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POST PAINTERLY ABSTRACTION

and FRIEDEL DZUBAS

Center Red, 1964

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1. Introduction

In this paper I will investigate the work of Friedel Dzubas focusing my attention to a specific piece, Center Red (1964) showing at the University Art Museum of Colorado State University this Fall 2013.

Before introducing the painting I will attempt to describe the Post Painterly Abstraction, as theorized by formal critic Clement Greenberg in 1964, and describe how Friedel Dzubas' work was part of this movement associated with various tendencies, including Color Field painting, hard-edge abstraction, and the Washington Color School.

In the third part of my paper I will start analyzing the work of Friedel Dzubas in relationship with other Post Painterly Abstractionists, and with the Greenbergian aesthetic recipe of pure art. Finally, I will introduce my critique on Center Red, in relationship with the art movements of the time and other Dzubas' paintings.

2. Clement Greenberg and the Post Painterly Abstraction

Post Painterly Abstraction painting is a tendency of post Abstract Expressionism, distinct from gestural abstraction, or action painting. It was pioneered in the late 1940s by Mark Rothko, Barnett Newman, and Clyfford Still, who were all independently searching for a style of abstraction which might provide a modern, mythic art, and express a yearning for transcendence and the infinite. To achieve such style, they abandoned all suggestions of figuration and instead exploited the expressive power of color by deploying it in large fields, which might envelope the viewer when seen at close quarters. Post Painterly Abstraction emerged out of the attempts of several artists to devise a modern art, seeking to connect with the primordial emotions locked in ancient myths. Rather than the symbols themselves, they sought a new style, which would do away with any suggestion of

illustration.¹

Post Painterly Abstraction is a term coined by formalist art critic Clement Greenberg as the title for an exhibit he organized for the Los Angeles County Museum of Art in 1964, which subsequently travelled to the Walker Art Center and the Art Gallery of Toronto.

Greenberg disliked the label "Color Field" which had been applied to some of the art that he admired: "Why, I don't know; after all, most art labels are the work of journalists and few are descriptive in any meaningful way."²

The phrase Post Painterly Abstraction stuck and it came to be used as a label for any art that Clement Greenberg was presumed to advocate. He did the most to explore it in his 1955 essay, "American-Type Painting," first published in *Partisan Review* in 1955, in which he argued that Still, Newman and Rothko had consummated a tendency in modernist painting to apply color in large areas or fields.³ Clement Greenberg considered this tendency of creating color field particularly important since it returned to what he saw as one of the most important innovations of the Impressionists - the suppression of value contrasts (contrasts of light and dark hues), to describe depth and volume.

Many Abstract Expressionists adopted an "all-over" approach to composition - approaching the canvas as a field, rather than as a window in which to depict figures - but none pushed this as far as the color field painters.

Greenberg himself described Post Painterly Abstraction as being typically linear in design, bright in color, devoid of detail and incident, and inclined to draw the eye beyond

1 Karen Wilkin, and Carl Belz, *Color as a Field, American Painting 1950-1975*, (American Federation of Arts in association with Yale University Press, New Haven and London, 2007), 23.

2 Clement Greenberg, "After Abstract Expressionism" (*Art International*, October 25, 1962), in *Clement Greenberg: The Collected Essays and Criticism, vol 4*. Ed. John O'Brian (Chicago University of Chicago press, 1993), 123.

3 Clement Greenberg, *Art and culture; critical essays*, (Boston: Beacon Press. 1961), 223.

the limits of the canvas. Above all it was anonymous in execution, reflecting the painter's desire to abandon the drama and emotionalism of the older forms of Abstract Expressionism.⁴

The 1960s soon undermined Greenberg's concept of Post Painterly Abstraction. If there had been a single identifiable trend, it quickly fragmented into a series of competing schools, as painters pursued their separate goals. By 1973, the formalism of such styles as Color Field Painting was soon replaced by the Anti-Formalism of movements like Pop Art and Minimalism.

The styles embraced by the term Post Painterly Abstraction include: (i) Color Field Painting, illustrated by the works of pioneers Barnett Newman, Mark Rothko, Clyfford Still, and Hans Hofmann; (ii) Hard-Edge Painting, illustrated by the works of abstract painters like Al Held, Ellsworth Kelly, Frank Stella, and Jack Youngerman; (iii) Washington Color Painters, such as Gene Davis, Morris Louis and Kenneth Noland; (iv) Systemic Painting, which covered the work of Josef Albers, Ad Reinhardt, as well as Stella; (v) Minimal Painting, which referred to pictures by Robert Mangold, Agnes Martin, Brice Marden, and Robert Ryman. And Color Stain Painting, exemplified by Helen Frankenthaler, Jules Olitski and Friedel Dzubas.⁵

⁴ Greenberg, *Clement Greenberg: The Collected Essays and Criticism*, 1961, 211.

⁵ Karen Wilkin, and Carl Belz, *Color as a Field, American Painting 1950-1975*, 23.

3. Friedel Dzubas

3.1. Friedel Dzubas and the Stain Paintings

Painter Friedel Dzubas (1915-1994) was considered a pioneer of the stain painting technique along with artists like Helen Frankenthaler (Fig. 1). His earliest works evoked Paul Klee and William Baziotes, but he soon moved towards working exclusively in colorful stain painting, scrubbing thick layers of color into large, unprimed canvases.⁶

Stain Painting is a method that allows the oil or acrylic paint to seep into the fiber of an unprimed canvas. The staining process created fields of dense color and other areas where the color seemed almost translucent. For Dzubas, these paintings referenced natural phenomena, emotion, the painterly gesture, and the experience of color itself.

In the quest for labels to define Dzubas work, we could then say that he was an Abstract Expressionist, Color Field, Post Painterly, Modern, Post Modern, and Romantic painter. This definition can summarize all Dzubas' production in over 40 years. But to me it is probably more interesting to investigate how he was interpreting the paint as a medium of his production to better understand his career as a painter.

It should not come as a surprise that Friedel Dzubas did not obtain the same space and attention than other artists like Pollock, or Frankenthaler. Still, he was considered an insider in the Greenbergian camp, intimately connected to Greenberg and many celebrated artists of the day, and someone who enjoyed, though certainly not to the same degree, the privileges of this association in the form of a regular exhibitions at the top galleries, inclusion in shows at major museums, and consistent attention to the art press.

In his essay "Language Barriers, Critical and Painterly Semantics and the Work of

⁶ Charles W. Millard, and Friedel Dzubas. *Friedel Dzubas*. (Washington, D.C.: Hirshhorn Museum and Sculpture Garden by the Smithsonian Institution Press, 1983), 27.

Friedel Dzubas”, Timothy Mc Elreavy will say that regardless his affiliation or affinities, Dzubas’ work is a critical demonstration of how the various operation of critical systems, Greenberg’s in particular, can construct the condition for producing and viewing art, as well as how these systems might be used to reassert an identity and purpose for painting.⁷

Dzubas (Fig. 2) is often identified by his ties to the New York School of Abstract Expressionists. He was associated with Jackson Pollock in East Hampton and from 1952 to 1953 shared a studio with Helen Frankenthaler. While his earlier works bear the hallmarks of the New York School, by the 1960s the artist had begun to empty and simplify his canvases. It was during the 1960s that the artist secured his reputation as a painter of great merit, and a mainstay of color field painting. In 1964 the artist was included in the seminal exhibition *Post Painterly Abstraction*, cured by Greenberg at the Los Angeles County Museum of Art. Karen Wilkin describes the canvasses from this time as “typical of the fresh, lucid color abstraction of those years.”⁸

As the artist continued to empty and simplify his picture plane his treatment of movement shifted from one of illustration to suggestion. Instead, his luminous canvasses are scattered with exuberant color, free from reference. Determined to “let color speak as directly as possible”⁹ the artist began to explore a combination of minimal forms, awash in negative space. By the 1970s these forms appear as if caught in arrested motion, a still frame of dramatic color.

What distinguishes Dzubas from other stain fielders, like Frankenthaler and colorist

⁷ Timothy McElreavy, “Language Barriers, Critical and Painterly Semantic and the Work of Friedel Dzubas”, in *Friedel Dzubas Critical Painting*, (Tuft University, 1998): 33.

⁸ Karen Wilkin, and Friedel Dzubas. *Friedel Dzubas: four decades 1950-1990*. (New York, N.Y.: Andre Emmerich Gallery, 1990), 55.

⁹ *Ibid.*, 60.

Morris Louis, at first is a preoccupation with linear gestures. Curvilinear strokes and blots, squiggles, X- and Z-shapes and other flourishes of the brush lent a sense of calligraphy to the works. With black as a backdrop, muted yellows, pale blues, pinks and oranges take on an incandescent quality.¹⁰

Another big difference with Helen Frankenthaler was that, as Dzubas himself said during an interview with Charles Millard, he always used brushes to paint since he didn't really see any advantage of unorthodox tools.¹¹ That means that he was not pouring his paint from cans, like Helen Frankenthaler. On the same subject, Dzubas asserts:

I always primed my canvases. The only time I stained was when I was still using oil on a bed sheets. I practically soaked the bed sheet in turpentine and then stained with cheap house paint into the soaked surface. Just recently instead of priming the canvas so it will hold the turpentine while I work, it's primed so meagerly that the medium immediately sucks in and you can't dance around. Whatever you put down is not open to manipulation, you're stuck with it.¹²

Why he was labeled straightly as a stain painter seems now a little more confusing, at least to me. The more I discover about his techniques and style, the more I feel his work included more than just a single painting style. I tend to agree with Kenworth Moffett who wrote:

Still another artistic affinity present in these pictures is that with a German romantic painting, specifically *Der Blaue Reiter*, Dzubas' first influence: Some of Dzubas' earlier pictures are dark, moody landscapes and abstractions related to Klee and Feiniger. The somber, heavy, smoldering warmth and the sense of some grand cosmic event present in his late paintings are reminiscent of the world of northern romanticism and expressionism.¹³

What emerges from this criticism more broadly is a vision of Dzubas as an artist

10 Karen Wilkin, and Friedel Dzubas. *Friedel Dzubas: four decades 1950-1990*, 57.

11 Charles W. Millard, and Friedel Dzubas. *Friedel Dzubas*, 29.

12 *Ibid.*, 29.

13 Liza Saltzman, "Reconsidering the Stain. On Gender, Identity, and New York School Painting", in *Friedel Dzubas Critical Painting*, (Tuft University, 1998): 16.

whose true identity comes not from his close affiliation with Frankenthaler, but from his German forefathers.¹⁴ So even if he stained, when he stained, Dzubas did so with the coloristic, spatial, and intellect sense and sensibility of a male artist, steeped in the tradition of German Expressionism or Romanticism.

3.2. Dzubas a Greenbergian artist

Friedel Dzubas met Clement Greenberg in 1948, when the formal critic rented a building on the painter's Connecticut property for the summer. Dzubas had the opportunity to share the place in Redding with the formalist art critic whose articles he had long been reading. Dzubas said about him:

Greenberg talked about things that I, first of all, didn't know, but even assuming that I would know these things, the conjectures that he made were totally startling to me because I had never thought that you could look at art or at pictures the way this man looked. And somehow, though I didn't understand it, I was very impressed. It made sense.¹⁵

A lifelong relationship began (Fig. 3, 4), and on the one hand it was the fortune of Dzubas, since he was introduced to the New York School and major abstract expressionists - he even arranged for him to share a studio with Helen Frankenthaler in the early 50s. On the other hand this relationship filled the painter with doubts about his talent, always in search of an approval by Greenberg, since in his works he refused to completely apply to Greenbergian aesthetic canons. Part of the problem was that Dzubas at that time started really worshipping the work of Klee,¹⁶ and Clement Greenberg really disapproved of that

14 Ibid., 17.

15 Barbara Rose, *Reconsidering Friedel Dzubas*, (West Palm Beach, FL: Eaton Fine Art, Inc, 2009), 12.

16 Ibid., 13.

considering Klee just a “small Master.”¹⁷

Nevertheless, on April 23, 1964 Dzubas was included in the Post Painterly Exhibition opening in Los Angeles County Museum of Art curated by Clement Greenberg, who labeled the work of the artists in the show as “an authentically new episode in the evolution of contemporary art.”¹⁸

According to Greenberg, the new art presented in the exhibition was a reaction against standardization of the second generation of Abstract Expressionists,¹⁹ and the 31 artists picked to represent a new art where in a way “moving towards a physical openness of design, or towards linear clarity, or towards both.”²⁰

Greenberg wanted these fields of color to be not a return to a moment before Abstract Expressionism, but a struggle to work with its syntax to achieve new and innovative ends.

By the time Greenberg chose the three canvas by Dzubas for the Exhibition (Nighthope, 1962, Between, 1963 and Sartoris, 1963) the painter had abandoned the gestural Abstract Expressionists style of his early 50s work and adopted a cooler, hard edge tendencies of color field painting that he developed through the 60s. Ironically, those three paintings were already the expression of his new way to paint: staining oil paint into a canvas ground prepared with a thin coat of white gesso.²¹

17 Ibid., 14.

18 Clement Greenberg, *Post Painterly Abstraction*, exh. cat. (Los Angeles: Printed by the F. Hensen Co., 1964), 4.

19 Clement Greenberg, *Post Painterly Abstraction*, (Los Angeles: Printed by the F. Hensen Co., 1964), 2, identified the most conspicuous of Abstract Expressionist mannerism as the “Tenth Street Touch,” which was characterized by “the stroke left by a loaded brush or knife fraying out into streak, ripples and specks of paint, that create variation of light and dark by means of which juxtaposed strokes can be graded into one another without abrupt contrasts. What tuned this constellation of stylistic features into something bad as art was its standardization, its reduction to a set of mannerisms, as a dozen, and with the same gestures, into the same kind of picture.

20 Greenberg, *Post Painterly Abstraction*, 1964, 3.

21 Millard, 1983, 28.

The open field of Between (Fig. 5), framed by its painted and highly worked over edges, is Greenberg's blank canvas.²² Painting here constructs the views, as Greenberg would define it, of the index of art; the canvas is the condition for the view. Between acts like a discursive formulation that reads both painting and criticism, illustrating Greenberg's dictum and conceptually at its point through Dzubas' own material.²³

From a technical point of view, the work of Dzubas seems to diverge slightly from the Greenbergian recipe. In fact, in contrast with the technique of staining water-based liquid acrylic paint into porous raw canvas prescribed by Greenberg as a way of making color fields compatible with flatness and preference for anonymous paint surface applied through mechanical means, Dzubas always prepared his canvases with gesso and painted with a brush by hand although he did work on the floor as had Pollock and the other Post Painterly stain painters who followed him.²⁴

Art historian Barbara Rose will write in *Reconsidering Friedel Dzubas* that the friendship with Clement Greenberg immediately pulled Dzubas in the heart of the New York School, but at the same time it led to a complete misunderstanding of his own objectives and aesthetic, by placing him within the category of stained Color Field painters, which was not where he belonged. He was judged by the wrong criteria whereas his paintings belong much more to a second-generation Abstract Expressionists drawn by a more metaphorical language.²⁵

On his own relationship with Greenberg, Dzubas said that he approved of his

22 Timothy McElreavy, "Language Barriers, Critical and Painterly Semantic and the Work of Friedel Dzubas," in *Friedel Dzubas Critical Painting*, (Tuft University, 1998): 39.

23 Ibid., 40.

24 Barbara Rose, 2009, 14.

25 Millard, 1983, 25.

activities and disapproved in specific pictures, but most importantly he made him aware of the American scene.²⁶

3.3. Center Red, 1964

The benchmarks of Dzubas' art are easy to spot in Center Red: large, rounded rectangles, chromatic passages and layers of canvas cemented to canvas.

A big flat red rounded rectangular shape stands behind two horizontal lines, one black on top and a light blue at the bottom. The red shape is almost stuck inside the canvas while the other two colors sit on top of it masking the red out. The colors are thick and flat, no shades of red or blue or black but an intense and decided pigment. All elements that Greenberg would have appreciated, together with what he describes as openness and clarity, the use of broad area of unmodulated color in a great variety of manners and a wide reach of color based abstraction.²⁷

In the introductory essay for the Post Painterly Abstraction exhibition Clement Greenberg stressed about few features of the new art style: interest in the self reflective nature of the paintings, the flatness, the shape of the support and the material, and finally the interest in simple forms.²⁸ All those characteristics are present in Center Red.

Dzubas interest in the material, the pigments and the colors is very clear. We can discuss how in 1965, one year after Center Red (Fig. 6), Dzubas definitely switched from oil painting to oil-based acrylics known as magna²⁹ pigments. Opaque, but possessed of a

26 Ibid., 24.

27 Karen Wilkin, and Carl Belz, *Color as a Field, American Painting 1950-1975*, 41.

28 Clement Greenberg, *Post Painterly Abstraction*, 1964.

29 Magna is the brand name of an acrylic resin paint, developed by Leonard Bocour and sold by Bocour Artist Colors, Inc. in 1947. It is very different from modern acrylic paint, as it is composed of pigments ground in an acrylic resin

velvety sheen, the magna further defined the artist's visual investigations into color.³⁰ In his interview with Charles Millard, he was very precise about the date in which he switched from oil to acrylic (1965), so we have to assume that in Center Red he was not able to achieve the level of manipulation of the colors and the forms he wanted. In the same interview, Dzubas says that "Oil became extremely mobile on a prime surface, and the mobility was too seductive. I had laid off watercolor for the same reason."³¹

We can also see how Center Red is characterized by bright, flat, colliding forms that emphasize the surface of the canvas, like Greenberg theorized. In his interview with Charles Millard, Dzubas will say:

In clearing the canvas of all-unnecessary, I was more and more reduced to a few, simple, meaningful forms and these forms were the content of my message. Color came more and more into play, and I discovered that what I can reach emotionally and express by color is infinite.³²

He reduces his paintings to a few, simple, meaningful forms that contained passages of intense color expressing an emotional range, and Center Red has all these features.

Greenberg theorized that as art seeks self-definition and determines its own uniqueness, it becomes more pure, more reductive in its means. More is eliminated—subject matter, content, figuration, illusionism, narrative—and art becomes independent, detached, and non-objective, that is, abstract. Content becomes completely dissolved into form. Greenberg, in looking back selectively at the history of art, presented a map of

brought into emulsion through the use of solvents. Bocour Artist Colors developed a "true" acrylic paint in 1960 named Aqua-Tec. Modern acrylic paint is water soluble, while Magna is miscible with turpentine or mineral spirits, though both can dry rapidly to a matte or glossy finish. It was used by artists such as Barnett Newman, Morris Louis, and Roy Lichtenstein.

30 Millard, 1983, 28.

31 Millard, 1983, 29.

32 Ibid., 28.

progress and evolution of painting, away from representation and toward purity, abstraction, reductiveness; to flatness, to pure color, to simple forms that reflected the shape of the surface.³³ This is exactly what we see in Center Red.

From the same time period, and with the same characteristics of Center Red, we can cite the work Reunion (Fig. 7), characterized by hard edge shapes and bright colors, and especially Duo (Fig. 8). Both are still painted with oil painting, hence right before he switched to acrylic paint. In these works, Dzubas reduces his elements to few elongated shapes that run from side to side or from top to bottom.³⁴

In Center Red and Duo, the center area is greatly enlarged and presented with either horizontal or vertical format, squeezed between two smaller areas.

In comparison with a painting like Between (Fig. 5), where Dzubas filled out the canvas so that the work has less and less empty/white space, Center Red and Duo have still some white canvas not touched by any color, mostly at the top and the bottom of the painting. This aspect of leaving some white canvas around the main color shape was following the Dzubas' recipe according to which in a painting sometimes the most important activities take place right on the edge. He is trying to underline the shape of the support in order to achieve a more contained energy in his pieces; an aspect that Greenberg included in his definition of the Post Painterly Abstraction style.³⁵

In Center Red the bold red color almost occupies all the canvas, the color is not framing the canvas anymore, and the canvas is the stain of the color.

The materials in Center Red reads in its flat expanse, saturated color, and intervals of

33 Clement Greenberg, "Modernist Painting," in *Art in Theory, 1900-2000: an Anthology of Changing Ideas*. (Malden, MA: Blackwell Pub, 2003): 777.

34 Ibid., 17.

35 Barbara Rose, 2009, 19.

form exactly like Greenberg theorized; but the way the blank canvas is standing in front of Dzubas becomes filled with colors. He will continue along these lines in his late work from the 1970s, where the canvas disappear completely under brushes of color, like in Pilon (Figure 9). The hard edges too are disappearing during that time, and the paintings start to evoke a more figurative subject matter, a landscape.

Dzubas is following tendencies of all Post Painterly Abstractionists, but at the same time he is struggling with some of the languages used by them. Like Greenberg theorized in the essay “Post Painterly Abstraction”, Dzubas (even in Center Red) stresses the contrasts of pure hue rather than contrasts of light and dark, or shines thick paint and tactile effect interests of optical clarity.³⁶ The geometrical forms in Post Painterly Abstraction are trued and faired edges simply because these call less attention to themselves as drawing, this way also getting out of the way of color.

In terms of scale, Dzubas’ paintings are usually very big. On his relationship with dimensions he asserted:

I like really to work on a large scale. I can’t do it always...to paint abstract pictures small is more difficult – successfully so- is more difficult that to paint abstract pictures at a larger. Physically comfortable size... I’m not Mondrian... it has much to do with the impulse and spontaneity, and the acting-out impulse...so the surface receives the activity. Now, when I work large – when I work anything – I have been trying recently to start painting without knowing what I want to paint. And then, sort of go with the storm, so to speak, and instead of leading the storm I go with it. I conquer it going with it.³⁷

Like all other Post Painterly Abstractionists, he himself valued a big, sometimes huge canvas. By 1949, Dzubas was painting relatively large-scale pictures, but it is during the

³⁶ Greenberg, *Post Painterly Abstraction*, 1964, 4.

³⁷ Barbara Rose, 2009, 20.

60s that he devoted himself to the largest canvases he had yet produced.³⁸ Center Red can be considered a midsize painting though, (46” 1/8in x 46” 1/8 in); in a way it is like every time Dzubas is able to follow the Post Painterly Abstraction rules for some of his work, but still he chooses to diverge a little bit from them in other.

4. Conclusion

Flat surface, containment of forms, shape of the support, an interest for the pigments and how a painting is made and reflects the act of painting are all features Greenberg included in his definition of Post Painterly Abstraction. Center Red seems to have them all.

Looking closely at Center Red, we recognize the characteristics of linearity in design, the use of bright colors, the inclination to draw the eye of the views beyond the limits of the canvas, abandoning the emotional struggle of the Abstract Expressionism.

Despite the fact that Dzubas was not a perfect follower of Greenberg’s theories and was not completely in sync with other Post Painterly Abstractionists, he created work of art that can be easily included into what Greenberg defined as an authentically new episode in the evolution of contemporary art: Post Painterly Abstraction.³⁹

38 Millard, 1983, 16.

39 Greenberg, *Post Painterly Abstraction*, 1964, 4.

5. Image Gallery



Figure 1, Helen Frankenthaler, Mountains and Sea, 1952, oil on canvas, 86 5/8' x 117 1/4'. Collection of the artists, on extended loan to the National Gallery of Art, Washington, D.C.. © Helen Frankenthaler (1998).



Figure 2, Friedel Dzubas in his Ninth Street Studio, 1959. Photo courtesy of Flee Bank.



Figure 3, Clement Greenberg and Friedel Dzubas, 1961. Photo courtesy of Fleet Bank.



Figure 4, The Artist with Clement Greenberg in Ithaca, 1970, Photo Courtesy of the Estate of Friedel Dzubas.

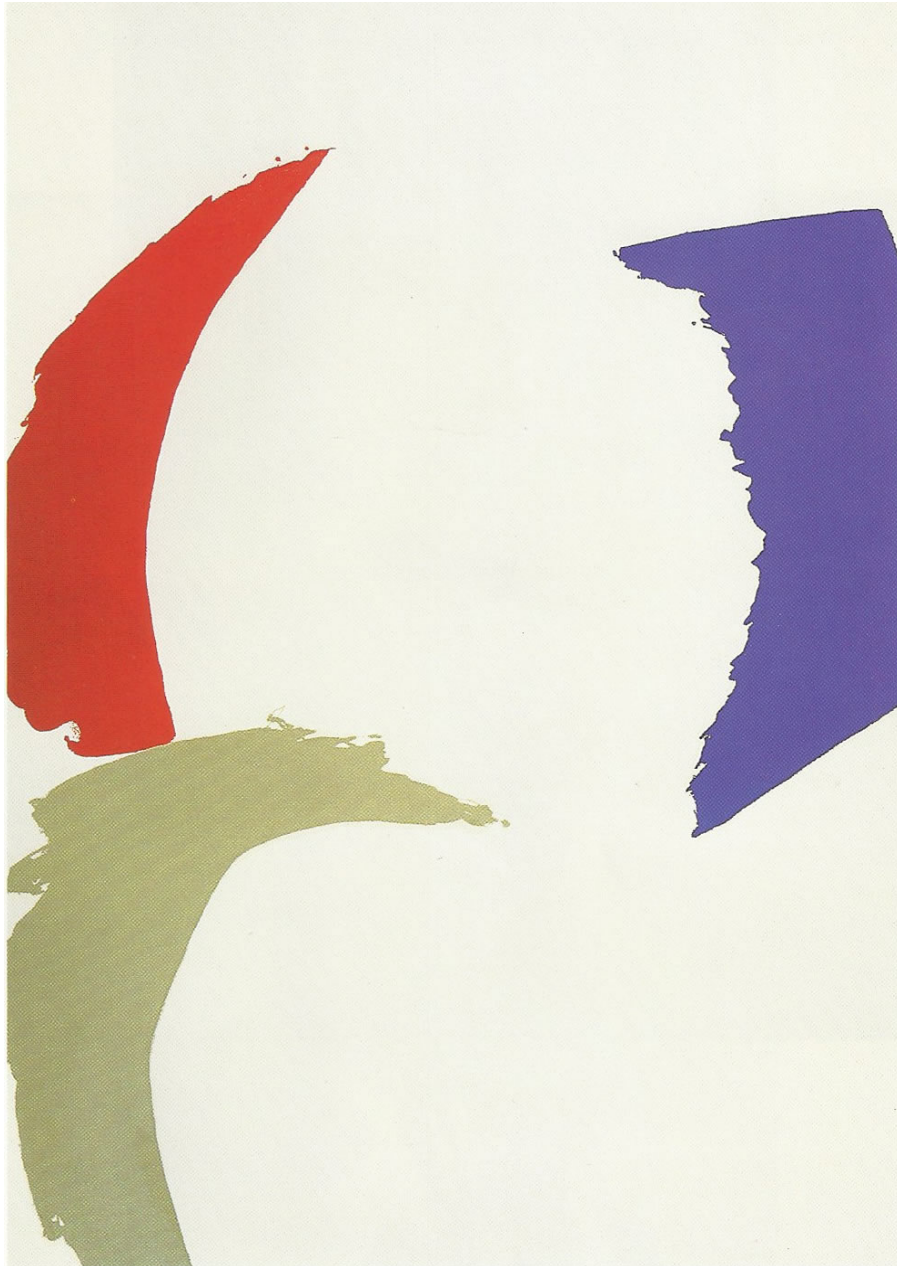


Figure 5, Friedel Dzubas, Between, 1963, oil on canvas, 89" x 62", Collection of Andre' Elkon.



Figure 4, Center Red, Friedel Dzubas, 1964, oil on canvas, 46 "1/8x 46" 1/8, University Art Museum, Colorado State University, Gift of John and Kimiko Powers, 2006.118.



Figure 7, Friedel Dzubas, Reunion, 1965, oil on canvas, 84" x 69", Dr. and Mrs. David H. Kiner, Palm Beach Gardens, Florida.

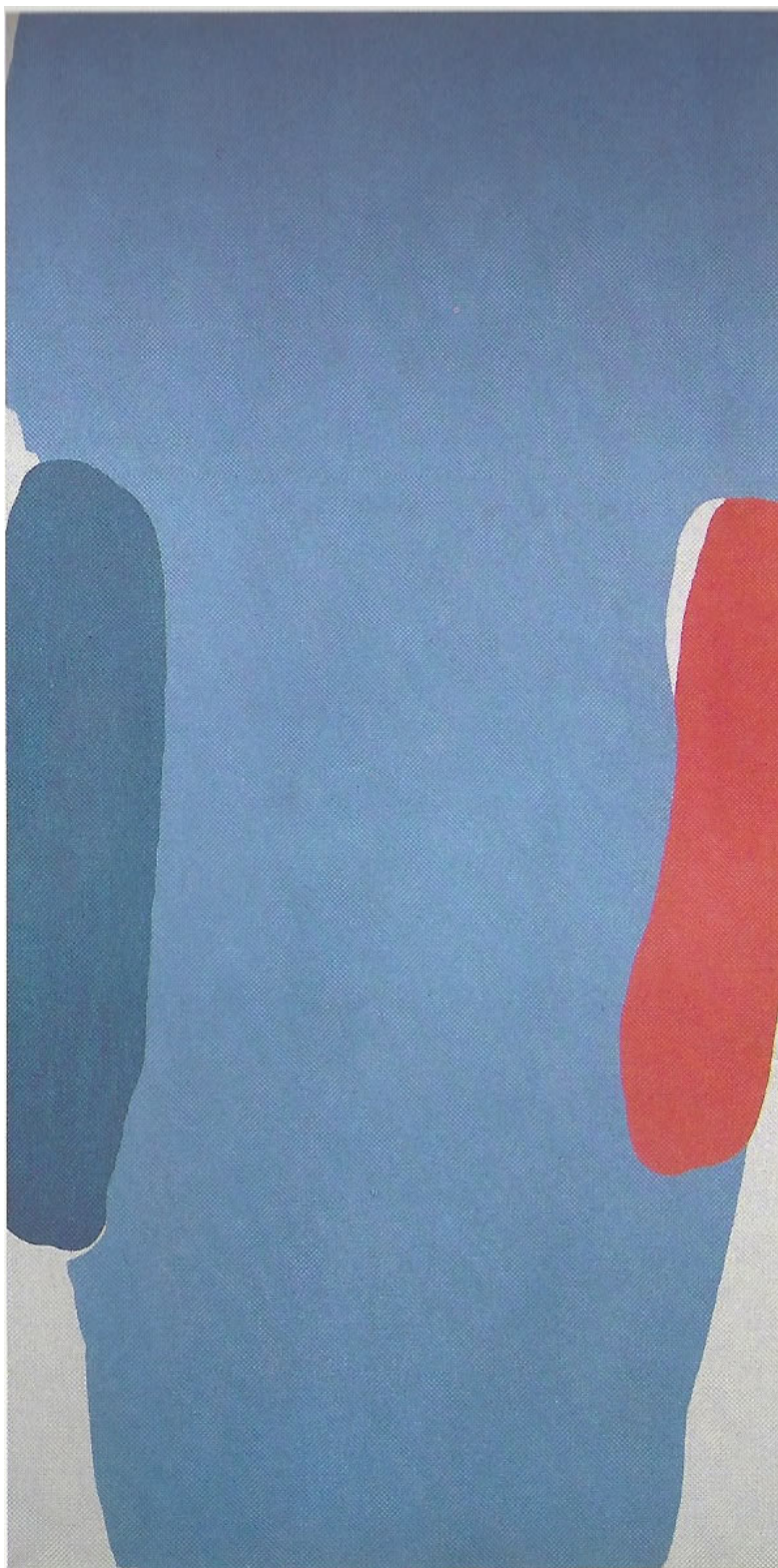


Figure 8, Friedel Dzubas, Duo, 1965, oil on canvas, 92"x 46", Robert Elkon Gallery, New York.



Figure 9, Friedel Dzubas, Pilon, 1974, Magna on canvas, 96" x 96". Collection of the Davis Museum and Cultural Center, Wellesley College, Wellesley, MA.

6. Bibliography

Greenberg, Clement, and John O'Brian. *The Collected essays and criticism*. Chicago: University of Chicago Press, 1986.

The Collected essays and criticism was an interesting insight of Greenberg's theory of Post Painterly Abstraction, among others, including some personal quotes by the formalist critic that I used to explain how Greenberg theorized Pure Art after Abstract Expressionism.

Greenberg, Clement. *Art and culture; critical essays*. Boston: Beacon Press, 1961.

A collection of Greenberg's essays explaining his theories on Pure Art and the passage to Post Painterly Abstraction.

Greenberg, Clement. *Post painterly abstraction. An exhibition organized by the Los Angeles County Museum of Art and sponsored by the Contemporary Art Council*. Los Angeles: Printed by the F. Hensen Co, 1964.

The Exhibit catalogue includes a presentation and introduction to Post Painterly Abstraction by Clement Greenberg: his theory on color and the relationship with the artists included in the show, among which Friedel Dzubas.

Harrison, Charles, and Paul Wood. *Art in theory, 1900-2000: an anthology of changing ideas*. Malden, MA: Blackwell Pub, 2003

This popular anthology of twentieth-century art theoretical texts includes significant contributions to art theory from the 1990s. I focused only on the Clement Greenberg critical essay "Modernist Painting" to explain better the relationship between the critic theory on a modern painting and the work of Friedel Dzubas.

Millard, Charles W., and Friedel Dzubas. *Friedel Dzubas*. Washington, D.C.: Published for the Hirshhorn Museum and Sculpture Garden by the Smithsonian Institution Press, 1983.

An interview to Friedel Dzubas by Charles Millard. I decided that using Dzubas' own words was the best way to support some of my observations about Center Red and other works in terms of material, techniques, style, and theories on forms and space.

Rose, Barbara. *Reconsidering Friedel Dzubas*. West Palm Beach, FL: Eaton Fine Art, Inc, 2009.

This book is a great summary of Dzubas techniques and theories during his whole career, and a more intimate look at his relationship with formalist critic Clement Greenberg.

Rosenberg, Eric M., Lisa Saltzman, and Timothy McElreavy. "Friedel Dzubas: critical painting." Medford, MA: Tufts University Gallery, 1998.

I appreciated especially Timothy Mc Elreavy essay, as part of this collection of critical essays on Dzubas. I used this work to support my thesis that Friedel Dzubas was part and at the same time outsider of the Post Painterly Abstraction movement. I cite Liza Saltzman's essay to describe a vision of Dzubas as an artist whose true identity comes not only from his affiliation with Helen Frankenthaler, but from his German forefathers.

Wilkin, Karen, and Carl Belz. *Color as field: American painting, 1950-1975*. New York: American Federation of Arts, 2007.

Karen Wilkin and Carl Belz book is an overlook to all the Color Field painters from the 50s to the 70s and their relationship with the theories of Clement Greenberg.

Wilkin, Karen, and Friedel Dzubas. *Friedel Dzubas: four decades 1950-1990*. New York, N.Y.: Andre Emmerich Gallery, 1991.

A more specific look by Karen Wilkin to Dzubas' work in relationship with the Post Painterly Abstraction movement in terms of the techniques and style.