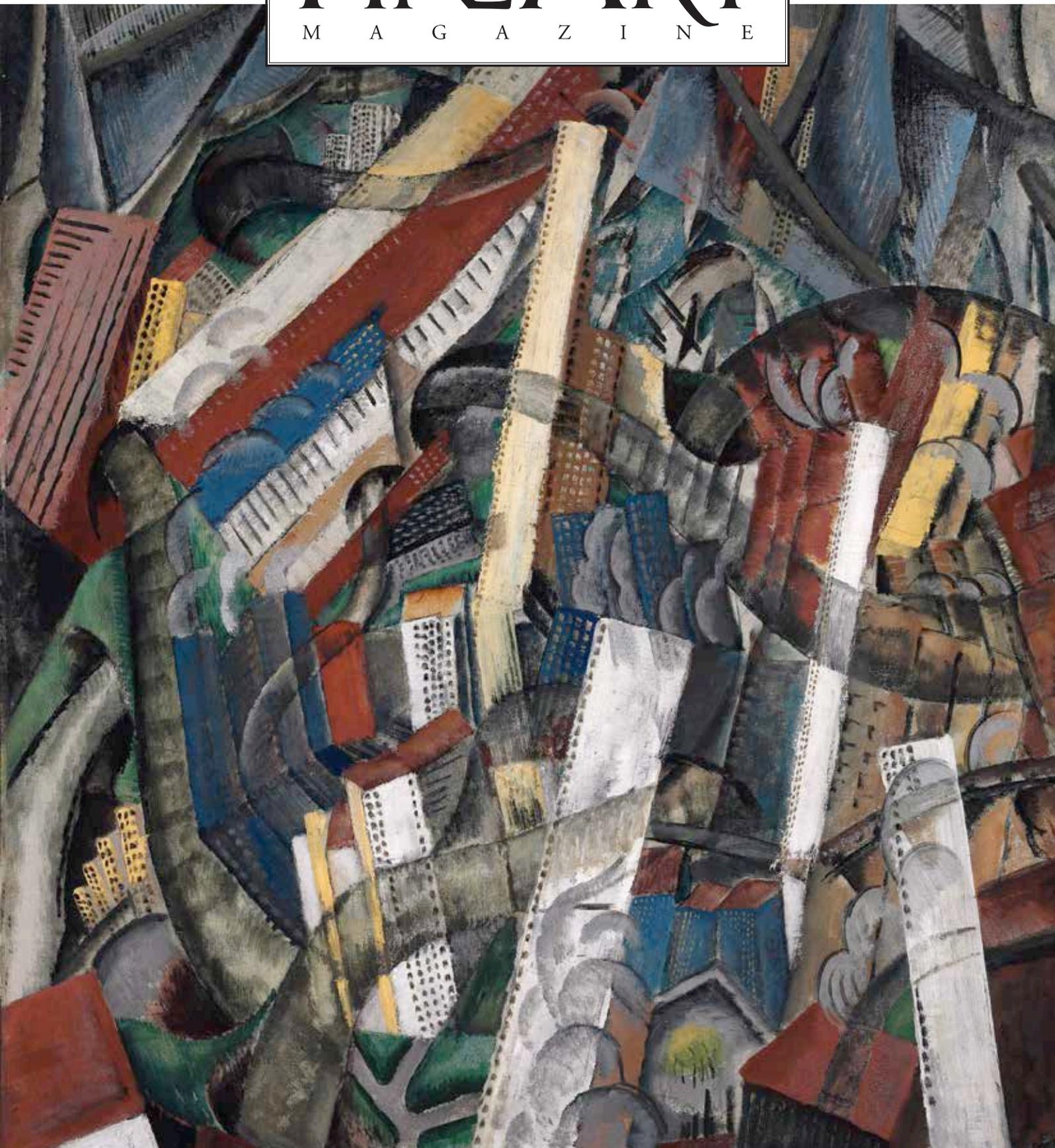


AMERICAN FINE ART

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Individual Expressions

Addison Rowe Gallery features the distinct American modernist works of Lawrence Calcagno and Louis Catusco, May 27 to August 19

May 27-August 19

Addison Rowe Gallery

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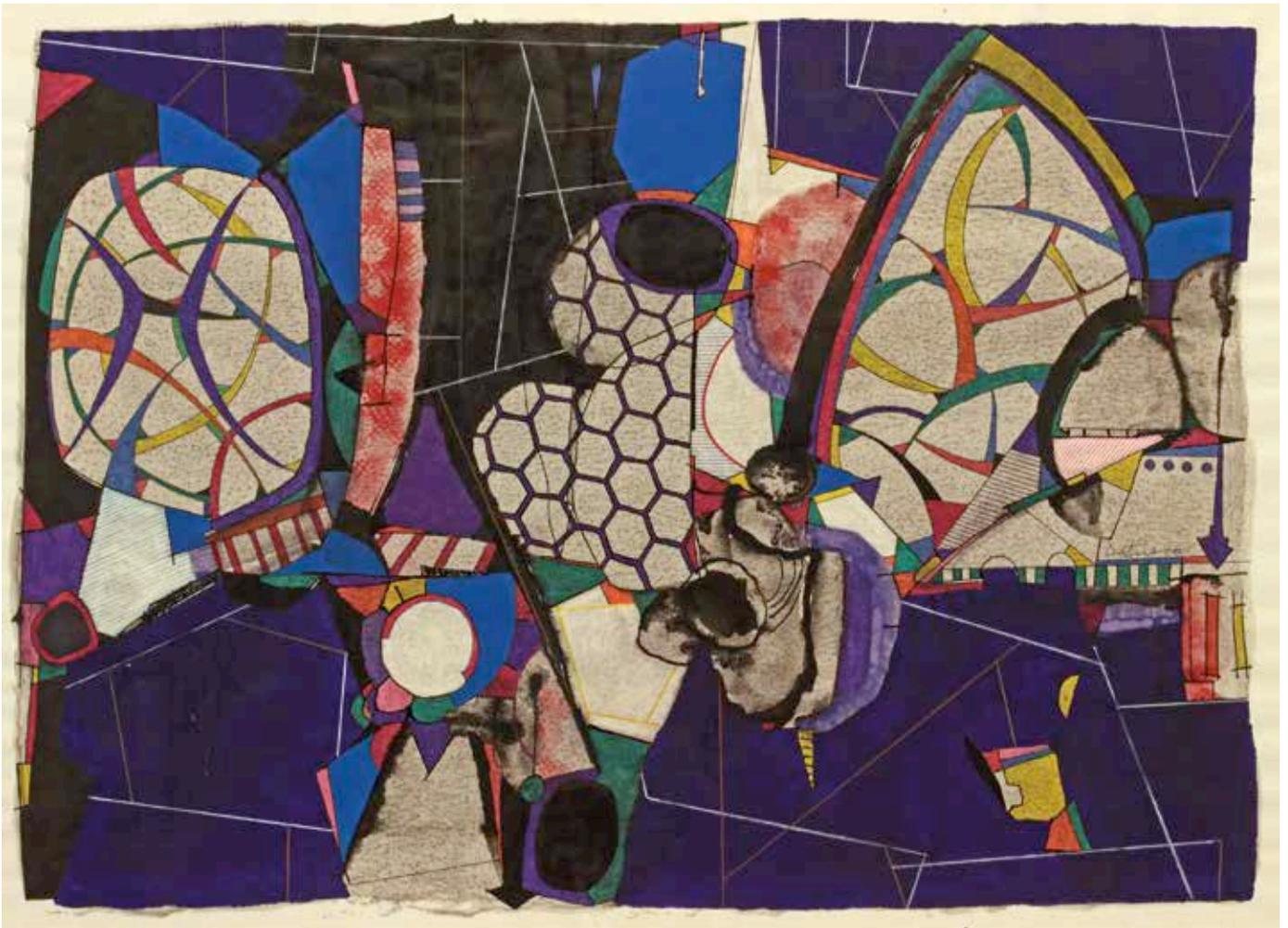
The rediscovery of American modernism and early abstract expressionism has yielded some work that perfectly freezes the moment in time in which it was created as well as work that is timeless, as vibrant and relevant today as it was then.

Addison Rowe Gallery in Santa Fe, New Mexico, has put together an exhibition of the latter. *Not Famous, But Important*, featuring the work of Lawrence Calcagno (1913-1993) and

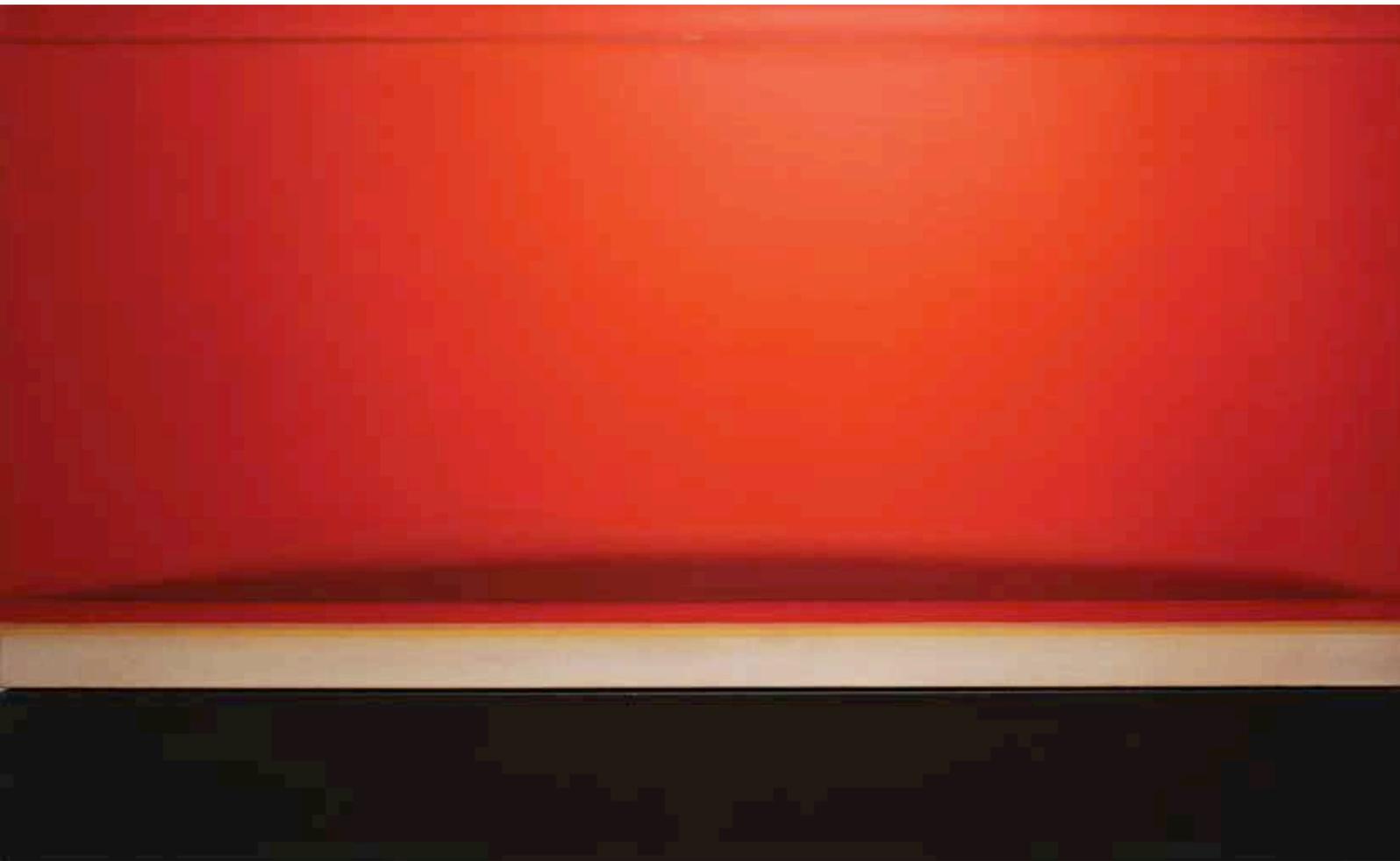
Louis Catusco (1927-1995), both of whom have connections to Taos, opens May 27 and closes August 19.

Not Famous, But Important, rather than being irreverent, can refer to a large number of early and midcentury artists whose work has languished for decades, especially many of the women artists at the core of abstract expressionism.

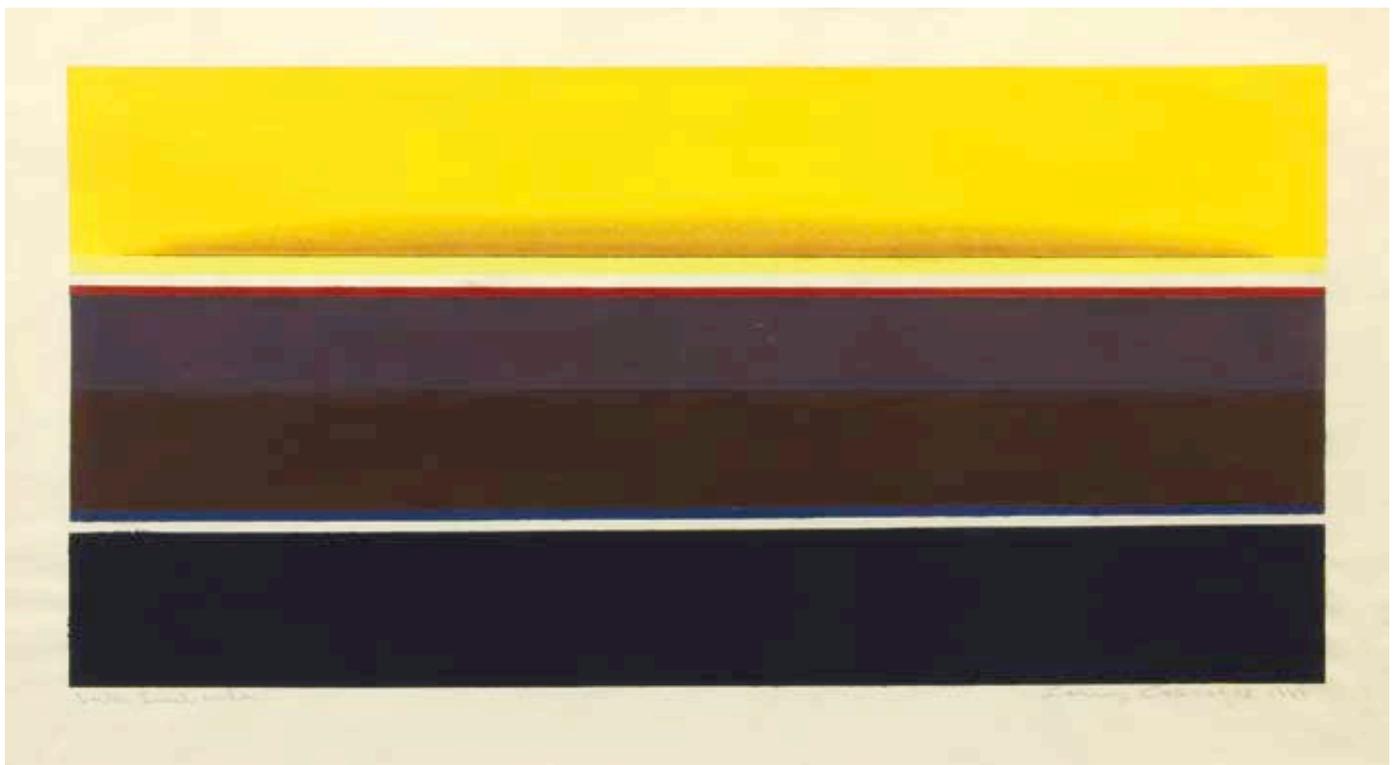
The lives of the two artists could not have been more dissimilar. Gallery Director Matthew Rowe writes,



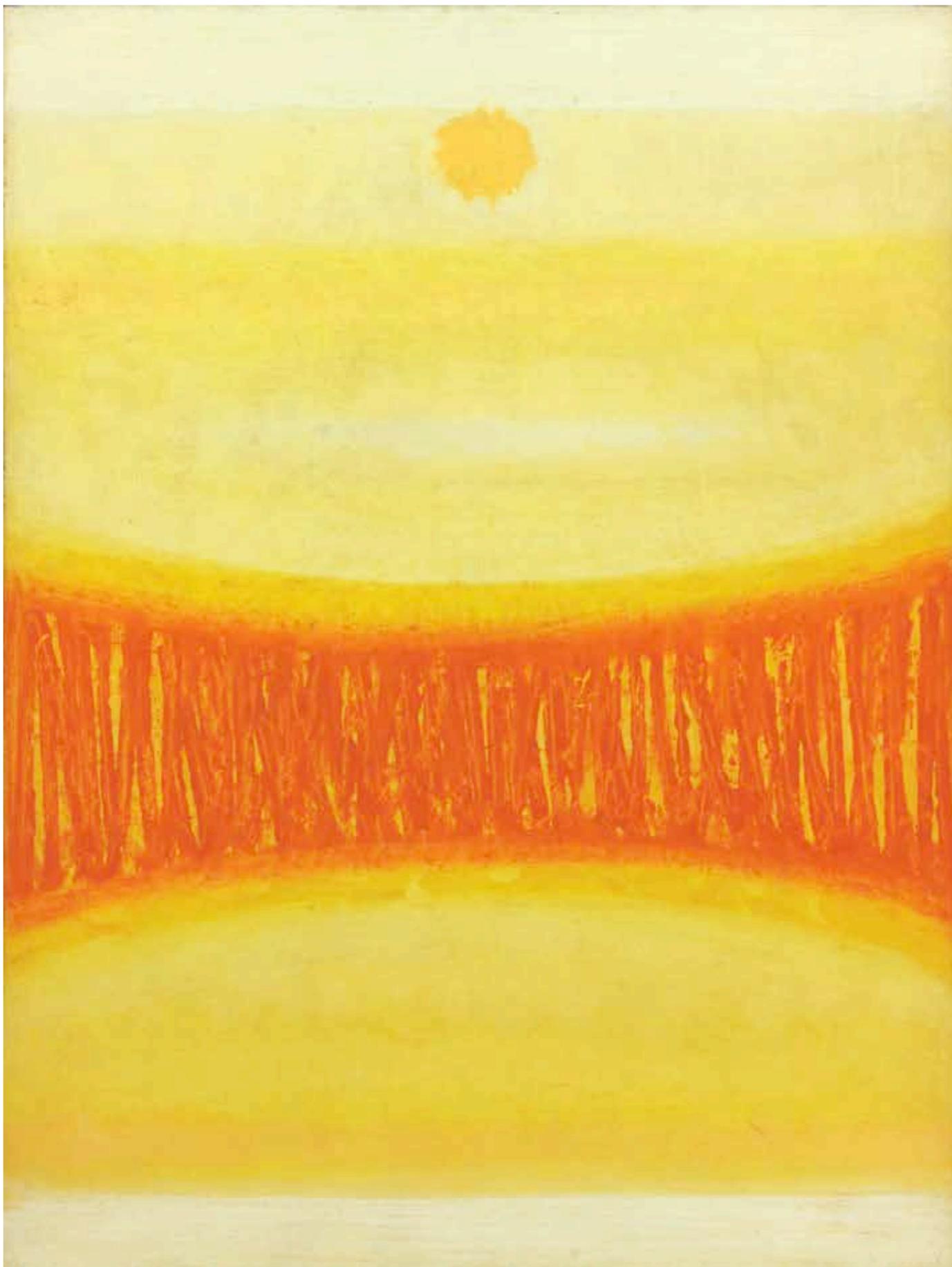
Louis Catusco (1927-1995), *Untitled - Taos, NM*. Ink and watercolor on paper, 22 x 34 in., signed middle right.



Lawrence Calcagno (1913-1993), *Timeless Landscape with Red* (diptych). Oil on canvas, 48 x 100 in. (panel A), 12 x 100 in. (panel B).



Lawrence Calcagno (1913-1993), *Dark Sunbands*, 1968. Mixed media on paper, 16 x 28 in., signed lower right.



Lawrence Calcagno (1913-1993), *Sun Painting*, 1979. Acrylic and oil on board, 24 x 18 in., signed, titled and dated verso.



Louis Catusco (1927-1995), *Untitled – [C-396]*. Ink, watercolor and conté crayon on paper, 36 x 24 in., signed lower right.



Louis Catusco (1927-1995), *Untitled – [C387]*, 1994. Ink on paper, 36 x 24 in., signed lower right.

“Lawrence Calcagno attracted much attention as a painter throughout his life. He began his formal art training at the California School of Fine Art. His instructors included Clyfford Still, Ed Corbett, Richard Diebenkorn, and visiting professors Mark Rothko and Ad Reinhardt. He showed with Martha Jackson Gallery in New York City for several decades, beginning with his first one-man show in 1955.”

On the other hand, Rowe explains, “Louis Catusco created his work in almost total isolation. His approach to art was monastic; he denied himself many pleasures, including any form of social life. This self-discipline was central to his art.” He also quotes Taos artist R.C. Gorman (1931-2005), who said, “What I like about his work is that I can’t paint like that, and I wish I could. I can’t understand it. He is one of Taos’

finest abstract painters.” Catusco would be pleased since he had written, “Any work of art that can be understood is the product of a journalist.”

Catusco wrote about his own work, “Experimentation: this is my world. To create without the regimentation of style of the stigma of boredom.” And, (he wrote thoughts on scraps of paper) “I work with the inanimate visions that dwell in the hidden recesses of the soul’s eye.”

Untitled – [C-396] is a typically complex ink, watercolor and conté crayon on paper, incorporating his own glyphs and a yet-to-be-determined printing process that produced the transparent rectangle of color on the left and the blocks of gray along the bottom panel. Writing about her friend Catusco and the lack of titles for his work, Tricia Hurst observed, “The man

was not being cute. After the canvas, there was nothing more to say.”

Calcagno, for the most part, painted abstracted landscapes, rich with the sunny colors of California where he was born. In his youth, he lived on a ranch in Big Sur. He was self-taught until after World War II when he studied on the G.I. Bill at the California School of Fine Arts. The influence of all the artists Rowe cited is evident in works such as *Dark Sunbands*, 1968. He echoed Catusco in acknowledging the personal nature of his work. “Painting was the one avenue through which I could find psychical tolerance and be released,” he wrote. “My life has always been motivated not by intellectual or rational considerations but more by a subjective compulsion, by what I love.” ■