



WARREN
BRANDT
A RETROSPECTIVE

Warren Brandt

COVER
Colours, 1938
Oil on canvas, 24" x 30"
Courtesy of the artist

W A R R E N
BRANDT
A RETROSPECTIVE



WEATHERSPOON ART
GALLERY
The University of North Carolina at
Greensboro
August 16-September 20, 1992

PHILHARMONIC CENTER FOR
THE ARTS
Naples, Florida
May 9-June 16, 1993

ART GALLERY
Staller Center for the Arts
State University of New York at
Stoney Brook
July 1-August 7, 1993

An exhibition organized by the
Weatherspoon Art Gallery

Essay by
Gerrit Henry

Curatorial Assistant
Maria Falvey Godino



Checker Game, 1967
Oil on canvas, 60" x 50"
Lent by Guild Hall Museum,
East Hampton, NY

A C K N O W L E D G E M E N T S

It has been a great pleasure to organize *Warren Brandt: A Retrospective*. For more than fifty years Warren Brandt has been creating works of art, mostly paintings and drawings, with the ongoing enthusiasm and exploratory nature that marks a lifelong and truly inquisitive artist. Warren has been blessed with supportive family and friends who have nurtured his gift and passion, and in return, it is this sense of place within his own world that is reflected, fondly and with great style, in his work.

The opportunity to enter Warren's world for a brief time imparted a sense of knowing both the man and his work. He freely shared his personal history, making his paintings and their various histories come to life. Family roots and ties to his hometown of Greensboro, North Carolina, lend a special significance to this exhibition. He quite simply epitomizes the "native son" ideal. In 1953 Warren earned a MFA degree from UNCG, then Woman's College of the University of North Carolina. We are proud to present this exhibition during the year in which we celebrate our university's centennial anniversary.

This exhibition would not be possible without the generosity and assistance of numerous museums and private collectors. Their cooperation in lending to this exhibition is greatly appreciated. Both Alice Nash of the Philharmonic Center for the Arts in Naples, Florida, and Rhonda Cooper of the Art Gallery of the Staller Art Center at SUNY Stony Brook, New York, were enthusiastic collaborators.

As with any endeavor of this magnitude, a variety of assistance was invaluable. Grace Borgenicht Brandt was a marvel of information and organization from beginning to end. Larry DiCarlo and the staff of Fischbach Gallery provided constant support and writer and critic Gerrit Henry is to be complimented for his thoughtful essay on Warren Brandt's career. We are grateful for financial contributions from the Jeanette and Samuel Lubell Foundation for this publication.

At UNCG, Tim Barkley, Learning Resource Center, skillfully assisted in photography for this publication and

Charles Wheeler, Publications Office, provided copy editing services. I am extremely pleased by the work of curatorial assistant Maria Godino, an undergraduate student in art history/museum studies. Weatherspoon staff members Barbra Brady, Nora Kuper and Jack Stratton contributed greatly to the success of this exhibition, and graphic designer Debora Harllee created a beautiful and functional design for this publication. I would also like to thank Provost Donald V. DeRosa and Chancellor William E. Moran for their continued support of the Weatherspoon Art Gallery.

Ruth K. Beesch, Director

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WARREN BRANDT

BY GERRIT HENRY

With a fair degree of accuracy, the styles of art since the early twentieth century could be divided into two camps: the “children” of Pablo Picasso and the “children” of Henri Matisse.

The work of the heirs of Picasso – from Cubism to geometricism to the anti-art Dadaism of Marcel Duchamp, and into our own day with Minimalism and Conceptualism – has always championed fracture over design, the monochromatic over the colorful, and, often *concept* over all, until, with mid-1970s Conceptualism, no art object existed whatsoever. The heirs of Matisse include Hans Arp and some other of the more poetic Surrealists, the French intimists Pierre Bonnard and Edouard Vuillard, and, later in the century, the proponents of the School of Paris. Here design is favored over fractural breakdown, high color over monochromaticism, and, preeminently, an emphasis on the “good things” of the “good life” over any art historical dogma. The children of Matisse specialized in updating tradition; figure painting, interiors, and still life were their *métier*. These subjects, after all, continued to represent the daily, domestic haute-bourgeois values of pre-World War II life.

The war, of course, changed all that; some think irrevocably. But in post-war New York, a group of neo-figurative painters – including Fairfield Porter, Alex Katz, and Jane Freilicher – continued the Matissean French tradition of felicitous realism. They were notably overshadowed, however, by mid-1950s Abstract Expressionism, which pretty well denied, in its flagrant, heroic nay-saying to *any* European-bred rules or regulations, *both* the Picassoesque and Matissean modes in favor of free emotional expression, colors of their own, American invention, and painterly abandon.

In his early years in mid-century New York, Warren Brandt – native of Greensboro, North Carolina, and future, full-fledged “child of Matisse” – seemed to have handily adapted the Abstract Expressionism ethic. He was painting free form and expressively and hanging out

evenings at the Cedar Tavern with Action Painting chums Willem de Kooning, Franz Kline, Paul Jenkins, and Milton Resnick. In his early thirties, Brandt already had impressive credentials: studies with Yasuo Kuniyoshi at the Art Students’ League (a soft, Renoiresque *Nude* from 1946 strongly displays the influence); five years in the Army in the privileged, perk-laden position of official portraitist to the commandants; and then, at Washington University in St. Louis on the G.I. Bill, study with, first, Philip Guston, then Max Beckmann. *Gymnast* (1948) reveals how deeply Brandt felt toward both the tutelage *and* the art of the fabled German expressionist.

Brandt and his wife Carolyn spent many of the years after Washington University travelling – Mexico, Rome, and Paris were foremost on their itinerary. In the latter two cities the Old Masters both wowed and daunted Brandt with their glorious expertise – Titian, Rembrandt (“the papa of us all,” says Brandt), Rubens, Chardin, and Degas all transfixed him as much as the modern achievements of de Kooning or Kline.

In 1957, the Brandts moved back to New York with their small daughter Isabella; the next few years were punctuated by trips from north to south, partly in an effort to alleviate a heart condition of Carolyn’s with warmer climates. Paintings from this period have broken free from the shadows of both Kuniyoshi and Beckmann into a sort of lyrical Abstract Expressionism like that of the 1958 *Colossus*. It’s a concatenation – both furious and gentle – of lightly impastoed oranges, blues, reds, and yellows in a whirligig form against a rectangularly segmented canvas.

The 1960s brought two major personal and professional changes in Brandt’s life. He was elected chairman of the art department at Southern Illinois University in Carbondale, where he went about turning the department into one of the finest in the country; and Brandt, having permanently separated from Carolyn, met and fell in love with painter and art dealer Grace Borgenicht. Their marriage found them as happy as teen-age newlyweds as they settled in a commodi-



The Artist in his Studio, 1979
Oil on canvas, 64" x 45"
Lent by The Metropolitan Museum of Art,
Gift of Eric W. Goldman
Photo Credit

ous apartment in New York and revitalizing a picturesque old manse in Water Mill, New York. But it wasn't only Brandt's domestic life that underwent a sea change. By 1966-67, he had begun to develop and master a figurative style that left his old cronies at the Cedar Tavern in the existential dust with its airy, but substantial, grasp of his personal vision of the realist-tending, but never illusionistic, figurative mode of Matisse and followers. In *Berta and Grace*, mother and daughter are seated grandly, yet unassumingly, on a pillow-strewn couch, *moderne* coffee table before them, dog at their side, and a Brandt abstraction hanging above. The quiet, lyrical energy of *Colossus* had been transmogrified into a quiet, lyrical reverence for real life in its deployment of almost Fauvist colors, in the stern, yet voluptuous modelling of figures and furnishings, and in an overall ambiance of a life lived, simultaneously, *grande deluxe* and plain and simple.

"Sure, I was abstract when it was booming in New York," Brandt says. "Then, gradually, I realized how much more I liked realism – not copying reality, but trying to organize it, make it work as a painting that also happens to be realistic."

Brandt's work with the figure evolved further. The 1970 *Two Models in Green* – with its two young women, one in open harem jacket and pantaloons, the other more contemporarily dressed – evinced a mastery of the feminine figure that was to find its full fruition in a later 1970s series of nudes whose sensuousness and frank sexuality were not only reminiscent of Renoir, but genuinely, plastically touched by the French artist's spirit and genius.

At the same time in the 1970s, Brandt began what was to become his latter-day mistress, master, and *métier* – the still life. It was a natural extension of Brandt's unsentimental, but heartily delicate, love for earthy bliss, contained strictly within the confines of the two-dimensional picture plane, but bursting its bonds with life at various painterly junctures.

Thus, masterworks of still life have seemed to flow from Brandt's brush since the 1970s like sunlight showering from

Zeus to Danae. The 1977 *White Table, Black Chair*, with its rich, imperial painting of the folds of multicolored cloths, Oriental porcelains arranged in perfect, perfectly arbitrary "set-up" on white-cloth-covered table, and pristine Japanese screens is one example. Another is the 1981 *Mexican Plate and Pomegranates*, evolved from visits by the Brandts to Mexico during 1980-83, full of overripe tropical fruits, a thin-snouted black jar with single red rose, and the deep terra cotta reds of the souvenir plate itself, a homely showpiece squarely holding its own against floral-print wallpaper. The very "is-ness" of still life accoutrements is the perfectly realized theme, along with the very strong possibility that the "givens" of an individual's life and surroundings can be – still, in an age of cultural disquietude and decline – inherently good, even, somehow virtuous, beyond merely domestic.

Brandt, naturally, doesn't dwell on the metaphysical implications of his painting. "The still lifes have the same organization as my earlier abstract work" he points out. "The thing is to paint realistically but always have a kind of structure. Structure is the 'prime mover' in art."

There is, of course, another "prime mover" behind Brandt's work – the artist himself. In his maturity, Brandt has begun painting a series of still-life self-portraits – still lifes, we might say, about the act of painting still life, much as Brandt's mentor Abstract Expressionists made paintings about painting. *The Artist in His Studio* is an example. Bristling in left foreground is leafy philodendron; center are tables with ornamental pitchers and bowls of fruit; to the left is a pony-skin arm-chair. Center stands a full-length mirror revealing the artist hard at work getting himself right "getting it right." It's a self-reflective mode going back at least to Velasquez; here, though, the self is absorbed into the work almost as if it were another item of still life. Brandt is too modest a man to agree, but perhaps, by inference, we can read from this self-portrait of the artist among his beloved "good things" that he is, preeminently, one of them, as only their life-long cultivator could be artist enough to be.



P A I N T I N G S

Nude, 1946

Oil on canvas, 29" x 20"

Courtesy of the artist

Gymnast, 1948

Oil on canvas, 38 1/2" x 25 1/2"

Collection of Mr. and Mrs. David Allen,
Greensboro, NC

Colossus, 1958

Oil on canvas, 24" x 30"

Courtesy of the artist

Illinois Landscape, 1959

Oil on canvas, 60" x 102"

Courtesy of the artist

The Rock Island Line, 1962

Oil on canvas, 72" x 80"

Lent by The Chrysler Museum,
Norfolk, VA

The Descent, 1963

Oil on canvas, 72" x 80"

Collection of Isabella Brandt Johansen,
New York, NY

Bedroom with Striped Paper, 1964

Oil on canvas, 48" x 36"

Lent by the Weatherspoon Art Gallery,
The University of North Carolina at
Greensboro

Gift of Mrs. Julius W. Cone

*Living Room (with Red Table and Two
Figures)*, 1964

Oil on canvas, 66" x 80"

Courtesy of the artist

The Bath-Water Mill (Berta's) 1964

Oil on canvas, 72" x 80"

Lent by the Memorial Art Gallery,
University of Rochester
Gift of Mrs. Albert List

The Lover, 1964

Oil on canvas, 14" x 12"

Courtesy of the artist

Girl in Red Chair, 1965-66

Oil on canvas, 49 7/8" x 40"

Lent by the Weatherspoon Art Gallery,
The University of North Carolina at
Greensboro

Gift of North Carolina National Bank

Red Bed, 1965

Oil on canvas, 12" x 10"

Courtesy of the artist

Berta and Grace, 1966-67

Oil on canvas, 78 1/2" x 92"

Lent by the Archer M. Huntington
Art Gallery,

The University of Texas at Austin
Gift of James and Mari Michener

Moroccan Chair, 1966

Oil on canvas, 50" x 40"

Lent by the Art Museum of
Southeast Texas

Gift of Shirley L. Black

The Morning Paper, 1966

Oil on canvas, 60" x 70"

Lent by the Hirshhorn Museum and
Sculpture Garden,
Smithsonian Institution

Gift of Joseph H. Hirshhorn, 1972

Checker Game, 1967

Oil on canvas, 60" x 50"

Lent by Guild Hall Museum, East
Hampton, NY

Blue Still Life, 1970

Oil on canvas, 48" x 52"

Collection of Jan Schwartz,
Los Gatos, CA

Two Models in Green, 1971

Oil on canvas, 53" x 59"

Collection of Ciba-Geigy Corporation,
Ardsley, NY

Nude, 1946

Oil on canvas, 29" x 20"

Courtesy of the artist



Gladiola and Zimmias, 1990
Oil on canvas, 48" x 40"
Lent by Fischbach Gallery,
New York, NY

Snapdragons, 1973
Oil on canvas, 60" x 48"
Anonymous loan

Exotic Still Life, 1974
Oil on canvas, 60" x 48"
Collection of Orin Kerr, Wilmington, DE

White Table, Black Chair, 1977
Oil on canvas, 38" x 44"
Collection of Lois Borgenicht and
Johannes Reim, Baltimore, MD

Shirin, 1978
Oil on canvas, 29" x 36 1/2"
Collection of Isabella Brandt Johansen

Japanese Print, 1979
Oil on canvas, 50 1/2" x 32"
Collection of Kendra Schwartz,
New York, NY

Study for White Table, Black Chair, 1979
Oil on canvas board, 8 3/4" x 10 3/4"
Courtesy of the artist

The Artist in his Studio, 1979
Oil on canvas, 64" x 45"
Lent by The Metropolitan
Museum of Art,
Gift of Eric W. Goldman

Mexican Plate and Pomegranates, 1981
Oil on canvas, 21" x 28"
Collection of Max Reim, Baltimore, MD

Dr. Marin's Garden, 1982
Oil on canvas, 54 x 74 1/2"
Lent by Fischbach Gallery,
New York, NY

Self-Portrait in Studio, 1982
Oil on canvas, 60" x 50"
Lent by the National Academy of Design,
New York, NY

Brick Kiln, Cocoyoc, 1983-84
Oil on canvas, 10" x 12"
Courtesy of the artist

Window with Lilies, 1984
Oil on canvas, 30" x 38"
Collection of Kay T. MacDermott,
New York, NY

Roses and Red Kimono, 1985
Oil on canvas, 51" x 72"
Lent by The Carnegie Museum of Art,
Carnegie Institute
Gift of Margarete Schultz and
Benedict I. Lubell

The Rousseau Card, 1985
Oil on canvas, 18" x 24"
Private collection

Sultan's Crown and Wine Bottle, 1986
Oil on canvas, 32" x 46"
Collection of Dawn Bennett and Martin
J. Davidson, New York, NY

Dogwood on Yellow Table, 1988-1992
Oil on canvas, 36" x 48"
Courtesy of the artist

Gladiola and Zinnias, 1990
Oil on canvas, 48" x 40"
Lent by Fischbach Gallery,
New York, NY

Still Life with Renoir Book, 1990
Oil on canvas, 40" x 44"
Lent by Fischbach Gallery,
New York, NY

Still Life with Flowers and Apples, 1991
Oil on canvas, 28 1/4" x 37 1/4"
Lent by Fischbach Gallery,
New York, NY

Amarettini Box, 1992
Oil on canvas, 36" x 42"
Lent by Fischbach Gallery,
New York, NY

Red and White Carnations, 1992
Oil on canvas, 29 1/2" x 46"
Lent by Fischbach Gallery,
New York, NY





The Rock Island Line, 1962
Oil on canvas, 72" x 80"
Lent by The Chrysler Museum,
Norfolk, VA
Photography by Scott Wolff

Gymnast, 1948
Oil on canvas, 38 1/2" x 25 1/2"
Collection of Mr. and Mrs. David Allen,
Greensboro, NC



Berta and Grace, 1966-67
Oil on canvas, 78 1/2" x 92"
Lent by the Archer M. Huntington Art Gallery,
University of Texas at Austin
Gift of James and Mari Michener
Photography by George Holmes

Bedroom with Striped Paper, 1964
Oil on canvas, 48" x 36"
Lent by the Weatherspoon Art Gallery,
The University of North Carolina at Greensboro
Gift of Mrs. Julius W. Cone
Photography by Tim Barkley







The Morning Paper, 1966
Oil on canvas, 60" x 70"
Lent by the Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution
Gift of Joseph H. Hirshhorn, 1972
Photography by Lee Stalworth

Moroccan Chair, 1966
Oil on canvas, 50" x 40"
Lent by the Art Museum of Southeast Texas
Gift of Shirley L. Black



White Table, Black Chair, 1977
Oil on canvas, 38" x 44"
Collection of Lois Borgenicht
and Johannes Reim,
Baltimore, MD





Two Models in Green, 1971
Oil on canvas, 53" x 59"
Collection of Ciba-Geigy Corporation, Ardsley, NY

Shirin, 1978
Oil on canvas, 29" x 36 1/2"
Collection of Isabella Brandt Johansen



Mexican Plate and Pomegranates, 1981
Oil on canvas, 21" x 28"
Collection of Max Reim,
Baltimore, MD



Dr. Marin's Garden, 1982
Oil on canvas, 54 x 74 1/2"
Lent by Fischbach Gallery,
New York, NY
Photography by Tim Barkley



Roses and Red Kimono, 1985
Oil on canvas, 51" x 72"
Lent by The Carnegie Museum of Art,
Carnegie Institute
Gift of Margarete Schultz and
Benedict I. Lubell



Thasos, 1964
Watercolor on paper, 6" x 9"
Collection of Grace Brandt,
New York, NY



After the Bullfight, 1954
Ink and gouache on paper, 18 1/2" x 23"
Collection of Mr. and Mrs. David Allen,
Greensboro, NC

W O R K S O N P A P E R

After the Bullfight, 1954

Ink and gouache on paper, 18 1/2" x 23"
Collection of Mr. and Mrs. David Allen,
Greensboro, NC

Portrait of Dr. Christopher Cooper, 1954

Ink on paper, 10" x 12 1/4"
Courtesy of the artist

Pensive Model, 1955

Conte chalk on paper, 9 1/2" x 11"
Courtesy of the artist

For Lois on her Sixteenth Birthday, 1962

Mixed media on paper, 14" x 17"
Courtesy of the artist

Interior with Figure, 1963

Gouache and collage on paper,
23" x 17 1/2"
Collection of Nicholas Fox Weber,
Bethany, CT

Thasos, Greece, 1963

Watercolor on paper, 10" x 14"
Courtesy of the artist

Blue Abstraction, c.1964

Mixed media on paper, 37 1/2" x 29 1/2"
Courtesy of the artist

Thasos, 1964

Watercolor on paper, 6" x 9"
Collection of Grace Brandt,
New York, NY

Two Figures, 1964

Pencil and wash on paper,
12 1/2" x 16 1/2"
Courtesy of the artist

Two Models, 1966

Pencil on paper, 20 1/2" x 23"
Courtesy of the artist

Paisley Spread, 1967

Pastel on paper, 22 3/4" x 16 3/4"
Courtesy of the artist

Ellen's Back with Foot on Chair, 1968

Conte crayon on paper, 24" x 18"
Collection of Mr. and Mrs. John
Randolph Hearst, Jr., Water Mill, NY

Reclining Nude with Bouquet, 1970

Conte chalk on paper, 10 1/2" x 13 1/2"
Courtesy of the artist

Girl with Leg over Armchair, c.1975

Conte crayon on paper, 12" x 15"
Courtesy of the artist

Two Sisters, 1977

Charcoal and chalk on paper, 12" x 13"
Collection of Jan Schwartz,
Los Gatos, CA

Lovers, 1980

Gouache, watercolor and etching, 6" x 6"
A. P.
Courtesy of the artist

Odalisque, 1980

Etching and aquatint, 9" x 11"
2/30
Courtesy of the artist

Japanese Robes and Imari Vase, 1986

Pastel on paper, 27" x 39 1/2"
Collection of Grace Brandt,
New York, NY

Granny Smiths, 1989

Pastel on paper, 25" x 33 1/2"
Lent by Vered Gallery,
East Hampton, NY

Barbara's Iris, 1991

Pastel on paper, 26" x 29"
Courtesy of the artist

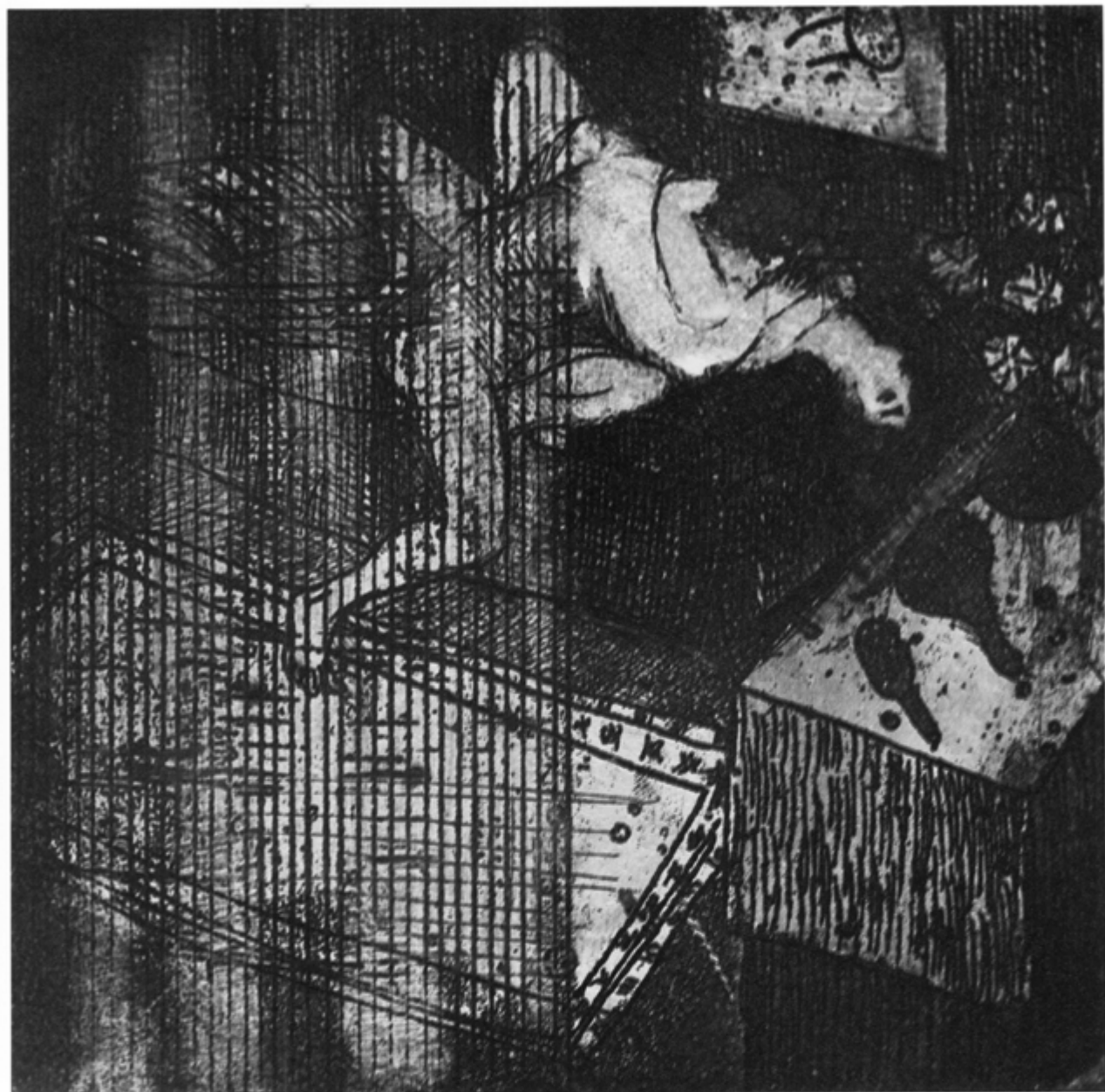
Nude in Chair, n.d.

Charcoal and chalk on paper, 20" x 17"
Lent by Vered Gallery,
East Hampton, NY



*Reclining Nude with
Bouquet, 1970*
Conte chalk on paper,
10 1/2" x 13 1/2"
Courtesy of the artist
Photography by
Tim Barkley





Lovers, 1980
Gouache, watercolor and etching, 6" x 6"
A. P.
Courtesy of the artist
Photography by Tim Barkley

Two Sisters, 1977
Charcoal and chalk
on paper, 12" x 13"
Collection of Jan Schwartz,
Los Gatos, CA
Photography by Tim Barkley



Self-Portrait in Studio, 1982
Oil on canvas, 60" x 50"
Lent by the National Academy
of Design, New York, NY

B I O G R A P H Y

B O R N

1918 Greensboro, NC

E D U C A T I O N

1935-37 Pratt Institute, New York, NY
1948 Washington University, St. Louis, MO, B.F.A.
Teachers Philip Guston and Max Beckman
1953 The University of North Carolina at Greensboro, N.C., M.F.A.

T E A C H I N G

1949-50 Salem College, Winston-Salem, N.C., Chairman, Department of Art
1950-52 Pratt Institute, Brooklyn, NY, Instructor
1952-56 Guilford College, Greensboro, NC, Instructor
1957-59 University of Mississippi, Hattiesburg, MS, Chairman, Department of Art
1959-61 Southern Illinois University, Carbondale, IL Chairman, Department of Art
1962-64 School of Visual Arts, New York, NY, Instructor
1967 New York Studio School, New York, NY, Director

O N E - M A N E X H I B I T I O N S

1969, 74, 80 David Barnett Gallery, Milwaukee, WI,
1966, 68, 73, 75 A.M. Sachs Gallery, New York, NY
1969 Allentown Art Museum, Allentown, PA
1971 *Retrospective*, Eastern Illinois University, Charleston, IL
1972 Mercury Gallery, London, England
1974 Guild Hall, East Hampton, NY
1976 *A Retrospective*, Beaumont Art Museum, Beaumont, TX
1983, 85, 86, Fischbach Gallery, New York, NY
88, 90
1988, 90, 91, 92 Vered Gallery, East Hampton, NY
1992 *Warren Brandt: A Retrospective*, Weatherspoon Art Gallery,
The University of North Carolina at Greensboro, NC

S E L E C T E D G R O U P E X H I B I T I O N S

1952-53 Metropolitan Museum of Art, New York, NY, *American Watercolors, Drawings, and Prints*, organized by the American Federation of the Arts
1953 *Brooklyn Museum Annual Print Exhibition*, Brooklyn Museum, Brooklyn, NY
1967 *Artists by Artists*, The New School, New York, NY
1976 *200 Years of Visual Arts in North Carolina*, North Carolina Museum of Art, Raleigh, NC
1977 *Provincetown: A Painter's Place*, Everson Art Museum, Syracuse, NY
1978 *American Painterly Realists*, University of Missouri at Kansas City, MI
1979 *American Realism*, William and Mary College, Williamsburg, VA
1980 *The Human Form*, Corcoran Gallery of Art, Washington, D.C.
Collector's Gallery XIV, Marion Koogler McNay Art Institute, San Antonio, TX
1982 *30 Painters*, Metropolitan Museum of Art, New York, NY
Still Life/Interiors, Contemporary Arts Center, New Orleans, LA
1985 *American Realism*, William Sawyer Gallery, San Francisco, CA
1985-86 *Survival of the Fittest, II*, The Ingber Gallery, New York, NY
The Object Revitalized, The Paine Art Center and Arboretum, Oshkosh WI and tour
The Figure in Twentieth Century American Art - Selections from the Metropolitan Museum of Art, organized by the American Federation of Arts, travelling to:
Jacksonville Art Museum, Jacksonville, FL; Oklahoma Museum of Art, Oklahoma City, OK; National Academy of Design, New York, NY; Terra Museum of American Art, Evanston, IL; Arkansas Arts Center, Little Rock, AR; Colorado Springs Fine Arts Center, Colorado Springs, CO

- 1986 *Landscape, Seascape, Cityscape 1960-85*, Contemporary Arts Center, New Orleans, LA, and the New York Academy of Art, New York, NY
- 1987 *A Just Temper Between Propensities*, The Bayly Art Museum, University of Virginia, Charlottesville, VA
- 1988 *Drawing on the East End: 1940-88*, Parrish Art Museum, Southampton, NY
- 1989 *164th Annual Exhibition*, National Academy of Design, New York, NY
- 1990 *Long Island Landscape Painting in the Twentieth Century*, Heckscher Museum, Huntington, NY
- 1991 *An Artist in the Garden*, National Academy of Design, New York, NY

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- "Brandt Blends Color, Animation and Love," *The Philadelphia Inquirer*, June 21, 1970.
- "Art: Brandt, An Artist Who Gets Away With Reminding," *Washington Sunday Star*, November 29, 1970.
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- Rosing, Larry, "Matisse and Contemporary Art," *Arts*, May 1975.
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SELECTED COLLECTIONS

The Metropolitan Museum of Art, New York, NY
 The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
 National Museum of American Art, Smithsonian Institution, Washington D.C.
 Museum of Art, Carnegie Institute, Pittsburgh, PA
 Weatherspoon Art Gallery, The University of North Carolina at Greensboro, NC
 Memorial Art Gallery of the University of Rochester, Rochester NY
 Guild Hall, East Hampton, NY
 The Lannan Foundation, Los Angeles, CA
 The Currier Gallery of Art, Manchester, NH
 The Chrysler Museum, Norfolk, VA
 The Parrish Art Museum, Southampton, NY

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 Chase Manhattan Bank of North America, NY
 Tambrands, Incorporated, Lake Success, NY
 Paul, Weiss, Rifkind, Wharton and Garrison, NY

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 Mr. A. L. Aydelott
 Mr. Syndey Besthoff, III
 Mr. and Mrs. Leon Black
 Dr. Morton Blum
 Dr. and Mrs. Robert E. Carroll
 Dr. Edward T. Cone
 Mr. and Mrs. Martin Davidson
 Mr. and Mrs. Richard Dilsheimer
 Mr. James Dormant, Jr.
 Mr. and Mrs. Joe C. Freeman, Jr.

Mrs. Henry Ittleson, Jr.
 Mr. and Mrs. Albert List
 Mr. and Mrs. John Lubell
 Mr. and Mrs. Peter May
 Mr. Robert O. Preyer
 Ms. Leontyne Price
 Ms. Margarete Schultz
 Mrs. Otto Spaeth
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