

An abstract painting by Frank Lobdell. The background is a deep, textured blue. In the upper left, a large, bright orange circle is partially filled with a dark, swirling pattern. A thick, yellow line with a white outline curves across the center, connecting several yellow, spiral-shaped motifs. To the right, a large, swirling pattern of blue and white lines forms a spiral. In the lower right, a yellow, funnel-like shape is connected to a red, heart-shaped shape. The overall composition is dynamic and expressive, with bold colors and thick brushstrokes.

Frank  
Lobdell

THE ART OF  
MAKING  
AND MEANING

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Frank Lobdell: The Art of Making and Meaning, Frank Lobdell, Hudson Hills, 2003, 1555952356, 9781555952358, 405 pages. The first comprehensive overview of the paintings, drawings, prints, and sketchbooks of Lobdell, San Francisco Bay area teacher and important figure in the development of West Coast abstract expressionist painting..

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James Havard , James Havard, Laura Addison, 2006, Art, 237 pages. This publication, the first extensive monograph of James Harvard's work, focuses on the past two decades of his oeuvre, including painting, sculpture, and prints. It includes ....

Joseph Goldyne The Pull of the Eye, the Play of the Hand, , 2004, Art, 304 pages. Joseph Goldyne's (b. 1942) paintings, drawings, and prints are poetic evocations of the surrounding world, often with a deep appreciation for the history of art. It is for his ....

Abstract Expressionism , Barbara Hess, Sep 30, 2005, , 94 pages. Presents major members of the New York School..

Kelli Connell Double Life, Kelli Connell, Susan Bright, sol, Dawoud Bey, Aug 31, 2011, , 80 pages. "Limited to 1,500 casebound copies"--Colophon..

Richard Diebenkorn paintings and drawings, 1943-1980, Richard Diebenkorn, Albright-Knox Art Gallery, 1980, Art, 130 pages. .

The end of art theory criticism and post-modernity, Victor Burgin, 1986, Philosophy, 221 pages. .

California a place, a people, a dream, David Sievert Lavender, Oakland Museum, 1986, History, 158 pages. Shows tools, clothing, advertising, furniture, equipment, and political memorabilia from each period in the state's history..

The Paintings of Joan Mitchell , Jane Livingston, 2002, Art, 237 pages. This exquisitely illustrated volume and the exhibition that it accompanies restore Joan Mitchell to her rightful place in the history of American artists--one of the few women ....

Robert Kushner Gardens of Earthly Delight, Robert Kushner, 1997, Art, 174 pages. to please the eye and thereby satisfy the human soul.Ð²Ð,â€•Robert Kushner.

The Adventures of Tom Sawyer. ILLUSTRATED. : Illustrated by True Williams (Mobi Classics) , Mark Twain, 2008, , 197 pages. The Adventures of Tom Sawyer, by Mark Twain, is a popular 1876 novel about a young boy growing up in the Antebellum South on the Mississippi River in the fictional town of St ....

Elmer Bischoff The Ethics of Paint, Susan Landauer, Elmer Bischoff, Oakland Museum, 2001, Art, 210 pages. A major new biography of the great San Francisco Bay area artist chronicles the life, art, and teaching career of the Abstract Expressionist painter. Simultaneous..

Frank Lobdell Paintings and Monotypes : San Francisco Museum of Modern Art, January 20 Through March 27, 1983, Frank Lobdell, 1983, Art, 55 pages. .

Richard Diebenkorn in New Mexico , Gerald Nordland, Mark Lavatelli, Charles Strong, Richard Diebenkorn, Harwood Museum, San Jose Museum of Art, Grey Art Gallery & Study Center, May 28, 2007, Art, 153 pages. Internationally acclaimed artist Richard Diebenkorn lived in Albuquerque from 1950-1952, where he executed an impressive body of more than a hundred paintings, drawings, and ....

Nathan Oliveira , Peter Howard Selz, Nathan Oliveira, Joann Moser, San Jose Museum of Art, 2002, Architecture, 238 pages. The life and art of American artist Nathan Oliveira is laid bare in this

fascinating study of the master painter and printmaker and is accompanied by more than one hundred full ....

David Park , Richard Armstrong, 1988, Art, 152 pages. A detailed biography of the late artist David Park accompanies an exhibition catalog highlighting the later Abstract Expressionist period, roughly 1950 to Park's death in 1960 ....

The Abstract Expressionist Years & After Jack Jefferson, Frank Lobdell, Alvin Light : April 23-June 3, 1989, Stacey Moss, 1989, Art, 16 pages. .

Katherine Porter works on paper 1969-1979, Katherine Porter, Feb 1, 1980, Art, 24 pages. .

For over half a century, Frank Lobdell's work has immeasurably enriched the local and national cultural landscape. His stature is reflected in the acclaim of art critics, in the respect of fellow artists, and in the admiration of his students, regardless of their personal artistic philosophies. To state that Lobdell is "an artist's artist" is to acknowledge that he has pursued his calling with passion, discipline, and integrity, and that he has elevated the creation of art above its reception in the art world.

Lobdell's diverse body of work is linked by its shared sense of humanity. In the 1940s, he was among the pioneers of the San Francisco Bay Area school of abstract expressionism. During the 1950s, he gradually reintroduced the human figure into his work, thus expanding conventional conceptions of both abstraction and figuration. Drawing inspiration from the vision of Francisco Goya, these works presented a dark, existential worldview shaped by the cumulative horrors of World War II, the Holocaust, the atomic bomb, and the Korean War.

In the 1960s and 1970s, Lobdell expanded the scale and scope of his figures, which now actively asserted their humanity in opposition to the threat posed by the war in Vietnam. From the 1980s to the present, he has developed a resonant new language of signs, one that suggests the primordial and the mythic are not relegated to the past, but still alive and vital in the present. Equating art and life on the most fundamental level, these recent works reconnect contemporary viewers with the eternal physical and spiritual struggle of the artistâ€™and of humankindâ€™for making and meaning.

Whitney Museum of American Art, New York, Fifty California Artists, October 23 &#150;December 2. Travel to Walker Art Center, Minneapolis, February 17&#150;March 17, 1963; Albright-Knox Art Gallery, Buffalo, NY, April 10&#150;May 8, 1963; Des Moines Art Center, Des Moines, IA, May 24&#150;June 23, 1963. Catalogue

Frank Lobdell was born in Kansas City, Missouri in 1921 and studied with Cameron Booth at the St Paul School of Fine Arts. From 1942 until 1946 Lobdell saw active service in Europe during World War II. He then attended the California School of Fine Arts (now the San Francisco Art Institute) from 1947-50, where he studied with Richard Diebenkorn, Clyfford Still and Mark Rothko. Lobdell returned to teach at CSFA in 1957, then joined the Stanford University faculty in 1966, retiring after 25 years.

Although his work falls into the genre of abstraction, Lobdell's interest in anthropomorphic shapes, pre-Christian iconography, fertility symbols, and his references to textile designs and primitive art are persistent throughout his works. In this sense, his painting shares a strong affinity with certain aspects of surrealism, specifically as practiced by Picasso, MirÃ³, and Klee - one of the most pivotal moments in Lobdell's artistic development occurred when he saw Guernica at the Art Institute of Chicago in 1940.

Lobdell's early paintings from the late forties and fifties are dark and powerful abstractions. After World War II Lobdell struggled with the effect of war on the psyche. These paintings, in the words of Herschel Chipp, represent the "agony of a human organism confronted with an environment that offers little that is certain&#8212;no horizon, no gravity, no substance." Many of the works contain

specific iconographic symbols and mark the beginning of a carefully cultivated personal symbology that Lobdell would return to throughout his career.

In the sixties and seventies, Lobdell began to move away from gestural abstraction and started to explore the possibilities inherent in representation with the introduction of more literal figures. In the early seventies he completed a group of paintings entitled the Dance series. These nine paintings, plus several others represent Lobdell's vehement opposition to the Vietnam War, as well as the horrors of the preceding thirty years, but also mark the end of his early, more literal work and the beginning of an ongoing exploration of space and colour. Over the last couple of decades, Lobdell has continued to pare down his imagery, and colour has taken on a primary importance.

Frank Lobdell is a recipient of the Medal for Distinguished Achievement in Painting from the American Academy and Institute of Arts & Letters. He has been the subject of museum retrospectives at the Fine Arts Museums of San Francisco's Legion of Honor and the Portland Art Museum, Oregon. His work is included in the collections of the Smithsonian Museum of American Art, Washington D.C.; San Francisco Museum of Modern Art; de Young Museum, San Francisco; Los Angeles County Museum of Art; Norton Simon Museum, Pasadena, CA; Oakland Museum of California; San Jose Museum of Art; and the Portland Art Museum, Oregon. In 2003, the Fine Arts Museums of San Francisco and Hudson Hills Press published Frank Lobdell: The Art of Making and Meaning, a 400&#8211;page monograph charting Lobdell's work and career.

Francis Kyle Gallery: "Educated at the Cambridge School of Art. Soon after he graduated his work was exhibited at the John Moores Liverpool Exhibition and in 1973 in the British International Drawing Biennale at Bradford. In the mid 1970s he showed twice in major International Exhibitions of Original Drawings at the Museum of Modern Art in Rijeka and work of his was acquired at this time by H.M. Government Art Collection. In 1987 he was one of Ten British Watercolourists shown at the Museum of Fine Arts, Bilbao. Since 1990 Webb has worked largely in oils on canvas." Brian Sewell, Art Critic: "Poul Webb's art is the focus on the familiar, on things so commonplace that they are not noticed - and here they suddenly are, edged by the eye of a painter into a heightened reality that stops well short of hallucination, yet has the quality of a waking dream."

SAN JOSE, California (February 22, 2012)â€”The San Jose Museum of Art will showcase its collection of works by Bay Area artist Frank Lobdell in a new exhibition to open March 10. Frank Lobdell: Wonderland comprises five paintings and ten works on paper by Lobdell, dating from the 1960s to the 1990s. The exhibition features Lobdellâ€™s monumental painting, 2.22.93-4.8.93 Bleeker (1993). Also included are several works, never before seen at SJMA, which were recently given to the Museum by Morgan and Betty Flagg and The Morgan Flagg Administrative Trust. The exhibition will examine the evolution of the artistâ€™s work and the ways in which he organizes his forms in space.

â€œLobdellâ€™s vibrantly colored and fantastical images are simultaneously mechanical and anthropomorphic,â€• said Rory Padeken, curatorial assistant at SJMA. â€œHis complex system of signs and symbols gives his work a uniquely personal quality of expression. His paintings and prints suggest spirituality and reveal the reflective manner in which he worked.â€•

The exhibition will also focus on a common characteristic of Lobdellâ€™s work: ascension. Ascension is the upward, often diagonal, movement from one part of the canvas to the next. It is often associated with other abstract expressionist artists, but Padeken posits that Lobdell made the concept completely his own. The exhibition will also explore the relationship between Lobdellâ€™s works on paper and his paintings.

Best known for his intense and brooding paintings, Frank Lobdell is one of the most compelling artists to emerge from the San Francisco school of abstract expressionism. Born in Kansas City, Missouri, in 1921, Lobdell left art school in 1942 to serve in the U.S. Army during World War II. After the war, Lobdell relocated to the Bay Area and resumed his education at the California School of Fine Arts (now San Francisco Art Institute) with the benefit of the G.I. Bill. There, he encountered the community of artists who would later form the San Francisco school of abstract expressionism.

His art was greatly influenced by the brutality of the war; in the decades that followed, his work had a tormented and burdened quality. In recent years, color has taken on primary importance in his work, and his paintings have a more joyful approach.

Lobdell's work is in the collections of the Los Angeles County Museum of Art, the San Francisco Museum of Modern Art, the Fine Arts Museum of San Francisco, the National Museum of American Art at the Smithsonian Institution, Washington, D.C., the National Gallery of Art, Washington, D.C., and other museums nationwide. He was elected to the National Academy of Design in 1998. His work has been the subject of numerous exhibitions, including 2004's Frank Lobdell: The Art of Making and Meaning, which toured to the California Palace of the Legion of Honor in San Francisco, the Portland Art Museum, Oregon, and the Fresno Art Museum, California. Lobdell taught at Stanford University from 1966 to 1991. He currently lives and works in San Francisco.

The San Jose Museum of Art is located at 110 South Market Street in downtown San Jose, California. The museum is open Tuesday through Sunday, 11 a.m. to 5 p.m. Admission is \$8 for adults, \$5 for students and senior citizens, and free to members and children under 6. For more information, call 408-271-6840 or visit [www.SanJoseMuseumofArt.org](http://www.SanJoseMuseumofArt.org).

Programs at the San Jose Museum of Art are made possible by generous operating support from the David and Lucille Packard Foundation, the Lipman Family Foundation, the Richard A. Karp Charitable Foundation, the John S. and James L. Knight Foundation, the Margaret A. Cargill Foundation, the Koret Foundation, a Cultural Affairs grant from the City of San Jose, and, with support for exhibiton development, Yvonne and Mike Nevens.

1967 In Memory abstract expressionism Anthony Torres April artist Bay Area Bleeker CSFA Curator Dance series dark December drawing for Summer DrawingA Elmer Bischoff Etching exhibition Frank Lobdell Ferus Gallery figure forms Francisco de Goya Gouache Gouache and ink Guernica imagery inches Collection inches image inches Martha Jackson inches paper Ink and ink ink on paper ink wash JameA Budd Dixon Lithograph Lobdell's Lobdell's paintings Madrid March Martha Jackson Gallery meaning media on paper Memory of JameA Mixed media Modern Art monotypes Museum of Art Museum of Modern Museums of San Nathan Oliveira November October Oil paints OPPOSITE PaintingA paints on canvas Palo Alto paper 17 paper 17x14 inches pencil on paper Picasso Pier 70 printmaking prints Richard Diebenkorn San Francisco San Francisco Art San Francisco Museum sketchbook Solo exhibition Frank space spatial Stanford studio Summer Mural 1961 symbolic Tamarind Timothy Anglin visual Walter Hopps wash on paper York City

Timothy Anglin Burgard is the Ednah Root Curator in Charge of the American Art Department at the Fine Arts Museums of San Francisco. His previous curatorial positions were at the Harvard University Art Museums and the New-York Historical Society. Among his many publications are "The Surreal World of Enrico Donati", "The Art of Dale Chihuly", and "Body of Work: The Art of Al Farrow". He is a recipient of the Silver Medal of the Royal Society of Arts in London.

2007 Suitcase Paintings: Small Scale Work by Abstract Expressionists, Georgia Museum of Art, Athens, GA (traveled to Ball State University Museum of Art, Muncie, IN; In 2008 to Utah Museum of Fine Art, Salt Lake City, UT; Sidney Mishkin Gallery, Baruch College, New York, NY; Greenville County Museum of Art, Greenville, SC; Loyola University Museum of Art, Chicago, IL)

When David Tomb created his mixed-media portrait of artist Frank Lobdell in 2002, the experience left him wrung out. Working "on the spot" in Lobdell's San Francisco studio Tomb recalls that he was "so nervous, actually, that when I went home my neck went into massive seizure - doctors, painkillers; therapy for several months."

In his effort to create a psychologically accurate portrait of a veteran painter known for his verbal reticence and monastic studio practices, Tomb had taken on a tough subject. Just what is going on, he had to wonder, in the mind of a man whose art is a perplexing mix of the inchoate and the fantastic? Looking at Lobdell's paintings is always bracing; trying to unravel his psyche is apparently exhausting.

With his considerable effort, Tomb got Lobdell right: the strong jaw, the glowering intelligence, the unease at being scrutinized. Lobdell was "very pleased with the result" says Tomb. Of course he was: Frank Lobdell has a high respect for art that comes out of struggle and pain. Robbie Conal, who had Lobdell as his graduate advisor at Stanford in the late 70s says that "Frank would mutter at me, sometimes wearily, sometimes conspiratorially, every time we were together for more than half an hour; 'Nothing worth anything is easy.'"

"He (Lobdell) was broad and heavy-set and usually had a stubbled two-day growth of beard. He seemed to always have on a polo shirt and dark slacks. He might have been an athlete in his youth though that's just a guess. I took him for independent study so we saw each other infrequently. When we did, speaking seemed to be difficult for him, requiring a big physical effort to articulate his thoughts. I never doubted he wanted to be clearly understood, but that wasn't an easy business."

At the beginning of my semester with Lobdell I had it in my mind to try and copy a 17th century Poussin mythological painting, "Echo and Narcissus." Thinking that it was my duty as a figurative painter to try and copy the work of a French master, I carefully sketched in the figures on a grid and had been at work for days before I found Lobdell standing beside my palette table. "Why" he asked, "would you want to paint that?" That was all he had to say, and I remember thinking "That is one great question."

I had never seen any of Frank's paintings, and a bit later in the term I dropped by his office hour thinking he might have one of his canvasses hung in his office. Lobdell was lost in some paperwork when I got there, so I looked around and waited. On the right hand wall was an early Diebenkorn abstract oil -- it was a terrific painting -- but there were no Lobdells in sight. "This man has a rich history," I began to realize, "that is worth looking into."

After my Poussin copy went into the dumpster I tried an abstract picture, and it quickly turned into a chaotic mess. When Frank stopped by to see what I was painting I complained to him and pointed out all of the areas that I thought were unresolved. He got right to the point: "Find an area of the painting that you like," he told me. "I will be back in an hour." I followed his instructions, and when he returned I located one area of the painting where the paint had accidentally fallen into place in an interesting way. "Hang on to that," Lobdell advised.

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