

WOLF KAHN

WOLF KAHN: INTRODUCTION

By Bo Bartlett

We are honored to host this Wolf Kahn retrospective exhibition at The Bo Bartlett Center in Columbus, Georgia.

I can still remember the first Wolf Kahn painting I saw in person. I was a student at Pennsylvania Academy of the Fine Arts, in the early eighties, on a school trip to New York City. I clearly remember walking along with a fellow student when we saw this gorgeous painting in the window along Fifth Avenue near 57th Street...perhaps at Grace Borgenicht Gallery. We were awestruck. It had to do with the simplicity of form and the perfect balance and saturation of the color. My allegiance to figuration was challenged already that day when a Rothko brought me to tears. So my senses were primed to receive the Kahn painting. It was a painting of a barn pared back to its simplest forms and planes. A golden yellow light struck the barn which was surrounded by pastel foliage and a vivid sky. Perhaps it was the color juxtapositions. The painting was calm and compassionate amidst the hubbub of the city.

As a student of Nelson Shanks, I had previously worked outside in the full light of summer- painting what he called “mudheads”, an exercise he learned from Cape Cod artist Henry Hensche. Using nothing but a palette knife and prismatic pigments on a white canvas we matched the pure colors of a simple still-life object. I believe this exercise helped open my eyes to the wonder of the Kahn, or perhaps it was the book I recently read—*Interaction of Color* by Josef Albers, that was passed along to me by Pennsylvania Academy of the Fine Arts instructor Morris Blackburn. Something in me was moved, dislodged and rearranged that day along Fifth Avenue. In the viewing of that Wolf

Kahn painting in the window. I was shown possibility...a way...a place where one can merge and marry and find unity through differing ideas and approaches. It all came together for me in that moment. It was a numinous pivotal moment...and I was opened up and I saw differently. This is what great art does. It helps us and lets us see the world differently, and everything is changed forever and will never be the same again. On that day in New York, my friend and I walked away speechless, shaking our heads in the affirmative, gentle smiles on our faces. Changed...no words...individually owning our unspoken yeses...as we passed gray glum commuters rushing stone-faced to their destinations.

I’d like to thank Helen and Comer Hobbs, Lenora and Gardiner Garrard, Elizabeth and Mike Ogie, and Katherine and Wright Waddell for their enthusiasm for this retrospective.

I want to thank Miles and Avery McEnery for helping make this exhibition possible. And finally I want to thank Wolf for his lifetime of work and dedication to his artistic lineage, and for his cooperation in allowing us to host this exhibition at The Bo Bartlett Center. ■

Bo



WOLF KAHN: ORANGE, BARELY BLUE

By Christopher Crosman

You become a *Märchen* dreamed by the deep, cool clams,
And by the huddling bats of timeless caves
Eight hundred years of this. And then a signal.
You'll know, you'll never doubt it, you'll arise,
And yawning, stretch into a constellation;
And fill the sky that has been waiting for you.

—Peter Viereck, from *Childhood*, 1952¹

Wolf Kahn has been a singular presence in the art world for just about forever. He is living proof that authenticity in art has a way of outliving fashion and the blur of fast-moving trends that have attended the avant-gardism of the past several decades, indeed of much of the twentieth and twenty-first centuries. The nonagenarian artist is among the last surviving modernist artists of a generation that transformed painting so profoundly that painting was once given last rites by Arthur Danto and others promulgating a post-formalist conceptual art world devoid of even those “very thin sculptures with paint on one side,” as one contemporary artist refers to her paintings.² Not then and not now, as this exhibition of paintings by a master of his chosen medium so ardently and, with such lapidary grace and visual intelligence, so persuasively argues.

Hans Wolfgang Kahn was born in Stuttgart, Germany, in 1927 and grew up in Depression-era Germany during the rise of Hitler and the Nazi party. From age three, after his father remarried and his father’s new wife did not want to raise a very young child, Wolf lived with his grandmother. Wolf’s father, stepmother, and siblings emigrated to the United States in 1933, as Hitler was becoming the mad, lying, white supremacist face of terror and darkness in German culture. Wolf stayed behind with his grandmother. Kahn recalls a privileged Jewish upbringing with a doting grandmother who encouraged his interests in drawing, music, literature, and history. Miraculously, his grandmother and other members of his family managed to place him in English foster care in 1939, just weeks before war broke out. In 1940, at age 13, Wolf was able to join his father and siblings in Montclair, New Jersey; his beloved grandmother and other relatives and family friends disappeared into the Theresienstadt “transition” camp to perish in the incomprehensible obscenity we know as the Holocaust.

In New York City, where his family moved in 1943, Wolf attended the highly competitive High School of Music and Art, where he became the graphics editor of the school newspaper. In 1945, Kahn enlisted in the Navy as a radioman, a trade requiring months of brain-searing training in Morse Code, the universal abstract language of rhythmic dits and dahs (not merely numbing but painfully enervating, as I can attest, having done it). Back in New York after the war, he briefly studied with Stuart Davis at the New School and more compatibly with Hans Hofmann at Hofmann’s own schools in New York and Provincetown, Massachusetts. Kahn eventually became Hofmann’s studio assistant.

Kahn has often spoken of his debt to Hofmann who was the artistic godfather to the New York School and many of the most talented and progressive artists of the postwar period, including Lee Krasner, Helen Frankenthaler, Allan Kaprow, Louise Nevelson, Robert De Niro Sr., and a phenomenally long list of other noteworthy artists in what was then a very small art world.

The pedagogy of Hofmann, who was radically open to experimentation, was relatively straightforward, defined by an emphasis on color abstraction, the “push/pull” of warm and cool colors, and allowing the process of painting to determine its final form and expressive content. It’s likely that Hofmann’s thick accent and impatient persona initially intimidated and confused many of his students; the best ones seem to have picked up his methods intuitively, gleaning what they could from Hofmann’s demonstrations and critiques. It’s also likely that the German-speaking Wolf understood better than the others what their teacher was saying.

To summarize a life and career as long and complex as Kahn’s in a few pages is, frankly, impossible. But, thankfully, early recognition and a lengthy, remarkably consistent career stretching over seven decades has attracted numerous perceptive scholars/authors. I commend Martica Sawin, who has followed Kahn’s career from his earliest exhibitions at the Hansa Gallery (which he co-founded) and written a recent brilliant essay; Barbara Novak, the distinguished scholar who virtually invented the field of American landscape painting studies and who connects Kahn to nineteenth and early twentieth century forebears in both Europe and America; Louis Finkelstein, one of Kahn’s oldest artist friends, who has described with analytical insight and precision the unique way Kahn approaches materials and processes; and Justin Spring, a younger but perceptive and eloquent scholar, who locates Kahn through the varied phases of his work and peripatetic career, from his precocious youth to his remarkable late style.³

But here are a few thoughts in heartfelt admiration and appreciation for an artist whose work is best experienced firsthand, in person, and without words:

Perhaps, the best way to look at Kahn’s work today is to acknowledge that landscape painting has suddenly become new again among a younger generation of artists, most of them born in last decades of the twentieth century. Whether they know it or not, they owe a deep debt to Wolf

Kahn; to his fierce devotion to process and craft; to his generosity of spirit in the face of critical dismissiveness (with notable exceptions) or, as some might say, critical blindness; and to his profound understanding that painting is necessary. An observation by the painter Anne Neely is apropos. She saw a lone loon bobbing on Maine’s North Atlantic coastal reaches, farther out to sea than it should have been. As the loon headed toward the distant shore, Neely was transfixed: “All painting has to be like this, born from a necessity to live.”⁴

The second way of thinking about Kahn’s achievement is to recognize that he was among the original pioneers of a wider, deeper, more diverse and more inclusive chapter of American art than has heretofore been generally acknowledged. Kahn’s response to the rise of American Abstract Expressionism in the 1950s was not to reject its freshness, boldness, bigness, and freedom from academic constraints (including those of modernist theory), but to take it somewhere else—which turned out to be, for Kahn and a surprising number of New York artists coming of age during the mid- and late-1950s, back to nature. Along with the continuation of landscape and figurative painting, there were other “alternate” histories that were simultaneously present in that vital, complex period following the war.

In 2019, Wolf Kahn joins a chorus of diverse voices exploring the rich terrain he began nurturing more than sixty years ago—the monumental, diagrammatic topographies of Julie Mehretu with systems overlaying places that never existed; the fictional, photo-realist, Central American paradises of Tomás Sánchez; the affectless, post-pop California golf courses of Jonas Wood; and the darting sprites and denizens of the dream-like forests and jungles of Inka Essenhigh, to name just a few.

Kahn’s landscapes have taken him to varied locales throughout the United States and the rest of the world: He still paints the barns and woodlands near his longtime Vermont studio. (He also maintains a studio in New York City.) Early in his career, he traveled to Italy. It was there that he

married Emily Mason, his wife of now 62 years. It was also there that Kahn discovered his need to paint the landscape.

A much-traveled artist, Kahn has experienced the moist summer light of the sun-backed Blue Ridge Mountains outside of Warrenton, Virginia; and ventured on through the South to Baton Rouge and New Orleans, making various off-the-beaten-path side trips. He has walked and sketched remote, untamed hinterlands along the Snake River between Idaho and Oregon; he has mused on the vast, majestic Pacific coast of Mexico; he has been deeply affected by the dry, desiccated bushlands in Namibia, Africa; and these are just a few of the places that have inspired new paintings with new light and new color.

He has spent long summers studying the long shadows and lambent light of coastal New England—Maine, Provincetown and Martha’s Vineyard. He has visited France and Germany, and retraced the footsteps of Albert Bierstadt and Frederic Church near Niagara Falls and Yosemite National Park. Kahn’s landscapes are always about place; the specific places, though, are sometimes difficult to name. Often, they are distillations of several, even many, locations at once. It’s why the art historian Barbara Novak insists, “*A Kahn landscape is a Kahn landscape—expressive, poetic, mysterious, transcendent.*”⁵

Kahn was not alone in his interest in a type of representational painting that eased varying degrees of abstraction into landscape. In addition to Kahn’s own generation of landscape-inspired painters and the slightly younger generation that followed, a long list of modernist precursors and peers include Wayne Thiebaud, Georgia O’Keeffe, John Marin, Milton Avery, Fairfield Porter, Joan Mitchell, Grace Hartigan, Richard Diebenkorn, Jane Freilicher, Alex Katz, and Lois Dodd, to barely scratch the surface of American landscape painting throughout the twentieth century, and it flourishes still into the first decades of our present twenty-first century.

Today, increasing energy and excitement about painting is evident among a bright, new generation of landscape and figurative painters. These younger artists are not so obsessed with reinventing genres and types that they know intimately, sincerely cherish, and often address from deeply personal places in their own aesthetic lives:

I am just very interested in the language of and possibilities within painting, and I am constantly absorbing and transmuting and working my way through the things that I'm interested in or frightened of, and sometimes that can lead to visible tips of the hat to certain things that existed a long time ago. I see it as a conversation.

—Sanya Kantarovsky⁶

The conversation for many artists today does not seem to center on abstraction versus representation; it's simply about painting. That discussion is combined with a renewed, contemporary fascination with the materials and processes of studio practice. This, along with openness to what the day brings—performance, installation, new media—are what connect Kahn to the younger generation and to his own sustained and sustaining project: to bridge nature to art and to how we see and feel what is new and now.

Kahn's longtime friend, the revered art historian Meyer Schapiro, once wrote of Paul Cézanne's "intimate, tangible reality." I believe that reality is there, too, in many of Wolf Kahn's best paintings. Let's focus for a moment on a single painting in the exhibition, *Orange, Barely Blue*, a surprisingly complex canvas for a 91-year-old artist (measuring 52-by-60 inches) that was completed just this year. It was begun, I would argue, in Germany some 90 years earlier. The luminosity, verging on neon intensity, is new in Kahn's work. He seems to have found a different set of reasons to paint—physical limitations facilitating, perhaps, long-ago memories of Pierre Bonnard's softly radiant

color suffusing vibrant interiors, what critic Roberta Smith has described as the "heat of mixed emotions"; or the 1957 Venice Biennale, where he encountered Mark Rothko's "dry and airy" surfaces. Age has charged his curiosity with visibly palpable excitement about seeing and working differently. Oil sticks (like big crayons but juicier and with hugely varied color possibilities) are now Kahn's preferred way of applying individual colors. The marks, dense here but lightly dragged there, enliven the surface, like a leaf blower spitting out twigs across the entire landscape. These stroke marks impart a kind of agitated complexity, a loose, random pixilation that isn't quite "natural" and is unlike anything we have seen in a straight photograph or even in some kind of altered, "photoshopped" reality on a computer screen. Indeed, Kahn may be among the last landscape painters whose images are *not* mediated by secondary, internet sources and digital references.

The staccato stroking against rich sonorous color also calls to mind musical analogies. Knowing that music runs deep in the Kahn family—Kahn's father was a conductor and composer—Martica Sawin recently asked Wolf if the artist ever thought in musical terms about his paintings. He was noncommittal, and, in truth, comparisons between art forms can be misleading.⁷

Even so, these glistening paintings cry out for the language of music to describe the intricate dynamics of seeing and emotional truth that are at once familiar and strange. Kahn's compositions are often chord-like, stacking or abutting complementary or analogous colors in bands of chromatic groupings. A screen of trees sets a kind of musical time signature to syncopated rhythms and internal balance. Color and form are Kahn's lyrics and melody—distant, echoing from those long-ago, romantic lieder played by his father. Or perhaps not. We should listen to the artist who well understands the vast differences between painting and music. (But, let his paintings sing to us, anyway.)

In *Orange, Barely Blue*, the animated brushwork and exuberant color builds to the full, rich crescendo of a brilliant, warm, late fall day—that moment when nature draws in its breath before the exhalation of cold and winter storms sweep in. This is an impatient painting by an aging artist. It is aggressive, but somehow soothing, and reassuringly adamant. Here and now. It’s a fast painting, urgent in its facture, which comes from decades of experience and experimentation. Modulated layers of color and underlying tonal shifts are not so much painted as caressed into being; its precisely worked surface refracts and lifts light from tiny crevasses and fissures of paint. Energy abounds. Light shimmers. The short marks, upon close inspection, suggest runic glyphs, ancient calligraphy, or the casually meaningless marks a student might make while daydreaming away a faultless day through a classroom window. The seemingly random strokes also banish romantic naturalism in favor of abstract mark making and the sanctity of drawing—the constancy and consequence of pushing and pulling color and paint over a lifetime and the coded dots and dashes of what art might truly reveal. (An SOS to future generations, perhaps?)

Surely, this and all of the paintings here are the measure of an artist’s willful passage and fierce, indispensable presence. *Orange, Barely Blue* tells of painting and necessity. ■

Christopher Crosman is the director emeritus of the Farnsworth Art Museum, Rockland, Maine, and the founding chief curator of the Crystal Bridges Museum of American Art, Bentonville, Arkansas.

NOTES

1. Peter Viereck, *The First Morning* (New York: Charles Scribner’s Sons, 1952). Märchen is an antiquated German word for “fairy tale.” Kahn later worked with Viereck, a Pulitzer Prize winning poet, providing drawings for his poem, “Some Refrains at the Charles River,” in *Art News Annual*, 1955.
2. “In Conversation: Sanya Kantarovsky with Jason Rosenfeld,” *The Brooklyn Rail* (June 2019). <https://brooklynrail.org/2019/06/art/SANYA-KANTAROVSKY-with-Jason-Rosenfeld>.
3. See the Martica Sawin and Barbara Novak references below. Sawin has followed Kahn’s career from his first exhibitions at the Hansa Gallery beginning in 1952. See also: Justin Spring, *Wolf Kahn*, with an essay by Louis Finkelstein, “The Development of Wolf Kahn’s Painting Language” (New York: Harry N. Abrams, 1996).
4. Anne Neely, “A Necessity, Fearful Symmetries,” *Agni* (Journal of Boston University, no. 88, 2018), pp. 129–40.
5. Barbara Novak, “Introduction,” *Wolf Kahn: Pastels* (New York: Harry N. Abrams, 2000), p. 14.
6. “Sanya Kantarovsky with Jason Rosenfeld,” *The Brooklyn Rail* (<https://brooklynrail.org/2019/06/art/SANYA-KANTAROVSKY-with-Jason-Rosenfeld>)

The Yellow Square, 1981
Oil on canvas
44 x 72 inches
111.8 x 182.9 cm



A Quiet Summer, 1982
Oil on canvas
50 x 66 inches
127 x 167.6 cm



Runway, 1983
Oil on canvas
52 x 80 inches
132.1 x 203.2 cm



Victorian Barns in New Jersey, 1986
Oil on canvas
52 x 66 inches
132.1 x 167.6 cm



Pioneer Valley, 1987
Oil on canvas
36 x 52 inches
91.4 x 132.1 cm

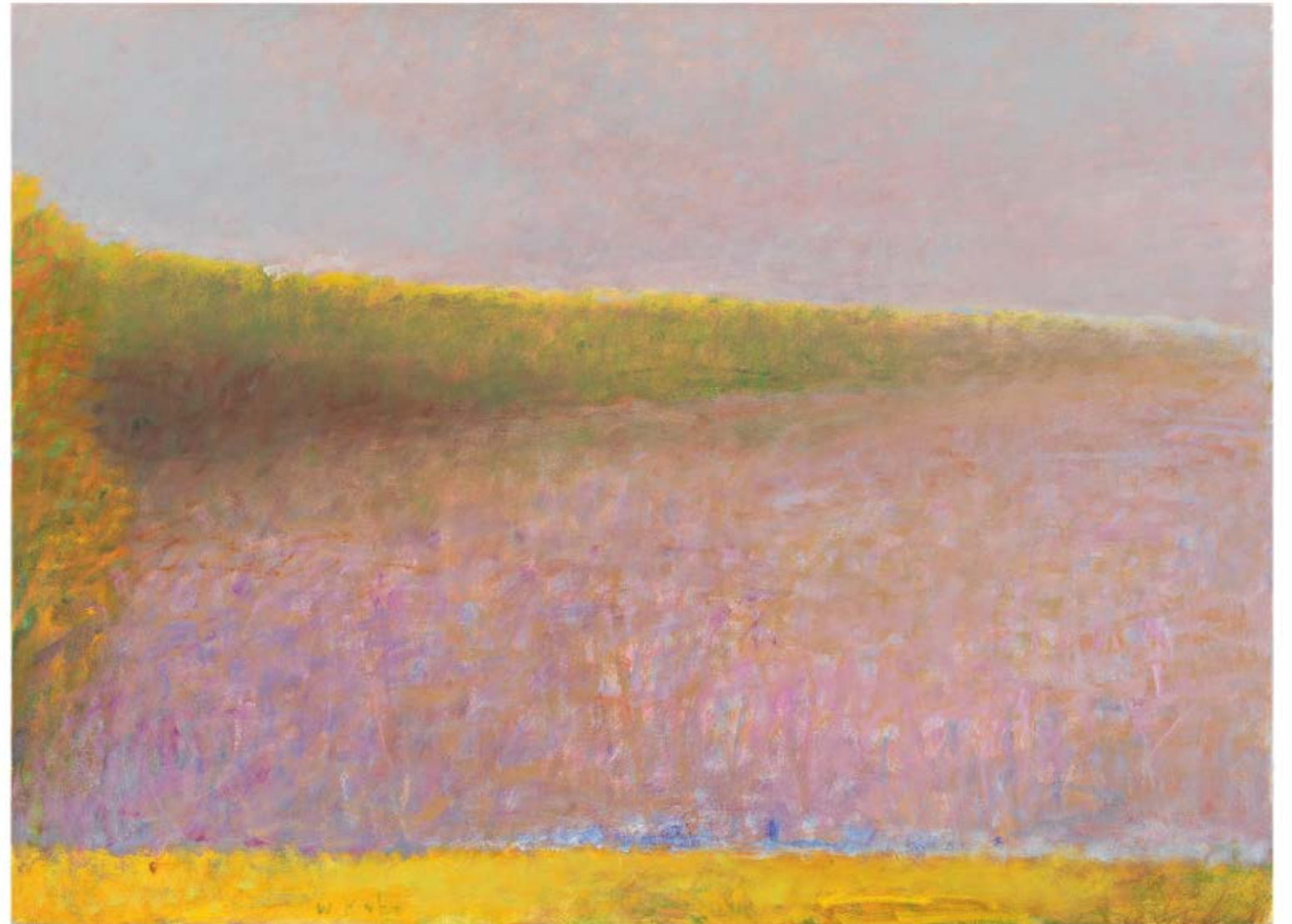


Shadows on South Pond, 1987

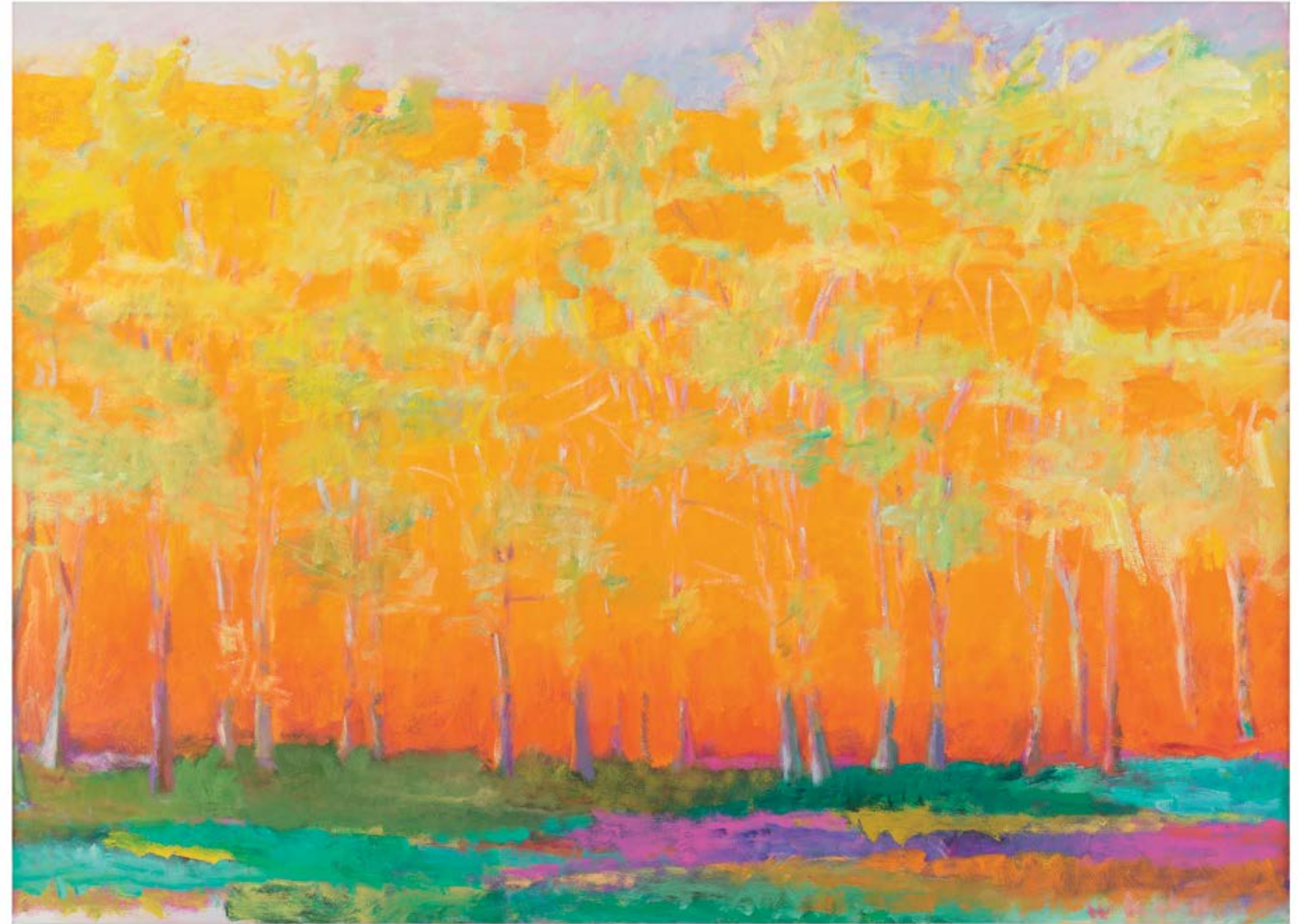
Oil on canvas

44 x 60 inches

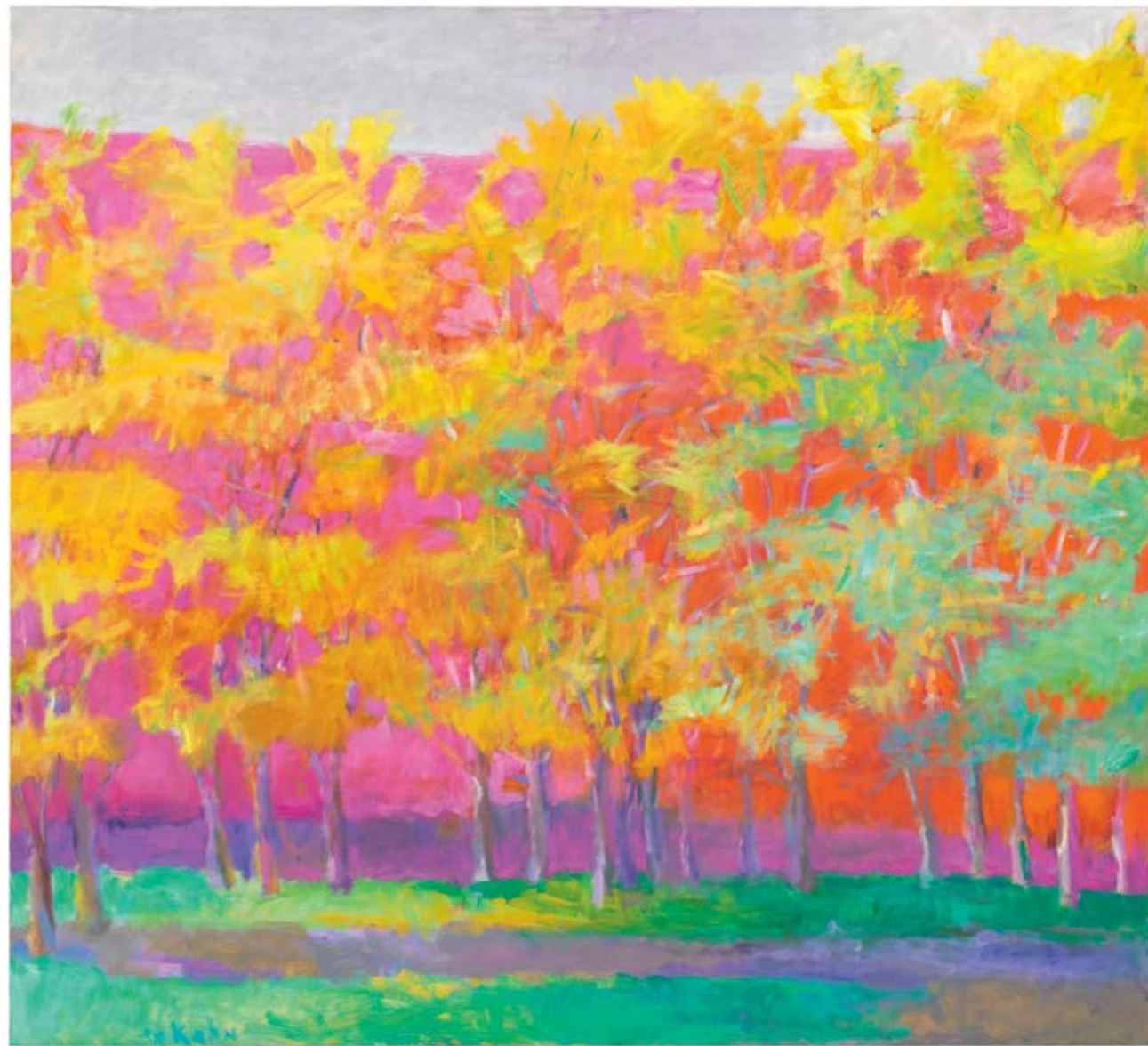
111.8 x 152.4 cm



Overall Trees, 1992
Oil on canvas
52 x 72 inches
132.1 x 182.9 cm



Color/Tree Symphony, 1994
Oil on canvas
51 ½ x 56 ½ inches
130.8 x 143.5 cm



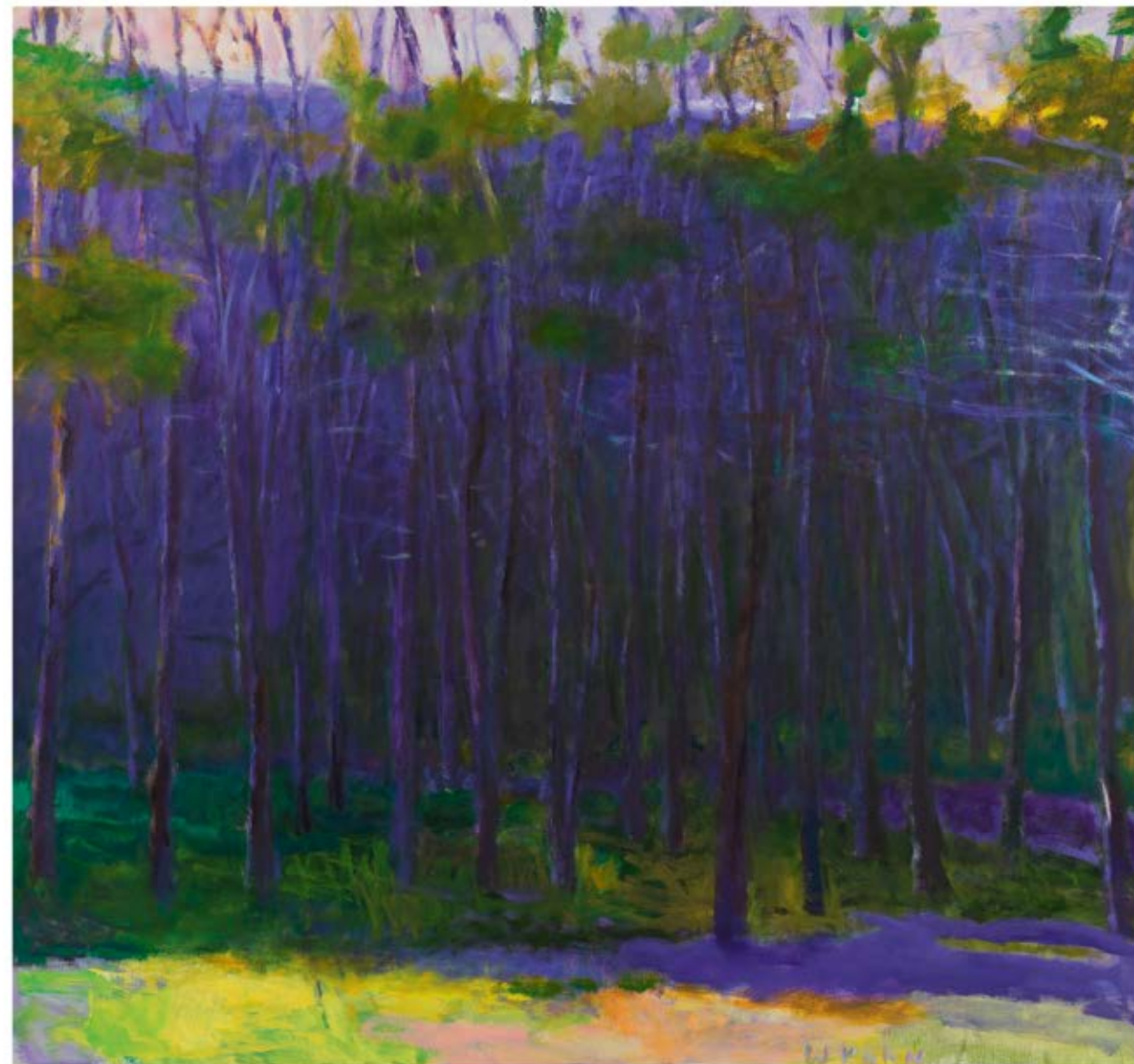
Calm Sea, 1995
Oil on canvas
43 x 60 inches
109.2 x 152.4 cm



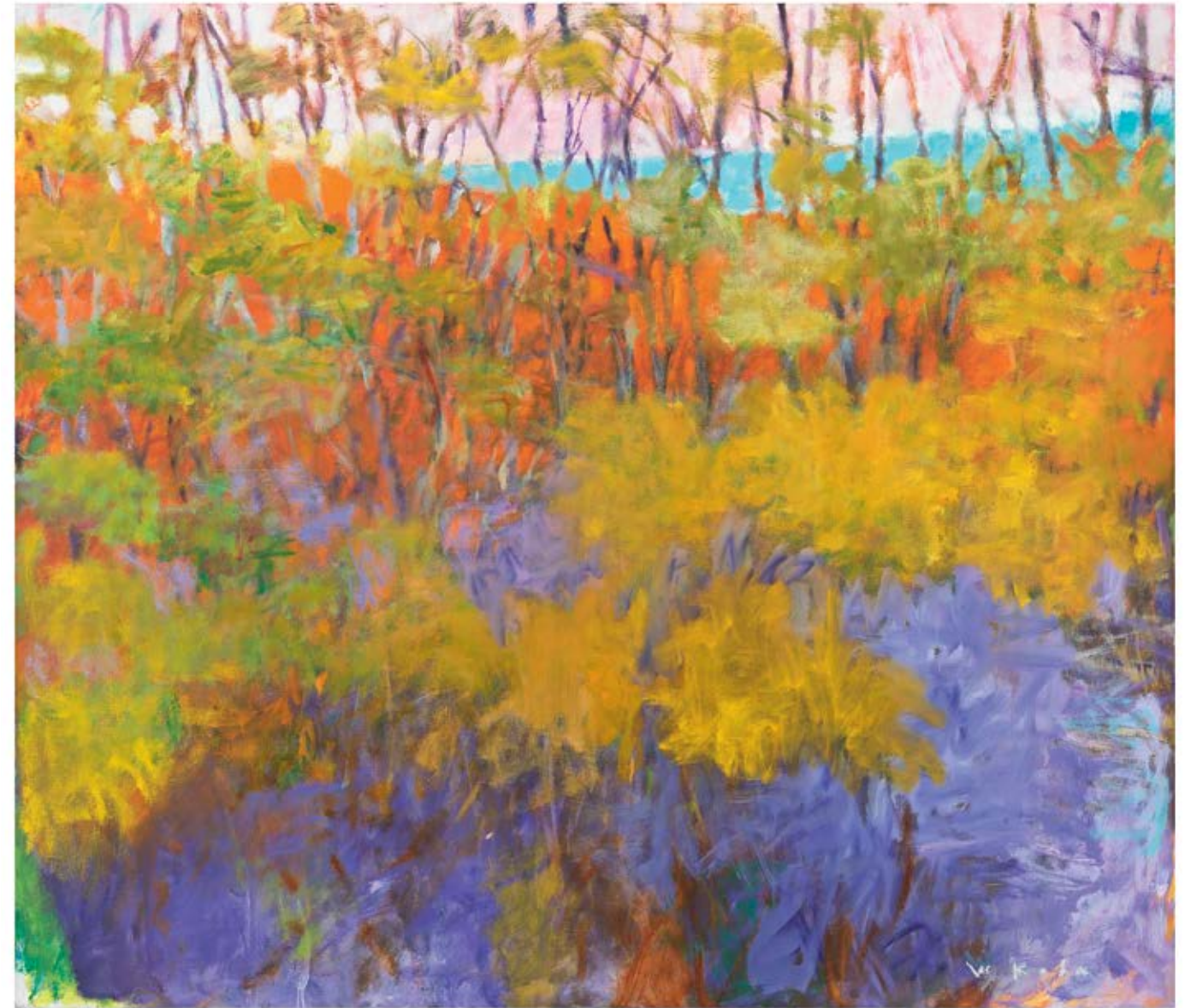
Thicket II, 1996
Oil on canvas
40 x 52 inches
101.6 x 132.1 cm



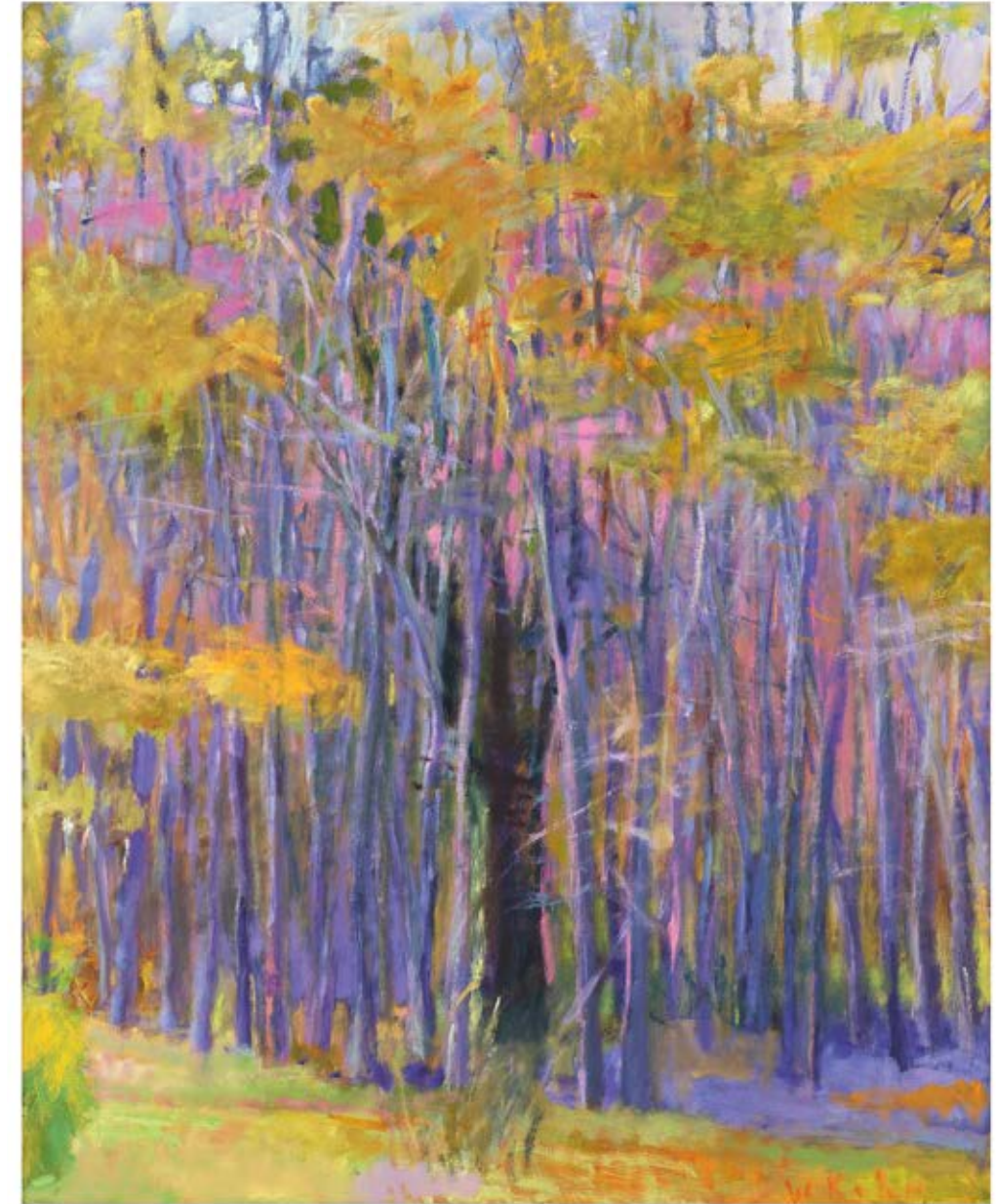
Dark Woodland, 1997
Oil on canvas
52 x 56 inches
132.1 x 142.2 cm



Blue Ridge III, 1998
Oil on canvas
52 x 60 inches
132.1 x 152.4 cm



Central Pine, 1998
Oil on canvas
52 x 42 inches
132.1 x 106.7 cm



African Tangle, 2000
Oil on canvas
36 x 42 inches
91.4 x 106.7 cm



Green Barn in Warrenton, VA, 2000
Oil on canvas
20 x 22 inches
50.8 x 55.9 cm



Memories of Namibia, 2001
Oil on canvas
44 x 48 inches
111.8 x 121.9 cm



Surrounded by Yellow, 2001
Oil on canvas
32 x 52 inches
81.3 x 132.1 cm

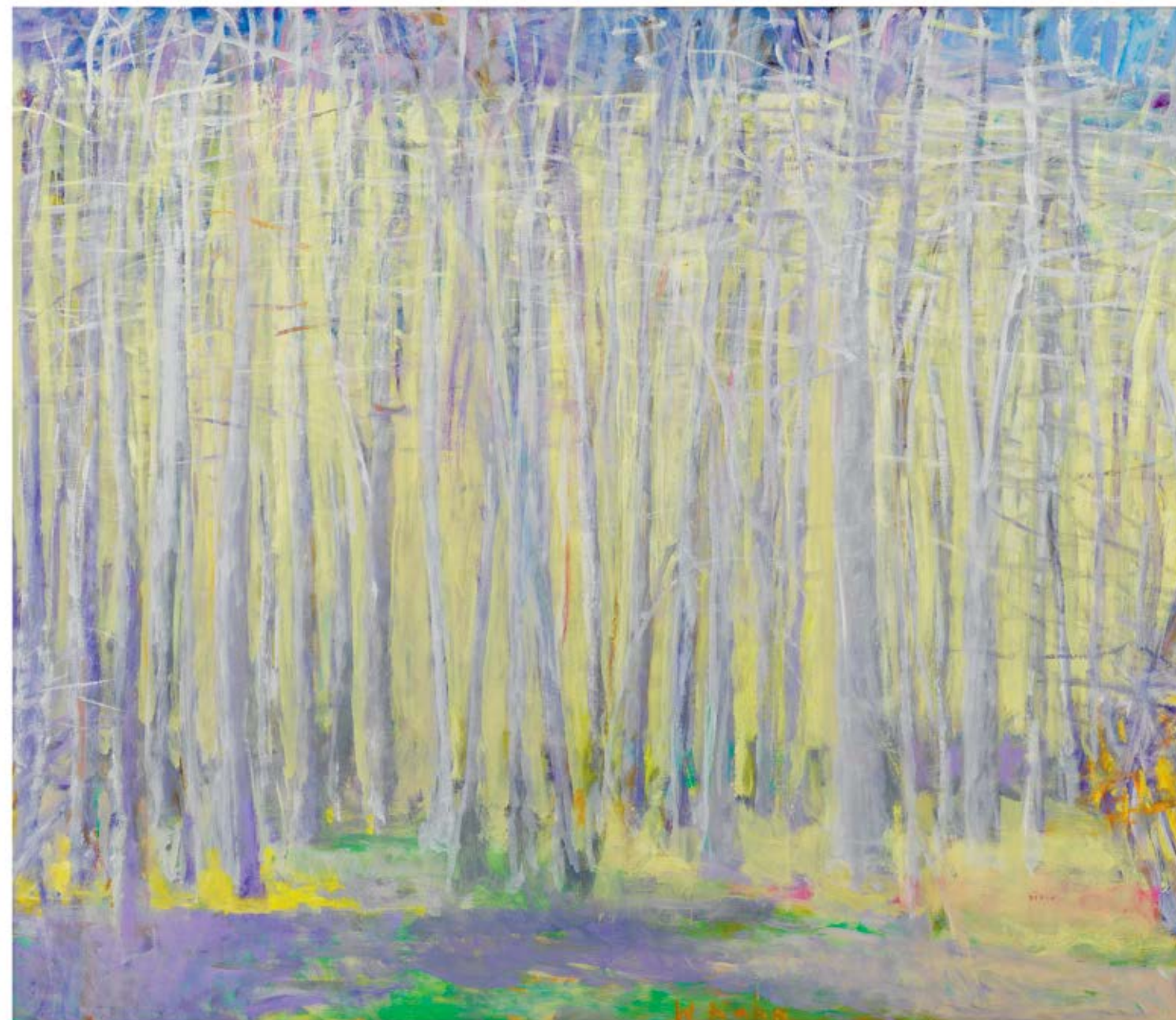


Pale Forsythia and Lilac, 2002

Oil on canvas

52 x 60 inches

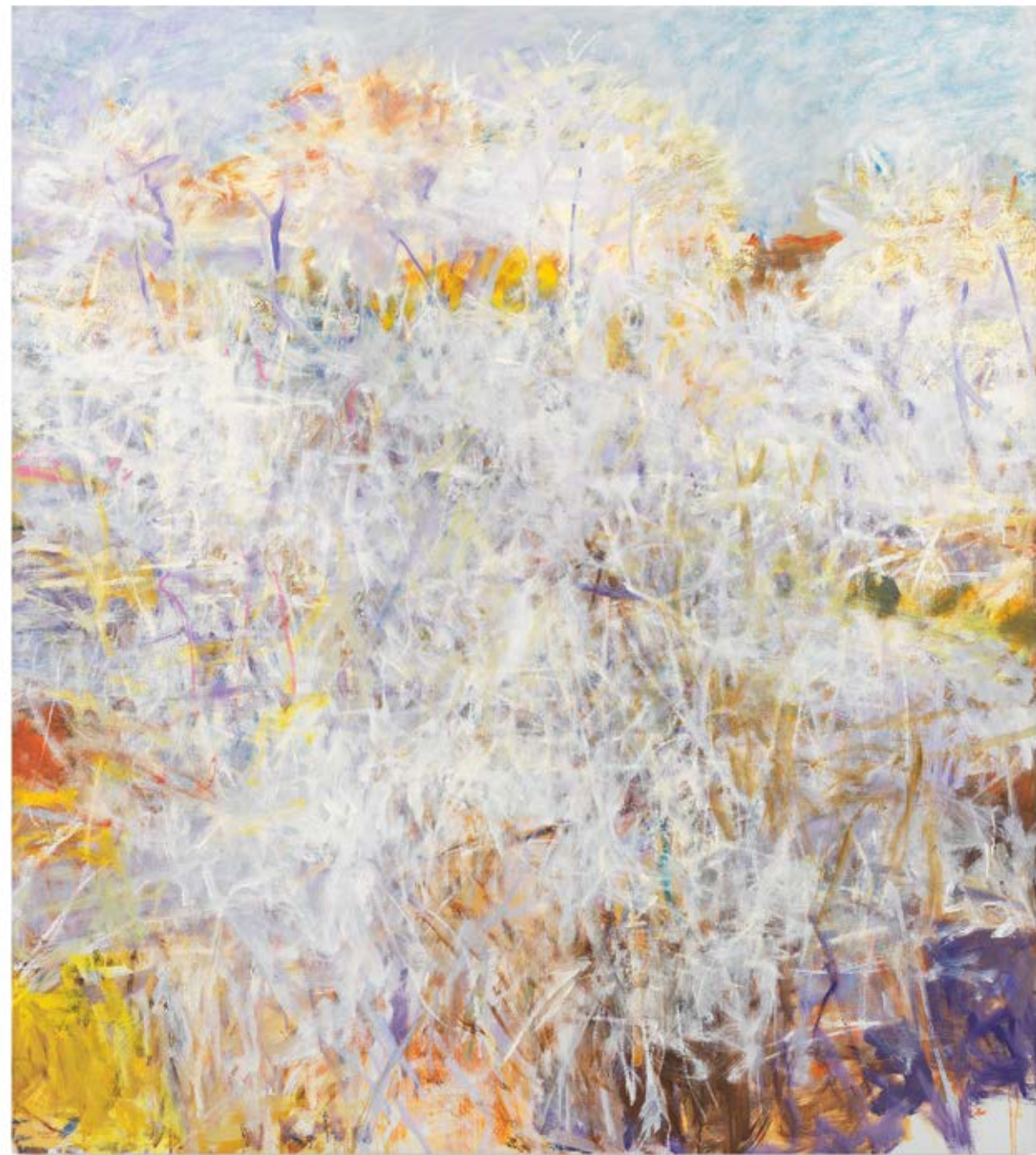
132.1 x 152.4 cm



Inlet, 2003
Oil on canvas
40 x 52 inches
101.6 x 132.1 cm



Vertical Chaos Painting, 2004
Oil on canvas
60 x 52 inches
152.4 x 132.1 cm



Roston Barn (large version), 2004
Oil on canvas
36 x 52 inches
91.4 x 132.1 cm



Blue Ridge in the Distance, 2005
Oil on canvas
44 x 44 inches
111.8 x 111.8 cm



Broken Branch, 2005

Oil on canvas

48 x 40 inches

121.9 x 101.6 cm



Foggy, 2005
Oil on canvas
36 x 52 inches
91.4 x 132.1 cm



White Rise, 2005
Oil on canvas
36 x 52 inches
91.4 x 132.1 cm



Density, 2007
Oil on canvas
36 x 52 inches
91.4 x 132.1 cm



Eagle's Nest, 2007
Oil on canvas
44 x 52 inches
111.8 x 132.1 cm



Pink Tangle Painting, 2007

Oil on canvas

53 x 60 inches

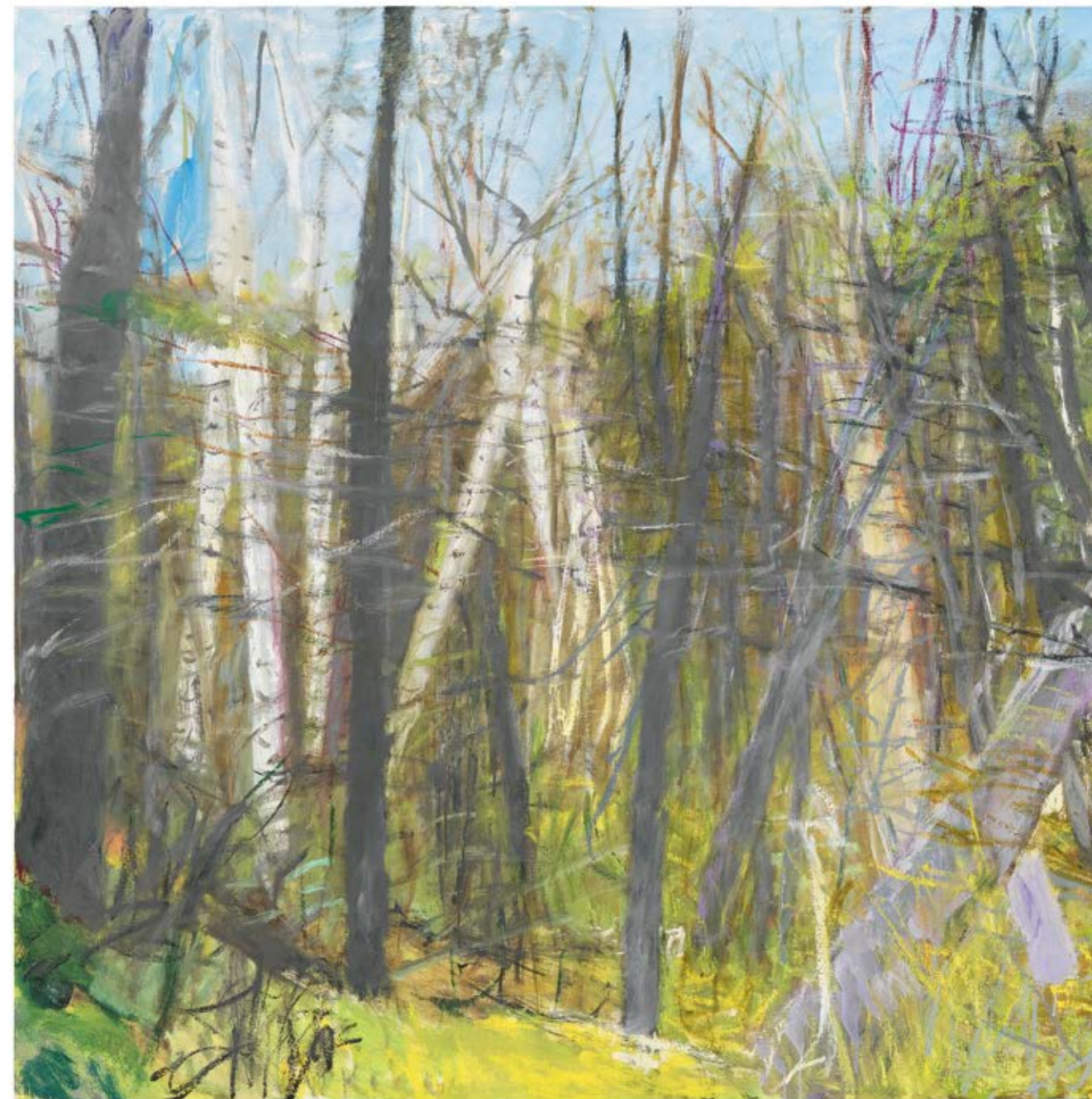
134.6 x 152.4 cm



Yellow Green Foliage, 2008
Oil on canvas
48 x 52 inches
121.9 x 132.1 cm



A Broken Birch in Broken Woods, 2009
Oil on canvas
52 x 52 inches
132.1 x 132.1 cm



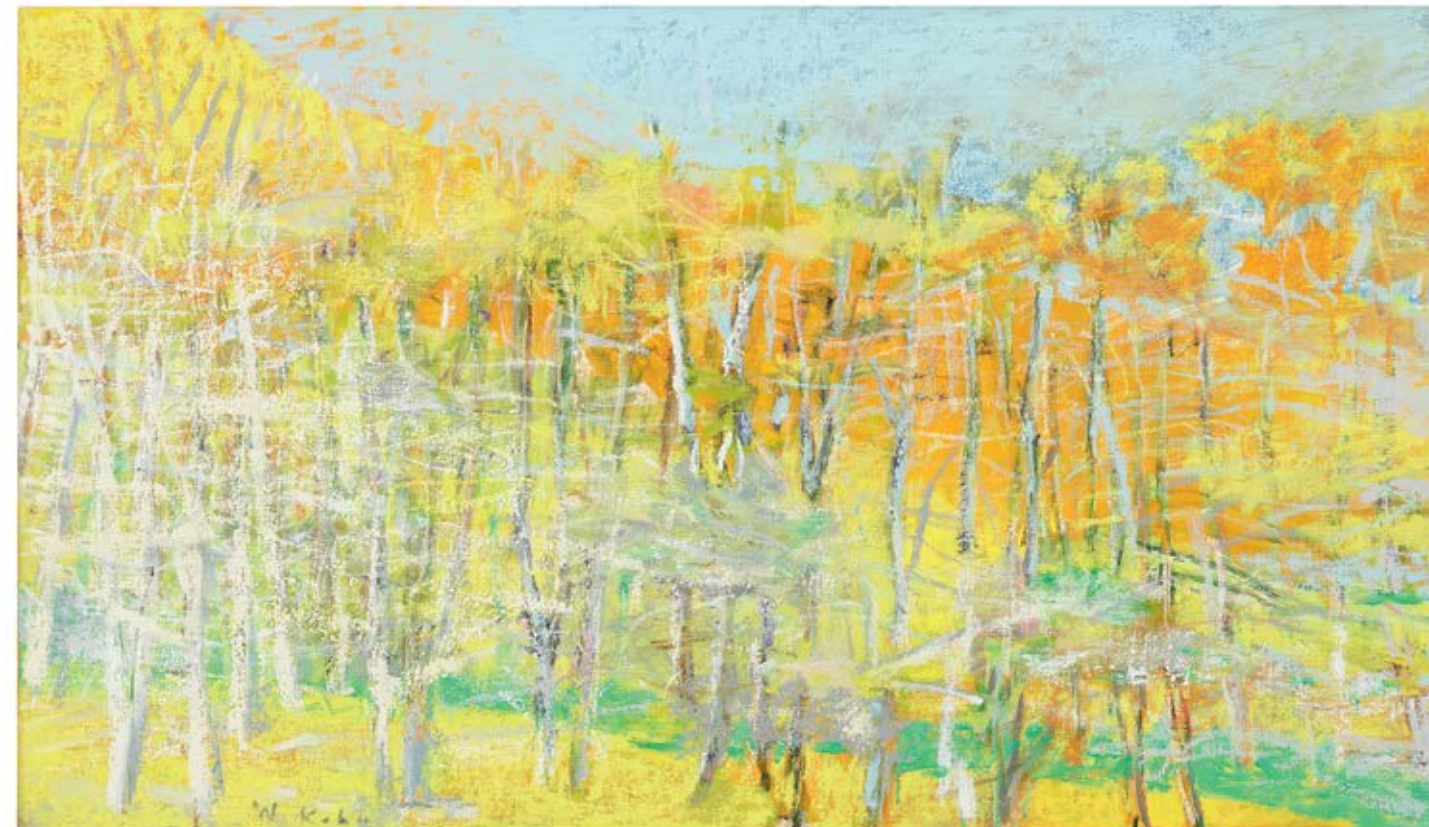
Ochre Suffusion, 2009
Oil on canvas
30 x 52 inches
76.2 x 132.1 cm



Kiowah Creek, 2010
Oil on canvas
28 x 44 inches
71.1 x 111.8 cm



Yellow Predominates, 2012
Oil on canvas
30 x 52 inches
76.2 x 132.1 cm



Textured, 2013
Oil on canvas
32 x 44 inches
81.3 x 111.8 cm



Black Tangle, 2014
Oil on canvas
52 x 52 inches
132.1 x 132.1 cm

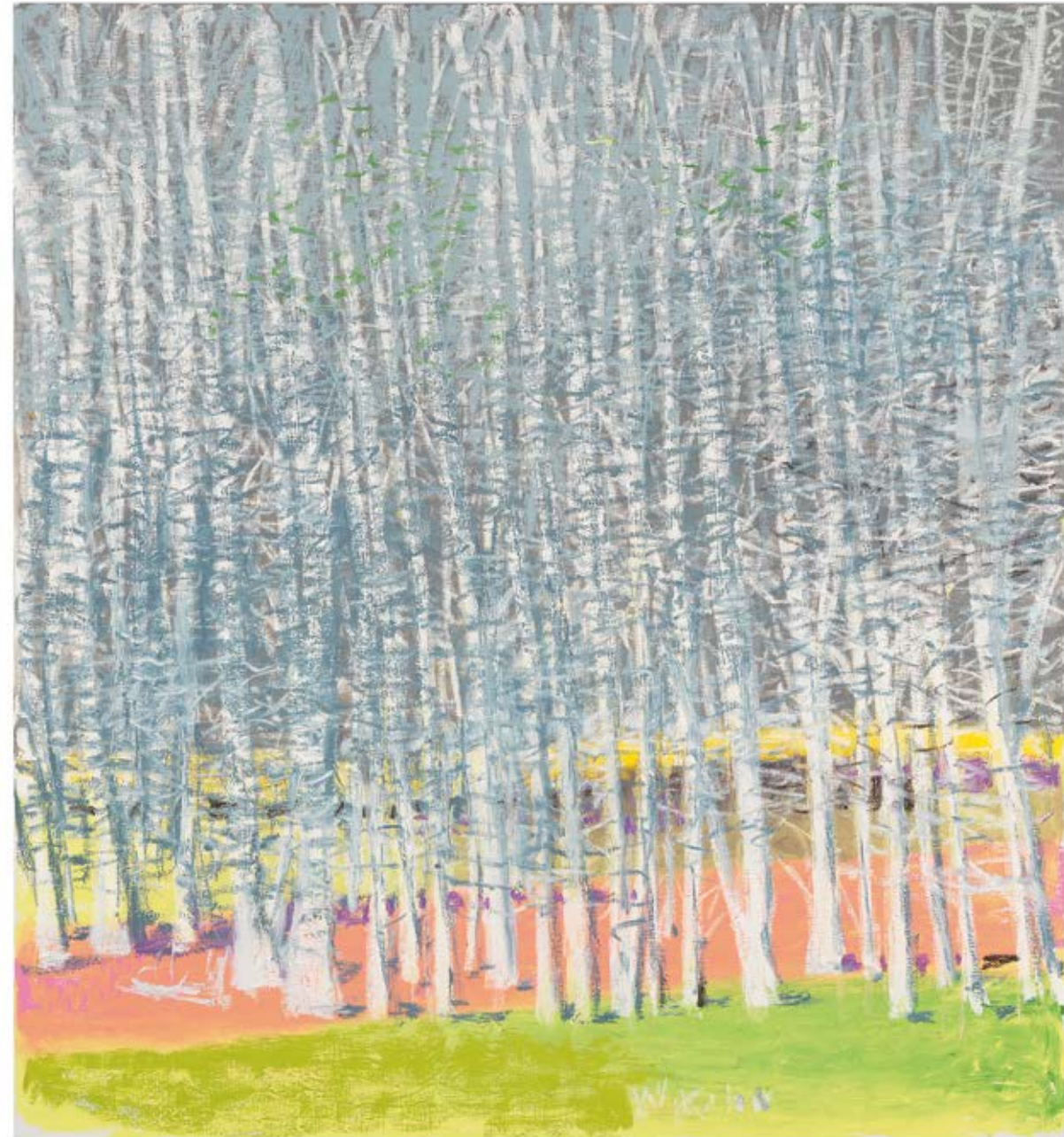


Dense Plantation of Silver Birch, 2016

Oil on canvas

52 x 48 inches

132.1 x 121.9 cm



Background Barely Visible, 2017
Oil on canvas
52 x 72 inches
132.1 x 182.9 cm



Orange, Barely Blue, 2019
Oil on canvas
52 x 60 inches
132.1 x 152.4 cm



CHRONOLOGY

1927
Hans Wolfgang Kahn is born 4 October in Stuttgart, Germany, the fourth child of Nellie Budge and Emil Kahn. His father is the conductor of the Stuttgart Philharmonic and the Orchestra of the South German Radio. Shortly after Kahn's birth, his mother leaves the family. In 1930, Emil Kahn marries Ellen Beck, a young singer who does not wish to raise an infant, so Kahn is sent to live with his paternal grandmother, Anna Kahn. Kahn's mother dies in Berlin in 1932.

Kahn, though separated from his father, brothers and sister, enjoys childhood with his doting grandmother, her maid, and an English governess. He also spends time with his equally devoted maternal grandparents, Siegfried and Ella Budge. He is raised in privilege, surrounded by antiques and the family's art collection. Kahn's early interest in art is encouraged, and he enjoys using his drawings to make people laugh, drawing caricatures as well as military and athletic subjects.

1937
Kahn's father, having lost his appointment to the Stuttgart Philharmonic in 1933 when Hitler came to power, takes Kahn's stepmother, two brothers, and sister to live in the United States. Because finances are uncertain, Kahn remains in Germany with his grandmother. He attends Philantropin, the "gymnasium" of the Frankfurt Jewish community for two years. When he is 10 years old, Kahn takes private art lessons with Fraulein von Joeden.

1939
Two months before the outbreak of World War II, Kahn, at age 11, is sent to Cambridge, England, with a children's refugee transport. He stays with two host families over the next year and attends Cambridge and County High School for Boys.

Kahn's three grandparents are sent to the Theresienstadt concentration camp, and he never sees them again. There is no record of how or when they died. The only objects from either household to survive are Kahn's drawings, which are gathered by his grandmother's maid and sent to Kahn's father after the war ends.

1940
Kahn joins his family in Upper Montclair, NJ, where his father teaches at Montclair State Teachers College. After leaving Europe, Emil and Ellen Kahn divorce, and Kahn's 17-year-old sister runs the household, cooking for five and acting as a surrogate mother to her younger brother. Kahn attends the Experimental Laboratory School of Montclair State Teachers College and other New Jersey schools.

1943
Kahn and his family move to New York City and live on Riverside Drive at 102nd Street. He attends the High School of Music & Art, graduating with the class of 1945. Among Kahn's classmates are Allan Kaprow and Rachel Rosenthal, both later avant-garde artists. Kahn spends long hours sketching animals at the Central Park Zoo and the Museum of Natural History.

1945
Kahn enlists in the United States Navy and attends radio school. He is stationed in Chicago, IL in Del Monte, CA, and at the Anacostia Naval Research Lab in Washington, DC.

1946
Kahn is discharged from the Navy and takes classes at the New School for Social Research in New York City, studying with the painter Stuart Davis and the printmaker Hans Jelinek.

1947
At age 19, Kahn enters Hans Hofmann's School of Fine Art, located at 52 West 8th Street in New York, and in Provincetown, MA. Among fellow students are Jane Freilicher, Paul Georges, Robert Goodnough, Allan Kaprow, Jan Müller, Larry Rivers, Leatrice Rose, and Richard

Stankiewicz. With the aid of the GI Bill, Kahn remains with Hofmann for 18 months as Hofmann's studio assistant and the school monitor. He is included in *New Provincetown '47* at the Seligmann Gallery in New York, an exhibition of students in Hofmann's summer classes, curated by the critic Clement Greenberg.

1948
Kahn attends lectures on modern art by Meyer Schapiro at Columbia University and The New School for Social Research. During this time, he develops a lasting friendship with the painter Larry Rivers.

1949
Kahn enrolls at the University of Chicago on the last of his GI Bill benefits and receives a bachelor of arts degree. He takes classes with the American philosopher Kenneth Burke.

1950
Kahn travels across the country, working odd jobs, including harvesting peas at a Shoshone Indian reservation on the border of Oregon and Idaho, and at a logging camp in Deadwood, OR. He is offered a scholarship to continue studying in the School of Humanities at the University of Chicago, but turns it down.

1951
Kahn returns to New York and teaches arts and crafts to children and teenagers in city settlement houses for two years. He takes a loft at 813 Broadway, near the corner of 12th Street, which he keeps until 1995. With Miles Forst, John Grillo, Lester Johnson, Jan Müller, and Felix Pasilis (most of whom are former Hofmann students), Kahn organizes the *813 Broadway Exhibition*. Out of this exhibition comes the artists' cooperative Hansa Gallery, located at 70 East 12th Street. Meyer Schapiro buys a drawing from Kahn, which leads to a lifelong friendship.

1952
Kahn travels to Baton Rouge, LA, where his brother Peter is teaching art at Louisiana State University. Remaining there for six months, he paints rodeo encampments and levees. He exhibits paintings in the Hansa Gallery group exhibition.

1953
At age 26, Kahn has his first one-man exhibition of expressionist landscapes, still lifes, and portraits at the Hansa Gallery. It is reviewed in *Art News* by the painter and critic Fairfield Porter, who writes, "The excellence of this first exhibition...comes as no surprise." The critic Dore Ashton writes an article on Kahn's life and work for *Pen and Brush*. Kahn spends the summer painting in Provincetown, living alone in a shack on Race Point. He is included in the *Second Annual Exhibition of Painting and Sculpture* at the Stable Gallery in New York.

1954
Kahn develops a close and lasting friendship with the painter Elaine de Kooning.

1955
Kahn's second one-man exhibition at the Hansa Gallery, which has moved to 210 Central Park West, is well-received by the critics. He meets the painter Willem de Kooning, who, having seen Kahn's exhibition, gives him encouragement. They maintain a friendship. The poet and critic Frank O'Hara includes Kahn in his essay "Nature and the New Painting," in *Folder*. Kahn lives and paints for six months in Tepoztlán, Mexico. His work from this period is shown at Galería Antonio Souza in Mexico City the following year. He develops a lasting friendship with Fairfield Porter. His drawings are used to illustrate Peter Viereck's poem "Some Refrains at the Charles River" in *Art News Annual*.

1956
Kahn has his first one-man exhibition at the Grace Borgenicht Gallery in New York; he exhibits regularly at Grace Borgenicht until the gallery closes in 1996. The critic Thomas B. Hess includes Kahn in "U.S. Painting: Some Recent Directions" in *Art News Annual*. Kahn's work is selected for the *Fifth Annual Exhibition of Painting and Sculpture* at the Stable Gallery. Meyer Schapiro notes Kahn's work in his essay "The Younger American Painters of Today" in *The Listener*. At a meeting of The Artists' Club, Kahn meets Emily Mason, a beautiful young painter who is the daughter of the artist Alice Trumbull Mason. They spend the summer in Provincetown, absorbed in their work and each other. Kahn recalls this summer as one of the happiest of his life. His

paintings change, and he begins what he calls “my love affair with Bonnard,” influenced by Pierre Bonnard’s taste for vibrant color and luminosity. Kahn is also greatly impressed by the dignity and self-assurance of another artist he meets that summer, Milton Avery.

1957
Kahn travels to Venice to join Emily Mason, who is there on a Fulbright Scholarship. They marry in Venice and remain in Italy for two years. A joint exhibition of their work is shown at the Galeria d’Arte San Giorgio in Venice. He is included in *The New York School: The Second Generation* at the Jewish Museum in New York as well as the *Annual Exhibition* at the Whitney Museum of American Art. The Museum of Modern Art acquires his work for its permanent collection.

1958
Kahn and Mason live and paint in Spoleto, Italy. There, Kahn meets the painters Louis Finkelstein and Gretna Campbell, with whom he maintains lifelong friendships. Kahn’s work is included in group exhibitions in Spoleto and Rome. Kahn and Mason return to New York at the end of the year, and a one-man exhibition of Kahn’s Italian paintings is shown at the Grace Borgenicht Gallery. He is included again in the *Annual Exhibition* at the Whitney Museum of American Art, which acquires his Italian painting *Olive Orchard* for its permanent collection.

1959
Kahn spends the summer in Martha’s Vineyard, MA, and starts a new series of sailboat paintings. He exhibits in the *145th Annual Exhibition* at the Pennsylvania Academy of the Fine Arts in Philadelphia and has a one-man exhibition of his work at Union College in Schenectady, NY. In September, Kahn and Mason’s first child, Cecily, is born.

1960
While a visiting professor at the University of California, Berkeley, Kahn develops friendships with the painters Elmer Bischoff, Richard Diebenkorn, Nathan Oliveira, and Wayne Thiebaud, and the art historian James Ackerman. He has a one-man exhibition at the University of California, Berkeley. His work is included in *Young*

America 1960, *30 American Painters Under 36* at the Whitney Museum of American Art. Kahn declines a full-time position at the university and returns to New York.

1961
Kahn joins the faculty of Cooper Union in New York, as an adjunct professor of art, a part-time position, where he remains until 1977. He spends the summer in Stonington, ME, and is included in the *Annual Exhibition* at the Whitney Museum of American Art.

1962
He teaches at the Haystack School in Deer Isle, ME, where he remains for the summer and visits Fairfield Porter on Great Spruce Head Island, ME. He is included in *Forty Artists Under Forty* at the Whitney Museum of American Art. He receives a Fulbright Scholarship to Italy. There, he takes a studio and apartment in Milan for the winter and summers in nearby Viterbo. He meets and becomes friends with the conceptual artist Lucio Pozzi. He has one-man exhibitions at the Kansas City Art Institute and Michigan State University. He meets the painter Pat Adams, with whom he maintains a life-long friendship.

1964
Kahn moves to Rome, where he has a studio in the neighborhood of Prati near the Piazza del Popolo. While Kahn and Mason are in Rome, their daughter Melany is born.

1965
Kahn’s family returns to New York in early spring to find that city loft laws have changed; their belongings from 813 Broadway have been tossed onto the street. After some scrambling, the family is offered a walkup on 15th Street. Kahn and his family spend time on Martha’s Vineyard.

1966
Kahn is awarded a John Simon Guggenheim Fellowship. He is commissioned to do portraits for the Jewish Theological Seminary in New York: 1966, 1967, and 1968.

1967
Kahn summers in Deer Isle, ME.

1968
Guided by a friend, the painter Frank Stout, Kahn buys a farm in West Brattleboro, VT, where he summers from this point on. Kahn exhibits at the National Academy in New York.

1970
Kahn executes a commission to paint Litchfield Plantation in Pawleys Island, SC.

1972
Kahn has one-man exhibitions at the University of Nebraska in Lincoln, and the Chrysler Museum of Art in Norfolk, VA.

1973
Kahn travels to Kenya with his family, and then to Italy. He then returns to Vermont to spend the rest of the summer painting landscapes. Kahn delivers a lecture, “On the Hofmann School,” at the College Art Association Convention in New York, and speaks “On Being an Art Student” at the New York Studio School of Drawing, Painting and Sculpture.

1974
Kahn spends part of the summer painting in Corrèze, France.

1975
As a guest lecturer, Kahn speaks on the life and work of the painter Jan Müller, a fellow Hofmann student, at the Alliance of Figurative Artists, a weekly artist-run forum to discuss topics and issues related to the figure in contemporary painting and sculpture.

1977
Kahn accepts the position of chairman of the College Art Association Committee to award the Prize for Distinguished Teaching in Art, which is presented to his friend Louis Finkelstein. Kahn is included in *Artists’ Postcards* at The Drawing Center in New York.

1979
Kahn receives the Art Award from the American Academy of Arts and Letters in New York. He is included in *Hans Hofmann as Teacher: His Students’ Drawings* at the Metropolitan Museum of Art in New York.

1980
Kahn is elected a member of the National Academy in New York, and a member of the National Board of the College Art Association. He exhibits regularly at the National Academy Annals.

1981
Wolf Kahn 10 Years of Landscape Painting, a traveling exhibition, opens at the Arts Club of Chicago.

1982
Kahn’s essay “Hans Hofmann’s Good Example” is published in *Art Journal*, Spring.

1983
Kahn is invited to lecture on Hans Hofmann at The New York Studio School of Drawing, Painting and Sculpture. His essay “Milton Avery’s Good Example” is published in *Art Journal*. *Wolf Kahn Landscapes* opens at the San Diego Museum of Art, and travels to four museums nationwide.

1984
Kahn is elected to the American Academy of Arts and Letters. He delivers a lecture at the School of the Art Institute of Chicago entitled “You Don’t Have to Be Ignorant to Dislike New York Painting.” He is selected for the Advisory Committee of the Vermont Studio School (now the Vermont Studio Center). He is also an artist-in-residence for one term at Dartmouth College in Hanover, NH.

1985
Kahn is included in numerous group exhibitions, and the School of the Art Institute of Chicago and Oregon State University present exhibitions of his pastels. He is commissioned by AT&T to paint five large paintings entitled “The Four Seasons” for its employees’ lounge.

1986
Kahn’s daughter Cecily, a painter, marries David Kapp, an urban landscape painter, in May.

1987
Kahn is invited to be the commencement speaker for the graduating class of the Maine College of Art.

1988
Kahn’s first grandchild, Millie Kapp, is born in March. He delivers a lecture at the Arthur M. Sackler Museum, Harvard University, on “Traditional Concerns in an Untraditional Era.”

1989
Kahn gives the commencement speech at the Pennsylvania Academy of the Fine Arts. He becomes a trustee of the Vermont Studio Center and travels to Venice.

1990
His second grandchild, Arthur Kapp, is born in February. *Art in America* publishes Kahn’s essay “Hofmann’s Mixed Messages.” *Wolf Kahn: Landscapes as Radiance* opens at the NSU Art Museum Fort Lauderdale in Fort Lauderdale, FL. An eleven-minute film entitled *Wolf Kahn: Landscape Painter*, is created by the filmmaker Alan Dater and debuts at the museum’s show. The film wins a CINE Golden Eagle Award.

1991
Kahn is awarded the Benjamin Altman Landscape Prize by the National Academy.

1992
Kahn travels to Zihuatenejo, Mexico, to make pastels of sunsets over the Pacific Ocean. Kahn’s article addressing shared formal aesthetic values with young conceptual sculptors, entitled “Connecting Incongruities,” is published in *Art in America*. The *Wolf Kahn: Exploring Monotypes* traveling exhibition opens and circulates for three years. He designs a “First Day of Issue” postage stamp for the United Nations Philatelic Collection.

1993
Kahn cruises on the Nile River in Egypt. When he returns to the United States, he is an artist-in-residence at Yosemite National Park in California. He travels down river by boat to paint the landscape along the Connecticut River, exhibiting the resulting works at the Lyman Allyn Art Museum in New London, CT. He receives the 1993 American Artist Achievement Award for pastels. He is appointed to the New York City Art Commission and named vice president for art at the American Academy of Arts and Letters.

1994
Kahn travels to Hawaii. He is commissioned by the Atlantic Golf Club in Bridgehampton, NY, to paint a large picture for the clubhouse.

1995
Kahn moves his New York studio from 813 Broadway to a walkup on West 21st Street.

1996
A traveling exhibition, *Wolf Kahn: A Dialogue Between Traditional and Abstract Art*, opens at the Boca Raton Museum of Art in Boca Raton, FL. Kahn delivers the eulogy for Meyer Schapiro at the American Academy of Arts and Letters. He completes a color etching commissioned by the American Academy of Arts and Letters for its 100th anniversary celebration. The monograph, *Wolf Kahn*, by Justin Spring, is published by Harry N. Abrams.

1997
As one of the founding members of the Hansa Gallery, Kahn is included in the commemorative exhibition at the Zabriskie Gallery entitled *The Hansa Gallery (1952-1959) Revisited*. He is also included in *A Tribute to Grace Borgenicht Gallery*, his dealer of 41 years, organized by DC Moore Gallery in New York.

Kahn gives a donation to the Vermont Studio Center, and the Wolf Kahn Studio Building is named after him. *All in the Family* at the New Britain Museum of American Art in New Britain, CT, includes the paintings of Kahn; his wife, Emily Mason; his mother-in-law, Alice

Trumbull Mason; his daughter Cecily Kahn; his son-in-law David Kapp; and his brother Peter Kahn.

1998
The Vermont Arts Council presents Wolf Kahn with the Walter Cerf Medal for Outstanding Achievement in the Arts. The Morris Museum of Art in Augusta, GA, commissions Kahn to paint in the South. *Wolf Kahn: Southern Landscapes* opens at the Morris Museum, where Kahn also delivers a lecture entitled “Seven Good Reasons Not to Paint the Landscape.” As a guest lecturer at the New York Studio School of Drawing, Painting and Sculpture, Kahn speaks on “Intention, Control and Spontaneity in the Making of Painting.” Kahn gives a plenary lecture on “Artists’ Inspiration” at the Annual Meeting of the American Psychiatric Association in Toronto. He directs a workshop at the Palazzo Corsini in Florence, Italy.

1999
In June, Kahn is an invited artist-in-residence at the Vermont Studio Center, which he has visited consecutively for the past 15 years. In September, he gives a workshop in Damme, Belgium, which he describes in an article published in *Travel + Leisure* magazine in 2000. He lectures on landscape-painting problems at the Museum of Fine Arts in Boston and speaks on a panel entitled “Jackson Pollock” at the National Academy.

2000
Kahn receives an honorary doctor of fine arts degree from Wheaton College in Norton, MA. In July, Kahn travels with his daughter Melany to the African country of Namibia, where he is drawn to the dry, brushy landscape. He spends three weeks meeting the Namibian people and doing pastel studies that become a major influence on his painting style. He has numerous solo exhibitions, including a large traveling show entitled *Fifty Years of Pastels*. *Wolf Kahn Pastels* is published by Harry N. Abrams.

2001
Kahn is the honoree at a National Academy benefit. His daughter Melany marries Bo Foard in September, and they settle in New

Hampshire with Bo’s two children, Emily and Cooper. Kahn travels to New Orleans to begin work for a show featuring Kahn’s depictions of New Orleans’ trees at the Ogden Museum of Southern Art. He has numerous solo shows, including a major exhibition of his work in Hamburg, Germany. The German show takes place at Galerie Brockstedt and the Museum für Kunst und Gewerbe, which has a reproduction of the music room from the mansion of Kahn’s great aunt in its courtyard. This is Kahn’s first time back in Germany since the war. It becomes a personal “homecoming” for him, generating much publicity. *Wolf Kahn – 50 Years of Pastels* is organized by the Jerald Melberg Gallery in Charlotte, NC, and then travels to the Virginia Museum of Contemporary Art in Virginia Beach, VA; the Hickory Museum of Art in Hickory, NC; and the Butler Institute of American Art in Youngstown, OH.

2002
A new grandson, Mason Foard, is born three days before Kahn’s 75th birthday party. The Ogunquit Museum of American Art in Ogunquit, ME, hosts an exhibition of Kahn’s work. He is awarded an honorary doctor of fine arts degree from Union College in Schenectady, NY. Kahn has his first show with Ameringer & Yohe Fine Art in New York (now Miles McEnery Gallery). Wheaton College hosts the exhibition *A Shared Passion for Color: Artists Wolf Kahn and Emily Mason*, as well as his lecture “Six Reasons Not to Paint a Landscape.”

2003
Wolf Kahn’s America: An Artist’s Travels is published by Harry N. Abrams. The publication is the topic when Kahn is a participating artist in *Artists Talk on Art* in New York City.

2004
The National Academy invites Kahn to curate a major exhibition entitled *The Artist’s Eye: Wolf Kahn as Curator*. A special exhibition of Kahn’s own work, *Nature and Color*, is presented in an adjacent gallery. Kahn appears on New Hampshire Public Radio’s *The Front Porch* and Vermont Public Television’s *Profiles*.

2005
A new granddaughter, Ally Foard, is born in October. Kahn travels to Niagara Falls and creates many paintings and pastels, some of which are done from the vantage points of earlier American painters, including Frederic Edwin Church and George Inness. The filmmaker Alan Dater creates a short film about Kahn’s time at Niagara Falls. Kahn delivers a lecture at the Hirshhorn Museum and Sculpture Garden in Washington, DC, “Art and Immorality.”

2006
The National Academy presents Kahn with its Lifetime Achievement Award. *Wolf Kahn Day* is declared in Vermont by Governor Jim Douglas and the Brattleboro selectmen, and it is celebrated with a large party centered around his exhibition at the Brattleboro Museum & Art Center. Kahn gives a lecture at the Brattleboro Museum entitled “The Uses and Misuses of Painting,” and gives a lecture entitled “Growing Up Privileged, and Jewish, in Nazi Germany,” at the Center for Holocaust and Genocide Studies at Keene State College in Keene, NH. He travels to New Orleans to do post-Hurricane Katrina pastel drawings of the same trees he drew in 2001. The new pastels are exhibited alongside the earlier drawings at the Ogden Museum of Southern Art. The Niagara Falls work and Dater’s 2005 film are exhibited together at the Castellani Art Museum of Niagara University in Niagara Falls, NY. The Provincetown Art Association and Museum exhibits Kahn’s early works, many of which were created during his years studying in Provincetown under Hans Hofmann. The Gibbes Museum of Art in Charleston, SC, hosts the exhibition *Wolf Kahn’s Barns*. Kahn appears on Massachusetts Public Radio’s *Inquiry*.

2007
Kahn celebrates his 50th wedding anniversary with Emily Mason in March and his 80th birthday in October. *Art in America* publishes the journal of his 2006 visit to New Orleans.

2008
Kahn delivers a lecture at the Smithsonian Institution in Washington, DC, “Subject Matters.” A visit to Wyoming and Montana includes time in Yellowstone National Park. A two-part interview with Kahn by NewArtTV is posted on its website.

2009
Kahn gives a lecture at the Brattleboro Museum & Art Center, “Are Artists Special?” He travels to Turkey and the Netherlands, and he does a series of barns based on the ones he sees in the Netherlands.

2010
Kahn delivers a lecture at the Brattleboro Museum & Art Center, “Can Art Be Taught?” He travels to Turkey. *Wolf Kahn Pastels* opens at the Morris Museum of Art in Augusta, GA.

2011
The main gallery of the Brattleboro Museum & Art Center is named “The Wolf Kahn and Emily Mason Gallery” in honor of their commitment to the institution over its 40-year existence. Additionally, the Brattleboro Museum & Art Center hosts an exhibition of Kahn’s pastels. An expanded second edition of *Wolf Kahn* by Justin Spring is published by Harry N. Abrams, 15 years after the original publication. It includes a new essay by Karen Wilkin.

2012
Kahn gives a lecture titled “Planning and Spontaneity” at both the Vermont Studio Center and the Brattleboro Museum & Art Center. He celebrates his 85th birthday in Vermont among many friends. An interview with him from Story Preservation Initiative is included in *Inspired Lives*, airs on New Hampshire Public Radio, and is posted on its website. Kahn is presented with an Outstanding Alumni Professional Achievement Award by the University of Chicago.

2014
Kahn lectures at the Brattleboro Museum & Art Center, “Control and Letting Go.” A survey exhibition, *Six Decades*, is held at Ameringer | McEnery | Yohe (now Miles McEnery Gallery).

2017
Kahn receives the U.S. Department of State’s International Medal of Arts. Kahn celebrates his 90th birthday in October.

SELECT PUBLIC COLLECTIONS

Ackland Art Museum, University of North Carolina, Chapel Hill, NC
The Albrecht-Kemper Museum of Art, St. Joseph, MO
Albright-Knox Art Gallery, Buffalo, NY
American Academy of Arts and Letters, New York, NY
Archives of American Art, Smithsonian Institution, Washington, DC
Arkansas Arts Center, Little Rock, AR
Art Institute of Chicago, Chicago, IL
Asheville Art Museum, Asheville, NC
Baltimore Museum of Art, Baltimore, MD
Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, CA
Blanton Museum of Art, The University of Texas at Austin, TX
Boca Raton Museum of Art, Boca Raton, FL
Brooklyn Museum, Brooklyn, NY
The Butler Institute of American Art, Youngstown, OH
Canton Museum of Art, Canton, OH
Carnegie Mellon University, Pittsburgh, PA
Castellani Art Museum, Niagara University, NY
Cheekwood Botanical Garden and Museum of Art, Nashville, TN
Colby College Museum of Art, Waterville, ME
Cornell Fine Arts Museum, Rollins College, Winter Park, FL
Dallas Museum of Art, Dallas, TX
Daum Museum of Contemporary Art, Sedalia, MO
David Winton Bell Gallery, Brown University, Providence, RI
Davis Museum, Wellesley College, Wellesley, MA
Dayton Art Institute, Dayton, OH
De Young Museum, San Francisco, CA
Dubuque Museum of Art, Dubuque, IA
Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI
El Paso Museum of Art, El Paso, TX
Farnsworth Art Museum, Rockland, ME
Figge Art Museum, Davenport, IA
Fitchburg Art Museum, Fitchburg, MA
Fleming Museum of Art, University of Vermont, Burlington, VT
Fogg Museum, Harvard University, Cambridge, MA

Fort Worth Community Arts Center, Fort Worth, TX
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, OK
George Segal Gallery, Montclair State University, Montclair, NJ
Gibbes Museum of Art, Charleston, SC
Heckscher Museum of Art, Huntington, NY
Hickory Museum of Art, Hickory, NC
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Hofstra University Museum, Hempstead, NY
Hood Museum of Art, Dartmouth College, Hanover, NH
Indianapolis Museum of Art, Indianapolis, IN
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Stanford, CA
The John and Mable Ringling Museum of Art, Sarasota, FL
Kemper Museum of Contemporary Art, Kansas City, MO
Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign, IL
Lauren Rogers Museum of Art, Laurel, MS
List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA
Los Angeles County Museum of Art, Los Angeles, CA
Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan, KS
Massachusetts College of Art and Design, Boston, MA
Mead Art Museum, Amherst College, Amherst, MA
Memorial Art Gallery, University of Rochester, Rochester, NY
The Metropolitan Museum of Art, New York, NY
Michele and Donald D’Amour Museum of Fine Arts, Springfield, MA
Middlebury College Museum of Art, Middlebury, VT
Mildred Lane Kemper Art Museum, Washington University in St. Louis, St. Louis, MO
Milwaukee Art Museum, Milwaukee, WI
Minnesota Museum of American Art, St. Paul, MN
The Mint Museum, Charlotte, NC
Montgomery Museum of Fine Arts, Montgomery, AL

The Morgan Library & Museum, New York, NY
Morris Museum of Art, Augusta, GA
Mount Holyoke College Art Museum, South Hadley, MA
Museum of Fine Arts, Boston, MA
The Museum of Fine Arts, Houston, TX
The Museum of Modern Art, New York, NY
National Academy, New York, NY
National Gallery of Art, Washington, DC
The Nelson-Atkins Museum of Art, Kansas City, MO
Neuberger Museum of Art, Purchase College, State University of
New York, Purchase, NY
Nevada Museum of Art, Reno, NV
Newark Museum, Newark, NJ
New Orleans Museum of Art, New Orleans, LA
North Dakota Museum of Art, Grand Forks, ND
Ogden Museum of Southern Art, New Orleans, LA
Ogunquit Museum of American Art, Ogunquit, ME
Palmer Museum of Art, Pennsylvania State University,
University Park, PA
Parrish Art Museum, Water Mill, NY
Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Philadelphia Museum of Art, Philadelphia, PA
Portland Museum of Art, Portland, ME
Princeton University Art Museum, Princeton, NJ
Provincetown Art Association and Museum, Provincetown, MA
Rahr-West Art Museum, Manitowoc, WI
The Raymond Jonson Collection, University of New Mexico Art
Museum, Albuquerque, NM
RISD Museum, Rhode Island School of Design, Providence, RI
The Rose Art Museum, Brandeis University, Waltham, MA
Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, NY
Saint Louis Art Museum, St. Louis, MO
The San Diego Museum of Art, San Diego, CA
Smith College Museum of Art, Northampton, MA
Smithsonian American Art Museum, Washington, DC
Southern Alleghenies Museum of Art at Loretto Saint Francis
University, Loretto, PA
Spencer Museum of Art, University of Kansas, Lawrence, KS

Syracuse University Art Galleries, Syracuse, NY
Tufts University Art Gallery, Medford, MA
Tulsa Performing Arts Center, Tulsa, OK
University Art Museum, State University of New York, Albany, NY
University of Colorado Art Museum, Boulder, CO
University of South Florida Contemporary Art Museum, Tampa, FL
Utah Museum of Fine Arts, The University of Utah, Salt Lake City, UT
Vero Beach Museum of Art, Vero Beach, FL
Visual Arts Center of New Jersey, Summit, NJ
Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA
Worcester Art Museum, Worcester, MA
Yale University Art Gallery, New Haven, CT
Yosemite Museum, Yosemite Valley, CA

AWARDS AND APPOINTMENTS

2017
U.S. Department of State, International Medal of Arts

2012
University of Chicago, Outstanding Alumni Professional
Achievement Award

2006
National Academy, Lifetime Achievement Award

2004
Union College, Honorary Degree of Doctor of Fine Arts

2001
National Academy, Honoree

2000
Wheaton College, Honorary Degree of Doctor of Fine Arts

1998
Vermont Arts Council, Walter Cerf Medal for Lifetime Achievement
in the Arts

1994 – 1995
New York City Art Commission Member

1993 – 1996
Vice President for Art, American Academy and Institute of Arts
and Letters, New York

1993
American Artist Achievement Award

1990 – 1994
National Academy, Treasurer

1980 – 1985
National Board of College Art Association, Elected to Membership

1984
American Academy and Institute of Arts and Letters, New York,
Elected to Membership

1982
National Academy, Board Member

1980
National Academy, Elected to Membership

1979
Hassam and Speicher Fund Purchase Award, American Academy
and Institute of Arts and Letters, New York

1979
Art Award, American Academy and Institute of Arts and Letters,
New York

1966 – 1967
John Simon Guggenheim Fellowship

1962
Fulbright Scholarship

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