

American Abstract and Figurative Expressionism

Style is Timely Art is Timeless

A G O S T I N I A L S T O N A M I N O B E C K
B I A L A B I S C H O F F B I S C H O F F B R I C E
B R I G G S B R O W N B U R K H A R D T
C A R O N E D e G R O O T D e K O O N I N G
D e K O O N I N G D I E B E N K O R N
E H R E N H A L T F I N E F I O R E
F R O M B O L U T I G E C H T O F F G O O D N O U G H
G R I L L O G U S T O N H A R T I G A N
H A T O F S K Y J A C K S O N J O H N S O N
K E L L Y K E R K A M K O T I N K R A S N E R
K R I E S B E R G L E S L I E M A R C A - R E L L I
M A R T I N E L L I M c N E I L M O L L E R
M Ü L L E R N A T H A N S N E R I O R T M A N
P A S I L I S P E T E R S E N P O L L O C K R E Y N A L
R O S A T I R U B E N S A V O S C H W A B A C H E R
S P A V E N T A S P E Y E R T W O R K O V V a n D e B O V E N K A M P
W I L S O N W O N N E R Z A J A C Z E R B E

JOAN SAVO

I paint almost every day — three or four hours...I paint over canvases that are failures, sometimes. I am not satisfied if it just doesn't have a certain vitality or strength. Sometimes it lacks humor: it gets too serious. Then I have to destroy it or introduce some new element into it.

...Some of the abstract things I work on are mostly pure color. They are very large. Those are really Zen paintings.

...There's something wonderful and mobile about people. Photographers get this. I think. I don't use any models, so when I make a figure, I'm hoping for a universal figure.

I think one painting suggests the next. There might be something in one painting that I would like to enlarge upon in the next. I begin working in terms of light and dark, warm and cool. then I keep working up until the colors react or oppose one another a certain way, the composition having been established from the beginning. When painting, I feel like Zoot Sims sounds playing jazz, with a free, soaring emotion and large reckless tangents nesting in the stream of action. And because I am working on many levels of consciousness, there are moments of extreme concentration on a line I am traveling unhesitatingly across the canvas and times when I drop everything and step back to see where I've been.

Joan Savo, 1978

Visualizing, rather than working from the model, provides me a sustaining theme with fewer limitations and more possibilities in defining the human form. And to express the attitude of the figure, as displayed in his gesture or posture, is of more interest to me than to portray the image. My choice of the figure as subject matter possibly has something to do with my interest of the human scene. I have a concern for man in his existential aspect. While coping with the phantasmagoria of his world of trifling urgencies he maintains remarkable stature. I see this nobility presented in his 'epiphanies.' Colin Wilson, in his book, *The strength to Dream*, describes 'epiphanies' as 'moments observed by an artist in which the soul of the commonest object seems to us radiant.'

Joan Savo



JOAN SAVO, *The Visible Man*, 1964

Oil on canvas, 36 x 38 inches,

Collection of Westbrook Galleries, Carmel, CA

© Estate of Joan Savo. Courtesy of Westbrook Galleries, Carmel, CA



JOAN SAVO, *Red Abstract*, c. 1960

Oil on canvas, 46 x 50 inches

Collection of John & Katherine Simpson

© Estate of Joan Savo. Courtesy of Winfield Gallery, Carmel, CA

JOAN SAVO, [1918-1992]

Born 1918 in Portland, OR.

Died 1992 in Pacific Grove, CA.

Selected Solo Exhibitions 1959, 60: Telegraph Hill Gallery, San Francisco, CA; 1959, 61: Coffee Gallery, San Francisco, CA; 1960: City Lights Bookshop, San Francisco, CA; San Francisco University, CA; Threodoare Square Gallery, Pacific Grove CA; 1961: Cannery Row Gallery, Monterey, CA; 1961, 67: Ring's Gallery, Monterey, CA; 1962, 63, 65: Hollis Gallery Fine Art, San Francisco, CA; Gamble Galleries, Monterey, CA; 1963: Tunnel Gallery, San Francisco, CA; 1963, 64, 74: Robert Pyle Gallery, Morro Bay, CA; 1964, 65, 67, 69: Gallery De Silva, Santa Barbara, CA; 1964: California Palace Of The Legion Of Honor, San Francisco, CA; Grove Gallery, Pacific Grove, CA; 1967: Seaside City Hall Inaugural Show, Seaside, CA; 1970, 74, 75: Pacific Grove Art Center; Pacific Grove, CA; 1977: Cafe Baltazar, Pacific Grove, CA; 1978: *Retrospective: 1959-1978*, Fresno Art Center, Fresno, CA; 1979: Monterey Conference Center, CA; Seventeenth St. Gallery, Pacific Grove, CA; 1980: Monterey Museum of Art, Monterey, CA; 1981: Robert Louis Stevenson School, Pebble Beach, CA; 1982, 88: Pacific Grove Art Center, Pacific Grove, CA; 1984: *Inaugural Exhibition*, Site 311 Gallery, Pacific Grove, CA; 1985: Victor Fisher Galleries, Oakland, CA; 1988: Carmel Art Association, Carmel, CA; 1991: Claypoole-Freese Gallery, Pacific Grove, CA.

Selected Group Exhibitions 1959:

Sausalito Gallery, Sausalito, CA; *San Francisco Art Festival*, CA; 1959, 60: *Monterey County Fair*, Monterey, CA; 1959, 60, 63, 64: *Monterey Jazz Festival*, CA; 1960: *79th Annual*, Museum of Modern Art, San Francisco, CA; Tolosa Gallery (Two) San Luis Obispo, CA; Cannery Row Gallery (Two), Monterey, CA; *Carmel Valley Invitational*, CA; Gallery De Tours, Carmel, CA; 1960, 62: *Jack London Art Festival*, Oakland, CA; 1961: Brunn Gallery, San Francisco, CA; 1963: *Richmond Annual*, Richmond, CA; *Eight Figurative Painters*, Bolles Gallery, San Francisco, CA; *Contemporary Arts*, Berkeley, CA; *Cabrillo Arts/Festival*, Cabrillo College, CA; 1963, 64, 65, 66: American Federation of Art, Carmel, CA; 1964: *Fifth Winter Invitational*, Palace Of The Legion Of Honor, San Francisco, CA; *Walnut Creek Annual*; *The Small Format*, Hollis Galleries, San Francisco, CA; *Variation on a Theme-Paintings of Women*, Gallery de Silva, Santa Barbara, CA; 1965: *The New Group: Ten Monterey Peninsula Painters*, Thunderbird Bookshop, Carmel Valley, CA; San Jose Art Center, San Jose, CA; *Square Foot Paintings, Drawings, San Francisco Art Institute Members' Exhibition*; 1966, 69: Crocker Art Gallery, Sacramento, CA; *Newport Beach Collectors' Show*, Newport Beach, CA; *Salinas Art Festival*, Monterey, CA; 1967: Stanford University, Palo Alto, CA; *Inaugural Show*, Seaside City Hall Art Gallery, CA; 1968: *Inaugural Exhibition*, Trutton Gallery, San Francisco, CA; 1970, 73, 88, 89: Pacific Grove Art Center; 1970: *Toys of the Artist*, circ., Civic Arts Gallery of

Walnut Creek, CA; *Northern California Arts Annual*, Sacramento, CA; *Inaugural Exhibition*, Pacific Grove Art Center, Pacific Grove, CA; 1974, 75, 77: *Monterey County Art Annual*, Monterey Museum, CA; 1976: *Surface and Image*, Walnut Creek Arts Center, Walnut Creek, CA; 1977: *Three Decades Of American Art*, Santa Barbara Museum, CA; 1980: *Award Exhibitions: Joan Savo and Elizabeth Tracy*, Monterey Peninsula Museum of Art, Monterey, CA; *Introductions*, Source Gallery, San Francisco, CA; 1981: *Painters and Printmakers*, Brookhouse Gallery, Orinda, CA; 1982: *Twelfth Night: Holiday Exhibition*, Source Gallery, San Francisco, CA; 1983: *Monterey County Art Competitive Winners, 1966-1981*, Monterey Peninsula Museum of Art, Monterey, CA; 1984: *Legacy*, Pacific Grove Art Center, Pacific Grove, CA; 1985: *Monterey Museum Women Show*, Monterey Peninsula Museum of Art, Monterey, CA; 1986: *Works on Paper: Contemporary Concerns*, Shasta College Art Gallery, Reading, CA; *A Survey of Contemporary California Artists*, Site 311 Gallery, Pacific Grove CA; *Passages: A Survey of California Women Artists, 1945 to the Present*, Fresno Art Center and Museum, Fresno, CA; 1987: *Third Annual Member Exhibition*, Monterey Peninsula Art Foundation, Pacific Grove, CA; 1988: *The Carmel Art Association Today*, Carmel Art Association, Carmel, CA; 1989: *Art Against Aids-San Francisco*, San Francisco, CA; 1990: *Monterey Collects: Black and White*, (Graphic Art), Monterey Museum of Art, Monterey, CA.