



# **Bernard Childs**

**Paintings / Prints / Images in Light**

**July 26 through October 31, 1969**

**Storm King Art Center**

**Mountainville, New York**

*Storm King Art Center*

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*Front cover:*

The cover was printed on a Miehle horizontal press from the original plate of Bernard Childs. The color was created directly on the press, and printed simultaneously in a single run by The Spiral Press, New York, under the direction of the artist and the supervision of Joseph Blumenthal. The pressman was Harry Bettum. This original print is entitled *Magic over the Mountain* and is printed on Arches paper in an edition of two thousand.

*Photography credits:*

The artist in Cuenca, Spain,

by Fernando Zobel de Ayala.

Artist's works by Clara Aich, New York  
and Budd Studios, New York.

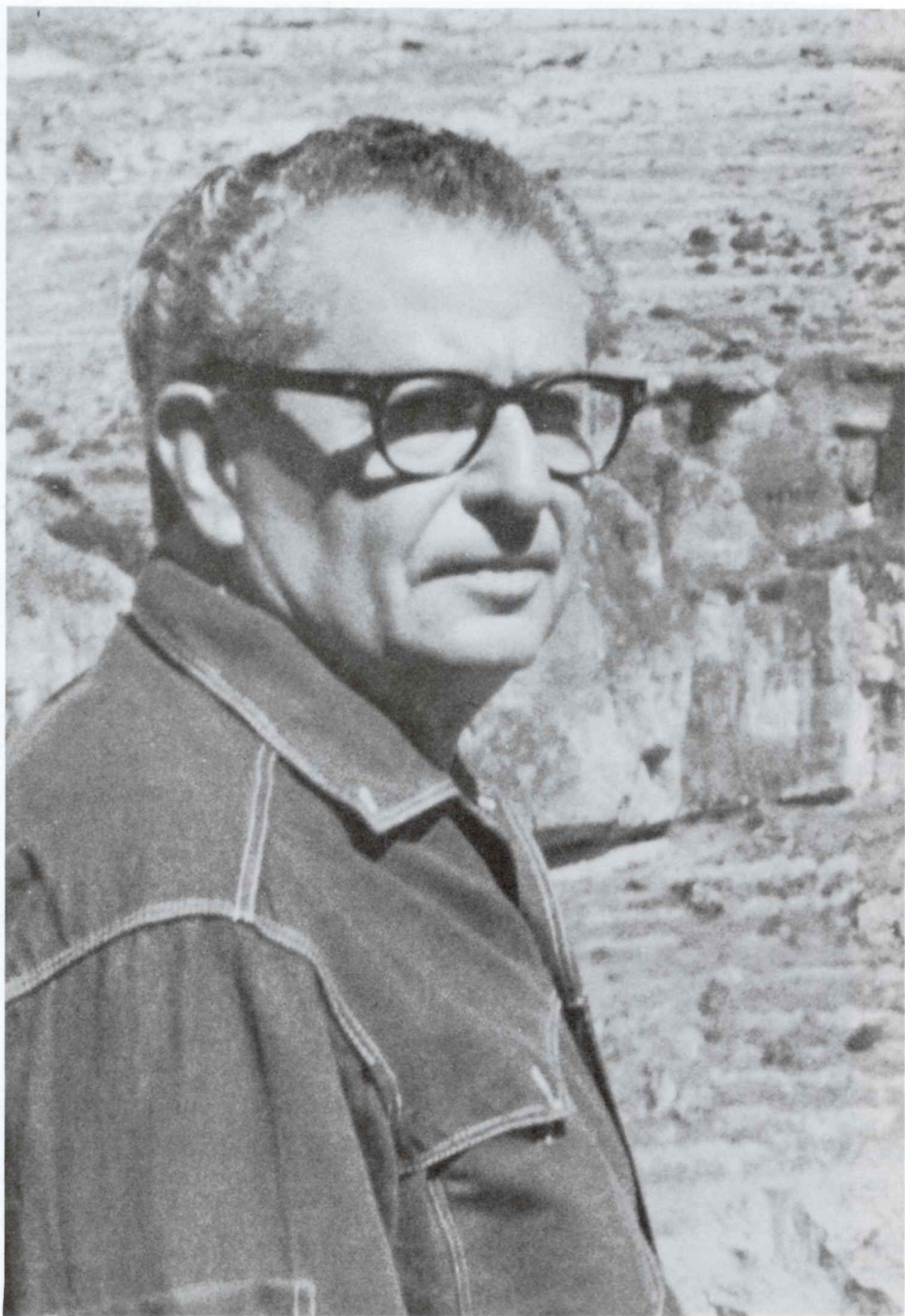
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Designed by Bert Waggott

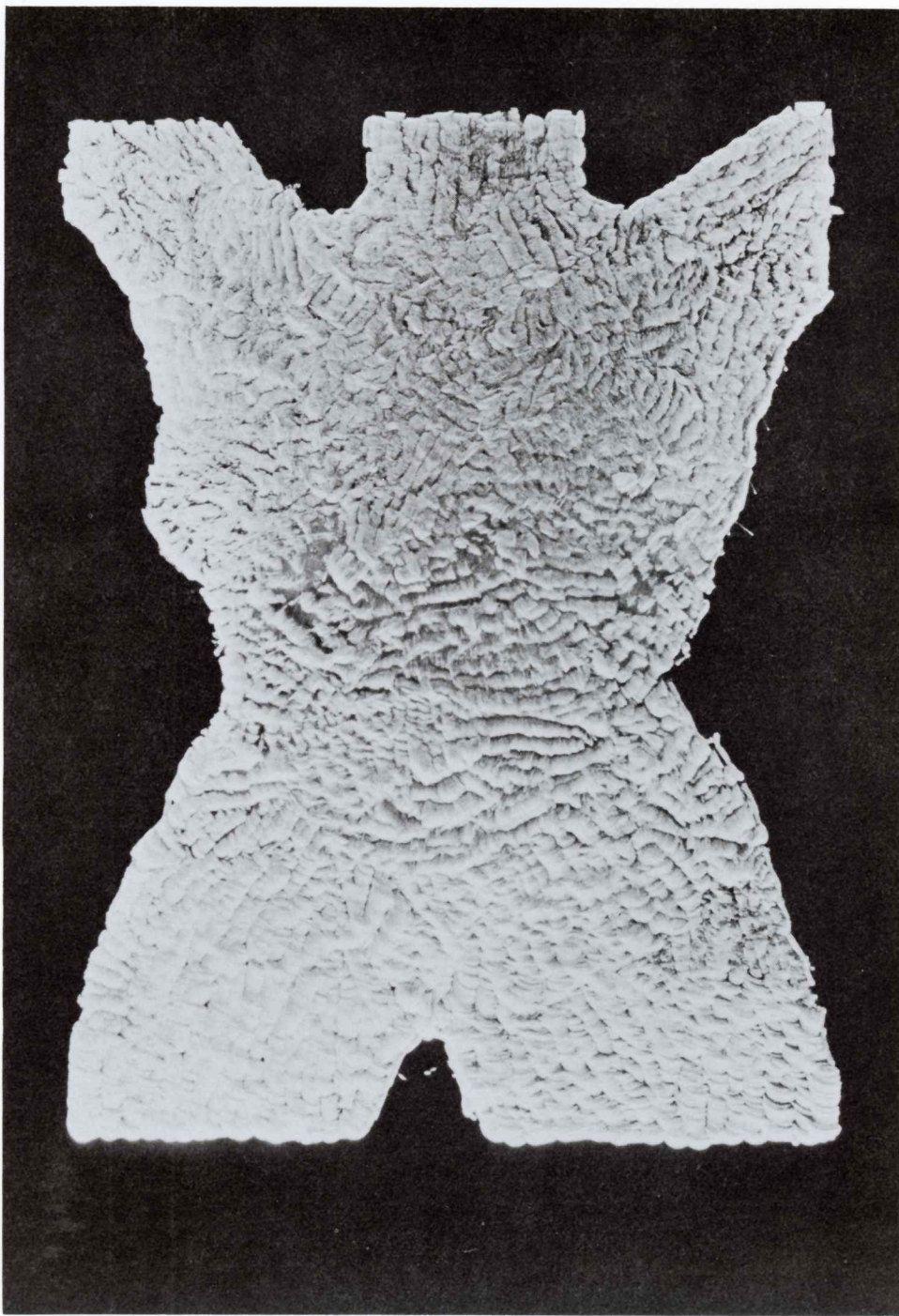
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Bernard Childs  
in Cuenca, Spain



*K'un—The Receptive*,  
1969,  
acrylic sculpture



## Introduction

In 1959 Bernard Childs was accorded a large exhibition of his paintings, drawings and intaglio prints by Amsterdam's prestigious Stedelijk Museum. It represented nearly ten years of work since his arrival in Europe in 1951. The present exhibition records his considerable accomplishments during the ensuing decade of the Sixties. In this span of years, the artist's vision has deepened and he has achieved an underlying unity in the great variety of media and mood of which he has long been a master.

His range has also grown with the ideas and technology of our time. Now at the height of his career, Childs has given his style and the strength of his poetic imagery new dimension through his ability to use the technological principles and materials burgeoning in a country where a handful of laser beams can be found in a mail order catalogue. Recently he has been creating acrylic sculptures by fixing his imagery in sheets of transparent acrylic and floating them in pure light. These images in light are being shown for the first time, along with half a hundred prints and thirty-seven paintings. Many of the paintings have never before been exhibited. Only two decades of work by Bernard Childs exist. The 1936 flooding of the Susquehanna and a storehouse fire in early 1952 left practically nothing dated prior to the Fifties.

Born in Brooklyn, New York, in 1910, Childs grew up in Harrisburg, Pennsylvania. After two years at the University of Pennsylvania, he abandoned formal education in 1930 and went to New York. This was not the most auspicious time to embark on an artist's career. During the day he worked at whatever jobs he could find and at night studied with Kimon Nicolaides at The Art Students League. Nicolaides was always searching the great periods and movements in art for new keys or exercises that might be instrumental in developing mature and professional artists. This unusual teacher was a strong influence on young American artists of the 1930's. Today he is known only by textbook: *How to Draw Naturally*, a compilation of his teachings assembled posthumously by devotees and former students.

During his year with Nicolaides Childs met the great Danish silversmith, Per Smed. His workshop was to Childs a place of enchantment. For two years, whenever there was time left from his miscellany of jobs, he was to be found with Per Smed. Childs remarks: "From this great craftsman I learned the beauty of metals, the feel of them in my hands, the excitement of fashioning them and the use of the special tools that bring them to life."

The years of the 30's, which produced a major economic depression and World War II, disrupted an entire generation of artists. Bernard Childs was no exception. By 1942 he was working as a machinist in a factory converted to wartime production. In 1943 he joined the U.S. Navy and served for two years aboard a destroyer escort which finally was hit by a Japanese kamikaze plane at Okinawa. As a result of his wartime service, Childs spent difficult years in hospitals before he could embark a second time on his career as an artist. In 1947 he joined a small group of artists working in the New York studio of Amédée Ozenfant who, with Le Corbusier in 1918 had created the school of "purism." Ozenfant was a living encyclopedia of the history and craft of his profession. While

teaching his students how to harness a natural facility to a creative force, he also insisted that they acquire a broad historical perspective and a thorough understanding of the actual craft of painting.

Perhaps it was Ozenfant's emphasis on historical perspective that sent Childs to Europe in 1951. He first spent a year studying and exhibiting in Italy. Then he went to Paris, where he was to remain, with the exception of two years in the Orient, until 1966. He easily felt at home in the expansive but detached atmosphere of the French city. Always a prodigious worker, Childs was soon absorbed in the artists' world and in the continuing adventure of painting. Through his sound craftsmanship and his dedication to its unlimited possibilities, his own visual vocabulary evolved into carefully ordered compositions.

Built with knowledgeable orchestration of color under brush strokes of infinite variety and purpose, these canvases seem to meld the surrealist elements of the contemporary scene with a private visual poetry. As he came to recognize and select from recurring ideas and images, Childs' paintings became more than textured surfaces and floating forms on canvas. They record the reflections, both serious and gay, of a perceptive human being, schooled, but not lost in the techniques and concepts of his metier.

Although the artist has never followed any formal school of painting, his sensitive intelligence has known many influences among both past and modern masters. His own style of painting is basically abstract and reflects subtle undertones, sometimes amused, as in *Carmen*, often sensual, at times joyous. Experiences and events may be lifted into moods of exaltation or tragedy, as seen in the triptych *Three Dialogues* and in *The Last Ring*. The six canvases, *Air, Desert, Sea, Fire, The Deep and Exaltation* were begun in Paris during the fevered week of the 1967 Israeli-Arab conflict. The paintings of this series are a measure of Childs' ability to capture a quality of mystery that translates particular events into a universal vision.

In 1954 Childs began extensive experiments in intaglio printing. Along with the understanding of color gained from years of painting, his knowledge of metals and his dexterity in the use of tools soon led him to new ventures in the achievement of the jewel-like imagery for which he is known. He was among the first to use machinist's power tools exclusively in the fashioning of his plates. Under his hand, power rotary burrs and drills feather the surface of a metal plate with all the velvety textures of the traditional aquatint and cut a line more deft and pulsating than that produced by a hand graver. Since 1968 he has also been developing a new kind of plate through a combination of direct engraving and techniques made possible by contemporary technology and materials. This plate can be used on the traditional etching press or on the great presses normally used for commercial printing. His three prints of *Images from Hawaiian Legends* are printed from the new plates on Childs' own press. The cover of the present catalogue is the first published affirmation of Childs' discovery that this same kind of plate may be employed for large scale qualitative printing.

For Childs there are two separate arts in the realm of the original print—making the plate and printing the plate. He is among that rare company of artists who carry out the entire process of the print from the creation of the plate to the last pull of an edition. He employs his old French press as an instrument of re-creation rather than a reproductive



machine. All colors are applied at one time to a single plate and printed in one operation or pull through the press. An expert and tireless printer, Childs produces editions with only the slightest variations. The editions are, however, very small, numbering sometimes only five and seldom more than fifteen. He may work as long as four years on a single plate, such as *Holocaust I*, before finding a satisfactory resolution of the esthetic problems it presents, but once he comes to printing the edition, he continues only as long as he can sustain the "glow" of the print. Childs affirms that beyond a certain point, the artist becomes a machine and makes prints that are merely mechanical repeats. The brilliant quality maintained in his graphic work is evident in his *Book of Months*, *The Mirror* and *Satellite II*, to mention but a few of his compositions. His intaglio prints are directly related to his paintings in their luminosity of color and their visual imagery.

Prior to his 1959 exhibition in Amsterdam, the artist began a series of portraits to gain a more objective view of his abstract work. He believes that while a portrait must take into consideration the presence of the sitter, it also has to confront life and be dominated by the painter if it is to have validity as a work of art. Thus a portrait of an individual is no different than the portraits of experience seen in other paintings and must stand as a total expression. Unlike most of his paintings, Childs' portraits are expressionist in style and intent. He captures subdued psychological intimations that reach into the essences of character. Such works, rare if not unique in present day art, are neither bland likenesses nor distorted images, but flesh and blood individuals portrayed with insight, warm understanding and the skills of a painter in command of his medium.

Since 1959 Childs has often turned to portraiture as a counterpoint to the free imagery of his abstract work. *The Brooklyn Sybil*, *Portrait of Hilaire*, and *Portrait of Eric Grate* are among those eloquently realized as direct characterizations and as fine paintings. Perhaps in the *Portrait of Eric Grate* there is a suggestion of the ancestral portrait ingeniously blended with the intense character of a man who belongs to this century. In this and many of his portraits Childs employs color sparingly and suggests forms by means of firm and purposeful graphite lines. This method of working is also to be noted in the commanding *Portrait of Augustin Cardenas* and in the *Portrait of James Jones*.

For many years previous to his 1960–1961 travels in the Far East, Childs had been interested in the great periods of Oriental art. The origin of this interest was his love of the imagery and passion in Eastern poetry, which he first discovered as a boy in Harrisburg, Pennsylvania. Much later, in 1952, he was introduced to the *I Ching* or *Book of Changes*, but its carefully composed precepts and imagery were not to make a visible appearance in his work until 1969, and then, very much in terms of our day. Where Western critics have often observed Oriental attributes in the calligraphic rhythms and special dimensions of many of Childs' paintings and prints, critics in Japan saw only an original, decidedly Western artist, whose poetry was universal. These were the special qualities readily recognized by Japanese artists and the collectors who acquired everything Childs produced during six months of work and exhibitions in Japan. His two years in the Orient certainly influenced Childs, but only to the extent that all his important experiences are expressed in the artist's work. *Charon's Shore* is a Western painting, but it is Childs' love song to Japan, painted in the pearly greys and earth tones and textures of that country.



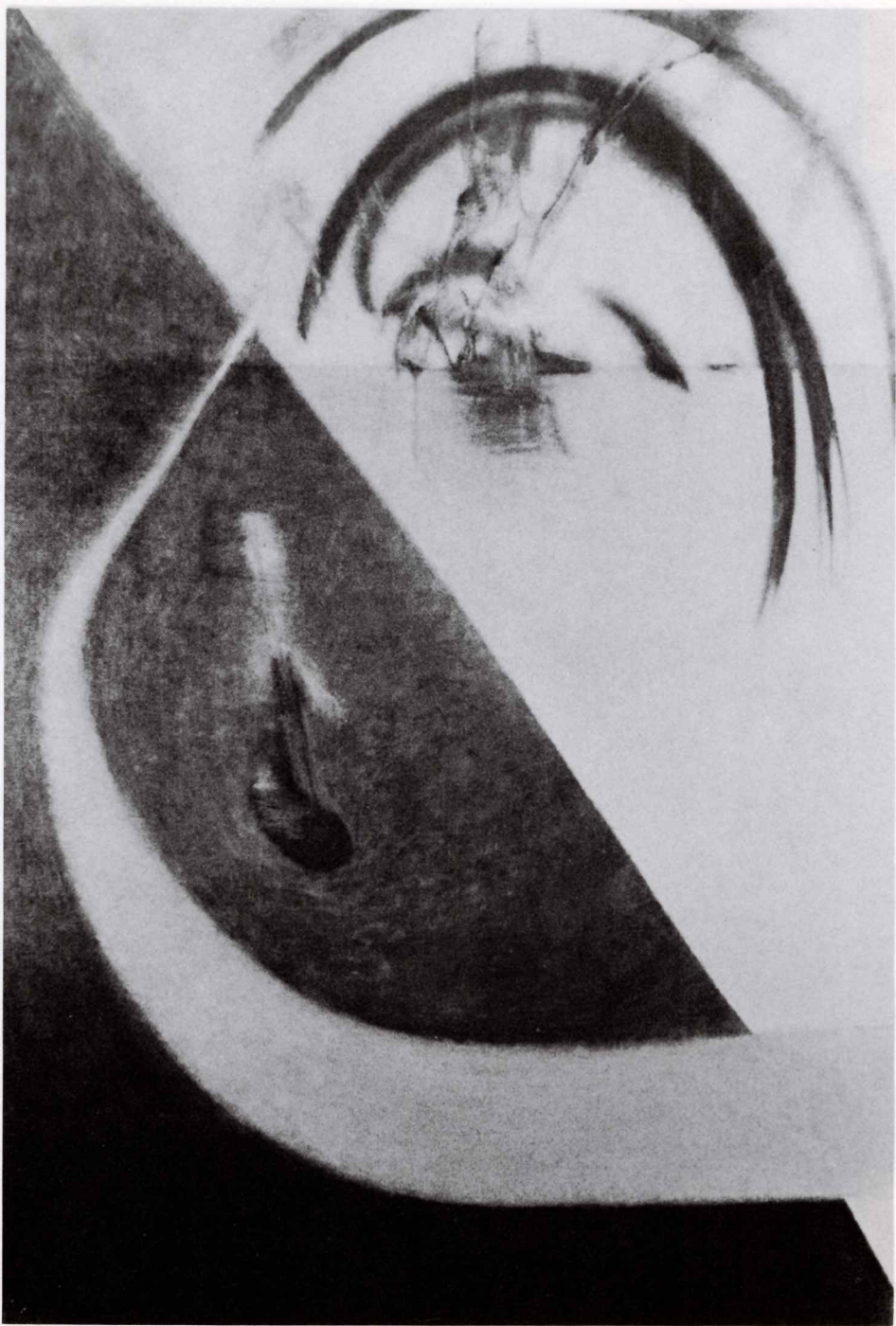
After five more years in Paris, Childs decided to return to the United States. Since 1966 he has established himself in New York without, however, leaving entirely the city where he had worked so successfully for fifteen years. He still maintains his Paris studio and manages to work there part of each year. The clamor, complexity and brisk tempo of New York and the wonders of American technology have given Childs a new environment of intellectual stimulation and creative challenge. While completing sixteen major paintings and nearly twenty editions of prints in less than three years, he also has worked out new methods of printmaking and launched into a sculptural development of his work.

Within the past year Childs has become absorbed in the creation of sculptural compositions which he calls images in light. Through a structure of transparent acrylic plates that carry engraved images, light is flooded and composed by polarizing and electronic means. These pristine sculptures are a dazzling synthesis of his work to the present date. The luminosity of color and poetic imagery of his paintings and prints are intensified in this exploration of the third dimension and the electronics of light. The artist has found that "transparent acrylic materials are the medium for light in the same way that oil is the medium for pigment."

The 20th Century artist is only beginning to put to his own creative use the myriad of new materials and techniques available today. Childs reminds us that along with creative passion, most artists have a talent for improvisation. It is part of their equipment for survival. With all their unique and unexplored possibilities for the artist, the fabricating machinery and media of contemporary industrial sciences are geared to mass production and purchasing. The artist who wishes to tap such resources is often defeated simply because he cannot obtain small quantities of material or even essential equipment. Often he must also learn new techniques and vocabularies before he can begin experiments in the complex new media. In New York many artists go to the small shops clustered along Canal Street, hunting odds and ends in the hope of finding enough material and equipment for use in their own studios. This requires time, endless inquiries, an ability and determination to organize such extraneous resources, and a considerable outlay of cash.

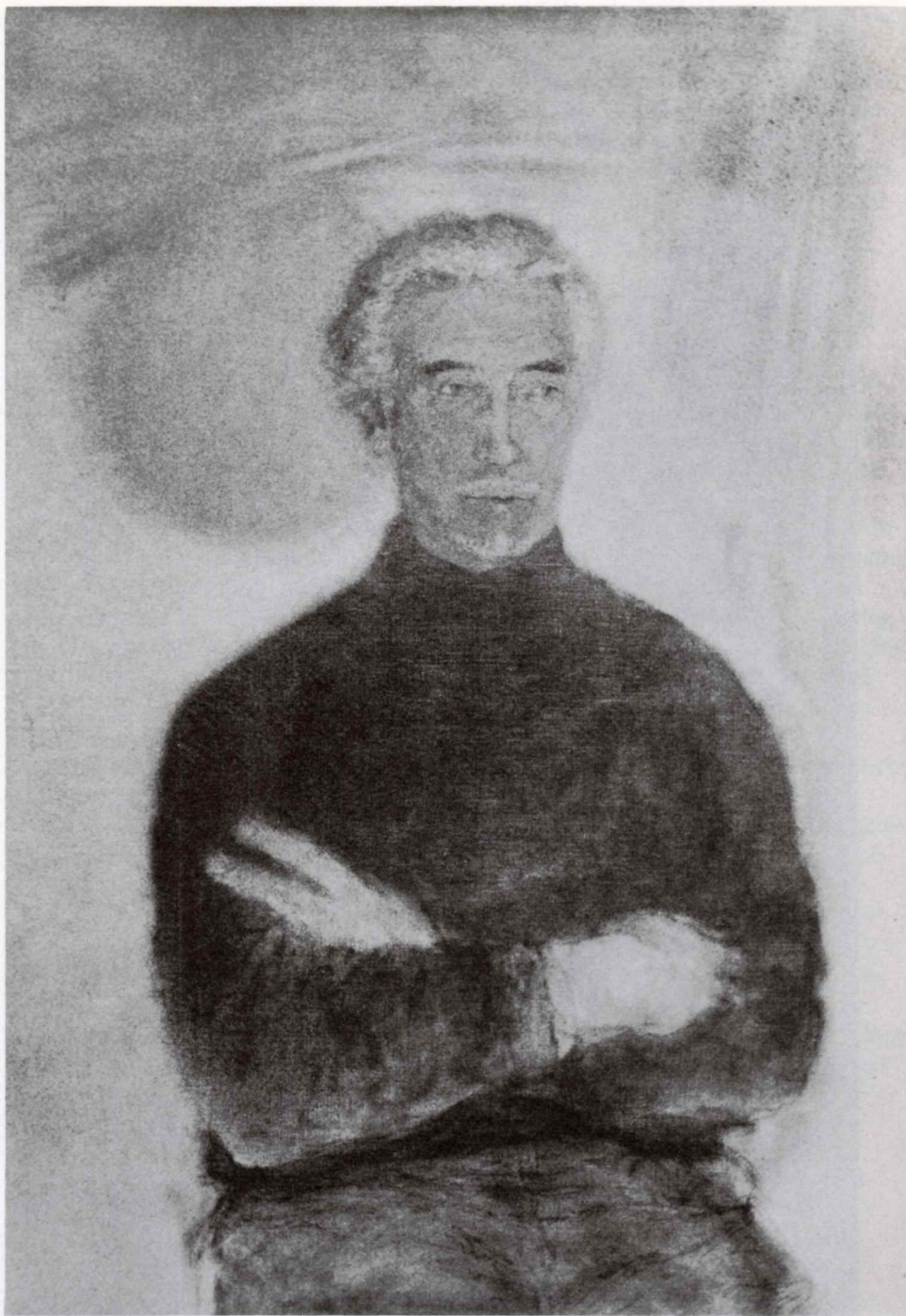
The unlimited possibilities generated by Childs' acrylic sculptures and their illusive visions projected into space have led him into magical landscapes of pure fantasy. It is here that he has portrayed the inspiration of the *I Ching*, whose precepts and enigmas, he feels, illuminate man's changing views of an expanding universe. These images in light enhance the ancient Chinese writings in terms of 20th Century ideas and technology. Their interlacing forms evoke visions of light and rain, forest and field, and of satellites streaking through uncharted space whose enveloping color is light.

Una E. Johnson

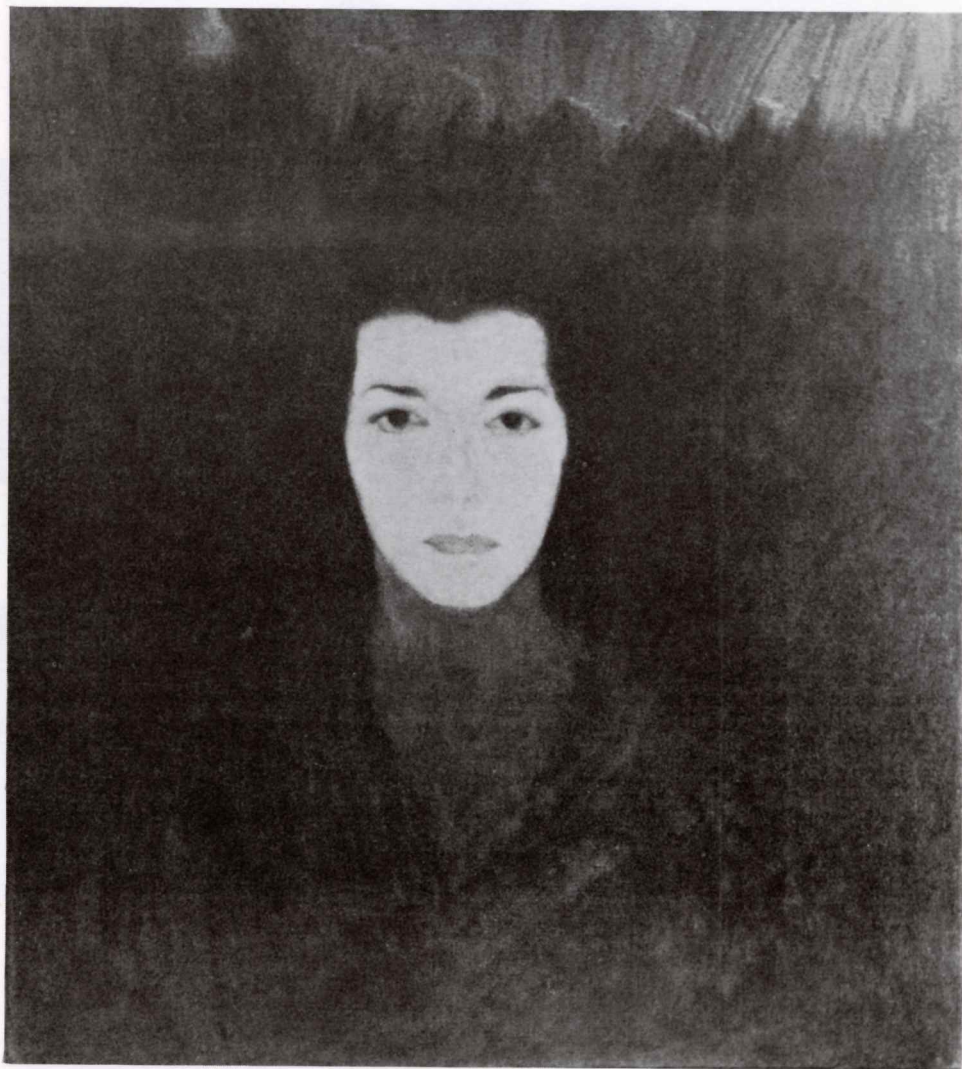


Sea, 1968, oil



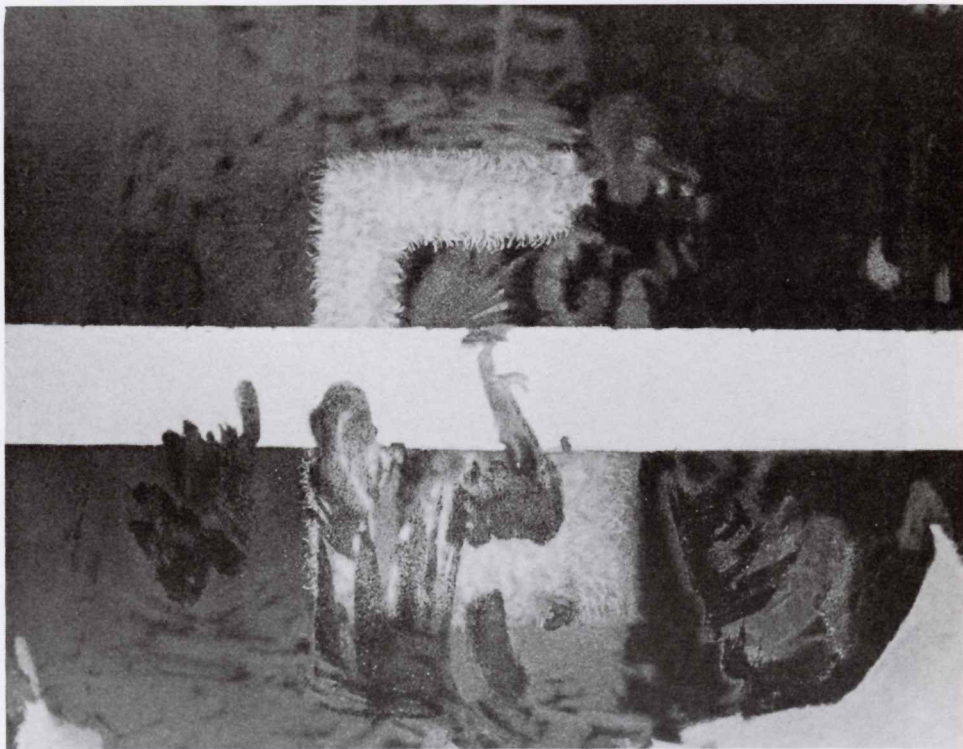


Portrait of Eric Grate,  
1967, oil

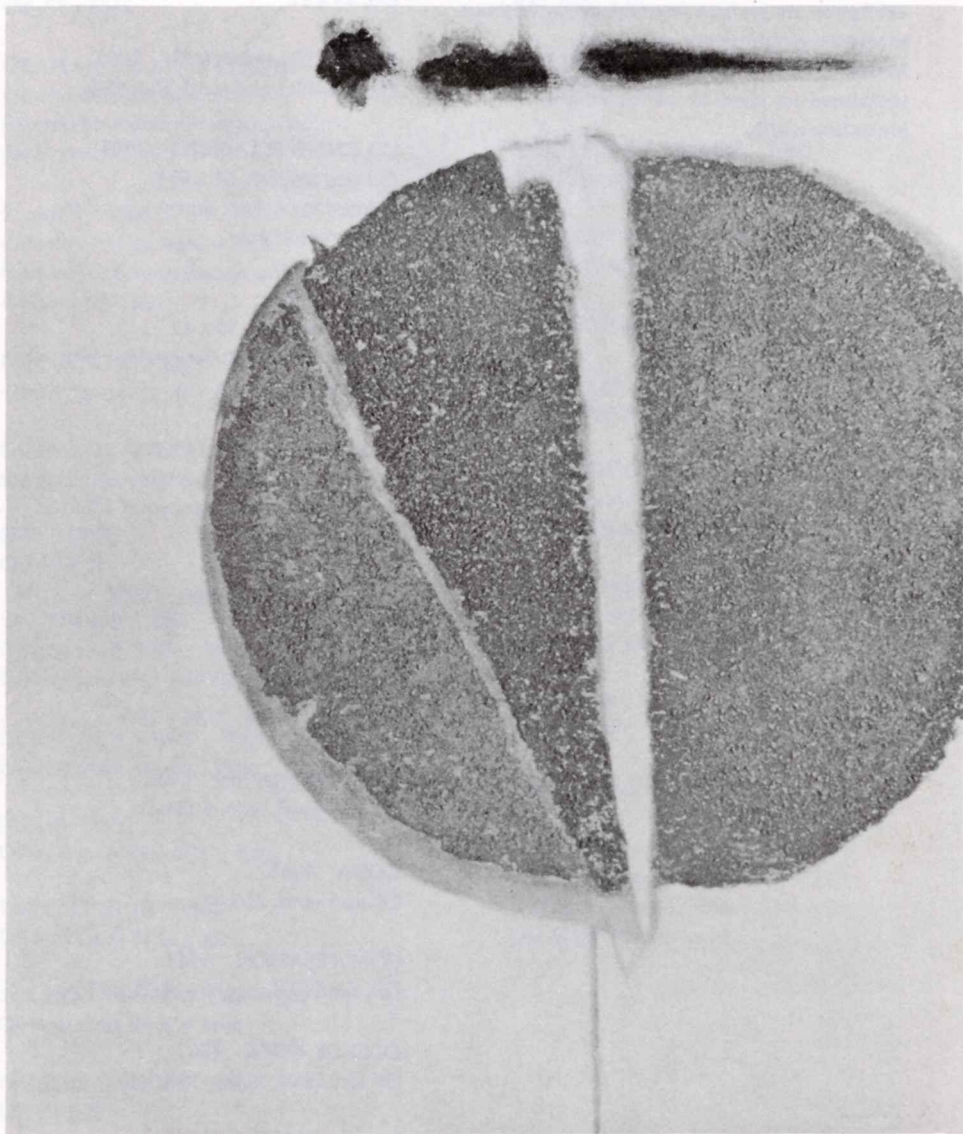


*The Brooklyn Sybil*,  
1964, oil





*The Next Generation,*  
1962, oil



Coda, 1961, oil



## Catalogue 1960–1969

Unless otherwise noted all works in the exhibition are on loan from the artist. Without exception paintings are on canvas. Measurements of paintings, prints, and sculptures are given in inches, height preceding width.

## PAINTINGS

AIR 1968

Oil, 35 x 51

BALDPATE MOUNTAIN 1963

Oil, graphite and sand, 35 x 45 $\frac{3}{4}$

LES BELLES ECLAIRCIES 1968

Oil and acrylics, 51 x 63 $\frac{1}{2}$

Painted for Robert Benayoun's film:

*Paris n'existe pas.*

BIS!!! 1968

Oil and acrylics, 58 x 45

Painted for Robert Benayoun's film: *Paris*

*n'existe pas.*

LA BONNE HEURE 1968

Oil and acrylics, 57 $\frac{3}{4}$  x 45

Painted for Robert Benayoun's film:

*Paris n'existe pas.*

THE BROOKLYN SYBIL 1964

Oil, 20 x 18

CARMEN 1962

Oil and graphite, 21 $\frac{3}{4}$  x 18 $\frac{1}{8}$

CHARON'S SHORE 1961

Oil and sand, 28 $\frac{1}{2}$  x 35 $\frac{5}{8}$

CODA 1961

Oil and sand, 21 x 18

CONVERSATION 1963

Oil, sand and graphite, 45 $\frac{3}{4}$  x 35

COQ DE NEIGE 1963

Oil and sand, 31 $\frac{3}{8}$  x 19 $\frac{3}{8}$

DAMÉ 1966

Oil and graphite, 45 $\frac{1}{4}$  x 33 $\frac{3}{4}$

THE DEEP 1968

Oil, 51 x 63 $\frac{1}{2}$

DÉJEUNER SANS HERBE 1967  
Oil and graphite, 45¼ x 33¾

THE DESERT 1968  
Oil, 51 x 63½

DRAPEAU DU MOIS D'AOUT 1968  
Oil and acrylics, 45 x 58  
Painted for Robert Benayoun's film:  
*Paris n'existe pas.*

E=MC<sup>2</sup> 1968  
Oil and acrylics, 45¼ x 57½  
Painted for Robert Benayoun's film:  
*Paris n'existe pas.*

EXALTATION 1968  
Oil and graphite, 35 x 51

FABLE NOT FOR CHILDREN 1965  
Oil and graphite, 36⅞ x 28¾

FIRE 1968  
Oil, 51 x 35

LA GOULUE 1963  
Oil and sand, 39⅞ x 32  
Collection of Mr. and Mrs. Stanley Bard

GRAVE OF A SAINT 1965  
Oil and graphite, 39 x 28½

JACOB 1965  
Oil and graphite, 45¼ x 33¾

THE LAST RING 1962  
Oil and sand, 57¼ x 35

THE NEXT GENERATION 1962  
Oil and sand, 25¼ x 31¾

PEGASUS UNDONE 1965  
Oil, 24 x 20

PIERROT EN HERBE 1968  
Oil and acrylics, 63½  
Painted for Robert Benayoun's film:  
*Paris n'existe pas.*

PORTRAIT OF AUGUSTIN CARDENAS 1964  
Oil, 36 x 28½

PORTRAIT OF PHILIPPE GÉRARD 1962  
Oil, 45¾ x 35

PORTRAIT OF ERIC GRATE 1967  
Oil, 39¼ x 29⅝

PORTRAIT OF HILAIRE 1960  
Oil, 35¼ x 19½

PORTRAIT OF JAMES JONES 1960  
Oil, 31¾ x 39¼

PORTRAIT OF DR. JOSEPH MANDELBAUM  
1965  
Oil, 32 x 24  
Collection of Dr. and Mrs. Joseph Mandelbaum

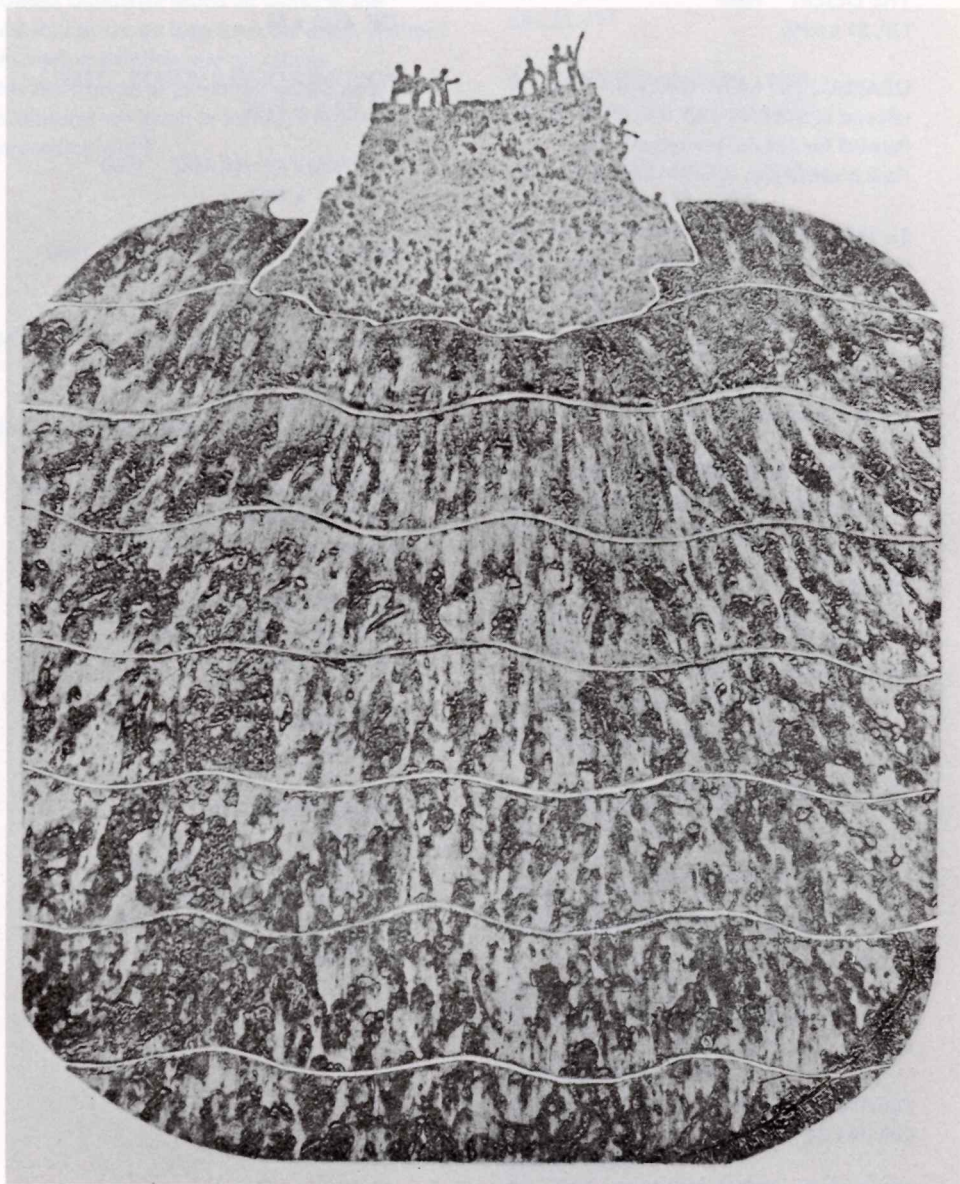
PORTRAIT OF EMILY NATHAN 1966  
Oil, 24½ x 25¾  
Collection of Miss Emily Nathan

ST. BARTHOLOMEW 1963  
(homage to Gérard David)  
Oil, 45⅞ x 35

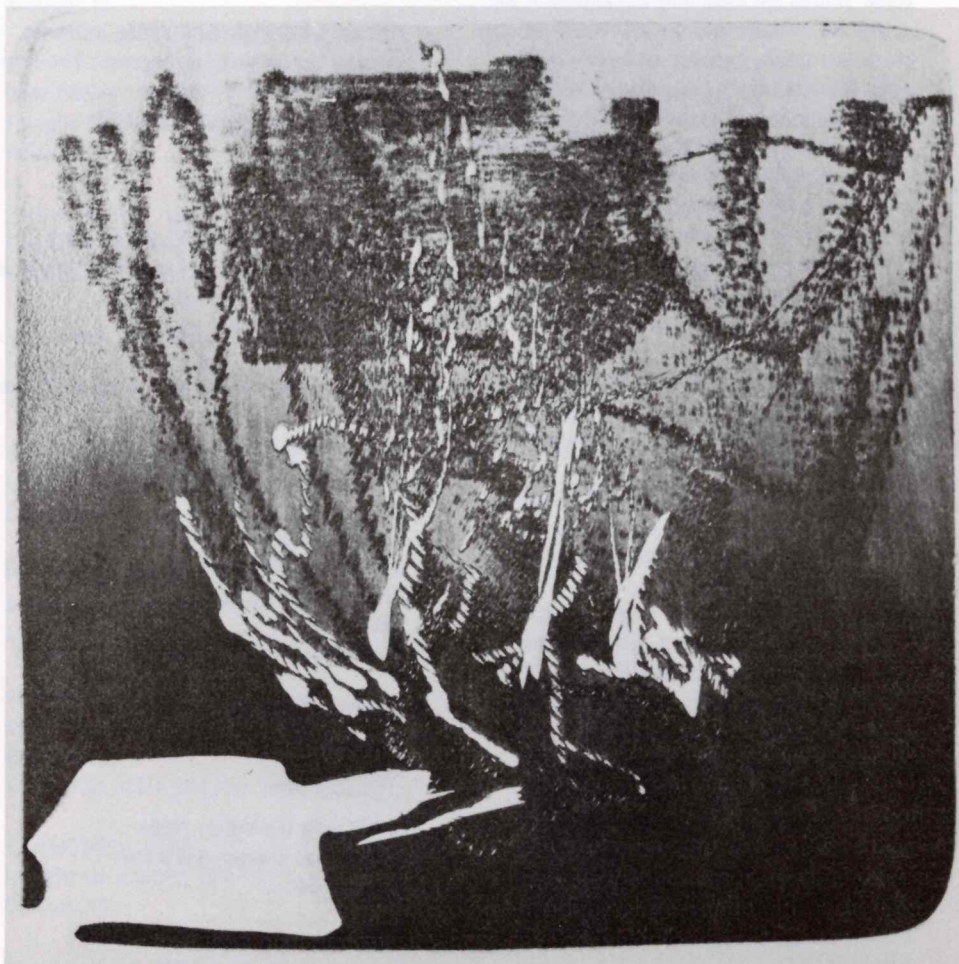
SEA 1968  
Oil, 51 x 35

THREE DIALOGUES 1963  
Triptych:  
*Internal Dialogue*, 57½ x 35  
*Dialogue with Nothing*, 57½ x 35  
*Dialogue with an Object*, 57½ x 35  
Oil, Graphite and sand





*Flood of the  
Paoö Fish, 1969,  
intaglio print*



Month of Lazarus  
from the  
*Book of Months*,  
1960, intaglio print



## INTAGLIO PRINTS

With the exception of *Seven Talismans* and the three *Images from Hawaiian Legends* all plates are engraved with machinists power tools; burins are used only occasionally. All prints are in color and are printed from one plate in a single printing operation by the artist himself unless otherwise noted. All editions are on hand made Arches paper. Trial and state proofs exist for all prints which have a declared edition. Measurements represent plate size unless otherwise stated.

### AURORUS 1966

Intaglio on copper, 6½ x 5⅞  
Edition: 14

### BOOK OF MONTHS 1960

Series of 12 Prints:

*Month of the Bulls*

- " " *Chauffage central*
- " " *the Dragon*
- " " *Eden*
- " " *Felicity*
- " " *Flies*
- " " *Hazard*
- " " *Lazarus*
- " " *le mois perdu*
- " " *Multiplication*
- " " *Nights*
- " " *Unreasonable Hope*

Intaglio on zinc, 4⅞ x 4⅞ (10 x 8¾ sheet)  
Edition: 12 (1960), 12 (1964)

Collection of The Brooklyn Museum  
(1964 edition)

Note: First trial proof has 12 plates printed on one sheet.

### CHÉRI 1966

Intaglio on copper, 6½ x 5⅞  
Edition: 16

Collection of Mr. and Mrs. Peter B. Trinkle

### COLUMBINE 1961

Intaglio on zinc, 12¾ x 13⅞  
Unique state proof

### EUPHORIA II 1966

Intaglio on copper, 12⅞ x 9⅞  
Edition: 14

### EYEBALL OF THE SUN 1968

*Images from Hawaiian Legends: The Prince is Called Eyeball of the Sun.*

Intaglio-collograph, 19½ x 18⅞  
"bon à tirer"  
Edition: 10

### FLOOD OF THE PAOÖ FISH 1969

*Images from Hawaiian Legends: The Flood of the Paoö Fish, from Lalo-Hona.*

Intaglio-collograph, 16⅞ x 13  
Edition: 10  
Collection of Mr. and Mrs. Monroe D. Stein

### HOLOCAUST 1963-68

Engraved zinc plate, 14 x 14

### HOLOCAUST II 1969

Intaglio on zinc, 14 x 14  
Unique state proof  
Edition: 10  
Collection of Mr. and Mrs. Sidney Fread

### INTERROGATION 1964

Intaglio on zinc, 7½ x 12½  
Edition: 12

### IN TOWN (En Ville) 1964

Intaglio on copper, 9¾ x 7¾  
Edition: 20

### THE ISLAND 1963

Intaglio on zinc, 2⅞ x 8⅞  
Edition: 15

### KOKO BIRD 1969

*Images from Hawaiian Legends*  
Intaglio-collograph, 12¾ x 6¼ (Plate 1),  
9¼ x 20 (Plate 2)  
Edition: 10

LANDFALL 1966

Intaglio on copper, 13 x 19 $\frac{5}{8}$

Trial proof in color

Edition: 15

LILITH 1963

Intaglio on zinc, 14 x 14

Edition: 15

Collection of Mr. and Mrs. Sidney Fread

MANNIKIN 1966

Intaglio on copper, 9 $\frac{3}{4}$  x 7 $\frac{3}{4}$

Edition: 10

THE MIRROR 1966

Engraved copper plate, 10 $\frac{1}{2}$  x 8 $\frac{1}{4}$

Collection of Mr. and Mrs. Charles C. Withers

THE MIRROR 1966

Intaglio on copper, 9 $\frac{3}{4}$  x 8 $\frac{1}{4}$

Edition: 10

THE OWL 1964

Intaglio on zinc, 5 $\frac{1}{4}$  x 5 $\frac{5}{8}$

Edition: 12

PHANTOM PALM 1966

Intaglio on zinc, 13 $\frac{1}{4}$  x 2 $\frac{3}{4}$

Edition: 14

PHASES OF THE MOON 1966

Intaglio on copper, 11 $\frac{5}{8}$  x 19 $\frac{1}{2}$

Edition: 14

Collection of Dr. and Mrs. John Morsell

QUEEQUEQ 1966

Intaglio on copper, 19 x 10

Edition: 10

QUEEQUEQ'S HEAD 1961

Intaglio on zinc, 10 $\frac{1}{4}$  x 10 $\frac{1}{8}$

Unique study, embossed gold leaf on brown paper.

LA ROUSSE 1966

Intaglio on copper, 12 $\frac{5}{8}$  x 7 $\frac{5}{8}$

Edition: 15

SATELLITE 1967

Engraved zinc plate,

Collection of Boston Public Library

SATELLITE II 1967

Intaglio on zinc, 8 x 7

Edition: 10

SEVEN TALISMANS 1968

Portfolio of seven prints:

*Talisman for Atomic Physicists*, 2 $\frac{3}{8}$  x 2

" " *Snake Charmers*, 3 $\frac{3}{8}$  x 2 $\frac{7}{8}$

" " *An Early Spring*, 2 $\frac{5}{8}$  x 3

" " *Longevity*, 3 $\frac{3}{8}$  x 3 $\frac{5}{8}$

" " *Trespassers*, 3 $\frac{1}{2}$  x 2

" " *Vice Presidents*, 3 $\frac{1}{2}$  x 3 $\frac{1}{4}$

" " *A High Wind*, 2 $\frac{3}{8}$  x 3 $\frac{1}{4}$

Edition: 50 printed by Lacourrière Frélaud, Paris; 12 printed by the artist.

SPIDER, SUN AND WATER 1966

Intaglio on copper, 11 $\frac{5}{8}$  x 8 $\frac{7}{8}$

Unique state proof

SUMMER'S EDGE 1966

Intaglio on copper, 5 $\frac{1}{4}$  x 9 $\frac{1}{8}$

"hors de commerce 1/1"

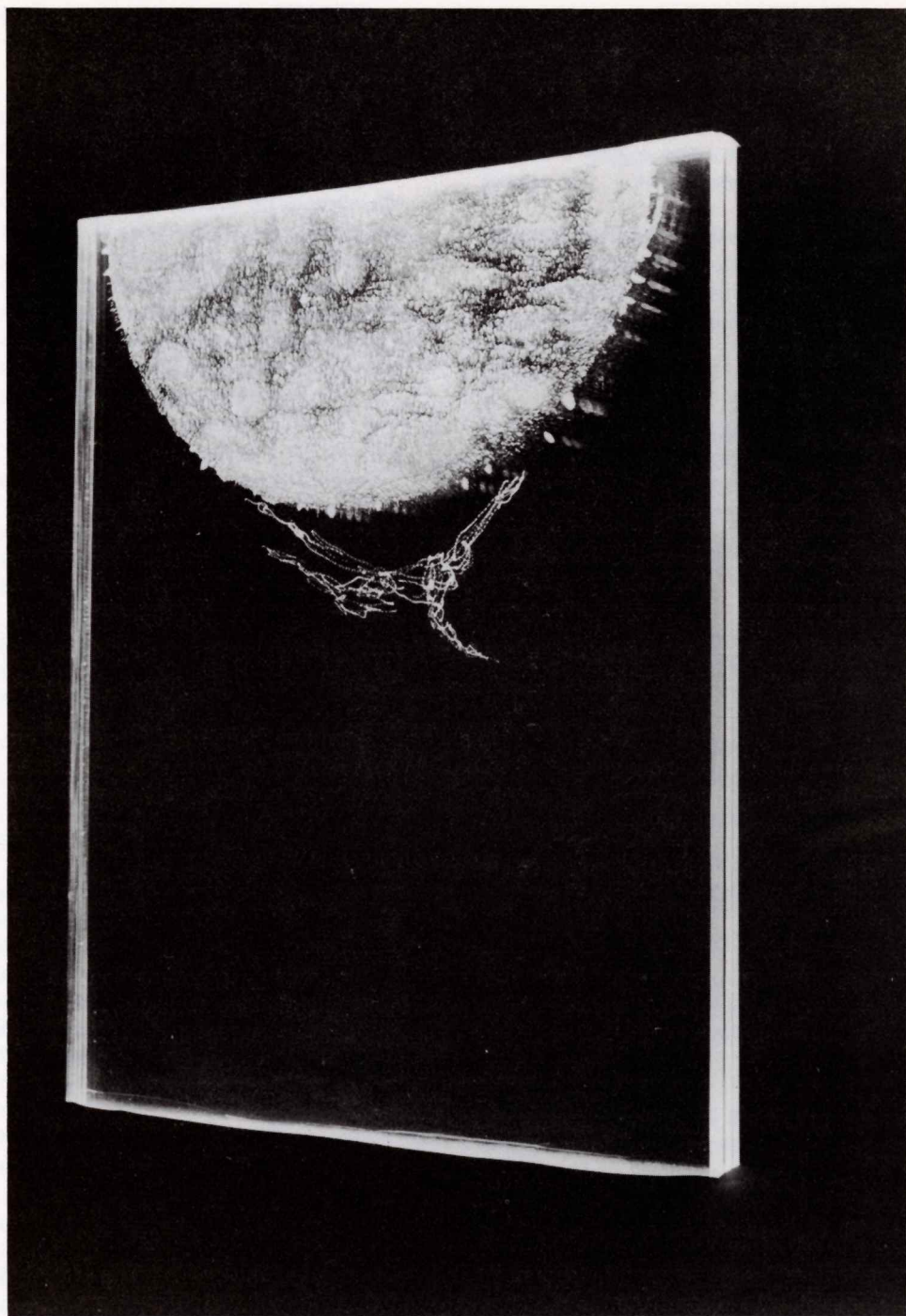
MAGIC OVER THE MOUNTAIN 1969

Intaglio relief, 8 $\frac{1}{2}$  x 7

Edition: 2000 printed at The Spiral Press, New York; printer's proofs exist.

Note: Designed and engraved by Bernard Childs especially for the cover of the present catalogue entitled: *Bernard Childs Paintings, Prints and Images in Light*, commemorating an exhibition of the same name held at Storm King Art Center, Mountainville, New York, July 26 through October 31, 1969.





*Hsieh—Deliverance,*  
1969,  
acrylic sculpture

## IMAGES IN LIGHT

TALISMAN FOR A HIGH WIND 1969  
Engraved and illuminated acrylic sculpture,  
11 x 13 x 2

K'UEI—OPPOSITION 1969  
Images in Light from the *I Ching or Book of Changes*:  
"Above, fire; below, the lake:  
The image of *Opposition*  
Thus amid all fellowship  
The superior man retains his individuality."  
Engraved and illuminated acrylic sculpture,  
16 x 13 x 2

HSIEH—DELIVERANCE 1969  
Images from the *I Ching or Book of Changes*:  
"If there is still something, where one has to go,  
Hastening brings good fortune."  
Engraved and illuminated acrylic sculpture,  
16½ x 13 x 2

SUNG—CONFLICT 1969  
Images from the *I Ching or Book of Changes*:  
"Heavens and water go their opposite ways:  
The image of conflict.  
Thus in all his transactions the superior man  
Carefully considers the beginning."  
Engraved and illuminated acrylic sculpture,  
16 x 12 x 2¾

K'UN—THE RECEPTIVE 1969  
Images from the *I Ching or Book of Changes*:  
"It is the Creative that begets things  
but they are brought to birth by the receptive."  
Engraved and illuminated acrylic sculpture,  
16½ x 13 x 3

YU—ENTHUSIASM 1969  
Images from the *I Ching or Book of Changes*:  
"When summer's first thunderstorms refreshes nature, a  
prolonged state of tension is resolved. Joy and relief  
make themselves felt. So, too, music has power to ease  
tension within the heart and loosen the grip of  
obscure emotions."  
Engraved and illuminated acrylic sculpture,  
16½ x 13 x 2½

PERSPECTIVES 1969  
Engraved and illuminated acrylic sculpture,  
18 x 9 x 1¾



## **Principal Exhibitions**

### **One-man Exhibitions**

Stedelijk Museum, Amsterdam, 1959  
Tokyo Gallery, Tokyo, 1960 and 1961  
University of Hawaii, Honolulu, 1961  
Roopa Gallery, Bombay, 1961  
Luz Gallery, Manila, 1961  
New York University, 1964  
Weyhe Gallery, New York, 1966  
Gallery Aronowitsch, Stockholm, 1967  
Boston Public Library, 1968  
Storm King Art Center, New York, 1969

### **Group Exhibitions**

Documenta II, Kassel, 1959  
Institute of Contemporary Art, Boston, 1959  
Riksförbundet, Stockholm, and other Swedish cities, 1960 and 1961  
International Print Biennial, Art Museum, Cincinnati, 1960 and 1962  
Salon des Nouvelles Réalités, Paris, 1963–64  
12 Years of Collecting Prints and Drawings, The Brooklyn Museum, 1965  
International Print Biennial, Art Museum, Ljubljana, 1965 and 1969  
National Print Exhibition, The Brooklyn Museum, 1966 and 1968 (Purchase Award)  
Whitney Annual Exhibition: Sculpture and Prints, Whitney Museum of American Art, 1966  
Vancouver Print International, Vancouver, 1967  
Premio International Biella per l'incisione, Biella, 1967  
New Expressions in Fine Print Making, Sponsored by the International Art Program,  
Smithsonian Institute, Washington, D.C. in Germany, Belgium, France and Switzerland,  
1967–68  
30 Years of Collecting Prints and Drawings, The Brooklyn Museum, 1969  
Eastern European Trade Fairs, Exhibitions (U.S.I.A.) 1969

