

# A Sixties Synthesis

THROUGH APRIL 1, Rosenberg & Co. in New York will be presenting “Beatrice Mandelman and the Sixties,” an exhibition of collages and works on canvas. During that decade, Mandelman made works in a style different from the colorful abstract paint-

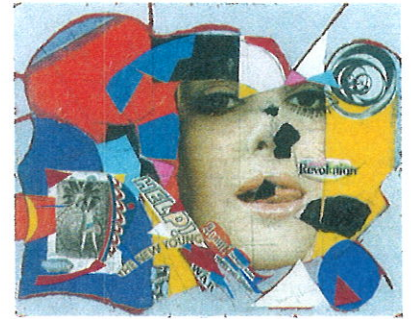


ings she is best known for. The exhibition shows Mandelman in dialogue with Pop art and social realism, synthesizing a range of influences from the WPA Federal Arts Project to Fernand Léger—with whom she studied during the '40s—to the landscape of Taos, N.M., where she moved with her husband, the painter Louis Ribak, in 1944 and lived until her death in 1998. In *Sea Shapes (#1)*, for example, Mandelman combines

Matissean cutouts with biomorphic abstraction and bright new Mexican hues. *Collage #9*, on the other hand, is both Pop and political with its use of text elements and its blacking out of parts of the model's facial features.



“The collages are very appealing,” says gallery founder Marianne Rosenberg. “They illustrate the disjunction and tumult that was going on in the '60s. By that time, Mandelman had evolved a fully formed idea of what she wanted to do. Her play



with colors had reached its full exuberance and intensity, and these works are extremely striking and very reflective of the period in which she was painting—a period not without comparison to what we are embarking on now.” Rosenberg & Co. recently was named the exclusive fine art advisor and representative of the Mandelman–Ribak estate, which is owned by the University of New Mexico Foundation in Albuquerque.



*Separate Worlds* (1942), Oil on Canvas, 40" x 48"

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