



# Symposium: Refracting Abstraction



Norman Lewis (1909 – 1979)  
*Untitled (Circular Procession of Figures)*, 1953  
Oil on canvas  
25 x 30 in.

On loan from The Pamela J. Joyner and Alfred J. Guiffrida Collection © Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

## About the Symposium:

January 27-28, 2017 at the Anderson Collection at Stanford University

### AT CAPACITY

The discussion around what constitutes the boundaries of Abstract Expressionism continues to recur despite decades-long attempts by revisionists. Most provocatively, Ann Gibson's *Abstract Expressionism: Other Politics* (1997) demonstrates how women, artists of color, and queer artists were systemically left out of the canon. Jackson Pollock, Clyfford Still, Mark Rothko, Willem de Kooning, and Franz Kline remain the familiar anchors of Abstract Expressionism. Here at Stanford, The

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Symposium: Refracting Abstraction  
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Robert Irwin: Why Art?  
(<https://anderson.stanford.edu/exhibitions-programs/robert-irwin-why-art/>)

Anderson Collection showcases important works by the above-mentioned names yet there are many artists not currently a part of our permanent collection whose involvement in the movement has been omitted from the oft-repeated narratives of the period.



(<http://anderson.stanford.edu/wp-content/uploads/2016/12/Untitled-1949.jpg>)

Norman Lewis (1909 – 1979)

*Untitled*, 1949

Oil on canvas

20 x 30 in.

**On loan from The Pamela J. Joyner and Alfred J. Guiffrida Collection**

We celebrate the recent focus on women, on cultural inclusivity, on gender expansive dialogues and the move to allow a spectrum of identifications. The museum takes this opportunity to look in depth at black artists working abstractly at mid-century as a case study in order to nurture the growing scholarship in this area. This symposium aims to make visible these intertwined narratives in order to explore how blackness and the Abstract Expressionist movement have been tethered all along; but more often than not, their periodic overlapping aims tend to move between invisibility and hypervisibility depending on the needs of a public.

**[Schedule and registration for audience is available here. \(https://www.eventbrite.com/e/symposium-refracting-abstraction-tickets-30501202919\)](https://www.eventbrite.com/e/symposium-refracting-abstraction-tickets-30501202919)**

Norman Lewis

Additionally, the museum is exhibiting three paintings by artist Norman Lewis. These works, on loan from the The Pamela J. Joyner and Alfred J. Guiffrida Collection, help tell a fuller story of artists working during the post-war period, notably by those often left out of modern and contemporary American art history.

On view through March 27, 2017.

## Panelists include:

Andrianna Campbell, Doctoral Candidate, CUNY Graduate Center

Jeff Chang, Executive Director, Institute for Diversity in the Arts, Stanford University

Deena Chalabi, Associate Curator of Public Programs, SFMOMA

Pamela Joyner, Collector

Norman Kleeblatt, Chief Curator, The Jewish Museum

Marci Kwon, Assistant Professor, Stanford University

Jason Linetzky, Director, Anderson Collection at Stanford University

Courtney J. Martin, Assistant Professor, Brown University

Richard Meyer, Professor, Stanford University

Alexander Nemerov, Department Chair of Art and Art History, Professor, Stanford University

Aimee Shapiro, Director of Programming and Engagement, Anderson Collection at Stanford University

Robert Slifkin, Associate Professor, NYU

Stanley Whitney, Artist

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