

## Group Exhibition

### *Exploring the Depths of Abstractionism*

March 8—April 13, 2024

Kutlesa is pleased to announce *Exploring the Depths of Abstractionism*, a group exhibition of works by Janice Biala, Lucy Bull, Michele Fletcher, Stefan Gierowski, Cyrielle Gulacsy, Zoe McGuire, George McNeil, Milton Resnick, Park Seo-Bo and Jack Tworkov on view at the gallery's location. *Exploring the Depths of Abstractionism* considers abstract art as a catalyst for self-reflection, a conduit through which ideas, emotional states, and embodied experiences can be communicated beyond the confines of traditional representation.

On a semantic level, abstraction signifies to consider something distinctly of something else; or to exist in thought or idea without a physical or concrete existence. Within visual art, abstraction holds the potential to extend between and beyond external perceptible realities, to address nuanced, layered concepts and offer multifarious encounters. In this exhibition, ten artists—historical and emerging, belonging to varying schools and artistic movements— are brought together, their works and ideas considered holistically, in tandem and in conversation. Schematized forms, gestural marks and geometric patterns engage and challenge one another across time periods and formal ideologies.

Dansaekhwa luminary Park Seo-Bo's meditative, process-driven work enters a meaningful dialogue with Gierowski's harmonious fusion of precision and chromatic sensibilities. The dynamic range of Tworkov, McNeil and Resnick, all of the New York School, gains depth and resonance when paired with Janice Biala's distinctive palette and tenor, rendered with the sweeping, gestural hallmarks of Abstract Expressionism. Interwoven with these seminal voices are the enigmatic and exploratory visions of Cyrielle Gulacsy and Lucy Bull; the poetic works of Michele Fletcher that oscillate between memory and landscape; and Zoe McGuire's otherworldly universe, emerging from layers of color and light.

The virtues of these works, whether harmony, spirituality, pure gesture or simplicity, take on a collaborative, living form when presented alongside one another, finding renewed purpose and expansive potential within each viewer's encounter and subjective perception.

Text by Sabrina Tamar

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**Janice Biala** (b. 1903, Biala, Poland; d. September 24, 2000, Paris, France) was a Polish-born American painter known in Paris and New York for her sublime assimilation of the School of Paris and the New York School of Abstract Expressionism. During her eight-decade career, her work was characterized by a modernist reinterpretation of classical themes of landscapes, still-life, and portraiture, animated gesturally with punctuated brush work held fast by her keen eye for observation.

As an immigrant arriving from a Russian-occupied Poland to a Jewish tenement house on the Lower East Side in New York in 1913, Biala, then Janice Tworkov, faced a new culture and adolescence at the same time. Decamping to Greenwich Village with her older brother, Jack Tworkov, she became immersed in a bohemian life. Like Jack, Janice was an avid reader, with *The Three Musketeers* being her favorite book. She would later tell French novelist and art theorist André Malraux that it was because of Porthos that she became an artist.

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While visiting an exhibition of French painting at the Brooklyn Museum in the Spring of 1921, Janice discovered the work of Cézanne. She enrolled in classes at the Art Students League and the School of the National Academy of Design. In the fall of 1922, Janice came upon the work of Edwin Dickinson who inspired her, in the summer of 1923, to hitchhike to Provincetown to study with him.

By late 1920, Janice was an established artist with a growing reputation. She was a frequent exhibitor at the G.R.D. Studios (NY), a gallery that would fuel the careers of many important American artists. She remained at the forefront of the fledgling art colonies of Provincetown, MA, and Woodstock, NY, generating close friendships with Dickinson and another prominent American artist, William Zorach. In fact, it was at the suggestion of Zorach that Janice changed her name to simply *Biala*, after the town where she was born, so as not to confuse her work with that of her brother.

During a fateful trip to Paris in 1930, Biala met and fell in love with the English novelist Ford Madox Ford. A formidable figure among writers, artists and the transatlantic intelligentsia, Ford introduced Biala to the many artists within his circle forging a new Modernism in France including Constantin Brancusi, Henri Matisse, Pablo Picasso, Ezra Pound, and Gertrude Stein, among others. Upon Ford's death in 1939, she fled Europe under the growing Nazi threat and in a harrowing feat rescued Ford's personal library and manuscripts while carrying as much of her own work as she could.

Returning to New York City, Biala became a fixture among the rising avant-garde artists living and working around Washington Square. She met and married Daniel "Alain" Brustlein, a noted illustrator for *The New Yorker*. While her work was represented by galleries rooted in European Modernism, namely the Bignou Gallery, she was one of the few women influencing the rising Abstract Expressionist movement in New York.

In October 1947, Biala and Brustlein boarded the French Line's *de Grasse*, one of the first transatlantic ships to sail to Europe after the war. They settled in Paris but almost immediately began traveling throughout Europe, encountering the histories of cities such as Rome and Pompeii. This was the beginning of a lifetime split between Paris and New York.

In April 1950 in New York City, Biala was one of only three women—the other two were Louise Bourgeois and Hedda Sterne—invited to attend a private and exclusive discussion known as the *Artist's Session at Studio 35*. The Whitney Museum of American Art became the first public institution to acquire Biala's work in 1955. In April 1956, a feature article, "Biala Paints a Picture," appeared in *Art News* with photographs by Rudy Burckhardt. A series of exhibitions in the late 1950s celebrated her newfound appreciation for collage.

During the 1960s and into the 1970s, Biala completed many of her largest scale works to date. These include works that incorporate painting and collage, expanding on the themes of interiors and portraiture. Variations of the open window, not unlike Matisse's *Open Window, Collioure* (1905), also appear this period. Additionally, a concert of studies and paintings on Diego Velázquez's *Equestrian Portrait of Elisabeth of France* (c.1635) or *Reine Isabella*, demonstrate Biala's continued interest in Velázquez and Spain. Lastly, views of the storied cities of Poitiers in France and Spoleto in Italy are uniquely associated with these decades as is the incorporation of painted collaged elements.

Biala continued to exhibit internationally during the final decades of her life. Major themes dominating the early part of these final decades include large sweeping landscapes featuring the shores of Provincetown or the sea circling Venice. A return to the architecture of Paris appears in a series of major paintings focused on Notre Dame. Themes of interiors as well as a return to compositions inspired by Velázquez dominate these later years. Her work continued to meld abstraction with imagist concerns. Works are described as "intimate," "alluring," and "secretive."

In June 1989, *The New York Times* published *Three Who Were Warmed by the City of Light* by Michael Brenson featuring Biala, Joan Mitchell and Shirley Jaffe. Upon her death in 2000, her obituary appears in *The New York Times* written by Roberta Smith. According to Smith, "[her art] spanned two art capitals and several generations [...] belonging to a trans-Atlantic tradition that included French painters like Matisse, Bonnard and Marquet, as well as Milton Avery and Edward Hopper."

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*Major monographic exhibitions include:* Denver Art Museum, Denver ('37); Olivet College, Olivet ('37); Hamline University Art Gallery, St. Paul, MN ('43); Musee de Beaux-Arts, Rennes ('62); Université de Provence, IEFEE, Aix-en-Provence, France (2009); Godwin-Ternbach Museum, Flushing, NY (2013); Berry Campbell, New York (2024)  
*Major group exhibition include:* Parc des Expositions, Porte de Versailles, Paris ('32), City Art Museum, St. Louis, MO ('44, '45, '46); Milwaukee Museum of Art, Milwaukee ('47), "Whitney Annual," Whitney Museum of Art ('46, '55, '56, '59); The Corcoran Gallery of Art, Washington, DC ('47, '57); "Les Surindépendants," Paris ('48, '49, '50, '51, '52); "Prix de la Critique," La Galerie Saint-Placide, Paris ('50); "The 145th Annual Exhibition of Painting and Sculpture," Pennsylvania Academy of Fine Arts, Philadelphia ('50); "Salon de Mai," Musée d'Art Moderne, Paris ('52); "Biala, Viera da Silva and Vera Pagava," National Museum, Oslo, Norway ('52); Stable Annual, New York ('53, '54); "Janice Biala, Edwin Dickinson and Jack Tworkov," HCE Gallery, Provincetown ('59); : "La Peinture Francaise d'Aujourd'hui," Association des Musée d'Israel: Musée de Tel-Aviv; Musée National 'Bezalel', Jerusalem; Musée de l'Art Moderne, Haifa, ('60-'61); "Whitney Annual," Whitney Museum of American Art, New York ('61); "La Peau de l'Ours," Kunsthalle Basel ('64); "10 Américains de Paris," American Cultural Center, Berlin ('66); "Contemporary Portraits," The Museum of Modern Art, New York, NY ('66); "Americans in Paris," Centre George Pompidou, Paris ('77); La Famille des Portraits," Musée des Arts Decoratifs, Paris ('80); "Permanence du Visage," Musée Ingres, Montauban ('88); "Artistes Américains en France (1947-1997)," Mona Bismarck Foundation, Paris ('97); "Natures Mortes du XX Siecle," Musée de Pontoise, Pontoise ('97); Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France (2008); "The Shape of Freedom: International Abstraction after 1945," Museum Barberini, Potsdam, Germany (2022); "Action / Gesture / Paint: a global story of women and abstraction 1940-70," Whitechapel Gallery, London, UK (2023); "BURST! Abstract Painting After 1945," Munchmuseet, Oslo, Sweden (2023); "Americans in Paris: Artists Working in Postwar France, 1946-1962," The Grey Art Gallery, New York University, New York; exhibition traveled to Addison Gallery of American Art, Phillips Academy, Andover, MA; The NYU Abu Dhabi Art Gallery, Abu Dhabi, United Arab Emirates (2024-2025); "Exploring the Depths of Abstraction," Kutlesa Gallery, Goldau, Switzerland (2024).

*Awards include:* Honorable Mention, Prix de la Critique, Paris (1949); Honorable Mention, 10th Prix International du Gemmail (1966); Bronze Medal, Prix Paul-Louis Weiller Institut de France, Paris (1971).

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**Lucy Bull** (b.1990, New York) is a contemporary artist based in Los Angeles primarily known for her dreamlike paintings. Bull earned her BFA at the School of the Art Institute of Chicago in 2012, and has since dazzled the art world with her ebullient compositions. Amorphous shapes, textured patterns and bright colors are key features of her works, which merge the abstract and the surreal. Her practice strikes a balance between the chromatic vibrancy of color field paintings of the likes of Alma Thomas, Helen Frankenthaler or Sam Gilliam with gestural markings that recall the Surrealist landscapes of artists such as Max Ernst. Bull's method of creation is a process-based mediation between calculation and impulse; first employing loose brushwork, the artist then builds upon it, layer by layer, until she finally reaches a trance-like abstraction.

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**Michele Fletcher's** paintings are informed by the natural world. Relying on visual memory, they are more sensation than place: a process-led abstracted rumination on light, colour and form in a garden. Her paintings are a rhythmic, gestural and intuitive response to her immediate surroundings. The making of a garden, like a painting involves an intervention with material - pulling, pushing, manipulating and composing. A reimagining of our relationship with the natural world, the work is rooted in both the tradition of landscape painting and the language of abstraction.

Originally from Canada, Michele now lives and works in London. She studied at Goldsmiths College (BA hon Fine Art and Critical Theory) and Chelsea, graduating with a MA in 2007. The recipient of The Neville Burston Award for Painting (Goldsmiths College) and the Marmite Prize for Painting, she was also a Royal Overseas League Scholar at Hospitalfields, via the Patrick Alan Fraser Trust, Scotland. Michele's painting Compost, was a prize winner in the 2020 John Moores Painting Prize. Her work has been selected for the Royal Academy Summer Exhibition 2009, 2018, 2021 and 2022.

Fletcher's work is represented in collections, including The House of KOKO, London (UK); Isaac Newton Institute, Cambridge (UK); Soho House, London (UK); University of the Arts, London (UK); Ernst & Young Collection, London (UK); Bart's Hospital, London (UK); Groucho Club, London (UK); among many others.

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**Stefan Gierowski** (21 May 1925 – 14 August 2022) was a Polish painter and an avant garde artist of post-war Poland. For many years he was a professor at the Academy of Fine Arts in Warsaw where he earned numerous distinctions. He abandoned representational and realist painting midway through the 1950s and devoted himself entirely to abstract and optical effects. Acknowledging the concreteness of materials and colors, the artist, by his own admission, is mostly intrigued by the dual nature of light, how light is enclosed within a painting and yet somehow escapes it. According to the artist, each painting has a structure and a framework based on physical laws until it leaves the studio and becomes an enigma, at the disposition of the viewer, who discerns its content through a combination of emotional response and introspection. His paintings hang in major galleries in both Europe and the United States and in many countries throughout the world.

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**Cyrielle Gulacsy** lives and works in Paris. She studied graphic design and after graduating in 2016, she devoted herself to drawing and painting. First driven by a quest for realism, her work evolved under the influence of modern physics, towards the representation of the invisible, and more particularly towards matter at the nanoscopic scale.

Art and science play a crucial part in her life. They provided answers to the emotions provoked by the beauty of nature and to her curiosity for what we know as the real world. Cyrielle's artistic practice of minimalist form pointillism has allowed her to channel these emotions by expressing her relationship to the world and questioning the human experience of reality.

Cyrielle's belief is that a scientist's vocation is to describe the world and provide us with answers while the artist's vocation is to question our relationship to it. The work of art has the power to provoke sensations and emotions in us that can reflect on our vision of the world and show a facet of nature that we have not seen before. Very strong emotions can spring from understanding a phenomenon, and conversely, a perfectly spontaneous emotion can give rise to deep thinking.

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**Zoe McGuire** (b. 1996 Upstate New York) is a Brooklyn and Detroit based artist. Working predominantly in oil and pastel works, McGuire creates vivid naturescapes inspired by spiritual ecology. Zoe received her Bachelor of Arts in 2018 from Skidmore College where she studied art history. Since, she has participated in numerous group shows in Manhattan, Hong Kong, Brooklyn, Los Angeles, Ibiza and London. Zoe has had solo displays at Intersect Palm Springs with Gaa Gallery and in Manhattan with her show, "Sacred Ecologies" at Another New York. In 2023, she will have solo shows with Gaa Gallery and Library Street Collective. Her work has been featured in Artsy, The Provincetown Independent, Whitewall and LA Weekly. McGuire was a finalist for the New American Paintings Emerging Artist Grant and was featured in their 2022 MFA print issue. Currently, Zoe is an MFA candidate at the Cranbrook Academy of Art set to graduate in 2023.

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**George J. McNeil** (1908-1995) was a vital and influential artist whose career spanned the whole of the Post-war American art era. He attended Pratt Institute and the Art Students' League, where he studied with Jan Matulka and Vaclav Vytlacil. From 1933-37 he studied with Hans Hofmann, becoming Hofmann's monitor (assistant). He worked for the W.P.A. Federal Art Project and in 1936 he became one of the founding members of the American Abstract Artists group; at the New York World's Fair in 1939, he was one of the few abstract artists whose work was selected. During World War II he served in the U.S. Navy.

In the late 1940s McNeil taught at the University of Wyoming and then taught art and art history at Pratt Institute until 1981, and at the New York Studio School until 1981, influencing generations of young artists. In 1989 McNeil was elected to the American Institute of Arts and Letters.

A pioneer Abstract Expressionist of the New York School, McNeil had over forty solo exhibitions during his lifetime, beginning with the Egan Gallery in 1950. His art grows from the abstract: in his pure abstractions through the early 1960s, the subject matter is passionate metaphor. Later, dynamic situations involving dancers, bathers, discos, New York City, football or graffiti gyrate around the canvas. This high-energy content is expressed through virtuoso oil paint technique in which rich texture and color define complex abstract volumes. McNeil used his comprehensive authority over oil paint to push for an ever-deeper exploration of sensation.

George J. McNeil's work is included in numerous museum collections around the country, including the Museum of Modern Art, NY, the Metropolitan Museum of Art, NY, the Whitney Museum, NY, the San Francisco Museum of Art, the Los Angeles Museum of Contemporary Art and the Walker Art Center, MN, amongst many others.

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**Milton Resnick** was born in Ukraine in 1917, and immigrated to New York City with his family in 1923. He grew up in the Lower East Side, and entered the American Artists School in 1933. In the 1930s he was on the WPA artist project, and met Willem de Kooning, Arshile Gorky, John Graham and other downtown artists. In 1940 Resnick was drafted and served in the U.S. Army through all of World War II. After returning to New York in September 1945, Resnick immediately began painting abstractions thereby cementing his historical position as a member of the first generation of American Abstract Expressionists. He was a founding member of the Artists' Club of the 1950s.

Over his long career, Resnick painted "through" classic Abstract Expressionist action painting, to arrive at works that gave the impression of allover monochromatic fields, although in fact comprised of myriad hues. Through the 1970s and 1980s his paint application became increasingly dense and his palette generally darkened, resulting in canvases of subtle, almost topographical presence. In the last years of his life, Resnick turned his painterly touch to visionary figure paintings alternating darkness with humor. He died in 2004.

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**Park Seo-Bo** (1931 – 2023) was a South Korean painter known for his "Écriture" series (1967 onwards), involvement in the Korean Art Informel movement, and particular formal concerns around painting that have led critics and art historians to identify him as a leading Dansaekhwa artist.

Park was part of the first generation of artists to begin building their careers in the wake of the Korean War after growing up under Japanese colonial rule, having their study interrupted by the outbreak of the Korean War, and surviving the conflict. Much of Park's early work emerged in response to his own experiences at the time.

After graduating from Hongik University, Park was very much on the social and art world periphery as both a draft dodger hiding under a new name (changed from Park Jae-hong), and ardent critic of the National Art Exhibition (Kukjeon for short). Park joined the Contemporary Artists Association (Hyeondae Misul Hyeohoe) in 1957, and became one of the main figures in the Korean Art Informel movement along with others in the association. Park sought to conceptually and materially challenge assumptions around painting at the time through his abstract paintings that experimented with texture, color, material, line, and shape. The main focus of his practice for over his last half century was exploring the formal possibilities for painting through an emphasis on process, and deemphasis on artistic intention in his "Écriture" series.

Increasing opportunities to write about foreign artists and travel abroad also compelled Park to take an active role advocating for the promotion of Korean contemporary art on a local and global scale. Park's mentorship of students at Hongik, curation of shows featuring emerging avant-garde artists, and work at the Korean Fine Arts

Association (KFFA) played a crucial role in supporting generations of contemporary Korean artists. His work at the KFFA in particular was central to the development of Dansaekhwa.

After founding the Seo-bo Art and Cultural Foundation in 1994, Park passed on leadership to his son in 2014. He had his most recent retrospective at the National Museum of Modern and Contemporary Art, Korea (MMCA) in 2019, and there are now two museums dedicated to his work. Park worked and lived in Yeonhuidong, Seoul.

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**Jack Tworkov** (1900-1982) was an artist at the forefront of American painting for seven decades. He forged a disciplined aesthetic through techniques, transitions, and variations on compositions that score an artistic career which continues today to be avidly discussed and celebrated—one constant being Tworkov's gestural "mark."

Born in Biala Podlaska, Russian Empire, in 1900. Tworkov emigrated to the United States (1913) with his mother and younger sister, Janice Biala. He studies English at Columbia University (BA '23) with the intent to become a writer but after experiencing the paintings by Cézanne and Matisse for the first time, becomes determined to study art. Begins study at the National Academy of Design with Ivan Olinsky followed by briefly studying with Charles Hawthorne ('23). That year he hickhiked his way to Provincetown to meet Edwin Dickinson. Returning to Provincetown ('24), he studied with Ross Moffett and meets Karl Knaths with whom he shares a love of Cézanne, and who introduced him to the work of Kandinsky, Klee, and Miró. Studies at the Art Student's League (1925-26) with Guy Pène du Bois and Boardman Robinson. Becomes a United States citizen (June 28, 1928) and exhibits with New England Society of Contemporary Art and Provincetown Art Association. Works with John Dos Passos at New Playwrights' Theatre, New York. Begins painting year round in Provincetown (1929). Exhibits at Societe Anonyme, New York.

Travels to Europe, his first return since emigrating ('33). Begins psychoanalysis ('33). Participates in Treasury Department's Public Works of Art Project, New York ('34). Marries Rachel Wolodarsky ('35). First child Hermine born ('39). Works in easel division of WPA Federal Art Project (through '41). Meets Willem de Kooning, their friendship continues through 50s. First one-man show at ACA Gallery, New York ('40). Second daughter Helen born ('43). Makes automatic drawings in ink a dramatic departure from academic training ('44). During World War II briefly stops painting to work as draftsman; when he resumes, begins experimenting with abstraction based in academia—study of the figure and still lifes. One-man show at Charles Egan Gallery, New York ('47) and makes the decision to exhibit a series of still lifes instead of abstract work. Takes a studio adjoining Willem de Kooning's at 85 Fourth Avenue; the two artist's close association, discussion and exchange of ideas factor into both artist's development in the early 50s leading to their mature Abstract Expressionist Style. Tworkov would maintain this studio until '53. First one-man museum show at Baltimore Museum of Art ('48). Teaches painting at American University, Washington, DC ('48-51). Becomes a founding member of legendary Eighth Street Club ('49).

Participates in the regular discussions and meetings of The Club. Writes historic essay on Chaim Soutine for *Art News*, which draws important comparisons between Soutine and current Abstract Expressionist gesture painting ('50). Teaches at Pratt Institute. Visiting artist Black Mountain College ('52). His paintings tour eight European cities as part of "The New American Painting" organized by Dorothy Miller for the International Program of the Museum of Modern Art ('58). Develops mature Abstract Expressionist style; spontaneous flame-like brushstrokes bordering by loose scaffolding-like structure. Participates in *Documenta II*, Kassel, Germany ('59). Exhibits "American Vanguard Art for Paris," organized by the Sidney Janis for Galerie de France exhibition includes de Kooning, Gorky, Pollock and others ('62). Winner, Corcoran Gold Medal, 28th Biennial Exhibition of American Painting, Corcoran Gallery of Art, Washington, DC ('63). Elected Chair of the Art Department at the School of Art and Architecture at Yale University. As Chairman Tworkov invited known artists to teach, including Bernard Chaet, Al Held, Lester Johnson, Knox Martin, George Wardlaw among many other. His students of that era were Chuck Close, Jennifer Bartlett, Richard Serra, Nancy Graves, Rackstraw Downes, and Brice Marden. By late 60s work moves away from gesture and towards structure and geometry. Becomes Professor of Painting, Emeritus, Yale University School of Art ('69).

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Continues to teach around the country as visiting artist and exhibit work in United States and Europe including Artist-in-Residence, American Academy, Rome ('72) and Visiting Critic, Royal College of Art, London ('74), and Andrew Carnegie Visiting Professor of Art, Cooper Union ('75). Later works defined by strong line, veiled color, and delicate brushwork that reveal the artist at the height of his maturity. These are contemplative works somehow tender, yet retain the underlying strength and structure so characteristic of Tworkov. Remains active artistically, intellectually, and professionally until the last months of his life. Dies in September in his home in Provincetown, MA ('82).

Monographic institutional presentations have included *Paintings by Jack Tworkov*, Baltimore Museum of Art, Baltimore ('48), *Paintings by Jack Tworkov*, Walker Art Center, Minneapolis ('57), *Recent Paintings by Jack Tworkov*, Yale University Art Gallery, New Haven ('61), *Jack Tworkov: A Retrospective Exhibition, organized by The Whitney Museum of American Art*, New York ('64); traveled to Washington Gallery of Modern Art, Washington, D.C., Pasadena Art Museum, Pasadena, San Francisco Museum of Art, San Francisco, University Art Museum, University of Texas, Austin, Walker Art Center, Minneapolis, Poses Institute of Fine Arts, Brandeis University, Waltham. *Jack Tworkov: Recent Paintings*, organized by the Whitney Museum of American Art, New York ('71). *Jack Tworkov: Paintings and Drawing, 1968-1975*, The New Gallery of Contemporary Art, Cleveland, ('75); traveled to Sullivant Gallery, Ohio State University, Columbus, Kilcawley Center Art Gallery, Youngstown State University, Youngstown, Contemporary Arts Center, Cincinnati. *Jack Tworkov: Paintings 1950-1978*, Third Eye Centre, Glasgow ('79), Fruitmarket Gallery, Edinburgh, UK, Academy Gallery, Liverpool, UK, Ulster Museum, Belfast, Ireland, Hatton Gallery, Newcastle-upon-Tyne, UK. *Jack Tworkov: Fifteen Years of Painting, Solomon R. Guggenheim Museum*, New York ('82). *Jack Tworkov: Works on Paper, 1933-1982, Mint Museum*, Charlotte ('82).

Significant posthumous institutional exhibitions include *Jack Tworkov: Paintings, 1928–1982*, Pennsylvania Academy of the Fine Arts, Philadelphia ('87), *Jack Tworkov 1935-1982: An Abstract Expressionist Inventing Form*, Boston College Museum of Art, Chestnut Hill ('94), *Jack Tworkov: Against Extremes*, UBS Art Gallery, traveled to Provincetown Art Association and Museum (2009). *Jack Tworkov: The Accident of Choice, the artist at Black Mountain College, Black Mountain Museum and Arts Center, Asheville* ('11), *Jack Tworkov: Important Paintings from the 1970s*, Butler Institute of American Art, Youngstown ('15).

The artist was the recipient of many prestigious awards and honors including The Medal for Painting, Skowhegan School of Painting and Sculpture, Distinguished Teaching of Art Award, College Art Association of America, Elected Member, American Academy and Institute of Arts and Letters, Honorary Doctor of Fine Arts, Maryland Institute of Art, Honorary Doctor of Humane Letters, Columbia University, Honorary Doctor of Fine Arts Degrees from Columbia University, Rhode Island School of Design.

For all press inquiries, contact:  
[press@kutlesagallery.com](mailto:press@kutlesagallery.com)