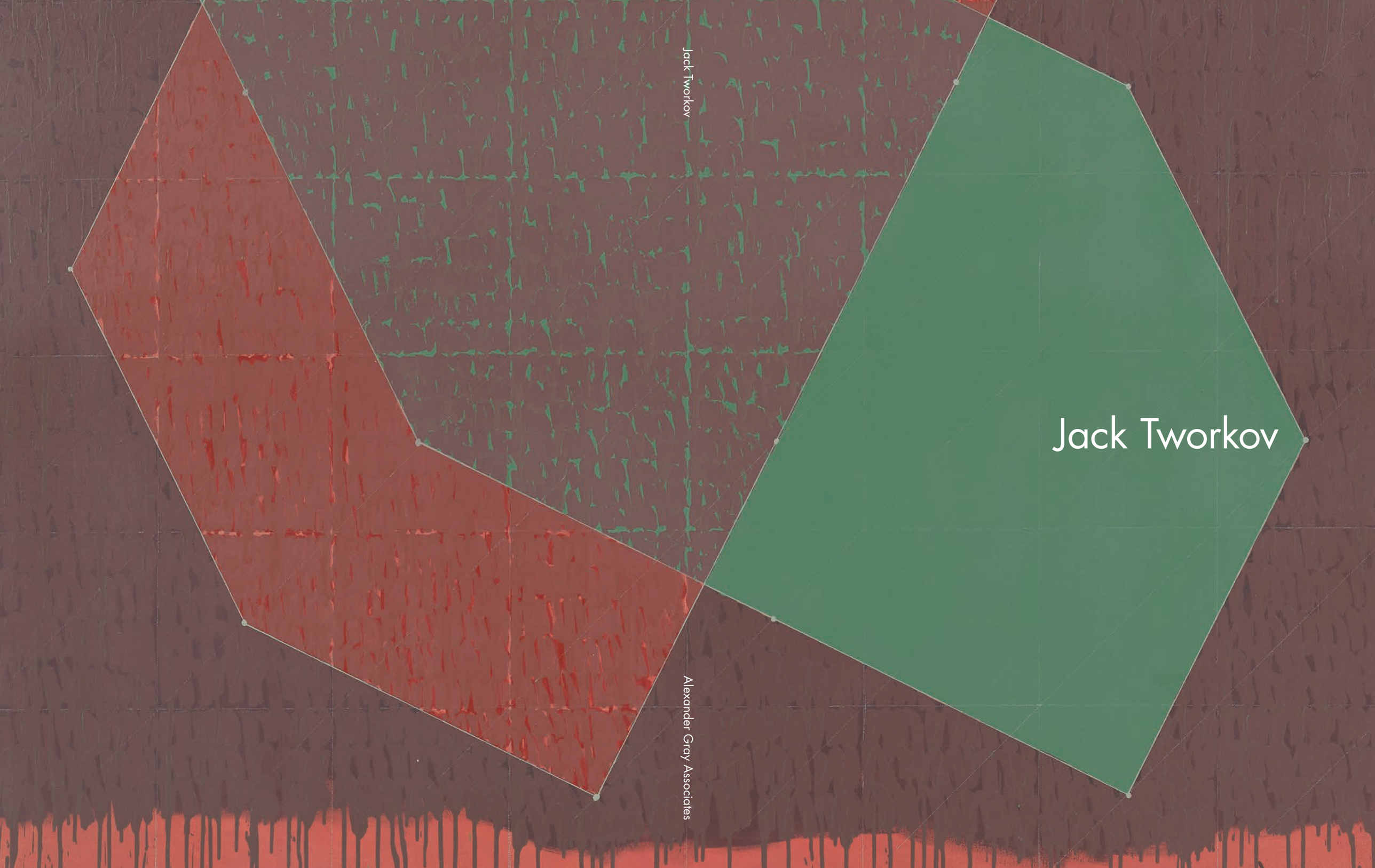
Jack Tworkov
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Alexander Gray Associates

Jack Tworkov: *Mark and Grid 1931–1982*

September 3–October 17, 2015

Alexander Gray Associates

Jack Tworkov: *Mark and Grid, 1931–1982*

Jack Tworkov: *Mark and Grid, 1931–1982* examines the artist's stylistic progression featuring work from different decades, and highlighting Jack Tworkov's conceptual approach to painting during the 1960s and 1970s. Throughout his career, Tworkov fundamentally reinvented painting for himself by adhering to limits that defined his grids and marks becoming fertile ground for his creative process. In his words, "The limits impose a kind of order, yet the range of unexpected possibilities is infinite."

Tworkov arrived to the United States from Poland at age thirteen. By the late 1940s, Tworkov was balancing his time between painting, his family, and teaching, working and exhibiting in New York City and the artist colony in Provincetown, MA. Although he embraced American culture, Tworkov often expressed a sense of alienation both in his public life as well as in his private existence as a deeply intellectual painter who defied the whims of the avant-garde in order to forge his own progressive and humanist approach to art. This sentiment is embodied in a 1947 journal entry where Tworkov asserted, "Style is the effect of pressure."

In addition to the recognition his worked received, Tworkov was a highly regarded teacher and mentor to younger generations of painters. In the summer of 1952 he taught alongside Stefan Wolpe, Charles Olsen, John Cage and Merce Cunningham at Black Mountain College where students included Robert Rauschenberg, Dorothea Rockburne, and Jonathan Williams.

While at the forefront of the development of Abstract Expressionism, Tworkov distinguished his singular views against the defined movement expressing, ". . . I wanted to get away from the extremely subjective focus of Abstract-Expressionist painting. I am tired of the artist's agonies. . . . Personal feelings of that sort have become less important to me, maybe just a bit boring. I wanted something outside myself, something less subjective." Richard Armstrong observed in his 1987 essay, the continual presence of a diagonal axis structuring Tworkov's paintings that can be traced back to the early 1950s. In contrast to the action painters' portrayal of personal struggles on canvas, Tworkov remained committed to a deliberate mark enveloped in spontaneity.

As Chair of the Art Department of the School of Art and Architecture at Yale University (1963–1969), Tworkov taught artists such as Jennifer Bartlett, Chuck Close, Nancy Graves, Brice Marden, Michael Craig-Martin, and Robert Mangold, among others. His tenure at Yale coincided with a radical

stylistic shift in his painting towards diagrammatic configurations spurred by a renewed interest in geometry and mathematics. Using the rectangle as a measurement tool and foundation of his compositions, Tworkov moved away from any reliance on automatism and turned to a methodical creative process. In his words: “I soon arrived at an elementary system of measurements implicit in the geometry of the rectangle which became the basis for simple images that I had deliberately given a somewhat illusionistic cast.” By the late 1960s, Tworkov had transformed his drawings from spontaneous sketches into calculated studies and the impulsiveness of his earlier brushstrokes into measured delineations. For the artist, it was vital that the intersection of vertical, horizontal, and diagonal lines reinforced the painting’s fundamental structure, while the mark of his brush would be analogous to the undulating beat in music.

A forerunner of post-Minimalism, Tworkov entered the 1970s with a conceptual perspective towards painting that evolved into self-imposed rules and limits, yet retained the presence of the artist’s hand. Compositions from the early 1970s, larger in scale than previous work, offer playful variations on numbering systems where the divisions within the canvas followed the Fibonacci sequence of 3,5,8. One of Tworkov’s pivotal bodies of work from this decade is the “Knight Series,” where he highlights patterns based on the various possibilities of the Knight’s move across a chessboard. Tworkov created the first painting in the series in 1975, the same year Saigon fell and the Vietnam War came to an end. He had taken an ardent position against the War, an attitude that was reflected in his paintings through metaphors of sequence that favored compositional logic and order over chaos and ambiguity.

Without forgoing the bravura that distinguished his work from the 1950s, Tworkov developed a new visual vocabulary that distinguishes his late work, in order to continuously investigate spatial possibilities. As the art historian Lois Fichner-Rathus wrote, “To [Tworkov] the process of personal growth as an artist is paramount in importance. Rather than producing endless variations on the solution to a single artistic problem, [he] has always felt compelled to generate new problems.”

Interview

Transcribed conversation between Jack Tworkov and Tom E. Hinson, art historian and Emeritus Curator of Photography, Cleveland Museum of Art, OH, recorded at Tworkov’s Provincetown, MA, studio in 1975, and transcribed by Hinson (1975); handwritten annotations by Tworkov (1975).

H. By admitting that and working from some given then you do away with a little bit of mythology or some magic or you can be a little more programmed or pragmatic about what you can do or try.

T. It is a very strange thing that I am on the one hand very much interested in some kind of geometric order or number system but on the other hand I am also very much interested in incorporating certain random, almost accidental qualities into a picture, or I would say non-intellectual--something that I cannot control. This happens when I work, like I keep on mixing a color ~~in~~ on the palette and then I find that it is impossible to determine generally the ~~area~~ quality in which I want the color to fall. It is actually impossible to determine the exact shade of it until you put it on the canvas. Once it gets on the canvas then you will have a reaction to it--for it or against it. But you can't determine exactly [in advance]. You know the ~~area~~ range within which you want it. Say, for instance, you are looking for a yellowish tan or you are looking for a grey either leaning towards the green or leaning towards the purple side of a grey, but you can't determine absolutely how much until you have tried it on the canvas. And what sometimes happens is this: at some point you simply say, "I'll do that," regardless of whether you really feel perfectly sure about it, but you simply have got the color there or sometimes you add something to the color and it changes it much more than you wanted it to change. In other words, it gets yellower than you want, and you say, "Oh, to hell with it--I'm going to ~~do~~ use it anyway."

H. And then that in turn would change the next color you use.

T. That's right. Sometimes just in order to be able to keep working you have to constantly accept certain situations that you might call accidental

or random situations and in some peculiar way I embrace that. I like that idea. In other words, it is like I want the amount of control I get from this situation to be balanced by a certain amount of randomness--a certain amount of lack of control. I want the two to balance out somehow or other. As if, I have a will, and then there is some kind of will outside of me, that works ~~with~~ sometimes with me, sometimes against me. Then, of course, you do have much more control over that but it is precisely that I would rather not have--I would like to leave some things open to variation or accident that are not controlled by my hand or by my will.

SIDE #2 OF REEL #1

H. In the '50s what was the starting point for your paintings?

T. Well, primarily at that time I would go to the canvas almost without any preconception, but sometimes with some kind of desire for a certain kind of look or shape or texture [color].

H. Would it be more kind of formal things?

T. No, it just simply you kept on searching out as you worked--the canvas kept on changing pretty much as you worked until you arrived at some kind of shape that you wanted to keep. But sometimes even in the '50s I sought for some way of containing that process, and I would sometimes make sketches which, while I could not control them the way I control my work now, they were ~~as~~ a guide toward the beginning of a canvas--some kind of shapes that I wanted to get--and one canvas then suggested another. You did one canvas and then you would already have maybe an idea for the next one based on the one that you just did either because you reacted favorably to what you did or because you reacted unfavorably and wanted to change

something, so that there was always an ongoing process like that. And of course there is the same thing still, very much the same now except that I do make now very precise drawings--scale drawings--before I begin painting.

H. But it seems like very thin lines, verticals or horizontals, from Duo I, about 1956, and even Dayround. They were not strongly stated but like the beginning of a grid.

T. Not a grid, but there was an effort to introduce some contained forms. Again, I was always looking for forms that I could repeat on and it is true that I did that in some of them.

H. And then the barrier series in there with the red, white, and blues--the area of stripes and horizontals and verticals . . .

T. I don't know if you saw recently some drawings based on the moves of a knight on a chess board?

H. I think you were telling me a little bit about them last year but I don't believe I have seen them.

T. I began making those drawings about a year or so ago and then this summer for the first time I made four paintings, which I will show you perhaps before you leave, based on the same subject. Again that is the same kind of idea--I limited my drawing to the way a knight moves on a chess board so that I had, of course, a square with 64 squares in it, etc. You know the way the knight moves--he moves two over and one down, and one down and two over, and so forth. And I set myself a program. I would say, for instance, that the knight moves from the knight position in the background and he goes as far as he can on the board in a straight line, always

moving the way a knight moves. Then if he has gone as far as he can go in a straight line then he can take a right-angle turn. The knight can take several different turns--he can make a right-angle turn, he can make approximately a 60-degree turn or a 120-degree turn.

H. When he was in a straight line would you consider the straight line when he would go two down--

T. No, no--I'll show you what I mean. Well, I didn't make enough--it goes there, and then there--if you connect those it will make a straight line. Or if he goes one-two-here, you see, he makes a rectangle, perfect rectangle. If he goes here now, he makes a 30-degree or 60-degree angle. So I set myself programs like that and then I said it must be a continuous line--it must come back to the base line--and he must not enter the same square twice. And so I would get, within that program--it is amazing how many variations you were able to get. And I made some rather interesting forms. Again you have something given, in that you could only move the way a knight moves and connect these points. On the other hand, you can make infinite variations and it is still a question of how you treat colors, surface, and what you do with the thing once you have drawn [it]. I can still pick out certain shapes, for instance, in the canvases I have made--primarily rectangular shapes because some shapes get closed off and become rectangular. I will show you later on. But again, I don't know what to make of it from an aesthetic point of view. I don't know what its meaning is but it gives me something to work with and I have made some color pencil drawings that I like very much and I have some paintings that I think as I keep on working it will maybe develop into something quite interesting.

H. In the paintings of the past couple of years the canvases have been 72 inch squares.

T. Well, I have done a number of canvases with this square, primarily 72 inches, simply because I got interested in that that I wanted to repeat on and it lent itself to a certain amount of variation, but ~~it~~ there was no particular reason for 72--I could have used a larger or smaller canvas

H. So in that case it was the dimension of the canvas that determined the geometry?

T. The fact that it was square determined the geometry, not the dimensions--not that it was 72 inches.

H. Right. It could have been 80 square or whatever. Just the shape of the canvas.

T. And then I made a tryptich--I took a variation on one of the canvases I made last year which I think is in the gallery at Nancy's, and I made a tryptich of it--it is hard to explain it in words; I would have to show you the canvas. Primarily it had a situation something like this, but then the next square was like this, but instead of repeating this I began from here and then continued it, so that in every square, although I kept on repeating the same shapes, but instead of beginning this one the way this began, I began here with this.

H. So that there was a certain overlap.

T. An overlap, so that in each rectangle there were totally different forms even though I was doing exactly the same thing, but it resulted in the

tryptich in which each square had a totally different relationship of shapes by simply making an overlap and starting from the overlap of each one. So that was interesting because I ~~have got~~ repeated exactly the same idea I, nevertheless, got three canvases each one with a totally different division of space and shapes.

H. You mentioned drawings so maybe we can talk about the importance of it on your recent work, and also talk about drawings throughout your work --what role it played during your '50s and early '60s paintings and now and maybe the different kinds of drawings you do and their purposes.

T. Well, first of all, you can think of drawing simply as something in preparation for a canvas, a way of planning your canvas. But on the other hand, you can think of it as a thing in itself. In other words, there is a certain amount of attraction for me, for instance, in the use of charcoal--in the elimination of color. In just simply being able to work with the monochromatic quality of charcoal. Also, its texture. Later on pencil had this similar fascination for me. But, of course, they each do totally different things. A pencil drawing is totally different from a charcoal drawing. It is more controlled, the pencil has more delicacy of statement, more nuances of tones of grey. Also in charcoal you work up a dark surface, it automatically starts blending because the point of the charcoal starts blending the thing. This is less likely to happen with pencil where the marks are more discrete--you can work for a long time with a pencil working up a surface still retaining the discreteness of each mark. And so, for instance, in the knight drawings I made a lot of color pencil drawings that have a tonality sometimes that absolutely escapes me in any other media. I can't get those tonalities in paint no matter how much I try. The idea of working with a hard point is totally

different than working with a soft point. A brush is a soft point. It makes a different kind of mark entirely.

H. That analogy with a pencil in the separateness of the stroke seems to be closer related to your paintings than the charcoal mark because the painting strokes have. . . . .

T. Now it is absolutely true that I got an idea from Cézanne there. I consider Cézanne's paintings primarily developed from drawing. I mean Cézanne's stroke is primarily a drawing stroke. If you examine a Cézanne painting he made his little planes of color with three or four strokes of a very small brush. The way you do when you make (crosshatching) So he did exactly the same thing in his painting. I think Cézanne's painting is very much an impulse to draw in color, you see. It is different from blending. The typical painting before Impressionism was to blend surfaces. Their whole technique of painting was to make a blended surface from light to dark ~~shadows~~ so that the idea of brushing was to blend shades of color. With the Impressionists we get discrete strokes of color--very much related to drawing. They are discrete strokes. I very much was influenced by this idea. Where I differ from Impressionist painting enormously is that Impressionist painting was still based on using the palette.

H. Lay out the colors on the palette and you mix your color on the palette. Almost every tone was mixed on the palette.

T. Lay out the colors on the palette and you mix--practically every time you touch the canvas you had to mix your color on the palette. Almost every ~~tone~~ surface was mixed on the palette. Pretty much as they used to when

they were blending. They used to do the same thing. They used to have a palette and had to blend their colors. Where I differ, I think, (most painters in modern times differ) is that they don't use the palette at all that way. They use the palette only to mix paint but they put the paint in cans or in containers and they mix a whole tone for the entire canvas or for the entire area that they work on and then apply it that way. Where some painters brush out and make solid surface, I use a brush stroke, a kind of drawing stroke. But the difference is very, very great--the difference between using the palette and not using the palette. Strangely enough, I think that not using the palette relates itself to paintings earlier than the Renaissance. You see, I believe that fresco painting was also approached by mixing a tone beforehand and applying it to the canvas directly from a container and I doubt very much that a fresco painter used a palette. Without knowing anything about it, I doubt very much if, for instance, in Oriental painting, like Chinese painting, did they ever use a palette.

H. But what you get when you look at the painting as a whole is that with the overlapping of strokes you get a lot of tonalities.

T. That's right. You do get a mixture of tonalities. This is a tonal painting and painted very much from the palette point of view. That is an Edwin Dickinson and it is, of course, stunning actually. It is a beautiful painting. I have nothing against it, you see. There was certainly very marvelous painting done that way. I simply think that in terms of the kind of painting you do when you are not working from nature that the palette is a handicap rather than an asset. Now this is working from nature, working directly from the model. Of course, this

man was extraordinary. I think Dickinson in these small paintings is a marvelous painter because of the way he combines marvelous observation with absolute fluidity of statement. It is so fluid, so free at the same time it is based on such absolute acuteness of observation. A marvelous painting, also the grace in that is really incredibly beautiful. Really just marvelous. But I must say, not many painters at this period even approach this guy.

H. So now when did you begin to use the drawings as ideas or plans for your paintings?

T. The truth is that I have always drawn a lot--always made innumerable small sketches.

H. Even in the '50s?

T. Yes, in the '50s I would make the sketches--not just free sketches--spontaneous sketches. It is really like exploring your own self-conscious that way. Now I do my drawings mostly with a straight edge and measured in the sense that we have been talking about. But I always drew a lot. I made very few formal drawings, but I have always sketched a lot in order to be able to approach a painting with some kind of . . . What these sketches did for me is that they fashioned my appetite--at some point in the drawing I suddenly have a desire that,"Yes, I am going to do this,"whereas I can make a lot of drawings and discard them and say, "well, whatever they are, that is not what I want to do now--I don't have any appetite for them now," or something like that. So that the drawing is a kind of exploration and after a while it sort of fixes it at a certain point of the compass so to speak and then I follow that

direction. But the most important thing to me is I think of my work never in terms of the canvas I am working on or the next one I am going to do. I really think all my life I have thought in terms of a minimum of a development that generally lasted about five or six years at least. In other words, once I begin something I want to keep on pushing it and I notice now that I have stayed with something for a number of years before I was able to make a significant break. I think I am now in the situation where there seems to be something in my painting opening up to change. For instance, one of the changes I noticed, where I had emphasized a kind of ~~more~~ mono- chromatic uniform surface in terms of color, lately there has been a tendency to break out of that, to have more contrast of color, more range of color in the canvas. For instance, even the stroke was a means of getting a kind of uniform touch throughout the canvas, and I notice that in some of my recent paintings I leave some areas untouched, unpainted, again to form a contrast between areas of the canvas that are stroked and areas of the canvas that are not stoked, so that I feel that these are a kind of beginning and perhaps a kind of new direction or new variation in my own work which I haven't attempted in the last ten years, almost.

H. More dichotomy between the planned and the automatic?

T. Yes.

H. With this series of paintings of the past eight years or so, was it 1965, would you say, that you began to . . .

T. Yes, about 1965/66 I began making a smaller stroke or going towards a ~~more~~ mono- chromatic color, in fact using greys almost blacks, avoiding color,

but it wasn't until about two years later that I began using this kind of geometry. The change was about 1965. I had been painting in a very restricted palette--like reds, whites, blues--the primary colors that I worked with for a while. And by 1965/66 I gave that up, I gave up the large stroke, I turned to a small stroke and I turned towards the greys, almost blacks at that time.

H. And that was with the drawings . . .

T. And I began a very simple kind of surface drawing--the most minimal amount of shape left in the drawing. I even made a number of paintings (which, incidentally, I would like to go back to) in which there was no shape whatsoever--just simply surface. I think there were several paintings called Idling and that was beautiful.

H. Just stroke and . . .

T. Hardly any drawing within the rectangle. From there I began to go into this kind of geometry of the rectangle thing, and I have been with that now since '67.

H. Would you say that most of the paintings of the break from your '50s and early '60s period started about '67?

T. Well, I would say that they started earlier than '67. Incidentally, it is very strange, just before that I had a series of paintings which I never showed in which I began using geometric form of an arbitrary nature.

H. I was thinking of the Jags.

T. No, that was geometry, but before that Lane and a number of the other

things were a kind of geometry but completely spontaneous. In other words, it was not related to the geometry--it was arbitrary. I made a number of those paintings. Also they were kind of striped paintings, but they were not so much striped as long strokes. And they had an influence on my later work, but apparently there was several years work from about 1963 to about 1966 or 1967 that I didn't show at all--in the warehouse, that I never showed.

H. I was trying to pin down--I saw published different dates for the new stuff . . .

T. I did show one or two of those paintings in my retrospective in 1964 at the Whitney, and I showed Lane and one or two others in that with the idea that this would be a harbinger of new work that I would do. And I did do some new work but it didn't stay with me. I finally rejected that thing and didn't work with it at all after a while.

H. Then the things that you began to feel good about and show were about '67?

T. The work that I did from about '67 on I showed in 1970. I began to show those things at French & Co. and also the small show the Whitney gave me at that time.

H. Right--I was trying to think--a couple of black images--there was one almost like a square format and almost a chevron.

T. Yes, that was the Jag painting.

H. But those were already determined by geometry.

T. Those were determined by the geometry?

H. Because there were a number of those very dark . . .

View of Bay, Provincetown, 1931

Untitled, 1946

Untitled, c.1952

Departure, 1951

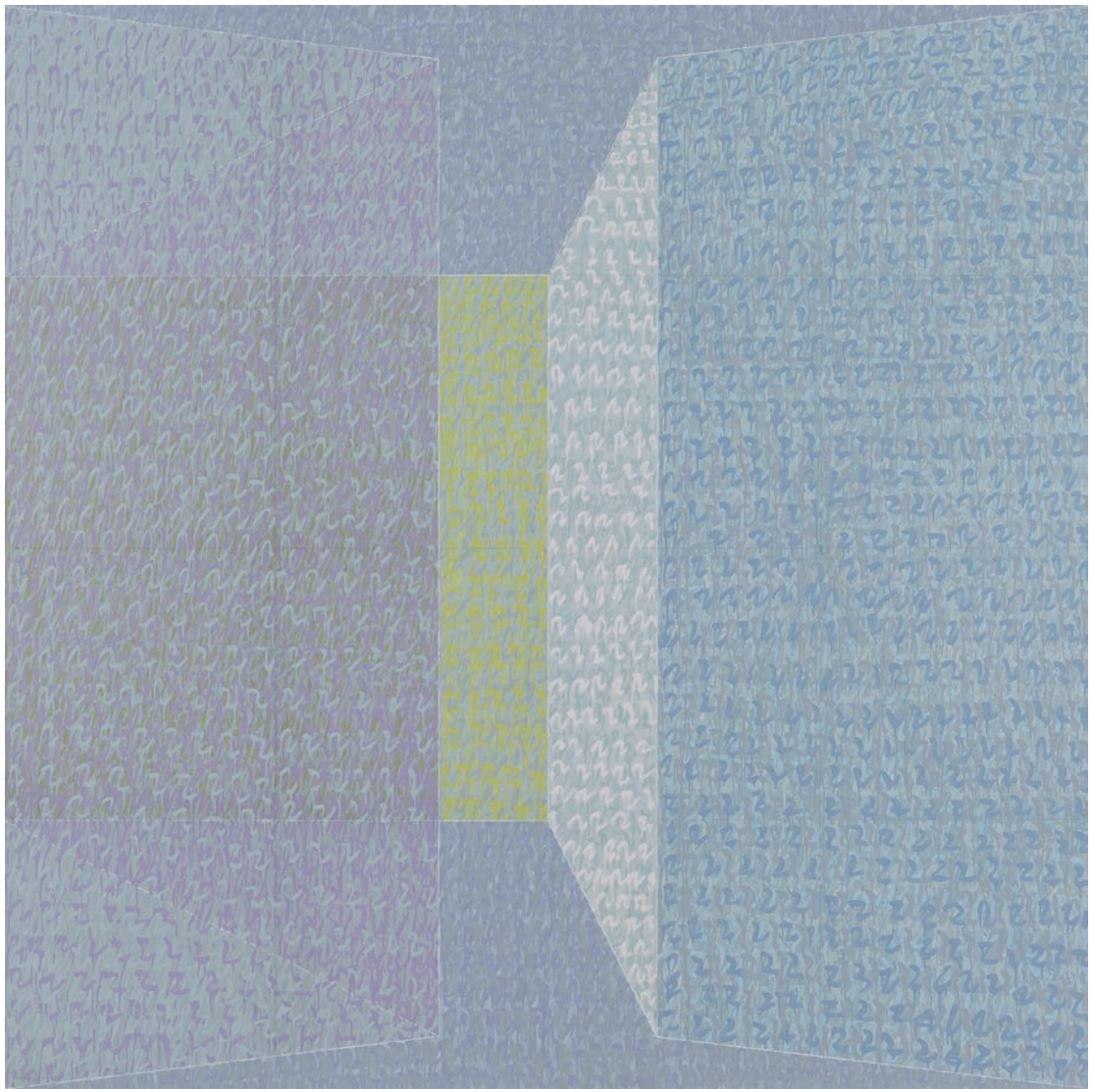
Above left: Untitled, c.1961
Above right: Study for “Barrier Series,” c. 1961
Facing: Untitled, c. 1952

Nightfall, 1961

SSP-67 #8, 1967

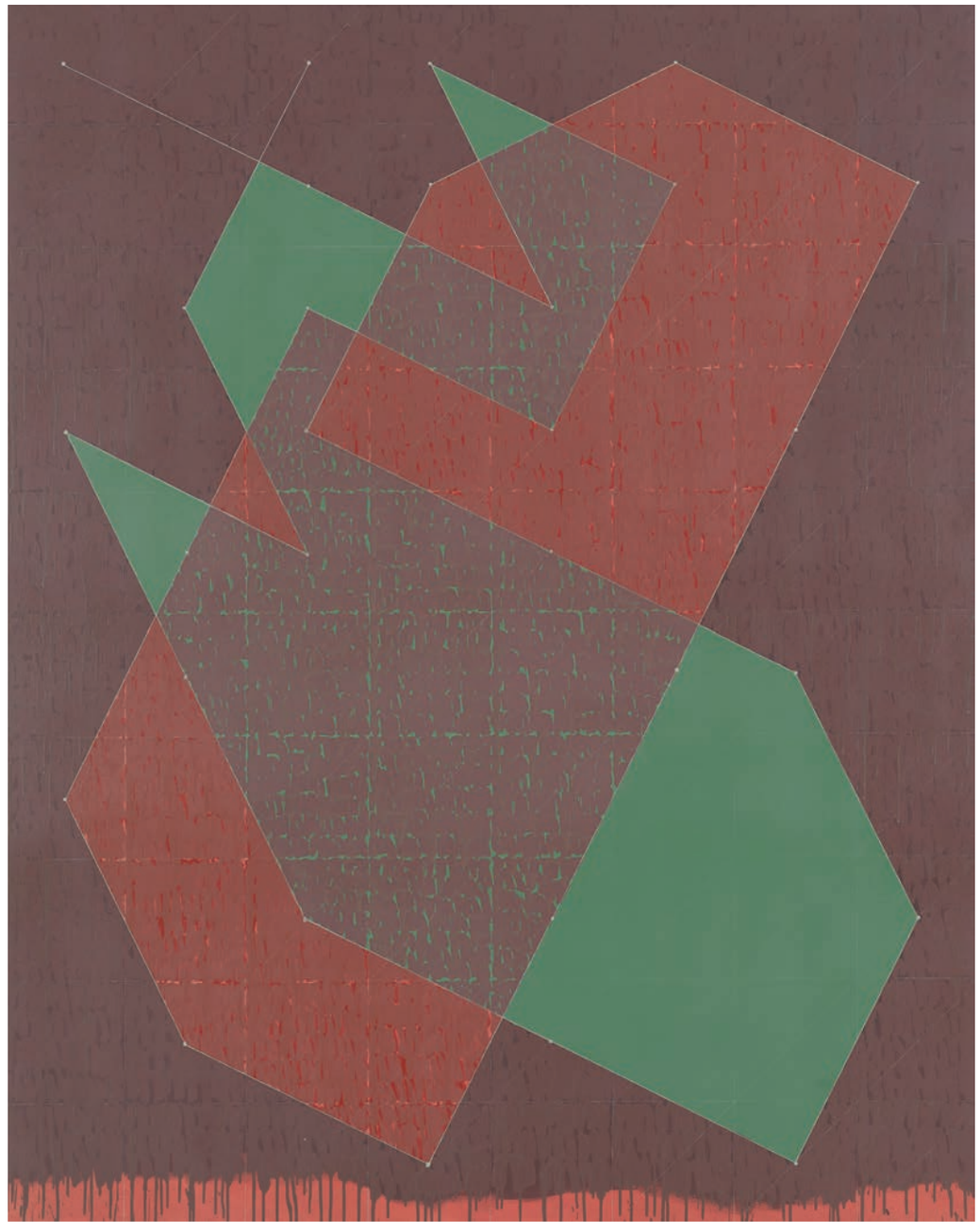
Note, 1968

Above: *Idling II*, 1970
Left: *Idling II*, detail, 1970

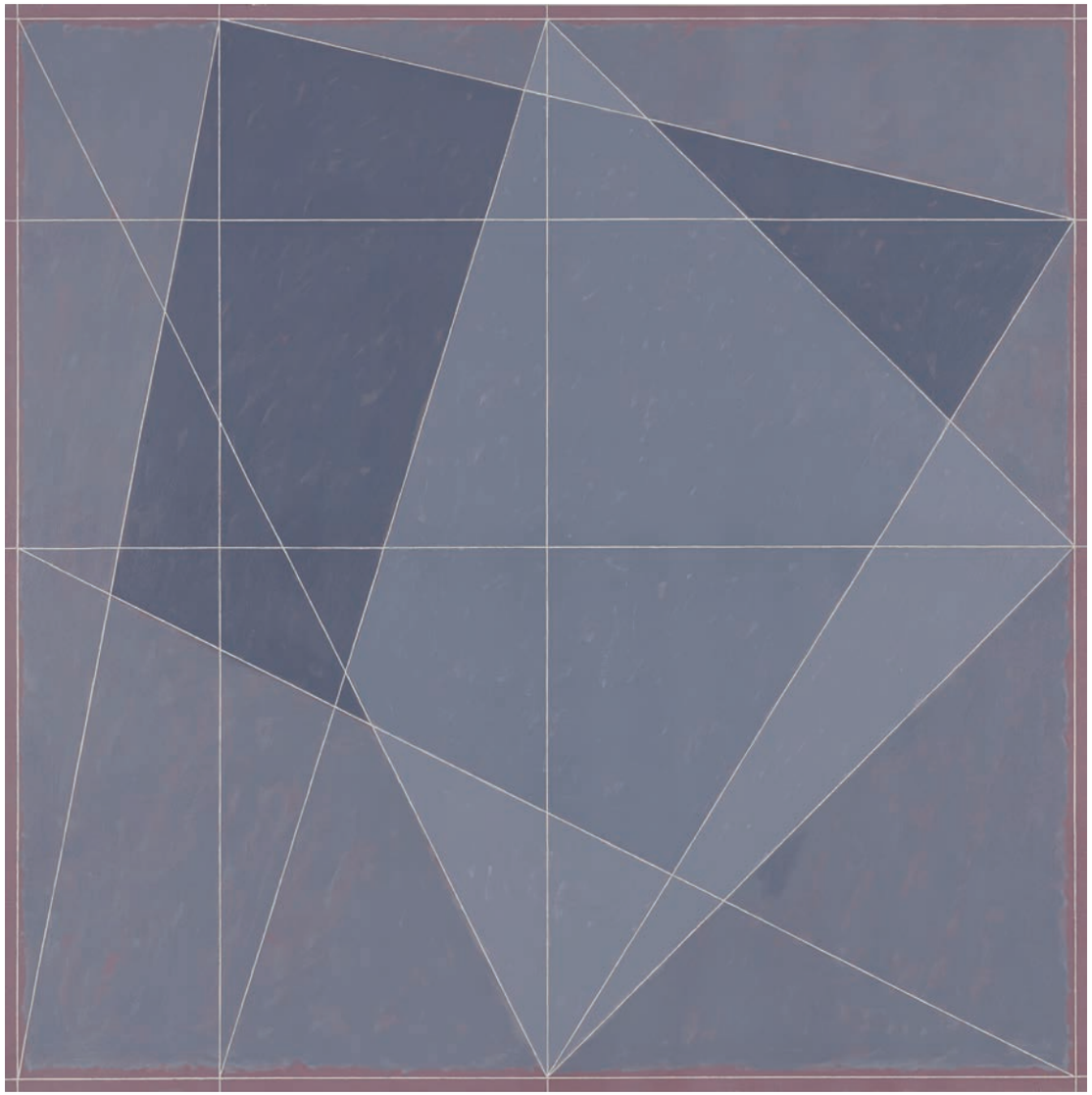


Above: *P73 #5*, 1973
Right: *P73 #5*, detail, 1973

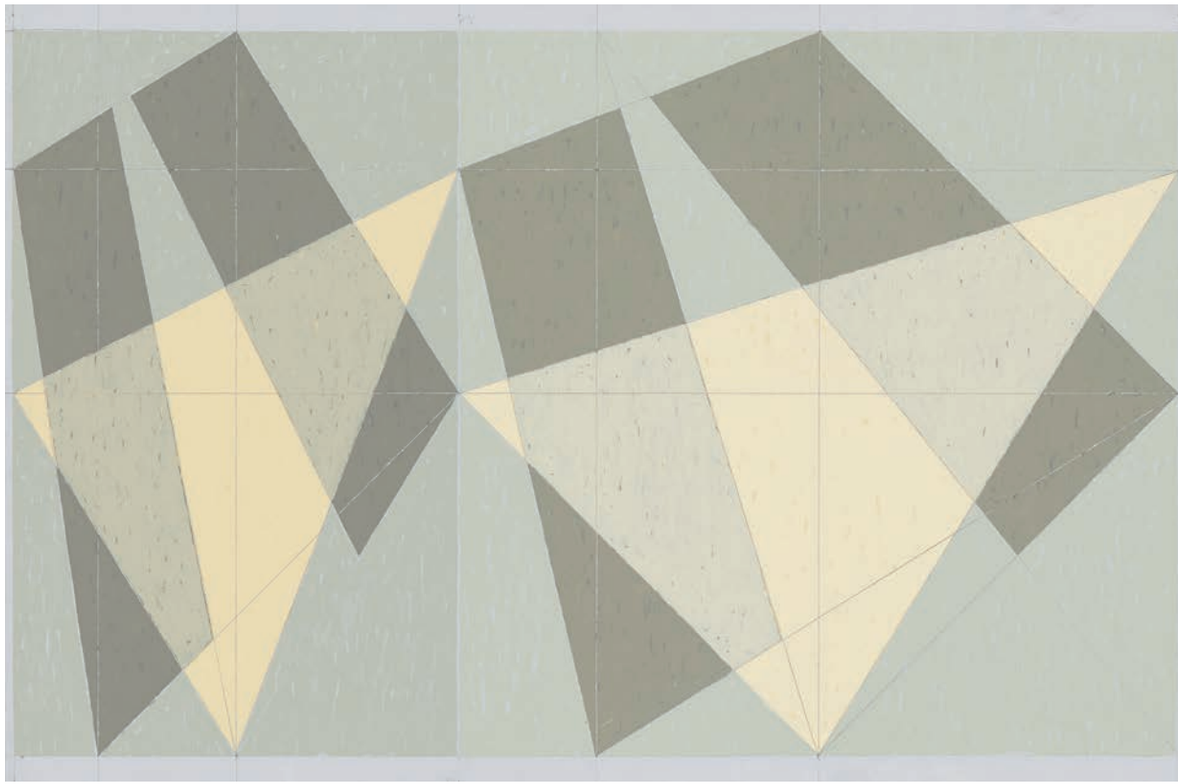
Q4-74 #1, 1974



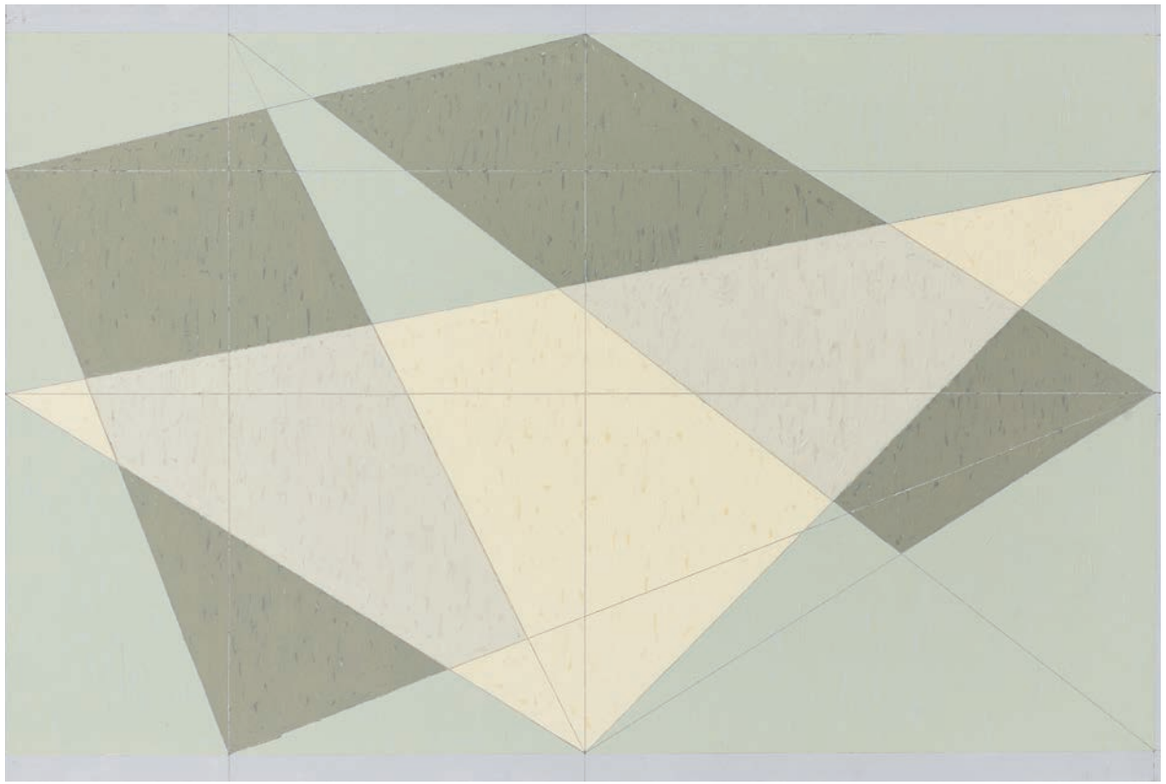
Knight Series #8 (Q3-77 #2), 1977



Above: *Alternative IX (OC-Q1-78 #5)*, 1978
Left: *Alternative IX (OC-Q1-78 #5)*, detail, 1978



Compression and Expansion of the Square (Q3-82 #2), 1982



Installation view, Alexander Gray Associates, New York, 2015

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Checklist

Paintings:

View of Bay, Provincetown, 1931
Oil on canvas
20.13h x 30.06w in (51.13h x 76.35w cm)

Untitled, 1946
Oil on canvas
24h x 32w in (60.96h x 81.28w cm)

Departure, 1951
Oil on canvas
45h x 42w in (114.3h x 106.68w cm)
Private Collection, New York

Nightfall, 1961
Oil on canvas
62h x 76w in (157.48h x 193.04w cm)

SSP-67 #8, 1967
Oil on linen
80h x 70w in (203.2h x 177.8w cm)

Note, 1968
Oil on linen
80h x 70w in (203.2h x 177.8w cm)
Private Collection, New York

Idling II, 1970
Oil on canvas
80h x 70w in (203.2h x 177.8w cm)

P73 #5, 1973
Oil on canvas
96h x 96w in (243.84h x 243.84w cm)

Q4-74 #1, 1974
Oil on linen
80h x 70w in (203.2h x 177.8w cm)

Knight Series #8 (Q3-77 #2), 1977
Oil on canvas
90h x 72w in (228.6h x 182.88w cm)

Alternative IX (OC-Q1-78 #5), 1978
Oil on canvas
72h x 72w in (182.88h x 182.88w cm)

Compression and Expansion of the Square (Q3-82 #2), 1982
Oil on canvas
36h x 108w in (91.44h x 274.32w cm)

Works on paper:

Untitled, c.1952
Ink on paper
26h x 20w in (66.04h x 50.8w cm)

Untitled, c. 1952
Oil and pencil on paper
25.5h x 16w in (64.77h x 40.64w cm)

Study for “Barrier Series,” c. 1961
Oilstick on paper
24h x 18w in (60.96h x 45.72w cm)

Untitled, 1961
Pencil and liquitex on paper
24h x 18w in (60.96h x 45.72w cm)

Jack Tworkov (b.1900, Biala, Poland–d.1982, Provincetown, MA) emigrated to the United States at the age of thirteen, and attended Columbia College as an English major. Spurred by his sister, the artist Janice Biala, he left the university in 1923 to begin art classes at the Art Students League and the National Academy of Design. During this period, Tworkov also studied under important members of the Provincetown community of artists, such as Charles W. Hawthorne and Ross E. Moffet. In 1958, he established a home and studio in Provincetown, MA, where he continued to spend his summers until his death. The artist's first works from the 1920s and 1930s reflect the influence of early modernists such as Cézanne, and predominantly feature still-lifes and figurative scenes.

In 1934, during the Great Depression, Tworkov joined the Easel Division of the Works Progress Administration, where he befriended artists such as Willem de Kooning (the two shared neighboring studios from 1948–1955), Franz Kline, and Mark Rothko. In the Post War years of the late 1940s, he continued his association with these artists, and became a founding member of the seminal Eighth Street Club in 1949, the meeting place for the New York School. He participated in many of the Club's panel discussions that debated and defined Abstract Expressionism. In 1951, he played a key role in the organization of the important exhibition *9th Street: Exhibition of Paintings and Sculpture* at the 9th Street Gallery, New York, which showcased many artists who would become the prominent figures of Post War American art, such as Jackson Pollock, Robert Motherwell, and Lee Krasner. Into the early 1950s, Tworkov maintained a practice of figural abstraction, titling and culling his paintings' content from Homer's *Ulysses*. As the decade progressed, he came to fully embrace abstraction, with works that were based on an underlying structure and rendered with spontaneous flame-like brushstrokes.

A pivotal figure in the development of Abstract Expressionism, Tworkov was also one of the first to question the movement's commodification, cult of personality, and absorption into academia. In 1965, his painting style shifted radically, as he moved away from overtly gestural Abstract Expressionism to controlled diagrammatic abstraction. Taking an interest in elementary geometry, he turned to the rectangle and its potential measurements as the basis of pictorial composition. In subsequent work of the 1970s and 1980s, he continued to explore this tension through experimentation with planar illusion, geometric form, the grid, and loose but regulated brushwork.

Throughout his life, Jack Tworkov taught in numerous art departments throughout the United States. Notable appointments include Visiting

Artist at Black Mountain College (1952) and Chair of the Art Department of the School of Art and Architecture, Yale University (1963–69). He received Honorary Doctorates from Rhode Island School of Design (1979), Columbia University (1972), and Maryland Institute of Art (1971). Tworkov also wrote extensively. His articles were widely published, and his essay "The Wondering Soutine" (1950; first published in *Art News*) remains an important text in the study of Abstract Expressionism. In 2009, an extensive compilation of Tworkov's writings were published in *The Extreme of the Middle: Writings of Jack Tworkov*, edited by Mira Schor.

Jack Tworkov's work has been the subject of numerous one-person exhibitions, including retrospectives at the Asheville Museum, NC (2015); Black Mountain College Museum and Art Center, Asheville, NC (2011); UBS Art Gallery, New York (2009); Boston College Museum, Chesnut Hill, MA (1994); Pennsylvania Academy of the Fine Arts, Philadelphia, PA (1987); Solomon R. Guggenheim Museum, New York (1982); Poses Institute of Fine Arts, Brandeis University, Waltham, MA (1965); and Whitney Museum of American Art, New York (1964). His work will be the subject of upcoming exhibitions at the Butler Institute of American Art, Youngstown, OH (2015) and the Peggy Guggenheim Collection, Venice, Italy (2016). His work has been featured in over two-dozen Whitney Annuals and Biennials, and two Carnegie Internationals (1952 and 1958). Tworkov's work is represented in prominent private and public collections including the Museum of Modern Art, New York; Tate Modern, London; Metropolitan Museum of Art, New York; Art Institute of Chicago, IL; Solomon R. Guggenheim Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; Walker Art Center, Minneapolis, MN; San Francisco Museum of Modern Art, CA; Museum of Fine Arts, Houston, TX; Albright-Knox Art Gallery, Buffalo, NY; Cleveland Museum of Art, OH; Wadsworth Atheneum, Hartford, CT; Harvard University Art Museums, Cambridge, MA; and Indianapolis Museum of Art, IN; among others.

Jack Tworkov in his Provincetown Studio, MA, 1980.
Photo: Sarah Wells

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