



GALLERY

530 WEST 25TH STREET / NEW YORK, NY 10001

EVOLUTION OF A GALLERY

GREEN MOUNTAIN TO BLUE MOUNTAIN 1968-2010

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November 30 – December 30, 2010



530 West 25th Street, 4th Floor
New York, NY 10001

The first co-operative artists' gallery that I knew well was opened very near my home. It was called the Tanager Gallery on East 10th Street. It was a parlor floor in an old brownstone with a large window.

I can remember the openings there: Every downtown artist packed into its limited space. One spring I remember seeing two Bowery bums staring at the colorful scene across the street and one bum said to the other: "Well, it takes all kinds to make a world."

Soon after, there was a downtown rush to open co-op galleries, and we all heartily supported them. It was, in its way, a political statement of defiance of commercialism and institutionalism in the rapidly expanding milieu of what is ludicrously called "The Art World." To my mind, there is no such thing. The so-called art world is merely a small precinct in the great world, reflecting all its vices and, once in a while, its virtues.

Dore Ashton

INTRODUCTION

"Evolution of a Gallery: Green Mountain to Blue Mountain 1968-2010," is a celebration of our long history. On the occasion of this exhibition we honor Lucien Day, a wonderful artist and beloved gallery director, who initiated the whole endeavor. The exhibition /catalogue commemorates the moment in 1968 when Lucien, with the encouragement of his friend Fairfield Porter, decided to open Green Mountain Gallery. It also bears witness to its closing in 1979 and the subsequent opening of Blue Mountain Gallery as a cooperative in 1980, directed by Judith Evans, with the support and participation of Lucien, and a number of other Green Mountain artists, including Rudy Burckhardt and Robert Henry. A listing of Blue Mountain and Green Mountain artists appears on the final pages of this catalogue.

Many people contributed to make this exhibition possible; Marjorie Kramer who had helped Lucien with the management of Green Mountain, provided valuable historical documentation and contact information. She also contributes an informal essay about Green Mountain in this catalogue. Michael Chelminski, who has been an artist in both galleries, was a driving force for this project in its infancy, helping to gather ideas and material. His eulogy for Lucien appears on the dedication page. Judith Evans provided photos, documents, and, with Margaret Leveson, helped us locate many of the early members of Blue Mountain. She contributes an essay about the founding of Blue Mountain, still going strong today in our Chelsea location. Sharyn Finnegan, our editor, and Beverly Friedman, our designer, who have both worked tirelessly with me on this project, have my endless gratitude. Martha Campbell, David Dewey, Jean and Margot Day, Ben Lenzner, Alexandre Gallery, Tibor de Nagy, C.Grimaldi Gallery, June Kelly Gallery, the Paul Georges Estate, and the Estate of Robert De Niro Senior, are among those who have generously lent paintings and documentation. I also wish to thank each of the participants who have given their support to this project. We are proud to have mounted the exhibition as a cooperative venture, on our home turf.

Marcia Clark

Director, Blue Mountain Gallery

August 2010

GREEN MOUNTAIN GALLERY

Lucien Day's Green Mountain Gallery, 1968-1979, was a good example of enlightened self interest. It was not a cooperative gallery like Blue Mountain, but it was artist-run and pro-artist. Members could show pretty much whatever and whenever they wanted. They could hang their own shows if desired. Lucien, the owner and director, paid all the bills and he was "one of the best painters in the gallery." That is a quote from Rudy Burckhardt. When I first went there, to see Lois Dodd's show in 1969, it was a brand new gallery. Lucien had recently moved to Bronxville, New York from Craftsbury, Vermont and was showing some Abstract Expressionists of his generation, Edward Dugmore, as well as Helen DeMott, Rudy Burckhardt and Bob De Niro. I was looking for a place to show along with Noah Baen, Norman Turner and Pat Mainardi. Pat was good at writing letters so she wrote Lucien about the four of us having a show. He accepted.

The gallery was originally at 17 Perry Street in a storefront owned by a church. It was a genteel space compared to most 10th Street galleries I was used to. At that time there were some 57th Street Galleries, but none in SoHo or Chelsea. Tenth Street was pretty much gone as a gallery neighborhood by 1968. Many of their artists had gone uptown, in particular their male artists. Within a few weeks of getting a show I asked for a job sitting at the gallery and I was hired as manager. Pat Mainardi and I had the wonderful idea of sharing the job, \$25 a day pay, noon to six, not bad. Rents were so cheap then, it made starting galleries and being a painter easier than now.

Lucien showed work he thought deserved to be shown. He got to choose the artists but he did listen to suggestions. He gave shows to many deserving artists. Lucien paid for a simple announcement, a mailing of 1000, an *ArtNews* ad, a *NY Times* ad, *Art Now* Gallery listing, a sitter and he took 30% of any sales. If you wanted a color postcard I think you had to pay for printing that. We all got reviews from *ArtNews* timed to come out during the show, a *New Yorker* listing and a WQXR ad, (both of which I often wrote which the *New Yorker* kept quiet). There were not

many buyers, but a huge number of people saw each show, over a thousand. Most important was to get the work out there, which we did. Lucien sat at the gallery one day a week, and spent time going to artist's studios. The word got around and painters who had been working for years came in; Lucien looked at their work and treated them with respect.

In 1971 Joe Giordano said SoHo was where the galleries were going so he and Lucien found an enormous place at 135 Greene Street and divided it into two spaces. By April of 1972 Green Mountain and Bowery Gallery shared that storefront with the rent at \$750. Prince Street Gallery and First Street Gallery were a block away. We all had Friday night openings which hundreds of people attended. After the openings many people went to the Figurative Artists at the Educational Alliance meetings which had started in February of 1969. Regarding money, always interesting: Lucien put in \$1500 on the first of every month and it was gone by the end of the month, even though one year I remember figuring out we sold \$40,000 worth of art. Finally in 1979, after showing some 100 artists and, after vainly trying for more sales with art dealer Peter Tatistcheff, Lucien got tired of losing money and changed his gallery into a co-op, which he then joined along with many of the existing members. Judy knows what happened after that.

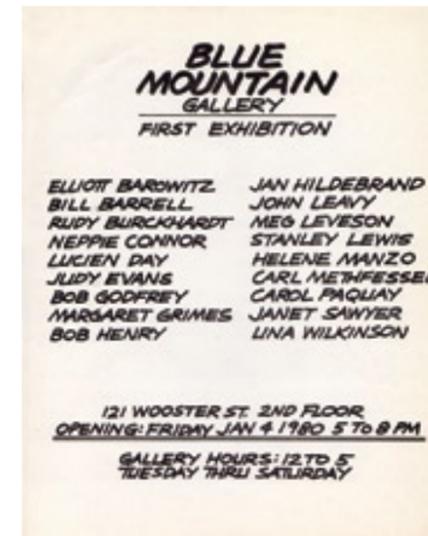
Marjorie Kramer

Manager, Green Mountain Gallery, July 2010



BLUE MOUNTAIN GALLERY

Shortly after I was in my first, and last, group show at Lucien Day's Green Mountain Gallery in Soho, Lucien closed the gallery. That show included, among others, Rudy Burckhardt, Lois Dodd, Rackstraw Downes, Janet Fish, Richard Haas, Yvonne Jacquette, Alex Katz, Stanley Lewis, Donald Nice and Harriet Shorr. I imagined a new gallery to continue the Green Mountain's representational tradition and began looking for a new space, inviting artists to join it, including Lucien and his roster of artists. Together we met in Meg and David Leveson's apartment to form the Blue Mountain Gallery, which was in the spirit of Green Mountain, but was a completely new cooperative artist-run venture. In September, 1979, we found a home when we were invited to join two other co-op galleries, Prince Street and Bowery, in transforming old office/storage space



located on the second floor of 121 Wooster Street into three new autonomous gallery spaces. As is the practice of co-op galleries, we financed, planned, and accomplished the work ourselves. We formed work crews, scraped and painted crumbling black walls, built partitions, constructed storage racks, and hung track lighting. With great good spirits we opened our handsome white second floor walk-up galleries January 4, 1980. I'm proud to say, we are still in operation 30 years later in our current location, 530 West 25th Street.

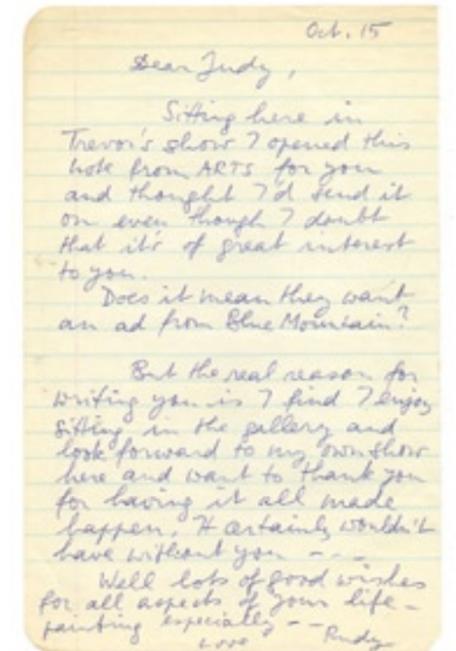
The original mission of the Blue Mountain Gallery was to show the work of strong representational painters and to stimulate the representational tradition of painting which was almost totally absent from New York's commercial galleries in 1980. Over the years the mission has grown to include both representational and abstract painters. To accomplish this, the members regularly view the slides of artists for inclusion in the gallery, exhibit their work and invite the public to openings of the shows and educational talks. The gallery has held public poetry readings by such notable poets as the late Kenneth Koch, collaborations between poets and painters with the poets reading their work, talks by the late film maker and member, Rudy Burckhardt, and occasional dance recitals. In the last few years it has held an annual small works invitational to encourage larger community involvement for new and emerging artists and has shown artists from Germany and Finland and participated in an exchange show with the Galerie Mani in Berlin.

The Blue Mountain Gallery began in 1980 with a budget of \$600 per month including rent of \$370 which was met by 24 members paying \$25 per month. Of course, membership, expenses and dues have risen over the years but the artists still manage the gallery, perform maintenance duties, paint the walls, and do front desk duty. The artists are allotted a one-person show every three years and pay for their own framing, advertising, their own announcement cards, mailings and all refreshments at the opening reception. The membership has remained remarkably stable since 1980 with many of the original members still showing with Blue Mountain, which over the last 30 years has provided artists a gathering place of ideas where painters can communicate visually and verbally and find the support and inspiration of their peers. The Gallery's longevity in the ever-changing and chaotic world of New York galleries is witness to its value and to the loyal dedication of its members.

Happy 30th Birthday, Blue Mountain!

Judith Evans

Founder, Blue Mountain Gallery, July 2010



LUCIEN DAY

August 26, 1916 – May 29, 2008

Lucien was a gent, first off. He cared for his artists as if they were family members and the gallery functioned as a show place for figurative and landscape painters at a time when there were few venues for them. In his graduating class at Yale, Lucien was the class poet and he remained convinced all his life that poetry and nature were the main ingredients in painting in whatever form they appeared. His heroes were Marin and Hartley. Fairfield Porter, who showed at the gallery, painted portraits of his children. From Craftsbury, VT, you can see Lucien's favorite mountain, Jay Peak, which he painted often, rising like a massive triangle above the plain.

Michael Chelminski, July 2010



I opened [Green Mountain Gallery] in New York City in 1968, quixotically to sell landscapes, still-lives, figure paintings. I thought abstract expressionism had run its course, (which it pretty much had) and that an opening existed for more personal and communicative art. I was a bit tired of still-lives and landscapes myself and began to look for people

who were trying to escape the tried and true formulas.... Later, as I had to get on without my gallery, I read *This Curving World, Hyperbolic Linear Perspective* by Robert Hansen. I folded the trade center. I got into curves. I thought more about what I believed art was, and is. As I studied, I slowly came to realize that the art world is fatally split between those who feel art is essentially material and those who think its most important value is that it communicates. I realized that I wanted my art to communicate, and I began to see that emphasis on perception would throw the ball back to the viewer (which includes the painter, of course). I tried to broaden my idea of art, to get away from its being only a picture (the abstract expressionists had done that). I wanted pictures to reflect off each other, as in my folded work, or connect to one another in such a way that strict realism is confounded.... I also tried putting two halves of a metaphor together, but it's very hard to find the right ideas for this. Essentially, I want art to be free. I want it to be more like thought. I want it to bring people together, and I know that it must reach out hard these days if it is to do that.

From an unpublished statement by Lucien Day



UN Office Building / after 1983 / oil / 48 x 24"



Solo Exhibition / 1986 / Blue Mountain Gallery, Wooster Street
Photo Credit: Jacob Burckhardt

EVOLUTION OF A GALLERY

GREEN MOUNTAIN TO BLUE MOUNTAIN 1968-2010

Dedicated to Lucien Day

*Artist, gallery owner/director, eventual co-op member
and beloved friend*



Town Hill Apple Blossoms / late / acrylic / 19 x 23"

LAURA ADASKO



Untitled / ©1998 / pastel / 4¼ x 7"

For my momma, Laura Adasko, art and motherhood went hand in hand. She was constantly creating for us, her three boys (Ben, Sam and David), art instrumental to our growth. On our shelves are children's books with titles like – *Shoes, Flowers, Colors* and *Foods* and on and on... Most of the books are exquisite watercolors of vegetables or pastels of flowers and fauna, each page a lesson for us. Her handcrafted children's books, made from the strongest love there is, will be passed down from one generation to another. Her artwork, like this small pastel, is an extension of her love for art, her passion for the world and her urge to create positive visions of our extraordinary planet. *Ben Lenzner*

GULGUN ALIRIZA

Six years ago my senior seminar class at SUNY Purchase had an assignment on how to prepare an artist's portfolio to submit to a gallery. Looking for a suitable one, I decided on Blue Mountain as my first choice. Thanks to a telephone conversation with Marcia Clark, my assignment was a great success. Later when I did my MFA at WCSU, I met Margaret Grimes, and because of her relationship with Blue Mountain, my MFA thesis show ended up at the gallery. Over time it seemed a relationship with this gallery was natural, and, when the opportunity to become a member arose this year, I realized how could it be otherwise!

www.web.mac.com/gulgun.aliriza



2B Red / 2009 / oil on masonite / 23 x 23"

DOUGLAS ANDERSON



Untitled / 2010 / acrylic on panel / 14 x 19"

Back when Blue Mountain was on Wooster Street, soon after I joined, I volunteered to serve wine at the openings and I kept doing it for several years. It was a wonderful experience being with the artists, their friends and families, well wishers and art lovers of every stripe, opening after opening, and feeling their excitement about the work being shown. It showed me how art has the power to bring people together in a profound way and that was a great lesson.

MARJORIE AUERBACH



Crosswalk / 2007 / watercolor / 7 x 11¾"

I had been looking up at a huge billboard at the corner of Church and Chambers Street, all the while taking photographs. I began to be much more interested in the heads of people cut off at the bottoms of my photos. So I went back to photograph the bottom of the billboard and the people in the street below. One day it rained and the horizontal zebra stripes crossed by vertical figures and their reflections became my picture.

NOAH BAEN



Persephone / April 26th, 2005, Brooklyn, NY / leaves, netting, cable ties, wire / one aspect of a yearlong installation / inkjet print / 12½ x 12½"

Lucien Day developed Green Mountain Gallery with the same mix of modesty, integrity and ambition that he brought to his painting. He trusted our judgment and sometimes bought our work. When Rudy Burckhardt covered Perry Street's barn board walls with monk's cloth, the gallery began its evolution from a West Village Vermont outpost to a SoHo show-place. At Green Mountain I came of age as an artist. I've since gone from painting landscapes to working with the land and natural processes, yet I continue to be grateful to Lucien for his vision and generosity and to the Green Mountain community that nurtured me.

www.nycgovparks.org/sub_newsroom/press_releases/press_releases.php?id=19391

ELLIOTT BAROWITZ

I joined Blue Mountain Gallery soon after Lucien Day helped formed the gallery, insisting that we not use "green" in its title – Green Mountain was the name of his commercial gallery. Lucien had a fondness for Vermont, where he lived and maintained a house. I was recommended by Bob Henry and Selina Trieff, who I am very fond of. I showed work in the Gallery several times between 1980 and 1990. My work included map-like landscapes, and seascapes with transporting images, mostly airplanes. Essentially, showing at Blue Mountain helped solidify my preoccupation with the beauty of those images of power and destruction.



From the New York Times, page 3, January 21, 2008 / 2009 / Photoshop with gel transfer on rice paper / 7 ¾ x 9 ½"

BILL BARRELL

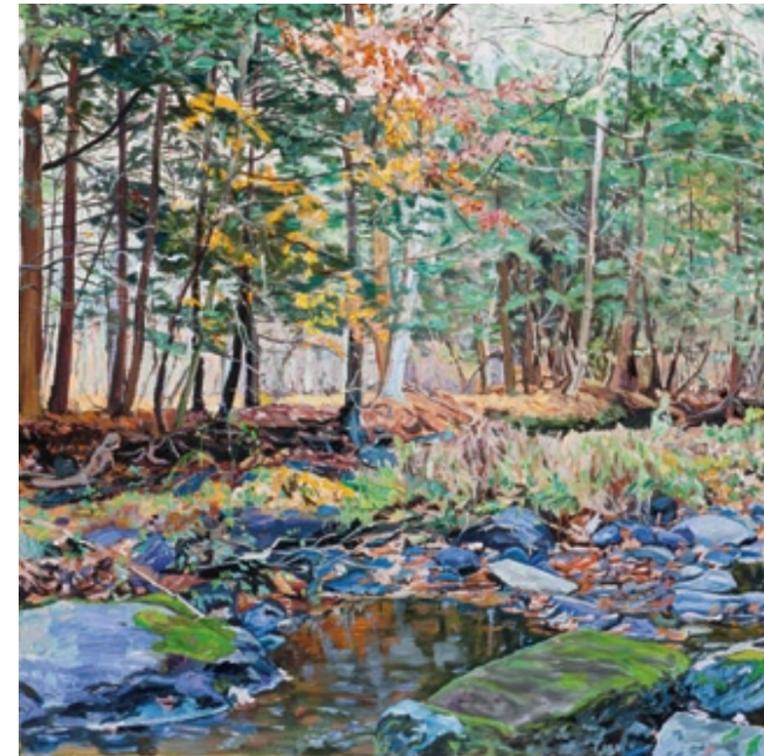
The Blue Mountain Gallery. Great name, great gallery. It brings back fond memories. My fondest memory is my first show there in 1980. My daughter Liza was born two days before the show. My wife Marilyn and I showed Liza off to all the usual suspects and she stole the show. That was thirty years ago. There are now two beautiful grand children Ruby and Oliver. I hope to bring them to the opening and show them off to the older usual suspects and keep up the tradition. I feel honored to be invited to participate in such a memorable and historical event.

www.billbarrell.com



Angels and Demons / 2010 / oil on canvas / 62 x 74"

THERESA BARTOL



Autumn Trees with Water and Rocks / 2002 / oil on canvas / 22 x 22"

During the late 1990s I volunteered to curate the art gallery for a Unitarian Church in Garden City, L.I. I needed artists to exhibit and approached Margaret Leveson. Extremely helpful, Meg contributed a painting for our silent auction which was used for the announcement. She and Helene Manzo delivered and helped hang the paintings of the Blue Mountain members for our first exhibition, a great success, including sales. This show led the way for other co-op galleries and artists to bring their art to Garden City. Favorable reviews by the local press helped enthusiasm for art grow in the community and some of our youngsters consequently became art majors in college.

www.theresa bartol.com

NANCY BEAL

When Green Mountain was in the West Village, I saw a large Noah Baen garden painting and thought, "That's what I want to do." Later, on Greene Street, I remember a particularly evocative orchard painting by Joe Fiore. Lucien Day and Majorie Kramer were always available and supportive and after 10 years the gallery became the Blue Mountain and moved to Wooster Street. At a Rudy Burckhardt show I was holding my three year old daughter and Rudy wanted to hear what she was saying as she pointed to his painting. Moving to Chelsea, I've been happy to show with painters I've known for 40 years.

www.bluemountaingallery.org



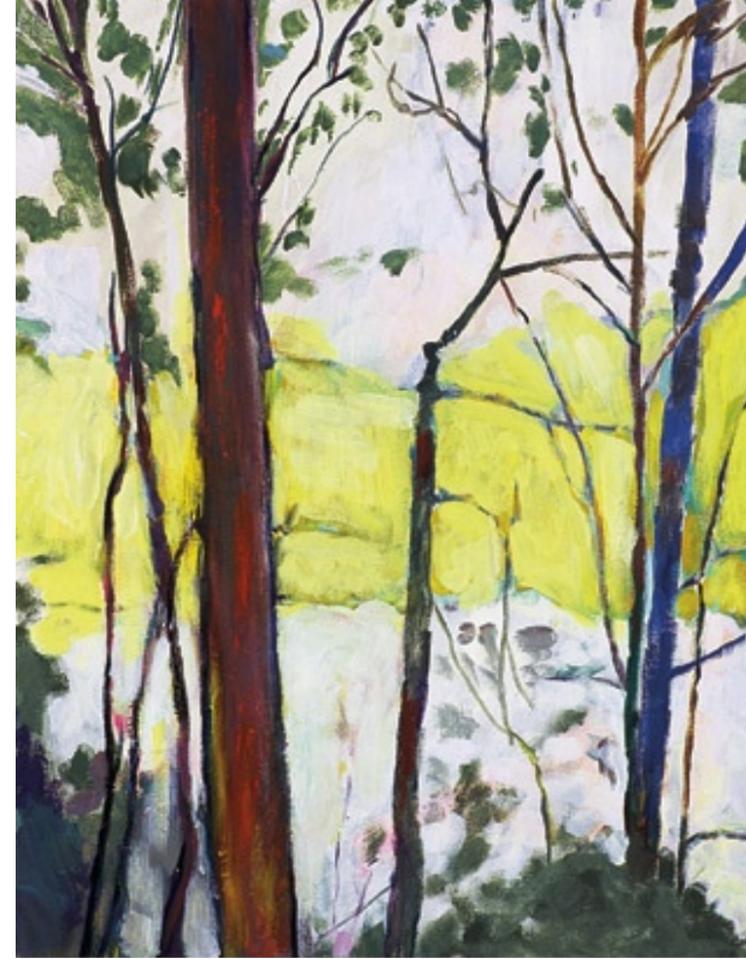
First Hollyhocks / 2004 / oil on linen / 38 x 40"

ROBERT BERLIND

In 1971 I came to New York from rural Pennsylvania with slides to show several recommended dealers. Among these was Lucien Day, himself a painter of great interest. He said he wasn't taking on new artists then but would have a look anyway. A couple of weeks later a call came from Lucien: "How do I get to your studio?" So undealer like was he, and so unprofessionally naïve was I, that after his overnight visit I was not entirely certain he had offered to show my work the following fall. Looking back, I am astonished at the encouragement of this original and generous artist and the group of illustrious artists I was invited to join.



Transient / 2001-2011 / oil on board / 12 x 12"



Golden Autumn / 2004 / oil / 16 x 12"

LESLIE K. BRILL

I've been a member of Blue Mountain Gallery since 1997 and that relationship has been positively challenging! Every year, the thematic group show has taken me in new and unpredictable directions. Most obviously, the "Vertical" show changed me from a painter of interiors to a painter of trees. Recent shows, like "Blue" and later, "White," have moved me to reach into my own personal energy and experience as a starting point for my work. I am a figurative painter who loves the abstract relationships that bind together all painting, figurative or not. My landscapes are not representations in a detailed botanical sense but tend towards the symbolic.

www.lesliebrill.com

MARIE-ANNICK BROWN



Untitled / 1996 / bamboo stick, ink, watercolor on paper / 9½ x 11"

The gallery moved twice. Those moves took vision, courage, and effort, with moments of togetherness. I remember us on Wooster Street, on our knees, working side by side on the beat-up flooring, like a village sewing a big patchwork, or fishermen fixing an immense net. When we went to Chelsea, instead of that meditative silent togetherness, it was abandon, noise, and liberation! I remember all the fake-paneled labyrinth of office cubicles coming down bit by bit, according to our capacities and brawn, and thankfully under the wise guidance of Sam Jungkurth. As walls disappeared, there were great garlands of electrical wires, held up precariously like ships' riggings. It was very exhilarating.



Place des Precheurs / 2009 / oil pastel, oil, paper, graphite, acrylic / 30 x 24"

SUZIE BUCHHOLZ

With the support of the galleries and artists around me, my art making is a labor of love. I've been enriched by two communities of artists – on the West Coast, where I live and work, and on the East Coast, where my work makes its home among the artists of Blue Mountain Gallery. I am fortunate to have been part of Blue Mountain for the past two years.

www.suziebuchholz.com

RUDY BURCKHARDT

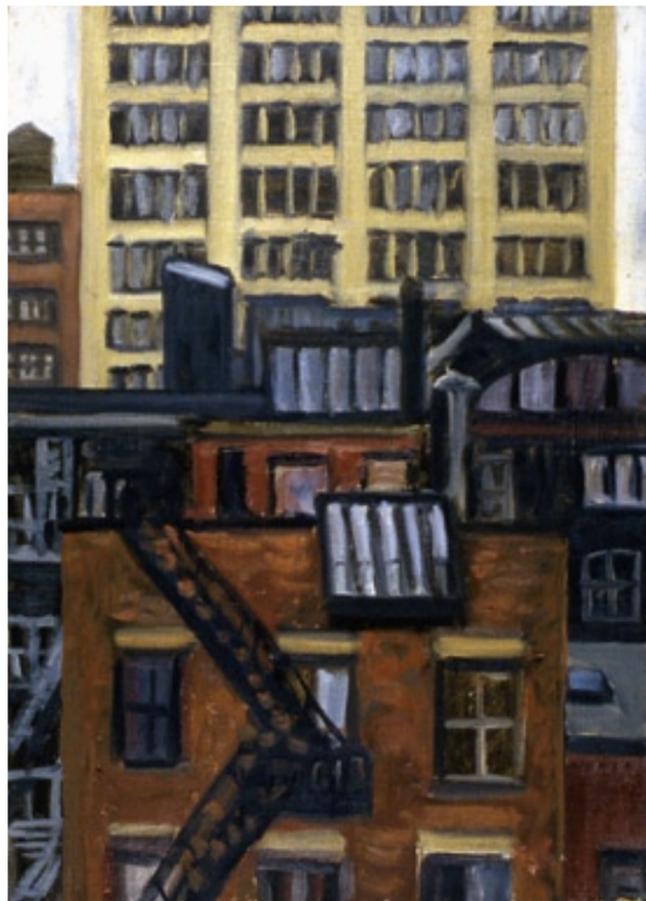
Burckhardt was a famously diffident man, elegant, slight and soft-spoken with a habitually morose demeanor. In fact he possessed an unusually sunny personality for an artist and seemed to live in perpetual delight that the rest of the world had none of the order and homogeneity of his native city, Basel, Switzerland...

To the end he loved New York, as reflected in his remarks in an interview with Simon Pettet that appeared in their 1994 book, *Talking Pictures: The Photography of Rudy Burckhardt*. "Well, what I love about New York is that it just grew up wildly," he said. "Everyone tried to make a bigger building than the guy before him, there was no design, it just happened."

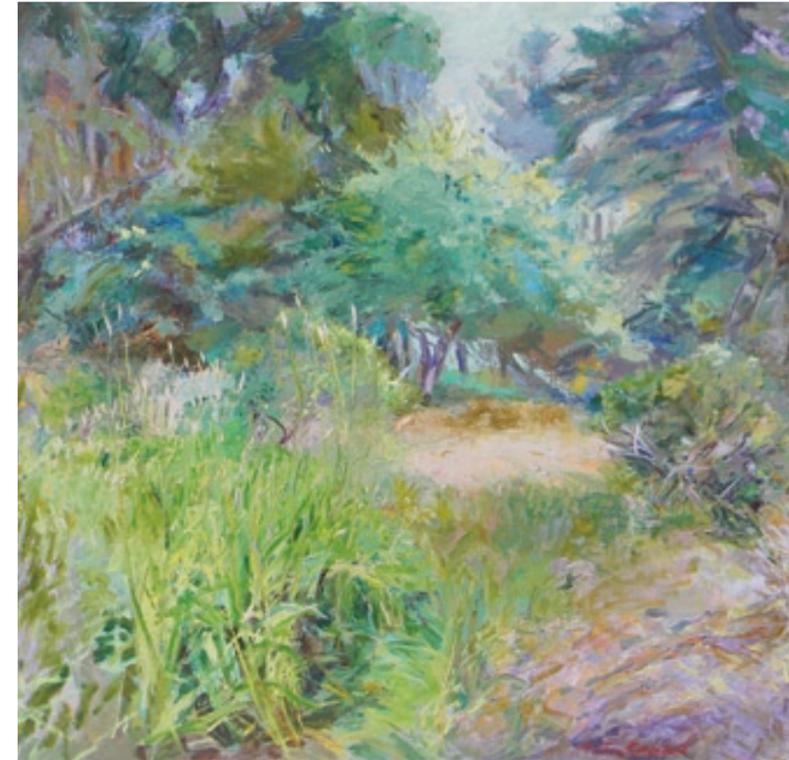
From an Obituary in the New York Times, August 4, 1999 by Roberta Smith

www.tibordenagy.com

28th Street Building / ©1990 / oil on linen / 17 x 12"
Courtesy Tibor de Nagy, New York



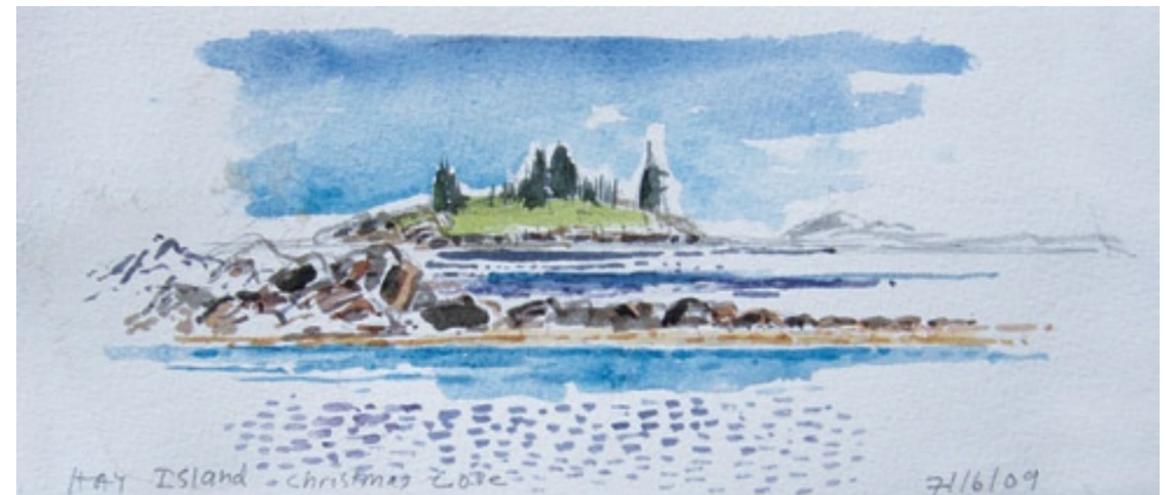
GRETNA CAMPBELL



Wild Wheat Field / 1982 / oil on canvas / 52 x 52"

As Louis Finkelstein wrote of her, Gretna Campbell "...paints again and again familiar themes, reshaping, rediscovering their content in subtle yet telling adjustments. The shoreline of Cranberry Island, Maine, tidal coves, rocks, trees, water and sky are given an intimacy and presence which is... formed out of a specific feeling about the place.... Her color chords and passages of paint...are devoted to the description of emotion, mood, association – involved with meanings discovered in nature through the transformation of painting language. This... kind of painting, by realizing its own nature, takes the physical and psychological reality of the world into itself."

MICHAEL CHELMINSKI



Hay Island / July 16, 2009 / watercolor / 4 x 9½"

In 2000 Lucien wrote me a little note about a visit he made to see my recent work: "Your new work is so unexpected that I'm afraid I just gaped.... You have made the romantic subject of nature (really landscape) and abstract painting modify each other in a new way. Personally, I like it very much. The two big ones are the best. Don't chop off any tops or ends. Forgive my nit picking. The deer upset me a lot." Lucien had hit a deer on his way down from Vermont.

www.mchelminski.com

JEANETTE CHUPACK



Citrus and Tea / 1999 / acrylic / 8 x 10"

My strongest memory of Green Mountain is the day I walked in with a huge portfolio of original work, and Lucien Day gave it a look, said some words of encouragement, and offered to show my work in the gallery. It was an exciting time in that part of SoHo with many new galleries and artists starting out who have since made their mark. Openings were times to meet fellow artists, exchange ideas and enjoy new art. Lucien was not your typical art dealer by any stretch of the imagination. One word to describe him would be "real." He was always ready to look at new things.

www.jchupackart.com



Untitled / ©1980 / watercolor / 8¼ x 11½"

NEPPIE CONNOR

Neppie Connor, the first woman to become a full professor at the University of Arkansas, was my teacher. She always looked at painting in an abstract way and seemed completely open to trying new ideas in her work. She felt that Cezanne was the greatest painter that ever lived because every time you looked at one of his paintings you saw something new.

Judy Evans

MARCIA CLARK

What I loved about Blue Mountain when I first became a member in 1985 was how eclectic a group it was and how laid back and friendly the meetings were. Gallery matters were handled with a minimum of fuss and a spirit of generosity. The tone had been set by Lucien at Green Mountain and was re-established when Blue Mountain went co-op. I had been and am still experimenting with multi-paneled panoramic formats. Attraction to the innovative work that Lucien and Jackie Lima were doing gave me the initial impetus to join the community.

www.marciac Clarkpaintings.com



Ice Study, Upernavik #1 / 2007 / oil on aluminum / 5 x 8"

My creative process is both a spiraling exploration spurred by curiosity, and a method of streaming ideas and making them visible. Myriads of visuals spark the imagery, there's a requisite incubation period, and materials at hand determine the form the work will take. When accidents shift my perspective, familiar paths are revisited or new ones invented. Joining the co-op was an opportunity to put the results of this improvisational process before an audience. The validating responses inspired me to dig deeper. I am grateful to have been part of the Blue Mountain fellowship.

www.dmdecreeft.com

DONNA MARIA DE CREEFT



Louisville March / 2010 / India ink on sheet music / 8 ¼ x 10"

DAVID DEWEY



Anastasia Beach, St. Augustine / 2010 / watercolor on paper / 7 x 10"

My first New York exhibition was at Green Mountain Gallery in 1977. My fondest memory of the exhibition was Lois Dodd, Joe Fiore and Lucien Day helping with the hanging of the show. Their support that day was a great encouragement to me. Later the same day, Lucien took me to lunch at *Food* and spoke to me about his friendship with Fairfield Porter.

ANNE DIGGORY

With my studio in Saratoga Springs, several hours north of New York, Blue Mountain has provided a foothold in the city both for connections with other artists and for regular exhibitions. After I joined the gallery in 1995, early interactions with Michael Chelminski and Lucien Day provided valuable conversations on the relationships between visual language, energy, illusion and abstraction. My recent hybrid work, combining painting and photography to focus on layers of experience, grows out of my first exhibitions at the gallery which included paintings that turned corners (1997) and paintings with plexiglas doors that added and removed details (1999).



Change of Course Series: Letting Go / 2007 / hybrid media on paper / 12 x 17"

www.diggory.com

ROBERT DE NIRO SR.

Robert De Niro, Sr. was one of the post-war artists of the New York School. His work blended abstract and expressionist styles of painting with traditional representational subject matter, bridging the divide between European Modernism and Abstract Expressionism. Earlier he had studied at the Black Mountain College under Josef Albers and later with Hans Hofmann in NY and Provincetown through 1942. In 1945, De Niro was included in a group exhibition at Peggy Guggenheim's Art of This Century gallery in NY, and had his first solo exhibition there the following year. At Lucien Day's invitation, he showed at Green Mountain in the '70s. His work is included in numerous public collections including the Metropolitan Museum of Art, Hirshhorn Museum, and the Smithsonian. In 2010, a retrospective of his work was presented at the Matisse Museum in Nice, France.



Head of a Boy / 1975-1980 / oil on canvas / 12 x 16"
Courtesy of the Estate of Robert De Niro, Sr.



Mr. Elliott's Place / 1969 / oil on board / 19 x 17 3/4"
© Lois Dodd, Courtesy Alexandre Gallery, New York

LOIS DODD

Lucien Day opened the Green Mountain Gallery at 17 Perry Street. My first exhibition there was in March of 1969, the gallery's first season. The painting that I will put into this show, *Mr. Elliott's Place*, was exhibited there in January 1970, my second show at that address. I remember carrying the paintings in stages via subway from E. 2nd Street to Perry Street because of a major snowstorm at the time of the hanging. I exhibited again at Perry Street. in Nov.-Dec. 1971 but by 1972 the gallery had moved to 135 Green Street.

www.alexandregallery.com

ROSEMARY DUNBAR

My friend Deb Stern introduced me to Blue Mountain Gallery. I don't live in New York so I love having the opportunity to show here and come to New York for my shows. Despite the fact that I am far away from BMG, I still feel very much a part of the community. Being part of the gallery motivates and connects me to other artists and has been one of the highlights of my artistic career.

www.bluemountaingallery.org



Emerald Buddha / 2010 / oil on paper / 5¾ x 3½"



JUDY EVANS

One summer day I was sitting a gallery invitational show, which included a sculpture of dead minnows encased in polyurethane. As it got warmer the minnows began to waft their pungent aroma of decay through the gallery. While I pondered what to do, Allen Ginsberg appeared with his friend and headed straight for the minnows. As I watched in horror, he circled the sculpture several times, sniffing the air. With aplomb he declared, "I love it!" and walked out. Another memorable day sitting for Rudy Burckhardt's first show at Blue Mountain, in sauntered Elaine de Kooning, Rudy's friend. She thoughtfully looked at each painting and decided on a small oil cityscape. You never know who is going to walk into Blue Mountain but it pays to keep your eyes open.

www.judyeansart.com

Reflections Autumn Afternoon / 2008 / oil / 48 x 30"



KEN ECKER

On the suggestion of Blue Mountain member Joe Giordano I applied and was accepted to the gallery in the mid '80s, when the gallery was still on Wooster Street in SoHo. Because Blue Mountain was a co-op, I naively thought at the time that there should have been more dialogue among the artists. I remember Meg Leveson saying the gallery was a good place for an artist to grow. Five solo shows later, I understood what Meg meant. Without the pressures of a commercial gallery, artists are free to find their way. Meg was right – therein lies the dialogue.

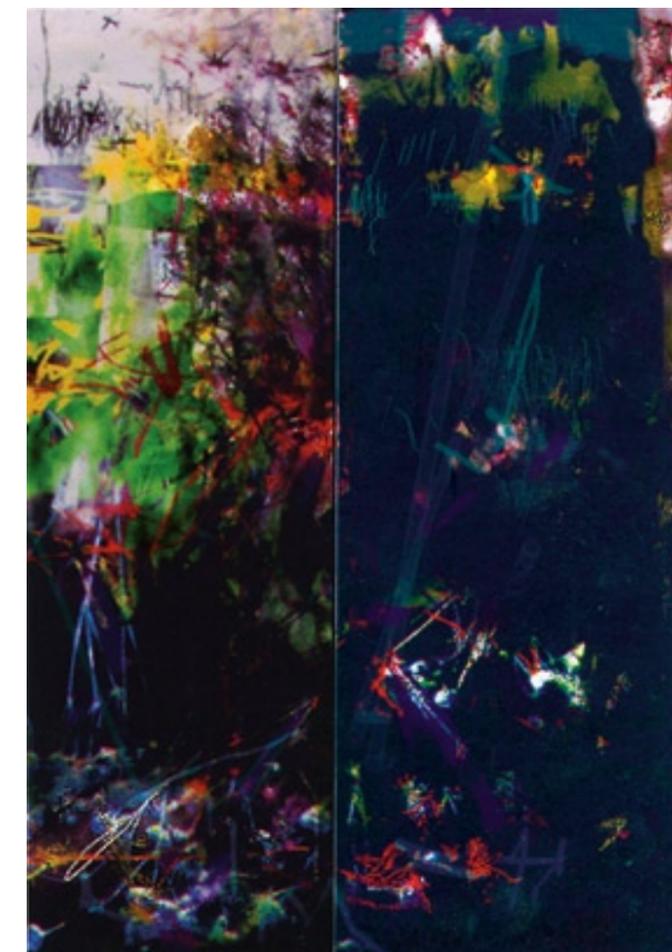
1,2,3,4, August 09, MD / 2009 / mixed media on canvas / each section 20 x 16"

MATTHEW FEINMAN

Some years ago, Meg Leveson suggested I apply for membership in Blue Mountain. At the moment of my acceptance, the fire which had laid dormant for too long was ignited, opening me to experiencing a splendid camaraderie among artists. And now, many years later, a call from Meg and Marcia Clark lit that fire again. I can't wait to see the gallery exhibit and to be part of this image that says, "This is who we are."

www.artincontext.com/artist/

The Measure / 2010 / Photoshop print edition of 15 / 7 x 5"



SHARYN FINNEGAN



Co-ops are where you can have the show you have in your head. After a sixteen year hiatus not showing, I really knew what I wanted and Blue Mountain made that possible. During my last show a few people asked if it was a group show. ...I do a number of things and am happy I cannot easily be “packaged.” My next show will include a retrospective of 30 years of self-portraits, something a commercial gallery would never allow, self portraits being a hard sell. The value of galleries which give artists real freedom cannot be overstated. Thank you, BMG!

www.sharynfinnegan.com

Self Portrait at 63 / 2010 / oil on canvas / 14 x 12"

JOSEPH FIORE

Fiore's more or less abstract landscapes seem to express the oriental view that man's value inheres in an equality to the other small parts of an immense whole.... Fiore does not usually paint separate things – isn't a valley, a storm, weather, light, a relationship?

Fairfield Porter, The Nation, November 5, 1960

www.anitashapolskygallery.com

Landscape Series #6 / 1979 / oil on paper / 14 x 11"



SAM GELBER



Poetic Incident / 2000 / oil on canvas / 16 x 20"

Green Mountain Gallery meant opportunity, first to exhibit in a good, clean, white space, with young artists, young no matter the age, and with appreciative artists in spite of the differences, in a location growing galleries like blowing seed popping up in cracks between old structures just standing around. It just seemed to happen without order and organization, before fancy uptown chic transplants and impossible parking. Lucien Day is my strongest memory, older even then, full of humor, with his inimitable squeaky voice, unpretentious, always hopeful and positive, one of the early innovators and practitioners of the “new.” There are so many to remember. Now they're on every page and I salute them all.

PAUL GEORGES

I tried to say who Paul Georges was the whole time. If I say the horizon and freedom are linked that's who I really am. I didn't just happen onto those feelings. I decided I wanted to be free – and this is about painting not about life or anything else – I'd like to be free while I exist and try to make paintings that are alive. There are techniques Hofmann taught that were to open the space and make things not in a particular space. That's sort of what painting has to do and that's about freedom.

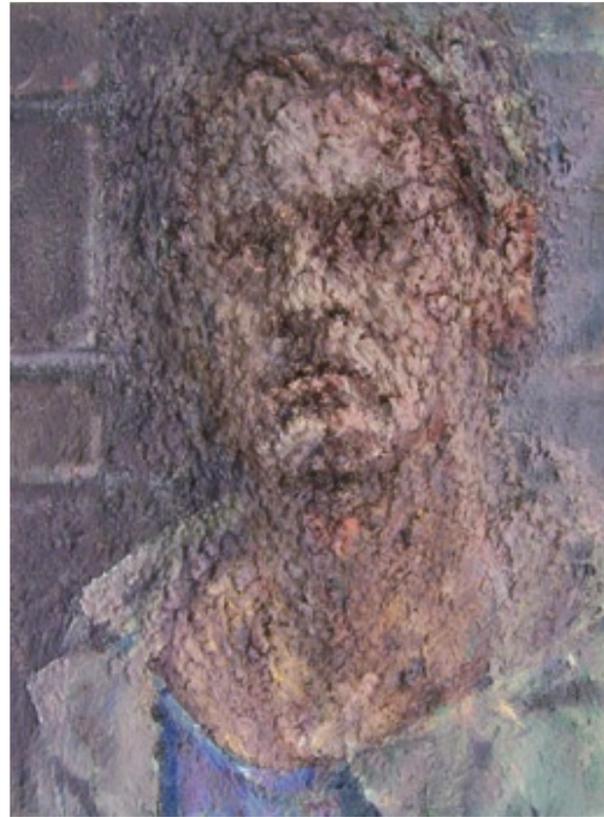
Interview with Brittany Huckabee, Under the Radar, PBS, NYC, April 11, 2001.



Fantasy about Freedom, Study / ©1970-1974 / oil on linen / 16 x 17"
Photo courtesy & © Paul Georges Estate, NYC, 2010

JOE GIORDANO

Painterly Realists and Painterly Abstractionists feel we are the caretakers of the soul of painting. Our commitment is to extol the existential and transformational values of oil paint. Lucien Day must have understood this when he opened Green Mountain. He gathered a stable of serious painters. From Greenwich Village, we moved down to SoHo, and now Chelsea, with our sister galleries, Bowery and Prince Street. Galleries and artists come and go in New York. The grand old co-ops manage to hold our ground. It has something to do with the idea that got us started in the first place...with a love for painting and a belief that without the touch of the brush and pigment on canvas somehow all of our souls, yours and mine, would turn to stone.



44 Existential Self Portrait / 2004-2005/ oil on canvas / 16 x 12"

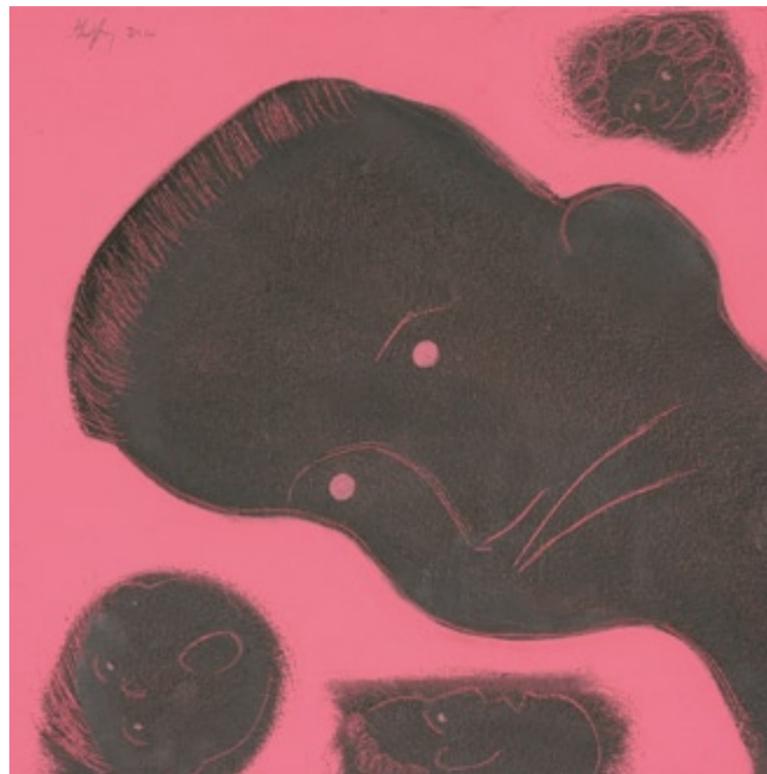


OWEN GRAY

I remember during one of my openings at the Wooster St. location when I had a musician, Claire, perform, singing and yodeling country western songs, while my girlfriend and her friend tap danced at the gallery – a very memorable time. I'm interested in compositions inspired by my fantasies and dreams of water and nature, thick with foliage and animals. Peter Brueghel, Hieronymus Bosch and 17th century Dutch still life are influences.

www.bluemountaingallery.org

Parrot and Mussel / 2008 / oil on panel / 6 x 8"



Mr. Risk Meets the Space Gypsies (series) / 2010 / graphite, slate emulsion over house paint on paper / 15 x 15" / Photo credit: Alice Sebrell

ROBERT GODFREY

...probably about 1979. Rudy Burckhardt asked me if I was interested in becoming part of a new co-op that Lucien Day was forming out of the old Green Mountain Gallery. So I said, yeah, sure. Lucien really wanted a new and far away name for the gallery but the members really wanted to rename it something close to home, like Blue Mountain. So Lucien gave in. I remember one time Rudy showed paintings on mushrooms and another time one of my Muses, Cheryl perhaps, suggested I paint the gallery walls flamingo pink for my show. So I did.

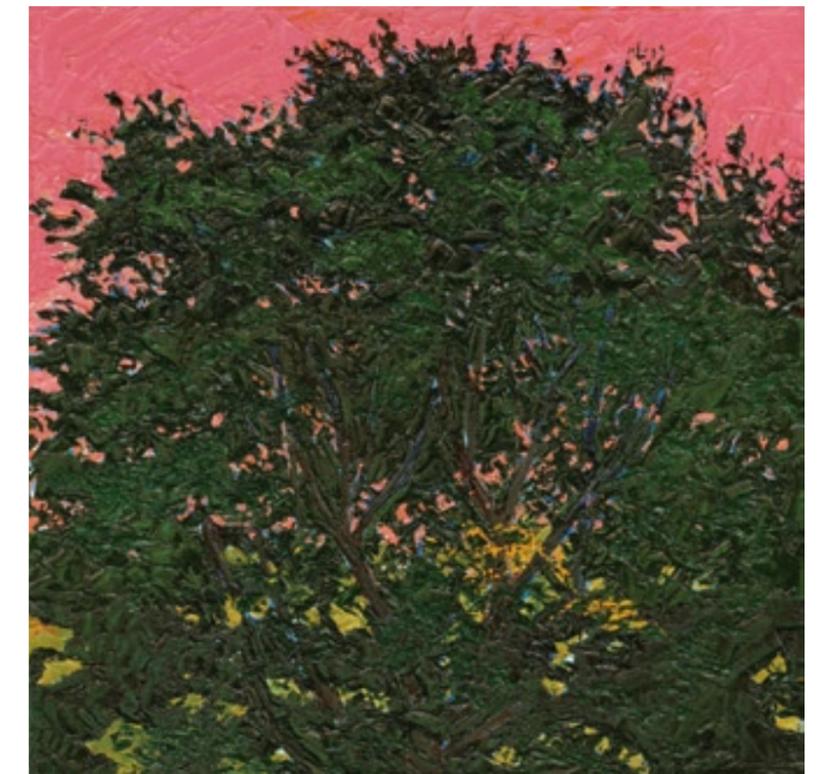
Excerpted from the forthcoming biography Rubbing Elbows: The Life and Times of Robert Godfrey by Elwood Beach © 2009, 2010, Scion Press

www.godfreystudio.org

In 1976, I studied with Alice Neel and Selina Trieff at a workshop in the Midwest, before coming to NY a year later, looking for a gallery for myself and my husband, John Wallace. Robert Henry, Selina's husband, recommended Green Mountain as he thought Lucien Day would respond to John's work. We had what I believe was the last show at Green Mountain in January of 1979. In the spring of 1980, Robert Godfrey told me the gallery was reorganizing as a co-op and suggested I apply. I was accepted and Lucien and Rudy Burckhardt invited me to see the newly finished space, afterwards taking me to lunch at *Food*.

www.bluemountaingallery.org

MARGARET GRIMES



Rosy Dawn, Washington / 2008 / oil on canvas / 16 x 16"



LOUISE HAMLIN

I still have the very gracious letter that Rudy Burckhardt wrote to tell me that I had been voted in to the gallery. And I remember him manning the slide projector while we looked at work by subsequent applicants. Imagine! Grave attention to this routine task by an avant-garde filmmaker whose work is shown at the Museum of Modern Art! Rudy's seriousness of purpose guided us all, as did his gentle humor and sophisticated eye. In my mind's eye I will forever see his nude on the fire escape and she, unlike us, will never age.

www.dartmouth.edu/~sart/fac/hamlin/hamlin.html

Watermelon with Reflection / 2008 / softground etching with surface rolls / 15¾ x 11¾"

CAROL HEFT

I became a member of the Blue Mountain in 1996, when we were still on Wooster Street. It was a pivotal moment in my life. Having a community of artists with which to connect has enriched the quality of my work on many levels. This connection becomes increasingly important to me as I get older, and the opportunity for self expression without the constraints of commercialism is one of the great benefits of being associated with the gallery. It is exciting to welcome new members into the group, and work together on exhibitions, catalogues, promotion, and general organization. I feel fortunate to be a member.

www.carolheft.home.mindspring.com/artistheft.html

Orange Field / 1998 / oit and yarn on canvas / 20 x 15"



ROBERT HENRY

The thing that I will never forget is Steven Baumrin, an artist and friend who was not afraid of heights, as I am. He volunteered to get on the very top of a ten foot ladder in order to adjust a light hanging from the very high ceiling in order to light a tall painting of mine. He was not only on the top of the ladder, but had to reach above his head in order to reach the light. I was holding onto his feet, and I could feel him shaking. It was an act of friendship and courage.

www.bertawalkergallery.com



Go Fly a Kite / 2010 / gouache on paper / 11 x 15"

MARILYN HONIGMAN



Sky / 2009 / oil / 9 x 12"

The importance of the craft of painting and how to use the oil paint in ways that lead to self-discovery and surprise in the making of an image is what inspires the making of my paintings. That is the tradition I feel the Gallery represents.

CARLOS JIMENO

When I had my first show in Blue Mountain, painting was my best friend. Isolated in a new country with a different language and atmosphere, I talked with my paintings and they were a window for me, both about my past and present then. I missed the mountains and music, even the troubled culture and society I left in Venezuela. The fiery colors I had left were still on my palette, and as I got closer with America they morphed into cooler grays and pinks. This gallery became the stage to help me express all those emotions and the plantation where I harvested life lasting friends.

tinyurl.com/jimeno



Mujer Pulpo / 2010 / oil on canvas / 20 x 20"

SAM JUNGKURTH

My memories of Blue Mountain Gallery are about the members. They have been like family. People you could rely on for support. Friends I have known and loved for years. The atmosphere is one of artistic camaraderie where age and gender become irrelevant. The art comes first. The spirit of the gallery is about working together for the common good. When I joined Blue Mountain Gallery in the year 2000, the gallery was moving from Soho to Chelsea. We joined together to create the new space. The process bonded us forever.

www.samjungkurth.com

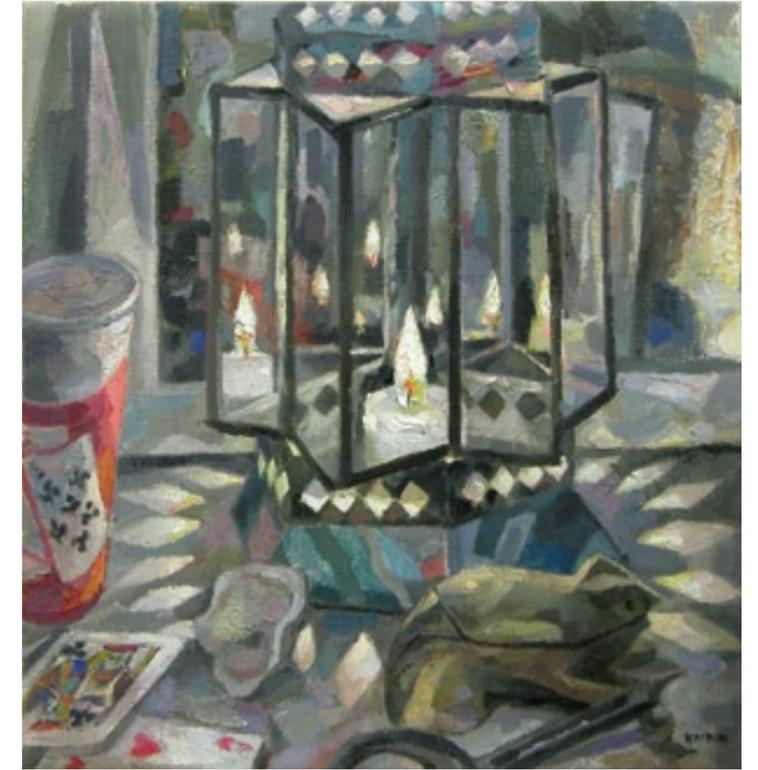


Big Brother / 2009 / acrylic on canvas / 18 x 18"

CHARLES KAIMAN

I joined Blue Mountain in the early '80s. While there are numerous examples of gallery artists cooperating to run galleries and mount shows, I think that the beauty of this gallery is also the cooperative understanding of and commitment to a shared artistic philosophy. The artists have rejected the easy, transient, "hedge funds" type of artistic entrepreneurship of many of the commercial galleries in favor of a shared artistic purpose that is driven by each artist's intense need to do truthful work, and to exhibit it for their peers and the community at large. I never met a Blue Mountain artist whom I do not respect.

www.charleskaimanpainter.com



Lantern / 2010 / oil on linen / 15 x 14"

CORNELIA KUBLER KAVANAGH



Shell Forms / 2000-2001 / polished bronze / 3 x 7½ x 2½ & 3¼ x 5 x 6"

An excellent venue for painters, Blue Mountain is a real challenge for a sculptor because the entry door is only 32" wide. For *The Tsunami Project*, my first solo exhibition which I carved in response to the devastating Indian Ocean tsunami of December, 2004, one of my tsunami sculptures was 31¼" wide. Another was over 6' high with complex curves. Easing both inside took over an hour! Once installed however, these and the other sculptures exhibited looked really dramatic. The show was favorably reviewed by *SCULPTURE* magazine, and I was indeed proud to have joined a gallery with such a fine reputation.

www.corneliakavanagh.com

J. P. KEIFFER

Donna Maria de Creeft introduced me to the Gallery in the early '90s. As I remember, there was some way in which the existing membership indicated that they could live with a would-be Blue Mountaineer's work. Thereafter there were more or less monthly meetings which one was expected to attend if possible. There was a core group who had been at the Gallery a long time, with more than one show behind them. This was a friendly group, but the meetings were about whatever problems lay ahead, so there wasn't much time for socializing. I particularly recall Meg Leveson, Margaret Grimes, Chris Pelletiere, Rudy Burckhardt and of course Donna Maria. The gallery was good to me.

www.jpkeiffer.com



Gone to Ground / 2006 / oil on canvas / 16 x 20"

MARJORIE KRAMER



Abbreviated Vase Flowers / 2009 / oil on canvas / 18 x 24"

After I got into Green Mountain Gallery my paintings improved. I have noticed that happening to others. Maybe in my case it was because I knew new friends would see the work, plus I must admit having a deadline helps as well. Openings at the Blue Mountain, Bowery, First Street and Prince Street Galleries are still among the highlights of my current year even after forty years. However, not to be a goody two shoes, some shows are much stronger than others! NYC co-op galleries are a breath of fresh air in a weird but worth it art world.

www.artincontext.com/artist/artist_images.aspx?id=6027

DIANA KURZ

I can't think of Green Mountain without thinking of Lucien Day, for he set the tone and created the warm atmosphere of the gallery. His generosity and kindness were rare. I was fortunate to have met Lucien at the start of my career when the gallery had just moved to Prince Street. He asked to visit my studio (how many dealers ask artists to see their work?), and then his offer of a show, without my having to ask, was incredibly encouraging to a young shy artist. (I subsequently had four solo shows at the gallery). Lucien was unique as a dealer, and as a person.

www.dianakurz.com



Johnny / 2007 / oil on canvas / 14 x 12"



From Troyer Road / ca. 1998 / oil on canvas / 20 x 24"

EUGENE LEAKE

Manifesto: Who the Hell am I? Artist, first priority, painting. All remaining energy, going out, seeing too many people gets me restless. Need quiet, solitude, walks, reading, birds, skies, storms, rain, snow, trees, stimulations, fields, inspiration... ideas, exhibitions, museums, galleries, art friends, family, music, theater. Painting: be yourself, don't look for what's tragic, do what's natural for you, (not sure what's tragic, don't worry, in [painting] anyways. Don't get too critical, don't ever think about what critics or others say, don't lose faith in your view of nature. Just do it – if it's yours. Don't try to be important.

From unpublished papers

www.cgrimaldisgallery.com

JOHN C. LEAVEY

For seven years in the 1970s, we lived in Italy, where artists are regarded somewhat like Ph.Ds. I was taken aback to be asked, upon returning to NYC, "Do you make a living as an artist?" as the first response to learning what I did. Saul Bellow remarked that painters and writers in the U.S. are regarded like clairvoyants, called in when the police have exhausted all other means of finding the body. Joining Blue Mountain in 1980 gave me a chance to be around my fellow clairvoyants. No one in the gallery has yet found the body, or the pot of gold that goes with it. All however are still searching it seems, and for that I congratulate them.

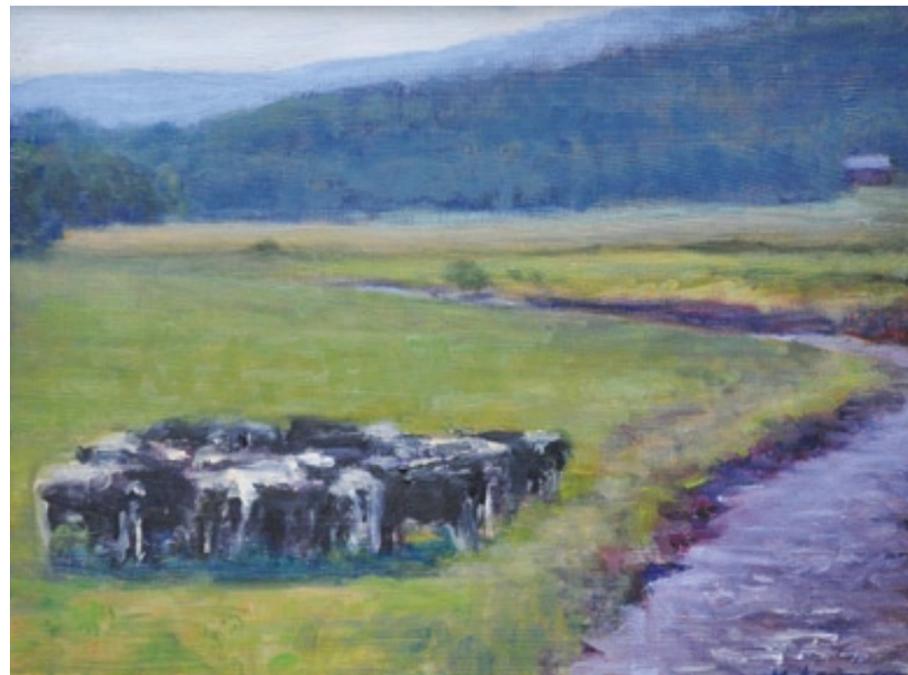


Reflection / 2010 (WIP) / oil and tempera on panel / 20 x 18"

MARGARET LEVESON

I was one of the founding members of Blue Mountain in 1980. The name reflects the fact that it was a new gallery formed upon the dissolution of Green Mountain. The gallery logo was designed by Carl Methfessel, a generous person who helped me design my first announcement. Tragically he died after his first show at the gallery. His exhibition of night paintings at a midway set a standard of excellence. Early titans included Lucien Day, Rudy Burckhardt, Judy Evans, Robert Henry, Joe Giordano, Bill Barrell, Trevor Winkfield, and Janet Sawyer. It was notoriously difficult to get accepted into the gallery. Rudy always concentrated on the good qualities of applying artists and came to their support. Each year, names of the officers were drawn from a hat.

www.margaretleveson.com



Huddled Cows / 2009 / oil on board / 9 x 12"

TOMAR LEVINE

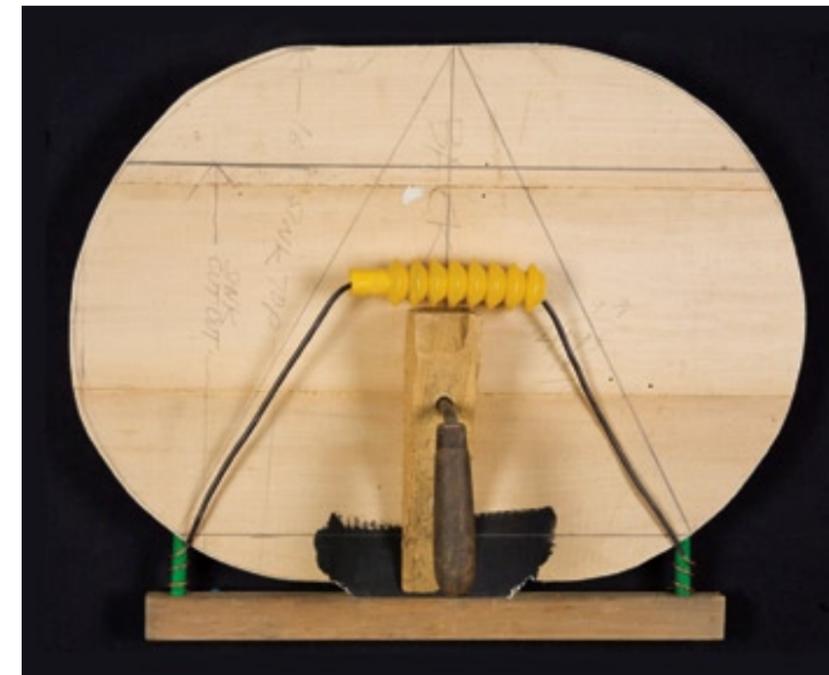
In the 1970s, I was part of a community of figurative artists centered in downtown New York, around a group of cooperative galleries – and the Green Mountain Gallery. We were like a village, influencing, supporting, arguing, learning from each other, growing as artists and friends. It was an intensely vital and creative time. Green Mountain, the one commercial gallery of the lot, was like an older sibling, with paid staff and a director. Later, it transformed to Blue and turned co-op too. I later joined it, after years of absence from the scene, and found it still engrossing and welcoming.

www.YourTimeToBloom.com/art



Still Life with Egg Cup / 1990 / oil on canvas / 12 x 13"

RICHARD BROWN LETHEM



Transformer / 2009 / wood, graphite, acrylic, plastic, copper wire, steel / 14 x 20 x 4"

My memories of showing at Blue Mountain in the late '80s and early '90s focus on that antique elevator and the struggle to get large work up to the second floor. More rewardingly, the free flowing combined openings with the shared entry space worked so well to handle the crowds that turned out in those days. The excitement and satisfaction of curating my own hanging was exhilarating, however overhung it turned out. After fifty years of painting and trying to make ART, no more explanations! Just the mystery of seeing things go full circle...this assemblage image so reminiscent of certain paintings I did in the '60s.



Drawing for SWEEPING / 2009 / graphite on paper / 16 x 16"

JACQUELINE LIMA

Blue Mountain Gallery was a place where the pursuit of experimental perspective in my work evolved freely. It was felt by many of us that the non-commercial gallery was a venue in which the Artist and the Art were of integral importance. No one else's taste or business needs had any effect on what the artist chose to make or to exhibit in the gallery...or how often to exhibit; if these things were important to you, then a cooperative gallery was a good place to be.

www.colophon.com/seaportdistrict/fedhall/lima.html

CLAIRE MOORE

As a young artist in the '70s, I became friends with Claire Moore at the MacDowell Colony. A unique and gutsy lady, she emerged from the fiercely male NY art world of the 1940s. With a healthy irreverence for art and, unconfined by traditional boundaries, she worked in both abstract and figurative modes...a charcoal sketch peers through a painting; her drawings can be made completely of words; her prints take on new and inventive forms. I admired her enormously and found her an inspiring role model, a pluralist artist not easily categorized. What a delight, decades later to be connected again through this gallery's history.

Sharyn Finnegan

www.junekellygallery.com



Why not Pitch Our Tent Right Here? / 1987 / acrylic on paper / 21½ x 17"

HELENE MANZO

As a young artist I visited Green Mountain Gallery and was transfixed by the diverse, honest, and vital artwork on show. This was "the group" I wanted to belong to. Nervously approaching the tall man who was in charge, I asked if they were reviewing slides. Introducing himself as Lucien, he told me sadly the gallery was closing. I left disappointed, but, life is funny. Not long after, I had the opportunity to join the cooperative reincarnation of GMG. It is Lucien's vision that continues to propel this community that pushed me into self discovery as an artist. Thank you Lucien.

www.bluemountaingallery.org



Black Gum in Autumn / 2010 / oil on paper / 20½ x 20½"



Blue Self Portrait / 1988 / oil on canvas / 20 x 16"

PAUL MOSCATT

I have fond memories of Blue Mountain and I enjoyed sitting at the gallery fulfilling my "in-town artist" status. I was born in Brooklyn but have been in Baltimore since 1966. Coming in once a month kept me in touch with New York and family. I felt at times I "owned" a piece of a New York art gallery. Very cool. After my last BMG opening in 1992, we went to the Silver Swan Restaurant where the proprietor, my nephew Michael Moscatt, kept the treats coming while big brother Sal picked up the bill. I think Sal enjoyed the openings as much as I did.

www.moscatt.com

ALAKANANDA MUKERJI

I was excited when I first got a call from Marcia asking me to join the Blue Mountain. I remembered a letter from my friend Marie Roberts telling me, "Become a member of Blue Mountain Gallery." It finally happened! It was a remarkable moment in my life and it had an effect on my work. I immediately began to imagine a series of paintings for a show there in the future. I consider it a privilege to be among all the artists at the gallery – it makes me very happy and enhances my work as an artist.

www.bluemountaingallery.org



Guru / 2010 / watercolor / 22 x 30"

ROSEMARY NAEGELE

I've been a member of Blue Mountain from the beginning, even when it was the Green Mountain on Greene Street! It provided community and a means to show my work in New York. My work has always been about light and shadow, color and paint. I started with still lifes and eventually incorporated my travels into my work: the emotional excitement of the desert light in Jerusalem, the relentless heat of midday sun in Spain, the terracotta soulfulness of Italian rooftops, the stoic repetition in the cast iron buildings of Soho. My last show was still life once again, the riot of color found at the Farmer's Market.

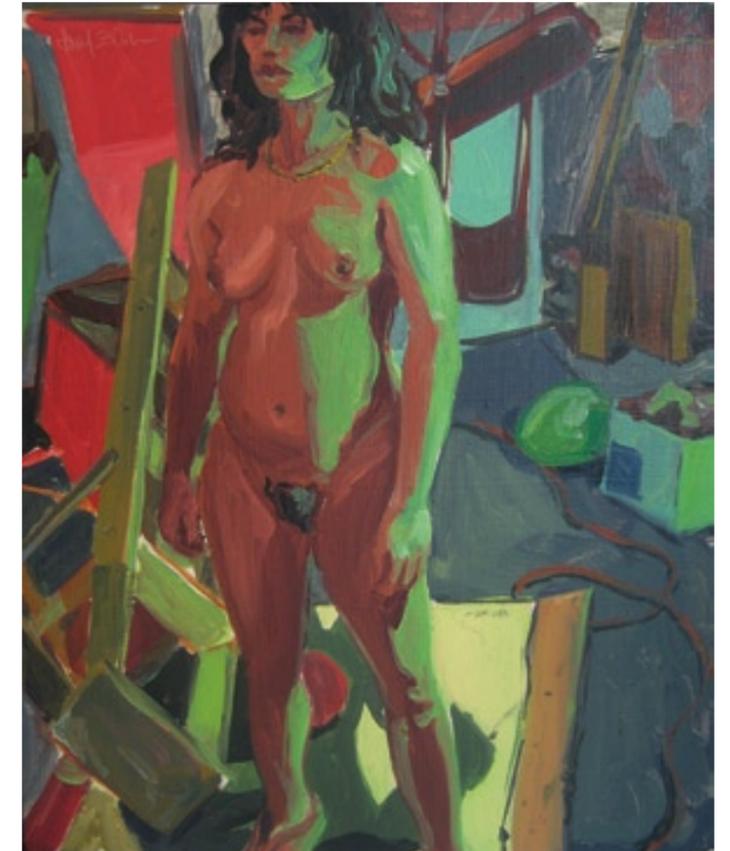


Jerusalem Shadow / 1978 / oil on panel / 22 x 30"

DAVID Z. ORBAN

I remember waiting an eternity in the Prince Street bar to learn if I would be accepted into Blue Mountain. Fully prepared for rejection, I was stunned when I was accepted! Thus began an all-too-short, but extremely rewarding relationship with the gallery and its artists. Favorite memories include manning the desk; preparing mailings; gallery meetings followed by drinks nearby; and, especially, the group shows, where one could see the depth and breadth of the extremely talented artists within our roster. Work and family obligations took me away from gallery and painting...the Anniversary Show has been a lever to get me back to painting. Thanks for the memories and the incentive to begin again!

www.oydesign.com/paintings



The Work Party VII: A Poem for the New Year / 1989 / oil on masonite / 11 x 7"



Jolie in Blue Shirt / 2005 / oil on canvas / 20 x 18"

FREDERICK ORTNER

I remember attending an opening when I was in graduate school at what was then the Green Mountain Gallery. It was paintings of apple trees by Sam Gelber, an artist I had never heard of: just straight-forward apple trees painted from observation, but that neglected none of the complexity of the motif – branches twisting directly at you and away from you, leaves turning in every possible foreshortening. It was the kind of show you couldn't see uptown, and for me and other young painters searching for a direction it was an epiphany. Painting from observation took all of our intelligence and imagination; art fashion aside, it was the most difficult and ambitious thing a young painter could do. This was the role of the Blue Mountain Gallery – one it continues to this day.

www.design.lsu.edu/art/Painting_and_Drawing/Faculty.html

GREGORY PAGE

During the late '80s one of my exhibitions was to open the very day a hurricane was approaching Manhattan. My wife and I had stayed in Queens the night before and, after consulting many members of the Blue Mountain Gallery, decided to leave for Manhattan by taxicab. The ride was frightening, and we finally arrived at the gallery, immediately found a hardware store and started taping the large gallery windows, continuing to call members, asking, "Would you come to an opening in this weather?" The response was, "I am sure some of us will be there," and they were.

www.ink_shop.org

Motif From My Backyard Fern / 2006 / lithograph / 15 x 21"



JANIE PAUL



Bonnard's Cabinet / 2009 / colored pencil and wax on wood panel / 6 x 12"

The first couple of shows I had at Blue Mountain were in the winter, and I lived in Michigan. So this meant loading up my car in the snow, traveling in the snow and unloading in the snow. Mostly I remember carrying my work over huge piles of it to get it into the gallery and feeling so relieved when Owen Gray arrived to help. He was calm and reassuring and always much better than I was at placing pieces on the wall. He helped me hang each show and I am very grateful to him for that.

MANUELA PAUL

It was always an experience at meetings where, not only gallery business, but aesthetics were discussed and bantered about. Many different takes on the value of the painted surface were appreciated and assessed. Marcia and Meg usually had important messages and the fact that it was a cooperative gallery, I believe, made us all feel supported and valued.

www.manuelapaul.com



New York Harbor / 2002 / oil on canvas / 36 x 28"

CHRIS PELLETIERE

The Blue Mountain was the first gallery I'd ever been a member of. Uncomfortable at my first meeting, I saw people joining in, discussing what problems had to be wrestled with to run the gallery and what achievements celebrated. Who was queuing up for a one person show and who wanted to switch with someone else. And I still didn't know what a cooperative was...until right there, I knew all this talk was about co-operation! I saw someone else who, like me, spoke little or not at all. It was Rudy Burckhardt the famous photographer, and I was curious to see what his paintings looked like. I was having a good time now!



Seventh Avenue Express / 2007 / cut paper / 16 x 20"

ERICA CHILD PRUD'HOMME

Blue Mountain Gallery has supported and encouraged a diverse group of artists over the years: realist and abstract painters, illustrators, print-makers, sculptors. I have found at BMG a congenial group of professional artists and a very successful venue for showing my own work which deals with the vitality and rhythms of the natural world.



Autumn / 2010 / oil on wood / 12 x 9" www.ericaprudhomme.com

ALEXANDER PURVES



French Sky / 1997 / watercolor on paper / 5 x 7"

Thanks to all the members of the Blue Mountain Gallery who have supported this architect in his transition to painter. I also now realize why one should never hang one's own shows. First, Owen Gray – and this year Meg Leveson – showed me how to make a coherent whole out of what would probably have been a chaotic jumble had I hung the shows on my own. Their eyes have taught me a lot!

www.bluemountaingallery.org

JANET SAWYER

I joined Green Mountain in 1972, and had a solo show in 1974. Later, when the gallery was about to close, I ran into Lucien at the bank, and he told me to call Judy Evans who was trying to keep it going as a co-op, so I signed on. I had nine Shows on Wooster Street through 1998, took a hiatus, and re-joined in 2006 at the 25th Street location. I like the do-it-yourself involvement and camaraderie, and that the gallery still goes strong after 30 years! Many galleries have come and gone during that time, but the Blue Mountain endures.

www.janetsawyerpaintings.com



Open Yellow / 2010 / acrylic on canvas / 48 x 48"

BARBARA SEGAL



Ring of Dusty Miller / 2009 / oil on canvas / 9½ x 12½"

I was invited to and showed several times in Blue Mountain Gallery's Small Works Invitationals. I got to know and like some members and their work and was impressed with the friendly, welcoming tone of the gallery. When I was invited to apply for membership in 2008, I did, I was accepted, and I joined.

www.bluemountaingallery.org

LAURA SHECHTER

I had my first solo show in 1971 at the Green Mountain Gallery (Perry Street). Although I didn't have a network of artists, my opening was well attended because there was a clique who came to every opening. At the time I didn't know anyone in the group but they made my opening festive. That show got a lot of press because the art critics were watching Green Mountain (and Prince Street, Bowery and First Street Galleries) where there were a large group of younger artists interested in contemporary realism. And of course, I remember visiting Lucien's home for dinner during my exhibition.

www.biddingtons.com



View From Manhattan Bridge / 2009 / oil / 15 x 9"

LINDA SMITH

Many years ago friends, Pat Mainardi, Norman Turner, Marjorie Kramer and Noah Baen, happily exhibited at Lucien Day's Green Mountain Gallery. I hoped one day I would show there too. But life has a way of interrupting art and that dream was left behind. Decades later when Margaret Leveson invited me to join Blue Mountain, my ancient dream came to life. At my first opening Meg brought flowers. We did a celebratory dance while my brother, Wayne Smith, played the piano. I looked over my shoulder to see Rose Weinstock's husband, Seymour, delighted, smiling at us. The art spirit remains alive and well at Blue Mountain.

www.lindasmithart.com



Evening / 2009 / oil on panel / 20 x 16"

DEBORAH STERN

My recollections of Blue Mountain Gallery are endless, fragmentary and all fond, from my early acceptance into a group of talented and dedicated artists many years ago to present day shows that still teach me much about our craft. While the gallery has been my artistic intellectual home for so long, it is the "family" I have developed there over the years, which has most marked the experience for me. All art is a form of communication, and I am grateful for having a place where I can send my messages out, unfettered by commercial or social constraints.

www.bluemountaingallery.org



Untitled / 2010 / ink on canvas / 30 x 40"

JENNY TOTH



Artist and Model / 2009 / woodcut and hand-painted paper collage / 9 x 12"

When I first applied to join Blue Mountain Gallery, I was impressed by the open-mindedness of the members to various kinds of work. The diversity of art was exciting and I liked that I couldn't detect an overarching style. Years later I find this is still true. I'm also grateful that the group of people I have met here continue to be immensely supportive.

www.bluemountaingallery.org

BURT VAN DEUSEN

Making art and co-op galleries: both use a lot of invention and always take some time. Artist and member must watch out for opportunities and pay attention to be successful. There may be more failures than successes and the successes may be small or only partial. Both experiences could be compared to caring for a baby: lots of soiled clothes, crying and throwing up...once in a while you are rewarded with a smile.

www.Burtsart.com

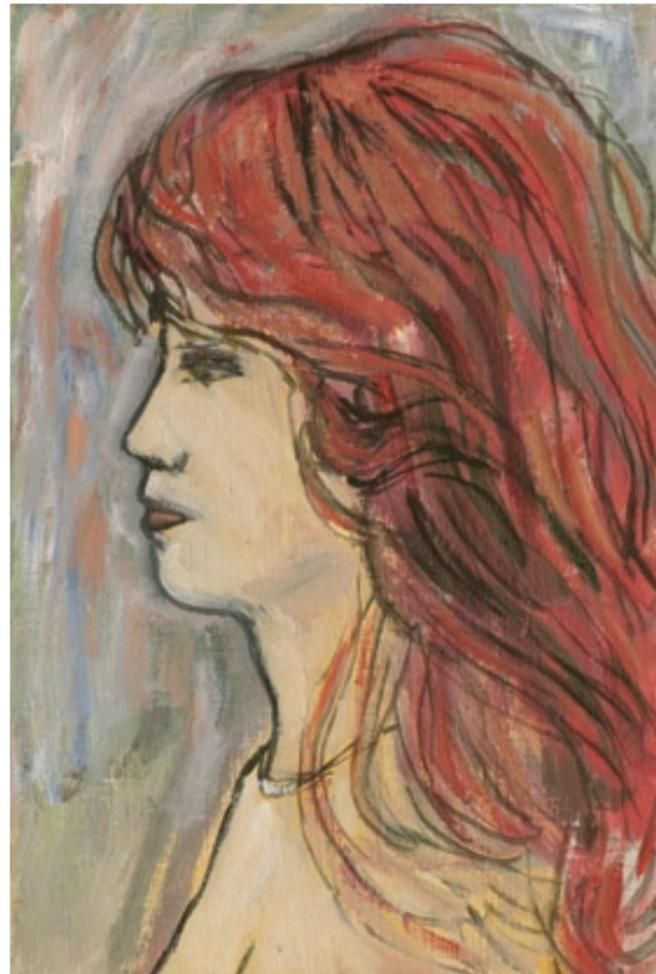


Black Rainbow / 2009 / charcoal / 13 x 10"

JOHN WALLACE

Pursued across the Midwest by a record-breaking blizzard, which fortunately turned to a gentle rain when we reached New York, Margaret Grimes and I hung our 2-person show at Green Mountain Gallery in January 1979. Upon returning to Chicago I tried to talk to other gallery members about forming a co-op, but in the days before email, it proved too difficult to organize. Fortunately others had the same idea. I joined Blue Mountain in the early eighties after moving to Connecticut, and have shown here ever since.

www.bluemountaingallery.org



Margaret / 1964 / acrylic on linen / 18 x 12"

ROSE WEINSTOCK

When I joined Blue Mountain, it was in the process of moving to Chelsea. In order to be juried for membership, my work had to be taken to Mattie Feinman's apartment. The first meeting I attended took place at our present, 25th Street location. At that time it was a construction site, without walls and with electrical wires strewn all over the floor. The vision and hard work of our members transformed it into our beautiful gallery. Blue Mountain enjoys the reputation of being a top quality gallery. Prominent artists are always impressed when I tell them where I show.

www.roseweinstock.com



Rainy Monday / 2008 / oil / 18 x 20"



A Nesting Place / 1995 / acrylic on canvas / 17 x 19"

JEANNIE WING

My memories of co-op galleries in Manhattan begin in 1968 when I moved to East 10th Street. I remember going into one gallery and asking if there was any chance they might accept new artists; the man quietly said "No." Then later I passed the Blue Mountain and admired the work being shown, but was too afraid to ask. The work looked so much more developed than what I had done so far. I went on my way hoping someday to be able to exhibit there...and here I am today, a member of Blue Mountain, happily in the company of so many creative, talented artists.

www.bluemountaingallery.org

TREVOR WINKFIELD

My only show at Blue Mountain was held in 1980 and, thanks to an early laudatory review by John Ashbery in *New York Magazine*, was a commercial and critical success. Jump ahead to the show's penultimate week: I'm at the front desk, doing my stint as temporary gallerist, when a gaggle of "ladies who lunch," waltzed in. After a cursory glance, "Nothing here for us," one said. As she turned to leave the gallery, her eyes fell upon the Ashbery review and numerous red dots on the price list. "Oh, this must be important, we have to take a closer look." Which they did, for a full ten minutes (I timed them). Just goes to show that people like what they're told to like. As Rudy Burckhardt observed over dinner, "Now you see what we're up against."

www.trevorwinkfield.com



In the Balance / April 2005 / acrylic on canvas / 12 x 12"
 Courtesy Tibor de Nagy, New York

GREEN MOUNTAIN & BLUE MOUNTAIN ARTISTS 1968-2010

- Laura Adasko* D
- Dongkuk Ahn D
- Cicely Aikman
- Martha Alf
- Gulgun Aliriza* C
- Douglas Anderson* A
- Marjorie Auerbach*
- Noah Baen*
- Christopher Bagg
- Eugene Baguskas
- Elliott Barowitz*
- Bill Barrell*
- Theresa Bartol*
- Nancy Beal* C
- Audrey Bergensten
- Robert Berling*
- Ruth Bernard
- Marguerite Borchart
- Ernie Briggs D
- Leslie Brill* C



- Marie-Annick Brown* A
- Suzie Buchholz* C
- Rudy Burckhardt* D
- Gretna Campbell* D
- Lawrence Campbell D
- Roger Campbell
- Don Carrick D



- Jan Hildebrand Carlile
- Michael Chelminski* A
- Jeanette Chupack*
- Marcia Clark* C
- Theo Coates
- Arthur Cohen
- Jean Cohen
- Francis Colburn D
- Neppie Conner* D
- Howard Daum D
- Lucien Day* D
- Donna Maria de Crefft*
- David Dewey*
- Anne Diggory* C
- Robert De Niro Sr.* D
- Helen DeMott D
- Marjorie DiLascia D
- Lois Dodd*
- Edith Dugmore
- Edward Dugmore D
- Rosemary Dunbar* C
- Ken Ecker* A
- David Elliot D
- Dilys Evans
- Judith Evans* A
- Matthew Feinman* A
- Sharyn Finnegan* C
- Joseph Fiore* D
- Sam Gelber*
- Paul Georges* D
- Steven Gilbert
- Nancy Gilman

- Joe Giordano*
- Robert Godfrey*
- Owen Gray* C
- Joe Greenberg
- Peter Greene*
- Margaret Grimes* C
- Theophil Groell D
- Constance Gruen
- Louise Guerin
- Louise Hamlin*
- Carol Heft* C
- Robert Henry*
- Marilyn Honigman* A
- Roger Howrigan D
- Theo Jefferson



- Carlos Jimeno*
- Judy Joa
- Bart Johnson
- Sam Jungkurth* C
- Charles Kaiman* C

KEY

- MEMBER GREEN MOUNTAIN GALLERY
- MEMBER BLUE MOUNTAIN GALLERY
- * REPRESENTED IN ANNIVERSARY EXHIBITION
- C CURRENT MEMBER OF BMG
- A ASSOCIATE MEMBER OF BMG
- D DECEASED



- Irving Katzenstein D
- Cornelia Kavanagh* c
- J. P. Keiffer*
- Martha Kent
- Ellen Lee Klein
- Jacob Knight
- Marjorie Kramer*
- Louise Kruger

- Paul Moscatt*
- Alakananda Mukerji* c
- Rosemary Naegele*
- David Z. Orban*
- Frederick Ortner*
- Gregory Page*
- Frank Pagnato D
- Carol Paquay
- Janie Paul* A
- Manuela Paul*
- Linda Peer*
- Chris Pelletiere* A
- Geraldo Perez c
- Richard Perry
- Susanna Plotnick
- Robert Pittenger
- Erica Child Prud'homme* c
- Alexander Purves* c
- Richard Rappaport
- Catherine Redmond*
- Victoria Salzman* c
- Grace Samberg D
- Gina Sawin c
- Janet Sawyer* c
- Edith Schloss D
- Artemis Schwebel
- Barbara Segal* c
- Jehan Shahley
- Laura Shechter*
- Harriet Shorr
- Robert Sievert*
- Barry "Butch" Sigel*
- D.E. Slack
- Lucy Steig
- Linda Smith* c
- Deborah Stern* c
- Morgan Taylor



- Yvonne Thomas D
- Jennifer Toth* c
- Norman Turner
- Christine Uchal
- Burt Van Deusen* c
- Claire Van Vliet
- John Wallace* c
- Mary Wallman
- Patricia Weill
- Rose Weinstock* c
- Jeanie Wing* c
- Una Wilkinson*
- Trevor Winkfield*
- Gregory Wulf
- Anthe Zacharias



- Diana Kurz*
- Maria Lassnig
- Judith Lamb
- Eugene Leake* D
- John Leavey* A
- John K. Lee*
- Richard Brown Lethem*
- Margaret Leveson* c
- Tomar Levine*
- Stanley Lewis
- Jacqueline Lima*
- Dan Lobel
- Pat Mainardi
- Helene Manzo* c
- Carl Methfessel D
- Julie Metz* A
- Steven Miller
- Claire Moore* D

