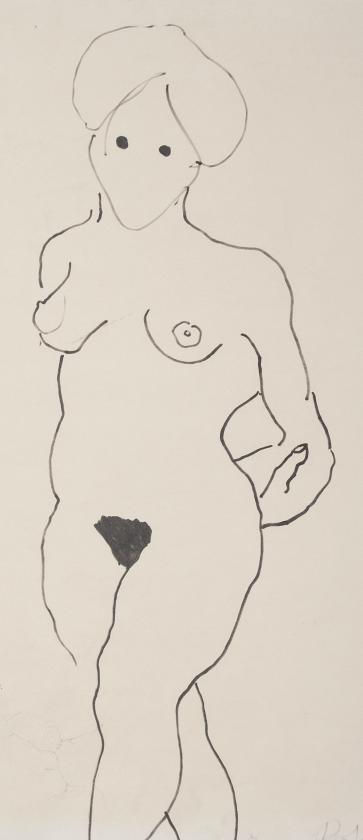
BOB THOMPSON



drawings



Untitled (Standing Nude) ca. 1958, ink on paper 24 x 18 % in.

FRONT:

Untitled (Man in Hat) (detail) ca. 1958, oil on paper 13 ½ x 10 ¾ in.

Васк:

Untitled (Portrait) (detail) ca. 1958, charcoal on paper 23 % x 18 in.

BOB THOMPSON drawings

november 30, 2011 - january 8, 2012

steven harvey fine art projects in cooperation with Martha Henry, Inc

I always think about Bob Thompson's work in terms of how new it was, although in many ways it was of course, old. Nevertheless, at the time it came to our notice, we were suddenly, and frighteningly, diverted from abstraction's intelligence to the stuff of nightmare—real monsters in bold colors—and forced to admit that we were looking at what was divinely, and classically, human. Which was indeed scary, because what Bob had seen and painted was us. And since we were young and convinced of how avant-garde and clever and superior we were to all who had gone before, it was painful to acknowledge repetition, and mortality, and all the ways in which we, too, would be subsumed into the past. Yet, perhaps more importantly, we also saw the future in those multicolor worlds.

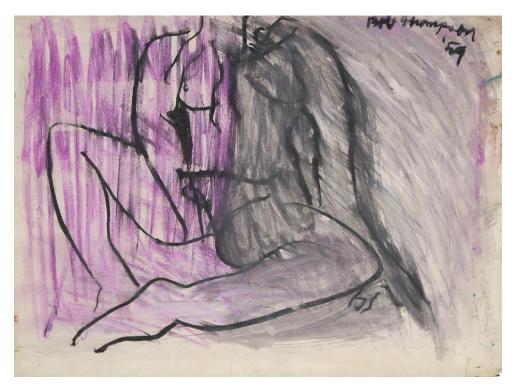
I wrote a story once using aspects of Bob in a character—a man who called his lover his "orange woman"—and then one day was shocked to find myself looking at a woman in one of his paintings, as orange as I'd thought I'd made her up. Like Bob my character died too young, though the comparison ends there. These days, as witness this show, Bob Thompson is still very much with us, and we have seen several generations of artists who have been influenced by his work.

More than just a new vision, though, Bob was my friend. I went to his wedding, posed for the painting of my young family that he never got to finish, and have always thought he saw my own future in the somewhat worried face he gave me. I imagine he'd be pleased to note I no longer hold that expression, maybe due to the presence of a small painting of his, which includes a figure with guardian angel wings and greets me at my apartment door. A large print of another work hangs between my bookshelves; I like it there because its strong, declarative figures seem comfortable among ideas and raging passions. But my favorite reminder of Bob is a small, wrought iron, wooden topped stool that my feet rest on as I write. It's indestructible; I've had it since 1965, when he and Carol went to Europe, and by now it's seen a lot of me. I like to think I've still got my feet on the future we imagined for ourselves then, and that we carry those like Bob who didn't make it all the way to now, in respect for what they meant to leave us, what we have been given to keep.

Hettie Jones September, 2011

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Untitled (Seated Nude) 1959, pastel on paper $17 \frac{1}{2} \times 23 \frac{3}{4}$ in.



Untitled (Man in Forest) ca. 1958, charcoal on paper 11 % x 17 % in.

Untitled (Nude in Forest) ca. 1958, charcoal on paper 11 % x 17 % in.

Untitled (Figure & Still Life) ca. 1958 charcoal and gold paint on paper 11 % x 17 % in.







Untitled (Portrait) ca. 1958, pastel on paper $11 \frac{1}{2} \times 8 \frac{1}{2}$ in.

Last Painting 1966, oil with ink on canvas 55 ½ x 63 ¾ in.





Study for Expulsion and Nativity 1963, pastel on paper 9 x 12 in.







Entombment ca. 1961-63, ink on paper 15 x 20 in.

Red 1958, pastel on paper 13 % x 10 % in.



Christ's Sermon on the Mount ca. 1961-63, ink on paper 15×20 in.



Untitled (Landscape) ca. 1958, watercolor on paper 13 ¼ x 18 ¼ in.







FAR LEFT: Portrait of Nina Simone, Provincetown 1965, ink on paper 23 ¾ x 18 in.

LEFT:

Ladies in Waiting Outside from Piero della Francesca's "Discovery of the Wood of the True Cross and Meeting of Solomon and the Queen of Sheba"

1960-61, ink on paper 10 ½ x 8 ¼ in.

Charlie Hayden 1960, ink on paper 15 x 20 in.



Waiting Figure # 4 1958, watercolor on paper 12 % x 9 % in.



Untitled (Figure with Balloon) ca. 1958, watercolor on paper 13 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in.

