

Artist Resources – Richard Pousette-Dart (American, 1916-1992)



Pousette-Dart, ca. 1958
Photograph: Margo Friters-Drucke

[The Richard Pousette-Dart Foundation](#)

[The Richard Pousette-Dart Estate](#)

[Pousette-Dart at Pace Gallery](#)

“I paint what I feel, and I don’t necessarily feel that everything is abstract. Everything is nature....I’m painting what I want to paint, and as the saying goes, I think with my brush,” [Pousette-Dart reflected in a 1990 video interview](#) in New York. “I think I work on a painting until it takes on a life of its own. In a painting, one is lost and found in a very complicated manner that once cannot define. I think that paintings describe and articulate themselves, they have their own voice and should be allowed to speak for themselves.”

The Guggenheim hosted [the first Italian retrospective](#) for Pousette-Dart in 2007, summarizing the artist’s career in 47 paintings.

[Full Circle: Works on Paper by Richard Pousette-Dart](#) at the Philadelphia Museum of Art in 2014 explored the artist’s diverse techniques and processes over seventy years including automatic drawings, painting, and hand-colored etchings.

Also in 2014, the Munson Williams Proctor Arts Institute in New York organized [Absence/Presence](#), the first museum survey of Pousette-Dart’s achievements in photography. 45 vintage photographs from the 1930s through the 1980s were accompanied by archival material, demonstrating the artist’s breadth and continued work as a photographer throughout his professional career.

Pousette-Dart’s drawings from the 1930s were showcased by [The Drawing Center in New York](#) in 2015. The studies inform the artist’s conceptual foundation for both his sculptural and painting practice, his interest in figurative forms, dance, animals, shapes, line, and the unlimited potential of abstraction as a methodological practice.

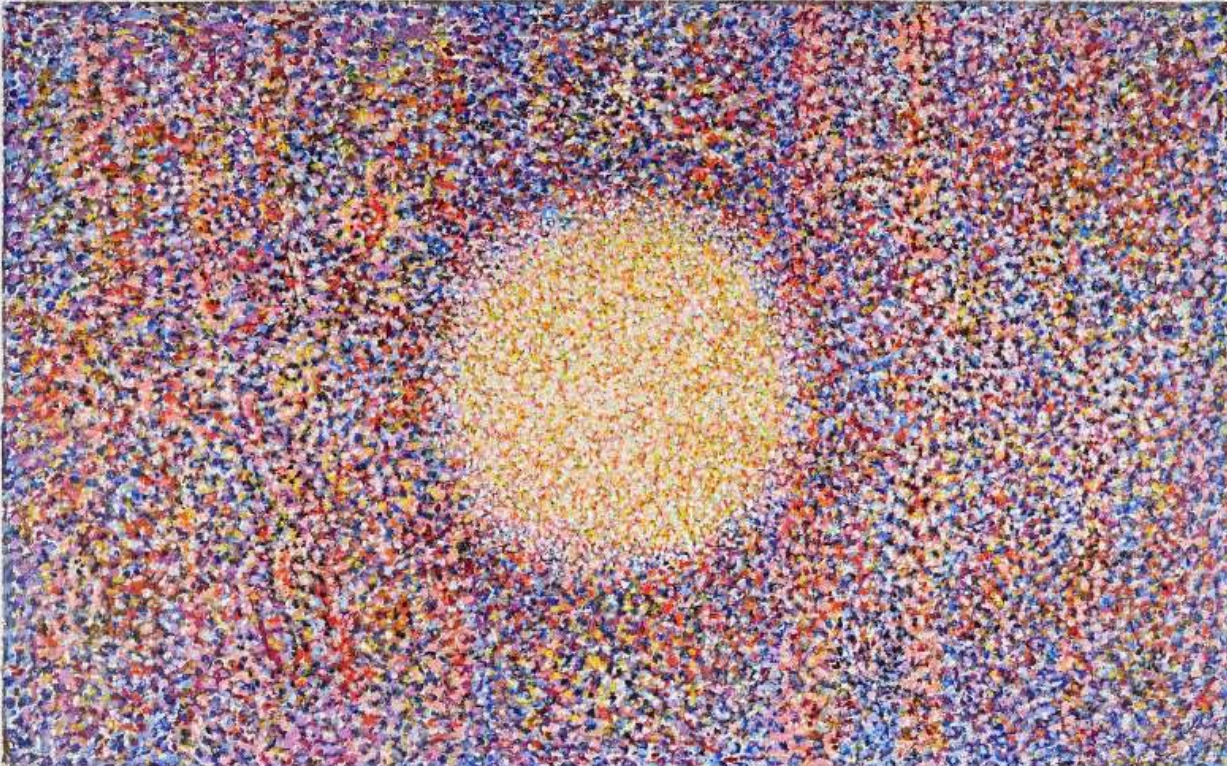
In 2016, the 100th anniversary of Pousette-Dart’s birthday was celebrated with a concise [exhibition of seminal paintings](#) at Pace Gallery, many not seen since their first showing at Betty Parson’s Gallery in the 1940s; and [a showcase of 1979-80 etchings](#) at Del Deo & Barzune, the first presentation to focus on the artist’s expertise in the medium.

[The Brooklyn Rail](#) and online journal [Hyperallergic](#) produced in-depth profiles of Pousette-Dart’s career, his influence and significance as an Abstract Expressionist, and his idiosyncratic deeply reflective aesthetic inspired by music, philosophy, and spiritualism in 2016.

[Cambridge University’s Kettle’s Yard museum](#) honored Pousette-Dart with his first solo exhibition in the UK in 2018, focusing on the early years of his career through sculpture and works on paper, and his development as an abstract painter in the 1940s.



Pousette-Dart in his studio, 1962
Photograph: Fred W. McDarrah



Richard Pousette-Dart (American, 1916-92)

Evening Aura, 1992

Acrylic on linen

Private Collection; L2020:93.3

Raised in a Minnesota home filled with art, music, and poetry, Richard Pousette-Dart was painting by the age of eight and moved to New York at twenty to pursue a professional career. Early jobs as a studio assistant instilled interests in sculpture and photography, which he later integrated into his practice. Pousette-Dart began showing in New York galleries in the early 1940s, where he was recognized as an important voice of Abstract Expressionism, before abandoning the urban New York art scene in the 1950s for a private refuge in the small artistic community of Rockland County. The formal concerns of abstraction remained central in his work, even as he diverged from his contemporaries to pursue a personal aesthetic influenced by Cubism, Surrealism, indigenous art of other cultures, and a transcendental mysticism. The vivid kaleidoscopic composition of **Evening Aura**, one of his final works, displays the hallmarks of an endlessly inventive and individual creative spirit who believed that “great art leaves half the creation to the onlooker, gives the key to a creative experience. Draws the spectator into infinite mysteries.”

On view October 7, 2020 – January 10, 2021