

# shfap

Press release:

## ***Goodby Don't Go***

January 5- February 19, 2022

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SHFAP presents *Goodby Don't Go* a group exhibition of 17 objects by 14 artists whose work is seen in relation to the confusing times we are in. The exhibition title is lifted from the 1959 canvas by Bob Thompson, painted within two years of Gandy Brodie's *Butcher Boy*, 1957, painted in Italy. Brodie's 1957 painting shows a young Italian standing in overalls in front of an anti-nuclear sign. Thompson's paints a man in a black hat (himself?) waving goodbye to a woman who runs naked through the landscape. The ambiguity of Thompson's title seems to echo the contradictory mood of our moment, as we move from one individual or collective uncertainty to another. The two artists were friends beginning in the late 50s in Provincetown. Also included is a 1965 abstract portrait drawing of Brodie by Thompson. Other works in the exhibition are:

Two multiples by Joseph Beuys (1921-1986) are *Vacumn Mass*, an image printed on photosensitive canvas, from 1970, of the sculpture *Iron Chest* from "Vacuum-Mass.." This multiple derives from a photograph by Ute Klophaus, which was taken at the end of a 1968 performance by Beuys entitled *Vacuum↔Mass, Simultaneous = Iron box, halved cross, contents: 20 kg fat, 100 air pumps*. During this event, Beuys filled a large iron chest, in the form of an incomplete cross, with 100 bicycle pumps and 20 kilograms of fat. When the chest was packed tightly with this material, he sealed it shut with a blowtorch.

Beuys' other work here is a lithograph and screen print from 1983, designed for the New York subway system. Utilizing Beuys's credo, *Creativity = Capital*. It was created on behalf of the artist group *Group Material*, in an edition of 120 copies, which were posted in subway trains in place of the usual advertising. *CREATIVITY = CAPITAL* is printed in red block letters. The background of the poster is an excerpt from one of his board diagrams, which he used to explain his ideas during lectures. (1921-1986) Beuys has referred

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to his multiples several times as “vehicles” with which his ideas are to be brought into circulation.

Chuck Bowdish (b. 1959) is an American artist, a gifted painter, draftsman and sculptor, who now works in Asheville, N. Carolina. His mother, an amateur painter and schoolteacher, taught him to draw at a young age. Bowdish attended the Ringling School of Art in Sarasota, Florida, and in the 1980's studied painting at the New York Studio School with Bruce Gagnier, Nicolas Carone, Peter Agostini, Gretna Campbell, and others. Bowdish's visionary figurative work in various media describes a miraculous world inhabited by women, children, angels, mobsters, soldiers and police, where innocence struggles with evil. In Bowdish's mysterious universe, autobiography, along with 1960's political history and classical myth, converge.

A large sumptuous Aubusson carpet by Sonia Delauney (1885-1979) entitled Equateur is installed in the rear of the gallery. In 1964 Delaunay was the first woman artist to have a retrospective at the Louvre. This work dates from c. 1970.

Barbara Ess died in 2021. She was a multi, talented artist and musician, working in photography, performance and music performance. She taught photography at Bard College. And became known in the 1980s for her pin-hole photography. Her ghostly images have something in keeping with the early 20<sup>th</sup> century spirit photography. In this image the figures in the interior are both present and absent.

The pastel painting by Anne Harvey (1916-1967) of a studio interior plays with interior and exterior space with an Alice in Wonderland-like spatial confusion. This work has not been exhibited since the artist's 1971 memorial exhibition at the Robert Schoelkopf Gallery.

Letitia Huckaby is a contemporary artist working in the Dallas Fort Worth area. Married to artist, Sedrick Huckaby, they have created a hub of collective creative energy. In the summer of 2020 she and her husband organized a monumental street mural “End Racism Now” on Fort Worth's Main Street. Her photos are often printed on fabrics that she quilts.

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Earl Kerkam (1891-1965) was an American painter loosely aligned with the New York School. He began as a painter of movie billboards in Philadelphia before heading to Paris to learn how to paint. For the rest of his career he split his time between Paris where he drew at the Academie Grand Chaumiere and in New York where he shared a studio with Franz Kline. He was on the faculty of the New York Studio School in the first year of the school . After he died in 1965, a group of painters including de Kooning, Rothko, Guston, and others, petitioned the Museum of Modern Art to organize a show of his work saying “Kerkam in our eyes is one of the finest painters to come out of America.”

At the age of 90, William Klein is one the most painterly American photographers, albeit working on France . He stated “I came from the outside, the rules of photography didn't interest me. There were things you could do with a camera that you couldn't do with any other medium—grain, contrast, blur, cock-eyed framing, eliminating or exaggerating grey tones and so on,” he reflected. “I thought it would be good to show what's possible, to say that this is as valid of a way of using the camera as conventional approaches.” Famous for his photo book designs starting in 1956 with *Life is Good & Good For You* in New York. The present image stems from his photography of Tokyo.

Born in 1929, in Chicago, June Leaf, with her painting , sculpture and drawing is one of the great American figurative artists. She was mentored by Leon Golub who encouraged her mother to let the young Leaf go to Paris to work as an artist, while still in her teens. The current exhibition [“My Name Is Maryann”](#), at the Museum of Contemporary Art (MOCA) in North Miami, of the Polish artist Maryann, a friend of Leafs, includes her “first” sculpture, Vermeer Box. Her *Shadow of Hands*, is a misty, mysterious 1999 painting of two people walking down the road in Nova Scotia where June lives with her husband, photographer Robert Frank.

Bill Rice is the quintessential recorder of the nocturnal reality of New York’s gay east village. As the artist/writer Rene Ricard stated, “He is the greatest living painter of the city and in his painting there is no city other than New York, black New York.” This gleaming nocturne of storefronts is a classic example of his work from the eighties.

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Giordanne Salley is a young painter, who renders a romantic vision of life, landscape and love. Figures are often seen in the woods, obscured by trees as they engage. Here she focuses on the optical movement of water where a forgotten, undulating bra floats underneath the currents.

Bob Thompson (1937-1966) was a young African American painter who died prematurely. In his short work life he managed to create a rich body of work, much of which takes off from the old masters, repainted in a fauve palette. Thompson spent much of his brief career in France, Spain and Italy where he was able to see the work that inspired him up close.

Like Bob Thompson before him, David Wojnarowicz (1954–1992) was a comet who flashed through the art world of the Lower East Side. Born into a risky NJ environment, he was hustling in NYC's gay demimonde while still a teen. Eventually he hooked up with photographer Peter Hujar, who was something of a mentor to him. David was a polymath, who painted, collaged, wrote and made films and photos.

Wojnarowicz was part of the resistance movement against AIDS neglect. He died in 1992 at the age of 37 from AIDS. Leaving behind an extraordinarily rich body of work in all media.

Goodby Come Back's sprawling microverse traverses worlds, stories and lives brushing up against the extravagant problems of our time.

Please contact the gallery at [info@shfap.com](mailto:info@shfap.com) or 917-861-7312 for more information or images.

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