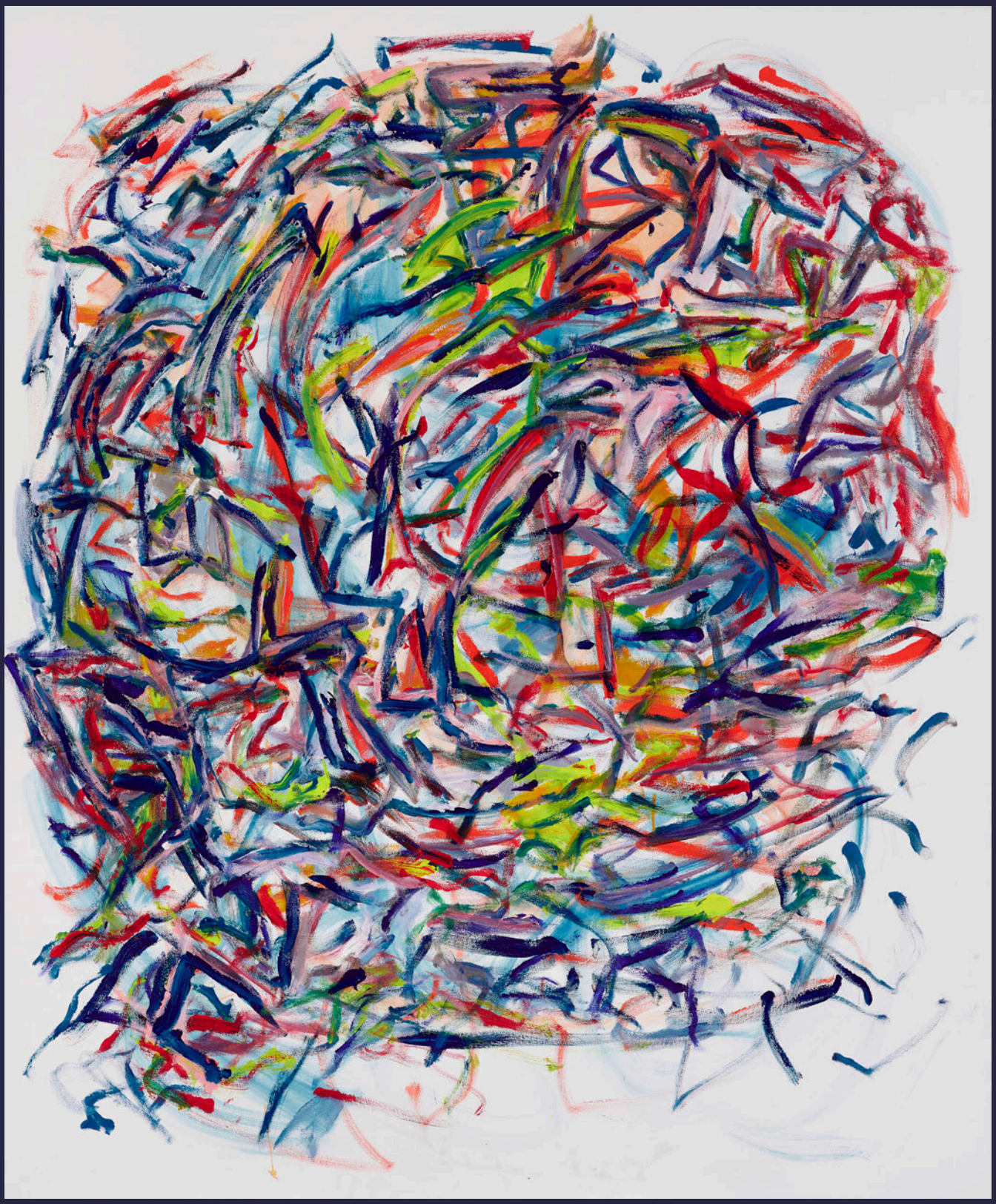
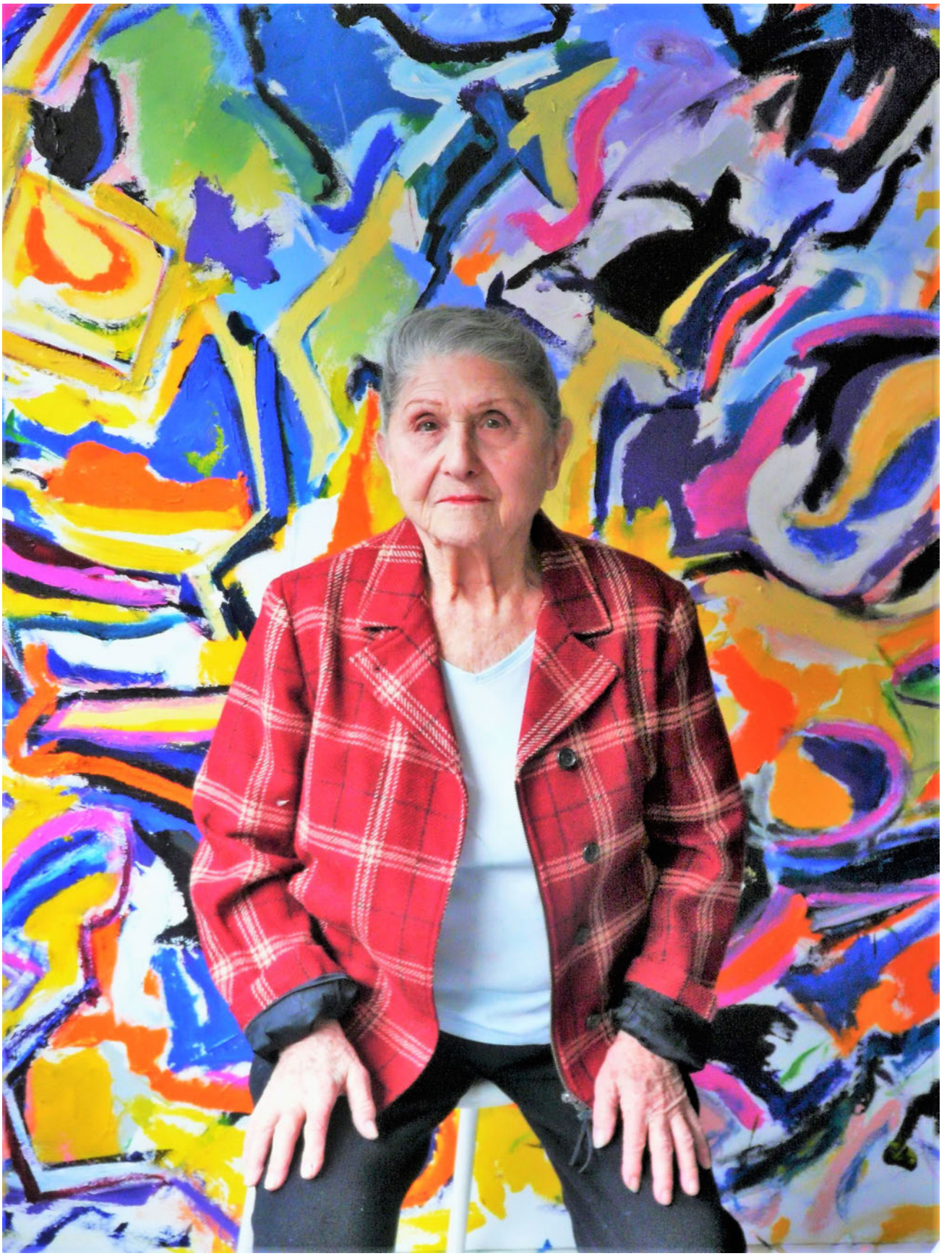
DOROTHY KRAKOVSKY





DOROTHY KRAKOVSKY

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Front Cover
Dorothy Krakovsky. *Juicy*. 2014.
Acrylic on canvas. 60 in. x 72 in.

Back Cover
Photograph of view of tree-lined street
from Dorothy Krakovsky's studio apartment
in Manhattan after Krakovsky died in
New York City on December 14, 2015.

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FOREWORD

2011: The Retrospective Project

On a cold October day in 2011, 88 year-old Dorothy Krakovsky stood hatless outside the Soapbox Gallery in Brooklyn in a small glass-enclosed space on the sidewalk which the gallery owner, Jimmy Greenfield, provided for unrecognized artists to display their work. Called the "Retrospective Project," the exhibit had been organized to display the few pieces of Krakovsky's work which remained since she began painting in 1961. Lacking the funds to store her work, Krakovsky had either given away or abandoned the rest of her paintings.

On the walls were a series of eight self-portraits framed together, done years ago, small landscapes, and other paintings in acrylic on either canvas, wood, or materials Krakovsky had found on the street, and a few abstract paintings she had finished while studying at the Art Students League in New York.

The exhibit was, unsurprisingly, not reviewed and on its best days only sporadically attended, mostly by persons stopping on their way to somewhere else. Had any art professionals stopped by, they might have focused on the small self-portraits and the few recent non-representational paintings (as Krakovsky preferred to call them) as showing some real talent, but no single work would have given the impression of a larger talent frustrated for years, a greater promise unfulfilled.

Still, given Krakovsky's advanced age and precarious health- she suffered from chronic obstructive pulmonary disease (COPD) and had survived a recent operation for lung cancer- her daughter, Chere, had mounted the exhibit knowing this might be the last opportunity to show her mother's work, a thought not lost on Krakovsky herself. "It's exciting, satisfying," she told a journalist who showed up and wrote a piece about the exhibit. "It's a wonderful finale to my life."[1]

1

As the exhibit drew to a close, no one had any reason to believe that the 2011 Retrospective Project would mark not the end of Krakovsky's creative journey- but a new beginning.

Yet when she died a little more than four years later, Krakovsky had been given her first solo exhibit in 2014 at the Soapbox Gallery and had finished over sixty large five-by-six foot acrylic paintings, and some even larger, as well as many smaller works. This explosive surge of creativity in the last four years of her life, unanticipated in its scope and authority, fueled by decades of frustration at lacking the funds to paint and an unexpected offer of financial support, and accomplished in the face of chronic illness, produced paintings of such variety and complexity they stunned even Krakovsky's closest family and friends.

One of the few to witness Krakovsky's painting during her final years, however, was not surprised. Professor Robert Swain, who taught painting at Hunter College and is a distinguished artist in his own right[2], had seen some of Krakovsky's large paintings in his advanced painting class a few years before she died. When shown photographs after she died, for the first time, of the paintings Krakovksy finished after she left his class, his reaction was both concise and poignant: "She always had the talent; she just never had the opportunity to use it."[3]

Regrettably, Krakovsky's ill health before she died and the lengthy process of photographing and cataloging the large number of paintings she left has substantially delayed the production of a catalog about her life and work. This catalog brings to an end that long period of silence and will hopefully begin the process of acquainting both art professionals and non-professionals with her paintings.

The Dorothy Krakovsky Trust
January, 2021

Dorothy Krakovsky. ***Bring Lu Lu*** *(self-portrait)*. 1964. Lithograph. 14 ½ in. x 21 in. The lithograph was done when Krakovsky was a student at California College of Arts and Crafts (1961-1965).

AN ARTIST IN TRANSITION

Figure 1. Dorothy Krakovsky. ***Untitled.*** C. 2012-2013. Acrylic on canvas. 60 in. x 72 in.

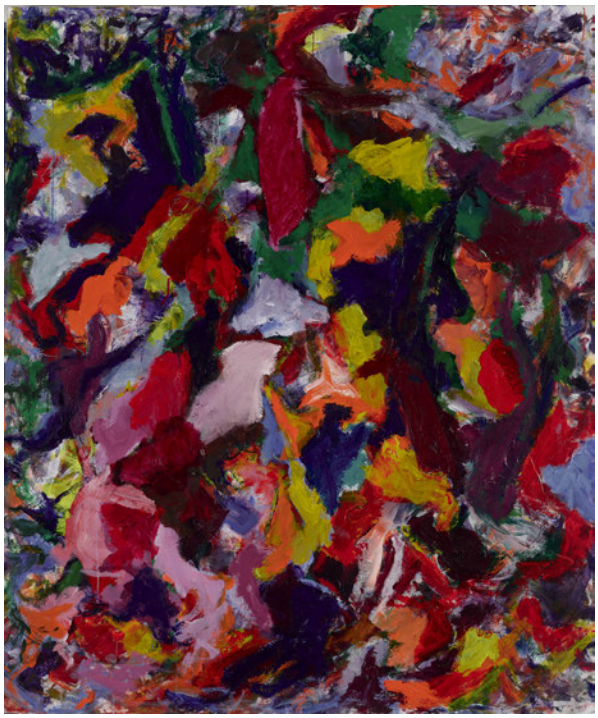


Figure 2. Dorothy Krakovsky. ***Untitled.*** 2013. Acrylic on canvas. 60 in. x 72 in.

Although Krakovsky's most productive period painting occurred during the last four years of her life, during that time her work transitioned through an astonishing number of different phases and techniques.

Early efforts during this period painting on large canvases produced dense works with shapes and brushstrokes of different colors, lengths and widths, jammed against and colliding with each other (fig. 1). These in turn gave way to broad brush paintings notable for their vibrant, lush colors (fig. 2); yet tightly wound pencil-thin strokes of darker, somber colors, resembling balls of string, painted later (fig. 3) could not have been more different.

Figure 3. Dorothy Krakovsky. ***Ball of String #1.*** 2014. Acrylic on canvas. 60 in. x 72 in.

Figure 4. Dorothy Krakovsky. ***Bouquet #1.*** 2014. Acrylic on canvas. 60 in. x 72 in.

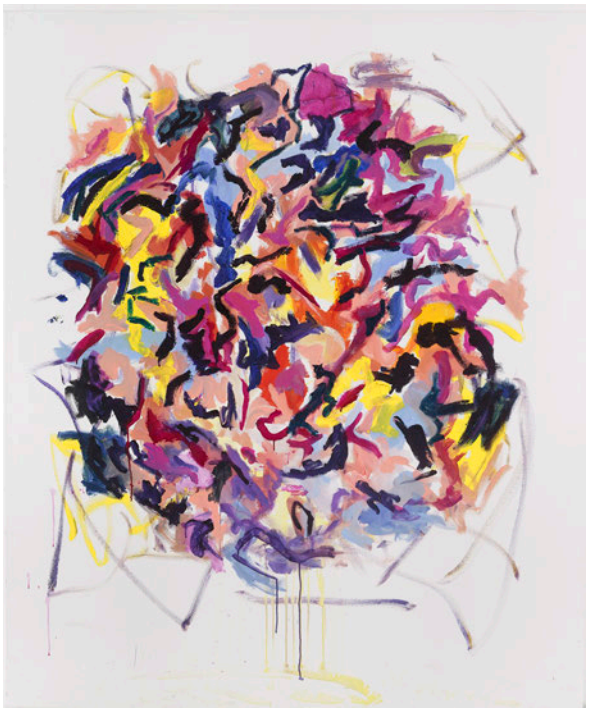


Figure 5. Dorothy Krakovsky. ***Celebration!*** 2014. Acrylic on canvas. 60 in. x 72 in.

In a few of her works, densely packed strokes of different colors, resembling flower bouquets, "float" in the center of an unpainted canvas, projecting stillness (fig. 4). Yet far more of Krakovsky's paintings project energy and/or motion through varying techniques. In some pieces, crowded strokes and shapes push against each other in a free-for-all for space on the canvas (fig. 5). In others, a centrifugal force seems to be pulling everything on the left side of the painting upwards and to the right, leaving the impression the painting is in motion (fig. 6). In still others, the entire painting projects movement or disorder. See "Plates," following: Plates 15, 18 and 26.

Figure 6. Dorothy Krakovsky. ***Untitled.*** 2013. Acrylic on canvas. 57 in. x 69 in.

Figure 7. Dorothy Krakovsky. **Pink's Dilemma.** C. 2013-2015. Acrylic on canvas. 60 in. x 72 in.

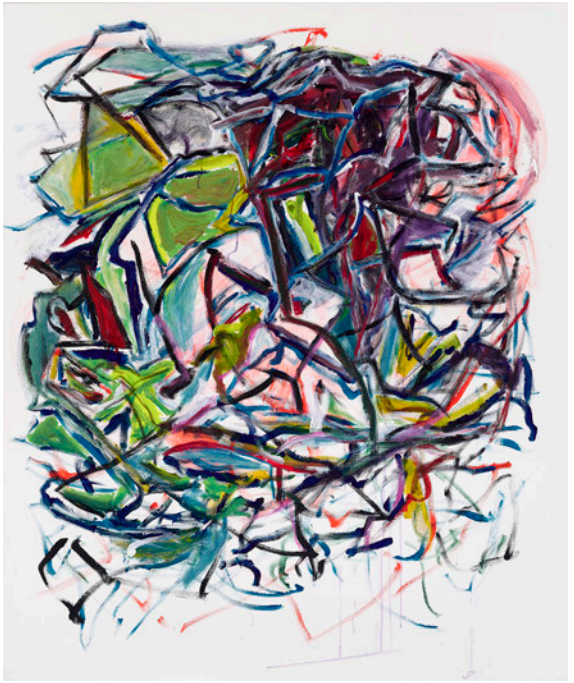


Figure 8. Dorothy Krakovsky. ***Study in Scarlet.*** 2014. Acrylic on canvas. 60 in. x 72 in.

A distinctive motif or design often appears in a single group of paintings, not to be repeated. In one motif which dominates two of her large paintings above, patches of lush pink in one painting (fig. 7) and maroon in the other (fig. 8) stare out from beneath winding blue and/or green brushstrokes which surround and cover them like thick vines.

Figure 9. Dorothy Krakovsky. ***Ticker tape parade #1.*** C. 2012-2015. Acrylic on canvas. 9 in. x 12 in.

Surprisingly, many of the motifs which appear in Krakovsky's smaller works seemingly bear no relation to her larger paintings at all. In one group of 9 x 12 inch canvases, a crush of short, quick brushstrokes of different colors seem to descend from above, like confetti (fig. 9). Nothing vaguely resembling this motif can be found in her larger canvases.

Figure 10. Dorothy Krakovsky. ***Cubes in G Sharp.*** 2014. Acrylic on canvas. 60 in. x 72 in.

Several of Krakovsky's larger paintings reflect the influence of Cubism on her work. In some paintings, geometric forms are clearly present (fig. 10).

In other works (fig. 11), the geometric shapes are distorted and twisted, while L or V shapes, resembling truncated squares or triangles, appear throughout the painting. In works with Cubist features, more than others, hidden forms may seem to appear; for example: a face and eyes staring out at the viewer.

Figure 11. Dorothy Krakovsky. ***I see you!***
C. 2012-2015. Acrylic on canvas. 60 in. x 72 in.

Krakovsky admired the works of Milton Resnick and Larry Poons and the technique of "all-over" painting[1] where no part of the canvas is left unpainted or plays a more important role (or draws the viewer's attention more) than any other part. In Krakovsky's all-over pieces, all parts of the painting, although different, contribute equally to the final composition of the work (figs. 12 and 13).

Figure 13 (above). Dorothy Krakovsky. ***In the Beginning….*** 2013. Acrylic on canvas. 72 in. x 72 in.

Figure 12 (below). Dorothy Krakovsky. ***Waterfall.*** 2013. Acrylic on canvas. 9 in. x 12 in.

Krakovsky cannot be considered an all-over painter, however, based on her work *as a whole*, as many of her paintings draw the viewer to one image in the center of the painting or leave part(s) of the canvas unpainted (figs. 3, 4, 8, 10, and 11).

Attempts to pigeonhole Krakovsky's paintings ultimately fail for another reason: many of her pieces simply cannot be grouped with others under any rubric. For example, in one painting (fig. 14, Plate 8) white space, sprinkled with patches of black, yellow, mustard, and green, dominates the canvas. Lines meander through the painting, many so gossamer thin they appear almost transparent. Together, these create a light, airy impression unlike any of her other paintings.

The wild variation in Krakovsky's work comes as no surprise because she approached each new canvas without a plan, painting intuitively. Her embrace of "action painting"[2] meant that no color, style, or technique used in one painting was guaranteed to appear in the next. For Krakovsky, painting was an act of liberation[3] from years of struggle, her age, illness- and perhaps even death. Inspired by the Abstract Expressionist movement, she nevertheless ignored its principles in her use of Cubism and hidden figures. Though influenced by all-over painters, she repeatedly used the unpainted canvas to shape her work. Forced to produce a lifetime's body of work in just a few years, she used everything and showed allegiance to no one style or technique. Above all, the roller-coaster transitions in Krakovsky's work show a painter, at the end of her life, fully- and finally- unleashed.

Figure 14. Dorothy Krakovsky. ***Chere's Gift.*** 2013. Acrylic on canvas. 60 in. x 72 in.

"The painting itself tells me where to go and that's where I go every time…."

PLATES

Plate 1

Pushy, pushy! C. 2012-2013.
Acrylic on canvas. 72 in. x 72 in.

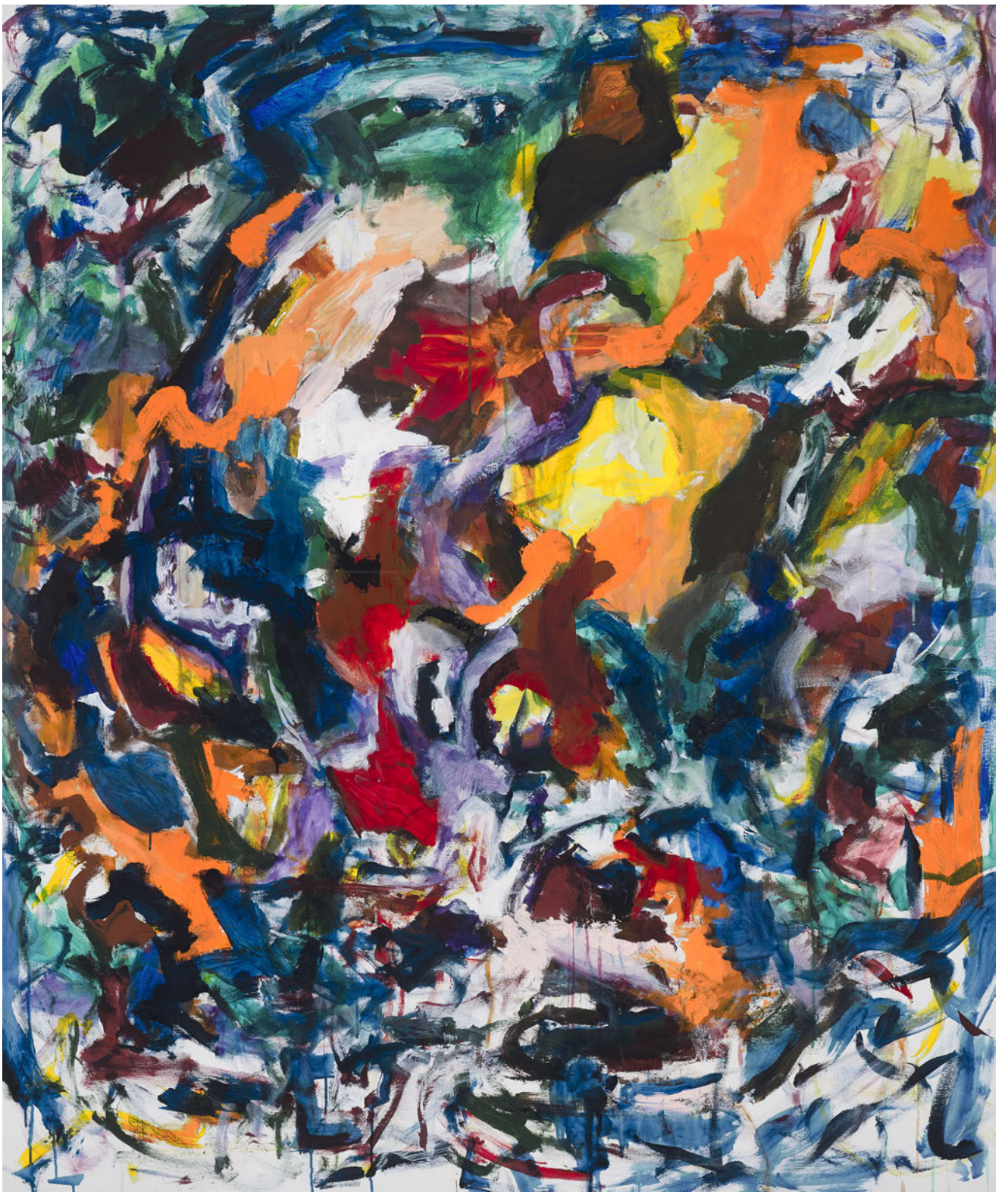


Plate 2

Dance of the Rose Petals. 2013.
Acrylic on canvas. 60 in. x 72 in.

Plate 3
Untitled. C. 2012-2013.
Acrylic on canvas. 60 in. x 72 in.

Plate 4

In flight. C. 2012-2013.

Acrylic on canvas. 60 in. x 72 in.

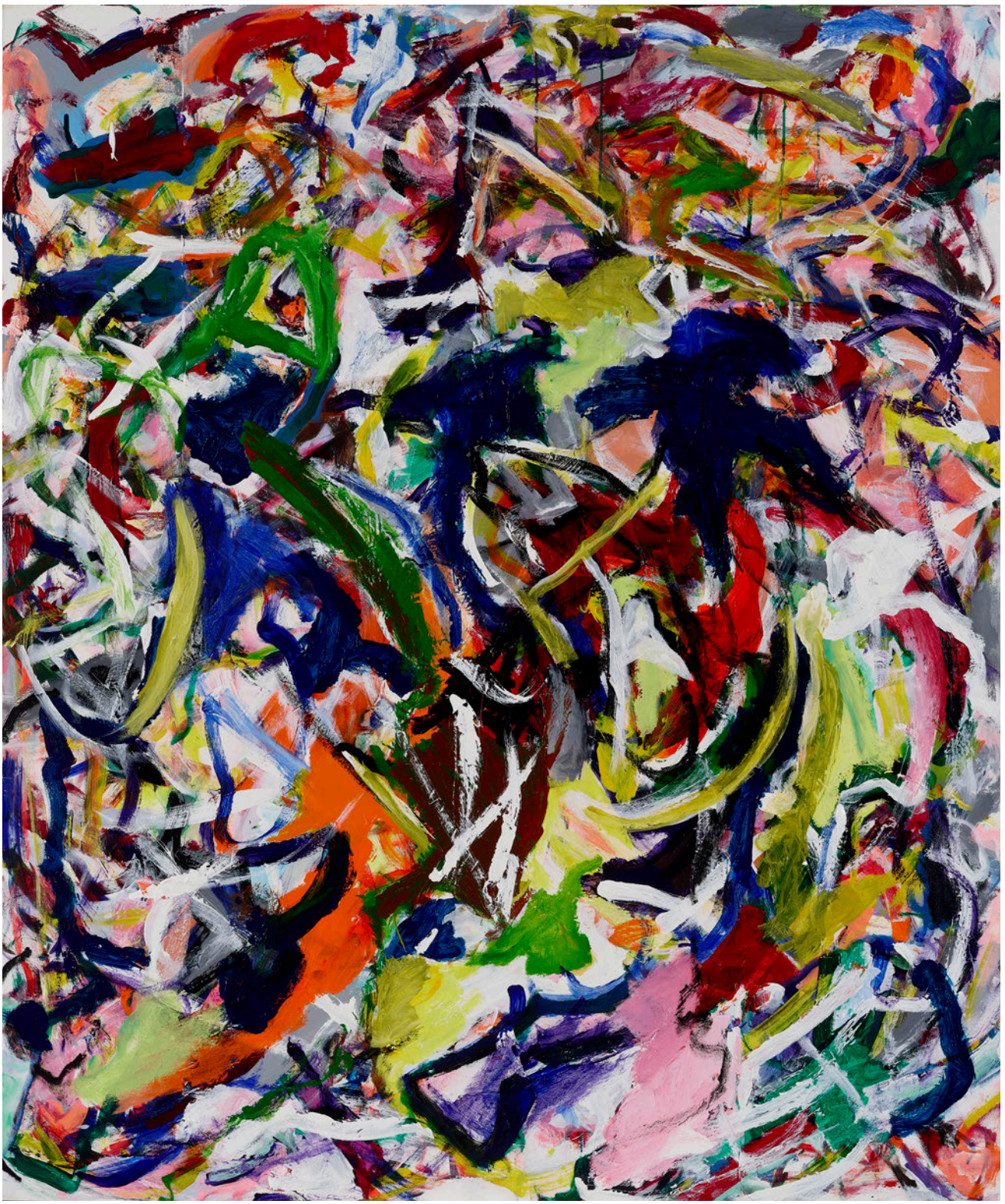


Plate 5

Juicy. 2014.

Acrylic on canvas. 60 in. x 72. in.

Plate 6

Celebration! 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 7

Orange Peel. 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 8

Chere's Gift. 2013.

Acrylic on canvas. 60 in. x 72 in.

“I grew up in a state, a beautiful state, Minnesota, 10,000 lakes and I thought everybody grew up near a lake when I was little. And that was the most wonderful part of my childhood in Minnesota …the trees and the lakes….”

Plate 9 (Opposite)
Minnesota, Lake District. 2014.
Acrylic on canvas. 60 in. x 72 in.

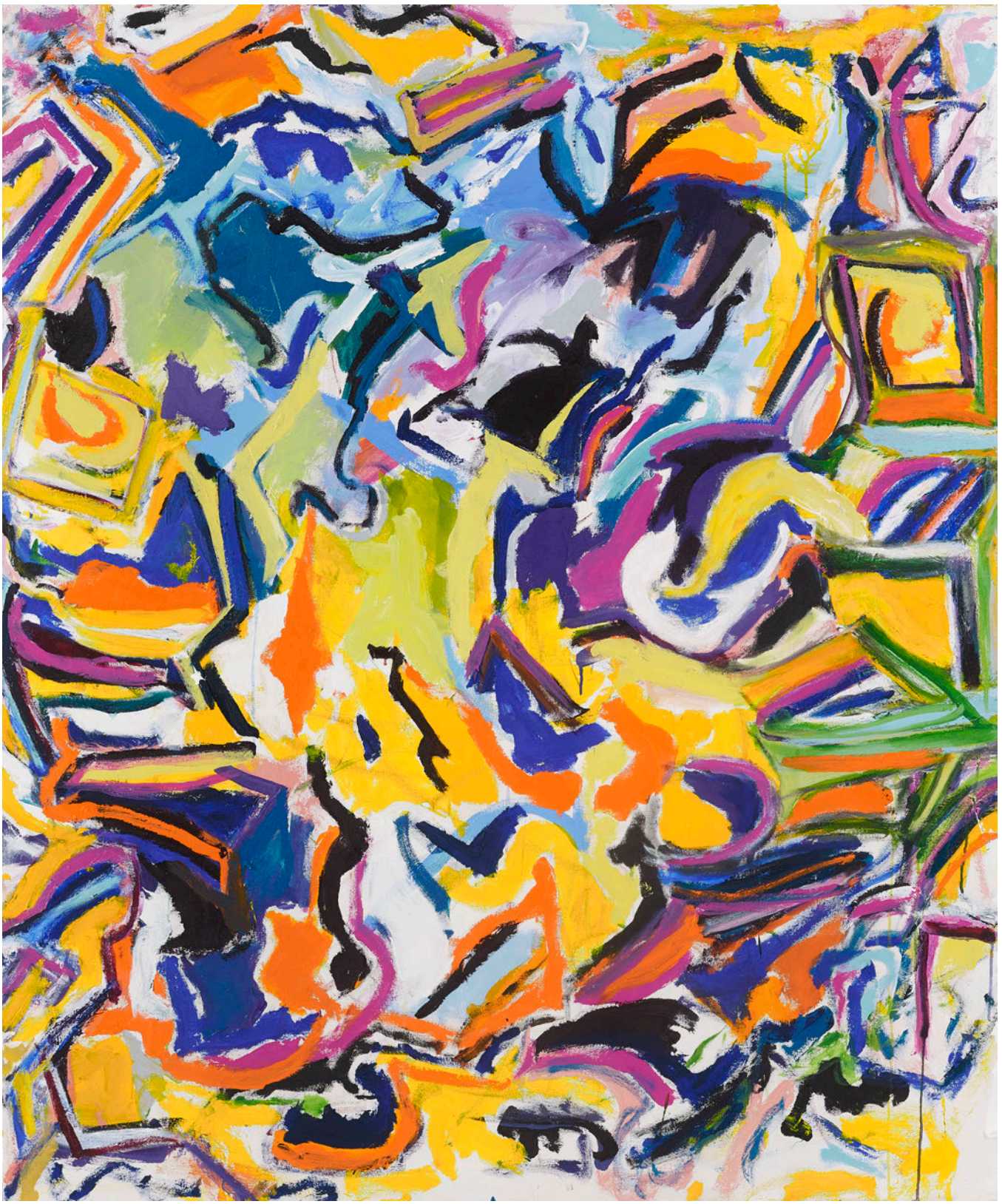


Plate 10

Ball of String #1. 2014.
Acrylic on canvas. 60 in. x 72 in.

Plate 11

Untitled. 2013.

Acrylic on canvas. 57 in. x 69 in.

Plate 12
Untitled. C. 2013-2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 13

Bouquet #2. *C.* 2013-2015.
Acrylic on canvas. 60 in. x 72 in.

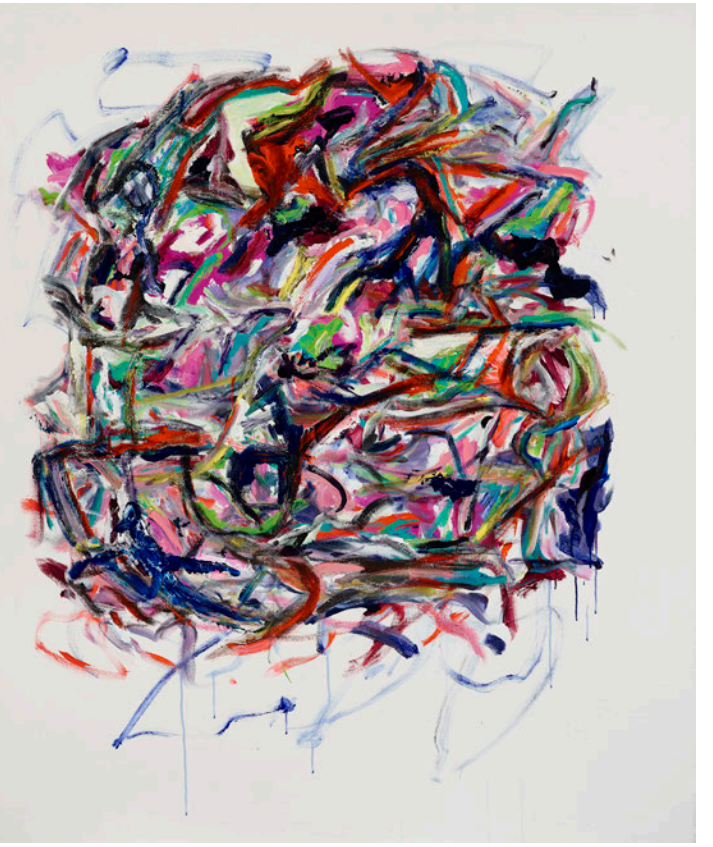


Plate 14

***Into the Amazon*.** 2014.
Acrylic on canvas. 60 in. x 72 in.

“The inspiration for my painting is the excitement of the act of painting itself and bringing something into the world never before seen.”

Plate 15

The Big Bang. C. 2013-2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 16
Bird's Nest. 2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 17

Under the Sea. 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 18

Inside the Tornado. C. 2013-2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 19

Untitled. 2014.

Acrylic on canvas. 57 in. x 69 in.

Plate 20

Untitled. 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 21

Untitled. 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 22

Here Comes the Sun! 2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 23

Pink's Dilemma. 2013-2015.
Acrylic on canvas. 60 in. x 72 in.

Plate 24

Study in Scarlet. C. 2014.
Acrylic on canvas. 60 x 72 in.

Plate 25

Shark's World. 2012-2013.
Acrylic on canvas. 72 in. x 72 in.

Plate 26

In the Beginning…. 2013.

Acrylic on canvas. 72 in. x 72 in.

Plate 27

Fall, New England. 2014.

Acrylic on canvas. 60 in. x 72 in.

Plate 28

Untitled. 2012-2015.

Acrylic and encaustic on canvas. 9 in. x 12 in.

Plate 29

Untitled. C. 2012-2015.

Acrylic on canvas. 9 in. x 12 in.

Plate 30

Mellow, yellow. 2012.

Encaustic on piece of wood.

9 in. x 12 in.

Plate 31

Ticker Tape Parade #1.

C. 2012-2015.

Acrylic on canvas.

9 in. x 12 in.

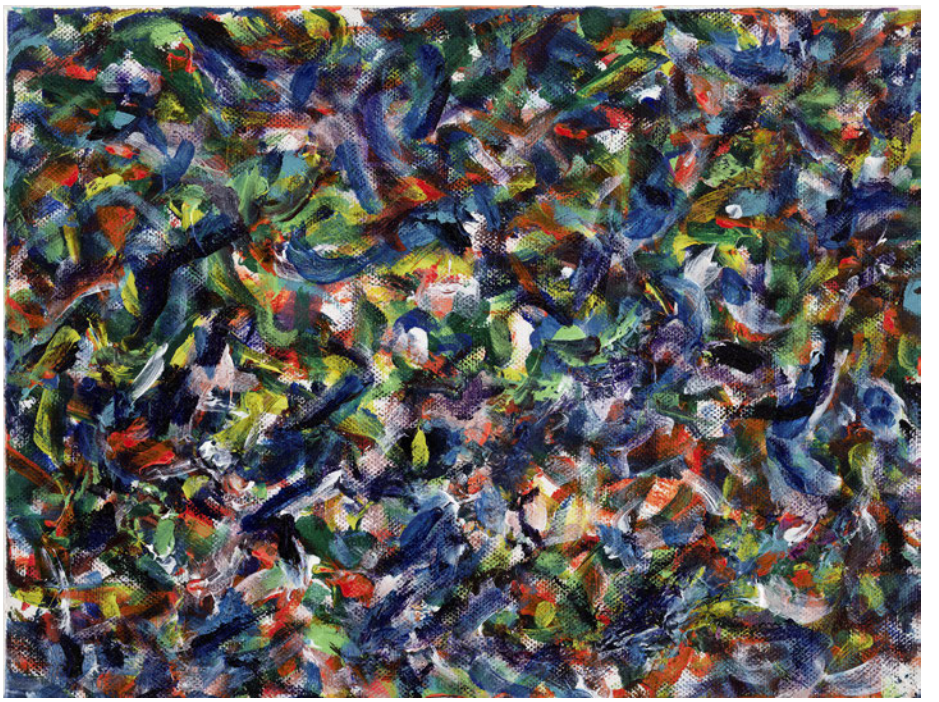


Plate 32

Ticker Tape Parade #2.

C. 2012-2015.

Acrylic on canvas.

9 in. x 12 in.

Plate 33

Untitled. C. 2012-2015.

Encaustic on wood. 8 1/2 in. x 11 in.

Plate 34

Untitled. C. 2012-2015.

Acrylic on canvas. 9 in. x 12 in.

THE ROAD TO ABSTRACTION

Beginnings

Dorothy Krakovsky grew up during the Depression in Minnesota, the daughter of Russian Jewish immigrants. The family was poor; her earliest memories were of being humiliated by other children at school because of her clothes and of the family not having enough money to buy coal in winter. A short, plain girl, she received little affection from her parents. The one bright spot in her childhood appears to have been Minnesota, a state she loved and often talked about[1].

Figure 15
Krakovsky as a WAVE. C. 1942. Child and photographer unknown.

When she was 20, Krakovsky enlisted in the U.S Navy as a WAVE[2], fixing and testing gyroscopes for bomber planes, which, she would later say, helped her develop the ability to keep her paintings balanced and centered.

She married and supported her husband's career as a musician but was divorced in 1958 and forced to raise her five-year old daughter without financial assistance. The stress of working 10-hour days as a secretary to support them soon led to a nervous breakdown.

Figure 16. Students in painting class in the 1960s at California College of Arts and Crafts. Photo by Margaret Dhaemers. Courtesy of the CCA/C Archive at California College of the Arts Libraries, San Francisco.

Desperate to change her life, when her landlord who admired her drawing suggested she should become an art teacher, Krakovsky, who had nurtured a love of art for years, moved to Oakland, California and, at the age of 38, enrolled in the California College of Arts and Crafts ("CCA&C") in 1961[3]**.** She and her daughter, Chere, lived on welfare; state grants covered her tuition.

It was a propitious time and place for women to study art- especially abstract art. As early as the 1930s, the San Francisco Museum of Art, which opened in 1935 under the direction of Grace Morley, hosted many of the exhibitions put on by the Museum of Modern Art in New York, including "Cubism and Abstract Art," an exhibition of works by Picasso, and retrospectives of Cezanne, Gaugin and Kandinsky, among others[4]. The museum also granted solo exhibitions to early pioneering abstract painters in the Bay area such as Ruth Armer and Claire Falkenstein[5]. By the 1940s, Art Digest had proclaimed San Francisco the "capital of ultramodern art in America"[6].

Across the Bay from California College of Arts and Crafts at the California School of Fine Arts in San Francisco (CSFA)[7], Clyfford Still[8] had taught from 1946-1950. One of the ground-breaking "first generation" Abstract Expressionist ("AbEx") painters, Still and other abstract painting instructors at CSFA galvanized a generation of students in the 1950s who would go on to become important AbEx painters themselves in the Bay area[9].

A guiding principle of the AbEx movement was that the process of free expression in the act of painting was considered more important than enslavement to any critical system, which might, if adhered to, dictate how the painting must emerge.

"Explicit representation of natural objects… was axiomatically forbidden. In the 1940s the taboo was so complete that many of the painters felt constrained to reprint or destroy their canvases if they discovered a fragment of figurative imagery…."

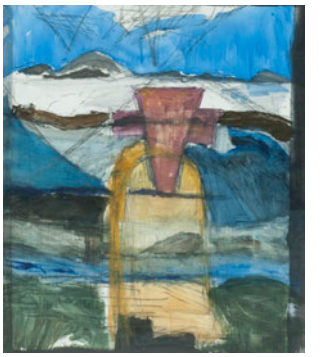
In its revolutionary fervor to guillotine all prior systems of painting and free up the artist, Cubism and geometric abstraction, whose forms were thought to reference the impersonal and oppressive nature of technology, and "had long been perceived as an enemy of the free spirit,"[10] did not escape the chopping block.

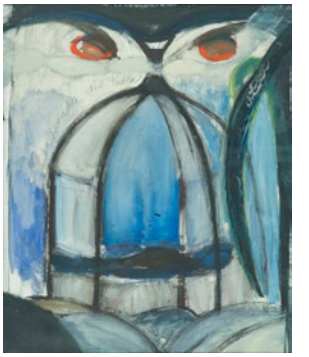
This freeing of art from prior constraints, which the AbEx movement brought in the 1950s to San Francisco, also washed away dividing lines between men and women artists. Women abstract

painters were generally treated on a parity with the men, had access to the same galleries and museums to exhibit their work, and largely escaped the chauvinistic stranglehold women artists such as Lee Krasner and others had faced in New York's art world[11].

Although art historians place the end of the Abstract Expressionist movement in San Francisco in the 1950s[12], followed by the return of figurative painting to the Bay area in the late 1950s[13], and the emergence of Funk Art in the 1960s[14], abstract works were still widely exhibited in museums and galleries between 1961 and 1965[15] when Krakovsky was a student at California College of Arts and Crafts. Krakovsky herself observed that the AbEx movement was still "up and running"[16] in San Francisco at that time. Not unlike the painters in the Bay area in the 1950s, she too was immediately attracted to Abstract Expressionism because of the "relief … that kind of freedom [of expression]"[17] offered her to paint.

After graduating in 1965, she hoped to teach art, but, unable to find a job, she and Chere moved to Iowa City where Krakovsky enrolled





Figures 17 and 18. Dorothy Krakovsky (in support of Master's Thesis). Courtesy of The University of Iowa. ***Untitled.*** C. 1970. Acrylic on paper. 22 in. x 29 in.

in the Master's of Art program at the University of Iowa[18]. She took work-study and other jobs to support them, graduating in 1970 at the age of 47.

The curriculum at Iowa focused on painting far more than CCA&C and Krakovsky frequently saw abstract works by painters such as Jackson Pollack, Joseph Albers and other paintings from the university's permanent collection exhibited by the art department or the university's art museum, after it opened in 1969.

In her Master's thesis, Krakovsky stated she had decided to pursue "non-objective" painting, and the two abstract works she submitted in support of her thesis[19] (figs. 17 and 18) confirm that intention; they also show an artist still in the very early stages of her development.

Struggle

After Iowa, Krakovsky moved to Southern California where her daughter attended Cal Arts. However, the move from Iowa precipitated a second nervous breakdown. Krakovsky fell into a year-long severe depression, taking odd jobs while Chere was in college. Eventually, Krakovsky's chronic depression resulted in her being awarded permanent disability.

As a result, during most of the four decades between her graduation from Iowa in 1970 and the Retrospective Project in 2011, Krakovsky lived on some form of public assistance. Because of her limited means, she could seldom afford the materials to paint, and therefore only painted sporadically, abandoning or giving away most of the paintings she finished. Because Krakovsky lived alone, it is unclear exactly how often she painted during these years or how many paintings she completed.

What is known is that at times she was able to continue painting by enrolling in some college and post-graduate courses which she could afford. See fig. 19.

Figure 19. Krakovsky in painting class at California State University, Northridge. Los Angeles Times, March 27, 1990. Courtesy of the The Los Angeles Times and Rolando Otero, photographer.

Some minor recognition arrived in 1989 when Krakovsky was the only one to receive a juror's choice cash award at an exhibition at Cal State Northridge. Thrilled at this recognition "after so many years of hard work," she wrote about the award to a few friends[20].

From 1997 to 1999, Krakovsky took classes at the Santa Monica College of Design, Art & Architecture, a West Coast version of the Art Students League in New York, where fees were kept low and which trained mid-career artists as well as students who went on to art programs at Yale, NYU, Cal Arts and other schools[21].

Although Krakovsky may have exhibited in a few group exhibitions in Los Angeles in the 1990s[22], none of those paintings, if they were shown, have ever been identified or located.

After discovering that she had lung cancer in her 80s, Krakovsky moved to New York to be closer to her daughter, Chere. After finding a small subsidized apartment in Manhattan, Krakovsky scavenged in front of brownstones for canvas, wood, or other discarded materials she could paint on (figures 20-23).

Figure 20. Dorothy Krakovsky. ***Untitled.*** C. 2008-2010. Acrylic on backing of used wood frame. 9 in. x 12 in.

Figure 21. Dorothy Krakovsky. ***Untitled.*** C. 2008-2010. Acrylic on piece of wood. 10 in. x 14 in.

Figures 22 & 23. Dorothy Krakovsky. ***Untitled.*** C. 2008-2010. Acrylic on three-hole punch poster board. 8 ¼ in. x 12 in.

Figure 24. Dorothy Krakovsky standing beside three of her untitled paintings in Professor Robert Swain's advanced painting class at Hunter College. C. 2012. Paintings 72 in. x 72 in. Acrylic on canvas.

Return to Painting: Hunter College and the Soapbox Gallery Exhibit

After decades of frustration, Krakovsky's return to painting began in 2009, at age 86**,** when she began taking classes at the Art Students League in Manhattan on 57th street[23], where she studied with Bruce Dorfman and Larry Poons, whose all-over paintings, together with Milton Resnick's, had greatly influenced her. However, because of her age and frail health, she was unable to carry her art materials to class, and eventually was hospitalized with pneumonia and forced to withdraw.

Upon recovering, she began taking classes in 2010 at Hunter College, closer to where she lived, where she studied color with Professor Robert Swain. Professor Swain required each of his students to paint three large canvases: one abstract, one of their choice, and one self-portrait (fig. 24). The long-sought chance for Krakovsky to work with large canvases, which Hunter College provided, seemed to reenergize her, and she threw herself into her work with renewed determination.

Though eventually forced by illness to withdraw from Hunter College as well, Krakovsky was able to continue painting large canvases in her apartment, which she turned into an artist's workspace, through the financial support of a relative. ***See Final Years: In the Studio, following.***

Figure 25. Dorothy Krakovsky standing in front of three of her paintings at the SoapBox Gallery's exhibit in Brooklyn, New York from February 15 to March 16, 2014. Courtesy of Suzan Shutan, photographer.

Jimmy Greenfield, the owner of the Soapbox Gallery, had followed Krakovsky's work since he'd provided his sidewalk space to her in 2011 for the Retrospective Project. After seeing some of her large paintings, Greenfield offered her the entire gallery for her first solo show at the age of 90 in February, 2014, where nine of her large paintings were exhibited.

This time, the exhibit generated substantial interest, including a critical appraisal of her work in CUNY magazine[24].

Krakovsky's enjoyment of this attention, however, was brief, as she remained focused on her painting. In the twenty-two months after the Soapbox Gallery show opened, Krakovsky completed more large paintings in her apartment than in all of the years leading up to the show. None of those later paintings have ever been exhibited.

FINAL YEARS: IN THE STUDIO

Figure 26. Dorothy Krakovsky painting ***Minnesota, Lake District*** (Plate 9) in 2014 in her studio apartment.

Figure. 27. Krakovsky's artist workspace in her studio apartment, East 97th street, NYC.

Krakovsky lived in a small studio apartment on East 97th Street (fig. 27). To get to her classes at Hunter College, she had to take a bus to 68th Street and, upon arriving at Hunter, walk down a long hallway to the studio, where she would paint. These physical demands eventually proved too much for her, and in 2013, before the Soapbox Gallery exhibit opened, she had to withdraw from classes.

Lacking the means to buy the canvases and paints Hunter had provided, Krakovsky fell into a depression, convinced her brief return to painting was over. More than anything, she felt she had made progress with large canvases, which she had few opportunities to paint on before Hunter. Fortunately, a cousin who had seen the Retrospective Project in 2011 offered to pay for any materials she needed so she could continue painting in her apartment.

Buoyed by this promise of support, Krakovsky turned her living room into an artist's workspace by covering the floors and getting rid of

her couch and other furniture. The five-by-six-foot canvases and the paints she asked for (the colors changed constantly) were purchased and delivered to her apartment every few weeks.

After a few false starts about where to paint, she settled on a spot next to the living room window where she could look out onto the tree-lined street while she painted (fig. 27, opposite). As an easel put the top of the large canvases beyond her reach, she leaned them against the wall. On a metal table to her right, within easy reach (fig. 28, below), she kept her brushes and paints (figs. 29 and 30, following).

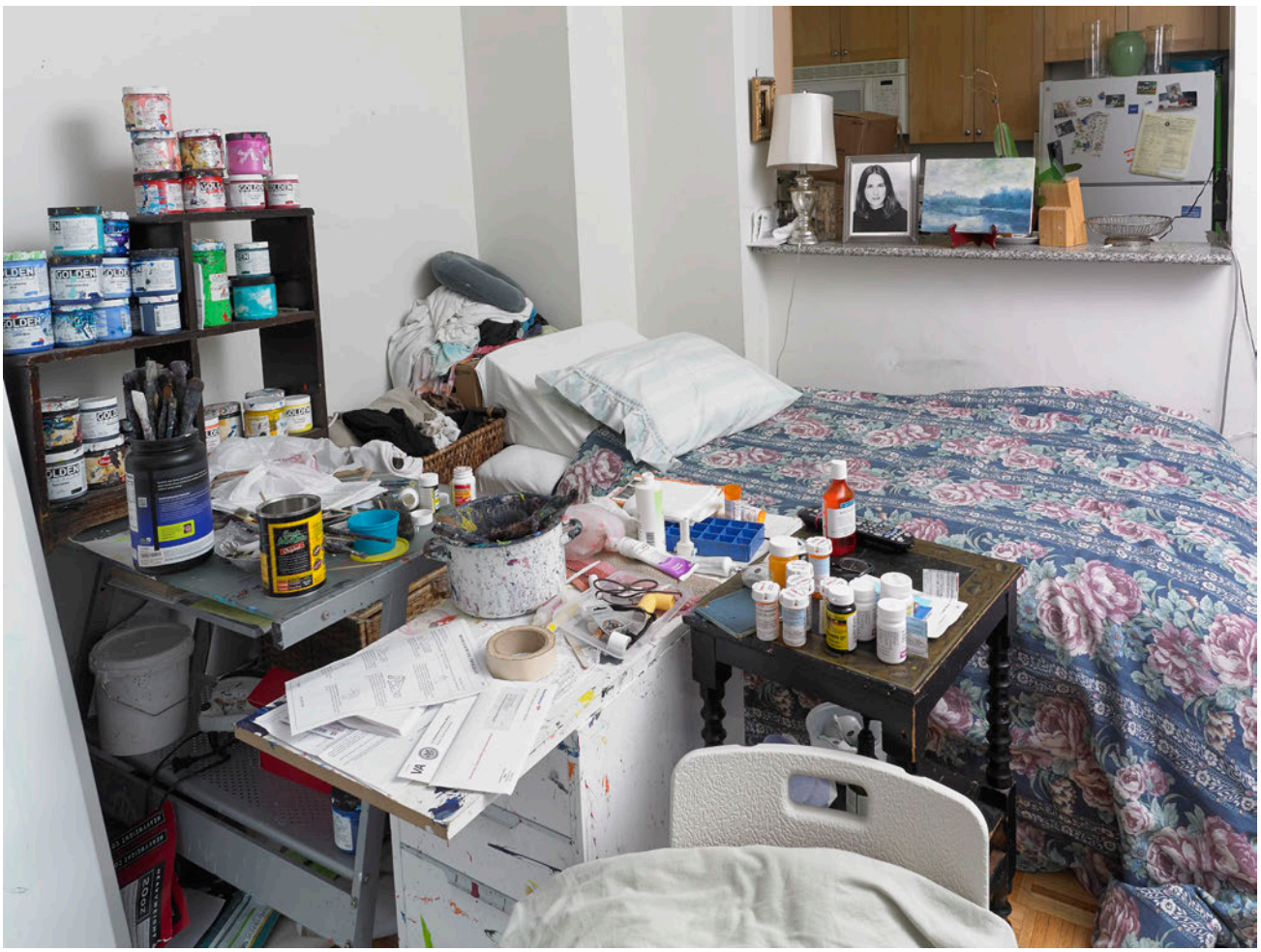
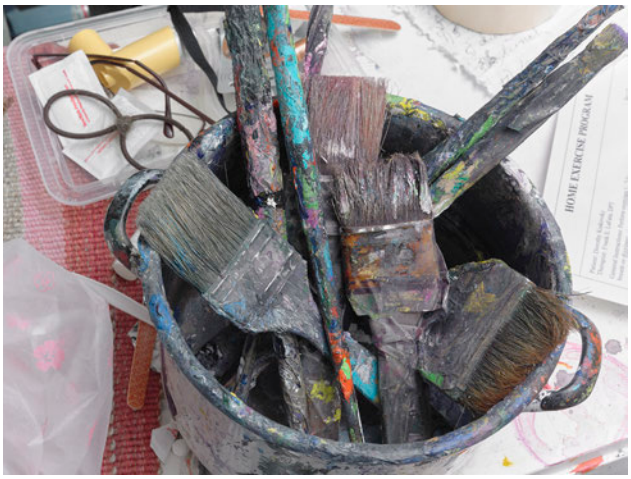


Figure 28. Metal table with painting supplies.
Next Page: Figure 29 (brushes) and **Figure 30** (paints).



The workspace had certain disadvantages. Although Krakovsky preferred to paint in the morning, when she had the most energy, because of her ill health a home care aide arrived each day by 10:00 am. Having waited decades to paint in her own space, the lack of privacy was maddening. At times, she would wait until the aide left before starting to paint, or would banish the aide to sit in a narrow hallway- without speaking- where the aide couldn't see Krakovsky while she painted.

Another problem soon presented itself. As moving paintings to storage was difficult to schedule, visitors to the studio often had to negotiate around large paintings in the entryway, leaning against the dining room table, or propped up against a closet door.

Finally, Krakovsky had to pass annual inspections by the City, which paid most of her rent. Before the inspections, paint-spattered floor covering had to be thrown out, brushes and paints hidden, and finished paintings taken to storage.

These challenges, however, were dwarfed by the opportunity which had presented itself. For years, Krakovsky had hoped to pour her ideas into large canvases, freed from the demands of classes and crippling financial restrictions. Now, handed a "blank check" for her materials, she finally had that chance.

The setting up of her workspace seemed to release decades of suppressed creativity. Once she started, Krakovsky painted quickly, sometimes finishing a large canvas in less than a week. Working at a furious pace, Krakovsky finished over twenty large canvases before the 2014 Soapbox Gallery show, where some of those paintings were exhibited.

Her approach to painting explains the sense of continuous motion in her early as well as in her later works. As Krakovsky discussed in a 2014 interview, she would let the energy collect until it was ready to explode onto the canvas. Then, and not before, would she paint.

"I don't paint until that painting energy is … ready to go off. That's when I start painting, and I can wait sometimes days before that happens."

Even so, Krakovsky repeatedly undermined her own productivity. Her insistence on constantly reworking paintings which appeared to be finished could be exasperating.

Again and again, Chere or a relative had admired a painting they thought was finished, only to be told a few days later by Krakovsky that it was gone: she had gessoed over it.

"It wasn't right," or "It needed something," Krakovsky routinely dismissed their protests.

"I'm never satisfied with the first thing I put down on canvas. I keep destroying what I have and keep recreating until I have something that is uniquely my own."

One painting Krakovsky was working on that she told Chere would be her birthday present when finished (*Chere's Gift*, Plate 8) might have suffered the same fate as these "lost paintings" had Chere not shown up, seen the painting, and *ordered* Krakovsky to stop working on it.

Although Krakovsky was thrilled with her 2014 Soapbox Gallery show, she had no interest in the art world generally; in any event, she was unwilling to let anything take time away from her painting. The process of painting itself, which she found liberating, and the finished work were reward enough. "I don't care what you do with them

after I'm dead," she repeatedly said about her paintings.

After Soapbox, she continued to set a challenging pace for herself, despite her worsening COPD which limited her ability to stand for long periods of time. When she was too ill to work on the large canvases, or could not stand for weeks after a knee operation, she switched to painting small canvases on the dining room table or on her lap, propped up in bed.

Earlier, she had finished a few small 9 in. x 12 in. encaustic paintings by melting crayons and "painting" the colored wax onto a small canvas or wood with a soldering iron, but she was forced to switch to acrylic paint because the fumes aggravated her breathing problems from her COPD.

A diagnosis of blood cancer slowed Krakovsky's progress further during her final year. Unable to paint for more than a few hours at a time, Krakovsky would retreat to her bed and resume painting after she had rested. Trips to the hospital for blood transfusions further limited her time to paint. Krakovsky died in New York at Weill Cornell Hospital on December 14, 2015, less than two years after the Soapbox Gallery exhibit.

After she died, photographs (figs. 27 through 30 and back cover) were taken of the apartment and her workspace. Outside, it was snowing. Leaning against several blank canvases she had no doubt hoped to work on was the last painting Krakovsky finished before she went to the hospital (fig. 31, opposite).

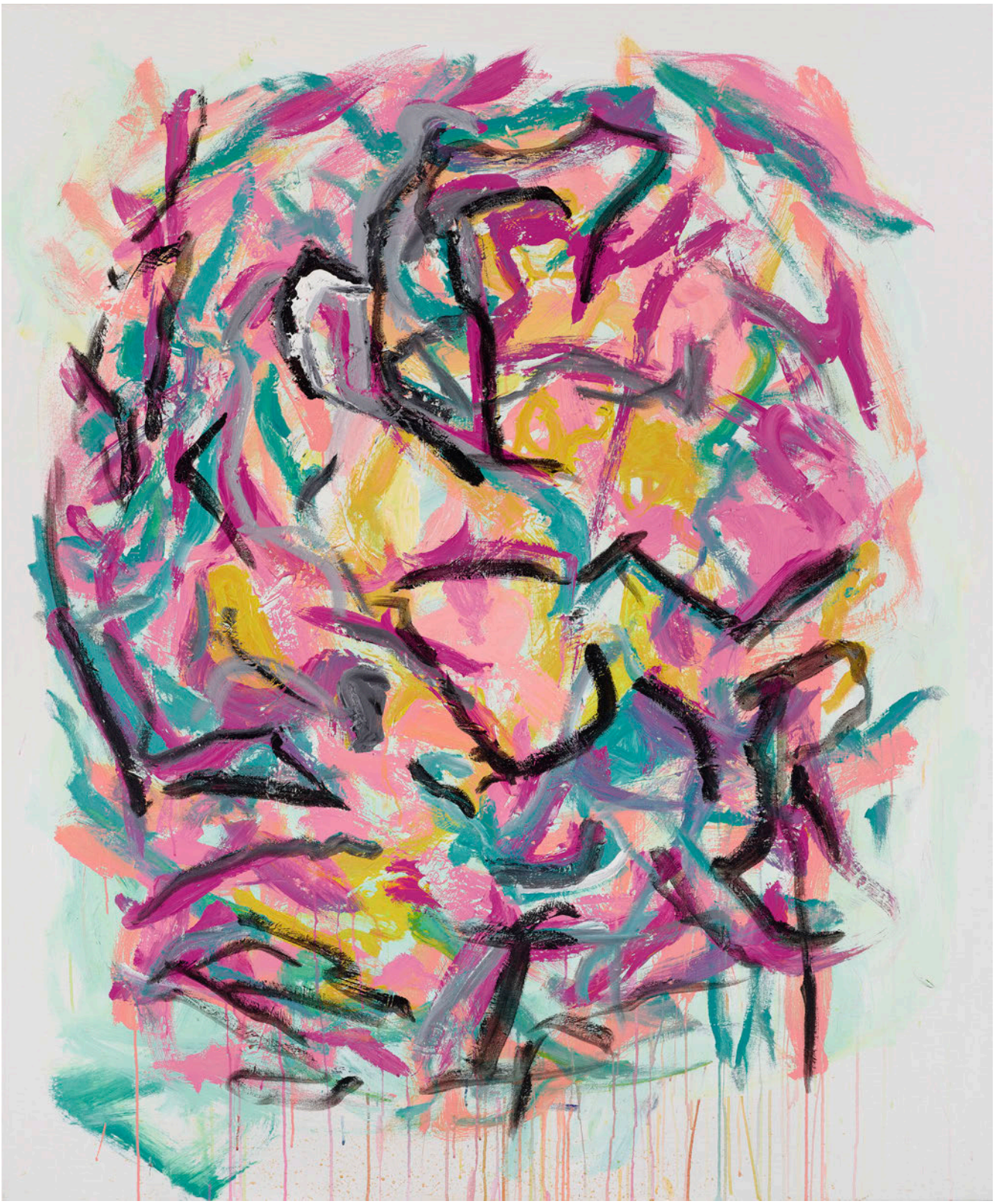


Figure 31. ***The Last Painting.***
2015. Acrylic on canvas. 60 in. x 72 in.

NOTES

FOREWORD

1. Stephen Childs, Citi Beats, October 30, 2011, *88 Year Old Artist Dorothy Krakovsky Has Her First Exhibit*. The article is no longer accessible online. A copy of the article is on file with Dorothy Krakovsky Trust.

2. Professor Swain, who taught at the Department of Art & Art History at Hunter College from 1968-2014, received his B.A. from the American University. His first group exhibition, *Light and Line*, was at the Park Place Gallery in New York City in 1967. He is best known for his color grids, which illustrate the close interaction of color. As one reviewer described a recent exhibit of Mr. Swain's work:

   "The interaction of color from row to row and column to column is dazzling in its complexity, as green squares leach in an incremental march toward cobalt and plush violet, and violet turns coppery red on its way to yellow ocher, the last cell at the bottom right."

   See Thomas Micchelli, Hyperallergic, April 7, 2018, *The Dazzling Sweep the Hunter Color School,* accessible at: https://hyperallergic.com/436476/radiant-energy-visual-arts-center-of-new-jersey-2018/(end of web address) (Note: all web addresses in NOTES were accessible as of October 30, 2019).

   Professor Swain's work has been included in the permanent collections of numerous museums including The Metropolitan Museum of Art and the Denver Art Museum and has been exhibited at The Museum of Modern Art and The Whitney Museum of American Art among many others. An excellent online catalog, *VISUAL SENSATIONS THE PAINTINGS OF ROBERT SWAIN: 1967-2010,* published by Hunter College/Times Square Gallery, New York, is accessible at: http://robertswainnyc.com/newBob/text/Review/VisualSensation/Visual_sensation.pdf (end of web address)

3. Interview of Robert Swain by Josh Lazar, New York City, March 24, 2019.

AN ARTIST IN TRANSITION

1. The term "all-over" painting applies to paintings which have "the overall design of almost identical elements or a nearly uniform color-field, both of which by implication would extend beyond the confines of the canvas." Michael Clarke, *The Concise Oxford Dictionary of Art Terms (2d ed.)* (Oxford University Press, 2010) at p. 8.

   See also discussion of "All-Over Composition" at Clyfford Still Museum website, noting that AbEx painters "commonly covered the entire surface of their paintings," that in all-over paintings there is no "one focal point," and through either "colors of paint, brushstrokes, and the artist's technique," the viewer's attention would be drawn to the entire painting and not just one part.

Site accessible at: https://clyffordstillmuseum.org/wp-content/ uploads/2014/08/CSM _ AbstractExpressionism.pdf (end of web address).

In an interview, Krakovksy stated that she was greatly influenced by "the idea that no one part of a painting is more important than another part," and cited the works of Milton Resnick and Larry Poons as important influences.

Dorothy Krakovsky, February 25, 2014 interview by Chere Krakovsky (Krakovsky interview), on file with the Dorothy Krakovsky Trust, at p. 4.

Milton Resnick. Milton Resnick was born and spent his childhood in the Ukraine, where his family was threatened by anti-Jewish pogroms. His family fled and eventually relocated to Brooklyn. Resnick left home as a teenager when his father forbade him to study art. He joined the WPA, but his career was interrupted when he was drafted into the army. After the war, he studied with Hans Hoffman on the GI Bill and later in Paris. After returning to New York, his work was shown in the 9th Street Art Exhibition in 1951 and at the Stable Gallery in 1955, which also exhibited the works of other Abstract Expressionist painters in New York City.

Resnick began to create his most well-known monochromatic all-over works in the late 1950s and 1960s. Many of these works were dark, impastoed, with encrusted surfaces, quite large, and lacked the gestural painting that distinguished other well-known AbEx painters such as Pollack, De Kooning and Joan Mitchell.

Resnick's paintings are in the collections of many museums including the Metropolitan Museum of Art, Whitney Museum, and the Museum of Modern Art.

The latter part of his life, Resnick painted at a synagogue in the lower East Side of Manhattan at 87 Eldridge Street which he purchased and lived in until his death in 2004. The building is now the site of the Milton Resnick and Pat Passlof Foundation, which, in 2018, presented its inaugural exhibition, *Milton Resnick: Paintings: 1937-1987*. A sample of Milton Resnick's works can be viewed at the Foundation's website at: https://www.resnickpasslof.org/resnick-retrospective-exhibition-page (end of web address).

Lawrence ("Larry") Poons. Lawrence "Larry" Poons was born in Tokyo, Japan. He originally studied at the New England Conservatory of Music intending to be a professional musician, but later enrolled in the School of the Museum of Fine Arts in Boston. He first came to prominence with his "Dot" paintings in the 1960's-small circles or circle-like marks against monochromatic backgrounds.

Poons later moved away from the Dot paintings in the 1970s, which lost him some support in the art world. Some of his works in the late 1970s, dubbed "Earth Art," contained dense amounts of paint over a canvas built up with various materials. These all-over paintings, taking up the entire canvas and appearing virtually monochromatic, resembled lava flow or cracked earth landscapes.

Poons's paintings are in the permanent collection of many museums, including MOMA, the Metropolitan Museum of Art, The Art Institute of Chicago, and the Whitney Museum of American Art. A biographical summary and a good sample of his paintings can be viewed on his website: larrypoons.com (end of web address).

2. The term "action painting" was coined by critic Harold Rosenberg in his article *The American Action Painters* (hereafter "*Action Painters*") in ARTnews 51 (December 1952) at p. 22 et. seq. Rosenberg concluded that the new American painter, inspired by Abstract Expressionism, had rejected objective painting in preference for a process akin to automatic painting, letting the unconscious guide the painting process.

> "The painter no longer approached the easel with an image in his mind; he went up to it with material in his hand to do something to that other piece of material in front of him. **The image would be the result of this encounter.**
>
> ….
>
> **The big moment came when it was decided to paint…Just TO PAINT**."

Action Painters at pp. 22-23 (emphasis in bold added)

Krakovsky's description of her painting process- ie that the "painting itself tells me where to go"-is probably indistinguishable from how many AbEx action painters would have described their process. Elaine de Kooning's description of how she painted provides one example:

> "When I start [painting] I don't know what's going to happen…. When you're dancing, you don't stop to think: now I'll take a step… you allow it to flow."

Elaine de Kooning, quoted by Gwen Chanzit, *Introduction to the Exhibition* in Joan Marter, *ed*., *Women* of *Abstract Expressionism* (New Haven and London: Denver Art Museum in association with Yale University *Press,* 2016) (also *Women AbEx*) *at* p. 10.

Ms. Chanzit goes on to conclude that a "host of female artists from the late 1940s and 1950s similarly approached a canvas." *Ibid*.

Curator Susan Landauer, however, convincingly argues that action painting cannot be viewed as entirely intuitive because even abstract painting involves multiple choices.

> "The employment of drips, spatters, unmixed paint, and gestural brushwork was as deliberate as their decision to use organic forms and colors. In many cases, such painterly mark-making was not a by-product of spontaneous execution at all, but a calculated device."

Susan Landauer*, The San Francisco School of Abstract Expressionism* (Berkeley and Los Angeles, University *of* California Press, 1996) (hereafter *Landauer* or *The San Francisco School of Abstract Expressionism*) at p. 81.

Given the color choices in many of Krakovsky's paintings, the widely differing lengths and widths of her brushwork, the range of her mark-making, and the fact that Krakovsky often gessoed- ie reworked- her paintings, it is fair to conclude that not every work painted by Krakovsky was the result of a process that was *purely* intuitive.

3. When asked what she hoped a viewer would take away from seeing her work, Krakovsky responded:

> "I want them to…know what liberation is and [that] every person… can have that kind of liberation because the worst tyranny is the tyranny you impose on yourself."
>
> Krakovsky interview at p. 10.

THE ROAD TO ABSTRACTION

1. She regularly scoffed at New York winters, ignoring pleas to wear a hat when she went out, despite bouts with bronchitis and being hospitalized with pneumonia, which nearly killed her: "I grew up in Minnesota," she waived off these concerns. "I know what cold is!"[1]

2. WAVE (Women Accepted for Volunteer Emergency Service), was the women's branch of the United States Naval Reserve during World War II.

3. Opened in 1907 as the California Guild of Arts and Crafts, the school was renamed the California College of Arts and Crafts (also CCA&C) in 1936, and in 2003 it was again renamed the California College of the Arts. Unlike the California School of Fine Arts (now the San Francisco Art Institute) which up until the 1950s had a much more bohemian approach to teaching painting, at CCA&C, "[t]here has always been an emphasis on technical proficiency, on craftsmanship and discipline, as much as inspiration and intuition." Peter Selz (March 27, 1919 - June 21, 2019), formerly professor emeritus of art history at University of Berkeley, as quoted in Christopher Hall, *Where Art Has Met "Craft" for 100 years*, New York Times, November 11, 2007 (discussing history of CCA&C), accessible at: https://www.nytimes.com/2007/11/11/arts/design/11hall.html (end of web address). See also history of CCA&C at its website: https://www.cca.edu/about/ (end of web address).

4. Landauer, *The San Francisco School of Abstract Expressionism* at pp. 30-32.

5. The San Francisco Museum of Art provided solo shows for Ruth Armer in 1936 and 1939 and Claire Falkenstein in 1940, 1943 and 1948, two early pioneers of non-objective painting in San Francisco. See Susan Landauer, *The Advantages of Obscurity Women Abstract Expressionists in San Francisco* (also Landauer, *The Advantages of Obscurity*) at *Women AbEx* at pp. 42-45 and Notes at *Women AbEx*, p. 56, footnote (also "fnt.") 5. See also capsule biographies of Armer and Falkenstein at Aliza Edelman, *Selected Biographies* (Edelman*, Selected Biographies), Women AbEx* p. 164 (Ruth Armer) and p. 172 (Claire Falkenstein).

Abstract artists of the "New York School" who had exhibits at the museum years before they exhibited at museums in New York included Clyfford Still (1943), Jackson Pollack (1945), Mark Rothko (1946), and Robert Motherwell (1946). Landauer, *The Advantages of Obscurity*, Notes, at *Women AbEx*, p. 56, fnt. 5.

See also Landauer, *The San Francisco School of Abstract Expressionism* at p. 9, quoting art historian and curator Peter Seltz that in 1949, "The entire San Francisco Annual [exhibition at the San Francisco Museum of Art] was totally abstract, which could hardly be said of that year's Whitney Annual." Quotation sourced at *Women AbEx*, Notes, Chapter 1, fnt. 52, p. 214.

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[1] Note: Biographical facts about and quotes from Dorothy Krakovsky in the catalog are based on conversations Krakovsky had while she was alive with her daughter Chere and with friends and relatives, on facts within their knowledge, and on documents on file with the Dorothy Krakovsky Trust.

6. Anonymous, *Abstraction Wins San Francisco Honor*, Art Digest 15 (January, 1941) as quoted in Landauer, *The San Francisco School of Abstract Expressionism* at p. 31.

7. Founded in 1871 originally as The San Francisco Art Association, the school changed its name to the California School of Fine Arts (CSFA) in 1916, and again in 1961 to its current name, the San Francisco Art Institute (SFAI).

In 1945, Douglas McAgy became the director of CSFA. His hiring of abstract painters Clyfford Still, Hassel Smith, David Park, Elmer Bischoff, and Richard Diebenkorn as instructors made CSFA the center of Abstract Expressionism in San Francisco. McAgy created a bohemian environment, encouraging creativity to flourish:

> "He allowed studios to remain open twenty-four hours a day and exempted 'advanced' students from grades. Envisioning the CSFA as a 'laboratory' or 'proving ground' for experimentation, he insisted his faculty would not 'impose a ready-made set of visual arrangements or prescribed meanings' and would pay respect 'at all times to the ultimate integrity of the individual artist.' Students found the atmosphere inspiring, and Mark Rothko, who taught there in the summers of 1947 and 1949, described the impact on his work as 'momentous.'"

Landauer, *The Advantages of Obscurity* at *Women AbEx* p. 45 and Notes, p. 56, fnt. 19. See also Landauer, *The San Francisco School of Abstract Expressionism* at p. 36 and Notes, fnt. 52, at p. 222.

See also generally official SFAI school website accessible at: https://sfai.edu/about-sfai/sfai-history (end of web address).

8. Clyfford Still was born in Grandin, North Dakota, briefly studied at the Art Students League in New York City, later becoming a teaching fellow and faculty member at Washington State College. He is generally credited as being one of the groundbreaking Abstract Expressionist painters, shifting from representational to abstract painting between 1938 and 1942, earlier than "first generation" Abstract Expressionist painters such as Jackson Pollack and Mark Rothko.

Still taught from 1946-1950 at the California School of Fine Arts; he was instrumental in galvanizing many of his students to go on to be Abstract Expressionist painters. His non-objective works are primarily concerned with large uneven patches of color juxtaposed against each other, which sometimes vaguely refer to natural forms, such as rock formations. Much of Still's work has been collected for view at a museum devoted solely to his paintings in Denver, Colorado.

See museum's official website: https://clyffordstillmuseum.org/clyfford-still/ (end of web address). See also Landauer, *The Advantages of Obscurity* in *Women AbEx* at pp. 45, 48-49; Landauer, *The San Francisco School of Abstract Expressionism* at pp. 52-57.

9. Landauer, *The Advantages of Obscurity, Women Abex* at pp. 45-49; Landauer, *The San Francisco School of Abstract Expressionism* at pp. 35-59 (discussing faculty hired by McCagy, especially Clyfford Still, and their influence on the AbEX movement).

10. Landauer, *The San Francisco School of Abstract Expressionism* at p. 68.

11. The slight regard for women artists on the east coast for the most part foreclosed their receiving credit for their groundbreaking status as AbEx painters and their access to established New York galleries through the 1940s and 1950s. See generally, Joan Marter, *MISSING IN ACTION Abstract Expressionist Women*, (hereafter, Marter, *Missing In Action) Women AbEx* at pp. 18-29.

Notable exceptions included Peggy Guggenheim's Art of the Century Gallery, which hosted an *Exhibition by 31 Women* in January, 1943, which showed works by AbEx painters Hedda Sterne, Sonja Sekula and Buffie Johnson and *The Women* in 1945 (Perle Fine, Sekula, Sterne and Janet Sobel), the Betty Parsons Gallery (Buffy Johnson, solo exhibit, 1950, Lee Krasner, solo exhibit, 1951), and the Kootz Gallery, *New Talent, 1950,* which included Grace Hartigan and Elaine de Kooning among other rising talents. See *Women AbEx*, Chronology at pp. 153-155.

Most women artists, however, would not find their own venues until annual exhibits including *The Ninth Street Show* in 1951 and the Stable Gallery exhibits between 1953 and 1957, which, collectively, exhibited the works of at least 50 women artists. Marter, *Missing In Action*, in *Women AbEx* at pp. 18-20; *Women AbEx*, Chronology at pp. 155-160.

Lee Krasner faced particular challenges emerging from the long shadow cast by her husband, Jackson Pollack. As she remarked, "I daresay that a great deal of my so-called position or lack of position…in the official art world is based on the association with Pollack. It is almost impossible to deal with me without relating to Pollack."

Lee Krasner interview in Cindy Nemser, *Art Talk: Conversations with 15 Women Artists* (New York, Harper Collins, 1975) at p. 90, as quoted by Gwen Chanzit, *Introduction To The Exhibition*, in *Women Abex* at p. 21.

By contrast, in the Bay area, women artists often exhibited in the same galleries as well as at the San Francisco Museum of Art. Abstract works by Deborah Remington, Madeleine Dimont and Sonia Gechtoff, for example, were exhibited at the King Ubu Gallery or The Six Gallery**,** founded by Remington and several male artists.

See, Landauer, *The Advantages of Obscurity*, *Women AbEx* at pp. 42-57; Marter, *Missing In Action* in *Women Abex* at pp. 19-25; Edelman*, Selected Biographies, Women AbEx* at p. 170 (Dimont), p. 177 (Sonia Gechtoff), and p. 193 (Deborah Remington).

12. Thomas Albright, *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History* (Berkeley and Los Angeles, University of California Press, 1985) ("*Albright*") at p. 55, concluding that "Abstract Expressionism had reached its zenith in the Bay by the mid- 1950s"; Landauer, *The San Francisco School of Abstract Expressionism* at p. 168, concluding that "Abstract Expressionism in San Francisco had reached its peak and had begun to wane by 1957."

13. Perhaps foreshadowed by artist (and CSFA teacher) David Park finishing *Kids on Bikes* in 1950, a painting which rebelled against the Abstract Expressionism's manifesto against painting real figures or objects, figurative painting returned to the Bay area in the late 1950s, as confirmed by the 1957 exhibition at the Oakland Art Museum, *Contemporary Bay*

Area Figurative Painting, which featured 12 figurative painters. Among its leading practitioners were Park, Elmer Bischoff and Richard Diebenkorn, all of whom taught at CSFA, James Weeks, and Joan Brown. See generally, *Back to Nature*: *The Bay Area Figurative School* in *Albrigh*t at pp. 56-79.

14. The late 1950s saw the emergence of the Beat Generation in the City's North Shore and its errant child, Funk Art, which rejected any and all prior rules and styles governing art. In its rejection of the status quo, Funk Art generated a style of assemblage works which put together various materials, including rocks, wood, junk and any other materials that could be found on the street or had been discarded, "the rottener the better". See generally, *The Beat Era: Bay Area "funk"* in *Albright* at pp. 80-109.

15. Abstract Expressionist painters continued to be exhibited in San Francisco between 1961 and 1965, even though the return of figurative painting and Funk Art was in full flower. Bernice Bing, who was admitted to the California College of Arts & Crafts on a scholarship in 1957 (four years before Krakovsky enrolled there) was part of the Gangbang Show at the Batman Gallery on December 4, 1960 along with the work of other pioneering artists in the Bay area. In 1961, the gallery gave her a solo exhibition which showed her larger abstract works.

Other abstract artists exhibiting their works between 1961-1965 at venues including the San Francisco Art Institute and California Palace of the Legion of Honor included Deborah Remington, Ruth Armer, Robert McChesney and James Budd Dixon, among others. See Landauer, *The Advantages of Obscurity* in *Women AbEx* at p. 53, and fnt. 39 at p. 57; Landauer, *The San Francisco School of Abstract Expressionism, Appendix II,* Group and Joint Exhibition History, 1940-1965 at pp. 206-209.

16. Dorothy Krakovsky, February 25, 2014, transcript of interview by Chere Krakovsky on file with the Dorothy Krakovsky Trust, at p.3.

17. Ibid.

18. In 1920, the Department of Art History and Appreciation was founded at the University of Iowa (also "Iowa"). Among the well-known painters who taught at Iowa were Grant Wood (1934-1940) (American Gothic); Phillip Guston, one of the early Abstract Expressionist painters (1941-1945) and David Hockney (1964). In 1969, the University of Iowa Museum of Art opened, but it was destroyed by a flood in 2008. Groundbreaking took place on June 7, 2019 for the construction of $50 million-dollar new Stanley Museum of Art, estimated to open in 2022. See University of Iowa Art Department website at: https://art.uiowa.edu/about/ and https://now.uiowa.edu/2019/04/ui-host-ceremonial-groundbreaking-stanley-museum-art (end of web address)

19. In 1922, the University of Iowa became the first major university to accept creative work, including paintings, in lieu of written theses for graduate degrees in arts and history. Krakovsky's Master's thesis followed this policy by submitting two of her paintings with a few pages of supporting text. See Iowa Art Department's website at: https://art.uiowa.edu/about/historical-timeline-school-art-and-art-history (end of web address).

20. Krakovsky cut out the March 27, 1990 Los Angeles Times "High Art" photograph and text underneath (The Road to Abstraction, p. 50, figure 19) and sent it to a few friends. To the right of the photograph, she wrote, "I have something really gratifying for [sic] to report. My painting was the only one in the show that got a juror's choice cash award. A little recognition after so many years of hard work. VERY GRATIFYING!" "High Art" article from Los Angeles Times with handwriting, on file with the Dorothy Krakovsky Trust.

21. See David Colker, *Design School Will Try a New Angle- Low Tuition: Up to 60 Students will Learn Art Techniques in Vacant Hangars at Santa Monica Airport- for $100 a year* (Los Angeles Times, July 15, 1990) accessible at: https://www.latimes.com/archives/la-xpm-1990-07-15-ca-116-story.html (end of web address).

22. For the Soapbox Gallery exhibit, Krakovsky prepared a resume which indicated her work had been shown in the mid-1990s in group exhibits in two galleries in Los Angeles and one space in Santa Monica. Research to verify these exhibits, although ongoing, has been unsuccessful to date. Until such time as this research proves fruitful, these group exhibits must be considered unconfirmed.

23. The Art Students League ("ASL") was founded in 1875. The original building was at the corner of Fifth Avenue and 16th Street but subsequently moved to 57th Street between Broadway and Seventh Avenue.

The Art Students League has always been unique in that students have been members of the Board and the fees were kept low to attract all those who wished to study art in New York. Over the years, many well-known artists have served as instructors at the school. See school website accessible at: https://www.theartstudentsleague.org/about/legendary-community-artists/ (end of web address).

24. *See Clay Matlin, White Men in Suits and Dorothy Krakovsky,* Art Review of Recent Paintings by Dorothy Krakovsky (CUNY Advocate, Vol. 25, Spring No. 2, March, 2014) pp. 35-37 accessible at: http://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1006&context=gc_advocate (end of web address).

The exhibit was covered by CBS news as well as the Daily News. See e.g. *90-Year-Old's Paintings On Display At Brooklyn Art Gallery,* February 26, 2014, accessible at: https://newyork.cbslocal.com/2014/02/26/90-year-olds-paintings-on-display-at-brooklyn-art-gallery/ (end of web address).

See also Aly Brown, *Four decades after earning her MFA at UI, artist has her first show at 90* (Iowa City Press-Citizen, May 5, 2014) accessible at: https://www.press-citizen.com/story/entertainment/go-iowa-city/2014/05/05/four-decades-earning-mfa-ui -ui-artist-first-show-age/8751441/ (end of web address).

UNSOURCED QUOTATIONS

1. Page 11:

"[T]he painting itself tells me where to go and that's where I go every time…."

Dorothy Krakovsky, February 25, 2014 interview by Chere Krakovsky (Krakovsky Interview) (transcript on file with the Dorothy Krakovsky Trust) at p. 10.

2. Page 21 (bottom of page is unpaginated):

"I grew up in a state, a beautiful state, Minnesota, 10,000 lakes and I thought everybody grew up near a lake when I was little. And that was the most wonderful part of my childhood in Minnesota …the trees and the lakes…."

Krakovsky interview at p. 8.

3. Page 27 (bottom of page is unpaginated):

"The inspiration for my painting is the excitement of the act of painting itself and bringing something into the world never before seen."

Dorothy Krakovsky statement contained in brochure for Soapbox Gallery exhibit. Brochure on file with the Dorothy Krakovsky Trust.

4. Page 48:

"Explicit representation of natural objects… was axiomatically forbidden. In the 1940s the taboo was so complete that many of the painters felt constrained to reprint or destroy their canvases if they discovered a fragment of figurative imagery…."

Landauer, *The San Francisco School of Abstract Expressionism*, p. 65.

5. Page 58:

"I don't paint until that painting energy is … ready to go off. That's when I start painting, and I can wait sometimes days before that happens."

Krakovsky Interview, p.6

6. Page 58:

"I'm never satisfied with the first thing I put down on canvas. I keep destroying what I have and keep recreating until I have something that is uniquely my own."

Aly Brown, *Four decades after earning her MFA at UI, artist has her first show at 90* (Iowa City Press-Citizen, May 5, 2014).
See footnote 24, p. 68.

ACKNOWLEDGMENTS

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Dorothy Krakovsky in her studio. C. 2015.
Courtesy of Sebastian Piras, photographer.

Dorothy Krakovsky's studio apartment

Manhattan, winter, 2016