

**ALBERT STADLER (1923 – 2000)**

*Untitled (#39)*, c. 1964  
acrylic on canvas  
57 3/4 x 85 3/4 inches

*Meadowscan (#125)*, c. 1972  
acrylic on canvas  
65 x 62 inches

Albert Stadler had three paintings selected by Clement Greenberg for the seminal “Post-Painterly Abstraction” exhibition at the Los Angeles County Museum of Art in 1964. Associated with Color Field painting, Stadler was also included in “Color, Image and Form” at the Detroit Institute of Art in 1967, “Color and Field” at Albright-Knox Art Gallery in 1970, and “Color Form” at the University Art Museum, University of Texas, Austin, in 1971.

In a 1967 review of his paintings in *Artforum*, Kermit Champa wrote:

“The variety of developments within the general context of American color painting has, over the past two years, been remarkable, to say the least. The hyper-defined, stained intervals of color and shape that achieved expressive heights in the work of Louis, Noland and Olitski...no longer seem to dictate a unique path to major quality. Figure ground considerations which had for a time seemed antithetical to the achievement of significant color painting...have begun to appear less hostile to color expression. And, perhaps, even more important, paint handling has re-appeared as an optical component, having lost its rhetorical, or expressionist, impulse, and providing instead a variety of re-enforcements to the flat, undifferentiated surface of stained color...

The more neutral, close-valued, and frequently eccentric color of recent Olitski [and] Stadler.. accepts (or perhaps better, can contain) greater looseness and fluidity of shape and texture. The flow of color, both across the painting and into it, full of visual equivocations and rich with sensuous complexity – this is a new situation and one which replaces tension with continuity...

Perhaps the greatest achievement of these pictures is their stubbornly a-sensuous projection of a complex visual experience. Or to put it differently, the pictures demand to be considered as a difficult...exercise in perception...They are the skeletons for unique forms of color experience, and they declare their uniqueness without concessions and without apology.”

Writing about his paintings in 1966, Stadler wrote:

“Unity, hopefully, is to be achieved not so much by singleness of approach or style or method or by meticulous difference, but by the over-all color experience (regardless of variations or looseness of handling) and the spirit of the work.”

Gary Snyder is pleased to represent the Estate of Albert Stadler.