

Frederick Hammersley

Born

1919 Salt Lake City, Utah

Education

1947-50 Jepson Art School, Los Angeles, California
1946-47 Chouinard Art School, Los Angeles, California
1945 École des Beaux-Arts, Paris, France
1942-46 U.S. Army, Signal Corps and Infantry
1940-42 Chouinard Art School, Los Angeles, California
1936-38 University of Idaho, Southern Branch, Pocatello, Idaho

Teaching

1968-71 University of New Mexico, Albuquerque, New Mexico
1964-68 Chouinard Art School, Los Angeles, California
1956-61 Pasadena Art Museum, Pasadena, California
1953-62 Pomona College, Claremont, California
1948-51 Jepson Art School, Los Angeles, California

Solo Exhibitions

2012 *Frederick Hammersley*, L.A. Louver, Venice, California (catalogue)
2011 *Geometrics / Organics*, Ameringer McEnery Yohe, New York, New York
2007 *Frederick Hammersley: Icons of the Other*, Ameringer & Yohe Fine Art, New York, New York (catalogue)
Hunches, Geometrics, Organics: Paintings by Frederick Hammersley, Pomona College Museum of Art, Claremont, California (catalogue)
2006 *Frederick Hammersley*, Charlotte Jackson Fine Art, Santa Fe, New Mexico
2004 *Frederick Hammersley: Painting of the 1960s*, L.A. Louver, Venice, California
Small Painting Show, Charlotte Jackson Fine Art, Santa Fe, New Mexico
2003 *Organic Abstract Paintings 1958 – 2002*, L.A. Louver, Venice, California
2002 *Hard Edge Paintings*, L.A. Louver, Venice, California
2001 *Organically Grown*, Richard Levy Gallery, Albuquerque, New Mexico
Gary Snyder Fine Art, New York, New York
2000 *Visual Puns and Hard-Edge Poems*, Laguna Beach Art Museum, Laguna Beach, California
Frederick Hammersley: The Drawings, Richard Levy Gallery, Albuquerque, New Mexico
I've Been Here All the While, L.A. Louver, Venice, California
1999-2000 *Visual Puns and Hard-Edge Poems*, University of New Mexico, Albuquerque, New Mexico; Museum of Fine Arts, Boston, Massachusetts; Laguna Art Museum, Laguna Beach, California
1995 *Hard-Edge & Organic Paintings 1947 - 1991*, Modernism, San Francisco, California

- 1993 *Paintings of Frederick Hammersley*, The Mulvane Art Museum, Washburn University, Topeka, Kansas
Computer Drawings & Prints, Richard Levy Gallery, Albuquerque, New Mexico
- 1992 *Drawings and Paintings/Then & Now*, Owings-Dewey Fine Art, Santa Fe, New Mexico
- 1990 *Hard Edge and Organic Paintings*, Modernism, San Francisco, California
- 1989-1990 *Paris, Berlin, Albuquerque*, California State University, Northridge, California
- 1989 *Frederick Hammersley*: Graham Gallery, Albuquerque, New Mexico
- 1987 *Hard Edge and Organic Paintings*, Modernism, San Francisco, California
- 1986 *Small Painting Show*, Hoshour Gallery, Albuquerque, New Mexico
- 1984 *Poles A Part: An Exhibit of Black and White Paintings*, Hoshour Gallery, Albuquerque, New Mexico
- 1981 *Rules and Exceptions*, L.A. Louver, Venice, California
- 1978 *Paintings from 1970-1978*, L.A. Louver, Venice, California
- 1977 Middendorf Lane Galleries, Washington, D.C.
- 1975 *A Retrospective Exhibition*, University of New Mexico, Albuquerque, New Mexico
- 1969-1970 *Computer Drawings*, Institute of Contemporary Art, London, England; Simon Frazer University, Vancouver, British Columbia
- 1969 University of New Mexico, Albuquerque, New Mexico
- 1966 Hollis Galleries, San Francisco, California
- 1965 Santa Barbara Museum of Art, Santa Barbara, California
- 1963 *Frederick Hammersley*, La Jolla Art Museum, La Jolla, California
Heritage Gallery, Los Angeles, California
- 1962 *Frederick Hammersley*, California Palace of the Legion of Honor, San Francisco, California
Occidental College, Los Angeles, California
- 1961 Heritage Gallery, Los Angeles, California
Pasadena Art Museum, Pasadena, California

Group Exhibitions

- 2012 *EST-3: Southern California in New York, Art from Los Angeles in the Beth Rudin DeWoody Collection*, Southampton, New York
- 2011-2012 *Experiments in Abstraction: Art in Southern California, 1945–1980*, The San Diego Museum of Art, San Diego, California
Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County, Natural History Museum, Los Angeles, California
Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1950-1970, The J. Paul Getty Museum, Los Angeles, California (California)
- 2010 *The Shape of Abstraction*, Boston University Art Gallery, Boston, Massachusetts (catalogue)
- 2008-2009 *Birth of the Cool*, Orange County Museum of Art, Newport Beach, California; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Oakland Museum of California, Oakland, California; Mildred Lane Kemper Art Museum, St. Louis, Missouri; Blanton Museum of Art, Austin, Texas (catalogue)
- 2007 *Painting < = > Design*, Claremont Graduate University, Claremont, California

- (catalogue)
- 2006 *Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980*, Riverside Art Museum, Riverside, California (catalogue)
- 2004 *Los Angeles School of Painting: Karl Benjamin, Lorser Feitelson, Frederick Hammersley, June Harwood, Helen Lundenberg and John McLaughlin*, Ben Maltz Gallery at Otis College of Art and Design, Los Angeles, California
- 2002 *Minimalism and After III*, Daimler Chrysler Contemporary, Berlin, Germany
- 2001 *Summer 2002*, L.A. Louver, Venice, California
- 2001 *Beau Monde: Toward a Redeemed Cosmopolitanism*, SITE Santa Fe's Fourth International Biennial, Santa Fe, New Mexico
- 2000 *Four Abstract Classicists*, Gary Snyder Fine Art, New York, New York
- 1998 *Chouinard: A Living Legacy*, Oceanside Museum of Art, Oceanside, California; Kruglak Gallery, Mira Costa College; Boehm Gallery, Palomar College
- 1998 *Four Abstract Classicists Plus One*, Toby Moss Gallery, Los Angeles, California
- 1994-1996 *Taos, Albuquerque, Santa Fe: The City Series*, Cedar Rapids Museum of Art, Cedar Rapids, Iowa
- 1994-1996 *Still Working*, Corcoran Gallery of Art, Washington, D.C.; The Chicago Cultural Center, Chicago, Illinois; New School for Social Research, New York, New York; Virginia Beach Center for the Arts, Virginia Beach, Virginia; Fischer Art Gallery at USC, Los Angeles, California; Portland Museum of Art, Portland, Oregon
- 1993 *75 Works/75 Years: Collecting the Art of California*, Laguna Art Museum, Laguna Beach, California
- 1993 *Miniatures*, Albuquerque Museum, Albuquerque, New Mexico
- 1993 *Four Abstract Classicists West Coast Hard-Edge*, Modernism, San Francisco, California
- 1993 *New Mexico '93*, Museum of Fine Arts, Albuquerque, New Mexico
- 1992 *Miniatures*, Albuquerque Museum, Albuquerque, New Mexico
- 1991 *Miniatures*, Albuquerque Museum, Albuquerque, New Mexico
- 1991 *Abstract Paintings*, Modernism, San Francisco, California
- 1991 *Peter Shire, Frederick Hammersley, Dorothy Gillespie*, Anncha Briggs Fine Arts, Little Rock, Arkansas
- 1990-1992 *Turning the Tide: Early Los Angeles Modernists 1920-1956*, Laguna Art Museum, Laguna Beach, California; Oakland Museum, Oakland, California; Marion Koogler McNay Institute, San Antonio, Texas; Nora Eccles Harrison Art Museum, Utah State University, Logan, Utah; Santa Barbara Museum of Art, Santa Barbara, California; Palm Springs Desert Museum, Palm Springs, California
- 1990 *Black and White Works by Important Contemporary Artists*, Caroline Lee, Taos, New Mexico
- 1989-90 *The Alcove Show*, Museum of Fine Arts, Santa Fe, New Mexico
- 1989 *1989 Roswell Invitational Exhibition*, Roswell Museum and Art Center, Roswell, New Mexico
- 1987 *Statements 87*, New Mexico State Fair, Albuquerque, New Mexico
- 1987 *Recent Paintings: Calvert Coggeshall & Frederick Hammersley*, Artists Space Gallery, New York, New York
- 1986 *Four Abstract Classicists*, R.C. Erpf Gallery, New York, New York
- 1985 *Potential Acquisitions*, Museum of New Mexico, Santa Fe, New Mexico
- 1985 *Color Forms*, Gallery at the Plaza, Security National Bank, Los Angeles, California

- 1983-84 *Noir & Blanc & Rouge*, Hoshour Gallery, Albuquerque, New Mexico
- 1982 *Four Abstract Classicists*, Toby Moss Gallery, Los Angeles, California
Abstraction in Los Angeles 1950 - 1980: Selections from the Murray and Ruth Gribin Collection, University of California, Irvine, California
- 1980 *Here and Now: 35 Artists in New Mexico*, Albuquerque Museum, Albuquerque, New Mexico
Form Is the Shape of Content, Downtown Center for the Arts, Albuquerque, New Mexico
- 1979-80 *The First Western States Biennial Exhibition*, Denver Art Museum, Denver, Colorado; National Collection of Fine Arts, Washington, D.C.; San Francisco Museum of Art, San Francisco, California; University of Hawaii, Honolulu, Hawaii; Seattle Art Museum, Seattle, Washington; Center for Visual Arts Gallery, Normal, Illinois; Newport Harbor Art Museum, Newport Beach, California; Santa Fe Festival of the Arts, Santa Fe, New Mexico
- 1979 *1979 Fall Invitational*, Roswell Museum & Art Center, Roswell, New Mexico
- 1977 *35th Biennial*, Corcoran Gallery of Art, Washington, D.C.
Private Images: Photographs by Painters, Los Angeles County Museum of Art, Los Angeles, California
California: 5 Footnotes to Modern Art History, Los Angeles County Museum of Art, Los Angeles, California
- 1974 *Geometric Abstraction*, University of Nebraska, Lincoln, Nebraska
- 1970-72 *The Drawing Society National Exhibitions*, American Federation of Arts, New York, New York
- 1968 *Computer Drawings*, University of Illinois, Champaign, Illinois
- 1965-66 *Art Across America*, Mead Corporation, Dayton, Ohio; Contemporary Arts Museum, Houston, Texas
- 1965 *The Responsive Eye*, Museum of Modern Art, New York, New York
- 1964 *California Hard Edge*, Balboa Pavilion, Balboa, California
- 1962 *Fifty California Artists*, Whitney Museum of American Art, New York, New York
Geometric Abstractions in America, Whitney Museum of American Art, New York, New York
- 1960-61 *American Purist Art*, American Federation of Arts, New York; North Carolina Museum of Art, Raleigh, North Carolina; Columbus Gallery of Fine Art, Columbus, Ohio
- 1959-60 *Four Abstract Classicists*, San Francisco Museum of Modern Art, San Francisco, California; Los Angeles County Museum of Art, Los Angeles, California; Institute of Contemporary Art, London, England; Queen's University, Belfast, Ireland

Awards

- 2005 Governor's Award for Excellence in the Arts, Santa Fe, New Mexico
- 1991 Guest Artist Tamarind Institute, Albuquerque, New Mexico
- 1988 Guest Artist Tamarind Institute, Albuquerque, New Mexico
- 1977 Butler Institute of American Art, Youngstown, Ohio (purchase)
- 1975 National Endowment for the Arts Grant in Painting
- 1973 National Endowment for the Arts Grant in Painting
 Guest Artist, Tamarind Institute, Albuquerque, New Mexico

- 1966 John Simon Guggenheim Fellowship in Painting
All City Art Annual, Los Angeles, California (purchase)
- 1965 Los Angeles Printmaking Society, Los Angeles, California (purchase)
- 1964 All City Art Annual, Los Angeles, California (purchase)
- 1963 1st Purchase, Newport Harbor Art Museum, Newport Beach, California
- 1961 Butler Institute of American Art, Youngstown, Ohio (purchase)
- 1960 1st Purchase, City of Claremont, California

Panel Discussions

- 2004 “A Dialogue” with Arden Reed, Site Santa Fe, Santa Fe, New Mexico
- 2003-2004 “Frederick Hammersley: An Oral History,” Interviewed by Lawrence Weschler,
Douglass Dreishpoon, and Peter Goulds, UCLA, Los Angeles, California
- 2003 “Modern Art in Los Angeles: The Late Forties,” conversation with Walter Hopps,
Henry Hopkins, James Byrnes, and Frederick Hammersley, The Getty Research
Institute, Los Angeles, California

Public Collections

- Albright-Knox Art Museum, Buffalo, New York
- Albuquerque Museum, Albuquerque, New Mexico
- Butler Museum of American Art, Youngstown, Ohio
- Corcoran Gallery of Art, Washington, D.C.
- La Jolla Museum of Art, La Jolla, California
- Los Angeles County Museum of Art, Los Angeles, California
- Petersburg Press, New York, New York
- Roswell Museum and Art Center, Roswell, New Mexico
- Santa Barbara Museum of Art, Santa Barbara, California
- San Francisco Museum of Modern Art, San Francisco, California
- The Oakland Museum, Oakland, California
- United States Navy Museum of Fine Arts, Santa Fe, New Mexico
- University of California, Berkeley Art Museum, Berkeley, California
- University of Nebraska, Lincoln, Nebraska
- University of New Mexico, Albuquerque, New Mexico
- Washington Post, Washington, D.C.

Bibliography

Periodicals and Web

- 2011 Roberta Smith, *Frederick Hammersley: 'Organic and Geometric,'* New York Times, November 15, 2011, p. C8
Charles Donelan, *LA's Risen at Sullivan Ross*, art ltd., September/October, p. 37
Robert C. Morgan, *Frederick Hammersley: The Origins of Pictorial Space*, The Brooklyn Rail, October
Jori Finkel, *Galleries Join 'Pacific Standard Time,'* latimes.com, January 20
- 2010 Grant Wiggins, *A Found Frederick Hammersley Painting*, Modern Art Blog, January 26
- 2009 Tyler Green, *Acquisition: Frederick Hammersley at Albright-Knox*, Modern Art Notes, Art Info, January
- 2008 Susanna Carlisle, *Frederick Hammersley: Drawing Closer*, THE Magazine
- 2007 Kuspit, Donald, *Reviews: Frederick Hammersley*, ArtForum, April, p. 274
Miles, Christopher, *Ever True to Forms*, Los Angeles Times, March 12, p. E3
Peter Frank, *Painter With An Edge*, art ltd., May, pp. 4 -50
George Melrod, *Orange County Cool*, art ltd., November, p. 28
- 2006 Wesley Pulkka, *Frederick Hammersley*, Santa Fe Trend, Winter/Spring, p. 120
Wesley Pulkka, *Artist's paintings focus on classic abstraction*, Albuquerque Journal, July 30, p. F5
Zane Fischer, *albuquerque museum: biennial*, Santa Fean, December p. 47
- 2005 Nancy Zimmerman, *A Place For Reflection*, Santa Fe Trend, Fall/Winter
- 2004 Wesley Pulkka, *Artist's Intuition*, Albuquerque Journal, March 7
Jo Ann Baldinger, *Painting Paradox*, Pasatiempo, The New Mexican's Weekly Magazine of Arts, Entertainment & Culture, March 12-18, p. 44
Richard Tobin, *Frederick Hammersley: Paintings*, THE Magazine, April, p. 45
Ashley Morris, *Ahead of His Time: The Art of Frederick Hammersley*, Santa Fean, September, p. 56
Arden Reed, *Seeing Hammersley Whole*, Art in America, November, pp. 148 – 151
- 2003 David Pagel, *Around the Galleries: Winding Through a Landscape of Gems*, Los Angeles Times, Friday, August 1, p. E18
Christopher Miles, *Edgard de Souza, Frederick Hammersley, John McCracken* (at L.A. Louver), Artforum, August
Bruce Hainley, *Reviews: Frederick Hammersley*, ArtForum, October, p.177
- 2002 David Pagel, *Frederick Hammersley, From Abstract to Inventive Clarity*, Los Angeles Times, Friday, January 18
David Pagel, *Frederick Hammersley: Hard-Edged Paintings*. L.A. Louver Los Angeles, The Art Newspaper, January
Dave Tourie, *The Evolution of a Modernist: Frederick Hammersley and the Hard Edge*, Grand View 12, Winter p. 2, 3, & 10
- 2001 Leah Ollman, *A Hammersley Retrospective, With the Edges Softened*, Los Angeles Times, February 9
Bill Lasarow, *Frederick Hammersley*, ArtScene, February

- Wesley Pulkka, *Driven to Abstraction*, West Side Journal, July 27, p. 8
 Carmine Iannaccone, *Frederick Hammersley at Laguna Art Museum*, Art Issues,
 Summer
 Rex Weil, *Four Abstract Classicists and Modern American Art of the 1930's and
 1940's*, Art News, October
- 1999 Hunter Drohojowska-Philip, *His Specialty: One-Liners*, Los Angeles Times Calendar,
 August 22
 David Pagel, *Exhibition Places Artist Firmly in the Present*, Los Angeles Times,
 December 17
- 1996 Michael Duncan, *Still Working at Fischer Gallery, USC*, *Art in America*, July, pp. 95,
 96
- 1991 Kathleen Shields, *Painting from Left Field*, Art in America, January
- 1989 Sandy Ballatore, *Hard-Edge Just Right For Artist*, Albuquerque Journal, August 11
 Sandy Ballatore, *Personal Abstract Language of F. Hammersley*, Artspace,
 November - December
- 1987 Roberta Smith, *Calvert Coggeshall, Frederick Hammersley*, The New
 York Times, Friday, June 26
- 1984 Joseph Traugott, *A Synthesis Of Opposites*, Albuquerque Journal, March 11
- 1982 Suzanne Muchnic, 'Colorforms': *An Old-Fashioned Salute*, Los Angeles Times,
 December 3
 Emily Hicks, *The Abstract Classicist Edge*, Artweek, December 25
- 1981 Dan Collins, *Frederick Hammersley: Rules and Exceptions*, Artweek, March 7
- 1978 William Franklin, *Frederick Hammersley's Art Comes to Venice's L.A. Louver*, The
 Ocean Front Weekly, September 13
 William Wilson, *Art Walk*, Los Angeles Times, September 22
- 1977 Art News, January
 Paul Richard, *The Corcoran's Biennial Show*, Washington Post, February 25
Art News, May
- 1975 *Setting the Record Straight*, *Journal*, The Los Angeles Institute of Contemporary Art,
 April/May
- 1970 Frederick Hammersley, *My Geometrical Paintings*, LEONARDO, Vol. 3, April,
 Pergamon Press, New York, NY
- 1969 Frederick Hammersley, *My First Experience with Computer Drawings*, LEONARDO,
 Vol. 2, Pergamon Press, New York, NY, p 407-409
- 1965 Vogue, February 15
Das Kunstwerk, 10-2 XVII, April – June
ArtForum, February 15
- 1963 ArtForum, Vol. #8
- 1962 Art News, February and May
ArtForum, Vol. #7
- 1960 Art News, September
Art International, Vol. LV 2-3/February 1
- 1959 Arts, December
Art News, September
Art in America, Nominated, "New Talent for 1959"

Books/Exhibition Catalogues

Frederick Hammerlsey, L.A. Louver, Venice, California, 2012

Pacific Standard Time: Los Angeles Art, 1948-1980, Getty Research Institute and J. Paul Getty Museum, Los Angeles, California, 2011.

Frederick Hammersley: Organic & Geometric, essay by David Reed, Ameringer McEnery Yohe, New York, New York, 2011

The Shape of Abstraction, essay by Rachel Arauz, Boston University Art Gallery, Boston, Massachusetts, 2010

Sole Mates, Cowboy Boots and Art, by Joseph Traugott, New Mexico Museum of Art, Santa Fe, New Mexico and Museum of New Mexico Press, Santa Fe, New Mexico, 2010

McNay Art Museum, An Introduction, foreword by William Chiego, published by McNay Art Museum in partnership with Scala Publishers, San Antonio, Texas, 2010, p. 42

Frederick Hammersley, essays by Dave Hickey and David Pagel, Art Santa Fe Presents, Santa Fe, New Mexico, 2009

Hunches, Geometrics Organics: Paintings by Frederick Hammersley, Pomona College Museum of Art, Pomona, California, 2007

Icons of the Other, essay by Dave Hickey, Ameringer & Yohe Fine Art, New York, New York, 2007

Painting <=> Design, Claremont Graduate University, Claremont, California, 2007

Driven to Abstraction: Southern California and the Non – Objective World, 1950 – 1980, Riverside Art Museum, Riverside, California, 2006

Selections from the John and Mary Lou Paxton Collection, Nevada Museum of Art, Reno, Nevada, May 27 – October 1, 2006

Minimalism and After III, DaimlerChrysler Contemporary, Potsdamer Platz Berlin, Berlin, Germany, September 3 – November 28, 2004, pp. 8, 22 – 23

Abstract Art, essay by Stuart Ashman, Fresco Fine Art, Albuquerque, New Mexico, 2003, pp. 38 – 43

Chouinard: A Living Legacy, essay by Peter Clothier, Oceanside Museum of Art, Oceanside, California, July 7 – August 26, 2001, pp. 14, 24

Visual Puns and Hard Edge Poems: Works by Frederick Hammersley, Museum of Fine Arts, New Mexico, 1999 (solo exhibition catalogue)

The City Series Taos Albuquerque Santa Fe, text by Donald Bartlett and Leslie C. Wright, Cedar Rapids Museum of Art, Cedar Rapids, Iowa, 1998

John McLaughlin: Western Modernism/Eastern Thought, Laguna Art Museum, Laguna Beach, California, 1996, p. 65

Paintings of Frederick Hammersley, text by Donald Bartlett, The Mulvane Art Museum, Washburn University, Topeka, Kansas, 1993

The Alcove Show: Frederick Hammersley, Tom Joyce, Jim Magee, Ramona Sakiestewa, and Paul Sarkisian, Museum of Fine Arts, Santa Fe, New Mexico, September 16, 1989 - January 14, 1990

Turning the Tide: Early Los Angeles Modernists 1920 – 1956, Santa Barbara Museum of Art, Santa Barbara, California, 1990, pp. 68 – 69

1989 Invitational Exhibition, text by William Ebie, Roswell Museum and Art Center, Roswell, New Mexico, 1989

Recent Paintings: Frederick Hammersley, Mark Rothko Foundation, Artist Space, New York, New York, 1987

Color Forms, Gallery at the Plaza, Security National Bank, Los Angeles, California, 1985

Roswell Museum and Art Center Guide to the Collection, Roswell, New Mexico, 1983

Rules and Exceptions, L.A. Louver, Venice, California, 1981

Form Is the Shape of Content, Downtown Center for the Arts, Albuquerque, New Mexico, 1980

1979 Fall Invitational, Roswell Museum and Art Center, Roswell, New Mexico, 1979

Visual Art, Mathematics and Computers: Selections from the Journal LEONARDO, Pergamon Press, New York, New York, 1979, pp. 284 – 286

Frederick Hammersley, L.A. Louver, Venice, California, 1978

California: 5 Footnotes to Modern Art History, *Los Angeles Hard-Edge: The Fifties and the Seventies*, essay by Van Deren Coke, Los Angeles County Museum of Art, Los Angeles, California, pp. 64 – 69, 1977

The 35th Biennial Exhibition of Contemporary American Painting, preface by Roy Slade, essay by Jane Livingston, The Corcoran Gallery, Washington D.C., 1977

12 Contemporary Artists Working in New Mexico, essay Van Deren Coke, University Art Museum, Fine Arts Center, University of New Mexico, Albuquerque, New Mexico, pp. 20-23, 1976

Frederick Hammersley: A Retrospective Exhibition, introduction by Van Deren Coke, Art Museum University of New Mexico, Albuquerque, New Mexico, 1975

Frederick Hammersley, University of New Mexico, Albuquerque, New Mexico, 1969 (brochure)

Visiting Artist Visual Arts Project, An E.S.E.A Title II Program of the San Bernardino, Inyo, and Mono County Schools, San Bernardino, California, 1968

2nd Traveling Print Exhibition Catalogue and Date Book/Chai: Ode to Life Print Exhibition on the “Old Testament”, Westside Jewish Community Center, Los Angeles, California, 1968

Selection 1967: Recent Acquisition in Modern Art, introduction by Peter Selz, University Art Museum, University of California Berkeley, Berkeley, California, 1967, p. 52

Art Across America, The Mead Corporation, Dayton, Ohio, 1965

26th Annual Midyear Show, The Butler Institute of American Art, Youngstown, Ohio, 1961

West Coast Hard-Edge Four Abstract Classicists, preface by Lawrence Alloway, essay by Jules Langsner, Institute of Contemporary Art, London, England, in collaboration with the office of USIS, 1960

Four Abstract Classicists, Jules Langsner, published by the San Francisco Museum of Modern Art, San Francisco, California and the Los Angeles County Museum of Art, Los Angeles, California, July, 1959