dominated by the United States. Who will speak so eloquently for us in this coming decade? P.

• Monday Dec 29

Briefly up here after seeing Sarah off to the hospital de jour. Too cold to just ~~stay~~ sit and think, too cold and too depressed by the slaughter in Gaza. Going down to warm up, fix lunch and wait for her call. P.

Sunday Jan 4 2009

The invasion of Gaza began last night, with all the horses - show it will bring to a defenseless people, locked into their Israeli cage. "I keep thinking about how to respond - I think "is not the right word, raging" is more akin to what I am feeling."



backwards "Gaza"
Warsaw + Guernica
backwards + Guernica
we are going backwards.
a name? "a" what to
call it." P.



R

• Thu Dec 30 2008

Alessandra is here in good shape, down below Sarah and she are napping on this grey and wet day just before the new year. Up here I am reviewing the last works, and especially "Night Coming", the nocturn of the three panels. Now the lantern works and the "night" is here. I am now empty of this subject, replaced by a terrible awareness of an Israeli perpetrated "Guernica" on Gaza. The terrible images coming out of Gaza are keeping me awake at night and accompanying me all day, no matter what I do. I see them and I am ashamed. The image of the 'cage' and its trapped inhabitants being ^{led} to death, defenseless, by a military machine equipped by the United States, encouraged in fact by the Texas white house and with the European Union and the oil monarchies complicit! God, what have we come to. To hear the "bleating" for moderation and equalizing the oppressed and the victim under occupation is sickening. P. *punishment beating.

begin 2009

• Sat Jan 3.

The New Year has come and gone in a profound depression over the events in the middle east. We saw our friends we have Alessandra in good health, we hope Sarah holding up very well in her treatment, we have one in not working these past four days, things have been passing through my head. Everywhere in Europe today there are demonstrations for a cease fire, ^{but}

I am up here planning a painting, a 'big' painting, I cannot any longer be out in the streets, I must sercon in my work. It will ^{be} almost a square,

2 panels > 180 x 240
stretchers



Gaza/Guernica

P.

• Jan 5 2009

- ✓ Put away all my pastel "steels" as I get ready to begin a big painting "Guernica/Gaza", 180x280 cm, on linen in as soon a time as is possible. I will call Sahla to see if she can do it for me or get homebody to do it, and deliver it stretched to me (I will glue it). Tomorrow I go to see Patrick at Orleans. For now sitting up here with the tables "cleaned" of hundreds of pastel steels, put away into boxes for the summer? to come?, thinking and planning the ~~next~~ big painting. How oppressive, it must be like Christ's Entry into Washington, hard with light and enormous internal energy and combustion — light a fire burning! P.

• Wed Jan 7

Continuing to look at photo's of Gaza, those in a Guardian 62 accompanying an article by Ari Shilev are horrendous and true. Tomorrow will unroll the big photo in the studio upstairs, still working in my head, not with my hands. That is coming! P.

- Thurs Jan 8 : photographed by Eve for archive, last 3 weeks!
180 pages of the bloodbath in Gaza, and the beginning of my drawing of the initial ideas for Guernica/Gaza.
"Guernica/Gaza" : working on the big drawing of the 'cage' and the carrying of the bodies in white sheets through the streets of Gaza city. Tonight we meet with Philip Golsh and Nannela for dinner. I need to take a rest now, but this great light is hard to leave. Winter light and longer days. P.

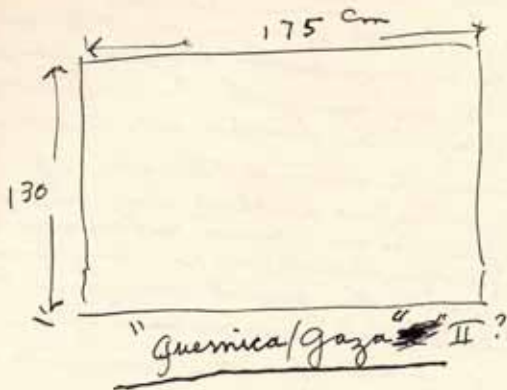
• Fri Jan 9

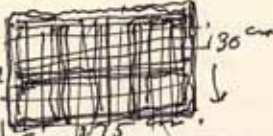
More drawing, more photographs to juggle into a "sonnet".
tone, level, density. Saw Patrick again today. Trying to fill the magnifying glass, (My boy). P.

- Sat Jan 10
 filled the 'loop' in "Guernica/gaza" with the dead
 police cadets, (found after my visit to see Patrick,
 a way to bring the devastated landscape into the
 right side of the picture with its "WTC" hinge.
 Extended the "Cage" to further into the right side,
 giving me a chance to extend the sky up to the
 smoke filled palm tree streaked sky. Also the black
 and white striping is an ironic reference to fillets
 and ^{trout} ~~tall~~ ^{prayer} shawls. The big board is
 now underway with the posted image, a large
 black and white "sketch" composed of the different
 elements as I wait for the linen to arrive. P.

- Sunday Jan 11
 developing the "cage" to the right above the shattered
 trees and destroyed dwellings. I have the approximate
 "shape" of the canvas (image) now, length and height.
 The distribution of material is being ^{some} ~~of~~ ^{balance}
 stretched into the tension needed. I may
 begin to make a "tracing" (template) in the next
 days. Tomorrow Joel Fisher comes with cameraman
 and sound man for afternoon interview. P.

- Tues. Jan 13
 a very long interview, filmed and recorded by Joel Fisher
 and Michael Thompson was done up here yesterday.
 3 1/2 hours, non stop, quite good, I think, I hope. I was
 lucid. Ended after long journey through "the work"
 with a preview of "Guernica/gaza." The collaged
 drawing on the big wall. I was tired when it was over.
 Today, refining first drawing on the photographs of
 the new picture. leaving early to get Sarah from
 the hospital. P.



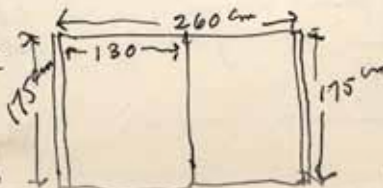
- call Patrick at Dulois to do an enlargement ✓
on regular paper of the "scene". P.
- order from Joachim ✓ stretchers
(by Tue/Wed) light weight (2) 

• Tues Jan 20 (Inauguration day in Wash. D.C.)

On this day of Barack Obama's taking office, and on the "recognition" by the world press of Israel's unconscionable killing, and maiming of 1,400 men, women, children, almost entirely civilian, I sit up here in what I had hoped would be a moment of hopefulness, but which is instead a preparation for my "savage" response to this war crime against a closed ghetto. It is so ugly, the graffiti left behind by the Israeli soldiers in today's papers, (ugly), sick.

- all the stretchers are now up here Joachim and Digo got them up the stairs. Stretching and gluing this week, the work begins. P.

• Wed Jan 21
Guernica/Gaza II
this may be the
painting after all. P.
the president is
Obama. P.



call Marin
order #38 linen
150 cm x 200 cm ✓

● Thurs. Feb 26

staying in the upper reaches of "Gaza/Guernica II", crossing the horizon "city" back and forth ← → ← →. Continuing to 'touch' in more of the "drawing/painting". The cage is in place (toped in) for now. After more of the upper reaches are painted, the cage will be looked at again. Tel now the drawing keeps inviting to feel in the right scale and movement in the picture. P.
Tonight Sarah better, going to the movies. P.

● Wed Feb 25

working in color, mostly right to left ← →. hints of color/crowds being built in so that later washes will have a hint of a structure underneath the liquid transparency. Slowly emerging this picture no big color geometry yet, everything coming slowly into focus. March/April will be the moment (P) P.

● Tues Feb 24

A shortened day up here in the "nest." Sarah is back from the hospital early ^{after} reduced treatment, and waiting for me down in the apartment. So the working in of the color continues, to be continued. P.



a light halo around the magnifier
lines/grey/smoke/light ?

● Monday Feb 23

"broke through" the drawing to make the first color stab. Sky, ominous damaged sky-line, the upper part of the stricken city, (the far). Color clusters will be the first money, ^{color} zones below the dusty sky. Heading toward an ambiguous time of day in the picture, (before night) the drawing has been changing the horizon, pushing towards a



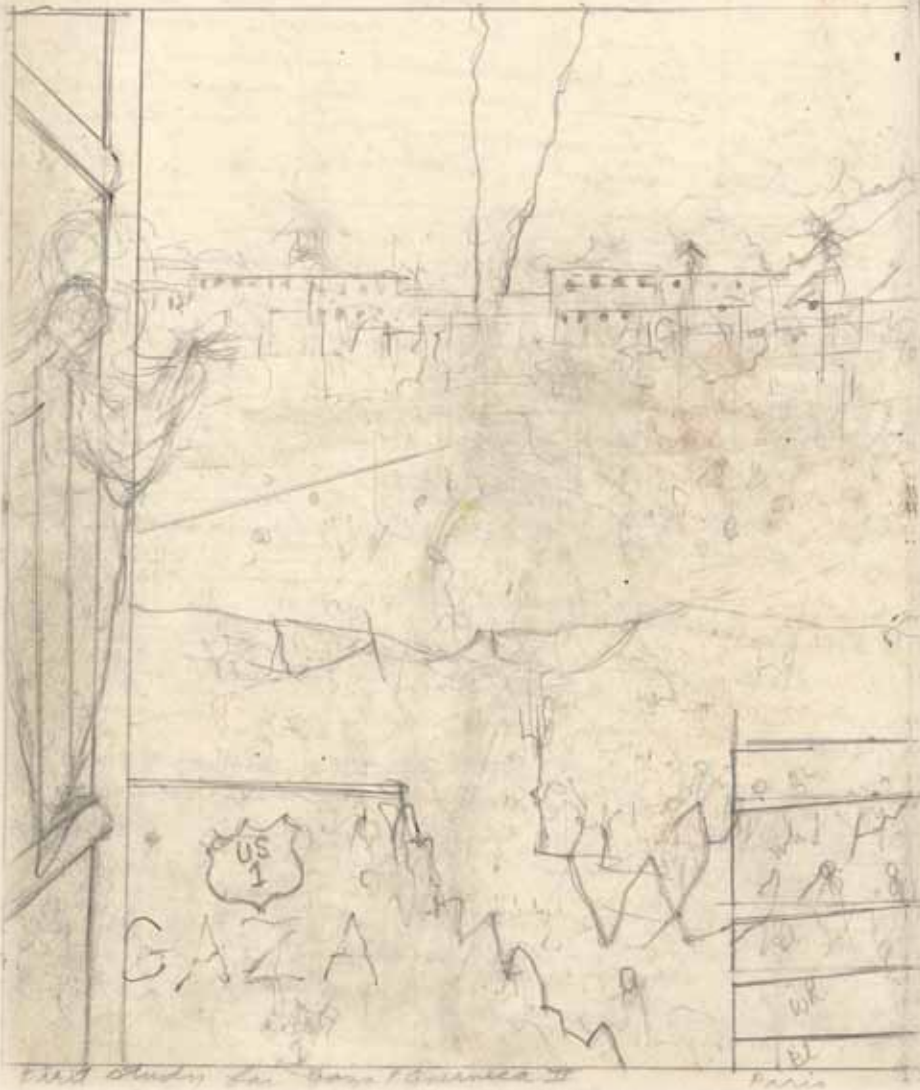
moment, a diagonal movement out of the magnifying glass toward the far right destruction - guard certain empty spaces. P.

Collage for Gaza, January 5, 2009

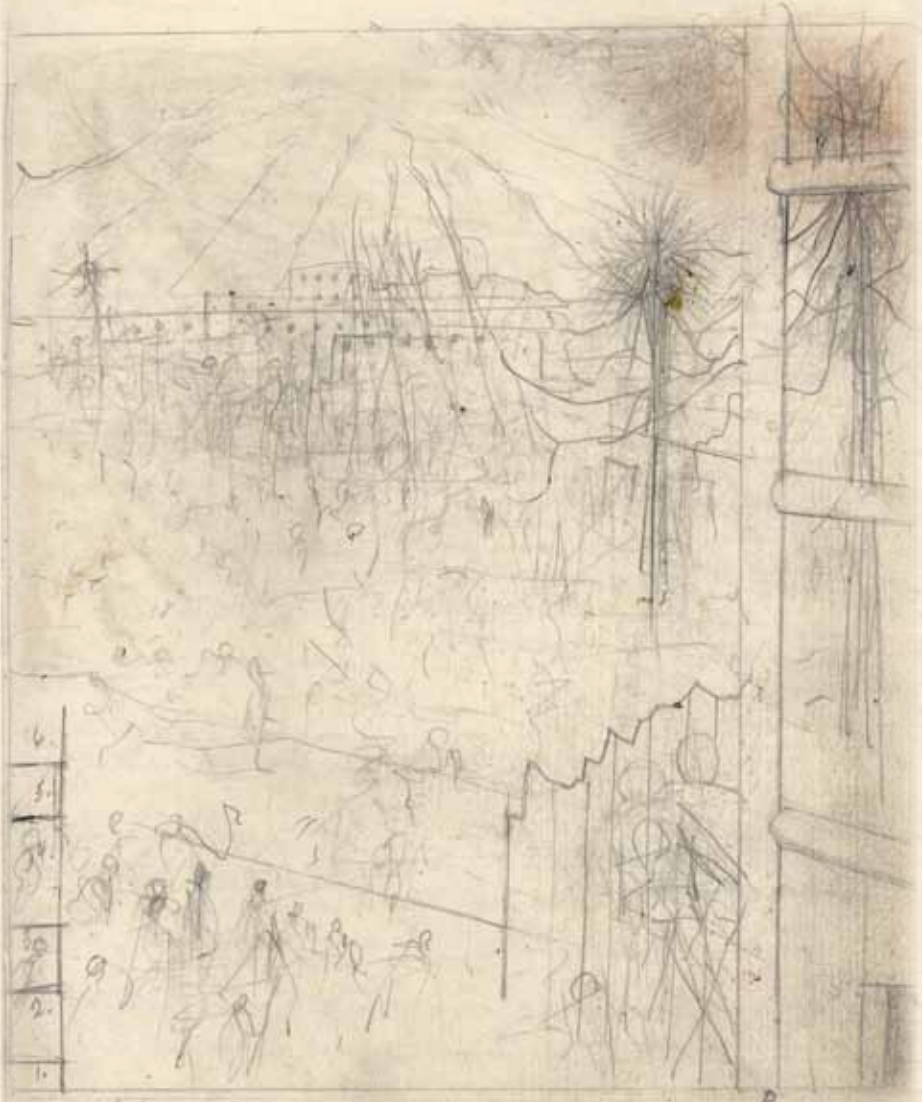


• Tues April 14 2009

looking into my mind to 'know' if I want to
seeing things in the 'now' finished printing, what
what already is "and what might be". Each goes
So these next few days may be like this. From
"bounce" back and forth until a decision is



do another, "9/9" II or "9/9-III"? But while drawing / they
need "correcting" and in the afternoon goes between
changes "tends" or "releases" a passage in the painting,
now comes the rain, so its just as well I
made. P.



- Tues Sept 22, 71, rue du Cardinal-Lemoine, Paris
2009
 Resuming up here in the nest' . . . salt all 15
 protests, they come back in spirit shops. Happily
 very little work to do on them. They will all
 be photographed on Friday by Yves Langlois at
 his studio. We will also finally be photographing the
 two big paintings "the other window" and the
 "Goya/Guernica". Getting ready to resume "Goya/Guernica"
 looking at it . . . wondering whether it can be
 be done before the end of the year . . . and
 thus be ready for Shows in N.Y. . . ?
 But, good to be here, up here. A beautiful light, Paris
 in its late summer grayed greenness and low
 shadows. P.

- Wed Sept 23
 Worked on "Goya/Guernica (II)" all afternoon (the morning was
 spent with Prof Meyer, the hearing specialist. The decision:
 "need hearing aids. Slow deterioration has reached the
 red line. I will be calling tomorrow to make initial
 appointment"). Drawing in paint on the raw linen
 introducing color "defining" of the space in drips
 separating the wrecked architecture. A color field
 will follow, but these first color "stabs" begin to
 map the emotional territory of the picture.
 A good return to being here with "calling" painting. P.

- Thurs Sept 24
 Moved "Goya/Guernica" down ready for transporting
 to Yves Langlois tomorrow morning. Moved "Goya/Guernica (II)"
 into place on the studio's painting "wall". Where to resume
 Should I begin with negative/positive 6 day war? Should
 I move it over to the right? extend it? / am
 seeing it afresh on the "wall". P.
 • Tonight is Leon Golub's opening at Darthen. P.





SOLO EXHIBITIONS

- 2010 Kent Gallery Gallery
Gallery Jan Krugier, New York
R. L. Feigen & Co., New York
- 2007 *Orpheus, Pastels*. Galerie Ditesheim, FIAC, Paris
- 2006 *Este Mundo*. Kent Gallery, New York
- 2002 *Endgame*. Kent Gallery, New York
Paris is White. Togo Fine Art, Tokyo
Le Monde de Paul Celan. Galerie Krugier-Ditesheim Art Contemporain, Geneva (Catalogue)
- 2001 *Quattro montagne, Ritratto di una città*. Galleria Tega, Milano, Italy (Catalogue)
Out of the Shadows. School of the Museum of Fine Art, Boston
- 2000 *Basel 2000*. Krugier-Ditesheim Art Contemporain, Switzerland
- 1999 *Mémoire du voyage, voyage de la mémoire*. Galerie Thessa Herald, Paris (Catalogue)
- 1998 *A Tribute to Meyer Schapiro*. Jan Krugier Gallery, New York.
Pastels. Galleria Contini, Venice (Catalogue & Poster)
- 1997 *New Pastels*. Weinstein Gallery, Minneapolis, MN
Le Monde D'Edmond Jabès, Pastels. Krugier-Ditesheim Art Contemporain, Geneva (Catalogue)
- 1996 *Paris is White*. Kent Gallery, New York (Booklet with a Poem by Michael Palmer)
- 1995 *1955-1995, Quarant'anni di Disegni nascosti*. Studio d' Arte Recalcati, Turin, Italy (Catalogue)
- 1994 *Au gre la mémoire*. Galerie Thessa Herold, Paris (Catalogue)
- 1993 *Świat Brunona Shulza, Pastele*. Galerie Kordegarda, Varsovie, Poland (Booklet)
- 1992 *Le Monde de Bruno Schulz*. Galerie Krugier-Ditesheim Art Contemporain, Geneva (Catalogue)
Memories Drawn from Bruno Schulz and Others. Kent Gallery, New York
- 1990 *Israel in Egypt*. Kent Fine Art, New York
The Periodic Table. Gallery 400, University of Chicago, IL
Drawings. Printworks, Chicago, IL
- 1988 *Opere Recenti*. Galleria La Parisina, Turin, Italy (Catalogue)
Elizabeth Franck Gallery, Knokke-le-Zoute, Belgium
Pastels 1961-1987. Kent Fine Art, New York (Catalogue)
- 1987 Simms Fine Art Gallery, New Orleans, LA
Pastels. Galerie Jean Briance, Paris, France
Weisswald. Kent Fine Art, New York (Catalogue)
- 1986 *New Paintings*. Marlborough Gallery, New York (Catalogue)
- 1984 *Recent Paintings and Pastels*. Marlborough Gallery, New York (Catalogue)
- 1983 *New Pastels*. Dart Gallery, Chicago, IL

- Forty Pastels by Irving Petlin*. Odyssea Gallery, New York
Drawings from the Studio. Dartmouth College, Hanover, NH
 1982 *Recent Paintings and Pastels*. Marlborough Fine Art, London, UK (Catalogue)
 1981 *Drawings, Pastels and Paintings*. Odyssea Gallery, New York
Drawings from the Studio, 1972-1981. Eloise Pickard Smith Gallery at Cowell
 College, University of California at Santa Cruz (Poster)
 1980 *Pastels*. Galerie Nina Dausset, Paris
 1979 *The Drawing Lesson*. Odyssea Gallery, New York
 1978 *Rubbings (Large Paintings, Small Pastels)*. Neuberger Museum,
 State University of New York at Purchase, NY (Catalogue)
 traveled to The Arts Club of Chicago, IL
 1977 Galleria Bergamini, Milan, Italy (Booklet)
 1976 Gallery Rebecca Cooper, Washington, D.C.
Dipinti e Pastelli, Galleria Odyssea, Rome, Italy (Booklet)
 1974 Galleria Documenta, Torino, Italy (Catalogue)
 1972 Galleria Bergamini, Milan, Italy
 1971 Odyssea Gallery, New York
 Galleria Odyssea, Rome, Italy
Peintures, Pastels 1956-1970. Galerie du Dragon, Paris, France
 1970 Odyssea Gallery, New York
 Galleria Odyssea, Rome, Italy
 1969 Galleria Odyssea, Rome, Italy (Booklet)
 Odyssea Gallery, New York
 1968 *Opere recenti*. Galleria Il Fante Di Spade, Rome, Italy (Booklet)
 Odyssea Gallery, New York
Cœuvres récentes. Galerie du Dragon, Paris
 1967 *Recent Works*. Odyssea Gallery, New York (Booklet)
 1966 *Recent Works*. Rolf Nelson Gallery, Los Angeles
 1965 *Retrospective*. Palais des Beaux-Arts, Brussels, Belgium (Catalogue)
 1964 Hanover Gallery, London
Peintures récentes. Galerie du Dragon, Paris, France (Booklet)
 1963 *Peintures 1962-1963*. Galerie du Dragon, Paris, France (Booklet)
 1962 *Les 100 Hommes*. Galatea. Torino, Turin, Italy (Booklet)
Les 100 Hommes. Galerie du Dragon, Paris, France (Booklet)
 1960 Galerie du Dragon, Paris, France (Booklet)
 1959 *Mother Harbour*. Studio Bellini, Milan, Italy.
 1958 *Recent Works*. Dilexi Gallery, San Francisco, CA
 1956 *Recent Works*. Cliffdweller Gallery, Chicago, IL

GROUP EXHIBITIONS

- 2007 *Le pastel, chagrin de la peinture*. Galerie Saint-Jacques, Saint-Quentin, France
Il Settimo Splendore, La Modernita della Malinconia. Palazzo della Ragione, Verona, Italy (Catalogue)
- 2006 *30 Years of New Year Graphics from the Jewish Museum*. Burlington City Arts / Firehouse Gallery, Burlington, VT
- 2005 *Le feu sous les cendres. De Picasso à Basquiat*. Musée Maillol-Foundation Dina Vierny, Paris, France (Catalogue)
- 2004 *Nouveaux regards sur le pastel*. Galerie Saint-Jacques, Saint-Quentin, France (Catalogue)
- 2003/04 *Max-Clarac Sérou, Galeriste et Editeur*. Galerie Didier Lecoindre et Dominique Drouet, Paris, France.
- 2002 *Petlin/Gaurienti*. Galerie Le Point, Monaco
- 2001 *Alumni choice, Works on paper*. Yale University of Art, New Haven, CT
- 2000 *Chicago Loop: Imagist Art 1949-1979*. Whitney Museum of American Art, Stanford, CN
Paris sous le ciel de la Peintura. Salle Saint Jean de la Ville de Paris, France (Catalogue)
- 1997/98 *Exhibition inspired by Paul Cummings (Drawings, Paintings, Sculptures)*. Achim Moeller Fine Art, New York
- 1997 *Leon Golub, R.B Kitaj, Irving Petlin*. Kent Gallery, New York
- 1996 *Voices of Conscience: Then and Now*. Co-curated by Barbara Hollister, Aca Galleries, New York
Light into Darkness. Kent Gallery, New York
- 1995/96 *Eloge du Pastel, de Liotard à Petlin*. Galerie Jan Krugier, Geniva
- 1995 *L'Arbre en Majesté (Hommage d'artistes contemporains aux sculpteurs anonymes des Arbres de Jessé du XV e siècle)*. Musée de l'Hospice de Saint-Roch, Issoudun, France
- 1992 *Memory and Metaphor*. Andre Zarre Gallery, New York
Seventy-Fifth Anniversary Exhibition 1916-1991. The Arts Club of Chicago, IL (Catalogue)
- 1991 *Sous l'imaginaire, le reel*. Galerie du Dragon, Paris, France.
- 1990 *Chagall to Kitaj: Jewish Experience in 20th Century Art*. Barbican Gallery, London (Catalogue)
- 1989 *Golden Opportunity: Benefit for the Resettlement of Salvadorian Refugees* Leo Castelli Gallery
A Different War: Vietnam in Art Whatcom Museum, Bellingham, WA Curated by Lucy Lippard. (Catalogue)
Travel under the auspices of Independent Curators Incorporated to:

- De Cordova Museum of Art, Lincoln, MA
 University Art Galleries at the University of Colorado, Boulder, CO
 Akron Museum of Art, Akron, Ohio
 Madison Art Center, Madison, WS
 Wight Art Gallery at Northwestern University , Evanston, IL
- Symbolism*. Arthur J. Gallery, Cooper Union School of Art, New York
 (Catalogue & Poster)
- 1988/89 *Revelation: Drawings in America*. Arkansas Arts Center, Little Rock, AR (Catalogue)
 Travel to:
 Umjetnicka Galerija Bosne I Hercegovine, Sarajevo, Yugoslavia
 Moderna Galerija, Ljubljana, Yugoslavia
 Galerija Josip-Bepo Benkovic, Herceg Novi, Yugoslavia
 Museo de Arte, Seville
 Festival International du Dessin Contemporain, Grand Palais, Paris
- 1986 *Americans Myths*. Kent Fine Art, New York (Catalogue)
Portraits. New York Studio School, New York
- 1985 *Narration Drawings*. New York Studio School, New York
 American Academy of Arts and Letters, New York
The Double Life of Amphibians. (Stage Sets for an opera by Morton Subotnick)
- 1984/85 Contemporary Music Festival, Los Angeles
The Dilexi Years: 1958 – 1970. Oakland Museum, CA
International Masters of Contemporary Figuration. Marlborough Fine Art, Tokyo
 (Catalogue)
New Narrative Paintings. Metropolitan Museum of Art, Fort Lauderdale, FL
*Twentieth Century American Drawings From the Arkansas Arts Center
 Foundation Collection*.
 Eastern Shore Art Association, Fairhope, AL
 Arkansas Arts Center , Little Rock, AR
 Louisiana Arts & Science Center, Baton Rouge, LA
 Bass Museum of Art, Miami Beach, FL
 Art Institute for the Permian Basin, Odessa, TX
 Jacksonville Art Museum, FL
 Cornell Fine Art Center, Rollins College, Winter Park, FL
 Meadows Museum & Sculpture Court, South Methodist University,
 Dallas, TX
 Sangre de Cristo Arts & Conference Center, Pueblo, CO
 Alexandria Museum Visual Art Center, Alexandria , LA
 Columbus Museum of Art, OH

Twentieth Century American Drawings: The Figure in Context. Curated by Paul Cummings under the auspices of the International Exhibitions Foundation and traveled to:

Terra Museum of Art, Evanston, IL
Arkansas Art Center, Little Rock, AR
Oklahoma Museum of Art, Oklahoma City, OK
Toledo Museum of Art, OH
Elvehjem Museum of Art, Madison, WS
National Academy of Design, New York

Art Americain: Collection du Musee National d'Art Moderne Centre. Georges Pompidou, Paris

- 1983 *Works and Paper.* Marlborough Gallery, New York
Bodies & Souls. Artist's Choice Museum, Tibor de Nagy Gallery, New York
Director's Choice. Des Moines Art Center, IO
- 1982 *Jewish Themes/Contemporary American Artists.* The Jewish Museum, New York
Venice Biennale. Venice, Italy
- 1981 American Academy of Arts and Letters, New York
- 1980 *Le Pastel.* Chateau d'Ancy-Le-Franc, France
- 1979 *The Pastel in America.* Odyssia Gallery, New York traveled to Grand Rapids Art Museum, MI (Catalogue)
The Narrative Impulse. Paintings, Drawings and Monotypes. Hayden Gallery, Massachusetts Institute of Technology, Cambridge, MA
- 1978 *American Landscapes.* Monique Knowlton Gallery, New York
- 1977 *For Oyvind Fahlstrom: An Exhibition by his Friends.* Galerie Buchols, Munich, Germany
American Drawings of the 70's Art Institute of Chicago, IL
- 1976 *Jewish Artists of the Twentieth Century.* Spertus Museum, Chicago, IL
- 1975 *La Ricerca dell'Identita.* Palazzo Reale, Milan, Italy
- 1973 *Una Tendenza Americana.* Galleria Comunale d'Arte Contemporanea, Arezzo, Italy (Catalogue & Poster)
Whitney Biennial. Whitney Museum, New York
- 1972 *Imagine per la Città.* Palazzo dell'Accademia and Palazzo Reale, Genova
Chicago Imagist Art. Museum of Contemporary Art, Chicago, IL (Catalogue)
Seventieth American Exhibition Art Institute of Chicago, IL
- 1971 *Critic's Choice.* Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York
- 1970 *American Painting 1970.* Virginia Museum, Richmond, VA
Bilder-Eine Internationale Ausstellung. Vienna, Austria
Image/Dessin. A.R.C Museum of Modern Art, Paris
L'Art dans la Ville. Fontainebleau, France

- 1969 *Viewpoints 2*. Picker Gallery, Colgate University, Hamilton, NY
- 1966 *Seul...et le corps*. Galerie du Dragon, Paris, France
U.S.A vivant. Musée des Augustins, Toulouse, France
Salon de Mai, Museum of Modern Art, Paris
Alternative attuali no 2. Aquila, Italy.
- 1965 *Signal, Manifeste, Proteste*. Kunsthalle, Recklinghausen, Germany
Il Presente Contestato. Civic Museum, Bologna
Salon de la Jeune Peinture. Paris, France
Mitologia del Nostro Tempo. Civic Museum, Arezzo, Italy (Catalogue)
Salon de Mai. Musée d'Art Moderne, Paris, France
- 1964-66 *Alternative Attuali No. 1 and No. 2*. Aquila, Italy
- 1964 *American Show*. Art Institute of Chicago, IL
Figurative and Defigurative. Museum of Fine Arts, Ghent, Belgium
Premio Marzatto. Valdagno, Italy
Medaille d'Or, Prix d'Europe. Kursaal, Ostend, Belgium
Salon de Mai. Musée de Art Moderne, Paris, France
- 1963 *Salon de Mai*. Musée d'Art Moderne, Paris, France
Sept Artistes Américains à Paris. Centre Culturel Américain, Paris, France
- 1962 *Huit Artistes de Chicago*. Galerie du Dragon, Paris (Catalogue)
Recent Aquisitions. Museum of Modern Art, New York
Nouvelle Figuration II. Galerie Mathias Fels, Paris
Salon de Mai. Musée d'Art Moderne, Paris, France
- 1961 *Deuxième Biennale et Internationale des Jeunes Artistes*. Musée d'Art moderne de la villa de Paris (Catalogue)
Salon de Mai. Musée d'Art Moderne, Paris, France
- 1960 *Salon de Mai*. Musée d'Art Moderne, Paris, France
- 1954 *Exhibition Momentum*. Chicago, IL
- 1953-56 Art Institute, Chicago, IL

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PUBLIC COLLECTIONS

Arkansas Art Center, Little Rock
Art Institute of Chicago
Centre Georges Pompidou, Paris
Des Moines Art Center, Iowa
De Young Museum, San Francisco
First National Bank of Chicago
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Israel Museum, Jerusalem
Jewish Museum, New York
Lannan Foundation, Palm Beach
Los Angeles County Museum of Art, California
Metropolitan Museum of Art, New York
Mildred Lane Kemper Art Museum, St Louis, Missouri
Moderna Museet, Skeppsholmen, Stockholm
Museum der Stadt, Recklinghausen, Germany
Museum of Contemporary Art, Chicago
Museum of Fine Art, Boston
Museum of Modern Art, New York
National Gallery of Art, Washington D. C.
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Museum of Art, Philadelphia
San Francisco Museum of Modern Art, California
Stedelijk Museum, Amsterdam
Whitney Museum of American Art, New York

CHRONOLOGY

- 1916-23 Rose Cohen immigrates from Kobrin, Poland to the United States landing at Ellis Island and eventually settling in Chicago along with other members her family. Samuel Petlin leaves Zabludewe, Russia, without papers and takes a ship to Monterrey, Mexico. After four years in Monterrey, he moves to Chicago where he meets and marries Rose Cohen.
- 1934 Irving Petlin is born on December 17, the second of three sons of Rose and Samuel Petlin.
- 1939 The Petlin family moves to the Polish neighborhood of Wicker Park/Humboldt Park on the northwest side of Chicago. Irving often accompanies his grandfather Abraham as he makes his rounds to deliver ice and coal with horse-drawn wagon: a symbol of vanishing European civilization. The boy also begins meeting his father at the end of each day to see the newspaper reports of the war in Europe.
- 1946 The sole survivor of the fifty some members of the Petlin family still in Poland before World War II is brought to Chicago. His name is Irving Petlin.
- 1947 Awarded a scholarship to the School of the Art Institute of Chicago.
- 1948-52 Receives his first exposure to the European art movements from Samuel Greenberg, his art teacher at Tuley High School. In 1951-52, the Art Institute mounts major exhibitions of the works of Edvard Munch, Vincent van Gogh, and Paul Cezanne, which are to have a profound and lasting impact on Petlin.
- 1952 Begins advanced studies at both the Art Institute and the University of Chicago. Meets H.C. "Cliff" Westermann, Claes Oldenburg, Robert Barnes, Leon Golub, Nancy Spero, Seymour Rosofsky, and June Leaf, all of whom are to be lifelong friends.
- 1956 His work is shown in a two-person exhibition at the Cliffdwellers Gallery in Chicago organized by Joseph Randall Shapiro, founder of the Museum of Contemporary Art in Chicago. Graduates from the School of the Art Institute and is awarded a full graduate scholarship to Yale University under the sponsorship of Joseph Albers. Wins the Ryerson Traveling Fellowship.

- 1957 Becomes friends with Eva Hesse and , subsequently, Joanna Beale (whom he introduces to 'Cliff' Westermann). Drafted into the U. S. Army.
- 1957-59 Stationed at the Presidio in San Francisco, serving as a clerk for Classified Documents pertaining to the Sixth Army Mobilisation Plan, designed to organize the West Coast's response in the event of a nuclear war. During his tour of duty maintains a studio in the "Monkey Block" building in North Beach where he establishes friendships with Jess, John Altoon, Robert Morris, Elmer Bischoff, and other artists of the California Group. His first one-man-show, of the paintings completed in the Bay Area, is held at the Dilexi Gallery in San Francisco. Travels on leave to New Haven to complete his Master Thesis exhibition at Yale and is awarded an MFA in 1959.
- 1959 Released from active army duty. In September, leaves for France using the Ryerson Fellowship. During the voyage, meets Sarah Dewar Kosting, who will be his lifelong companion. Settles in Paris and resumes friendships with Leon Golub, Nancy Spero, June Leaf, and the Polish painter Maryan.
- 1960 Holds the first of four one-man exhibitions at the Galerie du Dragon and becomes immersed in the Paris art world of the early sixties. The gallery is a center for much of the political activity stirred by the Algerian War of Independence; Michel Butor, Eduard Glissant, Jean Helion, and Rachel Jacobs all gather there. The Italian critic Luigi Carluccio introduces him to Giacometti, and he also meets Balthus, Ernst, and Matta. Becomes friends with R.B. Kitaj's in London and subsequently meets Francis Bacon and Lucien Freud.
- 1961 Awarded a Cassandra Foundation Grant and travels to the south of France where he begins working in pastel on the *Arles* series. During one of the many street demonstrations against French policy in Algeria, he is trapped in the metro Charonne where seven people are clubbed to death by French police. The incident gives rise to the pastel series *Hundred Fighting Men*. Participates in the Biennial de Paris and the Salon de Mai, and helps organize the first exhibition of the Ecole de Chicago in Paris at the Galerie du Dragon.
- 1962-63 Travels to the south of France, and Italy, and is taken by the works of Piero della Francesca and Massacio. The hundred *Fighting Men* series exhibited at the Galatea in Turin and the Galerie du Dragon in Paris.

One-man exhibition held at the Galerie du Dragon.

With Sarah, travels to Spain and the Greek island Chios, where he completes a series of paintings entitled *The Embryonic Gardens*.

On Halloween, he and Sarah are married at a gala studio party illuminated by the light of jack-o'-lanterns.

His daughter, Alessandra, is born in Paris,

As reports grow in the *Herald Tribune* about the Civil Rights movement and the violence against blacks, decides to move his new family back to the United States.

1963-64 Returns to New York with his family and he completes the series of paintings *Men and Dogs*.

1964 His work is shown at the Hanover Gallery in London and Galerie du Dragon in Paris, where he has a strong influence on the definition of the "Nouvelle Figuration" movement.

Invited to UCLA as a visiting artist, along with the artist Richard Diebenkorn and Lynn Foulkes. While in California becomes the principal organizer of the Artist's Protest movement against the war in Vietnam, and, in open meetings held at the Dwan Gallery, of which John Weber is the director, founds the Artists' Protest Committee. Plans the Peace Tower with help of Mark di Suvero, as well as Philip Leider, Craig Kauffman, Larry Bell, Walter Hopps, Rolf Nelson, Judy Chicago, Lloyd Hamrol, Hardy Hanson, Eric Orr, Tanya Nuefeld, and others. "The Artists' Call" for the tower is published in four languages, and works arrive from all over the world to be attached to it. The finished tower, dedicated by Susan Sontag, comes under nightly attack.

Petlin and other artists debate the experts from the Rand Corporation, consultants to the U.S. Defense Department, concerning the government's policy toward the war in Vietnam.

1965 Major one-man exhibition held at the Palais des Beaux Arts in Brussels.

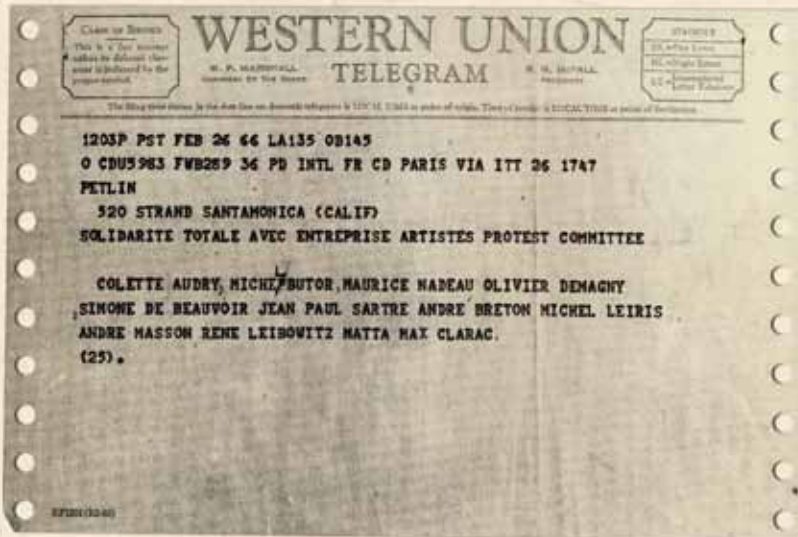
1966-67 Returns to New York and the family takes an apartment on West 11th Street. Makes a commitment to the American milieu and completes the painting *The Burning of Los Angeles*.

A one-man exhibition opens in 1966 at the Rolf Nelson Gallery in Los Angeles, and the Odyssea Gallery in New York shows his works in 1967.

1967-87 During this period, Petlin is a founder and a participant in Artists and Writers Against the War in Vietnam, and the Art Workers Coalition, the Art Strike, the

Moratorium, the Venise Biennale Action, a Decade of American Political Posters, and, most recently, the Artists' Call Against the U.S. Intervention in Central America, Publishes "And Babies? and Babies" and continues political activism along with Hans Haacke, Max Kozloff, Claes Oldenburg, Coosje Van Bruggen, Robert Morris, Mark di Suvero, Poppy Johnson, Lucy Lippard, Leon Golub, Jon Hendricks, Carl Andre, Mary Frank, Grace Paley, Fraser Dougherty, Oyvind Fahlstrom, and Rudolph Baranik.

- 1968 His son, Gabriel, is born in New York.
Has one-man exhibitions at the Galleria Il Fante di Spade in Rome, the Odyssea Gallery in New York, and Galerie du Dragon in Paris.
- 1969 Galleria Odyssea in Rome and the Odyssea Gallery in New York both host one-man exhibitions.
- 1970 Wins the Guggenheim Fellow Award.
While summering in Panarea, Italy, begins drawings again after a seven-year hiatus.
A one-man exhibition opens at the Odyssea Gallery in New York.





Art in
America

NOVEMBER-DECEMBER 1971 \$2.75

artists protest
Vietnam War



Alessandra in front of "The Burning of Los Angeles", 1966
267 West 11th St, New York
Photo by Herb Elsky

- 1971 Spends three months in Santa Cruz, where he completes the pastel series *The Clay Fountains*.
A one-man exhibition held at Galleria Odysia in Rome.
- 1972 Along with Seymour Rosofsky, teaches at the summer school of Art Institute of Chicago in Oxbow, Michigan, and completes the *Lake as a Furnace* series.
Galleria Bergamini in Milan exhibits his work.
- 1973 Completes the pastels for *The Semitic Garden* during an extended stay in Santa Cruz.
- 1974 Has a one-man exhibition at Documenta in Turin .
While on Swans Island, Maine, completes the pastels for *the Tidal Man*.
- 1975 In preparation for an exhibition at Galleria Odysia in Rome, completes the painting series *The Semetic Garden* in New York.
- 1976-78 After a brief visit to Martha's Vineyard with Noma Copley, acquires a part of Wayside Farm on the Vineyard, as well as a painting studio on Duane Street in New York.
His work is exhibited in 1976 at the Gallery Rebecca Cooper in Washington , D.C., and Galleria Odysia in Rome. In 1977, he has a one-man show at Galleria

Bergamini in Milan.

In 1978 the Neuberger Museum in Purchase, New York, mounts an exhibition entitled *Irving Petlin: Rubbings...The Large Paintings and the Small Pastels*, which travels to the Arts Club of Chicago. Kitaj writes the essay for the catalogue. During this period both his parents become ill. His mother dies in September 1978, one week before the opening of the exhibition at the Arts Club of Chicago. Using the Vineyard studio primarily for pastels, completes the series *The Drawing Lesson*, which is exhibited in early 1979 at Odyssia Gallery in New York.

1980-82 In 1980-81 one-man exhibitions are held at Galerie Nina Dausset in Paris and the Odyssia Gallery in New York. At the urging of Kitaj, joins Marlborough Galleries.

Inspired by the cheerful environment of the Vineyard, completes the *Monteverdi* pastels and paintings, which are shown in 1982 at the Venice Biennale at the invitation of Luigi Carluccio and later in the year, at Marlborough Fine Art in London.

1983 Completes *From Door to Door (For Seymour Rosofsky)*, commemorating the death of his close friend. Has a one-man exhibition at The Dart Gallery in Chicago and a pastel show at the Odyssia Gallery in New York. Dartmouth College, where he is a visiting artist, organizes a show of his



Irving and Gabriel, 1983

drawings.

- 1983-85 Executes new paintings and pastels , including *The Cedars of Lebanon* and *La rue des Juifs*, for an exhibition that opens in March 1984 at Marlborough Gallery in New York.
Finishes a portrait of Meyer Shapiro, which is acquired by the Jewish Museum in New York, and begins the series *Abraham's wagon*, using images drawn from childhood remembrances.
Collaborates with the writer / director Lee Breuer and designs the sets and costumes for Morton Subotnik's opera *The Double Life of Amphibians*, which is performed in Los Angeles.
Completes the pastel for *Songs for Sarah*, the book he is working on with the Bay Area poet, Michael Palmer. The book is published in 1987.
- 1986 A major exhibition of his paintings opens at Marlborough Gallery in New York. During the summer, executes the pastel cycle *The Stolen Blessing*.
- 1987 Having a many occasions considered the subject of the annihilation of his family in Europe, now begins the *Weisswald* paintings, a metaphorical chronical of the destruction of the towns and shtetls of his Polish ancestors. Edward Fry, the American Commissioner of Documenta, invites him to show the paintings in the International exhibition. Fry's German counterparts reject them, however, and they are exhibited instead at Kent Fine Art in New York in the fall.
An exhibition at Simms Fine Art Gallery in New Orleans features his work.
In June, travels with Sarah to Paris for an exhibition of his pastels at the Galerie Jean Briance. They go on to Israel, where he serves as a visiting artist at Haifa University, then to Egypt. His many short trips to Luxor, Cairo, the Sinai, and Jerusalem become the catalyst for a new series of paintings entitled *Israel in Egypt*
- 1988 Has a one-man exhibition at the Elizabeth Franck Gallery in Knokke, Belgium, and La Parisina in Turin, Italy.
While visiting Brussels and Turin for exhibitions, begins research on the late Italian writer Primo Levi in the preparation for a visual and imagined posthumous portrait based on Levi's masterpiece *The Periodic Table*.
- 1989-90 Finishes a large group of paintings in NY based on a trip to Egypt and Israel summer 1987. One man exhibition at the Kent Gallery, NY *Israel in Egypt*.
Finishes last year as visiting artist at the Cooper Union and prepares to return to Paris.

- 1990 Travels to Umbria to begin two months of teaching at the International School of Art in Montecastello di Vibbio. Arrives in Paris in late October, exhibits the entire series of pastels based on Primo Levi's *Periodic Table* at FIAC in the Grand Palais. Invited to join the Jan Krugier Galerie in Geneva, begins a 20 year relationship with Jan Krugier and François Ditesheim.
- 1991 In Paris, rents a studio on the top floor of the "Hotel Style" a former brothel undergoing renovation. Completes the pastel series *The World of Bruno Schulze* thus continuing the historical cycle that began with Primo Levi, of working from literary texts of writers and poets writing in Europe during WWII and immediately afterwards. Two more complex pastel series, drawn from the work of Edmond Jabès, and of Paul Celan, will complete the historical cycle, and result in three major exhibitions at Krugier-Ditesheim Art Contemporain, Geneva. Awarded a studio at the Cité Internationale des Arts by the French Ministry of Culture for 2 years. Travels to Poland to visit family's roots in Bialastock and Zabłudov. Researches the Polish writer Bruno Schulze while in Warsaw.
- 1992 *The World of Bruno Schulze* exhibition comprising 38 pastels opens in Geneva on May 5. Polish ambassador to Switzerland invites the exhibition to Warsaw to commemorate the 100th anniversary of Schulze's birth and the 50th of his murder by the gestapo in Drohobyz. Summer 1992 begins series of very large pastels, *Chicago Portraits*. With the painter Yvonne Jacquette helps start the graduate program at the Pennsylvania Academy of Fine Arts in Philadelphia



Irving and Sarah, Paris, 1992

where he will remain as visiting critic until 2007.

1993-94 Visits with Antonio Lopez Garcia in Madrid accompanied by his son, Gabriel. Lopez's daughter, Maria mediates, and translates the long, engaged conversation between the 2 artists. *World of Bruno Schulze* opens in Warsaw. Visits Zabludeve and Treblinka with son Gabriel and Jan Krugier. Finishes *Portrait of Meyer Schapiro* in New York studio.

1993 In December 1993, takes studio at 71, rue du Cardinal Lemoine with its great



Portrait of Meyer Schapiro, 1983

Oil on canvas

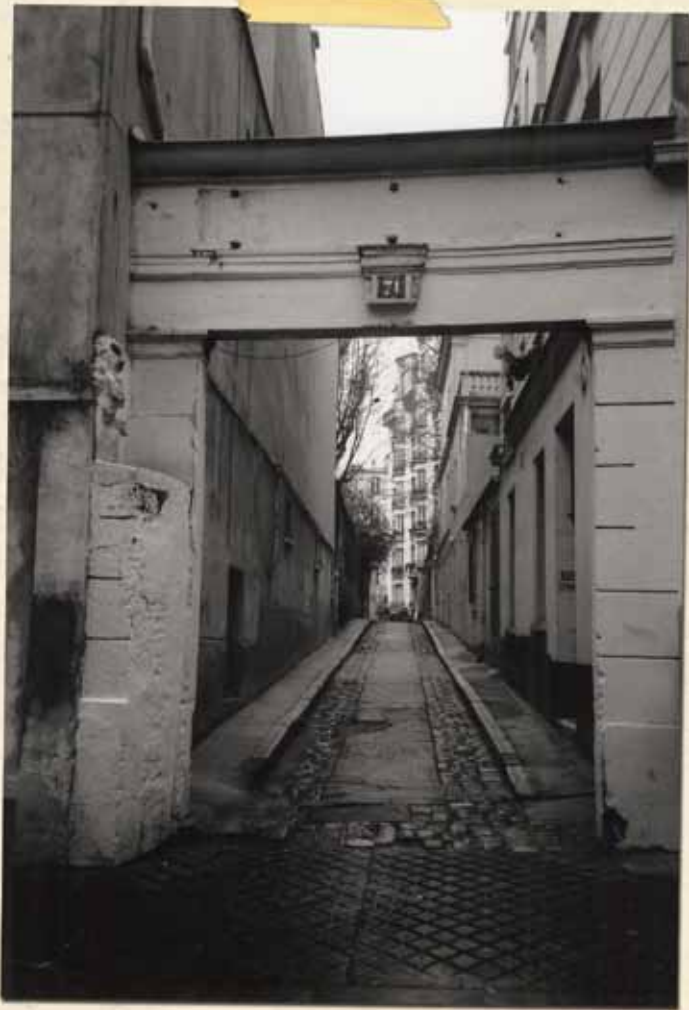
36 x 30 in.

Collection: Jewish Museum, New York

Purchase: Richard Scheuer Gift, 1983-239

window onto Paris at rooftop level in the direction of the Seine and L'Institute du Monde Arabe. It is this view of Paris from the height of la montaigne Sainte Genviève – the hill where the Panthéon is situated – that became the “frame” through which many subsequent series of works would flow.

- 1994 Begins drawings for the *World of Edmond Jabès*. Solo exhibition at Galerie Tessa Herold in Paris, *Au gré de la mémoire*, catalogue essay by Marc Le Bot. October 8, 1994 the Petlin family leaves 267 West 11th Street after 28 years in the West Village for the renovated loft at 115 West Broadway First patron/ collector, Sam Koffler, dies in Chicago.
- 1995-96 *Quaranti Anni di Disegni Nascosti* opens in November 1995 at Recalcati Arte Contemporanea Torino. An exhibition of 55 drawings selected from an accumulation of close to 400 done over a period of 40 years, many of which had been stored (hidden) in a cabinet in the 11th street apartment and were rediscovered during the time of the relocation to the loft. Meets with June Leaf in Paris after many years. A long conversation ensues in which they go over the early years in Chicago and how her drawings were inspirational not only to Petlin, but a number of other notable Chicago artists Completes *Eoa Fotia* (many fires), a large work on 3 panels commissioned by Lambros Lambros.
- 1997 Extended conversations with Michael Palmer during the summer on the forthcoming exhibition *The World of Edmond Jabès* for which he writes the catalogue essay “A Bonfire in the Starry Night”. The show opens in Geneva at Galerie Jan Krugier Ditesheim & Cie.
- 1998-99 Profoundly distressed by the violent events that occurred in the Palestinian city of Hebron, Petlin begins work on the giant pastel on linen, *Hebron* in the NY studio. Onset of serious illness in Paris. Completes work while undergoing treatment for exhibition at Galerie Thessa Herold, 1999, *mémoire du voyage, voyage de la mémoire*, with catalogue text by Carlos Semprun Maura.
- 2000 Leon Golub visits Paris. Long conversations on the world and Petlin and Golub’s participation in 25 years of political protest and activism.
- 2001 Death of Max Clarac Serou, director of the Galerie du Dragon in Paris where Petlin exhibited regularly in the ‘60s. The gallery was a meeting place for artists, poets, writers and intellectuals opposed to the war in Algeria which gripped France at the time. This period was Petlin’s first deep immersion into the cross-



71 Rue Cardinal Lemoine, Paris 1994

over between contemporary art and politics. It was in this context that he met Max Ernst, Matta, Man Ray, Balthus, Michel Butor, Marie-Laure de Noailles, Victor Brauner, Pablo Neruda, among others, at gatherings held at the gallery. April-May, Quattro montagne Ritratto di una città, exhibition at Galleria Tega, Milano. Makes a short visit to Venice during this time, and accepts a commission to create a work for a private residence on the Grand Canal which will entail an extended stay in Venice.

Return to Paris after summer stay on Martha's Vineyard, two days before the September 11 attacks. In constant contact with with friends and neighbors in the studio building at 115 West Broadway in the heart of the area that is entirely sealed off during the anxious weeks following the events. *Out of the Shadows* opens at the Boston Museum School of the Fine Arts. Exceedingly complex arrangements required to pick up the work for the exhibition from the studio given the severely restricted access to the area.

- 2002 Arrival in Venice January 5th to begin work over a 5 month period on the commission. Deep immersion in Venetian painting and the glory of the city and its surrounds.
Visits Los Angeles in December 2002 for daughter Alessandra's graduation from Art Center, Pasadena. Last meeting with R.B. Kitaj; the inevitable subject of aging painters dominâtes their long, drawn out conversation.
- 2004 Death of Leon Golub, close friend and collaborator in over 40 years of political protest and activity. Begins work on large tryptich, *The Entry of Christ into Washington*. Visits Tehran and Ispahan in December.
- 2005 Meeting in New York with Hayden Herrera, Max Kozloff, Michael Palmer, Peter Selz to discuss planning of future retrospective at PAFA. Delivers commencement address and posthumous honorary doctorate awarded to Leon Golub by the Pennsylvania Academy of the Fine Arts at the 2005 graduation and 200th anniversary commemoration ceremony.
- 2006 Finishes work on 2nd large tryptich *Este Mundo*, part of a series of pastels drawn from the poet, Michael Palmer's work and Paul Celan's *Conversations in the Mountains*. Death of Noma Copley, life long dear friend and supporter dating back to the early years in France, 1959-63. Participates in the re-creation of the original Peace Tower (L.A. 1965) with Mark de Suvero at the Whitney. Opening of exhibition, *Este Mundo* and the premier of *Christ's Entry into Washington* at the Kent.

- 2007 Death of R.B.Kitaj in L.A., a close friend for nearly 50 years.
- 2008 Death of close friend and loyal supporter of many years, Marco Bertone in Cap d'Ail. The two men became friends when Petlin learned that M.B. had sold his car in order to buy a painting from an exhibition Petlin had in Torino in 1961 at Galleria Galaea. Death of Jan Krugier in Geneva, whose gallery has represented Petlin in Europe since 1991.
- 2009 Begins work on the large dyptich, *Gaza/Guernica*, a work in response to the murderous Israeli siege of Gaza at the end of December 2008. The same horror that drove the original *Guernica*, takes over my studio in Paris. Petlin suspends all other work. *Gaza/Guernica I* is finished on April 11, 2009. Begins drawings for a second version of *Gaza*, a dyptich measuring 180cm x 280cm. Petlins celebrate their 47th wedding anniversary in Paris, the city where they were married and where their daughter was born. Designs poster with Jon Hendricks and Michael Palmer as part of an engaged effort to elect Barak Obama.

KENT