

ALEXANDRE

IN PERSPECTIVE

Symbols of Constancy

ON NOVEMBER 9, New York's Alexandre Gallery opens "Loren MacIver: Poetic Vision." One of the primary agents of the show is time: paintings and drawings span the 1930s through the 1980s, showcasing what changed and remained unchanged in

and whites, and it's from these blurred passages of color that representations of objects emerge as if coming out of a fog.

Born in 1909, MacIver received no formal art training, save for Saturday lessons at the Art Students League when she was

1935, she became the first-ever female artist to enter MoMA's permanent collection, and in 1940 she gained representation by Pierre Matisse's gallery. She was the subject of solo exhibitions at the Baltimore Museum of Art in 1945, the Whitney in 1953, the Phillips Collection in 1965, and the Orange County Museum of Art in 1983. She represented the United States in the 1962 Venice Biennale and won the first Lee Krasner Award from the Pollock-Krasner Foundation in 1989. Since her death in 1998, Alexandre Gallery has represented her estate.

In MacIver's work, light is diffuse rather than incandescent. The rows of red bulbs in *Subway Lights*, a 1980 oil on canvas, don't beam but instead glimmer dully

like the sheen of a red delicious apple. In *Votive Lights Red and Blue*, a 1984 oil on canvas, the candles glint ever so slightly—the way the Impressionists captured light hitting water.

In a statement in MoMA's *Fourteen Americans* (1946) MacIver said, "This is what I would like to do with my painting: starting with simple things, to lead the eye by various manipulations of colors, objects and tensions toward a transformation and a reward...Votive lights, flickering and vanishing, become symbols of constancy."

"Loren MacIver: Poetic Vision" runs through December 21.



MacIver's practice. What persists throughout the show—and MacIver's oeuvre—is the artist's soft, suede-like application of paint, which can make her subject matter seem to radiate off the canvas and her primary medium of oil seem like pastel.

A period of more than 40 years separates *Penny Candy* (1939, oil on canvas) and *Studio* (1981, oil on canvas), yet the two paintings show striking similarities. Both feature a palette of pinks, purples,

10 years old. But what she lacked in education she made up for in both talent and connections—her

husband was the poet, anthropologist, and critic Lloyd Frankenberg, and their encouraging friends included E.E. Cummings, Marianne Moore, and Elizabeth Bishop.

MacIver attained success early on. In

MARY ABBOTT

Mary Abbott, one of the last living members of the Abstract Expressionist movement of the 1940s and '50s, died on August 23 in Southampton, N.Y. She was 98.

A distant relative of Presidents John Adams and John Quincy Adams, Abbott was born into a well-to-do family in New York City. In her youth she was an "It Girl" and graced the cover of fashion magazines before an introduction to the sculptor David Hare flung her headlong into the art world. She became close with Willem de Kooning, and

through Hare's experimental Subjects of the Artist school, she studied and socialized with the likes of Robert Motherwell, Mark Rothko, and Barnett Newman.

One of the few women artists in Ab-Ex, Abbott developed a bold style characterized by vibrant color and expressive mark making. She recently gained attention as one of the 12 artists in "Women of Abstract Expressionism" organized by the Denver Art Museum. She is represented by McCormick Gallery in Chicago.



© ESTATE OF LOREN MACIVER; COURTESY OF ALEXANDRE GALLERY, NEW YORK; MCCORMICK GALLERY

291 Grand Street, New York, New York 10002

25 East 73rd Street, 2nd Floor, New York, New York 10021 212.755.2828 alexandregallery.com

ALEXANDRE GALLERY ALEXANDRE FINE ART INC. ESTABLISHED 1996