



FINDLAY
GALLERIES

NATKIN



Robert Natkin in his studio
Photographed by Tim Geaney



FINDLAY GALLERIES

THREE CENTURIES IN ART

ROBERT NATKIN

————— (1930-2010) —————

32 EAST 57TH STREET, 2ND FLOOR, NEW YORK, NEW YORK 10022 • (212) 421-5390

165 WORTH AVENUE, PALM BEACH, FLORIDA 33480 • (561) 655-2090

WWW.FINDLAYGALLERIES.COM



Duke Ellington | acrylic on paper laid down on canvas
28 1/4 x 21 1/8 in. | FG© 140516

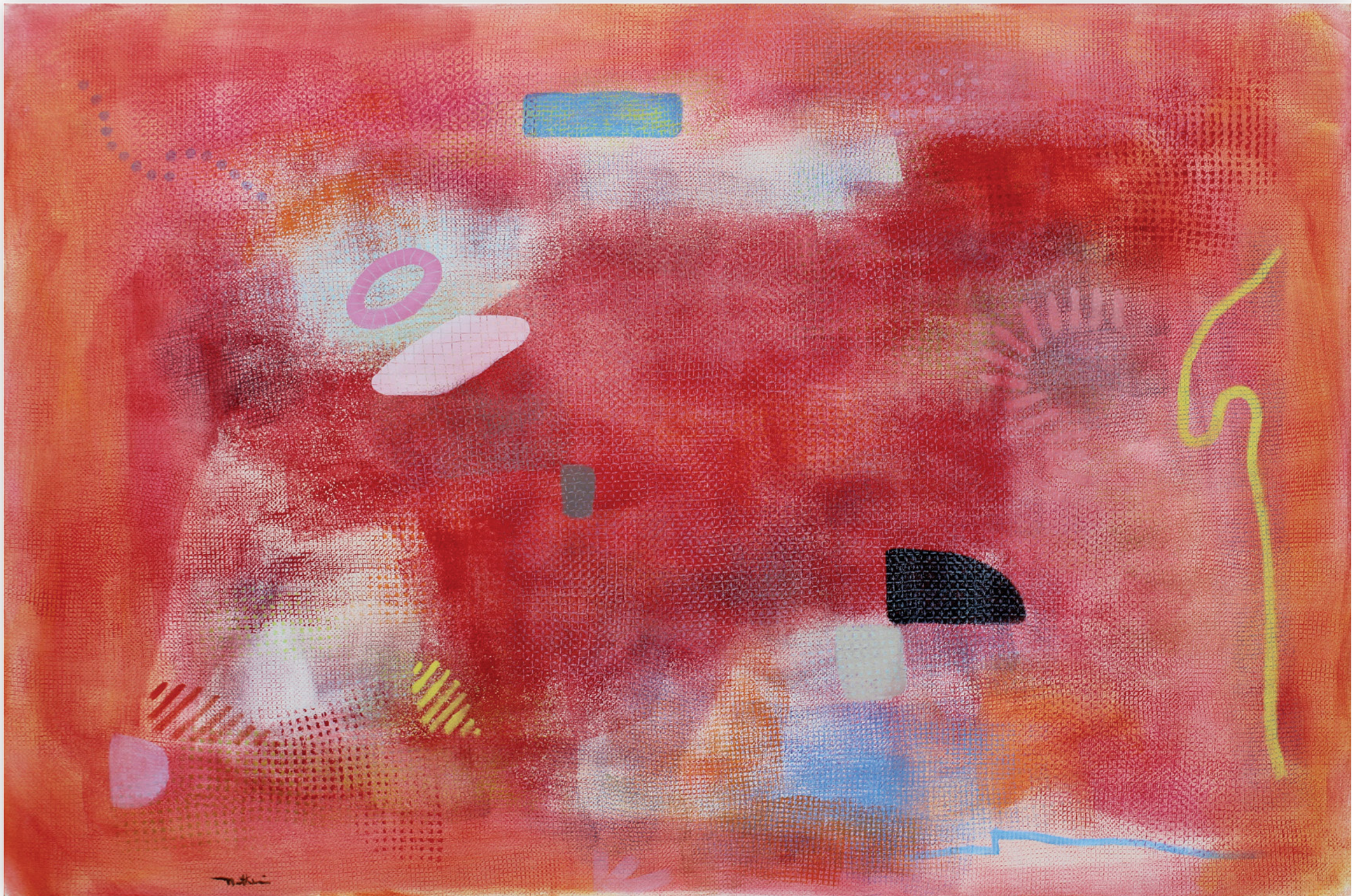
Robert Natkin (1930-2010)

Findlay Galleries is pleased to present a comprehensive exhibition of Robert Natkin paintings featuring important paintings from the artist's most desirable periods.

Natkin created some of the most innovative color abstractions of the late 20th century. Populated by various formal elements including stripes, dots, grids, and free-floating forms, his light-filled canvases are sensuous, playful, and visually complex. Natkin was the subject of a major monograph written by British art critic Peter Fuller, who aptly described his paintings as a "veil on the infinite."

Born in 1930, Natkin studied at the Art Institute of Chicago, where he found inspiration in the color and patterns of Pierre Bonnard and Henri Matisse and drew a lifelong interest in emotional content from Paul Klee's oeuvre. Natkin moved to New York where his reputation was enhanced with his inclusion in *Americans Under 35* at the Whitney Museum in 1960, the first of several museum exhibitions during his career. He enjoyed critical and commercial success for several decades and lived in Redding, Connecticut, with his wife and fellow artist, Judith Dolnick, until his death in 2010.

Over the course of his long career, Natkin was widely recognized for successfully achieving his stated goal of "making paintings that are more interesting tomorrow than they are today." His paintings are in the collections of several prominent museums, including the Metropolitan Museum of Art (New York), the Museum of Modern Art (New York), the Guggenheim Museum (New York), and the Centre Pompidou (Paris).



Bern Series, 1980
acrylic on canvas
40 x 60 in.
FG© 141154



Untitled I | acrylic on canvas
42 x 60 in. | FG© 140900



(cover image) *Evening Tryst*, 1970 | acrylic on canvas
88 x 78 in. | FG© 140938



Apollo Series, 1970 | acrylic on canvas | 47 3/4 x 96 in. | FG© 141036

“Robert Natkin has spent a considerable portion of his creative life bringing beauty into sharp focus through paintings that are subtle evocations of the gentler, more ineffable levels and dimensions of our physical and spiritual universe.

He has done so at considerable risk, for there is nothing so difficult and dangerous as the pursuit of beauty in art. It is as elusive as the proverbial bluebird of happiness, and just as hard to pin down.

Natkin has succeeded where so many have failed because he has had the innate good sense to approach beauty as though it were a lovely butterfly awaiting transportation to a special and mysterious garden rather than as that same butterfly destined to be mounted on a board. By that I mean that he coaxes and cajoles his colors, shapes, textures, and lines toward their final destinations on his canvas, and doesn't push and pull them about as though they are puppets on his string. He evokes the qualities and dimensions of feelings he wants to communicate and share, and thus he is as much magician as artist, as much planter as harvester.

His art is the result of a loving and shrewd reading not only of life and of Old Masters but of modernism as well, and it lies in direct linear descent from the art of Monet, Bonnard, Klee, and Rothko.

Natkin, in other words, is not a formal purist, a designer and architect of abstract compositions intended to stand strictly on their own without reference to other things, places, or events. He is a visual poet whose apparently abstract images actually exist to enchant us with intimations and evocations of things we can sense but never quite see.”

– Theodore F. Wolff,
The Many Masks of Modern Art



Apollo Series, 1975 | acrylic on paper
36 1/4 x 42 3/4 in. | FG© 140790

“Klee is my mother,
Matisse is my father,
Cezanne is my grandfather.”

- Robert Natkin



Bath, Apollo Series, 1979
acrylic on canvas
48 x 60 in.
FG© 141035



“There is a hum of light in these works, the pulse of a breathing fabric beneath the tough surface made up of dense incident. Natkin leads the viewer’s eye through two-dimensional strolls on the painting’s surface, as well as three-dimensional space-walks into limitless color fields.”

– Gerald Nordland

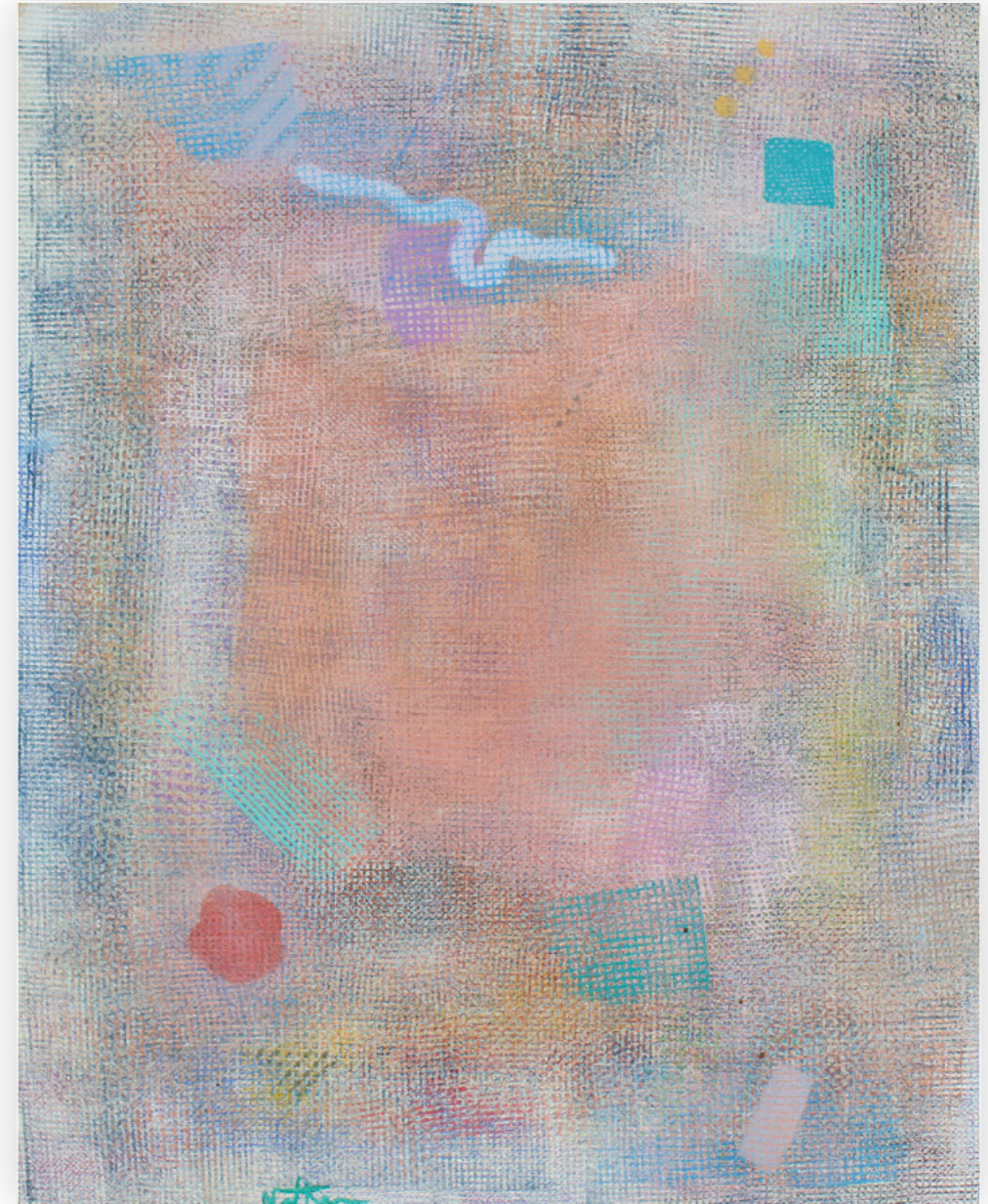


(left) *Apollo*, 1979
 acrylic on canvas
 21 5/8 x 46 in.
 FG© 141055

(right) *Ascent*, 1962
 acrylic on canvas
 17 1/2 x 14 in.
 FG© 141054



Bath-Apollo Series, #764, 1979 | acrylic on canvas
32 1/2 x 47 1/4 in. | FG© 140129



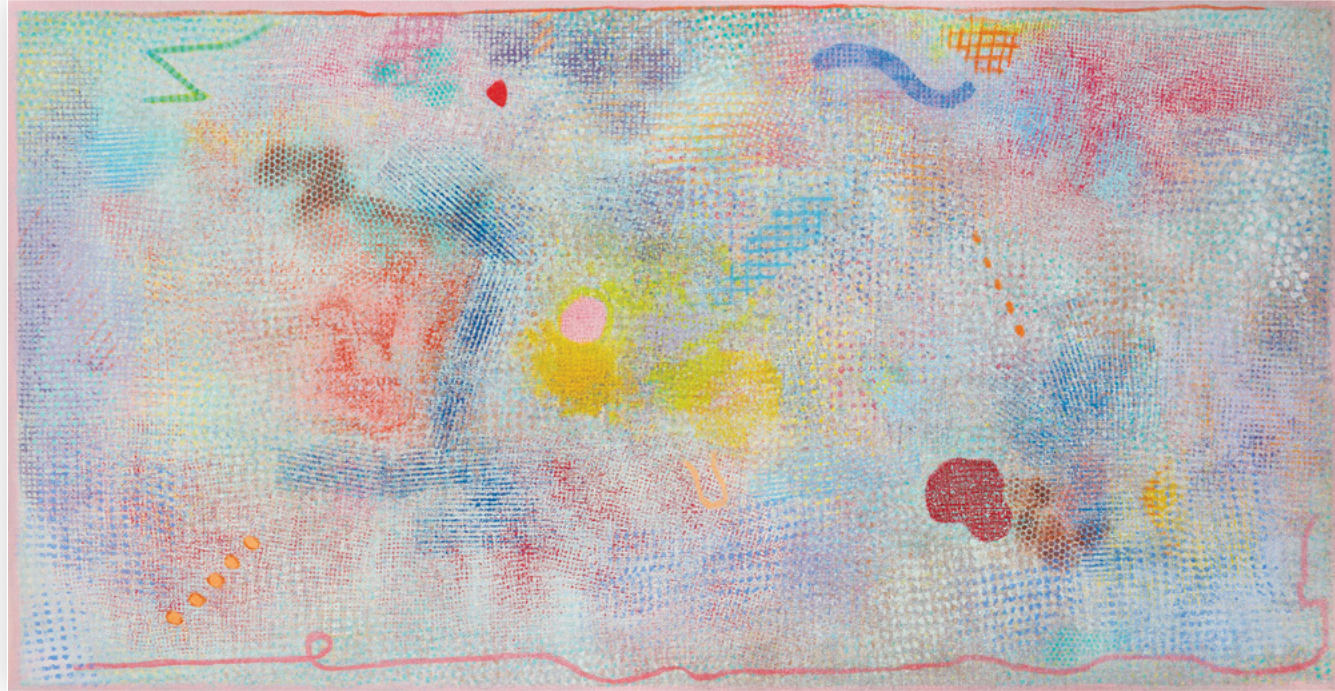
Intimate Lighting Series, 1978 | acrylic on canvas
34 1/2 x 27 1/4 in. | FG© 141152

“Even when I was five years old, I was aware of space, of things going on forever. I felt things didn’t stop, that there wasn’t an end to the universe. I was aware of infinity, that you could just keep going on endlessly, and out endlessly. Our sense of where boundaries are just has to do with that point in the inner and the outer where our experience is rooted from, where our own personal ego begins and dies.”

– Robert Natkin



Intimate Lighting Series, 1979 | acrylic on paper
30 1/4 x 23 in. | FG© 140482



Intimate Lighting Series, c. 1970 | acrylic on canvas
28 x 54 in. | FG© 141022



Field Mouse Series | acrylic on Rives paper
29 x 25 in. | FG© 140640

“You need to look at a painting with
the tongue of your eye.”

– Robert Natkin



Hitchcock Series | acrylic on paper
22 3/4 x 29 3/8 in. | FG© 140234



*Talking & Fuc**** at Night*, 2000 | acrylic on paper
19 3/4 x 38 in. | FG© 140911



Iago March #1, 1971 | acrylic on canvas | 35 1/8 x 68 in. | FG© 140625

“Natkin’s paintings are undeniably decorative: when I look at them I derive immediate pleasure from them of a kind which does not seem to be necessarily dependent upon meaning. I find the delicate nuances of color, the shimmering illusions, and the subtly sensuous handling of paint consistently pleasurable and visually entertaining. Whatever else I might get from a good Natkin, I experience enjoyment comparable to that which I can derive from gazing at a beautiful rug, a herbaceous border, an impressive display of pyrotechnics, or a fine kimono.”

– Peter Fuller

Red Bern Series, 1983
acrylic on canvas
60 x 40 in.
FG© 140075



Exhibitions

- 2023 Findlay Galleries, New York, NY
Findlay Galleries, Palm Beach, FL
- 2006 David Findlay Jr. Fine Art, New York, NY
- 2004 David Findlay Jr. Fine Art, New York, NY
Flanders, Minneapolis, MN
- 2003 The Butler Institute of American Art,
Youngstown, OH
- 2002 Kouros Gallery, New York, NY
- 2001 Muscarelle Museum of Art, College of
William & Mary, Williamsburg, VA
Thomas McCormick Gallery, Chicago, IL
- 2000 Harmon-Meek Gallery, Naples, FL
Friedrich Müller, Frankfurt, Germany
- 1999 Douglas Flanders Gallery, Minneapolis, MN
Paul Mellon Arts Center Gallery, Choate
Rosemary Hall, Wallington, CT
Theo Waddington Fine Art, Boca Raton, FL
The Reece Galleries, Inc., New York, NY
- 1997 The Butler Institute of American Art
(retrospective), Trumbull County Branch,
Youngstown, OH
The Reece Galleries, Inc., New York, NY
Thomas McCormick Gallery, Chicago, IL
- 1994 Harmon-Meek Gallery, Naples, FL
- 1992 Gimpel Fils Gallery, London, England
Winchester Cathedral, England
- 1990 Gimpel Fils Gallery, London, England
Springfield Museum, Springfield, MO
- 1989 Gimpel & Weitzenhoffer Gallery,
New York, NY
Miller Gallery, Cincinnati, OH
- 1987 Bradley University, Peoria, IL
Gimpel & Weitzenhoffer Gallery, NY
Watson Gallery, Houston, TX
55 Mercer Street Gallery, New York, NY
- 1986 Emily Edwards Gallery, San Antonio, TX
- 1985 Brenda Kroos Gallery, Columbus, OH
FIAC, Grand Palais, Paris, France
Gimpel & Weitzenhoffer Gallery, New York, NY
Helander-Rubinstein Gallery, Palm Beach, FL
Hoshour Gallery, Albuquerque, NM
- Klonaridis Gallery, Toronto, Canada
The Watson Gallery, Houston, TX
Gimpel & Weitzenhoffer Gallery, New York, NY
- 1984 Gimpel Fils Gallery, London, England
Gloria Luria Gallery, Miami, FL
Hoshour Gallery, Albuquerque, NM
Ivory/Kimpton Gallery, Santa Monica, CA
Tortue Gallery, Santa Monica, CA
- 1983 Columbus Museum of Art, Columbus, OH
Nagoya Art Center, Nagoya, Japan
Tokyo Ginza Art Center, Tokyo, Japan
- 1982 Aldrich Museum of Contemporary Art
(retrospective), Ridgefield, CT
Gimpel & Weitzenhoffer Gallery, New York, NY
Ivory/Kimpton Gallery, San Francisco, CA
Rosenberg Fine Art, Toronto, Canada
Styria Studio, New York, NY
- 1981 Douglas Drake Gallery, Kansas City, MO
Gimpel Fils Gallery, London, England
Gimpel-Hanover & André Emmerich Galerien,
Zurich, Switzerland
Gloria Luria Gallery, Miami, FL
GMB Gallery, Detroit, MI
Hirshhorn Museum & Sculpture Garden,
Smithsonian Institution, Washington, DC
Hoshour Gallery, Albuquerque, NM
Styria Studio, New York, NY
Tortue Gallery, Santa Monica, CA
- 1980 Art of Man, Sydney, Australia
Gimpel Fils Gallery, London, England
Ivory/Kimpton Gallery, San Francisco, CA
Manus Presse GmbH, Stuttgart, Germany
Styria Studio, New York, NY
- 1979 Art Bureau Cheneau DeLille, Paris, France
Diane Gilson Gallery, Seattle, WA
FIAC, Grand Palais, Paris, France
Galerie Brusberg, Hanover, Germany
Gimpel & Weitzenhoffer Gallery, NY
Hokin Gallery, Chicago, IL
Hoshour Gallery, Albuquerque, NM
Thomas Segal Gallery, Boston, MA
Tortue Gallery, Santa Monica, CA
- 1978 André Emmerich Gallery, NY
Douglas Drake Gallery, Kansas City, MO
Galerie Pudelko, Bonn, Germany

- Hoshour Gallery, Albuquerque, NM
- 1977 Galerie André Emmerich, Zurich, Switzerland
Gimpel Fils Gallery, London, England
- 1976 André Emmerich Gallery, New York, NY
Douglas Drake Gallery, Kansas City, MO
Galerie André Emmerich, Zurich, Switzerland
Gimpel Fils Gallery, London, England
Kansas City Art Institute, Charlotte Crosby
Kemper Gallery (retrospective), Kansas City, MO
Moore College of Art Gallery (retrospective),
Philadelphia, PA
- 1975 The Art Institute of Chicago, IL
Fairweather-Hardin Gallery, Chicago, IL
Gertrude Kastle Gallery, Detroit, MI
Hokin Gallery, Chicago, IL
Hokin Gallery, Palm Beach, FL
Linda Farris Gallery, San Francisco, CA
Makler Gallery, Philadelphia, PA
William Sawyer Gallery, San Francisco, CA
- 1974 André Emmerich Gallery, New York, NY
Galerie André Emmerich, Zurich, Switzerland
Galleria d'Arte Moderna-Ravagnan, Venice, Italy
Galerie Merian, Krefeld, Germany
Gertrude Kastle Gallery, Detroit, MI
Holburne of Menstrie Museum and Festival
Gallery, Bath, England
Il Cerchio, Milan, Italy
Makler Gallery, Philadelphia, PA
William Sawyer Gallery, San Francisco, CA
- 1973 Hokin Gallery, Palm Beach, FL
André Emmerich Gallery, New York, NY
- 1971 André Emmerich Gallery, New York, NY
- 1970 Poindexter Gallery, New York, NY
- 1969 San Francisco Museum of Art (retrospective
1952-1969), San Francisco, CA
- 1968 Poindexter Gallery, New York, NY
- 1965 Fair Weather-Hardin Gallery. Chicago, IL
Poindexter Gallery, New York, NY
- 1964 Kalamazoo Art Center, Kalamazoo, MI
- 1963 Fair Weather-Hardin Gallery. Chicago, IL
Poindexter Gallery, New York, NY
- 1961 Ferus Gallery, Los Angeles, CA
Poindexter Gallery, New York, NY
- 1959 Poindexter Gallery, New York, NY
- 1958 Wells Street Gallery, Chicago, IL

Selected Public Collections

- Akron Art Institute, Akron, OH
The Albright-Knox Art Gallery, Buffalo, NY
The Art Institute of Chicago, IL
The Brooklyn Museum of Art, New York, NY
Boca Raton Museum of Art, Boca Raton, FL
The Butler Institute of American Art, Youngstown, OH
Centre Pompidou, Paris, France
The Columbus Museum of Art, Columbus, OH
Duke University Museum of Art, Durham, NC
Fogg Art Museum, Harvard University Art Museums,
Cambridge, MA
The Joseph H. Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution, Washington DC
Krannert Art Museum, University of Illinois,
Champaign-Urbana, Chicago, IL
Los Angeles County Museum of Art, Los Angeles, CA
Metropolitan Museum of Art, New York, NY
The Milwaukee Art Center, WI
The Mint Museum of Art, Charlotte, NC
Museum of Art, Pennsylvania State University,
University Park, PA
Museum of Art, Rhode Island School of Design,
Providence, RI
The Museum of Art, Carnegie Institute, Pittsburgh, PA
The Museum of Fine Arts, Houston, TX
The Museum of Modern Art, New York, NY
National Gallery of Australia, Canberra, Australia
New Britain Museum of American Art, New Britain, CT
Oklahoma Art Center, Oklahoma City, OK
San Diego Museum of Art, San Diego, CA
San Francisco Museum of Art, San Francisco, CA
The Solomon R. Guggenheim Museum, New York, NY
University of Oklahoma Museum of Art, Norma, OK
Wadsworth Atheneum, Hartford, CT
Whitney Museum of American Art, New York, NY
Worcester Art Museum, Worcester, MA



FINDLAY GALLERIES

THREE CENTURIES IN ART

Please contact our galleries for
inquiries, acquisitions and consignments.

New York

(212) 421-5390

newyork@findlayart.com

32 East 57th Street, 2nd Floor

New York, New York 10022

Palm Beach

(561) 655-2090

palmbeach@findlayart.com

165 Worth Avenue

Palm Beach, Florida 33480

WWW.FINDLAYGALLERIES.COM

Copyright © October 2023, Wally Findlay Galleries International Inc. All rights reserved. No part of the images or text in this catalogue may be duplicated without permission of Findlay Galleries. Prices and availability of artwork featured in this catalogue are subject to change without notice.