

1986

## Jerome Witkin: Moral Visions

University of Richmond Museums

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*Moral Visions*  
**JEROME WITKIN**

#### TRAVELING EXHIBITION SCHEDULE

Marsh Gallery  
University of Richmond, Virginia  
September 4-25, 1986

Pyramid Arts Center, Inc.  
Rochester, New York  
October 24-November 29, 1986

Rockford Museum of Art  
Rockford, Illinois  
January 10-February 22, 1987

Triton Museum of Art  
Santa Clara, California  
June 1987

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The Marsh Gallery exhibition is made possible by the generosity of Joel Harnett, RC'45.

The Pyramid Arts Center, Inc. exhibition is made possible by the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

*Moral Visions*  
JEROME WITKIN

Organized by the  
Marsh Gallery,  
University of Richmond  
and the  
Pyramid Arts Center, Inc.



*The Devil as a Tailor, 1978-79*

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## PREFACE

Jerome Witkin's works were first brought to my attention when I stepped off the elevator into a 57th Street gallery with business on my mind. Just then I was caught by lingering hallucinations from morning dreams, or was it actually a large painting on the wall in front of me echoing my own psychic drama? While processing loans and shuffling slides moments later, flashes of *Subway: A Marriage* before my eyes lured me around the corner and back into the gallery. Witkin's painting had discovered me.

In *Subway: A Marriage* Witkin has painted reality as a dream. It fits, given that the language of the subconscious mind is a visual language. He knows, too, that between the waking and *somnus* realities there are only narrow distinctions.

Witkin realizes the ephemeral nature of our existence; even his still lifes, such as *Male Corpse—Upstate*, render the pulse and movement of the captured moment. Each line builds, sustains or releases tension, conveying the subject in motion.

The interest taken in Witkin's work by other museum and gallery directors suggested to me a collaboration to produce a traveling exhibition. Tony Petracca, Director of the Pyramid Arts Center in Rochester, N.Y., had similar ideas. We felt that our non-profit, educational interests would be a happy marriage for the production of a very special Witkin exhibition. We were interested, too, in the response from viewers in both the university and "alternative space" environments.

We chose the paintings in the exhibition because we felt that they were powerfully current—not only in their execution, but because of the social themes they portray or suggest. The exhibition is also slightly retrospective including pictures dating from 1972 to 1986, with the intention that the viewer will have a sense of progression as well as the depth of the artist's *oeuvre*. Many of the drawings in the exhibition are studies done in preparation for paintings. Masterfully drafted, these drawings are the artist's mode of investigation and records of his visual thoughts.

Melissa E. Weinman  
Director, Marsh Gallery

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## CURATORIAL STATEMENT

Pyramid Arts Center, Inc. is very pleased to act as a co-sponsor with the Marsh Gallery in presenting "Moral Visions," an exhibition of recent works by Jerome Witkin. As a center for alternatives, Pyramid presents a full range of exhibitions, performances and services geared to providing a forum for today's artists, and helping to gain access for the artist to the community. In order to do this without bias, we commit to supporting the views of artists on a local, regional and national level.

Witkin lives and works in upstate New York (Syracuse). He has gained prominence as a painter and educator, and is a primary voice for the visual "narrative" movement, which has become an important component of the post-modern '80s art scene. He acts as a reminder to us that great art and artists can spring from any region or locality, and not necessarily from the cultural "meccas" we most often hear about.

Witkin also shows us that quality art can serve a simple function, can do something other than be itself: it can tell stories. It can reflect our social conscience, visually move us from 2 p.m. to 8 p.m., from one room to another, or show us the consequences of one's actions as in his *Subway: A Marriage*. Another important aspect of Witkin's work is that he shows us that the acquiring of technical skills, craftsmanship and gaining a firm knowledge of the subject are equal to content; and in some cases, depend on it. By his example, he is saying that artists are of a profession requiring knowledge, skill and education, as in any other profession. Too often artists are viewed as being handed a gift from God, or having a mysterious power that allows them to "see" things differently. These misconceptions tend to separate and isolate the artist from the rest of society. Witkin challenges these revered inaccuracies (sustained by fear, ignorance and laziness) by replacing them with more accurate perceptions; that craftsmanship, knowledge and being open to others' views are all critical to the creative process in art. The artist has a job to do, as does the lawyer or factory worker. We must acknowledge and respect this.

Antonio Petracca  
Managing Director/Artistic Affairs

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## ACKNOWLEDGMENTS

The greatest benefit of working on this exhibition has been getting to know our artist, Jerome Witkin. He has responded with warm enthusiasm, full cooperation, and has made our trips to New York for this interview and exhibition arrangements a great pleasure.

We wish to acknowledge Sherry French of Sherry French Gallery in New York with a special thanks. She has provided unfailing assistance in processing loans and contacting lenders.

The paintings in this exhibition are on loan from both public and private collections. We are indebted to the lenders for their kind cooperation and generosity.

We are grateful to both Gerrit Henry and Virginia Speer for their valuable contributions.

Special thanks go to Dr. Sheldon Wettack and Dr. Charles Johnson for their interest and support of this project, and to Dorothy Wagener, for her assistance in the catalog production.

We gratefully acknowledge the time, effort, and resources of the Pyramid Arts Center in our collaboration to produce this event.

It is the continuing generosity and support of Joel Harnett, RC '45, that has made "Moral Visions" and other such exhibitions at the University of Richmond in previous years possible. In recognition of his deep commitment to American art and the University of Richmond, we dedicate this publication to him.

Melissa E. Weinman  
Director, Marsh Gallery

Susanne K. Arnold  
Interim Director, Marsh Gallery

Pyramid Arts Center, Inc. gratefully acknowledges the support of the museums, galleries and individuals who have lent works created by Jerome Witkin for "Moral Visions." Without their support this exhibition would not be a major statement.

It has been a pleasure to work with Melissa Weinman, the co-curator, and later Susanne Arnold at the Marsh Gallery. Their diligent efforts helped to make this exhibition possible.

Pyramid, as always, appreciates the partial support given to its programs by The National Endowment for the Arts and The New York State Council on the Arts.

We would like also to extend a special thank you to Salina Press in Syracuse for consultation and loan of materials used for the printing of the catalog.

Most of all, Pyramid is indebted to Mr. Jerome Witkin and the Sherry French Gallery. It has been a rewarding experience working with them. For the staff at Pyramid Arts Center, Inc., our thanks.

Antonio Petracca  
Artistic Director

Virginia Moseson  
Administrative Director

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## WITKIN'S MORAL ART

BY GERRIT HENRY

In this neo-figurative, Neo-Expressionist age, Jerome Witkin's new paintings make the work of some of his contemporaries—younger or older—look like so many Disney cartoons. Not that there's anything intrinsically wrong with Disneyesque cartoons: they are a legitimate order of the stylistic day, and offer a comic relief from and about our general cultural barbarism. It's just that one should, and could, and *can*, still ask for more from high art, even certifiably American high art. Much of what passes for art today in New York is, simply put, farce. Jerome Witkin's art is a force.

The question arises: a force for good or evil? Or is there any sense at all in making these distinctions these days? Some would say that there has *never* been any sense in applying the moral terms of good and bad to art—it's the aesthetics we're after, and art is judged by those aesthetics as succeeding or failing on its own terms. But can art have, as it has in the past, more of what might be called a "moral aesthetic"? Can we ask for more than the aesthetically "good," sleek angles of the latest Kenneth Noland, or the tabloid *frissons* of Eric Fischl, or the figurative displacements of David Salle? Can fine art still tell a story, as with Bosch and Breughel and Goya and Daumier and *Guernica*, with a moral to match?

The question is almost academic in the face of Witkin's new works. Fashionably or not, he is a moral force in contemporary art, and has been, to varying degrees, for the last decade.

He is that *rara avis*: an important painter. Through the years, he has attracted fans and critics, raves and pans, but held to his vision steadfastly. Some art world types seem to be catching on; some have always sensed the difference.

But to be a “moral force” in contemporary painting does not mean being a moralist. “Like Goya,” Witkin writes, “I believe that an artist must know and respond to the life around him, including the darkest places.” Our standard moral agencies no longer offer entrance to those “dark places” from which we may gain light: philosophy doesn’t, nor does religion, nor, certainly, sociology. Art—the Church Militant of the 20th century—is, in Witkin’s work, taking the responsibility for at least hinting at new/old values, shucking *l’art pour l’art*, or art as wallpaper, or art as graffiti, or art that feeds on itself alone in the process. And in this cleansing action, much scum rises to the surface, much horror is revealed, and we are left with some pretty bald statements about—well, about the human condition.

Which is not to say that the humanistic Witkin is any less an artist than more artfully-minded peers—he is, perhaps better than many, with extraordinary technical skills with which to embody his tales. His style falls somewhere between Photo Realism and Old Masterism; his flair for the human figure, as in *Roberta Braen: the Art Teacher*, and his fluent dispatching of details and light in the drawing-cluttered walls and staircases in the scene, are near flawless. But Roberta the art teacher is not the typical subject for Witkin—it’s a virtuoso passage by a master of the devil’s trill. Evil, the moral artist knows, can be, must be

incorporated into 20th century art, for evil cannot be separated from good—human nature abhors a vacuum. And so we begin to see that the moral force of Witkin’s paintings lies in the very thrills and chills of his more violent works, and the general sense of the *terribilita* of life in this startling century.

Indeed, it is Witkin’s head-on confrontation with evil that makes him an important painter, and sets him apart from his peers. Evil in much of today’s art is shrugged off like a bum lying in the doorway of an East Village gallery; as an embarrassment and a bother. Witkin, on the other hand, has a certain distinct sympathy for the devil, harking back, perhaps, to the Old Testament concept of Jehovah as a God of both light and dark, dancing and trembling. This sense of the duality of good and evil—and, perhaps their invincible inseparability—is there in the works from the late ’70s and early ’80s, such as *The Act of Judith* (the heroic Jewess holding a mask of Holofernes’ severed head), the violence-ridden and virulent *Death as an Usher: Germany, 1933*, and *The Devil as a Tailor* from 1978-79, with its mandarin fiend in gilt-brocaded robe sewing uniforms for the troops, a jacket and Jewish star hanging gaily above him.

But new works in this show are even more accessibly “bad.” One standout is the polyptych *Subway: A Marriage*. It’s a kind of dream of a dream of a nightmare, where at polyptych’s end, a man stands in a corner of his bedroom, against jumbled items from an overturned nighttable, his wife pulling at his sleeve, urging him to come back to bed—“It was only a nightmare, honey.” And it is truer to contemporary urban life than most of

us would want to get back into bed with. The evil we see pictured without is eminently the evil within.

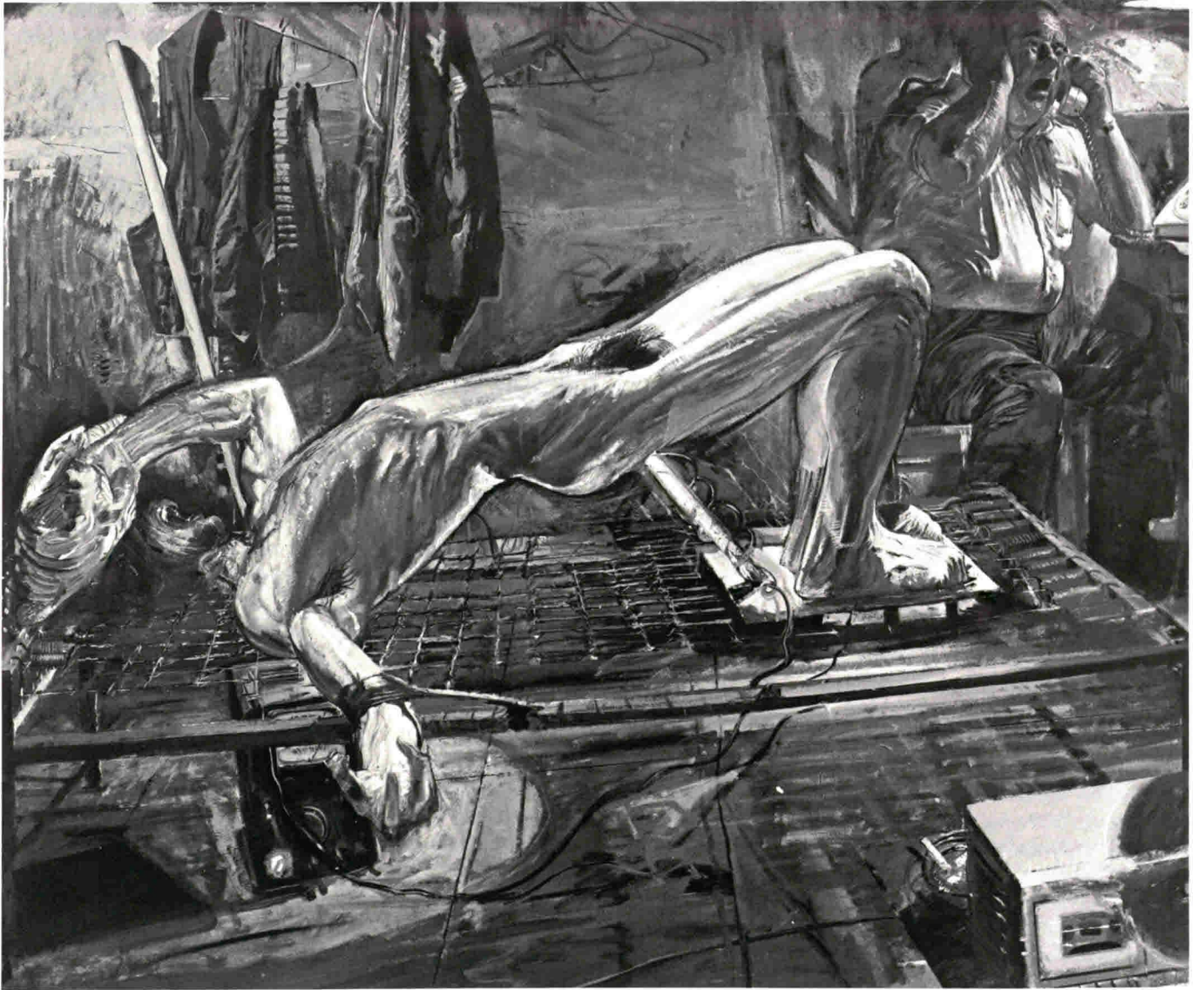
Obviously, unlike social critic Hannah Arendt, Witkin does not envision evil as being “banal.” Nowhere is this more true than in what is probably the masterpiece of this exhibition, *Unseen and Unheard*. The picture is a blatant *tour-de-force* on man’s brutality to man, any time, anywhere. It is, in the deepest sense, a contemporary cautionary tale, a fable fated for tomorrow’s headlines.

But in the end, as we stated earlier, this is art, not political witness. Witkin has made the details of this electric crucifixion just vague enough to pique our curiosity about “who’s zoomin’ who”; he has made the nude man’s torture so palpable that we are, God help us, titillated. Moral art is still art; artifice, making pictures, casting an (in this case unholy) spell over the viewer. To give us another picture, in which nuclear-bomb inventor Robert Oppenheimer in a Roman Catholic confessional is both bitter and witty, woeful and glorious. Witkin peels back our 20th-century skins in a—can we say it?—thoroughly enchanting manner. If evil is to today continue triumphing over good, let us at least have as potent a psychic reporter as Jerome Witkin at every awful scene.

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Gerrit Henry is a New York poet and art critic who has been published widely in gallery monographs and catalogs. A writer on a regular basis for *Art in America* and *Art News*, he also contributes to *The New York Times*, *Village Voice*, *People* magazine, and *Arts*.





*Unseen and Unheard (in memory of all victims of torture), © 1986*

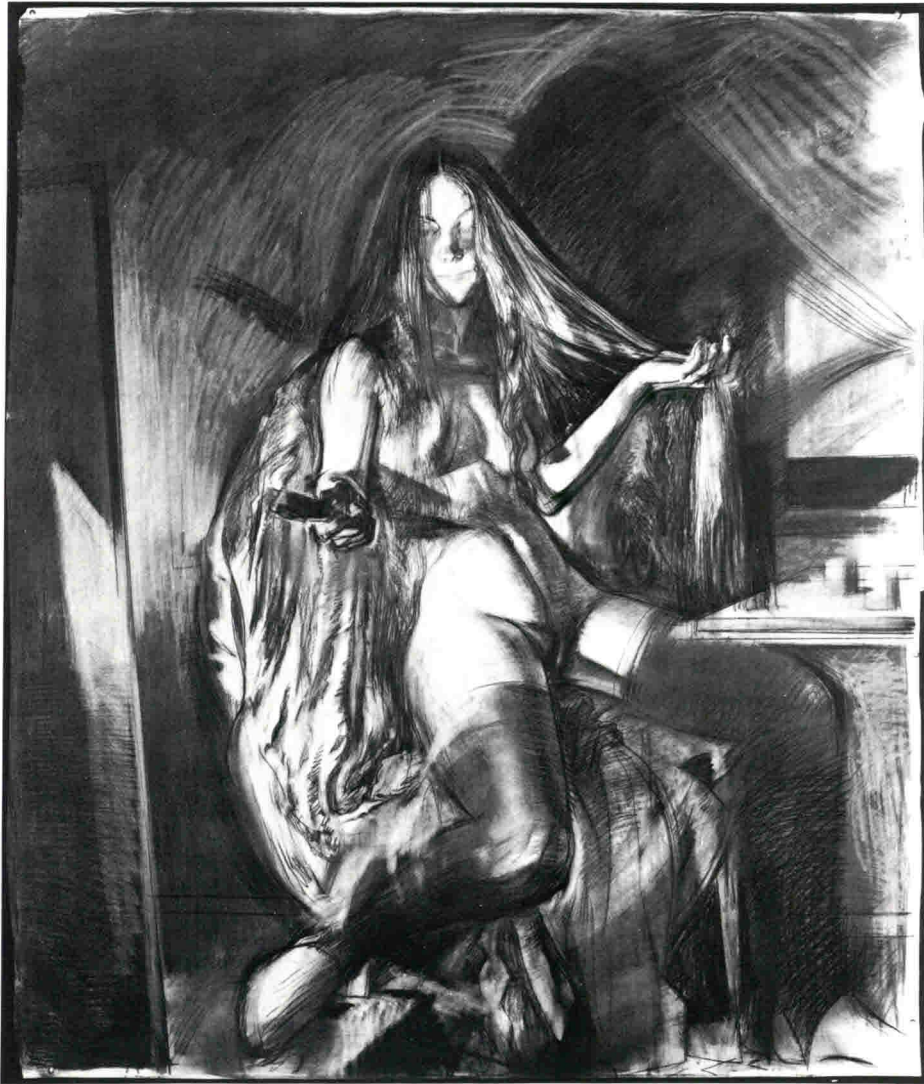


*Subway: A Marriage, Panel IV, 1981-83*

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INTERVIEW WITH  
JEROME WITKIN  
MARCH 29, 1986

BY VIRGINIA SPEER, WC'86



*Janet Carney, 1985*

Q. *What were the first indications of your interest in art?*

A. We were poor when I was growing up and my mother couldn't afford to buy paint. I was dying to have my own paint box. At the first of the year the nuns held a contest and the prize was a new paint box. I took three slips of paper and put my number on them, my ears were red and I didn't care that I was cheating. I "stole" my first paint box.

I think there was a sense of obsession. You have to do some things. If it means not eating to get it, you don't eat. If it means stealing to get it, you steal. I know it sounds terrible. But I needed that paint box.

Q. *What styles have influenced you?*

A. I don't think in terms of styles or differences. You just know there is a painter there. Something I've been realizing more and more is, what impulse makes a certain mark? One time in my first teaching job in Baltimore, a Japanese calligrapher came to the school as a guest artist. He spoke no English. I didn't see any difference in what he was doing as an oriental painter from what I was doing. The idea of meditating on a mark, a stroke, gives you a feeling of rightness or wrongness. As a painter you know if it works. And, to use paint is something like the people who use ice skates. They like that element, they want to be on the ice. If I am drawing for too long, I become frustrated. It doesn't feel strong enough. I need the paint because it will take me to a visceral experience of making light, of making all sorts of impulses with color and line.

Q. *What do you use to make these marks?*

A. When I was in Cooper Union, one of my teachers suggested that I try a Rigger brush, a brush that sign painters use. I found one and haven't left it since. It is a brush so made that if you turn it on its side it has a knife edge. The only problem is that it is a watercolor brush and not made for extensive use. I use one, one to three times before throwing it away.

Q. *Are these marks controlled or spontaneous?*

A. Somewhere I have to find energy to rebuild my figures many, many times and have each mark look freshly done. People think you just made it. No, you have to construct it. For example, in *Division Street* I couldn't get the boy figure to work in the second panel. For the sixth time I still couldn't get it. The frustration can be

very high and you want to say, how do I get the energy to do this figure again? You just have to find it. The final "skin" of the painting is the energy of the mark, the energy of color and of impulse. You can't finish the race looking like you are tired. You have to create the great lie, that you finished looking *sanforized*, as if it were no effort. It is the magic trick.

Q. *The kitchen area in the first panel of Division Street between the mother and father is very blurry. Did you actually construct a kitchen in your studio or did you see it in your mind?*

A. The hardest thing to paint is not the forms, it's the spaces. I did set up little stages in my studio, but I purposefully painted it out of focus to show movement through space. Not only do I want to move from one panel to the next but also have the figures move within that frame. I don't like the idea of the inactive figure. I had to change the kitchen so that it had a bit of "out of focus" and streaky blur. It relates to a kind of photographic sense because we do live in a time of magazines and fast shutter. If you showed a blurred picture of a man running to a 19th century artist, he would say, What is this? But we can think through certain types of photographic information because we see it every day.

Q. *Will you explain the intention behind the garish green color on the face of the mother in Division Street?*

A. Color is very important to me. I can use the increases of color, or the changes in my palette, like you can play with a television set and "fry" the picture. In *Division Street* I am projecting anger. But I drew from different sources to portray that emotion.

The green in *Division Street* comes out of two fairly varied symbols. Just two weeks ago I was watching the *Wizard of Oz* and saw that the wicked witch was green. Also, Peter Pain, who was the trademark for BenGay, was green. This was part of what my interpretation of green could be.

Q. *You were schooled by nuns and reared by your mother; how has this matriarchial situation affected how you view women?*

A. Well, I am very intrigued by women and where women find themselves in today's society. An idea came to me of portraying the working woman.

- Q. *You have masked imagery in many of your paintings. What is the significance?*
- A. We look most at other peoples' faces. We don't really look at their shoulders or armpits. We look at the human face and try to decode it. Ted Wolff, a wonderful critic, made a statement to me once that "the most profound object is the human face." The aspects of the Greek mask, fixed tragedy and the use of the face as a mask intrigue me, both as a symbol and as an entrance way to the truth in another person.
- Q. *Is that also how you use the mirror—as a way to truth?*
- A. Well, for other reasons also. For instance, in *Days of the Week*, I wanted to say that we are transient. You will notice that the pillow next to the girl's body is reflected in the large mirror, but she is not. I really believe that with painting you can do anything. Sculpture, on the other hand, deals with real space. You can't do a Houdini trick in real space. So the idea of using reality and then changing reality, to me, is such a privilege.
- Q. *In what way do you consider yourself a realist?*
- A. I must say that the influence of theatre is very important here because when we watch a movie we know that the actors and actresses are performing a drama. This performance is the result of a collaborative effort between director and actor. When the two agree on how a situation should be projected, it touches the viewer in ways very unique and personal to him or her. The drama is not "real," and yet it provokes memories of our own personal experiences. This is very much how I work. My paintings are human dramas created from a collaborative effort between artist and model. The result, which may reflect my own personal experiences, can be interpreted in many ways.
- I also think realism should include dreams. We all have the power to dream. Even though our dreams aren't "real," they, like any kind of theatre, provoke memories of other situations.
- Maybe on my tombstone it should be carved, "Here lies someone who has played with reality and has had trouble with reality because . . . what is real?" That is the big question.

- Q. *What do you see in the future?*
- A. Better paintings! I think there is a spiralling of all this. If you look at the careers of most strong painters and sculptors, they are really repeating the same things. Again, they improve it, make it more epic and more contemporaneous. I try not to be indulgent. I try to make my situation one to include everybody. It is everybody's life, as a common ground, not just mine.
- I think human experience is most important in painting. People who believe that we should not have this in painting have diluted their capacity to feel. Now, in the 20th century, we have laws against feeling. That's not to say that one can't find feelings in his or her own inventive forms. But the key word in my work is "accessibility." I think Giotto is accessible through the ages and Picasso is accessible because he never went totally abstract. I think we cloud issues of figurative painting by formal devices. But to me, why not have all the layering in one shot. I think my work contains layering. It says this is formal, this is emotional, this is narrative, this is everything I could put in it.

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This interview was conducted by Virginia Speer on March 29, 1986. Virginia graduated from the University of Richmond's Westhampton College this spring with a B.A. degree in Art History.

Virginia's trips to New York to conduct this interview and to visit Sherry French Gallery and to see other museums and galleries was part of this program and generously supported by Joel Harnett, RC'45, and the University of Richmond.



Roberta Braen: *The Art Teacher*, 1982-83, 1985

# CHECKLIST

Dimensions are in inches; height precedes width.

- \* 1. *The Act of Judith*, 1979-80  
Oil on linen  
60 × 60 inches  
Courtesy of Museum of Art, The Pennsylvania State University, gift of National Academy of Design (Henry Ward Ranger Fund)
2. *Bob Bersani Victim Pose No. 3 for Mortal Sin*, 1985  
Graphite on paper  
24 × 19 inches  
Courtesy of Sherry French Gallery, New York
3. *The Devil as a Tailor*, 1978-79  
Oil on linen  
72 × 65 inches  
Courtesy of Mr. and Mrs. James R. Palmer
4. *Female—Gross Clinic*, 1985  
Graphite on paper  
18 × 42½ inches total diptych  
Courtesy of Sherry French Gallery, New York
5. *First Study of Wayne as Soldier*, 1985  
Graphite on paper  
18 × 24 inches  
Courtesy of Sherry French Gallery, New York
6. *Inside/Outside (self-portrait)*, 1976  
Oil on linen  
48 × 50 inches  
Courtesy of Everson Museum of Art, Syracuse
7. *Janet Carney*, 1985  
Graphite on paper  
60 × 48 inches  
Courtesy of Sherry French Gallery, New York
- \* 8. *Jeff Davies*, 1980  
Oil on linen  
72 × 48 inches  
Courtesy of Museum of Art, The Pennsylvania State University, gift of the American Academy and Institute of Arts and Letters (Hassam and Speicher Purchase Fund)
9. *Leaving Man (Division Street)*, 1984  
Charcoal on paper  
50 × 42 inches  
Courtesy of Sherry French Gallery, New York
10. *Male Corpse—Upstate FI432*, 1985  
Graphite on paper  
18 × 24 inches  
Courtesy of Sherry French Gallery, New York
11. *Mortal Sin: In the Confession of J. Robert Oppenheimer*, 1985  
Oil on linen  
75 × 112 inches total diptych  
Courtesy of Joseph and Pamela Bonino
12. *Night Mayor of Broadway*, 1972  
Oil on linen  
72 × 40 inches  
Courtesy of Martin Skylar
13. *Nissa MacCumber*, 1979  
Oil on linen  
13 × 12 inches  
Courtesy of Mr. and Mrs. James R. Palmer
14. *No. 3 Pose—decision to put an object under his lumbar region of back to add to stress on pose*, 1985  
Graphite on paper  
18 × 24 inches  
Courtesy of Sherry French Gallery, New York
15. *Roberta Braen: The Art Teacher*, 1982-83, '85  
Oil on linen  
75 × 56 inches  
Courtesy of Mr. and Mrs. James R. Palmer
16. *Study No. 4, Unknown Political Prisoner*, 1985  
Graphite on paper  
18 × 24 inches  
Courtesy of Sherry French Gallery, New York
17. *Subway: A Marriage*, 1981-83  
Oil on linen  
72 × 234½ inches total polyptych  
Panel I 72 × 48  
Panel II 72 × 54½  
Panel III 72 × 60  
Panel IV 72 × 66  
Courtesy of Sherry French Gallery, New York
- \*\* 18. *Unseen and Unheard (in memory of all victims of torture)*, 1986  
Oil on linen  
63 × 75 inches  
Courtesy of Sherry French Gallery, New York
19. *Wayne 2, Second Study—Wayne Pond Dead - pose*, 1985  
Graphite on paper  
18 × 24 inches  
Courtesy of Sherry French Gallery, New York

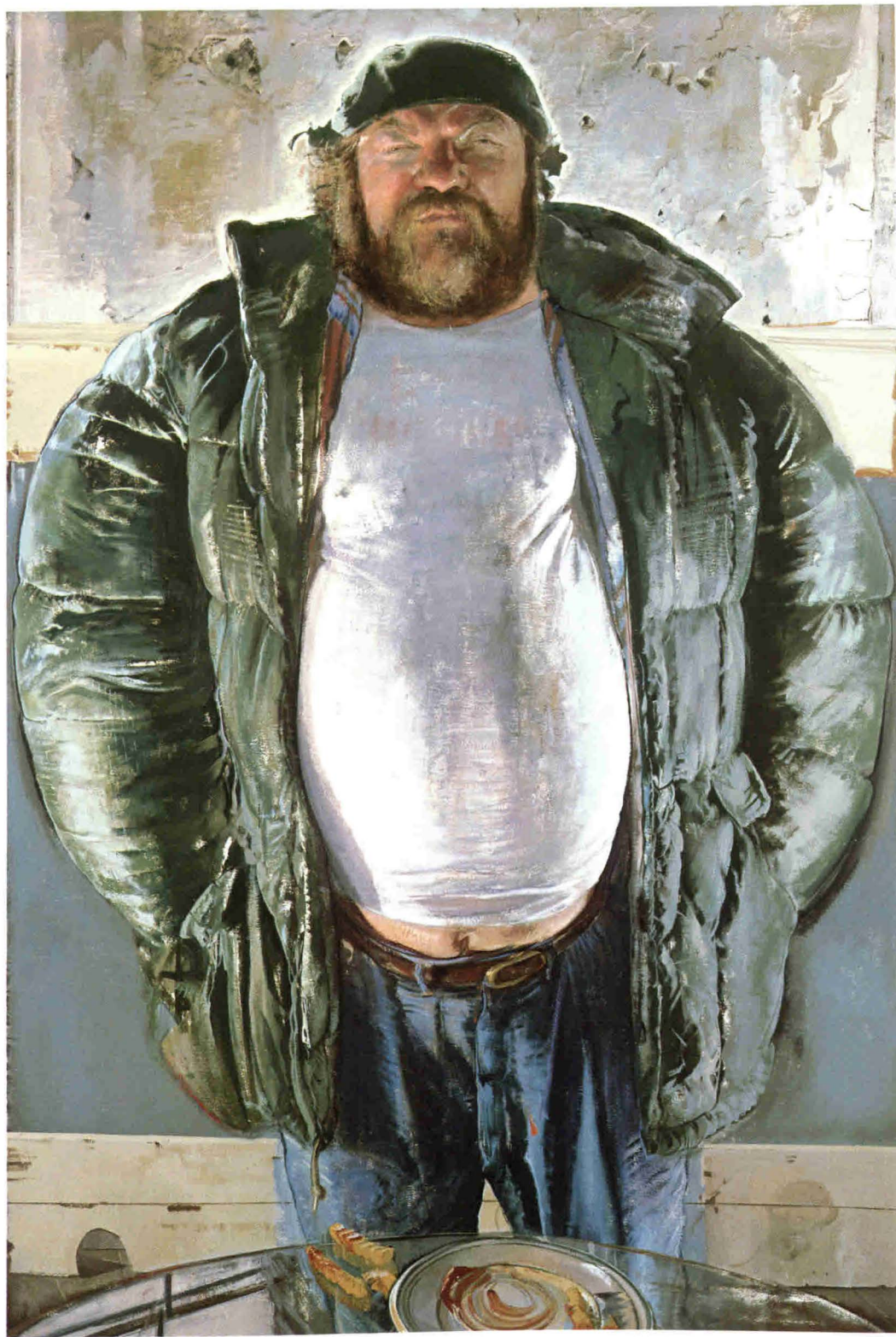
\*Exhibited at Marsh Gallery and Pyramid Arts Center only

\*\*Exhibited at Marsh Gallery and Triton Museum only.



*Subway: A Marriage, Panel II, 1981-83*





*Jeff Davis, 1980*

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## JEROME WITKIN

1939, Brooklyn, New York



### EDUCATION

- 1953-57 The High School of Music and Art, New York, New York  
1957-60 Cooper Union School of Art, New York, New York  
1968-70 University of Pennsylvania, University Park, Pennsylvania, MFA

### SCHOLARSHIPS AND GRANTS

- 1981 Fund Purchase Prize, American Academy of Arts and Letters  
1980 Paul Puzinas Award, National Academy of Design  
1963 Guggenheim Fellow (Grant in painting)  
1960 Pulitzer Traveling Fellowship  
1957 The Skowhegan School of Painting and Sculpture  
1955 The Skowhegan School of Painting and Sculpture

Jerome Witkin is a Professor of Art at The College of Visual and Performing Arts, Syracuse University, and resides in Syracuse, New York. He is represented by the Sherry French Gallery, New York City.

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## SOLO EXHIBITIONS

- 1985 Sherry French Gallery, New York, New York, Catalog  
1985 The Schick Art Gallery, Skidmore College, Saratoga Springs, New York, Catalog  
1985 "Fourteen Years of Drawing: 1971-84," Community College of the Finger Lakes, Canandaigua, New York, Catalog  
1984 "Trial Drawings," Syracuse Stage, Syracuse, New York, Catalog  
1983-84 "Jerome Witkin, Paintings and Drawings: A Decade of Work," Museum of Art, Pennsylvania State University; Columbia Museum of Art and Science, Columbia, South Carolina; Everson Museum of Art, Syracuse, New York; and Arkansas Art Center, Little Rock, Arkansas, Catalog  
1982 Kraushaar Galleries, New York, New York  
1981 University Art Galleries, University of New Hampshire, Durham, New Hampshire  
1981 Tyler Art Gallery, State University of New York, Oswego, New York  
1978 Museum of Art, Pennsylvania State University, University Park, Pennsylvania  
1978 Lake Placid Center for the Arts, Lake Placid, New York  
1977 Fine Arts Center, State University of New York, Cortland, New York  
1976 Kraushaar Galleries, New York, New York  
1975 College Art Gallery, Drew University, Madison, New Jersey  
1973 Kraushaar Galleries, New York, New York  
1971 B. K. Smith Gallery, Lake Erie College, Painesville, Ohio

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## SELECTED REVIEWS AND ESSAYS

- Haggerty, Gerard. "Jerome Witkin at Sherry French," **Art in America**, April 1986, p. 190.
- Wolff, Theodore F. "Pictorial Mythology: New Paintings by Jerome Witkin," **Arts**, November 1985, p. 66.
- Wolff, Theodore F. "A Master Storyteller on the Threshold of Great Art," **Christian Science Monitor**, November 6, 1985.
- Chayat, Sherry. "Jerome Witkin Paints Life by Immersing Himself in It," **Syracuse Record**, November 4, 1985.
- Campbell, Carolyn Ann. "New Figure Challenges the Eye and the Soul," **Birmingham Post-Herald**, October 4, 1985.
- Wolff, Theodore F. "The Excellence of the Work of Jerome Witkin," **Christian Science Monitor**, April 28, 1983, p. 20.
- Raynor, Vivien. "Jerome Witkin," **Arts Magazine**, November 1982, p. 43.
- Henry, Gerrit. "Jerome Witkin at Kraushaar," **Art in America**, April 1982, p. 137.
- Witkin, Jerome. "A Painting in Progress," **Syracuse Scholar**, edited by Paul Archambault, Syracuse University, New York, Winter 1979.
- Eaclair, Sally. "Jerome Witkin at Kraushaar," **Art in America**, May/June 1979, p. 140.
- Appelhof, Ruth Ann. "Portrait of a Survivor: An Interview with Jerome Witkin," **Syracuse Guide**, January 14, 1978.
- Eaclair, Sally. "A Painter Equal to His Great Ambitions," **Rochester Democrat and Chronicle**, January 14, 1978.
- Mellow, James. "Jerome Witkin," **New York Times**, October 1, 1973.
- Frank, Peter. "Jerome Witkin at Kraushaar," **Art News**, June 1973.

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## SELECTED PUBLIC COLLECTIONS

- American Academy of Arts and Letters
- Arkansas Arts Center
- Ball State University
- Butler Institute of American Art
- Canton Art Institute
- Cleveland Museum of Art
- Columbia Museum of Art and Science
- Everson Museum of Art
- Gallerie Degli Uffizi, Florence, Italy
- Hirshhorn Museum and Sculpture Garden
- Lake Erie College
- La Salle College Art Museum
- Metropolitan Museum of Art
- Miami-Dade College
- Minnesota Museum of Art
- National Academy of Design
- Pennsylvania State University, Museum of Art
- Phillips Exeter Academy
- Rhode Island College
- State University of New York
- Syracuse University
- University of Maine
- University of New Hampshire
- West Publishing Company of St. Paul

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#### LENDERS TO THE EXHIBITION

Jerome Witkin  
Sherry French Gallery,  
New York  
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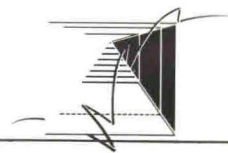
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