

An abstract painting with thick, expressive brushstrokes. The color palette is dominated by various shades of blue, green, and grey, with some lighter beige and white tones. The texture is highly visible, showing the physical application of paint. The overall composition is dynamic and layered.

Shirley Goldfarb

A Retrospective



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LORETTA HOWARD
GALLERY

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Journal Entry: September 3, 1975

I rented a table at the Flore—
fee: 4 Francs, café compris
It serves this table as my private
island for as long as I wish provided
of course I buy another café later.

Benefices

Fresh air, delicious breezes,
private in public, an excellent café,
first class bohemian ambiance,
psychotherapeutic, all this for 4 F.



Shirley Goldfarb moved to New York in 1949 where she studied at the Art Students League. She befriended other artists and poets and adopted the bohemian lifestyle of downtown Manhattan. In 1954 she moved to Paris with her husband Gregory Masurovsky where she fell in love with the city and would ultimately spend the next 4 decades. It was here that she came into her own as an artist, diffusing the painterly action of Abstract Expressionism with a sense of light and color owed to her adoptive city. Thriving in a social milieu that encouraged eccentricity and flair, she created a new artistic persona and became a fixture of Paris' community of artists, writers, filmmakers and intellectuals. She formed friendships with Americans Joan Mitchell and Sam Francis, with David Hockney and with surrealist artists Alberto Giacometti, Man Ray and Max Ernst. Engaged constantly in conversation with her peers she was an active participant in a number of experimental happenings and films. Embracing the connection between art and life; her paintings run parallel to her longstanding practice of journaling and recording video, documenting life in the café at home and in the studio.

“When I came to France, I was much more physical with the canvas. That was probably due to Jackson pollock, whom I had met several times at the Cedar Bar in New York. The Tachisme I worked with came from the fact that I was very shy in life and therefore expressed myself aggressively on canvas... I had a great need to put everything down on the canvas, to fight with the canvas, to do SLAM, BANG with the brushes and to make the paint scream on the canvas. It was like a brawl, a war, if you please.

When I arrived in Paris in 1954, I was only impressed by Monet, not by contemporaries, except for several Americans. For me, Monet was Paris. Light. In New York, I never saw a Monet. I went though a revolution here. When I saw the light in Paris and, after seeing a Monet, I realized they were one and the same thing. The same idea of space. Monet changed my way of seeing, as evidenced by the large canvases I showed with Joan Mitchell in the 1957 show, “Some Americans in Paris,” organized by John Ashbery in the rue de Grenelle. I saw Monet in France for the first time, and I mixed it with Tachisme, the aggressiveness I had picked up in America. I really loved Monet’s colors, the impressionist colors in the Parisian sky, and a kind of American aggressiveness in me, all that had come together.”

Shirley Goldfarb interview with Michel Sicard, 1971
The National Museum of Women in the Arts, 1997

La lutte, 1955
Oil on canvas
51¼ x 63¾ inches

Journal Entry: March 8, 1976:

Je me regarde dans la glace.

Je vois les lunettes immenses

les levres rouge fonce

and that's enough French for one day.





Orage, 1955
Oil on canvas
52 x 76³/₄ inches



Where Angels got lost and then left, 1957
Oil on canvas
76³/₄ x 76³/₄ inches



Journal Entry: May 7, 1974

Words written on a page

Recite them and you're an actress on the stage

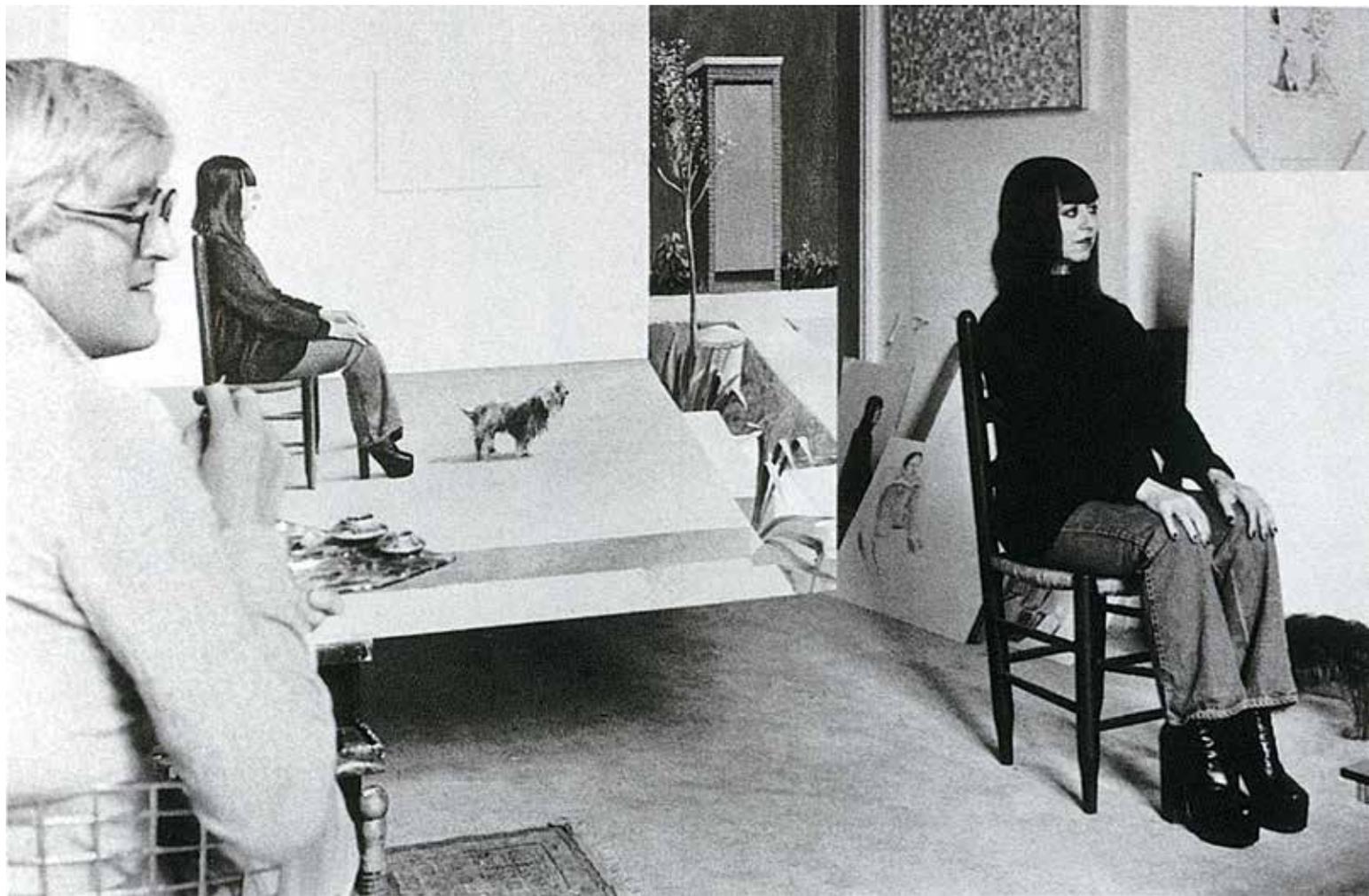
Atelier Hockney May 7 Cour de Rohan morning

The sun is warm, caresses my sweater and back.

I am sitting at David's looking at 'our' portrait (me, Gregory, Sardi).

It's coming along.

It is the gift of the gods to me—David's amitié.



Journal Entry: August 3, 1971

"There is a tree in Saint Germain des Prés. I sit across the street from this sweetest of trees because it is my tree I pray that it and I shall stay forever (face à face) I at my table at Café Flore and my beautiful green leaf tree across the street in front of Lipps. The sky is grey black, a stormy weather sky.

... my daily life, my habits are closely connected to the paintings I produce...I think it's nice to start the day as a painter with long walks. I hang around in the streets where my studio is, from rue Liancourt to Saint-Germain des Prés, where the Deux Magots Cafe is open now in July (the Flore and Lipp are open during the other months), and I stop there after a forty-five minute to one hour walk. I do that four times a day, to exercise my body and my mind. walks are great. They give me a sense of freedom, of independence...and that is very important for painting. The way I work is somewhat akin to the walks I take, one step at a time, one small dab after another on canvas."

Shirley Goldfarb interview with Michel Sicard, 1971
The National Museum of Women in the Arts, 1997



Fire and Water, 1959
Oil on canvas
76 x 116 inches.



26 MON COEUR SOUPIRE start low -

mon cœur sou-pi-re La nuit, le jour;

Qui-peut me di-re Si c'est d'amour?

Qui peut me di-re Si c'est d'amour?

A ma mar-rai-ne, si je l'osais,

Ma vive pei-ne Ra-con-te-rai-s.

Quand je m'a-van-ce Pour lui par-ler

mon cœur com-men-ce Par se troubler.

Flamme su-bi-te Vient-me sai-sir,

Puis tout de sui-te - Me sens tra-hir

Je veux me plaindre de mes tourments

Mais com-ment peindre ce que je sens!

Ce qu'il faut di-re Ne le sais plus;

Je me re-ti-re ^{triste} et confus.

Mon âme est plei-ne d'un doux lan-guix

Est-ce ne pei-ne? Est-ce un plai-sir?

Mon cœur sou-pi-rè La nuit le jour,

Qui peut me dire Si c'est d'amour?

Qui peut me di-re Si c'est d'amour?

Qui peut me di-re Si c'est d'amour?

3x

stand up if energetic

Day by Day – Paris Arts Center

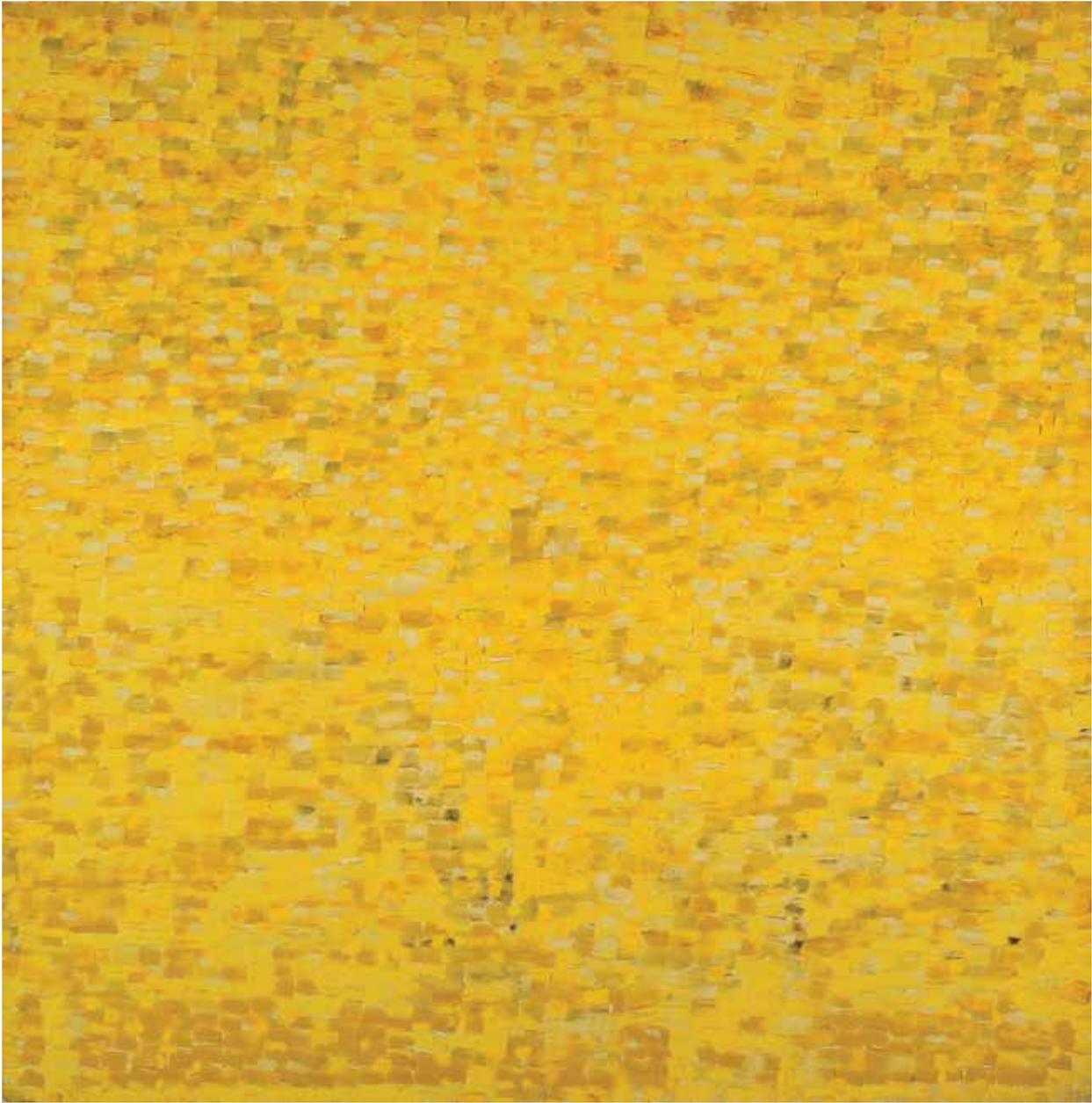
“When I look in my studio mirror...it has to be an image that I can live with. Therefore I created one style, one uniform I can wear every day...jeans, black top, black opera pumps, black eyeliner, blackish lipstick...Why not?”

“How do I feel about being a painter? I like to apply paint to canvas. It makes me feel worthy.”

“...perhaps destiny is saving me for some fabulous dessert”

Shirley Goldfarb, Paris, 1979

Yellow painting #7, 1968
Oil on canvas
76 x 76 inches



Yellow triptych, 1966
Oil on canvas
72 $\frac{3}{8}$ x 120 $\frac{7}{8}$ inches





Yellow triptych, 1966
Oil on canvas
72³/₈ x 120⁷/₈ inches



Shirley Goldfarb
Photograph by Marc Masurovsky



Shirley Goldfarb (1925-1980)

Born in Altoona, Pennsylvania, 1925

Studied at The Art Students League, New York,
1949-1954

Died in Paris, 1980

Selected One-Person Exhibitions

- 2002 Shirley Goldfarb: Pink, Rose, Love, Zabriskie Gallery, New York, NY
- 2000 Shirley Goldfarb, Zabriskie Gallery, New York, NY
- 1998 Shirley Goldfarb (1925-1980), The National Museum of Women in the Arts, Washington, D.C.
- 1998 Galerie Mantoux-Gignac, Paris
- 1994 Galerie Zabriskie, Paris, France
- 1991 Galerie Zabriskie, Paris, France
- 1990 Hommage to Shirley Goldfarb, Musee de Pontoise, France
- 1983 Shirley Goldfarb — Retrospective, Galerie Eric Franck, Geneva, Switzerland
- 1983 Galerie Reckermann, Cologne, Germany
- 1983 Musee d'Art Moderne de la Ville de Paris, France
- 1981 Art Center OET Foundation for Culture, Paris, France
- 1981 Galerie Eric Franck, FIAC, Paris, France
- 1980 Musee de Pontoise, Pontoise, France
- 1976 Galerie la Derive, Paris, France
- 1967 The Minneapolis Institute of Arts, Minneapolis, MN

1965 Studio Paul Facchetti, Paris, France

1964 Eric Locke Gallery, San Francisco, CA

1963 Kipstein und Korneld, Bern, Switzerland

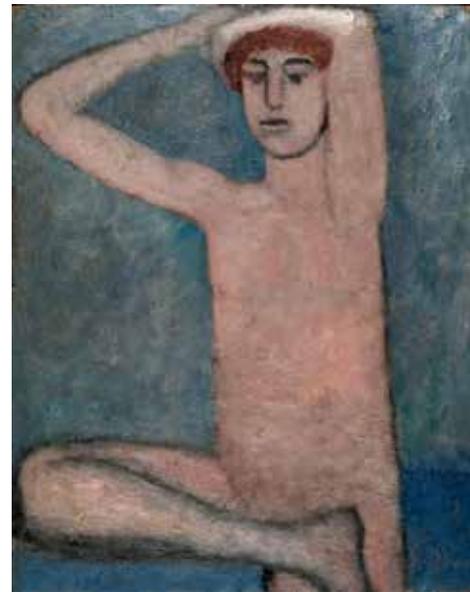
1962 Centre Culture Americain, Paris, France

1956 Studio Paul Facchetti, Paris, France

Selected Group Exhibitions

- 1986 A Look at Today's Art, Musee Promenade, Marly le Roi, France
- 1985 Black and White, Musee de Pontoise, Pontoise, France
- 1984 The Role of Women in Contemporary Art, Galerie Mu, Vitry sur Seine, France
- 1981 New Acquisitions, Musee de Pontoise, Pontoise, France
- 1981 Americans in Paris, Art Center, Paris, France
- 1981 The Best Works from the Collection of Peter Stuyvesant, Provinciaal Museum, asslet, Belgium
- 1980 Private Collections from the Val-d-Oise, Musee de Pontoise, Pontoise, France
- 1977 Some Americans in Paris, Centre Georges Pompidou, Paris, France
- 1974 Great Women, Small Formats, Galerie Iris Clert at Christote, Paris, France
- 1973 About Monet, Galerie J-P Olivier, Paris, France
- 1973 Contemporary Prints, Bibliotheque Nationale, Paris, France
- 1969 9th International Salon, Juvisy, France
- 1969 Biennale de Menton, Menton, France

- 1969 Art USA, Musee de Brest, France
- 1968 Salon de Mai, Musee National d'Art Moderne, Paris, France
- 1967 5th Biennial, Minneapolis Institute of Arts, Minneapolis, MN
- 1967 Small Paintings from U.S. Museums, American Federation of Arts (traveling exhibition)
- 1966 The Museum in the Factory, The Peter Stuyvesant Collection, Musee des Arts ecoratifs, Paris; Palais des Beaux-Arts, Brussels, Belgium
- 1966 Art Vivant USA, Kunsthalle, St. Gallen, Switzerland
- 1966 Salon de Mai, Musee National d'Art Moderne, Paris, France
- 1961 Galerie Neufville, Paris, France
- 1961 Salon des Realities Nouvelles, Musee National d'Art Moderne, Paris, France
- 1961 Salon des Comparaisons, Musee National d'Art Moderne, Paris, France
- 1960 Painting in Paris and New York, Galerie des Quatre Saisons, Paris, France
- 1958 Jackson Pollock, New American Painting, Kunsthalle, Basel, Switzerland
- 1958 Salon de Mai, Musee National d'Art Moderne, Paris, France
- 1957 April Microsalon, Galerie Iris Clert, Paris, France
- 1956 American Abstract Sculptors and Painters in Paris, Galerie Arnaud, Paris, France
- 1956 Salon des Realites Nouvelles, Musee National d'Art Moderne, Paris, France
- 1956 Young American Art, Iserlohn, Germany
- 1956 Salon des Comparaisons, Musee National d'Art Moderne, Paris, France
- 1955 Salon des Realites Nouvelles, Musee National d'Art Moderne, Paris, France
- 1954 Studio Paul Facchetti, Paris, France
- 1953 Print Annual, The Brooklyn Museum of Art, Brooklyn, New York
- 1953 Annual, Pennsylvania Academy of Fine Arts, Philadelphia, PA



Nude Male Figure, c.1950s
Oil on masonite
24 x 30 inches



This catalogue published on the occasion of the exhibition

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cover: **Where Angels got lost and then left** (detail)

above: Film stills from the artists home movies