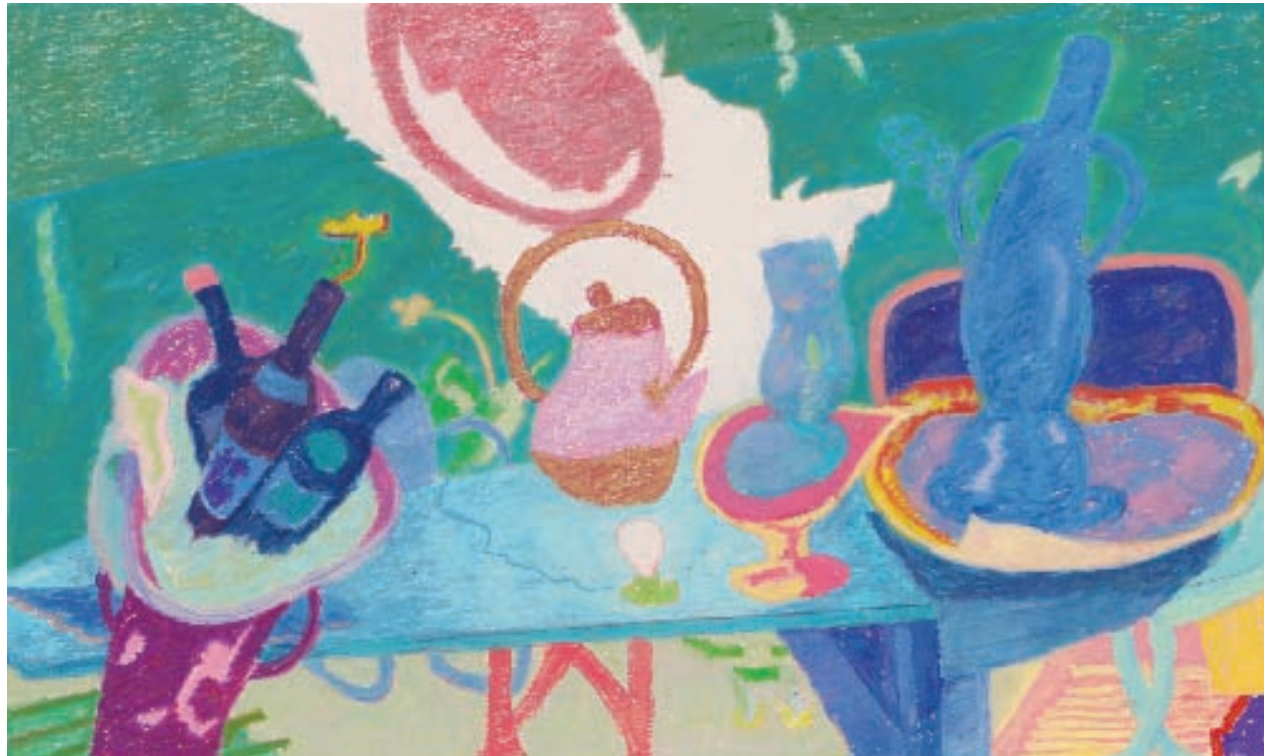




IRV MARCUS - ROMANCE AND DISASTER

Irv Marcus

Romance and Disaster



Sacramento State University Library Gallery
Exhibition Schedule: December 2, 2005 - February 18, 2006
6000 J Street, Sacramento, California 95819
Tel: 916.278.4189 Email: riversls@csus.edu



Pipe Plant, 1990
oil pastel on paper
24" x 34"

Collection of Brad and Sharon Harlan

Art History

When I arrived in Sacramento in 1959 to teach art at Sacramento State, I became aware that there was a University of California campus a few miles away in Davis. Later that year at a local bar, Sacramento artists Wayne Taylor and Jack Ogden introduced me to Robert Arneson, who was in his first year of teaching ceramics at U.C. Davis. Arneson was my first contact with any one from that campus.

Also that year, while taking a break from my printmaking class one afternoon, I was introduced to a local craftsman, Sal Yniquez and we became good friends. With some encouragement from me, and his wife Masako, Sal opened the Belmonte Gallery located in Sacramento's Oak Park neighborhood in 1962. He wanted to show lively and innovative work and invited Jack, Wayne and me, along with other Sacramento artists to exhibit at the gallery. We continued to be included in several exhibitions over the next few years.

Guided by Robert Nelson, the U.C. Davis art faculty was expanding rapidly. That faculty was taking an interest in the Belmonte Gallery and began to exhibit there. A group photo of participating artists in a ceramic and sculpture exhibit at Belmonte in the early sixties includes Manuel Neri, William T. Wiley, Bruce Nauman and about twenty others from U.C. Davis.

In 1966 I was elected chairman of the Sacramento State art department. Dur-

ing my three year tenure as chair, the department grew from twelve to thirty full and part-time faculty. In 1967 I recruited and hired painter James Nutt. Jim was leader of a Chicago art movement named capriciously "Hairy Who," a group of artists producing highly charged, cartoonish and socially concerned art. Arriving with him came part-time instructor Gladys Nilsson, his wife, and later Karl Wirsum, both Hairy Who artists.

Now a playful, whimsical but trenchant style of art was evolving from Arneson and his followers labeled by some "Funk Art." Given the proximity of the two schools, and the inevitable interaction of the artists, a blending of styles began to emerge. That melding, some might say, produced a regional imagery that was unique and would shortly be recognized in the larger art world.

In 1962 Adeliza McHugh, was the owner-operator of a tiny, charming out of the way gallery in Folsom near Sacramento. We became friends and I began to show work at her "Candy Store" gallery. Her love of art was so sincere that she impressed almost all the artists who met her. I introduced her to Jack Ogden, Jim Nutt and Gladys Nilsson, all of whom had shows at the Candy Store. Jack put her in touch with Bob Arneson who introduced her to his Funk Art crew and in turn they all exhibited at Adeliza's gallery for the next several years. The Candy Store became the launching pad for a widely recognized and appreciated art style identified with the Sacramento area.

Romance and Disaster

When making plans for this show of my paintings and drawings at the Sacramento State Library Gallery, I thought there might be some interest by viewers in my work before I arrived here to teach in 1959. Forty-six years later my work has gone thru several transformations. Simultaneously during those years I adapted and became part of the Northern Californian culture and environment. Included in my show are some pre-Sacramento paintings and a few works that reveal these changes over the years.

In the late 1940's many of my fellow midwestern art students, were enthusiastically pursuing our interest in abstract Expressionism. This post war style, emanating from New York based artists was adopted by many aspiring artists and I was no exception.

After locating in Sacramento I was able to take an in depth look at Bay Area Figurative painting, a regional style not much known or appreciated on the east coast. Some San Francisco artists were combining figurative painting with abstract expressionist's techniques. There was also an interest by many contemporary artists in blending aspects of Asian art into their own artwork. By the 1970s and 80s art magazines, reproductions, traveling exhibitions provided access to a variety of new styles; Pop Beat, Funk, Hairy Who and

Photorealism among others. These new ideas impacted the work of many local artists. I experimented with photo-generated images for a while but never

felt comfortable with that approach. My admiration for the sumptuous beauty and individuality of the European Modernists called me back to the work I had studied and seen in museums.

Moving thru this thicket of what others were doing, finding my own view of the world was my challenge. Gradually, trial and error led me to unexpected combinations of colors and their effect on subject matter. This interaction of visual components continues to hold much of my attention.

Most of the work in the show is recent. The images that took shape in the latter years are not totally abstract nor immediately recognizable. They tend to be the product of free association rather than observation. Romance and disaster, sometimes disguised, these contradictory and mutually exclusive depictions show up in the same painting, one layer of meaning forced upon the other, two recurring and underlying themes that persist in my work. Puzzling, yes, but also I think, much of what contributes to its uneasy life. ~ Irv Marcus 2005



Tsunami, 2003, oil on canvas, 42" x 54"



Waitress, 1982
oil pastel on paper
23" x 28"

It was the 1960's. Flags. Targets. Jasper Johns was making the invisible visible. Stuffed ram and painted quilt. Rauschenberg making junk sexy. This was the decade of moonwalks, Kennedy's assassination, Pop Art beginnings. Warhol films the Empire State Building for 24 hours, meets Einstein in the 4th dimension and checks and mates John's flag.

The art department into which Irv Marcus had been hired offered a modest program with an emphasis on teacher training.

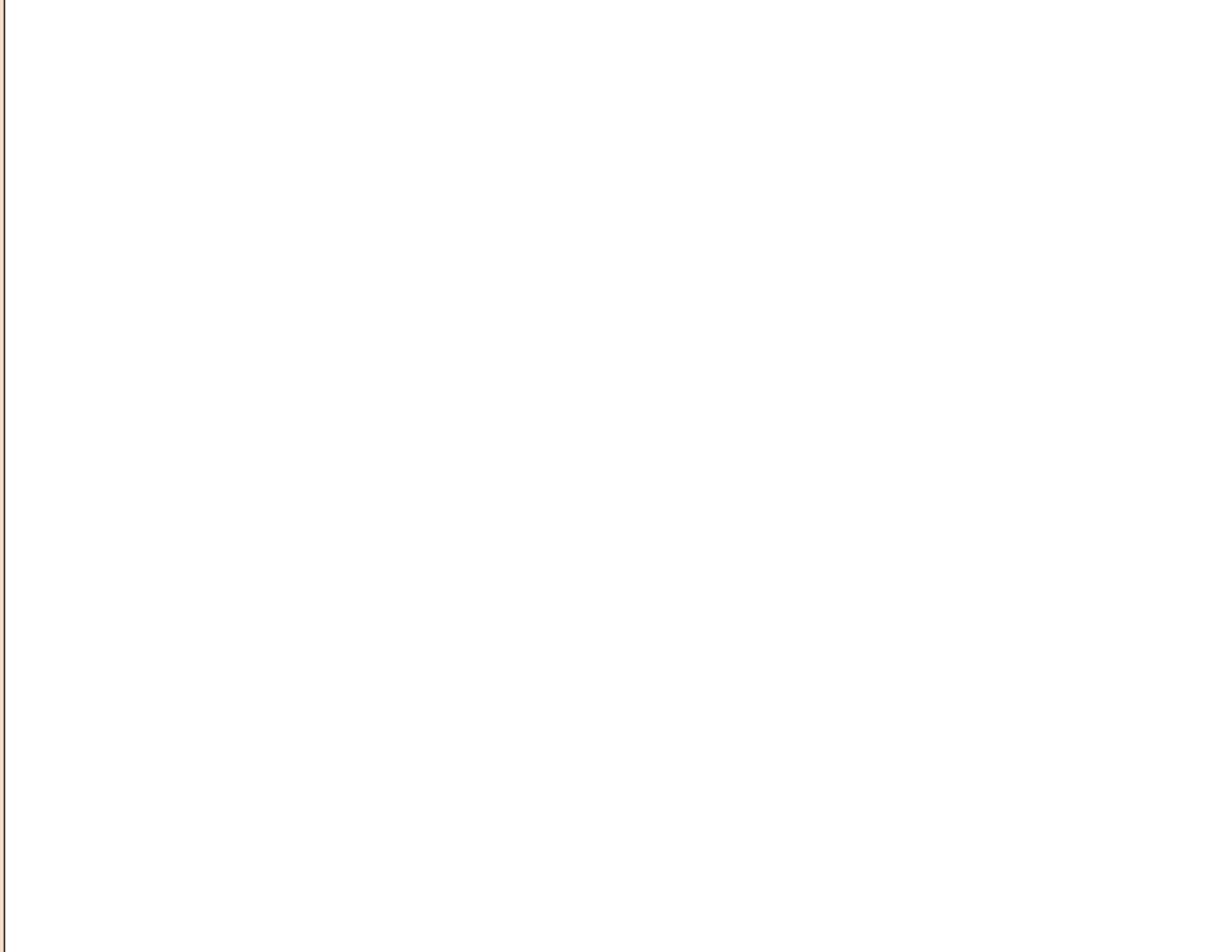
At U.C. Davis' Art Department, Chairman Richard Nelson was staffing his program with first-rate artists and getting first-rate results.

In 1966, Irv Marcus became the Chair of Sacramento State's Art Department. He was ready and able through attrition and expansion to hire and he wanted artists doing contemporary art who could excite students.

The Marcus era lasted three years. Through his initiative and his leadership, this modest program became strong, energetic and innovative. What was happening at U.C. Davis combined with what was happening at Sacramento State to produce an experience and a perception of Sacramento as a region which was attracting and producing some of the most notable artists in the nation. Irv Marcus made a difference. He opened the doors and welcomed in the world of contemporary art.

Jack Ogden 2005

Plates





Tsunami Too, 2003
oil on canvas
35" x 56"



Quake, 2001
oil on canvas
38" x 60"



In My Soup, 2000
oil pastel on paper
13" x 18"



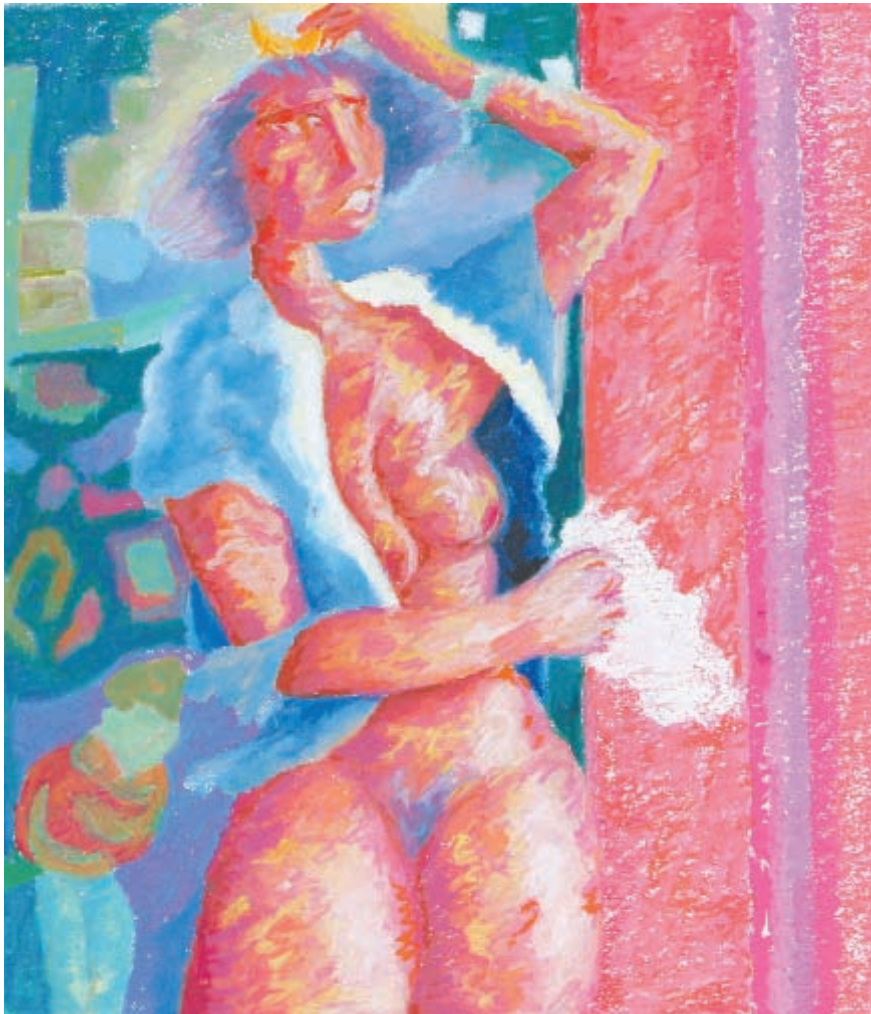
Religion, 2000
oil pastel on paper
16" x 21"



Mommy Eat, 2001, oil pastel on paper, 22" x 14"



Amorphus Sea Horses, 2002, oil pastel on paper, 21" x 14"



Nude with Kleenex, 2005, oil pastel on paper, 15" x 13"



Cameo, 2001, oil on canvas, 62" x 48"



Pent House, 2005
oil on canvas
48" x 62"



Runaway Bride Meets Satan, 2005
oil on canvas
46" x 64"

Chronology

Born: 1929, Minneapolis, MN

Education:

1952 M.F.A., University of Iowa
 1950 B.A., University of Minnesota

Teaching Experience:

1959-1991 California State University
 1979 Wake Forest University
 North Carolina School of the Arts
 1957-1959 Blackburn College
 1956-1957 University of Hawaii
 1955-1956 Oberlin College

Solo Exhibitions: Partial List

2006 Shipley Fine Arts, San Francisco, CA
 2005 Sacramento State Library Gallery
 2003 Visual Conversations, Solomon Dubnick Gallery, Sacramento, CA
 2003 Solomon Dubnick Gallery, Sacramento, CA
 2001 Joseph Chowning Gallery, San Francisco, CA
 2000 Solomon Dubnick Gallery, Sacramento, CA
 1999 Joseph Chowning Gallery, San Francisco, CA
 1998 The Oakland Series 1980-85, Encina Art Gallery, Sacramento, CA
 Solomon Dubnick Gallery, Sacramento, CA
 1995 Joseph Chowning Gallery, San Francisco, CA
 1993 John Natsoulas Gallery, Davis, CA
 Joseph Chowning Gallery, San Francisco, CA
 1988 Crocker Art Museum, Sacramento, CA
 1987 Michael Himovitz Gallery, Sacramento, CA
 1986 Irving Marcus - Paintings and Drawings, Memorial Union Art Gallery,
 University of California, Davis,
 1985 Joseph Chowning Gallery, San Francisco, CA
 1983 Vollum Gallery, Reed College, Portland, OR
 1982 Artist Contemporary Gallery, Sacramento, CA
 1980 Zara Galley, San Francisco, CA
 1979 Southeastern Center for Contemporary Art (SECCA), NC
 (Sponsored by Rockefeller Foundation)
 1978 Vedra Gallery, San Jose, CA
 Artspace (Crocker Art Museum), Sacramento, CA
 1976 Candy Store Gallery, Folsom, CA



1974 Zara Gallery, San Francisco, CA
 1974 Crocker Art Museum, Sacramento, CA
 1973 Wenger Gallery, San Francisco, CA
 1972 Redding Museum, Redding, CA
 1972 Candy Store Gallery, Folsom, CA
 1970 Candy Store Gallery, Folsom, CA
 1968 Candy Store Gallery, Folsom, CA
 1965 Candy Store Gallery, Folsom, CA
 1961 Feingarten Gallery, Carmel, CA
 1960 Feingarten Gallery, San Francisco, CA
 1959 Martin Schweig Gallery, St. Louis, MO
 1957 George Hall Gallery, University of Hawaii, Honolulu, HIC
 1955 Westgate Gallery, Minneapolis, MN

Group Exhibitions: Partial List

2004 The Three Graces, Solomon Dubnick Gallery,
 Sacramento, CA

2003	The Pilot Hill Collection: Crocker Art Museum, Sacramento, CA Butler Institute of American Art South Texas Institute for the Arts, Corpus Christi, TX	1972	Sampler #1, Crocker Museum, Sacramento, CA Sampler #1, Oakland Museum, Oakland, CA Sampler #1, Brazilian Tour
2002	A Horse is a Horse, Solomon Dubnick Gallery, Sacramento, CA Osceola Gallery, Emeryville, CA	1969	Delta, San Francisco Art Institute, San Francisco, CA Northern California Art, Crocker Art Museum, Sacramento, CA San Francisco Art Institute, Touring Exhibition
2001	10th Anniversary Celebration; Looking Beyond, Solomon Dubnick Gallery, Sacramento, CA	1967	Feingarten Gallery, Los Angeles, CA
1999	Holiday Exhibition, Joseph Chowning Gallery, San Francisco, CA	1966	Feingarten Gallery, Los Angeles, CA Ruth Rippon and Irv Marcus, Sacramento State College, Sacramento, CA
1997	Celebrating 50 Years of Achievement: CSUS Faculty and Alumni Artists, Solomon Dubnick Gallery, Sacramento, CA	1965	Crocker Art Gallery, Invitational Exhibition, Sacramento, CA Feingarten Gallery, Los Angeles, CA Candy Store Gallery, Folsom, CA
1991	Joseph Chowning Gallery, San Francisco, CA	1964	Touring Print Exhibition, Sponsored by San Francisco Art Institute, San Francisco, CA
1990	Selections: Gallery Artists, Kathryn Sermas Gallery, New York, NY Northern California Figuration, Natsoulas/Novelozo Gallery, Davis, CA California A-Z and Return, Butler Institute of Art	1963	California Palace of the Legion of Honor Northern Californian, Invitational, San Francisco, CA Belmonte Gallery, Sacramento, CA San Francisco Art Institute, San Francisco, CA Crocker Art Gallery, Kingsley Annual, Sacramento, CA Redding Museum, Redding, CA Los Angeles County, Museum, Group Show, LA, CA La Jolla Museum, San Diego, CA Candy Store Gallery, Folsom, CA California State University, Riverside, CA
1988	Sacramento-Davis Influence II, Judith Weintraub Gallery, Sacramento, CA	1962	Crocker Art Gallery, Sacramento, CA
1987	Works on Paper, Joseph Chowning Gallery, San Francisco, CA New Works on Paper, Joseph Chowning Gallery, San Francisco, CA Vertigo: The Poetics of Dislocation, San Francisco Art Institute, San Francisco, CA	1961	Crocker Art Gallery, Sacramento, CA
1986	California Artists, City Gallery, Kobe, Japan	1960	Annual Print Exhibition, San Francisco Institute of Art, San Francisco, CA Annual Exhibition, Crocker Art Gallery, Sacramento, CA Northern California Art Association, Annual Crocker Art Gallery, Sacramento, CA Feingarten Gallery, San Francisco, CA
1985	Drawing '85, Joseph Chowning Gallery, San Francisco, CA Sacramento/Davis Interface, Richmond Art Center, Richmond, CA Seven Artists in California, Gallery Takano, Tokyo, Japan	1959	Annual Exhibition, St. Louis Artists Guild, St. Louis, Mo. Annual Exhibition, Denver Museum, Denver, CO
1984	Four Artists, Gallery Takano, Tokyo, Japan	1958	Annual Regional Exhibition, St. Louis City Art Museum, St. Louis, MO St. Louis Artists Guild, St. Louis, MO Decatur Art Center, Decatur, IL
1983	10th Anniversary Exhibition, Joseph Chowning Gallery, San Francisco, CA The Impolite Figure/New Figurative Painting in the Bay Area, Bannam Place Exhibition, San Francisco, CA Interface, University of Pacific, Stockton, CA	1956	Print Annual, Washington Printmakers Society, Washington, D.C. Luz Museum, Manilla Allen Art Museum, Oberlin, OH
1982	California Connections, the Early 1970s, Joseph Chowning Gallery, San Francisco, CA Cowton, '82, Alta Galleries, Sacramento, CA California Connections, the Early 1970s, Laguna Beach Art Museum, Laguna Beach, CA	1955	Northrup Gallery, University of Minneapolis, MN Minneapolis Institute of Art, Regional Exhibition, MN National Print Exhibition, Library of Congress, Washington, D.C. National Print Exhibition, Philadelphia Print Club
1981	Welcome to the Candy Store, Crocker Art Museum, Sacramento, CA		
1980	Still Life-The Figure, Artist's Contemporary Gallery, Sacramento, CA		
1979	Contemporary Art From the Crocker Art Museum, Transamerica Pyramid, San Francisco, CA		
1978	Faces, Artist's Contemporary Gallery, Sacramento, CA		
1977	University of Nevada, Reno, NV (Two-Man Show with Jack Ogden)		
1976	A Decade of Acquisitions, Crocker Art Museum, Sacramento, CA		
1975	Animal Imagery, Hayward State University, Hayward, CA Kaiser Center, Oakland, CA		

1952	Bi-Annual Exhibition, Walker Art Center, Minneapolis, MN Jo Slyn Art Museum, Omaha, NB Denver Art Museum, Denver, CO Minneapolis Institute of Art, Minneapolis, MN National Print Exhibition, Metropolitan Museum of Art, New York, NY National Print Annual, Brooklyn Museum, Brooklyn, NY Momentum, Chicago, IL	1979	John Fitz Gibbon, "The Work of Irving Marcus," KPFA Radio, Critique delivered, Berkeley, CA, January 21 San Francisco Chronicle, January 18
		1976	Art News, May San Francisco Chronicle, March 25 John Fitz Gibbon, "Irving Marcus: A Way With Mayhem," Currant, February-April
		1973	San Francisco Chronicle, November
Permanent Museum Collections:		1972	Manchete (Rio de Janeiro), October Sacramento Bee, May 14, May 2, April 9
	Minneapolis Institute of Art, Minneapolis, MN Allen Art Museum, Oberlin, OH Oakland Art Museum, Oakland, CA Crocker Art Gallery, Sacramento, CA Reed College, Portland, OR Butler Institute of American Art, Youngstown, OH Yale University Art Gallery, New Haven, CT M.H. de Young Museum, San Francisco, CA Art Museum of South Texas, Corpus Christi, TX Nelson Gallery, University of California, Davis, CA	1970	Los Angeles Times, April 6 Art News, January
		1969	Art News, September
		1966	Art Forum, April,
		1965	Art Forum, May Art Forum, March
		1964	Art Forum, August Art Forum, May
		1963	Art Forum, May Sacramento Bee, May 12, April 21 San Francisco Examiner, January 1
Review, Monographs, Articles, Partial List:			
2003	Sacramento Bee, Victoria Dalkey, 2003	1960	San Francisco Chronicle, December 14 San Francisco Examiner, December 11 Sacramento Union, December 6 San Francisco Call-Bulletin, December 1
1999	Art in America, Irving Marcus, Mark Van Proyen, October Artweek, Profile, Irving Marcus: The Defiant Modernist, Kimi Julian		Art In America, Spring
1998	Sacramento Bee, Victoria Dalkey,		St. Louis Post Dispatch, May 7, May 8
1987	Kenneth, Baker, "Bed, Pastels Highlight Group Show," San Francisco Chronicle, Oct. 30 Panel of Bay Area artists and critics reflecting on Vertigo, Moderated by Scott Newkirk Mark Durant, The Art of Dislocation, Art Week, Oct 17 Art Notes, KVIE TV, Produced five minute program, Irving Marcus, Sacramento, CA Mark Van Proyen, Art Week, Vol. 16, No. 36, Allegorical Phantoms	1958	St. Louis Post Dispatch, April 23 Honolulu Advertiser, January 5, January 0
		1957	Minneapolis Star, May 29
		1955	Minneapolis Star, November 27
		1954	Minneapolis Star
		1952	Minneapolis Star
1986	Victoria Dalkey, Sacramento Bee, Review of U.C. Davis Show Del McCollm, Weekend, Review of U.C. Davis Show Colleen Whitten, Revue, Irving Marcus: An Exciting Approach to Social Criticism, Davis, CA	Catalogs:	
		2003	"The Pilot Hill Collection of Contemporary Art," by John Fitz Gibbon
		1990	"California A-Z and Return," by John Fitz Gibbon
		1986	University of California at Davis, "The Paintings and Drawing of Irving Marcus," including an essay by Christopher French, Davis, CA Crocker Art Museum, Handbook of Paintings, Sacramento, CA "Welcome to the Candy Store," Crocker Art Museum, Sacramento, CA
1982	Sacramento Bee, May 13, Victoria Dalkey	1981	
1980	San Francisco Chronicle, Sep. 26, Thomas Albright Sacramento Bee, March 22, May 7, September 25 Sacramento Union, May 2	1979	Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC, Sponsored by Rockefeller Foundation
1978	San Jose Mercury, June 2 Sacramento Bee, March 1 Art Week, January 28		



Ogden and Marcus by Jack Ogden, 1980

Credits:

California State University Library Gallery

Phil Hitchcock, Director

Leslie Sartain Rivers, Assistant to the Gallery` Director

Michael Trask, Photography

Son Doan, Catalog Design

Blue Moon Printing, Sacramento

Julia Stagg

Judy Foosaner

Sharon Harlen

Elizabeth and Carla Marcus

Richard Press Fine and Scholarly Books on the Arts

Front Cover: *Looking Forward*, 2002, oil on canvas, 36" x 56"