

KARL EMIL WILLERS—EXHIBITIONS ORGANIZED, 1980-PRESENT

American Art from the Permanent Collection: From the Colonial Era to the Present

Newport Art Museum & Art Association Newport, Rhode Island

January 2006 – January 2008

A permanent installation of paintings, sculptures, works on paper, and decorative arts installed in the newly restored galleries of the Griswold House, constructed in 1864 by architect Richard Morris Hunt. This major presentation of art from the Newport region devotes first floor galleries to works of the eighteenth and nineteenth centuries, including early colonial portraiture of Rhode Island as well as prized Narragansett Bay seascapes and Aquidneck Island landscapes. The second floor galleries display art of the twentieth and twenty-first centuries, ranging from painters active during the founding of the Art Association in 1912 to contemporary multi-media work by artists living and working in Southeastern New England.

COLLECTOR: The Collection of Elizabeth Brooke Blake

Newport Art Museum & Art Association Newport, Rhode Island

July 7 – October 7, 2007

A focus on modern and contemporary art from the collection of Elizabeth Brooke Blake, resident of both Newport and Dallas as well as founder of the Betty McLean Gallery in Texas during the 1950s and supporter of the Park Place Gallery in New York during the 1960s. This presentation of paintings, sculptures, drawings, prints and photographs was installed in the Museum's Cushing Gallery, and included works by Josef Albers, Richard Benson, Alexander Calder, Marisol Escobar, Jasper Johns, Los Carpinteros, Claes Oldenburg, Kenneth Price, and Robert Rauschenberg, among others.

Rimer Cardillo: Impressions (and other images of memory)

Samuel Dorsky Museum of Art, State University of New York at New Paltz New Paltz, New York

October 16 - December 12, 2004

An exhibition of over 150 prints and related objects examining the career of this artist of Uruguayan descent working in the United States since the late 1970s. The first comprehensive overview of Cardillo's oeuvre, the exhibition examines this prolific artist's concerns with the rise of oppressive military regimes in Uruguay and other South American countries during the 1970s, cross-cultural exchange and the loss of indigenous peoples throughout the world, as well as environmental preservation and endangered biodiversity on a global scale.

Out of the Studio: Hudson Valley Artists 2004

Samuel Dorsky Museum of Art, State University of New York at New Paltz New Paltz, New York

June 25 - August 8, 2004

An exhibition of seven emerging and mid-career Hudson Valley artists, each nominated by a prominent artist from the region. Included were painter Joel Griffith from Tivoli selected by Carolee Schneemann of New Paltz; multi-media artist Roman Hrab from Kingston selected by Ursula von Rydingsvard of Accord; painter Henrietta Mantooth from Lake Hill selected by Mary Frank of Lake Hill; photographer and installation artist Pete Mauney from Tivoli selected by Stephen Shore of Tivoli; sculptor Sal Romano from Jeffersonville selected by Mel Edwards of Accord; ceramist Joyce Robins from High Falls selected by Catherine Murphy of Poughkeepsie; and painter Christopher J. Seubert from High Falls selected by metalsmith Pat Flynn of High Falls.

Alice Neel's Feminist Portraits: Women Artists, Writers, Activists and Intellectuals*

Samuel Dorsky Museum of Art, State University of New York at New Paltz New Paltz, New York

October 15 - November 23, 2003

Eighteen portraits ranging over the career of the twentieth-century American figurative painter Alice Neel make up this exhibition accompanied by extensive wall text. Interpreting the artist's work in relation to the rise of the women's movement in the late 1960s and early 1970s, this exhibition focuses on specifically feminist aspects of the Alice Neel's art and life.

Out of the Studio: Hudson Valley Artists 2003

Samuel Dorsky Museum of Art, State University of New York at New Paltz New Paltz, New York
June 21 - September 14, 2003

An exhibition of six emerging and mid-career Hudson Valley artists, each nominated by prominent artists from the region. Included were painter Gene Benson from New Paltz selected by Al Held of Boiceville; collage artist Ralph Fleming from Kerhonkson selected by Al Loving of Kerhonkson; photographer Chad Kleitsch from Rhinebeck selected by Lynn Davis of Hudson; painter Ruth Leonard from Cairo selected by Jake Berthot of Accord; sculptor and painter Jonah Meyer from Kingston selected by Martin Puryear of Accord; and photographer Laura Gail Tyler from Tivoli selected by Judy Pfaff of Kingston.

The Iconographia by Johann Wilhelm Baur and Melchior Küsel

Norton Museum of Art West Palm Beach, Florida
January 6, 2000 - May 6, 2001

A portfolio of thirty etchings selected from the museum's permanent collection continues a focus on European prints of the seventeenth century. This exhibition examines the origins of *veduta* – or scenic imagery – of a large series of prints composed by Johann Wilhelm Baur during the early 1600s and then commercially reprinted for wider distribution by Melchior Küsel after mid century.

Innovations in Printmaking: The Work of Jacques Callot

Norton Museum of Art West Palm Beach, Florida
September 16 - December 10, 2000

This exhibition explores the technically innovative etchings of the seventeenth-century French printmaker Jacques Callot. Including 58 prints selected from the David J. Patten Gift, the works on view reflect personal, political and religious issues spanning a tumultuous era of European history. Though including individual prints, an emphasis is placed on Callot's production of expansive print series that address secular themes such as *The Caprices* (1617), *The Wretched* (1622), and *The Miseries of War* (1633), as well as religious themes like *The Passion* (1618), *The Penitents* (1632), and *The Prodigal Son* (1635).

The American Century, Part II: Art and Culture 1950-2000*

Whitney Museum of American Art New York, New York
January 11 - March 31, 2001

With the turn of the millennium, the Whitney Museum examined its mandate as an institution of American art since 1900. This ambitious two-part exhibition – the largest undertaken in the museum's history – surveyed range of creative activities and a diversity of visual cultures active in the United States throughout the twentieth century. While overseeing the financial budget and coordinating the curatorial team for Part II of the project, my programming responsibilities focused on two exhibition floors devoted to art of the fifties, sixties, and early seventies. This post-war era was presented in galleries devoted to Abstract Expressionist Painting and Sculpture; Post-Painterly Abstraction and Figurative Expressionism; Monochrome Painting and Light Installation; Happenings and Performance Art; Montage and Assemblage; Pop Art and Media Culture; Minimalism and Video Art; as well as Post-Minimalism and Abject Art.

Between Mondrian and Minimalism: Neo-Plasticism in America

Whitney Museum of American Art, Downtown at Federal Reserve Plaza New York, New York
December 6, 1991 - February 14, 1992

The austere rectilinear forms produced by American artists working in the Neo-Plastic style – a manner of painting that was first formulated by the Dutch modernist Piet Mondrian – are explored in this exhibition. Paintings, sculptures, prints and drawings by Charles Biederman, Ilya Bolotowsky, Burgoyne Diller, Fritz Glarner, Sidney Gordin, Harry Holtzman, Michael Loew, Alice Trumbull Mason, Irene Rice Pereira, Charles Shaw, Leon Polk Smith, Albert Swinden, Charmion von Wiegand, and Jean Xceron are selected from the museum's permanent collection.

The Experience of Landscape: Three Decades of Sculpture**Whitney Museum of American Art, Downtown at Federal Reserve Plaza** New York, New York

December 13, 1989 - March 2, 1990

Bringing together large-scale sculptures that create overall environments suggestive of natural sites and processes, this exhibition looks at various artistic practices during the sixties, seventies, and eighties. Including a variety of three-dimensional explorations, the selection of work addresses the development of alternative sculptural modes during the latter half of the twentieth century, including mixed media construction, multimedia production, process art, earthworks and installation. Works by Vito Acconci, Vikki Alexander, Carl Andre, Jennifer Bolande, Nancy Graves, Bryan Hunt, Robert Lobe, Louise Nevelson, Alan Saret, Robert Smithson, Michelle Stuart, and Meg Webster are included, as well as site-specific works located in the museum's vicinity.

The Gestural Impulse 1945-60: Paintings from the Permanent Collection**Whitney Museum of American Art, Downtown at Federal Reserve Plaza** New York, New York

September 29 - December 1, 1989

Interpreting New York School abstraction as a rejection of the commercialism of post-war mass culture in America, this exhibition re-examines gestural canvases of the post-war era. A range of painterly styles is interpreted through the writings and comments of the Abstract Expressionist generation. Included in the exhibition are works by William Bazotes, James Brooks, Willem de Kooning, Helen Frankenthaler, Adolph Gottlieb, Grace Hartigan, Hans Hofmann, Franz Kline, Lee Krasner, Conrad Marca-Relli, Joan Mitchell, Robert Motherwell, Richard Pousette-Dart, Ad Reinhardt, Milton Resnick, Hedda Sterne, Clifford Still, Mark Tobey, Bradley Walker Tomlin, Jack Tworkov, Esteban Vicente, and Jack Youngerman.

Made in the Sixties: Painting and Sculpture from the Permanent Collection**Whitney Museum of American Art, Downtown at Federal Reserve Plaza** New York, New York

April 18 - July 13, 1988

Works in this exhibition range from the post-Abstract Expressionist painting of Helen Frankenthaler to the Pop art of Andy Warhol and the Minimalist sculpture of Donald Judd. The stylistic plurality and theoretical options that emerged in the 1960s are examined as efforts to rethink traditional ideas about art making. Works by Joan Brown, John Chamberlain, Chuck Close, Mark di Suvero, Paul Feeley, Robert Indiana, Robert Irwin, Jasper Johns, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Marisol Escobar, Louise Nevelson, Claes Oldenburg, Larry Rivers, James Rosenquist, George Segal, Richard Serra, David Smith, Frank Stella, George Sugarman, and Wayne Thiebaud are included.

Spectators of Life: Guy Pène du Bois and John Sloan***Whitney Museum of American Art, Downtown at Federal Hall National Memorial** New York, New York

September 19 - October 28, 1983

The exhibition assembles twenty major paintings by Guy Pène du Bois and John Sloan – as well as numerous drawings by Pène du Bois and etchings by Sloan – from the first three decades of the twentieth century. Selected from the museum's permanent collection, these artists' works are notable for their strong sense of wit and satire. The accompanying essays examine the ways similar social concerns are addressed through contrasting choices in subject matter.

Universal Limited Art Editions: A Tribute to Tatyana Grosman***Whitney Museum of American Art, Downtown at Federal Hall National Memorial** New York, New York

August 30 - September 28, 1982

Showcasing thirty-five lithographs, etchings, and *livre d'artistes*, this exhibition examines the range of graphic productions from the Universal Limited Art Editions print workshop established in 1957 by Tatyana Grosman. Works from the museum's permanent collection by Lee Bontecou, Jim Dine, Helen Frankenthaler, Fritz Glarner, Grace Hartigan, Jasper Johns, Marisol, Robert Motherwell, Robert Rauschenberg, Larry Rivers and Frank O'Hara, James Rosenquist, and Cy Twombly are presented.

Roy Lichtenstein Graphic Work 1970 - 1980*

Whitney Museum of American Art, Downtown at Federal Hall National Memorial New York, New York
October 14 - November 25, 1981

Thirty woodcuts, etchings, embossed print collages, as well as combination lithograph-screen prints in this exhibition present a decade of graphic production by Roy Lichtenstein. This artist's formal style is largely inspired by mechanical methods of reproduction and diverse printing processes.

The Prison Show: Realities and Representations*

Whitney Museum of American Art, Downtown at 48 Old Slip New York, New York

April 21 - June 12, 1981

The exhibition investigates the painting, sculpture, graphics, photography, film, video, installation, and literature about the prison experience by artists working both inside and outside of correctional facilities. The art is installed in the museum's temporary exhibition space, a converted police precinct station.

Milton Avery: Works on Paper

The College of Wooster Art Museum Wooster, Ohio

April 1 - June 30, 1980

This exhibition displays mixed-media works on paper by the American artist Milton Avery. The exhibition is part of a thesis project analyzing the significant role of watercolors, gouaches, and drawings in the formation of Avery's characteristic style of painting oils on canvas.

* indicates an exhibition was co-organized