

chicago  
abstract  
painting

# chicago abstract painting

an exhibition organized by bob nugent

for  
the university art gallery  
sonoma state university  
rohnert park, california 94928  
november 4 - december 15, 1982

and  
cheney cowles memorial museum  
eastern washington state historical society  
spokane, washington  
february 17 - march 27, 1983



# the other tradition - chicago abstract painting

For over three decades now Chicago has been known for a very personal, turbulent, and often violent style of painting. With this exhibition we are offering a look at another painting tradition that has been occurring in Chicago. A special brand of abstraction that takes its example from, and was nurtured by, the Bauhaus. We hope "Chicago Abstract Painting" will provide insights to various forms of abstraction that coexisted with Chicago Imagism.

Dan Ramirez is a dedicated abstractionist who works with a limited number of formal elements. These austere compositions, which take much of their inspiration from music, represent the purist form of Chicago Abstraction.

John Dilg's painting's reflect his interest in cartography, the making of maps. They express, in the artist's words, "How the act of demarcation produced a visual story line." At times the boundaries contain the activity, but more often they are an integral part of it.

William Conger has introduced a more formal presentation to the ambiguous organic abstractions he creates. Interwoven ribbons of color set up a striking contrast between soft forms and crisp linear elements, and between the hard-edge forms and the more painterly quality of their interiors. In the newest canvases Conger presents these forms more contained within the format of the canvas.

It is easy to become immersed in the painting of Sarah Krepp. The large fields of rich color are a kind of ordered chaos. The spontaneity and immediacy of the works' tactile surfaces lend to their seductive quality.

One important aspect of Vera Klement's work is that the images are often made from two separate canvases. There are not simply two halves to the painting, but a true duality exists and is necessary in creating the form. Klement has struck a perfect balance between large, simple shapes of contrasting color and brushwork.

Richard Loving's work is symbolic, suggestive, surreal, and at times iconic. His color is rich and luscious. Dotted lines and rippled geometric shapes create a staccato effect. These complex canvases engage the viewer at many levels.

Susanne Doremus scatters roughly drawn images across the canvas. Words, pictographs and symbols create a rich surface that demands repeated investigation. In addition, there is an apparent struggle between control and chaos.

In all, the paintings provide for a rich and rewarding visual experience.

Bob L. Nugent  
August, 1982

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william conger

john dilg

susanne doremus

vera klement

sarah krepp

richard loving

daniel ramirez



# richard loving

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Richard Loving was born in Vienna, in 1925.

## EDUCATION

New School for Social Research, New York, New York, 1946

Bard College, Annandale-on-Hudson, New York, 1943-44

New York Medical School, Division of Cornell University, New York, 1945

## SELECTED ONE-PERSON EXHIBITIONS

1982 Lerner Heller Gallery, New York

1981 Jan Cicero Gallery, Chicago

1978 Barat College, Lake Forest, Illinois

1973 Gallery Bernard, Chicago

1963 Lawrence College, Appleton, Wisconsin

1960 Shop One, Rochester, New York

## SELECTED GROUP EXHIBITIONS

1980 "Chicago Artists", Mitchell Museum, Mt. Vernon, Illinois

1978 Jan Cicero Gallery, Chicago

1977 N.A.M.E. Gallery, Chicago

1977 "Two Painters/Two Sculptors", The School of the Art Institute, Chicago

1972 Benjamin Gallery, Chicago

1969 "Artists of Chicago and Vicinity", Art Institute of Chicago

1968 "Artists of Chicago and Vicinity Show of Drawings and Prints", Art Institute of Chicago



20. "Shear Green" 1982

18. "Beacons for the Toucher", 1981-82 72"x52", oil on canvas

19. "The Waters", 1982 42"x84", oil on canvas

20. "Shear Green", 1982 52"x62", oil on canvas

# acknowledgements

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A number of people were instrumental in the development of this project. Roy and Ann Boyd, of the Roy Boyd Gallery, Chicago, were especially generous with their time and assistance. Thanks also to Robert Zolla, of the Zolla/Lieberman Gallery and Sonia Zaks, of the Zaks Gallery, both of Chicago, for their help. I extend my personal gratitude to Trish O'Halloran and Nancy Bigelow for their contributions to this catalog. I am indebted to Francis Granau for her many long hours devoted to the exhibition and its proper installation. The staff of the University Art Gallery contributed immensely and I am continually grateful. This exhibition would not have been possible without the support and encouragement of Susan Moulton and the University Art Gallery Committee. My gratitude goes also to Dr. Peter Diamandopoulos, President of the University, who allowed me the freedom to develop my ideas and encouraged my investigations.

The Artists are to be given special thanks . . . . for the gift of their art.

Bob Nugent





SONOMA STATE UNIVERSITY

THE UNIVERSITY ART GALLERY

Bob Nugent, Director

Trish O'Halloran, Administrative Assistant

Marianne Van Durden, Administrative Assistant

Francis Granau, Installation Coordinator

CATALOG

Design: Bob Nugent

Typesetting & Layout: Sonoma State University Reprographics Center

Photo Credit: David Williams, #14, #17, #22

TRANSPORTATION

The Black Truck, Los Angeles, California

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