

HOLLIS TAGGART

**Hollis Taggart to Open Four Solo and Duo Exhibitions This Spring
Across Its Flagship Chelsea Location, a Pop-up Chelsea Space,
And at Its Southport Outpost**

**Presentations of works by Irene Monat Stern and Jan Peter Stern,
Albert Kotin, Michael Corinne West, and Francis Mattson Hines
Capture Gallery's Focus on Unearthing Untold Stories of Art and Artists**

***Irene Monat Stern and Jan Peter Stern: Lyrical Modernism to Open on April 21,
Followed by Exhibitions Opening in May***

New York—April 12, 2022—This spring, Hollis Taggart will open four solo and duo exhibitions that unearth the innovations and achievements of artists lost to the passage of time and within the common narrations of art history. First, on April 21, the gallery will open [*Irene Monat Stern and Jan Peter Stern: Lyrical Modernism*](#), the first in-depth exhibition of abstract painter [Irene Monat Stern](#)'s luminous and ethereal paintings in decades. Presented at Hollis Taggart's flagship location at 521 W. 26th, *Lyrical Modernism* also features a focused selection of sculptures by **Jan Peter Stern**, the artist's husband and a recognized abstract sculptor best known for his large-scale public commissions. The Sterns' artistic careers flourished following their move to Southern California in 1965, as they drew inspiration from the landscapes and atmosphere of the region. But while they garnered commercial and critical acclaim in their lives, their disengagement from wider art world circles has resulted in an obscuring of their work in contemporary art dialogues. The forthcoming exhibition, on view through May 21, brings their work back to the fore, highlighting the intricacy and distinct qualities of their practices.

For the month of May, Hollis Taggart will also occupy a space on the second floor of its W. 26th Street building. Here, on May 4, the gallery will present an expansive exhibition of works by **Albert Kotin**, produced between the late 1940s and mid 1960s. Kotin studied with Hans Hofmann, was an active member of the iconic Eighth Street Club, and was featured in the *Ninth Street Show* as well as in every Stable Gallery Annual presentation that followed that revered exhibition. [*Albert Kotin: Space Interwoven*](#) will include approximately 25 paintings that capture the evolution of Kotin's practice and highlight especially the evocative canvases from the height of his career in the 1950s. Many of Kotin's works have been held and preserved by a single private collector. With the exhibition, Hollis Taggart is bringing them back into public view for the first time in many years and advancing scholarship about the artist's practice through an accompanying catalogue. The gallery is also engaging in an archival process and will support the ongoing stewardship of Kotin's legacy into the future.

Concurrently, in the adjoining second floor viewing room, the gallery will present a focused show of works on paper by [Michael Corinne West](#), the Abstract Expressionist painter that the gallery has championed over the past several years. The exhibition, titled [*Bold Marks: The Drawings of Michael West*](#), follows two major solo exhibitions of the artist's work at the gallery, including *Epilogue* in 2021 and *Space Poetry* in 2020, which reintroduced audiences to West's distinct vision and style and positioned her within the first generation of AbEx artists. The upcoming exhibition focuses in particular on her drawings, which capture some of her most intimate expressions and suggest relationships with the

drawings of Hedda Sterne, Joan Mitchell, and David Smith as well as non-objective painting and contemporary film. Like so many women of her time, West's contributions remain on the periphery of artworld notoriety. With *Bold Marks: The Drawings of Michael West*, the gallery continues its effort to enhance the study, understanding, and appreciation of her work.

Finally, Hollis Taggart Southport, the gallery's Connecticut outpost, will open a solo presentation of works by **Francis Mattson Hines** on May 5. Hines is best known for wrapping the Washington Square Arch in 8,000 yards of white polyester fabric in 1980. Invited to wrap the Arch by New York University, as part of their campaign to raise funds to restore the monument after decades of graffiti blight, the wrapping was an extraordinary undertaking that involved a team of 23 people stretching and crisscrossing each piece of fabric tightly into a geometric pattern. In 2017, on the 50th anniversary of the "Art in the Parks" program run by New York City's Parks, Recreation, and Cultural Affairs Agency, Hines' wrapping of the Arch was chosen as one of the top ten public art installations to have taken place in NYC. [*Francis Hines: Unwrapping the Mystery of New York's Wrapper*](#) will feature 15 of his wrapped paintings and five large-scale drawings—critical evocations of his interest in wrapping and all of which were rescued from a dumpster following his death in 2016. A smaller representative group of paintings and drawings will be on display in Chelsea.

"Our gallery has always been inspired by untold stories of art and artists. Across our more than 40-year history, we have renewed commercial interest and driven scholarship about numerous artists, including Leon Berkowitz, Audrey Flack, Marjorie Strider, Kay Sage, Idelle Weber, and Michael Corinne West. This spring season captures our ongoing engagement with expanding the narratives of art history by illuminating the voices of those artists that have been lost to time but are so deserving of recognition. It also represents an important solidification of the gallery's vision and approach—one that we feel is essential to the understanding of contemporary art dialogues. We look forward to engaging visitors with the work of these incredible artists and to furthering new study of their practices," said Hollis Taggart.

Irene Monat Stern and Jan Peter Stern: Lyrical Modernism

On view: April 21 - May 21, 2022

Monat Stern was born in 1932 in Poland and surviving the Holocaust moved to Paris in 1948. Six years later, she relocated to New York where she met fellow artist Jan Peter Stern, whose large public commissions such as *Windward* installed near Grand Central Station and *Mast-Sculpture*, which was made for St. Mary Byzantine Catholic Church on East 15th Street, remain on view. Both Sterns were initially trained in design and while Jan found early success in applying his industrial design study to the creation of kinetic sculptures, Irene's artistic practice did not take root until the couple's move to the West Coast. Here, Monat Stern found a sense of freedom and a deep connection to the earthy tones of the California landscapes. Employing thinned-out acrylic paint, she flooded her canvases with pigment, creating a sense of lightness and fluidity that is often associated with watercolors. While her paintings have been likened to contemporaries of the time like Helen Frankenthaler and Morris Louis, her vision was distinct in its clear embrace of representational reference—primarily nature. Her rhythmic color-field compositions call to mind the melding of sky and earth, the tones and light of the landscape, and the emotional and atmospheric sensations felt in the experience of nature.

Following their move, Jan Peter Stern's sculptural works, in small and monumental scale, also took on an organic quality and the couple often exhibited together, capturing the interplay and dynamism of their individual practices. The forthcoming exhibition at Hollis Taggart recaptures this particular moment in history, bringing their work into dialogue again for the first time in four decades. While the gallery has shown focused presentations of Monat Stern's work previously, this will be the first in-depth examination of her practice and its relationship to the work of her husband. The exhibition is made possible by the Sterns' sons, who have served as guardians of their parent's legacies.

Albert Kotin: Space Interwoven

On view: May 4 – 27, 2022

In her catalogue essay for the exhibition, art historian Christa Noel Robbins writes that in 1959, the art critic Harold Rosenberg was asked to develop a profile of the now iconic “artist block,” located on East Tenth Street between Third and Fourth Avenues in Lower Manhattan. The block was home to many of the artists and writers that we credit for shaping the pivotal Abstract Expressionist movement, including among them Michael Goldberg, Elaine de Kooning, Willem de Kooning, Joan Mitchell, and Milton Resnick. A now lesser known but no less engaged and active voice within this group, who also lived on the block, is Albert Kotin.

Kotin studied at the Art Students League with Hans Hofmann, was a listed member of “The Club”, and was featured in the groundbreaking *Ninth Street Show* of 1951, which was organized by artists and presented by the gallerist Leo Castelli. Following that exhibition, when the Stable Gallery established the Stable Annual, providing artists with the opportunity to continue the tradition of the *Ninth Street Show*, Kotin was among the few artists selected for all five iterations of the Annual—a distinction made more meaningful for having been chosen by his artist contemporaries each time. Kotin's style developed over the 1940s and 1950s, shifting from early works that focused primarily on engaging with questions of depth, tension, and surface plane within abstraction to more mature works that took on more expressive qualities with the paint layered and poured thickly, engaging both canvas and space. His practice connects with the predominant dialogues and arguments of the time, and captures the artist's own grappling with questions of abstraction and expressionism.

Given the depth and quality of Kotin's practice, it is difficult to say why his name and work fell out of the dominant narratives of art history. His disengagement with the politics of the 1960s may have impacted his ongoing connection to art world discussions and presentations. While we may never know why certain artists were lifted to heroic stature while others were forgotten with the march of time, the upcoming exhibition at Hollis Taggart offers a fresh opportunity to experience the work of an artist very much central to this significant moment in the trajectory of art.

About Hollis Taggart

Founded in 1979, Hollis Taggart presents significant works of American art, showcasing the trajectory of American art movements from the Hudson River School to American Modernism and the Post-War and Contemporary eras. Its program is characterized by a deep commitment to scholarship and bringing to the fore the work of under-recognized artists. The gallery has sponsored several catalogue raisonné projects, most recently for the American Surrealist artist Kay Sage, and has been instrumental in advancing knowledge of such artists as Alfred Maurer, Arthur B. Carles, and more recently, Theodoros Stamos,

Marjorie Strider, and Michael (Corinne) West. In the summer of 2019, the gallery announced the formal expansion of its primary market business and focus on the presentation of contemporary work. It continues to expand its roster of contemporary artists, focusing on emerging and mid-career talents. With more than 40 years of experience, Hollis Taggart is widely recognized by collectors and curators for its leadership, expertise, and openness, on matters of art history, and market trends and opportunities. The gallery's flagship location is in Chelsea, and it also operates a space in Southport, Connecticut.

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