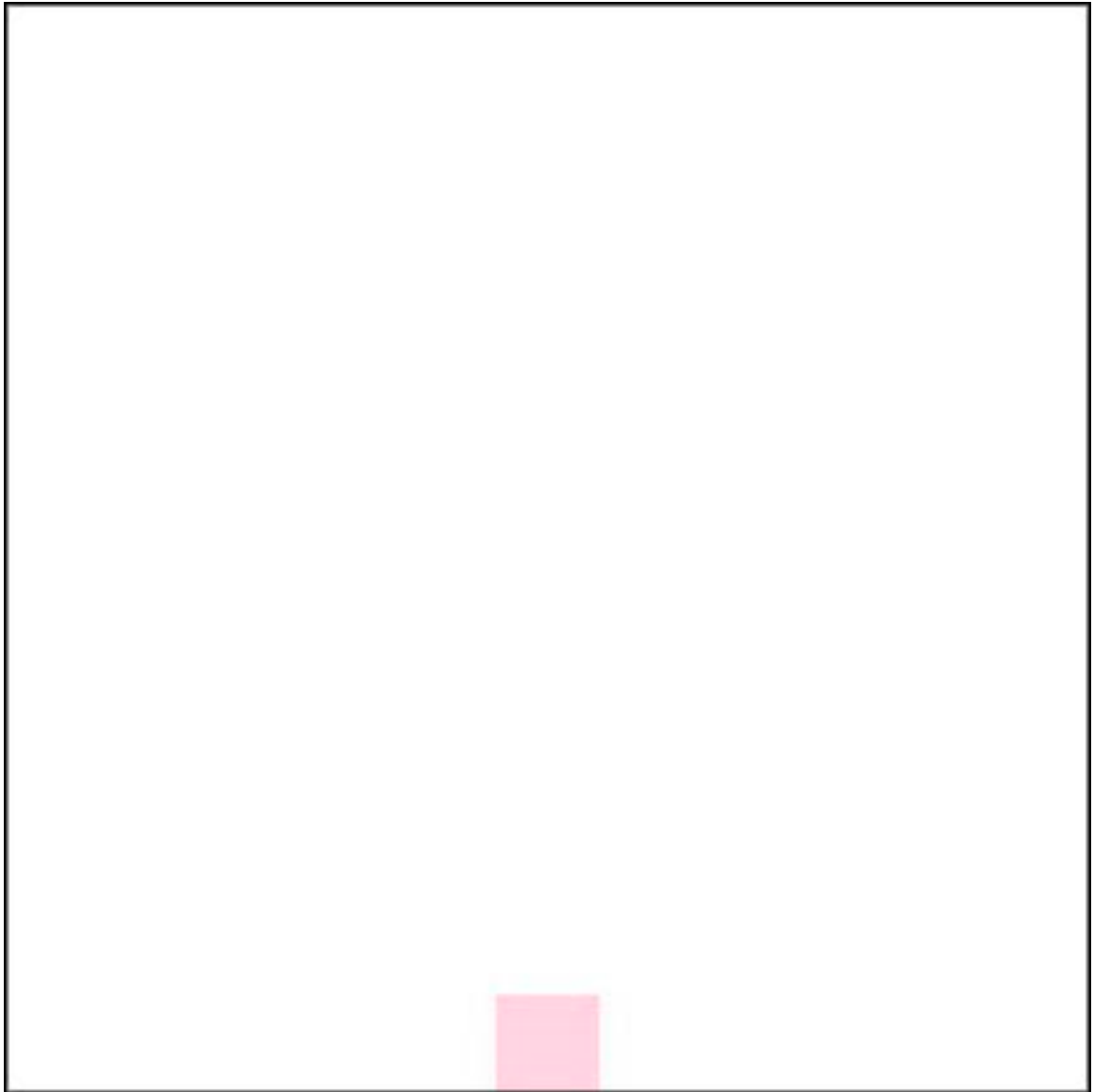


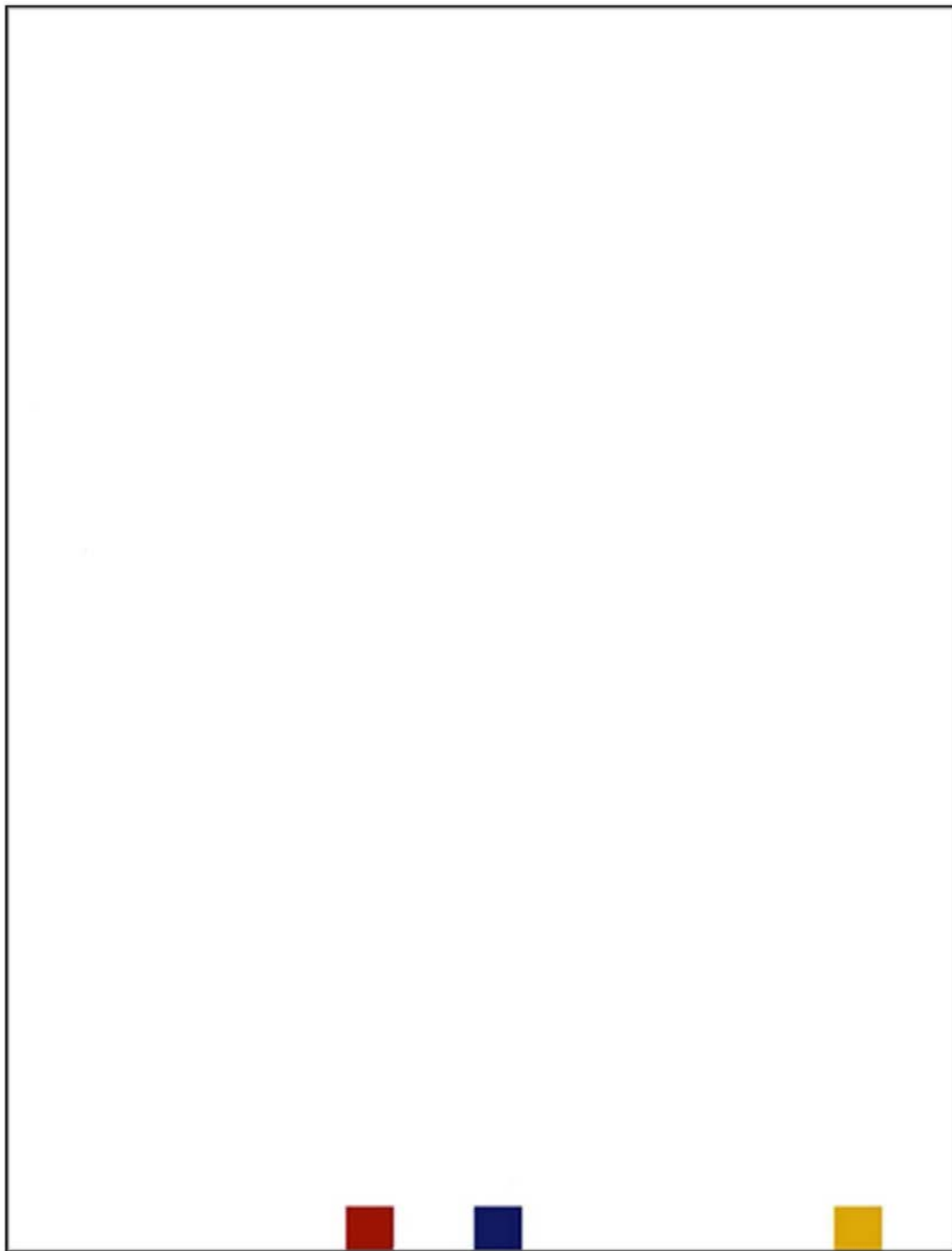
PAINTINGS 1967 - 71

LEWIS STEIN

Untitled, early 1967, 72" x 72" (180 x 180 cm), acrylic on gessoed canvas



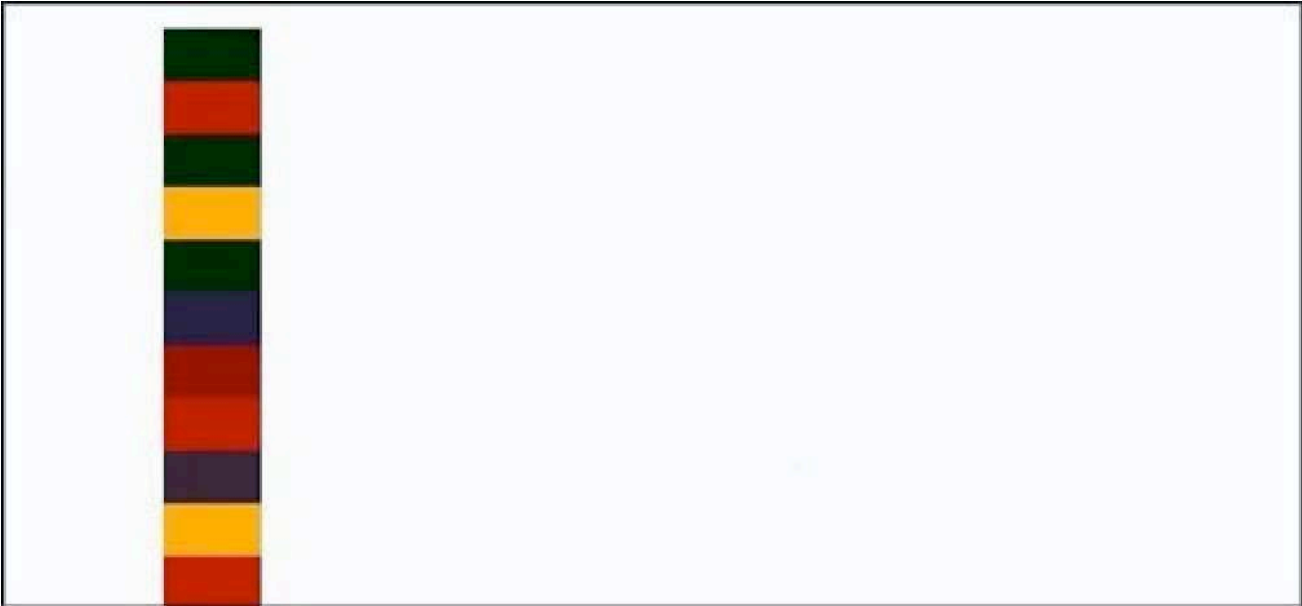
untitled, early 1967, 72" x 54" (180 x 135 cm), acrylic on gessoed canvas



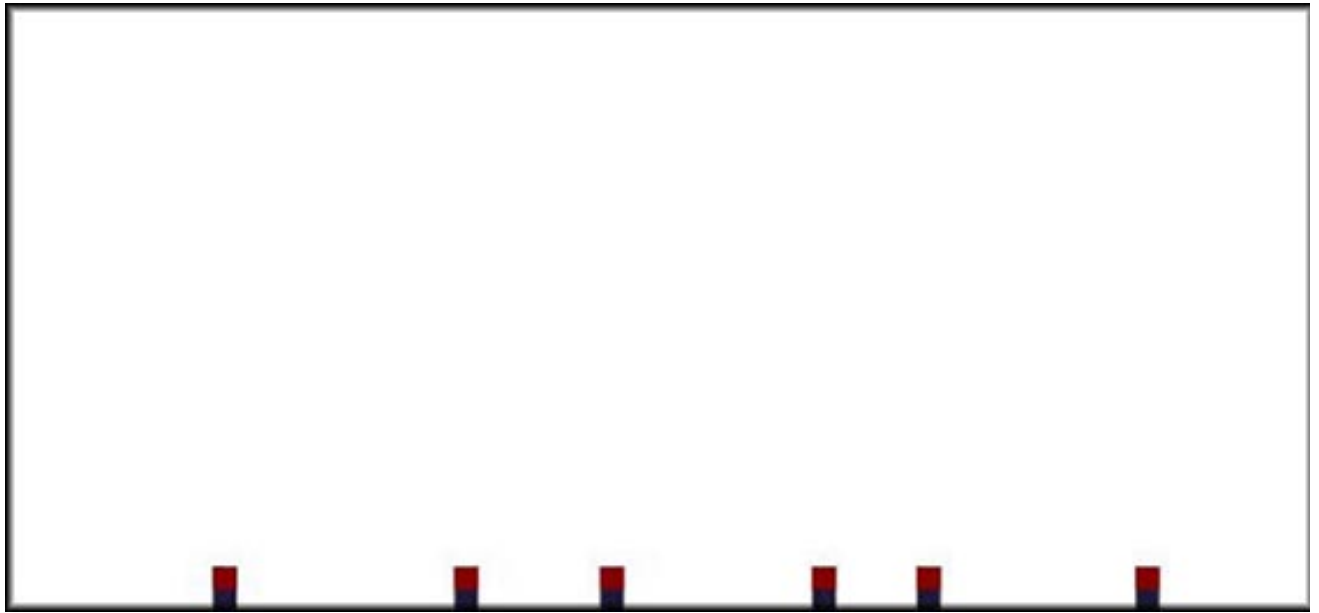
1st Series

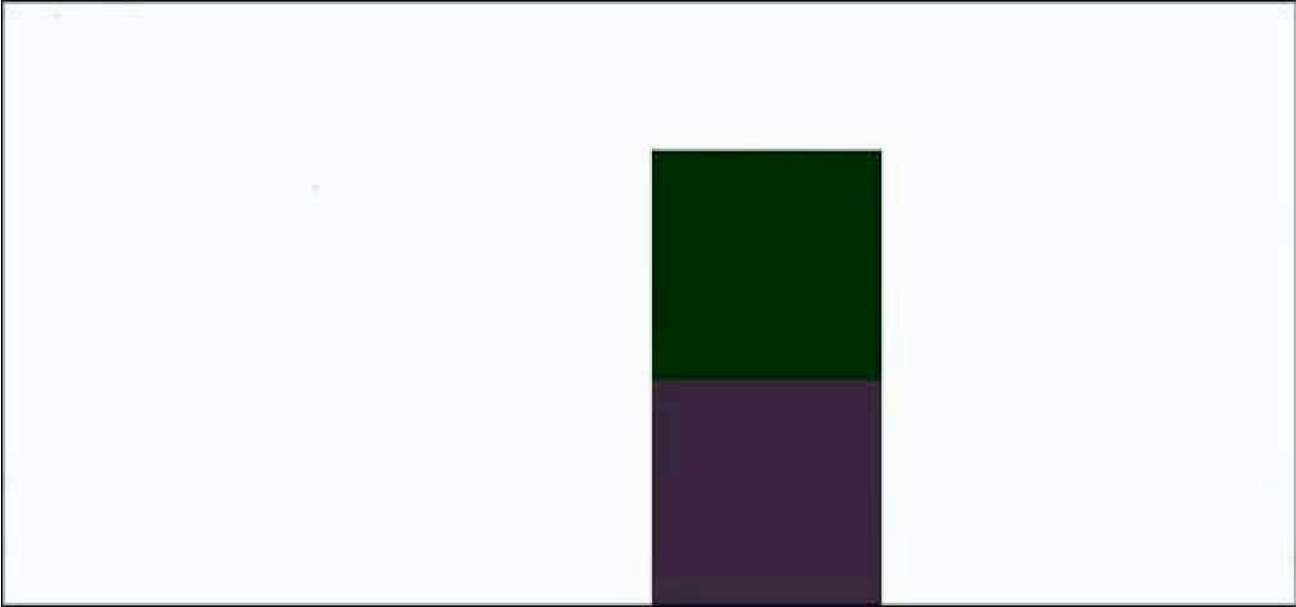
These paintings were realized 1967 - 69. They are all 6 1/2' x 14' (198 x 427 cm), acrylic on gessoed canvas. The six colors, which were used through out the series, were middle values of the six primaries: red, yellow, blue, green, purple and orange. Placement of the "images" was determined by random means as was the selection of color within the "images".

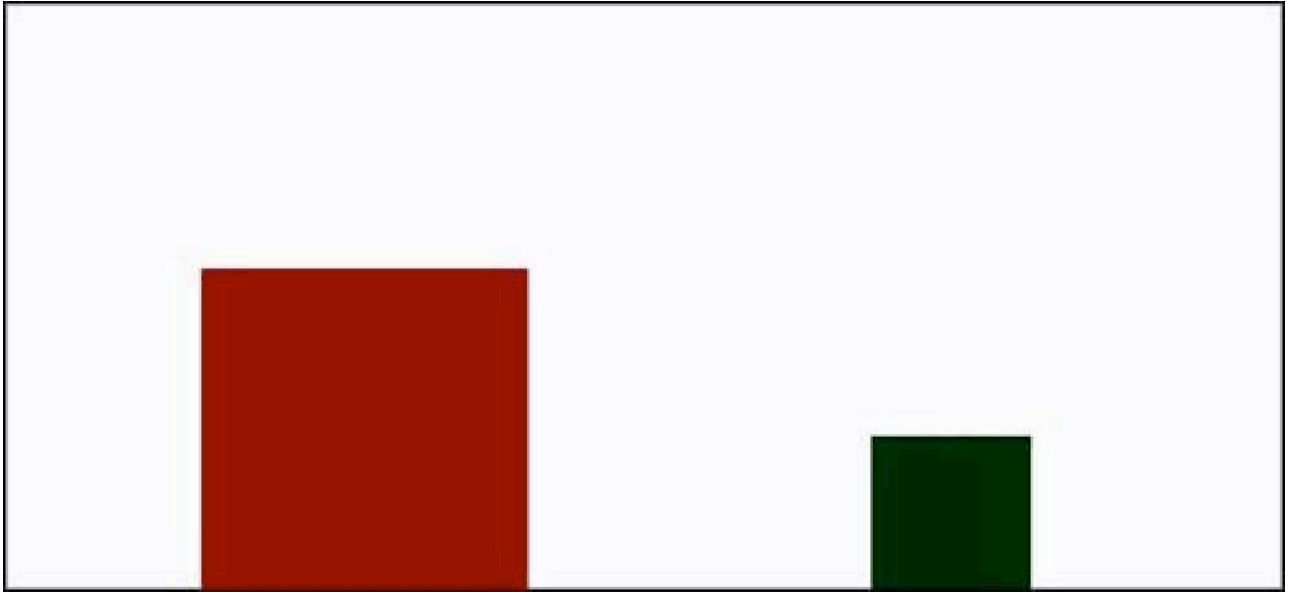
These works while simple in form are somewhat complex in implication. To give some handle on them I will just point out that these paintings deal with an inversion of the usual illusion of figure-ground. Instead of floating in abstract space or relating to a ground as context, the figures in these paintings have weight within the perimeter of the canvas. In a sense they are supported by its bottom edge. This is of course also an illusion - but an illusion of a different order.

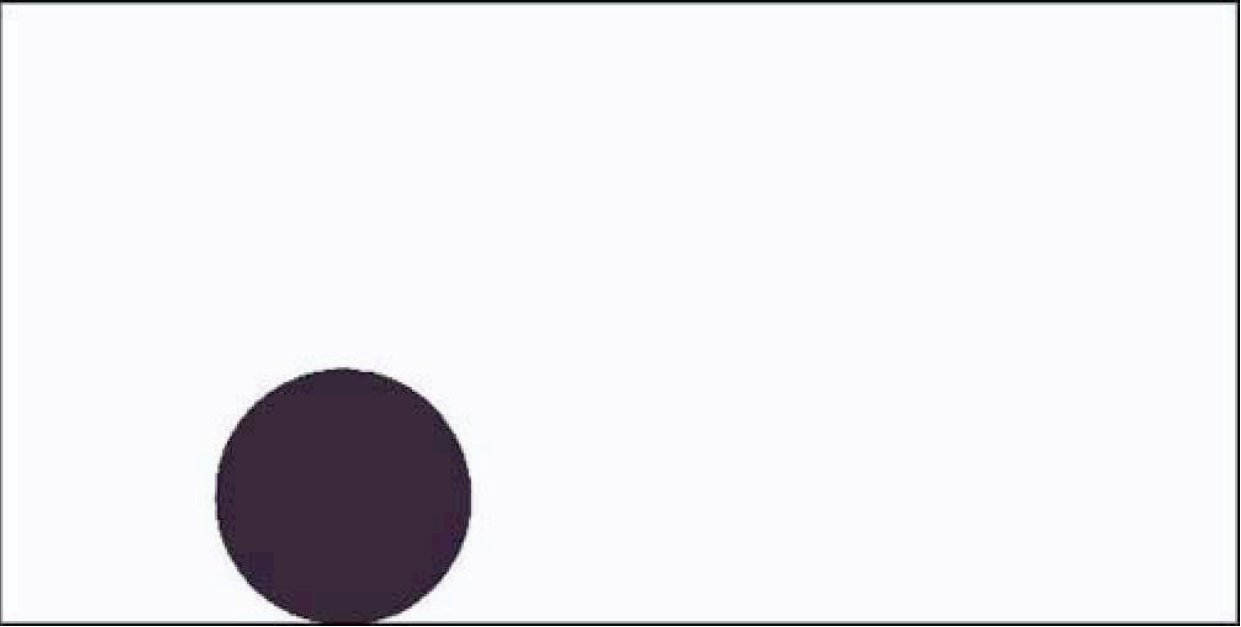


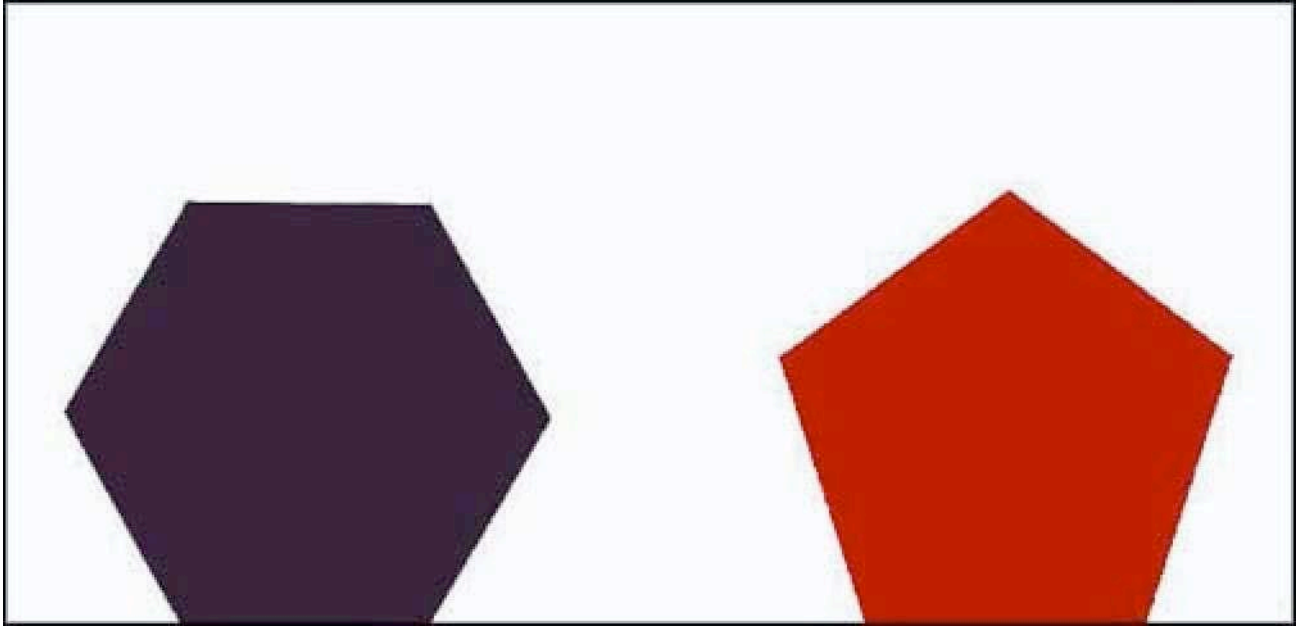


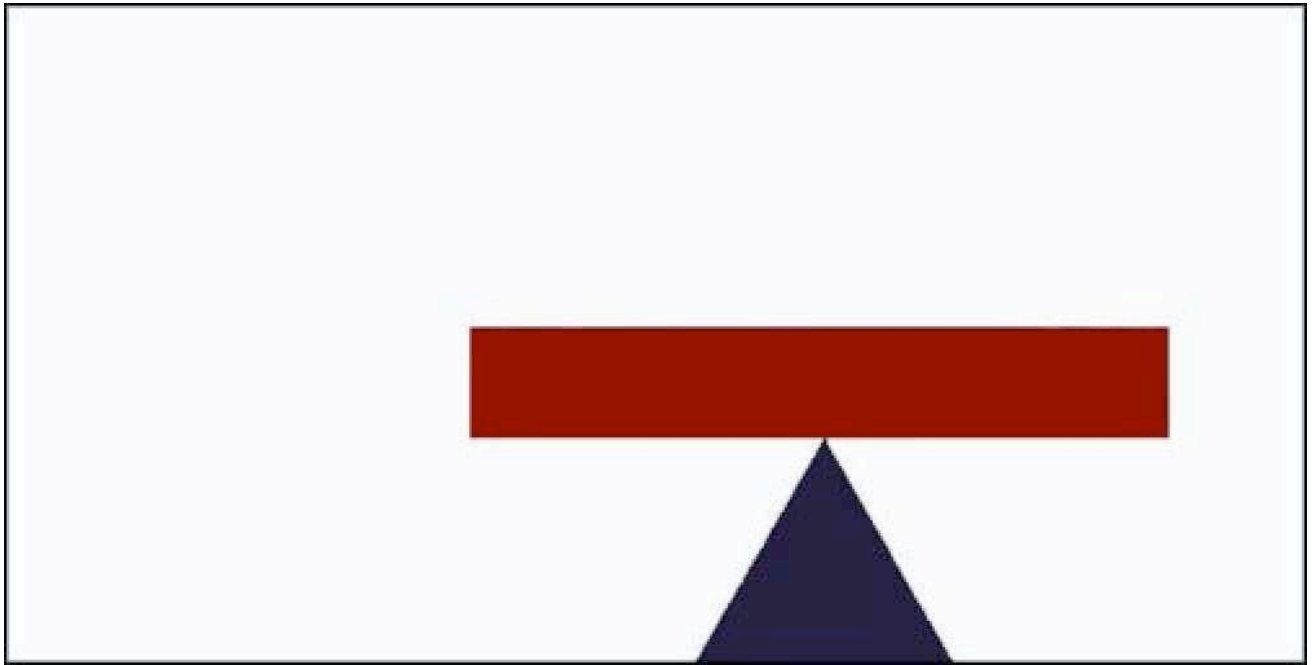


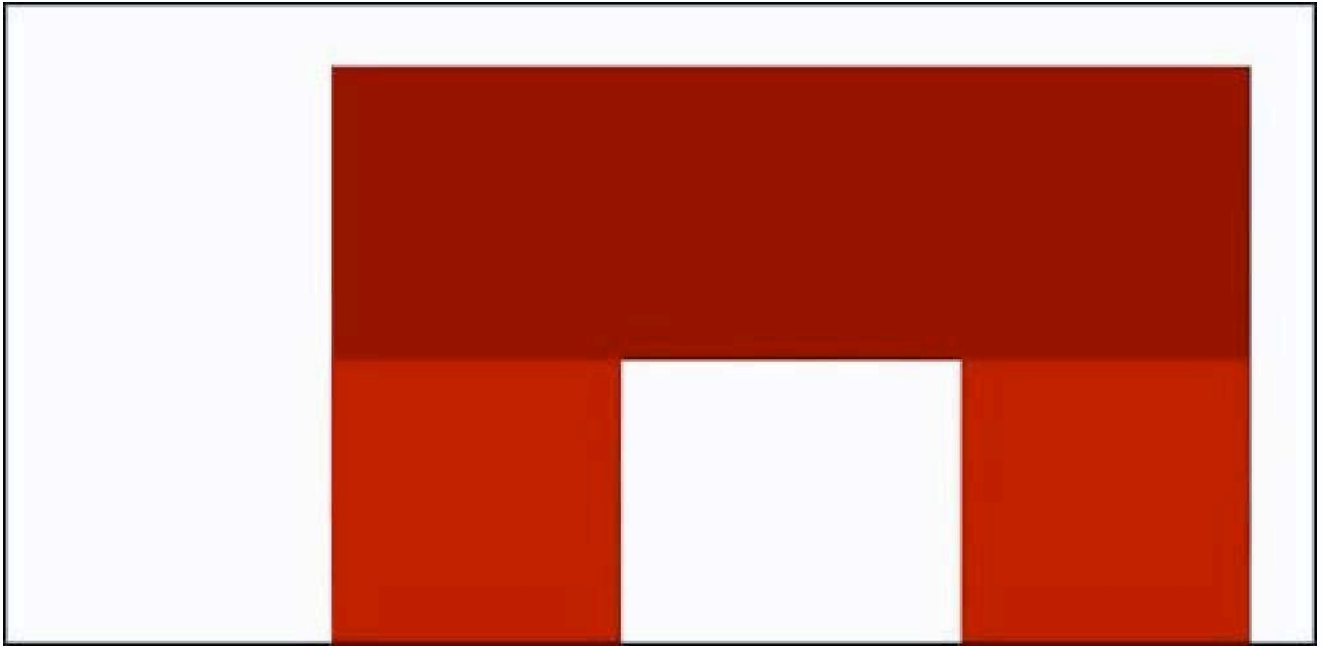


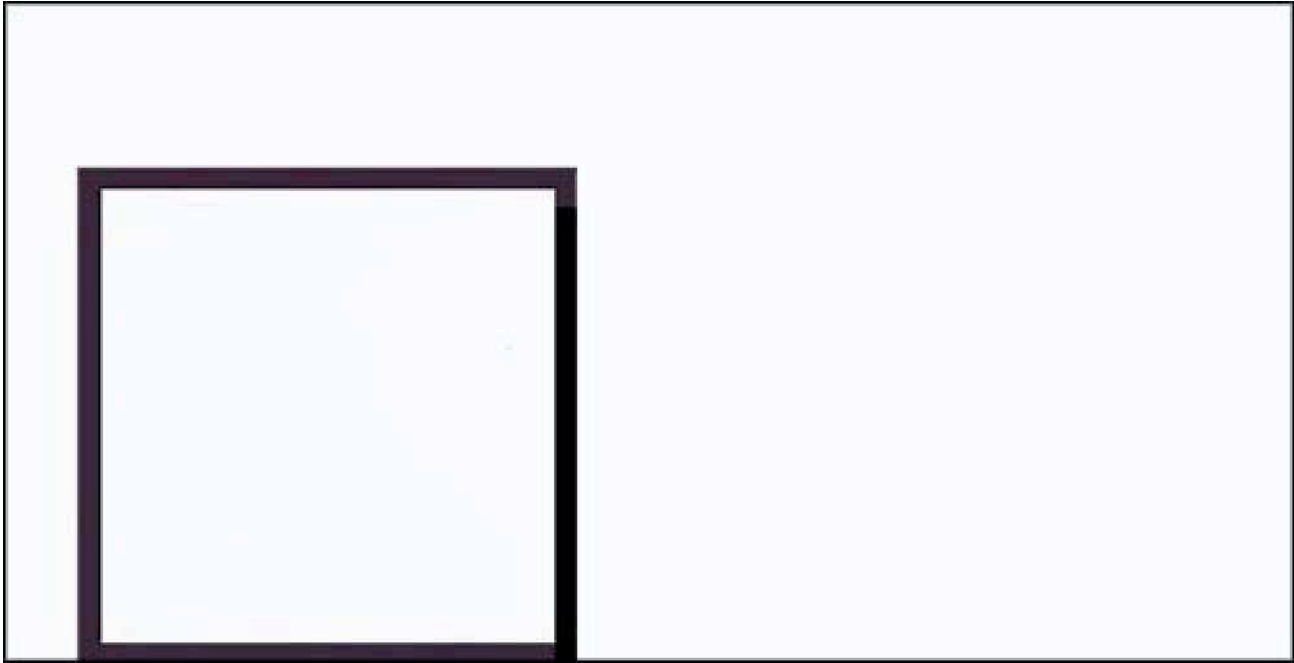




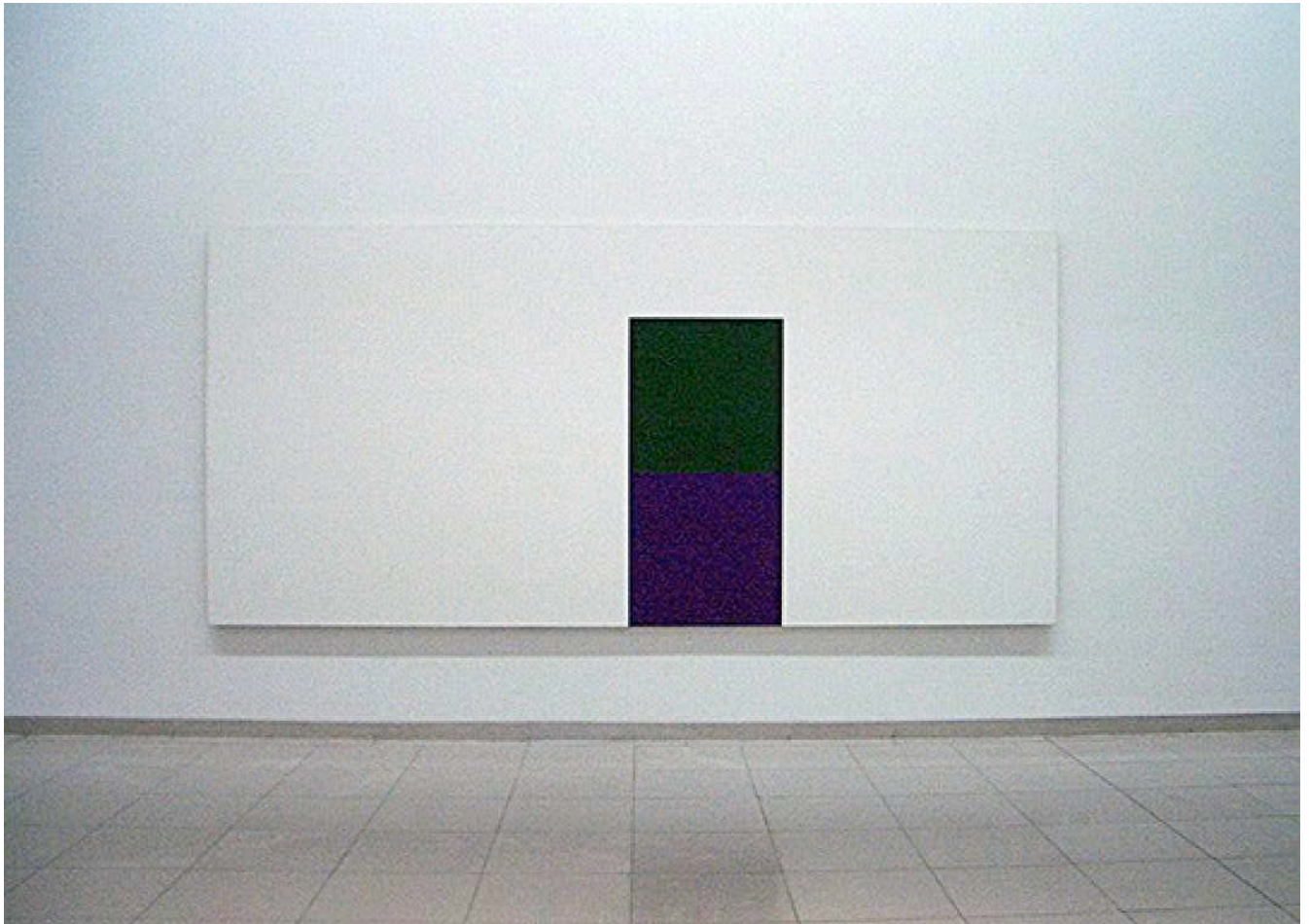








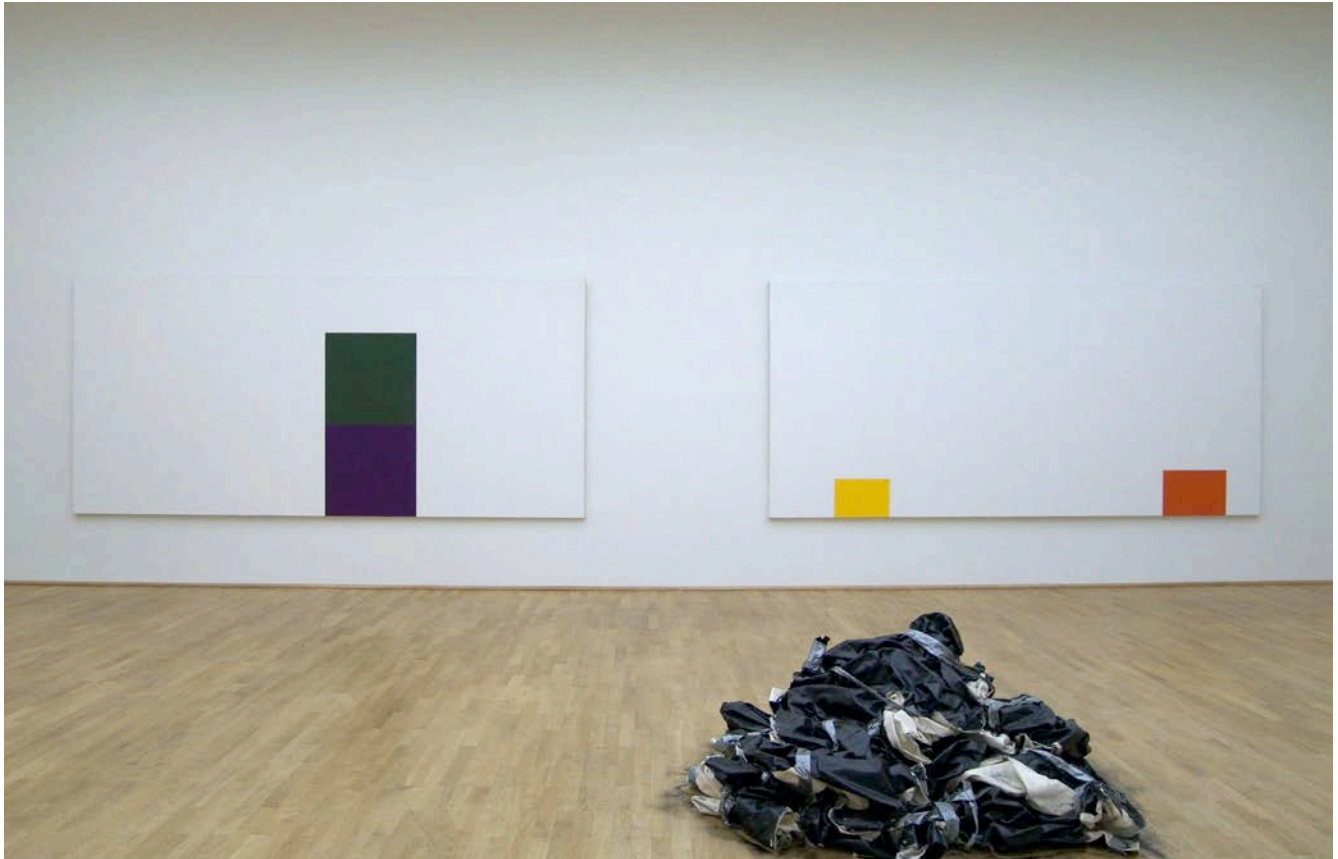
Installation views, "Das Kapital – Blue Chips and Masterpieces "
Museum fur Modem Kunst, Frankfurt, Germany 2007

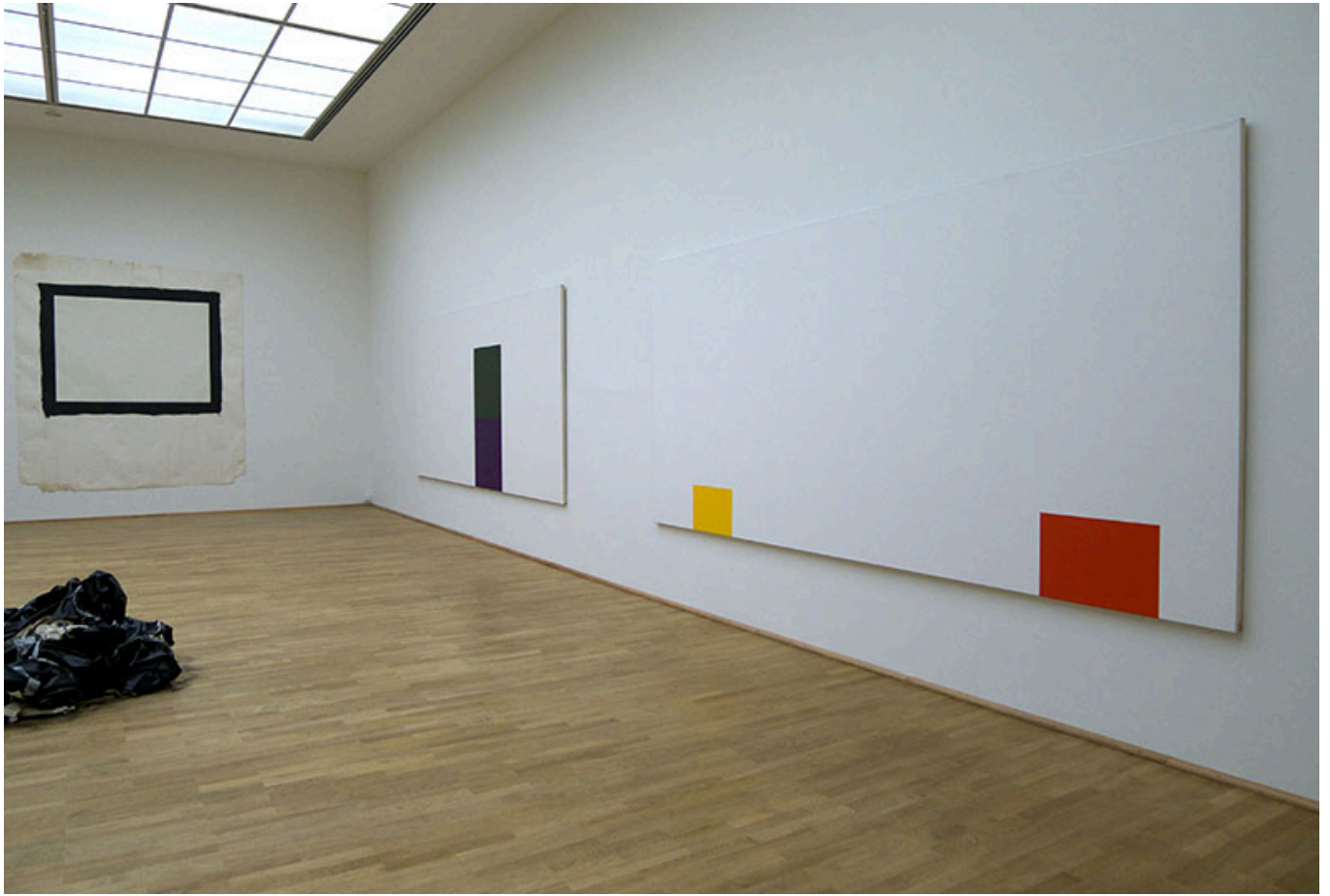


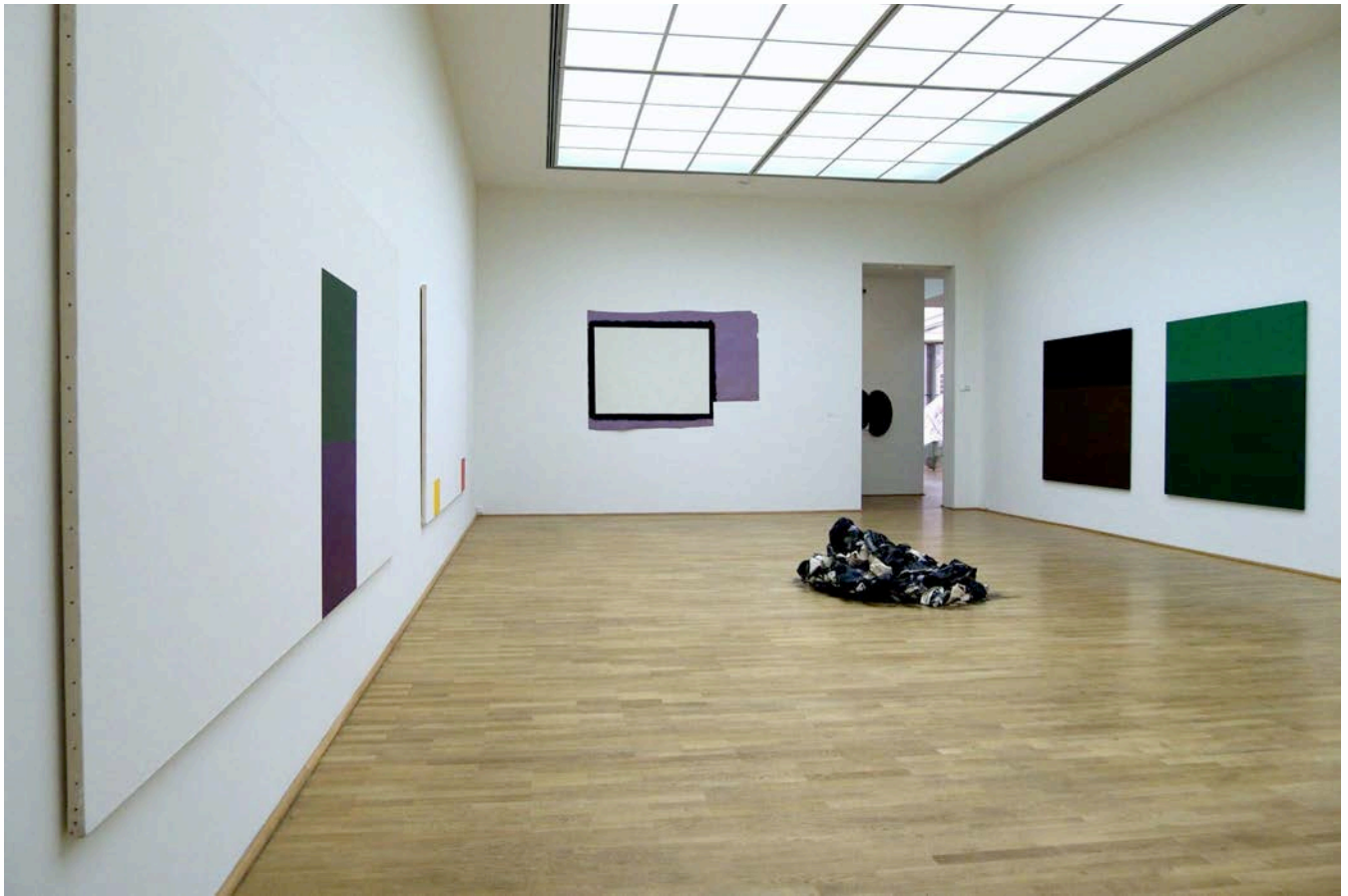




Installation views, "20 Jahre Gegenwart", Museum für Modern
Kunst, Frankfurt, Germany 2011







Interview conducted by Christiane Meyer-Stoll, curator Kunstmuseum Liechtenstein, Frankfurt April 20, 2007

You were one of the artists Rolf Rieke exhibited in the late 1960s and early 1970s. How did you meet Rolf?

I think it was Richard Bellamy who made the contact. I was a student at the University of California at Berkeley and Brian O'Doherty came as a visiting professor. I knew of him because he used to be on television, he had a program about art. I was friendly with my professor, who was taking Brian around and I said to him that I thought I was doing something of interest and I wanted to come to New York, could he recommend someone? He recommended Richard Bellamy. Richard had founded the Green Gallery, which was a very important space. He was the first to show many people who subsequently became prominent. I called with the introduction from Brian O'Doherty. Richard had not seen the paintings at that point, only slides. Richard was key in terms of introducing people, he introduced Rolf to me in New York in the late winter or early spring of 1969.

Richard also put me in touch with Nicholas Wilder, an art dealer in Los Angeles. He came to my studio in downtown Oakland during my last year at Berkeley. When I came back to New York, Nick visited me around Christmas 1968. I'd run out of money and I was working at the post office. He offered me a show and a small stipend; I resigned from my job the next day. It was a very exciting time to be in New York.

But you could at least afford a studio where you could work?

Well, this was New York in 1968--69. My first studio was on Leonard Street. It was \$125 a month, and I lived there also. My grandparents had left me a little money that I got when I turned twenty-one. It wasn't very much, but enough that I didn't have to work when I was an art student and I was able to move to New York.

I think originally you were a sculpture student?

Yes, I was studying sculpture at Berkeley. I had to take a painting course and had to think about the possibility of painting. I spent maybe two of the worst weeks of my life-- I'm exaggerating of course--grappling with the idea of how to make paintings at that particular time. To do something that did not accept conventions, did not accept things without questioning them. The germ of the idea had come.

Why did you choose Berkeley?

I had studied architecture for two years at Massachusetts Institute of Technology in Cambridge and I was very unhappy. I decided I didn't want to continue with architecture. At MIT it's a five-year program; in the first year you're in a general group, the second year is much more specialized. In my first year there was a design course run by Richard Filipowski. He had studied with Walter Gropius and had a very particular point of view, very Bauhaus-design oriented, and this turned out to be very important. It seems to me that you need a base and then you can define your position from something;

it's very hard to define a position from some amorphous situation. From my experience at MIT I knew very clearly what direction I didn't want to take, and part of this understanding was that I knew I definitely did not want to stay at MIT.

In 1966 Berkeley was very much in the news. It had a reputation as a very progressive place and I was ready for a big change. Unconsciously maybe I was influenced by American mythology about going to the west and starting over, and it did work out that way. I had the idea to study art and worry about practical matters later, so I switched to being a sculpture student. I was with the first year students, although I was in my third year of college. I had had exposure to art in New York and very fortunate experiences from working. I never took an art history course but one job at MIT was projecting slides for the art history classes. It was an old projector, very loud, so maybe that was an advantage: I could barely hear what the professor was saying but I did see a lot of images. In the summer of 1966 I worked in the architecture and art library at MIT, where I read a lot of books, among them Robert Motherwell's *The Dada Poets and Painters*. So by the time I went to Berkeley I was self-taught, and had a pretty good background in art after 1900.

You came from sculpture, why did you change over to painting?

As I mentioned, I became a bit obsessed with this issue. I didn't have a background as a painter, but I admired them. I was born in Manhattan, although I moved to the suburbs when I was four. When I got older I came into the city often, so I saw a lot of art in the museums.

So you made a very precise group of paintings and then you made the decision to stop.

I got involved with this issue of painting, it wasn't so much of a decision, more of an obsession but I didn't have any commitment to painting. If people have a background in painting, in the craft of painting, then there is usually the thought, "Well, what's next?" I really had no attachment to the craft, for me there was no point in thinking about the next painting. I did this group of paintings quite completely and then it was finished, I felt I didn't need to do any more. I did make another group of paintings later, but they were very different, from another approach.

What was it like making the paintings? They are very precisely executed.

Yes, but most of the initial ideas for the paintings happened very quickly, then they took some time. But I was a sculpture student and even before I had begun them I had already started another line of work that I picked up again after. So things are often not quite so neat, it's a little mixed up.

What were your intentions with these paintings?

I wanted to do something new and different, I didn't want to accept certain conventions. When I was working on the paintings I couldn't verbalize what I was doing at all, but nevertheless I felt that what I was doing was absolutely right. I remember Marcia Tucker, who in 1969 was a curator at the Whitney Museum, coming to my studio and asking me

to explain the paintings and then there was a very long, pregnant silence. Also I wanted to make a contribution. So this was also part of my intention-to communicate something that could affect other people in a positive way.

Later I could talk about them. I began to have a more intellectual idea of what I had been doing. As far as I know, the term "deconstruction" did not exist in 1967, but in retrospect perhaps one could say that these works were involved with a deconstruction of painting. I have sometimes referred to them as anti-paintings disguised as paintings, but this only refers to them on a formal level.

There is a story I sometimes relate about the visit to my studio by a friend in 1967. Norma was a tall, striking woman with uncannily sharp intuition. She came to my studio and proceeded to stare at one of my paintings for about ten minutes. She didn't say a word. Then she abruptly turned her head away and said, "There is nothing there." She indicated that she couldn't look at it any more.

Maybe what I am referring to would be clearer with an example. Ad Reinhardt is an artist for whom I feel an affinity. I particularly relate to the paintings he made in the latter years of his life, the square "black" paintings. One could say that these paintings are concerned with the perception of the subtle contrasts of shades of black, but that would be totally missing the point. These works and the repetition in their making are the catalyst for a different understanding, and that cannot be adequately expressed in words; what is conveyed is a state of mind or consciousness.

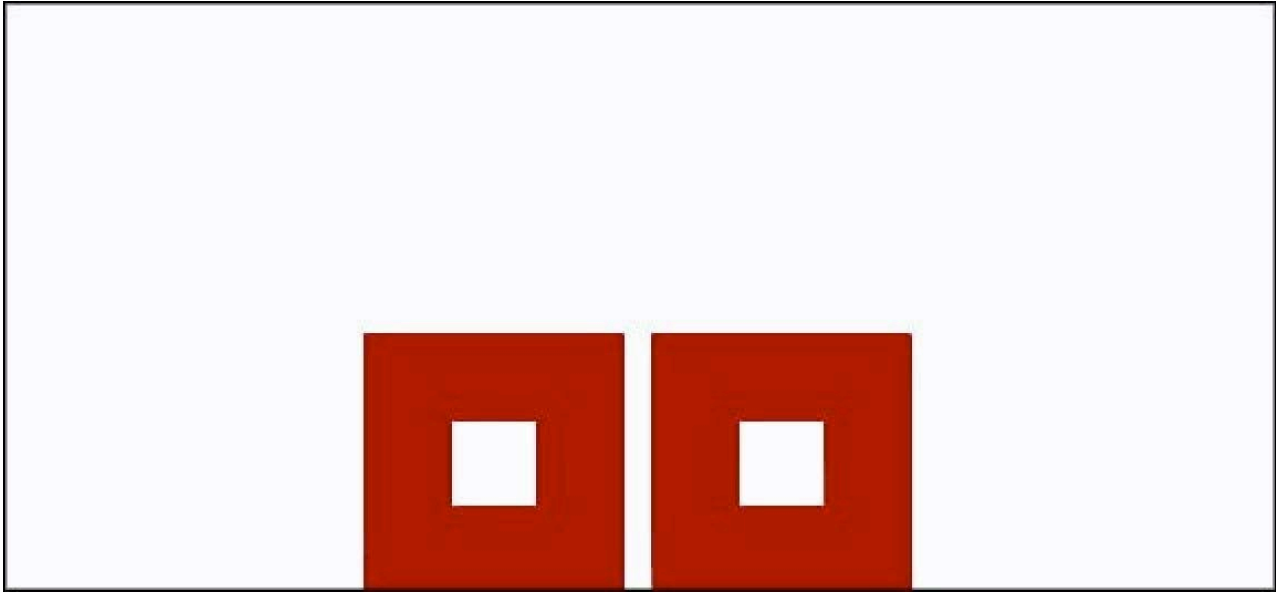
Several years after I finished these early paintings I had occasion to hear a Buddhist sutra called the Heart Sutra. It is a condensation of Buddhist teaching about "emptiness." Somehow I felt a connection to these teachings and was drawn to them. In retrospect it was not surprising.

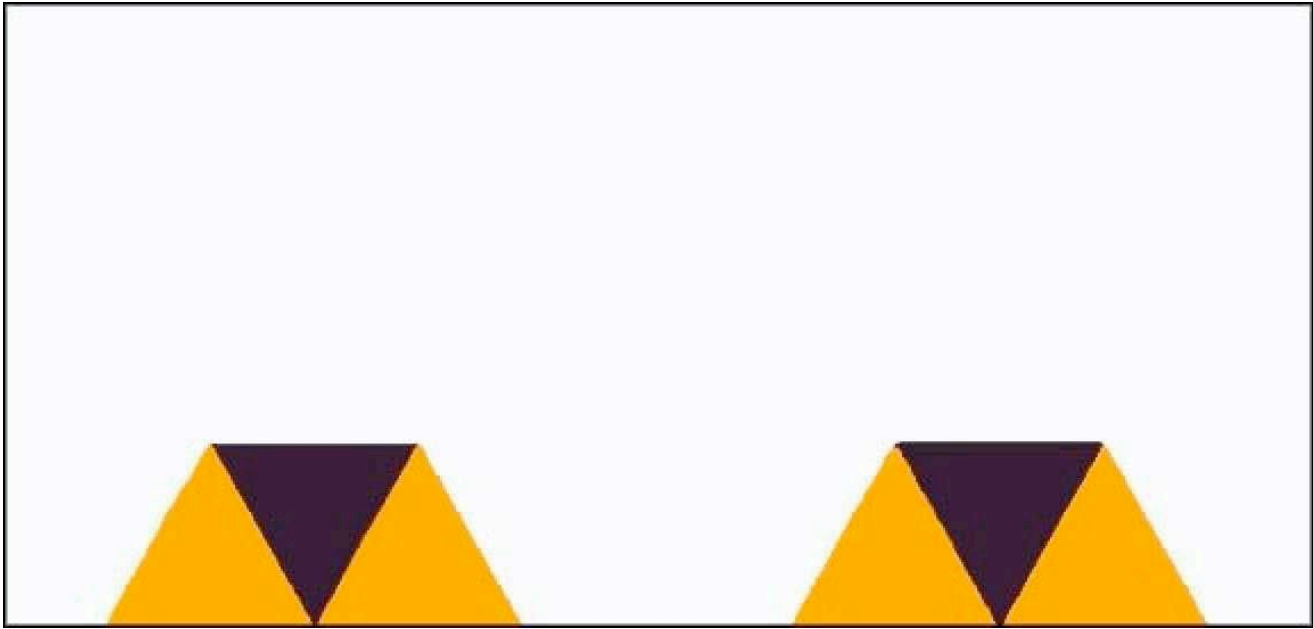
Many of Rolf's artists came to Germany and often they produced the works in the gallery, did you make the works for your shows in Europe?

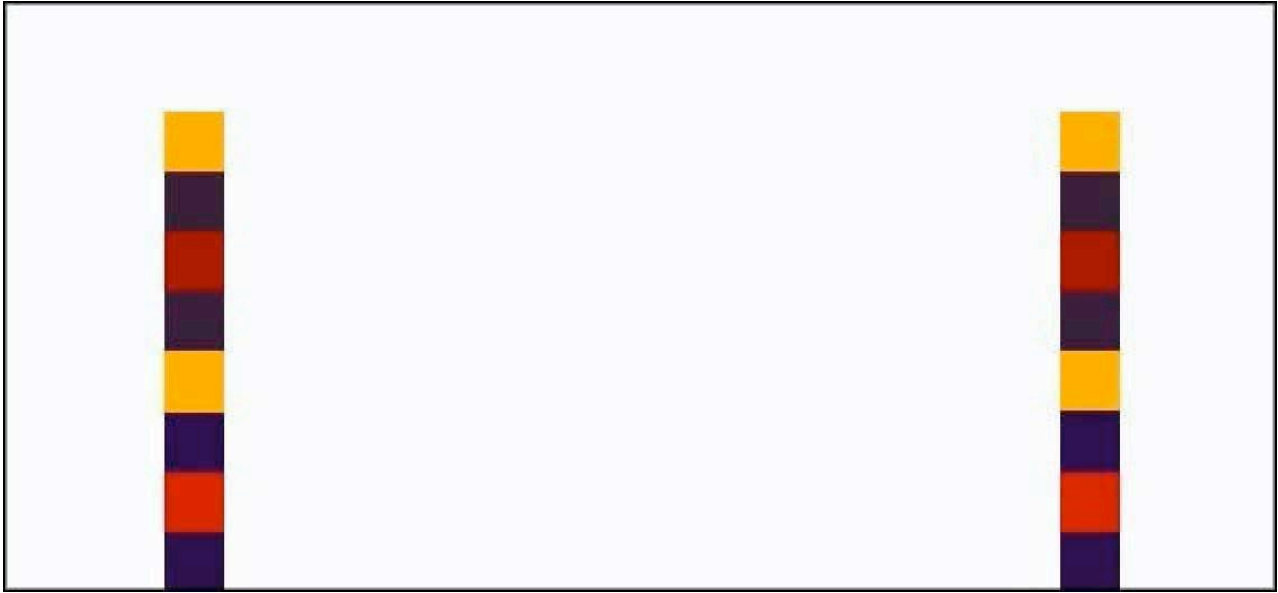
I was so uninformed at that point, I thought showing in Cologne was the equivalent of showing in Oshkosh, something like that. I had two solo shows with Rolf but I didn't attend either of them. Later, I realized that was not such a good thing. That's probably why I made a point to come here now.

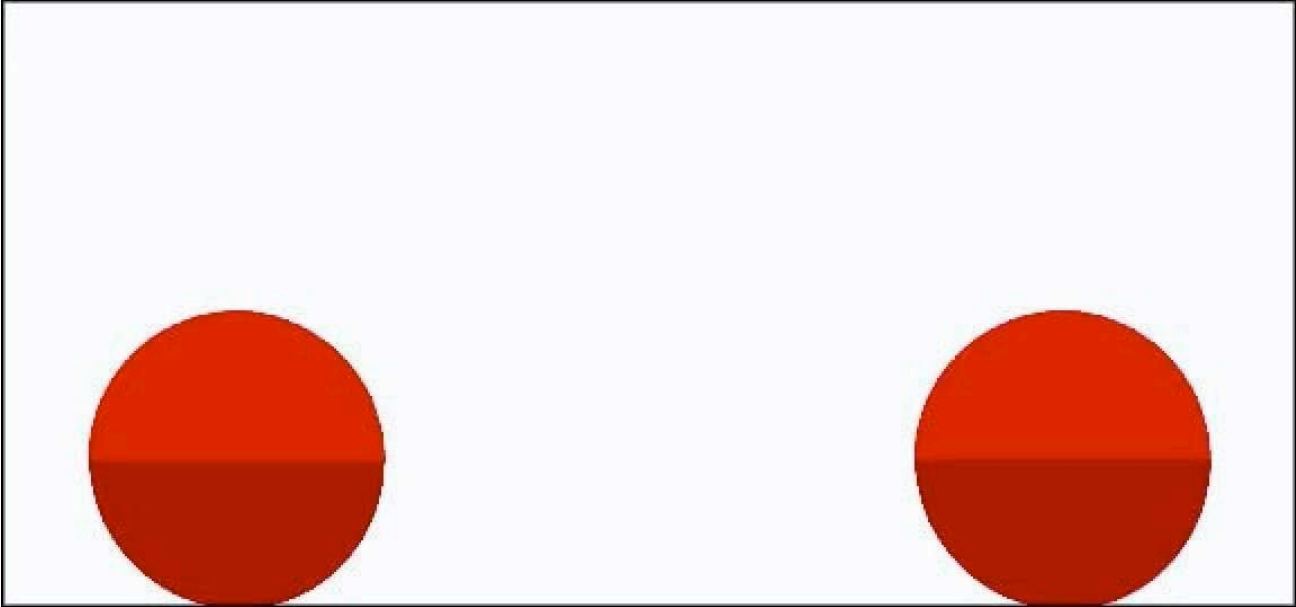
2nd Series, all pieces 6 1/2' x 14' (198 x 427 cm), alkyd on gessoed canvas



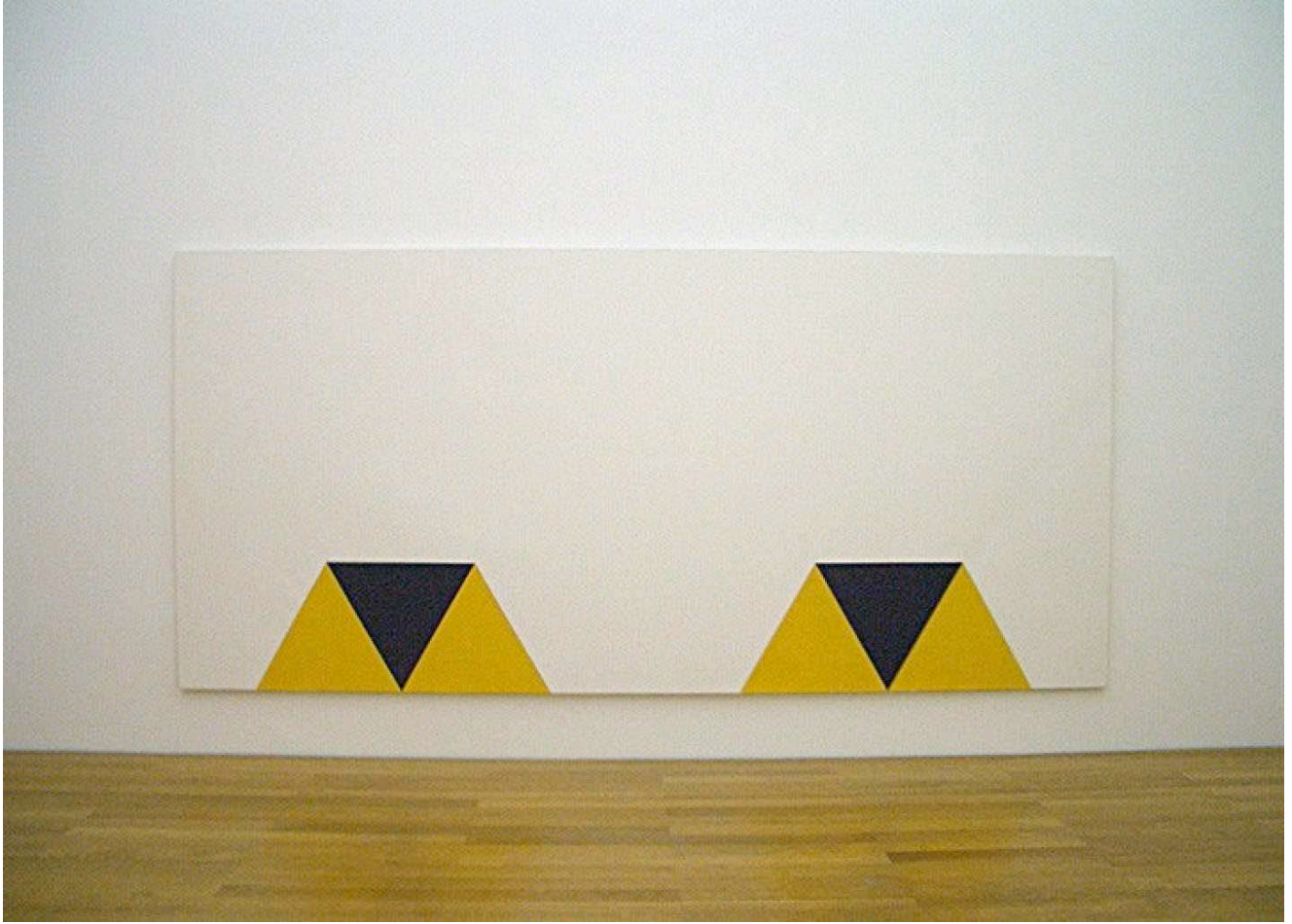






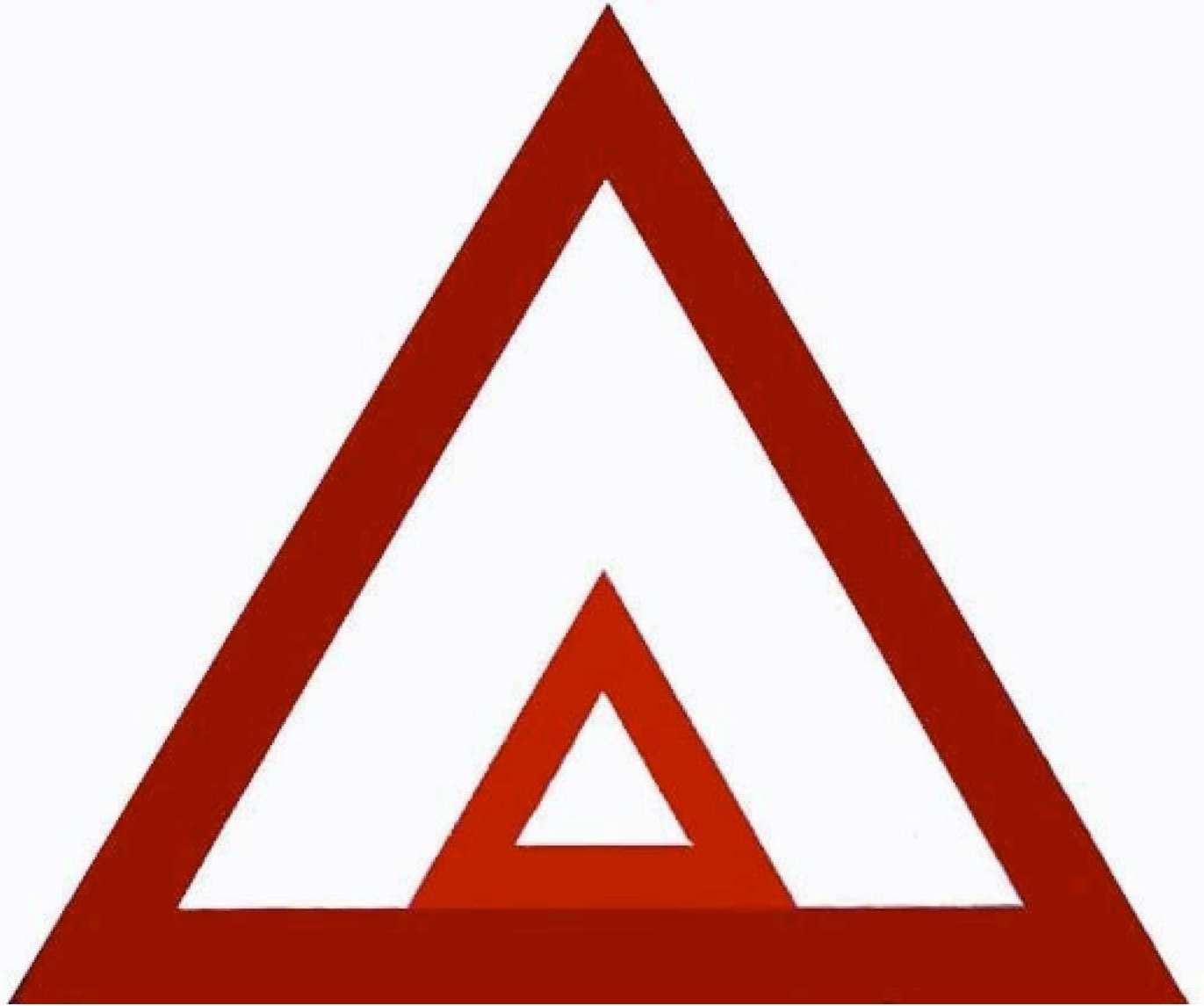


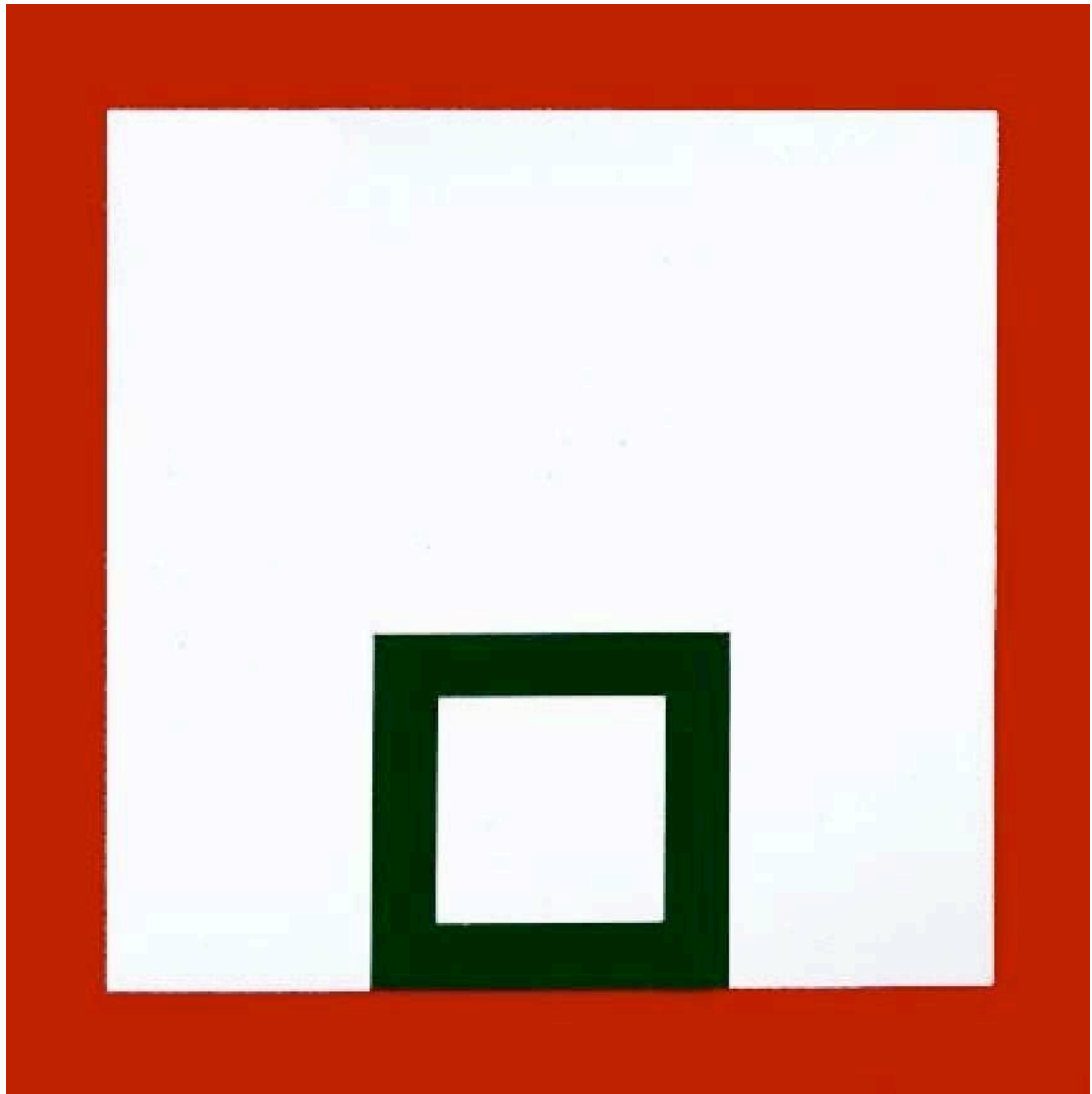
Installation views, "Lust For Life", Kunstmuseum Liechtenstein,
Vaduz, Liechtenstein, 2007



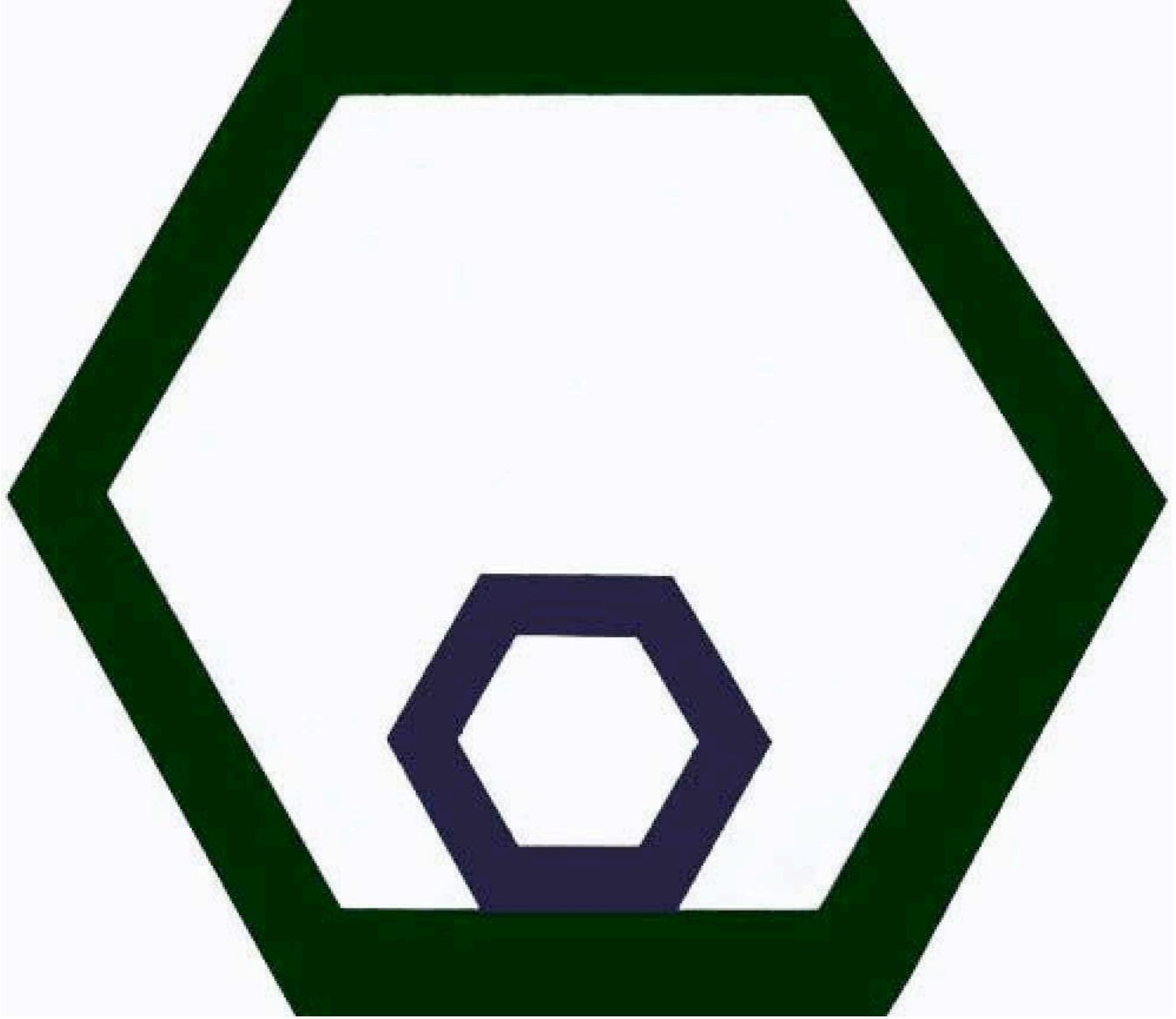


3rd Series, all pieces are shaped canvases, 8'3" (251 cm) high, alkyd on gessoed canvas



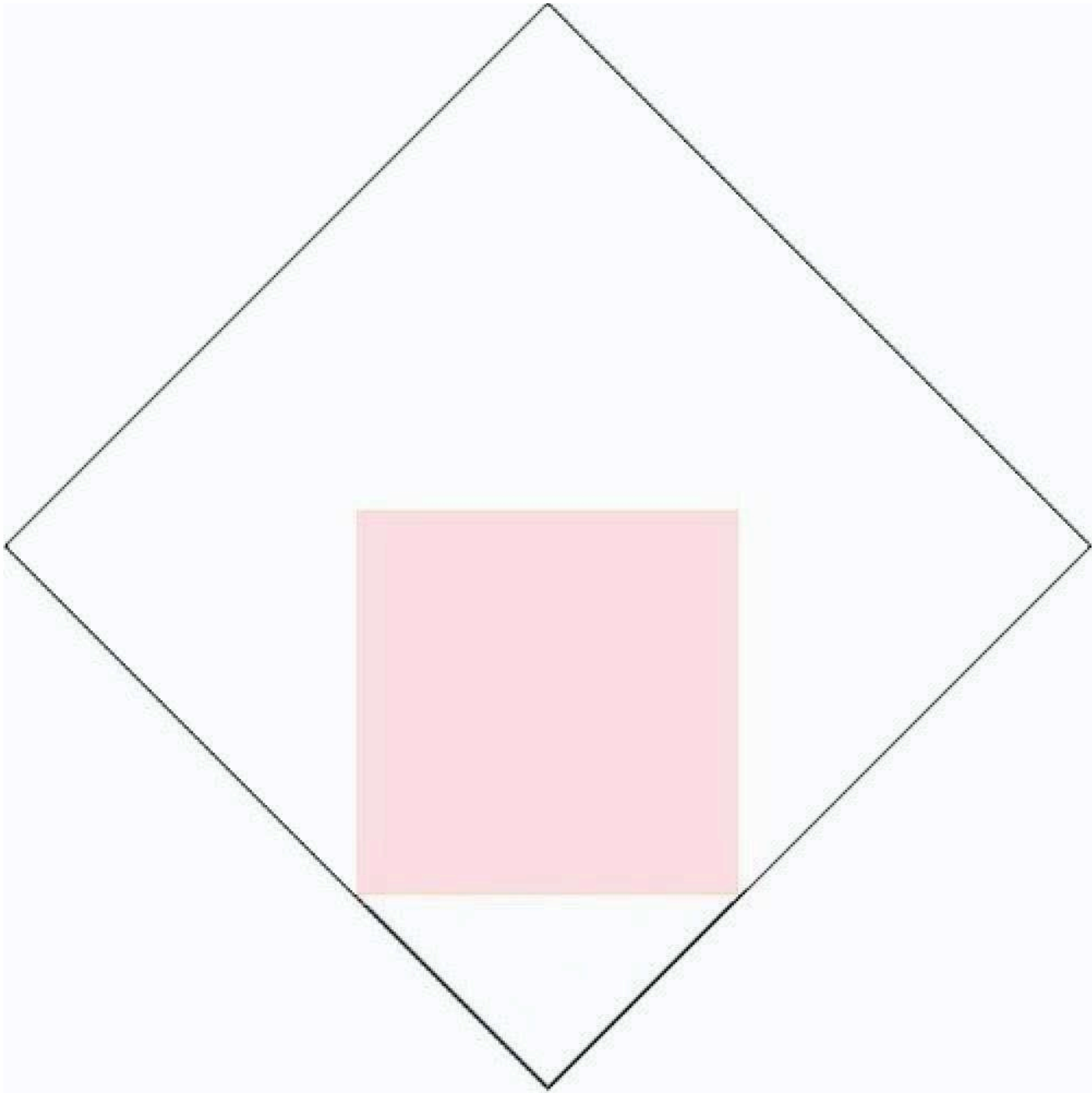


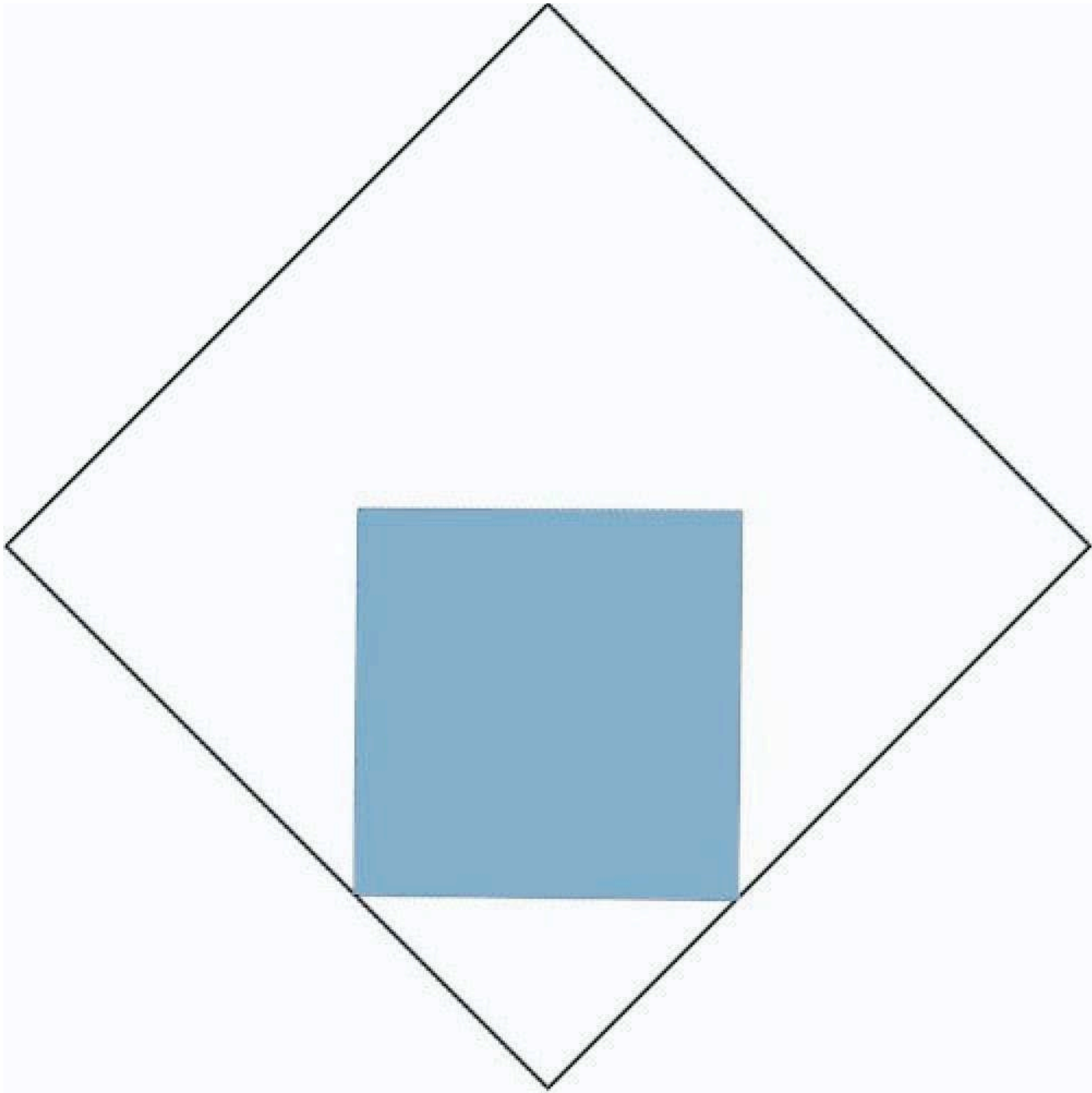


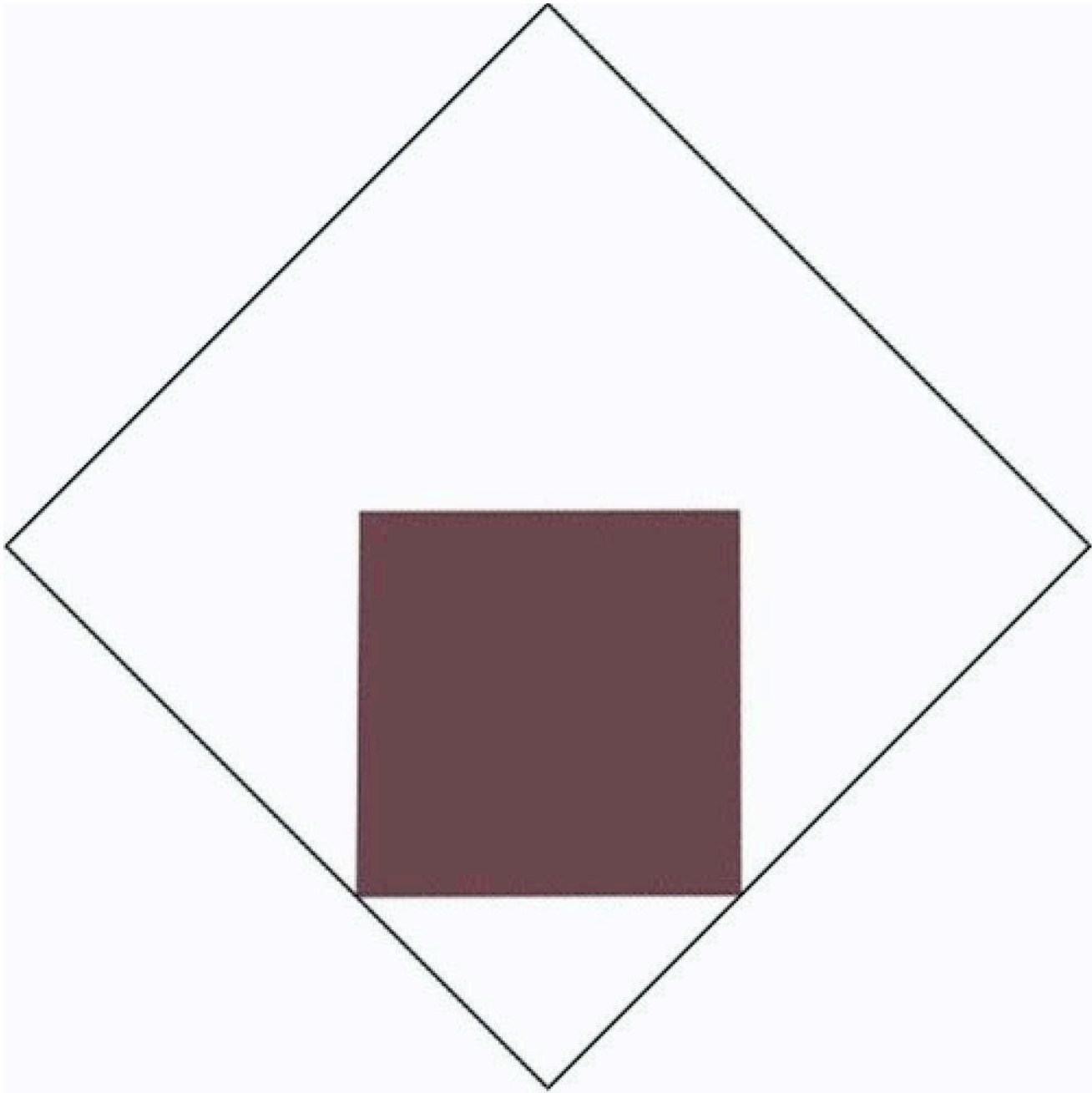


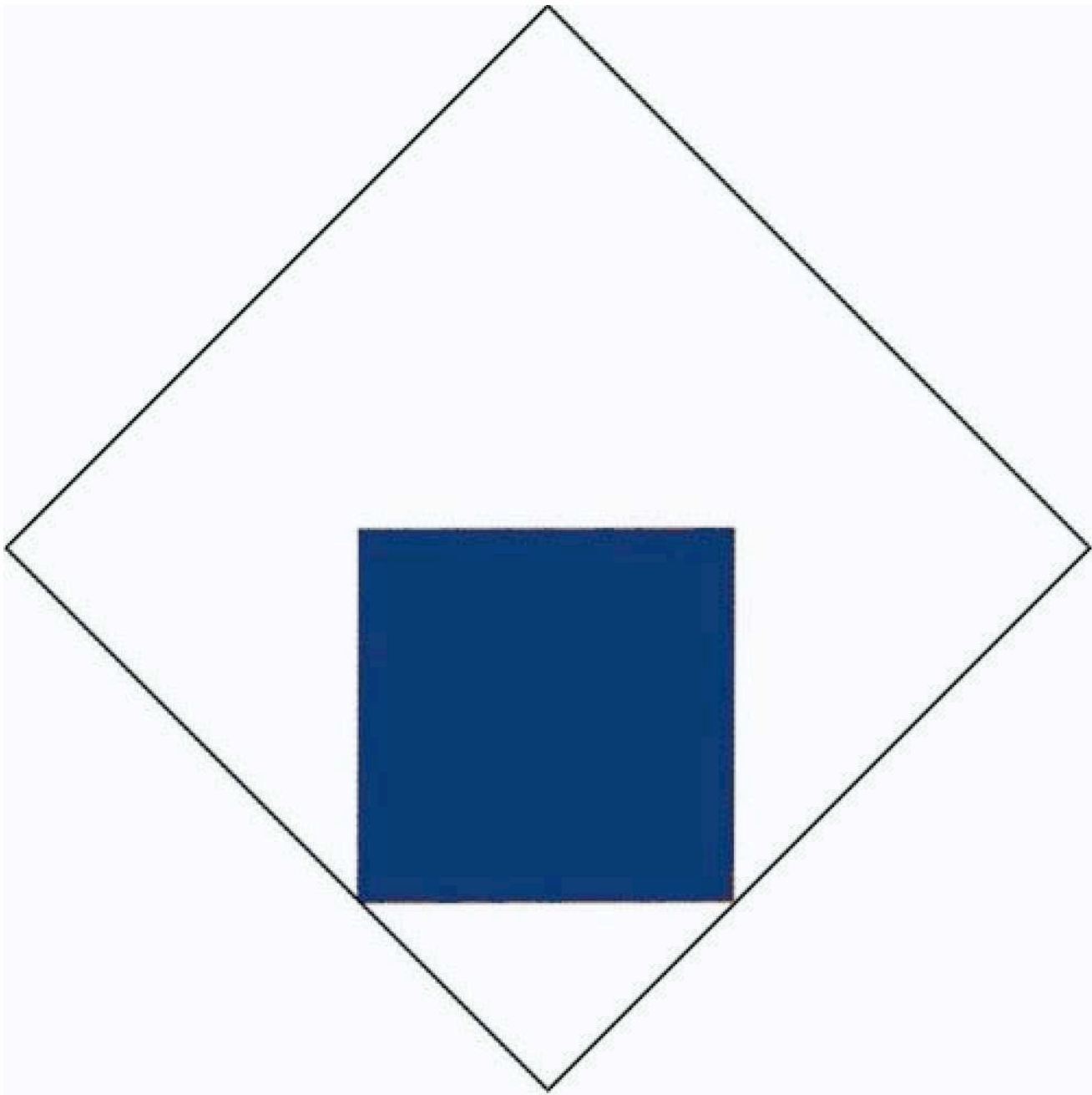


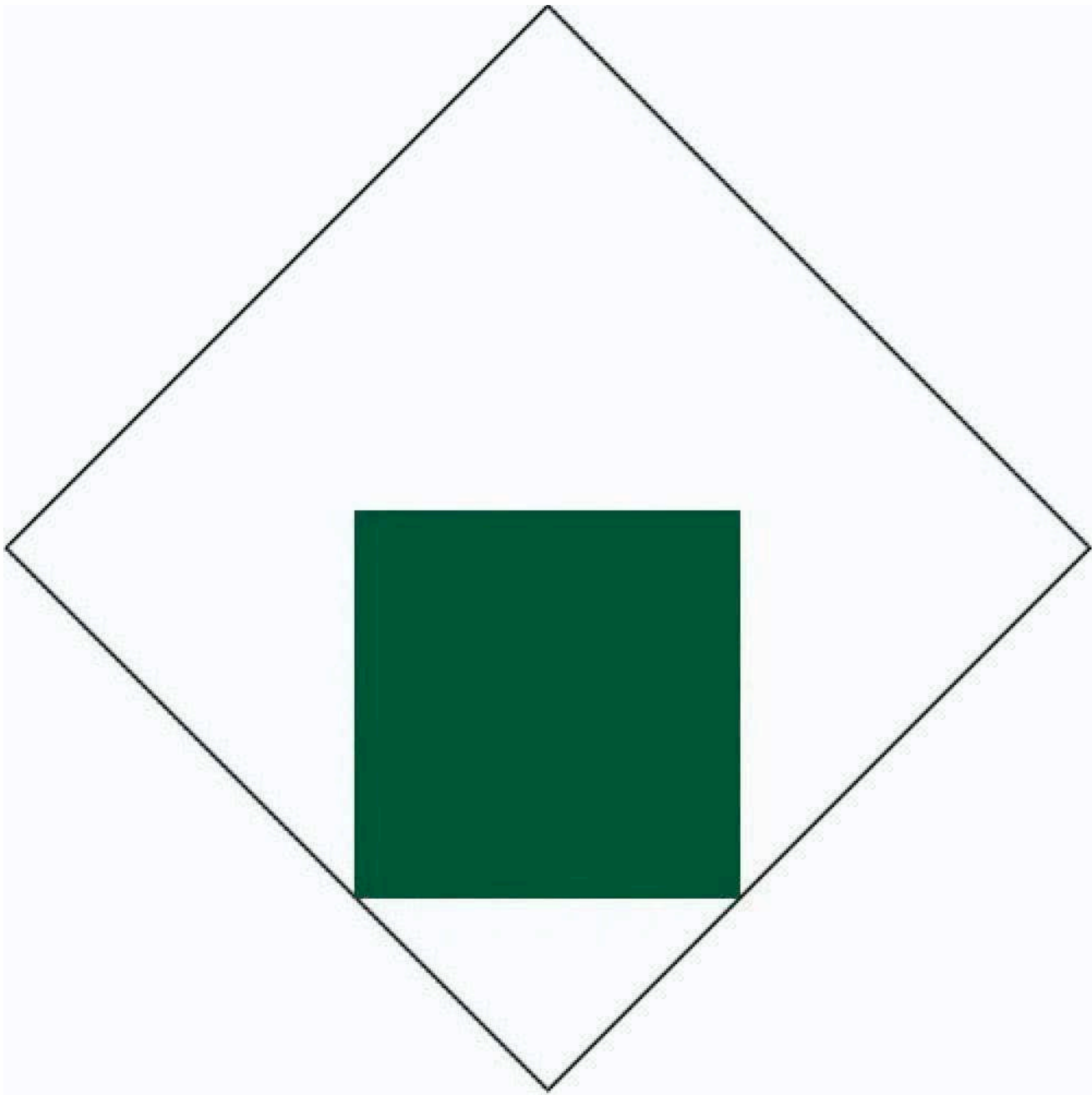
4th Series. all pieces are diamond shaped, 9'1" x 9'1" (276 x 276 cm), alkyd on gessoed canvas

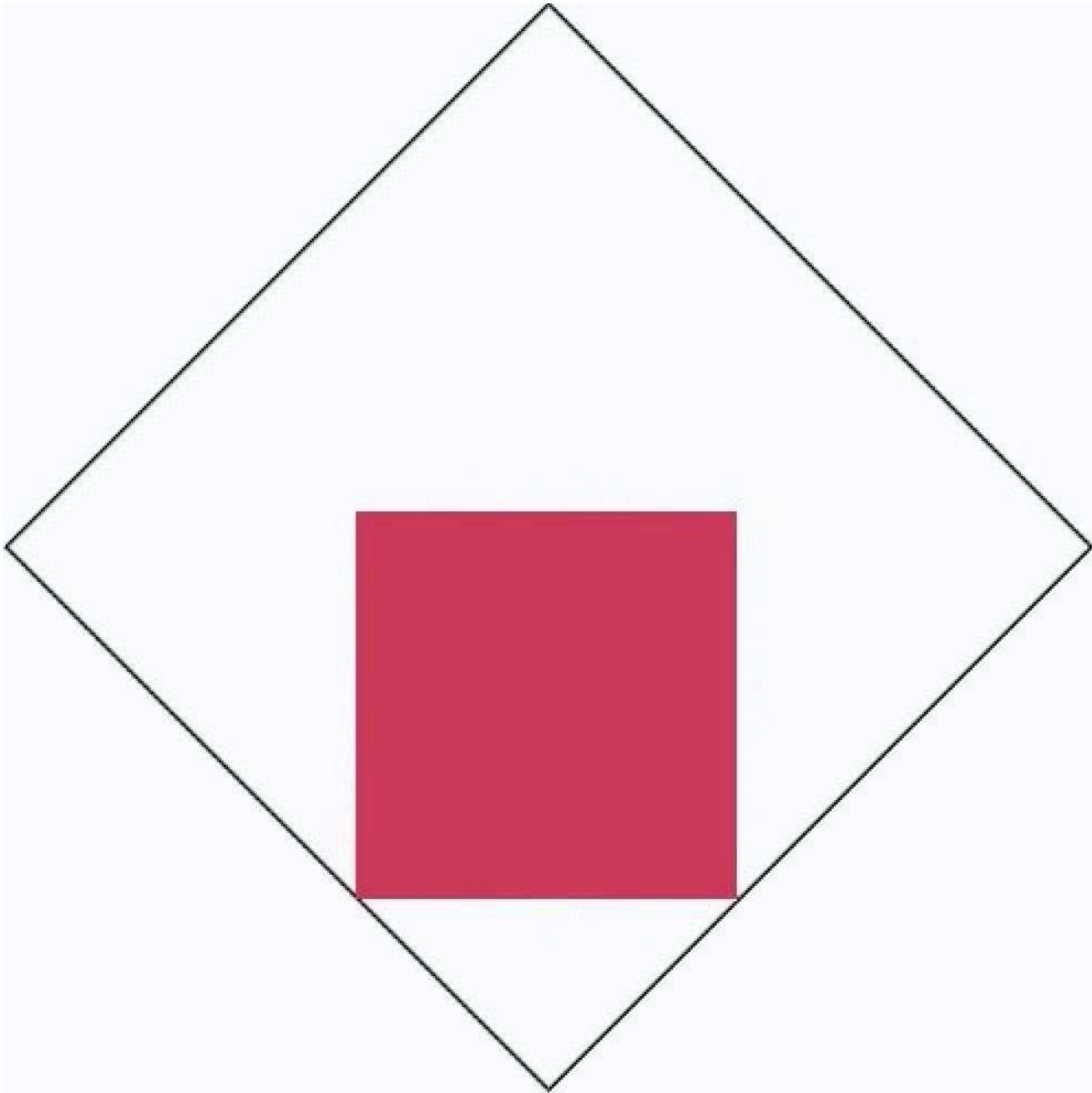


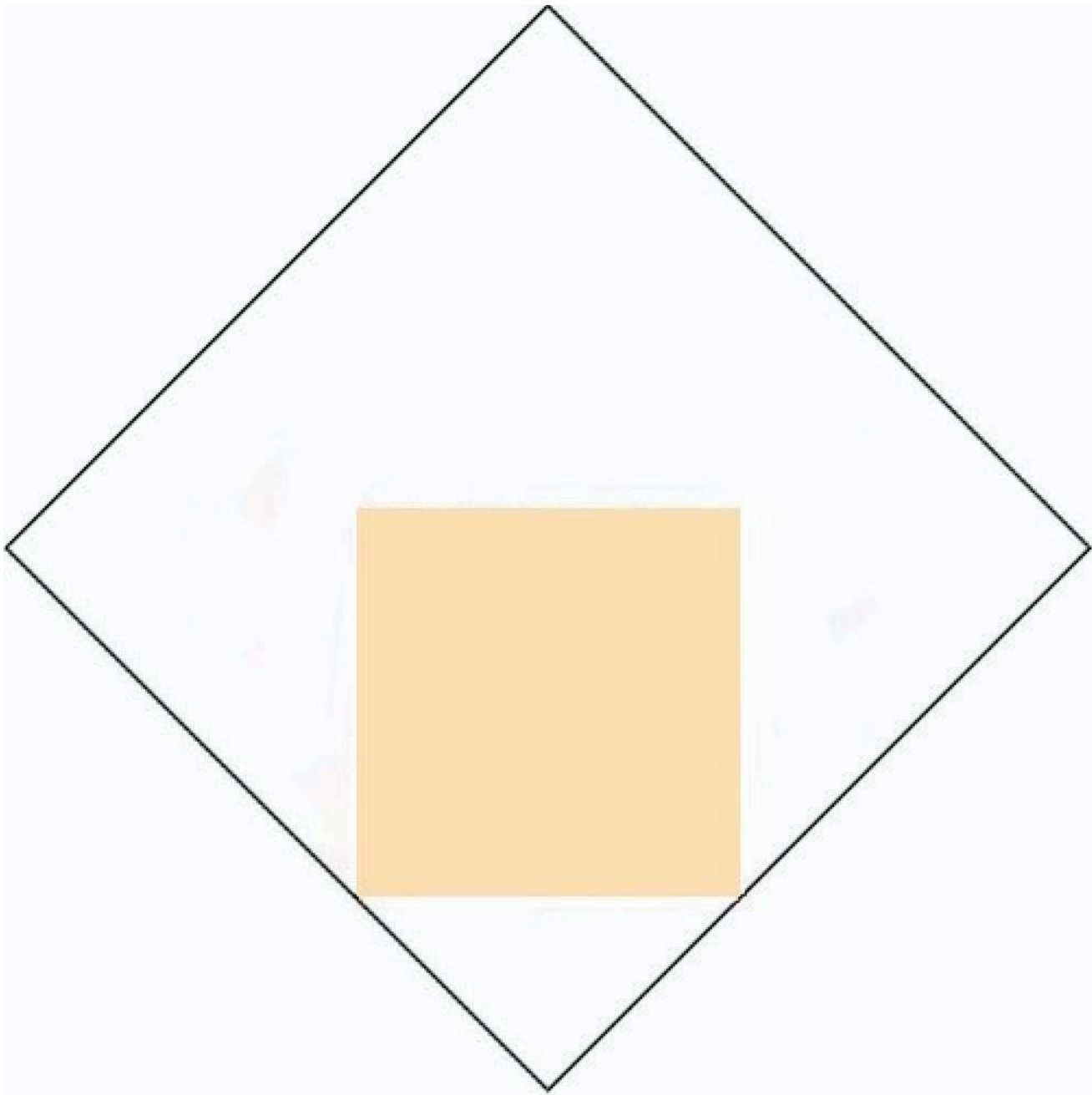


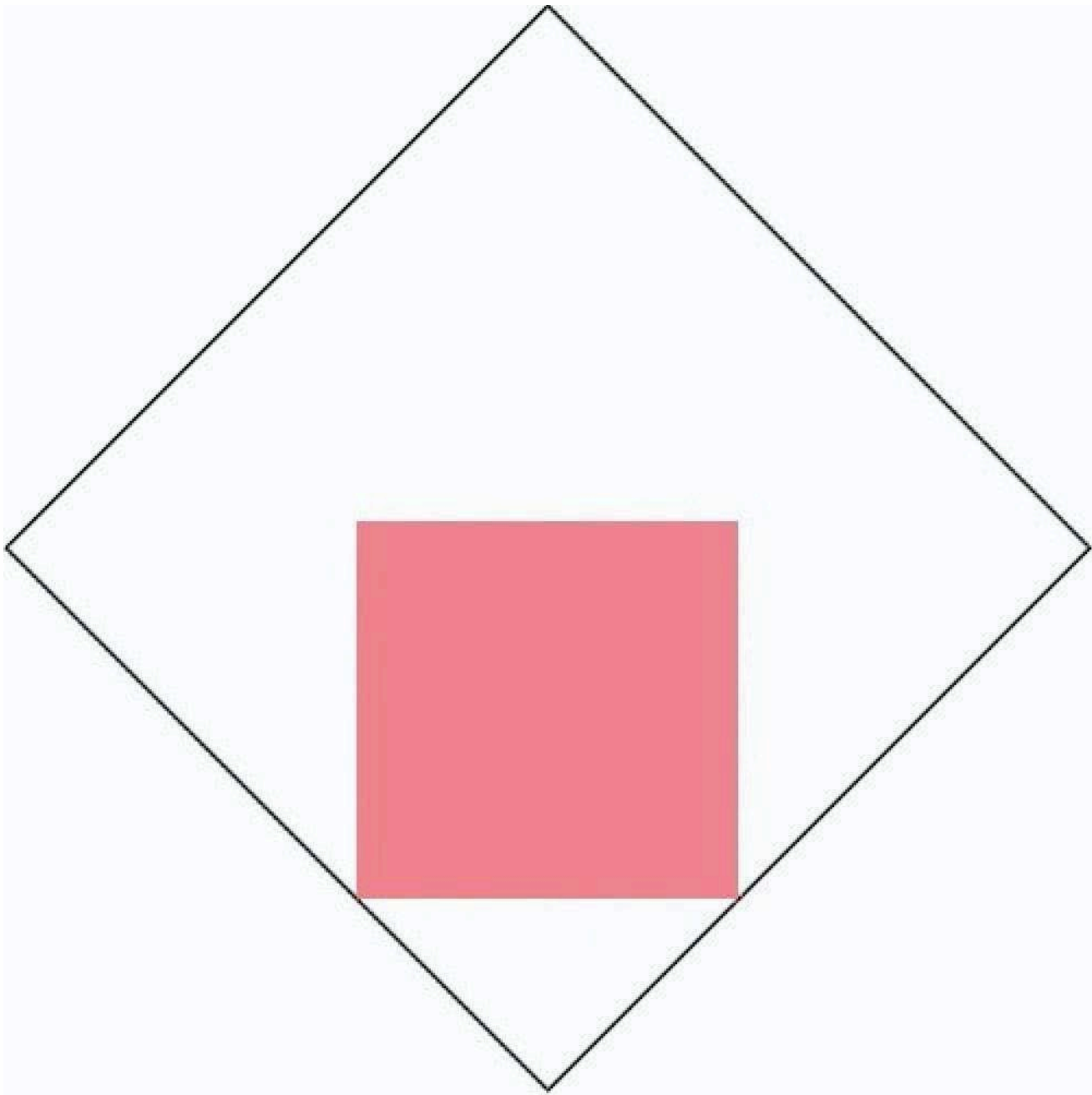


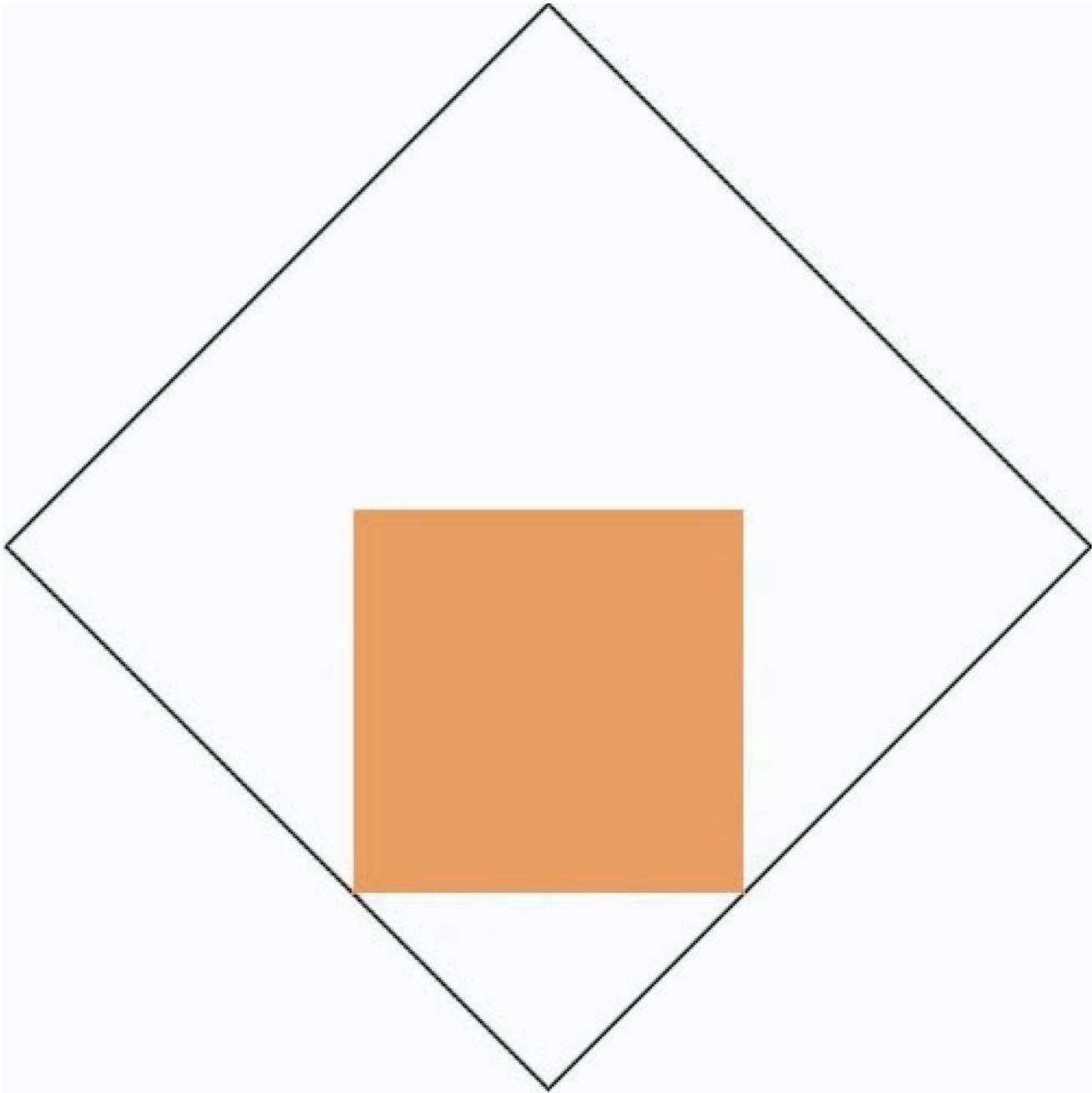


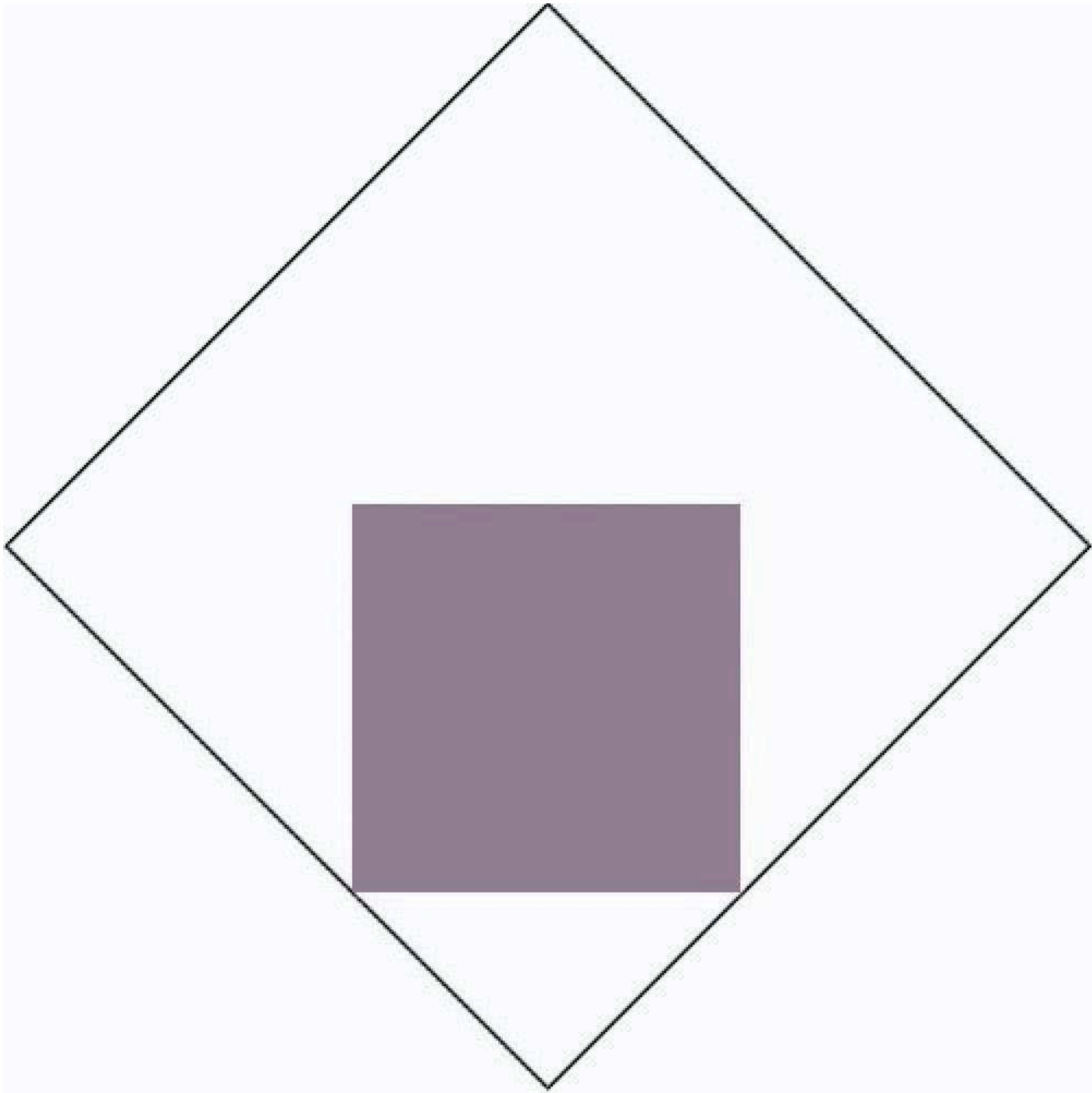




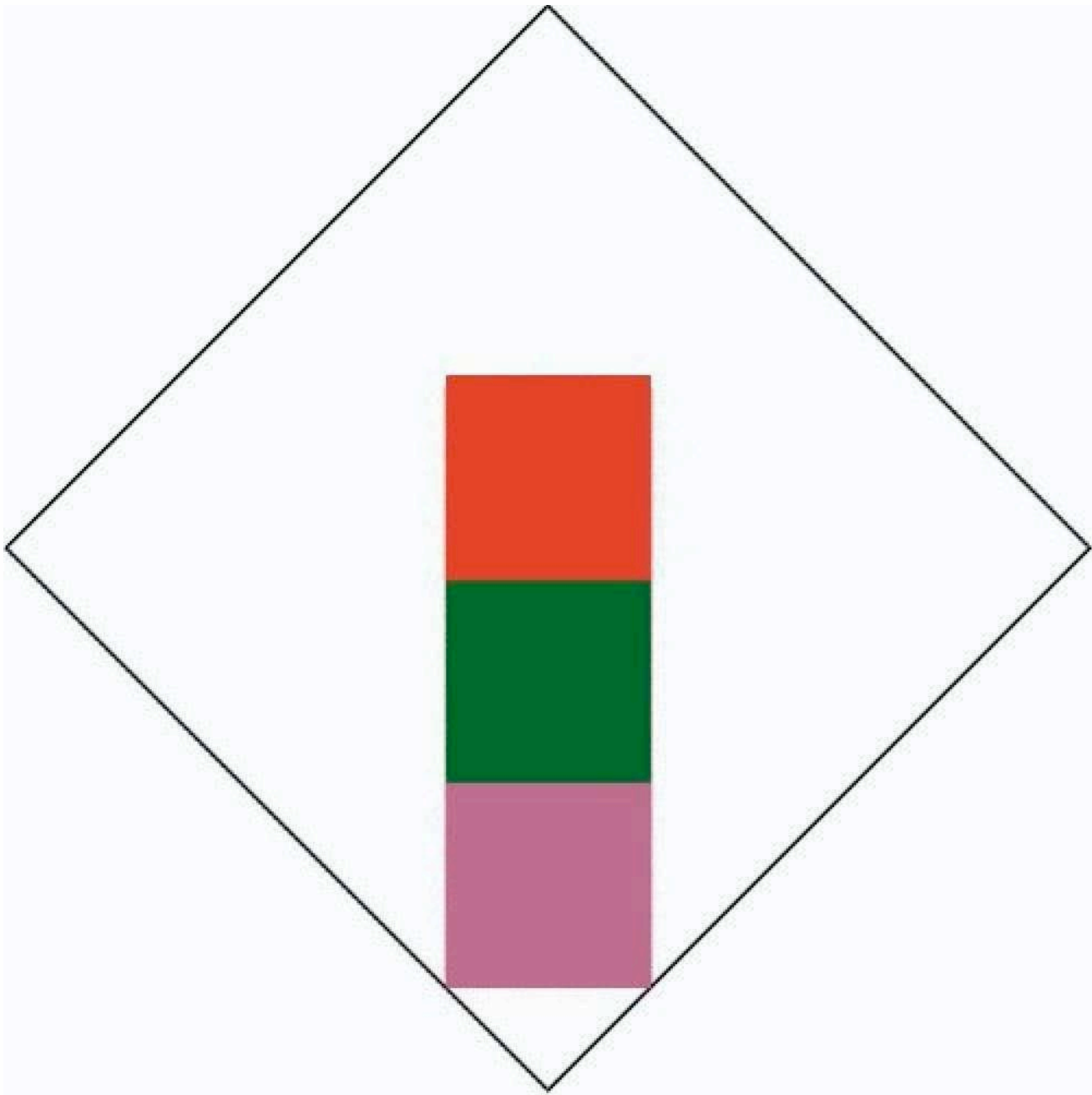


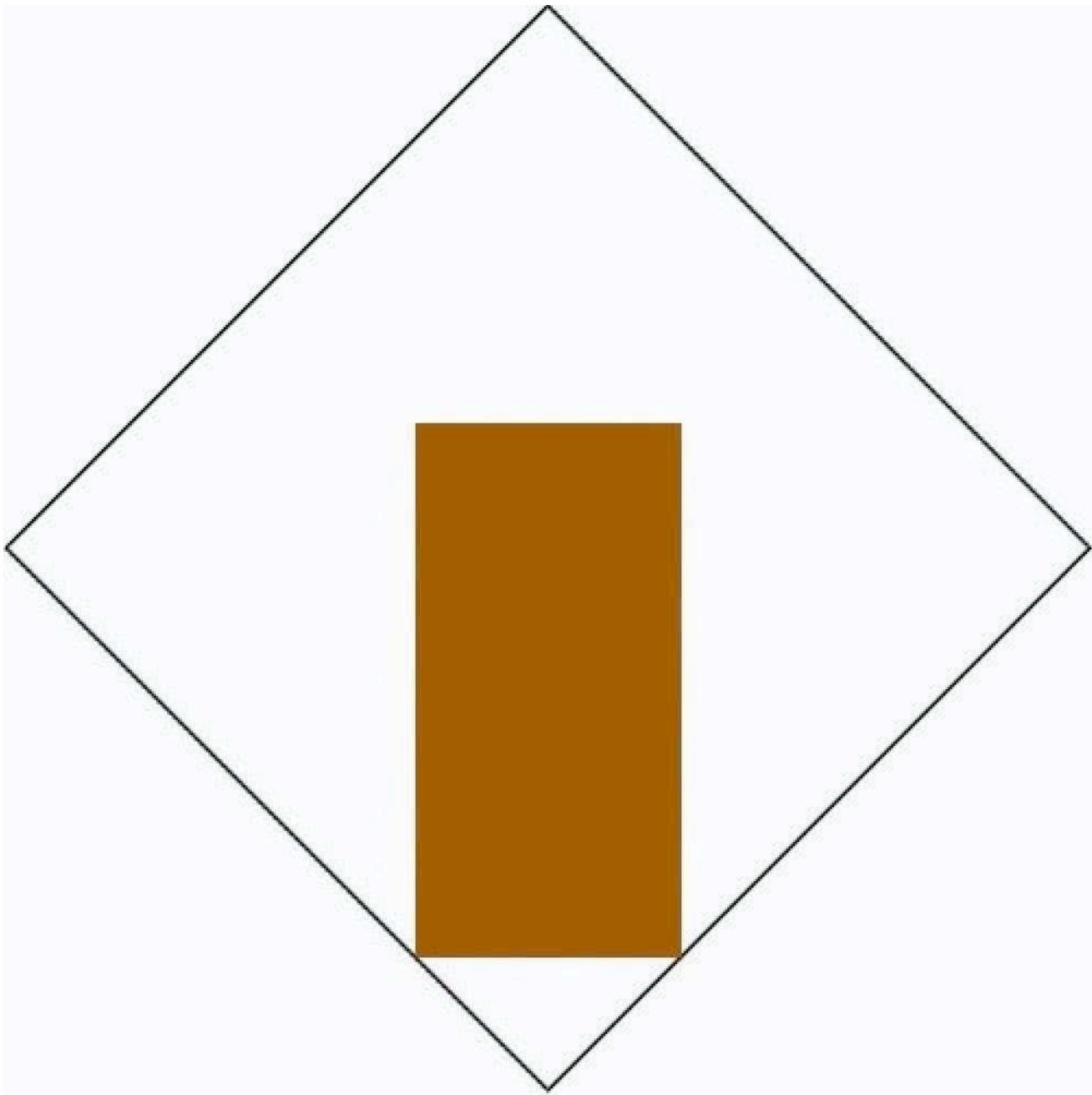


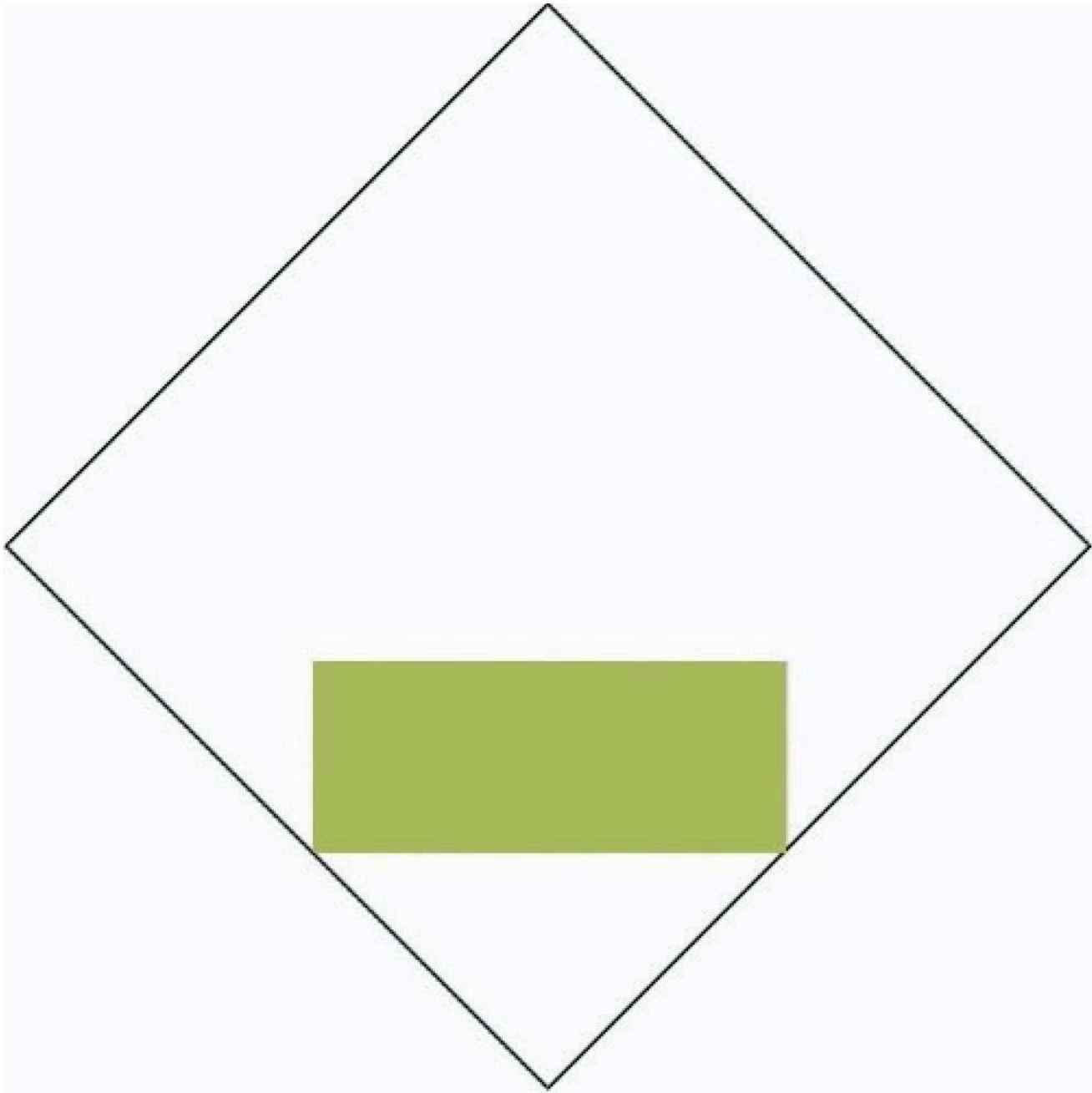


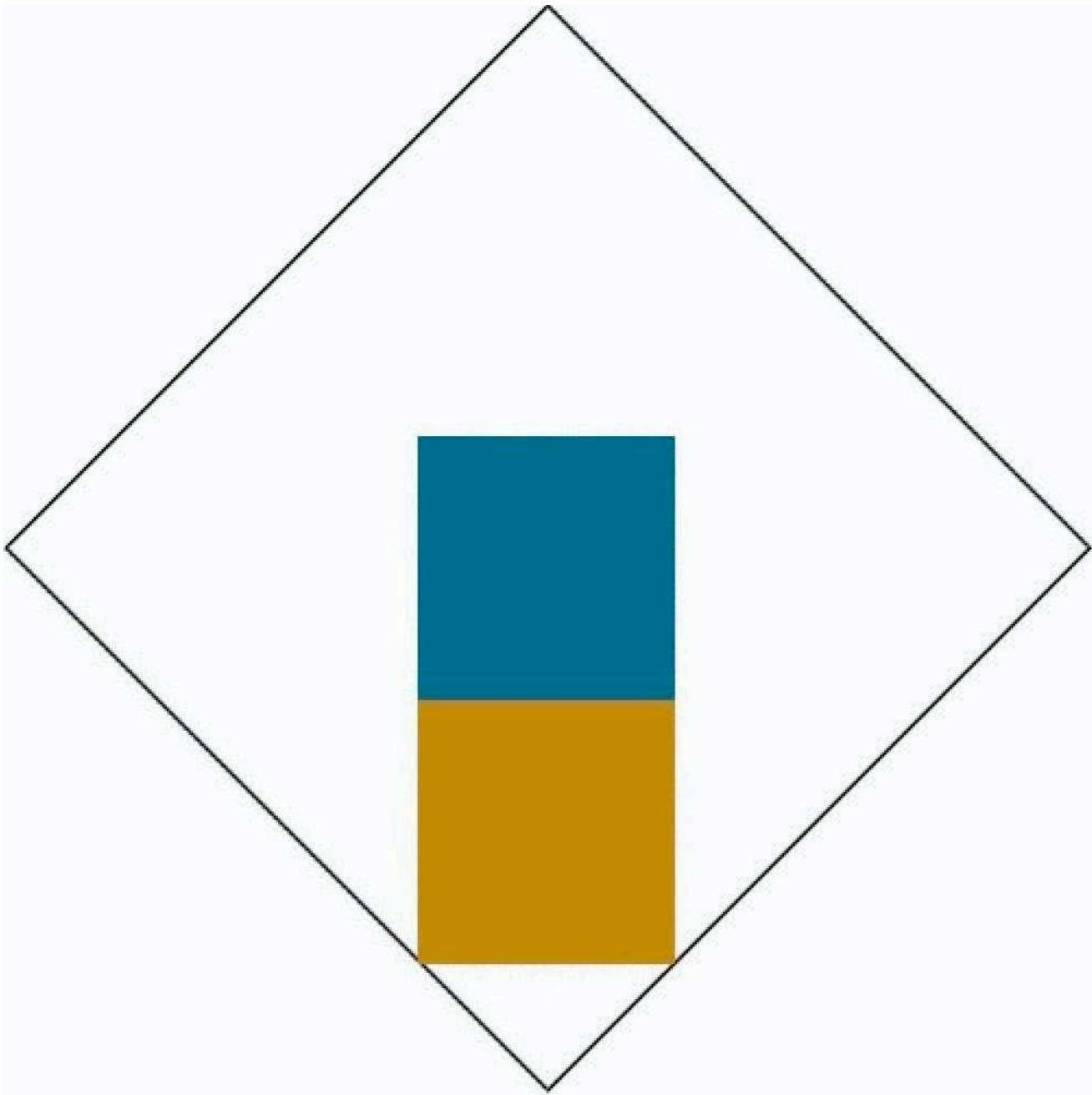


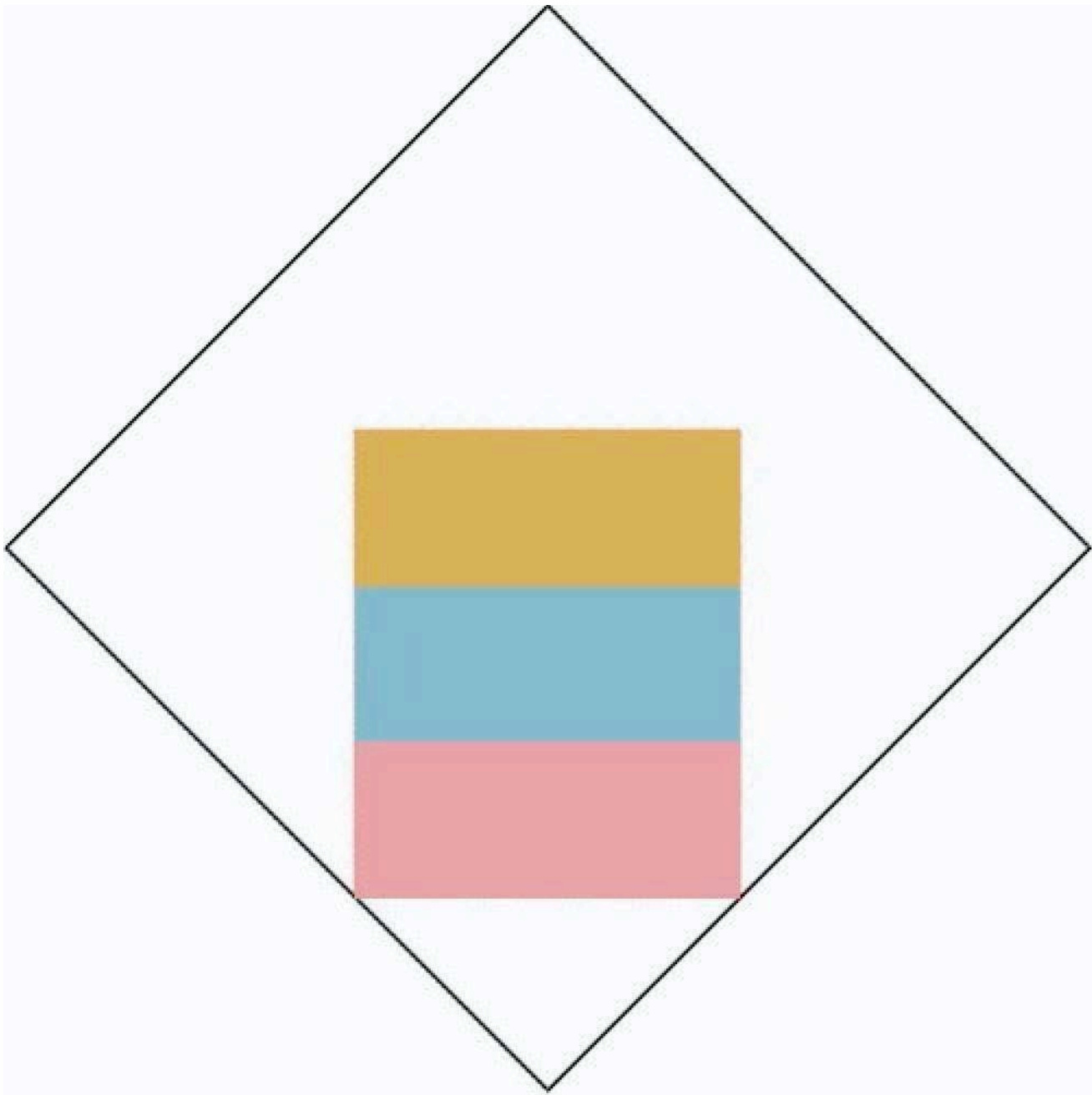
5th Series. all pieces are diamond shaped, 9'1" x 9'1" (276 x 276 cm), alkyd on gessoed canvas

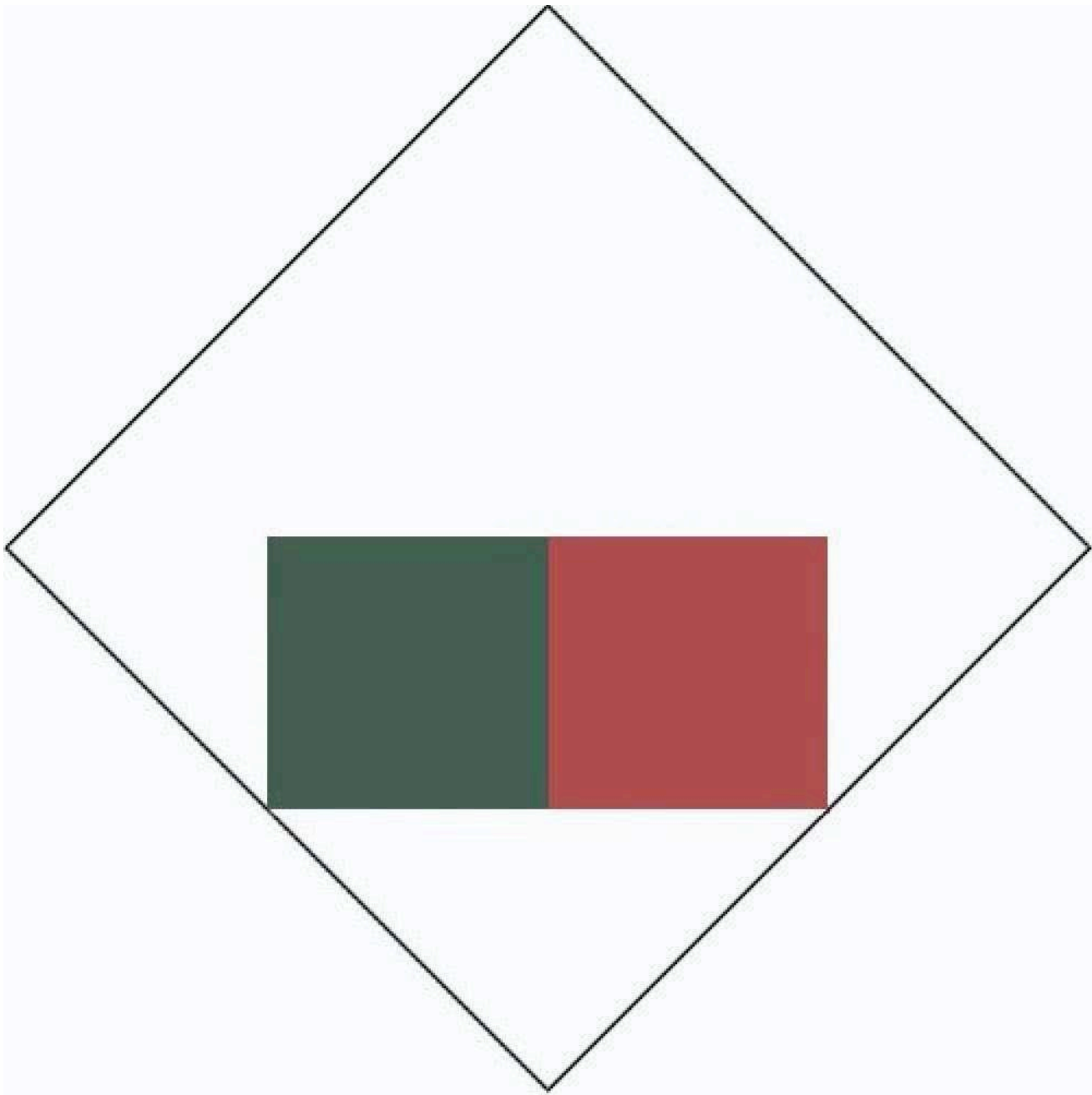


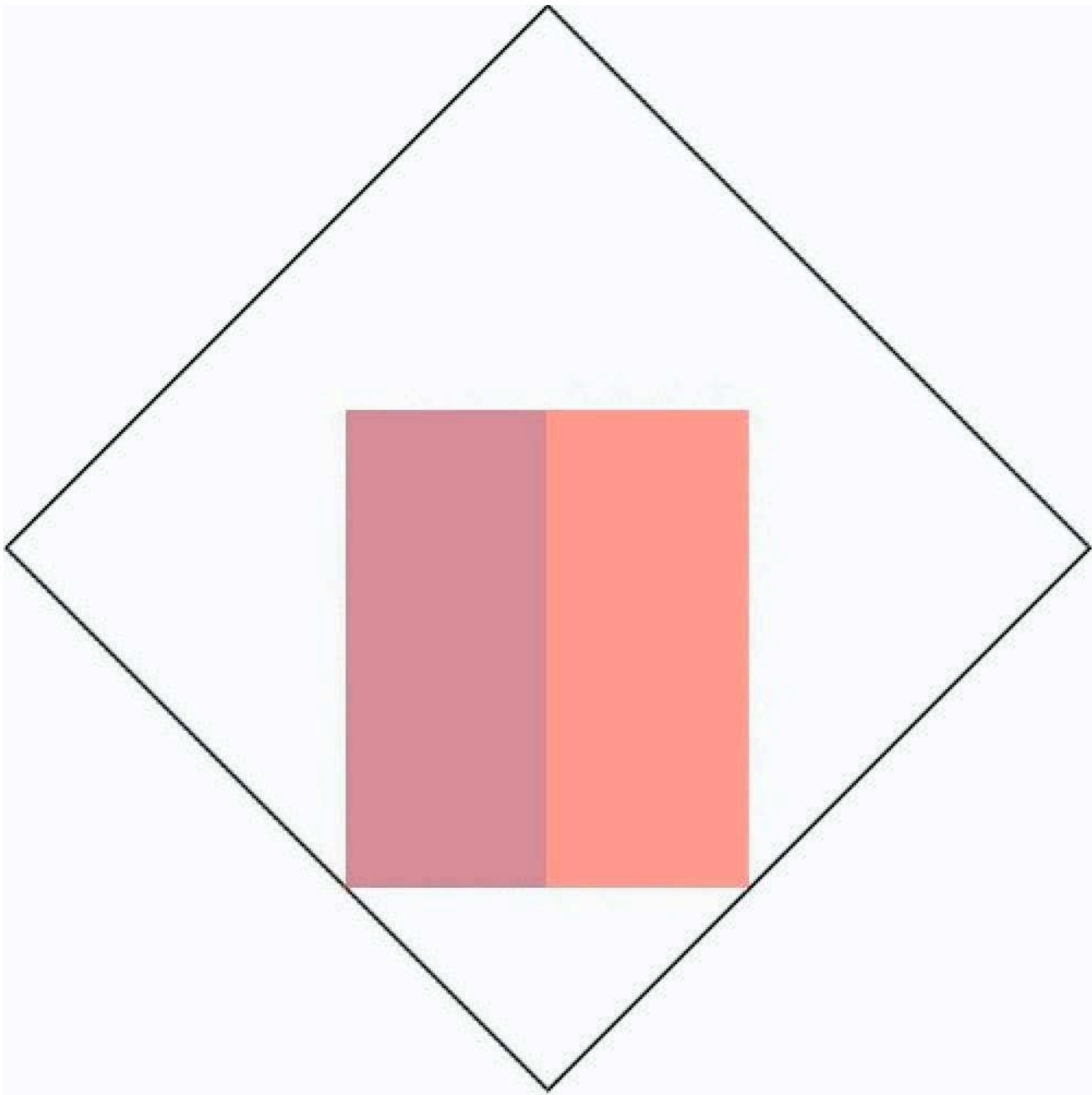


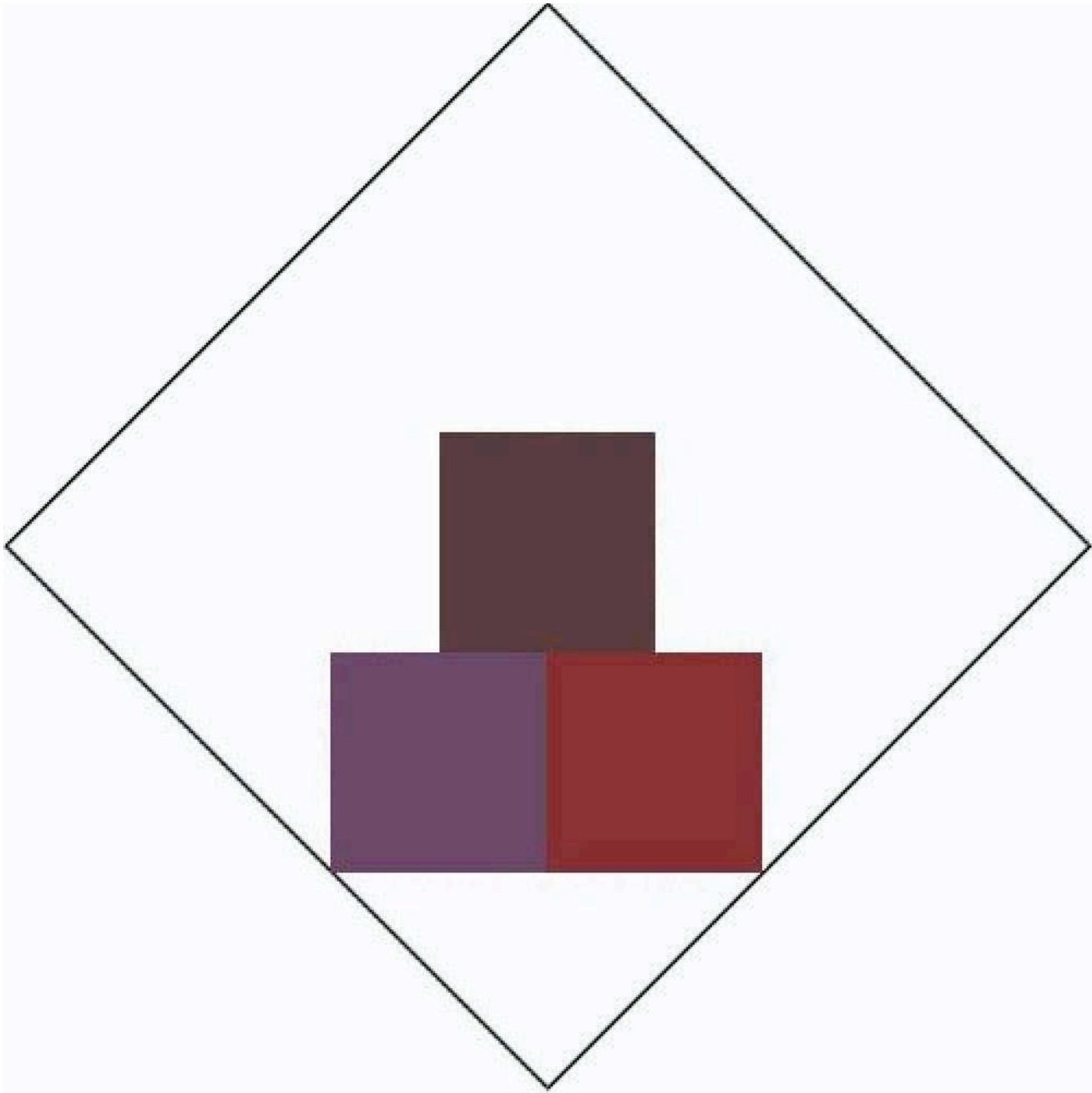


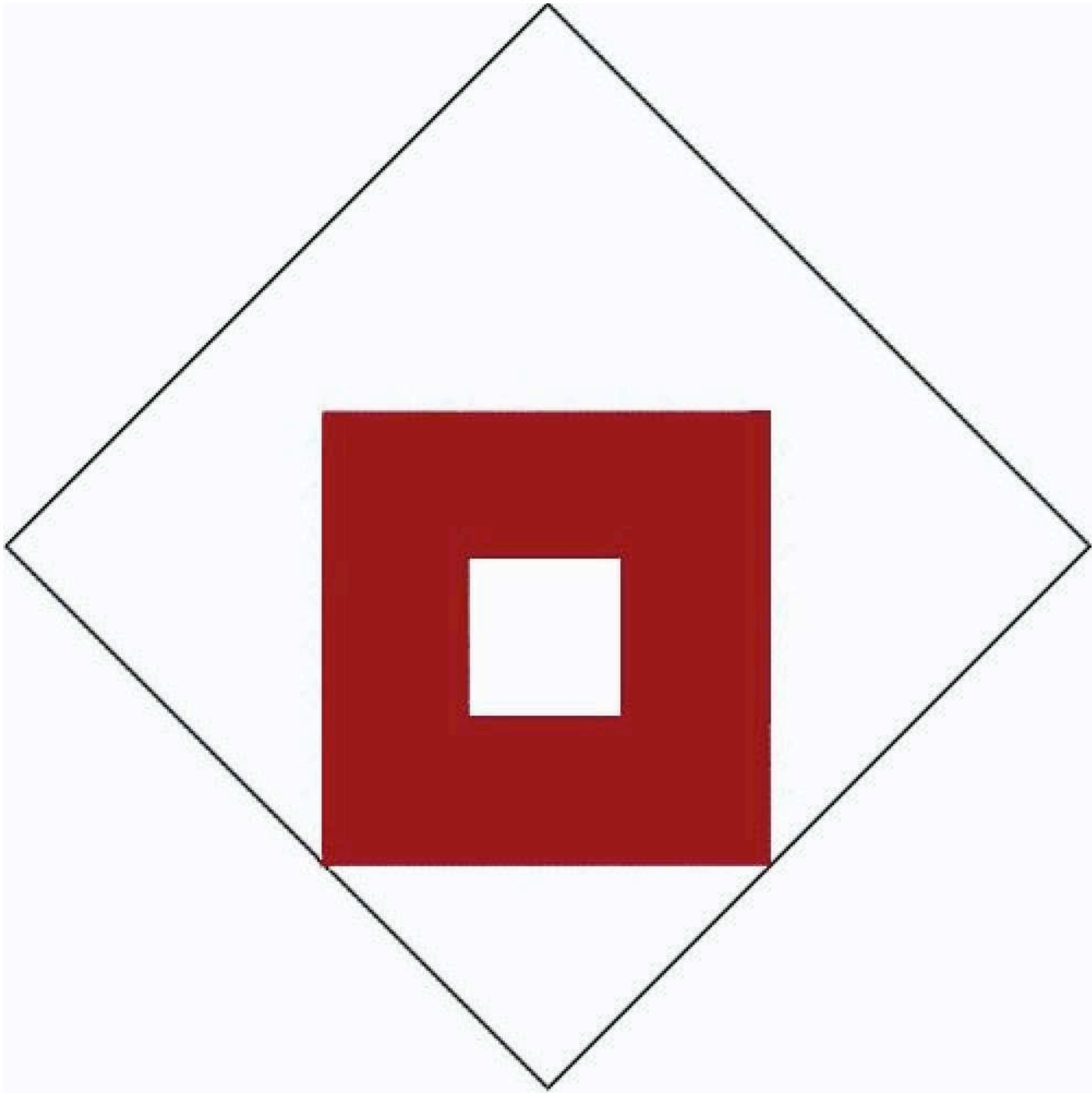


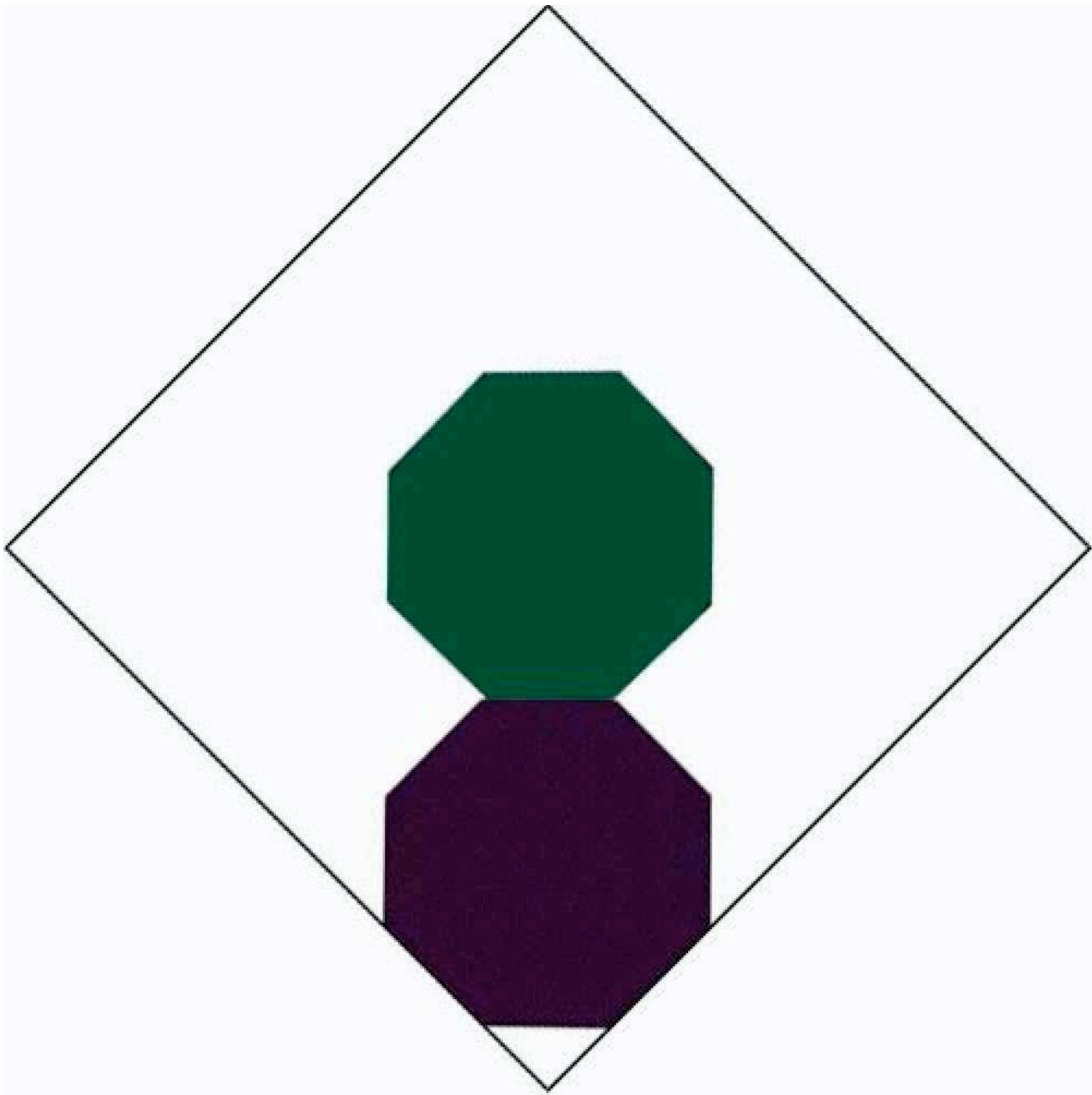












one person shows

- 1969 Nicholas Wilder Gallery, Los Angeles
David Whitney Gallery, New York
- 1970 Galerie Ricke, Cologne, West Germany
David Whitney Gallery, New York
- 1971 David Whitney Gallery, New York
- 1972 Galerie Ricke, Cologne, West Germany
- 1974 N & N Gallery, New York
- 1979 Artists's Space, New York - installation
- 1983 School of Visual Arts Museum, New York
- 1985 Postmasters Gallery, New York
- 1986 Postmasters Gallery, New York
- 1989 Paula Allen Gallery, New York
- 1990 Paula Allen Gallery, New York
- 1992 Galerie Charchut & Werth, Dusseldorf, Germany
- 2007 Charles Cowles Gallery, New York
- 2008 Projex-Mtl Galerie, Montreal, Canada

shows of early paintings are in red

group shows

- 1969 Whitney Annual, Whitney Museum, New York
"Young Artists From the Collection of Charles Cowles", Aldrich Museum of Contemporary Art, Ridgefield, CT
"Eine Tendenz Zeitgenossischer Malerei", Kolnscher Kunstverein, Cologne, West Germany
- 1970 "Zeichnungen Amerikanischer Künstler", Galerie Ricke, Cologne, West Germany
"Klischee - Antiklischee", Neue Galerie der Stadt, Aachen, West Germany
- 1972 Lo Guidice Gallery, New York
"Programm V - Skulpturen-Bilder-Zeichnungen", Galerie Ricke, Cologne, West Germany
- 1973 "Querschnitt", Galerie Ricke, Cologne, West Germany
- 1976 Willard Gallery, New York
Galerie Ricke, Cologne, West Germany
"A Month Of Sundays", P.S. 1, L.I.C., New York
- 1979 Marion Goodman/Multiple s Gallery, New York
Photographs of David Hockney and Lewis Stein, Schema Gallery, Florence, Italy
- 1980 Cucalon Gallery, New York
Charles Cowles Gallery, New York
- 1981 "Eight Contemporary Photographers", Art Gallery, University of South Florida, Tampa, Florida (curated by Michael Kline)
"Artists and Furniture", Magnuson Lee Gallery, Boston, MA
- 1986 "Spiritual America", curated by Collins and Milazzo, CEPA Gallery, Buffalo, NY
"Televisions's Impact on Contemporary Art", Queens Museum, New York
- 1987 "Surveillance", LACE, Los Angeles, CA
Postmasters Gallery, New York
Annina Nosei Gallery, New York
- 1988 "Female (Re)production", curated by Marilu Knode, White Columns Gallery, New York
Milford Gallery, New York (May)
"Acceptable Entertainment", curated by Paul Laster and Renee Riccardo, organized by Independent Curators Inc., New York
Alberta College of Art Gallery, Calgary, Canada, 10/6/88-11/3/88
Los Angeles Municipal Art Gallery, Los Angeles, CA, 3/21/89-4/30/89
Everson Museum of Art, Syracuse, NY, 3/2/90-4/15/90
Milford Gallery, New York (November)
- 1989 Griffen McGear Gallery, New York
Emily Harvey Gallery, New York
- 1990 "Against Interpretation (Towards a Non-Representational Photography)", curated by Stephen Frailey, CEPA Gallery, Buffalo, NY
Paula Allen Gallery, New York
"Critical Realism", Perspektief Gallery, Rotterdam, Netherland
"California A-Z And Return", The Butler Institute of American Art,

- Youngstown, OH
- 1991 Galerie Ghislave, Paris, France
- 1992 "Oltrefoto", Museo di Fotografia, Brescia, Italy
 "Studio", Dooley Le Cappellaine Gallery, New York
 "E.S.P.", Dooley Le Cappellaine Gallery, New York
 "The Red Light Show", curated by Jack Jaeger, Casco Foundation, Utrecht,
 Netherland
 "Surveillance", curated by Karen Holtzman, Nancy Drysdale Gallery,
 Washington, D.C.
- 1993 Kubinsky Gallery, New York
- 1995 Eugenia Cucalon Gallery, New York
- 1999 "Heroines & Heroes II", curated by Willoughby Sharp, The Howland Cultural
 Beacon, New York
- 2000 "Dystopia and Identity in the Age of Global Communications", curated by
 Cristine Wang, Tribes Gallery, New York
- 2001 "Rhetorik der Überwachung von Bentham bis Big Brother" curated by Thomas
 V. Lewin, ZKM (Zentrum für Kunst und Medientechnologie,
 Karlsruhe, Germany
- 2002 "Einfach Kunst Sammlung Rolf Ricke", Neuesmuseum, Nurnburg, Germany
- 2003 "Williamsburg Bridges Asia", Cristine Wang Fine Art, Brooklyn, New York
- 2007 "Das Kapital - Blue Chips and Masterpieces", Museum für Moderne Kunst,
 Frankfurt, Germany
 "Lust For Life", Kunstmuseum Leichtenstein, Vaduz, Leichtenstein
 "Portraits Voles et Autres Portraits", " , Projex-Mtl Galerie, Montreal, Canada
- 2008 Projex-Mtl Galerie, Montreal, Canada
 Hausler Contemporary, Munich, Germany
- 2009 "Animalkind", University Art Gallery, San Diego State University
- 2011 "Picture No Picture" Carriage Trade, New York
 "20 Jahre Gegenwart", Museum für Moderne Kunst, Frankfurt, Germany

shows of early paintings or drawings are in red

bibliography

- 1968 Art In America, November
1969 Kunst Market, Koln, catalog
1970 Art International, January, (photo)
Art International, February, C. Ratcliff
Art News, February
Studio International, June, (photo)
Art & Artists, November, (photo)
Downs, December, (photo)
Art Around, catalog
Klischee - Antiklischee, Neue Galerie der Stadt, Aachen, catalog
1971 Kunst der Sechziger Jahre; Sammlung Ludwig im Wallraf-Richartz Museum,
Koln, catalog
Art International, February, C. Ratcliff
Art News, February
1972 Kunst um 1970, Neue Galerie der Stadt, Aachen, catalog
1974 Art in America, October
1985 Art Index, October
1986 Television's Impact on Contemporary Art, The Queens Museum, text by Marc H
Miller, catalog
1987 Art in America, April
Aperture, Spring, number 106
Surveillance, Los Angeles Contemporary Exhibitions, catalog
1988 Acceptable Entertainment, Independent Curators Inc., text by Andy Grunbery,
guest curators Paul Laster and Renee Riccardo, catalog
Pratt Journal of Architecture, volume 2, "Form; Being; Absence", catalog
1989 Arts Magazine, May
1990 Zoom Magazine, 150 Anniversaire, issue celebrating 150 years of photography
Artforum, April
Arts, April
California A-Z And Return, The Butler Institute of American Art, catalog
1992 Kunstforum, #118, Heinz-Norbert Jocks
Westdeutsche, March 21
Prinz, March
Oltrefoto, March
2002 fach Kunst .Collection of Roelf Ricke, catalog of Neuesmuseum, Nurnberg show
2008 sammlungrolfricke einzeitdokument (Rolf Ricke Collection)

Catalogs with paintings in red

Magazines with entries related to paintings in green

(Art of the Sixties, Ludwig Collection in the Wallraf-Richartz Museum, Koln, 5th Revised Edition, 1971)

This catalog designed by Wolf Vostell features the work of 92 artists. Each is represented by a photographic portrait printed in black on clear acetate and one or more reproductions of their work printed on color plates which are tipped in to brown tinted paper. Among the artists represented are Dine, Dubuffet, Hockney, Jasper Johns, Yves Klein, Lichtenstein, Oldenburg, Picasso, Rauschenberg and Warhol.

LEWIS STEIN

Geboren 1945 in New York. Lebt in New York.

UNTITLED 1967/69

(Ohne Titel)

Acryl auf Leinwand, 197 x 424

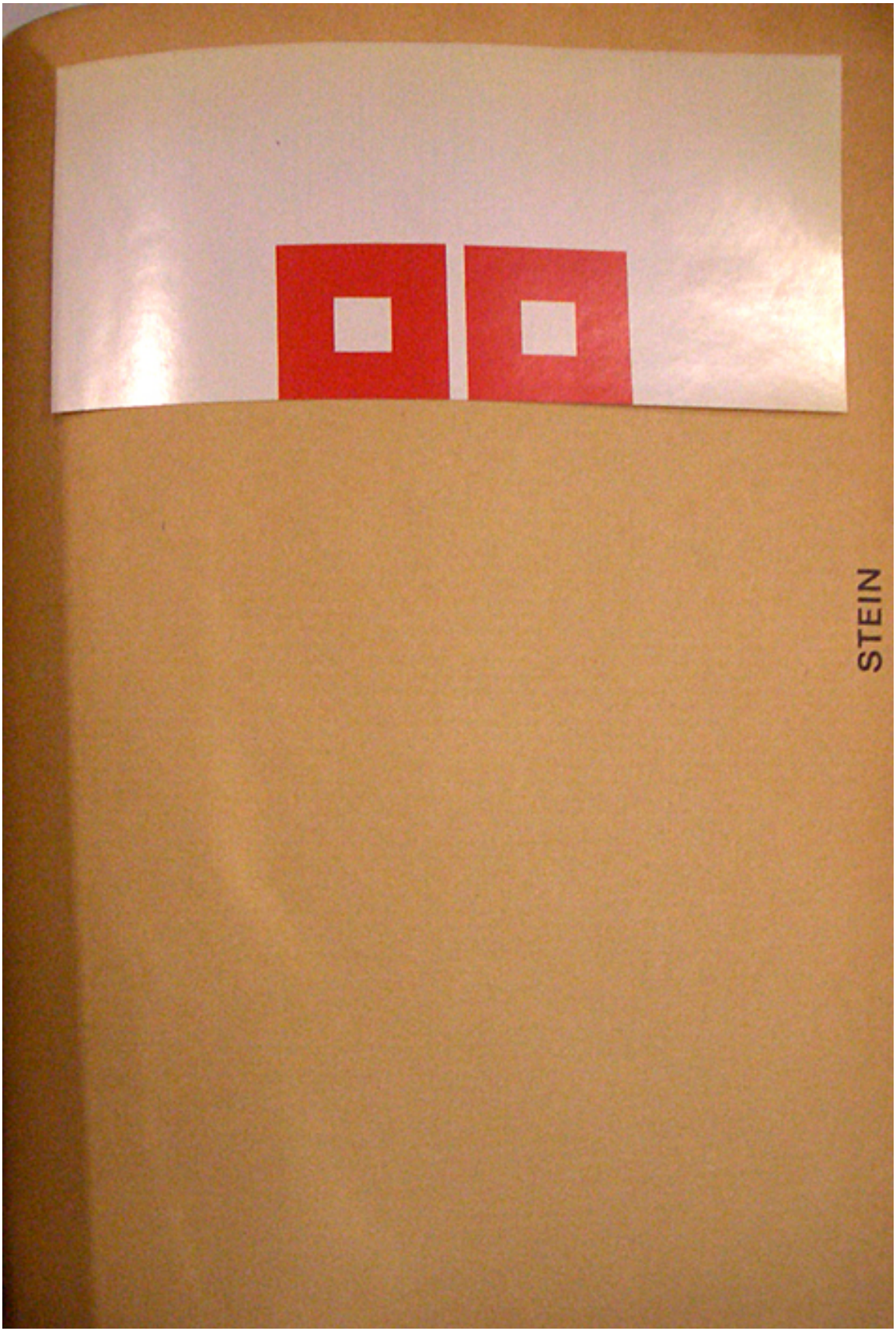
Das Bild entstand 1969 nach einem Entwurf von 1967. Entwurf
im Kupferstichkabinett des Wallraf-Richartz-Museums.

Ausstellungen:

„Lewis Stein“, Galerie Rolf Ricke, Köln 1970



STEIN



STEIN

Kunst um 1970, Sammlung Ludwig in Aachen, Neue Galerie der Stadt Aachen, Der Bestand '72

This is a catalog of a show of work from the collection of Peter Ludwig titled "Art around 1970" at the Neue Galerie der Stadt Aachen in 1972

Stein

Lewis

Biographie

1945

in New York geboren
Lebt in New York.

Einzelausstellungen

1969

Los Angeles, Nicholas Wilder Gallery
New York, David Whitney Gallery

1970

Köln, Galerie Ricke

1971

New York, David Whitney Gallery

1972

Köln, Galerie Ricke

Literatur

Kilschee und Antikilschee
Ausstellungskatalog
Neue Galerie
Aachen 1970

UNTITLED

Ohne Titel
1967

Acryl auf Leinwand
203 x 1437 cm

Ausstellungen

1969

Köln, Kunstmarkt, Sonderausstellung:

Eine Tendenz zeitgenössischer Malerei (Kat. Farbabb.)

1970

Aachen, Neue Galerie, Kilschee und Antikilschee
(Kat. Abb.)

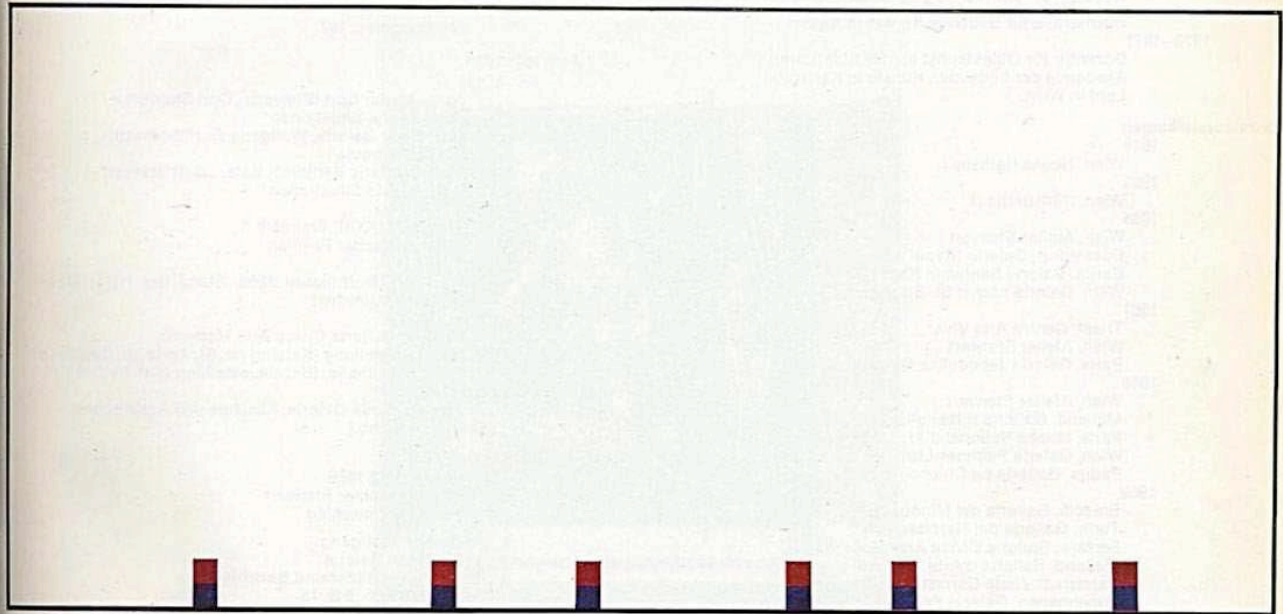
Literatur

Art International
Januar 1970
Abb. S. 66

Studio Internationl
Juni 1970
S. 278 Abb. 15

STATION

1900



Sammlungrolfricke (Rolf Ricke Collection)

This is a catalog of the collection that was acquired jointly by 3 museums: The Museum fur Moderne Kunst, Frankfurt, The Kunstmuseum St. Gallen, and the Kunstmuseum Liechtenstein. It includes historical documentation of the shows organized by Rolf Ricke at his gallery in Cologne and elsewhere, installation views of shows of the collection at the 3 museums, interviews or statements with the artists, images of the works in the collection, photographs of the artists and comments about the artists by Mr. Ricke.

Following are reproduction of pages from the catalog with reference to Lewis Stein. The interview previously reproduced with Christiane Meyer-Stoll appears on pages 300 -301 and will not be reproduced again.

sammlung **grolfricke**

einzeitdokument

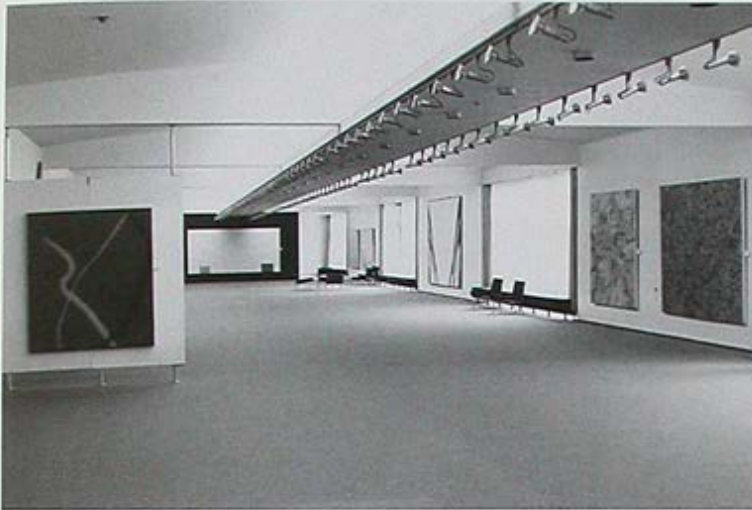


KUNST
MUSEUM
ST. GALLEN

KUNSTMUSEUM
LIECHTENSTEIN

MMK

MUSEUM FÜR
MODERNE KUNST
FRANKFURT AM MAIN



Eine Tendenz zeitgenössischer Malerei: Lewis Stein, Peter Young u. a. (oben); Leo Lozano, Dan Christensen u. a. (unten)

Robert Grosvenor

Projects

Zur Ausstellung erscheint das Aluminium-Objekt „Untitled“ in limitierter Auflage.

26. November – Ende Dezember 1969

Querschnitt II

Bilder, Skulpturen, Objekte, Grafik

Dan Christensen, Allan D'Arcangelo, Eva Hesse, Bruce Nauman, Michelangelo Pistoletto, Robert Rauschenberg, James Rosenquist, Alan Saret, Robert Watts, Stefan Wewerka, Peter Young

3. Dezember 1969 – 5. Januar 1970

Eine Tendenz zeitgenössischer Malerei

Jo Baer, Darby Bannard, Dan Christensen, Alan Cote, Gotthard Graubner, Allan Hacklin, Ralph Humphrey, Morris Louis, Lee Lozano, Clark Murray, Kenneth Noland, William Pettet, Larry Poons, Lawrence Stafford, Lewis Stein, John Walker, Peter Young

Kölnischer Kunstverein, Köln
14. Oktober – 9. November 1969

Ausstellung begleitend zum Kölner Kunstmarkt.

Organisiert von Rolf Ricke

Dezember 1969 – Januar 1970

Richard Serra

Castelli Warehouse, New York

1969

Lewis Stein

(1. Einzelausstellung)

Nicholas Wilder Gallery, Los Angeles

Barton Wasserman

23. Januar – 17. Februar 1976

Marcia Resnick

Photographie

20. Februar – 16. März 1976

Barry Le Va

Accumulated Vision

19. März – 20. April 1976

Kent Floeter

21. Mai – 19. Juni 1976

**Jo Baer, Dan Christensen,
Alan Cote, Giorgio Griffa,
Edgar Hofschen, Harriet
Korman, Gary Kuehn*,
Lawrence Stafford, Lewis
Stein, Peter Young**

22. Juni – 3. September 1976

**Neue Ausstellungsräume in
Köln, Friesenplatz 23**

Edgar Hofschen

6. November – 8. Dezember 1976

Jo Baer
Dan Christensen
Alan Cote
Giorgio Griffa
Edgar Hofschen
Harriet Korman
Lawrence Stafford
Lewis Stein
Peter Young
22. Juni – 3. September 1976
Köln
Galerie Rieke, Friesenplatz 23
Tel. 021 31 22 11 11

Einladung



9. September 1976: Tod von Mao Tse-tung in Peking

Jo Baer, Dan Christensen, Alan Cote ...:
Christensen, Kuehn, Griffa; Stein, Young



4. – 20. Dezember 1976

An Exhibition for the War Resisters' League

Carl Andre, Larry Bell, John Chamberlain, Walter De Maria, Dan Flavin,
Donald Judd, Sol LeWitt, David Rabinowitch, Fred Sandback, Richard Serra
Heiner Friedrich, Inc., New York

Einladung An Exhibition for the War Resisters' League

Lawrence Stafford



127

Syskyna, 1969

Acryl auf Leinwand
153 x 275 cm
Kunstmuseum St.Gallen
Inv.-Nr. G 2006.21

Abbildungen

„Einfach Kunst. Sammlung Rolf Ricke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 185.



378

Bob Stanley

128

Smile, 1966

Acryl auf Leinwand
147,5 x 193 x 4 cm

signiert, bezeichnet und datiert verso oben links: BobStanley 1966 "SMILE";
oben rechts: F

Museum für Moderne Kunst, Frankfurt am Main
Inv.-Nr. 2006/261

Ausstellungen

1966

„Bob Stanley“, Galerie Rieke, Kassel, 24. Juni – 31. Juli 1966.

2002

„Einfach Kunst. Sammlung Rolf Ricke“, Neues Museum in Nürnberg, 29. Juli – 25. August 2002.

2007

„Das Kapital. Blue Chips & Masterpieces“, Museum für Moderne Kunst, Frankfurt am Main, 21. April
– 26. August 2007.

Abbildungen

„Einfach Kunst. Sammlung Rolf Ricke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 185.

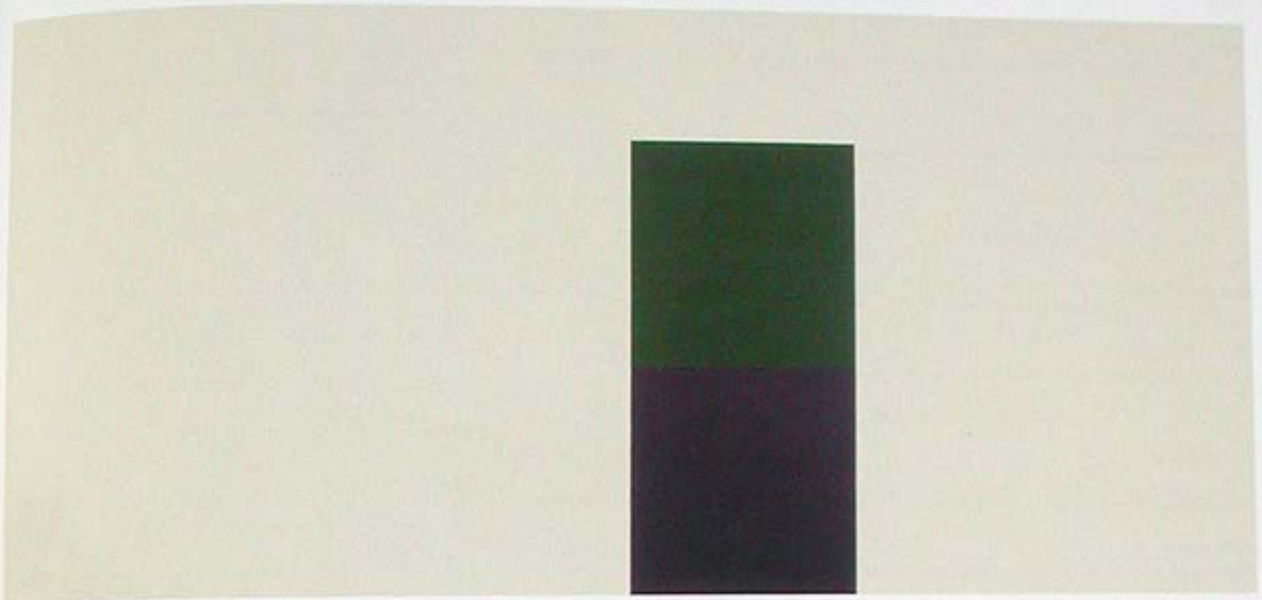
Lewis Stein

129

Untitled, 1970

Acryl auf Leinwand
198,0 x 426,9 x 3,4 cm

Museum für Moderne Kunst, Frankfurt am Main
Inv.-Nr. 2006/262



Ausstellungen

2007

„Das Kapital. Blue Chips & Masterpieces“, Museum für Moderne Kunst, Frankfurt am Main, 21. April
– 26. August 2007.

Abbildungen

„Einfach Kunst. Sammlung Rolf Rieke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 53.

130

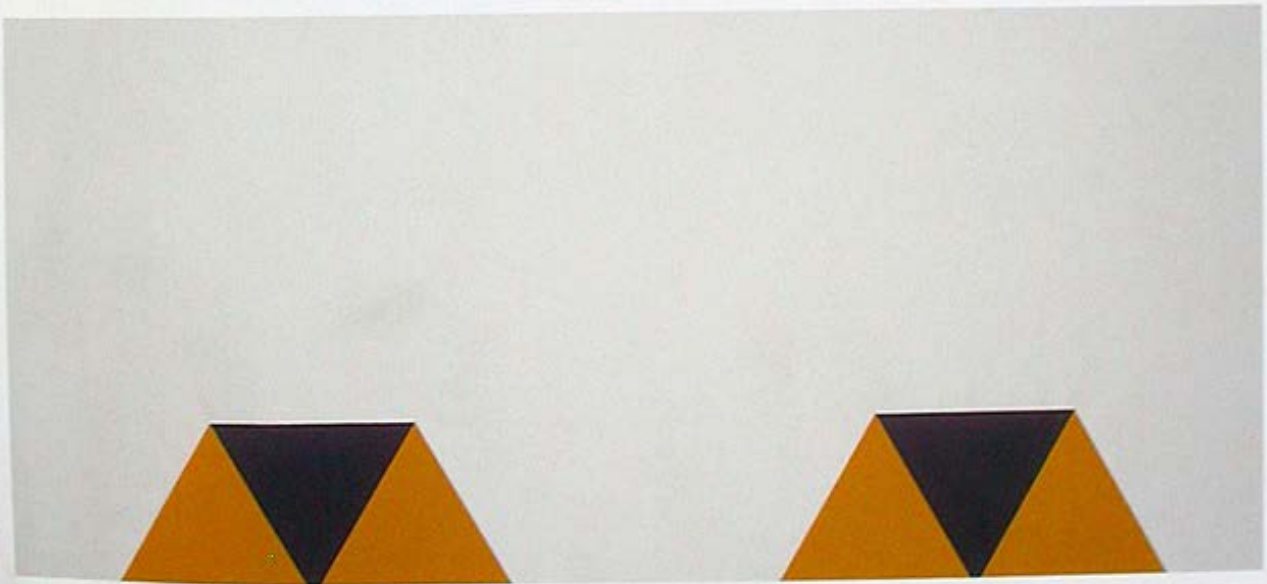
Untitled, 1970

Acryl auf Leinwand

197,5 x 424,2 x 3,3 cm

Museum für Moderne Kunst, Frankfurt am Main

Inv.-Nr. 2006/263



Ausstellungen

2002

„Einfach Kunst. Sammlung Rolf Ricke“, Neues Museum in Nürnberg, 6. Juni – 23. Juni 2002.

2007

„Lust for Life. Die Sammlung Ricke“, Kunstmuseum Liechtenstein, Vaduz, 21. September 2007 – 13. Januar 2008.

Abbildungen

„Einfach Kunst. Sammlung Rolf Ricke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 186.

131

Untitled, 1970

Acryl auf Leinwand

282 x 282 x 3,3 cm

Kunstmuseum St.Gallen

Inv.-Nr. G 2006.22

Ausstellungen

1971

„7 Neue Arbeiten“, Galerie Rieke, Köln, 2. – 28. April 1971.

Abbildungen

„Einfach Kunst. Sammlung Rolf Ricke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 186.

Jessica Stockholder

132

#323/1999 (No Title), 1999

Fotografie, Folie, Acryl- und Ölfarbe auf Papier, Reisszwecken, Metall, Gewindestangen, Mülltonne, drei Bürsten, Bindfaden, Holz und Acrylgarn

145 x 167 x 243 cm

Kunstmuseum Liechtenstein, Vaduz

Inv.-Nr. KML 06.50

Ausstellungen

2002

„Einfach Kunst. Sammlung Rolf Ricke“, Neues Museum in Nürnberg, 6. Juni – 7. Juli 2002.

„Jessica Stockholder. August Seeling-Preis des Freundeskreises“, Stiftung Wilhelm Lehbruck Museum – Zentrum Internationaler Skulptur, Duisburg, 1. Dezember 2002 – 26. Januar 2003.

2003

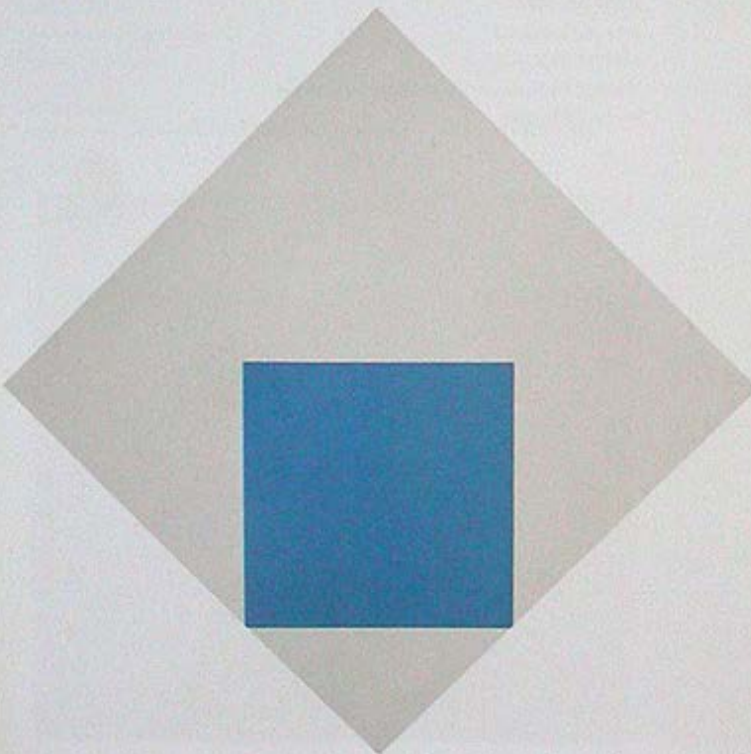
„Jessica Stockholder“, capcMusée d'art contemporain Bordeaux, 12. Juni – 28. September 2003.

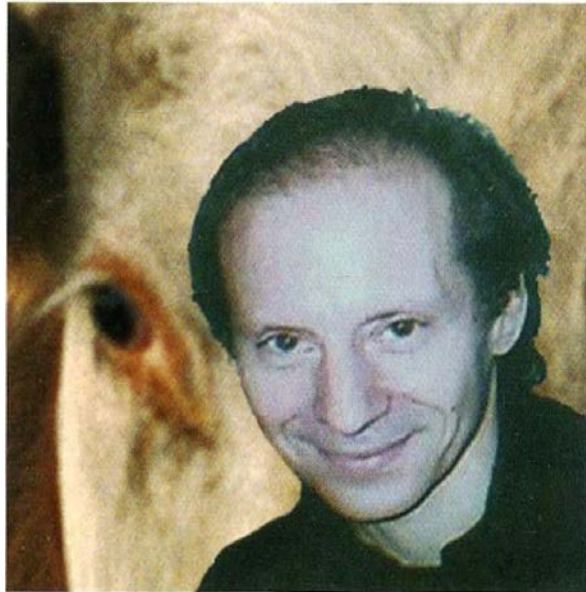
2007

„Lust for Life. Die Sammlung Ricke“, Kunstmuseum Liechtenstein, Vaduz, 21. September 2007 – 13. Januar 2008.

Abbildungen

„Einfach Kunst. Sammlung Rolf Ricke“, Ausst.-Kat. Neues Museum in Nürnberg, 2002, S. 11, 113.
„Jessica Stockholder“, Ausst.-Kat. Stiftung Wilhelm Lehbruck Museum, Duisburg und K20
Kunstsammlung Nordrhein-Westfalen, Düsseldorf 2002, Kat.-Nr. #323.





Lewis Stein, 2007

Lewis Stein

1945

Geboren in New York

1964–1966

Massachusetts Institute of Technology,
Cambridge

1964–1968

University of California, Berkeley, Kalifornien

Lebt in New York

Ausstellungen in der Galerie Rolf Ricke

1970, 1972 (E)

1970, 1971, 1972, 1976, 2003 {G}

p. 72

-Lewis Stein was in his mid-twenties when I first met him through Dick Bellamy. He had originally studied architecture and sculpture and it was with this background that he suddenly started painting-extremely minimal, rigorously constructed, almost architectural paintings that were highly conceptual. Lewis, who is quite slightly built, made these incredibly large paintings measuring more than two by four meters, which are so precise and clear. For me, these works are sheer visual perfection-and that at the age of twenty-four! At the time, Lewis was painting a series, and I could hardly believe my eyes when I saw them, because other artists need thirty years of experience to get to where he was already. He seemed like a wunderkind to me. He quickly gained a reputation, and was invited to the *Whitney Annual* in 1969, which landed me in a lot of trouble with Jo Baer, who hadn't been invited; he was such a young artist, but then again, I had backed her just as strongly. For two or three years, Lewis continued painting in the same vein and during that time we organized two solo exhibitions, in 1970 and 1972. After that, there was a change, and Lewis told me very modestly that he had made his contribution to twentieth-century art history, that he was going to stop, that he had said everything he wanted to say in this form, and didn't want to go on making variations on it. And he stopped painting-just like that. At some point he wrote to me saying I should come and see him some time, and that he was growing mushrooms in his studio. He didn't return to art again until much later, but he never went back to that form of painting.- IF

Museum collections with paintings or drawings in collection Ludwig

Forum Fiir Internationale Kunst, Aachen, Germany – First Series, #3 Museum

Ludwig, Cologne, Germany – Second Series, #2

Greenville County Museum of Art, Greenville, South Carolina -First Series, #4

Orange County Museum, New Port Harbor, California – First Series, #2

Yale Art Museum, New Haven, Connecticut -Drawings, First Series, set of 5

Museum Fur Modeme Kunst -First Series, #2 & #4., Second Series, #3, Drawings, First Series, set of 5

Kunstmuseum St. Gallen - Forth Series, # 2

New Britain Museum for American Art, New Britain Connecticut – Painting #2

Crocker Museum of Art, Sacramento, California -First Series