
Joan Thorne

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Visionary Color and Light

Paintings of the 1980's

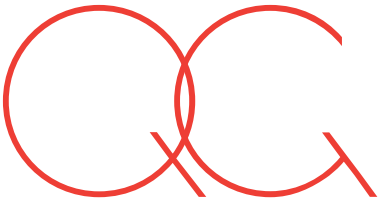
July 11, - July 31, 2019

Artist Reception: July 13th, 5-7 PM

Presented by:
QUOGUE GALLERY

[COVER] Joan Thorne, "Aba," 1982, Oil on canvas, 53" x 53"

"Aba," 1982, Oil on canvas, 53" x 53"



QUOGUE GALLERY

Quogue Gallery's mission is to present a program of artistic excellence by showcasing the work of prominent, mid-career and emerging artists in the modernist tradition. Its core focus is on discovering and exhibiting figurative and abstract expressionist painters who are recognized historically as well as those of great promise who have fallen through cracks of history.

Since its founding in 2014, the Gallery's growing presence in the modern and contemporary art world has been acknowledged by the press. The gallery has been featured in many publications, including the New York Times, Dan's Paper, Beach Magazine, Hamptons Art Hub, Artnet News, Southampton Press, and others. The gallery also has been recognized for the quality of its exhibitions by Hamptons Art Hub, Artnet News and other outlets.

“The Ghost Picked Me”: The Life and Art of Joan Thorne

“It’s like the ghost is writing a song like that. It gives you the song and it goes away. You don’t know what it means. Except the ghost picked me to write the song.”

— Bob Dylan

Ask Joan Thorne to describe the creative sources of her imagery, and her reply will reflect annoyance tempered by patience. She defers to Bob Dylan, who, when asked the same question, replied, “The ghost picked me to write the song.”

Thorne and Dylan came of age in New York City in the early 1960s. Dylan arrived in 1961, determined to become a unique part of the new folk music movement. By the middle of the decade, his career had taken off. At the same time, Thorne was emerging from the shadows of the Abstract Expressionists, determined to make her own mark on painting.

Thorne grew up in Greenwich Village. Her mother was a Ukrainian immigrant from a musical family, who became an English teacher; her father, a surgeon. Recognizing their daughter’s artistic talents early, in 1949 they enrolled her at age six in the Little Red Schoolhouse on Bleecker Street in Greenwich Village. Founded in1921 by Elisabeth Irwin, a pioneer in educational reform, the school has continued to maintain its reputation as a progressive and nurturing catalyst for creative children. Pete Seeger, the folk singer, performed there so frequently that Thorne remembered him as if he were one of the teachers.

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Among Thorne's schoolmates were a future actor, Robert DeNiro; a future political activist, Angela Davis; and Michael Meeropol, whose parents — Ethel and Julius Rosenberg — were found guilty as alleged Communists for conspiring to commit espionage and executed in 1953, when these children were in the fifth grade. And then there was the other tomboy in the class, her friend Kathy Boudin, whose father was a well-known radical lawyer. Boudin went on to join the Weather Underground and would take part in the infamous Brinks Robbery of 1981. "When we had a class reunion around 1990," recalls Thorne, "we called her in prison and spoke to her. She had become very active in education and AIDS."

The faculty at "Little Red" reinforced Thorne's role as the school artist. "Year after year, the teachers frequently hung my paintings in the hallway," she says. "More than that, they really talked to me about them in a serious way. This made me feel that I was engaged in something very important. It was there I became a painter."

Thorne's next source of inspiration came with what she describes as her first true communion with nature. During her summers at an upstate camp she loved to climb trees, upon whose branches she would perch for hours, sometimes to the consternation of the counselors. This lengthy tree-sitting was the consequence of her having become transfixed by the gradual changes in the light as it streamed through the leaves and branches, creating abstract patterns. All the while, she felt protected as if she were a part of the tree and the light.

In the early 1960s, Thorne was an undergraduate at New York University, where she was stimulated by a cross-disciplinary curriculum that brought experimental theater and philosophy to bear on her approach to painting, which up to that time had been largely figurative. She was impressed by avant-garde plays such as Edward Albee's Zoo Story and Jean Cocteau's seminal Orpheus, with their surrealist sets that reinforced themes of dreams and obsessions. Her artistic maturity came while she was pursuing her master's degree at Hunter College of the City University of New York. She began to trust an instinctive approach to painting, crediting her thesis advisor — Tony Smith — for having instilled in her the greatest confidence in her abilities. Whether in Smith's Greenwich Village loft or at his New Jersey home, Thorne recalls, "He never made me feel like I was a college art student. From the beginning, he treated me like a professional painter . . . He said, 'You're going to continue to paint when you leave Hunter. You're very fortunate. Women are closer to the source. They're not afraid to use their intuition.' "

Smith's words resonated with the young painter. For the rest of the 1960s, she indeed tapped into her intuitions, performing extempore, and trusting that a unique style would eventually emerge. She acknowledges her roots not only in the Abstract Expressionists but also in their abstract predecessors such as John Marin, Georgia O'Keefe, and Arthur Dove. Ultimately, she is a painter's painter, also admiring the works of Monet, Van Gogh, Cézanne, and Soutine. "But the real source," she claims, "is a very primal place. First, I get possessed by an image, which may well have come to me in a dream. But the process of how an image appears and then disappears is an enigma. It's much more complicated than just saying, for example, that I was influenced by nature. I start to paint, and it just happens. It's like the painting is painting itself."

At the end of the decade, Thorne took a large studio on John Street in the financial district. In a neighboring studio, Jack Youngerman was painting hardedge abstractions of natural forms. Thorne's expansive space, with its soaring ceiling and skylight, proved to be her first effective platform for painting on a large scale. Here, her purposeful forays into the subconscious found her injecting new life into Abstract Expressionism at a time when a cacophony of artistic styles resounded in different directions, from Pop to Op, from Lyrical Abstraction to Minimalism. Complicating it all, Happenings signaled the emergence of conceptualism. In the midst of these different styles, her approach to painting may even be seen as an affirmation of the spirit and the peaking countercultural movement, which had adopted freedom of expression as its mantra.

At the same time, waves of activism continued to rage: the Vietnam War was exposed as a true quagmire; the civil rights movement marched painfully yet inexorably forward; and, the women's rights movement announced that a male-centric culture would have to change its ways. But the counterculture was also the generation of love, peace, and psychedelia — just as bent on the spiritual explorations of one's inner self as it was on exposing society's ills — all to the music of the Beatles and the Rolling Stones. Dylan, too, had transformed himself into a rock musician. With the five members of The Band, he recorded "The Basement Tapes" in a house dubbed "Big Pink." His lyrics and lines now seemed to float in an ethereal space, as if in counterpart channeling Thorne's surreal shapes and psychic environments. Her direction was powerfully reaffirmed in 1969 while traveling throughout the Yucatán Peninsula. "Something very strange happened to me there," she says. "Whether it was the temples and their spirits, I cannot say, but I immediately experienced an overwhelming sense of energy."

Years later, she realized that she had unknowingly traversed the site of the world's largest meteor impact, the 100-mile-wide Chicxulub crater, credited by most scientists as the likely cause of the demise of the dinosaurs. Had she sensed the Earth's most explosive prehistoric moment? From that point on, her vivid dreams became the primary source for her vision and were reflected in the increasing intensity of her paintings. So singleminded was her pursuit that she ended her marriage to a mathematician out of fear that a lifestyle in the suburbs would be predictable and deadening.

In 1971, Thorne met Faith Ringgold [b.1930] and joined her as a teacher at the Women's House of Detention on Rikers Island in a new program called "Art without Walls–Free Space." The program, which had been born from the civil rights movement, was aimed at enriching the lives of the inmates. Ringgold even painted an eight-foot-square mural for the facility. She also encouraged the younger painter to remain true to her inner drive. "I became an artist because I wanted to tell my story," says Ringgold. "Joan understood that path. Still, when people see her paintings they are constantly trying to relate the shapes and forms to reality. But they can't be identified because they are other-worldly. They have a beauty about them that's very compelling because of her highly developed technique, absolutely gorgeous colors, and musical metaphors. It's as if music is playing color." 1

In 1972, Thorne's painting was included in the Whitney Museum's last Annual Exhibition (thereafter it became the Biennial Exhibition). This show was developed under the museum's director, John Bauer, who had begun as a curator there in 1952. Bauer featured works by aging members of the first and second generations of the New York School, enlivened by the emerging third generation. Only 21 percent were women, anchored by Georgia O'Keeffe [1887–1986], who had initially exhibited there forty years earlier. The first generation of the New York School was represented by one woman, Perle Fine [1905–1986], and four men: Adolph Gottlieb [1903–1974], James Brooks [1906–1992], Willem De Kooning [1904–1997], and Jack Tworkov [1900–1982]. Only one woman, Helen Frankenthaler [b.1929], represented the second generation, but there were many men, including Al Held [1928–2005], Jasper Johns [b.1930], Alex Katz [b.1927], Roy Lichtenstein [1923–1997], Kenneth Noland [1924–2010], Jules Olitski [1922–2007], and Cy Twombly [b.1928]. The young women of the third generation of the New York School included Nancy Graves [1940–1995], Sylvia Mangold [b.1938], Elizabeth Murray [1940–2007], Joan Snyder [b.1940], Pat Steir [b.1938], and Joan Thorne [b.1943]. There were many more young men of the third generation, including Dan Christensen [1942–2007], Chuck Close [b.1940], Larry Poons [b.1937], and Richard Pousette-Dart [1916–1992].

The Whitney portended for Thorne numerous museum and gallery exhibitions over the ensuing decades, kicked off by a solo show at the Corcoran Gallery of Art in Washington, DC, in 1973. Shortly afterward, she met Jack Tworkov and was delighted to find that he was already an admirer of her works. "Jack became the father I really never had," she says. "We had frequent dialogue about both painting and life . . . and he always treated me like an equal in painting." By 1960, Tworkov's boldly expressive brushstrokes had given way to the hard edges that defined his geometric abstractions. Despite their stylistic differences, Tworkov enjoyed keeping abreast of Thorne's paintings because "they reminded him to always remain free." Thorne last saw him when he visited her studio in June 1982 before heading to Provincetown, Massachusetts, for the summer. In late August, she had a vivid dream of climbing a mountain with him. As they struggled up the rocky incline, they carried buckets filled with melted butter. Dipping their brushes, they painted the huge rocks in butter as they climbed, nearly out of breath. Startled, she woke up. The next day she was unable to reach Tworkov, and friends told her that he was ill with cancer. He died a few days later.

In 1977, Thorne contributed to the first issue of Re-View, likely the first American magazine published, illustrated, and written by artists. Its founder, the painter and writer, Vered Lieb, lauded Abstract Expressionism in her editorial as a "necessary and inspirational part of our national heritage." However, she reminded the third generation of the New York School that it had a new and higher responsibility. Harking back to art's role as "the only spiritual counterbalance to a materialistic world," she wrote that works in Re-View would be "significant and representative of a 'cultural consciousness' of our time." She was confident that the third generation had found itself on a new frontier that was "the fertile ground from which profound artistic expression will arise." 2 The magazine caught the attention of Barbara Rose, who subsequently included Thorne, and some of the other featured artists, in her seminal 1979 exhibition, "American Painting: The Eighties," at the Grey Gallery at New York University. The New York Times critic, Hilton Kramer, singled out one of Thorne's paintings to illustrate his review.

The next year, Thorne was included in an exhibition of critics' picks at the Grand Palais in Paris, sponsored by the Société des Artistes Indépendents. When Joan Mitchell [1926–1992] invited her to stay for several days at her home in nearby Vetheuil, Thorne was surprised to discover that Mitchell painted only at night, from about eleven o'clock until just before sunrise. While the Paris exhibition provided welcomed exposure, acceptance into the 1981 Whitney Biennial proved most important to Thorne. Despite the Biennial's bias toward conceptualism, which has persisted to the present day, there was an effort to maintain diversity and include artists who were still in hot pursuit of dragging, slashing, dripping, and scraping paint across a two-dimensional surface. De Kooning and Tworkov continued to represent the first generation of the New York School, joined by second-generation painters such as Held, Richard Diebenkorn [1922–1993], Ellsworth Kelly [b.1923], James Rosenquist [b.1933], and Wayne Thiebaud [b.1920]. Meanwhile, the participation by women had dwindled to 15 percent, shored up by Thorne, Murray, Snyder, Jennifer Bartlett [b.1941], Lynda Benglis [b.1941], and Judy Pfaff [b.1946]. This vanguard of women continued to fight for greater recognition in a male-dominated art world where "art dealers admittedly recognized and promoted trends while the curators, relying on the gallery system to form the basis of their selections, offered a summary of recent goods." 3 Subsequent Biennials came under increasing attack, as did Thomas Armstrong, the museum's director from 1974 to 1990, who during his tenure endured loud public criticism that he was catering to the production of "art stars" by the leading galleries.

However, Thorne and her peers came of age struggling against sexism in the art establishment and its attendant lack of exhibition opportunities for women. Since 1985, this issue has been loudly exposed by the public protests of the Guerrilla Girls, whose members remain a well-kept secret. By 2006, representation of women at the Whitney Biennial improved to 29 percent, and by 2008 and 2010 to 40 percent. Despite these gains, in May 2009, Jerry Saltz, the art critic for New York magazine, accused the Museum of Modern Art of "a form of gender-based apartheid" because only 4 percent of its permanent collection on display consists of works by women. 4

In 1987 the American Academy awarded Thorne the Prix de Rome in Visual Arts. She stayed in Rome for a second year and returned to Italy for the next twelve summers, painting in Siena.5 When Barbara Rose curated "Abstract Painting of the 90s" at the Andre Emmerich Gallery in New York in 1991, she again selected Thorne. Certainly, the inspiration for much of Thorne's imagery has been fueled by her extensive sojourns. In addition to her summers in Siena, she began the first of extended stays annually in Haiti and the Dominican Republic, which have continued to this day. And in 2008 and 2009 she spent months in India.

The painter, Thornton Willis [b.1936], a close friend since 1974, explained Thorne's roots and those of the third generation. "As much as we like to place artists in neat categories, Joan's art is unique. It comes from a highly personal vision, as does all moving art. For a long time, some conceptualists have been saying that painting is dead, but it remains very much alive. Joan's energy, and the energy of all great painters, is still coming out of those avant-garde movements of the early twentieth century. Certainly, her roots are in Abstract Expressionism, with surrealist imagery emerging to the forefront. These are our roots. After all, if an artist has no roots in the past, there is no future. With this perspective, Joan has always been respected among artists as a strong painter whose expressions are uniquely her own." 6

Art critics have frequently referred to Thorne's paintings as "highly independent," "aggressive," and "confrontational" yet requiring a period of contemplation in order to decipher their meanings. One critic, astutely perceiving the influence that experimental theater had upon her in the 1960s, stated, "There is no counterpart to nature in these paintings. Rather, like Cocteau's Orpheus passing through the mirror, they disclose a hidden, mysterious realm that lies behind the appearance of things and perhaps behind the painting itself." 7

Indeed, Thorne's paintings make no promise of delivering us to an empyrean realm; rather, it is the voyage itself we experience. Her biomorphic and crystalline shapes are not chimerical, nor are her purposeful weavings born of paroxysms. The entire surface is activated by undulant shapes and colors, not out of a horror vacui, but rather a striving for the numinous. Thorne is that rara avis who even dreams of shapes, brushstrokes, and the tonalities of her colors, be they earthy or vibrant. Earlier in her career, when a painting was finished its title would often appear to her based upon her primal perception of a sound she heard emanating from it, such as Ung and Kopt. While the depth of her intuitive approach has retained its vitality for four decades, her latest works favor brushwork over heavy impasto to weave their story. Certainly, the spur for the birth of each painting has remained the same: a voyage, to exotic place as well as to the subconscious. Ultimately, her quest is one of experiences of worlds of light and color, known and unknown, to be vividly recorded. Her mission is most succinctly expressed, again, by Bob Dylan: "The world don't need any more songs. There's enough songs. Unless someone's gonna come along with a pure heart and has something to say. That's a different story." 8

By Peter Hastings Falk

Footnotes:

1. Author's interview with Faith Ringgold, 8 Jan 2010. In addition to providing art instruction, a creative writing program was founded in 1972 by Carol Muske-Dukes, California's poet laureate. More improvements came in 1985 when Rikers opened the nation's first jail-based nursery. In 1988 the women were moved to the Rose M. Singer Center, a new women's facility in East Elmhurst, New York. The men on Rikers Island immediately covered over Ringgold's mural, For the Women's House, with white house paint. Years later, after a tedious restoration, the mural was installed at the Singer Center.
2. In 1977, Vered Lieb and her husband, Thornton Willis, published Re-View: Artists on Art, in SoHo. Their inspiration was the magazine View, which, from 1940 to 1947, had introduced America to Dada and Surrealism. Publication of Re-View ceased in 1979 when Lieb began writing for Artforum and Artsmagazines. Lieb's quotes are from her editorial in Re-View: Artists on Art, 1, no. 1 (October 1977) New York.1–4.
3. Bruce Lineker, "The Annual and Biennial Exhibitions at the Whitney Museum of American Art, 1932–1989: A History and Evaluation of the Impact upon American Art." Introductory essay in Peter Falk, The Annual & Biennial Exhibition Record of the Whitney Museum of American Art, 1918–1989 (Madison, CT: Sound View Press, 1991) 47.
4. Phoebe Hoban, "The Feminist Evolution," ArtNews (December 2009): 87.
5. The prestigious Prix de Rome was first awarded in 1896 and allowed artists to live and work at the American Academy in Rome for a year. With the exception of two sculptors, no women won this award until the 1960s, when four of its fifty-four winners in the Visual Arts were women. That 8 percent representation grew to about 15 percent in the 1970s. During the 1980s, when Thorne won, the rate had risen to 32 percent. That number increased to 38 percent during the 1990s and to 44 percent during the first decade of the twenty-first century. During the 1980s, notable winners in the Visual Arts category included: Al Held (1981); Philip Pearlstein (1982); Frank Stella (1983); Alex Katz (1984); Beverly Pepper (1986); Vito Acconci, Bruce Nauman, and Joan Thorne (1987); Judy Pfaff (1988); and Roy Lichtenstein (1989).
6. Author's interview with Thornton Willis, 3 February 2010.
7. Ann Dumas, "Joan Thorne," Arts (January 1991): 82.
8. Dylan quotes from www.slideshare.net/chrislandry/bob-dylan-on-creativity-presentation.

"Oseah," 1980, Oil on canvas, 64" x 67"

Critical Transcendence: The Paintings of Joan Thorne

The criticism of abstract painting can locate its subject historically or it can luxuriate in details and effects. While Joan Thorne's unrepentant celebrations of color and pattern in layered, enigmatic space seem to call for the latter approach, her paintings also make it clear that she has conjured these effects with and through an acute awareness of abstract painting's historical condition. A certain skepticism has settled around visual pleasure in recent decades on the grounds that it distracts from the analysis of art's customs and ideologies. More recently, pleasure and criticality have reconciled, and it has become apparent that the awareness that aesthetic feeling brings is itself a form of action. Abstraction and painting in general are enjoying a period of great fertility and freedom, as painting's ability to register the challenges that characterize our age, and the individual's agency in the face of these challenges, are no longer in question. Because of her engagement with her craft, Thorne is at the forefront of this resurgence.

Thorne divides her compositions into intuitively shaped zones whose stroke and color fall into two sets of characteristics: Sometimes they are layered in contrasting hues, setting up searing harmonies of warm and cool, light and dark, and approximate compliments. The other kind of zone is made of more closely-hued and differently valued strokes, so that a given area can be called green, orange, blue, etc., while it writhes and surges in variations of light and dark, or pale and saturated. After a while, the two become difficult to distinguish as we ask: is that a darker red or a wholly distinct magenta? And further: to what extent are we even bound to recognize the inherited terms by which we understand colors? Surely a different color bestows a different experience. One may start to identify with Schoenberg or Coltrane, stepping out of known structures and making tiny but profound adjustments in the organization of thought in order to reap new rewards.

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For all of the generosity of her glowing color, shifting planes, and animated marks, Thorne defies, almost systematically, the renunciations that have defined academically sanctioned art of the last few decades. Certainly the gesture has been a fraught element since the decadence of action painting, as artists have parodied its ostensible emotional authenticity, often through mechanized quotation. Since early in her career, Thorne has subverted this tired spectacle by enlisting the stroke as a unit of form across and through space. The swirls, zig-zags, bars, and radiating waves are never dashed off in a performance of spontaneity, and therefore they acknowledge the gesture's status as a cultural convention, while still imparting a visual energy that weaves the surface together.

This weaving leads to another problematic element in modern painting, which Thorne treats with causal authority: composition. The fear of overly refined and frivolous variety has led some painters to apply systematic treatments to their whole surfaces. The "all-over" of cubism and later abstract expressionism manifested this impulse, while continuing to rely on pictorial invention. With her own wild inventions, Thorne maintains a balance between the all-over field and distinct pictorial incident, thereby refusing modernism's tendency towards absolutes.

Rather than using austere white, black, or grey (which have admittedly served other artists well), Thorne's color sings and whispers, and recalls, only by way of contrast, the efforts of color field painters of the 1950s, 60s, and 70s, who, by soaking thinned paint into the canvas and lining up one sometimes rather gloomy color after another, sought to give color a full and unadorned expression. Thorne, on the other hand, layers sumptuous oil paint in repetitive but not mechanical notations, creating contrasts that eschew color field's almost industrial focus and with it the late modernist ideal of deprivation. She lets her colors interact, enmeshed, as we all are, in endless complexity.

Instead of modernism's ubiquitous flatness, Thorne's pictorial space exists in multiple simultaneous and overlapping realms, defying both renaissance perspective and its cubistic fracturing. An active, everchanging dialectic of projection and recession pervades each canvas, driven by a crystalline structure that is overrun by chromatic abandon. Thorne cites the dissolving mirror that led to the underworld in Jean Cocteau's 1950 film Orpheus as an inspiration for her own creations, a magical passage through the concrete, known surface to an impossible yet palpable space. With this fantasy she rejects the strictly literalist view that descends from minimalism, which holds that each factor only matters as matter. This position has led from objects and processes to investigations of ideologies and social relations, and has opened new vistas in art, but also threatens to close down the possibilities for metaphor that Thorne finds urgent. Given her unremittingly tactile, albeit supremely sensitive, handling of materials, it might be better to say that she uses the tools of literalism for unsanctioned ends. Raw and raucous material points to its own pictorial dissolution, not to release us from ourselves, but to bring us to more vivid consciousness.

In all of these ways, Thorne re-complicates what had seemed simple, and opens up options where they had seemed to close. While she is certainly not an arch-conservative opposing modernism's innovations, she shows how canonical modern art tended to isolate certain aspects in order to bring them to fulfilment. Thorne points to other pathways of fulfilment that revitalize apparent side-stream traditions of the visionary and transcendent.

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Thorne's paintings invite us to visually and vicariously disentangle them, to try and determine the sequence of layers. Which set of saturated, loosely repetitive marks went on first? How were they then modified, and what are the uppermost moves, the ones spatially and temporally closet to us? The futility of this task is soon revealed, not because it is impossible to tell—sometimes it is and sometimes it isn't—but because the important part is the total effect, an absorption into a dizzying, yet always deliberate, never frenzied cascade of motion and light.

So we return to the initial dichotomy: these paintings present a sensory richness that invites us to forget everything but our immediate encounter, even as this encounter releases a flood of personal and cultural associations, not least the critical history of space, color, and gesture. The paintings' simultaneous currency and historical rootedness further demonstrates a key property of painting itself, which is simply that its visual issues are long-lasting, and cannot be resolved or dispensed with by facile solutions or shifts in fashion.

By Vittorio Colaizzi

PAINTINGS OF THE 1980's CONTINUED

"Iba," 1980, Oil on canvas, 54" x 54"

"Brizet," 1982, Oil on canvas, 50" x 50"

"Erodo," 1980, Oil on canvas, 50" x 50"

"Firoth," 1982, Oil on canvas, 50" x 50"

"Bego" 1980, Oil on canvas, 39" x 38"

"Abozone," 1988, Oil on canvas, 65.5" x 69.5"

"Dio," 1988, Oil on canvas, 65" x 65"

Joan Thorne

Education:

Hunter College, New York, M.A.
New York University, New York, B.S.

Solo Exhibitions:

2019	Quogue Gallery, Quogue, NY
2017	Freddy Gallery, Harris, NY
2015	Black and White Into Color, National Arts Club, New York
	A Passion For Color, Gallery On Main, Windham, NY
2013	Sideshow Gallery, Brooklyn (solo)
2010	Sideshow Gallery, Brooklyn (solo)
2005	Chris Winfield Gallery, Carmel, CA
2001	Andre Zarre Gallery, New York
2000	Retrospective: Museo de Las Americas, San Juan, Puerto Rico
1998	Retrospective in the Dominican Republic at:
	- Museo Voluntariado De Las Casas Reales, Casa de Bastidas
	- Museo Patronato Plaza de la Cultura Santiago Apostol, Santiago
1996	Ramapo College, New Jersey
1990	Graham Modern, New York (solo)
1989	Ruth Bachofner Gallery, Santa Monica, CA
1988	Graham Modern
1986	Ruth Bachofner Gallery, Los Angeles
	William Halsey Gallery, Simon Center for the Arts,
	College of Charleston, Charleston, SC
1985	Graham Modern
1983	Lincoln Center Gallery, Lincoln Center, New York
	Dart Gallery, Chicago
	Gloria Luria Gallery, Bay Harbor Island, FL

Solo Exhibitions Continued:

1982	Nina Freudenheim Gallery, Buffalo, NY
	Willard Gallery, New York (solo)
1980	Willard Gallery, New York (solo)
	Dart Gallery, Chicago
1979	The Clocktower: Institute for Art and Urban Resources, New York
1977	Galerie Veith Turske, Cologne Art Fair, Cologne, Germany
1975	Alfred University, Alfred, NY
1974	Fischbach Gallery, New York
1973	Corcoran Gallery of Art, Washington, DC

Group Exhibitions:

2019	Art on Paper, New York, NY | Quogue Gallery
	Art Palm Beach, Palm Beach, NY | Quogue Gallery
2011	SideShow Gallery, New York
	Janet Kurnatowsky Gallery, New York
2010	SideShow Gallery, New York,
	Janet Kurnatowsky Gallery, New York
2009	Side Show Gallery, New York
2008	ACA Gallery, Auction Show, New York
	Side Show Gallery, New York
2007	Side Show Gallery, New York
2006	Side Show Gallery, New York
2005	Side Show Gallery, New York
	"Works On Paper" Curated by Vered Lieb and Richard Timperio.
2004	University Art Gallery, Indiana State University, Terre Houte, Indiana: "Contemporary Women Artists: New York"

2003	Biennale Internazionale Dell'Arte Contemporanea, Florence, Italy
	Gallerie Alessandro Bagnai, Florence, Italy
2002	Gallery Uno Spazio Su Misura, Milan, Italy
2001	"PAINTED: Viewpoints of Recent Developments of Abstract Painting in New York," curatedby James Little at the Joe and Emily Lowe Art Gallery, Hofstra Museum, Hofstra University, Long Island, New York
	"The Art of Giving" presented by New York Net-Works, Hayworth Showroom, New York
2000	The Painting Center, New York, "Straight Painting," curated by James Little
1998	R.B. Stevenson Gallery, La Jolla, California, "Illuminated Under White Light"
	R.B. Stevenson Gallery, La Jolla, California
1996	Museo Voluntariado de Las Casas Reales, Casa de Bastidas Encuentro", Santo Domingo, Dominican Republic
	La Galeria, Santo Domingo, Dominican Republic
	Guernica Galeria de Arte, Santo Domingo, Dominican Republic
	Arawak Arte Conteporaneo, Santo Domingo, Dominican Republic
	Casa Peynado Galeria, Santo Domingo, Dominican Republic
	Makana Gallery. Santo Domingo, Dominican Republic
	Techa Galeria, Jarabacoa, Dominican Republic
1995	Bertha and Karl Leubsdorf Art Gallery, Hunter College,New York "News, Surprise and Nostalgia"
	Corporate Art Directions, "Loan Show Lobby of 909 Third Ave.," New York
1994	Andre Zarre Gallery, The Exuberant 80s,
	Andre Zarre Gallery, Through Thick and Thin
1993	Altos de Chavon, "Los Artistas Residentes," Dominican Republic

Group Exhibitions Continued:

1991	Andre Emmerich Gallery, “Abstract Painting of the 90’s”, curated by Barbara Rose.
	New York Stock Exchange, Invitational
	Graham Modern, “Selections”
1989	Graham Modern, “Synthesis”
1988	Andre Zarre Gallery, “More Than Color”, New York
	Graham Modern, “Preview From The Past”
1987	One Penn Plaza, “Romantic Science”, New York
	American Academy in Rome, “American Acad. in Rome Annual Exhibition”, 1987 Prix de Rome Paintings, Rome
1986	Graham Modern, “Diptychs, Triptychs, Polyptychs”
1985	Pam Adler Gallery, “Paintings 1985,” New York
	The Aldrich Museum of Contemporary Art, “The Art of the 1970’s and 1980’s”, Ridgefield, CT
	Albright-Knox Art Gallery, “An Affair of the Heart”, Buffalo, NY
	Kamakazie Gallery, “Non-Objective Painting”, curated by Stephen Westfall, New York
	Graham Modern, “Summer Yellows”
	College of Charleston, “Charleston Show”, Charleston, SC
1984	Visual Arts Museum,”Heroic/Poetic”, New York
	Sidney Janis Gallery, “American Women Artists”, New York
	Nina Freudenheim Gallery, Buffalo, NY
	Islip Art Museum, “Emblems of Imagination”, curated by Karen Shaw, Islip, NY
	One Penn Plaza, “Luxe Calme et Volupte: Nine Abstract Artists & Their Use of Color”, curated by John Yau, New York
	Weatherspoon Gallery, “Works on Paper”, Greensboro, NC
	Graham Modern, “Small Works/Fine Works”

1983	Jayne Baum Gallery, New York
	Judith Christian Gallery, New York
	Bell Gallery, List Art Center, Brown University, “Painting”, Providence, RI
1982	Mattingly Baker Gallery, Dallas (two-person show)
	N.Y.C.W.C.A., “Abstract Painting: Painting by Women Artists”, New York
	Guild Hall Museum, “Artists from the Edward F. Albee Foundation”, East Hampton, NY
	Tyler School of Art, “Tyler Visiting Artists ‘82-83”, Temple University, PA
1981	Susan L. Usdan Gallery, “The Broken Surface”, Bennington College, VT. Traveled to Tibor de Nagy Gallery, New York; Owens Hall Art Gallery, Virginia Polytechnic Institute, Blacksburg, Virginia
	Sidney Janis Gallery, “New Directions”, curated by Sam Hunter, New York
	Nina Freudenheim Gallery, “Paper Work”, Buffalo, NY
	Whitney Museum of American Art, “1981 Biennial exhibition”, New York
1980	Societe des Artistes Independents, Grand Palais, “L’Amerique Aux Independents”, Paris
	Sidney Janis Gallery, “Seven Young Americans”, New York
	Landmark Gallery, “Drawings 1980”
	Guild Hall Museum, “Paper-works for the Serious Collector”, East Hampton, NY
	Ericson Gallery, “U.S. Art ‘80”, New York
	Rensselaer Polytechnic Institute, “C.A.P.S. Fellow1979-1980”, Troy, NY
	Douglas Drake Gallery, “New York on Paper”, Kansas City
1979	Willard Gallery, New York
	Neilson Gallery, “The Implicit Image”, Boston
	Susan Caldwell Gallery, “Generation”, NY
	Grey Art Gallery, “American Paintings: The Eighties”, curated by Barbara Rose, New York. Traveled to The Contemporary Art Museum, Houston; American Cultural Center, Paris
	Nina Freudenheim Gallery, Buffalo, NY

Group Exhibitions Continued:

1978	Willard Gallery, New York Bronx Museum, O.I.A. Exhibition, Bronx, NY Institute of Contemporary Art, “Eight Abstract Painters”, Philadelphia University of Chicago, “Thick Paint”, Chicago
1977	Parsons School of Design, “Faculty Show”, New York “SoHO at Montauk”, Montauk, New York “Woman in Art: Working Papers”, traveled to Albany, New York, Texas, United States Courthouse, “Paintings”, New York Davidson Art Center, Wesleyan University, “Paintings from the Aldrich Museum Collection”, Middletown, CT
1975	Skidmore College, “Drawing Exhibition”, Saratoga Springs, NY State University of New York, “Paintings”, Potsdam, NY
1974	Aldrich Museum of Contemporary Art, “Tenth Anniversary Exhibition”, Ridgefield, CT State University of New York, “Tight and Loose”, Potsdam & Albany
1973	New York Institute of Technology, Long Island, NY Loeb Center, New York University, “Five Painters”, NY1972 Aldrich Museum of Contemporary Art, “Spring Annual”, Ridgefield, CT Whitney Museum of American Art, “Whitney Annual”, NY Hamburg Museum, “GEDOK American Women Artists Show” Hamburg, Germany Bard College, “Painting on Paper,” Annandale, NY

Selected Collections:

Albright-Knox Art Gallery, Buffalo, NY
Aldrich Museum of Contemporary Art, Ridgefield, CT Brooklyn Museum, Brooklyn, NY
Codetel, a subsidiary of GTE, Santo Domingo, Dominican Republic
Currier Art Museum, Manchester, New Hamphire
Dallas Museum of Art, Dallas,Texas
Krannert Museum, University of Illinois, Champaign, IL
Museo Voluntariado de las Casas Reales Casa de Bastidas, Santo Domingo, Dominican Republic
Museum of Fine Arts, Houston,Texas
Prudential Corporation, Corporate Collection, New,York, New York
Portland Museum, Portland,Maine
MIT, List Visual Arts Center, Cambridge, Mass.
Museo Voluntariado de las Casas Reales Casa de Bastidas, Santo Domingo, Dominican Republic
Tang Museum, Skidmore College, Saratoga Springs, NY MIT, List Visual Arts Center, Cambridge, Mass.
Lincoln Center Poster Collection and Gallery, New York, NY Stephen Stinehour, Stinehour Editions, South Lunenburg, Vermont
M. Smorgon Family Collection of Contemp. Art, Melbourne, Australia
Sloan Kettering Hospital, New York, NY
Roselyn C.Swig, Artsource, San Francisco, CA.

Videos:

2012	BMCC CUNY Interview at Sideshow Gallery New York
2000	Opening Night Retrospective Show at Museo De Las Americas San Juan, Puerto Rico
1998	Opening Night Retrospective Show at Museo De Casa De Bastidas Santo Domingo, Dominican Republic
	Opening Night Retrospective Museo La Plaza De La Cultura, Santiago, Dominican Republic

Awards:

2006	Adolf Gottlieb Foundation Grant for Painting
2003	Prize in Painting, Florence Biennale Internazionale, Florence, Italy
2001	Pollock Krasner Foundation Grant in Painting
1986	Prix de Rome, American Academy in Rome
	Pollock Krasner Foundation Grant in Painting
1983	National Endowment for the Arts, Fellowship in Painting
1980	New York State Council on the Arts, Grant for Painting
1979	National Endowment for the Arts, Fellowship in Painting
1976	Grant in Painting, Rhode Island State Council on the Arts
1975	New York State Council on the Arts, Grant for Painting
1974	Grant in Painting, Rhode Island State Council on the Arts
1972	Artist of the Year, Aldrich Foundation

Colonies:

1993	Altos de Chavon, Dominican Republic
1991’79,’76,’74	Yaddo, Saratoga Springs, NY
1981	MacDowell Colony Inc., Peterborough, NH
1977,’78	Edward Albee Foundation, Montauk, NY
1977	Edna St. Vicent Millay Colony, Austerlitz, NY

Multiple Book:

1992	“La Boites Malices, Vol 1.” Stella. R. Generationition of 60

Bibliography:

2016 Colizzi,Vittorio, Women's Art Journal, Spring/Summer

2013 Pechman. Ali, ARTnews, Review, January 2014, New York Panero, James, The New Criterion, "Joan Thorne's Musical Paintings," Review November, 2013

2011 Douglas, Manson, Art In America, Review April, 2011

2010 Ken Johnson, New York Times, Review November 26, 2010 Art in Review- Joan Thorne 'Recent Paintings'
Sideshow Gallery, November 26, 2010, New York
Emily Canal, Review, The New York Observer
Review, "Joan Thorne Recent Paintings", Sideshow Gallery December 22, 2010, New York

2005 James Kalm, "Works on Paper" review of a show at Side Show Gallery, Brooklyn, New York for the Brooklyn Rail.

2001 Morgan, Robert C., "Mythical Journeys, Power and Flight," essay for the catalogue of one person show at Andre Zarre Gallery, New York
Morgan, Robert C., "PAINTED: The Presence of the Past," essay for the catalogue of the show at the Joe and Emily Lowe Art Gallery, Hofstra Museum, Hofstra University, Long Island, NY
Marceles, Eduardo, "La Pintura metafisica de Joan Thorne," Vida Hoy, November 2, New York

2000 Westfall, Stephen, "Wild Beauty," essay in catalogue for retrospective exhibition at Museo de Las Americas, March, April
Morgan C., Robert, "Straight Painting", essay for brochure of the exhibition at the Painting Center, New York,October Barrios, Mario Alegre, Sunday, "Thorne en el espejo de su obra," Por Dentro El Nuevo Dia, Sunday, March 5.

1998 Vine, Richard, Art In America Magazine, June, review of retrospective museum exhibition at: Museo Voluntariado De Las Casas Reales, Casa De Bastidas, Santo Domingo, Dom. Rep.
Southgate,Therese M. MD, Cover of JAMA The Journal of American Medicine Association, September 16.