

Selected Bibliography and Exhibition History

The following selected bibliography and exhibition history have been compiled by Jeff Gunderson, longtime librarian at the San Francisco Art Institute, the intended repository for the Peter Selz library. Gunderson worked closely with the author of this book, along with Selz himself, in setting up the guidelines for inclusion. For a full bibliography of articles, essays, books, and catalogues by Peter Selz, as well as a complete list of exhibitions for which he was curator, see www.ucpress.edu/go/peterselz.

The lists presented here demonstrate Selz's wide range of interests and expertise, as well as his advocacy for fine artists and his belief that art can be a fitting vehicle for social and political commentary. For the two bibliographic sections, "Books and Catalogues" and "Journal Articles and Essays," the selection of titles was made on the basis of their significance and the contribution that they represent. Although Selz has been involved in and responsible for numerous exhibition-related publications, the extent of his involvement in these catalogues has varied widely. Those listed here (and indicated by an asterisk) are for the projects in which he took the lead authorial role, whatever his position in conceiving or producing the accompanying exhibition. Selz wrote a great number of magazine articles and reviews as well, many of them as West Coast correspondent for *Art in America*. With few exceptions, the regional exhibition reviews are not included. On the other hand, independent articles that represent the development and application of his thinking about modernist art are cited. In this section, too, exhibition catalogues are indicated by an asterisk.

Over an extensive career, Peter Selz has been responsible for a long list of innovative and challenging exhibitions, many outside the "mainstream" of modern and contemporary focus. Again, the selection listed here is based on the importance of the exhibitions and the role Selz played in conceiving and realizing them.

Books and Catalogues

Elsen, Albert Edward, Peter Selz, Joseph Masheck, and Debra Bricker Balken. 1996.

Dimitri Hadzi. New York: Hudson Hills Press.

Selz, Peter. 1957. *German Expressionist Painting*. Berkeley: University of California Press.

*———. 1958. *Stieglitz Circle: Demuth, Dove, Hartley, Marin, O'Keeffe, Weber*. Claremont, Calif.: Pomona College Galleries.

*———. 1959. *New Images of Man*. New York: Museum of Modern Art.

*———. 1960. *Sculpture and Painting by Peter Voulkos: New Talent in the Penthouse*. New York: Museum of Modern Art.

*Selz, Peter, and Mildred Constantine. 1960. *Art Nouveau: Art and Design at the Turn of the Century*. New York: Museum of Modern Art.

*Selz, Peter. 1961a. *15 Polish Painters*. New York: Museum of Modern Art.

*———. 1961b. *Mark Rothko*. New York: Museum of Modern Art.

*———. 1962. *The Work of Jean Dubuffet*. New York: Museum of Modern Art.

*———. 1963. *Emil Nolde*. New York: Museum of Modern Art.

*———. 1964. *Max Beckmann*. New York: Museum of Modern Art.

*———. 1965. *Reva Urban*. New York: Grippi & Waddell-Gallery.

*———. 1966a. *Directions in Kinetic Sculpture*. Berkeley: University Art Museum.

*———. 1966b. *Seven Decades, 1895–1965: Crosscurrents in Modern Art*. New York: New York Graphic Society and New York Public Education Association.

*———. 1967. *Funk*. Berkeley: University Art Museum.

- *———. 1968. *Eduardo Paolozzi: Print Retrospective*. Berkeley: Worth Ryder Art Gallery.
- *———. 1970. *Pol Bury*. Berkeley: University Art Museum.
- *———. 1972a. *Ferdinand Hodler*. Berkeley: University Art Museum.
- *———. 1972b. *Harold Paris: The California Years*. Berkeley: University Art Museum.
- . 1975. *Sam Francis*. New York: Harry N. Abrams.
- *Selz, Peter, and Thomas Blaisdell. 1976. *The American Presidency in Political Cartoons, 1776–1976*. Berkeley: University Art Museum.
- *Selz, Peter. 1979. *2 Jahre amerikanische Malerei*. Zurich: Städtische Kunsthalle.
- *Selz, Peter, and Dore Ashton. 1979. *Peinture américaine, 1920–1940*. Brussels: Palais des Beaux-Arts.
- Selz, Peter. 1981. *Art in Our Times: A Pictorial History, 1890–1980*. New York: Harcourt, Brace Jovanovich.
- . 1985a. *Art in a Turbulent Era*. Ann Arbor: UMI Research Press.
- *———. 1985b. *Rupert Garcia*. San Francisco: Harcourts Gallery.
- . 1986. *Chillida*. New York: Harry N. Abrams.
- *———. 1991a. *Hans Burkhardt: Desert Storms*. Los Angeles: Jack Rutberg Fine Arts.
- *———. 1991b. *Sam Francis: Blue Balls*. New York: Gagosian Gallery.
- *———. 1992. *Max Beckmann: The Self-Portraits*. New York: Gagosian Gallery.
- . 1996. *Max Beckmann*. New York: Abbeville Press.
- . 1997a. *Beyond the Mainstream: Essays on Modern and Contemporary Art*. Cambridge: Cambridge University Press.

Selz, Peter, Dore Ashton, and Michael Brenson. 1997. *Tobi Kahn: Metamorphoses*. Lee, Mass: Council for Creative Projects.

*Selz, Peter. 1998. *John Grillo: The San Francisco Years*. Mill Valley, Ca.: Robert Green Fine Arts.

*Selz, Peter, and Annette Vogel. 1998. *Max Beckmann: Das Graphische Werk*. New York: Serge Sabarsky, Inc.

*Selz, Peter. 1999. *Spaces of Nature*. Richmond, Caa: Richmond Art Center.

Selz, Peter, and Anthony Janson. 1999. *Barbara Chase-Riboud: Sculptor*. New York: Harry N. Abrams.

*Selz, Peter. 2001. *Marsden Hartley: Observation and Intuition*. San Francisco: Hackett-Freedman Gallery.

*———. 2002a. *Hassel Smith: 55 Years of Painting*. Santa Rosa, Ca.: Sonoma County Museum.

*———. 2002b. *Nathan Oliveira*. Berkeley: University of California Press.

———. 2003. *Lyonel Feininger: 20 Watercolors*. Lancaster, Pa.: Demuth Foundation.

*———. 2005a. *Art of Engagement: Visual Politics in California and Beyond*. Berkeley: University of California Press.

*———. 2005b. *George Grosz: His Visual and Theatrical Politics*. New York: Moeller Fine Art.

*———. 2007. *Robert Colescott: Troubled Goods, a Ten Year Survey (1997–2007)*. San Francisco: Meridian Gallery.

*———. 2008a. *Jess: Paintings and Paste-Ups*. New York: Tibor de Nagy Gallery.

*———. 2008b. *Kevan Jenson: Paintings, Drawings, and Photograms*. San Francisco:

Meridian Gallery.

*Selz, Peter, Alicia Haber, and Tonino Sicoli. 2008. *Bruce Hasson*. San Francisco: Meridian Gallery.

*Selz, Peter. 2010a. *Botero in L.A.: Drawings, Paintings, Sculpture*. Los Angeles: Tasende Gallery.

*———. 2010b. *Rudolf Bauer: Works on Paper*. San Francisco: Weinstein Gallery.

*———. 2010c. *The Visionary Art of Morris Graves*. San Francisco: Meridian Gallery.

Stiles, Kristine, and Peter Selz, eds. 1996. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: University of California Press.

Journal Articles and Essays

Bear, Donald, and Peter Selz. 1956. "Painting." In *Encyclopaedia Britannica*, 14th ed., vol. 17, 37–66.

Malone, Patrick T., and Peter Selz. 1955. "Is There a New Chicago School?" *Art News* 54 (October): 36–39, 58–59.

Selz, Peter. 1951. "Younger French Painters of Today." *College Art Journal* 11: 10–17.

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———. 1963b. "John Heartfield's Photomontages." *Massachusetts Review* (Winter): 309–36.

Selz, Peter, Henry Geldzahler, Hilton Kramer, Dore Ashton, Leo Steinberg, and Stanley

- Kunitz. 1963c. "A Symposium on Pop Art." *Arts* 37 (April): 36–45.
- Selz, Peter. 1967a. "The Berkeley Symposium of Kinetic Sculpture." *Art and Artists* [London] 1 (February): 26–37.
- *———. 1967b. "Notes on *Genesis*." In *Rico Lebrun*, 55–61. Los Angeles: Los Angeles County Museum.
- , intro. 1968a. "Fauvism and Expressionism: The Creative Intuition" and "Art and Politics: The Art of Social Order." In Herschel Chipp, *Theories of Modern Art: A Source Book by Artists and Critics*, 124–92, 456–500. Berkeley: University of California Press.
- . 1968b. "The Hippiie Poster." *Graphis* 24, no. 135: 70–77, 91–92.
- . 1968c. "The Influence of Cubism and Orphism on the Blue Rider." In *Festschrift Ulrich Middeldorf*, 582–90. Berlin: Walter de Gruyter.
- *———. 1969. "The Precision of Fantasy." In *Lyonel Feininger*. New York: Marlborough-Gerson Gallery.
- . 1974. "The Artist as Dactylographer." *Art in America* 62 (July/August): 98–99.
- . 1975. "Agnes Denes: The Visual Presentation of Meaning." *Art in America* 63 (March/April): 72–74.
- . 1976a. "Foreword." In Paul Von Blum, *The Art of Social Conscience*, ix–x. New York: Universe Books.
- . 1976b. "The Genesis of *Genesis*." *Archives of American Art Journal* 16, no. 3: 2–7.
- . 1978. "Helen and Newton Harrison: Art as Survival Instruction." *Arts* 52 (February): 130–31.
- *———. 1980. "The Artist as Social Critic." In *German Realism of the Twenties: The*

- Artist as Social Critic*, 29–40. Minneapolis: Institute of Arts.
- *———. 1981. “Max Beckmann, 1933–1950: Zur Deutung der Triptychen.” In *Max Beckmann: Die Triptychen im Städel*, 14–33. Frankfurt: Städelches Kunstinstitut.
- *———. 1984. “Max Beckmann: Die Jahre in Amerika.” In *Max Beckmann: Retrospective*, 159–72. St. Louis: The Museum, in association with Prestel-Verlag, Munich.
- . 1985. “Surrealism and the Chicago Imagists of the 1950s: A Comparison and Contrast.” *Art Journal* 45 (Winter): 303–6.
- . 1986. “Bedri Baykam: American Xenophobia and Expressionist Drama.” *Arts* 61 (November): 19–21.
- . 1987a. “The Eduardo Chillida Symposium.” *Arts* 61 (January): 18–21.
- . 1987b. “Rupert Garcia: The Moral Fervor of Painting and its Subjects.” *Arts* 61 (April): 50–53.
- . 1988. “The Rosenbergs and Postwar Social Protest Art.” In *The Rosenbergs: Collected Visions of Artists and Writers*, ed. Rob A. Okun, 82–84. New York: Universe Books.
- . 1989a. “Mice, Temples, Audience: An Interview with Gu Wenda.” *Arts* 64 (September): 36–40.
- *———. 1989b. “Revival and Survival of Expressionist Trends in the Art of the GDR.” In *Twelve Artists from the German Democratic Republic*, 24–40. Cambridge, Mass.: Busch-Reisinger Museum, Harvard University.
- . 1990. “Esperienza del Transcendente in Barnett Newman e Mark Rothko.” In *Quaderni di The Foundation for Improving the Understanding of the Arts*, 13–19. Milan: Jaca Book.

- . 1991. "Rupert Garcia: The Artist as Advocate." *Artspace* 15 (March/April): 60–62.
- *———. 1992a. "The Artist as Universalist." In *Agnes Denes*, 147–54. Ithaca, N.Y.: Cornell University Press.
- . 1992b. "Grisha Bruskin: L'oeuvre unique." *Cimaise* 39 (September/October): 33–48.
- . 1992c. "William Congdon: Cinque decenni di pittura." In Peter Selz, Fred Licht, and Rodolfo Balzarotti, *Congdon: una Vita*, 61–106. Milan: Jaca Book.
- . 1993. "Americans Abroad." In *American Art in the 20th Century: Painting and Sculpture, 1913–1993*, ed. Christos M. Joachimides, Norman Rosenthal, and David Anfam, 177–85. Munich: Prestel.
- . 1996a. "The Impact from Abroad: Foreign Guests and Visitors." In *On the Edge of America: California Modernist Art, 1900–1950*, ed. Paul Karlstrom, 96–119. Berkeley: University of California Press.
- *———. 1996b. "Richard Lindner's Armored Women." In *Richard Lindner*, 5–8. Washington, D.C.: Hirshhorn Museum and Sculpture Garden.
- *———. 1997a. "Helnwein: The Artist as Provocateur." In *Gottfried Helnwein*, 11–98. St. Petersburg, Russia: State Russian Museum; Ludwig Museum, Palace edition.
- *———. 1997b. "John Altoon Reconsidered." In *John Altoon*, 12–13. San Diego: Museum of Contemporary Art.
- *———. 1998. "Lyonel Feiningers Rückkehr nach Amerika." In *Lyonel Feininger: Von Gelmeroda nach Manhattan, Retrospektive der Gemälde*. ed. Roland März, 347–54. Berlin: Neue Nationalgalerie.
- *———. 1999. "Modern Odysseys: A First Generation of Greek American Artists." In

- Katerina Koskina, Peter Pappas, Peter Selz, Thalia Cheronis Selz, and William Valerio, *Modern Odysseys: Greek American Artists of the 20th Century*. New York: Queens Museum of Art.
- . 2001a. “Giacomo Manzu and His Portals of St. Peter’s.” *Sculpture* 20 (December): 32–37.
- . 2001b. “Morris Graves.” *Sculpture* 20 (June): 63–65.
- . 2002. “Stephen de Staebler.” *Sculpture* 21 (May): 24–27.
- . 2004. “David Ireland: The Alchemist.” *Art in America* 92 (December): 124–27.
- *———. 2006. “Aquarelle aus Feiningers amerikanischer Zeit.” In Ingrid Mossinger and Harald Loebermann, *Lyonel Feininger: Zeichnung, Aquarell, Druckgrafik*, 219–34. Munich: Prestel.
- . 2007a. “Alexander Calder.” *Sculpture* 26 (March): 71–72.
- . 2007b. “The Persistence of Suffering [Jerome Witkin].” *Art in America* 95 (March): 160–64, 189.
- *———. 2009. “Gustav Klimt: A Vanished Golden Age.” In Jane Kallir and Alfred Weidinger, *Gustav Klimt: In Search of the “Total Artwork,”* 15–19. Munich: Prestel.
- . 2010a. “Irving Petlin: The Committed Brushstroke.” *Art in America* 98 (March): 106–15.
- *———. 2010b. “Jordi Alcaraz: Expanding the Legacy.” In *Jordi Alcaraz*, 101–27. Barcelona: Galeria Nievez Fernandez.
- *———. 2010c. “Remembering Serge.” In Renee Price, *From Klimt to Klee*, 18–20. New York: Neue Galerie.
- . 2010d. “Foreword.” In *Word on the Street: Photographs by Richard Nagler*, 1–7.

Berkeley: Heyday Books.

———. 2011. “A Brief History of Abstract Painting.” In *Framing Abstraction: Mark, Symbol, Signifier*. Los Angeles: Los Angeles Municipal Gallery.

Exhibitions

Pomona College

1955 *The Architecture of Greene and Greene*.

1956 *Rico Lebrun*.

1957 *German Expressionist Painting, 1900–1950*. Also University of California, Berkeley, and Santa Barbara Museum of Art.

1957 *The Work of Buckminster Fuller*.

1958 *Stieglitz Circle*.

Museum of Modern Art, New York

1959 *New Images of Man*. Also Baltimore Museum of Art.

1960 *Jean Tinguely: Homage to New York*.

1960 *Art Nouveau*. Also Carnegie Institute, Pittsburgh; Los Angeles County Museum; Baltimore Museum of Art.

1960 *Mark Rothko*. Also London, Amsterdam, Brussels, Basel, Rome, Paris.

1961 *Futurism*. Also Detroit Institute of Arts and Los Angeles County Museum of Art.

1961 *Fifteen Polish Painters*. Circulated courtesy the CBS Foundation, Inc.

1961 *Chagall: The Jerusalem Windows*. Also Paris.

1962 *The Work of Jean Dubuffet*. Art Institute of Chicago and Los Angeles County Museum of Art.

1963 *Emil Nolde*. Also San Francisco Museum of Art and Pasadena Art Museum.

1963 *Auguste Rodin*. In collaboration with the California Palace of the Legion of Honor, San Francisco.

1964 *Max Beckmann*. Also Museum of Fine Arts, Boston, and Art Institute of Chicago.

1965 *Alberto Giacometti*. Also Art Institute of Chicago; Los Angeles County Museum of Art; San Francisco Museum of Art.

University Art Museum, Berkeley

1966 *Directions in Kinetic Sculpture*. [First international show of kinetic art in U.S.] Also Santa Barbara Museum of Art.

1967 *Funk*. Also Institute of Contemporary Art, Boston.

1968 *Hundertwasser*. [First Hundertwasser exhibition in U.S.] Also Santa Barbara, Houston, Chicago, New York, Washington.

1969 *The Drawings of Eric Mendelsohn*. Also Museum of Modern Art, New York.

1969 *Richard Lindner*. [First Lindner retrospective exhibition in U.S.] Also Walker Art Center, Minneapolis.

1969 *De Kooning: Recent Paintings*. Also Art Institute of Chicago and, Los Angeles County Museum of Art.

1972 *Harold Paris: The California Years*.

1973 *Ferdinand Hodler*. [First major museum show of Hodler in U.S.] Also Guggenheim

Museum, New York, and Busch-Reisinger Museum, Harvard University.

1976 *The American Presidency in Political Cartoons, 1776–1976*. Sent on national tour, concluding at National Portrait Gallery, Washington, D.C.

National and International Exhibitions and Activities

1959 Selection of American Painting and Sculpture for *I. Paris Biennale des Jeunes*.

1961 Leonard Baskin exhibition for Museum Boymans Van Beuningen, Rotterdam.

1962 Commissioner, Committee of Selection of American Art, *31st Biennale, Venice*.

1963 Selection of American Sculpture for *Battersea Park Exhibition*, London.

1966 *Seven Decades: 1895–1967: Cross Currents of Modern Art*. Sponsored by the Public Education Association, New York; held in ten New York galleries.

1978 *Art in a Turbulent Era: German and Austrian Expressionism*. Museum of Contemporary Art, Chicago.

1979–80 *Amerika: 2 Jahrzehnte Malerei, 1920–1940*. Städtische Kunsthalle, Düsseldorf.

1979–80 *2 Jahrzehnte amerikanische Malerei, 1920–1940*. Kunsthhaus, Zurich.

1979–80 *Peinture américaine, 1920–1940*. Palais des Beaux-Arts, Brussels.

1980 *The Artist as Social Critic: German Realism of the 1920s*. Minneapolis Institute of Arts. Also Museum of Contemporary Art, Chicago.

1989 *Twelve Artists from the German Democratic Republic*. Busch-Reisinger Museum, Harvard University. Also Frederick S. Wight Gallery, UCLA; University of Michigan Museum of Art, Ann Arbor; Albuquerque Museum of Art.

1991 *Sam Francis: Blue Balls*. Gagosian Gallery, New York.

1992 *Max Beckmann: The Self-Portraits*. Gagosian Gallery, New York.

1997 *Diversity*. Hugo de Pagano Gallery, New York; Bomani Gallery, San Francisco.

1997–99 *Tobi Kahn: Metamorphoses*. Museum of Fine Arts, Houston, and seven additional venues.

2001–2 *Nathan Oliveira*. San Jose Museum of Fine Arts and four additional venues.

2005 *Atheism and Faith: The Art of Leonard Baskin*. Graduate Theological Library, Berkeley, California.

2007 *Robert Colescott*. Meridian Gallery, San Francisco, followed by national tour.

2010 *Centenary Exhibition of Morris Graves*. Michael Rosenfeld Gallery, New York.

2010 *The Visionary Art of Morris Graves*. Meridian Gallery, San Francisco.

2011 *Heads*. Dolby Chadwick Gallery, San Francisco.